NOTES FROM THE CHAIR

Welcome to a packed summer newsletter! It’s a bumper issue, full of exciting news and beautiful images, so settle down with a long, cool drink and enjoy everything it has to offer.

Thanks to everyone who came to Lay Members’ Day (LMD) helping to make it yet another splendid event. We are indebted to the hard-working team - Alma Swan, Cathy Stables FSSI and Gwyneth Hibbett - who made it all happen. So much creativity and work went into the Exhibition entries, Advanced Training Scheme (ATS) graduate displays, regional group stands and demonstrations that, altogether, they gave us a marvellous show. The day was topped off with a talk by the charismatic Stephen Raw that was descriptive, full of humour and very entertaining. As a Society and as individuals, we strive to push calligraphy and lettering forward in a bid to capture the public’s interest, so it was wonderful to see that Stephen has achieved this with huge success.

Heading up the LMD 2019 team is Steve Eades, with Cathy and Gwyneth continuing in their roles for another year, joined by Anne-Marie Delaney. Plans are already underway and thanks to you all for so willingly contributing your time and skills.

Back in April, I had the pleasure of visiting the ATS weekend and couldn’t fail to be impressed by the quality and scope of work being produced by the students and the commitment of the Fellows who tutor them. It was also the first session of the new Writing & Design Course and the mingling of everyone during breaks and mealtimes made for a very vibrant and enjoyable atmosphere.

Looking ahead, our next event is the Annual General Meeting, which falls in late October this year. We’re delighted to have Dr Stella Panayotova as our guest speaker, who will be revealing the fascinating development of calligraphy and illumination across many centuries and its place and importance at the Fitzwilliam Museum.

Further on, into November, is our new Skills & Ideas Day for Lay Members and Fellows. If you seek both to learn from other calligraphers and share knowledge with them, then this is the event for you. The theme is Beyond Paper: Lettering on Different Surfaces, and Tanja Bolenz FSSI and Liz Barrow have done a marvellous job pulling everything together for what will certainly be a full and stimulating day.

Preparations for Masterclass 2019 are almost complete too. Our organisers, Helena Bryant and Anthea Power, have put in so much effort to secure a renowned tutor and a superb venue for what will be one of the highlights of 2019. Look out for an announcement soon!

Finally, some very sad news. We mark the recent loss of David Graham FSSI who, as everyone will know, was a hugely respected Fellow, former Chairman and a great friend to so many in the calligraphy world. David was dedicated to the SSI and understood the importance of fostering fellowship (with a small ‘f’) amongst all members. It is the cement that holds us all together as a society. From that fellowship, perhaps many of us can realise our potential and, with guidance and encouragement, aim for Fellowship (with a big ‘f’). It’s hoped that our new Fellowship Panel and Mentoring Scheme currently being formed, will help make that a reality.

Julie Chaney
chairman@calligraphyonline.org
A PERSONAL JOURNEY

Allow me to introduce you to Nikolay Valchev. Much to his own surprise Nikolay became Treasurer for the SSI at the end of 2017. He’s not quite sure how that happened but his professional life in finance and accounting equips him well for the task. He does a great job and we must treasure him for I suspect, from what I am about to tell you, that he really doesn’t have enough time in any week to give it as he does to the SSI.

I met Nikolay at Lay Members’ Day where he was helping out on the Sales table showing visitors vellum, quills & burnishers and discussing the qualities of them. A captivating young man softly spoken with a disarming smile, Nikolay grew up in Bulgaria coming to the UK 15 years ago and was pursuing a successful career in accounting when, in 2012, he came across The Book of Kells.

Entranced and intrigued by the glorious illuminations he was seeing he felt that he wanted to create ‘something like that’. Nikolay began to study the illuminations and taught himself how to recreate them. Many of the illuminations are damaged, with missing sections, so the real challenge and the joy for him was in re-creating the destroyed parts. Folio 34r - the so called Chi Rho page was his original inspiration.

From scratch he discovered how to use gold, how to draw and paint intricate and painstaking designs and images, he learned about the letter forms and the complexities of knots, unravelling and recreating them in his spare time. Nikolay tells me that he recently got around to making a studio space at home which is shared between his financial wizardry and, at any one time, several illuminations at various stages of progress, gesso drying here, drawing underway there... when I asked how much time he devotes to his illuminations he confessed that working full time made it difficult but that he can lose himself in his art for up to 14 hours at a stretch. But never fear, a quick peek at his Facebook page suggests that he does have a social life enjoying travel, food and a pint.

Enjoy these pictures of his work.
LETTER EXCHANGE CONFERENCE

Letter Exchange is a society founded for professionals involved in the lettering arts, from calligraphy and lettercutting through design for print, type and book design to architectural lettering and signage. 2018 marks their thirtieth anniversary and to celebrate they are holding a conference bringing together some of the very best letterers from North America, Europe and the United Kingdom.

The conference will run from 11 to 14 October 2018 at Anglia Ruskin University in Cambridge.

Speakers include:

Lettercutter Nick Benson
Calligrapher Luca Barcellona
Type designer Matthew Carter
Designer and educator Catherine Dixon
Lettercutter Paul Herrera
Designer John Morgan
Calligrapher Brody Neuenschwander
Lettering artist/sculptor Julia Vance

In addition to the programme of talks, there will be other events, demonstrations, visits and an exhibition. Full details will be announced in due course.

Prices for the whole conference are as follows:

£160 for Letter Exchange members
£240 for non-members
£50 for students

This includes admission to all talks and a choice of the other events. Refreshments will be provided morning and afternoon as well as a buffet lunch for all delegates. Further information and booking details can be found on the Letter Exchange website.

MESSAGE FROM THE MEMBERSHIP SECRETARY

Dear SSI members

If your renewal date is September 2018, many of you will be old hands at renewing online as it could be the third time you will use our online system. Others may be having their first experience. You’ll find a useful section on the website, under Membership, called ‘Membership Help’ should you need some assistance and, if that’s not enough, please contact me on: membership@calligraphyonline.org

I’d like to suggest an option which some members are choosing. If you have a PayPal account and would like your membership to be paid via this account, like a direct debit arrangement, without you having to take action each year, the renewal category online is called an ‘ongoing subscription’. When your next renewal point comes, select ‘ongoing subscription’ instead of ‘one year’. It applies to all levels of membership; the only requirement being a PayPal account.

Nicky Tait
This year we are delighted to welcome Dr Stella Panayotova, Keeper of Manuscripts and Printed Books at the Fitzwilliam Museum, to give the lecture at our AGM on 27th October, at the Art Workers Guild, 6 Queen Square, London. To whet your appetite, here is a taste of what her lecture will include. Further information about attending the AGM will be sent out later this summer.

**Calligraphy at the Fitzwilliam Museum: from the 9th to the 21st century**

Contemporary calligraphy is a dynamic form of art, versatile and omnivorous. It embraces a range of themes – from literature, music, ethics and philosophy to mathematics and astronomy – and responds to modern-day issues, such as faith, politics and ecology. It also draws on its own ancient and esteemed tradition. While experimenting with novel concepts, materials and techniques, modern-day scribes and illuminators are standing proudly on the shoulders of giants.

Created in 2007, the Fitzwilliam’s collection of contemporary calligraphy builds on the museum’s long-standing interest in the arts of the book. Over the last two centuries, Viscount Fitzwilliam’s founding collection of illuminated manuscripts and fine printed books, bequeathed to the University of Cambridge in 1816, has been enriched with subsequent acquisitions of medieval and Renaissance manuscripts, incunables, Private Press books, calligraphy by members of the Arts and Crafts Movement, *livres d’artiste*, and fine examples of contemporary typography and book design.

This lecture will introduce masterpieces by scribes and illuminators created from the Middle Ages through the Renaissance and into the nineteenth century, before focusing on the Fitzwilliam’s collection of contemporary calligraphy. Treasured at the heart of an art museum, it makes ample references to the fine and decorative arts. In addition to works on paper, parchment and papyrus, the contemporary calligraphy collection encompasses a range of other media: stone, wood, glass and ceramics. One marvels at the aesthetic vision and technical skill of the contemporary scribes and illuminators who can transform a pebble into a work of art and turn glass into fluid letterforms as well as present the flat page as a 3D object of sophistication and beauty.

The lecture will conclude with an overview of research projects, exhibitions and digital resources that share the Museum’s collections with current and future generations of scribes and illuminators.

*Dr Stella Panayotova*
SKILLS AND IDEAS DAY

24th November 2018, 10am – 4pm, St George’s Church, Bloomsbury

BEYOND PAPER: LETTERING ON DIFFERENT SURFACES

Lay Members, Fellows and invited guests are all welcome to our first Skills and Ideas Day. It promises to be an action-packed day with lots to inspire everyone, so put the date in your calendar now!

The day will give everyone an opportunity to explore new ideas, and to get together with calligraphic friends new and old.

We are delighted to have Caroline Keevil, Josie Brown and Susie Leiper FSSI as our speakers. They will be sharing their skills and ideas during the day – talking about and demonstrating lettering on fabric, board, canvas, wood and metalpoint.

The day will be a mixture of illustrated talks, practical demonstrations, and some hands-on opportunities to try things out for yourself with, of course, plenty of time to chat to each other over a leisurely lunch break.

In addition, we are excited to have on show the work of Study Day students of Ann Hechle FSSI and Cherrell Avery FSSI, with a chance to talk to them informally about the ideas they have developed. An invitation is also extended to anyone attending who would like to bring along some of their own work to show and discuss informally.

To book your place, visit the Skills & Ideas Day page on our website now.

Don’t delay, spaces are limited.

We look forward to seeing you there!

Tanja Bolenz FSSI and Liz Barrow

STUDY DAY TWO

Saturday, June 2nd, 2018

The same seven people gathered together again on June 2nd. This was the follow-up day for the project set in February.

In the first session we had examined some of the elements we encounter in the Visual Language and use all the time: line, emphasis, tone, texture, colour etc. I had already set out some first-step examples in my back-up sheets, and I suggested that everyone should go home and continue these progressions as warm-up exercises as a prelude to starting their projects, the idea being that the doing of the exercises feeds into the subconscious, and intuitively opens the range of possibilities available when the work is in progress.

We also looked at ideas about what form a work might take: is it a narrative, is it an exploration, is it a description, is it an atmosphere? And then a list of possible shapes that might be appropriate: a panel, a book, a mind map, a collection of separate items etc. This all helps to extend the imaginative scope.

In this follow-up session in June, the students brought along the work they had done. We worked as a group, each person having some time to share with us all their projects in the making. It was evident that everyone had worked extremely hard. They had obviously enjoyed the basic design exercises that I had set them to do first and found that once started the ideas flowed freely. Each person had interpreted the outlined instructions in their own unique way and so there were many different forms and interesting sequences and developments to be seen in the room.

Some people found these exercises quite compulsive and decided to take the Basic Design theme as their subject matter and develop it for the main project. Others, however, wanted to select their own subject matter. As Design can never be taught in the abstract, only in relationship to something particular, I was happy to allow everyone to focus on their own chosen theme.

These themes covered a wide range of subjects. At this point, however, these personal projects were only in the very early stages of development, so as each person presented their idea, there was a general discussion as to the direction the work might take over the next few months.

We then had a working lunch where we discussed more philosophical things such as how does one know how to choose between options and know when to stop? This led to the idea of finding the truth-of-the-thing which acts as a tuning fork which informs and guides the work in progress.

After lunch, I went round to each person to discuss their project with them privately, as it is often in a one-to-one conversation that deeper thoughts and ideas can arise and be expressed.

There will be an exhibition of the students’ work at the SSI Skills and Ideas Day on November 24th, 2018.

Ann Hechle FSSI
**WRITING AND DESIGN COURSE**

All six places on the new Writing & Design course were filled and the group met for the first of two weekends at High Leigh, the Advanced Training Scheme (ATS) venue, in April. It was a productive two days: each participant had been asked to concentrate on just two formal scripts and I was really pleased with the progress that was made by everyone. It was beneficial, too, to be able to join in with the evening events of the ATS.

*Jilly Hazeldine FSSI*

**ADVANCED TRAINING SCHEME**

**The April meeting**

High Leigh in Hoddeston saw another eventful calligraphic weekend for the Advanced Training Scheme with Cherrell Avery FSSI as the new Course Convenor, the addition to our numbers by six students on the new Writing and Design course, evening talks plus a full day’s visit from our Chairman, Julie Chaney: the weekend certainly had a buzz and energy to it.

The exchange of ideas, thoughts and reflections which underpins our twice yearly meetings was as lively as ever. The developmental progression of each of the three year groups continues to be inspirational. The ATS is designed to help students to develop not only their calligraphic and critical skills but also confidence in their own creative and artistic vision. It is a very personal journey aided by experienced tutors.

*Jilly Hazeldine FSSI*

Jilly was presented with a gift by our Chairman, in appreciation of the many years she served as course convenor and tutor on ATS. I’m sure all the ATS students who have benefited from her tuition and encouragement over the years will add their grateful thanks for her dedication and hard work.

**The talks**

London based freelance scribe, Keiko Shimoda, brought along examples of her calligraphy for us to study and admire and talked about her time on the ATS and where it has taken her.

Local calligrapher, teacher and letter carver, Simon Langsdale, explained how his work has developed since the ATS and showed us examples of his skilful cut letter designs.

**The venues**

The venue at High Leigh, Hertfordshire, really suits the ATS course. It is accessible, user-friendly and has great staff with a real interest in what we do. Our next meeting will be at The Hayes in Swanwick near Derby which is run by the same organisation as High Leigh and has comparable facilities and standards and will be our northern venue for our September meeting next year too. Its use annually by one writers group for the last 70 years surely speaks volumes.
Group 29 exhibition at Lay Members’ Day

LMD yet again provided the valuable opportunity for this year’s ATS graduates to show their notebooks and work and chat informally about their calligraphic journeys. A diversity of interests and skills were on display with work ranging from heraldic panels, formal lettering and painting techniques to pointed pen text and illustration and large scale brush lettering on fabric. Thank you Group 29, for your much admired displays, your time and above all your enthusiasm, which was infectious.

Cherrell Avery FSSI (ATS Convenor) and Helen Hayman (ATS Organiser)

Steve Eades

Hilary Lewis

Jane Parslow

Adele Dark
Key note speaker Stephen Raw

Wow! Listening to Stephen Raw, this year’s speaker at Lay Members’ Day, I wondered how I had never come across him before. As Stephen took us through a lifetime of his work I was struck by the variety, size and scale of his pieces and his distinctive style.

Stephen began by showing us some of his “bread and butter” commissions, in particular the book jackets he has designed, as he described how he chose the right letter forms for the right situation. The Kite Runner, Bridget Jones: Mad About The Boy, and works by Clare Balding, Dannii Minogue, Mary Berry, Sandi Toksvig, Seamus Heaney and Sarah Waters are just some the books displaying his lettering.

He then moved on to show us images of the huge range of other work that he has undertaken, from an exhibition of Wilfred Owen’s poems and the words of Benjamin Britten’s War Requiem, to a stone set into the floor of Westminster Abbey commemorating the founders of the Royal Ballet, and even text which was cut into the wooden pipe shades of the organ at Manchester Cathedral, where he is Artist in Residence.

The strap line on Stephen’s website says “Making Language Visible”. This underpins his work, and he reminded us that letters are abstract shapes; they are signs for sounds, and to practice calligraphy is to draw with a pen. Stephen was clearly delighted to see the circularity involved in his work on the organ; where the sounds it produces come directly out of, or through, the visual representation of the words sung daily by the cathedral choir.

Stephen has been involved in several collaborations with Poet Laureate, Carol Ann Duffy, including a visual representation of her poem “Richard”, which was read by Benedict Cumberbatch at Richard III’s re-interment at Leicester Cathedral.

As a member of the advisory committee at the Royal Mint for ten years, Stephen advised on design and lettering on coins, including those created to celebrate the 2012 Olympic Games. Whilst his work might look very free in style, he pays minute attention to detail. He described to us how he encouraged the Mint not to be dictated to by fonts, tweaking the text around the coins to ensure it worked perfectly in a circular shape, and extending the stroke of a letter here or there to make a more pleasing arrangement. Once he had left the committee he was delighted to be able to design a coin himself, commemorating armistice at the end of the First World War using words taken from Wilfred Owen’s poem, “Strange Meeting”.

Stephen clearly puts his emotion firmly into every piece he creates – from a hand-lettered card for a bereaved friend, to a large mural he created for a local hospice (using words inspired by his interviews with patients and staff). His most recent project was to bring people of all faiths together from his local community in Manchester to create a large banner using the words “Together Unafraid”, in commemoration of the first anniversary of the bombing at the Manchester Arena, which was displayed during May at the Cathedral.

His enthusiasm for his craft was infectious and I came away from the day feeling enthralled and inspired. Do visit his website for images and information: www.stephenraw.com

Rebecca Osborne
David Bywater's Mini Computer Workshop

In his very informative 20-minute mini computer skills workshop at Lay Members’ Day, David Bywater focussed on using the computer as a tool for both inspiration and design. He first showed us a low-cost app which can be used for designing a layout, using it to manipulate images, using layers which he described as similar to layers of acetate containing elements of the design. In this way, individual elements can be moved around, resized and overlaid, until a final design is achieved. This design can then be printed and traced if necessary, on to paper that is used to create the calligraphic piece.

David also demonstrated some of the tools in Photoshop, including the use of masks to remove elements of an image, along with providing advice on editing photographs using levels to improve brightness and colour.

Finally, David talked about different ways to store large files created during the design process, and how to share these; including cloud systems and drop box.

Rebecca Osborne

YOUR LIBRARY & ARCHIVE

The Society’s Collection is housed in the main library of The London College of Communication and is freely available to all members during college opening hours on presentation of an SSI Library Card.

Two glass-fronted cabinets hold our excellent reference library containing around 600 historical and contemporary books on calligraphy, lettering art, typography, lettercarving, illumination, heraldry and numerous other related subjects. Three further cupboards house larger books, journals and newsletters from many organisations, as well as exhibition catalogues and a variety of other items of interest. A complete book catalogue in PDF format is available on request.

The archives of the Society, also stored in these cupboards, contain a fascinating array of material that reveals much about our past members, notable figures in the world of calligraphy, as well as the development of the Society, through letters, papers and sundry records.

Important work to catalogue, conserve and maintain all our collection is ongoing; however we are looking for someone who would like to become the keeper of our Library & Archives. Overall, the role requires only a moderate amount of time to be spent but as that is largely in the library itself, it may suit a member who lives in or close to London, although anyone willing to make the journey from farther afield would be welcomed. Travel expenses would be reimbursed.

Please email librarian@calligraphyonline.org to request any of the following:
- a new library card
- a PDF book catalogue
- details of the librarian’s role

For details on access to the library and further information, visit the Library page on our website.

Julie Chaney

SAVE THE DATE!

Next year’s Lay Members’ Day will be held on Saturday 11th May at King’s College London, at their campus on The Strand.

Julie Chaney
OBITUARY

David Graham FSSI (1936–2018)

With the unexpected death of David on 14 June 2018, we have lost an Elder Statesman of the SSI. David was one of the staunchest supporters and defenders of our Society. He gave years of loyalty and voluntary service to promote its ideals and to encourage its success.

David joined the SSI as a Lay Member as long ago as 1956; he was elected a Craft Member (now Fellow) in 1968; he served on the Executive Committee for many years; he was elected as Chairman in 1974 and, because no other Fellow would offer, as Acting Chairman in 2005, and was appointed for an unprecedented second term as Chairman from 2006–2009. David also served on the SSI Council for many years.

David and I met in 1956 at Leeds College of Art where we were studying for the National Diploma in Design in calligraphy and bookbinding with Thomas Swindlehurst. Tom himself had been a student of Edward Johnston at the Royal College of Art, so we felt a privileged, direct connection to EJ. These were Tom’s last years of teaching, and we were very lucky because there were just three students in his class! Imagine that happening today – a full-time, two-year ‘degree-level’ Calligraphy and Lettering course in an Art College environment with an outstanding teacher and just three students!

Tom encouraged us to join the SSI as Lay Members, and he even escorted us to London to see the SSI Exhibitions and to meet the famous SSI scribes whom we knew only through their work illustrated in books like ‘Modern Scribes and Lettering Artists’.

After we both graduated from the Art Teachers’ Diploma in 1959, David began a long career of successful college teaching, first at Derby College of Art and then for 20 years at Portsmouth Polytechnic where he eventually became Senior Lecturer in Visual Arts Education. And of course he conducted workshops for the SSI and for many Regional Calligraphy Groups, particularly in early days for the Northwest Calligraphers at Burton Manor in Cheshire.

David was an accomplished scribe and bookbinder. He produced many fine illuminated manuscripts for the City of Portsmouth, the Royal Family, and many other prestigious calligraphic commissions. His practical, helpful and inspiring book, ‘Colour Calligraphy’ was published in 1991.

Everyone who met or worked with David thought highly of him. He was a kindly sympathetic man, utterly generous of his time and his service to others. As Chairman of the Society he was amazingly diplomatic, and he guided Committee meetings with both tact and respect. Yet despite all this, David was completely self-effacing. He never pushed himself forward, and was always quick to downplay his own accomplishments.

In the end, if I were asked to settle on just one of his qualities, I would say it was his complete integrity. With David, what you saw is what you got. There was nothing fake about him. At home, at work, in committee, at church, wherever, there was always his straightforward honesty and the clear ring of truth.

He will be fondly remembered by all who knew him and worked alongside him in the SSI, and his commitment to, and support of, our Society will be sorely missed.

Our sincere condolences are with his wife Anne, and all his family.

Stan Knight, FSSI
BOOK REVIEW

The Bible: from Late Antiquity to the Renaissance
Writing and Images from the Vatican Library
Edited by Ambrogio M. Piazzoni with Francesca Manzari

The Bible: from Late Antiquity to the Renaissance is a large and weighty volume, providing a lavishly illustrated history of Biblical manuscripts from the Vatican Apostolic Library. It has been translated from the original Italian and published by the Liturgical Press of St John’s Abbey, Minnesota, also responsible for the St John’s Bible publications.

The Vatican Library holds the world’s largest collection of Bible manuscripts, ranging from an Egyptian papyrus of the 2nd century to an edition of the St John’s Bible from the 21st, alongside many printed and digital copies. This book is divided into three sections, beginning with some of the earliest Christian Biblical texts in a variety of ancient languages and scripts. The following section, the largest, covers the artistic legacy of illuminated manuscripts from the Byzantine period, through the Middle Ages, to the Renaissance. Finally there is a shorter section covering particular forms and uses of the Bible in liturgy, such as lectionaries and Psalters, as well as glossed and moralised Bibles. The book finishes at the advent of printing, regarded as signalling the demise of Biblical illuminated manuscripts.

Each part is divided into several chapters, forty-two in all, which deal with examples of manuscripts illustrative of each period. The individual chapters are the work of over thirty expert authors, the majority of whom are Italian. The commentaries are very learned and occasionally, rather long-winded and over-complicated. A single sentence containing many different clauses can occupy almost a whole paragraph and is baffling to read. Perhaps this is a consequence of translation but it might have improved upon. It is a relief, therefore, to read the clear and concise chapters by Michelle Brown on the Barberini Bible and the Bury Psalter. The Barberini Gospels, an insular style manuscript from Peterborough, is illustrated with a beautiful page of interlaced zoomorphic Celtic letters. Perhaps it is just as well that the image of an apotropaic, priapic, bearded male nude was not chosen! The illustration for the Bury Psalter, an Anglo Saxon manuscript made in Canterbury, shows the Virgin enthroned within a large letter Q, its tail formed from a curling dragon. There is also a very fine Beatus page from this manuscript, with a medallion showing a tiny monk writing at his desk.

Although calligraphic scripts are mentioned in the text, the emphasis is very much on illumination. However, they are illustrated very clearly, including several unfamiliar hands such as Glagolitic, largely formed of connected circles. There are uncials, versals, Carolingian, many different Gothic hands and humanistic scripts. At the end of the book there are substantial notes and an extensive bibliography.

This is a book to be dipped into, rather than read from end to end. The numerous plates, many never illustrated before, are magnificent, richly coloured and sharp. In most cases the full manuscript page is shown, so that it is possible to appreciate the illuminated miniatures and borders within their intended context of page design, script and margins. There are also many ravishing enlargements. The border designs range from the architectural frames of Byzantium and the Armenians, through the multiple scenes and gilt ivy leaves of French Gothic, to the white vine and glowing flowers of the Italian Renaissance. Some of the most beautiful pages are the Ottonian manuscripts, with slabs of burnished gold against a limited palette of rich colours and patterns.

Timothy Noad FSSI
UPDATE FROM YOUR SSI EXECUTIVE COMMITTEE

At the recent July meeting, we:

- Welcomed Steve Eades as Lay Members’ Day organiser,
- Discussed potential venues for Lay Members’ Day 2019
- Considered new ways to promote our educational activities, including an updated section on the website, inserts in The Scribe, an education email to be sent to Members in September and the provision of an education adviser to discuss individual needs,
- Discussed preferred options for the topic of next year’s Masterclass – details to follow (we have an exciting and eminent tutor in place!)
- Heard from the Chairman about the new Fellowship Panel being initiated by Cathy Stables FSSI and Tim Noad FSSI, which will support and mentor members through the process of attaining Fellowship.

We currently have vacancies for the roles of Exhibition Chair, Librarian/Archivist, and also someone to take on promotions/marketing. If you are interested in playing a more active part in the Society, please contact Julie Chaney for an informal chat about these roles.

Rebecca Osborne

FELLOWS’ COURSES

Gaynor Goffe, FSSI
July 23-27 Calligraphy all levels, Princes School of Traditional Arts, London
https://www.psta.org.uk/
August 1-3 Calligraphy all levels, New Brewery Arts, Cirencester
(https://www.newbreweryarts.org.uk/)
August 24-26 Calligraphy all levels Flatford Mill, Suffolk (http://www.field-studies-council.org/individuals-and-families/arts/crafts-and-traditional-skills/crafts.aspx)
October 5-7 Calligraphy all levels Anglia Leisure Learning, Midlands
(https://www.anglialeisurelearning.co.uk/schedule/calligraphy-course/)

Gillian Hazeldine FSSI
11th November, The Italic Hand. Artison, Masham, North Yorkshire,
(https://artison.co.uk/workshops/calligraphy-italic-hand/)

Vivien Lunniss FSSI
Saturday November 3rd and Sunday November 4th 2018. ‘Starring Uncials’.
The Palace Hotel, Palace Road, Buxton, Derbyshire SK17 6AG.
Write lovely letters and make a star book for them. Fifth century Uncials are an ideal script for making a small book and an easy script to learn if you’re a beginner. More experienced calligraphers can work on Uncial variations or a script of their choice. Star books are three-dimensional structures, consisting of layers of concertina pages - often using contrasting papers, all housed in a cover of your own design.
The weekend includes 3-course dinner, bed and breakfast (no single supplement). Lunches on both days, tea/coffee in breaks and the use of leisure facilities plus insurance. Price £249.

For booking, contact the Wilmslow Guild 01625 523903, or book online
See us on Facebook ‘Calligraphy at Wilmslow Guild’.
HANDS ACROSS THE WORLD

A glimpse of calligraphy happenings around the globe.

Two events in Italy, where calligraphy is thriving. Where better to learn to draw Roman capitals?

END OF SUMMER IN CALLIGRAPHY

International Residential Course in Monteortone, Abano Terme - PD

From Wednesday 22 August to Sunday 26 August 2018.

Tutorials on offer, taught in English, include:

JURGEN VERCAEMST
Build-Up Capitals
Roman capital letters are an endless source of inspiration. We will begin by writing Roman capital letters with a pencil, reviewing and testing the correct proportions

ANNA SCHETTIN
Calligraphy from the beginning.
From the Greek Lapidary to the Neuland style.

GIOVANNI DE FACCIO
Gothic letters:
evolution of form and desk tool
The evolution of the Gothic writings, included in a period between 1300 and 1600, is rich in various forms .... we will focus on the monolithic form of the letters - without graces - first written in pencil and then in a "polite" way with the ballpoint pen and tip truncated.

RACHEL YALLOP
Copperplate Variations

Also in ITALY from 15th to 22nd September 2018, Turin Educational Consortium will be organizing

The Life of The Line, a calligraphy workshop led by two master calligraphers, Massimo Polello and Abdollah Kiaie.

Where: TecRiviera Art Weeks are hosted in a beautifully restored 18th Century villa overlooking Alassio in Liguria.

Workshop focus: A conversation between two calligraphic cultures – West meets Middle-Eastern.
All levels of practitioners are welcome, limited places.

More information can be found at the following link:

For full details and booking or just out of curiosity visit
http://www.calligrafia.org/corso/fine-estate-in-calligrafia/
REGONAL GROUPS NEWS AND EVENTS

The Society of Northumbrian Scribes celebrate their 30th Anniversary, 3-21 September 2018
University of Sunderland, The Showcase Gallery, Priestman Building, 6 Green Terrace, Sunderland, SR1 3PZ
Opening times: Monday-Friday 9am - 5pm Closed weekends.
Exhibition Preview: Monday 3 September 12pm
Their annual exhibition reflects thirty years promoting the enjoyment, practice and study of calligraphy for their members and for a wider audience.
You are invited to come and view some of their current work.
www.northumbrianscribes.co.uk

Shropshire Scribes 20th Anniversary summer lecture, exhibition and booklet, St Mary’s Church Shrewsbury.
Illustrated lecture: by Michelle Brown, “Twenty Centuries of the History, Art and Writing of Manuscripts”, Saturday 21 July 2018 at 2.30 pm: (Cost: £8, including glass of wine or soft drink). Pre-booking required.
Exhibition: “Calligraphy: 20 Years and 20 Scripts”, open Saturday 21 July to 4 August 2018, 10am to 4pm daily except Sunday at St Mary’s Church, Shrewsbury (Free admission)
Accompanying booklet (available January 2018):
Twenty Scripts through Twenty Centuries: contrast of contemporary calligraphy with its historic roots (Cost £5 plus post and packaging)
https://shropshirescribes.weebly.com/

Oxford Scribes
13th October Saturday Workshop with Tim Noad FSSI on Islamic Illumination
http://www.oxfordscribes.co.uk/event/workshop-tim-noad-on-islamic-illumination/ or email workshop@oxfordscribes.co.uk
The Society of Scribes & Illuminators, founded in 1921 by students of Edward Johnston, has among its aims the encouragement of the interest in, and the practice of, fine lettering. Membership is available to all who wish to further the Society’s aims.

A Fellow of the Society is a calligrapher recognised by his or her peers to be at the pinnacle of achievement. Fellows are elected by other Fellows at Annual General Meetings on the quality of their work.

Details of criteria and expectations can be obtained from the Chairman (contact details below).

All members are welcome at SSI meetings, lectures and exhibitions, and may use the SSI Library which is held at the London College of Communication, Elephant and Castle, London SE1 6SB. Information about the SSI library is available from the Librarian, librarian@calligraphyonline.org

**Membership Rates**
- UK Fellows: £46.00
- EU Fellows: £50.00
- Other Countries Fellows: £56.00
- UK Lay Members: £37.00
- EU Lay Members: £41.00
- Other Countries Lay Members: £47.00
- UK Friends: £30.00
- EU Friends: £34.00
- Other Countries Friends: £40.00
- Students: £23.00

You may join the SSI online as a Lay Member or Friend. If you prefer to send a cheque, please contact the Membership Secretary for an application form.

Full membership details are available on the website and also from the Membership Secretary:

**Nicky Tait,**
19 Eleanor Crescent
London NW7 1AH
Email: membership@calligraphyonline.org

**SSI Documents**
The following documents are now all available on our website: [www.calligraphyonline.org](http://www.calligraphyonline.org)
- LMD Application Form 2018
- LMD Exhibition Entry Form 2018
- SSI Administration List
- List of SSI Fellows
- The Scribe Index
- Regional Calligraphy Societies
- Calligraphy Correspondence Course Forms
- Study Day Application Form
- Obtaining Copyright Information - article by Sue Gunn (published in the Autumn Newsletter, 2012).

These documents can be downloaded from the relevant pages or from the new dedicated download page (located under the Events tab).

Anyone without access to a computer and requiring hard copies of any document should please contact Sharon Shaw FSSI, 38 Queensville Road, Clapham Park, London SW12 0JJ. Tel: 020 8671 3664.

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**SSI website**
Visit the SSI on the internet [www.calligraphyonline.org](http://www.calligraphyonline.org)
for the latest up-to-date information

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