

Newsletter 163 - August 2009



Calligraphic Panels

Bloom where you are planted.

... and Copperplate....

For your diary

Sunday 23rd August 1:00 LUNCH 1.30 - AGM 2.00 — 4:30 Concertina books Angela Hillier
Sunday 27th September 1:30—4:30 Cnut Charter Hand Lexie Arlington
24th—25th October 9:00—4:00 Pen Manipulation Charles Pearce
Sunday 21st November 1:30—4:30 Make your own cards DIY
Saturday 5th December Time TBA Place: A Bite to Eat, Chifley Christmas Lunch

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Thank you to:

Wrap writer: Chris Matthews.

In fact a big thank you to Chris who won't be able to do our wraps in the future as she is moving interstate. The wraps are always beautifully done and delivered on time. Thanks so much Chris and all the best for your move

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If you would like to receive this newsletter in PDF format and are not yet doing so, please email James Hislop, and let him know at jameshislop@ieee.org

President's Report

Dear Calligraphy friends

There is plenty going on in the calligraphy world in Canberra these days and plenty more treats to come this year. In fact it is becoming one of the most amazing years we have had. Many tutors coming from interstate or overseas, as well as Shows and exhibitions where we are demonstrating our passion for lettering.

As you look at your diary for the rest of the year maybe you could include some of the activities of this Society. It has been great to welcome some new people to our workshops in recent months and we hope to see more new faces in the future. Also, it would be great to have more people offering to demonstrate at the Shows. The Craft and Quilt Show has been the most recent one and I know Christine found it hard to fill the spots. Bear in mind that your calligraphy will be better than that of most of the people who come to our stall. Just showing people how we produce the letters by the way we hold the pen etc, is a revelation to them and they are most interested. The book marks we make are then a special treat for them. In fact it's a great way to raise your self-esteem as there is always much appreciation from the people who visit us. The next time we will be needing demonstrators is for our annual exhibition which is to be held in late October and early November.



Having been away for our June workshop I was interested to hear about the fantastic time that everyone had with Pam's workshop on Calligraphic Panels. It is so frustrating not being able to be in two places at once! I am sure you will enjoy the report and photos of that day. We also enjoyed a Copperplate workshop with Marg in July. It was good to see Marg up front again after a long time when she wasn't able to be with us. Thanks for the insights into copperplate and a fun afternoon playing with flexible nibs.

Our AGM is part of our next meeting time and you are all warmly invited to be at Urambi Village Community Hall at 1pm on Sunday August 23rd. We will start with lunch, which is provided by the committee, and then after our business meeting we will have a workshop on Concertina Books. All positions on the committee are declared open. Please consider whether you are willing to take a place on the committee. The way jobs are willingly shared around the committee ensures that it is not an onerous task for anyone.

I look forward to seeing you on 23rd,

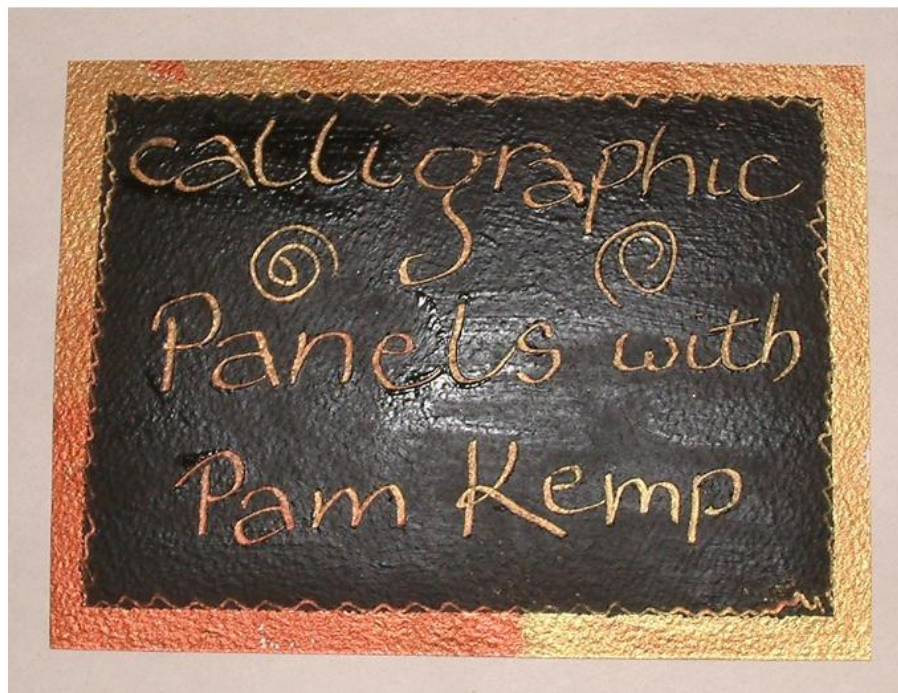
Jill

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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



Calligraphic Panels

Participants attending the Japanese Panels workshop in June signed up for this workshop without being quite sure of what we would be doing. The materials list asked that we bring six pieces of paper, 19cm x 6 cm. Some wondered if there was a typo. Could the numbers be right? Not everyone cut the paper... So we were quite unsure of what we might produce.

Pam based her workshop on the work of David McGrail and an article on his work in *The Edge* (August 2005), "The Power of the Cursive Stroke".

The process in which we engaged was quite simple, requiring few materials. A very forgiving process, it allowed us to experiment and to produce some results that were very satisfying. Simply put, the process involved the application of two coats of acrylic paint. However, the use of retardant in the second coat provided the opportunity to experiment.

Participants experimented with different brands of paint, various masking techniques and various tools for scraping, as well as the use of a number of additives.

The silence in the room, was telling! People were completely engrossed in a simple, fun process, that enabled us to produce beautiful

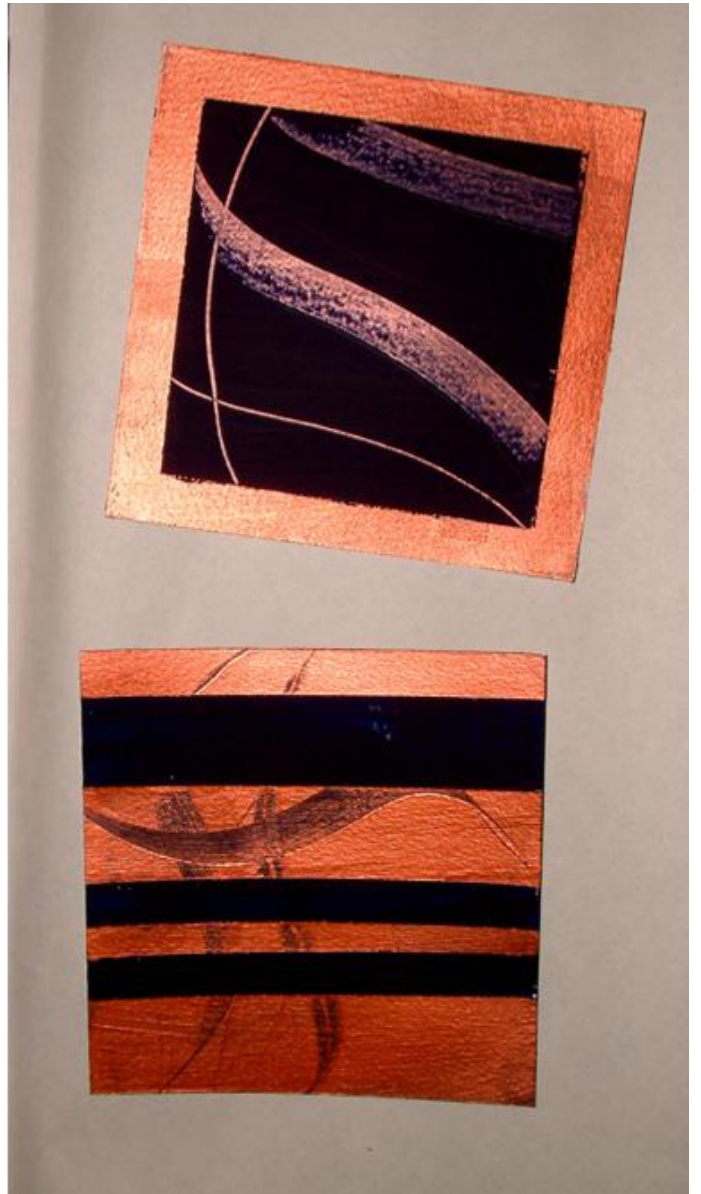
works.

Needless to say, the afternoon tea was delicious'. Thank you!

Most importantly, thank you, Pam! It was a great afternoon.

Elizabeth Delaney





Copperplate Workshop

Thirteen members all started very energetically, some with Elbow nibs & straight handles and others with Straight nibs and Elbow holders. Which ever way one preferred gave the same result.

Marg Peachey explained that the script was based on the Italic style, slope being 30 degrees from the perpendicular and the holder must rest in the joint of one's thumb and 1st finger.

Emphasis was drawn to the space between the letters to be equal to the space within the letter and like most scripts the letter size is governed by the letter "o".

Points to consider in Copperplate

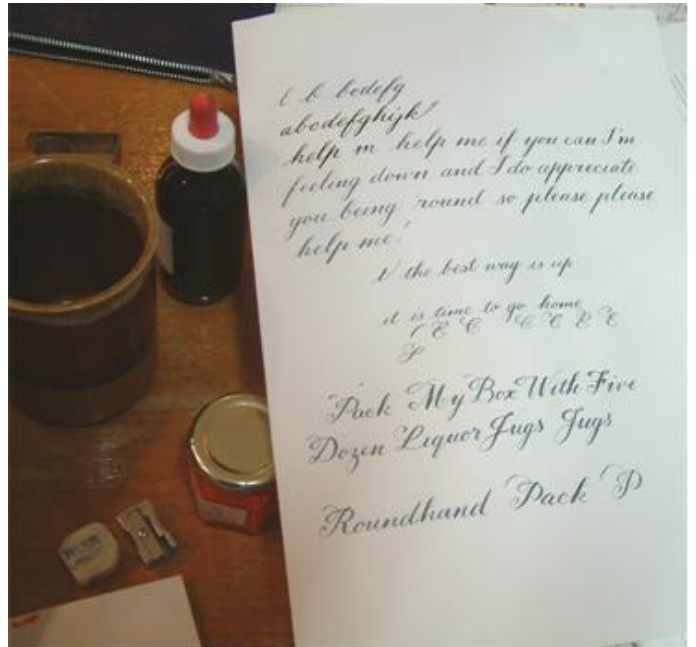
- Heavy on the down stroke.
- Spacing both internal and external.
- Rhythm.
- 30 degree pen angle.
- Elbow in, write in front of the shoulder.
- Elliptic slope.
- Capitals are ascender height and lower case S & R extend above the line.
- Italic script.

All members found that Marg's "new toy", the Whopperplate for Copperplate tool made it very easy for us to follow her instructions. For homework we were given certificates to practice on after been given helpful hints in centring our work.

"How many Diplomas will we see displayed around Canberra now" ?

All thoroughly enjoyed the afternoon and appreciation was shown with acclamation.

Ann Streeter.



A number of useful resources for copperplate script can be found on the internet. Try the following links.

<http://www.6nc.org/about6nc/copperplate.html>
for some history about copperplate.

<http://www.youtube.com/watch?v=zloomMivLCY> for a video of copperplate being written.

<http://www.youtube.com/watch?v=ga3u9XvCLJc> for a video of copperplate written left handed.

James.

Summer School in Winter RMIT Melbourne July 2009

*When I was in China, I saw
some paper that was over
two thousand years old.
That was in the museum
in Xi'an.*

*The drop grows happy by losing
itself in the river.*

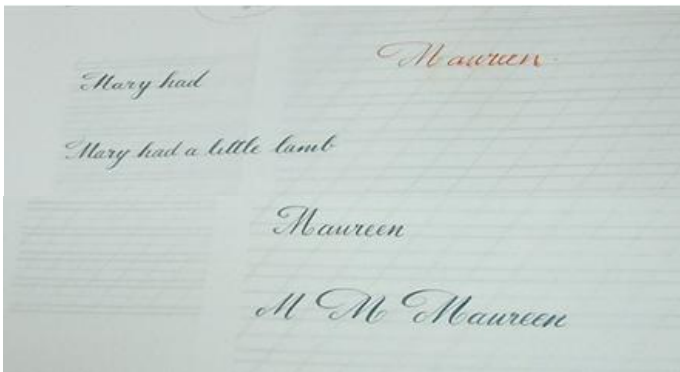
This is a short report of my recent visit to Melbourne for the 3 day course I attended with Christopher Haanes. Of course his classes fill very quickly as it's a privilege to have a tutor of his calibre in our country. The other tutors were Olive Bull, Sally Mae Joseph and Susan Skarsgard.

In my presence were 16 calligraphers which included Patricia Barth, Gyounghee Lee, Janine Mitchell and Margaret Schmidt just to name a few so I knew the standard was going to be high.

The subject was "Italics with Variations" which took in pen manipulations so one's Italics were put to the test. We arrived with many new papers, brands that I was unfamiliar with so I was taken under the wing by the local girls who introduced me to many Art haunts.

The delight of being able to see a presentation of all the student's work from the other classes is shown on the 3rd day and to mingle with the other tutors. A great buzz.

These courses are held annually in early July by the Calligraphy Society of Victoria and if one can, please try to take an advantage of them.



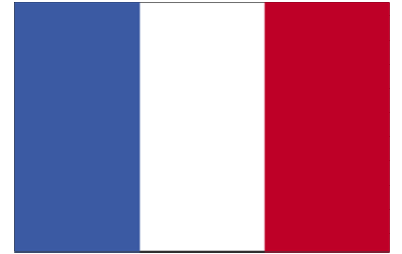
Marg demonstrating copperplate using her "Wopperplate" pen!

It is with sadness that we report the death of Jill Garsia.

Jill was a founding member of CCS. She moved to live in Queensland but still retained her interest in our Society.

Our condolences go to her husband, Nelson, and her family.

Avranches



Angela Hillier was recently in France. What else does a calligrapher do when in a foreign country, but look at ancient manuscripts? Angela describes her visit to Avranches.

During a recent visit to Europe, I went to France and saw the Mont Saint-Michel manuscripts which are housed in the Scriptorium at Avranches. I had been to the Mont itself the previous day so had an idea of what was in store.



Since the first sanctuary was founded on Mount Tombe by Bishop Aubert in 708 AD, a love story has linked the town of Avranches, the ancient Gallo-Roman town overlooking the Bay of Mont Saint-Michel, and the famous rocky islet.

In 1791, more than a thousand years later, a decision taken by the revolutionary authorities resulted in the town's being entrusted, as the main town in its district, with a 'literary deposit' of more than 4000 books from the monastery stripped of its assets. Most of the books were from the 'modern' library belonging to the Maurists, monks of the order of St Maur who had occupied the abbey since 1622.

However these days it is for the much smaller collection of about 200 books that this town is now famous, These are kept in excellent conditions and laid out in a new setting, attracting visitors who wish to discover the ancient spirit of Mont Saint-Michel



Visitors have been going to Avranches for years to see the remains of medieval books collected by the Benedictine monks from the famous abbey on Mont Saint-Michel. The 199 surviving manuscripts from the medieval library, transcribed onto parchment bear witness to constant spiritual, intellectual and artistic activity.

It was in the 11th century that the art of book-making achieved perfection. Copyists and artists produced original creations in the style of Norman scriptoria – illuminated script, variously decorated capitals and outstanding full

page paintings.

The abbey also owes its name of 'Town of Books' to the wealth and variety of texts, both sacred and profane, and the library's receptiveness to movements of thought at the time. St Augustine stands alongside Aristotle and Abelard.

To get to Avranches I travelled by train from Cherbourg, about 120 kilometres. Having arrived at Avranches station there was not a sign, or anyone to ask, where I might find these treasures. Only a sign post reading 'town centre'. This pointed to a path which went over a highway and up a steep hill! At the top of this heavily wooded path was a clearing and there on the wall of the old fort was what I'd come to see, a sign saying "Bienvenue au Scritorial d'Avranches le musee des manuscrits du Mont-Saint-Michel." A short walk took me to the museum and the place that was worth the journey from Australia.

There are 11 separate areas all with wheelchair access, many showing a huge number of exhibits. These range from the manuscripts themselves, (with self-controlled magnification), artifacts, illustrations painted on the walls, and much about the history. There is a continuous audio-visual display, on many subjects.

A word about the scribes.

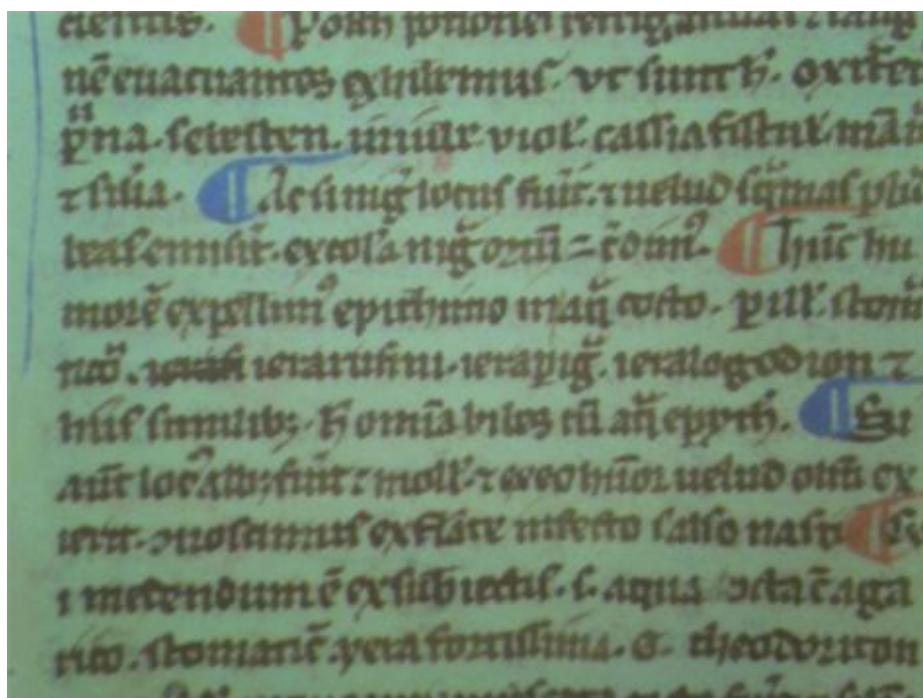
Eleven copyists have left their names in the colophon i.e. in inscriptions at the end of the manuscripts. Giraud transcribed 3 manuscripts. Fromond also expressed pride in his. However it took 6 hands, but so uniform that it is impossible to specify the work of each individual monk, to transcribe the sermons of St Gregory the Great. The monks were Gautier, Hilduin, Ermenald, Obsbern,

Nicolas and Ecolant. The last 3 described themselves as 'Bretons', they were in fact, English. In 1070 after the conquest of England, Ecolant became Abbot of Canterbury.

Suffice it to say that several newsletters, could not contain what I saw.

Save up for the trip to France and the experience of a lifetime.

Angela Hillier



Cnut Charter Hand

With Lexie Arlington.

Sunday 27 September 2009

Although this script is based on an 11th century charter hand it has been adapted for contemporary use. It is a very legible script whether you use a no. 4 William Mitchell nib or a number 4 automatic pen. It is a good alternative to Foundational and does not look as formal.

During the workshop we will briefly study an historic example as well as looking at examples of modern applications. Once you have practised and familiarised yourself with the modern version of the charter hand script you will make a no-sew birthday booklet/small decorated box

Equipment List

Speedball C1

Usual kit – including calligraphy board, layout pad, ink, nibs, gouache, brushes, water jar etc.

Booklet materials

1 strip of cover paper- 64cm x 12 cm

1 strip of text paper – 64cm x 12 cm (should be lighter than cover)

2 strips of contrast paper 2cm x 26 cm

Offcuts to decorate the cover

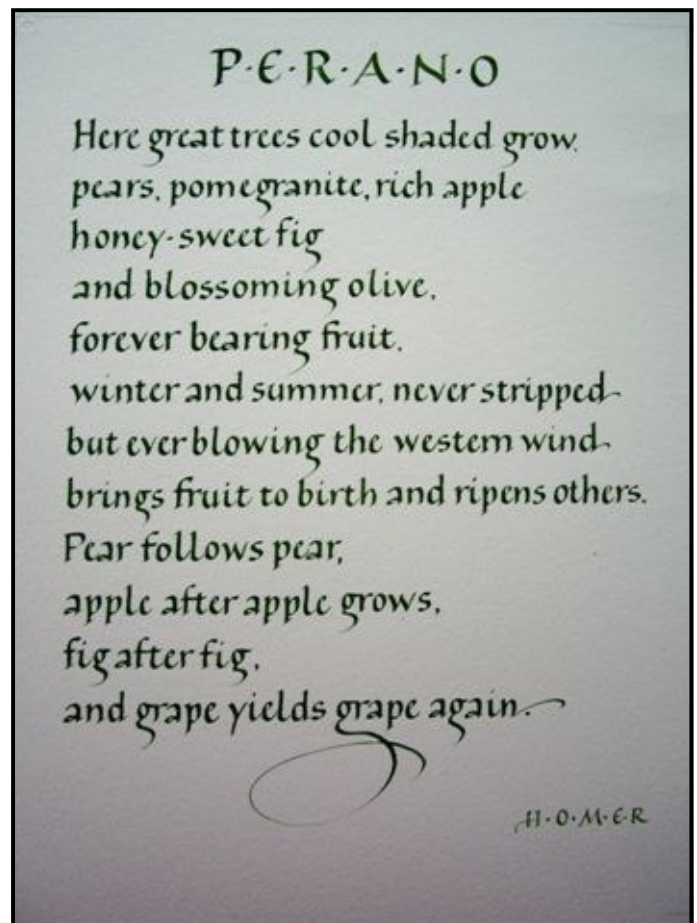
Ribbon 3mm x 45 cm

- Paper stock and ribbon for booklet will be available for purchase approximate cost \$2.50.
- Paste/glue
- Craft knife
- Bone folder (**only** if you have one). Do not purchase as I will have some for you to use.
- Cutting mat

If you have any enquiries do not hesitate to contact me on 9481 9737. I look forward to seeing you on Sunday 27 September.

Best wishes,

Lexie Arlington

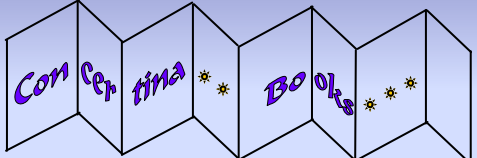


News from the Library

There is not much to report this month, as I haven't had a chance to read the latest newsletters from the other calligraphy societies. However, I have been busy reviewing which books we have in our Library, & removing those that have not been read for a while – or at least, no-one has borrowed them! Those books will be available for you to buy, along with older newsletters from other societies, at the AGM at the end of the month. Most of them are "how to" books, so maybe some of you might like to brush up on some hands you have not tried for a while.

See you at the AGM.
Penny

23 August



workshop with Angela at 2pm

Cutting mat, steel ruler, sharp craft knife/scalpel, pencil eraser, ribbons, decorative paper for covers. Angela will have some. Craft glue, bristle brush or applicator for glue, an old phone book for glueing on. Bring your calligraphy pens, ink/gouache in case we have writing time.

Annual General Meeting

The annual general meeting of the society will be held on Sunday 23rd August. Lunch will be provided by the committee starting at 12:30. Please come along and support your society and get a free lunch at the same time.



Nomination Form 2009



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)

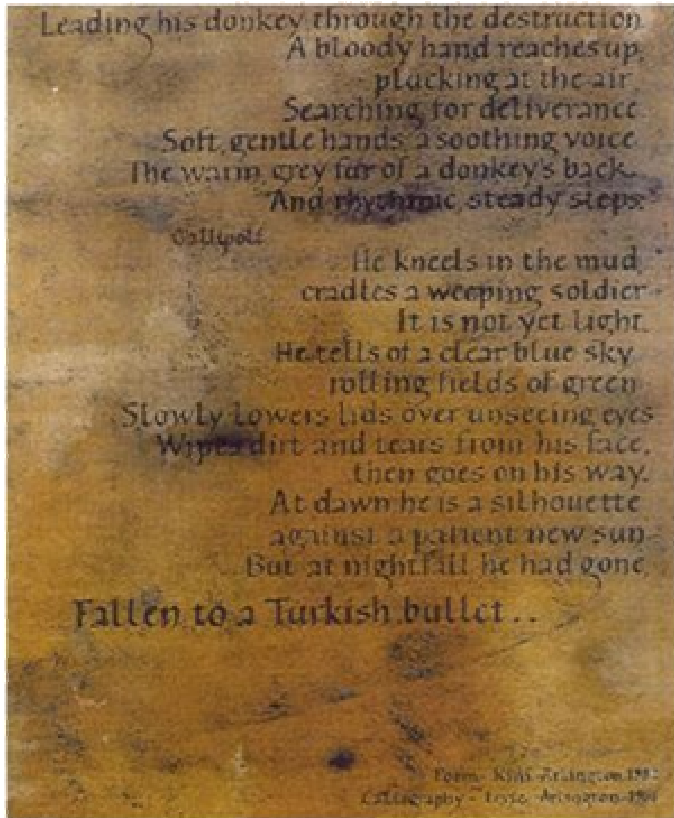
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both being financial members of
Canberra Calligraphy Society Inc.

Date

BACK PAGE

This month on the back page we feature an example of Lexie Arlington's Cnut Charter hand, which we will be practicing in the September workshop.



Lexie Arlington

Charles Pearce weekend

As part of his Australian tour, Charles Pearce will be spending the weekend of

**October 24 - 25
in Canberra**

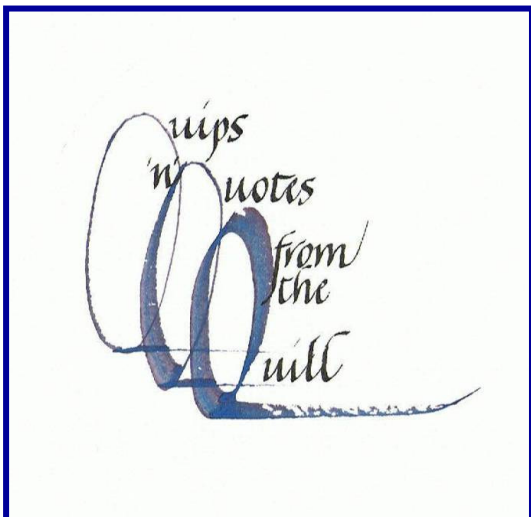
If you would like to book in for this weekend please contact Christine Wilde - cm.wilde@bigpond.net.au or ring her on 6231 9922

The subject for the weekend is

Pen Manipulation

The cost is \$100 for the two days and we need your payment one month in advance please. You can pay at the August or September workshops or send in a cheque to our treasurer at the address on page 2.

Our Annual Exhibition



The opening night of the exhibition is **Monday October 26th at Urambi Community Hall**. After that the exhibition will move to the Belconnen Community Centre for a period of two weeks. It will then move to Cornucopia Bakery at Braddon for a further two weeks.

The theme for the exhibition is '**Quips and Quotes from the Quill.**' It takes in all manner of proverbs, wise sayings and quotations. The theme is intended to get us thinking and writing about any such gems of wisdom that we have collected throughout our lives. Please be a contributor this year.