



# SUSSEXSCRIBES

## Newsletter October 2019

Dear Members,

It was great to see those of you who made it to our AGM in September. The AGM business was fairly brief and then we had a quiz (repeated on page 5) and calligraphy book sale. I would like to thank our AGM speaker Nancy Ouchida-Howells who gave an extremely interesting talk about her late husband, David Howells, with excellent examples of his work.

David and Nancy were founder members of Sussex Scribes, which was started in 1989 and is now in its 30th year. In recognition of Nancy's contribution and continuing support the committee was pleased to offer Nancy honorary membership.

We are sorry to have lost our workshops co-ordinator Suzi Faber who has retired due to ill health and are grateful to Suzi for her hard work in organising the workshops for Sussex Scribes for the past few years.

The workshops for 2020 have been arranged and there are details about them in this newsletter so that you can put them in your diaries. The time has come to think about Christmas cards and I hope you are having inspiration for a calligraphic one.

Thanks to those members who put work into Sussex Scribes exhibition in Arundel Cathedral in August, which took place in the font area, perfect for the small but beautiful collection of work. Due to a cancellation of one of the other exhibitors we were able to keep it up for the duration of the Arundel Festival. We are planning a further exhibition in Arundel Cathedral in 2020 which will be for work of any subject so hope that you will have something that you would like to exhibit.  
*Cathy Stables, Chair*



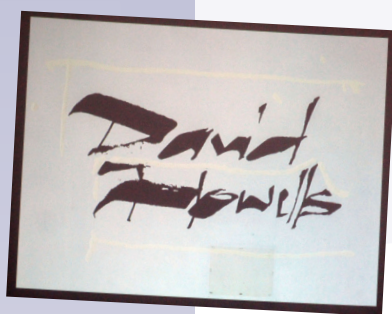
*Exhibition team at Arundel Cathedral:  
Irene, Pat, Cathy, Mariette, Janice and Gill*



Current exhibition at the Ruthin Craft Centre, Denbighshire featuring work by Cathy Stables, Mary Noble, Gaynor Goffe and Tim Noad to name but a few. Until January 12th, 2020.  
More info at [www.ruthincraftcentre.org.uk](http://www.ruthincraftcentre.org.uk)



**We met at Broadwater Baptist Hall for our AGM this year. A chance to catch up and chat, browse through the boxes of books and buy a few to fill empty spaces on our shelves at home (haha, I know, there is never an empty space!), and then settled down for the AGM.**



Cathy as our Chair reminded us about the past year, the workshops and the exhibition at Arundel Cathedral. She also mentioned a big thank you to Suzi Faber for her work on the committee over the years as she is now stepping down. Lynda Marsh has been co-opted onto the committee in the past year; anyone else who would

like to join would be most welcome.

The committee currently exists of Cathy Stables (Chair), Janice Simmonds (Vice-chair), Mariette Hardman (Treasurer), Helen Gibbs (Membership and Newsletter editor), Denyce Aresti (Secretary), Irene Willard (Workshop bookings) and Lynda Marsh.

We then reviewed our finances. While we are doing ok, we have noticed that costs are creeping up a little and we are keen to continue to attract high quality

tutors. In light of this, costs will remain constant for the coming year (£12 membership fee, £25 for workshops, £30 for non-members) but next year there will be a modest increase. This will still keep them significantly lower than most commercial courses and we hope you will continue to support Sussex

Scribes as you have in the past.

Helen spoke about the newsletter and membership. We are approx 50 members at this stage, and reminded us to also mention the group to others that may be interested as it would be great to add some new members to our number.

After the AGM we settled down to listen to Nancy's talk about David Howells' work and inspirations. She had brought some examples of David's work and showed a range of slides. It was lovely to see so many photos of his life and works, and interesting to see certain themes and styles emerge. Nancy mentioned she is writing a book about David's work - something to look forward to when published!

We finished the afternoon with tea and cake, as well as sharing the results of the quiz, won by Lynda Marsh, with a prize of a beautiful scroll holder and a piece of vellum.

*Mariette Hardman*

*Did you know - part of our Sussex Scribes logo was designed by David Howells?*



Members - send in copy to share with your fellow members:

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

Send to Helen: [hemgee22@gmail.com](mailto:hemgee22@gmail.com)

# Members pages



Thank you to Nancy for sending in this heading which was used in early Sussex Scribes newsletters on the letters page to encourage members to send in their contributions.

Ludovico Vicentino degli Arrighi was a papal scribe and type designer in Renaissance Italy.

## ***Dear Sussex Scribes Committee and members,***

I tried to pay my membership dues at the annual Sussex Scribes AGM, and Helen would not accept my money. I thought this was highly strange.... until I was told that I have been elected as an honorary member in recognition for having started the group as well as serving on the committee as Chair for many years.

I am delighted. Thank you everyone for this recognition and honour. And thank you to the committee who dedicate so much time and care towards running workshops, lectures and exhibitions. Long may Sussex Scribes flourish.  
*Nancy Ouchida-Howells.*

## **Brighton Little Theatre's Silent Art Auction**

I'm a member of Sussex Scribes and The Brighton Little Theatre. Hopefully this is a marriage made in heaven. There are ambitious plans afoot to modernise our 200-year-old theatre and we are always looking for ways to generate funds.

We plan to hold a Silent Art Auction and are looking for celebrities and artists to contribute small, postcard-size pieces of art to be auctioned off. All proceeds will go to our renovation fund.

Would you be willing to contribute to the event by creating a small work of art? It can be calligraphy, a painting or anything you like really, but we are ideally looking for small 6" x 4" pieces; postcard sized. Anything at all would be welcome. It can be on any theme but if you like a project, a



## ***Newsletter from 1993***

*Standing: Derek Howard, Mike Jerrome, Bernard Fielding, Don Warner, Rachel Perella, Wendy Simpson  
Seated: Irene Willard, Nancy Ouchida-Howells, Liz Funnell*

I joined Sussex Scribes in 1992 and became a committee member in 1993. Over the years with Sussex Scribes I have not only learned several different scripts and how to do gilding but it has also taken me on to bookbinding and picture framing, etc. It has been a long and happy journey - all 27 years of it. It has also taken me to many different places that I would never ever have gone to before. Even when I am away from home, up and down the country, and on holiday, I look at things with a calligraphic eye. That sounds silly I know but it's true - and I get inspiration for pieces of work from all over the place.

One of the things Sussex Scribes has given me is not just hours and hours of pleasure, but lots of lovely, wonderful friends in the process, even from as far away as Japan. I have lots of wonderful memories. The only thing I can't do now is draw very well, but Dave says I'm brilliant at drawing 'money from the bank', in fact he says I have a degree in that.

*Irene Willard*

theatrical quotation could be a starting point. I can provide some examples if you like. The event will be held next year in Brighton but we're trying to gather pieces of artwork this year to make sure we are well prepared, so there's no time to lose.

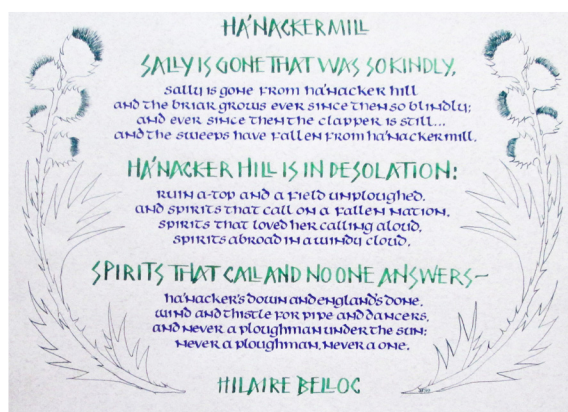
Christmas is around the corner and we'd love to ask you sooner rather than later so that we can put together a really interesting exhibition and raise lots of money for the theatre rebuild. If you feel you can contribute something, please contact me at [patti.griffiths@kingdom-enterprises.co.uk](mailto:patti.griffiths@kingdom-enterprises.co.uk) I would love to hear from you! *Patti Griffiths*



## Exhibition

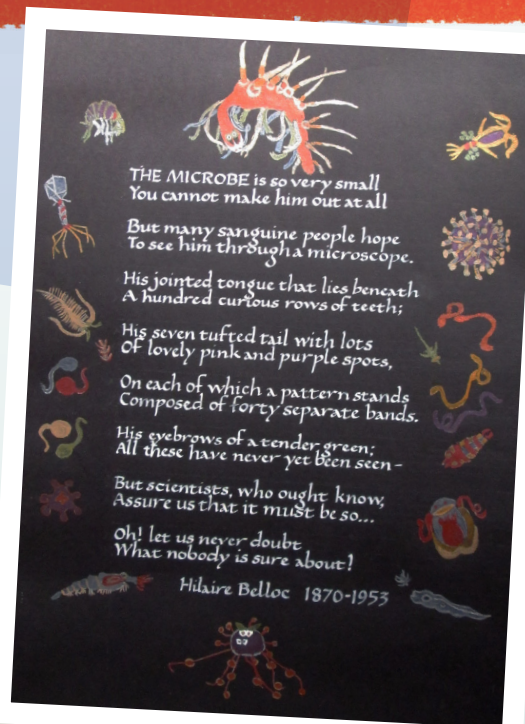
Thank you to everyone who exhibited work with the group this year at Arundel Cathedral. The theme was "Sussex Poets and Poems about Sussex"

Here is a selection of work from the show - sorry I didn't have room to include everyone's. *Helen G*

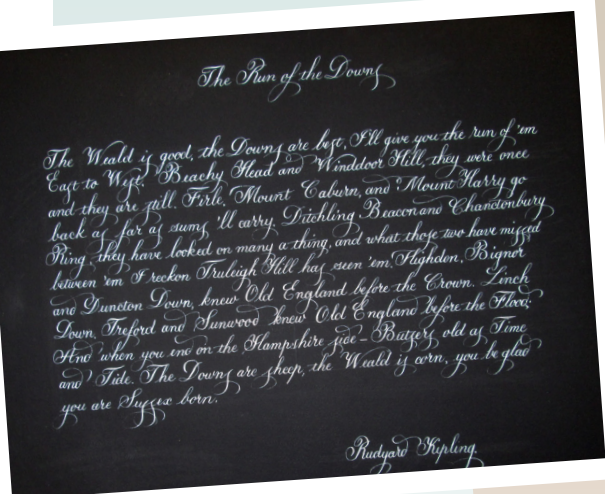


Angie Hatchett

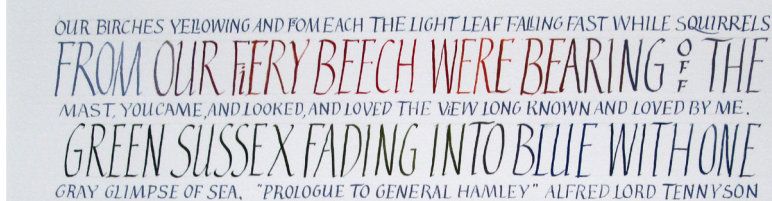
*August 2019*



*Gill Payne*



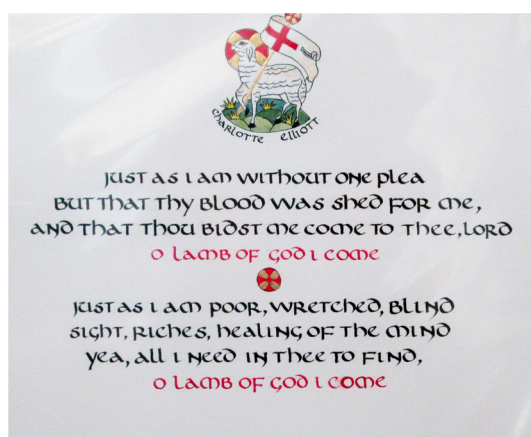
Irene Willard



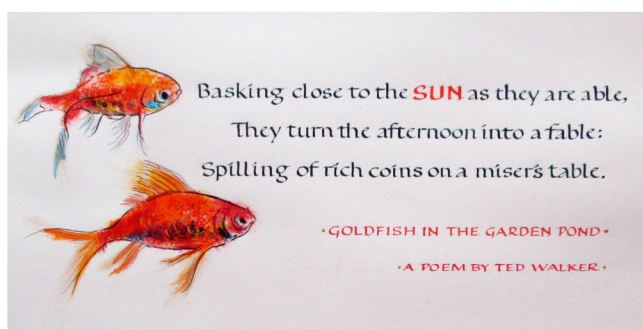
Gill Baldwin



*Mariette Hardman*



Andrew Mott



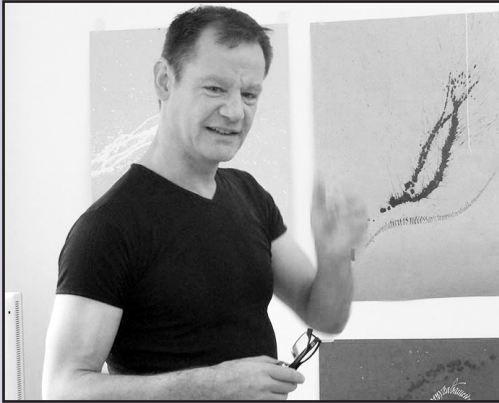
*Lynda Marsh*



# The AGM Quiz

We ran this quiz at our AGM but for those of you who weren't able to attend, here it is for you. No prizes this time, just for fun.

Answers on the back page



1. Name the calligrapher

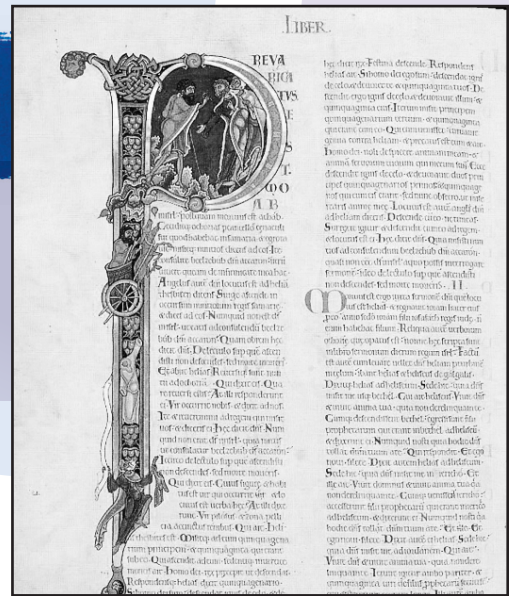
ON THE TWELTH DAY OF CHRISTMAS  
MY TRUE LOVE GAVE TO ME  
TWELVE LADIES DANCING  
LEVEN LORDS ALEPING, TEN DRUM  
MERS DRUMMING, NINE RPERS PIP  
ING, EIGHT MAIDS MILKING, SEVE  
SWANS ASWIMMING, SIX GEESE A  
LAYING, FIVE GOLDEN RINGS, FOUR  
COLLIE BIRDS, THREE FRENCH HENS  
TWO TURTLE DOVES AND A PARTRIDGE  
IN A PEAL

2. Can you name the American lettering artist?



3. Name the heraldry artist?

4. Hooks, ticks, beaks, slabs and wedges are examples of what feature in calligraphy?



5. A page from a famous bible but where can you see it?

Z Zayin Weapon	Y Waw Hook	E He Window	D Daleth Door	1 Gimel Camel	9 Beth House	✠ Aleph Ox
Y Nun Fish	W Mem Water	L Lamedh Ox-Goad	K Kaph Palm of Hand	Y Yodh Hand	⊕ Teth Unknown	H Heth Fence
† Taw Nail	SH Shin Tooth	R Resh Head	Q Qoph Mouth	S Sadhe Fishhook	P Peh Mouth	⌘ Ayin Eye
						⌘ Samekh Support

6. Who used this early alphabet?

7. Which calligrapher was commissioned to create the Saint John's Bible?



8. 1872-1944 Who is this in the photograph?



## Our Q&A this month is to do with the writing medium we use - which kind of black ink should we choose and when?

Black is available to calligraphers in various forms such as stick ink, bottled ink and gouache.

"Ink sticks are made mainly of soot and animal glue. The soot is produced by burning oils such as tung, soybean tea seed or lard or from wood such as pine." (*from wikipedia*) Add water for shades of grey. Bottled Sumi ink can also be watered down – some say use morning dew to do this.

This kind of ink doesn't fade and behaves as if waterproof when it is dry, allowing us to write on top of it. One of our exercises on the Colour & Texture course was to try writing with various shades of Sumi ink building up overlaying textures of letters.

Another source of black for calligraphers is gouache, which comes in different shades just to complicate matters:

"Ivory Black is a brown black of moderate tinting strength recommended for general use. Lamp Black is a blue black that is lightfast, permanent and opaque." (*from W&N website*)

And from Schmincke website:

"Lamp black is a cool black, opaque and usually very lightfast, gained through the incomplete burn of organic substances such as gas or oil. Consists of pure carbon.

Ivory black is a warmer black with light pass to grey-blue, opaque and highly light-fast. Today it is gained from dry distillation of degreased animal bones."

## We asked some of our experienced calligraphers in the group what their preferences were:

I adjust the black ink/paint according to what I am writing. For fine small writing, I use jet black paint or oriental ink. For writing large overlap letters I use fountain pen ink to reveal

the strokes. Be sure to mix inks and paints that are both water soluble or else the mix will coagulate!

*Nancy Ouchida-Howells*

"I'm very interested in black ink and what to use. In my experience, the ink I find easiest to use is a mixture of a Chinese ink called Cao Su Gong (*Cornelissen*) and Winsor & Newton Lamp Black gouache mixed to a consistency that goes easily through a pen.

For copperplate, Rachel Yallop suggests Pelican 4001 Black ink and I have found that good. Higgins Eternal is also a good ink to use with a pointed pen.

Recently I've had to find an ink to write on shiny paper and used Japanese Sumi ink. The only problem is that it takes a while to dry.

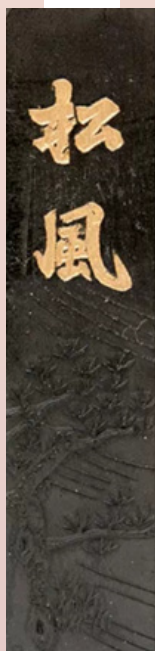
Some people insist on only ground Chinese stick ink but although I like it it takes a while to prepare and to make black enough. Gerald Mynott has told me that this is the preferred ink for writing on vellum and it was used on the St John's Bible so I'm going to persevere with it."

*Cathy Stables*

I use black stick ink with a quill on vellum as I find gouache doesn't flow as well through a quill. I use Ivory Black Schmincke gouache if using a metal nib on vellum or paper as I find it difficult to make stick ink dense enough. I don't use bottled ink, just can't get on with it. This is just my preference, I am quite light handed so it may be that being light or heavy handed may also make a difference to what works for others.

*Janice*

I use real Japanese stick ink. It is very smooth, does not clog the pen and you can mix it to whatever shade of black you want. Another one is bottled Chinese ink. This can be thinned down but it is not as good as Japanese stick ink. *Irene.*





## A Box of Books with Helen Gibbs

Broadwater Baptist Church, Worthing

What an enjoyable day we had on Saturday 10th August with our tutor Helen Gibbs, gently encouraging and guiding us to create a slip cover. It took the morning and a little of the afternoon to so do even though we were assured that, once conversant, an hour would suffice!

The resultant slip covers stood proud and strong and the air was full of a sense of achievement. We then watched as Helen showed us how to create our own bookcloth using fabric, paper, water and PVA to great effect.

Helen had samples of the many permutations of zigzag or concertina books using plain paper or own artworks - which is immensely effective. Helen's was such a lovely piece 'twas a shame to tear off a strip. There was just time to look at the many ways of sewing a book creating really lovely patterns on the spine. Next year's workshop is greatly anticipated.

Thank you Helen for knowing how to pass on your knowledge and experience. One's brain is a kaleidoscope of colour and ideas.

*Jill Baldwin*





## Colour and Texture 3 with Mary Noble

We were back at Broadwater in October for part 3 of the CLAS course on 'Colour and Texture', this time with Mary Noble. Mary warned us at the start that the morning would be for making a mess, the aim being to produce varied surfaces to work on, and that the afternoon would be spent experimenting with writing on the surfaces we had prepared.

We soon discovered that the 'messy' bit mainly consisted of wallpaper paste, good old Polycell in fact (other brands are available!) We mixed acrylic ink and gouache into wallpaper paste and applied it to paper with credit cards, making texture with combs, paintbrush ends and anything else we had thought to bring along. We also used it to paste coloured tissue (using an acetate sheet for accurate placement) and later, Japanese paper, which we had first patterned with dilute Sumi ink.

Mary had brought along some 'Bister' ink for us to try, this is a kind of walnut ink which has been used on the continent for some time; it comes in powder form which is mixed with water to produce very subtle earthy colours. We discovered that smaller areas of paper which might be difficult to

write on can be screened off and primed with acrylic gesso, which can also be coloured using paint. Mary gave us some black acrylic gesso to try.

After a very noisy lunch (the burglar alarm went off followed soon after by the fire alarm!) we reconvened to find out



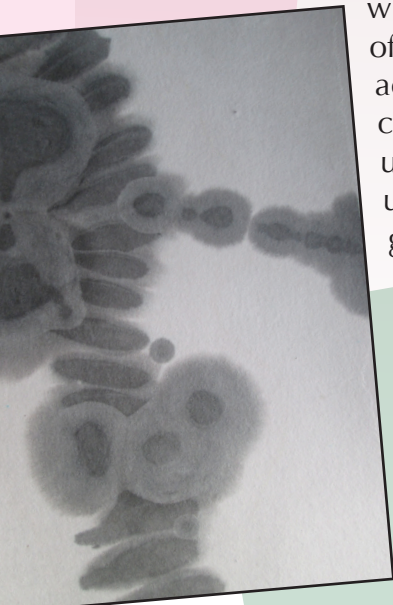
whether we could actually write on the backgrounds that we had prepared. Unfortunately it was a very damp day in Worthing, so some of the papers were not completely dry for the afternoon session, even with the help of a hair dryer.

However, enough were usable to mean that we could discover the importance of having a really sharp nib if we wanted sharp writing, and Mary showed us how to achieve this with an Arkansas stone.

The consistency of the paint proved important too; too thin and it soaked into the paper and dried too quickly and transparently. The secret according to Mary is to have the ink thick enough to start with and keep the blob on the top of your nib topped up! This is particularly important when using pale colours on a dark background, such as dark papers and the black gesso, which produced a wonderful velvety surface to show off white lettering. If all else failed, using gum sandarac was a great aid to achieving crisp letters, including on top of the tissue paper, though the paste itself had done a really good job of sealing the surface.

Finally, we made pencil letters on the top of the white gesso using an HB or 2B pencil and building up the letters from outlines.

As usually with Mary's workshops the pace was hectic but a huge amount of expertise, skill and experience was shared, and I for one will be trying many of the things we learnt at home.....once I've written up my homework!  
*Lynda Marsh*





## 3D Cut Paper Lettering "Plus" with Jan Pickett

**Saturday 16th November 2019**

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

Cost £25 members / £30 non-members

The delightful craft of paper cutting began in China hundreds of years ago and still flourishes today.

Cut paper lettering adds a new and exciting dimension to calligraphy and if you love letters, then this is the course for you.

After an initial introduction or refresher of positive 'silhouette' and negative 'stencil' cutting, we will explore layered letters and super 3D sculpted letters.

Working both white on white, or colour as well if wished, come and enjoy the fun.

*Suitable for all levels*

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

### Materials:

- Cutting mat - essential
  - Exacto knife (or equivalent)
  - Spare blades (no 11) very long and pointed or scalpel and spare blades: No10a or 11 (very long and pointed). Whatever knife you use, YOU WILL DEFINITELY NEED SPARE BLADES
  - **For scalpel users, please bring a pair of pliers to change blades.**
  - 2H pencil
  - Masking tape.
  - Rubber, ruler, compass, eraser
  - Pritt stick, tracing paper.
  - Some cartridge/photocopy paper for possible planning
  - Sticky fixers - the tiny little padded type
  - Embossing tool (very small head)
  - Some watercolours, mixing dishes, brushes
  - White pastel pencil (for drawing on dark paper)
  - BFK rives paper (all weights ok- especially for sculpted letters) Other papers, such as watercolour papers, also work well.
  - Mainly white Canson 'Mi-teintes' or Fabriano 'Tiziano' paper, also some pale coloured if wished. Both types are 160gms, which is a good weight for making cards whilst still being easy to cut.
- *Patience and a sense of humour!*





*This workshop is part of a four-day course and unfortunately it is not possible to book as a separate workshop.*

## Colour & Texture 4

with Jan Mehigan

February 8th, 2020

Broadwater Baptist Church

Dominion Road, Worthing, BN14 8JL

10am-4pm

### Colour and Textural Effects

In the last session we will be experimenting with painted backgrounds and wonderful textural effects.

We will use mixed media, watercolour, FW inks, acrylic paint and Plaka, crayons, pastels, different pencils, gold metals and powders, stencils, cling film, rollers, masking fluid and texture mediums to produce a plethora of exciting background finishes.



### Tools and Materials To Bring:

- A selection of calligraphy tools to include large pens such as automatic or coit pens, ruling pen, small pens
- Scissors, craft knife, rule and pencil.
- A selection of paints: watercolour, gouache, acrylic paints, Daler Rowney FW inks plus two or three pots of Plaka.
- One or two of the following: watercolour pencils, soft Conte pastel, oil pastel
- Masking tape and 3M magic tape
- Small paint roller
- A small jar of metal powder (such as Trocol gold or silver)
- One large square edged brush (Dalon 88 series 0 or 1")
- Two or three paint brushes, No 7 or 8, with which to paint or mix colour.
- Wiggins Teape butterfly tape
- Mixing palette
- Small natural sponge, cotton wool, kitchen roll
- Several water and mixing pots
- Paper - one sheet each of: hotpressed paper, cold pressed paper and rough. Each of these should be 90lb (190gsm) or preferably 140lb (300gsm). Choose from Saunders Waterford, Arches, Bockingford or Cotman.
- Notebook
- Hairdryer





# Workshop

March 2020

## Cursive Italic

with **Gaynor Goffe**

**Saturday 28th March, 2020**

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

This course will cover checking basic italic, then going through led exercises to encourage flow, then doing basic joined italic, moving on to joined italic variations, all at your own pace.

### Usual Tools and Materials:

- Range of nib sizes especially 2mm
- Pelikan 4001 black ink or Rousy black ink from Scribblers, or Sumi ink.
- A3 cartridge that gives a crisp line eg Winsor & Newton any weight
- HB pencil, ruler, glue stick, scissors, water pot, board etc

Against the nihil  
One candle-flame, one blade of grass  
One thought suffices  
To affirm all.

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

en heart are always on  
until, gone, suna  
written; neither love m  
ilspaggia in s  
until the other is beg  
Cfananza lab  
thinking counterpa  
razional sant  
nature is enamoured i  
a g u t a n d e a s m a r  
Lord Love and heart h  
el car pfer  
n hiding, hibernates  
ual dormer d  
Cades sometimes less

Then after the cactus,  
the luminous rainbow desert  
of arid earth whose hues  
were those of light and rock;  
and again into such remoteness  
as I, a European,  
had never conceived,  
and a beauty that is like  
an absolution of light  
and of the unsullied mountains

'HOPI ART OF LIVING' KATHLEEN RAINE



*Workshop*

*May 2020*

## **Penmade Decorated Versals and Lombardic Capitals**

*with* **Gerald Mynott**

**Saturday 9th May, 2020**

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

Cost £25 members / £30 non-members

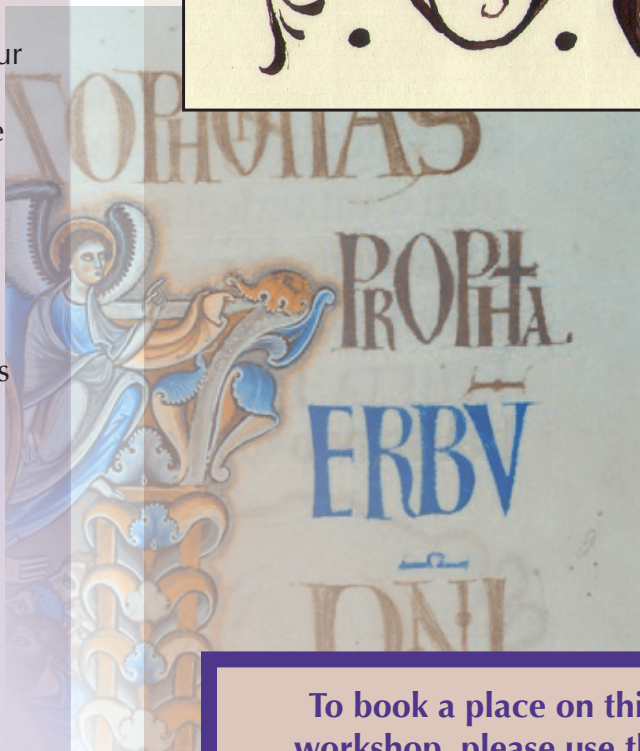
This workshop will explore the development of versals from the early Roman, double penstroke construction with historical references from the Winchester Bible through to the more ornate and decorated Lombardic capitals of the 13th-15th centuries that can also be drawn, painted or gilded.

All students will be encouraged to form ideas towards a more contemporary flavour within pen-construction and layout.

Historical and modern examples will be provided by the tutor.

### **Materials List:**

- W. Mitchell roundhand nibs and holders
- Inks, gouache paints (W&N)
- Finetec paints (optional)
- Ormaline gold size (optional)
- Transfer gold leaf (optional)
- Paint palettes
- Pencils, ruler, set square
- Eraser, masking tape
- Cut quills to the scale of No 4 Mitchell nib (optional)
- Cartridge paper
- Coloured papers
- Fabriano Artístico
- Vellum off-cuts (optional)



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



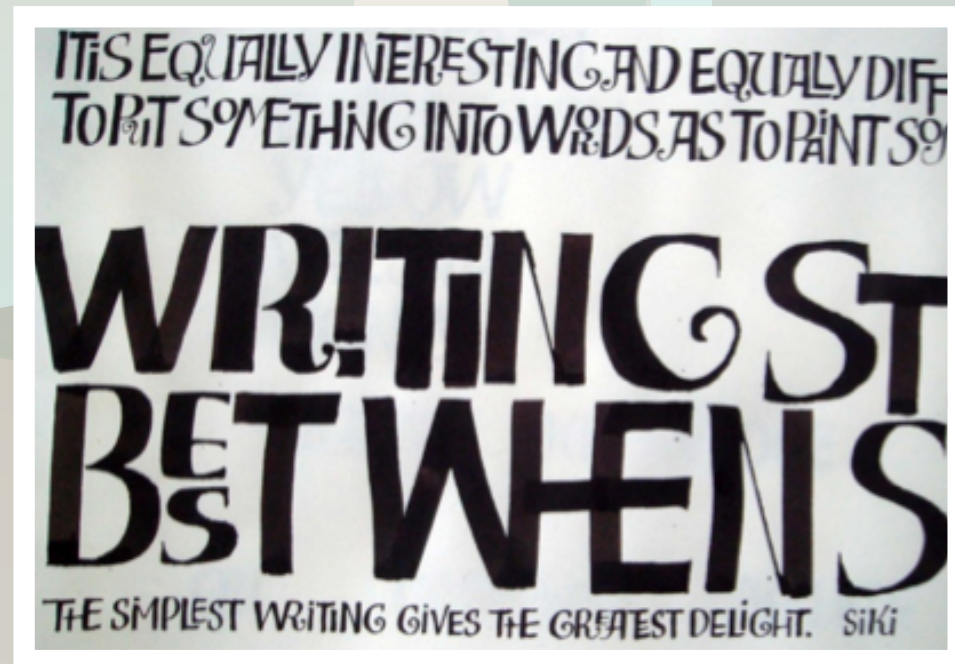
## **Ben Shahn Lettering with Marion McKenzie Saturday June 6th, 2020**

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

*Suitable for all levels.*

### **Materials to Bring:**

- Usual calligraphy equipment including ruler.
- Board for writing on (not essential)
- Plenty of practice paper and a couple of pieces of better (watercolour or heavy cartridge)
- Ink and/or colours of your choice
- Nibs: not smaller than No 4 Mitchel or equivalent and not larger than a speedball C3 or No 1 Mitchel. Just bring a variety.
- Some quotes short and medium length.



Ben Shahn (1898 -1969) was an American painter, printmaker, educator and commercial artist. There are many examples of his lettering on the internet. In 1963 he published a book called "Love and Joy About Letters" which describes the influences that drove his individual style.

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



## **Modern Gothic Capitals with Julia Baxter Saturday 11th July 2020**

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

Cost £25 members / £30 non-members

An exploration day of the pen-written Gothic capitals, with all their flamboyance and character, that are perfect for modern Gothic.

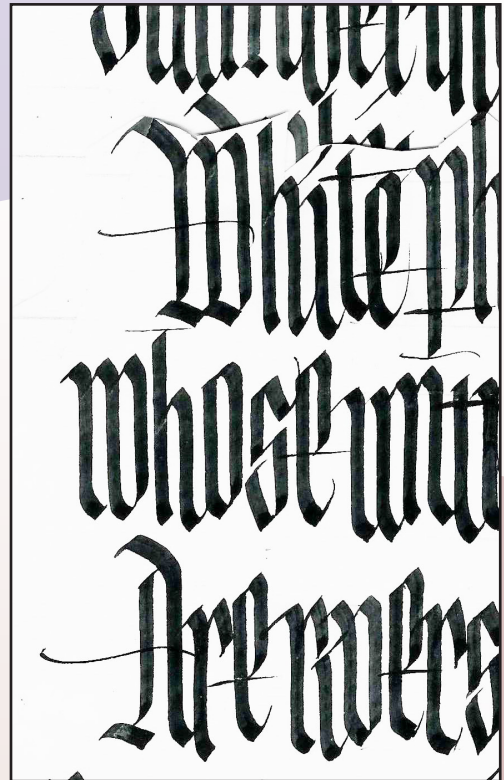
We will play with their possibilities too, starting with some main styles and work towards adapting them to sit alongside modern Gothic miniscules.

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**



## Case Binding with Helen Gibbs Saturday 15th August, 2020

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

Cost £25 members / £30 non-members

In this workshop we will make two versions of the case binding. This is a conventional hard-cover binding style which can be adapted for books with a small or large number of pages. There are many variations which we will look at and consider how they can be used for our calligraphic projects.

Paper for the pages will be supplied for students to purchase on the day. For one book we will use a cartridge paper and for the other we will use Zerkal, 140 gsm. The charge for these materials will not be more than £5. The books you make would be great to use as sketch books to practice your lettering in!

• **Students are encouraged to bring some paper to use for covers which they have either decorated themselves or bought ready to use eg - marbled, calligraphic patterns, paste wash etc. This cover paper should be about 150gsm.**

If you have other covering materials or paper for pages that you would like to try please do bring along to the workshop.



### Equipment and Materials to Bring:

- Cutting mat (at least A4), bonefolder, kraft knife with spare blades, metal ruler, set square if your cutting mat does not have a grid on it, pricker\*, pricking cradle\*, sharp pencil, paper knife\*, bookbinders needle\* and waxed linen thread\*
- PVA glue with glue brush and scrap magazine to glue up on
- Paper for endpapers: something like Canson 165gsm, at least A3 but bigger is better. One or two sheets depending on size. (NB. do not keep rolled up for longer than is necessary)
- Grey board - 2mm thick: 2 pieces of A3 or equivalent. The backs of old sketch books are ideal.
- Two pressing boards and a weight. Boards should be about A4 size, ply or MDF and the weight can be a small brick wrapped up - about 2 kg in weight or heavier if you can!

\* Helen will bring spares if you don't already have any of these.



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



## Copperplate Weekend

with Eleanor Winters

September 26th and 27th, 2020

10am - 4pm

Cost: £50 members/£60 non-members

Venue for both days:

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

For students with some familiarity with Copperplate letterforms and the pointed pen, this workshop provides some answers to the question, "What next?".

The class will include a brief but intensive review of the basics, with an emphasis on improving skills such as consistency in shape and weight of the letters, as well as spacing. This will be followed by letter variations (both minuscules and capitals), as well as an introduction to copperplate flourishing.

### MATERIALS TO BRING

- Copperplate penholder
- Nikko G or Tachikawa G nibs (or your preferred CP nibs)
- Non-waterproof black ink, such as Higgins Eternal
- Layout paper, i.e., any calligraphy practice paper through which you can see guide lines
- Water container & cloth or paper towels
- Tracing paper (a few sheets)
- Masking tape
- Ruler
- Pencils (H, HB, or the equivalent)
- Eraser
- Pencil sharpener
- Guide lines, if you have any

*Jenny kissed me when we met;  
Jumping from the chair she sat in;  
Time, you thief, who love to get  
Sweets into your list, put that in!  
Say I'm weary, say I'm old;  
Say that health and wealth have missed me,  
Say I'm growing old, but add:  
Jenny kissed me.*  
J.H. Leigh Hunt, 1833

*Season of mists and mellow fruitfulness,  
Close bosom-friend of the maturing sun;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eaves run;  
To bend with apples the moss'd cottage-trees,  
And fill all fruit with ripeness to the core;  
To swell the gourd, and plump the hazel shells  
With a sweet kernel; to set budding more,  
And still more, later flowers for the bees,  
Until they think warm days will never cease;  
For Summer has o'erbrimm'd their clammy cells.*

John Keats To Autumn, 1819

To book a place on this workshop, please use the booking form at the end of this newsletter or contact Irene 01273 888798. Please note that this is a 2-day workshop and both days have to be booked. Priority to people who booked this workshop in 2018 when it was unfortunately cancelled.



# Back Page

## Sussex Scribes

### Programme of Workshops for 2020

Details of all our workshops can be found on our website at [www.sussexscribes.co.uk](http://www.sussexscribes.co.uk)

Feb 8th	Colour 4	Jan Mehigan
March 28th	Cursive Italic	Gaynor Goffe
May 9th	Versals	Gerald Mynott
June 6th	Ben Shahn	Marion McKenzie
July 11th	Gothic Caps	Julia Baxter
August 8th	Bookbinding	Helen Gibbs
Sep 26/27th	Copperplate	Eleanor Winters
Oct 31st	AGM with Jan Pickett	
Nov 28th	Gold Christmas	Jan Mehigan

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

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

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Courses and Workshops with Ewan Clayton in Brighton: [www.ewanclayton.co.uk](http://www.ewanclayton.co.uk) with guest tutors and a 3-month intensive starting in January.

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### Quiz Answers (from Page 4)

- |                     |                    |
|---------------------|--------------------|
| 1. Denis Brown      | 2. Ben Shahn       |
| 3. Tim Noad         | 4. Serifs          |
| 5. Winchester Bible | 6. Phoenicians     |
| 7. Donald Jackson   | 8. Edward Johnston |

[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 January 2020. 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 January 15th, 2020**

## Your Committee

Chair:	Cathy Stables 01243 782240
Vice Chair:	Janice Simmonds
Secretary:	Denyce Aresti
Bookings:	Irene Willard
Newsletter/ Membership:	Helen Gibbs
Treasurer:	Mariette Hardman
Committee Members:	Lynda Marsh

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