

COASTAL CALLIGRAPHERS

Spring 2018 Newsletter



Stacked up hand-crafted books waiting to be filled with 26 Things to Do with the Alphabet, February CCG Workshop with Cheryl Moote. See pages 2-6 for more workshop photos.

PRESIDENT'S MESSAGE

As another fabulous year of Coastal Calligraphers draws to a close, we can reflect on our two wonderful extended workshops: "Neuland on My Mind" by Annie Barnhardt and "26 Things to do with the Alphabet" with Cheri Moote and about how fortunate we are to have had the opportunity to study with these talented teachers.

In addition to our annual workshops and monthly meetings, there are online courses and YouTube videos available to provide even more educational outlets. For those who like to travel there is the annual International Calligraphy Conference. And, of course, we have ACE classes offered by our own Janet Furr at SCTI. Remember that a good calligrapher is always learning and practicing.

We still have upcoming monthly workshops featuring "Painted Bookbags," "Adolph B. Techniques in a Book" and "Paper Quilt" to entice you. And as always, send anything of interest to our website or Facebook page. See you at the Firehouse!

Joan

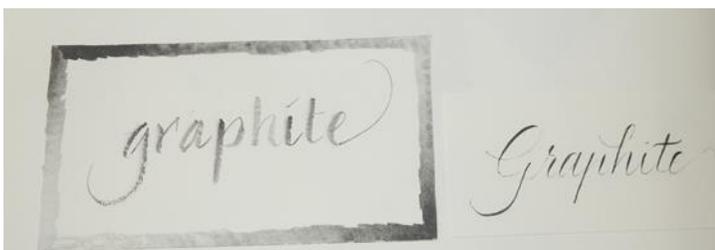
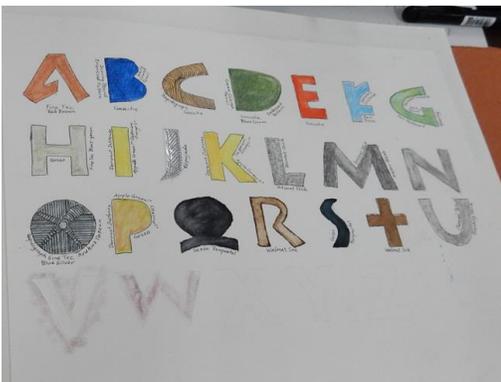
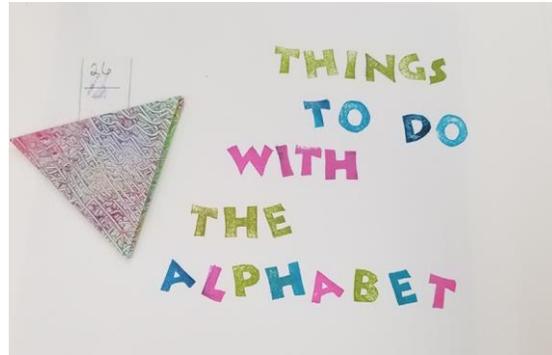
26 THINGS TO DO WITH THE ALPHABET WITH CHERRYL MOOTE

Rotating cards made using some techniques learned in class; book pages and techniques follow.



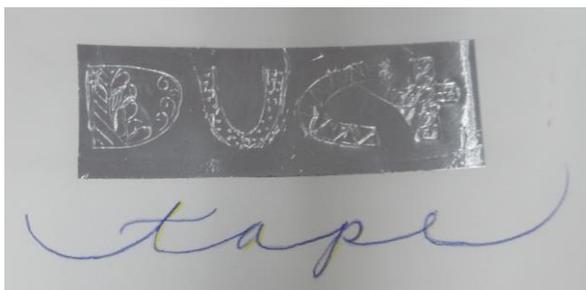
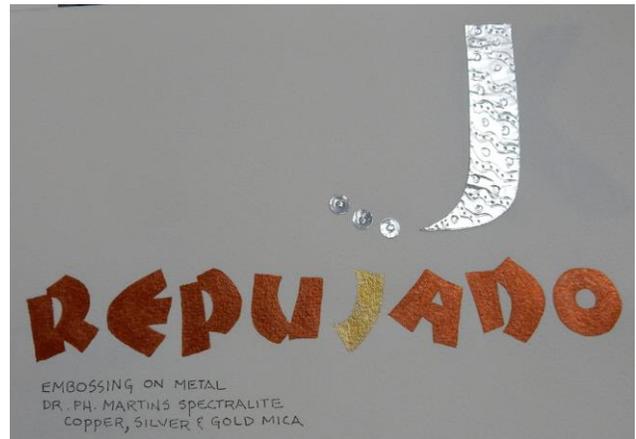
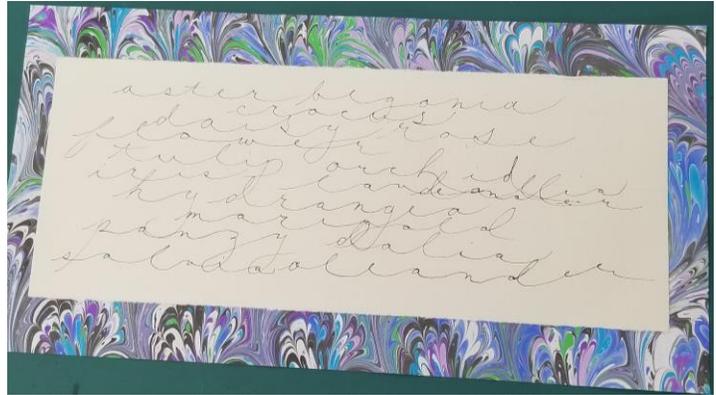
26 THINGS TO DO WITH THE ALPHABET (CONTINUED)

Filling hand-bound books with techniques learned.



26 THINGS TO DO WITH THE ALPHABET (CONTINUED)

Filling hand-bound books with techniques learned.



26 THINGS TO DO WITH THE ALPHABET (CONTINUED)

Filling hand-bound books with techniques learned.



"Cherri is the most brilliant teacher/calligrapher/artist I've yet to meet. Her ideas are infinite, and her teaching style is extremely entertaining. It's almost impossible to absorb and process all that we were exposed to—but it's enough to keep me inspired for life!"

"It will take a lifetime to experiment with all the techniques we learned from Cherri! This was a fantastic workshop and Cherri's timing and humor made everything run smooth."

"So much to do, so little time. Cherri gave us so many tips, tricks and techniques with so many tools and art supplies! An absolutely fabulous 4 days!"

TICKETY BOO!



Front row left to right: Mary Wildrick, Janet Furr, Penny Schwan, Cheryl Moote, Ginny Haller, Valarie Weilmuenster, Beth Rubin, Ann Pasquier, Debbie Bennett, Karen Smith, Pam Lewis. Back row: Lissa Brand, Laura Stevenson, Jane Bambrick, Jim Bennett

"So many nice ideas—a springboard to future projects. Loved the bookbinding!"

"Excellent Workshop! We learned so many new techniques that I dream about: paper folding, Finetec, Pan Pastels and embossing."

"I appreciate all the wonderful techniques and ideas Cherri shared with us. She's inspired me to make my own bound journal! However, I especially loved her creative play exercises to "Get Over Yourself!" So freeing."

"Cherri is a superb teacher. She is very oriented to the group and individual needs. Did I mention she is patient and calming? I love techniques to use not only with my calligraphy but also my art."



Oh the Things You Can Do With a Prang Watercolor Set

The Prang Watercolor paint box is a fabulous tool and is my favorite for getting color into my calligraphy. It's so easy to use and handy to throw into my traveling art kit. Prang watercolors are "semi-moist" paints – they look wet when they're dry. Therefore, they come to color very quickly and the colors in Prang are very brilliant and blend beautifully. It's also very "cheap" as compared to other sets – about \$10 for a 12-color set.

When I want to use it, I wet the paint pots I want to use with a squeeze bottle – liberally. Since it is a block of paint, the water will continue to seep down into the

pigment and you need to monitor the amount of water to pigment for a good transparent, but brilliant paint consistency. After 5-10 minutes you will probably need to add more water. Otherwise you end up with 'muck.'

Mix up some of the pigment with the water – don't mix too much or dig down into the pigment or you'll end up with "muck." Just bring some of the pigment up to mix with the water. Remember, the beauty of watercolor is its transparency, yet holding its color. You need to test for color on your palette – that's why mine looks so "colorful." If your palette is too clean, you're not testing enough. If the color looks deep and not too watery, you're ready to load your pen. With your brush not too full of paint, apply the color to the pen by turning the pen sideways and running the brush across the well. The paint will drop into the well. Your pen well should not be more than half full. Write on a test paper to be sure of consistency. If the paint won't come out of pen without much effort, the paint is probably too thick. If you get "streaking" when you write, the paint is probably too thick. If the color seems pale or too transparent, or the line doesn't hold its edge, you're too thin. It's a testing and experience thing. Practice makes perfect.

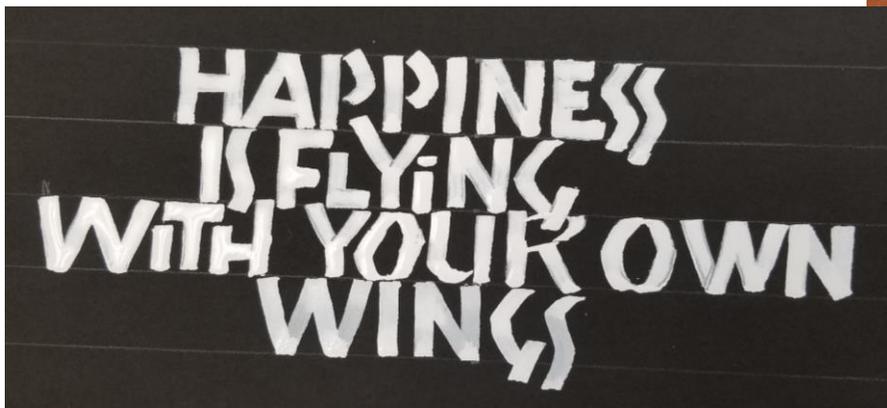
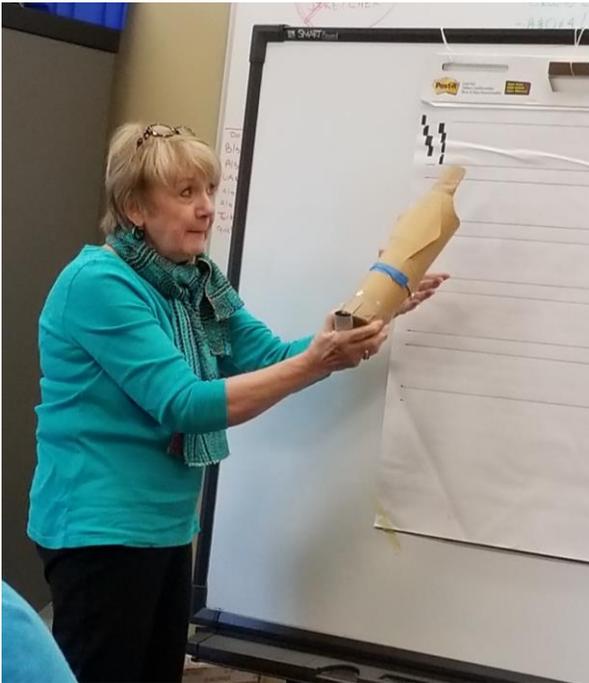
Try blending the paints for a beautiful gradated, rainbow effect. Write with one color and when you've almost used that color up, drop a little of another color into your well, behind the first color. The two colors blend and as you write, the old color finishes, the next color is the blend of the two and finally the new color will appear ...like magic!



Carrie Inagi

**NEULAND—BIG LETTERS, SMALL WORKS
WITH ANNIE BARNHARDT**

Annie Barnhardt was back leading another fun CCG workshop last October focusing on Neuland lettering.



WHEN YOU
PRAY
MOVE YOUR
FEET

THE BEST
THINGS TO
HOLD
ONTO
IN LIFE
IS EACH
OTHER.



AUTUMN CAME,
WITH WIND
AND GOLD

REMEMBERING KITTY

In January, long time CCG member Kitty Verney passed away. This is in remembrance of Kitty.

I met Kitty in 2001 when I was teaching calligraphy classes at Suncoast Technical College. She was enrolled in a weekly lecture series class that met in the same classroom and she noticed the many calligraphy posters, banners, etc. posted throughout the classroom. She contacted me and asked how she could become a part of this group.

At the time we were forming our Coastal Calligraphers Guild and her input was invaluable. She became our **Calligraphic Guardian Angel**. Why? Let me explain.

Kitty held a Bachelor's and MS Ed degree in Commercial and Graphic Arts from the State University College in Buffalo, NY, and a diploma in Lettering and Commercial Studies from ICS. Her work accomplishments included a Preparator and Graphic Designer for Offset Printer/Silk Screen at the Buffalo Museum of Science, Art Instructor in grades 1 through 8, Chairperson and Assistant Professor of the Art Department at Villa Maria College in Buffalo, NY, teaching full time and developing Career Internship programs in Fine Art, Graphic Arts, Interior Design and Photography, and Director of Design and Development at the Darrien Lake Theme Park, NY, including working with the architect for new facilities and coordinating park advertising with in-park events and designed signage.

Kitty wore many hats. What a talent!

Her first instructor was Sister Mary Martinelle who baptized her in ink, wrapped her in a mantle of paper and confirmed her as a true Abecedarian! She joined the Genesee Valley Calligraphy Guild in Rochester, NY and continued to hone her skills. International conferences in Philadelphia, Minnesota, Chicago, LA, etc. exposed her to the best-of-the-best: Donald Jackson, Sheila and Julian Waters, Pat Buttrice, Tim Botts, Peter Thornton, Thomas Ingmire, Alan Blackman, Dick Beasley, Georgia Deaver, etc. Her year-long study with Reggie Ezell made her realize how much there was to learn and how necessary it was to keep practicing and stretching, and she explored many related disciplines of gold leaf, engrossing, illumination, bookbinding, paper making, embossing, marbling and more.

Throughout all these activities Kitty managed to create a home-based business of lettering envelopes, certificates, designing brochures, presentation pieces, invitations using a variety of steel pen and brushes, and intermingling computer fonts.

So, what did she do upon her retirement. . .

- Designed and painted our Coastal Calligraphers Guild banner which we continue to showcase at the Annual International Conferences throughout the US and Canada
- Scheduled and presented our first two-day guild workshop with Sr. Martinelle teaching Spencerian and Copperplate
- Taught many monthly guild workshops and encouraged our members to create artful letters for the love and joy of making letters
- And continued her home-based business of exquisitely lettering envelopes, certificates, designing brochures, presentation pieces, and invitations on a part-time basis

In recent years Gene and I would have lunch with Kitty and reminisce about the many international instructors we studied with, and even "dish some dirt" in good humor. And happenings and events in the guild were always of interest to her.

Kitty and many of us have been zealous scribes caught in this seductive cult called calligraphic arts.

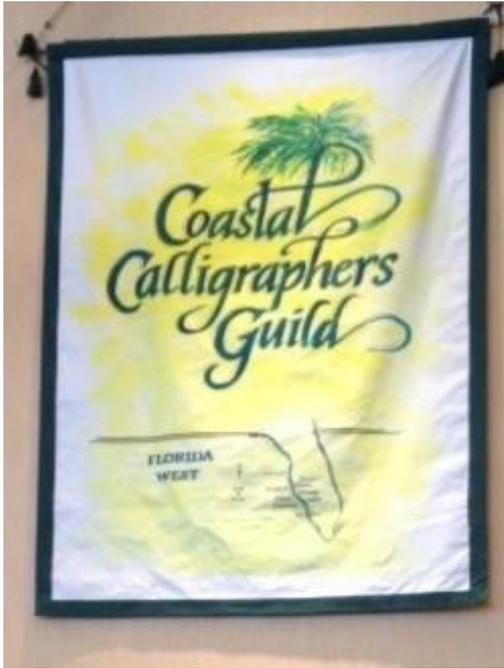
Kitty led us in our appreciation of calligraphic art.

Kitty encouraged us to love the arts.

Kitty taught us to share our work with others.

Kitty was our **Guardian Angel**!

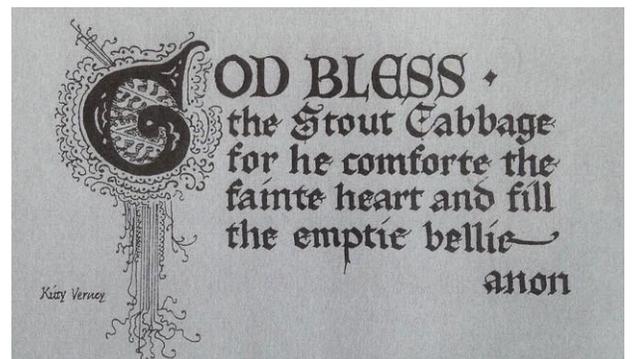
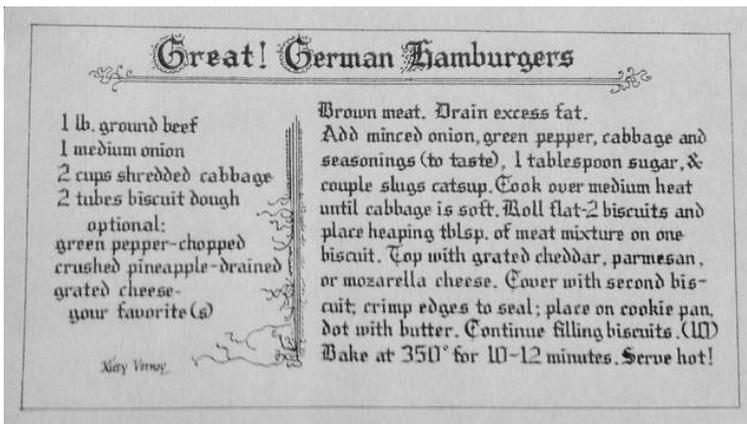
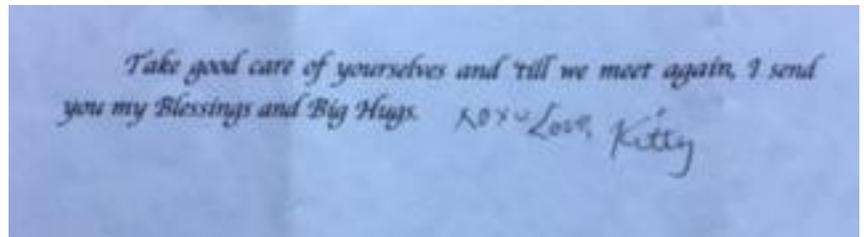
REMEMBERING KITTY (CONTINUED)



Kitty was a talented artist and calligrapher and always encouraged me in my calligraphic efforts. We were both from nearby towns in New York state and had some shared memories. We would sometimes run into each other at Barnes & Noble and recommend books we enjoyed.

I sent a Christmas card to Kitty each year so she could see I was still "at it." I treasure the cards with their envelopes she sent in return.

Submitted by Mary Wildrick



A few examples of Kitty's work above.

CANVASSING WITH FRED

Last Spring, CCG members were invited by Fred Recker to partake in a two-day canvassing workshop at Fred's home—creating abstract works on various colored canvasses and limited acrylic paint colors. Results were presented at the CCG Holiday Party in December. Below are some examples of the participants work.



"Untitled"
by
Beth Rubin
14" x 14" frame stretched
Green, yellow, blue, black and white acrylics were
applied on white canvas
2017



"Markedly Free Triptych"
by
Joan Landry
3.5" x 6" & 5.5 x 8"
Aqua, orange, red and yellow
on black canvas
(small pieces from the larger original were used to
make three separate works)
2017



"Cosmos in Bloom"
by
Penny Schwan
17" x 25"
Red, blue, yellow and white applied with brush
and sponge on purple canvas
2017

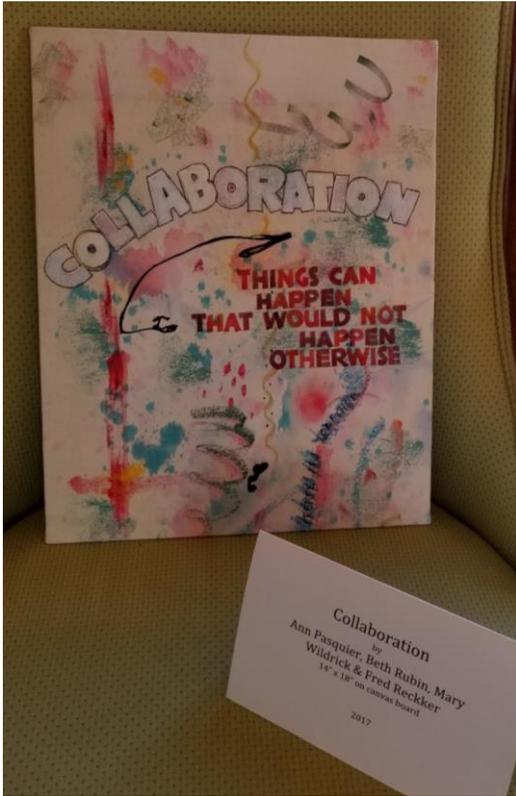


"Hootie Owl"
by
Joan Landry
18" x 28"
Red, blue and yellow acrylic paint
on white canvas
(the right section straggled together the over and
broke as well as shape of an owl)
2017



Untitled
by
Jim Bennett
10" x 26"
Yellow, black & white acrylics
on blue canvas
2017

CANVASSING WITH FRED (CONTINUED)



Collaboration
by
Ann Pasquier, Beth Rubin, Mary
Wilfrick & Fred Reckler
14" x 18" on canvas board
2017



Coastal Calligraphers Apron
by
Ann Pasquier
Approximately 28" x 22"
Four pieces are primarily green and yellow and
lettered with flat brushes of various sizes using
acrylic, gesso and watercolor on white canvas
2017



"Evening Dance"
by
Laura Stevenson
18" x 20"
Background: navy canvas. Blue and green applied and
blended wet on wet with large brush, additional blue
paint applied with narrower brush and wire brushes
creating drooping shapes
2017

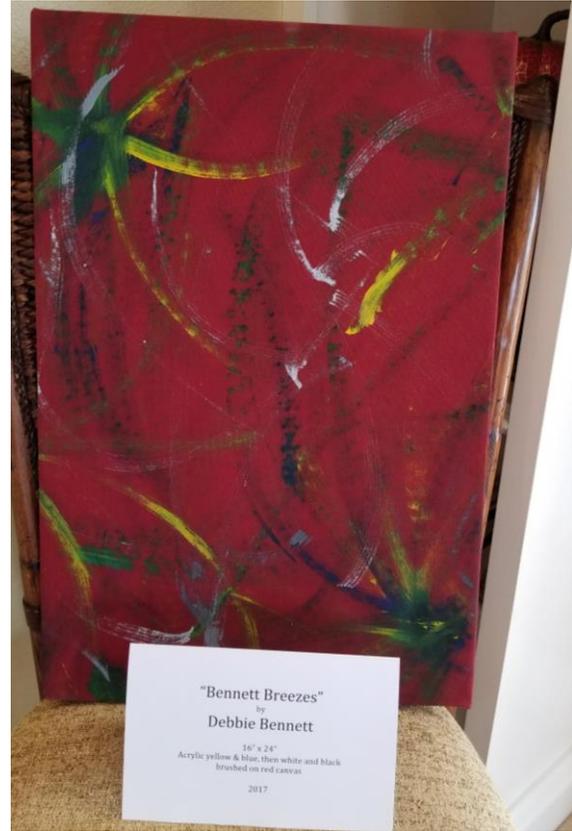
"Hidden Love"
by
Laura Stevenson
Triptych: 5.5" x 9" and two 3.5" x 6" 18" x 28"
Taken from the same navy piece as
"Evening Dance"
2017

"Work in Progress"
by
Laura Stevenson
18" x 20"
Background: white canvas. Blue and green applied and
blended wet on wet with large brush; additional blue
and green paint applied with narrower brush and a
wire brush.
Foreground: white geometric shapes impressed from
paint tube; black outlined with brush
2017



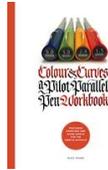
"Markedly Free"
by
Joan Landry
13" x 25"
Aqua, orange, red and yellow
on black canvas
(I closed my eyes and made random marks on the
canvas in a completely free form manner)
2017

CANVASSING WITH FRED (CONTINUED)



IN REVIEW

**Colour & Curves:
A Pilot Parallel Pen Workbook**
By Alice Young



For those of us who use a Pilot Parallel Pen, which is probably most of us, this is a great reference book full of practical information.

It begins with a discussion of good tips related to key features such as parts of the pen, cleaning and filling the pen, reusing cartridges and types of modified pens. This is followed by a chapter of exercises, including shapes that can be used in cartouches and mandelas, to build your pen skills.

The author has included a large segment on “Gentle Gothics,” her version of Gothic letterforms that reflect a softer form which includes subtle curves along with straight lines. There is also information about pen manipulation as related to “Gentle Gothics.” For all these exercises there are numerous practice pages, which can be photocopied for personal use.

The last chapters contain extensive explanations about what papers and inks work well with the PPP with good tips and practical input. Ms. Young lists papers for practice and layout as well as papers for finished work. There was information about working with walnut ink, white and metallics for embellishment and “magical” effects.

If you’re looking for a concise well thought out book pertaining to the Parallel pen, this is the one to buy.

Submitted by Joan Landrey

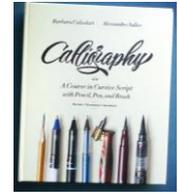
TRAVEL TIP

While attending Cheryl Moote’s workshop in February, we picked up a few tips and tricks. My favorite was using a daily pill container for gouache (or watercolor). Put a squirt of your favorite color in each section, close the lid and you are good to go. For the discriminating calligrapher, the Vera Bradley outlet sells a luxury version with travel case. It measures 4”x3”x1 1/2”. Two water brushes also fit in the case. Happy Trails!



Submitted by Lissa Brand

Calligraphy: A Course in Cursive Script with Pencil, Pen and Brush
by Barbara Calzolari & Alessandro Salice



This is one of those books that is a “must have” for every script calligrapher's library. Recently translated into English, “Calligraphy” is a small, spiral-bound, hardcover book packed with a concise history of writing, incredible exemplars, and extensive instruction.

The first 60 pages walk the reader through the history of Roman Capitals, Rustic Capitals, Uncials, Carolingian Minuscules, Gothic Script, Italic Script, and lettering of the Modern Age (16th - 19th centuries). Interesting side bars are interspersed about wax tablets, papyrus and the scroll, book production, parchment and the codex, the scriptorium, University scripts, document writing, the invention of the printing press, and paper.

Instruction then begins using the pencil and Roman caps. Monoline writing is next with instruction for a business hand or American cursive similar to Spencerian. The pointed pen instruction for Copperplate includes a sizable portion of the book followed by an even larger section dedicated to brush lettering.

The final section features a broad range of calligraphy professionals and outstanding images of their work. The focus of the text is on Cursive Scripts, so no broad edge pens are included. Without exception, the instruction and exemplars are stellar. Fresh, clean, and meticulously executed with verve and style. Those looking to learn pointed pen Copperplate or brush script will not be disappointed.

Submitted by Erica McPhee

Calligraphy: A Course in Cursive Script with Pencil, Pen, and Brush is available via John Neal Bookseller at www.johnnealbooks.com for \$24.95.



ONLINE CLASSES**Acorn Arts, Master Penman Harvest Crittenden**

WWW.ACORNARTS.ORG is managed by Harvest Crittenden, master calligrapher. As per her web site, there are online classes which have been a huge success offering study with outstanding calligraphers right in your own home.

“No need to be online at a particular time, students are able to view the videos when they choose during the class semester...guest artists throughout the year.” Examples: Michael Ward taught Signature Design in January and in February, Yves Leterme taught Homegrown Trajans.

In June, Barry Morentz will be teaching a 4-week class in Gothicized Italic online beginning on June 6. The course covers a complete analysis of the basic forms, with variations, exercises in spacing, and creating exciting Capitals. There will be a forum on which students will post their work and ask questions.

If you visit the website, go to Online Classes, scroll down, and you can subscribe to the AcornArts mailing list so that you will know what classes are being offered and when to sign up for them. Harvest also has information on in-person workshops, a gallery and other interesting information.

Submitted by Ann Pasquier

CLASSES 2018-2019**Adult & Community Enrichment Classes at Suncoast Technical College**

Instructor: Janet Furr

Fall Semester: TBD

French Finesse: Foundational (with a flourish of French Capitals) (1:30-4:30 pm)

Winter Semester: TBD

Voluntarily Victorian: Copperplate (1:30-4:30 pm)

Spring Semester: TBD

Swells & Swirls: Pointed Pen Flourishing

To register online, visit:

www.campusce.net/acesarasota/category/category.aspx

Scribes of Central Florida – Orlando

The Scribes of Central Florida open their workshops to non members if space is available at an additional cost. Please visit their website:

www.scribsofcentralflorida.com for more information.

Apr 22, 2018: Blackletter with Vivian Mungall



October workshop attendees enjoyed a social evening with Annie Barnhardt at the home of Fred Reckker and Gene Ruehl. Left: Gene and Jim Bennett enjoy a chuckle. Right: Fred, Beth Rubin and Annie B.

PICTURE GALLERY

Photos from our CCG 2017-2018 meetings, October to March



PICTURE GALLERY (CONTINUED)



CCG 2017-2018 Calendar

Oct 1	Mary Wildrick & Beth Rubin: Paste Paper Party//General Meeting Fred Reckker: Intro to Neuland
<i>Oct 28-29</i>	<i>Workshop: Neuland—Big Letters, Small Works with Annie Barnhardt</i>
Nov 5	Lissa Brand: Uncial Workshop
Dec 3	Holiday Party
Jan 7	Joan Landrey: Folded Pen Basics
Feb 4	General Meeting//Doug Fliss: Brush Lettering
<i>Feb 6-9</i>	<i>Workshop: 26 Things to Do with the Alphabet with Cheryl Moote</i>
Mar 4	Penny Schwan: Two Ways to Draw Celtic Knots
Apr 15	Laura Stevenson & Pam Lewis: Painted Bookbag
May 6	Jim & Debbie Bennett: Adolph B. Technique with a Book
Jun 3	General Meeting//Ann Pasquier: Paper Quilt

Monthly meetings are from 1-5 pm.

CCG 2017-2018 Board Members

President
Joan Landrey
Vice President
Laura Stevenson
Treasurer
Beth Rubin
Secretary
Jim Bennett
At Large
Debbie Bennett
Pam Lewis
Newsletter Editor
Penny Schwan
Past President
Mary Wildrick

CCG Future Workshops

October 27-28, 2018
Copperplate Refresher with Pat Blair

February 5-8, 2019
Italic Formal to Funky with Carrie Imai

October 26-27, 2019
Modern Lettering with Erica McPhee

February 4-7, 2020
Painted Word Treasures with Barbara Close

Newsletter Information

This newsletter was produced using Microsoft Word and PowerPoint in Century typeface.

Newsletter Editor

Penny Schwan

Masthead by

Ann Pasquier

Newsletter submissions may be submitted in Word, PDF or text format; photos in JPEG.

Submit items for publication to: pennybeth54@gmail.com

The Coastal Calligraphers Guild's purpose is to promote the art of calligraphy and related arts for all persons who share the love of them, and to offer educational programs for the surrounding communities.

Memberships range from \$10 to \$50 for the July 1 to June 30 membership year.

For more information, visit our web site at www.coastalcalligraphersguild.org