



**Sunday 26 May 2024**

**1:30 - 4:30pm**

**Janet Johnson**

**Dingbatz -  
Frames, Ornaments  
and Decorations**

Inspired by the  
“Zentangle Dingbatz” book  
by Brian Crimmins CZT we will  
explore the use of tangles to  
create decorations for cards  
and envelopes to complement  
our calligraphy.

*Our sincere condolences  
to Margaret Vaughan  
on the death of her  
husband Michael.  
Our thoughts are with you  
at this difficult time.*

**Front Cover:**

**A piece by Jill Robertson for our  
CCS exhibition**

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

Anne Laisk, Pam Kemp, Jill Robertson,  
Linda Lyle

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[www.facebook.com/canberracalligraphysociety](http://www.facebook.com/canberracalligraphysociety)



President  
Jill Robertson

# PRESIDENT'S REPORT

With our 2024 exhibition being in full swing by the time you receive your newsletter, you can imagine how most of my time has been taken up lately.

However, it will be worth it all if we get

good numbers to visit the gallery at the Botanic Gardens during the month of May, and perhaps even sell some of the pieces. Thanks to all who have contributed pieces of calligraphy, have helped with organising things, and volunteered to be on the roster to look after the exhibition while it is on.

We have also had 2 workshops since the last newsletter - it is so good to have them going well. I was happy to present my version of a Chunky Script, and Pam Kemp led one on spirals. The reports are later in the newsletter.

One of the things that can easily be left too late is to ask you to think about offering to take on one of the positions on the committee. Our AGM is not until September, but several of our committee members are asking for a break. If you have interest in any of the roles, please ask the present committee member what that role entails, and if there are any ways in which we can make the roles simpler or share them with another person. Without a committee we will have no society!

Now, please go and enjoy the exhibition if you are in or around the Botanic Gardens in the next few weeks. A Garden of Letters awaits you.

**Jill Robertson**

## PRINSTANT

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Our calligraphy exhibition  
*"A Garden of Letters"*  
opens at the  
National Botanical Gardens  
on  
May 8th 2024  
and runs  
until June 2nd.

### Inside ...

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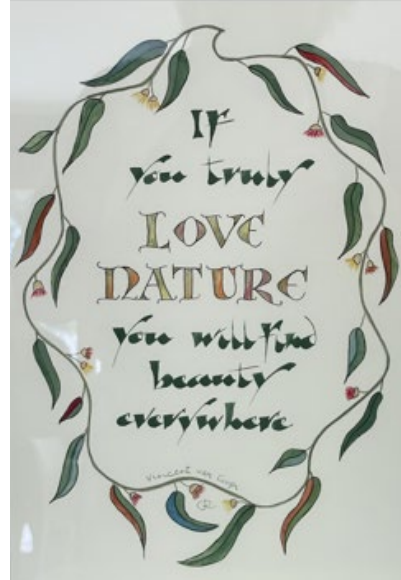
# CHUNKY SCRIPT



March Workshop  
led by Jill

*Reported by  
Maria Diamand*

If you're looking for a script to make a greeting card, then "Chunky scripts" should be considered. It is a script that can be used on its own or combined with other lettering such as the pointed pen. Combined with a decorative border you can create a piece that blends into a story with the accompaniment of your favourite verse.



Jill Robertson, one of our experienced tutors, captured our interest and enthusiasm, with a script that she devised. Jill cleverly put together a script using a lot of pen manipulation which involved an 'X' height of only one pen width (1pw). The Pilot Parallel Pen was the choice of writing implement.



The script Jill developed in the rooms at Urambi Village in 2006 was inspired by a gentleman by the name of Charles Pierce.



Jill started the workshop by going over the pen manipulations required for Chunky Script.

Once the manipulations were mastered, we then used this skill to work on the lower case (Chunky minuscules). We spent some time on the lower case to ensure we understood the script.

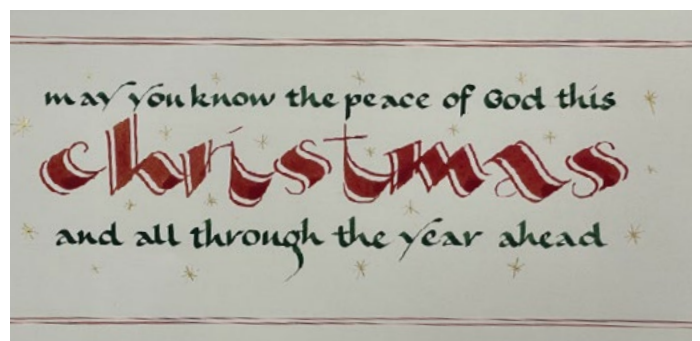


As part of our calligraphy kit, it was recommended that we use a 6mm Pilot Parallel Pen. When Jill mentioned that this was going to be our best friend, she was not wrong. Parallel Pens are good for this script as you can move a little quicker. Other pens we could use once we mastered were the Horizontal Pen and the Coit Pen.



We later observed the wonderful results that these other two implements brought to our mind's eye as can be seen in the Christmas piece. This piece shows the use of the Coit Pen in red.

Once our lower case was accomplished to a degree of satisfaction, Jill showed us Chunky Capitals.



We then spent the remainder of our time working on the capitals. Our product was to produce a card using upper case, lower case, or a combination of both. While we were working, Jill spent time with us answering questions, showing us the correct movements at our seats, or simply observing our creations.

Thank you, Jill, for an inspiring workshop.

### Some helpful references:

*Brush Calligraphy* by Arthur Baker

*Calligraphic Alphabets* by Arther Baker

### Some helpful hints:

When using masking fluid, remember to wash your nib, pen straight away with soap, water, and the use of a brush.

Allow the making fluid to fully dry before peeling off.

Use tweezers, an eraser, or your fingers to remove the masking fluid once it is dry.

The picture shows the steps when using masking fluid:



Step 1: Dip your pen in your masking fluid to write

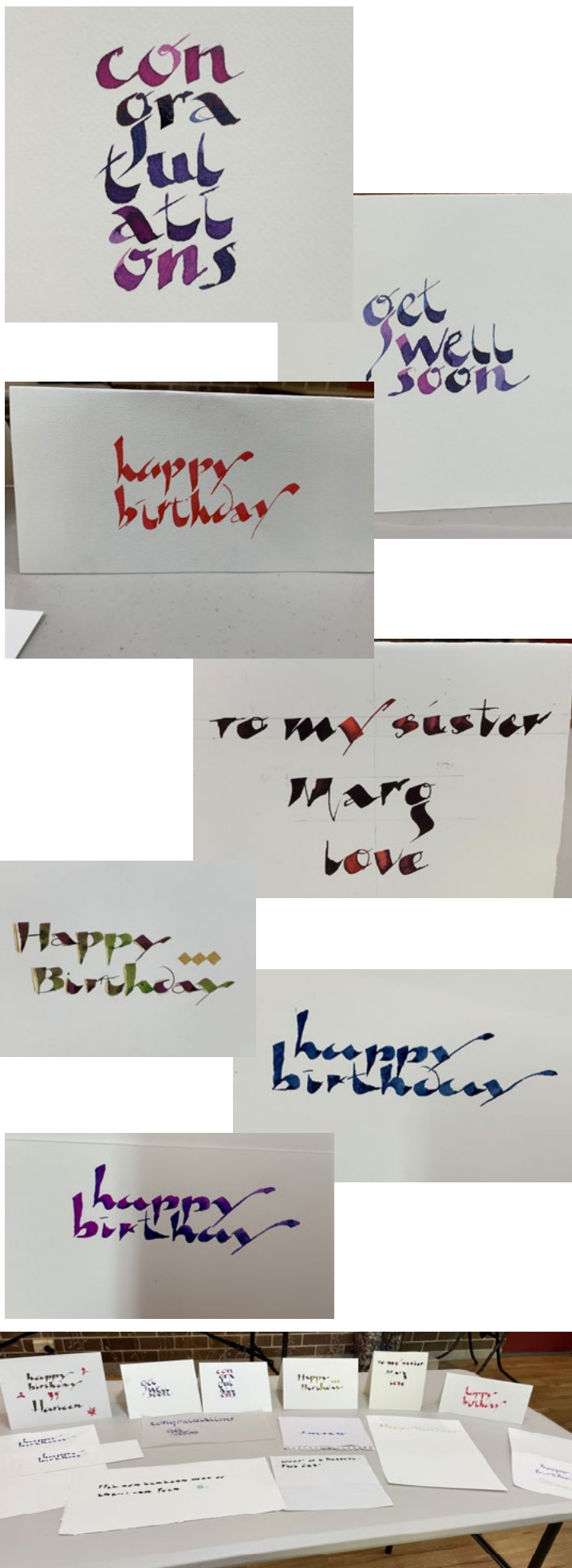
Step 2: Write the word or words onto your paper

Step 3: Allow to dry

Step 4: Choose your inks and using a brush, brush the ink over the words

Step 5: Allow to dry (preferably overnight)

Step 6: Peel off the masking fluid.

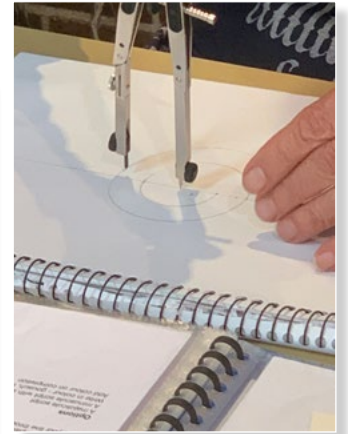


# SPIRALS



April Workshop  
led by Pam Kemp

Reported by  
Jenni Cole



I hadn't done Spirals for a long time, so when I saw Pam's workshop advertised and with the Exhibition looming, I decided I would put my name on the list. My last chance to get something done to put into one of the frames purchased for the 2024 Exhibition.



Found in the natural world, spirals (clockwise) can be seen in such things as shells and also cabbages. I don't eat cabbage, so I had not found this out before the workshop. Thank You, John.

We started off on our pre-prepared 15 x 15cm cards, with a pencil, ruler and compass. Once I was reminded about the A for Above & B for Below, it all came back to me. But I did get messed up doing clockwise and anti-clockwise. Having the 15x15cm cards will make it easier for my next Spiral - the Exhibition piece at home.



From our 15x15cm cards we went onto an A4 sheet with either a verse or a theme of words and either clockwise or anticlockwise. I had chosen the theme of words, the Eucalyptus species, but had not done all my research to find a full alphabet of species. A quick look on the phone came up with the missing species and off I continued. A lot of people did a verse and we were all so different in size, spacing, colour and scripts. I did not leave an interlinear space in this exercise, so the words were very heavy and hard to read.



Thank you Pam for this workshop. I have since done my exhibition piece and it is in its frame, ready to be dropped off.



# ARTIST IN RESIDENCE

Narelle Jones

During late February and early March I spent 25 days as “Artist in Residence” at The Old Barn Gallery in Pialligo.

The theme for this residency was “consider everything an experiment” as it was the first time I had put myself forward to be an “artist in residence” and it was also the first time the gallery had hosted such a program.

After booking in the block of time, I started to wonder how I was going to fill in all those days but I shouldn't have worried as the time flew by and I was really sad when it came to an end. My plan was to explore various ideas and techniques I had learned over the past few years in the many workshops I had done both through Zoom and in person.

After taking out not one but two carloads of gear I set up my work space in the kitchen area and used the gallery to display works both old and new that I had done in classes and workshop over the years. I kept one wall free in the hope that I would create enough pieces to fill it during my residency.

During the first week I started playing with various scripts making small pieces for display. This got my hand back into writing and also got my brain thinking about pushing and pulling scripts to create variety and impact in my work. I then moved onto backgrounds and, using a variety of techniques and tools, I created many pieces of background paper which I used during the course of the residency.

Once I had my backgrounds I was able to create larger pieces using a wide variety of media and tools. As each piece was finished it was displayed on the blank wall of the gallery and it didn't take long to have a very full wall of work. I also spent some time working on fabric trying out different tools and media to see how they worked. This led to four hangings which displayed well in the gallery space.



While I was working, the gallery was open to visitors and people dropped by on all but 3 days while I was there. During the time over 60 people called in to have a look around the gallery and ask about my work. A huge thank you for the support shown by all the fellow calligraphers who called in for a chat during my time at the Old Barn.

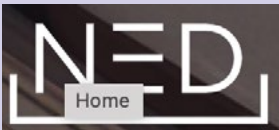
On the final Saturday of my residency I held a “drinks and nibbles” gathering and invited friends from far and wide to call in and have a look at what I had created during my time at the gallery. This was a great success and a very happy way to end my 4 weeks as “Artist in Residence”.

What did I learn from this adventure? This first thing was that time flies when you're having fun. Then I discovered that the more I did the more creative I got and one idea would lead to another and another and another. It was wonderful to have the space to have multiple projects on the go at the same time giving them time to dry between each step of their creation. Let's hope this creativity continues.

A huge thank you to Lindy and Bob Ross for taking the risk and having their first “Artist in Residence” at their gallery. Another collaboration for 2025 is now in the planning phase.

**Have you considered receiving our newsletter as a digital publication rather than a hard copy?  
Digital editions save our society precious funds.**



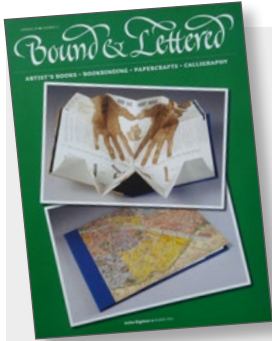


### **Libraries ACT National E-Deposit Scheme**

As part of our organisational responsibilities, the Canberra Calligraphy Society is required to issue a copy of each Newsletter Libraries ACT.

In the past we have posted a hard copy in one of our beautifully addressed envelopes. Recently, the committee was approached by the Library to establish an account with the National E-Deposit Scheme (NED). Moving forward we will be uploading a digital version of our newsletter which will be archived electronically. If you would like to explore this new way of archiving further, check out the National edposit website at <https://ned.gov.au/ned/>

# LIBRARY



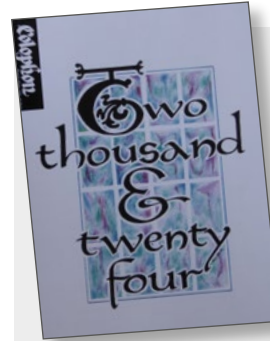
## BOUND AND LETTERED

*Vol 18 Number 3*

- Anita Bigelow books explore many formats and lettering styles.
- Annie Cicale searches for the right letterform for a printed project.
- Lukie Miller describes

the process of transforming an old cello into a calligraphic work of art

- Carol DuBosch brings together a body work of an online group of calligraphers: “for the love of trees”.



## COLOPHON

*Vol 45 No 1*

- Adventures with the capital letter “M”.
- Anne Innis and Bob Howe review the “Lured by Lombardic” workshop, showing many examples of the completed works.

- Martha Laurens reports on Ewan Clayton’s calligraphy course held over many months in Brighton UK.

## BOUND AND LETTERED

*Vol 18 Number 4*

- How to make a small leak-proof pen from a Zig Millennium marker.
- Personal pieces like family records and love tokens from the 18th and 19th century were often beautifully illuminated works on paper.
- A paper engineer explains the process of making a pop-up book resulting in a kind of paper sculpture when the page in the book is opened.
- Wire Edge Binding allows for a greater range of articulation in the binding.
- The world of art trading cards.
- 16th century Gothic: insights into scribal practices.
- block printing for Christmas cards.

## THE EDGE

*29.1 February 2024*

- Creation of the CLAS logo.
- The Letters Hand Made exhibition at Dean Clough Galleries.
- Dr Dorothee Ader writes about the development of the calligrapher Rudolf Koch.
- Wonderful examples of Rose windows of cathedrals in the UK and Europe.

## POSTSCRIPT

*Feb/March 2024*

- Yukimi Annand, a Japanese born lettering artist was the tutor for the April Zoom session.
- Artist profile of Katharina Ostenda, and the 95th birthday party for Evelyn.

## ALPHABET

*Vol 49 Number 2*

- There are 3 quite different inspirations in this issue: Cari Ferraro’s “Ancient Herstory”, an introduction to the 1952 book of German calligrapher Ernst Bentele: Letterforms, Written, Drawn and Applied, and Katsushika Hokusai’s “Birds from the North Star”.



Quillo Talk, The Calligraphers’ Guild of WA,  
Issue no. 339, February 2024  
(link in our email news bulletin)

# WORKSHOPS

Our workshops are held in the Community Hall at Urambi Village (Entrance B) Crozier Circuit, Kambah.

Fees for half day workshops are **\$20** for members and **\$30** for non-members.

One day workshops are **\$50** for members and **\$75** for non-members.

Visiting interstate tutors, two day workshops will be approximately **\$150** for members and **\$200** for non members. Price will vary according to expenses incurred.

**NB:** All attendees at workshops must have an understanding of the basic skills.

Contact [deborahcarraro120@gmail.com](mailto:deborahcarraro120@gmail.com) if you would like to arrange introductory lessons.

To register for a workshop, please send an email to [pamelamegan@gmail.com](mailto:pamelamegan@gmail.com)

Registrations for our regular half-day workshops open 2 months in advance of the workshop.

Registrations for 2-day workshops are 3 months in advance and require a \$50 deposit on advice of your place. Full payment is required at least 1 month in advance of the workshop. There are no refunds unless a replacement participant is found.

A/C name: CCS Inc BSB: 325-185 A/C 03292874

**Sunday 26 May 2024 - 1:30 - 4:30pm**

**Janet Johnson**

## **Dingbatz - Frames, Ornaments and Decorations**

Inspired by the "Zentangle Dingbatz" book by Brian Crimmins CZT we will explore the use of tangles to create decorations for cards and envelopes to complement our calligraphy.

**Bookings open 1 April 2024**



• Sunday 28 July, 1:30pm to 4:30pm  
**An Adventure with Letters**

• Tutor: Narelle Jones



• Starting with a pattern - let the adventure begin. You will look for different shaped letters to form a new alphabet.

• BOOKINGS OPEN 1 JUNE 2024

• Sunday 25 August, 11:30pm to 4:30pm

## *Boats of Humanity*

Gemma Black is offering members a viewing of her work, "Boats of Humanity", followed by a light shared lunch afterwards at her home in Lyons. Gemma will supply all beverages from coffee to wine. If you attend, please bring a small share plate of food. Further details to come

• BOOKINGS OPEN 1 JULY 2024

canberra  
CALLIGRAPHY  
society



# EXHIBITION 2024

All items  
will be for  
SALE

**CANBERRA**

*Acacia errorata* *Green Wattle*  
*Acacia melanoxylon* *Blackwood*  
*Banksia myrsina* *Grey Mangrove*  
*Barringtonia* *Pine*  
*Castanea* *Cassowary*  
*Cerbera* *Pine*  
*Elaeagnus* *Black Bean*  
*Dodonaea* *Black Bean*  
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*Chastelia* *Black Bean*  
*Macrotis* *Black Bean*  
*Trogon* *Black Bean*  
*Pittosporum* *Black Bean*  
*Macadamia* *Black Bean*  
*Nut* *Black Bean*  
*Rusty* *Black Bean*

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National Botanic Gardens Gallery  
May 8 - June 2

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