



SUSSEXSCRIBES

Newsletter July 2016

Dear Members

Athletes in England will soon be making their way to Brazil for the Olympics and Paralympics. The kit designed by Stella McCartney for Team GB is centred on a coat of arms, designed by a herald at the College of Arms and painted by Tim Noad, calligrapher and heraldic artist. It's symbolism is explained in detail on the College of Arms website and demonstrates how ancient crafts have maintained their relevance. (www.college-of-arms.gov.uk)

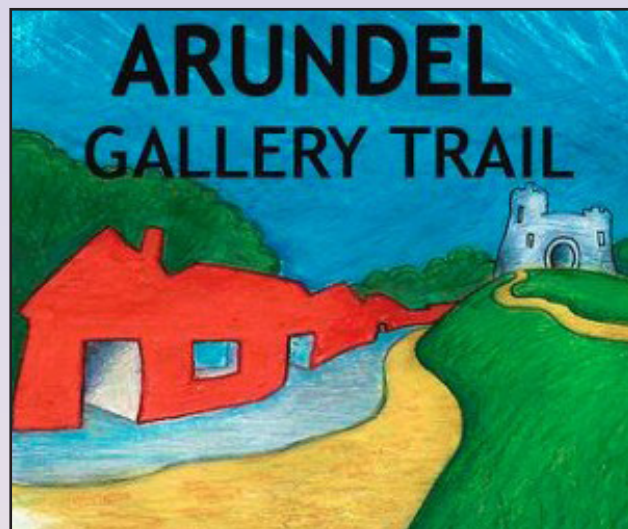
We have our AGM in September. It would be great to see you there. We have a very interesting speaker, Marion McKenzie, a past chair of CLAS and Fellow of CLAS and SSI.

It's a good time to renew your membership of Sussex Scribes, meet other members and find out about next year's workshops. We have an exciting range of subjects and tutors covered in 2017, arranged by Suzi Faber.

As the time for our exhibition 'Around Sussex', approaches I am looking forward to seeing what we have all created about the lovely county we live in. I have just finished my rather predictable piece.

Come to the exhibition and you'll see what I mean!

Cathy Stables, Chair



"Around Sussex" Exhibition

August 20th - 29th

Sussex Scribes will be exhibiting as part of the Arundel Gallery Trail, which runs alongside the Arundel Festival.

Our venue is Arundel Cathedral, a Victorian Gothic style church set close to Arundel Castle and overlooking the surrounding countryside.

The Gallery Trail is held in over 65 locations with 150 plus artists and makers taking part.

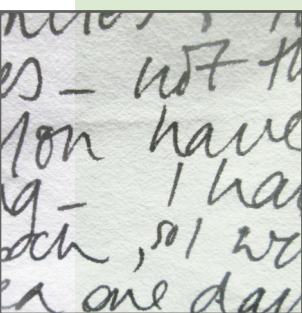
Visitors will have an opportunity to discover many of Arundel's period homes as they wander from venue to venue (entry is free).

Trail maps are available.

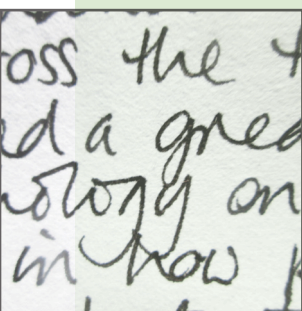
For further information visit:
www.arundelgallerytrail.co.uk
www.sussexscribes.co.uk

I have always loved writing letters....

My parents did voluntary work overseas so we were always moving, and hence there were always letters to write to those left behind. This was before the days of computers (can anyone else remember that far back?), and a love of writing and receiving letters has stayed with me to this day.



There is something special about pen and ink – good ink, good paper, one's favourite pen. Getting a letter through the post has a totally different feel to it than receiving an email. 'You weigh your words differently when you write a letter' as one Norwegian friend said to me. The act of sitting down to hand-write something to someone involves time – a precious commodity these days – but therefore of more value to the recipient. And envelopes can be beautiful. There are groups of calligraphers who just exchange envelopes (Irene Willard has a whole box full).



But what Helen (newsletter ed) and I are proposing is to co-ordinate one of two schemes.....

either: to link up people who would like to be part of a letter exchange. This would involve simply writing letters to each other just when ever it was convenient to you

or: to compile a list of members who would like to send each other hand-made birthday cards, using all the skills we learn at the various workshops.

If either of the above sound like something you would like to get involved with, please send your name to Suzi or Helen to register an interest : suzifaber@outlook.com or hemgee22@gmail.com

But in the meantime, write a letter and make someone's day...

Sussex Scribes AGM

September 17th, 2016

**Pines Day Centre, Worthing
2-4pm**

Please join us for our Annual General Meeting when we will be announcing the new programme of workshops for 2017.

Workshops for 2017 include:

'Calligraphic Handwriting and Contemporary Cursive' with Veiko Kespersaks,

a two-day course on gestural calligraphy with Rachel Yallop

and next year's Certificate of Skills will be, by popular demand,

Josie Brown teaching 'Traditional Skills' ie. quill making, preparation of vellum and egg tempura painting.

Bring & Buy

Please bring any unwanted books to sell. Funds raised will be donated to the group.

"My Calligraphic Journey"

Talk with Marion McKenzie, former chair of CLAS

Tea & Cake

round off the afternoon with refreshments and a chance to catch up with other members

Renew Your Membership

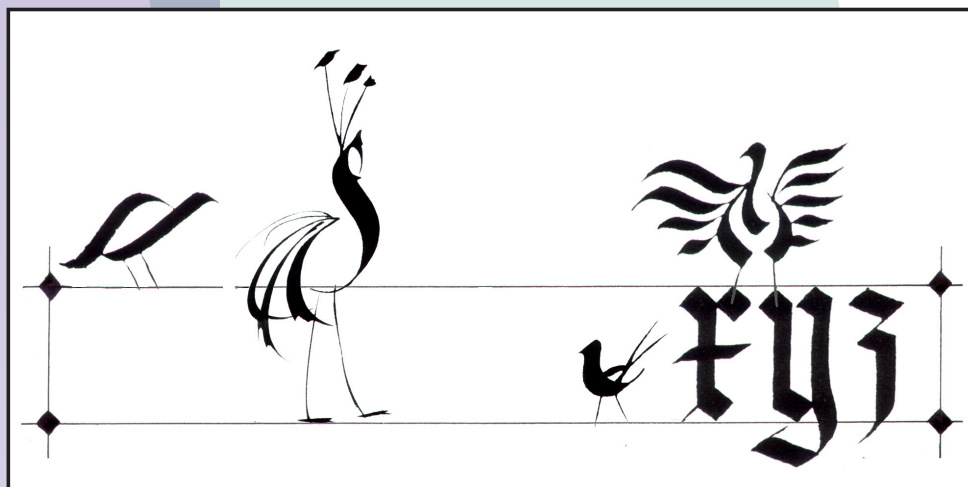
Membership subs are due in September. £12 per year. Please find renewal forms attached to this newsletter or at

www.sussexscribes.co.uk

Black Letter, White Space

with Lin Kerr

October 15th, 2016
Pines Day Centre,
Worthing
10am - 4pm



Gothic Textura Quadrata is called this because the letters look like woven textile textures and came from the 14th Century.

We will begin by playing with the rhythms of formal Gothic in the footsteps of Eric Lindegren and Friedrich Neugebauer, and include my fantasy Gothic birds and patterns.

In the second session we will study my interpretation of the work of Rudolf Koch seeing what happens with angle changes within the vertical strokes. The black / white rhythms are even more important but take on a new dynamism.

Students will have the individual options of continuing with Quadrata or moving onto Koch.

After a short demo on Gothic Caps, You will be given some beautiful capital letters to take home!

Materials and equipment:

The usual: boards, ruler, T-squares, pencils etc.
Speedball C-0 nib

Brause 4mm or Speedball C1 nib

Protractors

Parker black ink or black gouache

Red gouache: the red can be vermillion or cadmium – both are creamy and give good cover. Schminke black gouache works well. If you usually use Japanese stick ink that's fine too.

A drawing nib, preferably, or a good fineliner, red and black.

5mm graph paper

A few A3 sheets of layout paper.

4-6 X A3 sheets or quarter sheets of 76X56 (approx) of good paper

Supplied (optional)

Good quality 100% cotton hot-pressed paper:

£1.00 per A3 sheet

5mm graph paper: 20p per A4 sheet

There may still be some places left on this course but you could check before you book by contacting Irene on 01273 888798, or by email: i.willard@uwclub.net

Copperplate Calligraphy

with Joy Daniels
November 19th, 2016

This one day course will cover the basics of writing with a flexible pointed nib in the Copperplate style.

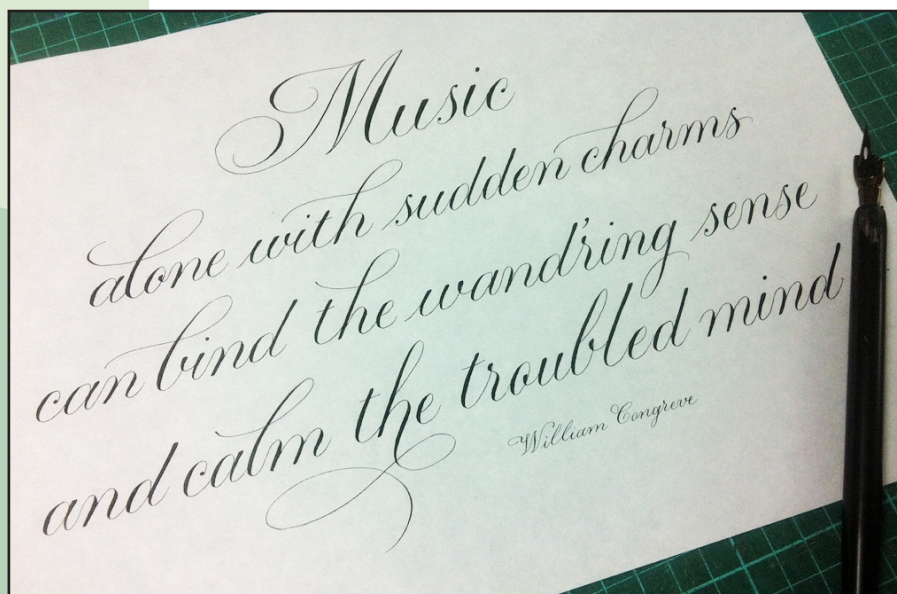
The course is designed for anyone who would like to write in Copperplate, from complete beginners to those with some experience who wish to improve their hand. This is an opportunity to practise under the helpful eye of the tutor.

Joy can provide all the materials necessary if students don't already have nibs, pen holders and ink – the costs are minimal eg. penholders £1 - £2.50, nibs 50p - £1.20 – ordinary photocopying paper is fine for practice and Quink or other thin ink is ok. There is no need to buy anything especially for the course – just bring what you have and she can guide you regarding penholders and nibs.

Joy is a professional calligrapher and experienced tutor, accredited by the Calligraphy and Lettering Arts Society. She has 30 year's experience in teaching calligraphy and other paper related crafts to groups of all ages and abilities. Joy has run the Copperplate Special Interest Group for the past eleven years.

See more of her work at
www.joydanielscalligraphy.co.uk
Also on Facebook and Instagram

To book a place on this course
please use the booking form
included with this newsletter



If students already do Copperplate they can bring:

Straight or angled penholder
Pointed nibs
Quink or any other thin ink such as Pelikan 4001 (not Calligraphy ink which is too thick)
A4 or larger photocopying paper or any thin paper

No preparation before the course unless people are already experienced.
Boards aren't necessary as Copperplate is best written flat on the table.

Joy Daniels Calligraphy

Workshop Review

More Illuminated Letters with Jan Mehigan May 21st, 2016

Having been to Jan Mehigan's earlier workshops about illuminated letters, many of us were expecting a fun, busy, informative day and we weren't disappointed. Jan had lots for us to do.

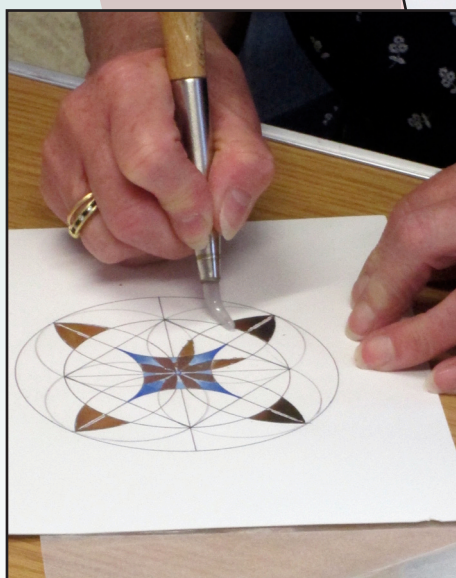
We all drew a design with compasses to paint and gild (they turned out so different). Jan had photocopied a simple design onto good paper so that we had something to paint while other projects were drying.

She showed us how to draw a letter onto tracing paper (bought or homemade) and then make a design by repeating it and over-layering it. She also showed us how to produce a 'white vine' letter.

There were tips and advice on painting, gilding etc so that whether you were a beginner or an expert there was something new to learn.

At the end, when we gathered round to see what we had produced, there was one more thing - an alright piece looks much better when given an appropriately coloured mount.

Thanks, Jan, for a great day.
Dianne Heddy



Workshop Review

Welter of Watercolour

with Jan Pickett

June 18th, 2016

We were treated to a welter of wisdom from Jan Pickett at this engaging and enthralling workshop at the Pines last June.

Jan gave demonstrations throughout the day leaving time in-between for us to dabble and dip our toes into the watery world of staining, lift out, blending and even some spot gilding.

We started out with a basic exercise, which helped us to look at our palette of colours – an important process of getting to know the pigments and how differently they behave from each other. They all have different personalities, Jan explained.

We also learnt during the day a little about the colour wheel and how to choose colours that will blend and sing – the ones that are close together on the wheel. It all made much more sense after Jan's simple diagrams and instructions.

With puddles of colour mixed in our palettes, we began to work with text, mixing colour in the nib, and using lettering to make patterns if we wanted to. Again, Jan gave us lots of simple ideas with the potential to create stunning results - with practice of course!

There were templates for large letters that we could use for experiments with



blending using watercolour pencils. Jan showed us how it was possible to make beautiful blends, which could be embellished with patterns using a fine, black, waterproof pen.

We also tried using masking fluid in the pen and could see the potential for layering colour.

By the end of the day we all had a number of sheets of paper with various designs – ideas we could take home and continue to develop.

Jan's motto is to have fun and enjoy your work because this will show in your final piece. Her enthusiasm was infectious and it all made for a lovely day.

If you missed this workshop

you can find out what it was all about by grabbing a copy of her new book : "Decorated Lettering"

All the exercises we did during the day are in the book and more!

Helen Gibbs



Workshop Review

Pages, Pleats & Perforations

with Helen Gibbs

July 16th, 2016

The workshop was a thoroughly enjoyable day spent learning about the versatile techniques and creativity involved in the art of Bookbinding - a vast topic, skilfully condensed by our enthusiastic and inspiring teacher, Helen.

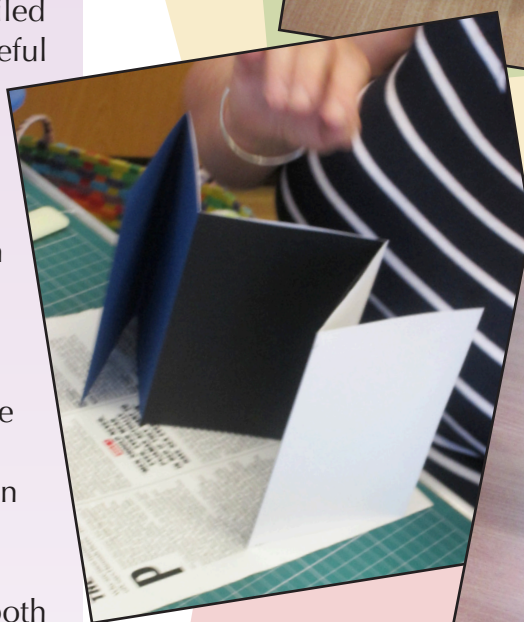
She gave a brief introduction, in which we were shown many ideas for, and examples of, books created by the use of pleats, folding and cutting. Then she gave us clear explanations, together with techniques demonstrated in steps, all backed up with a wealth of detailed hand-outs. These included a manual of useful information, ranging from techniques, suppliers etc. to interesting projects, to encourage us to continue experimenting and learning at home.

Amongst the many notable points Helen made, were; most importantly – how to ascertain the direction of the grain of the paper (as correct use of the grain is key to the success of the final piece). Also, to give careful consideration to the relationship between content and structure. In addition to this, the viewer can be drawn through a narrative by the use of different types of papers, edges etc. Pages can be made to both reveal and hide their content as they are turned or unfolded.

We were encouraged to play and break the rules as new constructions might result!

It was such an enjoyable, informative, fun workshop that it is hoped more will follow in the future. Thank you Helen!

Mary Osborne and
Poppy Crowhurst



Heritage Crafts Association Conference 2016

Why is calligraphy considered to be “mere craft”?

Madeleine Townsend reports

It has always been a puzzle to me why calligraphy is not considered to be “art”, but a “mere craft”.

A practising artist told me that “art” is what is dubbed “art” by an accepted artist, so if you went to Art College with Tracey Emin then what you make is “art”, otherwise it is not!

Patricia Lovett, M B E, FCLAS, fronted the successful campaign by the Heritage Crafts Association, to preserve vellum as the surface for printing government statutes. So, I decided to go to their Conference on 7th May 2016, to see the world from the unashamedly “crafts” perspective. The meeting, chaired by Patricia, was well attended at the Architects’ HQ in Portland Place, London.

Their subject was “Intangible Cultural Heritage”. No, I did not know what that meant either! However, it means the craftsperson’s skills rather than their products. A craft administrator from India talked of the 11 million Indian craftspeople, mostly of the lowest castes, who often work with their whole families to make beautiful things. Their income is tiny, as middlemen, dealing with luxury shops, take the profits. Her organisation had created a directory website where the craftspeople could register their skills and deal directly with customers and customers could find the crafts suppliers they need.

The second speaker, from Norway, represented a government-sponsored arts organisation, whose role was to record and archive skills of last and only crafts people, before they die. He gave two examples. Cut ice from pure lake water was Norway’s biggest

export in the Victorian age, but it fell out of use after the 1950’s mass availability of refrigeration.

Only one man, of 97, knew how to do it. The skill has been revived recently following the fashion for Ice Bars, Hotels and Sculpture. They sent a team of one apprentice to learn from the man, and a recorder to make notes, photographs and videos of exactly how to do it safely. Happily the skill is now preserved although sadly the man has since died. Another example was of making wooden skis, as used in the Lillehammer Olympic ceremony. The single craftsman then got an order from Japan for 20,000 pairs!

Later, speakers from Churchill Travelling Scholarships and National Trust shops showed an appreciation of the value of research combined with modern skills and then how to market craftworks.

A number of awards were presented to very proud people. It is clear that craftspeople are just like us. Their passion drives them to make what they love. The reward is often insufficient income, so many have “day jobs”, but what they really crave is respect and recognition. In Japan, the status of “Living National Treasure” is awarded to craftspeople, not for their productivity, but for their knowledge, experience and as a resource for other makers. The HCA is developing a “red list” of UK crafts in danger.

Please support their work, which is not government funded. There is more information on their website: <http://heritagecrafts.org.uk/hca-2016-conference-programme/>





Janice has been a stalwart committee member for a number of years and previously arranged the workshops for Sussex Scribes. She is often seen helping at stalls and exhibitions and is particularly known for her truly beautiful gilding and illumination work.

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

In the 60's, when I started work in a drawing office, we were sent to Bletchley Park for a month and learnt basic lettering as part of our training. That started my interest in letter forms but it wasn't until 2002 that I managed to get to a calligraphy class. When the adult ed. classes closed I was hooked and enrolled on the Roehampton correspondence course which took me almost three years to complete but was well worth the effort.

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

It has to be the Richard III manuscript from the British Library catalogue. I have been attending Gerald Mynott's, "Heraldry, Calligraphy and Illumination" course at East Surrey College for the past few years and I chose the piece as it contains all three elements. It took me many months! (illustrated right)

3. Name five things that help you create.

Words, other calligrapher's or artist's work, a sheet of white paper, the subconscious when I'm half asleep and a Jan Pickett workshop!

4. Do you have a favourite script?

Batarde as it appeals to my love of the traditional but is also versatile.

5. What is your handwriting like?

Pretty bad, I start with good intentions but it deteriorates rapidly.

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

I was fortunate to have Julie Walker as my first tutor at evening class who introduced me to Sussex Scribes. The workshops have been an invaluable source of ideas and information, and for meeting people with the same passion for what can sometimes be a solitary occupation.

7. One word of advice?

Get a good grounding in the basics and just enjoy being creative.



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Sussex Scribes Exhibition 2016

"Around Sussex"

August 20th - 29th at Arundel Cathedral

SSI Exhibition "Divine Inspiration"

September 3rd-18th, York Minster

www.calligraphyonline.org

South London Letter Assoc Exhibition 2016

October 4th - 21st

"Festivities and Celebrations"

St Bride Foundation, London

www.southlondonlettering.co.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 Shan 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.

*The next newsletter
will have a full listing
of all our workshops
for 2017*

Sussex Scribes

Find us on Facebook



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 October. 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 October 15th, 2016*

www.sussexscribes.co.uk