



SUSSEXSCRIBES

Newsletter January 2019

Dear Members,

Has anyone been collecting the new ten pences which came out last October with 26 letters of the alphabet on? So far I have only managed to find a Z and would like to find a few more! This will be one of my goals for 2019. I do hope that 2019 has started well for you and continues to do so.

A series of four workshops, spanning a year, for the Certificate of Skills in Colour are starting soon and will be a great asset to those taking part. We have some great workshops planned for this year. Please note that they are in two different venues – Broadwater Baptist Church and Heene Rd Community Centre, both in Worthing. Details of where each workshop is can be found on our website.

We were very sorry to have to cancel Eleanor Winter's Copperplate workshop in November 2018. She had lost her voice and was unable to teach but the same workshop will be happening again in 2020. Information on this will be available later.

We are planning an exhibition this year and were hoping to have it in Chichester Cathedral. This is still under negotiation but if it is not available an alternative venue will be found and everyone will be informed in good time. Keep working on your pieces for the exhibition!

Cathy Stables, Chair

Demonstration Day in Brighton

A small group of us met on a rainy December day to demonstrate our skills to the public at Clarkes Art Shop in central Brighton.

It was a fun afternoon where we could work and chat and make name cards for people who were browsing in the shop.

A couple of friends who were thinking about joining the group spent a good stretch of time getting to know the nibs and the basic strokes.

To the people who came down to demonstrate a massive thank you. You are all wonderful people: Janice, Irene, Lynda, Alexis and Anita. *Helen*



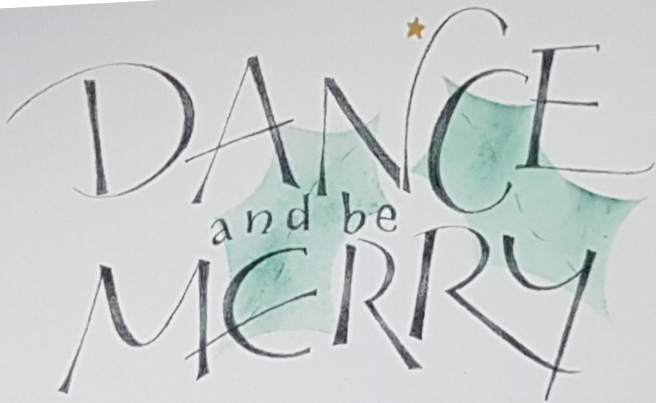
"Sussex Poets and Poetry about Sussex"

For anyone who is having trouble finding something to write for our exhibition:

www.poetryatlas.com

Did you know there is a website that will help you to find poems from anywhere in the world? If you put "Sussex" into the search box you will be given a long list of poems from our county and shown a map where they come from. Just click on the title of the poem to find a full transcript of it or the author to find a list of their other poems.

Member's Page



Above: Christmas card designed by our treasurer, Mariette

Below: Cards by Dianne Heddy, Nancy Ouchida-Howells, Janice Simmonds, Suzi Faber, Cathy Stables, Ewan Clayton, Margery Lovatt, Anita Howes and Verity Adams.



Send in copy for this page to share with your fellow members:

Ask a question, send in a photo, tips, book reviews, exhibitions etc

Send in to Helen at the newsletter:
hemgee22@gmail.com

May your coming Year

be filled with magic and dreams
and good madness.

I hope you read some fine books
and kiss someone who thinks you're wonderful,
and don't forget to make some art —
write or draw or build or sing
or live as only you can.

And I hope, somewhere in the next year,
you surprise yourself.

— Neil Gaiman

Above: Thank you to Jilly B for sending in this postcard of New Year greetings for us all.

The Secret of Kells DVD

The animation film, The Secret of Kells, is meant to be for children but my husband and I really enjoyed it. It's the imagined story of the writing of the Book of Kells.

From a calligraphers viewpoint it is a little inaccurate. The young scribe who takes over from the old scribe not only writes beautifully without much practice but also does the illumination. Of course he is inspired magically by the spirits of the forest.

The whole film is an exploration of the swirls and Celtic knot-work from the Book of Kells and it's fun to watch serpents come to life.

It's an exciting adventure with monsters and Vikings and wicked abbots trying to stop the book being made. It's a lot of fun and reminded me how lovely the patterns in the Book of Kells are.

I bought it online for about £5. (There is also a DVD of a documentary on the real Book of Kells so if you want to entertain children make sure you buy the Secret of Kells)

Dianne



Anglo-Saxon Kingdoms : Art, Word, War

Exhibition at the British Library

The exhibition runs until February 19th so there is still time to see it. Here is what some of our members thought of it.

It was lunchtime when I visited the exhibition, I was expecting it to be busy but apart from a school group ticking off their 'must see' list it was surprisingly quiet.

I was looking forward to seeing the Codex Amiatinus, having read about it in Christopher Hamel's Remarkable Manuscripts, but was not prepared for the sheer size of it! I was amazed as always by the intricate designs and gold work on many of the manuscripts – how did they manage that without magnifying headsets and spot lights? It is just a shame that the lighting is always so dim in the British Library. The item that struck me the most however was Gildas (On the Ruin of Britain); a fire damaged page from mid 10th c, but still legible. It made me think about how many manuscripts were burnt or discarded and how lucky we are that those that did survive are accessible to us.

Janice

I visited the exhibition yesterday with a friend and we only managed to see half of it before needing a sit down and a cup of tea!

The exhibits that I did see were absolutely superb, but there is too much to see in one visit. I would recommend the exhibition to all calligraphers, but I would say you probably need about two and half hours, or another visit, to take it all in.

Verity

"Take a notebook and pencil with you, they don't allow photographs!" Accordingly, when arriving at the British Library I put my coat and bag into a locker, and armed with only my



notebook and pencil walked into the "Anglo-Saxon Kingdoms" exhibition one Saturday morning. As I write this, a week later, I am still overwhelmed at the range, scale and beauty of the exhibits.

Having been in the same room as some of these manuscripts individually would have been inspiring in itself, having so many of them in the same place was exhilarating. There were almost too many – by the time I approached the end of the exhibition I found myself struggling to take it all in. There were some jewels, coins and stone carvings, but the main focus were the manuscripts. Seeing the Lindisfarne Gospels

in real life was a treat, the Stockholm Codex Aureus was magnificent, the versals in the Echternach Gospels caught my interest, the tall and narrow

structure of the Rule of St Benedict was unusual and the St Cuthbert Gospel reminded me that Kathy Sedar, a very talented lady I met at a CLAS festival a few years ago, made a modern facsimile of this book and shared her journey through the intricacies of figuring out how the leatherwork cover might have been created.

Of course it was busy, but I knew to take my time, and managed to see most exhibits without feeling that I was being pushed out of the way. I made some sketches and copied a few quotes from the write-ups that were showing next to exhibits. Here is one I liked, one of Aldhelm's Riddles, written in the second half of the 10th century and translated into modern English (center). *Mariette*

*"No one can hold me in his palms or sight
I scatter sudden clatter far and wide
I want to hammer oaks with mournful might
Yes I strike sky and scour countryside"*

Answer: The Wind

Pointed Pen Uncials with Veiko Kespersaks Saturday 12th January 2019 at Broadwater Baptist Church, Worthing.

New year, new venue, and we were settling in nicely to both with this fun and creative workshop taught by Veiko Kespersaks.

Veiko started us off by looking at a sheet of Uncial lettering from the Harley MS 1775, a manuscript from the late 6th century.

He gave us some tracing paper to trace a page of letters so that we could learn the letter shapes.

From there we practised with some pressure and release stroke making using ink and a pointed pen. Veiko stressed the importance for light pressure and subtlety in our mark making.

He gave us lots of useful tips throughout the day and the first great one (for me) was to show me how to tip my ink well up so that I could load the nib by dipping it into the tiny channel in one corner. Genius.

Later on, we started to think about how we might develop the letterforms using pressure to replace the serifs for



example; and then how to change the arches and extend the flourishes a little, still with emphasis on a light hand and subtle but consistent changes to the script.

Veiko is a lovely teacher and quietly encouraging.

He created one or two demonstration pieces during the day, one of which he raffled off to one lucky and delighted student.

Helen G

Ps Another tip from Veiko - add a tiny bit of black gouache to your ground ink for a richer depth of colour.



CLAS Certificate of Skills 2019/20

*This four-day course starts in February 2019. The other dates are June 8th, October 12th, and February 8th 2020.
The cost of the whole course is £120.*

Colour & Texture 1

with Mary Noble

February 9th, 2019

Broadwater Baptist Church

Dominion Road, Worthing, BN14 8JL

10am-4pm

Colourful Penwork

We shall apply colour theory using designers' gouaches because they provide strong, opaque writing and cover well.

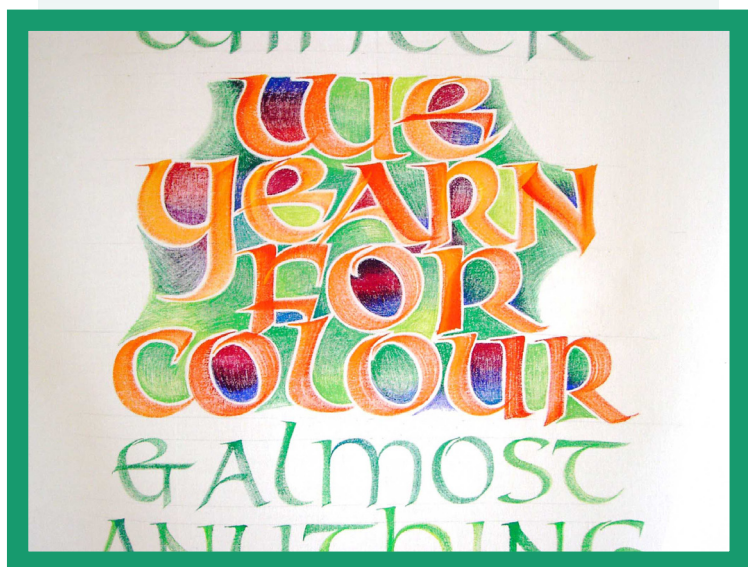
Focusing on the two reds, yellows and blues, we shall investigate colour bias by mixing and writing.

Techniques for colour change in the pen and looking at the potential of black stick ink and other inks will complete the day.



Tools and Materials To Bring:

- Designers' Gouache, Schmincke or Winsor & Newton (not Daler-Rowney) in the following colours:
Primary Red or Magenta or Permanent Rose
Primary Blue or Cyan or Phthalo Blue
Primary Yellow or Lemon yellow
- Liquid Black stick ink or stick and grinding stone, or Jet Black/Lamp Black gouache (optional, Mary will bring some)
- Any coloured inks you enjoy using
- Good quality smooth surfaced (HP) white paper eg HP Saunders Waterford or heavy weight cartridge 220 gsm. Any other good quality watercolour paper
- Brushes for mixing, plus a better one size 7 or 8 for painting
- 2 clean white mixing palettes (important!)
- Water pots
- Kitchen roll
- Calligraphy dip pens, automatic to tiny
- Notebook



**To book a place on this course
please contact Irene 01273
888798 as we may still have a
place left on it.**

Modern Gothic with Julia Baxter

Saturday 16th March, 10-4pm

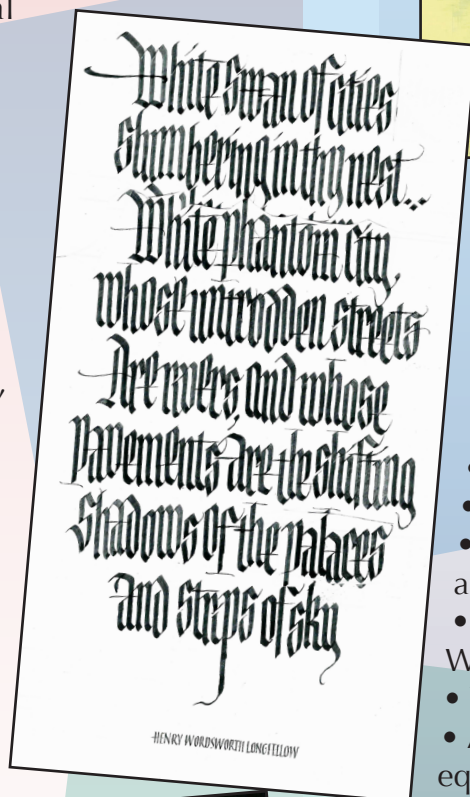
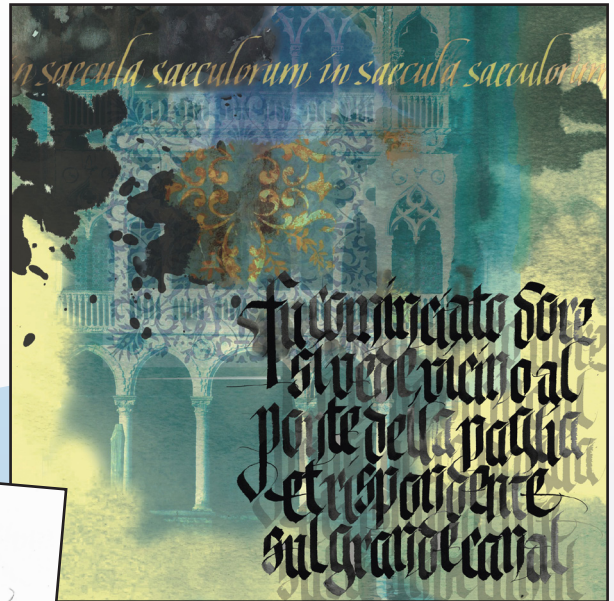
Venue: Heene Road Community
Centre, Worthing, BN11 4PL

Cost £25 members / £30 non-members

Developing an informal version of the Gothic hand and using it for texture and drama for modern work.

We will begin observing a basic Gothic miniscule alphabet and then explore its possibilities, to bring it out of the middle ages, with the opportunity to develop your own modern Gothic hand for more advanced students.

Some experience of a basic gothic hand would be helpful.



Materials to Bring:

- A3 Layout Pad
- Writing board, to work at a slant and large enough for A3.
- Usual calligraphy equipment
- Masking tape 1" width
- T-square (preferably 18")
- Black gouache paint with mixing pot and feeding brush
- White gouache paint (Permanent White if possible)
- White chalk pastel pencil
- A size 2.5mm Leonardt TAPE nib or equivalent
- Sizes smaller and larger nibs (ie. 1.5, 2, 3 and 4mm)
- Automatic pens if own already (large sizes like 3, 3A, 4 and 5)
- Black coloured paper, at least A3, a couple of sheets only

Optional extra handouts will be available to purchase on the day at a cost of 20p for A3 and 15p for A4 sheets.

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



Silk to Stone *with Marion McKenzie* **Saturday 6th April 2019**

Venue: Broadwater Baptist Church,
Dominion Road, Worthing, BN14 8JL
Cost £25 members / £30 non-members

Not a lesson in alchemy, but exploring painting fine letters onto very different surfaces using a fine brush.

We will then look at a variety of natural fibres and hard surfaces and learn how to prepare them if necessary.

We will look at silk, cotton, and linen. Wood will not only embrace the ubiquitous MDF but also natural woods both rough and smooth. Some might like to experiment on shells and then we will have a go at painting letters on stones.

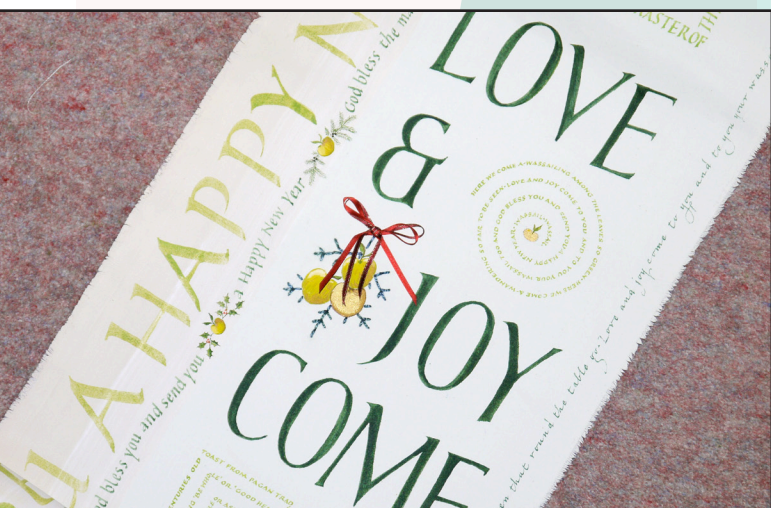
Suitable for all levels.



Materials to Bring:

- Practice paper, pencils, rubber, ruler and pens (we might try writing with pens on fabric).
- Any acrylic inks and paints you have – don't buy especially – you can use mine.
- PVA and household brush - dish for PVA.
- Any bits of driftwood, shells or interesting stones.
- Sample pot of emulsion – any pale colour - these can be shared
- Single, meaningful words.
- A fine sable brush – Handover Series 66 No 0 - approx £3 - is a beautiful brush and ideal for this use. Easily bought on line but I will buy them if I know in advance how many to order.

*The tutor will provide all fabric and MDF.
Cover charge: less than £3 depending on how much cloth she has to buy*



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

The Inspiration of David Jones

with Gerald Mynott

Saturday 4th May, 2019

Venue: Heene Road Community Centre, Worthing, BN11 4PL

Cost £25 members / £30 non-members

All students will have the opportunity to explore the essence of highly individual letterforms, famous within the painted inscriptions executed during the middle of the 20th Century.

David Jones, 1895-1974, was fascinated by letterforms, with a strong influence from a variety of historical forms from Roman, Uncial and the Romanesque period. Movement, colour and a unique sense of composition were the key to his creativity.

The workshop can be both inspired and give consideration to developing further skills with the broad-edged pen.

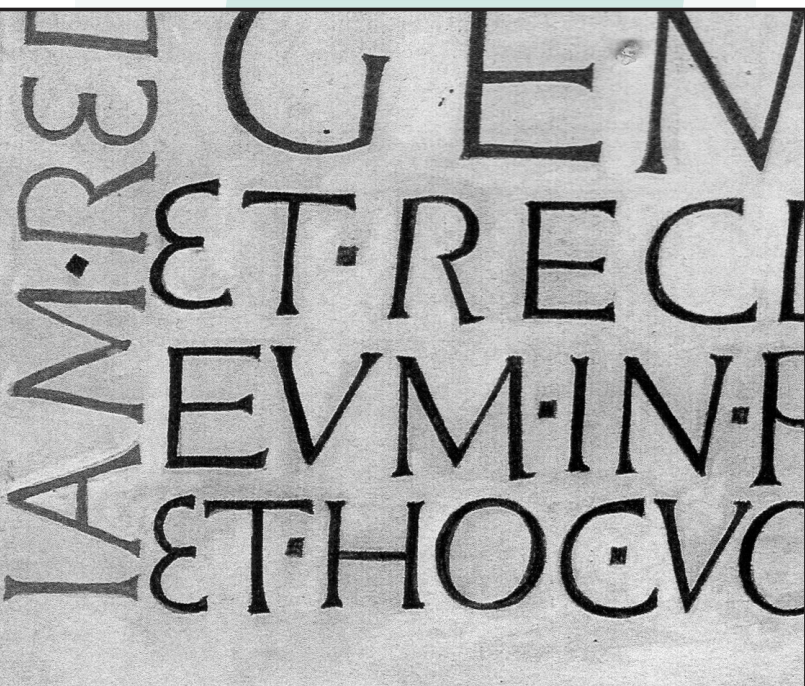


Materials List:

- W. Mitchell nibs and holders
- Gouache paints, including permanent white.
- Chisel-edged nylon brushes for colour washes
- Pencils, ruler, set square
- Black Quink ink
- Crayola wax crayons
- Cartridge paper
- Coloured paper- including black
- China or plastic dishes for mixing

Reference and copy sheets will be supplied by the tutor.

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



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Sussex Scribes

Programme of Workshops for 2019

There is a full list and more info about all our workshops for the year on our website at www.sussexscribes.co.uk

February 9th

Certificate of Skills 1 with Mary Noble

March 16th

Modern Gothic with Julia Baxter

April 6th

Silk to Stone with Marion McKenzie

May 4th

David Jones with Gerald Mynott

June 8th

Certificate of Skills 2 with Jan Mehigan

July 6th

Forza Foundation with Michela Antonello

August 10th

A Box of Books with Helen Gibbs

September 14th

AGM with Guest Speaker Nancy Ouchida-Howells

October 12th

Certificate of Skills 3 with Mary Noble

November 16th

Cut Paper Lettering with Jan Pickett

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, 2019. 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, 2019

Your Committee

Chair: Cathy Stables
01243 782240

Vice Chair: Janice Simmonds

Secretary: Denyce Aresti

Programme: Suzi Faber

Bookings: Irene Willard

Newsletter/ Membership:
Helen Gibbs

Treasurer: Mariette Hardman

Committee Members:
Lynda Marsh

Sussex Scribes

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