

# 26

## FESTIVAL OF CALLIGRAPHY 23-29 AUGUST 2020

### AMITY PARKS

This is our 26th Festival of Calligraphy and our first at Keele University near Newcastle-under-Lyme. We have a wonderful line-up of tutors from America, Europe and the UK. Come and enjoy both the wide range of calligraphy on offer and Keele's campus arboretum or woodland trails around its lakes.

Keele University Campus is a short drive from Stoke-on-Trent and just 2 miles west of Newcastle-under-Lyme on the A525 (Grew/Nantwich Road). If arriving from the North on the M6, leave at exit 16 (Stoke on Trent North) and turn right (west) onto the A500 towards Nantwich where you will soon see signs to Keele. If arriving from the South on the M6 leave the motorway at junction 15 (Stoke-on-Trent South) and head for Newcastle-under-Lyme on the A34. Permits will be available for free parking on site.

If arriving by rail, there are regular bus services from Stoke-on-Trent and Crewe stations. If requiring a taxi, we recommend the Roseville Private Hire service who can arrange your trips to and from station or airport.

Registration will be on Sunday afternoon. Session 1 workshops are from Monday morning until Wednesday lunchtime and session 2 runs from Wednesday lunchtime until Friday afternoon. There will be a gala dinner on Friday night and delegates leave on Saturday morning after breakfast.



#### SESSION 1

##### **Pimp up your Italic**

We all know and love the Italic alphabet. Some of us started our calligraphic adventure with Italic letters. It's time now to add some speed, and get into a contemporary use of these letterforms. We will put our broad-edged nibs aside and work with the automatic pen. Let's experiment with more body movement, dynamic gestures and enjoy textures. Let's try out rougher surfaces and think about what illumination might mean today. Let's pimp up our Italic.

**(beginner, intermediate, advanced)**

#### SESSION 1

##### **A Sharp Pencil and a Keen Eye**

The humble pencil and its relatives become powerful tools in creating many effects from subtle to stunning. We will use pencils, erasers, graphite sticks/blocks, powdered graphite and their water-soluble cousins to explore the possibilities of this medium from refined works of art to sketchbook drawings.

From first principles of line quality and shading, we will discover the marks each tool produces and move on to drawing letters, designing word groups, both formal and casual. The monochromatic drawn letterform forces us to slow down and this improves design and lettering skills, allowing for more refined and subtle attention to detail.

**(beginner, intermediate, advanced)**

*Andrea FCLAS is a full-time calligrapher*

*in northern Bavaria. In her free artwork she loves to follow the historic paths of alphabets and enjoys expressive transformation. She is interested in the craft of lettering, but also in breaking those boundaries. One of her favourite things to do is calligraphy on walls, including huge brush lettering.*

**www.andrewunderlich.com**



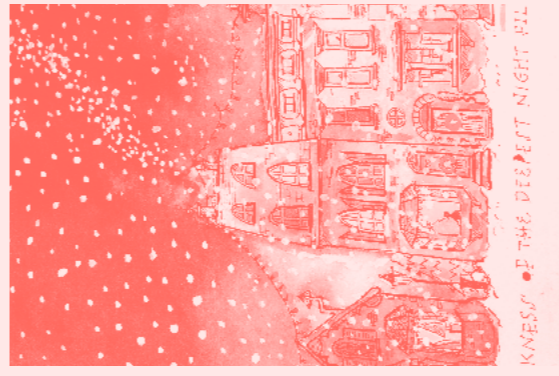
### LUCIA LEYFIELD

#### SESSION 1

##### **Travel Journaling**

Lose your fear of the blank page! Creating a travel journal is extremely liberating but throws up all sorts of creative problems which we will address. We will learn how to combine text and image, how to generate personal narrative whilst working to your creative strengths. There will be lots of tips on journal themes, how to create quick lettering, illustration techniques (even if you don't draw!), as well as how to deal with ephemera and what to do if it all goes terribly wrong! For all levels of experience this workshop aims to encourage personal freedom and expression.

**(beginner, intermediate, advanced)**



*Lucia is a multi-disciplinary artist specialising in illustration and hand drawn lettering. By day, she draws and teaches for commercial and private clients, by night (and on holiday) she records her life in intricate hand-made journals and artist books.*

**www.wildink.co.uk**

### SUSAN MOOR

*Susan is a*

*calligrapher,*

*illustrator and book*

*artist. She has taught*

*calligraphy classes*

*and workshops for*

*nearly thirty years,*

*as well as doing a*

*variety of freelance*

*work. She particularly*

*enjoys bringing*

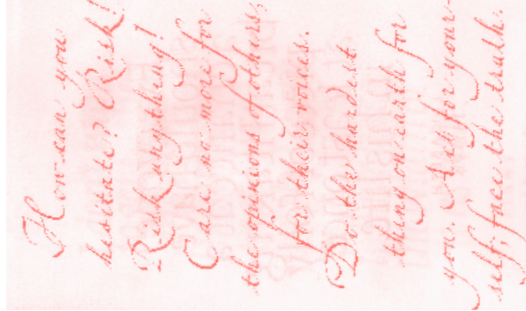
*together text and*

*images, and exploring*

*the borders of*

*lettering, calligraphy*

*and drawing.*



**KATHERINE MANSFIELD**

#### SESSION 1

##### **From Font to Nib: The Pointed Pen**

In this workshop we will take inspiration from German calligrapher and typographer Hermann Zapf (1918-2015). We will explore the crossover of type design and calligraphy. Zapf's little-known Carolinian script will lead us into pointed pen techniques. We will then move on to the glorious Zapfino with its Italic/copperplate blend and wide variety of letterforms. There will be the chance to develop new pointed pen skills and devise a unique Zapfino-inspired pen-made script of your own.

**(intermediate, advanced)**



#### SESSION 1

##### **A Flavour of the East**

When I was commissioned to write a Bedouin legend, I found that none of our usual scripts or variations were able to express the words visually, so I set about designing my own that would more truly reflect the words and their origins. This workshop is for participants to follow a similar path. Referring to a variety of resources including scripts, related images and patterns, we will design a script with an Eastern flavour, whilst being mindful of the factors that underpin scripts and make them valid.

**(beginner, intermediate)**



#### SESSION 2

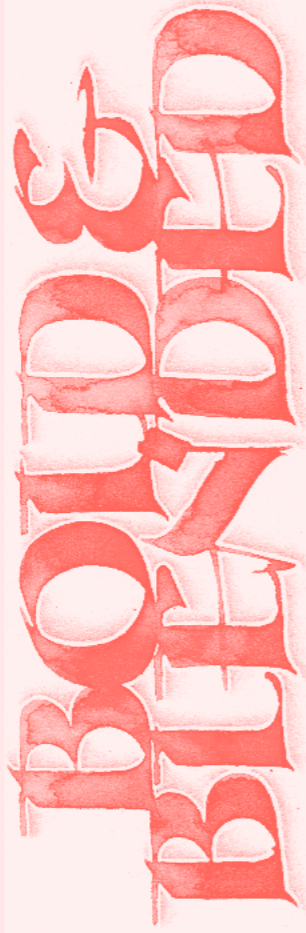
##### **Bold and Blended**

We will learn a broad edged pen version of a chunky Roman capital alphabet. This fun and bold hand has a more casual contemporary look than its more formal cousins. The boldness of this lettering style creates lovely textures and white spaces. This hand lends itself to fun colour blending when spaced tightly, as the bold strokes stay wet and allow for Brusho or Bister will give us gorgeous transparent colour effects with our lettering. If there is time, we'll get out our pencils, add some graphite effects to our lettering and really make it pop.

**(intermediate, advanced)**

*Amity is an American lettering artist living in Montana. She holds a Master of Fine Arts degree. Her work has been featured in national and regional exhibits and publications. She divides her time between her studio, working on her artwork, and travelling within the US and internationally teaching workshops.*

**www.amityparks.com**



### ANDREA WUNDERLICH

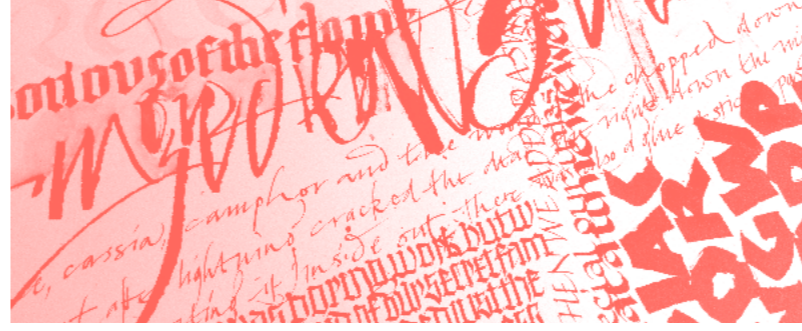


#### SESSION 2

##### **A Whole Universe from a pointed brush**

There is a whole universe waiting for us. We will use the Pentel brush pen to start with formal brush lettering. It is a joy to use for flowing letters with charming flourishes and wonderful to play with for more traditional hand writing. Then we will move on. Besides the broad edged nib, there is a whole new calligraphic world out there - try the pointed brush! We will be going through various exercises to explore the exciting possibilities we have with this new toy. From light and joyful to heavy and expressive letterforms.

**(beginner, intermediate, advanced)**



### SUE SMITH

#### SESSION 2

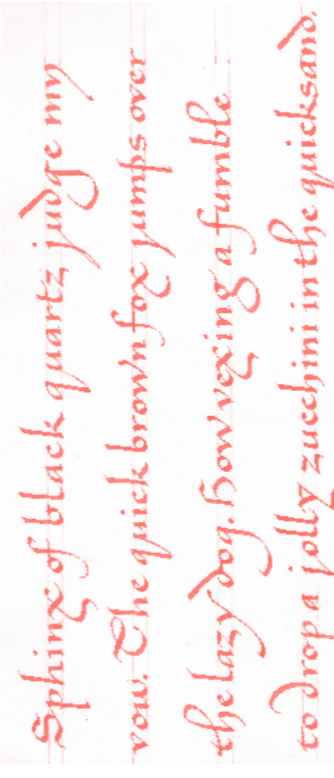
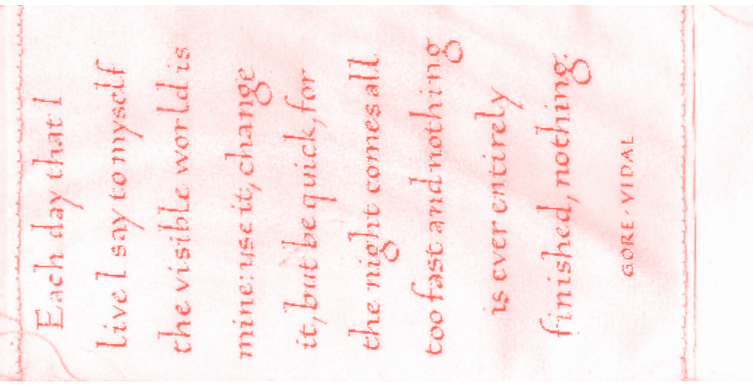
##### **Calligraphic Knitting**

All calligraphy scripts have their own inherent texture and all create their own rhythms, repetition and patterns. Sometimes there is a need to interrupt that regularity, to create movement, emphasis or pauses - breathing investigate elements such as contrast, density, rhythm, form, repetition and tone to build up a comprehensive reference book of samples ready for use in more adventurous pieces of work in future. A familiarity with one script and a capital form will be necessary, though a beginner could complete the course using their own handwriting.

**(beginner, intermediate, advanced)**

*After many years studying more formal calligraphy, Sue's particular interests lie in the forms of letters and their use as design elements. She is more involved and interested in the process and the journey than the outcome and enjoys working in different media; exploring and always focussing on letterforms.*

### SUSAN MOOR



#### SESSION 2

##### **From Font to Nib: The Edged Pen**

Taking further inspiration from the lettering and typefaces of Hermann Zapf, we will look at his edged-pen work and the fonts derived from it. We will explore his rhythmic, extended Italic and the related semi-cursive typeface Norris. Then we will move on to Civilité, the bravura, French-influenced font and its calligraphic beginnings. This is the chance to extend your repertoire of edged-pen techniques and explore variations of traditional letterforms. Each class works independently, but complements the other for those interested in taking both.

**(intermediate, advanced)**

### VIVIEN LUNNISS

#### SESSION 2

##### **Collage your Calligraphy**

Collage simply means 'to stick'. As early as the 12th century Japanese calligraphers prepared surfaces for their poems by gluing bits of paper and fabric to create a background for their brushstrokes. Pablo Picasso and Georges Braque used collage as a method for creating innovative art.

We will begin by using structured exercises, however, the way a person selects, combines and arranges collage materials is highly individual. The aim therefore will be to make small, experimental and unique collages combining calligraphy with found elements as backgrounds for our lettering or gilded initials.

**(beginner, intermediate)**

*Vivien FSSI FCLAS, discovered calligraphy in 1982 and was instantly hooked. She has been fascinated by letterforms and their history ever since. There is such endless variety, particularly the textures that writing creates.*

*Teaching since 1987, Vivien is the author of Celtic Calligraphy (1999) and The Complete Guide to Calligraphy (2015).*

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2020



## Booking Information (Terms and Conditions)

### Workshops

The workshops take place during two 2½ day sessions – Monday, Tuesday and Wednesday morning then Wednesday afternoon, Thursday and Friday. Registration is on Sunday afternoon from 3-5 pm with tuition starting early on Monday morning. Several of our internationally acclaimed tutors will give short illustrated talks or demonstrations in the evening. There will be an opportunity to purchase calligraphic materials, books and paper on the Sunday afternoon and Monday morning only. Details will be sent out nearer the time.

### Accommodation

Accommodation is in one courtyard block of single student rooms with ensuite facilities. Please indicate if you would like a ground floor room for medical reasons. If you have any concerns about the accommodation or accessibility of the site please contact either Ann or Sue before booking. We will do our best to accommodate any reasonable request.

	Full Festival		One Session	
	CLAS member	non member	CLAS member	non member
Full board	£710	£750	£355	£395
Partner's package (No tuition)		£508		£254
Non resident	£440	£480	£220	£260

**Full board** includes 6 nights accommodation from Sunday 23 August 2020, tuition, all meals, teas & coffees.  
**Non resident** includes dinner on Sunday 23 August 2020, lunches, teas & coffees, and dinner on Friday 28 August 2020.

**Payment** is as follows: *(Please follow these instructions very carefully)*

Please use **your own name as it appears on the form** as reference for BACS online or PayPal payments. *(i.e. not a partner who shares a joint bank account as this causes us and our treasurer much confusion).*

- Non-refundable deposit of £70 per person, payable on booking.
- For all UK participants, the balance is by cheque dated 1 May 2020 enclosed with your deposit cheque or by BACS online.
- Payments from overseas should be by PayPal.

For any queries on how to use PayPal, contact Ann Mason (07972 276996)

### Booking

Early booking is recommended to secure your first choice. All bookings received before the **15 September 2019** will be dealt with together. A draw may take place for any workshops that are oversubscribed. Please indicate your second and third choices, as we cannot always guarantee a place in your first choice. **Your deposit will not be taken before you are offered and have accepted a place.** The booking form will also be accessible from the festival page of the CLAS website: [www.clas.co.uk/festival](http://www.clas.co.uk/festival)

**Ann Mason, CLAS Festival 2020,  
33 St. Laurence Road, Northfield,  
Birmingham B31 2AU**

**tel: Ann Mason 07972 276996 or  
Sue Hodgkinson 07792 735717**

Fees – CLAS member's fees are discounted by £40 as shown in the table below:

### Cancellations

If notified to us before 1st May 2020 your post-dated cheque or payment will be returned.

Should you have to cancel please notify us as soon as possible in order that we may offer your place to another.

**WE REGRET THAT CANCELLATIONS AFTER 1ST MAY 2020 CANNOT BE REFUNDED** - you are advised to take out 'holiday' insurance to cover this.

To reduce costs email will be used for **all** correspondence.

## CLAS Festival 2020 Booking form

Name			
Address			
Postcode		Country	
Telephone		Email required	
Please indicate your level of experience:			
Are you a member of CLAS? Y/N		Is this your first Festival? Y/N	

Please indicate clearly your **first, second and third** choices for each session. Please mark more than one choice! If places for popular workshops have to go to ballot you may miss out on your place if you have given only one option.

SESSION 1 Monday 24 August – Wednesday 26 August noon		SESSION 2 Wednesday 26 August 2pm – Friday 28 August	
Amity Parks		Amity Parks	
Andrea Wunderlich		Andrea Wunderlich	
Lucia Leyfield		Sue Smith	
Susan Moor		Susan Moor	
Vivien Lunniss		Vivien Lunniss	

Please fill in the **figures** from the prices opposite.  
Please complete a **separate** form for each **delegate** or partner - you may photocopy or scan your form

Accommodation	Full festival	One session	Partner's package no tuition
Single ensuite			
Ground floor room <small>Reserved for those with mobility issues</small>			
Non resident			
Total			
<b>Final balance</b> (total minus £70 deposit) <b>due 1 May 2020</b>			

<b>I have read and agree to the terms and conditions</b> - please tick			
Please choose <b>one</b> of the following ways to pay:			
I enclose two cheques made payable to CLAS:	£70 £.....	<b>non returnable</b> deposit final balance dated 1 May 2020	
I have arranged an online payment to: The Calligraphy & Lettering Arts Society Sort code: 40-52-40 Account no: 00031828	£70 £.....	<b>non returnable</b> deposit final balance to be paid on 1 May 2020	
Payment by PayPal <b>ONLY for overseas delegates:</b>	£70 £.....	<b>non returnable</b> deposit final balance to be paid on 1 May 2020	

Please fill in and post; or scan and email; or download and complete the Word.doc on the website and email; send your completed form with your deposit to:

**Ann Mason, CLAS Festival 2020, 33 St. Laurence Road, Northfield, Birmingham B31 2AU** or [festival@clas.co.uk](mailto:festival@clas.co.uk)

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KEELE UNIVERSITY  
NEWCASTLE  
UNDER LYME  
ST5 5BG

