

FOUR DAY CLASSES

GEORGIA ANGELOPOULOS

Victoria, Canada

B01 Things Greek and Gilded

Beginner/Intermediate

Design, Lettering

Exploring the rich history of Greek writing from its earliest appearance over 2500 years ago will help us better understand its crucial link to our own writing and expand our way of seeing and understanding letters. Examining various writing systems and styles as exercises will furnish interesting possibilities in our work. We will be using Greek letters and short bits of ancient texts, as well as devising Latin forms to harmonize with the Greek to write in English. Letters will be explored in terms of their pattern making potential, as well as unique designs in their own right.

To complement our lettering we will work with motifs apropos to each period gleaned from historical artifacts. We will create gilded and painted designs using a variety of techniques: flat gilding and tooling with various instruments, debossing, sgraffito, and cutting and collage with papers we will gild. We will also write on top of gilded surfaces and explore some of the traditional Greek palettes. Students will be encouraged to create a book documenting their explorations or work on a finished piece based on what inspires them throughout the process.

FACULTY BIO

Georgia Angelopoulos studied History in Art at Athens, Greece and at the University of Victoria. While she enjoys historical research, writing articles on the development of letterforms, the manuscript tradition, and calligraphy, her impulse to be a practitioner is strong. She is an active member of Victoria's Fairbank Calligraphy Society; she teaches calligraphy internationally, contributes articles to their journal and is their Archivist. Her work was selected and featured in several publications including *Letter Arts Review* and *Bound and Lettered*. She has also contributed to *The World Encyclopedia of Calligraphy* and *Mastering Calligraphy*.

SUPPLY LIST

- Basic calligraphy supplies* plus:
- Speedball pens B2, B3, or B4
- Parallel or automatic pens if you have them
- Westwind calligraphy practice pad
- Tracing paper
- 2 pieces Saunders Waterford 90 lb cold press (or paper of your choice – cut into quarters)
- ½ sheet Fabriano Artistic 140 lb hot press for gilding samples (cut in half again)
- Cover paper for book, if you want to make one
- A few small bits of colored paper for gilding samples
- Glassine paper – minimum size 8" x 10"
- Millboard 11" x 17" (or the back of a sketch pad!)
- 8H pencil
- Graphite pencil
- HB pencil (mechanical is fine in .5 or .3 mm)
- Removable tape
- Slant board
- Old brushes for feeding nibs and mixing
- Jerry Tresser's gold size (I will have some to share)
- Gold leaf (I will have supply plenty but if you have some please bring. We will use patent gold – gold that is adhered to a backing sheet)
- Cotton gloves
- Good clean brush for wiping off gold skewings
- Burnisher, but only if you have one – I will have some
- Tools for sgraffito including old needles, crochet hook, empty ballpoint pen
- Needle and thread for binding book, if you want to make one
- A few oil pastels (I will have some)
- Gouache: bring what colors you like but please try to have zinc white, lamp or jet black, Prussian blue, Venetian red, yellow ochre, red ochre, and a gold you like (I use pearl gold by Schmincke)
- One or two tubes of acrylic paint for gilding (I used red oxide/aqua)
- Magnifying glasses if you need them

GEMMA BLACK

Blackmans Bay, Australia

B02 Travels with My Versals

Intermediate/Advanced

Design, Lettering

Come on a journey to explore the exquisite yet sometimes elusive versal letterforms. In this four-day intensive workshop we will explore the basic versal construction of both drawn and compound letters from every genre. We will delve into the history of the versal, then experience in chronological order examples from the Grandval Bible through to Irene Wellington, David Jones, and beyond. Traditional techniques will be learned along with new and more extreme contemporary forms.

Such a honed study of versal forms gives you sound structural knowledge to build on will and leave you more confident in working with both traditional and contemporary models. Come travel with me... and my versals!

FACULTY BIO

Gemma Black is a distinguished Australian calligrapher living in southern Tasmania and working from her bay-side studio arts practice. She is the recipient of a Winston Churchill Memorial Trust Fellowship, a Fellow of the prestigious Calligraphy & Lettering Arts Society, UK, and an Honored Fellow of the same. For over 20 years Gemma has taught locally, nationally, and internationally. Her works are held in private and public collections including the Fitzwilliam Museum, Cambridge, UK, The European Parliament, and Parliament House Canberra.

In the late 1980s Gemma undertook the Roehampton Institute's (London) Calligraphy & Bookbinding postal course with Gaynor Goffe for two years. Soon after she undertook a full year of study with Ethna Gallacher in the "Way of the Pen" in 1992 and later spent one year with Thomas Ingmire on the Graphos Course.

SUPPLY LIST

- Basic calligraphy supplies* plus:
- Bond, cartridge, or layout paper approximately: 11" x 17" & any off cuts of fine art papers you already have
- Tracing paper: 1 small sheet
- Some non-waterproof black ink: ink stick and stone recommended
- Any gouache or watercolors you already have (plus mixing supplies)
- Colored pencils
- Blu-tack reusable adhesive

PAT BLAIR

Ashburn, VA

B04 Pointed Pen – Daytime Fun to Evening Formal

Beginner/Intermediate

Design, Lettering, Painting

An in-depth class, we will explore the many faces of pointed pen alphabets.

Beginning with classic copperplate, an elegant script style of lettering characterized by thick, shaded downstrokes and hairline thin upstrokes, we will explore the unique, pressure-sensitive motion of the pointed flexible nib, and the forms of the lowercase and elegant capital letters. A dressed up evening look to be sure, but a building block for what is to come.

Our focus will then shift in a more casual direction — spirited, lively, expressive. We will explore pointed pen alphabets that veer away from the classics. Shedding the refinement and *dressed up* persona of copperplate, these alphabets will still nod to the classics, but with a twist of personality (your personality) shining through.

To top off a busy class, we will prepare some beautiful watercolor backgrounds which will showcase our *looks*.

FACULTY BIO

Pat Blair has been a professional calligrapher for 29 years, and currently holds the position of Chief Calligrapher at The White House in Washington, DC. Her work has been published in *Letter Arts Review*, *The Calligrapher's Engagement Calendar*, *Scriptit*, *Martha Stewart Weddings*, and *Tabellae Insatae*. Sharing and teaching what she loves is a high priority, and she teaches at the Loudoun Academy of the Arts in Virginia, and has been on the faculty of several International calligraphy conferences. Pat has served two years as President of the Washington Calligrapher's Guild, been Chairperson of The Graceful Envelope Contest, and has been Co-Director of Letterforum, the 26th International Calligraphy Conference. Pat's love of pointed pen lettering led her to her study of copperplate and spencerian letterforms. The International Association of Master Penmen, Engrossers, and Teachers of Handwriting recently awarded her the honor "Master Penman" for her work in this area.

SUPPLY LIST

- Ink: Moon Palace black or McCaffrey's black
- McCaffrey's Ivory or Dr. Martin's bleedproof white
- Canson Pro layout marker paper 9" x 12"
- Several sheets Arches 90 lb hot press
- Canford pastel paper, assorted dark colors
- Pen holder: oblique
- Pen nibs, suggested: Nikko G, Tachikawa T-600, Gillott 303, Hunt 22, Zebra, Principal
- Small watercolor palette
- Several tubes of watercolor
- Large paint brush (does not have to be best quality), or any fun tool for applying paint to paper
- Pipettes or spray bottle for water

LIESBET BOUDENS

Bruges, Belgium

B05 Design & Interpretation for Extraordinary Letters

Advanced

Lettering, Painting

Our aim is to create powerful work using a chosen poem, phrase, or sentence. We will start with Romans as a basis for built-up lettering and create small pencil sketches. Liesbet will use examples of her own pieces to take us through the initial design process. Using a copier to substantially enlarge our text we will refine and rework the letters. At several stages we will be talking as a group about the work of each student. As we develop our own style of drawn letters, each with unique character, we will study the meaning of our individual texts to suggest the shape and color of the lettering. Our goal will be to create a finished, expressive piece, with a very personal flavor for our words, painted in gouache or watercolor.

FACULTY BIO

Liesbet Boudens was born 1957 in Bruges, Belgium. She specialized in art from age sixteen and trained as an art teacher. She studied painting with Dan Van Severen at Sint-Lucas Art Institute in Ghent. Liesbet currently teaches art in a secondary school in Bruges and teaches workshops in Belgium and abroad. Her web address is www.liesbetboudensletters.eu.

SUPPLY LIST

- 0.3mm automatic pencil w/refills
- HB 2 pencil
- 9B graphite pencil (I will bring some myself)
- Eraser
- Break-away-type knife
- Scissor
- Tape (artists)
- Glue stick
- Container for rinsing brushes
- Rag for cleanup
- Layout or marker paper (11" x 17" if possible)
- Plastic triangle
- Clear plastic measuring ruler (15" – 24")
- Old toothbrush and old brush for mixing gouache
- Pointed brushes (choose a smaller and a bigger within the range of 00 – 2)
- Palettes (any type)
- Gouache (any type)
- Watercolor
- Colored pencils, soft and chalky (I will bring some myself)
- Speedball pens C2, C3, C4, and C5
- Small pieces of cold press paper for exercises
- Cold press paper (I mostly use Waterford 140 lb rough. Fabriano Roma (expensive!) is also good for gouache)

DENIS BROWN

Dublin, Ireland

B06 Dangerous Lines: Calligraphy with Attitude

Intermediate/Advanced

Lettering

Write it like you mean it! This class will focus on developing expression in italic calligraphy by adding the dynamics of speed and pressure. Simply accelerating just as you take the nib from the paper at the end of a stroke can add a liveliness to formal and/or informal writing. Beyond techniques such as this, we will explore a range of fast manipulated pen strokes that I have developed in free writing. Don't expect to master them all in just a few days, but take them home and practice them over a longer period of time. By engaging with risk, calligraphy becomes akin to sportsmanship and adrenaline replaces preciousness.

You will experience thrilling demonstrations that may change your view of calligraphy. Over a longer period of practice I hope you will find aspects from this class filtering into your own writing and helping it to be more lively.

FACULTY BIO

Denis Brown is an internationally renowned calligraphic artist. He has over 25 years experience of teaching calligraphy workshops worldwide including Australia, New Zealand, Japan, Singapore, Hong Kong, Europe, US, and Canada. He has served as faculty at the majority of previous conferences since 1994.

SUPPLY LIST

- Square edged dip-pens, and particularly Brause 4 mm & 5 mm nibs plus a suitable round-barrel penholder (not the Brause holder which has a flat side)
- Ink: whatever brand you prefer and/or the instructor's preference which is the gouache listed below
- A tube of Winsor & Newton gouache in ivory black (not jet black)
- A few other gouache colors (optional)
- 16" ruler
- Pencil
- Pad of practice paper, size 11" x 17" or larger
- Several sheets of better quality paper, such as Arches text wove or Rives BFK
- Palette: the kind with several wells for mixing gouache/watercolors
- Brushes for mixing and loading: A couple of round hog-bristle paintbrushes, size 4. A cheap brand is adequate, e.g. Pro Arte Series C studio hog, size 4, round

Additional info about this class:

- Video sample: www.youtube.com/watch?v=MNtUmPTjUI
- Another video: youtu.be/5dpOhqqtAvU?t=9m39s (This link takes you right to the point where Denis introduces "Dangerous Lines" from the sample movie for his Calligraphy.TV DVD program)
- Read an entertaining independent review of the Dangerous Lines workshop, (with cartoon!): quillskill.com/workshops/bob_howe/bob_howe.htm

PATRICIA BUTTICE

Hempstead, NY

B07 Italic *B*L*A*S*T*

Beginner

Design, Lettering

We will take an intense, deep journey into the hand cancellaresca corsiva, born in the sixteenth century and still flourishing. I am passionate about this most beautiful of all calligraphic alphabets. It is lyrical but legible, elegant though useful. Yet it is hard to see truly. Many have looked but few have seen. We will cover minuscules, majuscules, critical spacing, and rhythm. You will take away an exercise which will change how you see and will show you how to become your own teacher.

There will be an abundance of handouts, hands-on writing and individual help from your teacher. We will explore designing with italic, make some beautiful greeting cards and engage in a project you can finish and proudly display in your home. While there will be sufficient time for most students to complete a design from rough to finish, this is not a requirement. Process rather than product is the priority. Everyone will leave with a keepsake from Pat.

FACULTY BIO

Pat Buttice, a Professor at Adelphi University in Garden City, NY for the last sixteen years, has taught at workshops and conferences throughout US, Puerto Rico, and Canada. Publications include a dozen *Calligraphers Engagement Calendars*, *Speedball Textbooks*, *Florilege* (France), *Modern Scribes and Lettering Artists II* (UK), *Artist & Alphabet*, *20th Century Calligraphy*, *Letter Arts in America*, *100 New York Calligraphers*, and numerous journals like *Letter Arts Review* and *Alphabet*, the publication of The Friends of Calligraphy. Her students include Michele Barnes, Pat Blair, Jocelyn Curry, and Melissa Titone.

SUPPLY LIST

- The most important thing you need is an open mind.
- Mitchell Rexel #2 nib
- Reservoir
- Speedball holder
- 11" x 14" Borden & Riley pad (13.5 lbs)
- Higgins Eternal ink
- T-square
- Ames lettering guide
- Automatic pencil
- Kneaded eraser
- Any other favorite pens that you like
- Watercolors or gouache
- Some good paper
- Words that speak to your heart (a quotation of some length to work on)
- For quick roughs: some soft pencils
- Graphite sticks (optional)
- Single-edge razor blade
- Sand block

ANNIE CICALE

Fairview, NC

B08 Roman Caps: Pattern and Texture

Beginner/Intermediate, Intermediate, Intermediate/Advanced

Lettering

The budding scribe is tempted by the expressive qualities of letters made by hand as they start out on their life-long path of studying fine writing. Many students are terrified of Roman letters because somewhere along the way they have heard they are *difficult*.

We will diffuse that fear by beginning with an analysis of traditional proportion systems and then experiment with some modern variations. Adjusting spacing, speed, and proportion can give an infinite variety of forms. Spacing Romans well is critical, and we will explore ways to make it become second nature. Annie will guide you as you explore approaches to these forms through both controlled and spontaneous exercises.

After working with these basic Roman letter shapes, we will work with ways of expanding your vocabulary of scripts through both analytical and intuitive exercises. By working with a variety of tools, you will find variations and individuality. For those who are interested, we will touch on flat brush Romans, such as those found in early Roman inscriptions.

These studies will be pushed even further into more personal expressions, working with various media. We will begin with writing, progress to drawing, and end with painterly pieces. Each of you may choose a different path of study, and we all might end up in different places! We will document our initial studies in journal form and progress to the grandest pieces we can muster.

FACULTY BIO

The world of books and writing has captivated Annie Cicale since she was a child. After a short career as a chemical engineer, she turned to the visual arts, specializing in painting, printmaking, and drawing. The visual qualities of writing became her subject matter when she discovered the expressive power of the calligraphic form. She finds that as she works, she is constantly trying to figure out how she would explain her ideas to a class. She has an MFA in graphic design and teaches calligraphy, drawing, and painting for calligraphy guilds throughout the United States, Japan, Australia, and Canada. She is the author of the revised version of *The Art and Craft of Hand Lettering*, a 2011 publication of Bloomin Books.

SUPPLY LIST

- Basic calligraphy supplies* plus:
- Calligraphy easel if you use one
- Triangle or rolling ruler
- Masking or drafting tape
- Pencils, various hardnesses (2B, HB, 2H, etc.)
- Old toothbrush for cleaning pens
- Dividers (they look like a compass but they have two metal points)
- Extra pen holders, ones that feel good in your hand
- A few other mark making tools, such as ruling pens, pointed brushes, and pointed pens
- A flat 1/2" watercolor brush, such as a Winsor & Newton series 995, the classic choice for making brush Romans
- Non-waterproof ink, such as black sumi or walnut, or your favorite
- Layout bond, at least 11" x 14" or non-repro graph paper
- A few small sheets of good paper, such as Arches text laid or wove, Arches 90 lb hot press, Canson, or Strathmore charcoal. Bring only if you have some. Others will be included in the lab fee.
- Tracing paper for rough drafts
- Colored paper
- Other papers you want to try
- Optional: Designer's gouache in assorted colors (at least red, yellow, blue) plus white, or Pro White, and black
- Palette
- Old brushes for mixing gouache
- Gum arabic
- You also need something to say: quotations, poems, etc. Short ones for practice and longer ones for projects. Write words that are significant to you.

Supply fee : \$15 to cover prepared paper, inks, paints, and loaner tools.

EWAN CLAYTON

Brighton, England

B09 The Spirit of Invention

Intermediate, Intermediate/Advanced, Advanced
Lettering

In this class I am offering a taster of a fascinating area of study. Following the Second World War German calligraphers turned to a variety of new directions. With pen and brush in hand, we will trace the different strategies and techniques adopted by a number of key individuals who changed the direction of contemporary calligraphy towards a more experimental approach. We hope to gain inspiration from their methods of work rather than imitate their forms. Among the many of those whose work we will look at are two important, but very different, influences — Karlgeorg Hoefer and Hans-Joachim Burgert. What I have discovered in teaching this workshop before is that people first discover permission to play and then the principles with which to analyze and organize their experimentation.

FACULTY BIO

Ewan Clayton enjoys working with his fellow calligraphers whatever their level of experience from beginners to experts. He grew up near Ditchling, Sussex, home to the calligrapher Edward Johnston. An early friendship with Irene Wellington encouraged him to join the course at the Roehampton Institute run by Ann Camp for whom he then worked as a teaching assistant. Today Ewan is part-time Professor in Design at the University of Sunderland. He also makes commissions, curates exhibitions, and writes about calligraphy. In 2014 Counterpoint Press published his book *The Golden Thread: The Story of Writing*.

SUPPLY LIST

- Layout Bond (not smaller than 11"x 17")
- Pencils
- Ruler
- A few pens in the size you like to work in: either small, medium, or large
- Pointed watercolor brushes: various sizes are useful, so simply bring what you have. A pointed Chinese brush (any size will do)
- Your choice of gouache (at least two) and a plate/palette for mixing it
- Any non waterproof ink; your choice
- If you have a ruling pen, bring it along
- Eraser
- Pen wipe
- Water container

BARBARA CLOSE

La Mirada, CA

B10 Power Pages

All Levels

Design, Lettering, Painting

Our imaginations can take us to new heights — if we allow it to do so with open minds and a willingness to explore new territories. Barbara will show techniques in designing page layouts without intimidation. Fun step-by-step processes will be reviewed as well as thinking outside the boxes. We will be creating the art you once only dreamed of, with full confidence and joy. The essential calligraphic quality of marks and lettermaking will be stressed. Many fun and unusual tools will be employed to help you create *power pages*.

FACULTY BIO

Barbara Close has been a freelance calligrapher, graphic designer, and instructor for a number of years. Her studio is located in Santa Ana, CA where she currently teaches a series of calligraphy classes as a year-long certificate program. She has taught many classes and workshops in various states of the country and in Canada. Barbara has taught for several international lettering conferences and at many of the International Association of Master Penmen, Engrossers, and Teachers of Handwriting (IAMPETH) Conferences. She also taught several classes and has lectured for the Bowers Museum in Santa Ana. Barbara designed the logo for *Somerset Studio Magazine* and a calligraphic font cartridge for Provo Craft's Cricut Machine entitled: The Calligraphy Collection. She has also designed several greeting cards for Marcel Schurman, now under Papyrus.

Looking at her work, you can tell that she thoroughly enjoys her creative passion and the exhilaration of discovery in playful experimentations with paints, collages, lettering, and other mixed media. She also enjoys teaching a variety of classes that range from calligraphic styles to other unique assortments of classes. Her philosophy, "Follow Your Heart" still stands. Putting one's self into a piece of work always turns out better and shows the true passion of the creator. Her love of lettering and design continue to grow.

SUPPLY LIST

We are going to be experimenting & working with a lot of different sizes, so that means that we've got to have a lot of "stuff" at our fingertips. Bring your favorite tools to write with. These are your pages so bring what you have of these:

- Practice paper: Canson Pro layout marker 9" x 12" or 11" x 14"
- 1 sheet Arches text wove & 1 sheet Arches 140 lb or Stonehenge. Cut/tear for travel sizes in quarters (we'll work small, medium and large, so don't make them too small)
- Ruler
- Pencil
- Eraser
- Calligraphy pen nibs & holders: various sizes from 3mm Brauses to #6 Mitchells
- Automatic pens and/or Parallel pens
- Pointed pen nibs & holders
- Pigma Micron (your choice of size) & Gel Pen: suggest Sacura Stardust Clear
- Brushes (both round & flat: 2 large & 2 small & mixing brushes)
- Watercolor paints: tubes or pan sets
- Water container
- Sponge (cut up kitchen sponge)
- Gold powder
- Glue stick
- Paper towels
- Embossing stylus
- X-acto knife & small cutting mat
- A variety of quotes, poems, songs that you like and have been waiting to calligraph
- Bring samples of work you admire & that inspires you: can be color or b/w copies (This is very important!!!)

NANCY CULMONE

Serafina, NM

B12 Chroma Maxima

All Levels

Lettering, Drawing

Discover the humble colored pencil as a medium to create delicacy and drama in images glowing with color and subtle transitions. You will work with time-honored artists' methods and modern techniques. Our work includes linear, layering, rendering, hatching, and drawing with this versatile tool by itself and with other media.

Your pencil repertoire will continue to expand via demonstrations and exercises in color blending and transitions, shading, textures, fine details, and bold applications, while working on a variety of paper surfaces, textures, and colors. You will work on black papers exploring illusions of light shining in the darkness, later creating letters and words using your new skills. Additionally, you will experiment using colored pencil in combination with ink, pen, and other media. The translucency of colored pencils allows the light to shine through creating a glow of color on the page, and offers endless variations of line quality and illusions of volume. These pencils can be used to augment, enhance, and enliven your work or as an end in itself. You will leave our class with a sample book of techniques, a portfolio of your images and excellent methods to work with this humble, expressive tool long after our class ends.

Chroma is the purity of a color, intensity of a distinctive hue, the saturation of a color, as defined by Webster's College Dictionary.

FACULTY BIO

Nancy Culmone lives and works in a remote area of New Mexico, where the vast sky and landscape offer endless inspiration. Her childhood loves of lettering and drawing were pursued at The Cooper Union School of Art studying painting, printmaking, calligraphy and later as a graduate student at Syracuse University. She has taught workshops all over the U.S. and Canada and several times in England and Europe. Nancy taught year long calligraphy courses at Massachusetts College of Art (3 years) and The DeCordova Museum School (15 years). An important focus of her work is in book form. Her unique, one-of-a kind manuscript books are held in private collections and public institutions such as Harvard and Duke Universities, Reed College, The Rochester Institute of Technology, and The University of Utah. Nancy's work has been exhibited in North and South America, Europe, and Russia.

SUPPLY LIST

- Basic calligraphy supplies* plus:
- 72 or more Prismacolor pencils (120 is even better) Artists Quality! *Sharpened* before class. Be sure to get the pencils in the black box, not the scholar grade. Please note: you do not need watercolor pencils
- Small palette
- Mixing brush
- Olfa or other small snap off knife (or X-acto)
- A smooth firm work surface: no bumps or texture, approximately 12" x 14" (I use plexiglass)
- Manual pencil sharpener: the kind with replaceable blades. (You do not need extra blades.)
- A stylus, small knitting needle, or dead ball point pen
- 1 white Prismacolor pencil #938.
- Any other pencils you *already* own if space allows (especially Verithin, also Lyra, Polychromos, etc.)
- Speedball C0 or B0 pen point
- One full sheet black Canson Mi-Teintes
- 3 other nice papers of your choice 8" x 10" or larger.
- Optional: only if you already have on hand and can easily bring, any other wide pens, bone folder, Electric pencil sharpener, split pen, and these prismacolor pencils, if they are not in your pencil set: true blue #903, process red #994, light aqua #992, yellow #915 or #916.

Supply fee: \$5 – \$10

MONICA DENGO

Arezzo, Italy

B13 Unique and Imperfect

All Levels

Book Arts, Design, Lettering

In intercultural communication, non-verbal forms, such as gestures and expressions, assume great importance. Similarly, forms of handwriting become a vehicle for visual communication between cultures. Handwriting, intended not as a container of content, but rather as a higher expression of values and emotions through form, is fundamental in becoming acquainted with another culture. In the digital age, when people are losing their ability to write by hand, western culture is acknowledging the importance of mark making and the handwriting/body movement/expression relations. This also implies a relation between handwriting and music, handwriting and dance.

This class, predominantly practical, will compare and explore the gestures and movements of mark making in different cultures. Students will develop different ways of holding a pen or a brush and new relations between gestural marks and the use of space. They will also develop a cursive hand implementing the newly developed gestures. The course will be devoted to a spontaneous approach to writing, closer to handwriting than to the controlled movements of traditional calligraphy. At the end of the course students will make their own sewn book.

FACULTY BIO

Born in Italy in 1966, Monica Dengo lived and worked in San Francisco, California from 1993 to 2003 and currently lives in Arezzo, Italy. Monica began the study of graphic design in Venice and England. In London she studied calligraphy and bookbinding at the Roehampton Institute (1991 – 1992) with Gaynor Goffe and Ewan Clayton. In 1993 she moved to San Francisco and spent three years in the independent study of manuscript production techniques, design, and calligraphy with the assistance of Thomas Ingmire. She also studied figure drawing with Eleanor Dickinson. The Correr Museum and Marciana libraries in Venice, Italy were also a part in her independent studies. From 2000 to 2003 Monica taught calligraphy and experimental typography at the Academy of Art University in San Francisco where she developed new approaches to lettering, calligraphy, and handwriting. Currently she collaborates as a curator and teacher with the Fondazione Musei Civici di Venezia, organizing international week long workshops and exhibitions.

Monica has taught in Japan, the United States, Canada, Germany, France, Belgium, Switzerland, and Italy. She has exhibited in the United States, China, France, Italy, and the United Arab Emirates. She has published the children's workbook *Le Penne in Pugno*, with Giannino Stoppioni Edizioni, in Italy. The same book was published in France, and in Canada and the US by Owl Kids with the title *Pick Up Your Pen*, which also won the 2012 Parents' Choice Award. She is the co-founder of the *Centro Internazionale Arti Calligrafiche*, a cultural non-profit organization based in Arezzo, Italy, which also offers classes in Rome and Venice.

SUPPLY LIST

- 10 sheets Arches text wove 25" x 40" (or 20 sheets if it measures 20" x 25")
- Paper for book cover: a heavier, 140 lb paper, suitable for soft cover bindings (20" x 25" or larger)
- Sumi ink, one bottle, 250 ml (8 oz)
- Watercolors in tubes
- Gouache (a couple of colors)
- Liquid gum arabic
- We'll make new writing instruments in class. Bring all kinds of brushes, including old ones, both flat and round.
- Water and ink containers
- A pair of plastic gloves
- Paper towels
- Bookbinding thread
- Needles
- Bone folder

Supply fee: \$5 for miscellaneous paper

JUDY DETRICK

Mendocino, CA

B14 Gilding ABCs

All Levels

Design, Lettering, Painting

Nothing could be more complementary to your work than a bright burst of genuine gold. Your page can make the leap to luminous with the re-discovery of medieval methods of gilding made slightly newer via modern technology and conveniences. Only nature-made and non-toxic materials will be used. Several methods of gilding, including three plaster-based mordants, will be presented along with their accompanying tools, techniques and materials. In addition to gold, other types of metal leaf will also be used and discussed to give you the broadest range of possibilities when thinking of applying metal leaf to paper. Part skill building, part laboratory, part creative exploration — and lots of good information — this class will provide you with what you need to get gilding!

FACULTY BIO

Judy Detrick is an instructor of Friends of Calligraphy's popular Fort Mason series of classes, and she teaches at other locations in the Bay Area and northern California. Her work is well represented in the Harrison Calligraphy Collection at the San Francisco Public Library. Judy's work can be viewed on her website: www.judydetrick.com.

SUPPLY LIST

- Notebook
- Pencil
- 4H (hard) pencil
- Soft eraser
- 18" metal ruler
- Brause nibs in a variety of sizes
- One or two pen holders
- One or two tubes of gouache or watercolor
- 2 watercolor brushes size 0 and 00 (synthetic is preferred)
- Small palette
- Small water jar
- Rags or paper towels
- One sheet Arches 90 lb hot press watercolor paper, or similar
- Burnisher, if you have one
- Small (4") mortar and pestle
- Small scissors
- Pointed tweezers

Supply fee: \$10 will cover the gold and other foils; gums, glues, and other mordant ingredients; lidded containers, pipettes, stirrers, glassine, and tracing paper

JANE DILL

San Miguel de Allende, MX

B15 Mixed Media, Texture & Abstract Lettering

All Levels

Design, Lettering, Painting

Have you ever wanted to get out of your comfort zone as a calligrapher and try something wild and new? This four-day class will introduce you to many ways to incorporate textures and lettering into mixed media painting. Through a series of hands-on exercises, we will explore abstract mark making, invented alphabets and loose handwriting with the use of unusual tools, brushes, squeeze bottles, ruling pens, and more. Integrating lettering with collage and layering painting with your photos printed on rice paper will also be covered. We will work with physical texture techniques (plaster, papers, substrates, collage, scraping in, stencils, gesso) and visual texture (painting and sponging techniques, rollers, rubber stamps, photos, layering). Working on three 10x10" cradle boards, we will build texture on your pieces before adding paint and other mixed media to it, and learn how to respond to the surface to paint over it and incorporate lettering into your artwork.

Throughout the week we will be discussing design elements and principals as well as color mixing and application. This is a great way to experiment with lots of different techniques and materials to add a new level to your calligraphic art. There are no mistakes in mixed media, just opportunities.

FACULTY BIO

Jane Dill has been a freelance calligrapher and lettering artist for over 30 years, specializing in commercial hand lettering for logos, branding, product identity, book covers, and wine labels. She has studied with many amazing calligraphers, among them Thomas Ingmire, Julian Waters, Denis Brown, Susan Skarsgard, Ewan Clayton, and Laurie Doctor. Jane has been profiled in *Letter Arts Review* (2011) and more recently in *Alphabet*, the Journal of the Friends of Calligraphy (2014).

While living in Santa Fe, NM, Jane studied mixed media with Sandra Duran Wilson and Darlene McElroy (Surface Treatment Workshop) and discovered she loved experimenting with texture and layering. After moving to San Miguel de Allende, Mexico in 2012, Jane studied with several local teachers and began teaching her monthly Mixed Media & Abstract Lettering classes. She mostly teaches artists who are non-calligraphers but manages to get exciting results through encouraging experimentation and trying new techniques. She wishes she had taken a class like this 30 years ago!

SUPPLY LIST

- Liquid acrylics in your favorite colors (Golden, Liquitex)
- Pad of cheap bond paper (14" x 17")
- Brushes: flat and round
- Ruling pens (if you have them; I'll bring a few)
- Calligraphy pens
- Micron pen (.5)
- Scissors
- X-acto knife
- Palette knife
- Small spray bottle
- Stencils (please no flowers, birds, etc.; abstract is best; I'll bring a bunch)
- Rubber stamps (ditto)
- Variety of mark-making tools

Supply fee: \$40 covers the following: 2 cradle boxes (10" x 10"), 2 masonite boards (11" x 14"), Golden Acrylic gloss medium, Golden Gesso, Golden Molding Paste, Golden Heavy Gel, Textile paint in small squeeze bottles, Japanese rice paper, Chinese rice paper, Mexican Amati papers, foam brushes, sponges

I will bring the following to share: brushes, ruling pens, sandpaper, texture rollers, foam rollers, palette knives, stencils, rubber stamps, mark-making tools, textured papers, Micron pens, metallic acrylics, substrate materials

MIKE GOLD

North Royalton, OH

B18 Over and Over

Intermediate

Design, Lettering, Painting

The prolific author Ray Bradbury said that the best way to generate great work is to generate lots of work. To that end, this four-day class is designed as a calligraphy marathon, where you will compose the same text over and over, but in many different ways.

You will be helped along by a series of exercises that will involve different media, tools and techniques. There will be opportunities to treat the text literally and more abstractly. Some of the exercises will involve color, others black and white.

As in a marathon, I will provide you with 26 exercises designed to lead you to 26 different versions of your text. No guarantee we get through all 26, but you will come away from the class with lots of info on how to compose many variations of a text and with a pile of work.

Some of the guided exercises will involve different art and lettering approaches, some will be purely compositional variations, and some will involve interpreting the text in different ways. We will experiment with work on canvas, paper and wood. And we will be inspired by the work of some amazing artists and calligraphers.

So, if you are ready to experiment with new ways to create your work in a friendly, supportive environment, put your running shoes on and bring a pen.

FACULTY BIO

Mike Gold is a senior lettering designer at American Greetings in Cleveland, OH, where he has worked for over twenty years. As part of his freelance business, *abbeygold design* (www.abbeygolddesign.com), he has done lettering design work for clients around the country. Mike has an M.A. in Visual Communications and over 30 years experience as a commercial artist.

He has taught around the country and at several international calligraphy conferences. Collaboration has been a feature of much of his personal work and he especially cherishes the 20-year involvement with *Scribes 8*, a collaborative group based in New Mexico, and the work and teaching he's done with Judy Melvin. Mike's work has been included in numerous *Letter Arts Review* annuals since 1991. The Autumn 2011 issue of *LAR* (25:4) includes a lengthy article featuring the work he did with Judy, along with his own work and describes their working process.

Mike's work is calligraphically inspired and covers a range from abstract to representational, but is certainly not traditional calligraphy. He is influenced by the Asian art traditions and takes a Buddhist approach to his work, where process is as important as product, spontaneity and working in the moment are key, and there is not an attachment to words, even when they are readable. He sees letters as design elements with

which to play with form and line and shape on a page. His intent is to make calligraphic art that will be experienced and seen before it is read. This does not mean words are insignificant. As in Buddhist practice, words are often the finger that points the way.

SUPPLY LIST

- Your basic calligraphy supplies* plus:
- 2 – 4 full sheets Arches text wove and/or Bugra (white & color)
- 10" x 14" Mi-Tientes Pastel/charcoal paper (soft colors)
- 2 sheets black or dark color paper (9" x 12" to 11" x 14")
- Strathmore drawing paper pad, 11" x 14" (or equivalent)
- 1 – 2 sheets rough & cold press watercolor paper
- Papers and paper pieces for collage
- Palette paper pad
- Other various favorite papers

Note: We will be using lots of paper. So bring as much as you can carry. I will also have extra.

- Speedball C1 through C5 nib pens
- An assortment of your favorite broad-edge pens
- Automatic pens, 3/8" to 1" widths
- Favorite pointed and flat brushes (I will have extras)
- Foam brushes for use with glue (2 – 3)
- Ruling pen(s)
- Pointed pens (flexible and stiff)
- Other favorite writing tools, such as cola pen
- Higgins Eternal ink
- Sumi ink
- Higgins waterproof black ink or Black Magic waterproof ink
- Winsor & Newton white calligraphy ink (or Dr. Martin's bleedproof white)
- Walnut ink
- Assortment of gouache colors, plus black & white
- Various color inks including Antelope (recommend either Dr. Martin's Bombay waterproof India or Tech drawing inks, not the acrylic ones)
- Acrylic (white, black & a few colors)
- Elmer's Art Paste
- Mod Podge Matte or Perfect Paper Adhesive Matte
- Old piece of fabric to cover desk when gluing
- Mixing brushes
- Apron

Optional:

- 2 – 4" house paint brush (I will have extras)
- Dry pastels and/or Prismacolor pencils (I will have some)
- Print making rollers (I will have extras)
- White gesso

Supply fee: TBD; will cover the cost of boards and canvas

LOUISE GRUNEWALD

Durango, CO

B20 Letters from the Sun

All Levels

Printmaking

What better place to learn Solarplate printmaking than under the bright California summer sunlight? In this class, students will learn how to transfer their images to a UV-sensitive Solarplate using the power of the sun. We will begin by preparing an image for exposure onto a Solarplate. Techniques for exposing the plate, preparing paper for printing, inking the plate, and running small editions on an etching press will then be covered.

This versatile process is suitable for almost any kind of image, including words and text. While learning the exposure process, students will be free to experiment with creating a variety of images, from simple to more complex. Any written words or text can be exposed onto a plate and then printed out in the correct (readable) orientation. Writing and imagery can be combined. Students can draw or paint or collage their work or use their photographs to print from. Images can be printed with ink, in one or more colors, or without, as a blind embossing for an elegant shadow effect.

We will work with non-toxic, water-based inks to ensure safety for the environment and the participants.

The intent of this class is to teach the very accessible technical aspects of the process in an atmosphere of fun and guided experimentation. Students will end the four-day class with small editions of their prints and an increased understanding of the world of printmaking.

FACULTY BIO

Louise Grunewald teaches calligraphy, design, and printmaking workshops nationally/internationally and maintains her studio, Western Hands, in Durango, Colorado. Her artistic passions include lettering, drawing, solarplate printmaking, watermedia painting, and the book arts. Louise's studio work is largely inspired by time spent outdoors, traveling to new environments, and taken from her sketchbook impressions of the world around her. She has taught numerous times at the international calligraphy conferences and regularly at the Literally Letters Program at Ghost Ranch in New Mexico. Her work can be seen in private and public collections around the United States and internationally.

SUPPLY LIST

- Apron or workshirt. This is really necessary for printmaking!
- Sketch pad for ideas
- Notebook or paper to take notes (you will want to take notes)
- Transparencies with images, if desired (this will be explained in a special email to participants)
- India ink or other inks (black only!) to draw or write with onto workable acetate. You will not get fine lettering lines this way, but can write words and letters and other images.
- Pencil
- Eraser
- Markers like a Sharpie or India ink Marker; black only
- Black Stabilo pencil (Aquarelle), if you have one

- Tools to make marks into wet ink. I have relegated some of my old calligraphy pens to this use and will demonstrate. Automatic pens, regular pens, etc. You will probably not ruin them with this water-based ink, but I don't promise that.
- Toothbrushes, chopsticks, color shapers, tongue depressors, stimulents, paste paper
- Different kinds of tools to pull through the ink; all these are good tools to make designs and letters with: toothbrushes, chopsticks, color shapers, tongue depressors, stimulents, etc.
- A cheap roll of wax paper is good to tear into sheets to put in between the prints for transport home
- If you have workable acetate you could bring some of that; don't go buy it, however, as I will be bringing some along so you could just purchase what you need.
- If you have some paste paper you might want to print on, bring it and any other kind of paper you want to play with. Many of you have Arches text wove around: that and rice papers can be printed on. Stonehenge, Rives BFK, and Hahnemuhle Copperplate paper all work well. So does cold press (90 lb or 140 lb) watercolor paper. Also, some people like a paper called Arches 88 with these water based inks. Trying to tell you amounts is hard ahead of time because it is going to depend on your work pace. I will try to get the conference's supply store to carry appropriate papers.
- Those driving could bring some old newspapers for inking plates on, that would supplement what I am bringing.
- A roll of sturdy paper towels or a few cotton rags
- Scissors
- X-acto knife
- Masking tape
- Removable Scotch tape
- T-square or long metal ruler for tearing paper

NOTE: if any of these supplies create problems for people traveling by air, know that there will be some communal supplies and future communications will clarify that.

Supply fee: \$10 for supplies provided by the instructor. We will then be setting up a *store* for students to purchase plates, paper, acetate, or any other supplies needed. This will vary from person to person depending on how many plates are made. At the time of this writing a 4" x 5" plate is \$2.25 and a 6" x 8" plate is \$5. Some 8" x 10"s for \$10 may also be available. These plates can be cut on a paper cutter so students can experiment on smaller pieces.

More about this will be explained to participants when they sign up for the class and potential students can feel free to email me with questions at westernhands@icloud.com.

PAUL HERRERA

Milan, IL

B21 Slate Inscription Cutting

All Levels

Lettering

This class will introduce the novice to the use of a mallet and chisel to carve V-cut letters or designs into slate in the style of ancient classical inscription cutting. Students will learn the basics of cutting straight lines, curves and how to join the two in creating letters. Instruction will be given on how to layout practice strokes, select mallets and chisels and how to transfer their personal designs onto slate prior to carving. Mallets and ¼ inch chisels will be provided for class use and they will also be available for purchase for students to take home if they so desire. Students will have a choice of a 5"x7" or 8"x10" piece of slate to work on for their final project. Each student will take home a slate that they have carved. I will display my own finished cut inscriptions for use as models in the classroom.

FACULTY BIO

Paul Herrera's calligraphy and lettering training was done exclusively with Reverend Edward M. Catich beginning in 1967. Paul worked as inscription cutter and calligraphy seminar assistant with Father Catich until the time of his death in 1979. At that point Paul was invited to teach Father Catich's classes at St. Ambrose College and continued to do so until 1989. During that time Paul also served as a faculty member of five international calligraphy conventions. They include; The Calligraphy Connection at St. John's University in Minnesota 1981 and 1984, The California Experience at Scripps College in Claremont, California 1985, Innovations at Stevens Institute in Hoboken, New Jersey 1986, and Calligraphy Northwest at the University of Portland, Oregon in 1987.

During his forty year career Paul conducted numerous lettering seminars for calligraphy organizations throughout the Midwest and Canada. He continued inscription work for Wichita State University and an architectural firm in Chicago as well as individual clients. Additionally, he was watercolor and calligraphy instructor at the former Davenport Municipal Art Gallery from 1973 – 1984. He now works full time in his studio and offers workshops in calligraphy and stone inscription.

SUPPLY LIST

- Students will bring their own lettering/design on paper for a 5" x 7" or 8" x 10" flat stone
- 1 fluid oz. jar of Dr. Martin's bleedproof white
- Ball point pen
- #1 soft-bristle spotter brush
- One bottle of black India ink
- Acrylic paint (if desired) for painting the finished cut letters

Mallets, ¼ inch chisels, select pieces of slate, and miscellaneous finishing materials will be provided by the instructor.

CAROL PALLESEN

Reno, NV

B28 Batik Papers for Books & Cards

All Levels

Book Arts, Design, Lettering, Painting, Paper Arts

Create beautiful books and cards using the Javanese tradition of batik. With tjanting tools in hand, participants will dip into melted wax and draw lines, shapes, and letters on papers which will later be brightly painted with dyes. Wax will be ironed out, and the papers are then ready for measuring, cutting, and folding into unique projects. Adding words comes next with the introduction and practice of a monoline alphabet style. You will be delighted with the process and your artworks!

FACULTY BIO

Carol Pallesen has been teaching calligraphy and related book arts classes for almost 40 years. She loves to share her knowledge and believes that teaching is the most important thing she does. Her studio, the Silent Hand Scriptorium which opened in 1981, is the site of her Reno, Nevada business where she works on commissions and her artist books. Carol conducts workshops in Reno at the Nevada Museum of Art, and has taught in 36 states, South Africa, Canada, and Australia, and at 24 international conferences. She is concerned about modern technology taking over too many aspects of our lives. As a book artist and calligrapher, Carol wants to keep age-old techniques and disciplines alive and well, as a balance for her as well as her students and friends.

SUPPLY LIST

- Pencil
- Eraser & sharpener
- Notebook (if you wish to take notes)
- Bone folder
- Ruler (12" or 18" metal, cork-backed ruler)
- Watercolor and/or sumi brushes (whatever you have, in a variety of sizes)
- Inexpensive brushes in 1" and/or 2" size (available in hardware stores for less than a dollar)
- X-acto knife and cutting surface
- Scissors
- Water jar
- Gloves (if you're concerned about dye stains on your hands; they wash off in a day or so)
- An old rag, and/or an old sponge
- Wear *grubbies* and/or apron
- Pigma pen (01 black; other colors and brands are fine)
- Practice paper (a few sheets about 8 1/2" x 11" or 9" x 12", thin enough to see guidelines through; I like Strathmore 300 Sketch)
- An extra-fine gold and/or silver metallic pen
- Any line drawings or patterns which you might find inspiring while you make your wax lines on the papers (I'll bring some ideas to share with you)
- One full roll of paper towels
- Scratch paper (about 40 – 50 sheets of 8 1/2" x 11" or a bit larger, used computer or xerox paper: reduce, recycle, reuse!)
- A shoe box lid or similar (helpful to carry dyes on lid from my table to yours in the classroom)
- Pointed nib and nib holder (such as a Nikko G or Zebra nib)
- Gold, silver, and/or white gouache and mixing dish
- Two sheets of Arches text wove paper, 26" x 40"
- Water container to rinse out brushes (large yogurt or similar plastic container; lightweight and you can pack other items in it for travel)
- Glue stick (I like UHU)
- Cutting surface: about 8" x 10" or 9" x 12" (self-healing mat or scrap of matboard or whatever you have)

Supply fee: \$22 includes card liner papers, envelopes, book boards, ribbons, wax, dyes, dye cups, threads, etc.

Any questions or need to borrow something, please call me: Carol, 775-329-6983 or email me: carol.pallesen@gmail.com

MASSIMO POLELLO

Torino, Italy

B30 Order and Chaos

Intermediate, Intermediate/Advanced, Advanced
Book Arts, Design, Lettering, Painting

The Roman capital letters are the perfect example of precision and equilibrium: *order* in the classic and purest sense of the word. We will write them with a flat brush, studying their construction, ductus, proportions, and spacing. But even at this early stage we might start to realize that these letters might not be as orderly as they seem.

In the second part of this class we will develop and explore the different ways of executing a freer form of writing. In brief, a form of writing that is driven by instinct, and comes from the *gut*, writing that arises from Dionysus' *chaos*, which apparently has no rules. Suggested ways of doing this include *dripping* writing with your eyes closed or pictorial gestural techniques, but the aim is to encourage every student to develop his/her own technique.

Finally, we will combine order and chaos, Apollonian and Dionysian, to make and bind a book.

FACULTY BIO

Based in Turin, Italy, Massimo Polello has worked as a calligraphic artist for over a decade. Since studying calligraphy at the Toulouse Scriptorium with numerous calligraphers and internationally recognized master penmen, he has explored its classical and contemporary applications. These include designing packaging and signage logos for companies, museums, and individuals, as well as applying his designs to walls. He has exhibited and led workshops internationally in the US, Australia, South Africa, Canada, Pakistan, Japan, France, Germany, Spain, Belgium, and England. Massimo worked on several short films, and is a contributor to *Graphicus*, *Tipotalia* and *Letters Arts Review* magazines. He published *Traité de la peinture-Extraits* with Editions Alternatives Publisher, Paris and worked with artist and film-maker Peter Greenaway in *Peopling the Palace* and with the director Luca Ronconi on the installation of the 150th anniversary exhibition of the Unification of Italy, *La Bella Italia* (youtu.be/o97eJUAc6Gg).

Massimo is the president of the Turin calligraphers' guild *Dal Segno alla Scrittura* and owner of Studio Gallery ABC Atelier and has collaborated with the Medicea Laurenziana Library in Florence. He sums up his approach to calligraphy: "...letters become a means to exist outside myself...going beyond the letters, captured by a sole need to see. They become signs, images, evocations, urgent needs, emotions."

SUPPLY LIST

- Basic calligraphy supplies* plus:
- Plastic or paper cups for water and ink
- A flat palette at least 4" x 4"; can be a small ceramic square tile with straight edges or a plastic palette
- 1 flat brush Winsor & Newton series 995 size 3/4"
- Automatic pens
- Ruling pens, cola pens, or similar tools
- Pointed nib (for Copperplate)
- 2 mm or 1 mm nib (Brause, Speedball, or Mitchell)
- Small Chinese or Japanese brush or normal pointed brush
- Apron or old shirt to protect your clothes
- 6B lead pencil
- Colored pencils
- 10 – 15 sheets Stonehenge paper, 22" x 30", your choice of colors
- 3 sheets Stonehenge paper 22" x 30" in black
- 1 sheet black heavy paper, 22" x 30" or larger for cover of your book (such as Arches cover)
- A pad of smooth sketching paper, (lighter weight papers) 14" x 17" or preferably 11" x 17" layout bond paper
- 2 sheets of tracing paper, 22" x 30" or smaller size
- A piece of fabric (approximately 40" x 50") of pure cotton (white is fine) to use for brush writing
- Good quality gouache: black and white and colors of your choice (suggested Talens or Winsor & Newton)
- Black ink (suggested Moon Palace sumi ink or other sumi ink)
- Materials necessary for bookbinding (needles, wire, bone folder)

Supply fee: \$15 to cover the cost of large sheets of brown kraft paper and enamel paints

MARINA SORIA

Buenos Aires, Argentina

B32 Calligraphy in Blossom

All Levels

Book Arts, Design, Lettering, Painting

"The starting point is really the critical determinant of how an alphabet evolves." –Thomas Ingmire.

"Zheng Banqiao was fond of painting bamboo, rocks and orchids. He painted orchids like writing characters, and wrote characters like painting orchids." –Chen Tingyou.

If we start from letters the result will be pretty much the same, but if we move to the broader resource of nature such as flowers, leaves, and branches, then the result will be a whole new set of possibilities. Our starting point for making letters will be nature. We will begin by using the Japanese brush to create different types of strokes and finding all the variations this tool can give us. We will also study the basic shape of simple flowers, trying to represent them in only a few strokes, as in the sumi-e tradition.

We will create a simple Ikebana (flower arrangement) and do some fun exercises on time sequences. We will study the Taoist principles of beauty: empathy or resonance, vital rhythm or *chi*, reticence or suggestion, and the empty space or gestalt (a western concept). The result will be a blossoming alphabet with various possibilities for each character in order to broaden our graphic and design solutions.

The Japanese brush and the cola pen will be our tools, first working with sumi and then moving to color rendering. The final form will be a series of art books: concertina and a sculptural book as well as some art pieces in which natural reverberations will have priority over legibility. The playful aspect of painting will open our minds and the joy in the execution will show through our strokes.

FACULTY BIO

Since she was a teenager, Marina has always been deeply seduced by letterforms. Written language is not only a complex system of communication, but the realm of style and form. Expressing perceptions or sensibilities through syntax, letterform and rhythm is the most complete of all messages. In the calligraphic arts, she found the way to convey her inner thoughts and reflections about life.

Marina Soria was born in Buenos Aires, Argentina. She has degrees in Fine Arts and Graphic Design. She began lecturing on Graphic Design and Editorial Design in the University of Buenos Aires (UBA), first on a part-time basis and then as an Associate Professor in Typography. In 2008/2009 she taught workshops for postgraduate students at UBA on experimental calligraphy and now lectures on graphic design and typography.

Marina has attended five international calligraphy conferences in the U.S. and three in Europe, taking courses with Thomas Ingmire, Brody Neuenschwander, Ewan Clayton, and Monica Dengo, among others. In 2003 she was awarded with the ACA's scholarship. In 1997 she founded Calígrafos de la Cruz del Sur (Southern Cross Calligraphers), the first calligraphic guild in Argentina and in South America. She has received national and international awards and exhibited her pictorial and calligraphic works in Argentina, Uruguay, U.S., Spain, Japan, Germany,

Russia, and Norway. Her works are part of the Contemporary Museum of Calligraphy in Russia, the Hans-Joachim Burgert Collection in Berlin, the Arezzo Public Library in Italy, the Latin American Collection for the Yale University, and the Savannah College of Arts in the U.S.

Marina has published articles in specialized magazines and her work may be seen in *LAR* Annuals, *Bound & Lettered*, *Novum* (Germany), *Typo* (Mexico), several magazines, and webpages in Argentina. In 2013, her work was extensively featured in *LAR*: 26:3. At present she works as an experimental calligrapher and a graphic artist, and continues to teach in her own studio and abroad. In April, 2014 she taught and exhibited in Florence, and in July she gave workshops in the U.S. in Portland, Salem, and Los Angeles. Her main interest is to mingle and blend diverse disciplines: art, textile art, graphic design, sumi-e, and calligraphy to challenge the limits of conceptual art and technique. See: www.marinasoria.com.ar and www.facebook.com/calligraphyinblossom

SUPPLY LIST

- Japanese brushes sizes: small, medium, and large
- Medium-sized stiffer brushes for mixing colors and loading your nibs
- Some of your favorite tools: ruling pen, cola pen, folded pen, and a variety of smaller sized nibs for small writing.
- Bottle of black sumi or walnut ink
- Some tubes of watercolor or a color watercolor palette
- A cheap quality watercolor paper for practice
- Our final piece will be a concertina book so you will need a good quality paper that is at least 22" x 30" or 25" x 40"
- Eight sheets of Rives BFK or Arches text wove, or similar 90 lb – 140 lb
- One sheet of any color paper to build our covers. When choosing this color remember to include the same matching color in gouache or watercolor
- Two pieces of 11" x 17" cardboard, 1/16" – 1/8" thick to create the covers
- Binding glue and a brush to apply it on to the covers and scrap paper to use when gluing them
- For the next book we will do a simple Japanese binding so we will need: needle, thread, little clips to hold paper in place and an awl.
- Small notebook for taking notes
- Pencil or fiber tip pens for quick writing
- Palette for mixing colors
- Paper towels or rags
- Tape, Scissors, Good cutter
- Glue stick, Eraser
- Long straight-edge metallic ruler
- A selection of four or five short poems, haikus, quotes, or your own words, related to nature

Optional:

- Liquid resist or masking fluid
 - Chalk pastels
 - Color pencils
 - White gouache
 - A piece of cloth or light fabric (around 17") to make a Furoshiki wrapping for your book
 - One yard of colored ribbon, matching your cover paper, but in a different tone
- 33 ■ You may also bring your own music with headphones

JACQUELINE SULLIVAN

Cincinnati, OH

B33 Metallic Marks, Textures, and Layers!

All Levels

Design, Lettering, Painting

From creating patina papers to metal patinas and lettering on metal, as well as painting on metal leaf, this class offers opportunities to explore a multitude of metallic media. We will add textures, both visual texture formed with layers of letters and marks, and physical textures formed with acrylics and metallic medias. We will build up those layers gradually, selectively obscuring previous layers. We will then create that complex, mysterious look of layering and depth for your calligraphic artwork, using the metallic and textural techniques you have learned. We will work first on small panels that we will make into a sculptural book and then move to heavy paper or canvas to form a finished abstract work.

FACULTY BIO

Jacqueline Sullivan couldn't decide the artist she wanted to be when she grew up so she became the artist who creates mixed media abstracts with calligraphy and mark-making and occasionally some formal lettering. And, oh, she makes books, fiber arts, and is exploring and working in metal and glass as well. There is not a surface she has met upon which she has not wanted to throw paint! Her kitchen appliances live in her studio and while she knows the difference between grounds and mediums she chooses to ignore the rules or make up new ones.

And because she *loves* showing people all of the cool things she has experienced, she started teaching about 30 years ago. And now, Jacqueline is even more qualified because she just became a Golden Certified Artist Educator. People from art centers, guilds, colleges, and trade shows all over the country have hired her to come and show them her methods and her "new rules." Jacqueline is an experimenter, a lover of paper and color and texture. She is an artist, a maker, and a teacher and life is good!

SUPPLY LIST

- Canvas, stretched: 11" x 14" or larger; whatever will fit in your suitcase. You may bring raw canvas rolled and we will gesso it in class.
- Arches text wove: approximately 8 sheets, 10" x 13" (full size sheet cut into eighths)
- Golden High Flow acrylic in white or titan buff
- Fine Line applicator tool
- Your favorite broad edged pens (Brause, Tape, or Speedball recommended)
- Penholder
- Sakura Gelly Roll white pen
- Pitt fine point markers in black and/or sepia
- 1" Golden Taklon brushes and other brushes you may want for use with acrylic paint
- Water container
- Brush for glue
- Scissors
- Knife with extra sharp blades
- Cutting mat
- Metal ruler
- Black Sharpie markers in various sizes
- Small natural sponge
- 4 sponge brushes

Optional:

- Stencils
- Pan pastels
- Apron and gloves
- Favorite colors of fluid acrylics

Supply fee: \$25 covers

- Glues and tapes
- Acrylic paints and mediums
- Pan pastels
- Book materials
- Metals
- Etching solution and containers

PETER THORTON

Cleveland, TN

B34 Ruling Pen Meets Small and Delicate Capitals

Beginner/Intermediate, Intermediate

Design, Lettering

“Writing is meant to be read, calligraphy is meant to be looked at” — and felt.

Perhaps no other tool encourages this more than the rebel ruling pen. This relatively new writing tool openly encourages a more adventurous (and less precious) approach to calligraphy.

Beginning with some simple and basic strokes of the ruling pen, we will build up, in a logical and gentle order, alphabets that have a healthy disregard for the conventional and safe approach. Written in either solid inks and/or subtle watercolors, they will offer a wonderful contrast to the smaller pen and pencil capitals to follow.

After the unpredictable and lively ruling pen letters we will move on to the delicate and quieter tiny capitals that *whisper* more than *shout* to the eye. These exquisite tiny letters require perhaps a more thoughtful approach and need subtle changes to their *form*, to the pen angle, and to the speed etc., but will repay this effort time and time again.

Throughout our time together, there will be exercises and projects to combine these two flavors of letterforms along with many demonstrations, short talks, and much sensitive tuition.

FACULTY BIO

Peter Thornton has been a full time professional and enthusiastic calligrapher for over 40 years, working in a studio in England producing scrolls and books of remembrances for 14 years. He has taught widely across England and Europe as well as in Japan, Hong Kong, South Africa, Canada, and here in the US for the last 35 years. He still teaches weekend and longer classes across the US, where he now happily lives, and now teaches privately in his home studio, specializing in gilding, letterforms, and layout and design.

SUPPLY LIST

- H or 2H and HB Pencil
- Layout and *any* better quality paper (Arches text wove, text laid and Arches MBM, Fabriano Ingres or any similar good quality paper with some *tooth*)
- Black and/or walnut ink
- Wide range of nib sizes from Speedball C2, Brause, or Tape 2 mm, 1.5 mm, 1 mm, .75 mm or Mitchell Rexel sizes 3, 3.5, 4, and smaller if possible
- Any watercolor paints you may have, plus a tube of neutral tint
- Gouache paint in your color choice
- Palette
- Water pot
- Old brush to load pens
- Emory nib polishing paper and some fine sandpaper
- Ruling Pen; I will supply a folded ruling pen for each student should they wish (\$5)
- Optional: Arkansas stone and some fine grain polishing paper (I will have some to use)

JOVICA VELJOVIC

Hamburg, Germany

B35 Calligraphic Forms for Type Design

Intermediate/Advanced

Lettering, Design

Using traditional writing tools, calligraphers produce letterforms which are essential for good calligraphic typefaces. In combination with digital tools they adjust the forms to use as the basis for a font. In this class we will search for appropriate letterforms which reflect the spirit, rhythm, and strong graphic nature of the original calligraphy, selecting one or several letters to represent the general character of the style. Emphasis will be on understanding context and perspective in our design, identifying and understanding quality, and making the best decisions. The process of digitizing, proofing, redrawing and correcting will be systematically explored. The exercises at the beginning of the class might be used as a starting point, but participants can also bring examples of their own work or others which could be turned into a typeface.

FACULTY BIO

Jovica Veljović [Vel-yo-vich] has been designing typefaces for URW, International Typeface Corporation, Adobe, and Linotype GmbH since 1980. Since 1992 Jovica has been a Professor for Type Design and Typography at Hamburg University of Applied Sciences, Department of Design. He has taught at several annual calligraphy conferences and won several awards for his calligraphy and typeface designs, including the Charles Peignot Award from Association Typographique Internationale, "Karl Schneider Preis," City of Hamburg and several TDC2 awards from the Type Directors Club.

The German weekly news journal *Die Zeit* commissioned him to prepare an extended digitalized version of Tiemann™ Antiqua in 1999. He also designed two typefaces, an Antique and a Grotesque, together with several variants, for the leading Serbian daily *Politika* in 2006. Jovica's typefaces are ITC Veljovic® (1984), ITC Esprit® (1985), ITC Gamma® (1986), Ex Ponto® MM (1995), Silentium® Pro (2000), Sava™ Pro (2003), Libelle™ Pro (2009), Veljovic Script™ Pro (2009), ITC New Esprit™ Pro (2010) and Agmena™ W1G (2012).

But type design is not his sole field of activity: he additionally works as a typographer, calligrapher, and book designer.

SUPPLY LIST

- Basic calligraphy supplies* plus:
- Tracing paper
- Pencil
- USB stick or thumb drive

JULIAN WATERS

Gaithersburg, MD

B36 The Mystery & Magic of Hybrids

Intermediate/Advanced

Lettering

Is that a bird or a plane? No—It's...super hybrid! Woah—Is that italic or is it fraktur? Are those Roman caps or uncials? Is that a large rabbit or a small kangaroo? To find out, experience the thrill of self discovery and enter the fascinating world of hybrids.

We will first review fundamentals and warm up with some broad edged pen writing with traditional bookhands, caps, italic etc., firming up our proportions, spacing and consistency, and learning refinements and technical tricks along the way. Once fortified, we can then apply these principles to any broad edged pen style to follow. We can then launch into our style variations through exercises in texture, word shapes and en masse writing, in both subtle and extreme new style flavors.

We can find many interesting hybrids throughout history, like the writing between the late Carolingian and early gothic, or when late renaissance italic started to be made with more flexible tools by Cresci and others. 16th-17th century writing masters from Johann Neudörffer to Esther Inglis expanded their calligraphic range of their styles to include more and more amazing hybrid styles, mirror writing, extreme forward and back slanted styles, outline forms, etc., to show off their virtuosity.

Closer to our time, inspiring creative individuality came from the genius of European master calligraphers such as Schneidler, Trump, Zapf, Brudi, Neugebauer, Poppl, Korger, and others who created fresh new styles, making their lettering, type designs, bookjackets, and logos more distinctive than the next designer's. Their lettering and calligraphic typefaces can teach us a lot and give us a springboard into many new directions along with our own experiments.

Julian will produce a handsome spiral coil-bound resource book for each student, a collection of inspiration and instruction which you will want to keep for years after the class.

FACULTY BIO

Son of calligrapher Sheila Waters and book conservator Peter Waters, Julian Waters studied extensively with legendary calligrapher/type designer Hermann Zapf, who chose Julian to succeed him at the Rochester Institute of Technology in the late 1980s. Julian's clients include U.S. Postal Service, *National Geographic*, many agencies, and memorials. His typefaces include Adobe Waters Titling Pro family and ThJefferson for Jefferson's Monticello. In the 1990s Waters taught typography at Corcoran School of Art, in Washington, DC. In 2001, he was invited to be part of the Zapfest exhibition in San Francisco. Waters has lectured and taught workshops for calligraphers worldwide and has taught several times at Cooper Union, NY, and Wells College Book Arts Institute, NY.

SUPPLY LIST

- Basic calligraphy supplies* plus:
- Large Speedball dip nibs (C0, C1, C2), and smaller Mitchell, Brause, etc. dip nibs you like
- Penholders, and reservoirs if you bring Mitchell nibs
- Large poster pens (1/2" – 3/4") such as Coit, Automatic, Horizon
- 1/2" Winsor & Newton series 995 flat brush
- Good, non-waterproof black ink which does not bleed
- Gouache
- Optional: Stick ink and grinding stone
- All paper should be at least 14" x 17"; *be sure to test the paper for bleeding.*
- Smooth layout paper such as Borden & Riley Boris marker, plus any of your favorite, more textured or hand made papers for more finished work. This is a lettering workshop and color is not required. However, please bring color if you want to work in color. *Check paper for bleeding.*
- It is hard to get the right ink flow when writing flat, so a lap board or portable desk would be great

LOREDANA ZEGA

Ajdovscina, Slovenia

B39 Big Scale – Big Heart Calligraphy

Intermediate/Advanced
Design, Lettering, Painting

The first days will be dedicated to practicing large-scale alphabets that students are already familiar with along with some new alphabets. Brush possibilities are going to be explored during these days. We will be using a dry brush technique that can be used for layering your design and creating a feeling of 3-dimensional space. Further along we will work on wall design ideas and make small sketches for a final project that will be realized on an outdoor mural space. This smaller design can also be used on plywood as a final piece. For indoor calligraphy exercises we will use gouache on large paper rolls and for outdoors we will paint with acrylics, which are lot more challenging to use.

We will also write with a broom. And for the more adventurous we will make a short performance in which we will paint a wall together in a performing choreography (no dance). This performance will be an after workshop activity—and I think it will be really fantastic!

FACULTY BIO

Loredana Zega is a devoted freelance calligrapher and an artist with a rich creative energy and a strong passion for work. As most children, she was fascinated by colors. When she was only nine she totally fell in love with letters and dance at the same time. When she was 15 her calligraphic torch was chosen from 400 entries and it was given to Pope John Paul II. After finishing high school in Nova Gorica, Slovenia, Loredana started to write exercise books for teaching calligraphy and opened her own calligraphy company at the age of 21. Through teaching she gained a lot of practical knowledge, but that wasn't enough for her. She attended the master classes given by The Calligraphy Lettering Art Society (CLAS) in London and gained the National Diploma in Calligraphy in 2007.

For the last 10 years Loredana been working for many private clients and institutions such as the National Gallery and National Museum of Slovenia, creating and writing in medieval scripts, and demonstrating calligraphy throughout Slovenia. In 2010 she received a certificate for the most innovative 3D piece in The Art and the Letter exhibition in the British Library. She recently received a stipend from the Slovenian Ministry of Culture.

The last few years Loredana has been exploring new writing bases and tools, combining writing with music and dance. She attended some contemporary art, dance, and calligraphy master classes at home and abroad (Belgium, Ireland, United Kingdom) which opened her mind and gave her a lot of new ideas for her work. She finally found a way to combine performance art with letters. With a professional colleague, Aleš Bajec, a videographer, they created a performance "Dance the Letters" which was repeated many times in the past three years. For one video, which is a part of the performance, they were awarded the first prize by Art University Nova Gorica in Slovenia. Presently, Loredana is occupied mostly with lighting projects in interior design and is passionate about wall inscriptions and writing on wood and glass.

SUPPLY LIST

- Basic calligraphy supplies* plus
- Gouache in different colors: 5 tubes minimum
- Acrylics: 1 – 3 tubes of colors that you like (118 – 200 ml)
- Good brushes; daVinci (green ones), some different sizes 1/2" or larger Winsor & Newton series 995 flat brush
- Larger size brushes: Liquitex freestyle brushes (I will have some with me), daVinci, Winsdor & Newton
- Squared plastic pots
- One sheet of plywood, any size you want and untreated; approximately 12" x 16"
- Some texts
- A sponge
- Pencils
- Level, 9" – 24" long (the longer, the better)
- 18" inch ruler
- Masking tape
- A sheet of sandpaper 300 – 600 grit

Supply fee: \$20 for large paper

ONE DAY CLASSES

GEORGIA ANGELOPOULOS

Victoria, Canada

A01 Beautiful Byzantine Lettering

All Levels

Lettering, Design

We will be studying the unique and rich style of Byzantine capitals used in manuscripts and icons. Looking at the Greek forms for inspiration, we will use these to design Latin forms to write in English. These ornamental capitals often share the same stem, forming unique and abstract patterns on the page. Letters are also stacked one on top of the other, and often minuscule forms nestle in amongst the large letters. Composing a piece of writing in this style is like making a puzzle where each word can be arranged differently and there are a great variety of forms invented to make the letter patterns work. We will be finding ways to use the capitals legibly on the page, but also exploring their abstract potential and texture using edged pens, Speedball B nibs, and various tools to create monoline forms.

FACULTY BIO

Georgia Angelopoulos studied History in Art at Athens, Greece and at the University of Victoria. While she enjoys historical research, writing articles on the development of letterforms, the manuscript tradition, and calligraphy, her impulse to be a practitioner is strong. She is an active member of Victoria's Fairbank Calligraphy Society; she teaches calligraphy internationally, contributes articles to their journal and is their Archivist. Her work was selected and featured in several publications including *Letter Arts Review* and *Bound and Lettered*. She has also contributed to *The World Encyclopedia of Calligraphy* and *Mastering Calligraphy*.

SUPPLY LIST

- Graph paper (preferably one that takes ink well such as the Westwind pad)
- Tracing paper or lightweight layout paper
- A few sheets (11" x 15") of hot press and cold press paper of your choice (ivory and/or colored)
- Slant board
- Ruler
- Pencil
- Eraser
- Flat lead mechanical pencil (1.8 mm and/or larger)
- Favorite edged nibs ranging from small to large
- Speedball B nibs (I will have a wide range of Speedball nibs to share)
- Fine permanent marker
- Ruling pen
- Parallel pens
- #0 or #1 round brush
- Flat brushes if you have some
- Favorite inks or gouache
- Mixing brush
- Palette
- Pen rag

GEMMA BLACK

Blackmans Bay, Australia

A03 Biting of Bows

Intermediate/Advanced
Design, Lettering

Spend a day exploring the biting of bows. This is a practice employed by many scribes from early Roman times to the blackletter hands of medieval central and southern Europe where certain letters are joined by sharing bowed and upright strokes. Familiarize yourself with famous ligatures like the ampersand and other conjoined letters. There will be a fascinating component of research and analysis along with pen work and drawing in this serious yet very enjoyable class.

FACULTY BIO

Gemma Black is a distinguished Australian calligrapher living in southern Tasmania and working from her bay-side studio arts practice. She is the recipient of a Winston Churchill Memorial Trust Fellowship, a Fellow of the prestigious Calligraphy & Lettering Arts Society, UK, and an Honored Fellow of the same. For over 20 years Gemma has taught locally, nationally, and internationally. Her works are held in private and public collections including the Fitzwilliam Museum, Cambridge, UK, The European Parliament, and Parliament House Canberra.

In the late 1980s Gemma undertook the Roehampton Institute's (London) Calligraphy & Bookbinding postal course with Gaynor Goffe for two years. Soon after she undertook a full year of study with Ethna Gallacher in the "Way of the Pen" in 1992 and later spent one year with Thomas Ingmire on the Graphos Course.

SUPPLY LIST

- Basic calligraphy supplies* plus:
- Set of square edged nibs. Recommended brands are Brause & Speedball.
- Bond, cartridge, or layout paper approximately 11" x 17" and any off cuts of fine art papers you already have
- Tracing paper: 1 small sheet
- Some non-waterproof black ink; ink stick and stone recommended
- Colored pencils
- Blu-tack reusable adhesive

ALAN BLACKMAN

A04 San Francisco, CA

Calligraphic Geometry
Beginner, Beginner/Intermediate
Design, Lettering

The square, the circle, and the triangle form the basis of our Roman alphabet. We will work with variations of these forms in both traditional and experimental ways to create images of beauty and unexpected power.

FACULTY BIO

Alan Blackman entered the alphabet world as a brush lettering student at the California College of Arts & Crafts, Oakland, in 1958. Time, destiny, and a sliver of talent transformed him into a typeface designer & lettering arts instructor who has taught classes and workshops throughout the U.S. as well as in England, Japan, and Germany. He is a long-time member of the San Francisco Bay Area Friends of Calligraphy, having stumbled successively through the years as its Secretary, Treasurer, President, and Publications Editor. The significant influences contributing to his calligraphic development include the work of Arthur Baker, Alfred Fairbank, Hermann Zapf, Ieuan Rees, Karlgeorg Hoefer, Friedrich Neugebauer, and Hans Schmidt. The alphabet dearest to his heart is the one which originally taught him: Ross George's "Sho-Card Gothic" from the time-honored *Speedball Textbook*. He designed the typefaces "Galahad" (for Adobe) and "Say Cheese" (for Linotype).

His favorite fine artists are Paul Klee and Charles Rennie Mackintosh. He is passionate about the German language and the operas and art songs of Richard Strauss. He is continually goggle-eyed over John Cage's theories of chance operations. In private life he was a 12-year telephone switchboard volunteer and eventual President of San Francisco Sex Information. He is currently a participant in Garden of Innocence/Bay Area. In philosophical terms he adheres to the motto of Samuel Beckett: "No matter. Try again. Fail again. Fail better."

SUPPLY LIST

- #2 pencils
- Dry colors: pencils, pastels, (there may be others that I don't know about)
- Your favorite papers (want to try sandpaper? wallpaper? wrapping paper?)
- Prepare to borrow and/or lend materials to your classmates when requested

PAT BLAIR

Ashburn, VA

A05 Line and Petal

Beginner

Design, Lettering, Painting

A wonderful exploration of watercolor stroke and pen stroke, this one day class will showcase a simple floral brush technique in combination with free form pen-drawn flourishes. A study of the flexible pointed pen nib and how to achieve smooth, beautiful flourishes will begin the day, to be followed by experimenting with expressive brushwork.

Putting the two together creates a lovely solo illustration, or the work can be combined beautifully with lettering.

FACULTY BIO

Pat Blair has been a professional calligrapher for 29 years, and currently holds the position of Chief Calligrapher at The White House in Washington, DC. Her work has been published in *Letter Arts Review*, *The Calligrapher's Engagement Calendar*, *Scripts*, *Martha Stewart Weddings*, and *Tabellae Insatae*. Sharing and teaching what she loves is a high priority, and she teaches at the Loudoun Academy of the Arts in Virginia, and has been on the faculty of several International calligraphy conferences. Pat has served two years as President of the Washington Calligrapher's Guild, been Chairperson of The Graceful Envelope Contest, and has been Co-Director of Letterforum, the 26th International Calligraphy Conference. Pat's love of pointed pen lettering led her to her study of copperplate and spencerian letterforms. The International Association of Master Penmen, Engrossers, and Teachers of Handwriting recently awarded her the honor "Master Penman" for her work in this area.

SUPPLY LIST

- Oblique pen holder
- Your favorite pointed pen nibs, such as Hunt 22, 56 or Gillott 303 or 404, the G Nib, Zebra nib or Leonardt Principal
- #2 pencils
- A good quality layout bond paper, such as 9" x 12" Canson Pro layout marker
- A sheet or two of black or a dark shade of Canford pastel paper
- A sheet or two of Arches 90 lb hot press watercolor paper
- Moon Palace sumi ink and a bottle of a waterproof black ink like FW
- Your favorite white medium, such as Dr. Martin's bleedproof white or McCaffrey's Ivory
- Miracle Wedge watercolor brush size 8 and small round watercolor brush
- Several tubes of watercolor
- Several small old paintbrushes for loading paint
- Watercolor palette
- Mixing tray
- A water jar

LIESBET BOUDENS

Bruges, Belgium

A08 Monograms

Advanced

Lettering

Creating a personal monogram with your own or other's initials is an exciting exercise in design. We will start from our knowledge of Roman capitals to draw our letters, which we will then enlarge and rework. When ready, we will add a decorative element for a special touch. The final piece will be done large scale in gouache, and can be used as a letterhead or a stamp or wherever a monogram is needed.

FACULTY BIO

Liesbet Boudens was born 1957 in Bruges, Belgium. She specialized in art from age sixteen and trained as an art teacher. She studied painting with Dan Van Severen at Sint-Lucas Art Institute in Ghent. Liesbet currently teaches art in a secondary school in Bruges and teaches workshops in Belgium and abroad. Her web address is www.liesbetboudensletters.eu.

SUPPLY LIST

- 0.3 HB automatic pencil
- HB 2 pencil
- Eraser
- Sharpener
- Break-away type knife
- Scissors
- Tape (transparent)
- Glue stick
- Lay-out paper or marker paper 9" x 12"
- Clear plastic triangle
- Measuring ruler
- A few sheets of cold press watercolor paper: 90 lb – 140 lb
- Small pieces of same paper, for exercises
- Old toothbrush
- Speedball pens, C2, C3, C4, C5 (I strongly recommend this brand)
- Gouache
- Pointed paintbrushes (choose a smaller and a larger one within the range of 00 – 2)
- Old (flat) brush for mixing gouache
- Flat brush (for example Da Vinci 2 Nova synthetics or Cotman 3 mm)
- Palettes (any type)
- Container for rinsing brushes
- Rag for cleanup

BRENDA BROADBENT

Emmitsburg, MD

A09 Parallel Universes

All Levels

Lettering

The Parallel Pen is a sharp and convenient tool used for both fun and professional work. Explore color blending, hairlines, textures, and non-stop flourishing. We will load these pens with sumi ink, gouache, watercolor, and acrylic ink. Discover how and why these pens have become a staple for both teaching and daily use.

Playing with border designs, drawing, and weaving marks will move us into dancing with contrasting broad edge and monoline writing. And then, how about some typefaces that lend themselves to these pens?

In the afternoon will learn a different tune as we move from monoline writing in irregular lines to decorated caps and dancing words.

FACULTY BIO

Brenda Broadbent was the calligrapher and creative force behind Paper & Ink Arts for 30 years. Having sold Paper & Ink in 2011 to a great new team, she now revels in the time available to explore photography, bookmaking, meaningful words, color, and brushwork. She enjoys unravelling the mysteries of art tools and materials and introducing quirky techniques in her classes, hoping to open new doors for lettering artists.

SUPPLY LIST

- At least two Parallel pens (esp. 3.8 & 6.0 mm) and their color cartridges: ones you already own (These pens will be available for loan during class if you don't have one. If your Parallel pens are empty, bring them to class empty. Pens with problems welcomed.)
- 5 sheets of grid paper
- 10 – 15 sheets of any practice paper, 11" x 14" or larger
- The *Parallel Pen Wizardry* book if you have one
- Moon Palace sumi or KY sumi ink
- A tube of gouache or watercolor (any color)
- Mixing pan & brush
- Water container
- Eyedropper or pipette
- 2 – 3 paper towels and glass cleaner if handy; we will share.
- Acrylic ink if you already have some
- Black glaze pen, any brand
- Colored pencils, including metallic (not watersoluble)
- Pencil sharpener
- Black Strathmore Art Again paper: 6 sheets from a 9" x 12" or 11" x 14" pad.
- Optional: Sakura flat-sided Cray-Pas Specialist oil pastels; Sakura clear stardust pen

DENIS BROWN

Dublin, Ireland

A11 Introducing Celtic Art

All Levels

Manuscript Studies, Lettering

This will be a no pressure day for all levels from complete beginners. Celtic manuscripts first inspired Denis Brown as a teenager in his native Dublin, Ireland, when he would bicycle to town to see a new page of the *Book of Kells* every day. From digital slide presentations Denis will explain themes of Celtic decoration and writing in some of the most important surviving manuscripts including the *Book of Durrow*, *Lindisfarne Gospels*, and the *Book of Kells*. Modern work in Celtic style will also be shown. Following the presentation, basic instruction on writing a Celtic hand and drawing a simple Celtic initial will be given. Denis will bring along some of his own early works along with more recent pieces.

FACULTY BIO

Denis Brown is an internationally renown calligraphic artist. He has over 25 years experience of teaching calligraphy workshops worldwide including Australia, New Zealand, Japan, Singapore, Hong Kong, Europe, US, and Canada. He has served as faculty at the majority of previous conferences since 1994.

SUPPLY LIST

- Broad-edged calligraphy pen with large sizes of nibs (any kind is OK, even felt-tip, provided it has a large, 5 mm broad nib)
- Suitable ink for this pen if required
- Pencils
- Eraser
- Sharpener
- Ruler
- Layout pad or practice paper, size 11" x 17" or larger
- A few sheets of tracing paper or tracing vellum, letter size or larger

PATRICIA BUTTICE

Hempstead, NY

A12 Uncial Then & Now

All Levels

Lettering

First, we will take a fascinating journey through some historic examples to uncover surprising truths about this majuscule hand moving from the fifth to the twenty-first century, emerging with a bare-bones early *natural* uncial that is easy to see—therefore, easy to write. Then we will sharpen the softer hand and emerge with a more formal style. By the end of the day, you will have two styles of this great script to add to your repertory.

The whole point of developing skill in this incredibly graphic alphabet is certainly not to imitate the work of old manuscripts but to design for today. Uncial is arguably the most elastic and graphic style for contemporary work, so Pat will give you a design challenge to get the creative juices flowing. The pen teaches you its song. Listen.

FACULTY BIO

Pat Buttice, a Professor at Adelphi University in Garden City, NY for the last sixteen years, has taught at workshops and conferences throughout U.S., Puerto Rico, and Canada. Publications include a dozen *Calligraphers Engagement Calendars*, *Speedball Textbooks*, *Florilege* (France), *Modern Scribes and Lettering Artists II* (UK), *Artist & Alphabet*, *20th Century Calligraphy*, *Letter Arts in America*, *100 New York Calligraphers*, and numerous journals like *Letter Arts Review* and *Alphabet*, the publication of The Friends of Calligraphy. Her students include Michele Barnes, Pat Blair, Jocelyn Curry, and Melissa Titone.

SUPPLY LIST

- Basic calligraphy supplies*
- Large Speedball pens, C0, C1, and C2
- Some soft pencils
- Optional: Soft graphite sticks
- Sandpaper or sand block
- Single edge razor blade for quick roughs
- Any other interesting broad-edge pens, brushes, or steel brushes, reeds, etc. that you like to work with
- Some nice paper for a design project

EWAN CLAYTON

Brighton, England

A14 The Lettering of Hans-Joachim Burgert

Intermediate/Advanced

Lettering

Hans-Joachim Burgert (1928 – 2009), a calligrapher and artist who lived in the city of Berlin through turbulent times, is one of the most important calligraphic influences of the late twentieth century. He has been important in the development of calligraphers such as Thomas Ingmire and Brody Neuschwander. So who was Burgert and how might his ideas affect *our* work? In this workshop I will introduce several experiments that he himself used to teach the principles of calligraphy and encourage participants to experiment with new ways of working with their own letterforms.

FACULTY BIO

Ewan Clayton enjoys working with his fellow calligraphers whatever their level of experience from beginners to experts. He grew up near Ditchling, Sussex, home to the calligrapher Edward Johnston. An early friendship with Irene Wellington encouraged him to join the course at the Roehampton Institute run by Ann Camp for whom he then worked as a teaching assistant. Today Ewan is part-time Professor in Design at the University of Sunderland. He also makes commissions, curates exhibitions, and writes about calligraphy. In 2014 Counterpoint Press published his book *The Golden Thread: The Story of Writing*.

SUPPLY LIST

- Layout bond paper (not smaller than 11" x 17")
- Pencil
- Black ink (not waterproof)
- Dip pens (Rexel, Brause, or Speedball square-cut nibs, Mitchell/manuscript/Rexel: small nib sizes)
- A monoline pen
- Eraser

BARBARA CLOSE

La Mirada, CA

A15 Monoline & Flowers

Beginner/Intermediate
Design, Lettering, Painting

This class will introduce a variety of monoline alphabets so that even the novice can find success with the joys of lettering in this playful manner. Added to this, Barbara will guide you in a step-by-step method of painting flowers. The mindful, calm motions are very meditative, putting you in a state of tranquility. Combining the painting of flowers and adding thoughtful words to a page in a non-threatening environment allows creativity to soar and beautiful pages to evolve.

FACULTY BIO

Barbara Close has been a freelance calligrapher, graphic designer, and instructor for a number of years. Her studio is located in Santa Ana, CA where she currently teaches a series of calligraphy classes as a year-long certificate program. She has taught many classes and workshops in various states of the country and in Canada. Barbara has taught for several international lettering conferences and at many of the International Association of Master Penmen, Engrossers, and Teachers of Handwriting (IAMPETH) Conferences. She also taught several classes and has lectured for the Bowers Museum in Santa Ana. Barbara designed the logo for *Somerset Studio Magazine* and a calligraphic font cartridge for Provo Craft's Cricut Machine entitled: The Calligraphy Collection. She has also designed several greeting cards for Marcel Schurman, now under Papyrus.

Looking at her work, you can tell that she thoroughly enjoys her creative passion and the exhilaration of discovery in playful experimentations with paints, collages, lettering, and other mixed media. She also enjoys teaching a variety of classes that range from calligraphic styles to other unique assortments of classes. Her philosophy, "Follow Your Heart" still stands. Putting one's self into a piece of work always turns out better and shows the true passion of the creator. Her love of lettering and design continue to grow.

SUPPLY LIST

- Pigma Micron pens: 01, 03, and 08
- Optional: Gel pen: Sakura Stardust clear for embellishing
- Watercolors: pans or tubes
- Palette
- Water container
- Small pointed watercolor brush: #2, #4 or #6 with good tip
- Canson Pro layout marker paper, for practice
- 1 sheet of Arches text wove: cut into 8.5" x 11" pieces for final sample book
- Pencil
- Ruler
- Eraser
- Optional: Gold powder
- Glue stick
- Painter's tape

CHRISTINE COLASURDO

Portland, OR

A16 How to Write Your Own Words in Your Art

All Levels

Design

Maybe you'd like to play with your own words in your art. Or you have an itch to write but don't know where to begin. In this writing workshop for artists we will focus on the literary content of our work and how to create — with confidence and delight — our own texts. Our goal is to overcome timidity toward authoring our art. Students will be given writing exercises in the morning to help them develop specific texts, and in the afternoon they'll work with one text artistically. Focus will be on quality rather than quantity; one short piece of writing goes a long way. Products from the class will be 1-3 pages of writing to incorporate into future artwork and one piece of text that has been experimented with visually.

FACULTY BIO

Christine Colasurdo was born in Portland, Oregon and began studying calligraphy at age 12. She has worked as a commercial calligrapher, editor, and graphic designer and has taught calligraphy since 1996. Her work has been featured in *Letter Arts Review* and the *Calligrapher's Engagement Calendar*. She has served on the board of the Portland Society for Calligraphy and writes articles for publications such as *Letter Arts Review* and *Alphabet*. Christine teaches calligraphy and creative writing at the Multnomah Arts Center in Portland.

As a writer she has authored two books, *Return to Spirit Lake* and *Golden Gate National Parks: A Photographic Journey*. She has also written for radio, newspapers, magazines, museums, and anthologies. She is the recipient of two literary fellowships and has given lectures in California, Washington, and Oregon. She is also a prize-winning poet and has been featured on National Public Radio's Talk of the Nation.

SUPPLY LIST

- Notebook for taking notes
- Pen and/or pencil for writing
- 9" x 12" pad of drawing paper (Paper for Pens or Canson Drawing, etc.)
- Any art supplies you would like to use to experiment with your text

Materials provided by instructor:

- Packet of exemplar hand-outs (examples, ideas)
- Writing Instruction hand-outs

NANCY CULMONE

Serafina, NM

A17 The Joy of Writing in Color

Beginner, Beginner/Intermediate, Intermediate
Lettering

The joy and pleasure of working with rich colors is accessible to all calligraphers.

Each tool (the broad pen, monoline pen or copperplate pen) has different requirements for ease of color writing. You will work with them all using gouache, watercolor, and pencils on a variety of papers.

After touching on color theory we will move on to tips and techniques for colorful pen work. You will be guided through exercises in color transitions, mixing colors as you write, contrasts, opaque lettering on dark papers, and transparent color. Additionally, examples and demonstrations provide inspiration and practical help.

FACULTY BIO

Nancy Culmone lives and works in a remote area of New Mexico, where the vast sky and landscape offer endless inspiration. Her childhood loves of lettering and drawing were pursued at The Cooper Union School of Art studying painting, printmaking, calligraphy and later as a graduate student at Syracuse University. She has taught workshops all over the U.S. and Canada and several times in England and Europe. Nancy taught year long calligraphy courses at Massachusetts College of Art (3 years) and The DeCordova Museum School (15 years). An important focus of her work is in book form. Her unique, one-of-a-kind manuscript books are held in private collections and public institutions such as Harvard and Duke Universities, Reed College, The Rochester Institute of Technology, and The University of Utah. Nancy's work has been exhibited in North and South America, Europe, and Russia.

SUPPLY LIST

- Basic calligraphy supplies* plus:
- All the mysterious stuff in your tool box
- Tape
- Right angle triangle
- Snap-off knife
- 2 water jars
- 3 or more small mix brushes: pig bristle or synthetic
- 2 – 3 tubes of gouache: Winsor & Newton, Linel, Turner or Schmincke
- Pen points: Speedball C0, C1, C2, B2, B3
- Your favorite pens for small writing: Mitchell Rexel, Tape, or Brause
- 3 copperplate points: Rexel is fine
- 7 or more Prismacolor pencils: white, dark, and bright colors
- Your favorite paper and any paper you would like to try
- If you *already* have: music pen, ruling pens, wide or split pens, a spray mister

Supply fee: \$10 – 15 for gouache, watercolor, palette, ink, and papers supplied by me (I will supply most papers & paints)

JUDY DETRICK

Mendocino, CA

A18 Early Roman Rustic

All Levels

Design, Lettering

During the first century BC, Cicero's slaves recorded his words in a beautiful, flowing, freely written Rustic script—an all-capital alphabet in use during early Roman times up to the fifth century. Despite its antiquity, this versatile alphabet has a remarkably contemporary look. You will learn the basic letterforms of an early Rustic script, and the rhythm and spacing of its distinctive, textural appearance. From precious papyrus fragments to the walls of Pompeii, you will be shown many historical examples that are certain to inspire you to add this script to your repertoire.

FACULTY BIO

Judy Detrick is an instructor of Friends of Calligraphy's popular Fort Mason series of classes, and she teaches at other locations in the Bay Area and northern California. Her work is well represented in the Harrison Calligraphy Collection at the San Francisco Public Library. Judy's work can be viewed on her website: www.judydetrick.com.

SUPPLY LIST

- Notebook
- Pencil
- Soft eraser
- 18" metal ruler
- T-square
- Brause nibs, 1.5 mm and smaller
- One or two pen holders
- Black ink (Higgins Eternal)
- One or two tubes of gouache
- Small mixing brush
- Small palette
- Small water jar
- Rags or paper towels
- One sheet Arches text wove, Ingres, Frankfurt, or similar paper

Supply fee: \$4 for graph paper

JANE DILL

San Miguel de Allende, MX

A19 Mexican Amate Paper & Lettering

Lettering, Painting, Paper Arts

All Levels

The ancient Chinese had rice paper, the ancient Egyptians had papyrus, and the ancient Aztecs in Mexico had Amate paper. This thick and versatile bark paper can be used in all kinds of ways to enhance your calligraphic and mixed media paintings. In this one-day workshop, we will experiment with using different Amate papers to create a unique substrate for your paintings. It's strong fibers can be pulled apart, ripped, soaked, collaged, layered, and painted to give a textured and organic accent to your work. You can also paint or letter directly on the smoother Amate papers, incorporating calligraphy into your piece and layering with color and texture. Come experiment with a new and ancient paper.

FACULTY BIO

Jane Dill has been a freelance calligrapher and lettering artist for over 30 years, specializing in commercial hand lettering for logos, branding, product identity, book covers, and wine labels. She has studied with many amazing calligraphers, among them Thomas Ingmire, Julian Waters, Denis Brown, Susan Skarsgard, Ewan Clayton, and Laurie Doctor. Jane has been profiled in *Letter Arts Review* (2011) and more recently in *Alphabet*, the Journal of the Friends of Calligraphy (2014).

While living in Santa Fe, NM, Jane studied mixed media with Sandra Duran Wilson and Darlene McElroy (Surface Treatment Workshop) and discovered she loved experimenting with texture and layering. After moving to San Miguel de Allende, Mexico in 2012, Jane studied with several local teachers and began teaching her monthly Mixed Media & Abstract Lettering classes. She mostly teaches artists who are non-calligraphers but manages to get exciting results through encouraging experimentation and trying new techniques. She wishes she had taken a class like this 30 years ago!

SUPPLY LIST

- Brushes (variety of your favorites)
- Calligraphy pens
- Liquid acrylics (Golden, Liquitex)
- Variety of thin rice papers
- Small spray bottle
- Your favorite mark-making tools

Supply fee: \$15 for a variety of Mexican Amate Papers, 2 masonite boards (approx. 9x12"), Golden Heavy Gel, Golden Matt Medium, Micron Pen

I will bring the following to share: brushes, metallic acrylics, rice papers, sponges, mark making tools

KRISTEN DOTY

Chehalis, WA

A21 Italic: Theme & Variations

Intermediate, Intermediate/Advanced
Lettering

In this one-day class we will review basic italic and then focus on changes and using different tools that will become variations, while still being based on italic forms. We will practice making the forms regular and fluid, furthering variation by identifying and incorporating your own unique style. There will be some individual instruction. Students should have a solid knowledge of the basic italic hand.

FACULTY BIO

Kristen Doty has a passion for calligraphy, drawing and painting. Her original works have been in juried exhibitions and her paintings, illustrations and lettering have been published in magazines and books, and as prints, posters, greeting cards, logos, and book titles. She enjoys sharing her passion by teaching workshops across the US and abroad, including Belgium, Canada, and Japan. Her teaching emphasis is to promote learning in a fun, encouraging, and relaxed atmosphere while also building a solid knowledge of techniques and developing skills students can utilize and integrate in their own work.

SUPPLY LIST

- Slant board
- T-square
- Pencil (HB and/or mechanical pencil; .5mm HB)
- Eraser (soft white Pentel Click eraser is excellent)
- Ruler (C-Thru clear ruler with red lines is wonderful! 2" wide by 12", or longer)
- Speedball nibs: C2, and C3
- Mitchell nibs: 2½, 3, 4 or Brause equivalent
- Nib holder(s)
- Brause #361 (pointed nib; looks like blue pumpkin, but it's not)
- Elbow holder for pointed nib
- Black Higgins Eternal ink or Pelikan 4001 or walnut ink
- Your favorite paper for practice: layout bond, copier or other non-bleeding paper. *Test for bleeding with your ink before class!*
- Pen wipe rag or paper towels
- Small water container (ie: yogurt container)
- Apron

Optional: Please only bring these if you have them:

- Helix lettering guide
- Adjustable triangle
- Favorite and/or unusual nibs/pens you have: folded nibs, ruling writer, Coit, etc.
- Your favorite good quality paper: white or colored (hot press watercolor, Canson Mi-Teintes, etc.)
- Gouache
- Small 6-well rectangular palette
- Mixing/loading brush

Supply fee: \$3 covers handouts, good quality paper, and misc. items

If you have any questions regarding materials, etc. please do not hesitate to contact Kristen via email: artworks@localaccess.com

CONNIE FURGASON

Lethbridge, Canada

A24 Very Free Versals

All Levels

Lettering

These very free versals are just that. Based on traditional versal forms, these variations create a larger space that can have color and design added for visual impact. The joy of these letterforms is there is room for students to experiment with structure but still focus on creating good design.

FACULTY BIO

Connie Furgason has been teaching calligraphy and the related arts since 1981 and has been on the faculty of several international conferences. Currently she teaches both locally and across Canada and the U.S. She *loves* the absolute joy that doing art can bring. Connie especially loves experiencing what students pull out of themselves during a class she is privileged to teach.

SUPPLY LIST

- Pencils: HB, 2H, 4H
- Pencil sharpener
- White Mars Staedtler eraser, or other equivalent brand
- Practice or layout pad
- Watercolors
- Small brushes for detail work on versals
- Waterproof, fine liner: Mars Staedtler Pigment Liner, or other fine waterproof black pen (not Sharpies)
- Pigma Micron 01 or Faber Castell Pitt Artist pen, XF or F.
- A few small pieces of your favorite watercolor paper. I like Arches 140 lb hot press, but if you like texture then cold press works
- Optional: Gel pens, Zig Painty Gold and Silver pens (double-ended), colored pencils (bring if you have them. I will bring some to share)

MIKE GOLD

North Royalton, OH

A25 Hand Drawn

Beginner

Design, Lettering

This one-day class is an introduction to hand drawn lettering, which has taken over the hand-lettering world in recent years. Hand drawn letters can be seen everywhere, from advertising to posters to product design to book design to TV and video. Illustrators, graphic designers, even commercial lettering artists are doing more and more hand drawn lettering. These letters are often naive and loose, based on typography, and is being done with chalk, markers, pencils, and paintbrushes. Books such as *Hand Job*, *Typography Sketchbooks*, *Little Book of Letters*, and *Hand-Lettering Ledger* are documenting this trend.

We will look at examples of this lettering and the works of some of the artists doing it. We will explore why it is so popular. And, finally, we will do a couple projects that will give us some hands-on experience. One of the projects will involve composing a piece using hand drawn, type-based letterforms. The other will be a little more abstract, hand drawing letterforms with pen and ink in a colorful composition.

There will be lots of visual reference and a resource list of books and magazines to further your practice.

FACULTY BIO

Mike Gold is a senior lettering designer at American Greetings in Cleveland, OH, where he has worked for over twenty years. As part of his freelance business, *abbeygold design* (www.abbeygolddesign.com), he has done lettering design work for clients around the country. Mike has an M.A. in Visual Communications and over 30 years experience as a commercial artist.

He has taught around the country and at several international calligraphy conferences. Collaboration has been a feature of much of his personal work and he especially cherishes the 20-year involvement with Scribes 8, a collaborative group based in New Mexico, and the work and teaching he's done with Judy Melvin. Mike's work has been included in numerous *Letter Arts Review* annuals since 1991. The Autumn 2011 issue of *LAR* (25:4) includes a lengthy article featuring the work he did with Judy, along with his own work and describes their working process.

Mike's work is calligraphically inspired and covers a range from abstract to representational, but is certainly not traditional calligraphy. He is influenced by the Asian art traditions and takes a Buddhist approach to his work, where process is as important as product, spontaneity and working in the moment are key, and there is not an attachment to words, even when they are readable. He sees letters as design elements with which to play with form and line and shape on a page. His intent is to make calligraphic art that will be experienced and seen before it is read. This does not mean words are insignificant. As in Buddhist practice, words are often the finger that points the way.

SUPPLY LIST

- Basic calligraphy supplies* plus:
- Borden & Riley Monroe Triple T parchment tracing paper, 9"x 12" (or equivalent)
- Borden & Riley Boris layout bond, 9"x 12" (or equivalent)
- Pentel Color Brush pen (with black ink cartridge)
- Pencils
- Black pointed markers, like Sharpie fine and medium
- Basic watercolor set

Recommended books and magazines to check out (not necessary to buy for class):

- *Handwritten: Expressive Lettering in the Digital Age*, by Steven Heller & Mirko Illic
- *Hand Job*, by Mike Perry
- *The Little Book of Lettering*, by Emily Gregory
- *Communication Arts, Typography Annuals*
- *Print magazine, Regional Design Annuals*

Also: There's plenty of reference online at Pinterest: search Hand Lettering

JULIE GRAY

Sandia Park, NM

A26 Letters in 3D!

Intermediate

Paper Arts

Join us as we explore ways to bring our calligraphy into a new dimension! Paper sculpture combines nicely with calligraphy to extend our artistic endeavors to a whole new level.

We will each make our favorite letter based on the alphabet from the *Golden Bible*, late 15th century. We will cut out and color an elegant three dimensional Roman letter. Then we will cut out a word or small quotation, and mount it on different levels if required. You will leave this class with a finished piece!

FACULTY BIO

Julie Gray has been involved with calligraphic arts most of her life. She received a BA from the Columbus College of Art and Design in Ohio. After a commercial art and advertising design career, she now spends her time working on calligraphy, paper sculpture and bookmaking. Julie is a member of New Mexico's *Escribiente*. She has attended fourteen international calligraphy conferences, participated in many book and card exchanges, and is a workshop junkie.

At the 2008 conference in Chicago, she was inspired by a master of cut paper, Dave Wood from Australia. The rest, as they say, is history! She has been combining lettering and paper sculpture ever since. Her paper sculpture work has appeared in *Bound & Lettered* and *Letter Arts Review*, as well as other publications. Julie lives, loves, letters, and cuts up lots of paper in Sandia Park, NM.

SUPPLY LIST

- Small cutting mat
- X-acto knife and as many #11 blades as you can bring. (You will use a lot)
- 2 sheets of 11" x 15" Rives BFK paper
- Nice paper for background. Any dark color: Arches black cover, dark marbled paper, etc., 11" x 15", but no need to cut to size. Just bring it, whatever size it is.
- Tracing paper and layout paper (9" x 12" pad is fine for both)
- Borden & Riley Denril Multi-Medium vellum drafting film pad
- Soft pencil
- 6H pencil, sharpened
- Eraser
- Assortment of Automatic or Horizon pens, large Speedball nibs, both B and C series, sizes 0, 1 and 2
- Ruling pens and/or empty Pilot Parallel pens
- Walnut ink (preferred to fountain pen ink as it dries faster)
- Spoon burnisher
- A dead ballpoint pen if you have it. I'll be providing one if you don't.
- Tweezers (pointed preferred)
- Masking tape or blue tape
- A short quotation or a special word that is meaningful to you
- Optional: A small desk light might be helpful

PAUL HERRERA

Milan, IL

A29 Understanding Brush-Written Imperial Romans

Beginner/Intermediate

Lettering

This class will guide you through a hands-on understanding of the Imperial Roman alphabet as you utilize an inside-out approach to these timeless letterforms. You will learn the special characteristics and *personality* of the brush as contrasted with hard-tool calligraphy while practicing the essential elements of the classical Roman. Before the day is done you will move on to writing out the entire alphabet in the same manner as the ancient Roman inscription maker would do prior to cutting the letters in stone. A short inscription cutting demonstration will be provided as an addition to the class.

FACULTY BIO

Paul Herrera's calligraphy and lettering training was done exclusively with Reverend Edward M. Catich beginning in 1967. Paul worked as inscription cutter and calligraphy seminar assistant with Father Catich until the time of his death in 1979. At that point Paul was invited to teach Father Catich's classes at St. Ambrose College and continued to do so until 1989. During that time Paul also served as a faculty member of five international calligraphy conventions. They include; The Calligraphy Connection at St. John's University in Minnesota 1981 and 1984, The California Experience at Scripps College in Claremont, California 1985, Innovations at Stevens Institute in Hoboken, New Jersey 1986, and Calligraphy Northwest at the University of Portland, Oregon in 1987.

During his forty year career Paul conducted numerous lettering seminars for calligraphy organizations throughout the Midwest and Canada. He continued inscription work for Wichita State University and an architectural firm in Chicago as well as individual clients. Additionally, he was watercolor and calligraphy instructor at the former Davenport Municipal Art Gallery from 1973 – 1984. He now works full time in his studio and offers workshops in calligraphy and stone inscription.

SUPPLY LIST

- Water container
- ½" soft bristle brush
- Tempera or gouache colors
- Newsprint paper
- Cardstock

Supply fee: \$10

SUZANNE MOORE

Vashon, WA

A35 Textural Lettering

Advanced

Design, Lettering

We will use alphabets in which students are proficient and work with the details of letterforms, spacing, scale, and alternates as we consider the possibilities of texture in legible and abstract lettering.

FACULTY BIO

Suzanne Moore is a lettering artist, printmaker, and painter whose eclectic interests fuse in the diversity of her artists' books. Her books blend distinctive design, color use, and surface treatments with textual content and contemporary lettering to create work that obscures the line between word and image, legibility and abstraction. Her manuscript and edition books have been acquired for private and public collections and she teaches in the U.S. and Europe.

SUPPLY LIST

- 1.5 mm Brause or Tape nib and holder
- 3 1/2 mm Mitchell nib and holder
- Pointed nibs: 2 or 3 of your faves
- Lettering brush(es) or ruling pen(s) you are experienced and confident using (or other tool you know and love)
- Water jar
- H, 2H, or 3H pencil and plastic eraser
- 4 cheap mixing brushes (the ones made for kids, with plastic handles are perfect)

Only if you have and want to bring these things:

- Deep-well palette or small containers for gouache
- Favorite paper: 1 or 2 sheets, approximately 13"h x 20"w (grain "short": when you fold it to 13"h x 10"w, grain is with the fold)
- Writing board if you use one
- 3 primary colors of gouache (or something close)

Supply fee: \$5-6 will cover gouache, miscellaneous materials and paper

CAROL PALLESEN

Reno, NV

A38 Boxes, Boxes, and More Boxes

Beginner

Paper Arts

Fascination with *things-that-hold things* is something most calligraphers have in common. Embellishing papers with pens, dyes, and paints is how this class begins. Then three-dimensional artworks will be folded; the various shapes include square, rectangle, triangle, flat-fold, and cube. Thoughts and words can be added at a future time. Your beautiful constructions will delight you, the maker, as well as the happy recipient.

FACULTY BIO

Carol Pallesen has been teaching calligraphy and related book arts classes for almost 40 years. She loves to share her knowledge and believes that teaching is the most important thing she does. Her studio, the Silent Hand Scriptorium which opened in 1981, is the site of her Reno, Nevada business where she works on commissions and her artist books. Carol conducts workshops in Reno at the Nevada Museum of Art, and has taught in 36 states, South Africa, Canada, and Australia, and at 24 international conferences. She is concerned about modern technology taking over too many aspects of our lives. As a book artist and calligrapher, Carol wants to keep age-old techniques and disciplines alive and well, as a balance for her as well as her students and friends.

SUPPLY LIST

- Pencil
- Eraser
- Metal, cork-backed ruler (12" or 18")
- X-acto knife with #11 blades or your favorite cutting tool
- Cutting surface: about 8" x 10" or 9" x 12" self-healing mat or scrap of matboard or whatever you have
- Glue stick (I like UHU)
- Scissors
- Waterproof chisel-edged pen(s), such as Zig Calligraphy MS-3400, in one or more colors
- Scrap paper (to glue on & toss)
- Bone folder

Supply fee: \$10 will include all papers cut and ready to go and paint & dyes (I'll bring brushes & dishes to share)

Any questions or need to borrow something, please call me: Carol, 775-329-6983 or email me: carol.pallesen@gmail.com

AMITY PARKS

Missoula, MT

A39 A Sharp Pencil and a Keen Eye

All Levels

Design, Lettering

In this one-day class, the humble pencil becomes a powerful tool in recording ideas and developing designs. With the simple partnership of pencil, eraser, and sketchbook, we will explore the many benefits to be gained from drawing letters and arranging words.

Starting with basic drawing and design principles like line quality and shading, we will learn what sort of marks our pencils can produce. We will then move on to drawing letters and designing word groups. The process of drawing letters forces us to slow down and relate more organically to the forms we are creating. You will find that drawing letterforms with care and thoughtfulness does wonders for your design and lettering skills and allows for more refined vision through a keener eye.

We all know that our best ideas do not always come while we are sitting at the drawing table. We will talk about strategies to develop the habit of always having your sketchbook, pencil, and eraser nearby. Whether you are interested in these tools to develop and record your ideas or as a means to create finished artworks, there is no question that they are some of the most flexible and versatile tools in your kit.

FACULTY BIO

Amity Parks is an artist and calligrapher living in Missoula, Montana. For some years she has been studying calligraphy in weeklong and private tuition classes with internationally renowned instructors. She holds a Bachelor of Fine Arts degree from the University of Tulsa, and a Master of Fine Arts degree from the University of Montana. Her work has been featured in national and regional exhibits. She has been a long-term active member and teacher in her local and state calligraphy guilds and was on the faculty of the 2014 International Calligraphy Conference. An article on her artwork was published in the February 2014 issue of *Bound and Lettered* magazine. She spends many hours in her studio on her personal and creative work, finding a balance between her teaching commitments, her business and her own busy family life. More information and artwork can be found on her website, www.amityparks.com.

SUPPLY LIST

- Mechanical pencil: 0.5 or 0.3 and leads
- A few drawing pencils in various hardness' (4B, 2B, HB, 2H) or whatever you have already
- Grey kneaded eraser
- White eraser stick: Tombow MonoZero or Papermate Tuff Stuff
- X-acto knife or small pencil sharpener (no motors please)
- Small C-thru ruler
- A short quote or words you like: 4 – 10 words long
- Drawing board/slant board if you work on one at home
- Sketchbook: I highly recommend the Moleskine soft cover notebook, 7.5" x 10" plain (no lines)
- A few sheets of Strathmore 400 series drawing paper or or any other smooth, good paper (9" x 12")

IZZY PLUDWINSKI

Jerusalem, Israel

A40 Calligraphy as Meditation

All Levels

Lettering

Ready for a different type of workshop? In this class, we will concentrate on how we write, rather than what we write. This will be a no-technique, experiential class. We will be doing movement-awareness exercises, some mindfulness meditation, and a light form of energy-raising (*ki*) exercise. We will relate all this to the act of writing with the intent being to be able to write more efficiently and to put more of ourselves — mind and body — into our writing.

The Japanese/Chinese brush will be our main tool, as its sensitivity has the ability to reflect the inner self in a more obvious way than other writing instruments.

Prior to the class, participants will be asked to reflect on and choose a word or words they would like to render. (One option will be to experiment with Hebrew letterforms — no experience with Hebrew is necessary — in fact working with unfamiliar forms might very well be an advantage. For those wishing to try Hebrew I will provide each student with the Hebrew equivalent of his or her chosen word in several *styles*, of which students will choose one to work on and abstract. Those less daring can work on experimental Latin forms. In either case we will abstract the forms through specific writing exercises.

The final work of the class will be a large-brush piece to be written with maximum mindfulness. The idea of the workshop is to experience a way of writing that might also be applied to other areas of life. The outer form of this workshop will be somewhat based on a Zen calligraphy workshop I experienced under Sensei Terayama in his dojo in Mt. Tsukube, Japan.

FACULTY BIO

Izzy Pludwinski has been working as a professional calligrapher since 1980, starting out as a certified religious scribe (Sofer STaM) and then branching out into calligraphy and design. He received his formal calligraphy training at Roehampton Institute's calligraphy and bookbinding program, then under the direction of Ann Camp. His work has appeared many times in *Letter Arts Review*, and he authored the article: "The Experience of the Hebrew Scribe" for *The Scribe*. In 2004, Izzy was invited to Wales by Donald Jackson to work on the Hebrew for the *St. John's Bible*.

Izzy has taught Hebrew calligraphy in Jerusalem for over 20 years and set up the Hebrew calligraphy course at the Spiro Institute in London. His recently published book, *Mastering Hebrew Calligraphy*, was chosen as a finalist for the National Jewish Book Awards in visual arts.

His present interest lies in the use of calligraphy as a meditative device for spiritual growth, believing that the act of writing should not be separated from the way we live our lives outside the studio. This led to an interest in movement awareness disciplines as well as Zen calligraphy. To experience the latter directly, Izzy traveled to Japan to attend a Zen calligraphy workshop given by Sensei Tanchu Terayama (author of *Zen Brushwork* and co-author of *Zen and the Art of Calligraphy*). This gave him a framework for a practice that he has since continued, using an abstract Hebrew alphabet he developed as a means to mindful writing.

SUPPLY LIST

- Small to medium size oriental brush (not too small; exact size not that important. If you already own different sizes, including large, bring them all!)
- Bottle of liquid sumi ink or tube of black gouache
- Palette or inkwell (large enough to fit your brush)
- Plain white paper (photocopy, newsprint, layout pad), approximately 50 sheets, 8.5" x 11 size or larger
- Comfortable, loose-fitting clothes
- A raisin or other one-bite-sized food.

Supply fee: \$5 for rice paper

MASSIMO POLELLO

Torino, Italy

A41 Gone with the Flat Brush

Intermediate, Intermediate/Advanced, Advanced
Lettering, Painting

Enter into the fantastic world of my favorite tool, the flat brush, and learn why it is a great tool to express yourself. Through practical exercises and compositions we will examine the quality of rhythmical lines and learn to use this tool with several historical calligraphic styles. The flat brush offers you much flexibility and expressive possibilities. To learn to use the flat brush means having the ability to write on any surface: walls, textile, wood, glass, etc.

FACULTY BIO

Based in Turin, Italy, Massimo Polello has worked as a calligraphic artist for over a decade. Since studying calligraphy at the Toulouse Scriptorium with numerous calligraphers and internationally recognized master penmen, he has explored its classical and contemporary applications. These include designing packaging and signage logos for companies, museums, and individuals, as well as applying his designs to walls. He has exhibited and led workshops internationally in the US, Australia, South Africa, Canada, Pakistan, Japan, France, Germany, Spain, Belgium, and England. Massimo worked on several short films, and is a contributor to *Graphicus*, *Tipotalia* and *Letters Arts Review* magazines. He published *Traité de la peinture-Extraits* with Editions Alternatives Publisher, Paris and worked with artist and film-maker Peter Greenaway in *Peopling the Palace* and with the director Luca Ronconi on the installation of the 150th anniversary exhibition of the Unification of Italy, *La Bella Italia* (youtu.be/o97eJUAc6Gg).

Massimo is the president of the Turin calligraphers' guild *Dal Segno alla Scrittura* and owner of Studio Gallery ABC Atelier and has collaborated with the Medicea Laurenziana Library in Florence. He sums up his approach to calligraphy: "...letters become a means to exist outside myself...going beyond the letters, captured by a sole need to see. They become signs, images, evocations, urgent needs, emotions."

SUPPLY LIST

- Basic calligraphy supplies* plus:
- Winsor & Newton series 995 flat brush size 3/4"
- 2 – 3 very flat brushes, sizes 1 1/2" – 2"
- A flat palette at least 4" x 4"; can be a small ceramic square tile with straight edges or a plastic palette
- Plastic palettes for mixing gouache
- Good quality gouache in black, white and colors of your choice (suggested Talens or Winsor & Newton)
- 10 sheets Rives BFK printmaking papers 19" x 26", cream or white
- 3 sheets black paper, approximately 19" x 25" (not heavy weight)
- A pad of smooth sketching paper, (lighter weight papers) 14" x 17" or preferably 11" x 17" layout bond paper

Supply fee: \$5 for brown kraft paper

CARL ROHRS

Santa Cruz, CA

A43 Contemporary Rustics

Beginner/Intermediate, Intermediate, Intermediate/Advanced, Advanced
Lettering

How much have you ever wrestled with the least used of the classic Roman hands? It's so eccentric and the one that's farthest outside the Roman writing system. But its eccentricities offer us the most exciting chance to surprise ourselves and to create something unique when it does get mixed with classic hands and contemporary techniques. We will embrace and mine the traditional approach, but jettison the past for the new when it suits us. New letters from the oldest ones! Perfect for a one day class and a new millennia of curves that you throw to yourself when looking for something unexpected.

FACULTY BIO

Carl Rohrs has been a commercial lettering artist and sign painter in Santa Cruz, CA since 1977. Teacher of Lettering & Typography and Graphic Design at Cabrillo College since 1984. Teacher of modern calligraphy at workshops and conferences since 1986 all over the US and Europe, as well as Japan, Australia, and South Africa. Editor of *Alphabet*, the Journal of the Friends of Calligraphy 1989 – 1992.

SUPPLY LIST

- Large folded brass pen, 5/16" or 3/8" Horizon or similar, plus any of your other favorite pens
- Non-waterproof ink
- Large paper with a bit of texture: Strathmore charcoal is great for pen and brush
- Pencil and/or colored pencils (Prismacolors are the best)
- Ruler

Optional:

- You may want to try a flat brush; 1/2" Winsor & Newton series 995 is my favorite. If so, any kind of flat palette, small water jar, and a rag or paper towels
- any kind of ruling pen
- a tube or two of gouache
- graphic white-out (Pro-White or Dr. Martin's bleedproof white) and/or light or bright colors of gouache and colored paper, if you wish to write in reverse

MARINA SORIA

Buenos Aires, Argentina

A44 The Empty Space, Womb of Shape

All Levels

Book Arts, Design, Lettering

Most of the time in western art the empty space is considered background or blank space. Whole books have been written about the fear of the empty space. Moreover, a lot has been written about the fear of the white canvas. So how do we start when we have a blank page before us? How do we negotiate the white space?

For eastern art the empty space is the fourth of the principles of the Taoist Rules for Beauty. "Being and not-being complement each other. We mold clay to make pottery, but it is with the empty space where the utility of the jug resides; therefore, we should equally consider what is and what is not." –Lao Tzu, Tao Te Ching, XI.

The Taoist painters treat the empty space as a positive matter, not as something to be filled in or to spare, but as the origin of form. Considering these rules we will find new ways to work with space. The balance between the use of positive and negative space is key to aesthetic compositions.

This class will start from an experimental alphabet or a formal one with a personal twist and we will work the space issues, trying to accomplish new compositions where space is not the blank portion of the paper.

Venture into a new world of space and prepare to open your mind to a new way of perceiving.

FACULTY BIO

Since she was a teenager, Marina has always been deeply seduced by letterforms. Written language is not only a complex system of communication, but the realm of style and form. Expressing perceptions or sensibilities through syntax, letterform and rhythm is the most complete of all messages. In the calligraphic arts, she found the way to convey her inner thoughts and reflections about life.

Marina Soria was born in Buenos Aires, Argentina. She has degrees in Fine Arts and Graphic Design. She began lecturing on Graphic Design and Editorial Design in the University of Buenos Aires (UBA), first on a part-time basis and then as an Associate Professor in Typography. In 2008/2009 she taught workshops for postgraduate students at UBA on experimental calligraphy and now lectures on graphic design and typography.

Marina has attended five international calligraphy conferences in the U.S. and three in Europe, taking courses with Thomas Ingmire, Brody Neuenschwander, Ewan Clayton, and Monica Dengo, among others. In 2003 she was awarded with the ACA's scholarship. In 1997 she founded Calígrafos de la Cruz del Sur (Southern Cross Calligraphers), the first calligraphic guild in Argentina and in South America. She has received national and international awards and exhibited her pictorial and calligraphic works in Argentina, Uruguay, U.S., Spain, Japan, Germany, Russia, and Norway. Her works are part of the Contemporary Museum of Calligraphy in Russia, the Hans-Joachim Burgert Collection in Berlin, the Arezzo Public Library in Italy, the Latin

American Collection for the Yale University, and the Savannah College of Arts in the U.S.

Marina has published articles in specialized magazines and her work may be seen in *LAR Annuals*, *Bound & Lettered*, *Novum* (Germany), *Typo* (Mexico), several magazines, and webpages in Argentina. In 2013, her work was extensively featured in *LAR*: 26:3. At present she works as an experimental calligrapher and a graphic artist, and continues to teach in her own studio and abroad. In April, 2014 she taught and exhibited in Florence, and in July she gave workshops in the U.S. in Portland, Salem, and Los Angeles. Her main interest is to mingle and blend diverse disciplines: art, textile art, graphic design, sumi-e, and calligraphy to challenge the limits of conceptual art and technique. See: www.marinasoria.com.ar and www.facebook.com/calligraphyinblossom

SUPPLY LIST

- Some of your favorite tools: ruling pen, cola pen, folded pen, Automatic pen, or any other tool you have used to perform your writing.
- Medium-sized brushes and a thin one to draw contours or outlines
- Black sumi ink or some tubes of dark color gouache
- White gouache
- Layout paper, preferably lightweight and transparent
- Two sheets of any good quality smooth paper like Rives BFK or Arches 140 lb hot press
- Needle for a simple Japanese binding
- White or black thread
- Awl
- Little clips to hold paper on place while binding
- A straight-edge metallic ruler
- One yard of black ribbon
- A portable light box would be very useful; if not, the classroom windows will work
- Pencil
- Eraser
- Palette for mixing colors
- Paper towels or rags
- Double sided tape
- Scissors, good cutter, or X-acto knife
- Glue stick
- Fiber tip pens for quick writing and contour delineate.
- Small size black box, any you could have at home like the ones the iphone comes in or any of the sort
- Only if you have: a round punch of approximately 2 inches
- A selection of two or three short poems, haikus, quotes, or your own words
- You may also bring your own music with headphones

JACQUELINE SULLIVAN

Cincinnati, OH

A47 Calligraphic Collage Journal

All Levels

Book Arts, Design, Lettering, Painting

In this class students will create pages for their journals by making beautiful calligraphic marks over a patterned gesso resist. Students will then make marks, write, paint, and decorate smaller sheets of paper to use as collage elements.

The large decorated sheet of paper will be cut down to make the base for the book pages and sewn together with a simple pamphlet stitch. The pages of the journal will then be finished with small *creativity collages*.

Each student will receive a set of instructive handouts for the various techniques that are covered in this class.

FACULTY BIO

Jacqueline Sullivan couldn't decide the artist she wanted to be when she grew up so she became the artist who creates mixed media abstracts with calligraphy and mark-making and occasionally some formal lettering. And, oh, she makes books, fiber arts, and is exploring and working in metal and glass as well. There is not a surface she has met upon which she has not wanted to throw paint! Her kitchen appliances live in her studio and while she knows the difference between grounds and mediums she chooses to ignore the rules or make up new ones.

And because she *loves* showing people all of the cool things she has experienced, she started teaching about 30 years ago. And now, Jacqueline is even more qualified because she just became a Golden Certified Artist Educator. People from art centers, guilds, colleges, and trade shows all over the country have hired her to come and show them her methods and her "new rules." Jacqueline is an experimenter, a lover of paper and color and texture. She is an artist, a maker, and a teacher and life is good!

SUPPLY LIST

- Paint brush: 1" that is good for acrylics (I recommend the Golden Taklon brushes)
- Water container 16 to 32 oz size; plastic
- Metal ruler
- Cutting mat that is at least 16" one way
- X-acto knife with extra sharp blades
- 1 sheet 22" x 30" cold press 140 lb watercolor paper (must be full sheet, do not cut)
- 8 oz white gesso
- Sumi ink
- Walnut ink
- Hair dryer, if available
- Small piece (approximately 11" x 14") of Arches cover black or Strathmore Artgrain black paper
- Faber Castell extra fine point Pitt pen

Supply fee: \$10 for:

- Fluid acrylics
- Deli paper and collage elements
- Various acrylic mediums
- Simple book-stitching materials
- Closure elements

PETER THORNTON

Cleveland, TN

A49 Refinements and Subtleties within Letterforms

Beginner/Intermediate, Intermediate

Lettering

In this brief, one-day class we will look at a *method of study* to show how to work more effectively to achieve letterforms that carry refinement and a certain warmth that go beyond mere *correct* with its consistent complacency.

Working with capital letters or italic we will focus on:

- How to critique your own work
- Subtleties and variations within the confines of unity
- Techniques of pressure and release
- Attention to the materials
- What makes good letters great

While there will be no real *finished* product, students will see noticeable and positive differences to their current lettering.

FACULTY BIO

Peter Thornton has been a full time professional and enthusiastic calligrapher for over 40 years, working in a studio in England producing scrolls and books of remembrances for 14 years. He has taught widely across England and Europe as well as in Japan, Hong Kong, South Africa, Canada, and here in the US for the last 35 years. He still teaches weekend and longer classes across the US, where he now happily lives, and now teaches privately in his home studio, specializing in gilding, letterforms, and layout and design.

SUPPLY LIST

- All your usual pencils (plus 1 colored pencil) and pens
- Layout and *any* better quality paper you may have (its under your bed waiting for you to get better)
- Black and/or wanlut ink

JOVICA VELJOVIC

Hamburg, Germany

A50 Rhythm, Harmony and Contrast in Calligraphy

All Levels

Lettering, Design

Our everyday writing hides potential that can be discovered, articulated and improved. In this class we will undertake an analytical approach related to the hands you generally use in your work. We will modify speed, rhythm, form and space in a way that will produce a new exciting image of the text. For this purpose we will be using different types of nibs (broad and pointed) and variety of papers (rough and smooth, light and colored).

FACULTY BIO

Jovica Veljović [Vel-yo-vich] has been designing typefaces for URW, International Typeface Corporation, Adobe, and Linotype GmbH since 1980. Since 1992 Jovica has been a Professor for Type Design and Typography at Hamburg University of Applied Sciences, Department of Design. He has taught at several annual calligraphy conferences and won several awards for his calligraphy and typeface designs, including the Charles Peignot Award from Association Typographique Internationale, "Karl Schneider Preis," City of Hamburg and several TDC2 awards from the Type Directors Club.

The German weekly news journal *Die Zeit* commissioned him to prepare an extended digitalized version of Tiemann™ Antiqua in 1999. He also designed two typefaces, an Antique and a Grotesque, together with several variants, for the leading Serbian daily *Politika* in 2006. Jovica's typefaces are ITC Veljovic® (1984), ITC Esprit® (1985), ITC Gamma® (1986), Ex Ponto® MM (1995), Silentium® Pro (2000), Sava™ Pro (2003), Libelle™ Pro (2009), Veljovic Script™ Pro (2009), ITC New Esprit™ Pro (2010) and Agmena™ W1G (2012).

But type design is not his sole field of activity: he additionally works as a typographer, calligrapher, and book designer.

SUPPLY LIST

- Basic supply list* with variety of pens
- Any unorthodox, experimental writing tools you have
- Black ink
- Some color inks
- A variety of papers, including watercolor paper

JULIAN WATERS

Gaithersburg, MD

A51 Jekyll or Hyde: The Split Personality of the Ruling Pen

All Levels

Lettering

Since the great German calligrapher/type designer Fritz Poppl started using ruling pens in the 1950s, this magic wand has shown it has at least two personalities: a wonderful tool for 1) careful drawing of letters and graphics, even including Roman capitals and finished work, and for 2) expressive textural writing and mark making. In this one-day introduction to the ruling pen (a general term which includes cola pens and folded pens) we will explore these two sides of its personality and have fun splashing a lot of ink when we speed up.

FACULTY BIO

Son of calligrapher Sheila Waters and book conservator Peter Waters, Julian Waters studied extensively with legendary calligrapher/type designer Hermann Zapf, who chose Julian to succeed him at the Rochester Institute of Technology in the late 1980s. Julian's clients include U.S. Postal Service, *National Geographic*, many agencies, and memorials. His typefaces include Adobe Waters Titling Pro family and ThJefferson for Jefferson's Monticello. In the 1990s Waters taught typography at Corcoran School of Art, in Washington, DC. In 2001, he was invited to be part of the Zapfest exhibition in San Francisco. Waters has lectured and taught workshops for calligraphers worldwide and has taught several times at Cooper Union, NY, and Wells College Book Arts Institute, NY.

SUPPLY LIST

- Whatever ruling pens you have. Julian recommends those made by Tim's Pens, Oregon
- A selection of paper, from rough to ultra smooth bond surface or clay coated, plus normal layout paper
- Free-flowing non-waterproof ink (test for bleeding on your papers). Color is optional
- Bring plenty of ink and paper
- Rags, paper towels, etc.

LOREDANA ZEGA

Ajdovscina, Slovenia

A54 World of Experimental Embossing

Intermediate

Design, Lettering, Paper Arts

In this beautiful one-day workshop we will explore the possibilities of embossing. Fun experience with lots of new ideas and scripts that are going to be used in different ways, layers and materials.

FACULTY BIO

Loredana Zega is a devoted freelance calligrapher and an artist with a rich creative energy and a strong passion for work. As almost every child she was fascinated by colors! When she was only nine she totally fell in love with letters and dance at the same time! When she was 15 her calligraphic torch was chosen from 400 and it was given to Pope John Paul II. After finishing high school in Nova Gorica, Slovenia, Loredana started to write exercise books for teaching calligraphy and opened her own calligraphy company at the age of 21. Through teaching she gained a lot of practical knowledge, but that wasn't enough for her. She attended the master classes given by The Calligraphy Lettering Art Society (CLAS) in London and gained the National Diploma in Calligraphy in 2007.

For the last 10 years Loredana been working for many private clients and institutions such as the National Gallery and National Museum of Slovenia, creating and writing in medieval scripts, and demonstrating calligraphy throughout Slovenia. In 2010 she received a certificate for the most innovative 3D piece in The Art and the Letter exhibition in the British Library. She recently received a stipend from the Slovenian Ministry of Culture.

The last few years Loredana has been exploring new writing bases and tools, combining writing with music and dance. She attended some contemporary art, dance and calligraphy master classes at home and abroad (Belgium, Ireland, United Kingdom) which opened her mind and gave her a lot of new ideas for her work. She finally found a way to combine performance art with letters. With a professional colleague, Aleš Bajec, a videographer, they created a performance "Dance the Letters" which was repeated many times in the past three years. For one video, which is a part of the performance, they were awarded the first prize by Art University Nova Gorica in Slovenia. Presently, Loredana is occupied mostly with lighting projects in interior design and passionate about wall inscriptions, and writing on wood and glass.

SUPPLY LIST

- Basic calligraphy supplies* plus
- Gouaches: one colour (black) is enough
- Calligraphy pens that you would like to work with in larger sizes. For example: Automatics, 2 pencils put together, balsa wood
- Needles for embossing (one or two)
- Some cardboard paper (at least 250 – 300 gsm) for cutting models
- Some artistic paper (It is advisable that you have already prepared papers for finished pieces. i.e., paper covered with metal leaves, one with aquarell, one with some of your experimental calligraphy, maybe one or two blank papers), Rosaspina Fabriano or other handmade, thicker papers are great, too. Black paper is also good. Note: soft papers are the best
- Ordinary photocopy paper (20 pieces)
- Some paper for practicing and sketches
- 3B pencil
- Masking tape
- PVA glue
- Mixing brushes
- Palette

SHARON ZEUGIN

Austin, TX

A55 Calligraphy on the Go!

All Levels

Book Arts, Design, Lettering, Painting, Drawing

A sketchbook and a few tools provide opportunities for daily art making, and for making better contact with ourselves and our surroundings. This low-stress class will take us in and out of doors as we learn to integrate, color, our own handwriting, and images/sketches in pleasing ways on the pages of blank books. No drawing experience? No problem! Exercises in contour and gesture drawing will help you overcome fear and give you ideas for further skill building. Pencils and ballpoint pens might become your new favorite tools as you learn to use them for calligraphy and drawing.

The beautiful grounds of Sonoma State University will provide ample inspiration for sketch pages. If you are really adventuresome, leave your sketchbook behind and bring blank pages of Arches text wove paper that you will learn to bind in a small *journal* at the day's end.

The first part of the class will include *building a visual vocabulary* of sketch and calligraphy techniques. Our main tools will be ordinary graphite and color pencils, a water brush, and watercolor palette, fountain pen, and waterproof pen, all of which can fit in a quart-size plastic baggie. Exercises will include making quick sketches using contour and gestural lines, as well as using pressure and release techniques for making interesting lines and textures with our ordinary handwriting. Students will be given a brief review of funky modernized moonlike Roman capitals, as well as a shout out to cursive italic. No worries, though, about knowing how to draw or do formal calligraphy: the class is meant to encourage students of all levels to experiment with keeping a visual journal.

FACULTY BIO

Trained as a therapist, Sharon Zeugin studied calligraphy at Roehampton institute, and has been teaching all over the US, Canada and Italy for the past 12 years. Her award winning artwork appears in *Letter Arts Review*, and has been exhibited nationally. Sharon's goal as a teacher is to help students get over their fear of the blank page. Combining sketching, drawing, calligraphy and painting is her passion.

SUPPLY LIST

NOTE: You don't need to buy anything special for this course. However, things you will need have an asterisk:

- Strathmore Visual Journal (specific detail to come as I will try to order some through Michaels or Hobby Lobby)
- *HB pencil (4B and 6B, if you have them)
- Sketch and Wash pencil (General's or Derwent)
- *Watercolor pencils (Graphtint, Inktense: whatever you have)
- *Watercolor palette (Prang: for simplicity, or whatever you have)
- *Small pointed watercolor brush and a 1" or 1/2" watercolor flatbrush
- *Small spray bottle/spritzer
- Sponge
- Parallel pen/felt calligraphy marker (2.0 or 3.5: any brand, any color), or calligraphy fountain pen
- Crayons
- *Faber-Castell Pitt pen in black or brown, M, S or Micron Pigma or Sensei
- *Regular ball point pen of any kind
- Prismacolor pencils
- Masking tape
- Scissors
- X-acto knife
- Four needles
- Glue stick
- Straight edge or T-square
- One full sheet of Arches text wove
- One tube of acrylic paint (for painting journal covers)