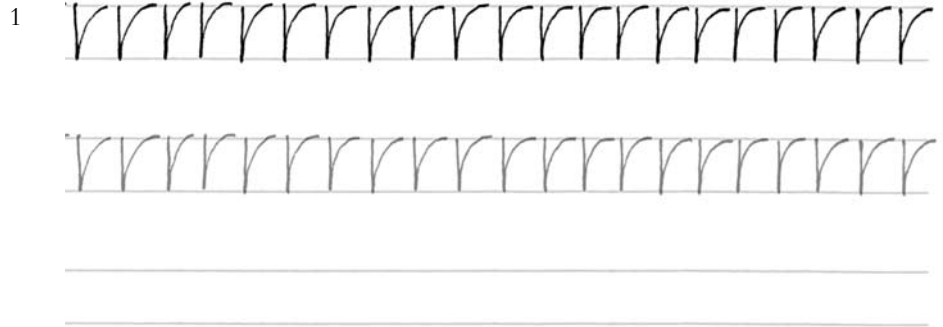


RHYTHM AND LETTERFORMS

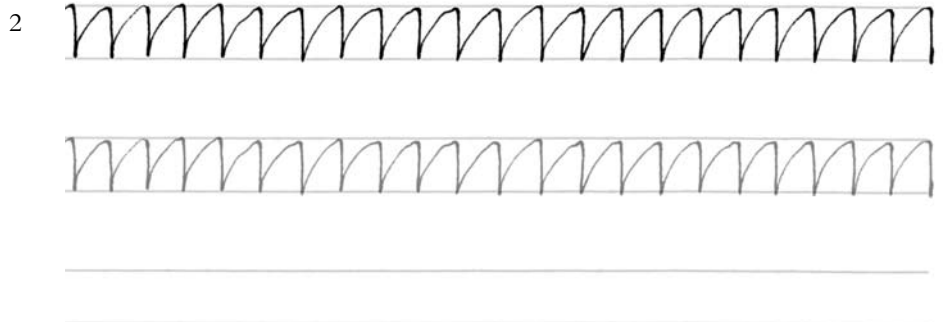
The left margins typed annotations will guide you through this lesson. The secret behind the exercises is repetition and slowness: repetition will eventually make you feel the natural rhythm of writing and slowness will help concentration and good forms. With time you will progressively get faster and eventually find your natural speed.

The program should be followed in the order in which it is presented, this will help your learning process.

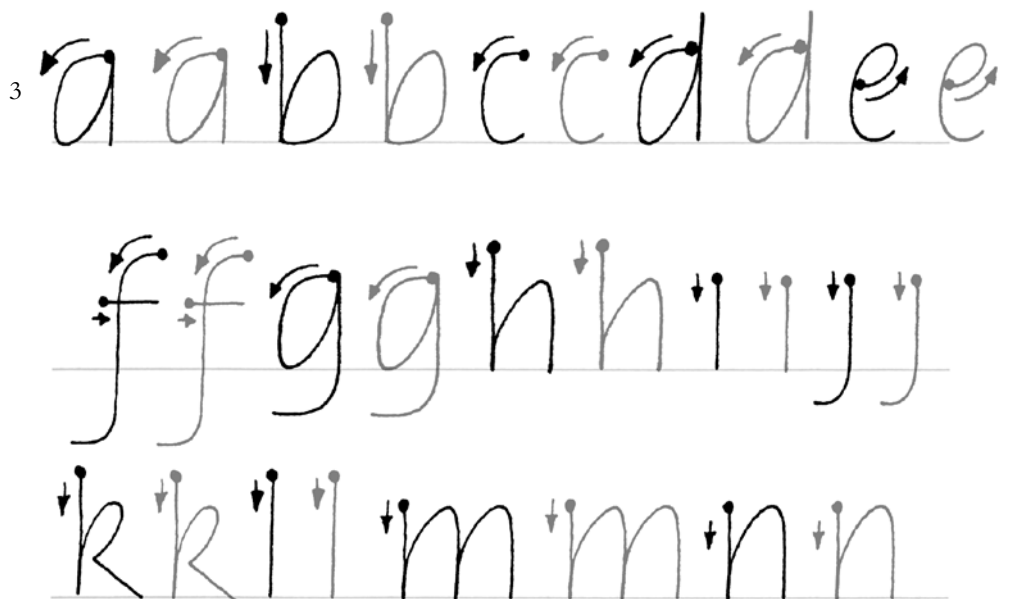
We begin with rhythm exercises.

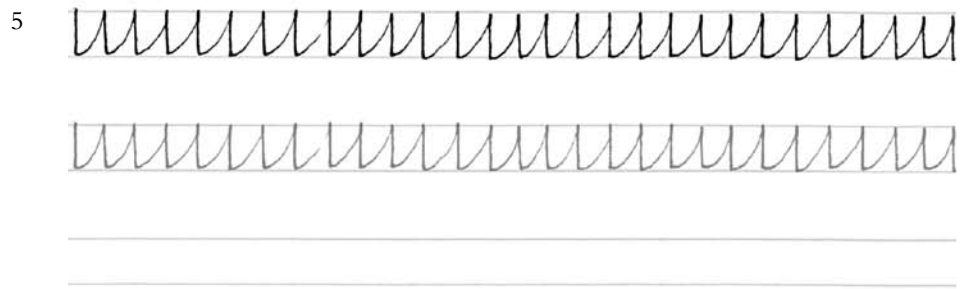
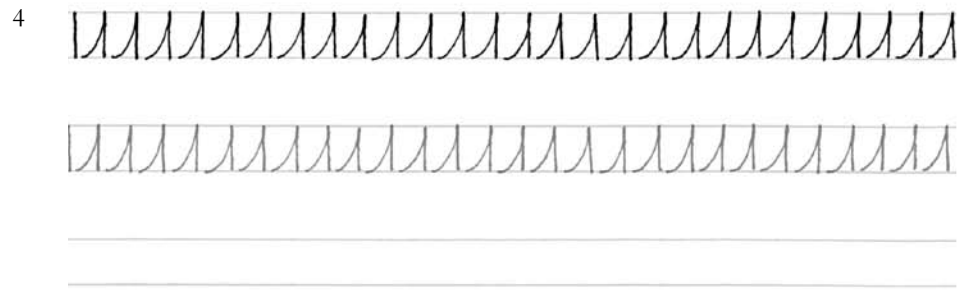


The exercise on the right should have this rhythm:
Slow vertical down stroke,
brief stop without lifting the pen,
quick curve up,
brief stop without lifting the pen,
slow vertical down stroke,
and so forth.

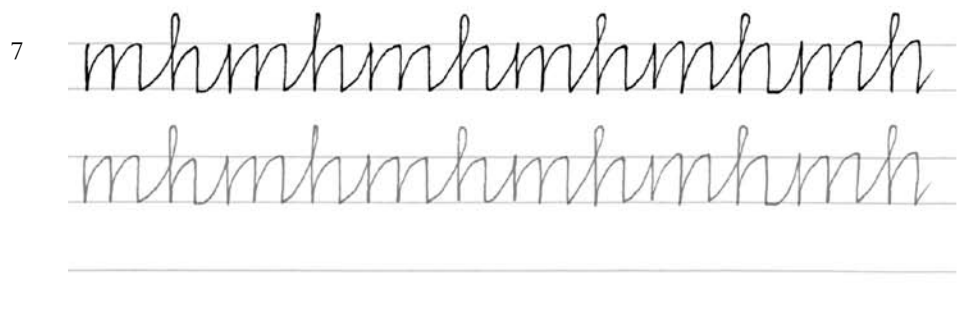
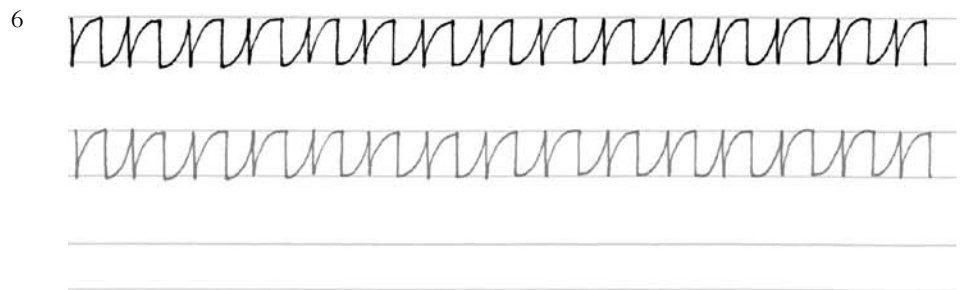


All the letterforms have similar width with the exception of **i, j, l** that are narrower, and **m, w** that are wider.

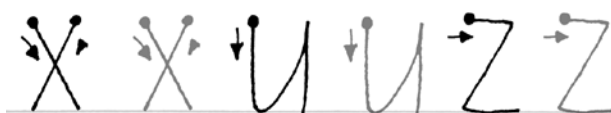




We are slowly starting to write lettershapes. All the forms are connected, so you don't need to lift the pen, unless specified. Remember to write the downstrokes slower and the upstrokes slightly faster.



Italic letterforms are compressed and most of them have the same width. All forms are very similar to each other and most of them have the same structure.



The Italic letters can be joined to form cursive writing, or be written separate as in this sentence. Although the focus of the course is on cursive, it is good to know both versions.

9 the quick brown fox
the quick brown fox

jumps over the lazy dog
jumps over the lazy dog

In these exercises you'll learn all the letters of the alphabet while writing them in a long word. We place the letter "n" between two subsequent letters in the alphabet in order to keep an even rhythm of spacing. The pen should never be lifted with the exceptions of:

- horizontal stroke in "f"
- "i" and "j" dot
- horizontal stroke in "t"
- the letter "x"

10 nanbncndnenfnghninjn
nanbncndnenfnghninjn

nknlnmwnpnqmrnsntn
nknlnmwnpnqmrnsntn

nnwnwnxnynzn
nnwnwnxnynzn

Now that you know how to write each letter, you'll have to learn how to connect them with one another. In many cases you'll be given more than one alternative, they are all good to know and helpful.

11

nbn nbn nbn nbn nbn
nbn nbn nbn nbn nbn

ndn ndn ndn ndn ndn
ndn ndn ndn ndn ndn

Al sig Pietro Jac:
Tani

In the eighteenth century the addressee was written on the outside of the folded letter and then sealed with wax. Often there is only a name, rather than the whole address, as below: [Al sig (nor) Pietro Jac (op) o Tani] Note, after Tani a little wave and loopy descender to finish up the composition.

Trace it to get a sense of the hand movement, note the freedom of expression!

12

Al sig Pietro Jac:
Tani

The dots show you where you need to start the strokes.

13

nen nen nen nen nen

nen nen nen nen nen

nfn nfn nfn nfn nfn

ngn ngn ngn ngn ngn

nhn nhn nhn

nlnd nlnd nlnd nlnd

Scriveners had developed a natural and spontaneous ability to play with their writing and create visually attractive forms, as you can see in the title "Al Sasso"

14

Trace sample "C" as shown in "A". Each arrow indicates where the pen stroke begins.

B

Al Passo

A

Al Passo

C

Al Passo

Continue to trace and copy.

non non non non non non

nprn nprn nprn nprn nprn

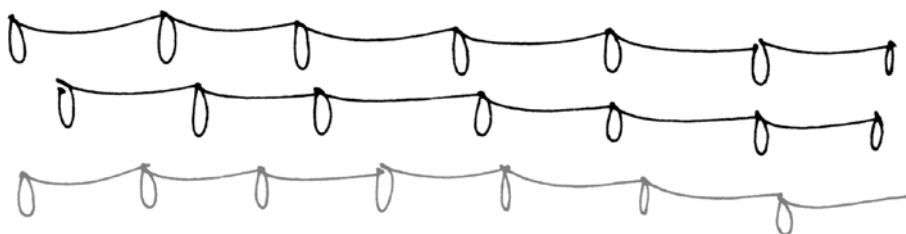
nsn nsn nsn nsn nsn

nsprn nsprn nsprn nsprn

nsprn nsprn nsprn nsprn

nsprn nsprn nsprn nsprn

It's time to start with some 15
exercises to acquire rhythm and fluency!
Use unlined paper.
This is a very good exercise to
do with music.



Continue to trace and copy.

nrn nrt nrn nrt nrn

nrn nrt nrn nrt nrn

nrs nrt nre nrs nrt nre

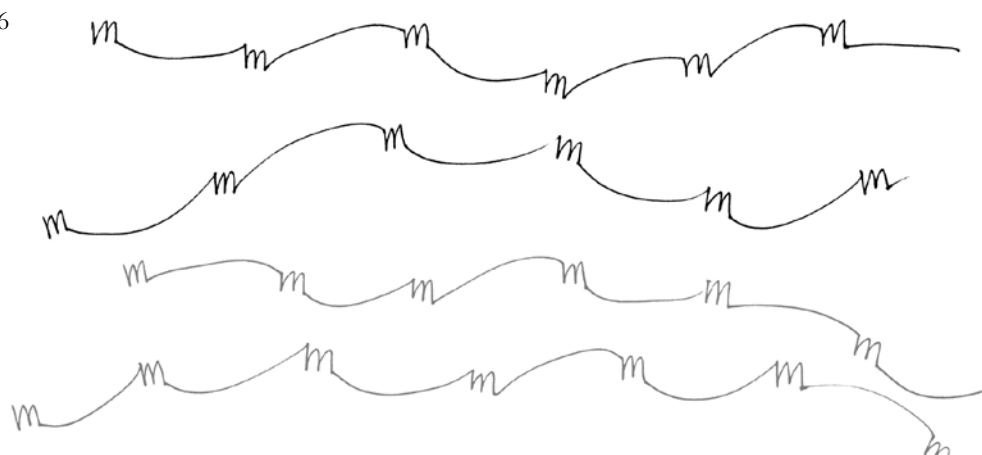
nrs nrt nre nrs nrt nre

rk rd rf rfn rk rd rf rfn

rk rd rf rfn rk rd rf rfn

The **m** rhythm can be even freer than the previous **o** rhythm. Do this exercise playing with the space, so lines may not be straight and even overlap sometimes!

16



Continue to trace and copy.

kra kra kyn kra kra
kyn kra kra kyn kra

axn axn axn axn axn axn

axn axn axn axn axn axn

WZ WZ WZ WZ WZ WZ WZ WZ WZ WZ
wz wz wz wz wz wz wz wz wz wz

Do this **mg** exercise with the same free spirit as the **m** exercise. Simply enjoy making lines, don't be concerned with legibility or good shapes. This exercise is mainly to help you loosen up. Do many of these exercises.

17

Handwriting practice for the cursive letter 'm'. The image shows four rows of the letter 'm' written in a cursive style. The first row contains three 'm's, the second row contains four 'm's, the third row contains five 'm's, and the fourth row contains six 'm's. Each 'm' is connected to the next one in a continuous, flowing line.

In your childhood you may have learned cursive capitals with flourishes. Although very beautiful, they are often too complicated and difficult to memorize and personalize. Here are some very simple caps that work very well with cursive writing.

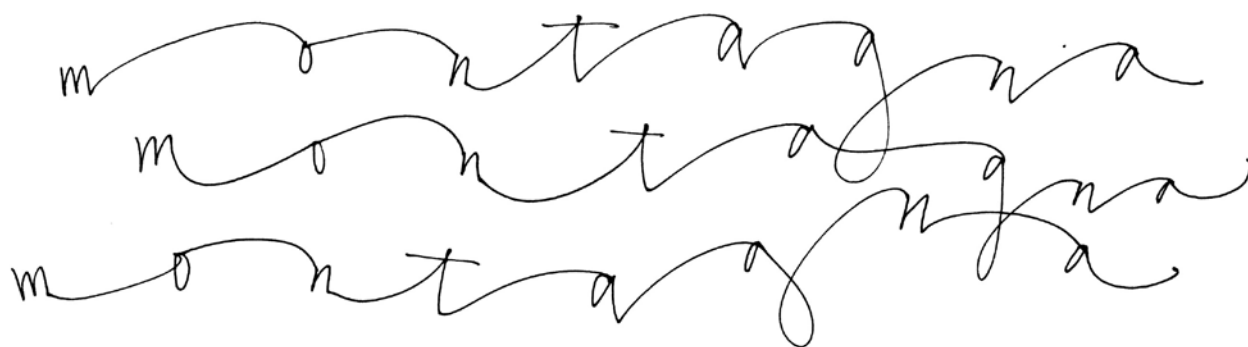
Below, the letter H at the left is often used as a cursive capital and in Italy it is taught by most teachers.

This letter H has many parts that are flourishes, rather than structure, but people write it unaware of this distinction. On the contrary, the other two H are much clearer and simpler. One should always be aware of the basic structure in order to keep it legible and personalize it.

H H H



It's time to do word rhythms! 19



Continue to trace and copy.



A CLEAR LEGIBLE HAND

Note: It is often useful to write exercises in a language you do not know because you can focus more on lettershape and rhythms and not revert to old, bad writing habits.

You are now ready to begin writing. You have been practicing with letter shapes and letter spacing, you have also seen many of the most common connections. Now trace the text below and copy it as you did for the other exercises. Then choose your own text and complete at least 4 full pages of writing. Use the guide lines under your piece of paper, as you have been doing until now. Write your text at the same size and interline as the text below.

20

Quando due grandi civiltà, comple-
Quando due grandi civiltà, comple-

tamente estranee l'una all'altra, entrano
tamente estranee l'una all'altra, entrano

in diretto contatto, sembra che, inizial-
in diretto contatto, sembra che, inizial-

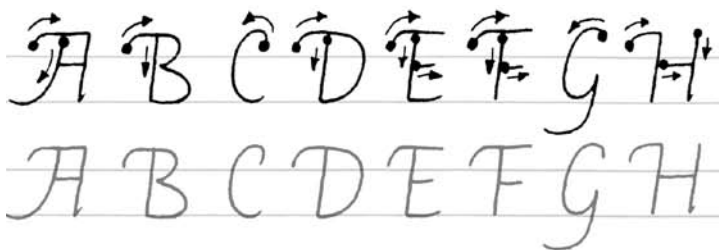
mente, non possano scambiare niente
mente, non possano scambiare niente

altro che pugni e gingilli. Reciproco ac-
altro che pugni e gingilli. Reciproco ac-

cesso al cuore delle rispettive culture neces-
cesso al cuore delle rispettive culture neces-

These capitals with flourishes are suited to be used in combination with cursive. Having practiced the basic forms of page 17 and 18, you can now clearly distinguish the basic structure from the flourish whose main function is to embellish the letter.

21



Some historical capitals:



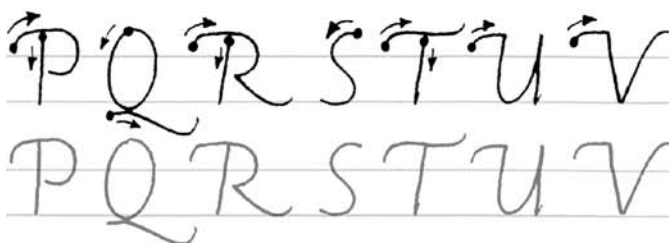
“Per”.

Note the beautiful capital shape and its perfect legibility.



“La Città”.

Note the large “L” shape, which is the predominant mark and the “C” which is curiously going below the base line.



“Offerta”. Note the capital O and the long **f** descenders.