

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P
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Q R S T U V W X Y Z A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J K L M N O P

Alphabetical order

canberra
CALLIGRAPHY
society



~ newsletter no 178 ~
february 2012

don't forget
to renew your
membership!

RUN OUT OF PHRASES
TO PRACTICE? TRY A
NEWSLETTER HEADING
FOR YOUR NEWSLETTER!

a
note
from
the
newsletter
copy:
when practicing
a new script
try a
newsletter
heading

THIS PAGE AND THIS ISSUE'S HEADINGS ARE BASED ON WORK
DONE IN OUR OCT 2011 WORKSHOP THAT WAS LED
BY MELBOURNE'S DEIRDRE HASSED - THANKS DEIRDRE!

for your diary

Committee
2011-2012



Illuminated Letters

Sun 19 February 10am-4pm with Gemma Black

Young Calligraphers

Sun 26 Feb 10:30am-1pm with Jill Robertson

Generative Gothic

Sun 4 March 10:30am-2:30pm with Angela Hillier

Fri-Sun 24-26 Feb

9:30-4:30

CCS AT THE ROYAL CANBERRA SHOW

Sunday 26 February

1:30-4:30

CELTIC ANGULAR CAPITALS

Marg Peachey

Sat-Sun 24-25 March

9:30-4:30

VIVACIOUS VERSALS

Gemma Black

Fraktur & Roman Calligraphy

with Angela Hillier

Feb-Apr 2012

Lake Ginnindera College

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

Uncial Calligraphy

with Pam Kemp

Feb-Apr 2012

Erindale College

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

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President's Report

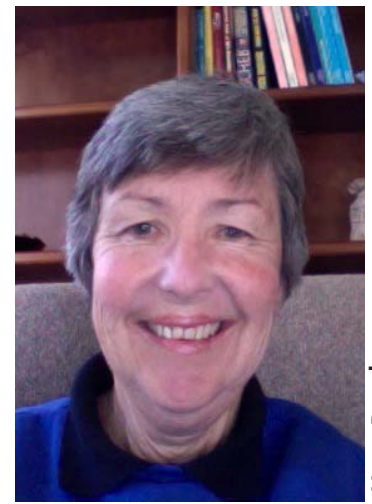
Dear Calligraphic Colleagues,

The committee has been working hard to be able to offer great workshops this year. There are two visiting calligraphers offering two-day workshops, Gemma Black and Elaine Witton. Our own members, who have much expertise and experience in calligraphy, are offering other general workshops. It promises to be a fantastic year.

Angela, Gemma and Jill are presenting workshops at the National Library in conjunction with the Handwritten exhibition. Watch the next newsletter for reports.

This year, our annual exhibition will be at the Belconnen Arts Centre in conjunction with the Canberra Bookbinders Guild. We are calling it "Handwritten, Handbound" and the exhibition will run from mid-Oct to mid-Nov, with submissions due sometime in September. We look forward to filling the wallspace, so start thinking about your exhibition piece soon!

At our next workshop you will notice a difference – we have purchased new tables – they are lighter to carry and more compact for storage.



Marg Peachey

I'm looking forward to seeing members' entries in the Canberra Show. Even if you have not entered a piece go and have a look at the work we, as a Society, can produce. Thank you to all volunteer demonstrators. It is always a fun time sitting at the Art Show scribing names for people who think you are "so clever"!

Congratulations to Sara Rawlinson who is soon to become an Australian Citizen.

Have a great calligraphic year.

Marg

Headings in This Issue

Headings in this issue were done by Yours Truly, based on handouts from Deirdre Hased's Text as Texture workshop a few months ago. Thanks Deirdre!

I'm always looking to refresh the newsletter and would welcome contributions from anyone at any time. Send a high resolution scan of your black-ink President's Report, Library News, Miscellany, or Workshop Equipment headings to sara.rawlo@gmail.com

Thank you: to Wrap Writers Christine, Angela, 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

CONTENTS

2012 Workshop Advertisements 4-5

Library News 6-7

Calligraphers Exercises 8

Workshop Equipment 9

Calligraphic Adventures 10

LoveBirds Collage 11

BackPage: Miscellany 12

2012 Workshops

shouldn't they be called funshops??

Workshops are on the **fourth Sunday of the month from 1:30-4:30 PM** *unless otherwise stated* and are located in the Urambi Village Community Hall (entrance B) on Crozier Circuit in Kambah.

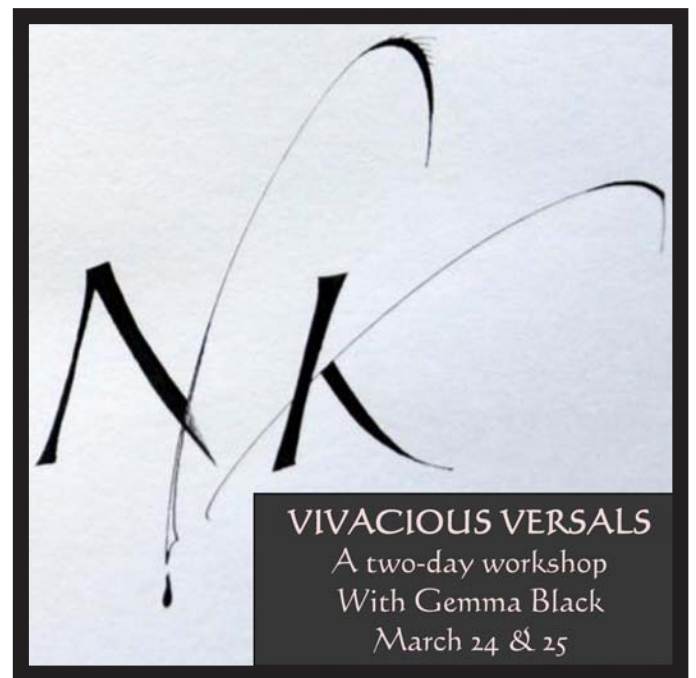
The cost for each regular workshop is \$10 for members and \$15 for non-members. Extra charges may be incurred for special materials or for our visiting tutors.

Bookings should be made in advance either at a preceding workshop or by ringing or emailing Christine Wilde: 6231-9922 or cm.wilde@bigpond.net.au



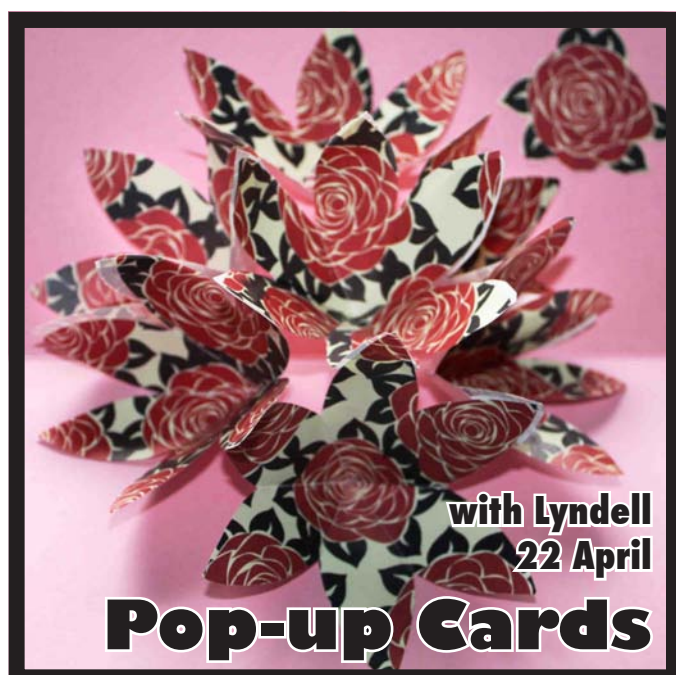
CELTIC CAPITALS
WITH MARG
26 FEBRUARY

The poster features a decorative banner with the word 'CELTIC' in a stylized, dotted font. Below the banner, the text 'CELTIC CAPITALS WITH MARG' is written in a simple, outlined font, followed by '26 FEBRUARY'.



VIVACIOUS VERSALS
A two-day workshop
With Gemma Black
March 24 & 25

The poster shows two large, elegant calligraphic letters 'N' and 'K' with long, sweeping flourishes. Below the letters, the text 'VIVACIOUS VERSALS' is written in a bold, serif font, followed by 'A two-day workshop With Gemma Black March 24 & 25'.



with Lyndell
22 April
Pop-up Cards

The poster features a vibrant, 3D pop-up card design with red roses and green leaves on a pink background. The text 'with Lyndell 22 April' is written in a simple font, and 'Pop-up Cards' is written in a large, bold, black font.



Sunday May 27
1.30 - 4.30
Tutor - Jill Robertson
Rotunda
A lovely rounded script from medieval Italy - where they needed to make Gothic less severe!
Magificat phozic

The poster has a warm, orange-to-yellow gradient background. It features the text 'Sunday May 27 1.30 - 4.30 Tutor - Jill Robertson' in a simple font, followed by 'Rotunda' in a large, bold, black font. Below that, it says 'A lovely rounded script from medieval Italy - where they needed to make Gothic less severe!' and 'Magificat phozic' in a stylized, medieval script.


In June
(24 June)
 come try
 Abu Dhabi
 Script with
 Christine



July
 22nd

*With
 show*

White Vine
 Illumination



26 August
ALPHA ERASERS
 with Pam
& AGM
 lunch provided by committee



writing
 on
 gold

22 Sept.
 9.30 - 4.30

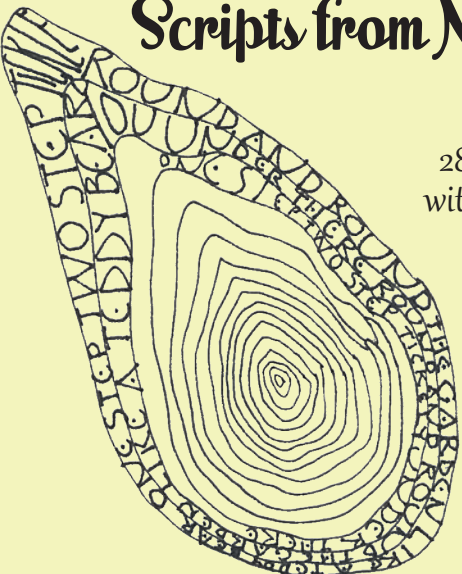
MYSTERY
 ?
 ROOT

23 Sept.
 9.30 - 4.30

LAYOUT
 with a
 Difference

Elaine Witton

Scripts from Nature



28 October
 with Angela



עברית

1 2
 3 4
 5 6

Hebrew (עברית)
 a.k.a. Left-hander's Revenge

25 November
 with Sara

Library News

by Lyndell Dobbs

Please note that all this and more are available for loan.

COLOPHON, NSW DEC '11

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

This edition features an exhibition of calligraphic works by Ruth Venner entitled "Speech of the Gods" (*photo at right*) at the Hervey Bay Regional Gallery. The floating calligraphic panels on Chinese mulberry paper are awe inspiring. I was very interested in what Ruth describes as a frameless way of hanging pieces of work. Also in this edition are some lovely examples of mediaeval work from the Cloisters in New York. The "Handwritten" exhibition being held in Canberra is also featured. The exhibition also includes workshops by our very own Gemma Black, Jill Robertson and Angela Hillier. Thank you also to the ASOC for their congratulations on the Canberra Society of Calligraphers 25th anniversary.

CAPITAL LETTERS, OTTAWA DEC '11

<http://cso.ncf.ca>

For those who would like to know what it is like to join an organised program to submit their calligraphic work for accreditation an article in this edition tells what it is like. Rick Draffin reports on what it is like to start on the ladder to the UK's National Diploma in Calligraphy. See www.clas.co.uk/national-diploma-in-calligraphy.html There is also a nice selection of Christmas cards featured in this edition.

THE DANCING PEN, TAS SUMMER '11

<http://www.chooseit.org.au/calligraphy>

Some fun in this edition with Paraprosdokians, Garden Path Sentences and Ambiguous Newsletter Headlines. See the magazine for this bit of fun with words.

THE EDGE, UK AUTUMN '11

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

This issue is an opportunity to learn about and see Dorothy Mahoney's work (*photo at right*). Dorothy's work is to be held in the well-known Victoria and Albert Museum. See the article for a fascinating look at the work of a great artist and calligrapher. This edition also features Timothy Noad's work, an English illustrator and calligraphist. Featured are works including a gold leaf and gouache Tasmanian Tiger and Rainbow Lorikeets (*photos at right*). Also included in this edition, are two very interesting articles on the Trajan Column in Rome. The first by Tom Perkins is an article with examples of research on the letters at the base of the column. This is followed by Jan Pickett's article about her own experiences with the column. Very entertaining reading.

OXFORD SCRIBES, UK DEC '11

<http://www.oxfordscribes.co.uk/> This edition contains a tribute to Isabelle Spencer. It contains some lovely pieces of work (*photo at right*). Please have a look at the next meeting.

POSTSCRIPT, VIC DEC '11 - JAN '12

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

Lovely article on Olive Bull, who they rightly state is a born teacher. The gallery accompanying this article is fabulous. Take a look when you come to the next calligraphy meeting. I only wish that my studio was as neat as Olive's (*photo at right*)! Also in this edition is an article on Celtic calligraphy. A must see for all who love Celtic carvings and lettering.

INKSPIRATIONS, VIC DEC '11 - FEB '12

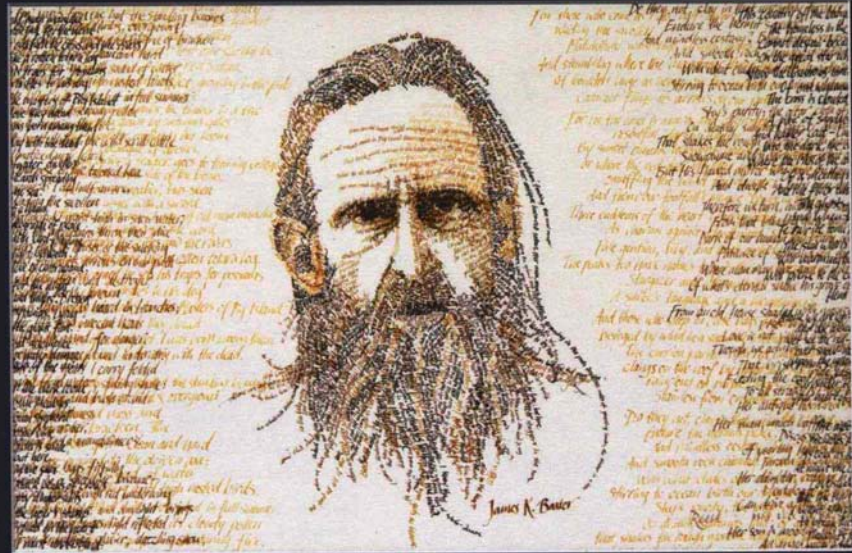
<http://www.calligraphysouthscribes.blogspot.com>

A very interesting idea has been incorporated into this edition of a page of the different jobs that make up a calligraphy committee. I think that this is a most comprehensive list of the positions, what is expected and the work it entails. This is a list that would be very helpful for any committee and especially a calligraphy committee.

CALLIGRAPHERS OF KAPITI, NZ DEC '11

Loved the article and accompanying photos in the "Iconic Kiwis" exhibition undertaken by eleven of the Calligraphers of Kapiti. What a wonderful idea and exhibition. The calligraphers researched a person who they felt deserved praise and recognition then executed their pieces using many different styles, techniques and fonts. What a great project. The results are amazing. (*photo at right*)

Timothy Noad



Daniel Reeve

Olive Bull



Timothy Noad



Olive Bull's study



Calligraphers of Kapiti

Weight angle shape

Number of the width	Straight pen or slanted pen	Circular, oval, flat-sided or pointed
AB	For-written Roman Capitals or square Capitals	X O I G E
Λ B	Vocals or Manuscript large letters written for easy and quickly written	X O I E F G
α β γ	Half-pensils are mixed vocals & cursive letters, our small alphabet evolved from the semi-cursive	† o Irish
abc	A formal Roman lowercase cursive with a pen nib angled from a 45° cent up to 90°	X o i a e f g
a		~ m nothic

VERSAL CAPITALS

a type of built-up or compound Roman Capital used to mark important parts of the text as they are generally in colour. Versals vary in form from the classical baroque letters rich in elegant shape and design but not very legible.

Use a long slit for vocal letters and lower case so that the equal colour flows. The basic lines set out the thick stroke and

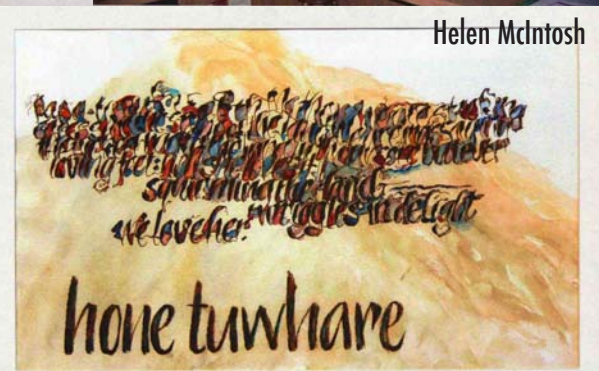
Stems & Slits
 1. Slits first
 2. Slits first
 3. Slits first

Pen position when making letters and strokes
 1. Pen position for letters
 2. Pen position for letters

Slits first
 Slits first
 Slits first

Narrow flat	Normal bow	Wide mind
O O O		
A B C D E		
A B C D E F		
G H I K L		
M N O P		
R S T U V		
X Y Z		

Dorothy Mahoney



Helen McIntosh



Olive Bull



Isabelle Spencer

WHENCE DID THE WONDROUS MYSTIC ART ARISE OF PAINTING SPEECH AND SPEAKING TO THE EYES? THAT BY TRACING MAGIC LINES, ARE TAUGHT HOW TO COLOUR AND EMBODY THOUGHT.

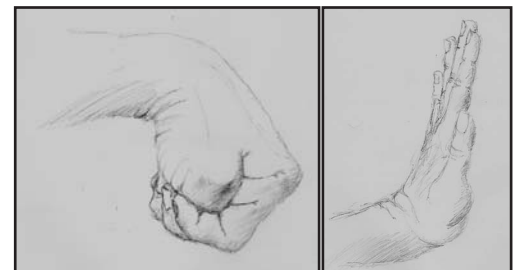


Exercises for Calligraphers

article: Jill Robertson
illustrations: Sara Rawlinson
model: Nick Rawlinson

You can do all these exercises without getting up from your chair! Just put your pen down safely, watch where your ink is, and sit up straight. Have both feet flat on the floor, and push your chair out from your desk a little.

1. Looking straight ahead, slowly turn your head to the side as far as you can comfortably go, looking over your shoulder. Return to looking to the front and then turn to look over the other shoulder. Repeat 3 times for each side.
2. Looking straight ahead, slowly lower your head to one side so that your ear goes towards your shoulder. Return to looking ahead and then repeat on the other side. Repeat 3 times for each side.
3. Stretch your arms out to the side. Tuck your thumb under your fingers to make a fist and turn your hand down as far as you can. Then open your hand and stretch it up the other way – so you look as though you are stopping the traffic! You should feel these stretches in all the muscles of your forearm. Repeat several times. Do this exercise more than any other as you work, as it helps to prevent cramp.



4. Put your hands behind your head and bend over to get your head as near to your knees as possible (not very far if you are like me!). Then gradually unroll yourself and straighten up to look ahead again and stretch your arms above your head as far as you can stretch. Your shirt should rise out of your jeans at this point! Then relax.
5. For your feet – While still sitting down, lift one foot at a time and circle your ankle. With feet on the floor, lift to take weight on the ball of your feet, then rock back to lift toes off the floor. Repeat several times.
6. Have a shake down wriggle and get back to work!

sorry folks, my model had to go!



Workshop Equipment

WHOOPS!



::RSVP to: gblack@pcug.org.au :to RSVP::

Illuminated Letters

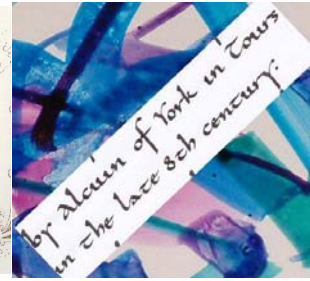
Sun 19 February
10am-4pm
with Gemma Black

Young Calligraphers

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with Jill Robertson

Generative Gothic

Sun 4 March
10:30am-2:30pm
with Angela Hillier



Sunday 26 February
1:30-4:30

CELTIC ANGULAR CAPITALS

with Marg Peachey



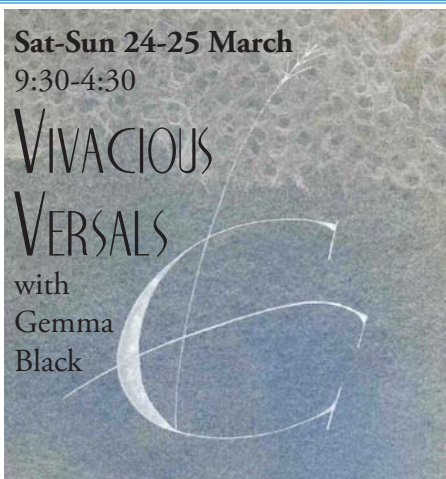
bring the Usual Calligraphy Gear plus:

- watercolour pencils or gouache
- a fine good quality paintbrush
- William Mitchell nib size 4 (or eq)
- very short quote

Sat-Sun 24-25 March
9:30-4:30

VIVACIOUS VERSALS

with
Gemma
Black



bring the Usual Calligraphy Gear plus:

- the usual calligraphy gear
- several coloured pencils
- several very cheap Chinese bristle brushes for mixing colour
- several <000 sized pointed brushes
- A3 cartridge paper
- A4 tracing paper
- off cuts of good quality fine art paper
- extra ruler (20cm, clear)
- wide water tub

The Usual Calligraphy Gear:

- pad of A3 bond paper
- few pieces of good quality paper for the finished work
- several broad edged dip nibs & holders
- 2B pencil and eraser
- 40-50cm ruler (clear and metal)
- bottle non-waterproof black ink
- several colours of gouache or watercolor paint + palette or mixing containers
- medium size glass jar
- old rags or towels (for making a mess!)
- old toothbrush (for cleaning the nibs!)
- masking tape or blu-tak
- drawing board just bigger than A3

Calligraphic Adventures



February is traditionally the toughest newsletter because not much happens in the CCS between mid-December and now; as such, I'm always looking for interesting tidbits to report on. If anyone has a grand idea for next Feb's newsletter, I'm all ears! In the meantime, here are a few calligraphic tidbits that I've stumbled on lately.

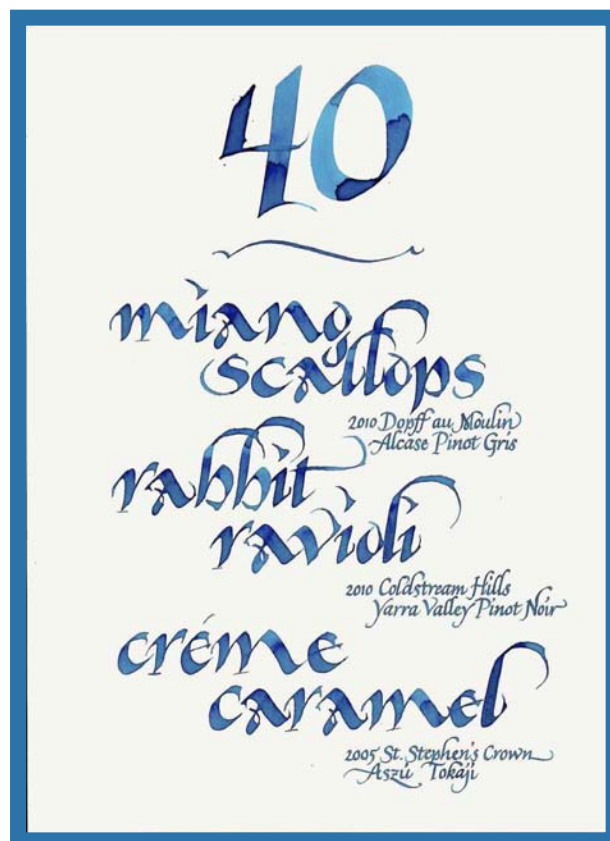
Cooking is my husband's favourite hobby. As such, I designed a grand dinner for his birthday and took the opportunity to calligraph the menu. I thought it would be fun to use the script from one of the workshops in 2011, and settled on the Text as Texture workshop by Deirdre Hased: in truth, I chose it because there were sooooo many exemplars to work with - flourishes and pen manipulations aplenty! We are always our own harshest critics: "Alcase" should be Alsace, the inter-letter spacing of each "i" is too close to the other letters, the "g" in 'miang' is nearly undiscernable due to the close inter-linear spacing, the "mel" of caramel is shrinking in x-height, the flourish underneath the "40" is awkward, too heavy base on the "r" in crème; I can go on and on, and I haven't even gotten to the wines yet! Regardless of my mistakes, I am still quite proud of this and, best yet, my hubby loved both the menu and the meal! Maybe you can calligraph a menu for your next special meal...

The other tidbit is about a little adventure that my husband and I stumbled upon during our trip to Turkey in July 2011. We had a few days in Istanbul to see the sights and were pouring over the tourist map drinking a Turkish Coffee in Europe whilst looking at Asia (I loved that!), and I noticed a tiny little dot with the words "Calligraphy Museum". Oh! You can imagine my excitement!

We set off for a visit the next morning and for some reason got off the tram one stop too soon by accident. As we are the adventurous sort, we

decided to walk through the city, up and over the hill to get to where we thought the museum was. We ended up getting quite lost, wandering around streets not on our tourist map (we should have expected this!), asked so many people for help, had to take a break at a café since it was so hot and we were parched and hungry; but I was determined to visit the Calligraphy Museum. After nearly 1.5 hours of being lost on these tiny backstreets of Istanbul, we *finally* found the museum! And ...

It was closed for renovations: hrmph! What a long sssiiiiiggggghhhhh; that wasn't enough, I need another one [sigh]. So, here is a photo of me in front of the closed Istanbul Calligraphy Museum. If anyone is traveling to Istanbul, let me know and I will give you impeccable directions since I now know exactly where it is (and exactly where it isn't). Hopefully it will be open for you!



article: Your Newsletter Lady

LOVE BIRDS COLLAGE

article: Karen Woodhall

It is not necessary to be able to draw, to produce an illustration or decoration. These collaged and stamped birds were created quickly and easily, with a minimal amount of materials and tools.

Start with a simple silhouette, and print it out to the desired size. Many examples can be found on the internet, for example I Googled “Lovebird parrot images” and some orchids, for the floral decoration. You can also enlarge an image by creating a grid over it, and drawing the image square by square, onto a larger grid. I prefer to use this method because it aids drawing skills – and it is possible to learn about subtle shapes this way (although birds can be broken down into a small oval for the head, and a much larger one for the body, they can be quite difficult to represent).

Cut roughly around your shape (giving a margin of approximately 5mm). Layer torn papers, on the BACK of your image.

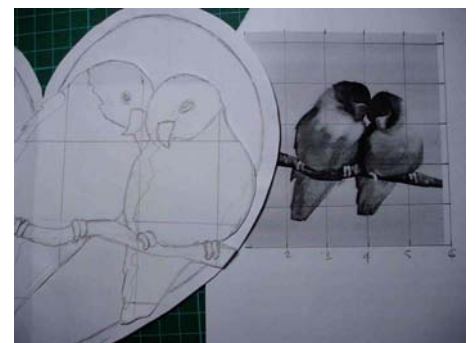
I like to use Japanese papers (called “Unryu tissue, with Kozo fibres”, I believe) but really, any kind of interesting paper can be used – handmade or factory produced, even wrapping papers and chocolate foils. If you have trouble finding Unryu tissue – on account of the fact that craft stores seem to be rapidly disappearing... you could buy a roll of Chinese calligraphy paper, and tie-dye it using inks or food colourings. The paper soaks up the ink like blotting paper, but is still light and strong, and tears nicely.

For another effect – blot the drying Chinese paper with white tissue paper, for a more delicately

coloured, semi-transparent layer on your collage. You can also experiment with coloured photocopies...take the white paper out of a photocopier, and replace it with pastel colours. Photocopy interesting calligraphy examples, music scores, examples from a Chinese newspaper (or another foreign language) or simply use pages torn from an old yellowed book.

When you are happy with the layering (and have glued the papers down, using a glue stick) cut out your shape, along the original lines of the silhouette.

There you have it, a beautiful collaged image, for decorating a card or for creating an illustration to be enhanced with a photoshop filter.



Miscellany

Imagine comfortable accommodation overlooking a lake, clear mountain air, wonderful food and a group of like-minded people all gathering together for a weekend of calligraphy (and walks and talks). Whether it be to gaze at the waters of Lake Jindabyne, contemplate your next calligraphy piece, seek advice, discuss work, finish a project or just try out new ideas - this is the place to be! Put **5-6 October** in your diary and be sure to book early for this popular event. The cost is \$73 per person for 10 people maximum (cost may vary if less than 10 people book). Bring your own food, or food to share and your own work supplies. If you would like to book your space, please contact our Workshop Coordinator at cm.wilde@bigpond.net.au.

Jindabyne retreat

wrap writing parties

are being held for each newsletter. Any CCS member is welcome. It takes only 2 hrs for three people and is a fun way to meet your fellow calligraphers! If interested, please contact your Newsletter Lady sara.rawlo@gmail.com



Canberra Calligraphy Society will have their Annual Exhibition at the [Belconnen Arts Centre](#) this year, in conjunction with the [Canberra Craft Bookbinders Guild](#). The exhibition will run from mid-Oct to mid-Nov, so it's time to start thinking about your submission piece(s) already! More information about submissions will be in the next issue.

handwritten, handbound

handwritten: exhibition

The [National Library of Australia Handwritten exhibition](#) will be on display each day until 18 March 10am-5pm, with extended hours to 9pm on Thursdays from 19 Jan, and until 11pm on Fridays and Saturdays in March. CCS will have three special workshops at Handwritten on 19 Feb, 26 Feb, and 4 March.

The [Royal Canberra Art Show](#) (24-26 Feb) is in just a few weeks. Remember that you should drop off your artwork on Friday 17 Feb. Please consider coming by the Show to support the Calligraphy table and watch (or help!) us demonstrate to the passers-by. Hope to see you there!

royal canberra art show