

CREATIVE
Lettering
AND
BEYOND

..... TIMELESS

Calligraphy
.....

A collection of classic, beautiful pointed-pen
hands and how to write them

~ Laura Lavender ~



Cancellaresca Corsiva

Cancellaresca corsiva was the hand of the Renaissance. Cancellaresca corsiva is also known as *chancery cursive*, as well as *italic*, as it originated in Italy! This elegant, understated style, characterized by smooth curves, thick-and-thin lines, and a gentle slope to the right, is often what a person envisions when the word “calligraphy” is mentioned. The italic hand has enjoyed great popularity, both among calligraphers and the public, since its development in sixteenth-century Italy.

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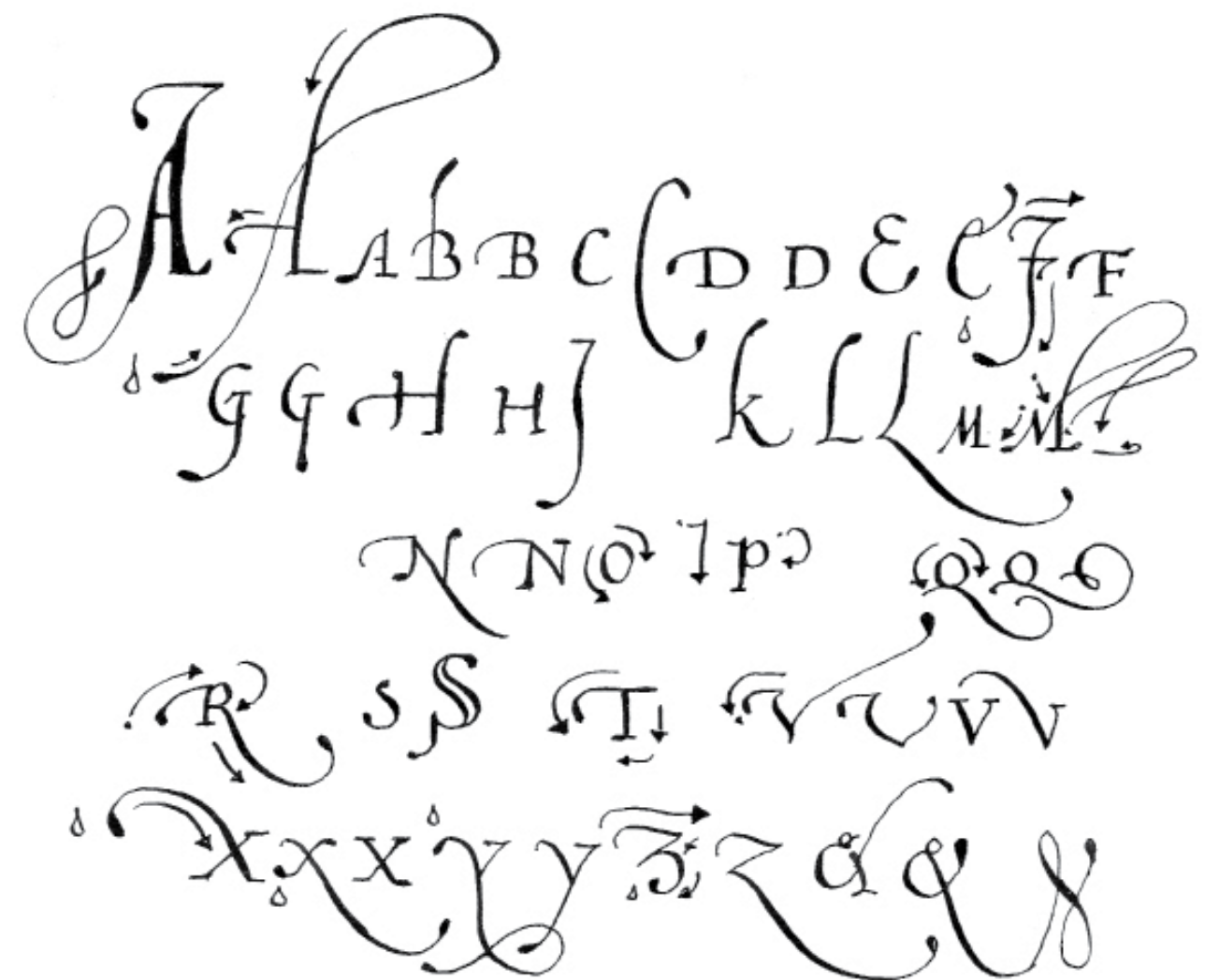
The word *cancellaresca*, or *chancery*, refers to the pope’s business office at the Vatican. In the 1500s, the scribes working for the pope in the chancery began writing their documents faster and more efficiently. The hand that these scribes used prior to this calligraphic development was the humanist hand, and prior to that, gothic scripts. These styles of calligraphy took more time to write—and they also required more space on the page. Remember: paper (or a writing surface of any kind, for that matter!) was a luxury not easy to come by at that time. The pope’s scribes took the humanist cursive in use at the time, compressed it, and put it at a greater angle. The resulting script, chancery hand, was a formal, elegant way to write more in less time. As it was easy to read, quicker to write, and beautiful,

QUICK FACTS

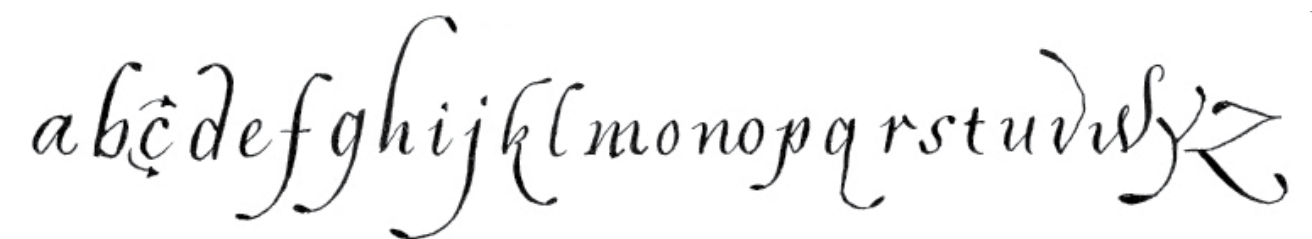
- Cancellaresca corsiva is the hand that was used by the popes’ chancery scribes. As it was elegant, took less time, and used less paper, the hand was quickly used in offices all over Europe.
- A *chancery* is a business or records office.
- Humanist cursive writing evolved into cancellaresca corsiva (chancery cursive) in the late fifteenth century, and was called italic hand in England. This hand is intimately tied to the printing press, as it appears in some of the first wood-cut documents.



One of the Vatican’s writing masters, Ludovico degli Arrighi (known as Vicentino), is often credited with the creation of chancery script. In 1520, he published *La operina*, the first known calligraphic manual, which outlined the use of cancellaresca corsiva.



• = begin here
↷ = move this way



SWELLED DOWNSTROKE

The most important strokes to practice for copperplate majuscules are the swelled downstroke and the large oval shape.



COPPERPLATE EXERCISES

1: THE "N" ALPHABET

Write the full minuscule alphabet, with a minuscule "n" between each letter. Minuscule "n" is an important letter to have firmly entrenched in your hand's "muscle memory," because it's the letter we envision between words when spacing our writing.

2: SINGLE LETTER ROW

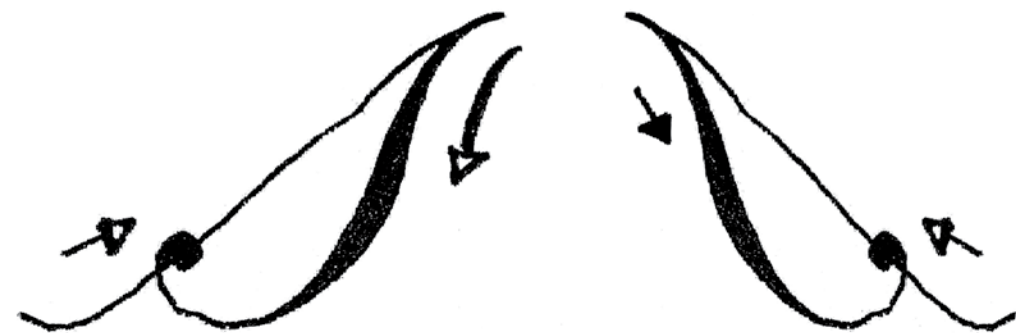
Try a full row of a single letter, without lifting your pen. Minuscule "n" is a great letter to choose for this exercise.

3: "S" STROKE

Practice the s stroke.

4: MIRRORED "S"

For this exercise, practice making a mirrored "s." After drawing one "s" in the usual fashion, draw one backwards!



SPENCERIAN ALPHABET

When American writing master Platt Rogers Spencer was developing his writing style in the nineteenth century, he did so with a great affinity and respect for nature and the natural world—something that is evident in this smooth, flowing natural hand, which rolls like waves, or curls like elegant vines. Imagine these smooth flowing motions when writing this elegant hand.



Some of the early writing manuals show Spencerian being written with a straight pen holder. I personally find this very awkward and prefer an oblique holder, shown here. Try both and see what works for you! If you use a straight holder, you may find it preferable to sit turned in your chair, with your writing arm on the table and your other arm off.

SPENCERIAN KEY POINTS

- 52-degree main slant of letters
- Connecting lines (hairlines) are at a 30-degree slant
- Rhythmic flowing movement, like waves in the sea
- Based on an oval shape
- Meant to be written quickly, with a loose, swinging arm
- The tall looped letters (hklb) are three x-heights tall
- The descending looped letters (jygz) are three x-heights long
- Minuscule "f" take all five spaces
- Majuscule letters are written large, at three to four times the height of the minuscules
- Small letters are almost entirely monoline



A light touch, with a gliding hand and arm are part of the Spencerian experience. Aim for your arm to gently float across the desk as you write, setting it down as needed in between letters or words. Your hand should slide smoothly across the page. You might use a guard sheet with a bit of slipperiness to it to facilitate this, such as a laminated or plasticized card. Some calligraphers wear smooth gloves with the fingers cut off.

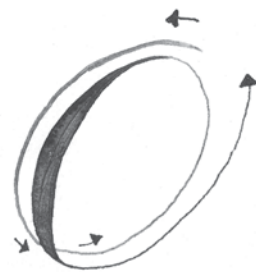
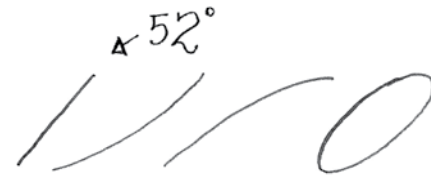


DID YOU KNOW?

Spencerian manuals say that this handwriting style is great for ages 8 to 80! If you have children around, get them their own oblique pen and let them give it a whirl..

Minuscule Key Strokes

The Spencerian key strokes are deceptively simple. The first stroke is a line drawn at 52 degrees. The next two strokes are concave and convex lines. The last stroke is the oval.



Like the copperplate styles, Spencerian is also based on an elliptical oval.

Start by writing the letters "i," "u," and "w." To create an "i," make the concave upstroke, followed by a 52-degree downstroke. At the baseline, come up again with an upstroke. Adding a dot makes this identifiable as an "i."



To create a letter "u," join an additional downstroke and upstroke to the letter "i." Add on to the letter "u" with an additional downstroke and upstroke to create a "double u," or "w." The little curved line at the end is the connecting stroke to the next letter.



Now you can add to the key strokes!

Letter Groups

Like other calligraphy hands, Spencerian minuscules are divided into letter groups based on their structural similarities. The letters divide into two general groups: (1) ascenders/descenders, and (2) all the small letters.



These letters have ascending and descending loops.



In the small letters, "i," "u," and "w" are based on a "u" shape.



The letters "m," "n," "x," and "v" are all based on smooth, curved downstrokes and the 52-degree line.



The letters "o," "a," and "c" are based on the elliptical oval.



The letters "t" and "d" have a slight amount of shading at the top.

Creative Lettering and Beyond: Timeless Calligraphy

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Laura Lavender

SALES HANDLE

Discover how to create modern artwork inspired by traditional calligraphy techniques.

DESCRIPTION (UK)

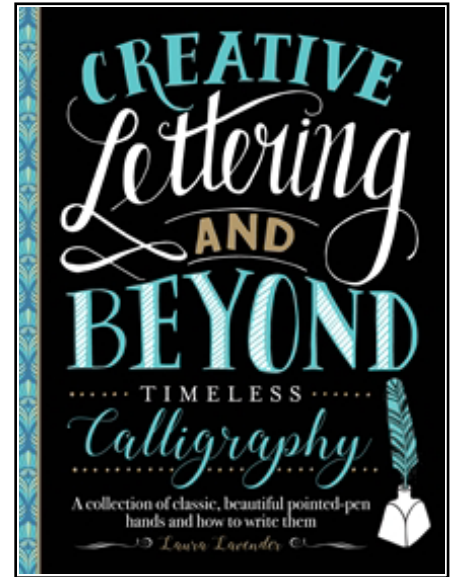
Discover everything you need to know about historic flourished hands and how to create elegant, modern artwork inspired by traditional calligraphy techniques in this follow-up to the first and best-selling lettering book in Walter Foster's *Creative...and Beyond* series. Beginning with an introduction to pointed pen and how to get started with this timeless tool, you'll find a brief overview of the recommended tools and materials, as well as how to set up your work space. In addition, you will explore essential techniques used throughout the book, learn to hold the pen properly, and find tips for warming up. Talented artist and teacher Laura Lavender introduces you to a wide range of traditional, historic flourished hands and lettering styles, including Copperplate, Spencerian, Italian hand, Bickham script, Victorian embellished capitals, Art Nouveau capitals, Gothic capitals, and more. Each style includes an engaging introduction and history of the hand, an alphabet sampler, step-by-step instructions for creating the letters, and lots of inspirational examples and ideas for using the hand. Throughout the book, you will also find practice templates that can be copied and used time and again to perfect your technique and style. *Creative Lettering and Beyond: Timeless Calligraphy* is the ideal guide for learning the techniques of traditional lettering styles.

KEY SELLING POINT

Unique content is relevant as both an inspirational guide for aspiring calligraphers and a beautiful reference for professionals
Packed with both inspirational reference material and how-to instruction for a range of pointed-pen calligraphy techniques and styles, including Copperplate, Spencerian, Bickham, and more
Step-by-step tutorials and projects are approachable and easy to follow, making these historic flourished hands accessible to any aspiring calligrapher

CATALOGUE BODY COPY

The explosion of the hand-lettering trend, combined with social media influence and easy access to online classes, has resulted in a new creative force of lettering artists, hobbyists, and enthusiasts. Follow along as Laura Lavender introduces hand-lettering artists to traditional, historic flourished hands and lettering styles, including Copperplate, Spencerian, Italian hand, Bickham script, Victorian embellished capitals, Art Nouveau capitals, Gothic capitals, and more. Through step-by-step projects, lettering exercises, inspirational examples, and practice sheets and templates that can be used over and over again, *Creative Lettering and Beyond: Timeless Calligraphy* allows hand-lettering enthusiasts to perfect their technique with a touch of vintage style.



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