

## Ditchling Fourteenth Annual International Seminar 2014

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see also:  
[www.ejf.org.uk/pentoprinter2014.html](http://www.ejf.org.uk/pentoprinter2014.html)

### Andrew Johnston

Andrew is the grandson Edward Johnston and spent his early years in Ditchling. Born in 1946, two years after the death of his grandfather, his childhood memories are of a village full of shops that sold practical, day-to-day items and very few antiques. Home was 'Cleves' in the Lewes Road, a rambling house in which every cupboard and drawer seemed be overflowing with books, ink bottles, quill pens, rolls of parchment and wonderful home-made gadgets involving soldered tin, sealing wax and electrical wiring.

After a four year training at art school in graphic design, photography and film, he joined the BBC at Ealing Studios as an assistant film editor in 1968. Many now look back on this period as the BBC's 'Golden Age' and he was fortunate enough to work on a wide range of high quality programmes, including drama, music and arts.

In the 1970s he moved to BBC Bristol and began directing documentary films on social and industrial history, which allowed him to indulge a life-long passion for railways. The resulting programmes produced an enthusiastic response from viewers, and one received the 1987 Royal Television Society award for Regional Programme of the Year. After leaving the BBC in 1992, he worked as a freelance director in London, producing programmes for Channel 4 and The History Channel in New York. Having made more than forty films, he retired in 2004 and now divides his time between mounting exhibitions on the work of his uncle - the architect and decorative map designer MacDonald Gill, younger brother of Eric Gill - and various construction projects. The largest of these is a two-foot gauge garden railway, complete with three ton locomotive.

### Paul Shaw (USA)

Paul Shaw is a letter designer and design historian. He teaches typography and calligraphy at Parsons School of Design, New York City and the history of graphic design at the School of Visual Arts. He is the editor of *Codex*, the Journal of Letterforms. He writes for *Print*, *Eye*, *Baseline* and other design publications and websites. Among his books are *A Blackletter Primer*, the monograph and catalogue *Blackletter: Type and National Identity*, *Helvetica and the New York City Subway System* and, recently, the catalogue for the Philip Grushkin Archives. Paul is the recipient of many grants and fellowships, including one to catalogue the archives of George Salter.

### Colin McHenry

After gaining his degree in graphic design from Saint Martins School of Art and Design and Certificate in Advanced Typographic Design from the London College of Printing Colin started as Junior Typographer for the Medical News Group moving to the Radio Times as a Senior Designer.

These were the 'glory, glory' days the *Radio Times* being judged the showcase for British illustration. He then moved to *Good Housekeeping* as Art Editor; whilst *Radio Times* was synonymous with excellence in illustration, *Good Housekeeping* was at the cutting edge of editorial photography which enabled him to accept the position as Art Editor of *Which?* magazine. Colin then moved as Group Art Director to Centaur Communications, a b2b magazine publisher publishing *Marketing Week*, *Design Week*, *Creative Review* and various financial and legal titles alongside conference, events and exhibition divisions.

He now freelances and lectures at various art colleges. where he has also

judged illustration, photography and design awards, taught, moderated and validated and helped the AOI with their student workshops. A member of the Double Crown Club and the Wynkyn de Worde Society, being its Chairman in 2008, he is also a Trustee of its Charitable Trust which provides bursaries to design students.

### Sam Roberts

Sam Roberts is a photographer, writer and researcher with a passion for hand-painted signs. In 2010 he launched the History of Advertising Trust Ghostsigns Archive, a national photographic record of fading advertising painted on walls a.k.a. Ghostsigns. Two years in Cambodia followed, resulting in the publication of his first book, *Hand-Painted Signs of Kratie*, about the county's characteristic street signage.

Sam curates the Ghostsigns blog at [www.ghostsigns.co.uk](http://www.ghostsigns.co.uk) and has written numerous articles and book contributions on the topic of hand-painted signs. He also maintains links with universities, professional institutes and societies through guest lectures and support for students incorporating ghostsigns into their work.

New projects currently underway include the development of an online platform to showcase signwriters and other lettering artists around the world, and the development of a strategy to globalise the ghostsigns archive. Outside of these projects Sam delivers a learning and development consultancy, personal effectiveness coaching and project management work on behalf of clients in the advertising and design industries. Sam tweets @ghostsign

### Will Hill

Will Hill is Principal Lecturer in Graphic Design at Cambridge School of Art, Anglia Ruskin University, where he is Deputy Head of School and leads the MA in Graphic Design and Typography.

His work is concerned with type, letters, and the visual form of language. This informs his practice as a designer, his exhibited print-works, curatorial projects and published research.

Before taking up an academic post in 1993 he worked for 17 years in London as a designer, illustrator and typographer for leading publishers, magazines and design consultancies.

His publications include *The Complete Typographer* (2004, 2010), chapters in *Art and Text* (2008) and *Font: the sourcebook* (2009), contributions to the *Phaidon Archive of Graphic Design* (2012), and essays for several design journals including *Ultrabold*, *Parenthesis*, *Multi*, *Slanted*, *Linoletter* and Letter Exchange *Forum*. He is the curator of the travelling exhibition 'Types for the New Century'.

He has lectured widely in the UK and USA and spoken at numerous international conferences on design, typography and design education.

The history of the typographic ligature provides a sidelong perspective upon the development of the printed word. It embodies the complex dialogues between the conventions of written language and the practical constraints of print, and reflects key developments in the technologies of type production. Will Hill's talk will trace the evolution, decline and resurgence of the ligature, from the multitudes of variant sorts used by Gutenberg and Aldus, through to the rationalizing tendencies of machine composition and photsetting and the extravagant revival of extensive ligature sets in digital typefaces of the 21st century.

## THE EDWARD JOHNSTON FOUNDATION

Fourteenth Annual  
International Seminar  
DITCHLING  
Friday 4th April to Sunday 6th April 2014

# PEN TO PRINTER

Andrew Johnston

Paul Shaw

Sam Roberts

Colin McHenry

Will Hill



## PROGRAMME

### Friday 4 April

EVENING EJF, The Barn and The Stone Carving and Lettering Studio, Park Farm, Hundred Acre Lane, Wivelsfield Green RH17 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 **Paul Shaw**  
*George Salter, Phil Grushkin and Calligraphic Book Jackets from 1930 to 1980.*

Followed by supper at The White Horse, Ditchling

### Saturday 5 April

MORNING Ditchling Village Hall

10.30 Coffee

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

11.00 **Andrew Johnston**  
*Go West Young Man*

12.30 Lunch break

AFTERNOON Ditchling Village Hall

2.30 **Sam Roberts**  
*Ghosts: Painted Signs, Fading on Walls*

3.15 Interval

3.30 **Will Hill**  
*From snuffbox to surfboard: the typographic ligature*

4.45 Conclusion

EVENING Ditchling Village Hall

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

### Sunday 6 April

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 **Colin McHenry**  
*Giving the boys and girls a book of tips on getting that first job in Design*

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

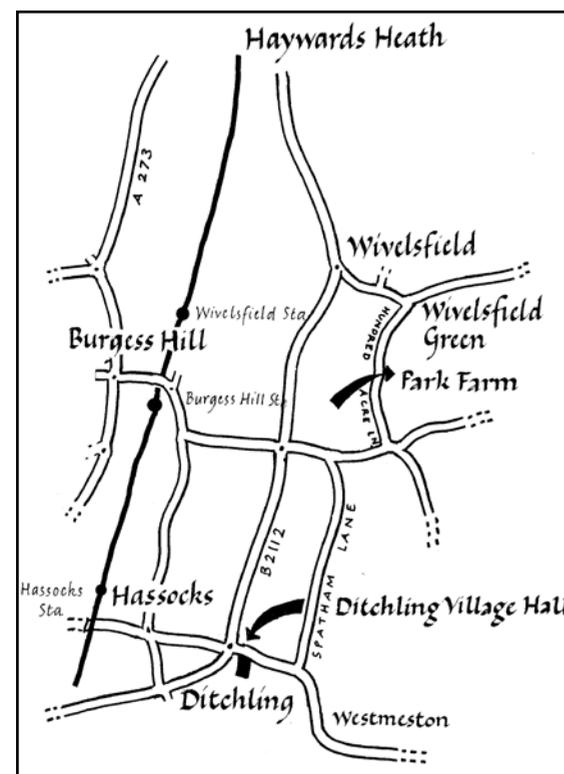
**NB Please note venue for Friday evening – there are ample car parking facilities at Park Farm.**

## 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 Fourteenth Annual International Seminar 2014



## 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 \_\_\_\_\_

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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.

### STUDENTS AND APPRENTICES

Please note the EJF offers bursaries to bona fide students and apprentices covering attendance fee plus reasonable travel and accommodation expenses. These are limited in number and are offered on a first come first served basis. Please e-mail Philip Moore at [philipmoore.brickfield@virgin.net](mailto:philipmoore.brickfield@virgin.net) to book your place.