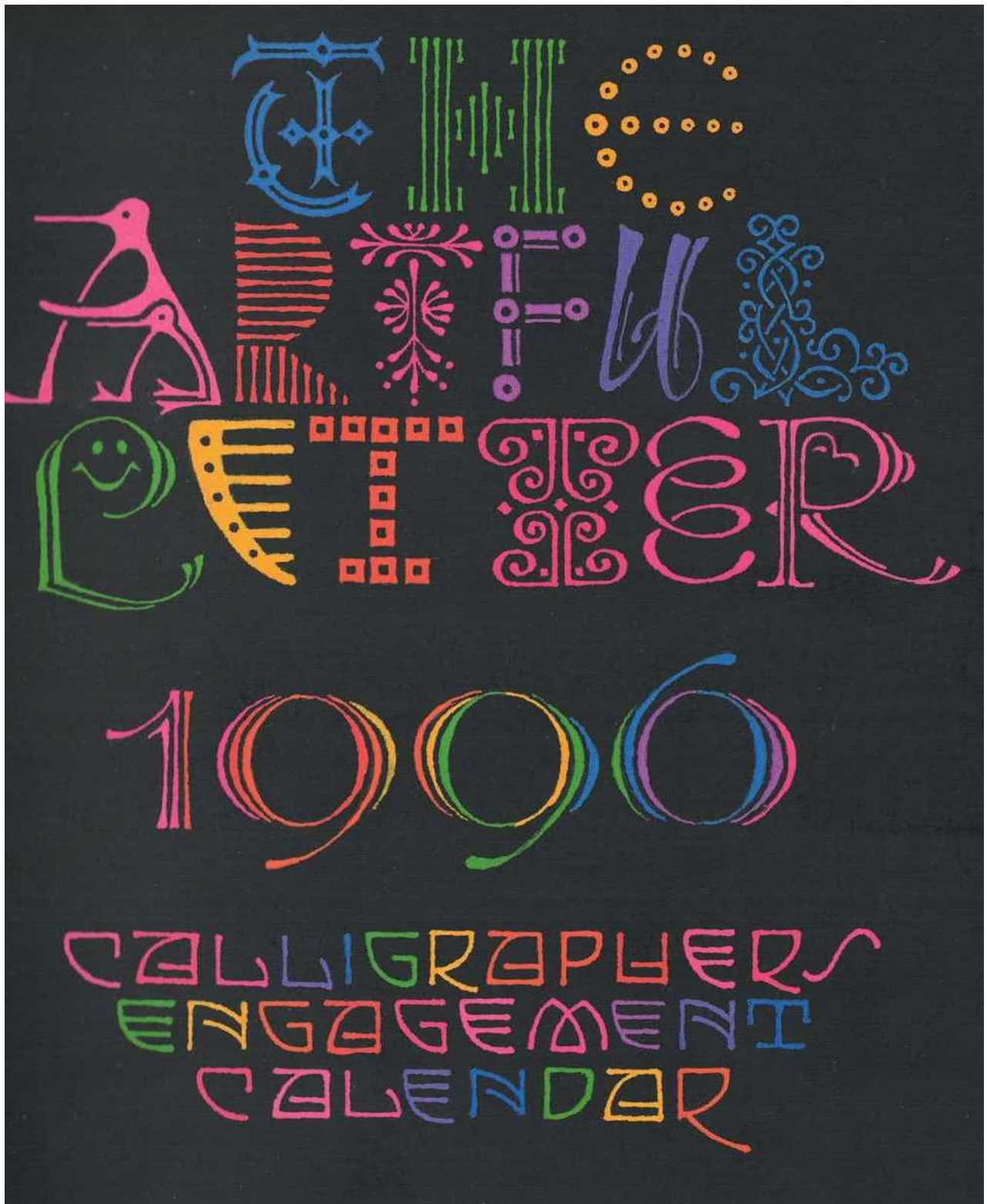


Rogue Pens

The Calligraphers' Guild
of Southern Oregon

www.roguepens.org

Apr-May-June 2024



Alan Blackman

From the President's /Editor's Desk

Well, we survived the first issue of the newsletter. Now we have struggled through the second. We would like more input from members: ideas, projects, articles, pictures (jpegs, not pdf's), etc.

Hopefully, our meeting programs (foil cards and flourishing) were informative and useful. I would like to encourage members to contribute additional mini-programs in the future.

The Planning Meeting is scheduled for Sunday, August 18, 2024 at JoAnn Evans' home in Talent 11 am. Bring your ideas, hopes and dreams for the coming year. If you are unable to attend, please email your thoughts to me ahead of time.

Since this coming year will be our 50th anniversary, we are still looking for ideas and projects to celebrate this milestone. This is a chance to incorporate numbers into your design ideas.

May the coming year be filled with creativity, inspiration and new things to try and learn. Go forth and do !

Michael



The State Fair is Getting Nearer !!!

Have you found or made something for the fair yet ? This a wonderful opportunity to showcase what we can do here in Southern Oregon. Maybe you have a lovely class piece that never got framed until now. This is also a good time to clean out, rearrange or organize your studio and find a hidden treasure to submit. Or perhaps you've been ready to try something new or challenging. Or have already been working on a project for the fair. Yea!

Contact Steve Ostrander, who will be going up prior to the delivery deadline which is August 9. Entry deadline is August 7th. Be sure to check the State Fair Catalog for other important information. See link below for Criteria:

<https://oregonstatefair.org/wp-content/uploads/2024/05/2024-Calligraphy.pdf>



In Memoriam

Maurice Logue

February 15, 1939 - June 19, 2024

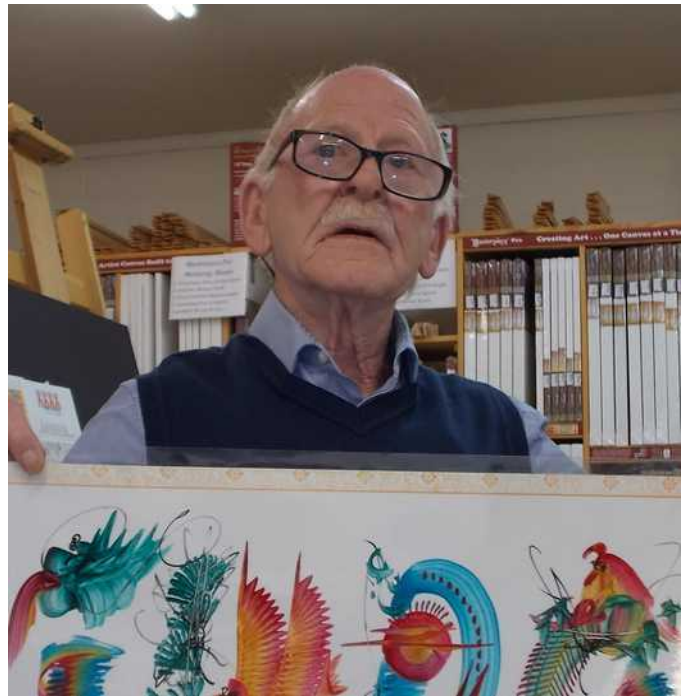
Maurice Logue was one of a kind. He was born in Northern Ireland during World War II, the second youngest in a large Protestant family of eleven children. Like many boys his age, he idolized Churchill's British commando forces but was too young to join the fighting forces.

So at age 14, he volunteered for drummer training in the Band of Her Majesty's Royal Marines. Living conditions were harsh with 400 boys to a barracks and 28 to a room. Pay, after mandatory savings and expenses, was 25 cents a week and meals were terrible. Hours were long and passes were difficult to obtain.

The bright side to this life was traveling to London and other destinations with the Band. Venues were often beautiful and events gala with opportunities to see the Queen, Churchill, visiting dignitaries and movie stars.

His mother had died of cancer when he was 12 and his father, a steam locomotive engineer died when Maurice was 17. With his siblings off on their own, the military became his "home."

(continued)



At nearly 17, he entered the Basic Training Program in the British Royal Marines, which consisted of 14 months of seamanship and infantry training culminating in a commando course. He was still too young for combat, and was drafted into a Naval Gunnery Course. He was assigned to the *HMS Ark Royal*, the largest aircraft carrier in the British Fleet, as the smallest, youngest, greenest member of the 100 strong Royal Marine Detachment. He wasn't thrilled with shipboard life, but got to visit glamorous Mediterranean ports.

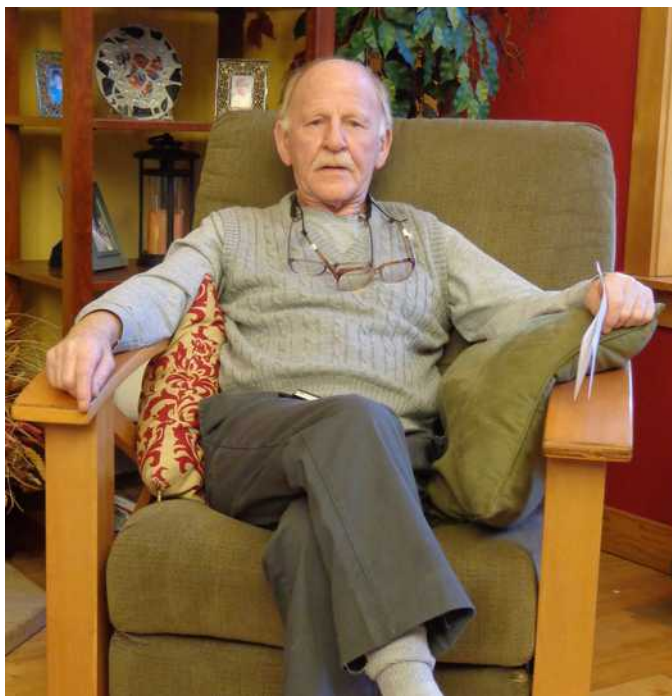
He was nominated for NCO school, which turned out to be the hardest thing he'd ever done. It was rigorous, by-the-book training, in winter conditions. A candidate could be kicked out for one mistake. He missed his promotion ceremony, because he was hospitalized for trench foot and frostbite. Out of 120 men who started, only 12 finished.

As part of NCO requirements, he took an intensive 16 week course in competitive sports, which included anatomy, physiology, boxing, swimming, fencing, track and field and other sports. He developed a passion for gymnastics and entertained Olympic dreams, until a misstep on the high bars ended his competitive career.

He served in combat in the Middle East and eventually retired from the Royal Marine Corps at 40. Married and with a family now, he managed a recreational center in London. Fate brought him to San Francisco and eventually to Ashland, Oregon.

Having always harbored an interest in calligraphy in his travels, he proceeded to learn on his own. He took a class with Hope Tilton and joined the Calligraphers' Guild. He designed and calligraphed the menus and signage for the Arbor House in Talent.

For the next three decades, Maurice was a steadfast supporter of the Guild, teaching classes to scores of guild members and promoting the "art of beautiful writing."

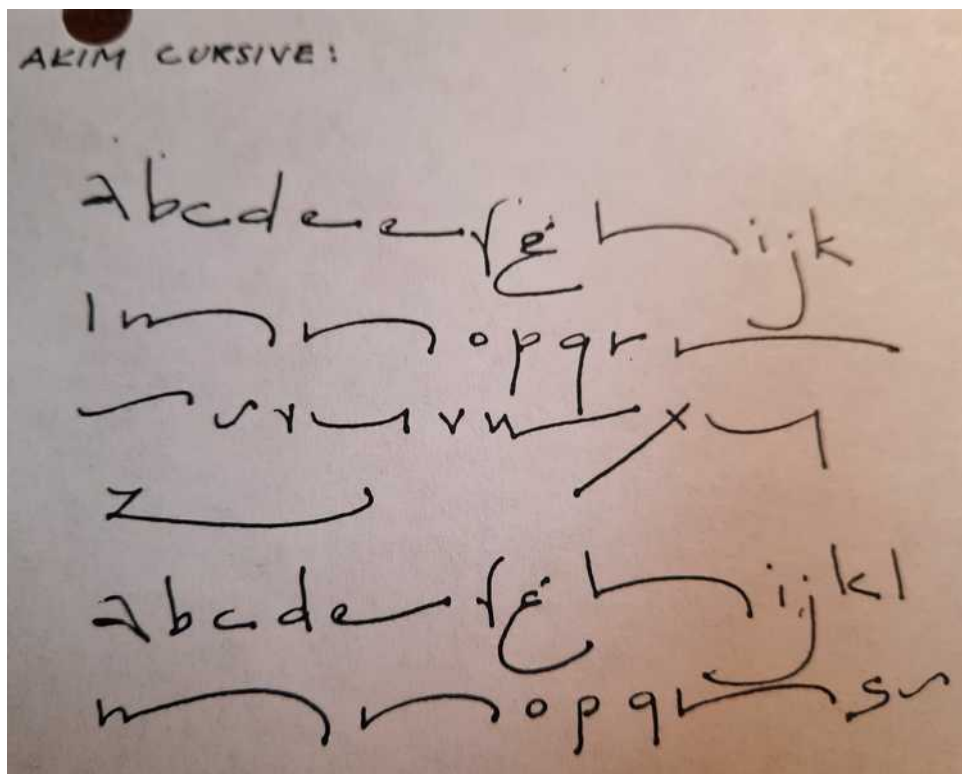


Editor's Note: A more extensive biography of Maurice's life, taken from the Rogue Pen Newsletter archives, can be found on the Guild website alongside copies of our newsletters.

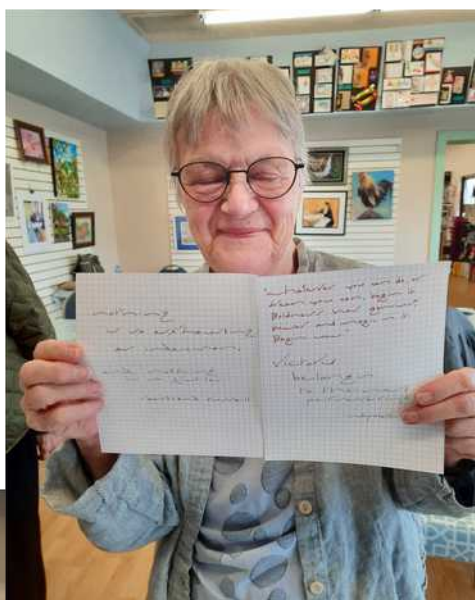
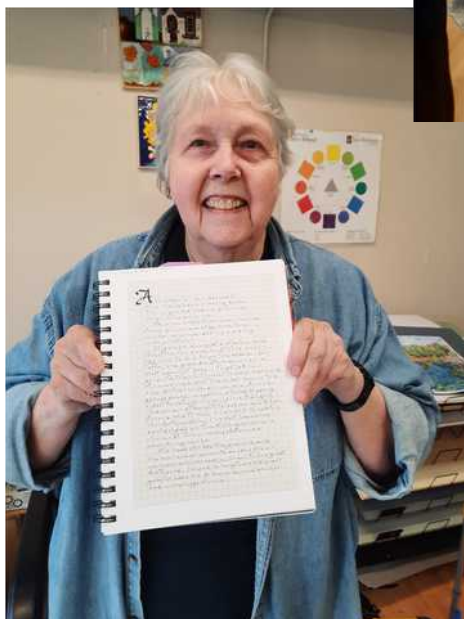
April Meeting

The Hand for April was Akim. It is a casual, informal style that is easily individualized, yet looks good and reads well.

It flows with graceful arcades and exaggerated ascenders and descenders. It has elements of Gregg shorthand.



JoAnn Evans told a full page story.



Carol Jones applied Akim to several quotes.

Virginia Silbowitz focused on a single word.



Foil Cards

An easy-to-make foil card was the program for April. JoAnn Evans provided kits with all the materials to make a finished card.

- > Ornamental letters were drawn onto acetate with permanent black markers.
- > The acetate was taped to the back of a window cut out of a card panel.
- > Colored markers decorated the backside of the acetate.
- > Aluminum foil was crumpled and then flattened out and sandwiched on the back of the acetate.
- > The panel was then glued or taped with double-sided tape to the card base.



Finished cards showed a variety of colors and foils used.

NOTES:

> A window was pre-cut into the card stock panel with a mat knife. (An exacto knife proved inadequate for the job.)

- > A square drawn around the letter helped center the design in the window.
- > Colored foil from candy wrappers was used on several cards. Permanent colored markers were used on others.



Virginia Silbowitz, Steve Ostrander, JoAnn Evans



Eleanor Lippman, Michael Rowbottom, Joann Cleckner

May Meeting

Our May meeting focused on examples of Flourishing. We critiqued a notebook of examples—good, bad, outrageous and everything in-between.



Eleanor Lippman and Joann Cleckner

JoAnn Evans, Cynthia Griffin, Judith Rose

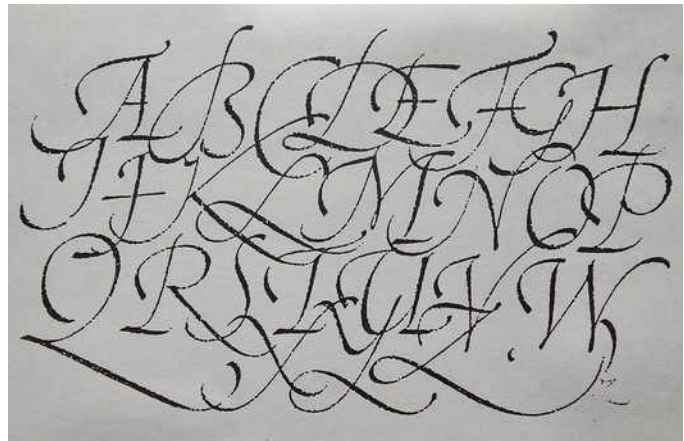
Some basic rules for flourishing were discussed as well as techniques for designing flourishes.

Flourishes should enhance, but not overwhelm the lettering. Flourishes are useful to fill in odd spacing or holes in the design, but should not clutter up the lettering. Thick and thin lines can cross, but heavy lines should not cross other heavy lines.

When doing the final lettering, leave ascenders and descenders unfinished until the end. Plan out the flourishes in pencil, on tracing paper or acetate before final inking.



Cynthia Griffin, Judith Rose, Patricia Herdklotz

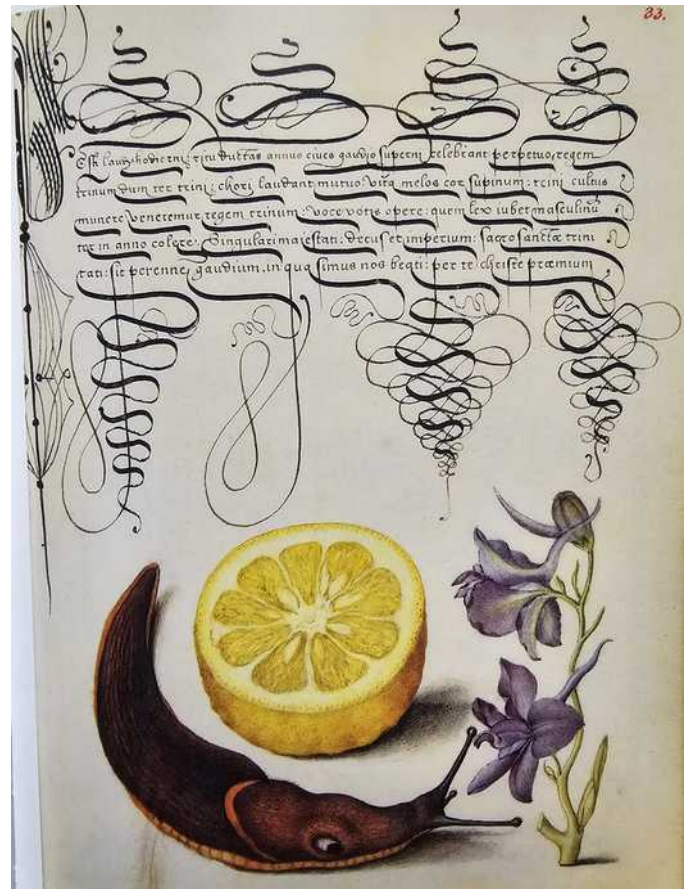
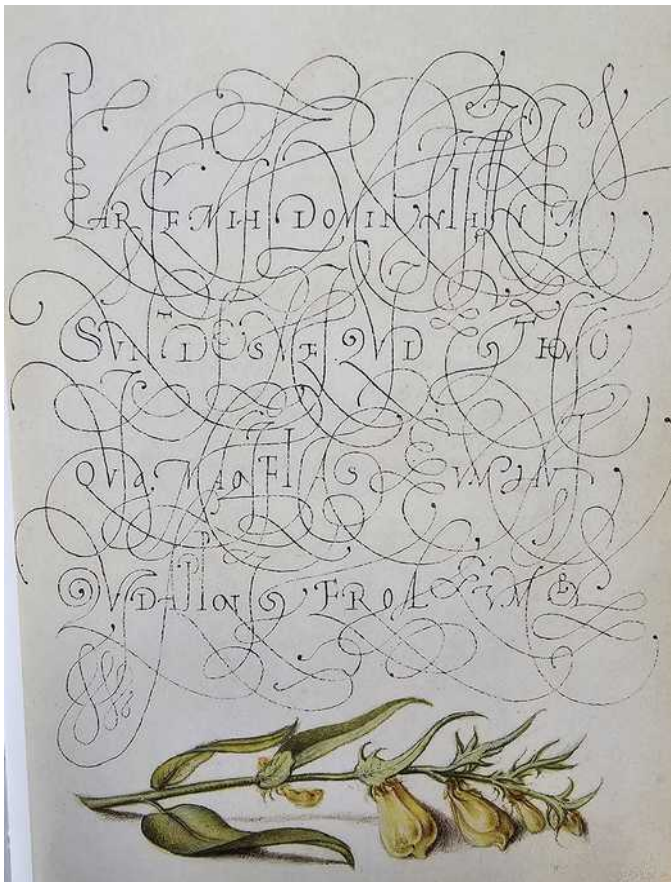
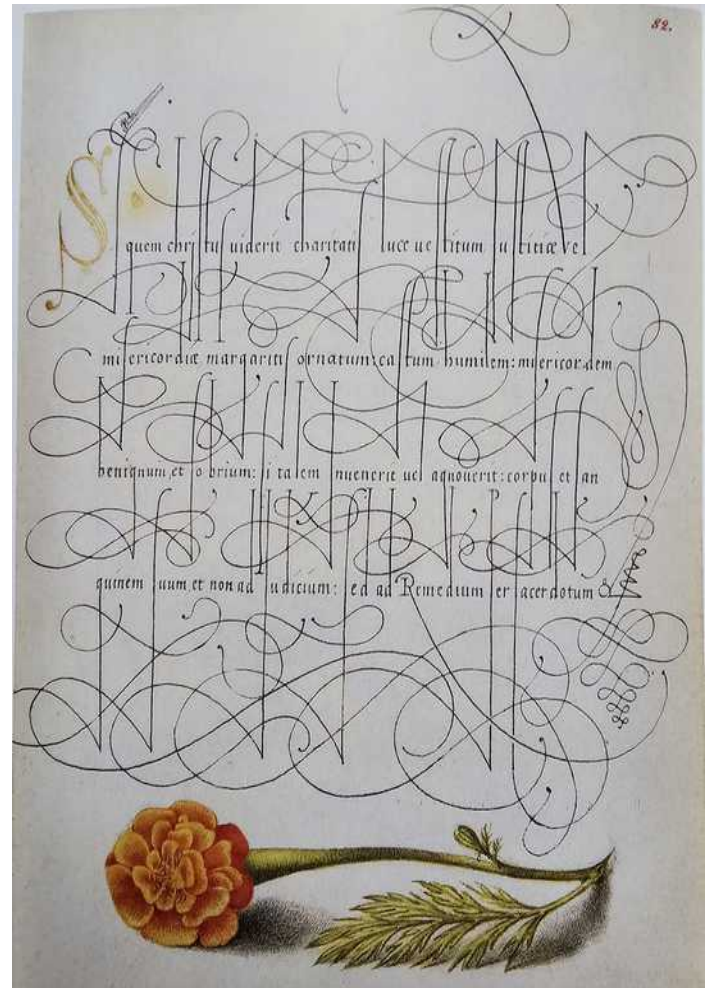


More Flourishing Examples

These pages were penned by Georg Bockskay, master calligrapher and the imperial secretary to the Holy Roman Emperor Ferdinand I in 1561-1562. The 129 plates were intended as proof of Bockskay's own pre-eminence among scribes and was a work of exceptional visual splendor. They were written on finest white vellum and lavishly embellished with gold and silver.

Fifteen years after Bockskay's death in 1575, Ferdinand's grandson, Emperor Rudolf II commissioned Joris Hoefnagel, Europe's last great illuminator, to illustrate Bockskay's work. Hoefnagel sought to demonstrate the superior power of images over written words as well as amass knowledge of the natural world.

From the J. Paul Getty Museum





June Social

Our June meeting was a informal social gathering and potluck, hosted by Cynthia Griffin in Jacksonville. Members brought food, sketchbooks, projects, artwork and extra studio materials to share.



In Memoriam: Alan Blackman

May 26, 1928 - June 6, 2024

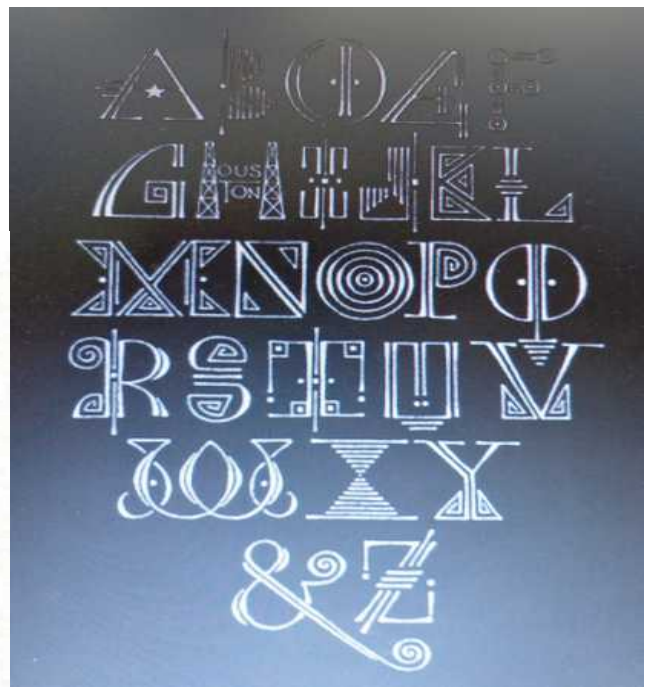
Alan Abner Blackman was born in Brooklyn, New York. When he was seven, his mother moved to the mountain town of Hunter, New York with Alan and his brother Sheldon. There the brothers became stamp collectors at an early age.

Alan studied anthropology and sociology at Queens College in New York City, graduating in 1950. His interest in stamps led him to a job as a postal clerk in the "big apple."

After joining the U.S. Army, he was sent to Germany where he became fluent in German. Discharged in 1953, he traveled to England to witness the coronation of Queen Elizabeth and developed a fascination with the royals.

While there he met Maria Delores, a visitor from Spain. They married in England and had a son Stephen before divorcing.

Blackman eventually came out gay and began sending letters to his son, now in Berkley, attempting to reconnect with him.



He learned calligraphy in night classes at the California School of the Arts. He was motivated to improve the exhibit signage at the Anthropology Museum at UC Berkley where he was employed.

Alan is well-known for his clever and creative envelopes especially when he began designing the addresses to coordinate with the stamps. He purchased first day cover stamps and designed two envelopes each month. He sent one to himself and one to his son, beginning in 1968 and lasting until 2004. When the Post Office started issuing batches of stamps, Alan became more selective in which ones he chose to work with.

In 2015, 200 of his envelopes were exhibited at the San Francisco Library and dedicated to his son Stephen who died in 2012.

In addition to his envelopes, he also did poster-size works and individual manuscript books. He designed the typeface "Gallahad" for Adobe and "Say Cheese" for Linotype. He contributed many pieces to the annual Calligrapher's Callendars. A collection of his work will become part of the Richard Harrison Collection of Calligraphy and Lettering at the SF Public Library.

Alan taught workshops in Germany, England and half the states in the U.S. Including Alaska. He accentuated his own strange persona by affecting the style and mannerisms of the fictional Belgian detective Hercule Poirot. He came to our guild in 2013 for a 2-day workshop.

Alan turned 96 in May and was still living alone in his apartment. He died June 6 at VA Medical Center in San Francisco, according to his niece.

JoAnn Evans

