



SUSSEXSCRIBES

Newsletter October 2016

Dear Members,

Looking back over the last couple of months, we have had two very important events in the Sussex Scribes calendar. Firstly, our Sussex-themed exhibition in Arundel Cathedral, which featured an excellent collection of work. It was fascinating to see the variety of interpretations of the subject and I hope you were all able to go and see it but if not you can see the entries on Sussex Scribes website.

Thank you to all those members and committee members who helped - sitting with the exhibition, answering questions, selling work, cards and books and generally raising the profile of the group. Special thanks go to the members of the committee who put the exhibition up and took it down again, particularly Ros Edwards who was largely responsible for organising it and John Munro. Many thanks also to all the calligraphers who entered their work in the exhibition.

At the second event, our AGM, we had an inspirational talk from Marion McKenzie about her calligraphic journey, featuring many examples of her work. Members of the committee also gave short talks about their roles. It was great to see everyone who came along.

Thank you to the committee for their hard work over the last year – to Helen Gibbs, newsletter and website editor; Suzi Faber, who organises the workshops and Irene Willard who manages the bookings; Denyce Aresti, minute taker at our meetings and Facebook admin; Ros Edwards, who organised our exhibition and Janice Simmonds who has helped out wherever needed. Special thanks go to Dianne Heddy, our treasurer and



membership secretary for many years who I'm sorry to say has decided to stand down. We are so grateful for all the hard work and commitment she has given to Sussex Scribes over the years. I'd like to welcome Ros Edwards, who has kindly agreed to be our new treasurer.

If you haven't already done so, don't forget to renew your membership of Sussex Scribes and as it doesn't seem too far away, I would like to wish you all a peaceful and happy Christmas.

Cathy Stables, Chair





Thank you to Marion McKenzie for giving us a fabulous talk about her calligraphic journey at our AGM in September. She brought in a huge portfolio of work to show us from her earliest pieces to current work, which included her submissions for Fellowship with CLAS and SSI.

She described how she started with calligraphy classes in adult education taught by Frederick William-Smith and how later, after she retired, she signed up for the course at Roehampton.

It was fascinating to see how her work evolved. The elegance and light touch in her calligraphy and design was evident from an early stage as

was an interest in making books, which is something that she continues to develop and share through her teaching.

She often finishes her work by wrapping it around Asiatic plywood rather than having it mounted. The result is pleasingly modern and simple, which perfectly complements her style of calligraphy. She has even created her own script!

She was an inspiration and it just goes to prove, it is never too late to learn.

It was lovely to see so many members at the AGM this year. We appreciate the effort you make to get there. We heard that one or two missed out after getting stuck in traffic, which was a shame because you missed out on some delicious home made cakes too. Thank you to the cake makers as they really do help to make it an enjoyable occasion!

From your Sussex Scribes committee

Sussex Scribes Programme of Workshops for 2017

January 21st	Spencerian with James Farrell
February 11th	CLAS Certificate of Skills Part 1 with Josie Brown
March 18th	Uncials with Gaynor Goffe
May 13th	Brush Lettering with Mary Noble
June 10th	CLAS Certificate of Skills Part 2 with Josie Brown
July 8th and 9th	Looking Beyond the Literal Letter with Rachel Yallop
August 12th	Sewing Pages - More Volume . Bookbinding with Helen Gibbs
September 23rd	AGM with guest speaker Tim Noad
October 14th	CLAS Certificate of Skills Part 3 with Josie Brown
November 18th	Calligraphic Handwriting & Contemporary Cursive with Veiko Kespersaks

**For programme bookings and enquiries please contact
Irene Willard, "Cohunu", 2-B Benfield Way, Portslade, BN41 2DA
Phone 01273 888798 or email i.willard@uwclub.net**

Please note that more info about each workshop will be included in the newsletters as we go through the year and this will also become available on our website at www.sussexscribes.co.uk

Copperplate Calligraphy

with Joy Daniels
November 19th, 2016

Pines Day Centre, Worthing
10 - 4pm

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

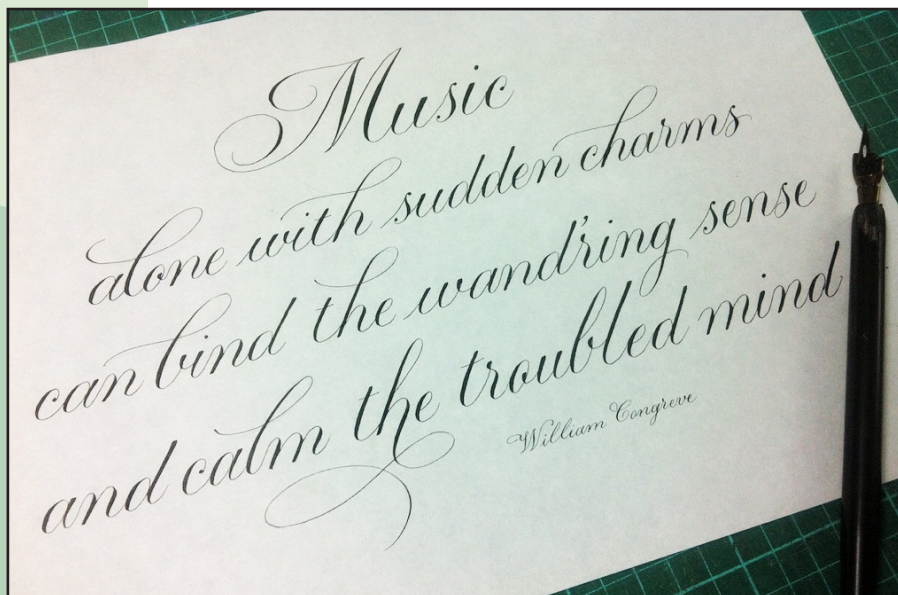
The course is designed for anyone who would like to write in Copperplate, from complete beginners to those with some experience who wish to improve their hand. This is an opportunity to practise under the helpful eye of the tutor.

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

Spencerian

with James Farrell

January 21st, 2017
Pines Day Centre
Worthing
10am - 4pm

The Secret of Spencerian.

This workshop is an introduction to standard Spencerian, focusing on capital letter forms.

It will begin with a brief introduction, warm up exercises and go through each set of capitals in their groups based upon their form. Then, we will progress to putting together words and sentences with emphasis on good structure, spacing and fluid and rhythmic construction throughout.

Materials and Equipment

Tools: Pencil, eraser, ruler, small jar for ink and water.

Paper: White, smooth layout paper, 90 gr. (Rhodia note pad)

Ink: black free flowing ink, Higgins Eternal and Blot's Iron Gall are perfect.

An oblique penholder, Speedball's black plastic is fine to begin with.

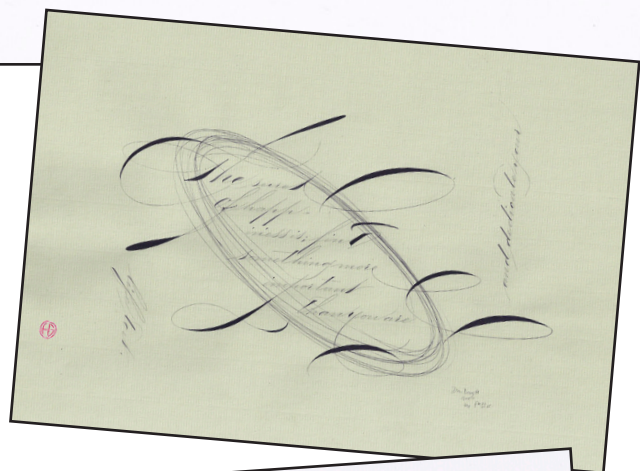
Nibs: Leonardt EF Principal, Gillott 404, Hunt 22, Hunt 101, Vintage Hunt 22, Vintage Hunt 99.

Guidelines, worksheets, text books and references shall all be provided.

www.jamesfazzfarrell.blogspot.co.uk

**To book a place on this course,
please use the workshop booking
form at the end of the newsletter**

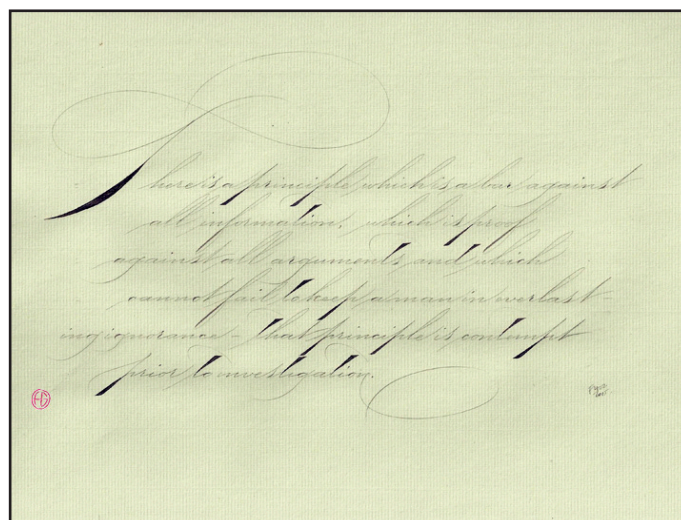
*Self-education is, I firmly
believe, the only kind
of education there is.*



*The foundational forms.
Construction And analysis
Spencerian script.*

*Introduction to the basics of Spencerian
a b c d e f g h i j k l m n o p q r s t u v w x y z*

Workshop
James Fazz Farrell



CLAS Certificate of Skills Part 1: Vellum

with Josie Brown

February 11th, 2017
Pines Day Centre
Worthing
10am - 4pm

The first session will begin with a short overview of skins used for writing on and introduce a range of techniques for preparing vellum as a surface to work on. We will explore the characteristics of different skins, look at three alternative ways to stretch vellum and learn what to treat it with for specific purposes.

Everyone will complete a vellum stretch, make calligraphic trials with various tools and mediums on loose off-cuts, and learn how to carry out erasures and resurfacing effectively.

Materials and Equipment

Usual calligraphic equipment including narrow or pointed nibs and bottled or stick ink
Gouache and watercolour paints
Scalpel or craft knife with curved blade no 10
Fine emery wet & dry sandpaper
Off-cuts and/or larger pieces of vellum**
Cuttlefish bone*
Gum sandarac*
Pumice*
Mortar & pestle*
Board for stretching - either plywood or MDF, approx 14 x 20 cm or smaller (could be square or long and thin). The board must be presealed with PVA mixed 1:1 with water both sides and all edges**
Cartidge or blotting paper for lining the stretch
Piece of good quality paper for backing the stretch - best if handmade without a grain, but not essential**
Brush for pasting /



PVA glue
Small sponge
Small bowl or margarine carton (big enough for sponge)
Craft or Stanley Knife with a new straight blade
Cutting mat or back of an A3 size pad
Ruler for measuring
Steel rule for cutting
Face mask
Note book

**the tutor will provide these if you do not have them*

***the tutor will have vellum and various sized and shaped boards, ready prepared, for sale on the day*



Preparing the board

**This four-part course is fully booked now.
We shall be running more Certificates in the
future but early booking is essential as they
prove to be very popular.**

Uncials

with Gaynor Goffe

March 18th 2017

Pines Day Centre, Worthing

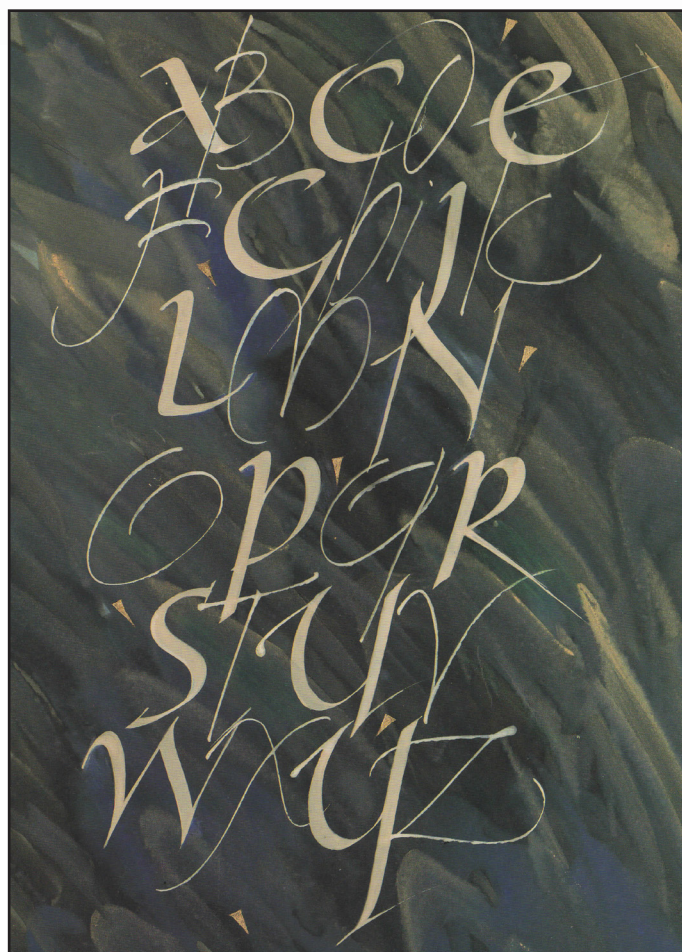
10am - 4pm

This uncial workshop focuses on letterform, and is suitable for all levels.

Options will include learning/improving a basic angled pen uncial derived from the Stonyhurst Gospel or another, angled pen, historical, uncial example, or flat pen uncial derived from the Vespasian Psalter or experimenting with contemporary uncial variations through tutor-led exercises.

Materials and Equipment:

Usual calligraphy tools and materials: a range of square cut nibs, especially No 2, slippon reservoirs, penholders, a bottle of black calligraphy ink eg Pelikan 4001 or liquid Sumi ink, A3 Winsor & Newton smooth surface cartridge pad 70 or 100lbs (or other A3 cartridge or lay-out paper as long as you can write crisply on it without the ink bleeding!), ruler, tape, Pritt gluestick or similar, scissors, tissues, water pot, HB pencil, eraser.



To book a place on this course, please use our workshop booking form or contact Irene 01273 888798

My Work Space

Madeleine Townsend

Thank you to Madeleine for starting us off with this new feature in the newsletter.

If you would like to join in the fun, please let Helen know. We will include one person's workspace picture in each newsletter.



1. New quills drying. 2. Used quills. 3. Mixed gouache in tiny glass jars 4. Sumi ink and grinding stone 5. Main writing desk 6. Paper stock on coffee table (below 5) 7. Second desk for laptop, printer & big cutting mat for painting, cutting, folding, bookbinding 8. Quill equipment: knife, 30 x magnifying lens, old credit card, crochet hook. 9. 6-drawer IKEA A1 plan chest for paints, pencils, glues, cutting blades, geometry items and paper pads.

Workshop Review

Black Letter, White Space with Lin Kerr

October 15th, 2016
Pines Day Centre
Worthing

Lin started by stressing the importance of white space and how 'black letter, white space' is a wonderful element of design and described her approach as 'art with calligraphy' rather than the other way round.

Lin explained how Gothic lettering went out of fashion after WW2, but has gradually come back into use as an art medium. The script she was to teach us was based on the Metz Pontifical which has French origins and we would be concentrating on the design element of the script. We would then develop onto Textura Gothic as it has a textile feel to it. Those of us who wished could try Rudolph Koch's version of Gothic, which has a pattern of white space, in the afternoon.

Lin provided walnut ink and we began by practising straight lines with equal space between with a Speedball 0 nib, moving onto words.

We were then each given a sheet of paper the length of the table and a balsa wood pen. This was extremely large lettering and a real challenge for those of us who like to work on a small scale.

After lunch we were set a project on an A3 sheet of good paper; large letters with the balsa wood, overwritten by a smaller size, and crossed yet again by a smaller nib – textured, woven lettering! The display of work at the end of the day produced a surprising variation of layouts.



Lin had brought with her a selection of her work including two beautiful published books. These are available from her website linkerrdesign.co.uk which also has many tips which she is in the process of putting into a document. Definitely worth a look.

Janice Simmonds

CLAS Festival 2016 - Leeds

Mariette Hardman reports

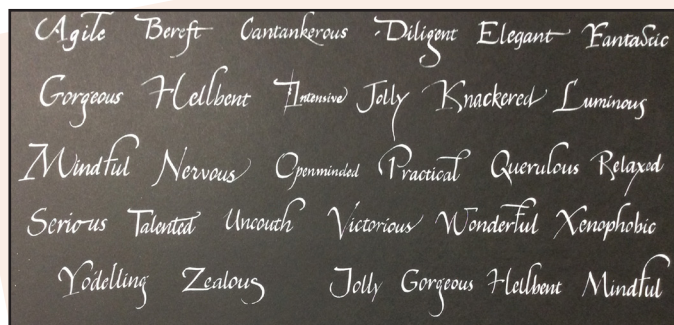
"See you in Leeds next year?" the parting words at the door of last year's CLAS Festival. Do I have to publicly admit that I have never been to Yorkshire and it seems an awfully long way to go? Well, after a long Friday afternoon on the road in various traffic jams (I had decided against taking the train because I didn't want to have to carry all my calligraphy materials) I can confirm that yes it is a long way from Sussex, but it was soooo worth the trip.

I arrived (late) at the Headingley campus of Leeds Beckett university, picked up my registration pack, dropped off calligraphy kit at the classroom, found my bedroom and figured out the what/where/when. Then straight to dinner followed by a talk from the lovely Georgia Angelopoulos whose enthusiasm was contagious. After the lecture a quick chance to meet our respective tutors for the first workshop, and finally to sleep, exhausted.

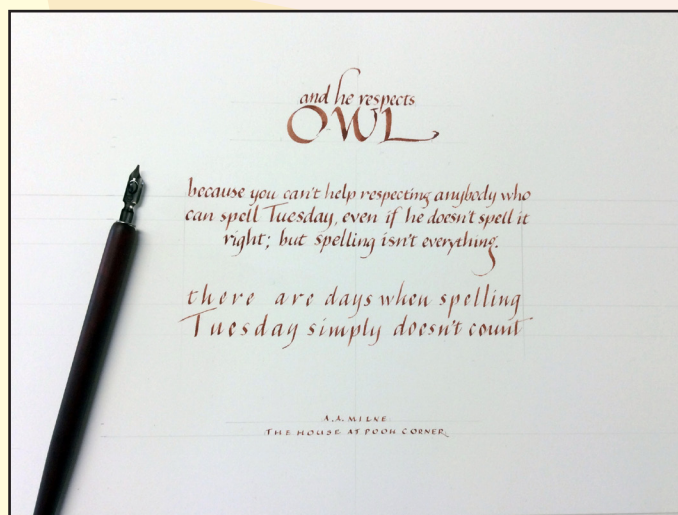
Next morning first class: "Graceful Italics", taught by Marlene Gray. We had the most wonderful few days, learning and experimenting. From formal letter forms to more open and creative interpretations, our italics became so much more interesting to look at as the workshop progressed.

We started with stand-alone flourishes (no letters allowed yet!) that became interesting abstract compositions. Then very soon we were encouraged to think about how we could use those flourishes to enhance and vary our lettering. "Think about what you would normally do, and then try doing the opposite". 5 nib-widths? Try 8, or 3. Try compressed letterforms, or open spacing, or all of those combined!

We practised different sized writing with the same nib, then used 7 or 8 different nib sizes in one composition. We did quotes, group projects and a final individual project each. Marlene had everything lined up to make sure we tried, tested, learned and achieved. A fantastic workshop with a great teacher.
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Individual exercise, writing white on black, no lines! Each word had to start with a capital, and have one flourish.



My final piece from the workshop - I am thrilled with it - I would never have been able to do this at the start of the class.



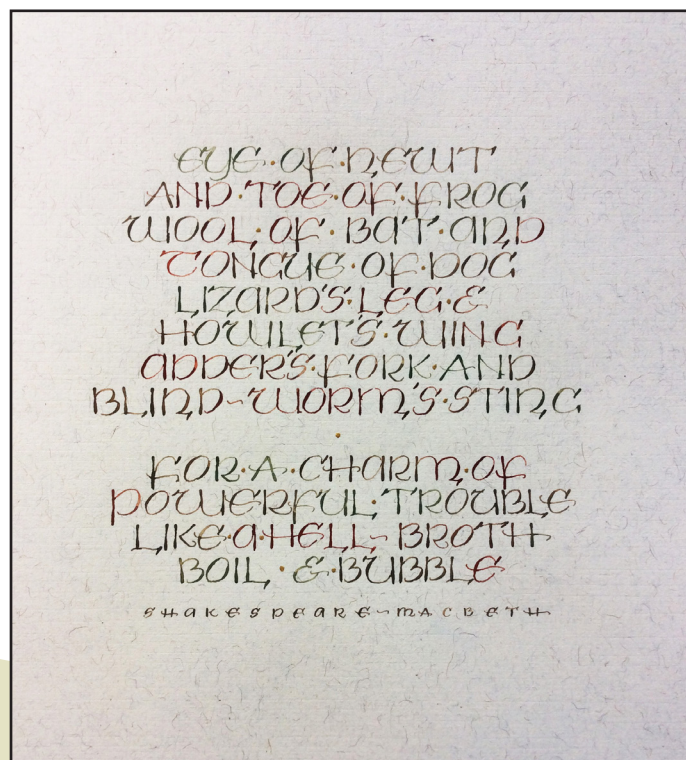
CLAS Festival 2016 - Leeds continued

Next day, the second workshop starts, "Pointed Pen Uncials" with Joy Daniels. We learn about the four key strokes used and how this hand requires constantly changing pen angles to give it its distinctive and unusual look. We learn how to produce the 45 degree slanted ovals that combined with the vertical strokes to make the hand still look upright, light and open. It sounds simple in principle, but we struggled to keep our touch light, our angles correct and our spacing tight. Joy is wonderfully encouraging and patient, reminding us that she has been regularly practising and using this hand for 10 years, and so not to expect perfection in 2 1/2 days, but to focus on our progress. I manage to finish a piece just before the end of the workshop, definitely requires much more practise, but very pleased nonetheless.

A fantastic week of catching up with friends and making new ones, listening to and getting to know some fascinating teachers. Loredana Zega's performance combining music, dance and brush calligraphy received a standing ovation!

I have come home inspired and determined to find more time for my lettering. And yes, my booking form for next year has been duly submitted. See you next year in Cirencester?
Mariette Hardman

PS - For write-ups of other workshops held during the week and more pictures, do look out for one of the upcoming EDGE magazines. We are told the festival will feature more prominently this year!



My final piece from the Pointed Pen Uncials class



Our table at the Gala Dinner - clockwise from the top: Susan Marks, Jenny Howard, Juliet Hill, Rosella Garavaglia, Helen Scholes, Andi Bennett, Mariette Hardman, Georgia Angelopoulos

Left: Name plates for the Gala Dinner - in advance of the festival we were each provided with a name of another participant to create our signs for.

A Summer School with Ewan Clayton in Brighton

Art Nouveau

Rudolf von Larisch who lived from 1856 until 1934, was a typographer, graphic artist and teacher who taught in Austria at the turn of the twentieth century. Realising that Art Nouveau Lettering was in danger of being lost, he assembled and published a collection of all the styles he could find.

It was to some of these examples that Ewan Clayton introduced us in the first Summer School to be held in his new studio in Brighton early in September.

Over the four days we studied the various scripts, choosing one to develop in more detail in our own way. Often the letters were derived from plant forms and some of our time was spent observing the details of the growth of plants and drawing them.

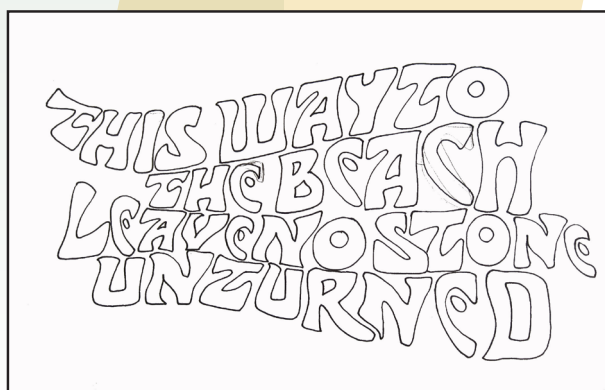
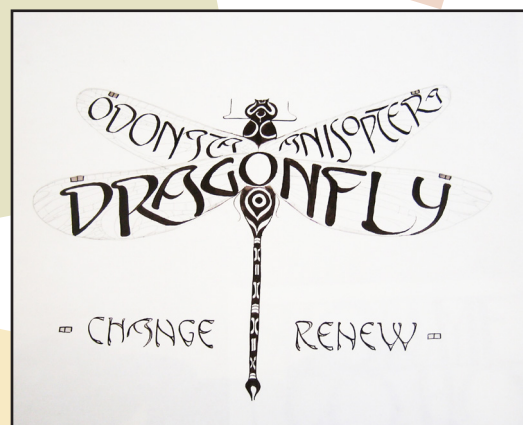
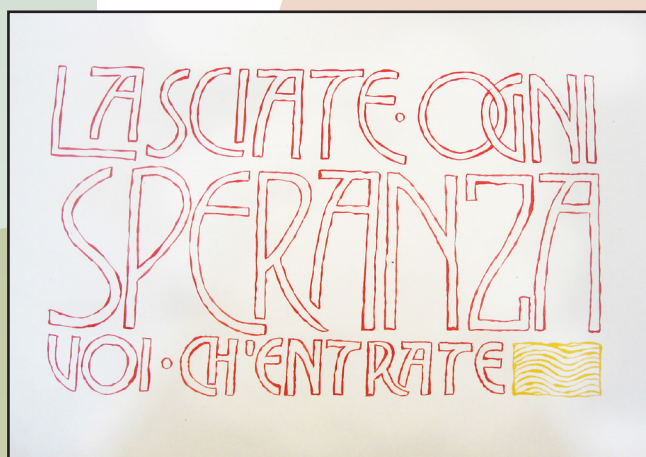
During the week we made a trip to Ditchling Museum to see an exhibition of Edward Johnston's

Underground Type. We also visited the various places of calligraphic interest in the village, which was much appreciated by all the participants especially those who had travelled a long way.

On the last day we all worked hard to finish our pieces and were delighted with the various imaginative projects that were completed.

It was the most friendly and enjoyable Summer School that I have attended and my thanks go to Ewan for being such a knowledgeable and stimulating tutor and hospitable host.

Teresa Stephens



Ewan is running lots of different lettering courses in Brighton.

For more info about them and details of how to book a place, please look at his website at www.ewanclayton.co.uk

My Calligraphic Journey - Dianne Heddy

Dianne Heddy has recently stepped down from the Sussex Scribes committee after an epic stint which involved being Chair, Newsletter Editor and recently Membership Secretary and Treasurer! We are very sorry to see her go and will miss her loads. Thank you Dianne for all you have done for Sussex Scribes....

I was seven when I eagerly ran home from school. We had been learning about Alfred the Great. We heard how he had ordered many illuminated manuscripts to be made. We must have been shown a picture of one, because I was determined to make one of my own. But I only had a lined exercise book to work in and those cheap nasty water colour paints that they give children. It's a wonder anybody continues to paint into adulthood. And of course the only gold was shiny paper from Quality Street toffees. So my first attempt at calligraphy was successful.

At fifteen I saw myself as a budding artist and spent most of my pocket money on art materials including a calligraphic pen set from WH Smith's. I had a crush on a boy at the church youth club so for Valentine's Day I sent him an anonymous card. Both it and the envelope were carefully written out in a gothic script copied from the instruction leaflet that came with the pen. It took me several evenings and I thought he would be impressed. But at church he and the other boys couldn't guess who it was from as they knew no artists. Crushed that nobody had recognised my talents I crept away.

At thirty, I decided it would be nice to write out and make a book of my mother's favourite poems for her birthday in October. It was only August so I would have plenty of time. Again, I went to Smith's and bought a pen set and some 'calligraphic' paper. But it proved rather difficult so I signed up for an evening class run by Jon Gibb, a pupil of Ann Hechle. We

spent the first term writing out huge letters, mostly 'O's with a 00 William Mitchell pen. My mother's book was put aside until I was good at calligraphy. The other day I found it. Mum died years ago, never knowing why I got involved in calligraphy and never getting her book.

We moved to Sussex and had children. There was no time for art. But as they were growing up I met Nancy Ouchida Howells who had a temporary place in her class while a student was on an extended holiday. So I joined Nancy's class where at last I learnt

to write with narrower pens (number 3 or 4). Nancy encouraged me to join CLAS and Sussex Scribes and to do workshops and get various CLAS diplomas. She and David introduced me to various scripts especially uncial which is now a favourite.

I met Ewan Clayton and was lucky to become one of his 'Ditchling guinea pigs' where we meet up and experiment and expand our horizons. I have learnt so much from Ewan and the others in this class, not just about calligraphy,

but about life, art, having fun and of course I have developed my own peculiar brush-made uncial script based partly on what I like about Islamic calligraphy.

Like Nancy, Ewan encouraged me to attend workshops both in the UK and abroad and to learn from as many calligraphers as possible. So in search of the perfect letter I have travelled around Britain and to Finland and Belgium.

Now I suspect that I will never make that perfect letter, so I'm just trying to write with my heart and have fun and use up all the materials I've accumulated from attending so many workshops. But I often wish I had taken up something simple and inexpensive, like rocket science.



The Origin of Names

From about 500AD, people wrote with quills made from the wing feathers of large birds such as swans, geese and turkeys. We write with pens but this word comes from *penna*, which is Latin for plume or feather. In France, the word they use is *plume* and in Germany it is *feder* or feather.

Why is a penknife so called? Because it was originally used to trim the nib of your quill pen. The old quill sharpening pen knives had only one thin blade in a body which was longer than usual so it could be gripped easily.

The word pencil originated from *penicillus* which was the name of a small pointed brush used by painters for fine detailed work.

There used to be a metal mapping nib called "crow quill" but this originated from the fact that the monks had previously used actual crow's quills for their fine lettering.

Did you know that paper was invented in China around 105AD and that it took more than 1000 years to reach Europe. (Spain 1151, Italy 1276 and England about 1490)

At one time, the Romans carried small wooden boards, which were smeared with a black wax and this was written on with a metal stylus. The stylus was pointed on one end and spade-ended at the other to smooth out the wax for future use. These small pads had the name *Pugillares*. They were held in the fist (*pugnus*) the root of our word pugilist.

Did you know that there isn't any lead in a lead pencil? The story begins in Roman times when lead was used for plumbers etc. They also found that a piece of lead would make marks on certain other surfaces, so odd pieces of lead were used by teachers and children to draw or write on broken pieces of pottery or any other surface which would take an image. In my collection of writing implements I had made some shapes out of scrap lead so that members of the audience could try out the principle.

One day I was in Dorchester which was a former Roman garrison town, in an antiques market. In this market, one stall holder had been digging in an area in the towns and going over the ground with a metal-detector. All his findings were in a 2 foot diameter metal bowl - belt and shoulder buckles - many hundreds of pieces but just one piece of lead about the size of my little finger but roughly pointed! I like to think I knew what it was, so I paid a nominal sum for it.

Anyway, to carry the story forward...as far as Elizabethan England, when a great storm knocked down a huge tree in Cumbria exposing a large black boulder in the tree roots. The villagers discovered that the chippings from the boulder would make marks just like lead so they assumed that it was a form of lead. Eventually, as time went on, it was found to be possible to cut this "lead" into long square rods and put it into a groove in a piece of wood glued on top, to create a writing implement which they called a "pencil" or "lead pencil". It was eventually discovered that the black substance was in fact graphite but as it had been called lead for so many years, why change it?





Trip To Frogmore Papermill

In October, a small group of us met at a commercial paper mill near Hemel Hempstead. It was a bit of a trek up the M25 from Sussex - thanks to our driver, Richard who made the journey very comfortable for his passengers.

We all thoroughly enjoyed the guided tour around the mill and especially enjoyed plundering the paper stock in the shop before a refreshing cup of tea.

There is a lot to see here - the museum is full of papermaking equipment and ephemera. The hour long tour took us into a fascinating derelict area which houses a massive paper machine - with a decent investment it is hoped one day to restore this area and get it back into production. The small version was running whilst we were visiting, producing a continuous sheet of glitter board.

Frogmore is a rare treasure. A step back in time and a witness to a long heritage of papermaking in the area. A boat trip on the waterway would have rounded off a lovely day out if we had had the time.



Sussex Scribes

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Sussex Scribes has started a letter and birthday card exchange. If you would like to join or know more about it, please contact Suzi Faber by email suzifaber@outlook.com

Your Committee

Chair: Cathy Stables
01243 782240

Secretary: Denyce Aresti

Programme: Suzi Faber

Bookings: Irene Willard

Newsletter/ Membership:
Helen Gibbs

Treasurer: Ros Edwards

Committee Members:
Janice Simmonds
Claire Stenning

Thank you to everyone who sent articles and photographs in for this newsletter.
A bumper edition!

The next newsletter will be sent out at the end of January. Please send any copy to Helen Gibbs email hemgee22@gmail.com

Copy can include: write ups of workshops, exhibitions and anything else you would like to share that you think will be of interest to other scribes.

Copy deadline January 15th, 2017

www.sussexscribes.co.uk