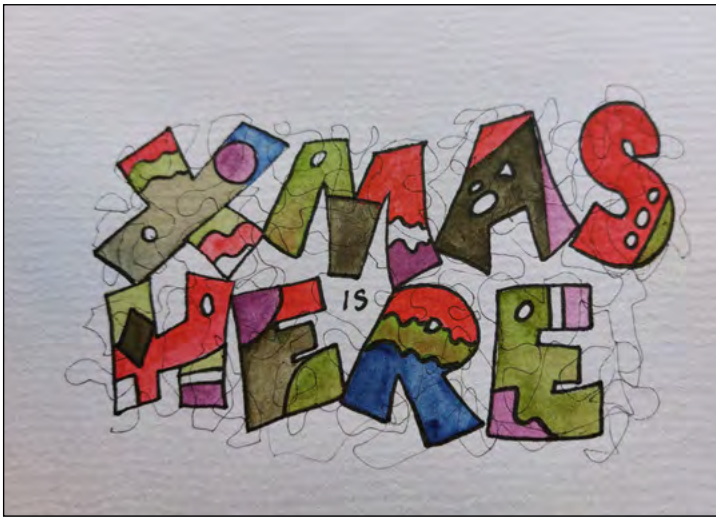
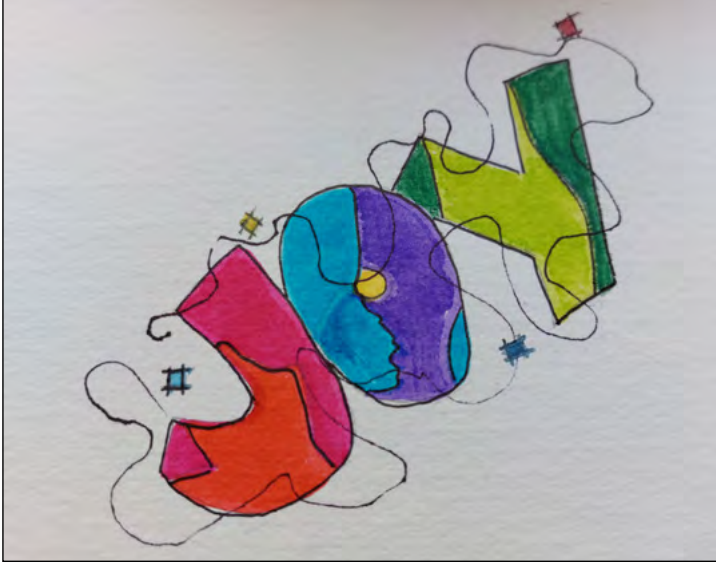


# ALPHABETICAL

## Order

NOVEMBER 2022 NO 225

canberra  
CALLIGRAPHY  
society 



## CCS Christmas Gathering

Saturday 3 December 2022  
from 3 pm to 5 pm

at Urambi Community Centre,  
Kambah

You are welcome to bring food or  
drink to share.

Tea and coffee will be provided.

Remember our annual hand-made  
card swap: Bring your hand-made  
Christmas card to take part in the  
swap (if you bring a card, you draw  
out a card from the basket).

RSVP to Deborah by  
Monday 28 November

*We send our love and sincere condolences to  
Sue Quayle and her family following the  
death of her husband, Ian; and to Narelle  
and her family on the death of her mum.*



### Front Cover

*Non-Traditional Christmas  
Greetings*  
Pieces by our members

### Thank you to our envelope writers:

Jill Robertson  
Angela Hillier  
Anne Laisk  
Sarab Basrai

Anne also wrote **the headings**, thanks!

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PO Box 291  
Jamison Centre ACT 2614

### Web Address

[www.canberracalligraphysociety.org.au](http://www.canberracalligraphysociety.org.au)

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Find us on 

Please join us (and Like us)  
on our Facebook page

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



President  
Jill Robertson

# President's Report

Dear Calligraphy friends,

Here I am with the Presidential hat on once again. Thank you for your confidence in me and I hope we will have some exciting and creative times ahead with our society.

There was very sad news early in October when we heard that Sue Quayle's husband had passed away. Sue has been our President for the last 6 years, and we want to reach out to her with our love and care at this time.

I also want to thank all the outgoing committee members for the part they have played in our Society. Angela Hillier and Judith Wood are having a break for now, and we welcome Anne Laisk and Linda Lyle to the committee. Linda is our new Newsletter Editor and I personally would like to thank her for taking on that role!

So far, I have not done a lot as President, but I did have the pleasure of visiting the Perth calligraphers at the Royal Perth Show in October. It was lovely to see their work and to put some faces to names I had read about. They looked just like us with bookmarks all over their table, waiting for people to come and collect them! I also enjoyed looking at some lovely pieces of work in their cabinet.

Since coming home from my holiday, I have visited Eddie at Framing Pieces, only to discover that he is closing his shop here and moving to Batemans Bay in early January. We will miss him and also want to thank him very much for sponsoring our society for the last few years by giving us vouchers for our local tutors. Having a way of thanking our tutors is very special.

As this is the last newsletter for the year, I wish you all a very happy Christmas and look forward to interacting with you in the new year.

*Jill*

**Framing Pieces**  
 Fine Art Supplies & Framing  
**Ph: (02) 6255 7033**  
 44-46 Grimwade st. Mitchell ACT 2911  
 framingpieces.com.au

**Eddy is moving to the coast!**

His last trading day in Canberra will be **23 December 2022**. If you need framing done - or have one of the gift vouchers - be sure to remember this date.

## Inside ...

|                                     |    |
|-------------------------------------|----|
| Akim Cursive                        | 4  |
| Non-traditional Christmas Greetings | 6  |
| Fraktur                             | 8  |
| Library                             | 14 |
| Upcoming Workshops                  | BC |
| Tips and Tricks                     | BC |



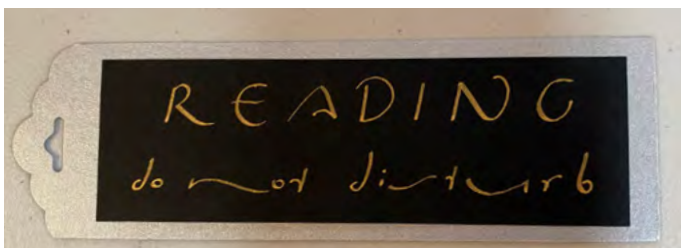
## August Workshop led by Angela Hillier.

*Reported by  
Pam McDougall*

Following the Annual Meeting and a quick lunch, 12 participants settled down to enjoy a couple of hours of calligraphy. The workshop was introduced by Jill Robertson, our newly elected president, as her first official duty.

Angela handed out script, exercise and guide sheets as well as a 'goodie' pack with a variety of coloured papers and card. After a brief introduction, we were started on the first exercise using a fine felt pen to practise the underlying straight and curved strokes as well as the tiny bowls used in letters such as d, g and q. Angela stressed the rhythmic movement aimed for when using this script and the characteristic spacing. After practicing the upper and lower case letters, we were encouraged to write some text and then experiment.

There were examples set out of Akim cursive using different coloured papers, pens and inks for us to peruse. Angela also provided small bottles of gold and white ink for us to use, as well as bleach for black and coloured paper. A short break was called after an hour and then it was back to work before, all too soon, it was time to pack up and display our work. I am sure most people had more ideas still to try. I for one enjoyed being reacquainted with this script and rethinking ways to use it.





# Non-traditional Christmas Greetings



September Workshop  
led by Lyndell Dodds.

*Reported by  
Judith Wood*



Hark! Is that the sound of Jingle Bells I hear? Well yes - but only very faintly.

The 91 days till December didn't stop 14 members gathering in September for Lyndell's workshop on 'not your usual' Christmas card making. Very little calligraphy was completed but there was lots of designing, drawing, painting and crafting. A really fun workshop.

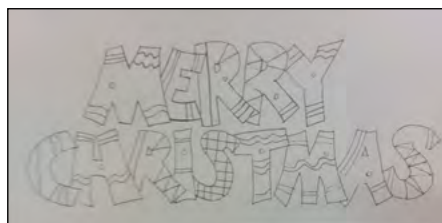
Three exercises filled the afternoon.

**Exercise 1.** A Christmas message was scribed in pencil using Neuland onto card or paper of choice which was cut to fit a readymade envelope. Lyndell suggested making the Neuland less formal, more 'chunky', more lively with movement and dance.

This first card could be considered a 'master' with multiple copies being made by photocopying onto whatever paper fits the copier.

But we worked on our master copy, decorating it with watercolour, gouache and gold paints. The Neuland letters were pizzazzed with stripes, spots and diagonals in Christmas colours before all shapes were outlined in black felt tip pen. The final flourish was to overlay the Neuland with random squiggles using a fine-tip black felt pen. Coloured shapes such as squares and circles were added to give extra sparkle and life.

Everyone agreed that the outlining and squiggles really lifted a fairly standard Neuland message to another level of animated design.

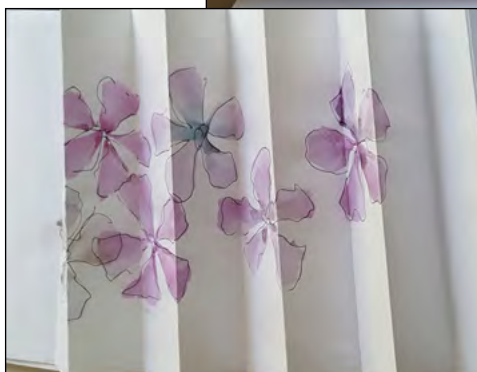


**Exercise 2** Lyndell provided each person with several lengths of fine paper folded into a concertina. The paper, called 'Redishade pleated white paper' was purchased pre-folded in large sheets and sold as window covering. The task was to decorate and then scribe a message onto the paper before attaching end boards with double sided tape and hanging thread and beads. The end result was a scribed card in the form of a wall hanging or banner.

The suggested decoration was to paint a cascade of stylised flowers. To make these Lyndell used a 'dagger brush' which when loaded with several colours and drawn with a swooshing action created the shape of a flower petal. A standard pointed brush painting a triangle shape was a suitable substitute. Several petals made a flower and another colour made the stylised stamen. More flowers filled the concertina to the desired length. Once again, a flourish of swirling squiggles tied together the cascade and some of us had time to scribe a message down the length of the paper.

**Exercise 3** After a very busy few hours and for those with time to spare, Lyndell suggested a third exercise. Using an A4 sheet, a stylised 'map' of our choice was drawn. Suggestions included a map of a known location or a theme. Lyndell's map followed Santa's journey from the North Pole to the beach. This drawing was intended, once again, as a 'master'. It could be reduced in size using a photocopier thereby keeping all the detail of the larger original. The copies could then be coloured and attached to the front a scribed greeting card.

**And finally.** As a very generous, early Christmas gift, Lyndell gave each attendee a Christmas-themed, rice-filled, fabric paperweight made by Lyndell and Carol Perron.



# Fraktur



October Workshop  
led by Gemma Black.

Reported by Maria Diamand  
and Cherrie Grant



The Canberra Calligraphy Society hosted a workshop over two days with the lovely Gemma Black. This workshop was attended by very enthusiastic participants.

Gemma opened her presentation by telling us that the style of writing we were going to be exposed to was widely known and recognised in German writing.

This form of writing is called Fraktur. Fraktur was around in the 20<sup>th</sup> century, but we were informed that it had been used as far back as the 17<sup>th</sup> century in illuminated scripts.

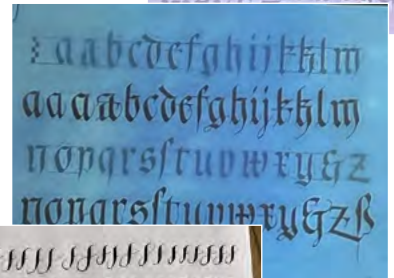
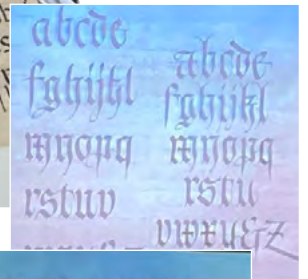
Supporters of Fraktur include but not limited to: Rudolf Koch, Johann Neudorffer, Friedrich Neugebauer, Karina Meister and Hermann Zapf. Gemma also talked about two who are best at working in Fraktur today: Julian Waters and Luka Barcellona (who started as a Graffiti artist).

What does Fraktur mean? The name Fraktur comes from the Latin “fractur” meaning “broken”. This is basically a typeface where the bends of the letters are angular or “broken”, as abrupt changes in stroke direction make the letters look quite harsh. It is based on the Blackletter style of writing.

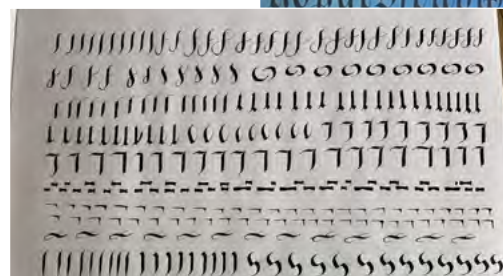
**Day 1** was referred to as *slow learning* which Gemma described as *deep learning*. This type of learning enables you to remember what you take in and practise.

After a short Power Point presentation which provided the group with some background history, we started our journey. Gemma demonstrated the Fraktur script using a Horizon Pen (wide brass nib) and black ink made by grinding an ink stick with a little water.

Gemma started by drawing shapes and then showed us how the shapes formed the letters of the lower-case alphabet.



The Prayer Book  
of Maximilian I,  
1514/15





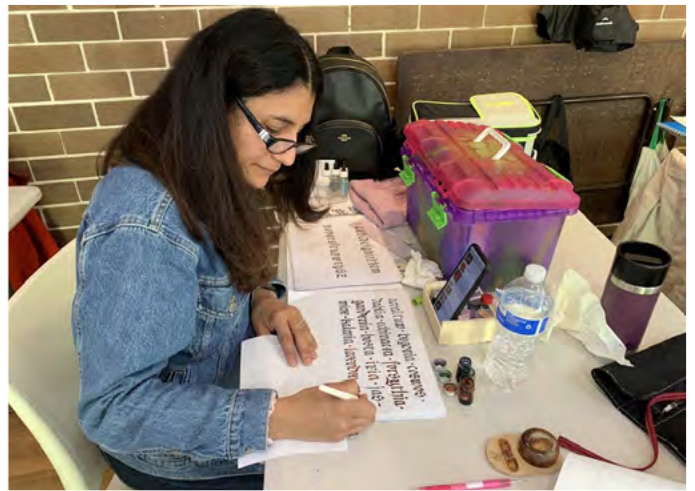
We watched in anticipation as Gemma showed us how to work the pen for the fine points of the a's, e's and the letter x.

Gemma likes to use Kraft brown paper to illustrate her work.

In terms of spacing for this writing, we were introduced to 1x Interlinear space and 1/2 Interlinear space, even 2/3 spacing; but watch your ascenders and descenders with reduced spacing!

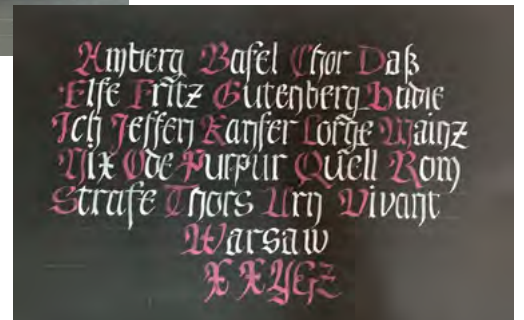
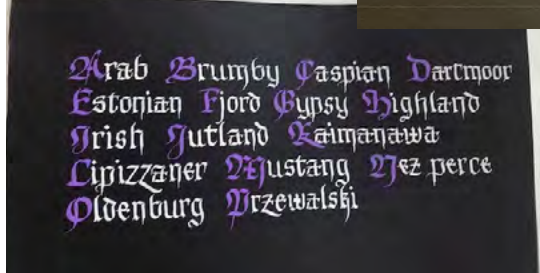
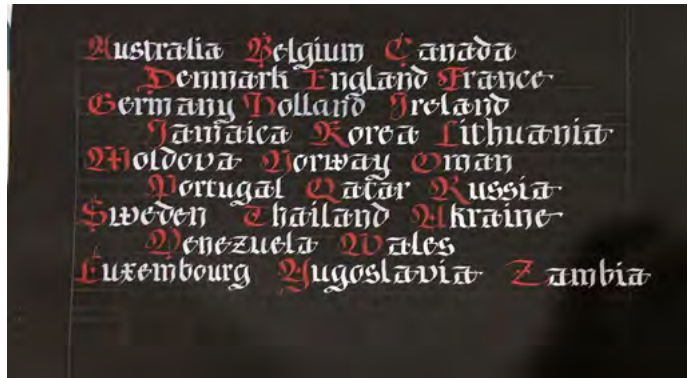
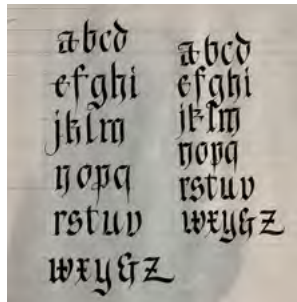
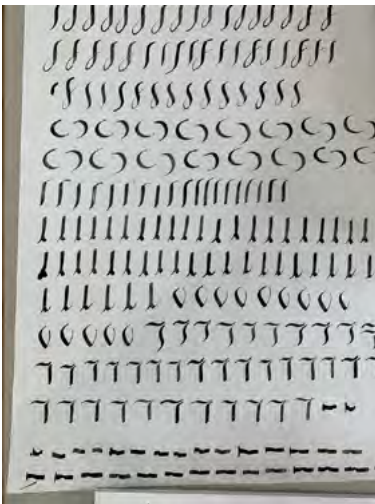
We got to choose the interlinear space to work with, and this would become the basis for our practice and final pieces.

As we looked back on our writing it was interesting to note that the closer the interlinear space, the more striking the textural effect.



Our first piece was an Abecedarium (words arranged alphabetically) using a theme.

Some themes chosen in the group: names of flowers, horses, children's names, musical instruments.



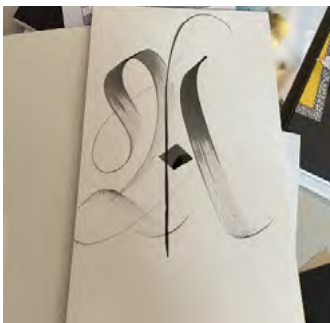


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Africa Belgium Canada Denmark  
 Ethiopia France Georgia  
 Holland Indonesia Japan Korea  
 Lithuania Morocco  
 New Zealand Oman Peru  
 Qatar Romania Syria Turkey  
 Uruguay Venezuela Wales  
 Mexico Yemen Zambia

alpha · bravo · charlie · delta  
 echo · foxtrot · golf · hotel india  
 juliet · kilo · lima · mike november  
 oscar papa quebec romeo  
 sierra tango uniform victor  
 whiskey pray yankee zulu



**Day 2** Gemma demonstrated the upper case. The capitals had flourished extensions to parts of the letters as can be seen in the examples.

Gemma demonstrated various capitals and we could either use

a Horizon pen or some pieces of balsa wood to create a similar effect.



A B C D E F G H I J  
 K L M N O P Q R S T U V  
 W X Y Z  
 Alpha Bravo Charlie  
 Delta Echo Foxtrot Golf Hotel ZZ ZZZ  
 India Juliet Kilo Lima Mike November  
 Oscar Papa Quebec Romeo Sierra  
 Tango Uniform Victor  
 Whiskey Pray Yankee Zulu



Take a piece of balsa wood and dip it straight into the ink. If you hold the balsa wood correctly, you will be able to produce a textured result. Allow the ink to dry.

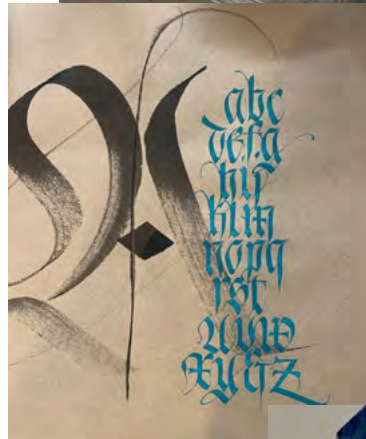
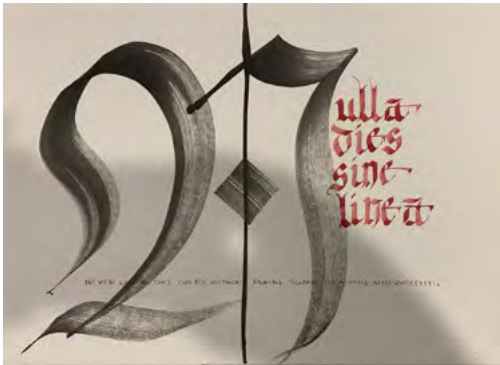
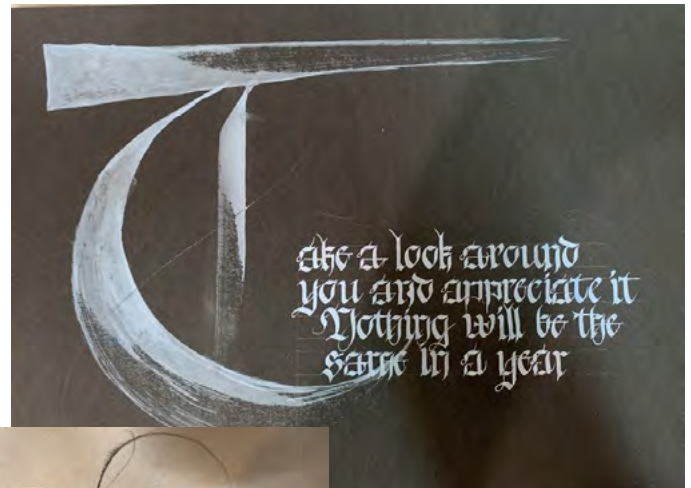
Then pounce it with gum sandarac - two options are: using a small bag and hitting the page, or if



covering a large area, dip a brush into the powder and cover the large letter.

Only after it is dry, can you then add words to the right of your chosen letter, or complete with the Fraktur alphabet in a bright colour. No need to draw lines on the page. Phew - no rules to break!

Sometimes your best writing will come by using freehand drawing.



Projects that we could work on in the afternoon included the following:

**Project 1** - Working with Dr Martin's Pen-White and a gouache colour on black coloured smooth paper (200 - 300 gsm). To the right is *Dreams* by Gemma.

As a rough estimate, put 1cm of gouache from the tube into a small container, add to this 2 drops of Gum Arabic.

If you are working on a piece, mix up your gouache the day before, it allows the pigment to break down better. Gouache can always be reconstituted.

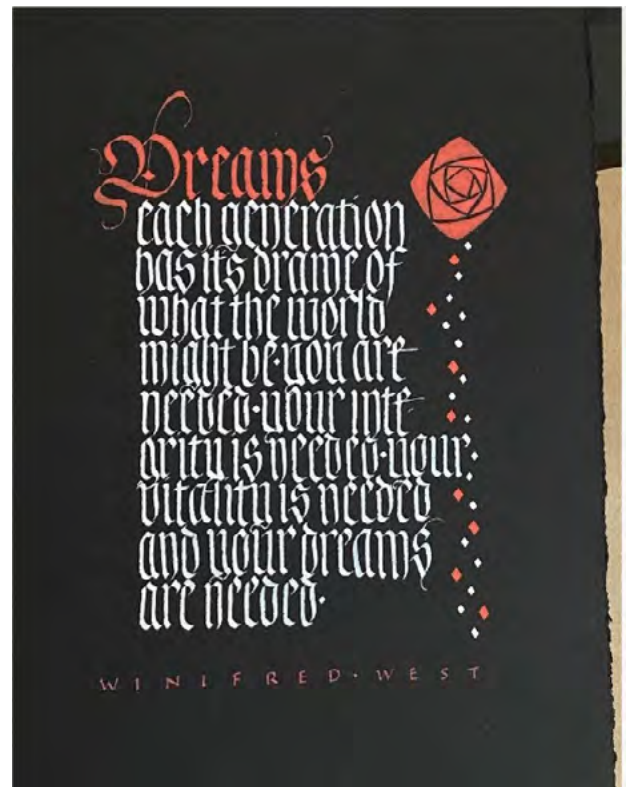
White can also be added to colours and metallics. Also, put Pen-White into a little container and add Gum Arabic to avoid it offsetting if working in books.

Try working on tan paper - colour combinations that could be used: red with black, green with black, pink and white.

For Numbers, use numerals from Roman style, and keep them narrow to match the Fraktur.

Capitals use a one-nib-size bigger than the lower case.

Rule lines with an HB pencil. Rub out with a black eraser when piece is totally dry.

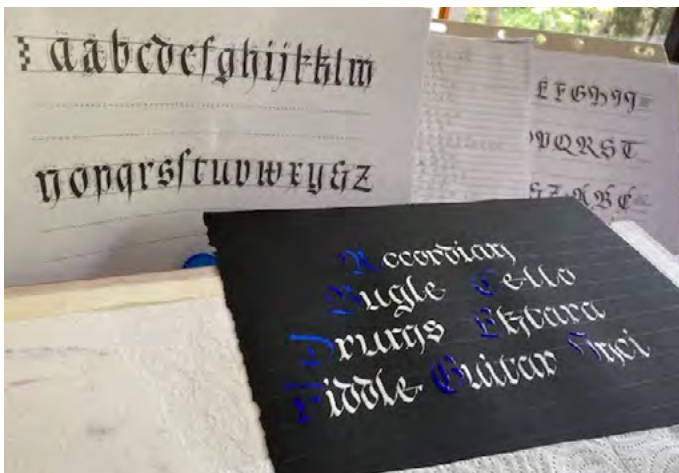


**Project 2** - Select your paper - white or black.

Begin with choosing 5-7 words. Then use a large nib or a Horizon nib for the first letter or word/s.

On white paper pick out two watercolour tube paints to produce a piece of work.

Two colours chosen by Gemma were Ultramarine and Burnt Sienna, are at the opposite ends of the piece. The three colours in the middle are combinations of the two watercolour paints. Remember if doing work in a book, add a couple of drops of Gum Arabic. From left to right, in the middle #3 container, mix #1 Ultramarine colour with #5 Burnt Sienna colour. In container #2 take colour from #1 and #3. Do the same thing for container #4, take colour from #3 and #5.



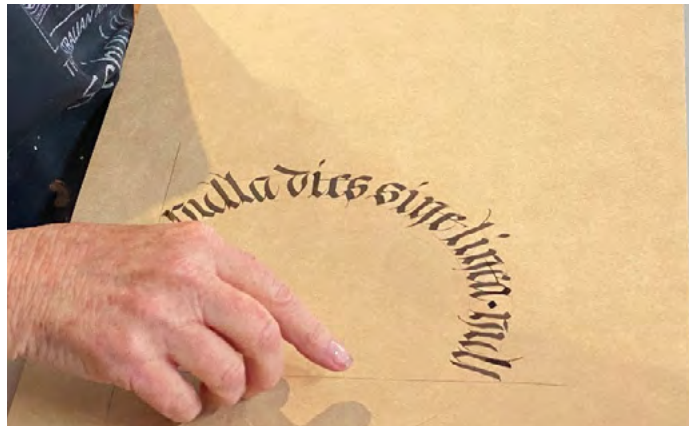


**Project 3** – Circle work.

For those who finished their activity and wanted to play, Gemma suggested drawing a half-circle with a compass and writing some Fraktur words around the semi-circle.

Always do a rough first, check if your nib is too big for the sheet you're working on.

Everyone was busy at the workshop, and we were all able to produce draft or final pieces. Thank you Gemma for a very informative and enjoyable weekend.



**Technical stuff –**

X- height - 5 nibs

Ascender\*\* - 2 nibs for capitals

Descender\*\* - 2 nibs – refer to examples

Interlinear Spacing - 5 nibs, 2.5 nib, 2/3<sup>rds</sup> - this will depend on spacing.

*Dear Santa, I have a big list this year for you!  
I would really like some reference books and materials:*

*Lettering as Drawing* by Nicolette Gray

*Take Your Pleasure Seriously* by Luca Barcellona

*The Mystic Art of Written Forms* by Friedrich Neugebauer

*The Art of Lettering* by Albert Kapr

*The Theuerdank of 1517* by Stephan Fussell

*Theuerdank – Complete Coloured Facsimile* by Taschen

A4 Daler Rownery Smooth Cartridge 130gsm

Arches 185gsm Watercolour rough

Art Spectrum Italian Pastel Paper A3 size 220gsm

Kraft Artic Paper Art pad takes all wet media



## ALPHABET

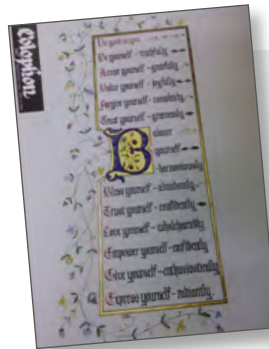
Vol 47 No 4 - Summer 2022

- Suzanne Yoshii & Meredith Klein: Erma Takeda 1947-2022. Reminiscences of her many faithful friends.
- Laurie Doctor: That place where I live.
- Laurie's invented alphabets

Gemma Black: Farewell Sheila.

Sheila Waters: The Queen of Calligraphy 1929-2022.

Chris McDonald: Sheila Waters and Designer Bookbinding at the Bancroft.



## COLOPHON

September 2022 VOL 43 No 4

- Vale Susan Tyler, a very creative artist, who served on the committee for 15 years, donating much of her time as President and exhibition co-ordinator.
- Toni Watts: Gilding with platinum and other white metals. Platinum is a naturally occurring dense, non-tarnishing silver-grey material, that handles very differently from gold leaf.
- John Wilson, a collector of Illuminated Addresses, published a book in 2021 called: Beauty in Letters: A selection of Illuminated Addresses. These addresses - very popular in the 19th and 20th centuries - are scrolls, books and certificates, often showing the medieval style in lettering and decoration.
- Uncials for beginners and elaborating Uncials: A workshop with Sharon Baker and Dierdre Hassed, and showing beautiful examples of the work.
- Spencerian Twist: A workshop with Martha Laurens.



## KAPITIL LETTER

August 2022 Issue 65

- Margaret Woollet: Embossing and Gilding workshop
- Calligraphers: the next generation
- Illuminated Gothic
- Blue: an online workshop with Massimo Polello

• 'Do It' days in May featured Art Deco Roses and 'Do It' day in July featured a Christmas theme to make lovely paper decorations

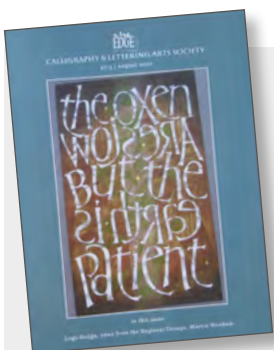
• Thistle Hall Gallery Exhibition: Creative Awakening.



## THE DANCING PEN

Winter 2022, Issue 136

- Remembering Sheila Waters and Maureen Webb.
- The Uncial Script with Deirdre Hassed. The history of the Uncial form and the Lindisfarne Gospels and the Book of Kells being prized possessions of the monasteries.
- Roman Capital workshop - what can you do with a Roman Capital?
- Zoom Versals Workshop.



## THE EDGE

August 2022 27:3

- Tim Sokell on logo design: "that's nice... but can you just make that a bit more green?"
- Barbara Alldred: What on Earth is a RAG? (Regional Affiliated Group) and CLAS

Regional affiliated group grant

• Janet Smith: A really good cup of coffee with Martin Wenham. Martin has a science background and has many interests: languages, poetry, botany and education. He carves beautiful lettering in pieces of wood, with both the lettering and wood pieces painted in colour.



## CAPITAL LETTERS

(Ottawa), September 2022, Number 1, Volume 39

- Handmade pens using different materials
- Susan Pinard: Playing with colour and shapes
- Greg Hutton: Revisiting the Shaeffer Cartridge Pen, and Vintage Lettering found in the field.



**POSTSCRIPT**  
OCT/NOV 2022

- Member profile of Cyrus Pang by Murray Vagg
- A workshop with Deirdre Hasted: Calligraphy Mandalas
- Demonstrations of Calligraphy by CVS

members by Margaret Burgess

- Julie Chambers: A morning with Joke Boudens  
A Zoom workshop on the Art of Kintsugi which means golden joinery. Different techniques are used to repair broken and damaged pottery with gold joins.



**POSTSCRIPT**  
Aug/Sept 2022

- A workshop with Julie Wildman: Every letter is a jewel, using different tools and materials to create small square letters - some with a decorative border.

• Julie Chambers: A remarkable partnership: Sheila Waters and Peter Waters. An overview of their lives and many varied examples of their work, in calligraphy and bookbinding and preservation.

- An article by Christopher Haanes: On Alphabet, Script and Style.



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

## New Acquisitions

### Christopher Haanes: *Calligraphy and Lettering*. Matura Press 2021.

Christopher Haanes is a Norwegian calligraphy and lettering artist, living and working in Norway. The first part of the book covers a well-illustrated history of the alphabet from cuneiform through to the Bauhaus and Jan Tschichold.

The main section of the book starts with information on materials and the basic principles of calligraphy, followed by examples of instructional alphabets and numerals, and is illustrated with many examples of Haanes' work.

The exemplars in the book are for both beginners and advanced students, and there is a chapter on layout and composition.

### Courtney Davis: *101 Celtic Spirals*

The Celtic Spirals are presented in extensive and varied designs including the use of animal heads, both in colour and black and white for copying.

### Courtney Davis: *101 Celtic Borders*

A useful resource book for copying Celtic borders in an art work. Circles and squares are presented in colour and black and white to allow copying of the designs.

# Workshops



## Miniature Books - Jenni Cole - Sunday 26 February 2023

Create some small Decorated Letters then make your pages into a Miniature Book, using real Leather.

Can be attached to a Keyring or Necklace. Small materials fee of \$5.

Bookings open 27 November 2022

## All that GLISTERS - Angel Hillier - Sunday 26 March 2023

All that GLISTERS is not gold (William Shakespeare).

Come and join me in experimenting using gold foil, imitation gold leaf, gold leaf, gold ink and embossing powder to make decorative letters.

Bookings open 1 January 2023



## The ABC of Versals - Shas Baker - Saturday 22 - Sunday 23 April 2023

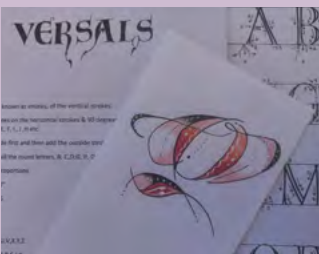
This workshop will cover the historical journey of Versals, from their Classical Roman form, through the ages to the 15<sup>th</sup> Century.

They are playful, stylized, often compressed, interwoven and allow us to indulge in decoration. We will study and be inspired by these wonderful historical letters to draw and create a contemporary feel and design.

### Materials List

Layout pad A4 or A3, Good quality paper – Hot Press watercolour or drawing paper, a sheet of tracing paper, pencils for drawing of your choice, sharpener and eraser, coloured pencils, water colours, gouache, gel pens – anything you wish to colour with, paint brushes, palettes, water jar, cloth.

Bookings open 1 January 2023



### *Tips and tricks given by Gemma at the Fraktur Workshop*

- **Do not** use watercolour on black paper (the effect is a dull/light outcome). For best results use Artist quality Gouache or metallic like Finetec/Coliro. Cheap gouache doesn't have the same pigment strength, and it may appear blotchy on the dark paper.
- Hold the Balsa wood like a pencil to ensure that the balsa wood and ink touches the paper without a break
- Use Kraft paper (200gsm) to draft your work.
- When using Bleed Proof Pen-White, add a couple of drops of gum Arabic.
- If using powdered pigment then add 1 part Gum Arabic to 4 parts pigment
- Gemma prefers Dr Martin's Pen-White over White gouache as it can be problematic with the opacity. The McCafferys White is absolutely beautiful and appears on the paper as a cream colour.
- Margaret Hadfield Art Supply shop in Fyshwick has Dagger brushes.
- Gum Ammoniacum is for gilding.
- Always have a piece of paper under your wrist while writing.
- For a nice purple, try mixing Cadmium Red/Rose with Blue.