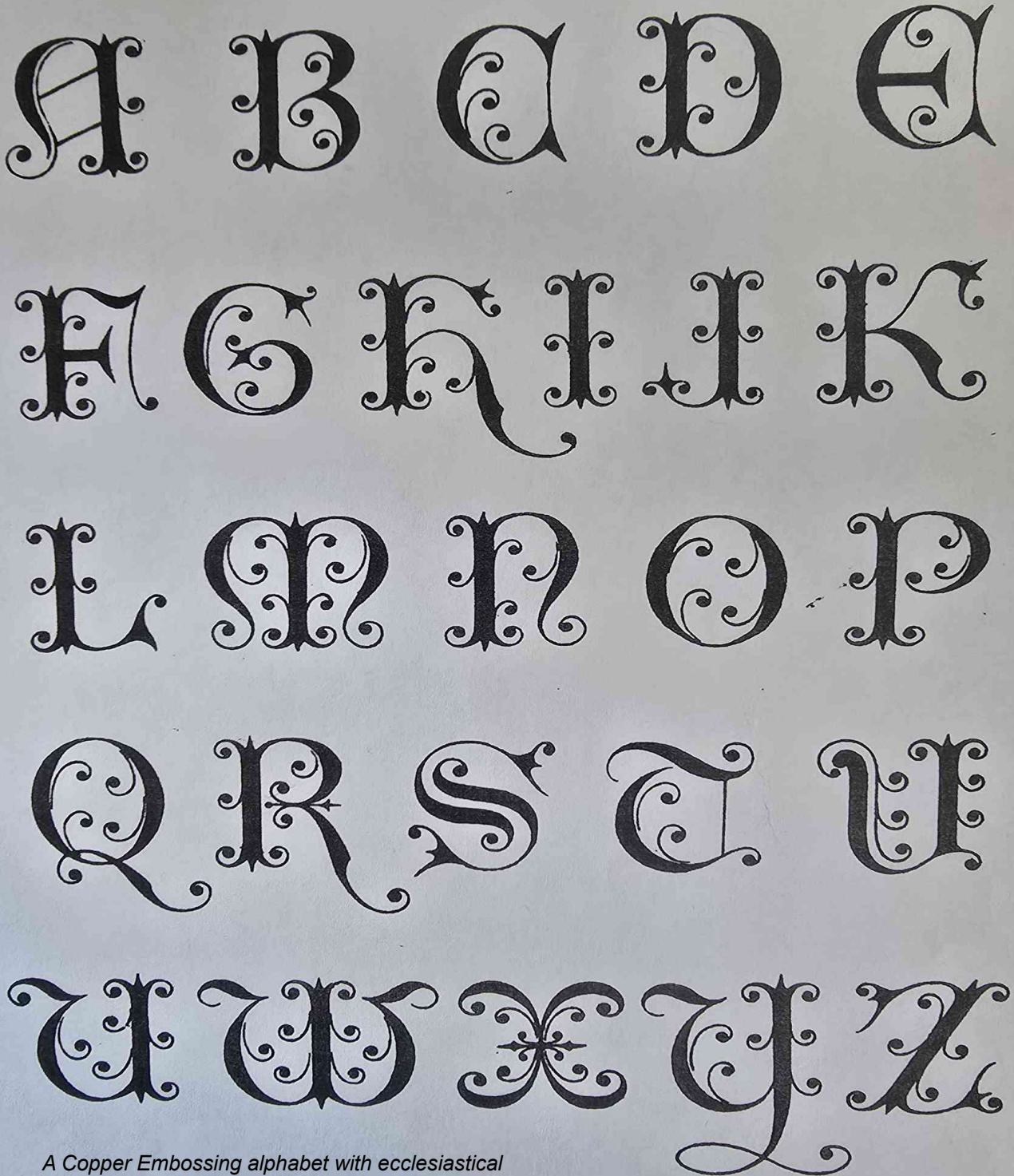


Rogue Pens

The Calligraphers' Guild
of Southern Oregon

www.roguepens.org Jan - Feb - Mar 2026



A Copper Embossing alphabet with ecclesiastical overtones and graceful curlicues

From the President's /Editor's Desk

It has been a pleasure to have members, who have not presented before, conduct the programs for the meetings. They bring a fresh perspective to our thinking and tend to get people more hands-on and involved in art.

Actual practice in presenting material is invaluable to members to encourage more confidence in sharing. It also promotes organizing the given subject. Let's give this more thought for the next planning meeting.

We have a long hot summer ahead to spend time in our nice cool studios preparing for the November exhibit. Hopefully, more people will be inspired and commit to pieces. Remember that this includes all skill levels. Help or collaboration is available for the asking.

Michael

P.S. Remember that Zoom is always available for our meetings, for those who cannot attend in person, Zoom starts at 10:00 sharp as we only have a limited number of minutes available to us.



Thank You

Thank you to all the guild members that contributed to this issue of Rogue Pens: Michael Rowbottom, Patt Herdklotz, Cynthia Griffin, Michael Holstein, JoAnn Evans, Eleanor Lippman, Virginia Silbowitz and the guild members who faithfully attend our monthly meetings.



The Creative Journey

Submitted by Cynthia Griffin

Cynthia Griffin's granddaughter, Molly, is attending Grand Canyon University in Phoenix, AZ. She is majoring in graphic arts/murals & marketing. As an assignment, students were to contact living artists of their choice. Molly chose Jane Goat a muralist in Phoenix, AZ. She asked Jane for one piece of advice for a university project focusing on lettering and mural work. This was the reply she received.

Hey Molly -

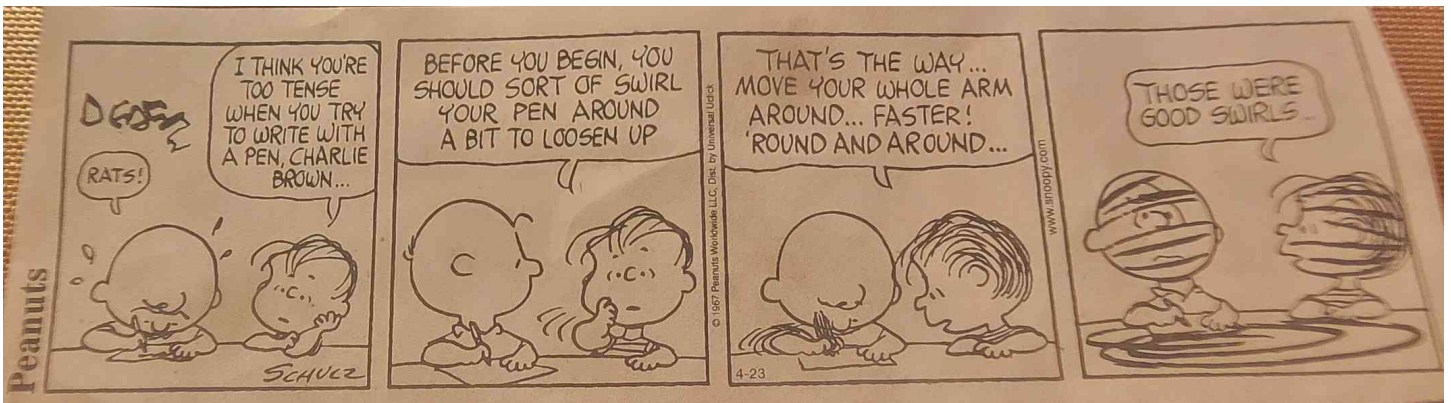
Thanks for reaching out! This was a sweet message to read. I appreciate the kind words about my work! If you like lettering, make sure you study typography and calligraphy - starting with basic letterforms and understanding how they form together was crucial to my lettering skills. Also - lettering is HARD. One of the hardest things in visual art, in my opinion. The more you do it, the better you'll be.

Hmmm...as for the one piece of advice I wish I had gotten early on...I've got a couple for you.

#1: create as often as you can. Don't let perfection get in the way of putting work out to the world. Productivity is a skill. It's not something you are born with or without - it's something you cultivate by making it a habit. People with high productivity are better artists/designers/etc than those who make less.

#2: mural based advice - don't worry too much about doing things "right". Everyone has a different process. None are better than others. As long as your vision gets on the wall in the end, that's all that matters. Good luck!!!

All the best, JG



January Meeting

The January program was a presentation by Michael Rowbottom on embossing copper sheets. He had finished pieces for inspiration and provided each student with copper and materials to start their project. He also provided an ornate lettering style to use. (See cover of this newsletter issue.)

Specialized embossing tools are increasingly hard to find and are spendy, but simple tools found around the house are also useful. Spoons, dull knives, sculpting tools, wooden modeling tools, used ball point pens and paper embossing tools work well too. A variety of tools were available to try out. He also provided an instruction sheet for reference.



Examples of copper embossing.



INSTRUCTIONS FOR COPPER EMBOSSING

Prepare your design: Sketch or print your letter on paper.

Transfer design: place tracing paper over your design and trace it. Tape the traced design onto the copper sheet and trace over the lines with a stylus, transferring the outline onto the metal. (If you are working on the backside of the copper, be sure your design is reversed, or wrong reading.)

Start embossing: flip the copper sheet over so that the design faces down on a soft surface.

Raise the design: using a rounded ball tool, start from the edges of your traced letter and work inward. Press firmly to gradually stretch and depress the metal.

Add detail: use smaller or different shaped tools to add texture and define edges and inner part of the letter.

Flatten background: flip copper over so design is right reading. Use a stylus or blunt tool to flatten the background area, working from the letter's edge outwards to create contrast.

Refine and finish: turn copper to backside to check. Add more detail as needed. Buff with a soft cloth to clean and highlight the raised design. Antiquing powder or alcohol inks may be applied for special effects.

Note: Avoid tearing: do not use too much pressure with sharp tools, as copper is thin and can tear.



Embossed copper dragon treated with chemicals to darken by JoAnn Evans.

February Meeting

Our February meeting dealt with alcohol inks and was presented by JoAnn Evans. She had a demo board showing various techniques and the results on various types of gloss scrap paper. Any coated paper, including photo paper and yupo paper, can be used with these fast-drying inks. She also recommends re-purposing old greeting cards that have glossy paper for inexpensive projects. These inks can also be used on other hard surfaces, such as tile, glass, stone and metal.

Tools to apply alcohol inks include straws, tooth-picks, popsicle sticks, hair dryers, heat guns, pipettes and eye droppers. Because alcohol inks dry quickly and adhere to hard surfaces, using them with nibs to letter is not recommended. Alcohol inks are highly color-saturated, so a few drops go a long ways.



Tiano Cutright



Danita Urban



Demo board of various techniques.

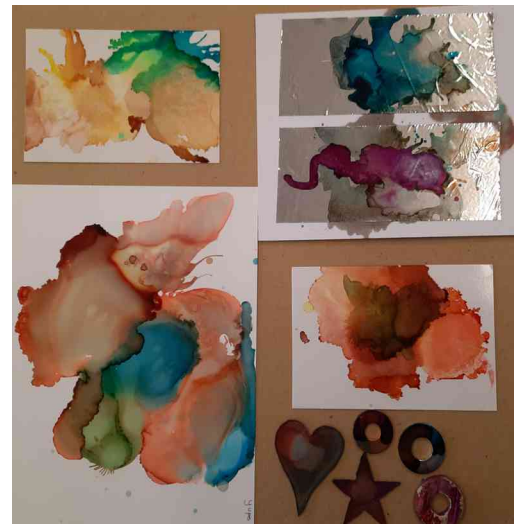


Steve Ostrander





Eleanor Lippman



Virginia Silbowitz & Cynthia Griffin



Patt Herdklotz

TECHNIQUES FOR USING ALCOHOL INKS

Dropping/spreading: Apply inks to blending solution or isopropel alcohol (70 to 91%)

Layering: allow ink to dry / apply more ink for more depth.

Lifting: remove ink with alcohol to create highlights or white spaces.

Cells: drops of isopropel alcohol / spray.

Lines: pool ink / blow around edges to create lines

Soft edges: add alcohol to ink edges and blow outward with heat gun.

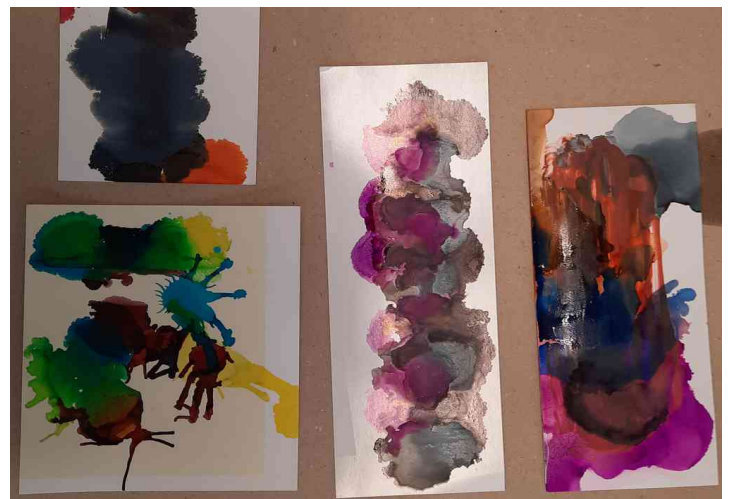
Blowouts / fades: dry ink / add alcohol and blow out streams for flower or starburst effect.

FINISHING

Alcohol inks are UV sensitive and can fade. Seal with UV resistant spray or coat with epoxy resin for glossy protective finish.



Joann Cleckner



March Meeting

The program for the March Meeting was conducted by Patt Herdklotz. She asked us to bring haikus on friendship.

She also provided a book on paper airplanes, the likes of which most of us had never seen. These were not the simple grade-school airplanes, but complicated origami-type constructions. She had a book of instructions and a packet of pre-printed patterns to choose from. Once the planes were folded, she encouraged us to write or attach our words of friendship to the planes and send them sailing about the room.

*I was all alone
We reached across the expanse
Hearts crafted friendship* *Patt Herdklotz*

*Desolate in task
Then one comes to share the load
Easiest in Friendship* *Patt Herdklotz*

*You are far away
Words fill the hollow echoes
Friendship wins the day* *Patt Herdklotz*

*Sharing time and space
Sharing thoughts & grace
That is friendship* *Chris Ewen*

*I've a friend, you see
Retiring and sort of fiery
'Cause a dragon he be* *Michael Rowbottom*

*Friends are hard to find
Be sure to recognize them
When you both do meet* *JoAnn Evans*



Our instructor, Patt Herdklotz



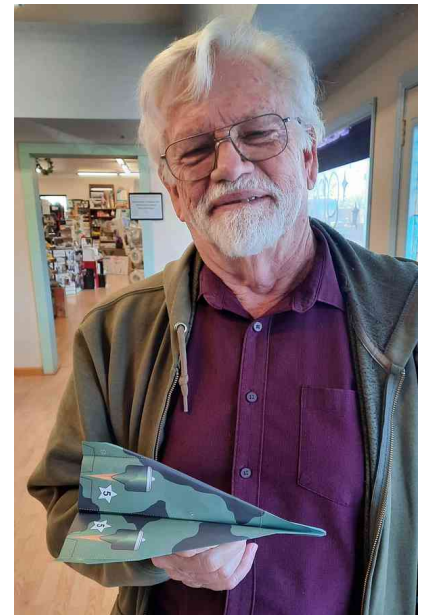
Folding took major concentration



Patt & Cynthia comparing notes



Michael with his plane



Steve chose a camo jet

Gallery 1

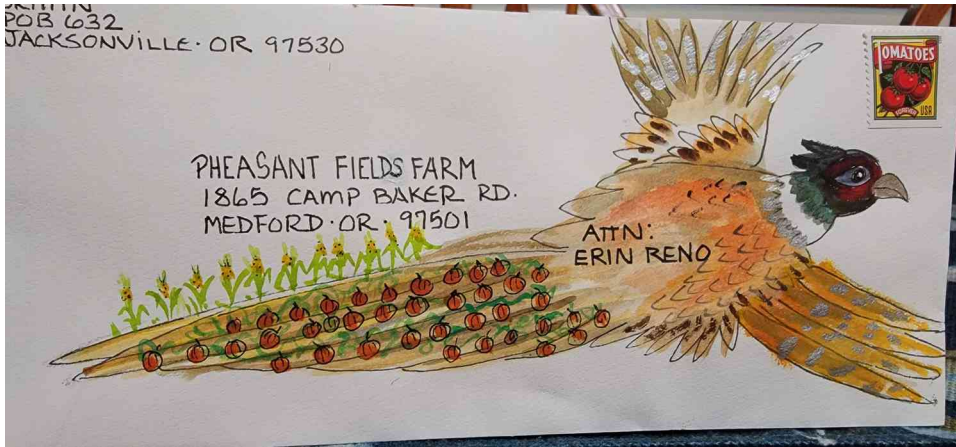
Cynthia Griffin

A card with embossed metal tape, colored

Right: Cynthia's copper embossed letter, colored with alcohol inks and framed



Cynthia's Envelope Art



Michael Holstein

Below: Selection of five sets of figurations I have mounted onto panels of a Japanese screen that I spent a Lotta Time cleaning up.

Right: Beach work and driftwood from the Oregon coast.

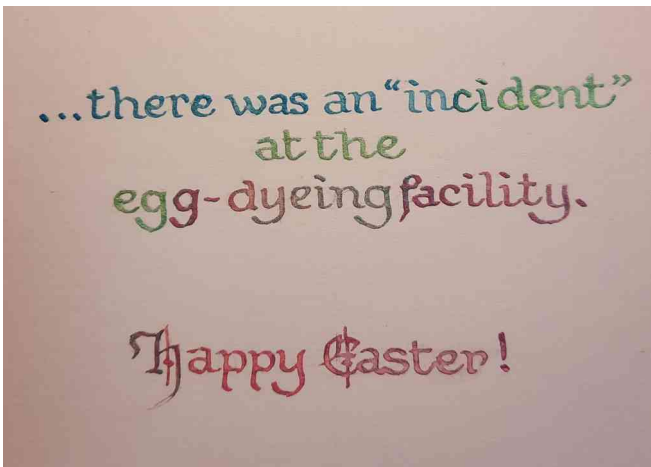


Gallery 2

JoAnn Evans



Above: Easter card Below: Inside of card

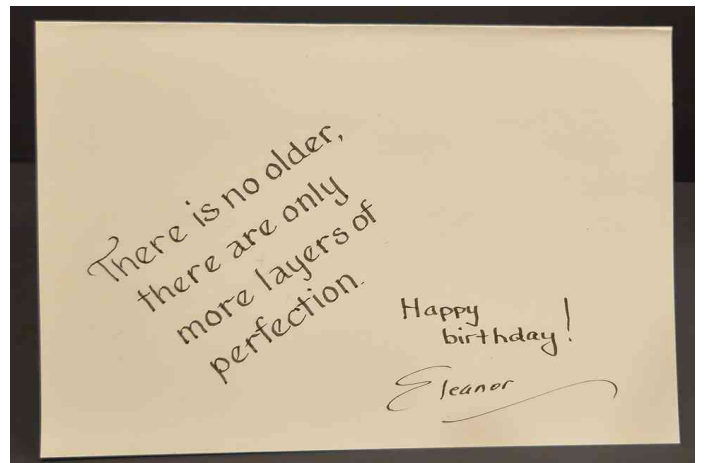
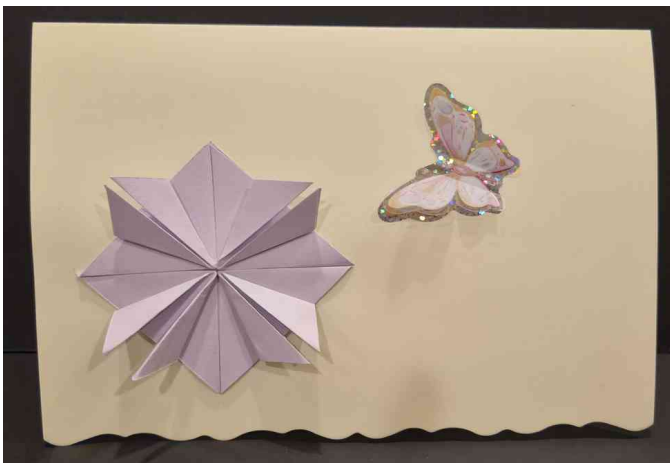


Two for One Valentines: By carefully cutting the pattern, both negative and positive pieces can be used for cards.



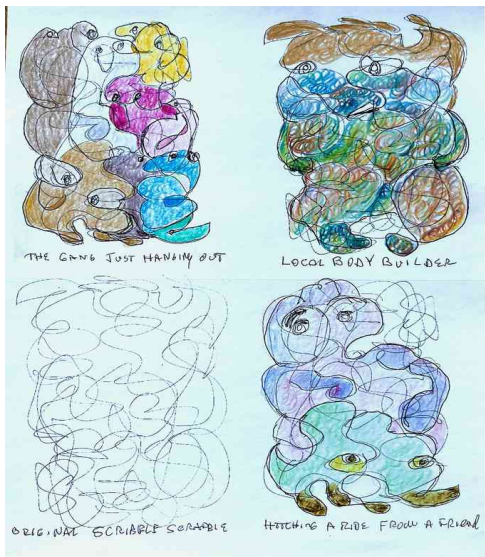
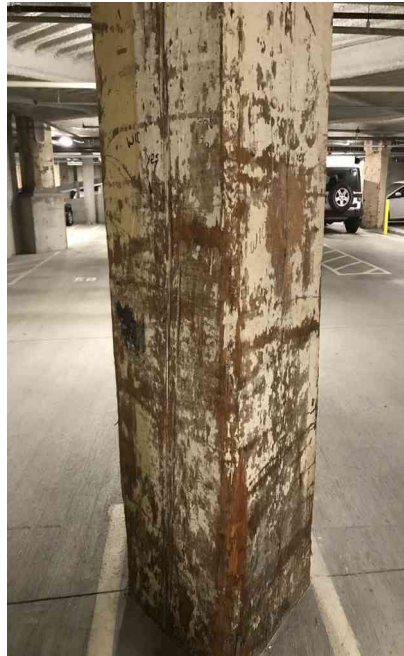
A birthday card, using multiples of the easy origami shape that Eleanor presented at the September meeting.

Eleanor Lippman



Part three
The Kitchen Sink

Michael Holstein sees Pareidolia (per-oh-doe-lee-a) everywhere. He has found extensive examples in the building he lives in, his neighborhood, found objects and his artwork. He searched his parking garage (right) for examples that he made into a screen (far right.) Whether it is cobwebs, fabric, weeds or nature, he finds the search fascinating and endless.



Trivial Pursuits 2026

By Virginia Silbowitz

Every January, The Friends of Calligraphy in San Francisco presents a fun filled day of playing with letters and art projects for the members to enjoy. I travel to SF each year to renew friendships since I have been a member and volunteer since its beginning 50 years ago.

There are six FOC members that volunteer to teach an one hour workshop for the 40 calligraphers that have enrolled. The teachers provide art packets so the participants don't have to scramble for supplies. There are groupings of 8 at each table and we have only 50 minutes to do a project before moving on to the next teacher. It's like "speed dating", but we are "art making" in the 50 minute block before the bell rings.

Some of the fun workshops are described below:

Decorated Letters by Laura Bernabei- We filled pre-sketched block letters on black paper with white gel pens and colored pencils using



decorative "squiggles". It was amazing that each calligrapher had their own style and choice of squiggles in the outlined letter.

Iris Folding by Terry Englehart- We chose an alphabet stencil to fill in with strips of AstroBright paper to create a card. It is an addictive craft and I immediately came home and found heart and heart stencils to fill in with origami paper.

One Sheet Books by Marcy Robinson- We used one sheet of paper which is folded and cut, Different samples were created in square, rectangular, and triangle shaped.

La Sylphide alphabet with Meredith Klein- We were taught a beautiful monoline hand invented by the late Alan Blackman in the early '90s. I have been given permission by Meredith to share this alphabet sheet with our Guild members and will be sharing it at the April meeting.

There is always a display of decorated envelopes that members submitted their enrollment forms in. The styles are always diverse and breathtaking. Much to my surprise, my decorated envelope won third place.



Famous painters

The surnames of most of the master painters, and some of the artists who followed them, can be found

among these letters. They read forward, backward, up, down or diagonally.

N T O L R A H C E R T U A L E S U O L U O T R G N
 O S S A C I P I P P I N P E B O S C H Y N N E I O
 T E N O M S T N E G R A S A R Y E E Y R A A N O T
 G W L R I E S S I T A M K H A E M R X R M R R T N
 N I U R L R R E B E W L U P Q R U G N U N G U T E
 I M C A L G R O P P E R L A U I L L E C I T T O B
 M A I S E N S E T D A T S R E I B E H A R N E T T
 E R O S R I T M I L N E G N I L T A C S H E E T S
 R W N I S S U O P M E D R H T E Y W T U T O R O C
 E O I P S H A R P R U L A N H A H S K I R N E H O
 M O P M N Z R O N R D A N M A R I N X M A N E T P
 B D A A E E T S A D A H D O O W N E E R G E N A L
 R E H H K U T N T R L X M D W S A R R E O X T R E
 A S C C C Q D E R A I N A R H K I R N N H E A L Y
 N C E U A Z S N E B U R M A I C L E E O N E K E F
 D H Z D L A E R B U N Y O N S I G O R I A N A E U
 T A A I G L N E I H Y D S N T H I F O R I E E D D
 T R N V G E O T M O L E E O L O D L U K T E L O E
 E D N A S V B S S L R R S B E M O O A A I R O O E
 S I E D E A U L E L E I V H R E M O U N T G C G L
 N N P E U Y D O I I D S K O O R B W L E G E R R K
 E A E G R O U Q V R N I U G U A G R T E N E G E R
 K O A A A G A C A U A D O R H O B H G O G N A V O
 A L L S T O N I D M V G I O R G I O N E N I V E L
 S S E N N I C N I V A D O D R A N O E L L E Q O L

These names can be found in the puzzle:

- | | | | | | |
|---------------|---------------|-------------------|-----------------------|---------------|-----------------------|
| 1. Allston | 21. Dali | 41. Goya | 60. Klee | 79. Neagle | 99. Soyer |
| 2. Audubon | 22. Daumier | 42. Grandma Moses | 61. Kroll | 80. Peale | 100. Sterne |
| 3. Benton | 23. David | 43. Grant | 62. Kuhn | 81. Picasso | 101. Stuart |
| 4. Bierstadt | 24. Davies | 44. Greene | 63. Lane | 82. Pippin | 102. Titian |
| 5. Blume | 25. Degas | 45. Greenwood | 64. Lee | 83. Pissarro | 103. Toulouse-Lautrec |
| 6. Bohrod | 26. Derain | 46. Gropper | 65. Léger | 84. Poussin | 104. Turner |
| 7. Bonnard | 27. Duchamp | 47. Harnett | 66. Leonardo da Vinci | 85. Raphael | 105. Vanderlyn |
| 8. Bosch | 28. Dufy | 48. Heade | 67. Levine | 86. Rembrandt | 106. Van Gogh |
| 9. Botticelli | 29. Durand | 49. Healy | 68. Lucioni | 87. Remington | 107. Velázquez |
| 10. Braque | 30. Eakins | 50. Henri | 69. Luks | 88. Renoir | 108. Weber |
| 11. Brooks | 31. Earl | 51. Hicks | 70. Manet | 89. Rouault | 109. West |
| 12. Catlin | 32. El Greco | 52. Hogarth | 71. Marin | 90. Rubens | 110. Whistler |
| 13. Cézanne | 33. Ensor | 53. Homer | 72. Matisse | 91. Ryder | 111. Wimar |
| 14. Chapin | 34. Ernst | 54. Hubard | 73. Miller | 92. Sargent | 112. Wood |
| 15. Chardin | 35. Evergood | 55. Ingres | 74. Milne | 93. Seurat | 113. Woolf |
| 16. Charlot | 36. Feke | 56. Inman | 75. Modigliani | 94. Shahn | 114. Wyeth |
| 17. Cole | 37. Gauguin | 57. Inness | 76. Monet | 95. Sharp | |
| 18. Copley | 38. Giorgione | 58. Kane | 77. Mount | 96. Sheets | |
| 19. Corot | 39. Giotto | 59. Kensett | 78. Murillo | 97. Sloan | |
| 20. Curry | 40. Glackens | | | 98. Smibert | |

Betty Sondike
 Oceanside, N.Y.