



Letters Inspired by
and based on the Letters of Adolf Bernd
with
Peter Thornton
November 2 and 3, 2013

In 2006, Peter Thornton worked with a group of Pen Dragons, teaching an extended Romans workshop, and during those months, he presented a slide show on the letters of renowned German graphic artist and calligrapher, Adolf Bernd, whose work Peter admired and had studied in depth.

After having seen the original Bernd watercolors at the Klingspor Museum in Offenbach, Germany, Peter began an in-depth study of their creation and forms.

There are several unique qualities, which characterize Bernd's work. Each letter is in its own background, created with blocks of watercolor. Some of these backgrounds are strongly geometrical and reminiscent of Frank Lloyd Wright's designs, while others are rounded and flowing. All are divided into sections of color, which both flow and contrast and are as muted as the found items that inspired their palettes. Each color segment is separated not by black outlines but by white space, generated during the painting. Bernd's wife insists that all his letters were created freehand and unsketched.

Wanting to be sure the beauty of the Bernd letters would be known and appreciated into the future, Peter worked closely with Mrs. Bernd and the family to publish *The Painted Letters of Adolf Bernd* in 2006, the year he spent with us in Kalamazoo. Peter's enthusiasm for both the letters and the new book were contagious.

The Painted Letters of Adolf Bernd, which can be found in the Pen Dragons library, showcases the art and beauty of Bernd's painted letters, created by Adolf over a 23-year span from 1971, when he was 61, until his death in 1994.

Listening to Peter's enthusiasm as he showed us slides of these lovely letters, we became infected with Peter's excitement and have looked forward all these years to bringing him back to teach us the Bernd painted letters and the color theory behind their subtle beauty.

Using these wonderful letters for inspiration and as a starting point, our November workshop will examine three areas of Bernd's major interests:

the backgrounds

the letterforms

the color harmonies and integration

For calligraphers of all ability levels, the workshop will begin with simple exercises in color unity and contrasts on shapes, patterns, and themes of Adolf Bernd's choices, which will lead to the decoration of our own letters.

A feature of the class will be to take/use colors from "nature" and transfer these onto our letters and backgrounds. Throughout the workshop, Peter will show examples and demonstrate watercolor techniques.

For more on the process of using a natural object to create a color palette, check:
<http://www.yogiemp.com/Calligraphy/PeterThornton/DecoratedLettersP2.html> or
<http://millerlinedesign.com/adolf-bernd-influence/>

SUPPLY LIST:

- good quality watercolors:
 - two reds (a crimson red and an orange red)
 - two blues (a violet blue and a cool/yellow blue)
 - two yellows (an orange yellow and a cool yellow)
 - Payne's grey
- good, medium weight watercolor paper
- fine pointed watercolor brushes, sizes 2, 4, and 6
- palette (may be a white ceramic or Styrofoam plate)
- eraser
- paper towels
- any natural object (or photo would work) of flower, feather, vegetable, leaf, bark, stone, etc.

except for the Payne's grey, these are the colors used for Laurie Doctor's "Landscape and Lettering" workshop

same sizes used for Laurie and Barbara Mann

OPTIONAL:

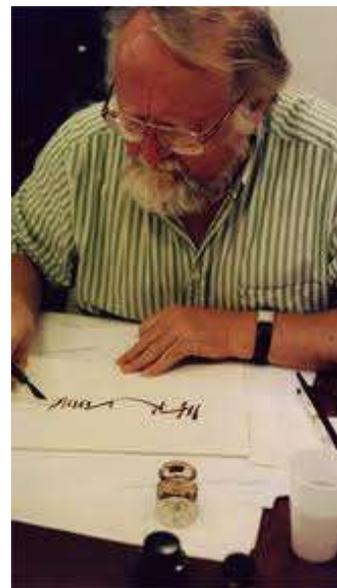
- drawing board

MORE ABOUT



For more than 40 years, Peter, a native of Staffordshire, England, has been a full-time calligrapher, earning the title of Fellow of the Calligraphy and Lettering Arts Society based in London, which promotes the study, practice, and teaching of calligraphy in all its forms.

Peter, himself, has taught throughout Europe, South Africa, Japan, Hong Kong, New Zealand, Canada, and the United States including at over 20 International Calligraphy Conferences. Recently, he was asked to teach at Germany's Klingspor Museum, home of the originals of Bernd's painted letters.



In 2006, Peter married fellow calligrapher, Sherri Kiesel, and moved to the United States; they now live in Tennessee with their three cats where he fills his days with his calligraphic work and teaching, gardening, cooking, and fishing.

As members of the San Antonio calligraphy guild who experienced a Peter Thornton workshop said, "We have been taken to new levels of awareness and appreciation by a teacher of immense knowledge and experience, infinite charm, and unflagging enthusiasm."

We hope you will join fellow Pen Dragons to experience all of this for yourself!

"From A to Z: Letters Inspired by and Based on the Letters of Adolf Bernd"

November 2 and 3, 2013

Parchment Community Library, 8:30 - 4:00 each day

Cost for the weekend workshop includes lunches both days and four sheets of Ingres d'Arches MBM paper (extra paper will be available on site for \$3 a sheet)

DATES OF IMPORTANCE:

- flyer emailed to members and posted online in **August. Registrations open only to current Pen Dragons members until September 30.**
- **October 1 - workshop opened to those not currently Pen Dragons members (members as well)**
- **October 19 - registrations close**

Register by printing out this form, filling in the registration form below completely, and returning it to Janine Yancich, Pen Dragons treasurer, 1029 Essex Circle, Kalamazoo, MI 49008. With the form, include your non-refundable check, made payable to Pen Dragons for \$150. Checks will be cashed immediately. You may also pay at the Retreat on August 24 at Marijo's. Registrations will be accepted in a first come, first registered order until the workshop has filled (max of 18). Though Pen Dragons dues are payable no later than September 30, all workshop registrants must be dues-paid members (including Membership Form; see paragraph below) for the 2013-2014 year in order to register. **DUES ARE NOW \$25.**

If you are not currently a Pen Dragons member, you may register on or after October 1, following the same procedure as above, but include two checks (\$150 for the workshop and a second check for \$25 for membership) as well a filled-in Membership Form, available online at Pendragonscalligraphy.org. If the Membership Form is not included, the workshop registration will be held until the form is received.

After your registration is received, you will be emailed a confirmation letter with complete supply list and further details.

If a partial scholarship is needed, and you qualify, contact Linda Kanamueller: kanamueller@wmich.edu

DETACH HERE AND MAIL WITH CHECK(S)

"From A to Z: Letters Inspired by and Based on the Letters of Adolf Bernd"

NAME: _____

EMAIL ADDRESS (it is important you check this as communications, especially those in the last few weeks before the workshop, will be via email):

HOME PHONE: _____

CELL PHONE: _____

PEN DRAGONS MEMBER? (check one): YES _____ NO _____

Peter's One-day Master Classes

As used in this sense, Master Class means a limited number of students (10 max) that are enthusiastic and want to 'move on' to a higher level, not necessarily only those of a super high skill level. These

classes will be especially valuable for those who may feel they are on an endless plateau and need the extra stimulus and more concentrated tuition of this type of instruction.



Friday, November 1

"CONTRAST: The Magic Ingredient"

It is perhaps the element of CONTRAST that first attracts many of us to calligraphy—thick vs. thin, black vs. white, straight vs. round, light vs. heavy, etc. Its major function is to attract—to draw attention to—to act as a visual vitamin that 'grabs' and satisfies the eye. It is this element in layouts and page arrangements that provides us with visual interest. Without contrast, we often find optical indigestion.

In this workshop we shall examine, in an orderly and logical manner, the basic elements of contrast and concord in both letterforms and page layouts. We shall look at their many combinations and learn how to integrate the text with a focal point, image or gestural mark. In letterforms, we shall be working with the seven key ingredients of contrast: size, form, weight, color, direction, texture and structure. In page arrangements we shall examine the juxtaposition of organic and geometric areas of text, chaos and order, formal and friendly, etc. in the many layout exercises using both pencil and pen.

Throughout the class will be demonstrations of exercises, projects and explanations to help clarify the 'balancing' of these elements in this most important area of our work, thus avoiding the simplistic and tempting strategy of 'hope.' Familiarity with Roman capitals and one other calligraphic hand will be useful though not essential.

Suitable for all levels of skill and optimism. The \$90 fee includes lunch.

SUPPLY LIST:

- Layout paper and ANY other better quality paper, e.g. Fabriano Ingres, Arches Text Wove or Text Laid, Arches MBM, Rives BFK or similar lightly textured paper
- A wide range of nib sizes including Speedball C2 or larger
- Black and/or walnut ink
- Gouache paint of your colour choice
- A couple of sheets of tracing paper
- A 2B or 3B, an HB and an H pencil (3 total pencil hardnesses)



Monday, November 4, 2013 "Layout and Design for the Terrified"

This workshop is aimed at helping the nervous beginner (or wobbly intermediate) student of calligraphy come to grips with this oft thought-of difficult aspect of our craft in a logical, simple and pain-free manner.

In a series of exercises and projects, we shall look at some of the problems encountered in traditional (commercial) work as well as the more exciting contemporary 'fine art' aspects.

Throughout the workshop will be many short talks, demonstrations and visual aids to explore, explain and clarify many of the vital ingredients required in all work with visual interests. These will include techniques to simplify page arrangement and a 'method of study' to exploit the element of contrast that is vital in our work.

It will be helpful (not essential) if students have a basic familiarity with Roman caps and/or italic, but the workshop is open to all levels of ability and optimism.

SUPPLY LIST:

- Wide range of nib sizes and holders
- Ink
- Layout paper
- 1 or 2 sheets of graph paper
- Pencils
- Scissors or x-acto knife
- Steel rule
- Glue stick
- Gouache colour of your choice
- Plus any good paper under your bed waiting for you to get better.

Guild supply of papers will be available for purchase. Please plan to pay when paper is received.

The \$90 fee includes lunch.

REGISTRATION FORMS FOR MASTER CLASSES:

Register by printing out this page, filling in the appropriate form(s) completely, and returning to Janine Yancich, Pen Dragons treasurer, 1029 Essex Circle, Kalamazoo, MI 49008. With each form, include your non-refundable check, made payable to Pen Dragons for \$90. Checks will be cashed immediately. You may also pay at the Retreat on August 24 at Marijo's. Registrations will be accepted in a first come, first registered order until the class has filled (max of 10). Though Pen Dragons dues are payable no later than September 30, all workshop registrants must be dues-paid members (including Membership Form; see paragraph below) for the 2013-2014 year in order to register. **DUES ARE NOW \$25.**

If you are not currently a Pen Dragons member, you may register after October 1, following the same procedure as above, but include multiple checks (\$90 checks for each Master Class and a separate check for \$25 for membership) as well a filled-in Membership Form, available online at Pendragonscalligraphy.org. If you are registering for more than one workshop or Master Class and are not a current member, the \$25 membership fee is only due once. . If the Membership Form is not included, the workshop registration will be held until the form is received.

After your registration is received, you will be emailed a confirmation letter with further details.

DETACH HERE AND MAIL WITH CHECK(S)
"CONTRAST: The Magic Ingredient"

NAME: _____

EMAIL ADDRESS (it is important you check this as communications, especially those in the last few weeks before the workshop, will be via email):

HOME PHONE: _____

CELL PHONE: _____

PEN DRAGONS MEMBER? (check one): YES _____ NO _____

DETACH HERE AND MAIL WITH CHECK(S)
"Layout and Design for the Terrified"

NAME: _____

EMAIL ADDRESS (it is important you check this as communications, especially those in the last few weeks before the workshop, will be via email):

HOME PHONE: _____

CELL PHONE: _____

PEN DRAGONS MEMBER? (check one): YES _____ NO _____