



November 2022

PRESIDENT'S MESSAGE

Greetings, Fellow Scribes,

Boy, this year has flown by. I can't believe it's already November.

We will again be meeting at a new location, the Frist Art Museum, at 919 Broadway Avenue in downtown Nashville. Please see the rest of the newsletter to find out details on the room and parking. It's a really gracious offer for them to allow us to meet. I saw photos of the September meeting and was so happy to see how well it went. I'm sorry I didn't get to see Carol Hall's demo in person, but I bet it was awesome.

I want to remind everyone that we are scheduled for an exhibit at Centennial Arts Center in February, 2023. You still have time to put something together for it. The last exhibit we had there was such a success and I hope we can repeat it. 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. If I don't see you, I would like to wish you a wonderful Holiday season. Happy writing!

Susan Wallace, President

See Susan's report on her recent Ireland trip on page 13.

NOVEMBER MEETING

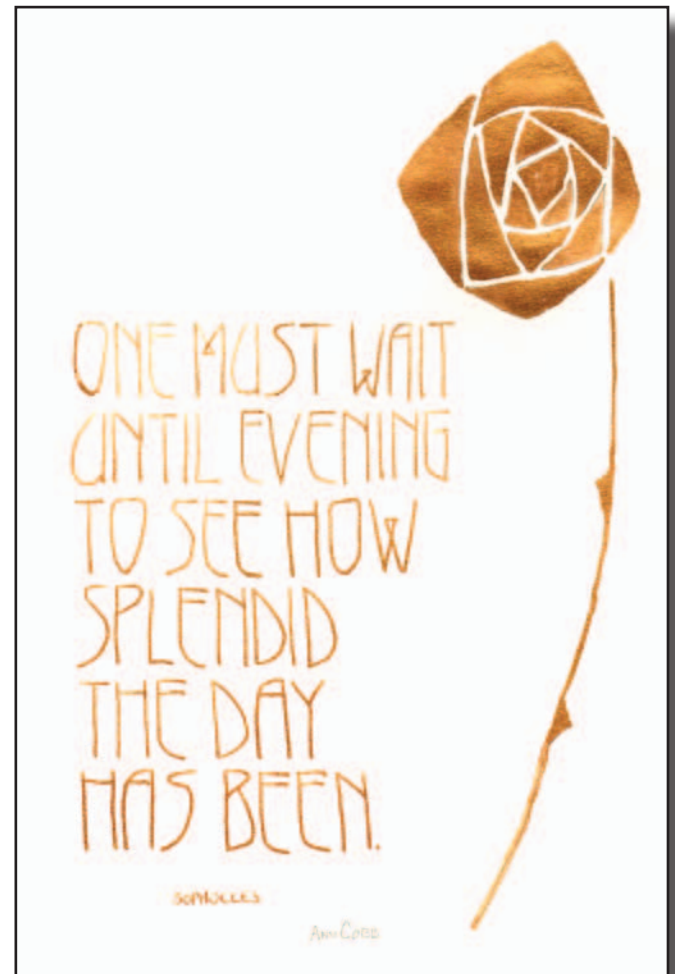
*****In Person*****

Saturday, November 12, 2022
10:30 a.m.

General meeting
Program to follow
Topic: *Art Deco Lettering*

LOCATION:
Frist Art Museum
919 Broadway Ave, Nashville, TN 37203

(Parking in back, see page 3 for details)



Artwork by Ann Cobb

NCG Schedule for 2022-2023

Note: Meeting locations and times to be announced closer to date

November 12, 2022 -- Guild Meeting (Frist Art Museum, Nashville)

January 14, 2023 - Guild Meeting (Location TBA)

Feb 2 - March 23, 2023 - Guild Exhibit at Centennial Art Center

March 11, 2023 - Guild Meeting (Location TBA)

March 25 & 26, 2023 -- Layout and Design with Julie Wildman at Paper & Ink Arts (in person)

May 13, 2023 -- Guild Meeting (Location TBA)

September 16, 2023 -- TBA

October 21 & 22, 2023 -- Watercolor Embellishments with Carol Hall at Paper & Ink Arts (in person)

Other Calligraphic Events

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

**NASHVILLE
CALLIGRAPHERS
GUILD
2022-2023 BOARD OFFICERS:**

PRESIDENT: Susan Wallace
VICE PRESIDENT: Carol Hall
TREASURER: Marsha French
RECORDING SECRETARY:

Joyce Holleman

CORRESPONDING SECRETARY:

Ruth Haskins

MEMBERS AT LARGE:

Sharon Perry

Ruth Farwell

Teresa Gray

Miranda Fuller

COMMITTEE CHAIRS:

WORKSHOPS: Ann Cobb

EXHIBITS: Valerie Cypress

MEMBERSHIP: Chris Hackenbrack

NEWSLETTER: Beth Paul

SCRIBEHAVEN: Vicki Brandt

WEBSITE: Christine Shaw, social media

INSTAGRAM: Kirstina Howard

SUMMER ENVELOPE EXCHANGE:

Carol Hall

LOGO DESIGN: Vicki Brandt

A big thank you to the contributors of this issue: Susan Wallace, Carol Hall, Valerie Cypress, Sheryl Brace, Vicki Brandt, and Ann Cobb. You are very much appreciated!

Letter A Week Project

How are you doing with your Letter a Week Project? Are you sticking with the project?

This is your opportunity to practice a hand that you have studied or create lots of variations of a single letter or just to dedicate some time to sit and do calligraphy every week.

Remember, we will be showcasing our projects at the January Guild meeting.

Have fun with this project!

GUILD EXHIBIT - February 3 - March 23, 2023

Hello fellow scribes!

How have your online or in person classes been going? Have you been thinking about our February show at Centennial Art Center? I hope you have been able to finish a piece or two that you have started and will have them ready to show in a few months. There is still plenty of time to get your ideas together and make it happen. I look forward to seeing the creativity that is in our guild!

Our show will run from February 3rd through March 23rd. We have been displaying our work there for at least 25 years and we need everyone's help to make this the great show it has always been. Let's show Nashville what we're up to!

Valerie Cypress,
Exhibit Chair

Ed.note - Forms for the exhibit will be in the next issue of the newsletter as well as further information on delivery/pickup of artwork and reception information.

NOVEMBER PROGRAM

For November, we are honored to have our wonderful and talented Ann Cobb presenting a very exciting program that fits perfectly with our location.

Since our November meeting will be at the Frist Art Museum, our program will focus on Art Deco lettering. The Frist has hosted Art Deco exhibits several times in the past and actually has an Art Deco Society created for the care and maintenance of the beautiful building. Very little is written about Art Deco lettering which is characterized by clean, sleek, bold, rounded lines. Art Deco letters set themselves apart with geometric shapes and elongated letters. Most Art Deco lettering is written in all capitals. It was popular for titles, advertising, and posters beginning in the 1930's. We will be looking at eight different variations of Art Deco lettering, and will also be learning how to create Art Deco Roses.

For this program, you will need to bring the following supplies: Graph paper (8 squares per inch), Rhodia, Canson Marker Layout Paper or plain white copy paper, Micron Markers (size 05 or larger), one or two colored pencils for the flowers. Handouts will be provided along with three samples of Art Deco work as well as a couple of envelopes addressed in Art Deco lettering. I look forward to seeing everyone at the Frist Art Museum.

Carol Hall,
Program Chair

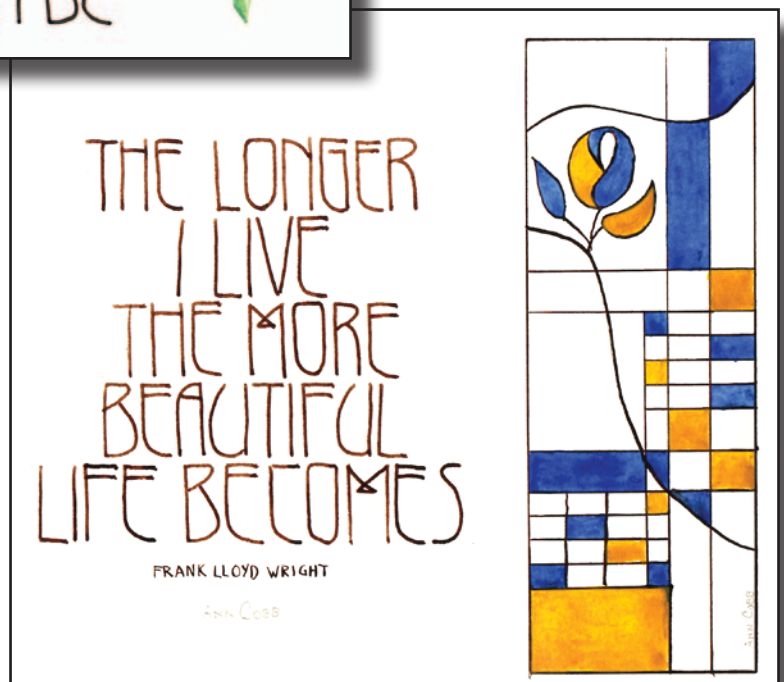


PARKING FOR THE NCG MEETING

NCG visitors are invited to park in the Frist Museum Visitor Lot, located behind the Art Museum on the Demonbreun Street side. Validated parking for the group will be provided. It is \$2/hour.

Visitors enter the building through the Turner Courtyard. Doors will open at 9:45 a.m.

The meeting will be in Studio B, on the Upper Level of the Frist Art Museum. Take the elevator at the far end of the Grand Lobby (across from the auditorium) to the Upper Level. Studio B is the classroom with the computer and projector.



Art by Ann Cobb. (See workshop review, page 8.)

It's been a long time....



Scribehaven Retreat is back!
February 23-26, 2023
Lake Barkley, KY

Scrivehaven Retreat

It has been a long time since we have been able to gather together for our annual retreat, Scribehaven, which takes place at Lake Barkley State Resort Park in Kentucky.

Lake Barkley Lodge suffered significant damage due to a devastating fire in November 2021, which destroyed & severely damaged one wing of lodge rooms. Then, in December of 2021, the surrounding areas were hit by terrible tornadoes, and Lake Barkley became a temporary home for many Kentuckians. Oh...and by the way, there was Covid which is still hanging around.

All of this being said, we are currently on track for Scribehaven from February 23-26, 2023. Once again, the theme will be “Joy, Simplicity & Community.” I received several positive comments about the last retreat (2020). Many of you said it was the best Scribehaven because it truly felt like a “retreat.” For those who may be new to the Guild since the last Scribehaven, please know the retreat is open to all skill levels. It is an opportunity to work on art, learn from one another, and fellowship with kindred spirits. Scribehaven is about sharing, caring and relaxing, and there is no better place to do that than Lake Barkley State Resort Park. It is truly a little slice of heaven!

As I said, it has been a long time since we have been together. I have really missed all of you. In that time, much has changed for some of us. While I am excited to see you, I want to be sensitive to any of your questions or concerns. So, please call or email me at Vicki Brandt (865) 661-4108 Brandtvl@aol.com if you need more information. Above all else, I want you to feel at ease about attending. If wearing a mask or bringing a traveling companion along makes you more comfortable, please do so. More than anything, I want everyone to feel welcome and safe, and enjoy the retreat.

If you are planning to attend, remember you must be a paid NCG member. The registration fee will remain at \$25 (non-refundable & payable to Nashville Calligraphers Guild). This year, (2023), lodge rooms will also remain at \$79.95 (but they are going up next year). No additional discounts will apply. The dining room will be open for meals Thursday evening through Sunday at lunch. There is usually a nice buffet (in addition to menu items) on Friday and Saturday evening. They have already reserved a block of lodge rooms for us. If you would like to go ahead and reserve your room now, please call: (270) 924-1131. Tell them you are with the Nashville Calligraphers Guild retreat group. All of the staff is looking forward to seeing us, and I am looking forward to seeing YOU!

Vicki Brandt,
Scribehaven Chair

Sheryl Bracey: Folded Pen/Ruling Writer



*Seated...Teresa Gray, Mary Henderson, Ruth Farwell, Sharon Shirley, Marsha French
Standing...Sharon Perry, Nina Shilodon, Joyce Holleman, Ruth Haskins, JoAnn Bates, Sheryl Bracey,
Carol Hall, Ann Cobb and Vicki Brandt.*

Workshop Review by Teresa Gray

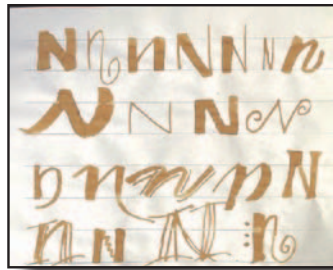
I signed up for Sheryl Bracey's Folded Pen/Ruling Writer Workshop out of curiosity. I had never used folded pens or ruling writers before and was curious about how to use them. I've always learned a great deal from Sheryl's teaching, so I knew this would be a great opportunity to learn some new skills. An advance list of class supplies gave me the opportunity to try things out ahead of the class session.

In addition to plenty of handouts and hands-on practice with these tools, a "demo table" was available to try out a variety of pens, ink, and paper. Sheryl demonstrated techniques for working with the pens using an overhead camera which projected onto a large screen. She also offered tips for working with the pens while visiting all workshop participants at their tables during their practice sessions.

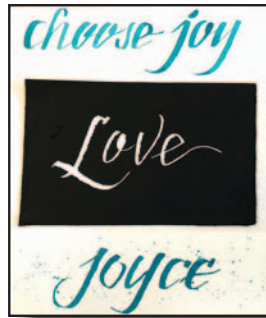
The class was held at Paper and Ink Arts, and the staff could not have been more welcoming or helpful in suggesting pens, inks, and other supplies during breaks from the classroom. My fellow classmates were equally supportive and freely offered their own tips and tricks throughout the day. Sheryl Bracey is an excellent teacher, and I would recommend any of her classes.



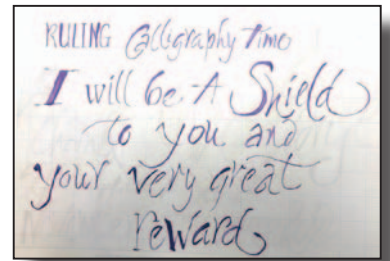
Students at work



JoAnn Bates



Joyce Holleman



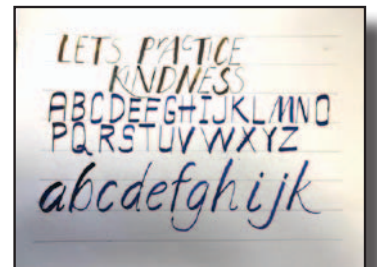
Sharon Shirley



Vicki Brandt



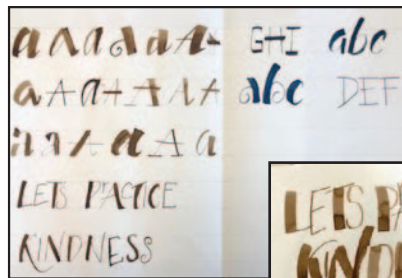
Teacher in action...



Ann Cobb



Ruth Haskins



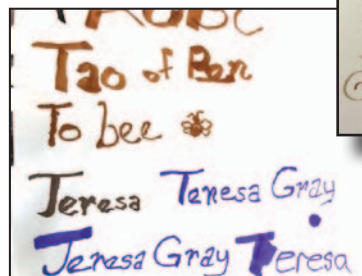
Sharon Perry



Nina Shilodon



Marsha French



Teresa Gray



Ruth Farwell



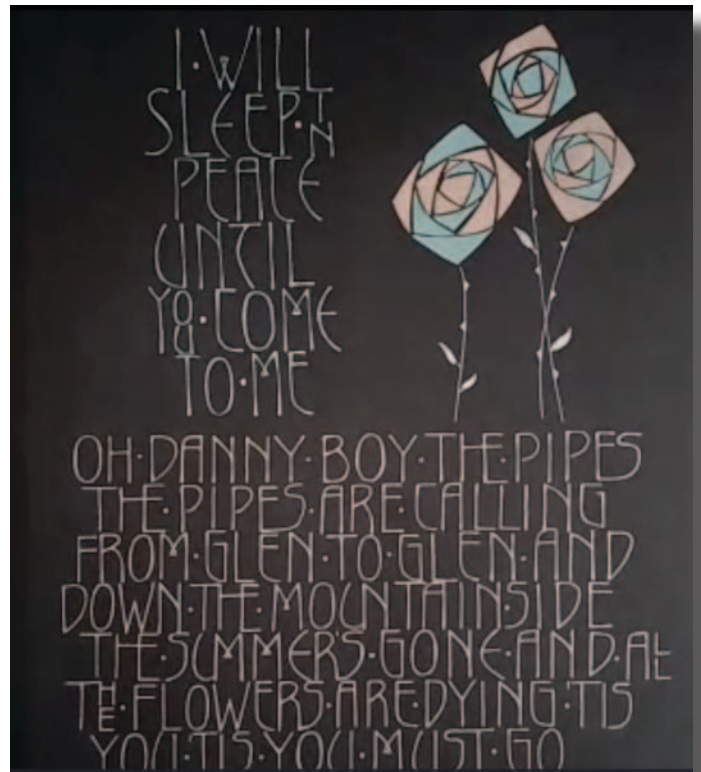
Carol Hall

Art Deco for Calligraphers By Gemma Black Reviewed by Ann Cobb

Gemma Black is an amazing teacher. I have taken three zoom workshops from her since Covid reared its ugly head, and have loved each of the workshops. Her Aussie accent is delightful, her teaching style is relaxed and professional, and her work is beautiful. She is indeed an excellent artist who is also an excellent teacher.

I had taken Vivian Mungall's Art Deco Lettering class in February and was excited to learn more through Gemma's class in June. Art Deco lettering is not a difficult hand to learn and does not have as many rules to follow as some traditional calligraphic hands. Gemma talked about the history of Art Deco lettering, much of which is covered in the Art Deco handouts for the November Guild program. Keep in mind that Art Deco and Art Nouveau are not the same style. If you are interested in further information on Art Deco, search the following:
Charles Rennie Mackintosh, Margaret MacDonald, Frances MacDonald, Herbert MacNair, Dard Hunter.

Art Deco lettering can be done using either a round-tipped nib, such as a Speedball B nib, a Speedball Flicker FB nib, or a Brause Ornament nib. Art Deco



Artwork by Gemma Black

can also be written with tools such as a Micron pen, Gelly Roll Pen, or other round-end pen. As you begin to learn Art Deco lettering, aim for rounded ends to your strokes, particularly if you are using a metal nib. Gemma recommended that we begin with horizontal strokes (lines), then vertical strokes, then diagonal strokes. We ended with strokes resembling a parenthesis, and dots with circles around them. If you are new to Art Deco, you are encouraged to draw the letters with a pencil. Art Deco letters should be the same width and can be written with any ink or fluid that you would use for other calligraphy. No more than 2 or 3 colors should be used on a piece.

Art Deco roses add interest to your piece. Draw the rose lightly in pencil. The rose can be an open outlined rose or can have color added. If you add color, you should paint up to the pencil lines but leave a narrow river of white between each segment of the rose.

I hope you learn to love Art Deco lettering as I have.

“Rudolph Says...” Neuland Variations Workshop with Riccardo Ali

Reviewed by Beth Paul

Neuland had never been a hand I could do very well and so I didn't attempt it very often. When I saw this one-day workshop listed on the Texas Legacies Conference, I did not think it would be for me. But something kept pulling me back to the listing so I signed up.

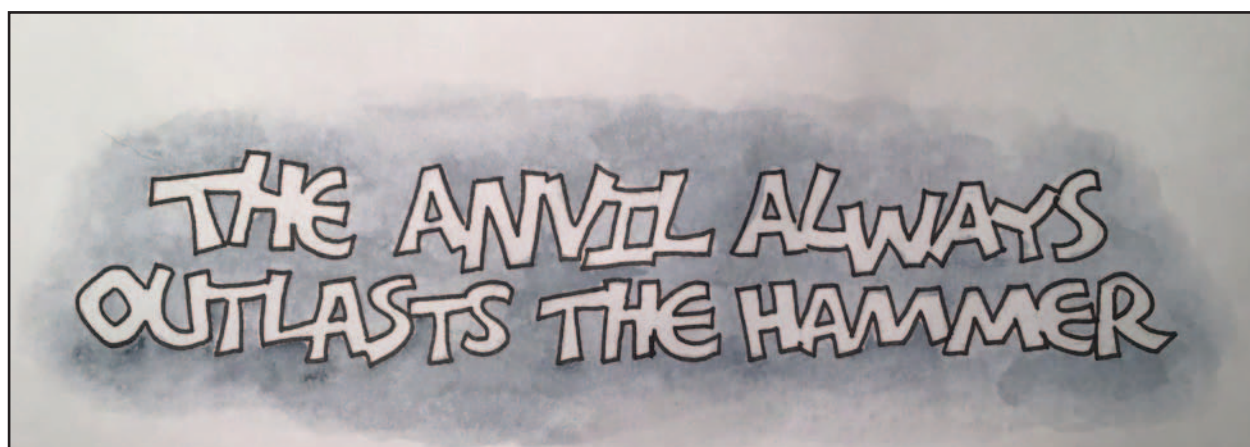
Riccardo Ali is a calligrapher from Italy and his enthusiasm for what he does is contagious. He is an obvious fan of Rudolph Koch, the inventor of the Neuland hand, and by the end of the workshop, I became one as well. Riccardo showed us examples of Koch's work and the details that was particularly inspiring to him, including the use of color and layout.

Riccardo went through the Neuland hand in an easy and relaxed manner and my struggle with trying to turn my pen to do the strokes correctly became much easier.

Then the creative process began. We took a short quote and wrote it out in Neuland the best we could. The next step was to scrunch the letters closer together so that they were touching each other. The letters could be turned, twisted and overlapped, paying attention to the negative spaces with the idea that, if desired, the words could be cut out and still be connected.

Riccardo then showed us how to build up the letters, flaring the edges and completely changing the look of the piece. The last step was adding color in strategic places, paying attention to the chosen color scheme and how Koch chose his palette to create unique effects.

I enjoyed this workshop very much. Thanks to Riccardo, I now have some new techniques and options for creating a project. I am very glad I decided to explore Neuland one more time.



Artwork by Beth Paul

The Calligrapher's Process

Rick Paulus

Reviewed by Ann Cobb

Rick Paulus is a retired White House Calligrapher who has more than 30 years of experience in commercial and fine art calligraphy. This workshop was designed to guide students through the creative process from concept to finished piece.

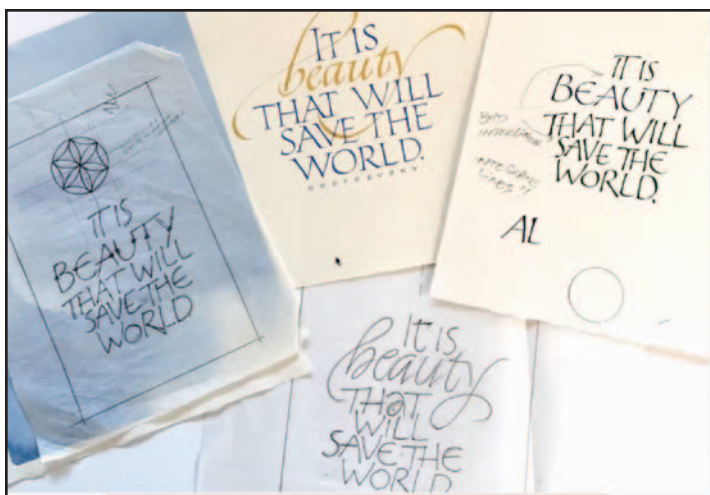
Through a series of exercises, students were led through the processes of creating layouts appropriate to the text and its purpose. Rick showed several examples – some his work and some work by other calligraphers – to illustrate layout techniques

Rick uses thin tracing paper to do rough sketches of his lettering in pencil, and then folds the paper to use as a guide for actual lettering.

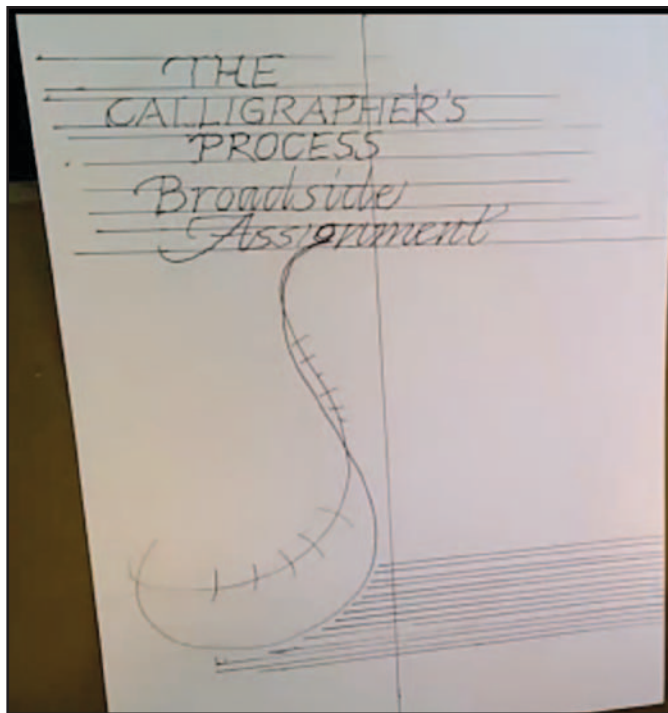
He taught us to think about the purpose of the piece and whether it will be exhibited, what we want the piece to say about our art, what graphic elements can help to create the visual voice.

Certificate layout hierarchy should be:

- recipient is most important, text should reflect that.
- title of the award is second most important. Text should be a bit smaller.
- who is giving the award is next most important.
- then other pieces of the certificate going down in size.



Example of Rick's process from sketch to finished piece.



One of Rick's thumbnails, assessing how big the title should be, how the curve should line up with the bottom text.

Steps for creating a piece include:

1. Write out the text in your handwriting.
2. Pencil 4 to 6 sketches of possible layouts. Try emphasis on different words, different sizes, centered layout, etc.
3. Next, try moving text blocks around, adding contrast, and so forth.
4. Select the sketch you are most pleased with. Do a rough draft, and cut the pieces apart.
5. Try different text sizes and cut pieces apart.

Tips and Hints

Stick Ink gives finer hairlines than sumi ink. Trace borders onto tracing paper so that you can move them around your lettering. Always test your ink on scrap paper, preferable the same kind of paper you will be using for your finished piece. Invitations and certificates should read as complete sentences.

Final Thoughts

Having students work through exercises in class certainly reinforced the concepts that Rick was presenting. This was a great workshop which covered too many topics to cover in this review.

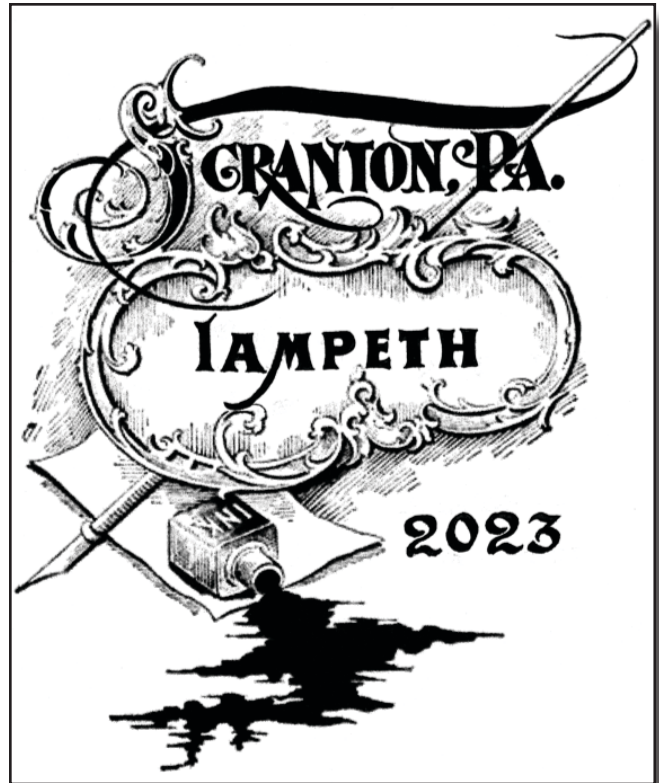
IAMPETH Update

Ann Cobb, IAMPETH President 2022 - 2023

Plans for IAMPETH's 74th Annual Conference are well underway. The conference center hotel is booked. The teachers are lined up. The class information is being assembled for the registration booklet.

For those not familiar with IAMPETH, the conference classes are one day only. Attendees select a different class each day so that they get a good introduction to five different subjects. Teachers lined up to teach are experts in their fields. Teachers next year will include Pat Blair, Michael Sull, Heather Held, Bill Kemp, Bob Hurford, Tamara Stoneburner, and Vivian Mungall in addition to others. Subjects next year include Gilding, Old English, Engrosser's Script, Carolingian, Spencerian, Copperplate, Foundational, and Engrossing among others.

IAMPETH conferences always have limited enrollment. If you are interested in attending, be sure your membership is current. Members who are current with their membership by mid-March are eligible for priority registration. Conferences often fill from current members before non-members are able to register. If you have questions, check IAMPETH's web site at iampeth.com or ask me.



Uncial with Pointed Pen by Bill Kemp Reviewed by Beth Paul

Start with Uncial, which I love, add Pointed Pen which I always enjoy doing and incorporate the style of Mike Kecseg, one of my favorite calligraphers - and there was no way I could resist taking such a workshop. I had not had the pleasure of taking a class from Bill Kemp before but I had no doubt he would be a wonderful teacher. I was right.

The workshop was two sessions offered by the Gentle Penman which gives the participants enough time to practice and ask questions in between sessions. Bill's careful and detailed method of teaching is exactly the method I love and so I thoroughly enjoyed each session.

Bill demonstrated exactly how the letters should be shaped, how and when the oval shape needs to be shaded on both sides of the O and how to achieve the thicks and thins of the stems. We

learned how to make the "nail" in the correct position and how the crossbars are placed at different heights depending on the letters.

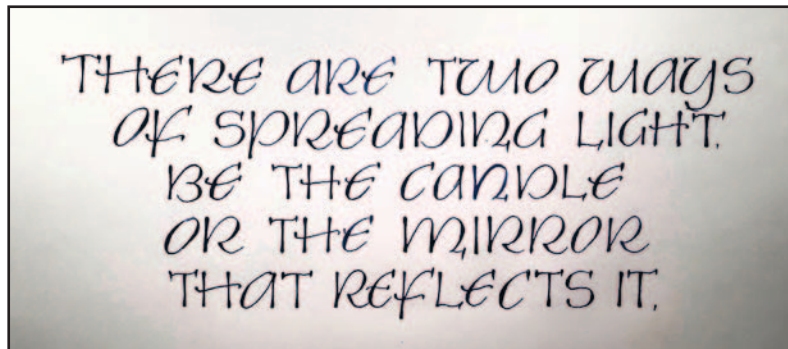
The second session began with Bill discussing the homework and the areas that we had trouble with. He went over the letters again and talked about the spacing of the letters in relation to each other and how to space the words. He showed us a piece he did with regular spacing and the same quote with wider spacing so we could see the difference. I don't remember the exact words he said but it was something like "The letters like to be close to their neighbors..." but the words need air. That is something that is harder than it seems.

Bill went over the numbers for us and to make sure they were correct, he referred to "The Uncommon Numbers Manual" which has Mike Kecseg's style included in the book. He also went over punctuation which incorporates the above mentioned "nail". *Continued on page 12*

Continued from page 11

During the last few minutes of the workshop, Bill showed us how he drew the Celtic knot pattern that was on one of his examples. It was a bit different than the methods I have learned but it adds a nice touch to the calligraphy.

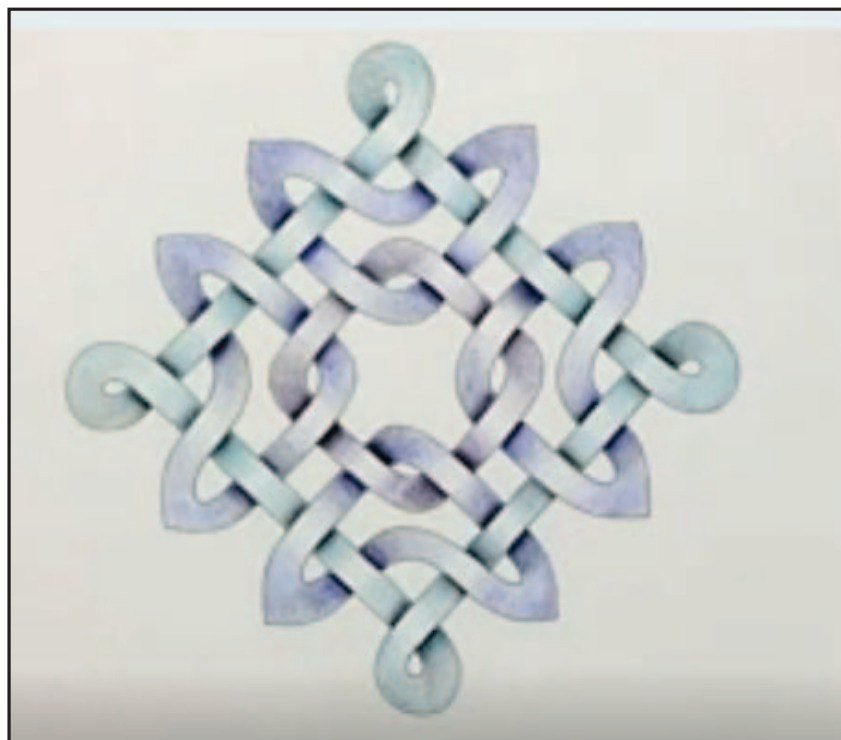
Overall, it was a very thorough workshop and I could not have been more pleased. I am definitely looking forward to IAMPETH next year and the chance to learn more from Mr. Bill Kemp.



Artwork by Beth Paul

Celtic Knotwork with Joy Daniels **Reviewed by Beth Paul**

Acorn Arts (Harvest Crittenden) offers wonderful opportunities to learn different techniques that accompany calligraphy. Since I am fascinated with celtic knots, I was eager to take the two-day Zoom sessions with Joy Daniels. I had not heard of Joy before, but I soon learned that she is a calligrapher in the UK and is a CLAS tutor. She has studied celtic design for many years. But it was her gorgeous examples that I immediately knew I wanted to know more about.



Sample of Joy Daniels' Celtic knotwork

I have studied celtic knots, searching for a way to be able to draw them easily and in any shape, not just copy out of a book or in a straight line. In the past, there have been methods that left me completely in the dark. With Joy, it is an easy and fun process, even with circles!

She began with the “dot method”(my nickname for it) which I had come across before and I like that process. Joy has added her tips and tricks to ensure there is a clear understanding along the way. She started with the basic shape, then added “stops” to the design and once it was complete, she showed how to add some shading color to make the design more 3D. She then showed how to draw a shape freehand which was preparation for (gasp!) circles which are just as easy to do by following the process and being patient.

The second session was taken up with learning how to do a triangle knot which involves a ruler, compass and protractor, but luckily, the process is simple and quick so those who are geometry-challenged will not have major anxiety. Joy then shows how to combine designs so that one triangular design easily turns into a square or hexagon with a tiny bit of adjustment, making sure to connect the sections correctly. The results are amazing.

I totally enjoyed Joy's workshop and I hope she offers more in the future.

TRAVEL REPORT

NCG President Susan Wallace recently took a trip to Ireland. Here is her report...

“My Ireland trip was wonderful. Seeing the Book of Kells exhibit was magical. Also, visiting the Long Room Library that is adjacent to the exhibit was also stunning. A library that is several hundred years old and it’s still a working library. Mind you, I couldn’t check out a book but it still functions for the right people. The Irish people have really embraced the Uncial letter style. I don’t think I saw any other style while I was there. Whether it was a store sign, menu, or information sign, it was all in Uncial. I also went out into the country and learned why Johnny Cash had a song titled “Forty Shades of Green”. It was early Fall and everything was still just so lush. We traveled to Kinsale, Killarney, and Dingle and they were all lovely little towns. I did see the Blarney Castle but I didn’t kiss the Blarney Stone.”

Susan also added this: Here is a poem from part of the Book of Kells exhibit. It was the portion I could take a photo of, but the photo is not the best so I typed it.

*St. Colum Cille the Scribe
My hand is weary with writing
My sharp quill is not steady
My slender-beaked pen juts forth
A black draught of shining dark-blue ink.
A stream of the wisdom of blessed God
Springs from my fair-brown shapely hand:
On the page it squirts its draught
Of ink of the green-skinned holly.
My little dripping pen travels Across the plain of shining books
Without ceasing for the wealth of the great –
Whence my hand is weary from writing.
11th-century poem in honour of St. Colum Cille (c. 521 – 597);
the Book of Kells and Book of Durrow were written by his follower*

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 Chris Hackenbrack at deMuralist@gmail.com. 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.