

"I feel sure that my grandfather would be delighted to know that a flourishing group of scribes can still be found keeping the craft alive in Sussex."

*Andrew Johnston*

*Dear Members,*

The weather has changed almost overnight, and autumn is definitely here.

On a very sunny day in August a few Sussex Scribes members met to have a final look at the exhibition in Arundel Cathedral before taking it down. I hope that you were able to see the exhibition and thank you to all those who contributed. There were some very nice comments in our visitors' book. (See page 9). Thanks to Janice, Gill and Lynda who helped to put it up and to everyone who was involved.

Last weekend was our AGM. There were only a handful of members present but quite a few guests joined us for the talk by Andrew Johnston, Edward Johnston's grandson. He gave us a fascinating illustrated talk about EJ and although he didn't know him, because he died two years before Andrew was born, he said that there was a definite presence of him in the house that he grew up in.

Andrew took us on a journey through EJ's early life and the trip that he made to America and Canada, which he thought had contributed to the decisions that he subsequently made. There were many references to the Underground logo and lettering which EJ designed and some examples of his work.

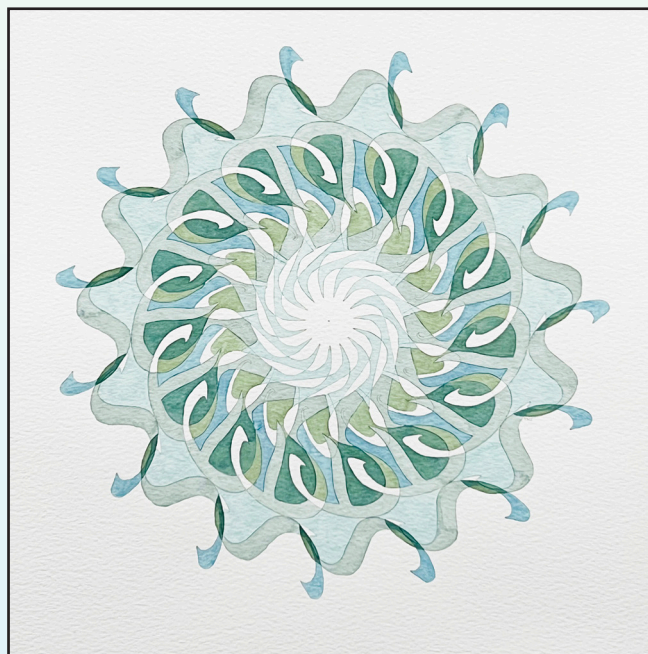
"Please thank Andrew for such a wonderfully informative talk today. I thoroughly enjoyed it and it has made Edward Johnston so much more real to me now."

## Newsletter October 2023

We have a very exciting programme of workshops for 2024. I hope you'll be able to come to some of them. Lynda Marsh who has been taking the bookings for the workshops is standing down at the end of the year and Lisbeth Godfray is taking her place. Thank you to Lynda for all she has done and welcome to Lisbeth.

Some extra events have been organised and all are welcome. Nancy Howells has invited us to her Shoreham house for a Christmas themed gathering in early December. This happened last year and was very enjoyable. There will be an opportunity to buy calligraphy supplies from Nancy and to make a Christmas decoration or card.

Look out for the free workshop for members with Lucia Leyfield in February – "Marvelous Mini Maps" and in March, Helen has organised a visit to Brighton's Jubilee Library's Rare Book collection. Please come if you can – this is a great opportunity. *Cathy Stables, Chair*



Above: "Sea" by Teresa Stephens. See page 11

# Sussex Scribes Workshop Programme for 2023/24

## November 11th, 2023

"Modern Medieval Capitals"  
with Julia Baxter (live on zoom)  
*More info on page 4*

## December 2nd, 2023

Coffee Morning at Nancy's,  
10am-1pm, Shoreham-by-Sea  
*See page 3 for details*

## January 13th, 2024

"Specialist Skills Award - Italics Part 3"  
with Gaynor Goffe (zoom)

## February 10th, 2024

"Marvellous Mini Maps"  
with Lucia Leyfield (zoom)  
*More info on page 5*

## Monday, March 25th, 2024

Visit to Rare Books Collection  
Jubilee Library, Brighton. *See page 3*

## April 13th, 2024

"Specialist Skills Award - Italics Part 4"  
with Gaynor Goffe (zoom)

## June 1st, 2024

"Monograms" with Julia Baxter  
Venue: Broadwater Baptist Church  
*More info on page 6*

## July 27th, 2024

"The Joy of Illuminated Letters"  
with Jan Mehigan.  
Venue: Broadwater Baptist Church  
*More info on page 7*

## September 2024 AGM (date TBC)

## October 5th and 26th, 2024

"Copperplate Variations"  
with Rachel Yallop (zoom)  
*More info on page 8*

## Workshop Venue

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

## Workshop Bookings

T's & C's for workshops in 2023/24

Our new bookings person is Lisbeth Godfray. Please contact her by email to reserve a place on a workshop in 2024:  
**[lisgodfray@sky.com](mailto:lisgodfray@sky.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 **Mariette Hardman, Weald Chase, The Street, Bolney, W.Sussex, RH17 5PF** and include your name, workshop and email address.

## Cancellations:

To cancel your booking please notify the bookings officer (Lisbeth) **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.***



## Calligraphy Coffee Morning & Mini Makes at Nancy's Studio and Shop

**Saturday December 2nd, 2023**  
**10am to 1pm**  
**Shoreham-by-Sea, West Sussex**

Nancy Ouchida-Howells, one of Sussex Scribes' founding members, has generously invited Sussex Scribes members (past, present and potential future) for a coffee morning get-together again this year.... it is a great opportunity to meet up with fellow calligraphy enthusiasts, have a go at some "mini-makes", a Lucky Dip, and maybe do a little shopping too!

We'll start with some tea, coffee, mince pies and chat, and then move to Nancy's studio to share ideas/samples. Nancy will demonstrate some easy colour decorations using stencils and sponges. Materials will be available so that you can have a go. If you would like to, you are invited to bring a pattern or card design for sharing with the group.



There will be an opportunity to purchase materials in Nancy's shop. You'll recall from last year that in her shop Nancy offers calligraphic books and materials such as pen holders and

vintage nibs, gilding materials, paints, inks, papers etc. at a considerable discount. *Nancy is unable to accept card payments, so please bring cash or cheques (bank transfer may be arranged if necessary).*

**If you would like to come, please email Mariette on [omwdh4@outlook.com](mailto: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.**



## Visit to Rare Books Collection

**Jubilee Library, Central Brighton**  
**Monday, March 25th, 2024**  
**10.30am - 12.30pm**

We are planning a visit to see some of the beautiful books that form part of the Rare Books Collection at Brighton Jubilee Library.

The trip is open to anyone in the group who would like to come and is a wonderful opportunity to see some very old and not so old special books, "up close and personal".

The collection has some medieval manuscripts and private press books and will be described to us by the librarian, Alison Moon.

There will be time for us to study the manuscripts and take notes and photographs.

We may also plan for a follow up cafe lunch somewhere near by.

If you would like to register an interest in this, please email Helen: ([hemgee22@gmail.com](mailto:hemgee22@gmail.com)) and she will send out more details nearer the time.

## Modern Medieval Capitals

with **Julia Baxter**

**Saturday, November 11th, 10-4pm approx**  
**Cost £20 members/£25 non-members**

*This will be a zoom workshop and replaces the one we originally scheduled for November. The workshop will be recorded.*

An exploration workshop of the pen-written Gothic capitals, with all their flamboyance and character, which are perfect for modern Gothic.

This workshop focuses on their main elements, including a re-cap on capitals and looking at their lively and expressive possibilities. We shall bring new life to them with aspects from the past but also involving multiple medieval colours with gestural movements, creating a lively abstract design.

*Suitable for all levels*

### Materials

- A3 Layout Pad
- Writing board (slightly larger than A3)
- Masking tape 1"
- Pencil, tee-square and ruler
- Automatic pen size 4\* and other large size nibs such as Speedball size C-0 and Automatic size 5
- Ruling Pen (technical or folded)
- An A4 piece of either grey card or mount board (accompanying scalpel and small cutting mat)
- Black gouache paint or black calligraphy ink (whichever you prefer)
- Gouaches in a range of colours that at least include the primaries. Other paint colours such as watercolours, acrylic inks and Bister inks are optional
- Mixing palettes (ice cube trays are great !)
- A couple of saucers
- Brushes for mixing paint, loading pens and painting (include some small sizes)

- Water pots
- Sheets of watercolour paper (preferably 300gsm & the whiter the better) in a variety of surfaces and sizes including HP, Not and Rough
- Transfer Gold Leaf and size (optional)
- Metallic Gold Gouache and/or Finetec (optional)

*\* We will begin with size 4 Automatic and other sizes are introduced later for exploration.*



### Bookings

*If you would like to book a place on this workshop please do so in the normal way:*

1. Contact Lynda by email to put your name on the list:

**lyndamarsh2013@gmail.com**

2. Send a cheque to Mariette or make a bank transfer to secure your booking. *Details for this are on p2.*



**A 2-hour member's special with Lucia Leyfield**

**"Marvellous Mini Maps"**

**Saturday February 10th, 2024  
10am - 12noon  
Cost: Free to members**

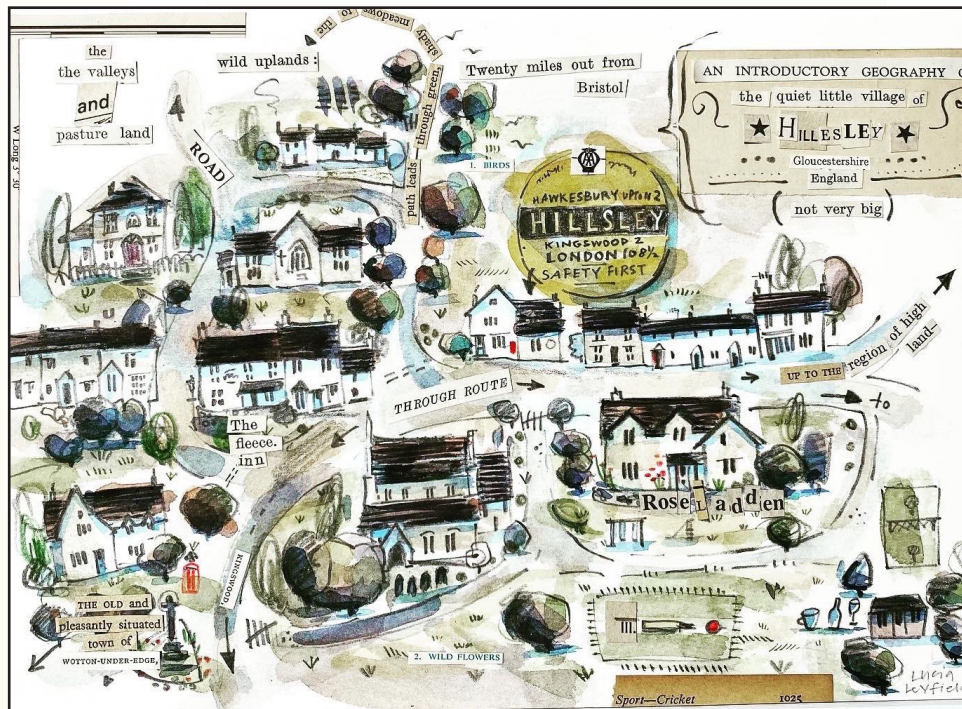
**This will be a zoom workshop and the recording will be available for a short time after the workshop.**

Lose yourself in a project with endless directions and creative possibilities!

Once you start making mini maps you'll be hooked! During this workshop we will be pottering with paper, paint and 'found' text! You will learn all about layout, quick painting and layering techniques and collage. There are so many little tips along the way that help you to find a pathway to creative freedom. These gorgeous little maps are so addictive and fun to do.

You can add them to a sketchbook giving it a 'vintage field notes' look or why not add mini maps to your travel journal to tell the story of a journey? Maybe you will create a map of a special location or wedding venue or use them on personal stationary and greetings cards. Make a map of your garden to add to a nature or garden journal...Oh, my goodness...there's SO many options!

*This fun and friendly workshop is suitable for all experience levels.*



## Materials

- Watercolour paints
- OPTIONAL: Coloured pencils, water-soluble pencils and/or good quality colouring pencils
- Pieces of watercolour paper, heavy cartridge paper or a sketchbook
- Brushes (round, pointed size 2,4,6)
- A pencil, eraser and sharpener
- OPTIONAL: white gel pen/posca pen or white gouache
- A waterproof fine liner pen
- A water pot
- Kitchen paper
- Scissors
- Glue stick
- Something from which you can cut out words (an old book, a magazine, newspaper, junk mail etc. Old maps can be really useful and you pick these up very cheaply from a charity shop or car boot sale. They don't need to be of your specific area. Old books and magazines which you are happy to cut up and relate to the type of map you want to make are great for this workshop. For example, if you are making a garden map then old garden magazines and books can be a helpful source.

**Please reserve a place in advance by contacting our new bookings person, Lizbeth by email: [lisgodfray@sky.com](mailto:lisgodfray@sky.com)**



## Monograms with Julia Baxter Saturday June 1st, 2024 10am - 4pm

*This is an in-person workshop at  
Broadwater Baptist Church,  
Dominion Road, Worthing, BN14 8JL*

Members £25/ non-members £30

A monogram is a motif of two or more interwoven letters, typically a person's initials and can also work as a logo.

Using hand-written letter forms for a process of designing monograms, we will focus on the main design elements from simple skeleton letters and then 'working them up' into workable calligraphic designs.

## Materials to Bring

- A3 layout pad
- Usual calligraphy equipment
- Tracing paper
- Automatic pencils (preferable) or a pencil with a sharpener
- Double pencils
- Selection of nib sizes and types
- Black gouache
- Eraser
- Masking tape

To book a place on this workshop  
please contact Lisbeth by email:  
[lisgodfray@sky.com](mailto:lisgodfray@sky.com)  
Full booking details on page 2





## “The Joy of Illuminated Letters” with Jan Mehigan

**Saturday, 27th July 2024, 10am-4pm**

*In-person at: Broadwater Baptist Church,  
Dominion Road, Worthing, BN14 8JL*

Cost members £25/non-members £30  
*All levels*

Create a single, vibrant decorative letter, using line, colour and gold. Even the smallest amount of gold added to your work makes it both exciting and stunning. We will work on paper.

At this workshop we will look at versals, the formal built-up letter and the Roman capital form, and then adapt them to create a wonderfully decorative historical capital or a modern decorative letter, which can be beautifully painted and illuminated to make a single vibrant decorative letter or even used to enhance existing or new calligraphy.

We will use bright colour, real 23.5 ct transfer gold, gold powders, and gold gouache to add a sparkle to our designs. You may select from drawn letter resources provided for you on the day, or you may wish to research an idea and bring your own exciting design to the workshop. Letters will be drawn with a pencil or created with a technical pen. The gold will be laid on PVA Gum\*.

### Materials to Bring on the Day

- Calligraphy materials which will include: your pens, ruler, eraser, 2H and HB pencils.
- 3M Magic tape. A board is not required.
- Some gouache paints in stunning bright colours, including white gouache and perhaps gold gouache.
- A small selection of watercolour paints
- Paint brushes with good points are essential- No. 2, plus, either a 00 or 000, a No. 4 may be useful too. A synthetic brush 00 is better for the applying PVA.
- A couple of old paint brushes for mixing paint.
- An inexpensive fineline pen in black would be useful. Or alternatively, a dip pen with fine nib.
- Tracing paper
- A4 or A3 layout paper or photocopy paper to practise your design
- Quality paper, hot pressed - about ¼ sheet only. (Waterford or Arches or Fabriano Artistic HP Paper 1401b or better still 2601b)
- Tracing paper one or two small sheets or one larger one
- Two water pots and kitchen towel for wiping brushes
- A palette or white plate for mixing paint
- Perhaps bring, if possible, a small piece of real silk which would be useful for polishing the gold (or a burnisher, but only if you have one).
- Small notebook

\* If you wish to bring your own size and gold, shell gold or gold powder, gold gouache paint, real or otherwise, and PVA I will be very pleased.

Transfer gold leaf and PVA will be available to purchase from the tutor at a small cost of approx. £2.00 for one sheet of transfer gold.

*Any past examples of gold or illumination by participants would be welcome.*

To book a place on this workshop  
please contact Lisbeth by email:

[lisgodfray@sky.com](mailto:lisgodfray@sky.com)

Full booking details on page 2

## “Copperplate Variations”

A 2-day workshop on zoom with  
Rachel Yallop

Saturday's October 5th and 26th, 2024

Zoom times for each day : 10 -12 and 2 - 4  
Cost £40 members / £50 non-members

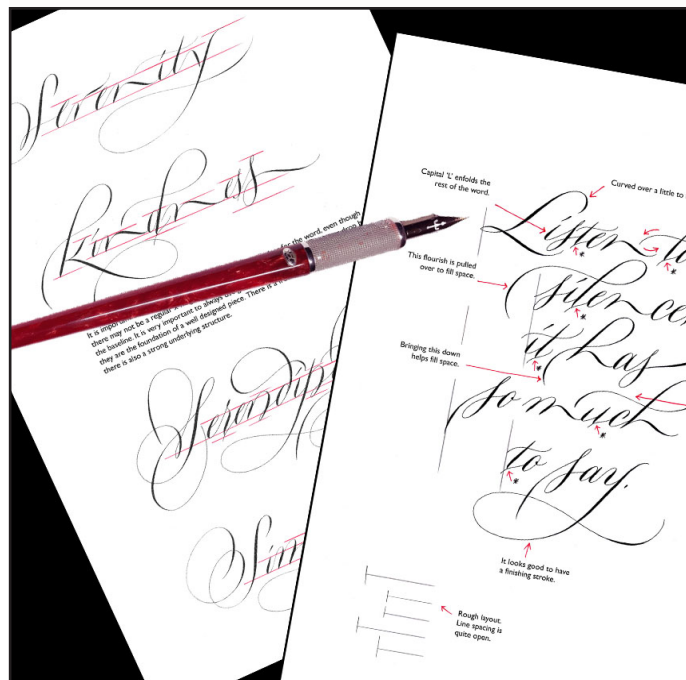
*This workshop will also be available as a recording for a limited time.*

Learning copperplate variations is a way to break free from a formal, more restrictive style, and try an alternative. In this workshop we will look at the essential components of the copperplate style and explore a new way of looking at letters. Many of the ‘rules’ are the same, but stroke terminals, joins, spacing and letter shapes can all be altered to make a style which is individual, fine and elegant, but with a definite personality.

- Pen handling. The correct angle to the page and the correct position in the hand to achieve the perfect line.
- Looking at two different, but interchangeable variations in style, and analysing the characteristics and key elements of both.
- Practicing the subtle variations in letter height and experimenting with a varying x-height.
- Looking at letter spacing and how it can vary yet still achieve a balanced piece.
- Experimenting with placing words together and how to make a successful design.

Please reserve a place in advance by contacting our new bookings person, Lizbeth by email: [lisgodfray@sky.com](mailto:lisgodfray@sky.com)

See booking info on page 2



### Materials List:

- Pointed nib – I use Hunt 101.
- Pen holder – straight or angled/oblique if preferred.
- Free-flowing ink or gouache. I use Pelikan 4001 ink and Schmincke calligraphy gouache.
- Paper: I use marker or layout paper (Daler Rowney) for practice. Rhodia paper is also particularly good.
- Pencil and ruler.







## Sussex Scribes Exhibition 2023

We hope you were able to get along to our exhibition in August. We displayed nearly 40 pieces of work in the baptistry of Arundel Cathedral and judging from the comments in the visitors' book, the work was enjoyed by many.

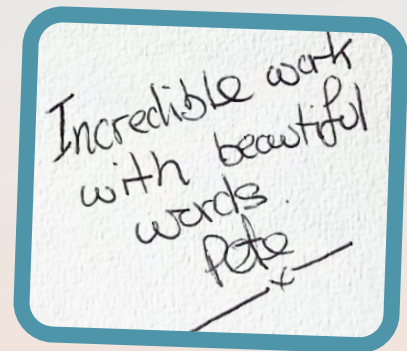
Nearly half of our membership submitted work, covering many styles and scripts from traditional to contemporary. We were especially happy to have something from one of the group's founders, Nancy Ouchida-Howells. Nancy also lent us a couple of pieces by David Howells.

The work can still be seen on our website [www.sussexscribes.co.uk](http://www.sussexscribes.co.uk)



"The calligraphy exhibition in Arundel Cathedral was a wonderful surprise: I went into the cathedral on a quiet afternoon, just to light a candle, and chanced upon your wonderful and sparkling exhibition. Following this happy encounter, I am now going back to the beginning, and learning anew how to write italic.

Thank you for such a beautiful exhibition and all that has ensued for me!" *Annette*



Beautiful pieces - Linda's really caught my eye. Loved the 'A was an apple pie' Haydn 28.08.23

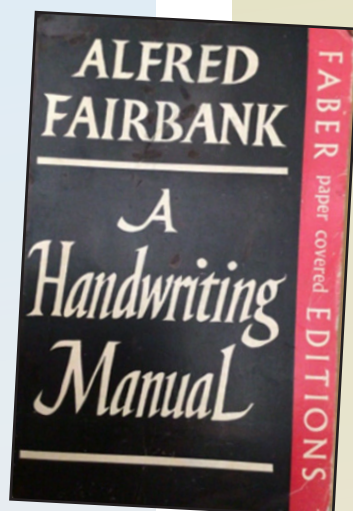
## SSA Part 2: Italics

This was another busy session of demonstrations and practice with Gaynor Goffe, our inspirational teacher who is guiding us through the CLAS Specialist Skills Award in Italics.

During this session we looked at cursive italics, flourishing and cursive variations. Each of these could have been a single topic for the day so it was no wonder we were all looking a bit wide eyed by the end of it.

Gaynor recommended a couple of books to look at for the cursive italics: *A Handwriting Manual* by Alfred Fairbanks and Irene Wellington's *Copy Book*. Incidentally, both of these calligraphers have a connection to the south as Fairbanks, who died in 1982 in Hove, was a teacher at Brighton University for some time and Irene Wellington was from Kent and died in Reigate in 1984. Fairbanks was known for his sayings and axioms such as "Handwriting is a dance of the pen".

I found my first attempts at cursive italics to be quite hesitant and I think it will take a while to get some fluency. Tips from Gaynor included: don't force the join, let it flow naturally, keep the letters quite close to each other and watch that the horizontal joins don't become too flat (on the o and v for example).



For some research on italic flourishes we were encouraged to look at both historical (Renaissance) and contemporary examples, eg Ann Hechle (who was taught by Irene Wellington), and two American calligraphers, Timothy Botts and John Stevens.

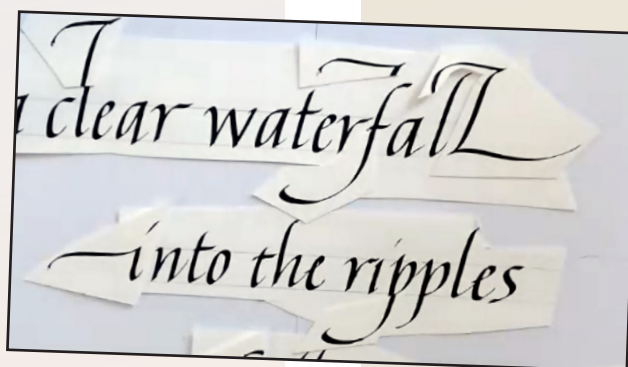
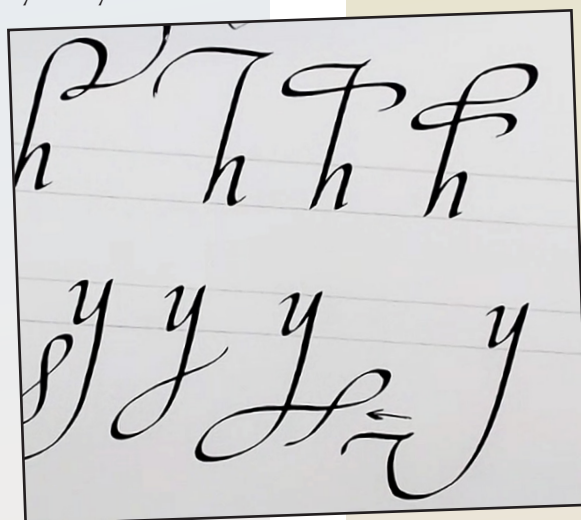
Gaynor showed us some flourish variations for ascenders, descenders and horizontal strokes and then we

copied some of her word demonstrations to try them out for ourselves.

We then all undertook an exercise where we wrote out a haiku in italics and used cut and paste additions to try out some flourishes, seeking a balanced composition and a variety of flourish styles. It was interesting to see how everyone did things differently, and ultimately to see Gaynor's solution.

Towards the end of the day, we watched Gaynor demonstrate some cursive variations, systematically exploring x height, softness v pointed arches, open or squashed space, weight of letter and dancing them off a line. Phew, a lot to play with.

Thank goodness we have the recordings of the day to review the demonstrations in our own time as there was a lot to take in and think about but I can't wait to see my pen dancing through the Autumn months as I work on the homework tasks. *Helen*





# My Journey With Lettering : Teresa Stephens

My first experience with lettering was when I was three years old. My grandfather, who was the French master at the local grammar school, brought home some handwriting copy books which were widely used in schools at the time and were basically copperplate. I loved them and worked hard to gain his approval.

Later, when I was twelve, I attended classes for children at the art college in Brighton where I learnt the rudiments of italic writing.

After leaving school I went again to the local art college to study architecture. All the lettering was done by hand and had to be written very clearly and accurately. This course developed my love of geometry which together with learning the rudiments of design and proportion influenced my future work with calligraphy.

A few years later, as a mature student, I took a degree at Sussex University and went on to teach in a junior school where I taught handwriting and made many notices for the school and for the children. It was during this time that I joined Sussex Scribes and went to classes with David and Nancy Howells, as well as to their Summer School at Lancing College, which had a great influence on my progress.

I served on the Sussex Scribes committee for about four years as the person who appointed tutors, which I enjoyed very much. Needless to say, my contact with Sussex Scribes has been an ongoing source of inspiration with their many workshops and I value the numerous

good friendships I have made along the way.

For many years I attended bookbinding classes at the art college in Brighton with Peter Jones and later joined the Ditchling classes with Ewan Clayton. The Advanced Training Scheme run by the SSI was running at the time and I managed to join the three-year course there which stretched me and enabled me to develop my work. I am still in touch with members of the group through zoom and this proves a regular source of stimulation and enjoyment. Along the way I also learned marbling and lino printing which I have incorporated into my work where appropriate.

I do not have a favourite script although I enjoy experimenting with the different genres, but I do feel that generally speaking

the finished work should be easily read especially by the non-specialist.

It is hard to choose my favourite pieces of work but I include here the roundel of "Sea" (*front cover*) and the wooden three-dimensional letters influenced by the German calligrapher Hans Schmidt (*left*), which I designed during my time with the ATS and developed under Ewan's teaching and guidance.

My sincere thanks go to the tutors mentioned - David, Nancy, Peter and Ewan - who have taught me such a lot, honed

and developed my skills over many years and given me so much pleasure and satisfaction. I owe them everything for their expertise with the crafts, their patience and dedication to their teaching.

Teresa



## CLAS Festival 2023 – it was an adventure!

My journey started when I gave a lift to Marina Soria from Argentina. She had been staying with her friend, our lovely Denyce Aresti, in Brighton for a few days before. Not having met before meant that we had about 3 hours during our car journey to get to know each other, and by the end I felt I had made a new friend. I was not booked on Marina's class during the festival, but did obtain a couple of her "mini-books" of copies of her work; they are exquisite.

On arrival at Warwick University it was wonderful to see so many familiar names and faces from the calligraphy world - from previous festivals or from online courses. And, as always, it is impossible not to have a good time when surrounded by lots of people who all love lettering, and can happily spend hours talking about a serif or a specific material.

I had booked the class taught by Lieve Cornil from Belgium on "Capitalis Quadrata" ie. Square Capitals. Beautiful letters, looking so simple and yet turning out to be fiendishly tricky with lots of pen manipulation. After tracing pages from the original manuscripts and figuring out how the letter forms were constructed it became clear why this hand never became widely used – it was far too time-consuming and inefficient! Lieve gave us the option to either continue to focus on the original hand, or to use it as a base for our own

interpretation. I chose the latter, and started experimenting. I ended up with this slightly wonky and a little blunt alphabet, that seemed to suit the quote.

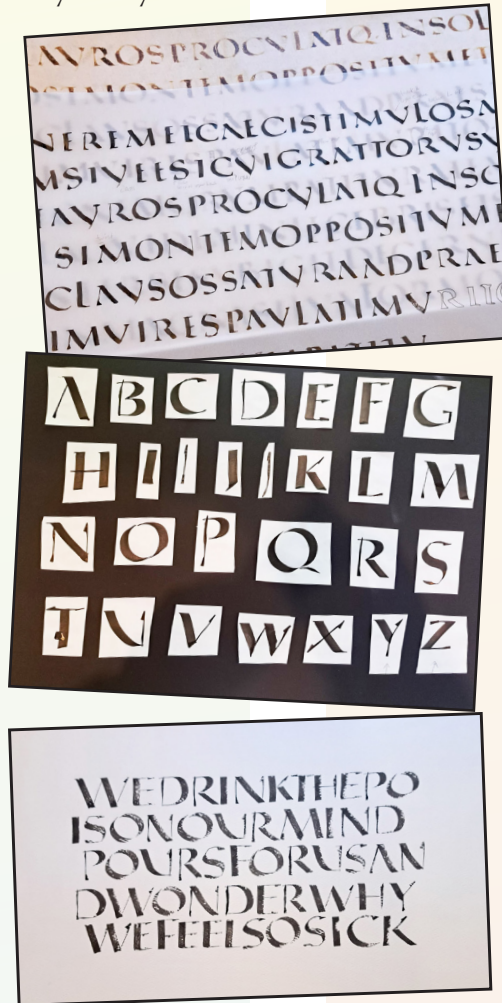
A very useful tip I learned from Lieve during the week: At one point my experimentations led to me having 3/4 pages with several alphabets and interpretations that didn't hang together very well. I was lost and unsure how to proceed. Lieve suggested I cut them all up, letter by letter, and pick just one letter I really liked to start. Then, having sorted all my cut up letters (all the A's together, the B's, the C's etc) I could then take my starting letter and find most of an alphabet, letter by letter, without getting distracted. It was easier to just focus on one letter at a time without being distracted by all the other letters when they were part of a larger sheet - and I ended up with an alphabet that was very much my own, as well as still having all the other remaining letters that I could use to create a different

script one day.

*Something else that was useful:*

Before starting any piece of work, think about a) What are you going to do? and b) Who is it for? Only once you have those two questions clearly answered in your head, move on to the "How are you going to do it?"

The "Who is it for?" really struck a chord with me. Sometimes I have looked at a piece of art and thought it didn't really appeal to me. Now I realise that it wasn't made for me, so why should I expect to like it? It has given me a whole new perspective on looking at art. *Mariette*





# Claridge House Residential Summer School

In August I ventured away on holiday - all the way to Surrey. So, not far, just over the border from Sussex to a village called Dormansland. This is where Claridge House is located, a large house that runs short residential courses and every year, for one week only, the house is taken over by a lively group of calligraphers, illuminators and heraldic artists.

The week is tutored by Gerald Mynott who I had met before at a Sussex Scribes workshop so I knew that I would enjoy the course. Some of the students attend the summer school every year and some, like me, were first timers.

On the first evening, Gerald demonstrated how to make gesso and we used this later in the week as a foundation for our gilding work. It was a simple enough recipe, but you do need to gather all the ingredients together and the preparation of the slaked lime sounded like a bit of a chore. Fortunately, Janice had



already done that and brought it with her. Janice turned out to be the source of all things useful during the week and the course may have been a lot less successful if not for her magic bag of goodies.

Thank you, Janice.

The new students started on a small, illuminated letter and this would sustain us during the week with first the design

stage then painting a test piece and finally learning the gesso and gilding process before embarking on the final piece. I also

managed to complete one or two other small experiments during the week – a gold on vellum experiment and some drawing inspired by the beautiful gardens at Claridge House. The pace was relaxed and punctuated with regular feeding stations and some

stretching strolls around the gardens.

The “regular” students were working on a variety of pieces from a group scroll with beautiful heraldic designs and lettering to Janice’s epic book of image and text on vellum which I believe is nearing completion. It was so inspiring to see what everyone was up to and to be able to appreciate the skills of Gerald’s regular students more fully.

The house was very comfortable, and the vegetarian menu was delicious and ample. We had a couple of nights out to the local pub, and I don’t think I have laughed quite so much for a long time. I would thoroughly recommend this summer school but book early to avoid disappointment.

*Helen (More images on next page)*





# Claridge House continued



Above: Janice Simmonds - "Daniel's Beasts", a page from her illuminated book of biblical scenes. Gold leaf, silver leaf and gouache on vellum.

Right: (Helen) Illuminated capital with gold leaf on gesso & gum ammoniac. Experimenting with gold on woad-blue paint.

Right above: from the gardens at Claridge House



## What's On

### London Transport Museum

Follow up on our AGM talk about Edward Johnston with a visit to this museum. It's not just about trains - they have a wonderful collection of 20th century posters, which are being displayed in a new gallery opening this month. [www.ltmuseum.co.uk](http://www.ltmuseum.co.uk)

### Two Types - The Faces of Britain

A BBC4 documentary about Johnston and Gill typefaces. Find it on Youtube.

### Letter Exchange Talks

A series of talks at The Art Worker's Guild in London. All welcome. £10 non-members

(Includes) March 31st, 2024 6.30pm  
Calligrapher, Susie Leiper: "Writing and Painting: Same Source"

You can attend the talks in-person or watch online as a live stream. Recordings are also going to be made available.


Book in advance via Eventbrite.

All the details [www.letterexchange.org](http://www.letterexchange.org)




# What's On in 2024

CALLIGRAPHY & LETTERING ARTS SOCIETY



**30th ANNIVERSARY EXHIBITION 2024**

*In 2024 the Calligraphy & Lettering Arts Society will be proudly celebrating its 30th Anniversary with a major exhibition, from April to October 2024 in the following venues...*



**LIVING LETTERS VII**

**Gallery 101, 101 Queen Victoria St, London EC4**  
15 April to 3 May

**Wells & Mendip Museum, Wells**  
4 June to 30 June

*Change of venue and dates:*  
**St Mary the Virgin Church, Shrewsbury**  
12 August to 31 August

**Dean Clough, Halifax**  
5 October to 31 October

Full information and the entry/application form are on the website.  
We hope you will join us in this wonderful celebration.  
Enquiries to: [exhibition@clas.co.uk](mailto:exhibition@clas.co.uk)

[www.clas.co.uk](http://www.clas.co.uk)

Registered Charity Commission no 1046526

## Courses at West Dean College

### Making Marbled Papers

with Louise Brockman,  
February 7th - 9th, 2024

### Illuminated Letters & Monograms

with Cathy Stables,  
February 9th - 11th, 2024

### The Mindful Art of Japanese Calligraphy

with Yoko Takenami  
February 11th - 15th, 2024

More courses and details on their website:  
[www.westdean.ac.uk](http://www.westdean.ac.uk)

*Save the date:*

### SSI AGM 2024

will be held on the **15th of June** at  
the Art Workers' Guild, London.  
*The afternoon speaker will be Paul Shaw.*

A review of Capital Letters Day 2023  
and the Lay Members Exhibition can  
be seen on the SSI website:

[calligraphyonline.org](http://calligraphyonline.org)

*Save the date:*

### CLAS AGM March 2nd, 2024

*Celebrating 30 years of CLAS*  
at the Regent's University London.

Whilst the AGM morning session is  
limited to members only, non-members  
and friends are invited to attend the other  
exciting activities throughout the day.

### Art and the Letter Exhibition 2024

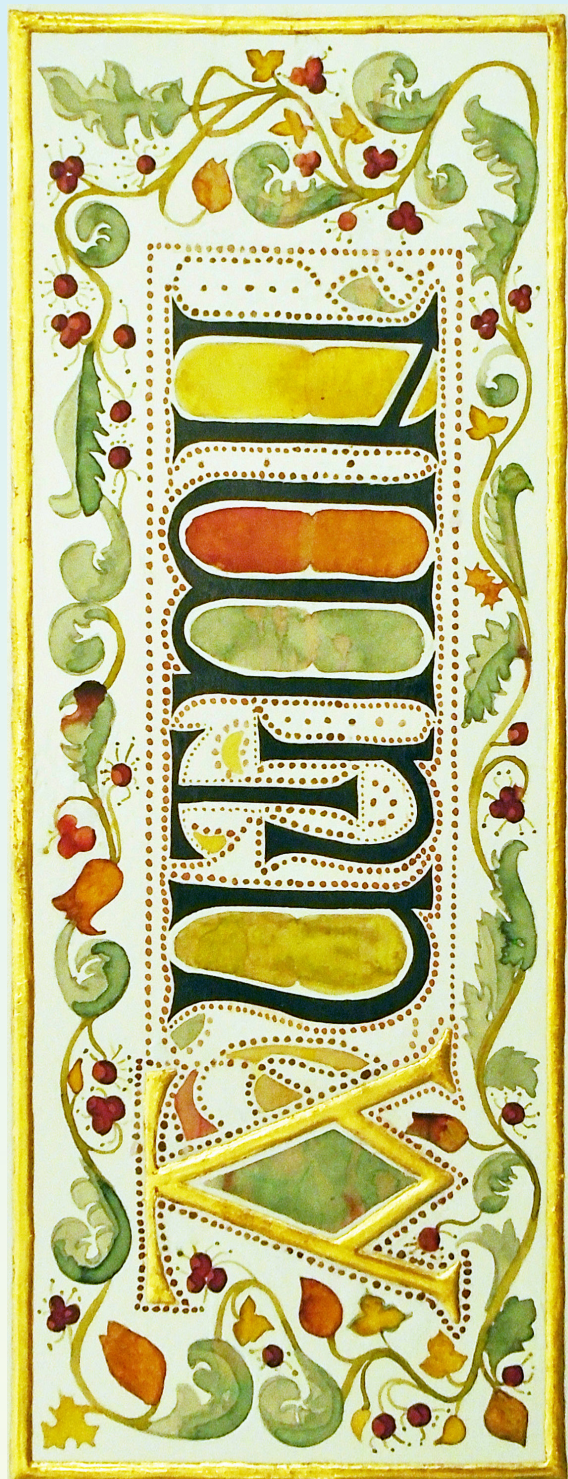
Closing date for entries: January 31st, 2024.

*The four categories this year are :*

- Celebrating 30 years of CLAS
- Calligraffiti - Abstract Expressionism
- Springtime - The Art & The Letter in Bloom
- Classic and Timeless

This is open to both members and non-  
members of CLAS but work must be  
original and completed during 2023.  
More details : [www.clas.co.uk](http://www.clas.co.uk)

# Back Page



Above artwork by Patti Griffiths which was displayed at our exhibition this year.

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

The next newsletter will be sent out at the end of January 2024. Please send any copy to Helen Gibbs: email [hemgee22@gmail.com](mailto: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, 2024**

## Your Committee

Chair: Cathy Stables  
01243 782240

Secretary: Denyce Aresti

Bookings: Lisbeth Godfray

Newsletter/ Membership:  
Helen Gibbs

Treasurer/Programme:  
Mariette Hardman

Committee Members:  
Positions vacant

[www.sussexscribes.co.uk](http://www.sussexscribes.co.uk)



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