

Spring/Summer 2025 Newsletter

PRESIDENT'S MESSAGE

Dear Members,

I would like to take this opportunity to thank every one of you for your enthusiasm and continued support of our guild.

The leadership team has been actively planning events for our upcoming calligraphy season. Our monthly programs are focused on providing learning opportunities for all skill levels, from new scribes to those with experience. Our goal is to encourage continuous growth and exploration within all facets of calligraphy.

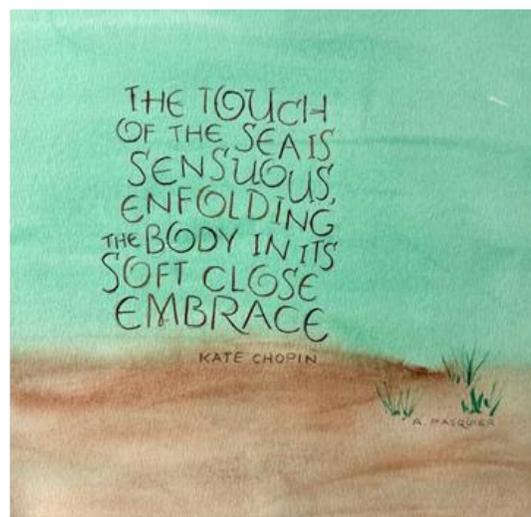
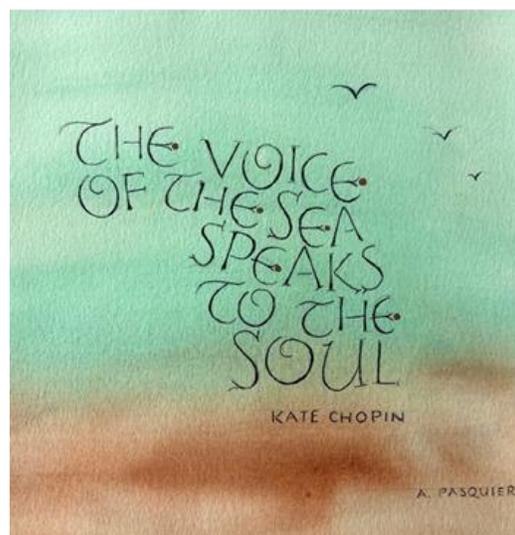
Our monthly program will begin this October 2025 and continue through June 2026. In addition, we will be offering two major weekend workshops taught by professional calligraphers, Carrie Imai and Mike Kecsg.

Avenues for members to connect will be in the form of informal study groups. For those in the Sarasota area, we will resume our monthly meeting at the Historic Venice Train Depot in October. In addition, we will offer our out-of-town members an on-line study group also beginning in October.

Don't forget to explore resources and inspiration on Instagram, Facebook, and our guild website.

You will receive updates and reminders about our monthly programs, major workshops, study groups and other events.

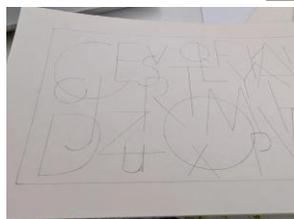
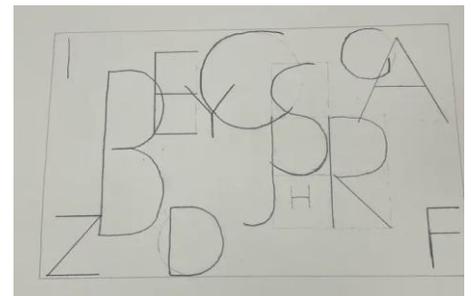
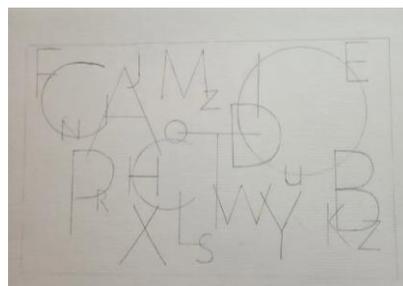
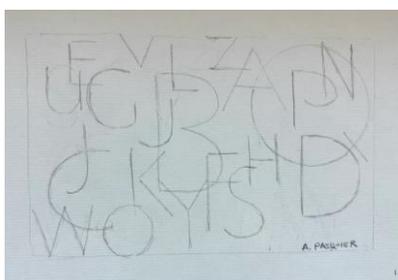
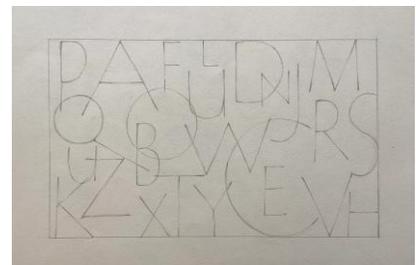
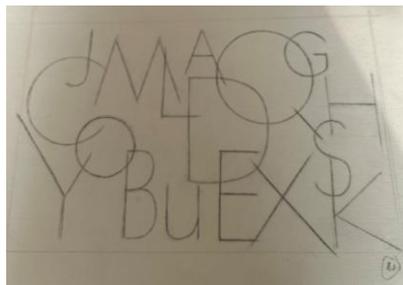
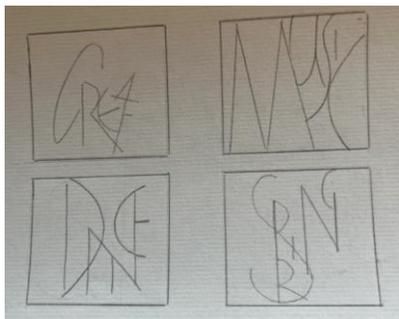
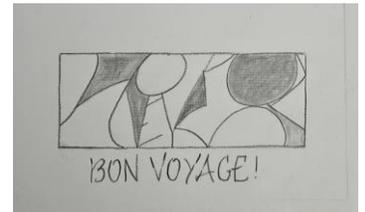
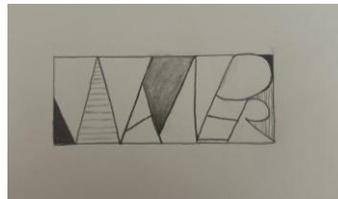
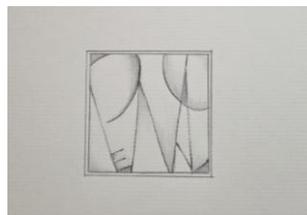
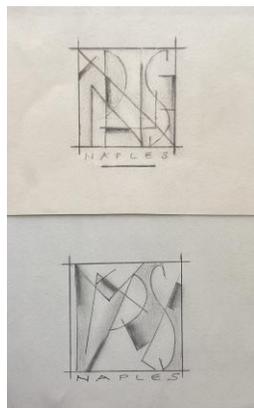
Best regards,
Laurie Yeandel



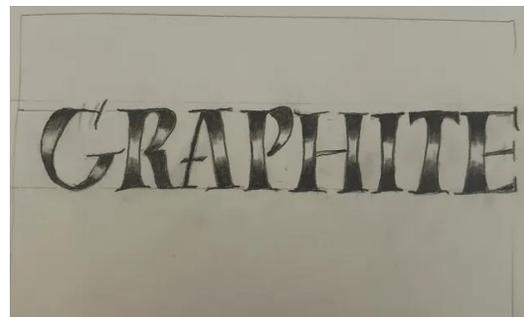
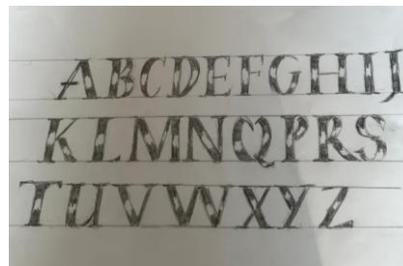
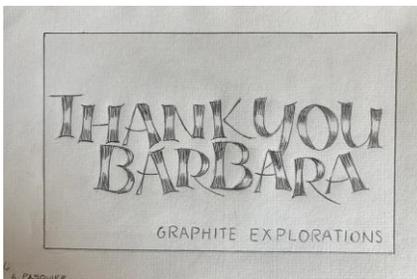
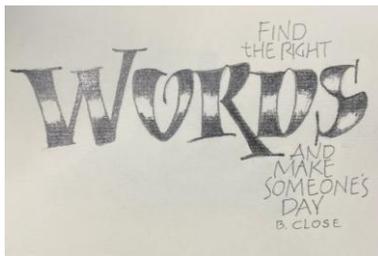
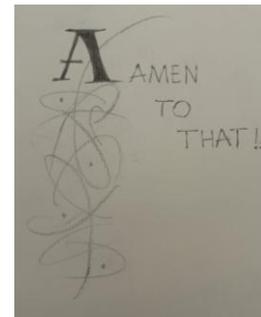
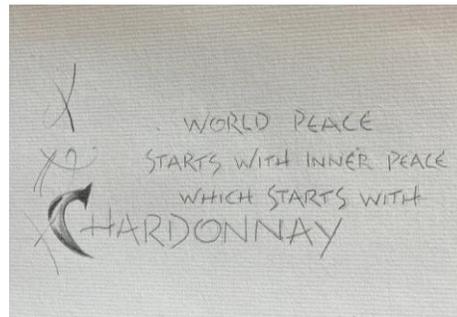
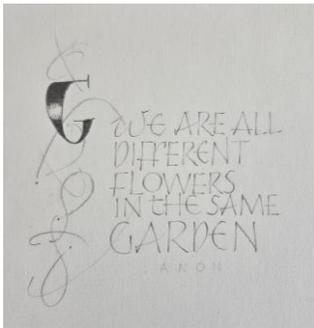
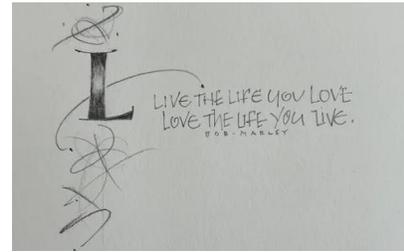
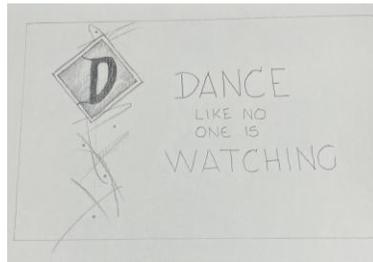
Above Challenge piece, along with a sibling, created by Ann Pasquier. More Challenge on page 9.

**MARCH CCG WORKSHOP
GRAPHITE EXPLORATIONS
WITH BARBARA CLOSE**

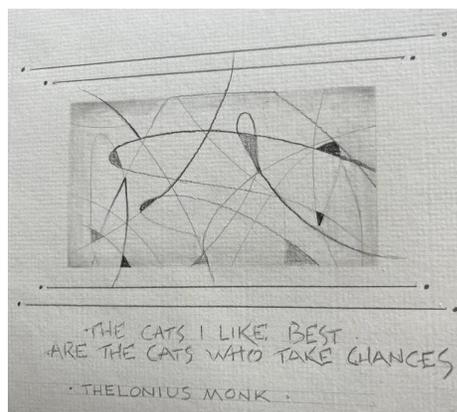
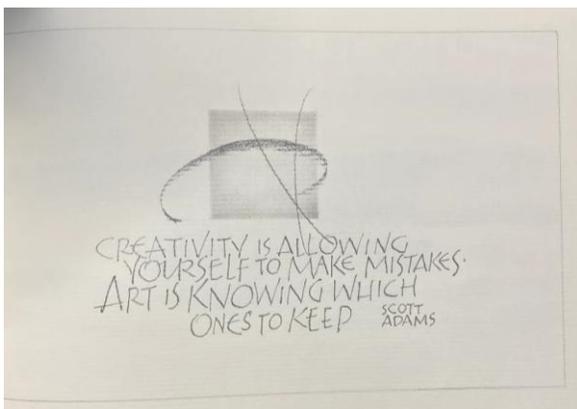
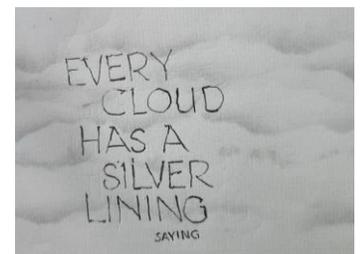
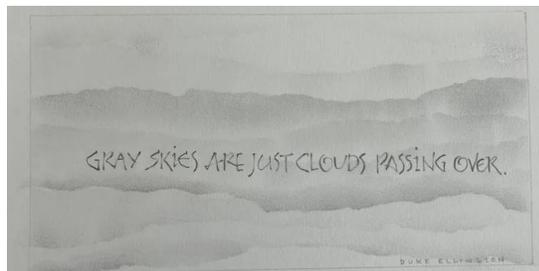
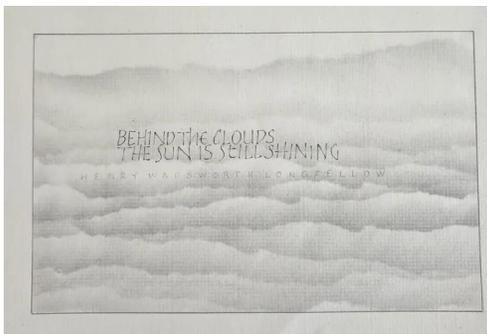
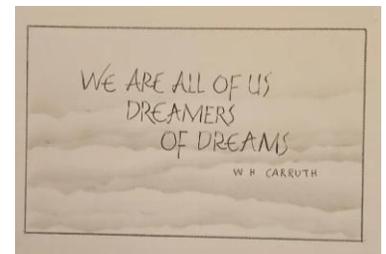
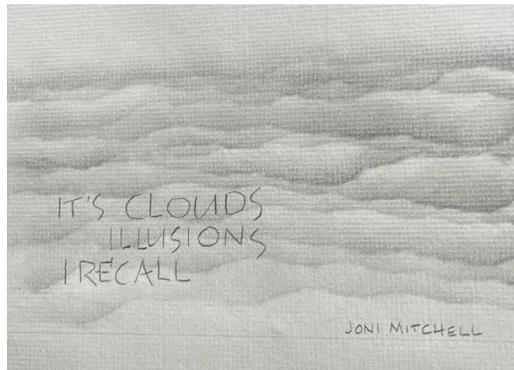
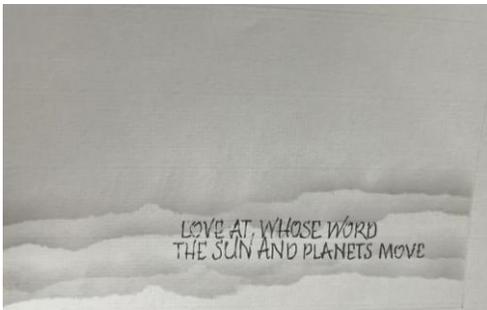
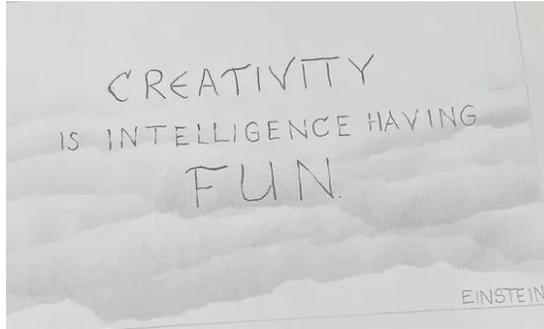
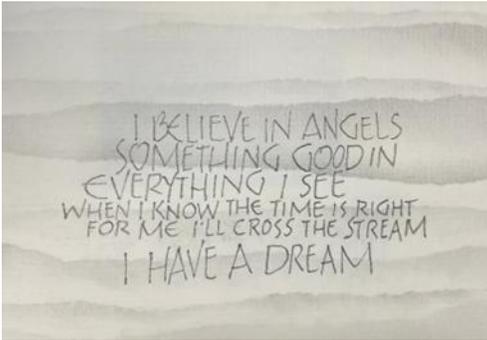
Last March we had a fun weekend with Barabara Close leading us through a multitude of ways to use graphite for lettering and some simple, but effective artwork. We started with practicing basic Roman Capitals and then moved on to jazzing them up a bit! Barbara then taught us how to incorporate different simple techniques with graphite to accent the lettering. I think the photos speak for themselves. Enjoy.



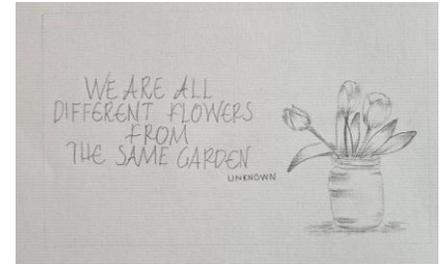
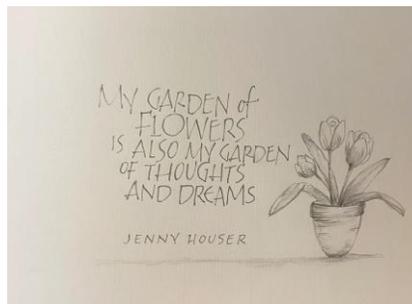
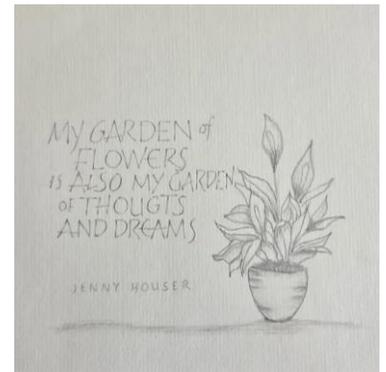
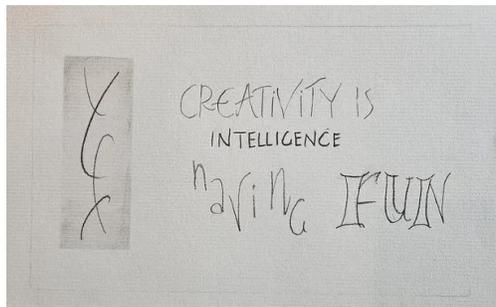
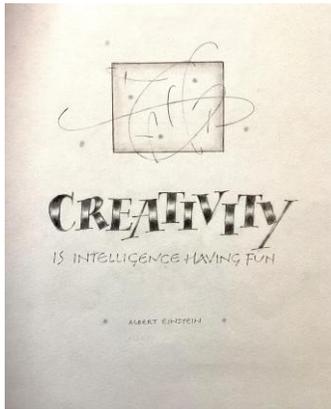
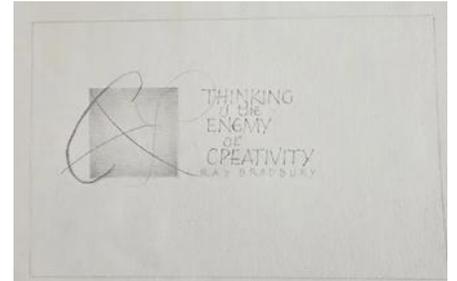
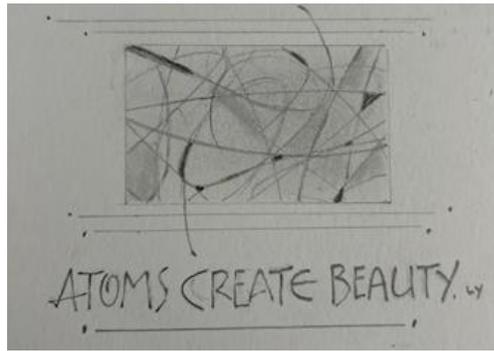
GRAPHITE...CONTINUED



GRAPHITE...CONTINUED



GRAPHITE...CONTINUED



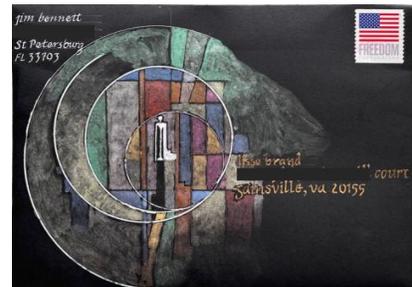
CCG 2024-2025 ENVELOPE EXCHANGE

This year, seventeen members of the Coastal Calligraphers Guild participated in our first-ever Envelope Exchange. Every month from October through June (with a break for December) each person would send and receive one decorated envelope containing a little something like a note, a bookmark, a picture, or even a haiku. The sender would often describe where they received the inspiration for their design (often from one of our guild workshops) and the tools they used.

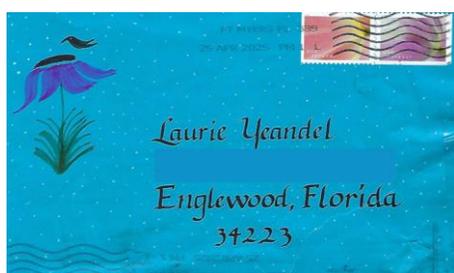
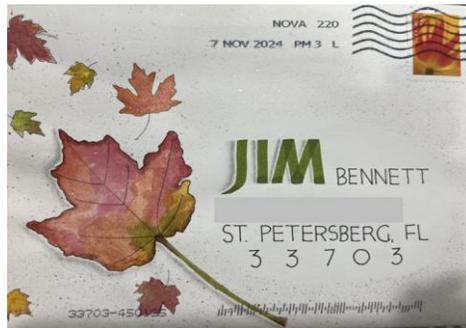
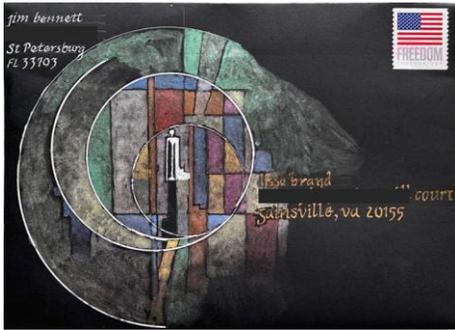
Our guild has grown over the years, and we now have members from Naples to beyond Tampa as well as from many other states and even Canada. The monthly Zoom meetings have helped us to stay connected and while we are incredibly grateful for that, there is just something special about finding a thoughtfully designed envelope in the mailbox with your name on it. It makes me smile every time as I hope it does for you.

Enjoy the photos that we are sharing and be inspired!

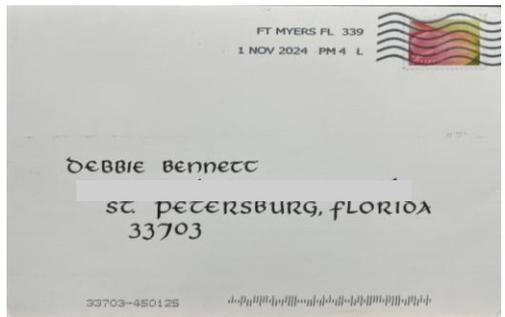
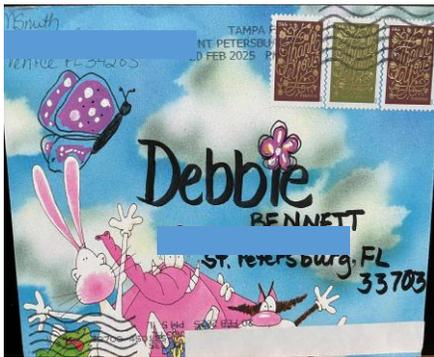
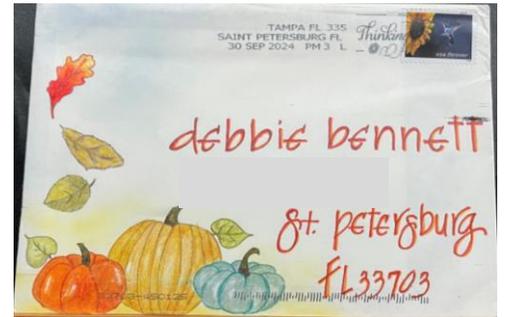
Submitted by Beth Rubin



ENVELOPES...CONTINUED



ENVELOPES...CONTINUED



CONTINUED ON PAGE 10

2024 CREATIVE CHALLENGE

Below are the results of our 2024 Guild Challenge, “The voice of the sea speaks to the soul” by Kate Chapin.

Pieces were displayed at our 2024 Holiday Party last December. Three members won gift certificates to Paper and Ink Arts or John Neal! See the 2025 Challenge guidelines on page 10.



2025 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:

Creativity is intelligence having fun

--Albert Einstein

Quote was submitted by member Debbie Bennett. 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 Fall/Winter 2026 Newsletter.



ENVELOPES...CONTINUED



MY IAMPETH CERTIFICATION JOURNEY (AND THOUGHTS ON THE PROCESS)

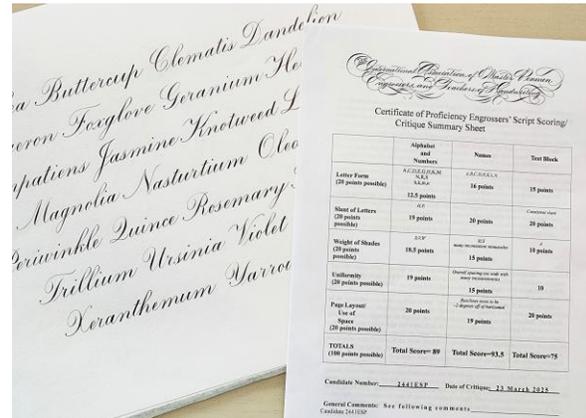
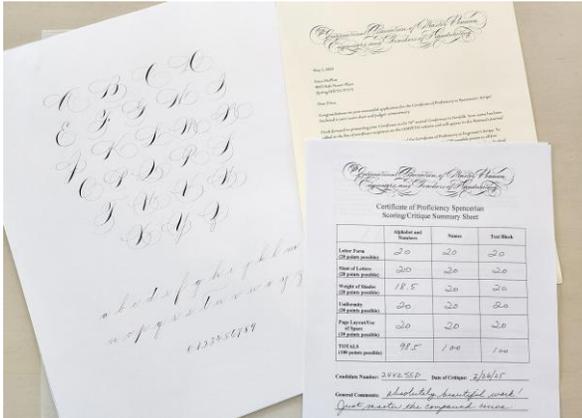
In recent years, the International Association of Master Penman, Engrossers, and Teachers of Handwriting, or IAMPETH as it is commonly known, has revamped their Master Penman program. They created a Certificate Program which is an incremental path to earning acknowledgement of your calligraphy skill. There are two possible certificates to earn in separate lettering and engrossing categories - Proficiency followed by Excellence. Ultimately, if desired, you can work to achieve the Master Penman designation.

By IAMPETH's description, the Certificate of Proficiency acknowledges an applicant is at the "intermediate level" and must precede earning the Certificate of Excellence which signifies the "highest level" of skill in that specific category. The Master Penman designation is awarded after the penman has earned a Certificate of Excellence in each of three distinct areas: Pointed Pen, Broad Nib, and Decorative Arts as well as maintaining their IAMPETH membership without interruption. They then work with a designated mentor for two years while completing the Master Penman Certificate. Once achieved, they commit to teaching and sharing calligraphy as much as possible.

While the self-directed process is long and arduous, it offers an opportunity to hone one's skill of a particular script with a regimented exemplar and judgement process -- of which I have mixed feelings. After hundreds of hours of practice of E.A. Lupfer's Engrosser's Script (found on pages 2-8 of the Zanerian Manual), one would hope to become adept at the specific exemplar used. However, it overlooks any proficiency achieved with a different style of Engrosser's Script and points are lost even for variants of Lupfer's hand seen in other parts of the manual. This does not necessarily truly judge skill level but proficiency of your ability to mimic one particular example of one penman's style.

The judges rigidly assess the specimens to the exemplar which is important in terms of having an objective measurement. There is no allowance for differences in spacing, stroke placement, shade values, etc. But with such rigorous judgement does it really determine whether someone has achieved an "intermediate" skill level? I understand the reasoning to distinguish levels, but if you have already achieved 18 out of 20 points on all aspects of the script, have you not already achieved excellence? Because the judgement criteria for the Certificates of Proficiency and Excellence are the same and there is no room for misstep.

IAMPETH...CONTINUED



I would propose the Certificate of Proficiency should have either a lower standard of scoring (for example, instead of having to achieve 18 of the possible 20 points for each criteria, intermediate level would mean a score of 16 giving room for growth to excellence); or, preferably, the level of Proficiency be changed to indicate “Skilled or Competent” versus “Intermediate.” And the level of Excellence represents true Mastery or Expert level. Because, after all, we are striving for excellence, not intermediacy, even for the Proficiency designation.

Although seemingly superfluous, the distinction is important. After years, or even decades, of lettering Engrosser’s Script, I would propose most people would be at, or more likely, above an intermediate level. But the dedication and hard work necessary to achieve the Certificate of Proficiency is really beyond intermediate work. It requires careful study, hundreds of hours of concentrated practice of the exemplar given, and the ability to reproduce and implement it without flaws.

However, the standard for achievement is not unreasonable. It is exactly what it should be – rigorous, meticulously judged, and its award reserved for those who achieve the highest level of skill. But its assessment of “intermediate” just does not fit the accomplishment (or lack thereof).

IAMPETH...CONTINUED

Philosophical musing aside, the process itself was an incredible journey of studying, learning, and truly understanding the idiosyncrasies of the scripts. I am happy to have earned the Certificate of Proficiency for Spencerian Script, a style I have been practicing for over thirty years. However, I would say I was not truly studying or improving in the script until the last five years or so. Unfortunately, I did not earn the Certificate for Engrosser’s Script, a style I have done for even longer.

But in reading the detailed report for my entry, the judges’ assessment is spot on. I was able to see more clearly, areas needing improvement, and what my shortcomings of the script are. Initially, after completing several months of hours of daily practice preparing my first submission, I thought if I did not succeed, I would not try again. But seeing where I can improve offers me an opportunity that I feel embodies what doing the art of calligraphy is really all about – moving forward and continuing our practice so we can improve our hand and better our art.

With that in mind, I spent three months this spring in David Grimes’ *Dreaming in Script* Beginner Engrosser’s Script course (see separate article, “I’ve Been Dreaming in Script.”) And I am in the process of trying again to do “intermediate” (or better) work and earn that certificate! 😊

Submitted by Erica McPhee



Starting at top left: Mermaid Erica designed (the mermaid is the mascot for the city of Norfolk); The gorgeous conference badge and Erica’s tired birds from Schin Loong’s Feathers and Flourishes class (which was fabulous!); Stickers Erica designed for the Market Place: Mermaid was used on cards that CCG member Megan DeSelms and Erica created for members to trade. Members had fun filling them out and trading with friends after hours in the study rooms: Erica and Master Penman Michael Sull.



I'VE BEEN "DREAMING IN SCRIPT"

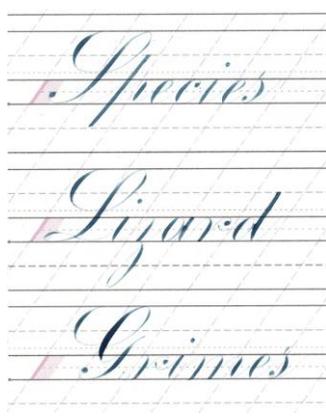
As part of the IAMPETH certification process, one must undergo intensive study of the script to reach the highest level of proficiency. After careful study of my own work, it was clear to me that several intricacies of Engrosser's Script had passed me by in all my years of its study. Instead of going back to the drawing board in autodidactic pursuit, I turned to David Grimes, an accomplished penman, mentor, teacher, and friend.

David, masgrimes.com, has created an incredible online calligraphy school called Dreaming in Script. He offers extensive courses in Engrosser's Script, Off-hand Flourishing, and French Ronde Hand, just to name a few. His approach is both intensive and thorough but his warm and comforting guidance makes the experience even better.

The Beginner Engrosser's Script course is approximately 8 weeks long in which the style is broken down into named and numbered strokes – both connective hairlines and shades. Although the style of Engrosser's Script is exclusively David's own (the Grimes Method), it offers an in-depth look into the hand in general, including several other historical variations. So, while it is not the style needed for the IAMPETH certificate, it does train you to see the script more clearly and how to execute the necessary strokes, spacing, and what David calls "essential qualities" of the letters. The coursework is supported by a fabulous community in which students of all experience levels offer critique. David has fostered an incredible sense of camaraderie coupled with razor sharp but gentle and kind constructive feedback.

The class unequivocally improved my Engrosser's Script (see before and after image). It allowed me to see mistakes I had been making for years and how to improve them. While the course moves at a rapid pace, it allows a deep dive into the script, and I finished with a renewed enthusiasm for both learning and a desire to improve. I highly recommend it!

Submitted by: Erica McPhee



IAMPETH CONFERENCE 2025

Have you ever attended an IAMPETH conference? A few weeks ago, I attended my fourth one in Norfolk Virginia, and it was fabulous.

Classes

The classes were all outstanding, and while I wanted to take them all, these are the classes I selected:

- Ornamental Penmanship Letters and Flourishing with Michael Sull
- French Ronde Unplugged with Marie Hornbeck
- Zanerian Missal Capitals with Skylar Chubak
- Intensive Spencerian with Mike Ward (see my following article)
- Wavy Letters with Karrissa O'Keefe

Note on the classes: While we cannot attend every class, we received ALL the handouts from ALL the classes! What a treat and a great resource!

Friend Time

It was also wonderful to spend time with all our fellow calligraphy friends. There were about 340 in attendance from over 16 countries. Coastal Calligraphy Guild was represented by Erica McPhee and me.



Left: Maryann Mize and Erica McPhee at IAMPETH. Right: Mike Ward and Maryann.

IAMPETH...CONTINUED**Other fun moments**

One evening that is eagerly looked forward to each year is attending Round Robin, a craft sampling designed for calligraphers. This year they had about 20 stations and lasted about two hours. It was fun to try out different techniques from engraving on glass, gold foiling on paper and leather, writing on leather, using antique wax seals, and Molly Kunkels of Paper and Ink Arts testing table of every imaginable pen holder and nib! So much fun!

Submitted by: Maryann Mize

MY JOURNEY SETTING GOALS FOR CALLIGRAPHY RESULTS

After 40 years working in the business world, and now retired, I started 2024 with the determination to set goals with my calligraphy hobby.

Why set a goal? Although I am just a calligraphy hobbyist, I was disappointed with my progress since embarking on the calligraphy journey about seven years earlier. And following the adage “To do the same thing over and over and expect a different outcome is insanity,” Therefore in January 2024 I set a goal to focus on the Engrosser’s and Spencerian scripts.

Now with the intention, how to proceed? My first goal was to master Engrosser’s script.

I researched various instructors and was impressed with Kalo Cho (kalomakeart.com). Her Instagram posts, her willingness to share her journey, fabulous teaching style, and detailed handouts, resulted in signing up for her Engrosser’s script online class. It was amazing, and I rewatched her 10 hours of class videos three more times. The result: I finally felt accomplished with that script.

After that successful learning experience, and four months of focusing on Engrosser’s script, I was ready to sign up for Kalo’s Spencerian class.

It was another fabulous learning experience, and I watched the 10 hours of video three times again.

MY JOURNEY...CONTINUED

With my goal accomplished, what was next? I saw that the IAMPETH conference was offering a never before offered class: Intensive Spencerian with Michael Ward, limited to 25 students. To be considered for this opportunity a specific submission was required.

Therefore, I set the goal of practicing the required submission using the skills learned in Kalo's class. And, after diligently practicing for four weeks, and submitting my work, I was accepted!



Left: How much practicing did I do to submit for the IAMPETH Spencerian class? Lots!

Left: Meeting my Engorsser's Script and Spencerian instructor Kalo at IAMPETH.



Tips that worked for me during my calligraphic goal setting:

1. Research the instructor. Are they knowledgeable? How are their handouts? What is their teaching style? Do they consider their pace and level of detail from the student's perspective?
2. Delivery of instruction. If online, how long will the videos be available?
3. Be open to trying out new tools. During my process, my arthritis interfered in my ability to write/practice. I heard about Erica McPhee's (florishforum.com) new oblique holder, Curve-E. I purchased one holder set up for a Hunt 101 and it was a game changer – in a positive way. I then purchased another setup with a Niko G for Spencerian. It is so comfortable, and I can practice as long as I choose.
4. Do not be afraid to set a goal!
5. And do not be afraid to set an even higher goal, like submitting work to take an advanced class such as the Intensive Spencerian class with Mike Ward!

In conclusion: Goals are great in business and in calligraphy! Many thanks to Kalo and Mike Ward for being phenomenal instructors and Curve-E Pens for comfortable oblique holders!

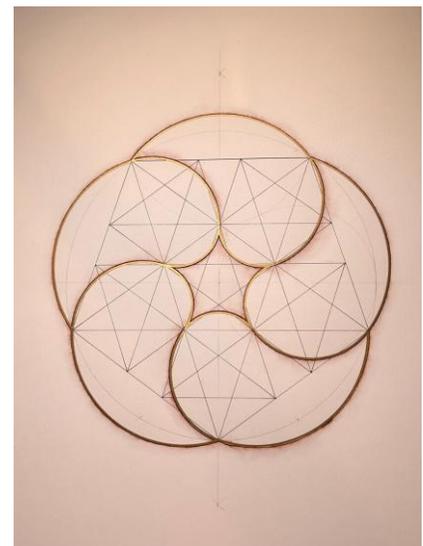
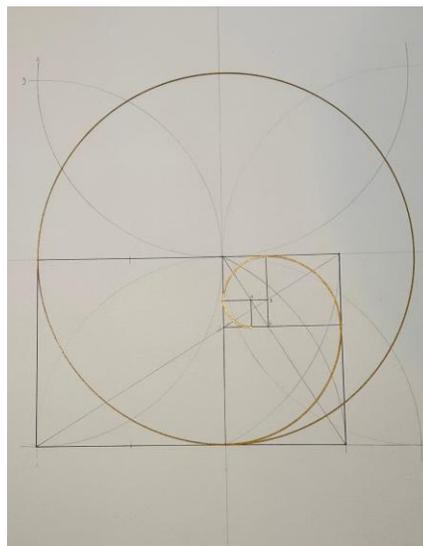
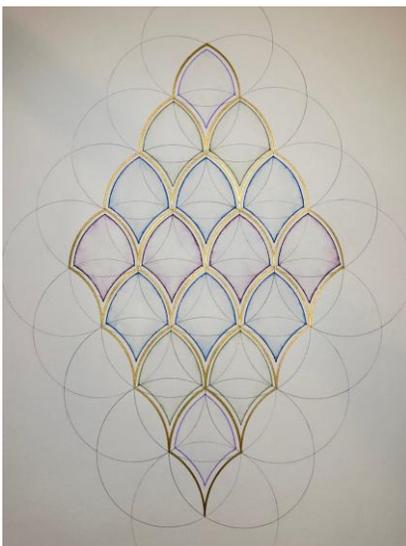
Submitted by: Maryann Mize

INTRODUCTION TO GEOMETRIC ART WITH CLARISSA GRADI

Clarissa Grandi, an artist and former math teacher based in the UK, taught this wonderful workshop on creating various forms of geometric art. Clarissa began the workshop with her story of how her journey started in school with math and art being her favorite subjects, and then began exploring the world of mathematical art during her teaching career. She has authored books on the subject, *Artful Maths*, teaches online workshops and still works with students in the schools tapping into their creative side and making math fun.

I must admit, I was not the best geometry student and was quite surprised by the simplicity of the construction while learning the basics one step at a time. The process is almost rhythmic once you get started. Clarissa clearly demonstrated the process of creating the different designs using color to highlight each layer, which makes it a lot easier to find the shapes within the drawing.

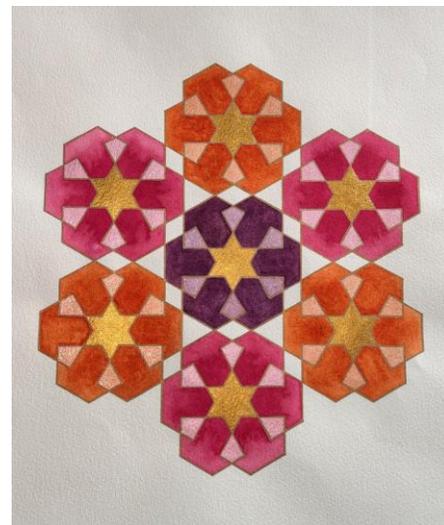
A brief overview of the coursework included Mandalas with circles, Sixfold Alhambra patterns hiding in the “flower of life,” Fivefold symmetry and the golden ratio, Fourfold Islamic patterns, and Gothic tracery. Each pattern began with a point on the page, then a line, followed by a circle. The only tools necessary to construct the designs were a pencil, ruler for drawing lines and a compass. As always, additional materials are fun to use for decorative purposes.



GEOMETRIC ART...CONTINUED

During each session, Clarissa shared photos of the many sources of her inspiration through architecture and design and demonstrated techniques for enhancing the finished patterns using watercolors, colored pencils, gold pens and shading. The possibilities are endless! She was so generous with her knowledge and talent, and her enthusiasm was contagious. I am looking forward to taking another workshop in September featuring the Geometric Language of Roman Mosaics.

Submitted by: Lissa Brand

**MY EXTRAORDINARY DAY
AT THE AVE MARIA UNIVERSITY LIBRARY**

On January 2, I went to the town of Ave Maria for an appointment. I was heading to my car to leave but suddenly I had a strong feeling prompting me to view the St. John's Bible at the Canizaro Library at the Ave Maria University. The library is a short walk from town so even though this was not on my schedule, I walked over.

The library has a Heritage Edition of the St. John's Bible which has been on display for several years. I try to go every few months to view a new page but had not been there since the summer of 2024.

AVE MARIA...CONTINUED

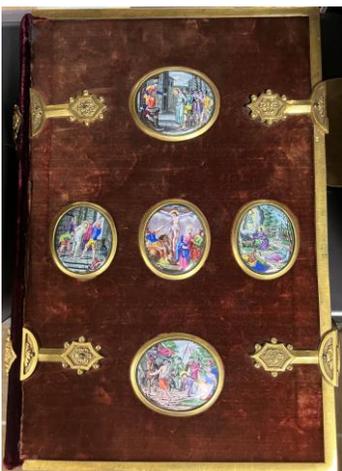
The current volume on display was Letters and Revelation. I enjoyed viewing the page and took out my phone to take a photo. Then I heard the librarian behind the desk asking me if I would like her to open the case so I could get a better photo. Surprised and delighted, I quickly agreed, and the librarian came over with keys, unlocked the top plexiglass, and raised it up. There was the beautifully printed page for me to photograph. Then she surprised me again by saying...’feel free to turn the pages!’ Excited by this unique opportunity, I enthusiastically enjoyed each illuminated page. During this time, the librarian and I were having an enjoyable conversation, and I mentioned that I was a calligrapher and had studied with Donald Jackson.

She then suggested that perhaps I would like to go upstairs with her to the rare book room to see some of the acquisitions. So off we went, and I viewed a 15th century printed book of Gregorian chant and a few other prayer books which had beautiful bindings.

As we were walking back downstairs, she mentioned that she had an item she wanted to part with and that I would be the perfect person to give it to. At this point I was pinching myself at the serendipity of my impromptu visit to the library. We went to her office and she pulled a beautiful penholder out of a cabinet and gave it to me.

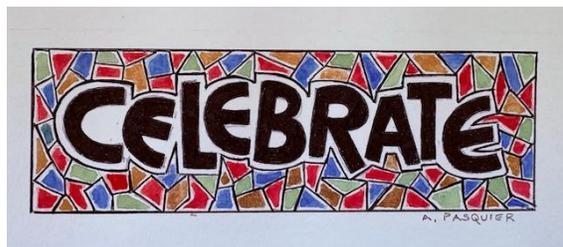
As I departed the library, my heart was full with the many gifts coming my way from this exceedingly kind librarian who shares our love of beauty, books, and the written word.

Submitted by: Valerie Weilmuenster



AROUND THE GUILD

**JANUARY WORKSHOP WITH BARBARA CLOSE:
MOSAICS AND LETTERS**



Top row by: Ann Pasquier, Lissa Brand, Judy Klug; bottom row by Erica McPhee.

**FEBRUARY WORKSHOP WITH ERICA MCPHEE:
VICTORIAN VALENTINE CARD**



*Erica's Class example;
Maryann Mize's classwork.*

AROUND THE GUILD VALENTINE...CONTINUED

Janet Furr outdid herself creating these Victorian Puzzle cards. Below examples of three she created and planned on doing a total of about 40!!



The art of beautiful writing is accessible to anyone who wants to unlock its secrets

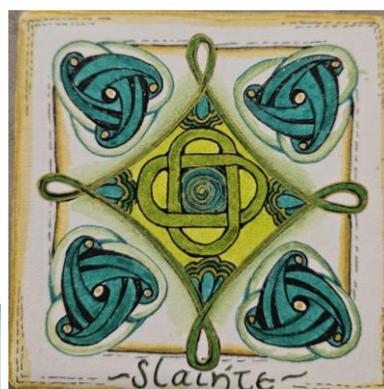
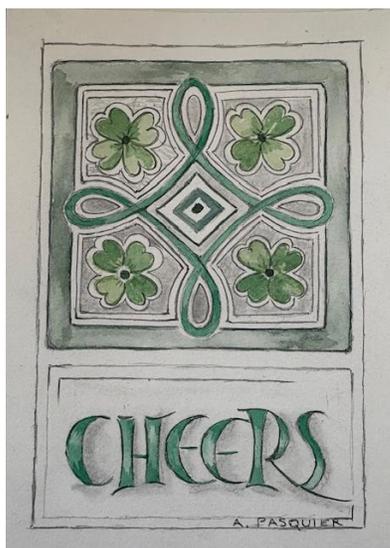
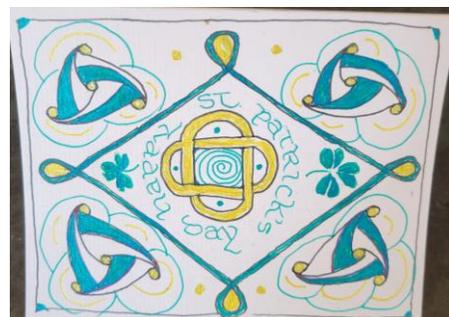
Julien Chazel

AROUND THE GUILD...CONTINUED

MARCH WORKSHOP WITH SUSAN MOEN:
ZENTANGLE

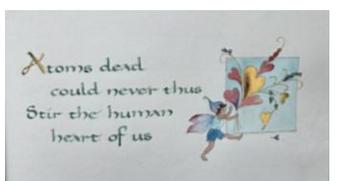
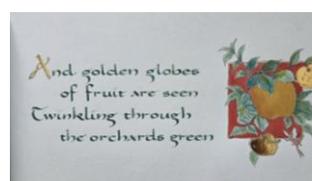
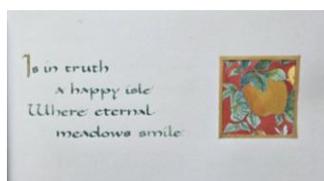
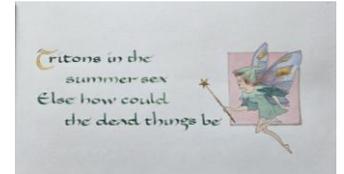
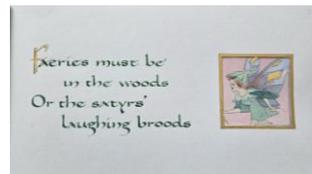
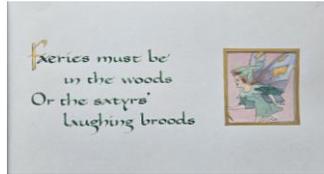


Susan's Examples

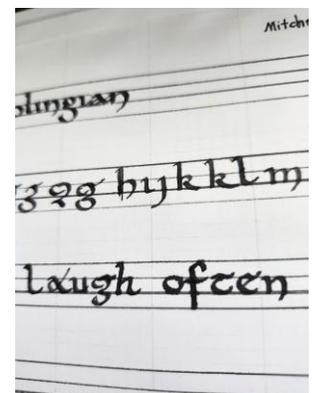
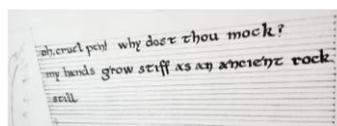
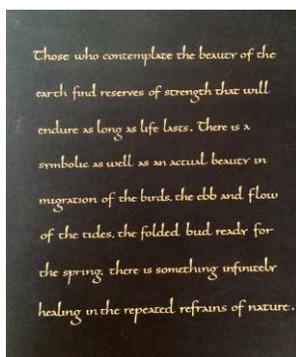
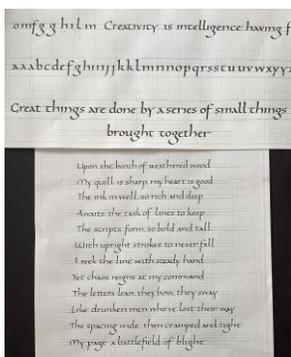


AROUND THE GUILD...CONTINUED

APRIL WORKSHOP WITH KAREN SMITH:
CAROLINGIAN HAND



Top two rows: A selection of pages from a book Karen Smith created for her granddaughter. The illustrations were done using watercolor, gouache, and a black micron pen. The calligraphy is Carolingian using Boko-Undo stick ink combining blue and green inks. The book is bound with a Japanese stab binding. Middle row: Accordion book by Karen Smith. Background painted on 140 lb. watercolor paper using gouache and metallic Schminke gold. The calligraphy script is a modernized Carolingian using black Moon Palace sumi ink and white gouache. The center of the loose spiral was glided in gold leaf. Below: student work from the workshop.



AROUND THE GUILD...CONTINUED

**MAY WORKSHOP WITH DEBBIE BENNETT:
POP UP BOX**



Erica McPhee



Lauren Yeandel



Judy Klug



Joan Landrey



Valerie Weilmuester

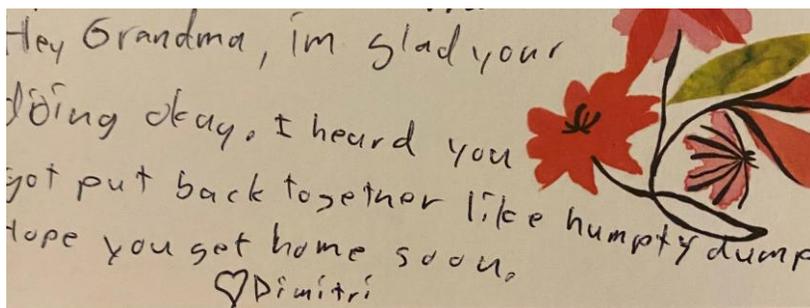
AN ASSORTMENT OF WORK BY GUILD MEMBERS



Example of a new class by Carrie Imai—Funky Fonts!



Erica McPhee's 2024 Christmas card



A cute Get Well card received by Patricia Sentman from her grandson.

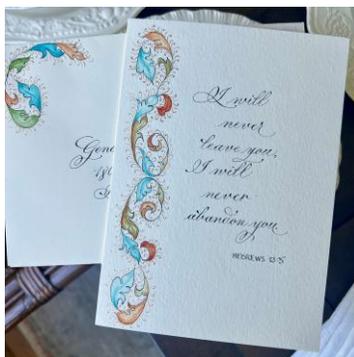
AROUND THE GUILD ASSORTMENT...CONTINUED



Two lovely hand-painted cards by Lynda O'Donnell

A beautiful Birthday card created by Mary Wildrick for her daughter

All cards below created by our very prolific Janet Furr!



MEET THE MEMBER

Editors Note: In this issue we meet Mary Wildrick, a CCG member since 2005. She has an active history with the guild holding all jobs and BOD positions except membership and treasurer. Over the years, Mary has attended many workshops, classes at SCIT (now known as ACE), international calligraphy conferences and most of all, made wonderful calligraphy friends!

1. How did you become interested in calligraphy?

In school lettering with an Estherbrook fountain pen with interchangeable points, fifty cents each. It made fat letters, thin letters and in between ones. Remember note taking with washable blue ink and having inky fingers.

Fast forward to the Sarasota County Fair with Fred Reckker and Gene Ruehl demonstrating calligraphy; a fortunate meeting.

I then wanted to take a class in copperplate available at SCTI, but prerequisite of Italic hand required unless waived by the teacher. A phone call to Fred made it possible.

2. Who is your favorite calligraphy teacher?

Fred Reckker

3. What are your favorite calligraphy hands?

Copperplate and anything with a pointed pen. Still coming to grips with the broad edge.

4. What are your favorite calligraphy tools?

Favorite nib: Gillotte 303 and anything with a point. All the paper, pens, nibs, pencils, brushes, inks, watercolors, acrylics, pastels, gouache, and gold. What's not to like?

5. What are your tips for new scribes?

Take all the opportunities you can to learn, to do, and to be creative!

100 FOR JOHN PROJECT

01 January 2025

Dear Friends,

Last summer we e-mailed you a invitation to send a card to our friend John Stiles to celebrate his 100th Birthday. We called this the "100 for John" project. We are writing you with a heartfelt thank you for participating in this project. The tsunami of cards sharing love and good wishes for John was an overwhelming success and touched him (& us) deeply. You came through with beautiful cards and stories about your and/or your families experiences. Your time was extremely well spent.

On the back is the thank you note from John's daughter Donna about the project and his reactions that you will enjoy.

Again, Thank You! If you are ever in Atlanta please let us know so we can thank you personally.

Best wishes and Happy New Year



Bob & Gail Reid

Dear Gail and Bob,

The "100 for John" was a smashing success! Dad has been overwhelmed by opening the letters and receiving such warm wishes for a happy birthday. I know you're wondering about where they came from, and other things, so here's some information about the project:

How many cards did the project get?

Cards from Kids: The Odyssey Charter School sent 45 handmade cards, with many of them signed by multiple children

There were also 31 hand drawn cards in blank envelopes.

Addressed envelopes: Dad received 110 separate cards sent through the mail.

Total cards: All counted, the "100 for John" project had **186 cards!** What a wonderful gift!

Where did the cards come from?

Dad received cards from 22 different states, and from 4 additional countries. WOW! A few cards had no identifying info on them.

Here's the breakdown:

AZ - 3 CA - 10 CO - 8 CT - 8 FL - 9 GA - 21 IL - 4 MI - 2 MN - 1 NC - 1 NM - 1 NV - 2

NY - 1 OH - 1 OR - 3 PA - 2 SC - 1 TN - 5 UT - 3 VT - 1 WA - 7 WY - 1

Canada: 11 Ireland: 1 Belgium: 1 Phillipines: 1

What calligraphy groups participated & were mentioned by name?

Friends of the Alphabet (The Atlanta Calligraphy Guild)

Gulf Coast Calligraphy Guild

Calligraphy Guild of Pittsburgh

Scribes of Central Florida

Society for Calligraphy

Los Angeles Calligraphy Guild

What did the cards say?

The sentiments expressed on the cards were absolutely fabulous. So many senders used the information you shared about Dad to make a connection, so many cards referred to his military service, his WV background, and his love of golf. People shared about their parents or other family members who served in WWII, telling where they were stationed, or family members who are currently serving in the military. Others shared a love for WV or talked about family members from WV, including one whose father grew up in Elkins, WV, which is only 20 minutes from where Mother grew up! Some shared about their children, or their age - one person shares Dad's birthday of September 5. Another hopes to live to 100, as that's the only way her golf game will match her age. And many, many people mentioned the two of you in their cards. All the cards expressed the writer's best wishes for Dad to have a wonderful birthday, and a desire for him to enjoy his memories of looking back over 100 years. The youngest person who mentioned their age is 11, another is 18. Based on information about their parents, I guess that many are in our age range.

What did the cards look like?

Dad received many exquisite, fantastic cards with outstanding artwork. Such creativity and talent! A lot of beautiful calligraphy was in the addressing of the envelope! I'm going to take pictures of some and send them to you in a separate message. Some cards were store-bought, some being specifically to celebrate a 100 th birthday. All expressed much kindness and love.

How did John feel about the project?

Dad was quite overwhelmed! Reading each of these cards, with such sweet thoughts, brought us all to tears. Not only was it a card at a time, but the impact of card after card after card. Dad frequently said, "I can't believe these people did this for me - someone they don't even know. It really restores my faith in humanity, that people will support each other." And "people all over the country will know my name."

I can't express in words how much I appreciate your thinking of such a wonderful way to celebrate Dad, and then the wonderful execution! It is a project that has touched each of us deeply, and I love you all the more for doing it. Dad is so proud and humbled to be the recipient of such an outpouring of love! You two had so many creative and fun surprises, including the Marines and contacting West Virginia University (WVU) . Thank you, thank you, thank you!

REVIEWS, WORKSHOPS, ETC.

TANGLING & THE BOOK OF KELLS

Certified Zentangle Teacher Inge Frasch from Germany has a keen interest in illuminated manuscripts, particularly The Book of Kells. She created a series of classes using some of the fully illuminated page designs and “tanglizing” (my made-up word!) them. I have taken three of these classes and this is the first design that I completed.



*Original Canon page from The Book of Kells**



The original page shown is a Canon table or concordance of the Gospels. It is believed that these Canons helped the reader navigate the Gospels and there are ten of

them. The basic layouts are the same for 1-8 and the design changes for 9 and 10, possibly done at a later date.*

Submitted by: Penny Schwan

*Reference material from The Book of Kells Official Guide by Bernard Meehan, updated and revised in 2018.

77th IAMPETH Conference 2026
August 3-8
Salt Lake City, Utah
<https://www.iampeth.com/annual-conference>

CCG Workshops

The Italic Hand
With
Carrie Imai
October 18-19, 2025

Pointed Pen Variations – Blackletter and Uncial
With
Mike Kecseg
February 14-15, 2026

TBD
With
Nina Tran
September 26-27, 2026

*All workshops are online via ZOOM and are recorded.

ATTENTION!!

Are you looking for online calligraphy instruction?
Please see our list in Appendix A after page 30.

2024-2025 Meeting Schedule

Oct 5*	The Art of Etegame with Sally Penley (Recorded Video**)
Nov 2	Fancy, Flourished Pointed-Pen Majuscules with Angela Levesque
Dec 13	Holiday Party and Creative Challenge Drawing 12:00 noon to 3:00 p.m. Host: Penny Schwan
Jan 4	Playing with Paisleys Using Roman Capital Letters with Janet Furr
Feb 1*	Valentine Cards & Review of Uncial Minuscule with The Bennetts
Mar 1	Writing in Circles & Review of Uncial Majuscules with Karen Smith
Apr 12	Gothic Cursive with the Broad-Edge Pen with Laurie Yeandel
May 3	French Ronde' Script with Pointed Pen with Erica McPhee
Jun 7*	Postcard Keepsake Book with Penny Schwan

All meetings (except December) start at 1:00 via ZOOM and are recorded.

**A short CCG Business meeting will take place before the workshop.*

***Due to copywrite considerations, we are unable to share the recording via a link. Instead, we will schedule several additional dates for this video to be viewed live via ZOOM. Additional viewing dates will be scheduled and announced separately.*

2025-2026 Board of Directors & Committee Chairs

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

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

APPENDIX A CALLIGRAPHY INSTRUCTION RESOURCE LIST*

www.ardingtonschool.com

Located in the quaint village of Bucklebury, England, this art & crafts school offers ONLINE and ONSITE high-quality calligraphy, arts and crafts classes, workshops, and lectures. **TIP:** Make sure you are on the **ONLINE** class offering list and note that their classes quickly sell out....usually within hours.

www.calligraphyitalia

An Italian-based resource offering ONLINE calligraphy classes featuring talented international calligraphers from Italy, Germany, England, Australia & South America as well as the United States.

www.caroldubosch.com

This Oregon-based calligrapher offers ONLINE & PRERECORDED videos for purchase. Carol specializes in colorful and playful lettering styles.

www.thegentlepenman.com

Calligrapher Gary Chin developed his workshop platform to promote calligraphy of all forms. Based in Hong Kong, he offers the most extensive list of ONLINE courses. **TIP:** Class prices are in Hong Kong dollars, so keep that in mind.

www.Iampeth.com

IAMPETH (International Association of Master Penmen and Teachers of Handwriting) was founded in 1949 and still going strong today with over 1500 members. Dedicated to the practice and preservation of the art of calligraphy, they offer an annual week-long in-person workshop with **SOME** of that week's classes offered ONLINE. Their website has a blog, historical samples, etc. A gem!

www.johnnealbooks.com

An international supplier of all things calligraphic, they provide a current list of online classes. Visit their website, click on "class listings and events."

www.learncalligraphy.com

Global access to world renowned calligraphic arts instructors. Click on "courses."

RESOURCE LIST...CONTINUED

www.pointedpencollective.com

Calligraphers Cecelia Boschi and Kate Watson are focusing their shared love of pointed pen calligraphy on creating unique specific workshops for other artists in the U.K., Europe and beyond. Sign up for email updates on their website.

www.thepostmansknock.com

Founder Lindsey Bugbee offers online classes, some free worksheets, guidelines, and a blog. There is a fee for classes and some items but if you sign up for her weekly email, she generously shares free mini-videos and handouts.

www.reggieezell.com

Reggie Ezell travelled the U.S. and Canada for 25 years offering an intensive year-long calligraphy course. He is now online and offers live ZOOM classes as well as prerecorded videos for purchase. If you are in Chicago, he also teaches from his home studio.

www.skillshare.com

Annual fee required to access this site. However, there are many short courses focusing on brush lettering, modern calligraphy, and calligraphy wedding projects as well as watercolor courses.

www.youtube.com

Check out YOUTUBE for an extensive offering of calligraphy tips, techniques, and short videos.

www.txlac.org

Texas Lettering Arts Council was created by professional calligraphers and artists to promote high-quality calligraphy instruction. A HUGE array of LIVE and PRERECORDED mini-classes, workshops, and projects. Access **NEVER EXPIRES!**

www.pascribe.com

Paul Antonio offers many recorded online courses for a fee (in Euros) along with live online classes. There are also free materials and videos. You can subscribe to his newsletter for free.

www.acornartsclassroom.org

CCG honorary member Harvest Crittendon's online school offers prerecorded classes from well-known instructors with unlimited lifetime access. Live classes with access to recordings are occasionally offered.

<p>* This list does not constitute an endorsement by the Coastal Calligraphers Guild. We do not receive remuneration. Informational purpose only.</p>
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