



Fall 2020 Newsletter

PRESIDENT'S MESSAGE

Dear CCG Members,

I sincerely hope that this message finds you well, safe and coping with all the trials and tribulations that this year has brought us! I am happy that we can keep our Guild going, but it only happens with the contributions and cooperation of all our wonderful members. Many thanks to those who are stepping out of their comfort zones and participating and teaching online! I think we have a great selection of monthly workshops for the 2020-2021 year.

Many thanks to Laura Stevenson for coordinating the October Workshop with Nina Tran. It was a great success. Beth Rubin has provided a summary of the workshop on page 5. And many of us are looking forward to the February online workshop with Amity Parks. Registration forms for this workshop were sent out via email this week; if you did not receive one, please contact Laura directly.

On pages 2 and 3 are the results of our "Stars" challenge. We did not have many participants, but their work is outstanding! On page 4 is the announcement for our new challenge for 2020-2021: "Uniquely Florida." Thanks to Ann Pasquier and Joan Landrey for developing the theme again this year.

Many of us are taking advantage of the plethora of workshops available online. I am finding it a bit overwhelming and have decided to take a step back over the coming holidays. Several of our members have shared their online class experiences in a series of articles starting on page 6.

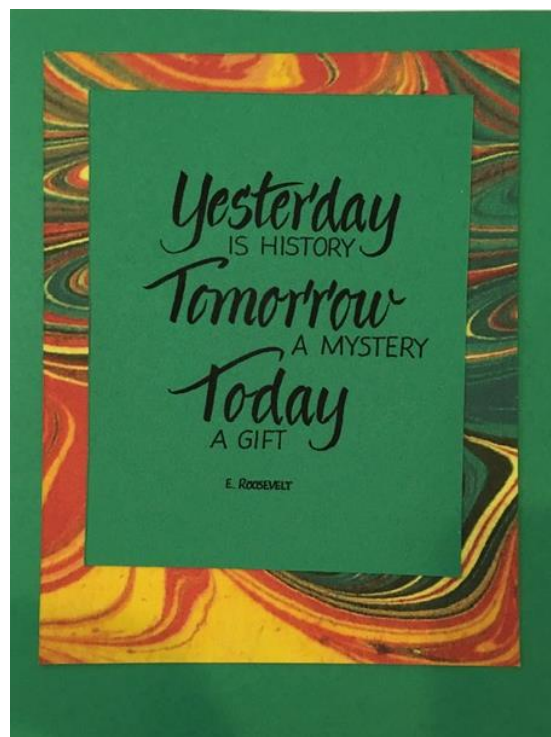
Vice-President Laurie Yeandel has started up a new column "Meet the Members" to get us to know our fellow guild members a little better. This issue introduces us to Jim and Debbie Bennett.

Lastly, I am sure you will all enjoy seeing the gallery of work created by our members!

I know I speak for the entire Board of Directors when I say we miss seeing your smiling faces in person! Hopefully, 2021 will bring us all to a better place and we can return to "normal." But I know many of us are thankful that technology can keep us going and in contact with friends and family.

Wishing you a happy and healthy holiday season.
Please stay safe!

Penny

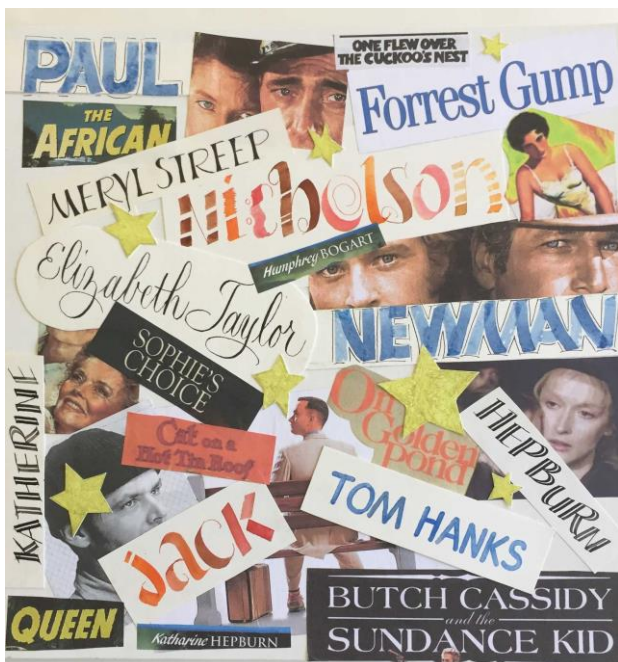


Example of a COVID-19 Project card created by Fred Reckker. Card is marbled paper on green cardstock; lettering created with pointed brush and Micron 05 pen lettering. Multiple cards were created using green, red, blue, yellow, orange, pink and purple card stock with complementary marbled paper.

CREATIVE CHALLENGES

2020 Spring Creative Challenge

Stars



Top and bottom pieces both by Anne Pasquier. The collage piece is various lettering styles mixed with clippings. See if you can match the "stars" with their movies!

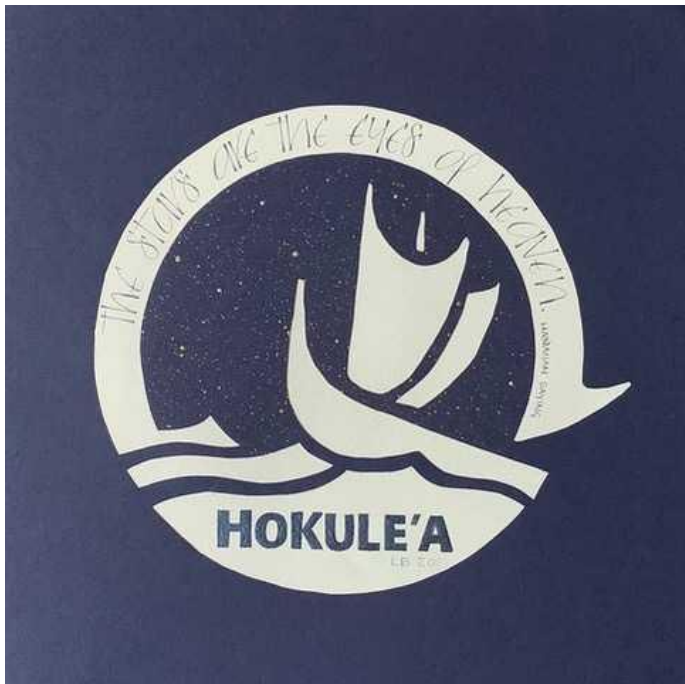


Above by Janet Furr on Recollections black cardstock, using Coliro sterling silver, Hunt 22 nib, Weaver writing style and Swarovski crystals.



Above piece by Mary Wildrick on "mystery" paper. Done with sumi ink, Weaver writing & Romans, Dr. PH Martin's iridescent gold ink & hot foil dots.

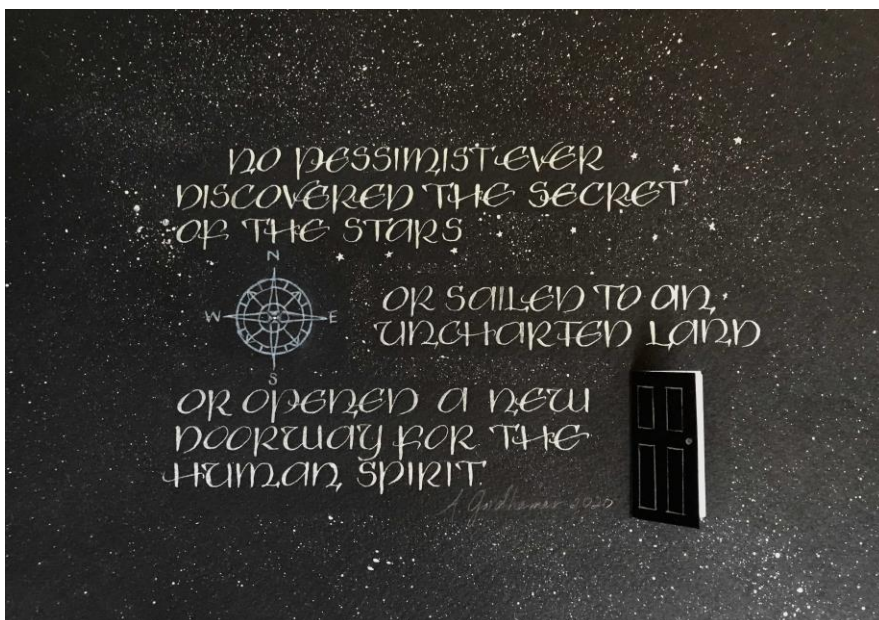
CHALLENGES...CONTINUED



Above by Lissa Brand. Lissa's description of the piece: Hokule'a, meaning "Star of Gladness," was the inspiration for my challenge project. The Hokule'a, is a traditional Polynesian voyaging canoe built to celebrate the cultural traditions and navigation skills used by the early Polynesians. It seemed only fitting to pair the image of the sailing canoe with the saying, "The Stars are the Eyes of Heaven," since the first travelers crossing the Pacific Ocean used the stars to guide them to the Hawaiian Islands. The project consisted of two layers: the foreground is a stencil of the ship, sky and ocean cut out from Mi Tientes /ark Blue and the background is Arches Text Wove. I used Finetec royal blue for the lettering and heart of gold for the stars.



Work above by Joan Landrey. Joan's comments on the piece: It was the first quote that came to mind and I like the thought that any and everyone is free to make a wish. I used McCaffrey's white pens men ink on black JNB deluxe lined black paper item P87. The stars, based on a quilt design Evening Star, are done with Fine Tec Pearl Colors # 650 and #620.



Work left by Anna Gordhamer. Anna's description of the piece: It is pointed pen Uncial done in Blue Silver Finetec on black Fabriano paper. I tried to show how the door opens in the picture. When you open the door, it has the quote attribution: Helen Keller and 1880-1968.

CHALLENGES...CONTINUED**CREATIVE CHALLENGE 2020-2021**

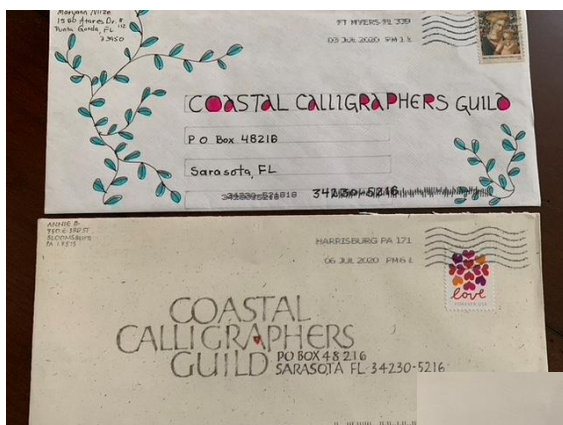
Due to COVID-19, the sharing of our previous Creative Challenge, "STARS," is via the newsletter. Thank you to all those who shared. It is always inspiring to see the variety of calligraphic ideas.

All guild members are invited to participate in our new Creative Challenge. The theme this time will be "UNIQUELY FLORIDA." This is a broad category that will allow you to focus on any Florida-related idea that appeals to you: Florida plants, birds, and animals; the Gulf, beaches, FL weather; historical items or other interesting facts about FL; area attractions, Sarasota, or even personal thoughts about Florida.

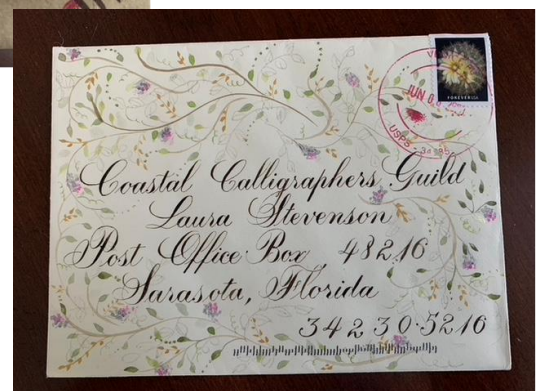
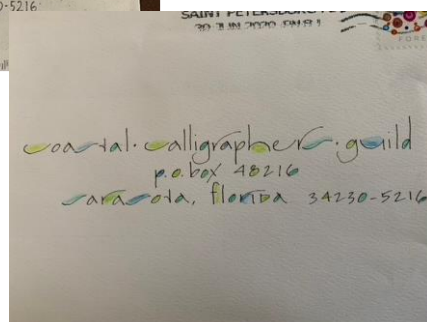
Please remember that no judging is involved. The idea is to have fun and challenge yourself. You can use any media, lettering hand, layout, etc. that you would like.

Assuming that there will be a continuation of face-to-face meeting restrictions, a **JPG image of your piece should be sent to Penny by May 1, 2021** in order to be included in the newsletter. Starting brainstorming now and you will have plenty of time to finish your piece. We hope all members will participate! If you have additional questions about the project, please feel free to contact us.

Submitted by: Ann Pasquier and Joan Landrey



Membership chair
Beth Rubin often finds
delightful envelopes in
the CCG PO box!



AN INTRODUCTION TO SPENCERIAN WITH NINA TRAN
FALL WORKSHOP
OCTOBER 24-25, 2020

Our annual October workshop was a little different this year, as so many things are, while we continue to battle COVID-19. It was different, but it was wonderful. We held the workshop on Zoom and sixteen members were in attendance. One of the benefits of the Zoom workshop was that people from out-of-state were able to join us without having to travel.

Our instructor was Nina Tran, who resides in the Los Angeles area. We all met Nina and one of her adorable children a couple of days before the workshop via a virtual meet-and-greet session. She was warm and friendly and so knowledgeable; we knew we were in for a real treat. Nina credits Dr. Joe Vitolo with the “aha” moment that made everything click for her when she was first starting on her calligraphy journey. Dr. Joe has many YouTube videos that you can watch and learn about Copperplate and other aspects of calligraphy. Nina has also studied extensively with Michael Sull, who is a master of the Spencerian hand.

Nina sent her handouts in advance, along with “the October surprise”, a bottle of Fox and Quills ink in a color produced just for her - Nina’s October Blues - a beautiful blue-gray shade. The nibs she recommends are the Hunt 22 and Hunt 101, and the Zebra G. She prefers to use an oblique pen holder.

Our class began with a brief history of Spencerian writing, then progressed to basic strokes and spacing. Nina brought these concepts back into play throughout the two days as we studied the lowercase letters and then moved on to the capitals. In the handouts, the formation of each letter was described in precise detail. This provided us with a fantastic reference to look back on as we continue to practice this hand. For the upper-case letters, we first studied the standard form and then learned several other forms of ornamental penmanship using more flourishes.

We had homework to send in on each of the two days of class, which Nina critiqued and sent back with detailed corrections and comments. She also sent her notes and examples from the lessons which were invaluable. This gave us the opportunity to focus completely on what we were learning and not have to spend time taking notes.

In addition to Spencerian, Nina also teaches Copperplate and Gothicized Italic. You can follow her on Instagram @anintran, where every Wednesday morning at 6:30 PDT she has a live video demonstration. Some references recommended for further study that are available for no charge on the Iampeth website are “The New Compendium of Spencerian Penmanship” and “New Standard Practical Penmanship.”

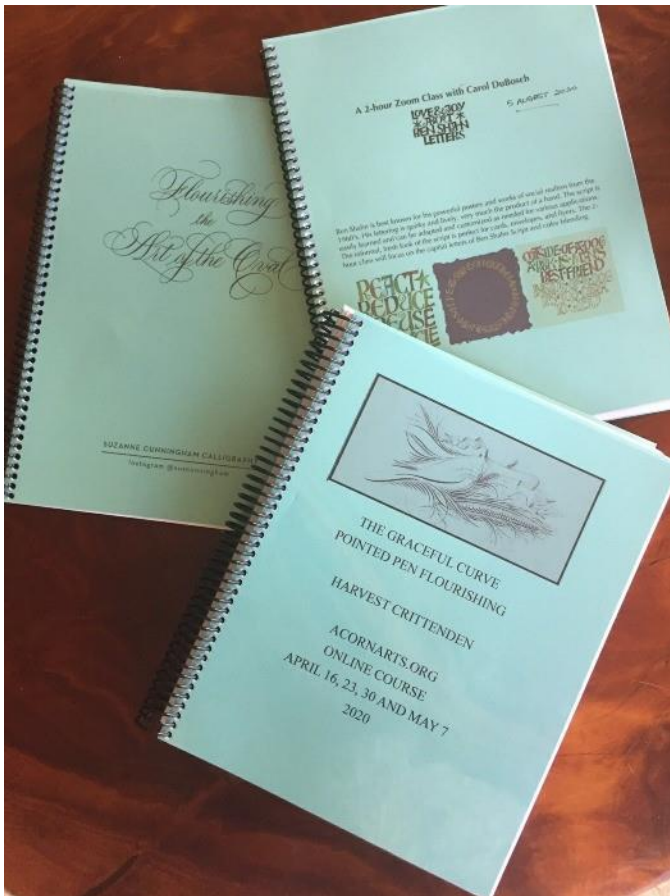
So, I think that our “Introduction to Spencerian” workshop was a huge success. We all learned so much and have much more to learn. A big “THANK YOU” to Laura Stevenson for all the work she did in putting this class together, recording the class and posting it for future reference, as well as hosting the Zoom presentation.

Submitted by: Beth Rubin

UNIQUE ONLINE OPPORTUNITIES

Since the onset of COVID-19, there have been numerous opportunities to take calligraphy courses on-line from the “best of the best” calligraphers. This is a wonderful way to support the calligraphic artists who have been unable to travel and to all calligraphers who now have the chance to take courses from long-admired professionals.

Some, such as those given by Acorn Arts, include individual guidance and critiques. Others give general help but not individual critiques. Those that I have taken so far include: Barbara Close’s Copperplate Essentials and Copperplate Variations, Harvest Crittenden’s Graceful Curves, Julie Wildman’s Akim Variations and Fun & Funky Letters, Gemma Black’s Painted Letters of Adolf Bern & Art Deco Lettering, Carol DuBosch’s Ben Shahn Lettering, Randall Hasson’s Writing With a Bent Nib (a series of classes using Speedball A, B, C and D nibs), Suzanne Cunningham’s Flourishing: The Art of the Oval, John Stevens’ Italic and Variations and Mike Gold’s Layout and Design.



One easy way to know what is being offered on-line is to sign up for John Neal, Bookseller’s listing of classes. He closely coordinates with instructors and offers supplies related to specific classes. I suspect that these on-line opportunities will continue in the future as many of the above-mentioned classes are still being offered. If there are any positives to COVID-19, this calligraphy class availability is definitely one that we all hope will continue in the future.

When I have completed a course or courses, I print out a title page on card stock, arrange all the handouts in order and head for Staples where I have each of the class handouts spiral-bound. I now have a wonderful “library” of bound books to review and use for further practice and inspiration.

Submitted by: Ann Pasquier

SGRAFFITO USING GOLD WORKSHOP

There have been a dizzying number of online classes since March when the COVID-19 pandemic shut down our in-person gatherings. This has provided the opportunity to study with wonderful calligraphers from around the world we might not ever have had the chance to meet! I could have called this article “Confessions of a Zoom-Class Addict” because I’ve had a hard time picking which classes to take...so I’ve taken a lot! In talking with other members of CCG, I know I’m not the only one in this situation!

One of my new favorite instructors is Gemma Black from Hobart, Tasmania, Australia. I was registered to have an in-person class with her this summer. Since that was cancelled, I’ve been able to take several classes with her online. One of the non-lettering classes was *sgraffito*. According to Encyclopedia Britannica (<https://www.britannica.com/art/sgraffito>), the definition of sgraffito is “a technique used in painting, pottery, and glass, which consists of putting down a preliminary surface, covering it with another, and then scratching the superficial layer in such a way that the pattern or shape that emerges is of the lower color.” In this class, the technique was used on paper. Other substrates Gemma mentioned to use include canvas, craft wood and matt board.

The process starts by painting the substrate with a waterproof media. If something water based is used, it will react with the gilding size and discolor it. I used an acrylic gouache on watercolor paper for my piece. Once that has completely dried, a size for flat gilding is laid evenly over the painted area. Once the size has dried evenly to a tacky surface, which takes 20-30 minutes, the gold is applied. Transfer gold (23K) is used because it is on a piece of paper and can be placed in one piece over the size. Loose leaf gold is much trickier to use!

Now comes the fun part...creating the design in the gold!! Various tools can be used to for this step. An embossing tool can be used to create a monoline design or a broad edge nib/automatic pen can be used for a different effect. Once the design is determined, use a small-tipped embossing tool in a scratching motion to remove the gold and reveal the color underneath. The gold is not really scratched off but more pushed away.

For my design, I used a compass with a ruling pen attachment to create a circle design. This left “tracks” and sections that I used the sgraffito technique to remove the gold. Another class I took with Gemma included learning about ampersands...lots of different ampersands! I decided to use ampersands to complete my design.

This was a fun technique to learn. Now to find time between classes to create some finished pieces!

Submitted by: Laura Stevenson



THE HANDRITHMIC RULING PEN – A REVIEW

I recently took an on-line class with Chicago calligrapher, Julie Wildman. She is a graphic designer known for her expressive calligraphic techniques. One of her “go-to” tools is the *Handwritmic Ruling Pen* sometimes referred to as the “Brody Pen” in a nod to calligrapher Brody Neuenschwander who served as a design consultant to the Handwritmic company.

A ruling pen is defined as a drawing instrument traditionally used in the engineering and architectural fields. The pen has a tapered point and holds ink in an opening between two flexible metal jaws. The pen has a small screw that can be adjusted to produce various line widths. German calligrapher, Fredrich Poppl, is credited with first using a ruling pen for calligraphy in the 1950's.

The Handwritmic pen is made of stainless steel, in contrast to traditional ruling pens which are made of a softer brass metal. The three edges of the pen make marks of different widths and a small screw adjusts the jaws of the pen to make lines of varying widths. A fine line is produced by the point of the pen when held upright. To achieve a medium stroke, hold the pen at a 30-degree angle. A thick stroke is achieved by holding the pen at a 45-degree angle on the wider edge of the pen

There are several things to consider when using this pen:

- Use a generous amount of ink – you will need to dip into ink for almost each stroke.
- This is a great tool for expressive calligraphy and experimentation.
- Vary pen direction, angles, arm movement and stroke speed.

This pen is an investment – the base price is \$69 from John Neal Booksellers.

Expect splatters, “happy accidents” and above all, HAVE FUN!

Submitted by: Laurie Yeandel

Resources and Vendors

YouTube - Free instructional videos on how to use a ruling pen

Skill Share – Sarah Trattford teaches a great class on ruling pens!

Pinterest – Search “ruling pen calligraphy” for inspiration.

www.johnnealbooks.com - Handwritmic Ruling Pen available for purchase www.handwritmic.com - See their blog as well as information re: purchase www.brodyneuenschwander.com/let-the-sparks-fly/ rachelyallop.co.uk sarahtypes.com/all-about-ruling-pens/



MEET THE MEMBERS**BY LAURIE YEANDEL**

In this issue, we are starting a new (or maybe reviving an old) column focusing on our CCG members. This month features dedicated and enthusiastic husband and wife calligraphy team of Jim and Debbie Bennett. Jim and Debbie have been members of the guild since 2012; Debbie is currently on the Board of Directors and Jim has served in the past. This year they are enlightening us in two workshops on their new-found skill: Geometry!

Jim

LY: How did you become interested in calligraphy?

JB: I had always enjoyed penmanship usually in the form of handwritten notes in school using another part of my brain to learn. A fountain pen was always my instrument of choice. I first ran into calligraphy by admiring the work of others when I had the presence of mind to know what I was looking at and then when my wife and daughter started taking lessons from Helen Boyle in her kitchen. Helen was president of the now defunct St. Petersburg guild.

LY: Who is your favorite calligrapher?

JB: Timothy Botts

LY: Favorite calligraphic hand?

JB: Any form of italic followed by Carolingian and Weaver.

LY: Favorite tool?

JB: Osmiroid fountain pens with broad edge nibs are my "go to" for dashing out a note or simple piece. A light box comes in very handy as do lining guides.

LY: What is your favorite calligraphy reference book?

JB: Arrighi's Running Hand: A Study of Chancery Cursive by Paul Standard

LY: One tip you would offer to new scribes?

JB: Pay attention to the enjoyable little motions of your pen as therein lies the character of your own lettering.

LY: Any final tidbits about yourself: hometown, family, pets, other hobbies?

JB: Keeping up with Debbie is my passion. My hobbies are few, only sailing, kayaking, camping, woodturning, rope work and reading.

Debbie

LY: How did you become interested in calligraphy?

DB: I became interested in calligraphy when it was part of a Junior High art class that I took. I really did not know much but would address things for people who liked my handwriting. Jim got me a complete set of Speedball nibs one year and I played with them some, but I had two little ones and didn't have much time. Then I saw a calligraphy class listed in our local community center. I tried to sign up but there were not enough people. The teacher, Helen Boyle, called me up and offered lessons in her home for the same price. That is when I really started to study calligraphy. My daughter Sarah, who was in middle school, asked to join and we had weekly classes for several years.

LY: Who is your favorite calligrapher?

DB: One of my favorite calligraphers is Timothy Botts. I like his work. I have his Bible and several of his prints. I was able to take a class from him and enjoyed it but did not like how many supplies we had to get. It was my first workshop, and I didn't have many supplies.

LY: Favorite calligraphic hand?

DB: Although I do not think I have mastered any hand, I enjoy copperplate the best. I also like gothic as a fun script that I used a lot for Scouts. I just learned Weaver and really am enjoying it.

MEET THE MEMBERS...CONTINUED**LY: Favorite tool?**

DB: My favorite tool is my light box. I also just got a scientific glass rod to stir inks that I am really enjoying.

LY: What is your favorite calligraphy reference book?

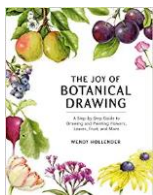
DB: I still go back to my Speedball books. I started with one and now I have three different editions. I also like Foundations of Calligraphy by Sheila Winters. On my desk I have a Scribes Remembrall that Jim made me. It opens and has an example of each hand that you can use.

LY: One tip you would offer to new scribes?

DB: Don't give up. Keep practicing and just enjoy the process.

LY: Any final tidbits about yourself: hometown, family, pets, other hobbies?

DB: I collect skills. I love to do almost any type of craft. I love to read and am in several book discussion groups. I have been married to Jim for 41 years, have a daughter, Sarah, a son, Aaron, and our son-in-law Calix. We just were blessed with our first grandchild, Freya. Sarah and I joined the Coastal Calligraphers together and then convinced Jim he should try. Aaron just asked to learn foundational. We are slowly working through the Reggie Ezell DVD.

**BOOK REVIEWS**

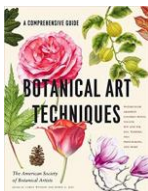
The Joy of Botanical Drawing: A Step-by-Step Guide to Drawing and Painting Flowers, Leaves, Fruit, and More by Wendy Hollender (\$17.99 Amazon)

Something to be said about calligraphers: we love botanicals! For centuries, botanical drawing and calligraphy have gone hand in hand. This year, two comprehensive guides to botanical drawing were published by experts in the field and have received five-star ratings.

The first book The Joy of Botanical Drawing by Wendy Hollender was released last spring.

Wendy, an instructor at the New York Botanical Garden, is considered a leading expert in the use of colored pencils and watercolor pencils to create detailed botanical illustrations. I first encountered Wendy on YouTube and was excited to purchase this new book.

The book begins with basic information on supplies and drawing techniques. Wendy then takes us on a detailed journey of many specific techniques to create detail botanical works. The book is worth the price for the yummy illustrations alone!



Botanical Art Techniques: A Comprehensive Guide to Watercolor, Graphite, Colored Pencil, Vellum, Pen and Ink, Egg Tempera, Oils, Printmaking, and More by The American Society of Botanical Artists, Edited by Carol Woodin and Robin A. Jess (\$36 Amazon)

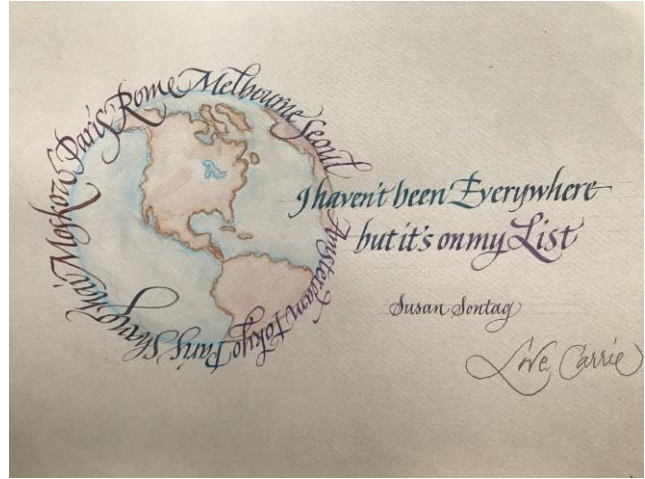
Botanical Art Techniques is an encyclopedia of botanical illustration information from 68 world-wide members of the American Society of Botanical Artists. Each contributor presents a different technique or specific illustration type (i.e., colored pencil skills, how to transfer a drawing vs. drawing stems, twigs, and roots). Each tutorial has its own separate list of supplies. As in the prior review, the illustrations throughout the book are wonderful.

If you are looking for a step-by-step guild to creating botanical illustrations, The Joy of Botanical Drawing is the book to start that journey. Botanical Art Techniques will later provide useful information as you expand your skills, techniques, and materials.

I am hoping for a break in all the wonderful online classes we are being offered to spend some serious time with these two volumes to develop my botanical drawing skills.

Submitted by: Penny Schwan

FROM AROUND THE GUILD



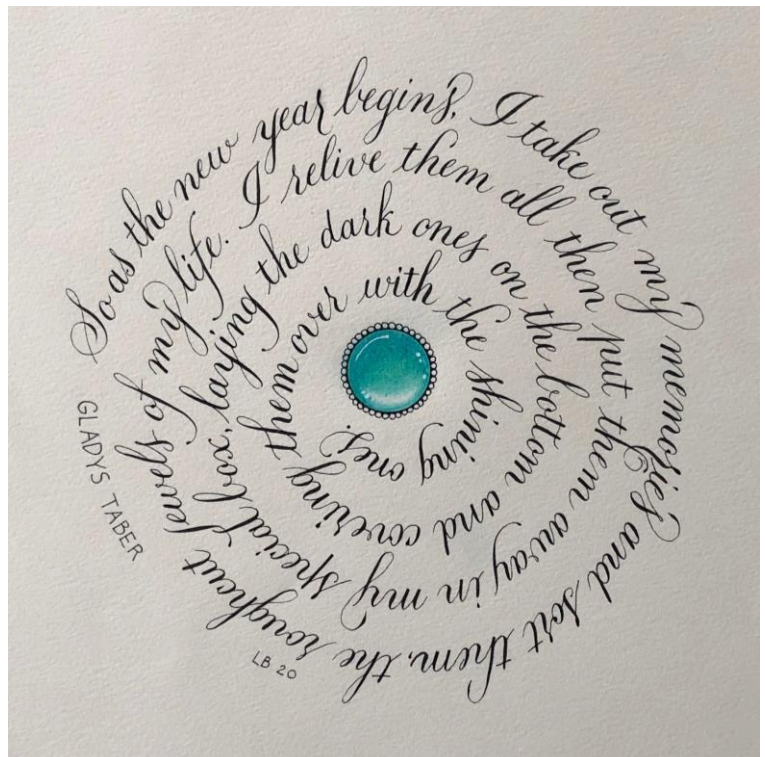
Above left and right from Carrie Imai:

I am in a group of Letter Artists called "Inspired Artists" who meet every month. We decide on a project together and when we get together, we share our art and our findings from the execution of the art. It is a wonderful way to keep working and to get feedback as well as be inspired by the other members' art. It is easy to start a study group like this. Just find 3-10 like-minded letter artists with similar amount of experience. We meet at group members' homes. I find that by being responsible to create art for this group keeps me working.

Above are two pieces for our current project, which is creating pages for each other's books, for which we decide on our own theme. The books circulate each month and when we meet, we view all the books. We have 11 members, so this project will take one year.



Above by Judy Klug from a Zentangle class at ACE taught by Julie Burch CZT.

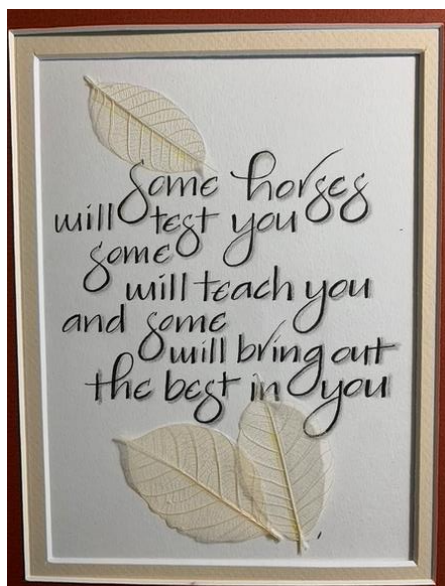
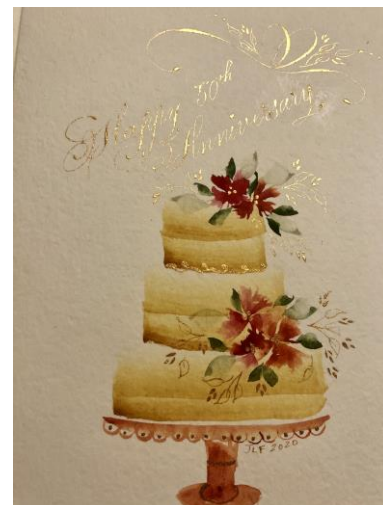


Above by Lissa Brand

FROM AROUND THE GUILD...CONTINUED



Our favorite Guild calligraphy teacher Janet Furr has been keeping busy with classes from Heather Held (above and left) and Phyllis Macaluso, right



Above by Beth Rubin



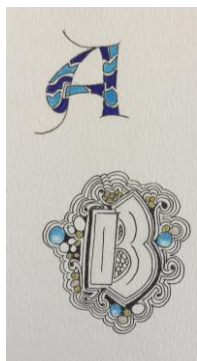
Penny Schwan had fun learning dry brush painting techniques in a class with Heather Held

GUILD MEETING MEMBERS CREATIONS

Here are some of our members' work from our October and November guild meeting workshops, Embellishing Letters Inside and Out and Altered Altoid Tins and Mini Journals. Enjoy!



Ann Waldman



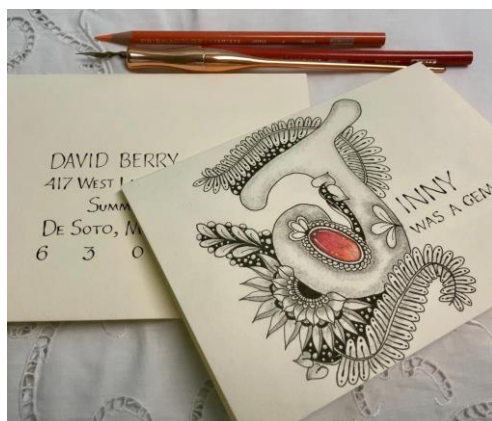
Ann Pasquier



Anna Gordhamer



Gail Oxtoby



Janet Furr



Lissa Brand



Anna Gordhamer



Janet Furr



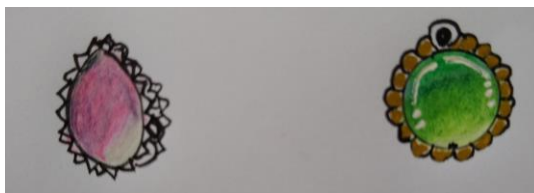
Janet Furr



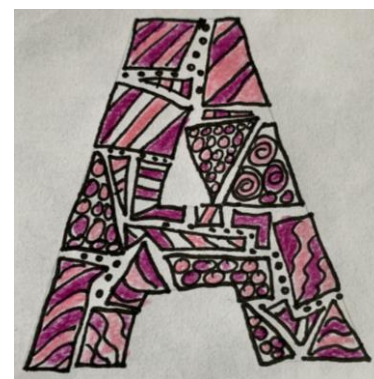
Janet Furr



Judy Klug



Judy Klug



Maryann Mize

GUILD MEETING MEMBERS CREATIONS



Beth Rubin



Beth Rubin



Beth Rubin



Mary Wildrick



Lissa Brand



*Above and Left:
Penny Schwan*



Gail Oxtoby



Gail Oxtoby



Penny Schwan



Penny Schwan



*Itty Bitty Birdie
Books in a Birdie
Tin!*

FUTURE DREAMS AND KEEPING BUSY

Future International Conference Schedule

2021 - Dallas, TX with Angie Vangalis
 2022 - Northern CA with Rick Paulus & Debra Ferreboeuf
 2023 - Atlanta, GA with Ann Bailey
 2024 - Chicago, IL with Lisa Kivland & Kathy Mandell
 2025 - Alabama/Tennessee area with Dana Jacobsen
 2026 - Puerto Rico with Nereidin Feliciano

Please note, some of these are still in the exploration phase

2021 – The Red Deer ABC 2020 Conference has been rescheduled for August 8-13 in Alberta, Canada

CCG Future Workshops

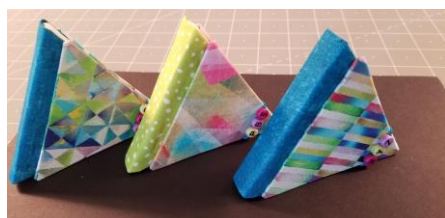
February 11-12, 2021 ONLINE
 Bold and Blended—Chunky Roman Caps
 With Belgian and British Paint Powder
 With Amity Parks

October 2021
 TBD

February 2022
 Textured Letters and Italic
 With Barbara Close

MINI MADNESS

This editor continued on her mini book creation journey this summer into fall. Below left: mini bound books (actual readable books) each with its own library card. Books are approximately 2 1/8 x 2 3/4 inches. Bottom left, three triangular bitty books made with Zentangle 3Z tiles. Bound edge 3.5 inches. Below middle: chunky 2 x 2-inch book with Larks Head binding taught by Cherryl Moote. Right top and bottom: ConcerTINa class with Sep Apter. Collaged accordion book embedded in an altered Altoid tin.



Coastal Calligraphers Guild 2020-2021 Online Meeting Schedule

Sep 13	Embellishing Letters Inside and Out with Penny Schwan and Laura Stevenson
Oct 4	General Meeting/Altered Altoid Tins and Mini Journals with Penny Schwan
Nov 1	Geometric Design Part 1 with Debbie and Jim Bennett
Dec 6	Geometric Design Part 2 with Debbie and Jim Bennett
Jan 10	Lettering on Teabags with Ginny Haller
Feb 7	General Meeting/Gilding Demonstration with Valerie Weilmuenster
Mar 7	Introduction to the Italian Hand with Janet Furr
Apr 11	Get Funky with Fred Reckker and Beth Rubin
May 2	Make a Coptic Stitch Journal with Penny Schwan
June 6	General Meeting/Art Deco Letters and Contemporary Florals with Laurie Yeandel

Alternate In-Person Schedule (if possible by those dates)

May 2	Meandering Book with Mary Wildrick
June 6	General Meeting/Flat Brush Neuland with Ann Pasquier

All meetings will start at 1:00 p.m.

2020-2021 Board of Directors

<i>President</i>	<i>Members at Large</i>
Penny Schwan	Debbie Bennett
<i>Vice President</i>	Lisa Brand
Laurie Yeandel	Pam Lewis
<i>Treasurer</i>	<i>Past President</i>
Beth Rubin	Laura Stevenson
<i>Secretary</i>	<i>Newsletter Editor</i>
Karen Smith	Penny Schwan

Newsletter Information

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

Newsletter Editor

Penny Schwan

Masthead by

Ann Pasquier (Created in a Julie Wildman class: Fun & Funky Letters.)

Newsletter submissions may be submitted in 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 \$25 for the July 1 to June 30 membership year.

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