

COASTAL CALLIGRAPHERS

Spring 2019 Newsletter

PRESIDENT'S MESSAGE

It's hard to believe our 2018-2019 Coastal Calligraphers Guild year is soon coming to a close! We had an amazing year of mini-workshops lead by our members. They each incorporated our theme "**Through Thicks and Thins**" in their projects to keep this characteristic in the forefront of our creative adventures. We also had two wonderful major workshops taught by well-known calligraphers who also incorporating this theme! Pat Blair taught copperplate in our Fall two-day workshop and Carrie Imai taught italic in the Spring four-day workshop.

We introduced a creative challenge to the guild this year. A prompt was chosen for both the Fall and Spring with a corresponding exhibit. The exhibit for the Fall prompt was held at our Annual Holiday Party and was a huge hit! Each person had a different interpretation of the prompt and used different tools and techniques. The exhibit for our Spring prompt will be held at our June 2nd meeting. If you haven't started working on your piece(s), you still have plenty of time! This is a great opportunity to use the techniques learned during the year and is a chance for everyone to participate. As a reminder, our spring prompt is "***A book is like a garden carried in the pocket.***" ~Chinese Proverb

In July, we will be holding a planning meeting for the 2019-2020 Guild year. We invite everyone to attend this meeting to provide input on a theme for the year and specific monthly mini-workshops. The details will be e-mailed to everyone once they are finalized. Also, we invite **everyone** to volunteer to lead a workshop! The generosity of our members in supporting the workshops is one of the many wonderful aspects of our Guild and it takes **ALL** of us to keep moving forward!

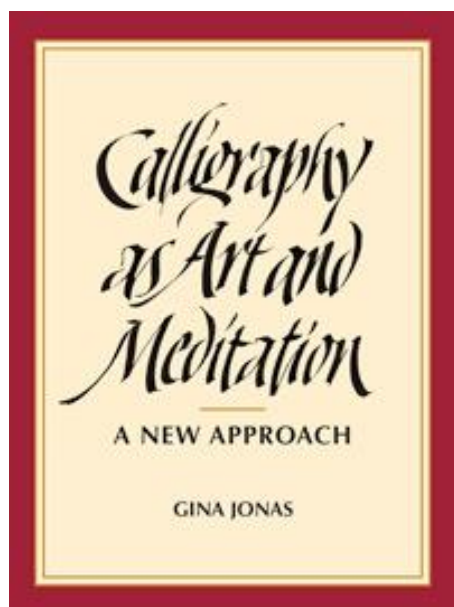
Blessings!
Laura



Stick bound book created by Ann Pasquier at the February workshop with Carrie Imai. See page 5 for more about the workshop.

CALLIGRAPHY AS ART AND MEDITATION: A NEW APPROACH

The March 2019 issue of *Bound & Lettered* features an article about Gina Jonas' new book *Calligraphy as Art and Meditation*. The following article about the book was sent to CCG by Gina. The book, to be released in October 2019, can be pre-ordered from John Neal Books for a special price of \$27.50 with free shipping. For more information, please see the Publications section of Gina's website: www.ginajonascalligrapher.com



In *Calligraphy as Art and Meditation* I offer a new paradigm for learning Western calligraphy. It emerged from a deep desire to create living letterform: calligraphy that infuses form with energy, movement, and feeling. My previous book, *Finding the Flow: A Calligraphic Journey*, resulted from a search for these qualities. However, I soon realized I'd only partially achieved my goal. Flow could not simply be injected into letters. How then could I merge flow with letterform? Given flow's physical dimension, I began to conceive calligraphy holistically: as mind, body, and feeling interacting with verbal meaning. This enlarged perspective opened the gate to approaching calligraphy as art and meditation. My new goal was to find an encompassing paradigm for teaching this.

After six years of probing, I had a breakthrough: a tool-centered approach. Here, a tool is used as an extension of the calligrapher's wholeness: head, hand, and heart. To introduce this as a felt experience, exercises using the "Prototool" – your index finger – connect you directly to the basic calligraphic act: directional movement through surface contact. This experience reveals the important role tool hold plays in translating a calligraphic intention into actual performance. It prepares you to investigate calligraphy through its tools. The familiar pencil awakens your body-mind to rhythmical, gestural movement; the Conte crayon sensitizes you to surface contact; and two-point tools pave the way for success with the edged pen. Through invented "training" alphabets, you combine these tool lessons with alphabet design, ductus, and dynamics (flow technique). In this merger of form and flow I hope you will discover a new, comprehensive template for creating vital letterform.

But today's calligraphy, I believe, must be more than reconceived pedagogy. As a teacher, I've seen students struggle with a variety of unhelpful notions. Indeed, one asked if I did calligraphy therapy! How, then, might calligraphy offer students leading a fast-paced, stress-filled life find both a refuge and a way to experience the joy of creativity? I remembered that Zen Buddhists practice calligraphy to help calm the mind. I realized that meditation itself had many values/skills which might be helpful to calligraphic practitioners. From the beginning, *Calligraphy as Art and Meditation* uses the conscious breath to help you relax and enjoy the sensuous act of stroke making. Attention to process intensifies this moment-by-moment experience. Patience and kindness become antidotes to frustration and self-judgment. Calligraphy practiced as meditation invites you to slow down, grow your confidence, and enhance your well-being.

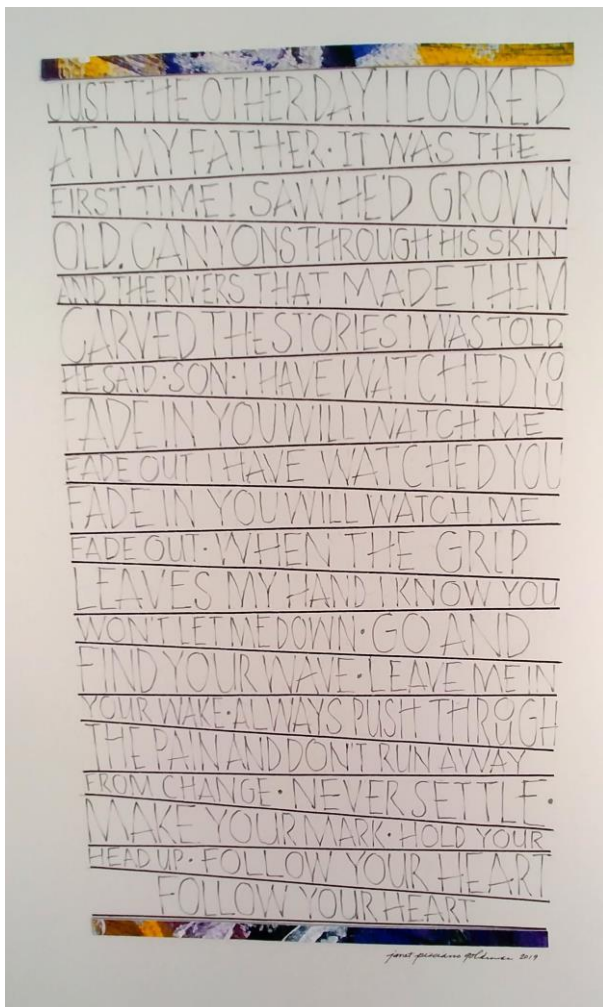
CALLIGRAPHY AS ART AND MEDITATION...CONTINUED

To develop calligraphy as an expressive art, you begin with the fundamentals of alphabet design, composition, and spacing. You investigate “calligraphic plasticity”: shortening, lengthening, and/or redirecting a stroke in response to letters preceding/following it. (Calligraphy is not type!) You awaken “calligraphic empathy”: the ability to translate verbal meaning into graphic elements. You cultivate felt, gestural movements through stroke techniques such as “bowing” (as if playing a violin). I warmly encourage you to enter these unexplored regions, to experience their untapped potential (and yours!) through structured exercises and guided play.

And historical scripts? Naturally, these are an integral part of calligraphic instruction. However, I think it’s time to reconsider their role. First, the edged pen that produces most of them is too sophisticated for most beginners. Only near the close of my book, in the last two of my eleven training alphabets, do I offer Italic inventions for learning to operate and understand this tool’s potential. For me, historical alphabets are first symbols of a period’s history/values (important for their allusive power); and second, formal vocabularies available as a rich source for creative inspiration.

I welcome any response you wish to make!

CCG MEMBER FEATURED ART

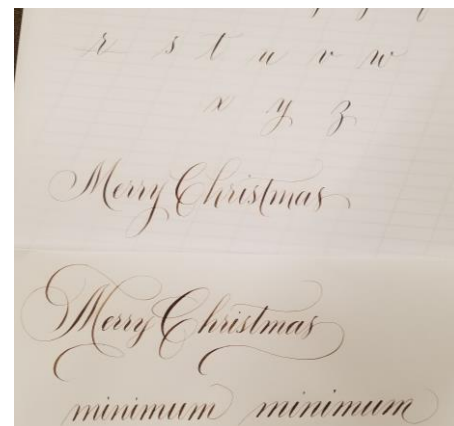
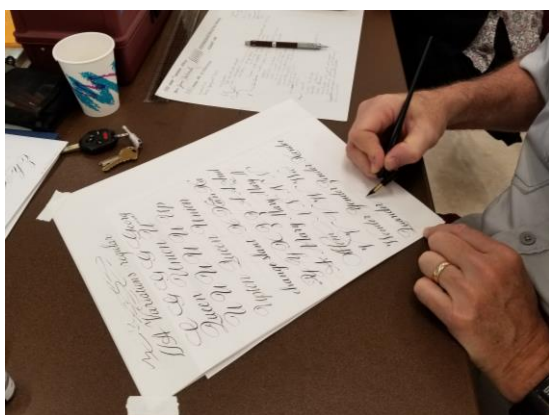
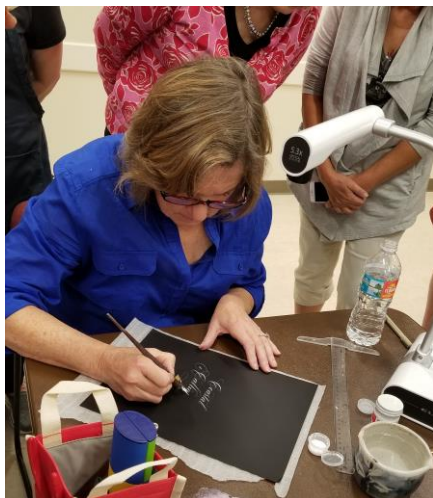


CCG Member Janet Goldman recently created this piece for a client in California. Work is created on Arches 140# hot press watercolor paper. The strips of color are paste paper created by Janet.

Pssst--Guild Members: Enjoy seeing pieces like this created by other members? They would be thrilled to see your work, too! Please submit photos of any calligraphy-related work you create at any time with a brief description to pennybeth54@gmail.com for inclusion in the next newsletter.

COPPERPLATE WORKSHOP WITH PAT BLAIR

Last October CCG members enjoyed a fantastic two-day workshop with retired White House Calligrapher Pat Blair. In addition to guiding us through the finer points of copperplate, Pat shared stories of working at the White House and brought many samples of work created for a variety of events.

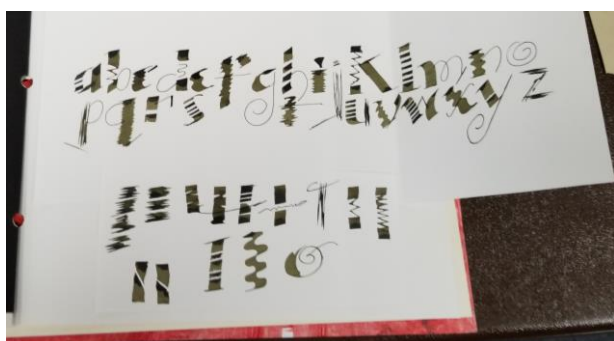
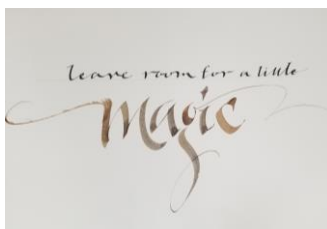


DANCIN' PEN WORKSHOP WITH CARRIE IMAI

In February CCG members welcomed Carrie Imai for a four-day calligraphy workshop. The workshop focused on Italic and using the automatic pen. Members also had fun making stick-bound books, banners, cards, watercolor flowers and funky lettering. Comments are from the students.



"Carrie is a magnificent teacher. I struggled for years with Italic, but her attention to the details of letters and clear instructions took me to a new level. I also appreciated her enthusiasm."



"Far exceeded my expectations. The techniques of changing letter forms, although challenging, was an avenue for new designs. A "stick book"—wonderful yet not time consuming. Books, paints, pens, etc., all lead to creativity!!! Thanks to Carrie."

"Carrie is a warm and caring person. She is very open to questions and suggestions. Her organization of teaching, subject material and presentation makes great sense of a difficult area."



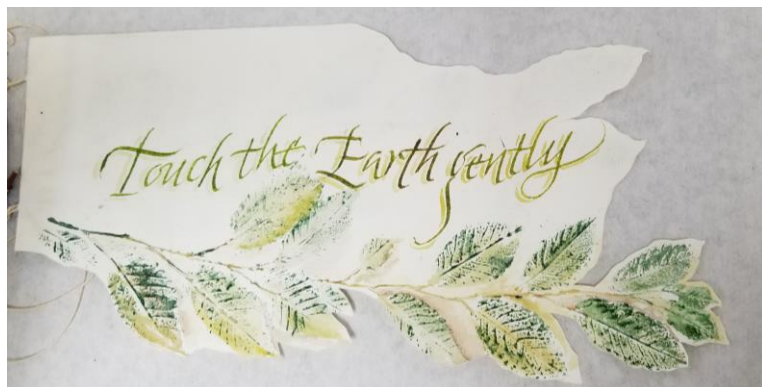
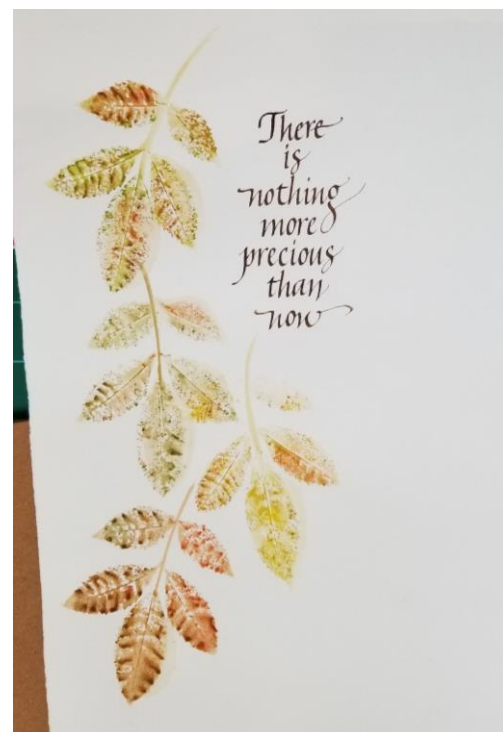
DANCIN' PEN WORKSHOP CONTINUED



"Carrie is fabulous! She is a gem! We learned too much to ever use in a lifetime, but I think the technique I'll use most is the little watercolor flower."

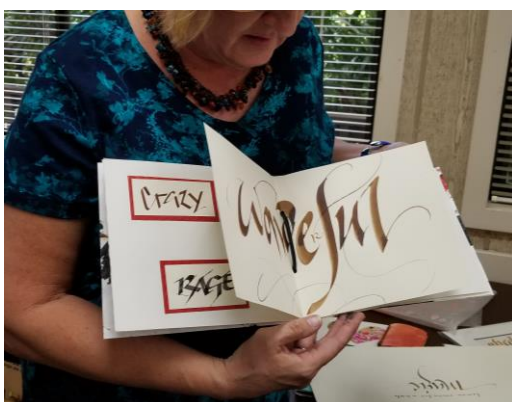
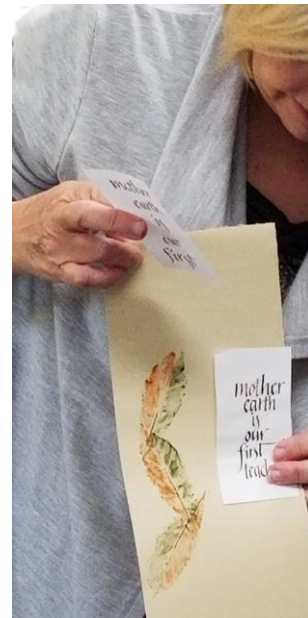
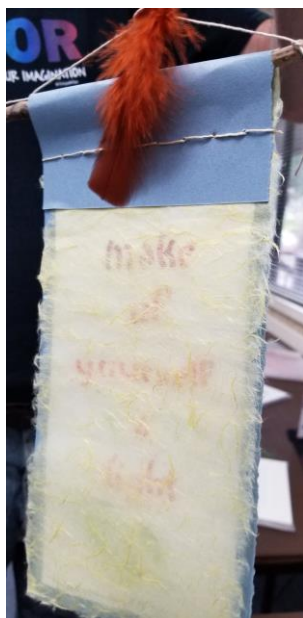


"Carrie is the Energizer Bunny! She kept us hopping all four days of the workshop and we learned so much! She has tons of ideas and wants to share them all—but even four days wasn't quite enough for me. She is so sweet and generous—we all really enjoyed our time with her."



"Carrie is lovely, energetic and so helpful. She wants you to feel comfortable and most of all have fun and relaxed. So creative!"

DANCIN' PEN WORKSHOP CONTINUED



"Carrie's light touch and manipulation techniques so helpful in developing new lettering styles...Thank You Carrie."

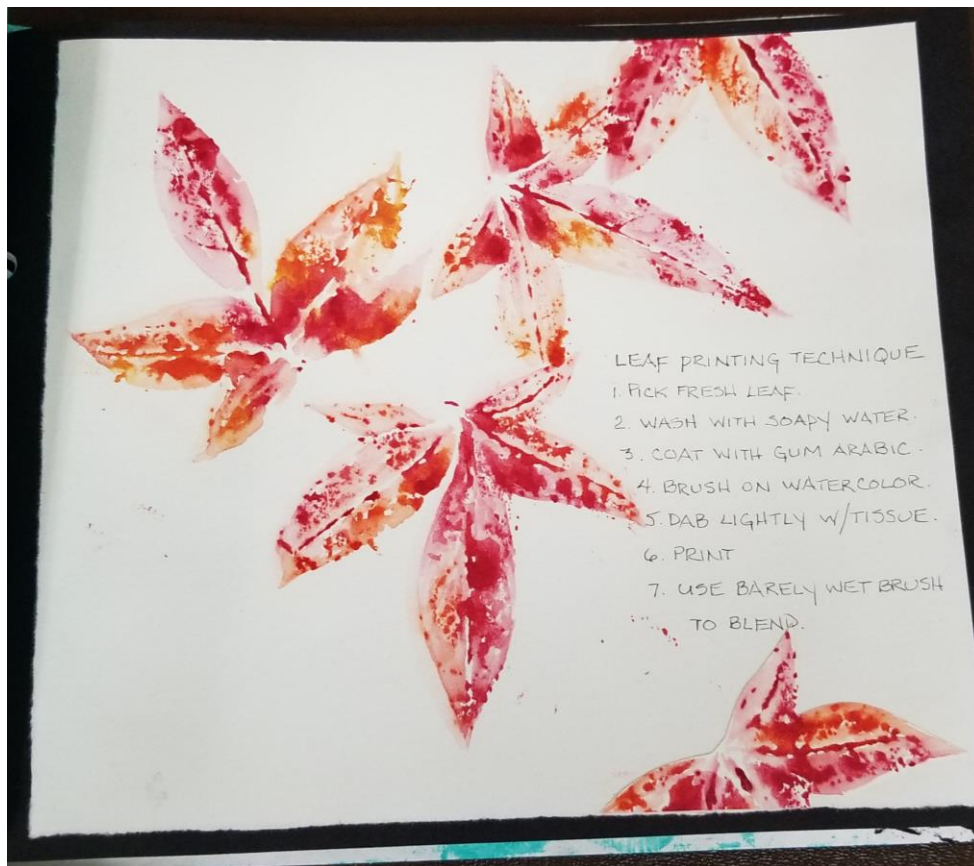


"Fabulous! We learned so much about new techniques of lettering and fun projects."



DANCIN' PEN WORKSHOP CONTINUED

HOW TO MAKE WATERCOLOR LEAF PRINTS



Leaf Printing Technique

1. Pick fresh leaf
2. Wash with soapy water; dry
3. Coat with gum Arabic
4. Brush on watercolor
5. Dab lightly with tissue
6. Print
7. Use barely wet brush to blend

“Carrie sure knows her stuff. And more than enough stuff to keep us happy and busy for days and days—even though we had but four. A great Italic refresher moving into the use of the automatic pen and manipulation. Lots of very fine projects, too, with a variety of techniques. We will all have enough to keep us busy at home for days, weeks, months and years to come. Another hand to LOVE!”

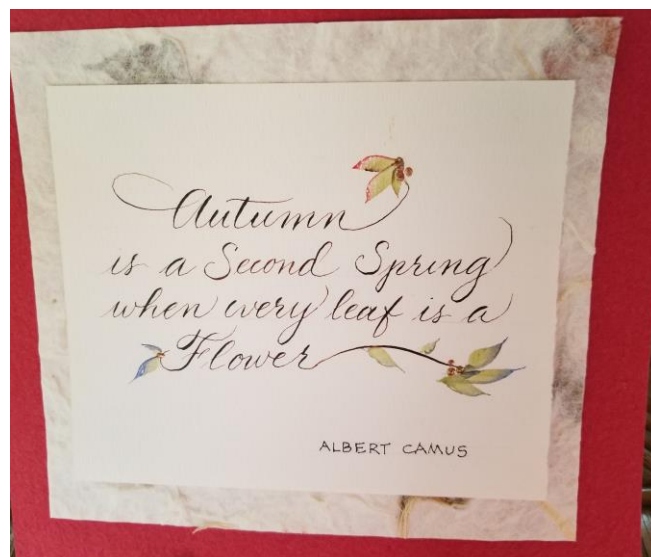
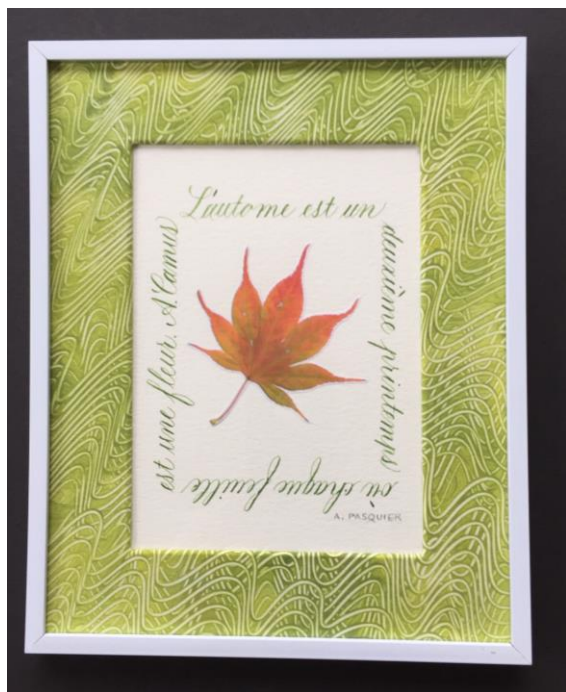
CARRIE’S GUIDE TO NIB MAINTENANCE

We all know how to clean the residue off our nibs when they are new. But they need maintenance as we use them. Here is Carrie’s method for keeping your nibs in tip top shape.

1. Put a little toothpaste on a paper towel. Rub the nib gently to remove the coating inside and out. Then use a clean paper towel to get the toothpaste off.
2. Put a drop of gum arabic on outside and inside of nib (automatic pen) or top and bottom of nib. Then rub with a clean paper towel.
3. Test the nib to see how it writes. If needed, repeat gum arabic step.
4. If the edge is rough, use 1500 grit sandpaper and lightly rub on the sandpaper. Test nib again.
5. The last step is to strop the nib across the rough side of leather, then the smooth side.

CCG FALL MEMBER CHALLENGE

This year, CCG is offering a Fall and Spring quote challenge for members. The Fall challenge was to create a piece using the Albert Camus quote “Autumn is a second spring when every leaf is a flower.” Here are some member’s pieces revealed at the December meeting.



CCG FALL MEMBER CHALLENGE CONTINUED



PICTURE GALLERY

Following are photos of CCG members work from the October 2018 through April 2019 CCG Meetings.

OCTOBER: SPLENDID SUMI-E MARKINGS WITH JOAN LANDREY

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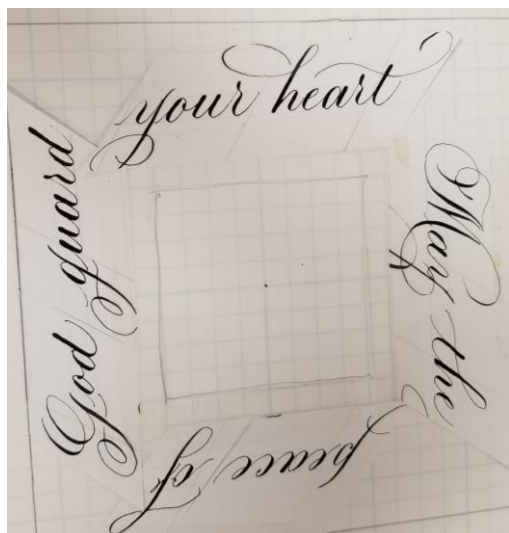
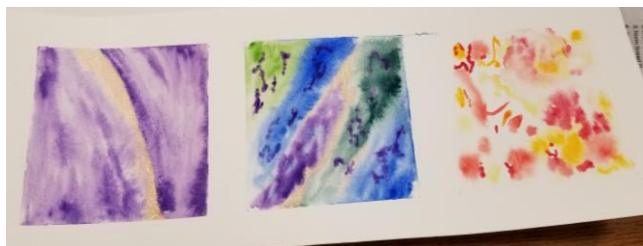


PICTURE GALLERY...CONTINUED OCTOBER



JANUARY: MINI SQUARE WITH ANN PASQUIER

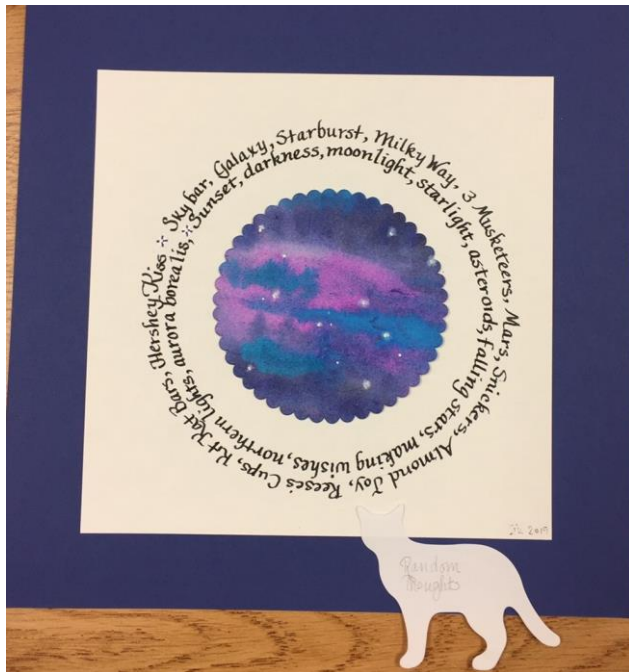
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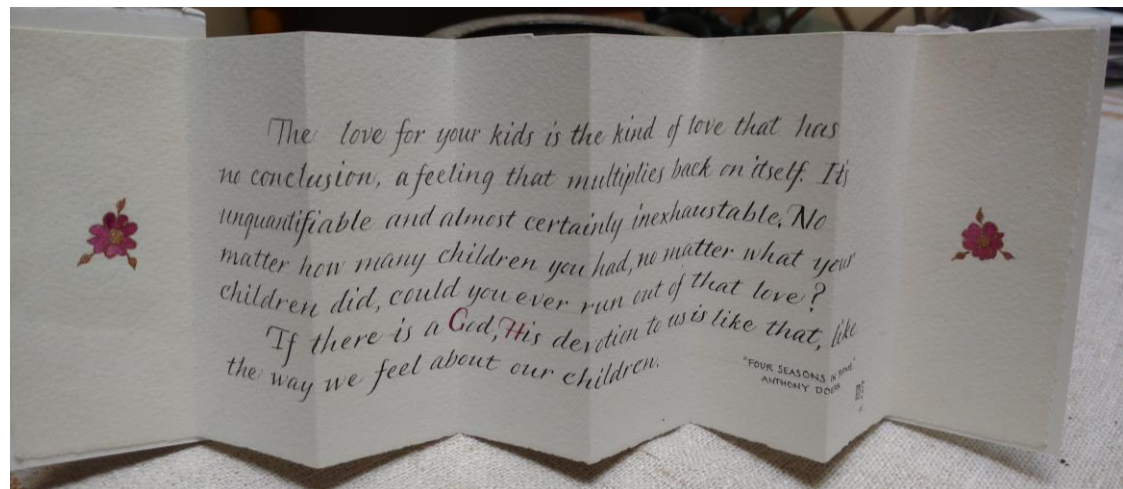
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PICTURE GALLERY...CONTINUED JANUARY



CALLIGRAPHY ART BELOW BY MARY WILDRICK



Pssst--Guild Members: Enjoy seeing pieces like this created by other members? They would be thrilled to see your work, too! Please submit photos of any calligraphy-related work you create at any time with a brief description to pennybeth54@gmail.com for inclusion in the next newsletter.

FEBRUARY: VALENTANGLES AND MINI ENVELOPE BOOK WITH PENNY SCHWAN



Interested in learning more about Zentangle™?

CCG member Susan Moen CZT teaches a beginner Zentangle™ class every month at her shop The Crystal Cave, as well as variety of other Zentangle™ classes. Beginner classes are currently scheduled for June 5 and July 10 from 6:00-8:00 p.m. Please contact Susan at crystalcave.me@gmail.com for more information.



Coming Soon...

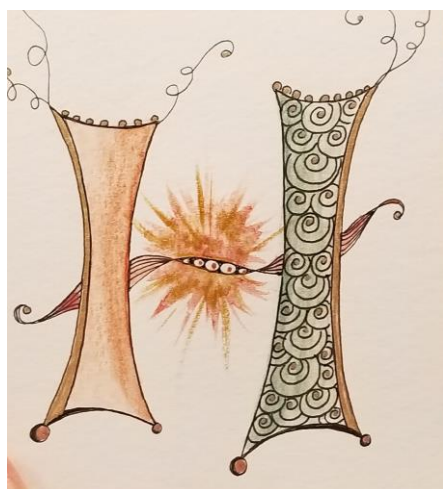


Fellow calligrapher (and Certified Zentangle™ Teacher) from Central Scribes, Brian Crimmins, is publishing his first book—Zentangle™ Dingbatz: Patterns & Projects for Dynamic Tangled Ornaments & Decorations. Zentangle™ Dingbatz are fun embellishments for calligraphy, hand lettering, scrapbooking, and bullet/art journaling. This is a beginner level book. After taking a couple of workshops from Brian, I am sure this book will be a hit and full of great ideas!

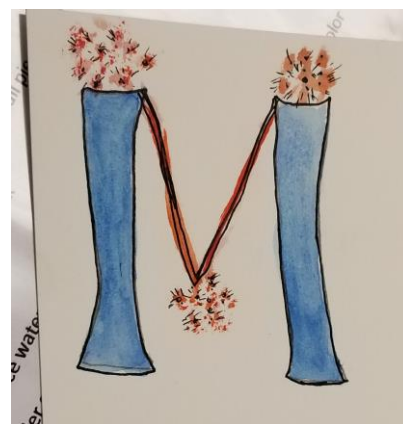
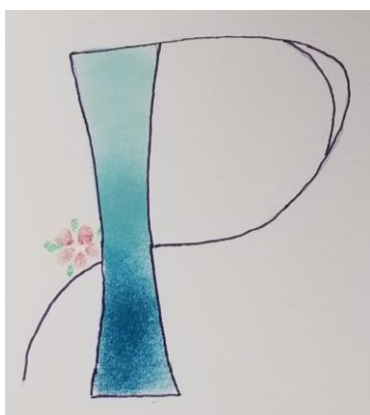
Release Date: June 10, 2019

Available for pre-order from Amazon for \$13.38

APRIL: TEXTURED LETTERS WITH MARY WILDRICK



PICTURE GALLERY...CONTINUED APRIL



IN REVIEW



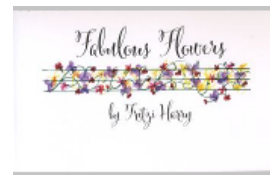
The Uncommon Numbers Trilogy, Brenda Casey Zoby, Editor

In the March workshop, “We’ve Got Your Number”, presented by Debbie and Jim Bennett, we learned how important it is that numbers go with the style of lettering that we are using. The Uncommon Numbers Trilogy, edited by Brenda Casey Zoby, is a set of three books which are invaluable to achieve this goal. The three books, each 8 1/2” x 5 1/2” and each about 61 to 79 pages come in an attractive case and can be purchased from John Neal, Bookseller (\$39.95).

The Uncommon Numbers Manual has excellent exemplars with detailed explanations of the basic calligraphic hands as well as numerals which match each style of lettering (Uncial, blackletter, Italic, copperplate, foundational, Neuland and pointed pen Uncial). Uncommon Numbers and Uncommon Numbers II both are packed with examples by well-known calligraphers we all admire. There are plenty of beautiful pieces showing how numbers enhance a calligraphic piece and can also stand by themselves. The two books include modern variations, nontraditional numerals and many examples of finished pieces. Since I know of no other publication covering calligraphic numbers in such detail, this is a wonderful resource for all calligraphers.

Submitted by Ann Pasquier

Fabulous Flowers by Fritzi Harry
Available from John Neal (\$20)



This delightful little book, published in 2014, has been sitting on my shelf since I received it last Christmas. Given how we were all so excited with Carrie Imai’s easy watercolor blossoms, I thought CCG members might be interested in the techniques developed by Fritzi Harry.

The book presents many examples, and minimal, but adequate instructions. All work is produced using a brush marker, and the author provides a recommended list. The results are simple, whimsical designs that one could work up quickly for card or envelope embellishment without getting out the watercolors, brushes, etc. Now that this book has been brought back to my attention, I can’t wait to get out my brush pens and start playing!

Submitted by Penny Schwan

CLASSES 2018-2019

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

Instructor: Janet Furr

Fall Semester: Oct 1 – Nov 19, 2019
Mimicking Medieval: Uncials and Versals
(1:30-4:30 pm)

Spring Semester: TBD

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

SKILLSHARE

Skillshare is an online school bringing teachers from around the world to present classes on art, crafts, business and other skills. For less than \$10/month, you can sign up for unlimited classes. If you would like a free, two-month membership, please contact me at pennybeth54@gmail.com.

CCG 2018-2019 Calendar

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

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

Laura Stevenson

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 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 \$25 to \$50 for the July 1 to June 30 membership year.

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