

ALPHABETICAL

Order

AUGUST 2023 No 228

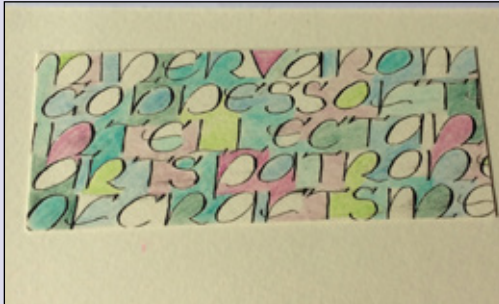
canberra
CALLIGRAPHY
society 



**Annual General Meeting
Sunday September 24 2023
at 1pm.**

This will be followed by a BYO
lunch at approx. 1.40 pm,
then the workshop

Pointed Pen Uncial



Tutor: Pam Kemp

**Sunday 24 September 2023
2pm - 4pm**

***This free workshop is only available to
those members attending the AGM.***

Please email
deborahcarraro120@gmail.com
to register for both.

*We have 2 new members!
Welcome to Jennifer Wild
and Karen Jones*

**Front Cover: Our exhibition at
The Old Barn Gallery**

**Thank you to our envelope
and heading writers:**

Anne Laisk, Cherrie Grant,
Deborah Carraro and Jill Robertson.
Anne also scribed the headings.

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www.facebook.com/canberracalligraphysociety



President
Jill Robertson

President's Report

Dear Calligraphy friends,

These last 3 months have been incredibly busy ones for our society – not only have we have three very different workshops, but we have organised and held our annual

exhibition. Thank you to everyone who has contributed to these events. You will find lots of pictures and reports in this newsletter. Thank you to everyone who worked on pieces for the exhibition, even though some of you were nervous. They were all pieces to be proud of – well done! We had 41 pieces of work on display and 13 of them were sold – that is a great result. Congratulations to all those who sold pieces.

The venue for our exhibition at The Old Barn Gallery in Pialligo was a very interesting place. Who would have thought that there would be a 6 acre farm hidden off the main road through Pialligo, and that the owners had converted an old barn into an excellent and very atmospheric art gallery. Only walking distance from the airport! Even though the exhibition was on through some of Canberra's coldest weather, the log fire brazier was on all the time and we were toasty warm.

We also gained some new members through their experience at the exhibition, so we look forward to sharing our love of lettering with them.

Unfortunately, we are unable to have a meeting in August, due to a clash with Urambi, so that will be a free afternoon for you to work on calligraphy at home!

This means that our AGM will now be held on September 24th at Urambi. We will start with the formal meeting at 1pm, followed by BYO lunch, and then our workshop with Pam Kemp, on Pointed Pen Uncial. Details about the day will be sent to all members nearer the time. All committee places are declared vacant and the nomination process will be sent to all members before the AGM.

Our thoughts are with John Stockbridge, our Treasurer, at the moment. He has undergone surgery for a very painful back condition and will need a long time to recuperate. All the very best John.

Well, thank you again to everyone who contributed to our busy few months and we look forward to the excellent program that is coming up for the rest of the year.

Jill Robertson



PHILLIP • BRADDON • BELCONNEN
eckersleys.com.au

Calligraphy Classes with Pam Kemp Southside

Small introductory calligraphy classes with a maximum of 4 students. Daytime only.

Monday or Thursday

10.30 - 12.00

For more information contact Pam on pamelamegan@gmail.com or 0408 865 459

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Mini Leather Booklet



May Workshop
led by Jenni Cole

*Reported by
Sarab Basrai*

I was very excited to join many CCS members participating in Jenni Cole's workshop on creating mini leather booklets held on Sunday 28 May 2023.

The workshop began with a warm welcome by Jill Robertson who introduced everyone to our already known, very talented tutor, Jenni Cole. Jenni outlined a brief background about her mini leather booklet and the benefits of them. They are fun to make and easy to carry as a mini reference booklet for important notes/numbers etc.

We were asked to bring medium weight paper, coloured pencils, black fine point felt tip pen, cutting board, knife etc. Other equipment and instructions were supplied by Jenni.

We started first with the smallest book cover of 40mm x 70mm size leather. We were asked to cut or tear the paper smaller than the size of the leather cover. Each participant chose either a mobile phone number or a word to write in their booklet – one letter or number per page.

Once the required number of sheets were prepared, participants drew the letters/numbers on their sheets. Each participant decorated the letters/numbers using various ideas. Some participants referred to the 'Decorated Lettering' book by Jan Pickett for beautiful ideas to decorate their letters and numbers.

After getting the sheets ready and folded in half, three holes were made vertically starting 5 mm from the bottom edge and 10 mm apart in each sheet. These holes were to be used for binding the paper with the leather cover later. To prepare the cover we were required to punch five holes into the leather cover using the adjustable hole punch. We punched four holes vertically in the centre of the leather cover to match the holes in the paper, and the fourth hole 5mm apart from the top edge for the key ring. The fifth hole was punched 5 mm from the edge of the front cover in order to thread the lace through to hold the book together.



Once we got the holes through, we selected fine leather lacing of our choice from Jenni's treasure bags and put it through the hole in the front cover and glued about a centimetre of the lace inside the cover to secure it in place. The leather glue quickly held the lace together with the cover. A key ring was threaded through the top hole.

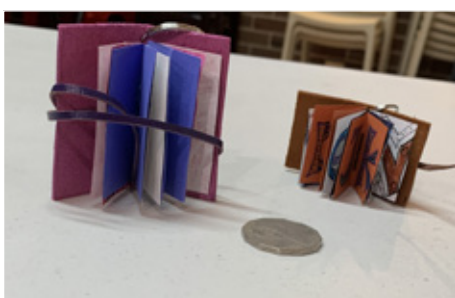
Now was the time to bind the sheets together with the leather cover. The three vertical holes made in the middle of sheets and the three vertical holes made in the leather cover were bound together with black thread and sewed together using a simple book-binding technique and Voila! the miniature book was ready to wrap with the lace and enjoy as a quick mini reference booklet!

After finishing the smallest booklet, we were excited to start the other book that was a bit larger. The technique was the same except the size. The leather for the larger book cover was 70mm x 80mm.

Everyone experimented many different styles/decorations/colours on their letters, numbers and it was amazing to see the incredible mini leather booklets at the end. As you can see, our colourful 'miniature booklets' were so little that they could hardly fill up the show and tell table! The 50-cent piece shows you the size they were.

It was a great fun-filled workshop and we could complete nice mini leather booklets with phone numbers, names etc. in a short period of time. Thank you, Jenni.

Sarab Basrai



Writing on Vellum



Workshop led by
Gemma Black.

*Reported by
Donna Mills*



A fully-booked class of enthusiastic Canberra Calligraphy Society members attended Gemma's Writing on Vellum workshop.

Gemma started the workshop by giving us all her printout on the process of preparing the vellum for writing. This was extremely helpful so we could watch her demonstrations without needing to be distracted by taking copious notes.

Gemma explained that vellum has been used for writing manuscripts for thousands of years. When it is properly prepared, it surpasses any paper and lasts for hundreds of years. Vellum is made from calf skin and is usually creamy in colour with a lighter and darker side. The outer side of the skin has been the hair side, it is darker and is generally smoother than the lighter inner side, and on some vellum, you can also see where the backbone and veins were.

Step One: Before writing on vellum, it is necessary to prepare it for the acceptance of calligraphy ink, gilding and painting. First using a small amount of Pumice Powder (comes from volcanic rock) on the palm of your hand rub it over the good side of the vellum that you will be writing on. The surface is gently sanded by rubbing pumice powder by hand over the entire vellum, be sure to take out to the edge and dust off excess with a clean brush. The process of using pumice will improve greasy, slick, or blemished skin.

Step Two: Cut a swatch from the pumiced skin (a small length from the edge of the vellum) and remember to use the same side that you will be using on the main piece of vellum. This swatch will be your sampler to test each gouache colour, brushes, inks, size and gold leaf that you plan to use for your project. When you are happy with the results on the swatch you can confidently progress onto your project.



We cut out our swatches from our vellum and set about trialing Gouache, ink and gilding medium. Most of us used the time to test and record everything we used on our swatches and ended the workshop feeling confident to complete the remainder of our special vellum project at home.

Step Three: Draw up your design on the vellum with a fine mechanical pencil or scorer.

Step Four: Pounce a little gum sandarac over the vellum, the powder can be held in a circular pad of muslin or stocking. The pounce will remove all oil and grease and help to control the flow of the ink and gouache and you are now ready to begin your project.

Many thanks Gemma for such an interesting and informative workshop.



Shopping

Vellum can be purchased from William Cowley; he is the only UK company still producing vellum. Email enquires@williamcowley.co.uk

Endangered Heritage in Fyshwick can order in vellum and are happy to assist with information. Email enquires@endangeredheritage.com

The Gold Leaf Factory in Victoria sells transfer and loose-leaf gold sheets in packs of 25. Email info@goldleaf.com.au

Art Gilding in Sydney provides a complete range of gilding products, materials, and tools. Email artgilding@artgilding.com.au

Gemma's Tips

Always do gold gilding first because the gold will often stick to gouache.

Apply Ormoline Gilding medium using a brush. Allow to dry until tacky usually 5 to 15 minutes, do not touch it with your finger to test if it is dry as the mark will remain under the gold.

When the gilding medium is ready lay the gold sheet over it and press down gently. Lift the gold sheet from the side and brush gently with a soft, clean brush.

Do not burnish the gold if you have used anything other than traditional products like gesso and gum ammoniac.

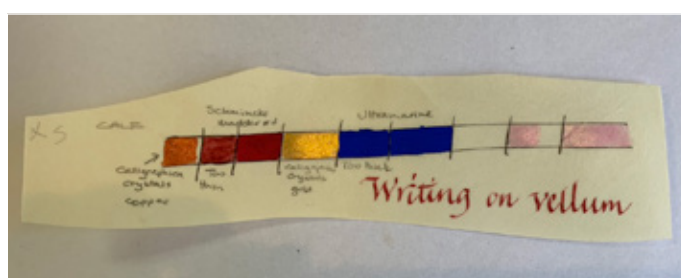
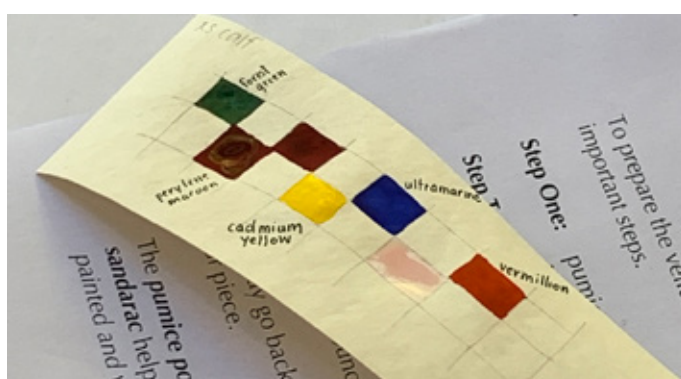
Gouache has too much water if it is too thin and that will attack the vellum. Also, if the colour is too thick it streaks.

Outlines are done in pen and ink and remember a ruling pen can be used.

A stylus or embossing tool can be used for making lines.

If it's necessary to repair a mistake, use a semi-circular scalpel blade and gently scrape away the mistake off the vellum. Then rub a burnisher over the spot and apply some pounce.

For our workshop project, we commenced creating a circular design on the vellum and will later write words around the design. Gemma provided us with many tips that would be helpful for creating and completing our project.

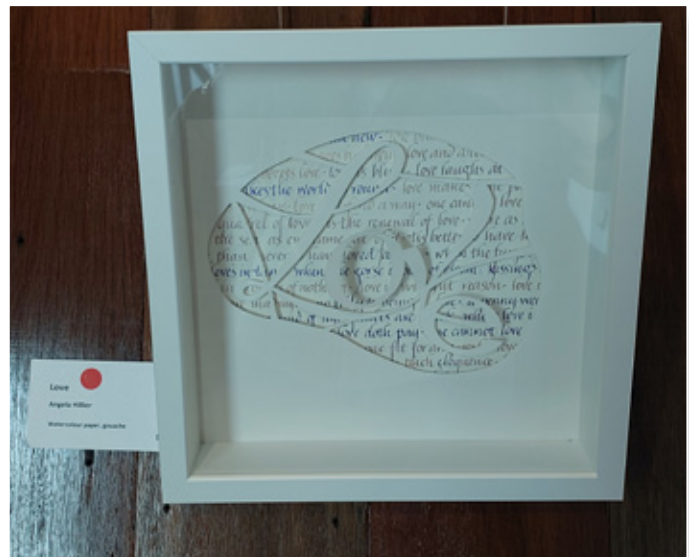
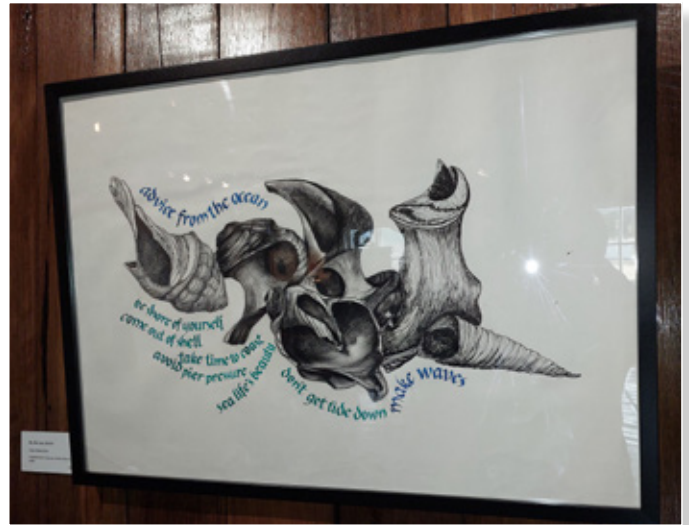


CCS Exhí



As you can see from these photos, our exhibition was held in a very atmospheric gallery – The Old Barn Gallery at Pialligo. Our hosts Lindy and Bob Ross made us very welcome and always had the brazier burning before anyone arrived on those cold mornings.

We had 41 pieces of work on display as well as some cards that were for sale. We were delighted to sell 13 pieces over the two-week period as well as many cards. It was especially gratifying that the piece submitted by one of our newest members was one of the first sold, at the opening afternoon.



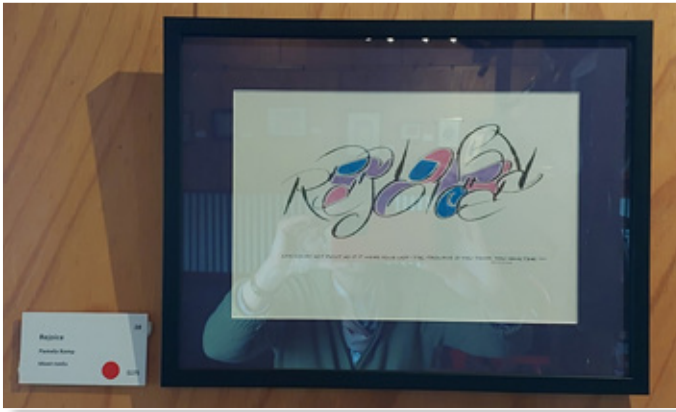
Exhibition 2023

On surveying the pieces in the exhibition while on duty there, Angela and I thought we should have either a workshop or a special article in the newsletter about presentation. Some of the pieces were beautiful but could have been even more attractive if the framing or mounting had been better. Some had a bit too much space around the words and others not enough. We'll work on it and let you know what we decide.

Meanwhile, thank again for contributing to a great exhibition.

Jill Robertson





Rejoice
Pamela Berry
\$100



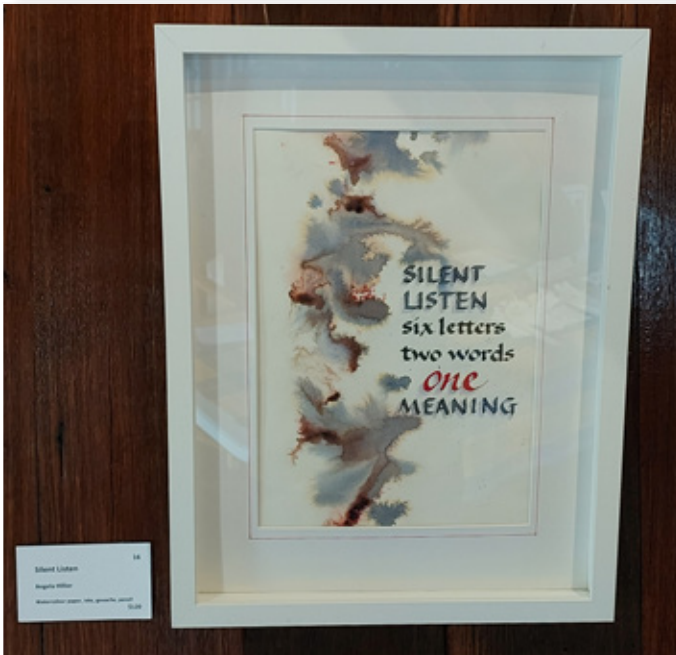
Question Everything
Teresa G. Gentry
\$100



Success, quote by Winston Churchill
Pamela Berry
\$100



My Dear Wife
Angela Miller
\$100



Silent Listen
Angela Miller
\$100



Star Light
Pamela Berry
\$100



Peacock Letters
Christine Gentry
\$100 each



The Chameleon: An Illuminated Bestiary
Bella Gaur
\$100



Exploding Letters



July Workshop
led by Jill Robertson.

*Reported by
Reta Gear*

A lovely afternoon was spent doing Exploding Letters with Jill Robertson for the July workshop.

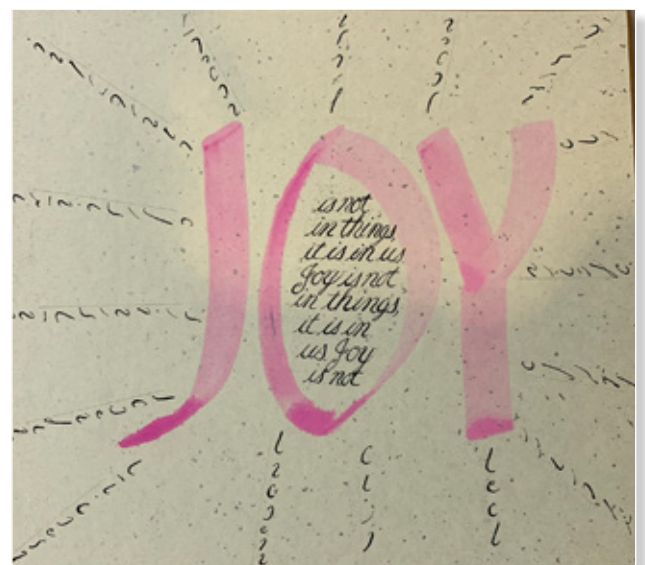
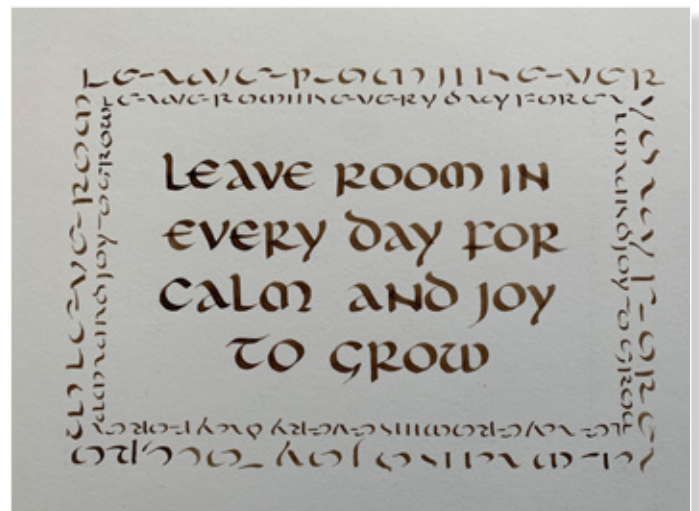
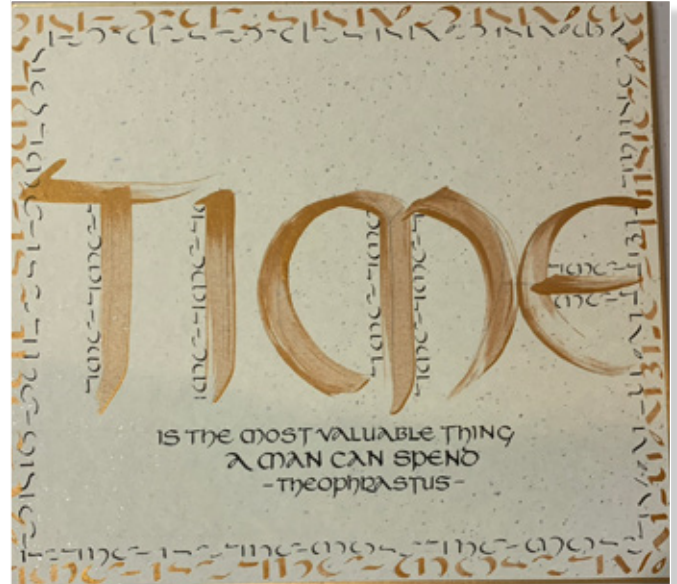
Jill started by doing a demonstration and showing us several examples and ideas for our pieces. We were asked to bring our favourite script that we wished to work with. Jill provided an exemplar with Italics and Uncial for any who wanted it.

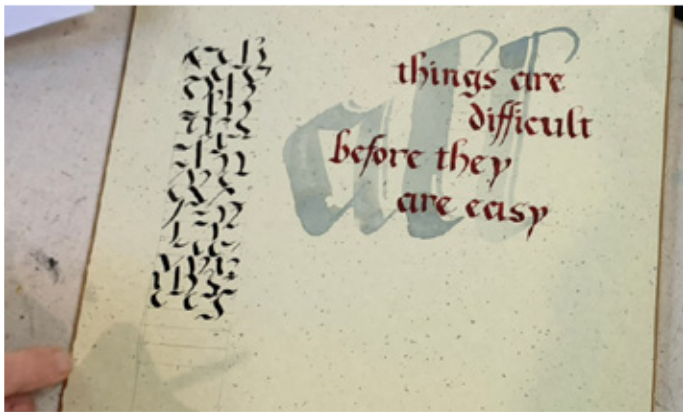
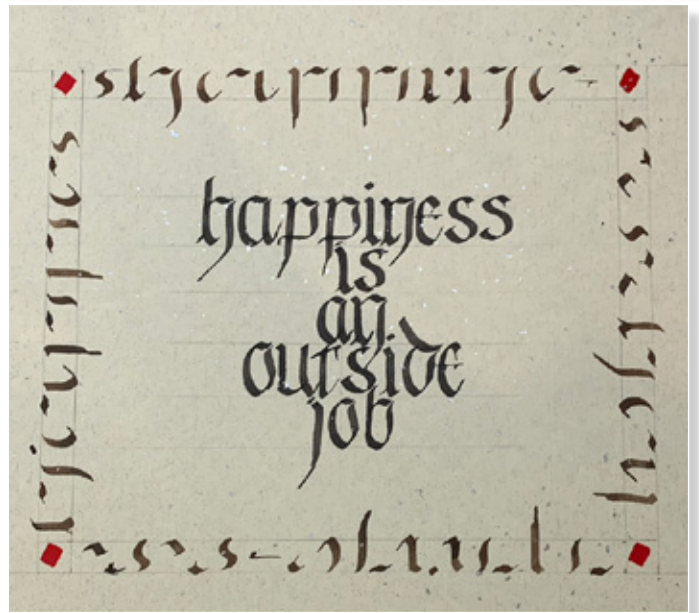
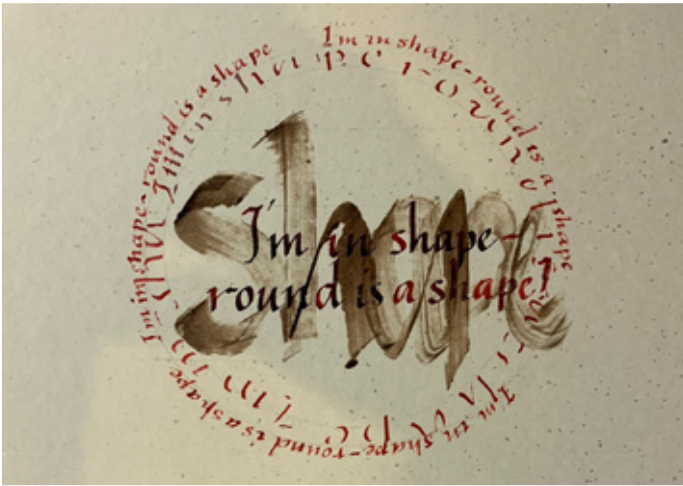
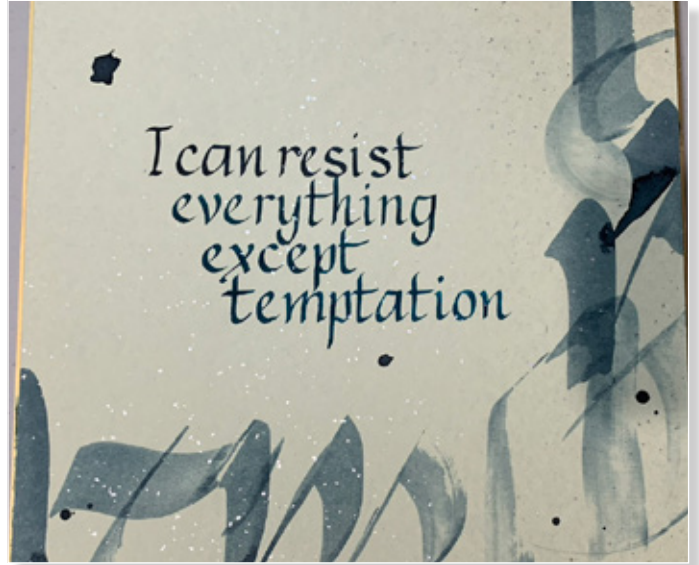
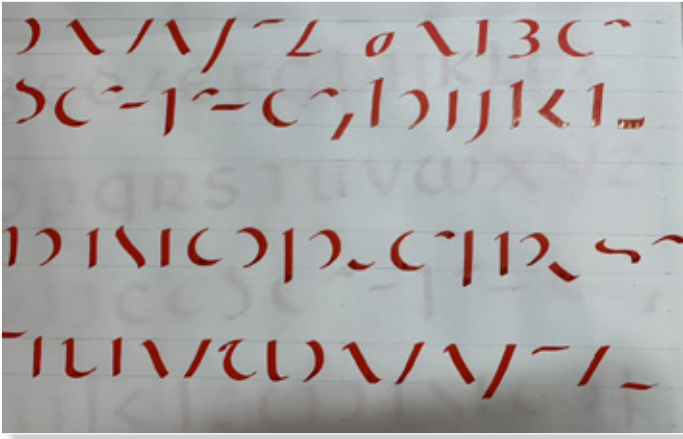
We then ruled up a backing sheet using a Brause 3mm and did some writing in our chosen script and a small quote to be used on our piece.

Jill then demonstrated exploding the letters by leaving a space between each stroke of each letter this was very effective on our final pieces.

The focus of this workshop was to break down letters into their separate strokes and then to make features of the elements. These could be a frame, large elements in balsa, with writing through the shapes, a texture block or exploding from the centre. All of these were achieved one way or another.

Jill then gave us each a piece of board 27x24 cm with gold trim and silver flecks on it and said it was for our piece to be finished by the end of the workshop (no pressure). It was heads down and getting on with it using pen, balsa wood, ink, gouache, pencil or whatever we wished to work with. Jill walked around giving everyone encouragement and help wherever needed also reminding us how long we had left. As always it was an amazing display to see several finished pieces at the end of the afternoon. A very well organised and pleasant workshop, thank you Jill.





Library

POSTSCRIPT

April/May 2023

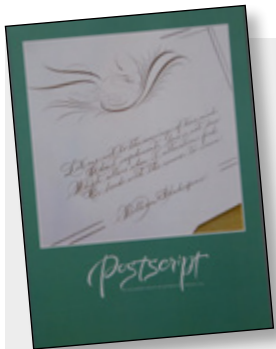
- Adding Sunshine – a workshop with Gyounghee Lee using coloured pencils and brightening techniques. This colourful workshop provided much inspiration and ideas.
- Vale Stan Knight 1937-2023. Stan was a fellow of the Society of Scribes & Illuminators (London) since 1964 and lectured throughout the world during his career. Stan is best known for his books “Historical Types” and “Historical Scripts”.
- In an interview, Murray Vagg talks with member Janine Mitchell about her lifelong interest in calligraphy and her involvement with the (Victorian) Society to promote calligraphy. Many beautiful examples of her work are shown.



ALPHABET

Volume 48 Number 4
Summer 2023

- Stan Knight is remembered in an article by Marcia Friedman
- Linda Turner remembers her rich and inspiring friendship with Larry Thomas. Larry was a calligrapher, artist and teacher. His art is represented in collections in many museums and he received numerous awards.
- Ruben Malayan writes about Armenian Calligraphy which uses a unique alphabet, a writing system no other country uses.



POSTSCRIPT

June/July 2023

- Accurate Accordion Folds: a workshop with Gyounghee Lee.
- Spencerian Script: a Zoom class with Cyrus Pang from Hong Kong.
- Ralph Beyer was a renowned letter carver. He was commissioned in the 1950s to make 8 large tablets known as the “Tablets of the Word”, to adorn the walls of the new Coventry cathedral in the UK, which replaced the destroyed St. Michael’s Church during WW2.
- An article by Gemma Black with suggestions for buying and using gouache paint.
- A Lombardic workshop with Deirdre Hased.

KAPITIL LETTERS

Issue 67 – April 2023

- Remembering Helen Froude
- Legacy of Letters: was the theme for an exhibition by the calligraphers of Kapiti.
- Kate Thurston writes about her “Zooming around the world for a year”: studying calligraphy by Zoom online classes with international tutors, even though that meant that some classes started at 5 am local time!
- Teresa Francis writes about some amazing tools, the Norwegian Hovel – a type of pencil sharpener, the Iris Circle Maker, a beautiful instrument to make perfect circles and the Ferrule Pencil Extender – a writing tool which combines the best features of pens and mechanical pencils in a solid brass pencil extender.
- Teresa Francis also writes about her journey learning calligraphy.
- A posthumous exhibition of works by Don and Anne Little.
- Gallery: examples of works for Valentine’s day in February and the night sky in March.
- The Rings of Power: Daniel Reeve creates maps, calligraphy, runes and invents writing systems for a series of Lord of the Rings. The illustrations are fascinating.

ALPHABET

VOLUME 48 Number 3 Spring 2023

This issue of Alphabet is devoted to interviews and wonderful examples of works by 3 artists: Elmo Van Slingerland: a calligrapher and lettering artist and designer: Marie Fredriksson, a Swedish scribe showing her work with Drawn Letters: and Jurgen Vercaemst: Inspired by Imperfection.

BOUND AND LETTERED

Volume 18, Number 1

This is the first issue of this publication since it has been relaunched. Topics covered are calligraphy, bookbinding, artists' books and papercraft.

- An article by Lisette Landauro on her delicate papercut lattice overlaying a colourful pattern of calligraphy.
 - Baukje Scheppink shows her beautiful manuscripts written on Tyvek that she binds into a book and presents in a protective box.
 - A keepsake from Laura Mignone's mother inspired a boxed set of calligraphic works.
 - Variations on the accordion format to present calligraphic work.
 - Recreating Beowulf: delves into medieval scribal practices - making a handmade facsimile of an original ancient 140-pages manuscript, with the modern English translation on the right-hand page. The copied manuscript was hand-bound with rustic wood covers.
 - Spotlight on Tools and materials.
- Back to the source: what are the foundations of a calligrapher's craft?
- Letters at Play: Sid Freeman experiments with letterforms.

THE EDGE

28:2 May 2023

- Art and the Letter 2023: Exhibition with entries from locations across the UK, Hong Kong and Ireland.
- Memories of Peter Halliday and Stan Knight: a retrospective of their work.
- Martin Wenham reviews the book "Words made stone: the craft and philosophy of letter cutting".
- Peter Furniss examined and analysed the scripts and decorated pages of the 9th century Hereford Gospels - a distant relative of the Lindisfarne Gospels and the Book of Kells - located at the Hereford Cathedral library.
- Tony Woodhams discusses how to access digitised manuscripts in libraries and museums in their Special Collections Reading rooms for the purpose of studying manuscripts.



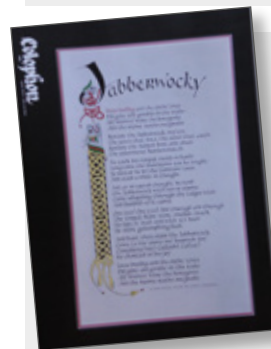
DANCING PEN

Autumn 2023 Issue 139

- Stephen Smith shows his beautiful work of engraving and gilding slate.
- Olive Bull and Di Waite led a journaling trip to Ross.
- Essential Italic: a workshop with Christine Farmer.
- Fraktur: workshop with

Gyounghee Lee.

- Lyndall Mason: Confessions of a Knotting Addict.
- Fun with decorated letter with Robyn Colman.
- Caroline Minuscule - a Carolingian style of calligraphy with Christine Farmer.
- Pop-up Magic was a paper wizardry session with Alison Fergusson:.



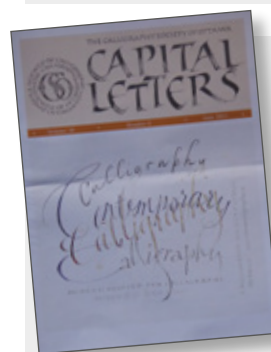
COLOPHON ASC

June 2023 VOL 22 No 3

- Prize winning entries at the Royal Easter Show 2023.
- The Tragedie of Ecoe-Pryntyng: a play, verse and prose by Wm. Shuckspeare.
- The making of the Invitation to the Coronation of King Charles III & Queen Camilla

- designed by Andrew Jamieson, a calligrapher, heraldic artist and manuscript illuminator.

- Ee-By-Gum: The uses in calligraphy of Gum Arabic, Gum Sandarac and Gum Ammoniac: a useful guide on how to use these gums.
- A chat with Valerie Keevers who is the current membership secretary of ASC.



CAPITAL LETTERS

Vol 39 Number 4 June 2023

- Beth Mackay was commissioned to create a card and place cards for a luncheon on the occasion of the coronation of HRH King Charles III.

• In the March meeting, members explored the University of Ottawa's Golden Book.

- Pointed Pen calligraphy class of 2023.



These two newsletters were circulated via email link to members on 11 July 2023:

Quillo Talk, The Calligraphers' Guild of WA, Issue no. 333, June 2023

The Valley Calligraphy Guild newsletter, May-June-July-August 2023

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The Apologies by Gemma Black

We have the opportunity to watch this presentation, given by Gemma recently for *The Art and the Letter*, an international Singapore-based group, hosted on *The Art of Letters* YouTube channel.

Link: <https://www.youtube.com/watch?v=XGRJxuS4nBQ>

The explanatory paragraph on the site is as follows:

Gemma believes it is her job as an artist to tell stories of her own time. In this lecture, she shares about creating The Apologies and other documents for the Australian Government and shows a short video of the making of the Apology, followed by a Q&A session. This talk was given in conjunction with the PARIS / AUSCHWITZ exhibition.

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More exhibition pieces