

# Alphabetical Index

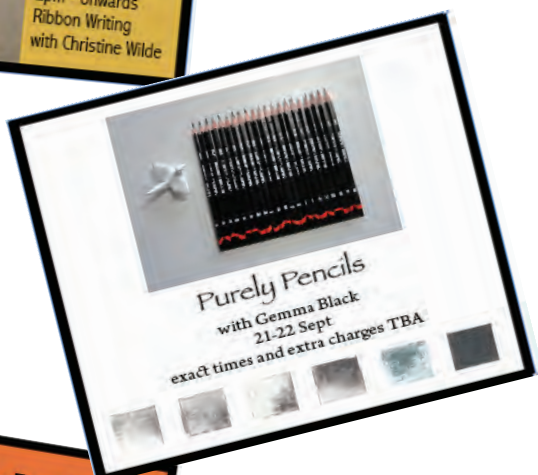
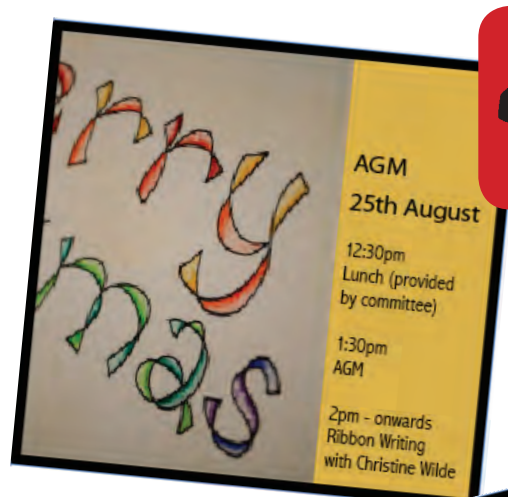


~ newsletter no 187 ~  
August 2013



# for your Diary

# your committee 2012-13



## President

Marg Peachey  
[margpeachey@gmail.com](mailto:margpeachey@gmail.com), 6231 3210

## Vice President

Angela Hillier  
[antnange@grapevine.com.au](mailto:antnange@grapevine.com.au), 6251 1275

## Secretary

Deborah Carraro  
[deborahcarraro120@gmail.com](mailto:deborahcarraro120@gmail.com), 6286 9019

## Treasurer

Maureen Worsnop  
[worsnopmm@grapevine.com.au](mailto:worsnopmm@grapevine.com.au), 6254 4979

## Newsletter Editor

Jill Robertson  
Marg Peachey

## Librarian

Lyndell Dobbs  
[bdobbs@tpg.com.au](mailto:bdobbs@tpg.com.au), 6258 4245

## Workshop Co-ordinator

Christine Wilde  
[cm.wilde@bigpond.net.au](mailto:cm.wilde@bigpond.net.au), 6231 9922

## Committee Members

Carol Perron [perroncarol@gmail.com](mailto:perroncarol@gmail.com)  
Ann Streater [as009@artlover.com](mailto:as009@artlover.com)  
Jill Robertson [robertsonjj@optusnet.com.au](mailto:robertsonjj@optusnet.com.au)  
James Hislop [jameshislop@ieee.org](mailto:jameshislop@ieee.org)  
Pam Kemp [pamelamegan@gmail.com](mailto:pamelamegan@gmail.com)  
Reta Gear [reta.gear1@bigpond.com](mailto:reta.gear1@bigpond.com)

## :Welcome New Members:

Alison Walker, Jan Armstrong,  
Yole Lagos and Carol Hellmers

## :calligraphy classes around town:

Calligraphy with Angela Hillier @ Lake Ginnindera College  
<http://www.lakenitelearning.com.au/>

Pen-drawn Versals with Pam Kemp @ Erindale College  
starts 29 July 6.30 - 9.00pm  
<http://www.erindalecep.com.au/>

## Postal Address:

The Secretary CCS  
PO Box 291, Jamison Centre  
ACT 2614  
Australia

# NOTES *from the* PRESIDENT



Marg Peachey

## Dear Calligraphic Colleagues,

The AGM is being held on August 25th. All committee positions are declared vacant. I encourage anyone who would like to have a hand in the management of the Canberra Calligraphy Society to nominate themselves. There will also be a discussion and subsequent vote on important constitution changes.

Before the AGM there will be a lunch provided by the current committee. Come along early and spend time talking and checking out the library.

Due to popular demand Gemma will run two 2 day workshops of Purely Pencils. The second one is before the first, on the Thursday and Friday. However this has filled up fast with one place remaining and there are still a couple of places in the advertised workshop - 21st and 22nd September.

Check out the report on the new website on page 12. All contributions will be welcome and new ideas for the pages too. I have started a blog that focuses on workshops just past. You can add a discussion there, or comments if you wish. I would like to encourage you do so so, especially those of you who have missed the most recent workshop.

We are also needing a new newsletter editor. Fresh ideas is the name of the game! You don't have to have editing/graphic design experience, but some computer knowledge would be an advantage. Training will be given if necessary. If you are thinking you can do the job but have questions please feel free to call me and discuss it.

Hearty congratulations to Heather Hodgson who has been working hard to submit work for the CLAS Diploma which was recently awarded to her. Her calligraphy is inspiring and you can read her journey on Page 7.

Yours in calligraphy,  
Marg

## Thank you:

to Wrap Writers, Lyndell & Maureen  
and heading contributor, Christine

## contents

Workshops coming up	❖	4
Report: Practical Flourishing	❖	5
Report: Canvas Play	❖	6
Heather Hodgson CLAS	❖	7-9
You are Invited	❖	10
Library News	❖	11
Introducing the New Website	❖	12



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)

# BE inspired



## **RIBBON WRITING with Christine Wilde**

After a hearty lunch and a stimulating AGM, it will be time to sit and have fun with coloured pencils. This could even be a precursor to Gemma's workshop, so sharpen those points and be prepared to have fun!

I was impressed by some ribbon writing in a library book brought by Pam to the Jindabyne weekend last year. The writing is fun to do and then the shading is done with harmonising or contrasting colours in such a way that your writing looks like it twists and turns on the page!

You can use the ribbon effect as writing or a border on a card, in a piece of calligraphy for the exhibition later this year or The Canberra Show next February (it always comes quicker than you think).

Extra workshop is being held on Thursday and Friday 19-20 September



## Purely Pencils

with Gemma Black  
21-22 Sept  
exact times and extra charges TBA



## **PURELY PENCILS with Gemma Black**

There is nothing more delightful than playing with pencils! Grab your favourite pencils and apply their essence to your calligraphy. In this class we will work with a variety of hands including drawn minuscule and tiny versals to explore the possibilities. Pen and ink will not be required but a truly delectable array of pencils, letter form, colour and design awaits the calligrapher in this class. Some class work will be delicate and small while other pieces may be large as life. A great course for the pencil junkie where all skill levels are welcome!



Gemma Black is a distinguished Australian calligrapher. She is a Churchill Fellow, and an Honoured Fellow of the prestigious Calligraphy & Lettering Arts Society, UK. For over 25 years Gemma has taught nationally and internationally. She has joined the faculty of lettering-art conferences in Australia, the USA, Canada and the UK. Her work hangs in many private and public collections including the Fitzwilliam Museum, Cambridge, UK, and Parliament House Canberra.

For more information about Gemma's work please visit:  
[www.canberragem.blogspot.com](http://www.canberragem.blogspot.com)

**STOP PRESS: There are places in both the workshops. Contact Christine Wilde on 6231 9922 to book your**

# Practical Flourishing

The society's May workshop was on the subject of practical flourishing. I was particularly looking forward to it so that I give some flair to otherwise pedestrian looking letters. Marg certainly gave plenty of ways of adding flair.

Like most calligraphy, there are few hard and fast rules, but at the same time, plenty of rules of thumb, good ideas and not so good ideas. During the course of the workshop we gained plenty of exposure to all three.

Flourishing is typically used with gothic, italic, copperplate and Spencerian scripts. With the last two, it is usually only applied to the upper case letters. This can require the strokes of the letter to be completed out of the usual sequence in order to get thick strokes in the right places. A capital X, for instance, appears to be written backwards in one stroke. For the broad edge scripts, ascenders, descenders and double letters make good targets for flourishes.

Workshop with Marg Peachey  
Report by James Hislop

These are the basic guidelines of flourishing which we learned, in no particular order.

- Keep it casual and loose.
- No tight strokes, as they create tight spaces which look pointless.
- Not too much flourishing in any given word, as it makes the word too busy and detracts from the overall piece. I guess that's the calligraphic equivalent of an overly busy Power Point slide. The general rule is no more than one flourish per word with minuscules, or twice at most for majuscules. Less is more and bigger is better.
- Warm up. Warm ups should be aimed at flourishing movements, rather than the more usual shoulder loosening movements.
- Experiment with a pencil. When experimenting, it doesn't matter if the outcome doesn't look perfect. Just do it again. Then experiment with pen and ink to get a better feel for the finished product.
- Create counters and colour them in. This adds interest to a page without taking away from the text.
- The flourish should look like a natural extension of the letter. It should not bump into or obscure another letter.
- Do not flourish until above or below the x height.
- Apply pen manipulation at the end of the flourish.
- Flourishes can be playful, fanciful or ornamental.
- Flourishing can be used to provide balance to a piece, so that it is not weighted too heavily either to the left or the right.

Well done to Marg for a well prepared workshop on a subject that most of us just look at whistfully and wish that we could do it. Well, now we can.



Canberra Craft Bookbinders Guild  
Presents



# Canvas Play

with Pam Kemp

Reporter – Cherrie Grant

Today we learnt that most canvas whether black or white are most likely to be primed for oil or acrylic. As we were using inks and watercolours, we needed to “prime” our canvas. To do this we used Gesso mixed with water and painted it on our canvas, with paintbrush strokes going in the same direction. From Pam’s guide - you can apply a second coat of gesso, with the strokes going in the opposite direction, allow to dry overnight. We had a 20cm square canvas which we divided into four sections, with a small white line which looked like a cross. Once the foundation was laid for each section, we waited ever so patiently for it to dry, some required a fixative (spray or Golden Matte Medium) before we started doing the “Experiment”. Each section was a different experiment for each student to complete, you will see from the photos there are some beautiful works done by students.

**Section 1** - left plain -Experiment – use pencils, ink, acrylic, 4h pencil

**Section 2** – ink wash using two colours - Experiment – half the ink was over the Gesso. Write on the first half with Dr Martin’s Pen White when dry. Use other mediums on the second half.

(I missed this bit must’ve been too busy taking notes or talking).

**Section 3** – pale gouache was used, and more gouache added with pipette while still wet. Then cover the section with glad wrap and squish with the fingers. Leave the glad wrap on. Experiment – writing with different mediums, when using Golden Matte medium mix it 50/50 with water or a Fixative.

**Section 4** – textured gesso applied to canvas using a plastic card. Experiment – apply Golden Matte Medium to half of this section for it to be written on.

Ann Streeter used – 1- “Ann” in Graphite pencil, Red blotch was a pipette moment and using an embossing tool dragged the paint from the centre outwards, 2 - watered ink with gesso over the top using the plastic card, 3 – gouache, with a few drops of walnut ink, 4 – letter “R” with three coats of W&N white gouache.



Deborah showing how to use a pipette

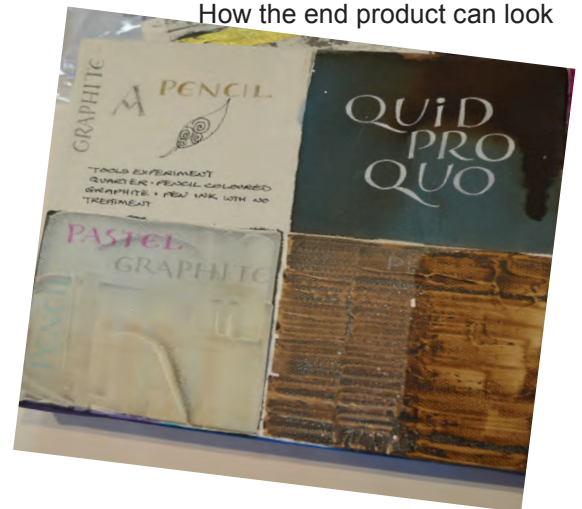


Books or references:

Pepe's Papirerie in Townsend St Phillip ACT to get pencils, and West artsuppliesonlineforothermaterials. Tips: When using glad wrap if you want a satin finish look, shorten the length the glad wrap is on the paint for. For a sharper, distinctive look this will require the glad wrap to stay on longer.



How the end product can look



Ann showing how to put glad wrap on gouache and squish with your finger tips

**My Journey Toward a CLAS Diploma** - by Heather Hodgson July 2013



This week I achieved a goal I've had in mind for quite a number of years - completing the advanced diploma through the Calligraphy and Lettering Arts Society in the UK.

In 2002, under the tutelage of Gemma Black, a small group of Canberra calligraphers completed the Intermediate level. This was challenging for me at the time with a newborn and a toddler, but I did it and it was very satisfying aiming for and achieving a goal. I wanted to complete the next level when the timing was right... and I decided to wait 'til my children were in school!

Well, eleven years later... my four children are finally now in school! I decided this was the year - 2013 - to aim for the advanced level.



The CLAS website explains that "The Calligraphy and Lettering Arts Society National Diploma in Calligraphy is not a course, but an assessment procedure, and is for students of calligraphy in the Western tradition based on the Roman alphabet."

If you have studied calligraphy in a variety of ways, you may apply and submit your work to be assessed (with detailed comments) by a selection of CLAS Honoured Fellows.



There is different criteria for each diploma level (foundation, intermediate and advanced). Each level has a number of modules to submit, comprising of calligraphy pieces

that demonstrate a specific aspect. For the advanced level, I submitted eight pieces of work and a written analysis.

Two of the pieces (one with at least 80 words) were to show 'personal initiative and originality'. I chose a motorcycle piece I designed last year for my Dad who's a motorcycle fanatic, and a piece I designed for a friend as a memorial for her baby, Noah.

One of these pieces had to be marked on its 'working stages'. I had to compile and submit all my drafts and document my decision-making process from the first idea to the final piece. The assessors were looking for the way I made decisions in design, colour, materials, etc.

Two of the pieces (one with at least 80 words) were to demonstrate informal calligraphy and formal calligraphy. I chose to do 'The Man in the Arena' as my formal piece and 'Fred's Wheels' for my informal piece (designed for my 84-year-old father-in-law who has recently lost his licence due to Alzheimer's. He loves vintage cars... and I designed this in the shape of three cars he used to own).





The next two pieces (one with at least 80 words) were to display formal and informal decorative elements. I chose a Spanish piece (1 Corinthians 13) I had been commissioned to do earlier this year for a friend in Peru. I used white gold in the 'amor' and the last three lines (doesn't show up well in the photo). I also did a mission statement for a church here in Canberra, called Missionheart, with illuminated letters throughout.



One piece had to be in a book format and I designed a 'paradox book' which contrasts the paradoxes we live with everyday. It was a concertina style book sewn together.



One piece was to be either a certificate or invitation for reproduction. I designed a certificate for our local school.



All pieces of calligraphy submitted were marked for well-constructed letterforms, layout and design, creativity, skills and techniques.





The written report was a study and analysis of a modern scribe and a historical scribe. I chose Donald Jackson and his epic St. John's Bible project, and the Winchester Bible scribe from the 1100's. I learned so much by researching both of the scribes and really enjoyed my days at the National Library using their resources.

The Australian Catholic University in Watson is the home of the 79th heritage edition (Gospels and Acts) of the Saint John's Bible, so I also spent time looking through the treasure in their library (I will organise an excursion for all of the CCS members to have a viewing soon!)

Although I was up late many nights trying to meet the deadline (the work has to arrive in the UK strictly within a two week period only once per year), I'm so glad I gave myself a calligraphic goal to work toward.

Once my work arrives home safely, I'll host a day where you're welcome to come view the pieces for real. These photos aren't the best, and some are of the pieces at the time of the photographs were not quite complete.

Thanks, Gemma Black, for encouraging me, looking through my work, and pointing out areas that needed tweaking!

We don't have anything like this diploma available to us in Australia, so I encourage you to take advantage of this opportunity, consider what level you'd like to aim for, decide

what year will be your year, and go for it! Use some of the work you've already designed in the past and re-work it to suit the specifications. I'd love to hear your feedback, [dhhodgson@optusnet.com.au](mailto:dhhodgson@optusnet.com.au) Ph: 0439755027



You are invited to the **Annual General Meeting**  
**on Sunday 25th August.**

AT THIS MEETING MEMBERS WILL BE ASKED TO VOTE ON A MOTION TO PASS A SPECIAL RESOLUTION TO AMEND THE CONSTITUTION.

ALL MEMBERS ARE URGED TO ATTEND. IT IS IMPORTANT THAT THESE CHANGES ARE APPROVED, OR NOT, BY THE MEMBERS.

LUNCH WILL BE PROVIDED BY THE COMMITTEE FROM 12.30 AND THE MEETING WILL BEGIN AT 1.30 PM AND IS FOLLOWED BY AN EXCITING WORKSHOP ON RIBBON WRITING WITH CHRISTINE WILDE.

University of Southern Queensland, Toowoomba Campus  
McGregor Summer School  
8 - 18 January 2014  
Residential



Title: Painting for Calligraphers: more than fine writing  
Tutor: Gemma Black

When we start our calligraphy journey few of us are aware of how much *painting* calligraphy can involve. Some of the painting techniques are quite simple and others quite complex. The title of this workshop comes from two published works *Painting for Calligraphers* by Marie Angel and *More than Fine Writing*, an expose of the works of Irene Wellington by Heather Child.

In this ten-day workshop will be exploring how to paint logos, logo-types, fine water-coloured creatures, coats of arms and family crests. Both calligraphy & heraldry projects will be created in this class. The calligraphy component will be tiny formal panned Romans in scrolls and the heraldry component will be opaque and transparent colours along with technical drawing and gilding techniques.

A thorough grounding in all types of brushes, pens and media (inks & paints) will be explored to build a folio of techniques to develop and use further on your calligraphic journey.

This course is suitable for those people interested in “*more than fine writing*”.

For more information visit the USQ McGregor Schools website at:  
<http://www.usq.edu.au/mcgregor/summer>

## Position vacant - Newsletter Editor

Salary \$0

Satisfaction 100%

Canberra Calligraphy Society requires an editor for the newsletter. No experience necessary.

We need someone with a fresh mind and heaps of enthusiasm. This position would suit someone who loves tinkering with calligraphy and computers. There are many desktop publishing programs so you can use whichever is your favourite. Recently Jill has used Publisher and Marg has used inDesign and Pages. Training is provided if required. Please email Marg if you are interested. Starting date is after the AGM.

# NEWS *from the* Librarian

by Lyndell Dobbs

## The Edge – Late spring 2013

As usual the Edge does not disappoint.

The artists in profile in this edition are Susie Leiper who is showcasing her exhibition, and Penny Price who writes and illustrates the making of a botanical art project. Both articles are inspiring. To add to the joy of these renowned calligraphers are examples from Jan Mehigan, Jan Pickett, Helen Scholes and Cathy Stables' botanical art. Just lovely.



## LOST LIBRARY BOOKS

The library is missing two books:  
**Art Expose** by Judy Melvin and  
**Arabic Calligraphy Naskh script for Beginners** by Mustafa Ja'far

If you have forgotten to bring a book back please return it and you will be forgiven! Any committee member would love to hear from you.



## Colophon – June 2013

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

It is always a pleasure to look at the exhibits from the Sydney Royal Show. It was a pity that the photos of many of the prize winners were unavailable. However, the photos that were available are inspiring and very lovely. It is interesting that there were only 24 entries. The Canberra Calligraphy Society also has the challenge of getting entries to the show. I wonder if other societies have this concern and how they have addressed it. The calligraphers in profile in this edition are Elmo van Slingerland, Gay Godrey-Nicholls and Donald Jackson. Their contributions make great reading on different approaches to calligraphy.

## Capital Letters – Calligraphy Society of Ottawa – March 2013

<http://cso.ncf.ca>

I love the way that this society celebrates their members' work in their magazines. Have a look at the four featured calligraphers and their works featured in this edition.

## The Dancing Pen – Calligraphy Society of Tasmania – Winter 2013

[www.chooseit.org.au/calligraphy](http://www.chooseit.org.au/calligraphy)

The Dancing Pen celebrates 25 years of the Calligraphy Society of Tasmania. Happy Birthday! It is interesting to look back on a selection of front covers of the Dancing Pen across these 25 years.



Our new, revamped website is now operational - check it out!!

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



Thank you to all who have contributed to our website.

If you have any contributions please email them to me at [margpeachey@gmail.com](mailto:margpeachey@gmail.com)

You can register for workshops from the workshop page.

The members only page is password protected and it contains full editions of the newsletters, email for password too.

Check out the blog and make comments

