



November 2020

Note: Our November 2020 meeting will be held via Zoom!

An invitation to join will be sent by Susan Wallace closer to meeting time. Please see more information inside this issue, especially for those who are new to Zoom and a reminder to those who have used Zoom in the past.



Cover Art by Vicki Brandt. See article for more on this piece.

PRESIDENT'S MESSAGE

NASHVILLE CALLIGRAPHERS GUILD

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SUMMER ENVELOPE EXCHANGE:
Carol Hall
LOGO DESIGN: Vicki Brandt

Hello Fellow Scribes!

Happy Fall to y'all! I really do miss our in-person meetings and workshops. We are planning to have a guild wide Zoom meeting for our November meeting on the 14th. I can't wait to see everyone.

We will have guild meetings by the Zoom app. You will notice in the newsletter that I had Beth add the etiquette outline again. 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. I ask you to be patient with us as we explore this new avenue to having a meeting. We will send out an invitation closer to the date of the meeting. Rose Wathen has agreed to give us a tutorial for our November program. [Ed. note: See handouts in newsletter.] I'm so grateful that she agreed to this for the guild. When we send out the invitation, we will give you a short supply list in case you would like to follow along with the tutorial.

I would like to thank Ann Cobb again for keeping us updated on the info for online classes and workshops. I attended a Zoom meeting with people from other guilds and it sounds like my prediction in the last newsletter about instructors keeping up their online presence after the pandemic is going to ring true. It was said that instructors are able to reach a much wider audience without the travel. It doesn't mean in-person workshops are gone but it does mean that your opportunities for learning have broadened. We will have in-person workshops again when it is safe to do so.

I would encourage everyone to keep shopping at our local shops, Paper & Ink Arts and Plaza Arts. I also 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

COVER ART:

The cover art for this month's issue of the newsletter was created by Vicki Brandt, longtime member of the guild. Art and calligraphy in particular, for Vicki has been, in her own words, "her salvation", especially this year with the pandemic and social unrest in addition to more personal issues at home.

This project was meant to be an expression of Vicki's beliefs and a way to promote kindness and healing toward others. As she has said, it was a challenge, physically and personally to complete [see description of description next page]. She struggled with the wording in order to keep it faith based yet non political. In all, she says it took about a month to complete. The piece was hung outside their home, above their front door.

The response was not what Vicki intended. Reaction from some was less than accepting and the Brandts received hate mail. Vicki and her husband, Dave, were featured on a Knoxville news program, highlighting the negative response.

What started as an example of one person's expression of thoughts and feelings became a symbol of free speech and an example of the power an artist has.

Beth Paul

Next meeting:

NOVEMBER 14, 2020 at 10:30 a.m.
ONLINE - ZOOM MEETING!

Look for invitation to join link in email

Program to Follow: Presented by ROSE WATHEN

See program handouts elsewhere in newsletter.

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.

Details about the Cover Art: In her own words, Vicki Brandt explains about her project: "I literally got this wild idea based on 'flag caricatures' that I saw popping up. That was my initial vision. So, I went crazy one day and grabbed what I had on hand, which was:

- Two, 28" x 42" pieces of cardboard from a recent watercolor paper order—glued, taped together (bad idea from the start—cardboard not square OOPS!)
- Cheap acrylic, craft paint—multiple coats
- Some Posca paint markers—which didn't work very well on top of the acrylic paint. Used the Posca markers to predominantly cleanup little boo boos.
- Designed all lettering on long strips of tracing paper the exact size of each red & white line. Each line varied in size since the cardboard was not square and also to

offset any optical illusions created by the words, letterforms & crooked stripes.

- Once lettering was all intact for entire flag, I used Saral Transfer Paper to transfer letters which kept veering off in wrong direction.

- I used a combination of flat & pointed brush for lettering with the Posca Paint Markers for touch up.

- So, by this time, it had been about a month of work, I was tired and wimped out buying sticky stars to finish.

- The flag is sealed with several coats of acrylic gloss sealer (thank you Sheryl), and white gel pen outlining the stars in case they did not stick (thank you Carol Hall)."

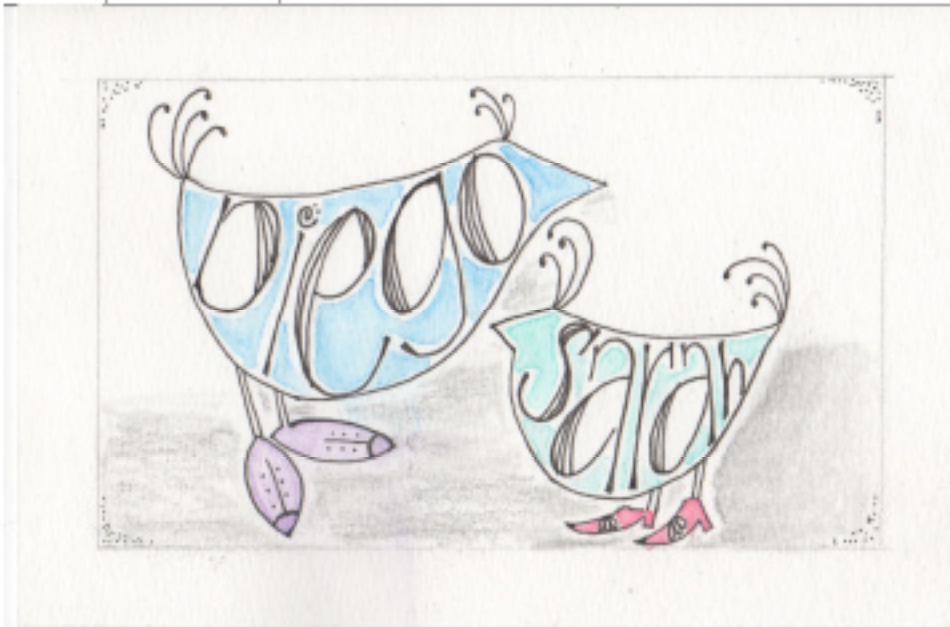
Drawn Letters: Inside a Shape

I love to letter and I love to draw. A contemporary or more abstract combination of these two arts is to letter inside drawn shapes. You mold and adjust letters to fit and it creates fun and sometimes whimsical designs! I make gifts and cards that are personalized. It can be made as serious or as free as you are feeling. For the NCG program, we will be walking through the decision steps and techniques to be successful at this fun technique.



What to gather for the zoom program & a list to make

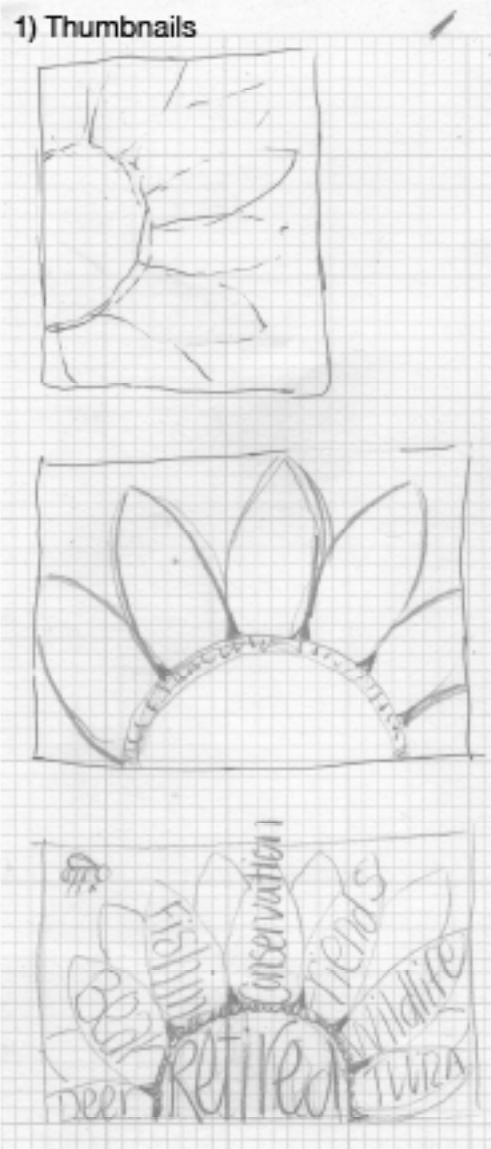
Decisions	List of words that you want to include (please think about this ahead of time)
Shape	What shape or drawing will you be using? In our program, we will work on the flower and the birds.
Colors	Choose a few of your favorite colors or those of the recipient. It is fun to stick with either a color set of cool (red-orange-yellow) or warm colors (violet-blue-green).
Tools	<ul style="list-style-type: none">• Color pencils• Paper & size: 90lb or heavier, smooth, two 4x6, white or off-white; we are working small so you can finish one or both of our projects• Drawing pencil: pencil, eraser, a few q-tips, tissue for shadowing



Using zoom, you will join me as I talk through the steps and together we will finish 2 creations. You will need to have the zoom App already loaded on your computer, phone or tablet. An invitation will be sent to you from the Guild. We will keep all voices muted during this mini-class and answer questions at the end. You will be able to see me working and hear my instructions. Hope you can join us!

Drawn Letters: Inside a Shape

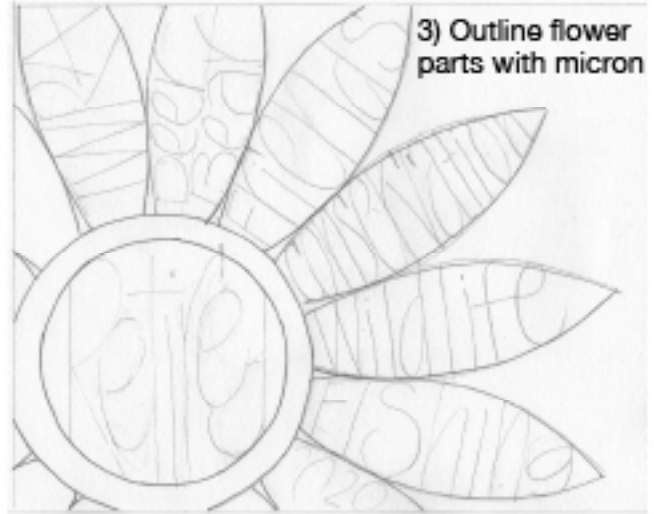
1) Thumbnails



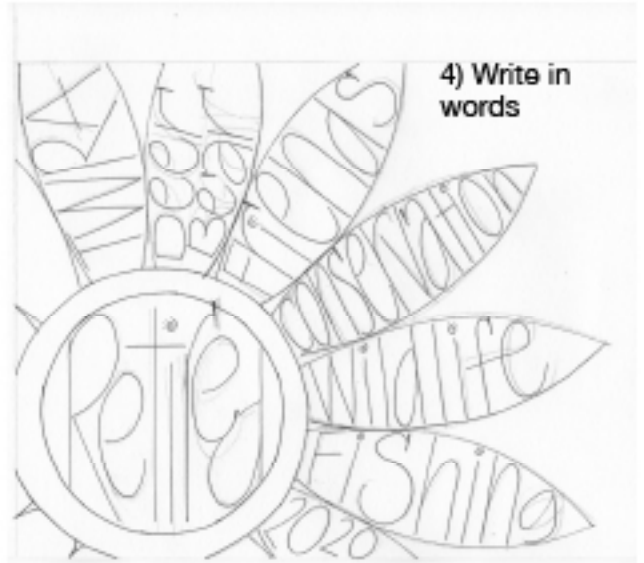
2) Draw & then pencil words



3) Outline flower parts with micron



4) Write in words



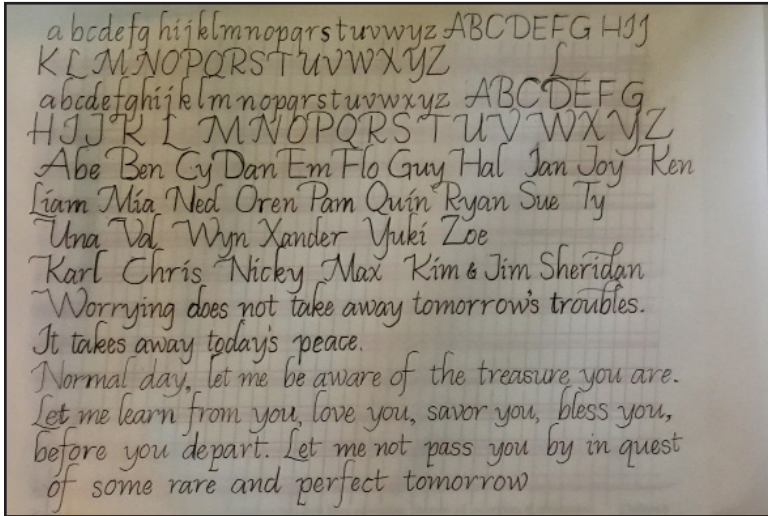
5) Draw serifs & curves



Monoline Italic

with Carol DuBosch

I recently took the Monoline Italic Class from Carol DuBosch. This was a 2 hour Zoom class with a short break midway.



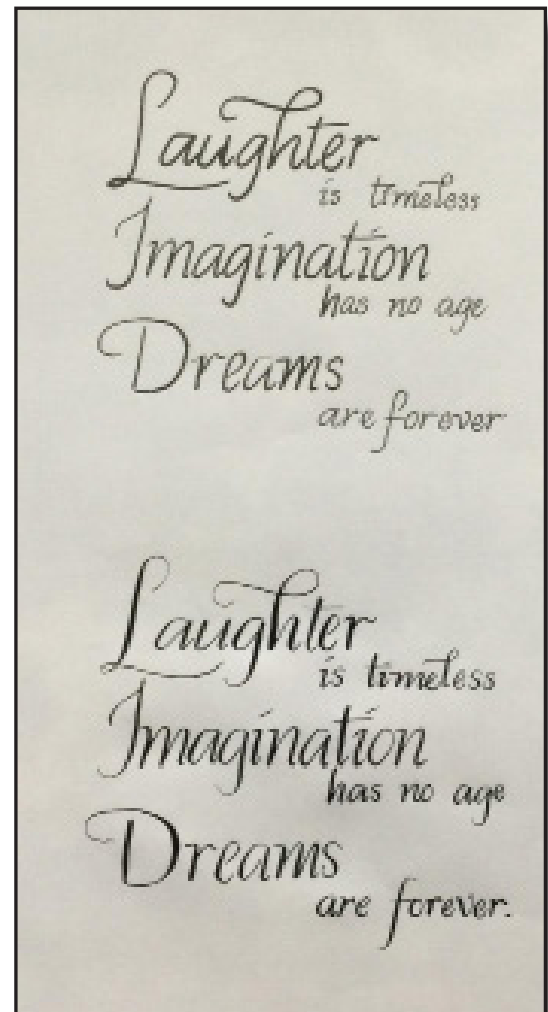
In the week before the class, Carol emailed a set of worksheets that included a guideline sheet, 2 different sheets of exemplars-one of her own and one from a Lloyd Reynolds Reed College 1966 training program-a sheet of an explanation of the script done in the Monoline Italic script, and a beautiful medalion style quote. After the class, she emailed the recording of the class as well as her notes from during the class and an additional guideline. She also emailed details on the materials used.

I really enjoyed this class. She had a lot to cover in a short period of time so it felt a bit fast at the time. However, having her notes and the recording to review afterward at my leisure made the class a very good use of time. Carol had a casual countenance and an enthusiasm for the script that is definitely contagious. After she showed the lettering and the details on how to accomplish it, she spent the second half of the class demonstrating a variety of materials she had used on it and gave the details on the materials she found most useful to accomplish the best results.

I think that this clean script is lovely and will be a very useful tool to use on some of my fancier, more flourished styles, especially in addressing envelopes. I am excited to be able to use it soon!

The photo shows a quote in which I practiced first with a Micron pen (an 08 for the larger letters and an 02 for the smaller letters) and then thought it would be fun to use a pointed pen (Nikko G and Sumi ink) just to see how the lettering looked. I obviously need much practice but I really like both looks.

Chris Hackenbrack



Graphite Effects with Amity Parks

October 20 & 21, 2018, Amity Parks taught a workshop called “A Sharp Pencil and a Keen Eye” in Nashville. Almost two years to the day, she is teaching that workshop on Zoom. This workshop, “Graphite Effects”, is a companion workshop to the first one.

I almost passed on this workshop because I thought it would be a repeat of the first one. It wasn't. The first workshop concentrated on lettering with graphite and yes, she did show us some of the same techniques. This time, however, the experience was all about the techniques.

Frankly, the last time she explained about the different pencils, sticks, crayons and blocks, it went over my head. I took notes but I didn't really grasp what and how she was getting the effects I saw. This is no reflection on her as I think that happens quite a bit in live workshops. We are so intent on making sure we have the “correct” or newest tool, we miss the instruction on what to do with it.

I will confess, I was unable to attend the live workshop but having the replay is SO awesome. I know I am not the only one who loves being able to stop and take notes, replay what was being said and go back to make sure I have the correct names for all the items I have to order next!

Amity divided the workshop into two groups of techniques, using water-soluble graphite and non-water-soluble graphite. She explained the examples of different brands (ArtGraf, Derwent, etc.) and styles (pencils, sticks, blocks, etc.) including why she preferred some more than others. She then showed us how to use them to create different effects for lettering, abstract shapes and backgrounds to make artwork really pop.

Amity is a wonderful teacher and I am very glad I didn't pass up this workshop. I am eager to give graphite another chance using her techniques (and pages of notes).

But I probably need to order another eraser and maybe some colored graphite pencils...

Beth Paul

Introduction to Ornamental Flourishing with Pat Blair

As many of you know, Pat Blair is a Master Penman with many published pieces. She was also Chief Calligrapher for the White House for over 12 years before her recent retirement. And so when she offered a class, via Zoom, on Ornamental Flourishing, I jumped at the chance.

Pat is a very friendly, patient, and generous teacher. In the week before the class, she emailed a pdf of handouts that she would cover during class. The class (and handouts) started with the basics of pen pressure, nib placement in an oblique holder, and the strokes needed to create ornamental flourishes. She then moved on to the anatomy of an ornamental flourish using those basic strokes. Pat ended the class by illustrating how to make a flourished medallion.

Although the class was only 2 hours, it did not feel rushed, and she managed to not only cover all of the material but to also let her students get in some practice along the way and even answered questions. Although I have taken flourishing classes in the past, this was the first that was directed at ornamental as opposed to lettering flourishes and I am happy I took it. Every teacher adds their own tips and Pat did not disappoint. Once the class was over, I practiced a bit and then promptly did a flourished medallion that was an abstract of the sun for my NCG Summer Envelope Exchange envelope to Sheryl Bracey.

These flourishes will be a nice way to kick things up a notch when I am adding quotes to cards and such!

Chris Hakenbrack

Hand Embossing

with Carol DuBosch

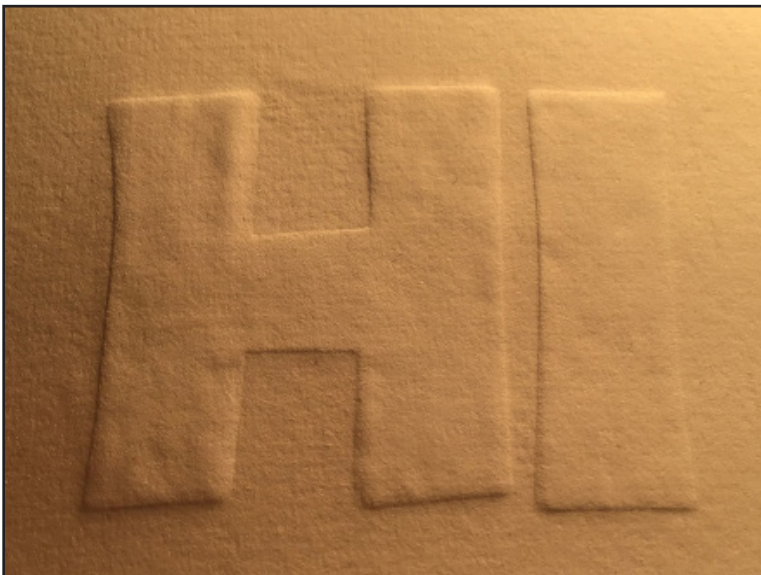
I love the look of hand embossing and I always enjoy learning more about it so I was very glad I was able to take Carol's class. Carol sent out a basic supply list ahead of time that included file folders so right away, I found out something new! I thought stencils had to be thicker than a file folder. Carol also gave us a handout of instructions as well as a Neuland alphabet to use as she finds the letters to be very compatible with embossing.

Carol first showed us a slide show of her projects and the stencils she used to make them. It was very interesting to see the more complicated pieces, especially the second time. That's right, she went through the slide show again at the end of the class and I was pleasantly surprised to realize I knew just how they were done!

But she started at the beginning, discussing the tools she used. She went through each step of the process with us, starting with cutting the stencil, which side of the paper to use, the choice of a stylus, and the use of tracing paper for backing which was another new thing for me. She began embossing simple shapes and progressed to layered embossing, multiple shapes and combinations of letters. She even demonstrated using dark paper and how to cut and emboss a frame around an object.

We were given plenty of time to try our own projects. Along the way, she answered questions that came up in chat.

This was the first class I have had with Carol and I enjoyed it very much. I came away with new tips and plenty of ideas to try now that Carol has shown how simple it can be to hand emboss even complicated pieces.



Captivating Cadel Capitals

with Vivian Mungall

I have always been fascinated with Cadels and how they are done. Since I have Vivian's 421 page ibook on my ipad as well as her hardback 188 page spiral book on my desk, it should be no surprise that I immediately signed up for her online Zoom class even though it was on our 30th wedding anniversary. Some things have to take priority.

Vivian sent us pages of handouts which were very helpful as she guided us through the study of these complicated appearing initials. She began the class by explaining the difference between a "false" cadel and a "true" cadel with plenty of references for comparison.

She then explained the basics of construction and how the same pattern can be used multiple times using variations of strokes. She recommends using a pencil to draw a basic design, allowing for space between the strokes and where lines should cross. Once the design

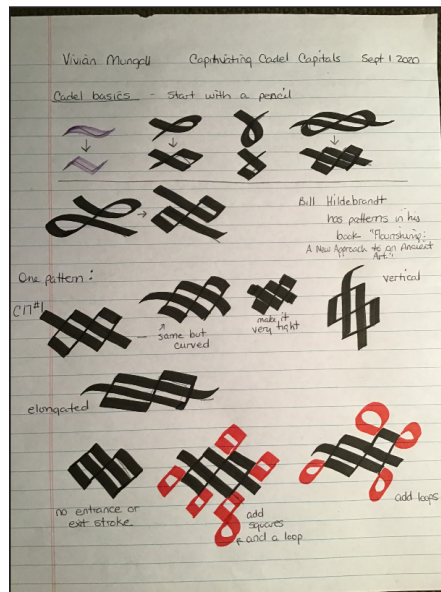
is complete, go back over the pencil lines with a parallel pen. We were urged to try several times and keep the parts we like.

She showed us examples of cadels she has created over the years and referred us to her book which contains many more. She showed us the different effects that can be done by using color, filling in with gold, outlining, adding filigree and other ideas to decorate the initials.

As I mentioned, I have her books but I still learned quite a bit from watching her go through her design process. I am still impressed with the Cadels and I know I will be referring to her notes as I attempt them on my own.

Beth Paul

Ed note: Vivian's hardback book *Cadels* is available at Paper and Ink, Ziller.com, and John Neal Bookseller.



Above: Notes on how to use one pattern and change it in various ways.



Above: Attempt of the letter I.

Italic and Variations with Reggie Ezell

I would like to start by saying that Reggie Ezell is a wonderful instructor (which many of you already know). He is patient, efficient, and generous with handouts and time. He was well prepared, and stayed after the sessions were over to make sure all questions were answered. I would strongly recommend taking a class with him.

This was a 2 day class, 4 hours each day, divided into 4 parts of 2 hours each.

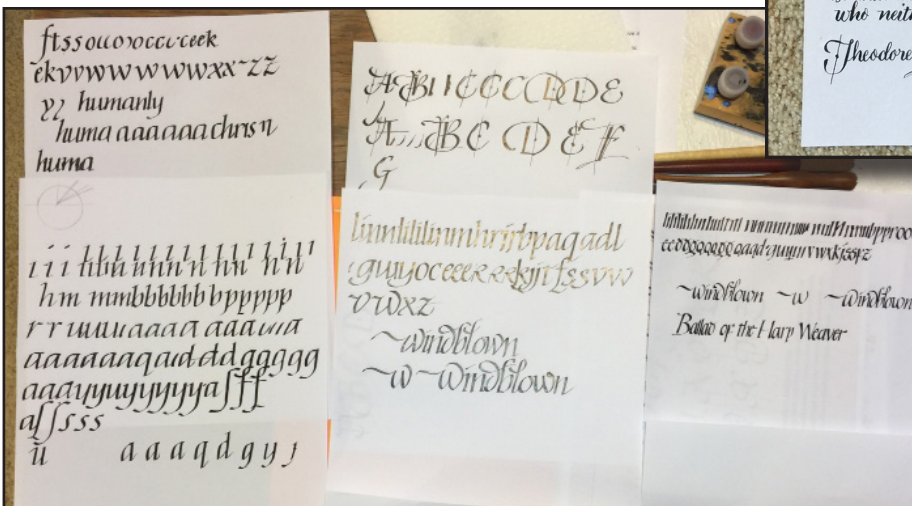
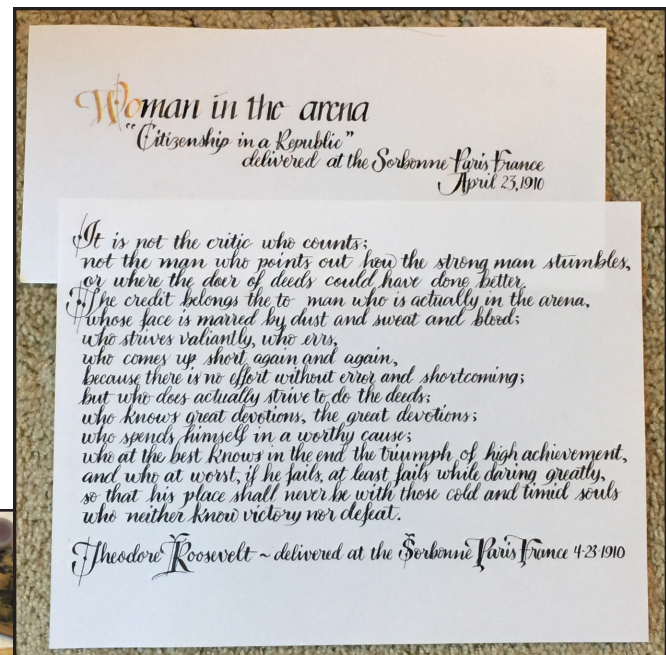
The first 2 hour section was dedicated to the basics of the materials used, pen angles, and basic Italic strokes of the miniscules. The second 2 hour section (after a break) was spent on the majuscules of basic Italic.

The second day is where, for me, the fun really began -- with his Italic Variations. First was pressurized Italic in which he used a Mitchell nib and applied and released pressure in a way similar to using a pointed pen. This had a much more natural feel to me as this was my first broad nib class since I was in 8th grade! He encouraged experimentation.

The second half of the second day was spent on his Variation called "Harp Weaver" which he developed to letter a very long poem for his mother. This variation is tighter with very little flourishing and shorter ascenders and descenders to accommodate the very long poem.

In the photographs I have included you can see some of my practice sheets, an envelope I sent using the Pressurized Italic, and a Theodore Roosevelt speech in which the title and his name are also in Pressurized Italic (the body of the speech is lettered in a personal modern pointed pen style). While I obviously need to keep practicing, I really look forward to using this lettering style often.

Chris Hackenbrack



Italic and Variations Class with Reggie Ezell

On Saturday and Sunday, October 3-4, 2020, Reggie Ezell taught his Italic Variations class from his home studio in Chicago over Zoom to wherever students had space to set up their computers.

I was getting excited as folks were showing up. We were all thrilled to be part of this class. 72 attended, from all over the globe. From Singapore to England, from Columbia South America to British Columbia, Florida to Washington. We had one lady that was taking the class at 3:00 am, in her country. That is determination to learn from Reggie! I also embodied those feelings.

Tidbits I picked up during class:

Your pen angle dictates form.

Do what feels comfortable to you.

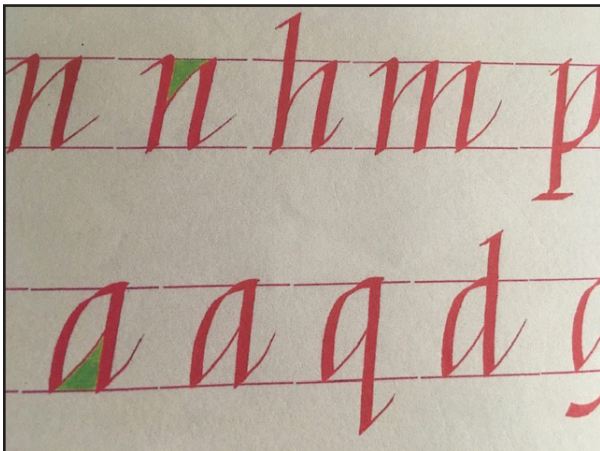
Turn your paper, if that is what feels comfortable to obtain good lettering.

Choose a beautiful letter form and work at it.

It is OK to trace a letter for feel and practice.

Do the lower case letter and the family in that group. The hardest letter is the one you are working on.

Per Reggie:



Reggie was so patient with us, answering concerns, re-lettering for everyone to “get it”. In setting up one’s studio, it is important to place some padding such as additional paper or the back of your writing tablet underneath your writing paper to keep your sharp nibs from cutting through your writing paper. Once you insert your nib into your nib holder, rub the nib down with liquid Gum Arabic and wipe it with a paper towel. Add one drop of distilled water to your writing fluid to keep it from drying out. To load your nib, either roll it in the ink well or use a brush to the sides of the nib to fill the reservoir. Once your nib is filled, snap shake it and drag the top across a paper towel to remove excess writing fluid.

The three nibs for us to make our selection: Mitchell nibs are flexible, Brause, stiff and more difficult, Speed-ball, in the middle, has a reservoir. When loading your nib: Always dip your brush into water before ink, this saturates better and doesn’t hurt the brush. When writing italic, think of doing a run-on word. Continuous space as a run-on word. N is very important, practice “anbnc”. Rotate the n and you get u. Reggie told us of his learning areas on YouTube. Go to Reggie Ezell channel, search “Pick of the week, and so many training videos he has put together.

Joyce Skaggs

FRENCH ROUND HAND

with Vivian Mungall

French Round Hand is featured in the Zanerian manual and was frequently used on resolutions due to the ability to be able to write quickly and yet look formal. It has been on my list to try and so I was happy to take Vivian's class on September 8, 2020. She has been using this hand for many years and watching her write, it is very much apparent how proficient she is.

Vivian sent us some handouts of historical examples to study as well as some examples of pieces she had done. We also received guideline sheets to use with a parallel pen as we followed along with Vivian. She also included several ductus (yes, that's plural, not ducti, I looked it up!) of the French Round Hand lower case and caps, one with guidelines, the other without. Very helpful to see the difference.

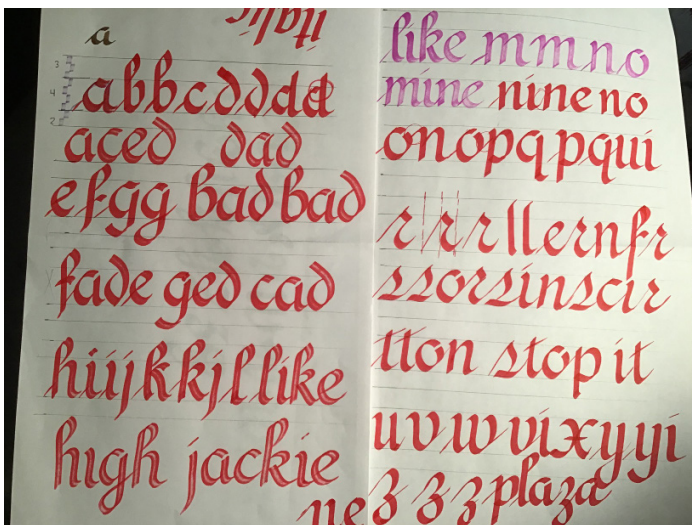
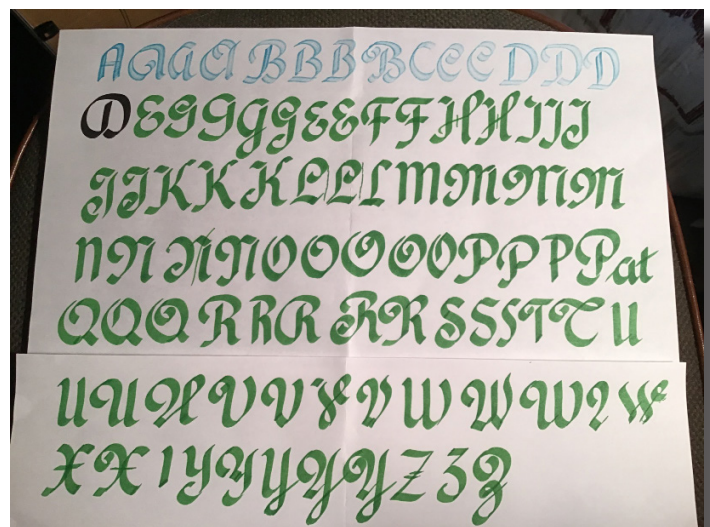
Vivian emphasized that this hand is a "vertical" hand. The paper is positioned straight in front of the artist, not at an angle like italic or copperplate writing paper is placed. The strokes are pulled straight down toward the center of the body. As the writing progresses across the page, the paper is pulled to the left. This approach takes some getting accustomed to, both with the vertical strokes and the moving of the paper.

Vivian cautioned us to plan ahead and be aware of what letter is coming up next. The lead strokes are at a constant 45° angle but the placement may be higher or lower, depending on the combination of the letters.

As Vivian went through the alphabet, demonstrating how to place the strokes, she offered variations of letters in order to fit in with the line above and below. She used a parallel pen and of course, it looked very simple when she did it. Vivian is a very sweet teacher and will stop to answer any question or demo as many times as needed to help students understand.

After attempting this hand, I realized it takes some practice and concentration in order to achieve consistency but I think it is definitely a hand to know if you plan to be doing resolutions on a regular basis.

Beth Paul



Looking ahead to 2021...

Centennial Art Center Exhibit June 11-July 22, 2021

A huge thank you goes out to Ann Cobb for keeping us informed about calligraphic arts classes to take via Zoom during this unprecedented time when we are all looking for something constructive and positive to do!

Well, let's put that time to good use! Our guild will have an exhibit at Centennial Art Center this coming year--- June 11-July 22, 2021. This is our first show in two years, so with 8 months, and an abundance of learning opportunities (and therefore, projects) we have every reason possible to come up with a terrific show! Also, it is a great way to sell your work since the art center wants as many pieces as possible for sale.

So, get out your paper, pens, ink, and glitter (if you want) and let's show Nashville what our talented guild members can do!

As in the past, the CAC requires that all pieces exhibited must new and not shown before. That should not be a problem since we all have enough time to finish something. So let's get started thinking ahead to 2021 and make this our best show ever!

Valerie Cypress
Exhibits Chair

A big "thank you" to the contributors of this issue: Susan Wallace, Vicki Brandt, Valerie Cypress, Chris Hackenbrack, Ann Cobb, Joyce Skaggs and Rose Wathen.

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.