

ALPHABETICAL

Order

NOVEMBER 2023 No 229

canberra
CALLIGRAPHY society



**Christmas Workshop:
26 November 2023
2pm - 4pm**

Come and join us for our final workshop of the year.

A selection of 4 different activities to help prepare you for the holiday season.

Tutors:
Jill Robertson
Angela Hillier
Donna Mills
Sue Quayle

Front Cover:
Selections from our
Pointed Pen Uncial Workshop

**Thank you to our envelope
and heading writers:**
Jill Robertson, Angela Hillier
Pam Kemp, Sue Quayle and Linda Lyle

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on our Facebook page

www.facebook.com/canberracalligraphysociety



President
Jill Robertson

PRESIDENT'S REPORT

We have more or less got to the time of year when we say "How has the year flown by already?" Yes, this is the final newsletter for the year.

Our AGM was held in September and we had to report

that the committee has had to make some hard decisions regarding finances. At the moment we are not covering our costs, so reluctantly we need to raise our fees to **\$50 a year** from next year and our **workshop fees to \$20** for our usual half day workshops.

A suggestion for our next exhibition is that we have uniform frames. The exhibition will be at the Botanic Gardens in May/June next year so we have some time to work out how to use the frame. It is a natural wood-coloured frame and will be exhibition-ready for an A4 piece of work. The frames have been ordered but we need definite orders please.

Thank you to all the people who have agreed to be on the CCS committee for the coming year - almost the same as this year, but we welcome Angela Hillier back as a general committee member.

We are starting to work on next year's workshop calendar and the first few options are advertised in this newsletter. It's looking good already!

I hope you will be able to join us for our Christmas party in December, and I also wish you a very happy Christmas and holiday season.

Enjoy making those Christmas cards!

Jill Robertson

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



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• eckersleys.com.au

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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POINTED PEN UNCIAL



September Workshop
led by Pam Kemp

*Reported by
James Hislop*

Our Annual General Meeting is usually in August, but was delayed to September. Thanks to our committee's ability to conduct an AGM in a prompt and professional manner, it was dealt with fairly quickly, allowing us to move onto the workshop.

The subject of the workshop was pointed pen uncials by Pam Kemp. Pointed pen uncials were invented by the American scribe Mike Kecseg. I admit to a touch of bias in writing this report, as one of my pieces in the last exhibition was done in pointed pen uncials.

As the name implies, the script requires a pointed nib. A copperplate nib can be used, but isn't sensitive enough. Reta had good results with a C6 nib, which isn't much different to a pointed nib. A soft pencil is also a possibility. One way or another, some experimentation is required to find what works best.

The technique required to form the letters is pressure-release-pressure, including cross bars. Usually. There are exceptions.

One of the distinguishing features of the script is that contrary to most other scripts, letters are wider than they are high. The slant of the letters is another feature. **O**, for instance, has a 45° slant, and is one of the exceptions to the pressure-release-pressure technique, as it is heavy in the middle. Many other letters also have a 45° slant to them, which gives the script a pleasing and consistent appearance.

Inter-linear space is only a fraction of the X height, and only occupied by the descenders in **Y**, **F** and **P**. As the script is entirely upper case, there are no ascenders. This gives the script a look of being a bit crowded on the page, while simultaneously being rather sparse due to the large amounts of empty space in the letters.



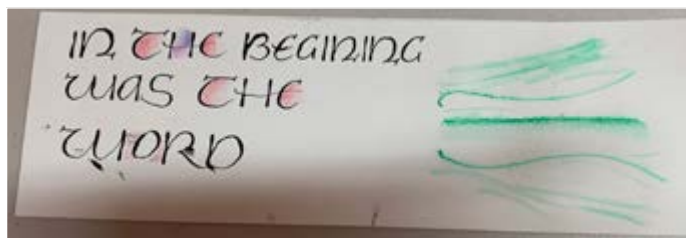
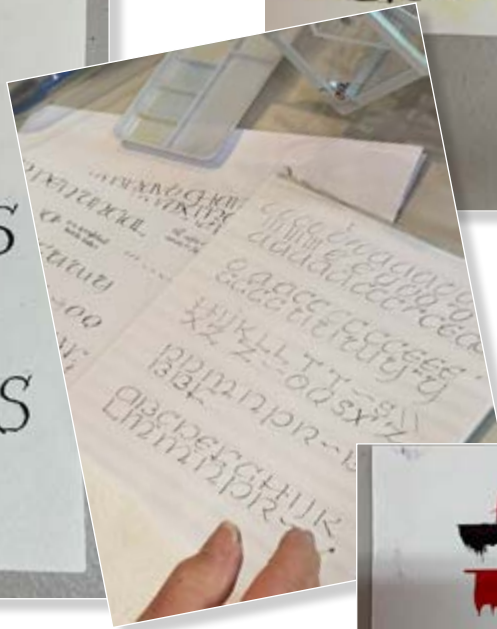
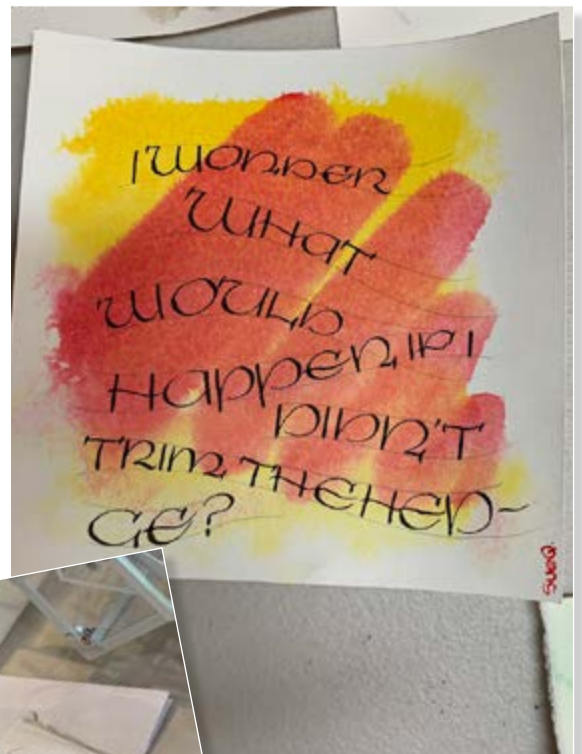
To make use of this empty space, we employed our water colour pencils, with or without water. Pencils tend to give the right balance of colour to add interest without overpowering the text. Using two colours adjacent to each other adds further interest. It is advisable not to get too carried away with colours. Strong colours like gouache tend to obscure the text and leave it illegible. This has the effect of leaving the page looking like a Picasso painting. Possibly to some people's taste, but not to mine. Colour is best used sparingly to highlight a particular word or to create a visual feature that draws the eye along the page.

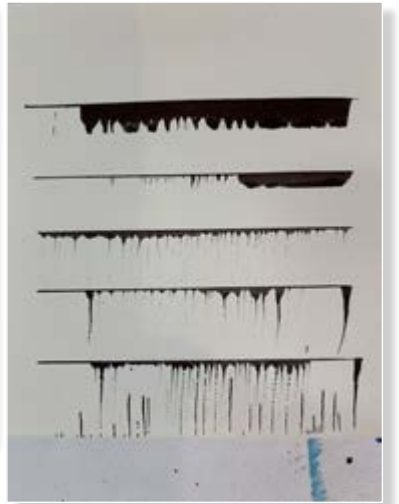
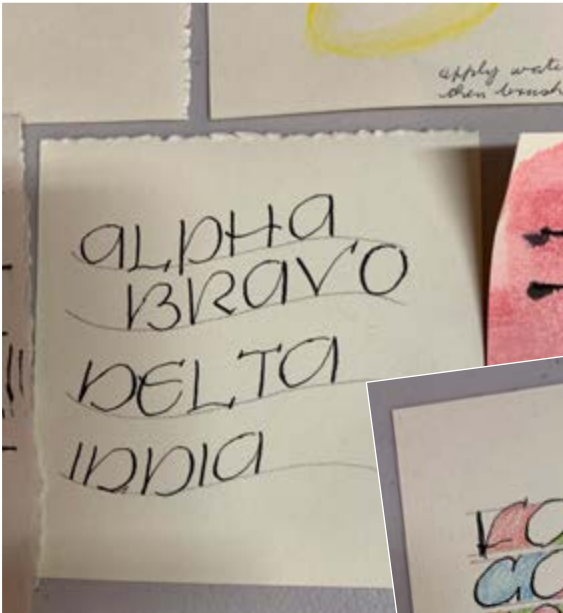
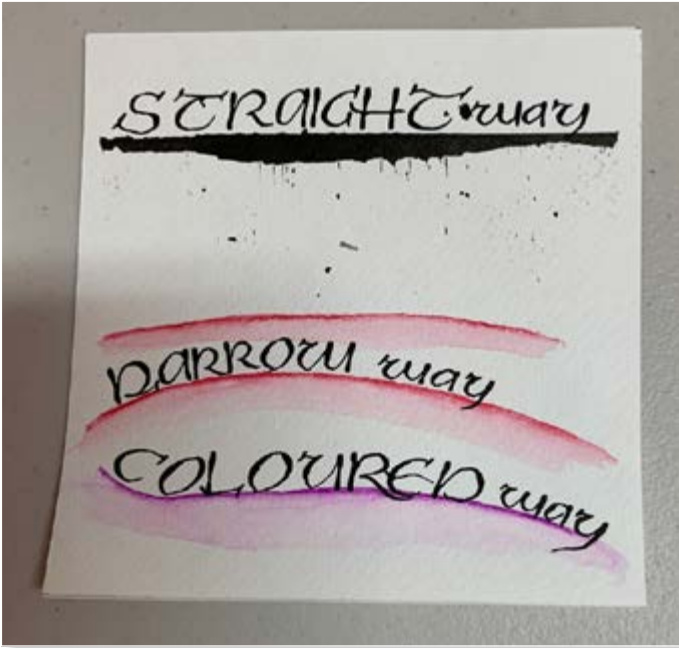


Other features can be created by making ligatures or quasi-ligatures, for instance, by making one long line to join the middle bars of **H** and **E**.

To put the script to use, we used it in wavy lines. We also created lines with a ragged edge by drawing a line with a ruling pen held against a ruler, then dragging the ink down the page with the ruler. This, of course, makes a mess of the ruler, so it is necessary to clean one's ruler prior to its next use and before the ink dries.

Well done to Pam on presenting an enjoyable workshop on a useful script in a limited amount of time.





Dear Calligraphy friends

I am writing to you about our proposal for next year's exhibition for our Society which will be held at the Botanic Gardens from May 8th to June 2nd. The theme is "A Garden of Letters", the same as the last time we exhibited there.

The committee has suggested that we have a new, uniform look for the frames for this exhibition. This will not always be the case, it is just for this exhibition. To this end I have arranged with Discount Gallery in Belconnen for them to make 50 frames for us, which will cost \$56 each. These are exhibition-ready frames, with matt board and hangers. A bargain, as you will realise. The size of the piece you can produce will be A4.

However, unless we can confirm that the frames will be taken up by members, we cannot go ahead, or will have to reduce our order, which will possibly raise the price a little. The society cannot afford to have to pay for frames that are not bought. This being the case, please can you let Deborah know how many frames you would like, and then pay for them via our bank account by the end of November?

The frames will be ready for the first workshop of the year at the end of February.

I know next May seems a long way off, but it will be with us before we know it. A few people have replied to Deborah that they will buy one or two frames, but I think you will understand that we need to know from more of you - especially those of you who are regular exhibitors - if you are willing to be part of this exhibition.

Yours in hope,

Jill



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/>

**Your CCS 2024 Membership Form
has been included with this edition.
Don't forget to action it before 1 January 2024**

ACCORDION BOOKS

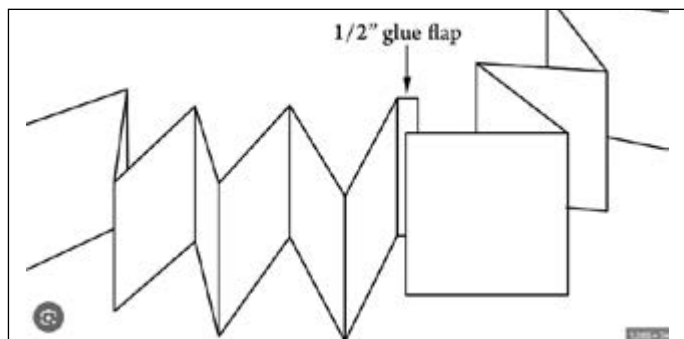
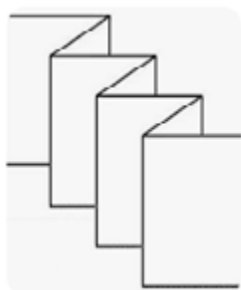


October Workshop
led by Lyndell Dobbs

*Reported by
Maria Diamand*

Lyndell provided a workshop on creating an Accordion book with secret rooms. Accordion books are also known as concertina or leporellos, developed initially from scrolls.

Accordion fold books can be one of the most common structure types used to showcase calligraphy works. It can be one of the most straightforward structures to make once the application has been applied and practiced. The book can consist of either a single sheet of paper or a series of joined sheets that are folded in a zigzagging pattern, as seen below:



We were shown finished books to help us understand the concept. Having chosen our theme from the given list which included Aboriginal, shaded letters, Christmas, Australian stamps and using the paper provided by Lyndell we followed the steps 1 to 10 to make our books, this involved careful measuring and cutting. For our project, we used paper

that was pre-cut measuring: 27.5 x10.cm.

The following four pictures were examples of finished books provided by Lyndell to show us what we could achieve.

Lyndell provided each participant with pre-cut paper and a pre-cut envelope we put together for the accordion book.

An interesting and absorbing workshop giving us many ideas for future projects.

Thank you Lyndell





Tips

Narelle suggested buying a book-binder's kit from Amazon if you intend to pursue this method of presentation

Only use gouache, not ink, when you write on the paper. This was suggested because the use of ink may bleed. You will need to test the paper.

Reference book: *The Art of the Fold: How to Make Innovative Books and Paper Structures* a Book by Hedi Kyle and Ulla Warchol



LIBRARY



THE EDGE

Issue 28 - 3 August 2023

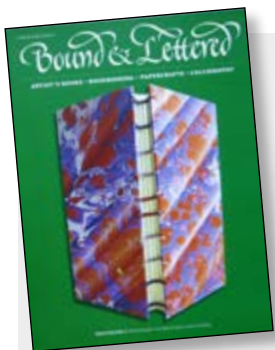
- Joumana Medlej writes about the pigments used in Arabic Khatt - early Arabic calligraphy.
- Inky fingers: Tina Warren's journey into calligraphy and how stick ink is produced.
- Pigments and gallo-tannin inks and a recipe to make your own basic oak gall ink.
- Getting to know the range and types of calligraphy ink.
- Drawing colour from plants: a discussion on how to make durable strong natural colours from plants and to fix them to paper/fibre.



KAPITIL LETTER

Issue 68 - August 2023

- May meeting featured Technique Tasters: the use of graphite pencils, coloured pencils, Parallel Pens, Rulers and Stick.
- In the June meeting, Kate Thurston reflects on famous calligraphers who influenced her calligraphic journey. Her talk centred around the calligrapher Thomas Ingmire.
- Gyotaku (fish impressions) and Journaling was discussed in the May meeting.
- In July, a Do-It-Day with Daniel Reeve featured Reed pens and Quills.
- The works completed for the April and May challenge were displayed in the gallery.



BOUND AND LETTERED

Volume 18, Number 2

- The quest for a replacement of the discontinued Gilbert Bond paper: the results of the tests, writing with a variety of pens and writing fluid on 6 different paper samples.
- Identifying fibres and colours in native and invasive plants for making papers.
- Light, shadow and calligraphy: using a cut-out word, a light source and a camera to create amazing shadow creations.
- A new guide to Japanese stab bindings.
- An article on the collaboration between calligrapher Cheryl Jacobson and bookbinder Jim Downey working together on manuscript books.
- Pulp painting: paper itself becomes an expressive medium to blend calligraphic marks into the fibres of the sheet.
- Susan Pagnucci made an intricate accordion book, decorated with rubber stamps carved in shape of letters and animals.
- Women book artists a century apart - book covers and binding then and now.
- Copperplate with Hee Yong Kim



POSTSCRIPT

OCT/NOV 2023

- Gelli printing play day.
- In a fundraiser for the Royal Children's Hospital, 80 cards were donated.
- Traditional Ebru Marbling - Ebru means cloudlike. The technique is included in UNESCO's Intangible Cultural Heritage list. The finished papers can be used in artworks and book binding.
- The 1297 Magna Carta Libertatum is housed in the Guildhall in London. Julie Chambers viewed the 700 year-old document written on goatskin parchment. It contains 63 chapters guaranteeing civil rights to English subjects. Australia owns one of the 4 copies in existence - on show at Parliament House in Canberra.
- Corinna Taylor discusses how to use pounces and powders.



CAPITAL LETTERS

Volume 40 Number 1
September 2023

- The June meeting featured “Swap Quotes” using different techniques and styles with many examples of the completed works.
- An interesting idea to write a card instead of a verbal order at a restaurant in calligraphy.
- Kersals: an exemplar for practice.
- Where’s the Writing on the Wall...a showcase of the National Capital region through letters.



COLOPHON

September 2023 Volume 44
number 4

- “S” adventures: examples of members’ works using the capital letter S.
- Di Nicholson visited the Australian Pen Museum in Gundagai, inaugurated in 2008. It is one of only 3 pen museums in the world and has re-opened in March 2023 at their new premises.
- New calligraphy supply store at Glebe NSW.
- A chat with Jackie Wyatt, editor of Colophon.
- Open Studio reports for June and August.
- The Copperplate group hosted calligrapher Joy Daniels from Northampton, UK. Joy demonstrated the different kinds of marks she makes in her beautiful pointed pen work.
- Working the grid in a July workshop with Gemma Black.



DANCING PEN

Winter 2023 Issue 140

- A report on the 2-day Fractur workshop with Gyounghee Lee.
- Alan Milne surfs online libraries in a quest to find an original digitised manuscript.
- An article by Gyounghee Lee about “Wrong” letters: making variations of alphabets, and presents colourful examples.
- Online classes with Brody Neuenschwander: the magic of Kozo paper and collage.
- Italic, Copperplate and Pointed Pen workshops.
- Adding texture with text: workshop for the Colour Circle group.



Quillo Talk, The Calligraphers’ Guild of WA,
Issue no. 335, August 2023
(link in email news bulletin dated 20 Sept 23)



Quillo Talk, The Calligraphers’ Guild of WA,
Issue no. 336, September
(link in email news bulletin dated 18 Oct 23)

UPCOMING WORKSHOPS

Sunday February 25th 2024 - 1:30 - 4:30pm

Tutor - Angela Hillier

Framing your work

This workshop will show participants how to frame their work, stage by stage, and demonstrate framing using box and flat frames and different types of mounts.

Sunday March 24th - 1.30 - 4.30

Tutor - Jill Robertson



A script written with an x height of only 1pw.
Lots of pen manipulation to keep you on the ball.
Great for greetings cards.

Sunday April 28th 2024 - 1:30 - 4:30pm

Tutor - Pam Kemp

Spirals

