

# SUSSEXSCRIBES

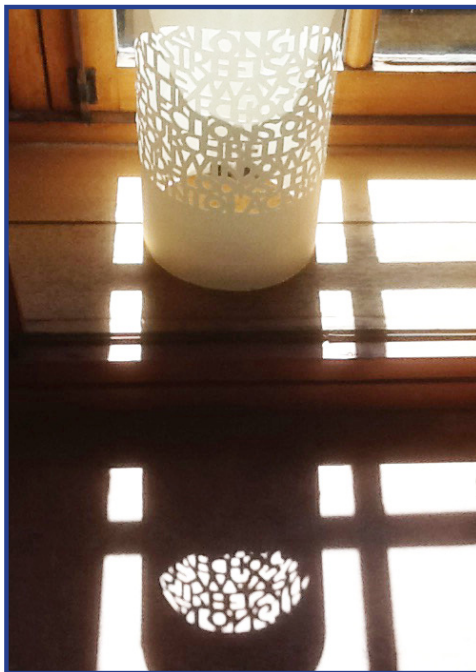
## Newsletter August 2015

*Dear Members*

I hope that you have been able to enjoy the beautiful weather that we have had this year, not to mention the rain, in case we were feeling complacent.

I recently spent a very enjoyable week with some of the members of the Sussex scribes committee at the Lettering Symposium in Bruges and the weather was reminiscent of an English summer – changeable! Dianne Heddy, our treasurer, has written more about the symposium in this newsletter. It was a luxury to have five days to think about letters. You can look at some of the work produced on the facebook page of the Lettering Symposium. Irene Willard has raised the profile of Sussex Scribes by doing a very effective piece using cut-out letters – a poem about her impressions of Bruges which she wrote herself. It has also proved to be the most popular with 71 'likes' and I'm sure you will like it too.

There are no Sussex Scribes workshops in August



*work by Irene Willard*

so our next meeting will be the AGM on September 19th with our special speaker and member, Peter Amos, who will talk about his work.

The AGM is traditionally a time to renew membership and a good opportunity to meet fellow members of Sussex Scribes. We will be able to give members at the AGM details of workshops for 2016, organised for us by Sue Faber, which will then be available on the website after the AGM.

Which brings me to the Regional Day in October, details of which are in this newsletter.

As you probably already know we are having an exhibition at the Regional Day of Sussex Scribes work and we will endeavour to display all the work submitted. More about how to send your work in on page 2.

Hope you have a great summer and hope to see you at the AGM.

*Cathy Stables, Chairperson*

*Dear Sussex Scribes colleagues and friends,*

I just wanted to let you know that I am very much improved. After my foot operation which went wrong, I had an excruciating pain with every step I took. I have had custom innersoles made for my shoes and am seeing an osteopath and physical therapist regularly. I have had to learn to walk again, my posture is straight and I am bicycling again.

Thank you very much for all the kind messages and concerns that you have sent me. It is your support that has helped me heal and overcome my grief.

I look forward to seeing you at the AGM and CLAS regional day.

If you are interested in any calligraphic materials from my stall at CLAS Regional Day, please let me know and I shall be happy to bring it at a discount sale price.

Email: [nyohowells@msn.com](mailto:nyohowells@msn.com)

*Nancy*

# SUBMIT YOUR WORK FOR CLAS REGIONAL DAY

*Chichester College, Saturday October 3rd, 2015, 10-4pm*

We have a limited amount of space to display artwork from our group but we would like to put on a good show so please do try to contribute something if you can.

We welcome all levels and there is no theme but you could do something connected with Roman and/or Chichester if you like.

**Only one piece per person please. Artwork should be mounted but NOT framed. Maximum size A3 to include mount. The work will be hung with velcro dots.**

**You can submit either:**

**One piece of work,  
no bigger than A3 to include mount.**

**OR**

**One 3D piece e.g. a book**  
*(we have some table space to display these)*

**You are ALSO invited to submit a  
CAPITAL LETTER  
on a piece of paper that measures 12x12cm.  
Any design style you like!**

*These will be displayed separately as a mosaic.  
Please put your name on the back and you will be able to  
collect it at the end of the day.*

## TO SUBMIT YOUR ARTWORK:

Please submit your artwork in a stiff envelope and clearly label the **envelope**  
**AND your piece of work** with the following information:

**Your NAME, ADDRESS and CONTACT DETAILS**

**GROUP eg Sussex Scribes**

**TITLE of piece**

**COLLECTION POINT**

(Work can be collected at the end of the day or from Irene or Cathy.  
Please note that we will not be able to post your work back to you.)

**PLEASE DELIVER your artwork to either Irene (01273 888798) or Cathy (01243 782240) by post or in person OR bring to our AGM on September 19th.**

Irene Willard, "Cohunu", 2-B Benfield Way, Portslade, BN41 2DA

Cathy Stables, 99 Stockbridge Road, Chichester, PO19 8QW

**THE DEADLINE FOR SUBMISSIONS IS MONDAY 28TH SEPTEMBER**



# SUSSEX SCRIBES

Please join us for our annual get together where we can reflect on our activities and look at what we will be doing in the forthcoming year.

What would you like the group to be doing?  
Would you like to volunteer to help organise our activities?

## Membership Renewal

Annual subs of £12 are due in September. There is a renewal form that you can print off and bring with you to the AGM (or post if you can't come) on our website [www.sussexscribes.co.uk](http://www.sussexscribes.co.uk)

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## Refreshments & Quiz

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## Bring & Buy Stall

Please bring your unwanted items to donate to the table and maybe pick up a bargain yourself. Please only bring items related to what we do - books, equipment, materials etc

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## Talk with Peter Amos

This year we are delighted to welcome Sussex Scribe's member, Peter Amos, who has spent his whole working life as a design consultant and watercolour artist.

He will be talking about (and showing) us some of his work.

Peter has acted as Design Consultant for Twinings Teas, Schwartz Spices, Teacher's Whisky, British-American Tobacco and many more, his work often requiring substantial amounts of hand lettering.

He is a Fellow of the Chartered Society of Designers. He is also a Royal West of England Academician and will be bringing along some of the watercolours he exhibits there each year.

Finally, he will show how his experience in graphics and watercolour painting have been brought to bear on his calligraphy which is now his daily preoccupation.

[www.peteramos-eyehandandheart.co.uk](http://www.peteramos-eyehandandheart.co.uk)

# AGM

September 19th, 2015

2 - 4pm

Pines Day Centre  
Worthing

## Getting there:

If you are travelling by car or bicycle, please find directions on our website at [www.sussexscribes.co.uk](http://www.sussexscribes.co.uk)

If you are travelling by train, Janice has kindly offered to run a free taxi service from Durrington Station. Please contact her on the day by texting your name and expected arrival time to 07715 308104

Can you offer a lift to someone travelling from afar? Helen will be in touch by email nearer the time to see if we can co-ordinate a lift sharing scheme.

## Committee

### Chair:

Cathy Stables 01243 782240

### Treasurer /Membership:

Dianne Heddy 01273 699587

Secretary: Denyce Aresti

Programme: Suzi Faber

Bookings: Irene Willard

Newsletter: Helen Gibbs

### Committee Members:

Janice Simmonds



## Design and How to Set Words Down with Josie Brown

Fifteen of us met at to take part in this workshop run by Josie Brown, who, by her own admission, hadn't been down to the South Coast for a long while and admitted to a glorious drive down to Worthing in the sun shine.

It proved to be an enjoyable and interactive day. Josie explained that we would look at the traditional guidelines of design and how to use the design of other cultures to break rules.

We were asked what the main elements of design were, in relation to calligraphic work, and we enthusiastically supplied her with a list of words which included space, balance, shape, texture and contrast to name a few.

Josie gave us some hand outs, which we had to cut up and reconstruct into different designs, some of which were more interesting than the originals! We also made some marks on paper in relation to words that Josie called out to us. When we laid them out on the floor, it was interesting to see all the different as well as similar interpretations.

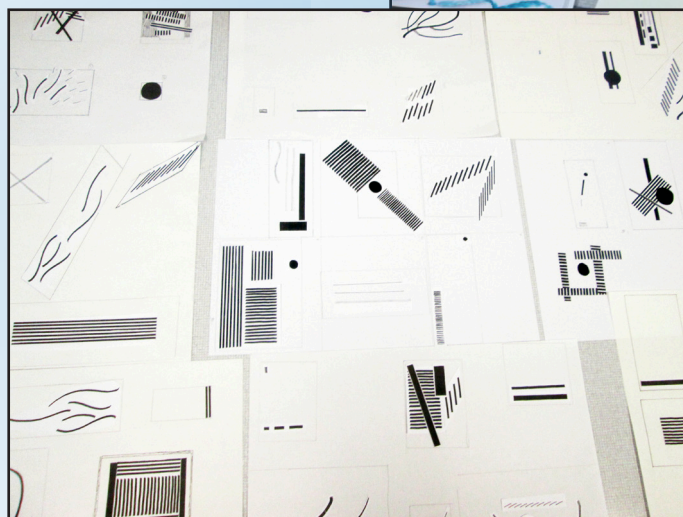
Josie made us really use our brains about how to design a piece of work - how the choice of script would affect the design, to think about the purpose of the piece, the size of the work, the colour and type of script, as well as the meaning of the words.

We also looked at Swedish, Aboriginal, Arabic, Japanese and South American design, which challenged us to think about different ways to play with our own work.

We started to work with our own quotes, and Josie came round and challenged us to think about how to lay them out. She asked us to think about what we did well, what we avoided, and what we would like to change.

Josie was a great teacher, and I hope she comes back for another workshop in the future.

*Denyce Aresti*





## Clas 2 Old Roman Cursive with Gaynor Goffe

In Part 2 of the four part CLAS Certificate course in majuscules, we studied some variations of the Old Roman Cursive scripts.

Dating from around the first century BC, these scripts were used for documents and letters and were designed to be written quickly. Versions have been found on the walls of Pompeii and Herculaneum, on papyrus scrolls and wax tablets and on the wooden Vindalanda tablets, which can be seen at the British Museum.

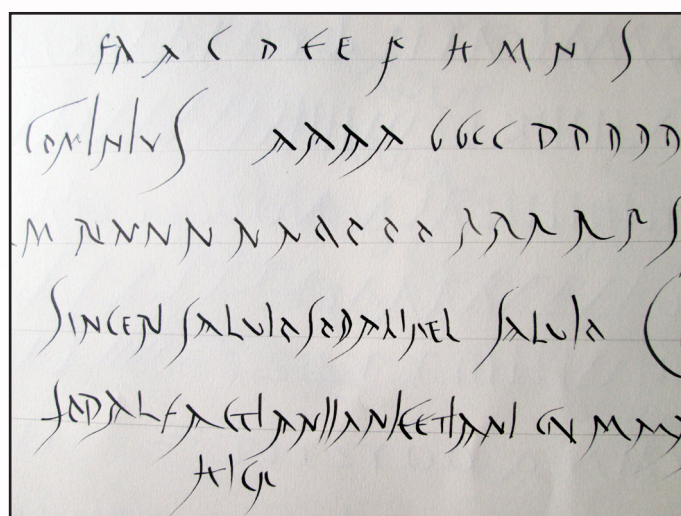
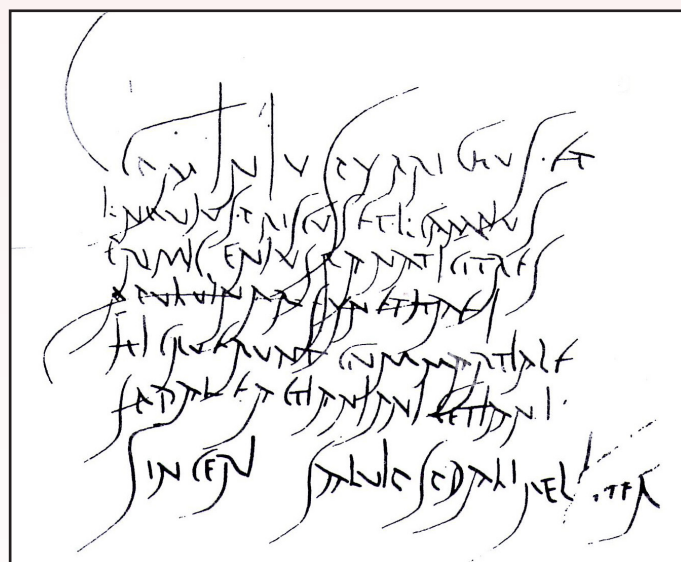
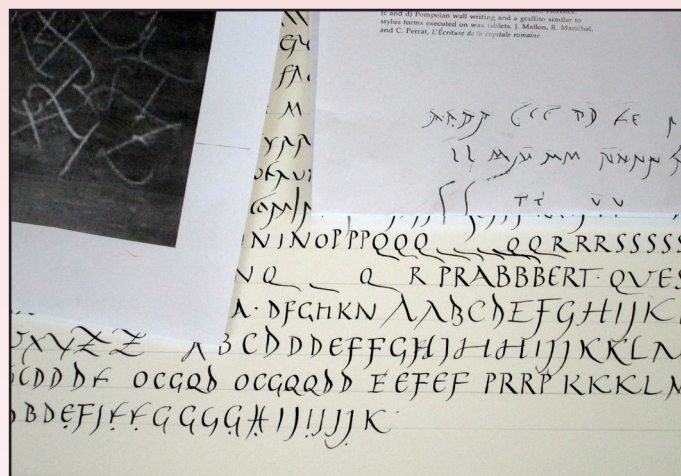
We started with a challenging exercise to copy a script that required swift movements, steep pen angles, flattening nibs and tapering strokes! These movements felt unfamiliar to my hand and will need a lot more practice to find any level of fluency.

Thankfully, we moved on to two more scripts that felt easier to copy – one script used a mix of long flowing strokes and shorter angled marks and when put together in a piece of text presented an attractive pattern.

Having made these brief studies, we moved on to selecting and modifying them to create a personal script with which we could write out a few words. This was definitely a process to be continued at home with more time to consider the forms.

Although challenging and demanding of energy, which most of us ran out of before the end, this was a really interesting workshop where we immersed ourselves in scripts that showed us glimpses of the evolution of majuscules to miniscules and a sense of the Roman communities who scribbled them – the connection with the person who wrote them made more tangible by their variation and informal qualities.

Thank you to our teacher, Gaynor Goffe, for steering us through this workshop and reminding us to match the look and the weight of strokes when working with these historical scripts. *Helen Gibbs*





## Texture and Rhythm - Calligraphic Knitting

with Sue Smith

Sue introduced this as an experimental day from which we would start to create a book of reference texture and layering techniques which she hoped we would further develop and use in future projects.

There were five present so we were lucky to have plenty of working space and individual attention during the day.

We started by folding and cutting an A3 paper to create an origami book; by the end of the day the lettered pages illustrated a different texture, layering or marking technique.

The nuances of rhythm depend on the letter density, layering and patterns applied to the letters - these can add an excitement and depth to the page.

As the day progressed we were encouraged to experiment further, adding variants to the pattern of letters for example making each fifth letter bold, or repeating two different scripts on alternate lines. We also used a variety of tools to make marks on the paper, such as pelmet vilene which creates a very pleasing mark.

We were introduced to what Sue called calligraphic knitting, where the normal rules of spacing and size are left to one side and the pattern of letters are connected and allowed to build to create their own pattern - similar to that of a knitted piece - very exciting!

We were fully attentive, enjoying the freedom and experimentation of this relaxed class. Sue gave freely of her expertise and tools. The day did not produce a finished reference book but lots and lots of ideas and reasons to play further.



Top three photos - work by Sue Smith



# Six Go To Bruges

July 2015

**"How relaxing," my friends said, "five days doing lovely writing, how restful." I and five other Sussex Scribes had bought into that myth and we happily made our way to Bruges for the International Calligraphy Symposium. But reality is always somewhat different.**

First there was the cancelled train and then the train that stopped at every station and halt between Brussels and Bruges. For Madeleine there was a torrential downpour in a strange country to drive through, trusting that the sat-nav knew where it was going as she couldn't see a thing.

Madeleine had the sense to book into a hotel while the rest of us had rented a charming little house by a canal that had stairs so steep, Everest would have been an easier climb every night.

Each day, before any tourists had got out of bed, we ran through the cobbled streets to the first lecture of the day. Brody Neuenschwander and the poet David Annwn Jones were reminding us how modern art and literature had changed since 1900. We were asked to consider the role of the artist and the audience in conceptual art. After an hour of strange tasks, making poems out of scrap paper found in the street or drawing, with eyes closed, a recent experience and then have someone else write their interpretation of our scribbles, it was time for coffee and workshops.

Helen was working with Ewan Clayton but the rest of us were discovering the magic of Bruges with Lieve Cornil. The first morning we had a lovely guided walk through the city, but then the hard work began. Lieve wants you out of your comfort zone, thinking outside the box and discovering your inner truth. All of which can be painful. But it got a little easier as the week progressed or perhaps we got used to the pain.

Squeezed into the timetable were treats. One was the trip to Brody's workshop to help on a collaborative piece for an autumn exhibition. We were given bamboo poles all with different strange things on the end to make marks with.

Then there was a trip to his house (stunning- like something out of Interiors Magazine) to see the 14th century wall painting that was discovered on his dining

room wall and also the traditional lace that his wife makes. There was a visit to the house of calligraphy which is owned by someone who has been collecting calligraphy for 35 years. The whole house is dedicated to calligraphy. Irene thought she'd died and gone to heaven.

There was a drinks reception with the Mayor when we were received in the 14th century council chamber with its murals and gilded ceiling not open to the general public.

We went to the strangest production of Macbeth which we couldn't hear or understand. All the characters were played by three women and Susan and I are still arguing about which actor was Macbeth and which his wife as they jumped from stone to stone in an artificial pond.

There were lectures about the European Institute of Lettering. Manny and Ewan gave a talk on the Wordsworth/Basho project they curated in Windemere. Susan Skarsgard talked about her career which has included being head of lettering at General Motors. I will never look at a car again without considering the lettering on it; yes all cars have lettering, some better designed than others. Just look!

We managed to visit the odd shop. A chocolate shop chosen at random happened to have a calligrapher we all knew behind the counter. Someone who had visited Ditchling when he was a student at Kensington Palace.

Helen discovered a great second hand shop, but in it, Irene discovered a small piece of framed calligraphy by the Belgian equivalent to Edward Johnston.

Soon it was Friday where we exhibited our work to the others. Brody gave us all one of his prints. Then it was drinking champagne as we glided on boats along the canals. And finally a party with all the tutors in fancy dress. Ewan was the Bruges fool, Manny makes an amazing Nepalese Buddhist monk, the Dali Lama needs to look out. David the poet was of course a Welsh bard and Brody was an 18th century gentleman.

Exhausted we returned home. It was an amazing experience but not restful and not relaxing.

*Dianne Heddy*

*From the top: work by Cathy Stables, and Dianne Heddy's, "Stone Madonnas Don't Knit"*



# *Last Workshop for 2015*

To book a place on this workshop, our last of 2015, please use the workshop booking form included with this newsletter

## **Printing Christmas Cards**

with Mary Kay Stephens

November 21st, 10am - 4pm

Cost £20 members, £25 non-members

Venue: Pines Day Centre,  
Worthing

This workshop offers an opportunity to create colourful hand made Christmas cards using lino cut and chine colle techniques.

An image is transferred to a block of lino, which is then cut ready for printing. Thin paper is cut to shape and adhered between the block and a heavier paper, creating a collaged effect.

### **Materials list to bring:**

Thin decorative papers, not tissue  
Scissors, suitable for fine work, or scalpel  
and cutting mat.

Sharpie pen

Pencil, paper and biro

Lino, card blanks and some decorative paper will be available for sale. If you have your own lino tools and wooden hook to work on, please bring them along.

Maximum 10 people for this workshop so please book early to secure your place.



*Mary Kay Stephens*

## **COMING SOON**

*Our new programme of workshops.  
We have lots of exciting activities  
planned for 2016.  
Details in next newsletter.*

## **Sussex Scribes has a Facebook page!**

Members can post pictures of their work, ask for advice and share information with other members such as exhibitions, books you have read or workshops you know about.

We will keep the page updated with details of workshops and other calligraphy news.

This is now an open group page - you only need a Facebook log in to see it.



*The next newsletter will be sent out in the Autumn. Please send copy to Helen Gibbs by email to [hemgee@ntlworld.com](mailto:hemgee@ntlworld.com). Copy can include: write ups of any workshops you have been to, exhibitions you have visited and indeed anything else you would like to share that you think will be of interest to other scribes. Copy deadline October 15th, 2015*