



SUSSEXSCRIBES

Newsletter April 2021

Dear Members,

Spring has arrived at last, and now that the majority of the population has been vaccinated, life seems to be returning to normal. It is with hope that we will be able to run workshops in person again soon, but for the moment we will be remaining with Zoom, for various reasons...it's still safer, reduces travelling costs for both participants and tutors and the benefits of non travel enables us to choose tutors who we may not have been able to consider before.

Josie's course in May has been very well received, and we hope that this will continue throughout the year. We have the Copperplate Certificate of Skills to look forward to, beginning in June, and if travel restrictions are lifted, the arrival of Eleanor Winters in October, always popular and oversubscribed.

We are looking forward to receiving work for the exhibition, either on line or at Arundel Cathedral, or both! Lock down surely has provided us with opportunities to practise our skills and produce fabulous pieces of work....it will be a wonderful event to celebrate summer and hopefully, the end of the dreaded covid.

We would also like to welcome Lynda Marsh to the committee as our new bookings officer. Irene, after many long years at Sussex Scribes both as a member and a committee member, has decided to step down. She has been and will continue to be a much loved, talented and dedicated member, and we thank her from the bottom of our hearts for her invaluable service and time. We will expect to see many beautiful pieces of copperplate now that she has some free time.

Wishing you all a happy spring, and may we all write ourselves into a happier, but socially distanced summer. Take care of yourselves and we hope to see you in person at a workshop soon.

Cathy Stables and the Sussex Scribes Committee



It is with great sadness that we have to announce that Sussex Scribes has lost a very dear friend and colleague, Pat Archer, who died after a short illness on 6th January 2021.

She was a very keen calligrapher, a brilliant artist and one of the most gentle of people, apart from being very loving, kind and helpful to everyone who knew her. She will be greatly missed by all I am sure.

Irene

Sussex Scribes Program & Exhibition 2021

Workshops Update Spring 2021

Unfortunately we are still having to make amendments to our workshop program as the pandemic continues to impact on our ability to host in-person workshops.

We have postponed Gerald Mynott's workshop on **Lombardic Capitals** until 2022 and replaced it with a zoom workshop with Josie Brown on **Pointed Pen Italics**. This will run on May 1st. We advertised this by email as it was a short notice rescheduling.

The **Copperplate Certificate** will run on the same dates as advertised but will now be hosted completely on zoom. The first session with Joy Daniels will be in June. See page 11.

Modern Gothic Capitals

The July workshop with Julia Baxter has been rescheduled for July 24th and will now be held on zoom. See page 12 for details.

Bookbinding Workshop in August

We will try to run this as an in-person workshop if we can but it will probably be for reduced numbers due to social distancing at the venue. We will let you know via email what we decide.

In October we are making plans for a visit from Eleanor Winters to run a 2-day workshop in **Copperplate**. If it turns out that she cannot travel, we hope to be able to make this a zoom event.

For all other events for 2021 including the AGM please keep an eye on your email for updates.



Sussex Scribes Exhibition August 2021

We are planning to hold an exhibition of members' work in August this year. We will hold the exhibition online on our website and if Covid restrictions allow, we will also hold a real, in-person exhibition at Arundel Cathedral.

The theme will be (no surprise!) 'Lockdown', which should give plenty of scope for creativity. The inspiration could be people, events or words that you found uplifting or consoling; things you particularly missed, or realised you didn't miss at all! Or it might simply be a piece of work that you completed during lockdown, and were pleased with. Focussing on the art of writing can be a sort of mindfulness which helps at times of stress....

The closing date for entries will be the end of July and further details of venue and how to submit your work will be sent out via email. Open to all members of Sussex Scribes.

Lynda

Snippets

Congratulations to Lizbeth, Pat, John, Helen and Gill for completing the CLAS Certificate of Colour. Your names were read out at the CLAS AGM by Mary Noble and beautiful certificates have been posted out to everyone.

Heraldic Art, Illumination and Calligraphy

at Claridge House, Lingfield, Surrey
August 9th - 14th, 2021

Tutor : Gerald Mynott

Cost £795 for vegetarian full board and en-suite accommodation.

Contact Gerald for more info 01273

604692 and www.claridgehouse.org.uk

The CLAS Festival is going ahead this year at Warwick University. August 15th - 21st. For information on available spaces please contact festival@clas.co.uk

CLAS is now running online courses for beginners in a few different scripts:

£40 for members.

More info www.clas.co.uk

Join CLAS - 25% reduction for first time members www.clas.co.uk

SSI Capital Letters Day

Saturday 17th July 2021

10.00 – 16.00

at Goodenough College,

Bloomsbury, London, WC1N 2AB

Tickets in advance from the SSI website

www.calligraphyonline.org

Thou rank folly-fallen varlet!

If you are looking for some quirky text to practise your calligraphy with, try this Shakespearean insult generator!

<http://www.literarygenius.info/a2-shakespeare-insult-generator.htm>

Adventures With The Pointed Brush

A new online course with Yves Leterme starts in May and runs for five weeks. For details, please visit yvesletermeletters.com



Sheila Waters

in conversation with the
Heritage Crafts Association



"In Conversation With"

Patricia Lovett and the Heritage Crafts Association are running monthly lectures with "lettering luminaries" throughout 2021. They will be held live on Facebook or you can see recordings of them on the Heritage Crafts Facebook page at a later date.

Coming up on April 22nd at 7pm: *Sheila Waters was dubbed the 'Queen of Calligraphy' by none other than renowned calligrapher and type designer Hermann Zapf RDI... and it is a well-deserved title. She is perhaps best known for her detailed, complex and exquisitely executed 'Roundel of the Seasons' and for writing out and vividly illustrating the whole of Dylan Thomas' 'Under Milk Wood', but she has done so much more than this, taking her calligraphy to the US, helping her husband Peter when floods devastated manuscripts and early books in Florence, setting up the Washington Guild of Calligraphers, as well as being a highly-celebrated teacher.*

More info at heritagecrafts.org.uk

The Copperplate Special Interest Group

is welcoming new members for an annual fee of £13 and the group is open to anyone who has an interest in Copperplate. Members receive a quarterly newsletter in the post. Contact: Katy by email copperplate@clas.co.uk for more info.

Shropshire Scribes Exhibition in partnership with Hereford Cathedral Chained Library.
17th May to 17th July 2021

An online catalogue will be available at www.herefordcathedral.org during the exhibition.

Member's Pages

I did one of the CLAS LiveOnline classes in Angled Pen Uncial at the beginning of February 2021, tutored by Gwyneth Hibbett. A series of classes, as advertised on the CLAS website, have been developed as a foundation for people who would like to submit their work for a Certificate of Calligraphy, (although if you wish to submit work, that process would be undertaken separately).

The course consisted of two, 2-hour zoom classes spaced a fortnight apart and there was also a time limited Facebook group for students to share their work.

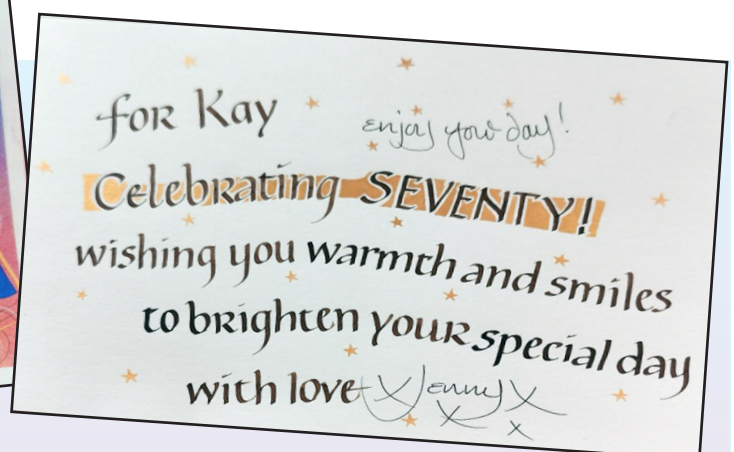
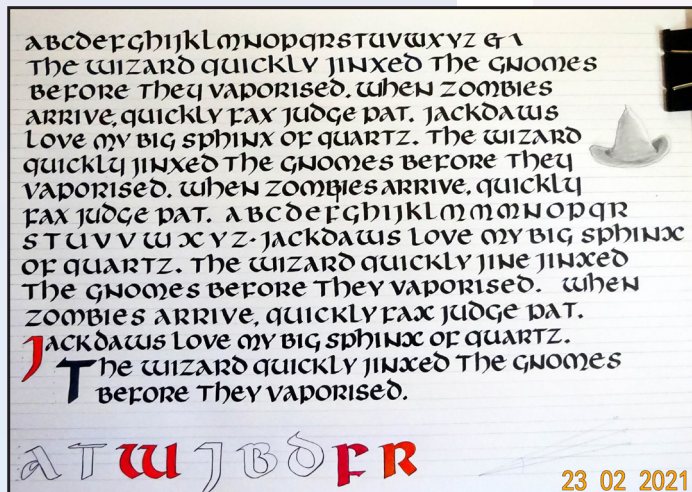
I found administration for the group to be well organised and I had a problem in the beginning accessing the handouts before the first zoom lesson but this difficulty was overcome and the reply to my enquiry was prompt.

The lessons were well structured. The first one dealt with the letter forms and was supported with two handouts: one of letterforms that would be acceptable for anyone submitting their work for assessment and the second showing variations.

The second lesson concerned spacing between letters and words and setting out a pleasing sample on the page.

Gwyneth made the distinctions easy to understand in her explanations and demonstrated writing the letters clearly. She responded to queries as she went along whilst her admin support, Alejandra, monitored those who asked questions via the chat facility.

I had never done an online workshop before. My internet connection is not strong and I was worried that I wouldn't be able to follow the lesson in a remote setting but I did enjoy the course and would recommend it to others. It is a very different experience to being in an actual workshop atmosphere but in lockdown there was no alternative available. *Angie*



A rather fabulous calligraphic birthday card which I received last month from my friend Jenny Howell even though it gives away the fact it was a rather big birthday. Kay

Teresa Stephens

Lockdown Book Project

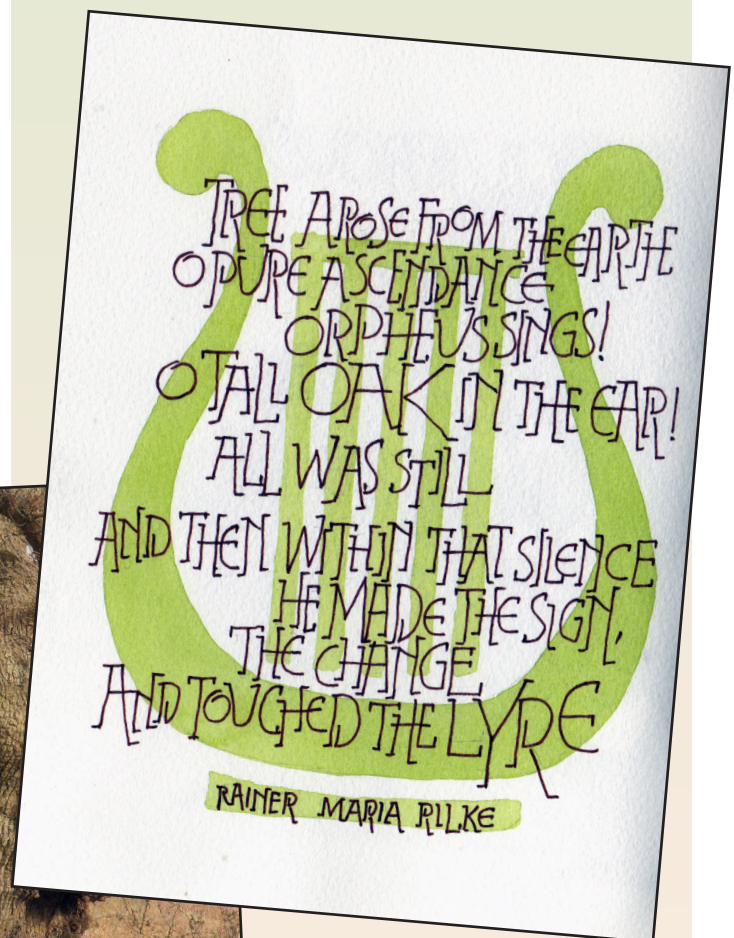
After finishing the ATS course with the Society of Scribes and Illuminators, many years ago now, some of the participants agreed to keep in touch by doing a shared book. Each person chose a theme and decided on the format of their own book. This was then sent every six weeks to the next member of the group for their contribution and they received a book-in-progress from somebody else.

This meant a total of 36 weeks work embracing six different themes. At the end of the time each person received their own book back to be bound. After another six weeks or so we all met up in a hotel for the weekend to show our books and have a jolly 'workshop' day together.

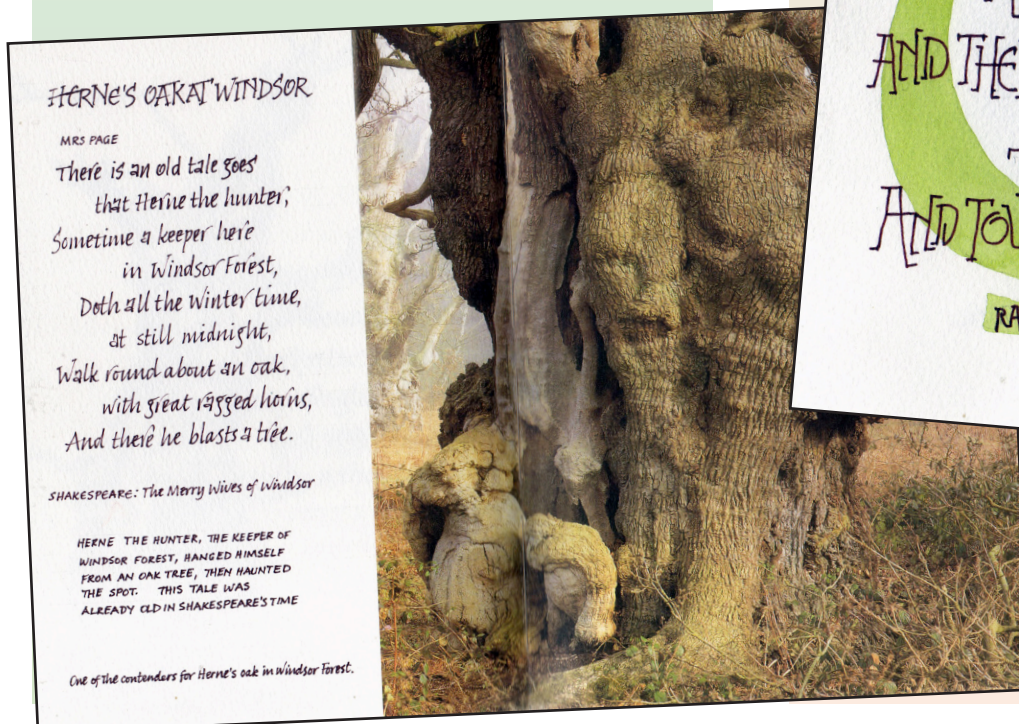
The Oak Book is the 7th book done in this manner but this time with only four participants and one 'guest' artist. The friendship and commitment has kept me focussed and supported during many difficult times over the last few years giving me something worthwhile on which to concentrate and I am hoping we can continue with another book after the lockdown. Teresa



The finished book with slip case



Two of the pages in the book
artworked by Teresa





Late last year a CD ROM with more than 500 photos of calligraphic works surfaced among the committee. Some were historical works (think medieval pages), some were more modern (think Edward Johnston) and some were relatively recent (think 1980s). Quite a few seem to be works from an SSI exhibition in 1984, but not all, and sadly there is no information about the scribes or the occasions other than what we can glean from the photos. But they have made a wonderful resource for analysis and discussion!

During the latest lockdown our "Open Gallery" events have been an opportunity to spend an hour with fellow Sussex Scribes on zoom to look at a few of these photos, different ones every time, and discuss them. Some we love, some we don't, but all have something interesting to notice; what script has been used, does the design work and why/why not, do we like the colours, why is that particular spacing too large/narrow, and can we work out the scribe from a tiny monogram or vague flourish.

The discussions have been varied, and very enjoyable. As we are starting to get vaccinated and come out of lockdown life will get busier again, so we will take a break over the summer on these sessions. If there is interest we may start up again in the autumn – so please let us know if you would like this to happen. *Mariette*

I would like to say a big THANK YOU to Mariette and others involved in organising the Sussex Scribes Open Gallery sessions. These hour long events enabled participants to look at images of various calligraphic works found on a CD. Each image was presented on screen for analysis and comments and I found that my "eye" got better at spotting things, especially spacing irregularities.

Some of the calligraphers were identified but many, sadly, were not and remain a mystery and to those people whose work I criticised, I must apologise - I meant no disrespect! I found these discussions very enjoyable. *Angie*

Unfinished work – discuss?

Stashed away in a corner or in the back of a drawer most of us have a folder with pieces that we started but never finished. We ran out of inspiration, got stuck on design, or couldn't quite figure out the right words or script for a background.

Sometimes it can be helpful to get together with other calligraphers to get ideas and suggestions. So here is the idea: would you be interested in getting together with a few people to get input? Do you have a piece of work that you are stuck on and would like some help with? This is about having a "safe space" to talk about our work – no need to feel self-conscious, it is not about giving or receiving good/bad feedback on work, more about helping overcome difficulties and figure out a way forward.

If you would like to take part, please email Mariette (omwdh4@outlook.com) and let her know. If there is sufficient interest among the group then we'll set something up, probably via zoom.

Mariette

Shakespeare or Shakespears Sister?

What inspires us to pick up the nib?

I keep a book filled with words I like, and write down sentences from books, or quotations that appeal to me. I follow an artist on Facebook who posts inspiring artistic quotes and poems as well as a few other people on Instagram. Denyce



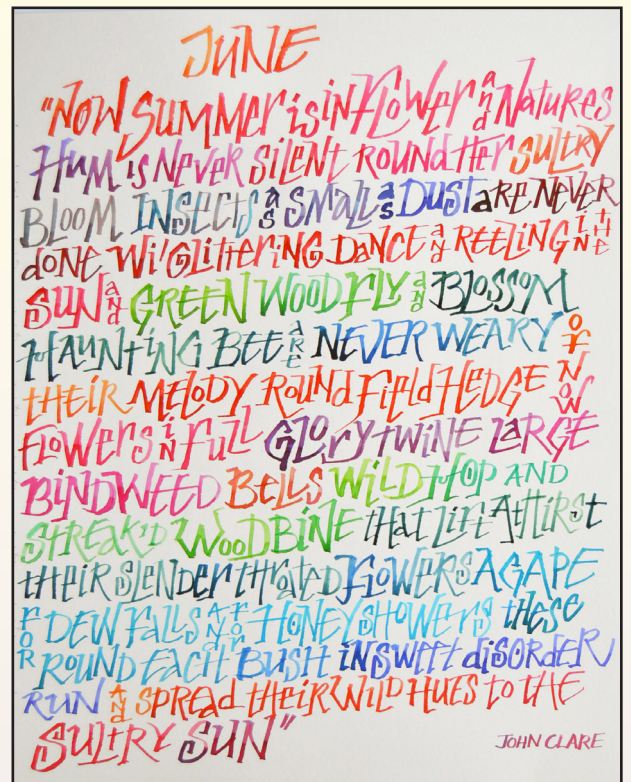
I am interested in anything to do with birds at the moment and find "The Poetry of Birds" edited by Simon Armitage and Tim Dee an invaluable source of inspiration.

Helen

My best "go to" is definitely John Clare and for other things that I have done just for myself (so I didn't have to find something to fit

a topic) I have used Tolkien, Joni Mitchell and The Incredible String Band. Angie

I am inspired by: Shakespeare, especially his sonnets, "The Albatros Book of Living Verse" and if I can't find anything, I write out my own poems. Sue S

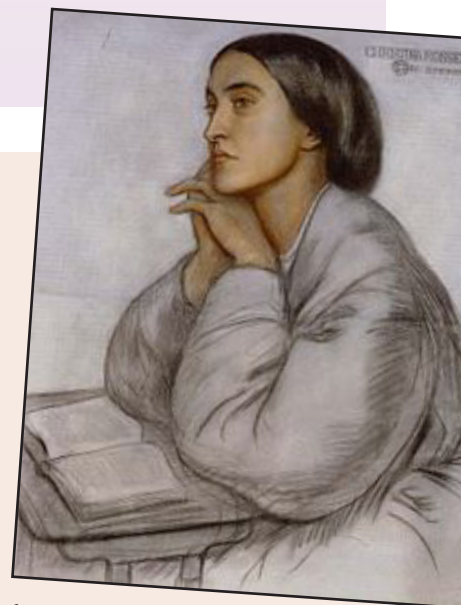


JOHN CLARE

Angie Hatchett

When reading or listening to the radio and I hear a profound quote, I immediately write it into a little book that I keep specifically for this purpose. I am never short of quotes to write, even when practising calligraphy.

Anita



The writer I find inspirational is Christina Rossetti. In her "Complete Works" (Penguin Classics) there are poems, or just lines of poems, on a vast array of subjects which conjure up all sorts of "follow-on" ideas. Her poems do just keep on giving. Gill P

Well-known is:

*"Does the road wind up-hill all the way?
Yes, to the very end.
Will the day's journey take the whole long day?
From morn to night, my friend."*

Not so well-known is:

*"Sir, Winter is coming across the wide sea,
With his blustering companions, so wild and so free:
He speeds on his way, like some bold buccaneer,
And Day flies before him with faltering and fear."*

Shakespeare or Shakespears Sister? cont.

What inspires you?

"The Windmill" by Henry Wadsworth Longfellow but its 6 verses so not exactly short and I have to confess I've never done the whole thing!

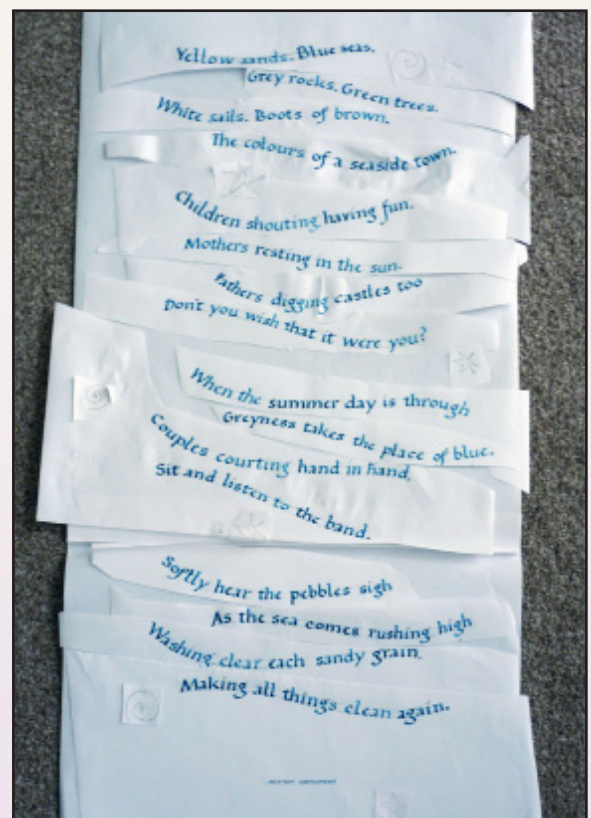
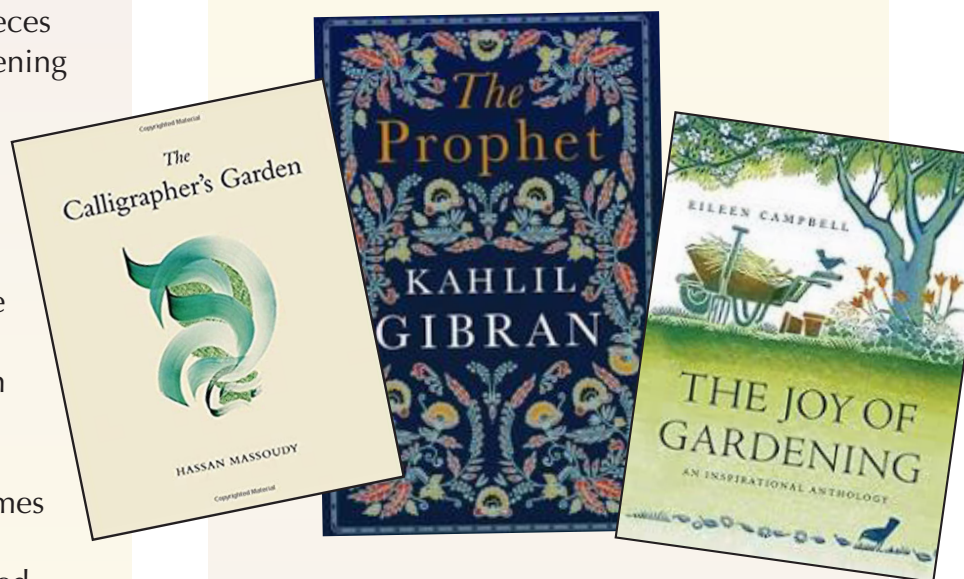
Other things I go to besides the pangrams I've collected over the years are:

- 1) The Calligrapher's Garden by Hassan Massoudy whose calligraphy I would love to be able to emulate!
- 2) The Prophet which is a collection of vintage Gibran, again mostly long pieces
- 3) Eileen Campbell's The Joy of Gardening which is divided up into seasons and contains quotes by all sorts of folk.

I also have a rather large tome recommended to me by Marion McKenzie: The Oxford Dictionary of Quotations - definitely too big to take to workshops!

I have a collection of poetry written by Mum over the years. She was a nurse who worked permanent night duty at the local hospital and sometimes in the odd quiet moments she'd be inspired to write things. When she died back in 2008 my cousin produced some artwork to go with the poems and they were published to raise funds for the local hospice in Hastings & St Leonards. I used one of the poems, The Seaside, as an exhibition piece in the Sussex Scribes Summer 2014 project after a weekend workshop with Gaynor up at Flatford Mill. Sadly I had to reduce my original planned layout in size as it came out too large for the size restrictions of the exhibition and it had to be framed which would have cost a fortune. Even reduced down to it's final size it would have been over £100 so I'm afraid I scoured the charity shops for a frame and was lucky to find one in the hospice charity shop of the right size with its mount in the appropriate colours! I don't have it hanging on my wall as I've never been 100% satisfied with it.....! Kay

*Behold! a giant am I!
Aloft here in my tower,
With my granite jaws I devour
The maize, and the wheat,
and the rye,
And grind them into flour.*



Workshop Review

March 2021

"Carolingian Old and New" with Mary Noble

Our first zoom workshop, reviewed by some of the calligraphers who attended.

I very much enjoyed the zoom workshop - more than I thought I would! Mary is an excellent teacher and the demonstrations were clear and concise and easy to follow.

I also liked the fact that we had to "buckle down" and do homework as part of the workshop. For me that meant that I did a lot more work than I would normally do in class. And that can only be a good thing!

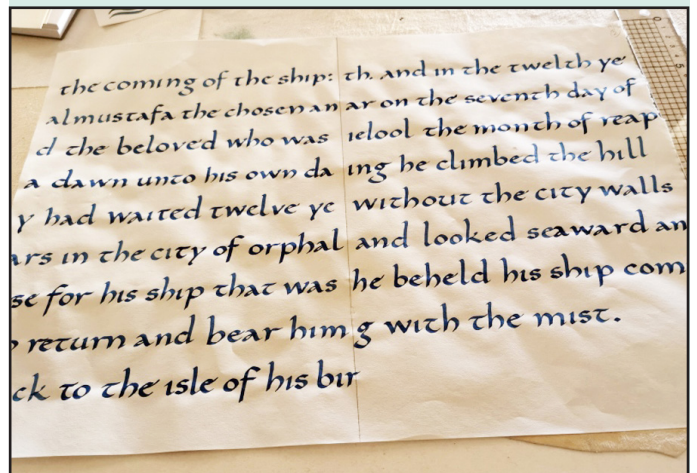
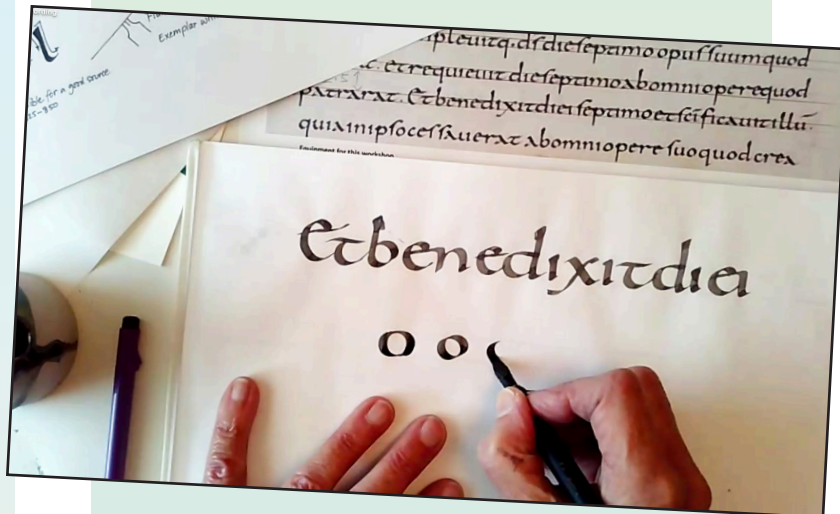
I have to say I enjoyed Mary's workshop on zoom very much and have been practising the script including using a designated book. I found all her explanations clear and she obviously 'knew her stuff' from years of having been emerged in the subject no doubt. Some very good hints on how to cope with difficulties about actually drawing the individual letters were also important and have proved helpful.

I thoroughly enjoyed yesterday's Zoom workshop with Mary. It's a long time since I did Carolingian but it's a hand I do enjoy so was good to revisit it again.

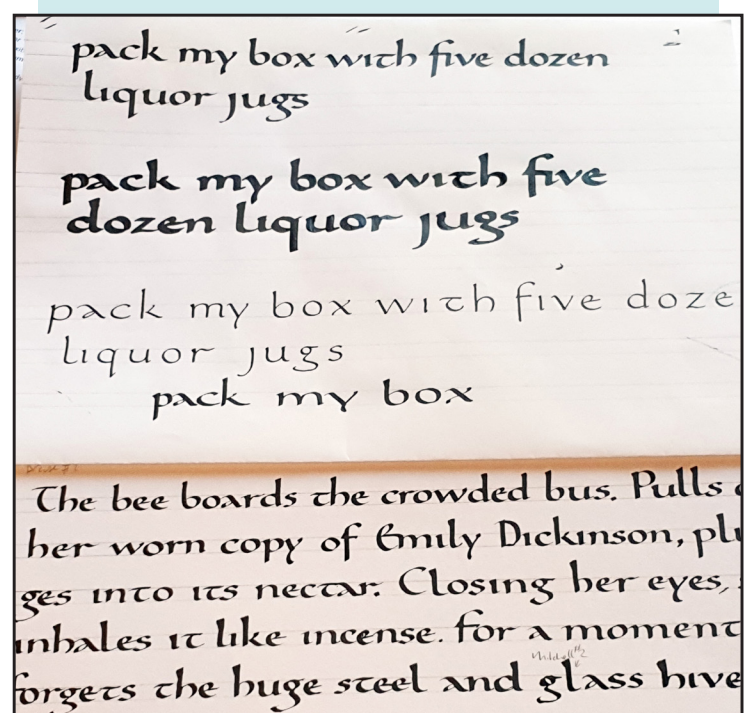
It was a great workshop - the timing was excellent as it gave us time to do some practical work and then report back! Absolutely spot on. More of the same please.

One drawback with a zoom class (apart from the social aspect) is that if you make a mistake the teacher cannot easily put you straight, which he/she would be able to do in the classroom.

And although my preference would be to attend a workshop in the traditional way, I would definitely sign up for a zoom workshop again.



Practice sheets by Kay Crittenden



Practice sheets by Mariette Hardman

Textual Art with Simon Sonsino

Friday February 12th, 2021

We have two reporters on this zoom demonstration from earlier in the year. Thank you Mariette and Patti for an inspiring event and write up.

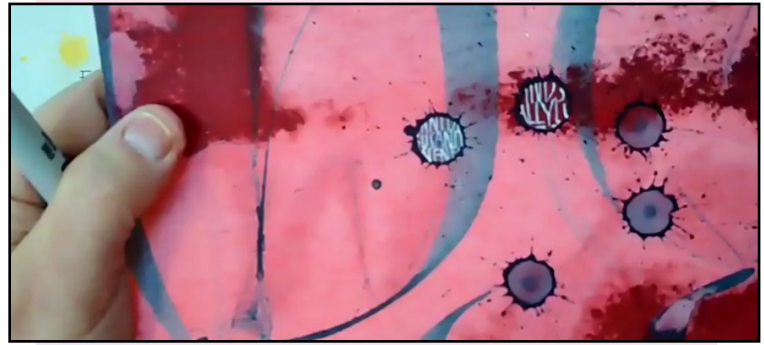
Simon Sonsino is an artist I met five years ago at a CLAS festival where we both attended the "Manuscript Writing" workshop taught by Edward Wates. I remember being taken aback by Simon's approach to writing. He threw ink across the page with reckless abandon, held pages under the tap, I didn't know what to make of it... and yet the output was a book full of life and colour and movement.

I learned that he was about to publish a book on his work called "Textual Art", and that he teaches workshops at Ardington School of Craft in Oxfordshire which he runs together with his wife. Since lockdown he has also adopted online

demonstrations, and we persuaded him to do one for Sussex Scribes in February. It was a fascinating talk about materials and techniques that he



Above: Anita Howes



demonstrated for full effect. His most prized materials are FW acrylic inks and little wooden craft sticks that he cuts and uses for lettering and mark making, as well as more traditional pens.

It was a fun session, and gave us all some inspiration to have a go without worrying too much about what the end result might look like. Building up and adding layers is something I have not tried before – but there has to be a first time for everything, right?

Mariette



Patti Griffiths

On February 12th, Sussex Scribes gave its members a lovely present; a free demonstration by Simon Sonsino.

This proved to be a very inspirational session during which Simon shared so many of his techniques. It being a straight forward demo he was able to cover a lot more ground than if he had taught a workshop that we joined in with. He worked at a terrific pace and was very clear and methodical.

He introduced me to completely different ways of using acrylic inks. I had been introduced to acrylic ink initially by a

continued on next page

painter friend and had used them in a diluted form - a little like watercolour. The basic starter set I had was very vibrant and fun to use - but basic and not great quality. Simon suggested a particular (superior) make of ink and a specific range of complimentary colours as well as a few unusual tools. His colour choices were particularly useful; there are so many possibilities when shopping on line, I wouldn't have known where to start without his guidance. Quite often the wealth of choice is a bit off-putting.

Another particularly beautiful tip about/ characteristic of acrylic ink; when there's a section you don't like, just keep going over it with ink until you obliterate the ugly bit and find you like that section better. Genius.

I couldn't wait to have a go. So, a few days later, I had the gear and a list of tricks to try out.

It's a fairly messy business but incredible fun. I tried different ways of layering the inks that I would never have considered, chucking ink about and pouring water everywhere. The method he demonstrated, of lettering ghosting above and underneath layers of ink, is rather magical.

I applied his techniques to many pieces of paper and soon the floor was covered with wet experimental sheets. It wasn't long before I was thinking of a project to use them on.

I took as inspiration a poem by Sophie Reid and away I went. Penning the words, half washing them away, adding more, washing them away and adding more I eventually ended up with four big sheets fully inked on both sides. These became eight smaller base sheets that I wrote the poem on with a tin can nib - and then I bound them in a way that would make Helen weep.

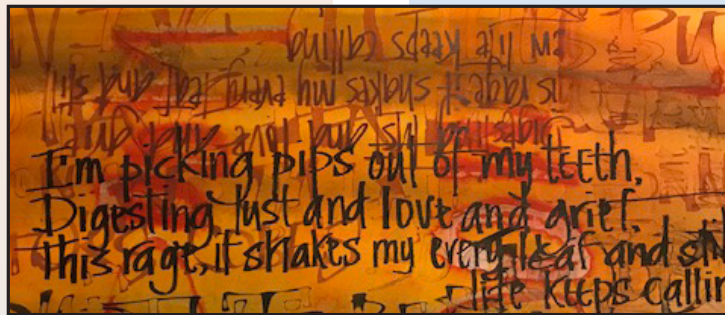
I'm currently creating even more sheets that I can use on future calligraphic projects and I recommend this to any one as a really great way to create background for your work - or even final pieces.

Patti

PS Here's a link to the poem for those who are interested. The words are printed underneath the poem - well, spoken word/ outdoor theatre/film and are a way of saying 'I'm gonna wash that man right outta my hair'.

New Suede Shoes

<https://youtu.be/JjgvziJxcmk>



CLAS Certificate of Skills :Copperplate 2021/22

We are delighted to have Joy Daniels and David Simons to jointly teach our next CLAS Certificate of Skills in "Copperplate" We know this will be a popular course so book early to avoid disappointment.

Joy and David have sent us some info about themselves and a little bit about the course to whet your appetite.

Joy Daniels

My first introduction to calligraphy was a weekend course at the Bluecoat Chambers in Liverpool in 1979. I thought it was the best thing ever and have been completely hooked ever since. I'm mostly self-taught with a bit of help on the way.



My interest in lettering got me a job as a poster writer at a silkscreen printers in Northampton in the 1980s, when price tickets, posters and banners were hand written or hand painted. I became self-employed and worked for several companies, including painting banners at the Silverstone race track. I studied part time and gained a City & Guilds in signwork in London and also qualified as an adult education tutor. As computers took over the production of posters, I found small scale pen work writing names on certificates, invitations, envelopes and other calligraphic commissions. Happily, I could do this sort of work at home while bringing up two sons.

I've been doing pen lettering work ever since, as well as teaching calligraphy classes. I've always enjoyed making things by hand and like to incorporate cardmaking, little books, boxes and special keepsakes into my classes – to encourage students to create beautiful things with their

calligraphy.

I became especially interested in pointed pen calligraphy about 20 years ago and taught myself copperplate from Frederick Marns' book. I joined the CLAS Copperplate Special Interest Group and their Envelope Exchange and became great friends with Jim Linwood who started the group in 1995. Jim offered me some detailed postal critiques to help improve my writing and I was lucky to be able to take several classes with him. When the group needed a new leader, I put myself forward and ran the whole group for 15 years.

I like to further my study by attending other tutors' workshops whenever possible. I enjoy learning, and also teaching – and think I always will!

David Simons

I live in the Cotswolds and have had a passion for calligraphy all my life. I studied at Gloucestershire College of Art and Technology and in 1982 gained a Diploma in Graphic Design. I have been



involved in graphic design all my working life and the experience of producing balanced layouts has helped my skills as a calligrapher.

I am a member of The Calligraphy and Lettering Arts Society (CLAS), The Gloucestershire Lettering Arts Society (GLA), The Copperplate Special Interest Group (CSIG) and The Spencerian Study Group (SSG). I have gained an Intermediate Diploma in Calligraphy from CLAS and also the Certificate of Skills in Teaching Calligraphy. I am now an Accredited Tutor for CLAS and thoroughly enjoy teaching and promoting calligraphy, with particular emphasis on the pointed pen styles.

CLAS Certificate of Skills :Copperplate 2021/22

The course will run for a year and the dates we have for it are as follows:

Session 1 : June 19th 2021

Session 2 : September 18th 2021

Session 3 : January 15th 2022

Session 4 : April 9th 2022

This will now be an online course via zoom and the cost will be £150members/£175 non-members.

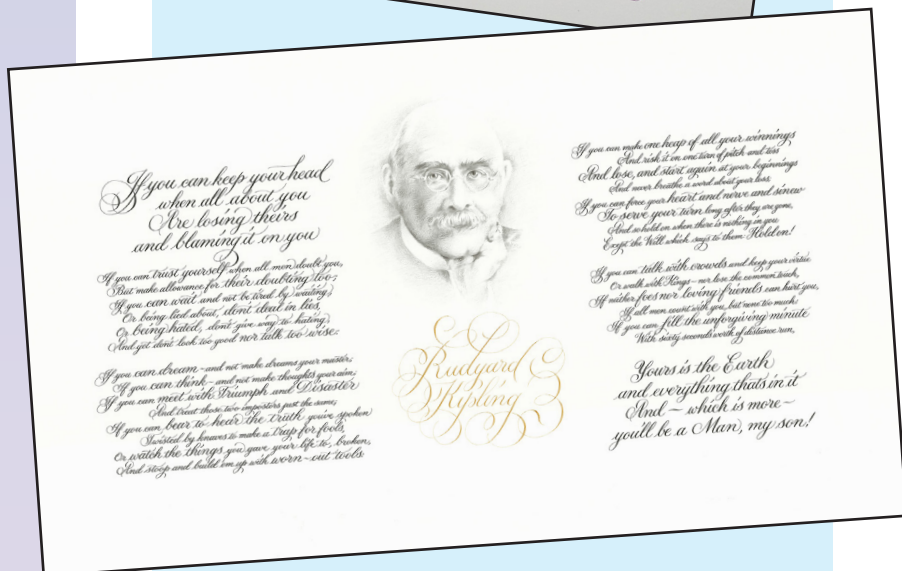
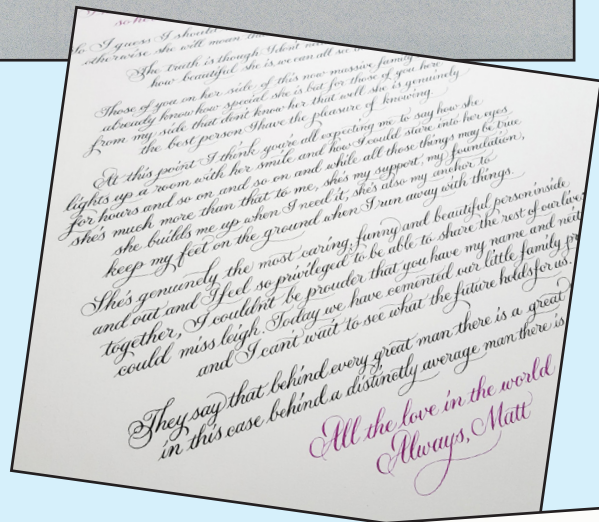
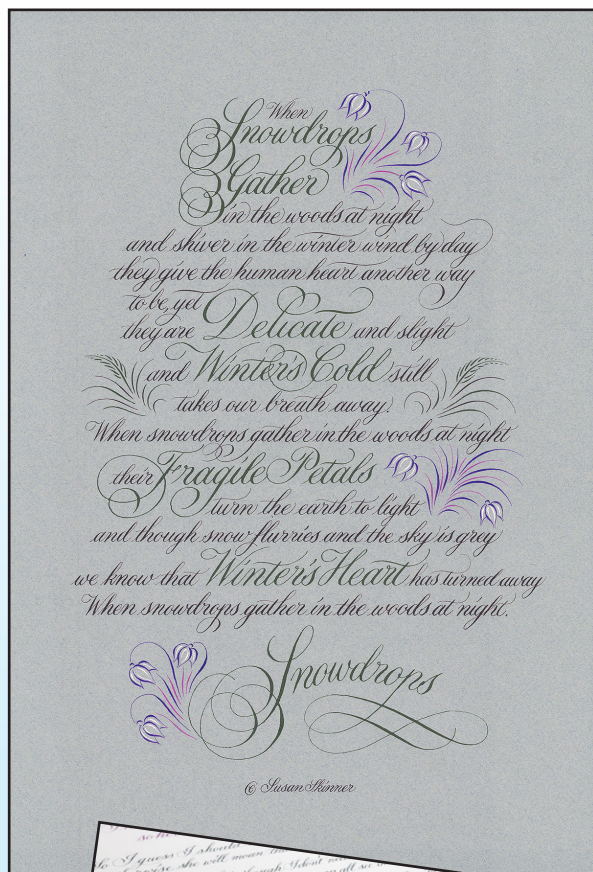
To book this course, please see booking details on next page.

The first session begins with a brief introduction to the history and development of copperplate. Identifying the technique of 'pressure and release' by performing exercises with careful consideration to posture and rhythm. Learning the form of minuscules with analysis of basic strokes, entry/exit strokes to join the letters.

The second session will study historical samples of majuscules and their relationship with the 'Line of Universal Beauty'. Experiment with alternative options whilst retaining the grace and legibility of the classic copperplate style and combine the use of majuscules and minuscules together.

Punctuation and numerals will be analysed in the third session. The alternative forms of numerals and their size in relation to the lettering and we will also explore the possibilities of writing copperplate in various sizes, weight and contrast.

The last session will analyse the characteristics of graceful flourishing and experiment to construct your own examples. Effective use of colour, including white/gold and layout consideration to effectively display the elegance of copperplate will also be covered.



Sussex Scribes

CLAS Certificate of Skills - Copperplate Booking Details 2021/22

Course tutors: Joy Daniels and David Simons

Course dates: June 19th & September 4th (2021), January 15th & April 9th (2022) *The whole of this course will now be run on zoom.*

The total cost of this course for members of Sussex Scribes is £150. For non-members the fee is £175. (Please note, your booking is not complete until we have received your payment).

Bookings

Please contact Mariette Hardman by email at sussexscribecos@gmail.com with your name, telephone (mobile preferred for WhatsApp group) and email address.

Payments by BACS:

Sussex Scribes sort code 20-20-65 Account number: 53122093

If paying by bank transfer, please use your name and CLAS as reference eg "PennyWriterCLAS"

If you are unable to pay by BACS, please contact Mariette for details about paying by Paypal.

Cancellations

Please be aware that if you need to cancel we can only refund the course fee if we can refill the space.

If Sussex Scribes have to cancel you will be refunded in full.

Modern Gothic Capitals

with Julia Baxter

Saturday 24th July 2021

10-12 and 1-4pm

This will now be a zoom workshop

Cost £15 members / £20 non-members

An exploration day of the pen-written Gothic capitals, with all their flamboyance and character, that are perfect for modern Gothic. We will play with their possibilities too, starting with some main styles and work towards adapting them to sit alongside modern Gothic miniscules.

Students will be able to work during the zoom demonstrations. An optional task will be set before lunch. At the lunch interval, students will be asked to photograph their practice sheets and email them to Julia so that she can discuss commonalities at the beginning of the afternoon session.

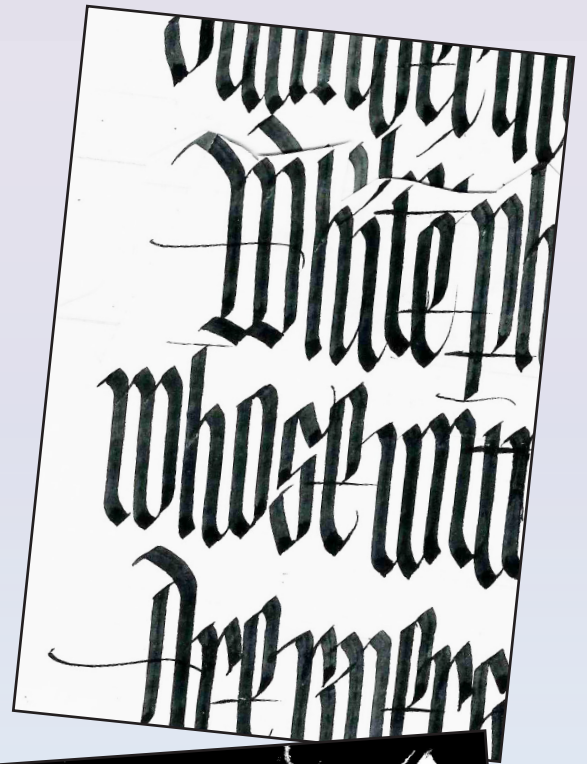
In the afternoon, there will be more demonstrations, a fun project and hopefully time for show and tell at the end.

Some experience of a basic Gothic hand would be helpful.

Materials to have on the day:

- A3 Layout Pad
- Writing board, to work at a slant and large enough for A3.
- Usual calligraphy equipment
- Masking tape 1" width
- T- square (preferably 18")
- Black gouache paint with mixing pot and feeding brush
- White gouache paint (Permanent White if possible)
- White chalk pastel pencil
- A size 2.5mm Leonardt TAPE nib or equivalent
- Sizes smaller and larger nibs (ie. 1.5, 2, 3 and 4mm)
- Automatic pens if own already (large sizes like 3, 3A, 4 and 5)
- Black coloured paper, at least A3, a couple of sheets only

Handouts will be sent for students to print off themselves before the workshop.



To book a place on this workshop,
please email our new bookings
person, Lynda Marsh.

lyndamarsh2013@gmail.com

Back Page



Above: Thank you to Irene Willard for sending in this piece of her calligraphy. Irene has been on the committee since 1993 but has decided to retire.

In the next newsletter we will be celebrating Irene's contribution to the group so please do send in any memories you may have of her over the years.

www.sussexscribes.co.uk

Thank you to everyone who sent articles and photographs in for this newsletter.

The next newsletter will be sent out at the end of July 2021.
Please send any copy to Helen Gibbs:
email hemgee22@gmail.com

Copy can include: write ups of workshops, exhibitions, calligraphy projects and anything else you would like to share with the group.

Copy deadline July 15th, 2021

Your Committee

Chair: Cathy Stables
01243 782240

Secretary: Denyce Aresti

Bookings: Lynda Marsh

Newsletter/ Membership:

Helen Gibbs

Treasurer: Mariette Hardman

Committee Members:

Jane Lee

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