

30th

FESTIVAL OF CALLIGRAPHY

3 - 9 AUGUST
2025



This is our 30th Festival of Calligraphy and our fourth 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 Belgium and the United States and of course the UK.

The Scarman Conference Centre is located at the University of Warwick which lies on the outskirts of Coventry, three 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, seven 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 to Friday afternoon. There will be a gala dinner on Friday night and delegates leave on Saturday morning after breakfast.

MARY NOBLE

SESSION 1 Vibrant Penwork and Colour on Colour

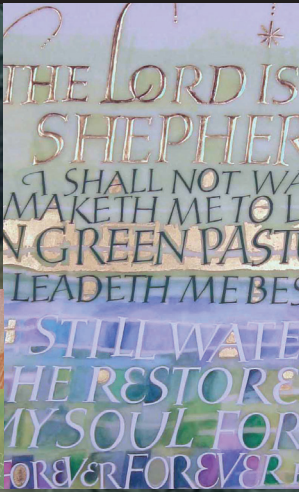
Enhance your writing skills by investigating colour in the pen and writing colour on colour, using the simple CMYK colour principles for mixing. We will experiment with contrast, colour bias, and explore rich hues and neutrals, blacks and greys. For backgrounds we will explore paste papers, collage, trying out acrylic paint and gesso, and writing effectively on these and other coloured papers, aiming for crisp, sharp lettering in white and opaque paints. If you attend both sessions you could opt to submit your work, along with homework, for the CLAS Specialist Skills Award, Colour & Texture course.

Suitable for all levels.

Mary is a Fellow of CLAS and SSI, CLAS Accredited Tutor, and a past Chair of CLAS. She has written several calligraphy books, mostly in partnership with Jan Mehigan, their first collaboration being together with other artists for 'The Art of Colour Calligraphy', 1997, which sparked the original idea for the Colour & Texture course.



Jan is passionate about colour, both rich and subtle. Her aim will be to make it easy for everyone to understand colour mixing, mood and emotion in calligraphic design. Although not always successful, it is fun to experiment and explore the endless possibilities and to enhance personal creativity. She has been teaching art and calligraphy for nearly 40 years and would like to encourage individual ideas and techniques. She is a Fellow of both CLAS and SSI.



SESSION 2 Intense Colour and Textural Effects

There will be an emphasis on understanding the Colour Wheel, colour matching and colour terminology, exploring paper quality, and using brushes and washes. We will experiment with painted backgrounds, layering, and wonderful textural effects using mixed media, inks, watercolour, acrylics, pencils, crayons, gold powders and paints, plus texture mediums and mark-making material, producing a plethora of exciting and unusual background outcomes. If you attend both sessions you could opt to submit your work, along with homework, for the CLAS Specialist Skills Award, Colour and Texture Course.

Suitable for all levels.

JAN MEHIGAN

MARK L'ARGENT

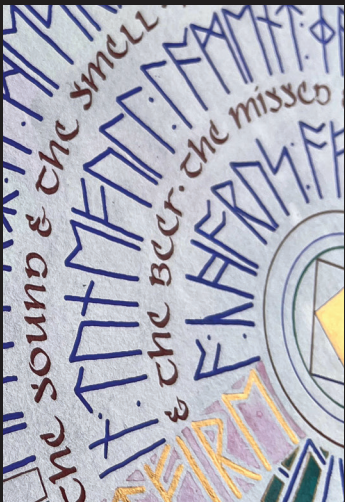
SESSION 1 Carolingian Variations

Carolingian script is often overlooked or considered unfashionable, yet it can be formally informal, with a place in both traditional and contemporary calligraphic compositions.

In this workshop, you'll be learning all about the Carolingian script, with some of its history and traditional variations. You will then receive guidance on how it can be modified and remodelled calligraphically to make it original, contemporary and interesting, with a sense of the new, yet still retaining a flavour of the original, and its beautiful, historical manuscript style. You'll also be experimenting with weights and scales, plus some ideas on layout variations, visual styles, colour, form and presentation. At the end of the workshop, you will have a fully-formed, Carolingian-inspired alphabet reflecting your own personal style.

Suitable for all levels.

Mark is a UK-based lettering artist and teacher, running a full-time lettering and calligraphy studio. His work ranges from formal, traditional lettering to contemporary lettering art with historical references. A full member of The Art Workers' Guild, Letter Exchange and CLAS Accredited tutor, Mark teaches throughout the UK, as well as working as a calligrapher for film and television productions. He was also part of the team creating the St. John's Bible, the first traditionally handwritten and illuminated bible commissioned in over 500 years.



SESSION 2 Runes Revisited

The runic scripts have their own distinctive look, have been around since the 1st century, and make an interesting contrasting alphabet alongside other letterforms, or on their own.

Your journey begins with a little of the background, origins and uses of runes. Then, given some guidance in modifying or adapting existing runic letterforms, you will create your own 'English' version of the script. You will move on to learning about and experimenting with some of the various layouts in which they can be set out, plus some guidance on colour and form, size and scale, decoration and embellishment. You will finish with a useful and fully-formed alphabet style to add or make into to your own unique calligraphic compositions.

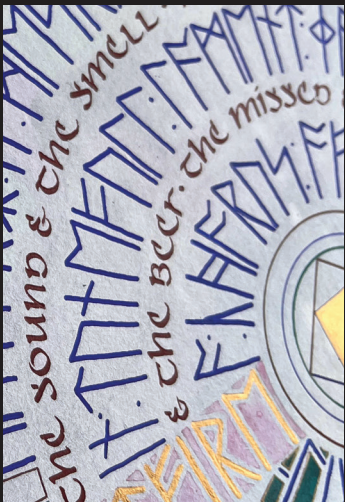
Suitable for all levels.

SESSION 1 Brushes, Dyes and Inks

This workshop is focussed on the use of natural, rather than shop-bought art materials. We will make plant-based paper dyes, dipping and colouring different papers and hanging them to dry. We'll try pre-mordanting and pre-wetting the paper. We'll then make some inks, sometimes using modifiers to change the colours. Of course, we can simply write with these inks, using any tool of our choice, but we can also use the ink to create interesting abstract designs to complement our calligraphy. For this we'll need brushes that make exciting marks. We'll make these too, using whatever I can find in the garden in the run up to Festival!



Toni is a full-time artist and illuminator. She enjoys using traditional techniques and materials - mineral and earth pigments, plant pigments from her garden, traditional handcrafted inks, 24 carat gold leaf and gemstones such as sapphires and emeralds - to create contemporary work.



TONI WATTS

SESSION 2 Gilding Contrasts

Many people add gold leaf to their work, perhaps as a design element or to enhance the meaning of a text. Far fewer people think specifically about exactly how they want to gold to look. Satin or shiny? Flat or raised? Smooth or tooled? Which colour of gold leaf should you use, or perhaps more than one colour? Should the gold lie beside the text, or should you write and paint on top of the gold leaf?

We will explore those contrasts, producing a series of small pieces which combine different methods of gilding. We'll also write and paint on gold leaf, using techniques which could be used to enhance a larger calligraphic design or produce a piece which stands alone.

Suitable for all levels.



ELEANOR WINTERS

SESSION 1 Copperplate Brush-up and Letter Variations

This workshop offers an intensive review of Copperplate basics, followed by an exploration of many variations of the script.

Without sacrificing basic principles of shape, slant, weight, and most importantly, spacing, we will expand and reinterpret traditional 18th century Copperplate to create a wide range of letter variations. By exploring size, proportions, and both simpler and more decorative forms of the minuscule and majuscule alphabets, you will improve and fine-tune your Copperplate skills and create beautiful and surprising letter variations.

Suitable for advanced beginner, intermediate and advanced levels.

An active member of the international calligraphy movement for more than 45 years, Eleanor is the author of six calligraphy books. Her most recent book, Paris / Auschwitz: Remembering the Children, is a collection of her calligraphic paintings commemorating the children of Paris murdered by the Nazis during the Holocaust.

Eleanor was the Director of the Calligraphy Workshop in New York City and a Professor of Art at Long Island University. She teaches workshops, both in-person and online, and exhibits her work in the US, Europe and Asia.



SESSION 2 Copperplate Flourishing and Design

For students with a basic understanding of Copperplate, we will explore basic principles, shapes and techniques of flourishing through pencil exercises and simple drawing techniques, and by studying examples from the 18th century writing masters in The Universal Penman and other historical sources.

Starting with pencil sketches, students will examine and employ basic layout principles, such as contrast, positive and negative space, colour and size, as well as simple vs. flourished letterforms. These creative decisions will result in a well-designed artwork that expresses the meaning of your chosen text.

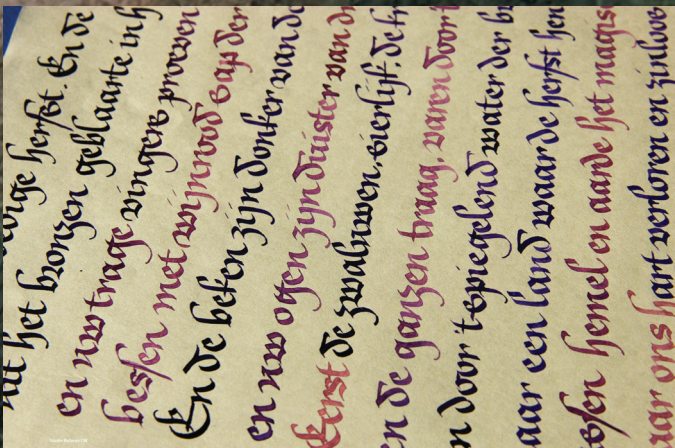
Suitable for intermediate and advanced levels.

SESSION 1 In the Hands of a Burgundian Court: "Les Enfants d'Honneur" and the Minuscules of Bâtarde

During the second half of the 14th century a new calligraphic hand appeared in northern France and the Low Countries: Bâtarde, the last calligraphic innovation of Medieval times. This was the script taught to the children of the Burgundian court, and we will follow their lives as we study their Bâtarde minuscules - their origin and function, as formal bookhands or lively personal hands. Simple capitals will be included, to complete our Bâtarde script. We will merge our new insights with several creative processes, shaping little calligraphic gems in the Bâtarde hand. Calligraphy and history will meet to honour these royal children, who grew up too fast and whose lives were shaped by forces beyond their control.

Suitable for all levels.

Carry Wouters is a lettering artist who lives and works in Brasschaat, Belgium. She teaches students of all ages. In her personal artwork, Carry strives to unite the underlying common threads that link legible and expressionist writing. Connecting history with craftsmanship and heritage techniques remains her great passion.



CARRY WOUTERS

SESSION 2 Small Time Machines: Escape from the Burgundy 'Librije' and the Majuscules of Bâtarde

Manuscripts testify to the taste, ambitions and dreams of their owners in the 15th century, and the royal library of the Burgundian court is a superlative source of examples from this period of excellence in all the manuscript arts. In this session we will examine their Bâtarde capitals - and whether basic or more elaborate, in all their luxurious glory we will give them a more contemporary guise. Is it possible to develop historical letters into a word, as an image? We will explore this question, calling upon fantasy and imagination as we learn how to integrate our individual creation into a calligraphic design. The results will have both a personal signature and the "family traits" of the 15th century court manuscript style.

Suitable for intermediate and advanced levels with experience of Bâtarde, Gothic Quadrata, or Gothic Textura.



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Booking Information

(Terms and Conditions)

Workshops

The workshops take place during two 2 1/2 day sessions - Monday, Tuesday and Wednesday morning then Wednesday afternoon, Thursday and Friday. Registration is on Sunday afternoon from 3-5pm with a drinks reception at 6pm.

Tuition starts 9am on Monday morning. There may be short illustrated talks or demonstrations in the evening. There will be an opportunity to purchase calligraphic materials, books and paper on Sunday afternoon and Monday morning only, and books mid-week. Details will be sent out nearer the time.

Accommodation

Accommodation consists of conference hotel, standard double rooms with ensuite facilities. Lift available for access to upper floor. Dietary and mobility requests will be completed on the Scarman Registration form.

Bookings

Early booking is recommended to secure your first choice. All bookings received before the **15 December 2024** 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 always guarantee a place in your first choice.

The booking form will also be accessible from the festival page of the CLAS website: www.clas.co.uk/festival

Donna Deeks, Director and
Janice McClelland, Assistant Director
can both be contacted at: festival@clas.co.uk

Please indicate topic in the subject line, so your email can be directed accordingly.

Fees - CLAS members' fees are discounted by £40 as shown in the table below:

PAYMENT SCHEDULE						
Description	Full Festival		Session 1	Session 2	Session 1	Session 2
Full board	CLAS	Non CLAS	CLAS		Non CLAS	
Deposit to CLAS	£70.00	£70.00	£70.00	£70.00	£70.00	£70.00
Payment direct to Scarman	£729.00	£729.00	£369.00	£369.00	£369.00	£369.00
Balance to CLAS	£197.00	£237.00	£64.00	£64.00	£104.00	£104.00
Total	£996.00	£1,036.00	£503.00	£503.00	£543.00	£543.00

Non participating full Festival delegate, including all meals and accommodation, pay **£616.00** inclusive VAT directly to Scarman.

Description	Full Festival		Session 1	Session 2	Session 1	Session 2
Non-Residential	CLAS	Non CLAS	CLAS		Non CLAS	
Deposit to CLAS	£70.00	£70.00	£70.00	£70.00	£70.00	£70.00
Payment direct to Scarman	£531.06	£531.06	£309.12	£316.14	£309.12	£316.14
Balance to CLAS	£197.00	£237.00	£64.00	£64.00	£104.00	£104.00
Total	£798.06	£838.06	£443.12	£450.14	£483.12	£490.14

Full board includes six nights accommodation from Sunday 3 August 2025, tuition, all meals, teas and coffees.
Non-resident includes dinner on Sunday 3 August 2025, lunches, teas and coffees, and dinner on Friday 8 August 2025.

Three-stage payment *is as follows:*
(Please follow these instructions very carefully)

- Non-refundable deposit of £70 per person, payable on booking directly to CLAS.
- Between 1 April - 1 May 2025 payment to Scarman is to be made directly through the website kxregistration.warwick.ac.uk/CLAS2025
This will be by debit or credit card only.
- Balance payment to CLAS by 1 May 2025.

Please use your own name as it appears on the form as reference for BACS online or PayPal payments.

Payments from overseas should be by PayPal. For any queries on how to use PayPal, contact **Donna Deeks** at festival@clas.co.uk

Cancellations

If notified on or before 1 May 2025, your payment less £70 deposit will be refunded. We regret that no refunds will be made after 1 May 2025.

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

CLAS Festival 2025 Booking Form

Name			
Address		Country	
Postcode		Email required	
Telephone			
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. You will be allocated your first choice wherever possible. You may miss out on your place if you have given only one option.

SESSION 1 Monday 4 August - Wednesday 6 August	1,2,3	SESSION 2 Wednesday 6 August - Friday 8 August	1,2,3
Mary Noble		Jan Mehigan	
Mark L'Argent		Mark L'Argent	
Toni Watts		Toni Watts	
Eleanor Winters		Eleanor Winters	
Carry Wouters		Carry Wouters	

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			
Non resident			
Total			
Final balance (total minus £70 deposit) due 1 May 2025			

I have read and agree to the terms and conditions - please tick	
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- You may choose any of the three payment options for the CLAS deposit and final balance.
- Scarman must be paid directly via the website below.
- Overseas delegates please use PayPal.

What	When	To	How	Tick one
Deposit	With application	CLAS	PayPal (PREFERRED OPTION)	
			Bank transfer CAF 40-52-40 #00031828	
			Cheque	
Final balance	1 May 2025	CLAS	PayPal (PREFERRED OPTION)	
			Bank transfer CAF 40-52-40 #00031828	
			Cheque	
Accommodation	1 May 2025	SCARMAN	kxregistration.warwick.ac.uk/CLAS2025	

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