

ALPHABETICAL

Order

FEBRUARY 2025 No 234

canberra
CALLIGRAPHY society



Sunday 23 February, 2025

1:30 pm - 4:30 pm

Mini tile books
and a non-conventional script.



Tutor: Angela Hillier

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

Jill Robertson, Donna Mills
Jenni Cole, Cherrie Grant.

.....

If you would like to help out
with envelope writing please email
Gemma: blackopalgem@telstra.com
It is likely you will only be called
upon once a year.



Front Cover:

A piece from the Massimo Polello
workshop that Narelle Jones and
Deborah Carraro attended in
May last year.

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on our Facebook page

www.facebook.com/canberracalligraphysociety

President's Report



President
Jill Robertson

As this has been our long summer break, there hasn't been a lot of actual calligraphy to report on. Our Christmas party was fun, and you will see the variety of hand-made cards that members brought for our annual swap - always a delight to see.

However, even though a lot of calligraphy hasn't been obvious,

there has been a great deal of work done in the background. Thanks to Janet Johnson and Gen Aranda we now have a great new way of

registering for workshops. It can all be done online with no need for emails to the co-ordinator or bank account transfers. We have joined up with a system called Ticket Tailor, which is connected to a financial system that uses credit cards, so the whole registration process takes about 5 minutes! A very big thank you to Janet and Gen, it will make organising our workshops so much simpler.

While looking ahead for the year, our annual exhibition this year will be back at the Old Barn Gallery for the last two weeks of August. More details later, but the theme you can start thinking about is "Words of Wisdom".

I am looking forward to another great year for our society, so keep your pen in hand, your ink wet and your paper dry!

Jill Robertson

Canberra Calligraphy Society Library

A reminder to all our members that we have great resources in our library that are available to borrow **free of charge!**

Members can contact our Librarian, Irena, for a list of our books on 0421 779 884 (texts only) or by email: eraine314@hotmail.com.

Irena can organise to deliver the book/s to you (at members' own cost) if not located in the Canberra area.

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Christmas Party



Lucky door
prize winner
Linda!





An Italian Escapade!

Byzantine Letters – Between Tradition and Contemporary

Reported by Deborah Carraro and Narelle Jones

In May 2024 we travelled to Italy and joined a group of like-minded calligraphers for a five day workshop with Massimo Polello. The workshop was held near the southern Italian town of Lecce. Lecce is a delight. Known as the ‘home of the Baroque’, and blessed with an easily carved local stone of a warm honey colour, its churches and major buildings teem with decorative sculpture of an intricacy, variety, and often sheer exuberance, almost beyond belief. This part of Italy, Puglia, was a principal pathway between Western Europe and Greece, Byzantium and the East; for the historian there are Messapian, Greek, Saracen, Roman, Moorish, Byzantine, Norman, and French influences, and relations with other parts of Italy such as Naples and Sicily and with different religious orders. For the gourmet there is the fabled Leccese cuisine, and every variety of restaurant from formal to casual.

The venue for the workshop was the 12th century Abbey of Santa Maria di Cerrate, approximately 20kms from Lecce. The site was once a Byzantine monastery with a scriptorium and library. The abbey, recently restored, contains frescoes said to be among the finest surviving examples of Byzantine painting.

There were fifteen participants from all over the world – Italy, USA, Australia, Puerto Rico and Croatia.

The workshop, “Byzantine Letters – Between Tradition and Contemporary”, explored the possibilities of contemporary calligraphy starting with the study of Greek minuscule writing from a manuscript example from Salento Italy - probably dating back to the same period as the Abbey where we were working.





Day 1 started with a bang! Our first exercise was to take the Greek-Byzantine text and search for Latin letters to create our own alphabet. Once we had an alphabet we used it to write a short quote. And then the challenge was on!

We wrote our quote with even spacing and then by stretching and bouncing the letters both laterally and vertically. We wrote with space between each letter and then with all letters touching. And this was all before lunch. After lunch Massimo told us we would need thirty pages of writing for the book that we would make at the end of the week and each page was a half sheet of Canson Mi-Teintes paper!

Days 2, 3 and 4 were taken up with making patterns with our quotes using various tools to create contrast between thick and thin writing. We developed “all-joined” writing and stretched it in many different ways. We overlapped some of our words and we also wrote our quotes vertically. Many of our pages combined different elements of these styles.

We made cut-out windows to highlight small portions of our work and we also cut out patterns made by some of our writing.

On the afternoon of Day 4 we entered into the “book binding” phase of our workshop. We prepared the cover and bound each three-page signature (section) into our books. The final stage was to decorate the cover using inspiration from the 12th century frescos in the Abbey.

Massimo guided us through the week expertly. He demonstrated the various styles and offered assistance and help when needed. The group as a whole bounced ideas and suggestions off each other which led to lots of creativity.

At the end of the week there were fifteen amazing books on display which all had completely different writing styles. Given that everyone’s alphabets were individually created, no two books looked alike.

What an experience to spend time at a beautiful place with a great group of people and an extraordinary tutor and to bring home a handmade book full of ideas and inspiration.

Our Committee Members



Our committee members at the first meeting for 2025.

Back row: Irena Hesterman, Angela Hillier, Janet Johnson, Genevieve Aranda.

Front row: Jill Robertson, Pam Kemp, Sue Quayle.

Absent: Deborah Carraro, Linda Lyle, Anthony Mabanta, John Stockbridge,.

Our committee members were asked to tell how long they had been members of the society, and what their favourite script is.

Here are some of their responses ...

Jill Robertson - President

I started calligraphy in 1984 with classes from the Australian Society of Calligraphers in Sydney. I have been a member of Canberra Calligraphy Society since early in 2002 when I moved to Canberra from Sydney. My favourite script has to be italic as it is so versatile.

Sue Quayle - Vice President

I'm always happy to let people know that I've been a member of the society since it's inception in 1986. Didn't really know anything about calligraphy but my employer, The National Gallery, decided that because I had good handwriting I should also know a bit about it.

My favourite script would be Uncial just because I think it looks so beautiful in a full page of lettering. My number two favourite is Gothic. You didn't ask for a second one but there it is.

Deborah Carraro - Secretary

I have been a member of Canberra Calligraphy Society since 2011.

My favourite script is Uncial. Like many others, I was drawn to calligraphy by various examples of insular illuminated manuscripts created in monasteries between the 6th and 9th centuries in Ireland and Great Britain. I then became interested in the writing itself, and while there are many variations of what has been described as an 'uncial' script, I prefer the angled pen version found in the St Cuthbert Gospel.

Linda Lyle - Newsletter Editor

I have been a member of the society for about 5 years.

My favourite script is foundational. Even though it's the 'basic beginners' typeface, it's really versatile and I like its classic, rounded appearance.

Irena Hesterman - Librarian

I joined the society in 2008.

Since that time the society has explored so many scripts and techniques - it's hard to know what I like best. I do have a little preference for Fraktur (black letter), as well as Uncials, and the many varieties of those.

Genevieve Aranda - Workshop Coordinator

I've been a member for approximately 9 years.

My favourite scripts are:

- Art Deco and Art Nouveau: I am a massive historical art nerd, and really enjoy being able to mix my love of traditional art with calligraphy. Some of my favourite artists that mix both of these mediums are Alphonse Mucha and Toulouse-Lautrec. I also enjoy spotting calligraphy and engravings on paintings and frames at art galleries, as often the frames can be just as detailed or more detailed than the painting.
- In class with Angela I most enjoy Italic, for its immense versatility. It lends itself to so many mediums, so it's a great way to experiment with new techniques, inks, and layouts. I also surprised myself with how much I enjoy copperplate, and how well I took to such an intimidating script.

Angela Hillier - Committee Member

I have been a member since CCS started in 1986.

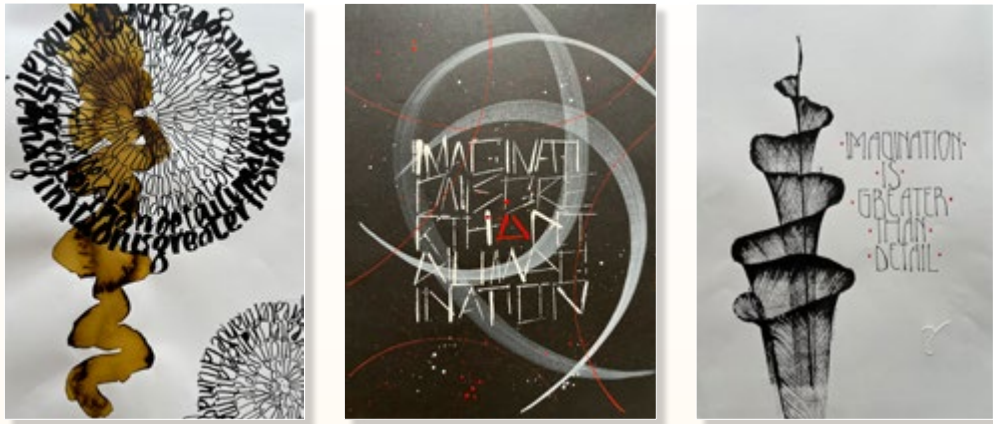
I don't have a favourite script but probably the one I am currently working on is near the top of the list as I'll be 'Investigating Italics' next term at Lake G..

Janet Johnson - Committee Member

I have been a member for 2 years, with this being my 3rd. (I am pretty sure)

My favourite script is Copperplate. I love this because it is not only beautiful to the eye but so adaptable to different styles, be it formal with flourishing or with a twist and a few tweaks, a lively modern hand. I enjoy the pen control and challenge of getting the thicks and thins consistently starting and ending correctly, as well as achieving consistent letter forms. To me there is something beautiful about lines that flow with varying weights.

Artist in Residence



Program #2 with Narelle Jones

Thursday 27 February - Saturday 22 March 2025

**at The Old Barn Gallery
18 Beltana Rd, Pialligo ACT**

The theme for the residency is “Imagination is greater than detail.”

This will be my second “artist in residence” at the Old Barn Gallery, a great location to explore new ideas. This year I will be starting with formal calligraphic manuscripts and moving towards more contemporary styles some of which I will turn into 3D objects.

The gallery will be **open from 10.00 am to 4.00 pm Wednesdays to Sundays** (during the above dates) so if you are passing please drop in for chat see what I am getting up to.

While I am at the gallery I will also be offering two 3-day workshops. These workshops called **“Exploring tools, texture and media”** will allow participants time to play with various pens, nibs and other tools to see how they work using different inks, paints and water. The same workshop will be run twice on the following dates:

Saturday 8 - Monday 10 March (Canberra Day weekend)

Wednesday 12 - Friday 14 March (mid-week for those who have time)

Cost for the workshop is \$100.00.

Only **6 places available at each workshop** so bookings are essential.

On **Saturday 22 March from 2.00 pm - 4.00 pm** I will be hosting a **“drinks and nibbles”** event to celebrate the outcomes of this residency. Numbers will be needed for catering purposes so if you would like to join me please email narellestamps@gmail.com or text me on 04111 57969 by Wednesday 19 March to let me know. I would love to see you there.

Yours in “splashing” ink around, *Narelle*

Library

NEW ZEALAND CALLIGRAPHERS *Autumn 2024 Issue 116*

- The program of workshops offered in 2024 included Italics, Victorian puzzle purses, Copperplate and mono printing.
- Meet member Olga Sosina.



ALPHABET *Volume 50 Number 2, Winter 2024*

- The life and work of two calligraphers: Gottfried Pott and James R. Lewis, who both passed away in 2024.
- Focus on the An Foc Gallery - part 1: a varied show of works, with an interesting page showing safe joins between letters in Italic Handwriting.

NEW ZEALAND CALLIGRAPHERS *Winter 2024 Issue 117*

- Meet member Cecilia Carcano.
- Report on a workshop with Katie Smith entitled “Mark Making and Letter Art”, and a workshop with Emma Pearce-Hagen to explore her own special style of Modern Calligraphy.



NEW ZEALAND CALLIGRAPHERS *Spring 2024 Issue 118*

- Meet member Jasmeet Kaur.
- A workshop in the new venue: Essential Italics with Daniel Reeve.
- The calligraphy journey of Carolina Villegas and an afternoon making concertina books to display pages from a collaborative project.

THE EDGE *Volume 29:4, November 2024*

- The exhibition “Letters Hand Made” was held at St Mary’s in Shrewsbury – a wonderful venue that emphasized the pieces by their surroundings. The exhibition recorded over 6,500 visitors who were treated to many demonstrations, which included gilding and illumination. Visitors could also try their hand at calligraphy at a special table set up for that purpose. The exhibition has been shown in 3 different locations.
- The line-up for the CLAS Festival of Calligraphy 2025 includes tutors Carry Wouters, Eleanor Winters, Mark L’Argent, Toni Watts, Mary Noble and Jan Mehigan. The tutors were asked to talk about their background, training, teaching and inspiration, and what they aim to teach during the festival.
- Nan Shepard’s book, “The Living Mountain” - originally published in 1942 - was republished in 2011 and reviewed by Susie Leiper. Its twelve chapters are about the mountains in north-east Scotland. Nan Shepard treats the mountains like a metaphor for life and she explores the Cairngorm plateau through all her senses.
- An interview with Jurgen Vercaemst: Jurgen talks about his life, his work and daily calligraphy practice.



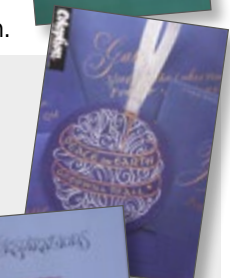
POSTSCRIPT *Dec 24/Jan 25*

- The printmaking “playday” explored a simple form of etching and small collagraphs without using large machinery or chemicals.
- “Storybook” is a fresh script, a mixture of Copperplate and Italic. Using a Nikko G nib, festive greetings were made in a fun Christmas workshop.
- Some examples of Illuminated Manuscripts from the Victoria and Albert Museum.
- Julie Chambers visited the studio of textile artist Cheryl Bridgart in Adelaide. Cheryl adds lettering to most of her intricately stitched pieces, which build the picture and creates depth.



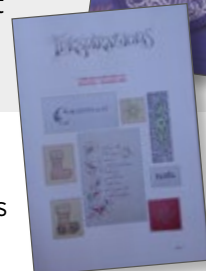
COLOPHON *December 2024, Vol 46 No 1*

- Review of Toni Watts’ book: Contemporary Illumination which will be available for purchase soon. For this review, Toni included a few pages from her book and tells of her journey creating it.
- A short history of the Chancery Script - known as Cancellaresca. Deirdre Hassad taught a workshop related to this script to practice Italic calligraphy using the Cataneo manuscript as the model - as it occurred during the 15th and 16th century of Renaissance writing.



INKSPIRATIONS *December 2024*

- This issue features reports of workshops held: Colour pencils in September 2024, Stab book binding in October, Untangled Letters in November, and a list of fun facts on ways Australians celebrate Christmas.



Workshops

New Workshop Bookings

We are excited to announce our new workshop booking system on *Ticket Tailor*.

Follow the link below to purchase your tickets:

<https://www.tickettailor.com/events/canberracalligraphysociety>

There is a waiting list for the February Workshop "Mini tile books and non-conventional script" with Angela Hillier.

The ticketing system is very similar to other online ticket systems, just like buying a concert ticket or movie pass.

Should you have any issues or questions, please contact the CCS Workshop Coordinator Gen Aranda:
gen.ccs@icloud.com

A Modern Copperplate Hand *With Janet Johnson*

March 23rd 2025, 1:30 - 4:30pm

An introduction to a hand created by Susie Cunningham. It is a modern, forgiving play on traditional Copperplate Script.

Bookings open 1 February, 2025.



celtic italic

With Jill Robertson

April 27th 2025, 1:30 - 4:30pm

This workshop will be based on a Denis Brown script Jill learnt last year. It will also include some Celtic decorative work.

Bookings open 1 March, 2025.



Envelope Books

Designed by Ali Manning (USA).

With Donna Hodgson

May 25th 2025, 1:30 - 4:30pm

This is a simple book to make with many variations: adding signatures and/or a spine, and creating closures. We will be making two sizes: one with signatures and one without.

This great little book is ideal for collecting quotes and also as a snazzy gift card holder for special people/birthdays.

There will be a \$5 material fee.

Bookings open 1 April 2025.

