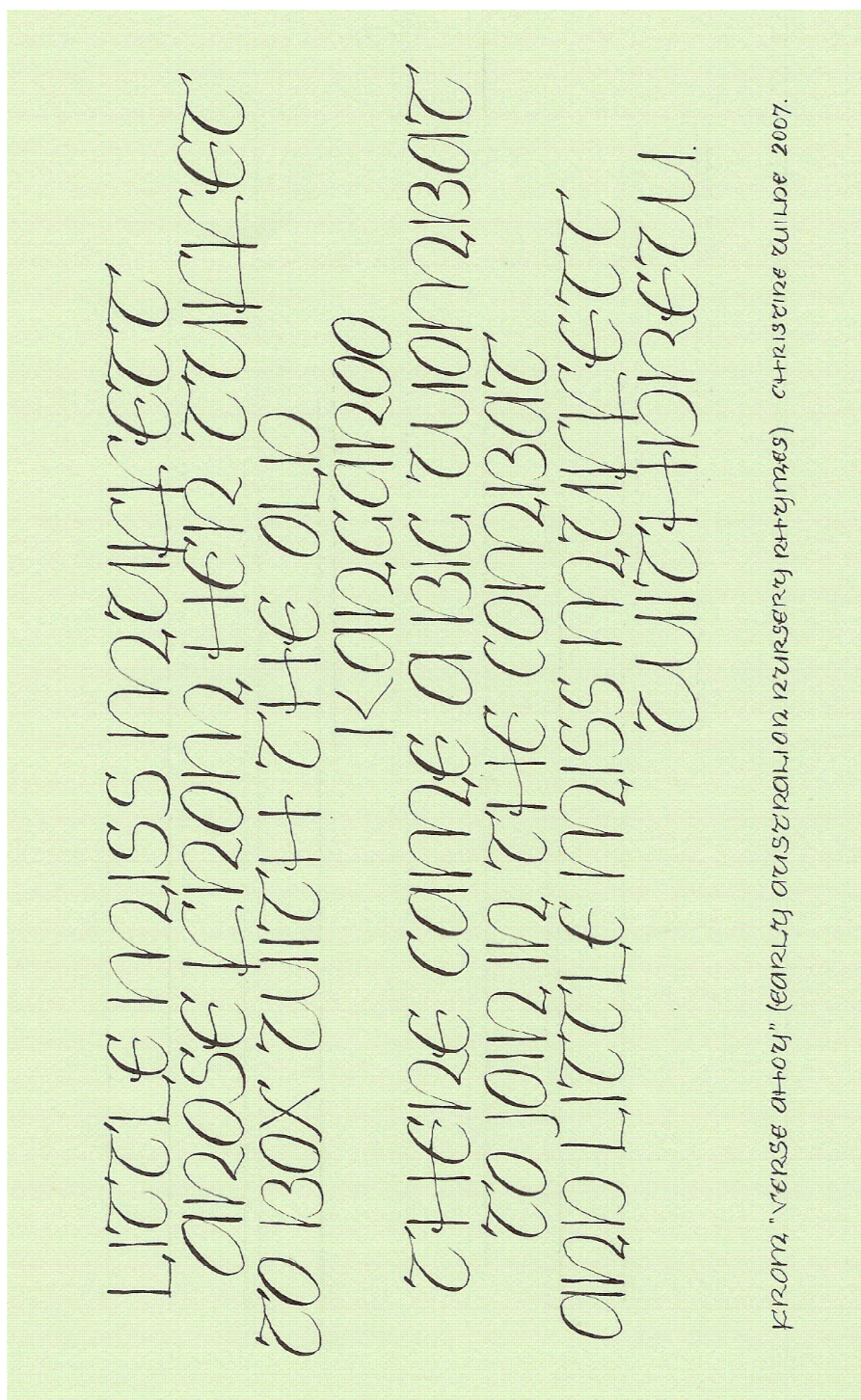


Alphabetical Order

canberra
CALLIGRAPHY
society



June 2007
No. 150



FROM "REVERSE ATOP" (EARLY AUSTRALIAN NURSERY RHYMES) CHRISTINE WILDE 2007.

For your diary

Committee 2006 - 2007

<p>Sunday 24th June 1:30 to 4:30 Hand-made Pens Tutor: Jill Robertson More information on page 10</p>
<p>Sunday 22nd July 1.30 to 4.30 Letterange Tutor: Angela Hillier More information on page 10</p>
<p>Sunday 26th August 12.30 for lunch followed by AGM and Card Making More information on page 6</p>
<p>22nd & 23rd September 9.30 to 4.00 both days Embossing Plus Tutor: Jan Pickett</p>
<p>Sunday 28th October 1:30 to 4:30 Monoline Tutor: Jill Robertson</p>
<p>Contact Heather Whalen to make a booking for workshops 6288 3118 hm@whalen.com.au</p>

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COVER: Pointed pen uncial from Christine Wilde

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If you would like to receive this newsletter in PDF format and are not yet doing so, please email the editor, Jeanette Berman, and let her know at jberman@grapevine.net.au

President's Report



Dear Calligraphy Friends

Welcome to winter! A perfect time for getting on with some calligraphy in the full knowledge that your hand isn't going to sweat too much, and your brow should remain cool too.

It has been an exciting time for our Society as we have had some excellent workshops in the last couple of months. Pam Kemp's *Pointed Pen Uncial* was a workshop where we were all back to being beginners trying out a new script and remembering the frustrations of the pen not going where you thought you were sending it. However, as the pictures show, we had a good time and produced something a bit like it was supposed to look. In May we had a visit from Anita George from Albury and she led us in a day of *Dancing Words*. She was right when she told us we wouldn't need a ruler! It was a great day and we all came away with a finished piece, which is always satisfying.

During this month I had a request from the Craft and Quilt Show people asking if we would run children's workshops on the four days of the Show for one hour each day. I certainly agreed that we would do that, as we love to be able to share our love of letters with the next generations of writers. If you want to be involved with that then please let me know.

I hope you enjoy browsing through this edition of Alphabetical Order. Don't forget to have a go at designing a masthead for us and send your entry to me asap. We will let you know the outcome in August.

The other new thing we are *nearly* ready to launch is our own website. Many thanks to James Hislop for getting this underway - we will keep you posted as to its launch date and the address.

Keep flourishing



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Where Imagination becomes reality

The Art Store offers a 10% discount to you as members of CCS on presentation of your current membership card.

Phone: (02) 6260 4444 www.artstore.com.au

POINTED PEN UNCIAL WITH PAM KEMP

This workshop was based on a pointed pen variation of Uncial by Mike Kecseg, from the US. This script was new to all of us at the workshop, even Pam, who produced a lovely exemplar and other work for us to copy and admire.

It was a very quiet scene, as a dozen intrepid scribes toiled to imitate this very lively script (the dozen turned into a baker's dozen when Maureen arrived later in the afternoon, and was very happy producing a lovely "A").

These are the script characteristics we discussed:

- No pen angle (yay) as we were using a pointed pen
- No x-height (yay again)
- A lot of the letters could be written in one stroke, without lifting the pen
- "O" was oval at a 45° angle (and a two stroke letter)
- Vertical downstrokes
- No ascenders
- Very small descenders on F, J, P & Y (about ¼ of x-height)
- All majuscules (i.e. no minuscules)
- Letters wider than height (except of course for I & J)
- Waisted downstrokes
- Compressed letter, word and interlinear spacing
- Crossbars resembling an extended "tilde": ~

So...to work: Pam started with some pen exercises for us to practise the waisted downstrokes with our pointed nibs, then she demonstrated the first letter group as per her exemplar. We were off and running, breathing a sigh of relief as we were handed a backing sheet as well as the exemplar. We used an x-height of 9mm, and descender/interlinear space of 2mm.

It was quite tricky to get an even and nicely waisted stroke I discovered; some of mine were looking more like hourglasses, and wobbly ones at that! The other thing I realised is that this script is fantastic for left-handers. Even though I am left-handed, I have been doing calligraphy right-handed from my second lesson (with Marg Peachey, many years ago). This one just seemed to flow well from the left hand, which meant that with the pointed nib I didn't need to use an elbow holder or an elbow nib. Speaking of nibs, the recommended ones were Brause 66EF, Hunt Imperial or Gillott 404.



After Pam demonstrated the next couple of letter groups, we set to work on those and then moved on to writing the Phonetic Alphabet (you know--Alpha, Bravo...Zulu). After a scrumptious afternoon tea we were back at it and produced the work you will see pictured in the newsletter.

Some people tried working with a smaller x-height, discovering a challenge with getting waisting on the downstrokes, and also ensuring that letters like N and R could be distinguished from each other.

Oh, and we have a new term from Pam: "FLISK", which describes the short flicked stroke at the beginning and/or end of a number of the letters.

Thank you Pam for an interesting and fun afternoon, and for showing us something really new and different. Someone commented that this script will be the next "Akim", ie, everyone will be doing it!

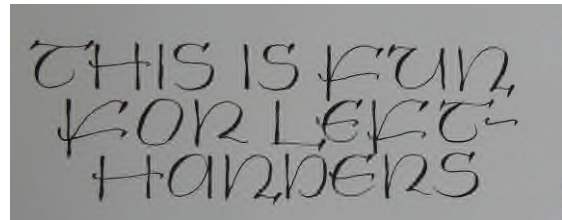
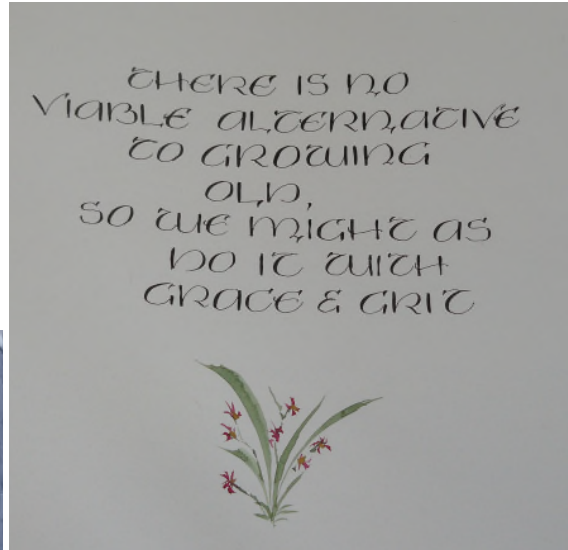


Mike Kecseg is a pointed pen specialist. His website is <http://www.pengraphicsstudio.com/>

Mike Kecseg has been a calligrapher, engrosser and illuminator for over twenty years.

For further reading:

Pointed Pen Variations by Mike Kecseg. Kecseg has taken five pointed pen alphabets and produced a broadside of each. Each has a full lower case alphabet and a quotation and is reproduced on a tan or white sheet with gold and silver flecks and white silk threads. These sheets of varying size are held in a paper folder. See *Calligraphy Review* Spring 1993 Annual, pages 43-44, for a colour reproduction. It is a beautiful presentation. There is no instruction. (No. B1851)



Christine Wilde

Pointed Pen Uncial is a beautiful modern day script developed by Mike Kecseg and this is Pam's working interpretation of it

POINTED PEN UNICIAL

||||| ||| waisted downstrokes ~ ~ ~

o, a ² weighted one side only a c e g u w y ~ 'o' q ² weighted both sides

^o a number of strokes spring from the downstroke b p r m n ~ B K

H I J K L T ~ S V X Z

a b c d e f g h i j k l m n
o p q r s t u v w x y z

canberra
CALLIGRAPHY
society



ANNUAL
EXHIBITION
& WORKSHOPS
CELEBRATING
21 YEARS

Theme-

'WRITES OF PASSAGE'
October 27

1 hour workshops at 10-12-2 children to adults

Kippax Uniting Community Centre
HARDWICK CRESCENT • KIPPAX •

ENQUIRIES: JILL ROBERTSON 62590576

Calligraphy
at the
Craft & Quilt
Fair

The Canberra Craft and Quilt Fair is on at EPIC on the 9th, 10th, 11th and 12th August.

Classes are being run for children, so we need twice as many demonstrators as usual, as we have a stall AND classes at the same time.

Please contact Angela Hillier asap with information about when you can help and we'll aim to work out a roster which demonstrators will have beforehand.

Phone:- 6251 1275
or email ant-
nange@actweagl.
net.au

Invitation to design!

Canberra Calligraphy Society has decided to re-name the newsletter

Alphabetical Order

which has been the title
for our annual exhibitions.

We are proposing a challenge to members to design a masthead that may be used on the newsletter. The masthead needs to work on an A4 page, leaving room for an illustration and the details of the newsletter number etc. The Canberra Calligraphy Society logo is to be included in the design, along with the statement *The newsletter of the Canberra Calligraphy Society Inc.* These details can be typed, but the title is to be calligraphic. Vertical or horizontal designs are welcome. Colours can be used, but they will need to be colours that will come out well when we print the copies in black and white.

Your design, on an A4 page, can be sent to Jill Robertson robertsonjj@optusnet.com before the 31st July 2007.

DENIS BROWN WORKSHOP

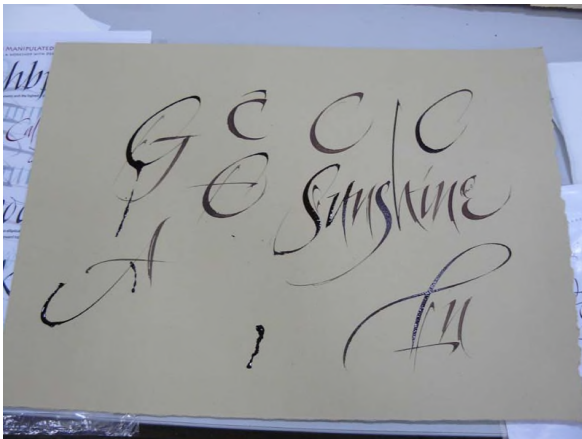
Since seeing *The Great Book of Ireland* on the early nineties in Dublin, I had often wondered what Denis Brown would be like.

The Great book of Ireland is a collection of works by 140 poets, 120 painters and 9 composers. It is a celebration of Ireland at the end of the 20th century and is unified by calligrapher Denis Brown. This means that he was given the task of scribing in the Book on many pages, even writing on top of the other works.

In the 2 day workshop in Sydney, this young man, (not yet 40) gave the 14 participants much to think about and do. Indeed, many of the 'rules' I had learnt since taking up calligraphy seriously in 1981, at Guildford Technical College, UK, were to be discarded. Keeping the nib on the paper until the stroke is finished, (thereby maintaining control!), - no way. With DB the pen is whizzing down the page and ends up near his left ear. We were encouraged to do all strokes swiftly and I mean swiftly. The fastest calligrapher in the world, would be an apt description.

We tried letters from the bottom up, very dangerous. In fact Dangerous Lines is the title given to this workshop as it was to the enlightening illustrated lecture on the preceding Friday.

DB was generous with his exemplars and his demonstration pieces were photocopied on the spot and given to the class.



We were shown how to load our nibs so that putting the ink on the nib was part of the stroke. This was achieved by having an ink loaded brush in the left hand and sweeping the nib over it on the way to the stroke. Also note the flat working surface, enabling a steeper pen angle, making a faster flow of ink, giving a swifter stroke.



Many comments were heard during the workshop. 'My pen won't do that', 'That's impossible' 'Groan' and 'Whoops'. It was suggested we make an apron featuring calligraphic excuses. I was torn between watching DB at work and wanting to try his strokes for myself.

It was all very worthwhile and I hope you will be intrigued by this man and visit his website for much more information. www.quillskill.com or just try 'Denis Brown'.

Any of the participants will tell you more, (if you've got time!)

CCS members who attended the workshop were Jill Robertson, Pam Kemp, Angela Hillier from Canberra and Alison Lawrence and Janelle Neale from Goulburn.

Angela Hillier



Gemma and Pam brushes at the ready!



Photos by Jill Robertson

FROM THE LIBRARY



NEWSLETTERS

Newsletters received since our last CCS newsletter:

Raised bands highlights a visit made by Canberra Craft Bookbinders' Guild to the Queanbeyan Printing Museum, which displays printing machinery in top working order.

Dancing pen (NZ) has a report on a Janine Mitchell workshop, with a lot of very helpful advice on care of nibs & brushes, & on her favourite inks.

Dancing pen (Tas) has some interesting book reviews, & some examples of "Funky Foundational".

New Zealand Calligraphers newsletter has a long report on a Thomas Ingmire workshop, with some examples of his work. It also profiles local NZ calligrapher Daniel Reeve, best known for his calligraphy & cartography on *Lord of the Rings*, & 2 Arabic calligraphers, Raadiyah Bint-Safar & Saadi Malek Nosrat. Some of this work is really breathtaking.

Postscript has an excellent article by Janine Mitchell on calligraphic florals & flourishes with a Parallel pen. It is very detailed with plenty of diagrams & photos. If you want to find out how to use a Parallel pen, this is for you! Also included in the newsletter is a flyer for a competition to design a wine label – looks great for those of you with design skills,.

South Hampshire Calligraphers newsletter begins with a heartfelt (& amusing!) account of a 3 day workshop on Roman capitals – plenty of info for us here! Then followed an account, with colour examples, of a Neuland letter workshop with Jan Pickett.

The Edge (UK) has some lovely examples of hands from traditional to modern. The featured calligrapher is the Belgian Yves Leterme, with plenty of examples of his work. The exemplar is numerals, & variations on the ampersand (&).

Jill's Frog placemat for her grandson.

BOOKS

George Thomson's *Digital calligraphy* is for those who want to "create perfect lettering from your desktop". The first section is on the principles of calligraphy, including history, basic techniques, layout, design, colour, & demonstrates 2 hands – Foundational & Italic.

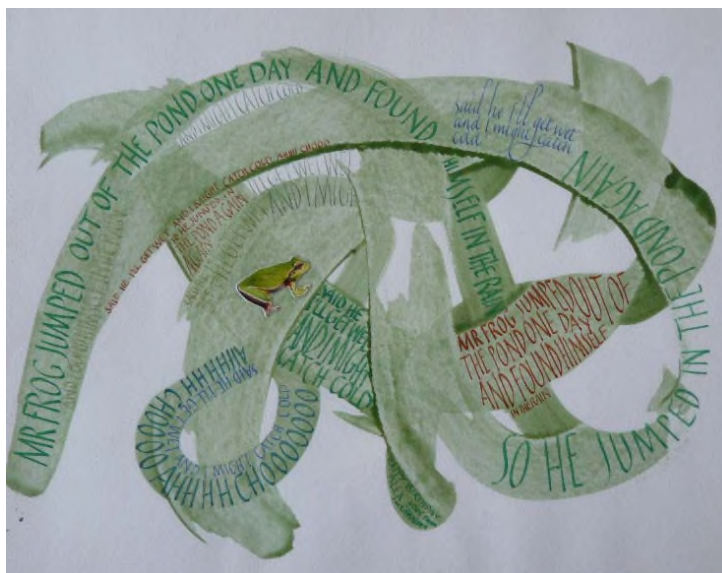
Section two moves on to digital calligraphy, & here we learn about computer basics &, most important of all, how to choose software. The software reviewed includes Adobe Illustrator, CorelDRAW, & Photoshop. The features of each are discussed, with screen dumps to illustrate the programs. Then there is a chapter on "Calligraphy without ink", showing you how to use a mouse or a digital pen with a graphics tablet to change the shape, size & proportions of a letter, how to manipulate text, & other useful techniques. The book finishes with a Gallery of digital calligraphy work, including some by Denis Brown.

This is a clear & well written book, with helpful illustrations throughout, for those who would like to enhance & extend their calligraphy skills using the computer.

All these will be on display for you to see at our monthly workshops. And remember – you can borrow a folder of any newsletter, or any book for just \$1. Just see me (or a Committee Member if I am unavailable) to borrow.

That's all for now.

Penny Sohler



CCS Workshops coming up

Hand-made Pens

Tutor: Jill Robertson

Sunday 24th June

1:30 to 4:30

In the June workshop we will be making and using a variety of hand-made pens.

If you have never made a quill, this is your chance! We will also be making pens from plastic, wood and metal.

Come for an afternoon of fun and experimentation and see if your quill or plastic pen actually works. Could save you a lot of money!

In addition to your usual kit, you will need

- a sharp scalpel or craft knife,
- a good stapler - not the baby sort, a decently strong one is needed here!
- masking tape
- some old pencils or dowel sticks or cheap chop sticks
- pencil sharpener
- scissors
- a soft drink can



As always, do not panic if you haven't got all of the above - we can provide what you need. Just come and enjoy the afternoon. Jill

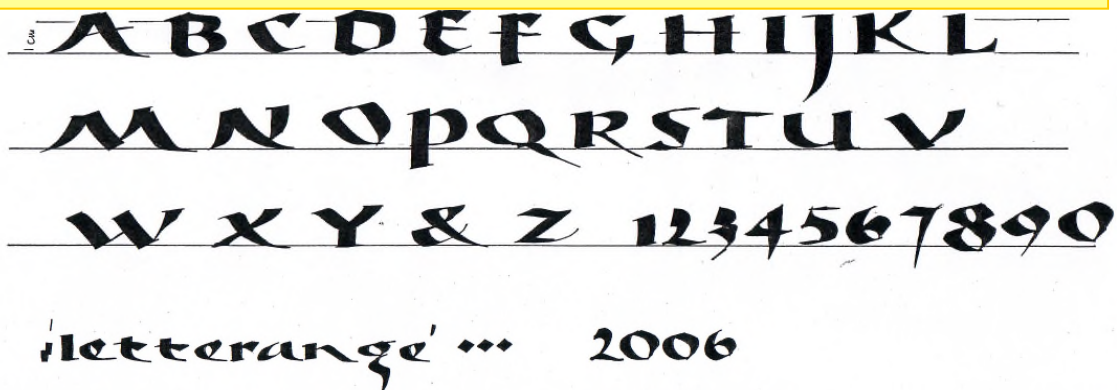
Letterange

Tutor: Angela Hillier

Sunday 22nd July

1:30 to 4:30

This will be stress free workshop where we will move our pens in mysterious ways!
Please bring your usual calligraphy gear and a piece or two of good paper, Canson or watercolour paper, 185 gsm (not too thick), A4 or A3 size. If you bring black paper, (why not, for a change), please bring some light coloured gouache and white as well.
Angela



6mm & 3-9 Pilot Parallel Pens

Angela Hillier © 2006

Embossing PLUS

Tutor: Jan Pickett
Saturday and Sunday
22nd and 23rd September
9:30 to 4:00 each day

This is a special two-day workshop run by Jan Pickett who is a calligrapher and illustrator from the UK.

See the latest edition of Colophon, the Australian Society of Calligraphers magazine for further information about Jan's work. There will be further details in the next CCS newsletter.



WORKSHOP Bookings

To book for a workshop contact our 2007 CCS Workshop Co-ordinator:
Heather Whalen
6288 3118
hw@whalen.com.au

Workshop fees: these cover the tutoring and venue. Afternoon tea is also provided.

Half day workshop 1:30 to 4:30
Usual fee:
\$10 for members \$15 non-members

Calligraphy Classes in the ACT

Our life-member Angela Hillier teaches calligraphy at Lake Ginninderra College evening classes.

Beginners:- Tuesday 7.00 - 9.00 pm
Intermediate:- Thursday 7.00 - 9.00 pm.

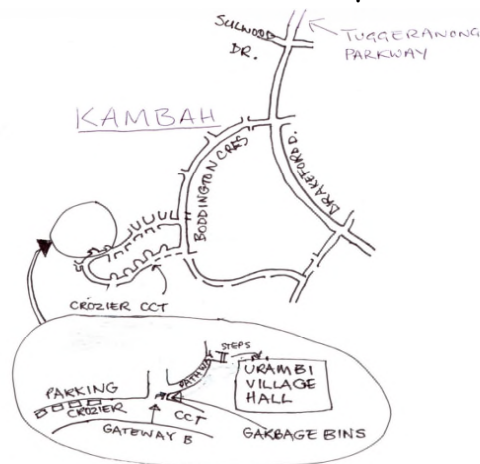
Third term
Classes begin week of 30th July

Fourth term
Classes begin week of 22nd October.

Enrolments may be done on-line, or at the College in the week preceding the start of term.
See Chronicle for enrolment form.

www.lakenitelearning.com.au

Where we meet for workshops



OUR MEETINGS ARE
HELD AT THE
URAMBI VILLAGE HALL

Annual General Meeting

Sunday 26th August

Urambi Village Hall (see page 11 for a map)

Come along for lunch on Sunday 26th August, followed by the Annual General Meeting and then a fun workshop making cards. Please come to support your calligraphy society and please also consider standing for the committee. All positions are being vacated and your contribution is being sought to keep our society flourishing.

Cut out and use the nomination form below or fill in one at the meeting.

Lunch at 12.30 provided by the outgoing committee,
AGM at 1.00 followed by the Card Making workshop at 1.30



Nomination Form 2007



I

Nominate (can be yourself, signature and print)

.....

for the position of

(President, Vice President, Secretary, Treasurer, Editor, Librarian, Public Officer, Workshop Coordinator, Committee Member)

Seconded by (signature and print)

.....

both being financial members of
Canberra Calligraphy Society Inc.

Date