



March 2021

PRESIDENT'S MESSAGE

Hello Scribes!

Happy Spring! Well, almost. I'm ready for Spring after all the snow and ice we had in February. It doesn't seem fair to have an ice storm on top of a pandemic.

Carol Hall has another great program for us. You should have received an email from us about sending in photos of your workspaces. I can't wait to see where everyone creates. The last program went over really well as we were able to see what people are working on while being at home more.

Ann Cobb is continuing to keep us up-to-date on the online classes and I'm thankful she's keeping us updated. I'm amazed out how many calligraphy classes there are online now.

You may have noticed in the email with the PDF of the newsletter that there was another attachment. This is the sign-up form for the calligraphy exhibit happening at Centennial Arts Center this summer. I encourage everyone that has something to exhibit to sign-up. I have been told that we have a couple members that already have completed pieces ready to go.

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

Next meeting:

MARCH 13, 2021 at 10:30 a.m.
via ZOOM

The NCG Board Meeting will be at 9 a.m.

An invitation will be sent by Susan Wallace before the meeting time with a link to join.

Studio Tour 2021: March Program

We had such a successful slide show program in January that we thought that for our March program we would do a slide show of our members' studios and work spaces. Wouldn't it be exciting to peek into each other's creative spaces?

We would like as many people as possible to participate by simply taking a photo or two of your workspace, no matter how big or small, even dining room tables will be accepted. For the more ambitious among us, you may do a short video tour. Wouldn't that be fun? During the slide show you may comment briefly on your space if you like.

Please send the slides to Susan, as she will be compiling them.

Carol Hall,
NCG Program Chair

**NASHVILLE
CALLIGRAPHERS
GUILD**

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Carol Hall
LOGO DESIGN: Vicki Brandt

Workshop Survey

Special thanks to the 36 Guild members who participated in the Workshop Survey last month. I appreciate your input, responses, and suggestions. We are processing the data now and will be using it to plan programs and workshops hopefully for the near future.

It was also interesting to read about all the zoom workshops that you all have taken. If you feel so led, please send a review of any that have not already been reviewed to Beth Paul for inclusion in the newsletter.

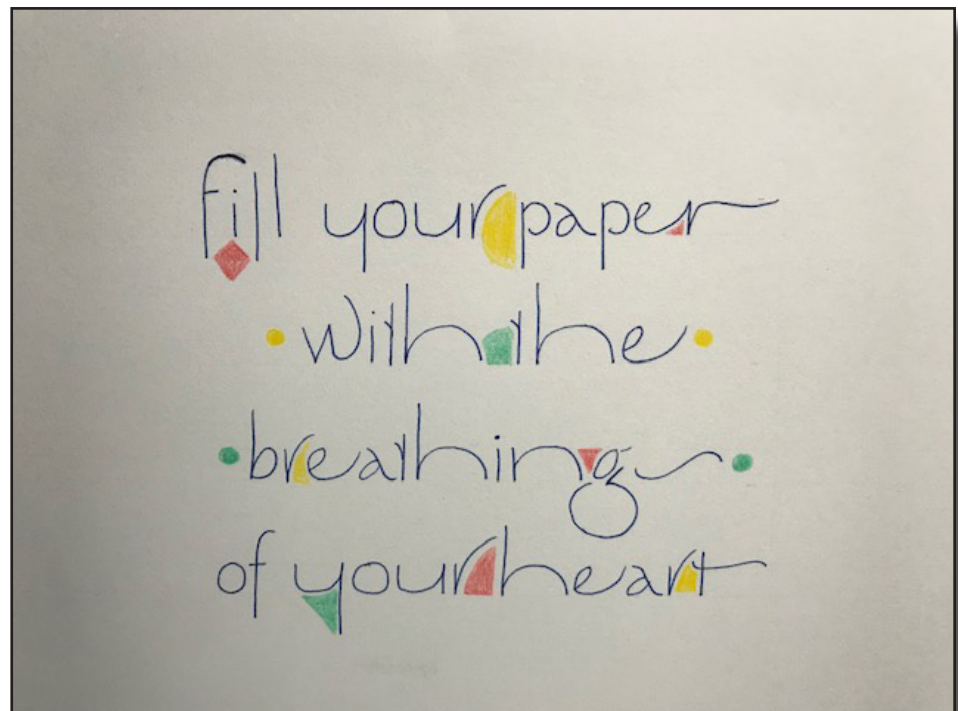
Also, remember that we have an exhibit coming up in the next few months. So I encourage you to complete some pieces to place in the Centennial Arts Center Exhibit.

I hope those who signed up for the Calligrabuddies program are sharing some of what you are doing with your buddy. This is one method of staying involved with calligraphy while we cannot meet in person.

And, finally, I encourage you to continue taking some of the zoom workshops that you read about. Take advantage of this time to study with some wonderful teachers and to improve your calligraphy skills.

Ann Cobb,
Workshop Chair

Although the newsletter is not mailed, there is still a process to go through which would not get done without the help of our contributors so a big thank you to the contributors of this issue: Susan Wallace, Carol Hall, Ann Cobb, Vicki Brandt, Marsha French, Ruth Haskins and Valerie Cypress. You are very much appreciated!



*Above: Example of Akim writing by Ann Cobb.
Review of workshop elsewhere in this issue.*

CENTENNIAL ART CENTER EXHIBITION

Hello Scribes!

We are just a few short months away from our first guild show in two years! Centennial Art Center will host the show which runs from June 11th through July 22nd . An opening reception will be held on Friday, June 11th. These receptions are always fun and a great time to catch up with our members and see their work up close, and in person. It will be especially great to see each other again! (The CAC has been having successful opening receptions during COVID and by June, the weather should be nice enough to have the doors to the art center open.)

It is not too late to start getting your piece(s) framed (with wire hangers) and ready to go. You are also encouraged to have originals, prints and cards available to sell.

An information and release form will be sent along with this March newsletter. I will need the form sent back to me by May 31st in order to prepare the

wall tags and gallery list. Pieces should be to me by June 7th to allow time for delivery and hanging at the CAC.

A few hints to protect your work:

1. Please wrap your pieces well and put your name, and the title of your piece on the wrapping! Otherwise, you may not get the same wrap back!
2. Boxes work best for keeping everything together-again with you name, and the title of the piece on it!
3. Make sure your frame has a wire hanger, otherwise, we cannot hang it!

I can hardly wait to see what our members have been up to this past year! With so many members taking classes virtually, we are sure to have some lovely calligraphy to show Nashville.

So get out your pens, paper and ink and let your creativity shine!

See you in June!

Valerie Cypress
Exhibits Chair

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.

Corsiva Romana

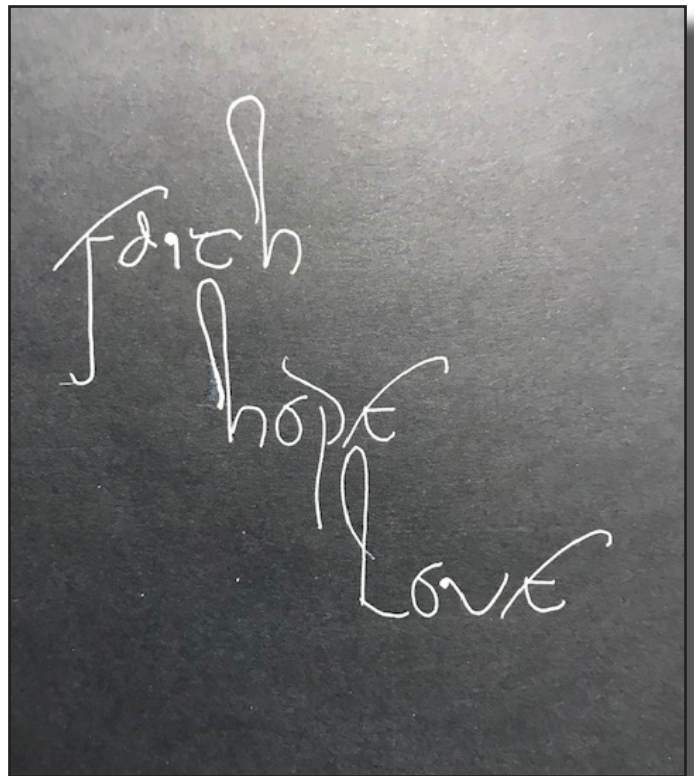
By Massimo Polello

Reviewed by Ann Cobb

Sometimes when I see homework from calligraphy classes, I am intrigued by what I see. Usually it is flourishes or beautiful lettering or wonderful layout. But sometimes it is something totally different.

That was the case with *Corsiva Romana*. Someone had created a beautiful piece on black paper with white and gold inks that I saw on Facebook. Now, realize that *Corsiva Romana* is not always easy to read. That was the case with this piece. It was the texture and movement that intrigued me.

Those who know me well know that is very out of character for me. I am very much a rule-follower and love calligraphy this is easy readable. But I decided to take this class because I loved the look and felt it would be good for me to expand my calligraphic horizons.

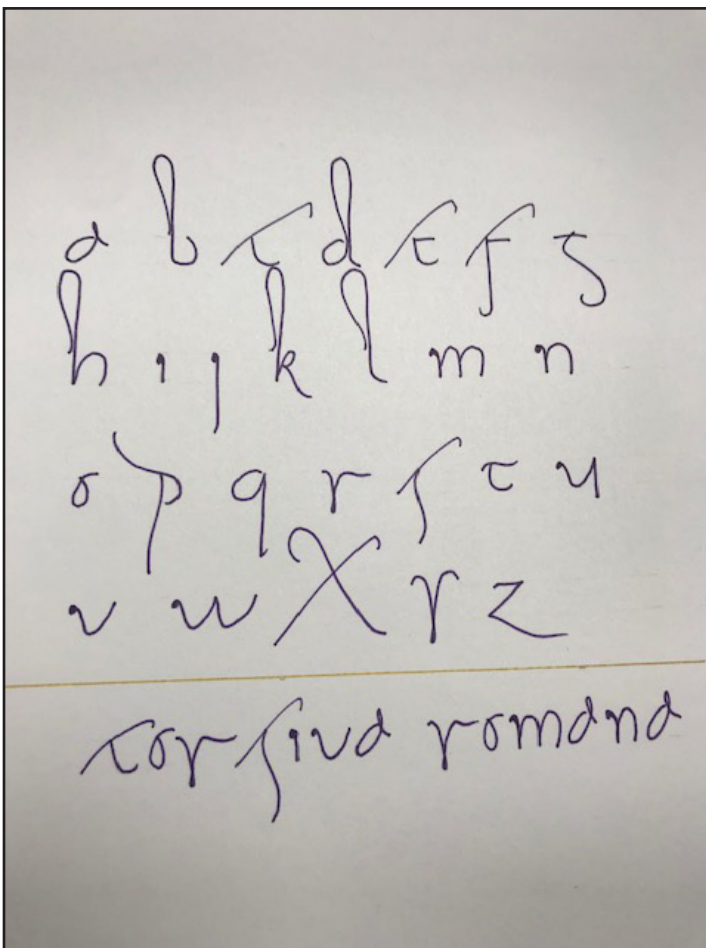


Massimo Polello is based in Turin, Italy. After studying traditional calligraphy styles, Polello's interests toward artistic expression of letters. His lettering often transcends the typical functionality of written language by becoming an image.

His studies led him to Roman Cursive, common during the third century. Its origin was old cursive, a capital script with a rapid stroke. The script is made up of ligatures and irregular letters with little contrast between thick and thin strokes, but with accentuated ascenders and descenders. This script is the origin of different national scripts including Merovingian, Lombardic, Visigothic, Insular, and Carolingian.

We began practicing our letters with pencil and then moved to pen and ink. These letters can be written separately or with ligatures between. I am still at the "separate" level until they become more ingrained in my brain and my muscle memory. Ligatures are a bit tricky but add to the beauty of this art form.

If you are interested in *Corsiva Romana*, I believe his class is still available online. Look him up online and on Facebook to see examples of this wonderful hand.



Examples by Ann Cobb

Exploring the Handwritmic Ruling Pen

By Julie Wildman

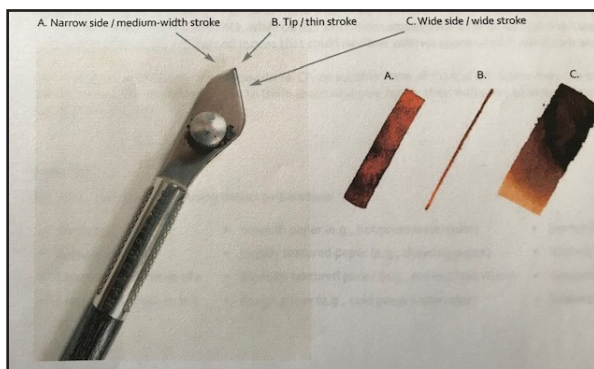
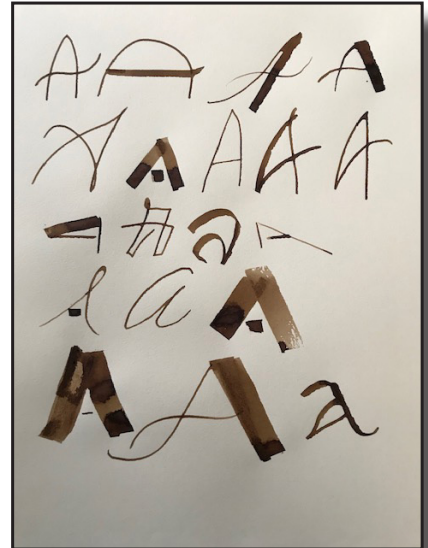
Reviewed by Ann Cobb

Ruling pens of various kinds have been around for many years, first used by Architects and Draftsmen as a tool to draw straight lines using inks. Calligraphers found that they could also use these wonderful tools to draw lines – and then discovered that they could be used to actually do lettering.

The Handwritmic Pen (also known as the Brody Pen) was developed by Italian calligrapher Brody Neuenschwander. It has a unique asymmetrical shape and is constructed with Swedish stainless steel writing nib and grip and has a wooden handle. They are available from John Neal Books or from handwritmic.com. The pens are less expensive at handwritmic.com, but you will be paying shipping and customs through them.

Unlike most other ruling pens, the Brody pen can be used at a more upright angle – more like a traditional calligraphy pen. It allows the user to create thin lines, medium width lines, and broad lines.

Julie was most inspiring as she taught us to use the pen and showed us many, many samples of what it can do. The pen requires thinner ink (like walnut ink) and a paper with a little bit of tooth. Paper with more tooth will give very different results.



Artwork and photos by Ann Cobb

Exercises to help you learn to use the pen include these moves:

- slow/fast
- push/pull strokes
- long strokes/short strokes
- left to right strokes/right to left strokes
- smoother papers/papers with more texture

She encouraged us to make notes of all our combinations including the kind of paper and fluid we were using, the directions in which strokes were made, and the speed of strokes.

In addition to walnut ink, Julie demonstrated using sumi ink, Dr. Martin's Bleedproof White, and thinner gouache. Papers that she used included: Strathmore Drawing Paper, Arches Text Wove, Nideggen, Bugra, Tiziano, Arches Black Cover, Artagain Black, Rives BFK, and hot- and cold-press watercolor paper. Your results will not be as impressive with very smooth papers.

I had never felt successful using ruling pens for anything other than ruling lines and laying gilding bases between lines – until I tried the Brody pen. It is one that I want to spend much more time with, paying and creating actual artworks.

John Stevens

Uncials to Capitals Class

Five members of our guild participated in this new class from John Stevens. We connected with each other via text throughout the 5 weeks and Vicki even set up a much needed support group for us!

John began by teaching his basic Uncial forms, followed by variations. We very quickly launched into Roman Capitals (now you may understand the need for a support group.) This was followed by many variations with even some David Jones style caps and Neuland thrown in at the end.

John's Roman caps brings to mind a part of Keats poem: A thing of beauty is a joy forever!

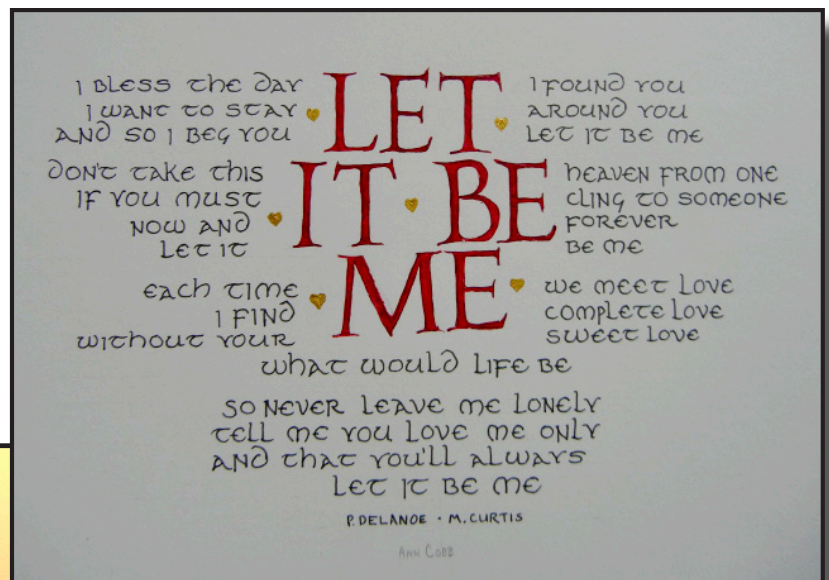
We shall work to attain such beauty in our letterforms. The struggle is real.

Carol Hall

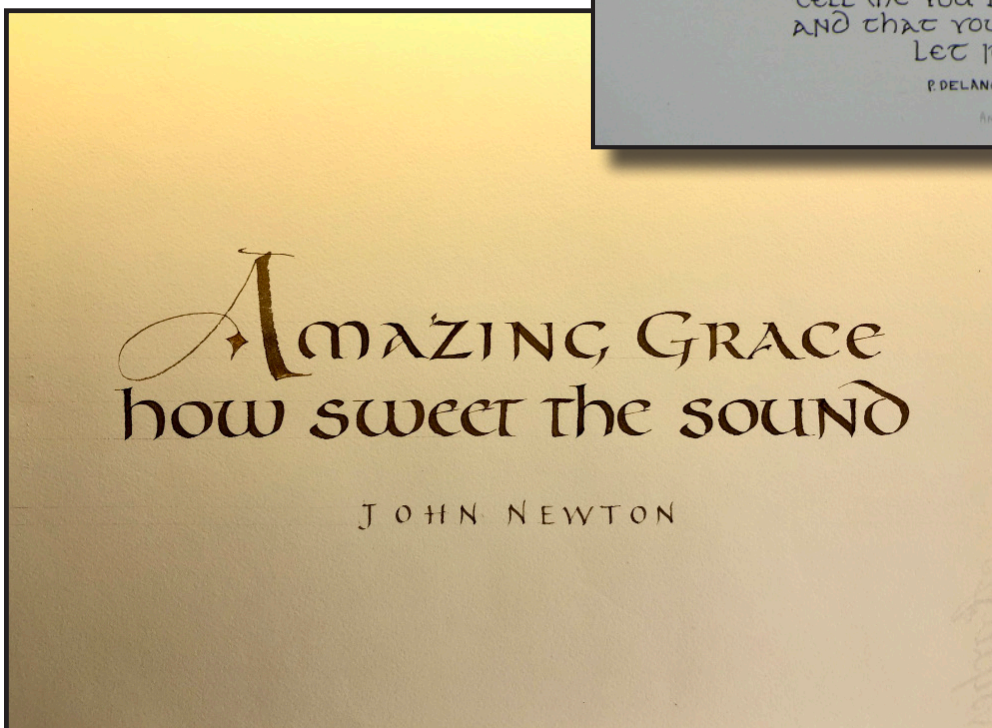


Above: "The Beatles" by Marsha French. Design for project.

Below: Quote from Cinderella by Beth Paul



Above: "Let It Be Me" by Ann Cobb.



Left: "Amazing Grace" by Vicki Brandt

Long Texts and Compositions in Akim

By Julie Wildman

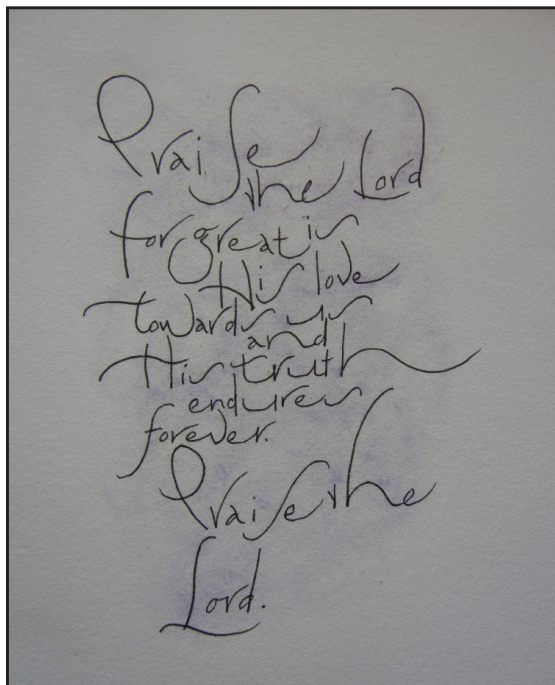
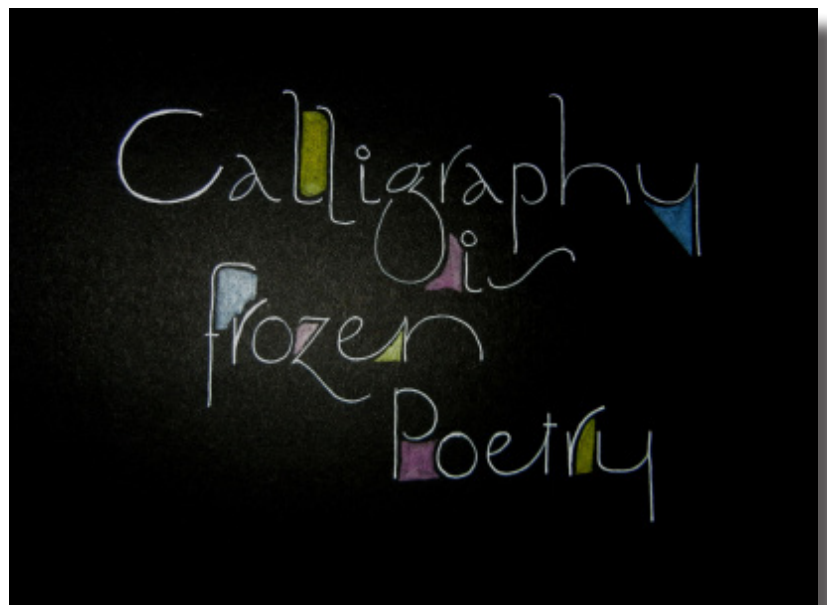
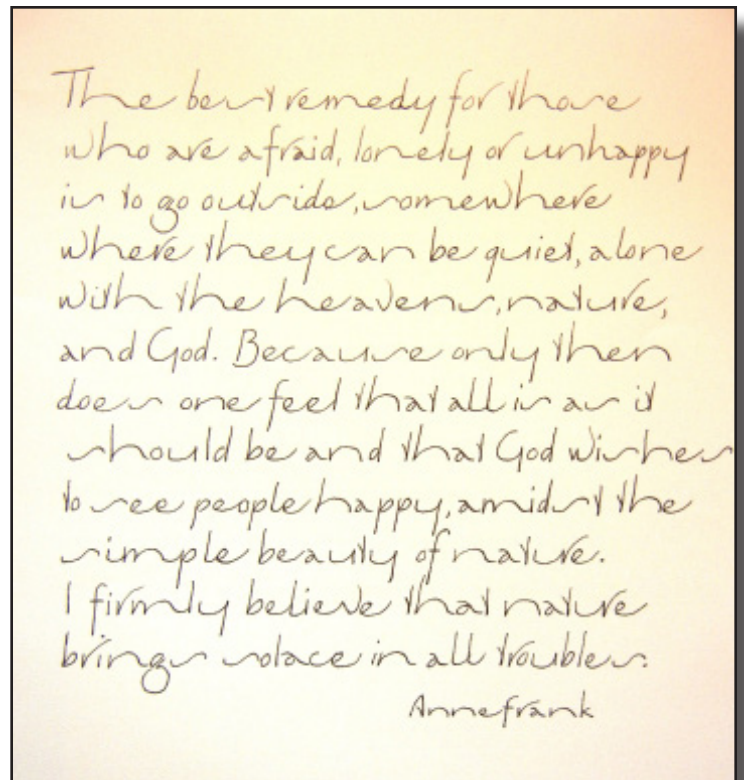
Reviewed by Ann Cobb

Due to the popularity of Julie Wildman's Akim Cursive workshop, she developed an advanced workshop in the same hand. This one focused on longer passages and layout. And, of course, I signed up immediately as Akim has rapidly become one of my favorite calligraphic hands.

Based once again on Hans Joachim Burgert's beautiful Akim Cursive, this classed focused more on composition including the text, graphic elements, placement on the page, color, and the theme of the piece.

Burgert's laws of composition state that:

- there should be a formal theme to the piece
- the graphic forms should follow that theme
- placement of the elements on the page is critical to a good layout



Artwork by Ann Cobb

- In this workshop we worked on multiple versions of layouts:
- bouncing letters with no connections
 - stretching with letters touching – which created interesting negative spaces
 - exaggerated strokes and flourishes
 - movement and expression
 - use of color in negative spaces

Julie is a very organized, knowledgeable instructor who uses class time very wisely. She shares many samples throughout the workshop and answers questions thoughtfully and thoroughly.

Riotous Rustics

By Mary Noble

Reviewed by Ann Cobb

In addition to the monumental capital and cursive hands, the Romans used another script called Rustica or Rustics. This hand was used widely until the fifth century. It was used mainly for the writing of titles and initials during the medieval era.

Some of the oldest manuscripts in existence date from the first century B. C., but it is widely believed that this script was used prior to that time. It is based on Roman capitals, but has narrower proportions. Rustics reached the height of its popularity in the fifth century before its use diminished. It can be found in the titles, chapters, and initials of many Carolingian manuscripts. This script is elegant with willowy lines, an obvious diagonal pattern, and strong texture.

This workshop was taught by Mary Noble, English Calligrapher, who is a Fellow of the Society of Scribes and Illuminators and of the Calligraphy and Lettering Arts Society. She serves as one of the evaluators for the CLAS Ladder of Progress program.

I had learned a bit of Rustics in my Carolingian study, and was excited to study with Mary, a very familiar name in the calligraphy world. Her British accent and wit made this workshop especially enjoyable.

Rustics are written at 7 pen widths tall and a very steep angle. It has many pen turns to accomplish the tops and bottoms of the letters. Rustics can be written with any broad-edge tool including our familiar broad-edge nibs, Automatic pens, bamboo pens, strips of cardboard cut at an angle, or ruling pens. Ink for this hand needs to be quite runny.

Cross-bars in this hand are much higher than in most hands, and the A has no cross bar. As Mary says, the D has a “saggy bottom,” and many of the letters have a bottom serif “standing on tippy-toes.”

Rustics combine well with Carolingian lowercase letters and are a delight to learn.



Artwork by Ann Cobb

The wheels on bus.....

Years ago, I think it was Rose Wathen who, as president asked me to write up interviews. The purpose was, of course, to help us all get to know each other better. I hope the interviews have opened up conversations among all of us. The problem is there is no “among us” for now! No conversations, period. So this is another interview with someone who keeps the wheels turning on the Guild. The newsletter! Now THAT’s a ‘wheel’!!!! So I called Beth Paul. For anyone who doesn’t know, she is the one who puts the newsletter all together.

How long has she been doing calligraphy?

“Started when I was 9... so 20 years?!?!”

What got her interested? Her great-grandfather did scroll work at a carriage house. He painted the names on the carriages. He worked for Smith Carriage Company in Huntsville and Nashville before that. But it was his daughter, Beth’s great-aunt (who, as a child, watched her daddy paint the scrollwork by lantern light) who came across a speed ball kit containing all the A, B, C and D Series nibs... 0 to 6 in A, 0 to 6 in B in and so on. So Beth had a set of each, a square, a round, a broad, and an oval to play with. And she did. She would write up poems, and Beth’s proud father would show them off. Which brought business for Bethie!!!! Then there were the banners in high school, covers on school programs, and those big paper signs football players used to run through. When she went off to college, and spoke to the art department, they dismissed it as not being art! Nothing like it was taught there! And they talked her into an accounting degree!!! (I’m guessing those numbers on her homework pages looked beautiful.)

What’s her “go-to” book? “So many...” First, the Speedball books for basic info. Then Sheila Water’s book ‘Foundations of Calligraphy’ and Marc Drogin’s book ‘Medieval Calligraphy, Its History and Technique’. And of course Micheal Sull’s book for Spencerian. She has the original set of two, published before his inventory was lost in the flood.

Her studio? Nonexistent!! All the art stuff is put away. When quarantine hit, and the kids/hubby came home and set up offices in her space, Beth lost out. Now she has been know to crawl on all fours under tables, to get to her piles of art supplies for her online classes. But, even though her art stuff is put up, her walls are covered in family art from her husband’s grandfather, her father, her mother, now her daughter and of course, her own endeavors. Her mother’s talent spilled over to sewing and raising kids. When the children got rambunctious, Mom didn’t yell but took out her paper and pencils and began drawing and the children would come to see, then sit and join in the art. Truly, best parenting award from me!!!!

INTERVIEW WITH NCG MEMBER...



Beth Paul

Who does she follow on Instagram? No one. But she does go to YouTube and down rabbit holes, of techniques, not people.

Favorite tip? Learn how to use your tool. Pen or pencil, know what you’re trying to achieve-if you know what you’re trying achieve, you can figure out the how.

Favorite hand? “Whatever I’m doing!” Uncial, Textura, Bâtarde, Spencerian, etc.

Least favorite hand? Italic. So many variables-angle of the pen, angle of the paper, changes with the mood.

Handwriting as a child? Always changing it. Left slant, right slant, straight up, large loops, etc.

Favorite quote? “Walk by faith, not by sight”. Plus, Shakespeare’s “there is nothing either good or bad, but thinking makes it so”. That’s a bit changed from his English, it works for 2021.

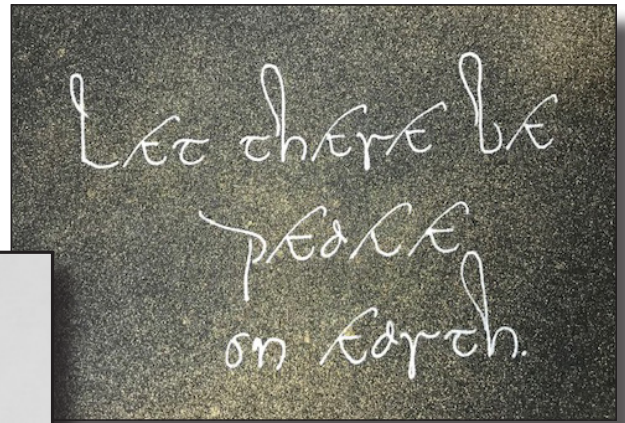
Favorite tool? (okay, this is funny) A sock!!! Actually, a sock (white is best-no dyes) with the heel and toe cut off, given to her by Ron Ross.... Fingers go in the toe and thumb in heel. Keeps oils from one’s hands off the paper. When it’s on, then it’s time to get down to business.

Any other passions? Yes. Paper sculpture. And colored pencils, herbs, reading and writing. She’s written 2 books and 2 more with outlines. They are romance with a twist. So look for Beth on NYT best sellers list in a few months? years?

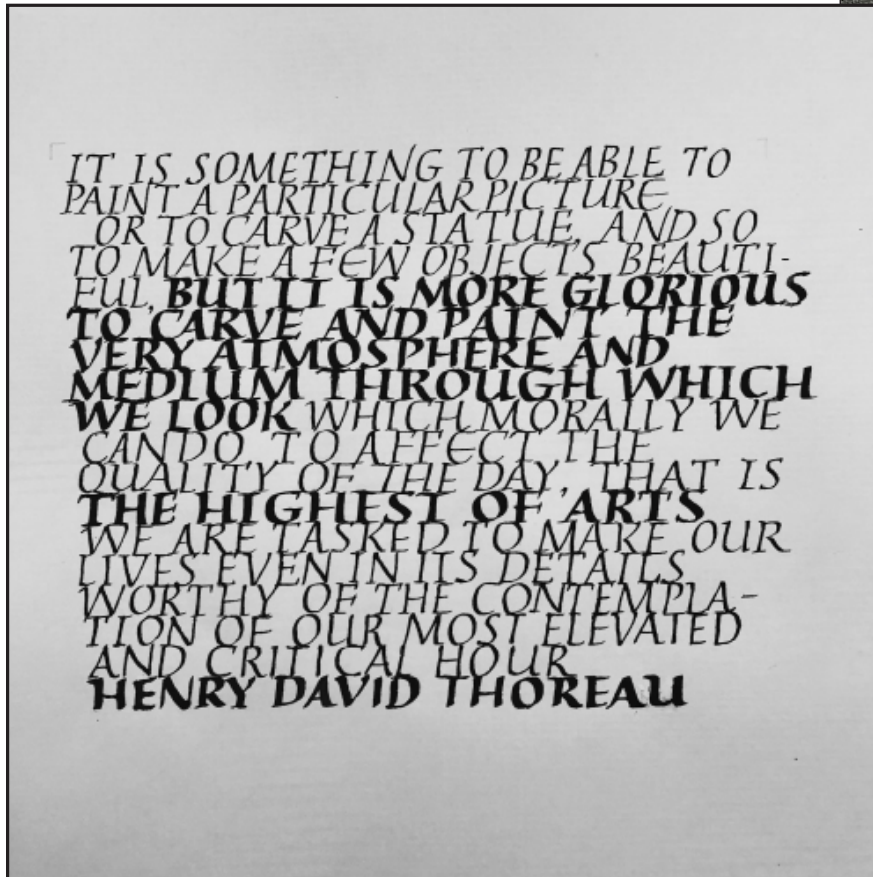
Any last words? “I miss everybody”. Well stated Beth!!!!

Ruth Haskins

More artwork...



Artwork by Ann Cobb featuring Corsiva Romana lettering.
See review from Ann on this class elsewhere in this issue.



Above: Poem by Henry David Thoreau by Carol Hall
From the John Stephens Uncials to Caps Class

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.