



September 2021

*We are celebrating the 40th Anniversary
of the Nashville Calligraphers Guild!*

See inside for details...

PRESIDENT'S MESSAGE

Hello Scribes!

I hope everyone had a nice summer. I don't think I remember having that much rain in August. It's still hot and humid; however, everything is still green with all the rain.

The Centennial Art Show was a great success. A big thanks goes to Valerie Cypress for organizing our involvement in the show. The pieces that were submitted were just amazing. The guild was well represented at the show. And, despite all that we are going through right now there was a good turnout at the opening reception.

Summer is ending so you should be receiving all your envelopes from the exchange if you participated. I know I received some fabulous envelopes this summer. It's always fun to see what everyone comes up with for their envelopes. We have so many talented people in the guild that it makes the exchange so much fun. Thank you to Carol Hall for putting this together for us.

Next meeting:

**September 11, 2021
at 10:30 a.m.
via ZOOM**

**Members will receive an invitation
with a link to join by Susan Wallace
before the meeting.**

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

**NASHVILLE
CALLIGRAPHERS
GUILD
2020-2021 BOARD OFFICERS:**

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

CORRESPONDING SECRETARY:
Ruth Haskins
MEMBERS AT LARGE:
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
SCRIBHAVEN: Vicki Brandt
WEBSITE: Kimberly Blevins, Laura Kraft
SUMMER ENVELOPE EXCHANGE:
Carol Hall
LOGO DESIGN: Vicki Brandt

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I like to thank Ann Cobb for keeping us up to date on online classes. I don't know about you but I have taken classes with Amity Parks, The Chicago Calligraphy Collective, and The European Pointed Pen Collective. I still can't wait for in person classes but until then, these have been a great alternative.

We have the 40th Anniversary party in October. The anniversary party committee will give us all the details on the event. I really look forward to it.

Happy writing!

Susan Wallace,
NCG President

SEE PROGRAM DETAILS AND SUPPLY LIST, PAGE 4

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

Centennial Art Center Exhibit June 11-July 22, 2021

Every two years, our guild is invited to display our work at Centennial Art Center. For this year's show, from June 11th through July 23rd, our members exhibited their beautiful works of art which garnered rave reviews from members and guests alike.

Even with the restrictions of Covid, opening night was met with a lively crowd of people welcoming the chance to be together. The evening was warm, without being too hot, so people stayed and mingled inside the Art Center and outside in the courtyard. It was quite simply a fun and relaxed evening---and so great to see guild members again!

What a talented group of calligraphic artists we have in our group! 10 guild members participated in the show. With 30 pieces on display, it was a good representation of the variety the calligraphic arts provides for expressing and enhancing the written word.

In addition, several members sold some of their work so it will be seen by an even wider audience!

I appreciate the efforts of those who participated in the show. Thank you.

Good job one and all!

Valerie Cypress,
Exhibits Chair

*You are cordially invited
to the 40th Anniversary celebration
of the
Nashville Calligraphers Guild*

*Saturday, October 9
2:00 p.m. to 4:00 p.m.*

*Sequoia Swim and Tennis Club
2120 Chickering Lane
Nashville, Tennessee 37215*

*Kindly email your RSVP
including your name and number attending
no later than September 18
to cobbann02@aol.com*

*Masks and social distancing are
strongly encouraged*

SEPTEMBER PROGRAM

Spontaneous Watercolor Sunflowers

This year, and especially last year, I've been trying to do less with more. Less supplies, less fuss, less waste, and less resources. Some of my tools I've used once or twice. They sit on my shelf for years like they are on the Island of Misfit Toys. No more!

One day, I decided to play with my lonesome 1/4" flat brush and paint in the style of Chinese brush painting. It is fun and challenging to use a tool in a different way than we are accustomed to. I think I purchased this brush for a broad edge brush class many moons ago!

Traditional Chinese brush painting artists seek to capture the spirit of nature. The technique encourages imagination, curiosity, calm, and asks you to paint what you want to see, not what you see. Studying this style has allowed me to find freedom, forgiveness, and playfulness when I paint.

I'm excited to share what I've learned with you! We will be using a flat brush and painting sunflowers inspired by traditional spontaneous-style Chinese brush painting. You will learn about the wide variety of strokes that you can achieve with one flat brush! These sunflowers can be painted quickly and applied to envelopes, cards, stationery, gift tags, table cards, name tags, and the list goes on.

SUPPLIES

1. One 1/4" flat brush, or whatever size you have
2. One size 4 or 6 round brush
3. A few sheets of Cold Press or Hot Press Watercolor paper cut to 4x6 inches. If your flat brush is larger than 1/4" increase the size of your paper. A small brush equals smaller paper, a large brush equals larger paper.
4. Watercolors: tubes or palette, choose your own adventure!
5. Mixing palette
6. Dropper bottle
7. Rinse/water container for brushes
8. Handkerchief, bandana, an old cotton dress shirt, or a paper towel

NCG MEMBER INTERVIEW *By Ruth Haskins*

Thank You, Hurricane Katrina

Early March 2020 (Wow, that seems like such a long time ago, pre-COVID), I said to Travis, my husband, "Don't worry, I'll see Laura Kraft soon and ask her." Well, THAT didn't work out as planned. I called Laura to interview her, and to ask her my long awaited question about a TV show taking place in New Orleans called *Treme*. It is a show that takes place right after Hurricane Katrina and that was 2005. Again...seems like a long time ago. I was able to go to IAMPETH that year in New Orleans. I think Katrina blew in a week to 10 days later. Since Laura was raised there, I knew she could answer my question about the character. Enough about me...on with the interview.

When did she get interested in calligraphy? 2009
Why? "Less calories than baking cakes!" (that IS true!). She was at church doing volunteer work, talking to the others and they suggested she join their class. Rose Wathen was one of the volunteers and the class was Rose's Italic Class. Considering she had a side hustle of baking cakes, calligraphy seemed like a great alternative for her creativity. And with less calories!

Favorite book? Patricia Lovett's "Calligraphy & Illumination". Laura loves the parts in the book of 'key features' next to each exemplar, giving the reader a quick reminder and also the author's explanation of the hands, coat of arms and history. Laura mentioned she was very fortunate to take advantage of Ron Ross' moving sale and has a lot of good books, among other items from his studio. I must admit, I dusted off my copy after talking to her- and glad I did.

Who does she follow on Instagram? Suzanne Cunningham (suzcunningham if you don't follow her), and lots of others too. Laura loves Suzanne's thins and loops (who doesn't???). In doing research for our guild, she started following other calligraphy guilds too. Great idea!!!



Laura Kraft

She is taking advantage of online classes too. Amity Parks was one. About a year ago, she added watercolor to her repertoire as well. She tries to do something every day. She has 2 very special pen pals, her godchildren whom she encourages! They of course, have to write her back. With her stamping skills, she made one of them unicorn stationery, and is teaching the other how to make above the norm stick figures for the child to copy. (I see a children's book in there, Laura).

Favorite tip? Keep a wet sponge handy to clean the nib and to barely touch a nib to water to get it flowing. Also, take the nibs out of the holder when finished for the day. (I am such an evil nib owner! I took them all out today and cleaned them.)

Favorite hand? Copperplate, but her pen pals love Un-
cial.

Least favorite hand? Roman.

Other hobbies? Cooking (I think that is required for

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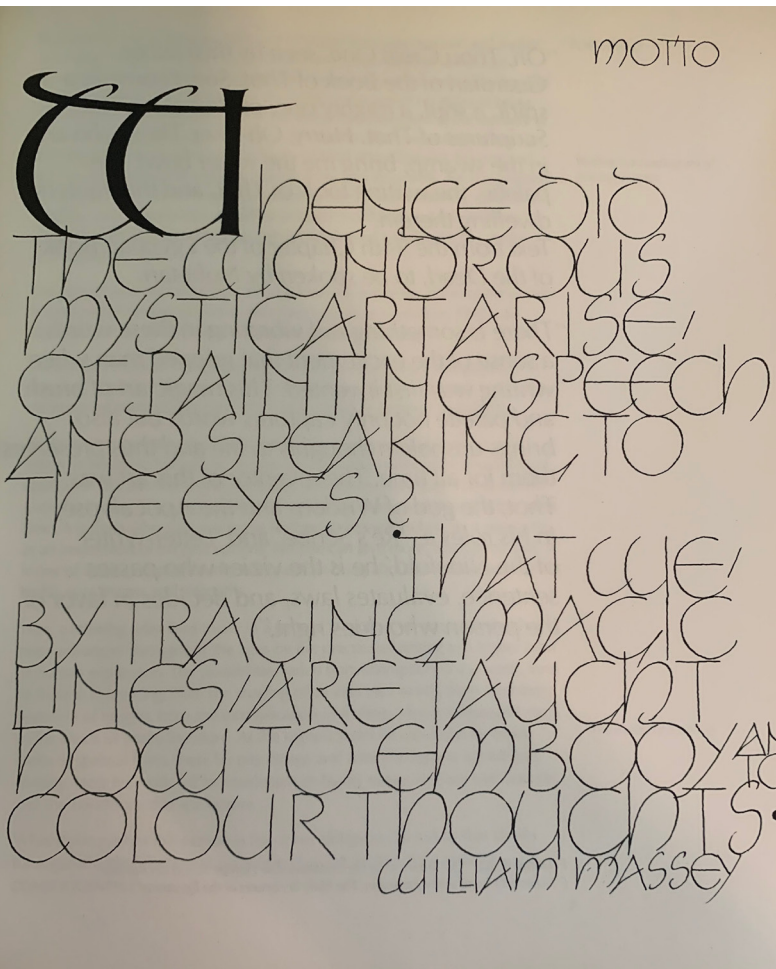
Louisiana residents), gardening (she is a Master Gardener), and travel. The Bermuda, and the Philippines & Vietnam trips have been put on hold. When she travels, she does journals for the trips. From what I understand, she makes notes on the left hand page and on the right side, she writes the word in an arty way so, like when the 'Eiffel Tower' is written, it looks like the Eiffel Tower. I want to see these journals!

Good handwriting in school? Yes, she patterned her handwriting on her 2nd grade teacher. Her teacher was a family friend so, as adults, they have laughed about this. But yes, Laura can still see hints of that in her writing.

Her studio? One bedroom is hers, without the bed! Freshly painted a buttery yellow! Filled bookcases—thank you, Ron Ross. A TV. Folding tables so her space can grow as needed.



Page from Laura's Journal



Laura's favorite quote

Favorite tool? Oblique holder by Chris Held (Heather's husband) and Gillott nib 404.

Favorite quote? It is hanging above her desk and she uses it for warm ups. "When did the wondrous mystic art arise, of painting speech and speaking to the eyes? That we, by tracing magic lines, are taught how to embody, and to colour thought."

When, and how did she get to Nashville? Seems like Hurricane Katrina blew her in! When her hospital flooded, she was transferred to the corporate offices in Nashville. We are glad she came! Thank you, Katrina! She drove through her old neighborhood and when she saw her house, she realized the water totally covered it! No water lines! In her work here, training others and being trained, she has worked at dropping the cajun (?) dialect. In the medical field, you HAVE to be understood correctly. She can understand Swamp People, the TV show, without needing the closed caption. I do love 'tie me loose'. We say that, when needed, in my house!

Enchanted Letters Anniversary Edition

By Heather Held

Reviewed by Ann Cobb

What can you say about the incredible Heather Victoria Held? Talented, patient, giving, sharing, patient, encouraging, and did I say talented?

Her name certainly fits her: Heather Victoria.

She first taught Enchanted Letters ten years ago, and wanted to do an anniversary edition this year. This session definitely showed growth from the session 10 years ago.

Snippets from the class:

- Enchanted letters should be thinner with more complex illustrations.
- Pink, green, and blue are always a reliable combination.
- Keep your sketches, drawings in a journal for future reference.
- Use 5" x 7" HP watercolor paper so that drawings are not too large.
- Keep curves nice and smooth.
- Your eraser is your best friend.
- Consider every part of the letter for ornamentation.
- Most flowers have 5 petals.
- Be sure your letters stay legible.
- Leaf script letters: any curve can turn into a leaf.
- The more gilding, the better.
- Letters should be approximately 2" x 3".
- She uses Miniaturm Ink as Instacoll was developed for gilding furniture.
- Keep scraps of paper handy for testing colors.
- Good color combinations are opposite on the color wheel. Safest color combinations are adjacent on the color wheel.
- Bring out the contrast between light and dark.

Heather is simply incredible. Do not ever miss the opportunity to study with her.



Online Workshop Reviews...

More to come in future issues as several will wrap up in August and September.

Roman Capitals

By Christopher Haanes

Reviewed by Ann Cobb

Christopher Haanes is a Norwegian calligrapher who studied at Roehampton Institute under Ann Camp. He has been doing calligraphy for more than 30 years.

His Roman Capitals class was limited to 55 students so that he could provide individual feedback on the homework submitted. The five-session class gave plenty of time for practice and feedback from this incredibly talented and detail-oriented teacher.

He began his instruction with pencil Romans without serifs. This allowed us to concentrate on letter forms without worrying about pen nibs and ink, pressure and release, or pen manipulation. He recommends using Brause nibs as they are not as flexible as Mitchell nibs. He is also a big fan of stick ink.

We then moved into serifs with pencil, then to ink letters with no serifs, and finally to ink capitals with serifs.

His extensive handouts provided many excellent examples of Roman lettering from some of the best. He kept reminding us that Romans take a lifetime to master.

Christopher is an excellent teacher who does a fabulous job teaching zoom classes. If you have opportunity to study with him, I highly recommend him. You will not be disappointed.

IAMPETH 2021 in Omaha, Nebraska

Approximately 200 IAMPETH members (many masked and most socially distanced) gathered in Omaha, Nebraska, for the 72nd annual conference. President Neil McCaffery and Debi Zeinert did an excellent job in planning, organizing, and overseeing the conference.

My classes were: Vivian Mungall's French Ronde, Michael Sull's Advanced Ornamental Penmanship, Mike Kecseg's Pointed Pen Variations, Michael Ward's Art of Movement Writing, and Skyler Chubak's Sickles. I will be sharing some of my work samples in future newsletters.

Paper & Ink Arts was our vendor for the week. Approximately 12 artisan vendors displayed their wares in the Artisan Vendor Room. The Round Robin had 17 artists demonstrating their talents for all to see.

Highlights of the conference for me personally were being elected as First Vice President and being added to the IAMPETH Book of Honor [See below. -Ed.].

Next year's conference will be in Atlanta, Georgia, July 11 - 16.

ANN

Cobb



A native of LaFollette, a small town in East Tennessee, Ann Cobb was born January 27, 1949. She spent most of her adult life in the field of secondary education, teaching classes in Business and Office education, mathematics, and computer technology. From early childhood, Ann loved all kinds of hand crafts. This quickly turned to a love of calligraphy when she visited an exhibit at a local arts council.

She became a member of IAMPETH in 2007 and was fortunate to work with Janie Cravens as local liaison for the 2009 convention in Nashville.

Ann has served as co-editor and later editor of the IAMPETH *Penman's Journal* and as President for the 2015 Convention in Franklin, Tennessee. She currently serves as Second Vice President, and has served as Certificate Program Administrator since its re-organization following the 2015 Convention.

She has taught calligraphy classes for her local calligraphy guild, for Paper & Ink Arts, Plaza Artist Materials, the East Tennessee Calligraphers Guild, Centennial Arts Center, Carson-Newman University, and Watkins College of Art. She has done work for the Frist Art Museum, Vanderbilt University Medical Center, and the Estuary. A highlight of her calligraphy career was working with Donald Jackson on the weekend event for the opening of the Saint John's Bible permanent exhibit at Carson-Newman University in Jefferson City, Tennessee. Ann currently serves the Nashville Calligrapher's Guild workshop chair. She previously served as their webmaster.

Ann and husband, Terry, live in Hendersonville, Tennessee.

Inducted into the Book of Honor 2021.

From NCG Member Teresa Gray:

“In my day job (Special Collections Library at Vanderbilt University), I manage our Southern history and culture book collection. While flipping through the 1830 Cumberland Almanac, I found "recipes" for making red, green and yellow ink, apparently reprinted from The American Farmer.”

Here is a copy of what Teresa found, misspellings included. If anyone tries one of these, please let us know!

From:

Willeford, William L. Cumberland Almanac. Nashville: [no publisher], 1830.

RECIPES

Recipes for Making Coloured Inks.

Red Ink.—The mode of preparing this ink, recommended by M. de Ribaucourt: infuse four ounces of ground Brazil wood in vinegar for three days; then heat it to the boiling point, and keep it for an hour at that temperature, after which, it must be filtrated. Whilst hot, dissolve in it one third of an ounce of gum arabic, and the same quantity of sugar, and of alum, allow it to cool, and put it into well stopped bottles.

An ink of a still more beautiful shade may be made with a decoction of cochineal, to which ammonia is to be added.

The most beautiful of all the red inks, is made by a solution of carmine in liquid ammonia, allowing the excess of the alkali to evaporate, and adding a small portion of colourless gum arabic.

Green Ink.—Klaprotti's recipe for making a beautiful green ink is the following: boil two parts of verdigris, and one of cream of tartar, in eight parts of water, until it is reduced to one half. Strain it through a cloth, allow it to cool, and then bottle it.

Yellow Ink.—In a quart of boiling water, dissolve an ounce of alum; add half a pound of French berries, (Grains d' Avignon;) keep the mixture at the boiling point for an hour, strain the liquid, and dissolve it in a little more than a quarter or an ounce of gum arabic.

By following the same process, but substituting a much smaller quantity of saffron for the French berries, a much more beautiful yellow will be obtained. A still more durable colour may be made from gamboge, by merely dissolving it in water, until it is of the shade required.

By means of concentrated solutions of the greater number of colouring substances, inks of every shade may be prepared; a portion of gum is, in general, required, to suspend the colouring matter; and sometimes, corrosive sublimate must be added, to prevent mouldiness.

[American Farmer.]

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.