



# SUSSEXSCRIBES

*Dear Members,*

I hope you are all enjoying the summer weather, despite the uncertainties that are still lingering due to Covid. I'm sure we are all of the same mind that it is better to be safe rather than sorry, hence the limited numbers for Helen's bookbinding workshop in August. Despite the social distancing and the inevitable face masks, it will be so good to be able to meet up in person again and be creative as a group!

We have decided to have our AGM via Zoom again, following the success of the previous meeting. Our guest speaker will be our own multi-talented Helen Gibbs, talking us through her journeys in tapestry weaving, bookbinding and teaching. We hope to see as many of you as possible on the 23rd October, accompanied by tea and cake, or something stronger if preferred!

We also have our exhibition at Arundel Cathedral to look forward to in August, which runs concurrently with the Arundel Arts Trail. We hope as many of you as possible will submit work, as the exhibition is always well attended, and Arundel is a lovely place to visit.

This year we have been invited to visit Patricia Gidney's workshop in September. She has a studio in Ditchling and has offered to show us her work. We will be sending out more information nearer the time. Yet again another opportunity for us to gather in person and catch up with old friends.

We are still unsure whether Eleanor Winters will be travelling to Europe this year or not, but we will keep you all updated as soon as we know whether her workshop will go ahead or not.

In the meantime, enjoy the summer and preparing your pieces for our exhibition! Keep safe and look after yourselves...

*Cathy Stables and the Sussex Scribes Committee*

**Newsletter July 2021**

## **Sussex Scribes Exhibition 2021**

***Deadline for handing in  
your artwork:***

**August 15th**



A trip to the studio of Patricia Gidney is planned for September

# Sussex Scribes Program & Exhibition 2021

## Events Update for 2021

We are also working on the programme for 2022 which we hope to announce at the AGM

### Saturday August 7th

"Bookbinding Workshop" with Helen Gibbs. This workshop will run at Heene Community Centre in Worthing. Limited places available so that we can socially distance everyone. Cost £30 members.

Check if space is available by contacting Lynda: [lyndamarsh2013@gmail.com](mailto:lyndamarsh2013@gmail.com)  
More info on our website  
[www.sussexscribes.co.uk](http://www.sussexscribes.co.uk)

### Sussex Scribes Exhibition Aug 20th - 30th

Arundel Cathedral and online.  
Coincides with the Arundel Festival and Gallery Trail.  
[www.arundelfestival.co.uk/arts](http://www.arundelfestival.co.uk/arts)

### Saturday September 18th

Visit to the studio of Patricia Gidney in Ditchling. We will email details nearer the time.

### October 9/10th

Workshop with Eleanor Winters. TBC

### Saturday October 23rd, 2-4pm AGM

Join us for our annual gathering to reflect on the activities of the group and to plan ahead. We are keen to recruit one or two new committee members so please let us know if you are interested.

This year, our guest speaker is Helen Gibbs who will talk about (and show pictures of) her life as a bookbinder, teacher and tapestry weaver.

This will be a zoom event and we will email details nearer the time.

### Saturday November 20th

"Golden Illuminations" with Jan Mehigan  
We will confirm this later in the year.



## Sussex Scribes Exhibition August 20th - 30th 2021 at Arundel Cathedral

There is still time to send in your artworks for our exhibition this year. **The closing date for submitting work is August 15th.**

There is no theme as such this year but we ask that your pieces have not been shown with us before. There is a maximum size limit of A3 plus a mount.  
Art works will be displayed on boards in the font area of the cathedral.

Open to members of Sussex Scribes.  
Cost per entry is £3.

More info please contact Lynda :  
[lyndamarsh2013@gmail.com](mailto:lyndamarsh2013@gmail.com)

## Online Exhibition

We would also like to display the exhibition on our website as this reaches a wider audience and not everyone is able to get out in person to see the show.

Please submit a photograph of your artwork (as a jpeg) to Helen by email :  
[hemgee22@gmail.com](mailto:hemgee22@gmail.com).

**The deadline for this is also  
August 15th, 2021**



## Case Binding with Helen Gibbs Saturday 7th August, 2021

Venue: Heene Community Centre,  
Worthing, BN11 4PL

Cost £30 members / £35 non-members  
10am - 4pm \*Limited Places\*

In this workshop we will make one version of the case binding and start another to finish at home, time permitting. This is a conventional hard-cover binding style which can be adapted for books with a small or large number of pages.

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. There may be a small charge for materials. The books you make would be great to use as sketch books to practise your lettering in!

- Please bring some paper to use for covers which can be something you have decorated yourself or bought ready to use e.g. - marbled, calligraphic patterns, paste wash etc. This cover paper should be about 150gsm. The books will be roughly A5 size so you will need an A3 size paper for the covers.

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 email Lynda:

[lyndamarsh2013@gmail.com](mailto:lyndamarsh2013@gmail.com)

# Patricia Gidney Studio Visit September 2021

*We have been invited to visit the studio of Patricia Gidney in Ditchling this coming September. To warm us up for the visit, Patricia has kindly sent us this description of how she came to be a calligrapher, and the kinds of commissioned work she finds herself doing today. We will send out more details of the visit nearer the time by email.*

As a child my greatest interests were drawing, music, animals and nature. I was especially interested in drawing and spent many hours trying to draw horses which were a passion of mine. I also had a keen interest in letters and used to cut out interesting looking words from magazines and try to make up other letters from the alphabet to match.

At 16 years old I attended an interview at Medway College of Art, having been told by my art teacher that it was "a complete waste of time, you will never get a place!" I wanted to do a course in fine art but the place I finally got a grant for was for Shop and Store Display. The course was very varied and included lettering which was taught by Maisie Shirley FSSI. I had no idea then that lettering would become an important part of my future work.

After working in window display, both in department stores and freelance, my interest in calligraphy grew. I attended an evening class; however, the tutor was unable to give any guidance and sat at his desk reading while I longed for a deeper

insight into the craft. I signed up for a weekend course and was totally inspired by Tom Perkins and Gaynor Goffe who were running the course. Later Gaynor told me about the diploma course led by Ann Camp at Roehampton Institute. I wrote to Ann and was invited to, as I thought, "look round".

The night before my visit, the bookbinding tutor rang to ask me to bring some of my work. When I arrived there to my surprise there was a formal interview with Ann and bookbinder Derek Starkey. I later heard that I had a place to start in the autumn.

Ann was the best teacher I have had in any subject. I stayed there for 3 years. As well as an in depth study of letterforms, the course covered invaluable guidance on design and layout, gilding, working with vellum and quills, bookbinding etc.

After the course, I began working freelance with Gerald Fleuss. I was elected a Fellow of the Society of Scribes and Illuminators in 1998 and have been working to commission, exhibiting and teaching the craft since 1984.

Together Gerald and I, initially working with Ewan Clayton, formed The Edward Johnston

Foundation as a registered arts charity and we ran a very successful international seminar for the lettering arts for many years.

Commissions have included work for The College of Arms, St Paul's Cathedral, Clarence House, British Museum, Council



*Above: Letter M - one of a series of 44 designs for cards and bookmarks. Gouache on vellum.*



*Above: Logo for wedding stationery*



# Patricia Gidney Studio Visit September 2021

for the Protection of Rural England, McLaren Racing, BBC Television, HarperCollins, Hitachi, Blackwell Science, Bodleian Library, Italian Chamber of Commerce, MORI, Fitzwilliam Museum, Chrysalis Books, Wates Foundation, The Hahnemann Academy of Homeopathy, The Worshipful Company of Founders, The Worshipful Company of Armourers and Braziers and York University.

My work was included in The Calligrapher's Project Book (Collins 1987) and in Practical Calligraphy (Hamlyn 1991). Author and designer of Handwriting: Everyone's Art - Making Journals and Designing Posters (The Edward Johnston Foundation 1999).

Currently the greatest demand seems to be for family trees and I have designed a great many with very varied layouts, incorporating all kinds of decoration, heraldry, maps, and vignettes. The computer has been an invaluable time saving tool in designing these.

I am always working towards broadening my range and skills in painting and drawing. Favourite mediums are watercolour, gouache, pen and ink and pencil. I enjoy the freedom of playing with wet-into-wet watercolours as a relief from all the exacting work!

Studio 4

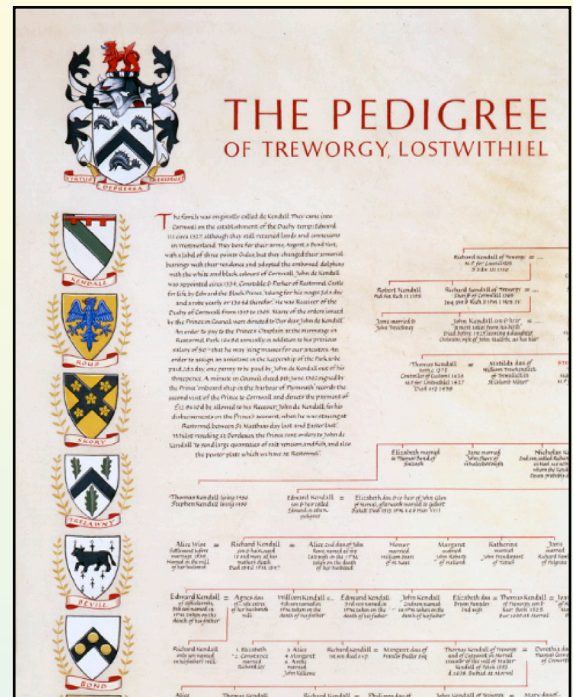
Turner Dumbrell Workshops

Ditchling BN6 8TG

Telephone 07946 089875

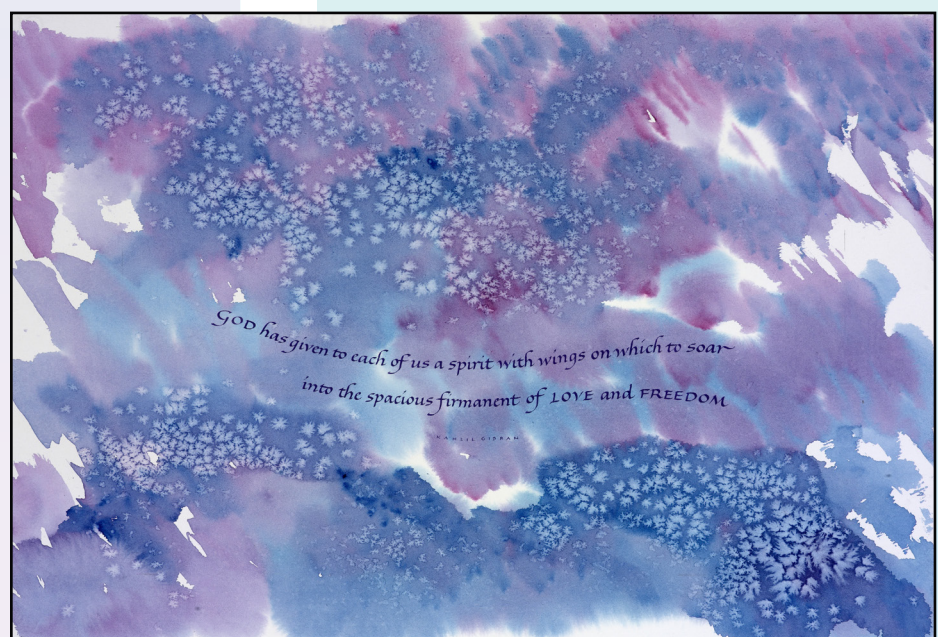
[www.calligraphyanddesign.com](http://www.calligraphyanddesign.com)

[www.patriciamay-artist.com](http://www.patriciamay-artist.com)



Above: Family Tree on stretched vellum with a border of 50 coats of arms and brush painted heading

Below: Gibran watercolour and gouache



If you would like to come along to this studio visit on Saturday September 18th, please let Helen or Cathy know. Otherwise look out in your email for details of the trip nearer the time. We may be able to squeeze in a visit to the tea room at Ditchling Museum too.



# Retiring Gracefully - Irene Willard

We have had to let her go. After some 27 years on (and off) the Sussex Scribes Committee, Irene has decided to step down. When Irene started on the committee, Nancy was Chair and John Major was Prime Minister. Since then, there have been five PM's and probably a similar number of Chairs, but their names don't come up when you Google it, so we don't know them all. *(If anyone out there can list them please do let us know!)*

Irene has been our workshop bookings officer for nearly 20 years! Before that she also undertook secretary and treasurer duties. The bookings officer is a key role and Irene was the perfect person for this as she is naturally cheerful, welcoming and helpful – important qualities for handling all the random enquiries that a bookings person would get.

*"All my time on and off the committee has been very enjoyable, not just because of the brilliant workshops but because of the friends I have made and the places I have been to: Finland, Sunderland, Bruges, etc. all of which have been fabulous places to learn more calligraphy. It has also taken me along other paths - picture framing, water-colour painting, Chinese brush painting and mosaic making. I really don't know how mosaic came into it, but it's great to do."*



*Sussex Scribes Committee, 1993*



Irene started her calligraphy at evening classes in Connaught Road, Hove. It is these local classes that really help to sustain a group such as ours - it was her first teacher Joanna Lintott, who suggested joining Sussex Scribes.

The group has changed since the early days: Irene can recall a more active group that went on outings regularly and workshops would book to overflowing straight away. Times have changed and busy lives seem to get in the way of group social events. The membership has grown older, and less people are regularly attending workshops.

So, what is Irene going

to be doing in her "retirement". Her passion for Copperplate script has recently been reignited when she took up the offer of a mentoring scheme with the Copperplate Special Interest Group. Her mentor, Henry Love, immediately helped her by adjusting the way she was holding the pen and she is thoroughly enjoying it again. She is definitely not giving up calligraphy.

We wish Irene well for the future and look forward to seeing her at an "in person" workshop when normal life resumes one day. Let's hope that is not too long from now.

A huge THANK YOU for all you have done for the group. Take a bow, Irene.

*Helen*





# Members Gallery

*A for 'orses. O for the wings of a dove.*  
*B for Mutton P for ming' Souls*  
*C for Miles Q for Snooker*  
*D for dentures R for No*  
*E for ning standard. F for No*  
*G for venance S for midable.*  
*H for Police T for two*  
*I for consent U for mizzan*  
*J for Novello V for la France*  
*K for oranges W for quits.*  
*L for Teria X for breakfast*  
*M for sis Y for mistress*  
*N for hope. Z for breezes*

Lettering by Henry Love, sent in by Irene. The alphabet was made up by bored pilots during WW2 as a way of making idle talk as they waited for a shout.



Irene Willard

ALL THINGS that LOVE THE SUN are  
 OUT OF DOORS THE SKY REJOICES  
 IN THE MORNINGS BIRTH WILLIAM WORDSWORTH  
 THE GRASS IS BRIGHT with RAIN DROPS  
 ON THE MOORS the HARE IS RUNNING  
 RACES IN HER MIRTH and with HER  
 FEET SHE FROM the PLASHY EARTH  
 RAISES A MIST that GLITTERING IN THE  
 SUN RUNS with HER ALL THE WAY  
 WHEREVER SHE DOETH RUN

I have been playing with David Jones lettering on my own. I had some images taken from the web and just made my own interpretation of them and gained some practice at using a round brush.

I really enjoyed doing this and, for me, have completed the work in good time as I only started the whole thing at the end of May. Angie H



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Work in progress by Cathy Stables - developing a design for a customer from their photograph



# Snippets

## **\*LAST FEW PLACES\***

### **Heraldic Art, Illumination and Calligraphy**

at Claridge House, Lingfield, Surrey  
August 9th - 14th, 2021

Tutor : Gerald Mynott

Cost £795 for vegetarian full board and en-suite accommodation.

Contact Gerald for more info 01273 604692 and [www.claridgehouse.org.uk](http://www.claridgehouse.org.uk)

**The CLAS Festival** is going ahead this year at Warwick University. August 15th - 21st. For information on available spaces please contact [festival@clas.co.uk](mailto:festival@clas.co.uk)

### **CLAS is now running online courses for beginners in a few different scripts:**

£40 for members.

**More info** [www.clas.co.uk](http://www.clas.co.uk)

### **Join CLAS - 25% reduction for first time members** [www.clas.co.uk](http://www.clas.co.uk)

### **SSI Capital Letters Day 2021**

Sadly, this event has had to be cancelled. This is due to the delay in covid restrictions being lifted making it impossible to offer the sort of event that was planned. The good news is that a date at the same venue has been booked for next year: May 14th, 2022.

The lay member's exhibition will be online from July 2021.

[www.calligraphyonline.org](http://www.calligraphyonline.org)

Heritage Crafts have been running a programme of online talks and these can still be viewed (for free) on their website.

**More info at** [heritagecrafts.org.uk](http://heritagecrafts.org.uk)

### **The Copperplate Special Interest Group**

is welcoming new members for an annual fee of £13 and the group is open to anyone who has an interest in Copperplate. Members receive a quarterly newsletter in the post. Contact: Katy by email [copperplate@clas.co.uk](mailto:copperplate@clas.co.uk) for more info.



### **Arundel Festival 2021**

August 20th-30th

A reduced programme will go ahead this year in Arundel. See their website for latest info: [arundelfestival.co.uk](http://arundelfestival.co.uk)

Also see [www.arundelgallerytrail.co.uk](http://www.arundelgallerytrail.co.uk)

### **Some Online Specialist Suppliers**

**[www.scribblers.co.uk](http://www.scribblers.co.uk)**

Specialist inks for copperplate

**[www.blotspens.co.uk](http://www.blotspens.co.uk)**

Brause calligraphy paper

**[www.penmandirect.co.uk](http://www.penmandirect.co.uk)**

All sorts of stuff

**[www.cultpens.com](http://www.cultpens.com)**

A very wide range of pens including the Tombow Fudenosuke brush pen recommended by David Simons for pressure/release practice work.

### **Ewan Clayton: Calligraphic Fundamentals**

A 3-month course starting in January 2022. Now open for registration. More info at [www.ewanclayton.co.uk](http://www.ewanclayton.co.uk)



### **Words Made Beautiful**

This exhibition celebrates 100 years of the Society of Scribes & Illuminators. It is hoped that it will open sometime later in the year.

Congratulations to group members, Cathy Stables, Janice Simmonds and Tina Warren whose work you will be able to see in the show when it opens.



# Ozymandias

# Mariette Hardman

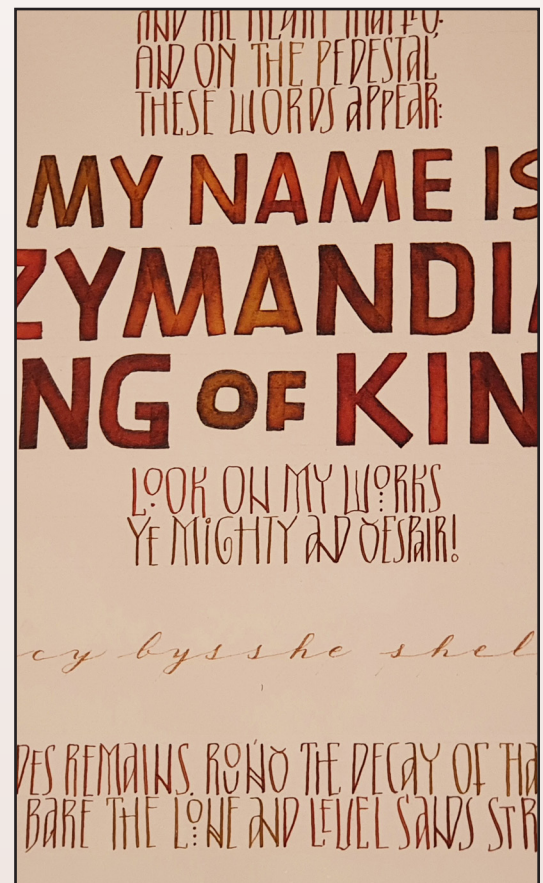
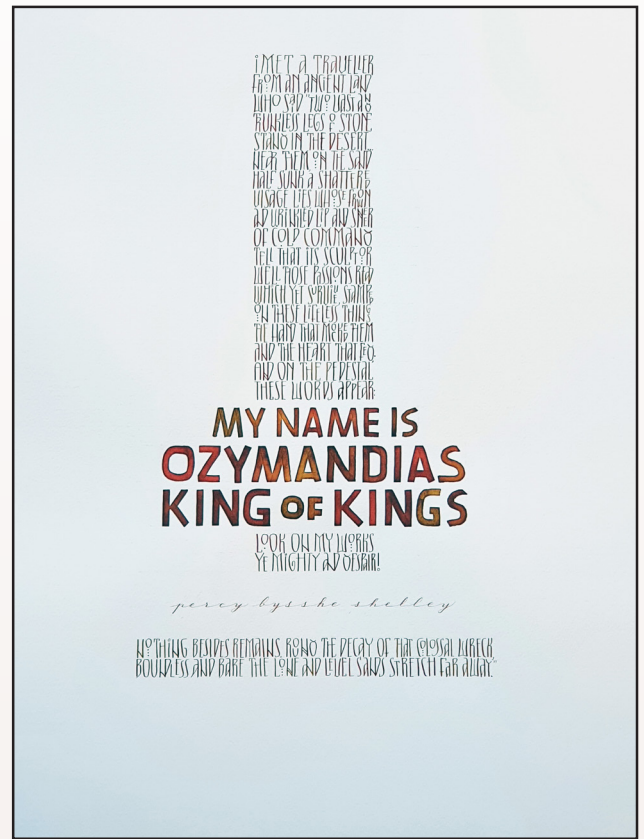
A few years ago my brother sent me a photo of his new kitten, Ozzy - named after Ozymandias from the Shelley poem that he had learned in school. I didn't know the poem, so looked it up, and filed it in the back of my mind as something to maybe do something calligraphic with, one day, as a present for him.....

During lockdown last year, two online courses helped to give me a plan: First, a "Bister inks" class with Amity Parks in Montana, USA. I had admired Amity's work online for several years and was booked on her class at the CLAS festival last year which was sadly cancelled. In the online class Amity demonstrated how she uses the Bister inks for chunky letters, adding lots of water to create wonderful blends and effects.

Second, "Byzantosh" with Cheryl Moote from Canada. You may recall I wrote about this course in last July's newsletter, and had been wondering how I could use the hand further.

Ozymandias came together when combining the learnings from both courses. I wrote out the whole thing on watercolour paper, took scissors to it to try out different compositions, then took some time to figure out where the credit had to go and in what script. I did the "final" version 3 times: the 1st was ok but not great, the 2nd had glaring problems, by the 3rd I was getting frustrated and figured it would be the last, whatever happened. And so it was... the 3rd made it into the CLAS "Art and the Letter" online exhibition this year – and just as well it was online, it would have been too large for a "real" exhibition, the paper size is A1. It has now been sent to my brother for his birthday – he sounds pleased with it.

Mariette



## Workshop Review

May 2021

In May we enjoyed a zoom workshop with Josie Brown on “Pointed Pen Italic”. Josie gave us some great demonstrations on the subject and more....

The morning was spent practising the strokes and letter forms that the pointed pen could make. It was important to make a clear distinction between the italic script and copperplate and this was achieved in part by making sudden changes between the thick downward strokes and the thin upward swings.

We also learned that it was important to hold the pen with your elbow tucked in to the body so that you could approach the paper with the nib held straight. Josie showed that it was possible to get a wide start and finish to the letter but I confess I found this pretty difficult.

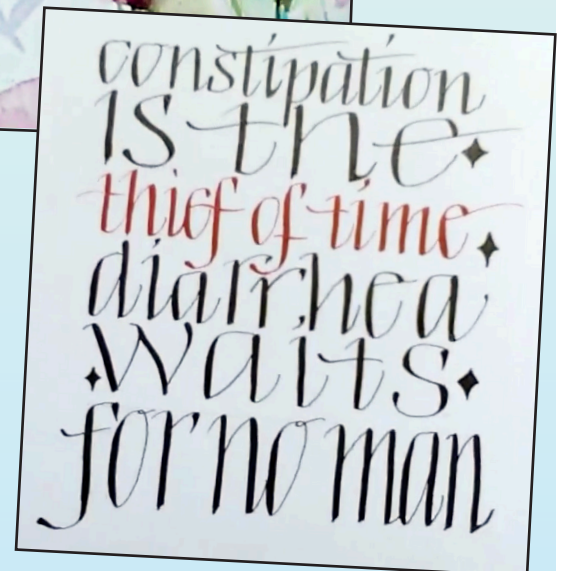
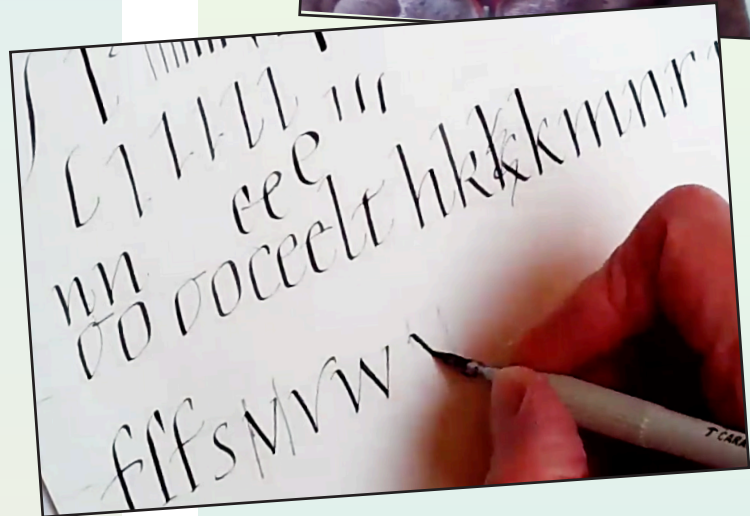
We looked at lots of variations that the pointed pen made possible - using pressure to increase the thickness and playing with compression to create emphasis in the text for example. The pointed nib offered a lot of variation and Josie described it as her “desert island nib”.

Josie set us an optional task over the lunch break, which was to produce a block of text, playing with the variations to fit the words into a justified block.

In the afternoon, Josie showed us some simple and effective ways to illustrate a text using a fine waterproof pen and watercolour paint which she describes as her line and splosh technique. This loose approach to illustration fitted the quality of the pointed pen italic beautifully.

All in all, an inspiring day and a fun and friendly workshop.

*Helen*



*Above: Calligraphy by Patti Griffiths*



# CLAS Certificate of Skills : Copperplate 1

**June 19th, 2021, Zoom**

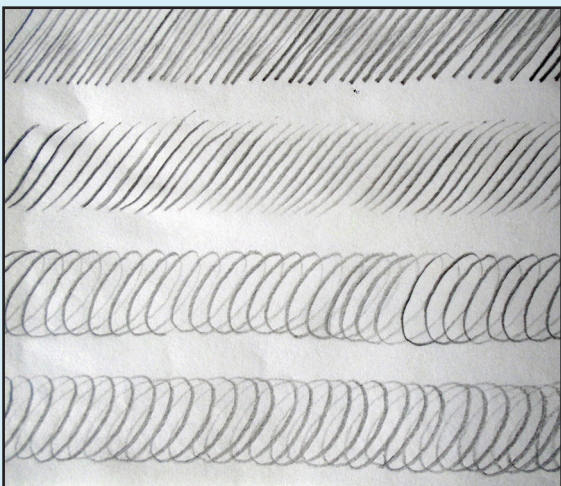
Thank you to David Simons for stepping in at short notice to cover the first session of the Copperplate Certificate of Skills when Joy Daniels had to sign off with a finger injury. We wish Joy a speedy and full recovery.

This was a great session with lots of tips on nibs, inks and paper. The zoom recording has been made available for a lengthy time and this gives us a lot more access to David's words of wisdom and inspiring demonstrations.

The first session of four was a careful introduction to the script. We were shown a number of exercises to practise, both with a soft pencil and the pointed nib. We are aiming for a "pivoting" arm movement to help with consistency of pen angle and control over the thick and thin strokes with pressure/release techniques. All a bit technical but once this script has landed the effect can be a superbly elegant, flowing, lyrical lettering style.

David went through the miniscule alphabet with us and finished with the set exercise of a pangram. For those of us who want to submit for the certificate, David encouraged us to keep up with regular practise and the homework for each section.

*Helen*



*calligraphy requires  
just a very few  
basic needs: pen  
ink, dexterity, and  
most of all zeal.*

*Above: pangram demonstration  
by David Simons*

*David suggested  
a few nibs to  
practice with:  
(from the top)*

*Brause 361*

*Brause 66EF*

*Gillot 303*

*Hunt 101*

*Leonardt DP33*

*Leonardt EF*

*Nikko G*





# Bone Script and Parallel Pens

BONE SCRIPT - a 3 hour workshop with Carol DuBosch, courtesy of North West Calligraphy Association.

I was lucky enough to sign up for a place on this workshop which went out on Zoom on both Saturday 10th and Sunday 11th July. Technology allowed Carol DuBosch to demonstrate from her studio in Oregon and because of the time difference, in UK I was given a very welcome distraction from a certain football match. It may have been because everyone was doing other things in front of their TVs, but my internet was stable throughout - YAY!

As Carol said in her accompanying note, Bone Script is typically written large and used for headings, titles or a

key phrase in a piece of work. I already have some things in mind to use it for but will need a lot of practise first.

The 3-hour workshop was well organised, with plenty of spaces for people to do their own practise work and to ask questions if anything arose. There were many pages of accompanying notes and examples which were emailed before and after the workshop and a recording of the demonstration was available for 30 days afterwards - I shall have to make good use of this. The double twist of the basic stroke is going to take some time for me to control! *Angie H*



*Above: Bone Script by Carol Dubosch*



*Above: Practice sheets by Helen*

I was also able to attend this online workshop and was intrigued by some tips from Carol to do with the Pilot parallel pens that she was using.

Carol says she fills up the barrel or handle of the pen with her own archival quality inks as the inks supplied with the pens are of poor quality. I had heard of people refilling the cartridges before but it seems you can dispense with them completely.

Use a pipette or eyedropper to fill the handle. Without the cartridge you will be able to get a lot more ink into the pen. The pen may leak a little when you reassemble it but once everything is screwed up tight, no leaks!

It is also possible to take the pen apart for cleaning - use needle nose pliers to pull out the nib. Twist the other bits apart and wash in plain water. A piece of film or acetate can be used to clean any grunge out of the nib.

*Helen*



## Modern Gothic Capitals

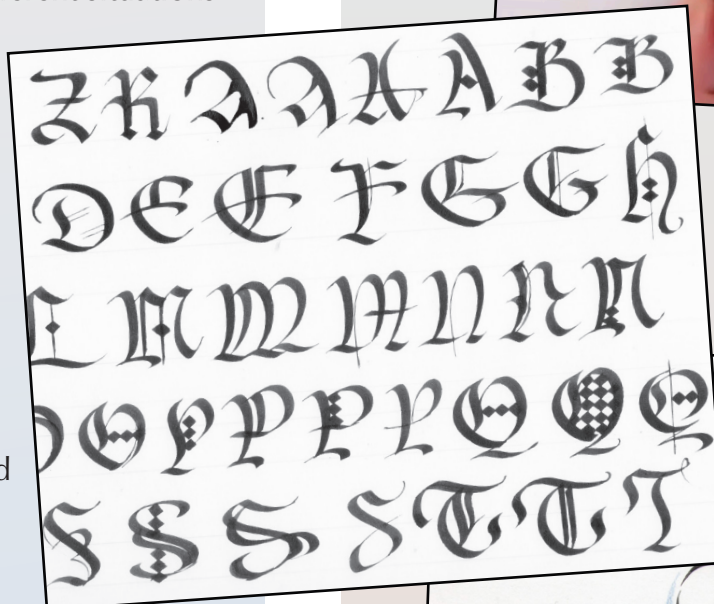
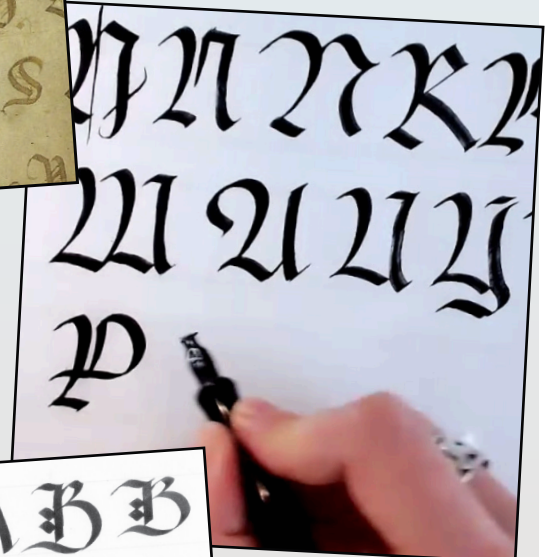
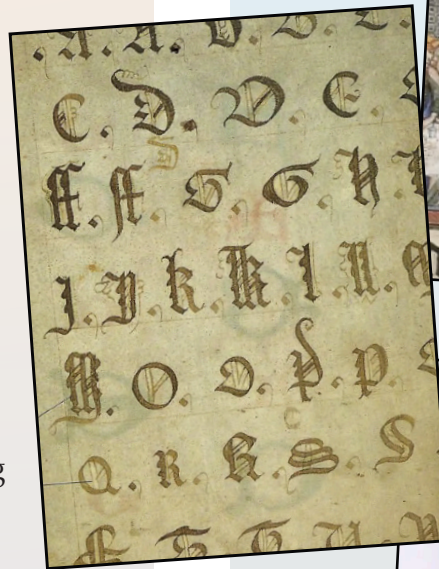
**A Zoom Workshop with Julia Baxter  
July 24th 2021**

This was a follow-on workshop from the minuscules workshop we took with Julia in 2019 and was definitely worth waiting the extra year for. Julia demonstrated her infectious enthusiasm for this script with a well-designed and fun workshop.

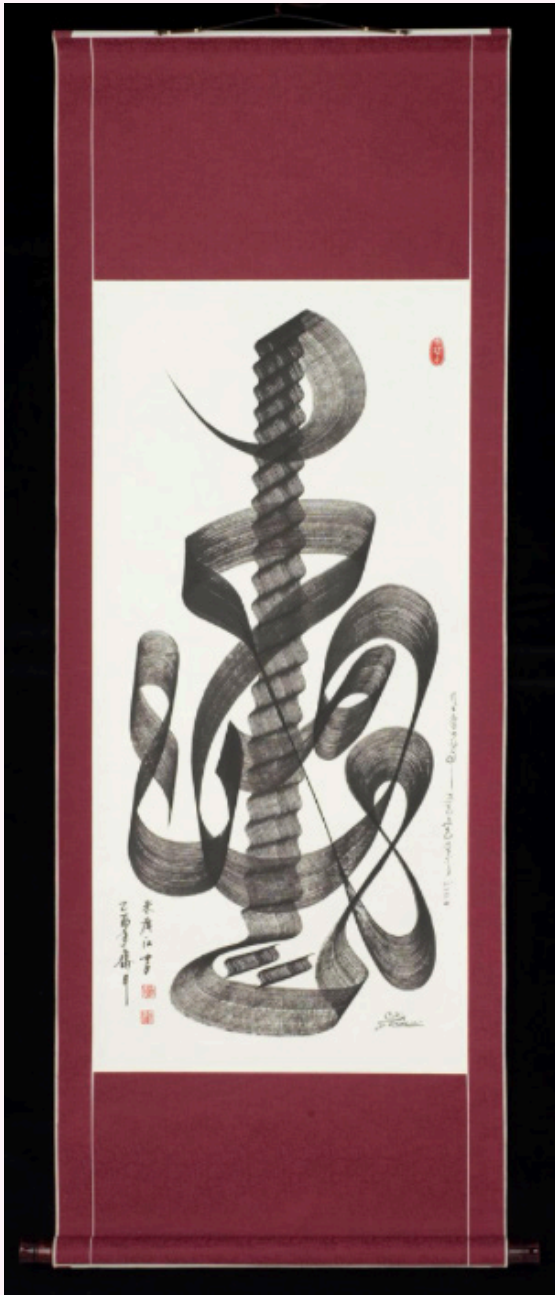
We started by looking at some historical and contemporary examples and then began practising the capitals under Julia's detailed guidance. We were looking at 5 different versions of the script at the same time and drawing the variations in the letters – from the flamboyant to the strait-laced. As we constructed our sheets of capitals, Julia explained how the various forms might be useful in different situations and ways to make them fit with the minuscules.

In the afternoon session, Julia showed us how we could then go on to hybridise the capitals and thus create our own letter forms, reminding us to aim for some consistency when designing a whole alphabet.

We were then encouraged to have a go at a fun project, using the letters to create patterns with three nib sizes and adding some colour to the design. The show and tell at the end of the afternoon displayed quite a few interpretations of the idea and gave us all something to work on and develop in the future. *Helen*



# Back Page



I came across this beautiful scroll in the World Culture section of the Scottish Museum in Edinburgh. The artist, Haji Noor Deen Mi Guangjiang, was born in China and studied classical Arabic calligraphy in Egypt. It is just one stroke! *Helen*

*PS. He has a website if you want to see more of his work*  
[www.hajinoordeen.com](http://www.hajinoordeen.com)

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 2021. Please send any copy to Helen Gibbs: email [hemgee22@gmail.com](mailto: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 October 15th, 2021**

## *Your Committee*

**Chair:** Cathy Stables  
01243 782240

**Secretary:** Denyce Aresti

**Bookings:** Lynda Marsh

**Newsletter/ Membership:**

**Helen Gibbs**

**Treasurer:** Mariette Hardman

**Committee Members:**

**Jane Lee**

[www.sussexscribes.co.uk](http://www.sussexscribes.co.uk)

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