

Peter Thornton



Peter has been, and still is, an enthusiastic professional calligrapher for over 40 years, teaching throughout the US, Europe, Japan, and South Africa. He recently relocated from the UK to Tennessee where he lives with his wife, Sherri. They conduct mini Master Classes and a Correspondence Course. He has just been made an Honorary Fellow of CLAS in the UK for services to Calligraphy. Peter firmly believes that the only pressure on a student in a workshop is to simply know more in the evening than they knew in the morning.

B15 ELEGANT AND FLOURISHED ITALIC

The desire to decorate lies within us all and flourishing, when done well, can be a wonderful expression of grace and elegance—and when done poorly, can be a modest embarrassment. We shall look at two aspects of this versatile hand. First, we shall adapt the ‘normal’ form of italic to give us a stronger and perhaps more suitable base letter to carry and support the letter extensions—the flourishes—in both capital and lower case. We shall then work on specific exercises with both pencil and pens that will clarify the essential forms of the flourishes, and along with simple ‘method of study’ begin to see more clearly the essence and elegance of the flourished letter. Secondly, we shall work on ‘internal flourishes’—the subtle and secret changing of the form, the serifs and stroke sequences within the confines and criteria of unity. The object here is to relieve ourselves of the burden of ‘complacent consistency’ and inject them with the warmth of affection, and not the coldness of perfection.

Elegant and Flourished Italic | *Flourishing*
and creative letterforms

2.5 days All skill levels

C16 THE RULING PEN

The battle between legibility, beauty, and visual interest

Calligraphy—beautiful writing has historically appealed to the left and logical side of our brain. We shall be working on numerous exercises, using letters that produce a wide range of tones and textures, where absolute legibility is somewhat sacrificed for visual interest; where logic is replaced with invention and play. Whilst using both non-traditional and traditional tools, we shall primarily be using the Folded Ruling Pen—a tool that openly encourages a more adventurous (and less precious) approach. Beginning with some simple and fundamental strokes, we shall carefully build up alphabets that have a healthy disregard for ‘safe and pretty’ for ones that can carry a certain ‘rebel’ demeanor. We shall also focus on balancing these letters and the logical need to read in projects that combine our newfound skills of tonal and textural excitement with our conventional broad pen work that acts as a perfect foil and partner in several finished pieces.

*EXPLORING THE
folded ruling pen*

B15 SUPPLIES

Pens: Tape or Brause sizes 2mm, 1.5mm, 1mm and .75mm; Rexel sizes 2.5, 3, 3.5, 4 plus reservoirs. **Ink/Paint:** Black and/or Walnut ink; any gouache or watercolors you already have; Dr Martins Bleed Proof White or Pro White; old brushes for loading color. **Paper:** Layout pad (Bienfang 360 or similar); Arches Text Laid and/or Arches hot or cold Pressed and Fabriano Ingres, white or cream and 1 sheet of black or colored. **Misc:** Pencil; optional but useful—fine-grained sharpening stone and/or polishing paper. **Materials fee:** none.

C16 SUPPLIES

Pens: Any ruling pens you already may have; some small-sized broad edged nibs and/or pointed nibs. **Ink/Paint:** Walnut Ink, Higgins Eternal Ink, gouache colors of your choice and old brush to load. **Paper:** Any textured (or weightier paper than layout paper) of any colors along with white or cream (that are lying under your bed waiting for you to get more experienced.) **Misc:** A couple of quotations (I’ll have plenty) that suggests gentle or tender or delicate or subtle, and one that suggests dynamic or excitement or power or somber. **Materials fee:** (optional) A ruling pen can be made for you in class, \$4.00 each