



SUSSEXSCRIBES

Newsletter JULY 2020

Dear Members,

Covid continues to bring about changes to our lives, including this letter written by our committee. Cathy, our chair, has taken some time to address family commitments, but continues to be a leading light for our group and we wish her the very best at this busy time.

We hope you are still managing to keep safe and well during these disruptive and unprecedented times. In the wider calligraphy world, CLAS have re-arranged all their workshops, as have we. These will hopefully be rescheduled for the following year, depending on this ever changing set of guidelines. We will need to adapt to circumstances, but in the mean time we hope you are able to take some time to write and practise!

The focus on writing is a good way to reduce anxiety and enhance well being. Repetition helps to clear the mind and produce perfect letters...!

It's a good time to choose a quote and design a piece for our group exhibition.

The lack of physical workshops has seen an explosion of online calligraphy workshops, which has been an exciting development. Calligraphers from all over the world have adapted and are offering some exciting subjects, and some of our members have taken advantage of these and produced some interesting and exciting work. Our Facebook page tries to list as many of these as possible...take a look if you are able.

The Sussex Scribes Committee

*Calligraphy is like life
it doesn't have to be perfect
to be wonderful.*

Calligraphy by Irene Willard

Our next meeting is the

AGM

on

Saturday October 17th

at

Arundel Baptist Church

with

Guest speaker Jan Pickett

**'And it all began with a few
letters...'**

**Tea & Cake • Competition
Real people!**

See next page for more details

Group AGM and Exhibition 2020

We are planning for our AGM to be held in the real world on October 17th at Arundel Baptist Church from 2-4pm!

Our special guest is Jan Pickett who will present a talk about her life as an artist.

We think we will be able to serve refreshments but **please bring your own mug.**

This will be the first time we have met as a group since February so we hope that a few of you can come. We will have plenty of space and the room will be well ventilated. Please also wear a face mask in the room.

It is an odd way to celebrate our 30th birthday but better than nothing!

Don't forget to enter the birthday card competition.

Helen has donated two hand bound books as prizes and Jan will be judging so we hope lots of you will have a go. You don't have to bring your card

in person as you can post it to anyone on the committee or to this address:

**Sussex Scribes Competition
c/o 60 Southall Avenue, Brighton,
BN2 4BB.**



To Submit Work for Our Online Show:

Please send a photo of your work to Helen by email at **hemgee22@gmail.com** before August 15th 2020. You can send in as many images as you like. Please see our tips for photographing your artworks below.

Please also let us know if we can post your image(s) on our Facebook page.

NB. Please check that any text is out of copyright before you send in your photographs.

Some Tips for Photographing Your Artworks:

- Try to use natural daylight
- Aim for as much light as you can get so taking your artwork outside on a day when the sun is behind the clouds is best. If you can't take a photo outside, find the best light inside - near a window but avoid direct sunlight and harsh shadows.
- Lay the artwork on a neutral background such as grey or white paper.
- You can hold a white board (A3+ blank paper pad) to reflect light back on to the subject which will help to minimise any dark shadows.
- To photograph books, you may be able to make an "infinity curve" out of a large sheet of white or grey paper, propped up at the back.

• Check the angle of view:

Aim to get the artwork framed in the viewfinder of your camera with the edges more or less parallel to the frame. (Books would be different.) Shoot from a distance and use the zoom on your camera to minimise any distortion in the lens.

• Check the file size:

Please don't send files that are too large or too small. As we are only publishing online, somewhere between 1 and 2mb is fine.

Sussex Scribes' Exhibition 2020

Sadly, and like so many other activities this year, our group exhibition is being shifted online. Arundel Art Trail has been similarly re-arranged.

We shall host the exhibition on our website and also feature images (with the calligrapher's permission) on our Facebook page. The exhibition will run from 28th August and will remain on our website permanently.

There was no theme for this year's exhibition - we just ask that the work has not been in any recent Sussex Scribes' exhibitions.

Notices

Words Made Beautiful

Plans are underway for a very special exhibition to celebrate 100 years of the Society of Scribes and Illuminators.

The exhibition of contemporary and historical pieces will begin in the Mall Galleries in London next February and then go on tour.

The fabulous logo was designed by our very own Chairperson, Cathy Stables.



Meanwhile the **Lay Members exhibition** that would have been on show during the cancelled event "Capital Letters" is on their website with some comments from Mary Noble on most of the works.
www.calligraphyonline.org

Renew your membership from October

We hope you will want to renew your membership later in the year. Even though it has been a poor year for workshops we hope you will continue to support the group.

The membership fee will be frozen at £12 for one more year.

(We will also be asking you if you are a member of CLAS as we may be able to qualify for benefits if at least half of our membership are also members of CLAS!)

Next CLAS Certificate of Skills

We are very excited to announce that we will be running the Copperplate Certificate in 2021/22 with Joy Daniels and David Simons as teachers. More info and booking details in the next newsletter.

Gaynor Goffe offers correspondence courses for students of all levels. Each course consists of four lessons which students can undertake at their own pace. Lessons and work for marking are sent by email or post.

Topics include Italic, Foundational, Uncial, Roman Caps, Sharpened Italic and Cursive Italic. Gaynor will also support students who want to apply for CLAS diplomas. Cost £75 for each course.

Contact Gaynor by email: gmgoffe@hotmail.com and more details on her website at www.gaynorgoffe-calligraphy.co.uk

"Great value and a convenient way to learn with an experienced teacher."

David Jones

A film about David Jones can be watched online at dailymotion.com/video/x61qixf The first 15 mins or so is about his lettering with Ewan Clayton talking about his work. It is a great insight into his work.

John Stevens Lecture

"Beyond Exemplars and Ductus"

San Francisco Public Library, Nov 2019

This is a great opportunity to hear John Stevens talk about his work, his process and his teaching. The lecture is available on the Letterform Archive website at: letterformarchive.org/events/beyond-exemplars-and-ductus

John uses some great catch phrases during the lecture so you may want to take notes. For example, "The exemplar is a signpost, not a destination" and "rhythm is the glue that holds everything together."

Bookbinding Supplier

Ratchford is one of the main suppliers in the UK for all things bookbinding but especially for their extensive range of bookcloths.

They have also been selling starter kits for bookbinders which includes all the bits and pieces you need to get going.
www.ratchford.co.uk

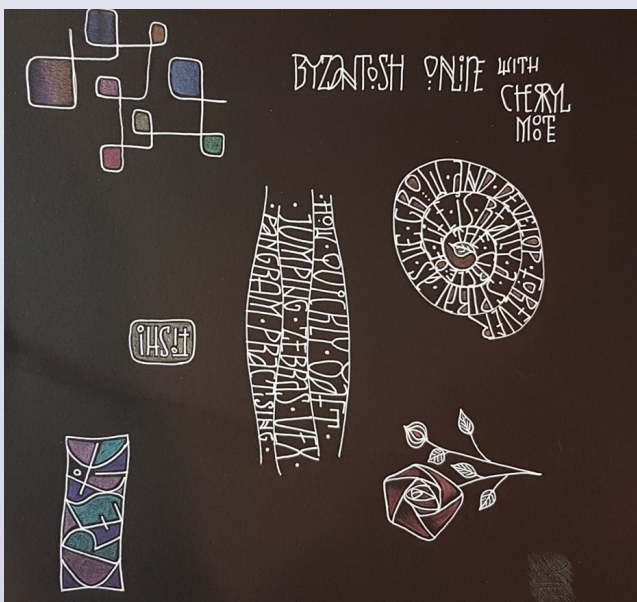
Online Workshop Reports

Covid has encouraged calligraphy teachers to take the plunge and run courses online via Zoom. I have attended a few; how fantastic to be able to learn from people that wouldn't normally be within easy reach here in sunny Sussex!

Recently I attended a short course by Cheryl Moote, who is based in Canada. I had seen her name related to bookbinding, calligraphy and zentangle, and her own invention script "Byzantosh" sparked my interest.

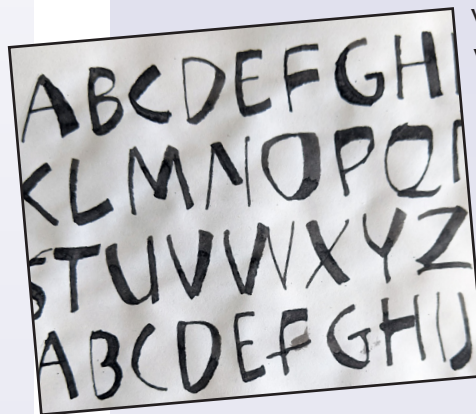
The course was aimed at both beginners as well as those who have more experience, and spread out over three 2-hour sessions in one week, supported by a dedicated Facebook group where she posted little videos of materials and samples, and we were encouraged to show our trials from the course and any work afterwards.

Byzantosh is a monoline hand combining Byzantine script influences with Rennie Mackintosh art deco designs. An odd combination, but actually a lot of fun to play with. We started in pencil, and then moved to using both pointed and monoline pens. There was quite a bit of discussion around materials, with a few items making it on to my shopping list! In the last class we worked mainly on black background - here is my sample sheet from that session.
Mariette



Text and Texture: Random Weighted Letters with a Folded Pen, Online Class with Yukimi Annand

I came across this online course with Yukimi advertised by Calligraphy Italia and decided to sign up at the last moment! Riccardo sent the necessary sign-ons for Zoom and written instructions for printing



via email, and I was all set. The instructions were clear and well laid out, and the examples were inspiring.

I prepared all my materials and logged into Zoom. The course

was fast and furious...Riccardo described Yukimi as a Ninja and he wasn't kidding... she moved through the instructions at a terrific pace. We began by doing exercises which helped us to see how to manipulate the pen, through making dots to various lines, using the pen in a vertical and horizontal position and changing the pen angle.

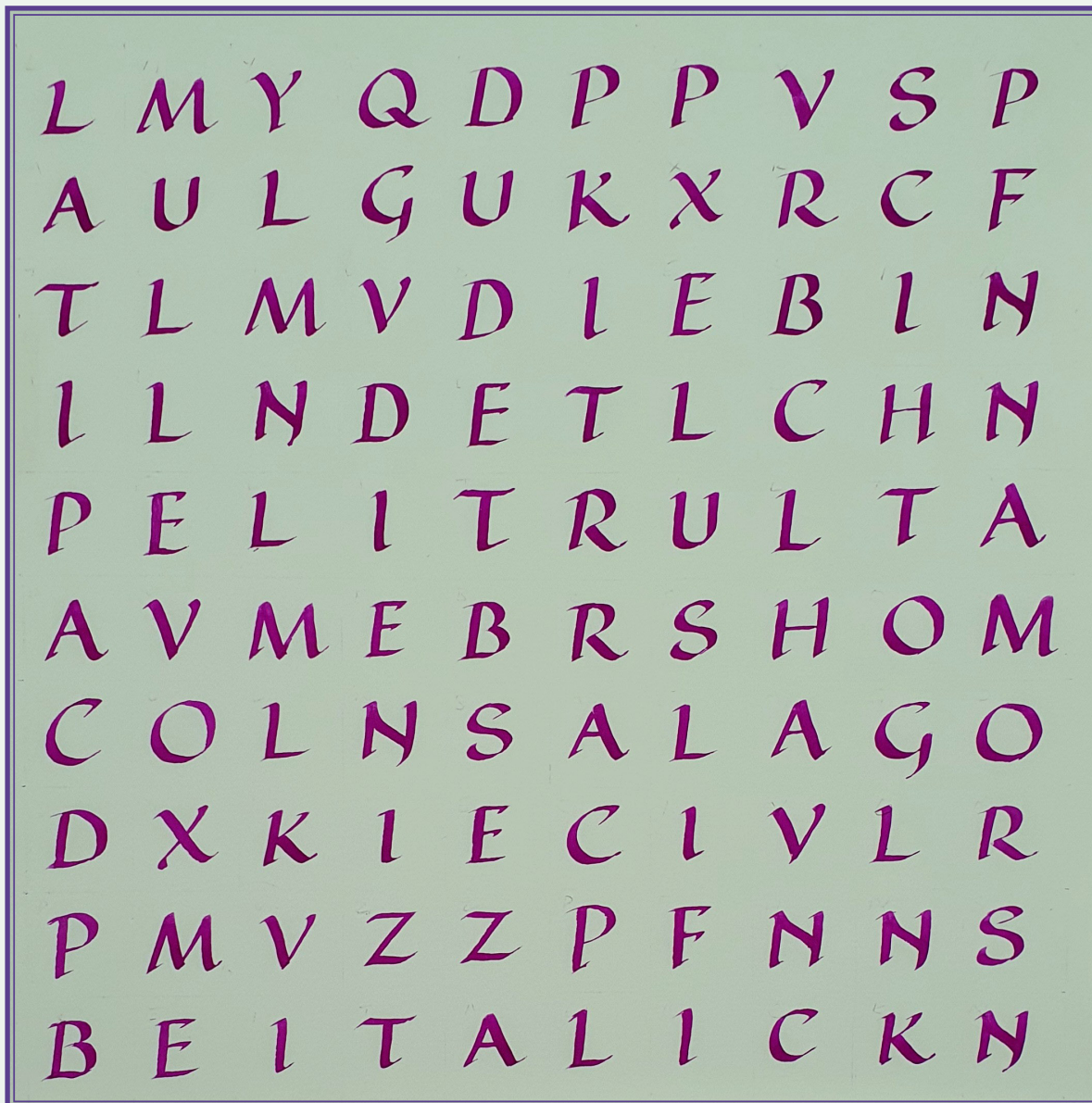
After two hours, I was glad that a recording of the lesson was sent via email, so I could watch it again and move at my own pace, learning how to feel more confident about making letters.

The following two hour lesson was slower, thankfully! Yukimi led us through various methods of using thicks and thins and how to manipulate letters and layouts in both lower and upper case.

The recordings are available for a week afterwards, and I will be making the best use of them. The fast pace aside, I enjoyed the workshop immensely, and seeing the work in Yukimi's workshop is an added bonus. Calligraphy Italia is worth looking at for workshops too!

Denyce

Member's Pages... Puzzles!



Thank you to Lynda for sending in this wordsearch puzzle. There are 12 calligraphic words to find in it. Answers in the next newsletter. No prizes for this one it is just for fun. Does anybody else want to have a go at making a puzzle for the next newsletter?

I bought myself a new gadget and am finding it extremely useful. It is called an optimizer and is quite easily found online. It comes with various lenses of different magnification although I have only needed to use the smallest one so far.

It fits comfortably over my reading glasses so now I have no excuses for splodgy detail in my letters!

I haven't used the light yet but perhaps when the days get shorter I will be switching it on.

How the monks would have marvelled at such a thing. *Helen G*

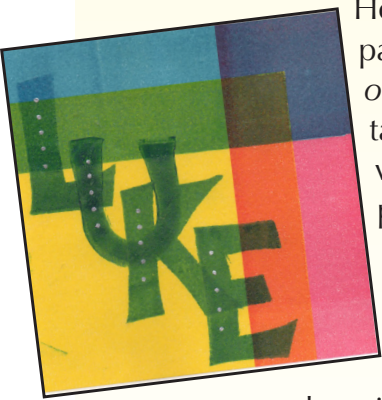


Member's Pages : Lockdown Projects 1

Further Adventures With Lino-Cutting

Following my enjoyable 'Lino-cutting with Letters' workshop with Hampshire Calligraphers last autumn, I was inspired to use the lockdown as an opportunity to investigate lino-cutting more closely. I have kept a designated notebook about my journey over the last few months together with prints and comments.

Realising that my knowledge of the various inks available was minimal, and because I had been given some *water* based inks, I started with these - mainly because they are easier to clean and are ideal for work with children.

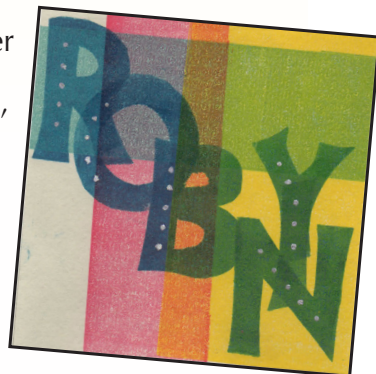


However, because in the past I had always used *oil* based inks, I did not take to the water based variety as they did not print happily when used on top of each other.

So, back to the oil based inks where I instantly felt much

happier because I prefer the transparent properties available with the use of extender. Of course I had to be more careful about cleaning up as white spirit is used and the room needs to be well aired.

Continuing with further experiments I managed to use some of the 'trials' to produce four related birthday cards for my granddaughter and her family who all have birthdays in May and June.



Using small lino-cut letters which I had made previously, I then decorated them with dots using a silver metallic Pilot pen.

I am now following up my investigations by looking at the various papers available and how best to use them.

Watch this space – more next time !

Teresa S



My Lockdown Story

I found I couldn't do 'real' calligraphy or painting during the lockdown as I couldn't concentrate. But just before lockdown I'd glimpsed a little book by Monica Dengo of patterns made from the letters of her name.

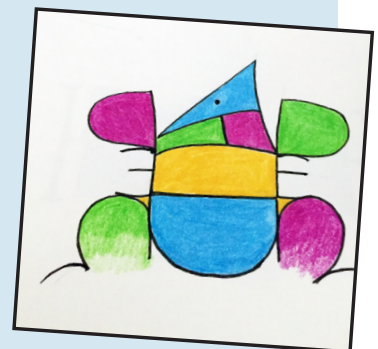
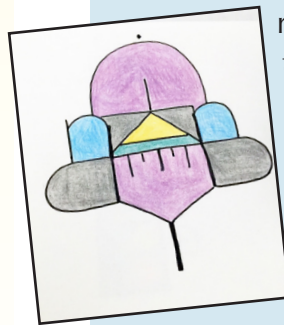


I realised later that I'd remembered it incorrectly but by then I'd filled a sketchbook with my interpretation of the idea.

As you can see at the beginning it was fairly straightforward but by the end the designs got crazier which probably says something about my state of mind.

I have sometimes found the lockdown difficult. It's the silence and lack of contact, which half of the time I have loved but the other half just got me going crazy!

Dianne H



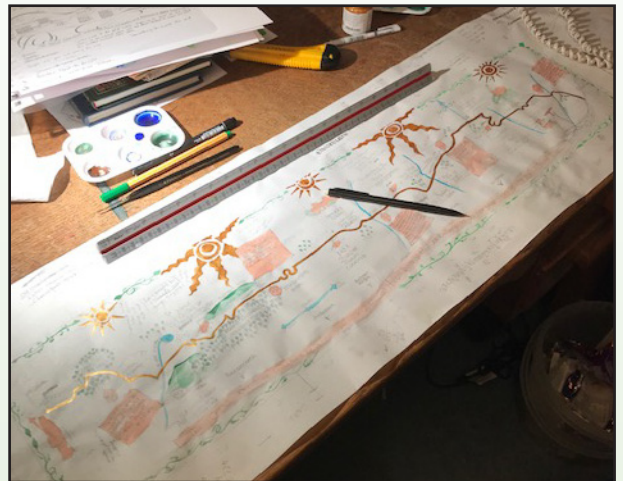
Member's Pages : Lockdown Projects 2

Lockdown Bookbinding

I finally sat down and had a play with the book project in the last newsletter. Here is the first version and possibly the only version as I have other projects to think about.

Lots of things wrong with it, but good fun and good ideas for future projects. It has reminded me that I must make one of those little triangles from grey board to sort out the corners properly - keep cutting too close to the corners.

The lettering was done with a fine liner. Next time I'll be braver and use nib and ink! *Mariette*



Having plenty of time has led me to embark on a commission for a friend. He did a sponsored walk along the South Downs Way last year to raise funds for the Brighton Little Theatre and he wanted a memento of his journey. I'm doing it, as requested, in the style of a Hobbit map but with extras such as camps stayed at, weather details, places of interest and anecdotes about the trip.

I'm currently agonising about which paper to use and testing various inks, gouache combinations and pens. It's all been a bit overwhelming but I am starting to get some decisions made so progress is happening.

I'm looking forward to a trip to Laurence's to get a big enough piece of paper and get started. Wish me luck!

Patti G

Pop-Up A to Z

An amazing collection of pop-up letters created by the Moveable Book Society to celebrate their 25th birthday.

26 top paper engineers chose a letter each to design. The results are varied, creative and very clever. There is even a pop-up twist on an illuminated manuscript.

"A to Z, Marvels in Paper Engineering- Alphabet Pop-Up Collection"
See the collection on Youtube.

Helen G



Member's Pages : Lockdown Calligraphy 3

I've been learning to use a triangle brush with watercolours and gouache and the florals on these pieces are the result! I did the 'Where flowers bloom ..' piece for a lockdown pointed pen envelope exchange on Instagram and a picture of the accompanying envelopes is also attached.

The bright pink envelope was for a friend's birthday last week. Obviously still very much at the early learning stage but they're a lot of fun to do.

The 'Ameli' piece was commissioned for a lockdown 18th birthday for the grandchild of someone who lives in our street.

Attached are a couple of pics of the brushes. The difference between the wedge and the triangle brush is that the ferrule on the triangle brush is pyramid shaped so that the bristles form a shape like a pointed pen. Mine are from Rosemary & Co. (I couldn't find another supplier in the UK). Lots of Americans use Silver triangle brushes or Beste brushes (which are also triangle brushes but are confusingly called wedge brushes) which give slightly different results.

This is a link to a simple tutorial on YouTube if anyone is interested – there are several others too of course.

[youtube.com/watch?v=y8yIQ1CJ1Ug](https://www.youtube.com/watch?v=y8yIQ1CJ1Ug)

Ann J



In 2018, at the CLAS Festival I attended Margaret Morgan's class on "Space Exploration" to learn about design and composition for calligraphic work. In preparation we had been asked to bring with us a paste-up of a piece of text that we were working on, with ideas and thoughts about lay-out, hand, colours etc.

In the lead up to every festival I feel rather nervous, and this pre-homework made it feel even more terrifying! But it turned out to be one of the most inspiring workshops I have ever attended.

In particular, the first afternoon when we spent 3-4 hours (!) not touching any writing implements, but just looking at each other's paste-ups and discussing them. It was

a luxury to have about 15 minutes each, talking about our piece with the whole class, discussing the content of the text, and how that would influence what hand/colour/lay-out/size to choose.

We looked at the composition, we framed it with some simple strips of black paper, we moved text around to see what the visual effect would be – it was fantastic. And, bit by bit, we found that instead of waiting for the tutor to guide us through, we started to ask each other about the intentions. We noticed things ourselves and started making suggestions of our own.

Every one of us came away with not only ideas and suggestions about our own piece of work and how we could improve it, but also inspired by the pieces of the other 13 students. Such a worth-while exercise that I will never forget.

So here are a few tips from those 2 days that I found helpful:

- Make sure that the hand you choose for a piece matches the text. One of our group had written out a very strong poem in a very flowery copperplate hand, and it took away so much from the text!
- Have four long strips of black paper handy (about 2.5" wide) so you can instantly "frame" a piece of work to see what spacing might work (or not!). Move

the strips in and out in different ways to find a space around your work that pleases the eyes.

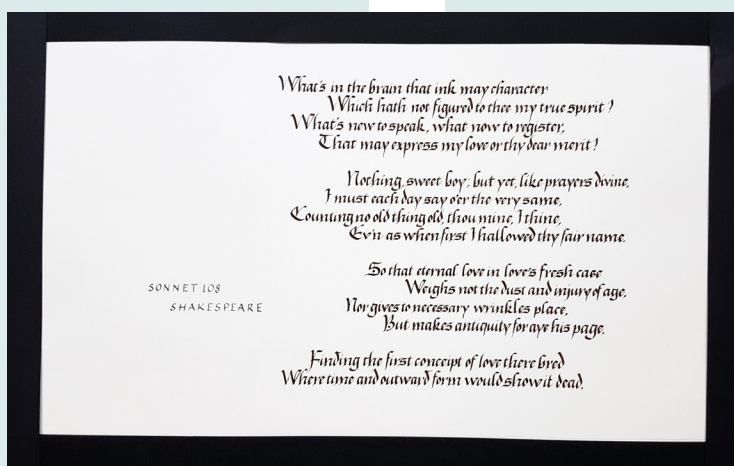
- Create a little view finder (postcard size piece of paper with a rectangular aperture in the middle, about 1" by 1.5") to look around you and find compositions that

might capture your attention, and do little thumbnail sketches of what you see - they may provide ideas for future pieces.

- Use tracing paper to test things out. For my piece I had struggled to figure out where to put the credit, and in what size pen. Several trials on tracing paper helped me to work it out.

- If you want to centre your piece, you don't always have to centre every single line – as long as the first and last line are centred you can be a little more playful in the middle and it will still look pleasing to the eye.

Pictured is my final piece from that course – framed by the black paper strips. In retrospect the credit is still slightly too large, and if I were to do the same piece again I would make that a little smaller.



Game of Threes

A bookbinding project for calligraphers using a haiku poem as a starting point. This tutorial will take you through the process step-by-step. It will help if you have some previous experience of bookbinding but not essential.

Tools

Usual bookbinding tools: bone folder, knife, ruler, cutting mat, PVA glue, glue brush, scrap paper to glue up on, etc. Calligraphy tools and art working materials of choice.

Choose your paper

This project will use three double-page spreads for pages and two double-pages for joining sheets at the back so five pieces altogether (see diagram on right). This method of construction means you only have to produce two pages at a time - so not such a calamity if you make a mistake on one page. You can make the book any size you like.

You could use five separate sheets or one large sheet of good quality paper, 160 – 300 gsm in weight - which will cut down to say six double-page spreads. (Might be enough for two books).

The joining paper could be the same as your pages or something different.

NB. Check the grain direction of the paper before you start. Grain direction will run head to tail of the book or parallel to the spine fold. So do some rough planning with your paper so that you know you have enough for the size of book you want to make.

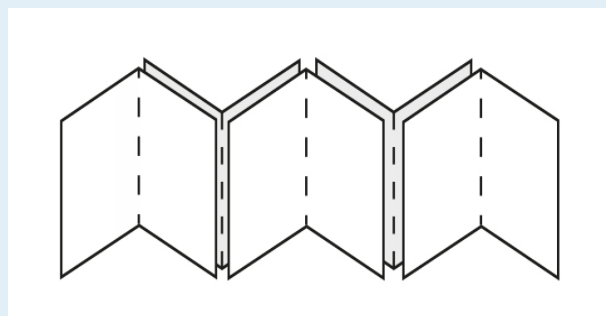
Materials for the cover

You will need:

2mm grey board, thin card and book cloth or paper for the cover.

Enough of each for two boards the same size as the pages in your book.

A Haiku Accordion



The accordion book structure is an expanding book format and can be viewed as single pages or as an extended whole when open fully. This expanding format works well with the haiku poem. The condensed language of the short poem seems to expand its ideas into space as we absorb it and like the “Tardis” it seems bigger on the inside than it looks at first from the outside. We could say that the accordion-haiku book makes an ideal marriage of structure and content.

How will you design the six pages?

This method of construction does not allow for the continuation of lettering or mark making along the whole length of the book (*but could do maybe*). So think about designing your layout on pairs of pages.

I decided from the start that I would have one line of the text on each double page spread but you could vary this – all the text on the last or first page for example. If you want to make more than one book, you could try out a few variations.

Game of Threes cont.

Find a haiku poem to work with

Browse online, choose one from the sheet at the end of the newsletter, or write your own.

Choose one that resonates with you and perhaps it immediately suggests images or colours to you. Have a look at the shape of words too – do they look appealing to you to write? Can you spot any difficult words that you might just want to avoid at this stage!

Prepare to lay down some colour

We call it background but think of it as marks that will quietly engage with the lettering when it comes. These marks can be soft and suggestive or graphic and explicit – or a mixture of the two.

It might be fun to keep the pattern of “three” going here – choose three colours to play with for example. This could be two colours and the third is a mix of the first two.

You could spread colour over the entire surface or think about only partially covering the paper – maybe cover a third or two thirds.

Your artwork could be an interplay between three components. For example: a brush mark, a collage of tissue and a rubber stamp or home carved lino print. There are numerous groups of three you could choose for this. Have fun and experiment.

The random crop of pages

So, if you have chosen to work on one large sheet of paper, try art working your sheet here and there, leaving some areas plain, others might have clusters of marks. Just work playfully across the sheet and when you cut it down into (six) pieces you will have some random compositions to feed the text into.

This can be a liberating way to work but it may leave you with some unexciting pages too, so it is a good idea to edit the best three from the six and then leave the spares for practice sheets. Unless they are



I used a home screen printing kit for this using water based printing inks, paper stencils and a fern frond from the garden. I brushed the ink as it was drying to soften the print.

all wonderful of course. The three double page spreads that you choose need to look good together and nurture the narrative of the haiku.

If you want your text to run across the centre fold of each double page, do the writing next. If not move on to the next step.

Fold pages in half and cut to size.

I like to artwork my pages oversize so that I can trim off any messy edges afterwards. Also, it is best to fold them before you make the final trim. So, when the paper is completely dry start to make the centre folds. I usually score the paper first, especially if it quite thick. Remember your grain direction runs parallel to the fold.

Once folded, trim the three edges to final size. Use a sharp blade, cutting mat underneath and try to be accurate. Stand up to cut so that you can look down on the pages getting a better angle of view.

Game of Threes cont.

I trim the fore edge first – ie the edge opposite the spine and I use the grid on my cutting mat to keep everything square. At this stage you could also cut the two extra double pages to use at the back for the joins. This paper should be a similar weight to the art-worked paper. It can be a contrasting colour – you will see a thin bead of paper between the three double pages.

Add lettering (if you haven't already)

Now that the pages are all cut to their final size, you can see exactly what space is available for the lettering, so time to think about which script you want to use and try some layouts.

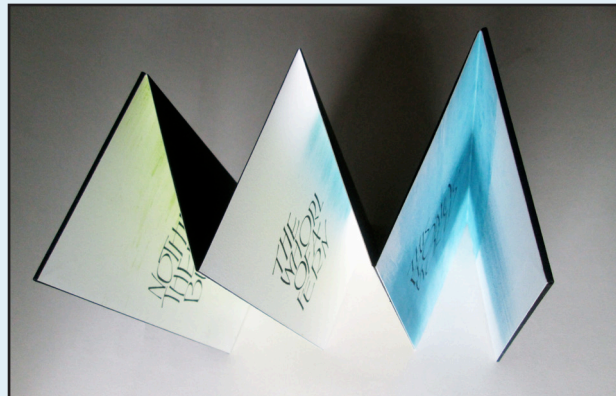
Try writing it out on your “spare” art-worked sheets to check that the writing medium doesn't bleed or your writing tools works well on the paper. Use tracing paper to make an outline copy of the text and then lay this on the art-worked pages to help you make final decisions about composition. Maybe keep in mind the idea of expanding space – the “white” space is just as important as the art-worked/text areas.

Join the pages together

The pages are joined along their vertical edges only. If we glue up the whole page, we could get some horrible warping. There is a neat trick to gluing up two vertical edges at the same time - see diagrams on next page.

After you have glued two pages, stand them open to dry before you glue the next pair. Be careful not to use too much glue - a “dusting” of PVA is all you need.

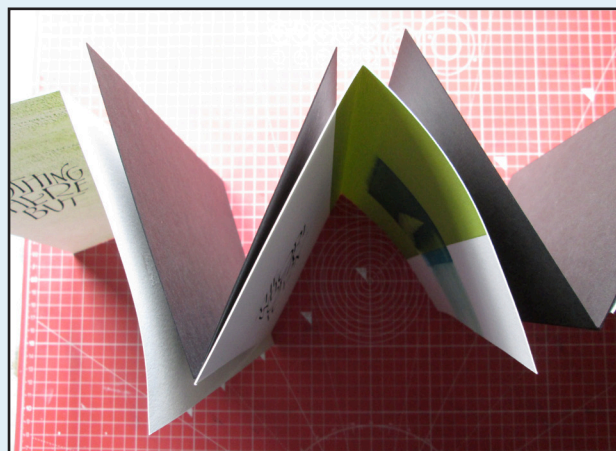
This makes a hollow page structure and like bamboo is very strong. It works really well on large scale books. Go big!!



I used a black 300gsm card for the joining sheets. You can see a thin black line between the pages which makes an interesting feature in the composition. (IMHO!)

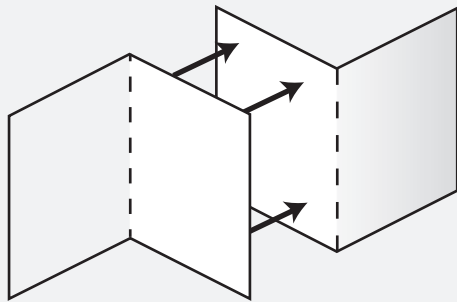


Use tracing paper to try out some compositions with the text.

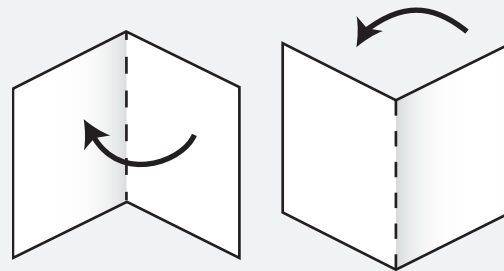


Arrange all the pages in order and stand them up on your desk. Keep checking the page order as you glue them together.

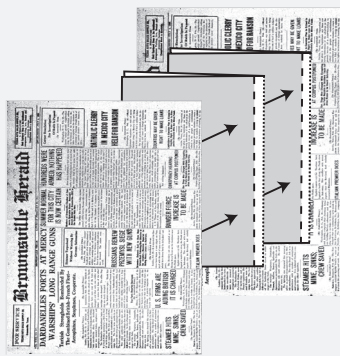
Game of Threes cont.



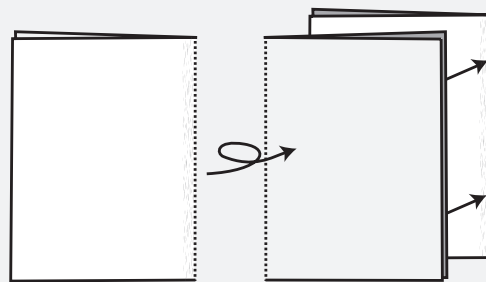
1. Start with the first double page (front) and joining double page (back).



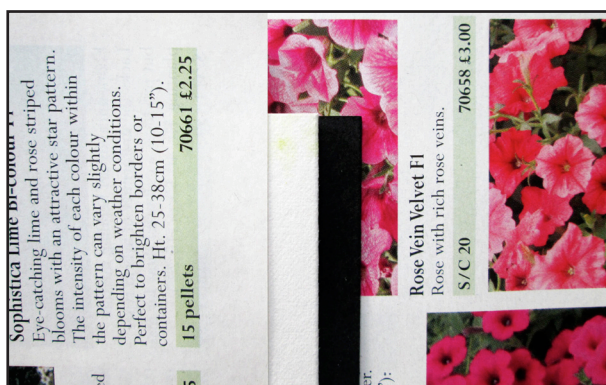
2. Close each of the folded sheets flat and flip the top one horizontally so that the folded edges are both on the right hand side.



3. With scrap paper on top and underneath, arrange the two folded sheets on top of each other so that you can only see a 5mm strip at the folded edges. Hold everything in place with one hand and glue the exposed areas with the other.



4. Then remove the scrap paper, flip the top folded sheet horizontally so that the glued edges are facing each other but on opposite vertical edges. Stick the two sheets together so that corners and edges are lining up exactly. Press with your bonefolder.



Another image of the glueing position - scrap underneath and on top showing 5mm of folded edges on each of two double pages.

For the second glueing, you flip to the left. If glueing this feels awkward to you, (right handed people) rotate the **whole** thing 180 degrees.

Keep going until you have joined all the pages together, allowing the joins to dry each time. This avoids them all sticking together at the fore edge.

Use plenty of scrap paper and double check everything as you go.

You only have four glueings so take your time and aim for accuracy.

Game of Threes cont.

Make the covers

Cut two covers from the 2mm grey board to the same size as the closed book. If you would like to create a recess on the front cover for a title piece, stick a layer of thin card to the grey board.

To do this, apply a thin layer of PVA over the whole grey board and press it on to a slightly larger piece of thin card. *Remember your grain direction.* Press well and then carefully cut the thin card to the edge of the grey board. Try to be accurate with your cutting. Use a sharp knife and cut slowly. Do the same to both front and back cover boards to keep them the same thickness.

Find a small piece of artwork to use as a "title" image. Cut it to the size you want and decide where you want to place it on the cover board. Then draw round it (on the thin card layer) but about 1mm bigger on each side. Tidy up the lines if they need it then cut into them with a sharp blade. You want to cut down as far as the grey board, usually two or three strokes with the blade depending on how sharp it is and how heavy you are pressing the knife. Test the cut by lifting a corner with the point of your knife. Does it lift down to the grey board? If yes, you should be able to peel the whole piece out in one go. But just cut a bit more if you need to.

Now you can cover the board with your chosen covering material. Book cloth is easier to use than paper as it is less likely to pick up finger marks as you work. Just be mindful of the glue and try to keep your workspace clean and orderly like a good bookbinder would!

Glue the board all over with PVA and stick to the covering material. Turn the whole thing over and gently press to smooth out any air bubbles. If you have a indent start to stretch the covering material into the recessed edge with your fingers and then with your bonefolder. Keep pressing until you get a well-defined shape.



A recessed area can be used to frame a title image. Cut the shape into the cover board before covering.



Cut through the edges of the frame until you can peel away the thin card layer, hopefully in one piece.



Apply a thin layer of PVA over the whole board. If you are working large scale a small decorator's roller is useful for this.

Game of Threes cont.

Now finish off corners and turn ins in the usual way: trim turn ins to about 2cm all round and trim off the four corners of the covering material but don't go closer than about 3mm to the corner of the board.

Glue the top turn in and fold over and press neatly. Nip and tuck the corners where the covering material overlaps the board. Do the same to the bottom edge then glue up and turn in the sides.

Filling In the Boards

(It is ok to miss this step out.) When I am sticking art-worked paper to the inside of the cover board I first like to smooth out the inside of the cover so that the turn ins of the covering material underneath the page do not distract the eye. This is a process known as "filling in". If your pages are on thinnish stock the bumps will show up more than on thickish paper.

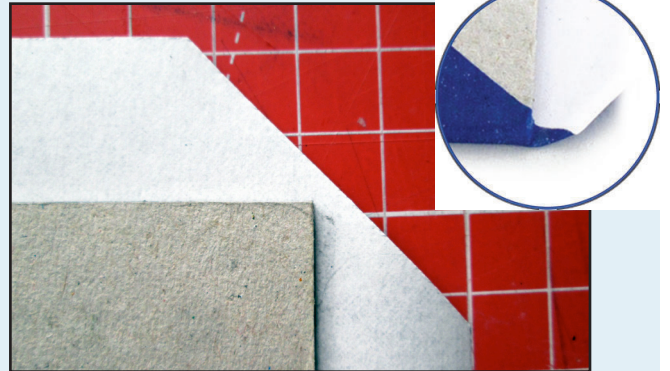
Basically, what you do is fill-in the space on the inside of the board so that it is completely flat all over – or as flat as you can make it. (You may also want to shave away part of the overlapping cover material at the corners.) If I have used book cloth on the cover, I normally choose paper or thin card to fill in with. *Don't forget to get the grain direction running head to tail with all materials.* Can't say that enough!

A little tip to check difference in levels:

Take your chosen fill-in material and butt it up to the cover material on the inside of the board. Lay a small scrap piece of paper over them both and rub your finger across where they meet – can you feel any difference in the surfaces? If yes, choose something else for your fill-in piece and re check. Glue in place and press well.

Glue the boards to the pages

The last step. Before you apply any glue, give yourself a sighter by laying the first (or last) page on top of the inside of the cover board. Have a look at the edges – how much bigger is the cover board? Probably



Cut away at 45° on each corner but don't go closer than 3mm to the grey board.

Circle image: Press the overhanging covering material into the side of the board before you turn in the vertical sides.

not very much so you will have to be quite accurate when you stick these pieces together. You may also want to bear in mind that the page paper can stretch a little with the wet glue – not so much of an issue with heavier paper stock.

If you find this part of the process a little stressful, try mixing some paste (wallpaper paste or wheatflour paste) with PVA to make a wetter glue. This PVA mix will take longer to dry and gives you time to reposition the page as you stick it down.

Lay scrap paper underneath the first page then apply the glue in a thin layer. Remove the scrap, then lay the page in position on to the reverse side of the front cover board. *(The technique I use is to line up the two outside corners of the page in to the corners of the board.)*

Press gently by hand. Repeat this move for the last page, then leave your book to dry underneath a flat board with a bit of weight on top. Hey presto!!

When your book has dried, display it open and take a picture for the next newsletter!

Don't forget to reflect on your project and think about how you would improve it if you were going to make it again. Then have another go!

Helen G

A MODERN ILLUMINATED LETTER for CHRISTMAS

with **Jan Mehigan**

Broadwater Baptist Church
Dominion Road, Worthing

28th November, 2020

10am - 4.30pm

Members £25, Non-members £30

Anyone wishing to learn the techniques of gilding on gesso and painting a small jewel-like, modern, decorated and gilded letter will find the day most instructive and enjoyable.

A workshop for all levels but knowledge of Versals would be helpful.

We will, hopefully, be making gesso in the morning. Because the gesso needs to dry before we can apply the gold and to enable us to derive as much as possible from the day you will be creating two designs, one for PVA and a smaller one for the application of gesso that will be provided on the day. You will then carefully paint one of the designs. If you would prefer to apply the gesso to your own design that would be most acceptable.



Tools and Materials to Bring

- Quality watercolour paper - about ¼ or ½ sheet only: 140lb or better still, 260 lb Hot Pressed paper - Waterford, Arches or Fabriano – and maybe another small piece about A5 size for a further design.
 - Layout paper and an A3/or two A4 pieces of tracing paper for planning any designs.
 - 2H and HB pencils and sharpener
 - An inexpensive technical pen (waterproof) would be useful but optional (costs about £1.50) - Or alternatively, a dip pen with No. 4 or 5 nib, or fine nib.
 - A useful selection of gouache and watercolour paints
 - Paint brushes with good points: No. 2, plus a finer brush - a No. 00 or perhaps a 000 (And a good synthetic brush 00 or 000 for applying P.V.A and gesso).
 - Two old paint brushes for mixing paint would be useful.
 - Two water pots and kitchen towel for wiping brushes
 - A mixing palette or similar
 - A small craft knife with a rounded blade (Swann Morton Knife and No.15 blade is ideal)
 - A burnisher is useful (but only if you have one). Alternatively, bring a piece of real silk as this can be used for polishing the gold or a very smooth agate stone.
 - If you wish to bring your own size (PVA) and gold, shell gold or gold powder, real or otherwise, I will be very pleased.
- *Transfer Gold leaf, PVA and gesso will be available to purchase from the tutor.

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

Back Page

Sussex Scribes

Programme of Workshops for the remainder 2020.

Let's hope we can run something before the end of the year!

Details of all our workshops can also be found on our website at www.sussexscribes.co.uk

October 17th

AGM with Jan Pickett, 2-4pm

Arundel Baptist Church, Worthing

November 28th

Illuminated Letter with Jan Mehigan

Broadwater Baptist Church, Worthing
(We still hope this one will run but will let you know for certain, nearer the time.)

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

We welcome non-members to our workshops although priority will go to our members when a workshop is over subscribed.

We are working on a new programme for 2021 when most of the classes that were missed this year will be carried over.

We will announce the programme at the AGM in October and then in the following newsletter. There is much to look forward to so we hope you will stick with us and start coming out to workshops again in 2021 when all this craziness will be behind us! Fingers crossed.

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 October 2020. 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 October 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

Sussex Scribes

Find us on Facebook



Some haiku for the book project

all things
silent
peace and quiet

KYORAI

the blue sky
pale moon in
a wan dawn

KYORAI

far-off mountain peaks
reflected in its eyes:
the dragon fly

KOBAYASHI ISSA

beautiful, seen though holes
made in a paper screen
the Milky Way

KOBAYASHI ISSA

my home, where all I touch
or try, bears as bloom
a briar

KOBAYASHI ISSA

sudden shower
grasping the grass-blades
a shoal of sparrows

YOSA BUSON

waves on the ebb
sound fading away
autumn evening

WANTANABE SUIHA

wild geese flying
in stiff, stiff lines
the sky colder

WANTANABE SUIHA

dragging across
snow-covered mountains
the echo goes

IIDA DAKOTSU

cold spring day
above the fields
rootless clouds

KAWAHIGASHI HEKIGOTO

the reed warbler
its song pierces
grey morning mist

MIZUHARA SHUOSHI

everywhere, everywhere
fields and rape-seed
flashing in confusion

MIZUHARA SHUOSHI

nothing there but
the whorl of a fern
this floating world

KAWABATA BOSHA

hearing the thunderclap
as it struck my lungs
yet still alive

KAWABATA BOSHA

the sea dark
the call of the teal
dimly white

MATSUO BASHO

Spring
a hill without a name
veiled in morning mist

MATSUO BASHO

to the sun's path
the hollyhocks lean
in the May rains

MATSUO BASHO

April's air stirs in willow leaves
a butterfly
floats and balances

MATSUO BASHO