

# SUSSEXSCRIBES

## Newsletter January 2016

*Dear Members*

As I write this, it is raining again. The perfect conditions for staying inside and working on a piece for our exhibition in the summer at Arundel Cathedral. The winter months can be very productive as it is a pleasure to stay in the warm and work on something calligraphic.

Members of Sussex Scribes have also been asked to contribute pieces to the Society of Scribes and Illuminators Lay Members Day in April. If you need some help with inspiration, there are some excellent workshops planned for the next few months. ( Please see details enclosed). Thanks to Suzi Faber for arranging them. Thanks also to all members of the committee for their hard work for the group.

Sussex Scribes has seen a growth in membership recently. We are very pleased to welcome new members. Hope to see you at one of the days arranged in London by CLAS and the SSI or at one of Sussex Scribes workshops.

Wishing you all the best for 2016 and looking forward to seeing many interesting calligraphic pieces emerging from our talented group.

*Cathy Stables, Chair*



### **CLAS AGM 2016**

**Saturday March 12th  
at the British Library**

*Featuring*

#### **The 18th Art and the Letter Exhibition**

Loredana Zega, recently elected Fellow  
will show and demonstrate some  
of her work

New Fellows, Linda Lewis, Rosella Garavaglia  
and Michela Antonella  
will be exhibiting their work.

An exhibition of photographs of work  
submitted for the National Diploma

#### **CLAS Sales**

Cornelissen with discounted selection of their  
calligraphy and artists materials.

Pre-ordering is encouraged in order to have  
access to a greater range of items and to save  
you time on the day.

The British Library Galleries & Exhibitions  
and the British Library Bookshop, where you  
can enjoy your 10% discount

#### **Afternoon lecture by Susie Leiper 'On the Wall, Off the Wall'**

*Susie is a well known calligrapher  
and painter from Edinburgh*

Tickets in advance and more info at  
[www.clas.co.uk](http://www.clas.co.uk)

There will be two opportunities to show your work with the group this year. One in April at the SSI Lay Members Day and then our own big show at Arundel Cathedral in August as part of the Arundel Gallery Trail. Please read on....



## Society of Scribes & Illuminators Lay Members Day

Saturday 23rd April 2016

10.00 am - 4.30 pm

Imperial College, Huxley Building,  
180 Queen's Gate, London SW7 2AX

Exhibition, Demonstrations, Workshops,  
Suppliers Stands, Talks etc

**Sussex Scribes will have a stall at this event and invite our members to submit a piece of work for the wall or table. Maximum size A3 mounted. There is no entry fee for this one. Please send your work to Irene Willard by the beginning of April - her address is on the workshop booking form at the end of this newsletter.**

Tickets must be bought in advance for this event. Please use the application form on the SSI website at [calligraphyonline.org](http://calligraphyonline.org)

## Sussex Scribes Exhibition 2016 "Around Sussex"

**August 20th - 29th at Arundel Cathedral**

This is the 27th year of the renowned Arundel Gallery Trail which has over 100 artists and makers exhibiting in a variety of venues.

The theme for this years Sussex Scribes exhibition is "Around Sussex", offering a wealth of creative inspiration and interpretation.

We have secured Arundel Cathedral as the venue for our show. This historic and impressive Gothic Revival cathedral offers a beautiful and tranquil space.

We may ask for volunteers to man the exhibition throughout the duration of the trail so if you have calligraphic work to sell or contact cards to give out, there will be someone who can manage this.

- Please present work unframed, but it can be mounted if you wish. Work including the mount should not exceed 30cm square.
- You may enter up to 4 pieces of work - £2 per entry.
- Please put your name and contact details on the reverse of each piece.
- Please be aware that should there be a high response the coordinators may need to be selective if you are entering more than one piece of work.
- If you have questions regarding your entries into the exhibition please contact Ros Edwards by email: [Rosalind.edwards@me.com](mailto:Rosalind.edwards@me.com).
- More details about who to send your work to and when in the next newsletter.

Follow on exhibitions - we are currently researching the feasibility of transferring the work from the Arundel Trail on to other venues, possibly Jubilee Library in Brighton and at a venue in Eastbourne.

*These are exciting times and offer us a unique opportunity to show the results of our mindful occupations!*



# Workshop March 2016

To book a place on this workshop please use the booking form at the end of this newsletter or contact Irene for more info: [i.willard@uwclub.net](mailto:i.willard@uwclub.net)

## Mark Making and Design

with Gerald Mynott

March 19th, 2016, 10-4pm

Pines Day Centre, Worthing

This one day workshop is ideal for both the beginner and intermediate student, exploring the understanding and development of layout and design within a personal choice of text or chosen alphabet, executed in various effects and composition. This could be upright, landscape, circular, repeated mark making and background textural patterns. Each student will arrive at a broad variety of layouts and creative options.

Students should bring a short quote or poem, say 5-8 lines and a chosen alphabet eg versals, italic – traditional or contemporary.

*We are delighted to have Gerald leading this workshop. Many of us know him from Reigate where he teaches courses in Calligraphy, Illumination and Heraldic Art.*

### Materials List to bring on the day:

- A3 (or larger) cartridge paper
- A3 (or larger) layout paper
- Coloured paper
- Round hand nibs, holders etc (Mitchell)
- Calligraphic fibre pens (Berol) ideal for quick results and layouts (optional)
- Black Quink Ink or suitable inks for layouts and roughs
- Coloured gouache paint (+ gold)
- Coloured inks (Winsor and Newton)
- Pencils, eraser, t-square, set square, ruler
- Scissors, cutting knife
- Pritt stick glue or spray mount
- Automatic pens of various sizes ideal for contemporary mark making
- Scraps of medium weight mounting card
- Tissues and cloths for cleaning
- Palettes – ceramic dishes or plates for mixing
- Water pots
- Pointed brushes and 1 large nylon chisel edged brush

## Programme of Workshops for 2016

16 January	From Formal to Free	Mary Noble
20 February	The CLAS Certificate in Majuscules (part 4)	Gaynor Goffe
19 March	Mark Making & Design	Gerald Mynott
21 May	More Illuminated Letters	Jan Mehigan
18 June	Welter of Watercolour	Jan Pickett
16 July	Pleats, Pages and Perforations (Bookbinding)	Helen Gibbs
17 September	AGM – My Calligraphic Journey	Marion McKenzie
15 October	Black Letter, White Space (Gothic)	Lin Kerr
19 November	Copperplate	Joy Daniels



# Workshop May 2016

To book a place on this workshop please use the booking form at the end of this newsletter or contact Irene for more info: [i.willard@uwclub.net](mailto:i.willard@uwclub.net)

## More Illuminated Letters

with Jan Mehigan

May 21st, 2016

10-4pm

Pines Day Centre, Worthing

This workshop is for all levels.

Create a vibrant decorative letter (as before) or an interesting geometric design using colour and gold (the "real" stuff or gold gouache) - the smallest amount of gold to your work makes it "sing". We will work on paper.

At this workshop we will look at formal and informal built-up letters to create a wonderfully decorative modern or traditional decorative letter, which can be beautifully painted and illuminated. Or we can create a geometric pattern using bright colour, gold powders, gold gouache and Transfer Gold to add sparkle to our designs.

You may select from drawn letters and geometric resources available on the day, or you may wish to bring your own exciting design to the workshop. Letters will be drawn with a pencil or created with a technical pen and/or compass. The gold will be laid on PVA gum.

### WHAT TO BRING ON THE DAY

- Calligraphy materials which will include: your pens, ruler, eraser, 2H and HB pencils. 3M Magic Tape and and for the geometric design – a compass.
- Gouache paints including white gouache and perhaps gold gouache.
- A small selection of watercolour paints
- Paint brushes with good points are essential- No. 2,( plus, either a 00 or 000 - a fine and one not so fine, though you may bring more).
- An old paint brush for mixing paint would be very useful.
- An inexpensive fineline pen in black would be useful (optional & costs about £2) - or alternatively, a dip pen with fine nib.



### Materials cont.

- Layout paper or photocopy paper to practise your designs.
- Quality Paper - about a quarter sheet only. (Waterford or Arches or Fabriano Artístico HP Paper 1401b or better still 260lb) - or good quality heavyweight cartridge paper
- Tracing paper one or two small sheets or one larger one
- Two water pots and kitchen towel for wiping brushes and mixing palette or white plate.
- Perhaps bring, if possible, a small piece of real silk which would be useful for polishing the gold (or a burnisher, but only if you have one).
- Small notebook
- If you wish to bring your own size and gold, shell gold or gold powder, gold gouache paint, real or otherwise, and P.V.A. I will be very pleased. Transfer Gold leaf and PVA will be available to purchase from the tutor at a small cost of approx. £2.00 for one sheet of Transfer gold.
- Any examples of gold or illumination by participants would be welcome.



# Workshop June 2016

To book a place on this workshop please use the booking form at the end of this newsletter or contact Irene for more info: [i.willard@uwclub.net](mailto:i.willard@uwclub.net)

## Welter of Watercolour with Jan Pickett

June 18th, 10-4pm, Pines Day Centre, Worthing



Decorative, delicate and delicious, today is a 'gouache-free zone' as we use just water colour in the pen, brush and background. Enchanting whether subtle, full strength, transparent or opaque, we explore its many uses within the calligraphic world. Lift out, colour blend, wash out, drop in, partnered with resist, we use it to decorate, write, suggest and hopefully love!

### Materials to bring on the day:

- Usual calligraphy gear.
- Selection of nib sizes from small to large including automatic
- Masking fluid –not really old or lumpy please (Pebeo is excellent)
- Good quality watercolours in tubes or pans. (preferably Artists quality, as your children's cast offs or school quality will disappoint) If you do opt to buy, please consider 2 reds, 2 blues, 2 yellows or choose a few colours that will mix well to make a third.
- A selection of pointed brushes.
- Water soluble coloured pencils
- A waterproof fine liner pen
- Cartridge paper for practice
- Good quality hot pressed paper 300 gms (small sizes fine)
- Selection of Watercolour paper, eg Bockingford etc (small sizes fine)
- Gold watercolour if you have some (Nancy Ouchida-Howells sells it!)



# Workshop July 2016

To book a place on this workshop please use the booking form at the end of this newsletter or contact Irene for more info: [i.willard@uwclub.net](mailto:i.willard@uwclub.net)

## Pages, Pleats & Perforations

with Helen Gibbs

July 16th, 10-4pm,

Pines Day Centre, Worthing

Suitable for beginners & intermediates. This workshop will focus on structure and technique, aiming to demonstrate as many different ways as the time allows to join "pages" together. We will consider a playful and creative approach to our bookbinding with suggestions for ways to further develop our practice at home. With this in mind we will be considering processes that don't need too much fancy equipment but Helen will also bring a selection of her technical gadgets that can help to give your work a professional look.

Places will be limited to 10 students.

### Materials & equipment to bring with you:

*If you don't already have anything on the list, please don't feel you have to go out and buy them for this workshop. Helen will bring spares of everything that we can share.*

- An assortment of paper to make prototype books with – old calligraphy practice sheets are good for this. (When we cut them up we can get interesting accidental layouts.) And any other papers you find interesting and would like to work with. Any size from small to large and any weight. Please keep papers flat in transit if you can, as curly paper is difficult to work with.
- A small amount of 2mm grey board. The back of an old A4 or A5 sketchbook is ideal.
- Note book and pencil (HB or harder).
- A small amount of binding material to play with such as ribbon, thong, various threads, buttons, etc.



- Ruler – at least 30cm, metal edge
- Cutting mat – at least A3, A2 is better, preferably with a grid pattern on it
- Kraft knife or scalpel with a few spare blades.
- Paper knife - something akin to a letter opener
- Bonefolder
- Japanese screw punch – a fabulous tool, which you will probably want after this workshop if you don't already have one!
- Bookbinding needles and thread if you have some
- Masking tape, eraser
- A heavy weight, say 500gsm+ (a small heavy stone or brick wrapped up in clean plastic may suffice)
- Two pressing boards – ply or mdf, A5-A4 in size
- Old magazine or catalogue for glueing up on
- Scissors – medium to large for cutting paper etc
- PVA glue in suitable container (jam jar would be fine) with a bookbinders brush (stipple type, bristle). A small brush is also useful, something cheap and cheerful.

*Helen has been making books for nearly 30 years. She currently runs bookbinding workshops at Brighton University supporting students from all areas of the art college.*

## Workshop Review

We were privileged to have Mary Kay Stephens as our tutor, she regularly teaches a variety of printing workshops in Portsmouth.

We were led through an action packed day. The morning was taken firstly with looking at examples of chine collage, a demonstration of use of tools, and then under her supervision we built our designs for transfer onto a lino block and then proceeded with cutting, We were a quiet and focused bunch as the cutting takes concentration.

Following a brief stop for lunch we commenced the inking up process and played with different papers which gave a variety of different effects whilst using the original linocut. As the afternoon progressed we were kept busy adapting and refining our original lino-cut.

I found the workshop great fun. It was intense, requiring concentration, a methodical approach and a tidy workspace. The outcomes were exciting, colourful and full of potential.

*Ros Edwards*



# Printing Cards Workshop

**with Mary Kay  
Stephens**

November 2015

## *The Scriptorium at Avranches*

Are you planning a visit to Normandy or Brittany? If so make sure you include a visit to the Scriptorium at Avranches. The town which is near the border of these two French provinces is the nearest town to Mont Saint-Michel. The Benedictine Abbey was founded in 708 A.D. and became a centre of learning. Over the centuries it produced many beautiful medieval manuscripts, 200 of which have survived and together with over 4000 other books were moved to Avranches for safe keeping in 1791 when the abbey was stripped of its assets.

The town has now built within its ruined castle a modern museum dedicated to the Mont Saint-Michel treasures. Several galleries are dedicated to the books and to medieval book production. The people I was with, who care nothing about calligraphy were utterly fascinated by the pigments, the vellum and parchment in various stages of production. There was a display

that showed how to make an illuminated letter. It is all explained in a manner that is suitable for experts, non experts and children (plenty of tv screens with interactive information). There is also, in a darkened room, a display of some of the illuminated books.

We spent a couple of enjoyable hours wandering through the museum. Luckily for my credit card, the museum, in French fashion, closes for lunch so in 10 minutes I was only able to buy a few of the great books and calligraphy items in the museum shop.

Later in the day we visited Mont Saint-Michel as the parking is free in the evening. You have to park some distance from the actual mount and are bussed to Mont St-Michel which if you have checked the time of the tides becomes cut off and an island for a short time much to the excitement of the crowds.

*Dianne Heddy*



# Workshop Review

## Form Formal To Free

with Mary Noble  
January 2016

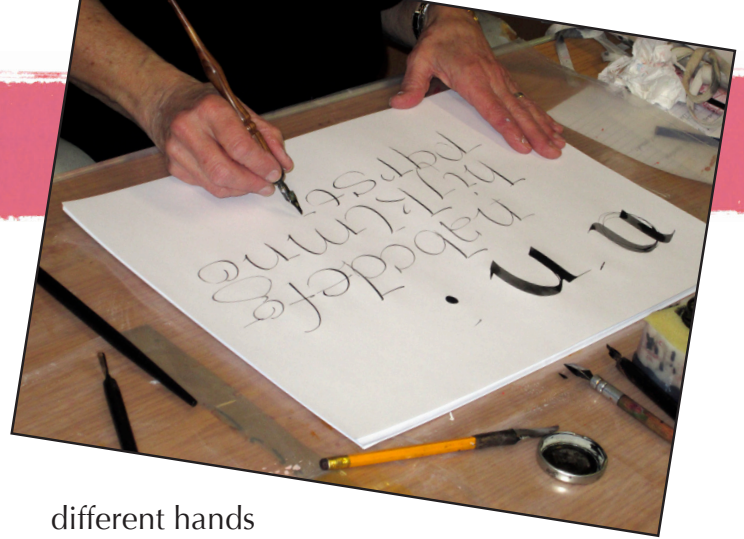


On a chilly Saturday in January we gathered at The Pines for Mary Noble's workshop "From Formal to Free". It was a mixed group, including a complete beginner! Before starting on our writing we began by laying colour on a few pages to give them time to dry in time for use

in the afternoon. This involved a dollop of acrylic gesso primer mixed with a bit of gouache paint for colour, spread out very thinly on cartridge (or similar) paper with an old credit card. Lots of 'oohs' and 'aahs' were heard across the room as we tried this technique that was new to us all. The resulting coloured backgrounds were wonderful.

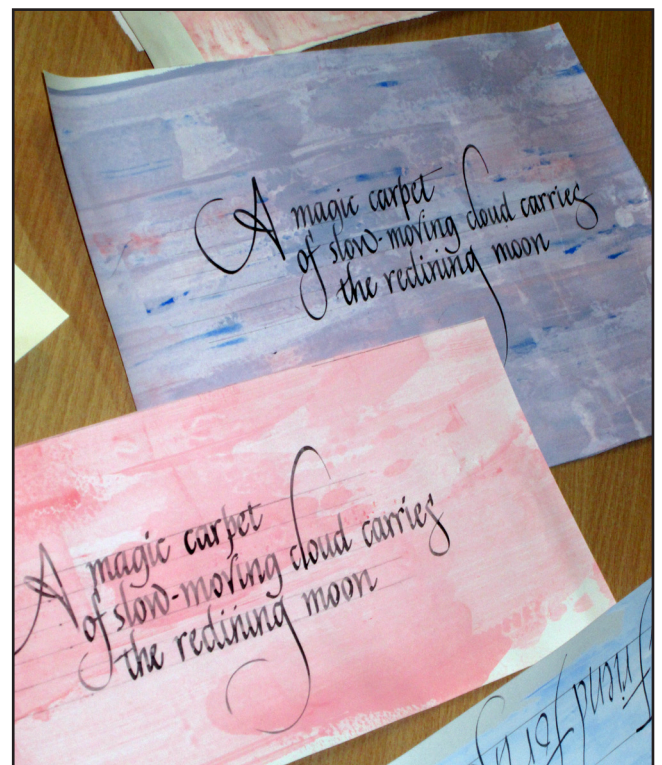
No time to rest, we rapidly moved to getting our pens out to start writing. We each chose a script that we were reasonably comfortable with and started writing it "the traditional way". Mary provided correction and input where needed. We then progressed step by step to trying out different pen angles and bigger arm movements to free up our writing and make it look more interesting, while not losing the underlying character of our chosen hand and keeping it controlled. We tried out individual letters, then words and finally a short quote. We practised and practised - I got through 21 pages of lay-out paper!

Throughout the day Mary gave demonstrations of how to apply 'freedom' to



different hands such as Italics, Foundational, Uncials, and Versals. In some cases it involved dramatic flourishes, in others more subtle variations to help make the resulting words look like they were alive on the page. In addition we did a fascinating exercise looking at a sheet of examples of non-traditional writing by various well-known calligraphers and trying to copy a word or two to learn how they used their pens and structured their writing.

In a final round-up of the day we looked at the variety of work we had all produced and saw how we had gained a wealth of information on lettering, composition, and creating a colour background. Our sincere thanks go to Mary for a thoroughly enjoyable day! *Marriette Hardman*



above work by Irene Willard



# My Calligraphy - Irene Willard

Many of you will have met Irene at one of our workshops. Irene has been on the committee for more than 20 years and currently serves as our workshop booking person.

## 1. When and how did you first become interested in calligraphy?

I became interested in calligraphy a few years before I retired, as I had done shorthand for about 30 years which meant that my handwriting was very bad. I couldn't write longhand quick enough and calligraphy was just so beautiful. So I thought I would give calligraphy a go, to help my handwriting. Well, as you know, handwriting is nothing to do with calligraphy. My handwriting is still not very legible but my calligraphy is coming along a treat. I have now been attending classes with Ewan Clayton for about 5 years

## 2. What's the most adventurous piece you have undertaken?

My most adventurous piece of work was the Lindisfarne Project I participated in. I was given the text which I could not deviate from but the actual design was to be my own. I wanted to do something special so I decided to do the whole piece of work in gold leaf. Just shows how stupid I am.

The first task was the layout and design and as I could not draw or paint, I thought I would just write the text and let it speak for itself. The text had to be spread over two pages which gave me a headache in design alone. I cannot remember just how many layouts I did, but in the end I decided on one design and went with it. I think it worked out quite well. The next task was to decide on the medium I would use for the gilding. I tried Gesso, Gum Ammoniac, Ormoline, P.V.A. and finally Miniaturum. I tried each one but decided that Miniaturum was the best one for all the text I had to do.

## 3. Name 5 things that help you create?

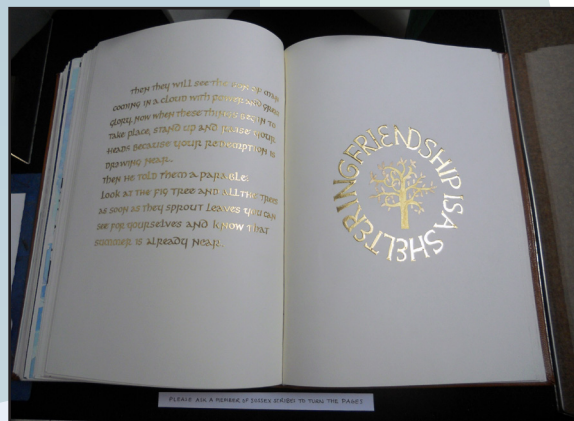
Words, layouts, looking at lots of other pieces of work in books, thinking about why I am doing the piece in the first place and peace & quiet.

## 4. Do you have a favourite script or style?

About three years ago I went to a workshop with Paul Antonio and was just blown away with his beautiful pointed pen demonstrations.

I have followed him on Facebook ever since. I now tend to concentrate on doing copperplate. I do like to write white on black and for this I use a diluted Dr. Martins Bleedproof White on Maya paper 120gsm.

Also, Canson card is nice to write on or any hot press paper. My favourite nibs are Crows Quill, or Gillott 303.



## 5. What is your handwriting like?

After doing shorthand (as mentioned previously) my handwriting was as though a fly had fallen into a bottle of ink and crawled over my piece of paper. Calligraphy has not changed my handwriting one bit. My Calligraphy is coming along quite nicely but my handwriting is still atrocious.

## 6. What role has Sussex Scribes taken in your development as a calligrapher?

I started doing calligraphy in evening classes but since joining Sussex Scribes, I have progressed much more than I would have imagined. Not only because of the fantastic workshops and some of the best tutors doing lots of different scripts but it has taken me to places I would never have gone. i.e. On courses to Finland, Sunderland, Bruges etc. And I have made some fantastic friends in the process. I have also ventured into bookbinding and picture framing as well. How I ever found time to go to work I will never know.

## 7. One word of advice? Practice.