



SUSSEXSCRIBES

Newsletter January 2022

Dear Members,

Here we all are at the beginning of 2022. May it be fruitful and kinder to all of us than the previous few years, after having had to navigate our way through all the various ups and downs associated with the pandemic.

We have much to look forward to this year, starting off with a Gemma Black special presentation via Zoom in February and Gerald Mynott's class which has been postponed since 2020! Our range of workshops for this year is varied and will suit all levels, from beginners to the more advanced calligraphers amongst us. We will continue to host workshops via Zoom as well as in person, to accommodate as many of you as possible, especially those of you who still feel uncomfortable meeting up or travelling.

Please feel free to let us know if there are any topics you would be excited to explore, so that we can take your ideas forward when planning our workshop schedule for 2023.

The pandemic did afford us some positive moments, which included a RAG grant of £500, awarded by CLAS. We have decided to use it to print up promotional cards (designed by our members, naturally), fund an exhibition for 2023 as well as set up beginners classes to encourage new members to the group. Gemma's workshop was also funded by the award as a gift to our membership, as it would have been out of our reach financially under normal circumstances.

May I extend my congratulations to the competition winners whose designs were chosen to decorate our promotional cards. We will be posting these on the Facebook page soon.

Also, we would encourage members to

show their work on the Facebook page to help promote ourselves and to attract new members. We have a talented bunch of scribes whose work deserves to be appreciated!

Outside of our own workshops, there is also much to look forward to - the SSI exhibition starting in January and the CLAS AGM, no doubt filled with inspirational calligraphic work both past and present.

May that and our workshops encourage you to produce exciting work of your own throughout this year.

Cathy Stables, Chair and the Sussex Scribes Committee



Competition Winners *page 3*
Christmas Card Gallery *page 4*
Workshop Details *pages 10-16*
Gemma Black Materials List *p11*

Sussex Scribes Workshop Programme for 2022

We have scheduled a mix of online and in-person workshops this year. We expect workshops to go live from May 2022 and the venue will probably be Heene Community Centre, Worthing.
See right for full terms and conditions.

Saturday February 19th, 2022

The Whiteness of the Paper with Gemma Black
Live Zoom from Australia. *Members only.*
See Pages 10-11

Saturday March 19th, 2022

Pointed Pen Patterns and Flower Design
with Joy Daniels. Zoom workshop. *Page 12*

Saturday April 9th, 2022

Copperplate Certificate of Skills 4 with
David Simons. Zoom workshop.

Saturday May 7th, 2022

Lombardic Capitals with Gerald Mynott
More info see page 13

Saturday June 25th, 2022

Blooming Letters with Els Van Den Steen
More info see page 14

Saturday July 16th, 2022

Celtic Angulars with Julia Baxter
More info on page 15

Saturday September 3rd, 2022

Zig-Zag Variations with Helen Gibbs
More info on page 16

October 2022 AGM

Date and venue TBC

November (date TBC) 2022

Heraldic Beasts on Vellum with Cathy
Stables

Workshop Bookings

T's & C's for workshops in 2022

Our bookings person is Lynda Marsh.
Please contact her by email to reserve a
place on a workshop:

lyndamarsh2013@gmail.com

We welcome non-members to most of
our workshops but priority will be given to
members if demand is high for a particular
workshop.

Please note that the workshop price varies
depending on if it is a zoom workshop, in
person or a "Members Special".

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

We would prefer it if you could pay by
bank transfer - please identify the payment
you make with your name.

account number 53122093

sort code 20-20-65

Cheques should be made payable to
"Sussex Scribes" and be dated two weeks
ahead of the workshop date. Please send
to Lynda Marsh, 18 Graydon Avenue,
Chichester, PO19 8RF and include your
name and contact details.

Cancellations:

To cancel your booking please notify the
bookings officer (Lynda) **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.*

Competition Time - And The Winners Are

Thank you to everyone who sent in artwork for the business card competition. We had 24 entries in the end. Well done to Angie for coming up with so many ideas!

Members of the group were asked to vote for their favourites and from the vote it was possible to draw up a short list of four designs.

Well done to the people who designed the chosen four and your prize is simply to have your artwork printed up into a business card that we can use to promote Sussex Scribes.

We shall start by printing up two of the designs and will post a few out to the winners. If anyone can help distribute the cards please contact Helen to arrange delivery of some.

The funding for the printing came from a small grant that was given to regional groups by CLAS as a pick-me-up post covid. We are very grateful for this and it will be put to good use on this and one or two other projects.

Left, from the top, our four winners: Angie Hatchett, Irene Willard, Cathy Stables and our website logo, lettering by Cathy Stables.

Below: runners up by Angie Hatchett & Helen Gibbs



IM NOT
CRAZY
IM JUST
CREATIVELY
INSANE



Gallery of Christmas Cards by Group Members



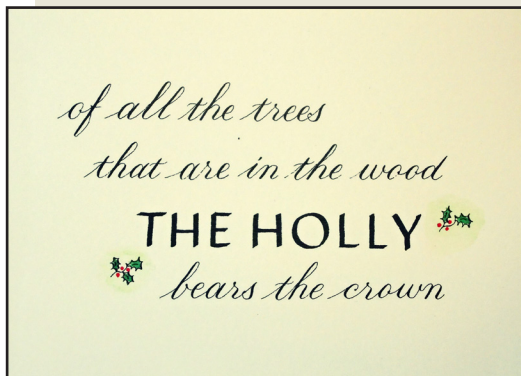
Cathy Stables



Janice Simmonds



Ann Jamieson



Mariette Hardman



Irene Willard



Angie Hatchett



Helen Gibbs



Tina Warren

Events and Exhibitions in 2022



**January 31st - February 13th, 2022,
10-5pm Mall Galleries, London**

and then

**August 5th - 19th, 2022
Swansea Museum**

Celebrating the centenary of the SSI, this exhibition is a reflection of the 100 years of expressive lettering nurtured by the Society. The beautiful calligraphy to be showcased is the work of SSI Fellows and Lay Members.

The exhibition also offers a rare opportunity to view historical works by some of the most notable calligraphers of the 20th century, kindly loaned by the Crafts Study Centre. A number of seminal historical works by Fellows of the Society accompanies the newer pieces.

www.mallgalleries.org.uk *Free entry*

Capital Letters

(formally Lay Members Day)

Saturday 14th May 2022, 10.00 – 16.00

at Goodenough College,

Bloomsbury, London, WC1N 2AB

More info www.calligraphyonline.org

CLAS Festival 2022

The event will now take place from the 14th– 20th August 2022 at the Scarman Conference Centre at Warwick University. Tutors this year include Amity Parks, Andrea Wunderlich, Julia Baxter, Susan Moor and Vivien Lunniss.

www.clas.co.uk/festival

Above artwork by Cathy Stables

CLAS AGM

**Saturday 5th March 2022, 10.15-4.00pm
Regent's University London, Inner Circle,
Regent's Park, London NW1 4NS.**

Stalls, exhibition and afternoon lecture with Ewan Clayton, "Learnings and Findings".

Ewan will describe his collaboration with Ann Hechle in producing a book inspired by the work of Ann's teacher Irene Wellington. He will explore what it means to learn about calligraphy in depth, from beginning steps to deeper understandings about message and intention.

Tickets £18 in advance from the CLAS website: www.clas.co.uk

Calligraphy & Illumination Course

April 15th-19th

Gerald Mynott is teaching a 3-day course in Calligraphy and Illumination at Claridge House. Suitable for both beginners and intermediates.

"The accomodation at Claridge House is spacious, calm and tranquil with excellent in-house (vegetarian) catering. The gardens, with their stately mature trees are beautiful in April."

Residential price £640. More info and booking at www.claridgehouse.org.uk or phone 01342 832150

Gadgetry for Calligraphers

Two Tools that I find invaluable for calligraphy:

The first that I came across quite by accident is **Tombow's Mono zero elastomer eraser**. It is a fine pencil-like eraser which is refillable and retractable, so the eraser part is protected. Excellent for those careful bits of rubbing out for finishing off your work. Say "goodbye" to cutting up bits of eraser.

The second, recommended by Janet Mehigan, is a **Dritz Fons & Porter Mechanical Pencil** made for marking up fabrics. It has a strong ceramic 0.9mm lead which is refillable and available in white or black, although I have only seen the white offered. I have found it perfect for making very fine lines on dark paper which, when your work is 100% dry, can be wiped off with a tissue. The years I have spent worrying about marking up dark paper legibly!

I hope that you may find the above helpful. Happy calligraphy, folks.

Angie H



Envelope Punch Board

This is a gadget to make envelope making easier. Comes with scoring lines and rounded corner cutting. Usually starts with a square piece of paper and can be designed to create all sorts of sizes.



Tracedown is a transfer paper that works a little like a carbon paper. Comes in graphite or white so can be used to transfer a design or guidelines on to light or dark paper.



Lightbox

It is possible to get a very thin light box, more like a board in fact. They usually plug into a power source with a usb so will connect to your desk top for example. Different brands and sizes are available but I am very happy with my A4 one which cost about £20. (Sorry it doesn't have a brand logo on it.) Helen

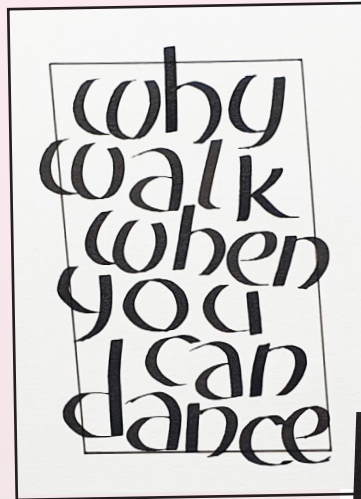


A Course With Marina Soria

Last summer the Texas Lettering Arts Council held their conference on-line. Some 40 tutors, many of them internationally renowned, taught online workshops for 1, 2 or 3 days during the week in August. Due to the time difference I decided it wasn't worth booking, but then discovered that recordings of the workshops will be available until Jun 1st 2022, and decided maybe it was worth another look. I had been disappointed to miss out on Marina Soria's teaching at last year's CLAS festival (she couldn't travel from her native Argentina during the pandemic). If you haven't seen Marina's work I would highly recommend searching for her name on facebook or instagram where you will see some examples of her work – it is stunning. The virtual conference included Marina's 2-day course on **"Empty Space – Womb of Shape"**, so I booked.

Only in the Christmas holidays did I finally find the time to start watching the recordings, and loved them. The workshop was all about exploring the spaces between our writing, trying to see what shapes and patterns we might see and work with.

At the start students were asked to



write a phrase fairly closely together with a line around it as a border. From there we barely used our pen again! We were told to pin the text on a lightbox, start tracing spaces between letters, and then using paint or ink to work with those spaces, opening up a world of possibilities.

In the first part we created various

versions of our design, such as:

- Paint all the spaces between and outside the letters but within the border
- Paint just the spaces near the border but leaving the middle blank,
- Paint just the middle spaces but leave the outside blank

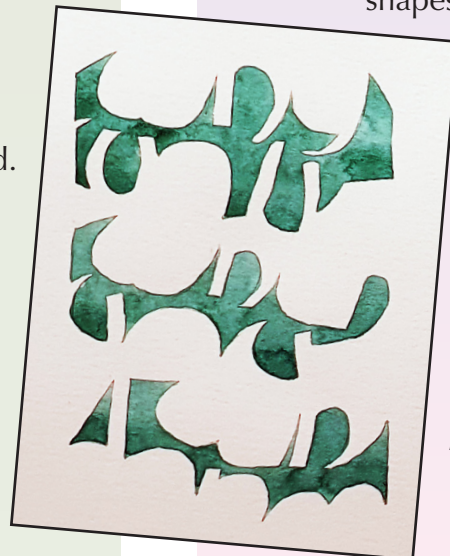


- Divide the design into sections and paint some of the spaces
- Paint only spaces to the side of letters but not above or below

Then came the second part, when we were encouraged to look at the shapes we had created and to try to discover things within them and create our own interpretations. It felt a bit like lying on your back in the grass trying to distinguish shapes in the clouds and Marina

suggested that people who struggle should ask a nearby child what they might see in our shapes! The photos provide a view of some of my trials over the past month. I have hugely enjoyed the course, and can easily see myself doing more of this.

Mariette



Workshop Review

November 2021

“Golden Illuminations” with Jan Mehigan

Saturday 20th November, 2021
Heene Community Centre, Worthing

A small group of us were able to meet in person at Heene Community Centre for this workshop with the lovely Jan Mehigan. There will be more “in person” workshops in the future but this was a rare opportunity to get out of the house and to enjoy that chatty exchange with real people that you can’t do so easily in a zoom class.

Jan was her usual ebullient self and led us with great humour through the day’s illumination projects.

We learnt how to make buttons of gesso which could then be reconstituted with distilled water and used as a ground for transfer gold. We also tried a PVA ground for the gold with varying degrees of success.

Jan had brought lots of inspiring examples of her illuminated letters to show us and her tabletop was overspilling with stuff in no time.

Helen

Left: Alex was using this cute desk top magnifying lamp which she bought in Hobbycraft. It is battery powered so handy for taking to workshops.



Above: artwork by Irene

Workshop Review

Copperplate 3

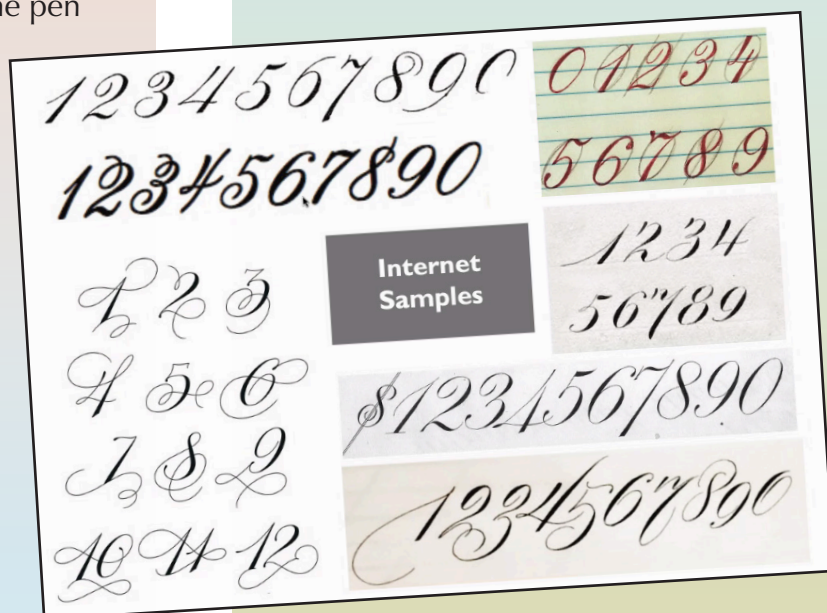
A gloomy January was brightened up with the third part of the Certificate Course in Copperplate and it felt good to get stuck into something again after the mid-winter break.

David Simons demonstrated numbers and punctuation marks and then took us through the process of designing a layout for envelopes and a finished piece of work. He showed us how to create emphasis in a text using different sizes of letters and colour and encouraged us to use thumb nail sketches to draw out design possibilities before embarking on the pen practice. If we are going to hand in for the certificate assessment, he wants to see our workings so it will be important to embrace this process.

David gave us a few useful tips to make it easier to mark up our lines on envelopes including putting a template for guidelines *inside* the envelope and using a light box if necessary. He also gave us a template for an envelope so that we can use our own paper if we want to. I am particularly looking forward to having some fun with the envelopes and posting them off to my friends. He suggested using wax to seal the surface and make it waterproof or posting the envelope inside a thin plastic sealed bag which apparently the mail service don't mind. Just make sure the postcodes are legible!

We are now over half way with the course and the amount of work ahead to finish it looks somewhat daunting at the moment. But it will be fun and having completed one certificate before I know it will be satisfying to stay the course and hand in the work for assessment if I can.

Helen



"The Whiteness of the Paper: Painting, Drawing and Lettering with Watercolour" **with Gemma Black**

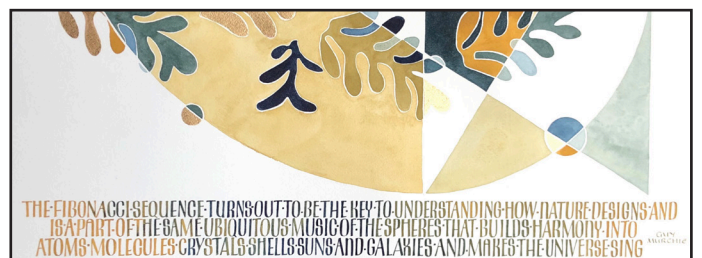
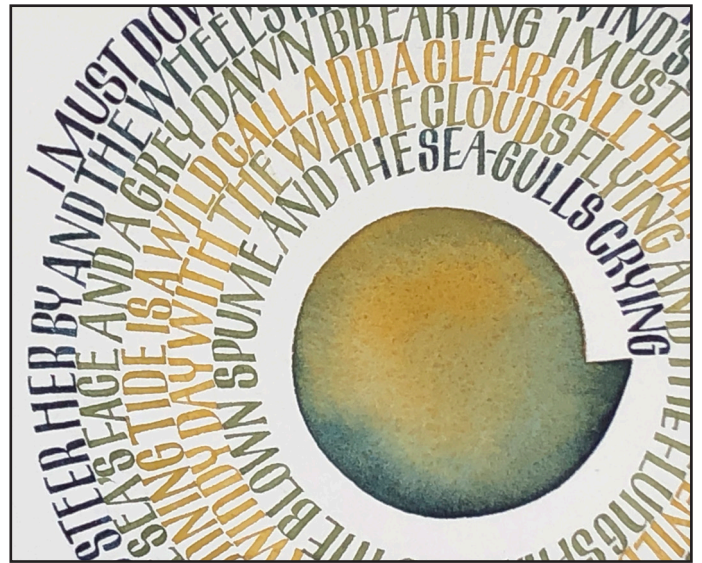
February 19th, 2022
9am – 12 noon on Zoom
Cost £10

Please note this is a members only workshop

The textural subtlety of working with watercolour is sensuous and compelling. Often artists overlook the importance of the paper and its degree of whiteness and will concentrate more on the paint itself yet they are equally important. In this three-hour session Gemma will demonstrate a variety of substrates, watercolours and other media for you to gain a greater understanding of the best options for you to take in your future adventures with watercolour.

The workshop is organised into two parts. The first will see watercolour washes with various media used for grounds. The second part of the workshop will be working with watercolour when writing with a variety of broad-edged and novelty tools.

Essentially this workshop will be a demonstration though there is a requirement for you to track the demonstration by way of an artist diary with small swatches and notation. To that end a list will be provided of all the materials Gemma will use in class for you to trial at your convenience after the workshop. Questions will be encouraged.



To book a place on this workshop,
please contact Lynda Marsh by email:
lyndamarsh2013@gmail.com

Materials List for Gemma Black Workshop

The Whiteness of the paper beneath A demonstration on working with watercolour

- A dip-in pen set of broad nibs (*Brause or Mitchell* recommended)
- 2 medium sized water jars
- A couple of pieces 300gsm (140lb) cold pressed watercolour paper you have (about A3 will be adequate for this demonstration)
- A few sheets of bond, marker, practice or layout paper
- A few sheets of A4 tracing paper
- Soft white pencil rubber/eraser
- Long see-through plastic ruler & small metal ruler
- HB lead pencils (mechanical preferably)
- 1/2" &/or 1" good watercolour brush (flat)
- Small short haired brushes size 000 or 00 not the expensive sable brushes unless that all you have.
- Cheap smallish brushes for mixing colour
- Any tubes **good quality** watercolour (complementary colours would be good)
- Palette – a few Chinese ceramic sauce dishes or white ice cube trays
- Masking tape - low tac ½ - 1" wide
- Tissues or rag
- Notebook
- As the basis for our works, *the words* are the most important element of visual expression, please bring along your own words, poems, prose or theme words

“Pointed Pen Patterns and Flower Design”

A Zoom Workshop with Joy Daniels

Saturday March 19th, 10am - 4pm

Cost members £20/non-members £25

Materials

- Flexible pointed nibs, the type suitable for copperplate – have a few different ones to try, or one for each colour if you wish.
- A couple of brushes to mix paint with and a water pot. Extra brushes would be useful (cheap ones are fine) to save washing the brushes for every colour change.
- Some offcuts of HP paper if you have some, around A5 size.
- Rubber, soft pencil and a soapstone pencil if you have one.
- Black card/paper (or any dark coloured card or paper). Red or green are good for Christmas designs. Around A5 size.
- Finetec or other metallic paints if you have them and/or Dr Martin's Bleedproof white for working on dark backgrounds. Gouache paints in colours of your choice for working on light backgrounds. If you have palettes of colours mixed for other projects they might be useful, or if you have some mixed in little pots.
- Coloured pencils for colouring in outline shapes. You can use metallic pencils if you already have them, but they're not necessary.
- Shapes to draw around. If you can collect some shapes of letters or numbers before the class that would be good. Look out for packaging such as cereal packets or pizza boxes which have apertures cut out to show the contents – sometimes greetings cards that you have received may have heart, flower or oval shapes cut out that you could draw around. Even 'cookie cutters' can be used to draw around – have a look in your cupboards and see what you

already have!

Numbers and letters could be printed from the computer, and enlarged to the size you want on a photocopier (just the outline is enough), they don't have to be solid black. If you prefer, you can draw any letters or numbers free-hand before the class.

- If you'd like to add a little sparkle, a dot of Stickles glitter glue can add the finishing touch.

You could practise the initial patterns with ink on scrap paper before going ahead with the better card or paper.



To book a place on this workshop, please contact Lynda Marsh by email: lyndamarsh2013@gmail.com

“Penmade Decorated Versals and Lombardic Capitals”

with **Gerald Mynott**

Saturday 7th May, 2022, 10-4pm

Venue: Heene Community Centre,
Heene Road, Worthing

Cost £25 members / £30 non-members

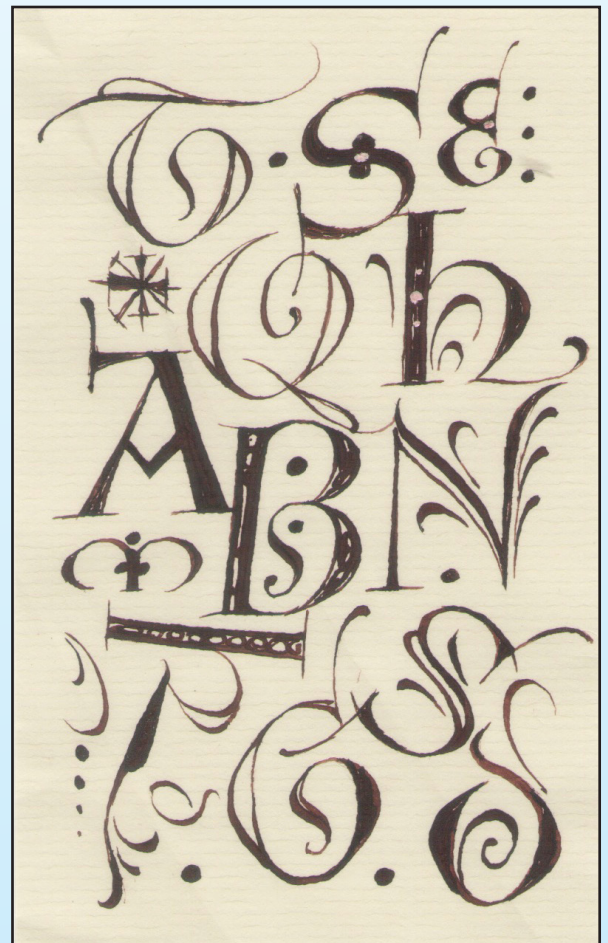
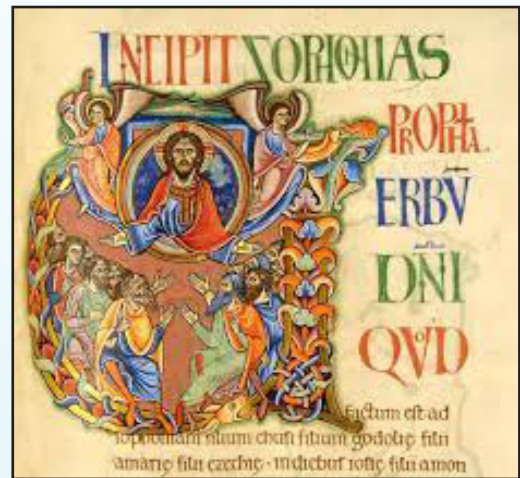
This workshop will explore the development of versals from the early Roman, double penstroke construction with historical references from the Winchester Bible through to the more ornate and decorated Lombardic capitals of the 13th-15th centuries that can also be drawn, painted or gilded.

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

Historical and modern examples will be provided by the tutor.

Materials List:

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



To book a place on this workshop,
please contact Lynda Marsh by email:
lyndamarsh2013@gmail.com

“Blooming Letters” with Els van den Steen

Saturday June 25th, 10-4pm

Cost: members £25/non-members £30

**Venue: Heene Community Centre,
Worthing**

In this workshop, we will create colourful letter designs that are perfect on their own or can be used as a decorative letter as part of a larger calligraphic piece.

We will design our own letters, exploring monoline and edged pen letter variations. Next, we will provide our letters with a colourful background using watercolours. Our colour palette is inspired by wildflowers and flowers from our own garden.

This workshop offers an opportunity to develop confidence in letter design and designing decorative backgrounds, colour mixing and matching, and selecting colours that work well together, all in a fun way.



Materials:

- Layout paper, tracing paper
- Good quality, watercolour paper, smooth/Hot Pressed or NOT/Cold Pressed, 300gms, 2 or 3 A4 pieces
- HB pencil and a hard pencil
- Sharpener, eraser
- Masking tape or repositionable tape
- Black fineliner (not essential, but useful)
- Ruler, set square or protractor
- Compass to draw circles (if you have one, no need to buy)
- Cutting knife and cutting mat /scissors
- Good quality watercolours
- Clean mixing palettes
- White porcelain plate (if you already have one, no need to buy one!)
- Water pots
- Water dropper or pipette
- Mixing brushes
- 2 watercolour brushes with a good spring and fine point, size 0 or 1 and size 2 or 3
- Speedball B-0 (blobby) nib in pen holder (no need to buy one!) or cotton ear bud
- Broad edge nib, 5mm wide (eg Speedball C-0 / Brause 5)
- Black ink
- Kitchen roll

And last but not least:

- Compose a small bunch of freshly picked flowers (approx. 7), wildflowers or picked from your own garden. Select colours that go well together.

NB. You don't have to bring your writing board to this one.

To book a place on this workshop,
please contact Lynda Marsh by email:
lyndamarsh2013@gmail.com

“Celtic Angulars” with Julia Baxter

Saturday July 16th, 10-4pm

Cost: members £25/non-members £30

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

An introduction to the drawn Celtic capital letters known as Angulars. These highly decorative letters were created as a display alphabet by the mid-seventh century Irish scriptoria and are found, amongst others, in the Lindisfarne Gospels.

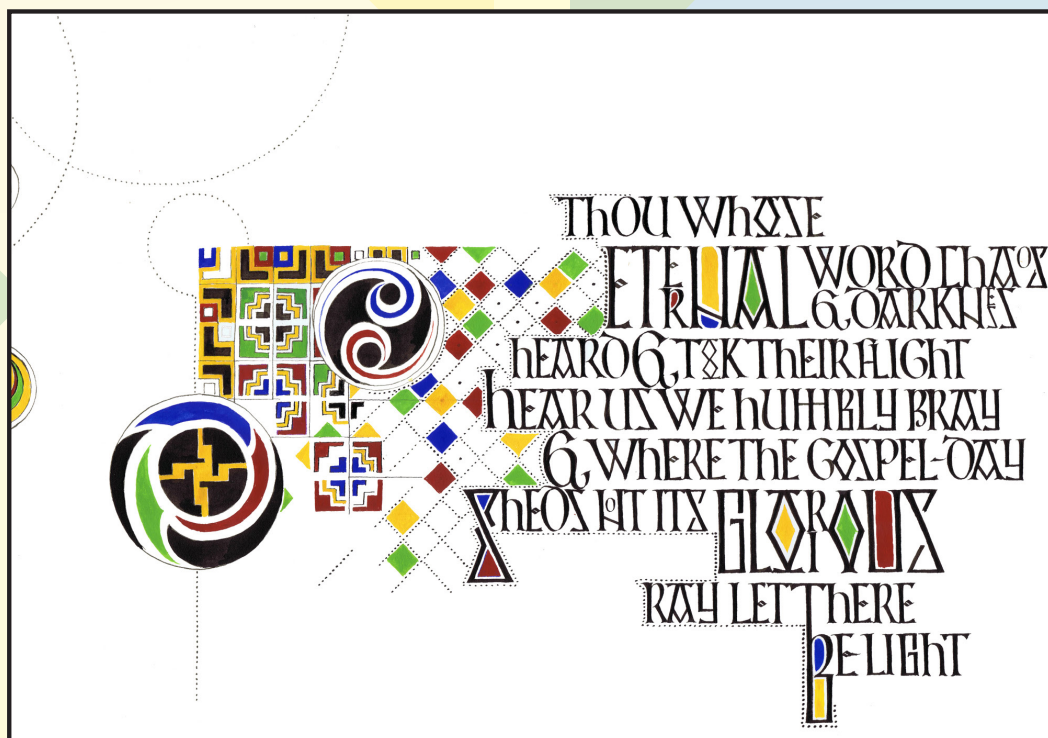
Many of the letters, although archaic in origin, have great design and graphic qualities which we will explore.

Suitable for all levels.

To book a place on this workshop, please contact Lynda Marsh by email: lyndamarsh2013@gmail.com

Materials:

- Usual calligraphy equipment including writing board
- 1mm size nib (recommend TAPE) with holder
- Layout paper A3
- Black ink or gouache, as you prefer
- Nice quality cartridge paper A3 (a couple of sheets)
- Gouache colour paints (primary colours)
- A size 000 watercolour brush



“Zig-Zag Variations”

Bookbinding with Helen Gibbs

Saturday 3rd September, 2022, 10-4pm

at Heene Community Centre, Worthing

Cost £25 members / £30 non-members

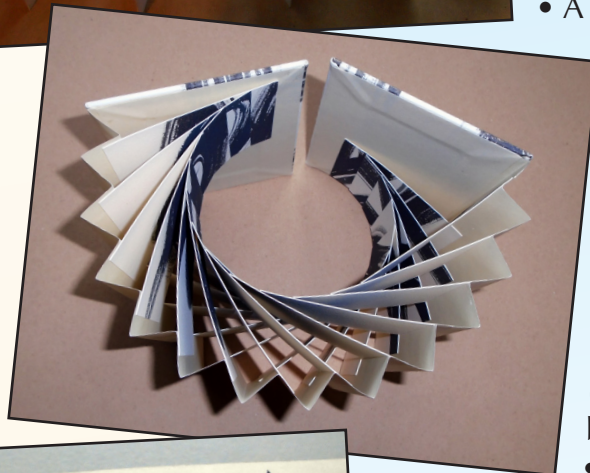
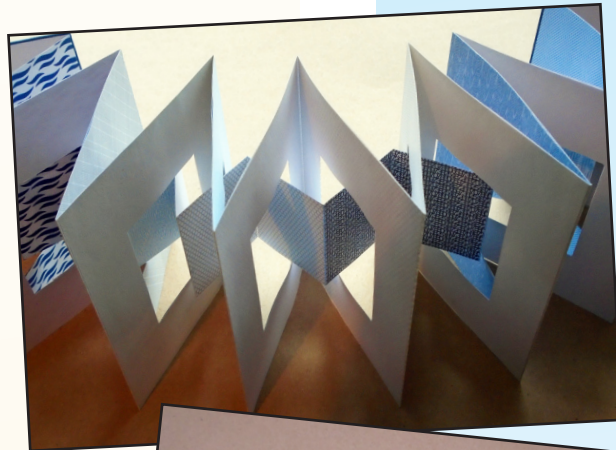
Don't throw anything away – save your rejected artwork and practice sheets for this experimental workshop!

You may already be familiar with the zig-zag or concertina book format but did you know that there are a myriad of different variations to discover and play with?

This workshop will guide you through a few of these adventurous and sculptural forms, demonstrating some useful skills for making folds and joins along the way.

In the afternoon, you will be able to choose one or two of these models to explore with your own artwork towards a finished piece. This can involve thinking about how paper weight affects the performance of the book form: right paper, right job!

We will also take a quick look at contemporary page layouts and ways to crop artwork, which will help to further extend the intriguing qualities of this playful book form.



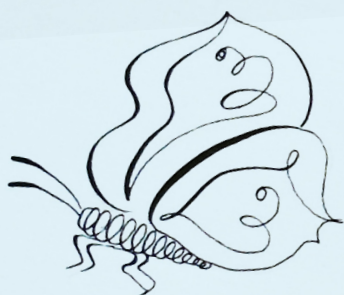
Tools and Materials

- Cutting mat, at least A4, kraft knife or scalpel (or both) with spare blades, metal edged ruler 30cm or longer
- bonefolder, sharp pencil, any other bookbinding tools that you have
- PVA and a variety of glue brushes
- Scrap paper to glue up on
- Water pot
- Two A4 (ish) pressing boards with a weight
- Scoring board of you have one.
- A variety of plain and lettered papers. The more the better as this is an experimental workshop. Old practice sheets are perfect for this workshop including layout paper and cartridge paper and better quality papers.
- Some thin card (300gsm), A4 is fine, mixed colours
- Pieces of heavier (2mm) grey board for hard covers

Helen will bring some pieces of book cloth for small covers and a mix of papers for prototypes.

To book a place on this workshop, please email Lynda with your details: lyndamarsh2013@gmail.com.

Back Page



pointed pen insects by Helen G

Thank you to everyone who sent articles and photographs in for this newsletter.

The next newsletter will be sent out at the end of April 2022.
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 April 15th, 2022

Your Committee

Chair: Cathy Stables
01243 782240

Secretary: Denyce Aresti

Bookings: Lynda Marsh

Newsletter/ Membership:
Helen Gibbs

Treasurer/Programme:
Mariette Hardman

Committee Members:
Position vacant

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