

Calligraphy by Correspondence Lesson 3 Part 1

The purpose of this lesson is to enable you to perfect your lettering of the Italic alphabet. These pages are used along with chapter 6. The pages for chapter 7 will follow once you have completed these pages.

Lesson Three

Your calligraphic skills will improve in direct proportion to the practice you devote to them. However, it is the quality of the practice, and not the amount of time spent, which produces the results. Use the ideas presented here to increase the effectiveness of your practice.

Thirty minutes of practice daily is of more value than long practice sessions weekly. A good way to incorporate practice into your schedule is to carry your fountain pen with you at all times and use your calligraphy at every opportunity. Become a 'calligraphic doodler'.

As you practice, strive to perfect your calligraphy according to the '5-S' criteria:

1. STROKE - the most important thing to acquire is a smooth stroke which has the appearance of strength and confidence. Shakey strokes appear weak and uncertain.
2. SHAPE - letters should be accurately formed.
3. SLANT - the angle which the downstrokes of the letters create in relation to the writing line should be constant.
4. SIZE - letters should be uniform in size.
5. SPACING - spacing between letters and words should look even.

Read pages 65 and 66 about *STROKES*. Make certain that you understand this section completely.

Remember: Stroke is so important that even if you do everything else perfectly but your stroke is poorly done, your calligraphy will never look right. On the other hand if your stroke is strong and smooth and your pen angle is correct, the other things about your letters may not be what they should be, and your calligraphy can still look really good. When you practice, think about your stroke. Strive to make the strokes smooth and confident and to keep your pen angled correctly.

Next, read pages 66—68. Again, make certain that you understand everything.

Check a sample of your own work using the 5-S formula.

Jump to page 72 and read about the common errors. Pay close attention to the examples. Do you make any of these mistakes?

Then go back to page 68 and read about *Italic handwriting*—which is the best way to practice.

The remaining pages in this packet are the practice sheets for chapter 6. The correct pen nib for these exercises is the medium nib.

If you run into any problems, please send me an e-mail and we will come up with a solution.

Happy calligraphy-ing!

Italic Handwriting Practice

ai cu dr hi in kn li

ca ad ig ue ho iq na

fi ou ru ti vi wi on

bi pi sy ba pa sa bo

al ck ib ah rl oh ph

as us os ms is rs

en eu ea eo el eb et

Andrew Beatrice Clyde David Evelyn

Frída Ciregory Hannah Isaíah Jon

Kevin Línda Missy Natalie Omar

Peter Quinn Roger Sylvia Timothy

Ulysses Vance Will Xerxes Yves Zack

once three wet wreck river when

vím vow view wave weave wow

mat cut dump eye him skip

knee luck mine any nut taxi are

sew ajar avenue save kit run jam

five fun on ran tip vine work

win nap fan act sock did egg

nod equal play onto room broom

soon zoom tug bloom cart me one

very few yew window minnow who

willow wind new wound yes wand

twelve weave well books soon noon

goes now coo food room rooster

poor boom smooth owe say sign

same tassle hush fizz off offer

half tin such fuss must trim

bull built still will mill lump

pump ill lily hit hilly lamp tilt

axle exceed fix maximum animals

many any money sunny funny offer

often coffee green seem mine fines

yellow exactly risk issue fraction

fact tact lack light right fellows

times some was fusses fit fifth

taffy fin fine toss loss fish boast

babble hound band kind hand dine

dinner name nine win now how me

moon rim ram hammer humming

ham king bound noun round find

lullaby pull little silly hill kilt

Trace at the top. Copy in the empty space below.

From Treasure Island,

*His stories were what frightened
people worst of all. Dreadful stories
they were-- about hanging, and walk-
ing the plank, and storms at sea,
and the Dry Tortugas, and wild deeds
and places on the Spanish Main. By*

his own account he must have lived his life among some of the wickedest men that God ever allowed upon the sea, and the language in which he told these stories shocked our plain country people almost as much as the crimes he described.

Lincoln's Gettesburg Address

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. ¶ Now we are engaged in a great civil war, testing whether that nation, or

any nation so conceived and so dedicated
can long endure. We are met on a great bat-
tle-field of that war. We have come to
dedicate a portion of that field, as a final
resting place for those who here gave
their lives that that nation might live.
It is altogether fitting and proper that

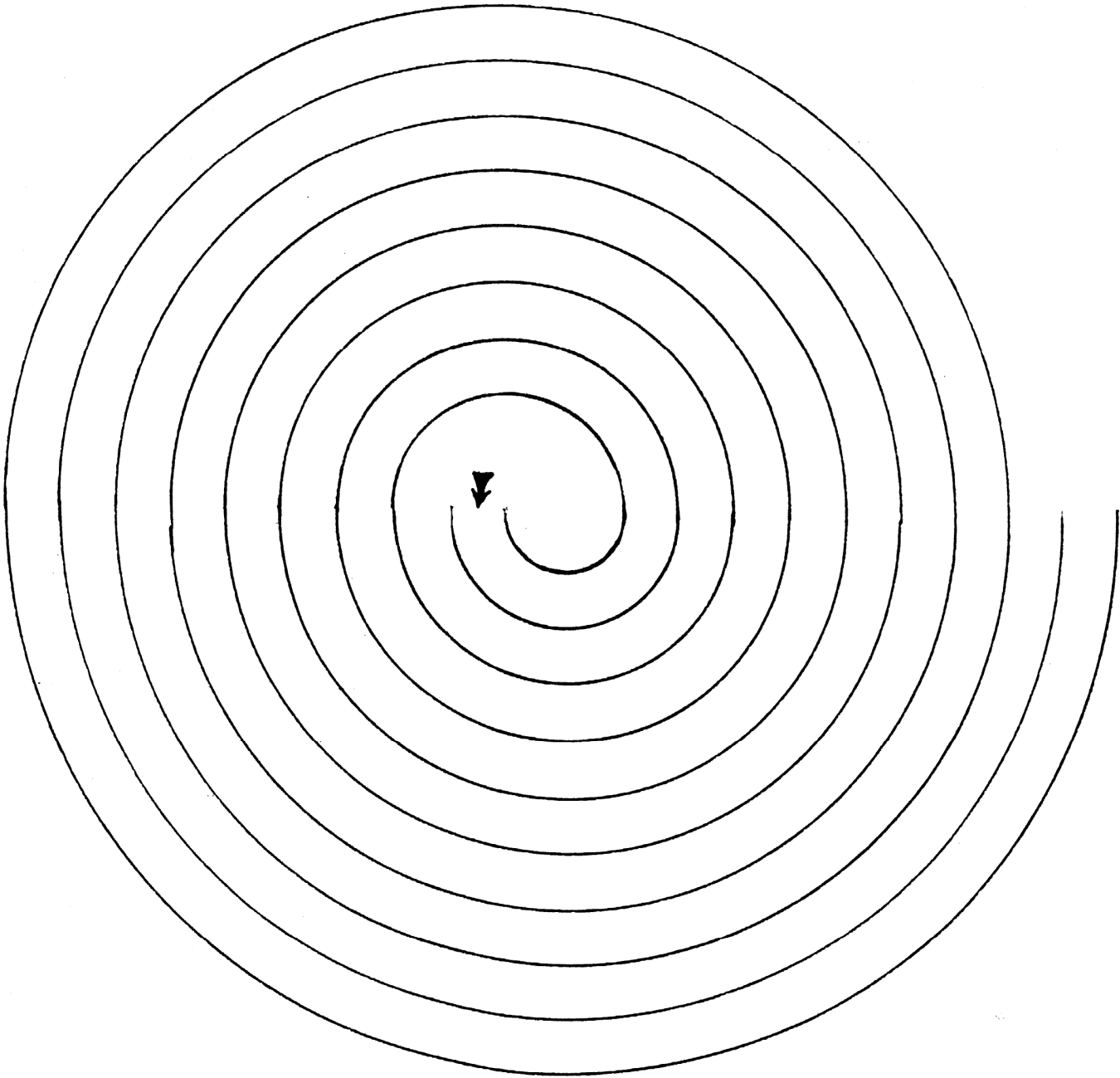
we should do this. ¶ But in a larger sense, we cannot dedicate--we cannot consecrate--we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long re-

member what we say here, but it can
never forget what they did here. It is
for us the living, rather, to be dedicated
here to the unfinished work which they
who fought here have thus far so nobly
advanced. It is rather for us to be here
dedicated to the great task remaining

before us-- that from these honored
dead we take increased devotion-- to
that cause for which they gave the last
full measure of devotion-- that we here
highly resolve that these dead shall not
have died in vain-- that this nation,
under God, shall have a new birth of

freedom--and that government of
the people, by the people, for the people,
shall not perish from the earth.

Guide lines for spiral writing



[illegible]