

Alphabetical order

canberra
CALLIGRAPHY
society



~ newsletter no 180 ~june 2012



for your diary

Sunday 24 June
1:30-4:30

ABU DHABI SCRIPT

Christine Wilde

Sunday 22 July
1:30-4:30

WHITE VINE ILLUMINATION

Ann Streeter

Sunday 26 August
12:30-4:30

ALPHA ERASERS + AGM

Pam Kemp

Concentrating on Captitals (cont)

Flirting with Foundational

with Angela Hillier

Tuesdays & Thursdays from July 31st

Lake Ginnindera College

<http://www.lakenitelearning.com.au/>

Pointed Pen Uncial and Experimental Play

with Pam Kemp

30 July for 7 weeks 6.30 - 9.00pm

Erindale Community College

<http://www.erindalecep.com.au/>



Eckersley's **BRADDON** store offers a 10% discount to members of CCS on presentation of your current membership card.

42 Mort Street, Braddon

Phone: (02) 6257 1711 www.eckersleys.com.au

NEW HEADINGS IN THIS ISSUE -

Thanks James for the Library Report heading.

Thanks also to the **wrap writers** for this issue:
Carol, Pam and Reta

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PRESIDENT'S REPORT



Dear Calligraphic Colleagues,

Welcome to another issue of our newsletter.

Sara is traveling and has left this newsletter in Jill's and my court. So we are travelling blind! Please excuse a poorer quality newsletter - just this time. Sara will be back for the next one (I hope).

This year our workshops have been fantastic with some wonderful work being done in between. The work on the cover is by Irena. Beautiful work.

Now is the time to start planning and executing your exhibition piece. The theme is "Handwritten, Handbound".

There is no requirement for a certain skill level, we are aiming to showcase the entire membership of the Canberra Calligraphy Society so get to it and start creating! However, if we receive too many samples we will have to cull some but we will be mindful of representing all members.

We have a couple of great workshops recently: Lyndell's workshop on "Pop-up Cards" was well received, everyone having a great, creative time. Jill's workshop on "Rotunda" script was also fantastic. Reports later in the newsletter.

I encourage you to check out the library. It is a much under-utilised source of great ideas, methods and

skills etc. for calligraphers. The CCS has just purchased two new books, check out page 10.

Yours in calligraphy!

Marg



A beautiful example of Rotunda: "St Elizabeth with John the Baptist as a child", a 15th C Italian antiphony held in the National Library of Scotland

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Tutor: Jill Robertson
22/4/2012

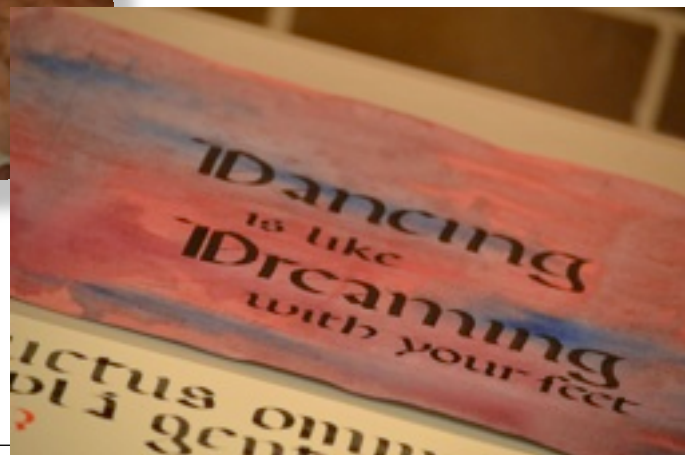
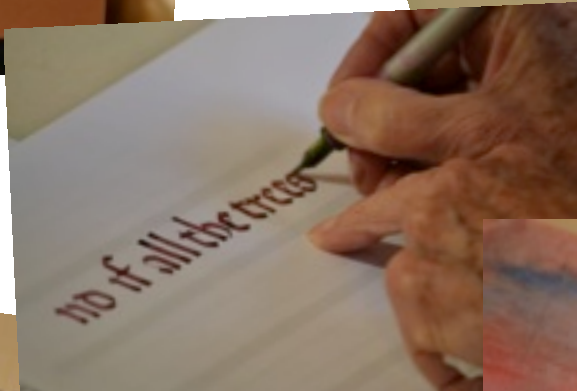
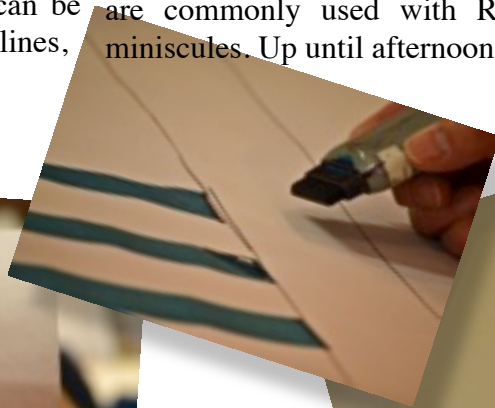
rotunda

Report by Reta Gear

A good turnout for Jill's Rotunda Workshop on Sunday 27th May. Jill started by showing photos and excerpts from various gospels through her computer. It was very interesting and well researched with some lovely examples. Rotunda was developed during the 13th century about the same era as Gothic and was used in Italy and Spain until the 15th century. However the Italians rejected the vertical and angular shapes of the Gothic Script which was widely used by other areas of Europe and preferred the softer, rounder alphabet of the Rotunda Script. Rotunda is normally written with larger nibs and it was popularly used for music books. There are different versions of this script available with variations of G's, R's and D's for example, also S can be done quite large and out of the lines,

not necessarily the same for every S in the piece. Also it is noted that the i is consistently not dotted. The P is the only letter to have a serif and the ampersand is like a number 7. It is a rounded upright script done with 7 nib widths 3 for x-height and 2 each for ascenders and descenders. The ascenders begin with the pen at 0 degrees and as it is drawn down the letter the angle gradually changes to 35 degrees by twisting the pen. The squared base of the letters can be done either by lifting the pen onto the left point and drawing the required shape or by turning the pen to an angle of 90 degrees and making a second stroke. Lombardic Capitals are commonly used with Rotunda miniscules. Up until afternoon

teatime we practised the script then we went on to doing a verse of our choice with one word in a larger nib size as a feature. Some photos of the work produced are following. Altogether a very successful workshop well organised and taught. Thank you Jill.



Tutor: Lyndell Dobbs
22/4/2012

The workshop began with Lyndell calling us over to her table at the front of the room, to view her range of pop-up cards. Everybody was impressed with the bouquet that sprang out of the first card...and we were eager to begin crafting our own.

A few of us were nervous about whether our skills were up to creating the seven flower insert, but with the help of Lyndell's detailed instruction sheets, and her demonstration of the origami fold - which forms the base of the flower, we were soon folding and cutting away.

Variations could be made to the petal shapes to create daisies, the classic cherry blossom, or a more pointed lily-type flower. Smaller flowers could be placed in the centres, for extra detail and colour; or two or three stamens instead, for an exotic look.



Report by
Karen Woodhall

The seven flowers were joined in a few crucial spots, with glue dots or double sided tape according to the instructions, and the whole thing folded down flat, ready to be attached to the inside of the card.

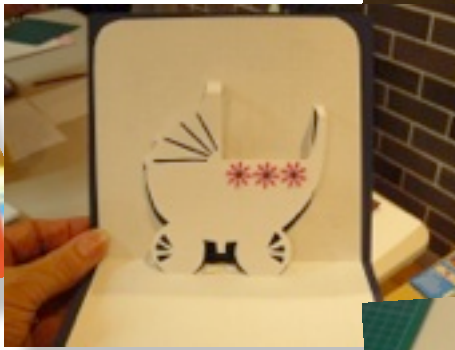
We were all engrossed until tea-time, and were wondering how we were going to fit all the other cards in. Lyndell gave us further instruction on how to construct the "Daisies in a vase" card, the "Hearts on a spring" card, the colourful "Daisies on a spiral" card, and the pop-up "Baby Pram" card.

Everyone chose their favourite, and I think most people managed to create another card, in the time we had left. There was an attractive array for "show and tell" at the end of the workshop, and we all have the templates for making the other cards at home.

Thanks Lyndell for a fun workshop, and all the card making ideas which will come in very handy for calligraphers!



Pop up cards galore



Making guidelines on the computer with Jill Robertson

You can easily make squares or guidelines using the table part of Word. I am still using Word 2003 so there may be a few differences but probably not much.

Here we go!

To make guidelines:

First of all you need to work out what size guidelines you want by doing that **by hand on paper** in the time-honoured way! So, if you need lines that are 1cm : 2.5cm : 1cm with perhaps a gap of 0.5 between your lines this is how to do it.

Start with a blank page and go to:

1. **File** → **page setup** → set margins at 0.5cm (this is usually the widest table printable)
2. on your page go to the **table** icon and **make a table that is 1 column wide and 4 rows deep**
3. **select the top row**
4. then go to the **TABLE** tab on the menu bar and select **Table Properties** (usually at the bottom of the list)
5. then go to **ROW** tab

6. click on **Specify height** box and enter *ascender height* in space provided – **1cm**
7. click on **Row Height** and click on **Exactly**
8. then select the button that says **next row** (with down arrow)
9. now put in the height of *the x height* – 2.5cm and click the **next row** button again
10. now put in the *descender height* – 1cm
11. click on **next row again** and enter 0.5cm for your gap line
12. click OK

You may have to click on the **exactly** box for each line.

Now return to your page and you have the first set of lines ready.

Select them all – (go to the symbol on top left corner of the table and that selects the whole table) then press the **copy** icon

Put the cursor in the space below the table and keep clicking until your page is full!

If you want to shade the “gap” line, then select that line and go to **Format** on menu bar, then select **borders and shading**, then **shading**. I usually go for about 30% shading in grey.

Once you have that one shaded, you can select the next “gap” line and hit F4 and it will repeat the shading for you.

To make table with 1cm (or whatever size you like) squares:

1. Set margins on **File – Page Setup** to desired width
2. Go to **Table** then **Insert table** then **No. Columns** – according to requirements
3. **No. rows** - say **5** (number not critical) **Click OK**
4. **Select Table** – by clicking on symbol at top left corner of the table.
5. Go to **Table** on menu bar, then **Table Properties**
6. **Table width** – put in desired width of table
7. **Row – specify height** – 1cm – **Exactly**
8. **Column Tab** – preferred width 1cm
9. **Cell Tab** – preferred width 1cm
10. **Click OK**

Once the table is formed you can add extra rows of squares to your heart's content by hitting the Tab key, or by copying chunks and pasting on to the end.

This is a useful one for Celtic Spirals!! Remember them??

Workshop Equipment



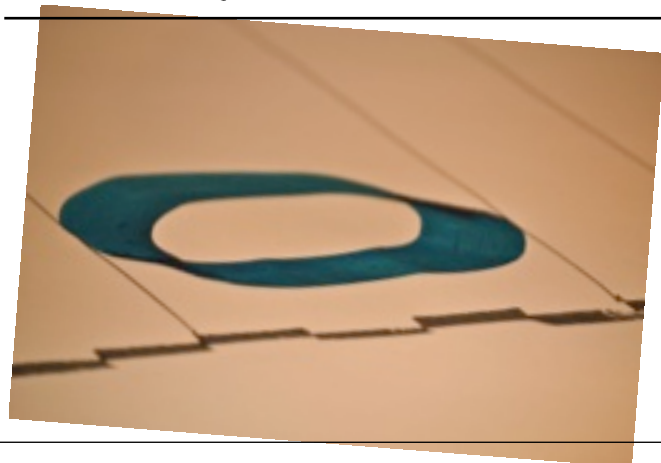
The Usual Calligraphy Gear:

- pad of A3 bond paper
- few pieces of good quality paper (A4) for the finished work
- several broad edged dip nibs & holders
- 2B pencil and eraser
- 40-50cm ruler (clear and metal)
- bottle non-waterproof black ink
- several colours of gouache or watercolor paint + palette or mixing containers
- medium size glass jar
- old rags or towels (for making a mess!)
- old toothbrush (for cleaning the nibs!)
- masking tape or blu-tak
- drawing board just bigger than A3

White Vine Illumination requirements

- Very very small amounts of Gouache in colours : Ultra Marine, Red, Green, Yellow, Gold & White [Dr Martin's Pen White or Bleed proof would be very suitable]
- A fine nib OR 0.03 -0.05 Waterproof Liner.
- Paint Brush size 1 and smaller.
- 1 x A4 sheet of white Fax Paper with a 10 x 10cm hole cut out of the centre.
- 1 Small Embossing tool.
- Paint Palette or small dishes to mix gouache.
- Normal Calligraphy gear.

NO PAPER REQUIRED AS TUTOR WILL SUPPLY.



Library Report

Lyndell Dobbs



Postscript Victoria April to May 2012

Like Tasmania's Calligraphy Society, the Victorian Calligraphy Society is also having some fun with Paraprosdokians! See these in the latest edition of Postscript.

The literal meaning of Paraprosdokians is 'against expectations'. In this instance it means interpretation of sentences with a (accidental) double meaning. Some examples that I've come across are, 'I never make mistakes. I thought I did but I was mistaken', 'The top ten reasons I procrastinate. One.....' and 'Dyslexics Untie!'"

Canberra calligraphers will be interested to see the comprehensive article on Gemma Black beautifully supported by a selection of Gemma's work. These range from very contemporary pieces to the very beautiful "Apology" piece, the original of which is in Parliament House.

www.calligraphysocietyvictoria.org.au

The Dancing Pen – Calligraphy Society of Tasmania – Autumn 2012

See the Dancing Pen on how to make two simple book folders. Great instructions.

www.chooseit.org.au/calligraphy

Scribes SA March 2012

This will be the last hardcopy newsletter from Scribes SA but the good news is that they will be continuing to send their newsletters via electronic means.

The Edge – Manuscripts – Late Spring 2012

As usual, The Edge is full of beautiful coloured examples of calligraphy as well as other interesting calligraphic ideas. One example is the lovely idea it is when six calligraphers get together (by mail) to produce a set of collaborative books. Each person contributed, adding to pages already produced and then forwarding them on.

Jan Pickett! What can I say? This time beautiful letters, this time cut from paper.

<http://www.clas.co.uk/>



NEW BOOKS FOR OUR LIBRARY Two books were purchased by the Canberra Calligraphy Society for the members of society this month. The books couldn't be more different. One is a small almost pamphlet size book on the use of different materials for creative expression while the other is a large encyclopedia of calligraphy across the world.

*Don't forget the library
is there for you to use*

Browse through the library in the cupboard, choose a book to borrow. Take the card out of the book and leave it in the little box with your details, as well as a gold coin donation. The donation enables us to buy new books such as the ones reviewed below.

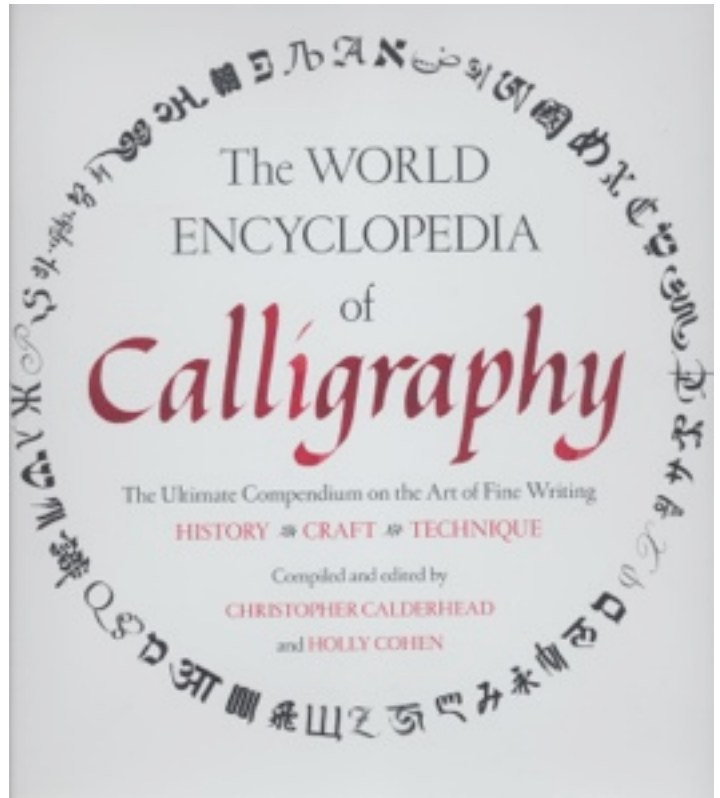
The New Books

Art Expose A Collection of Techniques for Creative Expression Judy Melvin

Patently I need more time to explore all the techniques in this book. Every page has detailed instructions on the techniques, materials and tools needed to make beautiful marks on paper. Judy details how to meld the art of calligraphy with the layering different types of medium.

Each page features what is required, the techniques and the processes, all in easy to follow instructions. I particularly liked the Sumi Ink and Sink Art page. I can't wait to try it out!

The resultant pages could be used for making or covering books or backgrounds for calligraphic writing.



The World Encyclopedia of Calligraphy The Ultimate Compendium on the Art of Fine Writing History . Craft . Technique

As the title suggests this volume is a comprehensive reference work containing articles on a wide range of calligraphic history along with the techniques and materials required to reproduce the calligraphic marks detailed.

The scripts, in all 55, include Roman, Japanese, Chinese, Arabic and Hebrew. What I liked was the history lessons including the origins and characteristics of each script. All scripts featured include detailed examples of the shapes of the letters, materials required, ie types of paper and then what particular tool, pen or brush should be used for the best results.

The book is beautifully illustrated with masterpieces from around the world as well as detailed exemplars on how to achieve beautiful writing in many different languages and scripts.

miscellany

wrap writing parties

are being held for each newsletter. Any CCS member is welcome. It takes only 2 hrs for three people and is a fun way to meet your fellow calligraphers! If interested, please contact your Newsletter Lady sara.rawlo@gmail.com

Imagine comfortable accommodation overlooking a lake, clear mountain air, wonderful food and a group of like-minded people all gathering together for a weekend of calligraphy (and walks and talks). Whether it be to gaze at the waters of Lake Jindabyne, contemplate your next calligraphy piece, seek advice, discuss work, finish a project or just try out new ideas - this is the place to be! Put *5-6 October* in your diary and be sure to book early for this popular event. The cost is \$73 per person for 10 people maximum (cost may vary if less than 10 people book). There will be a volunteer chef, but bring your own work supplies. If you would like to book your space, please contact our Workshop Coordinator at cm.wilde@bigpond.net.au.

Jindabyne retreat

holiday sales at market

Some members are pooling together to have a stall at the Sunday *Old Bus Depot Markets* around November. It's a great place to sell small crafty items and might be good for publicity for CSS. If you want to join the efforts, contact Sara sara.rawlo@gmail.com or Angela antnange@grapevine.com.au

handwritten, handbound

Canberra Calligraphy Society will have their Annual Exhibition at the *Belconnen Arts Centre* this year, in conjunction with the *Canberra Craft Bookbinders Guild*. The exhibition will run from mid-Oct to mid-Nov, so it's time to start thinking about your submission piece(s) already! Detailed information in June

community workshops for children and parents

Erindale Library introductory workshops
"Inspirational Calligraphy with a Celtic theme"
Friday 13 July 1.00 - 3.00
Saturday 21 July 1.00 - 3.00

National Archives of Australia
7 July Constitution Day Family workshops 10 - 11.00am;
12.-1.00pm and 2.3pm

website facelift

The CCS website will slowly undergo a facelift. Please send your favourite calligraphy images (of your own work) to our webmaster. Also, if you want to be listed on the Calligraphers For Hire site, please let him know as well. You can contact James at jameshislop@ieee.org

A Tiny Travelogue: Manuscripts from Florence and England

article by: Sara Rawlinson

Not very often in life does one have the opportunity to travel continuously for several months: it turns out that I have had such luck this year. During these travels, I happened to find myself in Florence on a Monday morning, which afforded me a visit to the Laurentian Library, designed by Michelangelo and built in the mid 16th C. The handsome and stately entrance staircase sparingly adorned with simple decorations leads to a most elegant reading room. The mosaicked central pathway down its length is bound on either side by simply and elegantly carved wooden reading pews with large slanted reading surfaces. Tall stained glass windows illuminate the reading surfaces and the intricate carvings of the wooden roof panels. The end of the hall opened to a lit corridor, beckoning my attention.

The exhibition was a look at written and printed scientific and medical manuscripts throughout Italian history. The first open book was Pliny the Elder's *Natural History*, written on parchment in the early 13th C. The manuscript was open at the start of Book XXIX, showing an illuminated portrait of Pliny himself in the versal. A following Florentine manuscript from the early 14th C, Rhazes' *Liber medicinalis*

Almansoris (ms attributed to Z. Bencivenni), shows not only skilled calligraphic skills with the traditional blue and red versals, but also contains numerous illustrations that were to presumably be used for medical diagnoses. Another gem of the exhibition was a version of Homer's *Opera* from the second half of the 15th C, open at the start of the Iliad. Whilst the Greek is written without use of a broad-tipped calligraphic pen, the illumination is quite stunning. (Visit the exhibition! http://www.bml.firenze.sbn.it/consilioquemanuque/index_ing.htm)

My adventures have enabled me to see other original manuscripts as well: pages from the Lindesfarne Bible, Jane Eyre, and original lyrics from The Beatles held in the British Library; Tolkien's *Lord of the Rings* and several pages from different Rawlinson Manuscripts in the Oxford Bodleian Library; many pages by Charles Dickens; and some original *in situ* sketches by Michelangelo.

I write this from the comfort of my dad's home in Boston, from

where I send many thanks to Marg and Jill for picking up my CCS newsletter duties while I'm traveling!

