

*Legacy of Letters
Workshop & Tour*

*Paul Shaw
Luca Barcellona
Lucio Passerini
Alta Price*

*Tipoteca
Italiana Fondazione
Aquileia Milano Parma
Rovereto Venice
Verona*

18–28 July 2012



Print Trip

THE LEGACY OF LETTERS WORKSHOP & TOUR 2012 will be an immersive ten days of calligraphy, typography and letterpress printing. Participants will learn the history of our Western alphabet from Ancient Rome to the present; the tools and techniques of traditional broad pen calligraphy and contemporary expressive calligraphy; how to set metal type; and the fundamentals of letterpress printing using the Vandercook proof press.

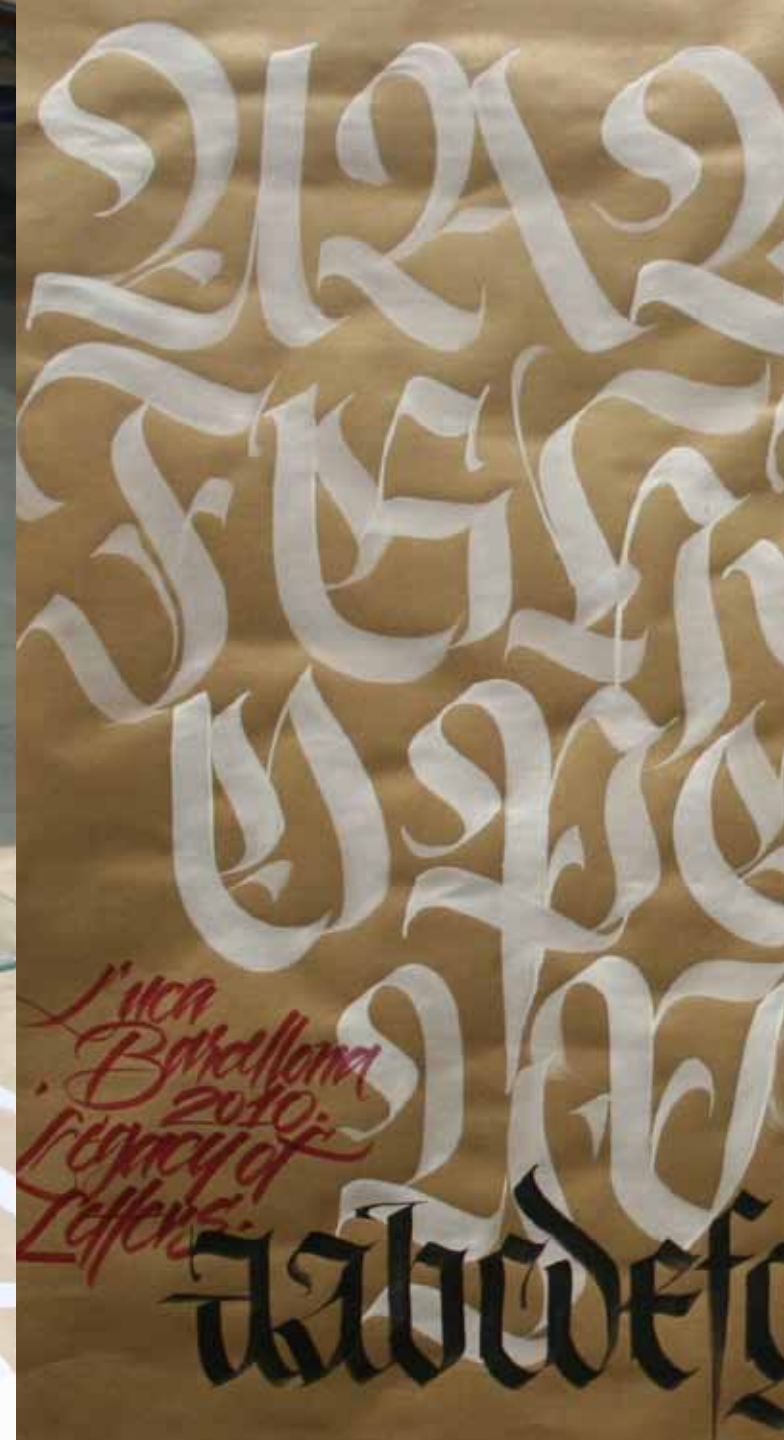
Previous spread: angled-body wood type lock-up at Il Buon Tempo.
Left: proof of angled-body wood type printed by Lucio Passerini.
Right: Lucio inking wood type.





Illustrated lectures on the history of Western scripts will be given by PAUL SHAW who will also teach the basics of traditional broad pen calligraphy. LUCA BARCELLONA will demonstrate contemporary styles of calligraphy. Together Luca and Paul will show participants how to use non-traditional tools to do expressive writing.

Left: Paul Shaw demonstrating expressive calligraphy with the ruling pen.
Right: Luca Barcellona demonstrating writing fraktur with the broad brush.





LUCIO PASSERINI will provide instruction in typesetting and letterpress printing. Participants will set a short text with foundry type or Monotype-cast letters and will also have the opportunity to use the Tipoteca's extraordinary collection of large wood types. SANDRO BERRA of the Tipoteca will be available to assist students also.

Left: Lucio setting type.
Right: lock-up of metal and wood type at the Tipoteca.





Each participant in the workshop will design, set and print a broadside using the Tipoteca's typefaces and incorporating their own calligraphy, rubbings, drawings or photographs. At the end of this lettercentric workshop/tour everyone will come away with a printed keepsake displaying their newfound knowledge and skills.

Left: Paul at the Tipoteca comping a broadside using wood type.
Right: wood type specimen sheets.
Next spread: scenes from the 2010 Legacy of Letters workshop with Paul, Lucio, Alta Price, Sandro Berra and students.



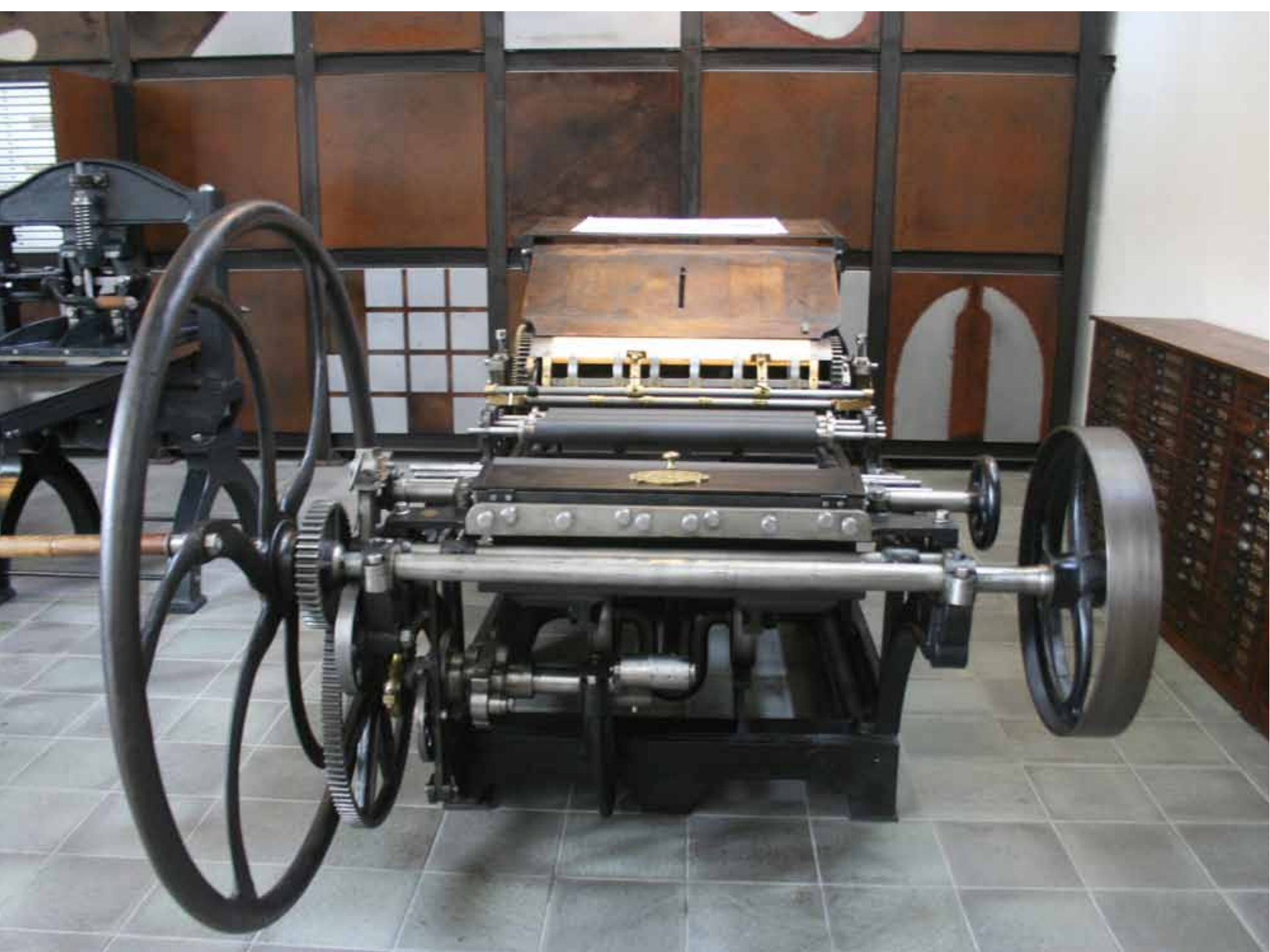




Participants do not need to know Italian since the workshop will be conducted in English and each of the instructors is, to varying degrees, bilingual. ALTA PRICE, the workshop/tour coordinator, is a professional translator and will be present to interpret and assist participants between English, Italian, German, French, or Spanish as necessary.

Left: Alta setting type during the 2010 Legacy of Letters workshop.
Right: Paul demonstrating the history of Western scripts.





The workshop will take place at the TIPOTECA ITALIANA FONDAZIONE in Cornuda, Italy, a small town in the Veneto. The Tipoteca, established in 1995 (and opened to the public in 2002) is a museum of printing and type. It has an excellent collection of printing presses, Linotype and Monotype casting machines, pantographs, type casters, paper-cutters and other equipment along with cases of foundry type, drawers of wood type, and a library of type specimen books and printing trade literature.

Left: printing press at the Tipoteca.
Right: the foothills of the Alps near Cornuda.





The hands-on workshop will be supplemented by visits to libraries, museums and churches in various Italian cities to see Ancient Roman inscriptions, Medieval and Renaissance manuscripts, incunabula, and more. The tour will begin in MILAN with a visit to Il Buon Tempo, the studio of Lucio Passerini. Then we will have lunch with Lucio, Luca Barcellona and lettering artist and type historian JAMES CLOUGH before traveling to Parma.

Left: Lucio's studio Il Buon Tempo.
Right: detail from an inscription in the cloister of S. Ambrogio in Milan.





In PARMA we will visit the Museo Bodoniano and the Biblioteca Palatina to see the books, types, matrices and other equipment of Giambattista Bodoni. There will also be time to see other sights in the town including the Duomo and Battistero as well as a chance to sample Parma's famed parmesan and prosciutto.

Left: script capital punches cut by Giambattista Bodoni.
Right: detail of title page from book printed by Bodoni.
Next spread: parmesan and prosciutto; detail of bas relief in Parma's Duomo.

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We will travel to VENICE to visit the Fondazione Cini where we will have a leisurely opportunity to examine manuscripts, writing books and incunabula up close. After that there will be time for participants to see some of the famous sights of this enchanting city on their own.

Left: view of S. Marco from the campanile on Isola di S. Giorgio next door to the Fondazione Cini.
 Right: page of Arrighi's calligraphy from a writing book by Sigismondo Fantì.



After the conclusion of the workshop at the Tipoteca we will travel to Rovereto and Verona. We will visit the Casa Depero in ROVERETO to see the diverse work of Futurist artist and graphic designer Fortunato Depero. In VERONA we will celebrate the end of the 2012 LEGACY OF LETTERS tour with a special dinner with one of the area's renowned private press printers as our guest.

Left: sign on the Casa Depero in Rovereto.
Right: view of the studio of Veronese printer Alessandro Zanella.





LEGACY OF LETTERS 2012 will be serious but fun. Work will be balanced with play. Along with the lectures, demonstrations, classwork and trips to libraries and museums there will be delicious food and fine wine to savor, and historic cities and beautiful countryside to enjoy. *It will truly be a print trip.*

Left: a peacock across the road from a trattoria in the countryside near Cornuda.
Right: a frittata from the trattoria.





The price of the biennial 2012 LEGACY OF LETTERS WORKSHOP & TOUR is \$3800 (\$3500 for students). We are offering a discounted price of \$3500 (\$3200 for students) to participants of previous Legacy of Letters tours and those on our mailing list. The price is based on single-room occupancy and does not include airfare or other travel costs to and from Italy. (If two participants are willing to share a double room a further discount of \$125 per person can be arranged.) To secure this special price, a non-refundable 10% deposit of \$350—applied toward the final cost—is required. This offer is only available until November 20th, 2011.

For the workshop/tour to take place there must be ten participants. In the event there are not enough participants the fee, minus the deposit, will be returned by July 15th, 2012.

Payment can be made via PayPal or by check (drawn on a United States bank and made out to Paul Shaw / Legacy of Letters).

Questions about the Legacy of Letters workshop & tour should be directed to Paul Shaw at PAULSHAW@NYC.RR.COM.

NOTE: the next LEGACY OF LETTERS WORKSHOP & TOUR will take place in 2014.

Left: Lucio operating the Vandercook proof press at the Tipoteca.
Right: logo by Carlo Scarpa for the Querini Stampalia museum in Venice.



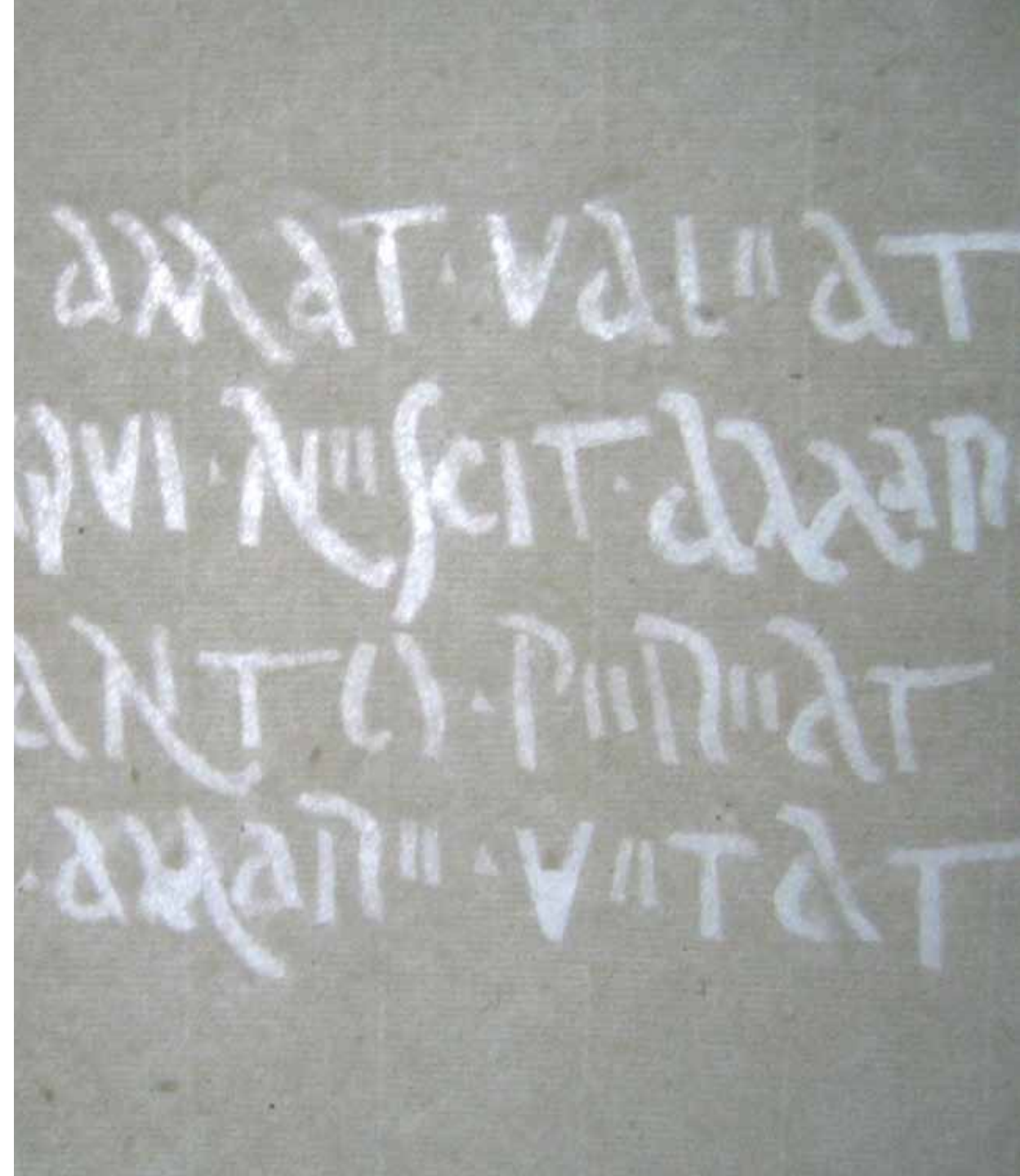


PAUL SHAW is widely known and respected as a guide to urban lettering. With Garrett Boge he co-founded and led the original Legacy of Letters tours of Rome, Florence and Tuscany from 1997 to 2000. On his own he has conducted regular walking tours of lettering in New York City since 2005 for the Type Directors Club and other organizations. He has led similar tours of Boston, Buffalo, Atlanta and Los Angeles for SoTA (the Society of Typographic Aficionados). Paul has been a calligrapher for over 40 years and has designed 18 typefaces. He teaches calligraphy at Parsons School of Design and the history of typography at the School of Visual Arts. In 2002 he was a Fellow at the American Academy in Rome. He has written about calligraphy, lettering and type for *Letter Arts Review*, *Print*, *Eye*, *Baseline* and other magazines.

paulshawletterdesign.com/

"Carpet page" calligraphy by Paul Shaw (detail).

ALTA PRICE runs an editorial consulting and translating business specializing in art and architecture texts. She has translated texts on objects ranging from Caravaggio to contemporary sculpture, Egypto-Armenian photography, and the vertiginous nature of list-making. Fluent in Italian, she is also well versed in German, Spanish, and French. Alta became enamored of epigraphy, paleography, and lettering of all sorts while living in Rome and studying papermaking. She holds a BFA in Printmaking and Art History from the Rhode Island School of Design and an MFA in Combined Media from Hunter College. Her artistic practice spans the gamut from paper and watermark-making to collage, stop-motion animation, and book objects.



Handmade paper with watermark by Alta Price (detail).

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LUCA BARCELLONA has his own studio in Milan, where he works as a freelance graphic designer and calligrapher. Letters are the main ingredient of his creations. He teaches calligraphy for the Associazione Calligrafica Italiana and conducts workshops throughout Europe. In 2003 he founded the collective Rebel Ink with Rae Martini and Marco Klefisch, devoted to the live demonstration of calligraphy, writing and illustration. His clients include Carhartt, Nike, Mondadori, Zoo York, Dolce&Gabbana, Sony BMG and Volvo. Luca's work has appeared in a number of design publications including *Letter Arts Review*, *Calligraphy and Graphic Design* by Marco Campedelli, *Playful Type 2*, *Arabesque 2*, and *Los Logos 5*.

lucabarcellona.com/

LUCIO PASSERINI has been a printmaker in Milan since 1974 and a letterpress printer since 1982. He has dedicated himself to conceiving and making small, limited edition books devoted to typography and art. They are published under the name Il Buon Tempo. His prints, principally woodcuts and linocuts, have been included in numerous international exhibitions. He has won prizes at Biella (1993), Frechen (1996), Xylon (1997), and Cairo (2000). Lucio is the author of *Xilografia, i materiali, le tecniche, la storia della stampa a rilievo*.

ilbuontempo.it/edizioni/LPasserini.html

Quotation by Nelson Mandela. Calligraphy by Luca Barcellona (detail).

JAMES CLOUGH studied typography at the London College of Printing. Now based in Milan, he collaborates with Italian and international publishers and agencies in the fields of typographic design and calligraphy. He teaches the theory and history of typography in various universities including the Politecnico di Milano, the Università Cattolica di Milano and SUPSI in Lugano, Switzerland. He has also lectured in Great Britain, the USA and Turkey. He works with Italian museums such as the Tipoteca and the Museo della Carta di Fabriano. He writes on the history of typography and the graphic arts for Italian and international publications on calligraphy.



SANDRO BERRA is the coordinator of the Tipoteca Italiana. He edited *A story of character: ten years of Tipoteca Italiana* and is co-editor of the journal *Tipoitalia*.

tipoteca.it/

Right Spread with woodcuts from **LXEDP** by Lucio Passerini. (detail); **Above** logo for an azienda agricola by James Clough.

