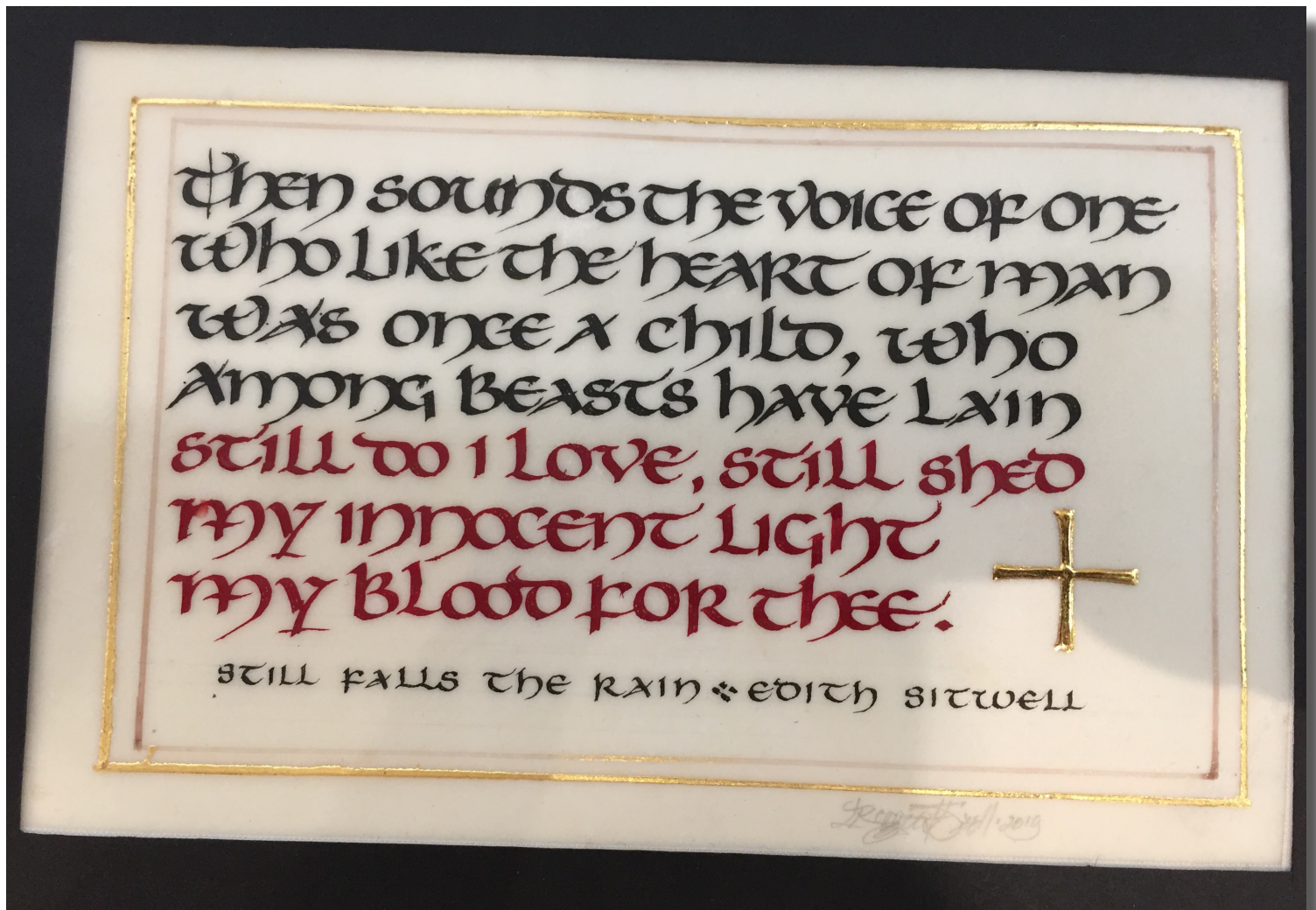


EST. 1981  
**Nashville**  
CALLIGRAPHERS GUILD

SEPTEMBER 2019



“Still Falls the Rain” by Edith Sitwell. Calligrapher Reggie Ezell.  
Shared with the Class during Reggie’s “Tools and Materials of the Saint John’s Bible” workshop series.

**NASHVILLE  
CALLIGRAPHERS  
GUILD  
2019-2020 BOARD  
OFFICERS:**

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EXHIBITS: Valerie Cypress  
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MEMBERSHIP: Sharon Shirley  
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SUMMER ENVELOPE EXCHANGE:  
Deborah Baker  
LOGO DESIGN: Vicki Brandt

NOTE: As noted above, there are several chair positions currently vacant in the Guild, none of which require a great deal of time. The main requirement is attendance at the meetings. If you have some time and wish to become more involved in the Guild, consider volunteering. Contact the President or any of the Board members for more information. You will enjoy it!

Thank You to contributors of this issue:  
Susan Wallace, Ann Cobb, Carol Hall,  
Sheryl Bracey, Laura Kraft and Ruth  
Haskins.

## PRESIDENT'S MESSAGE

Greetings, Fellow Scribes!

I hope you all had a wonderful summer. I can't wait to see all the beautiful envelopes everyone has received in the envelope exchange this year.

This fall, we have Sharon Hanse coming in September to lead a workshop on Illuminated letters. It will be wonderful opportunity for us to learn to make beautiful illuminated letters from Sharon. We will have the wonderful Heather Held returning in October for a workshop. Her knowledge and enthusiasm for calligraphy is what makes her a great teacher. I hope that you are able to participate in one or both of the workshops.

Plaza Arts will be hosting their Hands On Creativity Day again on October 26th and 27th. This is a great event to see new products and see demos of products you have not used before. We will have our usual table at the event to promote the guild. TomBow Pens has gifted the guild brush markers so we can make our demo table more interactive. We will have a sign-up sheet at the September meeting.

I look forward to seeing you all in September!

Susan Wallace, President

Special thanks to Reggie Ezell for allowing his beautiful piece to be used as cover art for this issue.

### FORMER MEMBER, LILLIAN RICE PASSED AWAY



Lillian Beatrice Brooks died on Saturday, June 1, 2019 at the age of 87 while residing at Park Place Retirement in Hendersonville, TN. Lillian was a very talented artist and member of the NCG for several years. Our condolences go out to her family.

# 2019-2020 NCG EVENTS SCHEDULE

*September 14, 2019 - Guild Meeting*

**September 21-22, 2019 - “Decorated Letters” with Sharon Hanse**

**October 4, 2019 - “Enchanted Meadow” with Heather Held**

**October 5-6, 2019 - “Victorian Pen (Advanced Artful Flourish)” with Heather Held**

**October 26-27, 2019 - Hands On Creativity, Plaza Art Materials**

*January 11, 2020 - Guild Meeting*

**February 27 - March 1, 2020 - Scribehaven**

*March 14, 2020 - Guild Meeting*

**March 28, 2020 - “Celtic Knots” with Beth Paul**

**April 18 - 19, 2020 - “Botanical Art 101” with Miranda Fuller**

*May 9, 2020 - Guild Meeting*

## NEXT YEAR

**September 26, 2020 “RulingPen/Folded Pen” with Sheryl Bracey**

**October 10-11, 2020 - Pointed Pen Variations” with Bill Kemp**

## ELSEWHERE

**June 27 - July 1, 2020 International Calligraphy Conference in Slovenia**

**July 6 – 11, 2020 IAMPETH in Atlanta**

## CALLIGRAPHY TIP

During a recent group discussion, the topic of practice paper came up. Two suggestions were offered:

1) HP Premium Choice Laser Paper 32 lb for commercial/architecture (Walmart?)

2) Staples 8.5” x 11” Laser Paper, 28 lbs., 98 Brightness, 500/Ream (733333) It must be that stock number.

Good luck in your practice!

## Workshop Information

Workshops are open initially to Nashville Calligraphers Guild members. If spaces are available one month prior to the workshop dates, registration is open to non-members.

Workshops are planned based upon survey results from the Guild Workshop Survey, done every other year. Teachers and/or workshop topics that are suggested by members are investigated and may be booked if the workshop is one that was mentioned frequently in the surveys. We must schedule workshops that are of interest to the most members possible. Otherwise, we do not meet maximum workshop numbers. Workshop teachers must often be booked two years ahead due to the teachers' calendars. Many are now booking at least two years out.

We try to make workshops affordable to our members; thus, we often schedule two one-day workshops taught by local guild members, and two two-day workshops at least one of which is taught by an out-of-town teacher. Thank you for your support of our workshops and our Guild.

Ann Cobb, Workshop Chair



# Nashville Calligraphers Guild Study Groups Updates

We have had three study groups form out of the initial launch in September of 2018, and I am happy to report that all three are alive and well!

It has been very exciting to see them develop as this is new for our guild, and greatly desired by many of us.

Each group has a different focus, adapting to and evolving with the needs and personalities of those in the group: “Scribes West “ has an eclectic focus with some practice and some instruction in broad edge pen.

“The Calligraphy Art Girls” center on art and journaling with calligraphy. Many of the members do journal prompts online, and share their progress at the meeting. This is an inspirational group with a “show and tell” format. “A Drop of Ink” is a practice group where each member brings something to work on. While pointed pen has been largely the focus, they have also practiced broad edge and even dabbled in watercolor.

All groups are open to anyone in the guild, so feel free to come join the fun!

The following is information for each group:

## Scribes West

Where: Green Hills Public Library  
When: Third Thursday, 1:30-3:30 pm  
Contact: NancieSchweikert (615) 356-2770  
or Carol Ann Baily (Communicating Coordinator)  
at [carolannbaily@gmail.com](mailto:carolannbaily@gmail.com) for schedule of monthly programs and ensure a place is set for all.

## The Calligraphy Art Girls

Where: Mary Henderson’s home (East Nashville)  
When: First Monday at 11 am.  
Contact: Mary Henderson: (615) 228-9416 (land line)

## A Drop of Ink

Where: Marilyn Stirrett’s home (Old Hickory) or Paper and Ink Arts  
When: Second and Fourth Thursdays at 9:30 am.  
Contact: Ann Cobb: (615) 330-9486

Carol Hall, VP



*Reggie's Class*

# REGGIE'S REVIEW: 3 MONTH WORKSHOP

## Tools and Materials of the Saint John's Bible Reggie Ezell, Instructor

### 1st Session

#### Review By Miranda Fuller

The St. John's Bible is the first and completely handwritten and illuminated Bible since the invention of the Gutenberg printing press. In 1998, the St. John's Abby commissioned Donald Jackson and his scriptorium comprised of international artists to create this special work of art. Little did Jackson know that it would take 13 years to complete.

Reggie Ezell of Chicago created the Materials of the St. John's Bible following the book *Illuminating the Word: The Making of the St. John's Bible* by Christopher Calderhead. It is based on interviews with the artists and the St. John's Abby and University during the creation of the Bible. Through his studies of The St. John's Bible he created the class curriculum for Materials of the St. John's Bible which he presented and tested in Chicago in 2018. The Nashville Calligraphers Guild was lucky enough to be the second group and first tour of the class. Ann Cobb, NCG workshop chair, said, "as soon as I heard that Reggie was teaching this, I contacted him immediately." This four-session course with nine eager students first met on March 2-3.

During the beginning of the first class Reggie presented a brief introduction to the St. John's Bible and its process. Of course, the students were excited to start sculpted gilding right away, but "we weren't old enough," a lovely saying that Reggie tells his students time and time again. First, we learned about the gilding bases and how to apply them. Thin layers will likely result in a smooth finished piece. We applied 3 layers throughout the morning and always recorded the time that each

layer was applied. First and foremost, take good notes! When we finally applied the gold leaf, Reggie explained that two layers of gold increases longevity and craftsmanship.

Next, we had to gain confidence in using a pen and ink (a.k.a. gouache or watercolor) and "make it work for us." We practiced writing with good ink on good paper. Reggie explained that this allows a scribe to go from practice to a finished piece. He gave us a list of gouache and watercolors that he has tested thoroughly, and we tried them all! Each student had about five minutes to write with one and then we switched. Next, we learned how to choose a color. First ask yourself, does it flow well from the nib? Second, what is the permanence? And lastly, is it pretty? The water ratio is very important as well. A good rule to follow: the larger the nib the thicker the writing fluid; the smaller the nib the thinner the writing fluid.

After writing with a nib on the first day, we were introduced to quills on the second day! The best feathers for quills come from wild turkey and geese. Farm raised birds don't have the opportunity to fly so their feathers aren't as strong. During lunch we watched a video that Reggie filmed on curing the quills. Side note: anyone who has taken a class from Reggie will soon learn that there is no time wasted; no downtime whatsoever. We work from the beginning of class to the very end and lunch is no exception. It makes for a long but wonderful day. After lunch we learned how to cut a quill by first cutting a stalk of celery. Easy enough, right? Well, cutting a quill is not as easy as it seems. Reggie had to help most of us. Next, we learned how to write with them. It was the lightest and most wonderful

tool I've ever used. The ink flowed perfectly and laid beautifully on the paper. The quill was so light I could barely feel it in my hand. I can now see how scribes from centuries ago could write from the early morning to late at night. Being in this class felt very much like a scriptorium and I couldn't wait to learn more.

### 2nd Session

#### Review By Sharon Mendez

I had done little if any calligraphy or art in many years, but since my friend and first teacher had spoken very highly of Reggie Ezell, I decided to take his class. Even though I felt out of my depth in the beginning, I looked forward to the challenge of working with tools and techniques with which I was unfamiliar.

Reggie is a very gifted lettering artist who enjoys sharing his talents in teaching others. He's very humble, always positive and puts his students at ease with, "there's nothing that can't be fixed!"

He goes over important basics that I never got in past workshops. I'm so thankful to have had this opportunity to learn from him something I've always wanted to do. I now truly look forward to practicing and getting proficient in what I've learned!

### 3rd Session

#### Reviewed by George Harmeling

This third weekend session (of four) was an intensive instruction in gold leafing technique. Starting with outlines of projects on 90# Arches Watercolor paper, we applied gouache for comparison and Kuretake gold mica paste, Schminke gold and shell gold

as watercolor. Then, we moved on to laying gesso to add two dimensions for a raised foundation to which we would apply various gold binding treatments: yellow instacoll, clear instacoll, gum Arabic and matte medium.

At the same time, we were preparing projects using all these binders/adhesives with patent 23kt Gold and loose leaf 24kt, 23 kt gold, lemon gold, platinum, aluminum leaf and variegated leaf in one project.

Reggie also demonstrated and we practiced adding texture to gold treatments. The treatments included building a third, irregular dimension on the gesso foundation and laying gold to add detail and sparkle to the gold; the use of the rare “Celtic moss”, Scrubius kitchens, (green scrubby) to dab instacoll over gold watercolor (Schminke) with the subsequent application of leaf gold, creating two toned layers of gold; and, tooling gold laid over raised gold to add texture and sparkle.

Additionally, Reggie demonstrated a technique required for one of our homework assignments – creating a book with vellum pages which will involve attaching vellum pages to supports for binding using hard covers.

#### 4th Session Reviewed by George Harmeling

Wow, the final whirlwind weekend of the introduction to the Tools and Techniques of the St. John’s Bible is over. My head is spinning. My back is aching. I’m anticipating a 7 hour drive back to Memphis. I’m aghast, amazed, amused and wondering: “What the heck?”

The Carson-Newman dorm had lovely spaces, really tall beds. The views, the fresh air and campus classroom facility and most importantly the Denton Gallery were everything we could wish for. From noon until 4:30 p.m., free reign in the Denton Gallery with our Docents, Rev. Nnette Measels and Rev. Chad Morris, was “almost heaven”; and, we weren’t in West Virginia. Thanks to reverends Measels and Morris for their kindnesses. Congratulations to Rev Measels on her retirement and thank heavens you’re staying on as a docent.



Reggie with Rev. Chad Morris and Rev. Nnette Measels, docents.



Above: Reggie during class

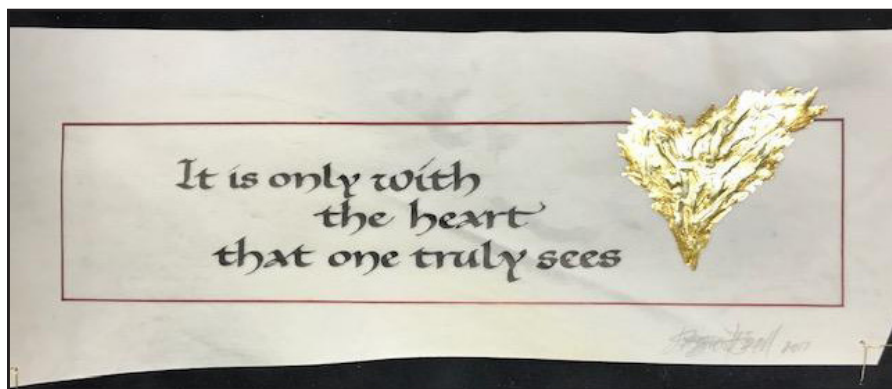
Below: Reggie with Miranda and Kimberly



On Saturday, Reggie was waiting for us. Vellum and Arches paper (hot press), frisket sheets, exacto blades and two colors of watercolors – French ultramarine blue and magenta – patent and loose gold leaf and some further tricks up his sleeves. Frisket is a bit annoying, requiring careful cutting and knife technique. But, if done properly, gives a wonderful result.

In a whirlwind – that word again – of a weekend, we worked on - to completion, or near completion in some cases - a lovely simulacrum of one of the pieces of art of the St. John’s Bible. Along the way we were tested with casein paint on Arches (looking forward to trying that on vellum), writing with and applying gold leaf to gum ammoniac.

And finally, we reviewed the homework from the previous session. On review, I don’t think any of the homework was complete (most of us were near but there are finalizing touches to be done). The thoughtful design, layout and planning, the creative thought and work process exemplified was for me – a neophyte – a wonderful teaching session by itself.



Piece by Reggie Ezell



Building buildings or letters....

So for the first time I sought out an interviewee. I normally call a few people, and whoever picks up, I interview. Very scientific! However, since we're lucky to have Susan as our new president, I thought she would be the perfect person to interview.

How long have you been doing calligraphy? 4-6 years.

What got you interested? Watercolor! She took 10-12 years of watercolor classes. And someone in the classes said that she should take calligraphy classes since her handwriting was so good. Susan is an architect. Side note is that her drafting teacher in high school, who taught Susan good, architecture handwriting, was taught good handwriting by Susan's father who was an engineer! So, at one point, she picked up a trusty Speedball kit but it just didn't click with her. Time went by, and she realized she needed physical teachers-we all can relate, I think.

No go-to books!?! But rather, she prefers teacher handouts! Teachers everywhere love hearing that!!!

Favorite sites? THAT question, she had a list!!! On Instagram- Seb Lester, David Grimes (mas-grimes), Amity Parks, Sri Le (Tri.Shiba), Philip P Stehli, Shin Loong (Openinkstand), Molly Suber Thorpe, Yves Leterme, Jurgen Vercaemst, Gemma Black, and Clangsdorf Calligrapher. That's a ton of people for us to explore too, and if you're not on her list, stand up at the meeting and ask all of us to follow you too. :)

Favorite hint? Learned from Sheryl Bracey, to save a partially used cartridge of ink, stick a piece of kneadable eraser on the end. It's especially helpful with Parallel Pens and all of their wonderful colors.

Favorite Hand? Broad edge hands, and Parallel Pens make it easy just to grab and write. Italic looks so good in all of the assorted colors too.... this is where the kneadable eraser comes in!

Other passions? Watercolor. In fact, before the September meeting, Susan is traveling to the French Alps for a painting workshop!!!! Kathie George (based out of Ohio) is the teacher/coordinator if you are interested in a travel workshop, just Google her name and lots of information comes up. But the classes fill up quickly so don't

## NCG MEMBER INTERVIEW



**SUSAN WALLACE,  
NCG PRESIDENT**

'mull' it over. The second week, Susan and friends are going to Vienna, Austria because, well... why not? Can't go to Europe for just one week!!!! Susan- I do hope you bring your workshop efforts for Show-n-Tell even if it isn't calligraphy (sign your name and we will declare it as such).

Her studio? In her small (her word) condo in Hill-sboro Village, she uses one side of her guest room and her kitchen table! Susan lives and works in Hill-sboro Village so with those 2 parking spaces, she has no trouble parking in that cute part of Nashville.

Favorite quote? Dr. Seuss: "Don't cry because it's over, Smile because it happened".

Favorite tool? Parallel Pens.

30 years ago, Susan left southern Illinois, for a guy she was dating in Nashville. He fell by the way-side, Nashville did not.

She is an architect with J Terry Bates & Associates. Need a new house designed? Give her a call.... it will be letter perfect!

Ruth Haskins, Corresponding Secretary  
and Reporter-At-Large

**Next Meeting: September 14, 2019**  
**Plaza Artist Materials**  
**Downtown Nashville**

**Board Meeting 9:00 a.m.**  
**General Meeting 10:30 a.m.**  
**September Program**  
**(following meeting)**

## THIS MONTH'S PROGRAM

The Topic is Liquid Media!

What is one of the main topics important to calligraphers? What media do we write with! What ink is best to use? Which one is waterproof? Can I use it in a fountain pen? What about colored media? What is gouache anyway? How do I load the pen, by dipping or brush?

During the program, we will talk about different liquid media (with emphasis on ink), the ones we like and the ones we don't and why, which ones work straight from the bottle and which ones we have to adjust in order to make it flow through the nib. We will also have some samples to try and we will make ourselves a reference guide to remember what we discover!



Bring a pencil for note taking and **your favorite nib/holder** so you can experiment with us. We will have a fun and informative time loading up our nibs!

### REMINDER:

Don't forget to bring your envelopes you have received from the Envelope Exchange to the meeting. Even though the Exchange has changed to 12 months, no need to wait to share!

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### 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 615-760-5676. 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.

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.

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