




Newsletter 156 - June 2008



Apology to Australia's Indigenous Peoples

House of Representatives
Parliament House, Canberra

I move:
That today we honour the Indigenous peoples of this land, the oldest continuing cultures in human history.
We reflect on their past mistreatment.
We reflect in particular on the mistreatment of those who were stolen generations - this blemished chapter in our nation's history.
The time has now come for the nation to turn a new page in Australia's history by righting the wrongs of the past and so moving forward with confidence to the future.
We apologise for the laws and policies of successive Parliaments and governments that have inflicted profound grief, suffering and loss on these our fellow Australians.
We apologise especially for the removal of Aboriginal and Torres Strait Islander children from their families, their communities and their country.
For the pain, suffering and hurt of these Stolen Generations, their descendants and for their families left behind, we say sorry.
To the mothers and the fathers, the brothers and the sisters, for the breaking up of families and communities, we say sorry.
And for the indignity and degradation thus inflicted on a proud people and a proud culture, we say sorry.
We the Parliament of Australia respectfully request that this apology be received in the spirit in which it is offered as part of the healing of the nation.
For the future we take heart; resolving that this new page in the history of our great continent can now be written.
We today take this first step by acknowledging the past and laying claim to a future that embraces all Australians.
A future where this Parliament resolves that the injustices of the past must never, never happen again.
A future where we harness the determination of all Australians, Indigenous and non-Indigenous, to close the gap that lies between us in life expectancy, educational achievement and economic opportunity.
A future where we embrace the possibility of new solutions to enduring problems where old approaches have failed.
A future based on mutual respect, mutual resolve and mutual responsibility.
A future where all Australians, whatever their origins, are truly equal partners, with equal opportunities and with an equal stake in shaping the next chapter in the history of this great country, Australia.

The Hon. Kevin Rudd MP
Prime Minister
February 13th, 2008

Photo - Rob Little

A unique commission for Gemma Black from the Prime Minister, Kevin Rudd, recording his speech of apology to Australia's Indigenous Peoples on February 13th 2008.
(see back page for more details)

For your diary

Sunday June 22

1.30 - 4.30

Cut-out Letters

Tutor: Christine Wilde

Sunday July 27

1.00 - 4.30

ANNUAL GENERAL MEETING

Plus

Decorating an Envelope

Sunday August 24

1.30 - 4.30

SURPRISE! SURPRISE!

With Christine Wilde & Karen Woodhall

Saturday & Sunday September 27/28

9.30 - 4.00 each day

Text and Texture

With Penny Price

(Chair of CLAS in UK)

Sunday October 26

1.30 - 4.30

The Luttrell Psalter

Tutor: Alison Lawrence

Sunday November 23

1.30 - 4.30

Carolingian Script

Tutor: Jill Robertson

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If you would like to receive this newsletter via email in PDF format and are not yet doing so, please email Jill Robertson, and let her know at robertsonjj@optusnet.com.au

President's Report



Dear Calligraphers,

Nearly half the year has gone! How much calligraphy have you found time to do? If we are to have a good exhibition we will all have to get our pens, paper and creativity stirring as October will be here before we know it. Our theme this year is **Our Planet**, so let that mull around in the back of your brain for a while and then get started. I have now had an idea, so will have to see if it works out! My idea came after our fantastic workshop with Deirdre Hasted which was called **White on White, Black on Black, Gold on Gold**. The report is on page 6. I apologise to those of you seeing this newsletter in black and white, as it is rather hard to appreciate the subtleties of the subject!

Before this recent workshop we had time with Jenni Cole in April when we made use of our paste papers. We had a very sticky afternoon, but made some fascinating things and you can see the report for that workshop on page 4.

We are extremely proud of Gemma Black who, on May 26th, was present when the work she was commissioned to do for the Prime Minister was unveiled. This was the speech that Kevin Rudd made in parliament on February 13th when he made the apology to the Indigenous Peoples of Australia. Gemma has done a fantastic job, and a conversation with her about the project is on the back page. The piece itself is not on permanent public display yet, but we will let you know when it is.

Please also note that our AGM will be in July this year. All positions on the committee will be declared vacant and we would love to see some more people offering to take up positions. The position of Newsletter Editor is definitely up for grabs, so if you would like to take over from me or perhaps take on being President, then I wouldn't need to do both jobs! Think about it!

Jill Robertson

On behalf of the Society, I would like to express our deep sympathy to Maria Bendall on the death of her husband.

We look forward to having you back with us whenever you feel like it, Maria.



This was a card I made for my husband after he had been overseas for 5 weeks recently. It was good timing in that he arrived back a week after Deirdre's workshop.

The leaf is painted with gold paint. The background is gilding mix with 'Renaissance' copper and gold. The words are written with chinese ink onto both sides of a piece of acetate with a few gold spots from a felt tip gold pen for decoration.

I would never have thought of doing a card like that before! Thanks Deirdre - Jill

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Using Paste Papers

Everyone arrived with their stashes of colourful papers (which no doubt, were mostly all created in the February workshop, with Gemma). We all gathered around to inspect Jenni's handiwork... ranging from "pillow" boxes, to "post-it notes" booklets, and larger book covers. After some practical instruction, we were all ready to start cutting and gluing.



Jenni Cole

We learned some helpful tips as we went along, to help us avoid getting into sticky messes – and keep the whole process smooth.

A few of these tips being:

Don't use newspaper to protect your work surface; the printing ink sticks to the glue, and can end up dirtying your work.

Have a pile of scrap paper instead, and throw away the top sheet every time you do any gluing, to avoid accidentally putting your work down on a sticky spot.

Have a wet cloth handy, to wipe your fingers on...and don't forget to wipe your scissors after they have been used to trim gluey paper.

Have a wide glue brush to cover large areas, and keep your brush moist in a jar of water.

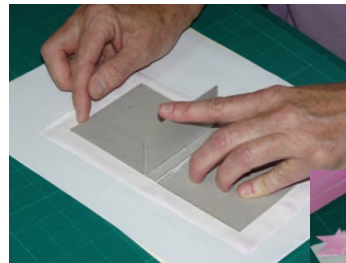
A few construction tips for making the "post-it notes" booklets included:

- Using the thickness of the "cover" card itself to gauge the position of the booklet's spine
- Adding strips of paper across the spine to strengthen it, if the cover paper is fragile
- Scoring along the edges of the spine gently, to allow the cover to fold properly
- Trimming the cover paper to about 1mm at the corners, and smoothing the corners gently into place with the fingernail, or bone folder
- Neat corners make for an attractive booklet, and so does a smooth cover without bubbles

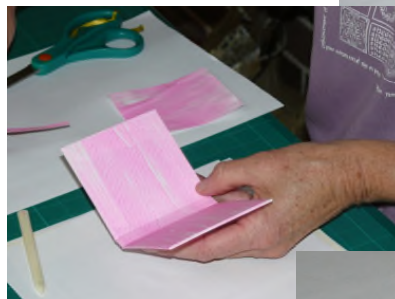
– so don't forget to have your bone folder handy (and clean) for the gluing stage

Keep all your paste paper scraps, for adding to hand made cards. You could make a matching card and pillow-box gift set, for a special person – and personalize it with calligraphy. Jenni suggested filling the pillow boxes with soap, perfume, chocolates etc. Thanks Jenni for a very satisfying workshop, and for helping us with the perfect gift for Mother's Day, or a birthday!

Karen Woodhall



The post-it note book cover.





The final table of work done at Jenni's workshop

Your next opportunity to volunteer as a demonstrator of calligraphy!

Please contact Christine Wilde to put your name on our list of demonstrators.

Mark the dates in your diary now August 7 - 10.

Only once a year so mark your diary!

Come to your fair

AUSTRALIA'S No.1 CRAFT & QUILT FAIR

CANBERRA
August 7 - 10, 2008

EXHIBITION PARK IN CANBERRA
MITCHELL, ACT
Thursday to Sunday
10am to 5pm

Exclusive displays

- Japanese Textile Art
- Textstyle 2007
- Catherine Howell embroidery
- Royal Flying Doctor Service quilt exhibition

Great advice from experts

- Learn new techniques
- Enjoy FREE Workshops
- Join hands-on Craft Circles

Buy the latest craft Supplies

- Shop for those hard-to-find products
- SAVE with exclusive offers
- Everything you need for quilting, scrapbooking, sewing, knitting, embroidery, beading and more!

2008 Canberra Quilters Exhibition

Exclusive! See Canberra Quilter Inc's annual quilt show at the fair.

Adults \$13
Seniors Card holders, age & disability pensioners \$12
Children* \$7 (*5 to 16 years, under 5 years FREE)
Family (2 adults and 3 children*) \$36

Supported by: **Better Homes**

Organised by: **ee EXPERTISE EVENTS**



*Deirdre
Hassed*



*White
on
White*

White on White, Black on Black, Gold on Gold. The very name of the workshop was intriguing. What was it? How would it work? Could it work?

Deirdre Hassed was introduced with impressive credentials. What a pleasure it was to sit directly opposite Deirdre with the anticipation of two whole days of experimental calligraphy in front of me.

Firstly we penned some fun and funky italics – no floppy flourishes please! This was very enjoyable and set the scene for both days. Great fun! We did however have to work for our fun.

Well, what can I say about Deirdre? She clearly demonstrated the techniques required for the workshop, encouraging and supporting every one of us through the process. Deirdre was extremely generous with her inks, paints, paper and other materials. She met the needs of the wide range of participants with four lucky participants even having an impromptu lesson on the do's and don'ts of reservoirs. Most appreciated.

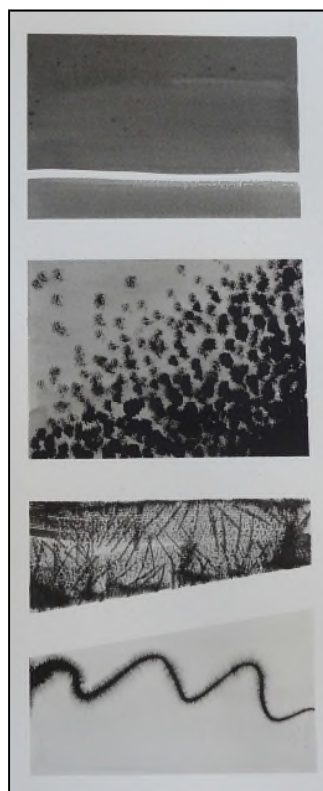
Deirdre stated, by way of encouragement, that what could be produced was only limited by the imagination. I have to say that my imagination was sorely tried.

Such was the enthusiasm for the workshop that Deirdre had to strongly encourage and finally negotiate morning tea and lunch breaks. Afternoon tea was 'on the run' with no-one wanting to stop for a minute.

The results were beyond expectation. We were introduced to a variety of mediums that

produced some spectacular pieces and yes white on white, black on black and gold on gold is not only possible but can also be beautiful, startling, magnificent, bold and yet can even be extremely delicate. Please come back Deirdre.

Lyndell Dobbs



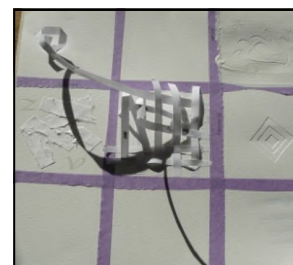
experimenting with black on black by Black



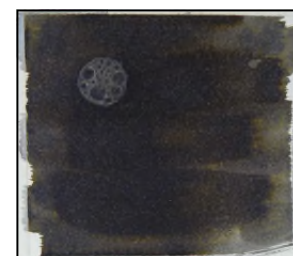
ruling pen onto wet wash of dilute ink



embossing



above & below weaving in white



bleach dropped onto Quink ink



Black on Black



Gold on Gold

On day 2 our workshop developed into what was to be a very interesting lesson with "Gold on Gold".

Dierdre led us along the way with a similar format of the previous day but introducing the many samples of gold and Imitation gold leaf, paints, inks, powdered gold and gouaches that can be used to enhance a piece.

The introduction of textural relief, egg shells, (see top left example in title band) sand, threads and leaves all attached with generous amounts of PVA glue, with or without colour added, gave us another dimension to our work.



Our choice of design was left entirely up to the individual which resulted in some very interesting and creative work. This enabled each member to express their own artistic flair which obviously shone through.

After lunch we were all given a canvas in either flat or boxed form to decorate which made a lovely exhibit at the end of the day.

I'm quite sure the newer calligraphers will feel more knowledgeable now when confronted with the numerous materials in our Art stores - very daunting to a new guy!

Dierdre was only too happy in passing on helpful hints whether it be on nibs, papers or materials and I'm sure everybody enjoyed her



expertise on this wonderful craft. We look forward to maybe having her back in Canberra in the not so distant future .

Addicted to Gold...

Ann Streeter



Renaissance Gold on gilding mix



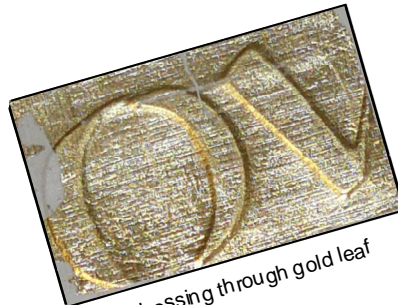
layering gold and palladium and writing on top



Painted Japanese Maple leaf with Renaissance copper and gold as background



writing on both sides of acetate



embossing through gold leaf



pva base with crushed egg shell then covered with palladium and transfer gold

The origin of Valentine cards.

by Karen Woodhall

*"With loves and doves
and hearts and darts
and floating fays and flowers"*

The custom of celebrating on Valentine's day dates back to the time when the Romans occupied the British Isles. Valentine was a Roman priest who was martyred outside the gates of Rome around the year 270, on the 14th February. He was a very chaste man, and had nothing to do with cupids, hearts, mating birds or lovers. So how did he gain his romantic reputation?

One of the festivals celebrated by the Romans at this time was called "Lupercalia". It was a Spring festival involving fertility rites and young people. When the Romans invaded Britain, they introduced their religious festivals and customs...this is how "Lupercalia" became established there. The festival took place on the 15th of February every year, and involved drawing lots for a partner, to dance and party with.

In later years the early Christian fathers tried to obliterate the customs and holidays which seemed too unrestrained and Pagan for their liking, and they began to substitute the names of martyred saints instead. St Valentine was the obvious choice for the date.

Gradually, the holiday for the executed saint became confused with the vibrant energy of spring, and the old rites that were connected with it.

Little written evidence about St Valentine existed prior to the 14th century; Geoffrey Chaucer wrote about him and the supposed connection with mating birds, in his "Parlement of Byrddes". By the 16th century poets and songwriters were writing profusely about him...and birds and lovelorn swains.

Samuel Pepys never failed to celebrate Valentine's day, as is recorded in his diary. At this time an expensive gift or token was exchanged...it could be a pair of gloves, a brooch, or a letter decorated with gilding, anagrams or word puzzles and mottoes. These began to develop into the pictorial Valentines of the next century.

The custom persisted in the British Isles, but died out in Europe, due to pressure from the Church or government. At this time in Germany, baptismal and marriage certificates were still being decorated with hearts and flowers, and other symbols of happiness – and hand written verses or messages. This style eventually developed into

"Freundschaftskarten" or friendship cards in the 1770s.

In the 18th century people from Europe migrated to the USA. The Germans took their "Fraktur" style of decoration with them, to Pennsylvania, and continued to decorate documents with their Gothic script and folk art, which eventually became traditional for Valentines too.

From about the year 1800 onwards the American hand-made Valentine developed. A popular design was the True-Lover's Knot or labyrinth, with a poem that can be read from any point – because the message meanders on and on...and has no beginning or end. At this time "puzzle purses" were made too, they were designed so that the recipient had to spend time working out the hidden message inside, and manage to get the whole thing back into it's correct "origami" fold again.



Parts of Karen's Puzzle Purse

from the Librarian

BOOKS

Peter Halliday's *Creative calligraphy* is aimed at children. However, I purchased it to help those of you who teach calligraphy to children. It teaches Italic, Foundational and Blackletter hands – using felt tip pens. Best of all, it gives ideas for ways to use these skills - mobiles, collages, simple books, calligrams, scroll cases, badges – all with easy to follow instructions.

NEWSLETTERS

In *Capital letters (Ottawa)* Heather Mallett lists 60 ideas to enhance your calligraphy – useful when you have “calligraphers block”.

Colophon profiles Marta Lett, who does very intricate Celtic designs featuring Australian flora and fauna – you will see one on the cover. There is a reprinted article “*Calligraphy: the state of the art/the state of the craft*” to set you thinking. Finally, two calligraphers talk us through their approach to creating a work.

Calligraphers of Kapiti (NZ) now print their newsletter in colour, which makes a much greater impact! Try their Sudoku for fun.

Some Arabic calligraphy is discussed and illustrated in *The dancing pen (Tas)*.

The dancing pen (NZ) has a delightful ‘a’ on its cover.

There is an article on reed pens in the *Newsletter of the Calligraphy Society of New Zealand*.

Postscript (Vic.) has some very useful tips for handling and sizing paper. It too has a great cover!

Canberra Craft Bookbinders Guild celebrates its 25th anniversary this year. The workshop discussed in *Raised bands* was on making headbands – you will have to have a look to see what these are! There is also a very useful article on copyright, stressing the importance

of getting permission to use other people's work.

Tasmanian pen craft tells us the origin of Saint Valentine's day. (so do we - see opposite page!)

All these will be on display for you to see at our monthly workshops. And remember – you can borrow a folder of any newsletter, or any book for just \$1. Just see me (or a Committee Member if I am unavailable) to borrow.

That's all for now.

Penny Sohier

Xmas in July SALE

Bring your unused or unwanted calligraphy gear to the AGM in July – it may be just what someone else needs!

We have already been promised:

- *Lightbox (\$20)*
- *Tracer (\$25)*
- *Writing slope (make an offer)*
- *Box of books*
- *Oddments of paper etc.*
- *Bundles of newsletters (\$2 a bundle)*

Please label your goodies with the price, for a quick sale. You can either sell for your own benefit or donate the proceeds to the Society!

CCS Workshops

All workshops are on the **fourth Sunday of the month** from **1.30pm – 4.30pm** unless otherwise stated. **Go to Urambi Village Community Hall, (Entrance B) Crozier Circuit, Kambah.**

The cost for these workshops is \$10, with an occasional extra charge for special materials provided by a tutor or when we have a visiting tutor.

Bookings are to be made in advance either at a preceding workshop or by ringing **Christine Wilde on 6231 9922** or by email to: **cm.wilde@bigpond.net.au**

Sunday June 22

1.30 - 4.30

cut out letters



Tutor
Christine Wilde

Sunday July 27

(note the change of month from our normal AGM)

Annual General Meeting



lunch at 1.00pm
meeting at 1.30 then:

have a go at

Decorating an Envelope

Sunday August 24

1.30 - 4.30



Tutors:

Christine Wilde and Karen Woodhall

Sat & Sun September 27 and 28

9.30 - 4.00 both days

Text and Texture

with Penny Price from UK.

Cost: \$100

Penny is the Chairperson of the Calligraphy and Lettering Arts Society (CLAS) in UK.

Book now - give your name to Christine.

Usual Calligraphy Gear

When we say "usual calligraphy gear" it means something like the following:

- **A pad of A3 Bond paper** - (a paper that will take ink is what you need)
- **4 broad edge dip nibs** - say Speedball C series in sizes 0, 1, 2, 3 or other nibs if you have them already - Mitchell or Osmiroid nibs are fine.
- **a 2B pencil** - the propelling pencil types are best
- **an eraser,**
- **a 40cm ruler**

- **a bottle of non-waterproof black ink** - Pelikan 4001, or Japanese ink with a blue lid
- **a medium size glass jar**
- **some rags or old towelling or tissues**
- **an old toothbrush** - for cleaning nibs
- **masking tape, blu-tak**
- **a drawing board** - approx 450mm x 600mm (doesn't have to be fancy - off cuts from hardware store are fine and can be covered in calico)

Workshops other than in Canberra

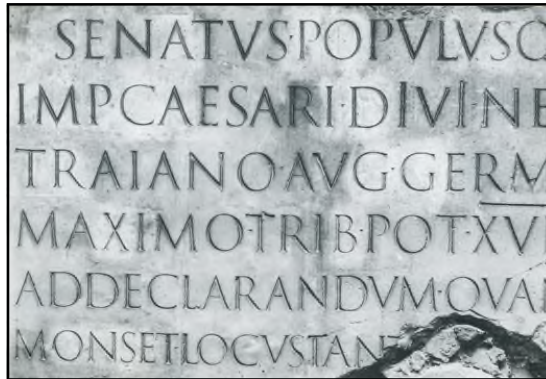
There seems to be a historical connection with this couple of longer workshops we would like to bring to your attention. Thanks to Gemma and the ALL network for this information

Summer School in Winter - All roads lead to Rome (& Goulburn)

Date: **July 11, 12 & 13, 2008**
Tutor: Alison Lawrence

Location: **Goulburn, NSW**
Contact: Southern Region Community College
(02) 4822 1267
More information:
Alison Lawrence email:
alisoncallig@bigpond.com
<http://site.srcc.goulburn.net.au/>

Journey to Rome with Alison, who has studied in the Forum and made rubbings, taken photos and done some chiselling. Take a fresh look at Roman Capital letters, the root of all our studies in Western Calligraphy. No you won't do any stone chiselling but we'll cut letters in balsa wood and plaster of paris. Later we'll travel on to Pompeii and have a try at Roman Rustic letters, and will finish with writing some graffiti on the wall.



Calligraphy - Classical to Contemporary

Date: **January 7 - 17, 2009**
Tutor: Gemma Black

Location: **Toowoomba**
Contact: University of Southern Queensland,
<http://www.usq.edu.au/mcgregor/default.htm>

McGregor Schools <http://www.usq.edu.au/mcgregor/default.htm>

(not all the information is on the web site yet as it is still early days)
More information: Gemma Black
email: gblack@pcug.org.au

*Starting with an illustrated lecture on the origins of writing and the emergence of the Western alphabet, participants will explore by practice, inscriptional work from the Roman Forum to the Carolingian Renaissance and beyond. Projects will include large & small calligraphic works on both paper and canvas supports. **Marbled Plaster Carvings** will be the highlight of this ten day summer school in a creative and enjoyable learning environment.*

CCS Exhibition 2008

Can you find a poem, a piece of prose, song words, or make some up yourself that say something about the way you value our earth?

Other pieces on any subject will also be accepted, but we want a good representation in our theme area.



The exhibition will open on
Tuesday October 21st
at
Cornucopia Bakery
Mort St Braddon.

Start looking for that inspirational piece that you would like to contribute..

A conversation with Gemma about the Apology Manuscript

Jill - When were you asked to do this commission and how did you feel about it? Could you drop everything else and do just this?

Gemma - Both the House of Representatives and the Senate are clients of mine. I suggested to them a couple of days before the opening of Parliament that the Apology, which the PM was about to give, should be preserved in writing for posterity. The conception and idea were all mine. Jenny Macklin's staff and I worked very closely together on what became known as the Apology Manuscript.

I don't usually think before I speak, and I had just started a 15 week calligraphy class at the ANU and "time" was something I hadn't thought of. No I didn't drop everything, I can't do that, I would disappoint too many people, I just worked harder and longer hours. Plus we were filming the process so it took much longer than just writing a document. I now have a 15 minute DVD as well.



J - What was in your mind as you decided how to do the layout - what did you want it to convey?

G - As I had studied the Nation's founding documents in the Australian Archives, I wanted the layout to be the same as them. Lateral layout came naturally for this type of document and I wanted to convey a sense of relationship to the earlier ones. As I knew pretty much in my head what it was going to look like I did one rough for measurements.

J - What materials did you use?

G - The support is calfskin vellum. Watercolours, Kai Mei Sumi ink, gouache and peat moss ink, 23ct transfer gold, shell gold and shell silver.

J - What size is the final piece?

G - A little over A2. About 67cm x 55cm

J - How long did it take to get vellum from



Cowley's or did you happen to have a piece handy?

G - I have a number of skins here in my studio ... just waiting for the day when ...

J - Did you have any disasters along the way?

G - This piece of work was meant to be. It was emotional and all encompassing. I became one with the document as I worked it, then with a bit of my heart and soul, I handed it over to the Australian People for perpetuity. No disasters.

J - What made you choose the style of capitals for the title?

G - They are Victorian in design, created originally by Owen Jones for Queen Victoria with some of Gemma Black's alterations and embellishments. I chose them because they were slightly understated yet beautiful.

J - How long does it take to draw and paint the coat of arms?

G - A standing calligrapher's joke ... Twenty years and twenty hours!

J - What did it feel like to do the last full-stop?

G - "As the ship sees it's harbour"

J - What was it like to meet the Prime Minister and did he say nice things to you about it?

G - The Prime Minister Kevin Rudd was absolutely delightful, he said if he did it he would definitely paint outside the lines!!!! On a serious note, he thanked me for my generous contribution to the Apology and was proud that we can produce such beautiful works of art here in Australia. I think we may have opened some peoples eyes to the power of "Calligraphy and the word"!

Thank you Gemma - we share your pride!