

COASTAL CALLIGRAPHERS

Fall 2018 Newsletter

PRESIDENT'S MESSAGE

Welcome to the first newsletter of the 2018-2019 Coastal Calligraphers Guild year! We have a wonderful year planned of monthly workshops along with our Fall and Spring workshops. A group of officers and members met this summer to plan out our year. The theme “**Through Thicks and Thins**” was chosen to emphasize this characteristic of calligraphy that contributes to the “art of beautiful writing.” Each of the workshops will incorporate this concept in their presentations and projects.

The planning group also developed a creative challenge for our members! A prompt has been selected that all of us will work on through the fall and bring our masterpieces to the December Holiday Party to share. Any and every level of experience can participate in this challenge using any scripts, layouts, colors, tools, media, etc.! This challenge was inspired by a recent Bound & Lettered article (Vol 15, Number 3) titled “Earth Laughs in Flowers” by Carol DuBosch. Please look at this article for further inspiration. The prompt chosen for our challenge this fall is:

Autumn is a second spring when every leaf is a flower.
~Albert Camus

Two wonderful workshops by nationally- and world-known calligraphic artists are scheduled for this year. In October, Pat Blair will bring her experience as Chief Calligrapher at the White House and will teach “Copperplate Refresher” over a weekend. The February 2019 workshop is a four-day workshop taught by one of our own members – Carrie Imai! Carrie will be teaching “Dancin’ Pen” (Italic - Formal to Funky).

I want to acknowledge the accomplishments of four of our members. Erica McPhee and Lissa Brand both had envelopes included in the latest issue of Bound & Lettered. Ann Pasquier has a piece included in “Morphing Monograms” by Barry Morentz and Marcia Friedman. And Valerie Weilmuenster took second place in the Naples Art Association Show. Congratulations to all! See page 6 for more information.

I look forward to continuing our calligraphic journey with all of you!

Blessings!
Laura Stevenson



Paper quilt created by Ann Pasquier. See more Guild members work from the June meeting led by Ann on page 9.

SEATTLETERS CONFERENCE

The 37th International Lettering Arts Conference, Seattletters, was held at Western Washington University in Bellingham, Washington, July 14-21, 2018. Following are articles by CCG attendees of the conference.

This past July, several members of Coastal Calligraphers Guild attended the Seattletters Conference at the beautiful campus of Western Washington University, which is situated on the hills northeast of Bellingham Bay. Conference is a wonderful opportunity to meet with fellow calligraphy students and teachers with a wide range of subjects in either a two and one-half-day or five-day format to entice you.

My first selection was Amity Parks' Grayscale class, which explored graphite lettering from small and delicate to big and bold. Amity is an expert in all things related to the use of graphite and she shared her knowledge using discussion, techniques and exercises.

One starting exercise was to develop a chart comparing lightness and darkness and softness versus hardness of various leads. We then continued with small scale lettering and worked our way to going big. We then progressed to layout exercises to devise a final piece.

A final take away from the class was a twenty-six-page book made by Amity for us to keep for future reference. This is a really great way for us to always be able to review what we learned and to apply it to many more future projects.

The second half of the week was spent in Sumi Exploration, a contemporary Sumi mark making class, led by Sally Penley, a graphic designer and lettering artist who loves to create works of Asian inspired art.

We started by using Sumi (black ink) with various marking tools to paint several abstract compositions. These were then cut into two-inch squares to use in making an accordion book and a mobile. We also learned to add color with the use of soft pastel sticks. The process is called pastel dusting and the technique is to shave the pastel sticks using an X-acto knife. The powder is then applied using cotton balls to the work for a soft look.

Sally also provided us with a notebook containing class notes she shared with us. This is a real service to students as it is a way to always have class information in an organized format that is easy to access.

Overall, we had a great experience at conference and are already looking forward to Rendez-Vous 2019 to be held near Montreal.

Submitted by: Joan Landrey



Sumi book cover and accordion book expanded by Joan Landrey.

SEATTLETERS CONFERENCE...CONTINUED

At Seattletters in Bellingham, WA, this summer, I had the pleasure of taking a full-week class with Ewan Clayton. I had never met Ewan, but people I talked with who had or who had taken class(es) with him all raved about what a wonderful person he is. I now count myself a member of that group!

In 1996, Ewan published an essay, *Calligraphy of the Heart* which “introduced calligraphy as a meditative process and a way of deepening one’s own embodiment” (excerpt from class description on the Seattletters website). The focus of the class at this conference was to take this philosophy and help each participant learn their own calligraphic “voice” and style. This was achieved by going through a series of exercises and spending time for personal exploration and experimentation.

The first exercise focused on connection. We started with the feel of the nib connecting with the paper and concentrated on the beginning, middle and end of the stroke. It’s amazing to realize when you slow down and pay attention, you can feel the vibrations of the fibers in the paper under the nib. According to Ewan, these vibrations can be felt all the way to your heart when you’re really attuned to this sensation!

Another exercise looked at the connection between line and space. This included planning and observing the space a letter or group of letters takes on a page as well as the spacing between letters. Ewan had us do a group exercise outside where we all walked around in a defined space without running into each other using only our peripheral vision to determine where to move. We did this moving slowly as well as fast! We then applied this experience to the page to determine where in space to place letters to keep a “flow” going with our lettering.

Ewan is a qualified somatic coach and taught us the entire body, from the feet up, is involved in lettering. He taught us the series of exercises he does every morning called shin tai do (new body way). These exercises loosen up and create intention with our body movements to support our writing. These exercises did work to help body and mind, in addition to entertaining observers from other classes!

Another highlight of the week was that Ewan published a limited edition of *Calligraphy of the Heart* and gifted each of us with a numbered, signed copy. This is a true treasure to serve as a reminder of a wonderful class and a new philosophy to bring to my lettering.

Submitted by: Laura Stevenson

**UPCOMING CCG WORKSHOP “DANCIN’ PEN” WITH CARRIE IMAI
FEBRUARY 5-8, 2019**

(Registrations must be postmarked no earlier than October 13, 2018; see registration form for details)

A Note from Carrie to CCG Members:

Can't wait to spend quality time with those registered for the CCG Retreat next February. What a wonderful opportunity to spend such quality time, immersed in art and calligraphy with others who are equally passionate. What could be better? We are going to start by reviewing our Italic hand, focusing on each component and refining to give you enhancement and confidence in your Italic. We will then learn to relax and start playing with the formal Italic we just learned...make it “funky”. Here's where everyone's personality emerges, and we start having fun. But the whole time will be fun. Looking so forward to it. Love, Carrie



HAIKU — A SHORT HISTORY BY PAM RINALDO

This article was originally published by Pam's Canadian guild last year.

The Haiku form of poetry originated in Japan and became popular in the 17th and 18th century. Matsuo Basho (1644-1694) was considered the father of the form and greatly influenced it. He alternated between living in isolation and traveling widely around Japan. He practiced Zen meditation during his periods of isolation. The haiku form evolved from these experiences of pondering both inward spirituality and the world around him.

Haiku tends to focus on nature and the seasons. It captures a moment in time by distilling a moment's observation to its very essence. The form relies on acute observation with all five senses, is a short poem that pertains to nature or human nature and is unrhymed. The structure consists of one line of five, one line of seven and one line of five syllables for a total of seventeen syllables. In traditional Japanese these were all written in a single line, however in recent times it has become the norm to use the three-line format, especially when translated into English. It's normal to see a break indicated by punctuation (comma or semicolon) after the second line. This helps to set up the final line and its resolution of the first two.

Traditionally and ideally it presents a pair of contrasting images, one suggestive of time and place, the other a vivid but fleeting observation. Working together they evoke mood and emotion. The poet does not comment on the connection but leaves the synthesis of the two images for the reader to perceive. The haiku below by the poet Basho, considered to have written the most perfect examples of the form, illustrates this duality:

now the swinging bridge

is quieted with creepers...

like our tendrilled life



Haiku, pencil, pressurized letters



Haiku, colored pencils, pressurized letters

HAIKU – A SHORT HISTORY – CONTINUED

The haiku does not traditionally contain complex literary devices, such as metaphor or symbolism; nor is it traditionally intended for discussion, as Western literary scholars like to perform on literature. Instead, a haiku simply offers a reader a sensual experience to enjoy.

Haiku uses minimalist language, it relies on simple phrases. Every word has a meaningful role, so they are chosen carefully.

In this haiku, Natsume Soseki (1275-1351) uses one sentence to capture a single idea.

*over the wintry forest
winds, howl in rage
with no leaves to blow*

Haiku history can be seen as a process of uncovering. When writing haiku, the finished product is often reached through a process of condensing ideas into perfect form.

So what should haiku accomplish? According to the classic haiku poets of Japan, haiku should present the reader with an observation of a natural, commonplace event, in the simplest words, without verbal trickery. The effect of haiku is one of "sparseness." It's a momentary snatch from time's flow, crystallized and distilled, nothing more.

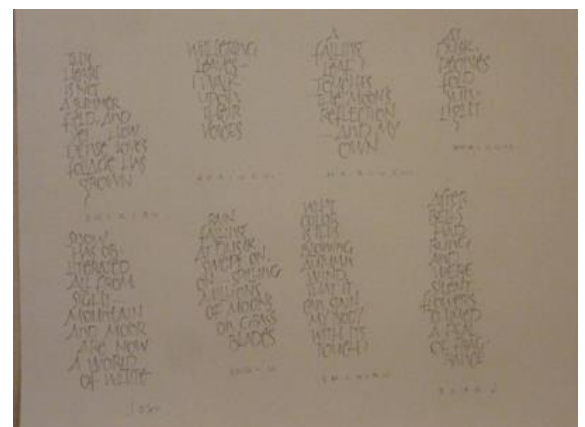
TRADITIONAL HAIKU GUIDELINES

1. Does not use titles. The first line is used for reference purposes. The words of haiku should stand on its own.
2. Is always written in three lines.
3. Should contain a seasonal word or words that suggest a season.
4. Does not use the contrivances of other poetic styles such as rhyme, unless it happens naturally. It uses the natural flow of voice patterns.
5. Do not start each line with a capital letter, unless this occurs naturally after punctuation.
6. Symbolic reference is often used to interpret different meanings i.e. reference to a crow may allude to death or a dove to peace.
7. Is rarely about individuals and does often not use the personal pronoun.

*after bells had rung
and were silent
flowers chimed a peal of fragrance
(Basho)*

*a falling leaf
touches the moon's reflection
and my own
(Horiuchi)*

*the heart is not a summer field
and yet
how dense love's foliage has grown
(Shikibu)*



Practice sheet using Haiku



Monogram by Ann Pasquier



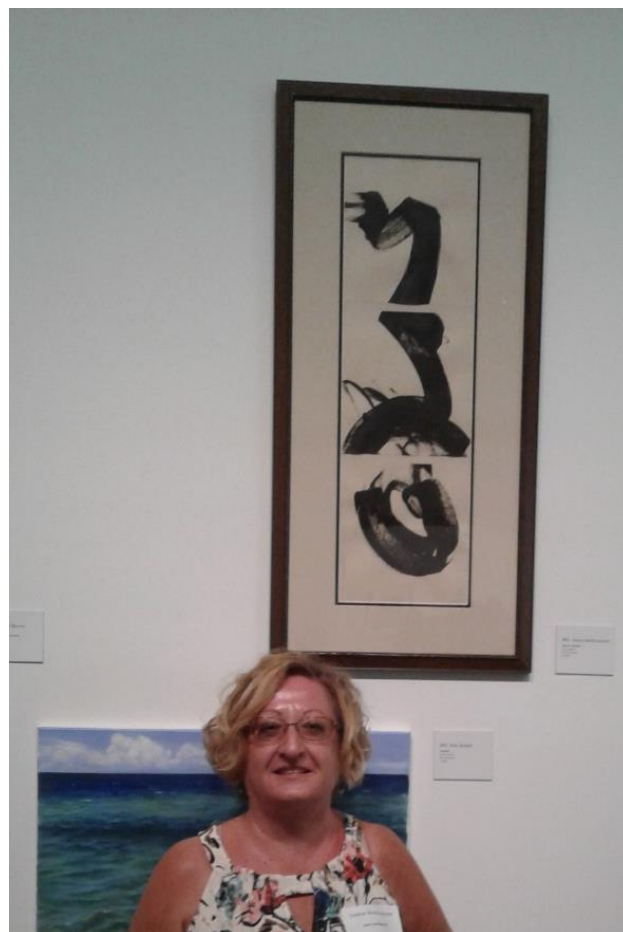
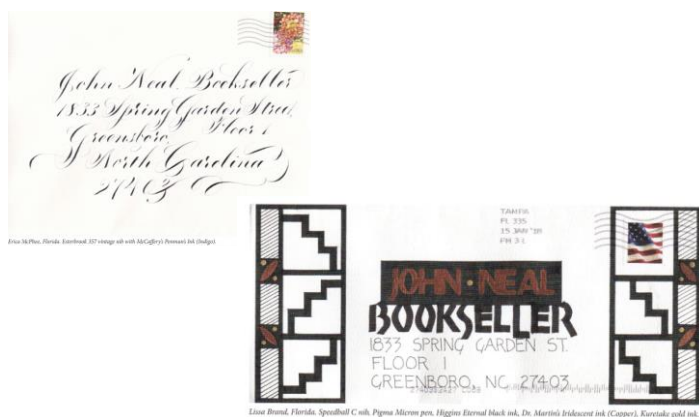
Left to Right: Ann Pasquier, Erica McPhee and Lissa Brand

CCG MEMBERS RECOGNIZED!

Ann Pasquier's work above was included in a new book by Barry Morentz and Marcia Friedman entitled "Morphing Monograms." See Ann's review of the book on page 11.

Erica McPhee and Lissa Brand had envelopes included in the Fall 2018 issue of "Bound & Lettered" (Vol. 14, No. 4) celebrating decorated envelopes (below).

Valerie Weilmuenster won second place in the Naples Art Association members show for her piece titled "Marks In Motion."



Valerie Weilmuenster in front of "Marks In Motion".

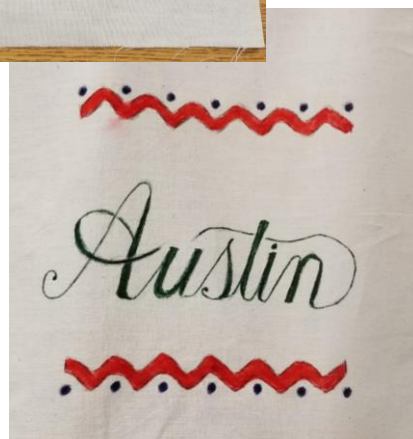
PICTURE GALLERY

Following are photos of CCG members work from the April, May and June 2018 CCG Meetings featuring:

April: Painting on Fabric with Laura Stevenson and Pam Lewis

May: Adolph B. Technique with a Book with Jim and Debbie Bennett

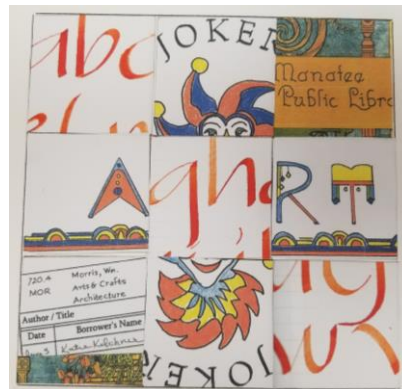
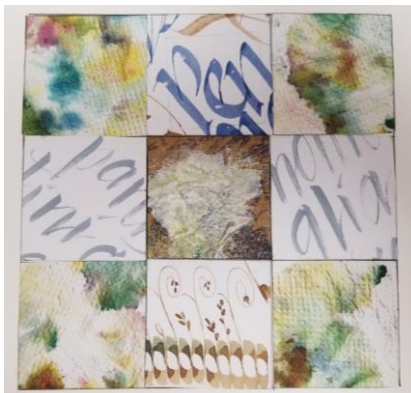
June: Paper Quilts with Ann Pasquier



PICTURE GALLERY...CONTINUED

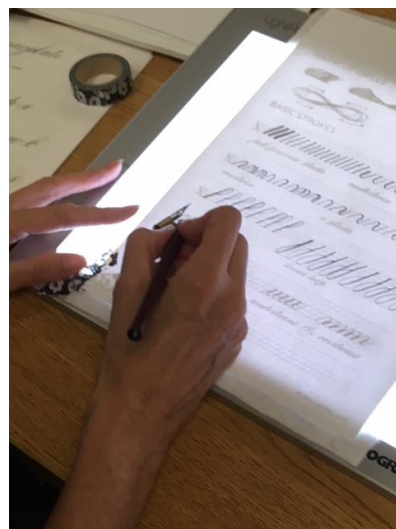
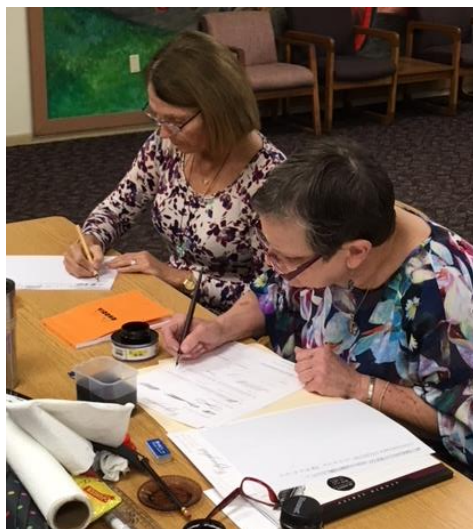


PICTURE GALLERY...CONTINUED



PICTURE GALLERY...CONTINUED

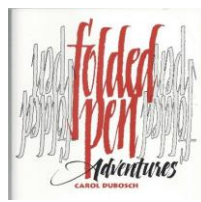
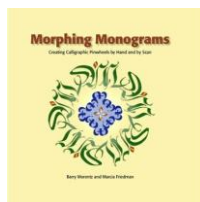
The photos below are from the September 2018 CCG Meeting led by Erica McPhee on Copperplate



And we all went home with a beautiful sample of Erica's Copperplate!



IN REVIEW



MORPHING MONOGRAMS: Creating Calligraphic Pinwheels by Hand and by Scan by Barry Morentz & Marcia Friedman

ISBN: 978-0-692-09266-8, 96 pages
Available through John Neal, Booksellers

Most of us have not paid much attention to monograms and their construction nor do we think about using our lettering skills to construct monograms. This book in my opinion is well worth your time even if you do not plan on designing monograms per se. The “callipins” you can produce will delight you and can be used in many ways when completed. They can be beautiful designs.

Using just one, two (or more) letters in any calligraphic hand, you will be gently guided through the process of design. The design principles that you will learn and apply will be forever helpful to you in any lettering you might do, and the satisfaction of this guided creativity can’t be understated.

Since I took a weekend class with the author on monograms, I have found a new avenue of expression and a whole new way of “playing” with letters and various design options. This book preserves and expands upon that discovery.

Taking the “callipins” to new heights, the second part of the book by Marcia Friedman guides you carefully and easily through the process of using Photoshop or Photoshop Elements to further manipulate your letters (Adobe Illustrator can also be used if you are familiar with this program). I am looking forward to using my old Photoshop Elements program in this manner.

The many illustrations of both hand-rendered callipins and computer assisted callipins are inspirational and show the limitless variety of design possible beginning with just one letter or so. It is fun, fun and more fun.

FOLDED PEN ADVENTURES by Carol DuBosch
Available through John Neal, Bookseller

This book of just 32 pages is packed full and well worth having on your bookshelf or better yet, right beside your work table.

Folded pens are numerous and varied these days and Carol shows us how to put them all to good use. From home-made cola pens (directions are included) to purchased folded pens of all sizes and shapes, Carol’s illustrations showing the vast range of effects that can be achieved. This entire book makes you want to make more pens, get out all you have and play to your heart’s content!

Submitted by: Ann Pasquier

CLASSES 2018-2019

**Adult & Community Enrichment Classes
at Suncoast Technical College**

Instructor: Janet Furr

Winter Semester: Jan 15 – Mar 12, 2019
Voluntarily Victorian: Copperplate (1:30-4:30 pm)
Note: No class on Feb 5 due to Guild Workshop

Spring Semester: Mar 26 – Apr 16, 2019
Swirls & Swells: Copperplate Flourishing

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 11, 2018:	Copperplate with Suzanne Heany
Oct 19-21, 2018:	Julie Wildman Lively Letters Creative Correspondence
Jan 20, 2019:	Magic of Watercolor Mixing with Vivian Mungall
Feb 10, 2019:	Watercolor in Illumination and Lettering with Vivian Mungall
Apr 28, 2019	Italic Lettering with Suzanne Heany

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 2018-2019 Calendar

Sep 9	Erica McPhee – Copperplate Review
Oct 7	Joan Landrey – Splendid Sumi-E Markings
Oct 27-28	<i>Workshop: Pat Blair Copperplate</i>
Nov 4	Laura Stevenson – Lost in Space
Dec 2	Holiday Party
Jan 6	Karen Smith – Design & Composition for Calligraphy
Feb 3	Penny Schwan – Dingbats and Mini Envelope Book
Feb 5-8	<i>Workshop: Carrie Imai “Dancin’ Pen”</i>
Mar 3	Jim and Debbie Bennett – We’ve Got Your Number
Apr 7	Mary Wildrick – Textured Letters
May 5	Ann Pasquier – Mini Squares
Jun 2	Project Show and St. John Bible Documentary

CCG 2018-2019 Board Members***President***

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Vice President

Penny Schwan

Treasurer

Beth Rubin

Secretary

Debbie Bennett

At Large

Jim Bennett

Pam Lewis

Mary Wildrick

Newsletter Editor

Penny Schwan

Past President

Joan Landrey

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 .jpg.

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