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Alphabetical  
order

canberra  
CALLIGRAPHY  
society



Newsletter 166 - February 2010



# For your diary

Sunday 28th February 1:30—4:30 <b>American Uncial</b> Angela Hillier
27th & 28th March 9:30—4:30 <b>Gilding</b> Olive Bull
Sunday 25th April 1:30—4:30 <b>Layering</b> Angela Hillier
30th April—2nd May All days <b>Jindabyne retreat</b>
Sunday 23rd May 1:30—4:30 <b>Marrying Calligraphy with Other Marks</b> Elaine Witton
Sunday 27th June 1:30—4:30 <b>Interactive Letters</b> Elizabeth Delaney

## **Postal Address**

The Secretary CCS  
PO Box 291  
Jamison Centre  
ACT 2614

## **Web Address**

[www.canberracalligraphysociety.org.au](http://www.canberracalligraphysociety.org.au)

## **Thank you to:**

Wrap writer: Karen Woodhall

# Committee 2009 - 2010

## ***President***

**Jill Robertson**  
6259 0576  
robertsonjj@optusnet.com.au

## ***Vice President***

**Angela Hillier**  
6251 1275  
antrange@actewagl.net.au

## ***Secretary***

**Joan Adler**  
6251 8875  
joanadler2@bigond.com

## ***Treasurer***

**Maureen Worsnop**  
6254 4979  
worsnopmm@grapevine.com.au

## ***Editor***

**James Hislop**  
6231 5720  
jameshislop@ieee.org

## ***Librarian***

**Lyndell Dobbs**  
6258 4245  
bdobbs@tpg.com.au

## ***Workshop Co-ordinator***

**Christine Wilde**  
6231 9922  
cm.wilde@bigpond.net.au

## ***Committee Members***

### **Reta Gear**

**6231 4209**  
reta.gear1@bigpond.com

### **Karen Woodhall**

**6292 5853**  
karen.woodhall@practicalpc.com.au

Cover illustration by Angela Hillier.

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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 Calligraphers,

Happy New Year. Yes, we are back in business after the long summer break and ready for a great year of calligraphy.

Thanks to those who have already given work for an exhibition at the Goulburn Regional Gallery. Alison Lawrence is our representative in Goulburn and kindly asked us if we would like to contribute some pieces. If you would like to visit this exhibition it is open from 10am to 5pm on Mondays to Fridays and 1pm to 4pm on Saturdays until February 23rd. You will find the gallery at **Goulburn Mulwaree Council, Civic Centre, Cnr Bourke & Church Sts, Goulburn**. Main entrance from Chisholm Court off Church Street.

Our next foray into the public eye will be the **Royal Canberra Show** which is on Friday February 26 to Sunday February 28 at EPIC. We will have demonstrators there for as much time as we can, so come and visit us in the Art section and make yourself known to the people at our table.

That same weekend is our first workshop for the year, so I hope you can come along to that as well. Angela will be introducing us to her version of American Uncial, so it will be a good start to the year. All our workshops are now organised and all the details are in our centre pages of the newsletter. It promises to be a fantastic year, and our thanks to all those who have offered to run a workshop for us. Remember that if you are coming to a workshop with a visiting tutor then the rules for booking and paying are slightly different from when it is one of us running the afternoon. Check out the details on the **Upcoming Workshops** page.

Another special event this year is to be our day with the National Museum in Canberra on Sunday May 30th. We will be talking to people who are looking at some of the museum's old scripts and also demonstrating both old and new scripts. We are also hoping to let people have a go themselves, which could be fun with copperplate nibs!! Wear an apron!

I would like to give you plenty of warning about this year's theme for our exhibition. The committee came up with the title "My Favourite....." Then you have to fill in the dots! So we thought it gave you plenty of scope to think about poems, quotes, nursery rhymes, recipes, poets, composers, etc. etc. You have until October to work on that one.

Yours with a flourish

**Jill Robertson**

## Welcome to new members

We have much pleasure in welcoming three new members to the Canberra Calligraphy Society.

**Penny Laver  
Pat Moody  
Damien Scarlett**

Welcome Penny, Pat and Damien. We look forward to seeing you at future workshops.

## *On other pages*

Akim Analysed	4,5,8
Upcoming workshops	6, 7
Library news	9
Copyright explained	10,11,12.



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](http://www.eckersleys.com.au)



# akim analysed - using graphology

Graphology is the study of handwriting. Our handwriting reveals the secrets of our psychological profile, basic personality traits, emotional states, and even of our physical health. A handwriting script learned in early childhood is modified by personality, life-experiences and maturity. This process is generally unconscious, and we all create our own unique script. An interesting question is whether or not a consciously designed script would be as revealing, or if the creator would be reflecting his intellectually developed view of the world, and of his personality.

Akim Cursive is a modern script designed by Hans-Joachim Burgert; an artist, graphic designer and sculptor. Here follows an analysis of the letterforms according to graphological standards:

## Lowercase letters

**a** given in an abbreviated, almost “shorthand” style, indicating a desire for simplicity. “A” represents self-esteem, how we present ourselves to the world.

**b,d,p,q** the tall stems of the “ b” and “d” indicate idealism and imagination, because they extend into the upper “mental” zone. They could also show an interest in philosophy and religion. This particular form also indicates musicality, because the four letters resemble musical notes. The tiny size of the bowls shows intelligence, and a logical mind attracted to fine detail.

**c,e,k** the curving, rising, end-stroke on the “c” and “e” indicates generosity, and a

sense of humour. A rising end-stroke also signifies optimism, courage and initiative. The “k” has a downward, physical pull (could be a sign of rebelliousness)

**f** an unusual construction, with a tick on the left, instead of a crossbar through the letter. Indicates that the writer may be stuck in the past, (by the little hook) in an aspect of his life.

**g** a beautiful, curvaceous letter, which adds interest to this script. The deep, wide curve shows a love of romance, and a contemplative nature – in contrast to the practicality and simplicity of the other letters.

**h,m,n,u** these are expansive, wide letters indicating a generous, affectionate, easy-going and sociable nature. Emotional independence and common sense are also shown by these low-based, expansive letters.

**i,j,l** simple, direct strokes, by a logical person – all uprights which exclude loops show controlled feelings. A pragmatic, discerning person.

**o** a very small letter; indicating manual dexterity, attention to detail, and a visually-based mentality. Often found in the writing of scholars, researchers or skilled craftsmen

**r** like a little tick...alertness, cheerfulness, an inquisitive mind

**s** undulating, simplified; showing culture and taste



a	likes simplicity
bcdpq	loves music
c e k	humourous, vanity?
f	reserved
g	romantic
h m n u	affectionate
i j l	logical & pragmatic
o	intelligent
r	inquisitive
s	cultured & artistic
t	cautious
v	decisive
w	focused but receptive
x	practical
y	precise
z	numerically-minded

**t** the "t" of a procrastinator, the hook to the left shows caution, slowness and indecision. The "t" and "f" put the brakes on a script that otherwise has speed, and flows strongly to the right (the c,e and k; m,n and u, can't wait to get there!) A low t-bar often indicates a lack of ambition and drive, and this "t" curiously, doesn't have a cross-bar.

**v,w** an angular decisive "v" (A rounded "v" written like a u, shows a soft, malleable person). The "w" is an interesting mix of curve and angle; or accommodation and determination

**x** a factual and practical form, but also has the curve of "sociability"

**y** logical, simplified, precise, intelligent

**z** written like a 2, a person comfortable working with numbers

A sample with key words written in "Akim"

follows.... as an aid to forming an impression of this (personal) interpretation of the script.

In conclusion, the analysis of the script describes a person who is comfortable with both logical and creative thinking (– a balanced use of both left and right hemisphere skills), a person who is well-educated and cultured, and someone who is friendly and cheerful, with a great enthusiasm for life.

Hopefully this attempt at script analysis will be taken as intended, in a spirit of curiosity, and fascination with the symbolic meaning hidden in letterforms.

The information in this article was gleaned from a variety of books on Graphology, from my own collection, and from the public library. Bibliography available on request.

**Karen Woodhall**

Continued on page 8.


# 2010 WORKSHOPS

Your committee is pleased to let you know that we have completed a program of workshops for 2010!

All workshops are on the **fourth Sunday of the month** from **1.30pm – 4.30pm** unless otherwise stated. Go to **Urambi Village Community Hall**, (Entrance B) Crozier Circuit, Kambah.

*The cost for these workshops is \$10 each, with an occasional extra charge for special materials provided by a tutor or when we have a visiting tutor.*

**Bookings are to be made in advance either at a preceding workshop or by ringing Christine Wilde on 6231 9922 or by email at [cm.wilde@bigpond.net.au](mailto:cm.wilde@bigpond.net.au)**



**Sunday February 28**  
1.30 - 4.30

**Tutor - Angela Hillier**

**american uncial**

American uncial is an adaptation of the typeface designed by Victor Hammer (1882-1967). Hammer Uncial (1923) and New hammer Uncial (1953) have similarities to American Uncial.

**Saturday & Sunday**  
**March 27 - 28**  
9.30 - 4.00

**Gold Fever**

**Tutor - Olive Bull**  
from Tasmania

All you have ever wanted to know about gold and how to apply it to your work. We will make a book of samplers and have lots of fun with one of Australia's best tutors.

*Fee - \$100 for the two days + \$10 kit*

**Sunday April 25**  
1.30 - 4.30

**Tutor - Angela Hillier**

**LAYERING**

We will explore adding layers, or textures, to paper to make backgrounds suitable for calligraphic work.

**Sunday May 23**  
Full day 9.30 - 4.30

**Tutor - Elaine Witton**  
making a welcome return from Sydney

**Marrying Calligraphy**  
with other  
**Calligraphic Marks**

explore experiment express

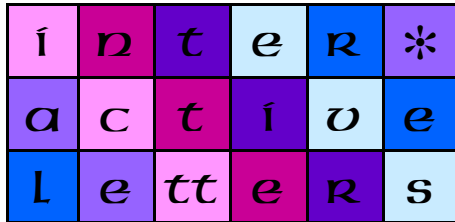
This workshop caters for all ranges of expertise.

encourage Fee \$50 for the day expand

**Sunday June 27**

1.30 – 4.30

**Tutor - Elizabeth Delaney**



The letterforms we will learn were created by Roberta Huebener, from Ottawa. We will draw beautiful shapes within squares, creating dynamic letterforms that interact with the solid squares and other letters, and provide opportunities for experimenting with colour.

**Sunday July 25**

1.30 - 4.30

**Tutor - Jill Robertson**

**FRECIAND  
ROMAN**

In this workshop we will experiment with allowing the letter shapes to work into one another to create a pleasing effect. We will also learn a pressure-produced Roman script.

**Sunday August 22**

**AGM**

1.00 – 4.30

**Lunch, followed by brief  
meeting and then a  
workshop on**

**Book  
Sculptures**

We will provide you with an old book or, you can bring your own, and show you the art of sculpting the pages to make a work of art to which calligraphy can be added.

**Sunday September 26**

1.30 - 4.30

**Tutor - Marg Peachey**

*Spencerian*

*Quickly and quietly the pen  
glides upon the paper*

Spencerian script is the American version of the English copperplate script. It is light, elegant and flowing and surprisingly easy to do.

**Sat & Sun October 23 - 24**

9.30 - 4.00

**Tutor - Gemma Black**  
**Ampersands etc.**

*& e*

The fascinating story of the contraction of words into symbols.

Fee - \$100 for the two days

**Sunday November 28**

1.30 - 4.30


**Tutor - Christine Wilde**

*half uncial*

This month we will be tackling the script of the famous ancient gospels - the Book of Kells and the Lindisfarne Gospels.



you are the calm  
the gentle peace  
you are the longing,  
and its quelling  
I consecrate you  
with passion and pain  
which in my heart,  
is always dwelling  
from "turn to me"  
by Friedrich Ruckert.



..... and the original in German.  
Translation by Karen Woodhall.

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# Workshop information

All workshops are on the **fourth Sunday of the month** from **1.30pm – 4.30pm** unless otherwise stated. Go to **Urambi Village Community Hall**, (Entrance B) Crozier Circuit, Kambah.

*The cost for these workshops is \$10 each, with an occasional extra charge for special materials provided by a tutor or when we have a visiting tutor.*

**Bookings are to be made in advance either at a preceding workshop or by ringing Christine Wilde on 6231 9922 or by email at [cm.wilde@bigpond.net.au](mailto:cm.wilde@bigpond.net.au)**

If we have a visiting tutor then the following conditions apply.  
*For 2010 these will be March, May and October*

- A place in a workshop with a visiting tutor is reserved by paying a deposit of \$25
- Full payment is to be made a month before the workshop begins, unless there are exceptional circumstances, (like we need to fill places!) when a later payment may be accepted
- Withdrawal **less** than 48 hours prior to the workshop and the position is **not** filled – no refund.
- Withdrawal **less** than 48 hours prior to the workshop and the position **is** filled – full refund.
- Withdrawal **more** than 48 hours and less than one month prior to the workshop – 50% refund.



# News from the Library

## NEWS FROM THE LIBRARY

Many of the journals received since our last newsletter reviewed the workshops given by **Charles Pearce**: Colophon; Dancing pen (Tasmania); New Zealand Calligraphers' newsletter; & Postscript (Victoria).

Colophon also features an edited version of a lecture by **Christopher Calderwood** given at a Calligraphy Conference in the USA & entitled: "Calligraphy: is it an outsider art?" It explores the engagement of calligraphers with contemporary art & graphic design, & asks whether they are outsiders. A thought-provoking article.

The Edge (UK) devotes a whole issue to Tools & materials, with a wealth of information – paper, paints, pens, quills, vellum & parchment - & also includes instructions for making a little box with a pop-up heart!

Inkspiration (Sydney) includes a brief history of Victoria Barracks, which was visited by members last October.

Calligraphers of Kapiti (NZ) is in full colour, with some great work to inspire you. Calligraphy in stone is the subject of an illustrated traveller's tale in Postscript (Vic.)

Scribes SA has notes & photos from a workshop on single sheet folded books, with diagrams for 4 different models!

Also received: Capital letters (Ottawa); Raised bands (ACT) & Scripsit (Victoria).

All these titles are available at workshops to browse & enjoy.

Your librarian.

## ANNOUNCEMENT FROM COLOPHON

"The Australian Society of Calligraphers Inc. is starting an exciting new project to be realised by the end of 2010 ... the publication of a full colour quality 200 page book showcasing the talents and works of Australian and New Zealand calligraphers.

Letters will be sent out to all Calligraphy Societies very soon with all the information to make a submission to this fabulous new project."

Look out for this soon – it would be great to see some of our members' work in such a prestigious publication.



## american uncial workshop

Sunday February 28 1.30pm—4.30 pm  
Tutor - Angela Hillier

American uncial is an adaptation of the typeface designed by Victor Hammer (1882-1967). Hammer Uncial (1923) and New Hammer Uncial (1953) have similarities to American Uncial.

### Workshop requirements

Usual calligraphy gear, (list on the CCS website) plus some tracing paper, a sheet or two of good paper, A4 or A3, (185 gsm smooth watercolour paper, Mi-tiennes or equivalent in a light colour and a fine felt tip pen (Artline fine 0.4) **and** your favourite word, longer rather than shorter!

# © Copyright Explained ©

The following information was taken from *Information Sheets* by the Australian Copyright Council downloaded from their website <http://www.copyright.org.au>. You may download and print **one copy** of any of their information sheets for your reference.

The titles I used were:

- *An introduction to copyright in Australia*
- *Quotes and extracts: copyright obligations*
- *Duration of copyright*
- *Ownership of copyright*
- *Owners of copyright: how to find.*

The Act referred to in these documents is the *Copyright Act 1968*.

If you need to know about copyright law in more detail after reading these *Information Sheets*, please get advice from a lawyer.

## GENERAL

- Copyright protection is free and automatic.
- There is no registration system for copyright in Australia.
- Whether you need permission to use quotes and extracts will depend on whether the material is a “substantial part” of the work.
- A “substantial part” is judged on whether the part is
  - *important*; or
  - *essential*; or
  - *distinctive*.
- There are no general exemptions for *non-profit* use.
- There are no provisions to use material without permission for “personal use”.
- You generally need permission for:
  - Copying (includes photocopying and scanning); **and**
  - Emailing.
- You are **not** allowed to use copyright material without permission if you cannot contact the copyright owner.
- “Fair dealing” with material will not infringe copyright if it is done for **EITHER**:
  - research or study ; **OR**
  - criticism or review.

When in doubt, read the copyright notice above most public photocopiers – they will say what is and isn’t “fair dealing”.

## FREQUENTLY ASKED QUESTIONS:

### What does copyright protect?

- Textual material (“literary works”) such as
    - poems,
    - novels,
    - anthologies, etc.
    - Artistic works such as paintings etc
- Published editions: publishers have copyright in the way they set out their material, which is separate from the copyright in works reproduced.
- Something that is a literary or artistic work will be protected if it is “original”. This just means that the work isn’t merely copied from something else.

### The “copyright notice” and “©”

This does not need to be on something to ensure that it is protected, but it does let people know who is claiming copyright, e.g. © Penny Sohler 2006.

### How long does copyright last?

Until 1 January 2005, copyright in published works lasted for **50 years** after the death of the relevant creator. Copyright in *unpublished works* does not expire.

If copyright has expired under the rules *before* 1 January 2005, the material remains in the public domain and may be freely used.

Since 1 January 2005, under the Free Trade Agreement with the USA, this is now **70 years** after the death of the relevant creator if he/she died *before* 1 January 1955, or if copyright depends upon the year of publication, 70 years after it was first published.

Copyright in **published editions** lasts **25 years** from the end of the first year of publication – this was not changed.

### Is there a list of works in the public domain?

I have found one for Australia at: <http://gutenberg.net.au/plusfifty.html>, but I do not know how reliable or up-to-date it is – it only provides a list of titles without dates of publication.

The Australian Copyright Council does not keep a list.

### **Who owns copyright?**

The general rule is that the first owner of copyright is the creator of the work. An “author” is also someone who gives expression to the ideas or information in the work, e.g. by writing an instruction manual. There are exceptions, including **Freelancers**. Freelance creators own copyright for works they create, and the person for whom it was created can only use it for the purpose for which it was created.

### **How do I avoid having disputes with my clients about ownership of copyright?**

It is a good idea to have a written agreement with the client which states who will own copyright, and if you own copyright, what your client is entitled to do with the material. It is *always* a good idea to keep accurate and detailed records.

### **The copyright owner’s exclusive rights in literary and artistic works**

- Reproduction of the work, including by photocopy or by scanning
- Communication of the work to the public for the first time, including via email or the internet.

### **Infringement of copyright**

Using **part** of a work without permission may also infringe copyright *if* that is an important, essential or distinctive part. The quality of the part is more important than the quantity.

If you restate public information in your own words – as I am doing in this article – you do not infringe copyright.

### **If I say where a quote came from, can I use it without permission?**

No, acknowledgement is *not* sufficient.

### **If a work is anonymous, can I use it without permission?**

No, it just makes it more difficult to obtain permission.

### **What if I cannot find the copyright owner?**

There is no provision in the *Copyright Act* that allows you to use a quote where you have failed to find the copyright owner. A note saying that you tried is *not* a legal defence. However, this note may show the copyright owner that failure to obtain permission was because you could not find him/her.

It is always important to keep records of all attempts you have made to contact the copyright owner.

### **When is permission needed to use a quotation?**

1. a) if the quotation is a “work” for the purposes of copyright

**OR**

b) it is an important part of a “work

**AND**

2. copyright has not expired

**AND**

3. no special exemption applies, i.e. it is not for review or study.

A quotation can be an extract from a larger work (e.g. lines from a poem), or it can be an entire quote in itself (e.g. a bumper sticker).

Single works and short combinations of words such as names, titles and slogans are generally too short to be “works”.

### **How do I find the owners of copyright?**

Copyright notices on the imprint pages of books (the page with a lot of technical detail, usually just before a Table of Contents) sometimes give details of the copyright owner. If someone else has used the material, you may wish to contact that person for information about where they obtained permission.

### **Text/written material:**

#### **Material published in books:**

o *Publishers*: the first step is to contact the publisher, or the person identified as the copyright owner. Most publishers have people who deal with copyright permission, and may also be able to direct you to the copyright owner if they cannot give permission themselves.

✦ A directory of Australian publishers and foreign publishers represented in Australia is available from the Australian Publishers Association 60/89 Jones St Ultimo NSW 2007, ph (02) 9281 9788, <http://www.publishers.asn.au>.



# BACK PAGE

✦ *Copyright Agency Limited* (CAL) . Level 19, 157 Liverpool St Sydney 2000, ph. (02) 9394 7600, or <http://www.copyright.com.au/> operates a copyright clearance service called Copyright Express for one-off uses of its members' works

✦ *Other sources:*

✦ The Australian Society of Authors PO Box 1566, Strawberry Hills NSW 2012, ph (02) 9318 0877, <http://www.asauthors.org>.

✦ Some libraries have special services to assist with copyright permissions, such as The State Library of New South Wales.

The Australian Libraries Gateway has a list of links at: <http://www.nla.gov.au/libraries/resource/bookpub.html>.

**Material published in newspapers and magazines:** Copyright is divided between employers and employees.

- Before 1 May 1969 copyright is owned solely by the employer.
- After 1 May 1969 and before 30 July 1998 the newspaper or magazine proprietor (such as PBL or News Limited) owns the rights.
- After 30 July 1998 the author owns copyright for the purposes of book publication or photocopying, and the proprietor owns the copyright for all other purposes.

Information about contacting journalists may be sought from their union, the Media

Entertainment and Arts Alliance, 245 Chalmers St Redfern NSW 2016, ph (02) 9333 0999, <http://www.alliance.org.au>.

**Plays and other dramatic works:** Contact the publisher.

## What if the copyright owner is dead or has gone out of business?

If the copyright was owned by an individual who has since died, ownership will have usually passed to the creator's next of kin. Try contacting their publisher first, but if the work was not published within their lifetime copyright will remain with the estate. If this is the case, the Probate Division of the Supreme Court in the State where the creator died will be able to advise who to contact.

If a company no longer in business owned a specific copyright item, this may have been distributed elsewhere with its assets. If this is the case, the Australian Securities and Investments Commission (ASIC) (<http://www.asic.gov.au>) may be able to help you find the current copyright owner.

## Can we reprint articles?

In most cases, reproducing entire articles will require permission.

- This article © *Penny Sohler* 2006 & 2010.



**Lyndell Dobbs, Angela Hillier and Christine Wilde** at the opening of the exhibition at Goulburn Regional Gallery on February 6th.