

28



Fall / Winter Edition

2018

CELEBRATING 28 YEARS OF
LETTERING



President: Janis Peters

Presidents Quill

Hello. I write-to-write! I purchase each new journal for the meaningful words or scene on the cover, but there the “respect” ends. I write. I cross out. I tear out. I highlight, I title pages. Do I ever look back – sometimes – if I am looking for a new quote, a tip from a TV program or just a thought that got caught in my fleeting memories? Different scripts and tools make the travel through a journal interesting.

This Guild-year feels like it is passing so quickly – maybe the cancelled meeting due to snow increased this feeling. Mother Nature should not fool with calligraphers. But, looking back, I am proud to once again be your President and to share the Guild responsibilities with a strong, committed Executive.

Last year’s Black-lettering program continues throughout this year, as well as, monthly vignettes, and a members’ Sharing Table encouraging us to return each month for more learning and hands-on practice. The new Guild home is working out to our advantage, especially, as we have moved to an uncarpeted room – no more ink spill worries! The Sharing Table overflowed most months, including snail mail received by members, members’ homework and work-in-progress, as well as, finished pieces, new tools and pieces from the past. Great job everyone.

In the Miles and Miles classes, Vickie Peart, entered into her 11th year of “calligraphy with Vickie”, with high energy both in her teaching and in the projects. We visited Bone in November and Gothic Italic in December, with every day-long class filled with tutoring and practice and ending with a project incorporating our new skills. Thanks so much, Vickie, for these opportunities to spread our creative wings and fly.

In early 2018, Ann Kolkin and Pam Rinaldo co-edited an extremely Canadian newsletter wrapping up Canada’s 150th Celebration. Ann wrote an article on the history of Inuktitut Syllabary, using the script for the newsletter article titles. Jan Cegnar reported on the evening we spent studying a copy of the St. John’s Bible, including coloured photos. I encourage you to pull past newsletters out (both our Guild’s and other Guilds’) – the content is inspiring.

A short questionnaire sent out mid-2018, asked members what they would like to add/delete to our monthly meetings. The feedback was to continue to provide interesting opportunities for members to learn, to practice and to share. The common thread in the feedback was that all of us are trying to nurture our love of calligraphy and the Guild while balancing travel time to meetings, work and community responsibilities and family commitments. Also, I asked members for their stories, “How did I get interested in calligraphy? These stories are included in this newsletter. Enjoy!

A group of our members are registered for the 2019 Rendezvous Conference in Sherbrooke, Quebec. These international conferences provide the opportunity to obtain a wealth of knowledge, learn new skills, to meet international and home-land calligraphers, whose names we have only read in books, attend workshops and lectures, take in demonstrations, and pick up hand-outs, supplies, and books for our personal resource libraries. International Conferences are a one-stop calligraphy extravaganza.

Until next time ... Practice – Practice - Practice

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Edited by Janis Peters & Aline Chan

CLAUDE MEDIAVILLA

by Susan Knight

Claude Mediavilla is a well-known calligrapher and type designer who was born in 1947 in the south of France. He is of Spanish heritage. He first studied calligraphy, as well as palaeography and painting, at the School of Fine Arts and The Scriptorium in Toulouse. In 1975 he opened his own studio, and, in 2010, the Media type foundry, both in Paris.

He has taught at the *Beaux-Arts* in Paris since 1976, at the School of Decorative Arts of Paris from 1987, and at the University of Arts in Hamburg, Germany in 1999, and at the University of Arts in Busan, South Korea in 2002. In addition, he teaches more widely in Europe and in the United States.

One of his students was Elmo von Slingerland, a Dutch calligrapher with whom you may be familiar.

His works have been exhibited extensively throughout the world including Europe and in the Far East.

As mentioned above, Mediavilla is a typographer as well as a calligrapher, and has produced works for industry, government and for private commission.

Examples include the creation of a typeface for the signage at the famous Chateau de Fontainebleau outside of Paris, and an invitation by the French president to design inscriptions for the royal tombs in the Basilique Saint-Denis in the city.

In 1982, he was awarded the inaugural Prix Charles Peignot, a major award given to outstanding type designers under the age of 35.

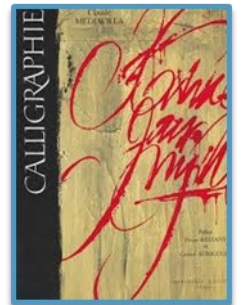
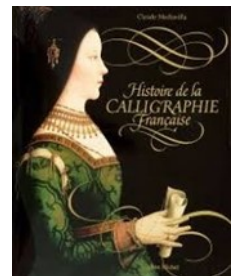
His many contributions include the publication of several books, including *A History of French Calligraphy* (out-of-print) and a remarkable book, both scholarly and practical, entitled *Calligraphy*, and a small book on Chinese calligraphy.

Many of his exemplars in *Calligraphy* are simply stunning.

His commitment to calligraphy is motivated by a strong belief that calligraphy is an *art*, rather than a craft, because the hallmarks of fine calligraphy, such as line, shape, contrast and vigour (to use his own term), are those same prerequisites important for the production of art more generally. In his books, he cites other famous calligraphers, such as Friedrich Poppl, Werner Schneider and Ernst Schneidler, amongst others, to illustrate this point.

In addition, he considers that calligraphy can be a form of *abstract painting*, exemplified by many of his own recent works below.

He is considered by many to have restored the art of calligraphy in France.



FACETED PAPER

submitted by Janis Peters

Original by Corrine Anderton

SUPPLIES:

- ⇒ brown packing paper (purchased at an Art Stores or Post Office)
 - ⇒ clear acrylic varnish
 - ⇒ several colours of acrylic paint
 - ⇒ Sumi or Walnut Ink
 - ⇒ flat 2" paint brush
- σ Cut brown paper in sizes easily handled. Work on several sheets at once, so you always have another dry surface ready for you.
- σ Crumple a piece of brown paper only moderately tight at first – each time you crumple the same piece of paper, the density of the crumpled planes will increase – don't make creases too small or you will not achieve the 'faceted' results.
- σ Open crumpled paper and flatten lightly.
- σ Mix a solution of acrylic paint and acrylic varnish (more paint than varnish). Mix a few different colours in individual small containers at one time so you don't have to stop between layers of colour.
- σ Lightly brush the first colour of acrylic varnish/acrylic paint mixture over the highest planes of the crumpled paper, laying the brush flat to facilitate picking up only the highest points. You DO NOT want to totally cover the paper.
- σ LET PAPER DRY between colour applications.
- ⇒ Repeat steps 1, 2, 3 and 4, applying different colours. You can also add Iridescent Medium, Interference Paint, PearlEx Powders or Lumiere paints.
 - ⇒ NOTE – Apply as many layers of paint/varnish mixture as you want – 5 or 6 or as many as a dozen. With each successive paint/varnish layer, you will cover more of the brown areas – BUT be careful not to obliterate prior colours or cover all the brown paper.
- When the paper is approximately 80% painted (only 20% original brown remaining), finish by brushing a thin layer of black (India or Sumi) ink or walnut ink over the entire paper surface (you may have to think these inks as they can be quite dark). This ink will stain the remaining brown paper, but not the painted areas as the acrylic varnish will resist the ink. NOT too wet. Use a rag to mop up excess sumi or walnut ink on the painted areas (no small bubbles or puddles should be laying on the paper).

FROM THIS

TO THIS

CALLIGRAFFITI ARTIST eL SEED

by Susan Knight

On the evening of September 26, 2018, I had the pleasure of attending the delightful Annual Lecture at the Aga Khan Museum in Toronto, given by *eL Seed*, a 37 year old French Tunisian artist.

I first heard his name this summer during a talk by Mike Gold at the International Calligraphy Conference in Bellingham, Washington.

Previously eL Seed described himself as a *calligraffiti* artist, rather than a calligrapher, because his calligraphy takes the form of street art on the walls of buildings, but now identifies simply as a graffiti artist, in part because of his lack of classical calligraphy training.

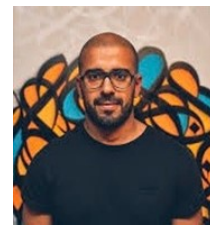
He was born Faouzi Khleefi in Paris to Tunisian parents in 1981. While speaking a Tunisian dialect from an early age, he learned to read & write Arabic only at the age of 18, during a quest in search of his true identity ('Am I French or am I Tunisian?'), a process which culminated in an exploration of his Tunisian background. It was his Arabic teacher who introduced him to calligraphy. All of his works employ the Arabic alphabet.

Although he has a Master's degree in a business-related field & has worked in NYC & Montreal as a business consultant, he left this career to pursue his art. Currently he & his studio reside in Dubai.

His artistic name comes from the French play, *El Cid*. This title is based on the Arabic term, meaning 'the man' (*Al Sayeed*). He cites other Arabic calligraphers & graffiti artists as his inspirations, and describes his works as '*messages...(with)...layers of political and social context*', promoting peace, tolerance, hope, understanding & bridging of communities.

His works of art can be seen in many countries, including South Africa, where his Arabic calligraphy translates a quote of Nelson Mandela, '*It always seems impossible until it's done*'. Others are on display in Brazil, London, Paris, the Middle East & Gulf States, Algeria, Australia, and at the DMZ between North & South Korea, & elsewhere.

Examples of his striking & stunning projects include the painting in 2012 of a minaret of the Jara Mosque in his family town of Gabes (below left), and his 'Lost Walls' project (below right) in Tunisia. His most ambitious & challenging work is *Perception* (bottom row, middle), a piece involving 50 different buildings in a Coptic Christian area of Cairo, well-known as a community that collects, sorts & recycles garbage from the wider city of Cairo. This calligraffiti work can be seen *in its entirety* only from the top of a nearby mountain, from where this photo was taken. During its long inception & execution, he developed a strong emotional bond with the community. This (& others) was entirely self-funded, as was a book about *Perception* which will be launched in NYC next week. A film on the subject is also in progress.



His awards include the UNESCO Sharjah Prize for Arabic Culture in 2017, and in 2016 he was named Global Thinker by *Foreign Policy* for *Perception*. In 2013 eL Seed collaborated with the fashion house Louis Vuitton in their 'Foulard d'Artiste'.

While in Toronto, he is participating in a project at Dundas Square in preparation for the annual *Nuit Blanche* 2018, and is in the process of planning a project for the town of Scarborough, using text from a poem by Canadian poet E Pauline Johnson, entitled *Prairie Greyhounds*.

Calligraffiti Artist eL Seed





A Workshop with Randy Hasson

During this past summer, I had the opportunity to take the above workshop at the 2018 Conference, "Seattletters" held outside of Seattle in Bellingham, Washington. There were a number of us from the Hamilton, Guelph and Toronto Guilds who flew to this beautiful setting to once again partake in a week of calligraphic madness....

Being on the temperate westcoast was going to be a lovely break from our heat wave in Ontario.....NOT! They too were suffering unseasonably warm temperatures, and without air conditioning. This did prove to be a bit of a challenge for most attendees, but we all pushed through it to be met with "cold" weather at the end of the week. Welcome to the westcoast.

Anyone who has been following my reviews on workshops of late have noticed that I am focusing more on lettering, as was the case with this class. It involved using only Speedball A, B, C, and D nibs of varying sizes.

Randall (Randy) Hasson is an artist/calligrapher from Santa Fe, New Mexico who uses calligraphy

combined with illustration to create beautiful paintings that can inspire conversations.

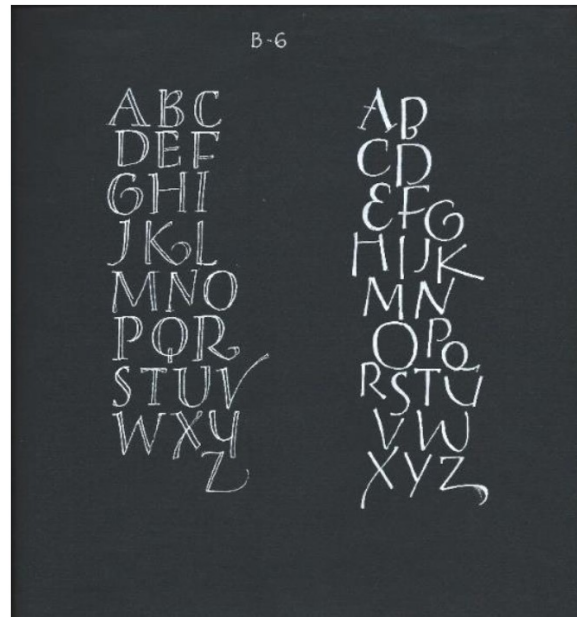
He is the co-editor of the 24th edition of The Speedball Textbook which inspired him to research more into the creators and inventors of these historic nibs. During the class he awarded us with many little tidbits about the history of them.



Randy used the Speedball textbook for reference in teaching as well as two wonderful booklets created especially for this workshop, with many fine examples using all of these wonderful nibs.

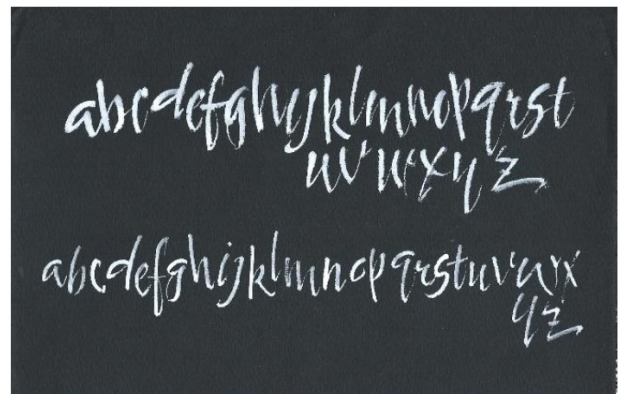
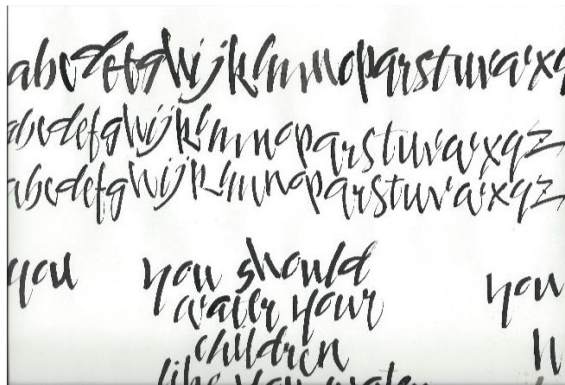
He encouraged us to explore all possibilities by using the nibs with different angles, positions, speed and size of writing. We used many of the examples in the booklets to try to copy the alphabets. Many were early 20th Century Commercial lettering styles, or sign painters/ show card designs.

Many of us are familiar with the square, or "C" nib which we have used for broad pen lettering and used the "B" series for monoline, but the "A" and "D" are the least common to most calligraphers.



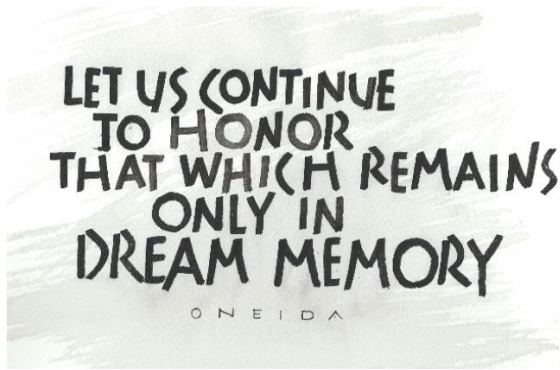
B 6 nib practice sheet

Work completed on black Hahnemuhle Ingres with Dr. Martin Pen White.



Practice sheets using "A" nib

We practiced using all the different nibs trying to manipulate and experimenting with x- heights, letter widths, pen angles and varying the size of nib

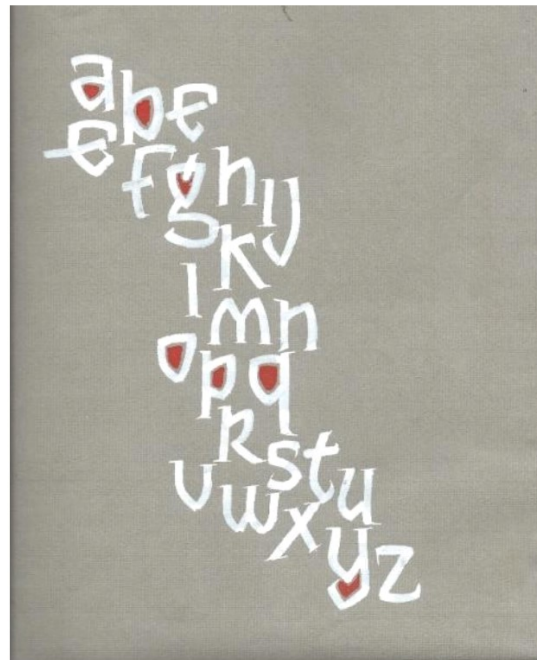


Neuland using "A" nib

Randy also likes to work with layering using his letterforms and different mediums, like acrylic paints, walnut inks, gel and matte mediums. He likes to work in large journals (11 x 15) called Mahara Watercolour Journals. Many of us had never done this type of layering so it was an added bonus to an already wonderful lettering class. The display of these journals at the end of the conference were a wonderful way to see the work completed during this workshop.



"D" nib (oval)



"A" nib

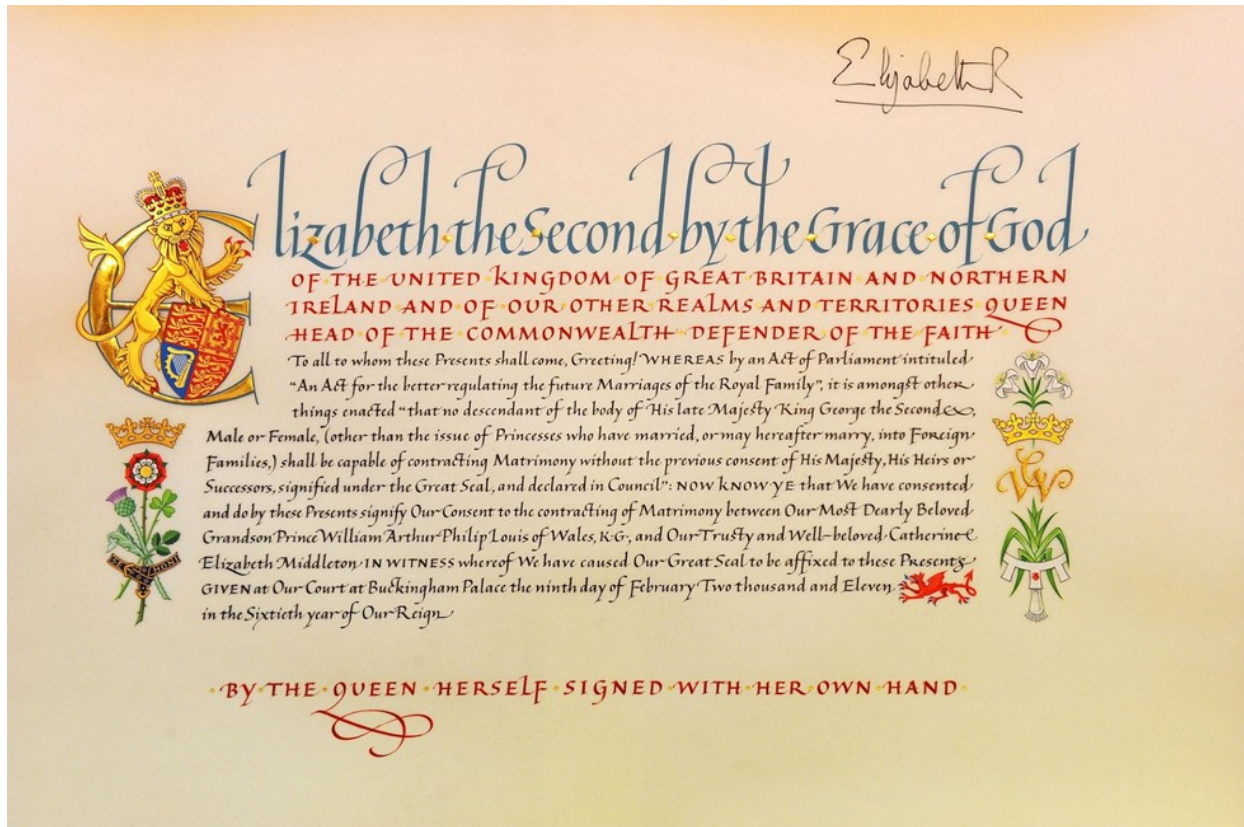


Page from Speedball Textbook by
Randall Hasson



INSTRUMENT OF CONSENT

Kate Middleton and Prince William received consent to their wedding by Her Majesty, the Queen, April 2011. The consent features hand-written calligraphy, a frame, the Great Seal of the Realm, and the Queen's signature in the top right corner. Known as the "Instrument of Consent," the document in which the Queen officially recognizes the marriage is "hand-written and illuminated on vellum by one of a panel of scrivener artists retained by the Crown Office," according to a statement from Buckingham Palace. It is issued under the Great Seal of the Realm.



This is Meghan Markle and Prince Harry's Instrument of Consent. The calligraphic style is different from Kate and William's.



FRAMEWORK

Janis Peters' three pieces



Lori Martin's envelope showing all five alphabets in Miles 10.

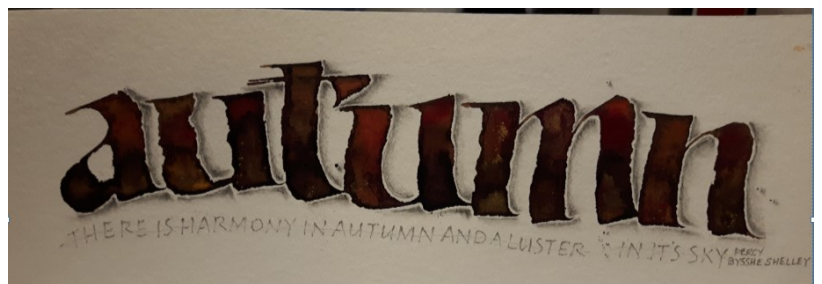
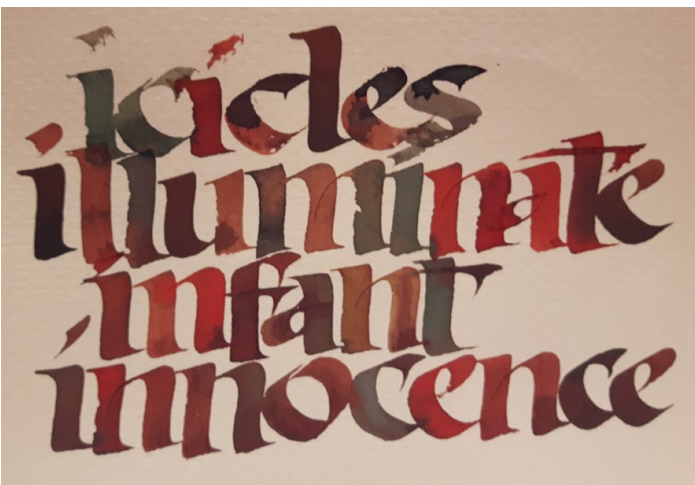


When I let go
of what I am,
I become what
I might be.

LAO TZU

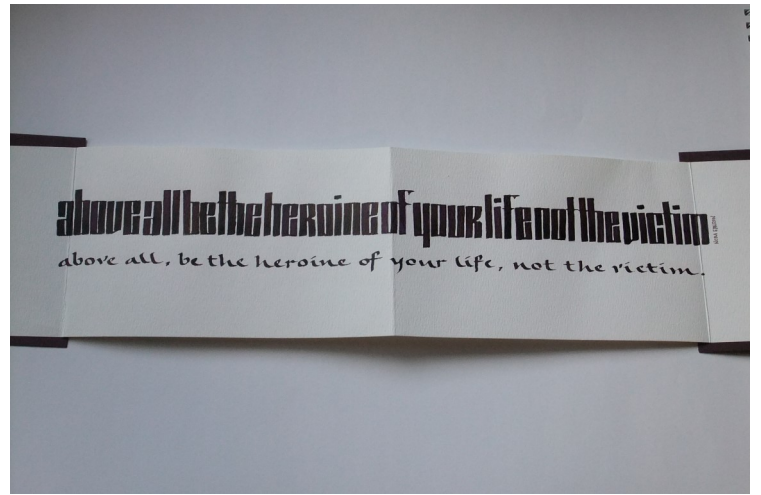
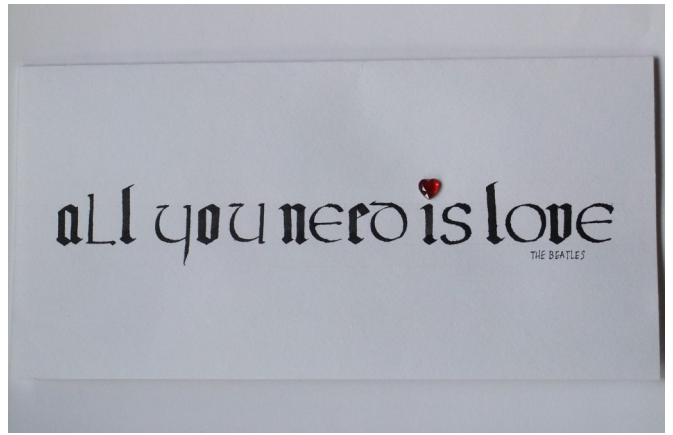
Suzy Podrebarac's
brush lettering

Jan Cegnar's two pieces



FRAMEWORK

Three pieces by
Lori Martin



Aline Chan—chart of gold and metals, from the International Calligraphy Conference. Four pieces.



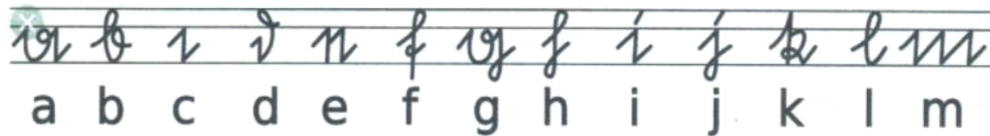
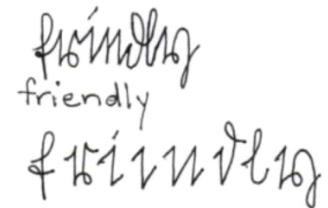
AN INTEREST IN LETTERING CAN OPEN NEW DOORS

Submitted by Janis Peters



During a visit to Reinbek, Germany, this past summer, I wrote a 'New Home' message, in Uncial script, on a wooden patio serving tray as a gift. This project intrigued my friends and led to a discussion about changes that have occurred in handwriting and the teaching of handwriting in Germany over my friends' years in the school system - as students and later as high school teachers.

Marie-Luise wrote several words in her own hand for me to study. She explained how hard it was to read her handwriting because of the unusual curves, loops, and sharp lines in the individual letters, the joining strokes, as well as, her fast writing speed, which so many of us have as a result of our busy, daily lives.



Her husband, Werner, went on Wikimedia Commons' website and printed a page of a German alphabet dated around 1911. The early letters were intricate and would have taken a considerable length of time to learn to write (my first attempt on left). As the years passed, the Reinbek school curriculum started to change to a more rounded, less decorative letter form. If you compare the word 'friendly' above and the 'list of pies' menu card, you will see the more round, open letters continuing to evolve.



I had the opportunity to visit a primary school classroom as well and there were colourful, ABC banners running across the top of the blackboard (see below). This lettering was even more open, more legible and much easier and quicker to write compared to above lettering sample from early 1900's!



Hier gibt es:

- Streuobst-Äpfel*
- Rhabarber*
- Rote Früchte*
- Holunderblüte*

I have attempted to compare the 'then and now' of lettering in a small part of Germany, the town of Reinbek, approximately a 40-minute train ride outside of Hamburg City center. This



article is not meant to be a historical account, but memories of an interesting afternoon, in a small German town, with my friends Marie-Luise and Werner and an acknowledgement of a passion for lettering.

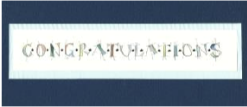
Take the time to study the lettering in the community around you, in magazines, textbooks, newspapers, on billboards, shop signs, on-line. You will discover some very interesting script variations and applications, as well as, some down-right horrid lettering someone has labelled "calligraphy"! Learn to know the difference!

WHY I STARTED CALLIGRAPHY

compiled by Janis Peters



Maureen Fraser found Calligraphy in a church! Vickie Peart introduced me to calligraphy in 1983 during a one-hour session in the sanctuary at Marshall Memorial United Church, in Ancaster, ON. I kept those sheets, looking at them again and again over the years. In the early 90's, my sister took Vickie's class at Mohawk College and joined the Guild. She started sending me homemade cards done in calligraphy. In 1995, with my younger two children in high school and university, I took Vickie's class at Mohawk and joined the Guild that year. That was 23 years ago.



Marian Bell discovered Calligraphy in a Choir! - Fall 1978, in London, ON, at Fanshawe College Community Choir. Member sitting beside me was reviewing some notes on Copperplate and other scripts. I inquired about where a person could learn how to do writing such as she was interested in - thus the beginning of my learning about calligraphy. Mid-1980 we were transferred to Ottawa and I joined the Ottawa Calligraphy Guild where I had the opportunity to take classes and learn

from some very talented members until 1989 when we returned to the Hamilton area. I was very happy to learn about the Hamilton Calligraphy Guild in the very early 90's and have been able to continue to learn from very talented teachers and share in many calligraphic events with the guild.



Lori Martin was a penmanship winner in Grade 5 - When I was in elementary school (Grade 5?), I received a "penmanship" trophy. I liked to cursive write and obviously it was an interest that started then. I remember my two Aunties and their beautiful writing, having taken Calligraphy classes at some time. When I retired in 2004, I took to scrapbooking my travel photos and decided I wanted to make the journaling part more artistic, so I enrolled in a "Using Calligraphy" eight-hour course at Fanshawe College in Simcoe, taught by Pat Meiklejohn, in the Fall of 2005. It whetted my appetite for more instruction. My sister's good friend, Annie Kolkin, was a member of the HCG and so I joined the Hamilton Calligraphy Guild and started the "Miles and Miles" classes with Vickie Peart, learning Foundational. That was in November 2010 and the start of a beautiful calligraphic journey.

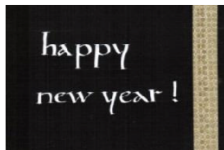


Susan Knight has always wanted to learn Calligraphy - As long as I can remember, at least by adolescence, but probably even younger, I was aware of calligraphy and aspired one day to acquire the skill. I suspect my interest was piqued, in part, by the great emphasis on handwriting by the teachers at my traditional girls' school in St. John's where I grew up. Presumably, this was in spite of the fact that at school we were never taught cursive writing! Instead, we were instructed on 'perfect' printing. In fact, the word cursive, in the context of handwriting, was completely unfamiliar to me before I joined the Guild. At any rate, with my retirement pending 10 years ago, one of my patients, knowing of my interest in calligraphy, thoughtfully presented me with the gift of a Manuscript Calligraphy Kit. Despite this prompt, it was a full two years later when, sitting next to a woman at an art history class at DVSA one day, I admired the signature on her notebook. She said, 'You need to join the Hamilton Calligraphy Guild'. That woman was Joyce Dalgetty, a H.C.G. member.

A direct consequence of that chance encounter led me, finally, to Google the H.C.G. website, and to telephone the then (and current) president, Janis Peters, who enthusiastically invited me to attend the October monthly meeting of the Guild. Well, the rest is history. My only regret is that I waited so long to begin the pursuit of a childhood dream.



Janis Peters jumped into the world of Calligraphy immediately after retiring - "You can't learn Calligraphy, if you are left-handed." You want to bet? In December 2002, I walked into an art supply store and asked for the name of a calligraphy instructor. With fountain pen in hand, my calligraphic journey began with Cora. Three years later, I met Jutta at a card design workshop and was introduced to the H.C.G. From that point on, it has been an amazing, series of new scripts, mixing writing with colour, and meeting wonderful, inclusive, like-minded people! Today, I have participated in nine years of Vickie Peart's Miles and Miles classes, attended two international Calligraphy conferences and have registered for the Sherbrook Conference in June 2019. I participated in many, many Guild workshops, as well as, enjoying our Guild's monthly hands-on lettering sessions. Then, there is practice to ensure my skills improve. I find it difficult to schedule practice, but when I do sit down to do some serious lettering, time flies!



THINGS GREEK AND GILDED

submitted by Aline Chan



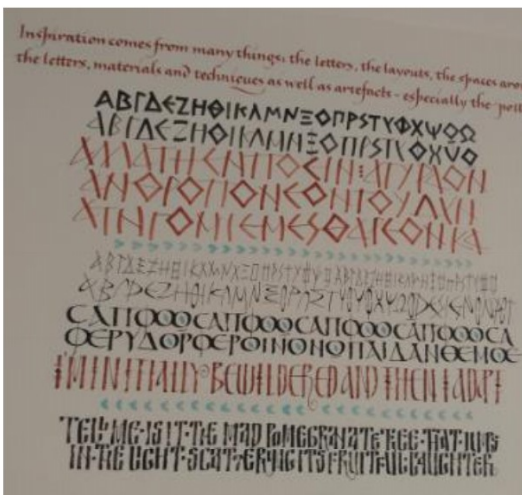
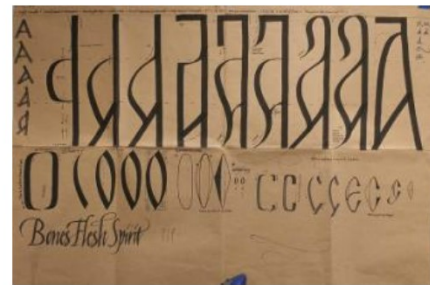
At the 2017 International Conference, I took a week-long class with Georgia Angelopoulos.

Georgia studied calligraphy with an art teacher in the British Arts and Crafts revival tradition. She received her degree in Art History and is interested in the history of letters, iconography and gilding. Her family in Greece has strong roots in the art world that also fuelled her interest and love of these arts. Her great uncle, Spyros Papaloukas, was a tremendous inspiration to her. He spent time at the monastery of Mt. Athos, studying and copying Byzantine illuminated manuscripts and painting. His work contributed to the evolution of a unique artistic voice with an inherent connection to literacy and civilization, and Georgia is keen to follow his example in her own field.

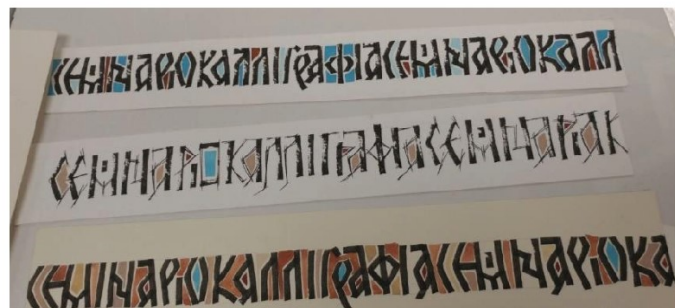
We learned to gild using traditional and modern techniques on various surfaces. The main focus was flat gilding - learning how to tool the gold to create beautiful patterns in relief and experimenting with different techniques that can be used in traditional and contemporary work.

We created a record of techniques, as well as a gold palette / chart for future reference, using a wide variety of gold alloys and metals. Complementing this was a study of the ancient Greek 'Tetrachrome' palette - we created simple designs with it and then use our gold charts to choose which of our metals best harmonizes with each design. Raw materials and ground pigments were brought in to show the origin of our colours and contemporary alternatives were discussed.

My charts are in the Framework page.



We learned the Greek alphabet.



David and Goliath and Variations on Italic : Renowned Belgian calligrapher, Yves Leterme gave a 2-day class called David and Goliath on October 12 & 13, 2017

Italic Variations: Yves Leterme gave a class on October 14 at Kin Hall, Caledonia.

Miles & Miles: Year Ten - Vickie Peart gave classes in ROMANS, Uncial, Carolingian, Gothic and *Italic* over 5 months, from November, 2017-March, 2018, at her studio in Cayuga.

Coloured Pencil Versals: Pam Rinaldo gave an awesome class in versus at Kin Hall, Caledonia, on November 18, 2017.

Line Art: Jan Cegnar conducted a workshop using Clear Tar Gel at Kin Hall, Caledonia on March 03, 2018.

Ink Links: The Royal City Calligraphy Guild held a spectacular sampler on April 21, 2018, entitled *Pen Wizardry*, which many HCG members attended.

BUS TRIP: We had a bus trip to the **Aga Khan Museum** on May 27, followed by shopping trips to Above Ground Art Supplies, Articulations and Take Note stores in Toronto.

PICTURES FROM THE AGA KHAN MUSEUM TRIP

BY Janis Peters



By Susan Knight

On Saturday, April 21, *Ink Links* was held at Harcourt Memorial United Church in Guelph, presented by the *Royal City Calligraphy Guild*, with the theme of *Harry Potter!*

Congratulations to RCCG for a spectacular event.

I took Mark Lurz' morning class on Ruling Pen, with 10 other students.

Mark began the morning with a short discussion of his own calligraphic background and displayed several of his gorgeous ruling pen works, following which he demonstrated the *use* of the ruling pen. His chosen instrument for the class is also known as a *draftman's pen*, as shown in the photo below.

In Mark's usual generous way, he provided tools for those of us who hadn't arrived with our own pens, and later also pieces of cold press paper for our projects.

It took some time for those of us with little or no firsthand experience with the ruling pen to become acquainted and comfortable with the tool. We started, as usual, simply making marks, straight lines, followed by curves in all different directions, & experimenting with angles and hand positions to achieve different effects.

To begin with, we learned that, with most inks, it is important to have a small *gap* in the writing edge of the pen. Using thicker medium, such as gouache, the gap may be slightly wider.

Varying the *tilt* of the pen results in narrower or wider strokes, the fine tip of the pen at a vertical angle resulting to the finest strokes of all, while the widest marks were achieved by holding the pen at a low angle to the page.

Mark demonstrated the techniques for holding the pen *under* the writing hand, in contrast to our usual calligraphic position with the end of the tool *above* the hand. This took some time to learn, at least for me, but eventually I felt more comfortable with this *underneath* position. To achieve interesting strokes often required considerable pen manipulation.

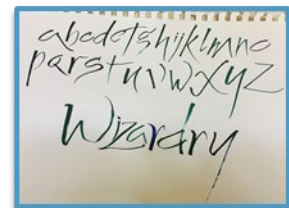
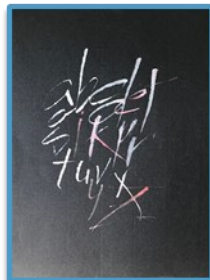
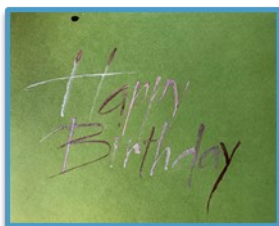
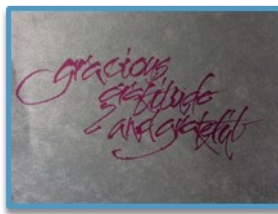
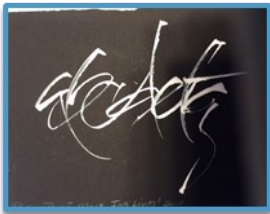
We used copious practice paper, progressing to letters, then words and sentences, and from layout bond to cold press paper with more tooth, which led to attractive rough edges, feathering and splattering. The lettering style was somewhat gestural, resembling 'contemporary italic', resulting in more expressive words and phrases than might be the case with a more formal script.

After experimenting with the tool on practice paper, Mark asked us to attempt projects on a 'toothier' paper, using a 'layout & design' of our choice, for example with an abstract design, onto which we placed our word or phrase.

This was a hugely enjoyable class thanks to Mark's enthusiasm, cheerful instruction and encouragement. Indeed, we were so engrossed in our work that we completely forgot the scheduled coffee break, not noticing the passage of time, & were astonished when the lunch break arrived signalling the end of class. This class was an awesome experience.



Lastly, in December, 2018, watch for a movie entitled '*Christmas Chronicles*', starring Goldie Hawn, Kurt Russell and *the hand of our very own Mark Lurz* as the calligrapher who provided the titles, names and headings!



Celtic & Gothic Hybrids: Breeding Modern Varieties of Scripts

A Workshop with Denis Brown - Vickie Peart

This past summer, I attended Seattletters at Western Washington University in Bellingham. I had registered for two, two-and-a-half-day classes but switched at the eleventh hour into Denis Brown's Hybrid Scripts class. In the class, Denis led us through the combination of Celtic and then Gothic scripts with different italic rhythms. I have studied with Denis before so went into it knowing that he is not only a brilliant calligrapher but an excellent teacher.

Denis' teaching method is very straightforward. He demonstrates, answers questions and then students return to their desk to practice. He systematically works his way around the room and critiques each student. He repeats this process throughout the day. A few observations - he did not use an document camera. Instead we did it old school. Everyone came up to his desk and observed. His technique is gestural and I really don't think that this would translate well on the camera. Suffice to say, he is a maestro of the pen. He is skilled at articulating not only what his pen is doing but more importantly, his reasons for doing it. Not a stroke is left to random chance. The scripts challenged even experienced students. It was a five-day class of intense lettering and he understood that students start to get weary around mid day. He used this time to show videos of his work/process and better yet, examples from his extensive portfolio. The week passed quickly.

I am a veteran reader of "blurbs." You know - those pithy little reviews that are often found on the inside pages of books extolling the virtues of said book. It occurred to me that this would be an excellent way of choosing classes at a calligraphy conference. With thanks to fellow student Susan Knight, here are a couple of "blurbs."

from Susan Knight

'Denis Brown's Hybrid Scripts workshops at Seattletters were the best that I have ever taken, bar none, in the 6 international calligraphy conferences I have attended since I began calligraphy more than 7 years ago. He was an awesome teacher, enthusiastically dedicating much time and expertise to each of us, his students. It was a really exciting experience for me. I sensed it was the same for everyone one of us in the class.'

from Vickie Peart

For me, Denis Brown is the text book perfect instructor - prepared, informed and dedicated to the progress of each student, regardless of skill level. He combines unrivalled "Quillskill" with articulate Irish wit and a rebel need to push calligraphic boundaries. What more can you ask of a workshop?!

Earth is crammed with heaven

earth is crammed with heaven

NEWSLETTER REVIEW

FAIRBANK CALLIGRAPHY SOCIETY

#193 – September 2017

Workshop review, Yves Leterme, "Watchful Experimenting" - excellent tips and suggestions

ILLUMINATIONS – WEST COAST CALLIGRAPHY GUILD

#126

Workshop review on "The Design Process with William Morris" – Instructor Georgia Angelopoulos. Photos

Workshop review on layers, text and texture - great tips

Workshop review on monoline lettering with Coral Pearl

#127

Workshop review from Kristen Doty "Coloured Pencil Calligraphy"

Review with Massimo Polello – fabulous examples from "The Expressive Brush" and "Beautiful Alphabets" workshops

VALLEY GUILD – EUGENE OREGON

FALL 2017

B&W photos of Mount Angel Abbey Exhibition – many examples

JFMA – 2018

Amity Parks workshop review on "A Sharp Pencil and a Keen Eye"

LETTERING ARTS GUILD OF RED DEER

Canada 150 Issue

Workshop review with Loredana Zega – "Brush Textures" – great samples

L'ARBAESQUE – MONTREAL, QC

Spring – 2018

Workshop with Rachel Yallop – "Ruling Pen Techniques" & "Copperplate Variations".

BOW VALLEY CALLIGRAPHY GUILD

#139 June – 2018

Flora and Fauna themed issue with full colour spreads. Lots of examples

ROYAL CITY CALLIGRAPHY GUILD – Guelph, ON

Fall - 2017

Write up on Yves Leterme workshops and Miles and Miles North

Spring – 2018

Issue dedicated to "Pen Wizardry" – bi annual mini conference.

BULLETIN – CAROLINA LETTERING ARTS SOCIETY

Summer – 2018

Workshop review on "Life Lines" with Pamela Paulsrud

Julian Waters review – "Beautiful Blackletter: From Textura to Fraktur"



HAVE PEN, WILL TRAVEL

Upcoming Calligraphy Conferences

38TH INTERNATIONAL CALLIGRAPHY CONFERENCE

Bishop's University
Sherbrooke, Québec
June 29 - July 6, 2019



Since 1981, calligraphers have gathered in a different city each year for the International Calligraphy Conference, united by their mutual love of letters. We are delighted to host the 38th edition of this conference in Sherbrooke, Québec (Canada) from June 29 to July 6, 2019. Rendez-vous 2019 will take place at Bishop's University, located in the beautiful Eastern Townships less than two hours southeast of Montréal.

Rendez-vous 2019 will be held at Bishop's University, an English language university founded in 1843. Located at the junction of the Saint-François and Massawippi Rivers, Bishop's is often referred to as "Oxford on the Massawippi". The architecture is greatly influenced by the Gothic revival period and includes historic buildings such as St. Mark's Chapel. The campus has extensive facilities, including numerous walking and biking paths, a wildlife refuge, recreation centre, outdoor pool and Canada's oldest nine-hole golf course.

2019 Graceful Envelope Contest Call for Entries

This year's theme: Put Your Stamp On It

Deadline is March 25, 2019

This year's theme celebrates the 25th anniversary of the Graceful Envelope Contest and the 125th anniversary of US commemorative stamps. Your challenge is to create an envelope that commemorates anything of your choosing. To *Put Your Stamp On it*, make sure your submission reflects the use of calligraphy and imaginative use of color and design that have been the hallmarks of the contest. And—of course—incorporate postage stamp(s) into your creation.

Learn more and view past winning Graceful Envelopes at:
<http://www.calligraphersguild.org/envelope.html>

BOOK & CALLIGRAPHY SUPPLIERS:

- JOHN NEAL BOOKS: [HTTP://WWW.JOHNNEALBOOKS.COM/](http://www.johnnealbooks.com/)
- PAPER & INK ARTS: [HTTP://WWW.PAPERINKARTS.COM/](http://www.paperinkarts.com/)
- PHIDON PENS CAMBRIDGE ON: [HTTPS://WWW.PHIDONPENS.COM/](https://www.phidonpens.com/)
- WONDER PENS TORONTO: [HTTP://WWW.WONDERPENS.CA/](http://www.wonderpens.ca/)
- QUIETFIRE DESIGN: [HTTP://WWW.QUIETFIREDESIGN.CA/](http://www.quietfiredesign.ca/)
- CURRY'S ART STORE: [HTTPS://WWW.CURRYS.COM/](https://www.currys.com/)
- WYNDHAM ARTS: [HTTPS://WWW.WYNDHAMARTSUPPLIES.COM/](https://www.wyndhamartsupplies.com/)
- ABOVE GROUND: [HTTPS://WWW.ABOVEGROUNDARTSUPPLIES.COM/](https://www.abovegroundartsupplies.com/)

IAMPETH

The **IAMPETH Annual Conference**, for IAMPETH members only, is a wonderful week spent learning the pen arts with some of the best penmen and calligraphic artists in the country.

You must be a member to get priority registration for our conference. We open up registration to non-members two weeks later if there are any remaining seats.

Keynote Address: Randall Hasson

The Speedball Story; Teaching America How to Letter

2019: July 15 - 20, Denver, Colorado

2020: July 6 - 11, Atlanta, Georgia

WORKSHOPS BY VICKIE

MILES AND MILES YEAR 11

MILES AND MILES NORTH (GUELPH)

THE SOCIETY FOR CALLIGRAPHY, SOUTHERN CALIFORNIA
PRESENTS THE FOURTEENTH ANNUAL MEMBERS' CONFERENCE



February 15-18, 2019

The Letters CA Style Conference, organized by the Society for Calligraphy, Southern California will take place at the Kellogg West Conference Center and Hotel in Pomona, United States Of America. This conference aims to promote the study, teaching, and practice of calligraphy and related disciplines and encourages the exchange of ideas.

<http://cpn14.ntwd.net/~societyforcallig/index.php>

EXECUTIVE 2018-2019

President	Janis Peters
Vice President	Aline Chan
Treasurer	Ann Kolkin
Membership	Aline Chan
Program	_____ / Vickie Peart
Newsletter	Janis Peters & Aline Chan (fall/winter) Pam Rinaldo & Gail Frost (spring / summer)
Niblet	Various Guild members
Library	Maureen Fraser
Newsletter Exchange	Pam Rinaldo
Refreshments	Janis Peters, Marian Bell
Guild Historian	Susan Knight
Webmail	Aline Chan
Website	Gail Frost
Social Media	Pam Rinaldo
Workshops	_____ / Vickie Peart



Heather Held's class at Ink Links



Miles 11 - submitted by Aline Chan.
The Bone alphabet with Vickie Peart.



Guild's bus trip to the Aga Khan Museum



Maureen Fraser's first attempt at Bone

