

Project II

EDGED PEN - PEN ANGLE - ALPHABET WITH PEN

WARNING! DANGER! If you miss any of the important points in THIS lesson, all future practice of Italic will be wasted! of no value! And some day you will have to come back to this page and start all over again. NO OTHER one lesson in this book is as important as this one, for if you hold the pen correctly, it almost writes well automatically. If you hold it incorrectly, there is

almost nothing you can do to make it write well!

For this project you will need a Broad pen (or broad oblique for left-handed writers); Guide Sheet 1 in the back of this book; white unlined writing paper, thin enough that the guide lines may be seen through the paper, 8-1/2" x 11" (the size of these pages), and paper clips.

LESSON 12: GETTING TO KNOW THE EDGED PEN AND PEN ANGLE

After filling your pen, touch it to the paper many times and see if you can get the ink to come out. IF the entire edge of the pen is not on the paper, you will not get ink, for the ink flows down the slit and along the edge of the pen. If only a corner of your nib is on the paper, no ink will flow. If you have a fountain pen and the ink doesn't flow immediately, you can drop it lightly on its tip on a piece of paper and force the ink through the nib. This is a sort of breaking in process that sometimes is necessary.

If you use a dip pen that has been packed in oil to



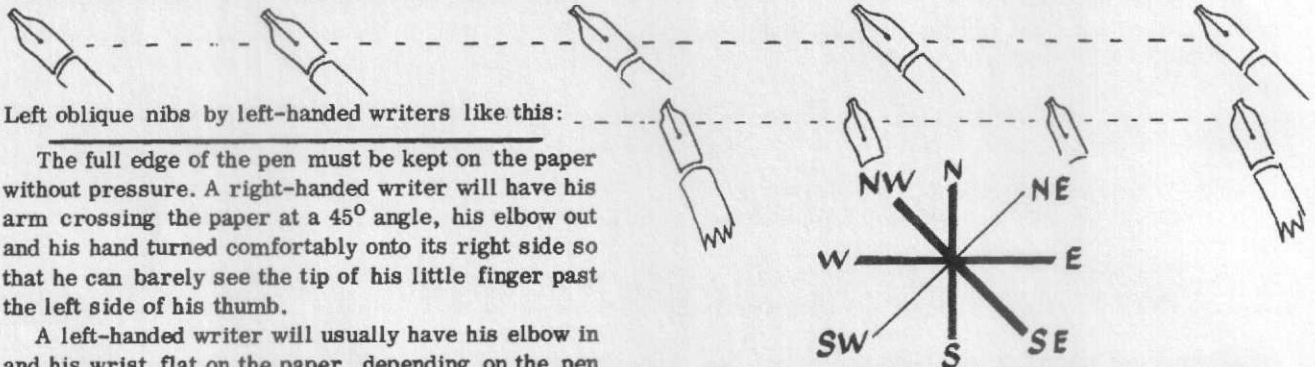
MOST IMPORTANT to Italic writing is learning the proper angle at which to hold the pen, and maintaining the pen always at that angle no matter where you are on the page. It is in this fundamental aspect of writing where many beginners fall down, failing to realize the importance of it, and failing to really master it before

preserve it, you can break it in by dipping and wiping it about four times until the ink forms an even, thin film on the surface of the pen.

Now move your pen around on a piece of paper and you will notice that when you move it along its thin edge you make thin strokes, if you move it along its breadth you make thick strokes, if you move it in a wavy ribbon, without turning the pen, you make a line of varying width. DO the above with your pen on your own paper. Here is what it might look like.

proceeding. **READ CAREFULLY** and **UNDERSTAND** the following instructions before proceeding!

The edged pen must always be held in the same position with its edge constantly at a 45° angle to the line of writing like this:



Left oblique nibs by left-handed writers like this:

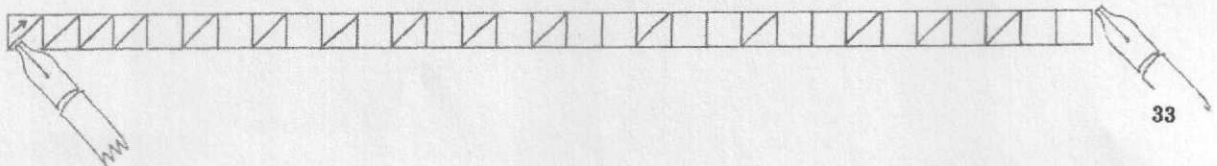
The full edge of the pen must be kept on the paper without pressure. A right-handed writer will have his arm crossing the paper at a 45° angle, his elbow out and his hand turned comfortably onto its right side so that he can barely see the tip of his little finger past the left side of his thumb.

A left-handed writer will usually have his elbow in and his wrist flat on the paper, depending on the pen and position he chooses. (See "Special for the Left-Handed" published by Italimuse, Inc. for all the possible positions, and examples of the writing of left-handed writers.)

IMAGINE a compass marking the directions on the map of your writing page. As you hold the pen correctly and lightly, and move it diagonally SW to NE / (or lower left to upper right) you will draw the thinnest lines possible with your pen. Notice that you must move the

paper or move your arm as you cross the page in order to keep the pen in the correct position and keep the lines thin: Place your pen exactly over the drawing of a pen at the beginning of the line below. **TRACE AND COPY** the line, and see that when you reach the end of the line your pen is in position exactly over the drawing.

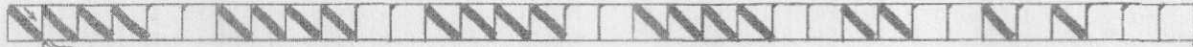
(For the left-handed writers the **EDGE** of the pen should line up with the **EDGE** of the pen in the drawings below.)



When you move the pen downward from NW to SE (or upper left to lower right) you will draw the thickest lines possible with your pen. Again, place your pen exactly over the drawing of the pen at the beginning of the line, and keep the angle as you cross the

page so that your pen is in position exactly over the drawing at the end of the line.

(Try writing WITHOUT the pen cap on the shaft of the pen. It may help you have a lighter touch.)

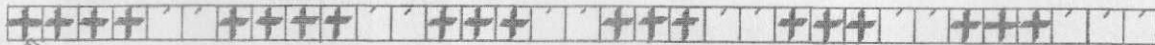


Now, keeping your pen at the same angle, draw a plus sign. If your pen angle is correct the two strokes will be of equal thickness without turning your pen between strokes. If they are not equal, slant your pen and try again. Can you keep the two strokes even for the entire line? Move your hand and arm, but don't change the angle of your pen!

at the correct angle, your elbow will already be off the right edge of the pad when you start writing the top line. Review the pictures of the writing position on page 16, noting especially the angle of the arm, position of elbow, and the turned position of the hand.

WATCH YOUR ELBOW! (Left-Handed Writers)
Keep your elbows IN. Never let your elbow go beyond the left edge of the page, and never let your elbow be in a position to the left of your hand. Review the pictures of the writing position on page 16, noting especially the angle of the arm and the position of the elbow.

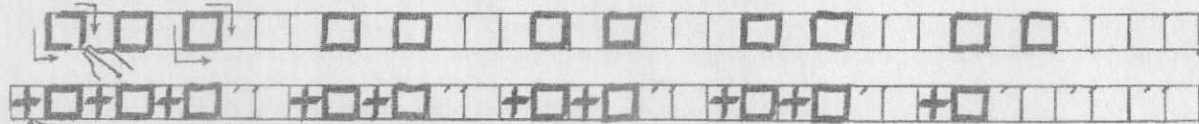
WATCH YOUR ELBOW! (Right-Handed Writers)
Your elbow should be well to the right of your hand. As you move across the page your elbow will move off the paper (or pad or book) long before your hand reaches the right margin. In fact, if you are holding the pen



Now draw a box. All four sides should be of equal thickness if your pen angle is correct.

DO NOT let the edge of your pen tip towards one of

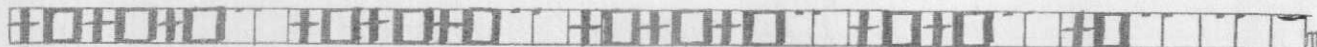
the corners of the nib, or ink will not flow. Hold the pen lightly so you can feel that the whole edge of the pen is touching the paper.



Now try holding your pen in the WRONG POSITION so that you can see what happens, and can later detect any errors in your pen angle.

First, make pluses and boxes with your pen in a too-flat position (as in the drawings). Notice which lines are thick and which lines are thin and see why.

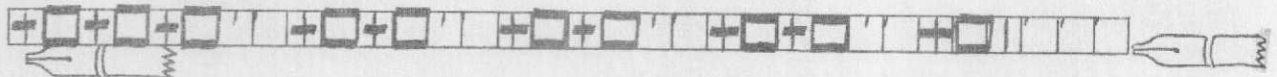
Too flat:



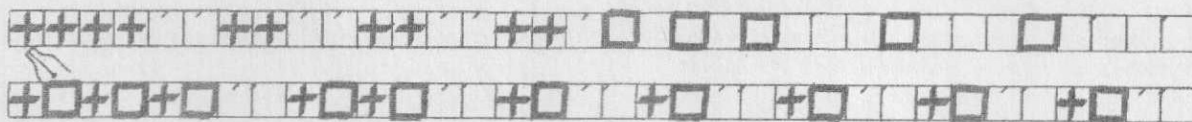
Now turn your pen way up on end and make pluses and boxes with your pen in too steep a position (as in

the drawings). Notice which lines are thick and which are thin and understand why.

Too steep:



Now once more slant your pen correctly, and make pluses and boxes with strokes of equal thickness.



Now with your pen in the correctly slanted position make two pluses at the left side of the paper, two pluses in the middle of the page, and again two on the right hand side. Write one plus on the model and one right

next to the model. Can you keep the arms of equal thickness at all three places on the page? It means moving your arm and hand, or the paper, without turning the pen.






LESSON 13: LEARNING THE ALPHABET WITH CORRECT PEN ANGLE




KEEPING your pen slanted at the 45° angle shown in the drawings, TRACE AND COPY the following lines. Be sure to check your pen angle at the beginning and end of each line by drawing pluses and boxes with equal sides.

scious part of your writing until the habit of keeping the pen in the right position is firmly established. Until that happens, there are key letters, described in numbers 1, 2, and 3 below, which you can continually use to check your pen angle.

This matter of pen angle will have to be a very con-

1. The following letters all have horizontal and vertical strokes which should be of equal thickness

2. These letters should not appear thick or thin, and the 45° angle should be very apparent at the bottom of each stroke:  Not  or 

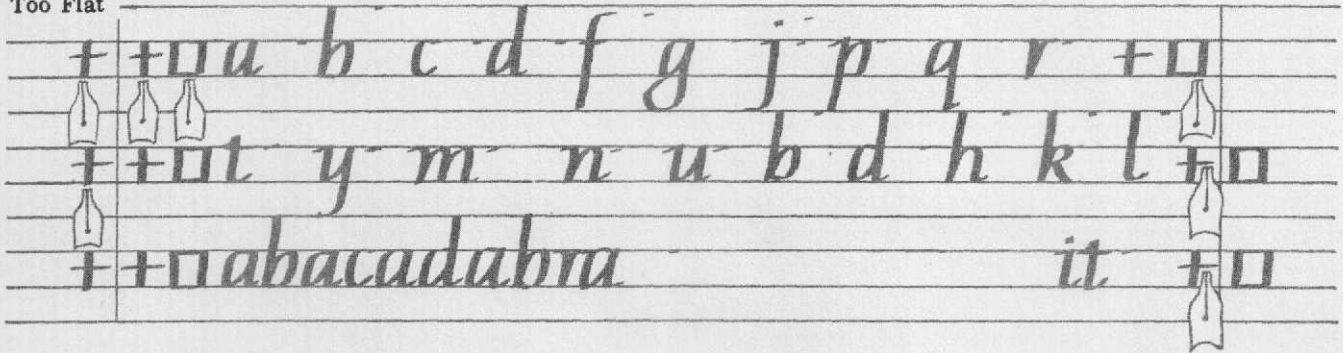
3. The following letters have ascenders starting on the ascender line. At the top of each ascender you should be able to clearly see a 45° angle:  Not  or 

Now try these key letters with the WRONG pen angle so you will see how they look when the pen angle is incorrect.

First make pluses and boxes with TOO FLAT a pen,

then trace and copy these letters with this too-flat pen-angle. Notice how fat the vertical strokes look; how hard it is to make narrow curves; how thin the horizontal parts of the letters are.

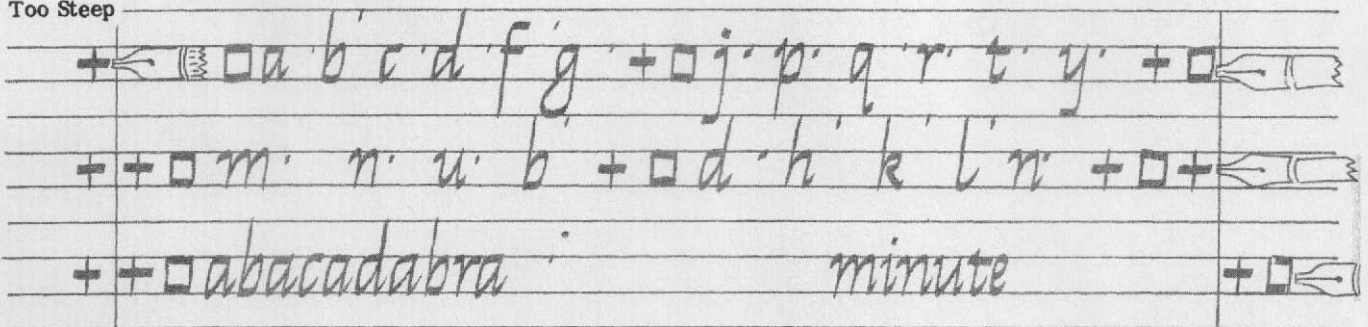
Too Flat



Now make pluses and boxes with TOO STEEP a pen, then trace and copy these letters with this too-steep pen angle. Notice how thin and scrawny the vertical

strokes look; how spikey the narrow curves come out; how thick the horizontal parts of the letters are.

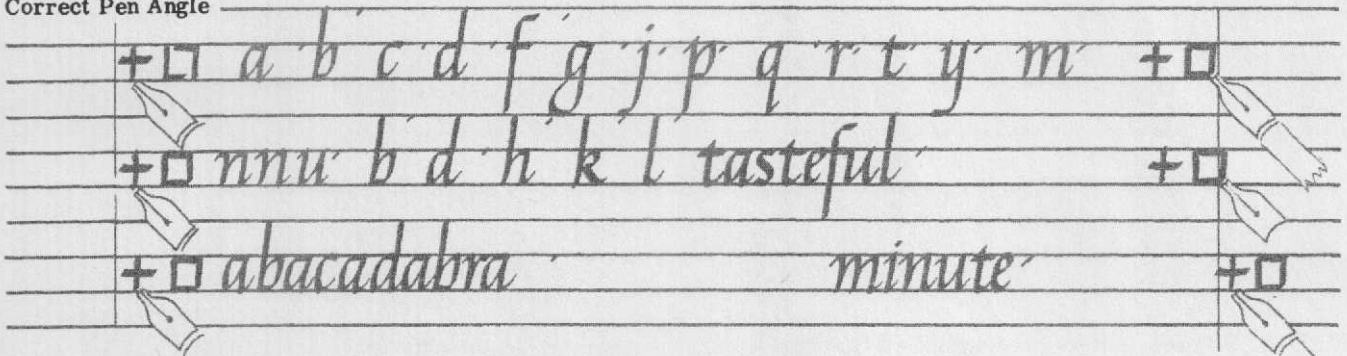
Too Steep



Notice how impossible it is to see the 45° angle at the top of the ascender letters in both of the above groups

Now practice these key letters with the CORRECT pen angle and enjoy the beautiful proportions of the letters

Correct Pen Angle



WELL, DO YOU THINK you have mastered pen angle? If not, carefully review lessons 12 and 13 before proceeding in this book. If so, the rest of the book will be a delight for you.

To help you keep thinking pen angle, until it is an

established habit, practice pluses and boxes at the beginning and end of each line for the next several pages. THINK what you are doing! Be sure horizontal and vertical strokes are of equal thickness.

LESSON 14: FAMILY LIKENESSES: a-shapes and inverted a-shapes

a, d, g, q, u, have this shape in common: *o*. b and p contain this a-shape inverted and reversed: *o*.

Remember the important points you learned about these letters. Make yours exactly like the model.

For all of your work from now on, write the date completed at the bottom of each page. Do the same thing when you copy a page on your own paper: Write the page number on your paper together with the date.

For this lesson and all of the following ones, trace the model and copy next to it while you are learning the new element presented in each lesson. When your copy looks very much like the model, STOP tracing and copying, and COPY ONLY on your own paper using the guide sheet numbered at the bottom of each page. Save the models and spaces for later review. An * indicates where you might stop tracing and begin copying.

+ aa	aa	dd	dd	gg	gg	qq	qq	+ □ +
+ □ bb	bb	bb	pp	pp	pp	bp		+ □
+ bade	data	aggravate	billabong	compare				□ +
→								
+ acquaint		explain		apt				□
□ probable		approach						+ □
+ □ principal	apparatus	propaganda	gauge					+ □
→								
* □ fandango	bolero	palpitate	babble	barcarole				+ □
→								
+ ballade		incomparable						□
+ □ agreeable		euphony						+ □
+ cacophony		approbate						+ □

LESSON 15: FAMILY LIKENESSES: Elliptical shapes and wedges
 o, c, e, l, t have elliptical lower curves in common

NEW + *jocose, violoncello, heliotrope, coconut, cocoon,* □



* □ *helicopter* *oratorio* □+□+

+ *choreographer* *concerto*

These letters have white wedge-shapes in common:
 Keep the wedges the same size.

mnhktrbp adgquy + □

NEW □ + *breadth, among, mammal, had, piquantly,* +



+ *commander* *barracks* □

* □ *admirable* *rhapsody* □+

+ *magnify, denominator, engage, murmur,* + □



□ *hullabaloo* *harmonize* +

+ □ *communicate* *hard* + □

□ *ringing* *enharmonic* +

+ □ *harbinger* *abandon*

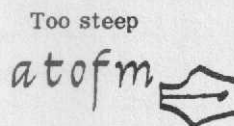
Common Faults and Remedies I

MODELS

F A U L T S

REMEDY

1. PEN ANGLE (p. a.)



Study and practice pages 33 to 36 if you need to work more on pen angle

Watch the verticals and horizontals in *f t a a d g q b p*. They should be equal in thickness if your p. a. is correct.

2. BASIC SHAPES

adgq

Look at each model for the correct shape.

Review the first lessons

Here are some common errors that happen to this group

Beginning push stroke: *a* (too long) *a* (not horizontal) *a* (too short)

Narrow curve: *a* (Too spikey); *a* (Too round)

Parallel sides: *a* (Not parallel); *a* (Back-slanting)

Lifting pen in wrong place: *d d* (Too soon) *d* (Not lifted at all—makes ascender thick)

Ending strokes: *aaa gggg* (ugly, clumsy)

oe

Begin in the correct place: *oe* (o & e should begin with down strokes)

Keep the elliptical shapes: *ool* (Too skinny); *oce* (Too fat)

Lower curve: *oe* (Too sharp); *ce* (Too round)

Loop of e: *eee* (Too small); *eee* (Too large)

iu

iu (Serifs are wrong); *uu* (Narrow curve is missing); *u* (Sides aren't parallel)

mnhkr

Branching: *mn* (Too high); *mr* (Too low)

Elliptical arches: *mn* (Too round); *mnn* (Too spikey)

Verticals; *mnn* (not parallel); Careless endings: *mmrrvkk*

bp

b (Pen should NOT be lifted); *pp* (Pen SHOULD be lifted & replaced at the base line)

bp (Branching too low); *b b p p* (Sides not parallel)

Narrow curve: *bp* (Too round); *b p* (Too spikey); *b b p p* (Bottom should be flat)

ft

Cross stroke: *fft* (Too low); *ft* (Too high); *fft* (Not horizontal)

ff it (Length)

s

ss (Two curves should appear the same size); *s* (Middle should be diagonal)

vw yj

vr (End must turn in gently); *vw* (Too much slant); *yj* (No fishhooks).

xz

xxzzzz (Off balance); *z* (Too wavy); *x* (Keep the **x**)

LESSON 16: FAMILY LIKENESSES: Horizontals, v-shapes, Review

These letters have horizontal strokes. Keep the horizontals HORIZONTAL!

NEW + □ *a* *b* *c* *d* *f* *g* *j* *p* *q* *r* *s* *t* *x* *z* □ + □

Watch the horizontals:

□ *passed* *class* *passage* *characterize* *arabesque* +

+ *surprise* *assist* *suppose* □

+ □ *staccato* *pizzicato* *if* +

* □ *feast* *accept* *across* *jazz* *saraband* *sarcasm*

+ □ *professor* *scoffer* *prestidigitator* *juggler* + □

□ + *extravaganza* *sport* +

+ *baseball* *ping-pong* + □

□ *cricket* *rugby* *football* *softball* *braggadocio* +

These letters have v-shapes. Be careful of the slant and the endings of these letters.

NEW + *vary* *weaver* *vivacity* □

+ wayward vivify verve □
 * □ twirler vigor worry wry warrant viewer □ +
 →

Remember these letters begin with sharp serifs: *ijptuy*

Remember these letters begin with narrow curves: *mnrvwX*

Remember these letters are the only ones written in two strokes: *ol=d, e=e, f, p=p, t=t, x*
 All the others are in one stroke. DO NOT lift your pen in the middle of one-stroke letters.

Remember, these letters end in narrow lower curves: *adhimnu*

These letters end in elliptical lower curves: *celot*

These words review all family likenesses. Try to remember every relationship between letters that you

have been studying in the last pages.

+ heraldry breastplate buckler gauntlet armor □
 →
 * □ helmet panoply moat +
 + gallant chivalry brave □
 □ caparison adventure plucky castle defense rook +
 →
 + barbican casement redoubt postern parapet □
 →
 → □ invincible navigate □ □ +

+ vivacity, philosophy, baboon, appropriate, □ + □

□ + palpable, prospector, magnanimous, □ +

+ barge, dingy, scupper, + □

□ starboard, port, bow, □ +

+ gilding, gold, gesso, size, leaf, burnish, bright, □

eggshell, hygroscopic, plaster of Paris, white, lead,

□ parchment, vellum, glair, scissors, quill, scribe, +

+ scriptorium, knife, ink, sandpaper, weather, □

□ + damp, humid, illumination, silk, silver, + □