



Dear members,

It has been a very interesting and varied year for Sussex Scribes. We have had many fascinating workshops on both zoom and in-person. Two of these are reviewed in this newsletter. Rachel Yallop is halfway through her course in "Alternative Tools". If you've missed Rachel's workshops so far you can attend them individually as they happen in January and April 2026.

Julia Baxter was the tutor at our in-person workshop in Worthing showing the group a variety of different effects and techniques for backgrounds that are so effective when combined with calligraphy. Sadly, the in-person workshops in Worthing are very quiet with only 4-6 participants each so if you were thinking of coming in the future you will receive a warm welcome.

Why not try our next workshop (on zoom) on November 8th when Josie Brown will demonstrate cutting quills? If you haven't written with a quill before this will definitely add something special to your practice.

In August we had our exhibition entitled "Words of Wisdom" as part of the Arundel Gallery Trail. This was held in St Nicholas' Church instead of the cathedral. There were some lovely pieces of work on display with many actual words of wisdom. Thank you to those who contributed work and we're grateful to everyone who helped put this exhibition up and then take it down again.

It was lovely to see so many people at our AGM this year. Mary Noble was our speaker and she told us about her introduction to the pen and her calligraphic journey, showing many beautiful pieces of work and some protest posters!

As we reach the end of another successful year for Sussex Scribes, I'd like to thank the committee who put so much time into organising events and workshops.

Newsletter October 2025

A big thank you to Helen who puts together an excellent and informative newsletter and organises many things for members to enjoy and also to Mariette for all her careful planning of the workshops and looking after the finance for the group. To Nina who has begun working together with Mariette on the workshops and for Lisbeth who handles the workshop bookings and to Denyce who keeps Facebook going with interesting calligraphic images and also takes the minutes at our meetings. Without our fantastic committee there would be no Sussex Scribes.

And finally, many thanks to you, our members for your support and participation in all that we're doing and for your interesting contributions in the newsletters. Don't forget to look at our Instagram challenge (page 4). Hope to see you at some of the forthcoming workshops and wish you a very Happy Christmas.

Cathy Stables, Chairperson



Above: An installation as part of the "Colour" exhibition at the Royal Pavilion, Brighton.

Sussex Scribes Events Programme for 2025/26

Workshops and Events 2025/26

November 8th, 2025

"Quill Cutting" *details page 12*

A zoom workshop with Josie Brown

January 17th, 2026

"Alternative Tools Part 3"

with Rachel Yallop (zoom)

February 14th, 2026

"Matisse Lettering", *details to follow*

Member's Special with Adele Dark

April 18th, 2026

"Alternative Tools Part 4"

with Rachel Yallop (zoom)

May 23rd, 2026 "Wooker Script"

with Patti Griffiths, *details page 13*

Broadwater Baptist Church, Worthing

August 29th, 2026

"Bookbinding" with Lucie Jones

Broadwater Baptist Church, Worthing

September 26th, 2026 "Uncial Variations"

with Mary Noble, *details page 14*

Broadwater Baptist Church, Worthing

October 17th, 2026 "AGM"

with guest speaker Gwyneth Hibbett

November 28th, 2026

"Fantastic Elastic Italic" with Ann Mason
(zoom) *details page 15*

We are looking for more people to volunteer to write workshop reports so if you think you would like to give this a go, please mention it to someone on the committee or email Helen.

The newsletter is more interesting to read when there are many voices.

Workshop Bookings

T's & C's for workshops in 2025/26

Our bookings person is Lisbeth Godfray. Please contact her by email to reserve a place on a workshop in 2025-2026:

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 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.

October 4th, 2025

Guest Speaker: Mary Noble

It was really gratifying to see so many friendly faces at the AGM in October. I think I counted 16 people, which is nearly half the group. It made for a warm and welcoming atmosphere in the zoom room which would have been especially nice for our guest speaker, Mary Noble.

Mary gave us a wonderful run through of her long career as a graphic designer and calligrapher. It is always interesting to find out how people get started with the dip pen and Mary told us how she helped a friend who needed to find a cheaper alternative to Letraset. This was from a time when graphic designers had to cut and paste and use transfer letters for headings etc. Mary found an adult education class in calligraphy and realised that it would be a good way to generate text for her friend's newsletter. She loved it from the start and felt lucky to be able to attend regular classes both locally and later with Gaynor Goffe at Roehampton.

Mary showed us lots of slides of her work including the lettering she has produced for CLAS publications. She also showed us slides of her protest banners written out in large calligraphic letters, when campaigning to save adult education classes. We learnt that Mary really loves brush lettering and writing on walls and her top tip for the square edge brush was to do with how you hold it, which is quite different to how you would hold a pen.

Thank you to Mary for her interesting talk and to everyone who came along to hear it and enjoy seeing so many images of her beautiful letters.

Helen

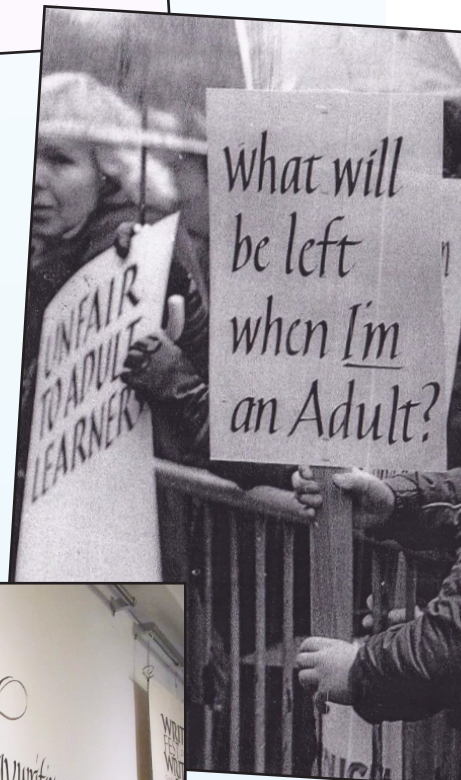


How
Letraset
Started my
calligraphic
Journey

Mary Noble

Certificate of
SKILLS

***"Thanks to
everyone on the
committee for
another great
year and an
enjoyable
AGM"***



Sussex Scribes News

Are you up for a challenge?

We are running an "Instagram Challenge" starting this October and running for a year. Each month, there will be a prompt for you to respond to (calligraphically) in any way you like. It can be a developed piece of work or a sketch of an idea and you can dip in and out of the monthly prompts as you wish.

If you would like to show what you have created, post your artwork to your own Instagram account and include the hashtag **#challenge_sussexscribes**.

If you don't have an Instagram account, you could email your artwork to Helen for publication in the newsletter.

All the prompts for the year are shown on our group Instagram account which is found by searching for **@sussex_calligraphy**

This challenge is open to everyone and is strictly just for fun! Enjoy...



The prompts for the next three months are:

November: A Very Long Word

December: Sparkle

January: Echo



Prompt for October -
"Autumn Alphabet".
Artwork clockwise from
above: Teresa Stephens,
Helen Gibbs, Angie
Hatchett



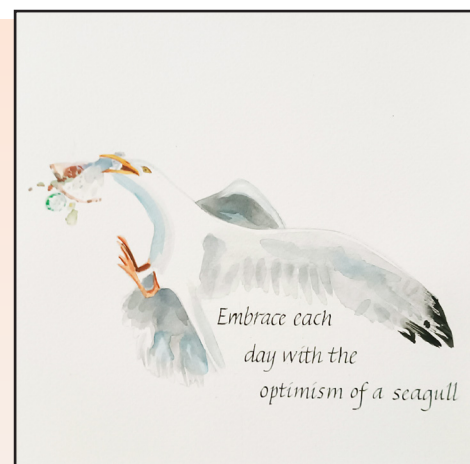
Sussex Scribes Exhibition 2025

Our group exhibition is held every other year and usually in August as part of the Arundel Gallery Trail. The inclusion in both the AGT website and brochure (online and printed) gives us a lot of publicity and really helps to increase footfall.

This year we exhibited for the first time at St Nicholas' Church and shared the space with Sussex Sculptors. The church interior is beautiful and visitors regularly come to visit it anyway. The cathedral in Arundel, our former venue for many years, had decided not to have exhibitions any more so we were grateful to find St Nicholas at short notice. The artworks looked great in the church setting, in spite of the low lighting conditions.

Another difference this year was that we introduced a theme for everyone to respond to, "Words of Wisdom". We had plenty of contributions for the space but we wondered if one or two of you felt restricted by the theme? It was a great title and seemed to spawn a whole range of different responses. As we move forward and plan for a future exhibition it would be useful to know if you prefer not to have a theme to work to. Also, if you have another great idea for the next show, please do let someone on the committee know your ideas.

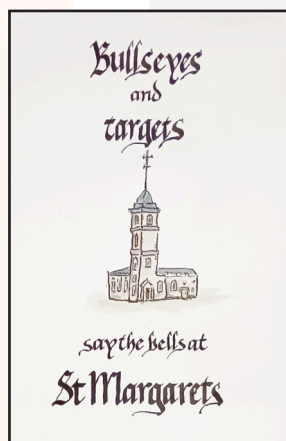
Thank you to everyone who came to help with the set up and take down. Thank you also to Teresa who invigilated at the show for a number of days during the week. She was able to show her epic masterpiece - a concertina style book containing a life-times worth of wisdom, handed down through her family. (There is a short video of her book on our Instagram page.)



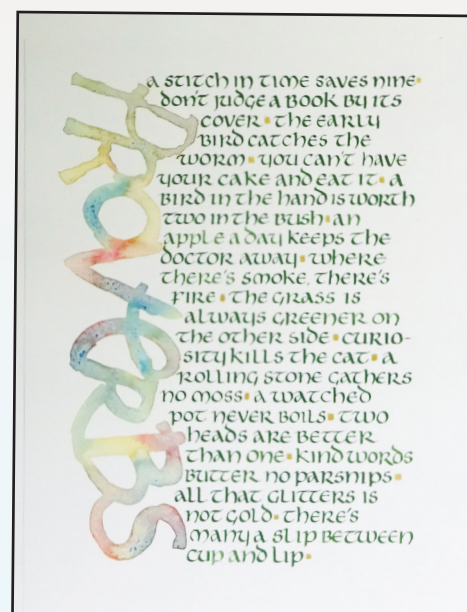
Nina Green



Janice Simmonds



Linda Gardener



Angie Hatchet



Wendy Hirsh

Finally, thank you to everyone who sent in work for show. It was much admired judging by the comments in our "comments book". Helen

Member's Pages

From our correspondent, Dianne Heddy, in Yorkshire, who recently moved there.

Be Very, Very Grateful for Sussex Scribes

With three CLAS societies in Yorkshire, I thought I'd be spoilt for choice. But Yorkshire is big and they are all at least 45 miles from Harrogate i.e. over an hour's drive across snowy moors. But U3A has been running a calligraphy class locally for a few years so I rang the teacher. It did seem strange that he didn't know the nearest CLAS group but kept asking, after I'd said I had some calligraphic experience, if I could use a dip pen.

He said we would be starting the term with roundhand. So the night before, I did a bit of practice from a Mary Noble book. At the class the teacher handed everyone a pack of papers including one correctly ruled with lines for a 2 ½ nib. "Ruling is important," he explained, "although it does mean that there's no space between the top of the ascender and the bottom of the descender. It's just unfortunate if they clash."

One of last year's students had been given a bottle of Higgins calligraphy ink. "Oh no that's much too thick. Calligraphy should always be done with Quink ink."

The student next to me was having trouble with her pen. I offered to help. It was totally clogged, never having been cleaned in a year of Quink ink. No reservoir of any sort as the teacher didn't see the use of them.

He was bemoaning the fact that you couldn't get Basildon Bond paper anymore. When he came to me he was amazed that my paper was thin enough to see the lines



through. It was layout paper.

We had to copy some of the words he had written out. I was happily writing my roundhand when he criticised it because my spacing was not like his. His

was so squashed up, letters touching each other in a horrible way, I almost cried. The "I" had no bottom to it as it "needs to be less than a nib width from the next letter."

To explain how it should be done, he proudly showed me one of his finished pieces. It was awful. The work of an absolute beginner and so far off even CLAS Foundation Diploma standard.

He asked me if I had ever done a piece with the lines centered. He said he preferred measuring each line with a ruler and dividing the length, but he knew some people worked from the middle, working backwards to the start of the line.

At the end of the class I had learned one thing, that I actually know quite a bit about calligraphy. I'm by no means a good calligrapher but I have been taught by the best.

I won't be going back to the class and it looks like I will be staying in Sussex Scribes. Thank goodness for zoom.

Dianne



Dianne (far right) at a class in Ditchling with Ewan Clayton

Member's Pages: A Colourful Festival

In August I was delighted to travel to the CLAS Festival in Warwick. Sussex Scribes was well represented, with both Patti and Ruth joining me for the occasion. There was no festival in 2024, so there was a lot of catching up to do with friends old and new, always the highlight of these occasions. There were laughs to be had, lectures to attend, lots of lovely food to eat, and of course, fabulous workshops to attend.

I was booked to do workshops with Mary Noble and Jan Mehigan on the topic of "Colour & Texture". Colour & Texture is a CLAS Specialist Skills Award course, that Sussex Scribes ran in Worthing many years ago and I know several of our members completed that course back then (when it was still called a "Certificate of Skills" course). At the time I did not feel ready to take part, but in recent years I have seen some of the work from that course that other people have completed, and decided it would be a very useful thing to do. CLAS advertised that doing both workshops at the festival and then doing the assignments would enable us to submit our work for the Specialist Skills Award eventually. It turned out to be the busiest classroom at the festival, and we had a lot of fun mucking around with colour in many forms.

Mary's workshop over 2½ days focused on gouache paints, wallpaper paste mixes, gesso, acrylic paints and collage. From there we went straight into Jan's section focusing on watercolour, acrylic ink, pastels and Schmincke gold/silver/copper powders. We created colour wheels and colour charts, and experimented with a huge range of techniques. I don't think I have

ever cleaned my palettes and brushes as often and as intensively. Now the question is whether we try to complete all the assignments on time. Will I manage to do it all? I don't know yet, but I will try working through the exercises to challenge myself, even if I miss the deadline.

Every time I go, the CLAS Festival is a highlight of my year and it did not disappoint again this year.

Mariette



Member's Pages....

Victorian Puzzle Purse

I dimly remember coming across a template for the above quite by accident, printing it and leaving it to one side, thinking to myself "that would be a nice thing to do over the summer break". I actually surprised myself by completing one as an experiment this summer.

The folding is easy enough, until you come to Step 8* and finally, with some cussing and jumping up and down it did fold into place. I used a 120gsm cartridge paper and have also tried folding one with 300 gsm watercolour paper, which was harder but do-able, especially if you gently score the folds first.

Because of the paper I used, I stuck to coloured pencils, fine liners, dip pens, ink and gel pens. With a thicker paper, paints could also be used.

There are plenty of examples to watch on You Tube – from the traditional to the contemporary. It could offer many hours of enjoyable decorative entertainment – so good luck if you decide to give it a go yourself. *Angie*

** We have included the instruction sheet for this at the end of the newsletter.*



Study Trip to the Royal Pavilion, Brighton

This was the second outing for the fledgling Sussex Scribes study group and this time we visited the extraordinarily lavish Royal Pavilion in Brighton. There was also an exhibition to see - all about colour. Regency pigments were exhibited and some artist installations helped to enrich the theme.

The next task for the group is to develop an idea, perhaps into a piece of work, from anything that inspired us. Watch this space. *Helen*

"Going as a group and the coloured lighting effects (added by the "Colour" exhibition) helped us to see the crazy decor of the Pavilion through the more subtle lens of each room's colour palette." Wendy

If you would like to join this group, but Brighton is too far to travel, we could come to you. Just suggest a place to visit in your locale - a museum or exhibition is a good place for inspiration.



Member's Pages....

RNLI Vellums

I have had this commission from the RNLI for a number of years. They have been giving vellums for special acts of gallantry and to celebrate anniversaries of Lifeboat stations that have been there sometimes for a hundred years or more.

I am supplied with the blank vellums, which are a bit longer than A3, and the text and the task is to create either a "Gallantry" or an "Anniversary Vellum".

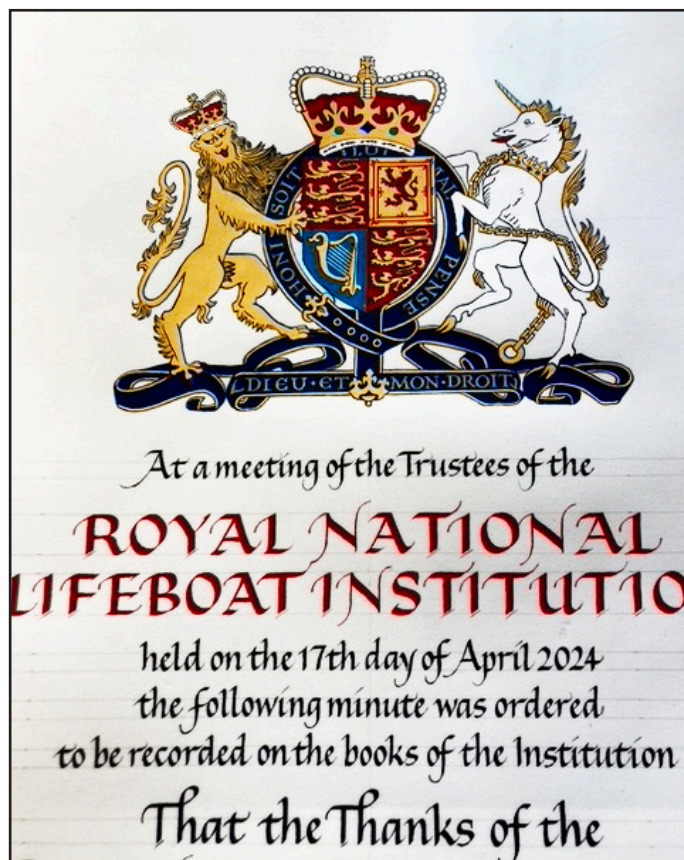
I start by making an outline of the coat of arms in waterproof ink, then add the colour using gouache, followed by an outline in FW acrylic ink with a 000 watercolour brush.

The text follows in gouache and in varying sizes with an account of how the rescue happened if it's a Gallantry Vellum. The coat of arms and text usually takes me about 17 hours to complete.

The RNLI have decided to stop having the vellums hand-made and are going to have them printed from now on. Although it is sad that this is happening, I think it is probably a wise decision. It has been a privilege to work on them up until now and as I have just delivered seven it will be nice to work on something else!

Cathy Stables

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...boat was immediately re-tasked
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...amwork and determined efforts
...d in their safe recovery. Their ac
...traditions of the Lifeboat S



Watercolour Backgrounds with Julia Baxter

Broadwater Baptist Church, Worthing

The last of our summer workshops was in August when we explored “Watercolour Backgrounds” with Julia Baxter. This was a play day with our ethereal watercolour paint sets; a chance to learn a variety of different effects and techniques which work so well to offset the calligraphic mark.

We began with “wet on wet”, trying to get smooth layers of colours on different surfaces. This was not as easy as Julia had made it look in her demonstrations. It was much easier to get “cauliflowers” and “puddles” unintentionally than when desired. We then tried “wet on dry” and compared the results. We used salt and clingfilm over wet layers to see what marks we could get with them and then left everything to dry over lunch.

In the afternoon, Julia showed us a few ways to work into the first layers of paint – either by removing areas of colour (and cauliflowers) back to white, or by adding further layers of colour to darken an area. This was a way of wrestling back some control with a medium that really asks you to “let go”.

We just had time for some demonstrations of lettering with both watercolour and gouache in the pen. Julia gave us some useful tips to get crisper writing – dusting gum sandarac or pounce on to the surface or adding gum Arabic or ox gall to the writing medium. She also recommended using the background colours in the writing for a more harmonious effect overall.



Julia had kindly brought a couple of larger pieces of her work to show us. They were fabulous examples of how all these different effects can interact with lettering and really help to develop the atmosphere of a piece. Inspirational! It was a pity that more people weren't able to attend.

Helen



Above artwork by Helen G

Alternative Tools Part 2 September 20th, 2025

(on zoom)

For the second installment of our Alternative Tools course with Rachel Yallop we explored "Ruling Pens".

Rachel gave us an overview of the wide variety of ruling pens she had, and demonstrated the types of mark that can be made with them, from very sharp and precise to bold with splatters!

She showed us how much is achieved by changing the angles at which we hold the pens, and we practised making marks in different ways. We also made a cola pen, and although I had made these before, Rachel gave us some useful tips, including the use of an emery board or fine sand paper to help take off the sharpest points and make the pens more comfortable to write with. I like mine a lot.

We spent some time working on soft paper laid over a cloth or some padding to enable a pressure/release result for more formal letter types, and then moved to working on a harder surface for more gestural letter types. As in our previous session, Rachel reminded us that even when strokes look very free and spontaneous, they are carefully planned and practiced, to ensure the outcome shows a pleasing design and suitable spacing. The contrast between the gestural letters and more formal 'traditional' letters is fascinating and beautiful when it works. *Mariette*



“Quill Cutting”

*A zoom workshop with
Josie Brown*

November 8th, 2025
10am - 12 noon

Cost £12 members / £15 non-members

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



This workshop will begin with looking at the possible feathers to use for making quills. It will introduce two methods for curing the feathers to be tough enough to write with and then we will learn to cut the tip into a working nib.

We will also look at how to cut for different purposes; flat-angled scripts and also for left-handers.

Lastly there will be some troubleshooting because this process isn't always successful first time out.

If you have feathers that are already cured (or cut but you wish to re-cut them), then you are welcome to work along with me, but please watch what you're doing to avoid any accidents.

Curing will be difficult to do whilst on screen, but you can watch and then have a go yourself later.

Equipment and materials needed either during the sessions or for participants to work with later

For curing, either

- A left-hand rubber glove (or right if you're left-handed)
- About a pound / 500 g silver or children's sand

Or

- Dutching tool (this will be explained)
- A small crochet hook (small enough to go inside the barrel of the feather)
- Domestic iron

For cutting only – you will need:

- Any goose, turkey or swan feathers you may have (please ensure these are sterilized – birds can carry nasty viruses)
- Quill knife, penknife, scalpel with a straight blade or a Stanley knife (don't use the snap-off blade type of craft knife)
- A small ceramic tile, smooth, to cut on
- Loupe or magnifying glass
- Micropore or masking tape
- small scissors
- Ink/paint and paper to try the feather out

“Wooker Script” with Patti Griffiths

Saturday May 23rd, 10 am to 4 pm
at Broadwater Baptist Church, Dominion
Road, Worthing, BN14 8JL

Cost: members £25/ non-members £30

This workshop is suitable for all levels.

Named after an imaginary bird-like creature, ‘Wooker’ was developed when I decided to turn a story into a physical book.

The script is a mash-up of some of the many calligraphic elements I enjoy: illuminated manuscripts, Art Deco curls, italics and uncials.

Initially designed to fit into a two column page format, it’s actually quite a fluid script and can be expanded and compressed at will. This makes it very suitable for fitting into specific line lengths. You can stick letters together, miss letters out, fill a gap with a pattern; it’s a very versatile script.

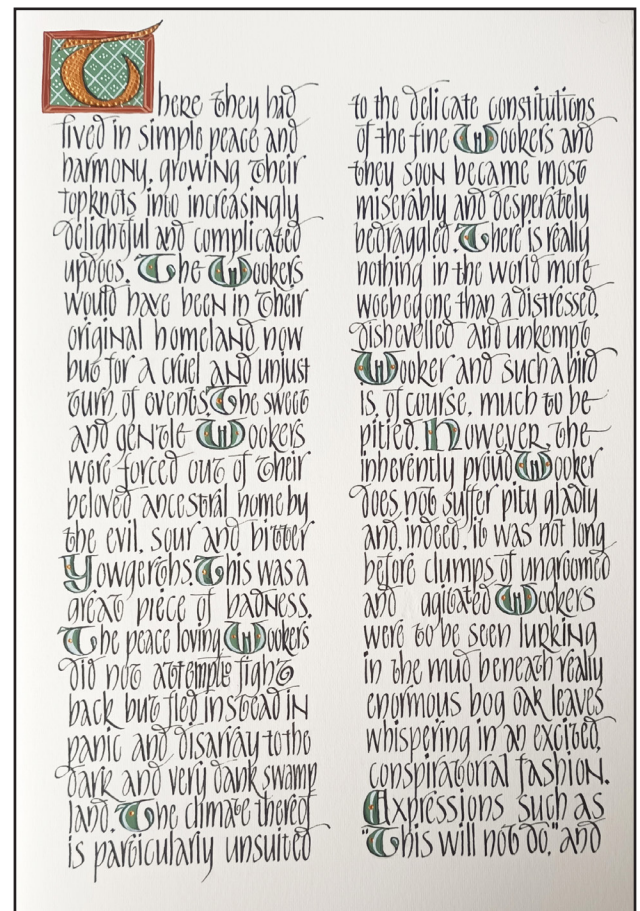
This workshop will introduce you to ‘Wooker’ and I hope you will explore it, develop it and have fun with it.

Equipment and Materials - Essential

- A selection of small - medium nibs.
- Pen holders
- Black Quink/Sumi ink or similar
- Pencil, T-square/ruler, eraser
- Cartridge paper for practice, A4 or A3
- Writing board if you like to use one
- Layout paper or similar
- Some text that you like.

Additional Materials if you have them:

- Dividers
- Gouache paint, a few colours
- Finetec (Coliro) gold and a few colours
- Mixing dishes and brushes



Patti Griffiths has been enjoying calligraphy for many years. She initially learned under Nancy Ouchida-Howells in Southwick before quite a long “children and career” break but, over the last few years since retirement has been studying with Ewan Clayton on his long course and with various other teachers on many Sussex Scribes’ workshops and quite a few CLAS festivals.

Please reserve a place in advance by contacting our bookings person, Lisbeth by email: lisgodfray@sky.com

"Uncial Ancient and Modern" *with Mary Noble*

September 26th, 2026
10am - 4pm

Cost £25 members / £30 non-members
Beginners and more advanced

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

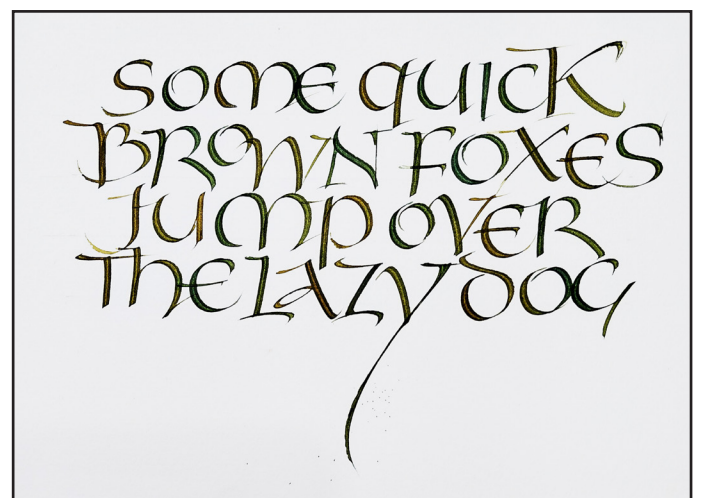
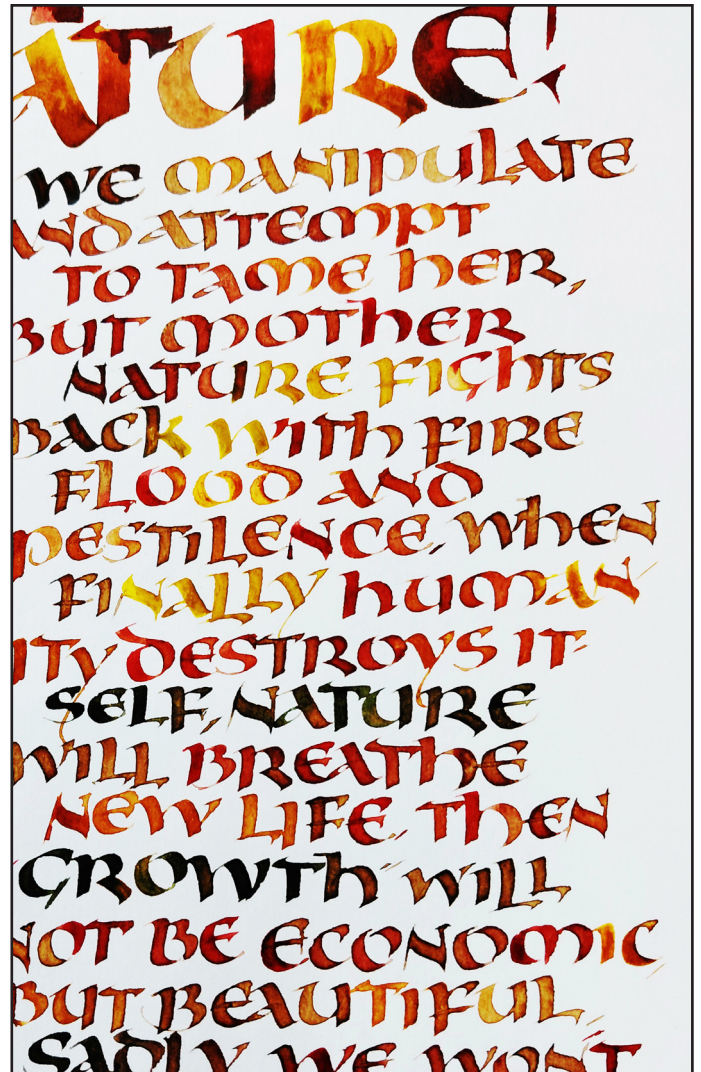
Uncials occupy that halfway-house in letterform evolution of being capitals that want to become lowercase, which we can explore from various angles. Some of the earliest archaic versions are labour-intensive yet others charmingly modest; we'll look at both, then work towards some contemporary options.

In order to cater for all levels, be assured there will be escape routes for those who don't feel able to travel the full journey to manipulation or gestural options.

Equipment and Materials to Bring:

- Layout pad (A4 is fine) plus optional cartridge paper to try out a quote
- Pencil, ruler, eraser
- Your favourite pens, especially larger sizes eg Mitchell 2 or above or Brause 2.5 or larger,
- and if more experienced, a small pen such as Speedball C2 or Brause 1mm or Mitchell 3 or 4 for gestural work.
- Ink, any colour, check it doesn't bleed on your paper; or gouaches and mixing gear.

And...
don't forget your reading glasses...



Please reserve a place in advance by
contacting our bookings person, Lisbeth by
email: lisgodfray@sky.com

"Fantastic Elastic Italic" with Ann Mason

Saturday, November 28th
10 to 12am and 2.30 - 3.30pm

Cost £20 members/£25 non-members

A zoom workshop with recordings

Participants should have some experience of the italic script

To explore the decorative and design potential of manipulating the ligatures of cursive italic.

Equipment and Materials:

- Your usual calligraphy kit and writing slope
- A pencil, ruler and eraser.
- A pointed nib that is quite flexible.
- A selection of broad nibs, 1.5mm and smaller will be most useful.
- Your favourite ink - a fairly free-flowing ink will work best eg Pelikan, Higgins Eternal, but don't buy these especially. You can use gouache or watercolour if you prefer.
- Layout paper or other practice paper.
- Cartridge paper – smooth.

Please reserve a place in advance by contacting our bookings person, Lisbeth by email: lisgodfray@sky.com

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Enjoy!

What's On

Secret Maps

Exhibition at the British Library
Until January 18th, 2026
events.bl.uk/exhibitions/secretmaps

Eric Ravilious at the Towner, Eastbourne

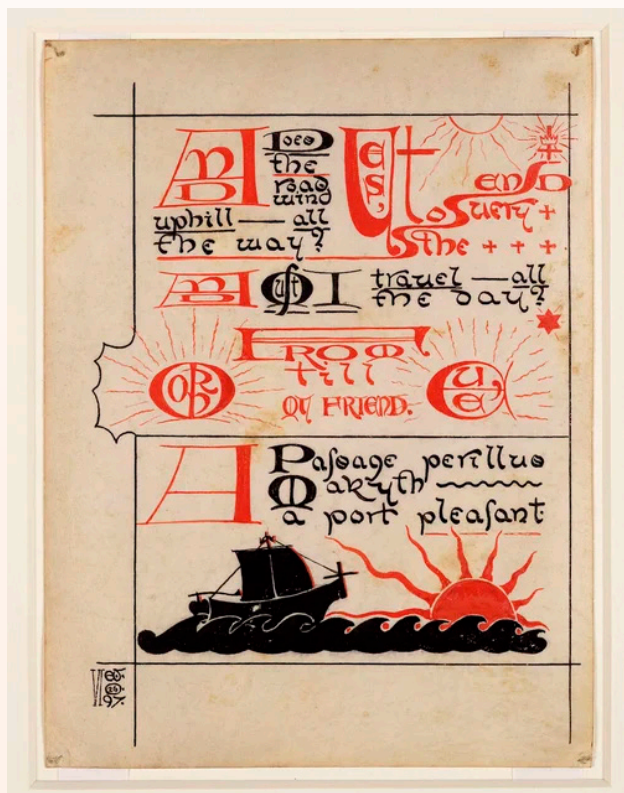
New and bespoke rooms now open for an expanded display of works by this popular local artist. Free tickets can be booked in advance www.townereastbourne.org.uk

Brighton Artist Book Fair

December 6th-7th, 11-5pm, £2 entry
Phoenix Artspace, Brighton
www.brightonartbookfair.org

The Nature of Gothic

Exhibition at Blackburn Museum and Art Gallery. Until December 13th
blackburnmuseum.org.uk



Fluidity and Inscription

Exhibition at the Crafts Study Centre, Farnham. Until May 30th, 2026
www.csc.uca.ac.uk

DITCHLING MUSEUM OF ART + CRAFT

It Takes A Village

Ditchling Museum of Art and Craft
Exhibition to mark 40 years of the museum
Until February 1st, 2026

CLAS Creative 2026

Saturday March 7th, 9.30am - 16.30pm
www.clas.co.uk

CLAS Little Book Special Interest Group

Make a little book and swap it with someone else in the group.
Themes for 2026 : "Water" and "Trees".
Contact Jean Grey: littlebook@clas.co.uk.

CLAS Online Courses

This side of Christmas includes "Italic Caps" with Mary Noble, "Embossing and Cut Letters" with Josie Brown and "Creative Calligraphic Projects for Christmas" with Liz Barrow. Book from their website.
www.clas.co.uk

Ewan Clayton and Rosalind Wyatt in Conversation at Farnham

An audio recording of this event is now available on the Crafts Study Centre website. Look under "CSC Blog".
www.csc.uca.ac.uk

Suppliers: Calligraphic and General Art

Scribblers

Nibs, inks, penholders, paper pads, calligraphy sets, paints and brushes, automatic pens.
Great for beginners with tips and nib sets.
www.scribblers.co.uk

scribblers
CALLIGRAPHY

Blots Pens

Ink, paper, penholders and nibs, automatic pens, gilding supplies, gouache, Finetec, knives, blades, cutting mats etc
www.blotspens.co.uk

Cult Pens

Dip pens and nibs www.cultpens.com

London Graphic Centre

Brush pens, general art supplies
www.londongraphics.co.uk
Retail shop in Covent Garden, London

Cornelissen

Pigments, paints, egg tempera, gilding materials, historical inks, stick inks and grinding stones, dip pens and nibs
www.cornelissen.com
Retail shop in Great Russel Street, London

Ewan Clayton

Ink sticks and stones, goose quills for curing and cutting, pre-cut quills ready to use
www.ewanclayton.co.uk

Ewan Clayton

Jacksons

General art supplies, good selection of quality papers in sheets and blocks
www.jacksonart.com

William Cowley

Bespoke service for parchment and vellum
www.williamcowley.co.uk

A. S. Handover

Specialist suppliers of brushes, gilding materials, signwriting equipment.
www.handover.co.uk

Cass Art

General art supplies and a few nibs & penholders. Da Vinci brushes.
www.cassart.co.uk
Retail shop in Brighton

Pen to Paper

Stationery, some inks and pens, rubber stamps
Retail shop in Sydney Street, Brighton

Lawrences

General art supplies especially for printmaking. Japanese papers. Finetec.
www.lawrence.co.uk
Retail shop in Portland Road, Hove

*** KHADI PAPERS**

Khadi

beautiful handmade papers from India
www.khadi.com

Seawhites

General art supplies, recycled and affordable paper
Factory showroom in Partridge Green
www.seawhite.co.uk

Calligraphy

Specialist book shop
www.calligraphy.com

Stuart R Stevenson

Gilding supplies
Shop in Clerkenwell, London.
www.shop.stuartstevenson.co.uk

Back Page

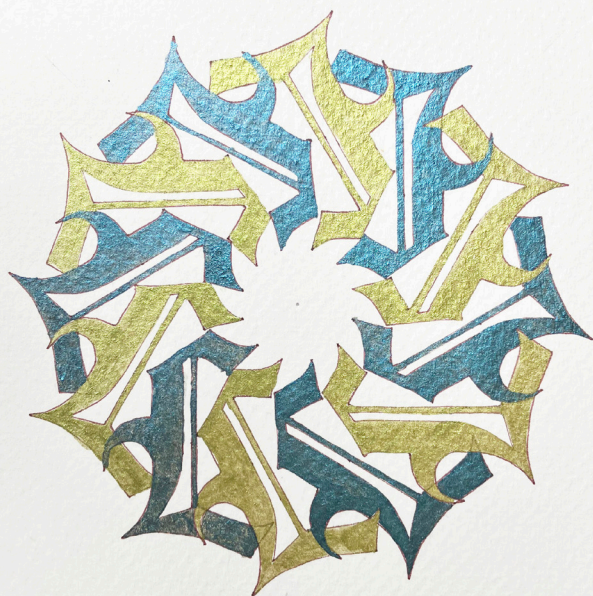
Courses at West Dean College

"Illuminated Letters, Gilding and Painting"

With Cathy Stables

February 6th - 8th, 2026

www.westdean.ac.uk



Artwork by Teresa Stephens

Do you have an instagram account?

If you post something you have created after one of our workshops, you could use the hashtag #sussexscribes
If you are doing the Alternative Tools course with Rachel Yallop you could post with the hashtag #alternativetoolscourse

www.sussexscribes.co.uk



@sussex_calligraphy

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

The next newsletter will be sent out at the end of January 2026.

Please send any copy to Helen:
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, 2026

Your Committee

Chair: Cathy Stables
07810 693988

Secretary: Denyce Aresti

Bookings: Lisbeth Godfray

Newsletter/ Membership:

Helen Gibbs

Treasurer/Programme:

Mariette Hardman

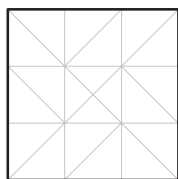
Committee Member:

Nina Green

Sussex Scribes
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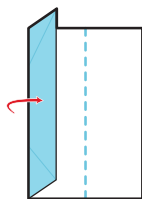


Victorian Puzzle Purse template



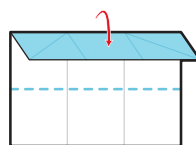
Step 1

Place square face up (guidelines visible).



Step 2

Fold paper into thirds vertically. Unfold.



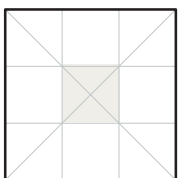
Step 3

Repeat, folding paper into thirds horizontally. Unfold.



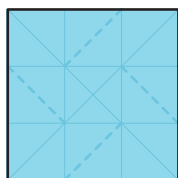
Step 4

Fold diagonally in half to make a triangle. Unfold. Repeat for other corner.



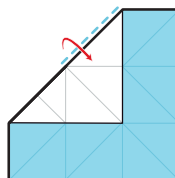
Tip

Your square will now be divided into nine equal boxes. Write your valentines message in the central box.



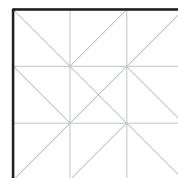
Step 5

Turn over square so it is face down (guidelines not visible).



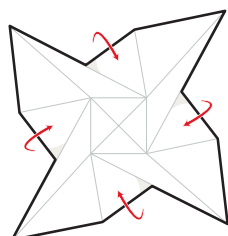
Step 6

Fold top left-hand corner to bottom right-hand corner of central box. Fold along guideline. Unfold. Repeat for all corners. Unfold.



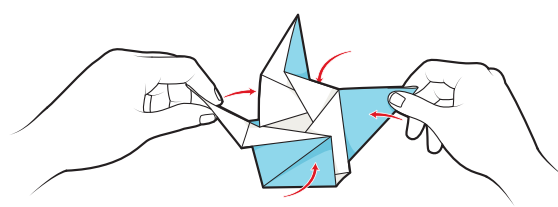
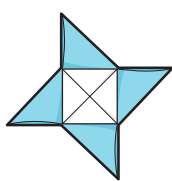
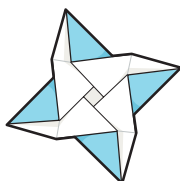
Step 7

Turn face up for final steps (guidelines visible). All guidelines should have now been folded.



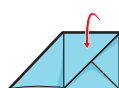
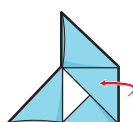
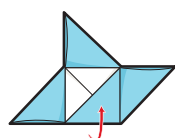
Step 8

Holding top right corner with right hand and bottom left corner with left hand, gently push corners round clockwise to make a 'pinwheel'.



Tip

This shape is called a 'pinwheel'. Try pinching the corners into triangles and twisting to complete step 8.



Step 9

Fold bottom arm up. Continue folding the arms, anti-clockwise, on top of another. The final arm should tuck in under the first arm.