



May 2022

PRESIDENT'S MESSAGE

Hello Fellow Scribes,

Spring has sprung!

We are going to be meeting in person in May. We will be meeting at the Green Hills Library at 3701 Benham Avenue at 10:30 am. Well, that's the plan unless Mother Nature has other plans for us. If something prevents us, then we will make the switch to Zoom like we did last meeting. However, let's keep our fingers crossed that we don't have to switch.

Carol Hall is going to demo in person some of things she demonstrated at our March meeting. I look forward to learning to make the envelope. I really enjoyed her demo and I'm excited to see it in person and get to do one. We will have a trash and treasure table at the meeting. So, bring your used (or unused) items that could be useful to someone else. You never know, you could have something you never use that is exactly what someone else is desperately trying to find.

We will no longer be able to have in person meetings at Plaza Art and because of that we will need to get rid of our library books. So, we will also be having a book sale at the meeting. The hardbound books will be \$5 and the paperback \$2. Please bring small denominations for purchasing. Please still support Plaza. They have been so kind to us through the years.

The program with Lilo Regen was a great success. I received a lot of positive feedback on the program highlighting Lilo and her wonderful artwork. If you haven't had a chance to see it the recording is still up on Zoom. If you misplaced the email with the link to the recording, just let me know and I can send you a new one.

Green Hills Library exhibit will be on display while we are there for our meeting. You will have a chance before and after the meeting to see the display. I look forward to seeing our members' work. Please let others know about the exhibit. It's a great way for the public to see what our members do with their calligraphy.

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. I can't wait to see all of you at the May meeting.

Happy writing!

Susan Wallace
President

**Next meeting:
May 14, 2022**

******New location!******

**Green Hills Public Library
3701 Benham Ave.
Nashville TN 37215**

Time: 10:30 am-12:00 pm

MAY PROGRAM

Housing Accordion Books

Due to an unexpected snowstorm, we were unable to meet in person for last meeting. If all goes as planned, we will meet May 14 at 10:30 am, in a new location. (See above, and please note the change of location from our scheduled March meeting!)

For our program we will make the smaller envelope that I demo'ed at our Zoom meeting in March. You will also be able to try out the accordion folding tool that was shown then. If there is time, we will also make a box that can house an accordion book, loose pages or another type of book. There will be hand-outs for both projects, among others. Please bring the following if you have them:

Scissors
Exacto knife
Metal ruler
Bone folder, or scoring tool
Pencil
Small cutting mat

I will bring extra supplies for those who may need to use them.

We will have our Trash and Treasures table set up, so you may bring your items to give away, and find some treasures for yourself!! You will be able to view the lovely gallery of the Nashville Calligraphers Guild members' calligraphic art hanging at this location!!

We look forward to being together and sharing our art with each other.

Program Chair
Carol Hall

NCG Schedule for 2021-2022

Note: Locations and times to be announced closer to date

May 1-31, 2022 - Green Hills Library Guild Exhibition

May 14, 2022 -- Guild Meeting

August 7, 14, 21, and 28, 2022 -- Dutch Masters Script with Judy Detrick (via zoom)

September 10, 2022 -- Guild Meeting

September 17, 2022 -- The Thrill of the Folded Pen and Ruling Writer with Sheryl Bracey

November 12, 2022 -- Guild Meeting

Other Calligraphic Events in 2022

July 11 - 16, 2022 -- IAMPETH in Atlanta, GA

July 17 - 23, 2023 -- IAMPETH IN Scranton, PA

NASHVILLE CALLIGRAPHERS GUILD

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



It is with heavy heart that we acknowledge the passing of a NCG member.

Kimberly Blevins passed away on March 15, 2022.

As an active member of the Nashville Calligraphers Guild, Kimberly served on the Board as web master and took part in numerous calligraphy workshops as well as the Annual Scribehaven Retreat.

Our condolences to her family and friends during this time of sorrow.

EXHIBIT NEWS

Hello Fellow guild members!

I am very pleased to announce that our guild show at the Green Hills Library is up and looking great. Even better, you will all have a chance to see it when you come to the guild meeting on May 14th! If you are curious about the woven piece that Lilo showed during her Zoom presentation, this is your chance to see it up close, and ask Lilo how she did it. What an opportunity!

Many thanks go to Carol Ann Baily, Sheryl Bracey, Vicki Brandt, Ann Cobb, Miranda Fuller, Chris Hackenbrack, Carol Hall, Mary Henderson, Ginny Pennekamp and Lilo Regen for their help in putting together another successful show. I appreciate all their efforts and their continued support for our shows.

Our show will be on display until Sunday, May 29th. (The library will be closed on Monday, the 30th.) We will take it down on Tuesday, May 31st at 10:00. I hope you will all have a chance to go and see what your fellow calligraphers have been up to.

Valerie Cypress
Exhibits Chair

IN THE SPOTLIGHT!

For those of you that haven't seen the retrospective with Lilo Regen, you have missed out. We had a great time on April 9th seeing Lilo's calligraphy and art and hearing her talk about each piece. I knew she was talented; however, I didn't know how much and in different areas of art. I know for me seeing all her work was very inspirational. I would have never thought of using balsa wood as a calligraphy tool! It was also fun to see her paper on calligraphy from her school days. You can still watch the video if you haven't seen it yet. Or, if you just want to watch it again.

Susan Wallace



RECORDING LINK

Topic: Nashville Calligraphers Guild - Lilo Retrospective
Start Time: Apr 9, 2022 09:55 AM

Meeting Recording:

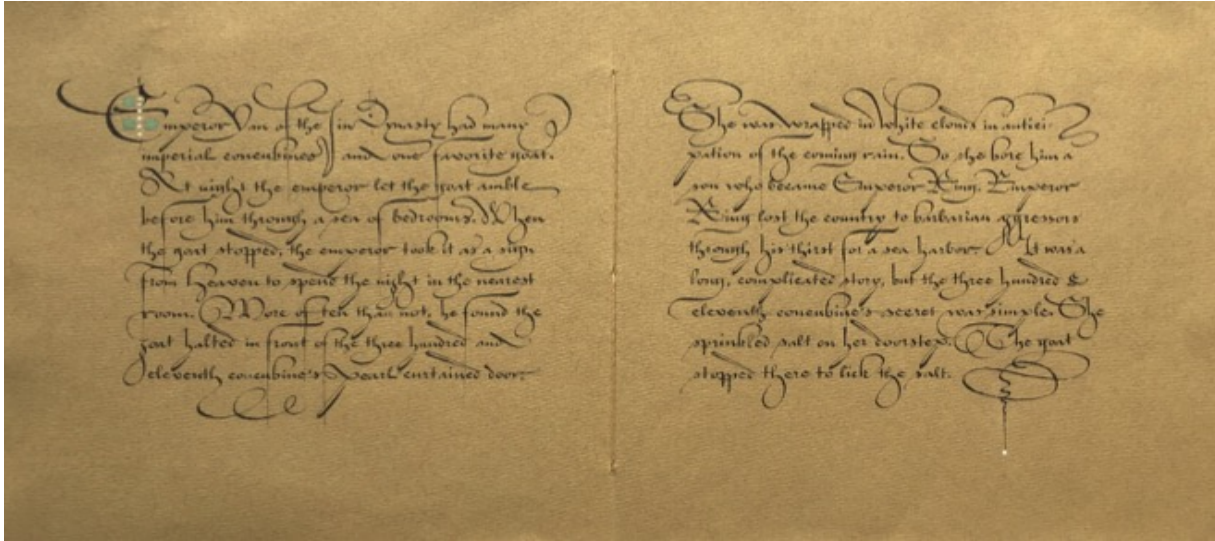
<https://us02web.zoom.us/rec/share/AUHcMgIpLMIYEdK8rbYLIIsLAX6resdvTS7yvb3zMBp6WeD-X6fgqL6SBCD9Dz7iy.uspW194AbgdtgBnf>

Access Passcode: G^5F\$F^E

Sheila Waters (13 March 1929 - 18 March 2022)

Dame Sheila Waters, renowned calligrapher and icon, passed away just five days after her 93th birthday. She resided with her son Julian Waters, himself a renowned calligrapher/teacher and his wife Cathy. Sheila's audience was global and her book "Foundations of Calligrapher" is a must-have reference for anyone interested in calligraphy.

Dutch Masters Script
With Judy Detrick
August 7, 14, 21, and 28, 2022
3:30 to 5:00 p.m. CST
Via Zoom



Often overlooked by calligraphers who seek inspiration from historical scripts, the Dutch masters of the 17th Century never fail to astonish and motivate. Not only were they virtuosos at rendering most European styles, their technical mastery paved the way for the emergence of pointed pen scripts a century later.

The hand quite distinctly their own is our subject. In this class we will decode the construction and decorative aspects of this truly original script, and look at its place in modern design. We will analyze what makes the design so dynamic, and learn how to adopt the best parts of what we like about the script – feeling free to mix and match our favorite letterforms from other sources – to create a hand of our own! Learn why the Dutch masters were, and continue to be, so highly regarded by calligraphers the world over.

Judy Detrick is a calligrapher/designer living in Northern California where she taught calligraphy and graphic design at the College of the Redwoods for more than 25 years. She is author of [Simply Calligraphy, A Beginners Guide to Elegant Lettering](#).

Workshop is limited to 20 participants. Sign-ups are accepted on a first come, first served basis. No refunds unless your place can be filled from a waiting list. Membership in the Nashville Calligraphers Guild is **not** required.

Dutch Masters Script

Name _____
Address _____
City, State, Zip _____
Phone _____ Alternate Phone _____
Email Address _____

Make checks payable to Nashville Calligraphers Guild for \$100.00 and registration form to:
Ann Cobb, Workshop Chair, 134 LaPlaza Drive, Hendersonville, TN 37075

The Thrill of the Folded Pen And Ruling Writer

This photo shows just some of the way you can make letterforms with the folded pen but there are many, many alphabets. Your imagination will lead you to create your own. I will show you several ways to use and handle the pen for different effects.

This class is freedom compared to the forms, which have RULES. There are few rules in folded pen. I have only included the more controlled hands in this photo but I will show you some very expressive styles as well. It's just FUN!!



The Thrill of the Folded Pen and Ruling Writer

with

Sheryl Bracey
September 17, 2022

9:00 a.m. to 3:00 p.m.
Paper & Ink Arts
Nashville, Tennessee

Workshop Cost: \$ 50.00

NOTE: All Classes and Workshops are open first to current Nashville Calligraphers Guild members. If openings exist after members have registered, only then will the workshops be opened to non-members.

The Thrill of the Folded Pen and Ruling

Name _____

Address _____

Phone _____ Alt. Phone _____

Email Address _____

Workshop Fee: \$50 Amount Enclosed _____

Non-members, please add \$30 to workshop fee.

Make checks payable to **Nashville Calligraphers Guild (not NCG, please)**

Mail workshop fee and registration form to:

Ann Cobb, Workshop Chair, 134 LaPlaza Drive, Hendersonville, TN 37075

Summer Envelope Exchange 2022

Nashville Calligrapher's Guild

A very special opportunity to share your love of letters with our community of calligraphers.
In light of the war in Ukraine the theme is: Sunflower

The exchange will run from June through August, 2022. **By signing up, you are committing to send approximately six envelopes throughout the summer:** 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 the envelopes you received throughout the summer to share. If we are still meeting virtually, we will do a slide show of envelopes from the exchange, and we 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 must put something into your envelope -- perhaps a short note about yourself, or sharing the techniques and materials you used to create the envelope., or anything else your creative mind can come up with. All skill levels are welcome!

*** I want to emphasize that if you sign up, please keep your commitment to send an envelope to everyone on your list.**

Send your information in the following format by May 15 to:

caroljanevh@gmail.com

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

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

The Gift of Saying "I helped with that"

Of course, you know Kimberly Blevins died. Her funeral was definitely a celebration of her life! It took place in St. Stephen Catholic Church, in Mt. Juliet.

Sitting in the service, one couldn't help but take in the magnificent 13 inches tall, gold lettering on the deep teal, painted band that encircled the top of entire church. Then Laura Kraft leaned over and said, "Rose did that!"

There was a story that needed to be told. I could not call her until the end of April because we were both busy- she was taking a class to become a Certified Zentangle Teacher!!! YAY

About Rose...

How long has she been doing calligraphy? Rose majored in computer science and accounting (my mouth dropped). After graduation in 1985, working in Knoxville, she helped write a U.T. program for accommodations in housing. She took her first calligraphy class in the evening at U.T., hoping to improve her handwriting- which has now morphed into a running Italic.

What is her go-to book? Annie Cicale's "The Art and Craft of Hand Lettering" (has a chapter on lettering on a wall), Margaret Morgan's "The Bible of Illuminated Letters", Ann Camp's "Pen Lettering". Rose took a Reggie Ezell class early on and he suggested these books for her. And obviously, she still uses them. Even now, Reggie impacted her life as an art teacher. Currently, Margaret Shepherd's "Using Calligraphy" helped her with a ideas for a family tree (page 108-109).

Who does she follow on Instagram? Besides the normal ones, she follows watercolorists to refine her skills AND for ideas for her classes. Rose teaches 325 children from Pre-K to 8th grade!!!!

Favorite tip(s)? Work on having a light hand. Practicing Brush Lettering will help improve a light hand, which is a good thing; if you continue to be heavy handed, you'll ruin your tools!!! Master the hand you love, and 'teach'-you always learn more when teaching.

Favorite hand? Her own hand that is 'related' to Italic and Roman, but it is not printing.

Least favorite hand? Gothic/Blackletter... but really, because it is hard to read and "if a kid can't read it" from a teacher's point of view it isn't good.

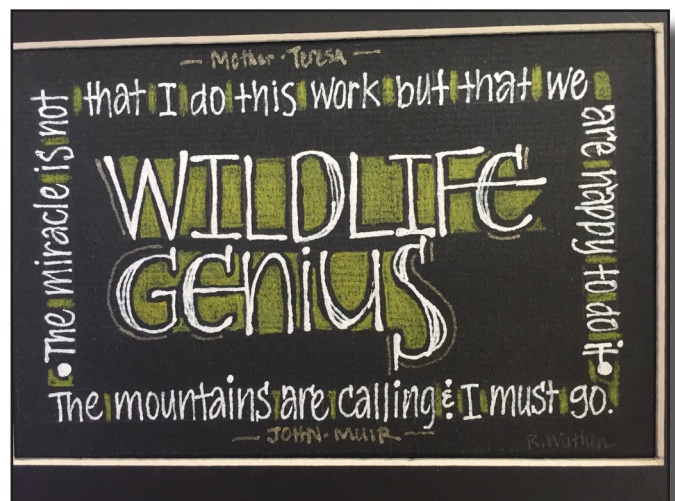
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NCG MEMBER INTERVIEW



ROSE WATHEN

TEACHER, CALLIGRAPHER,
PAST PRESIDENT OF THE NCG



A sample of Rose's writing...

Continued from page 7

Other passions? Gardening! Both veggie and flowers. Along with her home, she also built a Prayer Garden at St. Stephen's - actually a Rosary Garden, a walking, concrete path rosary, with special inlays and statuary for the special beads. I wish I had seen that. Then there's family, travel and grandkids.

Favorite tool? A bone folder! (say what?!) said she keeps one in her purse. "What? I'm also a book binder!"

Favorite quote? "Practice only the days you eat" - Shinichi Suzuki

As an art teacher, Rose has shown me school projects. When all the classes studied Dale Chihuly (Google him if needed), she orchestrated the classes to build a 'Chihuly-like' art piece with 500 cut, painted plastic bottles complete with lights hanging off a tomato cage! It is now hanging in the gym's foyer. What a gift for those kids to be able to say -'I helped with that!' This year, the kids are working a relief sculptural art projects, using cut recycled cardboard to build the relief, painting them black, then colors on the top. Sounds stunning.

About the Writing on the Wall...

About 13 years ago, St. Stephen was planning on an addition. Time to build the church! All parish-



Top: Rosary Garden at St. Stephens.



Left: School project



ioners had seen the architect's drawing, but Rose noticed the planned lettering to go on the bulkhead and was filled with the idea of continuing it around the entire church AND that she should do it!!!! (All while her youngest was 4!!!) So she had from Thanksgiving weekend until February, when it would be consecrated, to get it finished. The architect had chosen Papyrus as the 'font'. Rose, an engineer friend, and another person, wanting service hours, set about planning EVERYTHING. Using 2 scaffoldings in a T shape to project the words, she then traced the Biblical words. In 500 man hours and with 50 people, the letters were painted with 2 coats of white paint (to make it pop) then 2 coats of gold. What a gift for those 50 people to be able to proudly say 'I helped with that!' But it did take Rose a while to get past the "I should have _____" when she sat in church!



Drawn and Built-Up Capitals with Yukimi Annand

Reviewed by Ann Cobb

Yukimi Annand is a calligrapher, and lettering and book artist residing in Southern California. Yukimi grew up in Japan and has a graphic design background.

Yukimi first saw the work of German calligrapher Hermann Kilian at the Klingspor Museum Offebach and has been studying his work since that time. Kilian's work is epitomized by classical simplicity with tension between each letter.

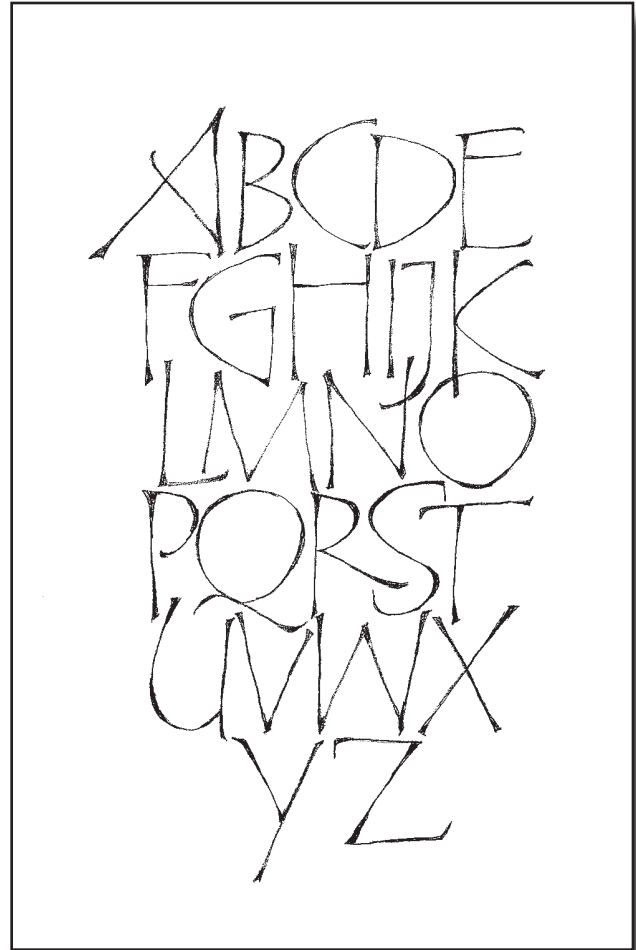
This workshop was taught through Pacific Scribes in California. It began with a review of Roman Capitals and then moved into a study of Kilian's work.

Yukimi had us begin with pencil lettering of skeletal Roman Capitals. We then traced some of Kilian's work, again in pencil. Other tools used throughout the progression of the class included Pigma Micron pens, Speedball nibs, and Ruling Pens.

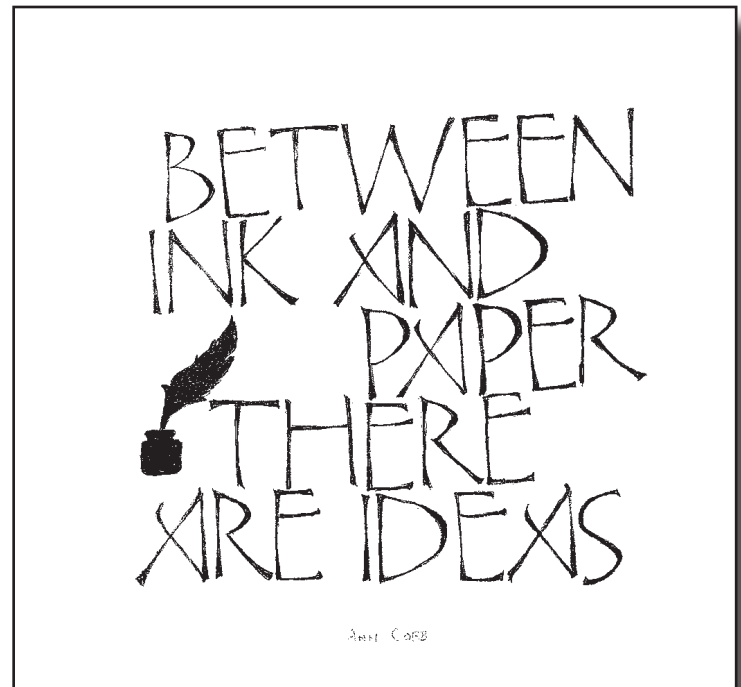
Her goals for the class were to help us become proficient in using various tools to draw built-up letters as well as to increase our interest in them.

Yukimi is an incredibly talented artist and an excellent teacher. She is very thorough in her explanations. She showed many of her lettering samples.

If you have never worked with pencil to create built-up letters, you might find it incredibly relaxing and inspiring. I challenge you to try your hand with drawn letters.



Artwork by Ann Cobb



Ann Cobb

Art Deco Lettering with Vivian Mungall

Reviewed by Ann Cobb

Little is written about Art Deco Lettering. It was developed after the Art Nouveau period. Art Deco has clean, sleek, bold, rounded lines. It captures the striking geometry and rich decadence of the era with an elegant eye-catching boldness. These letters set themselves apart with clean lines, geometrical shapes, and often elongated letters. Most Art Deco lettering is done in all capitals. It was popular for titles, advertising, and posters.

The Art Deco movement in architecture began in the 1920's, and developed into a major style in western Europe and the United States during the 1930's. Its name was derived from the Exposition Internationale des Arts Decoratifs et Industriels Modernes, held in Paris in 1925, where the style was first exhibited.

The distinguishing features of the style are simple, clean shapes, often with a "streamlined" look. The ornamentation is geometric or stylized forms of nature. Names frequently associated with Art Deco lettering include Ludwig Holwein, Charles Rennie Mackintosh, and Dard Hunter.



Vivian uses Speedball B nibs, sizes 3 and 5, along with black ink and watercolor or gouache for the lettering. The stylized roses and leaves are created with watercolor or gouache. The roses were made popular by Charles Rennie Mackintosh.

Vivian started the class with practice exercises common in all the letters of the alphabet. She provided four variations of Art Deco letters for us to practice.

These letters are fun to create – and can be constructed using Micron Markers, Gellyroll pens, or other monoline instruments.

Pointed Pen Versals with Mike Kecseg

Reviewed by Ann Cobb

Mike Kecseg is definitely one of the masters of the pointed pen. He is well-known for his Pointed Pen variations in which he teaches his casual script, blackletter, and uncial. I had seen samples of his pointed pen versals, and finally had opportunity to study them this year.

Traditional versal letters re built-up capitals used to mark important parts of text. They are often done in color and are sometimes also decorated. They are used for titles of books, for the beginnings of chapters and paragraphs, and often as the beginnings of Bible verses.

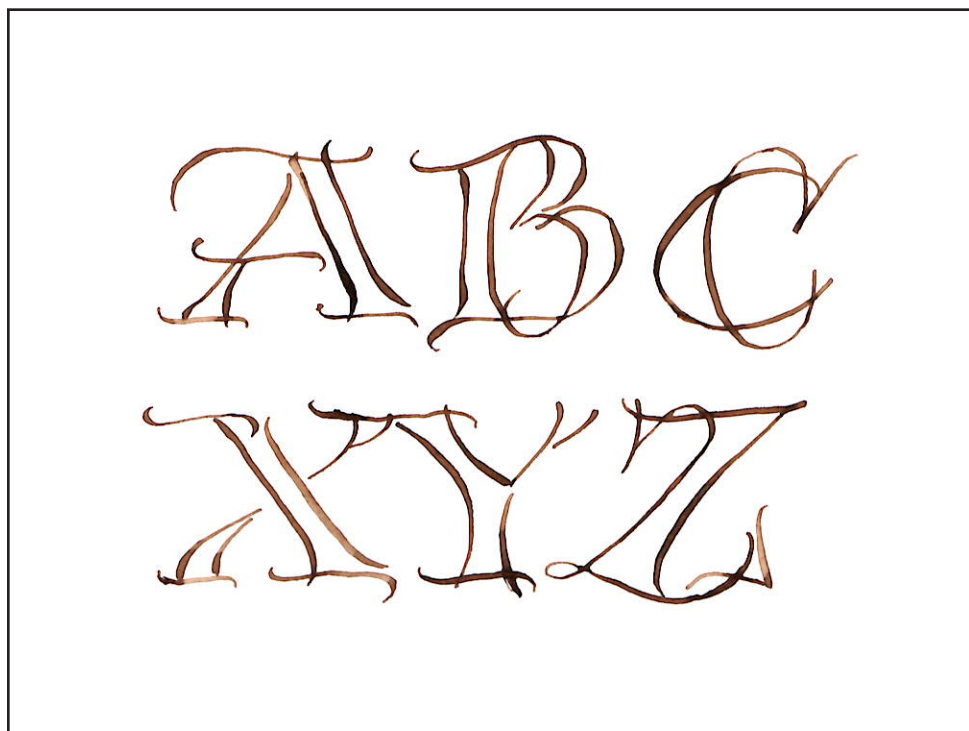
Versals are drawn as outlines. They were originally based upon Roman capitals, then on Uncials. They are often called Lombardics.

Mike's versal capitals are designed to be used with his pointed pen variations and work beautifully with them.

Mike begins all his lettering styles with basic strokes, many of which are the same in several of his hands. He has developed techniques that differentiate his letters from those of other artists.

Mike has retired from travelling to teach, but frequently teaches for IAMPETH and his Chicago Calligraphy Collective, and is now teaching via zoom.

If you have opportunity to study with him, take advantage of the opportunity.



Artwork by Ann Cobb

WORKSHOP REVIEW

The Luminous Letter with Heather Held

Reviewed by Ann Cobb

Heather Victoria Held – the master of delicate, gentle, fanciful letters. In this course, we looked at letters from historic manuscripts of the Victorian era, and used these images to create our own decorated letters.

The letters themselves are based upon Versal letters and are painted, gilded, and decorated with floral elements, pen flourishes, and color. Heather led us through the drawing stage, the inking stage, the gilding stage, and the painting stage.

Examples that Heather provided included Henry Shaw's Alphabets and Numbers of the Middle Ages; William Morris' Ornamentation and Illustrations; J. M. Bergling's Art, Alphabets, and Lettering; Ludwig Petzendorfer's Schriften-Atlas; Technical Press Sign Painting Manual; Bizarre and Ornamental Alphabets by Dover Publications; Ernest Guilloit's Fleurs D'Apras Nature et Fleurs Ornamentales; and Dan Solo's Ornate Letters.

She encouraged keeping a small journal of the versal drawings for future reference. Her advice for progressing through the creation of these letters:

- Study as much as you practice. Study the shapes, colors, and details of any historic letterforms that you like.

- Make the pencil your friend and keep a journal of your drawn letters.

- Avoid working too heavily or too hastily. Build up layers of paint slowly.

- Keep a sense of wonder and playfulness in your work. Experiment with changing letter shapes, extending curves, and trying different color techniques.

- Be patient with yourself.



Artwork by Ann Cobb



Working with Watercolor: Lettering and Grounds with Gemma Black

Reviewed by Beth Paul

As a rule, I don't sign up for the all-day, 2-day workshops on Zoom because I don't usually have the time to devote to them. Luckily, the Scribes of Central Florida, who sponsored this class, provides a video to watch afterward. I say "luckily" because I totally missed the first hour due to the fact that I forget that Florida is EST.

I am a fan of Gemma's work so I knew that I wanted to at least peek at the class for a bit even if I had other plans for later that day. Four inches of snow that morning, however, meant I had a bit of extra free time! And watch I did. Loved it! In fact, I loved it so much, I was soon hooked and had to join in (which I was absolutely not prepared to do!) to work on the exercises that Gemma was explaining.

She guided us along on mixing colors that are compatible and explained that using a neutral color in all the mixes would make all the colors work together. She used Paynes Grey and burnt sienna for her main colors and mixed up three combinations in between for a total of five choices to use on our pieces. Swatches were done of each color which are important to have (more on that later!).

Gemma showed us two ways to paint with the watercolors: paint straight onto the paper with watercolor which has to be done quickly so that the colors will not stain the paper and form lines which will not blend and then paint with water first then add color using the "pool and pull" method.

Gemma demonstrated both of these methods using initials and painting individual sections with a different color. Her handouts included samples of her work where these techniques were used and it was wonderful to know how her beautiful work was done. We moved on to doing a simple word in the same way before quitting for the day. It was nice to see everyone's work on Padlit, an app she uses for uploading and sharing pictures with the rest of the class.

Sunday, I managed to be on time (daylight savings time...)but I still wasn't planning to attend all day. I did have to take a break but not before seeing Gemma demonstrate writing with blended watercolors. Her method is to dip one corner of the nib in the watercolor and use a brush to fill the reservoir at the back so that the colors flow nicely together. Beautiful results!

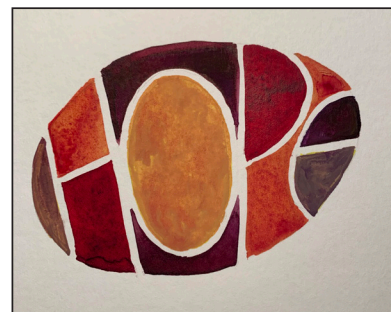
On Saturday, Gemma had shown us several ways of doing backgrounds and we left them to dry overnight. This was where she demonstrated how she used the color swatches to test out how the writing would react and the use of gum sandarac on the paper if needed. If it works on the swatches then it should work on the background done the same way. Gemma noted that she makes backgrounds anytime she has extra watercolor paint even though she noted that the watercolor paint can be reconstituted.

After showing a bit about layout and the use of tracing paper, Gemma added writing to her background and showed some photos of other pieces, discussing how they used the same methods we had learned in class. Our last exercise was drawing an Art Deco letter from the handout she gave us and add decoration to it. By then, I was confident in the method, if not the execution.

If you have the chance to take any of Gemma's classes, Zoom or in person, I totally recommend doing so. She is a wonderful teacher and extremely talented artist. She certainly kept me hanging around for more!



Saturday's exercise attempts by Beth Paul



WORKSHOP REVIEW

Trajan Capitals with Yves Leterme

Reviewed by Beth Paul

Learning Roman capitals takes time and concentration so when I saw the class on Trajan Caps being offered by Yves Leterme through Harvest Crittenden's website, acornarts.org, I hesitated to commit to the length of time to take the course. I am extremely glad I did. This class was thorough and the handouts are wonderful.

The lessons lasted six weeks and were broken up into several videos a week. In his introduction, Yves explained that there are variations of the Roman caps and for this class, Yves consulted the study of several noted calligraphers about the way they viewed the letters, both modern and historical. Two of the calligraphers he consulted were Tom Perkins, known for his stone carving and John Stevens, with his background of sign painting.

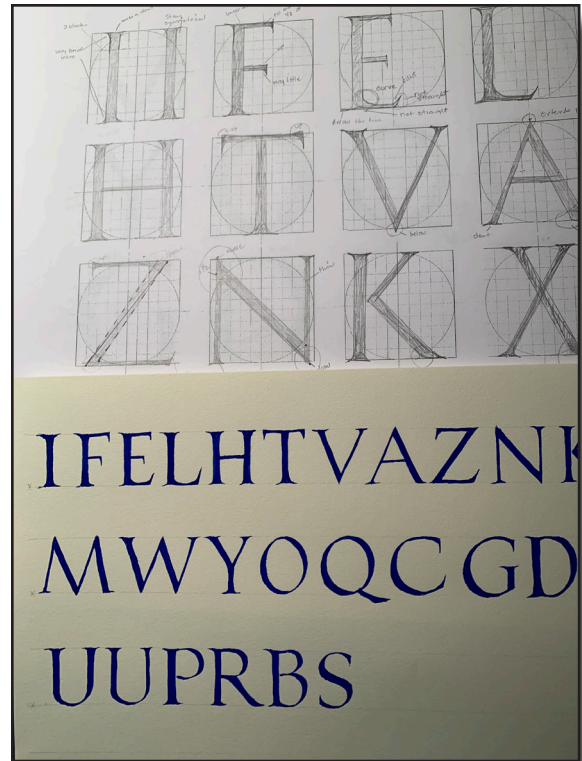
The first two weeks were devoted to learning the proportions of the letters based on a grid and how to draw them correctly using with a pencil. He started with a skeleton then demonstrated how to add weight to the inside of the letter. Each letter was thoroughly discussed, down to the serif for each letter. After going through the alphabet, he then showed his method on how to draw the letters without using a grid or having to rely on graph paper. However, in order to do so, you have to know the correct proportions so it is important to study and draw the letters repeatedly. The homework assignments were meant for just that purpose.

The third week, we progressed to drawing the letters with a pen nib, using the knowledge we learned of what proportions should be. It was a surprise to me how the nib could actually be used to "draw" the letter. It took the pressure off of having to make a "perfect" stroke every time since all the strokes could be easily touched up with the corner of the nib.

We also saw videos on variations of the letters and proper spacing of the letters as well as a gentle introduction of the brush and mixing paint.

There was a week off to review what we had learned and then the last two weeks were devoted to the flat brush lettering. The pace was very slow and the strokes were demonstrated from different angles. It was very easy to see how and when the angle of the brush changed as the strokes were made which helped immensely to learn how to use the brush correctly.

I have enjoyed this class very much and I have gone back to watch the videos several more times to catch some detail I might have missed. I am so glad that the videos will be available for awhile as there is no way to digest all the information the first or even fifth time I watch it. I have to give credit to the teacher for my determination to keep practicing. It is due to Yves' calm and encouraging tone that gives the student confidence that, with practice and attention to detail, you can enjoy drawing the beautiful Trajan Caps too.



*Top: Drawing Trajans on a grid with pencil, learning proportions.
Bottom: Learning to draw Trajans with a nib and gouache.*



My first attempt at an S with a brush....so excited!

LETTER A WEEK PROJECT REMINDER

How is your Letter a Week Project coming along? By now, we should have 8 letters completed. If you have not started your lettering project yet, there is still plenty of time.

Just decide what you want your project to be: one single letter done in 52 different hands/styles, two complete alphabets in two different styles, one alphabet with both upper-case and lower-case letters, or some combination of these ideas.

We will have a huge display of our letters at the end of the project. Don't miss out on the fun of staying creative.



Sheryl Bracey will be leading *The Thrill of the Folded Pen and Ruling Writer*, which was cancelled from 2 years ago. The workshop will be Saturday, September 17, 2022, from 9:00 to 3:00 at Paper & Ink Arts. Those who have been fortunate enough to receive envelopes from Sheryl know that she is a master of these tools. Come join us for a fun-filled day as we work to tame these writing tools. (Registration form is included in this newsletter.)

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. Meeting locations may vary. Meetings usually 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.