

Alphabetical order

canberra
CALLIGRAPHY
society



handing over
the keys ...



FOR YOUR DIARY

2011 - 2012
Committee

Calligraphy (Beginners & Intermediate)

Oct-Nov 2011

tutor: Angela Hillier

Lake Ginnindera College: Lake Nite Learning

<http://www.lakenitelearning.com.au/>

Sat-Sun 22-23 October
9:30 - 4:30

TEXT AS TEXTURE

Deirdre Hassed

31 October to 28 November

@ Cornucopia Bakery, Mort Street, Braddon

Canberra Calligraphy Society Exhibition

Sunday 27 **NOVEMBER**

1:30 - 4:30



Jill Robertson

Saturday 3 December

12:30 @ A Bite To Eat, Chifley Shops

CHRISTMAS LUNCH

bring a Christmas card to swap

Sunday 19 February (note: 3rd Sunday in Feb)

1:30-4:30

TBA

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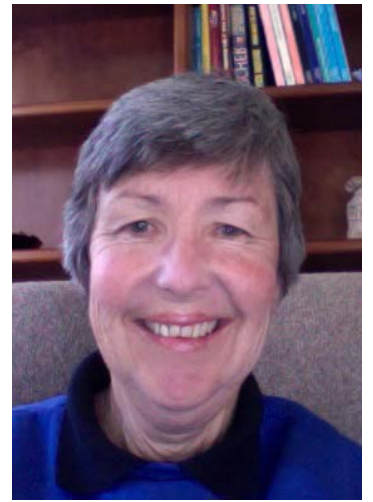
The Secretary CCS

PO Box 291

Jamison Centre

ACT 2614

President's Report



Dear Calligraphic Colleagues,

This is my first report as President of the Canberra Calligraphy Society. Thank you for electing me as your President. I hope I can contribute positively to the society over the next year.

Already we have had quite a few ideas for 2012 workshops. I will keep you in suspense until we have the whole year filled! If you have any burning desire to learn more about any topic or craft that can incorporate calligraphy please let someone on the committee know as soon as possible.

The AGM in August was fantastic. It was our 25th year and I have to heartily thank all members for sup-

port over that time. Jan Kriedemann was the only inaugural member present at the meeting. Thanks Jan, 'twas good to see you, and thanks for bringing some photos of the 'old times'.

Thanks also to Sara and her husband Nick for the fantastic CCS birthday cake (see front cover). Not only was it a fantastic idea, but it glittered with gold and tasted absolutely beautiful. No calories were to be seen anywhere!

Our exhibition is coming up very soon, please see elsewhere in the newsletter for details. I encourage everyone to submit one or two pieces so we can showcase to the people

of Canberra the art of Calligraphy. Don't be shy, even if you think your work is not up to the standard of some other people, get in and have a go. I always say that we are all on the same learning curve together.

I look forward to working with the new committee, most of whom are old committee with just a couple of new faces. Thank you to the outgoing committee, especially our outgoing President Jill and Secretary Elizabeth, for all the hard work over the last year (or more).

Marg Peachey

Welcome to Scott McKenzie, our newest member!

Thank you: to Wrap Writers Maureen, Lyndell, Sara



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

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AGM

Card Making Workshop

25th Anniversary

On Sunday 28th August we had a good roll up for our AGM. We had a very delicious lunch supplied by committee members that consisted of a nice variety of homemade dishes. The cake (see photo on cover) was nearly 0.5 meters long and was designed after a William Mitchell Scroll nib, with the number 25 embossed (as the nib size) and the CCS title engraved in the barrel (as the WM brand).

The Annual General Meeting began as all AGMs do, with the President's Report. Jill showed a variety of photos from the year past, with many oohs-and-ahs from the crowd, as well as a few laughs. At the end of

workshop: Jill Robertson & Karen Woodhall
article: Reta Gear

Jill's report, Christine read out her 'Ode to Jill' (see below) as a tribute to Jill in her imminent retirement from 5 years of service to the CCS. The inventive card (made by Lyndell Dobbs) had many hands clapping when it opened. Thank you, Jill! The elections commenced and a new President was elected, amongst other committee members (for the new list, see page 2).

After the business meeting closed, we had a fun afternoon with Jill and Karen conducting the Card Making Workshop.

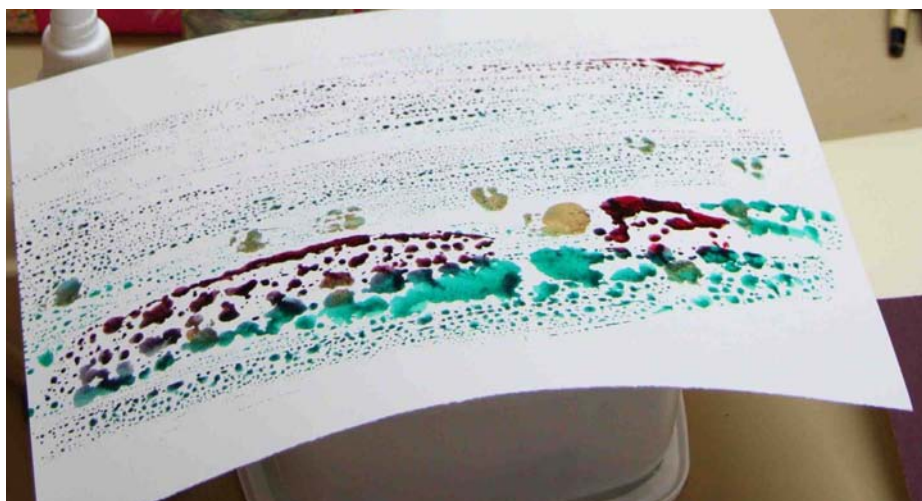
ODE TO JILL

*It's time to say a big "Thank you" to Jill
Who comes each month with her pen, brush & quill.
A superb President she's been for years
But it's not a goodbye, no need for tears.
Just a time for new blood, so Jill can rest
And now we have Marg to put to the test.
A hard act to follow, but we're sure you will
And come each month with your pen, brush & quill.*





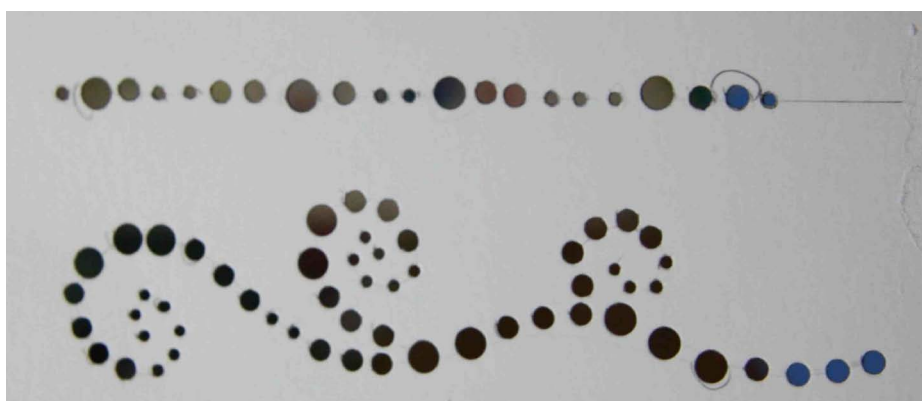
First, Jill demonstrated 2 ways of colouring paper to be used for your works of art. This was done by dropping Acrylic paint at the top edge of your paper and dragging it down the page with a plastic card (an old credit card does the trick), a second or 3rd colour can be added in the same way for very interesting effects. The other method was to brush colours on to a sheet of baking paper, spray with water and leave for "a long 10 seconds" before laying your paper on it and pressing gently. Once dry, these coloured papers can be used for backgrounds, cutting out to decorate pieces or enclosing in a frame.



We had a little time to play around with the paint before Karen demonstrated her skills and ideas for cards. She had a wealth of templates that could be used for cutouts of embossing and quite a few lovely examples for us to see. There were so many bits and pieces to work with, that it was difficult to choose which one to use in the limited time! We did have a play at making cards with the templates, and we also did some decoration with origami pieces and other decorative bits that Karen had supplied.



It was a successful and fun afternoon and thank you to Jill and Karen for making it so.



W h o e r p e r !

in other words:

Correction of the Month

The three card examples (*to the right*) from August's *AGM and Card Making Workshop* (pages 4-5) are wonderful examples of how things can go 'just right' when making a calligraphic piece.

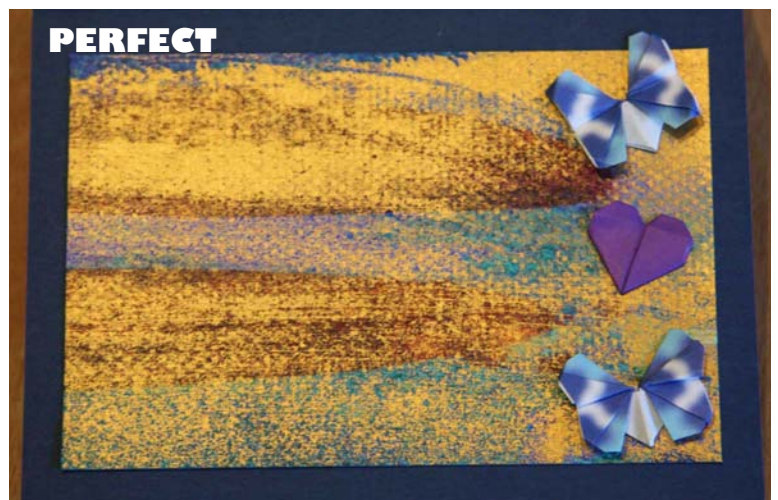
Be it card or text, we artists are always searching for that element that makes it 'just right' - an inherent quality that each artist seeks, something immeasurable, as some have argued [Gombrich's *The Story of Art*].

So what do we do when we get to the end of a line and realise that we've run out of room and are in danger of jeopardising that element of 'just right'? Why, it's easy, just get a little inventive with the layout, of course!

There are many ways to do this and we normally look to vary the letter width or interletter spacing, but another option is to *SQUEEZE* it in vertically! Perhaps some people won't even notice...

::Footnote::

Many thanks to Christine for submitting her 'Correction of the Month'. If you want to submit one so that we can all benefit from your wise experience, please send it to sara.rawlo@gmail.com



PERFECT?

brush & quill.

NEWS from the Library

Please note that all these featured magazines and books in addition to many others are available for loan from the library.

by Lyndell Dobbs

COLOPHON

SEPTEMBER 2011

<http://www.asoc.org.au/>

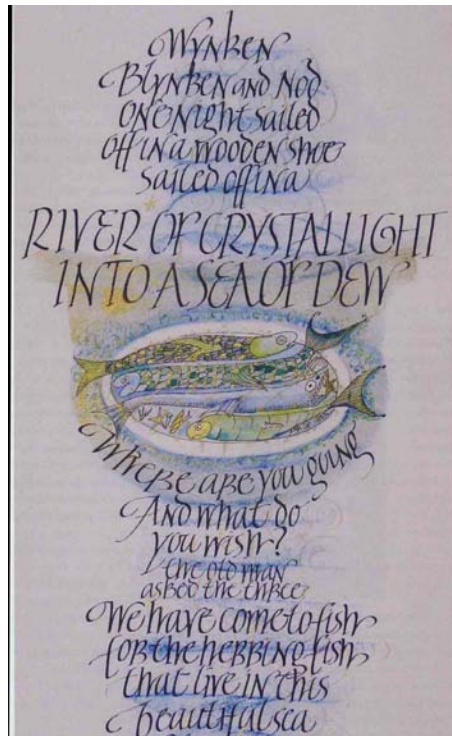
The calligrapher in profile in this edition is Mike Gold who is a senior lettering designer at an American greeting card company. The American Greetings company have creative studios that employ calligraphers and hand lettering artists.

THE EDGE

SUMMER 2011

<http://www.clas.co.uk/>

The tutorial on constructing simple border patterns using a single motif by Jan Mehigan is worth a look as is drawing a spiral knot border. For inspiration take a look at the Art and Letter Exhibition featured in colour in this edition.



IT IS A CHARACTERISTIC OF WISDOM NOT TO DO DESPERATE THINGS

HENRY D. THOREAU

NEW ZEALAND CALLIGRAPHERS WINTER 2011

<http://newzealandcalligraphers.blogspot.com/>

We all know how hard it is to find appropriated quotations. New Zealand Calligraphers have got this covered by publishing favourite quotations submitted by their members. One of the quotes this month is: "Man is the only animal that blushes or needs to." Mark Twain.

CALLIGRAPHERS OF KAPITI

JULY 2011

http://www.cecilia-letteringart.com/all/nz_kapiti.htm

This edition includes an exhibition of Alison Furminger's work. Included in this edition are seven psalms using the italic script with beautiful flourishes. The first letter of each psalm is executed in an illuminated style. Also includes beautiful illustrations of New Zealand native birds. The exhibition also includes some intriguing pieces using watercolour and graphite pencil.



CAPITAL LETTERS (OTTAWA)

SEPT 2011

<http://cso.ncf.ca>

Features an interesting exercise designed I believe to encourage member's participation in their society. It is very interesting to see the different fonts, designs and interpretations given for the same quote.



Legend

workshop: Marg Peachey
article: Karen Woodhall

We gathered on an overcast, showery Sunday afternoon, eager to learn how to write in the elegant Legende script. We concentrated on the lower case letters, which have tall ascenders, and long descenders - reminiscent of Carolingian, but which also have attractive “Ondine” style, m’s and n’s.

The x-height we used was very small, just 2 nib widths, and the pen angle was just under 45 degrees. The effect of having such a small x-height, was to compress the letters somewhat, and make them wider. Care must be taken to ensure that the counter shape doesn’t become distorted. Changing the pen angle on letters such as the “o” elongates the letter sideways, but keeps the correct counter shape.

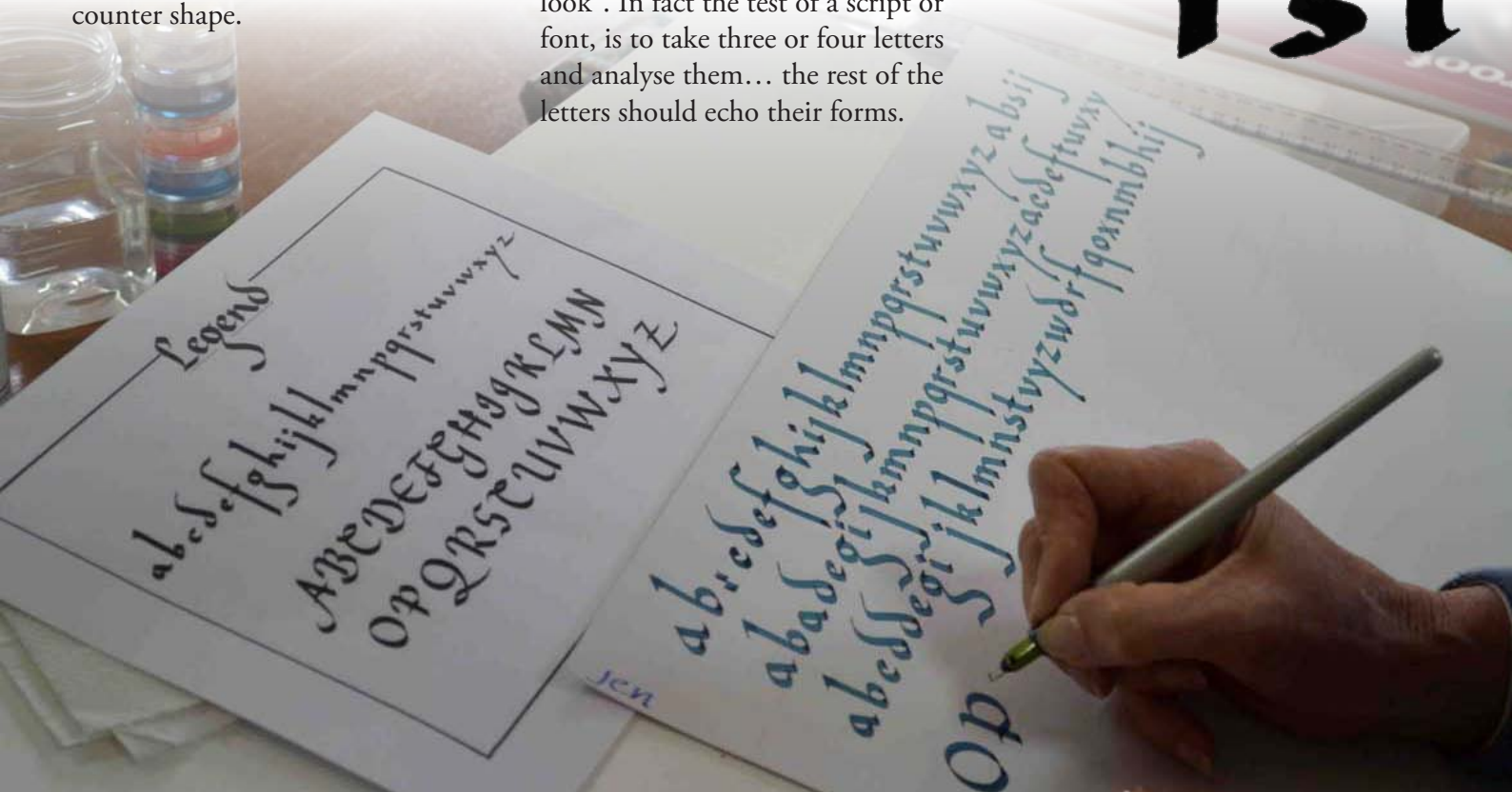
The ascenders have serifs; a small hooked downward stroke is made first, then the much longer one right beside it. The two strokes need to blend into one smooth mark.

Marg explained to us that one rule of calligraphy is that an “s” always fits inside the “o” of a script. The low x-height makes it very difficult to form a proper “s”, and so the top curve is left off, or just suggested with the edge of the nib.

Another piece of knowledge from Marg: “when looking at a new script, look at the “o” first, as it will tell you how the other letters should look”. In fact the test of a script or font, is to take three or four letters and analyse them... the rest of the letters should echo their forms.

To check your spacing - have a card with a window that will show a space of about three letter widths. Move along what you have written, one letter at a time, and you will be able to focus more, on what the correct spacing should be. The interlinear space can be as wide as you want it, and you can make the ascenders and descenders as long as you want. If you want a small interlinear space, some care must be taken to prevent the ascenders and descenders from tangling. The most important thing is to get the x-height right, to create the characteristic compression of the letters.

rst

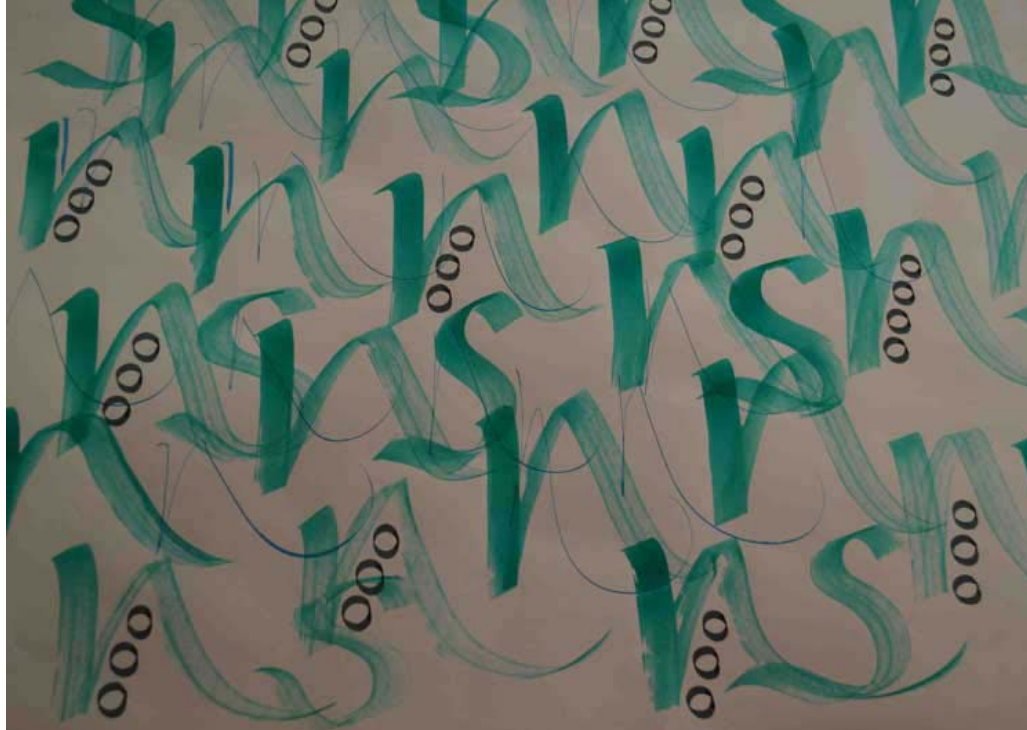


After practicing the letters, and writing a few words, we had a break for afternoon tea. Following this, we chose our favourite letter or two, and repeated them in colour, across a large sheet, to create a pattern or texture. We could use a large nib, a broad brush, or balsa wood and ink, or gouache; to create paper to be used as a wrapping for gifts. The idea was to “go large” and use the arm to create letters, not just the wrist.

We all had a very enjoyable and productive afternoon, thank you Marg!

::Footnote::

A little internet research suggested that the “Legende” font was originally designed by Friedrich Hermann Ernst Schneidler for the Bauerische Giesserei (Foundry) in 1937. It was redrawn and “trade-marked” by Ralph M. Unger in 2002 <http://new.myfonts.com> None of my traditional calligraphy books give any mention of Legende, but I did find two attractive exemplars called “Legende” and “Legende Rapid” in the book “Written Letters” “33 alphabets for calligraphers” by Jacqueline Svaren. The book was first published in 1975. The second “revised” edition was published in 1986. The Svaren version of Legende has a slightly Arabic look, and the m,n,u,v and w’s are scribed with a single stroke, creating attractive arches. This book no longer seems to be in the Public Library system, but can probably be sourced on the internet.



Miscellany

The Annual Exhibition of the Canberra Calligraphy Society will be **31 October to 28 November** at the Cornucopia Bakery on Mort Street in Braddon. All members are welcomed and encouraged to submit works for display and sale. Please contact Jill Robertson at robertsonjj@optusnet.com.au for more information. The exhibition in 2012 will be at the new Belconnen Arts Centre and will be combined with the Canberra Book Binders.

annual exhibition

wrap writing parties

Newsletter Envelope Addressing Parties will now be held for each newsletter. Any CCS member is welcome to contribute. It will normally occur on a weekend afternoon in the first week of each month a newsletter goes out (Feb, Apr, June, Aug, Oct, and Dec). It takes only ~1.5 hrs for three people and is a fun way to meet your fellow calligraphers! If interested in attending or hosting, please contact your Newsletter Lady sara.rawlo@gmail.com

Entries for the [Royal Canberra Art Show](#) (24-26 Feb) should be submitted by X January 2012. The work of art must be ready to hang on a wall, but **does not necessarily have to be in a frame**. The hanging mechanism may be wire or string or other, but its sturdiness-requirement has been noted, as the organizers may not rehang the work if it falls down. Furthermore, **CCS will refund the entry fee** for any person who submits 2+ works to the show.

royal canberra art show

anniversary cake

The CCS 25th Anniversary cake was made by Sara & Nick Rawlinson. It was a dark chocolate mud with sugar paste icing and was served with Candy Cap (maple-flavoured) Whipped Cream. To make it, buy some dried Candy Cap Mushrooms from www.oregonmushrooms.com. Put three dried candy caps in a small container of double cream and mix in well with a spoon. Let it infuse for 5-24 hrs, then remove the mushrooms and whip the cream.

Full colour newsletters will now be available to pick up at each CCS workshop. Please notify your Newsletter Lady sara.rawlo@gmail.com if you would like a copy to take home with you so that the appropriate number of newsletters may be made available. If you currently receive the newsletter by email and wish to receive it instead by post, please notify the Newsletter Lady at sara.rawlo@gmail.com and she will add you to the 'snail mail' list.

newsletter delivery

calligraphy retreat

The last CCS Retreat was Apr/May 2010 in Jindabyne, NSW. Your committee is working towards organising another retreat, which might be during September or October 2012. We would like to know how many of you would prefer to attend the retreat if it were during the week (Sun-Thurs) or on a weekend only (Fri-Sun). Please send your comments to Christine at cm.wilde@bigpond.net.au so that she may tally up the responses.

~~ Workshop Equipment ~~



22-23 october
9:30 - 4:30

tutor:
deirdre hassed

TEXT AS
TEXTURE



Please bring the usual calligraphy gear + **various pen sizes** including a 2.5 or 3mm Brause nib (if you don't normally use them); a ruling pen; Automatic/ Horizon pen; Coke pen; pointed pen; reed or wooden pen; several **brushes** (pointed, flat, 'scruffy' e.g. old toothbrush or hog bristle brush); **pipette** or water dropper; favourite **black ink**; a few colours of **gouache**, including white (mixing palette, water jar, tissues); some form of **gold** (Ink/ Sakura powder & gum arabic/ Gold leaf); a few **coloured pencils**; **black fineliner**; a range of **papers** including hot pressed (smooth) and more textured watercolour papers, and 1 or 2 coloured papers; **words** to write out (prose would be better than poetry).

Christmas Lunch

3 DECEMBER 12:30PM

AT
A BITE TO EAT
CHIFLEY SHOPS

Usual calligraphy gear +

- gouache gold + other colours and brushes
- hard pencil and 2Bs
- pens: red and blue nylon tip, fine black pigment (0.5-ish size)
- "good" paper A4 size
- short saying that will look good with a versal
- not vitals: magnifying glass, tracing paper

Sunday November 27

1.30 - 4.30

Tutor - Jill Robertson



Versals are so called as they started out as the enlarged letter to begin a verse. In this workshop we will work with some simple pen-drawn versals and then get more adventurous with decoration and colour.

25th Anniversary Celebration



looking forward to
another 25!