



SUSSEXSCRIBES

Newsletter April 2016

Dear Members,

The first week of May is London Craft week. As part of this Patricia Lovett has organised a Heritage Craft Association Exhibition called 'Gold on Parchment' in the window of the London Art shop, Cornelissen in Great Russell Street near the British Museum, which is on until 7th May.

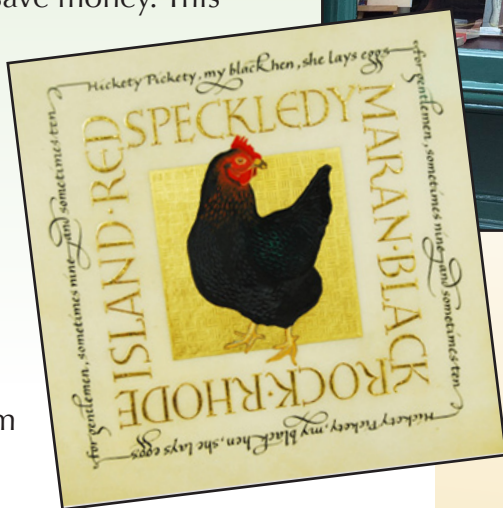
Patricia and a group of invited calligraphers are exhibiting calligraphy and Illumination pieces on vellum. You may spot a piece with a chicken on it if you look carefully at the photo of the window!

Vellum has been at the centre of a Parliamentary debate recently. It has been used to print Acts of Parliament on for centuries but there was a move to replace it's use with paper to save money. This would have been a disaster for Cowley's, the one surviving vellum producer in the UK.

Fortunately due to campaigning by Patricia and others and some persuasive debating from several MP's, the use of vellum in Parliament is to be continued!

Speaking of exhibitions, we have our summer exhibition, 'About Sussex' in Arundel Cathedral at the end of August as part of Arundel's Gallery Trail and I expect you are busy creating something for it. I'm looking forward to seeing all of our work.

Cathy Stables, Chair



Gold on Parchment

Exhibition in Cornelissen's window.
105 Great Russell Street, London
13th April to 6th May

Showcasing work by Jan Pickett, Ewan Clayton, Timothy Noad, Cathy Stables, Ronnie Cruwys, Jan Mehigan, Peter Halliday, Lin Kerr, Patricia Lovett, Gemma Black, Sam Somerville, Sheila Waters, Ann Hechle, John Woodcock, Peter Thornton & Mary Noble

www.londoncraftweek.com
www.cornelissen.com

Exhibition 2016

Lay Members Day

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.

All the information you need about submitting artwork for the exhibition is now on a “Exhibition Form” which will be sent out with this newsletter.

Please note that the form must be completed and sent in with your cheques before July 23rd.

Actual work needs to be submitted before August 13th

If you have any questions regarding your entries into the exhibition please contact Ros Edwards by email: Rosalind.edwards@me.com.

In April, the group was invited to put on a display at the SSI Lay Members Day.

Thank you to everyone who handed work in which enabled us to put on a great show and extra thanks to Janice and Irene (and anyone else I haven't mentioned) for taking it up there.



I just wanted to say thank you properly to Sussex Scribes for travelling to Lay Members Day and putting on such a good show for everyone to see. You did yourselves proud and had such a variety of work, from the stones to the lovely book by Cathy Stables, to the very long book that had examples of texture in it – that caught my eye – to the lovely pieces hung up on the screen – really good and worth all the effort it must have taken to gather it all up and transport it. We very much appreciate it. Thank you. Please pass on our thanks to all concerned.

Angela Dalleywater FSSI
Chairman
Society of Scribes & Illuminators

Workshop May 2016

**Sorry but this workshop
is now fully booked**

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

Welter of Watercolour

with Jan Pickett

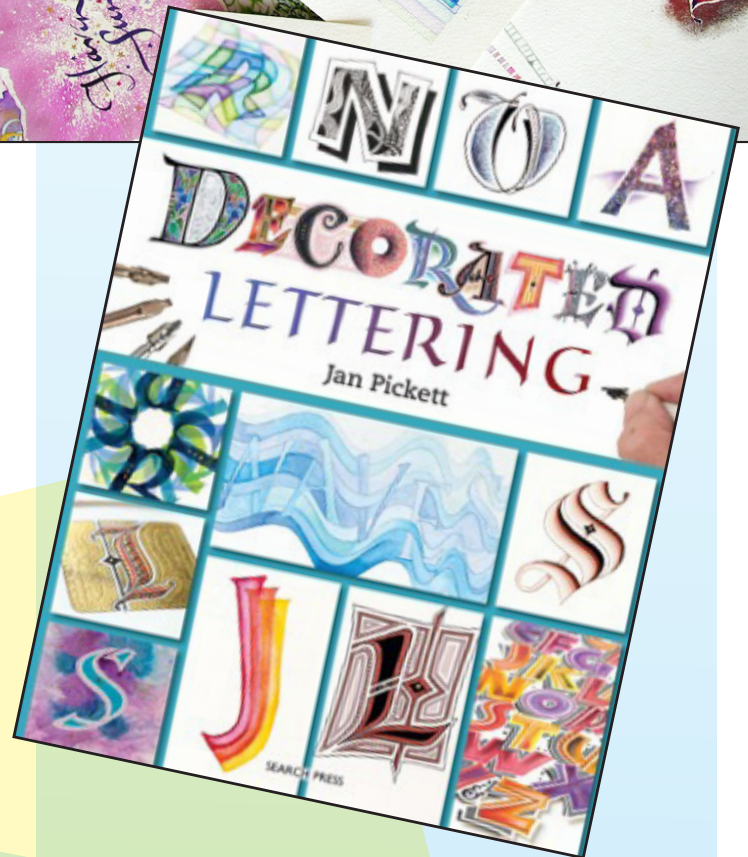
June 18th, 10-4pm,

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 solouble 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!)



Jan has a new book out and has kindly offered to bring some signed and personalised copies to the workshop.

The book is called "Decorated Lettering" and costs £12.99.

You can contact Jan in advance of the workshop to order a copy - contact details on her website at www.janpickett.com

Workshop July 2016

Pages, Pleats & Perforations

with Helen Gibbs

July 16th, 10-4pm,

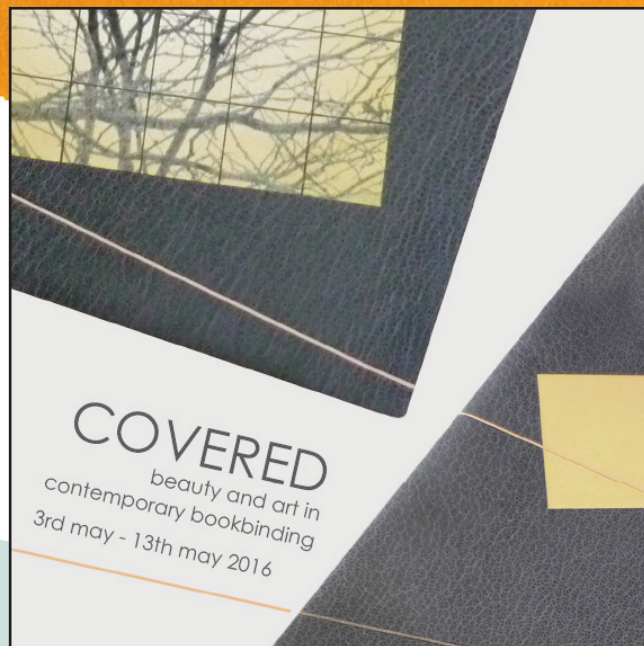
Pines Day Centre, Worthing

Sorry but this workshop is now fully booked

Materials & equipment list:

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.



Covered: Beauty and Art in Contemporary Binding May 3rd - 13th, 2016

St Bride Foundation

Bride Lane, Fleet St, London EC4Y 8EQ

Opening times:

Monday - Friday 10am - 5pm

Saturday 11am - 4pm

Sunday - closed

The exhibition is free entry at the above times.

Designer Bookbinders, Shepherds Bookbinders and the St Bride Foundation will be collaborating in 'Bookbinding at St Bride', a day of events on Saturday May 7th.

There will be fine bookbinding demonstrations (free but book in advance), workshops on how to make a notebook (£15 book in advance) and stalls selling bookbinding materials. Sounds fun!

More info at www.sbf.org.uk

Press & Release 2016

Exhibition: Technology and the Evolution of the Artist's Book

April 30th - June 12th 2016

Open Wednesday – Sunday 11-5

Phoenix Brighton, 10-14 Waterloo Place
Brighton BN2 9NB

Workshops & Talks will accompany the show **more info www.phoenixbrighton.org**

Majuscules Medley Part 4

with Gaynor Goffe

February 20th, 2016, 10-4pm

Pines Day Centre, Worthing

We arrived at the Pines for the fourth and final lesson of the CLAS certificate in Majuscules. None of us had much knowledge of San Vito capitals, but Gaynor provided us with some hand outs and a brief description and started us off ruling lines in preparation for writing.

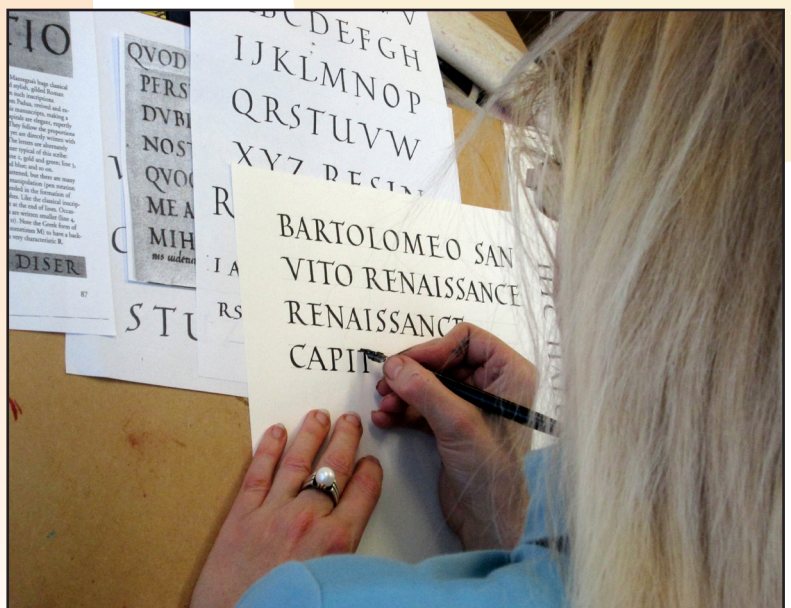
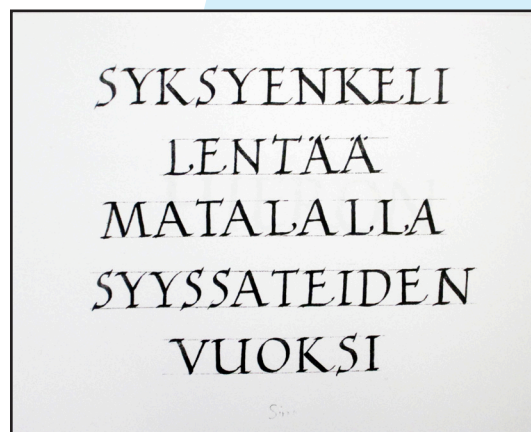
Gaynor worked around the class, providing each one of us with individual guidance, and the words "clean, long and crisp" applied to all of us when it came to making the serifs! There were frequent changes in pen angles in attempts to make perfect letters while trying to create a flowing and elegant script.

We wrote out words like HIC, HOC and HAEC in an attempt to create a rhythm and to work out the correct spacing, and then moved onto writing out words in different nib widths, from a 2 to a 3, ending with a five word quote.

We all worked quite hard and lunch was a welcome break to bolster our levels of concentration! Gaynor made sure that we worked to a high standard, and that our tools - the pens, paper and ink - were of good quality to ensure that the work was the best it could be. I'm not sure I managed this much at all, but I was working on the correct paper, which was one out of three!

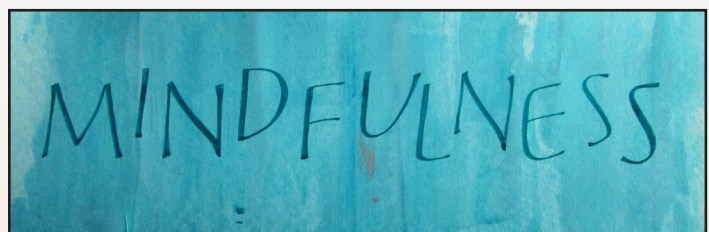
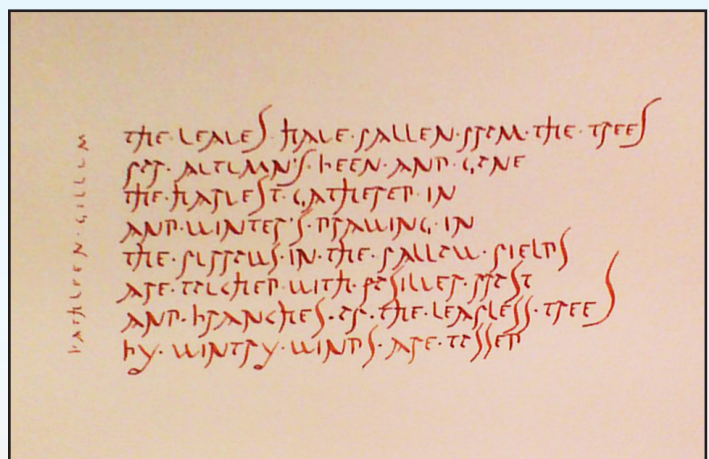
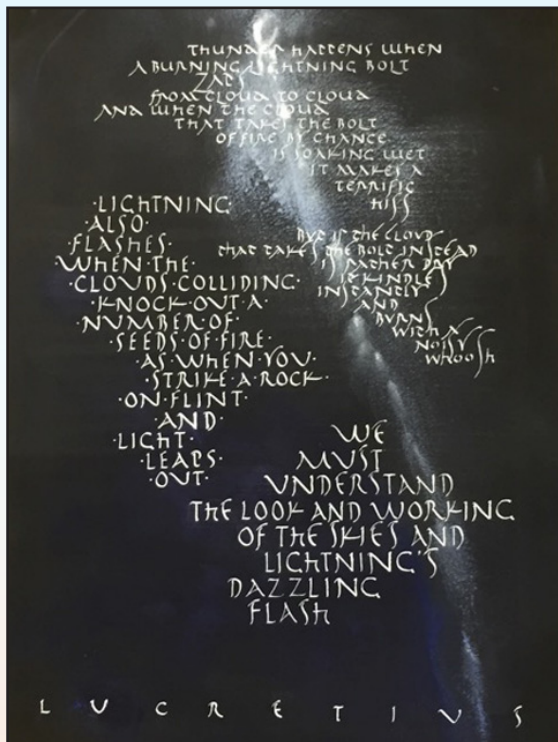
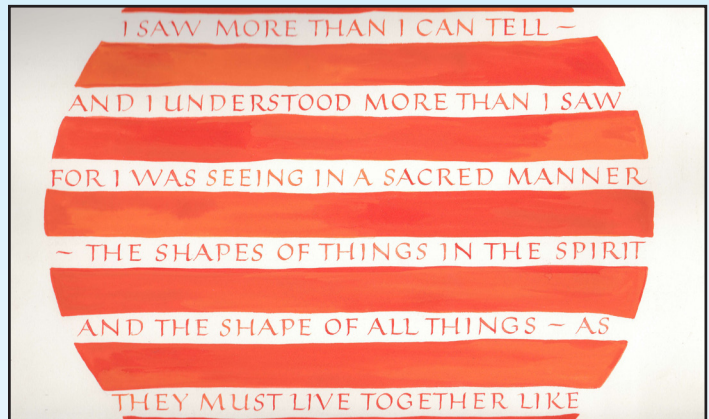
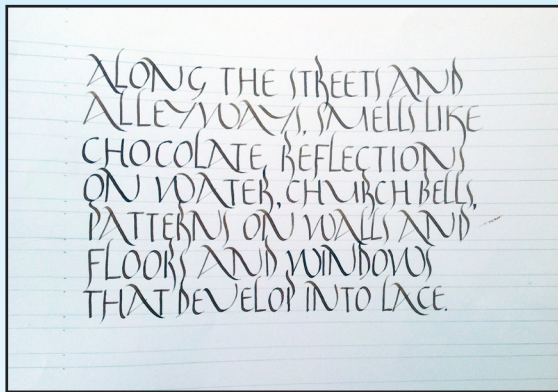
All in all, an enjoyable day and a very satisfactory end to an interesting course.

Denyce Aresti



Workshop Gallery Clas Certificate 2015/16

A selection of work produced on the CLAS Certificate of Skills - Majuscules Medley, taught by Gaynor Goffe over four sessions. The course looked at Roman Capitals, Old Roman Cursive, Versals and San Vito Capitals. Clockwise from top left: Irene Willard, Suzi Faber, Kay Crittenden, Helen Gibbs and Madeleine Townsend.



Programme of Workshops for the Rest of 2016

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

Mark Making and Design

with Gerald Mynott

March 19th, 2016, 10-4pm

Pines Day Centre, Worthing

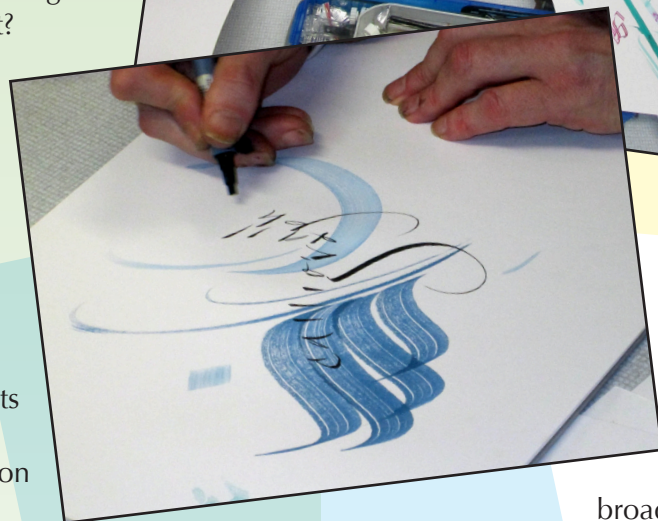
A group of 9 Sussex Scribes gathered at The Pines on a chilly "Spring" day. After a mild winter the onset of Spring proper had seen temperatures plummet somewhat. A "newbie" to Sussex Scribes, this was my first workshop with the group. What better way to start than "making marks" with Gerald Mynott?

Gerald studied heraldry, calligraphy and illumination at Reigate School of Art and Design. After graduating from Reigate he went on to work for three years as a Herald Painter at the College of Arms before studying abroad. He exhibits his fine art worldwide and has continued his connection with Reigate as a tutor. We were in safe hands!

This was a real treat for me as I studied for my HND with Gerald at Reigate between 1995-1997. The calligraphy I studied had been of a more formal nature so I was intrigued to come and "make marks" with "good design" with my old tutor!

On arrival we found exemplars on our desk – easily identifiable as his from the freedom of the flourishes he produces with such ease! He started with demonstrations using automatic pens and the correct way to use them – serrated side up (but they do write on both sides). We were encouraged to think of pen angle and pen manipulation to become familiar with the marks the pen could make before aiming at any particular letters.

We then progressed onto using our tools to write actual letters – the "g" making a popular appearance as it really lends itself so beautifully to manipulation of the descender and the "ear"!



The importance of having some formal calligraphy hand to use was impressed upon us as expressive lettering draws on this "calligraphy tool box". Expressive/ gestural lettering isn't random as some folk like to think! One always has a "script" in mind and from Gerald's perspective legibility is still paramount. He demonstrated using neat ink, working with diluted ink, working wet on wet, dabbing off excess ink

with tissue (produces amazing residual colours) before taking a brief break for lunch.

After lunch the work on our short quote/alphabet design started in earnest with more demonstrations with

broad edge brushes and folded nib

(although not a favourite of his – I LOVE working with them). The broad edge brush works better with very little ink so it is a "dry" technique. Coupled with being used on a textured paper like Saunders Waterford or Bockingford NOT the result was almost lithographic.

One by one, at each learners desk, he demonstrated various techniques and layouts and examples of alphabets from sharpened Italic to Carolingian. Everyone left with a "Gerald" flourish on their paper!

All too soon it was the end of the day without Gerald drinking any of the cups of coffee made for (or by) him! Tables were scrubbed and masses of trials and roughs packed away ready for turning into "that" special piece of work for upcoming exhibitions, birthday gifts etc. A wonderfully inspiring day – I hope he comes back to share his vast experience with us another time!

Tina Warren

My Calligraphy - Nancy Ouchida-Howells

Thank you to Nancy for taking part in our "interview" this month. Nancy was one of the founder members of our group and although she is no longer a committee member she still keeps a keen interest in the group.

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

When I was about table height, I can remember watching my grandfather practicing Japanese calligraphy. He was an artist, calligrapher, kendo swordsman - a very traditional cultured man. The brush would press for the thick strokes, then quickly turn into a light delicate stroke. We had to be absolutely quiet and it was strictly forbidden to touch his brushes. I will never forget seeing the rich black ink absorb into the rice paper and smelling the fragrance of the ink stick.

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

I was especially invited by the Vicar to create a piece for the St. Mary de Haura Church during the Adur Arts Festival. It was to hang down between two arches on thin fishing line. I had my students trace their hands and cut them out as a symbol for reaching - reaching for light, pray, love, peace, faith and hope which I made out of cutting and folding papers with paint, etc. I had to hang the piece on a bamboo structure from the stairs as there was no space large enough in our house to expand it and had to finish it in situ on a ladder. It all worked out in the end and spread to about 20 feet long and 10 feet wide. In the following weeks at Sunday Service, the Vicar asked the children in the congregation to call out the words and used it in his sermons. It pleased me to see those



kinds of connections could be made.

3. Name five things that help you create.

Contemplation, inspiration from words and image, finding my heart for courage, feeling, love and pleasure. Dreaming, and well-being.

4. Do you have a favourite script?

Legende for its beautiful flow, oblique pen lines, dramatic twists and turns of the pen.

5. What is your handwriting like?

Varies from a scribble scrawl to neat, legible italics.



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

When I moved to England, I knew only David. I had no job, no friends, no family, no community. I started Sussex Scribes as a way to get to know people - other calligraphers, who I found were very nice and helpful. Sussex Scribes was a great way to learn more of the "British" way of doing calligraphy as well as cooking, baking, making marmalade, etc.

7. One word of advice?

In learning calligraphy, we spend a lot of time copying styles of writing, correcting and always feeling inadequate about our letterforms. Develop your own calligraphy with understanding - you cannot write like another person. Believe in your self.

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Sussex Scribes Exhibition 2016

"Around Sussex"

August 20th - 29th at Arundel Cathedral

Calligraphy, Heraldic Art and Manuscript Illumination Summer School

with Gerald Mynott, 4th-10th August 2016

Villiers Park Educational Trust

More info at www.villierspark.org.uk

Workshops in Brighton with Ewan Clayton.

Please go to his website for more info about these courses
www.ewanclayton.co.uk

Summer School 2016
Lettering and Art Nouveau
September 5-9 Cost: £360

Inspirations from Hans-Joachim Burgert
October 22-23, cost £115

Wabi Calligraphy
Nov 19-20, cost £115

Ben Shahn and the Festive Spirit.
Dec 10-11, cost £115

The Calligraphy Dojo 1
January 28-29, cost £115

Calligraphic Fundamentals in Depth
12 weeks, 2 days a week. January to end of March 2017, cost £1200.



Sussex Scribes Has A Facebook Page!



Members can post pictures of their work, ask for advice and share information with other members such as exhibitions, books you have read or workshops you know about.

We will keep the page updated with details of workshops and other calligraphy news.

This is now an open group page - you only need a Facebook log in to see it.

Your Committee

Chair:

Cathy Stables 01243 782240

Treasurer /Membership:

Dianne Heddy 01273 699587

Secretary: Denyce Aresti

Programme: Suzi Faber

Bookings: Irene Willard

Newsletter: Helen Gibbs

Exhibitions: Ros Edwards

Committee Members:

Janice Simmonds

The next newsletter will be sent out at the end of July. Please send copy to Helen Gibbs by email to hemgee22@gmail.com. Copy can include: write ups of any workshops you have been to, exhibitions you have visited and indeed anything else you would like to share that you think will be of interest to other scribes. Copy deadline July 15th, 2016

www.sussexscribes.co.uk