

## Ditchling Thirteenth Annual International Seminar 2013

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see also:  
[www.ejf.org.uk/pentoprinter2013.html](http://www.ejf.org.uk/pentoprinter2013.html)

### Simon Olding

Simon Olding was appointed as Director of the Crafts Study Centre in 2002 and Professor of Craft at the University for the Creative Arts in 2003. He oversaw the capital project to build what is regarded as the University Museum of Modern Crafts and develop it both to encompass the display of the remarkable collections (under the guardianship of the Crafts Study Centre as a registered charity) and to initiate a contemporary exhibition programme. The exhibition *Head, Hand, heart: reflections on a practice* (12 March to 18 May 2013) draws these elements together in a consideration of the interlocking work of Edward Johnston, Irene Wellington, Ann Hechle and Ewan Clayton. Simon Olding writes about craft and craft history with a special interest in makers and organisations based in South West England. He is President of Walford Mill Craft Centre, a Trustee of The Leach Pottery and Unravelling Arts and sits on the advisory boards of Craft Research and The Journal of Modern Craft.

### Tom Perkins

Tom Perkins is a well-known letter-carver and lettering designer and has been interested in lettering design since 1970 working to commission for the last 25 years. He designs and uses his own letterforms in all his work which includes carved inscriptions (using a wide variety of British stones and slates), lettering for graphics and painted lettering in buildings. His work has been exhibited both in the U.K. and abroad and recent commissions include a large opening plaque for the Queen's Gallery at Buckingham Palace, cast metal lettering for balustrade adjacent to St Martin-in-the-Fields and commemorative plaques for Lady Margaret Hall, Oxford. His book *The Art of Letter Carving in Stone* was published by the Crowood Press in 2007

### Geoff Green

*The Diary of Adrian Mole*; *The Mormon Bible*; *Eats, Shoots & Leaves*, *Birds of East Africa*; *Holkham Library*; these are some of the hundreds of titles designed by Geoff over the last thirty-odd years. Spells working for Heinemann, Methuen and Blackie preceded ten years as chief designer at Cambridge University Press, before starting his own studio in 1980. John Dreyfus shared his office at CUP and Geoff considers John and Brook Crutchley, the University Printer, as his main mentors. Geoff specialises entirely in book work and tends to design books requiring a greater typographical input. His client list includes most of Britain's publishing houses and galleries, as well as galleries and societies in New York, the EEC and private collectors in America.

### Daniel Rhatigan

Dan Rhatigan is Monotype's UK Type Director. Before coming to study at the University of Reading in 2006, he worked as a designer and typographer for 15 years in Boston and New York. After receiving his MA in Typeface Design, he came to work at Monotype to research and design

non-Latin typeface families, concentrating on Indic scripts. As a Type Director, he now concentrates on consulting with customers about custom design projects, working with other type designers on new families, and speaking to anyone who will listen about how great it is to have so much history right at our fingertips down in the office at Salfords.

### Edward Wates

Edward Wates has worked in publishing since 1977, initially as a book designer but latterly as Head of Journals Content Management for John Wiley & Sons. He came to calligraphy after completing an English degree at York followed by training in book production at the London College of Printing. He studied on the SSI's Advanced Training Scheme during the early 90's, and was then fortunate enough to be mentored by Hans Joachim Burgert during the last years of his life. His calligraphic work now focuses almost exclusively on manuscript books, which provide an opportunity to explore significant personal texts in a format that aims to please both hand and eye. He is a member of the Letter Exchange.

### John Nash

John Nash is a lettering craftsman, working with brush, pen and chisel. Born in the United States, he came to England in 1968 and after working briefly with Donald Jackson, studied with Ann Camp, Gerald Fleuss and Gaynor Goffe at Digby Stuart College, Roehampton Institute. Since 1985 John has been involved mainly with inscriptional lettercarving, having worked with Tom Perkins in England, Pieter Boudens in Belgium and John Benson in the US. He is co-author, with Gerald Fleuss, of *Practical Calligraphy* (Hamlyn, 1992), is a Fellow and Past Chairman of the Society of Scribes and Illuminators, a Fellow of the Calligraphy and Lettering Arts Society, and an elected member of the Art Workers Guild and of Letter Exchange.

## THE EDWARD JOHNSTON FOUNDATION

### Thirteenth Annual International Seminar DITCHLING

Friday 26th April to Sunday 28th April 2013

# PEN TO PRINTER

Simon Olding

Tom Perkins

Geoff Green

Edward Wates

Daniel Rhatigan



## PROGRAMME

### Friday 25 May

EVENING EJF, The Barn and The Stone Carving and Lettering Studio, Park Farm, Hundred Acre Lane, Wivelsfield Green RH15 7RU

from 5.30 Display of recent acquisitions from the EJF archive and demonstration of carved lettering by **Chris Elsey**

6.30 Reception

7.00 **Simon Olding**

*Finding the line: how calligraphy collections shape the Crafts Study Centre*

Followed by fish and chip supper at The White Horse, Ditchling

### Saturday 26 May

MORNING Ditchling Village Hall

10.30 Coffee

10.45 Welcome to Ditchling: introduction by Chairman of the Seminar **Philip Moore**

11.00 **Tom Perkins**

*'Don't you get bored with doing that?': reflections on the lettering crafts*

12.30 Lunch break

AFTERNOON Ditchling Village Hall

2.30 **Edward Wates**

*Influences and the search for authenticity*

3.15 Interval

3.30 **Geoff Green**

*The history of Book Design from Gutenberg to the present day, in 39 minutes*

4.45 Conclusion

EVENING Ditchling Village Hall

Dinner provided by Cashew Catering (included in delegate fee) with music from John Neilson and Gary Breeze

### Sunday 27 May

MORNING Ditchling Village Hall

10.30 **Demonstrations**

*Leading craftsmen display their work and demonstrate calligraphy, gilding and lettering*

12.00 Chairman of the Trustees of the Edward Johnston Foundation

12.30 Lunch break

AFTERNOON Ditchling Village Hall

2.00 Group photograph

2.30 **Daniel Rhatigan**

*Monotype and its heritage*

3.45 Conclusion

Throughout the weekend demonstrations of brush lettering by **John Nash**

Delegate fee: £135 or £145 including the cost of Friday evening supper

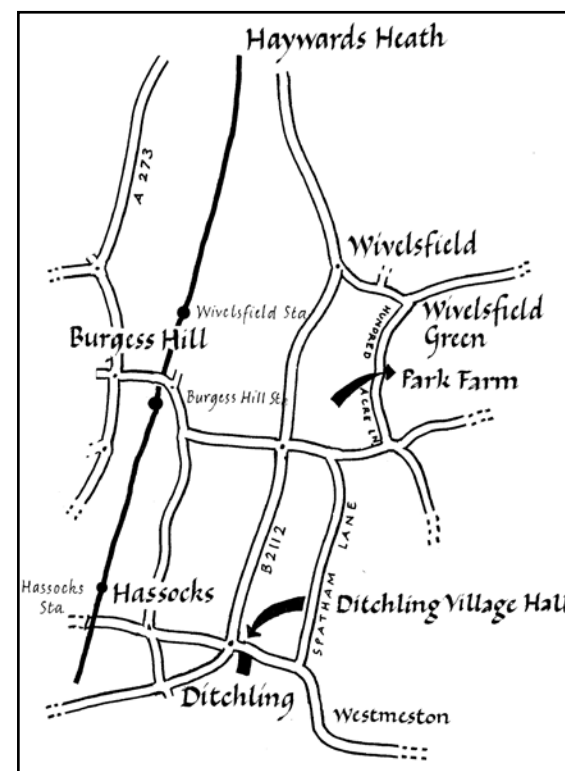
**NB Please note venue for Friday evening – there are ample car parking facilities at Park Farm.**

## GETTING TO DITCHLING AND PARK FARM

**Ditchling** is 9 miles north of Brighton, ten minutes by taxi from Hassocks station on Southern's London (Victoria) to Brighton mainline and the First Capital Connect Bedford to Brighton cross-London service. Gatwick Airport station is on the same mainline and there is a frequent service to Hassocks and Burgess Hill.

By road A23 London to Brighton, A273 Pyecombe to Hassocks and B2116 Henfield to Lewes. Other routes as on map.

**Park Farm** is approx. 3 miles from Ditchling. Nearest station is Burgess Hill.



## Ditchling Thirteenth Annual International Seminar 2013



## BOOKING FORM

Please return this booking form with your cheque to: Patricia Gidney, 8 Cottage Homes, Common Lane, Ditchling, East Sussex BN6 8TW

Name \_\_\_\_\_

Address \_\_\_\_\_

postcode \_\_\_\_\_

telephone/e-mail \_\_\_\_\_

I enclose my cheque for

£135 per person \_\_\_\_\_

£145 per person \_\_\_\_\_  
(includes the Friday supper)

£10 may be deducted if you have previously attended 2 or more seminars. Please make your cheque payable to The Edward Johnston Foundation. Cheques in pounds sterling are acceptable drawn on any UK bank as are Giro-cheques. Eurocheques and Girocheques should be for the correct fee net of bank charges. US personal cheques may be made payable in US dollars.