



## CHAIR'S AND OFFICERS' ANNUAL REPORTS 2025

The following were Trustees / Committee Members in 2025:

### Management Committee

Chair	Susan Hodgkinson	Trustee 1
Treasurer	Jenny Wholley	Trustee 2
Membership Secretary	Meg Chapman	Trustee 3
Assistant to Art & The Letter Exhibition	Jeffrey Bailey	Trustee 4
Festival Director	Donna Deeks	Trustee 5
CLAS Affiliated Groups Officer	Barbara Alldred	Trustee 6
AGM Coordinator	Sarah Walker	Trustee 7
CASB Chair	Josie Brown	Trustee 8
Administrator	Dave Cowan	Trustee 9
Archivist	Alison Allan	Trustee 10
Webmaster	Mapet Enriquez	Trustee 11
Social Media	Lenka Snook	Co-opted 1
Social Media	Mercy Kun	Co-opted 2
Assistant Festival Director	Janice McClelland	Co-opted 3
Editorial Board	Claire Tomlins	Co-opted 4
Art & The Letter Officers	Julie Tallant	Ex officio

The Aims and Objectives of the Society shall be to advance the education of the public in the practice, appreciation, and the use of all forms of calligraphy and lettering arts.

The Trustees have regard to the guidance on public benefit issued by the Charity Commission when exercising their powers and duties to which the guidance is relevant.

These objectives have been fully met by planning and holding events and initiatives open to both members and non-members of the Society.

Details of the CLAS Constitution are shown on the website at <https://www.clas.co.uk/wp-content/uploads/2025/11/CLAS-Constitution-2019-as-at-180319-v2.pdf>

### General Administration

CLAS has GDPR, Privacy & Cookies policies in place and is accessible to the public online or upon request.

### Volunteers & Vacancies

We are always happy to take expressions of interest for any future vacancies. Expressions of interest can be sent to Sue Hodgkinson by email [chair@clas.co.uk](mailto:chair@clas.co.uk) or via our website [www.clas.co.uk/volunteering](http://www.clas.co.uk/volunteering)

### Management Committee Reports

#### CLAS Chair – Sue Hodgkinson

Thank you for joining us at Regent's University for 2026 CLAS Creative. While keen to spend the day absorbing all the creativity on offer, we are also managing the administrative side of CLAS to present reports and

accounts, to vote on constitutional changes, and appoint our trustees at an AGM. I am especially pleased to welcome new volunteers for election to the Management Committee as Chair of CASB, Treasurer and Administrator. CLAS depends on its volunteers for its plans and future. Festival came back with a bang in 2025 and places for 2026 are going fast. 2027 is already well in hand.

The Management Committee is planning to put more policies in place in line with regulations governing charities, following the guidance of the Charity Commission and our financial auditor. In AGM business this year we are presenting a comprehensive review of the CLAS Constitution to update its terminology and streamline it to reflect how CLAS works today. As in recent years, CLAS have sent out AGM packs with these reports and propositions by email, and so you will have had a chance to read through these in advance of the meeting. Printed packs are available to members who do not have email addresses.

Last year, and since, I heard many people say how inspiring they found the whole day. Our coordinator and organiser, Sarah Walker, loves a party and has excelled herself. There is so much to browse through and enjoy – from demonstrations, and chats, to displays of all kinds of work, to celebrating successful completion of certificates and Diplomas. The CASB team will show you students' work to inspire you. Please do believe that one day this could be you. There is a wealth of material and online training to help you. The Chair of CASB report will highlight this.

This year our Fireside Chat is with Rose Briskman – our chance to learn about the Paper Collections at the London Museum and how they are preserved. You can also catch a live podcast hosted by Laura Edralin with Judith Porch, a new CLAS Fellow appointed in August 2025. We are lucky to get a close look at Judith's work and see the outcome of her unusual creative techniques. Also last year, Liz Barrow was appointed a new CLAS Fellow in November. Liz is one of our Demonstrators too, showing how she does Creative Versals. Alongside this Liz is bringing the work that lead her to Fellowship. We applaud both of them for the standard of their stunning calligraphy and decorative skills, attaining this very highest achievement.

Our second Demonstrator of the day is David Simons, displaying his amazing Modern Calligraphy and pointed pen skills. And we are delighted to have Celia Lister, FCLAS, as our Fellow in Residence showcasing a spread of her fabulous work. If you dare (of course you do), come and leave a mark on the CLAS Creative 2026 banner, guided by Mary Noble, FCLAS, and work on our collaborative 'Big Brush Strokes'.

Art & the Letter allows one entry free of charge, encompassing beginners to professionals, members and non-members. The exhibition at Regent's University includes the chance for comments provided by three Fellows, the excitement of potentially being selected for a special award or the days' members' choice and entry into the Brian Walker Prize Draw. If you collect an entry after 4pm, please do not go without signing the list to show you safely have it. It is a matter of great anxiety to the organisers if they think a piece is missing.

Exhibitions abound – if you didn't get to see 'Show and Tell' by Gwyneth Hibbett and Dawn Abigail as it travelled the country, do make sure you catch it here. Microfiction as a genre tells stories using few words and often with a wry twist.

The afternoon ends, after the presentation of certificates and prizes, with our keynote speaker Cherrell Avery giving us a keenly anticipated lecture on 'Metal Etching' and her work in the V&A Collection. This brings my second year as Chair to an end and I extend my sincere thanks to everyone on the two main committees (Management and CASB) and sub-committees who have given me their support, advice and dedication.

### **Volunteers & Vacancies**

There will be a vacancy in the Editorial Team for a Commissioning Editor. We need someone to come forward to shadow the June Edge issue and take over from October.

We will need volunteers to make themselves known this year to look ahead to organising Festival 2028 and beyond. Festival 2026 is the ideal place to understand its importance in the CLAS calendar if you haven't been before.

We are always happy to take expressions of interest for any future vacancies. Please email me as [chair@clas.co.uk](mailto:chair@clas.co.uk) or via our website [www.clas.co.uk/volunteering](http://www.clas.co.uk/volunteering)

Sue Hodgkinson, Chair

**Treasurer – Jenny Wholley**

## Financial Report 2025

In my final year as Treasurer, I am glad to see in-year surplus of £15,015 for 2025, a significant increase from last year. Receipts were £88,047 compared to £70,621 in the previous year, an increase of £17,426. Payments for the year were £73,032 a decrease of £3,897 from 2024. The in-year position for 2025 of a surplus of £15,015 is significant increase from the in-year position in 2024

The total resources as at 31 Dec 2025 are £100,474. This will enable CLAS to continue to meet its charitable objectives and allow for fluctuations in receipts and payments.

Summary Position	2025 £	2024 £	Change £
Receipts	88,047	70,621	17,426
Payments	73,032	76,929	3,897
Surplus/loss	15,015	6,308	21,323

Funds available as at 31 December 2025 are £100,474 an increase of £15,015 being the in-year surplus

Funds Available	2025 £	2024 £	Change £
Bal b/fwd	85,459	91,767	-6,308
In-year	15,015	-6,308	21,323
Bal c/fwd	100,474	85,459	15,015

Balance Sheet	2025 £	2024 £	Change £
<b>Cash at Bank</b>			
Current accounts	28,333	15,542	12,791
Deposit accounts	70,115	67,241	2,874
	98,448	82,783	15,665
Paypal	327	550	-223
<b>Total Cash</b>	<b>98,775</b>	<b>83,333</b>	<b>15,422</b>
Stock	1,699	2,125	-426
<b>Total Assets</b>	<b>100,474</b>	<b>85,459</b>	<b>15,015</b>
<b>Net Assets</b>	<b>100,474</b>	<b>85,459</b>	<b>15,015</b>

Receipts & payments for the year are shown in Appendix B

The in-year surplus is largely due to LiveOnline having a better up take and along with Festival 2025 covering more costs. New paying members have offset non-renewals by a gain of 33, boosting membership fees. Expenditure has decreased due to a reduction of the cost of producing & posting The Edge as we drop from 4 issues to 3 a year, reassessment of Diploma, Certificates and LiveOnline has resulted in more costs being met by income. Festival 2025 costs were almost covered by receipts.

Income Variance	2025 vs 2024	Main Driver:
Voluntary Income (Membership Fees & Donations)	1,002	Increased Membership
Balance Payments for 2025 Festival	14,564	No Festival in 2024
Festival Deposits	£1,667	Increased early bookings for 2026 Festival
Festival Payments	-18,701	No Festival in 2024
Exhibition 2024 Net	5,838	No Exhibition in 2025

Member Services	10,030	Increased LiveOnline Bookings and no new course development fees
Bank charges/Fees/Investment		
Income (interest)	1,896	Increased Charges, Reduced Interest Rates
Edge	4,823	Reduce from 4 to 3 publications
CLAS Creative/AGM	1,578	Slight cost reduction
Other	-1,375	Several smaller variances
	£21,322	

Our accounts package Xero continues to work well with GoCardless Direct debit payments syncing automatically.

A 'Pay Now' link on membership reminder emails has made it a lot easier for members to pay by card through PayPal, (Members do not need a PayPal account to do this). New members and renewing members can pay via the website along with Festival, CLAS Creative, LiveOnline and Certificate payments. I hope cheque paying members will consider using this option. Trying to find a bank to pay cheques in or queuing for ages in a Post office is very time consuming and the bank charges very costly. Direct debit or bank transfer remain our preferred payment option over cheques.

The SumUp card payment machine has continued to increase sales at the CLAS Creative and at Festival.

Zoom continues to be a very useful tool, enabling LiveOnline classes and removing the need for the Management committee to travel for meetings, thus saving money. Padlet continues to be a great asset to the Online courses.

We would like to thank Jo Sheehan who continues to be our Independent Examiner.

A summary of the balance sheet, payments and receipts will be submitted to the Charity Commission.

Jenny Wholley  
Treasurer

#### **Membership – Meg Chapman**

Current membership is 862 including 28 Free Members. Social Media and Website posts continue to bring in new members and we are especially grateful for the numbers our tutors introduce. There is nothing like the personal touch to underline the friendliness of CLAS and our promotion of the lettering arts in all its forms.

New members bring a delightful enthusiasm and I enjoy hearing of their successes in the frequent correspondence I receive – including beautifully skilled Christmas cards. Thank you!

Meg Chapman  
Membership Secretary

#### **CLAS Academic Standards Board – Josie Brown**

Tutors and Talkers - Ann Mason

- The Tutors & Talkers list and interactive map on the CLAS website are scheduled for revision in 2026. An email requesting updated information was circulated to all current tutors in January 2026.

Accredited Tutors – Liz Barrow

- This year CLAS has welcomed two new Accredited Tutors – Jane Jenkins and Julia Baxter. Many congratulations to both.



- All the streamlined documents for the Tutor Accreditation application process have now been updated on the website.

#### Certificate of Calligraphy – Angela Banks

- Since the previous AGM – there have been a total of 42 entries, with Angled Pen Uncials and Copperplate as the most popular scripts. The standard has been high with the number of Distinctions outstripping Commended and Merits.
- There were a total of 5 entries from abroad, with 3 from at-risk youngsters in Singapore whose entry fees CLAS sponsored.
- Having the three assessors for the November Certificate submission has worked well. Sharing the task means it becomes less onerous/time-consuming for the assessors, and also that an extra person is not required to assess work by an assessor's student. There is no significant extra cost to CLAS, as the number of entries assessed remains the same.
- The Moderation by Mary Noble took place in January, with no queries to, or disagreements with the three Assessors.
- Last years' fees increases are being monitored to ensure that the higher postage costs are being adequately covered.
- The Certificate of Calligraphy Administrator, Angela Banks, has moved house and her new details have been put on the website.

#### LiveOnline – Alejandra Gonaldi

- All but one of the courses offered since September 2025, went ahead. Of the three students enrolled on the course that was cancelled, only one asked for a full refund of the fees, the other two people decided to transfer their bookings to another course.
- Currently, the booking fees for CLAS members are £95 for four-session courses and £50 for two-session courses. For non-members the fees are £120 for four-session courses and £65 for two-session courses. For the Basic Teaching Skills the fees are £94 for members and £120 for non-members.
- Courses from September to December 2025
  - Historical Decorated Letters – 9 students
  - Formal Italic – 11 students
  - Gothic Cursive- Batarde – 12 students
  - Modern Versals – 10 students
  - Copperplate – 9 students
  - Italic Capitals – 10 students
  - Foundational – 5 students
  - Embossed and Cut Letters – 15 students
  - Creative Calligraphic Project for Christmas – 6 students
  - Basic Teaching Skills – 9 students
  - Total members: 82, total non-members: 14
- Courses from January 2026
  - Roman Capitals – 6 students
  - Gothic Black Letter – 8 students
  - Angled Pen Uncial – 6 students
  - Pointed Pen Decorations – 12 students
  - Rustic Letters – 6 students
  - Total members: 33, total non-members: 5
- As courses of subjects other than just the Certificate scripts have been successful, LiveOnline will endeavour to offer a wider range of subjects, both to attract new members and to support those who wish to use other associated skills in their work. However, good calligraphic skills will still be encouraged since they are the basis of all our work.
- A new Zoom account with two users to allow the SSA Officer to host courses as well, is pending a decision.
- LiveOnline continues to use Eventbrite as a booking system
- Promotion of LiveOnline courses remains to be via social media, the LiveOnline Administrator and the tutors themselves, but we would like to encourage tutors and members alike, to promote any CLAS courses via their own social media outlets.
- Access to Padlet boards and recordings is provided for two months.

- A new communication procedure has been recently implemented, to improve students' understanding of how to use the Padlet boards and to avoid cancellations after links to the Padlet boards are sent out.

#### Specialist Skills Awards – Ann Mason

- The LiveOnline SSA in Alternative Tools concluded in Summer 2025
- The LiveOnline SSA in Copperplate commenced in September 2025 and will run until September 2026.
- The Colour and Texture SSA was delivered at Festival 2025. Participants have until 28 March 2026 to submit work for assessment; submission numbers are not yet confirmed.
- The LiveOnline SSA in Bookbinding commenced in January 2026 and will run until January 2027.
- Sussex Scribes are currently undertaking the SSA in Alternative Tools with Rachel Yallop. Assessment is expected to take place in June or July 2026.
- At CLAS Festival 2026, Josie Brown will deliver the SSA in Traditional Skills.
- A LiveOnline SSA in Heraldry is planned for Autumn 2026.

#### National Diploma – Yvonne Holmes

- 2025 saw the receipt of the following Diploma entries:  
Foundation level – 4 candidates – 3 modular and 1 full entry  
Intermediate level – 6 candidates – 4 modular and 2 full entries  
Advanced level – 2 candidates – 2 modular entries
- A successful assessment day was held in July, at Highnam and many thanks go to the assessors (Josie Brown, Mary Noble and Margaret Morgan) and helpers (Yvie Holmes, Gary Holmes and Jean Chamberlain) who helped to make the day go smoothly.
- The Diploma entries resulted in 3 candidates at Foundation level, 1 candidate at Intermediate level, and 2 candidates at Advanced level. Certificates have been issued and some will be presented here, for those attend the CLAS Creative Day.
- Throughout the year, a review was made of the costs involved in running the Diploma by the Diploma Officer, CASB Chair and CLAS Treasurer. As a result, a proposal was put forward to the Management Committee to increase the costs per module to £35 each, and to change future entries so that they would all be on a modular basis but with the option to submit all modules in one year if candidates wish to do so. This was approved by the MC, and the website was updated. Close monitoring of costs will continue throughout the next couple of years to assess the impact of the increase, both financially and also in terms of the number of applications received.
- For the second year running, there were customs problems when returning candidates' work to the Republic of Ireland. Fortunately, a work around was arranged and packages were successfully received by candidates but only after several weeks of problems. As a result, the MC has agreed that the return of work to candidates from Ireland must be arranged by the candidate themselves. Currently there are no entries from Ireland for 2026 but any candidates who enrol will be made aware of the situation.
- To date, Yvie has received one entry for the Diploma at Foundation level, which is from Greece.

#### Fellowship – Rachel Yallop

- The display at last year's CLAS Creative included work from 15 Fellows and there was a lot of variety which clearly demonstrated the diverse talents of our esteemed Fellows. Michela Antonello kindly received the work and brought it to the venue for displaying.
- Not having a fixed theme for this year's display, has received a positive reaction.
- Two members have successfully been accepted as Fellows over the past six months. Judith Porch had her assessment at the Festival in August, and this worked very well as assessors were attending the Festival anyway. This would be a good option to consider in future too. Liz Barrow had her assessment in London in December. Michela Antonello kindly volunteered her house for the process.
- Another member is currently at the mentor stage.
- The intended videos of informal chats with Fellows – to raise their profile to the membership, have not yet been recorded, but the hope is that these will be carried out over the next few months.
- The Fellowship application form and assessment criteria have been amended to now allow for the submission of 4 pieces of work completed more than 5 years previously, instead of two.

## Charitable Activities

- CLAS has supported 3 young students from Singapore who wished to enter for the Certificate of Calligraphy, so CLAS paid their entry fees and return postage.
- CASB has formed a small working group to set up a Bursaries system, which will offer payment of courses, entry fees or mentoring – in an effort to support and encourage entries for the Diplomas. More information will be forthcoming later this year.
- Several calligraphy books were sent to a prisoner who has been benefitting from CLAS's free correspondence course.

## Designer

- As there are now three people involved with designing and producing publications for CLAS, this category no longer remains with CASB. In future it will be....

## CASB Publications

- Tutor Accreditation documents have all been updated and placed on the website
- The Fellowship application document and assessment criteria have recently been amended.

## General

- Wendy Harris has had to step down as CASB Administrator and Annie Jackson has kindly taken over this role – we are very grateful for Wendy's contributions and to Annie for her assistance so far.
- Liz Barrow will now be taking the CASB Chair, while Josie will swap roles with her, to become the Tutor Accreditation Officer. Josie would like to extend her heartfelt thanks to the CASB team, past and present, for their kindly given hard work, expertise, enthusiasm and friendship. CASB has made great strides in recent years, and it is due entirely to their unstinting generosity.

Josie Brown  
CASB Chair

## CLAS Affiliated Groups – Barbara Alldred

There are currently 36 Affiliated Groups

- Type A – 27 (with Public Liability Insurance)
- Type B – 7 (without Public Liability Insurance)

CLAS Special Interest Groups – Copperplate Special Interest Group and Little Bookmakers

Two Groups disbanded, the Cabin Crew and Noble Calligraphers and we have two new groups.

A CLAS logo, specifically for Affiliated Groups has been created, along with a simple licence for its use.

Little Bookmakers, our newest SIG organised by Jean Gray, have had two successful book swaps in 2025 and all images of the books were displayed on a PADLET board set up for this group to interact which means all members of the group can see the books that have been created.

A Health and Safety Policy and Risk Assessment which are required by our Insurers and the Charity Commission are being addressed with new policies created and old ones updated. All Affiliated Groups have been sent a "Safe Practice in Workshops" information sheet along with a Pro Forma Risk Assessment Sheet. A more detailed Risk Assessment Policy for workshops which covers more unusual tools and situations is available on request.

Newsletters and the sharing of information about classes and events continue to be circulated to groups on a regular basis.

Thank you to all our Affiliated Groups and Special Interest Groups who continue to support CLAS by providing a rich variety of In-Person and Zoom workshops, Exhibitions and other calligraphic events.

Barbara Aldred  
CLAS Affiliated Groups Officer

#### **Editorial Board – Claire Tomlins**

Claire Tomlins has been the Commissioning Editor during 2025/2026. Working initially with Nadia Chin as Designer on the June and October 2025 issues.

Annie Jackson was Copy Editor on the June issue with Simone Chalkey becoming the Copy Editor for the October 2025 and February 2026 issues. Alistair Tuxworth took over from Nadia and designed the February 2026 issue.

Change is inevitable in these roles. Fortunately, Susan Heally and Doug Adams remain in their roles.

the EDGE readers and article authors have been pleased with the printed illustrated articles which is reassuring. It always takes time to search for new articles, so we welcome your prompting us for new relevant and preferred articles.

Claire Tomlins  
Commissioning Editor

#### **Social Media – Lenka Snook**

I am pleased to present my second Social Media Officer's report for CLAS, covering the period from March 2025 to March 2026. This year has been one of consolidation and steady progress, with a clear focus on structure and on building sustainable foundations for our social media strategy. Having settled into the role, my work this year has centred less on experimentation and more on developing reliable systems that support CLAS's events, communications, and long-term visibility.

##### **Achievements and Activities**

Over the past year, the primary focus has been on structuring our social media output and introducing greater clarity around how, when, and why we post. Below is a summary of the areas I have concentrated on during this period.

1. **Social Media Structure and Planning.** I have been developing a clearer social media calendar, introducing set post formats for CLAS's key activities and annual events. This has helped create greater consistency across platforms while making content easier to plan and manage in advance.
2. **Event-Focused Content.** For major CLAS events, I have been establishing clearer guidance around post structure and messaging, including instructions on how to create engaging and informative posts. This approach is intended to support both visibility and understanding, particularly for members engaging with CLAS online.
3. **Content Wording and Engagement.** I continue to test and refine wording, tone, and structure to better suit our audience. While this remains an ongoing process, increased engagement across our platforms suggests that a more structured and intentional approach to content is proving effective.
4. **Process Documentation.** Alongside publishing content, I have been documenting workflows and processes behind the scenes. Introducing structure not only to what we share publicly, but also to how content is created and managed, has been particularly helpful for consistency and continuity.

##### **Collaboration with the Committee**

Social media at CLAS is very much a collaborative effort. Throughout the year, I have liaised closely with other committee members to ensure our communications are aligned with wider organisational activity. This has been invaluable in refining content, planning ahead, and ensuring that our online presence accurately reflects the work of the society.

As this marks my second year in the role, I feel I have fully settled into the position and gained a clearer understanding of how social media can best serve CLAS. The progress made this year has been steady and practical, with a focus on strengthening foundations rather than introducing further changes. Establishing clear structure online, alongside documenting processes internally, is helping to create a more coherent and sustainable approach to social media - one that can continue to evolve over time.

Looking forward, the priority will be to continue refining this structure, improving clarity around key communications, and building on the systems already in place. This will support a social media presence that remains consistent, informative, and aligned with CLAS's planned activities.

I would like to thank the committee, volunteers, and members for their cooperation and encouragement over the past year. Your input and support have been essential, and I look forward to continuing this work in the year ahead.

Lenka Snook  
Social Media Officer

### **Website – Mapet Enriquez**

#### **General Website Updates and Improvements**

- Event and LiveOnline course pages were updated throughout the year so that information remained current.
- Additional updates were made as needed to correct or refresh content across the website.
- Key Learning and Teaching pages, including the Certificate of Calligraphy and the National Diploma of Calligraphy, were updated to make information clearer and easier to understand.
- CLAS AGM Packs from the past five years were added to the website for easy reference, alongside other CLAS Terms and Conditions and Policies.
- A new page for the Little Book Special Interest Group was created, bringing together information about the group and its book swaps.
- The Festival of Calligraphy landing page and payment page were updated to improve the booking experience.

#### **Website Refresh Summary**

A website refresh was completed in response to the increase in content and activity since the previous redesign. The aim was to make the website easier to use and easier to navigate, while keeping it consistent with the established CLAS look and feel.

The main menu was simplified so that important areas such as Groups, Events, and Learning and Teaching are easier to find. Education content was reorganised to better reflect the different needs of learners and tutors, and information about Groups was brought together to make it more visible and accessible.

Website content was reviewed to ensure it was accurate, up to date, and clearly written. Information that had previously only been available in printed materials or PDF documents was added to the website where possible, with support from relevant committee members.

The website footer was also updated so that policies and other important information are easier to find and clearly presented. The refresh was completed ahead of the opening of registration for CLAS Creative, with no additional costs incurred.

#### **Website Hosting Migration Update**

Following the move to a new website hosting provider on 13 May 2024, the service has remained stable and reliable. The provider has been helpful and responsive when support has been needed, including assisting with page updates and resolving occasional service interruptions.



Mapet Enriquez  
Webmaster

### **CLAS Festival - Donna Deeks and Janice McClelland**

#### **CLAS Festival 2026**

The directors are pleased to report that preparations for Festival 2026 are well in hand. We will be joined by Suzie Beringer (USA), Josie Brown (UK), Gaynor Goffe (UK), Judith Porch (UK) and Loredana Zega (SI) as tutors, and eight of the ten workshops on offer have already sold out.

We currently have 82 registrations, including 17 first-time Festival delegates. The Radcliffe Conference Centre at the University of Warwick will host our event—we have been moved from the Scarman Centre due to building works—and we look forward to welcoming both familiar and new faces in August.

#### **CLAS Festival 2027**

Preparations for Festival 2027 have begun well: tutors and the venue have been booked, and CLAS Fellow Helen Scholes has begun the brochure design. The Festival 2027 brochure will be included in the October 2026 issue of *The Edge*, and online registrations will open on October 16th

Donna Deeks and Janice McClelland  
CLAS Festival Directors

### **Report from the AGM Coordinator – Sarah Walker**

The AGM 2025 was held on 8<sup>th</sup> March 2025 at Regent's University London and saw a record attendance of 229 registered participants, surpassing previous years (217 in 2024, 178 in 2023, and 135 in 2022). The action-packed programme created an exciting and thoroughly enjoyable day. Glorious sunshine added to the atmosphere, allowing attendees to make the most of networking opportunities in the gardens.

Doors opened at 09:30, with guests welcomed by complimentary tea, coffee, and biscuits. Following the AGM, the programme moved into full swing with Tessie Cooling and Jen Thompson demonstrating their specialist calligraphy skills and exhibiting their fabulous work. Cherrell Avery FCLAS, the Fellow in Residence, showcased her digital lettering techniques using an Apple Pencil and iPad.

The Fireside Chat with Eleanor Winters, titled *"Where I Have Been, Where I Am Going... My Journey as a Calligrapher"*, was very well attended. Eleanor also brought a selection of her beautiful mini books, which were displayed in the Knapp Gallery.

The afternoon lecture by Susie Leiper, *"All About the Book: from Editor to Scribe to Maker"*, was equally engaging and highly successful.

Throughout the day, attendees had time to view the physical and digital Art and the Letter exhibitions, as well as the Fellow exhibition featuring a wonderful display of artwork. Participants also enjoyed shopping for CLAS-branded items, calligraphy materials, and books from the 'Take and Donate' table and the various pop-up shops.

### **Report from The Art & the Letter Coordinator – Sarah Walker**

The 4th Art and The Letter hybrid exhibition was held this year, with a positive outcome and increased participation compared to last year.

We had a total of 53 entries with 51 physical exhibits and 49 digital exhibits (in 2024 - 33 physical exhibits and 31 digital exhibits) comprising of entries from a variety of locations across the UK, Ireland, France, Turkey and Ukraine.

Categories this year included:

1. LET THE LIGHT POUR IN by Lemn Sissay – Most Popular
2. THE ART OF CELTIC CALLIGRAPHY – third most popular
3. COLOUR OF THE YEAR FOR 2025 – 'Future Dusk' – Second most popular
4. MUSICAL CALLIGRAPHY – The Rhythm of the Pen – Least popular

Prize Winners

- Members Choice Winner of the Digital Art and the Letter Exhibition 2025 – Tetiana Hneniuk
- Members Choice Winner of the Physical Art and the Letter Exhibition 2025 – Jan Sambell
- Most Promising Beginner – Cathy Jenkins
- Most Promising Beginner Runner-up – Andrew Eastwood
- Most Technically Skilled – Carole Thomann
- Most Creative – Ingrid Hill
- Highly Commended – David Simons and Elaine Gillingham
- Brian G. Walker Prize – Vanessa Peters

Sarah Walker  
AGM and A&TL Co-ordinator

**Archivist's Report – Alison Allan**

Regular updating of records such as certificate and diploma results and indexing the Edge has continued, as has the cataloguing of other physical and digital items, and responding to enquiries, including on particular past events and developments as needed to inform Management Committee discussions.

## Treasurer – Jenny Wholley

### Financial Report 2025

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In-year	15,015	-6,308	21,323
<b>Bal c/fwd</b>	<b>100,474</b>	<b>85,459</b>	<b>15,015</b>

Balance Sheet	2025 £	2024 £	Change £
<b>Cash at Bank</b>			
Current accounts	28,333	15,542	12,791
Deposit accounts	70,115	67,241	2,874
	98,448	82,783	15,665
Paypal	327	550	-223
<b>Total Cash</b>	<b>98,775</b>	<b>83,333</b>	<b>15,442</b>
Stock	1,699	2,125	-426
<b>Total Assets</b>	<b>100,474</b>	<b>85,459</b>	<b>15,015</b>
<b>Net Assets</b>	<b>100,474</b>	<b>85,459</b>	<b>15,015</b>

Receipts & payments for the year are shown in Appendix A

The in-year surplus is largely due to LiveOnline having a better up take and along with Festival 2025 covering more costs. New paying members have offset non-renewals by a gain of 33, boosting membership fees. Expenditure has decreased due to a reduction of the cost of producing & posting The Edge as we drop from 4 issues to 3 a year, reassessment of

Diploma, Certificates and LiveOnline has resulted in more costs being met by income. Festival 2025 costs were almost covered by receipts.

<b>Income Variance</b>	<b>2025 vs 2024</b>	<b>Main Driver:</b>
Voluntary Income (Membership Fees & Donations)	1,002	Increased Membership
Balance Payments for 2025 Festival	14,564	No Festival in 2024
Festival Deposits	£1,667	Increased early bookings for 2026 Festival
Festival Payments	-18,701	No Festival in 2024
Exhibition 2024 Net	5,838	No Exhibition in 2025
Member Services	10,030	Increased LiveOnline Bookings and no new course development fees
Bank charges/Fees/Investment		
Income (interest)	1,896	Increased Charges, Reduced Interest Rates
Edge	4,823	Reduce from 4 to 3 publications
CLAS Creative/AGM	1,578	Slight cost reduction
Other	-1,375	Several smaller variances
	£21,322	

Our accounts package Xero continues to work well with GoCardless Direct debit payments syncing automatically.

A 'Pay Now' link on membership reminder emails has made it a lot easier for members to pay by card through PayPal, (Members do not need a PayPal account to do this). New members and renewing members can pay via the website along with Festival, CLAS Creative, LiveOnline and Certificate payments. I hope cheque paying members will consider using this option. Trying to find a bank to pay cheques in or queuing for ages in a Post office is very time consuming and the bank charges very costly. Direct debit or bank transfer remain our preferred payment option over cheques.

The SumUp card payment machine has continued to increase sales at the CLAS Creative and at Festival.

Zoom continues to be a very useful tool, enabling LiveOnline classes and removing the need for the Management committee to travel for meetings, thus saving money. Padlet continues to be a great asset to the Online courses.

We would like to thank Jo Sheehan who continues to be our Independent Examiner.

A summary of the balance sheet, payments and receipts will be submitted to the Charity Commission.

Jenny Wholley

Treasurer

**Calligraphy & Lettering Arts Society (CLAS)**  
**Receipts and Payment Accounts with prior year comparison**  
**Year ended 31 December 2025**

RECEIPTS	Notes	Jan - Dec 25	Jan - Dec 24
<b>A Voluntary income</b>			
<b>Subscriptions</b>			
Non Gift Aided		14,855	14,725
Gift Aided		18,690	17,678
Gift Aid Tax Credit	1	<u>4,433</u>	<u>4,208</u>
		37,978	36,611
<b>Donations</b>			
Non Gift Aided		10	366
Gift Aided		0	<u>10</u>
		<u>10</u>	<u>376</u>
<b>Total Voluntary Income</b>		<b><u>37,988</u></b>	<b><u>36,987</u></b>
<b>B Charitable Activities</b>			
<b>Festivals</b>			
Fest' of Calligraphy 25	2	14,564	4,397
Fest' of Calligraphy 26		6,064	
		<b>20,628</b>	<b>4,397</b>
<b>AGMs</b>			
AGM 24		0	2,655
CLAS Creative 25	10	3,780	540
CLAS Creative 26		775	0
		4,555	3,195
<b>EXHIBITION</b>			
Exhibition 2024	3	348	8,424
		<b>348</b>	<b>8,424</b>
<b>Member Sevices</b>			
Art & The Letter		48	5
Specialist Skills		1,515	2,915
Certificate fees	4	1,500	2,305
Diploma fees	5	993	1,003
Liveonline Courses	6	13,964	5,085
Tutor Accred' fees		25	25
		18,045	<u>11,338</u>
<b>Total Charitable Activities</b>		<b><u>43,576</u></b>	<b><u>27,354</u></b>
<b>C Fund generating activities</b>			
Affiliated Groups' PLI	7	1,969	1,811
Sale of goods		1,258	360
<b>Total Fund generating activities</b>		<b>3,227</b>	<b><u>2,171</u></b>
<b>D Investment income</b>			
CAF interest		382	244
CC Interest		0	805
COIF interest		2,874	<u>3,060</u>
<b>Total Investment income</b>		<b>3,256</b>	<b><u>4,109</u></b>
<b>Total Receipts for the year</b>		<b><u>88,047</u></b>	<b><u>70,621</u></b>
Payments for the year		73,032	76,928
<b>Net of receipts /(payments)</b>		<b>15,015</b>	<b><u>-6,307</u></b>



**Calligraphy & Lettering Arts Society (CLAS)**  
**Receipts and Payment Accounts with prior year comparison**  
**Year ended 31 December 2025**

<b>PAYMENTS</b>	<b>Notes</b>	<b>Jan - Dec 25</b>	<b>Jan - Dec 24</b>
<b>A Charitable activities</b>			
Art & The Letter		246	502
CLAS Academic Standards Board		96	0
Certificate fees		2,504	2,137
Specialist Skills		950	1,920
Copying & printing		34	181
Depreciation		0	0
Diploma		1,202	1,934
Edge		11,164	13,093
Edge postage		9,299	12,194
Fest' of Callig 23		0	245
Fest' of Callig 25		19,268	567
Fest' of Callig 26		573	
Exhibition 2024		259	14,173
Free calligraphy courses	<b>8</b>	225	75
CLAS Course Development		0	3,815
Liveonline Courses		7,230	5,500
PLI (CLAS) insurance		711	711
Regional Day		0	0
Stationery		38	50
General Expenses		0	1,518
RAG Bursaries		0	100
<b>Total Charitable activities</b>		<b>53,799</b>	<b><u>58,713</u></b>
<b>B Fundraising costs</b>			
Goods for resale		426	25
Affiliated Groups' PLI premiums		1,949	1,878
<b>Total Fundraising costs</b>		<b><u>2,375</u></b>	<b><u>1,903</u></b>
<b>C Costs of generating voluntary income</b>			
<b>Bank charges &amp; Fees</b>			
CAF		89	75
PayPal, Sumup & GoCardless		1,022	845
Evenbrite Fees		<u>1,156</u>	<u>303</u>
		<b>2,267</b>	<b>1,223</b>
<b>Internet, Postage etc</b>			
Internet - Other	<b>9</b>	1,672	2,145
Postage		917	664
Presentations		308	<u>372</u>
		<u>2,897</u>	<u>3,181</u>
<b>Total Cost of generating vol income</b>		<b>5,164</b>	<b><u>4,404</u></b>
<b>D Governance costs</b>			
AGM 24 exp		0	8,431
AGM 25 exp	<b>11</b>	7,978	3,477
AGM 26 exp	<b>12</b>	3,716	0
Management Committee mtgs			<u>0</u>
<b>Total Governance costs</b>		<b>11,694</b>	<b><u>11,908</u></b>
<b>Total Payments</b>		<b><u>73,032</u></b>	<b><u>76,928</u></b>
Receipts for the year		88,047	70,621
<b>Net of receipts/(payments)</b>		<b>15,015</b>	<b><u>-6,308</u></b>

**Calligraphy & Lettering Arts Society**  
**Balance Sheet with prior year comparison**  
**As at 31 December 2025**

	Notes	Jan - Dec 25		Jan - Dec 24	
ASSETS					
A	Cash at bank and in hand				
	CAF Current Account	13	3,495		7,094
	CAF Gold		24,706		8,332
	Revolut Prepaid card		100		0
	Float		32		<u>116</u>
				28,333	15,542
	COIF charities deposit account	14	66,140		63,266
	Sponsorship for beginners' class	15	3,975		<u>3,975</u>
				70,115	67,241
	PayPal		327	327	550
	<b>Total Cash at bank and in hand</b>		<b>98,775</b>		<b>83,333</b>
B	Other Current Assets				
	Stock of Good for Sale		1,699	1,699	2,125
	<b>Total Current Assets</b>		<b>100,474</b>		<b>85,459</b>
LIABILITIES					
C	Creditors			0	0
	<b>Total Value of Assets</b>		<b>100,474</b>		<b><u>85,459</u></b>
CAPITAL RESERVES					
	Opening balance of funds		85,459		91,767
	Net inflow / outflow of funds for the year		15,015		<u>-6,308</u>
	Closing balance of funds		<b>100,474</b>		<b><u>85,459</u></b>
	<b>Value of funds at year end</b>		<b>100,474</b>		<b>85,459</b>

## NOTES TO ACCOUNTS

### Year ended 31 December 2025

#### Accounting basis

Cash accounting method has been adopted as the basis for reporting from the year 2017 onwards. The figures in the financial statements represent the receipts and payments made during the year. Receipts and payments in relation to events taking place in a different accounting year are noted under the relevant headings. For the year ending 31 December 2025 total receipts were £88,047 and total payments £73,032, giving an in-year surplus of £15,015. In the year 2024, the position for the year was a deficit of £6,308, so a movement of £21,323. Funds available as at 31 December 2025 are £100,474.

## **Statement of Receipts**

1. Gift-aid tax credit claim is made annually in January each year to HM Revenue and Customs for the accounting year ended in the previous December. The two components in the claim are the tax credit due on the subscriptions from members who are taxpayers and have made a gift-aid declaration, and on sundry donations to CLAS that have been gift-aided.
2. For Festival 2025 income received was £4,397 in 2024 and £14,564 in 2025 a total of £18,961. Related outgoings were £567 in 2024 and £19,268 in 2025 a total of £19,835. The final position was a deficit of £874.
3. For Exhibition 2024 income received was £348 from delayed payment of sales from Dean Clough.
4. Fees for Certificate accreditation assessment of £1500 were received from candidates, with related outgoings of £2,504
5. Fees for Diploma accreditation assessment of £993 were received from candidates, with related outgoings of £1,202
6. Receipts of £13,964 have been received for The Liveonline Calligraphy & Teaching courses and £7,230 has been paid to tutors and hosts along with setting up Padlet and course admin.
7. Affiliated Groups PLI (Public Liability Insurance) of £1,969 represents the contributions from regional groups affiliated to CLAS towards the insurance premium borne by the Society.

## **Statement of Payments**

8. Free calligraphy courses were run this year at a cost of £225
9. Costs for "Internet and Others" include the fees for maintaining the Society's website, and the purchase of a Pro-Zoom Licence with televised storage capacity for launching the Liveonline courses. Zoom also is used for the quarterly Management Committee meetings. Along with Mailchimp for the emails and Padlet for LiveOnline classes.
11. CLAS Creative 2025 income received of £3,780 with related outgoings of £7,978 in 2025. The total cost of the CLAS Creative 2025 was £11,456 with receipts of £4,320, giving a final cost of £7,136
12. CLAS Creative 26 expenses of £3,716 represent the deposit and travel and subsistence costs for the management committee, helpers and speakers for the AGM gathering and deposit for the venue, Regent's Conferences & Events, Hyde Park

## **Balance Sheet**

13. CAF Accounts are historically the main operating and savings accounts for CLAS.
14. COIF deposit account is the main account for holding funds due to slightly higher rate of interest earned on the deposits compared to holding funds with the CAF accounts.
15. CLAS sponsorship for beginners of £3,975 represents the balance after sponsorship of free courses of £375 were taken up in 2021. The fund is set up to assist beginners in taking part in calligraphy courses.

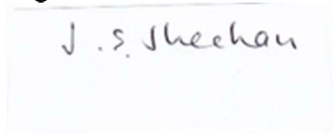
### **Independent Examiner's Statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. The accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. The accounts do not accord with those records; or
3. The accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008, other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:

A rectangular box containing a handwritten signature in dark ink that reads "J. S. Sheehan".

Name: Joanna Sheehan

Relevant professional qualification or membership of professional bodies: IPFA

Address: 23 Loweswater Road, Cheltenham, Gloucestershire, GL51 3AZ

Date: 12 January 2026