

# COASTAL CALLIGRAPHERS GUILD

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## Fall 2023 Newsletter

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### PRESIDENT'S MESSAGE

Dear Members,

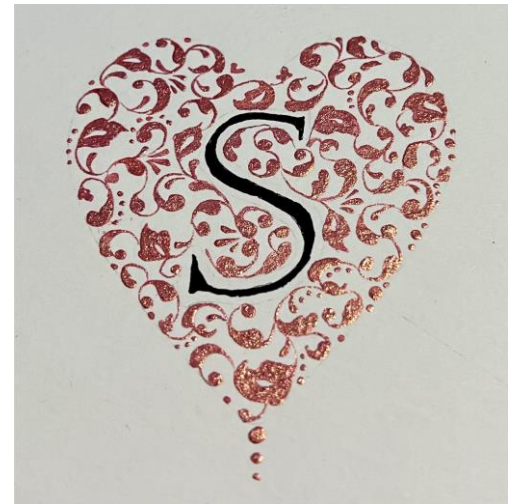
“Tempora mutantur, et nos mutamur in illis”  
(Times change, and we change with them)

This Latin quote seemed to encapsulate the evolution of the Coastal Calligraphers Guild this year. From being in a new location to refining our workshops, we have all done quite well with change. I thank all of you for your continued support, enthusiasm, and cheerful countenance. I wish you all a very happy holiday season and all the best in the year ahead.

You should have received (via e-mail) an invitation to our annual Holiday Party to be held on Sunday, December 10, 2023. If you have never attended this gathering, please join us! It's a festive afternoon of food, fun and fellow scribes. We will also have our CALLIGRAPHY POP-UP SHOP during the event. It's a great opportunity to purchase some new or like-new calligraphy and art supplies.

Wishing you all the best, today and always,

Laurie



*Janet Furr shares with us a class she attended on Pretty Paisley Letters, page 6.*



*This is what happens when our talented Erica McPhee reads a book!  
See her review on page 15.*

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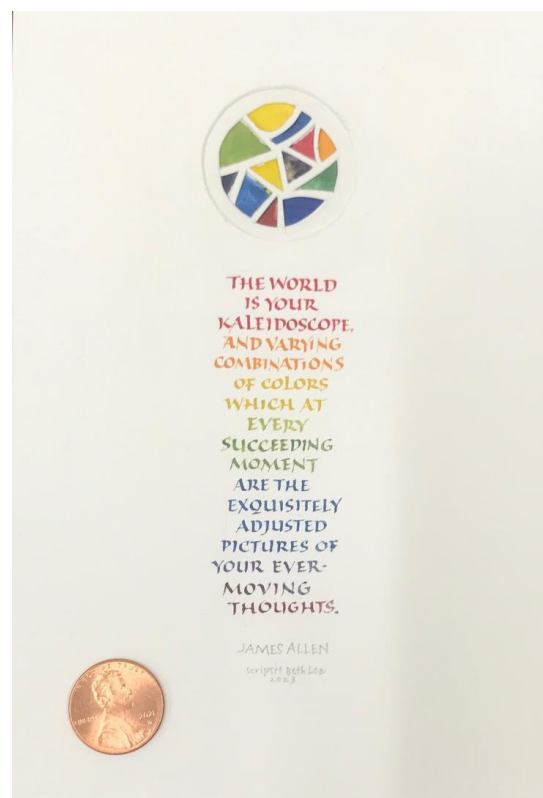
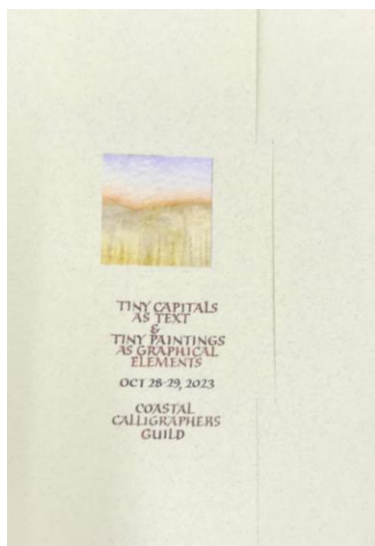
## CCG FALL WORKSHOP

### TINY CAPITALS AS TEXT & TINY PAINTINGS AS GRAPHICAL ELEMENTS

#### WITH BETH LEE

On the weekend of October 28-29, 2023, fifteen members of the Coastal Calligraphers Guild met at the DaySpring Retreat Conference Center to attend an in-person calligraphy workshop. The presenter of the class was Beth Lee, a renowned calligrapher and book artist. Beth Lee has been featured in *Letter Arts Review* and her work is included in the Beinecke Rare Book Library at Baylor University Moody Library, Bainbridge Island Museum of Art, and in other institutional and private collections around the United States.

This was my first opportunity to attend an in-person workshop since joining the Guild and the experience did not disappoint. Everyone was so warm, welcoming, and helpful. Beth provided us with a highly organized and varied packet of hand-outs that included “Scaffolding for Roman Capitals” with beautiful Roman Capital exemplars, copies of “Scribal Hands,” information on tools and material resources for small lettering and the 6-color primary palate, comparisons of brand-nib characteristics, a listing and descriptions of paper samples, and instructions for amending and cutting of metal nibs.



*Above left and middle: student handout folder and name tags by Beth Lee. Right: Petite watercolor painting and tiny caps by Beth Lee.*

## TINY CAPITALS...CONTINUED

In our first session, there was a review of the shapes and proportions of Roman Capitals and then the class carefully watched Ms. Lee demonstrate and direct her students to start with large lettering and then progress down to the small. After each announced letter down-size, the students had a practice session, using both broad-edged and pointed pens. There was also a discussion on letter spacing, a demonstration on color changes and the use of other design elements.

For our second session, to create sharper lines and edges, Beth showed us how to amend metal broad-edged and pointed pen nibs and felt-tipped markers, using an Arkansas stone and sandpaper for the metal nibs and an X-acto knife for the felt-tips.

Additionally, Beth demonstrated how to create tiny painted landscapes that would blend beautifully with our lettered texts and how to mix and use glair: a water-resistant element that can be applied to watercolor and gouache. Each student had a chance to paint their own landscapes which were displayed on tables, along with our lettering texts, for all to view.

In summary, the Coastal Calligraphers Guild Fall 2023 Workshop was a very well-organized and informative experience. For me, professionally, it was a wonderful hands-on learning opportunity. Personally, it was a great chance to finally meet and mingle with such a talented group of fellow calligraphers and make some new friends.

Submitted by: Angela Levesque

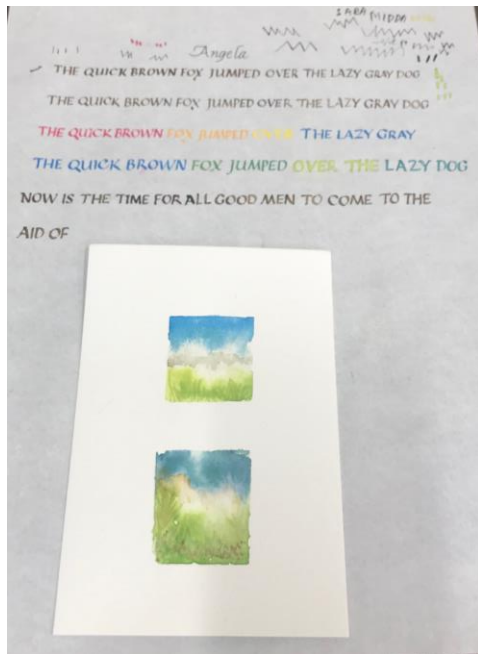


*Above left: workshop attendees; above right: black and white lettering by Beth Lee*

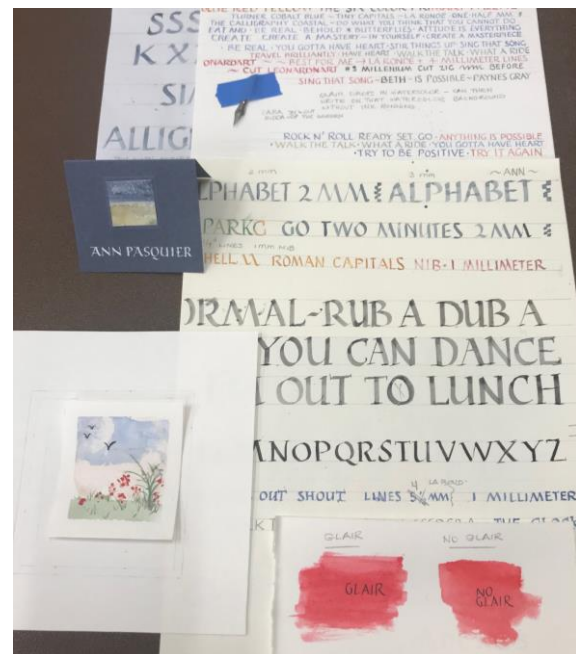


TINY CAPITALS...CONTINUED

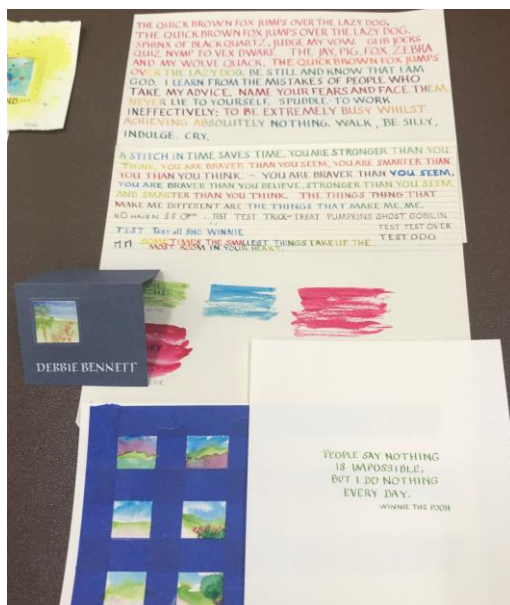
*The photos below show attendees' work on Romans, tiny capitals, and petite watercolor painting.*



Angela Levesque



Ann Pasquier

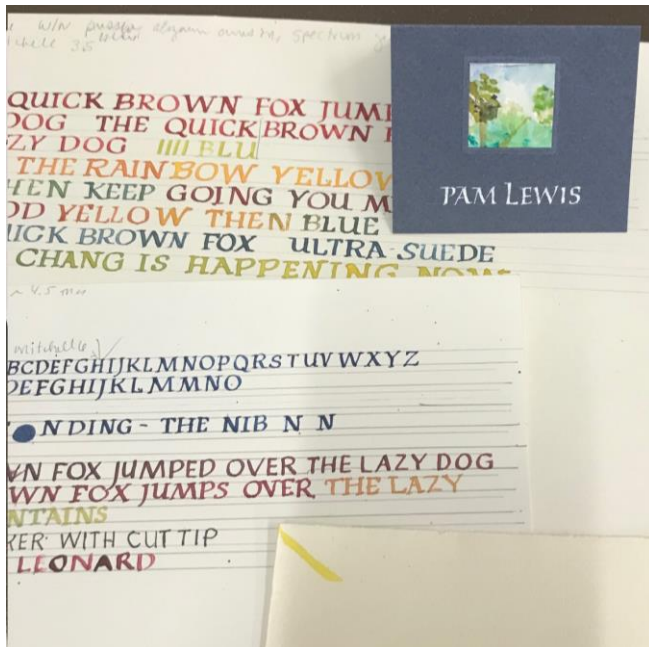


Debbie Bennett



Beth Rubin

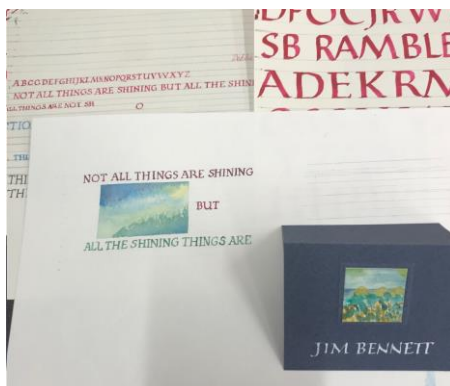
TINY CAPITALS...CONTINUED



Pam Lewis



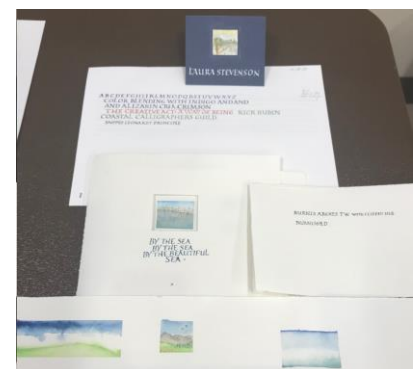
Trish Pelletier



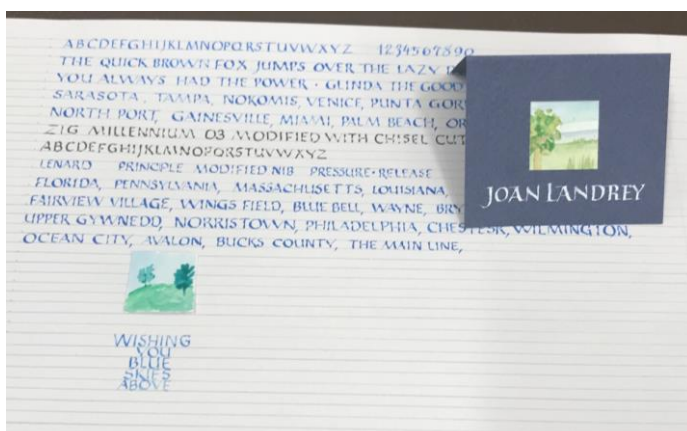
Jim Bennett



Karen Smith



Laura Stevenson



Joan Landrey



Mary Wildrick



## PRETTY PAISLEY LETTERS

Ever since I first saw these graceful designs on Instagram (performed by Susan Lui @oliveleafcalli), I have been waiting for the chance to learn from the Italian master calligrapher, Cecilia Boschi. Cecilia kindly informed me she would be teaching an online class through the Dallas calligraphy guild, Kaligraphos, in September this year. In only a total of 3 hours class time, Cecilia carefully led us through the steps to create these. The drawn Roman capitals are first traced from her handouts and filled in with pointed pen and ink. Then a variety of tiny traditional paisley shapes are filled in around the letter within a background shape (oval, round, square, etc.). I chose to use a heart template and a quatrefoil stencil for the many thank you cards I needed to create. The tiny paisleys are also “painted” with a pointed pen using ink, watercolor, or gouache. Mine are made using metallic watercolors from The Creative Kinds. On the envelopes, there are also opportunities to create corner designs on the front and flap. Design possibilities are infinite! Cecilia’s English is impeccable, and her personality is delightful, so if you are intrigued by these charming historical shapes, don’t hesitate to grab an opportunity to learn from her.

Submitted by: Janet Furr



*Above by Janet Furr.*

## MEET THE MEMBER

*This month's Meet the Member features Joan Landrey. For Joan's history with CCG and a special message, see No. 7.*

### 1. How did you become interested in calligraphy?

My interest in calligraphy began early, at about age four, when it was noted in my report from Frog Hollow Country Day School that I showed a strong interest in letters.

Later in fifth grade, I was thrilled when our teacher, Miss Smith, came charging into the room one morning and said, "Class, today we are going to learn the correct way to write." We were to learn the Palmer Method of Handwriting and the first thing we were taught was to turn our paper to a 55% angle.

The instruction I received then was most helpful when I finally began to study Copperplate with our own Janet Furr at Adult Continuing Education. Janet helped so many of us in our calligraphic journey as did founding member, Fred Reckker, who also offered many classes in various hands.

### 2. Who are your favorite calligraphers?

There are many but the one I keep coming back to is Nina Tran. She does it all with skill in multiple hands in both pointed pen and broad edge. I make sure to follow her Wednesday question and answer sessions on Instagram (anintran) where she demonstrates her ability to concisely convey her wealth of knowledge.

### 3. What are your favorite calligraphy hands?

Pointed pen hands such as Copperplate and Spencerian are my favorites along with an interest in Fraktur, where I am trying to spend more time working on letterforms.

**MEET THE MEMBER...CONTINUED****4. What are your favorite calligraphy tools?**

My favorite writing tools that I mostly use are an oblique pen fitted with a Hunt 101 nib for pointed pen and Pilot Parallel Pen and a straight holder with Mitchell nibs for broad edge work. I am trying to use inks from companies such as Fox and Quill and Ferris Wheel Press. Also, I like Noodler's Ink and walnut ink for practice.

**5. What is your favorite calligraphy reference book?**

There are several but a good go to book is the Speedball Textbook, 25th Edition for a comprehensive look at multiple hands in one book. A recent title, Classic Calligraphy for Beginners by Younghae Chung has been gaining my attention as a helpful review of Copperplate and Spencerian basics. There is also a section featuring useful calligraphic projects.

**6. What are your tips for new scribes?**

Practice, practice, and more practice, using correct letter forms, of course. Along with practice, seek out workshops, new books, and online classes to broaden your exposure to the latest information. A good calligrapher is always learning.

**7. Additional comments.**

I would like to note that I joined the guild in 2013 and served on the BOD for five years beginning in 2015 as VP and then as president from 2016 to 2018. The guild is currently without a VP, and we need someone to step up to take on this role and then serve as President for the continuity of the guild. You will find that there are many other members who are happy to help to make it all work.

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**WHAT TO WATCH**

**Sky Arts Portrait Artist of the Year**

**Sky Arts Landscape Artist of the Year**

If you have Amazon Prime streaming, you are in for a treat. Two shows that recently showed up are Sky Arts Portrait Artist and Landscape Artist of the Year. The shows both started in 2013 and continue to the present, but thus far only seasons through 2020 have been released in the US.

This British production is a delight, and you will be hooked once you start watching! (Ed.)

PS: Don't have Prime--you can see artists work here: <https://www.instagram.com/artistoftheyear/>



## 2023 CREATIVE CHALLENGE

All guild members are invited to participate in this year's Creative Challenge to be shared at our December 10th Holiday Party. No judging is involved, just a desire to challenge yourself and share with others. No one should be concerned about ability level, since we are all on a lifetime continuum of learning! You can use any media, lettering hand, layout, tools, size, etc. You are only limited by your creativity and imagination! This year's challenge is:

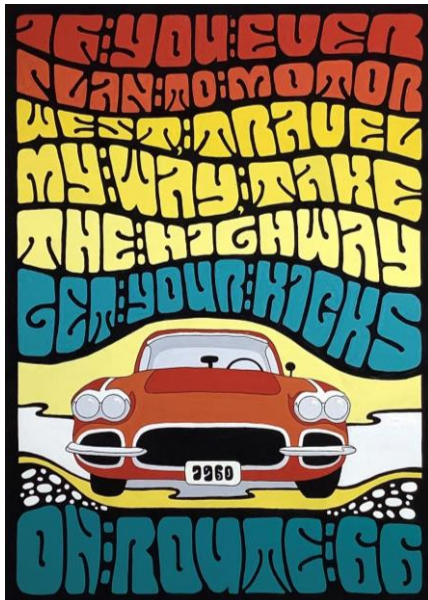
### The Alphabet

Your piece can be a composition of the alphabet or some form of decorated letter. The only criteria is that it must be a "new" piece, not something that was created in a prior workshop or that we have seen before in the Newsletter, etc.

This year we will again be offering an incentive. We will have a random drawing of names and award gift cards. Attendance at the December 10th meeting is not required, but you must send us a photo of your work to be eligible. Photos of all entries will be featured in our Spring 2024 Newsletter.



### FROM AROUND THE GUILD



*Above by Lissa Brand of project from Wes Willson lettering class "Route 66."*



*Above by Beth Rubin from Pat Blair's class "Pen Doodles and Tiny Brush Spring Borders."*

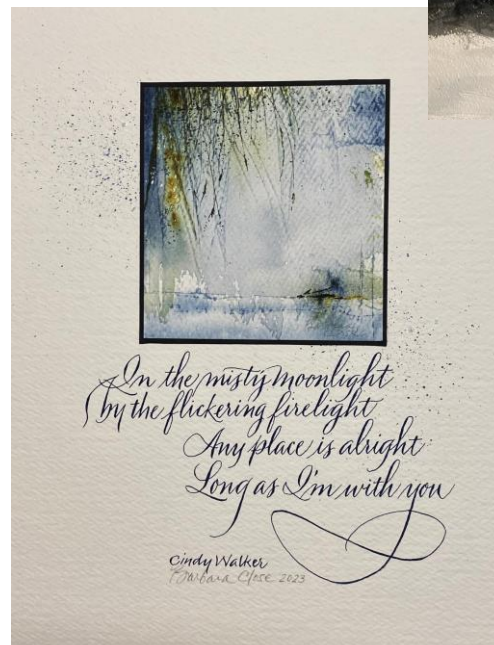
AROUND THE GUILD...CONTINUED



*Left and above by Carrie Imai from Barbara Close's class "Adventures into Creativity." Carrie says: "I hope no one takes offence at my use of language, but, you know, sometimes it's appropriate!"*



*Left are two works by Barbara Close from a "wonderful" and "fantastic" class at Camp Cheerio in September. The class was "Mark Making" with instructors Anne Cowie and David Chang. Works right and below are more recent creations by Barbara.*

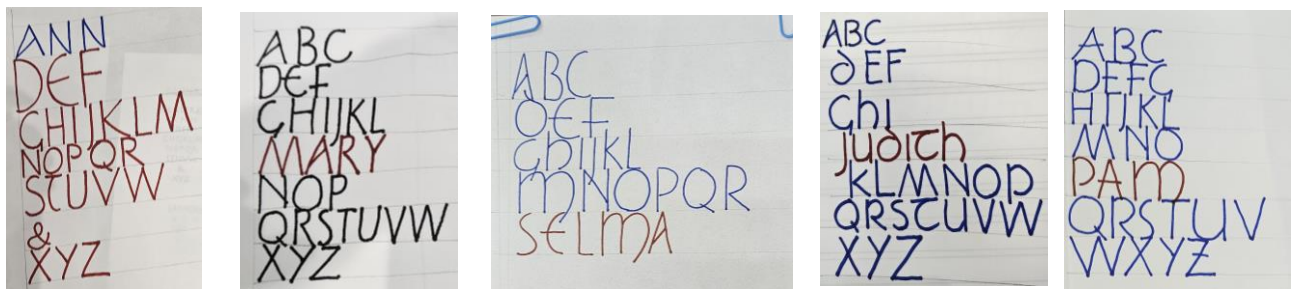
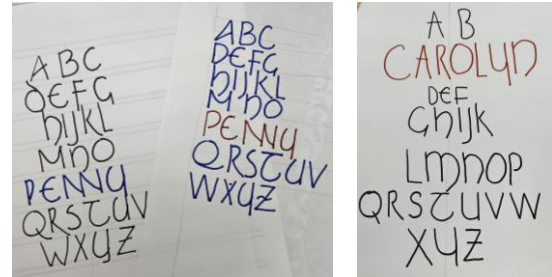




# GUILD WORKSHOPS – NOVEMBER 2023

## UNCIAL HAND II (OR FUN WITH FRED!)

Fred started off the workshop with a review of uncial monoline letters. We then created alphabets with our first names inserted. Examples for right justified, left justified, centered were supplied.



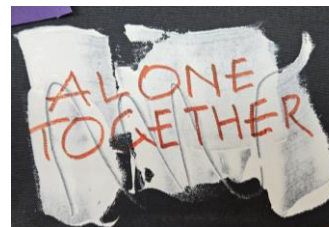
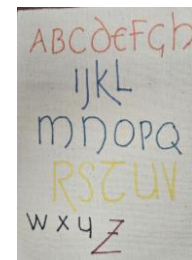
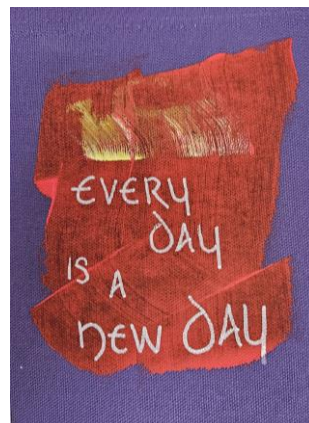
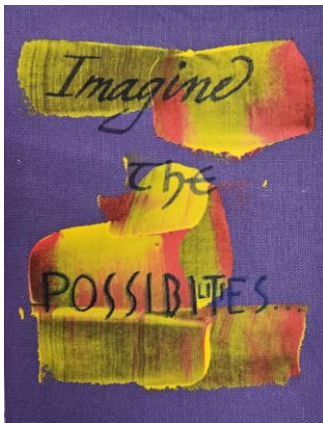
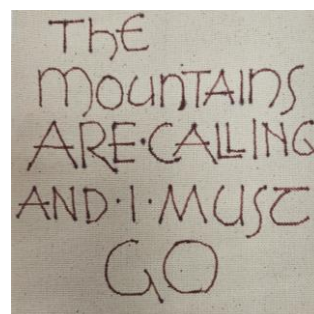
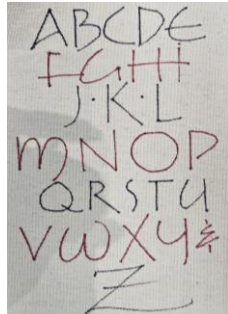
We moved on to using a variety of substrates, the first was adding initials to giant sugar cookies baked by President Laurie. An edible marker may be a better tool than jelly frosting, but certainly not as tasty! Followed by song lyrics or silly sayings glued to pictures.





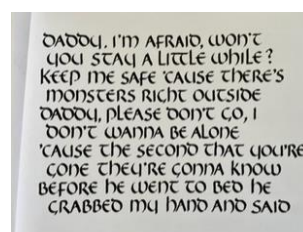
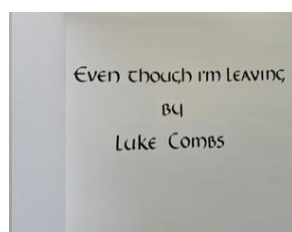
## GUILD WORKSHOPS...CONTINUED

We then tested writing on canvas fabric, some with swatches of paint. Thanks to Fred for providing all the fun substrates and markers!



*Below is a booklet by Fred Reckker; his description follows:*

This booklet was done as a "Going Away" gift for a friend's favorite song by Luke Combs called "Even Though I'm Leaving", and her favorite color was orange because it reminds her of the autumn leaves from her native Buffalo, NY. The original was lettered in an Insular Uncial Script christened by Jim Bennett & Fred Reckker in their May and June (November) CCG workshops. The original song booklet measured 10" x 12" and the cover was copied from my computer screen saver and reproduced by a local copier. It was bound by red waxed thread. Five copies were made.



## ORGANIZING A TO Z

### A VISIT TO ANN PASQUIER'S STUDIO

Though I would not claim that my studio is a bona fide artists' studio, I do have a nice place for my calligraphy with good lighting and room to do whatever projects I have in mind. At one end of our home, we have 2 guest rooms and a bath which are away from the usual traffic and activity areas. I use the far room for my studio and have arranged it so that my calligraphy "messes" can be easily hidden from view when there are guests. There is a sofa bed, comfortable chair, and an end table, so when there are no guests, there is usually an array of calligraphic "this and that" on the sofa and end table as well.

Sarasota has a thriving Amish community, so I had easy access to the wonderful wooden handmade Amish furniture, and I found just the right piece for my studio. It is a tall wooden "cupboard" with doors and plenty of shelves and is conveniently just to the left of my desk. All containers inside are labeled for easy access to paints, inks, nibs, brushes, and other supplies.

My desk is rather simple. I work flat so I do not need a slanted surface. I recently replaced my Artograph light box with a Cricut light box and am very pleased with it. It is quite inexpensive compared to the Artograph, is very thin, has 3 light intensity settings and plugs into the USB outlet on my electric power strip. I have placed a couple of cards on the light box to show the size. (See picture next page.) To the left is a pink "magnetic pincushion" called Grabbit, and it is the perfect item to hold my nibs and holders so they don't get lost among all the desk clutter. Thank you, Laura Stevenson, for leading me to this wonderful little gadget!

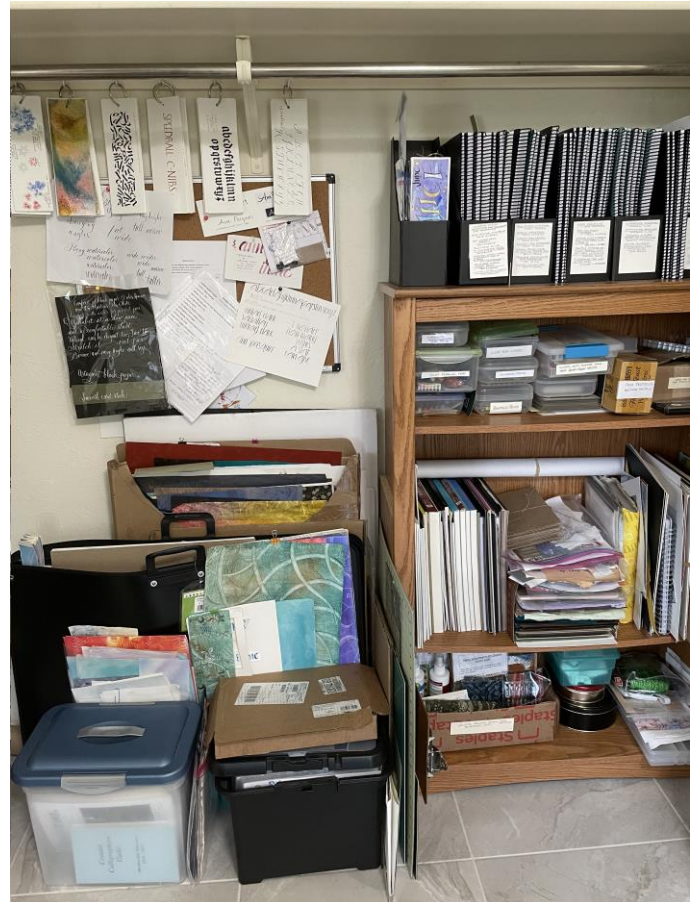




## A VISIT...CONTINUED

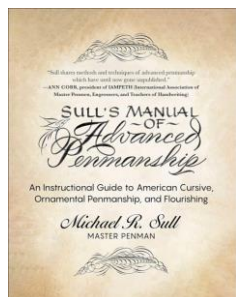
The closet in my studio would be “off-limits” to guest use... every space is taken! I love that I can also close these doors, so no one knows how much I have accumulated! Inside there is a small bulletin board where I can pin notes, works in progress and ideas that I would like to return to. This is where I also keep paper stored vertically. There is a bookcase with more labeled supplies and on the top of the bookcase are sturdy cardboard magazine storage boxes. All the spiral-bound books in these are from on-line classes. Another 2 shelves in our living room contain calligraphy books.

Submitted by: Ann Pasquier





## BOOK REVIEWS

**Sull's Manual of Advanced Penmanship**

By Michael R. Sull, Master Penman

Amazon: \$25.10, John Neal: \$26.99

If you are at all interested in Spencerian Penmanship, you know the name Michael R. Sull, as the two are often spoken of hand-in-hand. The calligraphic community has just received the most incredible gift in Sull's new book, **Sull's Manual of Advanced Penmanship** in which he does a deep dive into his 40 years of experience to share all he has learned. Chapters include American Cursive Handwriting, Ornamental Penmanship, Flourishing, and an extended appendix. What sets it apart from other calligraphy books is the depth and breadth of the experience Sull shares which so few in modern times have encountered.

Sull admits right in the preface that from the beginning of his career, he chose to write with combination muscular movement rather than whole arm movement. This may cause many a modern-day calligrapher to sigh in relief knowing they can openly embrace finger, wrist, and muscular movement. He further explains his reason for writing the advanced book was to preserve all he has learned and created over his extensive career that was not published in any existing text. This includes his Spencerian-styled monogram designs, Masterpiece Flourishing (a technique Sull created to emulate the lavish pen-work seen in *The Universal Penman*), signature writing, and the complex capital letters affectionately named super twisters. He also includes novelty penmanship styles such as connected, relay, cross, backwards, and puzzle writing.

In Chapter 2: Ornamental Penmanship, Sull explains the foundational elements of advanced penmanship such as curvature, negative space, line quality, shading, balance, and spontaneity & movement. These are the secrets to advanced lettering and composition that so few books address in detail. He further drills it down to ink qualities and condition of the pen point. Every question you'd hope to have answered by a master penman has been captured by the kind gentleman who has shared his knowledge with eager students all over the world.



*Above is more of Erica's practice!*

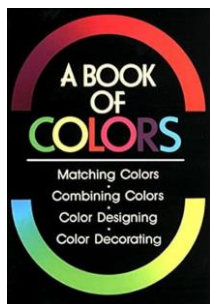
Perhaps the most delicious part of the book includes tips for flourishing, how to manipulate shaded strokes, and extensive instruction on twister capitals. Included are several examples of ornamental capital variations. Beyond that, Sull explains in-depth how to lay out finished pieces, line breaks, negative space, flourish density, and composition. These are perhaps the most important insights we could hope to have shared with us to study, absorb, and apply in our own work. Very few of the many, many classes I have taken over the years discussed details such as shade control, understanding the use of curves, and the balancing of letters and flourishing in depth. Sull has left no detail out of this generous master class.

## BOOK REVIEWS...CONTINUED

Last, but certainly not least, is the section on off-hand and title flourishing which includes instruction for bird flourishing, artistic line work, filigree, and banners. The final pages cover Sull's self-titled Masterpiece Flourishing which simplifies what appears as complex - the flourishing seen in George Bickham's *The Universal Penman*. This is the only instruction of its kind and Sull leaves no stone unturned in sharing his legacy.

Not to be missed is the awe-inspiring story of the Master's Pen: a pen made from 40-million-year-old amber Sull sourced from Russia and 5,000-year-old bog oak. I'll save the rest of the story for enticed readers. The manual finishes with handouts, exercises, guide sheets, historical and modern work from many of today's accomplished calligraphers (all students of Michael R. Sull), and Sull's "Secret of the Ovals" which I won't reveal. But I highly recommend you purchase the book to find out!

*Submitted by: Erica McPhee*



### **A Book of Colors**

By Shigenobu Kobayashi

Amazon: \$70 (new), starting at \$2.22 (used)

Who doesn't love color? We all do. But where to begin? For instance, I have been wanting to paint some rooms in my house, but the problem I have is selecting the right color. It's not easy. There are just so many colors and color combinations to choose from that I tend to get overwhelmed and don't know where to start.

Over the past several years, I have really enjoyed adding watercolor to my calligraphic pieces. The wedge-brush florals (thank you Jen Sweeney and Pat Blair) and the watercolor-wash backgrounds have been so much fun to play with, but I still struggle trying to choose the colors I want to work with.

Pat Blair to the rescue! Pat, who was Chief Calligrapher at the White House from 2006 -2018, said that it was often difficult even for her to choose an appropriate color palette for an invitation or announcement. She needed colors that would work well together and express the mood and tone of the occasion. Pat recommended a book that she had used for many years to help her with this. The book is called *A Book of Colors*, compiled by Shigenobu Kobayashi. It was originally published in 1984 in Japanese as *Haishoku Imeiji Bukku* by Kodansha Ltd. I found it on Amazon for \$8.88 and I think it's a little gem. The book arranges color combinations into mood categories such as Youthful, Tender, Resolute, Energetic, Earthy... the list goes on. The second half explores eighteen distinct colors with each one's hues, tones and gradation and then delves into each color in depth, explaining possible uses and ways to combine with other complimentary colors that will help you to design a palette that works for you.

So, I highly recommend this book if you are color challenged as I am, and even if you are not, it's a great reference. Meanwhile, I'm still working on the new house paint, but I think that this little book will help me make some good choices.

If you have never taken a class with Pat Blair, please check her out at [patblaircalligraphy.com](http://patblaircalligraphy.com). I promise you will not be disappointed.

*Submitted by: Beth Rubin*

## FROM THE ARCHIVES

*Editor's Note: This article appeared in the Summer 2003/2004 (Vol. II No. 2) CCG Newsletter and was submitted by Kitty Verney. The two pages are displayed in the order they appeared originally but might make more sense if you read the second page first.*

A book is more than a binding or a decorative shell; more than pages with some letters, words, photographs or illustrations.

The idea, or the contents must be the starting point; the book must grow and take its form from the inside out.

Beautiful binding with gold embossed leather - opening up to blank pages, is like a frame without a painting.

Portfolios, scrapbooks or notebooks, are not truly books, because their contents are not a starting point for design.

Illustration, calligraphy, illumination, design, layout, type, printing and creative writing should all be experienced in a coherent unit.

A book is an idea given tangible form. It utilizes many elements, many materials and many techniques.

Book design, the process of combining these varied elements into a unified and expressive whole, is a challenging task.

The idea, or the contents must be the starting point; the book must grow and take its form from the inside out.

A book is an object you can hold in your hands; a tactile object made of paper; cardboard, cloth, thread and glue; a book has texture, weight and motion.

A book is an object you can look at: it is a visual object with colors, shapes, spaces, images and symbols.

It is an object you can read; an intellectual thing that can fill the mind with ideas, images and emotions.

A book is a leisurely thing or a fast thing, for it is structure in time as well as space, as it unfolds, page by page before you like a dance upon a stage.

A book is an intimate and personal thing in which you can become totally absorbed: tactically, visually, emotionally, intellectually, imaginatively and esthetically

Making a book requires one's total creative involvement.



Notes from Kitty's Corner -

*Note: Much of the above text was gleaned from a found article (date and publication unknown; circa 1970) by Judith Myers, -an art teacher who taught a course on book making one summer at the University of New Mexico, Albuquerque, NM*



## FROM THE ARCHIVES...CONTINUED

*The Lyf so short, the Craft so long to lerne...*  
 Chaucer *The Parliament of Fowls*

The on-going argument of art versus craft has long been a bone of contention among creative persons and has often frustrated calligraphers when their works are rejected for gallery exhibitions of fine art.

Among the many definitions listed in *The American Heritage Dictionary of the English Language*, the art of writing letters is defined as: *a specific skill in adept performance, conceived as requiring the exercise of intuitive faculties that cannot be learned - solely by study.* The same source defines craft or crafts as *skill, proficiency, expertness or ability in something, especially in handwork or the arts-requiring manual dexterity.*

We can continue splitting hairs over these specific definitions, but as calligraphers, here are some words to contemplate, from an article by Alfred E. Hammer written in the Portland Art Association Bulletin, Fall 1981:

"There are those who insist that calligraphy is too crafts oriented and too far removed from the fine arts, however, the making of letters leads one to deal with visual order. It gives the student a reason for understanding materials, tools and the necessity of developing good mental images; no one makes letters that isn't tracing images in the mind. It teaches the importance of knowing *what* one is doing *and why*; of the relationship between form and function; and fosters the attitude that for the artist, every mark placed on a sheet of paper is significant and is an extension of visual thought... The person studying hand-writing soon learns to look with new vision at all works of art and develops, at least the beginning of an understanding about the making of art"

Calligraphers all enjoy the discovery of expressing themselves by experimenting with various tools, papers, inks and color. Once bitten by the *scribing virus*, there is no cure for the disease called *Scribitis*. They buy every instruction book written on the subject of calligraphy; spend countless hours bent over their slant boards mastering various *hands*; attend workshops and buy the latest tool - and - in general, keep pumping-up the economy - all for the joy of lettering. BUT...the *disease* soon spreads into all the related areas: gold leaf, illumination, paper making, paste paper, marbling, stamp art, and reaches a *fever pitch* for MAKING BOOKS!

Everyone *drools* at "Show-n-Tell" time, when hand-made books, in a variety of sizes, formats and rich bindings are passed around for our inspection and inspiration. Surely, we value them as masterpieces! Yet, taking the "Devil's advocate" line - see the page entitled "What is a Book?" ~ ♪ ~

*One cannot create an art that speaks to men when one has nothing to say.* - Andre Malraux

*(or - when one has lots to say but doesn't say it! - Kitty)*

## MY MASTERPIECE

*It's slim and trim and bound in blue;  
 Its leaves are crisp and edged with gold;  
 Its words are simple, stalwart too;  
 Its thoughts are tender, wise and bold.  
 Its pages scintillate with wit;  
 Its pathos clutches at my throat:  
 Oh, how I love each line of it!  
 That Little Book I Never Wrote.*

- author unknown

**WORKSHOPS, ETC.**

**TOOL & TIP TALK**

My new favorite tool of the moment is the Blackwing one step long point pencil sharpener. I am a big fan of Blackwing pencils and couldn't resist trying their newly engineered sharpener. The case is made from machined aluminum with a steel blade and sleek matte black finish. The design is compact, functional, easy to use and portable. The sharpening blade is slightly curved which creates a point that is longer and stronger than most pencil sharpeners. Love this feature! It will work well with colored pencils if the composition of the color is not too soft. See photo for pencil point details.

A: Blackwing Sharpener

B: Kum Sharpener

C: Electric Pencil Sharpener

D: Blackwing Sharpener

Submitted by: Lissa Brand



**International Conference 2024**

*"Roman Holiday"*

June 22-29

Davenport, IA

<https://www.calligraphyconference.org/>

**IAMPETH Conference 2024**

July 1-6,

San Antonio, TX

<https://www.iampeth.com/annual-conference>

**CCG Workshops**

**From Copperplate to Informal Script**

2-Day Workshop via Zoom

with

Mike Kecseg

February 17-18, 2024

**A Tip from Mary Wildrick:**

Here is a tip I once saw on Instagram. If you have a brush and it gets bent, just put the bent part in boiling water for a second and it will straighten out. I tried this today by putting the bristles in with my soft boiling breakfast egg. Works perfectly.

*Ed. Note: While Mary's account of fixing her brush while making breakfast, please be careful about mixing potentially toxic art supplies with food!*

## 2023-2024 Meeting Schedule

Oct 1	Roman Holiday with Laura Stevenson
Nov 5	Uncial Hand II with Fred Reckker & Jim Bennett
Dec 10	Holiday Party
Jan 7	The Akim Hand with Carrie Imai
Feb 4	Valentine's Day Cards with Barbara Close
Mar 3	Tangled Borders with Susan Moen
Apr 7	Copperplate Variations with Erika McPhee
May 5	Bill Kemp Hand with Laurie Yeandel
Jun 2	Wedge Brush with Lynda O'Donnell

*All meetings are in-person and online via Zoom.*

## 2023-2024 Board of Directors & Committee Chairs

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Submit items for publication to: [pennybeth54@gmail.com](mailto: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](http://www.coastalcalligraphersguild.org)