

Calligraphy

Lesson 6-11 (pg 23-32)

Art Lesson #204 (page 347):

“Studying a Horse”

Have students copy the skeletal illustration of the horse on page 347. Start the drawing off lightly and then go over it with a black pen.

Pointer: You may want to make copies, enlarging the image and simply placing another sheet of paper over the image. Then tape them to a window and lightly trace the image with a drawing pencil.

Art Lesson #205 (page 348):

“Gesture Drawings”

Have students read page 348 and do several quick studies (*“gesture drawings”*) of animals from life. Students should learn to work quickly, simply suggesting. Do as many of these quick studies as possible because one improves with practice. Gesture drawing is one of many approaches to learning how to draw. When they are finished, have them draw one of these animals from memory, seeing

how much detail they remembered. Finally, have them draw the animal again from life, this time taking as long as they desire. A "5B" or "6B" drawing pencil may be good to use for these studies.

Teacher's Note: This would be another good home assignment. Remind students that quick studies like these are difficult to master, and it will literally take hundreds of such quick sketches before they are pleased with the results. Enjoy the process. Gesture drawing is one of the best ways to develop one's drawing skills.

Pointer: When using drawing pencils, the lead tends to smear on the drawing, making it messy. Students can place a scrap piece of paper under their hand when drawing to prevent this.

Art Lesson #206 (page 349):

"The Animal Farm"

This should prove to be an enjoyable assignment. Simply have the students draw their two favorite animals in the figure boxes on the bottom of the page or in their sketchbooks.

Teacher's Note: This would also make a fun home assignment, going hand-in-hand with Lesson #205.



Art Lesson #207 (page 350):

"Raining Cats & Dogs"

Make copies of page 350 to hand out to the students and have them fill the page "Raining Cats & Dogs" by drawing animals in different positions and with various rain gear. Challenge the students to make it as creative as possible.

Teacher's Note: This would be another fun home assignment.

Pointer #1: Have visuals on hand in the art classroom. For this assignment it may be helpful to have simple images of cats and dogs for them to copy.

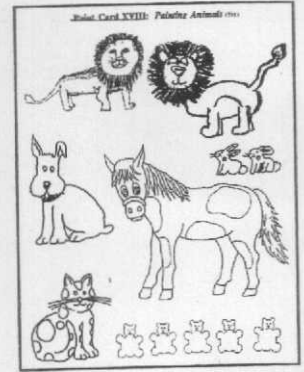
Pointer #2: Have students turn their paper upside down and sideways to assist in drawing the animals at different angles.

Beginning Painting/Paint Card #XVIII:

Art Lesson #208 (page 351):

"Painting Animals"

Place Paint Card #XVIII in front of the students and read page 351. Before beginning, make some delightful browns with colored pencils by blending assortments of violet, green, red, and even brown or black to yellow and orange to make a variety of browns. Color the bears on the bottom of the page, using a new brown for each. When finished, have the students begin experimenting with paints, making a variety of browns to neatly paint in the animals on the paint card.



Pointer #1: Hold up examples of different browns students have made for others to see. There are countless browns that can be made by mixing various combinations of the primary colors. In actuality, it is like chemistry.

Pointer #2: Experiment with "dry brushing." This is a technique that is done with only a little paint on the brush and creates a scrubbing, or coarse, effect. It is sometimes a helpful way to show texture.

Pointer #3: Remember, a good way to put detail on the animals is to wait until the paint is dry and, using a small brush, paint them in with a darker color (dark brown or black). This can also be done with a black pen. Try both methods.

~~**Teacher's Note:** There are three more art lessons and another two painting lessons in this section on "English Artists." You may want to finish them up in Week VII or extend your course another week. We recommend that these lessons be done at home since it requires for them to be done out-of-doors or to be working independently. This will leave only the painting lessons (Paint Cards #XIX & #XXI) to be done in class.~~

T&C h h b b p p p b p b p . b p . . .

T bubble, bonnet, bumper

C →

T puppy, moppet, umpire

C →

LESSON 6: s, f, and t

These letters are related because of their horizontal strokes. t begins like p with a serif that goes just above the waist-line. The top of the cross stroke must be

just under the line and touching it. t is a SMALL letter without an ascender. NOT ~~t t t t~~ c

T&C l t t t t . t . . f f . f f . f . .

f isn't as tall as l, h, k. It starts with a push-stroke and has a cross-stroke like t. NOT ~~f f f~~

s begins and ends with a flat push-stroke and fits into an ellipse. The middle of s should be diagonal (∧): The upper curve should appear the same size as the

lower curve. Turn the page upside down and you will see that it is actually smaller. NOT ~~s s s s s~~

T&C s s s s . s s . s . s . .

T&C soft . . . fist . . . bust . . .

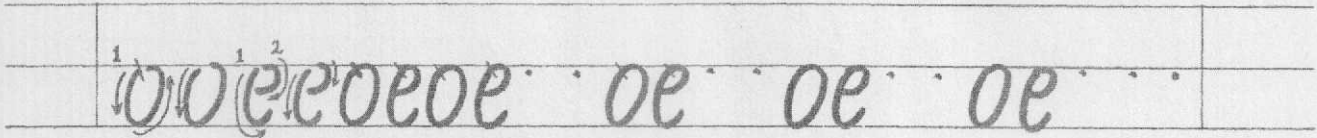
LESSON 7: c, o, e, l, t.

Notice that these letters have an elliptical lower curve while a, d, g, q, u, and y have narrow lower curves. (For closer spacing these curves may sometimes have to be narrower.)

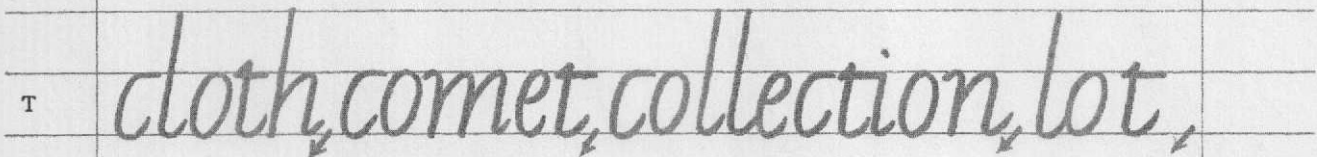
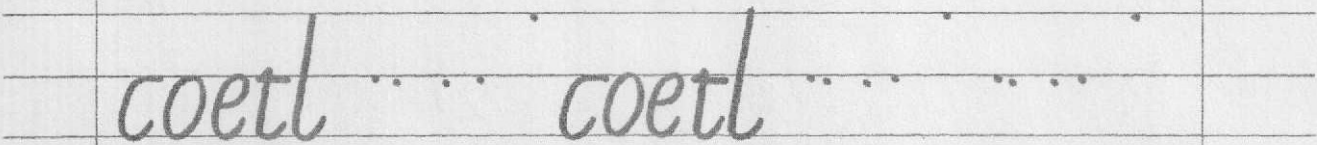
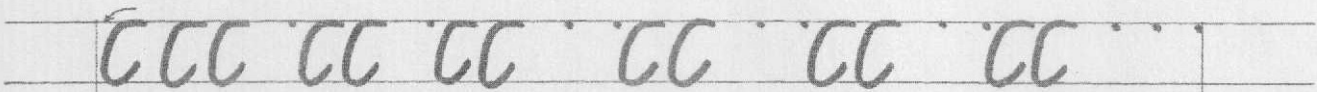
Both o and e begin with a DOWN stroke: *o* *e* not *o* *e*

ALWAYS write e in two strokes. It will keep the eye of e open so that when writing rapidly it will never be confused with i's. Later you will learn the nice e joins: *eeeeee*

NOT *e' e' e' e' e' e'*

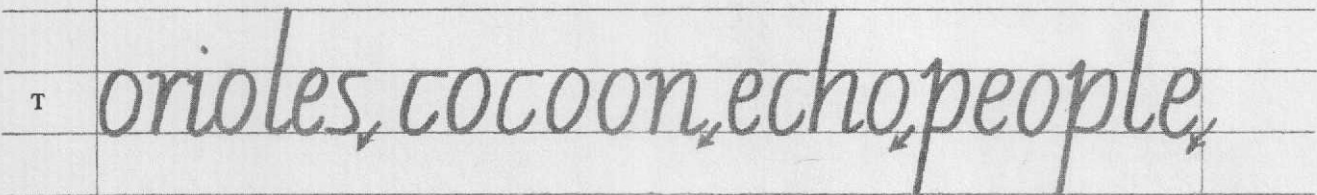


c begins with a flat push-stroke, then follows the ellipse. NOT *cccc*



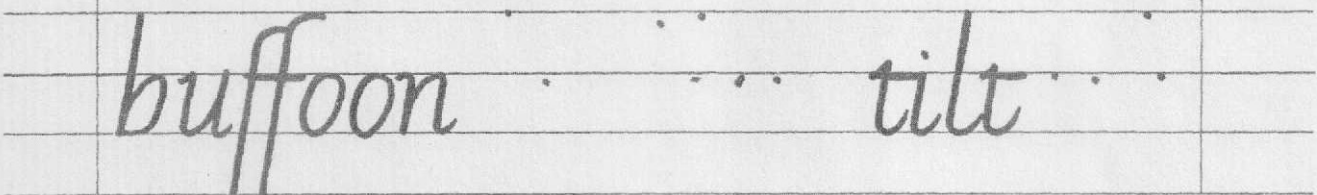
T

c →



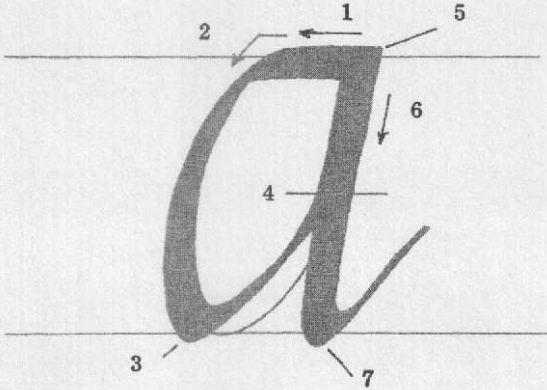
T

c →



LESSON 8: a-shapes (a, d, g, q); u and y

This shape has the same inside counter (white space) as the b's and p's, inverted and reversed. Your shapes will match in these two families if you pay special attention to these points:



To get the feeling of the shoulder and narrow curve in a-shapes, you **MUST** slow down. It often helps to write the letter at first with angular corners, actually stopping the pen at the corners.

1. Push flat across the top
2. Shoulder down rather squarely and follow the ellipse to the base line on the left side of the ellipse. (Aim OUT and to the LEFT on this downstroke.
3. Make a narrow turn and cut across the ellipse to
4. A point half-way up to the waist line,
5. Then straight up to the starting point.

ALL OF THE a-shapes start with this one-stroke pocket shape: *o*. For EACH letter the pen should return to the starting point. Only the letter d has a pen lift which is at this starting point. For letters a, g, and q, the pen should stay on the paper for one continuous stroke.

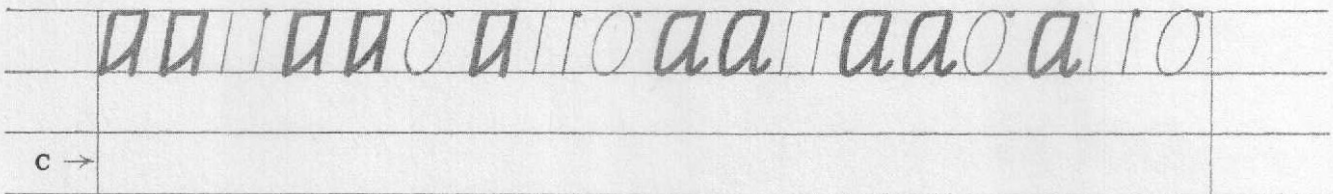
6. Straight down to the base line. This causes the strokes to look like inverted branching at No. 4.
7. End with a narrow curve matching the curve at No. 3, lifting the pen in a light up-stroke which parallels the stroke from 3 to 4.

DO NOT LIFT YOUR PEN while writing a

NOT *a a a a a a a a*

When this is comfortable, go over the same letters again, but this time NOT stopping, just slowing down at the corners. Perfect a's will result.

Another help is, after making the top, think "u!"

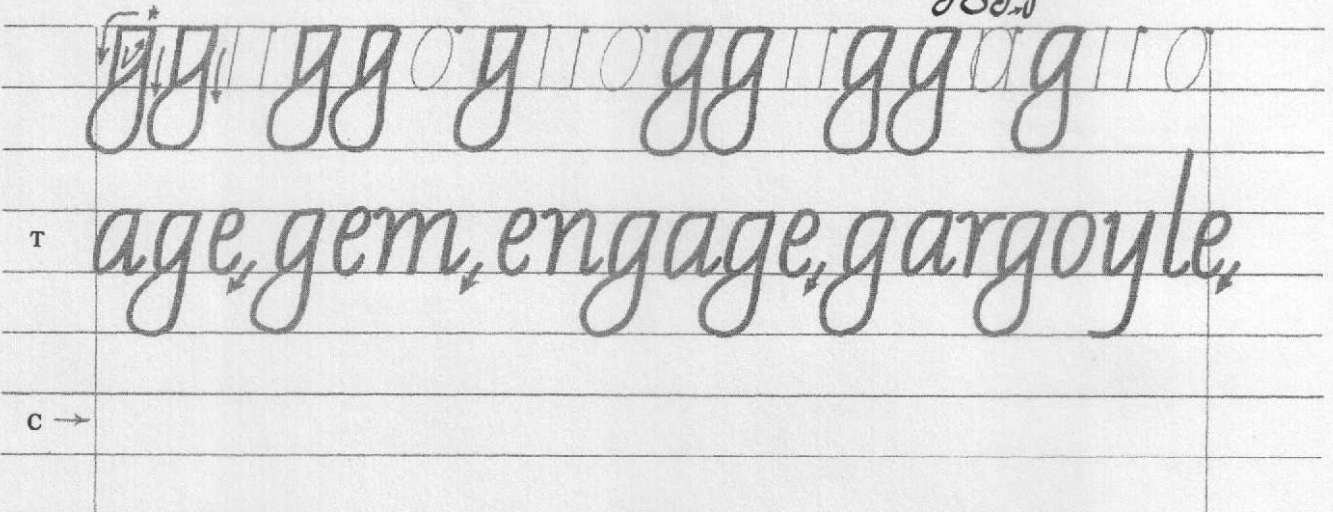


For g, points 1 - 5 are identical with those for the a-shape. REVIEW THEM.

6. Straight down to the descender line with a slight arch (not too much)

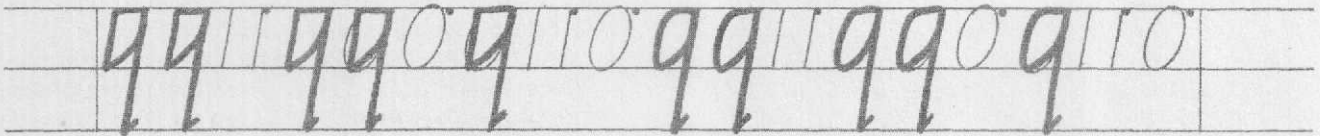
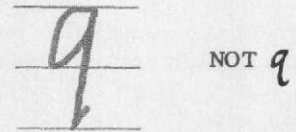
7. Then a happy, free, open curve back to the narrow curve (No. 3) and LIFT the pen. DO NOT LIFT the pen when writing g, until you reach No. 3.

NOT *g g g g*



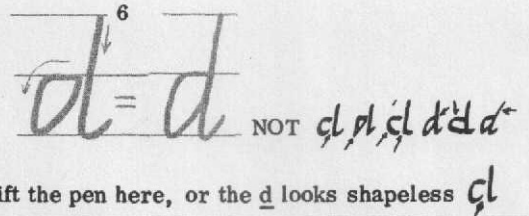
For q, points 1-5 are identical with those for the a-shape.

- 6. Straight down with NO arch to the baseline,
 - 7. Light sharp up-stroke serif, lifting the pen.
- DO NOT LIFT YOUR PEN while writing q.

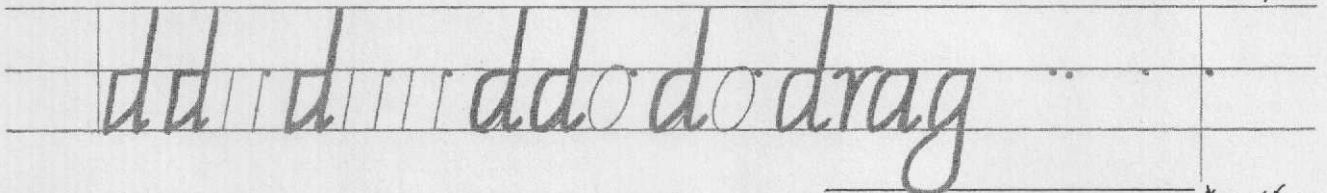


For d, points 1-4 are identical to the other a-shapes, BUT

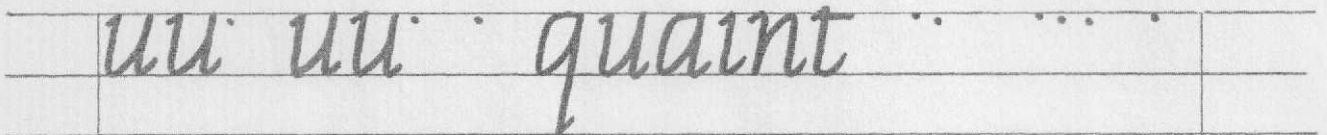
- 5. At 5, the starting point, LIFT your pen, DO NOT LIFT your pen BEFORE you reach this point (No. 5).
- 6. Now place the pen on the ascender line at 6 and straight down to the baseline, retracing the line from 5 - 4 on the way, and
- 7. End with a narrow curve matching the curve at 3, and lifting the pen in a light up-stroke which parallels the stroke from 3 - 4.



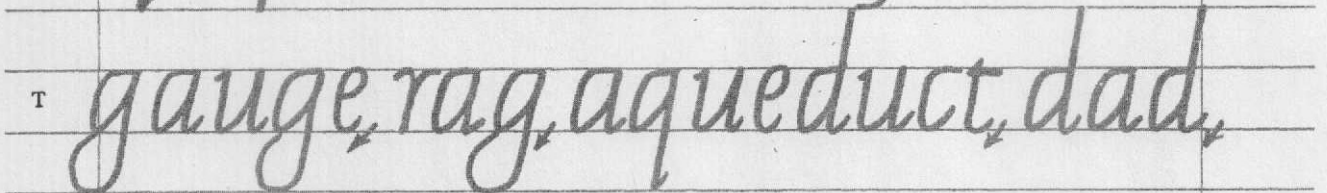
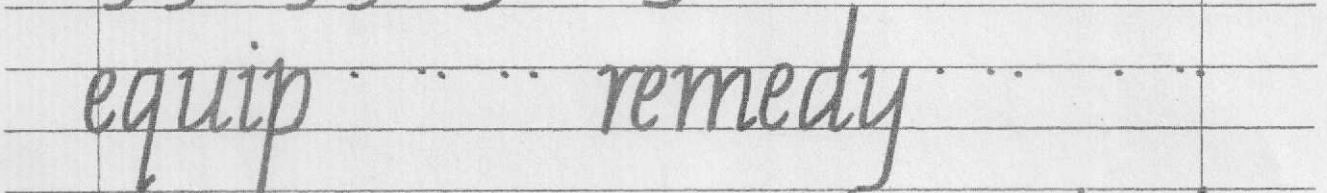
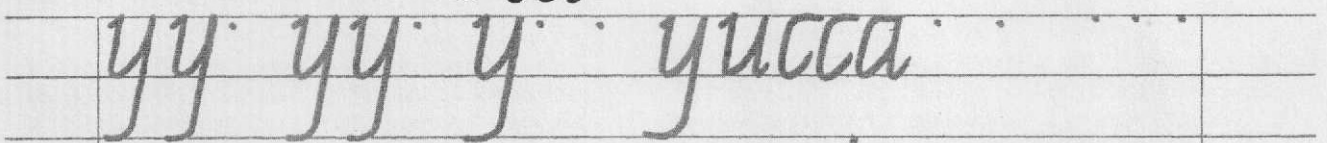
DO NOT lift the pen here, or the d looks shapeless



For u, begin with a light up-stroke serif, then straight down. Now follow points 3 - 7 for drawing a NOT



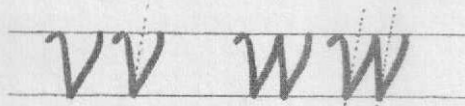
y begins like u and ends like j NOT



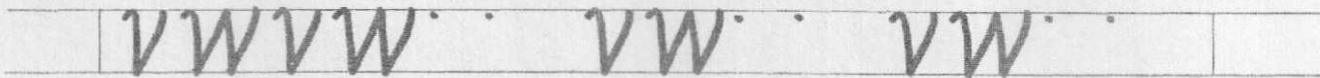
C →

LESSON 9: v, w, x, z

Both v and w start with a curving serif which goes steeply down to an angle, overlaps the base-line, then rising, turns in (to avoid confusion with r). The slant of these letters is determined by a line drawn from the angle to a point midway in the opening above. *v w*



NOT *v r v v v*



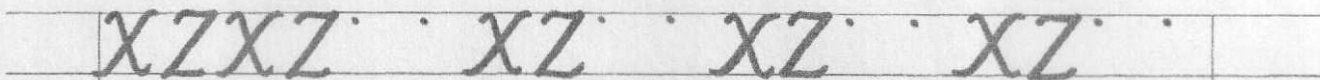
The first stroke of x has curved serifs at the beginning and end. The second stroke has a flat beginning and end.

NOT *x x x x*

The top and bottom of z curve just a little. The diagonal is straight. The bottom is wider than the top. The down-stroke should go past the beginning of the letter to establish the forward slope



NOT *z z z z*



T

wave, zany, ox, youth, axe,

C →

T

vivid wax buzz azure sax

C →

varsity syrinx

LESSON 10: REVIEW DO NOT WRITE on this page. Save it for review and reference.

1. REVIEW OF NUMBER OF STROKES

These letters are made in one continuous stroke of the pen WITHOUT lifting the pen from the paper:

One-stroke *abcdefghijklmnopqrstu vwxyz*

These letters are made in two strokes, and you MUST LIFT the pen to make the second stroke:

Two-stroke *o d d e e f p p t t x*

2. REVIEW OF ENTRANCES AND EXITS

The following letters start with a sharp-angled serif; as do v, w, x when they are preceded by a join:

Sharp entrances *i j p t u y (v w x)*

The following letters start with a curved serif; as do v, w, x when they are NOT preceded by a join:

Curved entrances *m n r v w x*

The following letters end with a narrow lower curve:

Narrow Lower curve *a d h i m n u humming*

The following letters end with a fuller, elliptical lower curve:

But these curves may sometimes have to be narrower for closer spacing.

Elliptical Lower curve *c e l o t Lancelot*

3. IMPORTANT: Review by writing the entire alphabet on your own paper, each letter three times: aaa, bbb, ccc, ddd, etc. Underline the one which you feel is the best. To mark off your paper, use notebook paper with spaces the same as those we have been using in this section. Skip the first line and mark off every third space as you see we have done on the preceding pages. These spaces are for the x-height of each letter. When you are finished, check your work with the model and notice especially adgq, bp, mn, s.

If you don't remember the principles for the letter you are writing and want to look at it again the first time it was presented you can locate it quickly by referring to the Table of Contents. Be sure to read the instructions by the model, because if you have forgotten the shape, you probably have forgotten the principles for that letter, too.

Don't be discouraged if you need to look back, it is quite usual for students to need this review at this point in their work.

Alphabet Review *aaa bbb ccc ddd eee fff etc.*

LESSON 11: THEORY AND PRACTICE OF SPACING IN THE CALLIGRAPHIC MODE

IMPORTANT: Carefully study these rules for spacing and the examples given. TRACE and COPY these pages on spacing, then take words from the list which follows, one at a time. Alternating between the vertical guide line portion and the lower portion of Guide Sheet "L", write each word three times, improving the spacing each time. Continue practicing spacing in this way on a regular basis while you progress into the following lessons. More than anything else, consistent slant and even spacing give a page of writing a patterned beauty that makes it the envy of those who have neglected this

important study.

You will be able to look at your spacing more objectively if you turn your paper upside down. When it is right-side up, you see your old friends, the alphabet and recognizable words, and are distracted from looking at the spacing. Upside down, the shapes are not familiar—the appearance is more like that of an abstract design, so you can be more conscious of spacing patterns. You will notice lighter color where you have left too much space and dark patches where you have crowded your vertical strokes.

RULES FOR SPACING in the Calligraphic Mode:

1. Ultimately the eye is the judge for spacing. These rules should help, but the eye determines the space, depending on the width of the o chosen. The eye sees the patterns of white space made by the letters, and is only satisfied by an even distribution of space or color throughout the writing.
2. All spacing of lower case letters relates in some way to the width of the o or the parallelogram chosen.
3. In this GUIDE the width of the parallelogram is exactly one half the height for the calligraphic mode. IT IS RECOMMENDED that students discipline themselves to stick to this width for the calligraphic mode until they reach the last section of this book where several other spacings are illustrated.
4. Straight vertical strokes should be placed just to the right of the vertical Guide lines on the Guide Sheet "L" in the back of this book. Ellipses and elliptical curves should overlap the vertical guides slightly.
5. Adjacent straight vertical strokes are separated by the width of a space (full parallelogram), measuring from the left side of one stroke to the left side of the next stroke. ||

6. When a curve is adjacent to a straight stroke they are separated by approximately 2/3 of a space. | () |
 7. When two curves are adjacent, they are separated by approximately 1/3 of a space.)(
 8. Spacing of c, s, v, w, x, and the right side of k follows the rules for curved letters because the eye takes into account the amount of space inside these letters and sees it as separation between them and the adjacent letters or, because of the greater amount of space inside these letters, does not require as much separation between them and the adjacent letters.
 9. Spacing after r varies between one space and 1-1/3 spaces. Usually you will have to watch that you don't leave too much space after r.
 10. If two ff's, two tt's, ft or tf appear, draw the two verticals first, then cross both with one stroke.
- NOTE: The separations described above in 6,7,8,9 are based on writing with a nylon-tipped pen in this section of the GUIDE. When an edged pen is used there may be a slight variation from these measurements but, if you learn them here, your eye will become accustomed to this even spacing.

T		
C →		
T		
C →		

T

mint, minimum, unit, mill,

C →

T

until, lint, hill, funny, nifty,

C →

T

ic time, untidy, manner,

C →

T

helmet, hallelujah, many,

C →

T&C

magnet ·

jet ·

T

goon, gear, eager, equal,

C →

T & C

people · door ·

T

garment, rent, general, ivy,

C →

T

cocoa, small, corrupt, exit,

C →

T

flivver, sessions, azure, wacky,

C →

T

checkers, cool, grudge, rabbit,

C →

T

khaki, prove, accord, read,

C →

T

backwards, crawl, cogent,

C →

LISTS OF WORDS FOR SPACING PRACTICE

Easiest: two parallel straight strokes:

mint unit minimum nut hill limit until lint my him funny nifty lift fill muffin

Intermediate: one straight, one curved stroke:

time lentil manner hallelujah one many mat jam main manage bingo untidy magnet hat hanger magnolia loft left bill again agate golly night gelatin bib gamma magnanimity doubt date gauntlet jet

More difficult: two adjacent curves:

door genealogy gear keg adequate agog equal banjo

equal before abbate egg hedge meant eager beautiful liberate jamboree people

Most difficult: mixed plus interior spaces:

checkers cool rent general garment grudge rabbit khaki prove accord corrupt session read flivver ivy backwards crawl bother niece cogent cocoa small catastrophe exam exit azure fix licorice wacky wax citation arrangement excellency breakfast citrus lick crawl concentrate concentric camera.