

Lettering: The Legacy of Edward Johnston



**CETLD Project University of Brighton
Faculty of Arts and Architecture 2007-2008**

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ALBERTUS

Berthold Wolpe RDI (1905–1989) was a German-born typographer, typographic historian and type designer resident in London. He designed typefaces for Monotype and Bauer, the best known of which is Albertus, based on the inscriptional letters he engraved whilst working with Rudolf Koch. He also designed over 1500 book jackets for Faber & Faber. V&A held an exhibition of his work, "A Retrospective Survey" in 1980.

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CETLD project: Lettering – Edward Johnston and his legacy

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The Project

This project is providing a consolidated learning space for HE design students by bringing together collections and material from partnership and other archival collections to advance the understanding of Edward Johnston and his legacy in terms of his rediscovery of the fundamentals of formal handwriting and lettering and its continuing and widened relevance in the contemporary digital world (from electronic books to directional signage).

In collaboration with the curator at the V&A and curatorial colleagues at the RIBA, and in the design archives at Brighton, the project will examine the material located in all archives and in parallel include fresh exploration of the Edward Johnston Foundation's archive in Ditchling with the aim of making it accessible to students in Higher Education as well as other researchers and students both physically and on-line. Links to on-line materials located in other collections will be used to enhance the teaching materials and online effectiveness of the materials developed.

A second strand will be the design of an educational programme for practice-based learning at Levels 2 and Masters to explore the relevance of Johnston's principles to contemporary letter design. The historical thread informing the development of letterform through the ages, forming the major element in Johnston's teaching, has virtually disappeared in the educational environment and the importance of re-establishing it is timely. Without the knowledge of this tradition further development in, for instance, the field of type design is stultified. These teaching materials will be tested by introducing them to students on the extension studies courses at Brighton, where they will automatically be drawn from a wide range of disciplines.

The project will be further enhanced and evaluated by outreach to a wider audience of learners and students through the medium of video podcasts, lectures, course materials, workshops and demonstrations and exhibitions.

The benefit to students, especially those working with text will be to help them become better designers by providing them with a renewed understanding of the core value of the broad-edged pen as the prime lettermaking tool and of its influence and continued relevance as far as contemporary letter design is concerned. This concept was fully grasped by earlier generations of type designers, none more so than Hermann Zapf whose recent Zapfino Contextual Pro typeface stands at the cutting edge of digital font technology, Contextual OpenType. Instead of the hitherto restricted palette of 256 individual characters within a font, the new technology offers up to 65,000 with the resultant potential for an unlimited range of stylistic and contextual variants. This is opening up profound possibilities for designers able to take advantage of the material contained within the archive together with accompanying practice-based teaching.

Students will also benefit from the development of the EJF's Wikipedia which will contain key authoritative articles on the subject of calligraphy and lettering to be submitted by selected experts in the field, supplemented by those already published in the Foundation's Journal, catalogues and monographs. Connections will be made by hyperlink to other relevant material on the web and hopefully with wikis being developed within the CETLD partnerships. The EJF has digital expertise and its Wiki is already functioning and will be fully operational by the end of the project.

Background

That modern calligraphy ever rose like a phoenix from the ashes of a forgotten craft was largely due to Edward Johnston. It is to his perception of fundamentals that formal penmanship owes its life and continuing tradition today. HEATHER CHILD

Edward Johnston (1872-1944) by his teaching and practice almost single-handedly revived the art of formal penmanship which had lain moribund for four centuries. His major work *Writing and Illuminating, and Lettering*, first published in 1906 and in print continuously ever since, created a new interest in calligraphy and a new school of excellent scribes. The life he breathed into this ancient craft and its continuing tradition even in today's hi-tech world can be ascribed to his re-discovery of the influence of tools, materials and methods. His researches were carried out with the understanding of the artist-craftsman, the scientist and the philosopher and this three-fold approach resulted in a profound insight - he fully grasped the root of formal writing and saw how all the branches grew from that root.

The epoch-making sans-serif alphabet he designed for the London Underground Railways changed the face of typography in the twentieth century whilst two of the most popular types of our day 'Perpetua' and 'Gill Sans' were by his great pupil Eric Gill (1882-1940).

Johnston's influence has been world-wide. As early as 1910 his pupil Anna Simons translated *Writing and Illuminating, and Lettering* into German and a tremendous interest was sparked off in that country. So much so that Sir William Rothenstein remarked on a visit to art schools on the continent, 'in Germany in particular the name of Edward Johnston was known and honoured above that of any artist'.

The other great revival has been in the United States particularly since the 1970s where there has been a veritable explosion of interest both on a professional and amateur level. The annual lettering conferences held in important centres throughout the country are testimony to this rebirth. But, lest we forget Johnston's pioneering work, we ought perhaps to remind ourselves of what Hermann Zapf has said recently of him,

Nobody had such a lasting effect on the revival of contemporary writing as Edward Johnston. He paved the way for all lettering artists of the twentieth century and ultimately they owe their success to him

The Edward Johnston Foundation

The Edward Johnston Foundation is dedicated to the promotion of public awareness of calligraphy, not only as an art form in its own right but also as the seed and reference point for many other lettering disciplines including modern typeface design. Based in Ditchling, Sussex the birthplace of the modern revival of calligraphy, the Foundation is working towards the establishment of a permanent centre for learning, research and education in the lettering arts.

Practical Workshops for Graphic Design students

During the course of the project we ran three practical workshops under the above title for Graphic Design and other students in the Arts and Architecture Faculty, University of Brighton. The aim of the workshops was to introduce to students working in the field of graphic design, the value of calligraphy in the design of letterforms. Hands on experience with the pen also provides a more direct involvement with the arrangement of text and elements which improve readability and legibility such as letter, word and interline spacing.

Our view is that the phasing out of the craft of calligraphy in art schools in the 1960s (see Appendix 4 for an article on the subject) was ill-judged and that there was a lack of appreciation at the time of the status and value of the broad-edged pen as the prime letter-making tool. A grasp of the underlying principles of letter construction which the proper use of the pen provides is the key to a thorough understanding of the design aspects of letterform and the stimulus for the development of new forms.

The workshops were of short duration of three hours and were comprised of an illustrated lecture on the legacy of Edward Johnston and its continued relevance, followed by hands-on experience of working with the broad-edged pen. Blackboard demonstrations introduced students to the basic concepts of letter construction and how the letters of the alphabet related to one another in the interests of readability and legibility in text.

They were very well attended and at least four tutors were able to participate, George Hardie, Robert Gordon, Tom Sawyer and Lawrence Zeegen. Feedback for all three workshops were in the form of a questionnaire which included the following questions:

1. Do you have any experience of calligraphy and/or typography?
2. Will you use what you have learned today in your future work?
3. Are you interested in learning more about Edward Johnston? if?
4. Do you want to improve your skills in calligraphy?

Response to question 1 was Yes: 63%, No: 37%; question 2: Yes: 100%, No: 0%; question 3: Yes: 97%, No: 3%; question 4: 91% No: 9%.

For full details of questionnaire responses and comments see Appendix 5



Edward Johnston Foundation Archives

The project examined the material located in the archives of CETLD partners and in parallel included fresh exploration of the Edward Johnston Foundation's archive in Ditchling with the aim of making it accessible to students in Higher Education as well as other researchers and students both physically and on-line. The intention was to establish links to on-line materials located in other collections to be used to enhance the teaching materials and online effectiveness of the materials developed.

In the examination of the EJF archive and in discussion with experts in the field it became apparent that it would be necessary to bring it up to international standards in terms of cross-domain information resource description. The most suitable method was identified as the Dublin Core metadata element set but the enormity of the task meant that additional funding would need to be sought to implement the work. At the time funding was available from JISC and NEH for a Transatlantic Digitisation Collaboration Grant. A US partner was identified, Notre Dame University, Indiana who hold an archive of the work of one of Johnston's pupils Eric Gill.

Proposed digital archive collaboration between Eric Gill Collection, Notre Dame University USA and Edward Johnston Foundation, University of Brighton UK

JISC/NEH Transatlantic Digitisation Collaboration Grant application

FIRST STAGE SUMMARY

Context: The Edward Johnston Foundation and Eric Gill collections

At the beginning of the twentieth century the calligrapher/typographer Edward Johnston revived the use of the broad-edged pen for lettering design. He, together with his pupil Eric Gill, fundamentally changed methods of modern letter design. This project aims to bring into the public domain a range of archival materials which:

- Offers primary and secondary sources for studying the impact of this revival;
- Explores the influence of Johnston and Gill on later typographers;
- Helps in understanding the underlying design principles of their approach to lettering design.

This work is significant because most of Johnston's teaching methods and strategies were undocumented and so have disappeared from both the research and teaching of calligraphy/typography. By structuring these archival materials and providing them digitally, the project aims to revive the knowledge of Johnston, Gill and their followers, in the UK, US and internationally. This is of the up-most relevance to arts and humanities, as such knowledge is very much at risk of being lost; yet, the re-discovery of the fundamentals of formal handwriting and lettering has a continuing and widened relevance to lettering design in the contemporary digital world. Without the knowledge of this tradition further development in the field of type design is stultified.

Johnston's and Gill's influence has been worldwide. The three main centres of continuing study are the UK, USA and Japan. In the United States, since the 1970s, both professional and amateur interest is evidenced by the annual lettering conferences held in important centres throughout the country. In the UK, the Edward Johnston Foundation has been dedicated to the promotion of public awareness of calligraphy. The combining of parts of the Edward Johnston and Eric Gill collections into a pilot shared archive therefore aims to:

- Make key archival material publically available and easily accessible;
- Bring archival material alive and demonstrate the relevance of historical documents to contemporary practices;
- Provide research and educational materials about Edward Johnston, Eric Gill and their followers;
- Provide evidence of sources, context and influence of this work in lettering design;
- Extend the knowledge of Johnston's work/studies/teaching and his contemporaries: Lethaby, Gill, Morison, etc.;
- Demonstrate cross-influences between the UK and USA in type design historically, and the wider impact internationally;
- Provide examples of contemporary practice – both paper-based and digital - influenced by these approaches;
- Offer lettering design students and practitioners significant sources to inform their own design work;
- Support the development of UK-US research collaborations in this area.

Significance and Impact

Making the Edward Johnston and Eric Gill collections available online therefore has an intellectual significance and impact for three main audiences:

- Arts and Humanities researchers working in design history, history of printing, late nineteenth and early twentieth-century social history etc.;
- Educators and students across many design areas, which incorporate lettering, such as calligraphy, typography, illustration, graphic design etc.;
- Practising designers interested in understanding more about lettering design.

For the humanities, the project will increase our understanding of shifts in, and approaches to, calligraphy/typography (including their wider social contexts) which remain seriously under-researched.

For students, teachers and practitioners, the project will offer contextualised materials and sample educational resources. For the international design educational community, the collections enable students both to explore and experiment with hand and pen-based methods for lettering design; and to understand the implications in a digital age. Pen-based lettering design has influenced both earlier generations of modernist type designers, but also more contemporary typographers such as Hermann Zapf whose recent Zapfino Contextual Pro typeface stands at the cutting edge of digital font technology, Contextual OpenType. Instead of the hitherto restricted palette of 256 individual characters within a font, new technologies offer up to 65,000 with the resultant potential for an unlimited range of stylistic

and contextual variants. This is opening up profound possibilities for designers able to take advantage of the material contained within the archive together with accompanying practice-based teaching.

For the collaborating institutions the proposed project to bring parts of these two collections together into one extensible online archive will therefore have the following intended outcomes:

- Benefit the education and research communities in both the U.S. and England, through increasing our understanding of how Johnston, Gill and others lettering designers worked, and their value and impact on contemporary approaches;
- Enable strengthened research links between Notre Dame and Brighton universities and lead to ongoing research collaborations;
- Support capacity building across both institutions in digital archive expertise and development;
- Enable lessons to be learnt and disseminated about the design of online archives in the context of international partnerships.

The existing collections

Edward Johnston Foundation

The Edward Johnston Foundation collection provides important primary and secondary sources on how different lettering designers have approached their subject, the methods they have used, and examples from the 1890s to the current day. The collection of contemporary work comprises three major archives and several smaller ones with an acquisitions policy for rapid expansion to represent many related calligraphy and lettering disciplines. The library currently stands at over 1000 volumes and is housed at the EJF's base in Ditchling, East Sussex, UK; with most materials on store and restricted to a relatively confined space. The physical condition of these materials is mostly of a high quality.

Central to the Edward Johnston Foundation's aims is the establishment of a collection of contemporary work by distinguished practitioners which is international in scope. The purpose of establishing such a collection is to preserve important work which might otherwise become irretrievably dispersed and to bring together a range of calligraphy, lettering and allied crafts in many mediums. To our knowledge no such comprehensive archive and collection exists in the Western world (See Appendix 1 for breakdown of archive sub-collections).

Financial support already received

The project coincides with the establishment of the Edward Johnston Foundation in 1995. All work in the collection has been generously bequeathed by the artists, who have supported the aims and work of the Foundation. Specially commissioned work has been through a grant for the programme *Lettering Today and Tomorrow* by the National Lottery through the Arts Council of England and Wales. All work on cataloguing, sorting and storing the collection has to date been provided on a voluntary basis. (see Appendix 1)

Plans to sustain the archive

Current plans involve the provision of a permanent home for the collection for which some funds have been raised privately. However, the long term future of the collection is seen as part of the Design Ar-

chives within the University of Brighton.

Broadening the base of the archive

Research Fellowships have recently been awarded by the Centre of Excellence for Teaching and Learning through Design (CETLD) at the University of Brighton to Eiichi Kono (project leader) and Gerald Fleuss (founder director of the Edward Johnston) with the project title Lettering - the Legacy of Edward Johnston. This project supports the development of associated educational materials to be embedded within University of Brighton courses and will help sustain the collection and allow for updates and maintenance without additional NEH or JISC grants. Some work will also continue on a voluntary basis through the offices of members and supporters of the Edward Johnston Foundation.

In addition, through this CETLD funded project, the researchers are developing of the EJF's Wikipedia which will contain key authoritative articles on the subject of calligraphy and lettering to be submitted by selected experts in the field, supplemented by those already published in the Foundation's Journal, catalogues and monographs. Connections will be made by hyperlink to other relevant material on the web and hopefully with wikis being developed within the CETLD partnerships.

The EJF Wiki is already functioning and will be fully operational by the end of the project

Present level of intellectual description of the archives

At present, the EJF collection contains eight individual collections. Their content had never been fully assessed, although parts of John Woodcock's and Michael Renton's collection had been listed before the end of 2006, by hand and according to a non-standardised pattern. Since then the EJF have undertaken two trial listing and digitization projects, on a voluntary basis. From 2006, listing continued using a personal computer based on spreadsheets. For this purpose, the existing pattern was simplified to the following unified criteria:

- a) title of the piece
- b) date when produced
- c) measures
- d) condition
- e) materials which are used
- f) description
- g) additional information
- h) cross references

A small pilot scheme of on-line digitization has been incorporated into the Edward Johnston Foundation's website for the collection of engraved bookplates containing lettering, by Michael Renton. As a small compact part of the collection it provided an ideal test bed for the process which uses the scripting language PHP in connection with the Open Source database software MySQL. The administration tool phpMyAdmin was used to provide a graphical user interface (GUI) to offer password protected access to the database via a web browser.

Eric Gill Collection

Eric Gill (1882-1940) was an English engraver, sculptor, typographer, and writer who lived and worked in and near London. The University of Notre Dame collection includes over 2,000 items of Eric Gill's work: books, pamphlets, broadsides, prints, greeting cards, calendars, sketches, wood blocks, photographs, and other formats. The Gill Collection also includes many examples of the work by men who worked with or apprenticed with Gill (Hilary Pepler, Philip Haggren, Joseph Cribb, David Jones, and Desmond Chute), most of the imprints of the Golden Cockerel Press (which produced The Four Gospels engraved by Gill), and an extensive selection of the output from Gill's own St. Dominic's Press. There are also hundreds of fine art prints and over 100 photographs of Gill's sculptures.

The collection was acquired in 1965 from John Bennett Shaw (Notre Dame alumnus '37), who purchased it from Evan Gill, Eric's brother. Since 1965, the collection has been added to selectively.

(ADD Eric Gill storage conditions, current use and potential future use of the archives, Present level of intellectual description of the archives)

Related archives

Other work of Edward Johnston is represented in other collections at the Victoria and Albert Museum in London and the Crafts Study Centre at the University of Surrey who also have holdings of contemporary and other calligraphy. However the significance of the EJF collection is its cross-disciplinary nature and its potential for expansion into other areas of lettering not yet represented. The EJF has good relationships with the Crafts Study Centre and the V+A is a partner of the University of Brighton's Centre for Excellence in Teaching and Learning through Design (CETLD); these other archives will thus be kept informed on the progress of this project.

Eric Gill's work output was far more prolific than Johnston's and there are several collections both in the UK and the US of which one is that at the University of Notre Dame, South Bend, Indiana the proposed partner in this project. (Notre Dames relationship to these other archives)

Proposed project: The lettering archive

In order to develop and evaluate a shared online resource, this project aims to provide:

- First stage pilot development of an online consolidated research and learning space which brings together elements of archival material from the Edward Johnston Foundation at the University of Brighton UK and the Eric Gill collections at Notre Dame University, Indiana USA
- Support for enabling US-UK research and educational collaboration on lettering design, an examination of how the shared collection can be best exploited in U.S.- English research, and the development of an associated dissemination programme;
- Development of a collaborative process between the Eric Gill collection and the Edward Johnston Foundation which: agrees selection criteria, identifies the physical nature of each collection and their effects on digitisation workflow, undertakes test data capture, and identifies suitable standards for international collections;
- Design and implementation of a detailed plan for the digitisation of selected parts of each collection to test infrastructure and procedures issues;
- Pilot testing of the resource with US and UK researchers and design students

- Development of lessons learnt into developing resource both through the Eric Gill and Edward Johnston collections, and in sharing with other associated archival material which can advance the understanding of Edward Johnston's and Eric Gill's legacy.

Building a UK- US Partnership

To support and monitor the development of the project a steering group will be set up, bringing together key parties from both sites, together with outside specialists. This group would meet face-to-face on two occasions for intensive workshops throughout the project, supported by regular web and video conferencing sessions.

The intended archive

Part of the planned outcomes for this project is capacity building in digital archive design and development for the curators/experts of each collection, particularly for the Edward Johnston Foundation. It is therefore proposed to use existing online archive software, which has already been tried and tested (<http://www.transportarchive.org.uk>) and to build on the existing expertise of the Knowledge Media Design at De Montfort University, through the work of Professor Stephen Brown and Howard Freeman, who undertaken several similar projects.

The lettering archive is envisaged as comprising the following elements:

- 800 – 1, 000 digitized objects from each institution (master and access copies) with copyright permissions
- archive database adapted from existing software
- fully searchable publically accessible website to Dublin Core standards
- advanced search facilities for researchers
- additional curator/expert 'stories' attached to objects
- website built to Open Archive Initiative; Protocols for Metadata Harvesting (OAI – PHM) standards
- website interface to be compatible with Edward Johnston design method
- Secure server storage provided by University of Brighton

Outline workplan

January 08 – Feb 08

- Steering group set up and initial face-to-face meeting
- Facilitated workshops for steering group/curators/experts to discuss selection criteria and 'stories'
- Training workshops for curators/experts in using archive database

Feb 08 – Aug 08

- Selection of objects on each site.

- Migration of current EJF foundation (BB) listings to MySQL
- Digitization of selected objects
- Metadata compiled by curators/experts
- Copyright forms completed for all objects
- 'Stories' compiled by curators/experts via pre-existing Filemaker Pro (HF) interface

Aug 08 – Sept 08

- Objects/Data migrated to MySQL interface by HF
- Website design and location on secure server at UoB

Sept 08 – Dec 08

- website usability testing
- Dissemination
- Project evaluation
- Exit strategy

Project Team Resumés

GERALD FLEUSS FSSI FRSA
 Founder, Edward Johnston Foundation
 Senior Research Fellow
 Faculty of Arts and Architecture
 University of Brighton
 Sussex UK

Gerald Fleuss worked for a time for the lettercarver David Kindersley before studying calligraphy and bookbinding full-time at Roehampton Institute, returning to teach there for the next ten years. He was elected a Fellow of the Society of Scribes and Illuminators in 1982, a member of the Art Workers' Guild in 1983 and served as Honorary Designer of the Wynkyn de Worde Society for 1998. He is the co-author (with John Nash) of *Practical Calligraphy* (Hamlyn 1991), was featured in *Calligraphy Masterclass* and contributed to *The Calligrapher's Project Book* and *Digital Calligraphy* by George Thomson (Batsford 2003). His work is included in public collections at the Victoria and Albert Museum and the Houghton Library, Harvard University. Gerald Fleuss is the Founder-Chairman of The Edward Johnston Foundation, dedicated to increasing a public awareness of calligraphy and its associated disciplines. He is currently Senior Research Fellow in the Faculty of Arts and Architecture at the University of Brighton, furthering the work of the Foundation.

He has worked with digital databases such as Filemaker Pro and Excel and, as a web designer, has some experience of MySQL and PHP together with the MySQL administration tool phpMyAdmin. The Edward Johnston Foundation website contains these elements where part of the Michael Renton Collection is dynamically-driven on-line.

Dr.Bojana Balthrop

Edward Johnston Foundation website contains these elements where part of the Michael Renton Collection is dynamically-driven on-line.

Dr.Bojana Balthrop
Edward Johhston Foundation

John Sherman
Associate Professional Specialist
Department of Art, Art History, and Design
University of Notre Dame
Indiana

John Sherman has a B.S., Ball State University and M.F.A., Indiana University. Previous to working at Notre Dame, John began his teaching career at the University of Illinois at Urbana/Champaign for two years and Louisiana State University for three, earning his MFA in graphic design from Indiana University in 1998. John's research interests are split between several areas. First, he has had a long interest in Eric Gill which has lead him to write the first catalogue of the massive University of Notre Dame Eric Gill Collection and host an international conference on Eric Gill and the Guild of Saint Dominic in November 2000. Second, he has recently designed the font Felicitas inspired by Gill's Perpetua and is now working on a Celtic inspired font titled Maura. And third, he is active in a variety of design and image-making projects.

Dennis Doordan,
Chairperson of the Department of Art, Art History and Design, University of Indiana

Dr. Jos Boys
Academic Developer
Faculty of Arts and Architecture
University of Brighton
Sussex UK

Professor Stephen Brown
De Montfort University

Howard Freeman
FISI Ltd

NB Owing to funding problems on the US side, the deadline date for submission of the bid was missed. A new, revised bid is being prepared for submission in March 2009.

Educational Videos

The following videos have been produced featuring leading craftspeople in diverse lettering disciplines explaining their approach to the craft and the importance to them of Edward Johnston's basic principles of essential letterform.

- *Tom Perkins Lettercarver*

Tom Perkins has worked as a letter designer and maker for the last twenty-eight years. Born in Plymouth in 1957, he first studied calligraphy at Reigate School of Art and Design from 1974-76 followed by a year learning lettercarving in stone with Richard Kindersley. From 1983 to 1997 he was Visiting Lecturer at Roehampton Institute. Today, most, but by no means all, of Perkins's work is inscriptional. His numerous commissions include work at Westminster Abbey and Magdalen College Chapel, Oxford. His essay 'Calligraphy as a basis for Letter Design' in *The Calligraphers Handbook* is a powerful argument for the practical application of calligraphy with a broad-nibbed pen as a reference point, not in the sense of making 'pleasing archaeological reconstructions' but in making available a wide range of options in the design and use of letterforms.

- *Sumner Stone* Type designer, typographer, calligrapher and mathematician

Sumner Stone has been one of the crucial players in the adoption of digital typography over the last two decades. From 1984 to 1989 Stone was Director of Typography for Adobe Systems, Inc., Mountain View, California where he conceived and implemented Adobe's typographic programme. This programme shaped much of the typographic landscape we live in today and was significant for its conscious decision to honor the past and to incorporate the best principles of traditional typography into the software tools of the new technology, not a straightforward choice at that time.

- *Susan Hufton* Calligrapher and letterer on cloth

Susan studied first for a BEd at Roehampton Institute, returning to complete the certificate and diploma courses in calligraphy and bookbinding from 1983-6. Subsequently, she received a Crafts Council Advanced Training Grant to study letter drawing and carving. In 1987 she was elected a Fellow of the Society of Scribes and Illuminators (SSI).

Susan has taught calligraphy for many years, on the Advanced Training Scheme of the SSI, workshops, short courses at West Dean College and in schools and adult education classes in the UK, Canada, Australia, USA and Finland. She is Convenor of the Calligraphy programmes at Roehampton University and is currently developing a new DipHE course there.

She contributes regularly to publications in the UK and USA as well as writing Step-by-step Calligraphy, (Weidenfeld and Nicolson, 1995) and editing *The Scribe* for the SSI. For six years Susan was a scribe working on the Saint John's Bible for Saint John's Abbey in Minnesota. She carries out commissioned work using calligraphy, painted and carved lettering.

- *Michael Harvey* Type Designer and letterer

Born in London in 1931, Michael Harvey worked as an engineering draughtsman until Eric Gill's *Autobiography* inspired him to become a lettercutter. From 1955 until 1961 he assisted Reynolds Stone, carv-

ing inscriptions in slate, stone and wood. He has since carved many inscriptions, including memorials in several cathedrals, and recently a stone to mark the restoration of Windsor Castle. In 1990 he carved the great frieze of artists' names and other inscriptions in the Sainsbury Wing, Robert Venturi's extension to the National Gallery in Trafalgar Square.

He began to design lettered bookjackets in 1957, and since then has produced at least fifteen hundred for leading publishers in England and Holland. In the mid 'sixties Michael Harvey's first typeface, Zephyr was launched by the Ludlow company in Chicago, and in 1990 the Monotype company brought out his first type family, Ellington, a condensed roman design, followed by a sans serif version, Strayhorn, in 1995. The present decade is seeing Harvey concentrating on type design, establishing a long-term relationship with Adobe Systems that has so far resulted in four designs: Studz, Andreas, Mezz and Conga Brava, all produced using a Macintosh computer. Linnea Lundquist has written an extensive article about his type designs in *Letter Arts Review*, volume 12, number 1.

Since 1970 Michael Harvey has collaborated with the Scottish poet Ian Hamilton Finlay, producing many inscriptions, sundials and printed designs, as well as works in concrete, glass, metal and neon. Teaching, lecturing and writing have been other aspects of his work. He taught part-time in an English art college for twenty years, and has been on the faculties of seven international calligraphic conferences. Currently he teaches a course, Letterforms, at the University of Reading. His books are *Lettering Design* (1975); *Creative Lettering: drawing and design* (1985); *Carving Letters in Stone and Wood* (1987); *Calligraphy in the Graphic Arts* (1988) and *Reynolds Stone: engraved lettering in wood* (1992). In 1996 he published *Creative Lettering Today*, a collection of three of his earlier books with a new section on the design of digital lettering.

Michael Harvey has exhibited widely, including one-man shows at the Bodleian Library, Oxford (1977), the San Francisco Public Library (1984), and the Museum of the Book in The Hague, Holland (1991). In 1991 he was appointed to the Royal Mint Advisory Committee, which, under Prince Philip's chairmanship, considers designs for new coins and medals. He is a member of the Association Typographique Internationale (ATypI), and the Double Crown Club.

STAFF TRAINING

For the above projects it was necessary for Gerald Fleuss to train in video film making and in the use of the video editing program Final Cut Express (Apple Computer)

Lectures

The Legacy of Edward Johnston (Gerald Fleuss)

- As a relative newcomer to ATypI may I introduce myself as a calligrapher and illustrator working in what might be described as the Johnston tradition. I'm also co-founder and director of the Edward Johnston Foundation based in Ditchling of which more anon. I do have another affliction - a passion for steam locomotives...
- ...which stems from having been born at 22 Station Road Cambridge (the one with the step gables) overlooking the London and North Eastern Railway engine sheds and this fabulous turntable where a Gresley A4 Pacific is being turned. The LNER and later British Railways used Gill Sans in the numbering and naming of its locos so my dual interests were established by the age of about 5.
- Eric Gill's tutor was Edward Johnston, is often described as the father of modern calligraphy.
- He was born in South America in 1872 and died in Ditchling in 1944,
- Today's digital font technology allowed Hermann Zapf to finally realize a vision he first had more than sixty years ago: creating a typeface that could capture the freedom and liveliness of handwriting. Zapfino Extra Pro Contextual contains over 1600 glyphs and is based on his handwriting from 1944.
- Zapfino contains a set of contextual substitutions embedded in the font automatically chooses stylistic variants as you type.
- Hermann Zapf, indisputably our greatest living calligrapher, type designer and typographer, has recently said this of Johnston "Nobody had such a lasting effect on the revival of contemporary writing as Edward Johnston. He paved the way for all lettering artists of the twentieth century and ultimately they owe their success to him". Elsewhere it has been said that Johnston's own work and that of Eric Gill in type design changed the face of British printing. It was the biggest step in the evolution of the shape of letters that has occurred in 450 years.
- And yet Johnston was a man devoid of personal ambition who was inspired by his love of the ancient manuscript book hands, rediscovering along the way the tools, materials and techniques that had been lost with the invention of printing in the middle of the fifteenth century.
- Last 3 are Johnston's modest description of his life achievement in Who's Who
- By 1906 Johnston had written his first and as it turned out only complete book which remains in print today. Sir Sydney Cockerell referred to it as the "best handbook ever written on any subject. A masterpiece, immensely instructive and stimulating. The reader is conscious all the time of being brought into touch with a rare and fine spirit"
- Johnston's public face (pun not intended) Johnston Sans 1916, once the sole rights of London Transport. Printed from original blocks by Ian Mortimer
- As I said typical of his modesty is Johnston's self-defined lifetime's achievement as published in the 1937 edition of Who's Who: Studied pen shapes of letters in early MSS, British Museum - Teacher of the first classes in formal penmanship and lettering - Designed block letter based on classical

Roman capital proportions for London Electric Railways..

- It's said of Christopher Wren "Si monumentum requiris circumspice - if you seek his monument look around you" Johnston's Underground block letter, the first modern sans serif, is his public monument. Designed in 1916, having been commissioned by the great Frank Pick, it is still in use today, its timeless qualities of fine proportions having resisted all attempts to replace it. New Johnston, its digital update designed by Eiichi Kono, for the design partnership Banks and Miles has given the original types a new lease of life and a far wider range of possible uses. What is not always appreciated is that Johnston also designed the bull's eye roundel so familiar to us as an integral part of London's street scene.
- Here is one of its precursors the District Railway's disc and crossbar of 1908 with its typical early single width block letter, this example surprisingly surviving into the 1980s. These sans serifs have been described as the worst letters in daily use.
- Sticking with the District Railway for a moment here's Chiswick Park station in 1906 - classically Victorian with somewhat undistinguished signage albeit retouched!
- But how about this for a transformation. Chiswick Park again as rebuilt in 1932. This is one of a number of revolutionary new stations (18) designed by Charles Holden in what Frank Pick called his new architectural idiom. This is one of the 'drum' type - others were the so-called folding screen types. Note the extensive use of light and space. Johnston Sans and the roundel give the finishing touch.
- "Here was a most modern architect whose modernity came from his mastery of traditional classical form, taken to abstraction. Mass and volume, economy and efficiency. The necessity of everyday living. 'When in doubt, leave it out' - His byword for the functionalist architecture he was to produce."
- Here we are seventy-five years later with the exciting new post modern architecture of the new Jubilee Line Extension. This is Canary Wharf by Sir Norman Foster with Johnston's timeless lettering and roundel sitting happily within this space age structure.
- The timelessness of Johnston Sans springs largely from Johnston's awareness of the very fine proportions of the best of the Imperial monumental capitals of Rome, in particular the inscription at the base of the Emperor Trajan's column. It is generally acknowledged as representative of the zenith of the Roman lettercarver's art. Trajan's column dates from around 112 AD and was constructed to celebrate his victory over the Dacians, the final expansion of the Roman Empire in the West.
- In *The Elements of Lettering* Benson and Carey show how early Greek lettering was based on pure geometry and demonstrate how a Roman alphabet could be constructed from the three Euclidean plane figures. The result is a hugely varied set of widths...
- ... whereas its aesthetic development was towards a unification of widths whilst retaining diversity in shapes. The proportions of these fabulous capital letters has intrigued scholars and artists for centuries Here is a simple way to remember the three basic width divisions plus the two extra wide letters M and W, most lettering students' introduction to the alphabet. The circular and the rectangle have the same area whilst the narrow letters are half width and are in effect two half size letters, one on top of the other.

- But Johnston's study and analysis of ancient manuscripts is his greater contribution. After an early dalliance with pre-8th century uncial and half uncial hands in his teaching, on the advice of Sir Sydney Cockerell, who was at the time the great authority on ancient MSS, Johnston studied those from the Carolingian period
- This is a ms written at Tours sometime between 834 and 843 the Grandval Bible in the BL and it is an example of what was a watershed in the history of writing and of print. Caroline Minuscule is recognisable as the immediate forerunner of our modern Roman type and we see here a fully developed hierarchy of scripts - Imperial Roman caps for main headings, large decorated initial letter (drop cap?), by-now the superannuated uncial as subheadings then Charlemagne's marvellous new minuscule as the main text hand. It is the precursor of layout methods used today, particularly in newspapers and magazines.
- This is the 10th century Ramsey Psalter, at that time thought to have been written at Winchester, became the key to his later teaching.
- The hand is a typically bold English Caroline Minuscule with certain features that mark it out as unique and it became the basis for his Foundational hand a kind of basic template for all other hands
- the weight is approx 3_ nib widths, pen angle 30° and the form a circle
- ...in this one hand Johnston believed that he had found the perfected seed form which to breed varieties of our excellent and readable printers' roman lower case.
- What exactly was unique about Johnston's teaching that earned him such accolades? It was the discovery of the tools, materials and methods acquired through his thorough-going analysis of the best of the ancient manuscripts when calligraphy was a living tradition. Johnston came to the realization that the broad-edged pen was the prime letter making tool and that there were seven key factors in the character of an alphabet. Weight, angle, form are the main elements followed by number, order and direction of pen strokes and speed of writing. A simple discovery but no one had thought of it before.

Weight: may be described as the relationship of the width of the pen's broadest stroke to the height of the letters expressed in nib widths

Angle: the constant angle of the nib to the writing line.

and **Form:** The shape of the key letter normally the 'o'

- The broad or chisel-edged pen which Johnston regarded as the prime letter making tool
- I haven't shown anything of EJ's CALLIGRAPHY - that would be another talk - but his development as a scribe followed that of professional handwriting from the eleventh to the fifteenth century - from the rounded hand of the early Winchester school it became more and more Gothicized and compressed. This Plato MS of 1934 shows this later compressed hand. I love this piece because it shows his architectural attitude to design - the notes form the plinth with the Greek script forming the capital of the column of the central text. There is no starting initial so the quotation marks are brilliantly designed to provide this accent. It is also a remarkable testament to his basic credo Sharpness, Unity and Freedom

- Johnston was a gentle man with an unconscious saintliness and unwordly outlook. His whimsically, his readiness to share his discoveries in a completely selfless way and his whole philosophy of living endeared him to his numberless followers and pupils of students.
- EJ had no regular education whatsoever and was what we might call today an autodidact. He certainly had a propensity for art but was also fascinated by mathematics and the natural world. Algebra was a particular passion; his spiritual make-up left a lifelong desire to discover universal truths - it has been said that the three seekers of truth are the religious man, the scientist and the artist. Johnston had in measure the attitude of mind of all three. Here's one of his favourite examples of problem solving in a student's notebook: a fish was 5in long + half its own length (naughty misuse of apostrophe s there!) What was the length of the fish? And it's not 7in!!
- Algebraic equation explaining above.
- One of Johnston's famous blackboard demonstrations at the Royal College of Art with the Foundational hand and elements of page layout prevalent. His classes at the RCA sometimes numbered 90-odd as students from many departments were attracted. With no hope of one-to-one teaching this was the only possible method.
- Johnston's choice of the Ramsey Psalter as his foundational hand has led to further research into its properties. For example the 30° pen angle - if you form this right angled triangle, the sin of 30° is 0.5 therefore the thin stroke of the pen is exactly half the width of the thick stroke.
- But let's take a closer look at the range in the middle and you'll see the contrast between thick and thin strokes. in the fine the thin stroke seems to be only about a quarter of the width of the thick whereas at 45 it's the same thickness. Only at 30 do we have a thin stroke about half the thick one
- Next, the o form is circular, a non-mutable shape and all other letters relate to this o in some way giving a real sense of unity throughout the alphabet
- Demonstrating related form and spacing.
- I'd like to finish with a brief snapshot of the work of the EJF. Charitable aims are promotion of calligraphy and associated disciplines including modern type design and the building of an archive and library for teaching and research. EJF collection
- Tom Perkins has a thorough understanding of the Johnston principles and is able to invent new alphabets particularly allied to his interest in sculpted forms by people like Barbara Hepworth and Henry Moore
- In 1972, Jobs graduated from high school and enrolled in Reed College in Portland, Oregon, but he dropped out after only one semester.[13] When speaking at the Stanford University graduation ceremony in 2005, Jobs told the graduates that, after dropping out, he continued auditing classes at Reed, including one in calligraphy. "If I had never dropped in on that single course in college, the Mac would have never had multiple typefaces or proportionally spaced fonts," he said.
- to end where we began there are 100,000 fonts available commercially -99,900 virtually useless

Eiichi Kono speaking at the Alpha Club, International House of Japan, Tokyo

LECTURE VENUES

ATypI Conference. University of Brighton. September 2007

Books that Fly Exhibition and Conference. University of Brighton. July 2008

JAPAN: LECTURE TOUR NOVEMBER 2008

- Monday 10 November (EK only)
Tama Art University, Faculty of Art and Design, attendance = 80
- Tuesday 11 November (GF & EK)
Robundo Publishing (evening class), 15
(They have published EJ's *Writing & Illuminating, & Lettering* in Japanese in 2006)
- Wednesday 12 November (GF & EK)
Tama Art University, Faculty of Art and Design, 100
- Thursday 13 November (GF & EK)
University of Tsukuba, School of Art and Design, 30
- Friday 14 November (GF & EK)
Nagoya University of Arts, School of Design, 100
- Monday 17 November (GF & EK)
Musashino Art University, College of Art and Design, 60
- Tuesday 18 November (GF & EK)
Alpha Club (calligraphy society), 40
(They have a good association with Prof Takamiya, Keio University where they have a Gutenberg 42 line Bible. Alpha Club is also going to help develop the EJF website in Japanese)
- Wednesday 19 November (EK only)
Toppan Printing Museum & Kazui Press



Lettering: The Legacy of Edward Johnston

Appendices

Appendix 1

CALLIGRAPHY AND LETTERING ARCHIVE AND COLLECTIONS

Introduction

EDWARD JOHNSTON (1872-1944)

Edward Johnston by his teaching and practice almost single-handedly revived the art of formal penmanship which had lain moribund for four centuries. His major work *Writing and Illuminating, and Lettering*, first published in 1906 and in print continuously ever since, created a new interest in calligraphy and a new school of excellent scribes. The life he breathed into this ancient craft and its continuing tradition even in today's hi-tech world can be ascribed to his re-discovery of the influence of tools, materials and methods. His researches were carried out with the understanding of the artist-craftsman, the scientist and the philosopher and this three-fold approach resulted in a profound insight – he fully grasped the root of formal writing and saw how all the branches grew from that root.

The epoch-making sans-serif alphabet he designed for the London Underground Railways changed the face of typography in the twentieth century whilst two of the most popular types of our day 'Perpetua' and 'Gill Sans' were by his great pupil Eric Gill (1882-1940).

Johnston's influence has been world-wide. As early as 1910 his pupil Anna Simons translated *Writing and Illuminating, and Lettering* into German and a tremendous interest was sparked off in that country. So much so that Sir William Rothenstein remarked on a visit to art schools on the continent, 'in Germany in particular the name of Edward Johnston was known and honoured above that of any artist'.

The other great revival has been in the United States particularly since the 1970s where there has been a veritable explosion of interest both on a professional and amateur level. The annual lettering conferences held in important centres throughout the country, attracting huge numbers of delegates, are testimony to this rebirth. In recognition of his Johnston's pioneering work and the debt owed to him for his life's work, the great German type designer Hermann Zapf has said recently of him:

Nobody had such a lasting effect on the revival of contemporary writing as Edward Johnston. He paved the way for all lettering artists of the twentieth century and ultimately they owe their success to him.

THE EDWARD JOHNSTON FOUNDATION

The Edward Johnston Foundation is dedicated to the promotion of a public awareness of calligraphy, not only as an art form in its own right but also as the seed and reference point for many other lettering disciplines including modern typeface design.

Based in Ditchling, Sussex the birthplace of the modern revival of calligraphy, the Foundation is working towards the establishment of a permanent centre for learning, research and education in the lettering arts.

The collection of contemporary work comprises three major archives and several smaller ones with an acquisitions policy for rapid expansion to represent many related calligraphy and lettering disciplines. The library currently stands at over 1000 volumes and is housed at the EJF's base in Ditchling.

In 1999, the Foundation, in association with Ditchling Museum, was awarded Arts Council /National Lottery funding worth £102,000 for a three-year series of exhibitions and events under the title Lettering Today and Tomorrow.

LETTERING TODAY AND TOMORROW

Lettering Today and Tomorrow was an ambitious three-year programme of projects presented in Ditchling, East Sussex through a partnership between The Edward Johnston Foundation and Ditchling Museum. Its programme of exhibitions, public talks, practical sessions, publications and work with schools explored key issues in contemporary lettering arts.

The programme's long term purpose was to enable the establishment of a centre for the lettering arts in Ditchling - home to the twentieth-century revival of the lettering arts in Britain.

1999: Handwriting: Everyone's Art

This programme looked at the potential for craftsmanship, beauty and expressiveness in contemporary handwriting. During May workshops were held in Ditchling with the American calligrapher David Mekelberg. There was a programme of talks and demonstrations by leading crafts people.

2000: Font: Sumner Stone, Calligraphy and Type Design in a Digital Age

FONT explored the relationship between calligraphy, type and the new digital technology through the work of one of the world's great type designers Sumner Stone. As well as being shown at Ditchling the exhibition travelled to De Montford University, Lincoln where it was on display from November to December 2000 and was at Reading University from mid-January to the end of March 2001.

2001: Spring Lines: Contemporary Calligraphy from East and West

How are the three ancient calligraphic traditions of Japan, China, and the Arab world facing the political and technological changes of the twenty-first century? In what way is exposure to their work affecting calligraphy in the west? The programme in Ditchling from April to June 2001 included classes and public events staged by the Zen calligrapher, poet and activist, Kazuaki Tanahashi.

The grant enabled new work to be commissioned for the exhibition Handwriting: Everyone's Art from Ann Hechle and David Howells. This took the form of two journals. Ann's journal detailed her investigation into sacred geometry, a subject in which she has lately been thoroughly immersed. The commission has been extremely important to her, allowing a great deal of her thinking on the artistic process – how things 'cohere' in life and in works of art – to find an appropriate form. David Howells's journal records in drawings, poems and commentary the progress of his garden through the seasons. Sumner Stone's drawings for his new typeface design Basalt which formed part of the FONT programme have been donated to the Foundation and for Spring Lines the distinguished American calligrapher Thomas Ingmire was commissioned to produce his series of Japanese-inspired calligraphy panels 'The Space of Writing'. These all form significant additions to the EJF collection.

PUBLICATIONS

Tom Perkins: Lettercarver (EJF BOOKS ON THE LETTERING ARTS) The work of one of the world's leading lettercarvers and designers with an introduction by Gerald Fleuss. 40+ illustrations 64pp B/W. Price £9.50

Handwriting: Everyone's Art Book to accompany the Arts Council-sponsored exhibition at Ditchling in 1999 (part of the three-year Lettering Today and Tomorrow programme). Eds Timothy Wilcox and

Ewan Clayton. 71 illustrations, 7 in colour. 64pp. Price £7.50

Making Journals Activity pack by Patricia Gidney to accompany the exhibition Handwriting: Everyone's Art. 12pp with 4pp exemplar inserts. B/W. Price £4.50

FONT Book to accompany the Arts Council-sponsored exhibition at Ditchling in 2000 (part of the three-year Lettering Today and Tomorrow programme). Introduction by Gerald Fleuss and Ewan Clayton. 64pp with illustrations (some duotone). Price £7.50

Designing Posters Activity pack by Patricia Gidney to accompany the exhibition FONT. 8pp B/W. Price £4.50

Spring Lines: Contemporary Calligraphy from East and West Book to accompany the Arts Council-sponsored exhibition at Ditchling in 2001 (part of the three-year Lettering Today and Tomorrow programme). Introduction by Timothy Wilcox and Ewan Clayton. 80pp 47 illustrations, 8 in colour Price £9.00

EJF Collection and Archive, its nature and size

DESCRIPTION

Central to the Edward Johnston Foundation's aims is the establishment of a collection of contemporary work by distinguished practitioners which is international in scope. The purpose of establishing such a collection is to preserve important work which might otherwise become irretrievably dispersed and to bring together a range of calligraphy, lettering and allied crafts in many mediums. To our knowledge no such comprehensive archive and collection exists in the Western world – up to now it has always been extremely difficult to seek out high quality work and to establish such a collection in the birthplace of the twentieth-century calligraphic revival is an attractive proposition. In conjunction with the EJF's educational programmes, it will provide a valuable student resource.

The project Lettering Today and Tomorrow has enabled the EJF, with Ditchling Museum, to commission new, ground-breaking work from, to date, Ann Hechle, David Howells, Sumner Stone and Thomas Ingmire. These artefacts form an important part of the collection.

The collection of contemporary work comprises three major archives and several smaller ones with an acquisitions policy for rapid expansion once suitable accommodation for its storage and access are acquired. The component parts of the Collection at the present time are:

The John Woodcock Collection

The Daisy Alcock Collection

The Heather Child Collection

The Sumner Stone Collection

The Michael Renton Collection and Archive.

The Eiichi Kono Collection

The Elizabeth McDomnic Collection

The Kennedy Smith Collection

Work commissioned by the EJF by Ann Hechle, David Howells and Thomas Ingmire

Miscellaneous items from Gee Horsley and Tom Perkins

THE JOHN WOODCOCK COLLECTION

John Woodcock has donated to the EJF all the material that remained in his possession relating to both the commissioned and personal work of his whole career. The gift includes over 3000 items, many of

which he has generously found time to annotate. These notes record the progress of a job, the decisions involved, who the client was and the eventual outcome, making the collection particularly valuable as a teaching resource. John has included all the preparatory material for a job from the first sketch to finished artwork. The range of material is remarkable, incorporating copper and wood engravings, rubbings of carved lettering, designs for certificates, posters, book jackets and maps. There are designs for stationery and logos and many of these pieces include the original material the client provided for the artist to work from as well as the final re-designs. John Woodcock has had a long and distinguished teaching career and his teaching aids include handouts (with the original artwork), demonstration items and schematic wall charts - a model of organised preparation!

Also included are some of John's earliest pieces, manuscript books made when he was a student and a bookplate, his first commission. Much of the work shows calligraphy and drawn lettering working with type. Taken together this collection indicates the wide range of work a late-twentieth century calligrapher might be asked to undertake. For the EJF, perhaps its greatest value lies in the inclusion of first sketches and roughs. This will be an invaluable teaching resource.

The following extract is from the article 'A Lifetime's Work' by Sally Teague in EJF Newsletter No 3 of July 1998:

'John was born in August 1924 in Cudworth, Yorkshire, and was educated at Barnsley Holgate Grammar School. At the age of seventeen he went to Barnsley School of Art during which time he studied life-drawing, anatomy, perspective, history of architecture, lettering, writing and illuminating, book-binding methods of production and styles of design. By the end of his three years there he had shown his talent and became a 'Royal Exhibitioner' as a result of which he was accepted to study at the Royal College of Art. The war interrupted his entry and from 1943 to 1946 he served in the Royal Navy, first as an Ordinary Seaman rising to the rank of Sub-Lieutenant. After the war he took his place at the Royal College where he studied for a further four years. In his collection there are examples of work he showed for entry to the Royal College and work he carried out whilst a student there. I was particularly amazed at the examples of pointed brush lettering designs executed whilst he was a student at the RCA, they are quite unbelievable in their quality of line and detail. From the time he left the RCA in 1950 he worked as a freelance designer, calligrapher and engraver, until his recent retirement. Not only was he a working craftsman but he gave a substantial amount of his time to teaching. He taught part-time at many art schools before taking a full-time position at St. Martin's School of Art from 1965 to 1987. He has also taught and given lectures at many of the calligraphy societies here and overseas. It was John who was the founder of North Downs Calligraphers. Started ten years ago, I believe it to be one of the first such local calligraphy groups, now boasting well over a hundred active members who meet regularly and have workshops and exhibitions. John's work has also been widely exhibited and is held in many permanent collections, also appearing in very many books and magazines. His own publication *Binding Your Own Books*, chapters in both editions of *The Calligrapher's Handbook*, articles for *The Scribe* and his work with Stan Knight in *A Book of Formal Scripts*, also leaves a testament to his talented and important career in the lettering world.'

THE DAISY ALCOCK COLLECTION

Daisy Alcock was a student of Edward Johnston in the 1920s. She taught at the Hammersmith School of Building and Arts & Crafts for thirty years, counting among her own students Anthony Wood, Maisie Sherley, Mary White and Margaret Adams.

Perhaps her most famous commission was the Battle of Britain Memorial Book in Westminster Abbey which was completed in 1947. The gift of material from her family includes working drawings, roughs, photographs, correspondence and newspaper cuttings relating to her two memorial books, the Battle of

Britain book and that commemorating those who were lost at sea in the sinking of HMS Hood. Other material includes a set of examination papers and syllabuses in lettering, writing and illuminating from Hammersmith which stretches from the early 30s through to the 50s. There is also an extensive correspondence spanning forty years with Raymond DaBoll, Paul Standard and others, a small collection of books including Maunde Thompson's Greek and Latin Palaeography, a rare collection of German calligraphy magazines from the 1930s, copies of books by Anna Simons, the original roneoed sale catalogue of Johnston's manuscripts and papers and some rare catalogues of early exhibitions held by the Arts and Crafts Exhibition Society, the Society of Scribes and Illuminators and the Three Shields Gallery. The gift also includes a demonstration collection of tools and materials as well as nine framed vellum panels showing a 2000-year potted history, through her own exemplars, of Western calligraphy and illumination.

THE HEATHER CHILD COLLECTION

For her calligraphic and literary achievements as well as her work for the crafts in general Heather Child was awarded the MBE in 1974. Shortly before her death in 1997 Heather gave a selection of papers to the EJF. This contains over 500 items which provide a comprehensive record of this century's calligraphic revival. The work includes a large selection of photographs relating to the various editions of Heather's popular Calligraphy Today series of publications as well as correspondence from Paul Standard, Irene Wellington, Sydney Cockerell and James Wardrop among others. There is a collection of Christmas cards and a comprehensive set of obituaries of craftsmen and women going back to the 1940s. Following Heather's example the Foundation is continuing this process itself. The gift from Heather Child also includes books on handwriting, notably work by Alfred Fairbank and Graily Hewitt. Original Edward Johnston material consists of correspondence, pen trials of Roman Capitals and Uncials, experimental large-scale letters written with a bamboo, several original small manuscripts, a letter from Anna Simons with questions answered by Johnston on the reverse, a copy of a 1931 lecture to librarians and much else besides.

The presence of Heather's work in Ditchling is appropriate, for like many of the village's craftspeople she always looked beyond the confines of her craft and promoted an awareness of its wider contexts.

THE SUMNER STONE COLLECTION

As part of the Lettering Today and Tomorrow programme Sumner Stone was commissioned to provide an exhibition display showing the design and development of a new typeface Basalt. The original drawings and finished artwork form the nucleus of this collection.

Sumner Stone is the principal of Stone Type Foundry Inc. in Palo Alto, California. Founded in 1990, the Foundry designs and markets new typefaces and creates custom designs for a variety of clients. He is the designer of the ITC Stone, Stone Print, Silica, Arepo, Cycles, Basalt, and SFPL typeface families. He was the art director and one of the designers of the prize-winning ITC Bodoni and is the author of *On Stone: The Art and Use of Typography on the Personal Computer*.

From 1984 to 1989 Sumner was Director of Typography for Adobe Systems, Inc., Mountain View, California where he conceived and implemented Adobe's typographic programme including the Adobe Originals. His background includes training and experience as a mathematician, type designer, calligrapher, graphic designer, and teacher. His education in the graphic arts began when he studied calligraphy with Lloyd Reynolds at Reed College in Portland, Oregon. He holds a BA from Reed and an MA in mathematics from Sonoma State University. He worked for Hallmark Cards in Kansas City, Missouri, and managed his own design studio in Sonoma, California. He has also been Director of Typography and Design for Camex, Inc., Boston, Massachusetts, and Director of Typography for Autologic, Inc.,

Newbury Park, California. He has taught lettering and typography at several institutions, including San Francisco State University, University of California Extension (Berkeley & Santa Cruz), and Otis Institute of Art of the Parsons School of Design in Los Angeles. He has written and lectured extensively in the field of typography and design. He serves on the Board of Directors of the Association Typographique Internationale, and is editor of *Type*, the journal of the ATypI. Sumner is a Trustee of the Edward Johnston Foundation.

THE MICHAEL RENTON COLLECTION

Michael Renton who died on 15th July 2001 was a designer, illustrator, calligrapher, wood engraver, sign writer, lettercarver and a master (perhaps the last) of fine engraved lettering in wood in the tradition of Reynolds Stone and Leo Wyatt. Of a number of multi-skilled British lettering craftsmen receiving their early training in the practical tradition of Johnston and Gill (as, for example, Kenneth Breese, Sidney Bendall, John Woodcock and Michael Harvey) he was one of the most versatile.

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He was born in Middlesex in 1934, moved to Harrow with his mother during the war, and was first introduced to lettering by George Mansell at Harrow Art School. In 1951 he became apprenticed for five years at S. Slinger Ltd., one of only two remaining commercial engraving firms in London. Here he learned wood engraving with a thoroughness now only dreamed about. In 1954 he began going one evening a week to William Sharpington's lettering class, where he learned brush lettering and (from Henry Wilkinson) lettercarving.

After two years' National Service he returned to Slinger's in 1959 for one year before setting up on his own, partly as engraver, partly as freelance lettering craftsman (mainly signwriting) for Sharpington's workshop. In 1963 he was finally able to realise his long-held ambition of setting up a country practice, moving to fairly remote countryside near Winchelsea, East Sussex. Here, for some thirty years, he carried on engraving, illustrating, printing, lettering and writing (as, for example, the introduction to *The Engraved Bookplates of Eric Gill*), seemingly unconcerned by the fact that he never owned a car and did not drive. He was a founder member of the Guild of Sussex Craftsmen and for many years the editor of their *Guild News*. He was a faithful member and supporter of the Double Crown Club, the Society of Wood Engravers and the more recently formed Letter Exchange and was a mainstay of *Harriet Frazer's Memorials by Artists* since its inception in 1988.

Late (as it turned out) in his life he was much involved with the design of public lettering for Winchester Cathedral, and this led, in 1994, to a move from Icklesham to a single room in a small housing estate in Winchester. His hopes of finding a proper lettercarving workspace in the city, as well as his projected book on wood engraving, were cut short by his shocking and unexpected collapse and eventual death in hospital. (Obituary by John Nash from *The Independent*.)

A large and extremely well-documented archive of correspondence, drawings, rubbings and prints was in serious danger of being destroyed as Michael died intestate. Thanks to the efforts of John Nash and his sensitive negotiations with family connections, solicitor and print dealers a larger part of the archive has been left to the Edward Johnston Foundation.

THE EIICHI KONO COLLECTION

Eiichi Kono began his working life in the photo optical industry in Japan, and became fascinated by the universality of the Latin alphabet. This brought him, in 1974, to study at the London College of Printing

and on to the Royal College of Art for Information Graphics, linked with the Readability Print Research Unit. His first paid job was a White Paper diagram for the London Clearing Banks. Then followed the redesign of Johnston Underground Sans for text setting as well as display use (known as New Johnston), and the BT telephone directory space saving and legibility feasibility study. He has taught typography at Middlesex, and been engaged in much graphic design work, corporate identity, publishing design (Pearson, The Economist). He is currently directing a team developing optimal legibility for Japanese onscreen fonts, for Microsoft.

Eiichi has signalled his intention to donate his drawings and artwork for New Johnston to the EJF and is hoping to work on digitizing the original Johnston metal and wood types, as well as providing extra weights to the font, for study purposes.

WORK BY ANN HECHLE, DAVID HOWELLS AND THOMAS INGMIRE

Included in the collection are three works commissioned by the EJF as part of the Arts Council/National Lottery-sponsored three-year programme Lettering Today and Tomorrow in partnership with Ditchling Museum.

Three leading calligraphers, two from the UK and one from the United States, were invited to produce work co-inciding with the theme of that particular part of the programme. For Year 1 (1998) Handwriting: Everyone's Art, the supporting theme was 'making journals' and through the main exhibition, workshops and publications, the public, and in particular schoolchildren, were encouraged to investigate the possibilities of fine writing and calligraphy in the making of diaries or journals. The commissioned work, from Ann Hechle and David Howells continued this thread and two very fine manuscript books are the result.

Ann Hechle's journal is an exploration of sacred geometry through its study and practice. By her own admission, she had taken on the biggest challenge of her working life, not only calligraphically but also in the task of collating and editing her text, and expressing her own thoughts on the hugely complex subject she had chosen. The subject of her journal which she is calling 'Figures of Speech' becomes the creative process itself. She voluntarily continues to add more pages to the work long after the expiry of the original time span for the commission.

David Howells's work is very different in character being a record through drawings, paintings and calligraphy of his beloved garden and allotment in Shoreham-by-Sea. The journal is in the form of a diary which begins in January and continued after the exhibition to record all four seasons of the year. It is a sequence of direct sketches made mainly in pencil with water-colour washes accompanied by pencil written notes, as well as brush and pen made drawings and writing. The writing is in various sizes and weights and each folio is combined in a folder as a portfolio of a year's observations.

Spring Lines, Year 3 of the programme investigated the state of contemporary calligraphy in China, Japan and the Islamic world and explored influences on thinking in the West. Thomas Ingmire received the commission for this year which he regarded as 'a calligraphy research'. He wished to explore what he refers to as 'The Space of Writing'. This theme had developed over the years initially as a result of his interests in the work of the American Abstract expressionists and more recently with his experiences in Japan and the introduction to the Japanese avant garde calligraphy movements. Both of the movements found common ground in their explorations with space in their images. The tensions between the black and white and the tensions between image and edge gives these works force and vitality. The resulting white space is an active space. This in sharp contrast to the passive space of the traditional book page margins – the theme has guided much of our current Western calligraphic design. Working with this visual theme also forced him to face the many issues relating to legibility and readability. The problem for the calligrapher lies with a reality that the rules of the visual language and the verbal language stand

virtually in opposition to each other. In his own words ‘When reading – and I include in this even the recognition of known forms takes place, seeing and experiencing the visual characteristics of an image stops (the right and left sides of the brain appear not to operate simultaneously). The random process of seeing is taken over by the linear process of reading.

Importance of the Collection

The importance of the collection is that they are fully representative of the development of calligraphy and lettering throughout the twentieth century and into the twenty-first as inspired by the teaching and philosophy of Edward Johnston and his pupil Eric Gill. It is a cross-discipline collection with a strong emphasis on the significance of calligraphy as the seed and reference point for all branches of Western lettering including formal penmanship, handwriting, engraving, carving and modern digital typeface design. Artists and craftsmen represented in the collection are among the leading practitioners and educationists in their respective fields. As such, the material offers long-term benefits to research and education.

Relationship to similar resources

The work of Edward Johnston is largely represented in other collections at the Victoria and Albert Museum and the Crafts Study Centre at the University of Surrey who also have holdings of contemporary and other calligraphy. However the significance of the EJJ collection is its cross-disciplinary nature and its potential for expansion into other areas of lettering not yet represented. Eric Gill’s work output was far more prolific than Johnston’s and there are several collections both in the UK and the US of which one is that at the University of Notre Dame, South Bend, Indiana the proposed partner in this project.

Current and past use or potential future use

The collection is in storage and not currently available for research. Its future potential use would be as an educational tool for students of typography, type design and graphic design as well as calligraphy and fine lettering. Study of Johnston’s basic design principles would be of great benefit to students in other design fields. The collection would offer valuable material to researchers, particularly as a resource providing an insight into the history and development of contemporary lettering and its associated disciplines.

History of the project

Financial support already received

The project coincides with the establishment of the Edward Johnston Foundation in 1995. All work in the collection has been generously bequeathed by the artists, who have supported the aims and work of the Foundation. Specially commissioned work has been through a grant for the programme Lettering Today and Tomorrow by the National Lottery through the Arts Council of England and Wales. All work on cataloguing, sorting and storing the collection has to date been provided on a voluntary basis.

Plans to sustain the project

Current plans involve the provision of a permanent home for the collection for which some funds have been raised privately. However, the long term future of the collection is seen as part of the Design Archives at the University of Brighton where its educational value would be much enhanced.

Broadening the base of the project

Research Fellowships have recently been awarded by the Centre of Excellence for Teaching and Learning through Design (CETLD) to Eiichi Kono (project leader) and Gerald Fleuss (founder director of the Edward Johnston) with the project title Lettering - the Legacy of Edward Johnston. This project will help sustain the collection and allow for updates and maintenance without additional NEH or JISC grants. Some work will also continue on a voluntary basis through the offices of members and supporters of the Edward Johnston Foundation.

Organisation of and access to material

A small pilot scheme of on-line digitization has been incorporated into the Edward Johnston Foundation's website for the collection of engraved bookplates containing lettering, by Michael Renton. As a small compact part of the collection it provides an ideal test bed for the process which uses the scripting language PHP in connection with the Open Source database software MySQL. The reason for this choice is the industry-strength of MySQL and its relative ease of use and adaptability. Open Source software is licensed free of charge but does not have a 'front end' therefore the administration tool php-MyAdmin is used to provide a graphical user interface (GUI). The latter is browser based and therefore offers password protected access to the database to any registered operative via the internet, on a cross-platform basis.

Public access to the material will be via website.

Methodology and standards

See Dr Barltrop's paper on p.46

Experience: Dr Barltrop, Margot Coatts and Barley Roscoe (former director of the Crafts Study Centre) are offering their services - both have considerable experience of archive work.

Preparation and processing

See Dr Barltrop's paper.

Contents of collection

The John Woodcock Collection - Calligraphy, lettering in many mediums, graphic design, book design, typography, type design, experimental work and research into tools, methods and materials. Sketches and rough designs for commissioned and private work. Teaching aids and materials, correspondence. Approx 3000 items

The Daisy Alcock Collection - Traditional calligraphy and illumination. Correspondence with eminent figures in the world of lettering. Teaching aids, experimental work and research into tools, methods and materials. Rough designs and associated documentation in connection with her major commissioned work, the battle of Britain Book of Remembrance in Westminster Abbey. Some rare lettering books and magazines. Approx 1000 items

The Michael Renton Collection - Wood engraved lettering, calligraphy and signwriting. Job files over a period of c40 years, sketchbooks, pulls of engravings, notebooks, correspondence and photographs of work. Tools and materials including a number of wood engraved blocks. Impossible to judge size of this archive until listing commences but upwards of 3000 items.

The Sumner Stone Collection- Type design and typography.

The Eiichi Kono Collection - Type design and typography.

The Elizabeth McDomnic Collection - A private collection of calligraphic and printed ephemera. approx 1000 items.

The William Gardner Collection - Calligraphy and major coin and seal designs. Not yet sorted.

The Joyce Irene Whalley Collection Private collection, mainly photographic of historical manuscripts in the V&A Museum. Joyce Irene Whalley is a former Curator of Western Manuscripts at the V&A.

OTHER COLLECTIONS AND INDIVIDUAL WORK

Jon Gibbs - small collection of signwritten poems and aphorisms.

Thomas Ingmire - Work commissioned by the EJF "The Space of Writing" - 30 calligraphic panels.

Ann Hechle - Work commissioned by the EJF 'Figures of Speech'. Manuscript book.

Tom Perkins - Carved inscription

Kennedy Smith - Small collection of finished work by the artist, approx 30 framed pieces.

Gee Horsley - Small collection of finished work by the artist, 3 pieces with collection of photographs of her work.

Ewan Clayton. 71 illustrations, 7 in colour. 64pp. Price £7.50

Making Journals Activity pack by Patricia Gidney to accompany the exhibition **Handwriting: Everyone's Art**. 12pp with 4pp exemplar inserts. B/W. Price £4.50

FONT Book to accompany the Arts Council-sponsored exhibition at Ditchling in 2000 (part of the three-year **Lettering Today and Tomorrow** programme). Introduction by Gerald Fleuss and Ewan Clayton. 64pp with illustrations (some duotone). Price £7.50

Designing Posters Activity pack by Patricia Gidney to accompany the exhibition **FONT**. 8pp B/W. Price £4.50

Spring Lines: Contemporary Calligraphy from East and West Book to accompany the Arts Council-sponsored exhibition at Ditchling in 2001 (part of the three-year **Lettering Today and Tomorrow** programme). Introduction by Timothy Wilcox and Ewan Clayton. 80pp 47 illustrations, 8 in colour Price £9.00

EJF Collection and Archive, its nature and size

DESCRIPTION

Central to the Edward Johnston Foundation's aims is the establishment of a collection of contemporary work by distinguished practitioners which is international in scope. The purpose of establishing such a collection is to preserve important work which might otherwise become irretrievably dispersed and to bring together a range of calligraphy, lettering and allied crafts in many mediums. To our knowledge no such comprehensive archive and collection exists in the Western world – up to now it has always been extremely difficult to seek out high quality work and to establish such a collection in the birthplace of the twentieth-century calligraphic revival is an attractive proposition. In conjunction with the EJF's educational programmes, it will provide a valuable student resource.

The project **Lettering Today and Tomorrow** has enabled the EJF, with Ditchling Museum, to commission new, ground-breaking work from, to date, Ann Hechle, David Howells, Sumner Stone and Thomas Ingmire. These artefacts form an important part of the collection.

The collection of contemporary work comprises three major archives and several smaller ones with an acquisitions policy for rapid expansion once suitable accommodation for its storage and access are acquired. The component parts of the Collection at the present time are:

Appendix 2

V&A Museum's Modern Calligraphy Collection

The following is the text of the article: Watson, Rowan. The Modern Calligraphy Collection of the National Art Library at the Victoria and Albert Museum, London, England. *Calligraphy Review*, Fall 1987, pp. 40-45.

The National Art Library at the Victoria and Albert Museum has long had a special interest in calligraphy and lettering. In the nineteenth century it collected all the standard manuals on the subject, from those by the 'Illuminating designer,' Victor Touche, 'The Handbook of Initial Letters' that first came out in 1863, and the works by Digby Wyatt and W.R. Tymms on illumination, to the 'Alphabets Old and New' of Lewis F. Day that appeared in 1898, and Edward Strange's 'Alphabets, a Handbook of Lettering' that went into numerous editions after its initial appearance in 1895. The Library has since collected examples of the illumination and lettering that flourished as an essential ingredient of Victorian decorative art, from an illuminated address of 1877 to the owner of a County Kildare spinning mill from his employees (MSL/1984/69/2), to similar addresses in the form of volumes done by a Liverpool 'Illuminator,' James Orr Marples in 1902 for a retiring chairman of the American Shipping Line (MSL/1983/40), and a presentation to a member of the Ancient Order of Foresters done in 1912 by one Sydney Davis, 'Lithographic writer, draughtsman and illuminator' (MSL/1984/56).

What we usually refer to as modern calligraphy stemmed out of the Arts and Crafts Movement in the last years of the nineteenth century. The interest of William Morris, president of the Arts and Crafts Exhibition Society from 1893 to 1896, in calligraphy is well known. Apart from his famous 'Book of Verse' designed and written for Lady Burne-Jones in 1870, the Library also has a draft of part of Omar Khayyam written in Morris's calligraphic hand in 1874. These came to the Library with papers of Sir Sydney Cockerell, a man who had been Morris's secretary and retired as director of the Fitzwilliam Museum in Cambridge in 1937.

Other people associated with the Arts and Crafts Movement that took an interest in calligraphy were Walter Crane and C.F.A. Voysey - work by both was reproduced in Strange's 'Alphabets,' a book commended later by Edward Johnston. If modern calligraphy begins with Edward Johnston, we should not forget that it was William Lethaby, founder of the Central School of Arts and Crafts in London, who started the process whereby calligraphy became an essential part of teaching in art schools throughout the country when he appointed Johnston to teach the subject in 1899.

The V&A acquired its first example of Johnston's work in 1928; the National Art Library waited until 1934 before his work entered its collections. Despite a late start, the library today has a large collection of modern calligraphy of the kind promoted by Johnston. What follows sets out to show its importance as a source for the history of calligraphy in the twentieth century.

Edward Johnston, 'Here Biginneth the Book of the Tales of Caunterbury', 1927. Reference number: MSL/1964/1879, pressmark: Frame store RW

Johnston's influence was transmitted, as is well known, not only by teaching, but also by lecturing and

publication. A fair copy of the lecture that he gave before the Royal Society of Arts in January 1905 was acquired by the library in 1954 (MSL/1954/2482). Through Sydney Cockerell, the library received Johnston's own copies of the vastly influential 'Writing & Illuminating, & Lettering' in the editions of 1906, 1913 and 1942. All are extensively annotated in Johnston's hand. The first edition of the book was produced at a time when Johnston based his teaching on a 'formal hand' that took English half-uncials of the eighth century as their model. This upright round hand was to be written with a square-cut flat pen. An impressive example in the Library's collection is the 'Order of the administration of the Lord's supper' with a colophon dated 30 April 1900 (MSL/1946/131), bound by Douglas Cockerell in 1902. Johnston was able to emulate the skill of late medieval professional scribes who could write in a variety of hands. He had developed his foundational hand, written with a slanting pen and oblique nib by this time. It was based, as is well known, on tenth century Winchester manuscripts. (The term 'foundational' first appeared in 1913 in the magazine 'Imprint'.) Johnston produced a spectacular demonstration of this and a number of other scripts the following year in a work written out for Sydney Cockerell, 'The House of David, His Inheritance: A Book of Sample Scripts'; this was published as a facsimile by the V&A in 1966. The colophon identifies the scripts as 'foundational hand,' 'black italic,' 'small Roman,' 'Roman capitals,' and 'modern half-uncial,' the latter 'based on round skeleton forms approximated to Uncial character used by the writer as an educational hand since 1900 A.D.' There are also some Greek uncials in the manuscript; in the draft which is kept with it, Johnston reveals his source as the third-century Ambrosian Homer reproduced in the Palaeographical Society's publications. His mastery of this script goes back at least to 1910, the year in which he produced a folio containing an extract from the 'Odyssey' now in the Library (Circ.339-1961).

Johnston's use of Roman capitals in the manuscript of 1914 is of some significance: in 1913 he had undertaken to produce for London Transport, at the instigation of Frank Pick, an alphabet for the underground railway based on the sans-serif letter used in Victorian times for commercial purposes, but with the vigour and proportion of the great Renaissance scripts. The result, still in use today, is one of Johnston's greatest achievements. The drawings for it are today in the Department of Designs, Prints and Drawings of the V&A (E.47-1936 to 50-1936).

Johnston began to develop his cursive gothic hand in 1924 when he was asked to complete a fourteenth-century English manuscript of Chaucer. It was this script that Johnston used for an extract from the 'Canterbury Tales' presented to Louisa Puller by the Society of Scribes and Illuminators in 1927 (MSL/1964/1879).

Graily Hewitt, scribe; Ida Henstock, illuminator, 'The Tempest', ca.1930s. Reference number: MSL/1946/1801, pressmark: KRP.A.35

Johnston certainly formed an 'English' school of modern calligraphy, one whose tradition is carried on by the Society of Scribes and Illuminators. His influence can be followed throughout the greater part of the National Art Library's modern calligraphy collection. An early and celebrated pupil of Johnston was William Graily Hewitt. Like Johnston, he was a student of medieval calligraphy and especially of gilding techniques, a virtuoso display of which was done in platinum and gold on purple vellum for Sydney Cockerell in 1903 (MSL/1958/324). As early as 1904 Hewitt contemplated setting up a cooperative scriptorium on medieval lines, an aim which seems to have been fulfilled in his work to produce memorials for the fallen in World War I. His aim was to produce work that was technically perfect rather than artistically inventive. Thus we find in the library's collection three copies of the poem Princess Chloris in identical format, apparently all done in 1919, or some ten years later a lovely copy of 'The Tempest'

illuminated by Ida Henstock (MSL/1946/1801), with whom he collaborated regularly to produce manuscripts.

Graily Hewitt's approach to his work is perhaps summed up in the work he did for the Ashendene Press. Charles St. John Hornby prevailed upon Hewitt to provide manuscript initials in red, blue and burnished gold for the version of 'Song of Songs' that he printed in 1902. This was an edition that was also luxuriously illuminated by one of Edward Johnston's pupils, Florence Kingsford. The Library's copy of this work (L.1568-1905) demonstrates Hewitt's willingness to put his art at the service of a cooperative venture. It is worth remarking that Johnston too had been involved in the design of books. His design of italic type for the Cranach Press is well known, his designs for titling in Doves Press books perhaps less so.

Typography was certainly a secondary interest for Johnston, but his draft lettering and trials for the titling of the Doves Press edition of Milton's 'Areopagitica' (1907) show his meticulous study of the problems of layout and design (L.2029a-1922 to 2029e-1922). What he was producing here was, of course, a design to be printed rather than a manuscript element to be added to each copy of the book as in the case of Graily Hewitt.

M.C. Oliver, 'Concerning the Honour of Bookes', 1950. Reference number: Circ.41-1952, pressmark: PC 4/2 no.5

The Library's collection contains the work of many scribes who studied under Johnston and who promoted his teaching. These range from early pupils, such as Florence Kingsford, Louise Lessore and Percy John Smith, to people like M. C. Oliver, Thomas Swindlehurst and Irene Wellington. The latter was a major figure in modern British calligraphy: she acted as Johnston's student assistant at the Royal College of Art between 1928 and 1930 and taught at the Central School until 1959; she was the teacher of such contemporary scribes as Ann Hechle and Donald Jackson.

There is one current of modern calligraphy that takes its inspiration from fifteenth- and sixteenth-century Italian scribes. Its promoters were bathed in the scholarship of the Italian Renaissance and made significant discoveries that extend our knowledge of the work of such writing masters as Bartolmeo San Vito, Antonio Tophio and Pierantonio Sallando. The italic handwriting movement owed much to Alfred Fairbank, whose published works with Berthold Wolpe ('Renaissance Handwriting', 1960) and Bruce Dickens ('Italic Hand in Tudor Cambridge', 1962) are well known. The Library's examples of Fairbank's work are confined to products of his early years, such as the poem 'The Bride' by Ralph Hodgson written out in 1926 (MSL/1934/4617). It may be appropriate to mention as well James Wardrop, who had an accomplished italic hand: he was on the staff of the National Art Library from 1929 until his death in 1957, was involved with the Gregynog Press just before World War II, and had his major work of scholarship, 'The Script of Humanism ...' 1460-1560, published posthumously in 1963.

Thomas Swindlehurst, 'Good Lord I Thank Thee', a prayer said to have been composed by King Charles I, 1949. Reference number: Circ.173-1953, pressmark: PC 1/3 no. 2

What finally of the work of contemporary scribes in the collection? Most of the ninety or so scribes and lettering artists represented are alive today. Much, but by no means all, represent the best of the Edward Johnston tradition. Scribes such as Ann Camp, Joan Pilsbury, Ann Hechle and Heather Child were taught by Johnston's early pupils. The two last mentioned are represented by works commis-

sioned for the V&A, Hechle's 'Calligraphic Sampler' (MSL/1980/182) and Child's 'Sun in Splendour' (MSL/1980/177). The work of Donald Jackson, 'Tree of Life' (MSL/1980/179), shows immaculate lettering with perhaps rather broader artistic aims.

A different tradition is evidenced by the work of German scribes such as Werner Schneider, Friedrich Neugebauer, Karlgeorg Hoefer and Friedrich Poppl, all of whom are represented. The combination here of carefully studied letter shapes, calligraphic movement and artistic invention may be related to the fact that many of these people had a background in typography and graphic design, which differs from that of most British calligraphers.

It may be best to end on a forward-looking note. The collection is not strong enough on American calligraphy, though there is work by figures such as Egdon Margo and Byron J. Macdonald who came to calligraphy from a commercial rather than an 'arts and crafts' background. The aim is certainly to document the work of contemporary scribes and to make a collection that is international in scope. It is hoped that this will allow British students of calligraphy ease of access to work from Continental Europe and elsewhere, and provide a core of representative British material for visitors from abroad.

Postscript, Updated 1999

The National Art Library's most recent major addition to its calligraphy collection is by the American calligrapher, Thomas Ingmire (MSL/1995/9). The working papers of Vera Law, including three pieces of gilding and calligraphy, were recently donated by her cousin (MSL/1995/3). Correspondence and drafts for Graily Hewitt's *Lettering for Students and Craftsmen* (1930) also joined the collection in 1995.

NB Rowan Watson is a main speaker at the EJF Pen To Printer Annual International Seminar May 2009.

Appendix 3

Dr Bojana Barltrop PhD: Report on listing of Edward Johnston Foundation collections

I started listing of the works in Edward Johnston Foundation collections in December 2006 at the point when of its eight collections, only parts of John Woodcock's and Michael Renton's collection had been listed to some extent (first by hand, second on EJF web site) and neither according uniform criteria.

I had ambition to:

- a) open possibility to other researchers to create valuable documents about calligraphy and related disciplines
- b) facilitate linking collection's inventories individually and collectively to other digital archives of similar kind.

Therefore, I returned to the beginning and started to list works using personal computer, Excel and a distinctive pattern. I have been adjusting the scheme in course of my work, and so that at present one can enter following information about each piece into it:

- a) the author
- b) the title (given by the author or the category: for example, 'rough', 'trail', 'certificate', etc. with the name of client, occasion, person, etc. associated with it)
- b) date when produced
- c) measurements
- d) condition
- e) materials used
- f) information on whether there is source which confirms attribution
- g) information whether there is some additional details about piece (any notes either by authors or other persons which are at this point written on or attached to the piece or pieces put together)
- h) cross references

In general, I have been careful to use criteria which allowed lists to be revised in the light of international standards of archival description. In particular, that pattern should be out of which one can:

- a) extricate apart from information listed under a., b., c., d., e., f., g., & h., at any time
 - provisional catalogue number for each piece and folder and box in which piece have been stored
 - total of pieces, folders and boxes in particular collections and collection in general

- attaching of a digital representation of each piece to its entry
- b) establish after listing of collection/s is completed:
- the number of boxes, files in boxes and works within boxes and files in collection in general and within particular collections
 - the number of works of approximately the same size (sorting them according to size, which will, in turn, facilitate their storage)
 - the number of works in good, etc condition, which are dated, produced in specific materials, described and with additional notes in the collection as whole and in particular collections
 - the number of 'originals' (separating them from 'duplicates' and creating 'sub-collections')
 - the lists related to particular topics (those which reveal the author's development, concerned with particular social or historical occasions, etc.)
 - the separate digital catalogues (for example: specific kinds of lettering; works to which these are applied: certificates, maps, books, greeting cards, etc.; personal and other correspondence, etc.)
 - requesting / delivering of research materials by digital and other means (which creates an opportunity for further diversification of possibilities as well as commercialization)
- c) help each researcher to create personal catalogue according to their own interest in the collection

From December 2006 to March 2008, I have been listing items in John Woodcock Collection on voluntary basis one day a week. I gave priority to entering title of the piece, date when produced, condition, information whether there is source which confirms attribution and information whether there is some additional information about piece. I have at present 2541 items listed, i.e. larger proportion of collection for which it is believed that contains from 3000 to 3500 pieces

For short time, I had help of Japanese intern who measured small portion of work. This helped testing of the system, i.e. introducing those parameters which help sorting out of the work according to size. Independently, I started work on identifying cross references and parameters which would help formation of separate 'virtual' collections (for example, that of italics, flourishes, etc. book jackets, bookplates, posters, leaflets, Christmas cards, stationery, etc).

I expect that work on listing of John Woodcock collection I would complete in 2008 and that by then I would be in position to report what is its extent and estimate provisionally its significance.

March 20, 2008

Appendix 4

Educational Opportunities in Calligraphy

(from an article by Ann Camp, ARCA in *Calligraphy Today*, A&C Black, London 1986)

Before, during and after the last war, calligraphy was taught in almost every art school in the British Isles. It was one of the subjects included in the National Diploma, which was a B.A. equivalent course. It was also taught at the Royal College of Art, a post-graduate college, where the diploma is equivalent to an M.A.

In 1953, calligraphy received a severe educational blow when it was discontinued at the Royal College of Art. In the early sixties when the National Diploma was replaced by the Diploma in Art and Design (now B.A.), it received a second educational blow when it was not included in the new courses, and was almost without exception, phased out as an examination subject. Reigate School of Art was the one exception and has continued to the present time with the Surrey Diploma. The courses there are being restructured, and it is to be hoped that calligraphy will continue to be recognised in the new courses as a major subject with sufficient time for serious study.

Roehampton Institute of Higher Education started a one-year Diploma course in calligraphy and bookbinding in 1979 at Digby Stuart College. It now runs one-year courses which lead to a Certificate in Calligraphy and Bookbinding, a Diploma in Calligraphy and a Diploma in Advanced Calligraphy. At the present time Reigate School of Art and Roehampton Institute are the two main places in Britain for full-time study in calligraphy. Reigate School of Art has become well known for its heraldry and illumination, while the courses at Roehampton Institute concentrate primarily on studying calligraphy*.

It is paradoxical that when calligraphy was widely taught in Britain, few people outside art schools nearly twenty-five years since there was sufficient professional education. The demand is great, which means that after as little as a year or so in adult education courses some people are walking round to the other side of the desk and teaching calligraphy. There is a great need to educate more young people and to train a new generation of teachers. We can hardly return to the days when a calligraphy student often studied in an art school or college for as long as six to nine years, but it would be a considerable help if there were a few more schools which could encourage the young to take a serious course of study in calligraphy and allied subjects.

The increased amateur interest in calligraphy is very encouraging but if standards are to be maintained we need a larger core of professionals. The last of the scribes who were educated at art schools (except for those from Reigate School of Art, and perhaps a few others) are now in their late forties, and a large number of the older scribes have died in recent years. The Society of Scribes and Illuminators is concerned about how few scribes are applying for Fellowship, and a special scheme of Associateship has recently been introduced so that the Society can help candidates to achieve the required standard.

The Society of Scribes and Illuminators' recent exhibitions have awakened widespread interest and perhaps sometime the day will come for a complete reappraisal of calligraphy, its educational needs and its role in present society. In the days of the Johnstonian revival calligraphy had a very considerable influence on lettering and typographic design, both in Britain and abroad, particularly in Germany, and a number of older and past craftsmen and lettering designers have used calligraphy extensively as a

starting point for interpretation into lettering and type design. One thinks of Will Carter, Jan van Krimpen, Friedrich Poppi and Hermann Zapf to name just four: and Jan Tschichold certainly recognised the educational value of calligraphy for typographers. A fundamental understanding of calligraphy could be of great value to all who use letters because, to quote Edward Johnston, 'For over a 1000 years (between A.D. 400 and 1500) the broad nib was the principal formative tool in the development of writing. From the early, stylus-made skeleton letters, it produced the conventional finished shapes and varieties which we now use (familiar to most of us mainly in print). The finished shape-and- structure of the common alphabet is, in fact, bound up with the shape-and-action of our pen.'¹⁰ And again in his Author's Preface to *Writing and Illuminating, and Lettering* he says,'... the use of the pen - essentially *the* letter-making tool - gives a practical insight into the construction of letters attainable in no other way.'¹¹ Calligraphy provides an awareness of the design of letters and their evolution, leading naturally to a study of its historical background, which is invaluable to all who use letters. If it were seriously studied again in more places, it could once again become a sound influence on many new methods of letter designing, including digital type designing in our computer age, which frequently sinks to a very low level through lack of understanding of good letterforms and their origins.

Calligraphy has a great value in the making of beautiful original books and documents, with traditional tools, materials and methods; it can be used in graphic design and work for reproduction; it can be a basis for letter design for all who use letters in whatever medium; it can also be expanded into free expressive work; and it has immense educational value.

It will be interesting to see which directions calligraphy will take in the next decade.

A. C. 1986

* NB Both these courses have now closed.

Edward Johnston, edited by Heather Child: *Formal Penmanship*, page 121

Edward Johnston: *Writing and Illuminating, and Lettering*, pagexi (1978 edition)

Appendix 5

UoB Graphic Design Workshops: Results of questionnaires

Workshop 1: 17th July 2008

- 1 Which course are you taking and what year?
2. Do you have any experience of calligraphy and/or typography? 3. How will you use what you have learned today in your future work?
3. How will you use what you have learned today in your future work?
4. Are you interested in learning more about Edward Johnston? if?
- 5 Do you want to improve your skills in calligraphy?
6. Please evaluate with a 1 to 5 score:
 - I found the session to be informative about the history of lettering.
 - I found the opportunity to practise lettering skills useful.
 - The workshop has increased my interest in calligraphy.
7. We welcome any comments/suggestions/ideas.

Participant 1

1. Tutor - Graphics and Illustration.
2. Only Osmiroid at school.
3. Yes.
4. Yes.
5. Yes.
6. 4/5/5
7. The physicality of the class was a very pleasant change, and gave a good understanding of how it works. The common forms and how they dif-

ferred for each letter was a great lesson.

Participant 2

1. Graphic Design 2nd Year Staff.
2. Yes.
3. Yes.
4. Yes.
5. Yes.
6. 5/5/5
7. -

Participant 3

1. Graphic Design tutor

2-5. - .

6. 5/5/5

7. A very useful introduction to calligraphy.

Participant 4

1. Graphic Design

2. Some typography, not calligraphy

3. Yes.

4. Yes.

5. Yes.

6. 4/5/5

7. -

Participant 5

1. MA Sequential Design/Illustration Year 1

2. No I don't.

3. Yes.

4. Yes.

5. Yes.

6. 3/5/5

7. -

Participant 6

1. Illustration Level 2

2. Some, but I tend to use it rather informally.

3. Yes.

4. Yes.

5. Yes.

6. 4/5/5

7. -

Participant 7

1. I am not a student.

2. Yes, in typography.

3. Yes.

4. Yes.

5. Yes, if I had more time.

6. 4/5/4

7. Thank you!

Participant 8

1. Graphics just graduated Level 3

2. Calligraphy no, typography yes.

3. Yes.

4. Yes.

5. Yes.

6. 5/5/5

7. They should do projects like this in 1st/2nd Year Graphics and Illustration.

Participant 9

1. MA Independent Project

2. Yes.

3. Yes.

4. Yes.

5. Yes.

6. 5/5/5

7. I'd like to feel how to contrast between form and counterform. The session made me access type, form, weight, angle, stroke and rhythm. The art of type design/calligraphy for me is extremely important in my graphic design.

Participant 10

1. Sequential Design and Illustration.
2. Calligraphy with Korean brushes.
3. Yes.
4. Yes.
5. Yes.
6. 3/4/5
7. -

Participant 11.

1. Illustration Level 2

Workshop 2: 17th October 2008

Course:

1. What experience (awareness/practice) of calligraphy did you have before this workshop?
2. What experience do you have in typography?
3. Has this workshop changed your perception of calligraphy? If so, how?
4. How will you use what you have learned today in your future work?
5. Are you interested in learning more about Edward Johnston? If yes how would you go about it?
6. Would you like to improve your skills in calligraphy? If yes, how would you go about it?
7. Please evaluate with a 1 to 5 score:
 - I found the session to be informative about the history of lettering.
 - I found the opportunity to practise lettering skills useful.
 - The workshop has increased my interest in calligraphy.
8. We welcome any comments/suggestions/ideas.

2. Very little.

3. Yes, more so about weight and spacing.

4. Yes.

5. Yes.

6. 5/5/5

7. Very good - interesting and helpful.

Participant 12

1. MA Sequential Design and Illustration P/T - Year 1
2. Just typography.
3. Yes.
4. Yes.
5. Yes.
6. 5/5/5
7. -

Participant 1

Graphic Design Year 1

1. None.
2. Not much at all.
3. Yes. It's given me more appreciation of the skill of calligraphy, and how much time and effort is put into work.
4. Height and width awareness of letters, spacing and creating better letter forms.
5. V&A exhibition on Underground Art.
6. Go to another calligraphy workshop/short course.
7. 5/5/5
8. –

Participant 2

Graphic Design Year 2

1. None
2. Just computer based.
3. Yes. Very delicate and time consuming but beautiful.
4. Choosing typography a little more carefully when adding it to work.
5. Yes. Probably visit the Underground Museum and look at books.
6. Yes. Practice, practice and more practice.
7. 5/5/5/
8. It was very fun. Something I wouldn't have done outside Uni, but will now. Cheers!

Participant 3

Graphic Design Level 1

1. None.
2. A reasonable amount.
3. Yes, as I now have a greater understanding of the history and hands on experience.
4. In my next project which is called lettering about typography.
5. Yes - books and exhibitions.
6. Yes - research into calligraphy
7. 5/5/5
8. Interesting, and enjoyable workshop.

Participant 4

Graphic Design Year 1

1. None.
2. None.
3. It has broadened my perception of how letterforms are made and how their parts relate to each other.
4. –
5. I am going to the V&A
6. I would like to improve, it will take a lot of practice.
7. 5/5/5/
8. Most interesting/useful/enjoyable/informative.

Participant 5

Graphic Design Year 1

1. None
2. Created own digital typefaces using PC only.
3. Shown me more examples than I thought existed.

4. Possibly integrate it into future work, combined with digital media.
5. Already seen an exhibition on him.
6. May invest in my own calligraphy set.
7. 5/5/4
8. –

Participant 6

Graphic Design Year 3

1. None.
2. Hand-drawn modern letterforms, technical knowledge.
3. Much more interesting.
4. Now see more clearly how the alphabet letterforms are made up.
5. Yes, maybe purchase a book.
6. Practice!
7. 5/5/5/
8. Fun workshop. Great practical.

Participant 7

Graphic Design Year 2 (as an exchange student).

1. Nothing (only Shu-ji)
2. I use typefaces on my works and have to consider about it. Mostly editorial design and Logotypes.
3. Yes - found out how important spaces are.
4. When compose texts, letters and when make Logotypes.
5. -
6. Practise at home.
7. 5/5/5
8. –

Participant 8.

Illustration Year 1

1. Japanese calligraphy in elementary school, Western calligraphy as a hobby, Arabic calligraphy, as my interest.
2. N/A
3. I never had the opportunity to practise like this so it helped me to improve!
4. Hand writing calligraphy has more impressions than computer types so I would like to apply for important text or something.
5. I will go on the internet!
6. I need to practise.
7. 5/4/5
8. Thank you!

Participant 9

BA (Hons) Illustration Level 1

1. I was interested in calligraphy but had no experience before.
2. No experience.
3. I thought it is more difficult, but after this workshop I feel not as I thought before.
4. I will use calligraphy on my work of illustration.
5. Yes, I will research on the internet.
6. Yes, I want to buy pens for calligraphy.
7. 4/3/5
8. It was fun! Thank you.

Participant 10

Illustration Year 1.

1. None.

- | | |
|--|---------------------|
| 2. Not a lot. | 5. Maybe, internet. |
| 3. A little, it's harder than I thought. | 6. No. |
| 4. Not sure yet. | 7. ? |

Workshop 3: 15th December 2008

Course:

- 1 What experience (awareness/practice of calligraphy) did you have before this workshop?
2. Do you use computers for design (documents/layouts, posters, etc.) ?
3. What software do you use? What experience do you have in typography?
4. Has this workshop changed your perception of calligraphy? If so, how?
5. How will you use what you have learned today in your future work?
6. Are you interested in learning more about Edward Johnston? If yes how would you go about it?
7. Would you like to improve your skills in calligraphy? If yes, how would you go about it?
8. Please evaluate with a 1 to 5 score:
 - I found the session to be informative about the history of lettering.
 - I found the opportunity to practise lettering skills useful.
 - The workshop has increased my interest in calligraphy.
 - My understanding of the relationship between hand lettering and computer designed fonts.
9. We welcome any comments/suggestions/ideas.

Participant 1

- | | |
|--|---|
| ? | 6. Yes - go to Ditchling! |
| 1. Calligraphy: Minimal Typography: Some | 7. Yes - work at it on my own and look for short courses. |
| 2. Yes | 8. 5/5/5/5 |
| 3. InDesign. Teach typography at under and post graduate levels. | 9. A really valuable workshop for students (and teachers alike) - something that could be really usefully practically linked into typography. A really great idea to have a hands on experience in a digital age. |
| 4. Confirmed (rather than changed) how important and essential this is to typography and its teaching. | Participant 2. |
| 5. Feed in (or continue to do so) into teaching and for my personal development. | Graphic design Level 1 |

1. None.
2. Yes.
3. Adobe Illustrator, InDesign.
4. Yes, I have more respect and understanding.
5. I will try to incorporate more hand drawn type in my work.
6. Yes, general reseach.
7. Yes, attend more workshops and practice.
8. 5/5/5/4
- 9.. Brilliant. Thank you.

Participant 3.

?

1. None
2. Yes
3. Photoshop InDesign, Illustrator. Some type projects.
4. No.
5. Don't know.
6. I'd google him.
7. No.
8. 5/3/2/5
9. Very good introduction to calligraphy.

Participant 4.

MA Sequential/illustration (year 1)

1. I have BA degree in Graphic design (I did typography, dep design)
2. Yes.
3. Photoshop, InDesign, Illustrator.

4. Yes. Awareness of Johnston typeface.
5. Yes.
6. Yes.
7. Yes, more practice.
8. 5/5/5/?
9. -

Participant 5

Graphic Design Level 2

1. None
2. Generally, although not always.
3. Adobe InDesign/Photoshop - typography units/ workshops over 2 years of Graphic Design tuition.
4. Yes. Greater understanding of its influence in modern typefaces.
5. Consider hand lettering more than display type.
- 6.. London Transport Museum/books
- 7 .Practice!
8. 4/5/4/3
9. -

Participant 6.

Graphic Design Level 2

1. No practical, I did have some awareness.
2. Yes.
3. InDesign. I prefer to use Letterpress where possible.
4. It's made it more relevant to type today.
5. I like to read into calligraphy more and how writing has evolved.
6. I'll look up *Writing and Illuminating and Letter-*

ing in the library.

7. Practise!

8. 5/5/5/5

9. I would have been interested to learn some more about Japanese calligraphy.

Participant 7.

Graphic Design Level 1

1. Very little! I used an ink pen briefly at school!

2. Yes.

3. InDesign, Photoshop, Illustrator(Adobe).

4. Yes - it has made me appreciate it more!

5. Apply it to typography projects?

6. Yes. Look up his type, perhaps draw it out myself.

7. Perhaps, possibly by buying a pen and ink to experiment.

8. 5/5/5/5

9. Really enjoyable! Thank you.

Participant 8.

Graphic Design Level 1

1. Very little, had a calligraphy set when I was younger.

2. Yes.

3. Photoshop, InDesign.

4. Yes, encouraged me to do more.

5. I will consider its use in my design processes.

6. Yes. Book or internet search.

7. Yes, look out for more workshops.

8. 5/5/5/5

9. -

Participant 9.

BA Graphic Design Level 1

1. Aware of it but no practice.

2. Yes.

3. InDesign, Illustrator, Photoshop. Good awareness of layout terminology, but limited experience of type anatomy.

4. I have a greater appreciation of the importance of hand rendering.

5. Not sure yet!

6. Yes. Library, internet research, London Transport Museum?

7. Probably not for now, as I don't know if I'll use it in my work.

8. 4/5/5/6!

9. -

Participant 10

1st year Graphic Design.

1. I did Chinese calligraphy.

2. Yes. But I do hand drawn sketches beforehand.

3. InDesign, Photoshop, Illustrator, mainly. I just started typography.

4. Yes. It's more technical and sophisticated than I thought it would have been.

5. I will do more hand-drawn type.

6. Yes. I'll probably read the books recommended.

7. Yes. I would love to pick up Chinese calligraphy again.

8. 4/3/4/3

9. -

Appendix 6

Chronology; CETLD Project

- 2007.09.15 - ATypeI, Univ of Brighton - Lectures by GF/EK
- 2007.09.18 - Non Latin Type Design Conference, Univ of Reading, attended by EK
- 2007.10.09 - Robundo Publishing, Japan, “Manuscript & Inscription Letters” introduction by GF
- 2007.10.11 - JISC Lettering Archive - Jos Boys/GF, CETLD
- 2007.10.25 - Good Design Awards - Japanese/Latin digital font (Meiryō) for Windows Vista EK
- 2007.10.29 - CCA (Center of Contemporary Arts) Kitakyushu, Japan - Lecture by EK
- 2007.11.02 - (Tsukuba University, Japan)
- 2008.02.27 - Legacy of EJ Presentation, CETLD Room
- 2008.03.05 - London Transport Museum, (with Dennis Doordan and John Sherman of Notre Dame University, South Bend, Indiana)
- 2008.04.02 - Sign Design Society, Lectures “Johnston Typeface and Calligraphy” by GF/EK
- 2008.05.02 - 1st Meeting for CETLD Workshop, G Hardie, L Zeegen, B Gordon, T Sawyer (tutors)
- 2008.05.21 - London Transport Museum Depot at Acton, Mike Ashworth, Head of Design and Heritage, London Underground Limited. (will speak at EJF Ditchling International Seminar May 2009)
- 2008.05.28 - Univ of Brighton Degree Show starts
- 2008.05.30 - EJF Seminar starts
- 2008.06.03 - Legacy of EJ, 1st Workshop, CETLD
- 2008.06.09 - Legacy of EJ, Panel Display Exhibition, CETLD
- 2008.10.11 - Japanese traditional display calligraphy workshop, attended by GF/EK
- 2008.10.17 - Legacy of EJ, 2nd Workshop, CETLD
- 2008.11.10 - Legacy of EJ, Lecture at Tama Art University, Tokyo
- 2008.11.11 - Presentation of EJ, Lecture at Robundo Publishing, Tokyo
- 2008.11.12 - Legacy of EJ, Lecture at Tama Art University, Tokyo
- 2008.11.13 - Legacy of EJ, Lecture at Tama Art University, Tokyo
- 2008.11.14 - Legacy of EJ, Lecture at Nagoya University of Art, Japan
- 2008.11.17 - Legacy of EJ, Lecture at Musashino Art University, Tokyo

2008.11.18 - Legacy of EJ, Lecture at Alpha Club, International House of Japan
2008.12.05 - Legacy of EJ, 3rd Workshop, CETLD
2008.12.11 - Meeting/Presentation, Margaret Calvert (RCA)
2008.12.16 - Meeting, Google designers at The Type Museum, London
2009.02.12 - Meeting, Philippa Lyon, CETLD room
2009.02.21 - Meeting, Kazui Press, Helvetica Exhibition, Tokyo
2009.02.23 - CCA (Center of Contemporary Arts) Kitakyushu, Japan - Lecture by EK
2009.03.03 - Presentation, Arphic, Taipei Taiwan
2009.03.10 - Presentation, Denso, Nagoya Japan
2009.03.11 - Presentation, Toyota, Nagoya Japan
2009.03.13 - Presentation, AXIS Design Magazine, Tokyo
2009.03.18 - Meeting, Letter Exchange with Kazui Press
2009.03.25 - Presentation & Meeting, The Type Museum with Kazui Press
2009.03.27 - Presentation & Meeting, EJF and Ditchling Museum with Kazui Press

