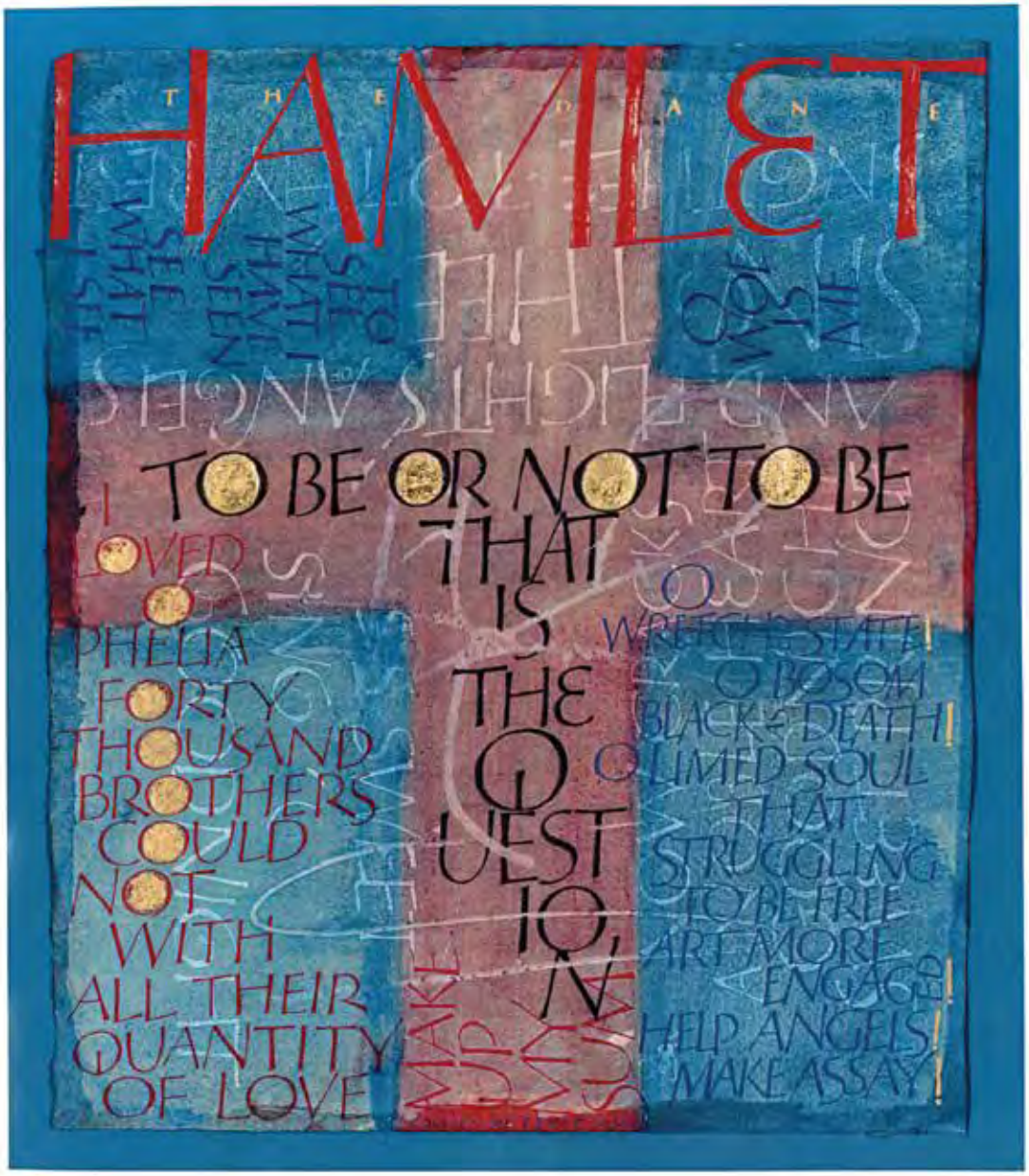
Fifty Years

PORTLAND SOCIETY FOR CALLIGRAPHY



Colleen Cavin, Hamlet. 13" x 15", date unknown, gouache, 24-carat loose gold, alkyd paints.

In Memoriam
Colleen Marie Cavin
(1954-2012)

who wrote as PSC board president in 1993:
"I believe this 'Arts & Crafts movement' will continue to be timely.
We need to promote it with thoughtfulness, generosity and
enthusiasm. We are fortunate to have a society to use as a tool,
a vehicle to gather and disperse information,
inspiration and energy. Let us take care of it."

Back of Fly leaf

Fifty Years

PORTLAND SOCIETY FOR CALLIGRAPHY

THE OLDEST CALLIGRAPHY GUILD
IN AMERICA
1969-2019

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Angelina Cox, Love Word Stack. 3" x 8.5", gouache, 2012. Valentine's Day is one of my favorite holidays, and I enjoyed the challenge of combining various scripts in one central piece.

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Fifty Years—But Our Roots Go Deeper Still

From Editor Christine Colasurdo

Welcome to the half-century-old Portland Society for Calligraphy. We are indeed the oldest calligraphy guild in America — but our origins go back even further, with a hint of British royalty. It was actually in 1959 when Lloyd Reynolds received a letter from Lord George Cholmondeley, Fifth Marquess of Cholmondeley (pronounced "chumley") asking him to consider starting a West Coast branch of the Society for Italic Handwriting (SIH). Lord Cholmondeley (1883–1968) belonged to a noble family whose title includes the royal role of Lord Great Chamberlain and whose ancestry can be traced back to Robert Walpole, the first prime minister of Great Britain. Lord Cholmondeley felt strongly that Italic was the best writing method for students. He himself had learned Italic and felt that his handwriting was greatly improved. He was president of the SIH from its beginning in 1952 until his death on September 16, 1968. Upon his death his wife the Marchioness Sybil Cholmondeley (heiress of the Rothschild and Sassoon families) took up the SIH presidency to honor his legacy.

Actively trying to promote the SIH throughout the 1950s, Lord Cholmondeley asked Reynolds to encourage his students to enroll in the British organization (which had the patronage of the Queen Mother). Reynolds took the request seriously, and by 1963 he was mailing money and new-member forms to London as well as corresponding frequently with SIH's founder, Alfred Fairbank. At that time, Reynolds had proposed the name Pacific Coast Branch for the American arm of the SIH and had appointed himself as chairman. In 1969, the new organization was officially off the ground as the Western American Branch of the Society for Italic Handwriting (WABSIH). It was one of several branches begun around the world.

1969 also marked the sixth consecutive year for the "National Handwriting Competition" — a tradition adopted from Britain in which students were awarded first, second or third place for their Italic handwriting. (In 1950 Lord Cholmondeley had begun a handwriting competition between the students of Eton and Harrow colleges, with Winchester College joining in 1952.)

This type of activity feels rather remote to us now. It seems odd to think that our society was founded not to encourage the general study and practice of calligraphy but specifically to promote Italic handwriting through contests. My guess is that very few of our current members could attest to having participated in the contests, which eventually fizzled on the West Coast. And the concept of ranking people's Italic handwriting seems, at least to me now, somewhat discouraging rather than encouraging.

Nonetheless, the Society for Italic Handwriting is alive and well in 2019. As a small nonprofit, its focus has remained Italic handwriting and its membership appears to be mainly British. Sadly, the current SIH website makes no mention of Reynolds, who worked so tirelessly to promote it and who wrote for its *Journal.* The website does mention the fact that branches were launched in other countries, and some of those branches — like PSC — evolved into calligraphy societies.

> *Calligraphy is the tracing of a live performance.*
>
> Christine Colasurdo

I do wonder: was it inevitable that, to survive, our society had to change its name and broaden its mission? As a student of Darwinian evolution I often perceive parallels between the history of wild species and the history of writing. The illusion is that we are in control of our destiny. But then comes a twist or turn in the road, and we either adapt or disappear. Perhaps the Portland Society for Calligraphy survives today because its members actively shaped it to meet their changing needs. As letterforms evolve — sometimes rather inscrutably — so too do organizations. We no longer sponsor handwriting competitions. We haven't been affiliated with the SIH since 1981. And Italic is only one style of lettering that we practice. We are a different creature than when we were born in 1969. And yet there remains an incredibly strong, unchanging backbone in our guild. Some of our members can vividly recall their moments of epiphany as students in Reynolds' classroom. Others have journeyed as volunteers for decades — decades! — with the society. Still others have taken Reynolds' teaching to heart and extended it to new generations and audiences. Weathergrams still dangle on branches in Portland. Passion for letterforms is our foundational DNA.

3200 BCE
Hieroglyphs begin to appear in Ancient Egypt.

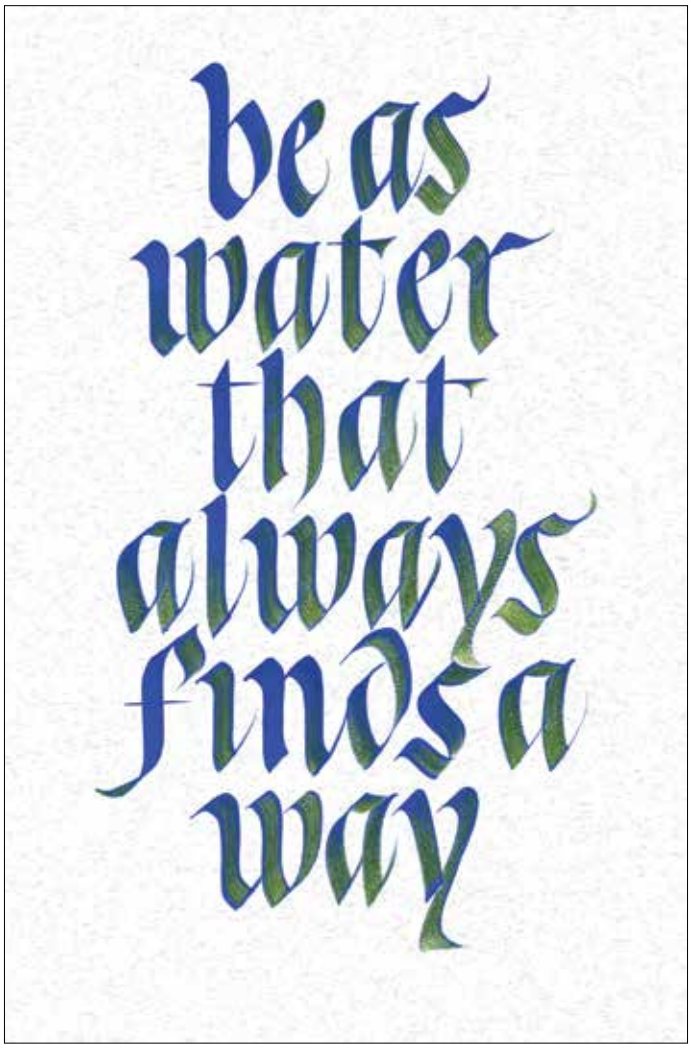
911–612 BCE
Sumerian cuneiform writing is replaced by the Phoenician alphabet during the Neo-Assyrian Empire (911–612 BC).

c. 408 BCE–318 CE
The Dead Sea Scrolls—mostly in Hebrew on papyrus—are written, then stored in the Qumran Caves near the Dead Sea.

c. 200 BCE–100 CE
The Romans develop their 23-letter alphabet and refine it as Capitalis Monumentalis and Capitalis Quadrata.

I don't use the word "passion" lightly. As I researched the history of our guild I talked to our elders and heard stories. There have been tough times, even fights. "I worried it might come to blows," was one anonymous remark about members expressing different opinions. It hasn't always been pretty, but it has been passionate. But in the end it is cooperation, collaboration and generosity that keep us going. I, for one, am thankful for the board's leadership in 2013 in identifying core values for our group that emphasize community over competition.

Not only has our small society evolved in the last fifty years, but calligraphy itself as a creative act has deepened and broadened — if not exploded worldwide. Boundaries have been blurred. Once sidelined as only a "craft," calligraphy is now viewed in the larger frame of the lettering arts, of expressive mark-making, of text-based art, of fine art. This is as it should be. As I have been saying for the last decade to my students, calligraphy is at the center of everything. Calligraphy is the impulse to mark, write, draw, create, breathe. Calligraphy is in stones along the river bank, in the fleeting formation of migrating geese, in the elegant profiles of trees, in the frothy white line of high tide on the beach, at the heart of electrons. For humans, calligraphy is the tracing of a live performance. It's the soul's journey to the interior landscape of thoughts and feelings — but also the kinesthetic action of the hand, arm, shoulder — whole body — to the outer world. We watch calligraphers in the same way that we watch dancers. Sometimes it's the same person — writer as dancer, or vice versa. It's all about line — where the line goes, what it says, who defines it, and what it is defined by. Calligraphy is background and foreground, the mood of the flowing day and the focus of the slow moment. It's the ephemeral mark as well as the lasting line in each sturdy typeface. We who study calligraphy know that it's at the heart of computers. It's impossible to live without calligraphy; it's the line the child draws with a stick in the sand.



Christine Colasurdo, Be as Water. 12.75" x 19.75," flat brush, gouache and colored pencil on Fabriano paper, 2017. This line of poetry came to me at Menucha after I had been lettering for several hours.

As editor of this publication, I have sensed the full weight of what writing means to a community as well as to the past, present and future. We write to make sense of our own culture, to further the values of our guild, and to reinforce our guild's identity. We tell stories to define who we are. This publication chronicles just a few of the stories of the last fifty years, told in several different voices as well as mine. I'm grateful to have had the opportunity to collect and write these stories, and I'm very grateful for all the goodhearted folks who helped make this publication a reality, especially Meri Taylor and Carol DuBosch. I hope the portrait you see here is, ultimately, a joyful one.

The 21st millennium is still a baby — just two decades old. We live in dark times of violence against ourselves and our magnificent planet. We are also living through the Digital Age, when the codex is being challenged by the computer, and handwriting is being challenged by the keypad. It's easy to become anxious. But if we can continue to embrace this peaceful practice of calligraphy, share it with others, and explore the honest depths of our own creativity, perhaps our skills can better the world. Calligraphy is, finally, a hopeful expression of affection. Our lasting mark is a love letter to the future. ❦

c. 50
The Romans begin replacing the papyrus scroll with the parchment codex.

113 – 114
Roman artists carve an inscription over the door of the Trajan Column.

c. 330 – 360
The Old and New Testaments of the Codex Sinaiticus are written in Greek Uncial.

476
After the Fall of the Roman Empire, diverse "national hands" develop across Europe.

c. 710
An Anglo-Saxon monk writes out the Gospel of John to memorialize St. Cuthbert.

c. 715 – 720
Anglo-Saxon Bishop Eadfrith creates the Lindisfarne Gospels.

A Life of Letters

From Co-president Carol DuBosch

In 1959, as a freshman at Cleveland High School in Portland, I studied calligraphy using a small spiral- bound book by Lloyd Reynolds, whom I knew was a famous local author and calligrapher. As I studied the book, I noticed an address on one of the apages. I asked my teacher why would this address be in the book? She said that it was probably Lloyd Reynolds' home address. That afternoon, when I got off the school bus, I turned left and walked half a block instead of turning right toward my house and walking half a block. There it was, Lloyd Reynolds' house, one block away from my own house. I stood there in awe and felt it was a signpost for my life. We met three years later when I was in college. I studied with him for many years.

After college I moved to the East Coast, but upon moving back to Portland in the early 70s, I picked up my pens again and found there was now an organization that had formed: the Western American Branch of the Society for Italic Handwriting. When I joined in 1976, Lloyd was very involved and worked to bring distinguished calligraphers and paleographers to town for workshops and lectures. Lloyd taught summer classes at Reed in those years, and they were crowded with enthusiastic scribes. There were exhibits of members' work — always with a buzz of understanding that we were living through a historic moment, a true revival in the arts and crafts tradition. Sharing our work with each other has always been something about our group that I value highly.

I began teaching calligraphy at my dining room table in 1978. I was surprised and pleased that I found it fulfilling and fascinating (still do!). I began teaching for Portland Community College in 1980 (and retired in 2016). Along the way I also taught many years at the Multnomah Arts Center as well as at Clatsop Community College in Astoria, and privately in Lake Oswego.

In my 43 years with PSC, the guild has given me a path for my passion and — just as importantly — a community of like-minded artists. We have grown and evolved together. I've seen PSC's scope expand from a local group to one on the international stage. This expansion is partly due to PSC's willingness to sponsor three international conferences and by hosting numerous teachers from afar. Locally, PSC has expanded as well and now has outreach activities with Reed College that connect it to elementary schools.

I am thrilled to celebrate our Jubilee Anniversary. I hope that in the next fifty years, PSC will maintain its healthy balance as an organization that holds dear its traditional values in one hand while grabbing innovative letterforms and art-making with the other hand. May we continue the dance of the pen with both old and new. ❦

Carol DuBosch, Shakespeare in Fourteen Scripts. 10" x 14," Sumi ink, metal pens, 24K gold leaf on Fabriano Roma paper, 2016. Each of these long-standing Shakespeare lines has an entirely unique feel, which I worked to capture in many scripts. The gilded counter shapes create a unifying element that pulls the reader's eyes through the page.

716
Abbot Ceolfrith dies attempting to carry the Codex Amiatinus (the oldest complete Latin Bible) to Pope Gregory II.

793
Vikings attack Lindisfarne, killing monks and destroying manuscripts.

c. 796
Charlemagne asks Alcuin of York to promote a legible minuscule bookhand—which becomes known as Carolingian.

c. 800
The Book of Kells is written by three scribes, probably at Iona.

875
After enduring several Viking raids, the monks of Lindisfarne abandon the island.

c. 1100
Italian scribes refine the Carolingian minuscule as they produce "atlantic" bibles of immense size.

It's Time to Celebrate our Fiftieth!

From Co-president Meri Taylor

My first adventure with calligraphy — and the Portland Society for Calligraphy — began in 1999 when I signed up for a pointed-brush class with Carol DuBosch. It was a magic moment for me to study with a master calligrapher. And I was delighted to find a generous community of artists. Pens, brushes and friendship: I was hooked.

Twenty years later, I'm proud to still be an active PSC member. I have served on the PSC Board for twelve years, including seven as president. And for this historic year, I am honored to serve as co-president for our fiftieth anniversary. For the past fifty years, we've tackled countless projects, hosted three international conferences, experienced amazing local and international workshop instructors, exhibited annual shows, produced newsletters and journals, and continued a vibrant annual retreat at the Menucha Conference Center in the Columbia River Gorge.

It has been a long and art-filled journey that has resulted in countless opportunities and insights for all of us. And now, among other achievements, we are celebrating the fact that the Portland Society for Calligraphy is the oldest calligraphy guild in the United States.

The spirit of Lloyd Reynolds is still present as reflected in our mission statement: "Through study, understanding and critical practice, let us promote this healthy arts and crafts movement." In 2013, to complement Lloyd Reynolds' vision, we identified our core values: joy, generosity, humility, curiosity, inclusivity, integrity of craft, creativity, education, and encouragement.

As this anniversary publication goes to press, we hope that it is one of the many ways we celebrate our guild this year, in 2019. Looking back can be more than mere nostalgia for the past; it can inform a whole body of work for the future. Our future is bright, and with our strong membership of generous souls our legacy will continue to shine.

Meri Taylor, "You and Art" by William Stafford. Art book of poem created with copyright permission. 13" x 5" closed, Kozo Paper with wax batik, watercolor, Sumi ink. Text pages: Bugra paper, gouache, 2010. The batik process I used to create the cover and some of the pages of my book reflects my favorite line in Stafford's poem: "Your exact errors make a music/that nobody hears." The paper was crumpled to create fissures in the wax-coating. Sumi ink was added to soak through the wax. A hot iron and lots of paper removed all the wax to reveal the final batik papers.

> *Calligraphy is a spiritual, even magical journey that gives deeper meaning to the words we write and connects us with a community of like-minded souls.*
>
> Meri Taylor

c.1151 – 52
Hildegarde of Bingen (1098 – 1179) completes her Scivias, the first of three works recounting her visions.

1215
Copies of the Magna Carta are written on sheepskin parchment in a late-Caroline proto-Gothic hand.

c. 1350
Francesco Petrarca (1304 – 1374) argues for a "clear" style of writing and is one of the founders of Humanism.

c. 1400
Italian scholars mistake Carolingian as ancient Roman and revive it as "lettera antica." It becomes known as Humanist Bookhand.

c. 1410
An English scribe (possibly Adam Pinkhurst) writes out the entire Canterbury Tales on vellum. It becomes known as the Ellesmere Chaucer.

c. 1412 – 1416
The Très Riches Heures du Duc de Berry is written in a Gothic hand and is regarded as a pinnacle of the book of hours format.

Birth, Death and Revival

Fifty Years of Calligraphy at Reed College

By Gregory MacNaughton

Editor's Note: Lloyd Reynolds was not only the founder of the Portland Society for Calligraphy. As a Reed professor he trailblazed for-credit calligraphy courses at the college and taught them for two decades. In this way he was the father of twins, and to this day PSC and Reed College share the goal of promoting the study and practice of calligraphy in Portland. For Reed, it has been a bumpy road. What follows is a chronicle of calligraphy at Reed seen through the lens of three different academic years spaced decades apart.

Academic Year 1968 – 1969

Lloyd Reynolds founds WABSIH, Robert Palladino leaves the monastery, and Reynolds retires from Reed.

In June 1968 Lloyd Reynolds was approaching retirement after nearly 40 years of teaching at Reed College. The Graphic Arts program he had started in 1949 was now internationally recognized, and Reynolds himself had been featured in a nationally televised program on exceptional teachers. But it had also been a difficult year. Martin Luther King, Jr. had been assassinated in April, and Robert Kennedy June 5. The struggle for civil rights and the Vietnam War had galvanized youth movements around the world, and Reed had its own share of unrest. Students of color had taken over Eliot Hall, demanding the establishment of a Black Studies program. Reynolds had taken an active role in trying to resolve the conflict in favor of the students. His official retirement would wait until the following year, compelled in part by the news that his wife Virginia had been diagnosed with cancer.

Photograph of Lloyd J. Reynolds courtesy of the Lloyd J. Reynolds Collection, Special Collections, Eric V. Hauser Memorial Library, Reed College.

It was also in 1968 that Reynolds began to formalize (with his long-time friend Alfred Fairbank) an official American branch of the Society for Italic Handwriting (SIH). American members – specifically their dues – would support the parent organization and offset the cost of producing its quarterly journal. Reynolds had discussed the idea with other Portland calligraphers and, after some questions of whether such a body would represent the entire United States or just the West Coast, they eventually settled on establishing the Western American Branch of the Society for Italic Handwriting (WABSIH). The SIH announced the impending creation of the American branch in its Fall 1968 journal.

At that same time, a young monk named Robert Palladino had decided to leave Our Lady of Guadalupe Trappist Abbey in Lafayette, Oregon and move to Portland where he began to study with Reynolds. For several years Reynolds had been corresponding with the young Trappist after they had been introduced through some of Reynolds' former students. In addition to their postal correspondence Reynolds had also visited the abbey to teach his new friend but now, with the decision to leave monastic life, Palladino was no longer keeping his vow of silence and the two men could talk.

In winter 1968, Reynolds sent Palladino to St. Ambrose College in Davenport, Iowa to study with another Catholic priest, his friend Edward Catich. Catich had just published his controversial The Origin of the Serif and eagerly took on another student. Catich condensed a 12-month curriculum of lettering, inscription cutting, watercolor painting and figure drawing into six months for Palladino. Perhaps Catich knew at the time – but not Palladino – that Reynolds was preparing to have Palladino take over his Reed classes. In summer 1969 when Palladino returned to Portland the two men taught Reed's summer courses together. In fall 1969, Reynolds retired from Reed, leaving the Graphic Arts program in Palladino's hands.

c. 1450
Italian scribe Poggio Bracciolini (1380 – 1459) works under seven different popes and refines Humanist Bookhand.

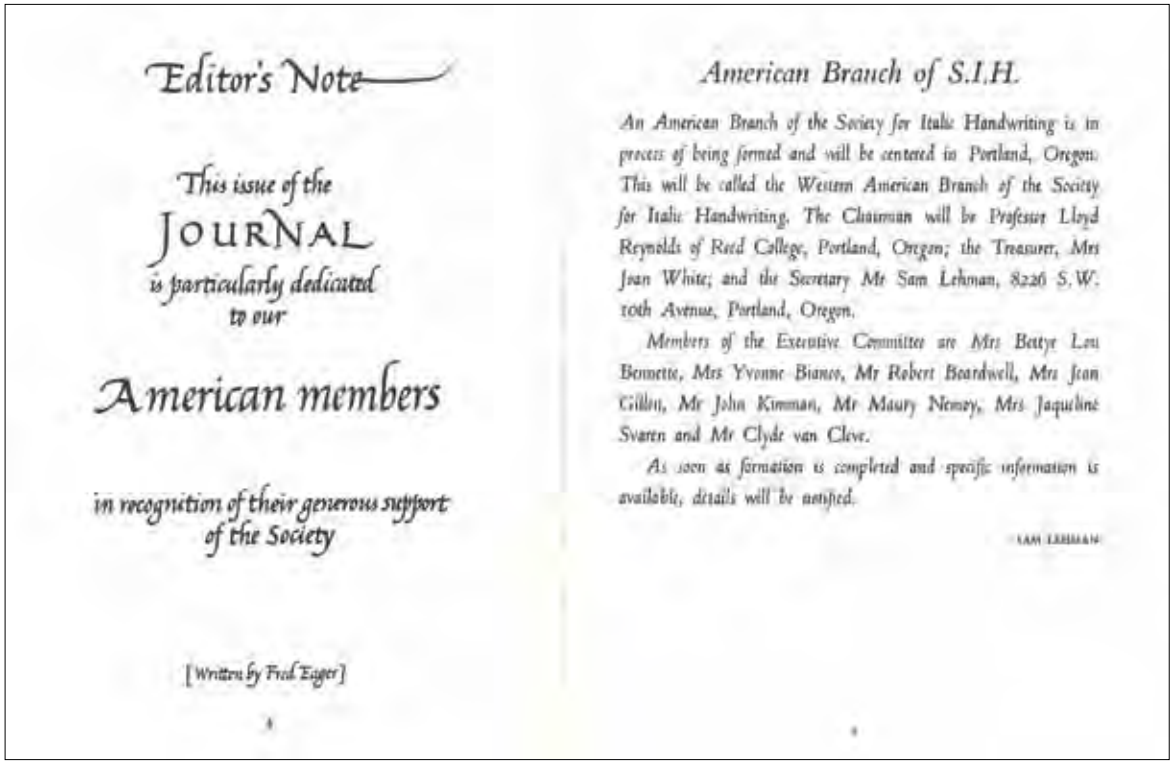
1455
Johannes Gutenberg prints his Gutenberg Bible with metal movable type.

15226 – 624
Ludovico Arrighi publishes his Operina on how to write Italic or "Chancery Cursive."

1524
Giovanni Tagliente publishes The True Art of Excellent Writing in Venice with a typeface based on his Italic.

1540
Giambattista Palatino publishes his Libro Nuovo d'Imparare a Scrivere.

1536 – 1541
In England, Henry VIII eliminates the monastic tradition with his Dissolution of the Monasteries.



Editor's Note

This issue of the JOURNAL is particularly dedicated to our

American members

in recognition of their generous support of the Society

[Written by Fred Eager]

American Branch of S.I.H.

An American Branch of the Society for Italic Handwriting is in process of being formed and will be centered in Portland, Oregon. This will be called the Western American Branch of the Society for Italic Handwriting. The Chairman will be Professor Lloyd Reynolds of Reed College, Portland, Oregon; the Treasurer, Mrs Joan White; and the Secretary Mr Sam Lehman, 8226 S.W. 10th Avenue, Portland, Oregon.

Members of the Executive Committee are Mrs Betye Lou Bennette, Mrs Yvonne Bianco, Mr Robert Boardwell, Mrs Jean Gillon, Mr John Kinman, Mr Maury Nemoy, Mrs Jaqueline Svaren and Mr Clyde van Cleve.

As soon as formation is completed and specific information is available, details will be notified.

SAM LEHMAN

The Society for Italic Handwriting proudly announced the creation of its new American branch in the Fall 1968 issue of its Journal.

Academic Year 1983 – 1984

Portland Public Schools adopts Italic handwriting, Reed drops its calligraphy program, and WABSIH has a new name: Portland Society for Calligraphy.

Until his death in 1978, Reynolds remained active with WABSIH and tirelessly promoted Italic handwriting as a democratic practice available to all students. In 1974, Oregon Governor Tom McCall named Reynolds Calligrapher Laureate, and in 1974 the State of Oregon recognized Italic handwriting as a statewide option in schools. Significantly, in 1983, Portland Public Schools officially implemented the Getty-Dubay Italic handwriting method for K-4 students at 114 of its public schools. Lloyd Reynolds had not lived to see it but his former students — notably Barbara Getty, Inga Dubay and Charles Lehman — had carried the movement forward. Given that PPS is the largest school district in the state of Oregon, it was a great achievement on the part of the society and appeared, at the time, to be a monumental victory.

Ironically, two years earlier, in 1981, WABSIH had decided to break with its parent organization — a scenario the British society had feared, given that most of its international membership was on the West Coast. However, following years of mounting dues, most of which were sent to England, the Western American Branch had had enough. The society changed its name to the Western American Society for Italic Handwriting. Then, in 1983, another seismic shift occurred: the society changed its name altogether to Portland Society for Calligraphy.

So while the largest school district in the state had finally adopted Italic handwriting into its curriculum, there was no longer a society specifically dedicated to its promotion. Significantly, "Italic" and "Handwriting" were no longer in the society's name. Then, in spring 1984, Reed dealt a fatal blow to its own calligraphy program. In April, the Reed College Art Department held a faculty meeting to propose consolidating two part-time positions — calligraphy and sculpture — to create a full-time sculpture position. The argument was made that calligraphy and paleography had no place in a contemporary art department. The faculty voted to eliminate calligraphy. Palladino, who lived on his farm in Sandy, had been told that he didn't need to drive into town just for faculty meetings, so when the vote was taken he wasn't there to defend the program.

The college proposed to keep calligraphy as an extracurricular activity. Jaki Svaren — out of respect for Reynolds, her former teacher, and to prevent the demise of calligraphy at Reed — took the job. But she soon discovered that the art department faculty had little interest in seeing the program continue. Jaki was already

c. 1600
The printing press completely replaces the copying of bibles by hand.

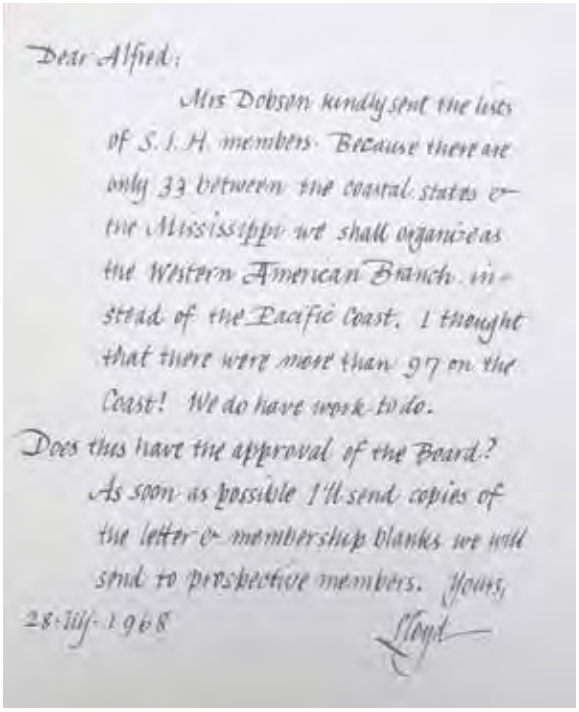
c. 1700
Personal penmanship reflects socio-economic standing across Europe.

1776
Quaker soldier and anti-slavery politician Timothy Matlack (1736–1826) engrosses the Declaration of Independence on parchment.

1787
Pennsylvania penman Jacob Shallus (1750–1796) is paid $30 to engross the U.S. Constitution on parchment with a goose quill and iron-gall ink.

c. 1800
Poet, painter and printmaker William Blake (1757–1827) is influenced by illuminated manuscripts.

c. 1820
John Mitchell and Josiah Mason start manufacturing steel nibs in their factories in Birmingham, England.



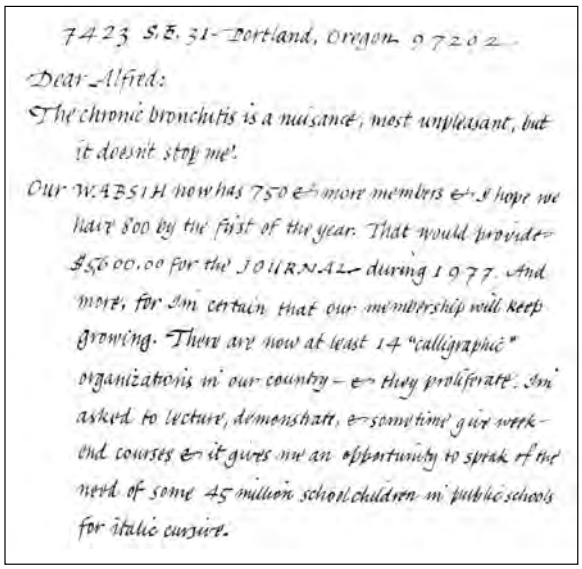
Dear Alfred:

Miss Dobson kindly sent the lists of S.I.H. members. Because there are only 33 between the coastal states & the Mississippi we shall organize as the Western American Branch. instead of the Pacific Coast. I thought that there were more than 97 on the Coast! We do have work to do.

Does this have the approval of the Board?

As soon as possible I'll send copies of the letter & membership blanks we will send to prospective members. Yours,

28-III-1968 Lloyd



7423 S.E. 31st Portland, Oregon 97202

Dear Alfred:

The chronic bronchitis is a nuisance, most unpleasant, but it doesn't stop me.

Our WABSIH now has 750 & more members & I hope we have 800 by the first of the year. That would provide $5600.00 for the JOURNAL during 1977. And more, for I'm certain that our membership will keep growing. There are now at least 14 "calligraphic" organizations in our country – & they proliferate. I'm asked to lecture, demonstrate, & sometime give week-end courses & it gives me an opportunity to speak of the need of some 45 million school children in public schools for italic cursive.

Top: In one of his many letters to Alfred Fairbank, Lloyd Reynolds explained the rationale behind the new name, which allowed for a larger geographic area than "Pacific Coast."

Bottom: This 1976 letter from Reynolds to Fairbank demonstrates how WABSIH's membership exploded within seven years.

Photographs of Lloyd Reynolds' letters by Christine Colasurdo. The letters are housed in Lloyd J. Reynolds Collection at Reed College.

teaching full-time at Portland Community College and, facing the hostility of the art department and a lack of administrative support, she resigned. The college then hired Pamela Melcher to teach calligraphy as an extracurricular activity but with little support from the institution, the 34-year tradition of calligraphy at Reed came to an end.

Academic Year 2011 – 2012

Reed celebrates its centennial, the Cooley Gallery mounts a Reynolds exhibition, PSC hosts Calligraphy NW, and a new calligraphy initiative is born.

For nearly a quarter century there was neither study nor practice of calligraphy at Reed. Over the years there had been alumni events honoring Reynolds, most notably in 2003 when Georgianna Greenwood organized a reunion celebration and invited many of Reynolds' former students to return. Georgianna solicited hand-lettered testimonials from calligraphers and staged an exhibition on campus that summer. Former students of both Reynolds and Palladino gathered together to record an oral history of calligraphy at Reed.

But after 2003 the lights went out again. Since Reed had discredited its calligraphy program, many alumni — disgruntled with that decision — had turned away from the college. Some posed the question of whether calligraphy could return. But year after year it did not. One reason was the insistence that calligraphy return as a fully credited part of the art curriculum — as it had been for decades. But Reed's art department still had no interest in restoring the calligraphy program, and without faculty approval such a vision would never come to pass.

Then, in 2011, as Reed prepared to celebrate its centennial, Stephanie Snyder, the director of Reed's Cooley Gallery, conceived of an exhibition to honor Lloyd Reynolds. Snyder co-curated the exhibition with Reed's Special Collections Librarian Gay Walker, a former Reynolds student. The exhibition, Lloyd Reynolds: A Life of Forms in Art, was attended by thousands of visitors, including nearly 800 students from local public schools. Not only did the local calligraphy community attend but calligraphers across the country made the trip to revisit Reynolds' life and work. At Reed Reunions that summer, Svaren and Greenwood, along with alumni Gary Snyder, Sumner Stone, Paul Shaw, Michael McPherson, and many others visited the gallery, as did Palladino, who brought Reynolds' old shop apron to hang on the gallery wall. At the urging of the Cooley Gallery, many of these former students of Reynolds and Palladino set up tables in the library lobby and began to teach basic lessons to anyone who showed interest.

Needless to say, the conversation about calligraphy at Reed was again renewed. Many suggestions were made about its possible return. However, the controversy regarding academic credit remained, and although Reed's art department was no longer openly hostile to the idea, it still had no interest in reinstating the program. In order to restore calligraphy for credit it would

1834
William Morris is born on March 24 in Walthamstow, United Kingdom.

1872
Edward Johnston is born February 11 in Uruguay. At 17 he receives Loftus's *Lessons in the Art of Illuminating.*

1895
Alfred Fairbank is born on July 12 in Grimsby, United Kingdom.

1896
William Morris dies on October 3 in London.

1898
In England M. M. Bridges publishes *A New Handwriting for Teachers,* a manual for Italic in schools.

1902
Lloyd J. Reynolds is born on June 18 in Bemidji, Minnesota.

need to be part of an academic department, and that would once again leave the program subject to faculty control. In order to avoid this, Snyder proposed to house a new calligraphy program within the Cooley Gallery. The program would not be offered for credit but would operate independently, outside of faculty control. Her proposal, which she named the Reed College Calligraphy Initiative in Honor of Lloyd J. Reynolds, was received enthusiastically by the college administration, in particular by President Colin Diver.

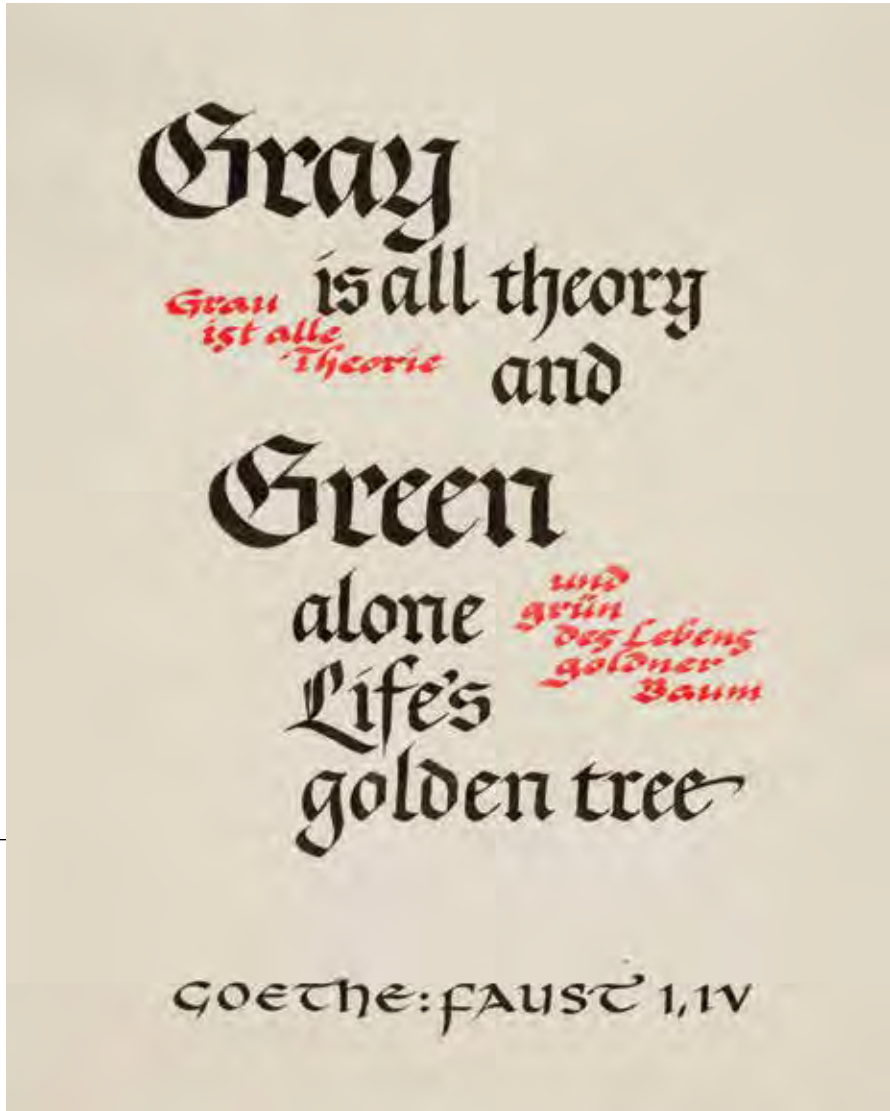
In June 2012 the Portland Society for Calligraphy hosted its third international conference, Calligraphy Northwest, at Reed. The incised Catich stones which Reynolds had helped procure for the Portland Art Museum were on display in the Reed Library. One of the conference organizers, Carol DuBosch, was a former Reynolds student. Attendees included former Reynolds students as well as scribes who had not been influenced by Reynolds — evidence of the explosion of the lettering arts in the late twentieth century.

In fall 2012 the Calligraphy Initiative was officially launched. The program — open to anyone within the Reed community, students, staff, faculty and alumni — was supported by several members of the local calligraphy community. In its first two years the program welcomed DuBosch, Greenwood, Palladino and Dubay to teach in the new Scriptorium. Eventually the program welcomed other alumni instructors including Svaren, Stone, Shaw, Lee Littlewood and Anita Bigelow. The Scriptorium restored Reynolds' vision of using the history and development of the Latin alphabet as a window through which to study Western Humanities. The success of the Scriptorium soon led to two groups meeting each week, one focusing on paleography and manuscript studies and the other on Italic handwriting. Several Reed students have continued their studies beyond the Scriptorium, notably Jade Novarino '16 who went on to study inscription cutting with Edward Catich's successor Paul Herrera in Davenport and Oona Sulivan-Marcus who in 2018 received a President's Summer Scholarship to study Johnston's Foundational script in London, England.

In addition to the Scriptorium the Initiative also renewed Reynolds' goal of introducing Italic handwriting to public-school students through an outreach program to local school teachers. Following Reynolds' philosophy that it takes "patience, critical practice and knowledge to learn any art or craft" the teacher outreach program was named the Critical Practice Institute (CPI). With the ongoing support of the Portland Society for Calligraphy, the CPI has reintroduced Italic handwriting to public schools throughout Portland. From 2012-2018 the CPI worked with 20 classroom teachers each year representing a total of nearly 3,000 public-school students. PSC supported the program with a donation of hundreds of Pilot Parallel pens for classroom use. The program also relied heavily on the foundational work of Getty and Dubay, who donated their curriculum materials for classroom use. In fact, Dubay's work with the CPI developed into her new publication, *Italic Calligraphy for School & Home*. That same year, PSC volunteers and Reed students launched a calligraphy and hand- writing club at Grout Elementary School which soon expanded into sections for both beginning and intermediate scribes. The success of Snyder's Initiative and the enthusiasm of local teachers, students and the Reed community have become a fitting tribute not only to the legacy of Reynolds and Palladino, but to the passion and generosity of many longtime PSC members. ❦

Gregory MacNaughton is the Education Outreach and Calligraphy Initiative Coordinator at the Douglas F. Cooley Memorial Art Gallery at Reed College.

Artwork by Lloyd J. Reynolds. Ink on paper. Date unknown. Photograph courtesy of the Lloyd J Reynolds Collection, Special Collections, Eric V. Hauser Memorial Library, Reed College.



1906
Edward Johnston publishes his *Writing & Illuminating & Lettering.*

1906
Edward Catich is born in Stevensville, Montana. At 11 he is orphaned and sent to Royal Order of Moose orphanage in Aurora, Illinois.

Lettering Arts for Everybody

Calligraphy Thrives at Portland Community College

by Christine Colasurdo

Editor's Note: I was 12 when I first picked up an edged pen. But it was in high school — when I took a PCC evening class with Jaki Svaren in 1978 — that I truly learned calligraphy. My mother and I visited a Sylvania campus administrator to gain permission for me to take the college class as a high-schooler. Many years later I taught the same class at Rock Creek for a year and was glad to see high-school students in my class.

As the elders of our guild know only too well, the story of calligraphy in Portland over the last fifty years has more twists and turns than a whole page of Roman Rustics. What began with Lloyd Reynolds in the early part of the twentieth century exploded with his students in the 1960s. Reynolds taught his enthusiastic students well — so well that many of them became famous teachers in their own right. Calligraphy in the 1960s and '70s was in the air. Everyone wanted to learn it. Consequently, Portland-area schools and colleges offered courses, and eventually even school districts such as Portland Public Schools adopted Italic handwriting as their official method for children. Calligraphy's future looked bright as a high-flying balloon.

And then, in the mid 1980s and into the '90s, air started to escape from the balloon. Two colleges — Reed and Lewis & Clark — dropped calligraphy from their catalogues. Portland Public Schools reverted to other writing methods. Membership in the Portland Society for Calligraphy (PSC) declined. And for-credit lettering courses decreased at Portland State University.

But one institution maintained an active commitment with its for-credit lettering courses: Portland Community College (PCC). When other institutions allowed calligraphy to disappear, PCC became the rare place in Portland where students could earn college credit learning calligraphy.

For-credit calligraphy classes started at PCC in 1967 with Jaki Svaren. "The class was called Lettering 217 and was instigated as a requirement by James Schuld, who was the head of the Art Department at the Sylvania campus," Jaki recalls. Schuld hired Jaki away from Portland State College (now University), where she had been teaching a for-credit calligraphy course. (That PSU course was taken over by Bettye Lou Bennett.)

Jaki believes that her Master's degree helped with the creation of for-credit calligraphy courses at PSU and PCC. "When I developed the lettering course, my Master's degree satisfied the requirements of other universities so classes I taught would be deemed eligible for college credit at other institutions." (The Master's degree requirement has since been waived for PCC calligraphy instructors.)

Jaki taught for-credit classes at PCC for 26 years at all four campuses. She also taught basic design and drawing. Although she was a full-

Diane Flack, Upaya Chants. 16" x 23", metal nibs, Higgins Eternal ink, graphite, 2018. I have been a calligrapher and artist for thirty years and love the look of ink on paper in calligraphy as well as in block printing.

1921
Alfred Fairbank and others found the Society of Scribes and Illuminators.

1929
Lloyd Reynolds begins teaching at Reed College.

1932
Alfred Fairbank publishes *A Handwriting Manual.*

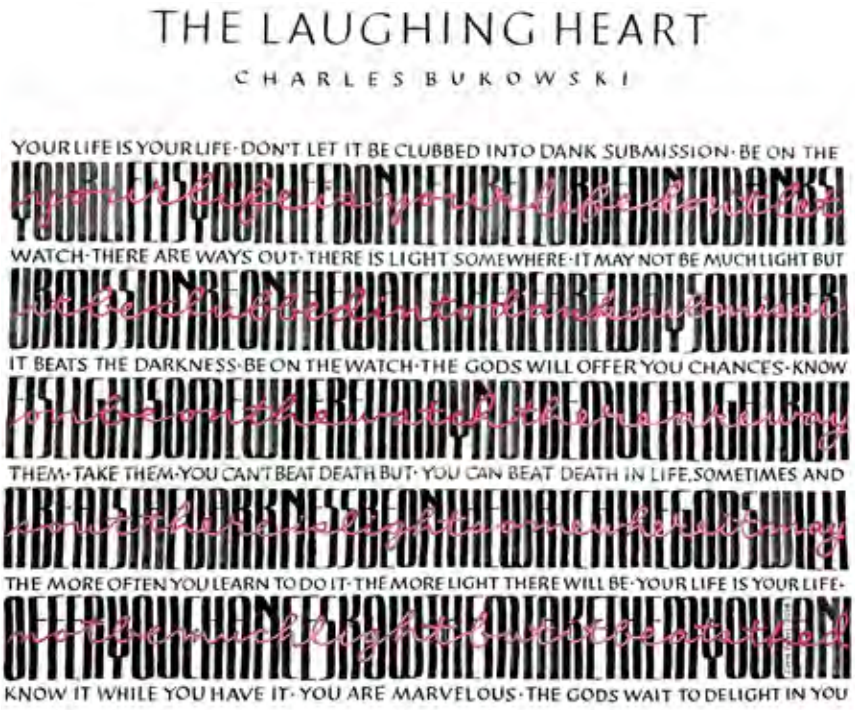
1944
Edward Johnston dies on November 26 in Ditchling, United Kingdom.

1949
Lloyd Reynolds offers his first calligraphy course at Reed College. Alfred Fairbank publishes his Book of Scripts.

1952
The Society of Scribes and Illuminators inaugurates the Society for Italic Handwriting on November 25.

time instructor, other teachers taught part-time. Barbara Getty was one such instructor. She taught at PCC from 1971 to 1999. She had taken her first for-credit calligraphy course with Jaki in 1968, then eventually settled in to teaching for-credit classes at the PCC Rock Creek Campus in a corner room "with natural light emanating from enormous windows on two sides." She taught calligraphy at the Sylvania campus as well. In addition to teaching those classes, she taught Italic handwriting for many years (before the internet) to Developmental Education students at Sylvania. Her instruction reached students at all four campuses via PCC's intercampus television.

> *Calligraphy is a space where I can leave the world to be with the word; it's a time to focus on each letter building into a word, a thought, a quote, a true feeling.*
>
> Christi Payne



Cora Pearl, The Laughing Heart. 12.5" x 13", gouache, acrylic and gel pen on paper, 2018. This piece is a rendering of one of my favorite poems—the words touch me deep in my soul.

Barbara found it rewarding to teach students of all ages and backgrounds. She also found it gratifying to observe students make progress, especially absolute beginners.

"One of my students stands out — Fran Strom Sloan," Barbara remembers. "We were both teaching at Aloha Park School in the Beaverton School District. She taught fourth grade, and I taught first grade. We became friends, and occasionally I'd visit her classroom at the end of the day. Her handwriting on the board was so illegible I wondered how her students could decipher it, so I suggested she take my evening calligraphy course at Rock Creek. It was probably spring 1972 when she began taking my Rock Creek course. The rest is history!"

PCC benefitted directly from Lloyd Reynolds' legacy. Not only were Jaki and Barbara former students of his, so was Carol DuBosch, who began teaching for-credit classes in 1987. Carol taught at both Sylvania and Rock Creek for 29 years, usually three classes each term. She enjoyed teaching both beginning and intermediate students. "I appreciated the professional atmosphere," Carol recalls, "as well as the diverse student population, the freedom to teach what I felt was important, support in any way whenever I needed it, and the high degree of respect I felt."

Another accomplished calligrapher and Reynolds student who taught at PCC was Colleen Cavin. Colleen, who died in 2012, has been the only Portland calligrapher to date to be admitted into the Society of Scribes and Illuminators, the British organization that initiated the Society for Italic Handwriting (and, consequently, WABSIH, which became PSC). Colleen taught bothfor-credit and not-for-credit classes from 1979 to 2012. She also taught calligraphy (though not continually) at Pacific Northwest College of Art and the Oregon College of Art and Craft. Marianne Nelson was a student in Colleen's non-credit class at Grant High School in 2008 and was impressed by Colleen's teaching. "It was an Introduction to Calligraphy class with a wide variety of students, but Colleen was able to handle all those levels," Marianne remembered. "She always brought many books to class and gave individual attention to each of us. I learned a lot from her."

1958
Lloyd Reynolds co-curates the exhibition "Calligraphy: The Golden Age and its Modern Revival" at the Portland Art Museum.

June 1960
Lloyd Reynolds falls ill in Verona, Italy. Unable to continue to England to visit schools, he flies home in early July.

1963
Lloyd Reynolds publishes *Italic Lettering & Handwriting: An Exercise Book*.

1964
A national Italic handwriting contest is held with help from Lloyd Reynolds and others. The contests are eventually sponsored by WABSIH.

1966
A Festschrift is held in Portland for Lloyd Reynolds.

Rebecca Wild, Lines Are for Writing. 12" x 9," charcoal, graphite, pastel, gouache on paper, 2009. This was a breakthrough piece in my artistic development and ironically it is about breaking free of constraints.

The interesting dynamic of PCC and its calligraphy tradition is how instructors replace each other when some reach retirement. Such was the case with Rebecca Wild, who replaced Barbara at the Sylvania campus. Rebecca started teaching at Sylvania in 1997. "I taught there for a couple of years until they made the sad decision to stop offering it. Around 2007 they decided to bring it back to that campus, and I taught there continuously through the spring of 2013."

While she was teaching at Sylvania, Rebecca reached out to PCC's Cascade campus administrators to see if she could bring calligraphy back to Cascade. Ceramicist Sam Morgan and painter Jacqueline Ehlis were co-chairing the art department at the time. "They were hesitant at first but got on board after they saw what the students produced." Rebecca then taught at both Sylvania and Cascade until she moved to Washington in 2013.

Rebecca, too, appreciated PCC's diverse student population — even when it brought challenges. "In the middle of class one day," she remembers, "a student threw his pen full of ink across the table and yelled 'F*** CALLIGRAPHY.' He walked out and never came back. It reminded me that this craft isn't for everyone, and the patience it requires can send someone off the deep end."

Rebecca's most powerful memory, however, is of Ibrahima Barry. "Ibrahima and his brother, Abdoulaye are from Guinea, West Africa. They created an alphabet for their language, Pular. They began this literacy project when they were boys. Historically, Fulani people have used the Roman Alphabet for their language but it doesn't not match all the sounds, and as a result very few people can read. They named their alphabet ADLaM, which is an acronym for a phrase in Pular that translates to 'the alphabet that will save a people from disappearing.' It contains 28 letters, upper and lower case, and is phonetically based with consonants and vowels. A font technician suggested Ibrahima take a calligraphy class to learn about typographic nuances so that he could refine his letterforms. That is why he ended up in my class in 2009."

Today, ADLaM is available online as a digitized font and is spreading rapidly in Fulani countries.

> *"Lloyd said to pass it on, so I have been teaching at PCC for almost forty years. I am always excited by the variety of students, the challenges and goals they bring, the ah-ha moments they have. I cannot imagine a more positive place to be involved in sharing calligraphy!"*
>
> Mary Ellen Hartman

When Rebecca moved away, she proposed one of her students, Cora Pearl, as an instructor. Cora has now taught for five years at Sylvania, two at Rock Creek, and one at Cascade. She, too, loves the diverse community of students as well as the trust and support of her colleagues and administrators. Her favorite moment in class is watching students take pride in their work "and step more deeply into their own artistic creativity." For many of her students, "calligraphy has been a gentle path towards making art for the first time in their lives."

1968
Jaki Svaren founds calligraphy retreats at the Menucha Retreat and Conference Center in the Columbia River Gorge. The first one is held in February 1969.

1969
Lloyd Reynolds and others found WABSIH. Its first meeting is held March 8, 1969. By April, membership totals 185.

September 1969
Lloyd Reynolds retires; Robert Palladino takes over the calligraphy courses at Reed College.

1972
Lloyd Reynolds is named Oregon's first Calligrapher Laureate by Governor Tom McCall. WABSIH holds its annual members' show at Marylhurst College.

Mary Ellen Hartman, Temple Bells. 10" x 8," gouache, watercolor and Sumi ink, 2017. I was drawn to the beauty and simplicity of these words, translating them into a letterform that complements their feeling. I accented the piece with painting inventive flowers.

In addition to the three calligraphy courses that have been offered at PCC for many years (Humanist Bookhand/Roman Capitals, Italic, and Uncial/Carolingian), in 2014 Cora started the two-year process of creating a new for-credit course titled Hand Lettering. For two summer terms she taught Introduction to Hand Lettering which then became three separate for-credit classes in 2016 (Hand Lettering: Monoline Techniques, Hand Lettering with Special Tools, and Hand Lettering: Hand Drawn Letters). These classes are an official elective of the Graphic Design program.

In 2016, Cora also proposed turning PCC's traditional calligraphy courses from 2-credit classes that met once a week for four hours to 3-credit classes that meet twice a week for three hours each. With that change, the calligraphy courses are like the rest of PCC's art classes.

Diane Flack has also taught at PCC, expanding its curriculum to non-credit courses in bookbinding and "Amazing Paper Structures." Having taught since 2009, she is in her tenth year and teaches at the Sylvania campus.

"I love teaching at PCC because my students are from all over the world and range in age from 12 to 89 years old. I never charge a materials fee and bring lots of tools to share because many students cannot afford to buy them," she explains.

"I work hard to create a curriculum that builds on the previous week's learned skills. I love it when students notice that we are using new skills each week for a new project. My favorite students are the ones that break the rules but still create interesting, artful and thoughtful compositions." Diane feels that it is she who learns from her students.

Today, PCC is the largest post-secondary institution in Oregon, with nearly 73,000 full- and part-time students. Its tuition is affordable. And, after more than fifty years, its students can still study calligraphy for college credit, or take non-credit calligraphy and bookbinding, too. In my opinion, such an opportunity is one of Portland's best-kept secrets. ❦

Portland Community College Calligraphy Instructors

Elizabeth Anderson, 1979–1980
Colleen Cavin, 1979–2012
Eileen Christopher (unknown)
Christine Colasurdo, 2011–2012
Dorothy Dehn, 1976–1994
Carol DuBosch, 1978–2017
Patricia Edmonds, 1994–2007
Diane Flack, 2009–present
Barbara Getty, 1969–1999
Patricia Grass, 1979–1998
Mary Ellen Hartman, 1987–present
Patsy Lee, 1970–1992
Benny McAdams (unknown)
Lois McClelland (unknown)
Cora Pearl, 2013–present
Cynthia Schubert, 2013–2015
Jaki Svaren, 1967–1994
Rebecca Wild, 1997–2013

Please note: Some instructors took brief breaks in their employment. Also, this list might be incomplete. If you know of someone who should be on this list, please email that information to the PSC Board.

1973
WABSIH hosts its tenth national handwriting competition and produces Report 5 from the judges.

1974
Due to efforts by Lloyd Reynolds and Charles Lehman, Oregon is the first state in the United States to adopt Italic handwriting for public-school instruction.

1975
Jaki Svaren publishes the first edition of her book, *Written Letters.*

March 1975
WABSIH members exhibit their art at the Portland Art Museum.

c. 1976
Jaki Svaren, Isabelle Ryan, and Patsy Lee create the greeting-card company Pen-Ultima.

Portland Hosts International Conferences—Thrice

By Carol DuBosch

In June 1985, I received a phone call from my dear friend Fran Strom, who was in Los Angeles, attending the fifth international calligraphy conference. Fran (whose last name later changed to Sloan) had a "great idea": Portland should host the 1987 international conference. Would I like to be the director and make that happen? "Well, hmmmm, sure, we could do that… and I love to make things happen … and, yes, Portland is a perfect place to bring the world's calligraphic community… and we have plenty of time to plan it." Before I knew it, the phone call had ended. There was no turning back.

There was a problem, though. Although the international conferences had begun in 1981, I hadn't actually attended one yet. I decided on the spot to register for the 1986 conference in Hoboken, New Jersey. At least I would have that experience as I planned for the Portland gathering in 1987.

Time to get to work

Locating and reserving an adequate venue in Portland was the first issue. Where in Portland could we hold an international conference with 500-plus people for a full week of classes, lectures, vendors and socials? I immediately eliminated two campuses: Reed College (not enough dorm space) and Lewis & Clark College (not enough dorm space). I progressed to the third (and last) possibility: The University of Portland. A phone call brought some positive answers and an invitation meet in person.

As I drove to North Portland to meet with UP administrators, I juggled bouts of anxiety and anticipation. Will they be able to handle our group? Will I have the information they require? If this falls through, Portland doesn't have a chance to host the conference. The university administrators were intrigued by my proposal and had never hosted such a large group in the summer. They felt they had adequate dorm space, classroom space, auditorium, and vendor space. After a bit of back-and-forth and an exhausting campus tour, we all agreed that the conference would be held on the UP campus in August 1987.

Above: Carol DuBosch letters impromptu signage for CNW 2012 at Reed College. Below: Conference attendees were given a strong sense of calligraphic geography with Carol's mileage signs at CNW 2012. Photographs by Marcia Friedman.

There was the small matter of a deposit, to hold the reservation of the entire campus until the event. They accepted my personal check for $25. That was the only exchange of money until the final bill (which had lots of zeros!). Such were the feelings of trust and positive communication we had working together.

I presented the idea to the board of the Portland Society for Calligraphy, and all the members rousingly agreed to sponsor the event. Next on the incredibly long list of "to do's" was a name. After much brainstorming, the name Calligraphy Northwest emerged.

A team was chosen to take on the multitude of responsibilities: Housing, Facilities, Faculty, Transportation, Signage/Nametags, Exhibits. The list went on and on. But even with such daunting tasks, we enjoyed working on Calligraphy Northwest because it was exciting to realize all the artists we were bringing to Portland.

Thinking back, I am struck by the limited ways we had to communicate. In 1987

1977
WABSIH holds one of its last national handwriting competitions.

1978
Lloyd Reynolds dies on October 4 in Portland.

1978
The WABSIH board is concerned about finances. The annual members' show is at PCC.

1979
Fr. Edward Catich dies on April 14 in Davenport, Iowa.

1979
Inga Dubay and Barbara Getty start their Getty-Dubay Handwriting Success business.

May 1979
WABSIH and Reed College Alumni sponsor "Letters: A Man-sided Love Affair" exhibit at Reed.

there was neither internet nor email. We printed everything and mailed most of it. I set my alarm for the middle of the night to phone European instructors. I had an Apple computer that could word-process, sort and print address labels. I thought it was magic at the time.

The faculty was large — 72 teachers (nine from Europe). There were more than 500 participants from around the United States, Canada, Japan and Europe. Classes were held every day, lectures each evening.

Calligraphy Northwest was a very successful gathering in every possible way. Before we left the university that week, we put in a reservation for August 1991, giving ourselves a four-year break before tackling it all over again.

Planning for the 1991 Calligraphy Northwest went smoothly, and we found ourselves in "tweak-mode" mostly. The numbers were similar to 1987, and registration filled quickly. It felt wonderful to work the second gathering with confidence gained from doing the first one.

Calligraphy Northwest 1987 Faculty

Alan Blackman
Timothy Botts
Marsha Brady
Eileen Canning
Annie Cicale
Nancy Culmone
Georgia Deaver
Marc Drogin
Inga Dubay
Carol DuBosch
Ward Dunham
Reggie Ezell
Leana Fay
Jo Forsyth
Eddie Francolini
Barbara Getty
Howard Glasser
Joyce Grafe
Georgianna Greenwood
Jenny Groat
Calvert Guthrie
Ken Harris
Dewey Henderson
Paul Herrera
Carol Pallesen
Bill Hildebrandt
Helmut Hirmer
Judy Hoiness
David Howells
Nancy Ouchida Howells
Thomas Ingmire
Dick Jackson
Pamela Johnson
Stan Knight
Anne Lane
Paul Maurer
Benny McAdams
Kathy McNicholas
David Mekelburg
Barry Morentz
Larry Neises
Neil Noorda
Terry O'Donnell
Gottfried Pott
John Prestianni
Marilyn Reaves
Gayle Reed
Marcy Robinson
Carl Rohrs
Claire Russell
Pat Russell
Susan Russell
Eliza Schulte
William Stewart
Fran Strom
Teri Stumpf
Richard Stumpf
Nancy Stutman
Jaki Svaren
Denys Taipale
Kazuaki Tanahashi
Peter Thornton
Sandy Tilcock
Mark Van Stone
Jovica Veljovic
Keith Vinson
Julian Waters
Sheila Waters
Marilyn Webberley
Eleanor Winters
Allen Wong
John Woodcock
Mary Worthington

Top left: Carol's logo for Calligraphy Northwest. Below: Members sat in bleachers for the 1991 opening night lecture. Photograph by Carol DuBosch.

1980
Maury Nemoy teaches a workshop at Reed College on "Movie Title Design."

1981
WABSIH deletes "Branch of the" in its name to become WASIH. Dr. A. S. Osley visits Portland and gives lectures on Wolpe and Palatino.

1981
The Lloyd J. Reynolds Memorial Calligraphy Collection is on display at the Portland Art Museum into January 1982. Donald Jackson lectures at the museum on September 18.

1981
The first international calligraphy conference is held in Minneapolis, Minnesota by Colleagues of Calligraphy. A conference is held every year afterwards in different locations.

Top left: Gottfried Pott demonstrates, 1991. Top right: Reed graduate Georgianna Greenwood with Sheila Waters, 2012. Photographs by Marcia Friedman.

Calligraphy Northwest 1991 Faculty

Diane von Arx
Dick Beasley
John Benson
Katrina Berry
Alan Blackman
Timothy Botts
Norm Brown
Alice Sink
Eileen Canning
Annie Cicale
Ewan Clayton
Nancy Culmone
Jane Dill
Inga Dubay
Ward Dunham
Reggie Ezell
Leana Fay
Joanne Fink
Prindi Flug
Jo Forsyth
Barbara Getty
David Graham
Louise Grunewald
Ken Harris
Michael Harvey
Dewey Henderson
Judy Hoiness
David Howells
Pamela Johnson
Stan Knight
Kitty Maryatt
Benny McAdams
Kathy McNicholas
Suzanne Moore
Barry Morentz
Brody Neuenschwander
Mark Otis
Nancy Ouchida Howells
Anna Pinto
Gottfried Pott
JoAnne Powell
Marilyn Reaves
Carl Rohrs
Claire Russell
Eliza Schulte
Susan Skarsgard
Fran Strom
John Stevens
Jaki Svaren
Nancy Stutman
Deny Taipale-Knight
Kazuaki Tanahashi
Sandy Tilcock
Peter Thornton
Mark Van Stone
Jovica Veljovic
Keith Vinson
Julian Waters
Marilyn Webberley
Suze Weinberg
Mary Worthington

But, wait—there's more!

Really? Again? I had sworn that I would never direct another Calligraphy Northwest. I had also sworn that my children would never attend preschool (they did) and that I would never have a swing set in my yard (I did). I also said I would never learn Copperplate (I did). I should be careful how I use the word never.

Colleen Cavin, Meri Taylor and I began talking about bringing the calligraphers back to Portland in about 2009. I was glad to have a couple of good leaders on board, so it seemed like a fairly good idea. In the time that had elapsed since 1987, Portland State University had acquired dormitories, so we explored the possibility of using that urban campus. The dorms and classrooms were adequate; however, the school lacked a large dining area. We tried to interest the University of Portland again, but they had other concerns and commitments. So, undaunted, we approached Reed College, where new dorms had recently been built. Bingo. Reed had everything we needed, plus the aura of Lloyd J. Reynolds. A perfect place to hold Calligraphy Northwest 2012.

Third time around

For Calligraphy Northwest 2012 we had internet and email, which made things easier. The challenges were working with a different physical facility. Meri Taylor and I co-directed, using our complementary strengths and taking on different aspects of the big job. We worked together very well and found it so helpful to have each

1981
John Neal, Bookseller opens his calligraphy mail-order supply business in Greensboro, North Carolina

1981 – 82
WASIH members display work along with other guilds in the "Touch & Movement" exhibit at the Oregon State Capitol.

1982
Alfred Fairbank dies on March 14.

1982
The *Calligraphy Idea Exchange* magazine is founded. Eventually it is renamed *Letter Arts Review.*

1983
The board votes to change the guild's name to Portland Society for Calligraphy. The official state document finalizes the decision in 1984.

1983
Italic is adopted as the handwriting method for Portland Public Schools.

other to bounce ideas around. Meri and I worked with a team of 12 great organizers, each handling a major portion of the event: Vendors, Housing, Welcome Bags, Faculty, etc. We also worked with more than 300 volunteers who all gave countless hours and positive energy to the conference.

Calligraphy Northwest 2012 was held the last week of June. The weather was cool and inviting with a sprinkling of rain for credibility. On opening day, we welcomed more than 500 scribes. The Reed College campus was decorated with more than 400 weathergrams hanging from shrubs and trees. At the end of the conference we invited participants to each take one home. The dining room became a hub of activity and offered freshly prepared "farm-to-table" food at each meal. There were 15 week-long classes, and 28 half-week classes each with approximately 16 students. Each evening featured several events: Faculty Demonstrations, Market Night and many illustrated lectures by excellent calligrapher speakers.

The international conferences continue each summer. I am personally committed to doing whatever I can to support and enable these gatherings to continue and thrive. I feel that the Portland Society for Calligraphy benefitted from hosting three successful conferences. The conferences provide a special kind of education that opens doors to new ideas and connects us with calligraphers from around the world. ❦

Carol DuBosch joined WABSIH in 1976 and has been active in the guild ever since. She has been practicing calligraphy for more than 55 years.

Calligraphy Northwest 2012 Faculty

Gemma Black
Pat Blair
Timothy Botts
Joke Boudens
Denis Brown
Annie Cicale
Ewan Clayton
Lieve Cornil
Harvest Crittenden
Laurie Doctor
Kristen Doty
Reggie Ezell
Mike Gold
Randall Hasson
Thomas Hoyer
Carrie Imai
Thomas Ingmire
Martin Jackson
Yves Leterme
Judy Melvin
Suzanne Moore
Cheryl Moote
Brody Neuenschwander
Pamela Paulsrud
Marilyn Reaves
Carl Rohrs
Peter Thornton
Diane von Arx,
Julian Waters
Sheila Waters
Sharon Zeugin

Top left: 2012 Conference co-director Meri Taylor. Below: one of many weathergrams adorning the Reed campus, 2012. Photographs by Marcia Friedman.

1983
The Members' Annual Open Show is held at PCC-Sylvania.

March 1984
The Members' Annual Open Show is held at PCC-Sylvania.

Menucha: Still Waters

Nature and Community Lure Scribes to the Gorge

by Christine Colasurdo

In Memoriam: Maggie Rogers

I am sitting at a window of wind-sculpted fir trees and cloud-white sky as I write this. Chickadees are bobbing their tiny black caps among the gray, leafless branches of Bigleaf Maple trees. Robins perch in the trees, then fly to the lawn for worms. The mock orange bushes are dormant, but the snowdrops and yellow aconite flowers are up and blooming. Otherwise, all is still. For a moment, the wind is leaving this place alone. So it seems to be the right thing to do: sit down and write about Menucha at Menucha.

Members of the Portland Society for Calligraphy (PSC) have been coming to Menucha for more than fifty years. The idea of a calligraphic retreat began with Jaki Svaren, who found herself trying to teach calligraphy next to a noisy classroom. "Even back in the '60s the world was full of noise," Jaki explained at a special fiftieth-anniversary calligraphic retreat in June 2018. "One of my students, Flora, said, 'We need a retreat' so I started asking around and learned about Menucha from Father Jim Parker at Portland State."

According to the First Presbyterian Church of Portland, Menucha is a Hebrew word that connotes restoration. It can be described as a "renewing stillness." It appears in Psalm 23: "He leadeth me beside still waters. He restoreth my soul." The name was chosen by the estate's original owners, the Meier family.

Julius Meier (1874–1937) was one of the partners of the well-known Portland department store Meier & Frank, which was begun by his father. Trained as a lawyer, Julius Meier managed the family retail business for years and eventually became a civic-minded philanthropist and Oregon's governor. After a successful term, he retired to Menucha, where he died of a heart attack in 1937. When the Presbyterian Church bought the estate in 1950, church leaders felt "Menucha fit this place so well that the church chose to keep it."

> *"Menucha is a feast for the senses: a delightful garden with fragrant flowers, songs of birds and sounds of rainfall, views of the mighty Columbia River, and delicious food."*
>
> Stephanie Byrd

The Meiers bought the land in 1914, but the estate goes back further – to when the English seafaring Captain Painter and his Hawaiian wife homesteaded there beginning in 1874. The Painters planted fruit trees, some of which survive today. Their house no longer exists, nor does the original Meier home. But the Meiers' 1927 mansion, which entertained such distinguished guests as Franklin D. Roosevelt and Herbert Hoover, is known – and loved – today as Wright Hall.

Many a scribe has been warmed by Wright Hall's massive stone fireplace, including Penelope Culbertson, who has been attending the winter retreat for years. "My favorite memory of Menucha is a

Perched on a basalt cliff overlooking the Columbia River Gorge, the Menucha Retreat and Conference Center is known for its breathtaking vistas looking both east and west. The view to the west often delights onlookers with stunning sunsets. Photograph by Elizabeth Walsh.

April 1984
Reed College drops for-credit calligraphy courses from its curriculum.

Top: Each February, snowdrops greet retreat attendees in the garden near Wright Hall's entrance. Photograph by Christine Colasurdo.

Right: When the First Presbyterian Church of Portland bought Menucha in 1950, the church renamed the Meier family's house Wright Hall and added a back porch and patio. Photograph by Christine Colasurdo.

room full of scribes working silently in front of a crackling fireplace, with the only other sound being pens on paper," Penelope told me. "Menucha is truly a retreat from the world, a place to think about the beauty of letter forms, the significance of meaningful quotations, innovative layouts, and connecting with a like-minded community."

Community is an important word at Menucha, and it may be key to what some scribes have called "Menucha magic." Some of the church staff believe that Menucha is a "thin place" — a sacred site where the veil between the earthly and spiritual realms is thin. The church's motto for Menucha is "a sacred place for purposeful work." For PSC members, Menucha is a magical place where unique creativity flows in community — not unlike a medieval scriptorium, with art being made that many scribes feel could not have been made anywhere else. Some artists — such as Susan Cole, who has coordinated the winter retreat in the past — believe that creativity is enhanced by working in a group. "I have read articles on the creative process that emphasize the importance of putting ourselves in situations with other working artists so that we can share the energy, interaction with new ideas, and thoughtful dialogue that happens in a group."

Jaki feels the same way. "Silence at Menucha is the gift you give each other," she believes. "Things happen there that are supposed to happen. You can do it alone, but something very special occurs when you're focused and working in a group."

The first retreat had 19 attendees (including three priests), but over the years, the size of the retreats has varied from twenty- five to eighty scribes, with men and women of all ages and skill levels. For a few times in the early years, Jaki invited Lloyd Reynolds, who sometimes presented opening-night talks. "Word got out," Jaki remembers. "People came from other states like Texas and Minnesota, and as far away as England." According to Jaki, Reynolds wept after his first visit, he was so moved by what was happening.

The original retreat was sponsored by Portland Community College. Jaki handled registrations. "The college actually paid the tuition ($7.50) for students. This practice ended when prices changed." After PCC pulled away, PSC became the nonprofit to sponsor the retreats.

Although the first retreat was in winter, for many years calligraphic retreats were held in spring, summer and fall. As Jaki explains, "At one time there were two retreats, held at different times. One was for beginning scribes; the other welcomed both beginners and advanced calligraphers. We found that beginners were often intimidated by art done by experienced professionals."

Jaki started a summer Menucha in 1981. Eventually a tradition was established for two retreats each year: a weekend retreat hosted by PSC in February and a weeklong retreat hosted in July by the Snohomish Art Guild, which ran it for twenty years, followed by Nib 'n' Inks (a guild based in Olympia), which continues to

1985
Michael Gullick, David Howells, Allison Urwick and Keith Vinson teach workshops in Portland.

1985
Bettye Lou Bennett exhibits solo shows in Hillsboro and Keizer, and teaches Rustics at the Oregon School of Arts and Crafts.

April 1986
The annual members' show is displayed at PCC-Rock Creek.

1987
Elizabeth Anderson designs the lettering for the Oregon Vietnam Veterans Memorial. She names her typeface Hoyt, after the arboretum.

1987
The annual members' show runs April 15 to May 6 at PCC-Sylvania.

August 1987
PSC hosts its first Calligraphy Northwest conference at the University of Portland.

> *When I arrive at Menucha's entrance, I get out of my car and touch the old, massive chains. It marks the beginning of my retreat.*
>
> Marilyn Curtis

sponsor it today. With more time and better weather, the Summer Menucha retreats have included playful events like the 1984 "Olympinks," which featured Letter Form Diving contests, Ink Bottle Races, and Jaki as a palm reader. They've also resulted in songs such as "Ode to Menucha" and "Menucha the Beautiful."

Eizabeth Walsh, who founded Nib 'n' Inks, has attended roughly fifty retreats (both winter and summer) since 1981. She values Menucha as "a place where you are surrounded by caring and supportive artists in a non-judgmental atmosphere. Of course, being spoiled with delicious meals at the ring of a bell and getting away from the demands of daily life count for something too!" As a mother of four, Elizabeth craved creative breaks when her daughters were young. "Thirty-seven years later," she admits, "I'm still getting away for this special time of renewal."

One aspect of the retreats that is valued by attendees is the sharing of tips and techniques. For many years, both summer and winter retreats featured professional artists who taught workshops. However, for decades the retreats have also been the source of spontaneous demonstrations and presentations among attendees themselves. Such mentoring lies at the heart of the retreats' calligraphic camaraderie.

In 2018, for the fiftieth anniversary of the calligraphy retreats, both summer and winter Menucha groups gathered June 14-17 to celebrate. Photograph by Elizabeth Walsh.

> *Menucha lives in a special corner of my heart. It is a place of sanctuary, where nature's beauty nourishes the soul, and laughter abounds in friendship, in the shared joy of life.*
>
> Deborah Wheeler

Washington artist Sally Penley has helped organize the summer retreats for years and has watched such mentoring change lives. "In 1994, a 14-yr-old joined us who was gifted artistically. We could all see it, but he couldn't. He immediately bonded with Susan Russell. Over the next three years, she mentored him at Menucha and helped him develop his portfolio. He presented it at Portfolio Day in Seattle and was offered several scholarships to art schools. He chose Maryland Institute College of Art, and went on to do graduate studies at Goldsmith's, University of London. He is now a successful art handler for New York galleries. And it all started at Menucha."

As a former student of Jaki's, Sally is grateful for the fact that she has been attending retreats for more than half her life. "I still experience huge joy just hearing the word Menucha. I'm sort of like Pavlov's dog."

Top: During the 2019 winter Menucha retreat, scribes observed Quiet Time for two hours in the morning. Pictured here are JoAnn Pari-Mueller (left front), Joan Severson (left back), Susan Paolella (right back) and Lynda Barron (right front). Photograph by Christine Colasurdo.

Bottom: Nonagenarian calligraphers Lucille Pierce (L) and Jaki Svaren (R) enjoy a post-lunch moment in Wright Hall's dining room. Lucille is 98; Jaki turned 90 in February 2019. Photograph by Christine Colasurdo.

1988
Elizabeth Anderson designs the signage for Portland State University.

February 1988
The annual members' show is displayed at the Multnomah County Library in downtown Portland.

September 1988
PSC hosts a calligraphy booth at Artquake September 3-5.

October 1988
PSC anticipates its 20th anniversary with the opening of a Lloyd Reynolds show October 14 at the Oregon Historical Society.

April 1989
PSC hosts "Letter Arts Today" April 8-9 at the Oregon School of Arts and Crafts to celebrate its 20th Anniversary.

November 1989
"The Startled Dragon's Brood" exhibit of work by Reynolds' students and colleagues is displayed at Portland State University.

Menucha Highlights

A Brief Sampling of Demonstrations and Workshops

February 1980: Miriam Halpren
May 1980: Thomas Ingmire
August 1981: Georgianna Greenwood (Gothic Textura and Rotunda)
July 1982: Susan Jane Russell (Bucktail Brushes)
July 1983: Susan Jane Russell and Georgianna Greenwood
May 1984: Inga Dubay (Design)
May 1985: Jenny Groat
July 1985: Larry Neises (Versals); Sally Penley (Origami Cranes)
May 1986: Jo Forsyth and Marilyn Webberley
May 1987: Fran Strom (Watercolors)
February 1989: Marilyn Reaves (Pointed brush)
November 1989: Lorinda Moholt and Mary Ann David (Painting on Silk)
February 1990: Carol Pallesen (Books, Boxes & Cards)
May 1990: Bill Blumberg and Joel Montgomery
(Sandblast Preparation for Glass, Wood, Stone)
February 1991**:** Stan Knight (Modern Versals)
May 1991: Claire Russell (Gocco prints)
November 1991: Linda Rothchild-Ollis (Watercolor Washes for Calligraphers)
May 1991: Jo Forsyth (Neuland)
February 1992: Inga Dubay (Italic & Variations)
May 1992: Mary Worthington
February 1993**:** Caroline Bucannon, Sketching for Calligraphy
February 1994**:** Carol Pallesen
May 1994: Ardyth Brown (Tiny Writing)
February 1995**:** Carol DuBosch
May 1995: Nicol Rauche
February 1996**:** Fran Sloan (Water Media & Sacred Geometry)
Feburary 1996: Bill Blumberg & Kathy married at Menucha during the retreat.
May 1996: Kath Harney (Monoline Madness)
February 1997: Patty Grass (Book Arts)
May 1997: Elsie Petrequin
February 1999**:** Carol Pallesen (More Books, Boxes & Cards)
September 2000: Kaye Lewis (Watercolor Techniques)
February 2002: Colleen Cavin
February 2005: Lee Littlewood and Pete McKearnan (Sign Painting)
February 2006: Quiet Time with Jaki Svaren
February 2007: Jaki Svaren and Colleen Cavin
February 2008: Colleen Cavin (Carolingian and Uncial)
February 2009: Flo Wilkins (Watercolors)
2010-present day: Menucha is held without guest instructors but features Jaki's Quiet Time and many spontaneous demonstrations and sharing.

Jaki Svaren, founder of the Menucha calligraphy retreats, relaxes in front of Wright Hall's massive stone fireplace during the June 2018 retreat. Photo by Christine Colasurdo.

For Jaki, the most significant aspect of the calligraphic retreats has been Quiet Time — her answer to that original noisy classroom in the '60s. Quiet Time is a concept borrowed from the monastic tradition of Deep Silence, which Jaki learned from Robert Palladino, who had been a Trappist monk for many years. There is no talking or walking around, and paper and tools are arranged in advance to avoid causing noise. "You can hear a pin drop during that time," according to Elizabeth. "The two hours of working quietly often fly by."

Quiet Time allows scribes to work intensively. As a result, they often produce high-quality and/or high- quantity work. Elizabeth finished one large project during a summer Menucha. "I wrote all the calligraphy for a cookbook I self-published called *Gingerbread Delights*. Done entirely in Italic, I hand-lettered all the pages, then

January 1990
Oregon Art Institute exhibits selections from Lloyd J. Reynolds Memorial Calligraphy Collection into March.

March – April 1990
PSC annual members' show opens at One Financial Center in Portland, then travels to The Dalles Art Center.

May 1990
PSC participates in the Gathering of the Guilds at the Multnomah Arts Center.

June 1990
PSC participates in the Rotary Club International Convention by hosting a booth selling calligraphy.

August 1990
PSC participates in a one-day demonstration on August 29 at the Oregon State Fair.

had it reproduced (1,000 copies) at a local printer in Olympia."

Lucille Pierce has also accomplished a surprising amount at Menucha. "My first year I addressed one hundred envelopes to U.S. senators. Another year I worked on some of the pages for a book of nursery rhymes I subsequently had printed for my nine great-grandchildren and nineteen great nieces and nephews."

Attendees appreciate the hard work done by Menucha employees to bring an ambiance of respect and harmony. "The staff have always been caring and careful people," according to Jaki. "They worked hard to create a physical space for Quiet Time." In addition to church staff, the retreats are fueled by volunteers from PSC and Nib 'n' Inks. Notable volunteers over the decades (besides Jaki) include Cyndie Christiansen, Edna Porter, Carol DuBosch, Susan Jane Russell, Kathy Anderson, Larry Neises, Deborah Wheeler, Maggie Rogers, Christine Olsen, Penelope Culbertson, Meri Taylor, Sally Penley and Elizabeth Walsh.

Christine Olsen has a unique perspective because she is both a PSC member and Menucha employee. She has observed over the years that "Menucha is a special framework that is filled with the spirit and energy of each group it welcomes." In any given year, Menucha hosts roughly 350 not-for-profit groups. Consequently, the kitchen prepares thousands of meals. That's a lot of homemade jam and fresh-baked bread.

Since the First Presbyterian Church purchased the estate, Menucha has evolved as well. The Meier property was originally almost 93 acres; the church bought five more acres to create the one-way road's exit. Church volunteers have painted, pulled weeds, raised funds for renovations, and donated furniture, among other things.

Menucha's Rose Garden Labyrinth. Photo by Christine Colasurdo.

Whether it's a June
Or February retreat
Bright ideas flow.

Joan Severson

Perhaps one of the best features added to Menucha is its Rose Garden Labyrinth, supervised by then Program Director Scott Crane. The labyrinth was designed by Lisa Moriarty and finished by landscape architect George Erdenberger, who donated his time and expertise to help a volunteer crew in 2006. The labyrinth enriches retreat experiences by "directing the feet and settling the mind," according to the church. I can speak from my own journey that the labyrinth has brought joy into my life. For each retreat I've attended since 2006 I have walked the labyrinth and been given spiritual guidance.

The Columbia River, too, is a powerful presence, flowing below Menucha's basalt ridges. Some attendees feel that the river con- tributes to the creative flow at retreats. Sunsets from Menucha are beyond description, sometimes bathing the gorge in deep pink for miles. Many scribes have taken breaks from calligraphy to walk the forested paths, take in the sweeping views, and photograph trees and wildflowers.

For PSC's fiftieth anniversary retreat, both summer and winter groups attended the same June weekend, and the theme was gold. Jaki was honored with a gold paper "Menucha Mama" medallion on a Mardi Gras necklace, and the kitchen served cupcakes with gold-leaf frosting. On Friday afternoon, the group gathered to hear Jaki reflect on her many years of retreats. The room erupted in laughter at her many jokes. But then she grew serious. "Even though I taught for thirty years," she said, "I think one of the most important things I did in my life was start the Menucha calligraphy retreats." ❦

Christine's first Menucha retreat—in May 1980—was a high-school graduation gift from her parents. She returned in 2006 and has attended the winter retreats often since.

September 1990
PSC hosts a booth at Artquake in Portland September 1–3.

May 1991
PSC participates in the Gathering of the Guilds at the Multnomah Arts Center.

August 1991
PSC hosts its second Calligraphy Northwest conference at the University of Portland.

1991
PSC's annual members' show is displayed from August to September at the Multnomah County Library in downtown Portland.

May 1992
PSC's annual members' show is displayed at the West Slope Library.

May 1992
PSC participates in the Gathering of the Guilds at the Multnomah Arts Center.

Barbara Getty and Inga Dubay

Handwriting Success: A Portland Story

by Christine Colasurdo

Editor's Note: On a warm spring afternoon in 2018, I sat down with Barbara Getty and Inga Dubay in Inga's dining room and listened as they reflected on their lives, art and business. Outside was parked Inga's car, with its custom license plate, ITALIC. Deborah Wheeler and Jonathan Dubay joined us as the two educator-artists swapped stories and delightfully, at times, talked over each other the way close friends do who have shared important life experiences.

This year — 2019 — is a big year. It not only marks our society's golden jubilee. It is also the fortieth anniversary of Barbara Getty's and Inga Dubay's unique business. It was in 1979 that the longtime PSC members — who have been friends for nearly fifty years — first published their Italic handwriting manuals.

That business — Getty-Dubay Productions — is now an internationally known enterprise that has produced eleven manuals and offered nearly 200 seminars throughout the United States and abroad. Barbara and Inga have been featured in *TIME Magazine, The Wall Street Journal, The New York Times,* and on Good Morning America, ABC, CBS, NBC, PBS, CNN, BBC and "I've Got a Secret" in Hollywood. It's a dizzying list of celebrity coverage — especially for a pair of calligraphers whose business began out of a desire to help children.

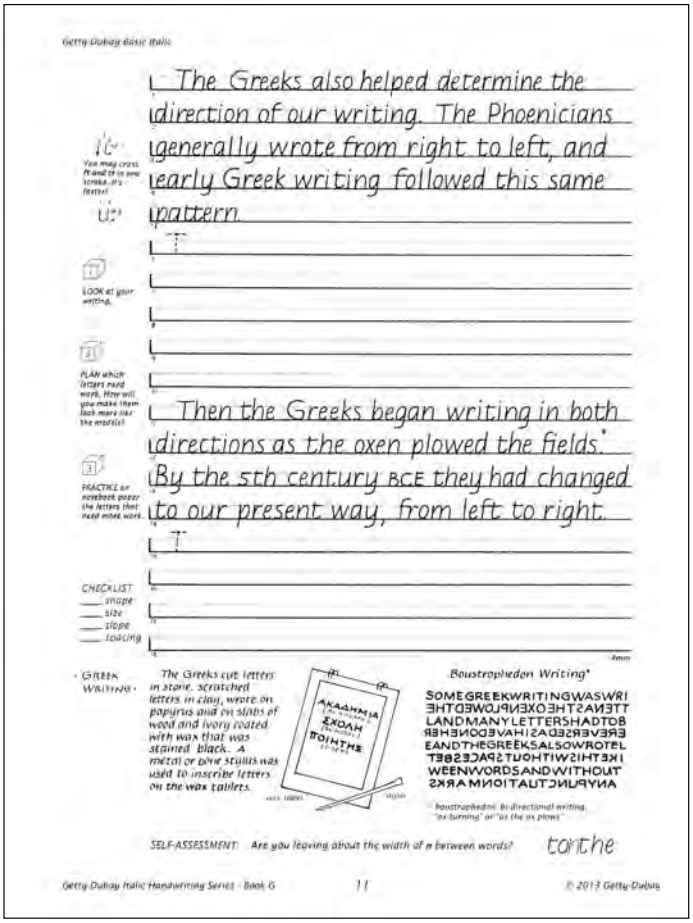
And it all started in a calligraphy workshop in Portland.

"We met in Maury Nemoy's flat-brush calligraphy workshop at Oregon School of Art and Craft," Barbara explained. "It was 1970 and Lloyd Reynolds was in the class, along with my teacher Jaki Svaren and Inga's teacher Lois McClelland."

By that time, Barbara, a Portland native, had graduated with a Bachelor's degree in Music from Lewis & Clark College and had been a bank secretary as well as a church organist. Inga had studied at Mills College and graduated with a Bachelor's degree in Painting and Drawing from the University of Oregon and had studied for two years at the Art Academy in Oslo, Norway. She had begun to work on a Master's degree, painting in her home studio. Both were married and figuring out their future careers. Barbara had a 2-year-old son and Inga had a 10-year-old son and 7-year-old twin sons. In 1970, Barbara had taken a break from fourteen years of teaching elementary school in the Beaverton School District as well as in Turkey and then Pennsylvania, and was working on her Master of Arts in Teaching degree at Lewis & Clark College. Inga was juggling the raising of her three sons with making art and teaching at their school. The magnetic force between them? Calligraphy.

A shared love of letters

Their friendship blossomed. Both women volunteered for the Western American Branch of the Society for Italic Handwriting (WABSIH). As part of the mailing crew each month they collated and stapled WABSIH newsletters, often in Reynolds' dining room.


The Greeks also helped determine the direction of our writing. The Phoenicians generally wrote from right to left, and early Greek writing followed this same pattern.

Then the Greeks began writing in both directions as the oxen plowed the fields. By the 5th century BCE they had changed to our present way, from left to right.

Boustrophedon Writing

SELF-ASSESSMENT: Are you leaving about the width of n between words?

Getty-Dubay Italic Handwriting Series · Book G 11 © 2013 Getty-Dubay

This page (page 11 of *Book G: Basic & Cursive Italic)* helps to educate the learner about the history of the Roman Alphabet. *Book G* is the last in the Getty-Dubay Italic Handwriting Series.

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September 1992
PSC hosts a calligraphy booth at Artquake in Portland.

April 1993
PSC's annual members' show opens at The Dalles Art Center, then moves to Lakewood Center, Lake Oswego.

September 1993
PSC hosts a calligraphy booth at Artquake in Portland.

1994
PSC's annual members' show opens February 28 and runs until March 29 at the Multnomah County in downtown Portland.

May 1994
PSC participates in the Gathering of the Guilds at the Multnomah Arts Center.

September 1994
PSC hosts a calligraphy booth at Artquake.

Barbara was the WABSIH corresponding secretary for many years. Both Barbara and Inga also participated in the early years of Menucha, often carpooling together to the conference center.

"I had been fascinated with letterforms since I was in grade school," Barbara said. "When I was in seventh grade at Gregory Heights School, our teacher Miss Johanns wrote perfect looped cursive. I was mesmerized when she wrote on the chalkboard. Later, at Grant High School my friend Carol Rosendaal showed me how she wrote with a Speedball C-2. I immediately bought a C-2 and got started." (Calligraphy classes were offered at Grant, but Barbara didn't inquire about them because she didn't consider herself an artist. Also, her parents had advised her to take typing and shorthand classes because "you need to know how to make a living.")

While Barbara was earning her undergraduate degree at Lewis & Clark, Norman Paasche was teaching calligraphy there. But Barbara missed out again because she couldn't fit his class into her schedule. Little did she know that later she'd replace Paasche as the college's calligraphy instructor. She taught at Lewis & Clark for two years until the college replaced its weaving and calligraphy courses with photography.

Inga loved letterforms from her early years copying letters from the 1948 edition of the *Speedball Textbook*. The turning point for her was in the mid '60s when she received a letter from a friend who had written in Italic handwriting. She thought, "I want to write like that." She bought a copy of the 1963 edition of Reynolds' *Italic Lettering, Calligraphy & Handwriting* and started writing on her own. When the family moved to Portland in 1968, she discovered the Oregon School of Art & Craft. "I took my first class with Lois McClelland and stayed for eleven years."

Inga and Barbara both studied with Reynolds when he taught at the Museum Art School (now PNCA) but they did not share the same class. Nonetheless, they were both influenced by him.

"Lloyd said so many wonderful things about history and life in general," they both recalled. "He advised us to 'share the skill' with others," added Inga. "He gave us permission to teach. He often talked about children being crippled by bad handwriting." I thought, "I have to do something about that." That was, in a sense, the genesis for creating the handwriting manuals.

They also studied for many years with other calligraphers. Inga studied with Lois McClelland from 1968 to 1979; Barbara studied with Jaki Svaren from 1968 to 1974. Both practiced with C-2 nibs and Higgins Eternal Ink on Strathmore Parchment paper.

Teaching teachers how to write

As teachers and artists, they put what they learned into practice almost immediately. Both changed their handwriting to Italic within weeks. Both began teaching schoolchildren how to write with Italic letterforms. Inga taught Italic handwriting at the

In 1993, Tony Midson of PSU Continuing Education Press joined Inga (L) and Barbara (R) as they celebrated a new edition of their *Instruction Manual* for the Getty-Dubay Italic Handwriting Series. The three posed in front of a board with all the working pages of the manual. Photograph by Tena Spears.

April 17 – May 18, 1995
PSC's annual members' show is displayed at the University of Portland.

December 1995
PSC members Fran Strom Sloan, Cliff Mansley and Carol DuBosch participate in Holiday Open Studios.

May 1 – June 11, 1996
PSC's annual members' show is displayed at the Lakewood Center for the Arts in Lake Oswego.

October 12, 1996
PSC hosts the All Oregon Calligraphy Conference at the World Forestry Center in Portland.

1996
PSC hosts workshops by Carol Pallesen Hicks (Oct.) and Elsie Petrequin (Nov.).

August 1996
PSC members participate in the Oregon State Fair (with participation continuing to 2019).

This page: **Inga Dubay,** A Book is Like a Garden in the Pocket. 4.74" x 4.75," watercolor, graphite, 23K gold leaf, 1991. Nestled in a pocket garden, triangular thoughts grow their roots as words.

Opposite page: **Barbara Getty,** Music. 14" x 8", gouache, metal pens, 2011. From Vermeer's painting, "The Music Lesson"—two essentials of my life.

Metropolitan Learning Center from 1969 to 1977 and at Catlin Gabel from 1975 to 1978. Barbara, who had already been teaching grade school for nearly a decade, began teaching and promoting Italic handwriting in the Beaverton School District, where her school, Aloha Park, was located.

Their teaching careers alone are impressive. Inga began teaching calligraphy and handwriting at Oregon School of Art & Craft in 1975 and continued there for twenty-five years, eventually becoming the head of the Book Arts Department. She also taught calligraphy at Portland State University for eight years. Barbara taught calligraphy and handwriting at Portland Community College for thirty years.

It was in 1976 that their business was born — when Barbara picked up the phone and called Inga. "I knew Inga was teaching children Italic handwriting at two schools." Barbara said. "As a teacher I strongly believed that in order to promote Italic handwriting, teachers needed a detailed curriculum for each grade. I asked Inga if she wanted to create a series of manuals with me. She said yes! Our plan developed: I would write Kindergarten through Grade 2 and Inga would write Grades 3 to 5; and we'd both write the 6th Grade manual. We thought the whole series would take a year to write. It ended up taking three."

Barbara's interest in authoring handwriting manuals grew out of frustration in the classroom. "As a grade-school teacher in the 1970s I knew that Italic was better for children but I was forced to teach the ball-and-stick method," she explained. "Finally, I asked my principal if we could have a pilot program. After three years, I got permission to teach Italic handwriting in the Beaverton School District."

As an educator, Barbara was excited to teach her fellow teachers. "The teachers could get credit for taking my class." She developed her curriculum, and several schools in the Beaverton School District eventually adopted Italic handwriting for a number of years. She began earning her Master of Arts in Teaching. With Inga on board as co-author, the two women balanced raising their children with their mission of promoting Italic as an easier and more legible style for children to learn.

Of course, Reynolds' book was an inspiration. But they also found excellent references in instruction books by such authors as Alfred Fairbank and Charlotte Stone (The Beacon Series), Tom Gourdie, Irene Wellington, Rosemary Sassoon, Gunnlaugur S.E. Briem, Charles Lehman, Christopher Jarman, and Kerstin Ankers.

Artist and authors

Barbara and Inga wrote their initial seven manuals (K-6) from 1976 to 1979 and self-published in 1979."We knew that if you did a series you had to have a pilot program to prove that it was effective,"

June 1997
PSC's annual members' show is displayed at the Lake Oswego Library.

October 11, 1997
PSC hosts the All Oregon Calligraphy Conference at the First United Methodist Church in Portland.

1997
Terry Louie designs and edits PSC's twice-yearly Colophon journal.

1997
PSC hosts workshops with Stan Knight (Jan.), Fr. Robert Palladino (Feb.) and Peter Thornton (May).

1998
The May Menucha retreat is discontinued, but continues for summer and winter.

1998
PSC produces its Colophon journal and hosts a workshop with Leanna Fay.

they explained. So they ran a pilot program in seven Oregon schools: Aloha Park, Bethany, Terra Linda (in the Beaverton School District); Metropolitan Learning Center and Sabin (in the Portland School District), and Catlin Gabel, a private school. Fellow PSC member Fran Strom helped them bring the seventh on board: Patterson School in Eugene. They delivered the manuals in Inga's Volkswagen bus and created invoices but didn't realize until later what was happening: it was the birth of Getty-Dubay Productions.

At that point they realized they needed a real publisher. Barbara futilely pounded the pavement in New York City. Instead, they found one locally in Portland State University's Continuing Education Press. The press' director, Dr. Paul Wurm, took them on as authors as long as they set three goals for their manuals: 1) cover costs, 2) make some money, 3) make more money. The series of eight books, including an instruction manual, was named the Italic Handwriting Series. It was also called the "Rainbow Series" because each manual's cover had a different color of the rainbow.

"We learned that business is not there to create a market; it only responds to a market. However, we were actually creating a market for Italic handwriting," Inga said.

When the first books were finally printed, the jubilant co-authors waited patiently for the shipment to arrive. Ironically, the shipment was delayed because the label had illegible handwriting. Sometime later, a second shipment was likewise delayed; a school's order from the State Textbook Depository didn't arrive because the hastily written "Ship this order" was read as "Skip this order."

Expanding statewide

In 1980, their hope to place Italic in schools grew to a statewide ambition. They authored a 60-page legal brief to the Oregon State Textbook Commission addressing all of the criteria necessary for statewide adoption of their Italic handwriting manuals. With the legal brief and manuals in hand, they traveled 1,200 miles around Oregon to meet with the seven textbook commissioners and their handwriting consultants. As a result, the Italic Handwriting Series was accepted by the State of Oregon as one of five options for handwriting that public schools could purchase with state funds. Earlier, Charles Lehman's teacher's manual for Italic handwriting had become the first Italic-based option to be adopted by the state. Inga and Barbara's series was the first Italic-based series (K-6 and instruction manual) to be adopted.

Then, in February 1983, with leadership by Kay Fujita and Charlie Blank, they succeeded in witnessing Reynolds' vision come true. Italic was adopted for handwriting instruction by Portland Public Schools (PPS). A month later, they found themselves in *TIME Magazine.* Design Editor Wolf Von Eckhardt met with Barbara and Inga for a three-hour interview. Eckhardt wrote in his article, "Reforming with Zigs and Zags," that "If Oregon children are taught to write decently, interested parents in other states may demand the same for their youngsters. An improved hand would be a boon to American culture. The Getty-Dubay instruction books show that the teaching of proper handwriting evokes children's innate sense of visual order and beauty. It gives children an eye for good design." The *TIME Magazine* article resulted in a publicity bump. PSU's Continuing Education Press heard from people all around the world about Italic handwriting. Manuals began selling like hotcakes. The PSU Continuing Education Press published the manuals from 1980 until 2009, when it closed. From 2009 to July 2018 the manuals were published by Getty-Dubay Productions and are now published by the new owner, Jonathan Dubay. The Getty-Dubay Italic Handwriting Series is now in its fourth edition and is unique in its inclusion of historical letter-

September 1998
The Goldbugs have an exhibit of gilded art and paintings at All Saints Episcopal Church in Portland.

1999
After being manufactured since 1950, Osmiroid fountain pens are discontinued.

1999
PSC presents honorary member plaques to Bettye Lou Bennett, Dorothy Dehn, Charles Lehman, Robert Palladino and Jaki Svaren.

April 1999
PSC celebrates its thirtieth anniversary with a commemorative journal.

August 1999
PSC's annual members' show is displayed at the Lake Oswego Library.

2000
PSC hosts workshops by Rosie Kelly, Sara Loesch-Frank and Peter Thornton.

forms such as Egyptian, Phoenician, Greek, Roman and Renaissance hands.

In 1984, the Van Nostrand Reinhold Company published the Getty-Dubay calligraphy book for adults, *Italic Letters: Calligraphy & Handwriting*. In 1992, the revised edition was published by PSU Continuing Education Press.

Two years later, interest grew beyond Oregon schools. In 1986, the Lake Washington School District adopted the Italic Handwriting Series. "We did not contact school districts," Barbara said. "It was by word of mouth. We had very low-key marketing. We would have had to have sales representatives to compete with the big textbook publishers. But it's costly to hire reps." Marketing was not a priority for the educator-artists who, in addition to teaching full-time locally, also taught at international calligraphy conferences for many years.

Today, many Getty-Dubay manuals are purchased by home, private, and charter schools. Homeschool parents often opt to learn Italic handwriting alongside their children.

In 1987, Italic was re-adopted by PPS thanks to the efforts of PSU Professor Eric Kimmel, Kay Fujita, Charlie Blank and with input from hundreds of parents and educators. However, eventually, the Italic-in-the-schools movement slowed as PPS reverted to less elegant methods due to sales promotions from big textbook publishers.

A bright aspect in recent years is that Getty-Dubay manuals are being used in some Portland grade schools thanks to the calligraphic revival at Reed College. Twenty PPS teachers meet monthly at Reed for instruction of Italic handwriting and calligraphy that they take back to their classrooms.

INTRODUCTION

WRITE NOW is designed as a self-instructional course in basic and cursive italic handwriting with an introduction to italic calligraphy.

Italic is a modern handwriting system based on 15th century letterforms that first developed in Italy & later were also used in England and Europe. Since the early 1900's there has been a growing interest in italic in the United States, England, Sweden, and other countries.

Italic provides both the young person & the adult with letterforms that are highly suited to a rapid, legible handwriting. Italic is also an art form when written in formal calligraphy. "Calligraphy," from the Greek KALLI (beautiful) and GRAPHIA (writing) generally refers to letters carefully handwritten with a monoline or edged tool, often unjoined. Italic calligraphy is one type of formal hand lettering.

Certainly
THE ART OF WRITING
is the most miraculous
of all things CARLYLE
man has devised.

Handwriting
is a system of movements
involving touch.

The history of writing is,
in a way,
the history
of the human race...

CALLIGRAPHY
grasps the mind
and makes the writing
come alive

Writing is a system of conventional signs, and at any particular point in time, those using the system must be able to recognize the symbols and what they signify. The history of written symbols through the ages presents a fascinating story. The writing practice in this book incorporates a brief history of our writing heritage, and the introduction of cursive capitals includes the historical development of each letter.

7

This page (page 7 of the third edition of *Write Now: The Getty-Dubay Program for Handwriting Success)* introduces non-calligraphers to Italic and defines writing systems for the lay person.

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Saving lives through handwriting

In 1991, Inga and Barbara co-authored a manual for adults titled *Write Now: The Getty-Dubay Program for Handwriting Success.* They also began offering free annual seminars for all ages at Portland State University to celebrate John Hancock's birthday on January 23. In 1992, Fred Meyer advertised the free seminar on its grocery bags, and 475 people attended.

After their annual seminar in 2000 with 225 attendees, they were interviewed by journalist Susan Hauser, whose article appeared in *The Wall Street Journal.* Hauser's article caused a stir. As with the *TIME* article, Inga and Barbara suddenly found themselves in a handwriting limelight. Within months, the two calligraphers were teaching a handwriting seminar to seventy medical professionals at the hospital to the stars — Cedars-Sinai Medical Center in Los Angeles. And then the wild ride began. Interest exploded in the medical community, especially among doctors whose handwriting could mean life or death if misread on a patient's chart or prescription. With no marketing, only word-of-mouth communication among hospitals, the two were picked up by mainstream media. They appeared on Good Morning America, and news stories about handwriting for doctors aired on ABC, CBS, NBC, BBC, PBS, BBC and Univision among others. At one seminar they ran out of *Write Now* books because there were so many doctors. An emergency-room doctor told Barbara and Inga, "You may be saving more lives than I am." Over twelve years, they ended up teaching 170 seminars all over the United States as well as in Florence, Italy and for the World Health Organization in Copenhagen, Denmark. In

2000
As computers gain prominence in education, school districts begin to emphasize keyboarding over handwriting.

October 2000
PSC raises $600 in a silent auction to benefit the Fran Sloan Memorial Scholarship Fund of the Association for the Calligraphic Arts (ACA).

2001
"AlphaMark" exhibit opens at the Multnomah County Library in downtown Portland.

2001
PSC hosts workshops by Colleen Cavin, Inga Dubay, Thomas Ingmire and Gwen Weaver,.

November 2001
PSC's annual members' show is held at the North Portland branch of the Multnomah County Library.

2001
Thomas Ingmire lectures on "Facing the Inferno in the Modern World" at PCC.

2009, they co-authored an article in *The New York Times* titled "The Write Stuff."

With the rise of computers, handwritten prescriptions and patients' charts are now required to be typed and digitized. The need for doctors to learn Italic is, sadly, not required.

Getty-Dubay today

Inga and Barbara — who both turned 84 in 2018 — are ready for a change of pace. They've passed the business onto Inga's son Jonathan Dubay, DMA, who is the webmaster of www.handwritingsuccess.com. In 2016, when Inga's new book *Getty-Dubay Italic Calligraphy: for School & Home* was published, Jonathan created a font out of his mother's pen-written letters for use in the book. He will take Getty-Dubay Italic into the 21st century. As Jonathan says, "We have truth and beauty on our side."

But that doesn't mean Inga and Barbara have retired from calligraphy. Both continue to make art and write. Favorite hands for both are Uncial and, of course, Italic. They both enjoy using Sheaffer fountain pens and Mitchell Roundhand nibs. Inga's work is exhibited in various locales, most recently in a traveling exhibition "Peace & Justice: Three Lettering Traditions" with a Hebrew artist and a Muslim artist.

As Barbara has observed, "Calligraphy is meditative, You're by yourself. You get centered. I often wake up in the morning and think about letters."

> *Calligraphy has been for me a creative outlet, a place for spiritual connection, and an avenue to pour out my inner angst and joys.*
>
> Heather Barton

Inga loves the shapes and patterns that letters make. "I like to have letters as a mysterious element, such as writing letters forward and backwards as in early Greek boustrophedon writing. I like the word *mysterium.* I enjoy having the viewer partake of that intrinsic mystery. It's like 'Hey, come into this world, and see what you can see.' I hope that my work speaks to a greater mystery."

As for their hope for Italic handwriting in the future, Barbara has perceived a dumbing-down of culture and a loss in the art of conversation (due to smartphones) that parallels a loss in personal handwriting. "But guess what," she said. "What you write counts. The message you put forth is important." Inga likewise feels strongly that the unique aspect of a person's handwriting is vital. "I remain optimistic that people will always need handwriting."

Barbara (L) and Inga (R) relaxing at Calligraphy Northwest in 2012. Photo by Marcia Friedman.

Inga has taken the long view regarding handwriting and calligraphy. "We're one part of the historic Arts & Crafts movement beginning with William Morris, who said 'The true source of human happiness lies in taking a genuine interest in all the details of daily life and elevating them by art.' Handwriting is one of those details of daily life that we can elevate by art. May it continue to be so. We always stand on the shoulders of those who came before us: Alfred Fairbank, Lloyd Reynolds and countless other teachers, mentors and colleagues. In the end, it's all about how to live one's life with integrity and to be of help to others. I hope after we're gone that people will still be talking about the importance of aesthetics and using legible Italic handwriting." ❦

c. 2002
The use of the pointed pen enjoys a worldwide revival, which continues to the present.

2002
PSC's board has several vacant positions. Colleen Cavin remains acting president.

2002
Patty Grass opens her retail store, the Accidental Bookmaker, in Forest Grove.

2003
PSC's board president position is vacant. A steering committee is formed to move the organization ahead. Monthly meetings continue.

February 2003
Georgianna Greenwood gives a slide lecture on Lloyd Reynolds at Reed College.

Lee's Better Letters

Painting Portland for Forty Years

by Lee Littlewood

The start: Lloyd Reynolds

1968 was my last year at Reed College, and Lloyd Reynolds' too. There was such demand for his final class that only seniors could get in; I got into the spring-term section. The great appeal of calligraphy at an academic place like Reed is that you get to work with your hands, not just your head. Lloyd was probably packing everything he could into it — one day he was so intense in his critique the nun sitting next to me burst into tears. That June, Lloyd was our graduation speaker, with his speech "Grow It," which was eventually published in his book, *Straight Impressions*.

I had planned to take a year off before graduate school in biology, but this stretched into two years, dealing with the draft and hanging out with my family in California. I kept fooling around with the pen, even tried teaching using Fred Eager's *Guide to Italic Handwriting*. I had one student who paid in homemade bread — I probably got the better of that deal. Eventually I had to make a decision. I declined graduate school, moved back to Portland, and declared myself a calligrapher. The problem (which I didn't know then) was that I knew nothing about design or color and had no natural aptitude. But I loved letters.

At that time, Portland was full of cheap houses. Raspberry vines grew inside our bathroom, but we paid $41 per month for our tiny flat. I used to hang out in the calligraphy studio at Reed after school hours and engage in esoteric debates: "Does the Rustic A need a crossbar?" My girlfriend had a real job and I worked a paper route and ManPower gigs.

Big break number one: Wilbur Porterfield

Bob Palladino was running Reed's calligraphy program and was sympathetic to hangers-on. I was a terrible calligrapher, and (possibly wanting to put me out of my misery) he kindly pointed me to his friend who had a sign shop in Multnomah Village. The idea that there was a trade, that people could pay you to make letters — it was a revelation!

Wilbur Porterfield had at one time run a big display shop but was slowing down. I told him Father Palladino had sent me. He said, "Oh yes, my little friar," then told me, "Here's some paint and brushes. I'll be in the next room. Call if you have any questions."

Every 20 years, the 22-foot bronze Golden Pioneer statue atop the Oregon State Capitol building in Salem has to be re-gilded. Erected in 1938, the statue was re-gilded for the third time in September 2000 by Lee Littlewood and Peter McKearnan, who had to work in summer heat within plastic-wrapped scaffolding. Lee refers to the statue as his most hot, high-profile job.

I was boggled. Sadly, he didn't need an apprentice but did hire me for odd jobs. He also told great stories about the Old Days and showed me that there were lettering opportunities beyond the calligraphy world.

In search of a real job I dug through the Yellow Pages. I wrote out a nice little display book of letters from the time of Christ to Gutenberg — Roman caps, Rustics, Uncial, Blackletter, Carolingian, Italic — and showed it to thirty sign shops around town. Each owner took it, riffled through it, and said something like, "Nice thick-and-thin. What else you got?" I was finally hired at the last place for $1 an hour. Dick McGraw ran a one-man shop in Tigard and was a good cartoonist but (it turned out) a mediocre sign painter. But that led to…

Big break number two: Roy Darby

Since I was working in the trade, I was eligible for a federally-funded, union sign-painter class taught by Roy Darby. He was then about 65, and in his prime. He had started in Portland in 1928 and knew everyone, knew his materials from the days of making your own paint, and had a clear eye for letterforms. The class was one

June 2003
Georgianna Greenwood organizes a Reed College exhibit in honor of Reynolds titled "Signs & Testimonials."

June 2003
PSC hosts a national, juried show of 106 pieces during Lake Oswego's Festival of the Arts. Timothy Botts is the featured artist.

2004
Sheila Waters teaches a workshop at the Multnomah Arts Center.

2004
PSC's steering committee establishes a new board of officers led by Meri Taylor.

September 2004
Colleen Cavin becomes a Fellow of the Society of Scribes and Illuminators and lectures on her work at the monthly meeting.

2005
PSC hosts workshops by Carol DuBosch, Rosie Kelly and Martin Jackson. An annual meeting is held at Meri Taylor's home.

Above: Lee Littlewood, Fabric Banner. 2' x 10,' brushes and sign painter's enamel paints. This fabric banner was hung various places on campus for Reed Reunion 2011, so it is deliberately content-free.

Left: Clinton Street Coffehouse's design was heavily interpreted by Lee. He lettered the glass at the shop, and is smiling because the installation went well.

night a week, in his sign shop, and sometimes we six young pups got to watch the older painters working on a last-minute sign or lettering a race car. We pulled straight strokes and curved strokes and learned about layout and legibility, while Roy told us stories that turned out to be full of practical and historical information.

Meanwhile, WABSIH was having meetings at Reed, and probably through that came mention of a workshop with Father Catich at College of the Redwoods in Eureka, California. Catich was an academic and a sign painter! I had a car, so Mike McPherson, Dennis Bush and I drove south for the weekend. In one session he lettered with a reed pen — the card upside down in his lap so we all could see — and when he was done said, "There. Anyone want to buy it?" One student, who I will always admire for her bravery, tentatively asked, "But Father, is it any good?" We had just seen him knock it out in minutes, upside down to boot. He replied, "Good, shmood. It's commercial."

What a great weekend — Eureka had excellent old signs as well as stunning new designs. It was so impressive that the following year my sweetie (now wife) and I moved there to find a farm and be part of the scene.

Big break number three: Doug Lynch

Inevitably, there wasn't enough work in Eureka. We returned to Portland after six months — but now I knew I needed more than just "another alphabet" to make good signs. Night classes at the Museum Art School were expensive, but I usually got sign orders from fellow students so it was a wash financially. 1975 (I think) was Doug Lynch's last year to teach Basic Design, and if I drove him home after class we could chat. He went back even farther than Roy in terms of Portland sign work. His yearbook design for Franklin High School in 1932 was laid out on a Bauhaus grid! He'd worked in a sho-card shop and as a window trimmer, and was active in Portland in the '40s when "commercial artist" morphed into "graphic designer." He also taught a typography class and used to invite Lloyd to give lectures, but afterwards the school had to institute the No Pen Letters rule because "after hearing Lloyd, all anyone wanted to do was Roman Caps."

My professional life was a rotation of lettering out of my basement, taking classes, and working on-call for sign shops. Portland used to have some big shops, but they downsized during the '60s, so many of us did on-call work. Pete McKearnan was one such guy. He had gone to a sign school in Chicago and moved to Portland to work and raise kids. We worked a few jobs together and got along, so

June 2005
In his Stanford commencement address, Steve Jobs credits Robert Palladino's calligraphy class at Reed as the inspiration for the design esthetics of the first Macintosh computer.

2006
PSC launches its new website, www.portlandcalligraphy.org.

2006
PSC hosts workshops by Brenda Broadbent, Carol DuBosch, Suzanne Cannon, Rosie Kelly, and Jacqueline Sullivan.

February 2006
Jaki Svaren returns to Menucha and leads Quiet Time.

2006
Tim Leigh begins his handmade folded-pen business, Tim's Pens.

we rented a space on SE Division in 1975 to see how it might go. Stumptown Coffee has the building now, but Pete and I are still sharing a shop after forty-some years.

As the sign-painter union dwindled away, one fatality was the monthly union meeting where people could get together and hear what was going on in other shops. For that and other reasons, Sam Markson, a contemporary of Roy's and friend of Lloyd's, started a sign club: the Graphic Arts Group. Worst acronym ever, and he was very proud of it. "We're working artists, and anyone who doesn't like it doesn't have to join." We held picnics, shop visits and workshops on an irregular basis, and in a very Portland way helped people meet each other and learn things. We put on a big sign-painting meet in 1984 called LetterReign, with over 100 attendees. The major project was a mural on the side of the North Pacific Signs' shop on SE Hawthorne Boulevard. It advertised "Darby's Reducer" with a portrait of Roy. He was in the hospital by then and got to see the sketch, but died before the mural was painted. GAG is still going today out of our shop.

In 1970 people painted signs very much as they did in 1870 — slightly different paints and brushes, but with the same techniques. In 1980 sign painters could order custom type as a printout and blow it up with their projectors, but the end product was still hand painted. Everything changed in the next decade. In 1984 the first good computerized vinyl cutter arrived, and by 1990 their prices were down and sign shops were buying them and abandoning paint. In our shop we didn't want to cut vinyl, but we realized that our clients were beginning to send us orders by email and in vectorized drawings, so we had to do something computery. Luckily we had teenagers, so we bought a Macintosh G3 and spent a year blowing it up and having our kids restore it.

For sign painting, 1990 to 2010 were two lost decades as shops went to vinyl and then to digital printing. Most of the work of a sign shop today is mechanized, and likely to remain so. But…

Big break number four: Lethargy

While the majority of sign jobs are well served by mechanical processes, there is always a small amount of nonstandard work. Our shop has always opted for low overhead and craftsmanship, so we get to experiment and try different materials and techniques. For instance, using gold leaf is a minor hand skill for traditional sign painters, but nowadays that skill is not so common. Because our shop was skilled in gilding we obtained jobs such as re-gilding the Pioneer statue atop the Capitol Building in Salem and gilding silver signs in downtown Portland. By doing the same things we had always done we became the Old Artisan Shop of Last Resort.

Lee's two-tone gilded letters at 808 SW 3rd Avenue in Portland have silver-mirror outlines and matte-aluminum centers with black shade.

There is a strong parallel here with scribal history: for centuries hand lettering was the only way to make books, then moveable type took that market. But scribes continued, writing important documents and teaching handwriting until the typewriter took that market, followed by the computer. Yet calligraphy today is thriving. Mechanized sign painting took most of the sign market, but in Portland and across the country younger people are anxious to do something with their hands. Many grew up with computers and work digitally, but they are also learning brush and pen techniques and creating the new style of "artisan" signs.

Pete and I are proud of mentoring some younger sign painters, including Betsy Zucker, who did excellent work until she switched careers. (There are few women sign painters, unfortunately.) James Lais and Sean Beauchamp both worked with us; James did some classic signs on Hawthorne that can still be seen, including Cup & Saucer, Nomad Crossing, and KidsPlay. He, too, switched careers to blow glass in Florence, Oregon. Sean moved to San Luis Obispo where he has been doing killer work for two decades. I'd like to think we gave some pointers to Justin Riede, who is now doing great work around town, including the "Barista" coffee-shop signs.

After surviving two decades of mechanized signs and little interest in traditional techniques, I'm pleased to witness a revival of sorts in Portland. I'm confident there will always be a market for hand-lettered signs — and a pair of hands eager to make them. ❦

As a young man, **Lee Littlewood** happened upon a storefront window in Jerusalem. In the window was a bottle of Japanese plum wine labeled with brushy cursive; the shop name was above in Arabic; and reflected in the glass was "Barclay's Bank" in both Roman and Hebrew capitals. He thought to himself, "I could spend a lifetime working in any one lettering tradition, and here are three whole kingdoms. Yes, I may not run out of interesting work," and he hasn't.

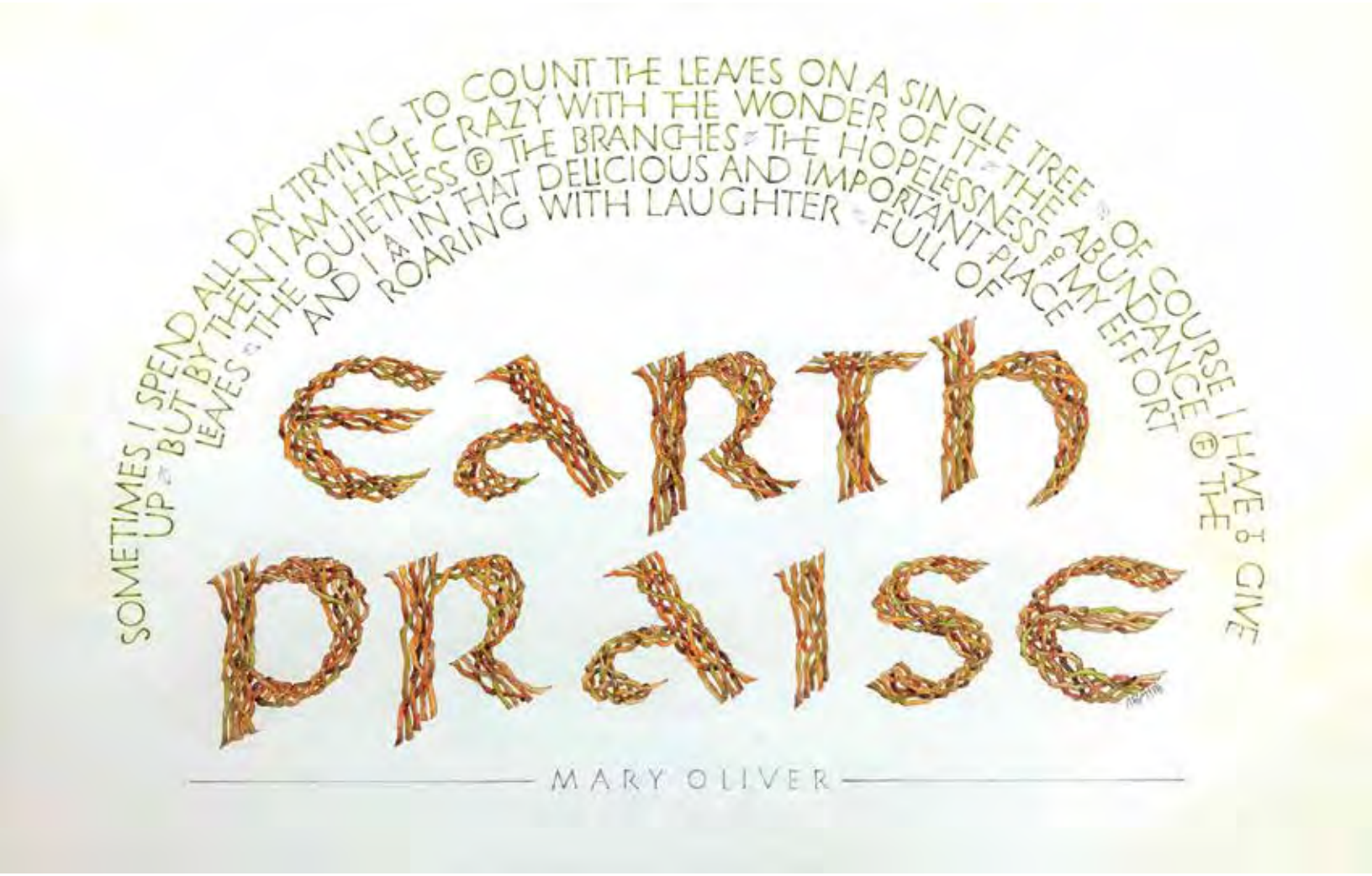
2006
PSC participates in Fun in the Park in Wilsonville.

September 2006
PSC's annual members' show is held at the West Linn Public Library.

October 2006
PSC hosts the All Oregon Calligraphy Conference at PCC-Rock Creek with featured speaker Denis Brown, who also teaches a two-day workshop.

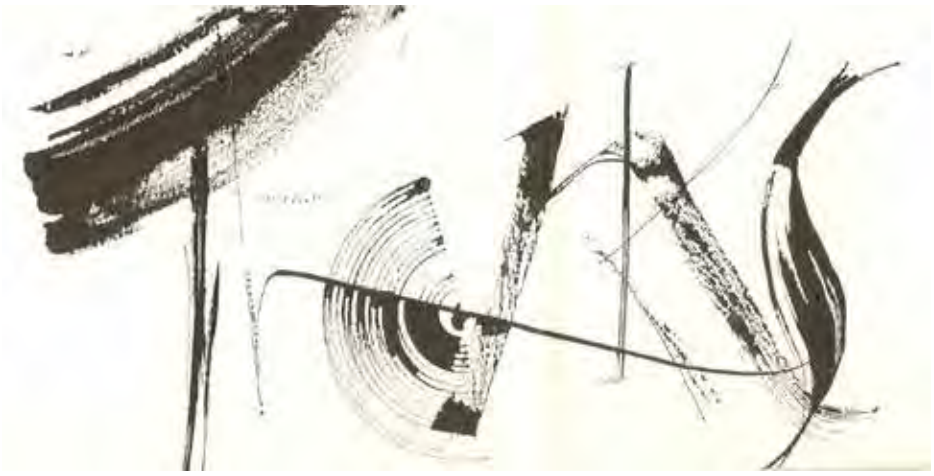
2007
PSC holds its annual members' show at the Clackamas County's Sunnybrook Service Center.

2007
PSC hosts workshops by Colleen Cavin, Annie Cicale, Barbara Close, Carol DuBosch, Mike Gold, Rosie Kelly, Judy Melvin, Carol Rohrs, Gwen Weaver.



Above: **Amy M Bennett,** Earth Praise, 22" x 16.5", colour pencil, walnut ink, graphite, April 2018. Inspired by stick sculpture artist Patrick Dougherty, I hand-drew the letters in "Earth Praise" to recreate the feel of woven branches, and in the quote above, each letter was created by layering two different colour pencils with graphite to mimic leaves in sunshine.

> *Practicing calligraphy is good for my soul.*
>
> Marianne Nelson



Right: **Jan Skopil,** The Gift of Thanks. 5.5" x 11", Sumi Ink on Arches Text Wove, 2001. The preparation of Thanksgiving cards each year is a gift to myself.

2007
PSC hosts the All Oregon Calligraphy Conference at PCC-Rock Creek with featured speaker Gwen Weaver.

2008
PSC hosts workshops by Christine Colasurdo, Carol DuBosch, Lisa Engelbrecht, Rosie Kelly, Martin Jackson, and Sharon Zeugin.

May 2008
"Welcome to the Scriptorium" program about Lloyd Reynolds is held at First Unitarian Church of Portland.

July 2008
Robert Palladino exhibits a solo exhibit in Estacada, Oregon.

August 13, 2008
Suzanne Moore lectures at the Tacoma Art Museum as part of the museum's exhibit of pages of the St. John's Bible.

2009
PSC hosts its annual members' show at the West Linn Public Library.

Written Letters

Jaki Svaren's Classic Lives into a New Millennium

by Christine Colasurdo

I suppose I could be called a third-generation Portland scribe; I never met Lloyd Reynolds and, although I find his legacy impressive, I did not grow up with his little red book. My serious entrance into calligraphy began with one of Reynolds' most famous students. It was in one of Jaki Svaren's classes that I learned lettering — and so I grew up with *Written Letters.* In some ways I will never grow out of it. Like many teachers, I recommend it for all my students. That the book has been out of print for years has forced students to buy used copies. So it is a happy fact that this year we can celebrate a new republishing of *Written Letters* by Reed College, specifically by the Cooley Gallery's Calligraphy Initiative in Honor of Lloyd J. Reynolds. The initiative is directed by alumnus Gregory MacNaughton, who has studied with Jaki and uses *Written Letters* in the calligraphy classes he teaches at Reed.

Intended by its author as a "useful workbook," *Written Letters* is a work of art. The entire book is handwritten. The models are unretouched and actual size. The spirit of the text is amicably didactic. The original 1975 edition was spiral bound. According to Jaki, "It was meant to stand up next to a student's work so comparisons to the original model would be easier."

Unfortunately, subsequent editions were published with a perfect bind and a reduced page size. The Reed re-publication returns the book to its original form and includes updated resources. The digital labor to bring the book back into print was extensive. "Every page had to be scanned and hand-cleaned in Photoshop," explained Stephanie Snyder, Cooley Gallery director. "We had to integrate scans from two editions in order to end up with the exact right copy."

What has now become a classic calligraphy manual — selling thousands of copies — began as a teacher's desire to put her instruction all under one cover. As any calligraphy teacher knows, photocopying historic examples can be burdensome (even more so before the internet). Jaki's intent was to provide her advanced students with models and instruction in one neat manual. She was also satisfying their clamoring. One student, Barbara Getty, claims to be the chairwoman of the "Needling Committee" that pressured Jaki to author her book. One day Barbara came to class with an oversized sewing needle taped inside an envelope. She handed the envelope to Jaki and said, "I am officially needling you to write a book." Jaki dedicated the first edition to her students and members of the committee.

The project took two years to complete. It was published in 1975 by the Bond Wheelwright Company in Maine with the subtitle 22 Alphabets for Calligraphers and was immediately a hot seller. As Jaki recalls, "The original printing of 1,000 sold out almost overnight." By 1977 it was into its fourth printing. But within a few years Jaki felt the need to improve and expand on the book, so she worked with Pentalic to bring out a revised edition, *29 Alphabets for Calligraphers* and in 1986 with Taplinger Publishing to bring out yet another edition, *33 Alphabets for Calligraphers, Expanded & Revised.* Despite the smaller size and perfect bind, the subsequent editions also sold well and influenced an entire generation of American calligraphers.

Lloyd Reynolds listens to Jaki Svaren during a calligraphy seminar in 1963 at Reed College. Photo by Michael Lloyd.

2009
PSC hosts workshops with Barbara Close, Kristen Doty, Carol DuBosch, Roann Mathias, Suzanne Moore, Rosie Kelly, and Colleen Cavin.

April 2009
Inga Dubay's retrospective show "Singleness of Heart" opens April 19 and runs until June 14.

2010
PSC updates its articles of incorporation. Planning begins for 2012 Calligraphy Northwest, inspired by Colleen Cavin.

2011
PSC holds its annual members' show in the Streff Gallery at Marylhurst University.

2011
PSC hosts workshops by Peter Thornton, Brenda Broadbent, Donya Wyffels, Diane Von Arx, Carol DuBosch, Kristen Doty, and Annie Cicale.

Jaki did not originally intend *Written Letters* as a beginner's manual and says as much in the first edition. But the book has become a standard text for introducing students to ductus, historical background, setting up a work station, and other foundational information. Lorinda Moholt was one such novice. She bought the first edition at Annie Bloom's Books in Portland "years before I took a class from Jaki, simply because the letters were so beautiful. I did not know anything about calligraphy then. Imagine my joy to actually study and become friends with the author!"

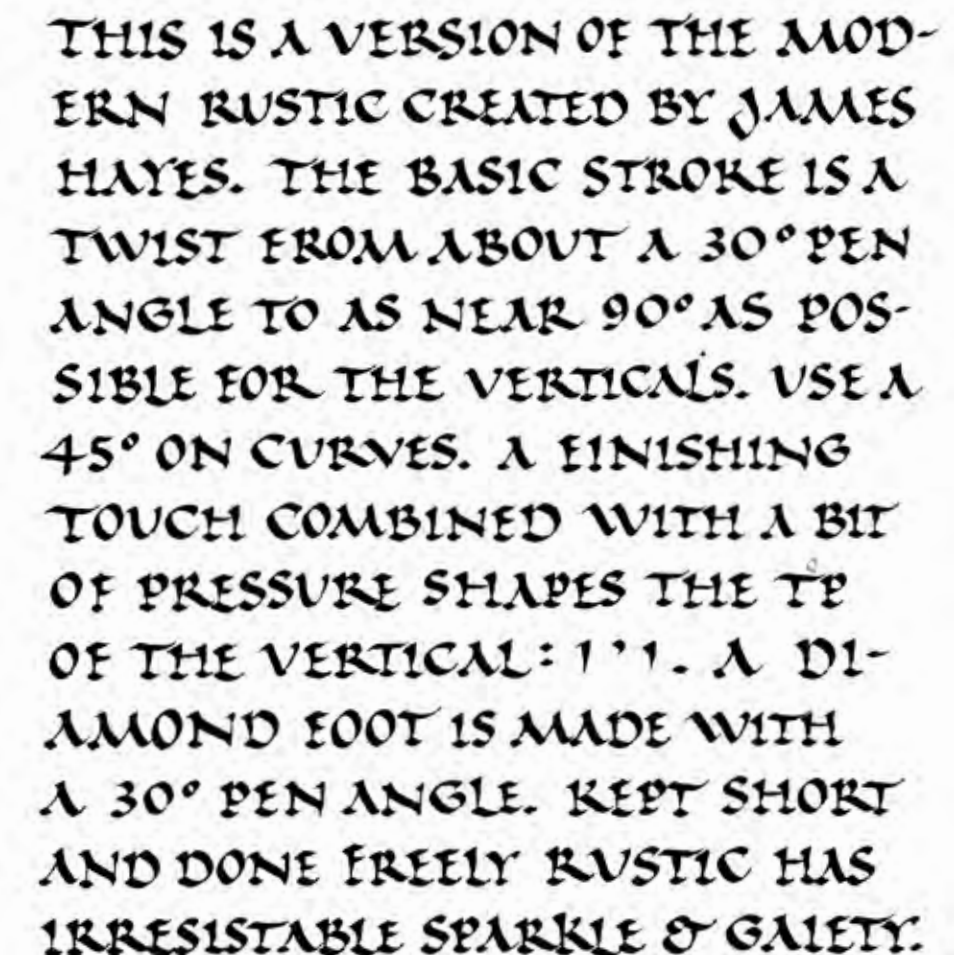
Marianne Nelson also came to *Written Letters* as a beginner. She appreciates it as much for the models as for the text. "Every time I learn a new script, I read the text, even if the teacher has handed out a model sheet. I understand why so many skilled calligraphy teachers still recommend it as the basic "go-to" book."

For JoAnn Pari-Mueller, the book was an entrance into the universe of letterforms. "As a beginning student I found *Written Letters* to be magic — a whole book of styles of writing I'd never known existed, all with interesting commentary and instructions for each stroke."

For teachers, *Written Letters* is a textbook that allows students to learn outside of class about everything from pen angle to design. It helps the teacher teach. Penelope Culbertson recommends it for each of her students. "For years it has been one of the most important books that l have been sharing with my students."

The book's reach goes well beyond Portland. During his teaching career in Santa Cruz, Carl Rohrs recommended it for his students, along with Sheila Waters' Foundations of Calligraphy. "The aspects of Jaki's book that I favor the most are the design and information, which is folded so intricately with the instructions. It's clean, distinct, complete, and still so human and friendly. It is a perfect welcome into calligraphy."

In 2005, Jaki and her husband, Russell Svaren, drove from Portland to San Francisco with the original boards of Written Letters in the car. Their destination was the San Francisco Public Library, where Susie Taylor, the curator of the Harrison Collection, was waiting. The Harrison is the country's largest collection of contemporary calligraphy. For those interested in seeing the original pages of Written Letters, it is free and relatively easy: go during visiting hours and ask the Special Collections librarian on duty.



The 2019 copies of *Written Letters* are due out in June and will be for sale online through John Neal Bookseller, Amazon and through the Reed bookstore, as well as in person at the Reed bookstore, the Cooley Gallery and Powell's Books. Washington calligraphy teacher Sally Penley is looking forward to the republication. "I will be happy that my students will finally be able to get a new copy."

Christine Colasurdo was present, along with Susie Taylor, at the San Francisco Public Library the day Jaki donated the art for *Written Letters* to the Harrison Collection. She wrote about Jaki for *Letter Arts Review* (vol. 21, no.1) in 2006.

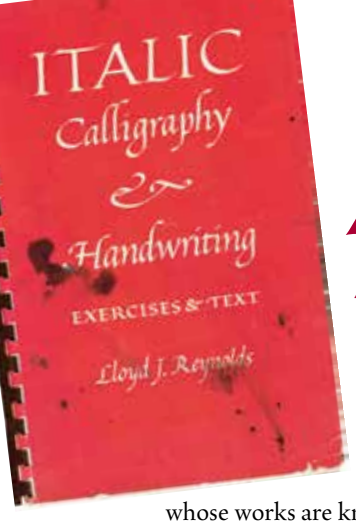
Jaki Svaren, Model sheet of Rustics and Modern Rustics, from *Written Letters: 29 Alphabets for Calligraphers* (1983). This is one of the 75 pages in the Harrison Collection available for public viewing.

2011
Cooley Gallery Director Stephanie Snyder and Reed Special Collections Librarian Gay Walker co-curate the exhibit, "Lloyd Reynolds: A Life of Forms in Art."

2011
Carol DuBosch becomesa PSC honorary life member.

June 2012
PSC hosts its third Calligraphy Northwest, this time at Reed College. The annual members' show, "Words at a Glance" is held at Powell's Books downtown.

2012
PSC hosts workshops with Barbara Close, Carol DuBosch and Rebecca Wild.



A PSC Bibliography

Art, Handwriting & Lettering Books by PSC Members

The Portland Society for Calligraphy has a rich history of published authors. For the size of the guild, it has a remarkable amount of authors whose works are known nationally — if not internationally.

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Reynolds, Lloyd J. Viewer's Guide: *ITALIC Calligraphy and Handwriting.* Oregon State System of Higher Education, 1969.

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Strom/Sloan, Fran. *Flat Brush Writing Manual.* Portland: AHA Calligraphy, 1994; third edition, Fran Strom Calligraphy, 2018.

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Strom, Fran. *Pointed Brush Writing Manual.* Portland: AHA Calligraphy, 1989; third edition, Fran Strom Calligraphy, 2018.

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Svaren, Jacqueline. *Lojor's Letters.* Woolwich, Maine: TBW Books, 1981.

Editor's Note: I do not claim that this list is complete; there could be books I don't know about. Also, I have honored Charles Lehman's request that his books be omitted from this list.

2012
Reed College launches its Calligraphy Initiative in Honor of Lloyd J. Reynolds.

2013
The annual members' show "In So Many Words" is held in April at Marylhurst University. A September show, "Found in a Book," is held at Powell's Books.

2013
PSC offers workshops with Yukimi Annand, Luca Barcellona, Christine Colasurdo, Peggy Skycraft and Janet Takahashi.

2013
Marianne Nelson wins the Oregon Historical Society's George Himes Award for her journal, written in Italic handwriting. The journal is accepted into the OHS archives.

Portland's Penmaker

Tim Leigh Turns Soup Cans into Artisan Folded Pens

by Christine Colasurdo

Calligraphy is an intersecting activity that can send the human brain in many directions. For some, it leads to typography or graphic design. For others, it leads to sign painting or illustration. For still others, it leads to fine art and expressive mark-making. For Tim Leigh, it led to calligraphy's heart — the tool itself.

Tim's business began as the result of an accident. In 2006, the left-handed beginner, who had retired from a creative career in advertising, was studying calligraphy with Rebecca Wild at Sitka Center for Art and Ecology, on the Oregon Coast. Writing expressively, Tim broke one of Rebecca's favorite cola-can pens. He felt so bad he went home and crafted a new pen at home — a sturdier one made from the bottom of a soup can. From there, Tim launched into business with his brother Michael to create Tim's Pens — an artisan shop that makes gorgeous writing tools out of hardwoods and salvaged soup cans.

For the last thirteen years, Tim's Pens has sold 5,000 hand-crafted pens globally. Tim has designed six different folded metal nibs, including two that he co-designed with Cora Pearl. The first one he named Cora and the second larger one, Cora Too.

Tim Leigh designed two pens for Cora Pearl, which he titled Cora and Cora Too. Lettering and photo by Cora Pearl.

Cora has a "soft spot" for the tool named after her. "The inspiration for the nib's shape came from the Pilot Parallel Radius Cut Pen." Cora prefers the nib's rounder shape which allows her to make lines that gradually thicken, rather than just a thin or a thick line. She also likes the fact that it doesn't scratch or cut the paper on the upstroke. "In class when we make folded pens, I have the students make them in this rounder style. Getting the nib just right can be tricky, so we do use plenty of sandpaper for crafting and shaping until the pen behaves just right."

Usually, Tim supplies the wood for his pens, but not always. He made some pens as gifts out of oak wood that Rebecca had given him from her grandmother's chair. More recently, "a customer from Los Angeles, who hailed from Hawaii, sent me some fine Koa wood for his pens, a set of five."

Tim loves the fact that all levels of scribes use his pens. "I sell pens in thirty countries around the globe. I've made them for some of the best calligraphers alive, but they're also popular with young people starting out because of the energy they add to stroke-making." He encourages would-be customers to contact him through his website so that he can determine if there are any particular needs or desires regarding a custom-made pen. He also sells non-customized pens at conferences and through his website.

It takes Tim hours to make a pen. He must hammer the metal, cut it, shape it, and buff it into a workable nib. Then he must turn the hardwood on a lathe. Finally he assembles the pen into a beautiful tool that can last for years.

Tim first learned calligraphy from Rebecca, studying with her for two years. He feels that each of his teachers has influenced his approach to art-making. With Rebecca he learned the importance of letterforms and the value of writing by hand. He studied for a year with Colleen Cavin who taught him that "learning the forms is only the first step. After that, it's what you individually do to make the writing your own. 'In that realm,' she said, 'there are no rules.' " Patricia Edmonds taught him copperplate for two years and showed him how, as a left-hander, he could succeed. Under her eye, he learned to write upside down and backward, allowing the pen to function as designed. In Thomas Hoyer's ruling-pen workshop he learned that discipline is one of the foundations of creativity. For the last five years he has studied with Carol DuBosch. Tim feels that "Carol is a local treasure. She knows how to use any tool with any medium on any surface."

Tim's interest in calligraphy derives from a lifelong fascination with the relationship between letters and messages. "As a writer, I deal in messages. And as a calligrapher, I know letters have personalities and histories and can either echo or detract from what the message says. I also admire the art of the stroke. To me, the union of art and message defines communication." ❦

Christine Colasurdo is glad to have one of Tim's pens in her toolbox.

October 2013
Marianne Nelson's letter to the editor defending handwriting is published in *The Oregonian* on October 22.

November 2013
Oregon Poet Laureate reads at the PSC monthly meeting to launch the William Stafford Calligraphy Project.

2014
PSC members create the William Stafford Calligraphy Project exhibit in honor of the late Poet Laureate of Oregon. It is displayed in several venues.

2014
Cliff Mansley, Barbara Getty, and Inga Dubay become PSC honorary life members.

October 2014
Diane Flack exhibits her art in a solo show at the Multnomah Arts Center.

Activist Scribes Use Calligraphy as a Political Tool

By Christine Colasurdo

During winter term 2011, Carol DuBosch asked the students in her Lakewood Center calligraphy class to "forget about art that matches the couch" and focus on ways to highlight an issue they felt passionate about. She called the assignment Activist Scribe, and then watched as her students evolved from having "deer-in-the-headlights" looks of terror to "swaggers and big smiles." Projects ranged from bookmarks to banners. Lucille Pierce lettered envelopes in Italic to political leaders, and other students created powerful framed art. The assignment was such a success Carol wrote about it for the Fall 2012 issue of *Bound & Lettered.*

That was four years before the 2016 election.

When the Women's March occurred in January 2017, a number of PSC members marched in rainy downtown Portland with hand-lettered signs. Some of these signs ended up on the wall of the world-renowned advertising firm Weiden & Kennedy for several months after the march.

Led by Marianne Nelson, several PSC members then adopted Carol's assignment name for their own small group and invited her to join. Since 2017, the group Activist Scribes has written postcards, attended protest marches and written notes encouraging people to vote. Marianne Nelson alone wrote 120 letters asking people to vote in the November 2018 midterm elections.

Such activism might seem new — but our society's founder argued eloquently for some pretty radical things fifty years ago — including outlawing television and promoting a non-materialistic counterculture

> *My calligraphic activism has helped me deal with my feelings about what is happening in our world.*
>
> Paula McNamee

"based on a realization of the spiritual nature of the universe." One such writing was his 1968 commencement address at Reed College, titled "Grow It." In that speech, Lloyd Reynolds mentioned Arnold Toynbee's historical observation that "nineteen out of twenty-one civilizations have died from inside and not by conquest from without." Reynolds argued against apathy and the status quo, and invited his audience to think outside the box. He reminded the class of 1968 of their creative potential as well as their responsibility to challenge injustice. He ended his address with the realization that "Only the open hand of the open human being can grow the living tree that should be our present and our future." In that speech he called himself a pessimist; there is evidence today that his pessimism for America was warranted. And yet, perhaps he would be glad to see that our society has lurched forward somewhat — and calligraphy is being used as a creative means to speak truth to power.

Paula McNamee: This bookmark artwork is one of three political calligraphy projects I have completed since 2016. My calligraphic activism has helped me deal with my feelings about what is happening in our world.

2015
PSC changes its decades-old venue for monthly meetings from St. Andrews Presbyterian Church to Trinity Episcopal Cathedral.

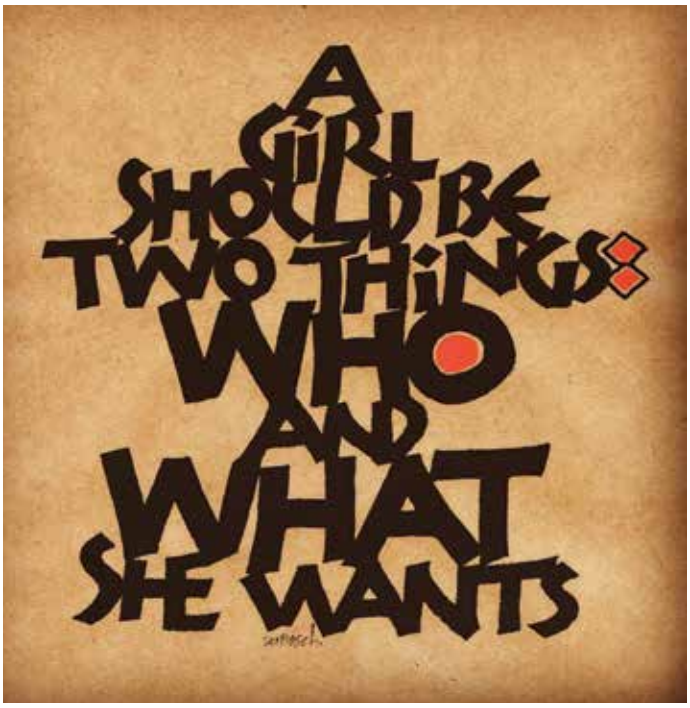
January 2015
Ewan Clayton lectures on "Are We Witnessing the Death of Handwriting?"

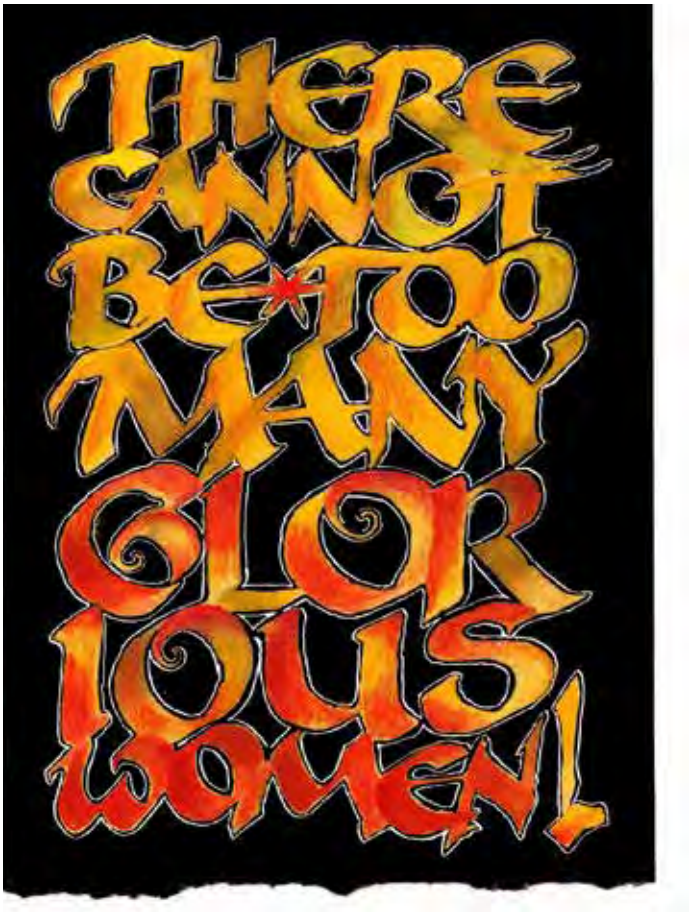
February 2015
Barbara Getty and Inga Dubay offer their free annual handwriting seminar to the public at Trinity Episcopal.

April 2015
The annual members' show "Play" is held at the Multnomah Arts Center. Members also exhibit at the Justice Center.

May 1 – 2, 2015
Carol DuBosch is the keynote speaker at the Letters of Joy conference in Edmonds, Washington

July 2015
Peter Schmidt exhibits work at St. James Lutheran Church in downtown Portland.

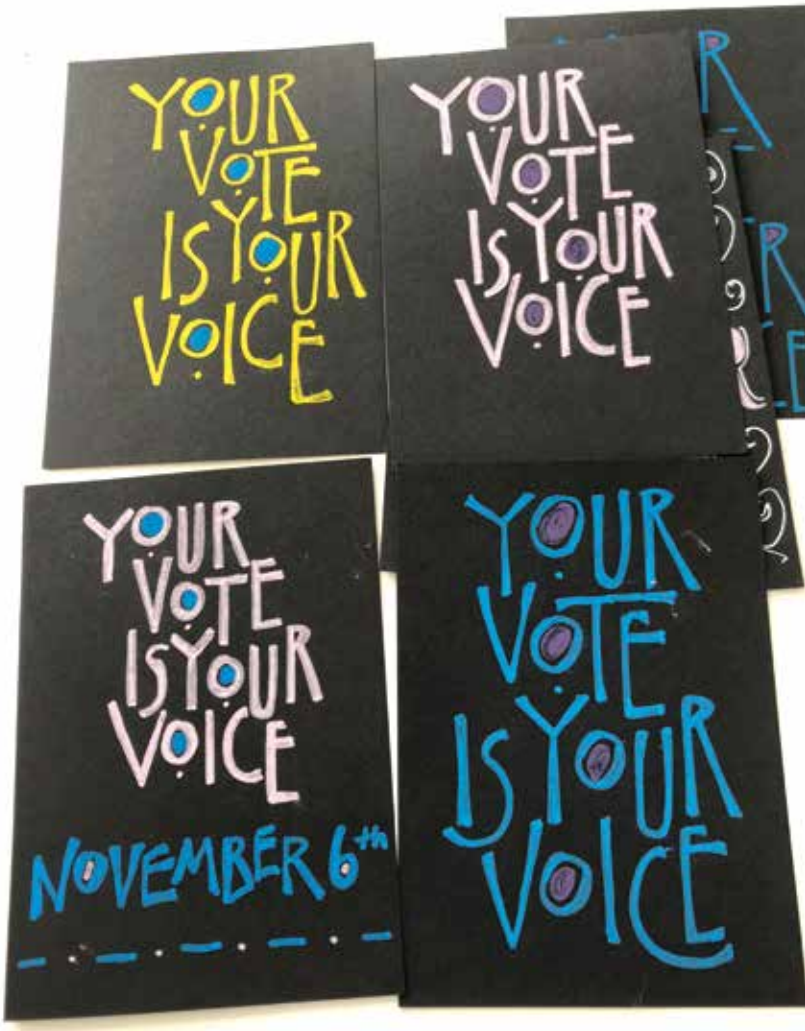




Top left: **Carol DuBosch:** Kraft paper always seems honest and unpretentious so it was the perfect choice for this artwork with Sumi-ink Neuland and these simple words of truth. I couldn't resist plopping a bit of vermilion in an O counter and featuring the two dots in the colon to reference the "two things."

Bottom left: **Lorinda Moholt:** This piece was made into a large poster and small cards for the 2017 Women's March. It represents the many teachers (both women and men) I have been privileged to study with, and the wonderful calligraphers who are part of our 50-year PSC history.

Bottom right: **Rachel Bancroft:** For the November 6, 2018 mid-term election I lettered roughly 100 postcards through "Postcards to Voters," which enlists volunteers to design and write friendly reminders to people to vote.



July 2015
Lawrence Wheeler, Ingrid Slezak, Anita Bigelow and Christine Colasurdo exhibit their work in "Calligraphic Journeys" July 2 to August 21 at Glyph Café in Portland.

October 17, 2015
PSC hosts LetterFest/ All Oregon Calligraphy Conference at Southridge High School in Beaverton.

November 2015
Susan Jane Russell has a pop-up exhibit in NW Portland.

2015
PSC offers workshops by Ewan Clayton, Janice Fisher, Donya Wyffels, Tim Ely, Cora Pearl, Angelina Cox, Heather Held, Amity Parks, Carl Rohrs and Marilyn Reaves.

Top left: **Christine Colasurdo:** For my 2017 Women's March sign, I used the words of the great American poet May Sarton (1912 – 1995) to celebrate her as well as her astute observation that we must be gentle or we will destroy our own future on this planet.

Top right: **Marianne Nelson:** Kay Hilt, Rachel Bancroft and I participated in a march on Saturday, June 30, 2018 in Portland to protest the federal government's policies toward immigrant families. I chose the words "Humane Immigration" because I was moved by the accounts of children inhumanely separated from their parents at the US -Mexico border.

Bottom left: **Katie Keller:** I made this sign for the 2017 Women's March. In the past I have held back about speaking out. But the 2016 election was very upsetting to me and continues to be, and I have not been silent since then.

Barbara Arzt: I made two signs for the 2017 Women's March. This one, "Mother Never Lies," is my way of expressing concern for the administration's apparent lack of belief in global warming.

2016
PSC holds its annual members' show, "Imagining Shakespeare," at the Multnomah County Library in downtown Portland.

July 11 – 16, 2016
Organized by Alesia Zorn, the annual IAMPETH conference is held at the Red Lion Hotel in Portland.

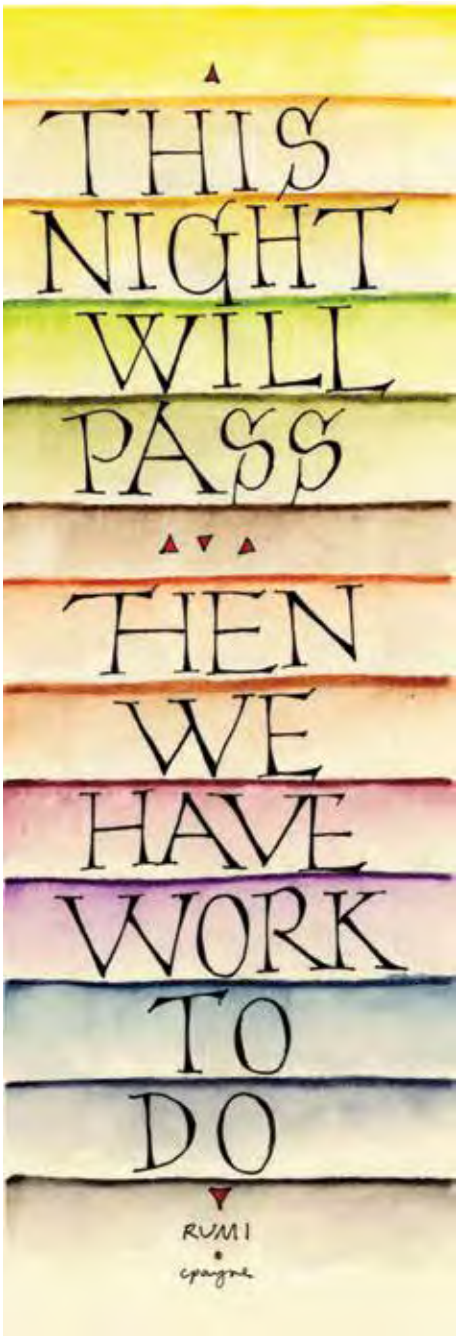
October 2016
PSC hosts LetterFest/ AOCC at Cascade Heights Charter School in Clackamas.

2016
PSC offers workshops by Christopher Haanes, Cora Pearl, Anita Bigelow, Christine Colasurdo, Kathy Milici, Yves Leterme, Annie Cowie, Julie Wildman, Rebecca Wild and Anita Bigelow.

2016
PSC members display their work at the Justice Center in downtown Portland.

Above: **Anita Bigelow:** I created this artwork because I so wanted to honor the little children who died in the Sandy Hook shooting, hoping the grief we feel for them could turn into sensible gun control; I still hope, still grieve.

Right: **Alysa Hilton:** I wanted to create a meaningful holiday message with something that could be used as a tree decoration. I made over 100 origami cranes and calligraphed the word "Peace" as a repeating pattern. The crane is a symbol for healing and hope during challenging times.



Left: **Katherine Stevens:** For the 2017 Women's March, I chose this quote from Albert Camus because I expect the same from my country: justice for all people, regardless of gender, race, religion or socio-economic status.

Above: **Christi Payne:** It was of course the night of the presidential election, and I had to try and make some sense. A bookmark can be considered a gift of activism—not to be framed and treasured but used daily and considered often. My own go-to motto has long been "This too shall pass," but I love how Rumi takes it and pushes us forward and, hopefully, through.

June 2017
PSC's Justice Center show is part of the Portland Rose Festival's centennial celebration.

October 2017
PSC hosts LetterFest/ AOCC at Cascade Heights Charter School in Clackamas.

2017
PSC hosts workshops by Barbara Close, Kristen Doty, Barry Morentz, Jacqueline Sullivan and Loredana Zega.

December 13, 2017
Marilyn Zornado shows her animated calligraphy short film, Spring Lines, at the Portland Art Museum.

February 2018
Gemma Black teaches two workshops and lectures on "Looking Back, Looking Forward: Calligraphy, its History, Mystery and Wonder" at Reed College.

April 2018
PSC hosts three workshops by Peter Thornton.

Our Guild's Future Depends on Each of Us

By Larry Whitson

I came to the practice of lettering quite randomly as an adult. I had become smitten by making books and decided I needed to find a way to put some content into them. This led me to the Accidental Bookmaker in Forest Grove in 2008 to study Uncial with Patricia Edmonds for a weekend. That led me to the Oregon College of Art and Craft to study calligraphy from a historical perspective with Marilyn Zornado. Marilyn recommended I take a class from Carol DuBosch. It was in Carol's class that I learned about the Portland Society for Calligraphy.

I joined PSC because of the learning opportunities; I wanted to improve my skills as a calligrapher. But I soon began to volunteer for PSC because I wanted to help the guild remain strong. From 2015 to 2016 I served as board president, and I continue to volunteer to this day because of the people who make me laugh and sometimes cry, who encourage and teach me, who share time and themselves with me, and who offer, as Christine Colasurdo has described, "beautiful tendrils of support."

In 2013, the Portland Society for Calligraphy's board of directors adopted nine concepts as core values for the society. Amended in 2014, they continue to guide the board's decisions in managing and directing the society. They are: creativity, curiosity, education, encouragement, generosity, humility, inclusivity, integrity of craft, joy.

When I was president I made an effort to keep those values in front of our board and membership as we planned for our future. They have guided us well and we — as individuals as well as a group — demonstrate them frequently with gusto. As we honor PSC's fiftieth anniversary I think it is important that we celebrate the fact that we have an eloquent and useful set of values that we abide by in so many ways.

There is, however, an aspect of our guild that is not explicitly named in the above values and which deserves some celebration of its own. It is: camaraderie. My dog-eared *Webster's Collegiate Dictionary* defines it as "friendly familiarity and goodwill between comrades."

Such friendly goodwill can be found the form of hugs, smiles, and laughs shared at monthly meetings. We can be a boisterous group, excited to share ideas and catch up with our colleagues. It also

June 2018
PSC hosts a workshop by Carol DuBosch, who publishes her book, Folded Pen Adventures.

2018
PSC members display their work at the Oregon Society of Artists as well as at the Justice Center in downtown Portland.

2018
Marylhurst University closes due to declining enrollment.

2019
PSC hosts workshops by Pat Blair, Mike Gold, Sue Greenseth, Randall Hasson, Lee Littlewood, Sherrie Lovler, Brody Neuenschwander and Cora Pearl.

2019
The Oregon College of Arts and Crafts closes due to declining enrollment.

abounds in workshops and classes Members bring things to share — ink, paper, pens, pencils, snacks, champagne, knowledge. It also abounds in the way our teachers strive to lead each of us toward success. We are all on a journey of letters, and we generously share that journey with each other.

For me, personally, a sense of camaraderie has come in small but potent interactions. It has been in those moments when a colleague and I have shared heartfelt discussions about the ups and downs of our lives. It has come when words of encouragement have been offered or when a fellow member has taken the time to talk to me about my work. It has come in the work we do together.

In 2014, the guild honored the hundredth birthday of Oregon's former poet laureate, William Stafford, with a calligraphic exhibit devoted entirely to his writings. This powerful traveling exhibit was displayed in libraries in Salem, Estacada and Portland. Cynthia Schubert and I had the honor of co-chairing the Exhibits Committee and working with many volunteers. I walked away from that experience feeling grateful and enriched. I felt deeply enriched by Stafford's poetry and my friendship with Cynthia. And I felt grateful for the many people who worked tirelessly to make the exhibit a success. Their goodwill and generosity brought joy and meaning to the process and product. We were comrades who showed that pens and brushes can be mightier than the sword.

As we honor our guild's fifty years, I hope we can take a moment to recognize and celebrate our camaraderie as a nurturing force in our own art-making. I suppose we could do our art in solitude and isolation — but how lonely that would be. What if our society did not exist?

At one point in PSC's history, the guild almost died. It happened before I joined, and most people don't want to focus on that rough patch of road, so I don't have details to share. But I do know that it almost happened. The Portland Society for Calligraphy almost went belly up.

This is an age when we truly cannot take anything for granted. I hope our society's camaraderie brings more members into our organization and encourages them to volunteer. Let's keep our society strong. By volunteering we not only enrich the guild, we enrich our own art, and our own souls. This — I will dare to say — enriches the world. ❦

A retired public-school principal, **Larry Whitson** co-founded the Cascade AIDS Project and focuses his calligraphic work on texts that speak to issues of healing and justice.

Opposite page: Larry Whitson, *What a Ride.* 10" x 25.5," graphite, acrylic ink, china marker on Arches Text Wove, 2016. Of the many pieces of calligraphic work I've completed, *What a Ride* is one of the few I look at with great satisfaction and without a critical eye.

This page: Cynthia Schubert, *Let It Be.* 8" x 8," found paper and mixed media on board, 2017. Paul McCartney, in his iconic song *Let It Be*, encourages us to accept the times when are struggling. We all experience times of failure and feelings of despair, but by learning to "let it be" we become resilient.

2019
Jaki Svaren's book, *Written Letters*, is republished by Reed College.

March 2019
The Order of the Black Chrysanthemum is revived.

April 2019
Organized by JoAnn Pari-Mueller, PSC members view portions of the LJR Memorial Collection at the Portland Art Museum for the first time since 1981.

June 2019
PSC celebrates its fiftieth anniversary as the oldest calligraphy guild in America. In honor of Lloyd Reynolds' June 1902 birthday, weathergrams are hung on the Reed College campus.

PSC Boards of Directors 1969 – 2019

The Portland Society for Calligraphy is an all-volunteer organization that has endured for fifty years through the hard work and collaboration of its members. This list is a testament to the enthusiasm and generosity of the people below. I regret that some names are missing. Also, until recently, elections were held in December with the board changing in April, so dates are sometimes rounded up by six months for simplification. Finally, through the years the chairman title changed to president, so I have changed all to president. My deep thanks to Meri Taylor, Deborah Wheeler and Katherine Stevens for help with compiling this list. It took many hours. Bravo to all past and future board members! — The Editor

2019

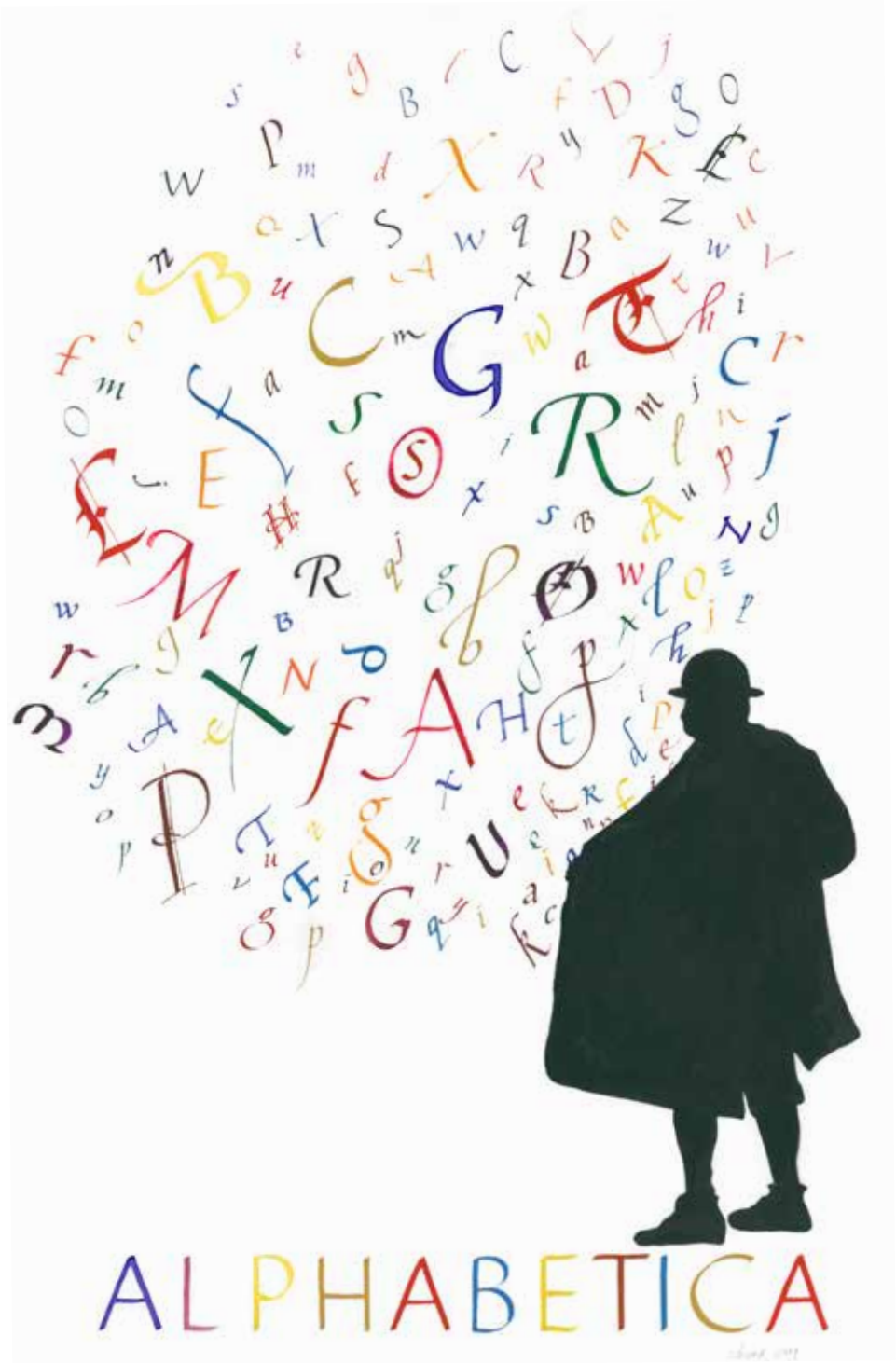
Carol DuBosch, Co-President
Meri Taylor, Co-President
Lee Littlewood, Treasurer
Jo Hussey, Secretary
Martha Gioia, Programs
Sue Greenseth, Communications
Leslie Hutchinson, Membership
Gregory MacNaughton, Education
Connie Menjivar, Website
JoAnn Pari-Mueller, Exhibits
Ingrid Slezak, Workshops
Deborah (Marrel) Wheeler,
Menucha Liaison
At-large: Amy Bennett, Jeff Berthold,
Angelina Cox, Bailey Eckert

2018

Meri Taylor, President
Carol DuBosch, President Elect
Lee Littlewood, Treasurer
Martha Gioia, Secretary
Stephanie Byrd, Communications
Sue Greenseth, Membership
Nancy Orr, Education
David Grimes, Website
JoAnn Pari-Mueller, Exhibits
Ingrid Slezak, Workshops
Deborah (Marrel) Wheeler,
Menucha Liaison
At-large: Amy Bennett, Angelina Cox
Nancy Pickett, ex-officio as Past President

2017

Nancy Pickett, President
Meri Taylor, President Elect
Lee Littlewood, Treasurer
Martha Gioia, Secretary
Barbara Gritzmacher, Programs
Stephanie Byrd, Communications
Melanie Payne, Membership



Ingrid Slezak,
Alphabetica. 18" x 24", gouache and ink on Arches Text Wove, 2009. I created this piece to adapt an iconic poster of former Portland Mayor Bud Clark "Expose Yourself to Art" to a calligraphic setting.

Marilyn Zornado, Springtime Cometh, inspired by a poem by E. Y. "Yip" Harburg. 8" x 10", graphite and colored pencil, 2008. I love the animated motion of freely written letterforms.

Judy Large, Education & Outreach
David Grimes, Website
Susan Cole, Exhibits
Carol DuBosch & Cora Pearl, Workshops
At-large: Tim Leigh, Amy Bennett, Angelina Cox, Deborah (Marrel) Wheeler
Larry Whitson, ex-officio, Past President

2016

Larry Whitson, President
Nancy Pickett, President-Elect
Lee Littlewood, Treasurer
Deborah Wheeler, Secretary
Barbara Gritzmacher, Programs
Meri Taylor, Communications
Melanie Payne, Membership
Marianne Nelson & Susan Russell, Education
Judy Large & Heather Barton, Exhibits
Cora Pearl & Ingrid Slezak, Workshops
Tim Leigh, at large

2015

Larry Whitson, President
Cara Lee Crowder, Treasurer
Barbara Gritzmacher, Secretary
Donya Wyffel, Programs
Meri Taylor, Communications
Katherine Stevens, Membership
Marianne Nelson & Susan Russell, Education
Cynthia Schubert, Exhibits
Cora Pearl & Ingrid Slezak, Workshops
At-large: Heather Barton, Nancy Pickett, Judy Large, Deborah (Marrel) Wheeler

2014

Susan Cole, President
Larry Whitson, Vice President
Cara Lee Crowder, Treasurer
Cathy Buckley, Secretary
Donya Wyffels, Programs
Meri Taylor, Communications
Katherine Stevens, Membership
Marianne Nelson & Susan Russell, Education
Cynthia Schubert, Exhibits
Ingrid Slezak, Workshops
At-large: Stephanie Byrd, Nancy Pickett, Deborah (Marrel) Wheeler

2013

Mary Ann David, President (Jan. – April)
Susan Cole, Vice President & President, (May – Dec)
Ingrid Slezak, Treasurer
Alesia Zorn, Secretary
Christine Colasurdo, Programs
Nancy Pickett, Membership
Larry Whitson & Cynthia Schubert, Exhibits
At-large: Cara Lee Crowder, Diane Flack, Susan Russell, Katherine Stevens, Deborah (Marrel) Wheeler, Elaine Young

2012

Mary Ann David, President
Beverly Wittkopp, Vice President
Ingrid Slezak, Treasurer
Marianne Nelson, Secretary
Diane Flack, Programs
Nancy Pickett, Membership
Angelina Cox, Exhibits
At-large: Christine Colasurdo, Susan Cole, Carol Juckeland, Amy Pfleiger, Larry Whitson, Elaine Young, Deborah (Marrel) Wheeler

2011

Meri Taylor, President (Jan. – Aug.)
Mary Ann David, President (Sept. – Dec.)
Diane Flack, Vice-President
Ingrid Slezak, Treasurer
Amy Pfleiger, Secretary
Connie McConnell, Membership
Gretchin Lair, Website
Elaine Young, Exhibits
Mary Ann David, Workshops
Susan Cole, Menucha Liaison
At-large: Deborah (Marrel) Wheeler, Lorinda Moholt, Maggie Rogers, Elaine Young, Marianne Nelson

2010

Meri Taylor, President
Diane Flack, Vice President
Ingrid Slezak, Treasurer
Amy Pfleiger, Secretary
Connie McConnell, Membership
Gretchin Lair, Website & PSC Phone
Elaine Young, Exhibits
Mary Ann David & Carol DuBosch, Workshops
Susan Cole, Menucha Liaison
At-large: Deborah (Marrel) Wheeler, Lorinda Moholt, Maggie Rogers, Elaine Young

2009

Meri Taylor, President
Diane Flack, Vice-President
Ingrid Slezak, Treasurer
Amy Pfleiger, Secretary
Connie McConnell, Membership
Gretchin Lair, Website & PSC Phone
Elaine Young, Exhibits
Mary Ann David & Carol DuBosch, Workshops

Susan Cole, Menucha Liaison
At-large: Deborah (Marrel) Wheeler, Lorinda Moholt, Maggie Rogers, Jan Skopil, Ruth Smith

2008

Meri Taylor, President
Diane Flack, Vice President
Deborah (Marrel) Wheeler, Treasurer
Donya Wyffels, Secretary
Connie McConnell, Membership
Gretchin Lair, Website & PSC Phone
Mary Ann David & Carol DuBosch, Workshops
Susan Cole, Menucha Liaison
At-large: Ruth Smith, Elaine Young, Lorinda Moholt, Linda Thomson, Maggie Rogers, Jan Skopil

> *I love words; and calligraphy gives me a way to express and honor the words I love, bringing smiles, thoughtfulness and connection.*
>
> Nancy Pickett

2007

Meri Taylor, President
Deborah (Marrel) Wheeler, Treasurer
Patricia Edmonds, Secretary
Connie McConnell, Membership
Mary Ann David, Workshops
Maggie Rogers, Menucha
Judi Peterson, PSC phone
At-large: Ruth Smith, Elaine Young, Carol DuBosch, Lorinda Moholt, Linda Thomson, Jan Skopil

2006

Meri Taylor, President
Deborah (Marrel) Wheeler, Treasurer
Donya Wyffels, Secretary
Jan Skopil, Membership
Mary Ann David, Workshops
Maggie Rogers, Menucha Liaison
Judi Peterson, PSC Phone
At-large: Ruth Smith, Elaine Young, Carol DuBosch, Lorinda Moholt, Linda Thomson

2005

Meri Taylor, President
Linda Thomson, Treasurer
Patricia Edmonds, Secretary
Jan Skopil, Membership
Mary Ann David, Workshops
Maggie Rogers, Menucha Liaison
Judy Peterson, PSC Phone
At-large: Carol DuBosch, Ruth Smith, Elaine Young, Lorinda Moholt, Deborah (Marrel) Wheeler

2004

Meri Taylor, Acting President
Linda Thomson, Treasurer
Elaine Young, Membership
Wesley Uno, Newsletter
Ruth Smith, Workshops
Cyndie Christiansen, Menucha Liaison
Judy Peterson, PSC Phone
At-large: Maggie Rogers, Deborah (Marrel) Wheeler

2003

Colleen Cavin, President
Linda Thomson, Treasurer
Max McMillen, Secretary
Elaine Young & Pat Macklin, Membership
Ruth Smith, Workshop
Cyndie Christiansen, Menucha Liaison
Wesley Uno, Newsletter
Judy Peterson, PSC Phone
At-large: Elizabeth Call, Maggie Rogers, Deborah (Marrel) Wheeler

2002

Colleen Cavin, President
Linda Thomson, Treasurer
Max McMillen, Secretary
Elaine Young & Pat Macklin, Membership
Ruth Smith, Workshop
Wesley Uno, Newsletter
Judy Peterson, PSC Phone
Cyndie Christiansen, Menucha Chair
At-large: Maggie Rogers, Deborah (Marrel) Wheeler, Elizabeth Call

2001

Colleen Cavin, President
Linda Thomson, Treasurer
Max McMillen, Secretary
Elaine Young & Pat Macklin, Membership
Wesley Uno, Publicity
Sandra Scurr, Newsletter
Yancy Yarmuth, Workshop
Cyndie Christiansen, Menucha Liaison
Judy Peterson, PSC Phone
At-large: Maggie Rogers, Carol Patterson, Cliff Mansley

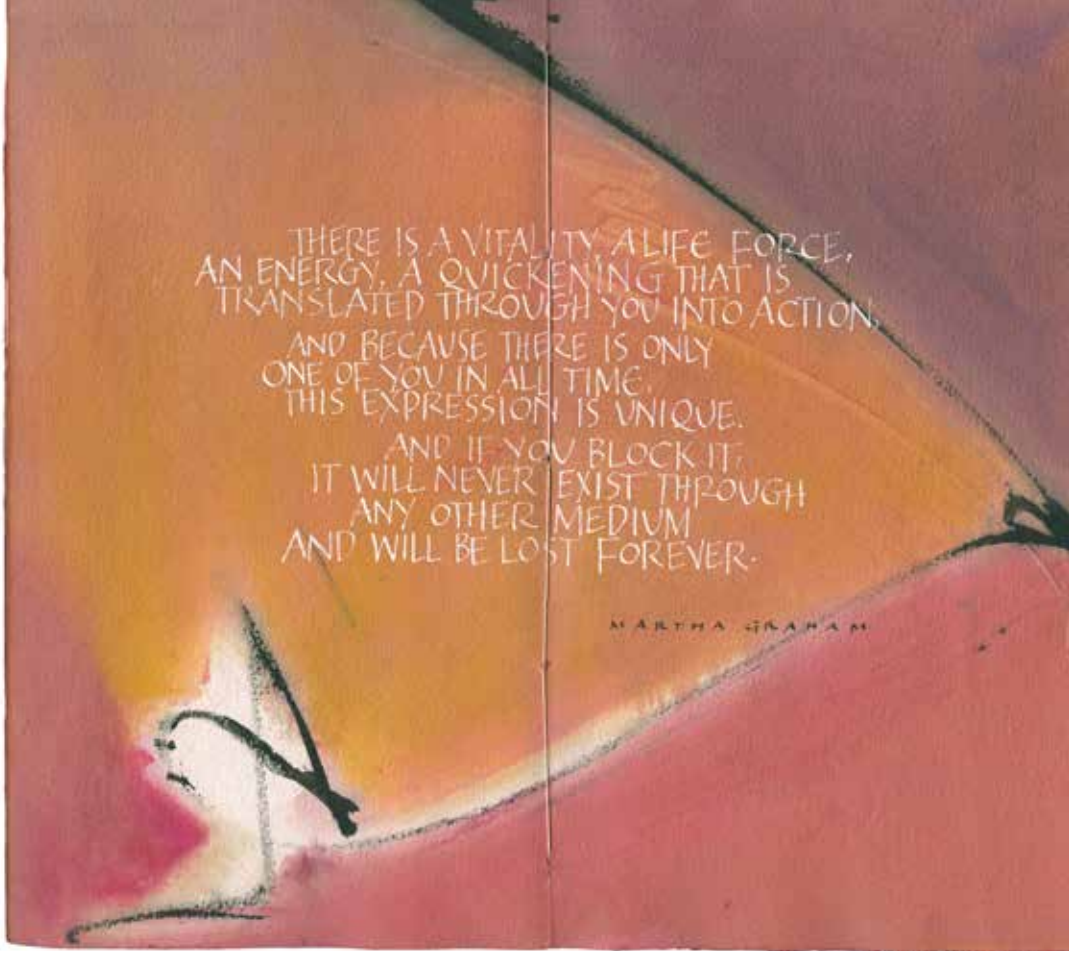
2000

Colleen Cavin, Vice President (President vacant)
Linda Thomson, Treasurer
Maggie Rogers, Secretary
Jennifer Fowler, Membership
Amy Pfleiger, Website
Cyndie Christiansen, Menucha Chair
Connie Keys, Newsletter
Sue Minkoff, Workshops
Judy Peterson, PSC Phone
At-large: Cliff Mansley, Alesia Zorn, Carol Patterson

1999

Alesia Zorn, President
Colleen Cavin, Vice President
Ruthie Petty, Treasurer
Maggie Rogers, Secretary
Nancy Grossenbacher, Membership
Sue Minkoff, Workshops
Yancey Yarmuth, Newsletter
Diane Flack, Fundraising
Marge Rood, Hospitality
At-large: Carol Patterson

> *Calligraphy gives me a way to relax while thoughtfully, creatively and at times humorously expressing thoughts and ideas of mine and many others in a hopefully beautiful and thought-provoking fashion.*
>
> Barb Niece Gritzmacher



Elaine Young, Creativity (manuscript book). 10" x 5.5," (closed), Arches Text Wove, paste paper, gouache, pastels and Sumi ink, 2010. It was a challenge to marry the colors of the paste paper with the pastels from one page to another.

1998

Marge Rood, President
Carol Patterson, Treasurer
Gloria Bryen, Recording Secretary, Membership
Terrie Louie, Colophon
Fran Strom Sloan, Newsletter
Sharon Raddle, Theresa Bass,
Bill Davis, Deborah Marrel

1996 – 97

Cliff Mansley, President
Carol Patterson, Treasurer
Deborah (Marrel) Wheeler, Secretary
Cliff Mansley, Programs & Workshops
Theresa Bass, Membership
Julie Lay & Mary Ellen Hartman, Newsletter
At-large: Carol Juckeland, Kenneth Yost, Pat Macklin

1995

Colleen Cavin, President
Mary Ellen Hartman, Vice President
George Zeljeznak, Treasurer
Diane Flack, Secretary
Phyllis Donivan-Smith, Secretary
Mary Ellen Hartman, Programs
Julie Lay, Newsletter

> *Calligraphy means one thing: spirit.*
>
> Alysa Hilton

1994

Colleen Cavin, President
Mary Ellen Hartman, Vice President
George Zeljeznak, Treasurer
Diane Flack, Secretary
Julie Lay, Newsletter
At-large: Cliff Mansley

1993

Colleen Cavin, President
Mary Ellen Hartman, Vice President
George Zeljeznak, Treasurer
Deborah (Marrel) Wheeler, Secretary
Diane Flack, Secretary
Julie Lay, Newsletter
At-large: Connie McConnell, Cliff Mansley

1992

Talie Kingsbury, President
Colleen Cavin, Vice President
Cyndie Christiansen, Treasurer
Deborah (Marrel) Wheeler, Secretary
Diane Flack, Secretary
Mary Ellen Hartman, Programs
Talie Kingsbury, Membership
Jan Bruckner, Exhibits
Julie Lay, Newsletter
At-large: Judi Peterson, Connie McConnell

1991

Patricia Grass, President
Judi Peterson, Vice President
Margie Steers, Treasurer
Deborah (Marrel) Wheeler, Secretary
Diane Flack, Secretary
Talie Kingsbury, Membership
Carol DuBosch, Workshops
Julie Lay, Newsletter
At-large: Cyndie Christiansen, Richard Tuttle, Jr.

1990

Patricia Grass, President
Margie Steers, Vice President & Treasurer
Deborah (Marrel) Wheeler, Recording Secretary
Judi Peterson, Corresponding Secretary
Mary Tansill, Programs
Cyndie Christiansen, Membership
Talie Kingsbury, Exhibits
Carol DuBosch, Workshops
Mary Ann McGinley, Newsletter
Elsie Petrequin, Fundraising

1989

Patricia Grass, President
Margie Steers, Vice President
Pam Luckey, Treasurer
Deborah (Marrel) Wheeler, Recording Secretary
Judi Peterson, Corresponding Secretary
Elsie Petrequin, Programs
Cyndie Christiansen, Membership
Talie Kingsbury, Exhibits
Carol DuBosch, Workshops

Mary Ann McGinley, Newsletter
Mary Tansill, Historian

1988

David Griffith, President
Maggie Steers, Treasurer
Linda Yaple, Recording Secretary
Judi Peterson, Corresponding Secretary
Programs, Elizabeth Bench
Cyndie Christiansen, Membership
Pam Lucky, Workshops
Carol DuBosch, Menucha
Patricia Grass, Newsletter
Lillian Pierce, Artquake
At-large: Fran Strom

1987

David Griffith, President
Maggie Steers, Treasurer
Ronaele Rupert, Secretary
Nancy Bishop & Judi Schaeffer, Programs
Linda Thomson, Membership
Ann Mueller & Patty Grass, Newsletter
At-large: Lillian Pierce, Fran Strom, Cyndie Christiansen, Talie Kingsbury, Nancy Caslick, Carol DuBosch

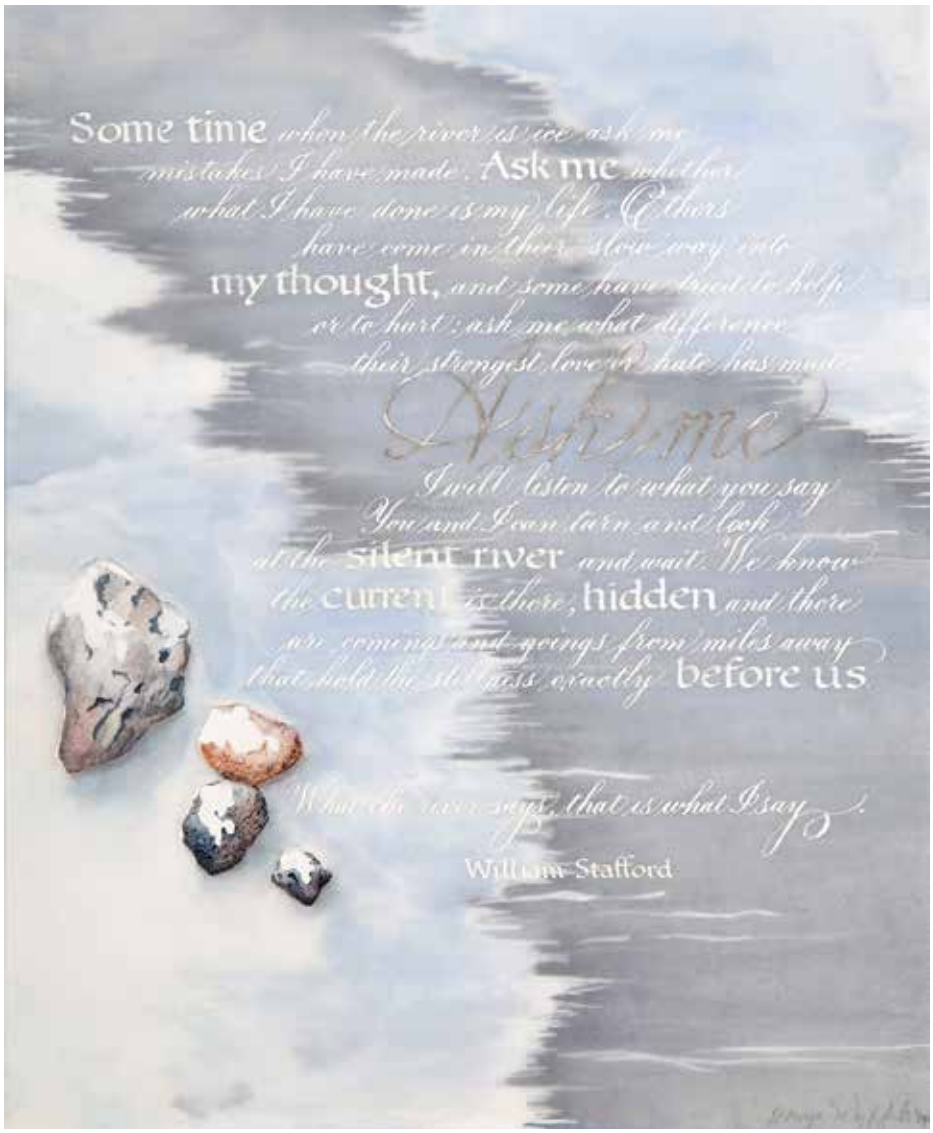
1986

Fran Strom & Betty Devine, Co-Presidents
Mickey Templeton, Treasurer
Ann Mueller, Secretary
Linda Thomson, Membership
Jaki Svaren, Workshops
Jeanne Biden & Mary Ann Holden, Newsletter
At-large: JoAnne DiSciullo, Carol DuBosch, Mary Greely, Lillian Pierce

1985

Carol DuBosch & Fran Strom, Co-Presidents
Pat Bielenberg, Treasurer
Ann Mueller, Secretary

> *I love words; and calligraphy gives me a way to express and honor the words I love, bringing smiles, thoughtfulness and connection.*
>
> Nancy Pickett



Donya Wyffels, *Ask Me* by William Stafford. 12" x 16", gouache, watercolor, Sumi ink and palladium silver, 2015. I layered vellum over a background of watery, icy shadows with an underglow to represent the inner resiliency of the soul, "the hidden current."

Linda Thomson, Membership
Jeanne Biden, Newsletter
Mary Ann Holden & Lawrence Wheeler, Newsletter
At-large: Jan Tyler, JoAnne DiSciullo, Mary Greeley, Jaki Svaren, Lillian Pierce, Mickey Templeton

1984

Lawrence Wheeler, President
Christina Pierce, Vice-President
JoAnne DiSciullo, Treasurer
Angela Dworkin, Secretary
Carol DuBosch, Membership
Mary Greeley, ex officio
At-large: Claudia Meikle, Lorinda Moholt, Lillian Pierce, Mickey Templeton, Patricia Bielenberg, Linda Thomson

1983

Marilyn Zornado, President
JoAnne DiSciullo, Treasurer
Angela Dworkin & Mary Greeley, Secretary
Marilyn Manchester, Corresponding Secretary
Mary Ellen Hartman, Membership
Charlie Blank & Kay Fujita, Education
Lorinda Moholt, Workshops
Lillian Pierce & Lawrence Wheeler, Newsletter
Christina Pierce, Calendar

Kathleen Casey, Publicity
Mickey Templeton & Diane Harger, Special Projects
At-large: Lois McClelland

1982

Marilyn Zornado, President
JoAnne DiSciullo, Treasurer
Mary Greeley, Secretary
Angela Dworkin, Lecture Coordinator/ Corresponding Secretary
Marilyn Manchester, Corresponding Secretary
Carol DuBosch, Membership
Lawrence Wheeler, Education
Lorinda Moholt, Workshops
Lillian Pierce & Lawrence Wheeler, Newsletter
Christina Pierce, Calendar
Kathleen Casey, Publicity
Patricia Bielenberg, Librarian
Mickey Templeton & Diane Harger, Special Projects
At-large: Lois McClelland

1981

Marilyn Zornado, President
JoAnne DiSciullo, Treasurer
Diane Harger, Recording Secretary
Carol DuBosch, Membership Secretary
Marilyn Manchester, Mailings
Diane Harger, Newsletter

1980

Jaki Svaren, President
JoAnne DiSciullo, Corresponding Secretary
June Ferar, Recording Secretary
Diana Harger & Mickey Templeton, Newsletter

1979

Jaki Svaren, President
JoAnne DiSciullo, Corresponding Secretary
Mickey Templeton & Betsy Zucker, Newsletter

1978

Joyce Francis, President
Carol DuBosch, Vice President
JoAnne DiSciullo, Treasurer/Secretary
Lloyd Reynolds, Corresponding Secretary
Betty Lou Hutchens, Recording Secretary
Mickey Templeton & Betsy Zucker, Newsletter
Lois McClelland, Sr. Lorraine Ward, Dorothy Dehn & Robert Palladino, Exhibits
Jan Tyler, Publicity
June Ferar, Activities
Inga Dubay, Sr. Grace Taylor, Carol & Robert Boardwell, Handwriting
Br. Michael Boge & Marilyn Holsinger, Menucha Liaison

1973

Lloyd Reynolds, President
Robert Palladino & Jaki Svaren, Vice President
Joan White, Treasurer
JoAnne DiSciullo, Corresponding Secretary
Rhoda Aiken, Recording Secretary

1972

Lloyd Reynolds, President
Joan White, Treasurer

> *The practice of calligraphy is a way of reaching inside myself for an essence beyond words.*
>
> Barb Arzt

JoAnne DiSciullo, Corresponding Secretary
Rhoda Aiken, Recording Secretary
Kathleen Concheratt, Newsletter
Jean Gillen, Mailings
Jaki Svaren & Barbara Getty, Education
Robert Palladino, Handwriting

1971

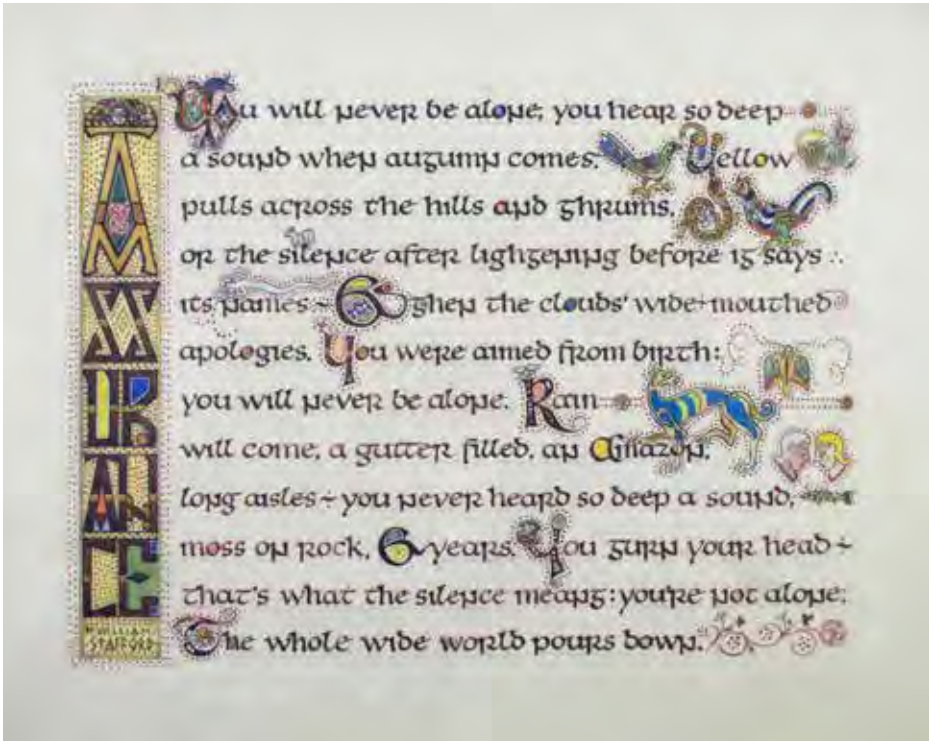
Robert Palladino, President
Joan White, Treasurer
Barbara Getty, Secretary

1970

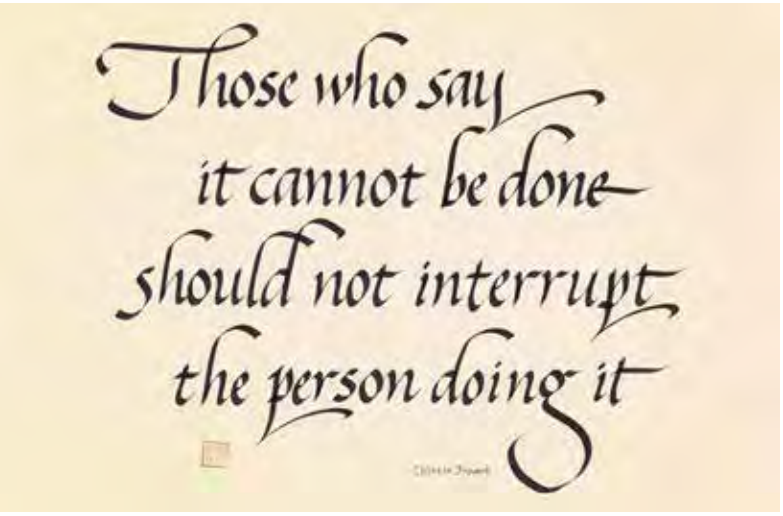
Lloyd Reynolds, President
Joan White, Treasurer
Barbara Getty, Secretary

1969

Lloyd Reynolds, President
Sam Lehman, Secretary



Faith Emerson, Assurance by William Stafford. 10.5" x 13.5," mixed inks, watercolor, gouache, acrylic on vellum, 2014.I found a rhythm and grace in and between the words Stafford's poem, and the quietude and solace of a soft thrumming meditation. What a gem!



Penelope Culbertson, Stand Back. 22" x 30", pen and ink, 2016. I created this piece because the Chinese proverb spoke to me about overcoming adversity and I thought it was an appropriate one to sign with my Chinese seal.

> *Calligraphy has been a lifelong friend, and an activity for which I am grateful.*
>
> Peter Schmidt

Susan Cole, Grace. 20" x 29," watercolor and gouache on Canson paper, 2014.This quote from "To A Dancing God" has been my favorite since graduate school.

Acknowledgements

This publication could not have been made without the support of Meri Taylor and Carol DuBosch, who helped immensely and let me work untethered. I appreciate their trust. I also could not have produced this publication without the professionalism and savvy of our graphic designer, Marcia Friedman, whose expertise and amiability were my mainstays. I can't thank Marcia enough.

I would also like to acknowledge the following people for specific assistance: Meri Taylor (for storing all PSC journals and documents); Carol DuBosch (for collecting jpegs of artwork); Larry Whitson (for encouraging the idea of a publication); Deborah Wheeler (for help with the PSC timeline and board list); Katherine Stevens (for help with the PSC board list); Gregory MacNaughton (for tips on Reed College's archives); Maggie Rogers (for her gifts of newsletters); Mary Ann Holden (for her gifts of newsletters); Dolores Dinneen (for her gifts of books); Christi Payne (for her gifts of books); Penelope Culbertson (for photocopies of historical materials); Stephanie Byrd (for proofreading); and Ray and Lorinda Moholt (for proofreading).

I'd also like to thank Carol DuBosch, Lee Littlewood, Gregory MacNaughton, Meri Taylor and Larry Whitson for contributing articles and photos, and to all the people (too numerous to mention) who agreed to be interviewed and answered many emails, particularly Inga Dubay, Barbara Getty and Jaki Svaren. Finally, a big thank-you to all the scribes who contributed pull quotes, photos, artwork, and other help. I appreciate everyone's alacrity and helpfulness. I have tried to include as much material from members as possible within these fifty pages. I know I have had to leave people out; please forgive me. Thank you from the bottom of my heart.

Caveat

I apologize that this book lacks a section on important members who have died. Perhaps that project could be undertaken in the future. Also, this book could not have been made without the written record of past PSC newsletters and journals. I urge all future boards of the Portland Society for Calligraphy to keep a printed record of all e-newsletters and, even better, to create printed journals and newsletters for members. Without a preserved written record, it is nearly impossible to chronicle the past. *Vox avdita perit littera scripta manet.*

flyleaf

flyleaf

Colophon

This publication was produced by Marcia Friedman on a Macintosh Pro laptop running Adobe InDesign and Photoshop CC2019. Fonts are Agmena W1G and Silentium Pro, designed by Jovica Veljovic; Post Antiqua, designed by Herbert Post; and Guardian Sans, designed by Paul Barnes and Christian Schwartz.

The cover is 80-pound Cougar Opaque Cover; the text pages are 80-pound Cougar Opaque Book. The flyleaf paper is 29-pound UV Ultra II Vellum.

An edition of 500 copies was printed in Salem, OR by Lynx Group Inc. on a XXXX press in May 2019.

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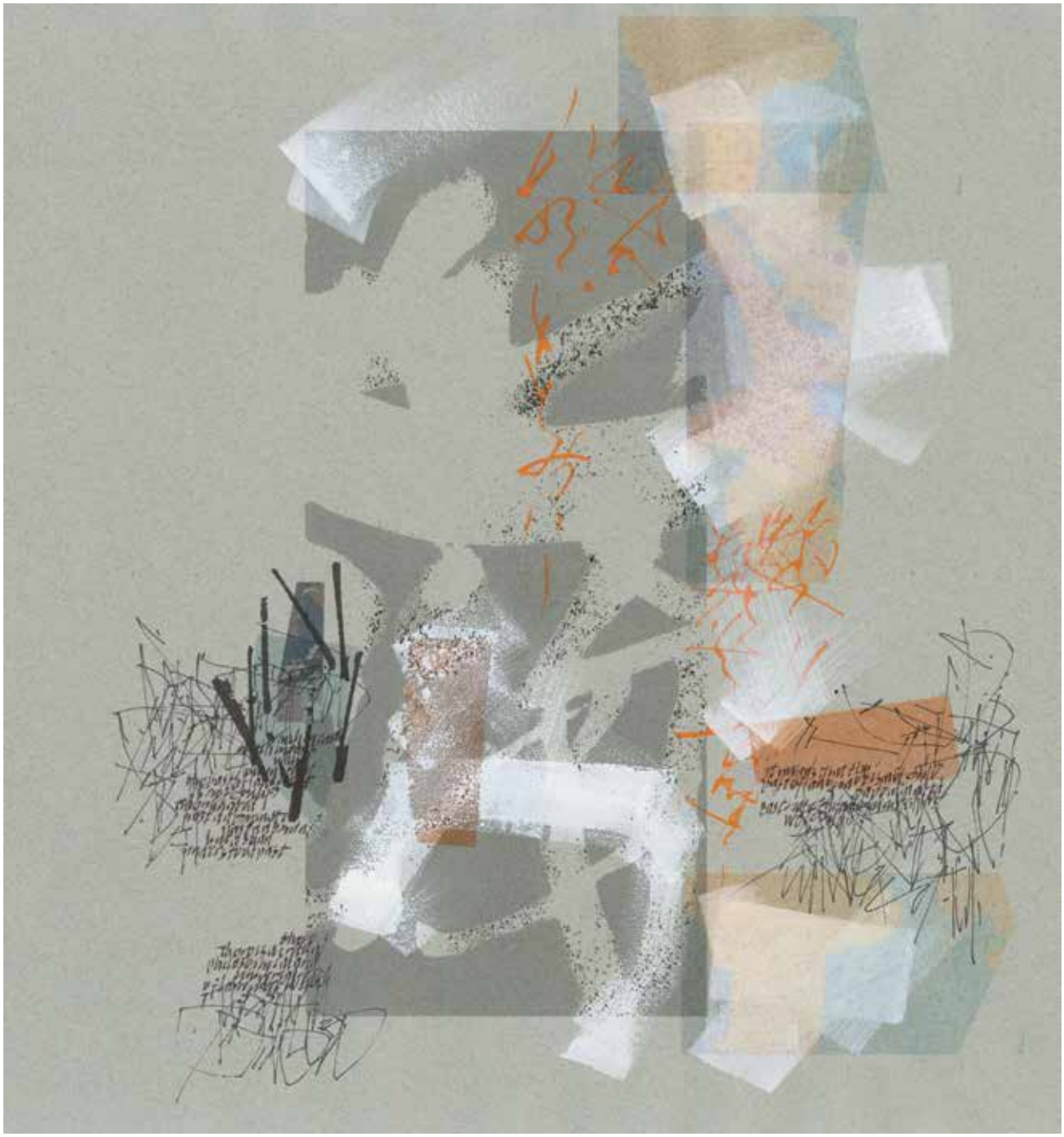

Lawrence Wheeler, Merleau-Ponty in China 6, 7.5" x 10.25," edged pen, technical pen, gouache, digital overprint, 2017. I've found myself (many times) over the past few years drawn back to several strains in Merleau-Ponty's thought: his inquiry into the visual object, his interrogation of the genealogy of philosophical tradition, his fascination with China.