



SUSSEXSCRIBES

Newsletter January 2018

Dear Members,

It may be a bit late but I would like to wish all our members a Happy New Year and hope that 2018 is full of good things.



We have a new venue – Angmering School which we used for the first time recently.

A new treasurer – thanks to Mariette Hardman for coming to the rescue – you can read about her calligraphic journey.

Also, a whole set of new workshops to enjoy, organised by Suzi Faber.

On a sadder note I have heard that one of our members, Madeleine Townsend passed away recently and there is a tribute to her by Sue Hufton in this edition. Madeleine had often put very colourful pieces of work into our past exhibitions and I knew her a little as a warm, kind and interesting person.

Welcome to our new members and hope that your calligraphy is taken to a new level this year. There will be plenty of opportunities to learn new things!

Cathy Stables, Chair



Our new venue for workshops is the Lavinia Norfolk Centre at Angmering School. It is not too far from our previous venue in Goring, just a few miles west on the A259 if you are travelling by road.

By train, it is a short walk from Angmering Station.

**The Lavinia Norfolk Centre
Station Road, Angmering,
West Sussex, BN16 4HH**



Remembering Madeleine

We are grateful to Sue Hufton for writing this thoughtful and warm piece about our fellow calligrapher and friend Madeleine Townsend.

I first met Madeleine when she came to Kensington Palace in 2010 to do the Foundation Diploma in Design and Calligraphy run by Sunderland University. She had just retired from being a lawyer and running her own law business and in typically Madeleine fashion (though I didn't know it at the time), she was raring to go on with the next stage of her life's journey, intending to travel at full speed. No notion of an easy and deserved retirement for her, instead calligraphy was something that she had been interested in for a very long time and now was her chance to embrace it wholeheartedly. I know that initially I didn't quite go fast enough for her, she didn't at first take kindly to the 'slow burning' nature of my teaching - yet she very quickly saw the value of methodical practice and meticulous attention to the groundwork of calligraphic understanding.

The enthusiasm and commitment with which she began studying was admirable. Nothing passed by her without it being scrutinised and questioned, dissected and interpreted until she understood what it was she was presented with and what was expected of her. Her studies were thorough and the works she produced had an immense amount of complex thought and detail, always above and beyond what was necessary or expected. After the diploma, she went on to study for a BA under the

auspices of Satakunta University in Finland, involving periods of study time in Finland and supporting studies in the UK.

After teaching her on the diploma course, I later worked closely with her as a colleague when I was acting secretary of the SSI and she was the treasurer. I enjoyed the rigour with which she approached problem solving. I learnt from

her as she developed and practiced efficient ways of working and she helped me enormously in the way she acted out her professionalism. It was not an easy year, but the support that Madeleine gave me was perceptive, sensitive and unconditional.



To end on a personal note, she and her husband visited us for the day not long before she became ill. I saw the life and energy

and enthusiasm that they shared - very much a 'can do' attitude which I found inspiring. I had some time alone with her that day, talking about her work. She'd done her diploma, finished the degree and was talking about what she was going to do next. We discussed how she was going to further her skills and develop her ideas, she had so much to talk about. So I felt sad and sorry that she couldn't carry it all out. But her husband Peter wrote to me at Christmas, saying that in the last year they'd had good times amidst the sadness and he was still smiling at those happy memories.

When I picture Madeleine, it is always with a smile on her face and when I think of her work, I see that same smile reflected in it.

Sue Hufton

Workshop CLAS Traditional Skills Part 4

Egg Tempera with Josie Brown

February 10th, 2018
Lavinia Norfolk Centre
Angmering School
10am-4pm

In this session, we will learn about where certain pigments come from and how to use egg yolk and glair as a binding medium.

We will grind and prepare our own paints from powder pigments as well as use egg with ordinary gouache to render it both waterproof and full of lustre.

This fully practical session will then offer demonstrations and time to experiment with different methods for applying the paint and how to gain particular effects.

It will be possible to make our own dragon's blood transfer paper and complete a decorated letter, border or illustration.



Please note this workshop is already full. We will be running another CLAS Certificate Course in 2019

Tools and Materials Needed:

- Cartridge paper
- Drawing materials - pencil, rubber, sharpener etc
- Good quality, fine paint brushes, Sizes 2, 0 and 000 (sable isn't necessary, synthetic will do)
- Cheap brushes for mixing paint
- Powder pigments **
- Glass slab and muller*
- Gouache paints
- Kitchen roll
- An egg***
- Dish/saucer to separate the egg in to
- Several water pots
- At least 8-12 clean palette sections (preferably ceramic)
- Cling wrap*
- Heavy-weight smooth surface cartridge paper or an A3 size piece of HP watercolour paper
- Your own prepared design in outline - anything you wish
- Tracing paper
- Face mask
- Note book

* The tutor will bring enough for everyone so only bring if you already have them and want to use your own

** The tutor will bring powder pigments for people to use at a small cost

*** We won't ALL need an egg each, so one between two people will be plenty, unless everyone wishes to have a go at pinching the yolk to retain the sac!

NB: You only need a face mask if you have a vulnerable chest - the amount of powder pigments we're likely to use will not create even a remotely worrying level of dust.



Batarde Miniscules & Batarde Majuscules with Gerald Mynott

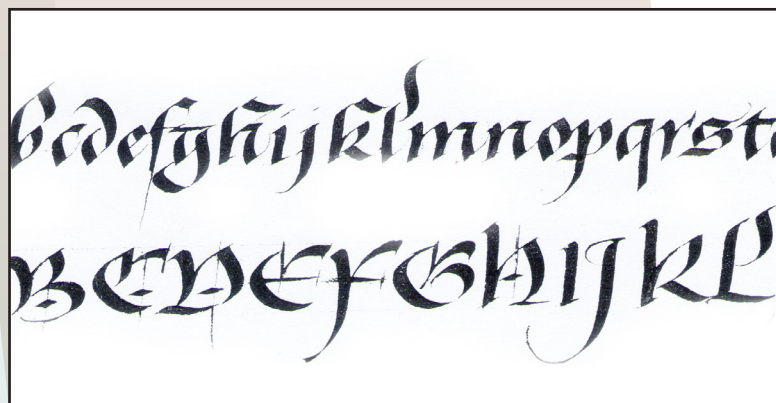
March 17th/18th, 2018
Lavinia Norfolk Centre
Angmering School
10am - 4pm
Cost £25 per day

All students, during the two-day course, will have the opportunity to understand the theory and practice of the Gothic Batarde hand, both lower and uppercase.

Alongside Gothic hands, there existed, during the 14th and 15th Centuries, numerous cursive scripts, which were used for legal and other documents.

Batarde is a book hand which evolved in France as a formal version of these scripts. By the end of the 15th century, Batarde very often accompanied large scale and richly illuminated volumes.

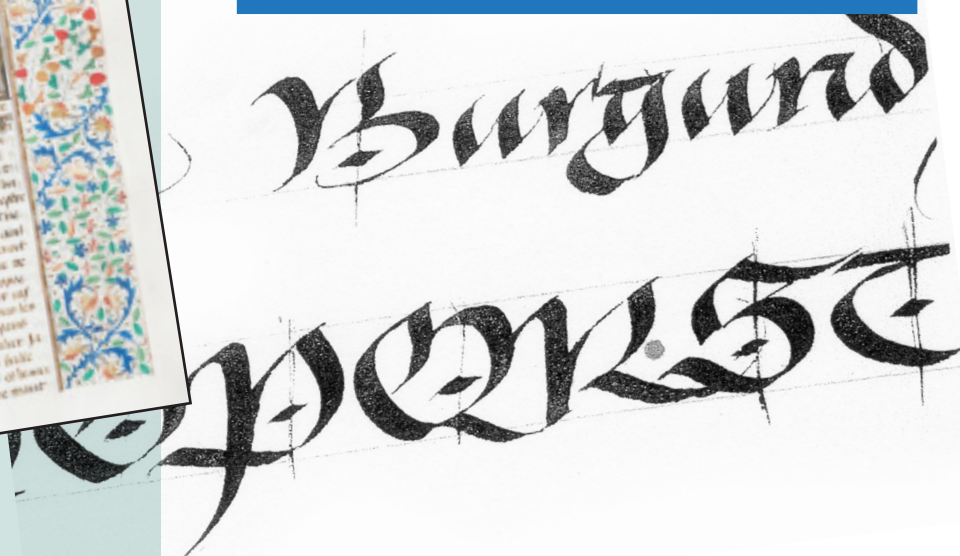
Froissarts Chronicle in the British Library is possibly the finest example in the country.



Please bring along to the workshop:

- Cartridge Paper A2 – A3
- Mitchell nibs and holder
- Black Quink ink or gouache
- Flame Red gouache
- Gold gouache – Schminke or W&N
- White gouache (W&N) or Dr Martins Bleed-proof white
- Coloured paper - black, red, or dark blue
- Automatic pens – optional and can be supplied by tutor
- Pencils
- T square
- Drawing board
- Palettes for mixing
- Water pot
- Rags/tissues for cleaning

This short course can be booked for one day only or for both. Please use the workshop booking form at the end of this newsletter or contact Irene 01273 888798



Its A Kind of Magic

with Tina Warren

May 12th, 2018

Lavinia Norfolk Centre

Angmering School

10am - 4pm

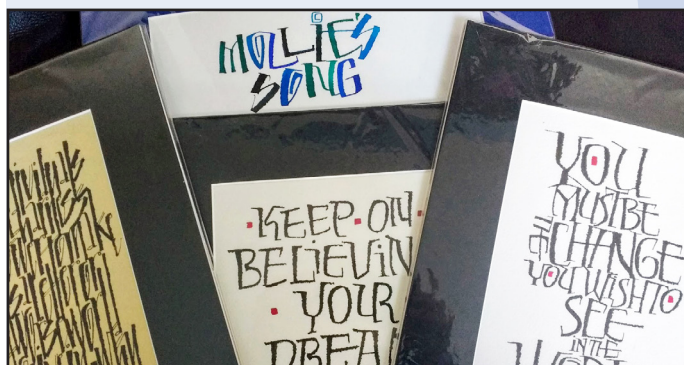
Cost £25

Suitable for all levels

Black and white magic?

A workshop combining a morning working with bleach and ink followed by an afternoon experimenting with the folded pen.

We'll start off with a squirt of bleach – what will it reveal? This will be followed by floating sumi ink on still water to create stunning marbled paper – each piece unique!



In the afternoon we will explore the wonderful mark making properties of the folded pen – a great tool that happily skips along the surface of textured paper and teams up well with suminagashi paper.

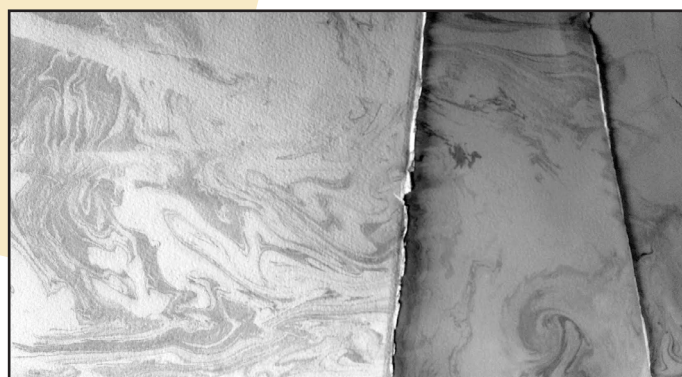
Drawing on techniques learned from traditional scripts we will loosen up and break some rules!

For those who have not made a cola pen we can also make one of these to use.



Equipment to bring:

- A tray which much be at least the size of the paper you intend to dip – new cat litter tray, casserole dish, rectangular washing up bowl etc work well
- A bottle of sumi ink E.G. Moon Palace (or you can grind your own)
- 2 small jars – one will have sumi in and the other a dispersant
- Water colour paper (I will have Saunders Waterford for sale) and any other paper you would like to experiment with. Cartridge paper is not good.
- Folded nib (Penman Direct UK, Tim Leigh USA or Dreaming Dogs USA)
- Layout paper
- Clean empty cola can, scissors, masking tape, dowling rod or old pencil (if making a cola nib)
- Newspaper to lay wet suminagashi on



To book a place on this workshop , please use the booking form at the end of this newsletter or contact Irene 01273 888798

Numbers with a Flourish with Nancy Ouchida-Howells

June 16th, 2018
Lavinia Norfolk
Centre, Angmering
School
10am - 4pm
Cost £25

Nancy Ouchida-Howells will begin with writing numbers and add flourishes to decorate birthday or anniversary and special occasion cards. She will bring pages from her wedding book and describe how to make photograph/celebration albums/memory books.

Those who would like to practice their use of numbers may wish to address envelopes or bring a project of their own choice. Creative display and examples.



What students need to bring:

Nancy will provide a "borrow box" containing some artists' watercolours, gouaches, gold and pearl lustre powders, gum resist or masking fluid, all for you to use.

Please do NOT buy anything before the workshop.

Do please bring whatever you already have such as:

- Your regular calligraphy kit
- Automatic pens and regular nibs, double-line pens.
- Two clean jam jars or waterpots, palette, paper towels or rag.
- Clean brushes - small, medium and wide (1 inch wide, could be a soft house painting brush)
- A few sheets of white cartridge, drawing or watercolour papers such as Arches 190gsm hot pressed or not paper.



Schmincke watercolour & gouache, burnishers, art gum resist and automatic pens will be available for purchase at a discount in Nancy's pop-up shop.

To book a place on this workshop , please use the booking form at the end of this newsletter or contact Irene 01273 888798

NB: The cost of our workshops has increased to £25 per day in 2018.

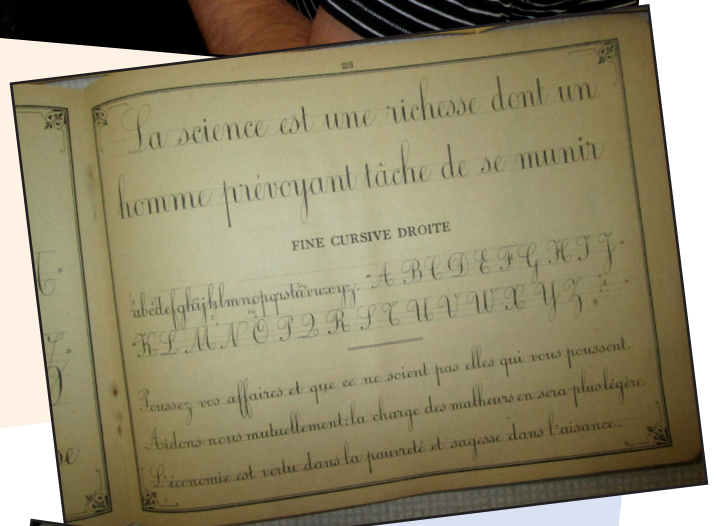
Calligraphic Handwriting & Contemporary Cursive with Veiko Kespersaks

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

I haven't been to many workshops recently but when a friend who has never done calligraphy said she was going to Veiko's "Calligraphic Handwriting and Contemporary Cursive" class, I thought I would go too. I've always liked Veiko's energy and enthusiasm and found him to be very kind and generous.

He started by explaining some of the history of Copperplate and Spencerian writing. He'd bought some antique handwriting manuals for us to look at. We then began exercises from the sheaf of handouts he gave us. He always has lots of tips and advice to help each individual to improve. He'd bought different nibs but more importantly different pen holders to try. Who would have thought how much your writing can be improved by a different pen holder, we were all amazed. Some holders were very strange ergonomic shapes. Unfortunately the one that suited me the best cost several hundred pounds so I'm having to work with my old pen holders made thicker with masking tape.

It was a very enjoyable and useful day for both an experienced calligrapher like myself and a total beginner like my friend who is now very excited by the fun handwriting can be. So, thank you Veiko.
Dianne Heddy



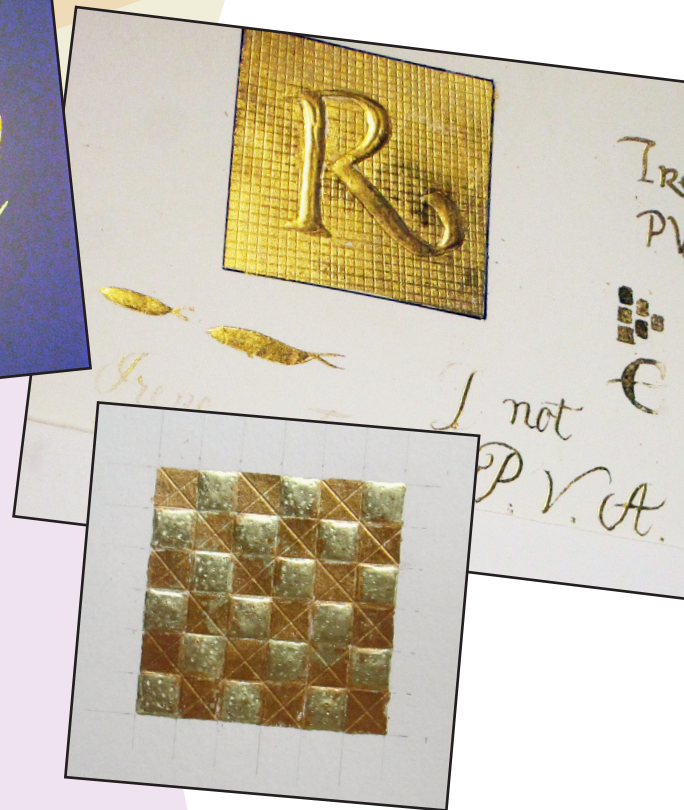
Gilding Without Gesso with Cathy Stables

January 20th, 2018
Lavinia Norfolk Centre
Angmering School
10am - 4pm

The New Year heralded a new venue for our monthly workshops, and both were embellished with a wonderful gilding workshop delivered by our chair, Cathy Stables. Cathy's warm and generous personality more than compensated for the slightly chilly venue* and the day saw patterns and letters of gleaming gold emerging across the table-tops.

Cathy supplied us with two different sizes (wundasize and gum ammoniac) and two colours of transfer gold and we were encouraged to experiment with all of these to discover the pros and cons of each. We found it an easy enough process, with steady hands and a good eye, but it soon became clear that to achieve a high quality result, as demonstrated with apparent ease by our teacher, would take a bit more endeavour.

There was lots of inspiration to be had as Cathy had brought some exquisite pieces of work with her. Alongside this, we could browse through a bundle of interesting books and refer to the many detailed handouts that Cathy gave out. With this abundance of visual aids, we all found it easy to get started on a letter form and/or a small square and then to move on to a more complex project.



The day sped by, as it usually does when you are absorbed in something creative, and we were amazed at the collective gallery of golden works we produced by the end of the day.

Helen Gibbs

**We will endeavour to address this but, for the time being, you might want to bring an extra layer of clothing for the winter workshops.*

My Calligraphic Journey by Mariette Hardman

We welcome Mariette to her new role as treasurer of Sussex Scribes:

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

In 2003 my (at the time) fiancé and I were planning our wedding, and I wanted to write the names on the invitations nicely. I booked myself on a one-day adult education class and was hooked. I wrote the invites (I dread to think what they must have looked like) and after the wedding decided I wanted to learn more. So I registered for the next year's evening class and never once regretted that decision.

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

Not so much adventurous, but my most ambitious project so far was a 48-page book last year. I attended the 2015 CLAS Festival in Malvern. In Edward Wates' class we learned about manuscript writing and bookbinding. Afterwards I wrote up pages and pages of notes, thinking that one day I might use them to write and bind my own book about the course. Last year with encouragement from Nancy I finally got started. Planning took time.... what script to use, what nib size and x-height, what orientation and page size, what illustrations to do, etc. It took months before I was ready to start the actual writing! Then over the spring/summer I sat down and decided I wouldn't do any other calligraphy project until it was done. An hour a day before going off to work, two or three hours at weekends, every little

helped. Some days I was just drawing lines, other days I wrote two pages. It took a while, but the book is now done and I am considering doing more.



3. Name four things that help you create?

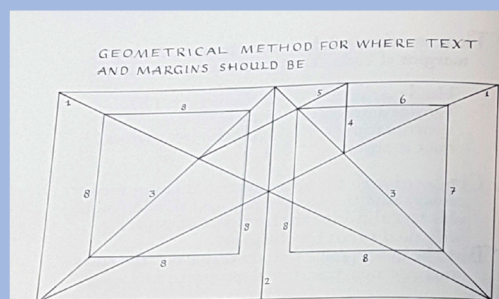
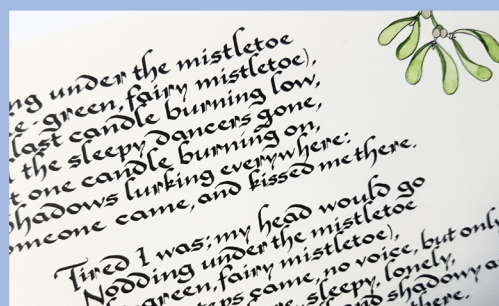
Time, space, a cup of tea and a nudge to sit down and get started.

4. Do you have a favourite script or style?

Not really, every time I start a new hand it takes a while to learn to love it – but there is always something to love in the end. And there is always so much more to learn; even after all this time I still feel like a beginner!

5. What is your handwriting like?

It is pretty bad - I often have difficulty reading my own notes.



- 1) Draw 2 diagonal lines across the whole paper, they will cross in the middle of the page.
- 2) Draw a vertical line halfway down the paper, through the point where the two diagonal lines have crossed and along where the spine will be.
- 3) From the top of the 2nd line, draw 2 diagonal lines down to the bottom 2 corners.
- 4) On the recto side of the page, using a set square, draw a vertical line from the points where lines 1 and 3 cross, up to the top of the page.
- 5) Draw a line from the top of line 4 down to the verso side of the page, where lines 1 and 3 cross.
- The point where line 5 crosses the recto diagonal line from step 3 will be the top left margin on the recto page.

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

I enjoy meeting other members. since we all share our love of lettering there is always something interesting to learn and talk about. And it exposed me to a range of teachers who all have such fabulous work to show and skills to share... bliss!

Mariette

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The British Library, March 10th 2018

Sussex Scribes

Programme of Workshops for 2018

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Batarde Miniscules with Gerald Mynott

March 18th

Batarde Majuscules with Gerald Mynott

May 12th

Alternative Calligraphy with Tina Warren

June 16th

Numerals & Flourishing with Nancy O-Howells

July 14th

Italic for Beginners/Improvers with Gaynor Goffe

August 11th

Collector's Piece - Bookbinding with Helen Gibbs

September 15th

AGM with Guest Speaker Sylvie Gokulsing

October 13th

Embossing With Extra Pizzazz with Jan Pickett

November 10th/11th

Copperplate Weekend with Eleanor Winters

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

Sussex Scribes run a letter and birthday card exchange. To join this small but beautiful group please contact Helen (hemgee22@gmail.com) or Suzi (suzifaber@outlook.com)

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

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 April 2018.
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 April 15th, 2018

Your Committee

Chair: Cathy Stables
01243 782240

Secretary: Denyce Aresti

Programme: Suzi Faber

Workshop Bookings:
Irene Willard

Newsletter/ Membership:
Helen Gibbs

Treasurer: Mariette Hardman

Committee Members:
Janice Simmonds

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