

COASTAL CALLIGRAPHERS GUILD

Spring 2021 Newsletter

PRESIDENT'S MESSAGE

Dear Members,

WE MADE IT!! We made it through the entire year with all online meetings! We did not miss one monthly meeting/workshop and had two successful online major workshops in October and February!

First, I would like to thank all the monthly workshop teachers who were brave enough to plunge into the unknown: Laura Stevenson, Jim and Debbie Bennett, Valerie Weilmuenster, Janet Furr, Fred Reckker, Beth Rubin, and Laurie Yeandel. A special thanks to Carrie Imai for stepping in long distance to fill in a month! And a thank you to all of you for such great attendance all year long.

Thanks again to Laura Stevenson for arranging the online major workshops with the scheduled teachers. I know all the attendees enjoyed them immensely.

On pages 2 and 3 you will find members' challenge pieces for this year's challenge "Uniquely Florida," and I think you will agree they are all unique! And on page 4 we have a couple of late comers with pieces for last year's challenge "Stars."

Page 6 is a collage of all who answered the call to submit next year's dues in a "funky" envelope. We hope you had lots of fun creating them!

The Meet the Members column in this issue features our founding father Fred Reckker. I'm sure many of you new to the guild will enjoy reading this peek into how our guild started.

Thanks to Karen Smith for covering our fun online workshop with Amity Parks. Many thanks to all of you for submitting photos and descriptions of other work you have created this year. It's a quite diverse collection and so much fun to see.

Just a reminder that the Legacies III International Calligraphy Conference scheduled for July 3-10 is open for registration. Please visit www.calligraphyconference.org for more information.

Hopefully, we will all be able to meet in person next year. We will keep you posted on our progress. Have a great summer!

Penny



See our Funky Envelope Collage on page 5; this one by Anna Gordhamer.

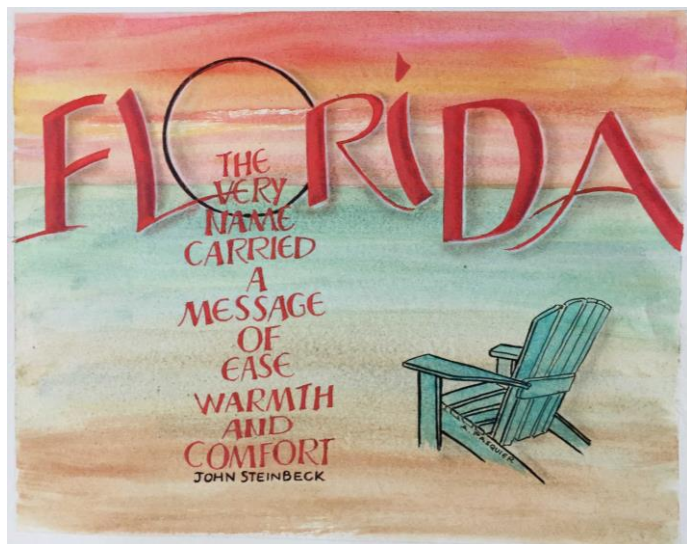


Mark making tools by Lissa Brand. Learn more on page 11..

CREATIVE CHALLENGES

2021 Spring Creative Challenge

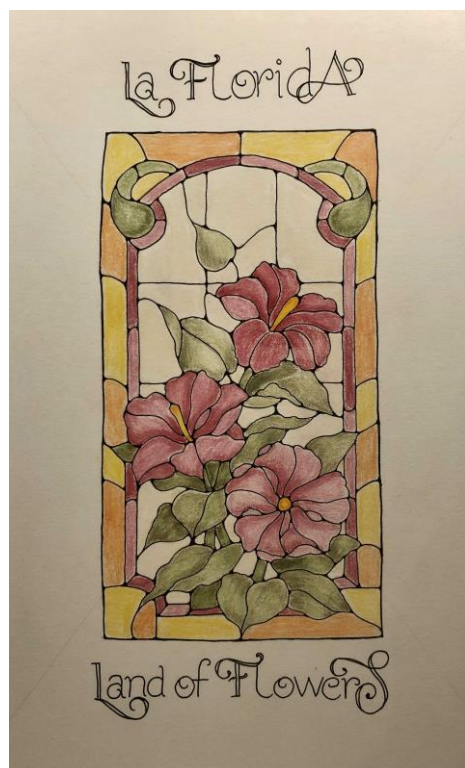
“Uniquely Florida”



Above by Ann Pasquier. Watercolor background, gouache, flat brush and drawn letters. Using DuraLar initially for the lettering was helpful in deciding the placement of elements on the watercolor background before doing the final. John Steinbeck is a favorite author, so it was a pleasant surprise to find this quote about Florida by him.



Above piece by Debbie Bennett



Above by Janet Furr



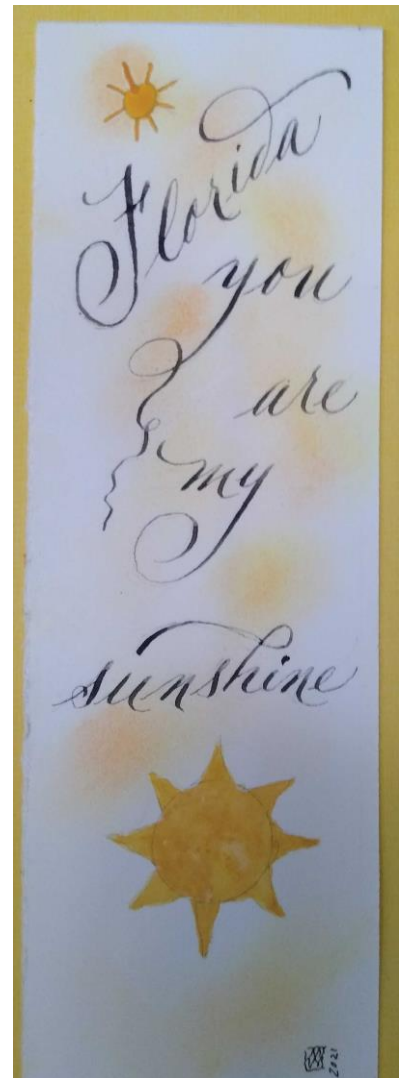
Above by Joan Landrey. Joan says: "When I think of the uniqueness of Florida, I always come back to the fact that although other states have coastlines, Florida is the only one surrounded by water on three sides.

Our sandy beaches and blue green waters of the Gulf Coast are beautiful and attract people from everywhere to come here to enjoy them."

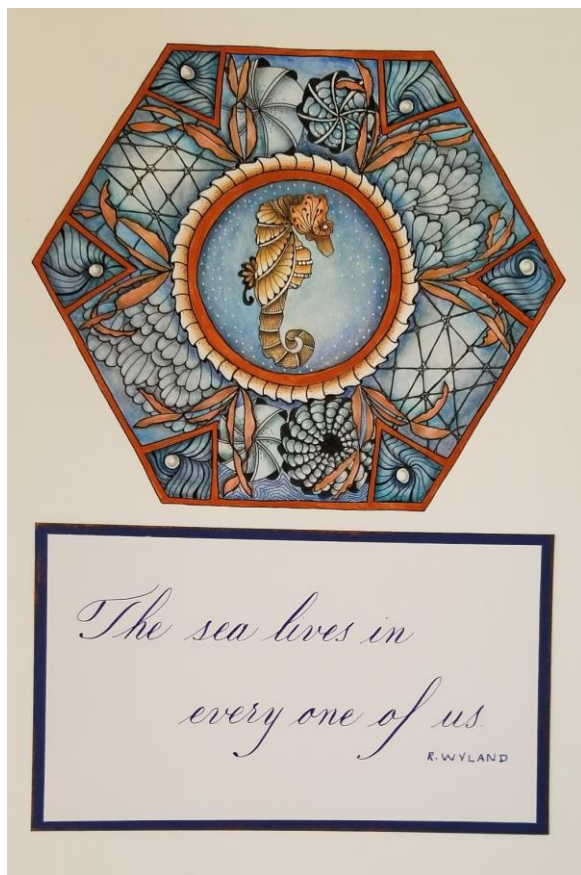
CHALLENGES...CONTINUED



Above by Lisss Brand on Eco Dyed paper using Byzntosh lettering by Cherryl Moote.



Above piece by Mary Wildrick using 90-lb hot press watercolor paper, Kremer pigment ink, pan pastels and watercolor.



Left by Penny Schwan. Artwork from a class with CZT Annie Reiser. Penny says: the biggest draw for moving to Florida was to be near the coast and it is what I like best about living here.

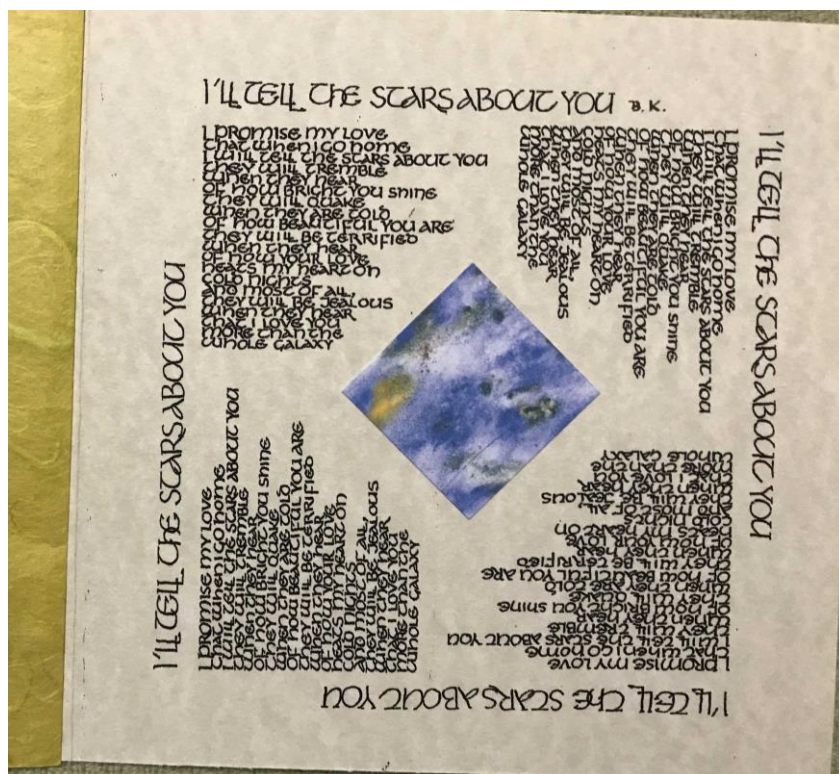
CHALLENGES...CONTINUED

And some late entries from our STARS Challenge for 2020...

Love blooms in CCG!



Work above and right by Jim Bennett, Valentine card and envelope for his lovely wife Debbie.



Work above by Debbie Bennett

Following Page:

After our April workshop "Get Funky with Fred Reckker and Beth Rubin," we challenged members to send in annual dues payments in a "Funky" envelope.

CHALLENGES...CONTINUED



**BOLD AND BLENDED
CHUNKY ROMAN CAPS WITH BELGIAN & BRITISH PAINT POWDER
FEBRUARY WORKSHOP
FEBRUARY 11-12, 2021**

Adventures with Mr. Bister

Amity Parks, an artist and calligrapher, from Missoula Montana, was our guild's winter workshop instructor for 2021. On February 11 and 12 via Zoom, we were introduced to "Bold and Blended--Chunky Capitals with Belgian Bister Inks." Those of us at CCG lucky enough to attend her class, were taken on an exploration of the wonderful world of bister.

What or who is bister? No, it is not a brand name, but a type of pigment. Merriam Webster dictionary defines bister as "a yellowish-brown to dark brown pigment used in art, made from the soot of burned wood." Relatively new to the calligraphy world here in the U.S., bister ink is originally purchased in Belgium or the Netherlands and shipped to John Neal Books, currently the only American supplier. They come in several colors in powder form and are activated with water. The result is deep earth toned inks that blend beautifully together.



Above left, Ann Pasquier, above right Karen Smith

At the beginning of class, we learned to form Amity's creative rendition of Roman Capitals that she calls "Chunky Caps" using a broad-edged nib. Although several broad-edged nibs can work, Amity uses an automatic pen, 3A being her personal favorite. Using walnut ink, and her excellent stroke guide, we wrote each letter step by step. Personally, not ever having used an automatic pen, it was a delightful surprise to learn its characteristics, especially holding it with the tine side up! Learning to load the pen with ink and manipulating it to achieve the dynamic strokes that make Amity's capitals so distinct was a fun challenge.

We then mixed small amounts of our bister inks and played with the possibilities of these intense pigments. For example, bister powder can be used to lightly dust wet watercolor paper for various background effects or sprinkled onto dry paper and then spritzed with water. The results were always a surprise as bister reacts to water in unexpected ways all depending on the amount of water to powder ratio.

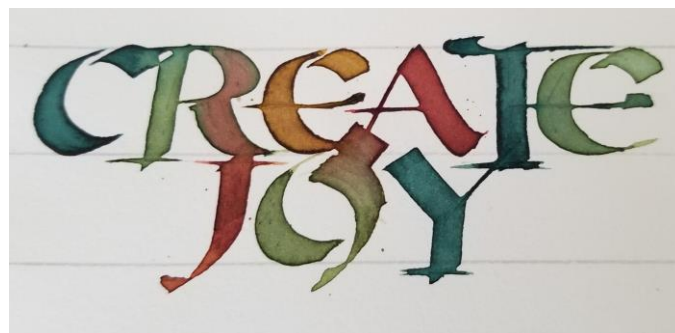
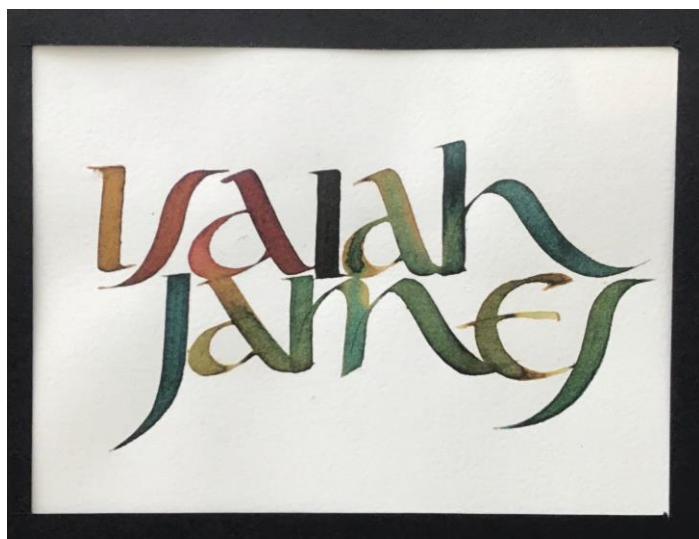
BOLD AND BLENDED...CONTINUED

Later, we used bister inks to form the Chunky Caps and experimented with a technique Amity calls “flooding” by adding additional ink to your pen stroke. And, just when you think the inked stroke cannot hold another drop, we were encouraged to add a drop of water giving the stroke a watercolor effect as the ink and water swirl together. For a bit of shimmer and while the ink is still wet, a small bit of FineTec gold can also be added or even a light dusting of Schmincke gold.

To give the letters a three-dimensional look, we were taught how to add a penciled in shadow to each letter, making the word seemingly pop out of the page. In addition, adding color to the negative spaces of each letter was also demonstrated. There were so many ideas using bister inks, the possibilities seemed endless. The class truly was a wonderful two-day adventure.

Amity is an excellent instructor. She was able to clearly explain each letter’s stroke step by step, going over pen angles, manipulations, and various details to help us be successful. Her handouts were also extremely good. And to make the class even better, she recorded all of her teaching sessions so attendees could access them for the next several weeks for a review of the entire workshop. I thoroughly enjoyed her teaching style and all her efforts to make our experience enriching and informative. If you get a chance, take a class from Amity. You’ll enjoy every minute.

Submitted by: Karen Smith



Above left, Valerie Weilmuenster, right Penny Schwan

**MEET THE MEMBERS
PROUDLY FEATURING FRED RECKKER!
BY LAURIE YEANDEL**

We are so fortunate to be members of a dedicated, active and vibrant calligraphy guild. Founded in 2001, we are twenty years young! I was reflecting on this anniversary and began wondering how we came to be...which leads me into proudly introducing one of our founders, Fred Reckker. He very generously answered my questions and provided the history of our guild! Please read his answers in the following column.

How and when was the Coastal Calligraphers Guild founded?

The Coastal Calligraphers Guild was founded in 2001 as a Florida Non-profit Corporation by myself and a group of members in my calligraphy class at the Sarasota School District Adult & Community Education Center. The class included Gene Ruehl, Chris Nelson, Donna Bromeier, Karen Kolbe, Annette Watson, Doris Ross, Karen Russo, Laura Stevenson, Pam Lewis, Caroline Gardner, Lenore Loftus and local calligraphers Dotty McMillan, Sandy Essex and Kitty Verney. ACEC Administrator Jeanne Goble gave us enormous support by making classrooms available for planning, workshops and calligraphy supplies. Annette Watson offered her Prew Academy and Karen Kolbe offered her church site for extended-day workshops. The Sarasota Fire Station on Waldemere offered us their classroom site for monthly meetings. We later used the Christian Retreat Center and DaySpring on the Manatee River for extended 4 & 5-day workshops with overnight housing.

How did you become interested in calligraphy?

I became interested in calligraphy in the late '70's while supervising instructors teaching various Saturday In-service classes to teachers in Los Angeles. One class that got my attention was Calligraphy; needless to say, I spent more time supervising that class than the others.

What continued my interest was an international program in 2000 called "Calligraphy for the Classroom" with calligrapher Myrna Rosen from Carnegie Mellon University, calligraphic artist Mary Wells (Utah art teacher and state resource specialist) and myself as project director sponsored by the Association for the Calligraphy Arts, Speedball and Joanne Fink. It was designed for grade levels 4 through Adult using the Discipline Based Art Education format. Note: I am a retired educator that has taught grades 2 through university and established the Sarasota School District calligraphy program.

What calligraphic hand is your favorite(s)?

Whichever hand I'm using at the time is my favorite.

What are your favorite calligraphy tools?

Pointed brush, Pilot Parallel Pen, and Staedtler fine liner pens.

What is your favorite calligraphy book, website or reference?

My favorite calligraphy book is my first calligraphy book, *Calligraphic Styles* by Tom Gourdie. It analyzed the pen angle and the main elements of each letter. I'm always thinking circles, squares and triangles.

MEET THE MEMBERS...CONTINUED

What is one tip of advice you would like to share with new calligraphers?

Have fun with your letters! (Note: If you want perfect lettering use the computer.)

BOOK REVIEWS



Speedball Textbook 25th Edition,
Suzanne Cunningham, Carl Rohrs,
Sachin Shah, Editors (\$12.79 John
Neal Booksellers)

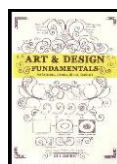
While the 24th Edition of the Speedball Textbook focused on Speedball history and the originators William H. Gordon and Ross F. George, this new edition of the Speedball Textbook focuses on today's calligraphy. Editors Carl Rohrs, Suzanne Cunningham, and Sachin Shah have done a masterful job of not only covering traditional exemplars but also capturing the exciting possibilities of 21st Century calligraphy.

There are numerous variations of classical hands and modern techniques using a variety of tools including the Speedball pens, brushes, ruling pen and other popular handwriting tools. Especially notable are the sections on Losing Contact by Carl Rohrs (his online class highly recommended) and an extensive section on the pointed pen including flourishing (Suzanne Cunningham), pointed pen variations (think Mike Kesceg) and modern scripts such as the beautiful copperplate variations by Rachel Yallop.

The spiral bound book makes it easy to use, lying flat when opened to a page of interest, and the use of two colors in each ductus is helpful when learning from exemplars. There are many works by admired calligraphers including the editors (Rohrs, Cunningham, Sachin), Nina Tran, John Decolibus, John Stevens, Julian Waters and others too numerous to list. In addition there is a foldout page on pointed pen (pointed pen eye candy!) and one in the colorful gallery section at the end of the book. This incredibly wonderful Speedball Textbook of 120 pages was printed in the USA by Speedball (www.SpeedballArt.com) and can be ordered

through John Neal, Bookseller or through other outlets that sell calligraphy supplies.

Submitted by: Ann Pasquier



Art & Design Fundamentals by
Lee R. Griffiths (\$44.99
Engraver.com)

This year I had the opportunity to take Skyler Chubak's class "Acanthus Leaves & Scrolls" through Acorn Arts. While it was a fun class, it just touched the surface of designing leaves and scrolls. Skyler highly recommended "Art & Design Fundamentals" by Lee R. Griffiths. It was a little bit of a "hmmm" moment when I learned that Mr. Griffiths was a gun engraver, but I never turn down the opportunity to expand my home library!

The book is only available online at Engraver.com and seemed a bit pricy at \$45, but I decided to give it a go. When the spiral-bound 67-page book arrived, I did another "hmmm," until I realized I learned something just by looking at the cover! If you really want to improve your skill at drawing leaves and scrolls accented with flowers, this is the book for you. The book provides a clear step-by-step process to practice.

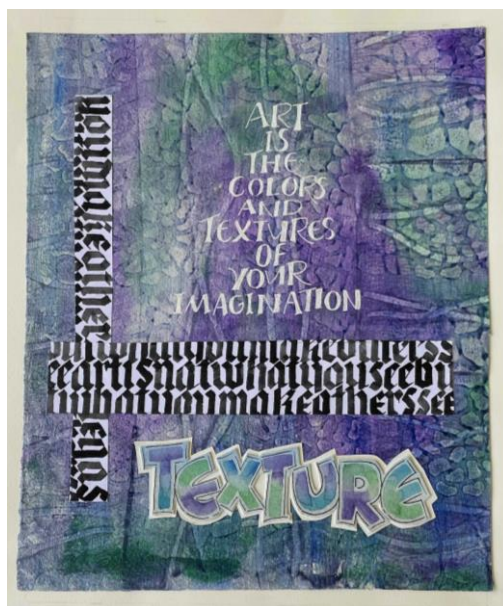
You can also purchase a two-set instructional DVD by the author to accompany the book (also \$44.99 or the Book/DVD set for \$84.98). Given the detail in the book and Skyler's recommendation, I'm sure the DVD will not disappoint.

I think this will be the perfect book to pack up with my sketchbook for that long-awaited summer road trip!

Submitted by Penny Schwan

PS: See Valerie Weilmuenster's Acanthus Leaves piece from the class on page 13. Acorn Arts will present an encore "Acanthus Leaves & Scrolls" with Skyler on October 30 & 31. www.acornartsclassroom.org/courses

FROM AROUND THE GUILD



All this page by Ann Pasquier.

Above: **Cat and Texture** - Two pieces done for Carl Rohrs class in Layout & Design. Cat in black watercolor, lettering with a Parallel Pen. Texture piece background is paste paper; textured lettering and the word texture are collaged onto the background. **Cards** - Using a Triangle wedge brush for watercolor flower cards inspired by Phyllis Macalusa and drawn lettering filled in with Gelli Pen colors.

Below: **Speedball A and Toilet Paper Roll Book** - Lettering exemplars learned in Randall Hassan's Speedball series of 5 classes using Speedball pens A, B, C and D. Condensed square poster and spurred gothic lettering was done on a ground of white acrylic in a 3 3/4" x 2 1/2" toilet paper roll book based on one made by Carol Dubosch. The Mackintosh cover shows the binding technique.



FROM AROUND THE GUILD...CONTINUED

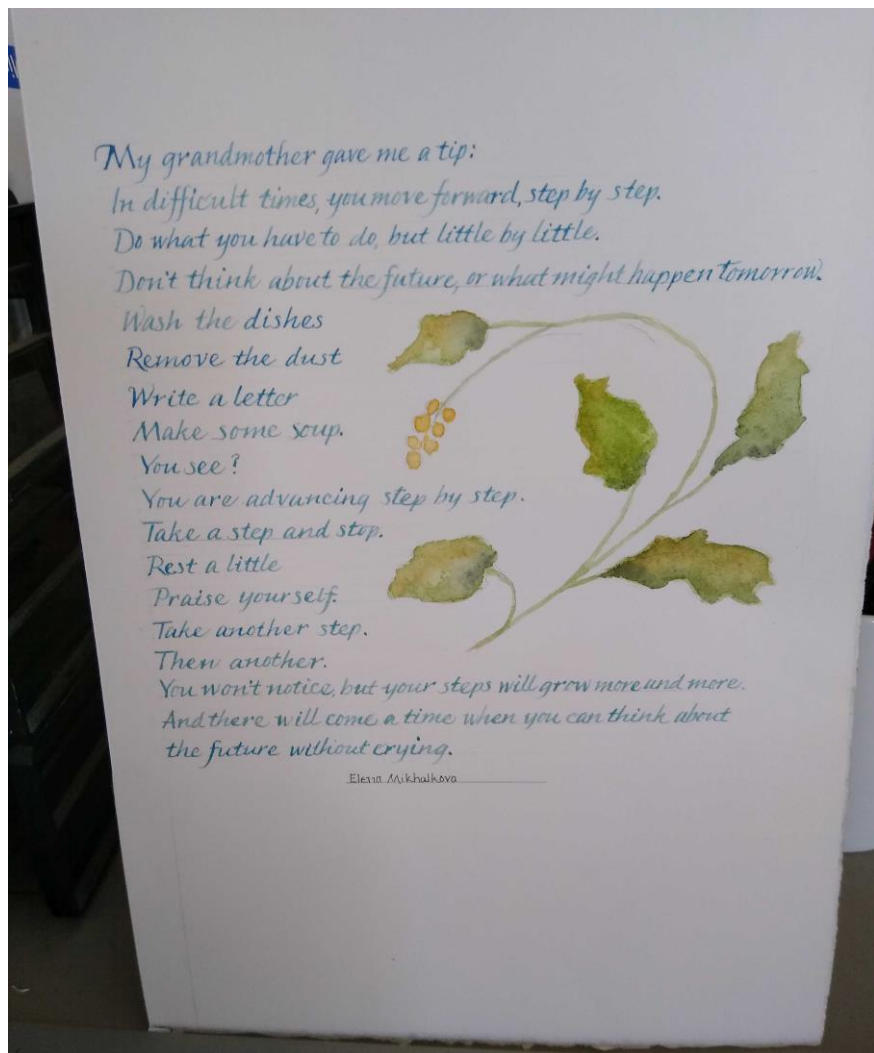


Left and below by Lissa Brand. Lissa writes: The photos left are a collage of exercises from a Sumi Mark Making workshop with Sally Penley. We experimented with various tools (sumi brushes, toilet paper rolls, metal scrubber, dental toothpicks, mat board, toy house shingles, q-tips, palm tree bark and broom straw), inks, paints and papers. It was just like being in Kindergarten again.

The photos below are of my pandemic obsession. After taking the mark making workshop, I started making tools to use to keep my hands out of the sumi ink. The handles are made from pieces of driftwood found on the beach. The business end of the tools are made from broom straw, natural sponge and horsehair.



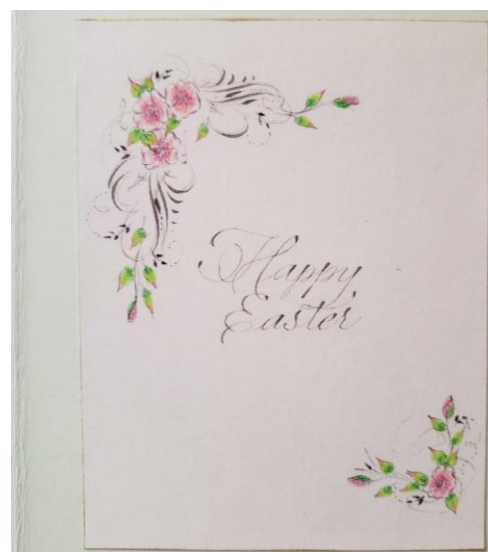
FROM AROUND THE GUILD...CONTINUED



Above by Mary Wildrick. Mary's comments: "I saw these comforting words on Cherri Moote's Instagram. She had made a meander book that had one-inch pages. Now I like small things, but I figured I would do it another way. I thought this would be a nice thing to do for a friend who has recently lost her husband.

I used 90# hot press, Kremer pigments, a Nikko G nib and various mysterious watercolors from a palette that was lying around under a pile of papers. I tried to use the Ames lettering guide that Carrie showed us. It seemed so easy. But I couldn't remember what she did, so I just lined up my paper in my old-fashioned way. It worked."

Below by Laura Stevenson. Laura says: "The flourished egg is from a class taught by Heather Held. I used the Nina's Blues iron gall ink, colored pencils, pastel, and Swarovski crystals. The lettering is Italian, also taught by Heather Held (also taught to CCG by Janet Furr at our March Guild meeting)."



FROM AROUND THE GUILD...CONTINUED



Above by Laurie Yeandel. Laurie says "Massimo Polello is a talented Italian calligrapher who specializes in expressive calligraphy and mark making. We used symbols from another language to form a pattern of three marks. Using different tools (automatic pens, pointed pens, etc.) we varied the size, color & orientation to vary the pattern. This class was out of my comfort zone but so liberating & relaxing. He attracts scribes of all skill levels and breaks down each process by demonstrating each technique. In fact, he suggests NOT WRITING but observing the entire class. The class is recorded and yours forever, so it was great to go back and practice with the recording. His website: www.lacalligrafia.com



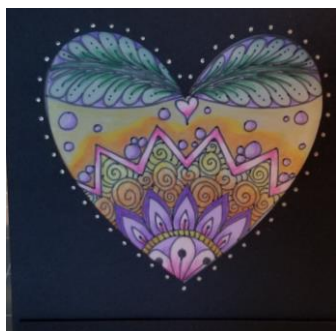
Two above by Valerie Weilmuenster.. Top from Skyler Chubak's Acanthis class, bottom from Cadels with Vivian Mungall.



Above by Penny Schwan from a class with CZT Annie Reiser. Materials used were Bristol Vellum, micron pen, graphite pencil, watercolor pencil, colored pencil, Finetec gold, white Gelli, and walnut ink. The instructor suggested adding the lettering, but Penny was the only tangler of out of 50 to add it.

GUILD MEETING MEMBERS CREATIONS

Here are some of our members' work from our January and February guild meeting workshops, Tangling Stained Glass Window and Gilding with Valerie. Enjoy!



Above by Penny Schwan. Heart was original class inspiration from video by CZT Romi Marks

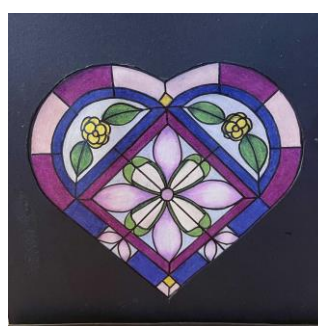
Gail Oxtoby



Judy Klug



Maryann Mize



Beautiful Valentine by Anna Gordhamer



Valerie Weilmuenster had many happy Valentine's this year!



Exquisite gilding by Valerie Weilmuenster



Illuminated Letter by Mary Wildrick

FUTURE DREAMS AND KEEPING BUSY**Future International Conference Schedule**

2021 – Legacies III ONLINE
www.calligraphyconference.org for information
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

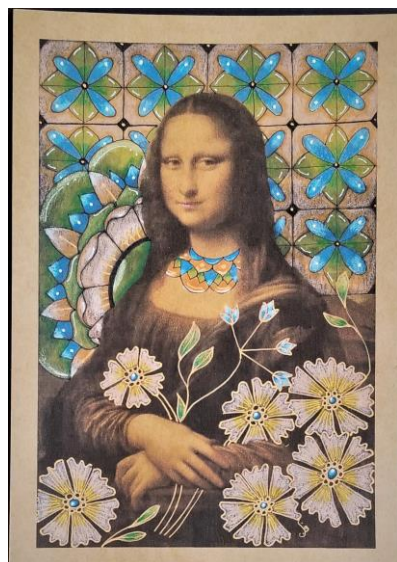
CCG Future Workshops

October 23-24, 2021
Gothicized Italic
With Nina Tran

February 8-11, 2022
Textured Letters and Italic
With Barbara Close

...AND NOW, YOU'VE SEEN IT ALL!

Is nothing safe from the tangler's pen? Here is the latest craze from CZT Romi Marks—Zenovating fine art! Mona Lisa at right and Girl with the Pearl Earring by Susan Moen; Mona Lisa below and Art Deco advertisement by Penny Schwan.



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	Tangled Stained-Glass Window with Penny Schwan
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	Tools of the Trade with Carrie Imai
June 6	General Meeting/Art Deco Letters and Contemporary Florals with Laurie Yeandel

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 Lettering by

Ann Pasquier

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