

Supplies

Lisa says, **Use what you have at home.** She will be demonstrating with a pencil to start, then a flat, pointed brush, broad edge nib, and monoline pen. If you want to practice along with her, you will want to gather as much of this as you already own:

A pencil and a ballpoint pen

Plain bond paper

Brush (Pentel or brush marker) and watercolor/gouache

One heavy pen (Sharpie, Posca, Zig) and one Fineliner (like Micron, Permawriter, Faber Castell or Sharpie extra fine)

Broad-edge nib or marker

Ink (for the broad-edge nib)

You can fashion a broad edged tool using a popsicle stick and tape. (Lisa will show you how). If they have a broad edge marker like a highlighter, you can use that.

Other tools/supplies that might make an appearance or be referred to:

white crayon and a few colored pencils

brush marker

pointed pen nib, ink, pen holder

waterbrush

1/4" flat brush

pointed brush (any size)

3.08 or 6.0 parallel pen

watercolor or gouache

Guilds

Society of Calligraphy & Handwriting (SCH), www.calligraphysociety.org, meets 3rd Thursday monthly except Dec and summer. We have resumed in person meetings as well as continued on Zoom for those who are unable to attend in person. Our meetings will be held at Titan Robotics, 18080 NE 68th St, Building B130, Redmond, WA 98052. Please check on our website for updates to our schedule.

Write-On Calligraphers (WOC), www.writeoncalligraphers.com, meetings on zoom, 2nd Tuesday of Sept/Nov/Jan/Mar/May Check website for most current programs and any time changes

Resources:

The Art of Language, by Lonely Planet

The Art of Language Invention, David J. Peterson, Penguin Books, 2015

The Arrival by Shaun Tan

The Hobbit and Lord of the Rings Series, JRR Tolkien

The Complete Tolkien Companion, J.E.A. Tyler, Thomas Dunne Books, St. Martin's Press, NY 1976

The Golden Thread: The Story of Writing, Ewan Clayton

The History of Writing, PBS 2-part series with Brody Neuwenschwander

A History of Writing, Albertine Gaur

The Story of Writing, Donald Jackson

Cryptorunes: Codes and Secret Writing by Clifford A. Pickover

The Sorcerer's Companion: A Guide to the Magical World of Harry Potter, Allan Zola Kronzck &

Elizabeth Kronzck, Broadway Books, NY, 2001

Codex Seraphinianus by Luigi Serafini

[Writing Around the World: Trends & Observations - Zoom](#), lecture by Kamal Mansour, sponsored by Letterform Archive
Mansour, sponsored by Letterform Archive

Daniel Reeve: danielreeve.co.nz/LOTR/

Voynich and Rohonci manuscripts, online searches

If you have questions, email: lisa.tsang@outlook.com; @lisaltsang on IG, and Lisa Tsang on FB and Pinterest

Many other artists inspired this presentation: Wing Leong, Robert Palladino, Lloyd Reynolds, Thomas Ingmire, Brody Neuwenschwander, Yves Leterme, Cecil Touchon, Cy Twombly, Wassily Kandinsky, Laurie Doctor, The New Post-Literate: A Gallery of Asemic Writing, Miro, Paul Klee, Marina Soria, Carol DuBosch, Annie Cicale, Andrew van der Merwe, Mike Gold

Runes were used by Germanic peoples of northern Europe, Britain, Scandinavia, and Iceland until the 16th or 17th century. The runes served as both a written alphabet and a set of symbols used for magic and divination. Runes faded from use when Roman alphabets became the preferred script but some forms and meanings of runes were preserved in inscriptions and manuscripts.

Suppliers

Jetpens.com

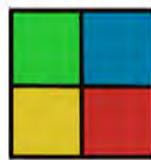
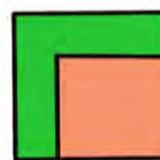
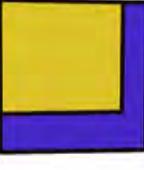
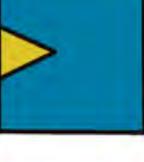
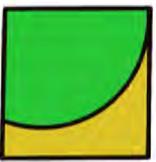
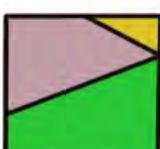
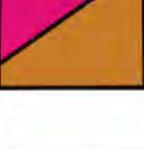
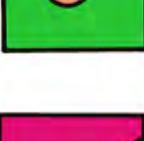
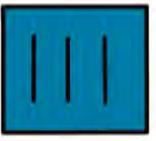
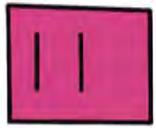
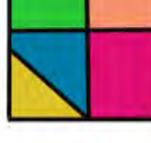
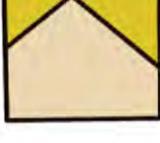
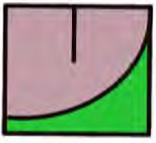
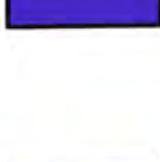
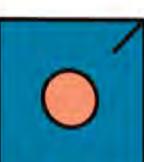
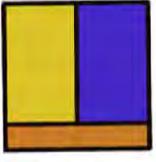
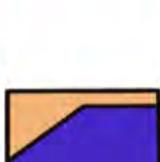
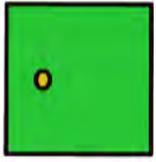
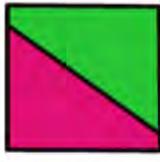
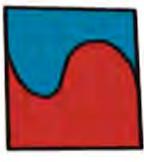
Paper & Ink Arts, www.paperinkarts.com, 1-800-PEN-7772

John Neal Bookseller, www.johnnealbooks.com, 1-800-369-9598

Asemic writing has the appearance of a written language but has no meaning. Asemic writing seeks to make the reader hover in a state between looking and reading. It can include pictograms or ideograms in which shapes suggest meaning, but it is calligraphic in form. True asemic writing occurs when the creator cannot read his/her own writing. The word asemic was first applied in the late 1990s by 2 visual poets to name their quasi-calligraphic writing gestures. Since then, asemic writing has blossomed into a worldwide literary art movement.

Tips on Creating your Own Asemic Alphabet

1. Leaving something out (covering half while writing Laurie Doctor)
2. Adding a stroke
3. Merging 2 writing systems
4. Distorting the symmetry
5. Rotating the symmetry
6. MBC, merging
7. Negative space
8. Experimenting with tools, multiple tools



À Á Â Ã Ä Å Æ Ç È É Ê Ë
Ì Í Î Ï Ñ Ò Ó Ô Õ Ö ×
Ø Ù Ú Û Ü Ý Þ ß à á â ã



Asian Script Alphabet

Based on Louie Lemoine

a

i

u

k, ka

k, ku

g, ga

g, gu

x, xa

tʃ, tʃa

dʒ, dʒa

dʒ, dʒj

t, ta

t, tu

d, da

d, di

d, du

e, eā

p, pa

b, ba

f, fa

n, na, no

n, nu

m, ma

m, mi

m, my

j, ja

w, wa

w, wi

r, ra

r, ru

l, la

s, sa

z, za

ʃ, ʃa

eṛ, eṛa

h, ha

h, ha

Separator

King.

Province.

Earth.

Auramazda.

God

Old Persian Cuneiform Phonetic Alphabet

À Á Â Ã Ä Å Æ Ç È É Ê Ë
À Á Â Ã Ä Å Æ Ç È É Ê Ë

A B C D E F G H

I J K L M N

O P Q R S T

U V W X Y Z



Eorzean from Final Fantasy

F

A

B

B

K

C

D

D

M

E

F

F

X

G

I

I

J

J

H

K

L

L

M

M

N

N

O

O

P

P

Q

Q

R

R

S

S

T

T

U

U

V

V

W

W

X

X

Y

Y

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EA

EA

ST

ST

EE

EE

RTHM RlthX TH RNM THMM FFF

TOLKIEN'S HOBBIT RUNES



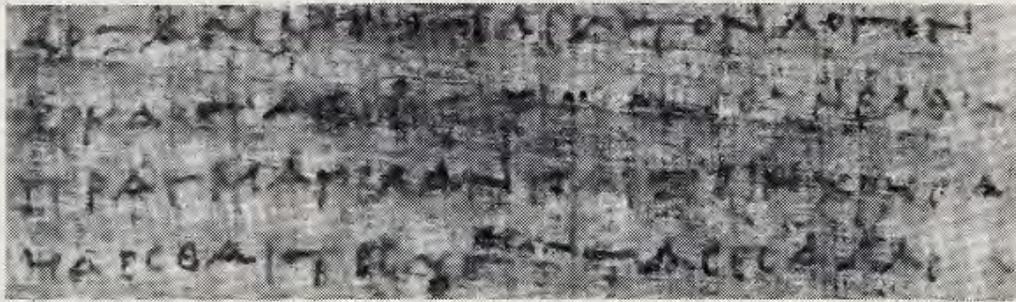
A
A BRIEF
BRIEF
HISTORY
OF HISTORY
OF THE
ALPHABET
ALPHA
BET

To the Semitic tribes of the Eastern Mediterranean goes the credit for inventing the alphabet. The Sumerians and Egyptians before them developed complex modes of writing but these were based on pictorial concepts, while the Semitic Phoenicians, who sailed all over the Mediterranean basin and established colonies wherever they traded, took the alphabet system and developed most of the letters on which our alphabet is based.



Phoenician writing—The Baal of Lebanon

When their own high civilization began to take shape, the Greeks who traded with the Phoenicians adopted their alphabet system, then adapted it to their own purposes, bringing it still closer, in the process, to the alphabet as we know it today.

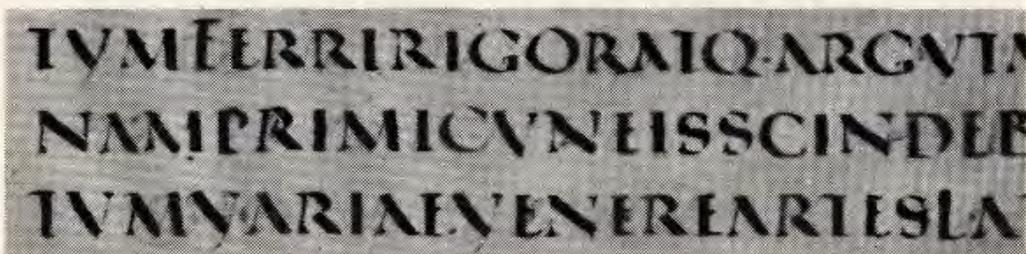


Early Greek writing

Themselves a seafaring, trading nation with a strong colonizing drive, the Greeks, in their turn passed the alphabet on to the Etruscans from whom it was absorbed into the Roman scheme of things. In the hands of the Romans the alphabet, in its capital form, came into its own, both as a system of recording and as the basis for beautiful monumental lettering, inscriptional lettering in stone, the high point of which is the carved capital letters that can still be seen on the Trajan Column in Rome. The Trajan letters remain the standard by which fine letters are judged.

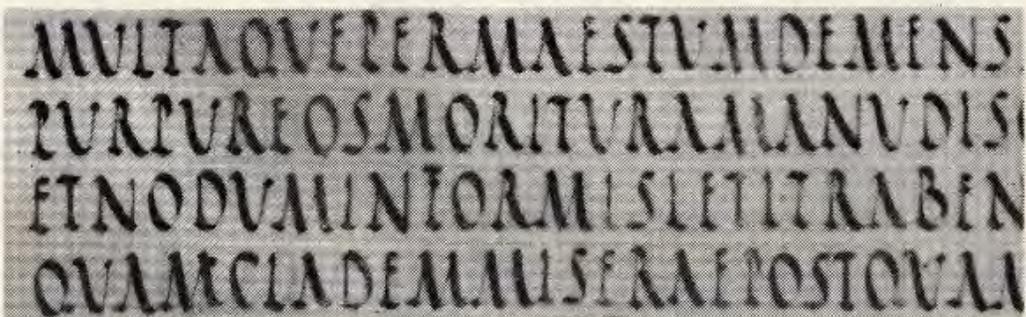


Monumental Roman Capitals—part of the Trajan inscription

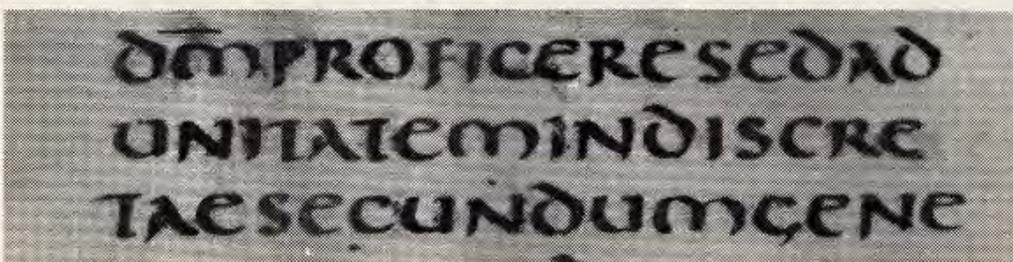


Roman Square Capitals—Codex Vaticanus 3265

From those carved capital letters came three important written hands still very much used by calligraphers—the Rustic, the Roman Square Capitals and the Uncial hand. The first two are clearly descended from carved letters, while the Uncial is a true penman's hand, derived from the earlier Greek hands, but adapted by scribes for manuscript writing, especially scripture and other Christian religious books. With the introduction of Uncial, in the 4th Century A.D., we enter the era of the quill, the ideal lettering tool and vellum and sheep-skin, the ideal writing surfaces for the manuscript book. With Uncial, the stage is set for the introduction of minuscule or lower case letters (capital letters are called majuscules by calligraphers) and the illuminated manuscript. The stately Uncial was written, almost exclusively by monastic scribes, from the 4th to the 9th Centuries.



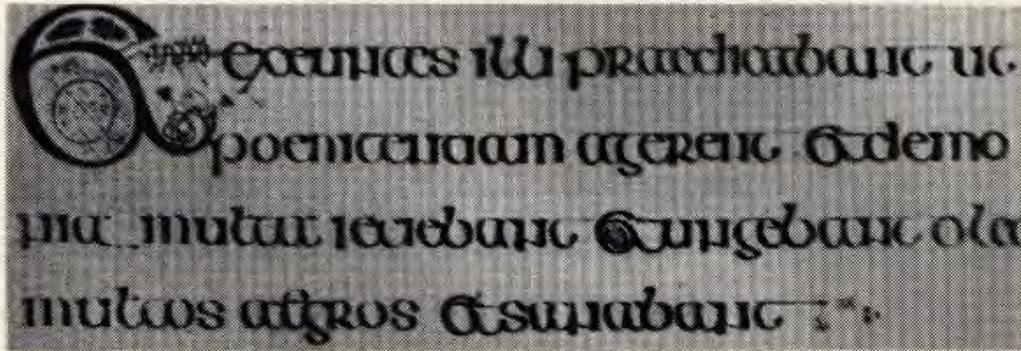
Rustic Capitals



Roman Uncials—Hilarius de Trinitate

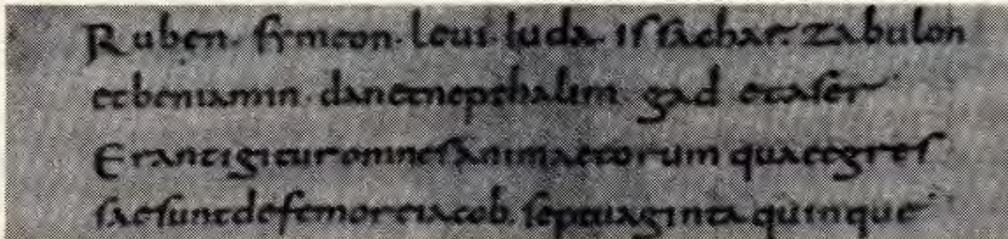
The fall of the Roman Empire in the 5th Century ushered in the so called "Dark Ages." But life, though vastly different, went on as Christianity spread throughout Europe. The Half-Uncial, the first of the major hands to incorporate lower case letters—letters with ascenders and descenders—was born during this period of mixed parentage—the stately Uncial and the lowly cursive (the everyday hand of a given period which needs to be written with a degree of speed and therefore with less concern for perfection of form).

When St. Patrick brought Christianity to Ireland from the Continent in the 5th Century, he also brought with him the by now prevalent Uncial hand. At Iona, the Celtic Christian centre in Scotland it developed into the Irish Half-Uncial and this hand was used in many wonderful books including the magnificent Book of Kells.



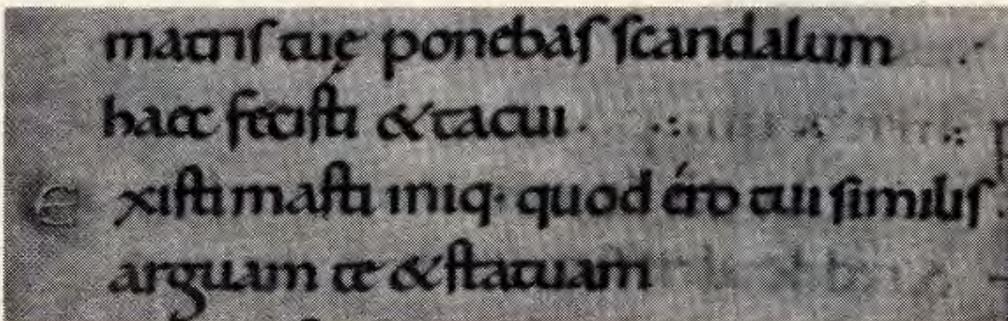
Irish Half-Uncials—The Book of Kells

The 8th Century is the next great watershed for the development of letterform. Its dominant figure, Charlemagne, determined to unite his far-flung empire by adopting a uniform script. For this purpose and to supervise his ambitious educational enterprises, he appointed the great English scholar, Alcuin of York, under whom the very beautiful Carolingian minuscule, a derivative form of Half-Uncial, Anglo-Saxon and Merovingian hands, came into being.



Carolingian minuscule

Carolingian is a rhythmic hand, clear and strikingly like our modern lower case alphabet. It remained the dominant script throughout most of Western Europe for some three centuries and its English version is the hand on which Edward Johnston, the father of modern calligraphy, based his Foundational hand, commonly regarded as the finest of the learning alphabets and basic to the repertoire of the modern calligrapher.



English Carolingian—Psalter, Harley 2904

From the Carolingian came the Gothic Letter family of hands. These reflect a tendency to lateral compression resulting in a relatively high density that gives a page of Gothic lettering an overall black appearance, hence its alternative name, Black Letter. It is worth noting that Gothic letterforms which spread over most of Europe from the 12th Century, in their precise angularity, bear a remarkable resemblance to the architecture of the period.

**De quia hoc miraculū
in potestate non habuit**

A Gothic hand (textus quadratus)—The Mons Lectionary

In the 15th Century, Italian Renaissance scholars, reacting to the congested, hard to read Gothic writing, began, themselves, to copy rediscovered Latin and Greek classics, in a beautifully clear, very readable hand based on the Carolingian. Usually referred to as the Roman Book Hand or "cursiva humanista," it is the written precursor of many of the modern typefaces.

**ne q̄ dicuntur a græcis: uerbis aptis.
uidetur: & recta quidem ad me. Q
set: & satis disputatum uideretur: in**

Roman Book Hand—Cicero manuscript by Poggio

The cursive form of the Roman Book Hand is the well known Italic, so called because of its Italian origin. It grew out of the need to write the Book Hand at speed—hence its forward slope and letter joins, or ligatures. It was adopted in the 16th Century by the Church for its official correspondence, so also came to be called "cursiva cancellaresca," or Chancery Cursive. It is characterized by a refinement and rhythmic vitality that explains, in large part, its revival and popularity in our time.



*omnes cogitationes totumq̄ animum
meum semper in Maiestatem Tuā, ubi
cunq̄ gentium propensum testari pos-
sem: Qua solitudine leuari mihi uisus
sum quumprimum Apologi quidā Pan:*

Italic writing—attributed to Arrighi

Towards the end of the 15th Century, the invention of movable type made possible large scale printing, spelling the end of the thousand year old scribal tradition. Those scribes who continued in the profession became writing masters, teaching handwriting to the growing number of people responding to the increasing need for literate men to fill the positions opening up in both commerce and government as the Middle Ages came to a close.

All the hands discussed thus far were written with chisel-edged pens, usually quills cut by their users with consummate skill. For this reason, all are characterized in some degree by thick and thin variations produced automatically by the pen held at the angle appropriate to each script.

The last important calligraphic development, the Copperplate hand, departed from the other great historical alphabets in this very regard. Where all the others achieved their thick-thin effects through the agency of the chisel pen or broad pen, Copperplate was written with a pointed, flexible steel pen (reflecting the graver used on the engraved copper plates), pressure on which regularly produced thicks on downward strokes and thins on upward strokes. Copperplate's letterforms were essentially those of Italic, but its flavor, thanks to the pointed pen was lighter and fussier. It became the dominant commercial hand from the 18th Century onwards, giving way only to the typewriter. It is the ancestor of the cursive hands taught in today's schools. As a formal hand, it too is enjoying a modern revival.

*Piety into resisting Nature, and met
the hardiest Soul to the love of Virtue*

Copperplate writing—George Bickham "The Universal Penman"

Calligraphy, it has been shown, has a long and fascinating history. Every aspiring calligrapher should make an effort to learn as much about it as possible. A knowledge of the history of letterform adds to the enjoyment of the craft and promotes, through deeper understanding, better writing and lettering.

