

COASTAL CALLIGRAPHERS

Fall 2017 Newsletter

PRESIDENT'S MESSAGE

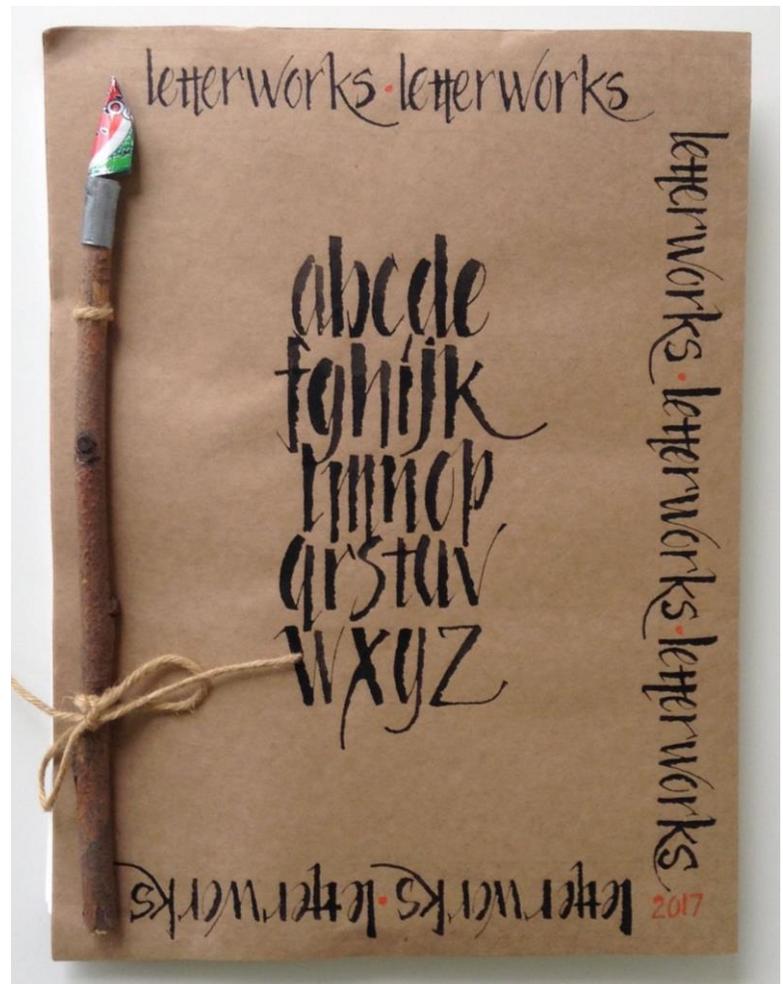
It is the start of another fabulous year at Coastal Calligraphers Guild and another opportunity to meet with and learn from our calligraphic community. This year the planning committee has chosen the theme of "Books 'N' Hands" to indicate that we will be exploring various hands and methods to incorporate our work into books to keep everything handy and organized.

Our two-day workshop in October--BIG LETTERS, Small Works-- will feature Annie Barnhardt teaching us all about Neuland lettering, which will be something new for many of us. Our four-day workshop in February--"26 Things to Do with the Alphabet" --will be led by Cheryl Moote, who is well known for her expertise in making books and writing about the subject. Both workshops promise to be worthwhile for those who attend.

We are excited to have an article for this newsletter submitted by calligraphy artist Carrie Imai on pens, starting on page 5. Carrie will be teaching the CCG 4-day workshop in February 2019.

Remember to check out our Facebook page and website for news and announcements and to contribute anything of interest to the membership. See you at the firehouse soon.

Joan



Book cover with folded pen lettering by Lissa Brand at this year's Letter Works Conference (page 2).

LETTER WORKS CONFERENCE

The 36th International Lettering Arts Conference, Letter Works, was held at Weber State University in Ogden, Utah, June 24-July 1, 2017. Following are articles by CCG attendees of the conference.

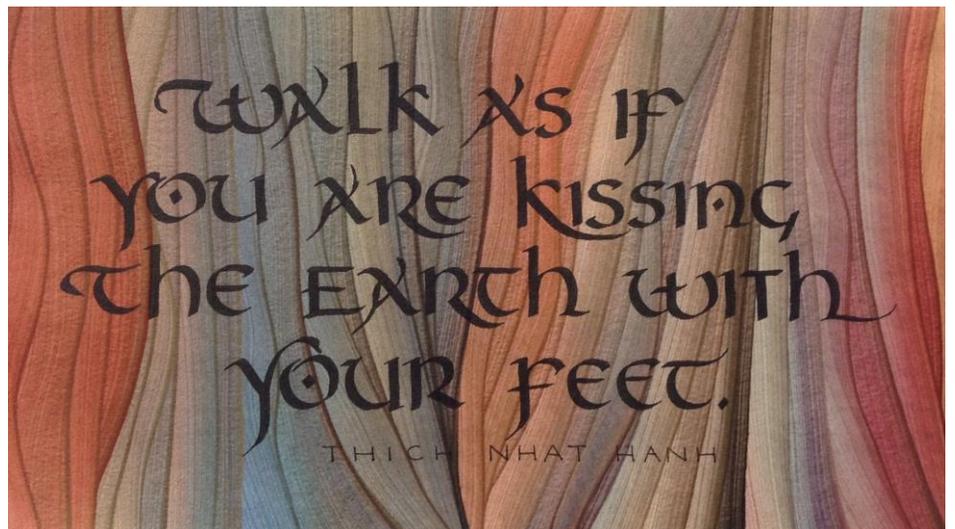
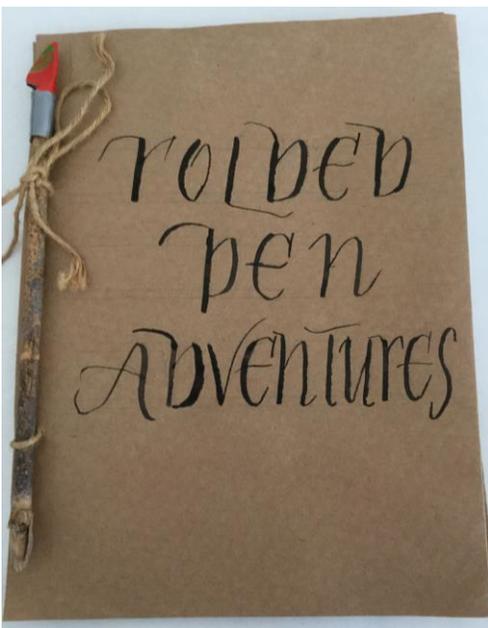
This past summer I traveled to the Letter Works Calligraphy Conference held at Weber College in Ogden, Utah, next to the Wasatch Mountain Range. All classes (with a few exceptions), events and vendors were in the same building, which made everything so much easier.

I signed up for two 2½-day classes. The first was Copperplate with Suzanne Cunningham from Alabama. She began her calligraphic journey by addressing wedding invitations approximately twenty years ago. Her work is beautiful and she makes everything look so effortless. Her flourishing skills are wonderful. Everyone in the class came away with a renewed appreciation for the beauty of Copperplate.

The second session was with Carol DuBosch and the subject of folded pens, a completely new experience for me. We began by learning how to make our folded pens and covered lots of different things such as what papers, inks and paints to use. We had lots of demonstrations and practice in using and manipulating the pen for different looks. Last of all we learned a simple but very effective bookmaking process to gather all our practice sheets into a very nice presentation.

Both classes were well worthwhile and at the end there was a show which shared of the work done in all classes, which is always the highlight of the conference. So interesting to see what all the teachers and attendees accomplish. I'm already looking forward to the conference in Seattle next summer.

Submitted by: Joan Landrey



Book cover with folded pen lettering by Joan Landrey. Uncial lettering (on paste paper made by Madeleine Durham) by Lissa Brand.

LETTER WORKS CONFERENCE...CONTINUED

This past June, I attended Letter Works Calligraphy Conference at Weber State University in Ogden, Utah. The beautiful mountain scenery surrounding Ogden was a bonus. The highlight, of course, was the variety of workshops offered. The participants also had the opportunity to visit Salt Lake City during the first morning of the conference to see the Mormon Tabernacle Choir perform. Later in the week trips were organized to visit some local sights. During the evenings, there were programs scheduled featuring Calligraphy in Genealogy, Calligraphy in Hollywood and a presentation on the Book of Honors which complements the original edition of the St. John's Bible. Brigham Young University shared their seven volumes of the Heritage Edition of the Bible for conference attendees to view. The quality of these digital copies was phenomenal and you can purchase a set for a mere \$145,000!

The first workshop I attended was titled Uncialicious, a modern take on the traditional forms of the Uncial script. The workshop was taught by Jane Schibata, a graphic artist, calligrapher and faculty member at Santa Monica College in California. She was very generous in sharing her knowledge and techniques with the group. We did a lot of practicing, experimenting with color and did a few fun graphics with parallel pens and broad edge markers. After a brief discussion on layout, we created a small project for the class finale.

The second half of the conference, I took Folded Pen Adventures with Carol DuBosch from Portland, Oregon. She taught us how to make folded pens with soda and iced tea cans as well as thin sheets of brass. It was quite fun to make our own tools. Carol demonstrated the technique for using the pens as well as how to use color inks and watercolors. The folded pens are quite expressive and can produce thick, thin and spitting lines. After practicing lettering for 2-1/2 days, we had quite a few samples to include in a simple and attractive book to keep our work together.

All in all, we had a wonderful week with like-minded creative people. Next year, the conference will be held in Bellingham, Washington. Registration is open.

Submitted by: Lissa Brand

We were fortunate to attend the International Calligraphy Conference, Letter Works, in Ogden, UT last summer. The class we both took was "From Nib to Brush: Foundations of Pointed Brush Lettering" with Barbara Calzolari. Barbara is from Bologna, Italy and is also a Master Penman. Her career was in the fashion industry before she made the change to becoming a lettering artist. Her creative personality was present in the way she dressed, spoke and taught this class.

This was a week-long (five day) class. The first two and one-half days of the class were focused on learning Barbara's version of Engrosser's Script using the pointed pen. One of the variations she has made is turning the paper to draw descenders, which creates shades in areas you don't normally expect! She demonstrated the letterforms using a Dukane projector system and came to each student to provide personalized feedback and demonstration. Barbara provided many variations of both the lower and upper-case letters and provided many examples of how to vary letterforms to "fit" in words.

LETTER WORKS CONFERENCE...CONTINUED

The second two and one-half days focused on using our new-found lettering skills to letter with Pentel Colorbrushes on paper then progressing to lettering with paint on fabric. It took a little while to transition from using the metal nib to the brush. The Colorbrushes come in many different colors, so it was fun to brighten up our practice by switching to various colors.

Barbara had made each of us an apron using vintage fabrics. Our goal was to use fabric paints and/or fabric markers to letter a word or phrase and decorations on our apron. This was surprisingly hard! We began by creating our design and layout on paper using the Colorbrushes. This design was then traced onto tracing paper and darkened so it would show through the fabric. The next step was to place the traced design on a lightbox, then stretch and tape the fabric over the design. The design was then painted on the apron. Using a brush on fabric with paint required not only a steady hand but learning how to “push” the paint into the fibers in a controlled manner to prevent bleeding and get crisp edges. Various brands of fabric markers and pens were also used in our designs. Luckily, Barbara was more than willing to lend a hand in this process!

This week-long class was a wonderful experience and we learned techniques and developed skills that we will continue to use. We met nine other calligraphers from around the country and Canada who had varying levels of experience. As is common with calligraphers, everyone was very gracious and shared supplies and ideas as well as provided input to make our projects a success!

Submitted by: Laura Stevenson and Pam Lewis



Pam and Laura modeling their creations.



Instructor Barbara Calzolari, right, and with Pam, above.



**A FEW WORDS ABOUT THE PENS I'VE USED
BY
CARRIE IMAI**

I've been doing calligraphy now for more than half my life – Yikes! In that amount of time, have worked with many pen types and letter styles. I love all letterforms but have an affinity for Italic and have developed my own style, which I call “Imaitalics”. And that grew into my book, “Dancin’ Pen,” in which I share the technique of pen cornering and manipulation. Over the years, I’ve tried many different pens to achieve my dancin’. I wanted to share with you my findings and my favorites.

Early on, I was introduced to the Speedball C-series pens. They are made of stainless steel, which you would think makes it very stiff. But the shank is very long, so it is very flexible. I recommend them to my newbie students because when you start learning calligraphy, you inevitably press hard and put a lot of pressure on the pen. This stainless steel pen is very strong and can stand up to this pressure. I later found out that it is also a favorite of Sheila Waters – and what’s good for Sheila must be good for me. Also, it manipulates and corners for me. I don’t use anything smaller than the C-3 size as the thick/thin aspect suffers.

For smaller writing, I use Brause. They are made of brass which can be ground much thinner than stainless steel and gives much better thins and hairlines. Even though they are thinner than Speedball, they are a bit stiff, which is good if you tend to put pressure on your pen. I like that stiffness for hands like Gothic, which seems to need that stiffness and control. The Brause does not corner and manipulate well.

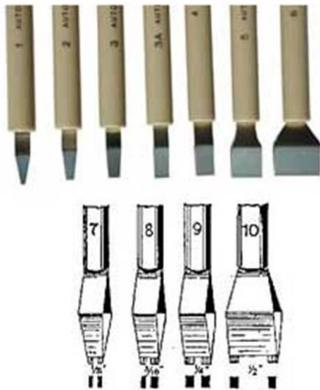
For more soft, flowing hands like Italic and Uncial I like a softer, less stiff pen and use Mitchell for smaller writing. Mitchells are also made of brass, but are pounded thinner, so are very flexible. In my early days in calligraphy, I would put pressure on the Mitchell and it would split so wide that it quit writing. So that might be a good test of your lightening pressure.



*Left: Carrie's test of the Luthis pens for John Neil.
Right: Created by Carrie using Automatic pens.*

A FEW WORDS...CONTINUED

Having said that, where I really come alive is in LARGE writing. So my favorite pens are the Automatics. I am lucky to have found these wonderful pens years ago when they were made with thinner metal nibs and wood handles. The original Automatics are very flexible, deliver ink well and move smoothly over the paper. Search out these old Automatic pens and cherish them. The new Automatic pens are made with thicker metal nibs and plastic handles, making them less flexible. But they are still my choice for my students. They deliver ink or paint well and corner and manipulate well. The manufacturing company has recently come out with a new size – 4A. And they’ve made the shank of the nib longer which makes this new pen more flexible – Yeah! They are available from Paper & Ink Arts - <http://www.paperinkarts.com/autop4.html> or John Neal http://www.johnnealbooks.com/prod_detail_list/s?keyword=automatic+pen



Right: Automatic pens
Left: Luthis Flat pens



Fairly recently a new pen was designed by a gentleman in Argentina and is being distributed exclusively by John Neal: the Luthis Flat pen. The beauty of this hand-made pen is that the metal nib is thinner and therefore flexible. The design of the pen is folded with one open and one closed side. Therefore, it delivers ink better from the open end than the closed one. However, it will deliver from both sides and manipulates and corners beautifully. My favorite sizes are 4, 4A and 5.

http://www.johnnealbooks.com/prod_detail_list/s?keyword=luthis+pens

Both these pens are worth a try for large writing, manipulating and cornering. I’ve always said that there is no such thing as a “bad pen”. Each pen has its usefulness.



Another creation by Carrie using Automatic pens.

FLORALS, FOLIATES & THE FLOURISHED ENVELOPE

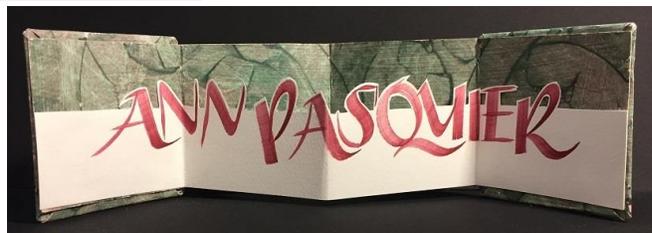
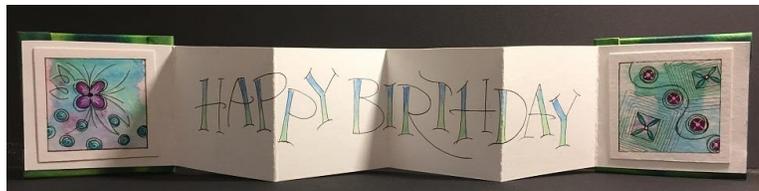
Last March, CCG members Janet Furr and Erika McPhee took an online class with Phyllis Macaluso through AcornArts.org entitled “Florals, Foliates & the Flourished Envelope.” Below are examples of their work. You can see examples of Phyllis’s work on Instagram #fpmmac and of other students’ work at #fpmandmpandme.



FLORALS, FOLIATES & THE FLOURISHED ENVELOPE...CONTINUED

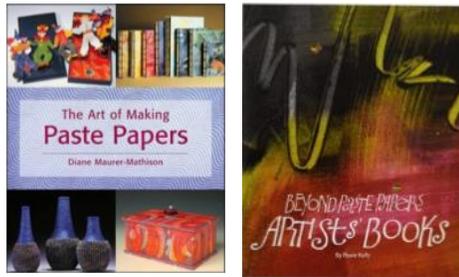


**PHOTOS FROM CCG'S MAY MEETING: FOREVER NAMES & GREETINGS
LEAD BY ANN PASQUIER**



IN REVIEW

TWO EXCELLENT BOOKS RELATED TO OUR SEPTEMBER PASTE PAPER WORKSHOP



The Art of Making Paste Papers by Diane Maurer-Mathison, 2002 Copyright ISBN 0-8230-3933-1

I consider this book the very best source for making paste paper for both the beginner and for those who have experience. The author gives several good paste paper recipes and details on an amazing number of techniques to try. The illustrations alone are inspiration for many sessions of paste paper making using a variety of tools including calligraphy pen nibs and many easy to acquire objects. Most of the tools you probably already have among your art supplies.

Book sections include equipment, materials and techniques, combed designs, stamped and textured designs, roller/brayer designs, and special design techniques. There is also a 25-page section at the end which gives very explicit directions and excellent illustrations for several projects (a paste paper accordion sampler, a flag book, a stab-bound book, a picture mat and others). The work of several artists is an added bonus to the author's own work including that of calligrapher Nancy Culmone.

Published in 2002, it is still possible to find reasonably priced copies on Amazon and/or through their used book sources. You may have to keep an eye out on their website since the book tends to come and go on-line. As of this date, there were several available for about \$14 (originally \$21.95) at Amazon.com. If a good price is not seen, wait it out and keep checking.... It will be worth your wait and will make a fine addition to your bookshelf.

Beyond Paste Papers Artists' Books by Rosie Kelly ISBN 978-0-615-64651-0 Published 2012-2014 \$9.95

Can be purchased from John Neal Booksellers www.johnnealbooks.com. This small 8 1/2" X 7" book of just 23 pages is a gold mine of ideas for incorporating your paste papers in book making. There are instructions for making the paste paper and valuable information on book design and construction. Many of the design ideas can be used when creating a single calligraphic piece or project with or without paste paper and not necessarily used for a book--good design principles that can be used for many projects.

Submitted by: Ann Pasquier

CLASSES 2017-2018

Adult & Community Enrichment Classes at Suncoast Technical College

Instructor: Janet Furr

Fall Semester: 9/26/2017 – 11/14/2017
Gussied Up Gothic (1:30-4:30 pm)

Winter Semester: TBD
Renaissance Revival: Italic (1:30-4:30 pm)

Spring Semester: TBD
Flourishing

Instructor: Jorge Mendoza

New! Papermaking Workshop
Two sessions: 10/3/2017 – 10/10/2017
(9:30 am – 12:30 pm)

New! Discover Handmade Papermaking
Six sessions: 10/17/2017 – 11/21/2017
(9:30 am – 12:30 pm)

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.scribesofcentralflorida.com for more information.

Nov 12, 2017: Uncial with Suzanne Heany

Oct 21-23, 2017: Barry Morentz
Glorious Gothic Capitals
Gold, Gold & More Gold
Japanese Square Triangular Box

March 16-18, 2018 Amity Parks
A Sharp Pencil and Keen Eye

The Sketchbook Project

Interested in sharing your work with a group of artists from around the world? Check out the Sketchbook Project. You can draw, write, collage, cut, print or photograph to fill your sketchbook. Submitted books become part of the nationwide art exhibition. Cost start at \$30. Go to www.sketchbookproject.com to learn more.

CCG 2017-2018 Calendar

Oct 1*	Mary Wildrick & Beth Rubin: Paste Paper Party//General Meeting Fred Reckker: Intro to Neuland
Oct 28-29	<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
Feb 6-9	<i>Workshop: 26 Things to Do with the Alphabet with Cheryl Moote</i>
Mar 4	Penny Schwan: Two Ways to Draw Celtic Knots
Apr 8	Laura Stevenson & Pam Lewis: Fabric Painting
May 6	Jim & Debbie Bennett: Color Theory Workshop
Jun 3	General Meeting//Ann Pasquier: Flat Brush Neuland

*October will be an all-day meeting starting at 10 am to 5 pm due to the cancellation of the September meeting. All other monthly meetings are from 1-5 pm.

CCG 2017-2018 Board Members

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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

A NOTE FROM FRED RECKKER

Since we are studying Neuland (Rudolf Koch) I thought this might be a good resource for our guild members to have. It contains all manner of symbols used from the earliest times to the Middle Ages. John Neal carries it; I have a copy that I will share at the October 1st workshop.

THE BOOK OF SIGNS RUDOLF KOCH

This unusual collection of primitive and medieval symbols provides one of the most fertile single sources of decorative ideas available today. It is also a graphic history of the development of written communication and offers a singular insight into the psychology of the primitive mind.

The Book of Signs contains 493 classified and documented illustrations, collected, drawn, and explained by the celebrated typographer Rudolf Koch. Divided into 14 different categories, it includes General Signs, The Cross, Monogram of Christ, Other Christian Signs, Monograms of Medieval Church and State Leaders, Stone Masons' Signs, The Four Elements, Astronomical Signs, Astrological Signs, Botanical Signs, Chemical Signs, House and Holding Marks, Miscellany, and Runes.

"Provides the contemporary artist with a rich design vocabulary on which to improvise," *Art in Focus*. "An inspiration to graphic artists everywhere," *Graphis*. "An artistic and typographical achievement of considerable beauty and worth," *Psychiatric Quarterly*.

Translated from the German by Vyvyan Holland. Note by A. J. A. Symons. Set in Professor Koch's own "magere deutsch" type.

