

# Workshop options for delivery online via Zoom

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The following is a list of the various topics that can be provided online with the suggested schedule of either 1 or 2 hours presentation from 10am and then 1 or 1½ hours after lunch from 2.30pm as a follow-up, which may be reviewing what people have done between times, or for further development of the subject. This format will depend on the subject – please email for further discussion about what is appropriate for your group and what they wish to learn. Those with a \* are new.

## **Calligraphic**

**Introduction to any of the major hands** – including Foundation, Mouse Roman, Uncial, Anglo-Saxon Minuscule, Carolingian, Black Letter, Gothic cursive scripts, a contemporary and *individually designed* Legende, formal Humanist, Italic and the many variations of any of these. Or - **Developing & refining a major hand** – analysing common characteristics and identifying aspects of the script that can be varied or modified to result in highly personalised and refined versions of any of the hands listed above.

\* **Minuski** – a personally developed minuscule hand closely based on Hermann Kilian's famously sophisticated capitals which have a special tension to their construction. This script is written with a pointed nib and can be lightweight and contemporary or heavier and more compressed – offering a much more architectural character.

\* **Pointed-pen Half-uncial** – a wonderfully flowing, tall and elegant script that retains the character of the Irish half-uncials but created with a pointed nib. Very relaxing to write.

\* **Pointed-pen Italic + Variations** – another incredibly versatile and pleasurable script to write with a pointed nib but one that can incorporate changes in weight, size and character with no need to swap nibs! A highly useful script and enjoyable to play with. We could also add in some decorative design-work that fits well with this script – if the group wishes.

\* **Pointed-pen Roman Book Hand** – a classic and timeless script suitable for so many applications and which can be written very formally or loosened up into something utterly light-hearted, fun and modern. This is particularly useful for journals, artists' books, stationery and greetings cards.

**20<sup>th</sup> Century German Lettering** – Participants will be asked to choose an example/s from scripts and typefaces developed by designers such as Gottfried Pott, Hermann Zapf, Rudolf Koch, Friedrich Poppl and Hermann Kilian before the workshop takes place. They will analyse and select letterform characteristics they admire, consider appropriate proportions and weights as well as serif styles, to develop their own version of a script which has consistency yet individuality as well. Everyone will end up with a personally designed script, not a copy of someone else's.

**Modern Script** – A cross between Copperplate, Italic and your own handwriting – this script is done with a pointed nib, no lines, questionable letterform and definitely a lot of verve. It's fun, lively and quick to learn, but inevitably requires a bit of doing to get it looking free and easy. A really useable hand for journals, cards, tags, or anything that needs to be done in a hurry but look really good.

## **Design**

**Exploiting Principles of Design** – we will review a few traditional design guidelines to see how they might constrict us and then consider how to break them successfully. Examples from other cultures will help us to identify useful design elements and then people will carry out a series of activities, using various principles to create designs that aim to be quite different to their usual work. A jam-packed and fun, but thought-provoking day.

**Designing broadsheets / multi-text panels** – a workshop to investigate the principles and pitfalls, working processes and design elements involved with a large multi-text or complex piece of work. A series of developmental activities will work through the design process – offering a strategy for successful planning and execution.

**MS book design** – looks at conventional styles of page proportion and orientation, then explores other approaches, offering more individual ways of interpreting texts or themes and using exciting combinations of tools and mediums, to arrive at highly personal book pages. This is also a great workshop for groups who've done various bindings but have a lot of blank books sitting doing nothing, as it explores stress-free ways of filling them!

**Mix 'n Match** – decorative styles tend to belong to historical eras or geographical areas, but do they always have to stick together? This workshop will look at how you might pick and mix lettering and embellishment styles – with a consideration for what does and definitely does not go together. It will result in a whole new approach to selection in the design process. Colour copying facilities – essential.

**Archibald Knox Design** – an introduction to the lettering and unique mix of Celtic and Art Nouveau decoration this Manx designer created. There is a choice of mediums to try out – one giving the unexpected effect of stained glass or enamelling. An unusual and rewarding workshop.

## **Paper and bindings**

**Folded diptychs and triptychs** – beautifully crafted standing panels with two or three boards hinged together. No glue, no stitching, just accurately folded paper around board – these structures offer a presentation for calligraphy without the need for framing. Starting with a basic construction in miniature, then onto the more complicated and refined version.

**Flexagons and Flip-Flops** – these structures are made purely from folded and cut sheets of paper, but they keep turning - mysteriously revealing new openings and hidden pages. Making them is easy, writing the texts is the flummoxing part!

**Crazy Concertinas** – a riot of zig-zagging books, beginning with the simple and progressing through to stacked, pocketed and multi directional concertina books.

**Japanese Butterfly Binding** – this multi-section binding is particularly suitable for calligraphers and for drawing or painting too – partly because it lies absolutely flat when open, but also because papers of different weights and surface textures can be used in conjunction with each other, including tissues or hand-made papers. Everyone will complete a bound book with a wrap-style cover - no glue whatsoever!

\* **Cut Letter Folded Paper Box-Frame** – produce a folded frame with a cut letter design, all from one piece of paper. The day will begin with looking at how to design compound letters using double pencils which dance with each other, overlapping and making lovely shapes together. We will then cut these into a sheet of paper which will then be carefully measured and folded into a self-held box-frame ..... no glue, no fuss – easy peasy and incredibly satisfying.

### **Decorative techniques**

**Dry layering techniques** – a quick and easy way of sinking writing behind background colours and/or other layers of lettering, and creating textural & particularly atmospheric calligraphy. Great for journals and greetings cards too, with no wet washes to worry about!

**Irresistible Resist** – a series of exercises to gradually increase confidence in using masking fluid for resist techniques. Pros and cons of different mediums are discussed and trialled so you know what you'll prefer to use in future. End products will display skills with layering various texts, colours and weights of lettering.

**Penning a Rainbow** – how to run from one colour to another so that they mix in the pen and on the paper in a fluid and gradual manner. This workshop compares the different techniques for watercolours and gouache.