



NOTTINGHAM CALLIGRAPHERS

Newsletter Number 7 December 2012

From the Chairman.....

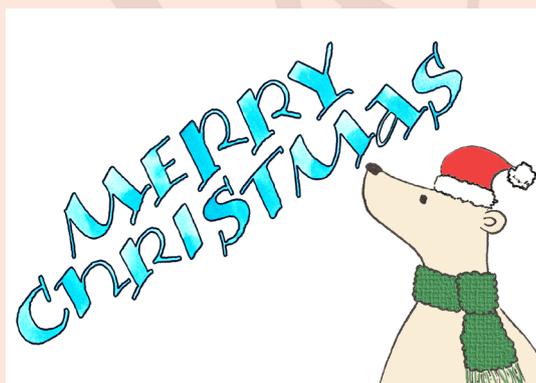
Hello All!

As we hurtle towards Christmas I hope your plans for the festive season are coming together.

Always a good time to think if there's anything calligraphic you might just want to put on your Christmas list too! Need some ideas?

How about some Ecoline watercolour inks – they're so vibrant and easy to use, and my tests over the previous 6 months have shown them to be extremely light fast too – which is not a given for inks.

Or if it's something new for your bookshelf, there's Jilly Hazeldine's **Contemporary Calligraphy** – full of her well thought out meticulous instruction, or perhaps **The Calligrapher's Garden** by Hassan Massoudy – Arabic calligraphy that truly shows how lettering can be stunning without being legible (to non Arabic speakers).



My husband is doing a photography course at the moment, and one of the assignments was to photograph a "portrait" of a person, without actually including them in the picture. His portrait of me was a view of my drawer of pens and pencils – a hint perhaps that I don't need any more?

I hope you're all enjoying this year's programme – how wonderful to have filled Lowdham WI Hall to bursting for Sarah Manton's paper cutting workshop – and the quality of work produced was stunning. By the time you receive this Manny will have visited too – always a popular tutor let's hope there was a good crowd!

It's also excellent to see new faces at the workshops, whether just visiting or taking the plunge and becoming a member – you're all welcome.

With very best wishes for Christmas and the new year,

Janet

Nottingham Calligraphers Committee and AGM

As you'll have seen from elsewhere, the AGM for the group covered plenty of topics, and while we're never going to be a very formal group, it feels like proper processes are in place for keeping the group running. This is working thanks to the willing efforts from the committee members (thanks!!). If you think you'd like a role on the committee do please say, as new help is always welcome. Also, if there's anything at all that you think should be considered for the group, just mention it to any committee member (Janet, Sue, Kate or Gwen). In keeping with running the group well, we're going to use the first part of the June workshop for the AGM, as we really want everyone to feel they can have their say. We're confident it will be a short useful meeting, so will not eat much into our creative time – so do please make sure this one is in your diary (June 15th).

Workshop News

Illuminated Lettering

Tutor Horace Staniland
Date 8 December

Horace's workshops are always immensely popular - he ensures everyone creates a beautiful piece to take away with them. Maybe you'll come away with something that will make a perfect Christmas present!

Neuland Hand

Tutor Cathy Cooper
Date 19 January

The Neuland hand is bold and beautiful - Cathy will work with us using both brushes and pens, to get to grips with this modern hand. Have a look at the work of Rudolf Koch if you want to see some great examples of its use.

Teeny Writing in Colour

Tutor Mary Noble
Date 23 February

It is many years since Mary came to teach teeny writing, and it was a huge hit! This workshop will be a great refresher, and Mary's expertise in getting colour to write well in the pen will get us all dusting down those tubes of colour that perhaps don't get enough use!

A Thing of Beauty.....



After talking to my husband it seems that this sign is not a railway station but an advert for a pottery factory. This was situated near the Palace of Moritzburg, an old hunting lodge of various Dukes of Saxony. We arrived here by a traditional steam train from Dresden in East Germany. This old railway, opened in 1884, has been rebuilt by the usual keen train buffs (they have them in Germany as well) and covers about eleven stops, and all the original station signs are in Gothic lettering. At this moment a lot of this area, namely Saxony, is still under refurbishment after the Russian occupation and most of the signs on shops, railways etc are still in the original Gothic style and it seems so normal here. I liked it because it shows exactly how Gothic lettering should be done.

Gwen Vine

Workshop Reports I

Uncial with Kathy Sedar

Kathy Sedar, opened the morning session with a brief history of the St. Cuthbert (Stonyhurst) Gospel. The original manuscript being housed in the British Library. This historical script was the basis for Kathy's Uncial Workshop.

We were then expertly taken through the alphabet when the structure of each letter was explained, together with pen angle and nib width. We returned to our desks to complete three tasks set by Kathy - firstly, to write letters in groups of round, diagonal,

straight and two-tier format, followed by the complete alphabet, and finally a topic of our choice, using each letter of the alphabet as the initial e.g. list of towns, flowers, names, etc. All the time, under the friendly but watchful eye of Kathy.



The afternoon session was spent producing colourful alphabet books, small boxes or something of our own choosing. The selection of writing implements suggested for these projects, apart from the normal dip pens, were lash pencils, automatic size 4 pen and lolly pop sticks. YES I did say Lolly Pop Sticks! (slightly modified) - the kind you find in magnum ice creams. The end results were impressive and everyone appeared satisfied with their achievements.

Our thanks to Kathy for a very enjoyable and informative workshop.

Keep eating the Magnums (ignore the waistline) your calligraphy needs those Lolly Pop Sticks!!!

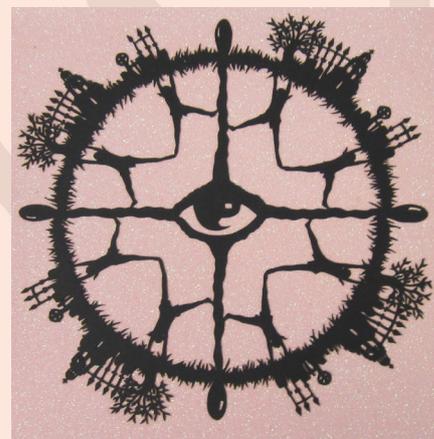
Sheila Palmer



Workshop Reports II

Paper Cutting with Sarah Manton

Scherenschnitte Anyone? If a little bit of what you fancy does you good, then Sarah Manton was the epitome of glowing health. After being made redundant 18 months ago, Sarah decided that it was now or never to follow her heart and earn her living by making, selling and teaching crafts that she loves. Sarah has a real crafter's heart and wanted to do every craft she knew, but decided that in order to ensure that she slept and made a living, she would restrict herself to paper cutting, handmade books and quilting.



There was much 'ooohing' and 'aaahing' at her wonderful paper cutting, so delicate and such beautiful designs.

Paper cutting – Scherenschnitte - is an ancient folk craft, very popular in Germany and Poland and accessible to everyone as it is very cheap to do. No one thought that we would be able to produce anything as presentable by the end of the workshop, but Sarah injected us with her enthusiasm and off we went, using white card or black silhouette paper, choosing designs from her book selection and making the cuts with craft knives, scalpels or small scissors.

Whilst we worked Sarah continued to tell us about how her father, a very capable crafter, potter, knitter and paper cutter himself, he had encouraged her interests as a child. We all decided that she should bring her father to the classes as he sounded wonderful. Sarah's new enterprise didn't follow the path she expected and word of mouth brings in commissions for bespoke paper cuts, books and quilts for special occasions such as weddings. Her work is also reproduced by laser cutting and she showed us some of the pieces which had been copied and scaled down by the machine for when making 100 wedding invitations by hand would be just a little time consuming.



So, after much muttering, snipping and clipping, the twelve of us had managed to move on from our first difficult attempts to our inspired and admired second projects. All laid out on the table at the end of the day the results were fantastic. We all went home with a new skill and a paper cut to be proud of, and many of us left with a numb fingertip as proof of our busy day.

Lorraine Bousfield



Exhibition Report

Calligraphy Today at the Fitzwilliam Museum

An early start was needed to get three of us from Newark to Cambridge for a CLAS Study Day at the Fitzwilliam Museum. The morning comprised two lectures, the first by Professor Ewan Clayton on contemporary calligraphy and the second by Ann Hechle who talked about her life and work as a calligrapher.

The afternoon was spent viewing a specially set up selection of medieval and renaissance illuminated manuscripts from the museum's collection as well as the **Calligraphy Today** exhibition. The museum's recently acquired collection of modern calligraphy includes a wide range of styles and media - paper, parchment, papyrus, glass, ceramics, stone and wood. All the exhibits, by leading calligraphers from Britain and abroad, have been donated and the exhibition showcases the traditional as well as the innovative and experimental aspects of modern calligraphic craftsmanship.

The exhibition runs until 13 January 2012 and is well worth a visit. A small catalogue with a preface by Patricia Lovett accompanies the exhibition although, disappointingly, it does not contain all the pieces in the exhibition.

Sue Sinclair

Vellum Workshop

Mercian Scribes are one of our near neighbours on the calligraphy map – a vibrant group who meet in Stretton, just north of Burton on Trent (very easy journey from Nottingham). I am lucky enough to be a member and have been to some great workshops there. Most recently I went to a vellum workshop, where we were expertly guided through the art of preparing vellum for lettering and for painting. It was a fabulous day and I came away feeling confident that I could work on vellum – and reminded how great lettering looks on vellum- it somehow floats above the surface and looks so sharp. What a shame that vellum is about 100 times the price of paper, otherwise I'd be using it for everything!



The tutor for the day was Josie Brown – she was delightful, knowledgeable and funny, and brought the most stunning pieces of work for us to look at. And the great news is that she's making her first visit to Nottingham Calligraphers on April 13th (Lettering on 3D objects) – I'm confident it's going to be a wonderful day!

Janet Smith