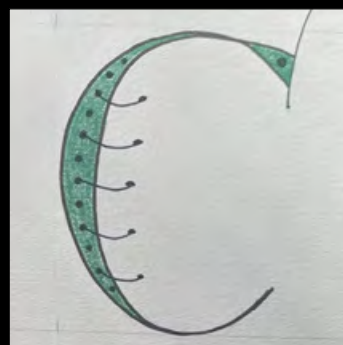
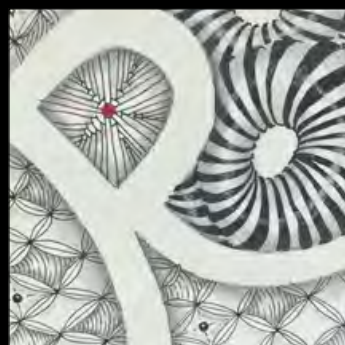
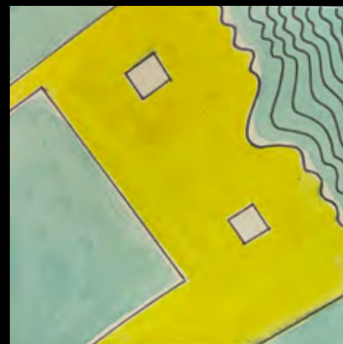
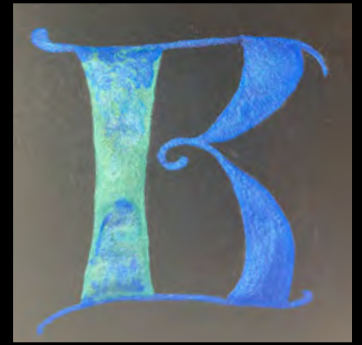


ALPHABETICAL

Order

MAY 2023 No 227

canberra
CALLIGRAPHY society 



May Workshop Mini Leather Booklet

Tutor: Jenni Cole

Sunday 28 May 2023

1:30 - 4:30pm



Workshop changes - please note:

Narelle's *Adventure with Letters* workshop is now September 2023.

Jill *Exploding Letters* workshop is now July 2023.

Front Cover by

Shas Baker's Versals Workshop participants

Thank you to our envelope and heading writers:

Anne Laisk, Donna Mills

Jill Robertson, Pam Kemp, Sue Quayle, Maria Diamand, Judith Wood, Janet Johnson, Reta Gear and Deborah Carraro.

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President
Jill Robertson

PRESIDENTS REPORT

Dear Calligraphers,

We are now well into our year's program for 2023, with three workshops done and dusted and many more to come. You will see the work that has been done - not always straight calligraphy - that enhances our experiences with our art. Janet's workshop on Balancing Stones was fascinating, and Angela's workshop on the various ways we can get gold into our work were both excellent. The most recent workshop was our two-day workshop on Versals, led by Shas Baker, who came from Sydney to be with us. Sadly for me, I was laid low with Covid at the time of Shas' workshop, so I am looking forward to seeing what this newsletter has to show me!

The main concern of the committee over the last couple of months has been to find a venue for an exhibition this year. Covid made everything difficult for many reasons, but one of them was the inability to have an exhibition every year. However, this year we have found a new location and it promises to be perfect for our society.

The exhibition will be held at The Old Barn Gallery in Beltana Road in Pialligo. The gallery is open from Thursdays to Sundays and we have booked those days between July 13th to July 23rd . Much more information will come to you over the next few months, but the main thing for now is to work on some pieces for us to exhibit. Have fun!

I look forward to being with you all for the May workshop!

Jill



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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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The art of Zentangle: THE BALANCING ACT



February Workshop
led by Janet Johnson
CZT.

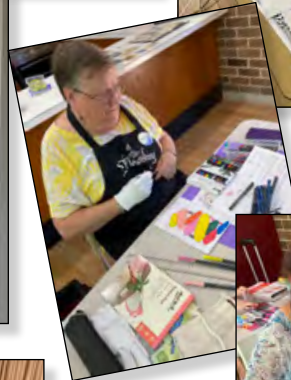
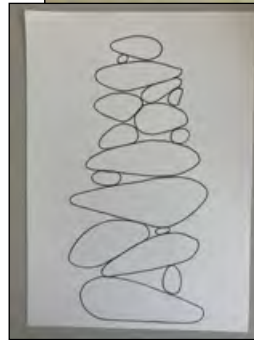
*Reported by
Anne Laisk*

Janet Johnson's "The Balancing Act", originally scheduled for May 2023, was the first CCS workshop for 2023. The CCS is grateful to Janet for agreeing to this re-scheduling at short notice.

By way of background, Janet told us that her interest in Zentangle Inspired Art (ZIA) began after she was forced by ill health to retire from a long career in website design and development. In 2015, in her search for a new challenge which would help to take her mind off the stresses in her life, Janet came across the Zentangle method of drawing and was immediately attracted to this. She particularly valued the meditative aspect of producing intricate, repetitive designs, and the ability to become lost in this process. Pursuing her new-found passion, in 2018, Janet travelled to the US to attend formal certification training by the creators of the Zentangle method, Rick Roberts and Maria Thomas, and became a Certified Zentangle Teacher (CZT), the first in Australia.

Janet noted that while ZIA does not involve lettering, it shares some similarities with calligraphy, insofar as repetitive, carefully-drawn strokes are joined to make patterns, which in turn are combined to create works of art. This was illustrated by the exquisitely beautiful examples of her own work which she displayed, including a large, framed piece featuring Canberra's Black Mountain tower.

Workshop participants then turned to a folder of handouts prepared by Janet, which explained the basic steps of the Zentangle method, and contained examples of "Step-Outs" (patterns) to use in the composition (balanced tower of pebbles) we would be creating. The first step was to draw in pencil



an ever-widening zigzag on a C5 piece of paper. Next, a second zigzag was drawn over the first, creating a series of irregular, diamond-shaped patterns. Using the pencilled design as a guide, rounded shapes of different sizes were then outlined with a fine black pen, resulting in the appearance of a stack of rocks or pebbles. Gaps were filled in with smaller pebbles, to achieve a pleasing, balanced design.



Brightly coloured markers (preferably water-based, with brush tips) were then used to colour in the outlined shapes. Janet pointed out that, as we would subsequently be drawing fine black patterns over the top of these, the colours should not be too dark, so as to allow the black lines to be visible.



Once the shapes had been coloured in, we again picked up our fine black pens and, starting at the bottom edge of the lowest rock, began drawing our first Zentangle, in this case, one called "Crescent Moon". This same design was repeated to completely fill the space. Proceeding upwards, the next rock was covered in a design called "Hollibough", which gave the appearance of a ribbon wrapped around the rock. The third space was filled in with a design called "Flux", which resembled a stylised leaf. The remaining rocks were covered in a variety of other designs, with whimsical names such as "Striping", "Hurry", "Printemp", "Shattuck", "Doodah" and "Sandswirl".



The final steps involved giving the rocks a three-dimensional, rounded shape by first applying shading to each upper and lower edge with a 2B lead (graphite) pencil held on its side, softening the strokes with a paper stump, and adding further definition with a black coloured pencil. White chalk was then drawn across the middle, giving the effect of light reflecting on a smooth, shiny surface. Paper stumps were again used to soften the chalk marks. Once satisfied with the composition we had created, we added our initials at the bottom right-hand side as a finishing touch.



The workshop proved to be a very relaxing and enjoyable experience, as promised, and it was clear that the designs and methods we learnt could be combined with calligraphy to achieve interesting, even stunning results.

Many thanks to Janet for introducing us to the fascinating world of Zentangles!



March Workshop
led by Angela Hillier.

*Reported by
Janet Johnson*



Our March workshop saw the amazing Angela take us through a wonderful glittering workshop exploring various methods of adding gold to our pieces. The workshop provided us with a wealth of techniques and inspiration.

We started our workshop by drawing and applying gold size to 3 letters. We would come back to this to complete towards the end of our workshop.

Then we watched Angela demonstrate how to use embossing powder. We explored using both ink and water to create our letters. We watched with wonder how the powder melted to form a beautiful shiny gold surface.

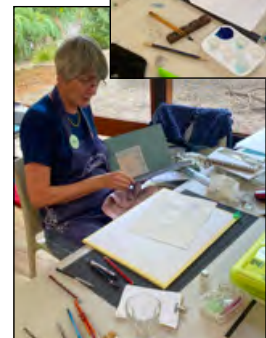
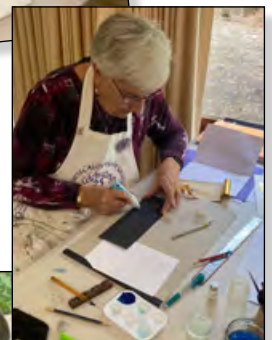
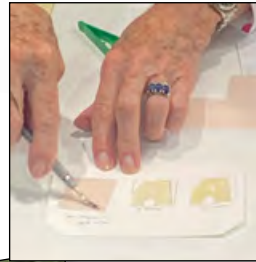
Next up was trying out "Zig Glue Pens" to write letters which we then placed gold foil over, pressed down and then ripped off, revealing more beautiful shiny gold letters.

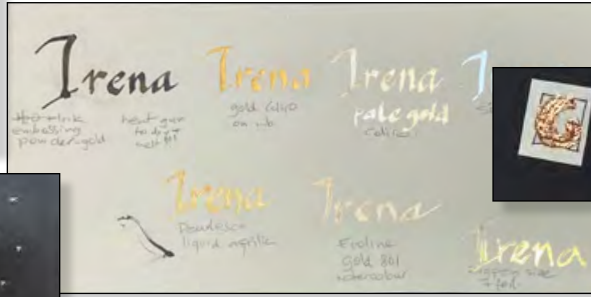
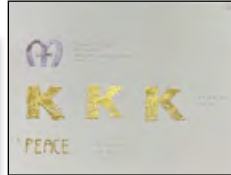
Angela's next technique was an introduction to various types of gold ink with lots of useful tips for its successful use. We played with many different inks from solid to liquid in many shades of gold and even rose gold.

Then it was time to apply gold leaf to our initial, sized letters which were now nice and tacky. We carefully cut to size and applied gold leaf to our letters. Then we brushed away the excess gold to reveal stunning bright gold letters - my personal favourite.

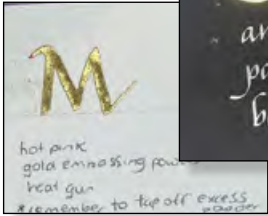
Lastly we were invited to create a piece of work incorporating some of what we had learnt. There were some striking pieces presented. The gold looked particularly stunning on black paper, as did prose written in various shades of gold.

We all left truly inspired by Angela to further incorporate gold in its various forms into our future work.

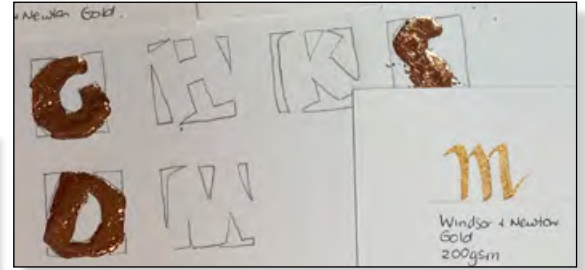




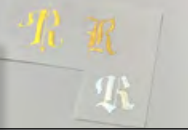
On the darkest nights
I look at the stars
and marvel at the
patchwork of time staring
back at me.



rise your words, not your voice
It is rain that grows flowers,
not thunder.



ARABIC GOLD SPECIAL
GOLD PEARL GOLD
RED PEARL
W-N CALLIGRAPHY
INK



Rebellion is
a knot of the
heart not

where there is
love there is life

rise your words, not your voice
It is rain that grows flowers,
not thunder.



All
that
glisters

Billie girls

hallelujah



Jill John
Joan Jennifer

Winsor & Newton
calligraphy
ink

The ABC of Versals



April Workshop
led by Shas Baker.

*Reported by
Judith Wood and Sue Quayle*



Our Tutor for this workshop was the Australian Society of Calligraphers President, Sydney-based, Shas Baker. Her experiences include a diploma in Western calligraphy, the study of Chinese brushwork, watercolour work, judging the calligraphy class at the Royal Easter Show, 24 years as a calligraphy teacher and more. It was a huge pleasure to have Shas as our first post-covid, visiting tutor for the 13 members who gathered, after a welcome dinner the previous evening, for this 2-day workshop.

The topic was 'versals', which we usually think of as the ornate capital letters traditionally used to start a verse or paragraph in a manuscript. Their origins go back to the classic Roman capitals found on stone carvings in churches and public buildings.

The Roman capital is deceptively simple, built to fit within a full, or fraction of, a square. For example, the letter O is a full square, whilst B, E are half squares, other letters are $\frac{1}{8}$ or $\frac{1}{4}$ of a square. Formal Roman versals have vertical lines drawn with a 90 degree pen angle and have a slight narrowing (the entasis) just a touch about the waistline. Horizontal lines, such as serifs, are made with a zero-degree pen angle.

Day 1 of the workshop was devoted to practising formal Roman capitals before moving on to the construction and decoration of the many more complex and elaborate variations which developed. Our class notes provided many examples of variations through the centuries.

Exercise 1 was to trace the Roman capitals provided. Then to move on to free hand, pencil drawn capitals. Getting the correct proportions of the square, and the subtlety of the entasis was challenging and difficult. We aimed to get a little extra 'weight' to the base of the letter. We checked our work by turning the page upside down - a foolproof method for exposing faults.





Exercise 2 - we wrote full words, paying attention to the spacing between letters, done by eye, and spacing between words, which is loosely based on the size of an N. We allowed our serifs to have a little energy and movement. Consistency of size, shape and weight all proved difficult.

Exercise 3 - we used our exemplars to select several of the versal variations and after drawing freehand we decorated each letter. Options included 12th century penwork capitals, early Anglo-Saxon designs with dotted outlines, 10th century narrow Spanish style letters and more. Embellishments included humanist white vine decoration, elaborate infilling of counters with doodles, curlicues, filigree, scallops and also exaggerated serifs. Colouring was with whatever medium we had at hand, ink, pencil, watercolour or gouache.



Day 2 began with a demonstration of how we might use watercolour and other mediums in our Versal designs. Watercolour pencils are an easy to use medium but must be kept nice and sharp! If you are lucky enough to have a set of Finetec or equivalent paint pots it is useful to know that a couple of drops of water applied to the pot with a dropper, then left to soak in for a few minutes will help get the paint to a good consistency. Gouache is an opaque medium with good solid colour if that is what you'd like. Remember to let it dry properly and perhaps add a drop of gum arabic as it will reconstitute quite readily. Inks are another good option. Mix them and even try a drop of a gold colour for an interesting effect. If you choose to use powdered pigments, mix in gum Arabic to bind your colours.



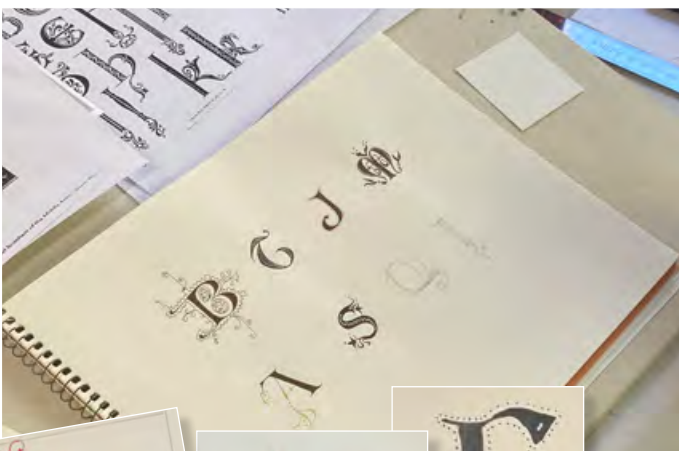
For the rest of the day we were encouraged to use our own imagination and the worksheets provided, to create our chosen letters. It was suggested that we cut some squares of good quality paper, 3cms x 3cms which would contain our versal (as many pieces as we could do in the time we had). The plan was to make a small folded display card which would show off our work. Shas was willing to help with all ideas and encouraged us to try different things like mixing mediums or outlining the letter with a fineliner pen in sepia or black or a colour of your choice.



As was described in the handout given to us, these letters are, or can be, colourful, playful, stylized, compressed or interwoven.

As usual, there was some beautiful pieces produced and a hope that some examples could be seen in our coming July exhibition.





LIBRARY



THE EDGE

28: 1 February 2023

• CLASS AGM 2023 and presentation by Dr Colleen Curran on the history of the letter G, showing many examples from priceless collections from all over the world and demonstrating the letter's unique morphology as it evolved over the centuries.

- All about CASB – the varied educational opportunities that CLAS offers.
- Legacies: following in the footsteps of Edward Johnston.
- LiveOnline: the online experience of teaching online, making classes available to students all over the world.
- Certificate of calligraphy, National diploma in calligraphy, teaching calligraphy: information about accreditation and tutors and students sharing their comments.
- Specialists skills awards.
- CLAS festival 2022: the personal views of the director, festival tutor, festival delegates and overseas delegates of this yearly event.



DANCING PEN

Summer 2022/23 Issue 138.

- Flow: exhibition held in November 2022
- Photography: tips and tricks for editing your photographs – part 2, using the Google app Snapseed to edit framed works that are difficult to photograph when under glass due to reflections.
- Graphite workshop with Lyndall Mason: more than 15 exercises were designed to explore a range of tools and techniques, including drawing free form knots, shading counter spaces and subtraction and using water soluble pencils on wet and dry paper.
- Sharing our story: a review of a 4-months online workshop with Brody Neuenschwander.
- Alphabet – Script – Style: an original article by Christopher Haanes, taken from his website, on what is the meaning of an alphabet, a script and a style.
- Carolingian: a workshop with Christine Farmer exploring the historical and contemporary versions of this script: the Caroline miniscule.



POSTSCRIPT

Feb/Mar 2023

• Gyounghee Lee travelled to Korea and gave classes for 5 days in gesso gilding, gelli printing and box making – a Japanese treasure box that was half completed during an online class and finished on the day of class.

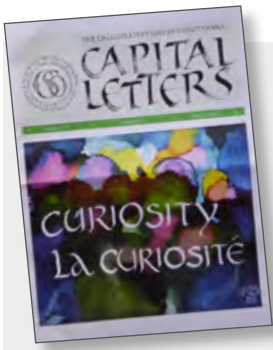
- Member profile of Lionel Nicholas
- Julie Chamber writes about her visit to Ruddervoorde, near Brugge (Belgium) where she stayed at a B & B run by lettering artist Jurgen Vercaemst and his wife Anneke. The article includes many examples of Jurgen's work.
- Roman Capital Study Group with Gyounghee Lee.
- Bendigo Retreat: a weekend get-together for learning, sharing and socializing.



COLOPHON

March 2023 Vol 22 No 2

- Sturt Summer School in Mittagong – 5 days of residential immersion in calligraphy with Gemma Black: a report by Valerie Keever on the curriculum over the 5 days.
- An article with many illustrations by Gemma Black explains how she uses the grid method to improve design and layout, to produce harmony and balance between elements in a work of calligraphy and refers to a historic text by Edward Johnston: *Writing & Illuminating & Lettering* (1906). His method acts as a scaffolding to choose and place miniscule x-heights, illuminations and painterly techniques.
- Yves Leterme writes about his experience using the app Procreate to produce digital calligraphy and painting. While digital work is so different from making beautiful pen strokes on paper, Yves discovered the use of multiple digital tools: compositions can be cut up, modified, resized, repositioned, duplicated and one can add special effects and the undo button is still his favourite!
- Learning calligraphy while cruising.



CAPITAL LETTERS
Volume 39 Number 3
March 2023.

- December meeting with Christmas holiday card swap.
- Ireland and the Book of Kells: very special photos of Medieval scripts taken during a tour in Ireland's galleries, churches and castles in September 2022.
- February 2023 meeting and workshop: presentation and exploring the uncials with Susan Pinard, her exemplar showing the influence of Sheila Waters in the letters T and N.
- Where there is writing on the wall: features a location in The National Capital (Ottawa).



All members were sent links to these newsletters that we receive as digital versions.

CCS Annual Exhibition 2023

Our annual exhibition this year is scheduled to be held from 13th to 23rd July, at The Old Barn Gallery, 18 Beltana Road, Pialligo. The exhibition will be open for a total of eight days, from Thursday to Sunday inclusive each week. Setting up will take place on Wednesday 12th July, and dismantling on Monday 24th July. There will be no specific theme and works suitable for hanging on a wall or for display on tables can be accommodated. As the society will need to staff the gallery during opening hours, and arrange our own payment system for works sold, volunteers to assist with this will be sought closer to the time. Further information will be provided in CCS news bulletins over the coming months.

Donna Mills' prize-winning Royal Easter Show entries!

