



SUSSEXSCRIBES

Newsletter April 2019

Dear Members,

We are well under way with our workshops for 2019 – the “Colour and Texture Certificate of Skills” is about to have the second session and people will be working towards their certificate. It is great that we have the opportunity to learn so much in our workshops – please take advantage of the great tutors coming to teach. The take up for spaces has been good but one or two are currently undersubscribed. Please support these workshops as they are costed so that we just manage to break even – details of workshops coming up are included in this newsletter.

We have finally heard from Chichester Cathedral that it is not going to be possible to hold our exhibition there this year – hopefully it may be in the future. Arundel Cathedral have kindly given us a space to exhibit there in August. It won't be during the Festival but there are always visitors to the cathedral particularly during the summer so I'm sure it will be well attended. Please think about creating something for the exhibition if you haven't already.

I do hope that you manage to enjoy the good weather coming up and also find the time to go to some of the great calligraphy exhibitions happening over the summer: CLAS's exhibition is at Wells and Mendip Museum until 11th May and then at Snape in Suffolk, Hampshire Calligraphers exhibition starts at Portsmouth Cathedral on 28th May and of course our own exhibition happening in August.

Cathy Stables, Chair



“Sussex Poets and Poetry About Sussex”

Sussex Scribes
Exhibition for 2019
will be at
Arundel Cathedral
dates
August 3rd - 14th
2019

Please see booking form at the end of this newsletter for info about submitting your work.

CLAS

25 A Way WITH Words

LIVING LETTERS VI

25th ANNIVERSARY EXHIBITION 2019

The Calligraphy & Lettering Arts Society is proudly celebrating its 25th Anniversary with a major exhibition in the following venues...

Ardington School of Crafts, Oxfordshire

February 16th - March 2nd 2019

Tuesday-Sunday 10am - 5pm

Priestman Gallery, Sunderland University

7th March - 2nd April 2019

Monday-Friday 10am - 5pm

Wells & Mendip Museum, Somerset

10th April - 11th May 2019

Monday-Saturday 10am - 5pm

Lettering Arts Centre, Snape Maltings, Suffolk

31st May - 22nd September 2019

Friday, Saturday, Sunday & Monday 11am-5pm

We hope you will join us in this wonderful celebration.

Supported by **scribblers** www.scribblers.co.uk

CALLIGRAPHY

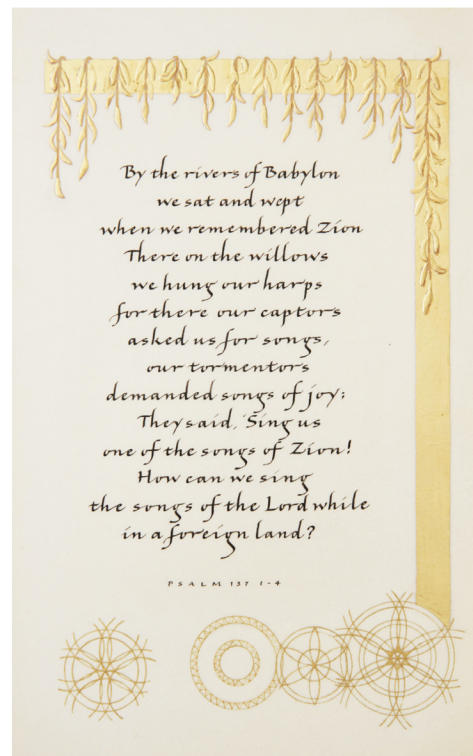
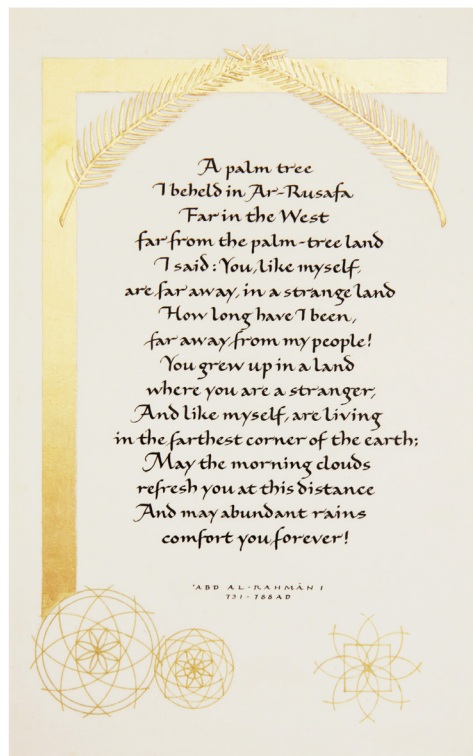
WWW.CLAS.CO.UK

REGISTERED CHARITY COMMISSION NO 1046324

Enquiries to: exhibitions@clas.co.uk

CLAS Exhibition 2019 - Cathy Stables

away, in a strange
How long have I been
away from my people
You grew up in a land
where you are a stranger,
And like myself, are living
in the farthest corner of the earth;
May the morning clouds
refresh you at this distance
And may abundant rains
comfort you forever!



there our capt
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Thank you to Cathy for describing the evolution of her recent works, "Palm" and "Willow", which you can see in the "Way with Words" exhibition. For dates and venues, please see previous page.

My first inspiration for my piece "Palm" (above left) was when Mark said he had been watching a programme about history and archaeology and a poem was mentioned by Abd al-Rahman 1 who reigned from 756-88 in Spain and made Cordoba the capital of the territory of Andalusia. Originally from Syria, he wrote the poem at Rusafa, his Spanish palace, which he had named after one of the Umayyad palaces in Syria.

This started off a train of thought about Syria and displacement of people and I found several poems about this theme including the theme of trees.

I had originally wanted to do about four pieces all connected with the theme of trees by poets missing their homeland but I ran out of time and just did "Palm" and "Willow" (above right), a psalm.

I had gilding in mind when I was thinking of a design. I started off with a whole palm tree as an image and then while trying to come up with something, the idea of the palm branches being like an arch made sense and seemed to work. The willow piece was dictated by the design of "Palm" and although the lettering is different and the willow leaves don't really form an arch they are meant to fit together.

I decided to design the patterns at the bottom - "Palm" based on a circle with eight points and "Willow" with six like the Star of David. Asking my son his opinion on the pieces, he said he thought they needed more work because the patterns didn't go with the rest of the design but it was too late because I had run out of time!

I used two types of gilding – raised gilding using loose leaf gold on gesso and flat gilding using transfer gold on gum ammoniac and the circular patterns were Winsor and Newton gold gouache with a ruling pen. I used Chinese stick ink for the lettering and the substrate is vellum mounted on board.

Cathy Stables

Thank you to Patti Griffiths for sending in this news about her epic project. Be inspired!

I've been fascinated by medieval manuscripts for ages and I can gaze dreamily at a single page for an hour at a time. I get the same pleasure looking at a beautifully worked page as someone else might get listening to music or smoking a joint.

I love the densely written script and the fabulous decoration. My biggest moan, however, is that I can't understand a blessed word on the page. So, I thought I'd do my own version IN ENGLISH.

I needed some text so dug out a story I'd written many moons ago. Originally the story

was in a fairly shabby, straight forward Gothic script with pencil drawings. (I tend to ruin things as soon as I add colour). Then, in 2018, I went to my first CLAS Festival (BRILLIANT!!). We were advised to take some home projects with us, so I took 'The Great Wooker'.

For the first half of the week I did gilding with Jan Mehigan and, after copying the original sketches, gilded sections of

the drawings in my spare time. Josie Brown's classes in the second half of the week gave me further confidence to rework the illustrations in colour. When I got home I finished the gilding and illustrations and, holding my breath so hard I almost turned blue, started the calligraphy.

I love the compression of the Gothic script but I also adore the Art Deco style so the script I came up with is, I hope, a rather lively hybrid.

Rather fond of making books, my long term aim, with the game encouragement of Helen and Mariette, is to bind the now completed pages, print a million copies and make a fortune.

Patti Griffiths



SSI Lay Member's Day 2019

Saturday, May 11th
Kings College, London, WC2R 2LH
10.00 am – 4.00 pm

Stalls • Demonstrations • Exhibition

Lecture with Mark Ovenden:
*"The Evolution and Adoption of the
Johnston and Gill Typefaces"*

Book tickets in advance at
www.calligraphyonline.org

Exhibition at the British Library

*Hot off the tails of the
spectacular Anglo-Saxon show,
another must see*

**"Writing: Making Your
Mark"**

April 26th - August 27th

Book online at www.bl.uk

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:
hemgee22@gmail.com

Colour & Texture 1

with Mary Noble

Broadwater Baptist Church

The goal of undertaking the Certificate of Skills - Colour and Texture Course was, hopefully, to gain a CLAS certificate and, to that end (or indeed if only undertaking the course for our own advancement), Mary urged everyone to meticulously write notes and do homework. The current session (1 of 4) would assess our knowledge of colour - and not our calligraphic writing skills.

Because it was opaque and gave strong colour, Designer Gouache was to be used in the three primary colours: primary blue (Cyan), primary red (Magenta) and primary yellow. CMYK stands for that triad plus Black. A handout explained this and another illustrated the graduations between those colours when

mixed to make a 24 colour wheel. We painted a more basic wheel of 12 colours (3 primary, 3 secondary and 6 tertiary)

Another factor to think about was permanency of colour so, at home, we should prepare a chart of products and colours that we use ie. ink, gouache or watercolour, and expose half the chart to light for a year and keep the other annotated half in a folder. In that way we would be able to see what would fade.

Going back to the colour wheel she explained that "neutralising" was mixing a secondary with a secondary. We illustrated this by writing text in green, orange, violet. We mixed the gouache in a writing consistency then graduated those colours with a brush on our pens and within words

progressively - trying to eliminate sudden changes. The colours produced were indeed "nature's colours".

We did the same exercise progressing in stages between one primary and the next and back (for example, yellow - blue - yellow). Then we wrote mainly in one primary and added a small detail in its complementary secondary and this gave a particularly pleasing effect.

What happened when a primary was mixed with black? Mary explained this and how various shades of grey were made mixing

all the primaries in different proportions. Attractive work could be achieved by writing in pale grey overlaid with a mid and then darker grey. However, this method only worked on a white background so, if working on a dark background, what was needed was a grey made from graduations of white.

We explored writing

in a primary colour and then dropping in a small amount of another colour and letting it spread, eg, a liquid yellow letter with a tiny drop of red - or a blue letter with a drop of white.

Finally, Mary urged us to research what paper worked best saying, on the whole, hot pressed worked well for calligraphy but NOT also produced good graduated colour results.

Besides producing pieces to assess our understanding of each of the four Certificate sessions she displayed examples of what we should aim to produce: a small book and an innovative calligraphic design.

Many thanks to Mary for demonstrating and improving our knowledge of colour and how to mix and use it. It was an extremely useful and informative day.

Gill Payne



Modern Gothic with Julia Baxter

We were introduced to the (dark) art of Gothic lettering with recently appointed fellow of CLAS, Julia Baxter. Julia has a warm and gentle manner and this workshop was an absolute delight.

Julia brought along some fine examples of her Gothic lettering compositions. They spoke with the easy charm of our tutor and by the end of the day I felt liberated from the black rigidity of the script that I had practised before.

Julia started us off with a simple alphabet to warm up with. We used a slightly higher nib width count than the traditional. I found I had to concentrate hard because if I slipped into relaxed mode I made a mistake. The rhythm of this script seemed to be structured by the straight verticals and the "heels of the feet"

– high heels and low heels as our teacher described for us. Even so, Julia encouraged us to enjoy the script and to have fun with it.

The morning demonstrations showed us how to play with the texture of the script and we learnt how to change

this with various nib sizes. Julia then showed how we could use flourishes and curves to further modernise the script.

In the afternoon, we looked at developing a composition where we could try using all the things we had practised in one layout. We started with a large Gothic capital and rotated lines of text around it. This brought everyone success and was a lot of fun – what a great idea for a workshop project to finish off the day.

At the end of it all, I felt very inspired to keep practising and playing with this script. There seems to be endless possibilities for design and then mixing it up with other scripts too.

Thank you to Julia for a fabulous workshop.
Helen G



The Inspiration of David Jones

with Gerald Mynott

Saturday 4th May, 2019

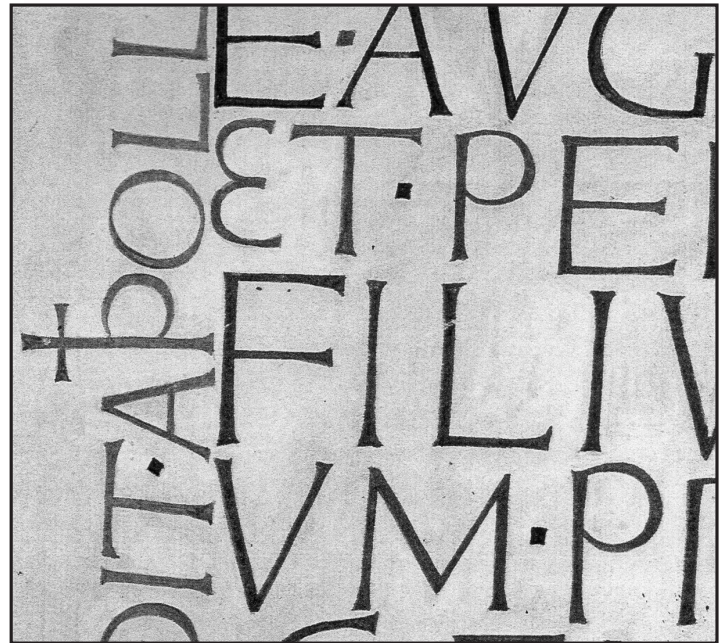
Venue: Heene Road Community Centre, Worthing, BN11 4PL

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.

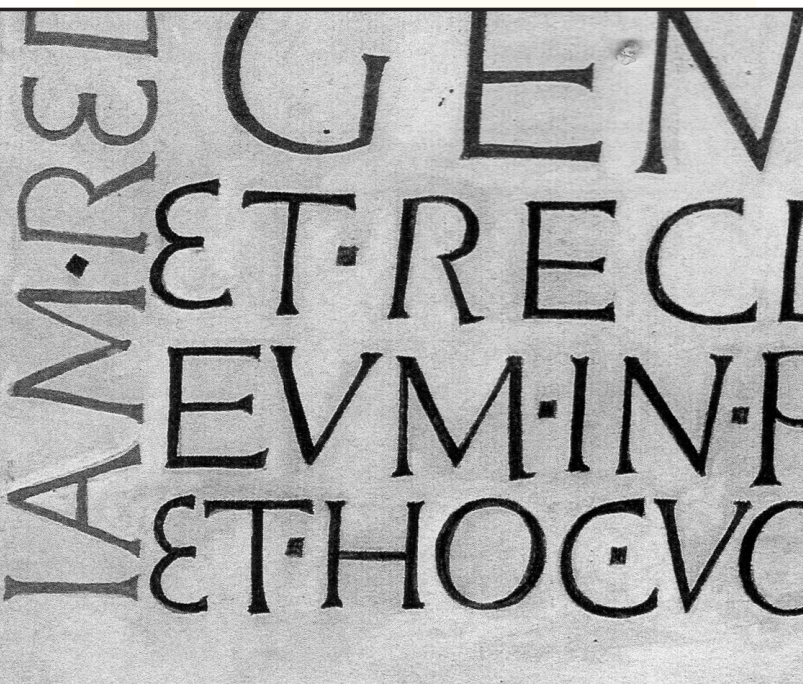


Materials List:

- 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, contact Irene 01273 888798 to check if there are places available.



Colour and Texture 2

with Jan Mehigan

Saturday 8th June, 2019

Venue: Broadwater Baptist Church,
Dominion Road, Worthing, BN14 8JL

Here we will be focussing on watercolours, pigments and their properties.

There will be an emphasis on understanding the colour wheel, colour mixing, and colour terminology: secondary, complementary, tertiary, transparent and opaque. We will investigate paper quality and brushes, washes and stretching paper.

TOOLS AND MATERIALS NEEDED

- A small selection of calligraphy tools to include eraser, scissors, craft knife, rule and pencils, masking tape. Pens are optional.

- Watercolour paints (essential) Winsor and Newton, Schminke or Rowney:
Cadmium Red or Vermilion
Quinacridone Magenta or Permanent Rose

- Ultramarine or French Ultramarine
Cerulean or Cobalt or Phthalo Blue or WinsorBlue

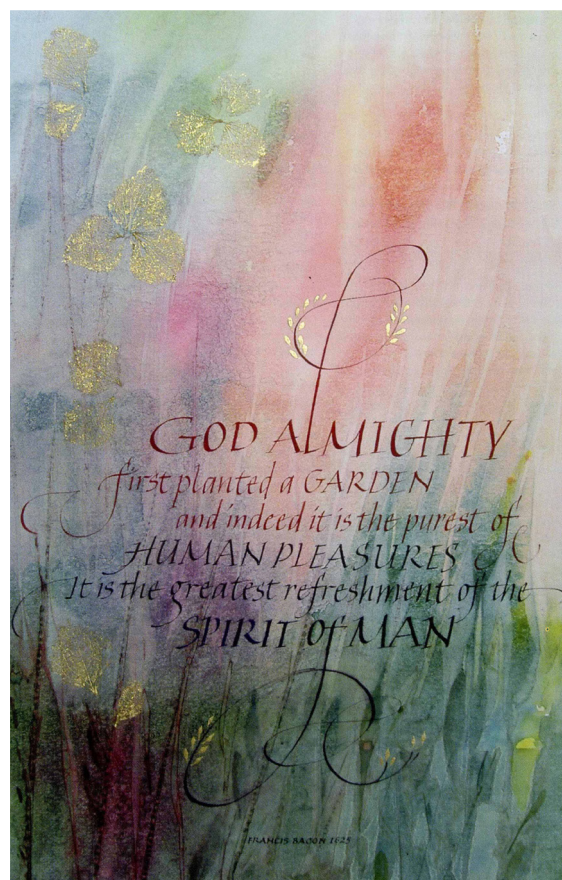
- Lemon Yellow and Cadmium Yellow
Either Burnt Sienna and Raw Umber or Raw Sienna and Burnt Umber

- Gouache paints (optional)

- At least two or three Daler Rowney FW Acrylic inks

- One or two watercolour (aquarelle) pencils or crayons.

- A large brush for washes: flat brush such as a Dalon 88 series 1" is great or any large soft brush, flat or round will be equally as good.



- A selection of smaller brushes Nos. 4, 6 and 8
- One or two old brushes for mixing colour
- Paper - An A3 Pad of 140 lb (300gsm) Bockingford Paper or Arches or alternatively a small selection of good quality paper such as: Waterford: Arches: Fabriano or BFK Rives (Smooth paper-HP or cold pressed Paper 1401b).
- Some cartridge paper.
- Wiggins Teape 1" Butterfly Tape
- Palette or plate for paint mixing
- Small natural sponge
- Cotton wool
- Kitchen Roll
- Several water and mixing pots
- A board for stretching paper - about 15" x 20" – (but not hardboard) Preferably MDF unvarnished
- Note book
- A colourful magazine (any subject)

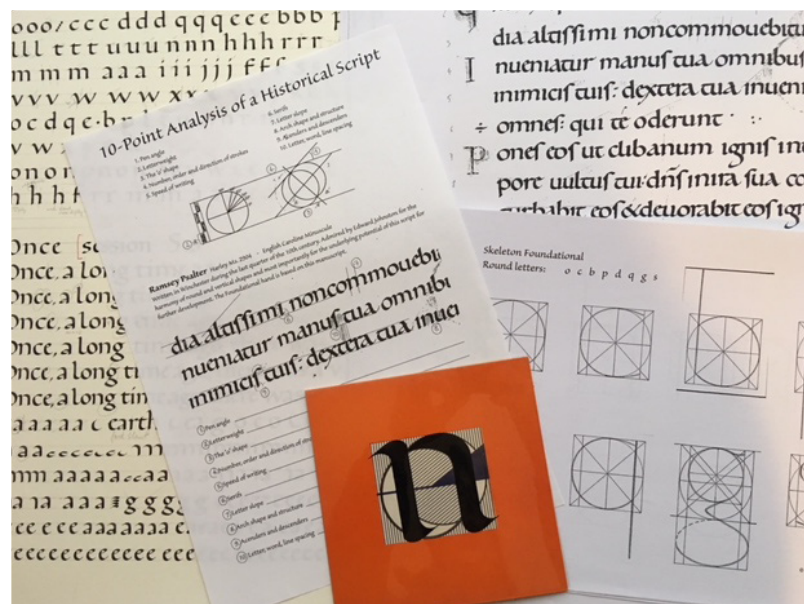
Forza Foundational with Michela Antonello Saturday 6th July 2019

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

Cost £25 members / £30 non-members

This workshop seeks to revisit the much undervalued Foundational Script. What many see as the boring, obligatory script that was forced upon them at the start of their calligraphic journey is actually a strong hand that can be used in a great variety of contexts.

Suitable for all levels, in this workshop we will go back to basics: learn how to do a 10-point letter analysis, study the main features of Foundational in order to then move on to revitalise it, making it into a dynamic personal script that you will want to use again and again.



Materials to Bring:

- A variety of broad-edged pens from big to small sizes equivalent to Mitchell nibs size 2, 3.5 and 4.
- Practice ink, such as Higging, Pelikan, gouache - ensure it doesn't bleed on your chosen practice paper.
- Good quality practice paper such as W&N smooth surface cartridge paper. *No layout paper please.*
- Ruling up tools, protractor
- All your basic stationary, such as pencils, double-pencil (if already available), sharpener etc
- A slanted writing board. *Please let the tutor know if you do not have one as she has a few spare.*



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

A Box Of Books *with Helen Gibbs* **Saturday 10th August, 2019**

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

In this workshop we will spend half the day making a small slip case and the second half making a collection of books to fit inside. The slip-case is the simplest of book boxes and a good place to start for beginner box makers.

Materials for the box will be supplied, cut to size, to make the process easier but full instructions will be given to show you how to measure for further book boxes.

Materials for the slip-case will be provided for a small charge on the day.

If you prefer to make a second box in the afternoon instead of the book structures, bring a small book to make it for and extra materials.

Make Your Own Bookcloth:

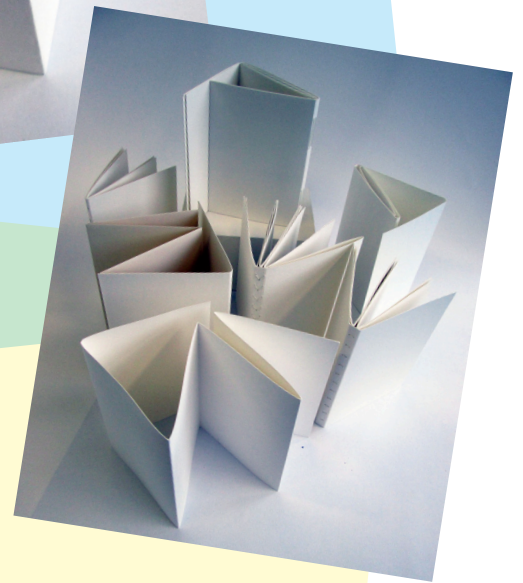
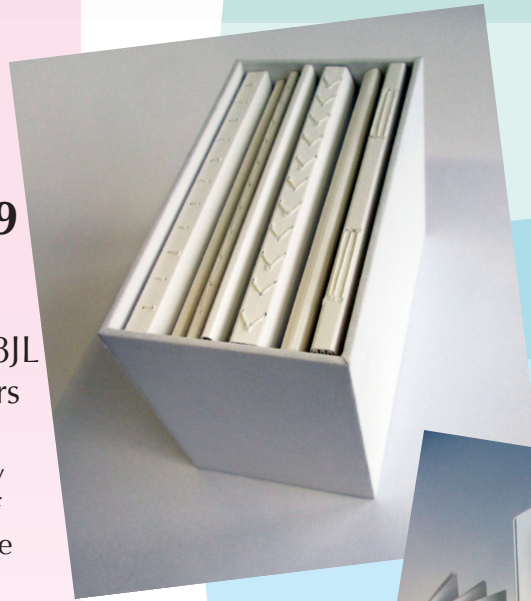
Book cloth is not always easy to get hold of and can be expensive so for anyone who would like to know how to prepare their own fabric for covering books and boxes please see separate materials list below.

Materials & Equipment To Bring

- Two large sheets of Somerset, BFK Rives, Fabriano or similar to cut into long strips. Should be in the 250-300gsm weight range and 76x56cm or so. Best carried to the workshop flat but if you have to roll it try to roll in a large diameter.
 - A few sheets A3 cartridge
 - Usual bookbinding equipment: cutting mat, metal ruler, kraft knife/scalpel with spare blades, pricker*, bonefolder, needles and strong thread, sharp pencil, eraser, scoring board*, scrap A4 paper, scissors, PVA with a variety of brushes, small decorators tray and roller*, scrap magazine paper to glue up on, pricking cradle*, set square, sanding block and sandpaper*, small weight (500gsm or heavier)
 - To make a second box, you will need 2mm board, lining paper, 300gsm card and covering material.
- * the tutor can supply these if you don't have them*

Make Your Own Bookcloth (optional extra)

Bring a piece of fabric A3 size. Must be cotton or linen, no synthetics and of a medium weight. Can be printed or plain, + a few sheets of A3 layout paper, water-spray bottle, rag for cleaning



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

Sussex Scribes

Programme of Workshops for 2019

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

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, "David Howells: Sources of Inspiration"

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 July, 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 July 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

Find us on Facebook



Sussex Scribes

Exhibition Booking Form

“Sussex Poets and Poetry About Sussex”

August 3rd - 14th at Arundel Cathedral

**Please make sure you send the slip to Mariette before July 20th
And please deliver your work by July 27nd at the latest**

- Work should be mounted but not framed. The maximum size of work should be A3 without mount.
- You may enter up to 4 pieces of work - £2.50 per entry for members, £5 per entry non-members
- Please put your name and contact details on the reverse of each piece.

- Send in your work by post to :

Mariette Hardman, Weald Chase, The Street, Bolney, W.Sussex, RH17 5PF

If you would like your work returned by post please include return postage.

OR submit work by hand to Janice on June 8th at Broadwater Baptist Church OR Mariette on July 6th at Heene Road, Worthing OR to Cathy Stables OR Irene Willard before July 27nd.

NB. The exhibition venue will be mostly unmanned so you may want to consider insuring your work. Also, if posting, please note that Sussex Scribes cannot be responsible for damage or loss to your work whilst in the post.

- If you would like to sell cards etc, this may be possible but we think you would have to sit at the exhibition with them to take any monies in. *(Let us know if you would like to do this)*

- For any further enquiries please email Mariette at: omwdh4@outlook.com

NAME _____

CONTACT PHONE/EMAIL _____

I WOULD LIKE TO SUBMIT _____ PIECES OF WORK FOR THE SUSSEX SCRIBES EXHIBITION AT ARUNDEL CATHEDRAL IN AUGUST 2019.

I ENCLOSE A CHEQUE FOR £_____ made payable to “Sussex Scribes”

Please say how you will collect your work after the exhibition _____

Please post this slip with your cheque to:

Mariette Hardman, Weald Chase, The Street, Bolney, W.Sussex, RH17 5PF

Before the July 20th, 2019. Thank you