



May 2024

Reminder:
Due are due this month!



"Butterflies" by Erica McPhee

NCG Schedule for 2023-2024

Note: Meeting locations are subject to change due to circumstances beyond our control. Be sure to check social media for the latest information.

May 11, 2024--Guild Meeting at the Frist Museum

September 7, 2024 -Pointed Pen Versals with Mike Kecseg (Zoom)

Other Calligraphic Events

June 22-29, 2024, “Roman Holiday” International Calligraphy Conference, Davenport, Iowa

July 1 - July 6, 2024, IAMPETH Conference, San Antonio, Texas

NASHVILLE CALLIGRAPHERS GUILD 2023-2024 BOARD OFFICERS:

PRESIDENT: Valerie Cypress
VICE PRESIDENT: Beth Paul
TREASURER: Marsha French
RECORDING SECRETARY:
Ginny Pennekamp
CORRESPONDING SECRETARY:
Marilyn Stirrett
MEMBERS AT LARGE:
Susan Wallace - Past President
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: Kristina Howard
SUMMER ENVELOPE EXCHANGE:
Carol Hall
LOGO DESIGN: Vicki Brandt

SCRIBEHAVEN 2025

I am happy to announce that our annual retreat, Scribehaven, will return to Lake Barkley State Resort Park next year—Feb. 27 through March 2, 2025. Save the date!

We look forward to seeing you there!

Vicki Brandt

Thank you to the contributors of this issue: Valerie Cypress, Ann Cobb, Carol Hall, Sheryl Bracey, JoAnn Bates, Miranda Fuller, Erica McPhee, James Loria and Vicki Brandt..



On the left is the image taken from the British library.
On the right is the painting I did, matching colors and patterns.

Risa Gettler is a writer and calligrapher who teaches art and painting styles from historic to contemporary times.

I took a class from her last Fall on diapering (the geometric patterns found in the background of initials, popular in the Middle Ages).

Every week, we were given samples of initials. We could attempt to copy the initial or try something totally different. A possible goal was to make a book out of all 26 letters.

The class is over but I am still working on the book. I have my second initial drawn out, ready to paint.

Beth Paul

PRESIDENT'S MESSAGE

Hello Fellow Scribes!

I hope this note finds you well and busy doing something fun while the weather is so nice!

So far, 2024 has been busy for the Guild. February brought a fun and relaxing Scribheaven weekend. March was our anniversary party at which people tried out products at Paper and Ink Arts while enjoying lunch and catching up. Lilo even reminisced about her start in the Guild and her adventures in Europe on a calligraphy trip with Mark Van Stone.

Paul Antonio's Fraktur workshop in March was memorably good! This charming and talented teacher covered a lot of information in two days. His generosity, love of Fraktur, and attention to detail was something to experience. April brought a fun Play Day. Sheryl Bracey's church was our playground while 15 members played, shared ideas, and had fun. We will have to plan another one.

May marks the end of one Guild year and the beginning of another. That means a few new officers and board members, new ideas and thoughts of what we want to do as a guild. It also means dues are due! Membership is \$30.00 per year (June 1 to May 31). Please make your check out to "Nashville Calligraphers Guild" and note in the memo line it is for 2024-2025 year. Checks can be brought to the May meeting, or sent to Nashville Calligraphers Guild, P.O. Box 41485, Nashville, TN 37204.

I look forward to seeing you at the May meeting at the Frist Museum. Until then, happy lettering!

Valerie Cypress,
NCG President



An example of Erica McPhee's Flourishing

MAY MEETING

In Person

Saturday, May 11, 2024

General Meeting: 10:30 a.m.
Program to Follow

Location:

Frist Museum
919 Broadway Avenue
Nashville, TN 37203

Parking Discount for Members

MAY PROGRAM

INTRODUCTION TO FLOURISHING with Erica McPhee

This month, Erica McPhee will present her Introduction to Flourishing program. She will be sharing information and tips on how to hold the pen, what supplies to use, even what muscles to use when flourishing! Plus, she will share with us her secret method for making beautiful flourishes every time! Be sure to bring your supplies and join us after the May meeting for Erica's Intro to Flourishing.

Supplies you will need:

Oblique Nib Holder

Nibs: Nikko G, Zebra G, Hunt 101, Leonardt Principal EF

Ink: Walnut, Sumi, McCaffery's Penman's Ink

Paper: HP Premium Laser 32#, Rhodia Lined, Kokuyo Japanese Inkjet Paper, 64 gsm, white degree 80%

Misc: A card from a deck of playing cards, a pencil, 8.5" x 11" piece of felt or several sheets of paper as a cushion for writing.

Summer Envelope Exchange 2024

Nashville Calligraphers Guild

A very special opportunity to share your love of letters with our community of calligraphers.

This year's theme is "All Things Buggy"

The exchange will run from June through August, 2024. **By signing up, you are committing to send six (or seven) envelopes throughout the summer:** two envelopes in June, two in July, and two (or three) in August. *

We all enjoyed seeing the fabulous display of unique and colorful birds from the exchange last year, and look forward to seeing what fun and interesting insects don the envelopes of the participants at the September guild meeting. Any and all bugs are welcome!

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, 2024**.

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., All skill levels are welcome!

*** We 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 20 to my email address:
caroljanevh@gmail.com**

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

-Carol Hall,
Exchange Chair

Pointed Pen Versals With Mike Kecseg

Versal Capitals were historically used in manuscripts for the beginnings of books, chapters, paragraphs and verses. In this class we will reinterpret these traditional versal capitals and create something more contemporary and fun.



These pointed pen versals go perfectly with both traditional and modern pointed pen scripts giving you more options of capitals to use with your pointed pen lowercase letters.



Mike Kecseg began his calligraphy career working as an engrosser in Chicago, Illinois. He has owned Pen Graphics Studio since 1984. Mike was inducted as an IAMPETH Master Penman in 2002. He has taught at both IAMPETH and the International Calligraphy Conferences as well as for guilds throughout the United States and Canada.

He specializes in pointed pen and has his work in the permanent collection of the Newberry Library in Chicago.

Pointed Pen Versals

with

Mike Kecseg

September 7, 2024

8:30 a.m. to Noon

Zoom Workshop

Workshop Cost: \$ 60.00



Pointed Pen Flourishing

Name _____
 Address _____
 City, State, Zip _____
 Phone _____ Alt. Phone _____
 Email Address _____
Workshop Fee \$ 60.00 Amount Enclosed _____

Make checks payable to **Nashville Calligraphers Guild**

Mail checks and registration form to:

Ann Cobb, Workshop Chair, 134 La Plaza Drive, Hendersonville, TN 37075

LETTERING PROJECT 2023-2024

Reminders for our Word of the Month project.

Here are the simple rules:

1. 3" x 5" paper -- colored, plain white or black, handmade, your choice of color and type.
2. Create the assigned word in any calligraphic style you like, embellish it, flourish it, emboss it -- make it yours.
3. List tools and materials on the back side of the paper.

We will be creating a handmade book at the end of this 2+ year project in which you will place your words. So keep that in mind as you choose a color scheme.

Sound like fun? Feel free to join us on this journey. Go back to hands that you have learned since Covid sidelined us all or hands that you studied in live workshops -- any hands that you like. This is your opportunity to be creative.

Your next words are:

- May -- Quirky
- June -- Rose and Sparkle
- July -- True and Unite
- August -- Violet

Here are the words in the previous newsletters, they are:

2024

- January -- Magic
- February -- Nature
- March: Ocean
- April: Play

2023

- January -- Awesome
- February -- Bloom
- March -- Color
- April -- Dream
- May -- Earth
- June -- Fancy
- July -- Gem
- August -- Hope
- September -- Ideal
- October -- Jazz
- November -- Kite
- December -- Lace

Have fun with this project.

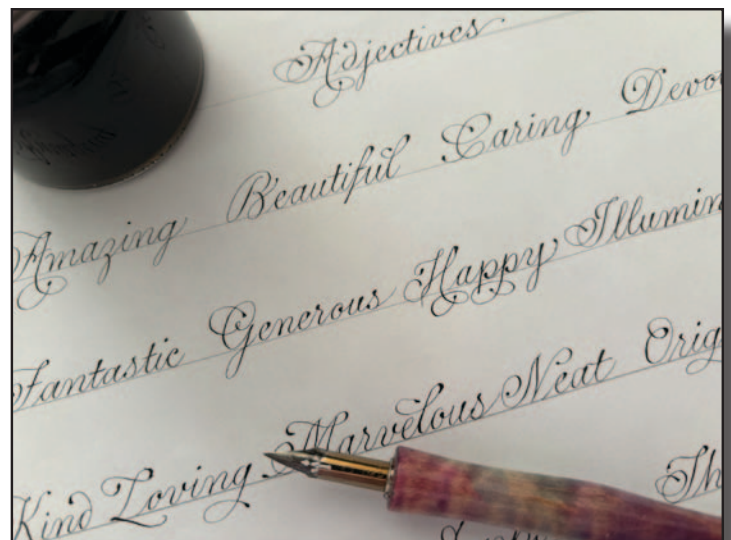
Ann Cobb

On the Internet...

For anyone interested in medieval times, there is a video called "Panorama of Black Writing Inks: From Antiquity to the Early Middle Ages" on the Medievalists.net website.

Professor Ira Rabin gave a lecture at the University of Manchester on 2/1/2024, on the "evolution of black writing inks" over time "and why iron gall became so popular in the Middle Ages." Here is the link for the webpage or you can search Youtube for the video using the name above.

<https://www.medievalists.net/2024/04/black-writing-inks-middle-ages/>



Practice page, Heather Held's "Poetic Pen" workshop" -Beth Paul

GUILD PLAY DATE

On April 6, 2024, Guild members gathered at First Baptist Church in Hendersonville for a day of laughter, fun, sharing and inspiration! Members brought a lunch, and a variety of projects to work on during the time together.

From watercolor flowers and birds to lettering practice, from NCG Word of the Month projects to painted and handmade cards, each person did as Sheryl Bracey suggested, “Don’t bring everything you own, but just what you will need for the day.”

A “Trash and Treasures” table was set up and everything disappeared before the day was over.

Gathered to play were: Carol Ann Baily, Sheryl Bracey, JoAnn Bates, Vicki Brandt, Valerie Cypress, Miranda Fuller, Teresa Gray, Kristina Howard, Anne Kaderabek, Karen Lewis, Nina Shilodon, Ginny Pennekemp, Marilyn Stirrett, Susan Wallace and Rose Wathen.

Those participating can attest to the truth of Albert Einstein’s quote: “Play is the highest form of research.” It was the unanimous opinion that Play Date should be continued!

A special thanks to Valerie Cypress and Sheryl Bracey who provided leadership for the day.

-JoAnn Bates



WORKSHOP REVIEW

I recently took an online class with Lieve Cornil from Belgium. It was called “Sticky Fingers” and that is exactly what I experienced! Each week, she presented new techniques for creating collages with cut letters. Lieve’s attention to detail and design background proved to be valuable for the student critique sessions. The following are some works I did throughout the class.

- Carol Hall



....and more pics from Play Day



Photos (and location!) provided by Sheryl Bracey

WORKSHOP REVIEW

I was fortunate to have attended Paul Antonio's presentation on the 3,500 Years of the Western Alphabet, and his two-day workshop introducing the attendees to Fraktur, which is truly a majestic script. Paul is a historian, calligrapher, and a mesmerizing presenter. Our time with him seemed to pass too quickly, and no calligraphic subject was beyond discussion.

On Friday evening, Paul walked everyone through a very brief history of the alphabet we all love to explore as lettering artists (or as a wannabe lettering artist / penman, in my case). Unfortunately for those in attendance, the presentation needed to be brief as there simply wasn't enough time to cover how many scripts shaped the Latin alphabet we use today.

In one instance, Paul called on his time translating Egyptian hieroglyphs to highlight how the capital letter "A" was shaped into what we use today. He went on to discuss how some medieval scripts were written with a cadence, and he illustrated such while chanting and dancing his pen across the paper in concert with the rhythm of his song—it was as equally spellbinding as it was eye opening and offered everyone new insights into how to approach examining a script.

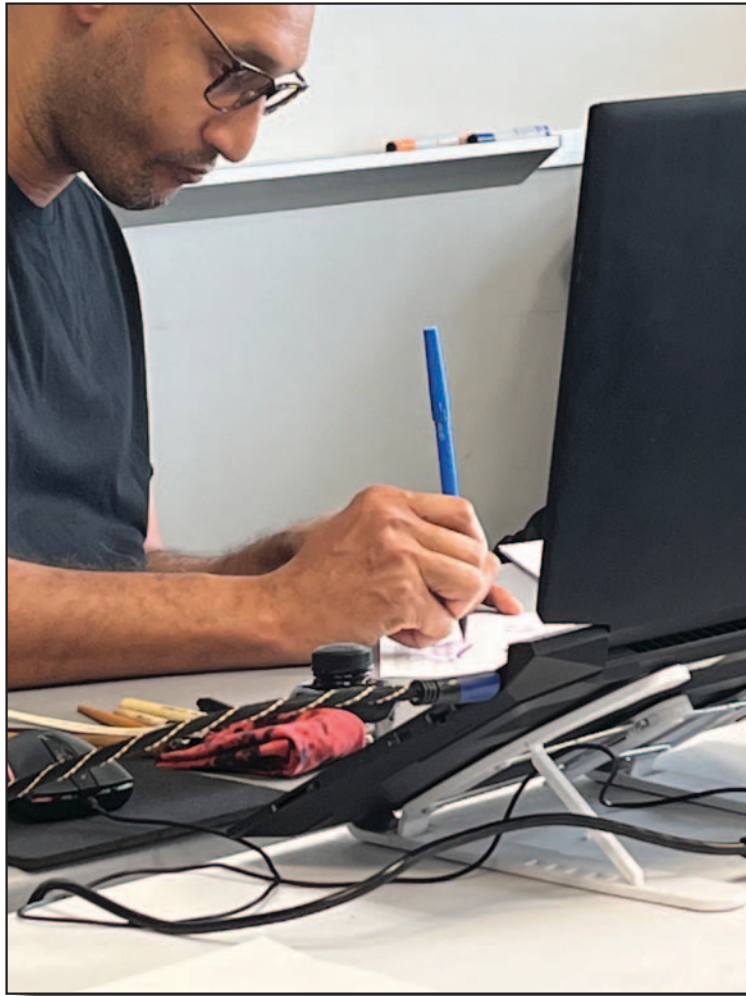
“Fraktur & Its Attendant Flourishing” with Paul Antonio Attong March 16-17, 2024



Saturday and Sunday brought the two-day workshop where we were introduced to Fraktur. As Paul stated during both days, Fraktur was the script that called Paul to the calligraphic arts at the age of only nine. Paul began the lesson with what he called “Silly Little Lines,” which taught everyone the importance of having a steady hand.

He then began constructing the script stroke by stroke as we began to lay out the groundwork for how the pen must be manipulated to form the expressive character for which Fraktur is known. Once again, Paul's pen danced across the page as he made the formation of each letter look both effortless and intriguing.

Continued on page 11



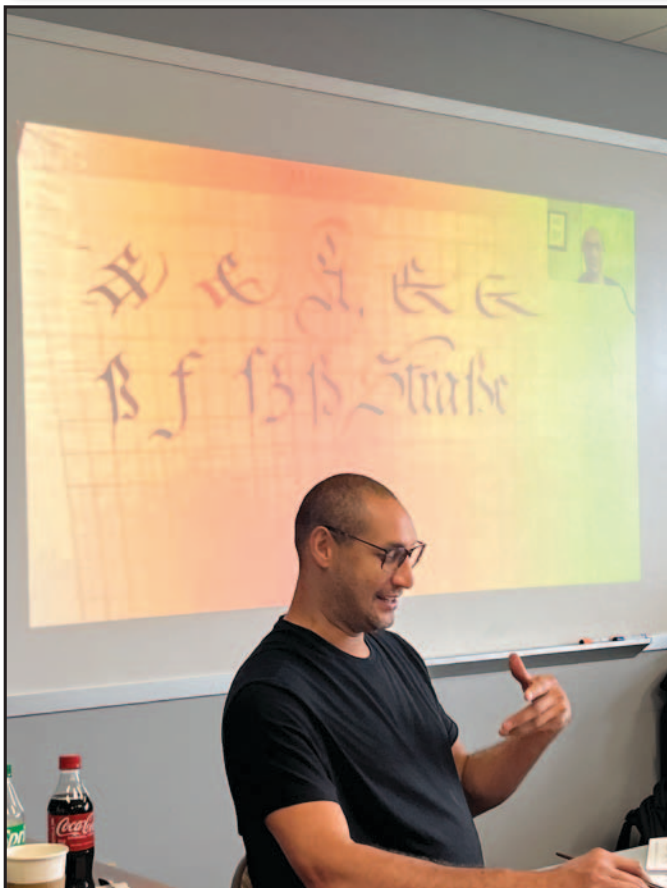
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Moreover, Paul stressed that good writing is product of a relaxed mind and body. He meticulously walked from person to person correcting what he calls “posture, placement, and position,” which is meant to align the writer with the pending work in such a way as to allow for low stress, relaxed writing. Paul also stressed breathing and how one’s breathing will almost naturally regulate the strokes made by the pen.

Paul also offered insight into pointed pen scripts and how fluidity of movement plays such a crucial role in good writing, even while the pen is not on the paper. While the workshop was targeted towards an introduction to Fraktur, Paul taught so much more in those short two days.

In summary, our time with Paul certainly didn’t disappoint, and he truly left everyone in attendance at both the presentation and the workshop wanting for more. Special thanks to Ann Cobb and the Nashville Calligrapher’s Guild for hosting such an enjoyable workshop. And, a special thanks to Paul for traveling all the way from Portugal to share his knowledge.

-James Loria



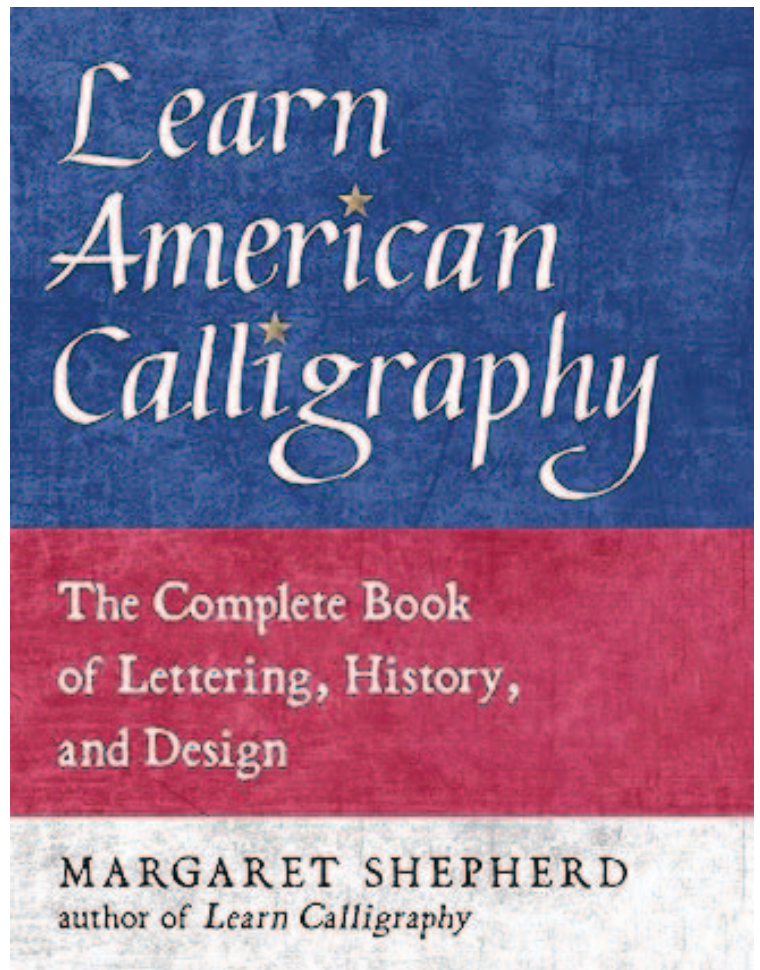
BOOK REVIEW

Learn American Calligraphy: The Complete Book of Lettering, History, and Design
by Margaret Shepherd

Anyone who started calligraphy back in the 1980s and 90s will certainly be familiar with calligrapher Margaret Shepherd. Her books were some of the only ones on the library shelves and she introduced many, many students to Italic, Gothic, and Celtic hands, to name just a few. Lucky for us, Margaret has just released a new book called *Learn American Calligraphy* - an eclectic mix of the history of calligraphy and lettering in America, exemplars, and instruction. It is delightfully different than most calligraphy books with a unique and fascinating perspective on the history of calligraphy in America.

She begins with an enthralling account of lettering from the first Native Americans, including a Cherokee alphabet or Syllabary with guidelines. Pictures show letters, symbols, and artwork of the Lakota tribes, Southwestern Mogollon people, Apache, Pacific Northwestern Native American artists and others. Next is the story of how Gothic made its way from Spain with the conquistadores in Christian scriptures and imperial decrees to the West Coast of the Americas in the early 1530s and its five revivals throughout the centuries. An honest assessment of the deterioration of Gothic's letterforms by the mid 1800s and into the next century, is absolutely fascinating in its tale of Gothic's journey and experience between east and west coasts of America. Even more colorful is how Gothic metamorphosed into Goth in yet another revival, exemplified by the Monster logo of this generation's popular energy drinks.

Jumping forward to modern day, the section on American Graffiti covers three main categories, thick and thin; variable monoline; and outlined. It includes three really fun, energetic hands to inspire the ambitious lettering artist. The more traditional hands of Copperplate, Spencerian, Palmer, Cursive, and Italic follow with a delicate and lovely Copperplate exemplar as well as exemplars for Spencerian, Palmer, Manuscript (ball and stick), and Italic. (Guidelines are included as well.) While brief in narrative, it gives just enough to under-



stand how these hands moved us through history and does so in a familiar yet engaging way.

Margaret offers in depth first aid for improving your handwriting and a passionate, informative treatise on ten reasons handwriting still matters. (Hear, hear!) A short section on the lettering used for embroidery, quilting, mosaics, weaving, and other American crafts offers endearing insight into how Americans have used lettering in ways not usually given much attention.

The Roman Capitals revival begins with Arts & Crafts, Art Nouveau, and Art Deco exemplars. A delicious monoline exemplar called "Prairie School" offers a fun, simple alphabet that can be used in so many different projects. Several other distinctive and interesting hands are included as well and then Fraktur, block letters, and a plethora of other really fun, relevant lettering styles.

Not only are there many new styles to learn, but fascinating tidbits and history which tantalize you to read more. This is a truly charming book that will keep you coming back to read, study, and practice from over and over.



SCRIBEHAVEN 2024



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.