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FESTIVAL OF CALLIGRAPHY 14-20 AUGUST 2022

This is our 28th Festival of Calligraphy and our second at Warwick University, based in the heart of the UK and easily accessible from across the UK, and the world. We are thrilled to have internationally renowned and exciting tutors coming from the United States, Germany and the UK.

The Scarman Conference Centre is located at the University of Warwick which lies on the outskirts of Coventry, 3 miles from the city centre. Easily accessible from many major routes: M1, M6, M5, M42, A5 and A14. Coventry is on the West Coast Mainline, serviced by regular trains, 7 days a week. Birmingham International Airport is approximately 20 minutes away.

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 **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)



AMITY PARKS

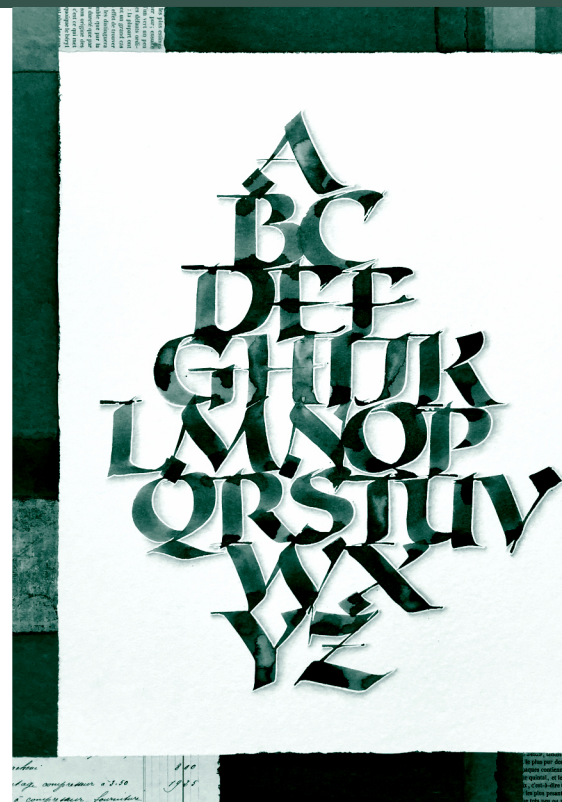
Amity is an American lettering artist living in Montana. She holds a Master of Fine Arts degree. Her work has been featured in national and regional exhibits and publications. She divides her time between her studio, working on her artwork, and travelling within the US and internationally teaching workshops.

www.amityparks.com

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 bleeding from one letter to another. Powdered watercolors/inks like 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)



ANDREA WUNDERLICH

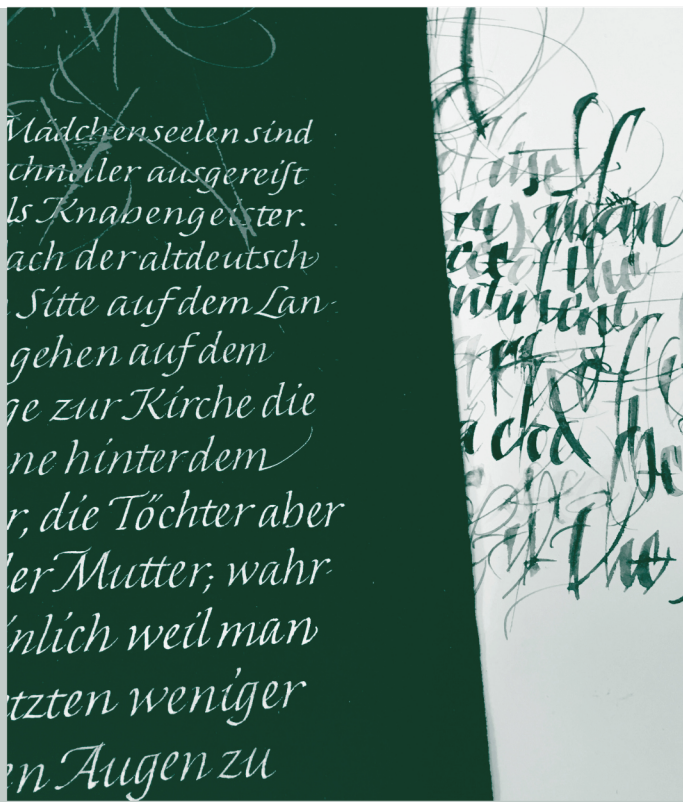
SESSION 1 **Pimp up your Italic**

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)

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.andreawunderlich.com



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's 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)

JULIA BAXTER

SESSION 1 **Modern Medieval I - the Minuscules**

The dense textures and rhythms of the blackletter scripts have wonderful potential for modern Gothic calligraphy. We will look a little closer at medieval book hands of the past, originally predominating from 12-15th centuries and their varying characteristics and work on developing and creating some unique and personal Gothic scripts. We will also explore this script's movement and texture possibilities with an option to create an abstract layout, instinctively driven with no paste-ups!

(Suitable for all levels - a basic experience of the Gothic hand would be useful but not essential)

Julia Baxter works as a professional calligrapher, tutor and lettering artist. She creates and exhibits her own contemporary artworks, involving an expressive use of calligraphy and is also a demonstrating medieval scribe and illuminator at a medieval visitors centre in Sandwich, Kent. She has a degree in Graphic Design and is a CLAS Fellow.



SESSION 2 **Modern Medieval II - the Capitals**

An exploration workshop of the pen-written Gothic capitals, with all their flamboyance and character, which are perfect for modern Gothic. This workshop

introduces their main elements and how we can explore their variations with an opportunity to form your own. We will look at their lively and expressive possibilities, bringing new life to them with aspects from the past, including hybrids, gold leaf and references to the medieval colour palette. We will also look at adapting these capitals to sit alongside the modern Gothic minuscules.

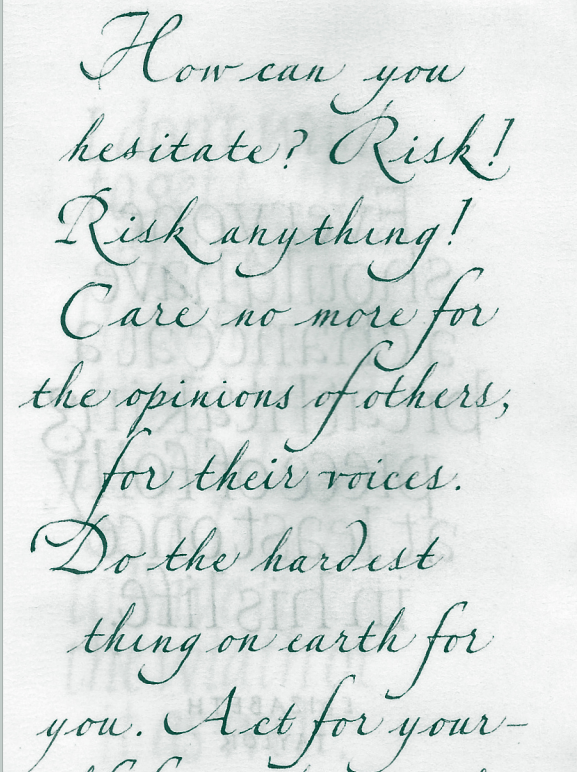
Although both workshops compliment each other, they can be taken individually.

(beginner, intermediate, advanced)

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 Carolingian 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)



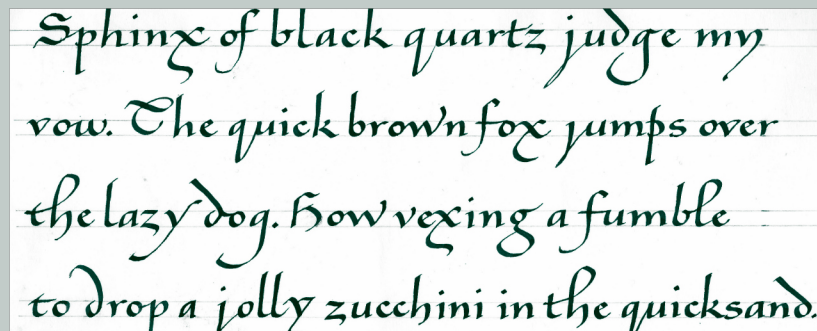
Susan is a calligrapher, illustrator and book artist. She has taught calligraphy classes and workshops for nearly thirty years, as well as doing a variety of freelance work. She particularly enjoys bringing together text and images, and exploring the borders of lettering, calligraphy and drawing.

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 Noris. 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)



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)

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).



SESSION 2 **Stonyhurst Uncial meets the Pointed Pen**

Uncial has been my favourite script since 1999. Based on the early 8th century Stonyhurst Gospels, I had not realised just how many variants were possible.

Originally written with a quill cut to a chisel edge, we will span a millennium of script evolution to develop a variation of Uncial that can be written with a metal, flexible, pointed nib, usually the preserve of 18th century Copperplate and latterly 'Modern Calligraphy'.

Like me, you may think Uncial is the only script you need after all!

(beginner, intermediate)



VIVIEN LUNNISS