



THE GRIMSTHORPE & DRUMMOND CASTLE TRUST
in partnership with
THE LETTERING ARTS TRUST

CATALOGUE OF EXHIBITS IN THE OLD WALLED GARDEN



 *The Lettering*
Arts Trust

How to find The Old Walled Garden



Follow the route ■ ■ ■ ■ ■ from the car park to The Old Walled Garden. Approximate distance 900m

Foreword

In what was the result of a 10-year quest to establish a permanent and national collection for the lettering arts and memorial design, the Lettering Arts Trust held the Art & Memory exhibition at West Dean in 2009. Here, 57 of the UK's finest letter-carving artists exhibited their works in West Dean's beautiful grounds. Today, we are custodians of these remarkable works. We have placed these truly inspiring pieces in five permanent sites throughout the UK to enable the public to experience the beauty of the hand-made letter.

The Lettering Arts Trust is dedicated to the fostering of an age old art. For centuries, human beings have felt the need to mark make. This urge continues today and we are thrilled to play a part in its future. Mark making is all around us - in new public works commemorating great lives or momentous events, through to the personal memorials found in our churchyards and cemeteries. Lettering is alive and we celebrate its many forms. We hope you too will enjoy it, through this beautiful collection here at Grimsthorpe or by visiting one of our exhibitions at the Lettering Arts Centre at Snape Maltings in Suffolk.

If you would like to create your own lettered work and would like us to help you, you can get in touch with us at advice@letteringartstrust.org.uk.

Or visit our website www.letteringartstrust.org.uk to see more inspiring work by the UK's finest letter carvers with whom we work.



Executive Director, The Lettering Arts Trust



Work by Ralph Beyer (design) Carved by Peter Foster

from The Art and Memory Collection on loan from The Lettering Arts Trust

Words from a poem, *'The Archaic Torso of Apollo'* by Rainer Maria Rilke.

Purbeck Thornback Stone.
480 x 585 x 50mm.

Until his death in 2008 Ralph Beyer was the last surviving pupil of Eric Gill still working as a letter carver, having arrived in Britain as a refugee from Germany at the age of sixteen in 1937. In the early 1960s Ralph's lettering for the new Coventry Cathedral broke with the formality of most inscriptional work of the time. He went on to produce much other work, including memorials, over a long and influential career.

Harriet Frazer: *I first got in touch with Ralph about The Art & Memory Collection project in February 2006 to ask if he would be interested in submitting a proposal for the Collection. He said he would think about it. I rang again in the autumn of 2007 and asked if perhaps he had something existing that he could put into the Collection. He pondered... and then said that there was a poem by the German poet, Rainer Maria Rilke (1875-1926), which he had designed and he would like to see it carved.*

Hilary Beyer: *Ralph thought it would be very good if Peter Foster could carve it for him. Peter had worked with Ralph for at least forty years and it was very pleasing to Ralph that this collaboration could be maintained. He had read Rilke's poems all his life. The last line of the poem is omitted, as he wished. Ralph died on 13 February 2008.*



Harry Brockway

from The Art and Memory Collection
on loan from The Lettering Arts Trust

Silver Moon, Golden Sun

*(with apologies to WB for using only
an extract and messing about with his
line lengths).*

Portland Stone.
1900 x 560 x 150mm.

As a student I was inspired by the stone carving and wood engraving of Eric Gill. Since then, as with Gill, my engraving work has suggested ideas for my sculpture. I recently illustrated the poems of W.B. Yeats for the Folio Society. I came to love the sound of his poetry. I thought this last verse from 'The Song of Wandering Aengus', with references to hollow lands and hilly lands, long dappled grass and gold and silver apples, would make an enigmatic marker for reflection and nostalgic contemplation in a landscape or garden.



Lucy Churchill

from The Art and Memory Collection
on loan from The Lettering Arts Trust

Cupped Hands.

Clipsham Stone.
900 x 1250 x 1450mm.

This is a very personal response to the loss of a loved one. I wanted to make something that would feel gentle and cherishing. It came from a very simple need to feel that the person would still be held – if not by me, then by the earth or a greater spirit. While the gesture is sheltering and protective, there is also a sense of offering.



Peter Foster

from The Art and Memory Collection on loan from The Lettering Arts Trust

Alphabet.

Ancaster Hard White Stone.
455 x 585 x 65mm.

I have been drawing and carving letters since I was a child, mostly based on Eric Gill's carved letters with which I was surrounded because of my father's connection with Gill. Over the years I have evolved my own little differences, taking in influences, especially from Ralph Beyer to whom I was an assistant for many years. I am still fascinated by the shape of hand carved letters and realise more and more the power and beauty they can have. They seem to be able to say something profound, beyond the message they are arranged to spell out. This is why I wanted to carve an alphabet for this exhibition – to try and show this power and beauty, away from script of any sort.

Charles Gurrey

from The Art and Memory Collection on
loan from The Lettering Arts Trust

Stone Memory.

Lincoln Silverbed Limestone.
1120 x 373 x 150mm.

The text is the last line of 'The Creation', a poem by Pablo Neruda 'But stone preserved the memory'. Given the purpose of The Art & Memory Collection, this text serves to fuse a local and a cosmic meaning. The material is an effective carving stone: pale and with evident fossil traces. Setting the lettering on its side and carving it in relief, maximises the definition given to the principal strokes by incident light. It also helps to make the piece more abstract and so further promote the sense of it as a concrete textwork.



Noah Williams

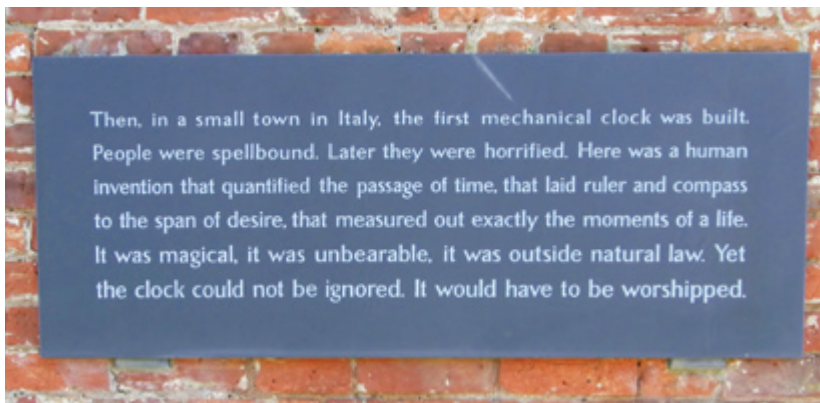
from The Art and Memory
Collection on loan from The
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Travellers.

Wood, probably made from
a table top.
770 x 540mm.



Harriet Frazer: *I discovered this memorial, dedicated to Noah-William's mother, through a chance conversation in the early 1990s. I had been talking with a churchwarden from Essex about the problems there can be with the rules and regulations for churchyard memorials. She told me of a memorial to a Gypsy, in wood, that had been removed from the churchyard since 'it didn't conform to the rules'. She told me that it had been stored in the garage of Hatfield Broad Oak vicarage in the 1970s. I found out from the then-current incumbent that it was still there... and he said that I could look after it. I put a notice in the local post office hoping that Noah-William might hear of it. I would then help him to have the memorial put back in the churchyard – where other members of his family lie. I have never heard from him. Sharon Floate, the Vice Chair of the Romany and Traveller Family History Society, published a short article and a photograph of the memorial in the Society's quarterly magazine, Romany Routes, to see if this would elicit any information. None Came. We think this extremely moving memorial was probably made from a table top.*



Kate Owen (designer) with Hugh Grace (letter-carver)

from The Art and Memory Collection on
loan from The Lettering Arts Trust

Clock.

Welsh Slate.
1330 x 520 x 25mm.

Kate Owen: *Here is a marvellous quote from a book I enjoyed. By isolating it and carving it in stone, the passage is released from its pages and stands aloft. The words are from Alan Lightman's book 'Einstein's Dreams'. I have brought it to this exhibition because, in the act of remembering, we look backwards in time. We are suddenly set adrift to move about freely within our own particular experience of time. It offers a release from the here and now, which, because of the invention of the clock, ticks away more accurately than our own internal heartbeats.*

The piece has been laid out and carved with precision, and the words become proportionally, but subtly, larger – as if to mock our restless unease and obsession with the measurement of time, and our need to align it with our linear sense of our world.

I no longer carve and am therefore entirely grateful to Hugh Grace for carving this piece so skilfully. I am, though, mostly grateful for simply having read and enjoyed the passage in the first place.

Hugh Grace: *It has been a pleasure to help Kate. Along with the carving, the collaboration provided the opportunity to come into contact with new ideas and work that will maybe take me down paths I wouldn't have explored. A very rewarding and worthwhile experience.*

Andrew Whittle

from The Art and Memory Collection on
loan from The Lettering Arts Trust

Six Stones: a memorial to lost and endangered species.

Portland Stone.
600 x 300 x 75mm.

The three stones with skulls and wings, species lost to West Sussex in the last century, look towards the stones with hourglasses whose time is running out. The symbolism is taken from the marvellous and explicit 17th and 18th century stones found in churchyards. The shape, however, is more akin to a milestone, suggesting that we are on a journey towards a different place. The sixth stone plainly refers to our possible extinction. What however is certain is that the joyful diversity of life which our grandparents knew has already been lost through the actions of man. The three lost species are taken from a long list, kindly prepared by Richard Williamson, containing sixty plants alone. Whilst the animals, plants, insects and birds referred to are specific to West Dean and its environs, they illustrate a story which is becoming universal, of small and largely unnoticed losses everywhere. The stones are small and modest as are the names on the stones. Even the sixth species may become a footnote in the history of Earth if we do not collectively take individual action.



Teucer Wilson

from The Art and Memory Collection on loan from The Lettering Arts Trust



Circular Stone Seat.

Woodkirk Stone (York Sandstone).
500 x 1600mm.

'For a tree to bear fruit and the seed within that fruit it must first loose its flowers'. The imagery and symbolism in this work relate to cyclical processes of loss and renewal and reflect upon our relationship with and our dependence on nature. The snake devouring its own tail (Ouroboros) depicted in the beading is a symbol of eternity. The Green Man is widely understood to symbolise rebirth as well as referring to our partnership with nature. This symbolism occurs extensively throughout Europe as well as in India, the Middle East, and elsewhere. (It may have evolved in different cultures independently or possibly have been learned about by early travelling carvers. In Britain it can often be seen in Churches, despite its apparent pagan origins.) The text I have used, taken from a Chinese proverb, relates to these natural cycles, but on another level I feel it resonates with human mortality. It is suggestive of our struggle with the ego and our endeavour to balance the spiritual and the mundane aspects of life.

Have you thought of commissioning a bespoke lettered artwork for your home or garden?



- celebrate a marriage
- mark a special event
- name a child
- cherish memories
- create a memorial

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Una Sullivan

from The Art and Memory Collection on loan from The Lettering Arts Trust

BLESS

Riven Welsh Slate

Centuries old, yet in common everyday usage, 'bless' is an ancient word that can reverberate with meaning. It has a relevance to everything and everyone, and for all time. The space in which the word sits on this stone allows for stillness to surround it and for resonance to linger.



David Crowe

Inspired by an idea by artist David Crowe.

Fragile.

Each letter to be cut into the earth at a depth of 100mm, 11m high, overall length about 55m.

The idea for the word 'fragile' being carved into the earth was something I felt harked back to a time when people and their environment had a close understanding. It's about priorities, reminding us of the obvious dangers facing us today. We should treat our natural world with the same care and attention as we would some man-made, precious object. The idea focuses on the use of a heavy san-serif style of lettering, like that found on 'HANDLE WITH CARE' or 'FRAGILE' parcel tape.



This work was originally designed for installation in the Park at West Dean, a rare chalk downland landscape, which is managed as part of an Environmentally Sensitive Area scheme, so it was both ironic, and not entirely unexpected, that Natural England, the government department that regulated the scheme, could not sanction the removal of downland turf and the exposure of the chalk beneath. We are delighted to have created the idea here at Grimsthorpe.

Mark Frith

The Sound of a Bell.

'No man is an Illand, intire of it selfe; every man is a peece of the Continent, a part of the maine, if a Clod bee washed away by the Sea, Europe is the less, as well as if a Promontorie were, as well as is a Mannor of thy friends or of thine owne were; any mans death diminishes me, because I am involved in Mankinde; and therefore never send to know for whom the bell tolls; It tolls for thee.'

John Donne – Devotions upon Emergent Occasions



Throughout the world sound is used to bring our attention to the moment, from the voice in chants, to the chimes of bells and cymbals. The clarity of a single note helps to clear our mind, while the silence that surrounds it gives a time of contemplation and meditation. The resonance carries our wishes and aspirations out to the world, as the prayers of Tibetan prayer flags travel in the wind. Memorials provide a tactile object for us to be with our own thoughts, and being able to strike the bell allows us to enter at our will. The bell is a familiar symbol to us; its universal nature pays recognition to the collective group and beyond 'To those Unknown'. The sound not only denotes a passing but can also give thanks in celebration, looking forward, announcing both arrival and the start of a journey.



The Labyrinth

The classical labyrinth has seven coils and is represented here in turf and box. The importance of seven in the ancient world is reflected in the seven visible heavenly bodies that move across the stars. Each used to be imagined to have its own shell, or sphere, around the earth. To the medieval mind, walking a seven-coil labyrinth hinted at a journey to Earth via these seven heavenly bodies. The traditional labyrinth offers the user no choices, the path simply delivering the walker to the centre in a certain way.



We hope you enjoy exploring the Old Walled Garden whilst viewing the exhibits on loan from the Lettering Arts Trust.

The Grimsthorpe and Drummond Castle Trust is responsible for the care of Grimsthorpe, which extends to some 14,000 acres and functions as an historic Lincolnshire Estate.

The 3,000-acre park is of great antiquity, now consisting of oak trees replanted in the 17th century. It is possible to walk or cycle along miles of waymarked trails when the castle, park and gardens are open to visitors. It is a haven for wildlife, including deer.



The castle holds important collections of furniture, including coronation thrones from the Old Palace of Westminster, tapestries and family portraits.



The castle is surrounded by a series of lawns and small formal gardens, including a rose garden, topiary garden, ornamental kitchen garden and a double herbaceous border.



A woodland adventure playground has slides, swings, a rope walk, zip wire and adult 'trim trail'.



A gift shop, tearoom and cycle hire shop complete the visitor facilities that make Grimsthorpe a popular destination for people of all ages.

Find our more at www.grimsthorpe.co.uk

You may also want to visit Saint Michael & All Angels church Edenham, located two miles from Grimsthorpe.

This ancient parish church is home to an impressive collection of monuments to the memory of family members who lived at Grimsthorpe. The work of Scheemakers, H. Cheere, Roubiliac and Nollekens is represented.

The Lettering Arts Trust offers a bespoke commissioning service that enables you to celebrate and commemorate with an artwork that is personal and unique.



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