

29

FESTIVAL OF  
CALLIGRAPHY

13-19 AUGUST 2023

This is our 29th Festival of Calligraphy and our third at Warwick University, based in the heart of the UK and easily accessible from across Great Britain, and the world. We are thrilled to have internationally renowned and exciting tutors coming from Argentina, Italy, Australia and of course 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 the Sunday afternoon. Session 1 workshops are from Monday morning until Wednesday lunchtime and Session 2 runs from Wednesday lunchtime to Friday afternoon. There will be a gala dinner on Friday night and delegates leave on Saturday morning after breakfast.

SESSION 1  
**Calligraphy: react,  
respond, flow**

Without losing sight of our already honed lettering skills, we will approach this workshop without any preconceived ideas. We will act and react, or we may act and respond and then we will "flow". We will build artworks with the tools of our craft, expand on our comfortable ideas of what we do as calligraphers and work as artists do - react, respond, flow. The most important tool to have in your kit is your 'critical eye'.

**For intermediate to advanced participants**



## Gemma Black

*Gemma is a calligraphic artist from lutruwita Tasmania Australia. She works in both book format and two-dimensional broadsheets. Gemma has a keen interest in reactive & responsive ways of presenting her contemporary work and has taught extensively around the world.*

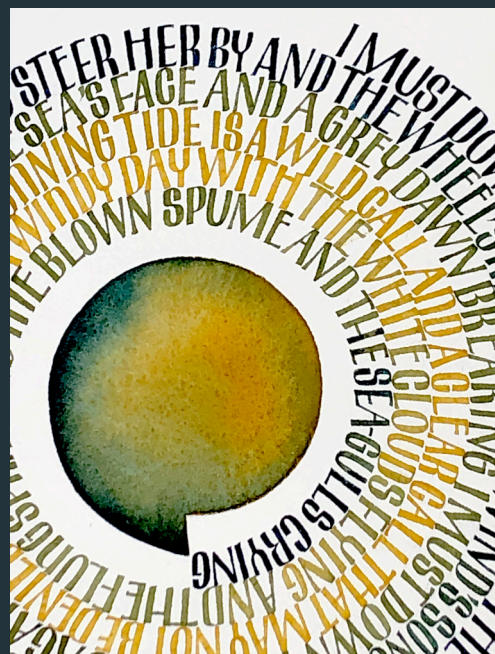
*Gemma's work is housed in private and public collections, including the Fitzwilliam Museum, Cambridge, UK; the European Parliament; Letterform Archive San Francisco and Parliament House Canberra.*

[www.gemmablack.com](http://www.gemmablack.com)

SESSION 2  
**Calligraphy Moving Forward:  
developing your own hand**

Working on the idea that 'O' is the mother of the alphabet we will take that idea and develop a variety of hands that follows. Given our knowledge and skill of using a variety of calligraphic tools we will build families with strong familial features, characteristics and personalities. Each participant will create a small compendium of examples to examine further and continue this practice. 'O' becomes our mother, our guide our leader whereas the 'tool' becomes our 'pathway'. Participants will be guided in using tools they may not have used before making and expanding our pathways. After exploration of new ideas each participant will concentrate on one particular style making it their own.

**For intermediate to advanced participants**

SESSION 1  
**Cross-Structure Bindings**

This entertaining binding is perfect for those gorgeous papers we can't resist buying and is constructed using two separate pieces for the cover which are interwoven around the spine. These books can be large, small, squat or slim and carry fold-outs, windows or pockets – anything to suit your purpose. We will create dynamic internal pages with a range of tools and also decorate cover papers using optional techniques like paste, wash-off, lift-out or suminagashi etc.

Lots of creative fun including the underestimated delight of coordinating colours of papers, mediums, threads, buttons and closures – as well as becoming proficient with accuracy skills. Everyone will achieve at least two complete books with different cover constructions.

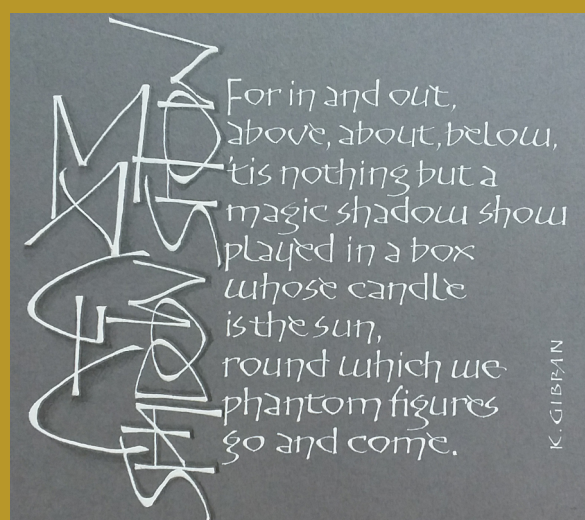
**Suitable for all levels**

SESSION 2  
**Minuskilian**

Minuskilian is a recently developed lower case script based on a set of Hermann Kilian's uniquely tensioned capitals. It's written with a pointed nib – giving infinite opportunities to play with the size, weight and compression using just one little nib.

The session will begin by looking at the original inspiration – Kilian's beautiful capitals which can be drawn or written with a nib. The basic script will be followed by working through a range of variations of this stylish and characterful hand – offering participants a collection of alternatives with which to express themselves. They will then either complete a book with texts in each of the variations as a future reference or a project of their choice.

**Suitable for all levels**



## Josie Brown

*Josie is a professional lettering artist and has taught calligraphy and related arts for 40 years. She is passionate about enabling people to develop their personal creativity by offering clear methods and techniques for achievable goals, yet without being prescriptive about how each individual should use them. She just loves to play with letters and paper!*

[www.josiebrown.co.uk](http://www.josiebrown.co.uk)

SESSION 1  
**Square capitals with a twist**

Studying square capitals is a delight. The vast contrast between thick and thin does not only provide the obvious elegance, but invites us to think how to push this contrast further.

After exploration of this beautiful historical script, we will make variations by turning and twisting the pen. We will ask ourselves questions on how to push the boundaries or how to create harmony between the letterforms in a black and white or colourful composition.

All participants will receive the necessary individual feedback in order to push design and letterform to the next level.

**For intermediate and advanced participants, but also to the motivated beginner who likes a challenge!**

## Lieve Cornil

SESSION 2  
**Rivers and tides**

Looking at the work of Scottish sculptor Andy Goldsworthy is fascinating at all times, but to us, calligraphers, analysing and observing his way of working can be a source of true inspiration in how to develop new ways of line and letter making. We will take our time to understand the beauty and power of his work and explain the importance of repeating actions and creating working patterns in order to increase our skills.

All participants will discover how to create new lines and (calligraphic/graphic) compositions. Every participant will be given individual feedback and will be given time to work at his or her own pace.

**For intermediate and advanced participants, but also to the motivated beginner who likes a challenge.**



*Lieve's calligraphy started as a hobby in 1988 but as it developed, she trained full time at the Scriptorium de Toulouse from 1992-1994, specialising in formal calligraphy, letter drawing and graphic design. She continued her education with Thomas Ingmire.*

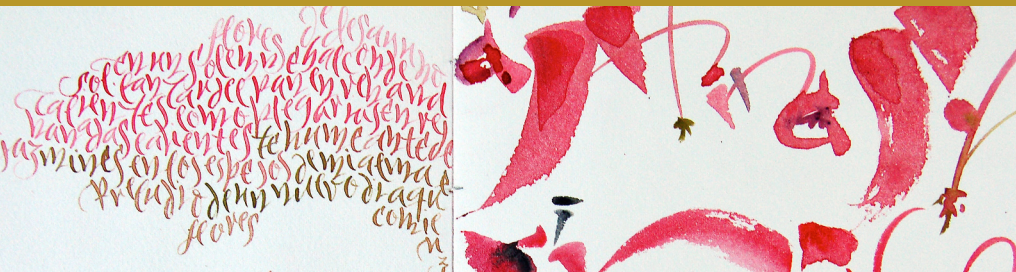
*Since 1995 she has been a professional, freelance lettering artist with a profound passion for teaching.*

*She set up the European Lettering Institute in 2009. ELI combines education and creative entrepreneurship providing a wonderful opportunity to pass on lettering skills to a future generation of professionals.*

[www.studioxii.com](http://www.studioxii.com)

SESSION 1  
**Calligraphy in Blossom**

Our starting point will be nature creating different types of strokes, finding all the possibilities this tool and a cola pen can give us. We will study the basic shapes of simple flowers trying to represent them in a few strokes like in the sumi-e tradition.



Researching the Taoist principles of beauty, empathy or resonance, vital rhythm or 'chi-yun', reticence or suggestion, and the empty space or gestalt, western concept, we will create a blossoming alphabet with various solutions for the same character and an Ikebana playing with quick time roughs in order to go from figurative to abstraction in minutes using sumi and colour.

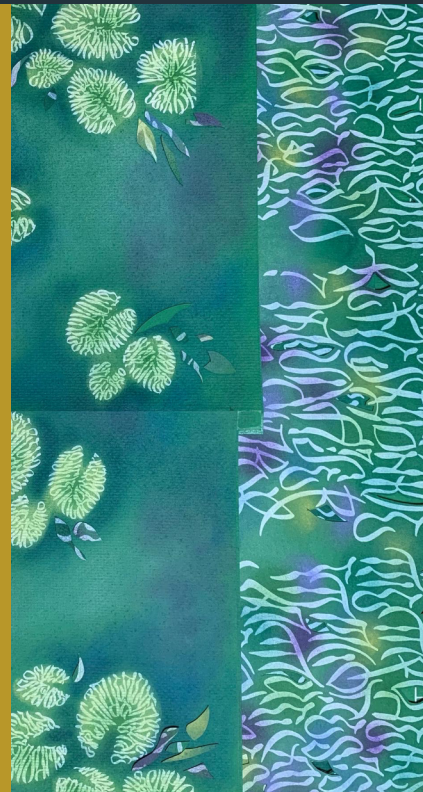
The final form will be a concertina book in which natural reverberations will have priority over legibility.

**Suitable for all levels**

## Marina Soria

*Based in Argentina, Marina works as an experimental calligrapher, book artist and artist, teaching at home and abroad. Her main interest is the experimental aspect of calligraphy. Her goal is to mingle and blend art, textile art, graphic designs, sumi-e and calligraphy to challenge the limits of conceptual art and technique.*

[www.marina-soria.com.ar](http://www.marina-soria.com.ar)

SESSION 2  
**Inner Garden Letters**

Who does not have memories of a garden?

I will share with you my visit to Monet's Giverny gardens and we will create original and unique alphabets from the study of nature.

We will discuss the importance of text and how to convey emotions and moods through colour & design.

Researching different techniques using watercolour, gouache and pastels to bring our garden stories alive within a book or a series of artworks. We will experiment with paper cutting, illustration and abstraction.

Welcome to our inner garden!

**For intermediate to advanced participants**

## Monica Dengo

*Monica Dengo lives and works in Italy and has taught worldwide. She is an artist and teacher, currently teaching a four-year course on calligraphy in Venice. She is also the organiser of special events and workshops in Italy and Japan*

[www.monica-dengo.com](http://www.monica-dengo.com)

SESSION 1  
**Mark making: Art as necessity**

During this course we will explore the scribe within, or the basic marks that, according to Rhoda Kellogg, all of us have been drawing spontaneously since childhood. We will also explore the aggregation of such marks as a self-learning process of composition, keeping all our works within abstract design. We will observe prehistoric cave paintings, where many of the same basic marks have been found and through our work we will try to see how marks intertwine with language and story-telling.

Students will be encouraged to make all kinds of self-made instruments and to work large on big pieces of paper.

**Suitable for all levels**

SESSION 2  
**Shapes for the imagination**

From spontaneous shaping of imagination to the rules of lettering. While mark making is a necessity, we all have as human beings, the making of letters implies a number of internal rules. In this class we will first develop an awareness of the rules of writing according to their importance in terms of legibility, and then open up possibilities to move out of some of these rules and explore non-legibility. We will discuss and explore, through group activities, the difference between reading a story and imagining a story from non-legible text.

All our works and explorations will be finally gathered into an experience-book.

**Suitable for all levels**

