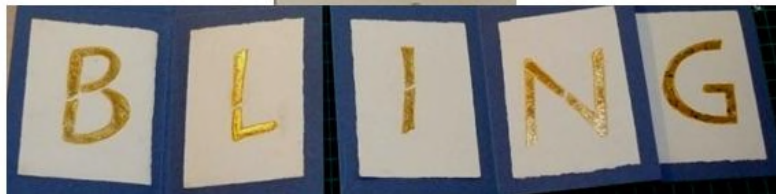




Newsletter 167 - April 2010



# For your diary

Sunday 25th April 1:30—4:30 <b>Layering</b> Angela Hillier
30th April—2nd May All day <b>Jindabyne retreat</b>
Sunday 23rd May 9:30—4:30 <b>Marrying Calligraphy with Other Marks</b> Elaine Witton
Sunday 27th June 1:30—4:30 <b>Interactive Letters</b> Elizabeth Delaney
Sunday 25th July 1:30—4:30 <b>Freehand Roman</b> Jill Robertson
Sunday 22nd August 1:00—4:30 <b>AGM + folded books</b> Joan, Jill & Angela Lunch provided by the committee

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## **Web Address**

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

## **Thank you to:**

Wrap writer: Karen Woodhall

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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,

Here we are at April already and about to run our third workshop of the year. Time flies when you are having fun doesn't it?

We have had two great workshops in February and March and I am sure you will enjoy reading the reports, seeing the photos and getting ideas to use yourself, when you see them. Our reason for writing reports is very much to share with those of you unable to attend the workshops, but who may be interested in doing something new and different at home. Let us know if there are any ways we can make these reports more helpful.

Angela started us off with her workshop on American Uncial - something not many of us had heard of before. It turned out to be relatively straightforward to produce, but the exercises we did with it were the highlight of the afternoon. Thanks Angela.

Olive's workshop on Gilding, which she renamed "Gold and Bling" was good fun and also very useful. We all had a great variety of examples to take home with us at the end of our time together. However, we may have worn Olive out, as we were sad to hear that she had taken ill when she got back home to Launceston. Tests were still going on when I last heard, but we certainly wish her a quick and complete recovery from her sickness and look forward to better news.

It was good to welcome new members to our March workshop - Penny and Pat from Sydney and Julia from Canberra. We hope you will become regulars at Urambi.

One of the next things coming up on our calendar is to be involved with an event at the National Museum in Canberra. This is when they are wanting to showcase some of their manuscripts and are asking if we can go and demonstrate how the writing was done. This will be on Sunday May 30th, so if you are in the vicinity of the Museum on that day, do drop in and find out what it is all about.

I look forward to seeing you on April 25th - yes we are having a workshop despite it being ANZAC day - so do book in with Christine if you haven't already done so. The subject is Layering.

Until then, happy doodling with your pens,

**Jill Robertson**



## **New members:**

This month we welcome new member **Julia Lennon**,  
and welcome back **Narelle Jones**.

## ***On other pages***

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

# american uncial

Tutor – Angela Hillier

When the tutor said, at the end of the session, that she was very pleased with everyone, then you can be assured that the workshop was a success. This is especially the case in a workshop where participants were introduced to some concepts and processes that were new and challenging.

Who thought that the American version of uncials could be so exciting? I thought that this workshop would be a gentle, easy going afternoon. After all, when I looked up American uncials on the net they appear to have only a slight but interesting difference to the uncials we know and love. However, the workshop proved to be much more challenging and rewarding.

This workshop combined a large element of design and layout which I definitely appreciated. Design is one of the elements that can make a piece of beautiful writing outstanding. The concepts introduced will be of use to me, and I am sure everyone else, in the future.

All participants achieved a high standard with very different results in a short time. This was primarily due to the individual interpretation given to Angela's instructions. Great workshop!

**Lyndell Dobbs.**



Angela demonstrating the script



Lyndell Dobbs



Susan Webb



The American Uncial workshop was very useful for more than one reason. Not only did we learn a new script - always a fascinating process - but we also learnt a technique for making patterns out of our words.

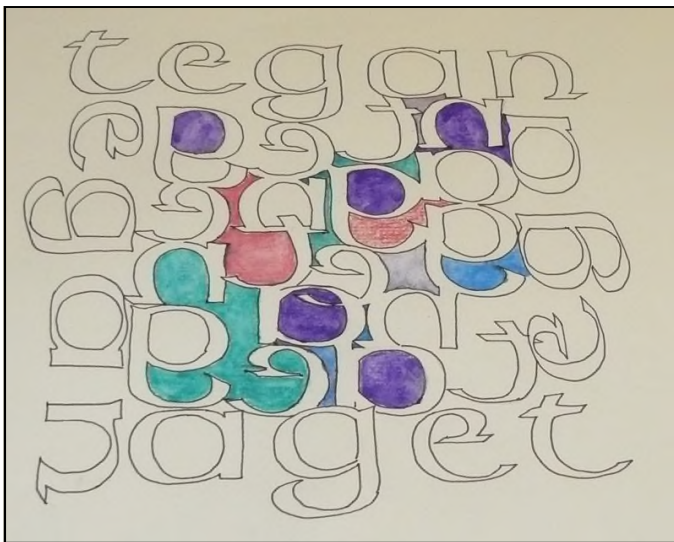
Angela asked us to write out just one word in a fairly broad nib. Then we traced it as an outline of the letters. This was then our pattern - one which would always be the same as were not repeating the writing, so the spacing of letters was predictable.

We then used this tracing to make an overlapping pattern using our word. The task was to make a block pattern of our word, repeating it horizontally, vertically back to front - any way that helped parts of letters overlap or interact giving interesting negative spaces.



Angela's example of her granddaughter's name "Tegan", shows what I am getting at.

Angela's example of her granddaughter's name "Tegan", shows what I am getting at.



Sometimes we overlapped, sometimes we had the repeated pattern by doing a line upside-down, while other people went off at their own tangents!

The next task was to decide where to put colour. It could be the letters themselves, or the spaces in between or a mixture of the two.



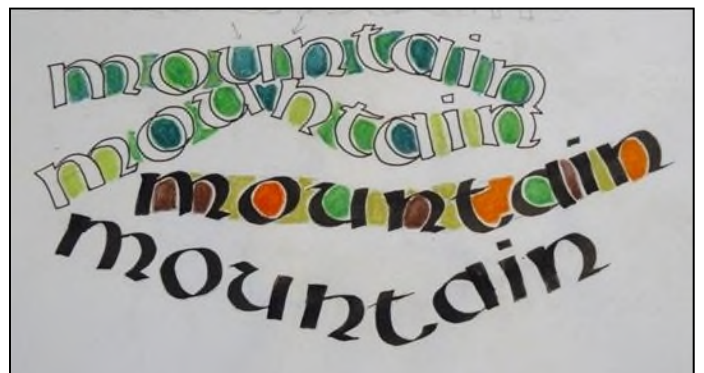
James Hislop

Have a go with any script - you will get some lovely results.

**Jill Robertson**



Ann Streeter



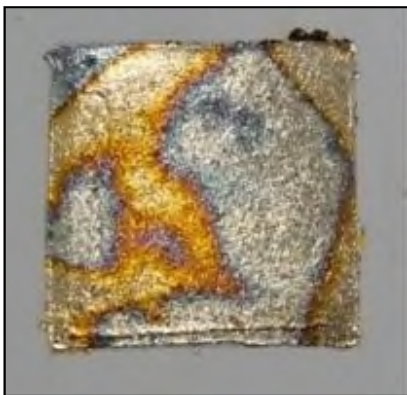
Karen Woodhall

# Gilding with Olive Bull

Seventeen gold-enthused calligraphers arrived Saturday morning keen to be shown “all that glitters” by Olive Bull. Most of us had met Olive the evening before at the dinner held at Lyndell’s place.

Jill Robertson introduced Olive and explained how she had met Olive, buying a calligraphy pen in 1986 which Jill still has.

Olive started with an introduction to the different gilding media and foils and gold leaf. We were each given as a gift a small nib that



Olive obtained in a bulk buy of nibs at an auction; the small envelope that held each one was also very special. We were given a kit, in a gold yellow folder,

instructions, a piece of rayon to clean up the gold leaf and details and instructions of our projects.

We would be using gold leaf for our projects, as well as variegated schlag, imitation gold leaf and Tonertex foil.

We prepared a sheet of Arches HP paper with 8 squares on which we would be trialling the different gilding media, together with the different golds.

The results of the different gilding media with the different golds were varied on our trial paper, but we all came out with our favourites, ready for the projects. Gum ammoniacum became the obvious favourite for the transfer gold, but many of them gave satisfactory results. PVA came out at the bottom of the list.

Olive showed us how to trace using a good quality tracing paper and Armenian Bole powder. We would then be able to start on our projects – the Gold Bling or Fever booklet was first, so we started on the tracings of letters and then we also traced a picture.

The picture was of a bird from the Book of Kells, and by the end of the workshop we had applied the gold, but the painting would have to be done in our spare time. Olive has



spoiled us by making it a “paint by numbers” exercise, so we should get them looking roughly right!

Jenni Cole.





Sunday 28<sup>th</sup> March – Gilding Workshop continues.....

We were all keen to get on with our folding book and our birds but it was well worth the round table discussion which Olive had with us on our test strip results.

After the first part of the workshop where we



mostly experimented with the various media and sizes, we were encouraged to share our results around our own tables. I found it most interesting to see that each result was quite different. I am glad that having spent time since the workshop, gazing at my own efforts that Olive had encouraged us to write down on each piece, the media and sizes we had used. This, I know, will prove useful when trying this lovely craft without her to guide me.

The day passed by so quickly! Everyone had a lot of fun developing their books and birds and I heard some people so engrossed that they talked to their brushes and even to the 'size' being applied. I'm not sure what that says about us all as calligraphers, but I do know that we were enjoying our workshop!

We stopped momentarily, for a bite of lunch and then the afternoon was spent trying to complete the piece we were working on. During this time, Olive walked from table to table giving advice and sharing her wonderful knowledge with us. Other gilding media were introduced and interesting copper and bronze effects were created

using a couple of pots of powdered 'magic'. It was suggested that another use for our vodka supplies at home was as a mixer for one of these powders...I wonder. There will be a few of us trying 'egg tempura' with our colours from now on – nice result also. Don't forget that a tiny bit of colour can be added to the clear sizes to make them easier to see – e.g. gum ammoniac, Langridges, Wills Quills' gilding mix etc.

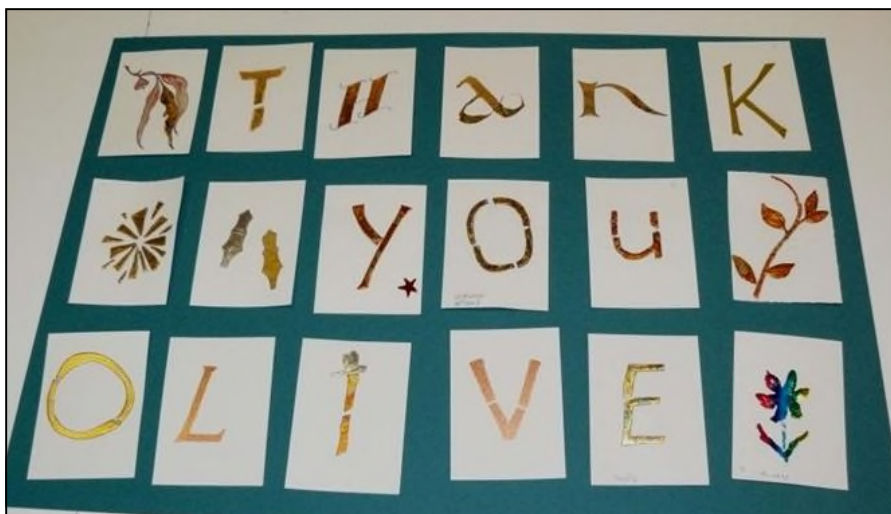
When finally we had to finish up, our efforts were laid out for all to see – gosh we have some talented members! The results of this inspiring weekend were so good.

Our day/weekend (mine in particular) was complete when we were given a bookmark and a tiny piece of folded paper. The bookmark was a gift from Olive as was the praise and encouragement to continue using our new found skills. The folded paper revealed to me an X, which made me the winner of an unexpected and lovely gift/lucky door prize, of a piece of gilded lettering and a verse penned by Olive herself – I will treasure this.

Thank you Olive for such an interesting and informative weekend. We are all richer for the time spent with you.

Sue Quayle

P.S. I can recommend the morning / afternoon teas as well!



For those of you wondering what gilding looks like when done by an expert, below is the lucky door prize that Sue Quayle won.



**Materials list for May workshop**

Bring your usual equipment: include bond layout paper, gouache, mixing trays, inks and removable sticky tape.

2 sheets of A4 tracing paper (light-weight is sufficient).

½ sheet hot-pressed watercolour paper, about 250gsm

2 sheets of Canson Mi-teintes: cut 1½ of the sheets into ¼ sheets ( 6 x ¼ sheets)

**Please cut into ¼ sheets before the class. It would be good if we had a variety of colours to share around.**

Gum Sandarac (if you don't have any, I will bring mine).

Pointed brush - cheap variety, not too small  
Stiff bristle chisel-edged brush – cheap variety, not too small.

**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  
encourage Fee \$50 for the day expand

This workshop caters for all ranges of expertise.

**Sunday June 27**  
1.30 – 4.30

**Tutor - Elizabeth Delaney**

í	n	t	e	R	*
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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**

*FRECH AND  
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.



# Workshop information



Angela Hillier



Elaine Witton

The next workshop will be held on  
**Sunday 25th April**

on the subject of layering. The tutor is Angela Hillier. The aim of the workshop is to teach various backgrounds that can be used with calligraphy. Angela will be covering the following topics in the afternoon.

1. Wash
  2. Graded wash
  3. Masking areas
  4. Patterns made with a variety of tools
  5. Blocks of colour
  6. The use of pencils
  7. The use of a sewing machine
  8. Paper cutting
  9. Paper tearing
- Please bring your usual calligraphy gear, and a wash brush, even a household paint brush, not more than 3cm wide.
  - Any gouache or watercolour paints that you have.
  - Watercolour pencils.
  - Low tack masking tape.
  - Cutting mat and sharp blade.
  - Anything that you have to make a texture in the paint.

**Sunday May 23 from 9.30 - 4.30**

In May, we are fortunate to have Elaine Witton joining us from Sydney.

Elaine studied art and calligraphy as a mature-age student at TAFE, gained Guild Membership of the ASC and then completed a B.Ed (Adult). Her calligraphy has been exhibited in Australia and Europe. She works not only in traditional styles on paper, but also in various media, including fabric, to create contemporary calligraphic art and wearables. Elaine is an experienced teacher who enjoys sharing her enthusiasm for calligraphy with her students.

Elaine will be teaching us on the subject of "Marrying calligraphy with other calligraphic marks." This workshop is designed to explore a variety of experimental approaches with an assortment of tools and techniques. Expressive experimentations with calligraphic marks will develop starting points to combine with either formal or informal lettering. This workshop caters for all ranges of expertise. You will be encouraged to develop and expand your skills at your own level.

# News from the Library

## **OXFORD SCRIBES SPRING 2010**

This edition contains a template for making gift boxes and some lovely examples of gift boxes decorated with uncials.

Oxford Scribes have a website which has been designed to display up to 24 images of member's work. The work featured on this site is well worth a look. Great website with links to some of the members of this society's personal websites.

[www.oxfordscribes.co.uk](http://www.oxfordscribes.co.uk)

## **CALLIGRAPHY SOCIETY OF VICTORIA FEBRUARY – MARCH 2010**

Like most calligraphers I collect quotes and this month's issue of Postscript has some good quotes. It also has some helpful hints about what to do when your gouache dries up as well as some lovely examples of calligraphic work.

In addition, the Calligraphy Society of Victoria has sent us a complimentary calendar for 2010 entitled Words. It contains some notable examples of some of the member's calligraphic works and a potted history of the calligrapher.

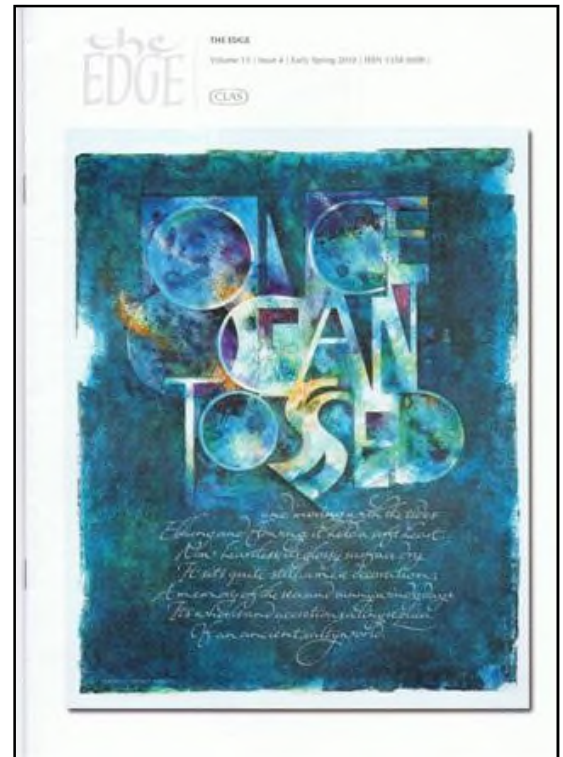
This society also has a website well worth visiting.

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

## **THE EDGE SPRING 2010**

The CLAS Society features an in-depth interview with Ann Hechle. There are also several colour pages of examples from the 'Small Objects' Exhibition – fabulous ideas. Also included is a special supplement of work from Denis Brown which is awe inspiring as usual. And ... there are some examples from one of Jan Pickett's workshop. Great fun!

An item of interest is an article about one man's experience trying to pursue his interest



in calligraphy in jail. Not at all easy and makes my sourcing of materials a breeze. Interesting reading.

[www.clas.co.uk](http://www.clas.co.uk)

## **SOUTH HAMPSHIRE CALLIGRAPHERS**

Great colour pages of their 'Summertime' exhibition. Such bright vibrant pieces and what a lovely venue!

Also worth a visit is the website designed by Jan Pickett for the South Hampshire Calligraphers Society.

[www.southhantscalligraphers.co.uk](http://www.southhantscalligraphers.co.uk)

If you will be travelling to Dublin or London, *Capital letters* explores places to seek out calligraphic treasures.

The newsletters Inkspiration and Quillo talk have also been received.



## COLOPHON, MARCH 2010

Colophon is packed with interesting articles this month. The ASC is calling for entries for its calligraphy book project. Entries need to be submitted by 1st June, so be quick! We have an entry form, or download one from their website, <http://www.asoc.org.au/>.



Colophon features a review of Denise Lach's new book "Calligraphy: A Book of Contemporary Inspiration. Denise Lach," which is also reviewed on the back page of this newsletter by our own Karen Woodhall. Not surprisingly, the Colophon review is just as positive about this book. If either review is sufficiently persuasive, the book can be ordered from The Book Depository at <http://www.bookdepository.co.uk/>

The Washington Calligrapher's Guild is hosting a graceful envelope contest. Closing date for entries is 30th April. More information can be found at [www.calligraphersguild.org](http://www.calligraphersguild.org).



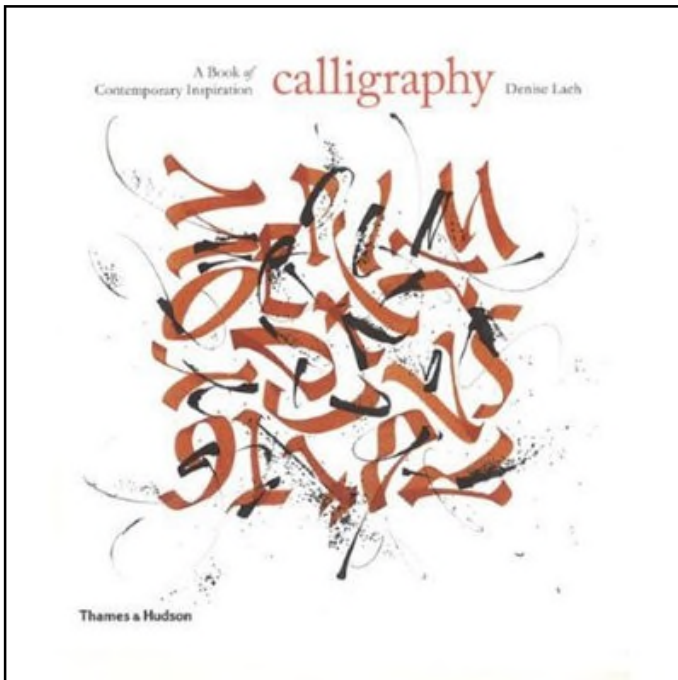


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## Book Review

Calligraphy: A Book of Contemporary Inspiration. Denise Lach.

As the title suggests, this book is about experimentation and creativity, rather than being a collection of calligraphic scripts to copy. Denise Lach encourages us to look for interesting texture in the world around us, and to turn it into a pattern or design; using letterforms, or marks that suggest letters.



Barnacles become rounded letter shapes; and a skeletonised leaf, paint peeling from an old door, shattered safety glass, weathered sandstone, cracks in the pavement, a display of green beans, all metamorphose into elegant calligraphic marks.

The playfulness continues with an exploration of various mark-making implements, such as the ruling pen, “cola” pen (made from an aluminium can), pipettes, and making stamped letters with the edge of a piece of card, or a wedge of foam.

Decorative lettering can also be produced by piercing paper with a needle; or using pva glue to create raised lettering.

This beautiful book provides lots of visual stimulation, and encourages a creative approach to lettering.

Published by Thames and Hudson Ltd.  
London 2009

## ***Karen Woodhall***



Carol sorting out her Bling book



Olive Bull in teaching mode for our Gold and Bling workshop.