



Spring 2024 Newsletter

PRESIDENT'S MESSAGE

Dear Members,

Thank you so much for your support of the Coastal Calligraphers Guild!

I am always humbled and honored at your participation in our monthly programs as well as your contributions to our outstanding newsletter. (Thank you to Penny Schwan, our dedicated editor and publisher.)

We are a small yet dynamic guild consisting of talented calligraphers of all skill levels. I may be biased but our members are truly some of the kindest and most supportive people in the creative world.

Spring is near and we will soon be winding down for the summer months. I will be holding a planning hybrid meeting in July 2024 (date TBD) at my home in Florida. If you have a topic in mind, please consider attending the meeting. I can happily announce that several members have already volunteered to teach programs for 2024-2025. If you prefer, you are most welcome to send me your suggestion via email: yeandels@gmail.com

Our guild membership renewal date is also drawing near.... July 31, 2024. Judy Klug, who does an exceptional job contacting

members, collecting data, and organizing it all into our directory, will be sending out a reminder soon.

I will close with a quote by the late painter Bob Ross: "Talent is a pursued interest...Anything that you're willing to practice, you can do."

Happy Spring,
Laurie Yeandel



*Above by Lissa Brand from a Susie Beringer workshop
"Cascading Capitals."*

**FEBRUARY CCG WORKSHOP
FROM COPPERPLATE TO INFORMAL SCRIPT
WITH MIKE KECSEG**

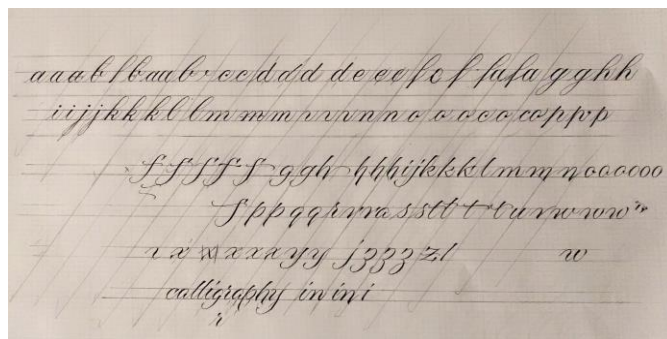
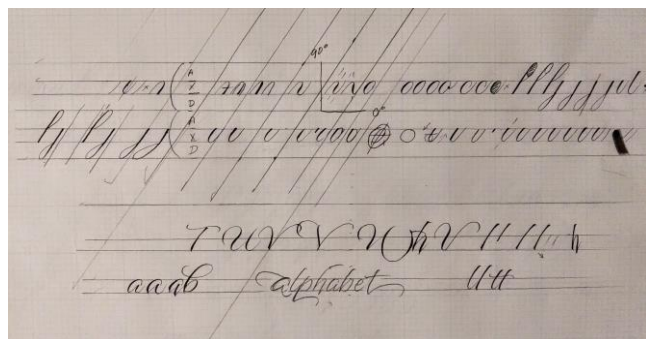
THREE STUDENT PERSPECTIVES

Valerie Weilmuenster: A Friend's View

On a chilly and rainy weekend, ideal for learning calligraphy, CCG members logged into zoom for an online workshop with Mike Kecseg. I was excited to see my dear friend of 44 years. Many of you know that Mike and I met when we worked together at B.C Kassell in Chicago. While I learned Engrossers script at the studio, I quickly fell in love with illumination, so all my practice time was spent learning decorated letters and the pointed pen was cast aside. So, I was intrigued to take this class to revisit copperplate and then develop an informal script.

Mike's premise was that one needed to learn the rules of a formal hand to be able to break those rules to create a new modern style of writing. The first day he taught us the ins and outs of Copperplate making sure we knew the correct way to make all the letters. By having this foundation, we were then ready for the second day when we changed it up to make a more informal script. Mike feels that too many 'modern' lettering artists make up a script based more on handwriting instead of spending quality time learning formal calligraphy. This creates letterforms that are questionable and are not based on any kind of foundation.

Looking at the many examples Mike gave us of his informal script variations, you get a good sense of his mastery of the Copperplate hand. Mike also explained that even though his letters look lively he writes very slowly and in a constructed way. He revealed that he retouches and refines his strokes, especially the endings and gave us permission to also retouch our letters. The tricky part is to make the retouching look invisible.



Above: Mike's demo sheets.

Mike gave us many good pointers and patiently and kindly looked at everyone's work on Padlet so we could learn what needed to be corrected. He generously agreed to view Padlet after the workshop was over to encourage us to keep practicing. The mark of a great teacher is one who cares that the participants grasp the material and applaud their improvement. Mike went above and beyond to enlighten, encourage, and inspire us to be our best. I hope everyone is practicing!

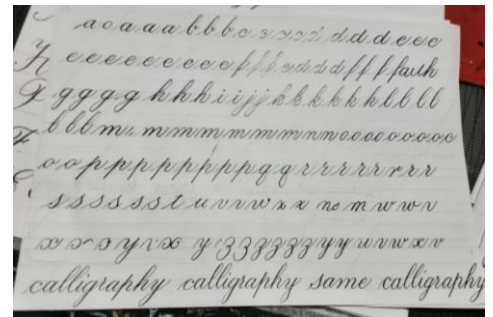
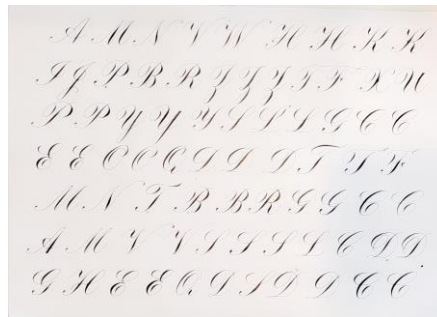
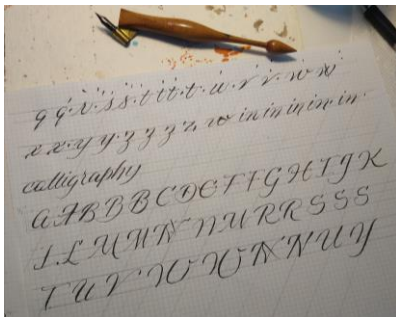
FROM COPPERPLATE...CONTINUED

Mary Wildrick: A Former Student's Impression

The chance to take a workshop with the delightful Mike Kecseg was a wonderful opportunity for our guild. And many thanks go to Laura Stevenson and Valerie Weilmuenster for making it happen. I was fortunate to be able to study with Mike in Chicago years ago, at the International Conference. He has not lost his touch or his sense of humor.

We did not have a finished product in this workshop. Just out practice sheets and his instruction of breaking down the strokes necessary to good Copperplate. A real revelation. We were ruling up like crazy and learning about nibs, pens, inks and how to grind ink before we ever put pen to paper. I am now a fan of the adjustable triangle which I never knew how to use. (It was my husband's in the olden days of architecture.)

The first day was spent with traditional Copperplate and the second with some of the variations. An intense but incredibly fun two days, leading me to rethink my Copperplate.

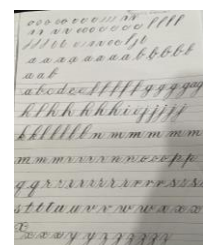
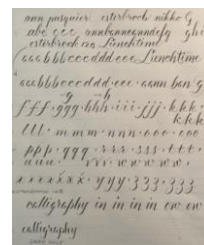
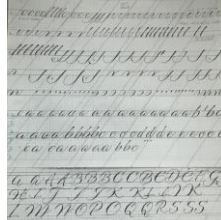


Assorted student worksheets, above and below.

Anne Klug: A Detailed Review of Knowledge Gained

Giving up an entire weekend to take a workshop can be challenging. However, the time spent at Mike Kecseg's workshop just flew by and was time well spent. The class "From Copperplate to Informal Script" started on Friday night with a meet and greet. It was interesting to hear about everyone's experience level both in calligraphy and Copperplate.

On Saturday morning, Mike started out focusing on supplies. He showed us various oblique holders. An inexpensive one from Speedball has an hourglass shape. Hand tooled ones with more of a straight barrel are on the market and can be expensive. Mike uses a holder made of resin, relatively straight with a set screw which holds the nib firmly in place.



FROM COPPERPLATE...CONTINUED

A discussion of nibs followed, highlighting styles of numerous Hunt, Gillott, and Nikko brands. Mike uses an antique nib that best accommodates him (Esterbrook 556). Unfortunately, the brand is no longer easily available. Mike suggested testing out a variety of nibs. Since they are inexpensive, you can try them out to find the one that works best for you. Mike offered this hint: When a nib is new, you need to get rid of the oils on the nib. Mike uses the spit method. He licks his finger and rubs both sides of the nib then wipes it off. He cautions against putting the nib in your mouth as you don't know what chemicals may be on it. Another option is to use a cleaner. Afterwards, you should dip your nib in ink and wipe it off a few times.

Finally, Mike focused on inks. If using an ink like Higgins Eternal, you need to add a binder. The binder would be gum arabic, which comes in liquid or powder forms. Mike prefers the powdered form because it will not change over time. Plus, it will last a long time, so it is not a big investment. Other inks which don't need a binder include Sumi ink or a stick ink which you grind in a stone. Stick ink is very economical because it will last for years. When using stick ink, Mike likes to use Moon Palace Sumi to grind the stick, then thins it with water. Whatever kind of ink you use, never dip directly in the bottle. Always put your ink in another container and then add the binder, if needed.

The next step before writing is to prepare your paper. Always use a soft pencil and draw horizontal lines to determine the size of your letters. When practicing, it is best to start out big and then go smaller as you get more skilled. Next, draw your 55-degree angle slant lines. When you have finished your piece and the ink is dry, you can erase your lines with a kneaded eraser. Mike emphasized that it is critical to draw lines to ensure things look good. Preparation is worth the time for a well-finished project.

Now we were ready to start putting pen to paper. We began learning basic strokes. It is important to ensure these are done right, before creating letters. Mike pointed out that as you start writing, turn your paper so your pen is as close to the slant line as possible. Mike is right-handed so if you are left-handed, you need to make accommodations in angle, paper placement and holding the pen to accommodate your writing.

As we practiced our strokes, Mike pointed out that most times, the upstrokes are thin, and the downstrokes are always thick. You must also remember that all letters are based on an oval shape. After we reviewed all the basic strokes, we moved onto lowercase letters. We practiced them in alphabetical order, remembering our basic strokes, angles, and oval shape. Ascenders and descenders should be about one and one-half times that of the 'x' height. Some letters proved to be more challenging than others. However, Mike reminded us that practice makes progress.

We then moved onto capitals which should be about three times the 'x' height. We practiced the capitals in families which had similar characteristics. One day was behind us and our heads were swimming with all our newfound knowledge.

FROM COPPERPLATE...CONTINUED

Sunday morning started with a review of student work on Padlet. Mike gave extremely helpful feedback, discussing areas that needed work and highlighting letters that looked good. He was positive and encouraging in his remarks.

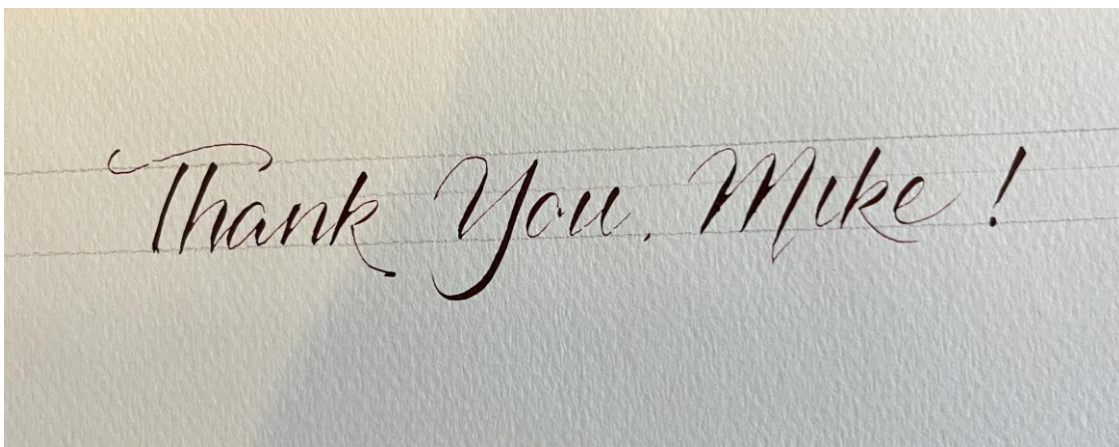
A wrap up of Copperplate followed, with discussion about branching (connecting letters), numbers, topping off tops and bottoms of letters and spacing between letters and words. Copperplate should be done very slowly and deliberately. Rushing will take away from the beauty of the hand.

The rest of Sunday was spent focusing on informal script. We viewed various alphabets with numerous variations. Like Copperplate, we started with basic strokes, which are based on an ellipse or egg shape (unlike the oval in Copperplate). One stroke which is on numerous letters starts and ends with a thick with a slight thinning in the middle. In addition, this stroke had a curve to it that made it harder to do than it looked.

We moved onto lowercase and capital letters. Mike demonstrated variations on many letters. Mike shared samples of informal pen mixed with other hands like uncial and black letter.

Mike reviewed more student work and ended the day answering questions. Mike was extremely gracious, offering to review work into the next week. He thanked us numerous times for our participation and dedication to the class. All the students could not thank Mike enough for the knowledge and talent he shared with us. His letters just flowed off the page and even when he criticized a letter or two of his own at times, everyone thought his work was outstanding.

Even though I was exhausted after two full days, I was inspired to spend time practicing and hopefully I will be adding a new hand to my repertoire in the future.

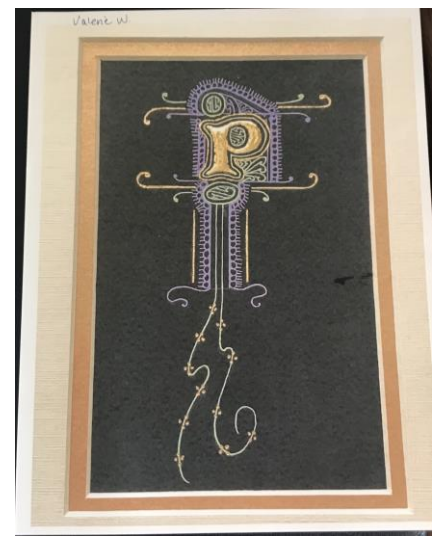


Above by Beth Rubin, a sentiment shared by all!

2023 CREATIVE CHALLENGE

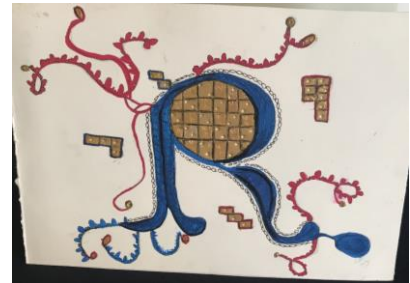
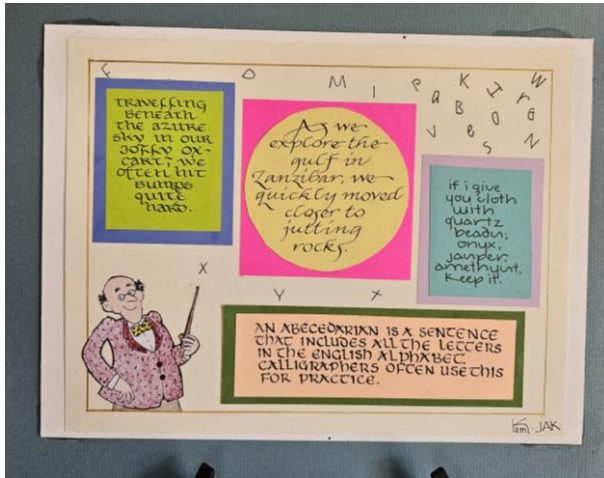
Below are the results of our 2023 Guild Challenge, "The Alphabet."

Pieces were displayed at our 2023 Holiday Party last December. Three members won gift certificates to Paper and Ink Arts or John Neal! See the 2024 Challenge guidelines on page 8.



Top row by Lissa Brand; bottom row from left: Ann Pasquier, Karen Smith, Valerie Weilmuenster.

2023 CHALLENGE...CONTINUED



*Top row left to right: Anne & Judy Klug; Debbie Bennett, Margaretta Rower.
Bottom Mary Wildrick*



And let's not forgot those Holiday Party revelers! We would love to see you there this year!

2024 CREATIVE CHALLENGE

All guild members are invited to participate in this year's Creative Challenge to be shared at our December 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 quote is:

The voice of the sea speaks to the soul

--Kate Chopin

Quote was submitted by member Hjalmar Pachas. Your work can be just lettering or lettering with artwork. 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 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 2025 Newsletter.



DON'T THROW AWAY THOSE DRIED-OUT MICRON PENS!

Though posted on the internet a few years ago, I just discovered this You Tube video which demonstrates how to fill dried out Micron pens with your own ink. You might want to try this technique to see if it works for you: https://youtu.be/sIw6Wu2_vGs

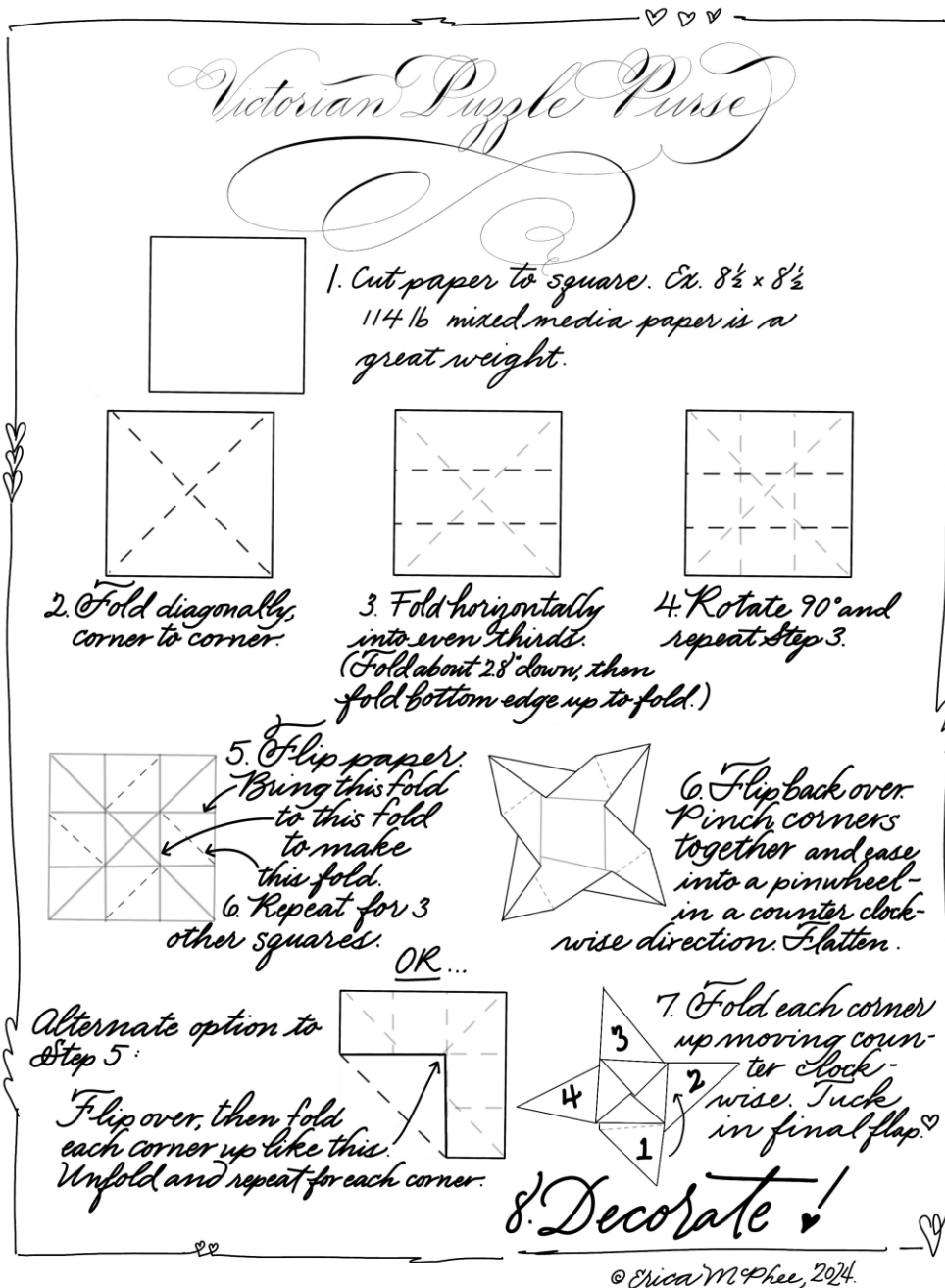
Submitted by Ann Pasquier



VICTORIAN PUZZLE PURSE

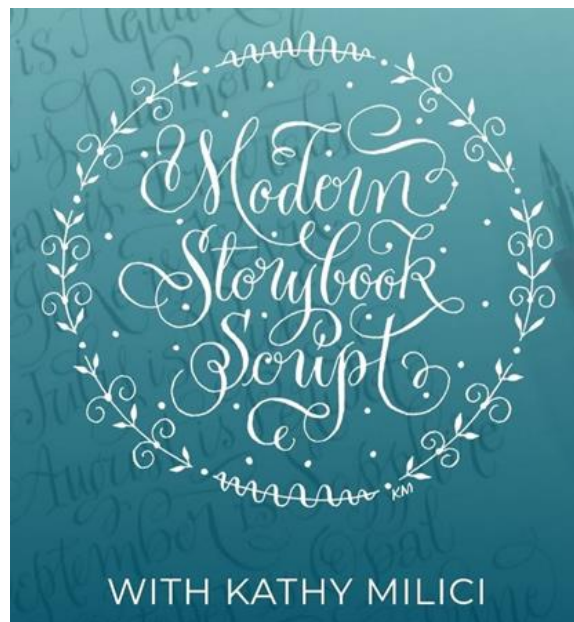
BY ERICA MCPHEE

Editor's Note: Erica made these beautiful Victorian Puzzle Purses for Valentine's Day and is sharing the instructions with us. When folded, the inside can hold a piece of chocolate.



MODERN STORYBOOK SCRIPT WITH KATHY MILICI

On January 11th and 18th of this year, I took an enjoyable four session class (eight hours total plus additional time for questions and feedback) via zoom with Kathy Milici. Kathy, who resides in NJ, has many years of calligraphic experience and has been a member and instructor for the Society of Scribes in NYC as well as for IAMPETH, and taught at annual calligraphy conferences, Letters California Style and for the Sacred Arts program at Enders Island in Mystic, CT where our own Valerie Weilmuenster has taught for many years.



Printed with permission of the originator.

Originator of the modern typeface named Gratitude (www.myfonts.com/collections/gratitude-script-fontsudtipos) this class offered a similar pointed pen script that is casual and vertical with many variations for both miniscule and majuscule letters. I love the playful and cheery look to the letters and working vertically dispensed with the need to adhere to a slope. There were many opportunities to make personal choices for letter styles, connections (or not), more or less flourishing, ligature options and freedom to bounce and create an even rhythm and relaxed casual look. Kathy emphasized individual decision-making when choosing letter styles both within words and when designing an overall calligraphic piece.

Kathy is an excellent teacher who demonstrated many options, shared her thought processes when making letter and design decisions, and constantly encouraged us to make our own decisions so that our individuality and taste preferences would shine through yet still adhere to good design principles. Kathy has several online classes scheduled for 2024 including Modern Ornamental Initials; Modern Fancy Flourished Caps; Modern Flourished Names; The Flourished Envelope; and, Patterns and Borders and Frames, Oh My. If interested, go to KATHYMILICICREATIVE.COM and don't miss her website gallery which is an inspiration for traditional and modern hands as well as a testament to her versatility in design and creativity.

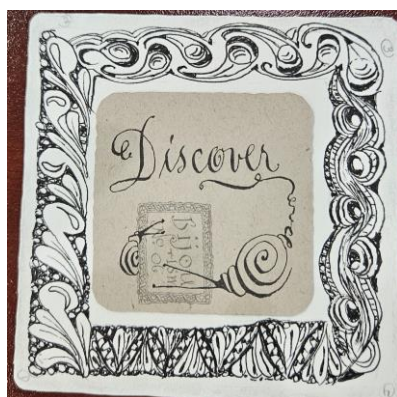
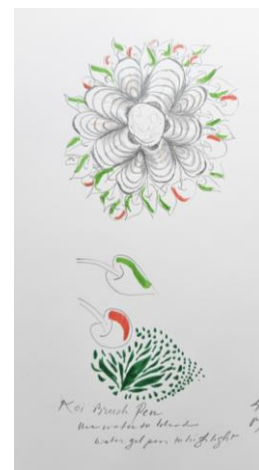
Submitted by Ann Pasquier

AROUND THE GUILD

MARCH WORKSHOP WITH SUSAN MOEN: TANGLED BORDERS



Susan's many examples for class.



AROUND THE GUILD...CONTINUED



Erica McPhee created the above in Schin Loong's Blooming Flourishes class via LearnCalligraphy.com. Highly recommended!



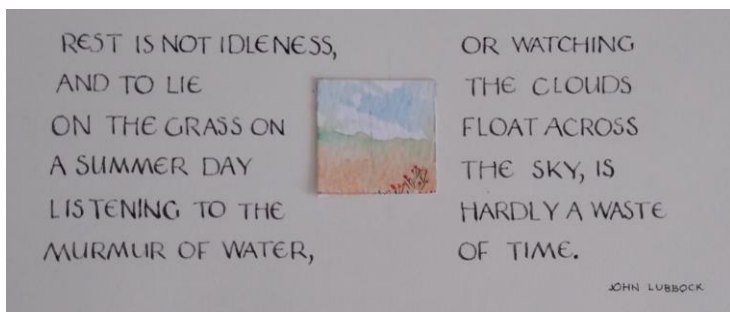
Above by Carrie Imai from a Mike Gold workshop.



Patricia Sentman created these beautiful thank you cards for Guild guest instructors. Left created with Letter Press, then hand painted. Right includes background paper created using Gelli plate printing.



Above a second piece by Lissa Brand from a Susie Beringer workshop "Cascading Capitals."



Above and right by Mary Wildrick. Above created on resume paper with Kremer pigments bone black ink using a Vintage French nib. Little painting a la Beth Lee, done on watercolor paper using gouache; two tea bag paintings, and a birthday card for grandson.



MEET THE MEMBER

Editor's Note: This issue we hear from our honorary member and a favorite workshop instructor, Carrie Imai. To get an idea of Carrie's long history with our Guild, see From the Archives on page 15. Carrie is the author of The Dancin' Pen.

1. How did you become interested in calligraphy?

Since I was young, I always liked pretty letters and made curly q's on my letters and copied letters out of magazines.

2. Who are your favorite calligraphers?

Nancy Ouchida-Howells was one of my first teachers, followed by Marsha Brady. I also learned from David Howells who broke the mold in the Society of Scribes. He was a man ahead of his time and showed me my first manipulated letters

3. What are your favorite calligraphy hands?

I learned the "Bone" alphabet early in my calligraphic career and fell in love with pen manipulation. This led to manipulating my favorite hand, Italic, which led to my 'Dancin' Pen book and my own form of Italic, which I call "Imaitalic."



4. What are your favorite calligraphy tools?

By far, my favorite pens are my antique Automatic pens, which were made with thin metal which makes sharp edges and fine hairlines and wooden handles which make manipulation easier. Unfortunately, the manufacturer stopped making these wonderful pens and the new Automatic pens are much inferior with plastic handles and thicker metal tips, making them far less flexible.

5. What is your favorite calligraphy reference book?

I have many favorites, but my most used book is Jacqueline Svaren's book "Written Letters." She gives a history of each letterform in the book written in that letterform, and then an exemplar with directions as to height, pen angle, stroke pattern, etc. Best teaching book I own.

MEET THE MEMBER...CONTINUED**6. What are your tips for new scribes?**

I always tell my students to relax. When learning something new, we tend to tense up beginning in our head which travels to our neck, shoulders, arms, hands, and fingers. So, we begin with neck exercises, dropping our heads forward and back and side to side. Then lifting shoulders and dropping them, then stretching and shaking out our hands. You can't make beautiful letters if you're tense. Relax, let it flow and enjoy the journey.

Carrie's Calligraphy History

My calligraphic journey began in 1979 when a brochure came in the mail from the local high school, advertising a calligraphy class. As I have found by questioning many of my calligraphic friends, they have been making squiggles and messing around with letters since they were kids. So, I have determined that there is a "calligraphy GENE" that is imbedded in a select number of lucky souls.

My interest in letter forms had a long history. But the time and place didn't present itself until I signed up for that evening class at El Camino High School. It was a 20-week course and for the first three weeks we did JUST straight lines at a 45° angle. The class started out full, but they dropped out like flies. I was steadfast and got rather good at those straight lines.

Carol Hicks was in that class and by the 10th week, we had become the class "stars." So talented were we that the teacher asked if we wanted to do calligraphy jobs for her, the deal being that we would get 50% and the teacher would get the other 50%. After a few of these, Carol and I decided we could keep 100%, and launched into business...how innocent we were.

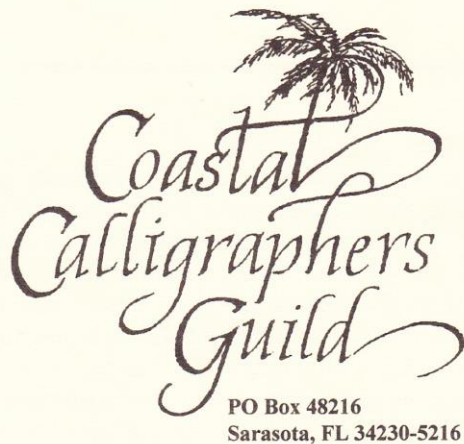
But we were soon awakened from our euphoric bubble when we joined the "lofty" Society for Calligraphy and attended our first meeting. Ieuan Rees was the guest speaker, all the way from the UK. We were awed by the work displayed and even more so when we found that it was student work. His talk was entertaining until he came to his favorite subject of cautioning new calligraphers to get a good grounding in formal training. "Too many newcomers start in business with not enough knowledge!" We had sunk as low in our chairs as we could – he was talking to us! So, we took his words to heart and went out and found calligraphy classes wherever we could. There weren't many in those days. But I was lucky enough to find Nancy Ouchida Howells early in my training. Over 30 years and many, many teachers later...lo and behold I have become a teacher. And my love and passion for my craft and my teaching has fulfilled me and given me joy.

**IMPORTANT REMINDER**

Membership renewal will be due by July 1st. The membership fee is \$25. Further renewal reminder notices will be sent via email. You can pay your membership via check by mail, pay by Zelle or pay in person. Watch your inbox in May for detailed renewal information. If you have any questions, contact Judy Klug at: judka11@yahoo.com

FROM THE ARCHIVES

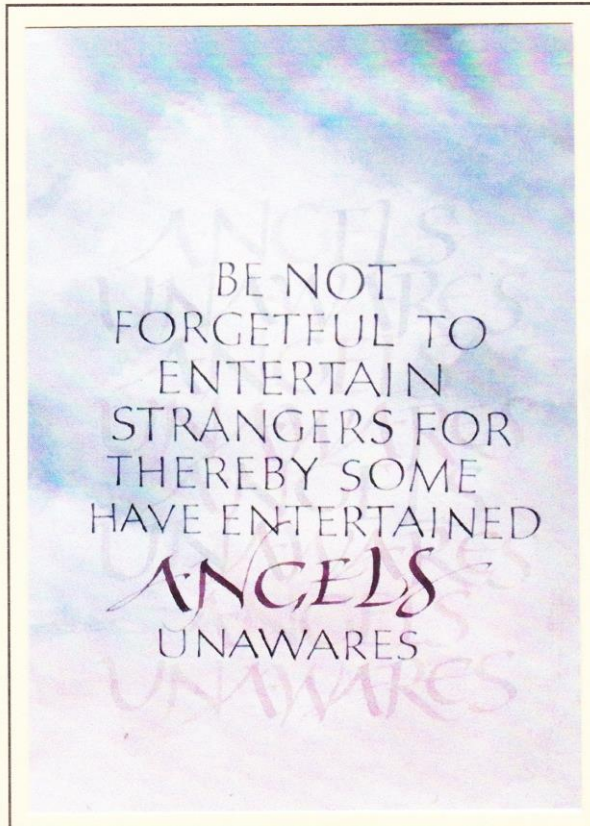
Editor's Note: As proof of Carrie Imai's long history with CCG, see the article below from 2006 Newsletter.



WINTER 2006 Newsletter
Vol. V, No. 1
Southwest Coast of Florida

In This Issue: *Cover: Art For the Non-Artist*
 President's Message
 Special Interests: Help Wanted,
 Kitty Varney, & Sarasota County Fair
 Workshops - Photos and Reviews
 Guild Member Samples
 Book Reviews
 Calendar of Events
 Letterforum 2006
 Niblets By Bobbi
 Regular Guild Information

CARRIE IMAI - ART FOR THE NON-ARTIST



Carrie has been teaching calligraphy and related subjects for over twenty years. She has a free-lance calligraphy and graphic arts business and has worked as a calligrapher for Los Angeles County. She has taught at international calligraphy conferences, the Brandes Art Institute, Hughes Aircraft, the Rand Corporation, guilds in Chicago, New Orleans, Minnesota, Canada and various guilds in California. She can now add Florida and the Coastal Calligraphers Guild to the list.

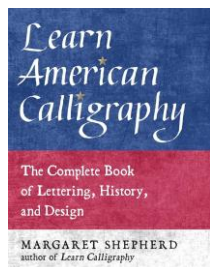
It was an outstanding three-day workshop that was attended by fourteen guild members. Each hour of each day was filled with new and exciting ways of expressing marks, backgrounds for a calligraphic work and learning new techniques for expressing each individual's artistic talents.

Carrie is an outstanding teacher and guided the group through various exercises so that each participant was able to express his/her calligraphic talent in a variety of ways. She shared her talents with the group in demonstrations and individual guidance. Much student sharing was done and everyone got to see and learn from each other.

Carrie's philosophy is JUST START ! ACTION dispels FEAR. I am sure she inspired all who participated in this workshop to feel secure in expressing their interpretation of their calligraphic artistic abilities.

- Gene Ruehl

REVIEWS, WORKSHOPS, ETC.



Learn American Calligraphy: The Complete Book of Lettering, History, and Design

by Margaret Shepherd

Amazon: \$22.16

Anyone who started calligraphy back in the 1980s and 90s will certainly be familiar with calligrapher Margaret Shepherd. Her books were some of the only ones on the library shelves and she introduced many, many learners to Italic, Gothic, and Celtic hands to name just a few. Lucky for us, Margaret has just released a new book called *Learn American Calligraphy*—an eclectic mix of the history of calligraphy and lettering in America, exemplars, and instruction. It is delightfully different than most calligraphy books with a unique and fascinating perspective on the history of calligraphy in America.

She begins with an enthralling account of lettering from the first Native Americans, including a Cherokee alphabet or Syllabary with guidelines. Pictures show letters, symbols, and artwork of the Lakota tribes, Southwestern Mogollon people, Apache, Pacific Northwestern Native American artists, and others. Next is the story of how Gothic made its way from Spain with the conquistadores in Christian scriptures and imperial decrees to the West Coast of the Americas in the early 1530s and its five revivals throughout the centuries. An honest assessment of the deterioration of Gothic's letterforms by the mid-1800s and into the next century, is absolutely fascinating in its tale of Gothic's journey and experience between east and west coasts of America. Even more colorful is how Gothic metamorphosed into Goth in yet another revival, exemplified by the Monster logo of this generation's popular energy drinks.

Jumping forward to modern day, the section on American Graffiti covers three main categories, thick and thin; variable monoline; and outlined. It includes three really fun, energetic hands to inspire the ambitious lettering artist. The more traditional hands of Copperplate, Spencerian, Palmer, Cursive, and Italic

IAMPETH 2024

July 1-6, 2024

San Antonio, TX

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

International Conference 2024

“Roman Holiday”

June 22-29

Davenport, IA

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

follow with a delicate and lovely Copperplate exemplar as well as exemplars for Spencerian, Palmer, Manuscript (ball and stick), and Italic. (Guidelines are included as well.) While brief in narrative, it gives just enough to understand how these hands moved us through history and does so in a familiar yet engaging way.

Margaret offers in-depth first aid for improving your handwriting and a passionate, informative treatise on ten reasons handwriting still matters. (Hear, hear!) A short section on the lettering used for embroidery, quilting, mosaics, weaving, and other American crafts offers endearing insight into how Americans have used lettering in ways not usually given much attention.

The Roman Capitals revival begins with Arts & Crafts, Art Nouveau, and Art Deco exemplars. A delicious monoline exemplar called “Prairie School” offers a fun, simple alphabet that can be used in so many different projects. Several other distinctive and interesting hands are included as well and then Fraktur, block letters, and a plethora of other really fun, relevant lettering styles.

Not only are there many new styles to learn, but fascinating tidbits and history which tantalize you to read more. This is a truly charming book that will keep you coming back to read, study, and practice from over and over.

Submitted by Erica McPhee

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 (except December) are in-person and online via Zoom.

2022-2023 Board of Directors & Committee Chairs

President Laurie Yeandel		Membership Judy Klug
Vice President Vacant	Members at Large Debbie Bennett	Newsletter Editor Penny Schwan
Treasurer Laura Stevenson	Lissa Brand	Raffle Lissa Brand
Secretary Beth Rubin	Pam Lewis	Hospitality Pam Note
Past President Penny Schwan		Web Site Erica McPhee

Newsletter Information

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

Newsletter Editor

Penny Schwan

Masthead by

Ann Pasquier (Designed with flat brush lettering and Marilyn Reaves' Bluebird caps.)

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.

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

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