

Class Description

MONDAY, AUGUST 9

Registration

will be from 2:00 pm to 5:00 pm

Beginners Class

will be from 2:00 pm to 5:00 pm. This will be one on one help with learning how to use an oblique penholder, broad pen lettering, and more. There will be several people including Bob Hurford, Bill Kemp, Mike Sull and Dr. Joe Vitolo in the smaller class room to help you with your pens and nibs plus answer questions that you have.

TUESDAY, AUGUST 10



Engrosser's Script - Bill Kemp

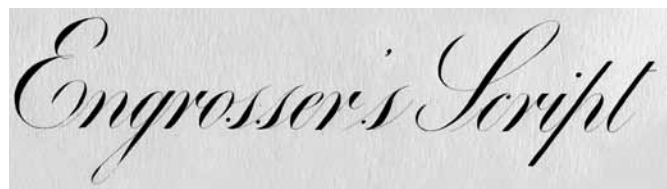
This is a beginning class, but all are welcome to attend. Due to the limitation of time, we will focus on the 8 basic strokes for the lower case letters. You will learn how to use those basic strokes to construct letters in this beautiful script. Progressing to write words and learning about

spacing between the words. Using a technique from Mr. Lilly, working on graph paper will be our stepping stone for this script. With time permitting, I hope to touch upon the oblique penholder, inks and paper. This would be an excellent class to lead into Dr. Joe Vitolo's class.



Old English Lettering - Marian Gault

Old English is Blackletter calligraphy, often using hand-drawn embellishments which result in an elaborate ornamental style suitable for titles and special accents. This class will review both lower and upper case letters in this distinctive hand, show how its special look can be achieved, and develop consistency in producing it. Exemplars and detailed instructions will be provided.



Engrosser's Script- Dr. Joseph M. Vitolo

The focus of this workshop will be on the fundamentals of letter form design and execution. Appropriate for all skill levels including the novice.



Sickels Alphabet - Mike Sull

An alphabet that presents a bold presence to any layout or lettering design, Sickels is a style that is fairly simple to master; adaptable to horizontal and curved formats, and offers ample opportunity for shading, shadowing and internal highlighting of tone. Popular among engrossers from the late

1880's through the 1930's, this alphabet is hand-drawn, rather than directly-penned. Examples of Sickels as headings, titles and captions can be seen in the works of many engrossers from the past, particularly Ames, Costello, Brown, and Marlott, among others. Names or words lettered in Sickels always offer a dramatic addition to a certificate's design, and it is as useful today as it has been throughout the past. It is an easy style to render and is quickly laid out using only graph paper, a straight-edge and a pencil. Finished work can be completed with pen, brush or colored pencil. If curved layouts are desired, a French Curve template will be most helpful.

Round Robin (Evening Session)

This will be a hands on exploration of a variety of methods and media. There will also be various penmen demonstrating their skills.

WEDNESDAY, AUGUST 11

Spencerian

Spencerian - Ron Tate

This will be a basic Spencerian class going over correct angles, the willow leaf concept, the width and the size of the letters, the relationship of lower case letters to each other, and the rhythm and relationship of the capitals. Learn basic warm-up exercises, paper angle, handling of the pen and nib, using finger movement, hand movement including wrist and whole arm movement. The lower case letters will be studied in the morning class and the capitals in the afternoon class. If there is time, basic letter flourishing will be shown.

Bodacious Borders - Harvest Crittenden

Intimidating, aren't they? You look at borders and wonder where the heck to begin, how do you layout a whole border, should I do one side, two sides, on the entire page?? So many questions. Now, you can learn the answers. By starting with very small steps, we'll design a simple border.



The Painted Letter - Rosemary Buczek

In this class we will look at the decorated or painted versal letter and examine its key elements. From there we will transfer a pattern and then begin to paint using watercolor techniques.

Silent Auction (Evening Session)

This is a must attend function to help support IAMPETH with your donations

Penmen at Work or Visit the Archive Room (Evening Session)

After the Silent Auction, you are welcome to use the large class room to do your pen work and talk to other members. The Archive Room will be located on the mezzanine foyer in the hotel.

THURSDAY, AUGUST 12

Wedding, Ink - Linda Carol Gray, Nan DeLuca, Debi Zeinert

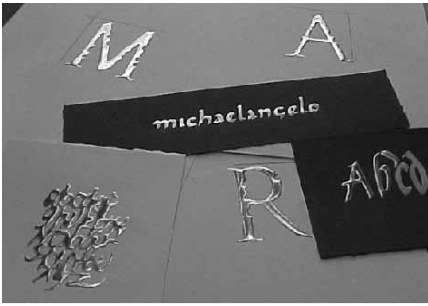
Panel discussion. Best practices will be shared for those in the "wedding business" or who want to get started from some of the country's top wedding and event calligraphers.



**Vertical Ornamental Penmanship
Bob Hurford**

Inspired by an alphabet from Charles P. Zaner that appeared in Zanerian Script Alphabets published in 1902, this will be a new class to the

IAMPETH convention. Vertical Ornamental Penmanship is a hand of exceptional grace and beauty that may be written with either an oblique or straight penholder. The best nibs are fine pointed or sharper with medium to super flexibility depending on how thick one wants to make the shades.



The Technique of Raised Gilding - Jerry Tresser

This is a hands on workshop devoted to understanding the 14th century method of raised gilding. It is considered the highest form of illumination. Participants will be introduced to the methods of preparing Cennini's gesso, applying it to paper and the methods employed to add Gold on a raised gesso making an exceptional shine for ornamental or written works. The use of all the tools, various gold's and other metals, will be discussed as well as understanding how to incorporate flat gilding methods using adhesives that will make the gilding process easy for anyone to use . . . Gilding materials fee \$ 12.00.

Meet the Masters (Evening Session)

Come and talk with the Masters to learn more about the program, show off your work or ask questions.

Penmen at Work or Visit the Archive Room (Evening Session)

You are welcome to use the large class room to do your pen work and talk to other members. The Archive Room will be located on the mezzanine foyer in the hotel.

FRIDAY, AUGUST 13

The Artful Flourish - Heather Victoria Held

Offhand flourishing is an ornate and expressive non-lettering artform with limitless possibilities. In this class, the student will explore the versatile strokes of offhand flourishing and learn to incorporate them in contemporary ornate designs that can enhance your calligraphic work. We will also explore different techniques for adding depth and interest to these unique designs.



Zenspirations Patterned Borders and Monograms - Joanne Fink

Rhythmic patterns can enhance any piece - whether an illustration, border or initial. Join Joanne Fink as she shares the creative pattern techniques, and then demonstrates how to use them to decorate your initial caps. Participants will use patterns to create their own unique letter using Sakura's Micron 01 pen, and will finish the letter by adding touches of metallic and glitter color with Sakura's gel pen.



“Forms of Address” - Rick Muffler

While there are many books on etiquette readily available, there are some challenges finding consistent and correct information. In the ever-changing, ever-confusing world of addressing envelopes, place cards and escort envelopes this class will offer contemporary solutions based on traditional etiquette. Starting the program will be the time-honored forms of address used for social and formal invitations. From there we will look at the “modern twist” of how names should be listed citing various situations. For example, “How should a married couple with different last names be addressed on the outer and inner envelopes?”

We will conclude the class with a question and answers segment where you can bring your own questions to the table and have an open discussion with other attendees.

American Cursive Handwriting **American Cursive Writing** - Mike Sull

The traditional form of cursive handwriting taught throughout the United States from 1900-1960's, this style has been promoted under many names by countless penmen, such as Plamer, Zaner, Blosor, Peterson, Hausam, Lister and Rice, among many others. Using combination, or muscular movement, American Cursive is a graceful, spontaneously - Written style of penmanship that boasts of excellent legibility and a visual sense of beauty. Beginning with exercises that help you gain a comfortable sense of movement as you write, we will progress to the letters, then words and text.

Flourishing with Jake Weidmann

Listen and watch Jake show us how to flourish like a pro.

Penmen at Work or Visit the Archive Room (Evening Session)

You are welcome to use the large class room to do your pen work and talk to other members.

The Archive Room will be located on the mezzanine foyer in the hotel.

SATURDAY, AUGUST 14



Pointed Pen Master Class - Pat Blair

In this workshop, we will build on the earlier classes and take an intense look at both the roundhand form and the spencerian form to discover what it is that makes these letters sing! We will look very closely at the individual strokes to discover how to achieve beauty and grace, refining the forms while learning that subtle changes can give very dramatic results. Flourishing techniques and stylized capitals will round out a course filled with new perspectives.



Italic. The Beautiful Age. From Caterina de' Medici to Modern Times Barbara Calzolari

This class will cover Italic broad pen lettering from the Renaissance period to Bernardino Cataneo, you will learn the lower case and the capital letters which have a beautiful flourish.

Signature Writing - Mike Sull

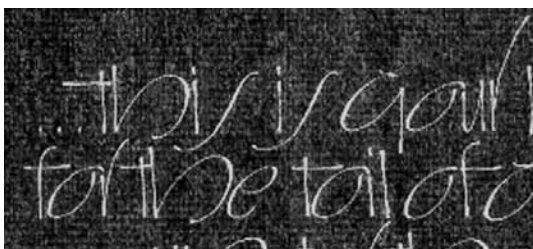


Signature Writing, sometimes referred to as "superscription", was often considered the hallmark of a penman's abilities, for the creative manner in which a penman wrote his or her name was, in effect, a representation of their skill. Students highly regarded such signatures, for they displayed the individual's prowess with a pen condensed into the common form of person's name. Briefly described, Signature Writing is the artistic combination of letters (normally the capitals) in a person's name arranged in such a manner that the finished signature exhibits a graceful sense of balance and design. The capitals overlap, and the lowercase letters usually finish with a line-ending that provides

visual symmetry to the large loops and ovals of the capitals. Beautiful signatures can be quite simple or complex; traditional or creative.

As a skill for today's penmen, Signature Writing is a great deal of fun and a worthy exercise to advance your own penmanship skills. Penmen who use their skills commercially for weddings, corporate events, meetings, conferences and commission work will find signature writing a valuable technique to offer clients. It is a unique skill that is seldom taught and rarely practiced. However, the fundamentals are easy to learn and with diligent effort, the student should progress rapidly in this art. Participants in this class should already possess at least a satisfactory (beginners) level of skill in Spencerian or Ornamental Penmanship.

Thick and Thin - Gwen Weaver



Oh what fun! The visual impact is amazing when crossing the line with the pointed pen. Some letters are extremely skinny while others are crazy fat which creates so much interest. The more contrast in letter width the better! The pointed pen is an expert and really shows off like a boastful kid with Thick and Thin. Pen manipulation and pressure/release are key factors and add to the drama. Basically Roman forms, vertically oriented and whimsical, they fly off the page with energy.

Supply list

CONVENTION ESSENTIAL SUPPLY LIST

Pen holders: oblique and straight penholder

Nibs: Brause 66ef, Hunt 56, 101 or 22, Nikko G, Gillott , 303 & 404 Leonardt Principal, or your favorites

Inks: Higgins Eternal with gum Arabic, McCaffery, walnut ink or Sumi,

Watercolors/gouache: your favorites including a white, such as Dr. Martin's bleedproof white, zinc white or permanent white gouache

Brushes: # 0, 1, 2 & mixing brush

Water container

Eraser: White plastic eraser and a kneaded eraser

Ruler: 12" or 18" and lining tools

Lettering guide: Linex or Ames and a Protractor

Paper: layout paper pad; Boris #37 layout or Canson Pro-Marker layout, tracing paper, practice paper with slant lines, graph paper (8 squares to the inch), note paper, watercolor paper like Arches hot press

Pencil & Markers: technical or mechanical pencil .05, fine Pigma Micron marker (.01)

SPECIAL SUPPLIES FOR THE CLASSES

For Pat Blair's class - Ink - McCafferys or Moon Palace; Favorite points and holder; Paper - Canson Pro Marker Layout

For Rosemary Buczek's class - Pens: Ruling pen; pointed pen with very fine nib. Tools: Pencil (#2); kneaded eraser; stylus; brushes (Sable #00, 1, 2 - Raphael Kolinsky (8404 and 8408) or Winsor Newton's Series 7 recommended; one pointed synthetic brush to apply gold leaf size); .01, .001 Pigma Micron pen; exacto knife. Ink/Paint: favorite black ink, watercolors and/or gouache (double primary palette: Cerulean Blue, Ultramarine Blue, Cadmium Red, Alizarin Crimson, Lemon Yellow, and Cadmium Yellow - Winsor Newton's Professional series recommended); Dr. Martin's Bleed Proof White/or zinc white in gouache; some gouache if you have it. Paper: Watercolor paper (Arches 140 lb. HP preferred); several sheets of tracing paper; Misc.: Mixing Palette; 2 water containers; small piece of glassine paper; paper for notes; piece or two of (Viva) paper towel or cotton rag

For Barbara Calzolari's class - straight holder, Mitchell nibs: 2.5 (and others size from 1 to six...just to try), black good quality ink (my personal choice is ferrum gallick), paper: #37 Boris bright white layout translucent visual bond Borden Riley

For Harvest Crittenden's class - the basics above, 3 sheets of hot press watercolor paper approximate size of 8 x 10, black waterproof ink of your choice, palette for mixing colors (primary or double primary palette) - gouache, great - but if not we can add white to the watercolors to make them more opaque.), a few Viva paper towels.

For Joanne Fink's class - Pencil, Strathmore 400 series drawing paper (pad 8 x 10 is fine), Sakura Micron 01 pen, Sakura Gelly Roll® Metallic (any color)*, Sakura Gelly Roll® Stardust (any color)* *Instructor will provide some for class use

For Marian Gault's class - Straight Pen Holder such as German wooden holder, Speedball plastic holder, or similar; Nibs for broad-edge lettering like: Speedball in widths: C-2, C-3) and/or Brause, Hiro Tape, Mitchell, in 1, 1 1/2 2, 2 1/2 widths; Small size (01) Pigma Micron pen, black or whatever color ink you use; Ink - Walnut, Higgins Eternal, Moon Palace, or whatever works for you; Paper: (any of these) Borden & Riley Boris layout bond, 9x12"; Grid Pads, such as Westwind, JNB Graph pad or other paper you may prefer; Miscellaneous (Optional) Pencil, ruler, small water container, paper towels, eraser - (guide sheets will be furnished)

For Heather Held's class - Prismacolor Colored pencils, hot foil pen, pastel pencils, watercolor supplies, colored acrylic inks, Yasutomo pearlescent watercolors, or any of your favorite supplies for adding color to your work.

For Bob Hurford's class- Pen Holders: oblique and straight penholder. Students will want to experiment with each to determine which is most comfortable for them. Nibs: First choice would be the Leonardt Principal, Brause 66EF, or Gillott 303, but the Hunt 22 & 101, and Gillott 404 would also work; Ink: McCaffery's, Old World Ink, or Blotts, watercolor or gouache. The goal is a fine hairline and solid shade. Higgins Eternal is not recommended as I find fine hairlines very difficult with that ink. Water Container, Paper - A smooth stock that allows for fine hairlines, has good ink holdout, and through which the provided guidelines may be seen - Canson Pro-Marker layout or equivalent works best.

For Bill Kemp's class - Oblique penholder with a Gillott 1068A, McCaffery black ink, Clairefontaine or Rhodia graph paper (8.5 x 11) - Can share with a classmate

For Mike Sull's class on Sickels Alphabet - #2 pencil, white vinyl eraser, straight-edge, French Curve template (at least 5 inches in length), 1 fine pointed marker (.05 or .08), colored pencils, 14" grid graph paper, tracing paper, drafting tape.

For Mike Sull's class on American Cursive Handwriting - lined tablet paper, sharp pencil and your favorite writing tool that features a fine pointed tip.

For Mike Sull's class on Signature Writing - lined, smooth paper, vinyl eraser, #2 black-lead pencil, 2 colored pencils (such as red and blue), oblique penholder and ink

For Ron Tate's class - the basic supplies above: oblique penholder, the pen points for Spencerian, a good pad of paper, ink, graph paper with light blue lines one. A protractor would be good for the 30 and 52 degree lines.

For Jerry Tresser's class - some dark sheets of canson (black, dark grey, burgundy), a couple of sheets of watercolor paper (140hp), or some sheets of smooth bristol or vellum bristol. Pads are fine, your usual calligraphic supplies (rulers, t squares, paper for writing, dip pens, nibs, etc. Paper towels, a small bottle of water, a couple of shot glasses or any small containers), dappen dish (if possible), good quality small brushes (series 7 w/n) 00, or 1 or 2, a small piece of silk or a cut up silk tie, whatever gilding supplies you may have, including burnishers, gold, gesso or anything else related to gilding - if you are uncertain, give me a call at: 954 227-3966

For Dr. Joe Vitolo's class - Oblique penholder with an adjustable metal flange. Nibs: Leonardt Principal, or your favorites; Inks: McCaffery's Penman's Inks (any color), Tom Norton's Walnut Drawing Ink; Misc: Q-tips, toothpaste, tissue paper, water container, mechanical pencil. Paper: Kodak's Ultimate 24 pound paper.

*Place preprinted guidelines beneath the paper surface OR print directly on the writing paper. The guidelines are available for printing online at: <http://www.iampeth.com/lessons/guidesheets/VitoloScriptGuidelinesFromVideoClips.pdf>

For Gwen Weaver's class - Anything that you already have in your bag! Quite simply, nibs, oblique or straight holders, favorite inks, graph paper (whatever size - 8 x 8 or 10 x 10) or any of the great Rhodia pads. A light layout pad can be put over the graph lines or work right on the graph pads. I love McCaffery's and Old World Inks, but your preference.