

Preface

Participants, instructors and assessors should take note of the conditions as laid down in the Award Handbook.

This programme is for guidance and is not to be taken as a rigid syllabus. To indicate the content appropriate to young people with varying degrees of knowledge and experience, it is arranged under three headings '**For beginners**', '**For those with some knowledge**', and '**For the more advanced**', and participants are free to select as broad or as restricted an aspect of this skill as they wish, but appropriate social and cultural aspects are to be covered.

GRAPHIC ARTS

LETTERING AND CALLIGRAPHY

Introduction

This activity should include as much practical work as possible, preferably undertaken with others through a group or club. Some form of sketchbook or logbook should be compiled, or a folio of work kept. Wherever possible, young people should be encouraged to apply their practical work to extend the social possibilities of this skill.

General

- 1 This programme comprises practical work in Lettering (drawn with pencil or pen or painted with a brush) and Calligraphy (formal penmanship using the edged-pen). The aim should be towards a good all-round standard in practical work and an awareness and appreciation of good lettering and calligraphy of the past and present and their use today for a variety of purposes.
- 2 Study of the proportion and arrangement of letters

In all aspects of this programme young people must be aware of the need for well designed work, the important factors being:

- a) The proportion of individual letters.
- b) The spacing between letters, between words and between lines.
- c) The weight and density of the lettering and the balance of one area of writing with another.
- d) The arrangement, or layout, of the writing in relation to the margins and the blank spaces.
- e) The use of colour in writing
- f) The integration of illustration or decoration with the other elements.

Skill Section

- 3 In each level young people should select and present for assessment from the following, the choice being appropriate to the level reached by the individual:
- a) Practice sheets in brush and pen, or drawn lettering, and one fair copy of the alphabet showing related letters in their groups; or a complete alphabet after group study has been made.
 - b) A poem of not less than 14 lines written with an edged-pen in the italic hand.
 - c) In painted Roman lettering an inscription including a date, or a poster for an exhibition (light letters on a dark ground or light and dark letters on a medium ground).
 - d) One example of prose, of approximately 200 words, written with the edged-pen for a double page opening of a manuscript book, and including decorative capitals and a heading, or an illustration.
 - e) In sans-serif block letters a suitable example of public note, eg 'SILENCE PLEASE'
 - f) Four varied examples from the following:
 - a greeting card; a Christmas card; invitation to a party; recipe for a cake or other foods; menu for a Steak House, Fish restaurant or Snack Bar; notice for a sale of work at a local school; advertisement for a fountain pen; monograms; design for a wrapping paper, or paper bags, incorporating the name of a firm and reflecting the nature of the shop and the goods sold.
 - g) A book of mounted examples and notes, as outlined in the section (appreciation of lettering and calligraphy past and present).
- 4 Young people should choose the size of paper and scale of layout for all the examination work. The work should be presented in a folder, or mounted in a sketch-book, or in loose-leaf book, each piece being clearly labelled.

For beginners

LETTERING - Young people should:

- 1 Study and practise the skeleton alphabet in groups of letters. Paint with a brush the Roman alphabet in related groups of letters. Start with the capital letter, follow with the lower case letters and numerals.
- 2 Study and practise a formal italic alphabet
- 3 Draw and paint sans-serif letters, not less than 5 cm high, or draw and cut out sans-serif letters 5 cm, 7.5 cm or 10 cm high, in white paper and arrange in words on black or coloured paper for practice in experimental spacing and layout.

CALLIGRAPHY - Those taking part should:

- 1 Start with the alphabet in skeleton form. The letters and their relative proportion to the circular 'O' should be studied and practised in groups, i.e. rectangular group of letters, round letters, wide letters, narrow and very narrow letters.
- 2 Writing with the edged-pen should be practised, beginning with the lower case letters, followed by simple capital letters and numerals and starting with a nib that is not less than size Nib Six No. 1 (2.5 mm) across its writing edge. A Formal Hand (the Foundational Hand) based on the circular 'O' should be used, also a formal italic hand made from a number of pen strokes.
- 3 Versal letters and flourished and swashed capitals, used for leading into the text, or for adding to it, may now be practised.
- 4 Monograms: emblems for chapter headings and chapter endings; and decorative borders related to the writing, and made in themselves with edged-pen, may be included.
- 5 The writing may be suitably illustrated in any medium, provided it is related to the writing in scale and weight.

For those with some knowledge:

Participant should:

- 1 Young people should continue the practice of lettering and calligraphy on the lines suggested above. Finished examples of work should show evidence of an understanding of layout and design and the choice of good model alphabets.
- 2 Appreciation of Lettering and Calligraphy past and present.

Participants should collect and mount in a sketch-book, or on sheets in a folder, examples of past and present day Lettering and Calligraphy which appeal to them, and give reasons for the choice.

Young people should collect examples from newspapers, magazines, journals, book jackets, and draw or take photographs of shop signs, street names, inn signs and the like.

For the more advanced

Participant should:

- 1 In addition to completed examples of Lettering and Calligraphy for practical purposes, young people should make a study of lettering from the past, and historical manuscript writing. Churches should be visited for lettering on memorials; and museums to see early manuscripts and historical documents. Rubbings can be made from slate or stone incised inscriptions, on detail paper bought in a roll, the rubbing being done with a cobbler's heel ball.