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O P Q R S T U V

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Alphabetical ARTS

canberra
CALLIGRAPHY
society 

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

~ newsletter no 181 ~
august 2012

Handwritten

for 2012

writing, showcasing our love of letters and beautiful

FRIDAY
19 OCTOBER

Belconnen Arts Centre

SUNDAY
11 NOVEMBER

Exhibition

Handbound

Square format example by Jill Robertson
for the composite piece to be shown at the
entry to our annual exhibition at Belconnen
Arts Centre. See backpage for details and
please consider submitting a square!

FOR YOUR DIARY

Committee 2011 - 2012

Sunday 26 August

12:30-4:30

ALPHA ERASERS + AGM (FREE LUNCH!)

Pam Kemp

Sat-Sun 22-23 Sept

9:30-4:30

WRITING ON GOLD (SAT)
LAYOUT WITH A DIFFERENCE (SUN)

Elaine Witton

Sat-Sun 5-6 October

JINDABYNE RETREAT

Fri 19 October 6pm

EXHIBITION OPENING

Sunday 28 October

1:30-4:30

SCRIPTS FROM NATURE

Angela Hillier

Sunday 25 November

1:30-4:30

HEBREW (עברית)

Sara Rawlinson

Calligraphy

with Angela Hillier

Aug-Sept 2012

Lake Ginnindera College

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

Calligraphy

with Pam Kemp

Aug-Sept 2012

Erindale College

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

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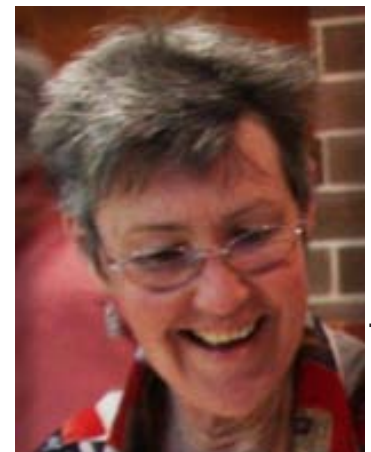
ACT 2614

President's Report

Dear Calligraphic Colleagues,

Another year has disappeared as we head towards the AGM on Sunday 26th August. I would like to thank the current committee for their hard work and continued commitment to the Canberra Calligraphy Society. This is the first year I have been president and I have enjoyed working with such organized people.

If you would like to become part of the committee please nominate yourself. It is a rewarding way to participate in and contribute to the running of the group. There are a lot of things that happen in the background to keep the workshops running each month that are enjoyed by all attendees.



Marg Peachey

There are a number of workshops already organized for next year including an overseas calligrapher, Massimo Polello. There will be more information about this exciting workshop in the next newsletter.

Marg

Headings in This Issue

Headings in this issue were done by Carol Perron. Thanks for the contributions! Hope to have another set for the next issue!

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 Sara & Lyndell
to Marg & Jill for doing the June newsletter

**please help welcome
our new members:**

Janet Heap
Annette Udovisi



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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Abu Dhabi Script

with Christine Wilde

article author: James Hislop

On a cold winter's afternoon, the scribes of the Canberra Calligraphy Society gathered to learn about Abu Dhabi script from Christine Wilde. Abu Dhabi script had its origin in a tourist promotion campaign for that city, featuring the by-line, "Let the wind take you places your imagination has not yet been." A group of scribes sitting around tables trying to emulate their font is probably not the outcome that the Abu Dhabi Tourism Authority had in mind.

The workshop started off in fine style when Marg asked me to draw a name for the lucky door prize, whereupon I promptly drew myself. My prize was a fountain pen and a collection of nibs and holders. After that brief frivolity, it was down to business.

The distinctive feature of Abu Dhabi script is the way that its long horizontal strokes give it a rather Arabic look. A few dots thrown into the right places add to the look. The long horizontal strokes are optional at the discretion of the scribe. They can be added to most letters and look good at the end of a word, but too many of them will make the finished piece look sparse.

The script can be written with a round nib or a broad edge nib, B or C series respectively in Speedball terms. We started off with some large B series nibs. I preferred the look of the broad edge nib, but it's down to personal preference. It is quite effective with either.

The x-height of the script is around 4.5 nib widths. Contrary to usual practice, the letter d is written in the opposite order by starting with the ascender, which does not come all the way to the baseline; instead, a small gap is left between the ascender and the loop. The same applies to the letter b. Most other letters are written in one stroke, but not all.

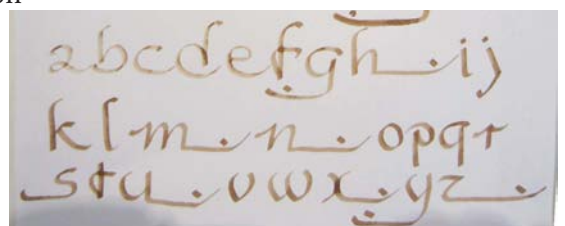
The r from the Abu Dhabi Tourism Authority did not have a lead in stroke to it, which Christine thought looked a bit unfinished, so she exercised some artistic license and added one. The addition of the lead in stroke certainly gives the r more character and makes it look less like a piece of scrap metal. Other letters had their own character, in particular s and z, with their elongated tails, making them look like ducks. The o was difficult to master, as it was more of a triangle than the traditional round shape.

Following afternoon tea, we turned our attention to capital letters. Capitals are eight nib widths high, or one nib width short of two x-heights. The A and H are done in just one stroke, while the M, on the other hand, is a very curvaceous letter that requires multiple strokes, as well as close attention to ensure that the curves are just right. B and D need a small serif when written with a broad edge nib. There are no dots on capital letters. Unlike some scripts,

it is possible to do a whole piece all in upper case without the finished piece becoming difficult to read.

Some scripts have traditional uses. For instance, the rotunda script that we learned the previous month was traditionally applied to musical manuscripts. One of the good things about a new script like this is that there is no traditional application for it, so scribes are free to dream up their own use. Personally, I think it looks good with dramatic quotations, which is why I chose to write Macbeth's last words in it.

All who were present at the workshop agreed that learning the new script was a fun and worthwhile experience. Well done, Christine.



White Vine Illumination

workshop: Ann Streeter
article author: Pam Kemp

Congratulations Ann on your first workshop for the Calligraphy Society. What a success it was and we were very spoilt having our motifs individually drawn and also a guard sheet provided.

White Vine decoration is a 15thC Renaissance style of ornate Versal decoration in which the background of a vine pattern is drawn intertwining a Versal, leaving the white paper or parchment revealed in the form of the vine itself. The bright colours – red, blue, green and yellow - are used only in the within the confines of the letter and vine. The background is then painted in blue. Characteristically a white vine decoration is patterned with a triangular formation of three white or gold dots.



Poggio Bracciolini and Niccolo Niccoli were young Italian Antiquarians and scholars of the 15thC instrumental in reforming both script and book design in Florence with an Italian system that could boast clarity, legibility and elegance. Bracciolini developed a round and formal Humanist Book Script and Niccolo the Humanist Cursive Book Script which became the printers' Italic. Examples of the White Vine style of decorated initials are to be found in the Renaissance books of this time.

The Process

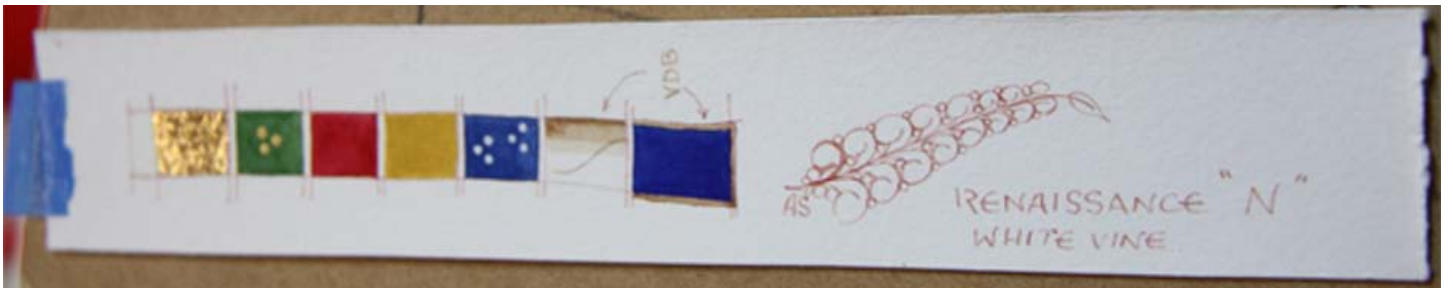
- trace your white vine versal design and transfer to a good quality paper
- outline using a fine pen – we used Havannah Lake. Draw the

curves in an upward motion and keep turning your paper. Draw the border lines using the reverse side of a ruler. A strip of cork-board prevents the ruler slipping

- always use a swatch – draw a grid with enough spaces to test all your colours
- paint or gild the Versal
- Our work was divided into thirds so we could have a working exemplar to keep for a reference.
- traditional colours are yellow, green, blue and red. The Versal can be gold.
- The smaller internal sections around the intertwining vine were painted in these colours. The yellow works better if not bordering the gold and the blue if it doesn't border the background blue
- The background was then painted in blue. If there is a large background area it might be necessary to give it two or three coats. Make the first coat a little lighter by adding water.
- When dry decorate with small dots in a triangle formation using Dr Martin's Bleedproof White or similar over all colours but the green. The dots on the green are done in gold. Use a fine embossing tool and dip for each dot. A toothpick could also be used.
- A delicate shading of a very light brown worked on the underside of the vine and the leaves will give it some dimension.

A great workshop Ann and a new experience for most of us. Thanks!





Book Review

People of the Book

by Geraldine Brooks

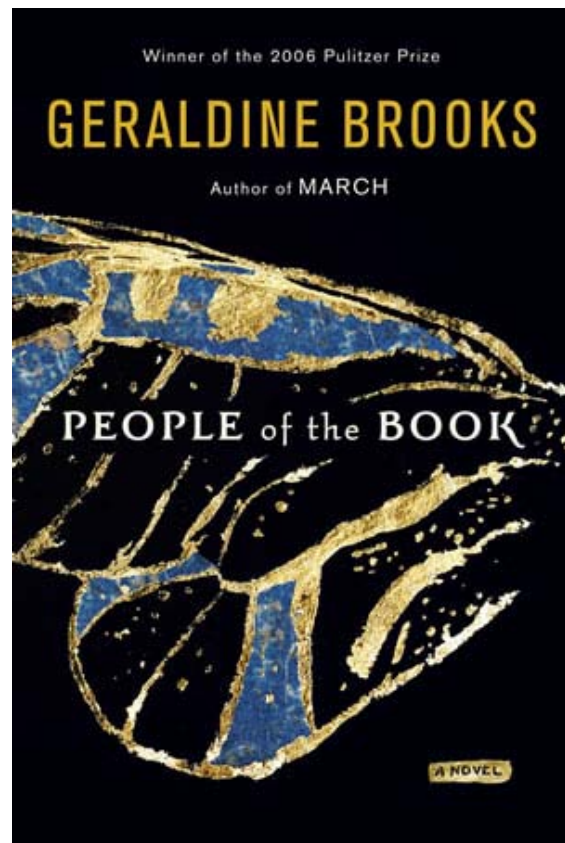
This is not a calligraphy book as such but an exciting story about an Australian book restorer who is approached to restore a Jewish book called the “Sarajevo Haggadah”. It is an illuminated manuscript that contains the illustrated traditional text of the Passover Haggadah which accompanies the Passover Seder. It is one of the oldest Sephardic Haggadahs in the world.

I have read several of Geraldine Brooks’ books lately and she really researches her topics thoroughly. She crafts a fictionalised and highly imaginative history of the Haggadah from its origins in Spain in about 1350 to the museum in Sarajevo in 1996.

Small clues found in the book; part of a butterfly wing, salt from salt

water, wine and a cat’s hair form the basis of various times in the history of the book. In effect it is a detective book but it also gives an insight to the people whose lives have been touched by the book.

A great read that I can thoroughly recommend.



LIBRARY NEWS

Please note that all this and more are available for loan. In particular, the library has quite a number of books that are good for beginners.

COLOPHON MAR-JUN '12

[HTTP://WWW.ASOC.ORG.AU](http://www.asoc.org.au)

In this edition, Colophon features an extensive article supported by a number of beautiful illustrations on Gemma Black's work. Also, of particular interest are the calligraphy results from the Easter Show in Sydney. What beautiful, interesting and unusual pieces of calligraphy. I wasn't able to determine a favourite amongst them but as cats are a favourite with me I had to go for the Enigmatic Words piece. (see picture) Have a look in Colophon at the next workshop for some inspiration.

CAPITAL LETTERS, OTTAWA JUNE '12

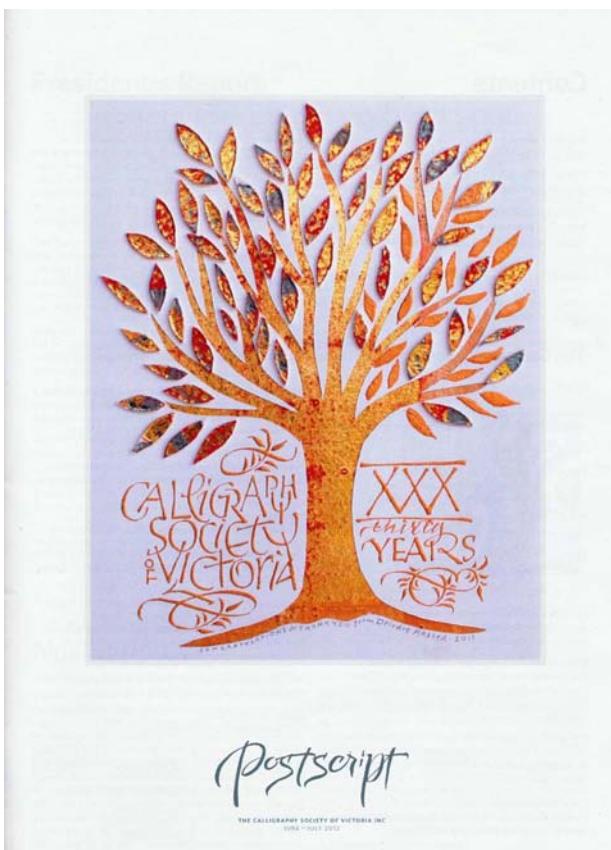
<http://cso.ncf.ca>

The Capital Letter continues their feature articles on a chosen calligrapher of the month from their own society. Such a great idea! This issue features Claire Turpin, Violet Storto and Karen Mackay.

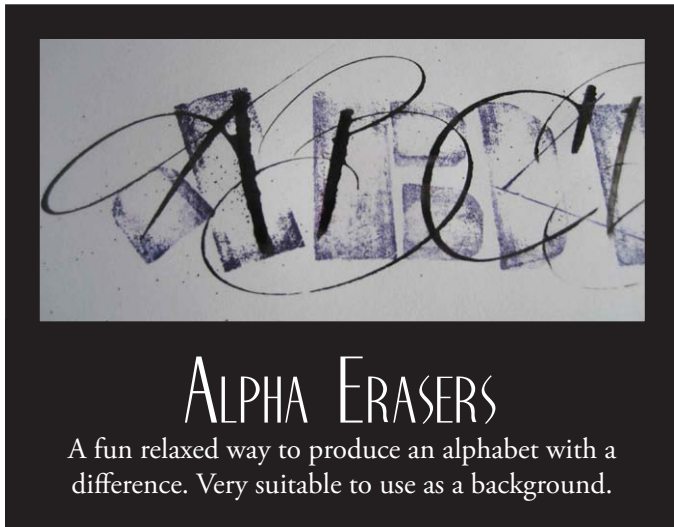
POSTSCRIPT, VIC JUNE-JULY '12

www.calligraphysocietyvictoria.org.au

Postscript has a very interesting article on the origins of Icon painting. Also featured which compliments the earlier article is a selection of icon paintings by Jim Murphy many of which are very beautiful. I found the instructive article from Daniel Reeve on background washes fascinating. It seems that there is no limit to the choices that can be made to create beautiful and interesting backgrounds. Oh, and what can I say, Deidre Hasset's beautiful piece celebrating the 30th birthday of the Victorian Calligraphy Society is absolutely stunning.



WORKSHOP EQUIPMENT



Sunday 26 August (after the AGM)

[cost: free to all]

Please bring the usual calligraphy gear plus:

- black ink/stamp pad (or coloured)
- cutting knife and mat
- a contrasting writing instrument e.g a ruling pen, horizon pen, an automatic pen, pointed pen
- a few sheets of white/off-white A3 size paper – cartridge or bond okay
- 3 or 4 bright colours – gouache, acrylic
- small materials fee for erasers and card for a folder

22 Sept.
9.30 - 4.30

23 Sept.
9.30 - 4.30

Elaine Witton

LAYOUT
with a
Difference

MYSTERY
PLOT

writing
on
gold

[workshop fees:
members \$100,
non-members \$150]

Please bring the
usual calligraphy
gear plus:

Saturday

- 3 sheets of transfer 23ct gold leaf (I will have some for sale, \$2.50/sheet)
- Copperplate nib/s
- 1 sheet white Canson Mi-Teintes *cut up into A4 pieces before the workshop*
- some type of gold, can be shared [e.g. (Schlag) artificial gold leaf sheet/s, gold paint & ink, gouache, acrylic, Jo Sonja acrylic gouache, poster paint]
- A gilding medium (e.g. Wills Gilding Mix, X-Press-It, Ormoline, PVA)

Sunday

- Scissors
- Dry glue stick
- 2 sheets of A4 tracing paper
- Some of the Canson paper from Writing ON Gold will be used here, no extra paper needed

The Usual Calligraphy Gear:

- pad of A3 bond paper
- few pieces of good quality paper (A4) 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

M · I · S · C · E · L · L · A · N · Y

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). There will be a volunteer chef, but bring 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

holiday sales at market

Several members are pooling together to have a stall at the Sunday [Old Bus Depot Markets](#) around Nov or Dec. Any item you wish to sell should be mostly related to calligraphy. Please keep in mind that the market is trying to discourage greeting cards beyond what they already have. If you want to join the efforts, contact Sara sara.rawlo@gmail.com or Angela antnange@grapevine.com.au

website facelift

The CCS website will slowly undergo a facelift. Please send your favourite calligraphy images (of your own work) to our webmaster. Also, if you want to be listed on the Calligraphers For Hire site, please let him know as well. You can contact James at jameshislop@internode.on.net

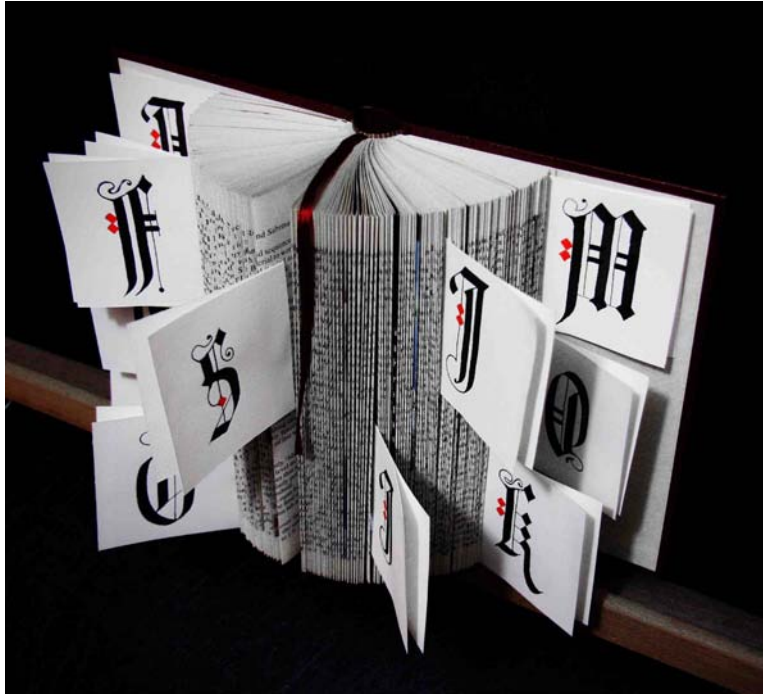
new member successes

One of our new members Janet Heap entered two of her calligraphy works in the Sydney Southscribes' Exhibition at Hazelhurst Gallery in June/July and was fortunate enough to sell one of them. Janet is in Angela Hillier's Tuesday night class at Lake Nite Learning. Although she is relatively new to calligraphy she is an experienced and accomplished artist. Well done Janet! We hope to see more of your work in our exhibition later in the year.

ANNUAL EXHIBITION

of the *canberra* CALLIGRAPHY society

Friday October 19th to Sunday November 11th
at the Belconnen Arts Centre, on the banks of Lake Ginninderra



This year, we will be having our exhibition in conjunction with [The Canberra Craft Bookbinders' Guild](#). Our two areas of art will blend well together, and can also combine in a single piece, as you can see from Lyndell Dobb's work here.

As a special calligraphic piece for the exhibition, we would like to make a composite piece with squares from as many members as possible. The idea is that you do some calligraphy that has been inspired by a workshop you have attended in the last 12 months. The piece is to be 12cm x 12cm and on some good quality paper. We will put them together in one frame and have it as a main exhibit at Belconnen. (See front cover for an example.)

Please have a go at contributing to this major piece for our exhibition.

An entry form for the exhibition is included in this newsletter. The date for getting the entry form in is 1 October. However, please note this does not mean we need the work then, only your intention to submit it. We need ALL work by October 16th. It can be delivered to any member of the exhibition committee, or to [Belconnen Arts Centre](#) itself.

This is going to be the most professional exhibition we have ever had and we really need your support. We will also be asking for people to volunteer to demonstrate during the 3 weeks of the exhibition, so please think about that too.

There is a lot to look forward to – but ***now is the time to pick up your pens and have fun with the creation of your submission piece(s)!***

CALENDAR OF EVENTS

- 1 OCTOBER: entry form due
- 16 OCTOBER: artwork delivered
- 19 OCTOBER 6PM: opening night
- 21 OCTOBER: *Italic for Beginners*
- 27 OCTOBER: *Starting Calligraphy*
- 28 OCTOBER 3PM: *Artist's Talk*

SPECIAL EVENTS

On Sunday October 28th at 3pm *Gemma Black* will be giving ***the Artist's Talk*** on our behalf. This is to be a showcase of calligraphy and she will be telling people why it fascinates us so much. Please consider attending.

Angela Hillier and I will be running workshops in conjunction with the exhibition so if you know anyone who would like to go to these, please let them know. Registrations will be available at the [BAC](#).

Italic for Beginners by *Angela Hillier* will be on Sunday October 21st from 2pm-5pm.

Starting Calligraphy (for children 9-15 yrs old) by *Jill Robertson* is to be on Saturday October 27th from 2pm-5pm.