



Newsletter October 2022

Dear Members,

As we near the end of the year, it provides us with a time to reflect on our achievements as well as time to look forward to exciting things in the future.

We are still feeling the impact of covid as we have had to host most of our workshops on zoom this year. We do hope that this will change as next year progresses and that people will feel it is safe for them to meet in person again. We have one of two events up our sleeves that can only happen in the "real" world and we hope that you will support them - a studio sale and coffee morning hosted by Nancy in Shoreham later this year, and a calligraphic day in St Botolph's Church in the Adur valley next spring. There is more about both of these in this newsletter. These events are supported by a great new workshop programme created by Mariette. Please do have a look at these and think about booking one or two.

At the AGM, we learnt that group membership is falling. On the plus side our finances are stable and have been supported by both the RAG grant and our ability to host zoom meetings that can bring in students from far and wide.

Congratulations to everyone who attended and submitted their work on the Copperplate Certificate of Skills. Out of twelve people who took the course, ten submitted and passed. We look forward to seeing the results of their hard work at our exhibition and possibly also at the next CLAS AGM when the certificates will be handed out.

We are making plans for an exhibition in 2023 and this will most probably be at Arundel Cathedral. We have looked around for alternatives but as yet have not been able to find anything suitable. If we do go to Arundel again, this time we can afford to

spend a bit more on advertising and to be part of the Arundel Festival brochure, which will help to boost our profile and visitor numbers.

Finally, I would like to thank all the committee for their hard work over the last year. At the AGM, we re-elected the same group but we are very keen to take on extra hands so please do let us know if you can spare some time to assist. The committee meets four times a year and our meetings are on zoom now which makes it easier to attend but fewer biscuits.

I have recently heard that one of our long standing members, Peter Garnett has been unwell. I am sure you will want to join me in wishing him a speedy recovery. Get well soon Peter.

Wishing you all the best for the autumn season and enjoy your calligraphy.

Cathy Stables, Chair

Nancy's Studio Sale & Coffee Morning

**Saturday December 3rd, 2022
10 am - 12 noon**

at

Nancy's New Studio in Shoreham

For sale at huge discounts:
books, pen holders, vintage nibs, gilding
materials, inks, paper, paint,
aprons, tea towels, lucky dip etc

All welcome. Full details on page 2

Coffee Morning, AGM & Exhibition

Nancy's Studio Sale & Coffee Morning Saturday December 3rd, 2022 10 am - 12 noon

Nancy Ouchida-Howells, one of Sussex Scribes' founding members, has recently had her garage converted to a new studio and is inviting Sussex Scribes members (past, present and potentially future) for a coffee morning and get-together.

After covid lockdowns and so many events having been cancelled in the past two years, this is a great opportunity to meet up with fellow calligraphy enthusiasts, and maybe do a little shopping* too!

*(*Cash or cheque only please, bank transfer by arrangement if necessary.)*

Tea, coffee, mince pies and chat, as well as an opportunity to purchase materials in Nancy's shop and view both original calligraphic artwork and prints for inspiration.

For sale at huge discounts: books, pen holders, vintage nibs, gilding materials, inks, paper, paint, also some gifts such as aprons & tea towels. Nancy is promising a lucky dip with calligraphic gifts and there will be a case of books, available for a donation to MS Centre.

If you would like to come, please email Mariette on omwdh4@outlook.com so that we can get a sense of how many people to expect.

Address details will be shared nearer the time to those planning to come.

In October we had our AGM which was once again hosted online via zoom. A small group of us met to review the year and think forward to 2023.

After the business was over we welcomed Margaret Morgan as our guest speaker. Margaret was recovering from a recent operation but was pleased to have something else to focus on. Her talk was illustrated with inspiring images of her work and stories about her biggest influences over her long career. What struck me was how she began her calligraphy in the traditional sphere but has developed into a more European style ie. towards a more experimental, creative lettering and composition. Perhaps all this stemmed from her early willingness to say yes to every thing that came her way and her positive mindset to take on any creative challenge. She cites Larcher, Ingmire and Rohrs as her biggest influences who showed her not *how* to do something but a different way to think. *Helen*

Sussex Scribes are planning a group exhibition in 2023. The venue will probably be Arundel Cathedral where the show can be part of the Arundel Festival in the last two weeks of August.

Group members are invited to submit up to three pieces of work for the show. There will not be a theme this year but we ask that you present work that has not been shown in a recent exhibition.

(If you are not sure what you have shown in the recent past, you can review our exhibitions since 2014 on our website).

Work should be mounted but not framed and no larger than A3 excluding mount.

There will be more information about exact dates and where to send your work to nearer the time, next year.



Sussex Scribes Workshop Programme for 2023

Workshop Venue

Please note, our main venue for in-person workshops is Broadwater Baptist Church, Dominion Road, East Worthing, BN14 8JL.

November 26th, 2022

"Illuminated Miniatures" with Cathy Stables. More info on page 4

January 21st, 2023

Pointed Pen Flourished Birds with David Simons (zoom). More info on page 5.

February 18th, 2023

A Demonstration of Dry Brush Flame Script with Loredana Zega (zoom) Page 6

March 25th, 2023

Knox Design Work with Josie Brown (zoom) More info on page 7.

May 13th, 2023

Terrific Tunnel Books with Jan Pickett More info on page 8.

June 17th, 2023

Certificate of Skills Part 1, Italic with Gaynor Goffe (zoom). Pages 9-10.

July 8th, 2023

Black and White with Mary Noble More info on page 11.

September 16th, 2023

Certificate of Skills Part 2, Italic with Gaynor Goffe (zoom)

October (date TBC), 2023

AGM with Guest Speaker Andrew Johnston

November (date TBC), 2023

Artificial Uncials with Cathy Stables

Most of our workshops are suitable for beginners unless the tutor suggests you need to know a script beforehand. We welcome new members and non-members to all our workshops. See right for full terms and conditions.

Workshop Bookings

T's & C's for workshops in 2022/23

Our bookings person is Lynda Marsh. Please contact her by email to reserve a place on a workshop:

lyndamarsh2013@gmail.com

We welcome non-members to most of our workshops but priority will be given to members if demand is high for a particular workshop.

Please note that the workshop price varies depending on if it is a zoom workshop, in person or a "Member's Special".

Only when the full payment has been received will your booking be complete and a place reserved for you.

We would prefer it if you could pay by bank transfer - please identify the payment you make with your name.

account number 53122093

sort code 20-20-65

Cheques should be made payable to "Sussex Scribes" and be dated two weeks ahead of the workshop date. Please send to Lynda Marsh, 18 Graydon Avenue, Chichester, PO19 8RF and include your name and contact details.

Cancellations:

To cancel your booking please notify the bookings officer (Lynda) **at least one month** in advance of the workshop. Your booking fee will then and only then be refunded in full.

If you have to cancel your booking less than one month before the workshop date, Sussex Scribes can only refund you in full if your place can be filled from the waiting list.

If Sussex Scribes have to cancel a workshop, your fee will be refunded in full.

Illuminated Miniatures with Cathy Stables

Saturday November 26th, 2022

10am - 4pm

Broadwater Baptist Church, Worthing

Members £25/non-members £30

Using examples of medieval animals found in the Bodleian Library, Oxford we will copy an animal and paint on vellum or hot press watercolour paper. Each miniature includes an element of gold and for this we will use gum ammoniac and transfer gold leaf.

This is a great exercise in detailed painting combined with gilding.

Cathy will have artwork to choose from or you can bring something with you.

Materials

- Ruler, propelling pencil, eraser.
- Tracing paper
- A4 vellum or HP watercolour paper*
- Any gouache colours you have
- water pots, palette.
- Kitchen towel
- Brushes for mixing.
- Kolinsky sable brushes size 00, 0, 1**
- Transfer gold leaf

**Vellum, HP watercolour paper, gum ammoniac and transfer gold leaf can be purchased on the day.*

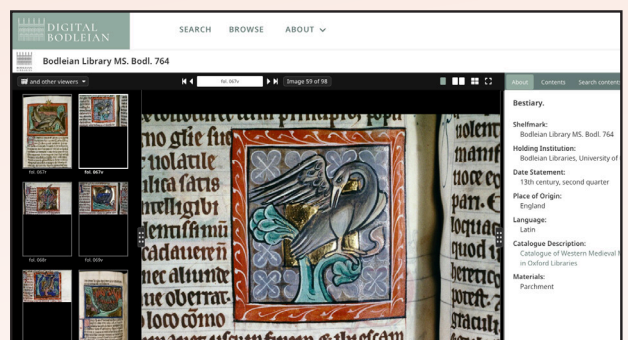
***supplied by www.handover.co.uk or we may organise a group order of brushes for this workshop. Tell Cathy if you are interested.*

To book a place on this workshop, please email Lynda with your details:
lyndamarsh2013@gmail.com



Did You Know?

The Bodleian library has digitised a lot of their treasures and you can see lots of bestiary pages online for free.



Just go to digital.bodleian.ox.ac.uk and type "bestiary" (or anything else you would like to look at) into the search bar. A list of digitized documents will appear and you can browse these by clicking on the thumbnail image. The pages are straightforward to navigate through.

Pointed Pen Flourished Birds with David Simons

Saturday January 21st, 2023

10am - 4pm

A zoom workshop with recording

Members £20/non-members £25

Bird flourishing is a form of penmanship using the pointed pen. It can be used to decorate and embellish calligraphic styles such as Copperplate and Spencerian... or simply as a stand alone piece of art.

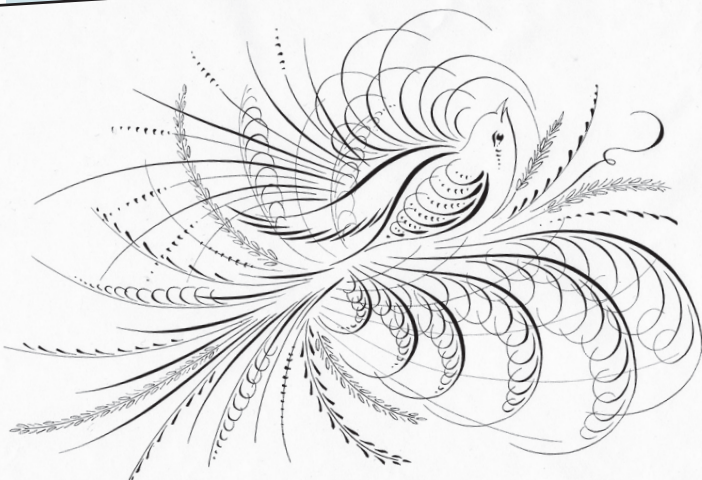
After analysing historical samples this workshop will introduce you to the techniques of bird flourishing with simple exercises and exemplars to follow. The key to success is a combination of graceful, smooth lines arranged in a harmonious relationship together and produced with a contrast of light and heavy strokes.

Both beginners and the more experienced are welcome to this workshop but a little pointed pen experience would be helpful.



Equipment required:

- Layout Paper
 - Tracing Paper
 - 1 or 2 pieces of better cartridge or hot pressed paper A4 for a finished piece
 - Blotting Paper or a few sheets of paper for padding
 - Soft Pencil 4B (or between 2B and 6B) plus HB
 - Rubber
 - Penholder
 - A few copperplate nibs.
- Some of my favourites are Gillott 303, Gillott 404, Brause 66EF, Brause 361, Leonardt EF Principal, Nikko G. Or use your own preference...
- Copperplate ink: Walkers Copperplate Ink or alternative iron gall ink or sumi ink, watered down. Or an alternative of your preference which suits the pointed pen
 - Kitchen Tissue



To book a place on this workshop,
please email Lynda with your details:

lyndamarsh2013@gmail.com



Dry Brush Flame Script with Loredana Zega

Saturday February 18th, 2023
10-12 noon (zoom)

Free to members of Sussex Scribes

*This is a special event for members of the group only. Please note, this event will **not** be recorded.*

Calligrapher and dancer, Loredana Zega is based in Slovenia but has exhibited all around the world. She is famed for her performances with calligraphy and large scale artworks. She was elected fellow of CLAS in 2015 and explores surface, tools, music and dance in her work.

“My artworks are small and illuminated, decorated with gold and written with precision, steady hand and patient nerves... But my works are also huge, written with a broom on the floor at airports, streets, cars. My characters are unique, special and unforgettable. My pieces are everything I am...”

From The Edge, Vol 21, Autumn 2015

This is a free event for group members but we would like you to book in advance.

Please email Lynda:
lyndamarsh2013@gmail.com
to reserve your place.

Please note this is not a workshop so no materials list.

Knox Design Work with Josie Brown

Saturday March 25th, 2023

10am - 4pm

A zoom workshop with recording

Members £20/non-members £25

Archibald Knox, from the Isle of Man, was a designer for Liberty's at the height of their success. His work is a unique combination of designs from the Arts and Crafts Movement, Celtic Knotwork and Art Nouveau.

This workshop will introduce lettering that is suitable for this interweaving and we will approach how to create the designs in a step-by-step manner.

We will also look at which mediums work most effectively and try out a technique that gives the effect of stained glass or enamelling.

To book a place on this workshop,
please email Lynda with your details:

lyndamarsh2013@gmail.com



Tools & Equipment

- pencil, rubber and sharpener
- layout or cartridge paper
- watercolour paper – 300gsm or heavier in HP or NOT (CP)
- tracing paper and transfer paper
- waterproof fine liner in black or brown (0.2 or 0.3)
- 2 x round paint brushes (0 and 3)
- old brushes for mixing
- waterpot and palettes
- watercolour or Brusho paints (a range of colours)
- ordinary PVA



Terrific Tunnel Books with Jan Pickett

Saturday May 13th, 2023

10am - 4pm

Venue: Broadwater Baptist Church,
Dominion Road, Worthing, BN14 8JL
Members £25/non-members £30

An exciting day designing, constructing, writing and decorating many-layered tunnel books, allowing you to 'take-a-peek' within this delightful 3D format. They can be any format; circular, square oblong...the only limit is the imagination.

There will be lots of examples and plenty of help on hand, so come and enjoy a fun filled day.

Suitable for all levels.

Materials

- Usual calligraphy gear, including edged nib sizes. Board not vital.
- Mixing dishes, brushes and waterpots
- Pointed pen nib if wished
- A few water colours & gouache
- Set square and steel ruler, compass definitely
- 2H pencil, rubber, tracing paper
- Good quality Pritt stick
- Craft knife and extra, SHARP blades
- Cutting mat
- Bone folder or embossing tool for scoring
- Several small sheets of your favourite HP white, coloured papers, approx A3/A4
- Some coloured Canson or Tiziano paper, 160gms.
- Thin white card for backing (around cereal packet weight)
- Cover papers, (A3 or bigger) to complement chosen colours of paper
- Half metre of ribbon, approx 5mm width.
- Water soluble coloured pencils.
- Black fine liner (preferably waterproof)



Optional extras:

- A few coloured stamping pads
- Some new rubbers to cut into stamps

Please bring some texts to work with – from Christmas carols and quotes to nursery rhymes...

...and, as ever, patience and sense of humour!

To book a place on this workshop,
please email Lynda with your details:

lyndamarsh2013@gmail.com

Course: CLAS Certificate of Skills 2023/24

CLAS Certificate of Skills "Italics" with Gaynor Goffe

Four zoom workshops with recordings
Members £150/non-members £175

Part 1: Saturday June 17th 2023

Part 2: Saturday September 16th, 2023

Part 3: Saturday January 13th, 2024

Part 4: Saturday April 13th, 2024

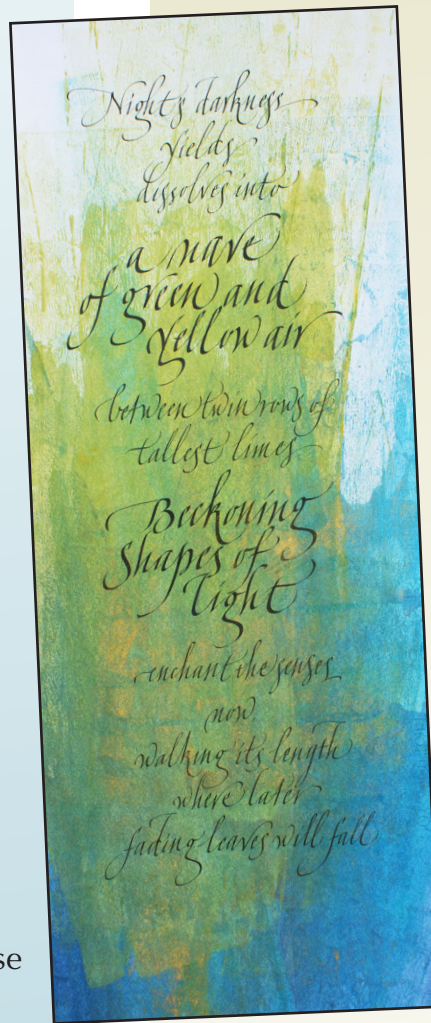
Certificate of Skills courses have been written exclusively for CLAS by CLAS Fellows or CLAS Accredited Tutors. These specially created courses for CLAS are four separate days of tutor-led input, usually spaced over a year. This allows time for homework to be prepared in between sessions, building up to a submission for assessment. A certificate is awarded to all who achieve the pass mark of 55%. The courses are not suitable for complete calligraphy beginners. Certificates are presented at the AGM and a selection of the work may be displayed there.

Tools and Equipment:

- Mitchell's square nibs (left oblique for left-handers) size 2 will largely be used but 2.5, 3, 3.5, 4 also useful to have (or other make in equivalent sizes)
- Penholder, slip-on reservoir, micropore tape (not essential)
- Pelikan 4001 black ink or another calligraphy ink that you usually use as long as writing strokes are sharp and dense black.
- Winsor & Newton A3 pad recommended. Either smooth surface drawing and sketching cartridge 130gsm weight if still available OR Winsor & Newton new A3 pad labelled 'drawing: smooth grain 150gms weight, with large purple iris sketch on cover.
- Ruler, HB pencil, eraser, Pritt glue stick, scissors
- Sloping drawing board or desk easel, though you can write flat if you are used to this.

This Italics course will cover:

*Basic formal italic
Cursive italic and flourish design
Italic capitals & San Vito capitals
& more advanced italic forms.*



Gaynor has been a calligrapher for almost 50 years. Initially a secondary school teacher, she then trained in the 1970's with Anthony Wood in "Calligraphy, Illumination and Heraldic Painting" at Reigate School of Art (Surrey Diploma in Art & Design). She then worked with Donald Jackson for 3 years. She is a longstanding fellow of the Society of Scribes & Illuminators and the Calligraphy and Lettering Arts Society.

She taught from 1981-1997 on the Certificate and Diploma courses in calligraphy at the Roehampton Institute (now Roehampton University) - the first 10 years with Ann Camp and later at Reigate School of Art and the degree

course at Kensington Palace. She has taught internationally for many years, written two books, designed 'Hamada' typeface for Linotype and been awarded a lifetime achievement award by the Calligraphy & Lettering Arts Society in 2000.

She particularly enjoys experimenting with script variations and making collages sometimes incorporating stone.

To book a place on this workshop, please see booking details on the next page.

Sussex Scribes

Certificate of Skills 2023/24 - Italic

Tutor: Gaynor Goffe

Four workshops on zoom with recordings

Booking Details

Course Dates:

Part 1:	17th June 2023
Part 2:	16th September 2023
Part 3:	13th January 2024
Part 4:	13th April 2024

Cost:

Members £150, non-members £175

Please note your booking is not complete until we have received your payment in full.

Bookings:

Please contact Mariette Hardman by email at:

omwdh4@outlook.com with your name, telephone number (mobile preferred for WhatsApp group) and email address.

Payments by BACS:

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

If paying by bank transfer please use your name and COS as reference, eg "PennyWriterCOS"

If you are unable to pay by BACS, please contact Mariette for alternative payment with Paypal.

Cancellations:

Please be aware that if you need to cancel your booking, we can only refund you if we are able to refill the place.

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

Black & White – the Ultimate Contrast *with Mary Noble*

Saturday July 8th, 2023

10am - 4pm

Venue: Broadwater Baptist Church,
Dominion Road, Worthing, BN14 8JL

Members £25/non-members £30

Play with contrast in size, weight, script, in black on white and white on black, exploring the design possibilities whether for a two-word title or a more complex piece.

We'll share tips on getting sharp writing in white, try masking fluid options, and play around with how to shout and whisper with words.

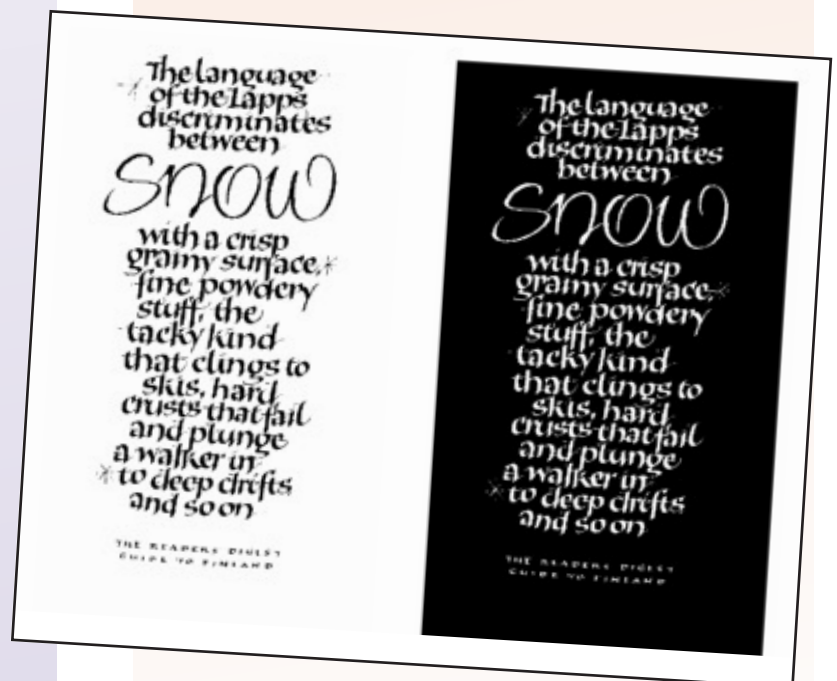
Suitable for all levels.

Materials

- White paper (cartridge or other smooth surface, not layout) A4 or A3
- Black paper, A4 is fine
- Black ink – Sumi, Higgins Eternal, black gouache, whatever
- White paint: Dr Martin's Bleedproof white recommended, otherwise good quality gouache (permanent white not zinc white, which is meant for mixing so is less opaque.)
- Large and small dip pens for real contrast – at least Mitchell 1 and 4, automatic pen size 4 better.
- Usual paint mixing gear, pencil, ruler; drawing board optional.
- Some words that might benefit from the treatment of contrast
- And don't forget your glasses.



LAST SPACES



To book a place on this workshop,
please email Lynda with your details:

lyndamarsh2013@gmail.com

Take a Pew.....



Would you like to spend a day sitting in a beautiful Saxon church in rural Sussex, practising your calligraphy in a quiet, contemplative way? If yes, then read on!

This is an idea for an event that we have been thinking about for a while and have been looking for a suitable venue. Whilst out on a cycle ride this summer, Helen visited St Botolph's Church which is situated near the Adur River between Bramber and Shoreham. It is a beautiful Saxon church, dating from around 950. It is still consecrated but no longer has services and is managed by the Church Conservation Trust and Friends of St Botolphs. The church can be hired for the day and we have been offered a reasonable rate because we are a local group.

The idea is to invite you, as members of Sussex Scribes, to come along with your drawing boards, paper, ink and nibs - keeping it simple - to sit inside the church, writing. We will supply exemplars of early scripts for you to practise with.

This would be an opportunity to promote the group and our love of lettering. The church will be open to the public and we would have to be tidy, respectful and quiet.

Unfortunately, there is not a WC or running water at the church, but Cathy has offered us her camping van with facilities. Bring your own water and we shall try to supply extra.

There is a trailer cafe beside the church grounds selling delicious home made cake and coffee but you can also bring your own picnic. You could come along for a few hours or the whole day. The church is open from 10-4pm for the public.

We are considering the last Saturday in May as a potential date for next year. More info about this to follow - at this stage you can register an interest by contacting one of the committee.

www.friendsofstbotolphs.com

www.visitchurches.org.uk



Copperplate Gallery

*The notes
I handle no better
than many pianists.
But the
Pauses between the notes
- ah that is where
the Art resides.*

Arthur Schnabel 1892-1951

Mariette Hardman

I started the Copperplate course expecting to attend the zoom sessions but not to actually spend sufficient time on practice and homework. How wrong

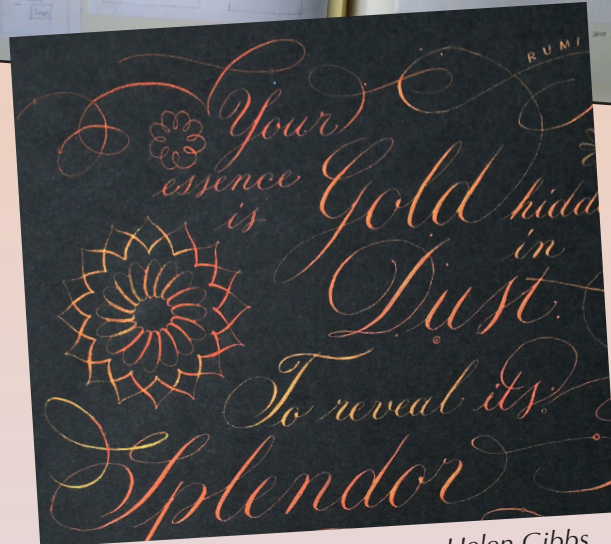
I was! From the very first workshop that David taught, I loved it!

Then the suggestion by one of the group to have weekly practice sessions via zoom was a fantastic way to keep the momentum going. I got completely engrossed, found myself practising daily, even if only for 10-15 minutes, and keen to do the various assignments. I have become a complete Copperplate convert! Mariette

*rhyme,
neybee I waver
to house,
t to favour.*

*The little space which scented box enclose
Is filled with lupins and is sweet with thyme
My garden all is overblown with roses
My spirit is all overblown with rhyme
As like a drunken honeybee I waver
From house to garden and again to house,
And undetermined which delight to favour
On verse and rose alternately carouse.*

Vita Sackville West



Helen Gibbs

The certificate courses can quickly feel overwhelming if you don't keep up with the homework. This much I have learnt from taking quite a few of them now.

I find keeping a notebook of ideas (a combination of tutor notes and my own experiments) invaluable as it makes me feel like I am in control of the workload, so I make myself an A4 sketchbook and paste in/write up an edited collection of the work as I go.... and of course it will make for useful reference material in the future.

So keep on top of it all, set aside time each week for practice and don't give up! Helen

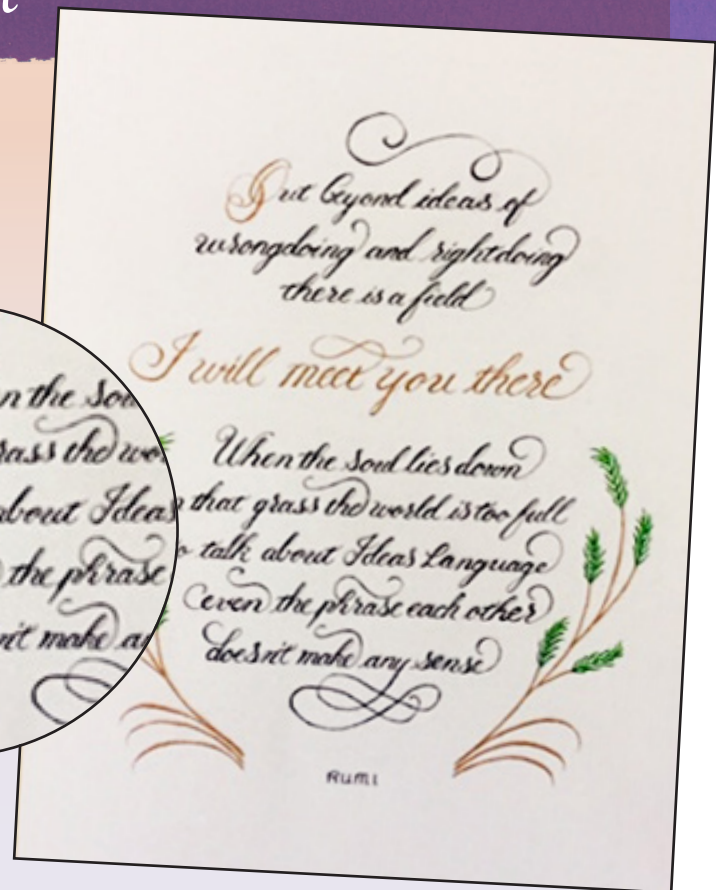
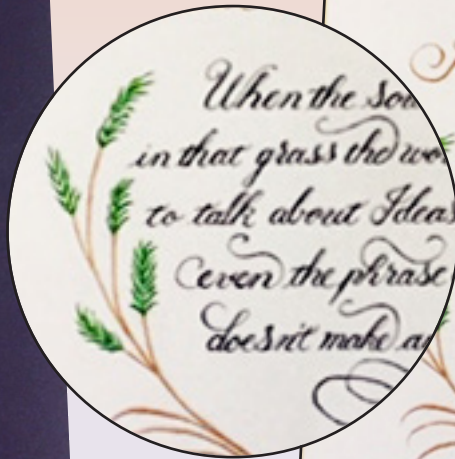


Teresa Stephens

Copperplate Gallery cont



Two pieces by Val Ware



At the CLAS Festival this year, one of the courses I attended was taught by Amity Parks from Montana, USA. I had seen Amity's work online for several years and was delighted to be able to learn from her. The topic was "Chunky Caps and Bister Inks".

We started with the "Chunky Caps" script that Amity designed herself some years ago, and then learnt how to mix the Bister powders into inks that are similar to walnut ink but with subtle colours that are just beautiful. The inks work especially well when blending and making them very wet; adding extra water for every letter gives them the distinct darker outline for the letters. A touch of gold Finetec paint in the water gives them a lovely sheen too.

To finish it off we worked on shading the letters, which gives them a nice 3D effect.

A fun class to do, and Amity was a generous and lovely teacher. Mariette

THE WORLD
IS CHANGED
BY EXAMPLE
NOT OPINION

INGRID

Member's Pages cont

I have done two zoom courses during September, both through the North West Calligraphy Association and tutored by Janice McClelland.

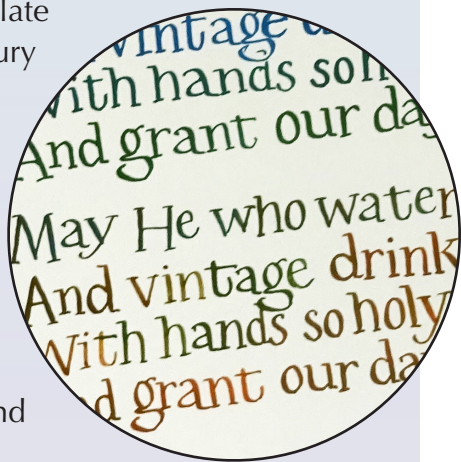
They were both very different, but connected by their association with typography. The first was "Legende", which was originally designed by Friedrich Hermann Ernst Schneidler for the Bauer Type Foundry between 1931 - 37. It has since been redrawn and digitised by Ralph Unger, for Profonts in 2003. Various calligraphers have also used it as inspiration for use as a hand.

I liked writing the minuscule, but was unsure about the capitals. I may have another look at it in the future.

The second course was "Mouse Roman", a modern, informal version of the Roman bookhand, loosely based on the font designed in the late eighteenth century by the Italian master printer Giambattista Bodoni and also on the Foundational hand. I liked writing this and thought it fun and adaptable.

Janice McClelland encouraged the participants to get away from following ruled lines with this script, starting with writing on one line, then with the line running through the writing and then with no lines at all. The script could easily be used for journaling, or, as in my own work, as a basis for my Christmas card! Sorted.

And, before anyone asks - no - I have not finished my "Work in Progress" from the July newsletter, although half the book has been completed. Just need some more time! Angie



May He who changed water to needful wine
And vintage drink from vessels bade to pour
With hands so holy bless our cups once more,
And grant our day be joyful and divine.
Theodulf's Blessing
8th century

May He who changed water to needful wine
And vintage drink from vessels bade to pour
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And grant our day be joyful and divine.

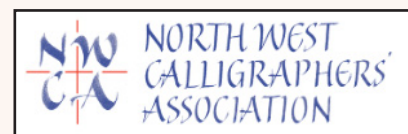
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Theodulf's Blessing
8th century

There are a few regional groups who, like us, sometimes advertise their workshops beyond the boundaries of their county membership.

If you occasionally browse these websites you might find something you are interested in.



northwestcalligraphers.org.uk



cinqueportsscribes.org.uk



hampshirecalligraphers.co.uk

Of Orkney Stone and Wildness



Above: The West Manse, Westray, Pictish carving on the "Westray Stone" and a letter posted home from Orkney

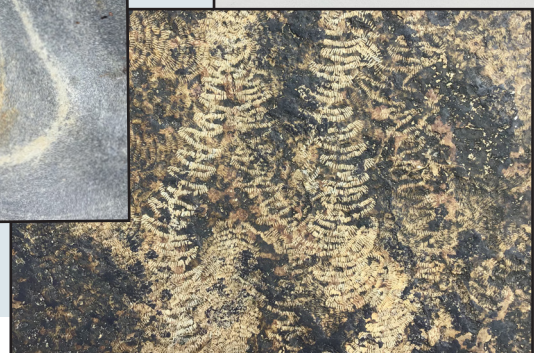
At the beginning of August, Helen and I were at Euston waiting for an overnight train to take us to Edinburgh, on an epic two day journey to Westray in the Orkney islands.

We had already visited Iona where we'd made books out of driftwood, and Shetland to stay in a lighthouse on another bookbinding course. This time, we had booked a weaving and stone carving course with Louise Martin and Ros Bryant, which we were very excited about.

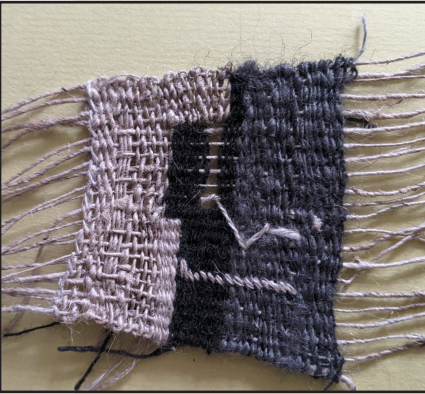
Two trains, two ferries and a community bus later, we arrived at our guest house, an old Scottish manse at the south western edge of the island. Our bedrooms, named Nina and Bertha, were large and comfortable, with spectacular views.

We wandered down to the beach on our first evening, to white sand and gentle waves, and a prolific amount of rabbits!

Our first day was a revelation of rocks. Ros introduced us to the various and plentiful rocks that are found on Orkney, and we took a trip down to the beach to choose some that we could use for inspiration and which we would eventually carve on. There were so many different types of marks and striations, and we returned to the manse inspired and ready to pick up our carving tools.



Of Orkney Stone and Wildness cont.



Over the next two days, we made marks with crab claws, scallop shells and scutches. We learnt how to polish and oil stone, and spent an afternoon weaving threads over some smaller stones that we had found that morning.

On the third day, we began to carve on stone with chisels. I had previous experience of letter cutting, having completed a course at the Skelton Studios with Helen Mary some years ago. It felt good to pick up a chisel again, and I enjoyed the tap tap rhythm of making a line and chasing the chisel with the dummy. Debbie and I were the only two to choose



Above: woven piece and slate carving with found object by Denyce Aresti.

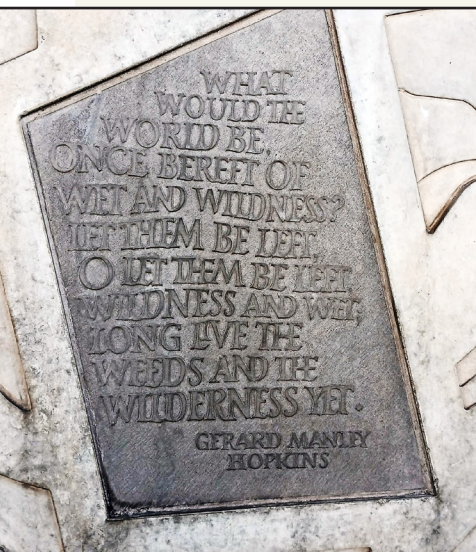
chiselling over weaving - the others had sensibly decided to weave in the warmth of the manse, whilst Debbie and I braced ourselves against the wind swirling around the court yard outside, tapping away happily whilst trying to stay stable!

It was challenging trying to keep the angle of the chisel steady, and making the marks I could see in my head onto the slate wasn't as easy as I imagined it to be.

Determined to finish a final piece of work, I ditched my experimental pieces, set to with my chisel and managed to carve something I was happy with. I combined my carved pieces of slate with a piece of scrap iron I'd found on the beach, which I wove some threads into.

Helen completed some beautiful weaving, and we came home with notebooks that Helen had made us full of sketches, ideas, tickets and found objects as well as our finished work. Ros and Louise were a delight, full of joy and energy, as well as being very encouraging.

We might be running out of islands, but this visit hasn't left us short of ideas!
Denyce



Above: Text found in Edinburgh on our way to Orkney: "What would the world be once bereft of wet and wildness? Let them be left, O let them be left, wildness and wet; long live the weeds and the wilderness yet." Gerard Manley Hopkins



Above: Sandstone carving at the Manse. Unknown artist.

Studying with Ewan Clayton in Brighton



My first few months of the year were spent at Ewan Clayton's fabulous studio in central Brighton doing, I believe, the only calligraphy long course in the country.

What a wonderful experience it was. It was heaven to be immersed in all things calligraphic for such a long time; pen, paper, ink, paint, lettering, quill, gold, history, books, trips, teaching and conversation.

The course consisted of two full days a week plus two days of homework over twelve weeks so was pretty full on with an additional mini-course in gilding by a guest teacher and a couple of day trips.

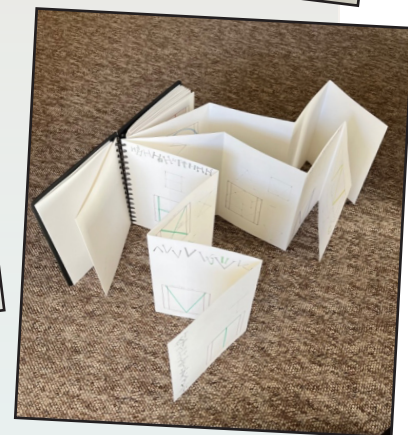
Ewan's teaching technique is brilliant. He guides you through the various techniques and styles observing not only your letter form but also your posture offering subtle guidance with the way you hold the pen etc. His knowledge of inks, nibs, and 'fixes' is encyclopaedic and always given with calm patience.

As part of the course, and part of the homework, we made books and Ewan's guidance was invaluable - as was the

amazing space we worked in with great light, big tables, display space, a cutting area as well as the best stocked calligraphy library you are ever likely to have access to.

The students were international; from Korea, India, Italy, Hawaii, Canada and two students from the UK.

I have already signed up for the Feb/March course during which I'll be exploring my own calligraphy as well as dipping into the course proper. *Patti*



Study with Ewan Clayton in Brighton The Long Course 2023

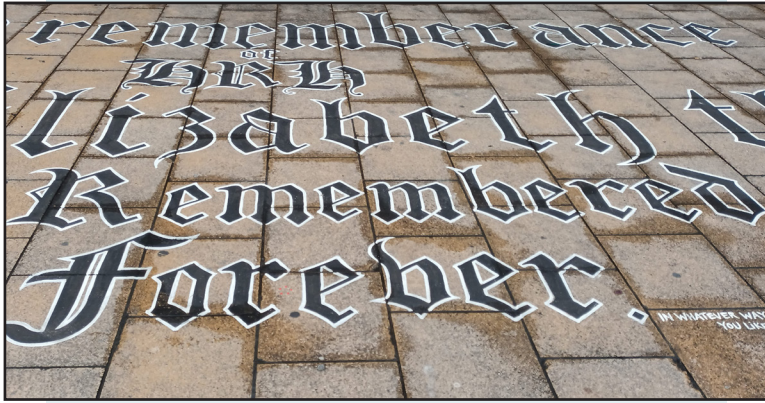
Part 1 - Two Months Calligraphic Fundamentals in Depth
February and March, two days in the studio each week plus two days homework.

Cost £1100

Part 2 will run in September

www.ewanclayton.co.uk
for syllabus and booking details

A Royal Tribute & What's On



On a recent trip to Edinburgh I came across this lettering on the pavement in Princes Street. It was so large I couldn't photograph the whole piece in one.

It read: "In remembrance of HRH Queen Elizabeth the II (Scotland's First Queen) Remembered Forever. (In Whatever Way You Like)." Helen



Gilded Borders with Toni Watts

A 2-day workshop hosted by Cinque Port Scribes on July 7th - 9th, 2023

Venue: Aylseford priory, Maidstone

Cost £250 Limited places.

Contact Meg Chapman for more details and to check availability:

megsart9@hotmail.co.uk

Natural Ink Making Courses with Annie Hogg

An online course on Wednesday 22nd February 2023, 6-8pm, "Making Charcoal and Historical Black Inks". £40 with £5 discount if you sign up early.

More info www.plantsandcolour.co.uk



www.clas.co.uk

CLAS Beginners Guide and Videos

Including: *Explanation of x height, How to fit a reservoir and nib, How to set up a workstation, How to set up an angled board, How to clean and care for nibs, How to use a flat board to write against, How to rule up your paper, Troubleshooting ink flow, Guide to using double pencils, Comparison of broad edge nibs, How to make a micropore reservoir, Tips for left handers*

Online Courses in the New Year

Italic Capitals with Ann Mason, Roman Capitals with Margaret Morgan, Angled Pen Uncial with Liz Barrow.

Each Course costs £80 for CLAS members, £100 for non members

Certificate of Calligraphy

The Certificate is an opportunity to have your work assessed and to receive comments on how well you've done as well as helpful suggestions about how to improve. The deadlines for entering are 30th April and 30th November each year.

Quiz Time (Answers at Bottom of Page)

We didn't have time at the AGM to go through the answers to the quiz so here they are for you - as if you didn't know!

Round 1 : General Knowledge

1. Which one of these is **not** used to describe a part of a letter in typography?
shoulder, hip, eye, ear, arm, leg, foot, spine
2. Which letter of our alphabet can be traced back to a pictogram of an ox head?
3. The Foundation script was inspired by which famous 10th century manuscript?
4. Who designed the Neuland Typeface in 1923?
5. Did Lombardics originate in Lombardy, Italy?
6. Alfred Fairbank founded which society in 1952?
7. How many regional groups are listed on the CLAS website: 24, 35 or 40?

Round 2: Who said this - Edward Johnston or someone else? (EJ or SE)

1. "Therefore, let the nib glide about on the surface with the least possible pressure, making natural pen-strokes the thickness of which is only varied by the different directions in which the nib move"
2. "Letters act as practical and useful signs, but also as pure and inner melody."
3. "Calligraphy is the most intimate, private, and spontaneous expressive means. Like a fingerprint or voice it is unique with every person."
4. "The beauty of a letter depends very much on its inside shape"

Round 3: Can you name the lettering artist found from these anagrams?

1. CALL HOLY PEAR
This calligrapher makes beautiful curves
2. TINKERS MOP
Chips off a block
3. WINEBAR LARK
A master penman and ink maker

Round 4 : What Came First?

1. Typewriter or Biro pen?
2. Quill or Reed pen?
3. Egyptian Blue or Prussian Blue?

Round 5 : Can you match these heraldic animals with their quality?

Lion	Thriftiness
Dog	Protection
Squirrel	Bravery
Eagle Wings	Faithfulness

Round 6: How many nib BRANDS can you name? (as found on Scribblers website)

Below are four images of artworks or memorials designed by letter artists.

Can you name A) who designed each piece and B) the place each of them can be found?



Answers
R1: hip, A, The Ramsay Psalter, Rudolf Koch,
Yes, Society for Italic Handwriting, 40
R2: EJ, SE (Kandinsky) SE (Hermann Zapf) EJ
R3: Rachel Yallop, Tom Perkins, Brian Walker
R4: Typewriter, Reed Pen, Egyptian Blue
R5: Lion=Bravery, Dog=Faithfulness,
Squirrel=Thriftiness, Eagle Wings=Protection
R6: Hunt, W Mitchell, Speedball, Brause,
Gillott, Leonardt, Nikko G, Zebra, Tape,
Tachikawa (10)
Picture Round: Ian Hamilton Finlay, Little
Sparta; Brody Neuswander, Bruges;
Apollodorus of Damascus, Rome; Eric Gill,
Ditchling

Back Page



*Above: linocut by Teresa Stephens.
The design was sourced from moulded
bricks on a house in Southwick.*

Sussex Scribes
Find us on Facebook



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

The next newsletter will be sent out at the end of January 2023.
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 January 15th, 2023

Your Committee

Chair: Cathy Stables
01243 782240

Secretary: Denyce Aresti

Bookings: Lynda Marsh

Newsletter/ Membership:
Helen Gibbs

Treasurer/Programme:
Mariette Hardman

Committee Members:
Position vacant

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