



May 2021

PRESIDENT'S MESSAGE

Greetings, Scribes!

I hope everyone is having a wonderful Spring. Flowers are blooming, the birds are singing, and there is hope in the air.

Carol Hall has a fabulous program for us this month. It's a great kickoff to the Summer Envelope Exchange. You should have received an email from us about sharing photos of previous exchange envelopes you have received. If you haven't received the email, let me know and I will resend it to you. This program will be good inspiration for you on your envelopes for the summer.

Carol is also taking care of organizing the envelope exchange. You should have received an email about sending your information to her if you want to take part in the exchange. I encourage you to take part in it. It's so fun to see what everyone comes up with for their envelopes. It's also a good way to practice your skills.

I hope you all have been able to take part in one of the many online calligraphy classes that Ann Cobb tells us about on a regular basis. The variety of classes has really increased greatly over the past year. While we've not been able to attend in-person classes together, the online class have been a good alternative.

If you don't know already, it's our 40th anniversary this year for the guild. Forty years!

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Next meeting:

May 8, 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.

MAY PROGRAM: ENVELOPES FROM PREVIOUS SUMMER EXCHANGES

For our May Program, we will be featuring a slide show of beautifully creative envelopes! This will serve as an inspiration for our NCG Summer Envelope Exchange, which will be launching one week after our May meeting. You should receive a separate email with instructions on how to participate in the Summer Envelope Exchange.

For this slide show, we would like you to pull out some of your favorite envelopes that you have received. It would be wonderful if you could choose from the NCG Summer Envelope Exchange from 2020. But any that you have will work. Just snap a few pictures of them, either individually or in a small group, and if possible, note the senders. Please email the images by May 1 to Susan and she will assemble the slide show.

I am very excited to see lots and lots of envelopes that will inspire all of us! Thank you in advance for your participation. We couldn't do it without you!

Carol Hall
Program Chair

Continued from page 1

**NASHVILLE
CALLIGRAPHERS
GUILD**

2020-2021 BOARD OFFICERS:

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VICE PRESIDENT: Carol Hall

TREASURER: Marsha French

RECORDING SECRETARY:

Joyce Holleman

CORRESPONDING SECRETARY:

Ruth Haskins

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Valerie Cypress

Carol Percy

Chris Hackenbrack

Sharon Perry

COMMITTEE CHAIRS:

WORKSHOPS: Ann Cobb

EXHIBITS: Valerie Cypress

LIBRARIAN: Gayla Hall

MEMBERSHIP: Sharon Shirley

NEWSLETTER: Beth Paul, Joyce Skaggs

SCRIBEHAVEN: Vicki Brandt

WEBSITE: Kimberly Blevins, Laura Kraft

SUMMER ENVELOPE EXCHANGE:

Carol Hall

LOGO DESIGN: Vicki Brandt

That's a big deal. The anniversary party committee has been working on an event for the fall. I look forward so much to seeing you all along with celebrating this milestone event. You can look for details in the newsletter.

I would also like to remind everyone there is still time to put together a piece (or more) for the exhibition at Centennial Art Center. If you need a sign-up form, just let me or one of the other board members know you need one.

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 #nashville-calligraphersguild.

Happy writing!

Susan Wallace,
NCG President

A big thank you to the contributors of this issue: Susan Wallace, Carol Hall, Ann Cobb, Kathy Evetts, Ruth Haskins, Sharon Shirley and Valerie Cypress.

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, 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.

Centennial Art Center Exhibit June 11-July 22, 2021

Hello, fellow Guild members!

After months of talking about it, the time has come, the deadline draws near!
Our guild show at Centennial Art Center is happening in about a month!

From June 11 through July 22nd, our art work will be on display at Centennial Art Center in Nashville. The guild has come a long way in our 40 years and now is the time to show it!

This year, the CAC has strict deadlines for the delivery of information and art work. Please note the following dates:

No later than Thursday, May 20th: All label information about your art must be emailed to Valerie Cypress(lcjazz@comcast.net). I will need to compile it and sent it to the CAC.

No later than Tuesday, June 1st: Valerie needs all artwork so she can take it to the CAC on Wednesday, June 2nd. Centennial Art Center will then hang the pieces. If you prefer, you may take your piece/s directly to the CAC on June 2nd between 10:00 and 4:00. Please let me know if you do.

Friday, June 11th: Opening Night! Come celebrate the opening of the show from 5-7:30 pm. This is always a fun time to see everyone and catch up a bit.

I look forward to seeing what everyone has been doing this past year! Thanks for your help in making this show a success.

Valerie Cypress
Exhibits

40 Year Anniversary Coming Up!

Save the Date
Nashville Calligraphers Guild
40th Anniversary celebration
Saturday, October 9
Watch for more details
and your RSVP form



Artwork by Ann Cobb
See the review of Heather Held's Spring Symphony

Summer Envelope Exchange

Want to stay in touch this summer?
Wish you knew other Guild members better?
Want to share your love of lettering?
Here's your chance: The NCG Summer Envelope Exchange.
The theme is: "We're all in this together"

The exchange will run from June through August, 2021. By signing up, you are committing to send approximately six envelopes: two envelopes in June, two in July, and two in August. If we are back to meeting in person in September, we ask that you bring your envelopes to share. If we are still meeting virtually, we will do a slide show of envelopes from the exchange, and I will be requesting photographs in late August.

You will be placed on a list with approximately six other Guild members. Your list will be emailed (or via postal mail) to you no later than June 1. The deadline to sign up is **May 15, 2021**.

Participants agree to let the recipients of their envelopes share the envelopes with anyone to whom they will show them in person. The envelopes cannot be placed on any web site or printed in any format without the written permission of the sender. Participants do, however, grant permission for Beth Paul, the newsletter editor, to publish pictures of envelopes in the Guild newsletter.

Remember this is a calligraphic exchange. You can add any design features that you wish, but the lettering should be the focus. You do not need to put anything calligraphic into your envelope. You can if you wish, but no pressure to do so. You must put something into your envelope -- perhaps a short note telling something about yourself, or share the techniques used to address the envelope.

If you want to participate, send the following information by May 15 to:

Email: caroljanevh@gmail.com

or via USPS mail: Carol Hall, 7400 River Road Pike, Nashville TN 37209

Please submit your information in the following format:

**Jane Doe
123 Main Street
Anytown, TN 00000
xxx-123-4567 (phone)
email address**

Spring Symphony

By Heather Held

Heather Held once again awed and inspired her students in the recent Spring Symphony workshop. In this workshop, students used the beautiful colors representing spring to create constrained flourishes.

A constrained flourish is bounded by an imaginary outline as opposed to an offhand flourish, which has no constraints. Constrained flourishes are begun by drawing a light pencil outline of an object such as a heart or Easter egg or other shape. Good resources for these shapes include the wealth of coloring book pages found online or in actual coloring books or cookie cutters.

Materials that we used included McCaffery's brown ink, Faber-Castell Polychronos colored pencils, and Daniel Smith watercolors. This workshop was an intermediate-level flourishing workshop, which assumed that the students were familiar with pointed pens and basic flourishing techniques.

Heather had created new flowers and other samples for our handouts including pansies, iris, daffodils and other spring flowers. She also included butterflies, birds, dragonflies,



and bees. Her samples included single-color flourishes as well as flourishes using several spring colors.

Constrained flourishes begin with a lightly penciled outline of the design. The next step is to create the larger elements of the design, such as the florals. Next is the addition of cartouche strokes. The pencil outline is erased. Color can be added with colored pencils, watercolor pencils, or watercolors. Some of her more interesting samples were single-color works.

As always, Heather did amazing work as she gently and patiently shared her incredible talent with us.

Reviewed by Ann Cobb

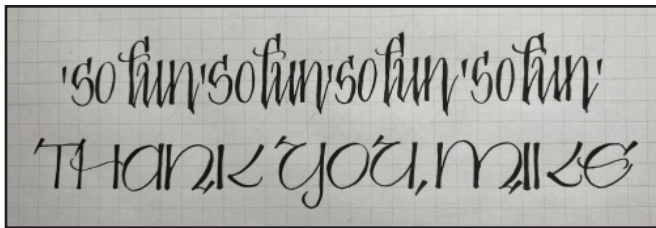
Artwork by Ann Cobb

Pointed Pen Variations: Blackletter and Uncial

With Mike Kecseg

For over a year, my copy of the Speedball Textbook 24th edition has been permanently opened to two particular pages—that of the Pointed Pen Variations of Mike Kecseg. Obviously, I have admired these variations for some time. So, I was super excited when I received an email from Ann Cobb regarding Mike Kecseg’s upcoming class, Pointed Pen Variations: Blackletter and Uncial! (Thank you, Ann!) This was a two-day Zoom class with two hours each day spent on one of these two variations of Mike’s creations.

In my opinion, Mike is a very talented calligrapher and teacher. (He is a Master Penman after all.) While professional in every respect, he had a relaxing informality

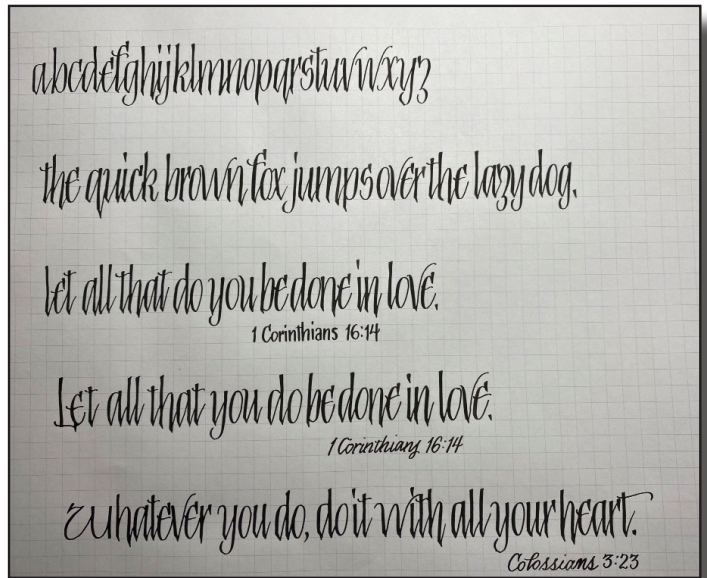


that put participants at ease. He began by defining “variation” and gave an interesting visual of how he came to his pointed pen variations of Blackletter and Uncial. This was very helpful to participants who might want to create their own family of letters. Even though these particular variations were his creation, he didn’t teach rules, but instead helped participants to “see” the characteristics that made the letters a family.

The class was quite different than most lettering classes I have attended. In fact, as a Certified Zentangle Teacher, it was music to my ears to hear a calligraphy teacher say, “It’s key to turn the paper.” (I encourage you to take the class to see why.) Demonstrations were very explanatory,



Artwork by Kathy Evetts



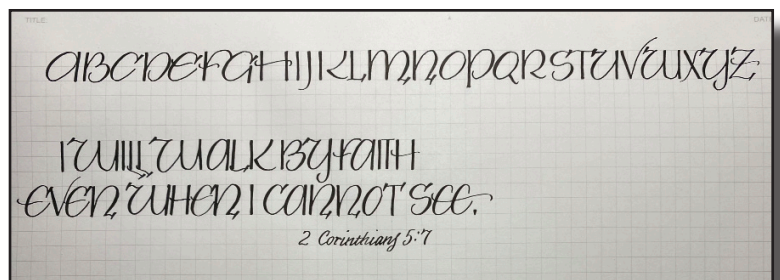
both visually and verbally. He patiently took time to repeatedly demonstrate areas of difficulty. He gave instruction and encouragement in such a manner that I felt confident that I would be able to, with time in practice, use these variations proudly in my work. It was obvious in his instructional methods that he has been using and teaching these variations since his creation of them in the late 1990s. Because of this in-depth knowledge, he anticipated the areas in which participants might have problems and addressed them upfront.

Most of the class time emphasized the construction and mechanics of creating the letters. While time didn’t allow for a lot of practice writing words or passages, Mike covered letter and word spacing, as well as interlinear spacing, and provided examples of each in his wonderful handouts, so that participants should have no problem with these aspects when producing their own work.

Also, being able to view the recordings of the classes for a limited time afterward, proved very beneficial to me. The repetition of watching the material again on my time schedule, starting and stopping to practice or take notes, all allowed me to have a deeper understanding of the material and the process than being in a live or online class only.

I can’t stop practicing these two variations; they are so fun!

Reviewed by Kathy Evetts



Writing With A Bent Nib

By Randall Hasson

Randall Hasson probably knows as much about Speedball nibs and the Speedball company as any other living calligrapher. He has created a series of classes using the Speedball nibs. The series includes five different sessions that are broken down into small segments of learning so that the student can view, learn, and practice. Randy's sessions are available for lifetime. And students can sign up for any one, two, or all of the sessions.

I chose to take the session dealing with the Speedball B nib – the nib that many of us used when first introduced to calligraphy. I chose this one because I loved the Vanitie Roman hand that was created with this nib.

Randy showed many samples of Show Card lettering, much of which was created with Speedball nibs. Ross George is credited with the creation of the Vanitie Roman Alphabet.



Artwork by Ann Cobb



We were initially introduced to Ludwig Holwein's rounded letter style, which is similar to our familiar Uncial hand. Then came the beautiful Vanitie Roman hand. We worked with Speedball B5 and B2 nibs and walnut ink.

The Vanitie Roman hand uses of these two sizes of nibs to create its interesting letters. The letters can be relatively plain or can have dots within the broad strokes.

There are specific rules for the creation of these interesting letters: width of the letters themselves, with of the serifs at the beginnings and ends of the strokes, slant of the diagonals, and so forth. Studying these letters is much like studying formal Romans letters.

Randy is a fabulous teacher who makes excellent use of his class time and who is certainly experienced at the use of cameras and the zoom technology.

Reviewed by Ann Cobb

Filigree II

With Benoit Furet

In a previous issue of the newsletter, I did a short review of the online class I took in November, a two-day, 2.5-hour class with Benoit Furet. I enjoyed Benoit's class so much that I had to take the "Filigree II" classes in March.

In the first class in November, Benoit covered a bit about the history of filigree, the colors used, and showed us the different styles from the different centuries, the nibs and ink he prefers, etc. We then learned about the "golf club", Benoit's term for a style of filigree to fill in the spaces of the letters and a few other embellishments as well.

The March classes took up where the November class left off so we immediately dove back into our study of 14th century filigree. On Saturday, we learned about spirals with paths and how to turn them into labyrinths by not closing the paths. We took the same rules and applied them to the outside borders of the letter to create a more modern look. We finished the (short!) two-and-a-half-hour session with learn-

Filigree III

With Benoit Furet

The third class on filigree was again a two-day, 2.5 hour class the weekend of April 24-25. We began right where we left off, this time with the extended borders or "antennae" that are directly connects to the letter as opposed to the previous elements that are separated by a margin. The antenna usually extends downward from the bottom of the initial but can go in any direction. There can be leaves, spirals, circles with crosses, flowers and "eyes" (I think that's the right term.).

"Eyes" are the long triangular shapes that begin each line of the text, usually alternating red and blue in color. They also are used in the intersections of the filigree.

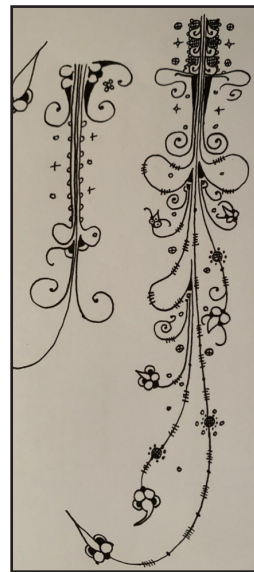
Benoit showed us how to use a lightbox and a grid to draw the patternwork that sometimes fills the center of the initial. The patterns can be a variety of shapes, circles, stars, rectangles, etc.

The part of the class that I love the most is after we have taken notes and seen all the elements, Benoit then shows photos of actual initials from historical

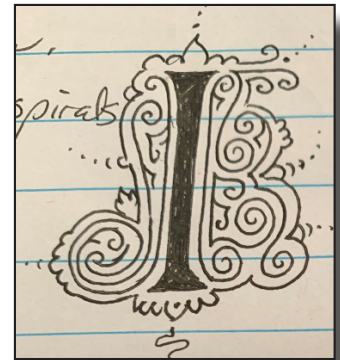
ing how to draw the cute faces found in some of the manuscripts. Since the typical faces are of men in hats or crowns with beards, the homework was to draw a female filigree face.

The second day started with a look at the homework, and they were awesome drawings! Not one beard! We began working on how to fill in spaces by placing leaves as we draw a spiral. Not as easy as it appears! We were shown out to divide the spaces into triangles in order to fill the space more evenly. We then worked on creating borders that could fill up entire margins.

Benoit's step-by-step method of teaching how to draw elements and his sense of humor make the class seem a lot shorter than it is. He announced there would be a "Filigree III" as we have more to learn.



Antennae.



Spirals from Filigree II



An "eye"



Fill in using a grid

manuscripts and we can see the elements that we have been practicing. What is even more interesting is seeing Benoit's modern day style that incorporates the same elements in a different style entirely.

I have enjoyed these classes very much and I have a new appreciation for all the detail found in the historical pages. If anyone is interested in taking Benoit's classes, look for him on Facebook by searching Anachropsy Benoit Furet. Just be sure to sign up for the English-speaking class as he offers the same classes in both English and French.

Reviewed by Beth Paul

NCG MEMBER INTERVIEW

“Add Pearls to Enhance your Calligraphy”

In an effort to connect to our board, instead of random members, I called Sharon Shirley. If you remember the purpose of a random member interview was to promote conversations among us!!! This way, I was trying to just see the workings of us! Sharon is the Membership chairman, so if you are new, she welcomed you.

In earlier conversations, I've learned she will answer to Sharon or Shirley. (Of course, in my head I'm visualizing "don't call me Shirley" from the movie Airplane (1980). Sorry, I'm old.) Sharon is from Louisiana, and the reputation of a good cook is not lost on her. She likes to cook! (Personally, I think it messes up the kitchen.) Pearls!!!! She always has on her pearls. Even hiding under a tee or sweatshirt. Maybe wearing pearls helps in the mindset of formal calligraphy. It works for her!

Well, I was lucky I even got hold of her. She just got back from a wedding in Mobile, and since she was there, why not go to Jacksonville, Florida for a long overdue trip to see an old college friend. Then, on the way home, she stopped in Atlanta to see her brother and his son, pitching in the play-offs for his high school team. They won!!!

How long has she been doing calligraphy? Six years.

What got you interested? Leaving her husband!!! (That is a new answer.) Her daughter and her daughter's friend were both getting married so Sharon offered to help with invitations.... to help her mentally. She got on social media and went down the mind blowing rabbit hole of calligraphy. Who knew there was so much!?! She came upon Nina Tran showcasing Paper and Ink Arts, and how they were one of two stores, and IN the Nashville area!!! So, Sharon HAD to go see! She tried Italic with a broad edge fountain pen and didn't fall in love. So she typed in **#calligraphy** and was astounded. Her first class was with Suzanne Cunningham in Florence, Alabama. Then, she started copying everything, take out menus, Bible verses, etc. to keep her grounded and focused while in the middle of all of the turmoil of leaving her husband!! Her second class was at Paper & Ink Arts and there, she was told about the Guild!!

What's her go-to book? Molly Suber Thorpe's "Modern Calligraphy" and "The Universal Penman," and she refers back to notes/handouts from teachers too.

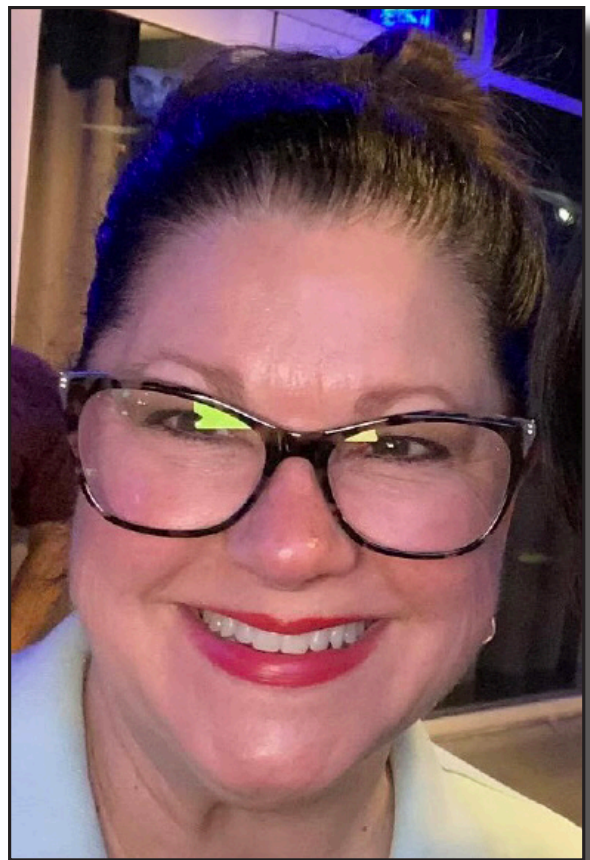
Who does she follow on social media? Lots: Nina Tran (she goes by anintran), Suzanne Cunningham (goes by suzcunningham), Paul Antonio, Angela Welch (penandpauper2021), Claire White of White Ink Calligraphy of Nashville (whiteinkcalligraphy) just to name a few.

Favorite tip? Invest in lessons! Every teacher passes on something of value.

Favorite hand? Copperplate and all of its variations.

Least Favorite hand? Anything you cannot read!

What is her other passions? Writing! She is writing a memoir of the past 5 years. It is a faith-based book and her



SHARON SHIRLEY

relationship with God. Then there's knitting, and learning watercolor. She claims that calligraphy has opened her up to all these other art forms, LOL. She also mentioned that she cooks and sews, like those aren't creative!!! Oh, add Adult-Paint-by-Numbers (NOT adult themed, but rather more sophisticated than those kits aimed at kids). And in her spare time... she's enrolled in a Health & Life Style Class. It is a six-month class, with a time limit of up to a year to complete.

Good handwriting in school? Yes! Loved Penmanship class, got an A in it.

What is her studio like?- Upstairs in the bonus room with a writing desk, Ott lights, 2 book-cases, and a big screen TV to keep her company. All her creative stuff.... yarn, paint, etc.

Favorite tool? A straight pen holder.

Favorite quote? Sharon wasn't quite sure of it but something like "I will be your shoulder" from Genesis.

Anything to add? Very glad she found calligraphy because it opened her *creative side*.

Reviewed by Ruth Haskins

The Business of Calligraphy With Kestrel Montes

I was fortunate enough to take the the Business of Calligraphy Course offered in April with Kestrel Montes, through Acorn Arts (Harvest Crittenden). Harvest always has some incredible courses available and this one was no exception. The course was six days, 2.5 hours each session. Both a day class or night class was offered so I chose the course on Wednesday and Saturday nights for three weeks. One would think that such a break between classes would not work well but believe me, there was so much to digest, more classes and time could have been filled.

Kestrel led the discussion on topics related to the process of setting up, running and even eventually retiring from a calligraphy business. Harvest served as moderator and let Kestrel know when there was a question in the chat. Harvest would also offer insights.

I was not familiar with Kestrel when I signed up for the class but I soon found her to be friendly, helpful and realistic about the time and effort it takes to build a business, and a calligraphy business in particular. She is extremely generous in sharing her knowledge and her handouts alone filled a notebook. I came away from each class with pages full of notes from the discussions.

We started with a list of tasks to be performed in setting up a business, naming the business, establishing licenses, legalities, taxes and resources we need to check, depending on our location and more.

We covered marketing, the importance of branding, how and what to do or not do to grow the business, the role of social media and which ones are the best for

business purposes. We learned about services to offer, what is allowed and what is not (know copy-right law), where and when to offer your products. The mechanics of the business, pricing, contracts, etc., were especially informative. All this and much more were discussed in great detail.

To someone who has “attempted” to build a calligraphy service, I found the course to be eye-opening. Kestrel suggested more than once to go back and watch the class videos again and she is right. There is so much information that it is easy to miss something. Also, Harvest has kindly added the chat messages for further reference as there was great information given there as well during the class.

An unplanned bonus came out of the course. There was a request for a list of attendees from both the morning and evening sessions who wished to form a network. Harvest provided the list to those of us who added our names and one member has started a Facebook page so we can connect there as well. Rather than competition, there is a sense of comraderie which Harvest and Kestrel promote and demonstrate as they swap hostessing/teaching duties on a regular basis.

This course is amazing and is a must for anyone who wants to turn your calligraphy into a profession instead of a hobby. Kestrel has this course scheduled again in January 2022. To see all her classes, go to learncalligraphy.com and for Harvest’s classes, go to acornarts.org.

Reviewed by Beth Paul

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.