

Workshops Available for Online Teaching 2021

The following workshops are available for online classes in real time on Zoom.

- Several workshops can be either 3 hours or 6 hours. Three hour versions of these workshops generally focus on a single lettering style and 6 hour workshops include the lettering style and other ways of working with the letters.
- The number of students in a workshop can be as many as your Zoom account allows for.
- Workshops are structured for students to work in real time and are interactive and to the degree that class size will allow. Questions will be answered throughout the workshop—more so for 6 hour workshops than 3 hour ones.
- Classes may be recorded and students can access the recording for one month.
- Class demos will be scanned and available to send to students after class.
- 6 hour workshops can be taught in one day with a one hour lunch break (my preferred class structure) or, if needed, the classes can be taught in two class sessions on different days.
- I live in the Pacific Standard Time time zone. I prefer a start time no earlier than 9am, my time.
- Compensation is per student, rather than by a daily rate. As we are all still figuring out this new way of offering workshops, we can discuss the financial needs of your group to price tuition to meet the needs of all involved—students, teacher, and guild.
- NOTE: I have taught almost 600 hours on Zoom (as of 12/20) and feel very comfortable teaching on this platform.



MONOLINE LETTERING TECHNIQUES

(6 hours) (All Levels)

Monoline lettering is a great way to learn new styles of lettering and to delve in to the principles of lettering, layout, and design, without the added challenge of working with complicated tools and lettering styles. In this class we will learn several styles of monoline lettering that use B-nibs and will explore different ways of working with letters that can be applied to other calligraphic styles and tools. This workshop is appropriate for all levels of experience and is ideal for those who are new to lettering arts. This workshop is a condensed version of a full semester hand lettering class that Cora created and teaches at Portland Community College in Portland, Oregon.

ART NOUVEAU LETTERING

(3 hours) (All Levels)

In this workshop we will study an Art Nouveau style of lettering created by Rennie Mackintosh, Scottish architect, designer, and artist. This style of lettering, is playful and easy to learn. We will use Speedball B-nibs to create smooth monoline strokes. We will work in different nib sizes and learn how to draw an Art Nouveau rose. Balance and spacing of these lively and playful letters will also be addressed.





NEULAND LETTERING

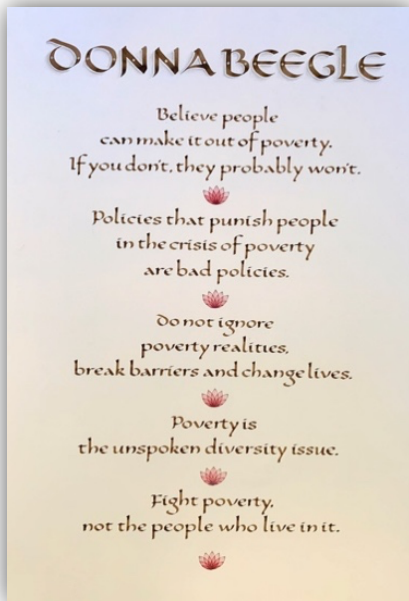
(6 hours) (All Levels)

Neuland is a German typeface that was designed in 1923 by type designer, Rudolf Koch. It was made by carving the type directly into metal. Though it was never intended to be written by hand, lettering artists love recreating it by hand because the letters are so dramatic and playful and can be just the right style for a bold statement. In this workshop we will explore these dynamic letters by writing them, drawing them and painting them. This is a great workshop for understanding how letters change when rendered in these three different ways.

BEN SHAHN LETTERING

(3 hours of 6 hours) (All Levels)

Ben Shahn was a 20th century Lithuanian-born Jewish American artist. He is best known for his works of social realism, his left-wing political views, and his series of lectures published as *The Shape of Content*, but lettering artists also admire his original lettering styles which are playful and unique. In this workshop, we will be learning one of these lettering styles using the Pilot Parallel pen as our writing tool. We will focus on the details of lettering and spacing and designing with the letters, and we will work with the letters in three different ways: writing with watercolors, ink and graphite, and drawing them. This workshop is appropriate for all levels of experience, though some previous lettering experience is helpful.



CAROLINGIAN CALLIGRAPHY

(3 hours) (All Levels)

Carolingian, or Caroline miniscule, is a script that was used in the Holy Roman Empire between 800 and 1200 and was used widely in the Carolingian Renaissance. It was popular because of its legibility and ease of writing and these letters helped form the basis of miniscule writing. In this workshop, we will learn a modernized version of Carolingian calligraphy. This script is very useful and easier to learn than some other styles of calligraphy.

NON-TRADITIONAL DECORATED LOMBARDIC CAPITALS

(6 hours) (All levels)

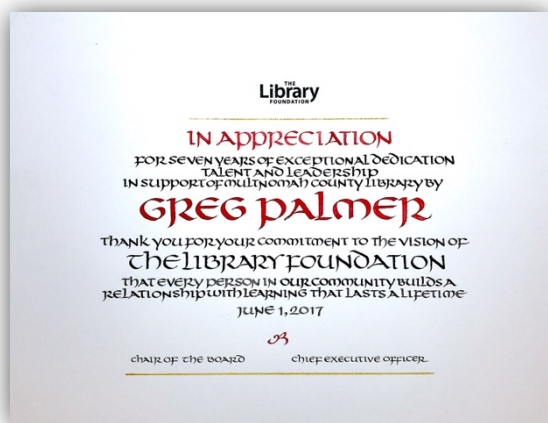
In this workshop for all levels of experience students will learn to make hand drawn Lombardic Capital letters, how to decorate them, and how to paint them. This style can be used to create complete works of art all by themselves or it can be used for elaborate decorative lettering. Skills that will be addressed include: drawing letters, basic design, working with watercolors, and creating a color scheme.



UNCIAL CALLIGRAPHY

(3 hours or 6 hours) (All Levels)

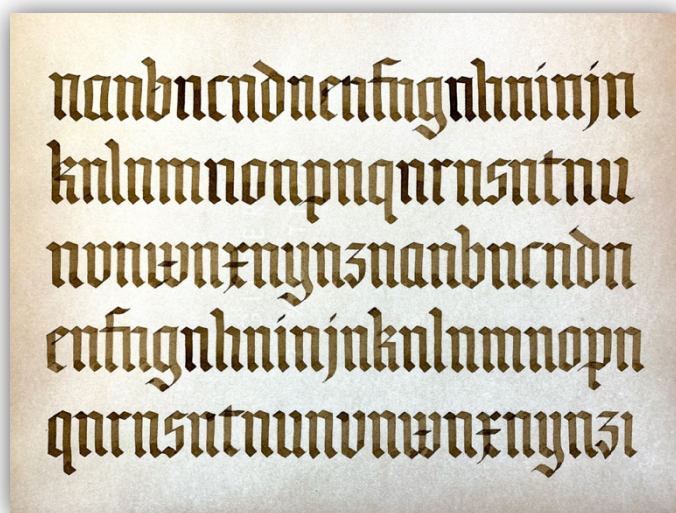
Uncial calligraphy, written with the broad edge nib, is a historical medieval script. It is a beautiful traditional hand still studied and used by many calligraphers today. Because there are no lowercase letters, we can put our attention on learning just 26 letterforms and spend some time focusing on the nuances of this hand. This workshop is appropriate for those who have never studied Uncial before and for those who have. We will work on understanding repeating patterns in the letters, spacing, and developing a strong foundation for further work with Uncial. We will work in different sizes of lettering, including working with a double pencil tool, to see the skeletal structure of the letters. Some experience with the broad edge nib is recommended but not required.

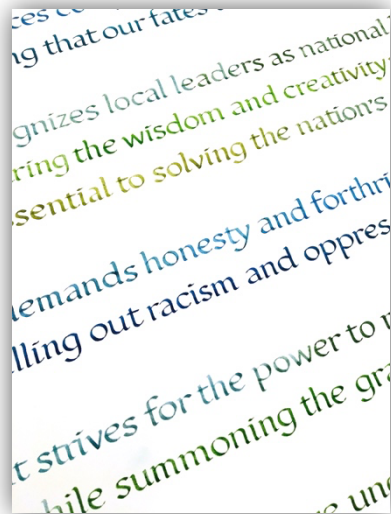


GOTHIC TEXTURA CALLIGRAPHY

(6 hours, All levels)

Gothic Textura, also known as Blackletter, came into existence in about the 13th century. This writing has a woven appearance from its dense, angular strokes, creating a strong texture on the page. "Textura" means an even effect in weaving. The name Blackletter refers to the dense quality of the writing that has very little white space. For this reason, it is an excellent hand to practice rhythm and spacing. In this workshop we will learn both the lowercase and capital letters.





FOUNDATIONAL CALLIGRAPHY

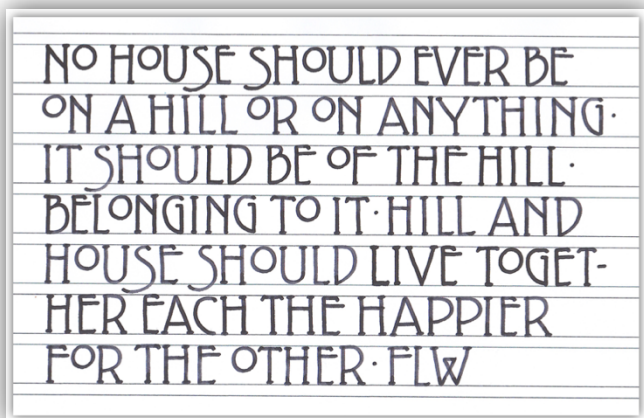
(3 hours or 6 hours) (All Levels)

Foundational calligraphy is a style of writing popularized by Edward Johnston in the 20th century, leading to the revival of calligraphy. Foundational is a clean and legible style of writing that is useful for many types of calligraphy projects because of its simplicity and legibility. This workshop is appropriate for those who have never studied Foundational before and for those who want to have studied it before but want to deepen their understanding of it. We will work on understanding repeating patterns in the letters, spacing, and developing a strong basis for further work with Foundational. We will work in different sizes of lettering, including working with a double pencil tool, to see the skeletal structure of the letters. Some experience with the broad edge nib is recommended but not required.

TYPEWRITER INSPIRED LETTERING

(6 hours) (Intermediate to Advanced)

For many letter lovers the typewriter is a great joy. The letters made with vintage typewriters have an irregular quality to them that bridge the gap between hand written letters and computer generated letters. In this class we will learn to write typewriter inspired lettering and will make these letters using the specially modified radius cut Pilot Parallel pen (\$18.95 at John Neal Bookseller). These letters can also be made with the Cora Pen made by Timothy Leigh. This class is great for intermediate to advanced students who love the look of typewritten letters, for students who want more experience on the techniques of using the radius cut pen, or both.



ARCHITECTURAL LETTERING

(6 hours) (All Levels)

In this workshop, we will study several different styles of handwritten architectural lettering using a felt tip marker and will use Speedball B-nibs to learn ball and stick lettering and the monoline lettering style of Frank Lloyd Wright. This style of lettering comes directly from the architect's own blueprints. The styles we will learn are very legible and can be useful for working with a variety of different art media.

TEACHING PHILOSOPHY OF CORA PEARL

Teaching students about the art of calligraphy and hand lettering is a dream come true for me. I love being able to share my passion and experience in the classroom and I believe that teaching at its best, is also an art form.

Central to my teaching style is sharing my passion and enthusiasm to inspire students to ignite their own passion and desire for greater self-expression and artistic exploration. The study of calligraphy and hand lettering requires patience, persistence and practice. My teaching philosophy is centered on supporting students in developing this core set of skills as the foundation for artistic and calligraphic growth.

Students of the lettering arts tend to come from different backgrounds—some students already consider themselves artists, some students have had little or no artistic training at all, some students have a background in graphic design, others simply have a love of lettering that they would like to explore further. I like to meet each student right where they are in the learning process and in their initial skill level—my goal is to see each student move forward and grow from where they started. I encourage my students to understand their creative evolution from their own starting place to their own ending place, rather than from using an outside reference point.

While supporting students individually is important to my teaching, I also believe that having a strong classroom community is essential. We can learn so much from each other's mistakes, successes and experiences. Making art can be a vulnerable experience and having a safe supportive classroom environment helps nourish the willingness to try new things and to grow as an artist. I encourage my students to share their experiences with each other and to rely on each other for additional support. This creates an environment where students care about each other and celebrate each other's work.

Because the lettering arts do require precision, and making mistakes is inherent to the process, students can easily come face to face with their Inner Critic. I like to address this phenomenon directly and gently nurture students towards greater self-kindness and self-acceptance through the process of making mistakes. Navigating this area of this art form in a gentle manner can help give students the ability to stick with the challenge of working through building their technical skill level and solving design problems.

My approach to teaching has always been a holistic one—I believe that the ability to present words in a striking and creative artistic way is a rare and beautiful skill to possess and it also gives students a powerful new connection to the use of language and text. In addition to developing this core skill I believe the study of lettering as an art form is an opportunity to develop greater self-confidence, self-kindness, and the ability to have a more sustained, and even meditative focus. In the widest sense of what creating art can be, I see the study of calligraphy and hand lettering as an opportunity to get to know oneself better.

Cora Pearl is a full time calligrapher and teacher of lettering arts. She teaches full credit classes in Calligraphy and Hand Lettering at Portland Community College, various lettering arts workshops at the Oregon College of Art and Craft, independent classes and workshops in lettering and design and taught at several calligraphy conferences including: Letters of Joy, All Oregon Calligraphy Conference, The International Calligraphy Conference, IAMPETH, TypeCon, and Letters California Style. Thanks to the pandemic of 2020, Cora has taught hundreds of hours of online classes. Cora received a Regional Arts and Culture Council grant to take master classes with Sheila Waters in the fall of 2015. She majored in Art and Art History at Oberlin College. Cora is passionate about teaching and values a holistic approach to learning based on building trust and safety in the classroom environment.

