

Calligraphy & Lettering on the Go



THE ALAMO

A TURKISH FESTIVAL IN -
CLIPPING DANCE
AND BAD ROCK
& RAPPER
FORMERS
MARIACHI
TOO many
Bee sting
ouch!!

San Antonio trying to
the Alamo and bustle of a Turkish
festival. What
#1 BUILDING. LOVELY
GARDEN IS ALL AROUND

THE TURKISH STUFF IS ANNOYING BUT
IT'S FUNNY A QUICK SKETCH
RIVER WALK

SAN ANTONIO TX
quick sketch

★ Lettering · Drawing & Design ★

SKETCHING

with Ordinary tools & Materials ★ ★ ★
WORKING IN SKETCHBOOKS & ART JOURNALS

Sharon Zenjin

Play's the Thing!

I write this to remind you of what you already know, and to invite you to stay curious in approaching the pages of a blank book (canvas, wall, chalkboard). Can you hold a pencil or a brush? Ok, then, you know enough to jump right in and make a mark, a letter, an image. Go ahead—Make a splash of color; scribble, doodle, write out a sentence you love with your non-dominant hand. Trust the trivial, the marginalized, the cast-off, that which seems silly or irreverent. Follow your hand where it wants to wander. Question your thinking and your assumptions about how things should look. Stop thinking! **Know how things should look and do the opposite.** Dare to rebel; dare to play. **PLAY**, not "just play." **PLAY!** Come and explore the backroads of art experiments where weird things lurk; choose to dabble with scares you the most. Surprise yourself! Notice the diamonds in the rough among cast off bits of handwriting, sketches, doodles. Be a "mad art scientist" and create something interesting out of that ugly mark you just made. Look closely at what you just doodled absent-mindedly--or the blob that just appeared on the clean page. Instead of "yikes!" or "this SUCKS!", exclaim: "Aha! I wondered when you would show up" and feature it in a sketchbook page or drawing.

The Voice of REASON argues;

Play is for children, not grown-ups. It is a waste of time.

Oh yeah? Check out the NPR article: "Play Doesn't End with Childhood: Why Adults Need Recess. The experts say play is important for our health and well-being. And those doodles? The stuff I do in boring meetings or on the scratch paper by my computer may be my best work in terms of authenticity and lack of self-consciousness. Need more convincing? Check out Sunni Brown's "Doodle Revolution" book for a deep dive into the legit world of doodling.

What does PLAY have to do with Calligraphy and Lettering? Art requires DISCIPLINE, FOCUS, HARD WORK!

Okay, agreed. Kind of. Not. While discipline IS essential for achieving competency and mastery, it is not the only ingredient for "success." In fact, focusing on technical perfection or virtuosity as an end in itself might result in work that dazzles, but ultimately falls flat. To avoid this pitfall in the art-making process, calligraphers and artists please take note: **Play has everything to do with making lively, authentic "living" letters, lines & images!** When we play, we are focused, open, wild and untamed, or quiet and mellow. In a state of "flow", often the result of play, we lack self-consciousness and are thus more connected with ourselves and our true natures. If you notice children at play, they are all-absorbed and focused, behaving as if what they are doing is the most important thing in the world. Who's to say that it isn't? Again, I do not advocate giving up a disciplined practice approach. Rather, I suggest expanding it to include a complementary one characterized by dabbling and doodling out of the lines, making things without any idea or direction—one which is guided by curiosity not judgement. As any inventor can tell you, it is the process of tinkering, doodling, walking, PLAYING, going off on tangents and side streets, that allows for magic to happen.

How often do you allow yourself to play? How often do you show up on the page without a particular agenda? Get out the sketchbook and start playing with letters, or try out a new tool, or practice drawing your hand or your cat. Use your sketchbook to try the exercises I suggest in the following pages. Or ignore me and go scribble on some walls or long pieces of Butcher paper. As you wander through this book please know that my best "work" is something I "played my way into,"

INFORMAL CALLIGRAPHY & HANDWRITING ~

LINE
TEXTURE
VALUES
SHAPE

her voice rises within me

her voice rises within me

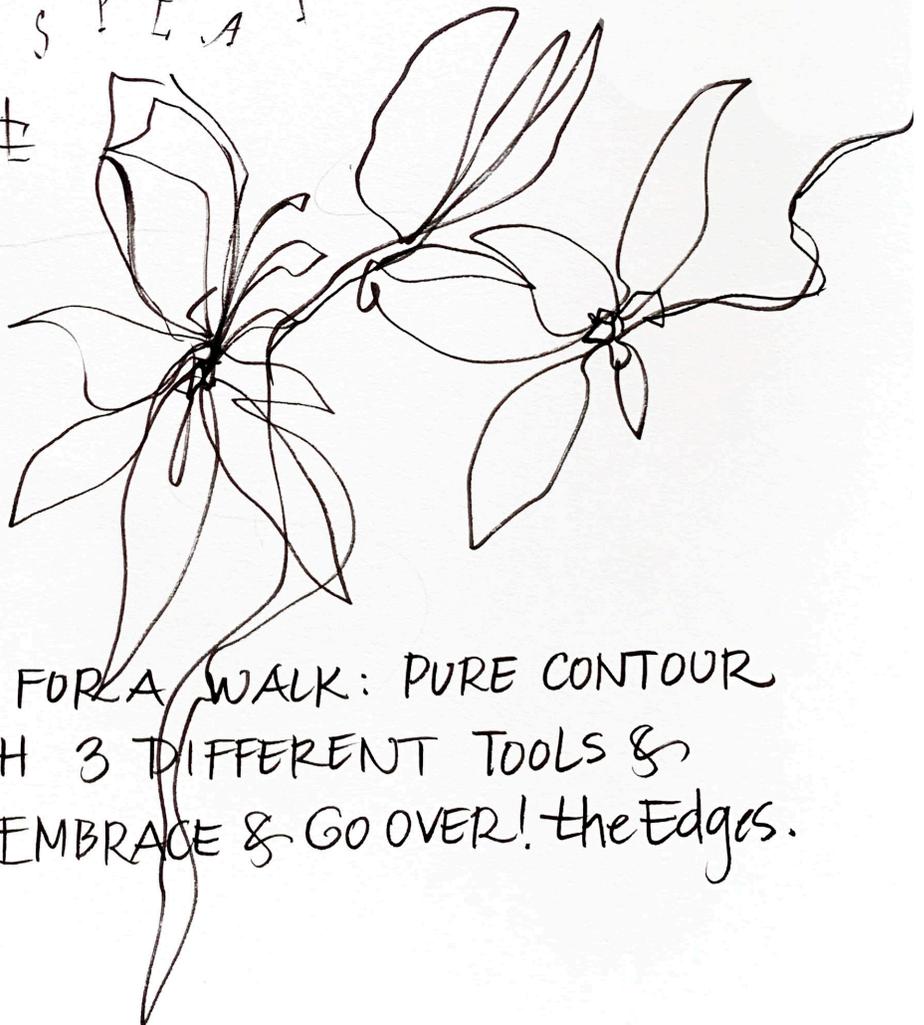
her voice rises within me

the voice of the spirit

her voice rises within me
A C R E S
R O

her voice rises within me
the speaking
time to
those of us
who remember

C S P E A K I N G



- TAKING LINE OUT FOR A WALK: PURE CONTOUR DRAWING WITH 3 DIFFERENT TOOLS & ORIENTATIONS. EMBRACE & GO OVER! the Edges.

WRITING AS LINE: HANDWRITING EXPERIMENTS

SZEJGIN 2018

Inspired by H.J. BURBERT "Calligraphic Line"

amazing grace how sweet the sound

• CURSIVE ——— "NORMAL" ———

amazing grace how sweet the sound

• CURSIVE ——— CONNECTED — NO PEN LIFTS ———

amazing grace

• Stretch: No pen lifts

amazing grace how sweet

• Stretch ... Compress stretch

amazing grace how sweet

→ Condense

amazing grace

• Elongate

← Vary ascender / descender Length

amazing grace how sweet

Stack ↑ amazing grace

amazing grace

amazing grace how sweet

FAN

amazing grace how sweet the

amazing grace

AMAZING GRACE HOW SWEET
AMAZING GRACE
AMAZING GRACE
AMAZING GRACE

• Dynamic vs. Static

→ amazing * amazing

♦ WRITING AS LINE ♦
FORM ♦ PATTERN
& TEXTURE

Writing as line, pattern

Static • dynamic III IIII
|||| *W* *W*

Handwriting: amazing grace

amazing grace

amazing grace *amazing grace*

Connect ↑
No Lifts

amazing grace

amazing grace *what's your line*

amazing *amazing*

amazing grace *how Sweet*

what's your LINE?

amazing grace *how*

Choppy Compressed lyrical

polyrhythmic open

~ rhythm · versatility · minimum

Italic Forms

There are many faces of italic. This is one:

abcdefghijklmnopqrstuvwxyz

invisible axis of s v w x parallel to slope of letter

Neuland Outliner casual · legible

DYNAMIC Italic

high ff) ascenders & descenders can vary

noted

* Versatile
* Rhythmic
* Speed

Breath · Movement · wholebody Gestural

FIRST → *mmmmmmmm* *llllllllll*

angular forms

sharon zengin

PRESS RELEASE

ROMANS
INFORMAL

2 B MORNING GLORY MECHANICAL PENCIL

press →
RELEASE
← PRESS

BRUSH FUNKY

Tombow

FUNKY USING BRUSH TIP

SLOPING AND BOUNCING

STAEDTLER NORICA HB 2

GRAPH GEAR 500 - PENTEL

CASUAL VERSAL

CAPITAL TEXTURES MONO LINE

A CAPITAL IDEA

♦ SHARON ZEUGIN 2016

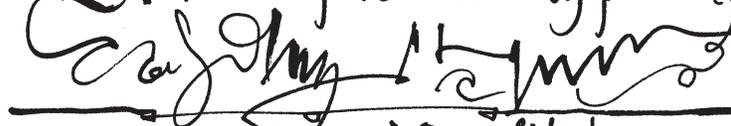
DRAWING

& *BASICS* Sketching

Drawing is an act of intention — making meaningful marks. Points of reference might include: a tree or object, landscape, people or an emotional quality. A drawing is a response; no matter what it might represent, it is a thing itself, existing independently. Each drawing is unique to its maker: one's ideas, feelings, attitude & skill.

Sharon Levin
referencing Nicolaes. Cicale
& Edwards...

LINE defines a path of a moving point



Edges • Contours • Quality determined by tools, techniques skill

Calligraphic

PROPORTION — size relationships — create sense of depth, realism

Get a perspective!



SHAPE = CONTOUR of Object

○ + △ S * abstract or "Real" reference

FORM IMPLIES (3) Dimension of shape — We can break things down to a few basic forms.



VALUE the range of GRAYS —

■ ▨ ▩ □ + 50 More!
Between Black & White.

Value defines FORM & Gives it depth through Light & SHADOW. IN SKETCHES

Note: make sure ④ Values represented for "Pop": ■ ▨ ▩ □

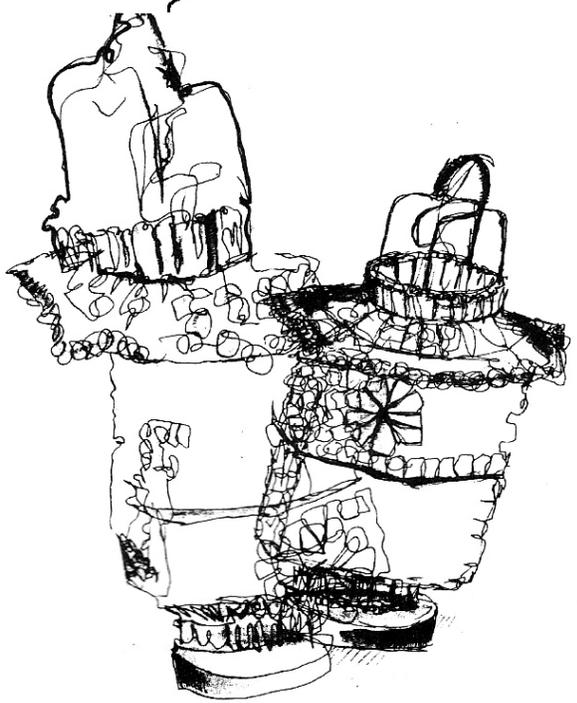
Sketching a "subset" of Drawing — Informal — "Note-taking" * typically done quickly

PURE CONTOUR DRAWING exercise

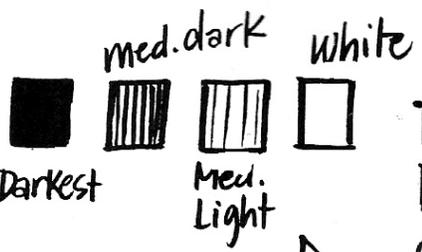
start with

FLOWERS * ordinary objects

Put pen or pencil to paper -
Begin! No Lifting or
Looking at your page.



Values



from My Sketch Guru
Dr. Ken O'Connell: every
sketch will be strong with
(4) Values Represented

©SZ



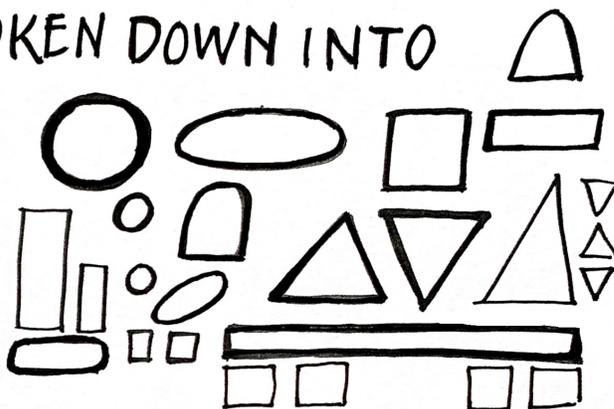
SKETCH BASICS

Visual

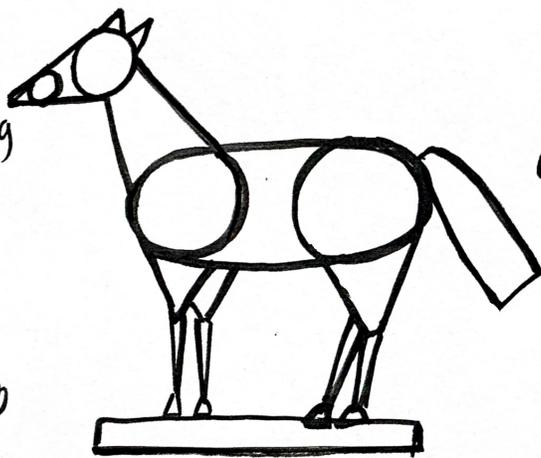
Notes not Rendering: Capturing the ESSENCE.

Consider SIMPLIFYING what you see:

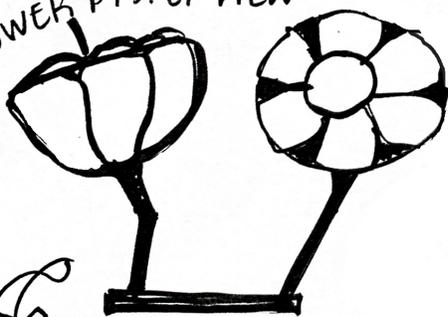
ALL THINGS CAN BE BROKEN DOWN INTO
BASIC SHAPES:



yup!
you can
draw anything



FLOWER PTS. OF VIEW



TRY CONTOUR DRAWING to

RULES to
GUIDE you



pure contour Drawing

- (a) **Look** at what you are drawing  out there
- (b) avoid Looking at your paper or Drawing tool.
- (c) AVOID LIFTING Your tool.



HIBISCUS
MELANCHOLIA

[Illegible cursive text, possibly a signature or artist's name]

[Illegible cursive text]

[Illegible cursive text]



VISUAL ELEMENTS

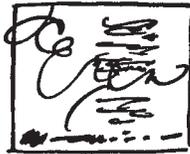
RAW MATERIALS OF COMPOSITION & DESIGN.

1. LINE

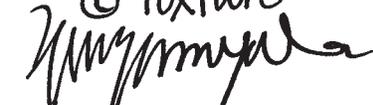
- CONNECTED BETWEEN 2 PTS.
- Shape & Pattern
- representing Edges
- DIRECTION OF MOVEMENT
- VALUE BUILDER

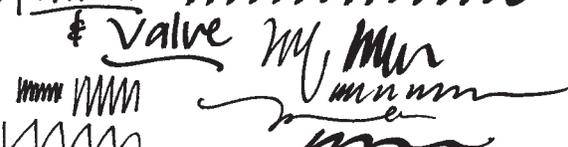
quality. character:
 gestural. Contour. Static
 dynamic. Calligraphic

(a) Line as Subject (Cy Twombly)



(b) shape

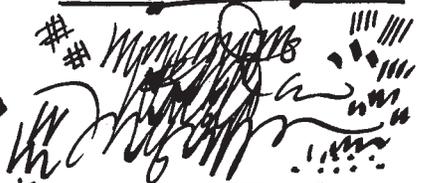

(c) Texture


(d) pattern & Value


(2) MARK



(3) TEXTURE



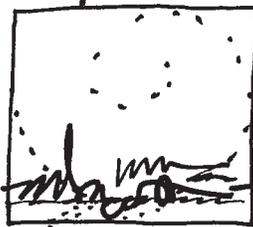
(4) SHAPE



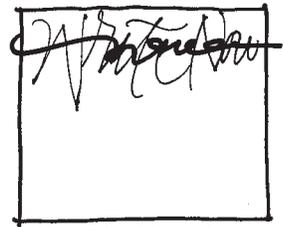
(5) COLOR & VALUE


COMPOSITION

ARRANGEMENT OF VISUAL ELEMENTS IN SPACE. Synonymous = DESIGN



LOW HORIZON



HIGH HORIZON



FORMAT

WRITING. Calligraphy
 calligraphy graphics

EMOTION

(e)



August 27. 2010



A view or two from the
church

REVAGNA

A small quaint
Medieval village
in Umbria.
The highlights
of which were
the old paper
shops and
Kitty

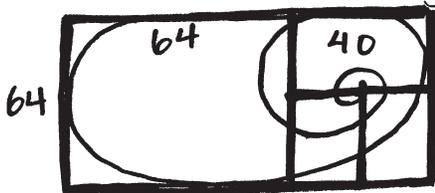


It's really warm here in Umbria

Composition

Thoughts on ~~~~~

How to arrange elements within a picture space ~ beautifully or intentionally for Visual Interest



Golden Section a Good basis for harmonious placement of elements ~

RULE OF THIRDS

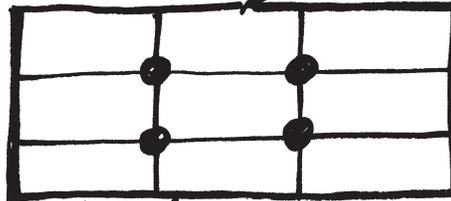
HORIZON LINE



LOW



HIGH



optimal pts. for Visual Interest

Focal point



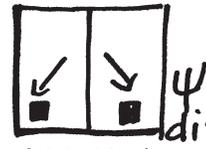
Spiral @



Diagonal



establish cohesion & harmony



distressing

REPETITION: □ □ □ □ ○ ((◎)) of elements

CONTRAST: ▨ ▩ ■ ▪ ~~~~~ / ~~~~~
BIG • SMALL • dark / light

FORMAT OPTIONS:



SYMMETRY |||

ASYMMETRY || / |||

SZ: 018



Reading: Arthur Wesley Dow

HARMONY or DISSONANCE • ~~~~~
Dynamic vs Static

WORDS

MARY OLIVER & LAURIE
Keep small notebooks to
keep track of observations.

POETRY IS PERFORMANCE



S

Full silent
darkness
fading into
reddish dawn

BEING STILL WITH THE
DAY: AFTERNOON WITH
CARRYING SOFT

Shadows
leave with
Night

Share not from the mind & make
I need to remember the human
I can't stand to see a face
when the mind is absent
I know the sun just past
the horizon. The sun is
in the air.

Morning Sky
wakens

A LONELY MOMENT

SUNRISE
Naked earth
basks warmly

in Italy mountains and cities and

UMBRIA

light & dark

ROMITA

BUILDING BLOCKS

WRITING AS LINE

abcdefghijkl

• FORM • SHAPE

abcdefghijkl

• PATTERN

abcdefghijklmnop

• TEXTURE

abcdefghijkl

STATIC

Amazing Grace (abcdefghijklm)

-very consistent-

DYNAMIC

contrast • synchopated • tension.

- gestural
- polyrhythmic
- fluid • organic

DYNAMIC

TENSION

Amazing Grace

CONTRAST

INTHEBEGINNINGWHATWASHERE

repetition and contrast writing as value light & dark.

Calligraphy as moving line

mountain texture
for texture
in a sketchbook
background
to sketch
on the page
it's not a
journal &
sketchbook

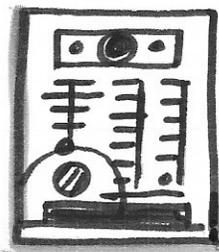
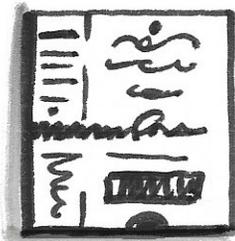
DIVIDE PAGE

DIVIDE IN SECTIONS OF 5-7...

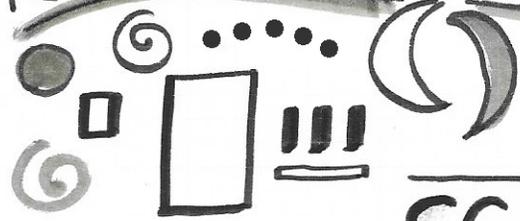


The Grid

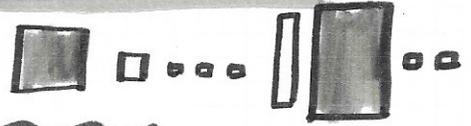
Page organizing & Composition



REPETITION

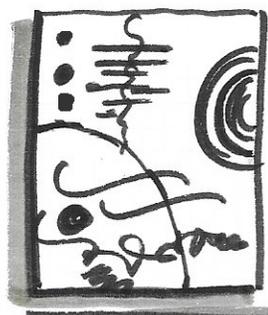


SCALE



CONTRAST

Dark • LIGHT
BUSY • Quiet



ORGANIC • Geometric

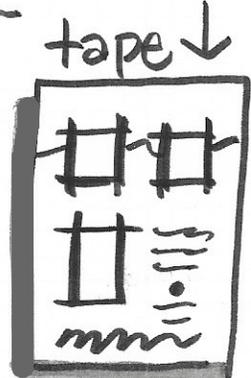
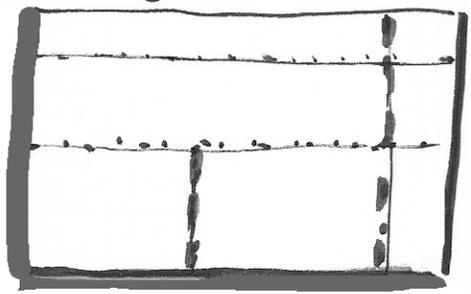
formal • informal

STATIC

& Dynamic

Try dividing

Page w/ a Pencil



Sharon Zeuglin · Lettering on the Go





cash
I love to draw
early morning to see

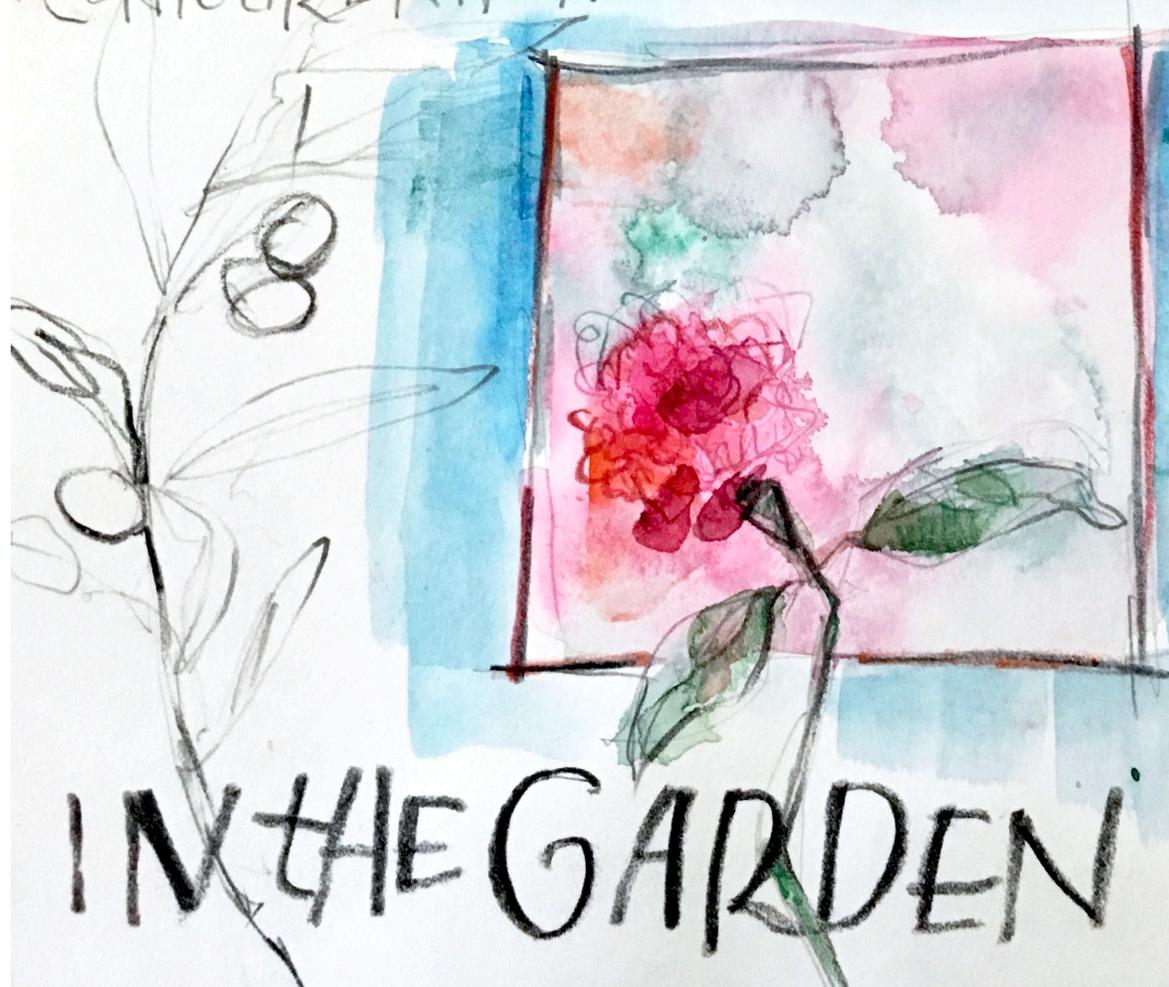


LA ROMITA



*FLAT BRUSH DEMONSTRATION
IN THE GARDEN at LA ROMITA DOTS &
FLOWERS WATERCOLOR
CONTOUR DRAWING

WATERCOLOR



RUINS

IN THE GARDEN



The sky
is not
the limit
of the
Museum
of Art

LAWSON

Demonstrating how
to set up a drawing of
a fountain on a beautiful
October Day in Austin.
Laguna Gloria is a
fabulous spot for
sketching in Austin.
PEACOCKS. FOUNTAIN
ARCHITECTURE. SCULPTURE.
TREES. FLOWERS

SKETCH
AUSTIN 2012



August 27. 2010



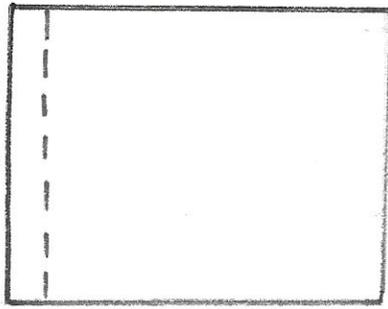
A view or two from the
church

REVAGNA

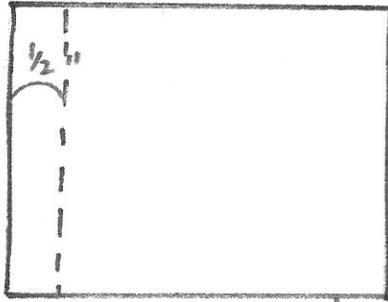
A small quaint
Medieval village
in Umbria.
The highlights
of which were
the old paper
shops and
Kitty



It's really warm here in Umbria

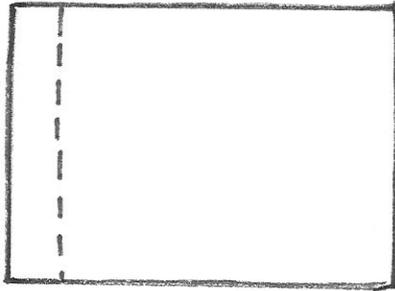
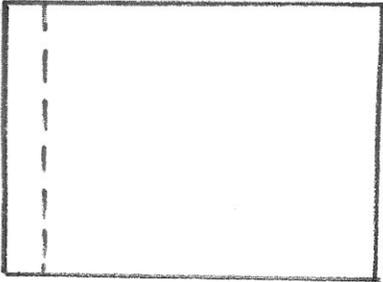


5/8 or 1/2" Fold

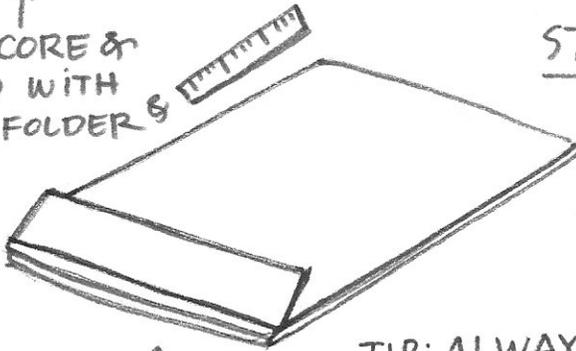
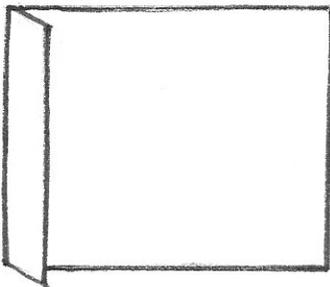


GLUE STICK
RULER
4 pieces of
mixed media
Size (approx)
6" ↑ - 8" → L
W

↑ Measure and mark with pencil

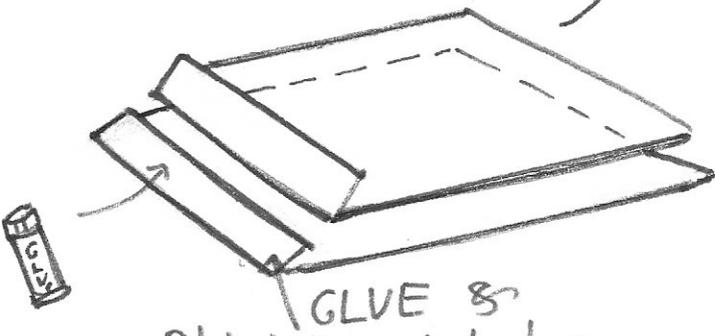


↑
SCORE &
FOLD WITH
BONE FOLDER &



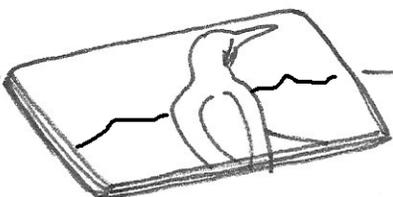
STACK

TIP: ALWAYS GLUE ON THE
FLAP STICKING UP



GLUE &
folded panel to top,
making sure to "KNOCK UP"
TO SPINE. Adjust, and then
smooth & tamp with bone folder.

USE ONE
SHEET
CUT TO SIZE
FOR COVER



VOILA!

JANE LAFAZIO: Thanks!

SZ '21

Study - La Renta

SURPRISE
#helpfulhelpfulhelpful
REACTION

Something wonderful and
more some brave in the
surreal to exist and to
be there. It could
be anything. I would
want to be a part of it
but I'm not a fan.

So far removed
from my work
I have had at
this stage of my
work. I'm
now in a

WHAT TO DO WITH THIS
EXPERIENCE

SAN GEMINI - THE MEDITERRANEAN -
SUMMER. I'm in a
Landing. The 1st & 2nd
I'm in a... with
Edmond...
and Macie. ENJOY BEN

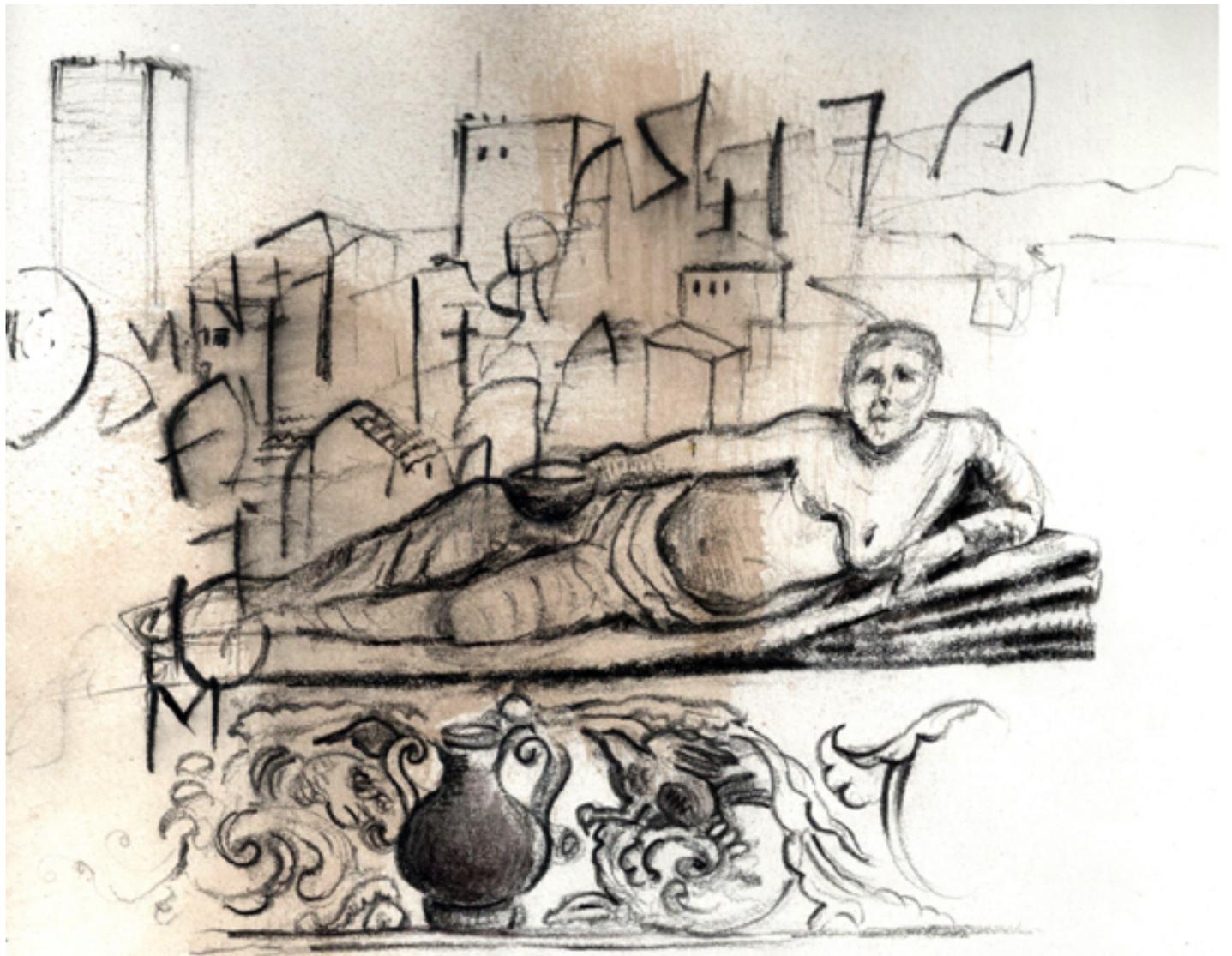
W E F V X #
viiiiiiiiiiii

ANOTHER VILLAGE • LA RENTA

August 2010



ENTER SHARON ZEUGIN INTO RESTING ELEMENTS INSTANT



MUSEUM. NADSRTE VBBAR. ANINQRAT
TARQUINIA.

Calligraphy & Lettering On the Go!
For artist journals, sketchnotes & graphic recording
Sharon Zeugin

Bibliography & Suggested Resources

Reaves & Schultz: BRUSH LETTERING

Stan Knight: HISTORICAL SCRIPTS

Hans Joachim-Burgert: THE CALLIGRAPHIC LINE, translated by Brody Neuenschwander

Annie Cicale: THE ART & CRAFT OF HAND LETTERING

Alan Furber: LAYOUT & DESIGN for CALLIGRAPHERS

Nita Leland: THE NEW CREATIVE ARTIST

Nicolette Grey: LETTERING AS DRAWING

Lisa Engelbrecht: MODERN MARK-MAKING FROM CLASSIC CALLIGRAPHY TO HIP HAND LETTERING

Frederick Franck: ZEN SEEING, ZEN DRAWING

Yves Leterme: THOUGHTFUL GESTURES

Yves Leterme, Gestural Writing & Capital Letter Workshops

Judy Martin: SKETCHING SCHOOL

Danny Gregory: THE CREATIVE LICENSE

Betty Edwards: DRAWING ON THE RIGHT SIDE OF THE BRAIN

Frederick Franck: ZEN SEEING, ZEN DRAWING

Mike Rohde: THE SKETCHNOTE HANDBOOK

Special thanks to teachers near and far, including but not limited to: Ewan Clayton, Suzanne Moore, Denis Brown, Brody Neuenschwander, Yves Leterme, Nancy Culmone, Thomas Ingmire, Marsha Brady, Ken O'Connell, Laurie Doctor