



September 2020

**NASHVILLE
CALLIGRAPHERS
GUILD**

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PRESIDENT'S MESSAGE

Hello Fellow Scribes!

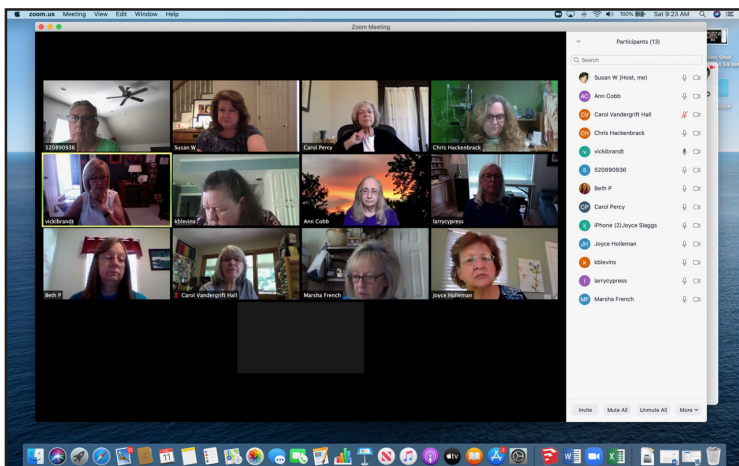
I really thought I would be seeing you all in person this Fall. I think I have been overly optimistic that the virus would be behind us by now. However, I do hope to see you at a virtual meeting.

Plaza Arts is currently closed for meetings and workshops. They are opening for shopping. I encourage you to keep shopping there since they have been so good to the guild. When they open back up for meetings and workshops, we will let you know. We will have guild meetings by the Zoom app; however, we are still working on getting our ducks in a row before we can have a guild-wide Zoom meeting or workshop. We will let you know when we are ready to roll out a virtual meeting. You will notice in the newsletter we have given you an etiquette outline. I'm sure most of you have experienced a meeting over Zoom so this is just a friendly reminder of how we need act during a meeting. The board has successfully held meetings over Zoom. I've included a photo so you can see us in action.

I've been really grateful that we've had this virtual meeting app to help us keep meeting. I would like to thank Ann Cobb on keeping us updated on all the online calligraphy classes out there. Some of the instructors have really upped their online game. I would think when the pandemic is over that there will be some teachers that keep up their online presence since it is an easy way to reach a large audience.

I continue to encourage you to share your lettering projects or exchange envelopes on social media for all of us to see. Use the #nashvillecalligraphersguild. Take care and stay safe.

Susan Wallace, NCG President



Left: Screenshot of a NCG Board Meeting on Zoom

FALL 2020 NASHVILLE CALLIGRAPHY GUILD SCHEDULE

Due to ongoing Covid19 restrictions, we will once again be postponing our Nashville Calligraphers Guild workshops for this fall. Hopefully, we will be able to resume our in-person workshops in the spring. In the meantime, practice what you have learned and take advantage of the many online opportunities available to us.

Ann Cobb,
Workshop Chair

Important Notice:

SCRIBEHAVEN

After much soul searching, Scribehaven will be cancelled in February 2021 due to COVID. I know this may seem premature, but I don't feel it is in our best interest or Lake Barkley's to prolong what seems like the inevitable. I have discussed this with Susan and Carol, and they are in agreement.

Considering the nature of our Scribehaven activities, the length of the retreat and time of year (including cold/flu season), it does not seem prudent to plan something that could potentially pose a health risk to our members and their family members, as well as the loyal staff at Lake Barkley. Since it appears highly unlikely a vaccine will be available to the general public by that time and participants travel from many regions and states to attend, planning or promoting a retreat seems unwise. At the very least, retreat attendance would be seriously impacted as well as the services being offered by Lake Barkley State Park.

Many Guild members have come to love Scribehaven and Lake Barkley as I do. So, I am profoundly sad to deliver this news. I want to assure you that we are already on the books for 2022! Thank you for understanding this very difficult decision.

Vicki Brandt,
Scribehaven Chair

As you know, it was decided at the beginning of the quarantine that the printing of the newsletter would be suspended due to possible risks involved in physically printing and mailing each edition. Only a digital copy will be distributed to the group. I know that are many who enjoy the printed version and so every effort is made to ensure you are able to print your own copy at home.

On the bright side: Because there are no printing or mailing costs involved in producing the digital edition, the newsletter does not have to be limited in size so be aware, you may be printing quite a few pages!

Regardless of the method of distributing the newsletter, it takes a group to produce something worth reading. A big Thank You to the contributors of this issue: Susan Wallace, Carol Hall, Vicki Brandt, Ann Cobb, Ruth Haskins and Carol Percy for all their input.

TIPS FOR A SUCCESSFUL ZOOM MEETING

During this unusual year we have had with social distancing, practices have changed greatly on how we go about doing things, including remote meetings (and classes!). There may be some of you who are not familiar with the newest technology that is being used for virtual meetings, called Zoom. This format is a little different than some of the other visual tools like Skype or the screen sharing on the iPhones, etc. There can be hundreds of participants which means that it can sometimes be difficult to have a successful meeting and gain useful information in an efficient and timely way. Since the Guild has held board meetings through Zoom and will be holding general meetings through Zoom in the future, here are a few tips to aid in getting our business taken care of and keeping our Guild flourishing.

1. Mute yourself when not speaking to eliminate extraneous noise and audio echoing.
2. Be on time.
3. Make sure your technology is working properly.
4. Make sure you have the latest version of Zoom installed.
5. Wear appropriate clothing -- be aware that others are seeing you and everything you do.
6. Frame the camera to display your head shot in good lighting.
7. Look into the camera.
8. Pay attention during the meeting.
9. Avoid all eating and stay seated once the meeting begins.
10. Do not interrupt anyone speaking; wait your turn.

Online Learning Opportunities

As we continue to be social distancing and basically still quarantined to our homes, I wanted to share again with you regarding online learning opportunities. It seems there are more and more of them available every week. We did not have enough people who expressed interest in any one of the offerings that Reggie Ezell submitted to commit to a workshop with him. As more opportunities arise taught by reputable teachers, I will continue to send them to you. But I encourage you to look for classes at web sites of teachers that you like or other sources. John Neal Books keeps an ongoing list of workshops. Acorn Arts (Harvest Crittenden) has a list of classes. Many, many other sites give you information about learning opportunities. If you have any questions regarding a teacher or a class, I am just an email away – and will give you my honest opinion.

I encourage you to continue to go back to previous in-person workshops that you have attended to review what you learned there. Spend some time practicing these various hands. Create some small pieces for yourself or as a gift for someone – or as a future exhibit piece. Study your reference books. Spend some time looking through them – looking at hands you have studied and looking for hands that you would like to study.

We will at some point be able to resume in-person workshops, although we are not yet sure when. I have once again postponed Sheryl's Ruling Writer/Ruling Pen, Beth's Celtic Knotwork, and Miranda's Botanical Art 101. These will be rescheduled once the Covid numbers are better controlled and life begins to open up again, I also plan to do another Guild Survey to see where your interests lie for 2021 and beyond. So be looking at things you want to learn, and be ready to respond to the survey.

For those who have taken online workshops, I encourage you to submit photos and reviews to Beth for the newsletter. She is always looking for materials to share with our membership. And, finally, appreciate this quiet time that we have all been given. This is our opportunity to improve this art that we love. Stay safe, and stay creative!

Ann Cobb,
Workshop Chair



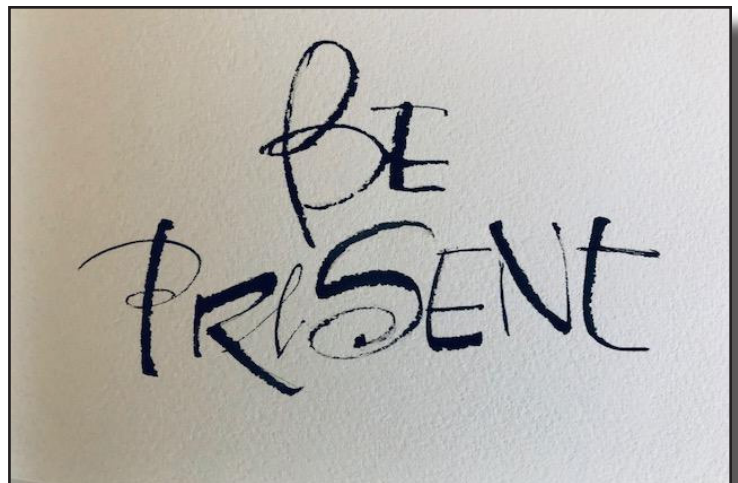
Yukimi Annand

Review by Carol Hall

I signed up for Yukimi Annand's workshop in January, before Covid hit. It was supposed to be held in Chicago through the Chicago Calligraphy Collective. Instead of cancelling the 2 day weekend workshop, they decided to hold it via Zoom, keeping the same schedule.

It turned out to be a great success! Yukimi is a wonderful teacher and adapted well to the new format. Each student had 2 devices dialed in to the call, one focused on the person and one on their desk. With so much to juggle, I was amazed at how smoothly everything went!

Yukimi demonstrated many techniques for one tool: the folded pen. And, as she always does, she had us bind our worksheets into a book at the end! This is my second workshop with Yukimi Annand and would highly recommend her as a teacher.



Artwork by Carol Hall

Circles on Steroids

By Tamer Ghoneim

Sponsored by the Texas Lettering Arts Council

Reviewed by Ann Cobb

This workshop dealt with lettering in circles. Tamer uses a tool called the Helix Circular Ruler to draw any size circle he wants. Now, before you order the ruler, know ahead of time that using it DOES require math. If you want to see some of Tamer's work, google him and take a look at his web site.



His method for lettering in a circle is below:

Step 1: Letter your text in a straight line so that you can measure the length of the text. Know that the bottom of your letters will be more compressed than lettering on a straight line.

Step 2: Measure the length of your text. This number will be the circumference of your circle. Here we go with the math.

Step 3: Determine the radius of your circle. That formula requires that you divide the circumference by 2 times pi (2×3.14). That radius measurement is used with this ruler. Looking at the right picture, you will see a wheel in the middle of the ruler. That wheel allows you to hold it still while you place a pencil in the appropriate hole to draw your base line circle.

Step 4: Calculate your letter height in inches or centimeters, depending upon the hand that you are lettering. Again using your ruler, draw the second circle moving your pencil farther out on the ruler.

Can you just use the old compass that we all used in geometry? Yes, but that tool leaves a hole in the center of your piece.

Is this process complicated? Yes, until you have gone through the process a few times. But it gives you perfect circles of exactly the right size.



One of Ann's pieces...

Runic Writing with Ann Miller

Hosted by Friends of Calligraphy, San Francisco CA

Reviewed by Carol Hall

In this two-day, six hour workshop, Ann Miller taught the basic Rune alphabet, which consists of 24 letters. She touched on the history, but spent the majority of the time showing how we can incorporate Runic writing into a finished calligraphy piece. As with almost all lettering styles, the possibilities are endless! There are great mysteries surrounding runic writing, much of them unsolved. Most of the participants in this workshop were from California, with many of them in the midst of wildfires. I enjoyed the California vibe...it was good.



Akim Cursive

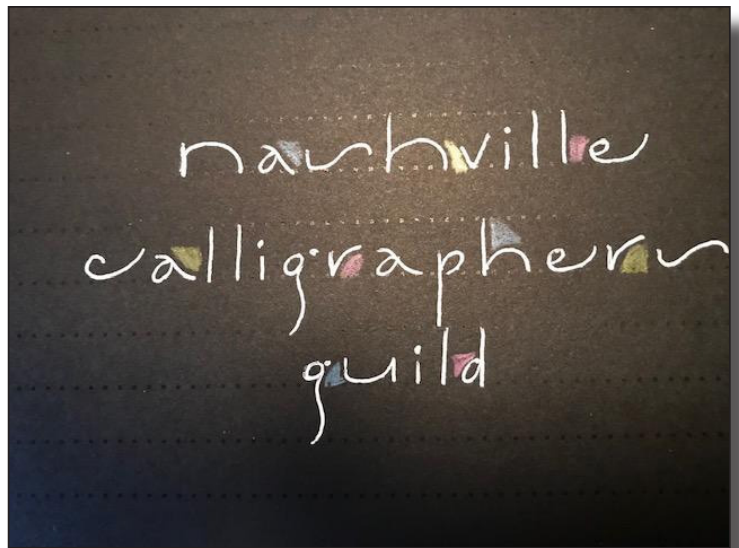
By Julie Wildman

Reviewed by Ann Cobb

Hans Joachim Burger was a true giant in the world of calligraphy. Born in Berlin, Burgert was initially a painter, sculptor, and a skilled musician. He was also a remarkable calligrapher. He was influenced by the Expressionists, and saw calligraphy as a creative medium. One of Burgert's contributions to calligraphy was a monoline hand called Akim Cursive.

I first saw Akim Cursive several years ago when an acquaintance from Great Britain addressed an envelope in this wonderful hand. I have been searching for more information regarding Akim ever since. Everything fell into place this spring when Julie Wildman offered a Zoom class in May. In my research, I found 3 magazine articles featuring Akim Cursive as well as a book written by Burgert. And the wrapping on the package was that our own Lilo Regen did some translations of articles of his. She and I plan to have more conversations about him and Akim Cursive.

Akim Cursive is a simple monoline hand with several variations. Julie Wildman shared the variations that she has developed as well as Burgert's original Akim. This hand can be done with Micron markers, pencils, pens, and many other lettering tools. There are not as many rules for this hand as with traditional hands. This was a most enjoyable workshop -- learning something that I had wanted to study for a long time.



ARTICLE OF INTEREST

A popular website for enthusiasts of the Middle Ages is medievalists.net which contains loads of information about details of life during that period of time. A recent article will be of interest to calligraphers in particular. When renovating a Tutor home in Norfolk, England, a multitude of items were found under the floor boards including a partial illuminated page from a 15th century manuscript as well as more recent manuscript pages, remnants of fabric and even items from the time of World War II. Next time, you are online, be sure to check out this website. Like the folks in the article, you never what you may find.

Zooming with Amity Parks

Review by Carol Percy

Thanks to Ann Cobb's emails about online classes, I enthusiastically signed up for two of them with Amity Parks. After attending her workshop here in Nashville, I knew what a good teacher and calligrapher she is and was excited to know I could attend her online 'live' workshops from home during the pandemic! While the downsides to online zoom classes are that you get no personal feedback from the teacher and it's up to you to practice the new learning packed quickly into a short time frame on your own following the lesson, I found the upsides to be great: you get a front row seat to what the teacher is demonstrating, you do not have to stand for long periods around a table that often is not big enough for everyone to see or to be comfortable, you don't have to lug supplies and set up equipment anywhere, and the cost is less! And a big plus: Amity was kind enough to record the workshop and send it to us to view for thirty days, so you could look at it again for clarification or reinforcement on the things she introduced. What a great opportunity while we are socially distanced!

The first class I took was "Exploring Bister Inks." These powder-based Belgian inks are available from John Neal and come in a variety of beautiful colors. They are much like walnut ink and are mixed with water and blend well with each other. Amity uses biological culture dishes for mixing the inks that are just the right size for dip pens. For the workshop, we used yellow, red, green, and blue, four of the eight available colors. They work like most other inks in pens and when flooded using an automatic pen, they easily blend with each other to make some beautiful touch points. She recom-

mended heavier weight watercolor paper, and for the workshop we worked small on Strathmore 400 Series Drawing Paper. Amity showed us background effects, writing and painting effects and introduced her mono-line bold caps written with an automatic pen. This was a two hour workshop with time at the end for questions and I came away with a new fun medium to use as well as multiple techniques and new letters to try. I felt like I got a lot of bang for my buck!

The second class was a two day workshop on "Chunky Caps." Each day's session lasted two hours. Once again, Amity packed a lot into those four hours. These beautiful, bold letters are her version of bold caps that have strong serifs and involve pen manipulation. We could use automatic pens or a large broad edge nib like a Speedball C-0. She developed these letters after studying with Brody Neuenschwander in Belgium and being inspired by some of his work as well as historical Roman 'Capitalis Quadrata.' We learned basic strokes using walnut ink or any other ink of our choosing on Strathmore 400 Series Drawing Paper. Amity's daughter Wren served as Zoom assistant and directed any chat questions to Amity that were addressed on the spot. We also were introduced to some projects and exercises to try with Chunky Caps and were shown slides of her beautiful work. These letters provide a modern slant on traditional Roman caps and are fun when executed in Bister Inks which tend to melt into each other as did the bold capitals when packed tightly. Once again, a lot was packed into a short time, leaving me looking forward to learning the manipulations and all the variations we were taught. It was a great class!

If you are interested, you can see Amity's classes and workshop offerings as well as her work on her website: www.amityparkslettering.com.



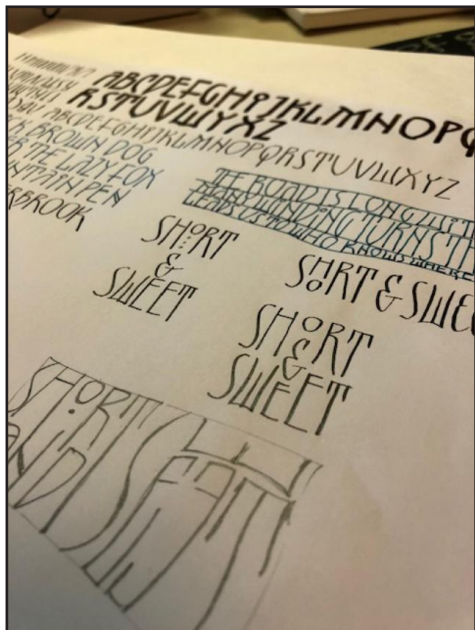
Above: Example by Amity Parks of her "Chunky Caps" using the Bister Inks.

Byzantosh

With Cherryl Moote

Reviewed by Carol Hall

Cherryl Moote is a well known name among calligraphers, with many of our own guild members taking classes from her. My first class with her did not disappoint. She invented a lettering style called “Byzantosh,” a combination of Byzantine and MacIntosh, and this was the title of her workshop. She is a wealth of knowledge when it comes to the craft of the lettering arts, and it was wonderful to learn from her. We spent time diligently learning the letterforms and then had lots of playtime. The perfect combination!



Fun and Funky Letters

With Julie Wildmann

Reviewed by Carol Hall

You may have seen Julie Wildmann’s work featured in the latest issue of Letter Arts Review. She is a talented and popular teacher in the Chicagoland area.

The workshop I took from her is called “Fun and Funky Letters.” And it was true to its title, lots of fun and as funky as it gets! We explored a myriad of tools, mediums and techniques in just a very short time.

One thing I really enjoyed doing was writing with white ink in a fine line bottle. It was wonky and would take some practicing to get the hang of it, but I enjoyed the unpredictability of writing with a squirt bottle.



The Alphabet Garden

By Heather Victoria Held

Reviewed by Ann Cobb

Flowers, bunnies, butterflies, and other elements of the natural world. Those elements make up Heather's newest workshop, the "Alphabet Garden." This workshop combines elements of the natural world with Victorian decorative ornaments and historic Lombardic Versal letters.

We began by drawing versal letters and then transferring them to hot press watercolor paper. We outlined them with McCaffery's brown ink and gilded them using Miniatum Ink and gold leaf. The painting was done in stages to build up the color to simulate shading and dark and light areas.

Filigree is added as a last stage to complete the vintage look.

The third section of this workshop is the Inhabited Initial. This segment builds upon the techniques from the Alphabet Garden. The letters in this segment are more linear, based upon Roman capitals. The letters are overtaken with botanical or other nature subjects -- birds, butterflies, snails, and so forth.

The gilding techniques are more linear, often comprising the entire letter. The painted elements are done with a much looser painting technique than Heather usually does. Paint colors are blended to achieve a very realistic look. Filigree is more limited with these letters.

Heather will be teaching this workshop series here in Nashville as soon as we can schedule in-person workshop and get her on our schedule. You know what a fabulous teacher Heather is. I hope you will not miss this opportunity to create these gorgeous letters.



ITALIC & VARIATIONS ONLINE CLASS

With John Stevens

Reviewed by Vicki Brandt

I was asked to write a review for the recent John Stevens' online "Italic & Variations" class that a few of us took in July/August. For those who know me, you know that I have a great love affair with the Italic hand. After almost 30 years, I remain mesmerized by the beauty and life in the letterforms, and I appreciate its immense versatility. Spending five Saturdays (90 minutes) online with John Stevens, rekindled my passion for Italic.

The class is advertised for intermediate to advanced students. I would say that is an accurate description. To feel grounded and get the most out of the class, it is helpful to have a solid background in Italic. Otherwise, you may feel overwhelmed. The class moves quickly, covers a lot of territory and homework is assigned. That said, the class is a phenomenal opportunity at any level, and John's handouts alone are well worth the class fee.

For those who may not be familiar with John, he is a self-described "artist of the written word." John started out as a sign painter in New York, but his love for letters led him to calligraphy. His clients range from publishers, corporations, film and television studios to libraries, museums, churches and the list goes on. His book *Scribe* is not only eye candy, but it is filled with a wealth of information for every lettering artist.

The first class was off and running. We soon learned the advantages and disadvantages of a "virtual" class. Small glitches aside, the bird's eye view of a teacher's demo is terrific. You are up close & personal. The down side is, you can be practicing a form incorrectly and not know it. So, be prepared to take good notes. The Parallel Pen is a great option for working during the live class. We covered the entire base alphabet in 90 minutes—whew!

Basic points covered included the fact that Italic is a highly modular alphabet with many repeating forms (n is upside down u). We must also reconcile the shapes of four letters—i, n, o and a, to maintain good form by focusing on our branching and "shoul-

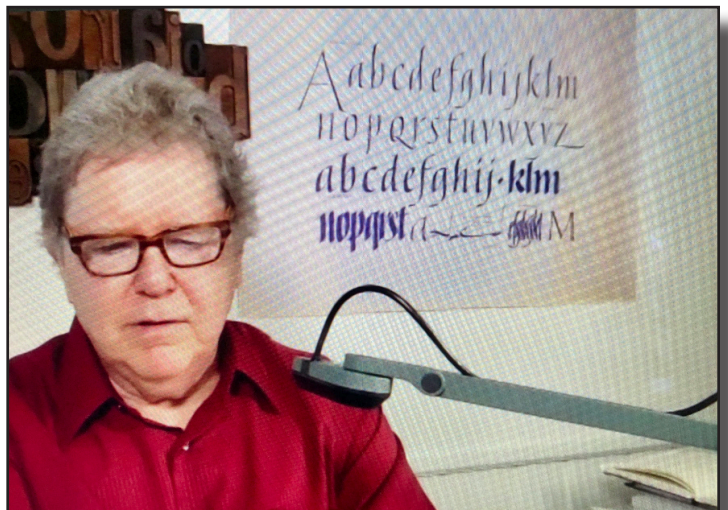
der awareness." Say what??? I had always heard the term arch, but now I am obsessed with shoulder awareness (maybe I have been in lockdown too long). I must say that revisiting branching, negative spaces created, and now shoulder awareness made me realize that my Italic had become sloppy.

As classes continued, key talking points emerged—rhythm, movement and form. John pushed us to work on our rhythm. He cautioned that we should not mistake writing speed for rhythm and movement. We should always be accountable for good form, precise strokes and technical nuances, but rhythm and movement will add humanity and life to our lettering.

During each class John also stressed being mindful of the overall visual image we are forming (good layout/design). He warned us repeatedly about "hot spots" (black spots) created as the result of colliding ascenders and descenders, avoiding flourishes where two thick strokes cross, and eliminating chancery-type "flags" on ascenders/descenders that add awkward angles to your work.

At the end of each class, homework was assigned. On a positive note, homework is always good. It forces you to put pen to paper and do the work, but uploading your work to Dropbox or putting it on Facebook can be intimidating. I had the humbling experience of being positioned next to Yukimi Anand and Yves Leterme on Dropbox. The negative

Continued on page 12



Above: John Stevens during Zoom meeting.

Photo courtesy of Vicki Brandt

Continued from page 11

aspect of this online method is that you don't get much of a critique. Time and circumstances simply don't allow anything in depth—probably good for me since I was next to Yukimi & Yves. However, John did his best. He would post a comment or two on everyone's work.

I must say I was sad to see the class come to an end. I almost did not sign up. My arrogance about what I thought I knew about Italic almost got in the way. I soon learned, as John stated, "There is no knowing everything about Italic." I appreciate that John and his wife, Takako, took a chance on this class. It was amazing to be part of a community (if only for a short, virtual while) with so many others who love letters as I do. Surprisingly, John admitted at the end of the first class that he was "nervous." Wow! Not only is he an outstanding lettering artist, but he is human too! His honesty and vulnerability showed me how much we really need each other—especially now.

Our journey to more perfect letterforms is only made sweeter by those who travel with us. Thanks to my virtual companions for putting up with me during this trip: Ann Cobb, Carol Hall and Beth Paul. This Italic adventure was well worth the time and fee. I highly recommend it.

INTERVIEW WITH GUILD MEMBER...

By Ruth Haskins

Wait.... What?

This month, I called Ann for an appointment to interview, instead of a random phone call this time. My logic was, if I can't have workshops, I'll have the workshop chairman. Ok, it's flawed logic, but my logic.

I knew Ann was first a math teacher, and later a computer teacher, but when I asked her when she picked up a pen?... 2005.... I was, Wait.... What?

In 1993, she moved from teaching to overseeing technology in the schools. Then retired in 2003. The next year, Ann happened to see a Calligraphy Guild show and fell in love with a piece by Vicki Brandt (who wouldn't?). So, of course, Ann asked about how one learns about calligraphy. You know what comes next!.... Sheryl Bracey!

A class was about to start. So, within a few short (4) years, Ann had now fallen in love with calligraphy, so much so that she began the chairmanship of our workshops. She's our first workshop chairman. Wait....what! Before Ann, whoever had heard of a good teacher somehow would get the ball rolling.

Then, with the love of pointed pen and seeking out new teachers, IAMPETH entered the picture. Ann inquired about having an IAMPETH conference here. What luck! At that time, Janie Cravens, a Georgian, and incoming president of IAMPETH was searching for a city. So, Ann, with Janie's help, explored our suitable hotels in Nashville!! 2009 IAMPETH held the conference at Holiday Inn Express in downtown Nashville. Then, in 2015, Ann was IAMPETH president and chose to hold the conference in Franklin. (shhhh don't tell anyone, but in 2022-2023 Ann will again be the president so the conference will be in this area of the country.... '21 Omaha, '22 Atlanta, '23 ????)

Ann doesn't really have a go-to book, but goes to her handouts. In fact, with quarantine, she has started to organize all her handouts from over the years. (Something I need to do.... tomorrow.) Brian Walker's are among the top handouts. She has also been to the Spencerian Saga four times! Beginning, Engrossers twice, and Advanced. With workshops, IAMPETH, and Saga, Ann has plenty of handouts to organize. But if pushed, she'd offer Sheila Waters' book *Foundations of Calligraphy*, especially for broad edge pen.

ANN COBB



Best tip- Take lessons from the best teachers you can find. And just because the person is a good artist doesn't mean the person is a good teacher.

Favorite hand?... loves them all.....que the music "Love the One You're With".

Other passions? Anything to do with handcrafts- needle felting, knitting, crocheting, music (played piano at her church for about 15 years), sewing, and obviously not sleeping!

Good handwriting in school? Yes, her grandmother had good handwriting and little Ann tried to emulate her.

Ann's studio is a spare bedroom, housing three bookcases, an old library table, drawing board and flat files! And currently has piles of her handouts all over the flat surfaces that she is organizing.

Favorite tool? Straight holder. Yes, she learned with an oblique holder but 3-4 years ago switched to a straight one. (I'm not decreeing it, but I've heard it said, an oblique holder is a pen with training wheels). She does however use the oblique holders with Spencerian.

Favorite quote? None really. When she needs a

quote, she thinks of music, lyrics or words from hymns. But she threw in advice instead- Study as much as you practice!

She grew up in LaFollette, TN, north of Knoxville on a farm. And has a step daughter in Fargo.

Besides organizing handouts Ann has taken advantage of the down time and has taken nine online classes!!!! So, selfishly, I see that as 'stuff' she can teach us! Or teachers she can line up for us!

Google Akim Cursive. [Ed. note: See workshop review on page 7.] I think that is one of the classes she took, she had a piece on Facebook. Very graceful monoline, developed by Hans-Joachim Burgert (he's 92, so I'm guessing the class was not taught by him). She said it looks great with a Moon White Jelly Roll pen on black paper.

I also asked her a quick question about the certificate program in IAMPETH since the Master Penman program has been reworked with three levels of mastery, costing \$75, for a critique. There are different hands and levels. Your work goes to Ann, she mails it to the first of two judges and back. When it comes back to her, she returns it to you. If interested, ask Ann AND go to the IAMPETH site -actually, go there anyway. There is so many resources to take advantage of as a member (not sure how much is free).

Our guild is fortunate to have Ann as a Workshop chairman, and an IAMPETH board member. We are connected to the entire world of calligraphy teachers...and I don't think I am exaggerating!!!

A Class During Quarantine: WEAVER WRITING

With Bill Kemp
By Ruth Haskins

In July, Susan commented in an email that the board Zoom meeting would be over in time for Bill Kemp's Weaver Writing class using Zoom also. I was IN!!!

Between Covid quarantine, and being a caretaker for eight weeks to my adult daughter (broke her leg in four places and couldn't get back to her second floor apartment), so I had not been looking at any of the wonderful classes being offered online...but guess who went HOME the day of that email!?! Anyway, I signed up right away, just made the deadline with one spot left!

Right from the beginning, I loved the class. Bill mailed out a 13 page spiral bound workshop book plus grid, and lined copy paper to work on in the class. By email, he made sure everyone got their pack. He even had a practice Zoom session (I failed) before class.

In the class, he went over an introduction to the pointed pen, a number of impressive flourishes and Weaver Writing (developed by Gwen Weaver, 1950-2013). The flourishes were built up from one compound curve, adding different sizes of C curves, then dots and lines. In the afternoon, we did Weaver Writing-

deceptively, easy alphabet because there are no capitals. It's an upright pointed pen alphabet with seven components to it, plus some weight on each letter.

I must admit I did miss the people part of the workshop! Bill was able to touch on everything he had planned and I think it was because of the people part...when left to people-ing, we waste a lot of time! We were able to see everything Bill did on our screens, and other people's work when they held them up.

But I did like not having to pack a bag (did I forget anything? will I need this? yes, pack it!) or a lunch (will it be enough? will it stay cold?). I heard from fellow class member, Kimberly Blevins. She also enjoyed the class and NOT packing lunch or a bag. At our lunch break, she got a load of laundry started and I finished cleaning my kitchen- adding to our productivity for the day! Often in workshops, a teacher mentions using a potato, I get home and promptly forget about that, but this day, I walked downstairs and BAM, had my potato on my desk!

I am not saying a class with Zoom is better, but I sure don't feel like I got 'less than'...unless you count 'no shopping' and the lack of (I've-got-every-one) name tags. I'm looking forward to more classes. In fact, Bill showed his other classes. And personally, I'd like to take his Pointed Pen Blackletter workshop.

About the Guild

The Nashville Calligrapher's Guild was formed in 1981 to foster the continued study, practice, and use of calligraphy among its members and to encourage community awareness of the art of calligraphy. To this end, the Guild meets five times a year, publishes a newsletter, and sponsors workshops and related activities.

Membership inquiries can be directed to Sharon Shirley at 615-545-1481. Membership is open to anyone interested in calligraphy. *The membership year runs from June 1 to May 31. Dues are due on June 1 and are considered delinquent if not received within six weeks of that date. Dues are \$30 per year for a regular membership. Membership forms can be found on the website. Checks are made payable to Nashville Calligraphers Guild (no abbreviations, please!) and mailed to Treasurer at P.O. Box 41485, Nashville TN 37204.*

Meetings are held the second Saturday in September, November, January, March, and May. The Guild meets at Plaza Artist Materials in downtown Nashville, 633 Middleton Avenue, Nashville, TN 37203. Meetings begin at 10:30 a.m. with social time immediately before at 10:00 a.m. (NOT during COVID pandemic, until further notice...).

The Nashville Calligraphers Guild can be found on Facebook and Instagram as well as the NCG website at <http://www.nashvillecalligraphersguild.org>.

Contributions to the newsletter are welcome. Submissions are made with implied permission to be used on a space-available basis as well as being subject to editing for length, clarity and conformance including but not limited to title and captions. Edits are not routinely returned to authors for review before publication due to time constraints. Photos and artwork may be reduced to accommodate available space. Please send high quality digital files for text, photos and original artwork to bethletters@bellsouth.net.