

15th edition



**RACHEL
YALLOP**

*Copperplate
variations*



**JURGEN
VERCAEMST**

Built-up capitals



**GIOVANNI
DE FACCIO**

*The evolution of gothic
letterforms and how to
write them*



**ANNA
SCHETTIN**

*From Greek inscriptions
to the Neuland style*



*To look into the eyes
of a horse is to see the
soul and spirituality of life*

Rachel Yallop is a British calligrapher and lettering designer born in 1962 to parents who encouraged her love of drawing from an early age. After a country childhood, Rachel went to Ravensbourne College of Art & Design near London to study for a degree in graphic design. It was here that she first started doing calligraphy. The teaching method was an unusual one, where formal and expressive scripts were taught at the same time, often on the same day, and it was this approach which has enabled Rachel to develop her creativity, freedom and versatility. After finishing her BA (Hons) degree, Rachel went on to study for an MA at the Central School of Art & Design in London. At art college, Rachel was introduced to the work of German calligraphers, primarily Friedrich Poppl and Werner Schneider and their work and methods had a huge influence on her and also, at a later date, by the work and ideas of Hans-Joachim Burgert. In the mid 1990s, Rachel studied copperplate calligraphy with Jean Larcher and has been a passionate advocate of it ever since, going on to develop other pointed pen styles. The driving force in her work is line: the shape, the texture, and in particular, the tension between one line and another and she strives every day to make that elusive perfect mark and letterform. For the past 32 years, Rachel has been a freelance calligrapher specialising in expressive styles and working mainly with design consultants on a large number of logos, particularly for packaging, as well as promotional material and stationery. For much of this time, Rachel has also taught a wide variety of calligraphic and design disciplines in art schools, at conferences and workshops both in the UK and internationally.

RACHEL YALLOP

Copperplate variations

This class is about looking at the essential components of the copperplate style and exploring a new way of looking at it. Many of the 'rules' are the same, but stroke terminals, joins, spacing and letter shapes can all be altered to make a style which can be fine and elegant, or fun and quirky.

- Pen handling. The correct angle to the page and the correct position in the hand to achieve the perfect elegant line. Particularly for those who wish to use, as I do, the straight pen holder.
- Looking at three different variations in style and analyzing the characteristics and key elements of each one.
- Practicing the subtle variations in letter height and depth and experimenting with a varying x-height.
- Looking at letter spacing and how it can vary yet still achieve a balanced piece.
- Experimenting with placing words together and how to make a successful design.



*The making of letters in
every form is for me the
greatest pleasure.
It was, and is for me, the
most happy and perfect
expression of my life.*

RUDOLF
KOCH

Level of experience: Intermediate and Advanced (it is essential that the student has some knowledge of copperplate calligraphy).

Cost: 390,00 euros

Workshop manager: chiara.riva.aci@gmail.com



The Flemish calligrapher Jurgen Vercaemst was born in 1967 in the little Belgian town of Kuurne. Handwriting was a very important matter in his family and with regard to this his father encouraged it to be as elegant as possible. Jurgen has always been fascinated by manuscripts and started collecting them when he was a boy. At the age of 25, he attended his first workshop with Frank Missant, who sparked an interest in calligraphy. This, along with a TV documentary he saw on Brody Neuenschwander's art, was the start of a life full of calligraphy. Yves Leterme became his life-long teacher and he never missed any of his workshops. Jurgen crossed paths with Peter Thornton who raised his interest in pure letterforms, the drawing of letters, and composition/layout. Further teachers who broadened his knowledge and technique were Joke and Liesbeth Boudens, Brody Neuenschwander, Carl Rohrs, Torsten Kolle, Ewan Clayton and Christopher Haanes. Presently, together with other calligraphers he organizes workshops at his studio in Ruddervoorde near Bruges and teaches both at home and abroad. Working with Peter Thornton at the calligraphy conference in Asheville in 2015 was a highlight of his teaching experience. The pencil is his favourite tool, and you'll never find him without his Moleskine notebooks. These are his true fellow travellers.

JURGEN VERCAEMST

Built-up capitals

Roman caps are an endless source of inspiration. We begin writing them with pencils, reviewing and rehearsing their exact proportions. Then we explore ways of interfering with the letterforms, making them more casual and playful.

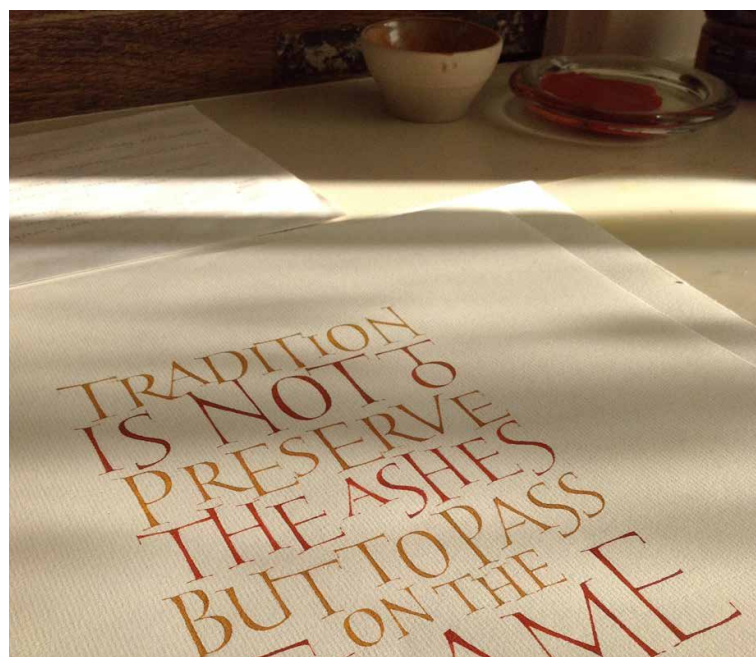
In the meantime, we learn how to make use of the simplest tool we have: the pencil. We use ordinary pencils and mechanical pencils. There is so much more to do with the pencil than we normally imagine. Exploring textures, making shapes...

Later, we begin to draw letterforms using pencils, fineliners, and finally the broad-edge pen, with gouache, watercolour and walnut ink.

Level of experience: Intermediate and Advanced

Cost: 390,00 euros

Workshop manager: alfredo.sannoner@gmail.com



The quick
brown fox
jumps over
the lazy dog

The quick
brown fox
jumps over
the lazy dog

Giovanni de Faccio was born in Italy in 1966 and he lives in Austria. He has been a professional calligrapher for 27 years and in 1991 he was one of the founders of the ACI. Besides his work as a teacher he is well known for his dedication to calligraphy and typography. Rialto.df is the most popular of his font designs. He also cuts letters in stone and teaches calligraphy and type design at the New Design University in St. Pölten in Austria.



GIOVANNI DE FACCIO

The evolution of gothic letterforms and how to write them

The evolution of gothic scripts from 1300-1600 shows a wealth of different styles. They can be slow and heavy or quick and light, they can be static, dynamic, simple or decorated... But what doesn't change is the 'broken' letter O. The course will begin with a detailed study of the classic Textura style which is basic to understanding the structure of the other 'broken' gothic scripts. Then we shall get to grips with a deeper appreciation of the development of gothic letterforms. We shall study the decorative and expressive variations typical of Fraktur and the Bâtarde script in order to develop personal styles for finalised calligraphic works. Besides revealing the delights of discovering old letterforms, this course also gives you some experience of the rather magical atmosphere and meditation that are both intrinsic to calligraphy.

For beginners and whoever wishes to gain a deeper understanding

Cost: 360,00 euros (300,00 euros for students*)

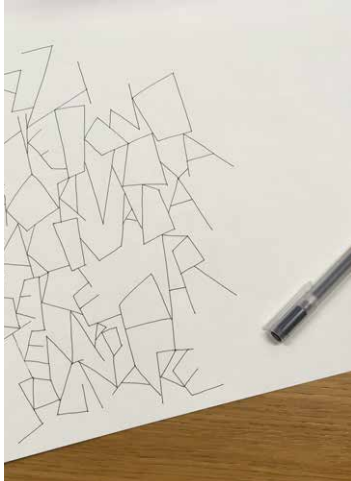
Workshop manager: anna.schettin@calligrafia.org

Fraktur

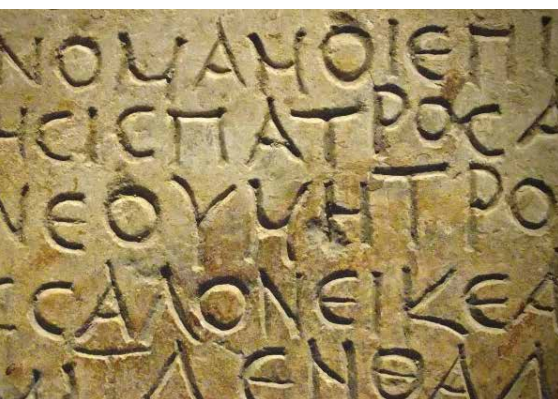
The quick
brown fox
jumps over
the lazy dog



*For non-working students and those under 25 years of age



Anna Schettin first came into contact with calligraphy in 1986 and since then she has continuously developed her formal and expressive writing in many courses in Italy and abroad. Her work as a calligrapher has also benefitted from experience in typography, printing, engraving and bookbinding. She has contributed to the spread of calligraphy in Italy as a teacher and also through her work in the Associazione Calligrafica Italiana, of which she was a founder in 1991. She is a professional designer and she teaches calligraphy and lettering at the Istituto Design Palladio di Verona and the Accademia Santa Giulia di Brescia.

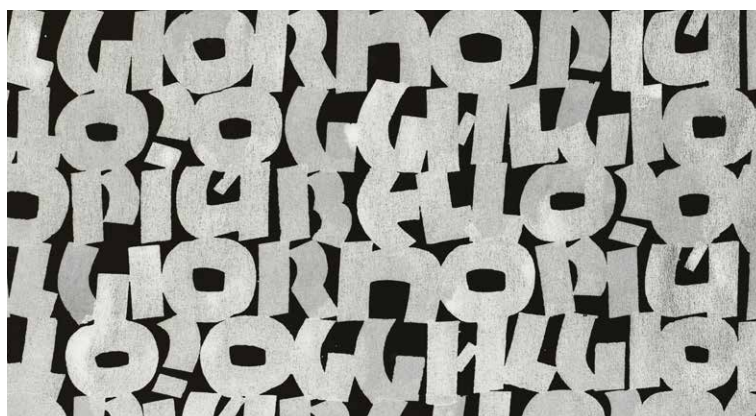


ANNA SCHETTIN

Calligraphy from the beginning.

From Greek inscriptions to the Neuland style.

Before any technical considerations, making a mark is a great revelation. By use of the hand, human beings show their thoughts to the world. Calligraphy from the beginning is a way to discover the unique qualities of a calligraphic mark by studying the formal and informal letterforms of early Greek inscriptions – fundamental to the origins of western alphabets – and the Roman letterforms that are still a basic model for fine lettering.



We shall be writing capitals with just a very few simple, direct and essential gestural strokes. The square and the circle are basic to the construction of capitals which have been familiar to us since childhood, and it is these letters that 'reveal the presence of the hand.' During our course we shall concentrate on monoline letters without serifs. First we write them with pencils and then we move on to 'more refined' ball point pens and flat nibs. Applying exercises inspired by Rudolf Koch's Neuland we shall explore a new creative expressivity, not only with pens but also with brushes or ruling pens. We shall achieve this by analyzing distortions of the letterforms and the calligraphic potential of the mark: gestuality, tone, spacing and contrast – all in black and white. *Calligraphy from the beginning* offers the practical study of a formal alphabet using certain writing instruments and materials. The course offers an experience designed for those who wish to make a start in calligraphy but it is also recommended to others with some practical knowledge of calligraphy, who may wish to hone their skills and work on a personal project.

For beginners and whoever wishes to gain a deeper understanding

Cost: 360,00 euros (300,00 euros for students*)

Workshop manager: anna.schettin@calligrafia.org

*For non-working students and those under 25 years of age

IMPORTANT:

For organizational reasons, please inform the workshop manager of your choice of accommodation.



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chiara.riva.aci@gmail.com

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alfredo.sannoner@gmail.com

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anna.schettin@calligrafia.org

BOARD & 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 22, 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: 256,00 euros + 1,50 (city tax) per day**
- **Double room: 236,00 euros per person + 1,50 (city tax) per day**
- **Triple room: 224,00 euros per person + 1,50 (city tax) per day**

**Participants must book their own accommodation.
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.

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 of 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 euros), 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 & when

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

Workshop hours

August 22 (arrival day):
3.00 pm – 7.00 pm;

August 23, 24, 25, full time:
9.00 am – 1.00 pm and
3.00 pm – 7.00 pm;

August 26 (last day):
lessons will take place in the morning only, from 9.00 am – 1.00 pm allowing participants time to leave Abano.

Participants are requested to make their own travel arrangements to and from Abano. **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.**

WORKSHOP REGISTRATION

Rachel Yallop or **Jurgen Vercaemst**'s workshop: 390,00 euros (Intermediate/advanced level). **Giovanni de Faccio** or **Anna Schettin**'s workshop: 360,00 euros (300,00 euros for non-working students and those under 25 years of age). Registration must be effected before June 30 and a deposit of 210 euros is required. Registration must be made either by wire transfer or Paypal to the Associazione Calligrafica Italiana. All participants are requested to inform the workshop manager 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

Or send money with Paypal:
info@calligrafia.org

Final payment must be made before 10 August.
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 22), the registration balance will still be due. Subscription to ACI, Associazione Calligrafica Italiana, is also necessary for the year 2018 (30 euros or 16 euros for students). Those subscribing for the first time will receive a gift. 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.

I apply for

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☐ **Jurgen Vercaemst**
Built-up capitals

☐ **Giovanni de Faccio**
The evolution of gothic letterforms and how to write them

☐ **Anna Schettin**
From Greek inscriptions to the Neuland style

REGISTRATION FORM

to be sent to the workshop manager before June 30
along with copy of Bank or Paypal draft receipt



Choice of bedroom

Name

Surname

Address

Postal code

Town/Country

Mobile

E-mail

Date

Signature