

Newsletter 153 - December 2007



Wishing you a happy and peaceful Christmas 2007

# For your diary

**Sunday February 24th**

**1.30 - 4.30**

**Paste Papers**

Tutor - Gemma Black

**Friday to Sunday**

**February 22 - 24**

**ROYAL CANBERRA SHOW**

**Sunday March 23th**

**1.30 - 4.30**

**Fraktur script**

Tutor - Angela Hillier

**Friday to Sunday April 4 - 6**

**Jindabyne Retreat Weekend**

Only 10 places, so get in quick!

Contact Reta Gear

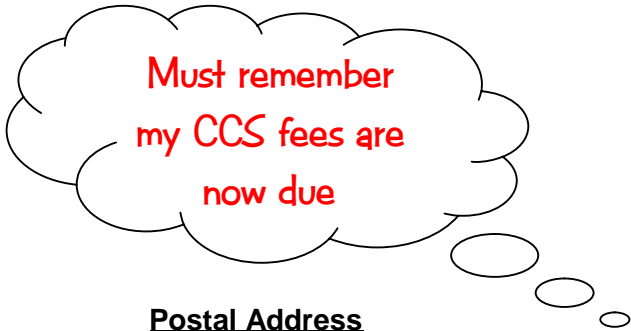
Phone **6231 4209**

**Sunday April 27**

**1.30 - 4.30**

**Using Paste Papers**

Tutor - Jenni Cole



**Must remember  
my CCS fees are  
now due**

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**Thank you to:**

Wrap writer:

Chris Matthews

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*If you would like to receive this newsletter in PDF  
format and are not yet doing so, please email  
Jill Robertson, and let her know at  
robertsonjj@optusnet.com.au*

# President's Report

Dear Calligraphy friends,

Here we are at the end of another year's calligraphy society events, and what a full year it has been. We have had many excellent workshops this year, some tutored by our own members and others with visiting tutors. A quick look through past editions of the newsletter will show you what a variety of things we have studied this year.

Some of the riches were on display at our annual exhibition which, this year, took place at two different venues. We started with a weekend at Kippax Uniting Community Centre, where we were able to include one-hour classes for interested beginners, and then we went back to Cornucopia Bakery for another few weeks, in order to give our work more exposure to the public. Thanks to Pam Kemp for organising things with her family to allow us to use the bakery again. There are some pictures from the exhibition on the back page.

An important point was made by Gemma Black at our exhibition when she noticed that a lot of us hadn't acknowledged the authors of our work. I asked her to write an article about this, and that is an important one to read - see page 8.

We have had two more workshops since the last newsletter - Monoline, which I enjoyed taking, and was inspired by my visit to the Ottawa Calligraphy Society in January. Then we tackled Pre-copperplate Italic with Gemma Black in November.

Personally I have been adding baby footprints to calligraphy again as I welcomed my new grandson, Toby, on November 8th. He coped well, and added to the artwork beautifully!

May I conclude by saying that all the committee join me in wishing you a very happy Christmas, wherever you will be, and of course we look forward to seeing you again in 2008, when we promise you another calligraphically-creative packed year, starting with the Canberra Show.

**Jill Robertson**



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# Monoline Workshop

October 28th—Tutor Jill Robertson

What an absorbing afternoon we had with Jill's "monoline". As well as her own ideas and experience, Jill researched a number of type face fonts that would also be suitable as a pen drawn monoline script and provided us with a folder full of ideas.

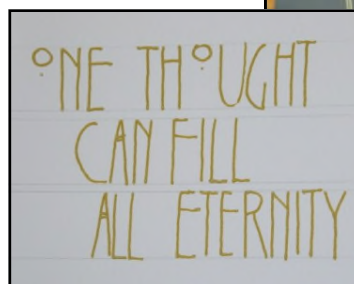
Our afternoon began with studying the characteristics of a number of fonts and then we tried writing them. Firstly in pencil and then pen and ink ...Jill even had nibs for us to try. We studied in more detail the Rennie Mackintosh font. Very art deco and great for writing on a card as you will see from the adjoining photos.

The second part of our workshop Jill introduced us to monoline Italic. This was more challenging with a number of variations – skeleton italic, condensed italic with a different exit stroke and a very interesting contrasting "O". Experimenting with a copperplate nib gave some extra texture.

Our mini projects for the workshop were to produce 2 cards – one dark and one light. The gel pens worked extremely well on the dark card and were very effective. Christine pushed the boundaries for her monoline on a dark card using a correcting pen!



Thanks Jill. We all thoroughly enjoyed the workshop and I think most, if not all of us feel accomplished enough to put out newfound skills to immediate use. It will be interesting to see our "exchange" Christmas cards at our end of year dinner.



A special thanks to Jill who had a very exhausting calligraphic weekend. Firstly setting up our exhibition at Kippax Uniting Church on the Friday, followed by being at the exhibition and running mini-workshops on the Saturday. Attendance at the church on the Sunday and talking with fellow church goers about our calligraphy, followed by the monoline workshop, a committee meeting, taking down the exhibition and then setting up again at Cornucopia Bakery on the Monday. What a marathon long weekend.

**Pam Kemp**

# Pre-copperplate workshop

November 25th—Tutor Gemma Black



Gemma's workshop called 'Pre-Copperplate Italics' was an inspiration to us to strive for letters that flowed.

Guided by her demonstrations, clear instructions and history of the script, we first traced these beautiful letter forms from an example written by Lucas Materot in 1608.

This was an excellent way to start as we were working on letter forms in the French language, so most of us really had to look hard at the shapes and not guess what they might be.

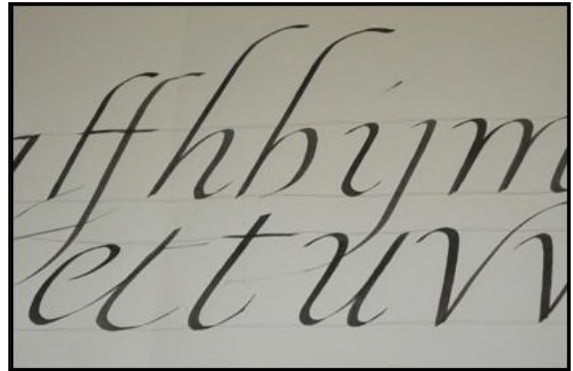
Next a look at another example this one with 'teardrop' serifs from 1663. This too, was expertly demonstrated.

We moved onto pen work, and wrote out an alphabet, remembering that this script requires a 10 NW height. Quite a challenge as most scripts that we do are less than 5 NW's.

Then on to a saying of 2 or 3 lines with 'strengthening' line under. See Jill's pictures.

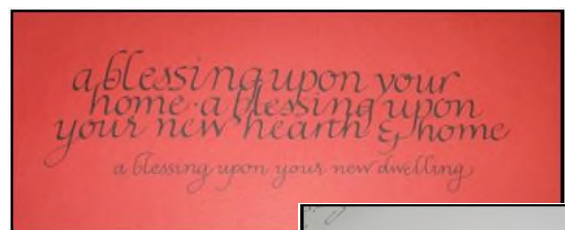
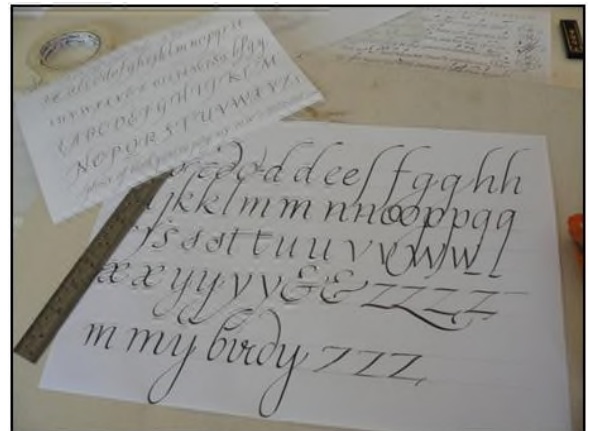
Clean, well functioning nibs are essential, as we soon realized, as this is the only way to get the flowing flourishes required.

The information sheets, containing further reading materials will prove useful for further study of this hand. Most books are available from our library.



Thank you, Gemma, for imparting your knowledge and showing us your skill in this workshop.

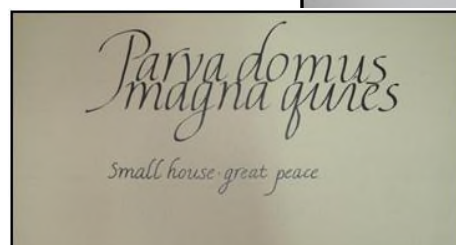
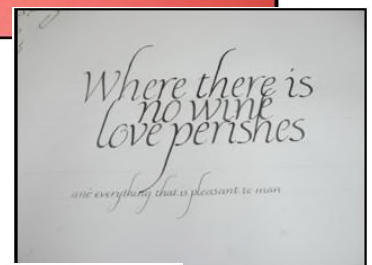
**Angela Hillier**



Alison Lawrence—above

Pam Kemp—right

Christine Wilde, below





# Movies of Interest to Calligraphers

You may think that the list of movies of interest to calligraphers would be smaller than the constitution of the anarchy society, but not so. There are at least three that should catch our interest.

The first is 'Julius Caesar' by Uli Edel. This movie has a scene where some Roman soldiers charge into Rome and post several lists of names of undesirable citizens. The lists are written in Roman Rustica, but are only shown briefly from a distance. It's an interesting movie that documents the rise of Julius Caesar from his early days to his death in the Senate. Not surprisingly, calligraphy is not the central focus of the movie, so don't watch it just for the sake of a brief glimpse of Roman Rustica.

Probably the best movie for scribes is 'The Name of the Rose', which is set in a remote Italian abbey in the year 1327. The movie features several interesting scenes set in the scriptorium of the abbey where monks are hard at work on manuscripts. None of the manuscripts in the movie were historic originals. Neither were the monks for that matter, although some of them look like it. The manuscripts were all made specifically for the movie, taking three months each.

The movie has Sean Connery and Christian Slater as Franciscan monks arriving at the abbey ostensibly for a theological debate, but very soon they are in the thick of a murder mystery and other controversy. Sean Connery does not drive any fast cars or save the world from nuclear destruction, but he does solve the mystery.



The scene above shows an almost complete illuminated manuscript that waits in vain for the monk to return to finish the remaining roundels. The text is written in gothic quadrata.

The last movie that is of interest to scribes is 'Gladiator'. Not the movie itself, but the historical documentary that features among the extras on the DVD. This features plenty of interesting material from historians about the history of the Roman games.



The shot above shows an advertisement for gladiatorial games on the walls of the ruins of Pompeii. If there is any doubt that calligraphy is an ancient art form, this should silence the critics. Games in Pompeii were banned in 59 AD after a riot between the people of Pompeii and those of a neighbouring town. Not that they had much of a future anyway.

Any suggestions of other movies of interest to scribes are most welcome. Please write to the secretary and rectify his lack of cultural experience.

**James Hislop**



A scene from "The Name of the Rose"

# Jan Pickett's reflections on her Canberra visit

I have just been privileged to enjoy five amazing weeks in Australia, during which time I had the opportunity to teach a two-day session in Canberra ACT. On my arrival I was delighted to be met by my hosts and friends Angela and Tony Hillier, who later took me to visit the 'Floriade' festival, which was absolutely beautiful. On arrival in Aranda, it was wonderful to be welcomed by a large Welsh flag which made me immediately feel at home. In the evening,



people came from far and wide for a 'Meet and greet' evening - it makes such a difference to have the chance to

get to know people before the start of a workshop.

Over the weekend, not only did we enjoy two splendid days embossing with 18 enthusiastic participants eagerly cutting and embossing, we did so to a background CD of calligraphy music which included famous Welsh songs, including 'Sospan Fach' and 'Cwm Rhondda!'

The complexity of work on display at the end showed just what a variety of work can be produced over a two-day session, spurred on of course by lots of goodies to eat during the workshop. I must say it was also a pleasure to welcome Gemma Black to our weekend session.

After much admiration of the quality of work on display at the finish, I was quite overwhelmed when one by one, on cue, people placed embossed letters on the table, which spelled out 'thank you very much Jan' It was really touching to receive this gift, on which individual notes had been written to me, which will be the best ever reminder of the wonderful memories of my visit to the Canberra Calligraphy Society.

On my last full day, I enjoyed being taken up the Telstra tower with its spectacular views, later visiting the Parliament buildings, then finally seeing loads of kangaroos

during our walk to Burnt Stump Hill. We even went possum hunting after a call to Jill Breeze's home...but they still did their best to evade me! On my last evening, I enjoyed dinner at Narelle's house, which featured Kangaroo meat, which was as good as any fillet steak.

My stay in Canberra was a real highlight and for that I would like to say a big thank you to all of you and especially to Angela and Tony for making me feel so very welcome from the moment I arrived. I always had my own tray of tea, complete with Australian flag atop the tea cosy along with china cup decorated with a puss cat! I would then sit and enjoy watching the incredible array of colourful birds calling at Angela's bird table, including 'Brokenbeak' the magpie.

We had tremendous fun in the workshop managing to spread 'bother & bu--er far and wide! I finally proved I could pronounce 'W'ny'd correctly at last, as it was Angela, who this time last year taught me how to do so, that is, without moving my lips.

It was such fun - thank you for inviting me and I hope to meet you all again in the not too distant future.

## **Jan Pickett**





# Reference Lines

After having a good look around our recent exhibition I noticed a few pieces without acknowledgements.



It is paramount that all pieces of calligraphy acknowledge the author of the work. This acknowledgement can be called the **reference line**, sometimes including dates if you wish. If you don't include the reference line the reader may regard the text as yours, therefore clearly a source should be stated.

Google is fantastic for finding a source but I will hastily add that you should try and source your text a couple of ways to be certain. Don't faint, "Google" is not always right! Plus you will find conflicting information within Google if you dig deep enough. Bartlett's Quotations is a good source and so too is the Oxford Dictionary of Quotations. And, just because a leaflet has an author stated on a poem ... check it regardless.

If you don't know the author it is best to write "A N O N Y M O U S" which can be executed in tiny letters as a support line. The reference line is always a support line so it adds another design element to your work. Try not to use just "A N O N" it is too short and can spoil your work.

My suggestion is not to leave your work without a reference line, make acknowledgements as adequately as you can. If the words are your own then write your own name as the reference line . . . this is not your signature to the calligraphy, this is the acknowledgement of you as the author. Some of my own calligraphy is my own text and I reference such work with, quite simply with:

"B L A C K " . . . gosh I wish I had a longer name though, perhaps I could change it to Blackwell, a cross between an inkwell and

my last name, now there's a thought! Blackwell could be my penname, okay enough of the frivolity!

There may be times where you don't need to reference an author, for instance *common knowledge*:

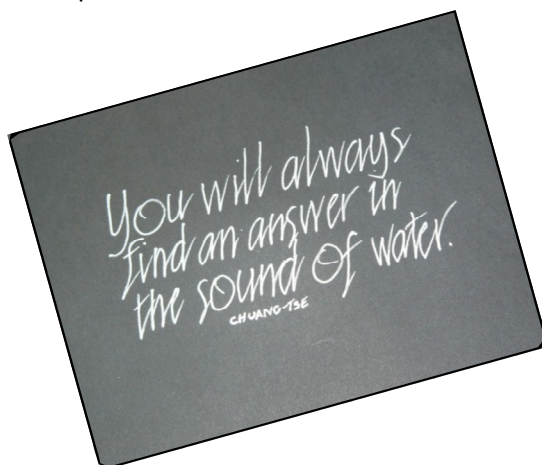
- an alphabet (though I might - i.e. Greek Alphabet 400BC)
- an alpha theme list (though I always reference the alpha, bravo, charlie theme list as the NATO phonetic alphabet)
- common knowledge such as colours of the rainbow etc

Even so, I would tend to use a reference line purely as another element for design purposes.

**Blackwell, November 2007** 😊



Clearly some of us are better than others in this area! Well done to these two examples from the workshop. ed





# New Calligraphy Course at ANU

Calligraphy – an exploration of the calligraphic arts, traditional & contemporary

Tutor - Gemma Black

Starting with an illustrated lecture on the origins of writing and the emergence of the Western alphabet, this course will then see participants explore traditional and contemporary writing implements, the use of inks and gouache plus decorative applications using gold leaf. Also a sprinkling of illuminated manuscripts will be studied including the Book of Kells.

This course will cover all aspects of the evolution of the Western Alphabet with practical application.

In the illustrated lecture we will cover the early communication styles of cuneiform, pictograms and hieroglyphics. We move through the ages of the Greek inscriptions and early writing styles perfected by first century Romans. From this period onward the lecture discusses the way the writing materials and supports influenced the evolution of the western alphabet down through two thousand years across cultures, lands and creeds.

Important figures from manuscript history will be introduced through to William Morris, Edward Johnston (designer of the London Underground letter form) and a sprinkle of well known contemporary lettering artists. Examples of prime specimens will be shown in the lecture including the five traditional manuscripts participants will examine in the remainder of the course.

Participants will be introduced to, and experiment with, tools such as quills, bamboo pens, metal nibs, felt tipped markers, brushes, ruling pens and more contemporary experimental tools. Working with bottled inks, Eastern ink sticks and stones, gouache and watercolour will expose the participants to various media used for centuries in the calligraphic and decorative arts. Supports will be discussed through participants will be working for most of the course in artists journals.

Working chronologically through the ages, following history through the emergence of writing we will travel through to the alphabet as we know it today . . . and beyond

This is an all encompassing course concentrating on practical application of tools, materials and supports. Each participant will take away with them an artist's journal of practical calligraphic application for future inspiration and stimulation. We will discuss the future study of particular hands as we travel together through the emergence of writing.

**NB. No online enrolments available please contact the CCE**

Phone: (02) 6125 2892 Fax: (02) 6125 5938 Email: [enrolments.cce@anu.edu.au](mailto:enrolments.cce@anu.edu.au)

**FEES:** \$250 per one semester course



**Friday 22, Saturday 23  
& Sunday 24 February 2008**

**Exhibition Park in Canberra  
Calligraphy Section**

**Closing date for entries  
Monday January 7th**

Forms available now from the website  
[www.rncas.org.au/showwebsite/](http://www.rncas.org.au/showwebsite/)

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## From the Library

### **NEWSLETTERS**

Newsletters received since our last CCS newsletter:

**Postscript (Vic)** shows many of the entries in their "design a wine label" competition.

**Capital letters (Ottawa)** demonstrates how many calligraphers can interpret the same quote, using many different hands and layouts, in their Swap Quote 2007.

**Dancing pen (NZ)** has a fascinating calligraphy Christmas tree on the cover – the descenders are used to form Christmas baubles!

**New Zealand Calligraphers newsletter** has colour photos of all the pieces in their Exhibition in Auckland. Comments by some Society members are included, which make interesting reading.

# Summer Schools January 2008

## The gentle art of expressive Calligraphy

2 - 6 January  
with Gemma Black  
Mittagong, Southern Highlands,  
NSW

[http://www.sturt.nsw.edu.au/course\\_summer.htm](http://www.sturt.nsw.edu.au/course_summer.htm)

## The Illuminated Letter & the gentle art of Calligraphy

9 - 19 January  
with Gemma Black  
Toowoomba, Darling Downs, QLD

<http://www.usq.edu.au/mcgregor/>

## Calligraphy Without Fear

19th & 20th January 2008

**Graham McArthur**

The Friends School, Hobart, Tasmania  
Cost: \$50 per day

For further information please contact Alison O'May: [peteandalomay@bigpond.com](mailto:peteandalomay@bigpond.com)  
And for more information on Graham please visit his website:

<http://www.grahammcarthur.com>

## **Go Gothic**

with Alison Lawrence  
in Wagga Wagga

14 - 19 January

Beginner - Intermediate

Discover the fascination of a love of letters, the feel of paper, the smell of ink. You will enjoy two gothic styles, Gothic Textura and Gothicised Italic, and with these create interesting artworks incorporating gilding and embossing.

*Alison Lawrence is a well-qualified calligrapher and calligraphy tutor who has been teaching for more than twenty years. She is a former president of the Australian Society of Calligraphers and she delights in sharing her experience and enthusiasm with workshop participants.*

<http://www.mscawagga.com/welcome.htm>

## Beginners' Course in Calligraphy

Monday 21 - Wednesday 23 January  
with **Elaine Witton**

City of Sydney NSW

<http://www.weasydney.nsw.edu.au>

(click on Courses, click on Practical Art, scroll to the base)

All of the above thoroughly recommended - great subjects, great teachers! Jill



# Workshops for 2008

To book in for a workshop, please contact Christine Wilde and ask her to put your name down. Cost is usually \$10 but sometimes an extra charge for materials is needed, as it is in February.

cm.wilde@bigpond.net.au or phone 6231 9922

We meet at the **Community Hall at Urambi Village**, Crozier Circuit, Kambah. Park in the street and enter at Entrance B.

# Membership Renewal time



Sunday February 24  
1.30 - 4.30

## Paste Papers

with  
**Gemma Black**

These delightful papers are easy to produce and can be used for book binding, writing on or even as superior wrapping paper.

There will be a small extra cost for materials on the day.

NB The **APRIL** workshop will be on  
**USING PASTE PAPERS**

### MEMBERSHIP RENEWAL FORM

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_  
\_\_\_\_\_

Ph (home) \_\_\_\_\_

(work) \_\_\_\_\_

EMAIL: \_\_\_\_\_

**SUBSCRIPTION:** (circle one) SINGLE \$30  
FAMILY \$40 SEN/CON \$20 FAM/CON \$30

How would you like to receive your Newsletter

by email  by post

*please choose only one method!*

*Please return with your payment to:  
The Treasurer CCS,  
PO Box 291 Jamison Centre, ACT 2614*

### Privacy Statement

The Canberra Calligraphy Society Inc. keeps information regarding members in order to maintain contact with them. This information is not distributed to any third parties. To access personal information held by the Canberra Calligraphy Society, please contact the Secretary, on 6255 3858.

## Fraktur

March 23  
(Easter Sunday)  
1.30 - 4.30

**Tutor - Angela Hillier**  
workshop information.

Please bring your usual calligraphy gear, including:

- a wide nib (Speedball 'C' series 0 size or similar sized Brause) if you can,
- black ink, (non-waterproof),
- practice paper, A3 size,
- 1 or 2 sheets of smooth watercolour paper, 185 gsm +, or white Canson Mi-tientes paper.
- Members may like to GOOGLE Fraktur for background information.

# "Writes of Passage" Exhibition

left: A composite piece by Angela Hillier's class



Gemma Black's "Love"

Debbie Kelsey's "In Flanders Field"



Jill Robertson's 40th Wedding Anniversary piece



Chris Matthew's piece on Grey Nomads

