

BEGINNING CALLIGRAPHY
CLASS OUTLINE

Et haec scribimus
vobis ut gaudeatis,
& gaudium vestrum
sit plenum.

Et haec est annuntiatio, quam
audivimus ab eo, & annunciamus
vobis: Quoniam Deus lux est,
& tenebrae in eo non sunt ullae.

Note: This copy is written with a pen, not printed. Ff. 51 May-1 June 1918. A.D.

Class No. 1

Introduction, class objective, procedures, tools, basic concepts, & the letter o

1. Introduction
2. Definition of calligraphy
3. Statement of class objective: Learn to see!
4. Discussion of class procedures and assignments
5. General discussion of materials and tools—supplies
6. Construction and use of double pencils
7. Concept of pen angle
8. The *o*
9. Introduction to the concept of critical points

Homework assignment for the next class

- a. Practice pen angle exercise with double pencils
- b. Learn to write the letter *o* using double pencils
- c. Pay attention to what you are doing; note any questions or problems that you may have and ask at the beginning of the next class.

Class No 2

Review of pen angle; the *o*; concept of the alphabet family; relationship between *o*, *n*, & *u*; supplies; introduction of the Foundational minuscule alphabet

1. Warm-up period. During this period you should prepare your paper, pencils, etc. that you will need during the class. Review the assignment and your notes. Prepare to ask any questions that you may have, then begin writing.
2. Question and answer session—problems with assignment
3. Review of the *o* and critique of assignment

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4. Concept of the “alphabet family”
 5. The relationship of the *n* to the *o*
 6. The relationship of the *u* to the *n* and the *o*
 7. Four basic characteristics of every broad pen alphabet
 8. Introduction to the Foundational minuscule alphabet
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Homework assignment for the next class

- a. Learn to write the Foundational *o*, *n*, and *u*
 - b. Learn the Foundational letters *a* through *u*
 - c. Look at the *v* through *z* on the sheet and try to determine why these letters are different from the *a* through *u*
 - d. Pay attention to what you are doing; note any questions or problems that you may have and ask at the beginning of the next class.
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Class No 3

Review of the Foundational minuscule alphabet, special letters.

1. Warm-up period. During this period you should prepare your paper, pencils, ink, etc. that you will need during the class, then begin writing. Review the assignment and prepare to ask any questions that you may have.
2. Question and answer session—problems with assignment
3. Review and critique of assignment
4. Complete discussion of materials and supplies
4. Review Foundational minuscule and look at special

letters: *v* through *z*

Homework assignment for the next class

- a. Write several pages of text paying close attention to the shape of the letters
- b. Pay attention to what you are doing; note any questions or problems that you may have and ask at the beginning of the next class.

Class No. 4

Problem letter combinations, words, sentences, paragraphs, & pages, fixing what's wrong

1. Warm-up period. During this period you should prepare your paper, pencils, ink, etc. that you will need during the class, then begin writing. Review the assignment and prepare to ask any questions that you may have.
2. Question and answer session—problems with assignment
3. Review and critique of assignment
4. Pen and ink
5. Preparation of Lap Board
6. Layout of paper and construction of guide lines
6. Combining letters into words
7. Combining words into sentences
8. Combining sentences into paragraphs and pages

Homework assignment for the next class

- a. Assemble your pen and nib
- b. Prepare sheets of paper with guide lines for your pen (4 pen nib-widths).

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- c. Using your pen and ink, try to repeat the pen angle exercise from the first class. If your pen doesn't function properly, try washing the nib with detergent and hot water (to remove any oil from the nib). Then try to write with it again.
 - d. Write one page of *os* using your pen. Don't forget to use the guide lines that you have made for your pen; not those for the double pencils.
 - e. Write several pages of text paying close attention to the shape and spacing of letters within words, the spacing of words within sentences, and the spacing and appearance of everything on the overall page. Be very conscious of margins! The object of this exercise is to produce a uniform rectangle of text on a page.
 - f. Pay attention to what you are doing; note any questions or problems that you may have and ask at the beginning of the next class.!

Class No. 5

Review of Foundational Minuscule & Introduction of Roman Capitals

1. Warm-up period. During this period you should prepare your paper, pencils, ink, etc. that you will need during the class, then begin writing. Review the assignment and prepare to ask any questions that you may have.
2. Question and answer session—problems with assignment
3. Review and critique of assignment
4. Review of Foundational
5. Roman capitals

Homework assignment for the next class

- a. Make a critical assessment of your Foundational Minuscule and Roman capitals.
- b. Write a page of text in block form. The first two or three lines should be all capitals. Be very careful with this assignment; try to make it perfect. Strive for uniformity of texture in the writing as well as correct letter shapes and spacing. Again, don't forget the margins!
- c. Pay attention to what you are doing; note any questions or problems that you may have and ask at the beginning of the next class.

Class No. 6

Review, final project critique, and “what do I do now?”

1. Warm-up period. During this period you should prepare your paper, pencils, ink, etc. that you will need during the class, then begin writing. Review the assignment and prepare to ask any questions that you may have.
2. Question and answer session—problems with assignment
3. Review and critique of assignment
4. Review of the work covered in this class
5. Discussion of the basic question: where do I go from here and what should I do with all that I've learned.

**Homework assignment to
continue learning callig-
raphy**

- a. Continue to practice the alphabets that you have learned in this class. Use the Foundational whenever possible.
- b. Make your own project assignments and continue to be critical of your work. Note any questions or problems you may have and ask them of yourself. Analyze your work and note the good points and problems using the procedures that we have been using for the past eight weeks; you will be amazed by how many answers you already have. Your eye is truly a very good judge.
- c. Write, analyze, write, analyze, write, analyze.....
- d. In short, keep working, looking, and seeing.
- e. Most important of all, continue to have fun with calligraphy for many years by writing as much as possible and by looking at good lettering where you find it.

Supply List

Pen & nibs

Speedball C2 nib and a pen holder. NOTE: Buy a left-hand nib if you are left-handed. (you might consider obtaining larger and smaller sized nibs.)

Ink

NOTE: DO NOT BUY WATERPROOF INK

Higgins No. 4425 Non-waterproof Drawing Ink or Winsor and Newton's Non-waterproof Liquid Indian Ink or equivalent. Be sure that you buy non-waterproof ink.

Pencils

Two #2 black pencils and several small rubber bands.

Paper

Calligraphy pad 14" x 17" (Strathmore Layout Bond)

Lap Board

18" X 24" drawing board or equivalent

Book

Ann Camp, Pen Lettering, Dryad Press (Pentalic)

Miscellaneous

Bookbinding tape (cloth book repair tape), blotting paper with smooth surface, drafting tape, T-square, set square (triangle - 30-60-90), dividers, and erasers.

General supply and class notes

The items in this list have been chosen because they are of known quality. If everyone uses the same materials, it is possible to compare our work. However, if you object to using any of the supplies listed above, or prefer other items, feel free to make substitutions.

Please be careful with your ink. Don't leave an uncapped bottle of ink on your desk, it will be spilled. Even more importantly: please don't leave your ink anywhere that your instructor will spill it!

If possible, wear old clothes to class and while working at home; something that will look good when covered with ink and paint.

Please remember to clean up your area at the end of the evening.

Quotations for practice

To explain all nature is too difficult a task for any age. 'Tis much better to do a little with certainty, and leave the rest for others that come after you, than to explain all things.

Newton

I must not fear. Fear is the mind-killer. Fear is the little-death that brings total obliteration. I will face my fear. I will permit it to pass over me and through me. And when it has gone past I will turn the inner eye to see its path. Where the fear has gone there will be nothing. Only I will remain.

from *Dune* by Frank Herbert

If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away.

from *Walden* by Henry David Thoreau

After silence, that which comes nearest to expressing the inexpressible is music.

from "Music at Night" by Aldous Huxley

Bach is the foundation of piano playing, Liszt the summit. The two make Beethoven possible.

from *Rules for Practicing the Piano* by Ferruccio Busoni

If I don't practice for one day, I know it; if I don't practice for two days, the critics know it; if I don't practice for three days, the audience knows it.

Ignacy Paderewski

Human speech is like a cracked kettle on which we tap
crude rhythms for bears to dance to, while we long to
make music that will melt the stars.

from *Madam Bovary* by Gustave Flaubert

Over the piano was painted a notice: "Please do not
shoot the pianist. He is doing his best."

from *Personal Impressions of America* by Oscar Wilde

I only know two tunes: one of them is "Yankee Doodle,"
and the other isn't.

Ulysses S. Grant

There is a theory which states that if ever anyone discov-
ers exactly what the Universe is for and why it is here, it
will instantly disappear and be replaced by something
even more bizarre and inexplicable.

There is another which states that this has already hap-
pened.

The Restaurant at the end of the Universe by Douglas Adams

To be concerned with the shapes of letters is to work
in an ancient and fundamental material. The qualities
of letterforms at their best are the qualities of a classic
time: order, simplicity, grace. To try to learn and repeat
their excellence is to put oneself under training in a
most simple and severe school of design.

William Addison Dwiggins

Calligraphy is the most direct form of all artistic expression. Just as the movement of the dancer is absolute, so every gesture of the calligrapher is essential. It is not the meaning of the character, but the writing—the movement of execution—and the action itself that is important.

from Chinese Calligraphy Introduction by Tseng Yu-ho Ecketo

*If of thy mortal goods thou art bereft,
And from thy slender store two loaves are left,
Sell one and with the dole,
Buy hyacinths to feed the soul.*

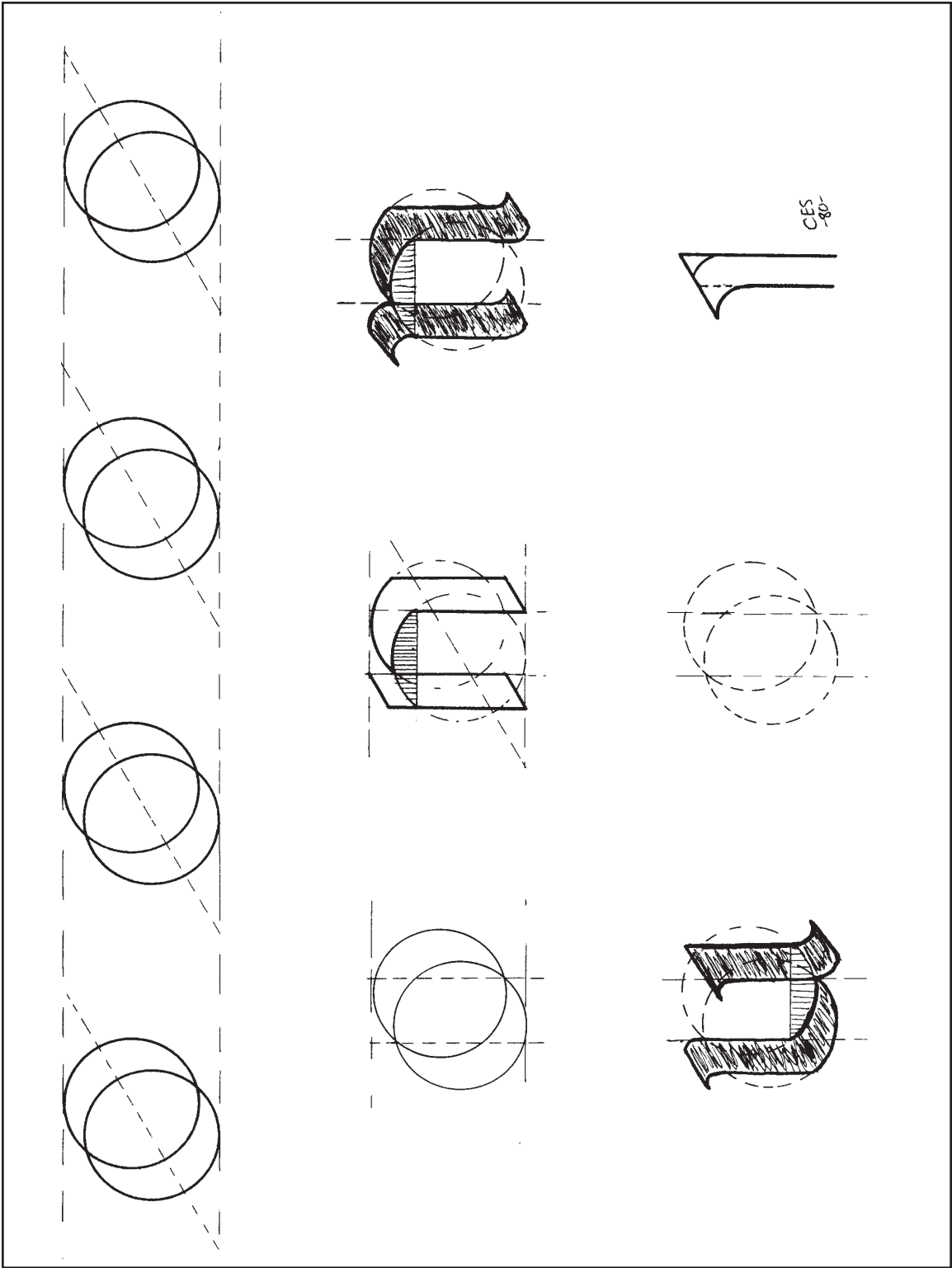
Saddi

*The countless gold of a merry heart,
The rubies and pearls of a loving eye,
The indolent never can bring to the mart,
Nor the secret hoard up in his treasury.*

Blake

NEITHER THE WILD HEAT OF LOVE'S
FULL PASSION NOR THE FIERCENESS
OF THE COLD FLAMES OF HATE CAN
MATCH THE INTENSE NEED OF ONE
MAN TO EDIT ANOTHER'S WRITTEN
WORD.

Anon



abcdefghijklmnopqrstuvwxyz

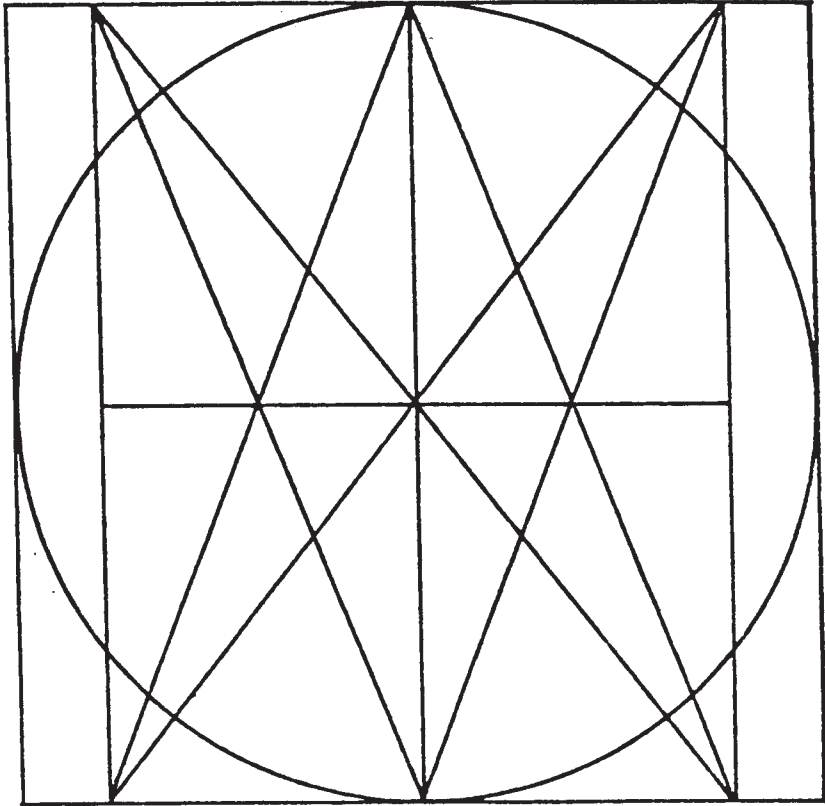
LMNOPQRSTUVWXYZ

vwxyz
CES-83

The image displays a handwriting practice sheet for the Gothic script, organized into three rows. Each letter is shown with red arrows and numbers indicating the correct stroke order and direction. The first row contains lowercase letters 'a' through 'k'. The second row contains lowercase letters 'l' through 'u'. The third row contains lowercase letters 'v' through 'z'. The letters are written on a set of four horizontal lines. The letters 'a', 'c', 'e', 'o', 'p', 'q', 'r', 's', 'u', 'v', 'x', and 'y' are shown with three strokes, while 'b', 'd', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 't', 'w', and 'z' are shown with two strokes. The letter 'w' is shown with four strokes. The letters 'v', 'x', and 'y' are shown with four strokes. The letters 'a', 'c', 'e', 'o', 'p', 'q', 'r', 's', 'u', 'v', 'x', and 'y' are shown with three strokes. The letters 'b', 'd', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 't', 'w', and 'z' are shown with two strokes.

CES '83

PROPORTION OF CAPITALS



Rectangular:	HUNTA VXYZ
Narrow:	BPRELFSKJ
Round:	OQCGD
Very Narrow:	I
Wide:	WM

✓ABCDEFGHIJKLM

NOPQRSTUVWXYZ

&1234567890

SOMETIMES a passage may begin with a two or a three line Capital leading into a word in smaller Capitals and then into the selected text. Following paragraph beginnings might be emphasised with a Capital letter set in the margin. On a single page of writing the side margins are equal in width, the top margin is usually rather narrower and the lower margin is the most generous. It is most important to have a wide lower margin otherwise the text will appear to be 'dropped' on the page. The width of the margins depends on the shape of the page and the weight of the writing.

These lines indicate the ruling
— A PIECE OF WRITING—
— MIGHT BEGIN WITH
— SEVERAL LINES OF

— CAPITALS

— These capitals could be in black
— the same as the text, or they could
be in colour, Red, Blue or Green.

The text must be carefully studied first and emphasis only be made where it assists the meaning. It is wrong to emphasise any part of the text for decorative reasons alone.

The two pages of an open book are

thought of as one sheet, having two columns of text surrounded by margins.

The ruling for an 'opening' as set out opposite should relate to the lines of the main text; this will avoid over complicated problems in layout and planning.

A convenient number of words to a line for both reading and writing is between four and eight. The spaces between words are a little less than the width of the letter 'o'.

On these two pages $\frac{2}{5}$ the height of the page = text area.

FIG. 64

Bishop Bonner was of Broadgate hall;
he came thither a poor boy,
and was at first a skullion boy in the kitchen,
afterwards became a Servitor,
and so by his industry rayseed to what he was.

When he came to his greatnes,
in acknowledgement from whence he had his Rise,
he gave to the Kitchen there a great

brasse
POTT

It was
the biggest,
perhaps,
in Oxford.

Aubrey's Brief Lives, 1680

called Bonners-pott,
which was taken away in the Parliament time.
Mr. Steevens has shewed the Pott to me,
I remember.

Anne T. Lane 1980

