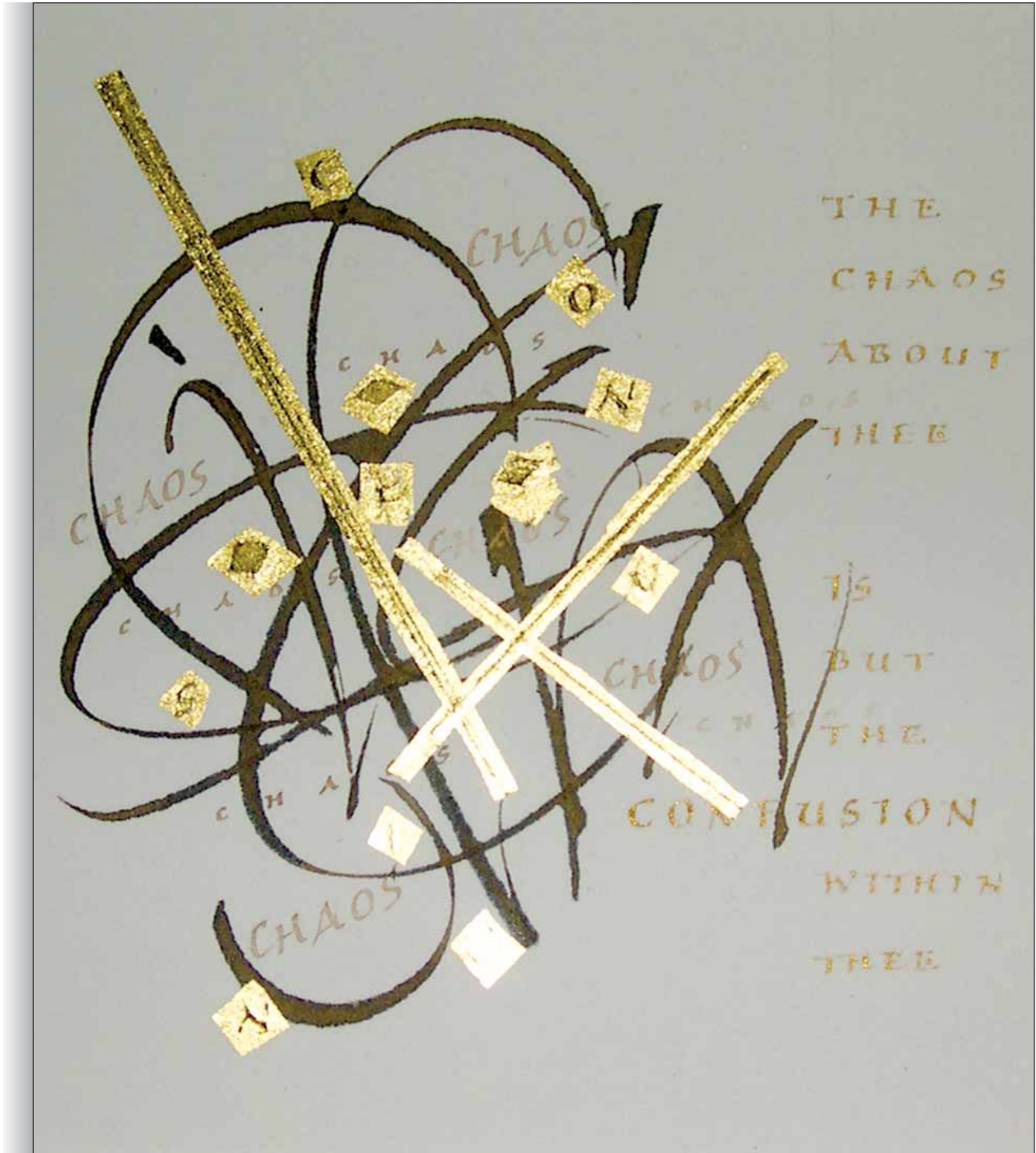
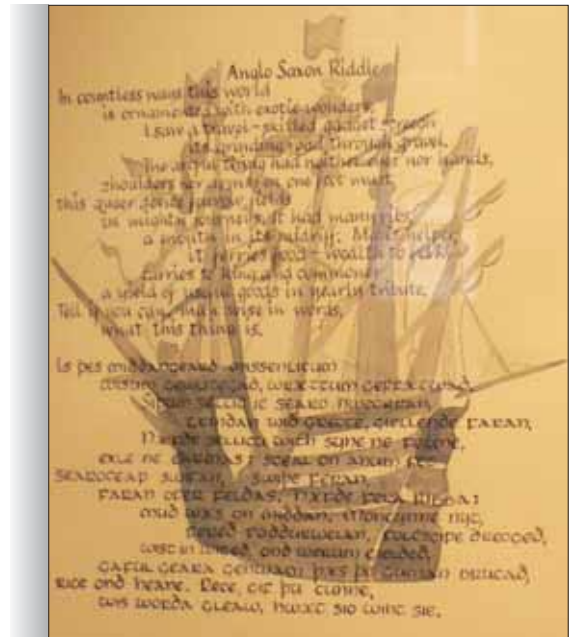


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WINTER 2005 » ISSUE 6  
MAGAZINE OF THE MERCIAN SCRIBES





ABOVE » **Sue Glover**  
'Anglo Saxon Riddle'

FRONT COVER » **Peter Thornton**  
'Chaos'  
Walnut ink and gold.

## New Programme 2005-2006

26 Nov 2005	10.00am - 4.00pm	<b>Suzanne Murray, Papers and Calligraphy</b>
28 Jan 2006	10.00am - 4.00pm	<b>Paul Antonio, Copperplate</b>
25 Feb 2006	10.00am - 4.00pm	<b>Peter Halliday, Colour Pigment and Miniatures</b>
18 March 2006	10.00am - 4.00pm	<b>Kathy Sedar, Roundhand Variations</b>
22 April 2006	10.00am - 4.00pm	<b>Deborah Morton, Cut Letters</b>
20 May 2006	10.00am - 4.00pm	<b>Steve Delaney, Silk Screen Printing</b>
24 June 2006	10.00am - 4.00pm	<b>Kath Partington, Paper Revisited</b>
15 July 2006	10.00am - 4.00pm	<b>Margaret Morgan, Texture and Pattern with Capitals</b>

Here is the programme for Mercian Scribes workshops 2005 - 2006. All workshops this season run from 10.00am - 4.00pm. Please make bookings for workshops with Judith or Deborah and book early to avoid disappointment as places may be limited.

*'Write we must so enjoy writing.'*  
Irene Wellington

# Merry Christmas

## EDITORS COMMENTS

Here's wishing you all a Merry Christmas and a Happy New Year. 2006 promises to be busy for the Mercian Scribes and I am sure we're all up to the forthcoming events - it may get hectic, but let's enjoy it too!

This issue is full of information. There's an update on the CLAS Regional Day for 2006, hosted by ourselves, and a review of the 2005 CLAS Regional Day in Folkestone.

Many of us got to see the Cambridge Illuminations and Kath Partington has written of her visit. More from the Ink Spot, as well as contributions from others about their work, mistakes and all!

We have reviews of our workshops so far and there's a few hints and tips along the way. Hope you enjoy this issue and see you in January.

# Members noticeboard

WHAT THE MERCIAN SCRIBES WILL BE GETTING UP TO

## CLAS Regional Day Up-date big things in store for Mercian Scribes

We, Mercian Scribes, have been invited to host the CLAS Regional Day next year. This is a huge honour – and hopefully we can live up to it! I'm sure Peter Halliday won't mind me saying that he has had a hand in this happening and that he was indeed one of the organisers of the first CLAS summer school held at Repton School.

**DEBORAH MORTON**

By the time you read this, a small delegation of members will have been to this year's Regional meeting (see review on page opposite) and we will have a better idea of what we are expected to achieve on the day! So far, we have booked a date and a venue – Saturday 18th November 2006 at John Taylor High School in Barton under Needwood. They were able to offer us the space we needed at a price we could afford. There is a large lecture theatre (school hall) that will seat 150 people easily. An adjoining room has ample space for demonstrations to

be held. And we have use of the 6th form room with its sink, kettle and hatch for serving teas, coffees and lunch. The entrance hall is also roomy to accommodate people arriving, a reception table, and some form of display. There is also room for an exhibition.

We have these rooms from 8.30am to 7pm. We cannot get in earlier to set up on the Saturday. And because we are booking so far in advance, the school cannot tell us if we can have access on the Friday night – we will have to hope! Therefore, we will be working

on the premise that it all has to be prepared on Saturday morning – and so I hope that it will be all hands on deck.

Two lecturers have been booked. Mary Noble and Manny Ling have both agreed to talk to us on the day. The specific titles of the talks have yet to be confirmed but we are hoping for a modern touch, to provide a contrast to the recent concentration on medieval manuscripts.

Catering is being sorted too. Gill and Ursula are researching a number of possibilities, but we think the general outcome

will be coffee and biscuits as a welcome, freshly made sandwiches and fruit for lunch and tea and cakes at the end of the day.

If you have any ideas for the day or a suggestion for a theme to the day or to the exhibition, please contact me, or Sue Glover or Tina Scott. The more contributions we have the better involved everybody will be.

# CLAS Regional Day Folkestone 2005

Six members of Mercian Scribes ventured down to Folkestone to experience a Regional Day. Sue Glover, Tina, Yvonne, Ursula (and Bob), Peter H and myself basically had a lovely calligraphic day.

**DEBORAH MORTON**

The venue was a huge dome set on a hill. A large exhibition of calligraphy was at one end, in the centre were tables and chairs set out for lunch and the other end had the demonstrations and activities.

There was a separate little room for the lectures.

Once we had found the 'Welcome Desk' and registered ourselves, we all wandered around the room trying to take in as much as possible in order to bring home ideas for our own day. The calligraphy exhibition was very interesting with samples of work from a number of the east coast calligraphy societies. The Flotsam & Jetsam stall looked wonderful with amazing bits and pieces to create letters forms. Michael Rust was encouraging people to have a go at letter cutting on stone and Julia Baxter was showing us how to write on stones. Her examples were too tempting for me and I was 'forced' to buy one. Jan Pickett had a fabulous table covered in examples of her

cut-letting and other eye-catching techniques. Her demonstration on the use of the parallel pen was too tempting for Tina who had her name written on a strip of card.

Other things of interest included Viva Lloyd's fabulous collection of 'Little Books', quill cutting, bamboo pen cutting and Charlie Perkins' Calligraphy books. Nancy Ouchida-Howells was selling and demonstrating automatic pens as usual – she is an enthusiastic contributor to most CLAS events!

The 'activities' however had to be fitted in between the two lectures of the day. The first lecture on Irene Wellington and the Irene Wellington Trust by Ewan Clayton and Ann Hechle was a very interesting insight into who Irene Wellington was as a person. Both Ewan Clayton and Ann Hechle had been students of hers and so they were able to explain slides of her work with a personal touch. It was of course also fabulous to meet and listen to

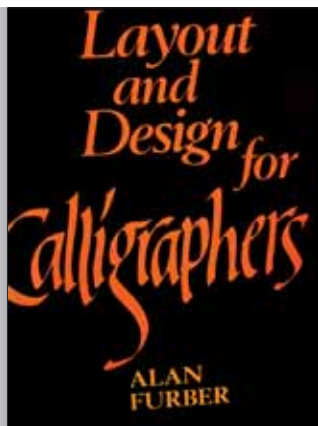


two calligraphers of very high standing in the calligraphic world.

The second lecture was on the Dover Bible, given by Annette Tomlin. This was hugely informative and provided a number of little insights to medieval manuscripts and the scribes involved in their production – particularly relevant at this time with the exhibition at the Fitzwilliam Museum in Cambridge that most of us have seen now.

The day was soon over – and it had been a good day. The

torn letter display – where everybody was encouraged to tear a letter out of newspaper – was finished with the addition of some bold red letters. It made a good "group project" impression and it was nice way to conclude the day. Although Folkestone was a long way, it was a worthwhile trip and very calligraphically inspiring. Now are we ready for 2006?



## Book review

**Alan Furber** – Layout and Design for Calligraphers.

A very basic book on layout and design, but extremely useful. The entire book is essentially examples of layout possibilities for imaginary texts under various headings such as Balance, Dominance, Borders, Linespacings. Rather than explain layout verbally, the author explains it pictorially. It does show you what is 'wrong', 'better' and 'right' in a very straightforward way. There are only 60 pages so it also makes it an achievable read!

★★★★★

ISBN 0-8521-9617-2

£12.99

# Cambridge Illuminations

## CLAS Visit to the Parker Library and Cambridge Illuminations Exhibition

On Wednesday 5th October 40 members of CLAS gathered outside Corpus Christi College, Cambridge. Among them were Peter, Deborah, Tina and me. We were there to see some of the most important and beautiful manuscripts in Britain in the exhibition “The Cambridge Illuminations” at the Fitzwilliam Museum and to visit the Parker Library at Corpus Christi College. To keep the numbers manageable we were split into two groups. Our group went first to the Fitzwilliam Museum, a short walk away. **KATH PARTINGTON**

Our visit to the Fitzwilliam began with a short introduction by Stella Panayotova, Keeper of Manuscripts and Printed Books and the exhibition curator. After describing some of the key pieces in the exhibition she explained how the planned exhibition was changed to accommodate the Macclesfield Psalter. This book was unknown before it came up for sale in the dispersal of the Earl of Macclesfield’s library and was acquired “for the nation”. It was in very poor condition when it arrived at the Fitzwilliam and was completely dismantled for conservation.

This gave the opportunity to exhibit many of its pages rather than the usual single opening and these were on show right round the first room.

The centre of this room was occupied by a display on the making of a medieval book, the materials and equipment used and the method of binding. Included in this was a beautiful reproduction of a single page from the Metz Pontifical. This had been done by Penny Price, FCLAS, who then gave us an excellent talk on its production. Penny was commissioned by the museum to make a copy of a page of

her choice on vellum using traditional tools and materials. She used a specially made lead point (the metal, not a pencil) to mark out the lines and the drawing detail, made the ink from oak galls and even ground the colour pigments herself. The work of many months was filmed by the BBC for a programme on the exhibition as a whole.

After these fascinating talks we still had two rooms of the exhibition to sprint around before lunch. There really was not enough time to do justice to the range of manuscripts on display. The centrepiece of the

first room was the Gospel Book believed to have been brought to England by St. Augustine in AD597. It is a 6th c. Italian manuscript, the oldest illustrated Latin Gospel Book in existence and has been in England longer than any other book; truly a national treasure. A spectacular item was a volume of the Dover Bible produced in Canterbury c.1150; huge, beautifully illustrated and with perfectly clear protogothic lettering. By contrast, in the second room I was captivated by a couple of small 15th c. music books, not illustrated but written in a

## Peter Thornton-The Ruling Pen Visual Interest or Legibility

This was a fabulous workshop, and one that a number of us had been looking forward to all summer. It didn’t disappoint!  
**DEBORAH MORTON**

Peter started the day by preparing a ruling pen for each of us. Using a lithographic plate (obtainable from printers, or Tina if you smile nicely), T-shape pieces were cut out with a strong pair of scissors. The T-bar is wider than the stem. The stem is wrapped around a pencil that has had its point broken off and its neck slightly tapered with a craft knife. A curve is cut around the writing end of the plate leaving a small edge at the base to bend

around the half-moon shape to keep it closed. Duck-tape is used to attach the plate to the pencil. Then the pen is tested and the writing edge smoothed if necessary using a piece of ‘wet and dry’.

If you want to make one, it would be advisable to see a finished one first and then you would understand the instructions perfectly!

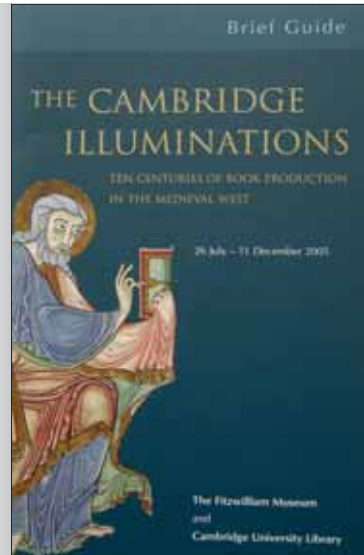
We then did some exercises to familiarise ourselves with the



pen and how it works. This was in the way of horizontal and vertical lines first and then zig-zags followed and then a row of purposefully uneven zigs and zags. Without realising it, we were creating a visually interesting line already.

Words were next, following a

base line. Movement to the word was encouraged by drawing 3 base lines and writing the letters on different lines – for example, each stem of the letter ‘M’ went on a different line. Then just to make things more exciting, the angles of the letters were varied and even exaggerated.



widely spaced, exquisite, small humanist script. The illuminated manuscripts are very beautiful but for we calligraphers it is a rare delight to see so many examples of expert lettering from all eras in one place.

After lunch at Darwin College our group returned to Corpus Christi College to visit the Parker Library. This was a great privilege as the library is not open to the public and even college students can have difficulty getting permission to study there. We were met by Christopher de Hamel, Donnelly Fellow Librarian, who escorted us to the library via the 13thc. Old Court. Very briefly, the core of

the Parker Library is the collection of Anglo Saxon and Medieval manuscripts acquired by Archbishop Matthew Parker (1504 - 75) at the behest of Elizabeth I. Archbishop Parker and Elizabeth wished to demonstrate that English had been the language of religion in the past thus justifying the change from Latin under the control of the Pope back to English and local control at the Reformation. As a former student, fellow and Master of Corpus Christi Archbishop Parker made over the entire collection into the safekeeping of the college shortly before his death. To safeguard the collection he included a clause requiring the books to be checked each year and if ever more than twelve books were lost the collection would go to Caius College. Inter-college rivalry ensures that this never happens.

Christopher had selected several important manuscripts to put on display for us. These included the oldest known copy of the Anglo-Saxon Chronicle, probably made in the court circle of Alfred the Great; the Winchester Troper, the oldest surviving practical manuscript of polyphonic music, c.1000; and the Chronicle Maiora by Matthew Paris, c.1255, open at the

page showing his own drawing from life of an elephant - a gift from Louis IX of France to Henry III of England and housed in the Tower of London.

The final treat was a number of books that Christopher had put out on the table for us to examine more closely and even to handle. These he had chosen for the quality of the scripts rather than for their decoration. They were everyday "working" books for practical use rather than for display and even had occasional holes in the vellum. The script was usually enlivened by very finely drawn initial versals in colour. One of Christopher's favourites was a "Policraticus of John of Salisbury" which belonged to St. Thomas Becket having been given to him by the author himself. This book was recorded as being in the Archbishop's baggage when he returned to Kent from exile just weeks before his death. The Archbishop's name had

been scratched from the vellum.

Finally Christopher showed us what is in effect the oldest known English dictionary. The Corpus Glossary, c.800, is an alphabetical list of Latin words often with their Old English equivalents, probably compiled to help Mediterranean missionaries in their work in England. Approximately 2500 Old English words are defined, one of which was "Antiquarian" - "a writer of large letters". Calligraphers were recognised even then!

Many thanks must go to Patricia Lovett for organising the visits and to Stella Panayotova, Penny Price and Christopher de Hamel for their fascinating talks. I have also made great use of "The Parker Library - Treasures from the Collection at Corpus Christi College" to remind me of the names and dates of many of the manuscripts.



Peter regularly came around to everybody in the class offering advice and help all the time. His catch-phrase became a mantra to quite a few people "I can't do that.....YET". He was quite right - you can't expect to master in a day, what he has taken years to master! It was perfect encouragement to carry on trying.

Throughout the day we were also called to Peter's demonstration table for some guides to writing in general. For example - the I and the O are the 'mother' and 'father' of letters in an alphabet. Whatever you devise the I and the O to be, the rest of the alphabet must follow.

Or - there are 3 things to consider in a letter. Weight, Angle and Form. If the letters look 'wrong', examine them and decide which aspects are right and then correct the wrong one. (Easier said than done, I know, but that is the theory!).

Thank you Peter for a very enjoyable day!



## Part 1 Where to find inspiration (the written word).

So you are sitting there, bottle of ink open, size 4 nib dipped in the ink, a crisp white piece of A3 Canson centered on your drawing board. What shall I write?

Here are some suggestions;

**Haiku poetry** - is usually made up of 3 lines.

*The old pond:  
A frog jumps in, -  
The sound of water.*  
Basho

These are short enough for beginners projects and so descriptive that you can really go to town on your lettering and background.

Another interesting book - *The New Exeter Book of Riddles*  
ISBN 1 900564 31 9

This gives unusual riddles for which you have to work out the answer, so you could do the main part in one style of lettering - the answer in another style or colour.

*I am more powerful than the government,  
I make the roads smell sweet...*  
GILES GOODLAND

Where else to find inspiration:

I love going into card shops and reading their verses, if there is a verse that catches my eye, I try and remember it, come outside the shop and write my version of it. The words are not identical, they have been changed by my memory or I pick different words. I have been known to go into the shop two or three times!

*Kath Partington* suggested you carry a notebook with you - you never know when you might see a quote or whatever that is of interest - from a book jacket to a car bumper.

*Kath* says to buy a good dictionary of quotations. As well as finding suitable quotes it can lead you to authors or works you wouldn't otherwise come across.

*Deborah offered* - My first book that I used as a source (because I had little children) was called *'The day I fell down the toilet and other poems'* by Steve Turner. These were colourful and funny - not deep and meaningful and therefore sometimes embarrassing to write as you weep all over it!

Another book Debs found really useful when stuck for something to write was a book of Japanese Haikus *"The Moon in the Pines"* - short and sweet with an image created in your mind that you didn't HAVE to follow, but could if you wanted to or couldn't think of something less obvious.

She doesn't use the internet for inspiration and find the *Oxford Book of Quotes* just too big and irritating - although my mini-one is divided into subjects (Nature, Love, History etc) so you can consider what you might like a quote on before searching.

I went in search of a nursery rhyme and came across an old forgotten tradition:

The feast of St Stephen, 26th December is better known as Boxing day - why? It is believed to come from alms-boxes in churches which were opened and distributed to the poor of the parish. It was the custom to tip road sweepers, postmen etc.

Children would go door to door singing for pennies:

*I wish you a merry Christmas  
And a happy New Year,  
A pocket full of money,  
And a cellar full of beer:*

*A good fat pig  
that will last you all year:  
I wish you a merry Christmas  
and a happy New Year...*

I never heard of this, have you?

Even watching movies such as 'Shakespeare in love' has the bards words but in small doses incase you find him a little too much.

Songs - Classical or modern. A recent song in the charts is *'There are nine million bicycles in Beijing that's a fact...'*

*I'm singing in the rain  
just singing in the rain  
What a glorious feeling,  
I'm happy again...*

So go on, have a look around, you may even compose a line or two of your own...

The prize for the best offering goes to *Kath*, a quarter of Jelly Babies are in the post!

Love Sue

p.s. Part 2 will be on Hands or fonts, styles of lettering.

My email is:  
trevor.j.harris@btinternet.com

The prize will be more extravagant to entice you to send in an offering; a quarter of wine gums (over 18's.)

## Catastrophes

Ann Hughes suggested that this could be a good subject for people to contribute to. **DEBORAH MORTON**

It could cover so many aspects - including ideas and suggestions on repairing damages or mistakes. We all make them, some more infuriating than others! Ann has chosen to share a mishap that unfortunately could not be repaired. She writes:

My biggest catastrophe was with this zodiac piece. It was a roundel piece for the CLAS National Diploma. After spending days on it, my

husband noticed that I had put Aquarius, the Water Carrier in the Capricorn circle and the Sea Goat in the Aquarius circle.

You can imagine how I felt!!! Such a silly thing to do. All the drawing and painting etc. We do have to be so patient to do calligraphy!

After calming down I did it all again.

We look forward to your stories.



# John Neilson at Shropshire Scribes

I am a new member of Shropshire Scribes as well as being part of Mercian Scribes and was delighted to see John Neilson was giving a talk about his work to the Shropshire Scribes. For those who don't know I really like lettercarving, so this was a must see for me. **TINA SCOTT**

The venue was Cruckton Village Hall in Shrewsbury. I was given clear directions on how to get there, so armed with my flask of tea I set off. To my surprise I found it quite easily; was on time and didn't need the tea, it was all provided by the very friendly 'Shropshire Scribes'.

John Neilson is a lettercutter working in Wales. He studied at Roehampton and is a member of Letter Exchange.

John presented a slide show of his work with some fabulous photographs. He spoke in particular about three pieces, to keep it simple and within the time allowed.

One of the pieces, John explained had been carved in such a way as to make the letters look like they are indented in wet sand. The design of both the letterforms and the whole piece was wonderful, modern and inspiring. It showed lettercarving is not only memorials and headstones. (See pencil drawing opposite). Having said this, John also showed a beautiful formal piece and discussed how compromises have to be made with lettering style choices.

As well as the slide show John had brought along samples of

his lettercutting, visuals and layouts and he explained how he finds computers a help in this area.

There were lots of books showing lettercarving (including a book on Tom Perkins whom John had spent a year working with) as well as photographs, postcards and magazines.

John talked about a project he had been involved with in Belgium and had a fabulous display box containing black and white photos of all the work which had been produced for the exhibition honouring the words of Arno Hintjens a singer-songwriter from Belgium.

John's two apprentices, one past - one present, were also there and they were all happy to answer any questions.

I found the whole experience really enjoyable. It was great to hear John speak about his work. The Shropshire Scribes really are a friendly group and I look forward to my next visit.

John is the editor of 'Forum' the Letter Exchange magazine and he kindly donated a copy of the latest edition to Mercian Scribes. If you would like to see it please let me know and we can share it around.



## Italics with Panache Peter Halliday at Lindsay Scribes

I am a member of another group - the Lindsay Scribes. I went to their September workshop with our Peter as tutor. **SUE GLOVER**

I have never done Italics so felt a little insecure at the beginning.

Peter started the class with many handouts of examples of the evolution of Italic giving a clear lecture on its history.

Then we started by doing zigzags and figures of 8 to free our hands.

After lunch Peter showed examples of Italics, I feel in love with Ann Hechle tiny letters on Vellum.

We then used coloured pencils, felt tip pens and Biro's stretching letters or exaggerating the length of each letter.

Peter encouraged us all to share our inks and pens to experience different mediums.

He got us to write a sentence out several times using different rules for Italics.

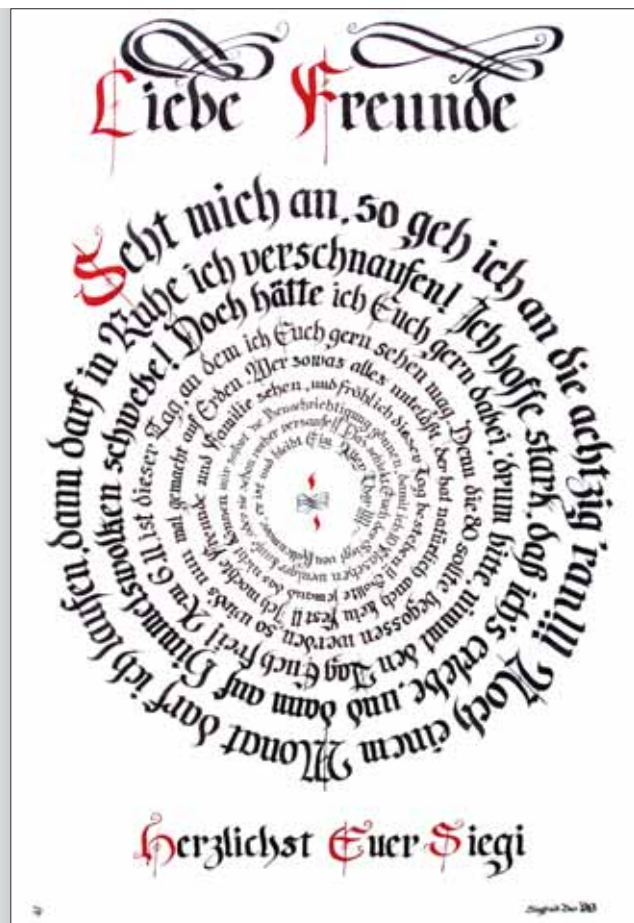
We wrote at right angles to the previous written lines.

Then we came on to flourishes. Peter's own example of 'The Bait' - which includes some interesting flourishes - was an inspiration to us all. I came away with his kind words of encouragement and a desire to practise more!

# The Spiral

Spiral patterns are quite often used as a basis for pieces of calligraphy. My own venture into a spiral, as shown, was inspired by Peter Halliday acquiring a set of paper napkins printed with a very decorative spiral in a gothic hand.

FRANK ZOBEL



At the time I was “into gothic” and immediately saw this as a challenge. But what did I have to write? I suddenly remembered that a year or two earlier we had received an invitation to an eightieth birthday party, written in German as a poem. This proved ideal.

After several attempts to construct a spiral, I gave up and traced the outline from the napkin. This I enlarged and transferred to a

sheet of cartridge paper. I wrote the piece out, starting large on the outside, and reducing the nib size progressively when it “looked right”. By sheer luck the piece was completed without becoming ridiculously small. The worst hazard was working over wet lettering on the previous line as the sheet was rotated. However, I managed it without a smudge and, I believe, without a mistake - to my great relief!

Siegfried Dux, the man who wrote and composed the invitation, is a special and long standing friend. Our association started just after the war when I was a little younger than I am now. A group of German prisoners-of-war was employed building “pre-fabs” on the fields at the top of the road in Kent where I then lived. At the end of the day they would sit on the low wall at the front of our house waiting for transport back to camp. We kids soon made friends and, as conditions were relaxed, it became the custom for people to invite some of the POWs to tea in their homes on Sundays. The men came in pairs, one of whom had to speak some English. As Siegfried spoke English well, he was a regular visitor. He soon became a firm friend and proved to be a real character with a wonderful sense of humour. We have been in touch ever since. In early days he corresponded with my parents, then later on with me. He sent birthday presents when I was young and, on one occasion, a huge pack of German stamps which started the large collection that I still have.

Over the years we have visited Siegfried in Lüneburg, where he has always lived. First we went as a family, then I stayed with him when I was in Germany on business. Our last visit followed the invitation to his eightieth birthday, which was a splendid occasion. The party took the form of a medieval banquet in the 15th century hall of the local “Crown” brewery. The evening was complete with ceremonies, an attractive performance of bawdy songs, good food and beer, and ended with dancing. It was typical of Siegfried that, when we went to take our leave at half past midnight after a long day, he was still dancing and asked why we were leaving so early! I hope that I am equally sprightly at 80!

I enjoy writing in gothic, although I am told that I lapse rather readily into my own “Zobel-Fraktur”. I am sure that this will improve as time goes on, but my first spiral will always remain a rather special piece.

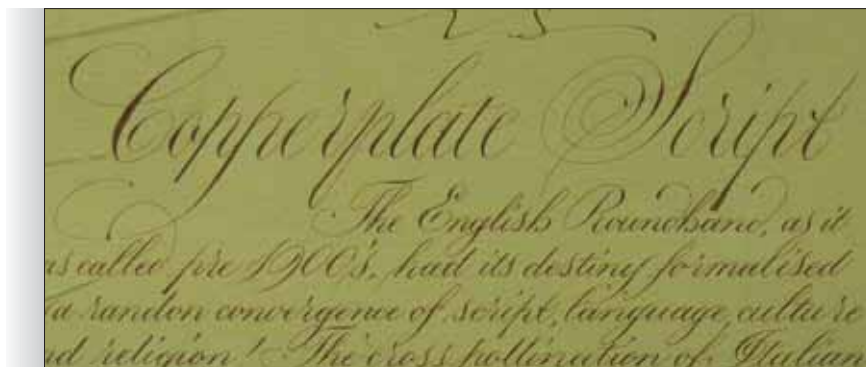
# Paul Antonio

I went to a tiny exhibition of Calligraphy in London a few weeks ago and found this piece of Copperplate by Paul Antonio who is doing the January 2006 workshop.

Please pop this in the newsletter so Mercian Scribes can see his work.

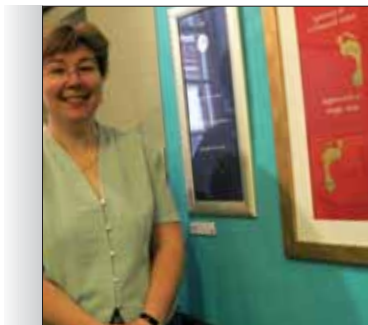
[www.paulantonioscribe.com](http://www.paulantonioscribe.com)

SUE GLOVER



## Fame at Last

My calligraphy only went as far as practising on layout paper until Kath Partington gave me words of encouragement to do a completed piece for the 'show and tell'. **SUE GLOVER**



You all remember my daft presentation of Trev's footprints.

Next came another gentle nudge of encouragement from Kath "Now do a word in gilding".

Yes, I achieved a whole word in gesso with a dip pen and gold leaf that stayed on.

Then I felt I had to do more than one sentence and so Kath's suggestion of Anglo Saxon riddles gave me two paragraphs.

As you know, I am a member of the Lindsay Scribes who kindly arranged an exhibition of the groups' works. So I had my 4 pieces of framed work and offered them for exhibiting.

Today Saturday, I have been to the exhibition at Lincoln Library with butterflies in my tummy. Would my feeble attempt stick out as an oddment. I entered the room and was greeted Anne our Chairwoman. 'You have had a piece sold!' You can imagine the wooopering and hollering from yours truly. Boy did it boost my confidence.

So this proves miracles do happen, and God bless the person brave enough to take home a little piece of me!

## Committee News. **DEBORAH MORTON**

As some of you may be aware, Derrick our Treasurer and Ursula our Secretary have both resigned their positions on the committee. We are extremely grateful to both of them for their time and efforts to get Mercian Scribes off the ground in those early days. And I am particularly grateful to both for their help and patience.

We approached Judith Thorpe to be treasurer and Sue Glover to be secretary and both thankfully agreed! We hope this is okay with all members – but if there are any eager would-be secretaries or treasurers out there, please come forward! The positions will be confirmed at the AGM in June – a necessary procedure from the bank's point of view.

If you have any useful contacts, web addresses or anything worth sharing with your fellow scribes, please get in touch and we'll publish them. Information and materials for calligraphy are so hard to come by that sharing is essential!

penmandirect

Lots of calligraphy materials for sale including fine papers, inks, pens, nibs, gouache, vintage nibs, automatic and pilot pens penholders, materials for gilding, pencils, bone folders and all those bits-and-bobs that are hard to track down.

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