



CELEBRATING 20 YEARS!

Fall 2021 Newsletter

PRESIDENT'S MESSAGE

Dear Members,

In this season of thankfulness and gratitude, I would like to express those sentiments from the entire Board of Directors to our members for sticking with us through these trying times. Our membership has grown and attendance at our monthly meetings via Zoom, as well as our October workshop, remains high. There is a light at the end of the tunnel, it's just taking us a little longer to get there!

Vice-President Laurie Yeandel gathered a list of quotes on thankfulness and gratitude, and they are inserted throughout this issue. Thanks to everyone who contributed articles, reviews, and photos. We had a great series of workshops thus far and more great ones coming up in the months ahead.

Our hope is that we will be able to meet in person for several meetings this year. Many thanks to Jim and Debbie Bennett for setting up use of their church facilities in St. Petersburg while we search for a more central location. And thank you in advance for those who volunteered to carpool others who may not want to make the long drive.

Wishing you many blessings this holiday season. Stay healthy!

Penny



The piece above was a collaborative effort by sisters Anne and Judy Klug for a wedding gift. The calligraphy was done by Anne and the flower border by Judy in gouache. Framing by Art and Frame.

VISIGOTHIC VERSALS

I was first introduced to Visigothic Versals by Risa Gettler in her virtual two-day workshop though the Legacies III Calligraphy Conference in July. This script is a bit strange looking as its forms are long and slender mixed with unusual shapes and at times a challenge to read. It is considered a “historic rarity” and originated during the early Middle Ages in the Visigoth kingdom of Hispania, currently the regions of Spain and Portugal. Although miniscule letters were used originally, they became extinct by the 12th century. However, the upper-case letters continued to be used. These elegant capitals were the focus of Risa’s class.

We first drew the letters with pencil on grid paper to get the design construction and visual feel of the letters. Then we planned our piece doing a rough draft. The challenge was to keep the right and left margins completely flush. A couple of Visigoth tricks can be used to aid this goal. First, the vowels can be shrunk in size and squeezed in between the consonants helping to shorten phrases so they can fit into the planned margin. Also, letters next to each other can share a common stroke.

Our final piece was written with either a #1 Brause or #4 Mitchell due to the flexible nib. Interesting to note that Risa always recommends black gouache instead of ink. The advantage I discovered is that gouache tends to sit on top of the paper and does not soak into the paper fibers, so carefully scraping off an error can be easy. I made an error in my piece and scraped it off. See if you can find it.

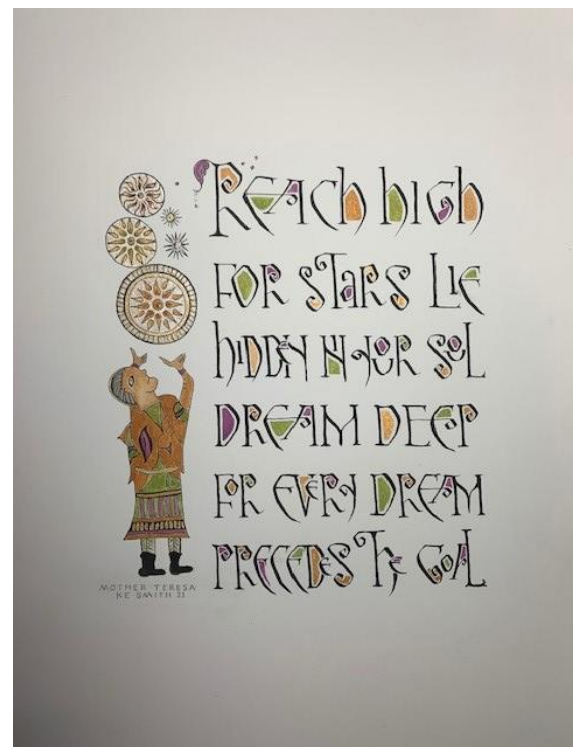
For the illustration, I copied the little man from a Visigothic manuscript that I found online. I altered it by changing the character’s legs a bit. The stars were also inspired by manuscripts. Visigoth’s loved circles! Keeping with historic colors, I used gouache, watercolor, Fine Tec gold, a black Micron pen and gold Stickles to enhance the stars.

Risa is a great teacher, full of enthusiasm and a hilarious sense of humor. What I loved about her class is she may recommend ideas for spacing problems but gives you full freedom to decide, create and have fun. For me it was the perfect combination of calligraphy, art, history, and problem solving. Wonderful!

Submitted by Karen Smith

“Gratitude is the inward feeling of kindness received. Thankfulness is the natural impulse to express that feeling. Thanksgiving is the following of that impulse.”

Henry Van Dyke



MARBLING: SILK ROAD ART SERIES

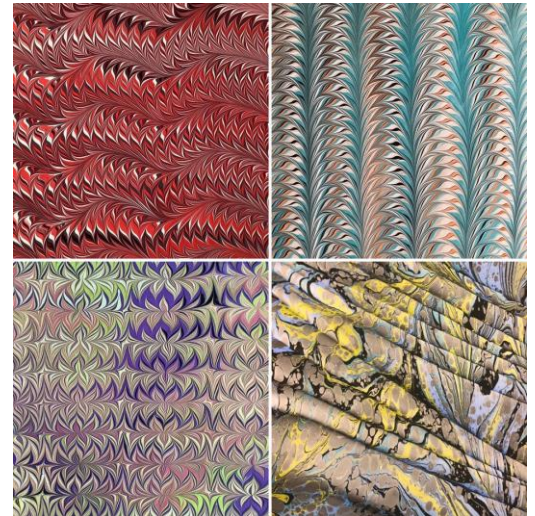
This past September, I had the opportunity to attend a four-day marbling workshop held at The School for Bookbinding Arts, a division of Cattail Run Hand Bookbinding in Winchester, VA. The course was taught by Dan and Regina St. John of Chena River Marblers. What I did not know, was the St. John's are considered icons in the world of marble arts. They work and teach throughout the U.S. and internationally. As indicated by the title, Dan and Regina traveled along the Silk Road trade routes learning new and traditional marbling methods along the way. Both are very generous and committed to passing along their knowledge to beginner as well as experienced students.

Did I mention the workshop was held in person? It was wonderful to gather again with a creative purpose. The program was well organized with COVID protocols in mind; the lovely barn/studio was open to the outdoors with only ten participants, face masks were required, and demos were projected onto a large screen. This was the perfect use of technology in this situation. My marbling experience had been limited to learning from books and the internet, so this was a real treat

The first two days of the course featured lessons in learning how to set up for the marbling process: preparing the carrageenan bath, alum papers and acrylic paints. From there, it was a marathon of activity as Dan and Regina demonstrated the methods of how to apply paint onto the marbling tray and rake the traditional patterns originating from India, Persia, Turkey, and Syria.

Bellissimo! Part Two of Marbled Paper Patterns highlighted Italian techniques practiced in Florence and Venice for centuries. By the end of the two sessions, we had produced about 30 large pieces of marbled papers, a marbled leather/edge marbled journal and a marbled note block with pencil. It was so fulfilling and fun to share the experience with the other participants.

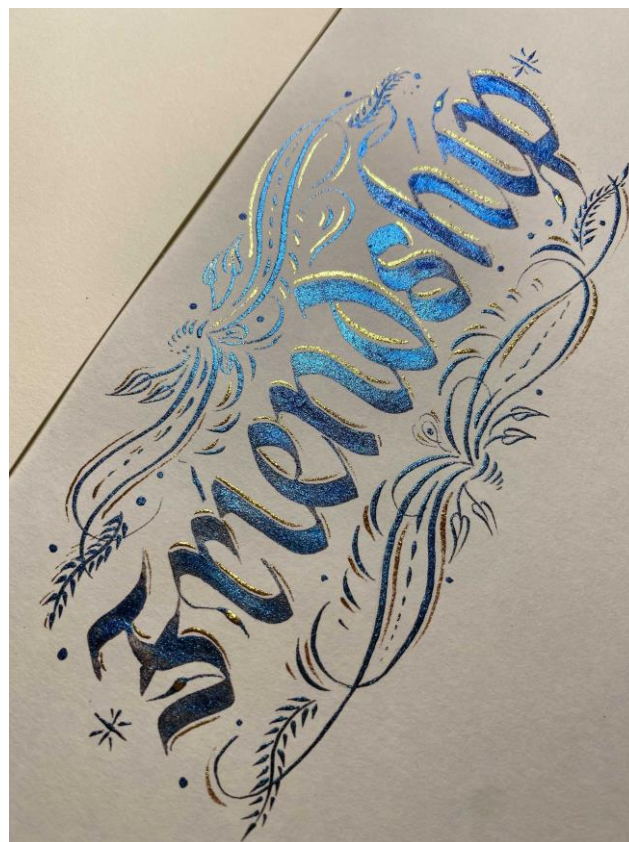
Submitted by Lissa Brand



FALL 2021 WORKSHOP: GOTHICIZED ITALIC WITH NINA TRAN

The weekend of October 23-24, 2021, a group of 18 CCG members spent time with Nina Tran on Zoom learning Gothicized Italic. Even though we are all wishing to finally meet in person for our workshops, Zoom provides the opportunity to include people who are not local. In this case, our group included two new international members as well as members from around the state and out-of-state! We were able to meet one of our new members, Jamie Zhang from Singapore, at a “Meet & Greet” on Zoom several days prior to the workshop.

Nina was back by popular demand following the workshop we had with her in October 2020 (Introduction to Spencerian). Once again, she did a fantastic job of walking us through this hand and teaching us the nuances, so we gained a thorough understanding. She shared that Gothicized Italic was developed by Edward Johnston in the mid-1920's and is also known as Compressed Hand, Black Italic, or Pointed Gothic. This basis of this hand is a pointed O which results in pointed arches. It is written with a broad-edged pen with an x-height of 4.5-5 nib-widths and 2-2.5 nib-widths for ascenders and descenders. The majuscules Nina uses and teaches are based primarily on Fraktur capitals she learned from Barbara Calzolari.



Above work by Jamie Zhang, who participated in the workshop from Singapore

The first day focused on the minuscules learning the basic strokes, branching, pointed oval shape, ductus, and alternative forms. We used at least two Pilot Parallel 3.8 mm pens loaded with assorted colors so we could better see the construction and branching of the letter forms. As we worked on the (Continued next page)

GOTHICIZED ITALIC CONTINUED

letterforms, we learned how to analyze them for consistency of branching, symmetry of arches (gothic window and wine glass shapes) and spacing.



Above by Laura Stevenson

Above by Jamie Zhang; right side is a close-up of the Friendship piece from page 4

The second day, we reviewed homework submitted the previous evening before moving on to majuscules and some alternative forms. The majuscules are written at 6 nib-widths and the O shape is based on a full circle. As mentioned above, most of the majuscules are based on Fraktur capitals. Some, however, are based on Uncial forms. Nina also shared some decorative strokes to use with the majuscules to add interest and to fill white space. A bonus was learning numbers that fit with this hand.

In summary, this was another fantastic workshop with Nina Tran! Using Zoom allowed us all to have a front-row seat and having access to the recording provides us time to review and focus on improving our lettering skills.

Submitted by Laura Stevenson

"Thanksgiving, after all, is a word of action." W.J. Cameron

"Appreciation can change a day, even a life. Your willingness to put it into words is all that is necessary." Margaret Cousins

DEWBUE FLEX FOUNTAIN PEN REVIEW

I have a couple fountain pens in my collection – a Waterman and a Parker – so I am not an expert but a casual user. The BlueDew Flex is a beautiful pen by any standard. I ordered the Blue which is absolutely gorgeous with black and gold accents. This is an exquisitely crafted pen with a presence. It has a nice heft to it but not too heavy that it is cumbersome. I did find a bit of hand fatigue about a half an hour into my practice, but this is because I am not at all used to using a fountain pen but rather a super light oblique holder.

It is truly clear Jeffrey, the designer of the pen, has put an extraordinary amount of time into creating it. It features elegant little accents such as the nib engraving along with the name on the band of the cap and the B embossed on the top of the nib.



The ink flow was great right from the start. There was no difficulty in getting it to start and it produced a graceful, lush line which was not so overflowing with ink as to blob but enough that it felt really nice to write with it. It sailed gracefully on the paper with little to no drag or scratchiness. I tried it on smooth Rhodia paper and Southworth 100% cotton, 32 lb. resume paper. Both took the ink wonderfully with little if any bleed. I dare say, it far outperformed my entry level Waterman in terms of fluidity and joy in writing.



No fault of the pen, I quickly went through the two Waterman ink cartridges I used in just a few pages. However, they were older so may have evaporated quite a bit. There is a sudden and noticeable drag when the ink runs low, a nice alert for the user to replace or refill the ink. (Continued next page)

DEWBLUE REVIEW CONTINUED

As the creator of BlueDew suggests, slow and steady wins the race. This is not a pen to do elaborate flourishes with or with which to write quickly. The website states “never try to explore the limits of the flex” as the nib has a moderately soft and forgiving tip. I found it to work well for both Spencerian and Copperplate (Engrosser’s Script). However, if you are an experienced calligrapher, you will find neither the fine hair lines very thin, nor the shades considerably thick. An adjustment in expectation is required in comparison to using a dip pen and nib.



This is truly an “on the go” pen. So, while advanced calligraphers may not be using it to do a finished piece of calligraphy, it certainly will do if you want to pen something on the fly or while sitting watching tv or simply just to practice. Beginners will find it a joy to use for a range of projects without having to worry about dipping in ink or finessing a nib into compliance.

Where I found it to exhibit its best features is when combining thick and thin writing with a casual feel (see address and BlueDew title). There you can clearly see the considerable contrast the pen is able to produce without the taxation of trying to produce a formal script. It would also be terrific for illustrators who like to do monochrome work with variation in line thickness.

Submitted by Erica McPhee



“We can always find something to be thankful for, no matter what may be the burden of our wants, or the special object of our petitions.” Albert Barnes

“We must find time to stop and thank the people who make a difference in our lives.” John F. Kennedy

MEET THE MEMBERS**BY LAURIE YEANDEL**

This issue our featured member is member Ann Pasquier. Ann is a consistent contributor to this publication and workshop teacher at our monthly meetings.

How did you become interested in calligraphy?

In 1990, my husband and I decided to take an adult education class just for fun. My husband took a Chinese cooking class, and I took a beginners' calligraphy class. Thirty-one years later, I'm still enjoying calligraphy, and my husband is still cooking--what a deal!

In 2012, when we decided to purchase a home in Florida, the first stipulation was that there was a calligraphy guild within driving distance. Thank you, Fred (Reckker), who, by the way, was known and admired by the treasurer of my guild in Connecticut (Mysticalligraphers) from a class they took together at one of the conferences. That was definite confirmation of a fantastic guild waiting for me in Florida!

Who are your favorite calligraphers?

For brush calligraphy: Marilyn Reaves

For pointed pen: Harvest Crittenden, Suz Cunningham, and Rachel Yallop

For broad-edged nibs: John Stevens

What are your favorite calligraphic hands?

Whatever hand I am working on at the moment becomes my favorite! Right now, it is the pointed pen. Other return-to favorites are Neuland, Gothic and Italic.

What are your favorite calligraphy tools?

Pilot Parallel Pen, flat brush and pointed pens.

What is your favorite calligraphy reference book?

For all the basic classical hands: The Little Manual of Calligraphy by Charles Pearce. This little book is inexpensive, has excellent exemplars and can be ordered from Paper & Ink Arts for just \$6.99. My edition is old (1981) but I suspect the new edition is the same. It has definitely lasted the test of time!

What are your tips for new scribes?

If you have an artist's background and already feel comfortable with brushes, you might like to start with those rather than with nibs. The ultimate book to use is (Continued next page)

MEET THE MEMBERS...CONTINUED

Brush Lettering: An Instructional Manual in Western Brush Calligraphy by Marilyn Reaves & Eliza Schulte. This book is available via John Neal, Bookseller and Paper and Ink Arts as well as on several other online venues.

The Speedball Textbook as well as Sheila Waters Foundations of Calligraphy and Charles Pearce's Little Manual of Calligraphy are all good for learning the basics of all the classic styles. In addition, for lefties, there are two great little books on left-hand techniques: Insights into Left-handed Calligraphy by Betsy Rivers-Kennedy (available from John Neal, Bookseller and Paper & Ink Arts) and Left-Handed Calligraphy by Vance Studley (John Neal, Bookseller).

When beginning to learn broad pen hands, I would suggest using the Pilot Parallel Pen rather than a nib. Throw out the ink that comes in the cartridges.... it is awful. Fill the empty cartridge using a tiny pipette or Monojet 412 (John Neal, Bookseller) and Higgins or other ink, or you can just dip the nib into your ink. This wonderful pen is suitable for both left and right-hand calligraphers.

A good hand to begin with is Foundational because you do not have to worry about slant. After developing a critical eye for letter formation, positive and negative spacing, uniformity in shapes, and a consistency, you can always try other hands. Every calligraphic hand you learn will help you with every other hand, and you will discover which hands and tools you would like to focus on more and make your own. Take as many classes as you can from calligraphers you admire in person, and there are many online offerings from the best of the best calligraphers. This is a positive aspect that has developed immensely since COVID, and I predict that these wonderful online opportunities will continue. You have a front-seat view of all demonstrations and individual help from many of the better instructors (example, AcornArts.org). Calligraphy can be a joyful lifetime journey that never has an ending-have fun, experiment, and keep learning!

Ann Pasquier (pronounced Pass-key-A)

OMISSION FROM THE SPRING 2021 NEWSLETTER

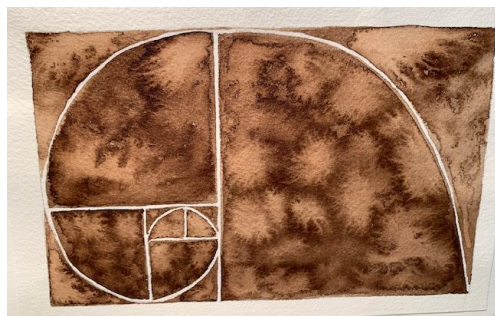
Guild member Debbie Bennett submitted the piece (left) for the Anything Florida Challenge, but the description of the piece was missing, and we thought it would be of interest to all. Debbie writes:

In Florida, elementary school students were taught this song. The lyrics were changed to reflect Florida and we sang it in every grade 1 through 6. And, yes, I can still sing it!

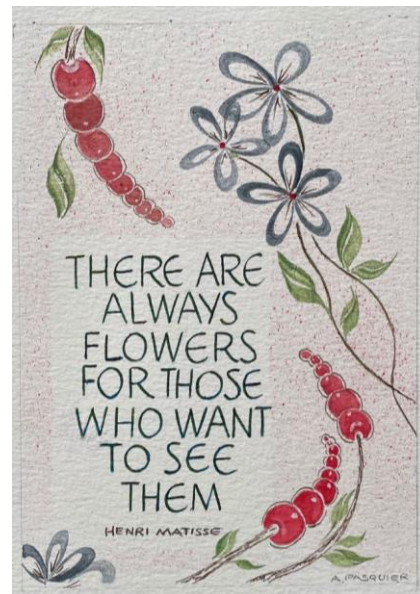
*"A thankful heart is not only the greatest virtue, but the parent of all other virtues."
Marcus Tullius Cicero*

GUILD MEETING MEMBERS CREATIONS

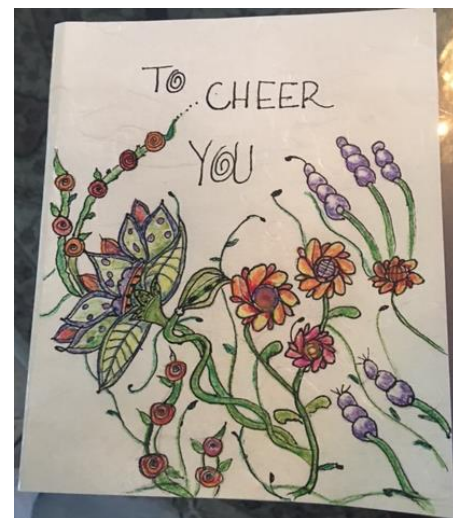
Here are some of our members' work from our September, October and November guild meeting workshops: Fall Fibonacci Fun, On Beyond Zentangle: Fantasy Flowers, and Carrioka. Enjoy!



Beth Rubin had some Fibonacci fun, above, and created some colorful Fantasy Flowers, right

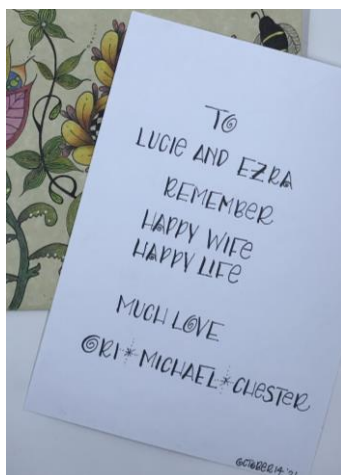


Ann Pasquier followed the Fibonacci spiral to layout her Fantasy Flowers

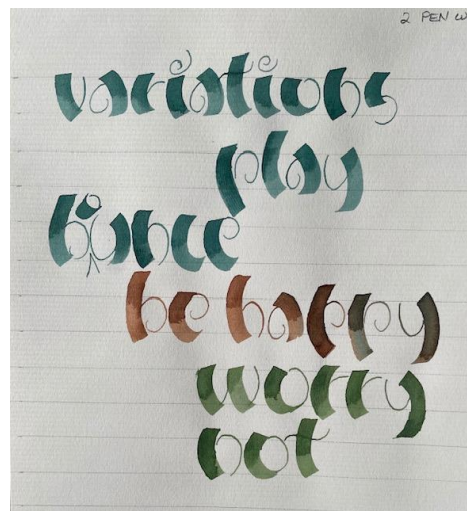


Ora Murphy created this wedding card, top left and decorated envelope, above, from our Fantasy Flowers class

More Fantasy Flowers from Sharon Holsinger



GUILD MEETING MEMBERS CREATIONS



Fantasy Flower examples by workshop instructor Penny Schwan above



"Carrioka" mixed with Macintosh by Laurie Yeandel, left



Samples of "Carrioka" by Ann Pasquier above



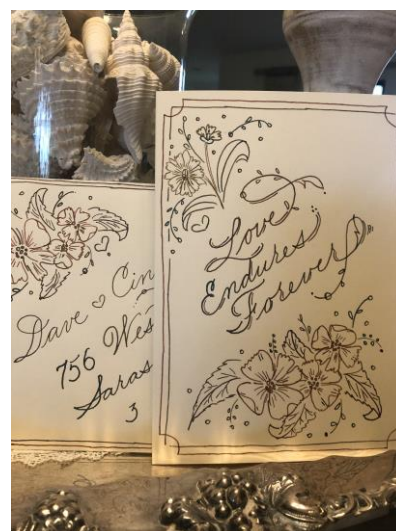
Halloween and Out of the Box by "Carrioka" instructor Carrie Imai



FROM AROUND THE GUILD



Sickels above by Valerie Weilmuenster



Above left, center, right by Janet Furr from Anne Elser's "Cursive Crush & Open Shaded Script" with a glass dip pen; anniversary cards left and right also by Janet



FROM AROUND THE GUILD



Clockwise from above: from Amity Parks CCG workshop last February, Heather Held Enchanted Letters, Creative Kinds metallic watercolors, all by Janet Furr



Right by Samantha White. Hebrew calligraphy on a poster currently on display at Aviva, where she lives, The Hebrew letters are pronounced "lechem min ha'aretz" and it translates to "bread from the Earth," which is part of a standard gratitude prayer. The depiction of wheat is a linoleum block relief print done with gold ink. The piece measures 15 x 20 inches.



WORKSHOPS AND REVIEW

Future International Conference Schedule

2022 – Sonoma, 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

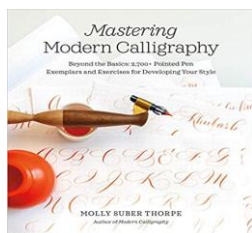
CCG Future Workshops

February 2022
 Textured Letters and Italic
 With Barbara Close



Guild member Ora Murphy has a newly published novel out titled “The Pruning” available at Amazon or at AurabyOra.com.

BOOK REVIEW



Mastering Modern Calligraphy by Molly Suber Thorpe
 ISBN: 978-1-250-20699, Copyright 2019, St. Martin's Press, 237 pages, \$17.39 (Amazon)

Well, I was not going to buy another book BUT--after taking traditional copperplate classes and the classes with our own talented Erica McPhee and Pat Blair, I became more interested in not only improving my copperplate but also in developing variations and a more modern pointed-pen style. I was fortunate to be able to take the following on-line classes: Harvest Crittenden's “The Graceful Curve: Pointed Pen Flourishing” (AcornArts.org), Barbara Close's “Copperplate Variations” (SandiaWorkshops.art), Suzanne Cunningham's “Flourishing: The Art of the Oval” and “Modern Script: Classic Copperplate goes to a Party” also by Suz Cunningham (Inkmetthis.com). If you are interested in improving your pointed pen skills, I highly recommend these instructors!

I have prefaced my review of Molly Thorpe's book with a list of classes because I believe that having a foundation in pointed pen before moving on to modern variations is important. Because there are so many options in the book, it might be a bit overwhelming for someone just beginning with the pointed pen. After you have some pointed pen experience, this book offers a bountiful collection of modern pointed pen variations that you could choose from or use as a starting point for your own style.

The book is extensive and includes sections on Effective Practice, Warm-up Exercises & Drills... all suitable for the beginner and experienced calligrapher. There is a Modern Basic Alphabet including numbers and ligatures and detailed sequences for strokes which is also helpful. Just pages 60-72, for me, are worth the price of the book as there are seven to eight variations of each letter in the alphabet. These alone are more than enough for experimentation or to use as a starting point for developing your own variations.

There are additional sections on Majuscules & Monograms, Small Layouts, Flourishes & Borders, and Grids & Guides. Molly also includes Five Complete Alphabets that she has developed. I found this book to be one that I will refer to often and one I am more than pleased to have on my calligraphy bookshelf.

Submitted by Ann Pasquier

2021-2022 Meeting Schedule

Sep 12:	Fall Fibonacci Fun with Laura Stevenson (via Zoom)
Oct 3:	On Beyond Zentangle with Penny Schwan (via Zoom)
Nov 7:	“Carrioka” Lettering with Carrie Imai (via Zoom)
Dec 5:	Tangled Botanical Lettering with Susan Moen (via Zoom)
Jan 9:	A Variety of Valentines with Laurie Yeandel (via Zoom)
Feb 6:	Picket Fence with Fred Reckker (TBD)
Mar 6:	Fabulous Folding Flags and Stars with Penny Schwan (TBD)
Apr 3:	Meandering with Mary Wildrick (via Zoom)
May 1:	Flat Brush Flowers with Ann Pasquier (via Zoom)
Jun 5:	Killian Kaps with Laurie Yeandel (TBD)

Board of Director’s meetings will be held online via Zoom at 7:00 p.m. on the following dates:

September 28, 2021, February 1, 2022, May 31, 2022

2021-2022 Board of Directors

<i>President</i>	<i>Members at Large</i>
Penny Schwan	Debbie Bennett
<i>Vice President</i>	Lissa Brand
Laurie Yeandel	Pam Lewis
<i>Treasurer/Past President</i>	<i>Membership</i>
Laura Stevenson	Judy Klug
<i>Secretary</i>	<i>Newsletter Editor</i>
Maryann Mize	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