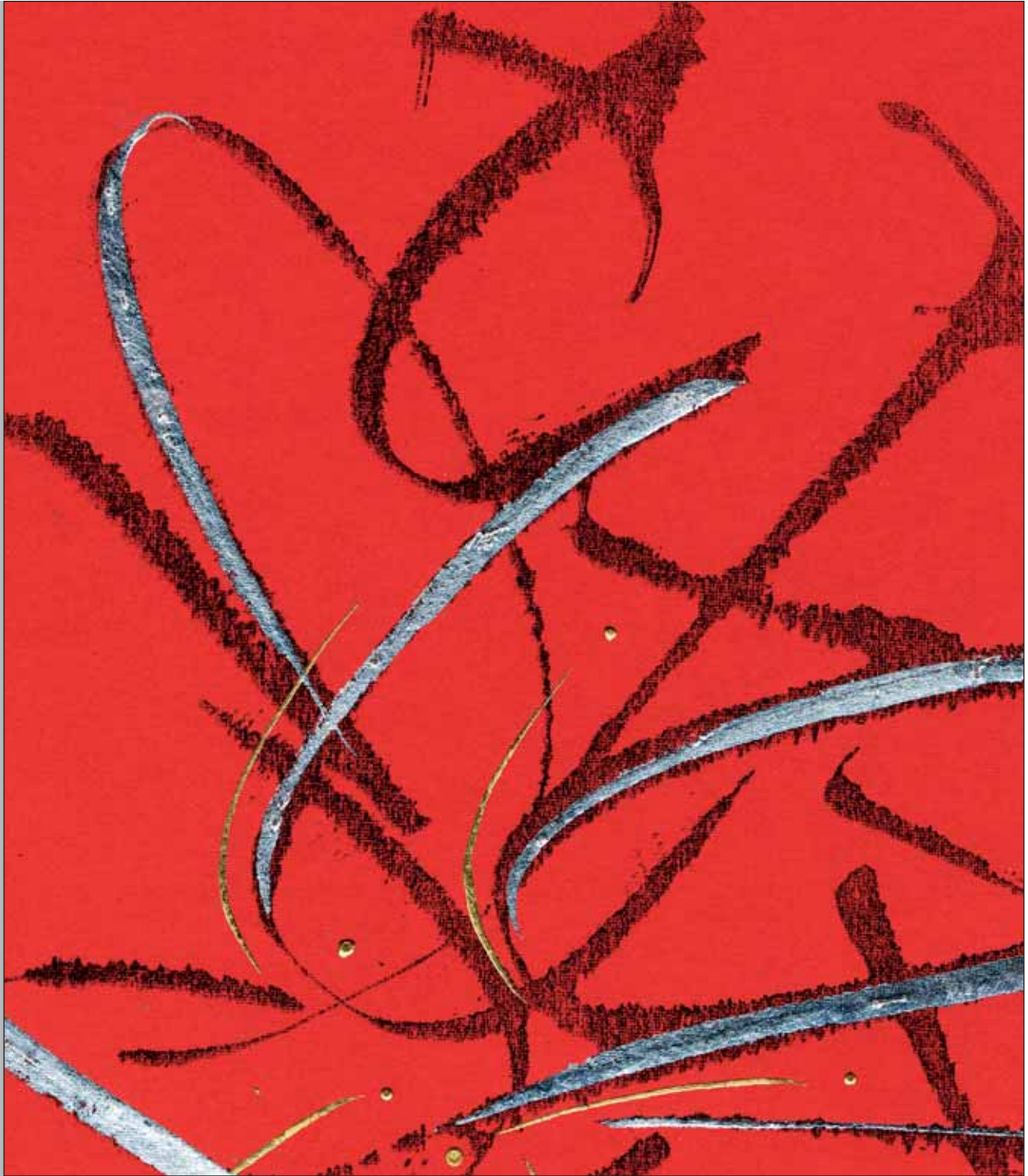


Subscribe

SPRING 2006 » ISSUE 8
MAGAZINE OF THE MERCIAN SCRIBES



MERCIAN
Scribes



ABOVE » Work by **Manny Ling**
 Left » **Find Yourself**. Centre » **All my words are You**. Right » **Calligraphy is a Dance**
 OPPOSITE » **Spirit of Calligraphy**

FRONT COVER » **Manny Ling**
 Detail from **Calligraphy is a Dance**

Programme 2005-2006

24 June 2006	10.00am - 4.00pm	AGM - Kath Partington, Paper Revisited
15 July 2006	10.00am - 4.00pm	Margaret Morgan, Texture and Pattern with Capitals

New Programme 2006-2007

23 Sept 2006	10.00am - 4.00pm	Kath Partington, Preparation and use of vellum
28 Oct 2006	10.00am - 4.00pm	Linda Hayter, Half uncial
19 Nov 2006	10.00am - 4.30pm	Regional Day, John Taylor High School. Barton under Needwood
27 Jan 2007	10.00am - 4.00pm	Kathy Sedar, Batarde script analysis
24 Feb 2007	10.00am - 4.00pm	Margaret Morgan, To be arranged
31 March 2007	10.00am - 4.00pm	Vivien Lunniss, Layering with gothic
21 or 28 April 2007	10.00am - 4.00pm	Peter Halliday, To be arranged
26 May 2007	10.00am - 4.00pm	Clare Whittaker, Pencils and capitals
23 June 2007	10.00am - 4.00pm	AGM - Ann Hughes, Using acrylics
21 July 2007	10.00am - 4.00pm	Deborah Morton, Backgrounds

Here is the new programme for Mercian Scribes workshops 2006 - 2007. Please make bookings for workshops with Judith or Deborah and book early to avoid disappointment as places may be limited.

'Letters can possess charm only when written with delight and love.'
Bodoni

Three years on...

EDITORS COMMENTS

I think it quiet apt we are coming into our third year as a society and the theme for CLAS Regional Day 2006, to be hosted by Mercian Scribes, is Three Points in Time... anyone would think we had planned it!

We are lucky this issue as Manny Ling has supplied fabulous images of his work to illustrate Subscribe. Manny will be a guest speaker, along with Mary Noble at Regional Day and we thought it fitting to showcase some of their work. Next time, Mary has agreed to do the same so we can look forward to another treat in the next issue. We hope you like the images and would like to thank them both very much for their support.

This issue has updates on Regional Day, a piece on our first exhibition in Mansfield, as well as reviews on workshops. There is a diary of future calligraphic events and much more. We also unveil the new programme for 2006-2007 and hope you will enjoy what is on offer and support the many interesting workshops in store for the coming year.



Members noticeboard

WHAT THE MERCIAN SCRIBES WILL BE GETTING UP TO

CLAS Regional Day... An Update

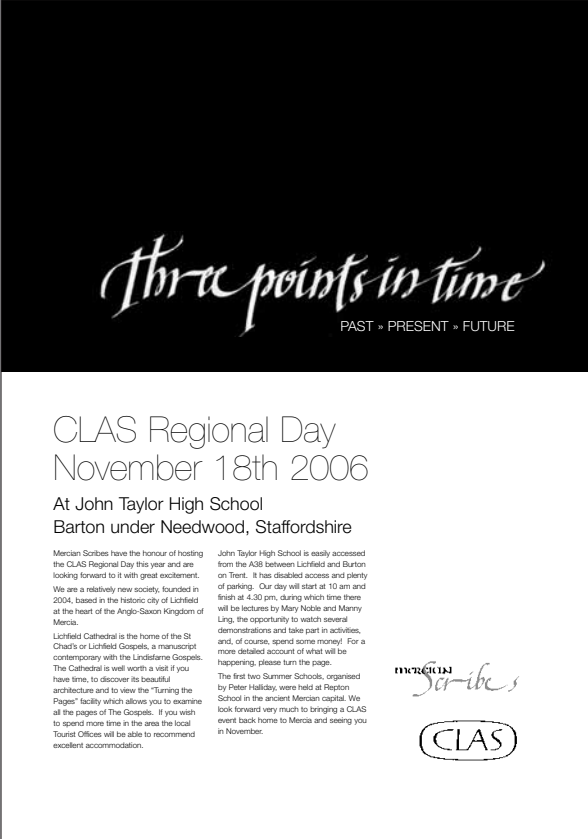
So far things seem to be running smoothly on the Regional Day plans. We have speakers, demonstrators, venue, caterers and sales. Thirteen other calligraphy societies have been approached to take part in the calligraphy exhibition and so far ten have replied, all positive. Peter Halliday has kindly agreed to be our Honorary Guest. Application forms have been sent out with the last copy of the Edge and although the immediate uptake has been slow, we have been assured that this is quite normal and things should pick up later in the year.

DEBORAH MORTON

The basics for the day are therefore set which is a huge relief. What is left to do now is to prepare a detailed programme for the day and to actually produce copies of this programme and tickets to send to applicants. We have said that tickets etc will be sent out in September – so this is something that has to be done within the next few

months. We also have to continue advertising the day – and to this end, we are sending out our newsletter to other societies, with a small inclusion for their newsletter which hopefully they will use.

Gill Cooper has kindly researched the cost of taxis from railway stations. Tina is still taking '3s' for the mug design. Flowers for decorating



The poster features a black header with the title 'Three points in time' in a white, elegant calligraphic script. Below the title, the words 'PAST • PRESENT • FUTURE' are written in a smaller, white, sans-serif font. The main body of the poster is white with black text. It announces the 'CLAS Regional Day' on 'November 18th 2006' at 'John Taylor High School, Barton under Needwood, Staffordshire'. The text is organized into columns, with smaller text providing details about the event, including the location, time, and activities. At the bottom right, there are logos for 'Merican Scribes' and 'CLAS'.

the school are being discussed. A list of local hotels and B&Bs has been compiled.

If anybody has any suggestions for anything else we should be doing – please come forward!

Mansfield Museum Calligraphy Exhibition Visit

I was looking forward to visiting the exhibition as there are not many opportunities to view large selections of calligraphic work. Exhibits were provided by Nottingham Scribes, Lindsay Scribes, a very new group from Newark as well as the pieces from our own society. **SUE MCGILL**

There was a wide range of calligraphic experience on view, from beginners through to more experienced calligraphers' work. It was interesting to see the different styles, from formal to more expressive interpretations and it was easy to see that whatever the style, a lot of time and effort had gone into the production of the work on display.

It was well worth the visit to Mansfield and I came away with some new ideas to keep in my mind for future use.



Book Review

Adolf Bernd

The Painted Letters of Adolf Bernd

by Peter Thornton

The Calligraphy Research Initiative

ISBN: 1 873757 90 5

This limited edition catalogue brings the work of Adolf Bernd to life beautifully. The foreword by Peter Thornton, tells us how unknown the work of this German lettering artist is in Great Britain, the United States and even Germany.

There are 32 full colour pages of wonderful lettering art. The work is so interesting and detailed, each one truly marvellous.

The reproduction is fabulous and loses none of the subtleties of the colour or tone of Bernd's work. Peter Thornton had kindly shown the originals at Lichfield College and the catalogue is a very true representation of these.

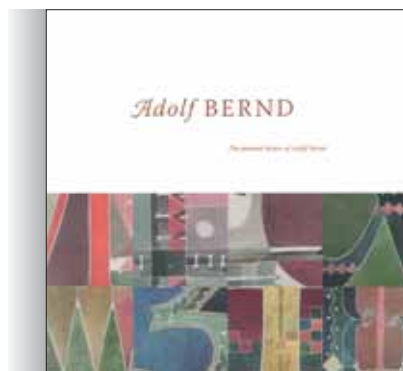
There are also a set of four limited addition prints available.

Catalogues are £15 including posting and packing.

A set of prints is £8 including posting and packing.

★★★★★ To order make cheques payable to 'Peter Thornton' and post to:

Adolf Bernd Catalogue/Prints
Peter Thornton
68 Chesterfield Road
Lichfield, Staffs.
WS16 6QW



Visit to CLAS AGM 25th March 2005

This year several members of Mercian Scribes attended the CLAS AGM held in the Conference Centre at the British Library, London. **KATH PARTINGTON**

The actual AGM only lasted 50 minutes and took the usual form of reports by officers of the society and the election of new officers where required. In particular, the Chairman, Lorna Bambury, had completed her term of office and a new Chairman, Penny Price, was duly elected. Under "forthcoming events" the Regional Day was announced as being run by "our youngest group", Mercian Scribes, and we were asked to identify ourselves. At the end of the meeting Peter Halliday gave an impressive plug for the event and our excellent flyers were actively handed out by both Peter and Mary Noble. I don't think anyone left the meeting without a flyer.

We then had plenty of time to have some lunch, study the exhibitions of "Art and the Letter" entries and the Little Book Makers Group and spend money at the Cornelissen's stand and in the British Library Bookshop. What a difficult task!

After lunch the Lecture Theatre was full for The Cavendish Lecture "Dangerous Lines - Calligraphy With Attitude" by Denis Brown. For anyone who doesn't already know, Denis Brown is an Irish Calligrapher, born and still living in Dublin, who has developed a superb individual style combining the finest traditional skills with a very modern use of materials. He told us that all calligraphy, whether "traditional" or "contemporary" should be "of now",

inspired by the past and being taken into the future. Along these lines, he has developed a hybrid script of half uncial with italic rhythms which suits both ancient and modern texts and is instantly recognisable.

Using up-to-the-minute computer presentation, Denis described his traditional influences such as the Book of Kells and modern influences such as computer games and music. He then showed us how he builds a typical work engraved on layers of glass with computer-produced shadow effects and reverses, all of which builds into pieces with great depth and movement and beautiful colour transitions. We had a preview of his work for a video (or DVD) on advanced italic in which he demonstrates the bringing together of structural rhythm and fluency of gesture. He also demonstrated that as well as engraving on glass he is equally at home writing in ink on vellum and even at the enormous enlargement of the display screen each letter was still beautifully crisp. Without doubt, his work meets the requirements he defined at the beginning of the lecture: whether "traditional" or "contemporary" it is always expressive and sensitive to now. He brings ancient skills into the present and his craft produces great art. To see for yourself what I have tried (and failed) to describe, visit Denis' excellent website www.quillskill.com.



SSI Lay Members Day

Society of Scribes and Illuminators Lay Members Day 2006, 13th May at King's College, Franklin Wilkins Building, 150 Stamford Street, London. **TINA SCOTT**

Myself and Deborah went along to have a look and enjoy the day. It wasn't hard to have fun, as there was lots to see and activities to take part in.

There were two exhibitions; one for Lay Members of SSI and an exhibition of the graduates from the Advanced Training Scheme. It was wonderful to view such accomplished work and speak to the people exhibiting.

I had a go at writing with a quill and Ruth Bruckner (FSSI) was

demonstrating how to cut them. Also demonstrating were Juliet Bankes, Sylvie Gokulsing and Jan Pickett.

The Wall of Words was a wonderful thing to see (opposite). An activity which everyone had been invited to take part in. The theme was "Calligraphy can be...". You made a 'brick' and took it along to the day and the wall was built for all to see.

Afterwards each person taking part was posted a brick from



the display (we also provided SAEs). My returned brick had the word 'FUN' in bright pink gothic!

The two speakers for the day were Sue Hufton and Ewan Clayton. Sue spoke of the work submitted for the Lay

Members Day Exhibition and presented prizes. Ewan's lecture 'Points of Departure' was very inspirational celebrating the centenary of Johnston's 'Writing & Illuminating, & Lettering'. It was a great calligraphy day.

Letters from Abroad

Following a trip to the North African coast I wanted to share with you the feast of lettering I encountered during my tour. **ANN HUGHES**



The Theatre

This inscription comes from the theatre which was dedicated in AD1-2. It is one of a pair inscribed on a block of limestone. Three and a half rows of Latin (at the top) and one and a half rows of Punic. The latin reads from left to right and the Punic reads right to left. The quality of the lettering is very good.

We have recently returned from a holiday along the North African coast and the reason was to go to Leptis Magna; now that sanctions have been lifted tourists are starting to go there. Pictures of Gaddafi are pretty much everywhere. No matter how much you read about Leptis Magna nothing can compare to the sights that greet you. That's if you are visiting Roman ruins and lettering.

The Severn Forum

The Gorgon Head (or Medusa). Carved figures like this one are all around the Forum.



The Severn Basilica

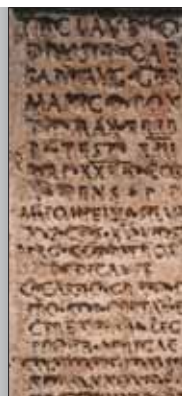
Here are several photos of the lettering that would have been placed on top of the pillars. Magnificent stone carvings and majestic colonnades, sadly flattened by the great earthquake in 365. Later this became a church

Leptis Magna

This is a ruined city in Libya 75 miles east of Tripoli. It was probably founded by the Phoenicians around 700BC. Leptis was under Carthaginian rule from 4th century BC until the end of the second Punic War 202BC when it became part of the Numidian kingdom. It broke away in 111BC to become an ally of Rome and became a Roman Empire in 46BC.

Excavations in the 20th Century by Italian and British archaeologists revealed remains of fine Roman buildings surviving in desert sands.

The first building that you come to is a fourway arch of the Roman emperor Septimius Severus AD146-211. This opens up to a vast sight; stone pillars and paved streets stretching in all directions.



The Old Augustan Forum

Phoenician City – Punic writing on a stone tablet. Look closely at the writing at the bottom. There are lots of long ascenders.

Rustic script from the Old Forum

Could there be anything better than this for lettering. The site is being hailed as the 'New Pompeii'.

Peter Halliday Colour Pigments and Miniatures

I attended the workshop on pigment mixing with Peter Halliday in April as well as the weekend at Pendrell Hall on painting miniatures at the end of March. So I'll attempt to talk about the two. **TINA SCOTT**

At Pendrell Hall, Peter was teaching how to paint miniatures. He recommended good colour schemes to try and gave handouts on colour theory to help. These were very much appreciated. The exercise he gave us was to paint very small Japanese designs which he supplied and we painted over. This allowed everyone to get painting straight away eliminating the need to draw your own designs, although that did come later in the weekend.

We practised underpainting, high-lighting in white and outlining in black. We soon discovered how much this is used in traditional miniature painting and the fabulous effects it gives to the final piece.

Tips on how to load your brush properly and to move

the brush in the direction you are painting all helped me to see the delights of such detailed work. I'd never done anything so small before.

Then we progressed to gold and experimented with transfer gold, powdered gold and gold gouache.

The final task of the weekend was to design a small monogram using the colour, gold and highlighting techniques discovered over the weekend.

I got so much out of the weekend I am hooked and was looking forward to mixing pigments at the Mercian Scribes workshop with Peter.

The colour pigment mixing workshop was very interesting and an excellent follow on from my Pendrell Hall weekend.

Peter demonstrated how to



grind pigments with a muller on a glass slab with a small amount of distilled water.

We then used various methods of binding the ground raw pigments. These were with egg yolk to make egg tempera. Gum arabic, Peter's own mixture as well as shop bought. Finally glair, which Peter had prepared the night before. We mixed each with pigment and distilled water.

Peter suggested we work on a sample sheet using the different methods and label them up for reference and to

see which results we preferred.

We used normal paints too, both watercolour and gouache and added egg yolk and gum arabic to see what effects this had.

The egg tempera was my favourite method. With water colour, it added a quality sheen to the colour which I really like.

So, I've bought a glass slab, a muller and some raw pigments and this Summer break I'll have a proper go. Thank you Peter for the introduction.

Foundational Variations

18 March with Kathy Sedar

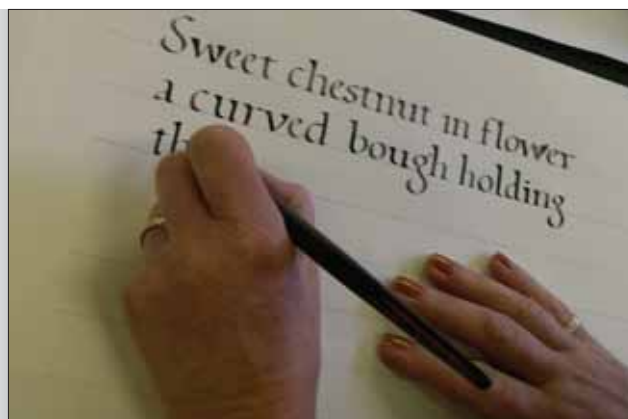
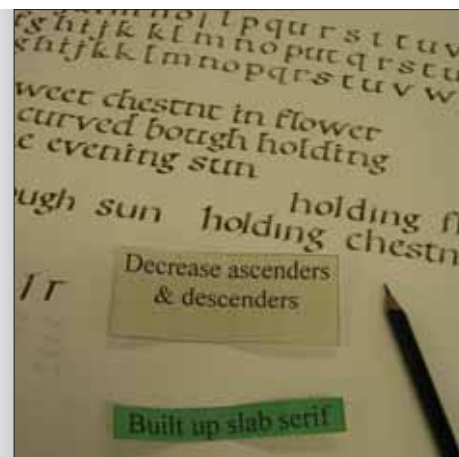
The day before the workshop saw me spending an hour refreshing my memory on writing in Foundational hand. It had been two years since I had last done any writing in this hand and I was hoping that I would not be the only person in this position. **SUE MCGILL**

The session began with Kathy asking us to do some blind contour drawing of our own hands – there were some interesting drawings resulting from this exercise! This was quickly followed by exercises showing how the angle of the pen resulted in varying line widths and then onto the practice of foundational hand.

Once we had become accustomed to writing in foundational hand, Kathy then showed us how the hand could be made more interesting by incorporating variations, such as varying x-height, pen angle, underlying form, height of ascenders and descenders and using different serif endings.

To show how the hand could be varied, Kathy then got us to combine two variations each and produce a Haiku. It was interesting to see how some of the variations worked and resulted in attractive pieces of work from the group.

The session made me view Foundational Hand in a new positive light. I will definitely be producing future pieces using this hand and its variations.



Part 3

Inks and other messy things...

My mission should I choose to accept it was to try out different mediums. (Don't worry this newsletter will not self-destruct!).

For my experiment I used the following:

Leonardt dip nibs sizes 1.5 3 and 5.

Gillot 303 nib (Copperplate nib for fine lines)

The wild and wacky Cola pen (too free and uncontrollable) and a Chinese brush held in an upright position for writing with.

The ink introduced to me at school many years ago was Quink Ink. I found the Quink ink friendly to use, flows in all the different nibs etc. So far so good.

Then I went to the Pelikan 4001: it comes in a variety of colours and I found it to be a best friend. (A tutor for beginners recommended it.)

Walkers Copperplate ink is very 'thin'. It is brown but continues to fade in colour as it dries.

I was given a bottle of Youth Chinese Ink, a large bottle for £1.25. I thought it was going to be disappointing being cheap but I found it to be such a rich solid black colour.

Then on to "The art of Calligraphy" magazine – free bottle of ink. This was thin and a little gritty. I had to clean my nib several times to get flowing.

Windsor & Newton's Calligraphy ink actually separated in the bottle, it took a lot to get a constant flow of solid colour.

I thought of trying the Rowney Kandahar Drawing Ink – at £2.90 a bottle; it actually gave fine lines and worked quite well except for the brush, which clogged up.

Next came the Calligraphy Color by Royal Sovereign at £1.99, which was a middle range ink.

Unfortunately the Diamine Calligraphy ink was very thin compared to the wonderful Pelikan 4001. Which concludes the normal 'inks'.

Now for the unusual ones: The 'handmade' Italian ink, which looks so elegant with the cork stopper, was a disappointment. Gritty and thin.

I also had a bottle of perfumed ink made by Il Papiro, Finissimo Blu from Florence. It is such a wonderful thick ink giving a rich colour but it isn't the best.



From bottled inks I then turned to designer Gouache from Winsor and Newton, Schmincke and Daler Rowney. It took a few minutes to mix the right thickness to use as flowing 'ink'. The best quality was Schmincke but was closely followed by Winsor and Newton.

With a mirror and a weight, I ground the Cornelissen Artists Colourmen in both Cadmium Yellow and Ultramarine. I found it took some time to get the right thickness to use in the nibs. After many attempts I found the Blue so difficult to mix but once it dried, the brilliance of the colour was incredible. I used the plastic pots which held 35mm film to hold the newly mixed ink, they have sealable lids which keep the pigment fresh overnight.

Then I turned to the Chinese Stick Ink. They had wonderful gold patterns on them; it seems a shame to use them! I slowly ground the ink, adding distilled water (recommended by Derrick – Mercians last Treasurer) with an eyedropper. After mixing the Pigments earlier, I found the sticks easier to do. The ink was wonderful to use, the best by far, or am I biased because I ground them myself.

I must mention that I used Windsor and Newton Gum Arabic (which says on the bottle – controls spread of wet on wet) this gave the ink some 'body'. I tried Daler-Rowney Ox Gall Solution (the bottle says – to increase the wetting and flow of the water colours). The Gum Arabic was the easiest to use.

All the above are my own choice of things to play with and learn their weaknesses. I too can go wrong. I heard that Sumi Ink was the bees-knees, so I asked my boss to pick some up. Guess what he came back with? Tattoo ink! (It can be seen to the right of the picture - Kuro Sumi Black Liner Ink \$8.99)

Yes you can write beautifully with it and it gives fine lines but you do have to keep wiping the nib.

Kind regards

Sue

P.s the photo was taken before I made a mess, note the full roll of kitchen-roll ready!

P.p.s. my final Ink spot will be about- Scribes, Calligraphers and Contacts.

An Heraldic Weekend

Sometime last year in 'the Edge' diary, we spotted a weekend course on heraldic painting with Timothy Noad to be held at Roehampton in April this year. Tim is one of four Herald Painters appointed to the College of Arms and, having seen some illustrations of his work, we felt that this was an opportunity not to be missed. **FRANK ZOBEL**



The internet provided us with an excellent pub in Richmond as lodgings, and we duly reported to the Roehampton campus on the Saturday morning. We were welcomed by Sue Cavendish, who had laid on a good supply of coffee, tea and biscuits.

Tim started by outlining the development of heraldry, which started as a means of identification for soldiers dressed in chain-mail and helmets. One of the earliest known examples is depicted on a shield given to Geoffrey of Anjou by Henry I on his marriage in 1127. The patterns used on clothing and shields steadily became more elaborate, particularly through the medieval and gothic periods. Supporters and mantling came later to form the coat of arms as we know it today. Tim showed us a number of examples of his own and other people's work in different styles, including a grant of arms and a 1927 Lord Mayor's Show poster, which was almost art deco.

He then went on to describe designing a piece of work. The style of heraldry and its accompanying text needs to be integrated and to consider scale and weight of letters and whether bold or "flourishy" and colours. Any other decoration such as borders or diapering (patterning of the background) should balance the composition.

Use of gold came next. Raised gold can dominate and can sometimes appear black if the lighting is wrong. It also resists over-painting, which is often called for in heraldry. Flat gold is easier and shell gold can be readily overpainted. It should be burnished first, but the degree of burnishing can be varied.

Then came the practical work. Tim prepared some shell gold as follows:

About 0.5 gm of gold powder was placed in a black film container. (Algal growth occurs if clear glass or plastic is used.) Twenty drops of gum arabic were added and stirred well with a colour shaper. Distilled water was then added to fill about three quarters of the container and the whole stirred for 10 minutes. After leaving overnight, the water was poured off into a second container, which was then used for washing out the brush after application of the shell gold. The water from the brush washings can similarly be poured off to leave a second batch of "shell gold", and so on. The gold may need thinning slightly for writing, in which case, pour back a little from the other pot.

Our first exercise was to draw out some different basic shield shapes. These are important for balance and good design, depending on the simplicity or otherwise of the decoration or "charge" applied to the shield. If the shield is to be quartered, then a wider shape is usually used.

We learned how to paint the shield with a uniform coat of base colour using gouache. The first step was to outline it using a ruling pen, either with a brown shade or the base colour. Then a brush with plain water, or very watery paint in the former case, was used to soften the inside edge and wash over the whole area. While still wet, a coat of thick colour was floated over the area. One needs to work quite quickly to achieve a good result.

Tim then took us through designing a coat of arms. First to be considered were the "ordinaries", which are the bars and crosses in contrasting colours which adorn shields. Some have their origins in the position of reinforcing struts at the back of the shield. Then



come "charges", the animals and objects depicted in the coat of arms. We were shown how to construct a simple charge, a fleur-de-lys, using a lozenge outline. My second attempt with some highlighting and shading was quite presentable.

Our final exercise was to paint a banner supported by an "heraldic beast". We were given sketches of several to choose from and Tim supplied us with some appropriate animal pictures as reference. He feels it is important to work from illustrations of real animals so that limb proportions, shapes and muscles will look right. Children's books are often a good source of animal pictures, sometimes in useful "heraldic poses".

I chose the banner of the Earl of Arundel and the result is as shown. I was quite pleased with the banner, but have to confess that I have carried out some repair work on the horse at home. Drawing animals is not one of my strengths! The gold was a mixture of the shell gold that I had purchased as a tablet and a dip into Tim's "home made" material. Both were lightly burnished and it was not then easy to tell any difference between the two.

Late on Sunday afternoon we returned to our pub in Richmond bearing our efforts, having seen some wonderful pieces of work and hoping to remember and retain something of the weekend's experience.

We spent the following day (all day!) in Kew Gardens. In front of the Palm House is a splendid set of heraldic beasts, each holding a shield. These are replicas of the Queen's Beasts, a set which was commissioned for the Coronation in 1953 illustrating the Royal Ancestry. We took photos of them all, so maybe one day I wonder if I'd be better at lions?

*Photos: Timothy Noad with heraldic beasts.
Earl of Arundel's banner*

Silk Screen Printing with Steve Delaney

Stephen, a knowledgeable and warm teacher, instantly fired our enthusiasm. There was exciting equipment out on the table, and examples of printing he'd previously done. **CHERRY ROBERTS**

He carefully explained the techniques of stencil cutting, ink preparation and printing, then set us loose to prepare our own designs.

Those of us who had been to Deborah Morton's Cut letter workshop in February had an extra slice of insight, but Stephen's patient guidance made sure we got it right in terms of what to cut and what to leave. Joined up planning, or serendipity... whatever, it made sense!

The stencil cutting was so intense you could have cut the concentration with a knife – then the noise level bubbled up as people began printing, and seeing the exciting results.

As a group we created a range of finished articles including tea-towels, a whole set of cheerful serviettes, T-shirts and a silk wall hanging.

This was a very satisfying workshop – a high level of learning and achievement in a warm and positive atmosphere.

Lovely. Thank you.



A CLAS Study Day Focusing on the Dark Ages

At the British Library, 20th May 2006. **GILL COOPER**

On the page: Manuscripts and the society they mirror - Michelle Brown

The talk was typified by Michelle Brown's enormous knowledge, enthusiasm and ability to communicate. She held the audience enthralled for over an hour and we wished that she had had more time, especially to take questions. She described how manuscripts, language and artefacts were the 3 components which reveal the early society of the middle ages as one rich in art, poetry and prose, quite contrary to many assumptions about the so called 'dark ages'.

Art, metalwork and scrolls were brought in by the Christians. The scrolls were found to be too unwieldy for travel and frequent use as the church struggled to spread the 'word', so the Codex were developed. The development of illumination was first a means of communication of the gospel to the illiterate – St. Gregory 'the illiterate read by symbols' but writing increased in

importance as there was much controversy over depiction of the human form.

Michelle made clear that the use of texts and illuminations were important not simply for the conversion of pagan society to Christianity but were thereby a force for social justice and a strong civilising influence.

Reading Old English - Professor Jane Roberts

Professor Roberts gave a fascinating talk on Old English and runes. She read texts to us in old English and translated and analysed them, giving us the history of manuscripts in Cambridge, Exeter and the British Library

Off the page: AngloSaxon Metalwork & sculpture in the Golden Age

Dr. Naimh Whitfield spoke of the derivation of the decoration in the Book of Durrow (651). It is comprised of the 4 Gospels and is 9 1/2 x 5 inches. (the cover is embellished by

jewels - jewellery was only allowed for emperors and religious works). Although its home was known to be Durrow in southern Ireland, for a long period it is thought to have originated from either northern Ireland or west Scotland. It was written in insular hyberno-saxon style and the illumination was influenced by metalwork traditions. Dr Whitfield traced the influence of several styles of metal work on the Book; such as the importance of 1) dots in the backgrounds, 2) triangles in the middle of the interlacing and spirals and 3) spirals. These connections were all examined and discussed in great detail with fascinating illustrations particularly of its connection with the traditions of Northern Italy.

Diary what's on locally ...

Exhibitions

Now – 25 June Exhibition by Leicestershire Scribes, Donington-le-Heath Manor House. Phone 01530 831259

July Exhibition by East Lancashire Calligraphers at Colne Library, Market St. Colne. Phone 01282 871155

13th – 16th July Art in Action at Waterperry Gardens, Nr Wheatley, Oxford.

22nd July – 5th August Shropshire Scribes, Text and Textures. Shrewsbury Abbey, 10-5 daily, details Peter Lingwood 01952 728 395

30th August – 23rd September Shropshire Scribes, Text and Textures, Oswestry Heritage and Exhibition Centre, details as above.

Workshops etc

17-18th June Calderdale Summer School in Barkisland, Halifax. Phone 01924 258669 if interested.

23rd June "Vary your Versals" with Margaret Morgan. This workshop is full, but bookings are still being taken for Sunday 24th. Contact Margaret on 01298 85415 if interested

18th-24th August CLAS Festival in Chatham, Kent. There are still spaces available so contact Marion McKenzie on 02380 848020

9th – 10th September Gilding with Peter Halliday in Halifax. Contact Maureen Ashworth for more details on 01204 494250

Calligraphy at Hamstall Ridware

Ridware Arts is a relatively new art centre that is slowly growing in the very rural village of Hamstall Ridware, near Lichfield. A small group of us is now meeting there on a Tuesday, from 10 – 12. I say small, because at present there are 6 of us. The art room we are using is large and bright and the general atmosphere very welcoming. Car parking is immediately outside the converted barn and is free.

DEBORAH MORTON

At present we are doing things as a group, coming up with ideas week by week. We have prepared painted backgrounds, discussed different watercolour papers, written on small pieces of wood, leather and glass, written with a variety of writing instruments, made maze books.

There is no formal teaching, but we feel that we can all help each other to a certain degree. It is hoped that in the future we will be able ask a tutor to come and show us something – but not on a regular basis. We have an offer of quill cutting, hand analysis and vellum preparation in the pipeline!

The cost of the morning is £5 and this covers the hire of the room and coffee/tea. If you would like to join us, contact Deborah Morton on 01283 812461 or debs@jonathanmorton.co.uk

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!

Contact 'The Subscribers'

Deborah Morton Chairperson
HAWTHORN HOUSE, MAIN ROAD, ANSLOW,
BURTON ON TRENT. DE13 9QE
01283 812461
debs@jonathanmorton.co.uk

Sue Glover Secretary
1 WOODLAND AVENUE, OLD UPTON,
CHESTERFIELD. S42 6JQ
trevor.j.harris@btinternet.com

Judith Thorpe Treasurer
4 TELFORD CLOSE,
BURNTWOOD. WS7 9LQ
rfthorpe@btinternet.com

Tina Scott Publicity
5 BRUNDLE AVENUE, CASTLEFIELDS,
STAFFORD. ST16 1AH
07976 743115
tina@creation.uk.com

Subscribe is published quarterly by the Mercian Scribes and is free to members and anyone else requesting a copy. Contact one of the above members to obtain a pdf version of the latest and past issues.

MERCIAN
Scribes