



# SUSSEXSCRIBES

## Newsletter April 2018

Dear Members,  
Hoping that you had a good Easter break even if the weather was miserable at times. Welcome to new members.



Has anybody come across any new 10p coins? I read recently that there are 26 new designs for 10p coins which came out in March, all relating to something quintessentially British like cricket and tea. It would be interesting to try and collect them all.

Although we haven't got an exhibition planned for 2018, we are thinking about the subject and venue for our 2019 show. As soon as the committee have decided we will let you know so that you have plenty of time to work on a piece.

Congratulations to all those who completed the Certificate of Traditional Skills – four workshops over 12 months. I went to two of the workshops taught by Josie Brown on vellum stretching and egg tempera painting and they were so interesting and helpful and such a worthwhile course of study. We are starting another certificate in 2019 on "Colour".

There are spaces on a lot of the workshops happening this year. Although we had thought that it was better to advertise the workshops three months at a time so that they didn't get completely booked up and everybody had a chance to attend, we have had a re-think and really need to know numbers in advance so that the workshops don't run at a loss if there are not enough people to make them viable. They are such a great opportunity to learn with well-known and talented tutors and we

would like to be able to continue to offer a full and varied program for you. So in the future we will aim to advertise all the workshops at the beginning of the year so that you can plan and book your choices well in advance.

We have been grateful for the availability of Angmering School for our workshops but think that we may have to look for a cheaper option. If anyone hears of anything suitable in or near Worthing we would like to know about it.

We have had to change the venue for some of our workshops this year and apologise for any inconvenience this may cause. The venue for our July workshop with Nancy Ouchida-Howells is now in Southwick and the July and August workshops will be at our old venue, Heene Community Centre in Worthing. More details inside the newsletter.

Looking forward to seeing you at one of our future workshops or at the AGM in September.  
*Cathy Stables, Chair*



Thank you to Suzi Faber for the fabulous card I received on my birthday. If you want to be part of our letter and card exchange and receive exciting post like this, please contact Suzi or Helen for more info about the scheme. Our email contact details are on the back page.  
*Helen*

## Its A Kind of Magic

with Tina Warren

May 12th, 2018

Lavinia Norfolk Centre

Angmering School

10am - 4pm

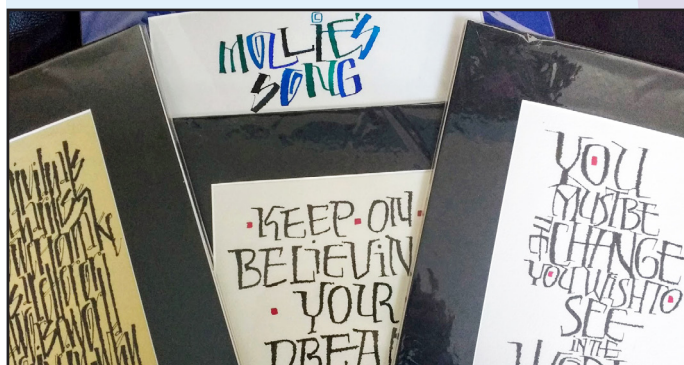
Cost £25

*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.

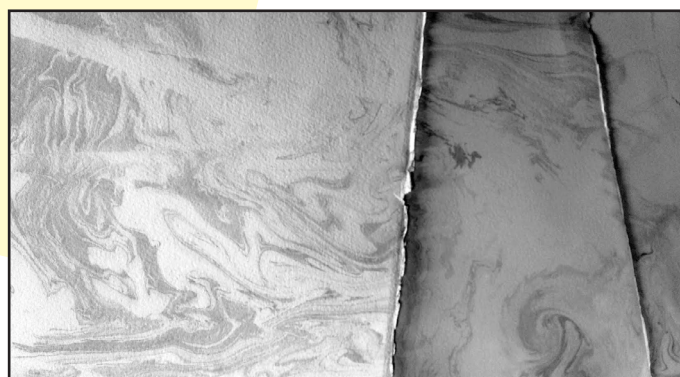
Drawing on techniques learned from traditional scripts we will loosen up and break some rules!

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**



## Writing with Legende/ Numerals and Flourishes

with Nancy Ouchida-Howells

June 16th, 2018

Sussex MS Treatment Centre

Southwick BN42 4AB

10am - 4pm

Cost £25

**A flexible teaching /learning day in a happy environment. We will begin with various demonstrations of Legende and numerals and complete the day with flourishing these.**

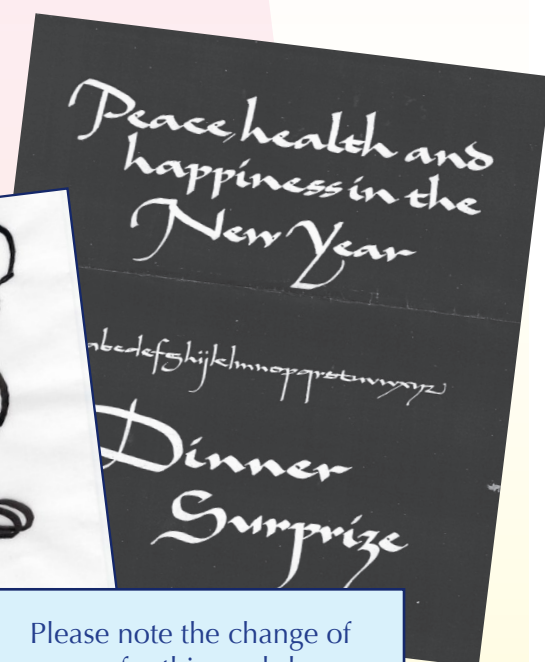
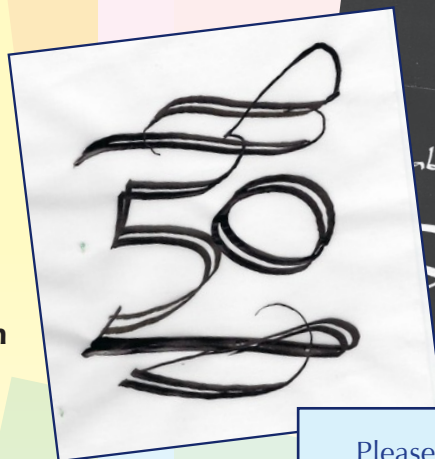
You may select what you would like to focus on and Nancy will help you individually or in small groups. Beginners and those with experience welcome.

Legende is a flowing hand with unique oblique strokes that make it look exotic and arabesque in its beautiful variety of shapes, extensions and contrasting weights. Legende invites inventive exploration-writing with different rhythms, elongating as well as writing upon a variety of textured paper surfaces with many kinds of writing tools to make a number of different writing effects and projects.

Numbers are important for dates, addresses, times, etc and decorated with flourishes becomes a design highlight for invitations, announcements, certificates, addressing envelopes, albums, cards.

Learn to adjust the shape/ form of numbers to fit the calligraphic style of writing.

Nancy's wedding book, calendars, recipes and decorative envelopes will be on display.



Please note the change of venue for this workshop. We will provide a map with clear directions for everyone who is attending.

### MATERIALS:

If you are new to calligraphy, please do NOT buy anything. See Nancy first for advice. She will provide a "borrow box" containing some pens, markers, papers, paints, gold and pearl lustre powders, gum resist or masking fluid for all to use.

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 and clean brushes.
- Envelopes or a few sheets of white cartridge, drawing or watercolour papers such as Arches 190gsm.
- Packed lunch and a mug.

Schmincke watercolour & gouache, pens, brushes, art gum resist and automatic lettering 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**

## Italic for Beginners & Improvers with Gaynor Goffe

July 14th, 2018

Heene Community Centre  
122 Heene Road

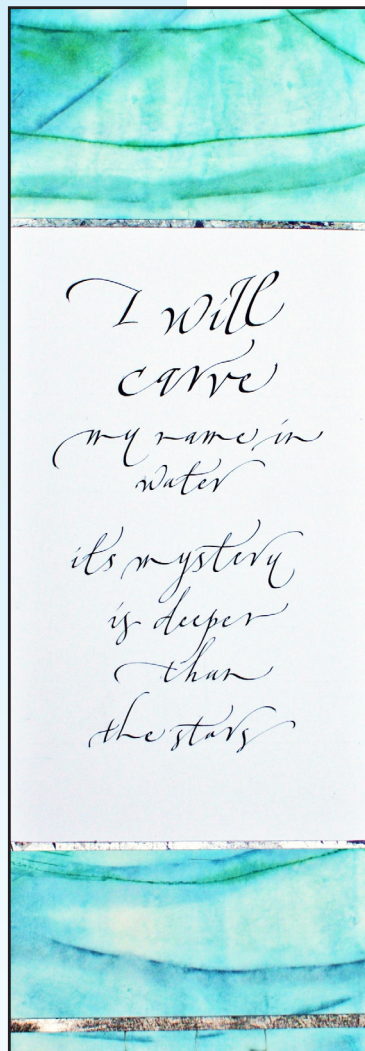
Worthing BN11 4PL

10am - 4pm

Cost £25

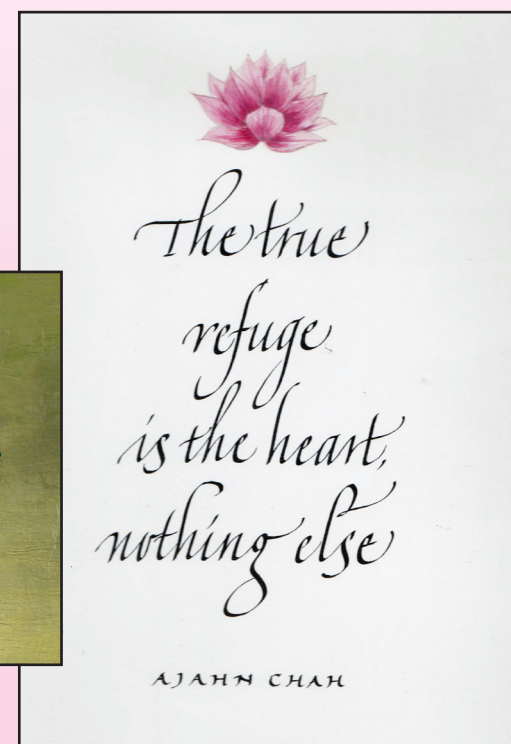
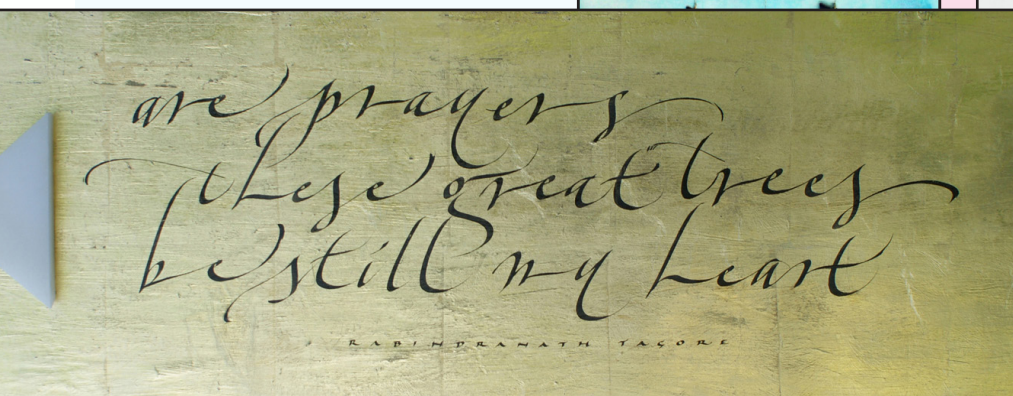
This workshop is to learn and improve basic italic, and to develop rhythm and flow through tutor led exercises and small projects. There will be plenty of demonstration and individual help.

If you have done italic before it would save time if you bring an alphabet and one line of text written in italic in a 2mm nib with you to the workshop. Anyone with more experience of italic can move on to some italic variations.



### Tools and materials to bring:

- Michell's square cut roundhand nibs size 2, but any other sizes you already have as well.
- Slippon reservoir, penholder, bottle black ink eg Pelikan 4001 or Sumi.
- Drawing board and something to prop it up at an angle (thick book or brick!).
- Winsor & Newton smooth surface drawing & sketching cartridge 60, 70 or 100 lbs
- water pot
- Pritt gluestick
- HB pencil, ruler, eraser.
- Any other tools and materials you want to bring!



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



## Collector's Piece Bookbinding with Helen Gibbs

August 11th, 2018

Heene Community Centre

122 Heene Road

Worthing BN11 4PL

10am - 4pm

Cost £25 + materials

This workshop will focus mainly on one structure - the longstitch album. We will spend most of the day on this project and at the end you will have a finished book that you can keep things in such as cards, envelopes etc. The tutor will supply most of the materials but students should prepare art-worked papers for front and back covers.

Students can choose from two sizes – either a smaller, A5 portrait album, or the larger, more ambitious, A4 landscape album. If you are an absolute beginner you may want to choose the smaller version as this will be a little easier to handle - but it depends on the size of your collection! Please decide before the workshop and let Helen know as she will bring your materials cut to size. (Helen will be in touch before the workshop to ask for your preferred choice.)

Other samples of book structures used for collecting will be shown and there may be time to experiment with them.



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

### The tutor will supply:

Paper for pages cut to size.

Boards for covers cut to size.

Strips of book cloth for the binding

Templates and handouts

### Students should bring:

- Ruler, pencil, masking tape
- Cutting mat and scalpel/kraft knife with new blades
- Scrap magazine paper to glue up on
- Bone folder
- A4 (or bigger) size pressing board, at least 1cm thick (bring 2 the same if you can)
- PVA glue and glue brush\*
- Bookbinders sewing thread and needle\*
- Pricker for making sewing holes/ pin vice\*
- A selection of A4 papers to play with alternative structures if there is time.
- See below for info about cover papers

\* The teacher can supply these on the day if you don't have them

**NB. There will be a charge for materials on the day: £4/£3 depending on the size of book.**

### Students should bring 2 sheets of art-worked paper for front and back covers:

Choose paper from the 120 – 150gsm range and try to organise the grain direction of the paper to be parallel to the spine. You can decorate the papers in whichever way you like.

Sizes (choose one of these sizes)

A5 portrait album is 15 x 21 cm so each one of your covers should be 20 x 26cm to include turn ins.

A4 landscape album is 29.5 x 21.5 so each one of your covers should be 35 x 27 cm including turn ins.



## Egg Tempera

with Josie Brown

February 2018

This is the second time everyone congregated in the new venue of the Lavinia Norfolk Centre and the response was overwhelmingly positive.

Josie had brought lots of examples to inspire us for the day ahead.

The main aim of today's session was to learn how to use the appropriate brush technique with each medium. We learnt that several different processes can be used with egg tempera:

- ink underpainting, egg tempera glaze on top
- using the same colour in thin layers
- using the opposite colour to shade

After a demonstration of how to separate the yolk from the white of the egg, Josie showed us how to bind the pigments (powder paints, gouache, pastels etc) to stick to the paper.

Students were then set several tasks to experience for themselves how to lay down inks, lay down paints and alternate between them to gain the maximum effect that egg tempera offers.

From their own points of reference, students chose to work on their own designs, applying some or all of the techniques taught.

It was a very enjoyable experience and most people took away ideas to complete their tasks at home.

As this was the last session of four, to gain the Traditional Skills Certificate, Josie reminded everyone who wished to submit their portfolio that the hand-in date would be August 2018.

*Alexis Paine*



# CLAS Certificate of Traditional Skills 2017/18

## Reflections

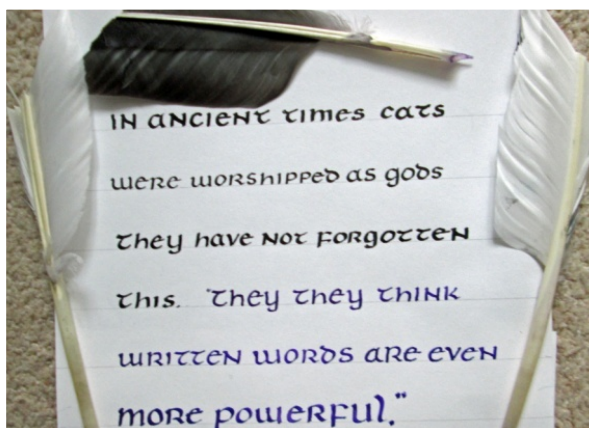
*As the second CLAS certificate course that we have run at Sussex Scribes draws to a close, we reflect on the four sessions with these comments from Gill Payne and David Beale. A huge thank you must go to Josie, who travelled a considerable distance to be with us.*

Each of the individual days on the Traditional Skills course was fascinating. Josie went to a great deal of effort to provide ample information, both verbally and in handouts.

I recall feeling quite overwhelmed by the comprehensiveness of the first session "Vellum"; it was my first CLAS session and I had never used vellum before. However, it was very gratifying to come away with a lovely piece of mounted vellum ready to use. As I dug out at an off-cut of vellum from my file just now, my little Italian greyhound, it seems, has suddenly sniffed an amazing interest in the subject!

Session 2, "Bringing It All Together Through Design" looked at the history of manuscripts and we learnt how to, amongst other things, date work approximately by looking at the different scripts employed and their size in relation to the illumination/borders on the page. At the end of the day, in groups, we designed a layout for a fictitious commission.

Session 3, making "Quills" and then writing with them was a completely new experience entailing, as it did, a pinion, left-hand rubber glove, crochet hook, hot sand, dutching tool, domestic iron, scissors, convex blade and magnifying glass. Sounds like something out of Alice in Wonderland – well my resulting effort is as pictured below.



*Left: Ink drawing built up in layered brush strokes and finished off with egg glair to give the raven a shiny coat.  
Helen Gibbs*

In the final session Josie covered "Egg Tempera" a medium of which I had some previous knowledge but no, I did not know how to extract an egg yolk without its sac, nor how to prepare glair from the egg white, nor the many uses of egg water.

Although I will not submit for the Certificate at present, I thoroughly enjoyed the course and feel I have a firmer grasp of the traditional skills and of calligraphy itself. Thank you so much Josie.  
*Gill Payne*

It was a great course and Josie was impressive and lovely. It was fascinating to hear about and create some of the old methods associated with writing. I found the early/middle age works with the writing, the artwork and illumination fascinating and addictive. One of the reasons I took up calligraphy was to attempt to emulate the early scribes - in my own poor way.

I enjoyed all the modules but the quill making was probably my favourite. I am heavy handed but with a quill there must be a lighter touch and this has helped with my metal nib writing.

The subjects also led me to read more about each of the areas and the internet is a mine of information to supplement the lessons.

I found the module on design the most difficult to relate to in terms of how do I take this forward. On reflection I suppose this is because the three other areas were more practical with a produced result at the end whereas this module is as broad as you may care to make it.

I am grateful to Josie for sharing her knowledge and expertise with me in such a friendly and supportive way and I am very glad I signed up for the course.

*David Beale*



## Batarde Miniscules & Batarde Majuscules with Gerald Mynott

March 17th/18th 2018

### Day 1

Batarde is a cursive script from the mid 15th century and is also known as Gothic cursive. It does have a distinctive Gothic feel but with flair for a flourish and a dancing rhythm that seem to illustrate its French origins.

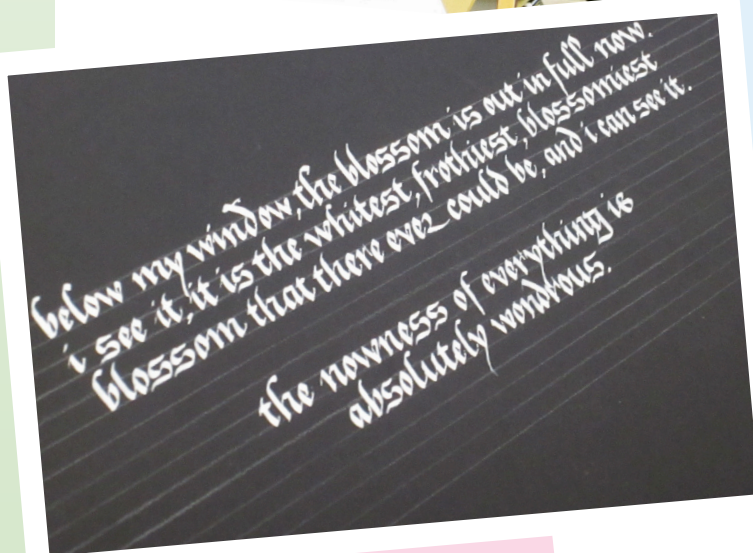
Gerald provided us with some wonderful colour examples of the script from various manuscripts – a tight script that was written quickly and made bands of letters across a page.

We, however, started slowly and followed Gerald's demonstrations of sharp, pointed letter-forms with Gothicised arches. After some practice we looked again at the samplers and observed the frilly bits and wiggles that help to make this a beautifully decorative and appealing script. We all fell in love with it.

In the afternoon session, we were encouraged to write on a dark paper. Out came the palettes of shiny colours and whites that added drama to the design.

A really fun day and very well presented by our teacher.

Helen G





## Batarde Miniscules & Batarde Majuscules with Gerald Mynott

March 17th/18th 2018

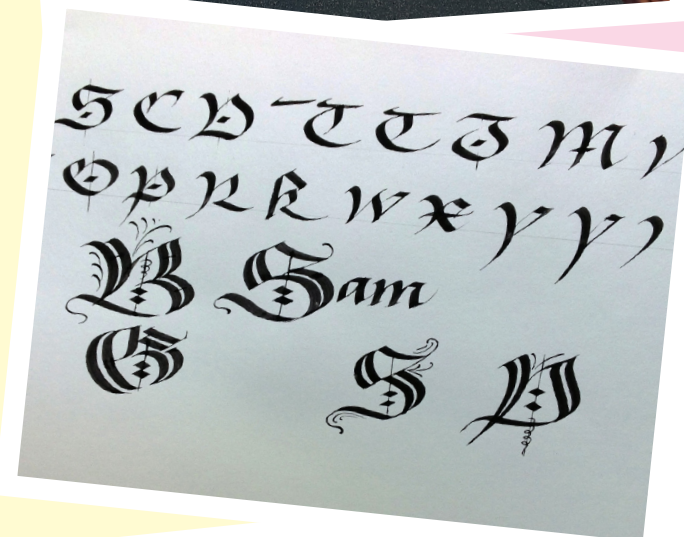
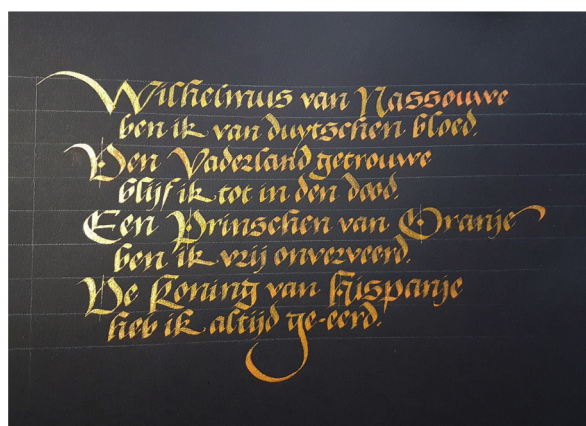
Day 2

Today was all about capitals. They are so “wonderfully calligraphic” as Gerald described them – quite dramatic and flamboyant. Not necessarily suitable for creating a whole word out of capitals like you would with Roman capitals, but very effective when used in combination with miniscules or as a feature, especially when created as double line capitals.

Many of us worked on coloured backgrounds using Finetec colours to give the letters some sparkle, and everyone achieved wonderful results.

Gerald's skill and experience was wonderful to observe in his demonstrations, and his tips on how to “fix” something that has not gone quite to plan were also very helpful. A thoroughly enjoyable day!

Mariette





# *My Calligraphic Journey by Jill Baldwin*

I have always liked keeping my hands busy (housework excluded). My early painting masterpieces were coloured -in paper doilies for long suffering family members. Cross stitch, knitting, tailoring, crochet and lace making followed in Picasso type periods. Now 'tis the calligraphy period!



However, writing only caught my attention at the local village school I attended in Provence. We were taught a copper plate hand - no variations and absolutely no blotches allowed. The ink was purple as was the antiseptic! I grew to love the feel of the springy nib on the page, the shape of the letters so created and the overall pretty pattern in purple.

Twenty-odd relocations and many variations on a theme noted wherever we landed, it wasn't until I became a widow that calligraphy beckoned with a workshop at Missenden Abbey in Buckinghamshire. Such fun. Well, it wasn't to be, but cross stitch creations

emerged as gifts for long suffering family members!

Many years later, one of my yearly visits to Art in Action at Waterperry Gardens reignited the flame and I joined Oxford Scribes. Thereafter, Camilla Edling became my encouraging tutor for a couple of very enjoyable years along with the occasional O.S. workshop.

January 2014 found me in my apartment in Littlehampton having joined Sussex Scribes before I moved. A week at Knutson Hall with Nancy Ouchida-Howells that year encouraged me to join her Shoreham class for a few terms. Such creativity was enlightening. A chance meeting at Sussex Scribes AGM introduced me to Jan Mehigan's class at Lavant which I subsequently joined. Such gifted people left me in awe. At the same AGM I met Cathy Stables and joined her class at Arundel where I remain, still in awe of and thoroughly enjoying this multifaceted journey we are all on.

Je m'incline a vos pieds mes profs!

It is a comfort to think I am a beginner, but, when I look along the path trod, needs must accept one is - perhaps - maybe -

almost - an intermediate! But, as in yoga, calligraphy is endlessly full of surprises and experiences. So, therefore, one is always a beginner!

Thanks Jill for your wonderfully entertaining story. If anyone else would like to tell theirs, please let Helen know. It is a fun way to get to know each other better.



*Me thought to create a PIECE.  
- reams of paper on the floor -  
- escaping the weight of concentra  
too much space, squeezing themse  
dry up here, a puddle over there -  
and ... , and then ...  
body, mind, spirit merge,  
ding themselves to the task in hand.*

TIME SUSPENDED ~



## Sussex Scribes

### Programme of Workshops for the Remainder of 2018

#### May 12th

Alternative Calligraphy with Tina Warren

#### June 16th

Numerals & Legende 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*

**London Craft Week** May 9th - 13th 2018  
<http://www.londoncraftweek.com>

#### Designer Bookbinders @ Maggs

May 21st - June 8th

Maggs Bros, 48 Bedford Square, London  
[www.designerbookbinders.org.uk](http://www.designerbookbinders.org.uk)

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](http://www.ewanclayton.co.uk)

[www.sussexscribes.co.uk](http://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](mailto:hemgee22@gmail.com)

Copy can include: write ups of workshops, exhibitions and anything else you would like to share with the group.

**Copy deadline July 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

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