

Sunday May 22nd

1.30 - 4.30

Snazzy Single Strand Script

Tutor: Christine Wilde



An afternoon of experimenting with a single line script using monoline tools.

Our **AGM** will be held on

Sunday August 28th

We start with a free lunch at

12.30,

followed by our meeting at 1.15pm.

Then have fun creating colour feature pieces with acrylic paint on card.

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Please join us (and Like us) on our Facebook page

www.facebook.com/canberracalligraphysociety

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president's report

Canberra in Autumn, what a beautiful time.

This year is a big year for us as we celebrate 30 years of the Canberra Calligraphy Society. Back in 1986 three friends – Ricky Edmunds, Gemma Black and Aili O'Flaherty planned and organised its formation. That very first meeting set out the aims of the Society *“to promote, encourage and foster the long established and respected art of calligraphy in a friendly and cooperative manner”*.

How very fortunate we are to have such an enthusiastic and active group of members and a wonderful committee to continue what was started 30 years ago.

Our first two workshops were very well attended. Narelle Jones was tutoring for the very first time – “Wonderful Windows” - something very different, challenging and a lot of fun. My workshop which was changed to “Insular Minuscules” was surprisingly well attended seeing as it was Easter Sunday. This is a very interesting script with its own little challenges.

Our two promotional activities to start the year: 3 days at the Royal Canberra Show in February making beautiful bookmarks followed by a day in March at the Canberra Connect and Participate Expo. This is where many local organisations participate, giving the public a broad overview of what is available in the ACT. We had a bright and colourful display, and were rewarded with lots of interested public. Many were keen to pick up a pen and have a go for themselves.

The committee continues to be busy organising and fine-tuning our 30th Anniversary Celebration and our

Marketing/event planning workshop, Saturday 25 June, 10 am - 2 pm

You are invited to attend this workshop run by marketing specialist Bob Crawshaw of Maine Street Marketing. The objective is for as many CCS members as possible to attend to learn how we can tap into low or no-cost channels to promote the Society in general, and events like the annual exhibition and 30th anniversary. The workshop will be held at the Urambi Village Community Centre. Details regarding RSVPs etc will follow in an email bulletin.

Annual Exhibition – new mugs, new aprons, special dinner, a display of 12 x 12 art pieces.. For the first time we will have to pay for exhibition space. We didn't realise how very expensive it will be!

Our Anniversary Dinner is to be held at The Ridge in Farrer on Friday 21 October. The food is great and our guest speakers are Angela and Gemma and we're hoping for a grand attendance. Our Annual Exhibition will be held at Canberra Art Works in Phillip Oct/Nov. Full details follow.

Our Gallery, where members display their work from the previous month's workshop is proving to be popular – a free workshop to James and Deborah. Well done. Also congratulations to Deborah for winning first prize at the Canberra Show. Her perseverance paid off. Well done to the other prize winners – Angela, Christine, Jill and Lyndell.

We have a wonderful year ahead of us. Don't forget to let Christine know if you have any ideas for next year's workshops!

Pam Kemp

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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

Royal Canberra Show

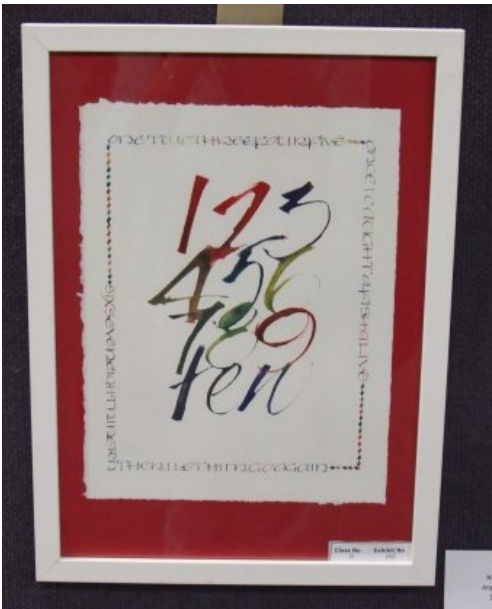
This year we again had many interesting entries for the Royal Canberra Show. Thanks to Elaine Witton for being our judge once again.

As well as having our entries on show, we also had a presence at the Show for every hour it was open and we must have written out hundreds of book marks between us.

First prize this year went to Deborah Carraro for her piece that is on the front cover of this newsletter. The other prize winners and their pieces can be seen below. Unfortunately Lyndell Dobbs was not able to be at the presentation night.



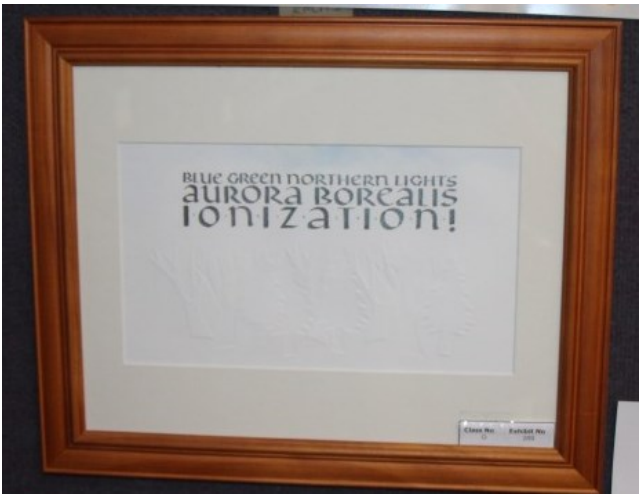
Jill, Christine, Angela and Deborah at the Show



Angela Hillier - 2nd prize



Lyndell Dobbs - Highly Commended



Christine Wilde - 3rd prize



Jill Robertson - Highly Commended



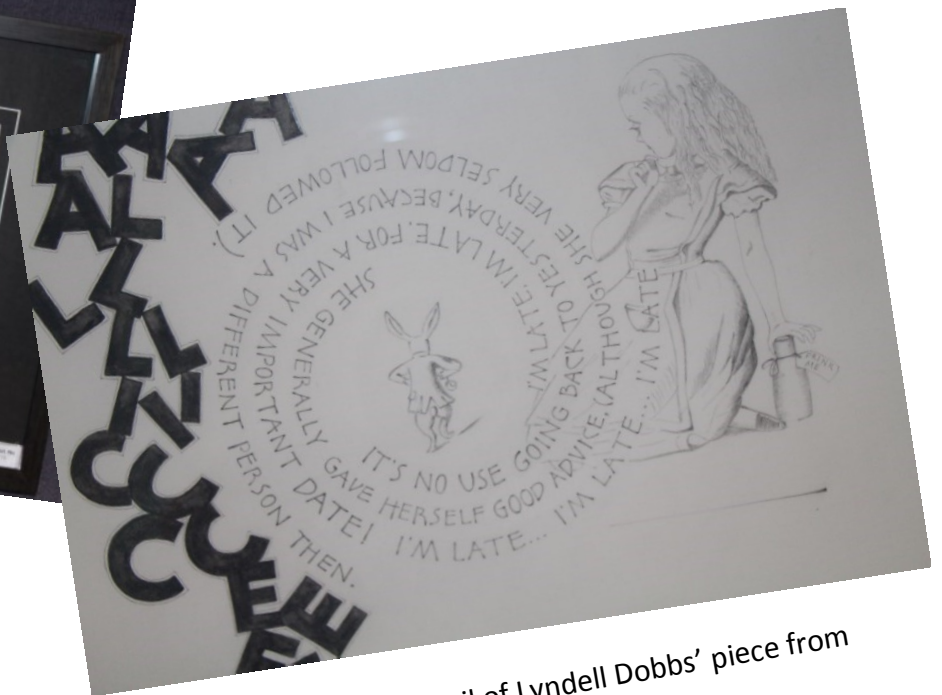
Merran Hunter



Pam Kemp



Lyndell Dobbs' piece from Alice in Wonderland.



Detail of Lyndell Dobbs' piece from Alice in Wonderland.



That special moment of delight for Deborah!

insular minuscule

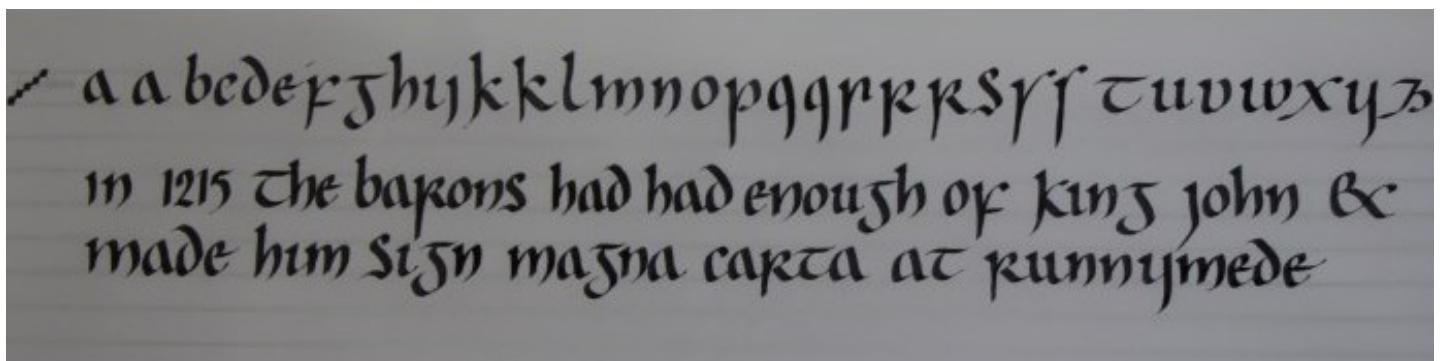
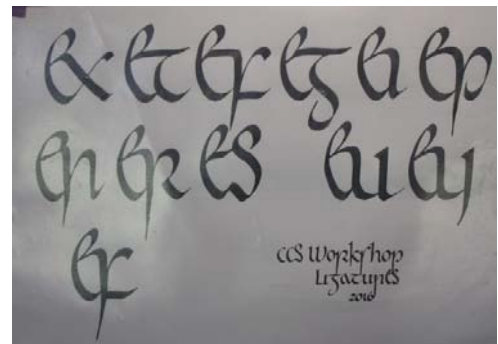
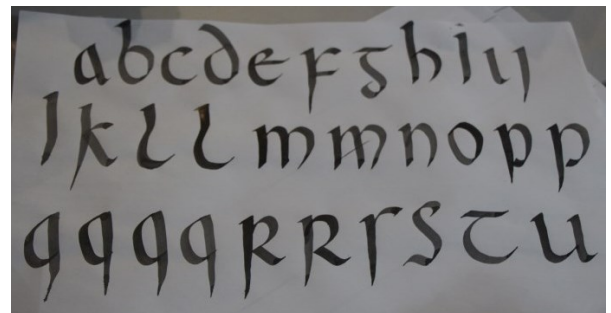


The subject for the March workshop was insular minuscules, taught by Pam Kemp. The genesis for this workshop came from our appearance at the Parliament House open day last September, when a handful of us hurriedly had to learn this

script so that we could demonstrate it to the public. Insular minuscules was the closest approximation to the script in the Magna Carta that we could find that would still be legible in the 21st century. After that rather frantic day, it was a pleasure to learn the script properly under less pressing circumstances.

It is not hard to see the connection between insular minuscules and their close cousin, insular half uncials found in the Book of Kells and the Lindisfarne Gospels. The main difference is that the pen angle is 40°, not 5°. Letters like **d**, **f** and **g** look very similar to their uncial counterparts. On the other hand, **s** bears more resemblance to carolingian than it does to uncial.

Pen angle notwithstanding, letters with a long vertical stroke require a degree of pen manipula-



tion in their execution, notably **f, j, k, p, q, r** and **s**. I found that this was best accomplished by rotating my wrist as the pen came down, rather than trying to turn the pen in my fingers.

The serif can either be a wedge shape, or a curved shape, which looks like a foundational serif.

Some letters are well suited to ligatures, notably **e** with the following letter. In this case, the height of **e** has to be extended to about the height of a majuscule so that the outstroke flows smoothly into the next letter. Searching for a bit of variety in ligatures, I managed to make one of **ae**.

One strange feature of the script is that **y** has an apostrophe over the middle of it and nobody knows why.

Our show-and-tell exercise for the workshop was to make a background by writing letters on a large piece of paper using dilute ink and a piece of balsa.

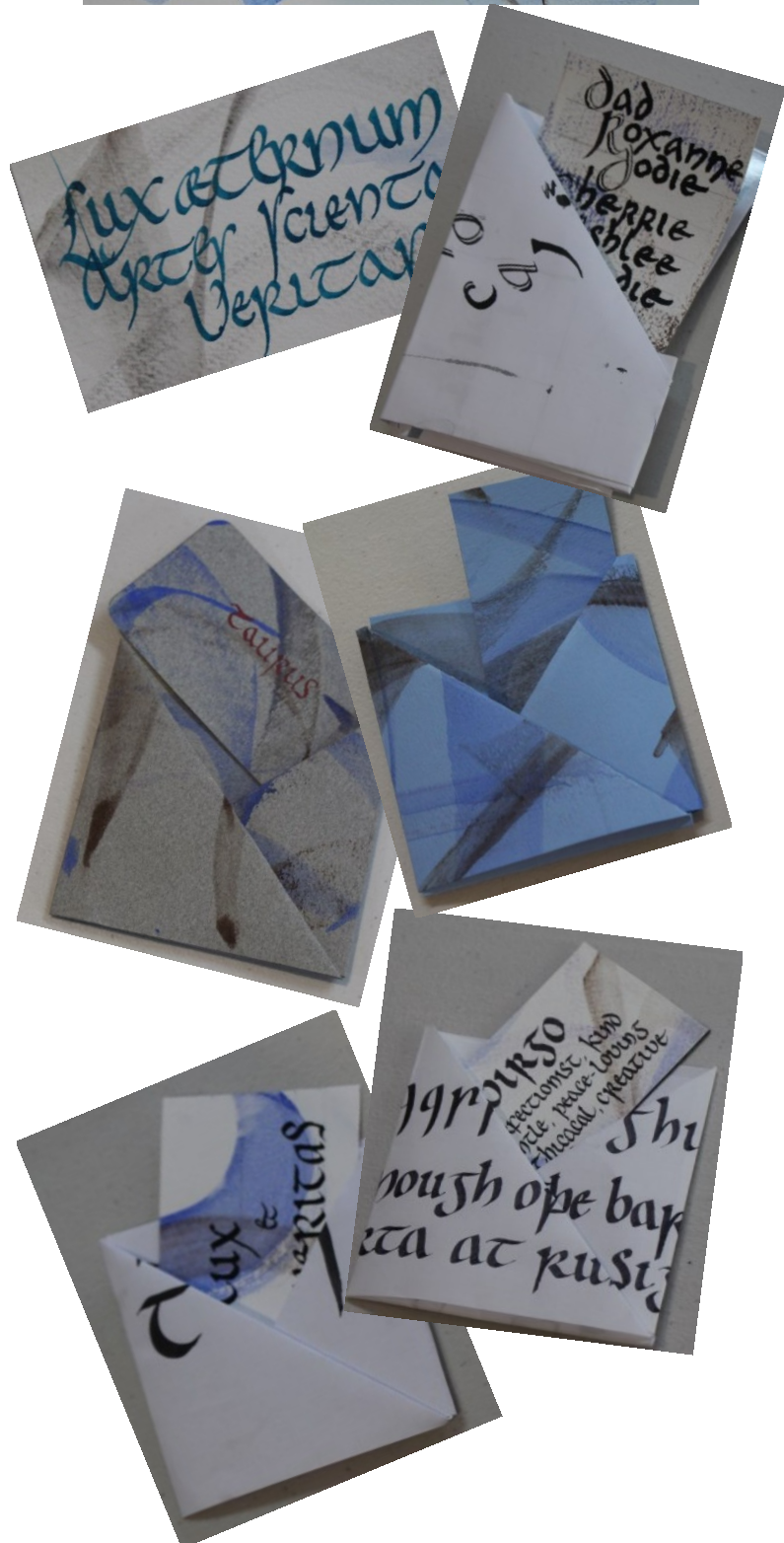
We then cut out a piece of that background and wrote some words on it in heavier ink. By this stage, the original letters were lost, and we just had an interesting background. Like those scribes 800 years ago, I decided that the script was best used with Latin and proceeded to write a few Latin words on my background. Unfortunately, I don't think that my musings are going to have quite the same impact on history as the Magna Carta.

A few good tips emerged from the workshop that have broad application.

A useful addition to our tool kit would be a set of cards containing ladders for each different nib width that we use. Then, when we have a script that requires an **x** height of say five nib widths, we have a ready-made ruler.

A pair of L shaped corners made of black matt board, similar to what is found in a framing shop, are a useful tool to locate a nice section of a background piece. By removing the visual distraction of the surrounding areas, they allow you to see how the selected section of background will look in the finished piece.

James Hislop



and the complementary. Always mix into the lighter colour. A 'Tint' is made by adding a small amount of a primary to white, for a 'Shade', add a very small amount of black to the primary. Be careful not to add too much black, you may end up with MUD!

Lastly the primary, (I chose red) was mixed with its complementary, green. This colour palette was then used with another template, writing in reducing colours, beginning with the tint and highlighted with the complementary colour.

Then came DISCORDS. A discord is when the natural order is changed. The complementary colour is made into a tint. When writing the body of work in the primary colour, use the discord to give your work that added lift.

Tips: To make lime green use- Lemon Yellow with a touch of black

Paint gone solid in tube?

Cut a small 'door' in the middle of tube and use as a pan, when finished close the door for next time.



Unsure what colour goes with your work. Instead of mixing up lots of paint, find a colour in a magazine and test it against your work.

Photocopy colour work to grey scale to give a better perceptive, as every colour relates to black and grey.

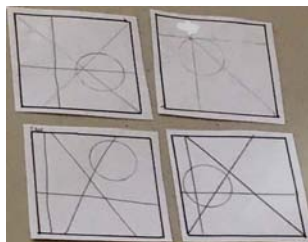
Elaine also showed us an easy way to make spirals. Finally she showed us some samples of the letter 'A' written in different styles within a nine squared square. We were to do a similar piece using any of the colours we had produced, and using any implement we had in our kit. Some striking results were achieved.

Maureen Worsnop



Day 2

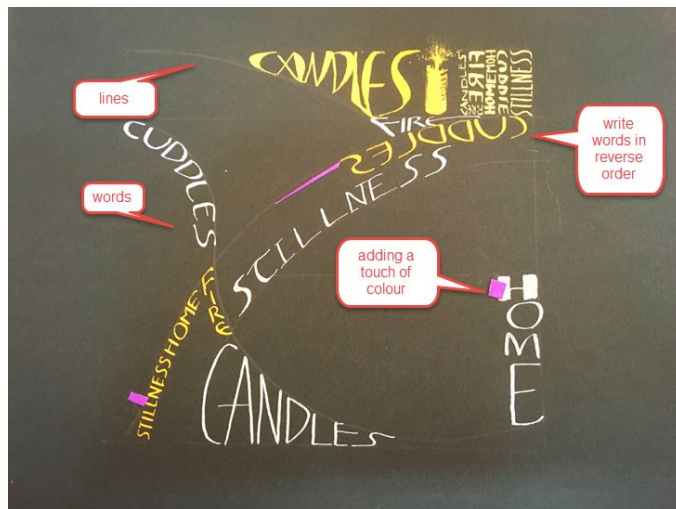
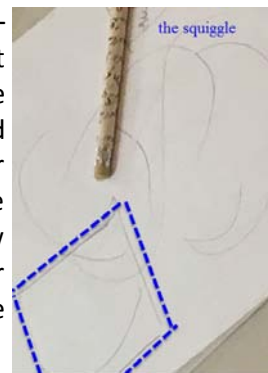
So day 1 was technical and day 2 was practical with verbal instructions, and there were a lot of items to practice with.



We received a 5cm x 5cm square and actioned Elaine's verbal instructions as each step was given. This resulted in various interpretations of her instructions, however it also highlighted that not one piece was the same.

I was introduced to the term 'air bridge' - when the eye sees that the stroke continues or flows on, even though there is a visible gap.

White space or Positive space – some say it is the space left behind after the writing. Make some squiggles on a page, and then make a choice on whether you want to erase a line to create more positive space. Then draw a box around a section of your squiggle, this becomes the template for the piece.

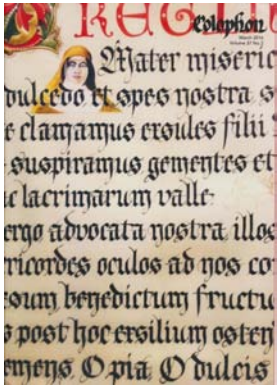


Sample 1 – lines were drawn, five words picked, two colours for writing are chosen. Now with words they could be written in different directions, vertical, horizontal, front or backwards. That was a challenge and I loved it! This really makes you stop, think and focus on each letter. Take a look at *Boustrophedon* writing.

Cut a small piece of coloured paper, then take three tiny pieces and move them around the page to see what looks good to the eye. Even when you're writing, move the paper around to view it from all different angles.

Continued on page 11

Library

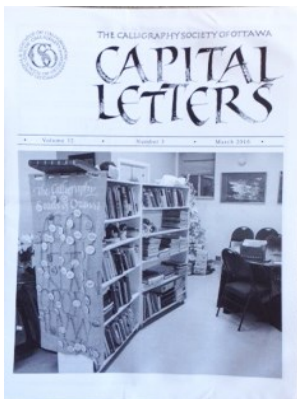


Colophon ASC
March 2016 Vol 37
No.2

Beautiful calligraphy by Gemma Black on the front and back covers and article P14, also other interesting reading.

Postscript CSV
February - March 2016

Best Wishes to CSV on 30 years also **Southscribes** to celebrate their 25 years. (see back page of this newsletter for envelope contribution for calligraphers.)



Capital Letters
CS of Ottawa
Vol 32 No.3
March 2016

Interesting ideas from The Gallery and more.

Postscript CSV
April - May 2016

A simple Copperplate Manual by Rachel Yallop now available see P6 Interesting workshops and beautiful envelopes sent in to Murray Vagg for this years SSiW.

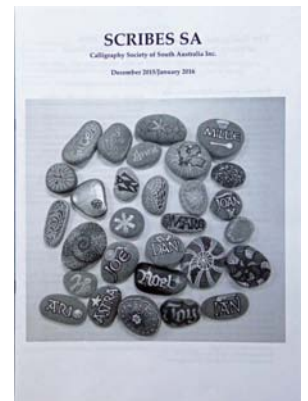


The Dancing Pen
CS of Tasmania
Summer 2016
No. 110

Instructions for home made nib holders. Two articles about Woy Woy and New York.

Scribes SA
Dec 2015 /Jan 2016

Check the front cover for ideas to decorate stones, plus other interesting articles.



The Dancing Pen
CS of Tasmania
Autumn 2016
No.111

Instructions to make a book using one page.

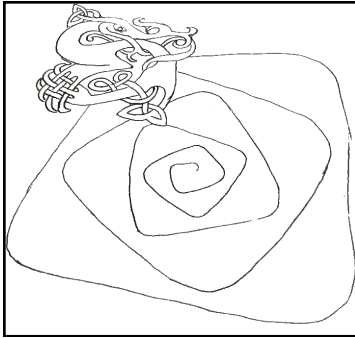
The Edge
Vol 21 Issue 3
Winter 2015

Jean Larcher Alphabets. Reed pens, quills and bamboo writing tools by Janet Mehigan and other good articles and illustrations.



Continued from page 9

Experimenting with acrylic coasters – Elaine had Celtic designs on acrylic coasters made by Pimpernel Australia. I used these with the light box, and with spiral template joined them together. Elaine's suggested making the design to become one



with the template, and what this meant was to remove or alter the design. This would give the illusion that the spiral template came from the Celtic design.

Sample 2 – the **letter A in a box** (see p 8 for picture)

Using 5cm x 5cm boxes, place the letter A in it. However a part of that A must touch the other A in an adjoining box. Then add a bit colour. Elaine presented an article from the Letterforms Newsletter to illustrate her directions.

Sample 3 – **jus paper and cotton**

Adding textures to your work; tearing a strip of jus (gold or silver) and then gluing it to your work. Now cut pieces of cotton and on the piece move it around so that it draws the eye to each word on your piece of work. Once you are happy with it then glue it place, and may take some patience as it would move.

Thank you Elaine for another great weekend of calligraphy.

Cherrie Grant

Other examples from Elaine's weekend



This and That

2016 is our 30th Anniversary Year

We will be celebrating this special anniversary in October. This is advance notice to put **Friday October 21st** in your diary as we are having a celebration dinner at The Ridge restaurant in Farrer.

This will be followed by a weekend workshop with **Gemma Black**. We will also have our annual exhibition at that time and this year it will be at Canberra Artworks in Philip.

More details later, but it is time to think about your contribution to the exhibition. The theme will be **CELEBRATION**.

Patricia Lovett MBE

If you would like to receive an email newsletter from English calligrapher, Patricia Lovett, then you can sign up on the front page of her website.

She has a wide interest in the field of calligraphy and associated arts and the newsletters are always interesting.

<http://www.patricialovett.com>

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National Library

In 2014 the National Library of Australia in Canberra had an appeal to help them digitise their collection of medieval manuscripts.

As a response to that appeal our Society gave a donation to the Library. We have now heard that a substantial amount of the work has been done and we are invited to visit their website to see the results.

It's a long web address but is worth it:

<http://www.nla.gov.au/what-we-collect/manuscripts/medieval-manuscripts>

When you get there, there are links to individual collections:

The Clifford Collection, c13th-15th centuries...*10 volumes including Books of Hours, Bibles, ...*

The Nan Kivell Calligraphy Collection, c10th century – mid-19th century...*250 manuscripts fragments and legal documents ...*

Enjoy some time browsing this amazing collection.



Book of Hours 1400



Chertsey Cartulary 14th C



Book of Hours 15th C



This year is the 25th Anniversary of Calligraphy Southscribes and we would be very pleased if one of your members (or more than one, we are happy to receive any

and all!) would like to send us a decorated envelope to mark the occasion. It need only be a regular C6 or DL size.

Apart from the address, could it include "25th Anniversary" or "25 Years" somewhere on the envelope. The closing date is 1 September 2016. The postal address is Calligraphy Southscribes Inc., P. O. Box 714, Caringbah NSW 1495.

Penny Laver,
Anniversary Celebrations Coordinator.

Gemma Black has let us know that she will be running some workshops in Victoria as part of the Grampians Brushes program from September 10 - 15.

There is a 2-day workshop on **Experimental Tools** and a 4-day workshop on **Colour and Gold for Calligraphers.**

For details please visit the website:

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

