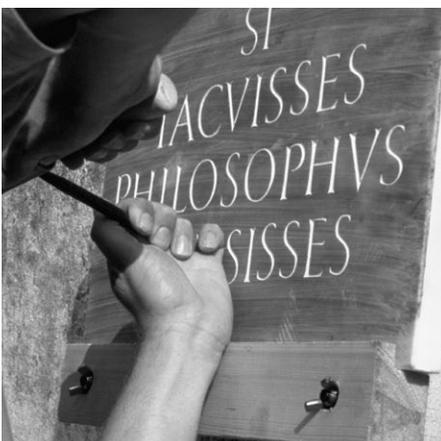
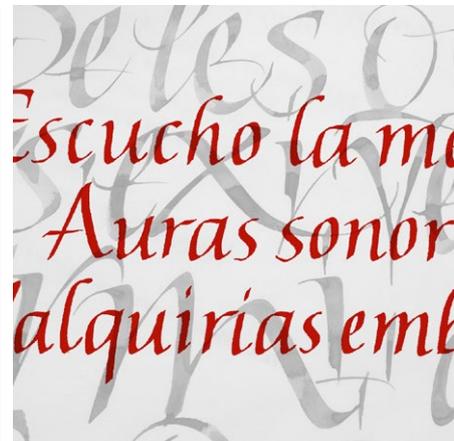


JULIAN WATERS
Liven Up Calligraphy

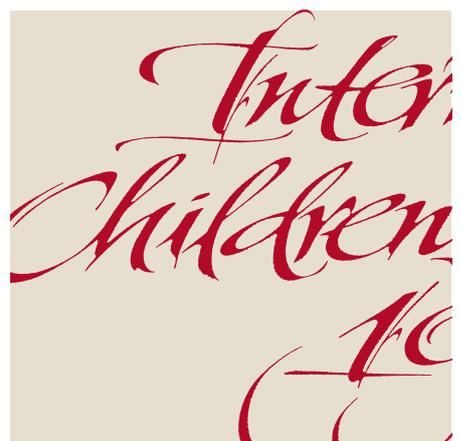
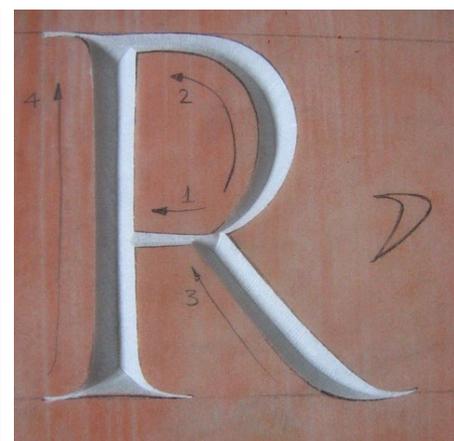
BETINA NAAB
Variations of Capitals



**GIOVANNI
DE FACCIO**
*Cutting Letters
in Marble*



**MARIA EUGENIA
ROBALLOS**
*From Formal Italics
Towards Original
Variations*



BETINA NAAB

Variations of Capitals

In his *Writing & Illuminating & Lettering* Edward Johnston wrote “Nearly every type of letter with which we are familiar is derived from the Roman Capitals, and has come to us through the medium, or been modified by the influence of the pen. And, therefore, in trying to revive good Lettering, we cannot do better than make a practical study of the best pen-forms, and learn at the same time to appreciate the forms of their magnificent ache-types as preserved in the monumental Roman inscriptions.”

This workshop is for whoever wishes to learn Roman capitals and gain a deeper understanding of alternative capital letterforms by studying formal versions of them. Historical letterforms will be analysed starting from basic skeletal shapes drawn with pencils. Ten different exercises will follow and each participant will be making his or her personal variations.

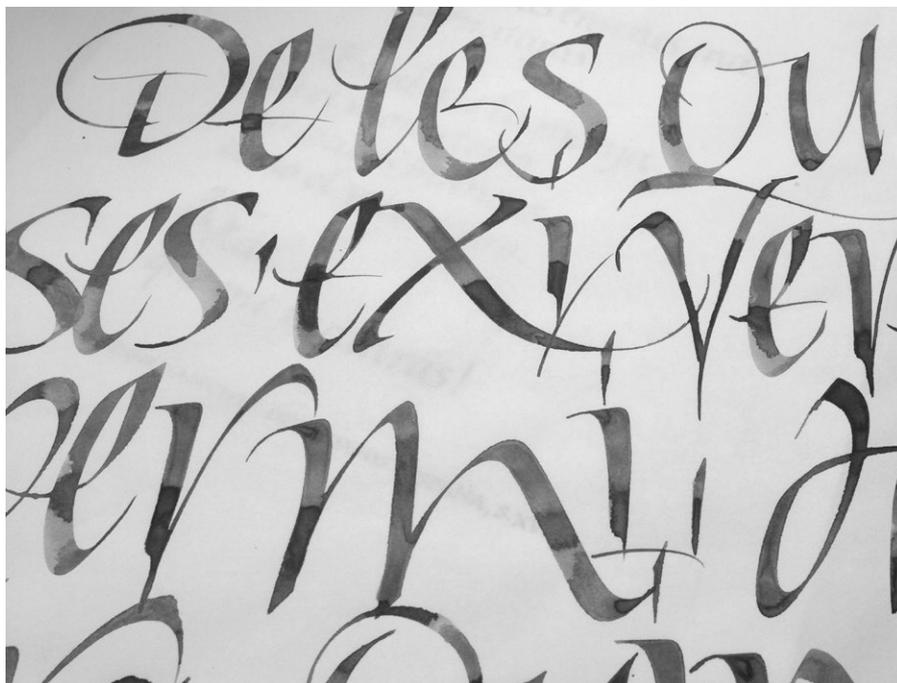
FOR BEGINNERS AND CALLIGRAPHERS



Betina Naab

Born in Buenos Aires in 1972, she studied painting in the studio of Roberto Parini the same year that she graduated in Graphic Design at the University of Buenos Aires. Her first contact with calligraphy came in 1998 at a course conducted by Maria Eugenia Roballos in Buenos Aires. In 1999 she took part in Writing Beyond Words, the annual calligraphy conference in the United States. Since then she has participated in courses with calligraphers of international repute and in 2000 she was invited to take part in the Calígrafos de la Cruz del Sur group, with whom she has participated in several exhibitions and conferences. In 2002 she was awarded the Certificate in practical Calligraphy at the University of Roehampton where she studied with Margaret Daubney, Ewan Clayton, Hazel Dolby and Sue Hufton. She has been a teacher since 1993 and in September 2006 she was invited to hold a workshop and exhibit her calligraphy in Japan. Since 2007 she has been teaching calligraphy in the Graphic Design course at the UCES University.





Maria Eugenia Roballos

Born in Buenos Aires in 1969, she graduated in Graphic Design at the University of Buenos Aires in 1992. She worked as a graphic designer in Milan from 1993-1997 and in the same period she studied calligraphy with European and American professionals.

MARIA EUGENIA ROBALLOS

From Formal Italics Towards Original Variations

Renaissance Italics are still very much alive today, and learning how to write them will be our starting point. We shall be looking closely at a manuscript written in 1543 with rounded, rather than pointed letterforms, and this will help us to analyse the original letterforms. It is necessary to understand and analyse a calligraphic style in order to be able to write it successfully. Each movement of the pen needs to be studied together with the details of the letters. Time will be given to exercising and developing the relationship between brain and hand applying several analytical methods.

The final aim is to test what has been learnt and also play around with the formal structures. By combining various elements, simple but fascinating variations to the beautiful original Italics will emerge.

FOR BEGINNERS AND ALL CALLIGRAPHERS

Se iluminan los anillos saturninos



Since then and up to 2003 she worked as a freelance designer applying calligraphy to her graphic projects. She has taught calligraphy at the University of Buenos Aires and was a founding member of the Calígrafos de la Cruz del Sur group. From 1995 until its closure, she was responsible for the caliGráfica section of the design magazine tipoGráfica, writing articles and organising contents. She was invited to hold ACI courses in Milan and Bobbio in 2003, 2007 and 2010. In 2012 she became a member of the editorial team of the University of Buenos Aires magazine.



JULIAN WATERS

Liven Up Calligraphy

Starting with Roman capitals, italics, humanistic and gothic scripts we shall brush up and refine our calligraphy using techniques such as rotation of the pen, variation of pressure, use of the angle of the pen and building up letters with multiple strokes. Julian will illustrate the basic principles of regularity and continuity but he will also show how attention to minor details can add polish and distinction to our calligraphy. Time permitting, there will also be demonstrations with the ruling pen. Julian will share the ideas and techniques that Hermann Zapf developed during his long career and he will be showing and explaining work done by himself and by other twentieth century calligraphers. Special attention will be given to individuals.

FOR ADVANCED CALLIGRAPHERS

Julian Waters

is an internationally acclaimed lettering designer of more than 35 years experience. He studied calligraphy and type history with legendary calligrapher & type designer Hermann Zapf and also learned much from his parents, calligrapher Sheila and bookbinder/conservator Peter Waters.

He lectures and teaches all over North America, Europe and Asia; has designed for many clients in publishing, graphic design and type design including the us Postal Service and National Geographic; consulted for the Vietnam Memorial in Washington DC, the Women's Memorial in Arlington VA and was the lettering and typographic designer for the Visitors Center at Monticello. His typeface designs include the award-winning Adobe Waters Titling and ThJefferson, a proprietary design for Monticello.

*Transportation
& Tours*



Associazione
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End of Summer Calligraphy

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Giovanni de Faccio

Born in Italy in 1966, Giovanni de Faccio lives in Austria. He was a founder of the ACI and for the past 20 years he has worked as a professional calligrapher.

He has given many courses which have seen the participation of most members of the Association. He is well known as an inspiring teacher of calligraphy and typography at the New Design University of St. Pölten in Austria.

Besides his calligraphy he is also a type designer. As a lettercutter he is appreciated for his precision and his feeling for the different kinds of stones – among which he has a preference for sandstone and white Verona stone.

Giovanni cuts various letterforms to which he imbues his own highly original creativity. His incised work combines the permanence of stone with the vitality and the rhythmic qualities of his calligraphy. He often makes use of the kind of simple decorations that can be seen on Roman inscriptions.



GIOVANNI DE FACCIO

Incisione di lettere su marmo

Starting from calligraphic, drawn or painted letters we shall learn 'v' cut lettercutting with a 'dummy hammer', chisels and marble slabs from Carrara. While aiming for personal expression, we shall rediscover and analyse the techniques of this ancient craft that was perfected by the Romans 2000 years ago. The course is open to those who already have some practical experience with letterforms, especially (but not exclusively) Roman capitals and italics. An easel, a slab of white Carrara marble, chisels, dummy hammer etc. will be available for each participant.

Bearing in mind the dimensions of the marble slabs (35 × 50 cm) each participant must arrive at the course with a calligraphic composition (a short text or a monogram) that he/she has perfected and drawn on tracing paper. The width of the letters must not exceed 1 cm. This work will be discussed at the beginning of the course so that corrections and adjustments can be made if necessary. Following this, the designs will be traced, drawn or painted onto the stone in preparation for the cutting.



At this stage instruction will be given on lettercutting techniques, how to hold the dummy hammer and angles of the chisel in relation to the various types of cut. Following some basic exercises, we shall move on to cutting the calligraphic text and towards the end of the course the letters will be painted.

FOR THOSE WHO ALREADY HAVE SOME PRACTICAL UNDERSTANDING OF LETTERFORMS, ESPECIALLY ROMAN CAPITALS AND ITALICS.

BOARD AND LODGING

Workshops will take place in the classrooms of Terme San Marco, Casa religiosa di ospitalità, Santuario Monteortone. Participants can be accommodated on the premises where meals are also provided (breakfast, light lunch and dinner). On August 27, the first day, participants may arrive in the morning if they wish but lunch is not included. On the last day rooms must be vacated in the morning and departure will follow after lunch. Full rates for board and lodging for the entire duration of the workshop:

Single room — €220

Double or triple room — €200 per person

Participants must book their own accomodation.

For information and reservations please contact Martina:

Hotel San Marco · Via Santuario 130

35031 Monteortone Abano Terme (PD) · Italy

sanmarco@termesalesiani.it

tel +39 049 8669041

www.termesalesiani.it

For organizational reasons, please inform Anna Schettin of your choice of accommodation.

Accommodation is in single, double or triple rooms, with single or double beds as requested. All rooms have bathrooms. Priority in allocation of the limited number single rooms is given to older people and to those who book well ahead. Anyone wishing to be accompanied by their family to enjoy a short break, is asked to make arrangements with the manager. Those who wish to make alternative accommodation arrangements are free to do so, and any meals taken will be charged accordingly. The thermal swimming pool is available out of workshop hours, but please take care as the water is warm and may cause drowsiness. A bathrobe must be rented (€6), but you must bring your own costume, bathing cap and sandals. Monteortone is on the outskirts of the city of Abano, a well-known spa. The nearest railway station is Terme Euganee (on the Bologna–Padua line), but we advise you to arrive at Padua station which is on both the Bologna–Padua and Milan–Venice lines. From there you can catch a bus and get off right in front of the Monteortone Sanctuary.



WHERE AND WHEN

As the four calligraphy workshops will be held at the same time, each participant must only choose one workshop.

Workshop hours: Wednesday, August 27 (arrival day): 3.00pm–7.00 pm; August 28, 29, 30, full time: 9.00am–1.00 pm and 3.00pm–7.00pm; Sunday, August 31 (last day), lessons will take place in the morning only, from 9.00am–1.00pm allowing participants time to leave Abano. Participants are requested to make their own travel arrangements to and from Abano.

WORKSHOP REGISTRATION

The cost of each course is €360 (€300 for students).

Registration must be effected before June 30 and a deposit of €210 is required. Registration must be made exclusively by a Bank draft payable to the *Associazione Calligrafica Italiana*. All participants are requested to inform Anna Schettin of their enrolment by completing and sending the enclosed coupon together with a copy of the Bank draft receipt.

IBAN IT 94 V033 5901 6001 0000 0009 686

BIC BCITITMX



Workshop Manager **Anna Schettin**

TEL. + 39 335 17 29 505

anna.schettin@calligrafia.org

Strada di Costabissara 45

36100 Vicenza · Italy

In case of cancellation after June 30 refund of the deposit cannot be guaranteed – apart from exceptional circumstances. If an enrolled person fails to arrive on the first day (August 27), the registration balance will still be due. Subscription to ACI, *Associazione Calligrafica Italiana*, is also necessary for the year 2014 (€30 or €16 for students). Those subscribing for the first time will receive a free calligraphy handbook. Participants have to provide their own materials, which will be listed together with travel information, in a letter of confirmation that will be sent upon payment of the deposit.



REGISTRATION FORM

to be sent to Anna Schettin before June 30 along with copy of Bank draft receipt

I apply for

- Variations of Capitals (B. Naab)*
- From Formal Italics Towards Original Variations (M.E. Roballos)*
- Liven Up Calligraphy (J. Waters)*
- Cutting Letters in Marble (G. de Faccio)*

Name _____

Surname _____

Address _____

Postal code _____ Town _____

Country _____

Tel. _____

Mobile _____

Fax _____

E-mail _____

Choice of bedroom _____

Date _____ Signature _____

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also available in Abano

calligraphystore

www.calligraphystore.it