CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

STAN'S CALLIGRAPHY BOOK
A PRACTICAL GUIDE TO TEACHING CALLIGRAPHY

An abstract submitted in partial satisfaction of the requirements for the degree of Master of Arts in

Art

by

Stanley S. Lynch

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ABSTRACT

STAN'S CALLIGRAPHY BOOK

A PRACTICAL GUIDE TO TEACHING CALLIGRAPHY

by

Stanley S. Lynch

Master of Arts in Art

Stan's Calligraphy Book: A Practical Guide To Teaching Calligraphy was designed for use by the accomplished calligrapher who wants to do more than just address envelopes.

Like many other art forms, calligraphy is very nice to look at, interesting to do, and a less than satisfactory way to make a living. Addressing envelopes, doing certificates and other such avenues can be something less than rewarding --- both from a monetary and an artistic standpoint. Big commissions and pieces snapped up by rich collectors are far from the norm.
That brings us to teaching. What with a seeming resurgence of interest in learning calligraphy, students are not in short supply. The calligrapher of above-average talent can find a rewarding area in which to work. Teaching calligraphy can be lucrative as well as offer opportunities for the use of one's artistic talent. It also has some rewards of its own that are not found in any other field.

Fortunately, I can't draw. If I could draw, I probably never would have become interested in calligraphy. Because I am not very good at drawing, but do enjoy working with a pen and paper, calligraphy was a natural thing for me to become interested in. I was doodling all the time, so calligraphy was just a natural extension of that doodling. Only now, instead of doodles, I am drawing letters.

I still cannot draw, but I am fairly good at calligraphy --- at least good enough that someone asked me to teach a class at my church.

That class was the beginning of my research that eventually led to the writing of my book. As the first class turned into a second and a third, and the groups of students grew from a handful to a roomful, I kept refining my material and techniques, and kept taking notes.
Little things, like where to buy packages of blotters; to big things, like finding a drawing pad big enough for the whole class to see, were all noted. The research spanned an 18-month period. During that time, several dozen people learned calligraphy to one degree or another. I was able to acquire considerable teaching experience, and the basis for my book.

The actual job of putting together the book for printing was both a challenge and an opportunity for artistic expression. By printing the book myself and keeping complete control over it, I was able to implant my own personality on it. It also allowed me to use my own calligraphy to a great extent.

If you are a calligrapher, you will find everything you need to know to start teaching. If you are not a calligrapher, even my book won't help you --- but perhaps you would be interested in signing-up for my next class.
Stan's Calligraphy Book

A Practical Guide To Teaching Calligraphy

by Stan Lynch
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Chapter 1

Why Teach Calligraphy

Calligraphy is an interesting art form. It occupies a unique place, in that it is not solely graphic design and it is not solely painting or drawing. It can be as beautiful as any painting, or it can turn a book into a work of art. It can grace the pages of a card or letter, or add a touch of beauty to some ordinary piece of paper.

Calligraphy is a magical thing that seems to be appreciated by everyone. I have yet to meet anyone who didn't exclaim how beautiful it was, when something was written out in a calligraphic hand.

If you are like me and probably thousands of other people who call themselves calligraphers, you are probably wondering just what to do with your talent. You have probably found that there really isn't much call for calligraphers. Addressing envelopes and designing cards can only go so far. So if you are like me, you turn to teaching.

There seems to be a resurgance of interest in calligraphy, both by adults and teenagers. No doubt it is in part due to the fact that handwriting in our public schools is not one of the subjects that is given much attention. I come from a generation of sloppy writers. My handwriting is atrocious. For me, calligraphy was a way to add some beauty to my written expression. Apparently others feel the same way too.
You will find a ready and willing market of students out there, just waiting for the right time and place to take a calligraphy class. You only need to offer it to them. It will also give you the chance to try your hand at teaching. You may find a whole new career out there.

You will also soon find that there is a lot of money to be made by teaching calligraphy. Students are willing to pay for instruction. You as a teacher can provide them with that service and expect to be rewarded for your efforts. Whatever your reasons for teaching calligraphy, whether your reward is just the satisfaction of knowing that you are imparting some special knowledge to others, or whether it is for the monetary rewards, you will discover that you can put your calligraphic talent to work.
Chapter 2

Where to Teach

Finding a place to hold a calligraphy class is an important step in preparing to teach. Just as you would prepare yourself by learning your subject, you must prepare for teaching your own class by finding a suitable place to hold it.

There are a few places that will immediately come to mind that provide a classroom setting. As you narrow your search to those places that are available, you can then narrow it further by eliminating those that are not suitable for your needs. Naturally, schools have classrooms. Both public and private schools have classroom space. Since schools normally operate during the day, there is a possibility that you could obtain a classroom during the evening hours. Unless you are associated with a particular school, you should expect them to charge a fee for use of the room.

Municipal park and recreation departments usually have centers with rooms that can be used for classroom purposes. Often, these rooms can be rented, or possibly you can work out some type of arrangement with the department to teach classes for them, thereby getting a room included.

Churches are a very good source of rooms, since most of them only use the bulk of their facilities on Sundays. If you are a member of a church, you should have a good chance of convincing them to let you use a room in return for a small gratuity.
In my own case, I used a Sunday school classroom at my own church. The church had a number of long folding tables, so more tables could be added to the room as the class size increased. As the classes increased in size, from an original 11 members to over 45 in one class, I moved into the church's social hall.

There are certain requirements that must be taken into consideration when looking for the proper room to teach in. First, is there adequate space for the size class you want? The typical table, 8 feet long by 30 inches wide, will seat four students at the most. Therefore, an average sized class of 20 students would require five tables. If space permits, three students per table allows for more elbow room. You must also consider chairs, making sure that you will have an adequate number of chairs. Also allow enough space for you as the teacher to move about the classroom to observe the students at work. Plan for room where you can demonstrate and students can see you.

The proper lighting is essential. While a room may seem well-lighted in the daytime, inadequate lighting at night can be a real hinderance to teaching, and learning. Preferably, the room should have overhead florescent lighting. Incandescent lighting will do, if you make sure that the light bulbs are of sufficient wattage to provide enough light. Test it yourself by reading and writing in the room.

The Classroom I used for teaching my first calligraphy class had one light fixture in the middle of the ceiling of the room approximately 12 by 15 feet in size. It had a single 100 watt bulb, which was not bright enough to light the room adequately at night. In scrounging for a light bulb, I came across some 250 watt bulbs, that seemed to do the job quite well.

A blackboard is nice to have for lecture purposes. I do not recommend it for calligraphy demonstration purposes. If the room does not have a blackboard in it, a portable one on wheels can be used. Or, if none is available, a large piece of paper can be put up on the wall with masking tape. Using a marking pen, it is highly visible, but really hard to erase.
Finally, the room you select should be fairly easy to find. If the class is going to be held at night, there should be adequate outside lighting. You can put up signs to direct students to the classroom if it is located inside a larger building.

If you have a room where you can accommodate a large number of students comfortably, where there is plenty of room for them and you to work, and the lighting is bright enough to allow them to see what you and they are doing, and your students can find the room, you are well on your way to having a successful calligraphy class.
Chapter 3

When to Hold Class

Just when to hold your class is a question that is sometimes answered by the place you have arranged to hold it in. In an organized setting, such as a school or parks and recreation program, the time and day may already have been scheduled. If you are on your own, you must then consider just what is the best time and day of the week to hold class.

Much depends upon who your students are going to be. A class for senior citizens or older adults who are retired, would no doubt best be held during the morning or early afternoon hours. A class for children is limited to the hours when they are not in school. For working adults, weekday evenings are probably the best times.

Saturday classes are often held, but one must consider that working people may not be willing to give up a big part of their weekend for a two-hour class. Saturdays are, however, good times for children's classes.

A general class, one that will have a mix of students from teenagers to adults, would probably do best if held on a weekday evening. Even though I have held classes on nearly every night of the week, I have found that no particular night is best. Friday nights are obviously out. There are just too many other activities going on to compete with. There are probably more meetings scheduled on Tuesday and Thursday evenings than any other evenings, but these are also excellent days to schedule
classes, as are Mondays and Wednesdays.

Once the day is established, you will need to pick a time. With evening classes, 7 or 7:30 p.m. is a good starting time. A two-hour class will not be over at too late an hour, and it will allow working people time to go home and fix dinner before leaving for class.

With the children's classes, afternoon classes starting at 3:30 p.m. gives them enough time to go home and release some of their pent-up energy before coming to class. It also allows you to get them out before dinner time.

Saturday classes generally are held in the mornings, so that students can attend and still have time for other activities that may be scheduled for the weekend. Any morning or afternoon classes should be scheduled so that they do not conflict with lunch or dinner.
Chapter 4

Who? Finding Students

Just who is going to be interested in taking a calligraphy class? They've got to be motivated enough to want to fork over $20 or more for the lessons, and a few more dollars for supplies.

Basically, your students will come from any one or combination of three groups: Adults, teenagers and Children. Classes can be composed exclusively of these separate groups, or you can mix them. Interestingly enough, calligraphy classes seem to work well when there are age differences between the various students.

Classes for children should not have a wide variance in ages. I do not recommend taking anyone over the sixth grade into a children's class. The abilities and attention spans of children vary, so keeping the class fairly close in age spread is helpful.

Junior high-aged students seem to work well in adult classes, provided that the students are spread out in the room. A junior high-aged teenager with adults will rise up to the class level. Whereas two or more junior high students together tend to interact between themselves and do not rise to the adult class level. It depends upon the individual student. Generally at the junior high age, it is only girls who are interested in calligraphy.

High school students are great in class. They are used to a classroom setting already, and fit right in. Adults run the
gamut of age from young to senior citizens. Generally, a mixed age group class is no hinderance to teaching them calligraphy. Some older students sometimes have problems at first. This may be in part accountable to their not being in a classroom for many years. They will possibly require extra help at first, but they catch on. In a class composed of all senior citizens, the speed of the class as a whole can be slowed to accommodate the students.
Once you know who the students are that you want to go after, the next step is to attract them. There are several ways to go about it. They vary in price, from free to rather expensive, and their relative effectiveness varies also.

Advertising naturally comes to mind. It's what businesses use all the time, and after all, this is a business. Unfortunately, newspaper rates are rather high. A small ad, one or two columns wide by a few inches deep can cost $50 or more in some daily newspapers. Generally, you can figure that you are wasting your time and money advertising in the L.A. Times or other large newspapers. Your best bets are the small local daily or weekly newspapers. These papers have lower advertising rates and a more specific circulation area. Personally, the expense is not worth it.

If you are aiming for teenagers or college students, a school newspaper may be just the vehicle to get your message to them. Nearly all schools have newspapers, and generally, they are perfectly willing to take your money for an ad. The only exceptions may be some schools that have restrictive advertising policies, so check this point out first. A nice-sized ad, two columns wide by three inches deep can be obtained for around $15. While the school newspapers may not have big circulations, they are more apt to be read by the students.
LEARN Calligraphy

Enroll Now! Class Starts Monday March 23

CALLIGRAPHY for BEGINNERS
Learn to write beautifully in eight easy lessons.
Fee: $20.00. Instructor: Stan Lynch
Call 845-8097 for information or to enroll.

8-Week Course, Mondays 7-9 p.m. through May 18th.
at the Little White Chapel, 1711 N. Avon St., Burbank.

An example of a newspaper advertisement that you can easily put together yourself, using a typewriter and some press-on letters.

Strangely enough, the best advertising can usually be obtained free. A well-written press release will almost always find its way into print in the local newspaper. If you are connected with a local organization, church or parks and recreation department that is sponsoring your calligraphy class, you should have no trouble in getting your announcements into print. The only problem I have encountered is over-zealous editing by the newspaper staffs. They seem to have a penchant for rearranging the most concisely written releases. I have seen many beautifully written releases turned into news briefs of almost no informational value, or in the worst case, the whole release was tacked onto the sponsoring church's sermon topic on the newspaper's church page. Nobody ever saw it, except for devout readers.

But all problems aside, the press release to the local newspapers is by far the cheapest and most effective method I have found to attract students.

If you have a church for a sponsor, or even if you just belong to a church, be sure to let them run an announcement of your class in their newsletter. It is amazing how much response you can get from people who may not read anything else but that newsletter.
March 16, 1981

Calligraphy Class
For Immediate Release
Contact Stan Lynch 845-8097

The Little White Chapel Christian Church will be offering a course in calligraphy.

The class will meet on Monday nights, from 7 - 9 p.m., beginning March 23. The eight-week course will run through May 18.

The course is again being offered for beginners from high school age through adults. Students will learn italic writing, along with the practical uses for calligraphy.

Instructor for the course is Stan Lynch. Lynch, who is a graduate student at California State University, Northridge, has been teaching calligraphy at the church for the past year.

Interested persons should call Lynch at 845-8097 for more information and to enroll in the class. Space is limited, and there is a $20 fee for the class.

The Little White Chapel Christian Church is located at 1711 N. Avon St., in Burbank.

A typical press release, as shown above, should contain all of the information that is pertinent to your calligraphy classes, and be concise. Make sure you include your telephone number so that the editor can call you if there are any questions.
Although I do not see any real value in printing up fliers and distributing them, you can make up a notice on a small card and put it up on the bulletin boards that seem to abound in stores and schools. The market you shop at, the art supply stores, and schools seem to always have a bulletin board for the posting of public notices.

Finally, don't forget the local savings and loan. Many of them have electric signs that are programmable. They are always looking for public service messages. The policy may vary with different savings institutions, so give them a call first, or take a chance and just send them the information in brief form. Generally, if your class is being sponsored by a local church or parks and recreation department or school, they will gladly run your message.
After having endured a class where I drew all the sample letters on a blackboard using a piece of chalk cut into a one-inch length and held endwise between my thumb and fingers, I can tell you from experience that a good marker is essential. The Illust marker by Holbein works very well. It does require frequent ink replenishment, but it gives excellent results. It has a 20 mm-wide felt tip, which provides letters of adequate size to be seen in a large classroom. The pen, extra felt tips and bottle of ink can be obtained in kit form, or purchased individually. The cost is about $5.00.

You may also want to purchase an ordinary black felt-tip marker. This is quite useful in drawing diagrams and other examples other than actual letters.

There are several ways of displaying examples of letters. If there is space, a large piece of newsprint can be unrolled and pinned to the wall. A sheet with guidelines can be put up behind it. However, a more convenient way is to use one or two large sketch pads. The Aqua bee Co-Mo Sketch Pad #820 in the 24 x 26 inch size is excellent for this purpose. I use two of them at a time, side by side. The last sheet in the pad is used for guideline purposes. All the unused sheets are flipped over and brought back for use one at a time. As they are used, the sheets can be torn out and discarded.

The pads are best supported by a typical rolling blackboard/bulletin board. They seem to hang over the blackboard quite easily, and require no other devices to hold them in place. I had tried using push pins to hold the pads, but found that they generally fell out, and that the pads stayed in place without them. By using two pads, you can continue a line for the full 48-inch width of the two pads. The proper guideline spacing to go with the Illust marker will allow you to have three complete lines of writing on one page.

Now that you, the teacher, have a pad to write on, you must consider what your students are going to write on. Left on their own, they will come up with any variety of pads, with the ones that have the word "calligraphy" in their titles appearing most often. Also, the mistaken notion that calligraphy must somehow
be done on a parchment-like paper, generally finds the novice buying paper that is not well-suited for practice work.

I use the Aquabee white plated finish #1007 calligraphy pad in the 11 x 14 inch size. The smooth texture of the paper makes it well-suited to pen tips wielded by beginners. Its size allows the student to do a considerable amount of practice before the need to redraw guidelines. You may also want to use the pad when giving examples to individual students. It also works well for demonstrations to small classes.

For ink, I normally use the Higgins Eternal black ink. However, it sometimes is too thick, and is very difficult to use by beginners. The Pelican 4001 ink is an excellent ink. Its thin consistancy makes it easy to use by beginners. I do not recommend the regular Pelican ink, as it is too thick for normal use.

The blotter, that relic of a bygone era before the ballpoint pen, is just as essential today as it was when everyone used a fountain pen. Unfortunately, blotters are not readily available. I have found them in packages for under $1.00, or in the form of large desk blotters in the 50 - 75¢ range. The packaged ones are easier to work with because of their size. However, the large ones work just as well. The trick is to cut them into small pieces for distribution to the students as a free bonus. Generally, you will need to show them how to use the blotters.

Scratch paper is always needed, whether it is for testing pen tips, determining pen widths or just doodling. Almost any text paper will do. A local printing paper supply house is your best source for this. Their prices are considerably below those charged by stationery stores.

You're going to need a couple of t-squares. A large one is necessary for drawing the guidelines in your large demonstration pads. It also may come in handy for demonstration purposes. For drawing guidelines in the practice pads, there is nothing like a little plastic t-square. They are available at drug and stationery stores for 69¢ - $1.00. They are just perfect for this job,
as they cling to the edge of the pad, and reach all the way across the pad too.

Most of the equipment mentioned that you will need for your classes can be obtained in any art supply store. The Illust Marker kit runs around $5.00. The Aquabee 24 x 26 inch pads are rather expensive at $12.50 or more each, but two of them can last you through four to six classes. Ordinary marking pens cost from 59¢ to $1.00 or more. The Aquabee #1007 calligraphy pad varies in price from store to store, with the prices ranging from $3.00 to $4.00 or more. Blotters are under $1.00 each. Ink is generally about $1.50 per bottle, regardless of brand or the store you purchase it in. A ream of good paper can cost as little as $3.00. You may need to shop around to find everything you need, but that is good. It will give you a chance to visit the various art supply stores in your area and find out just what they have to offer. Make a note of the prices, so that you can direct your students to the best deals.

Visual Aids:

Calligraphy is writing, so it is very difficult to teach it without showing it. Talking about calligraphy just doesn't do it justice. Bring along several examples of work. They work well into an introductory talk, and of course they can be used as specific examples during the course.

A blackboard is useful sometimes in drawing examples other than writing out letters. However, it is not essential, as you can use large writing pads, or the smaller 11 x 14 inch calligraphy pad to draw diagrams, examples or whatever.

If one is available, an overhead-type projector can be used to show examples to the class. However, they are very expensive to purchase, and are not essential. If you have one, use it. If you don't have one, don't worry about it. Most calligraphic broadsides are of a substantial size. They can be held up to show the class. Smaller examples can be passed around the room if they are too small to be seen by the entire class.
Printed Material:

Rather than have students relying on notes or their memories, it is much simpler to supply them with pre-printed hand-out sheets with all the pertinent information that they will need. You should still go over each item in class, but the printed sheet helps to eliminate any misunderstanding on the part of the students.

The most important item that you should give your students is a "supply list". It can vary from a simple list of the various items of equipment and supplies that are needed for the class, to a more detailed listing with other information added. For my own classes, I use the supply list to give a brief description of the class, including the day, time and date of classes. Tell them how many class sessions there will be, and the date of the first class. State the price of the class, and when payment is due. I usually require payment after the first class session. This allows prospective student to visit the class and see if they are really interested. They either pay at the end of the first session or the beginning of the second.

I include a description of the supplies and equipment needed, along with an approximate price. After the list, I include a listing of stores where various materials can be purchased. An example would be the plastic t-squares, available at Sav-on Drugs, 69¢. I list the various art supply stores in the area so that the students can shop around. Again, I encourage them to visit these stores and see just what is available.

If there is room on the supply list, I include a class schedule. I simply list the dates and give a very brief description of what will be covered during the lesson. This allows the student to know what to expect each week, and gives them some way of planning if they must miss a class session.

You just can't teach without some kind of a lettering guide. The basic guide should show all the capital and lower case letters, as well as numerals and punctuation. If space permits, the guide can show how to determined letter heights, and the proper
BEGINNING CALLIGRAPHY CLASS
Supplies List & Other Important Stuff

This class is designed to give the beginning student an introduction to calligraphy. We shall study the italic hand, one of the simpler, yet more beautiful calligraphic hands. Classes will be held at the Little White Chapel, 1711 N. Avon St., Burbank. Classes will be on Monday evenings from 7-9 p.m. The first session will be Monday, April 20. Please have all the supplies for the second class, so we can begin working. Fee: $20.00. Checks should be made payable to: Stan Lynch.

CLASS SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 20</td>
<td>Introduction to calligraphy. Equipment and supplies, and how to use them. Preparation and basics of calligraphy.</td>
</tr>
<tr>
<td>April 27</td>
<td>Introduction to lower case letters.</td>
</tr>
<tr>
<td>May 4</td>
<td>Lower case letters and letter spacing, ligatures.</td>
</tr>
<tr>
<td>May 11</td>
<td>Word spacing, introduction to capital letters.</td>
</tr>
<tr>
<td>May 18</td>
<td>Capital letters</td>
</tr>
<tr>
<td>May 25</td>
<td>Numerals, punctuation, practical application for calligraphy</td>
</tr>
<tr>
<td>June 1</td>
<td>Review of previously covered material, introduction to broadside project.</td>
</tr>
<tr>
<td>June 8</td>
<td>Complete broadside project in class.</td>
</tr>
</tbody>
</table>

SUPPLIES

Pens: Brause tips, 2 mm @50¢ (complete set @$4.50 optional).

Holders: The plain plastic ones @25¢ ea. Fancier ones 50-85¢.

Paper: Aquabee #1007 Calligraphy pad, 11x14, white plated finish. @$3.00

Ink: Higgins Eternal Ink, black @$1.20 (recommended) or Pelican 4001 is o.k. Do NOT get India Ink or the regular Pelican black ink or any other calligraphic ink, they are too thick.

Eraser: A small kneaded eraser @35¢.

Pencil: A 6-H, 7-H or 8-H artists pencil @40¢ (be sure to sharpen it).

T-Square: A little plastic one, white or clear @65¢-$1.00.

Left-Handed: Speedball left-handed tips @45¢ each or in sets @$2.00. Platignum pen sets @6.95 or Osmeroid pen sets @ $10.00.

"Where to Buy What"

Pomeroy's Artists Supplies, 125 S. Glenoaks, Burbank, has just about everything you will need. Just tell Paul that you are in my class.


Aaron Bros., 3708 W. Burbank Blvd., Burbank (cheap holders)

Sav-On Drugs, Hollywood Way and Verdugo, Burbank (T-Squares)

McManus & Morgan, 2506 W. 7th St., Los Angeles

Cal-State Northridge Bookstore.

Swain's 537 N. Glendale Ave., Glendale (left handed Speedball sets)

If you have any questions, call me at 845-8097. Stan Lynch
Probably the best example of a letter guide, this one was created by Professor Morris Zaslavsky of California State University, Northridge. It contains all of the information a letter guide should have, and is a very valuable tool for any calligrapher.
The Letter Height and Lining Guide was developed to help students understand the relationship between the various guidelines used in determining letter heights.
angle for the pen to be held. Alternate strokes can also be listed, as well as ligatures. It does not have to be complicated, but it should be perfect. Your students will use this guide for all the letters they do. Therefore, you must be sure that it is as perfect as you can make it.

Of some help in preparing the lettering guide, is the use of the paste-up process. Instead of simply doing all the letters perfect on one sheet of paper, which could take some time, start out and do your best. If a letter is not perfect, do it over on another sheet of paper, and paste it in place using wax or rubber cement. In this way you can eliminate mistakes and save time.

It might help to make the letters larger by using a large tip, such as a 2mm tip. This way you can get very accurate letters, at least more accurate than those obtainable with a small tip. Paste-up the letters on a large sheet and reduce it before printing so it all fits on a standard 8 1/2 x 11 inch sheet of paper.

Another guide that I have found very useful is the "Letter Height and Lining Guide." Determining letter heights and drawing guidelines is not the easiest thing to teach. When it came time to teach capital letters to my very first class, they fell apart. While it appeared that they understood letter heights on the lower case letters, capitals completely threw them for a loop. Therefore, the letter height guide was invented.

First off, you must explain during your lecture how heights of letters are determined by formula relating to the width of the pen tip. I show the students how to take their pen and a piece of scratch paper and mark off the necessary pen widths to determine letter heights. The guide shows how to hold the pen when doing this. I also provide a large diagram of a typical line of italic calligraphy based on a 15 pen-widths line height. Each line is labeled, such as base line, ascender line, etc. This is followed up with three lines of calligraphy drawn to show the relationship that should exist between various lines of calligraphy, with ascenders, decenders and capital letters. The guide really helps to eliminate a lot of confusion.
If you have your own copying machine, you won't have any trouble figuring out where to get all this printed material printed. But if you don't have your own copier, then try someplace like Postal Instant Press. Find a full-service instant printer who can offer you both quality photocopying and regular instant printing on a press. If you are getting at least 100 of each sheet, then printing is the way to go. If you are getting fewer than 100 sheets run off, then photocopying will be less expensive.
Length of Course:

To determine just how long you want your course to be, both from the standpoint of number of sessions and class length, you need to sit down and determined just what you want to cover. Once you know what you want to cover, you can figure out how much time you will need.

Generally, courses should run between six and eight weeks. Courses of longer duration, unless they are covering a wide variety of material, begin to drag as you run out of new material to cover. If you are going to teach italic calligraphy, you can adequately do a beginning course in six to eight weeks.

When working with adults and teenagers, a class session of two hours length is sufficient. Longer sessions are held, but much of that time is spent in practice rather than lecturing or demonstrating. Anything longer would get boring, and anything shorter would not allow your students to practice what you are teaching them in class.

With a class of 20-30 students, you can have time to lecture, demonstrate, answer questions and observe student's work within a two-hour class session. A larger class will really tax your ability to give each student individual attention. Smaller sized classes allow your more time to work with each student, but then you run into the problem of economic feasibility. A class
of less than 10 students is not going to be worth the effort economically.

Material to be Covered:

Plan ahead so that you know just what material you want to cover in the course. If it is a class in beginning italic calligraphy, then you know what has to be covered. Consider that your first class session should be an introductory one. Be prepared to talk intelligently about calligraphy. Bring lots of examples of calligraphy to show the students. Pass out the printed material, then go over each piece of equipment and supplies that the students will need. Talk about the class and the speed at which you expect to go. Be prepared to answer questions like, "I can't make every class session, will I still be able to learn calligraphy?"

Your second session will be spent mostly in going over the use of equipment and the preparation to practicing calligraphy. Bring extra equipment and supplies so that students who enroll at the second class session can participate. Either sell them the supplies, or loan them some for the night. Teach them a few basic letters. Spend a lot of time discussing how to hold the pen and the need for concentrated effort on their part to master the craft.

CLASS SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Subject</th>
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<tbody>
<tr>
<td>April 20</td>
<td>Introduction to calligraphy. Equipment and supplies, and how to use them. Preparation and basics of calligraphy.</td>
</tr>
<tr>
<td>April 27</td>
<td>Introduction to lower case letters.</td>
</tr>
<tr>
<td>May 4</td>
<td>Lower case letters and letter spacing, ligatures.</td>
</tr>
<tr>
<td>May 11</td>
<td>Word spacing, introduction to capital letters.</td>
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<tr>
<td>May 18</td>
<td>Capital letters</td>
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<tr>
<td>May 25</td>
<td>Numerals, punctuation, practical application for calligraphy</td>
</tr>
<tr>
<td>June 1</td>
<td>Review of previously covered material, introduction to broadside project.</td>
</tr>
<tr>
<td>June 8</td>
<td>Complete broadside project in class.</td>
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You will notice that we end the course with a project. Projects are important, in that they give the student something concrete to do with what they have learned. Not all of your students are going to master calligraphy in your course. Often, their projects are not going to look very good, but at least it shows them what can be done.

Practical applications give them a chance to see what can be done, and may encourage them to go ahead and do something. The broadside project that I use, while not totally practical, is an easy and simple project. It is not expensive to do, and really gives the student a chance to use and show-off their newly learned calligraphic skills.
Chapter 8

The Financial Aspects

Costs:

There are certain financial aspects that the would-be calligraphy teacher should consider. Whether you are running your own class, or just teaching a class for some school or organization, there are certain expenses that you will have to consider.

Materials and Supplies: The following list will give you an approximate idea of the cost of various supplies that you may need to purchase.

Brause tips, set $4.50 individual tips, 50¢ each.

T-Squares, a good drafting t-square, 24 inches long, $10 and up. Small plastic ones 69¢.

Holders for pen tips, 25¢ to $1.00 each.

Aquabee #1007 pad, $4.00 and up.

Aquabee Co-Mo Sketch Pad #820, 24 x 26 inches, $12.50.

Illust Marker by Holbein, with ink and tips in kit form, $5.00.

Ink, Higgins Eternal Ink, black or Pelican 4001 black, $1.50 each.
If you know what you want to make for your time, then you can accurately determine the minimum class size. Do not be afraid to cancel a class because of poor turnout. I once offered a class where only five students turned out. I informed the five students that we would need at least 10 students to start by the next class session. We didn't get the 10 students, so we postponed the beginning of the class. Those who were interested went out and recruited others to sign up for the class. Eventually, we did get enough students to hold a class.
Your First Class:

You will develop a certain way of teaching your classes. It should be flexible so that you can change it as needed, yet it should follow a definite plan so that you can cover the material in a logical order. From my own experience, I went into my first class with a definite plan. As problems arose, I modified that plan. It was changed to reflect what I had learned and applied to subsequent classes. It is now down to a basic plan, that can be adapted easily to the speed and ability of any given group of students.

Introduction: It serves several purposes. First, you have a room full of people (hopefully it will be full) who probably don't know a whole lot about calligraphy. They want to know what is ahead. So tell them. Talk about calligraphy, but most importantly, let them know what you and they will be doing in the class for the next few weeks. Pass out the supply list and class schedule. By all means, show the students examples of calligraphy work. If you have them, definitely use your examples. I tend to use my personal work from my days as a beginning student. It works to reassure the students that they too can do nice work in a beginning class.

Make sure you have all the supplies that you want your students to obtain. That way you can show them the real thing, instead of just the list. Talk about where they can obtain these
items, and talk about cost. Calligraphy supplies are still relatively low-priced, so put their minds at ease about costs. Be flexible. If a student already has a set of pens that are adequate, don't insist that they go out and buy all new supplies for your class. Watch out for left-handed students. Unless you are left-handed, you will probably have a rough time teaching them. Let them know up front that you can show them calligraphy, but that they are on their own to figure out how they personally will write the letters. Most left-handers I have taught have discovered their own way of writing that works for them. Advise them about left-handed pen sets. If necessary, ask a left-handed calligrapher to stop in one time and demonstrate their method of writing to the class.

At your second class session, where everyone will hopefully, have all their supplies and equipment, you are ready to start. If a student shows up the second class session without equipment, try to have an extra pen or two around and a pad. They can always share ink with the person next to them. This way they can participate, and become a student in the class without missing a whole class session.

Show them how to use the equipment. Go over the way to insert the tip into the holder. Actually dip the pen into the ink bottle and remove the excess ink. It's things you may take for granted and do almost without thinking, but it is all new to the beginning student. Talk as you demonstrate. Let them use scratch paper to practice on. Try to get them to draw a ribbon with the pen. Hold up a ribbon or draw one yourself, showing them how it looks thick and thin by twisting. This helps to explain the concept of thick and thin lines.

Once they have figured out how to use the pen, you are ready to start with the basics. Show them how to hold the pen. Let the student hold the pen the way that is best and most comfortable for them. I once had a teacher years ago who insisted we hold the pen in a precise way. It was awkward and difficult for most of the people in the class. I got so wrapped up in how I was holding the pen, that I was never able to master writing the letters. I finally dropped out of the class. So please let them
hold the pen any way they want, just so their letters are perfect, that's all that counts.

Show them how to dip the pen into the ink bottle. In our ballpoint pen age, few people are skilled at dipping pens into ink bottles. Show them how to get the excess ink off the tip and back into the bottle. Make sure each one of them has a paper towel under their ink bottles. It's a lot easier than having to wipe ink off the tables at the end of the class session. Show them how to get more excess ink off the tip by making a few lines on the scratch paper. Once they can get the ink to flow and the pen to write, you are ready to instruct them in determining pen sizes and line heights.

Use the printed guide for lines, and let the students practice. It will be difficult for them. If they are using Brause tips, I recommend the 2mm size to begin with. It is big enough to be seen, and it makes it easier for them to check the accuracy of their guidelines by measuring them using the scale on their plastic t-squares. The t-squares have both inches and a metric scale. Take lots of time to go over drawing guide lines. If they do it sloppy in the beginning, their work will be sloppy from there on out. If they have accurate guide lines, they will have a better chance of doing good work.

As you work with them, impress upon them the secret of holding the pen tip at a 45 degree angle. That is probably the single most important thing about the italic hand. If you can keep your pen tip at the proper 45 degree angle, you can do beautiful work. Most sloppy calligraphy in beginners is the result of the pen tip not being held rigidly at the correct angle. From there on out, follow your lesson plans.

Pace of the Class:

Different classes work at different paces, just as individual students will go along at different paces. Consider the material you want to cover in the lesson, and the ability of your class. You may have to slow down in the first lesson or two, until the class gets the hang of it. Then you can make up for lost time in
later lessons. Try to make sure everyone is keeping up with your instructional pace. You may find a student or two who are just too slow. Rather than hold back the entire class, get everyone else going, then spend a little extra time trying to get these people ahead.

Technique:

The method I have found most successful is to first draw the letters on the large pad for the entire class to observe. I caution them to observe, not practice during this time, so that they can see just how the letter is written. Be sure to warn them that they should use the letter guide as their example, and not the large letters you are drawing. It is most difficult to make perfect letters each time using the large marker and the large pad. The purpose of using them is to demonstrate the technique. Have them keep those letter guides out in front of them at all times when practicing.

After you have demonstrated the letter or letters (I prefer to give them small groups of related letters) have them try it. Answer any questions they may have. After you have drawn the letters, observe the work of your students. Walk around the room and look over their shoulders. Comment to each one individually, and correct any mistakes that they may be making. Point out common mistakes to the whole class. Use your own pen or use their pen to write on their pad. After you have checked everyone's work, review any letters which seem to be a problem for many of the students.

I begin by showing them the letter "a." It is angular in shape. I then proceed to show them other angular letters, like "a,q,g,d." We go on to "n,h,m,r." Then I introduce the oval shaped letters with the letter "o." Then the group, "o,c,e." Then we try the letters with ascenders, "l,d,h,b,k." Then the decenders, like "i" and "j." Followed by "p,t,f," then "u,y,v,w," and finally "s,x,z."

Once you feel that most of the class has mastered a particular series of letters, go on to the next series. Before the
end of the session, go back over and review the letters that have been covered in class. Encourage the students to practice on their own time, but emphasize to them that it is not mandatory. You can scare students away by making them feel that they must practice for hours each week. I tell my students that if they only want to do calligraphy for two hours each week in class, that is fine. For those who want to get really good at it, practice is recommended.

Projects:

The purpose of the project at the end of the class is to give some kind of culminating experience to the class. It allows the students to use their newly-learned skills. Also, it can be used to introduce them to paper selection and ink selection. Advise them about different kinds of paper and inks, and let them go to the store and pick out what they want to use for their project. Encourage them to express themselves through this project.

Make suggestions as to appropriate material for a broadside. I recommend a poem of about six lines. Anything less is too easy, and anything more is going to become a big project. Of course, there can be exceptions, so be flexible with them. Encourage them to use their design skills. Go over with the class the elements of design that are basic to broadsides, like style and positioning and proportions. Let them plan ahead a week or two before you require them to start on the project. Have them finish the project in class, so that they will finish it. Then turn them loose on the world to maybe someday become calligraphy teachers themselves. You just never know.
I have noticed a fascination with calligraphy, particularly among children who have just learned how to write in cursive or longhand writing, as opposed to printing. Perhaps their newfound knowledge of cursive writing has sparked an interest in writing, or as is the case with adults, the beauty of the calligraphic writing has caught their fancy.

In most cases, the cursive writing has added speed to their handwriting, but diminished the quality and legibility of their handwriting. From my own experience, my handwriting has always been less than adequate in legibility and beauty. A few exceptions (usually girls) have come out of school with a talent for beautiful handwriting.

In my work with primary students, particularly those in the third grade and older, I have noticed a great interest in calligraphy. While grading papers, I often would write comments, such as "good" or "excellent" in an italic hand using a felt-tipped calligraphic pen. The children would complain if I wrote in my normal handwriting. They would ask me to "do the fancy writing" instead.

There usually followed questions about how I did it, and was it a special pen. The children wanted to know if they could write the way I did. Since I was a substitute teacher, there was never time to teach calligraphy in the classroom. However, it did start me to think of ways to bring calligraphy and kids together.
The biggest obstacles to overcome were: 1. The lack of small muscle coordination in the hands of small children. 2. Finding a suitable substitute for expensive supplies. 3. Eliminating the potential for spilled ink. And, 4. Finding a time and place to hold classes.

Finding kids were no problem. Since I was going to use a classroom at my church with low tables and chairs designed for first and second graders, I put the word out in the church newsletter. I was able to determined, after consulting with some mothers, that after school between 3:30 and 5 p.m. was the best time to hold a class. This time slot allows the children time to go home after school and burn up some energy before sitting down in the classroom again. The hour and one half length of the classes allowed me to cover the material and work individually with students. However, with smaller groups of students, this class time could be reduced to one hour, without sacrificing time to work with students individually.

Solving the problem of small muscle control was a two-fold task. First, I found a felt-tipped marker wide enough to allow the students to write fairly large. Secondly, I instructed them using a technique that calls for the hand, wrist and forearm to act as one unit. There is little or no movement of the fingers, hand, or wrist as separate units. The fingers act as holders for the pen. The arm moves as a unit, propelling the pen. It is a simple way to do calligraphy, and easily understood by the students. In fact, I use the same technique in teaching adults, who tend to want to let their fingers control their writing.

Felt-tipped calligraphy pens are in abundant supply in art supply stores and stationary stores. There are many different brands to choose from. After trying a variety of pens, the "Design" chisel point pen proved to be the most popular with the children. The tip, unlike others tried, seems to hold its shape well despite continued use involving heavy pressure from inexperienced little hands.

Other brands of pens tended to lose their sharp chisel points after limited use. The "NIJI Stylist" and "AB" marker did not
hold up well in use with the children. Sanford's makes a nice chisel point calligraphy pen. However, I have only seen it available in a five- pen set that was in the stores around Christmas time. They have a very good point, that holds up extremely well. Its disadvantages are its uncertain availablity and limited colors. The "Design" marker pen comes in a wide variety of colors.

It was interesting to note, that in a test group of 15 students, when they were given a choice of pen colors after using a black pen during the course, all but two students wanted black or blue ink.

By using the felt-tipped pens, we eliminated the potential for spilled ink bottles. Even with adult students, accidents can happen. Although the steel tip pens are preferable for fine work, even adults sometimes have trouble getting the ink to flow properly. I felt that the negative effects such minor technical problems could cause to a younger student far outweighed the benefits that such quality tools would provide. With the felt tipped pens, the student is able to write the first time he picks up the pen, without any problems.

Normally, writing pads with 11 x 14 inch sheets of paper are used. Guidelines are drawn on the paper by the student. Correct guidelines are essential to good calligraphy. Drawing guidelines is sometimes difficult even for adults. Therefore, a simple, and relatively cheap source of writing paper, complete with guidelines, was needed. School notebook paper was just what we needed. The blue lines are spaced to provide the proper guidelines for the felt-tipped pens. Also, the children are already familiar with the paper from school. The pre-lined paper allows more time to be spent talking about the reasoning behind guide lines in calligraphy, without getting bogged down in the mechanics of drawing guidelines. This allows you more time to get right into the creative part of calligraphy.

Another advantage of the pre-lined notebook paper, is that outside of the classroom, the student can easily practice. Whether in the home or at school, the student usually has the
paper handy. Combined with the felt-tipped pen, practice can take place almost anywhere.

Limiting class size is important. Especially with children who want to do what their friends are doing, you may be overcome by extra students. Depending on the individuals involved, 15 students is about the maximum you would want to take at any one time. Ideally, classes should be kept at about 10 students, so that you can have adequate time to work with each student individually.

Five or six hours of class time should be adequate to teach children the basics of calligraphy. A typical beginning lesson would cover the use of the pen and an explanation of the principles behind guidelines and letter height. Following lessons would cover lower case letters, capitals, numbers, punctuation and word and letter spacing. The curriculum varies little from that used with the adult students. More time must be spent with each student, and the pace is slower with the children than adults.

Emphasis should be put on basic rules, such as letter heights. Each lesson should reinforce the material already taught. While the children are willing learners, they tend to forget material from class to class.

Unlike the adult classes, I do not recommend a project for the children. The children's class is one designed to teach basics. It should give them enough knowledge to foster an interest in calligraphy. What they have learned in class will allow them to experiment on their own with calligraphy. A project, while desirable for adults, might easily serve to discourage the children. However, a class for advanced children calligraphers might be just the place to get into various projects using calligraphy.

Age seems to have little effect on ability. Some of the younger students (third and fourth graders) did better than the older students (sixth and seventh graders). Regardless of their abilities, calligraphy seems to be a rewarding experience for
children. It offers them a creative outlet that could develop later into a deeper interest in calligraphy or other areas of art.