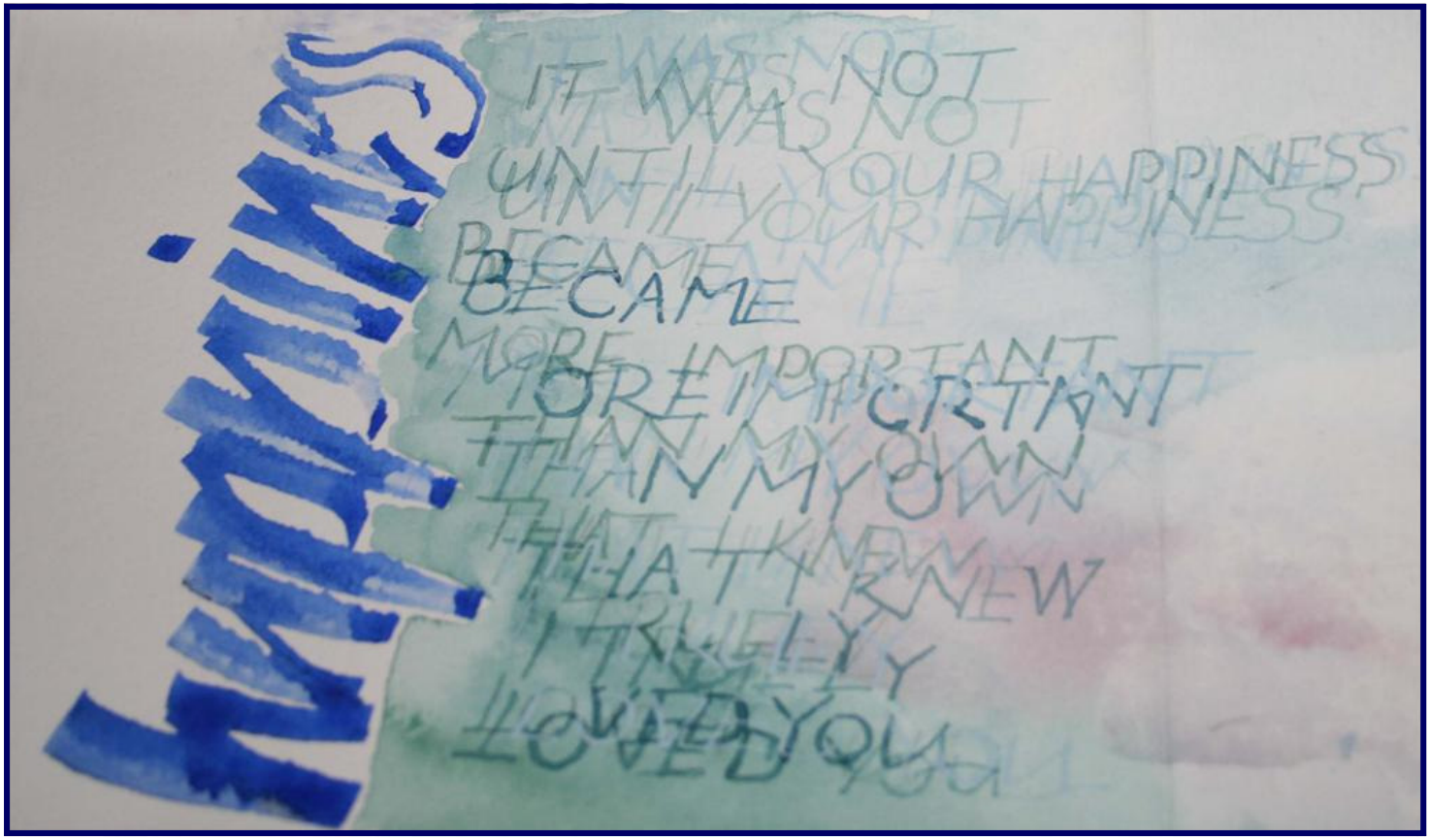


Alphabetical order

canberra
CALLIGRAPHY
society



Newsletter 168 - June 2010



For your diary

Sunday 27th June 1:30—4:30 Interactive Letters Elizabeth Delaney
Sunday 25th July 1:30—4:30 Freehand Roman Jill Robertson
Sunday 22nd August 1:00—4:30 AGM + folded books Joan, Jill & Angela Lunch provided by the committee
Sunday 26th September 1:30—4:30 Spencerian Marg Peachey
23rd & 24th October 9:30—4:30 both days Ampersands etc. Gemma Black
Sunday 28th November 1:30—4:30 Half Uncial Christine Wilde

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Cover: "Happiness" was produced, and probably also achieved, by Robyn Bos at the Jindabyne retreat.

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,

One of the highlights of the last couple of months was our time at the National Museum of Australia on May 30th. It was a wet Sunday and families were needing to get out of the house and where better than a free museum?



The demonstrations and teaching time turned out to be a very good experience for all involved. We were happy as many people came to see what we were doing and then joined in, and the Museum were happy as their plans worked out! More pictures and reporting are on the Back Page.

The April workshop saw us up to our elbows in paint and working with brushes, pens, balsa wood, and anything else we felt like using, in order to follow Angela's lead in making many backgrounds for calligraphy. This was great fun and very useful - I now have a whole heap of papers waiting for calligraphic inspiration!

We have also enjoyed a whole day's workshop with Elaine Witton who came down from Sydney to be with us. We really didn't know what to expect from the title of the day **Marrying Calligraphic Marks with Calligraphy**, but we were soon making our marks and eventually marrying them with calligraphy. I hope you enjoy the report and photos from that too.

The end of April also saw us busy at work - and play - at our calligraphic retreat at Jindabyne, in the Snowy Mountains. This has become a tradition now and the ten of us who got in this time had a ball. Not only did we enjoy the beautiful scenery and weather, but we also got a lot of calligraphy done. Carol's report will tell you all about it.

Now we are looking forward to our next few months of our usual workshop times on Sunday afternoons. Elizabeth Delaney is the next tutor - on June 27th, so book in now if you would like to come along.

With a lot of children becoming interested in calligraphy from their exposure to it at the Museum or at their schools, we are wondering how to meet the requests for children's classes. The libraries used to ask us to run holiday workshops, but now their funding has been cut so we are out! The adult classes are not at suitable times for children or at a suitable pace (too slow!) so we still don't have an answer. Any ideas?

Well, with winter days closing in, I hope you enjoy creative time in a warm corner of your house with your pens and inks and paints.

Keep flourishing,

Jill Robertson

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Welcome to our newest member,
Harriet Paterson
who joined at the National Museum.



Eckersley's **BRADDON** store offers a 10% discount to members of CCS on presentation of your current membership card.

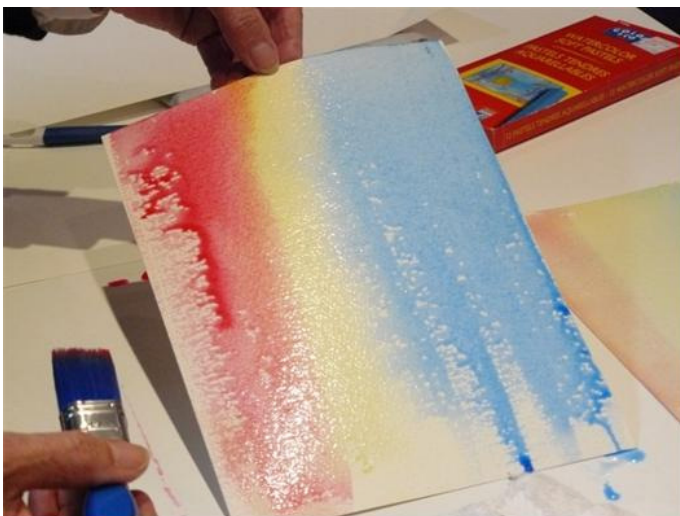
42 Mort Street, Braddon

Phone: (02) 6257 1711 www.eckersleys.com.au



Everyone gathered on a cool, drizzly day for a happy afternoon of play, with gouache and various tools. Angela had everything well organized, and everyone received a kit with a variety of papers cut in different sizes. We began with a single colour graded wash. This was followed with a graded wash of 2 or 3 colours. It was suggested that a fairly sturdy watercolour paper should be used for the washes – such as 300gsm. Rough and smooth paper created different textures.

It was essential to use paint with a fairly thin consistency; and to use a firm stroke to draw the paint across the paper, in one direction only — left to right, not top to bottom.



Angela advised us to pick up the old colour with the new one, when changing colours...so that they merged nicely.

Our next task was to mask off areas of paper with low-tack masking tape. Angela suggested using purple “painter’s tape” from Bunnings. Interesting effects could be produced by tearing strips of tape, to get a rough edge, and the resulting white space was just waiting for some calligraphy to grace it.

We explored various techniques, such as writing into the wet paint with Pilot Parallel Pens; and using nylon net, gladwrap and bubblewrap to make texture. The paint should be a little thicker for this exercise, and should be left to dry completely before the wrap is removed.

We made marks into the paint with balsa wood and toothpicks, and removed areas of paint with a small piece of sponge. We used gum “resist”, and tried “overwriting” that layer with a “coke” pen. Angela gave a demonstration on how to make the pens, by cutting out a nib from a soft drink can, and attaching it to a balsa-wood dowel handle.



Another useful tip was to write with two watercolour pencils held together with elastic, and to gently blend the colours together inside each letter, with a fine wet brush.

Angela had included two samples of machine stitching in our kits (one with thread, and one without...) a nice curvy row of holes, to use as lines for our calligraphy.

We made blocks of overlapping colour with

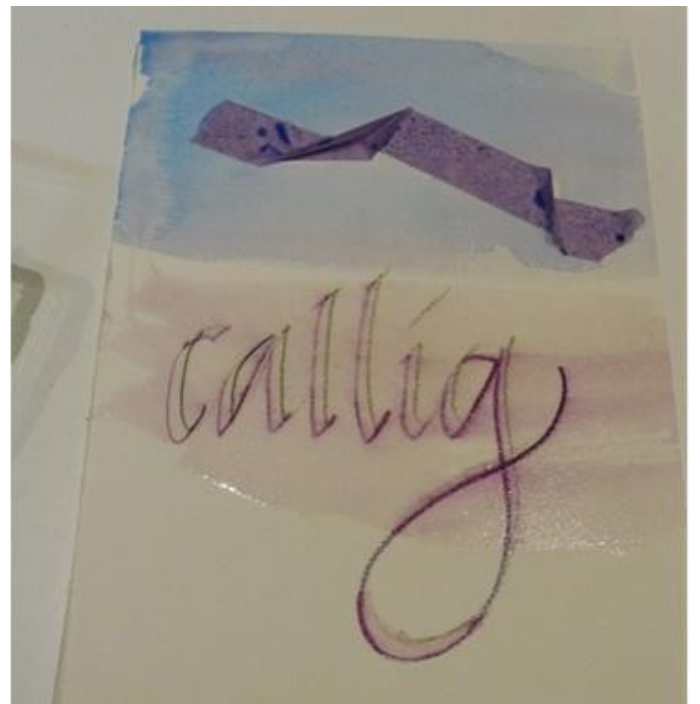
small furry painters' rollers from Bunnings; and luckily we still had enough time left after tea, to try some cutting and tearing techniques. Angela had some lovely examples of ideas for cards, one with little doors cut out in a vertical row spelling out the word "rainforest" on tracing paper behind them, one with window flaps cut out in an x-shape, and another with strips of calligraphy woven through it. A good tip was to cut windows or lines from the back, for a smoother edge. Press down with the thumb, and lift the paper up, to make a torn hole in the centre of a sheet of paper.

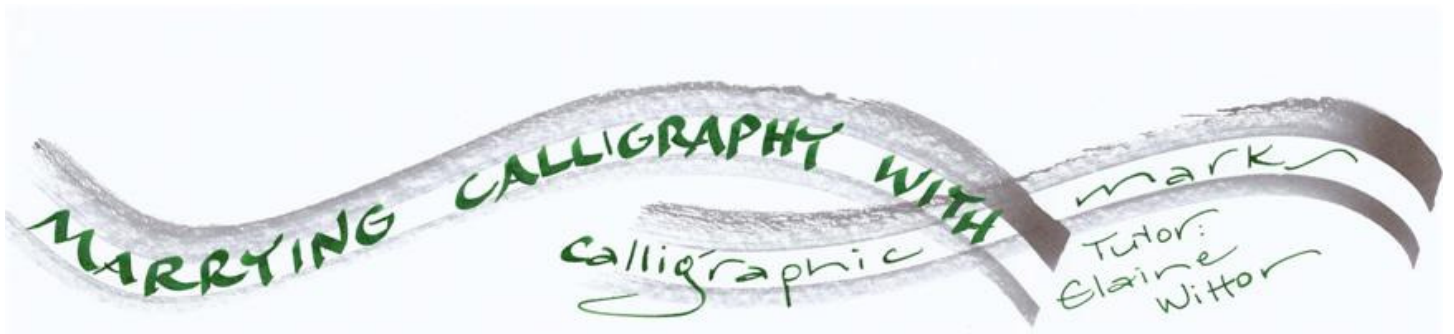


Another effective idea was to cut a finished piece of calligraphy work into rectangles, and arrange them on a sheet with a small area of white in between each of them.

After a show-and-tell, we reluctantly packed up for the afternoon. Many thanks for a fun and informative afternoon, Angela!

Karen Woodhall





Sometimes I wonder why I've not attended our workshops more regularly. So much information is shared between members and so many new skills are learned. Elaine's workshop was no different, and within a short time we were all looking at backgrounds and not foregrounds.

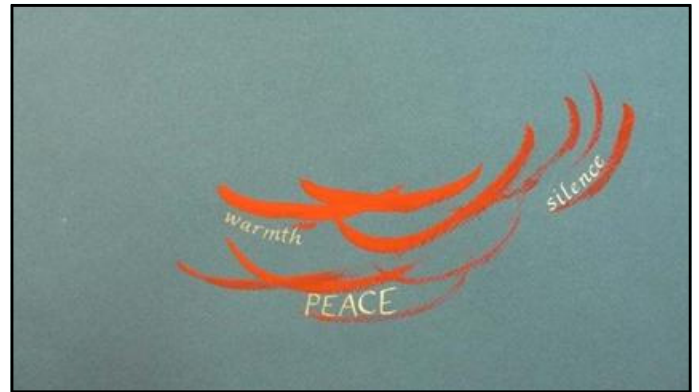


For our first exercise we had to use our pre-cut coloured sheets of Mi-teintes paper to make some marks. These were done, using gouache, in colours of our own choosing, first with a brush and then with a pair of unbroken 'cheapie' chopsticks! All this done in time with various music styles – some fast pace, some slow and lilting. Very different - I thought, but creating a relaxed mood which

encouraged us all to be to be brave with our mark making.

Not too brave though! The old rule that 'less is more' was impressed on us and some lovely, flowing and elegant 'marks' were produced. The aim seemed to me to be able to know when to stop making 'marks' as too many often became a 'confusion'. Mine looked a bit like kindergarten finger painting to begin with, but Elaine explained the process and I soon realised that simple lines were very effective.

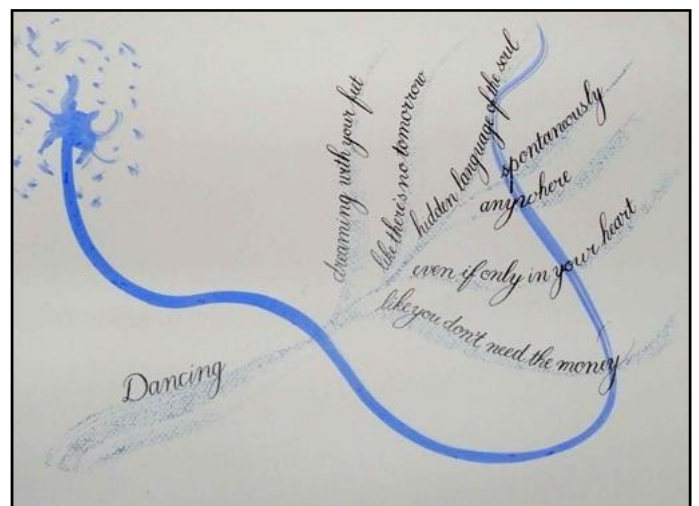
Before introducing our lettering of short quotes



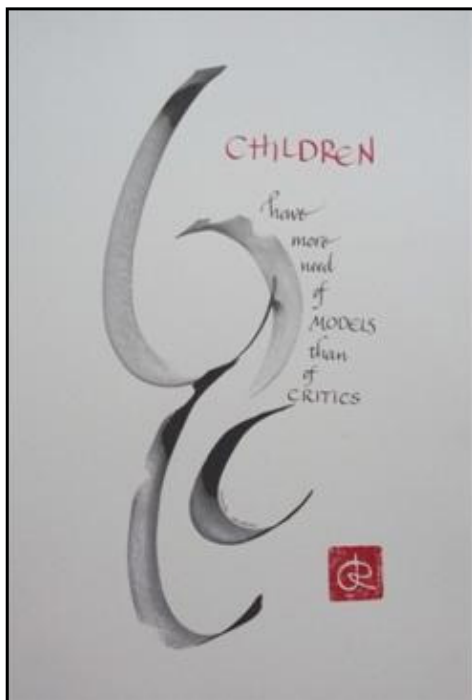
or verse to our 'marks', Elaine told us to use tracing paper for a practice layout. This was a good way to test without spoiling the 'marks' as each was unique and therefore difficult, if not impossible to replicate.

One of the most interesting exercises of the day was that we were asked to produce 'marks' on two separate, small pieces of paper. One to represent Summer and the other Winter. A good idea as it showed how we all visualise these things so differently – what a great thing!

There were a host of other ways to make 'marks' such as ink, paint, a combination of pastel and paint and using different tools to



produce the 'marks' – really, just let the imagination flow.

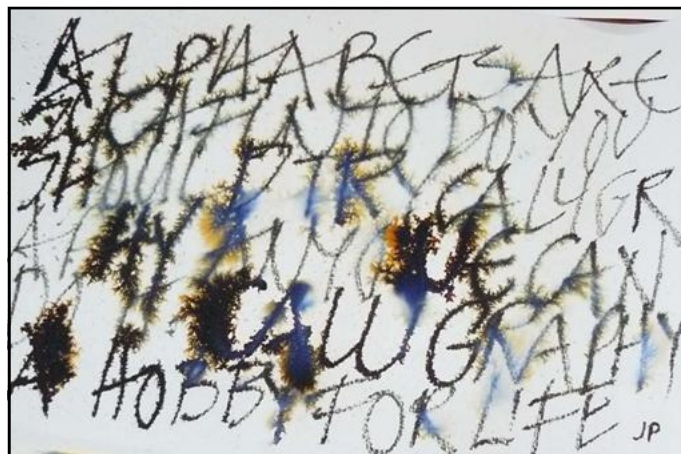


Try a splash of 'Quink' ink with a spray of water – let it spread! Lots of interesting colours come through as it dries and the different components of the ink separate. This only works with black Quink, not with blue.

Elaine encouraged us to look through some examples of mark making, which provided us with inspiration and so some innovative pieces, using various lettering styles, were produced. We had an exhibition at the end of

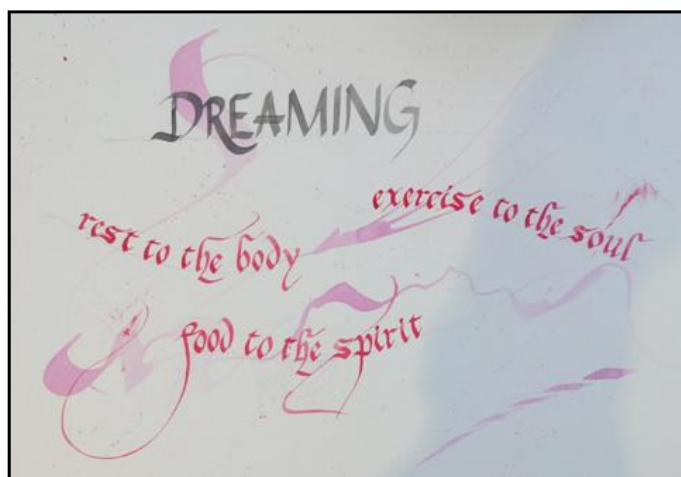


the day, showing finished and 'works in progress'. All participants seemed happy that they had achieved new or expanded skills. Our workshops are a great way to learn new techniques from not only our clever and generous tutors but also from other calligraphers. Not sure about coming to a workshop? They are good fun and a great time to find inspiration.



Many thanks to Elaine for sharing her expertise and for providing such an informative workshop.

Sue Quayle





Here is Carol's report on our weekend retreat.

Friday afternoon

Arriving at Rascal Lodge with all our calligraphy gear, bedding, food and clothing ready to settle in for the weekend are Elaine & Rosemary from Sydney, Robyn and Judy from Albury, Pam, Marg, Rita, Angela, Jill, & Carol from Canberra.

Happily greeting old friends and new we quickly settle our gear into our cosy rooms and adjourn to the living area for a pre dinner drink and chat while our cooks for the evening set about organizing a meal for us.

There is feeling of peace, joy and contentment as we sit around the table talking, laughing, swapping stories and jokes. The beautiful view of the lake, hills and gum trees through the windows, the aroma of the food cooking and sounds of cheerful conversation make a wonderful start to the weekend.



Elaine & Jill met 26 years ago

We enjoy a lively discussion about which of us started calligraphy first; how we were drawn to it; how long we have been engaged in it; how long we have known each other and where and when we first met. It reveals

a host of wonderful friendships going back over many years.

We enjoy a truly scrumptious meal with artistically arranged greenery and a glass of wine and afterwards sit around quietly talking together before slowly drifting off to bed.



Saturday

We awake to the sounds of birds and a beautiful mist over the lake. The energetic among us set off for early morning walks, others take their coffee out onto the deck and soak up the peace and tranquility of this lovely place.



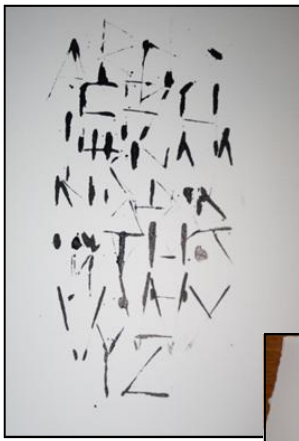
After a quick breakfast out comes the calligraphy equipment and everyone is making the most of the opportunity to get started on a preferred piece of work.



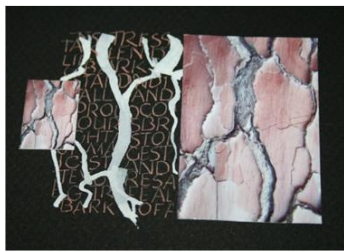
In seemingly no time at all it's time for morning tea out on the deck, coffee in hand enjoying delicious homemade fare. The mist has

cleared and standing on the deck in the sunshine, looking out over the sparkling lake provides the ideal calligrapher's break.

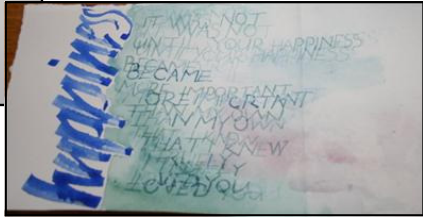
A quick wander around checking out each other's projects, asking for expert opinion and advice, exchanging ideas and we are all back to work. A number of us use the opportunity to complete the painting of the birds from Olive Bull's February workshop. Others are content to experiment with lettering drawn from a new book in the CCS library, "Calligraphy - A Book of Contemporary Inspiration" by Denise Lach.



Pam's alphabet done with an ink stick



Elaine's calligraphic extensions of a photo



Robyn's "happiness"



Jill's Gesso swirls with added writing

After a quick lunch, some take time out for a leisurely stroll around the lake, using the opportunity to take photos and check out the local shops. Elaine acquires some beautiful handmade timber frames from Michael Scott Lee's Gallery. Needless to say she has framed work for show-and-tell at the end of the weekend.



Back in the lodge the atmosphere in the beautiful sun-filled room, with all the calligraphers working on their projects, sharing equipment and discussing techniques, ideas, providing tips and sharing their skills and knowledge, is new to me and quite a wonderful experience.

Our gear is quickly packed up ready for the table to be set. After another thoroughly enjoyable dinner with laughter, story telling and general conviviality, some opt to play word games, others prefer to peruse the calligraphy books others have bought along to share, with the remainder simply enjoying conversing together.



The conversation turns to an interesting technique Robyn Bos learnt at a Graham Macarthur workshop in Melbourne and, despite it being almost 10.00pm, Robyn offers to show us how to do this simple but stunning background.



Jill produces a box of soft pastels; Robyn provides the gesso and gets us to apply two colour pastel swirls, lines or whatever we choose to our paper. She then has us swirl the gesso over the pastel creating beautiful textured backgrounds to write on. This is allowed to dry overnight and the next day some amazing results are revealed.

Sunday

Another beautiful morning and we are right back into the spirit of things writing on the backgrounds produced last evening. A few of us work out in the fresh air on the deck, others remain content to work in their own space inside.



All too soon the time comes to pack up our equipment and prepare our work for show and tell. There is a surprisingly large volume of beautiful and interesting work, which we are all keen to share and admire. It has been a truly productive weekend, thoroughly enjoyed by all.

Time for a quick clean up with all hands on deck, pack the cars and say our farewells, but not before deciding to repeat the experience more often than once every two years.

Jindabyne is such an inspiring place; vivid clear blue skies lightly washed with the vapor trails of jets passing high above, gentle breezes, the smell of native eucalypts, the sounds of the birds in this quiet, peaceful place. Looking out over the trees, the hills and the ever-changing moods of the lake surrounded by talented calligraphers how could you not feel peaceful and creative?

Carol Perron





The Kells birds showing off their finery

We all liked the black version of Marg's work.



Angela

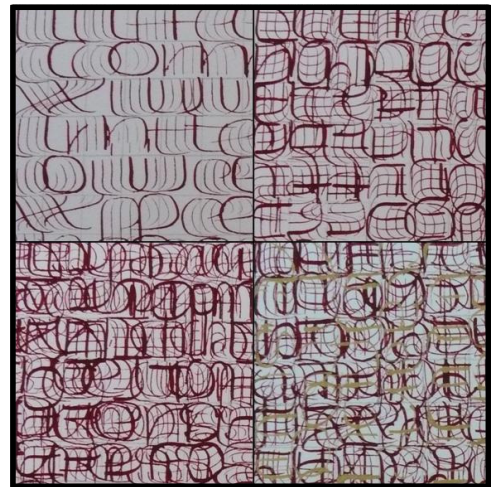
Reta

and Robyn all worked for their granddaughters!

Elaine's framed pieces



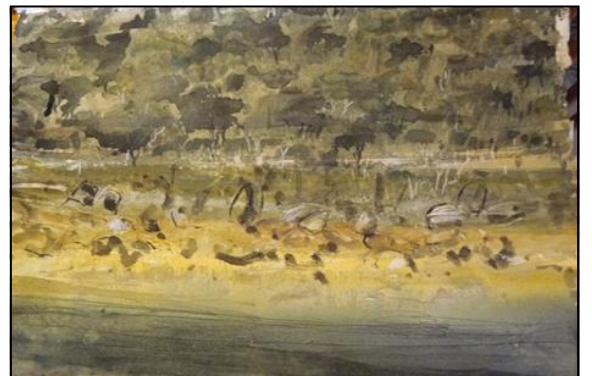
Jill's pieces of writing where the work is overwritten once, then twice then three times, with a turn of 90° each time. This was inspired by the Denise Lach book.



Angela's title piece for our workshop book.



It was good to have Rosemary with us, doing her watercolours as we did our calligraphy.



News from the Library

Quillo talk (WA) is going to have more issues – there will be 4 quarterly magazines as well as 6 issues of *Quillo talk*. There are some lovely calligraphic examples in the April issue.

Scribes SA has a reprint, from the Gold Coast Society newsletter, of the Queensland visit of Charles Pearce, which discusses what was learnt in his workshop, with a detail from one of his exemplars. The report on Gemma Black's SA workshops is illustrated with lots of great examples of participants' work, as well as some photos of Gemma and everyone concentrating hard.

Included in the **newsletter of Calligraphers of Kapiti** is their report of Charles Pearce's workshops in NZ. The final page looks at some well-known logos, showing how joining two letters together can maintain a rhythm by removing empty spaces in a word. This newsletter is now in full colour, and it looks great!

Some of the other newsletters received are these:

New Zealander Calligraphers Summer to Autumn Issue 2010. Some nice examples of wine labels in Bastarda Gothic font.

www.nzcalligraphers.co.nz

Quarterly Quillo, The Calligrapher Guild of WA 2010. The magazine features some lovely pieces from Gaye Godfrey's exhibition.

www.calligraphywa.asn.au

The Dancing Pen Autumn 2010, Tasmania. How to make popup books and cards - some interesting information on popup books and cards with helpful illustrations.

www.key.org.au/calligraphy

Equipment for *Interactive Letters* workshop

27th June

Usual calligraphy equipment

- HB Pencil
- Eraser
- Ruler
- Set square
- Black fineline waterproof marker
- Colour – any of:
- Coloured pencils
- Watercolour pencils
- Gouache
- Watercolours
- Canson Paper (any sizes, min. 10x 20 cm)
- Graph paper (optional)

Equipment for *Freehand Roman* workshop

25th July

Usual calligraphy equipment

- paper, pens, inks etc - include a pair of compasses if you have one

- Pilot Parallel Pens - if you have them
- Tracing paper
- Handbag mirrors (I'm serious!) preferably rectangular ones
- Some good paper - any you have - a couple of pieces about A4 size would be fine
- A list of things beginning with each letter of the alphabet - your choice of subject

That should do!

BACK PAGE



On a rather wet Sunday 30th May, nine members of the Society turned up to the National Museum of Australia to provide a demonstration of calligraphy for the visitors to the museum. The staff at the National Museum had thoughtfully provided us with a table in the main foyer, affording plenty of visibility to our efforts.

The Society was fortunate to have on loan the second book of "Heroes and Champions" from the Gold Coast Calligraphy Society. Like its earlier counterpart, the book is a magnificent production and a credit to all who contributed to it. Everyone who had the good fortune to view its pages was amazed at what they saw.

People who wanted to try their hand at calligraphy were provided with exemplars, some tracing paper and a felt tipped pen. While they were keen to have a go, they soon realised that it is not as easy as we make it look.

Others were happy just to watch us demonstrate our craft and go away with a name badge.

I myself was rewarded by bumping into an old school friend who had brought his children to the museum for the day.

Since our appearance, Judith at the Gold Coast Calligraphy Society has reported how pleased she was at the exposure that the book received at the museum and the positive comments it has received.

James Hislop

