



SUSSEXSCRIBES

Newsletter July 2017

Dear Members,

I have been regretting recently, that I left my umbrella, by mistake in Lincoln Cathedral. I had volunteered to represent the Society of Scribes and Illuminators as the calligrapher on the Worshipful Company of Scriveners stand at the Heritage Skills Festival in Lincoln Cathedral. This was a festival to mark the 800th Anniversary of the Charter of the Forest, which is kept in Lincoln Cathedral and was drawn up about the same time as the Magna Carta listing all the rules of the forests.



The Cathedral was full of some of the many livery companies of London who were all demonstrating their trades: stained glass windows, glove makers, basket weavers, bricklayers and plasterers to name a few. Great to see that these skills are not extinct and are celebrated.

On the Scriveners stand with me was someone working on a piece of heraldry and someone else cutting quills. We were in the Chapter House and it was a very enjoyable experience.

Speaking of heraldry and calligraphy, we have an excellent speaker at our AGM this year on 30th September. It's one not to miss. Tim works at the College of Arms in London and his work is exquisite. He'll be talking about his career.



At the AGM there'll be an opportunity to renew your membership and hear about all the great workshops that Suzi Faber has arranged for 2018. Also a calligraphic bring and buy and Nancy will be selling calligraphy materials.

Don't forget our Exhibition in Brighton's Jubilee Library – "Sussex Scribes - 25 years of Creative Lettering" – we have a great selection of

member's work on show. Hope to bump into you there or see you at the AGM.

Cathy Stables, Chair

Sussex Scribes AGM

September 30th, 2017
at the Pines Day Centre, Worthing,
2-4pm

with

Guest Speaker Tim Noad

and

Nancy Ouchida-Howells

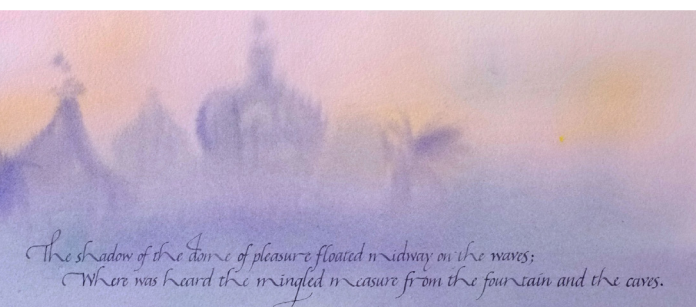
with calligraphic materials to sell
including:

a new automatic lettering pen 4A,
Schmincke watercolours and gouache
including gold and silver.
Excellent vintage nibs, calligraphic
books, repositionable glue sticks,
pipettes, etc.

More info on next page

Exhibition

“Sussex Scribes – 25 Years of Creative Lettering”



**Exhibition in the Foyer of
Jubilee Library, Brighton.**

September 4th - 16th, 2017

Thank you to everyone who submitted work for our forthcoming exhibition. The group will be represented by about half of its membership showing examples of a wide range of lettering styles.

We hope you will all be able to visit the show. The library is located in central Brighton and is open every day at these times:

Monday	10am to 7pm
Tuesday	10am to 7pm
Wednesday	10am to 5pm
Thursday	10am to 7pm
Friday	10am to 5pm
Saturday	10am to 5pm
Sunday	11am to 5pm

The local council website has more info about how to find the library at www.brighton-hove.gov.uk.

The exhibition is in the foyer of the library, which is just inside the main door. You can't miss it.

AGM

Sussex Scribes AGM

**September 30th, 2017
at the Pines Day Centre,
Worthing, 2-4pm**

Please join us for our
Annual General Meeting
when we will be announcing the new
program of workshops for 2018

**with Guest Speaker
Tim Noad**

& Nancy Ouchida-Howells
will bring calligraphic materials to sell

Sell or Return table

Please bring any thing you would like to sell eg cards, pieces of work, books etc. Price them up before-hand and bring a stock list with you. *Please take home anything that doesn't sell!*

New Program of Workshops

Book early for popular courses

Renew your Subs - still only £12

Tea & Cake

(donations of home made cakes very welcome)

Please visit our website for details of how to get to the venue. It may be possible to organise a lift from the train station so let us know if you need help getting there.

www.sussexscribes.co.uk

Sewing Pages, More Volume Bookbinding with Helen Gibbs

August 12th, 2017

Pines Day Centre, Worthing

10am - 4pm

This workshop will focus on two "codex" book structures:
The "codex" is the sort of book most of us have grown up with and are familiar with. Pages are joined at one edge – the spine – and open in a formal, linear sequence.

One of the books we make will be a sewn structure with a soft or "Limp" cover and requires no glueing, whilst the other, the "Drum Leaf" is joined only with glue and has a hard cover. Both of these structures offer useful, practical qualities for calligraphers.

We will make an example of each book structure and pay careful attention to details of production and design as we go.

In these prototypes, pages will be blank but students are encouraged to bring some art-worked papers with them to use on the covers – see below for more info about this.



**Unfortunately, this course is now
fully booked**

Equipment to bring with you:

- Basic tool-kit comprising of cutting mat (A3 or larger), metal ruler (30cm), sharp pencil, bone-folder, pricker*, set square if your cutting mat does NOT have a grid on it. Kraft knife with spare blades, eraser.
 - Two small, thickish boards (plywood, MDF etc) with a weight to make a clamp. Boards should be about A5-A4 in size
 - PVA glue and glue brushes of various sizes including a small one for gluing small areas. (see https://www.hewitononline.com/Glue_Brush_p/br-010.htm if you want to invest in a bookbinders bristle brush # 14)
 - book-binding needles and thread if you have them (linen thread, long needles)
 - Japanese screw punch if you have one,
 - an old magazine for glueing up on
 - apron, some rag, notebook
 - medium sized jam jar or similar
- *the tutor will bring prickers to sell for £1 for anyone who doesn't have one

Materials to bring:

- 2 x A4 pieces of 2mm thick grey board if you have some, otherwise, tutor will supply (back of an old sketchbook is great)
- 2 x pieces of A4 card 300gsm (colour doesn't matter)
- 2 x A4 sheets of paper, about 150gsm is good, (for Drum Leaf cover), plain, coloured or decorated
- 1 meter of 6mm wide ribbon, any colour for Limp book

The tutor will bring paper for pages pre-cut and ready to fold (cartridge 160gsm). There will be a small charge for the paper – 60p for two books

Art-worked papers for covers to prepare in advance:

- Limp Book: A piece of A3 cartridge, 130 -160 gsm, decorated with lettering or patterns or colour etc – on one side of the paper only, or plain if you don't have time to do any artwork
- Drum Leaf: Some other pieces of art-worked paper, can be small things like a decorated initial for example – page size will be 21 x 14.5cm approx. (portrait orientation). The "H" in the photo above is about 8 cm.
- There may be time to make more than one of each book or at least to start a second piece so do bring an assortment of other papers with you to use as pages as well as covers, if you wish.

CLAS Certificate of Skills Part 3: Quills

with Josie Brown

October 14th, 2017
Pines Day Centre
Worthing
10am - 4pm

Having discussed the choice of feathers, this session will cover two methods of curing them and how to cut the quills efficiently.

We will cut wide and narrow nibs, troubleshoot inevitable problems and then modify the cutting process for using mediums of different consistencies, such as gesso, or for particular scripts.

We will complete a small piece of calligraphy using varied textures of weight, size and/or script, gaining good quality, crisp lettering.



Tools and materials:

- Any goose, turkey or swan feathers you may have **
- A left-hand rubber glove, if you're right handed, or vice versa
- A small crochet hook*
- Dutching tool*
- Quill knife, penknife, Stanley knife or scalpel (straight blades will be better for this) but not the snappy blade type of craft knife. The blades must be new.
- A small ceramic tile with a smooth surface to cut on
- Masking or Micropore tape
- Small, empty drinks can
- Small scissors
- A piece of good quality cartridge or watercolour paper (HP or NOT) for a final effort
- Ink, watercolour and gouache paints
- A suitable text –shortish
- Notebook
- Magnifying glass

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

** the tutor will bring feathers, all the equipment for curing, and spare Stanley & scalpel blades

This course of four workshops is now fully booked. We will be running another CLAS course in 2019.

Calligraphic Handwriting & Contemporary Cursive with Veiko Kespersaks

November 18th, 2017
Pines Day Centre
Worthing
10am - 4pm

In this modern calligraphy workshop you will learn everything about how to get started with quirky handwritten lettering styles. You will learn how to write with a traditional dip pen, using lightness and pressure to create beautiful thin and thick strokes. We will cover pen "pressure and release" techniques along with the basics of decorating letters.

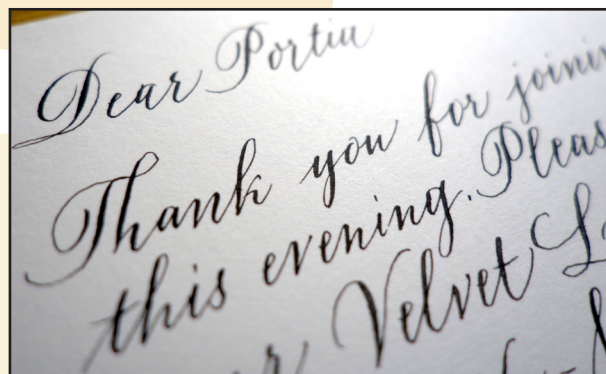
We will explore different inks, pens and papers, as well as consider how to choose the best materials for your own work.

This is a practical, informal class and the focus will be on having lots of fun while learning. At the end of the workshop you will take home example alphabets, so you can continue to enjoy modern calligraphy.

Tools and Equipment to Bring:

Layout Paper (A3)
Good quality smooth hot pressed paper
Eraser
Gridded Ruler 50cm
0.3 Automatic Pencil
Japanese Calligraphy ink stick and ink stone (if you have)
Speedball 2968 Oblique Pen Set, black
Set of Watercolours
Water Container

Some materials will be available for purchase during the course.



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

Brush Lettering

with Mary Noble

May 13th, 2017

Pines Day Centre Worthing

10am - 4pm

A very enjoyable and energetic day was had by all attending the brush lettering course by Mary Noble.

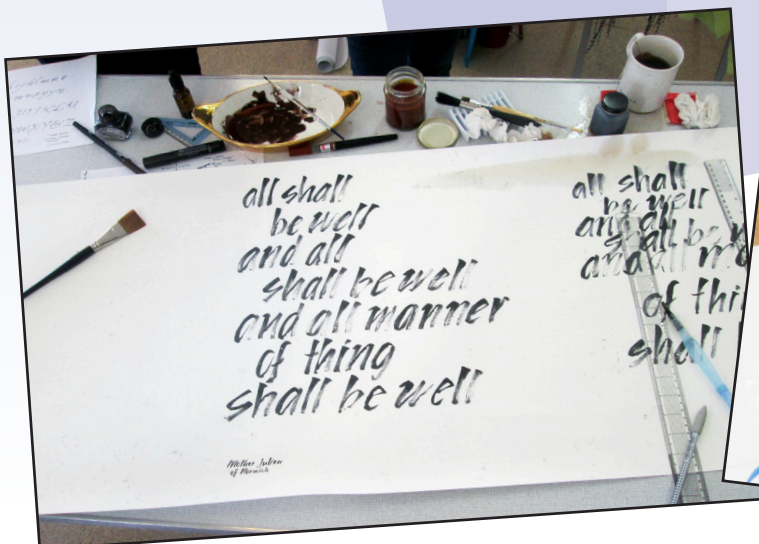
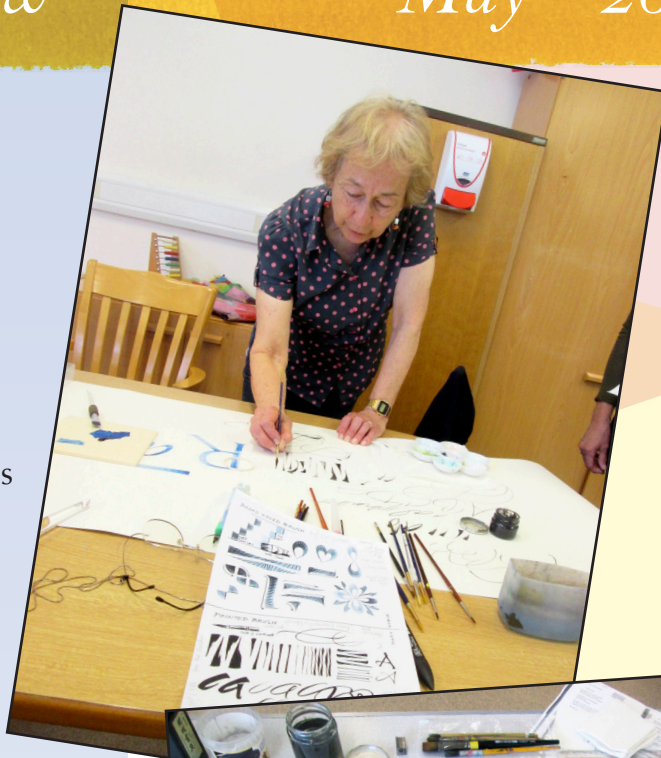
Techniques of using a pointed brush and a flat brush were demonstrated in the class and finished pieces were achieved using one of the two techniques.

Some highly creative and dramatic effects were achieved by the end of the workshop.

A couple of people were attending the workshops for the first time and I for one had not attempted Italic before so it was quite a challenge. The venue was very pleasant and spacious and it was lovely to meet such a talented and friendly group of people.

Thanks to Mary Noble for her instruction and guidance on this technique.

Margaret Devlin



Workshop Review – Traditional Skills 2

with Josie Brown

June 10th, 2017

Pines Day Centre, Worthing

After a somewhat challenging week, politics and weather wise, Andrew and I set off under blue skies to Worthing for the second session of our Traditional Skills course with Josie Brown - "Bringing it all together through design".

To start the day off we recapped our previous session which had covered working with vellum. We were invited to bring in a piece of work we had completed since the vellum session. Janice Simmonds, Susan Faber and myself shared their pieces with the class which included gilding, working in gouache, egg tempera and correcting mistakes. Josie invited learners to discuss any concerns/problems they had experienced working with vellum.

Learners were reminded that (should they choose to submit work for assessment) the following skills must be showcased: vellum, quill cutting and egg tempera. More than one skill can be used in any one piece but 3 pieces overall must be submitted for assessment (date tba)

We then moved on to the "Design" element of the day which included:

1. Form. Decide on the form you wish your project to take ie. book, scroll, book mark, table top, hanging piece etc. Client commission, materials, budget etc will help determine this.

2. Analysis of Manuscripts

Josie handed out various examples of pages from historical manuscripts ranging from the 7th century to mid 15th century. We were divided into groups with a list of questions to analyse manuscript pages and their decoration. It was fascinating to note the changes in proportions, style, colours etc through the ages. This exercise encouraged us to look at manuscripts and really "see" them through analytical eyes.



3. Thumb Nail Sketches

Next up as individuals we were given some historical and contemporary examples of manuscript pages to look at and were invited to make thumbnail sketches of them – noting the size and proportions of initial letters, borders, text, glossaries etc. I find this an invaluable technique to explore as many design and layout opportunities as possible.

4. Thinking Sheet. Before a much needed lunch break, Josie handed out a "thinking sheet" which invited us to observe our creative strengths and weaknesses.



5. Working Collaboratively Through the Design Process. Coming back from lunch refreshed, our next task was to again work collaboratively in teams. Each team was assigned a "brief" and tasked to brainstorm ideas before settling on a working rough thumbnail sketch. It's all too easy to dive into finer detail but we were swiftly brought back on task if Josie overheard us getting too bogged down in detail. It was very interesting working in a group and settling on a single design idea to present and enlightening to see how the various groups had responded to their design challenges.

6. Techniques. In the latter part of the day Josie touched on painting techniques and tips using water colours, gouache, a little on gilding and briefly on egg tempera (this will be covered in another session in more detail). It is always so interesting to see artists demonstrate various mediums and have the opportunity to discuss trouble shooting.

7. Experimenting with Mediums

To end the day the group were invited to experiment with a medium of their choice - gouache, water colours, fine liner pen etc. I chose to make trace down paper with Armenian Bole – a very gentle activity to end an action packed day! Already looking forward to the next session.

Tina Warren

Looking Beyond the Literal Letter with Rachel Yallop

July 8th/9th, 2017
Pines Day Centre,
Worthing
10am - 4pm

Day 1

The workshop started with an exploration of traditional letter shapes. Armed with only pencil and lay-out paper we each were challenged to pick a few letters, and create as many different forms of our chosen letters as we could imagine: changing angles, height, width, thickness, changing curved to straight or the other way round - and to try not to stick to the ruled lines all the time! Rachel reminded us of an Edward Johnston quote: "Writing between ruled lines is like trying to dance in a room of your own height", and told us to try occasionally going above or below.

Uneven and outside of the lines letters can become so different and interesting! In the letter A, should I accentuate the right stroke, as we traditionally do, or go for the left? Or even the cross bar? And talking about the crossbar, where should it start and finish? On the line? Outside or inside?



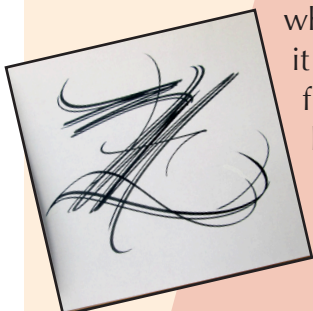
Horizontal or angled? Every millimetre can change the look completely.

The possibilities are endless, if slightly overwhelming.....

Next, we looked at tools that we might use - ruling pens, automatic pens, flat and pointed brushes, and even balsa wood were all tried out to see how they could work for us. Then in the afternoon we took the time to combine the letter explorations with the tool samples to start creating interesting letters.

If we were pleased with a particular letter we might try a few letters in similar style and see how this might develop.... We were a small group, and the lovely Rachel was patient and encouraging. By the end of the first day I found myself full of ideas but hesitant on how I was going to make this into something coherent the next day. I needn't have worried.

Mariette Hardman



Looking Beyond the Literal Letter

with Rachel Yallop

July 8th/9th, 2017
Pines Day Centre, Worthing
10am - 4pm

Day 2

Our second day was as fascinating and fun as the first. Having chosen a letter, group of letters, or alphabet to work on, we "kept the quality of the line" and played with the shapes using thick strokes and fine to create a pleasing elegant design.

Although each of us were engrossed in totally different letter shapes we each evoked an "I like this" from Rachel, albeit on one aspect!

This gifted tutor encouraged us to develop further our chosen piece, creating depth, interest and life with passion and energy. Will we ever see letters in the same way again!

Do so hope we can encourage Rachel to return for another amazing weekend, inspite of her drawn out journey.

Jill Baldwin



Farewell to Ros

I'm the treasurer for Sussex Scribes and I'm shortly to be relocating to the South West; for little other reason than we can and we feel ready for the challenge and adventure. I'm surprised at myself, being normally a person of routine, schedules, box ticking and controlled order.

Cathy suggested that I should, as a swan song, write a few lines about my work space or my calligraphic journey so I've decided to write a bit of both. It won't take long! By the way the swan song tale is that mute swans sing beautifully and mournfully before they die. They don't and they are not mute.

The photo shows where I work in the spare bed room, at my very small desk which is squeezed into the space by the wardrobe. I have an old school teacher's desk as well. I take pleasure from my boards which have words, ideas, quotes and other people's work on them. It's not an ideal space but if I sit at the table I want to create. In my next home it will of course be so much better....

My first intro into calligraphy was the template sheets found in my Mum's papers. Along with them were poems, cut from magazines and papers. I am a collector of words too – like most of us. I keep what the Victorians called a Commonplace book.

Soon after my first child was born I joined an evening class run by Rev Fr Teasdale, an elderly priest of the Redemptorist order, who introduced me to heraldry and lettering. He gave us an insight in to what being a priest, scholar and calligrapher had been like for him during two world wars.

My second daughter was born and we moved to Sussex. Soon after, Nancy Ouchida-Howells and her husband started Sussex Scribes, meeting in Southwick. Wow – a professional scribe! However, with two

children and full time work I wasn't able to take part.

Then followed fallow years for calligraphy apart from word collecting and the odd weekend course. At one such weekend with Gaynor Goffe teaching, I met Irene Willard. I signed up as a Sussex Scribes member and have met only nice people since, and the rest is history!

Among the great things about our group are openness, friendliness, the quality of our tutors and the creative vibration when everyone is exploring and putting down ideas during a workshop.

I thought the Arundel Arts trail was good fun and the forthcoming exhibition at Brighton

Library sounds really exciting.

So after all this time, I'm still a beginner. And in honesty, although the calligraphic pattern is clear in my head, my hand does not obey. It was easier when I was younger.

As my swan song here are some words:
The quality of the line.

Keep it simple.

Practise.

It's the energy within the piece that gives it value, not the perfect lettering.

At the end of the day it's only a piece of paper.

Mindful.

Everyone doubts.

Don't expect to work as planned without changes - you get taken off on a journey, a finished piece is developed over time – if it's ever really finished.

Its hard to find the creative energy when feeling poorly in spirit. (This last seems unfair)

Finally - if you think you could take on my duties as treasurer, please speak to one of the committee. It's an easy role.

Come - see me in Cornwall!

Ros Edwards



Your Found Letters..... Postcards from Abroad



1



2



4



3



5

1. Street lettering in Bruges. *Found by Tina*

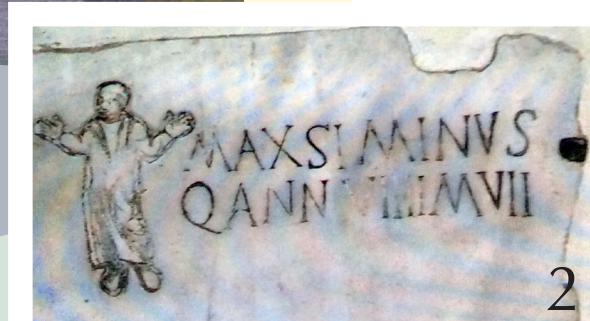
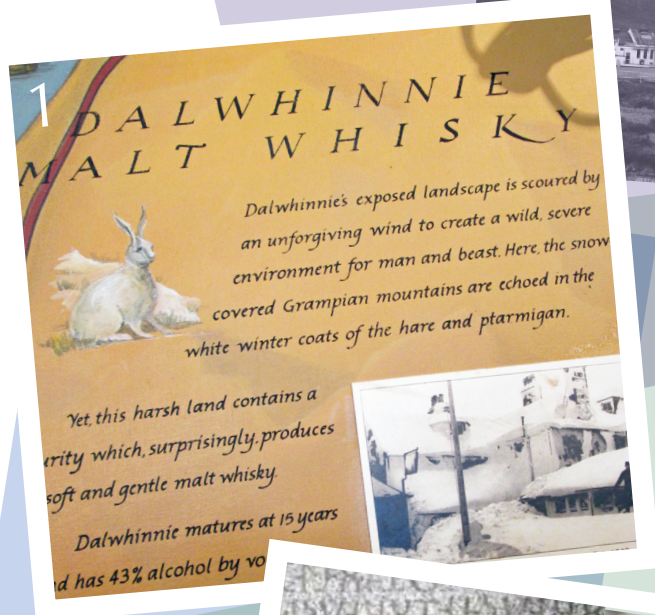
2 and 3. The highlight of our trip last year, for me, was meeting Christine Brunella and visiting the Schreib Werkstatt Klingspor collection in Offenbach. This isn't the main Klingspor Museum but the one that houses a large calligraphy collection (by all on the world stage!) as well as the main body of work by George and Maria Hoefer bequeathed by them when they died. *Tina*

4. Letter window in Bruges by Brody Neuenschwander. *Found by Irene*

5. Found on a wall outside a house in Bruges. *Irene*

6. Lettering at the top of the painting by Klimpt, "Judith und Holophernes". *Found by Nancy in Vienna*

Your Found Letters.... Postcards from Abroad cont.



1. Found in the reception area of Dalwhinnie Distillery, Scotland by Gill.
2. Found in the foyer of a church in Rome by Jill.
3. Granite cube designed by Martin Cook and Gary Breeze found at Chatsworth Flower Show by Ros. "A 44-tonne rough granite cube; one face painted with a mysterious inscription and contains a rejuvenating woodland only visible through small fissures in its surface."
- 4 and 5. Found in the Library of the Duomo in Siena, Italy by Lynda: "They are from one of several huge books of prayers or anthems, probably 3 feet high. The Gothic lettering was very clear and some of the illumination was exquisite."

Back Page

Ravilious & Co: The Pattern of Friendship

The exhibition represents the wide range of media in which the artists worked, from watercolours to woodcuts, lithographic prints, book jackets and illustrations, patterned papers, and wallpaper and fabric design.

27 May - 17 September, 2017

Towner Art Gallery, Eastbourne. £8/£7 conc

CLAS Festival - Cirencester

20th - 26th August 2017

see www.clas.co.uk for more details

CLAS REGIONAL DAY

23rd September, 2017

hosted by Cinque Port Scribes

Westgate Hall, Canterbury

Tickets in advance £15

www.clas.co.uk/forms/RegDay.jpg

Sussex Scribes

Programme of Workshops for 2017

August 12th

Sewing Pages - Bookbinding with Helen Gibbs

September 30th

AGM with guest speaker Tim Noad

October 14th

CLAS Certificate Part 3 with Josie Brown

November 18th

Calligraphic Handwriting & Contemporary

Cursive with Veiko Kespersaks

For programme bookings and enquiries please use the booking form included with this newsletter or contact Irene Willard 01273 888798

Courses and Workshops with Ewan Clayton in Brighton: www.ewanclayton.co.uk

September 5th - 8th, Summer School
"The Calligraphic Journey of Rudolf Koch"

www.sussexscribes.co.uk

Thank you to everyone who sent articles and photographs in for this newsletter.

The next newsletter will be sent out at the end of October, 2017.
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 with the group.

Copy deadline October 15th, 2017

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

Sussex Scribes

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