



SUSSEXSCRIBES

Newsletter October 2020

Dear Members,

As autumn approaches and the evenings draw in, we find ourselves still coming to terms with Covid 19 and the consequences it brings. Our workshops have been subject to this uncertainty; apologies for all workshops we have had to cancel this year. We are delaying booking venues for next year's program as we lose money for cancellations, so please bear with us. We have compiled an exciting program for the coming year, which we hope will run either in a physical venue or as an online Zoom workshop. It might also be possible to come together for study days, should personal contact be limited by online workshops.

Although times are challenging, we are determined to keep our group together, and with this in mind it is time to renew subscriptions for the coming year. Not only is it incredible value, but it is an opportunity for us to share time, ideas and company with like-minded people, who enjoy all aspects of calligraphy. Maintaining links with people has never been more meaningful, and luckily our community is full of lovely people. If you know someone with an interest in lettering, please suggest they join us!

Congratulations to all of you who completed the Certificate of Skills course - we look forward to seeing your new skills in action!

I would like to take this opportunity to thank the committee, who do their very best to ensure that the workshops are varied and interesting, that the newsletters are full of articles to inspire and inform, and that the Facebook page links us to calligraphy happening all over the world, when travel

both nationally and internationally is limited. I would also like to thank Janice for all her efforts during her time on the committee, but who has decided to step down. Janice has been great at picking up some of the tasks that crop up outside of the obvious headings of treasurer, membership and so on. We shall miss her generous hospitality as former host of our committee meetings.

Anyone thinking of donating some time to join our small but effective band is very welcome – committee meetings are now conducted via zoom.

As Christmas draws ever nearer, I'd like to wish you all a happy festive season and a healthy and fulfilling new year, filled with everything good and positive, and plenty of calligraphy.

Cathy Stables and the Sussex Scribes Committee

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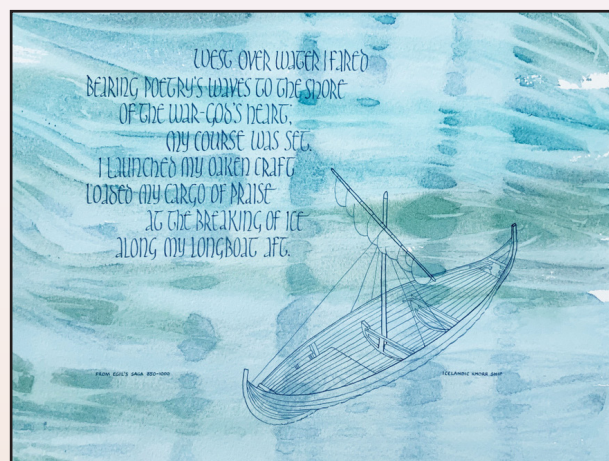
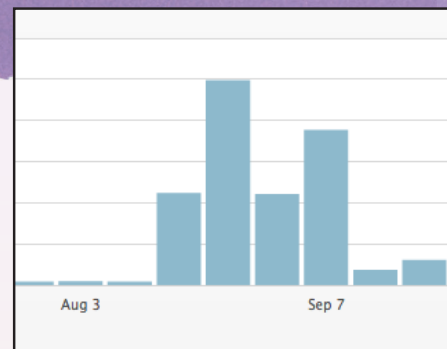
Sussex Scribes Exhibition 2020

We shifted our exhibition on to our website this year and advertised it to friends and family and on Facebook. Judging by the spike in visits to our website, this proved to be a great success.

We displayed almost 50 pieces of work from 22 group members. There was no space limit so people could submit up to five pieces of work. It was relatively simple to stage but is it better than the real thing? Probably not. There is nothing like getting up close to an artwork to see the brush marks. And of course we are all missing the social side to our events and the trip to the beautiful town of Arundel, which comes alive during its festival in August.

The exhibition will remain on our website so please visit it at www.sussexscribes.co.uk if you haven't already done so. *Helen*

Right: website statistics show the extra views after we advertised our online exhibition



Artwork by Teresa Stephens

Sussex Scribes Program for 2021

Feb 13th	Textual Art		Simon Sonsino
Mar 6th	Carolingian	Zoom workshop	Mary Noble
May 8th	Pen-made Decorated Capitals		Gerald Mynott
June 19th	Certificate of Skills: Copperplate 1		Joy Daniels
July 10th	Modern Gothic Capitals		Julia Baxter
Aug 7th	Case Binding		Helen Gibbs
Sept 4th	Certificate of Skills: Copperplate 2		Joy Daniels
Oct 9th	AGM with Guest Speaker, Helen Gibbs		
Nov 20th	Golden Illuminations		Jan Mehigan

Venues TBC. We are taking bookings for these workshops but please bear in mind that we may have to make changes to the program due to the ongoing Covid situation. If we have to cancel a workshop all monies will be refunded.

Sussex Scribes AGM October 2020

It is fair to say this was an AGM like no other. The group gathered with everyone in their own abodes and connected via Zoom. Small happy faces appeared on screen, representing calligraphers on the south-coast. We were relieved that the technology worked and we were all able to get through the business and more than enjoy a wonderful talk from Jan Pickett.

We began the event with a small training session from Mariette which helped to settle us in and play with some of the inbuilt emojis. Cathy then started the AGM with

her apologies for all the cancelled workshops in 2020 but raised our morale with some optimism for next year's program. If things go well it could be a bumper year for workshops with the start of the popular Copperplate certificate plus

a weekend workshop with Eleanor Winters, which has already been postponed twice.

We re-elected most of the committee (with a "thumb's up") and the treasurer said we were in good financial health.

Sussex Scribes is celebrating its 30th birthday though there was some debate about when this was officially. If we had met in person, there would have been cake but as it was we enjoyed



looking at the birthday card competition entries. Jan picked two winners who will be sent a hand bound book as a prize. Congratulations to Angie (left) and Mariette (right).

The rest of the meeting was taken up with a magnificent talk and

stunning visual presentation from Jan Pickett. Zoom worked well for this, giving us all front row seats and perfect renditions of Jan's "slides". Jan has enjoyed a varied career. Her talents

stretch liberally across

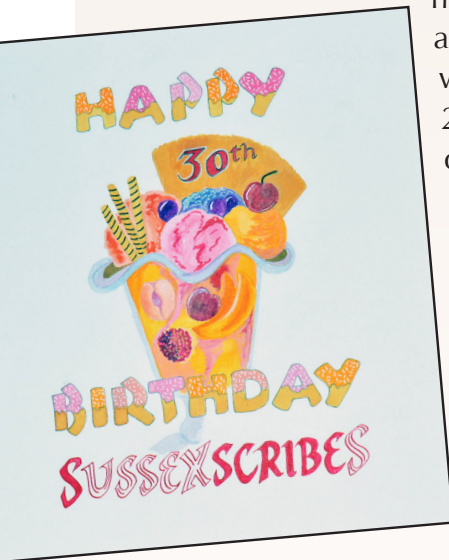
lettering, illustration, design and teaching. She showed this talent as an illustrator from an early age but only came to calligraphy about half way through her career. It became obvious how much Jan enjoyed her work and indeed all the things she does in life from sailing, skiing, voluntary work in Kenya and indeed just drawing, especially from nature and now combining this with lettering. Her book has been published in several languages and

is one of our most useful resources as student calligraphers judging by the positive comments made by the group during her talk.

A whole hearted thank you to Jan for taking time "off the water" to be with us for the AGM.

Helen

"This is a wonderful way to be together"
Nancy



Member's Map Projects

Sometimes you have to build up a head of steam and confidence before you start on a project. Commissions, however humble, can be fraught with danger. Anything from a dropped brush to a spelling mistake can raise the blood pressure and levels of anxiety beyond endurance. You have to wait for the time to be just right before you start.

So, refreshed by a holiday in Cornwall and clutching a bottle of mead, I began. I was very careful, especially with the mead. I'd never employed so many mead-unrelated methods of good practise. I never filled my pen over the work, never drank coffee anywhere near and never listened to a radio play. Despite this, and frequent visits to a

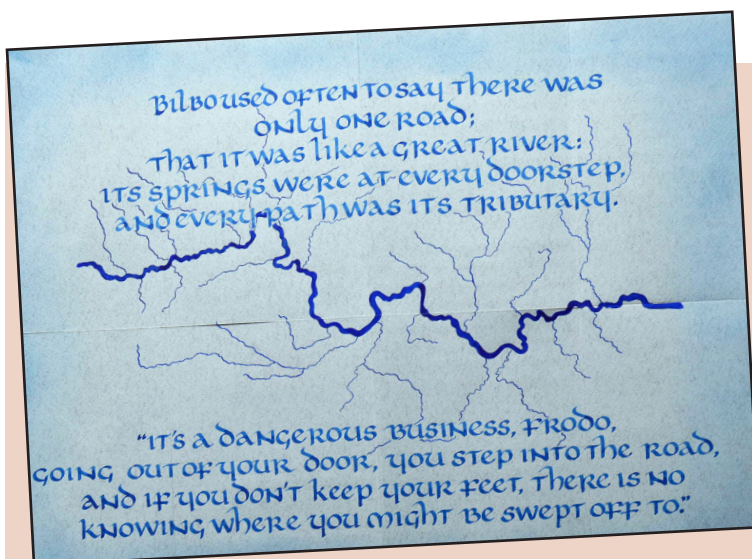
spelling website, several spelling mistakes were made. Fortunately I managed to use them all up eg Great became Grand when I missed out the 'e'. Day became 'dazed' when I realised I'd started the word in the wrong place. Fortunately I was also

responsible for the wording so I had some much needed flexibility when it came to creative correction.

Finally it was finished and has now been safely collected by

the happy hobbit who undertook the South Downs Way walk last year. I do know him to be an excellent actor so he could have been pretending. No, no, no, one must not be too humble. He certainly looked pleased.

Patti Griffiths



Angie Hatchett, "Bilbo's Roads"

The writing is with Bister ink and the river map is the Thames Basin. The map folds into a pocket-size book.



CLAS Certificate of Colour & Texture

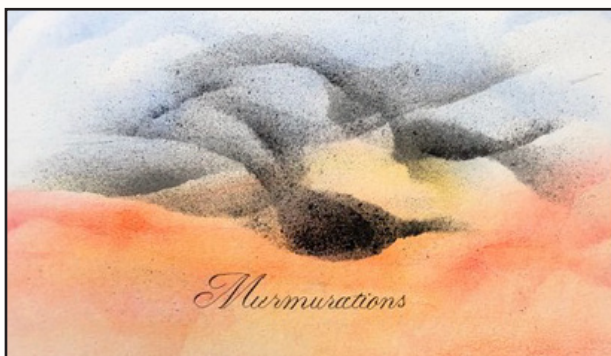
This certificate was started back in February 2019 when the world was a different kind of place to live in. Mary Noble kicked off a series of four fabulous workshops at Broadwater Baptist Church where we just played with colour. It was probably one of the most enjoyable set of workshops I have done with Sussex Scribes and I only signed up for it at the last minute!

The final workshop was in February this year with Jan Mehigan. How fortunate we were to get that one in as lockdown followed soon after and this proved to be the only real live workshop we have been able to run as a group this year.

For those of us who wanted to go the extra mile, finish all the tasks and hand in for marking, the deadline extension (due to the virus) came as welcome news.

For the hand in, there were 23 tasks to complete plus notes to write up plus practice pieces to compile. Many of the tasks asked for crisp lettering on an interesting background so one of the key components of the course was getting to grips with writing on all sorts of different media. Some proved quite tricky eg paste wash and tissue paper and I am not sure that I absolutely conquered these processes, but I now have a pile of experiments that I can (and certainly will) reference in the future.

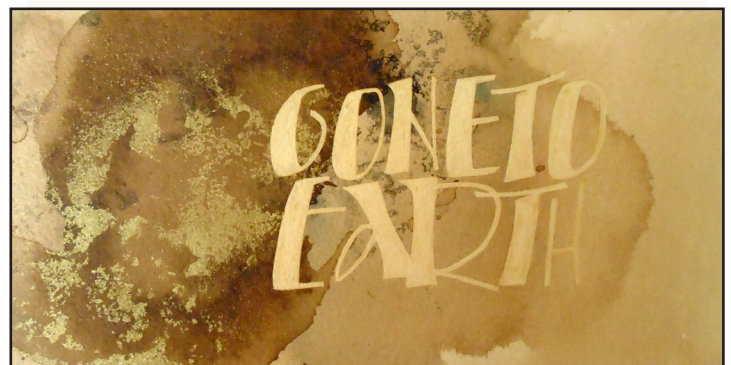
Here is a selection of work produced for the certificate. With special thanks to our teachers, Mary and Jan, for their hard work and inspiration. *Helen G*



Pat Crompton



Pat Crompton

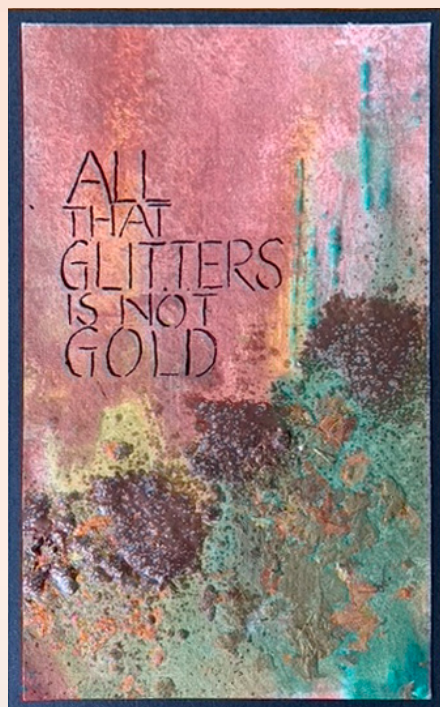


Helen Gibbs



Pat Crompton

More CLAS Certificate of Colour & Texture



Lizbeth Godfray

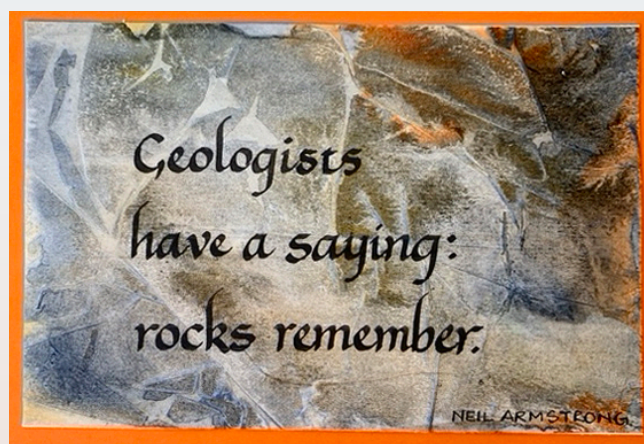
"I really and truly enjoyed the course, and it was my go-to-happy-place during lockdown. It kept me sane..."



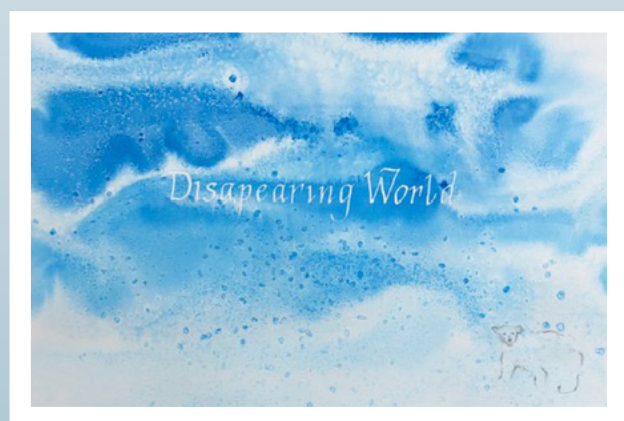
Helen Gibbs



Helen Gibbs



Lizbeth Godfray



Pat Crompton



Lizbeth Godfray

Play Day at Heene Road

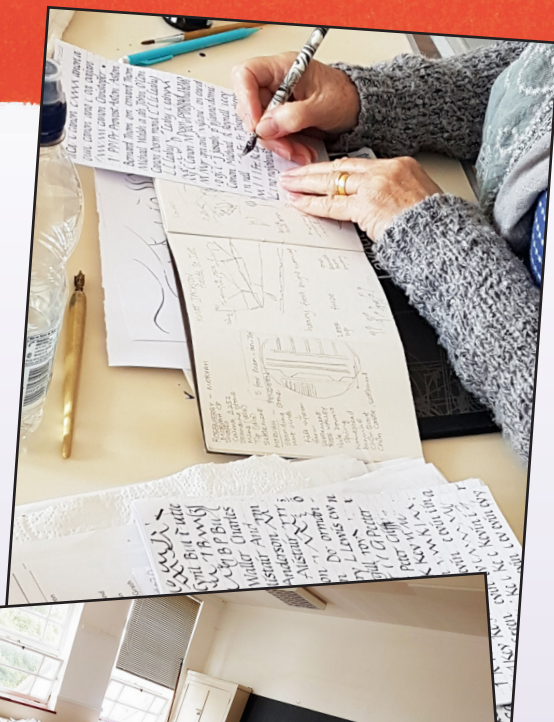
In late September, Heene Road was booked for Sussex Scribes but the Eleanor Winters workshop had been cancelled. So instead, we had a socially distanced calligraphic play day.

The latest Boris rules said no more than 6, so we had 6 tables spaced out in the room. Thank you for joining me to Cathy, Helen, Janice, Jane and Hilary!

We had a lovely day – the first time since lockdown that most of us had done any calligraphy in the company of others... it was lovely to catch up and chat calligraphy for a day, as well as get some work done.

We donned our masks when not at our desks, brought our own mugs, and it felt comfortable and safe. We may organise another session in November – to be confirmed.

Mariette

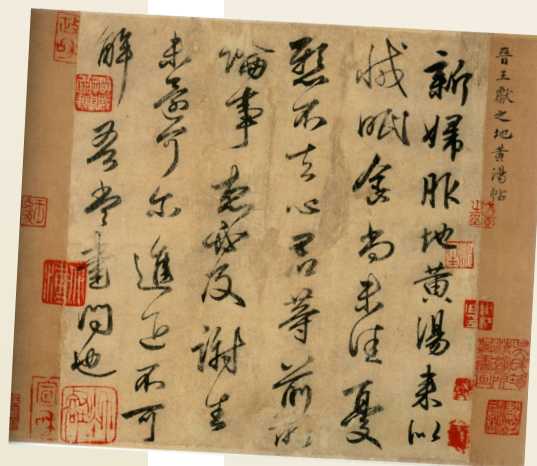


The Secret History of Writing

Thankyou to Dianne for this write up on the BBC 4 series that was shown this Autumn and which is now on i-player if you haven't seen it.

I sat down to watch the tv program, 'The Secret History of Writing' knowing I would enjoy it. It had taken Brody Neuenschwander and his fellow collaborators 12 years to bring it to fruition. Who would be interested in the history of writing, the t.v companies had asked when approached for funding and support. Well, it turns out a lot of people, to judge from my non-calligraphic friends and relatives who found it really interesting.

The first episode concentrated on the development of ancient Egyptian hieroglyphs into the phonetic alphabets of Europe, Africa and Asia and also into the Chinese characters. The second episode explained how the materials influenced the letter forms. This episode featured Brody demonstrating various aspects of writing including how writing on papyrus was faster than writing on vellum. Although this isn't strictly true as he demonstrated a swift Roman book-hand, comparing it to formal medieval writing and ignoring that the former was administrative notes compared to the



production of beautiful Bibles.

The third episode asked whether writing would continue in this electronic age. It is of most concern to the countries that use Chinese characters as people use the phonetic scripts on phones and are losing their knowledge of the lesser used characters.

It was very much the history of writing as we have learned it from our calligraphy books and tutors. There was a comfort in recognising ideas and phrases that we British calligraphers have all absorbed. 'Ah that is pure Johnston' I would say to myself.

Which was why it was so annoying to

watch the programs with my husband who hasn't read the books or gone to the workshops. He kept asking "Why?" about incomplete explanations and arguments. To which I had to mutter parrot fashion, "I'll ask Ewan at our next class".

So my advice is, if you haven't seen it yet, watch it on catch-up, preferably alone.

PS If somebody asks why we didn't import papyrus to Anglo Saxon England when we were capable of importing lapis lazuli from Afghanistan, Ewan says it was because the Egyptian papyrus beds had been over harvested by the Romans so there was

very little left. Also after Rome fell, the Mediterranean was full of pirates so importing from Egypt was difficult, whereas the lapis lazuli came overland.

Dianne Heddy

Online and Correspondence Courses

The silver lining of lockdown for any calligraphy course addicts has been the upsurge of online courses presented by the most renowned calligraphers from all over the world. Once you get the hang of them they can be a very stimulating way to hunker down.

Acorn Arts

Currently running "Foundational Hand" with Gemma Black and "Thoughtful Gestures" with Yves Leterme.

These courses offer an in depth study of the topic and the classes are recorded (not live) so you can watch them at a time that suits you. They offer a class forum and feedback from the tutors. Can be a bit more expensive than some courses but you get a lot for your money.

Sign up to their newsletter to be the first to hear about new courses.

www.acornartsclasses.org

Calligraphy Italia

This Rome based group run a number of great short courses with popular scribes such as Gemma Black and Yukimi Annand. They also hosted a free lecture with Marina Soria back in August.

Workshops are live on zoom with additional handouts and access to recordings of live demos.

They advertise on Facebook and Instagram and you can sign up for an emailed newsletter.

Massimo Polello

Live online classes with the gestural supremo. "Capital Variations with Brush Pen" is a series of recorded lessons that you can watch when you want to. The course also includes handouts and feedback from Massimo.

Also, coming up as three live classes in November, "Corsiva Romana - the Origin of Cursive".

massimocalligraphystore.bigcartel.com

John Stevens

John is running live courses from his home in North Carolina, USA. They run at a time that is manageable for UK students.

He is currently running "Italic Variations" and has a course about Uncials in the pipeline.

High quality exemplars and tuition, and with minimum feedback, more affordable than some.

Subscribe to his newsletter from his website at **johnstevensdesign.com** to be amongst the first to hear of his classes.

Dennis Brown

Offers classes in "Celtic Masterclass" and "Polyrhythmic Italic".

More info at **www.quillskill.com**

Cinque Port Scribes

A good place to start, CPS have been offering one or two workshops via zoom. Short courses with Els Van Den Steen are designed to be fun and friendly and they also hosted a Copperplate zoom class with Joy Daniels recently.

It is worth keeping an eye on their website or following them on Facebook for up-to-date info.

www.cinqueportsscribes.org.uk

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."

An Online Workshop with Gemma Black

Keeping an eagle eye on various online calligraphy classes, I spotted one advertised by Calligraphy Italia, taught by Gemma Black. The subject of the class was "Sgraffito".

A technique more often associated with pottery, Gemma has applied it in a way that can be used for calligraphy, using gold leaf.

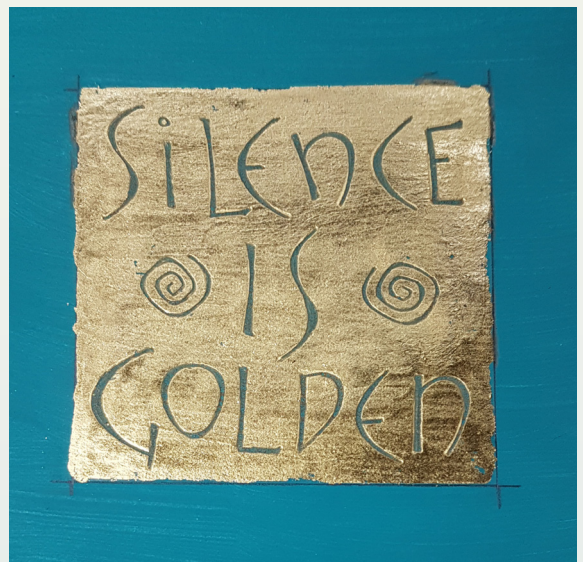
Prior to the class we created some solid backgrounds using acrylic paint - watercolour or gouache tend to dissolve once you start adding gold medium, so get too messy. I used some cheap hobby acrylic paints and black gesso that I happened to have.

During the class, we marked out an 8cm by 8cm square on top of the acrylic and covered it with flat gold medium (miniatum ink or ormaline work fine) and, when it was dry but still slightly tacky, laid a whole sheet of transfer gold over the top.

Then, using a small embossing tool (not a sharp point!) we slowly started to press our designs into the gold, either free from or using some tracing paper to press through and get an initial faint line in the gold to work from. By going over and over the gold it eventually gets pushed out of the way until you can see the underlying acrylic colour. Somehow you don't get left with flakes of gold, the gold just gets pushed into the sides.

Mariette

Gemma Black is an Australia-based calligraphy artist. See her website for more info about all her online workshops www.gemmablack.com



An Online Workshop with Mary Noble

One of the great things about being a member or CLAS is how it keeps you up-to-date with workshop listings around the country. So that is how I heard about a workshop run by our lovely neighbours Hampshire Calligraphers and taught by Mary Noble. The subject was "Riotous Rustics", which was a script I had always wanted to study and well, my diary isn't exactly full at the moment, so I took the plunge and signed up for it.

I was so glad I did, as this online zoom workshop was a joy. I have already been to one or two workshops with this group and they are a friendly bunch. Even though we were on zoom, this had the feel of attending a "normal" group workshop when you know you are amongst like-minded souls.

There were about a dozen of us in the zoom room so everyone had the opportunity to share practice sheets, chat and ask questions if they wanted to. Mary was adept at shepherding the group through the challenges of a "new way of doing things" and her schedule worked very well – an hour of demonstrations in the morning, followed by a break of three hours for working through projects on our own, then back on zoom for another hour of sharing work and more demonstrations.

We had been sent a few exemplars by email before the workshop and then recordings of both the sessions were sent on to us afterwards so that we could recap the demonstrations if we wanted to.

If anyone is thinking of trying out an online workshop for the first time, then I would definitely recommend something like this. Workshops are also advertised on Facebook and on group websites so it is easy enough to be "in the know". A great way to support local groups and help us all to keep going.

Helen



Textual Art with Simon Sonsino

Saturday February 13th, 2021

10am - 4pm

Venue: TBC

Cost £35 members/£40 non-members

You don't need any calligraphic experience as this isn't a workshop that relies on straight lines, neat handwriting, or legibility. However, it's also suitable for people with experience in the lettering arts that wish to 'free-up' their style. You will come away with a series of inspirational samples as a reference for future work

In this workshop you will experiment with altering text in several ways to create various textures and will work through a set of new exercises creating abstract letterform and multi-coloured layers with different mark-making tools.

Skills/Techniques Covered

- Use of unusual tools exploring abstract mark making (eg Bottle Pen, Balsa Stick, Moustache Comb etc)
- Compressing and stretching text to create differing textures (One Across, Two Down)
- Use of inks and their reaction to water (Ghost Writing, Bottle Pen, Old Bamboo etc)
- Creating abstract layers (Darken the Edge)
- Working on implying depth (Hide & Seek)
- Bullet Holes

There will probably be more techniques covered – as you're all calligraphers, I'm expecting great things!



Materials

All materials will be provided by the tutor.

Please Bring With You

- Kitchen roll or tissues
- Table covering (newspaper will do)
- An apron - (it's also recommended you wear old clothes as you will get inky!!)
- Black Fineliner Pen (0.1 or 0.3)
- Kitchen Roll (for any ink you're bound to spill)
- Folded/Cola Pen - If you don't have a folded/cola pen, please bring an empty cleaned drinks can.

You are of course, more than welcome to bring your own pens, papers and inks to experiment with.



Penmade Decorated Versals and Lombardic Capitals

with **Gerald Mynott**

Saturday 8th May, 2021

10am - 4pm

Venue: TBC

Cost £30 members / £35 non-members

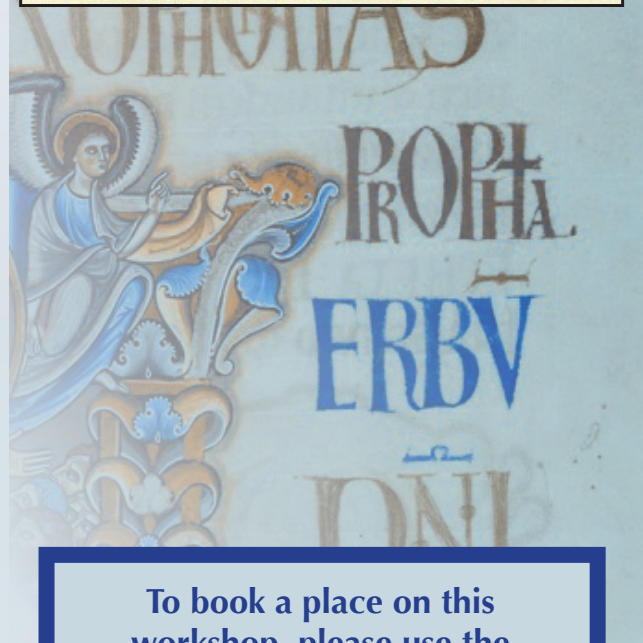
This workshop will explore the development of versals from the early Roman, double penstroke construction with historical references from the Winchester Bible through to the more ornate and decorated Lombardic capitals of the 13th-15th centuries that can also be drawn, painted or gilded.

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 Artistico
- 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

CLAS Certificate of Skills :Copperplate 2021/22

We are delighted to have Joy Daniels and David Simons to jointly teach our next CLAS Certificate of Skills in "Copperplate" We know this will be a popular course so book early to avoid disappointment.

Joy and David have sent us some info about themselves and a little bit about the course to whet your appetite.

Joy Daniels

My first introduction to calligraphy was a weekend course at the Bluecoat Chambers in Liverpool in 1979. I thought it was the best thing ever and have been completely hooked ever since. I'm mostly self-taught with a bit of help on the way.



My interest in lettering got me a job as a poster writer at a silkscreen printers in Northampton in the 1980s, when price tickets, posters and banners were hand written or hand painted. I became self-employed and worked for several companies, including painting banners at the Silverstone race track. I studied part time and gained a City & Guilds in signwork in London and also qualified as an adult education tutor. As computers took over the production of posters, I found small scale pen work writing names on certificates, invitations, envelopes and other calligraphic commissions. Happily, I could do this sort of work at home while bringing up two sons.

I've been doing pen lettering work ever since, as well as teaching calligraphy classes. I've always enjoyed making things by hand and like to incorporate cardmaking, little books, boxes and special keepsakes into my classes – to encourage students to create beautiful things with their

calligraphy.

I became especially interested in pointed pen calligraphy about 20 years ago and taught myself copperplate from Frederick Marns' book. I joined the CLAS Copperplate Special Interest Group and their Envelope Exchange and became great friends with Jim Linwood who started the group in 1995. Jim offered me some detailed postal critiques to help improve my writing and I was lucky to be able to take several classes with him. When the group needed a new leader, I put myself forward and ran the whole group for 15 years.

I like to further my study by attending other tutors' workshops whenever possible. I enjoy learning, and also teaching – and think I always will!

David Simons

I live in the Cotswolds and have had a passion for calligraphy all my life. I studied at Gloucestershire College of Art and Technology and in 1982 gained a Diploma in Graphic Design. I have been



involved in graphic design all my working life and the experience of producing balanced layouts has helped my skills as a calligrapher.

I am a member of The Calligraphy and Lettering Arts Society (CLAS), The Gloucestershire Lettering Arts Society (GLA), The Copperplate Special Interest Group (CSIG) and The Spencerian Study Group (SSG). I have gained an Intermediate Diploma in Calligraphy from CLAS and also the Certificate of Skills in Teaching Calligraphy. I am now an Accredited Tutor for CLAS and thoroughly enjoy teaching and promoting calligraphy, with particular emphasis on the pointed pen styles.

CLAS Certificate of Skills :Copperplate 2021/22

The course will run for a year and the dates we have for it are as follows:

Session 1 : June 19th 2021

Session 2 : September 18th 2021

Session 3 : January 15th 2022

Session 4 : April 9th 2022

Cost £200 Venues: TBC nearer the time

To book this course: **Please use the booking form at the end of this newsletter.**

gather
under his wing
find refuge
in his
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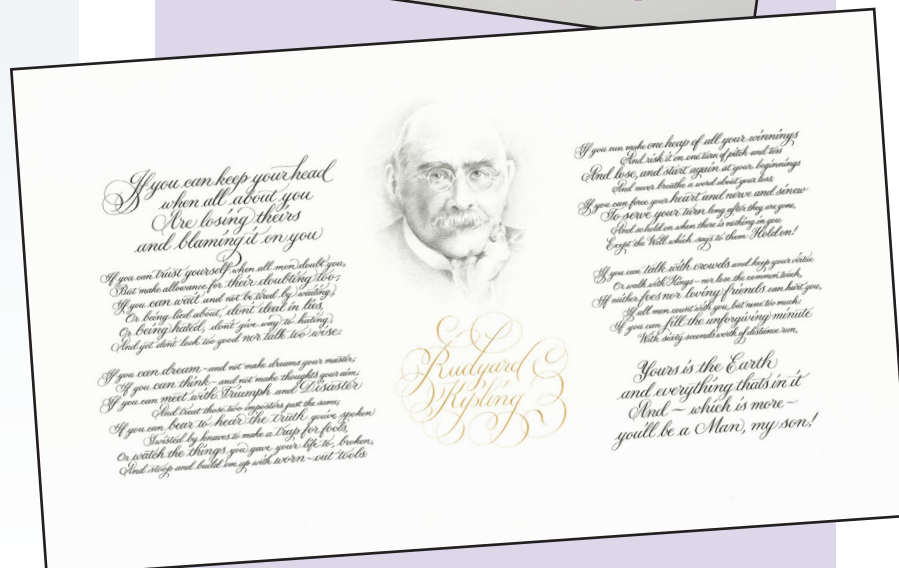
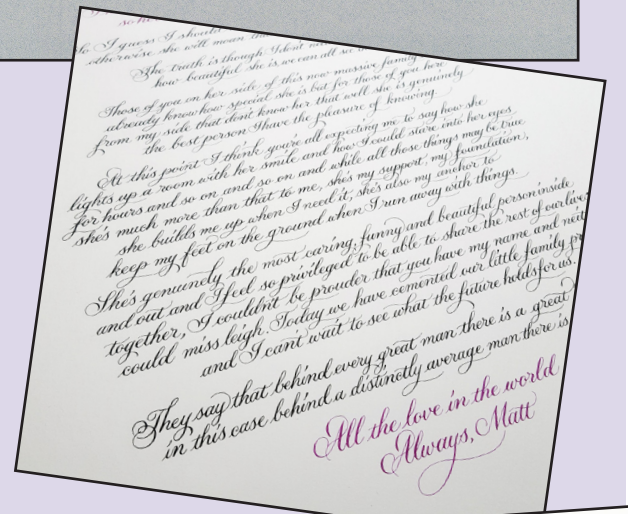
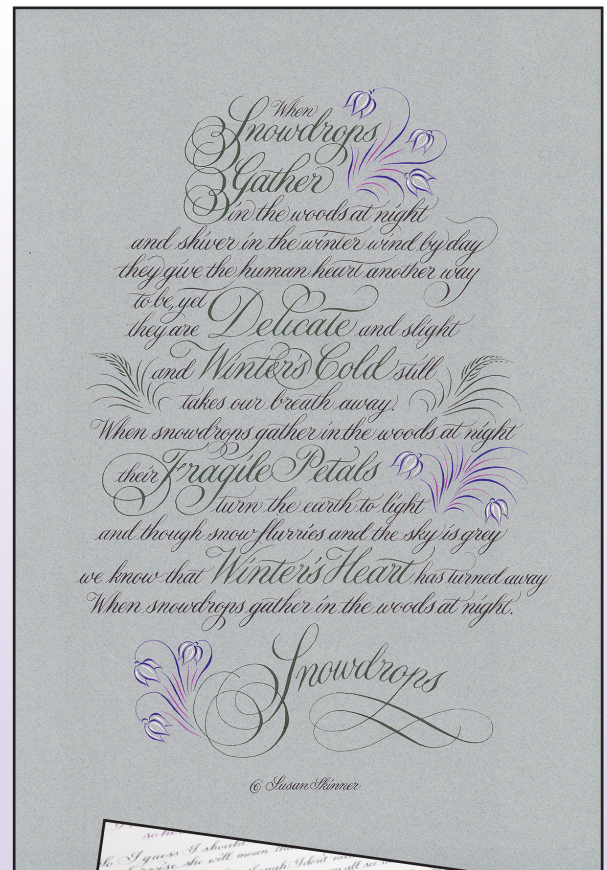
The first session begins with a brief introduction to the history and development of copperplate. Identifying the technique of 'pressure and release' by performing exercises with careful consideration to posture and rhythm. Learning the form of minuscules with analysis of basic strokes, entry/exit

strokes to join the letters.

The second session will study historical samples of majuscules and their relationship with the 'Line of Universal Beauty'. Experiment with alternative options whilst retaining the grace and legibility of the classic copperplate style and combine the use of majuscules and minuscules together.

Punctuation and numerals will be analysed in the third session. The alternative forms of numerals and their size in relation to the lettering and we will also explore the possibilities of writing copperplate in various sizes, weight and contrast.

The last session will analyse the characteristics of graceful flourishing and experiment to construct your own examples. Effective use of colour, including white/gold and layout consideration to effectively display the elegance of copperplate will also be covered.



Modern Gothic Capitals with Julia Baxter

Saturday 10th July 2021

10am - 4pm

Venue: TBC

Cost £30 members / £35 non-members

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

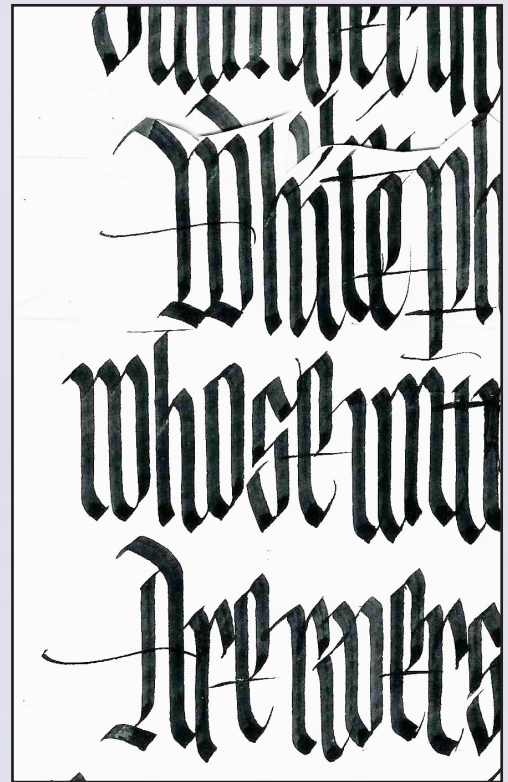
We will play with their possibilities too, starting with some main styles and work towards adapting them to sit alongside modern Gothic miniscules.

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**

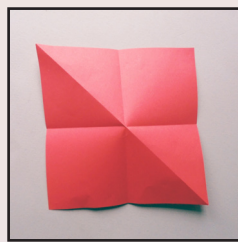
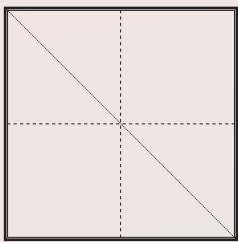
Star Attractions

The Origami Star Book & Variations

This is a modular structure. Once you have learnt a simple fold there are several different ways to join multiples which will make deceptively complex looking book structures and even Christmas decorations.

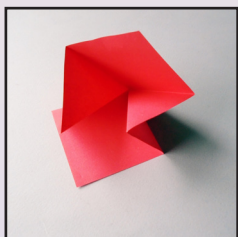
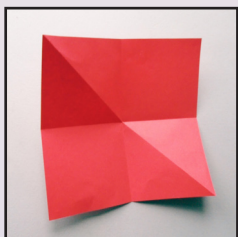
Begin your experiments with plain or patterned paper and then move on to using sheets of your own "lettered" paper. You could even use up some old practice sheets on this one.

To make the simple fold, start with a square piece of paper. Fold the paper in half, then unfold. Rotate a quarter turn, then fold in half again.



Now, turn the paper over and make one diagonal fold, corner to corner.

With this diagonal fold facing upwards as a mountain fold, press lightly into the centre of the square and the paper should pop towards the shape we are looking for.



Continue to pull in the sides with the diagonal folds and the shape should collapse to a square.

This is sometimes known as a "square base" in origami.



Above: four square bases joined together.

Tip: Use a glue stick for your experiments and then move on to PVA if you want to make something more permanent.

Variation 1: Glue four flat folded square bases together aligning the centre points of each piece – apply the glue to the whole of one flat square side.

This variation opens into a circular form. The two outer square sides can be brought together to make a star shaped structure. It is possible to attach a ribbon or thread to hang it up as a decoration. Another possibility is to make two hard covers from square grey board the same size as the outer square sides. These could be covered and stuck to the outer squares.

Variation 2

Fold up any number of square bases and join them together by glueing the flat outer square sides of each piece but this time rotate the next square a quarter turn as you connect it. Continue to rotate the next piece as you join more square bases together. This method will make a chain or garland style structure.



Wrapping It Up

During the colour course, Jan Mehigan showed us a sheet of lettering that would make great wrapping paper. This inspired me to make one or two sheets of birthday wrapping paper for friends and with Christmas still a little way off, (plenty of time) start to think about designing some seasonal wrapping paper.

This is a fun thing to do and can be good practice for your lettering as you can repeat the same words to create a pattern or texture of letters. You can rule up the paper precisely or, better still, just write!

Work on large sheets of paper depending on the size of your gifts. 80-90gsm is a good weight to go for. (You can buy an 90gsm, A3 pad of kraft paper for about £10 online.) White copy paper works well.

Here is a few ideas to play with. If you come up with something you feel proud of, take a photo and send it in for the next newsletter. Jan would be especially pleased to see our efforts.

- Play with different scripts and different nib sizes
- Go big with the nibs
- Try your favourite scripts with different tools
- Mix large automatic pen scripts with small pointed pen letters (for example)
- Reduce the line spacing and don't worry if some of the letters overlap
- Add splashes of gold and silver paint or powder.
- Mix up your lettering with gold stars etc
- Enhance your lettered papers with rubber stamps or lino prints
- Experiment with different repeat patterns – linear, diagonal, blocks of words, criss-cross, random
- White gouache paint looks good on Kraft paper
- Texture the paper first with sponges or rollers dipped in watercolour paint/FW ink



This lettered paper by Jan Mehigan

- Write seasonal words in different languages
- Take one word and write the letters in a scatter pattern across the sheet
- Write out a festive poem or song in Neuland/Shahn to fill the whole sheet
- Or just write on one half of the sheet and leave the other half plain
- Make some tags to match and tie up your parcels with butcher's twine so that your friends can recycle your lovely papers into sketch book covers.

Helen

Back Page

A Good Time To Join

CLAS are offering a 25% reduction in membership to first-time members and under 30s.

There are also some cool things to buy in the online shop - some good ideas for Christmas presents for your calligraphy friends. www.clas.co.uk

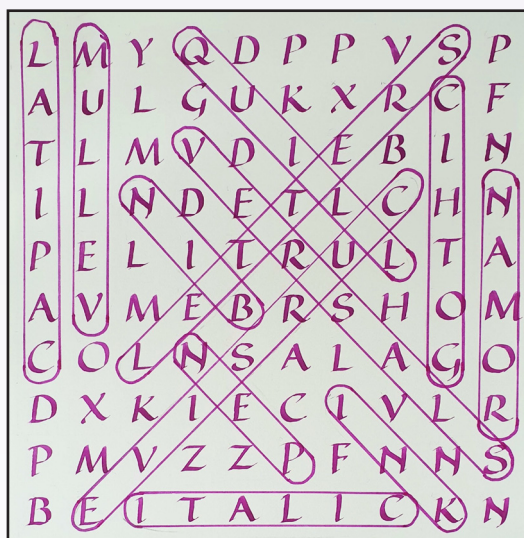
South London Lettering Association Annual Calligraphy Exhibition 2020 **"Myths, Legends and Tales"** can be seen on their website at www.southlondonlettering.co.uk

Words Made Beautiful

Exhibition celebrating 100 years of the Society of Scribes and Illuminators. This exhibition will open in February 2021 at the Mall Galleries in London after which it will move on to other venues around the country. More info at calligraphyonline.org

Ewanclayton.co.uk

There are some great resources on Ewan's website - some links to online lectures and demonstrations including "quill cutting" and "Edward Johnston: Calligraphy and Type Design". Something inspiring to watch on a rainy day this Autumn.



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 2021. Please send any copy to Helen Gibbs: email hemgee22@gmail.com

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

Copy deadline January 15th, 2021

Your Committee

Chair: Cathy Stables
01243 782240

Secretary: Denyce Aresti

Bookings: Irene Willard

Newsletter/ Membership:

Helen Gibbs

Treasurer: Mariette Hardman

Committee Members:

Lynda Marsh

Sussex Scribes

Find us on Facebook



Sussex Scribes

CLAS Certificate of Skills - Copperplate

Booking Form 2021/22

I would like to book a place on the CLAS Certificate of Skills - Copperplate 21/22

Course tutors: Joy Daniels and David Simons

Course dates: June 19th & September 4th (2021), January 15th & April 9th (2022)

The total cost of this course for members of Sussex Scribes is £200 which must be paid in full by April 30th 2021. *(Please note, your booking is not complete until we have received your payment. Cheques can be dated April 30th, 2021).*

I enclose a cheque for £200/£220* or I have paid by BACS*

**please underline payment method*

Sussex Scribes sort code 20-20-65 Account number: 53122093

Your contact details:

Name

Telephone

Email

Tick box if you would like a receipt by email (sorry but we do not send these by post) ☐

Send this completed form with your cheque to:

Irene Willard, "COHUNU", 2-B, Benfield Way, Portslade, BN41 2DA

Contact Irene on 01273 888798 or by email: i.willard@uwclub.net

We anticipate that this course will be popular so you may want to contact Irene to see if the course is full before you sign up for it. We will be able to put your name on a waiting list if this is the case.

I have read and understood the terms and conditions ☐ (see right)

Sussex Scribes

Terms and Conditions

For the CLAS Certificate in Skills - Copperplate 2021/22

Members of Sussex Scribes will have priority booking for this course and should try to book their place by February 28th, 2021. After this date, and if there are places available, the course will be opened up to non-members.

The cost for non-members will be £220.

NB. Only when the booking form and payments have been received will your booking be complete and a place reserved fully for you.

If paying by bank transfer, please use your name and CLAS as reference eg "PennyWriterCLAS"

Cancellations:

To cancel your booking please notify the bookings officer (Irene) before April 30th, 2021. Your booking fee will then be refunded in full.

If you have to cancel your booking *after* April 30th, 2021, you will only have your fee refunded if we are able to fill your place from our waiting list.

In the event of Sussex Scribes cancelling this course due to covid-19, your fee will be refunded in full.

Sussex Scribes

Workshop Booking Form

Please use this form to book any of our workshops in 2021 except the CLAS Certificate of Skills.

I would like to book a place on the following workshop:

Name of workshop _____

Date of workshop _____

I enclose a cheque or I have paid by bank transfer *(please indicate which)* for the whole cost of the workshop.

NB. Please date your cheque two weeks before the date of the workshop

Payment by Bank Transfer. Our bank details are as follows:

account number 53122093 and sort code 20-20-65

Please use your surname and the month of the workshop to identify the payment eg "SmithAugust21"

Your contact details:

Name _____

Telephone _____

Email _____

Tick box if you would like a receipt by email *(sorry but we do not send these by post)* ☐

Send the completed form with your cheque to:

Irene Willard, "COHUNU", 2-B, Benfield Way, Portslade, BN41 2DA

or send this info to Irene by email : i.willard@uwclub.net

You may also contact Irene on 01273 888798 to see if the class is full. We may be able to put your name on a waiting list.

Terms and Conditions

For workshops in 2021

To secure a place on one of our workshops please use the booking form on the left, which is included with each newsletter and sent to the membership on a quarterly rotation.

We welcome guests and non-members to our workshops and they should also use the booking form. Priority will be given to members if demand is high for a particular workshop.

Only when the booking form and payment has been received will your booking be complete and a place reserved for you.

If paying by bank transfer, please send confirmation of the BACS payment with the booking form.

Cancellations:

To cancel your booking please notify the bookings officer (Irene) at least one month in advance of the workshop. Your booking fee will then and only then be refunded in full.

If you have to cancel your booking less than one month before the workshop date, Sussex Scribes can only refund you in full if your place can be filled from the waiting list.

If Sussex Scribes have to cancel a workshop due to Covid-19, your fee will be refunded in full.

Sussex Scribes Membership Form

Our membership fee is £12 per annum and is due in September.
If you would like to pay by cheque, please complete this form and send, along with your cheque, to:

Sussex Scribes Membership
c/o Helen Gibbs
60 Southall Avenue
Brighton
BN2 4BB

If you would like to pay by bank transfer, **please use your name as reference** so that we can identify the transaction and **email Helen** to say you have renewed: hemgee22@gmail.com. New members should also complete this form and send to Helen by post or email:

Sussex Scribes sort code: 20-20-65
Sussex Scribes acc no: 53122093

I would like to renew my membership / join* Sussex Scribes.
I enclose a cheque / I am a new member and have paid by bank transfer*
**please delete as necessary*

Name _____

Address _____

Post Code _____ Tel no _____

Email address* _____

**Please write clearly as we use this to send out the newsletter
(and remember to notify us of any changes to your email address)*

Signed _____ Date _____