



PAERT • 2016

25

The Steel Quill

SPRING 2016

CELEBRATING 25 YEARS OF
LETTERING



Presidents Quill

Celebrating the Guilds 25 years has truly been the best! It seemed we never stopped celebrating. Not only was our Magical Calligraphy Tour successful, our two day workshop and free workshop for our past and present members with Peter Thornton kept the momentum going.



President: Jan Cegnar

As we gathered on a chilly yet sunny day it was so good to see past and present members come together to catch up with one another and participate in the Neuland workshop. While the expectation was to keep our chatter to a minimum so Peter could teach, it wasn't long before laughter and conversation took over. The feedback that I received through emails was so positive and heartwarming. I thank all of you for this and participating in something fun and offering to help out where needed. A big thank you goes out to the executive for volunteering their time and making every effort to pull together to make this happen. I think we did it again.

From the food to the fabulous cake that was created by Christine's neighbour that wowed us all. We have the pictures to prove it. As we approach summer break and our last meeting, as usual our elections take place. Christine and I have had the pleasure of serving the Guild for the last two years. We encourage everyone to consider a position as fresh new ideas are always welcome. Team up with someone if you can. There are enough experienced members around to help out.

We would like to wish everyone a safe and happy summer whether you're with family or friends. Most of all enjoy what you do and put pen paper when you have a moment. Happy lettering and to another 25 years.

Sincerely,

Christine & Jan

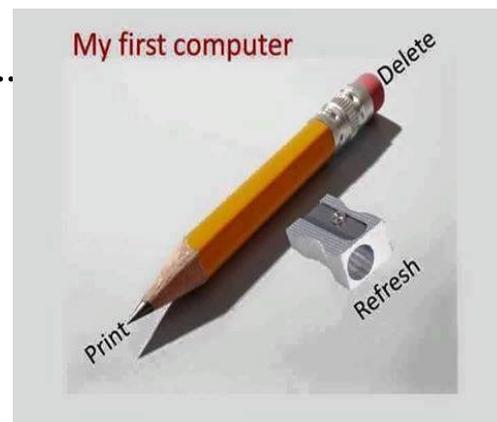
Contributors

Cover graphics special designed by Peter Thornton.

With thanks to:

Mary Louise Camposilvan	Jan Cegnar
Cheryl Weber Good	Maureen Fraser
Susan Knight	Christine O'Sullivan
Vickie Peart	Pam Rinaldo
Janis Peters	

Edited by Aline Chan



she who is BRAVE is free

Mailing Address: The Hamilton Calligraphy Guild
PO Box 57144, Jackson Station,
2 King St. West, Hamilton, ON, L8P 4W9
Canada

OLDFICH MENHART, Czech Calligrapher & Type Designer

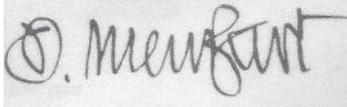
reviewed by Susan Knight

The first half of the 20c was a period marked by major cultural & technological change which extended to the art world (viz. Cubism, Futurism, Bauhaus), encompassing the graphic arts, design and calligraphy. This departure from tradition was influenced too by the Nazi regime's banning of blackletter in 1941, followed by a renewed interest in sans serif lettering. The astonishing story of typography in the Third Reich is worth exploring elsewhere, but is not the focus of this article.

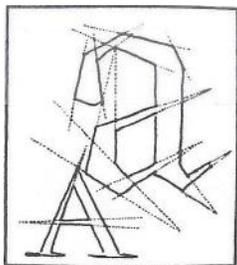


This is an interesting era in the history of type design, exemplified in part by a remarkable Czech calligrapher, Oldfich Menhart (1897-1962).

In a fascinating dissertation* for her Masters of Arts in Typeface Design at the University of Reading in 2003, Veronika Burian points out the lag in the evolution of a uniquely Czech stamp on new type design, compared with most of the rest of Europe, which she attributes in part to the conservative nature of the government & culture of the young republic of Czechoslovakia, formed at the end of WWI in 1918.



Nevertheless, progress was influenced here, as elsewhere in the west, by the Arts & Crafts movement, Art Nouveau & Expressionism, amongst other factors, & a Czech national identity arose in the works of many writers & artists by the mid-20c. Important names include V H Brunner (1886-1928), typographer, illustrator & graphic designer, who was influenced by Edward Johnston, the calligraphic & broad-



edged pen revivalist; Vojtech Preissig (1893-1944), calligrapher, printmaker & engraver, and Karel Svoboda (1896-1986), calligrapher, graphic & type designer & illustrator. They were among those who wanted to depart from the ubiquitous foreign influence in lettering & typography, & in particular to portray Czech diacritics distinctly from German & French accents, while maintaining easy legibility.

Oldfich Menhart, on the other hand, lacked nationalistic intent in his calligraphy & type design, eschewing '...every bit of excess typographic baggage...' (Duensing 1989, see *) in favour of 'pure, elemental and comprehensible forms of the classic letters'.* He was a passionate & highly skilled calligrapher, and it was he, finally, who was able to make

Figure 41 Vojtech Preissig, drawing of *Preissig Antigua*, explaining the underlying concept of the design. Curves

a distinctly Czech impression on lettering & type design on the international consciousness after the failure of his predecessors to have a lasting international influence.

He published his 1st book, *První Českou, aolu ornamentedniho pisma*, on the rules of calligraphy (the 'black art', as he described it), & subsequently handlettered several books, book covers & bookplates, & published books on typography.

Menhart designed 24 original typefaces. His masterpiece is widely considered to be the type face *Manuscript* from 1943-45, simultaneously elegant and primitive & clearly reflecting its handwritten origin & his personal belief that 'Calligraphy is the cradle of type design'.*

Other typefaces include *Menhart Antigua*, which was the first Czech typeface to succeed internationally, admired by such eminent designers as Jan Tschichold & Stanley Morrison (of Monotype fame); *Figura* (1940), *česka Unciala* (1940).

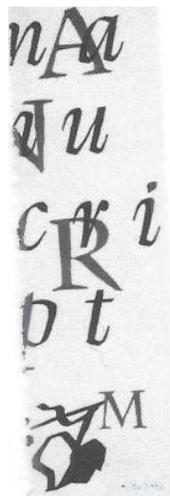
It was especially important to Menhart, as to Preissig, that diacritics be designed as carefully as letters, and not simply added to typefaces as afterthoughts, if only to enhance readability and to avoid distraction & misunderstanding of text.

His tool of choice was the broad-edged pen, though he used also the flexible spring pen/ pointed pen.

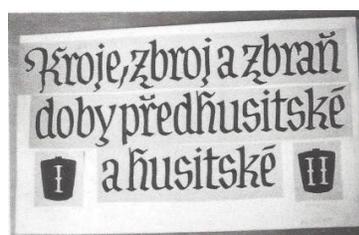
After the Communists came into power in Czechoslovakia in 1948, & despite the fact that apparently he did not ascribe to communism, increasingly he developed typefaces for the government, including *Parlament*, for the exclusive use of the administration, and *GraManka*, a Cyrillic version of *Manuscript*.

Below are some examples of his calligraphy & type designs, his personal signet, and monograms, many of which are exhibited at the famed Klingspor Museum for Modern International Book Art, Typography and Calligraphy in Offenbach, Germany.

Carl Rohrs is offering a course in Oldfich Menhart's calligraphy at the 35th International Calligraphy Conference, A Show of Hands, in 2016. An example of his calligraphic interpretation of Menhart is shown here.



HeAlieR0



*Veronika Burian, *Oldfich Menhart* calligrapher, type designer and craftsman, 2003 (luc.devroye.org)

** Wikipedia

www.klingspor-museum.de

TAJ MAHAL, INDIA AND NEPAL

During April, 2016, I was fortunate to travel to India and Nepal for another of my learning and discovery “vacations”. I am finding as I “age” that lying on a beach or sitting around drinking pina coladas no longer holds an interest for me.....what happened? As I am accompanied by my husband on these vacations, fitting in anything calligraphic becomes a challenge as his interests lie elsewhere. However, in both of these countries there were many buildings and structures that had calligraphy prominently displayed on their structures, one in particular is the Taj Mahal.



The Taj Mahal is a beautiful tribute built by Shah Jahan between 1631-1638 as a mausoleum for his favorite wife. The main entrance is white marble and black marble or jasper inlay was used to write the calligraphic verses from the Quran. The higher panels are written slightly larger to reduce the skewing effect when viewed from below. The calligraphy found on the marble cenotaphs in the tomb is particularly detailed and delicate.



On the lower walls of the tomb there are realistic bas relief depictions of flowers and vines and the marble has been polished to emphasize the details.



There were restrictions on photos inside the mausoleum, however on the lid of the casket is a sculpture of a small pen box and writing tablet. These are traditional Mughal funerary icons. “The Ninety Nine Names of God” are calligraphic inscriptions wrote on the sides of the actual tomb. There were 28 types of precious and semi-precious stones inlaid into the white marble of the Taj, unfortunately many have been looted. History states that over 20,000 different artisans were employed in the construction. It truly is a beautiful piece of history.

Throughout India and Nepal there were many other beautiful structures with amazing detail, both calligraphic and ornamental.



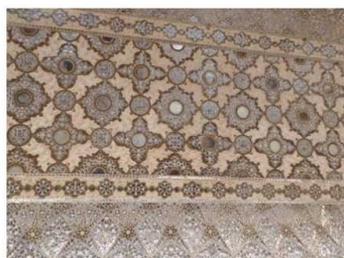
Intricate detail carved in sandstone

Even the young girls who were getting married had the traditional henna painted on their arms and hands.



Almost “zentangle like”.

In Jaipur, India the Sheesh Mahal (Hall of Mirrors) was built in 1631-1632. The ornate white marble pavilion is inlaid with “pietra dura” and complex mirror-work of the finest quality. (pietra dura – inlay technique using cut and fitted stones, gems, glass or mirrors)



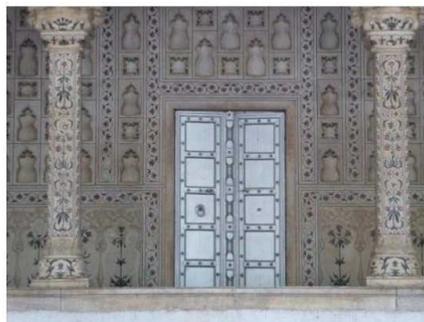
Photos of this work do not do justice to the beautiful and dream-like feeling of being surrounded by thousands of tiny mirror and glass pieces.

I found myself looking at all of them, thinking how I could incorporate them into my calligraphic designs!



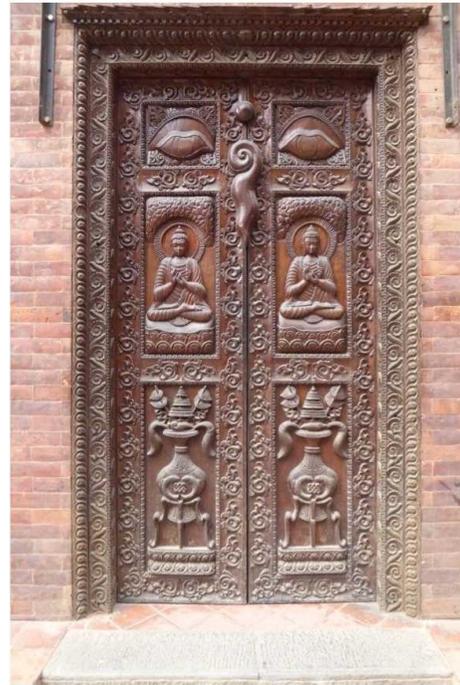
Regardless of all the beauty surrounding me, it still was brought home that we on this side of the world are very fortunate to have been born where we were. Although there is much poverty, the Indian and Nepalese people could not be happier or friendlier to us foreign tourists travelling to see the beauty of their countries. As we photographed them, they in turn were photographing us!

There were many beautiful and intricate design elements throughout both of these countries. On balconies, door entrances, pillars as well as all the temples and historical structures.

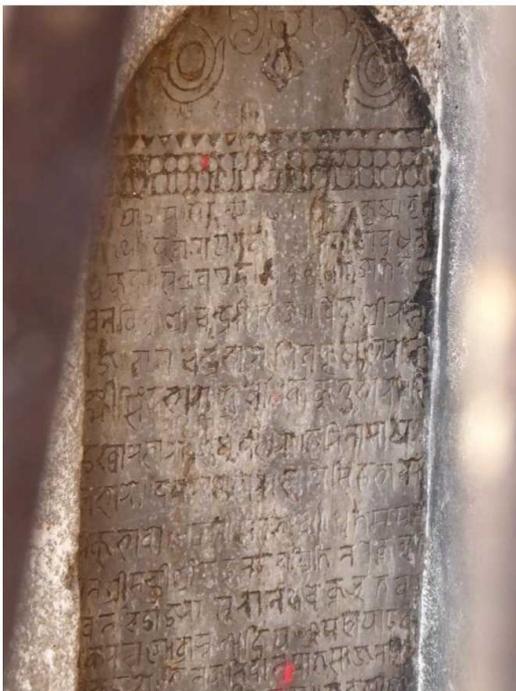




A young man carving slate in Nepal Market

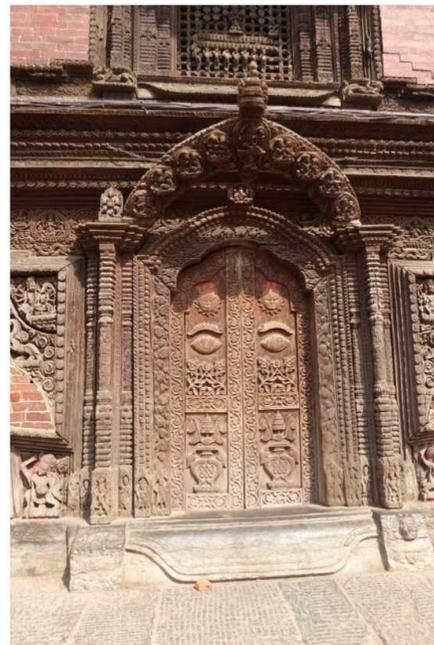


Doors in Nepal



Stone inscription at a Memorial Site

India and Nepal are two wonderful diverse countries of historical significance. The buildings, structures and calligraphy present at many of them are quite magnificent to see. There are so many opportunities for us to follow calligraphy through history and this was a wonderful memorable experience that I will never forget.....



NEWSLETTER EXCHANGES

With *Pam Rinaldo*

FAIRBANK CALLIGRAPHY SOCIETY

#184 - November 2015

Small article about Alf Ebsen and paper donated by his grandson.

Passionate Pen conference review with photos.

#185 – January 2016

Holiday/Christmas issue with photos of greeting cards

#186 – March 2016

Request for information about Alf Ebsen for a follow-up article.

Betty Locke's Jesters, unique sketches with lettering intertwined.

CAROLINA LETTERING ARTS SOCIETY

Winter 2016

Making cola/ruling pens by Jim Chin and uses.

The Virginia Book Exchange by Annie Cicale. 8-10 members of CLAS have been involved in exchanging books for a number of years, photos.

KELOWNA CALLIGRAPHER'S GUILD

#82 – November 2015

Button Alphabet designed by Peter Thornton, photos.

Sheila Waters Master class review.

#83 – March 2016

Article on 8 different watercolour background techniques.

Colour photos of holiday cards and galleries.

LETTERING ARTS GUILD OF RED DEER

#89 – October 2015

Shadow lettering, cut out two of the same letters and off set them so you can see where to place the shadows on your work.

Making "Ice Resin" pendants.

#90 – February 2016

Exploding boxes with instructions found on Web.

Detailed article on Sumi Stick Inks, very informative

JOURNAL OF THE WESTCOAST CALLIGRAPHY SOCIETY

#123

Great NL full of colour, techniques and photos.

VALLEY CALLIGRAPHY GUILD

Jan-Apr. 2016

Mostly handwritten/lettered.

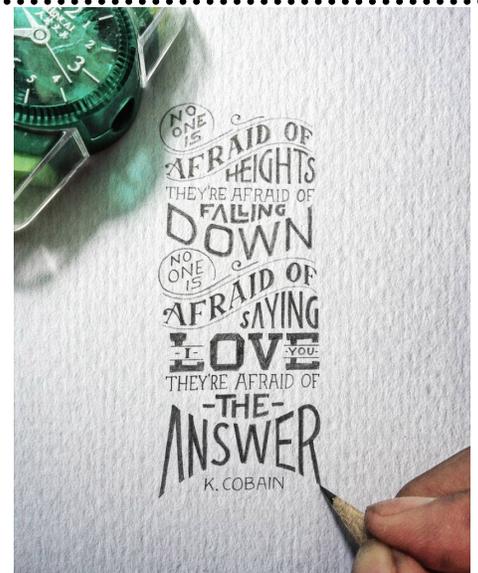
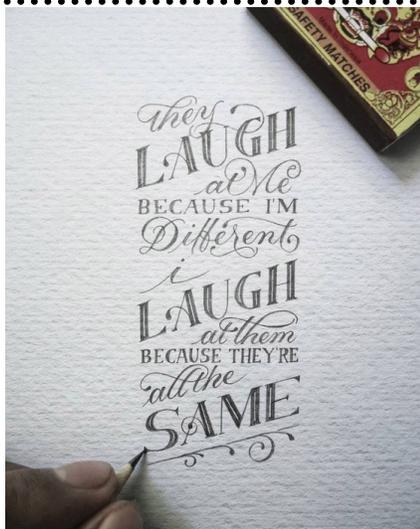
Drawn and painted letters by Marilyn Reaves.

Holiday/Christmas card photos.

ROYAL CITY CALLIGRAPHY GUILD

Fall 2015

Colour photos of pages from their Round Robin Book Exchange



DEXA MUAMAR POSTED THESE TO PINTEREST.

“SPONTANEOUS MARK &
ALTERNATIVE IMAGE:
SPEAKING FROM THE
HEART” with Pamela Paulsrud

(by Pam Rinaldo)



The following (partial) description was given by Pamela regarding this workshop – *“In this class you’ll explore the distinctive and bold expressions of spontaneous marks using walnut and sumi inks, combined with layers of alternative image processes. You will be given guidance in scoring countless variations of rhythmical marks and patterns originating from intuition and response to music, sounds – or silence. Sink art techniques will also be introduced for creating blurring, dripping and running marks for breathtaking texturing effects on your papers.”*

This past spring while I was in Florida I had the opportunity to take the above workshop with the Coastal Calligraphy Guild, located in Sarasota. This four day workshop was a great time to experiment and explore all there is to mark making. Pamela had us working on large sheets of paper which could be cut down after the techniques had been applied. Working large gave you the freedom to explore larger areas of the paper and work up to and off the edges, creating very interesting effects. This allowed us to not be restricted by size limitations.



Tree Whispers *

Book and Demo Page – Pamela Paulsrud



Our first exercise was to make a quick grid, six spaces (very loose) using different tools to mark the dividing lines. We could mark off with pencils, water soluble pencils or crayons, we then placed two pieces of removable tape anywhere on the grids. We did this exercise on both white (Arches #140 Hot Press) and black (Arches Black cover) papers. (We only used white or black pencil on the black, no water and no tape as the paper had a bit of nap and water and tape would ruin it) The black on black was quite striking!

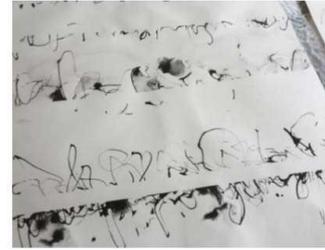




Book cover made from grid paper



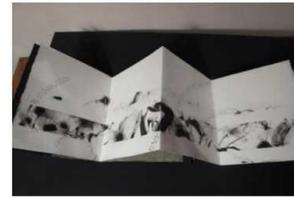
Close-up book page



More Marks

With Pamela's guidance we used sumi and walnut inks, coke pens, brushes, popsicle sticks, edged tongue depressors and any other mark making tools. We were to make tiny slow marks, wide large marks, delicate minimalist marks, turning the paper and work the other direction.. We used our non dominant hand to slow us down, and wrote left to right and up and down. We used water on some, and soluble pencils. Pamela would tell us what to do and when, giving us guidance so it wasn't just "random"....

We took a wide wet brush over the white paper, over some of our dividing lines which created a blurring effect (if you used the water soluble pencils) and then drew a few lines into the wet. We then used our inks to make marks, scribble, write text loosely. We worked on both papers at the same time, alternating when one was full. These papers were then used to make an accordion fold book, or portfolio.



Other techniques for creating marks:

Use a pipette to draw with ink

- *Use a pipette with ink in one hand and a pipette with water in the other and draw simultaneously*
- *Score into paper, then wash over with ink –(resist)*
- *Play music and try to create what you hear/feel*
- *Try making a continuous mark without lifting tool, only to re-ink. Don't hurry, slow movements, twisting and turning. If marks are round, try to make them angular and vice-versa. Use this idea to practice with your good paper close by. Once in a rhythm, move to good paper.*
- *Take time to play with each tool to see what it does/what you feel comfortable with*
- *Use wax crayon as resist*
- *Use sewing wheel with saral transfer paper*
- *Try tools sitting and standing for variety*
- *White space is important!!!*
- *You can colour your edges of paper or use removable tape to make a larger band (stripe) on edge*
- *Use eye dropper to drop ink*
- *White gel pens are great on black*



Samples by Pam Rinaldo unless noted otherwise



*Tree Whispers are a project created by Pamela and the late Marilyn Sward in 2000. Gathering round handmade papers from around the world, and then using any type of medium, tell a story relating to trees. We all have a tree story within us. These are then collected, strung together in 5 foot lengths (or longer, depending on ceiling height) and displayed at exhibits around the world. Anyone can contribute. www.treewhispers.com

Pamela also demonstrated photo transfer using a TONER based copy. Remember if using text to reverse it so it transfers readable. We used the Chartpak colorless blender for the transfer process.

Be spontaneous

- sometimes things don't work, come back to later
- use a viewfinder to locate sections
- you can rework a piece with sumi/walnut ink
- re-acquaint yourself with the tool
- turn a page upside down to analyze the mark
- be aware of copyright laws when using photo transfers

FRAMEWORK

Wendy Nember's mini books



From Jan Cegnar's Secret Pal



Ramona Matthews



Mark Lurz

Mark Lurz



Susan Knight: ligatures, A-Z, and ampersands

All you need
is love!

YOUR SECRET PAL

Ramona Matthews

the only journey worth taking is through oneself...

CARBONETTI

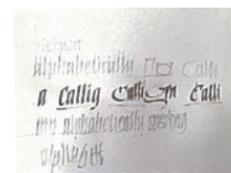
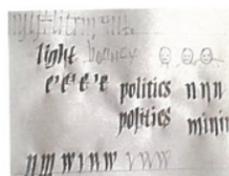
1-2015

Wendy Nember

Playful Italic

With Peter Thornton

By *Susan Knight*



On April 7th & 8th, 2016, the Hamilton Calligraphy Guild hosted a 2-day workshop entitled *Exploring the Playful Side of Italic* by US-based master calligrapher, Peter Thornton.

Peter is an Englishman and a Fellow of the Calligraphy & Lettering Arts Society (CLAS), with more than 50 years of calligraphy under his belt, and is the author of the book, *Alphabetically Speaking*, sadly no longer in print. He is also a pioneer in the art form 'Musicalligraphy' which marries sound and calligraphy, examples of which he exhibited at the monthly HCG meeting on Friday evening, April 8th.

He is almost as well known for his aphorisms as for his elegant and lively calligraphy, a few examples are shown below.

Those who previously have taken one of Peter's classes know that he has a wonderful sense of humour and even rank beginners feel very comfortable with his gentle instruction.

Peter began the workshop with an overview of 'normal' italic, stressing the importance of form & rhythm. The following is his

Criteria for Good Letters:

Form

Pen angle

Consistency

Sharpness

Rhythm

Character

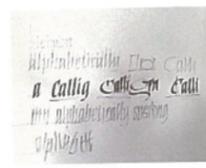
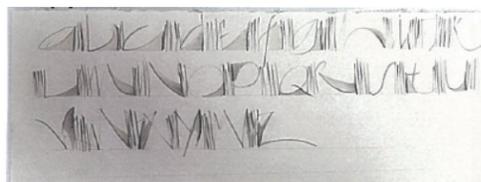
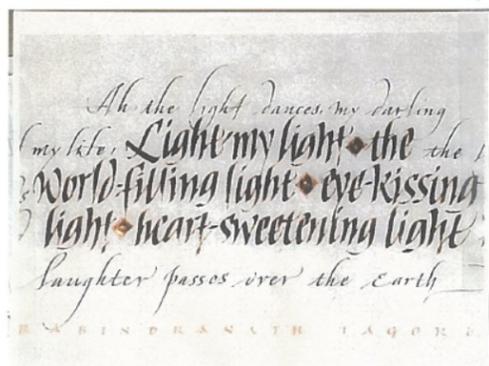
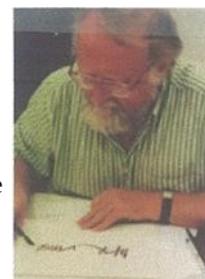
'Life'

Suitability

Peter describes his approach to italic as a 'method of study' and introduced the concept of the *'parent box'*, a simple structural device to aid consistency & good letter form, especially useful in italic script.

Later, effortlessly, he demonstrated subtle italic variations, progressing to more flamboyant styles complete with flourishes by the second day of the workshop, all the while encouraging us in our own efforts, varying weight, form and colour, whilst valiantly imploring us (alas, oft times in vain) to abandon our grid pads in favour of good quality unlined paper, such as Fabriano Ingres.

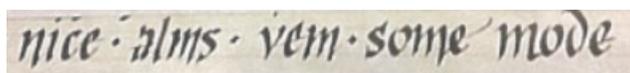
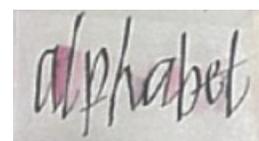
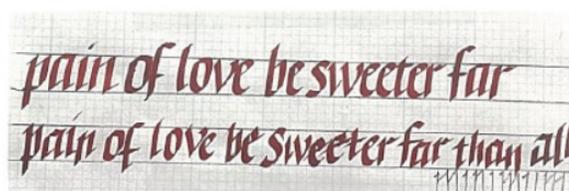
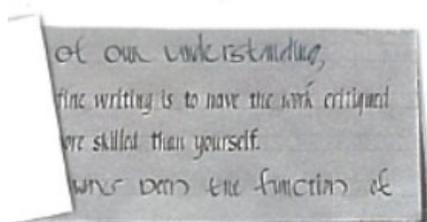
Here are some examples of Peter Thornton's work:



Some of his aphorisms:

- σ Calligraphically, know where you are going;
- σ Don't dip into the inkwell of hope.
- σ If you can't flourish, don't prove it!
- σ Good letters will not support indifferent design.
- σ Good design will support indifferent lettering.
- σ When you look at your neighbour's work, you see it for what it is. When you look at your own work, you see it for What it isn't.

Some of the participants' work below.



GET THE LEAD OUT or 2B or Not 2B

MILES & MILES

Taught by Vickie Peart, reviewed by Susan Knight

In November 2015, the 8th consecutive season of Vickie Peart's *Miles & Miles* classes began with a theme of pencil calligraphy, entitled **GET THE LEAD OUT OR 2B OR NOT 2B**.

The classes were so enthusiastically subscribed that Vickie was obliged to split us into two groups on successive Thursdays, monthly.

Our pencil journey began with a fascinating history of pencils (beginning in the 16c!), erasers & sharpeners. For an interesting & amusing take on the correct way to sharpen a pencil, Google: [David Rees pencil sharpening video](#). See also www.jetpens.com.

Vickie also shed *beaucoup de lumiere* on the oft-confusing & numerous systems of *grading* or *rating* graphite pencils from v. hard (9H) to v. soft (9B), incl. the numerical American equivalent.

Over the 4 months of classes, we also learned about the different *kinds* of pencils available, including the common wood pencil, woodless pencils, mechanical, automatic, erasable & grease pencils, graphite aquarelle and the many varieties of coloured pencils, as well as non-reproducing pencils (non-photo blue). We had many opportunities to test each of these examples using Vickie's monumental pencil inventory.

Our practical application of pencils to calligraphy began with skeletal Romans, using the beautiful pressure-and-release technique (not as easy as it may look!), and evolved to multi-stroke Romans, 'funkified caps', italics and uncials, all using pencils *exclusively*.

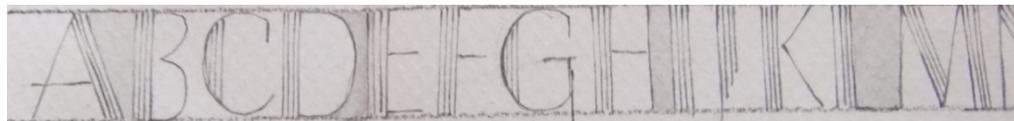
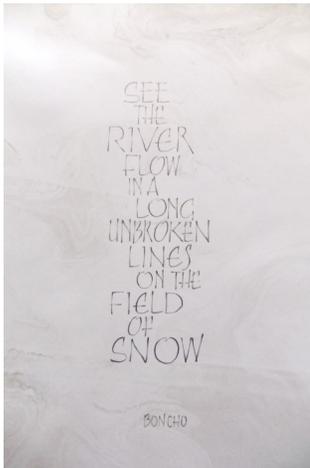
We were taught the difference between graphite, carbon & charcoal, and experimented with each, using familiar calligraphic styles and also methods, such as *stippling*, *hatching* & *cross-hatching*, '*scumbling*'; *circulism*, *embossing* and *layering*, techniques which can be transferred to other tools, such as the pointed pen and fine markers.

An early exercise involved the the making of a Suminagashi background (see Pam Rinaldo's article in the November, 1999 issue of the HCG Newsletter), onto which we wrote a haiku of our choice.

Vickie shared many stunning examples of her own pencil calligraphy, as well as those of international calligraphers, including examples of *asemic* writing. It may be presumptuous of me to imply that most of us had never heard the term '*asemic*', coined for the first time in 1997, and described as a 'wordless open semantic form of writing'. Certainly the word was new to me. In a calligraphic context, I think this means that an *asemic* work does not contain *distinctly discernible* words, so that the work is open to interpretation by the viewer (as with

any work of art). (see Wikipedia for '*asemic* writing')

In summary, if you are not yet convinced of the beauty of the pencil as a calligraphic tool, please see below examples from the class, courtesy of Lori Martin, who kindly shared her classroom studies.



by LORI MARTIN



9H
8H
7H
6H
5H
4H
3H
2H
F
HB

2B or not 2B

3 B
4 B
5 B
6 B
7 B
8 B
9 B

of

The last word belongs to Bon Jovi. By Susan Knight

map out your future, but do it in pencil
S. KNIGHT

Reflection on Peter Thornton's classes & 50th anniversary celebration



MILES & MILES—2B or NOT 2B, year-long class with Vickie Peart



THE MAKING OF A GREETING CARD with Mary Louise Camposilvan

December 2015
The month of the year that moves us to write seasonal greetings, updating family and friends, and spreading good wishes and cheer.
At this meeting, I demonstrated how easily an envelope can be made to contain the beautiful cards that many guild members hand make.
I took one card and created an envelope for it, using this card as a template I placed it on a variety of wrapping papers purchased at IKEA. Then I added a white section for the address and return address on the envelope. My eyes glanced at an advertising insert in the Newspaper supporting the Canadian Breast Cancer Foundation. From this ad, I was inspired to draw and add a bow to the envelope, I cut the top of hooks to add to the circular patterns of the second envelope design.
Away I went to photocopy these two variations of envelopes and realized that they could be personalized, expressing the recipient or the sender and complimenting a variety of original cards.
I could tell from the enthusiasm of the calligraphy groups that they were excited to add their own stamp.

Mary Louise designed the envelope below, with a bow drawn on the front.



For this envelope below, you can split open an envelope and trace the shape. You can do this on designer paper and put a label on the front for writing the address.



DONALD JACKSON TO RECEIVE APOSTOLIC KNIGHTHOOD

DONALD JACKSON, MEMBER OF THE VICTORIAN ORDER (MVO), the artistic director and scribe for The Saint John's Bible, will receive one of the highest honours bestowed upon laypeople by the Holy See. On June 15, he will be inducted into the Order of St. Gregory the Great, a papal knighthood granted for outstanding service to the Catholic Church. He will receive the honour in a special ceremony at Westminster Cathedral in London from Cardinal Vincent Nichols, the archbishop of Westminster. He was nominated by Bishop Donald Kettler '66, the bishop of the Diocese of St. Cloud. "In the course of its creation and since, The Saint John's Bible has touched the lives of Catholics within our diocese as well as millions around the world," said Kettler. "... Mr. Jackson and the Benedictine monks of Saint John's Abbey have once again pointed to the central role of the Bible to the vitality of the Catholic Church." Jackson, one of the world's leading calligraphers, has been the artistic director and principal illuminator of The Saint John's Bible since 1998. For more than 50 years, he has also been responsible for the creation of official state documents in Great Britain as senior illuminator to the crown office of Her Majesty Queen Elizabeth II.



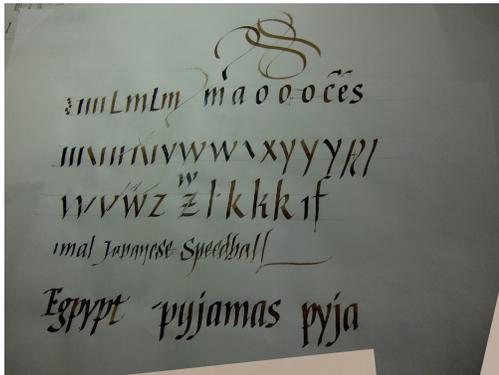
Mr. Jackson resides in Wales and is a member of the Anglican communion. It is rare for non-Catholics to receive papal knighthood. "Mr. Jackson has made a singular contribution to contemporary Christian art," said Rt. Rev. Nicholas Holtam, the Anglican Bishop of the Diocese of Salisbury, a longtime friend of Donald. "There is no doubt in my mind that he has provided spiritual insight and inspiration to countless numbers of Anglicans and Roman Catholics alike."

Donald was at his Scriptorium in Wales when he learned about the honour. "I give my sincere thanks to His Holiness Pope Francis for this award and to those who proposed it," said Donald. "I am delighted to accept it as both a symbol of his recognition of what has been achieved and of his encouragement for Saint John's mission to 'ignite the spiritual imagination' of all peoples. Long may The Saint John's Bible journey continue to do that." The Pontifical Order of St. Gregory the Great

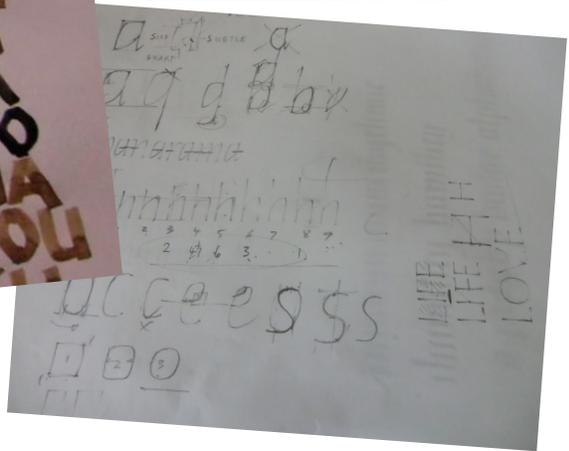
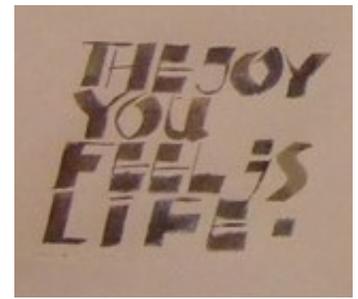


In 1998, Saint John's Abbey and University commissioned renowned calligrapher Donald Jackson to produce a hand-written, hand-illuminated Bible. We invite you to explore this work of art that unites an ancient Benedictine tradition with the technology and vision of today, illuminating the Word of God for a new millennium.

Prints are available for purchase at John Neal Books & Paper Ink Arts.



Peter Thornton's students' work



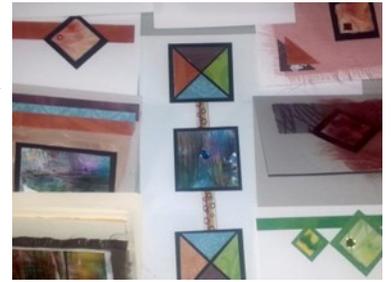
COLLAGE WORKSHOP with JAN CEGNAR

Reviewed by Janis Peters

This workshop was such a hands-on learning experience – we created eye popping collages with just a few pieces of scrap paper, fibres, old postage stamps, ribbons, embellishments and so many more through away little pieces. Anyone can do Collage! Do not through away your small treasures from this moment on!

Jan explained Collage as “finding the right piece to fit the puzzle and whether you use paper or anything else, it can always be shifted and removed before gluing down”.

We were encouraged to include the Elements of Design (Lines, Shape, Value, Colour, Movement, Size, and Pattern); also, to apply the Principals of Design (Harmony, Contrast, Rhythm, Repetition, Gradation, Balance, Dominance and Unity). There should be two-to-three Design Elements in each piece. Jan spoke to the many adhesives that could be used in collaging, e.g. heavy gel, varnish, gesso etc. We used glue as our medium, but Jan indicated that if we wanted our creations to last, we should coat them with something to preserve the colours, e.g. Diamond Glaze, varnish, shellac. She emphasized to always be mindful of what substance we are using and to read labels.



Hints:

- σ Keep a record of your experiments in the event you want to replicate what you did.
- σ Take a handful of small pieces of paper and hold them over a sheet of paper and drop them – voila – a collage is created!
- σ Mark off sections of your paper with masking tape and apply embellishments within the sections and then gently remove the tape. Use textured rulers to tear paper.
- σ Use stamps to embellish with pieces or to finish off a collage. Have a focal point in all your pieces to draw the viewer's eye in.
- σ Use a colour wheel when pulling your collage together.

Happy Collaging everyone!

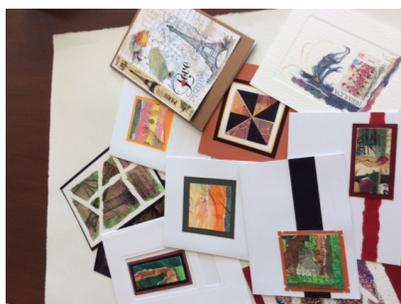


COLLAGE IT! with JAN CEGNAR

Reviewed by Cheryl Weber Good



Jan introduced us to the afternoon session while our morning art play was drying under tables and along the hallway. How do we take these colourful experiments and make them into collages? Some of us were new to the idea, and apprehensive, but we were reassured that we collage everyday when we dress ourselves. It's finding elements that go together. Jan outlined the elements of design which we could try following to enrich our collages. However, she also encouraged us to tear paper, close our eyes and drop the bits without looking and use that as a start; a dance between wild chance and bringing us back to the design principles.



Her samples were lovely and inspiring, but looking at my pile of drying papers was overwhelming to know where to start.

I decided to drop into “not thinking”, using speed as an approach to the challenge. I don't think I was alone, as the room riveted with high energy. At times there was complete silence as we focused on our tearing, cutting and pasting, feeling gleefully childlike absorbed in our colourful pieces.

We all agreed that from now on we will never throw anything out. Ah! How nice to have supportive friends to remind me of the value of hoarding creative materials. And

playmates to inspire what we wouldn't do at home.

Jan carried us through the moments of confusion to a huge productive gallery of completed gorgeous works (plays?) of art. What fun!



IRRESISTIBLE PICO EMBELLISHERS

By Pam Rinaldo

This water-based, acid free and archival product made by Tsukineko, creators of VersaMark and Memento stamp pads, (along with many other products) is a fairly recent addition to the market. As part of a donation for the sampler from Imagination Crafts, these embellishers were demonstrated during the evening program of The Magical Calligraphy Tour 2015 mini conference.

The pico embellishers come in a range of colours with names like Tuxedo Black, Grape Jelly and Bahama Blue, as well as some neon colours, clear and gold. They are called “irRESISTible” as they can act as a resist as well as an embellishment. They can be brushed, dabbed or stamped onto porous and non-porous surfaces. The non-clog feature build into the cap always keeps the fine tip clean.



Before using, the bottle must be gently tipped back and forth, NOT shaken, to mix but also to ensure that there are no bubbles when the liquid is dispensed. The fine tip dispenses once the bottle is turned upside down and the non-clogging cap removed. Gently squeezing produces thicker lines.

This product is great for adding small details to a finished piece, creating a “dam” in which to concentrate colour (see example), adding a striking line(s) to a quote or piece or adding little dots that help finish off a piece. Because of the fine point, the dots dry with a nice round shape. It dries in about an hour and is raised and glossy. You can spray with a fine mist of water when wet to give a watercolour effect with a slight raised surface. It can be used under or over work.

Having played with this product there are a few things to remember when using.



- They can blob a bit, but I find this adds to the embellishment
- Even though they advertise that you can write with them, it was extremely difficult to keep the fluid at the same thickness (because we are trained as calligraphers this seemed important....)

aphers this seemed important....)

- Sometimes you can overdo it, remember less is more.
- Using acetate or a craft mat you can make your own embellishment dots, hearts etc. and when dry, pull off, however, I would just put them on the work.

I think this product is a great addition to our tool box, however, I don't think I would use it in a fine art piece, but is perfect for cards, envelopes and small detail embellishing.

I was able to purchase this product ranging in price from \$4.00 - \$6.00 (US) from JoAnn's Fabric (USA) on sale. The manufacturers website lists it at \$9.00 (Staples.ca has them for the ridiculous amount of \$23.00. I would not rate the product worth that price!!)

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There is also an irRESISTible texture spray that uses the same principle but comes in a spray bottle and the colours are coordinated with the embellisher as well as the Memento line of products.

HAVE PEN, WILL TRAVEL

Upcoming Calligraphy Conferences



Registration

A Show of Hands 2016

International Calligraphy Conference

June 25 – July 2

Warren Wilson College
Swannanoa, North Carolina

The 67th Annual Convention



July 11-16, 2016
Red Lion Hotel on the River - Jantzen Beach
909 N Hayden Island Dr
Portland, OR 97217



June 24 to July 1, 2017

Weber State University, 3848 Harrison Blvd.

Ogden, Utah 84408



DuBosch JUBILEE Script



February 17-20, 2017
Presidents' Day Weekend
Kellogg West Conference Center
Cal Poly Pomona



THE ROYAL CITY CALLIGRAPHY GUILD
PRESENTS INK LINKS 2016



SATURDAY, OCTOBER 29, 2016

Dublin Street United Church
68 Suffolk Street West, Guelph Ontario

Ink Links is the guild's mini-conference
held every other year

BOOK & CALLIGRAPHY SUPPLIERS:

[HTTP://WWW.JOHNNEALBOOKS.COM/](http://www.johnnealbooks.com/)

[HTTP://WWW.PAPERINKARTS.COM/](http://www.paperinkarts.com/)

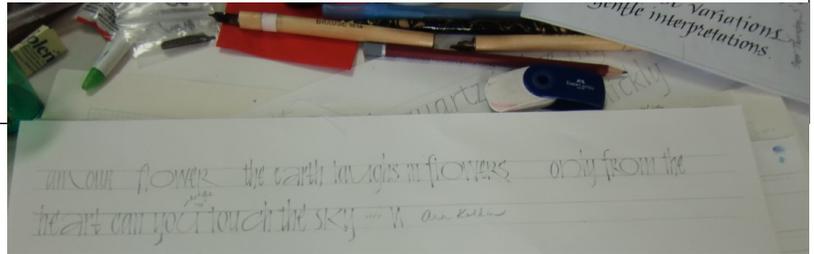
LINKS

<http://www.bl.uk/onlinegallery/onlineex/illmanus/>

8TH - 15TH Century manuscripts.

<http://www.saintjohnsbible.org/> ST JOHN'S BIBLE

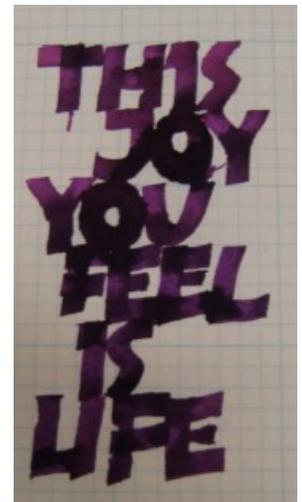
CELEBRATING OUR 25TH ANNIVERSARY WITH PETER THORNTON



PETER THORNTON:

Neuland Workshop

By Vickie Peart



These three pieces by Janis Peters.

On Saturday, April 9th, over 40 past and present HCG members assembled to enjoy a free workshop with Peter Thornton in honour of the Guild's 25th Anniversary. Peter masterfully conducted the enthusiastic participants through both simple and complex Neuland forms. Amazing results from one day of instruction! To add to the jollification, members enjoyed lunch courtesy of the HCG and a fabulous cake complete with pen, ink and quill. All in all, a wonderful day!

