



Dear members,

The next couple of weeks look mostly cold and/or wet so now is an ideal chance to 'seize the day' and book some workshops ahead of time. It's also a great help for us to know if you're intending to come.

Our next workshop, "Matisse Lettering" with Adele Dark, is on Valentine's Day and is free for members so don't miss it. In April, it's the fourth part of "Alternative Tools" with Rachel Yallop and the topic will be "Pencils". You can do this as a one-off if you've missed the others. It will give you new ideas learning how to use different tools and introduce variation in your designs. Speaking of which, it is so interesting to see the unusual design that Patti came up with when she was visiting New Zealand last year. (see page 7)

How about coming to a Study Day at Fishbourne Roman Palace? (see page 3). Meeting with fellow calligraphers is a great way to generate and discuss ideas for future pieces. It may even give you some ideas for the "Instagram Challenge" (see page 4). It would be great to see more people participating and adding to Helen and Angie's innovative responses.

If you're planning for the summer, think about going on a week-long course with Gerald Mynott in "Heraldic Art, Illumination and Calligraphy". This would

Newsletter January 2026



be a good opportunity to immerse yourself in a project at Claridge House, Surrey. I hear the cake is very good and you will be in the company of like minded people. (see page 16)

Check out the rest of Sussex Scribes' great workshops for this year. I do hope that you'll be able to come to some or all of them. Wishing everyone a happy and healthy 2026.

Cathy Stables, Chairperson

Artwork below by Janet Smith

*All our
workshops for
2026 are listed
on the next
page and all the
details are in this
newsletter.*

*and now we welcome
the new year 2026
full of things that have never been* R.M. WILKE

Sussex Scribes Events Programme for 2026

Workshops and Events for 2026

February 14th, 2026

"Matisse Lettering"

Member's Special with Adele Dark
details page 11

April 18th, 2026

"Alternative Tools Part 4"

with Rachel Yallop (zoom)

Thursday May 21st

Study Trip to Fishbourne Roman Palace and Gardens, Chichester.

May 23rd, 2026 "Wooker Script"

with Patti Griffiths, *details page 12*

Broadwater Baptist Church, Worthing

August 29th, 2026

"Bookbinding" with Lucie Jones

Broadwater Baptist Church, Worthing
details page 13

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 for the newsletter so if you think you would like to give this a go, please mention it to someone on the committee or email Helen. It doesn't have to be very long and can help with paying attention to what the teacher is saying!

Workshop Bookings

T's & C's for workshops in 2026

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

Sussex Scribes Study Group

Study Trip in May

The Sussex Scribes study group is planning a third outing this summer. This time we are heading out west - to the Fishbourne Roman Palace, near Chichester. This venue will be a little more accessible to anyone who lives on that side of our wide county.

The idea of the group is to visit an interesting place (usually a museum but we are open to ideas) armed with sketch books, cameras, brains - whatever you need to record ideas for a creative project. The trips also make for a fun day out and a nice way to meet up with people in the group. We usually have time for a lunch or coffee somewhere nearby.

We have a WhatsApp group to help with planning so if you would like to join in, all you need is a mobile phone number. Just let someone in the group know that you are interested in coming on the next outing and we will add you to the WhatsApp group.

Helen, Mariette, Nina, Patti, Teresa & Wendy.



"I'm surprised and moved by how long our field trips linger in my mind's eye. From our lovely time at the Pavilion exhibition on Colour, I'm still smitten with the appropriately bright pink illuminated homage to Brighton. The words were written in 1829 referring to jolly dances, but have additional fun resonances today.

I also keep leaning towards Prussian blue, used so strikingly in the Pavilion. The fascinating back story of this dye is told on the *Stories in Colour* podcast <https://youtu.be/WK1GSvP6VYs>" Wendy



Detail of wallpaper from the Royal Pavilion, Brighton

After the trip to the Royal Pavilion in Brighton, I found myself drawing dragons from different cultures.
Helen



This Frank Stella painting (above) in Brighton Museum inspired this idea by Mariette.





Instagram Challenge

We are running an Instagram challenge for a year. This is when you start with a prompt and see what you can do with it. The prompts are one each month and it is entirely up to you how much you do with it. You can sketch a few ideas or work them up into a finished piece of work. It is just meant to be a bit of fun.

We are highlighting the results on our group instagram feed and in the newsletter.

If you would like to take part, you can post the results on your own instagram feed and invite @sussex_calligraphy to collaborate with you or send them in for the newsletter and we will publish them here.

The prompts for the next three months are:

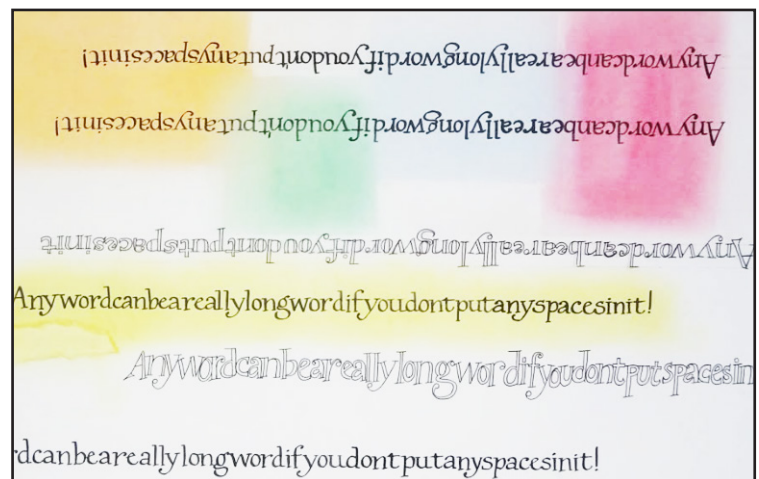
February: Medieval Modern

March: Enormous Flourishing

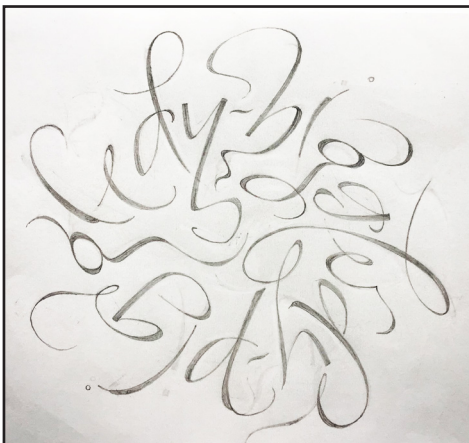
April: A quote by Edward Johnston



Artwork by Helen (prompt: sparkle)

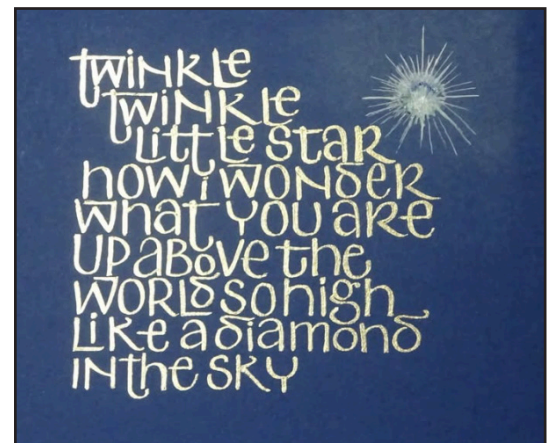


Artwork by Angie (prompt: a very long word)



Pencil sketch by Helen
(prompt: echo - it says higgeldy piggeldy)

"I like that you don't have too much time to faff about. You just have to get on with it."



Artwork by Angie (prompt: sparkle)

Member's Pages

My neighbour and friend wrote the lovely poem (*right*) and gave me permission to use it.

I have been playing with it for nearly a year, trying out various lay-outs and styles, but not feeling like anything really captured it right. Then in September as a result of a freebie online course I started to dabble a little with acrylic paints.

My friend is the most free-spirited person I know so I decided that maybe I could combine the painting with the poem. I created the tree painting and then rummaged through my stash of coloured bits of paper (I have always kept strips of coloured off-cuts) to find matching colours.

The poem lines were written with a vintage pointed nib and Dr Martin's Pen White, and the pieces onto the tree to represent the falling leaves. *Mariette*



I asked the leaf
As it fluttered down
'Are you not sad
In your golden gown?'

'Not at all' rustled the leaf
In softest tones
'I am not dying,
And I am not alone

I've spent all year
nourishing this tree
And lying at its roots it shall
absorb the decaying me

I am not limited
To this form
My energy goes on
Continually reborn'

I smile at the leaf
And wander on
It's given me the universe
To ponder upon

I hear a whisper as I go
Is it the leaf, or the tree?
They're one and the same
In eternity

Janice Whitlock

Nail Art Brushes

Amazon, for some reason, suggested I needed nail art brushes. These are to decorate gel nails which I don't have but at £3.50 for a set of 5 brushes I added them to my order. They are very fine (5/0) with various lengths of hair.

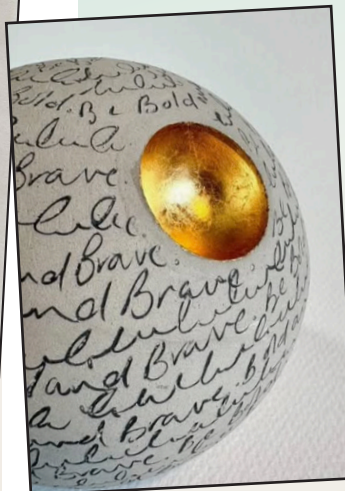
I've just played with them, getting some very fine flourishes. I'm not sure how long they will last but there are some more expensive ones. They are definitely worth investigating. *Dianne*



Kellie Miller Arts

A new gallery has opened in Brighton where Dockerills hardware store used to be. The old shop space has been converted into a white walled, airy and well lit space to show off a variety of artworks and is an oasis of creative calm in the hustle and bustle of Brighton's North Lanes.

These ceramic lettered pieces are on show at the moment and were made by Annabel Munn.

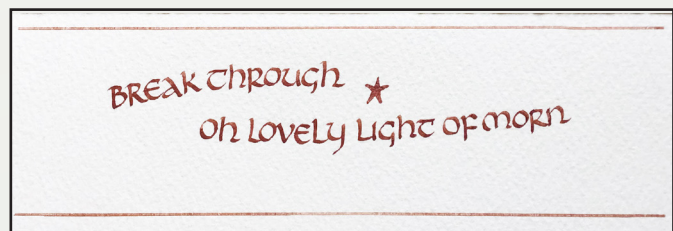
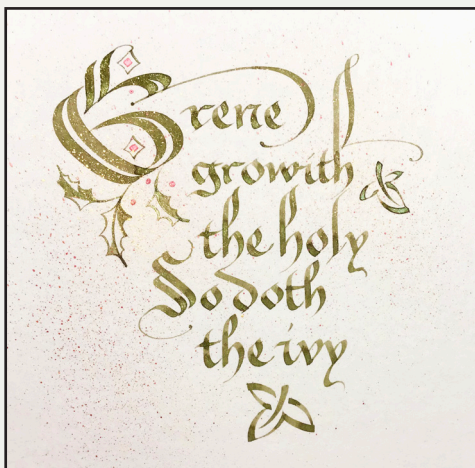
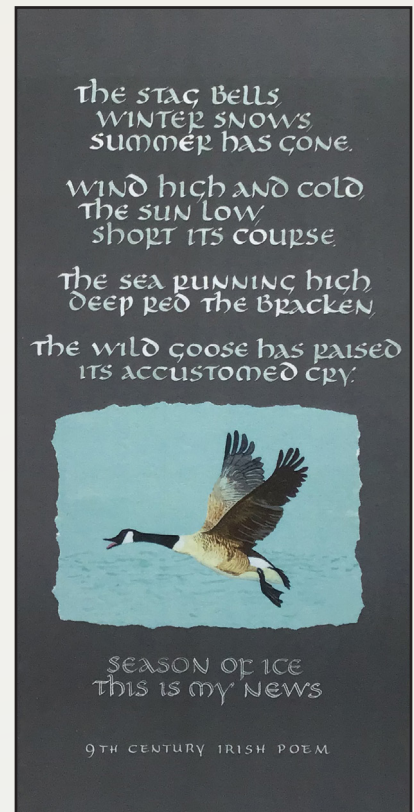


www.kelliemillerarts.com

Member's Pages: Christmas Cards 2025



Some of the
Christmas cards made
this year by members
of the group.



Clockwise from top left: Irene Willard, Patti Griffiths,
Mariette Hardman, Teresa Stephens, Dianne Heddy,
Angie Hatchett, Helen Gibbs & Janice Simmonds



Member's Pages cont.

While I was in NZ at the beginning of 2025, a friend of a friend asked me to create something calligraphic on a dried frond from a Nikau Palm - a beautiful native palm tree.

I had no art stuff with me so went off to purchase some Sharpies, fine black liners and one of those Posca white pens. Fingers crossed!

Luckily I had another rough piece of frond to experiment on so was able to discover that the black pens worked well and didn't bleed but that the white pen didn't show up at all. Good to know before finally committing to the actual frond. I only had one chance to get it right. The fine liners took to the frond remarkably well and were a real pleasure to use. An unexpected, but lovely brown colour was achieved by the humble 'fill in' pen, the Sharpie, as it dried.

I had to make sure the design would fit into the quite small, central-ish area of the frond where the surface was smooth and rock hard. Further away from this central area the surface became progressively more ribbed and couldn't take a smooth line.

I used the family's first name initials (J, P, J and N) to create a design around a circle. The circle was made from the initials of the family surnames (M and A). To pattern the letters I took, as inspiration, some of the Maori patterns I'd seen while in NZ - fern frond spirals, curves and lines.

Such a welcome, unexpected and unusual challenge was a total joy and in a month packed with interest, adventure and laughter this opportunity was an additional treat. I loved doing it.

Patti



Member's Pages cont: CLAS Online

CLAS ran two great workshops online via zoom in November and December: "Creative Calligraphic Projects for Christmas" with Liz Barrow and "Embossing and Cut Letters" with Josie Brown.

Liz took us through a range of projects over two sessions and helped us understand that it was the joy of creating attractive Christmas gift wrappings and decorations that we were aiming for, rather than spot-on perfect calligraphy, so it was with some sense of freedom that we got stuck in to the projects.

Liz explained the different weights of card and paper which were best suited to the projects, and also showed us how we could use our "quick" calligraphy to make paper of our own design. We learned how to make square and pyramid origami gift boxes, gift card wallets and gift bags, unusual gift tags and baubles, as well as a Star Book and an alternative to the Christmas cracker called a Flexagon. I especially liked making place cards to fit an origami holder, and adapted these to make alternative Christmas cards for my immediate family (see pic).

In the first session with Josie, she explained the tools and materials we needed to make beautiful raised decorative letters or shapes on paper. White or cream paper is better for catching the light and shadows of the embossed image. Designing and cutting from card the stencil of the shape or letter(s) you are going to

emboss needs careful thought, a sharp tool for cutting and practise! We talked about what happens to those letters with closed counters and what you can do to prevent "holes" appearing. The technique is

called "blind embossing" because you turn the right side of your paper over and carefully define the edges of the stencil with your embossing stylus. When it is as well defined as you can manage, the stencil is removed and there is your embossed card – it

is a kind of magic!

The second session of the workshop took letter cutting to the next level by creating a folded paper box frame with a cut

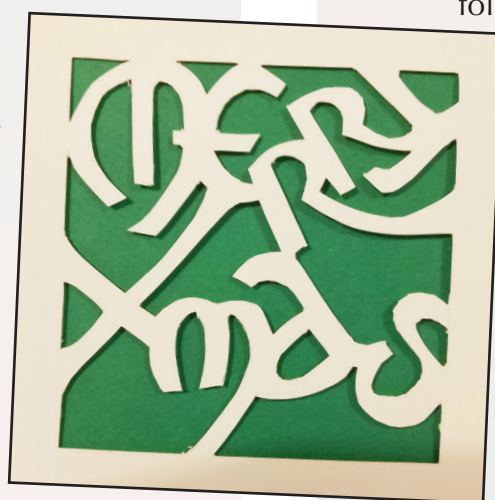
letter design as the centrepiece. This clever structure is created by folding only, and again, consideration has to be given to the weight of the paper used and the design. All of the letters in the design must be in contact with each other and the sides of the frame so it does not fall apart, and this took some working out. Further precise and careful cutting was required, and Josie's tip to shade in what to cut

out was invaluable! I managed to complete a box frame (see pic) and this has given me inspiration for my alternative Christmas cards in 2026!

Josie also showed us how to make LED tea light holders with cut letters and shapes - a project for another day!

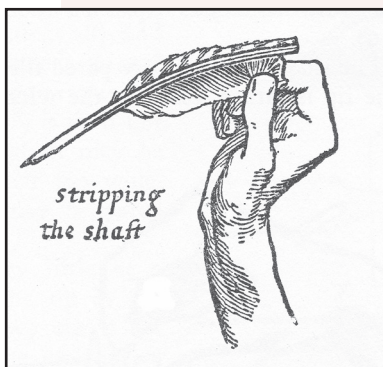
Thank you, Liz and Josie for your inspiring workshops, and for sharing your expertise with us. Thanks, too, to Alex Gonaldi for hosting the sessions and making the recordings available.

Nicky Hogan



Our workshop in November was all about making quills and led by Josie Brown via zoom. Josie gave us a comprehensive guide to the processes of curing and cutting the feathers and even though the camera glitches presented us with an extra challenge on the day, I came away feeling confident that I could manage all the different tools and materials involved. Josie supported her demonstrations with clear and detailed handouts, and these will prove invaluable when I practice in the future.

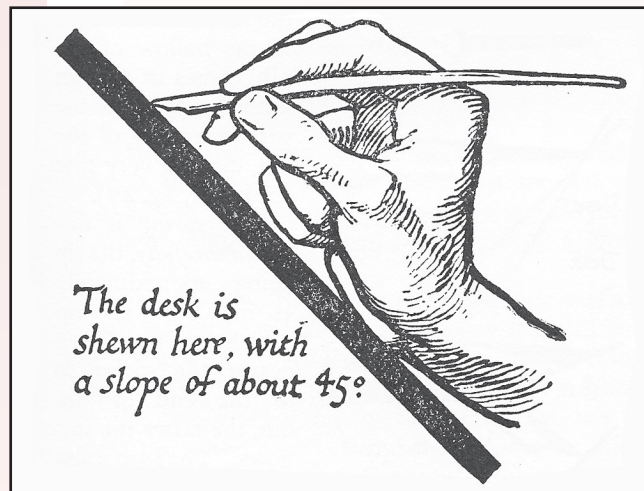
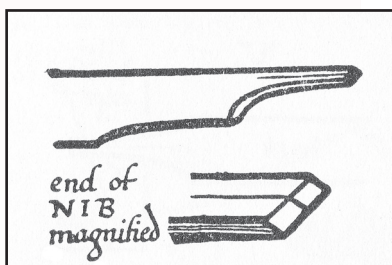
We began by learning about two ways to cure the feathers - either in hot sand or against an iron with a "dutching tool." Josie showed us how these activities could be managed at home and what to look out for to get the process to work. She also gave us information on sterilising found feathers and how if you leave them hanging for a year, they may well be hard enough to cut without further curing.



The cutting of the quills into a writing tool needs a sharp knife and a watchful eye. "Sharp is safe" is a good motto but Josie underlined the safety aspect with a tip for making protective finger

sleeves from old leather gloves.

I have had a go at quill making before when I did the Traditional Skills course some years ago, but my cutting techniques let me down. This time, I felt I understood the shape I was aiming for. Some things we learn are too complicated to pick up at one sitting and I was grateful to Josie for



all the hints and tips she gave us, answering all my questions and more.

At the end of the lesson Josie showed us some pieces of work that she had produced with the quill and demonstrated how the quill was great for flourishing. Ways to improve the quality of the mark include using a steep angled board to control the ink flow and thickening up the medium (try gouache) – quills can be great for using thicker white mediums (eg Dr Martins) on black and for writing with gesso.

Helen

Goose feathers for curing and cutting are supplied for calligraphers by Scribblers and Ewan Clayton. (scribblers.co.uk and ewanclayton.co.uk) Ewan also supplies ready cut quills.

Illustrations from "Writing, Illuminating & Lettering" by Edward Johnston

Alternative Tools Part 3 January 17th, 2026

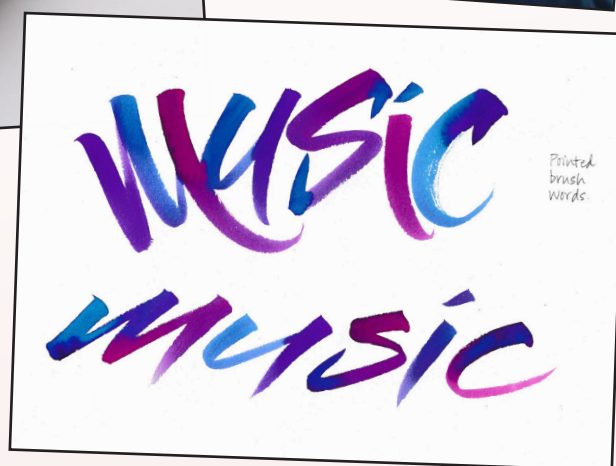
In January it was time for the 3rd instalment of the Alternative Tools Specialist Skills Awards course with Rachel Yallop. The topic, "Pointed Tools", consisted of pointed nibs and a variety of pointed brushes.

We started with the pointed nib. Rachel's preference is a Hunt 101 nib in a straight penholder. She explained that she finds the Hunt 101 slightly easier on the paper and less likely to snag than her previous favourite, the Gillott 303. But for more gestural movements she also suggested trying a pointed nib that is made of slightly harder steel which is less flexible, again to avoid snagging.

Rachel demonstrated how the pointed nib can be used for so much more than traditional copperplate; by holding the pen at different angles, using different amounts of pressure, and generally experimenting in a way that she had encouraged us to do in the previous modules with broad edged tools and ruling pens.

We then moved on to brushes and brush pens. Again, there is a huge variety available, from very tiny thin brushes to huge thick Chinese brushes, all with the potential to be used at multiple angles between upright and almost horizontal, showing how versatile these tools can be.

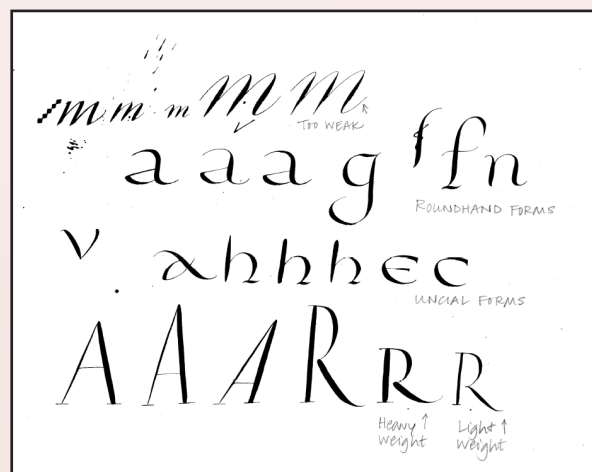
Rachel mentioned how much she enjoys using Pentel water brushes – see photo – as they have a very sharp tip and the acrylic ensures that after use the brush hairs remain straight rather than bending. (And if you are quick you might still find one in the Scribbler's winter sale!) Wonderful effects can be achieved using either brushes alone or in combination with other tools such as the pointed nib.



Focusing on contrast, Rachel explained how she carefully assesses and makes sure that designs hang together well, varying thick and thin strokes, using different tools and colours to create interesting results.

It was a day with a lot of information that will take some time to absorb and practise, but such a lot of fun in the process!

Mariette



Workshop - Member's Special - February 2026



"Cut, Colour and Collage - Matisse Lettering"

with Adele Dark

Saturday February 14th, 2-4pm

A zoom workshop with recording

£Free to members

In this afternoon workshop, we will be exploring the cut lettering style of Matisse, thinking about the colours we choose, their relationship and context.

Students can work along with Adele or sit back, relax and work with the recording later.

This workshop is for members of Sussex Scribes only but please book your place in advance by emailing Lisgodfray@sky.com

Tools & Materials

- Notebook and paper
- Pencil and rubber
- Automatic Pen size 3, 3.5 or 4
- Ink
- Scissors
- Painted papers 90 -100gsm using gouache and large brush (with 4/5 colours you like, a mix of cool and warm)
- Magazine papers for cutting (not too thick)
- PVA glue and brush or glue stick

The word 'matisse' written in a stylized, cursive script in black ink on a yellow background.

“Wooker Script” with Patti Griffiths

Saturday May 23rd, 10am - 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



here they had lived in simple peace and harmony, growing their topknots into increasingly delightful and complicated updos. The Wookers would have been in their original homeland now but for a cruel and unjust turn of events. The sweet and gentle Wookers were forced out of their beloved ancestral home by the evil, sour and bitter Yowgerahs. This was a great piece of badness. The peace loving Wookers did not attempt fight back but fled instead in panic and dismay to the dark and very dark swamp land. The climate thereof is particularly unsuited

to the delicate constitutions of the fine Wookers and they soon became most miserably and desperately bedraggled. There is really nothing in the world more woebegone than a distressed, dishevelled and unkempt Wooker and such a bird is, of course, much to be pitied. However, the inherently proud Wooker does not suffer pity gladly and, indeed, it was not long before clumps of unroomed and agitated Wookers were to be seen lurking in the mud beneath really enormous bog oak leaves whispering in an excited, conspiratorial fashion. Expressions such as “This will not do,” and

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

"Bookbinding" with Lucie Jones

Saturday August 29th, 10am - 4 pm

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

Cost: members £25/ non-members £30

This workshop is suitable for all levels.

Participants will hand bind a 6" x 6" hardcover book with plain pages, to be used as a sketchbook, notebook or journal. We will be creating the entire project from scratch: hand-sewing the text block, attaching endpapers, making a cover using greyboard, patterned papers and bookcloth, then gluing the text block in to complete the book.

The workshop is suitable for complete beginners as well as those who may have some experience of bookbinding.

Equipment and Materials:

All equipment and materials will be provided but if participants wish to bring their own cover papers, this should be of a suitable weight (i.e. around 120gsm) and measuring at least 14" wide by 8" high.



We would like to welcome a new tutor to our programme. Lucie Jones is an artist and maker based in East Sussex. Working mainly in digital art for the last few years, Lucie has recently discovered the beautiful craft of making books and is now combining the two: designing patterned papers and using them to cover her books or as decorative endpapers. Lucie produces small batches of handcrafted items, each one unique and exclusive.

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

www.smallyellowbird.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

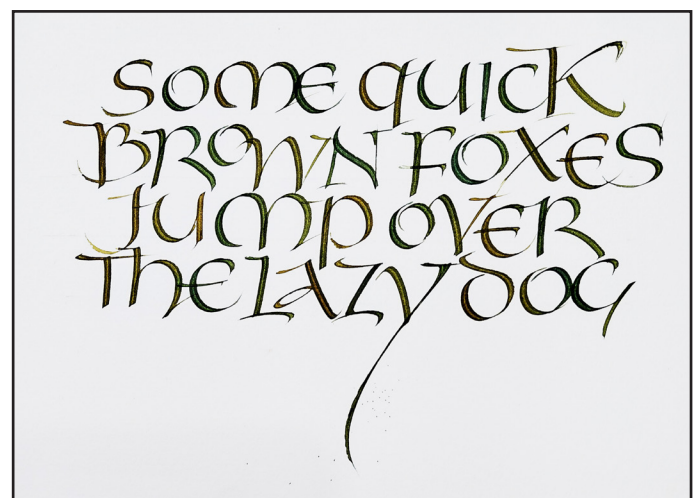
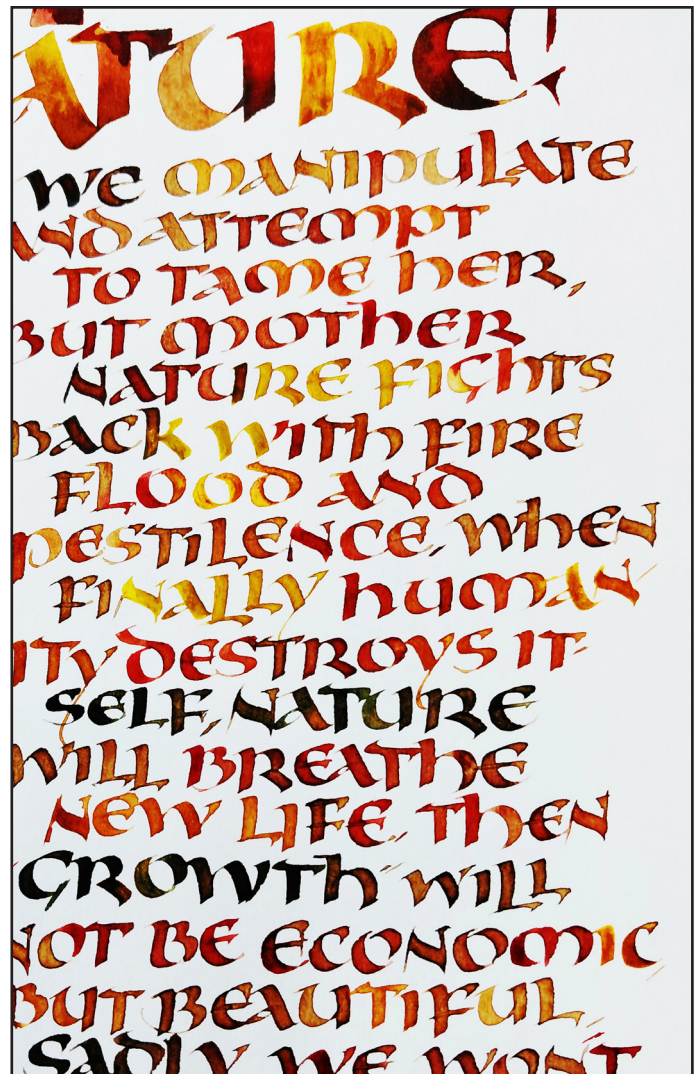
Uncials occupy that halfway-house in letterform evolution of being capitals that want to become lowercase, which we can explore from various angles. Some of the earliest archaic versions are labour-intensive yet others charmingly modest; we'll look at both, then work towards some contemporary options.

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

n swans float down from the s
ce of the inlet, they sail in sol
en swans float down from
n the surface of the inlet, to
- procession - se
tes on the rippled
why seven swans float
hting on the surface of
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elf notes on the
c dark bay.

to join every letter. gap
contribute to an appear
'y be an illusion! try
eight - hairline ligatu
Enjoy!

What's On

CLAS Festival of Calligraphy

August 9th- 15th, 2026

at the Scarman Conference Centre,
University of Warwick, Coventry.

All the details at clas.co.uk

Heraldic Art, Illumination & Calligraphy with Gerald Mynott

at Claridge House, Lingfield, Surrey

August 17th-21st, 2026

Over the course of a week, learn the specialist skills needed to create a finished piece, combining both theory and practical instruction. Under the expert guidance of Gerald Mynott, a Reigate School of Art graduate with an illustrious career, students will enjoy a supportive and enriching experience. www.claridgehouse.org.uk

CLAS Online Courses

"Rustic Letters With Mary Noble"

Feb 26th and March 12th, 7-9pm

Book from their website.

www.clas.co.uk

CLAS Creative 2026

Saturday March 7th, 9.30am - 16.30pm

Regent's University, Regent's Park, London.

Talks, demonstrations, exhibitions and shopping!

Tickets £25, before February 20th.

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.

Letter Exchange Lectures

These are hosted as in-person, live streamed and as recordings, which can be purchased from their website. Cost £10 - £17 for non-members. Some great speakers coming up in 2026. www.letterexchange.org



SSI Open Day and AGM

Saturday June 13th, 2026 at the Art

Worker's Guild, London. 11am - 4pm

Exhibitions and Talks, £10 non-members

www.calligraphyonline.org



Impressions in Watercolour: Turner and His Contemporaries

at the Towner Gallery, Eastbourne

Until 12th April, 2026

Celebrating 250 years since
Turner was born

www.townereastbourne.org.uk

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

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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

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www.cornelissen.com
Retail shop in Great Russel Street, London

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www.ewanclayton.co.uk

**Ewan
Clayton**

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www.jacksonart.com

William Cowley

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www.williamcowley.co.uk

A. S. Handover

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

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www.cassart.co.uk
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Stationery, some inks and pens, rubber stamps
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www.tnlawrence.com
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*** KHADI PAPERS**

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Seawhites

General art supplies, recycled and affordable paper
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Stuart R Stevenson

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

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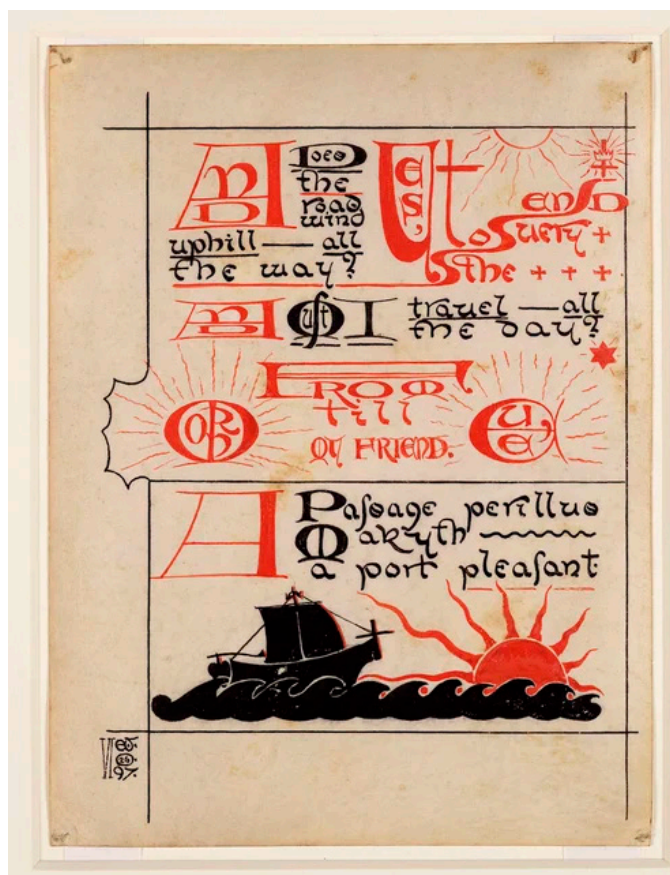
What's on iPlayer

"The Secret Letters of Mary Queen of Scots"

Featuring quill writing by Susie Lieper

"The Search for the Lost Manuscript: Julian of Norwich"

The first book written in English by a woman. Presented by Dr Janina Ramirez



Fluidity and Inscription

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

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

The next newsletter will be sent out at the end of April 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 April 15th, 2026

Your Committee

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