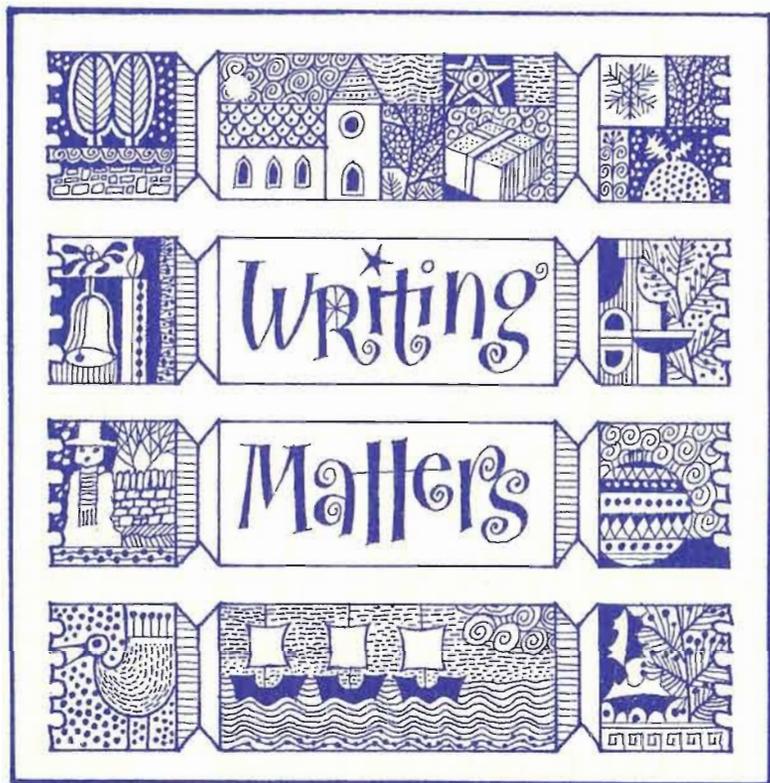


Writing Matters

Promoting better handwriting



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203 Dyas Avenue, Great Barr, Birmingham B42 1HN, England

The Journal & Newsletter of the Soc. for Italic Handwriting

A Word from the New Chair:

Foster Neville

Everyone writes. Millions of us do it every day, even if it's just a shopping list or a telephone message that we've taken down in a hurry. How many people actually enjoy writing or are good at it is a different matter entirely. And yet almost everybody could write well if they wished, and most people are able to recognise and appreciate good handwriting when they see it – a faculty undiminished it seems by the growing pre-eminence of the computer being used for even the most personal of communications.

There is a basic human need to communicate, as there is a basic human need to eat. Like the gap between what we cook for ourselves at home and what we eat when we're out at a good restaurant, fine handwriting can seem beyond the reach of most of us. We content ourselves, as in our cooking, with satisfying the basic need and rarely seek more. Occasionally, when having a dinner party for example, we may follow a recipe in a book and be a little more adventurous. Similarly, a card on a special occasion may be penned in a more careful hand than usual, perhaps even in imitation of some calligraphic model chanced at in a book.

The approaches to teaching good handwriting are as varied as those applied to good cooking (what a shame Len Deighton of *The Ipcress File* fame, didn't pen an *Action Handwriting Book* as well as an *Action Cookbook*. One thing handwriting hasn't been seen as – except in the occasional novel – is sexy). There are books which present handwriting as an art, a craft, a skill, and sometimes even a science. As with cooking it is really a combination of all of these things, with more than a little imagination thrown in.

Just as exotic ingredients (heavy on carbon footprints, though food miles are only part of the story) and high prices do not necessarily produce a better meal than one prepared using cheaper produce purchased from your local supermarket, the best fountain pens, inks and paper cannot, regrettably, guarantee a good hand. It is the skill - or the art, or craft, or whatever you want to call it - of handwriting that must be acquired. And that can be done very cheaply indeed and at home. You do not need to be a professional cook to follow a recipe, and you do not need to be a professional calligrapher to be able to write well. Handwriting is a domestic art. By following the basic principles laid out in the handwriting manuals of Alfred Fairbank, Tom Gourdie, or our own Nancy Winters, you could in a relatively short space of time acquire an everyday Italic hand using whatever materials were available to you.

In today's climate of economic uncertainty many newspapers and magazines, knowing money-saving ideas will attract readers, are publishing articles harking back to the thrifty nineteen-fifties. Perhaps it was just post war austerity Britain, but looking through writing manuals published during that era there's a real sense of a different culture, one where people expected to make their own entertainment, rather than being entertained by others (or by a machine), and were quite capable of making things for themselves. There seem to be almost as many card shops springing up as there are coffee shops now. In restaurants even 'specials' boards are computer generated (though the font used is invariably one that mimics cursive handwriting, to try to retain, I suppose, some suggestion of spontaneity and the daily freshness of the choices).

Can it just be a question of time? We are always being told the pace of life is quicker today, though it seems there is always time to watch TV if not to attend a concert or visit an art gallery. A quick glance around the surfers in an internet café shows that surprisingly few have taken

the trouble to learn to touch type. Can it really be quicker for them to type with two fingers than it is to write? I wonder too if sales of the Thermos flask are down?

When we were children the world was our classroom, everything seemed new. Unless our tastes, for art, food or indeed anything worthwhile, are to be limited to how to hold a crayon we have to continue to explore; newer, more sophisticated tastes have to be acquired. In terms of Italic handwriting this expanding of experience comes with the comparison and careful study of hands both historic and contemporary, and learning the subtleties of Italic letter forms as they appear under the pressures of speed. The whole point of the Society, itself formed in the grey 'fifties, is to show the delights that learning Italic can hold for everyone, whatever age.

I remember a visit made with Ludwig Tan to see the late Tom Gourdie at his home in Kirkcaldy one Christmas. On the mantelpiece was the Christmas card he had sent to his wife every year. It was the same card, every year. I think he added a new message until the card was full and then bought another and started again. Of course that's easiest if you both live in the same house. And you save a stamp too. Jokes about the thriftiness of Scots aside, it's the independent thinking that is to be admired so. What made every line of Tom's writing stand out – apart from all the good ingredients of a good model, superb knowledge and mastery over equipment – was his love of what he was doing. A love of every letter, in every word he wrote. And he never stopped exploring.

Notes from nickthenibs

WEBSITE

This is still being developed and taking longer than expected so please bear with us!

SQUARES

I would like to publicly thank John Smith and Bill Woan for designing Christmas squares for this issue. I have decided to include both of them: John's on the cover and Bill's inside. I have squares for the 2009 issues. Thank you Anne Liebenrood, Ken Bartlett and John Smith for your contributions! Keep the squares coming in, please.... For 2010! When submitting, please make sure that your artwork is in black ink on white paper otherwise it will not reproduce successfully. The square should measure no larger than 3½ inches by 3½ inches.

CHRISTMAS CARDS & SQUARES

Many thanks to Kathy Lacy and John Smith for sending me some of their self-designed Christmas cards. Some did not reproduce because they were in colour or on coloured paper but I much appreciate your time and trouble all the same. I have included two of my own designs. The one in the centre pages was done in 1995.

NEXT ISSUE

Issue 36 will be published in March so let me have all material by 15 February 2009, please. Remember that you can send contributions via post or email.

Local Groups News

SIH WEST SUSSEX

Chairman: David Tregear, 36 Henty Gardens, Chichester, West Sussex P019 3DL. Tel: 01243-532231 email: tregear david@hotmail.com

Secretary: Sandra Stansfield, 53, Ranelagh Crescent, Ascot, Berks. SL5 8LQ. 01344 8883962

Treasurer: Jane Gribbon, 34 Worcester Road, Chichester, West Sussex PO19 8AP. Tel: 01242-788861

SIH HAMPSHIRE

Chairman: Rod Hoyle, 16 Mill Lane, Romsey SO51 8EU. Tel: 01794-515677

Secretary: Reg Nutting, Aldwin Cottage, 7 Patrick's Copse Road, Liss, Hants. GU33 7EN. Tel: 01730-300779 E-mail: aldwinjr@ntlworld.com

Treasurer: Diana Holdsworth, 2 Western Road, West End, Southampton SO30 3EL. Tel: 02380-326852

SIH SOMERSET

Organiser: Rod Dixon, Moorsedge, Chedzoy, Bridgwater, Somerset, TA7 8RB. Tel: 01278-451647.

No recent news received about the groups.

Wilfrid Blunt Revisited:

Ken Bartlett

The mention of Wilfrid Blunt in Foster Neville's article in *Writing Matters* Issue 34 sent me scurrying to my bookshelves to unearth the two volumes of Blunt's autobiography. The second volume, titled *Slow on the Feather*, chronicles his time at Eton College as the "Drawing Master". It was while he was at Eton that he wrote his book *Sweet Roman Hand* among other articles and books. By all accounts, the writing of *Sweet Roman Hand* was prompted by demands made upon Blunt to improve the boys' handwriting. As he points out, humorously, it was a fruitless and thankless task and as he writes "In the end I grew rather bored with italic: not with the script itself, but with the preciosity of some of its exponents. The mere mention of the word "Biro" was known to make them shudder," "Bad writing", they were always saying," is bad manners"; but bad English and worse spelling did not seem to trouble them."

He then continues with a very interesting point - "I felt that a hand should be based on italic, but that if it did not develop into something swift, spontaneous and personal was valueless." He makes a further point to do with the teaching of handwriting, which, no doubt, will be cause for more debate in the climate of disdain, or otherwise, for the computer and text messaging "Sometimes colleagues sent me boys with appalling handwriting and a request that I give them remedial treatment. Illegibility can be a result of bad initial instruction, of a lack of interest or awareness, or of sheer idleness...."

As the text progresses Blunt becomes more scathing, even cynical about calligraphy in general - "Calligraphy", he states, "like flower arranging, playing the recorder, as craftwork of various kinds - provides harmless, therapeutic pleasure for many not over-talented adults and "senior

All
Good
Wishes for
Christmas
The New Year



John Smith

citizens" with time on their hands and an urge for self expression. However, if you have not acquired an italic hand by the age of fifteen it will rarely become a script suitable for everyday use." I think the latter statement was an admission of his own self confessed inadequacies when it came to handwriting per se.

In spite of his cynicism and eventual boredom with the italic hand Blunt, to his own surprise, was elected a vice president of the SIH and during the 1950s was known for his lectures at County Hall in London and for several BBC television broadcasts. It is also interesting to note one George Lyttelton, father of our late President, supported Blunt in his efforts in the drawing schools of Eton.

Having reread much of what was written by Wilfrid Blunt, I have to confess I had to pause and ask myself a very pointed question. I am a senior citizen and I accept I am not over talented but why do I spend so much time with calligraphy? Is it for self-expression? That is better done through painting and drawing from my own personal point of view. Amateur dramatics offers many opportunities for self-expression but in my brief excursion into this field, I discovered myself through being somebody else, which was a very sobering experience. Clearly a graphologist would have a field day with any analysis of my handwriting especially when I would have to reveal I am left-handed but was made to change to my right hand at the age of five. This probably explains why many people give me curious looks at times. I still cannot give an adequate answer to my own question as to why I still pursue the art of calligraphy. I fall victim to the "could you just do syndrome" so often mainly because I have forgotten how to say and spell the word NO, or rather like the character in *The Vicar of Dibley* no, no, no, no, no - become yes.

Let's just say I enjoy the challenge of being able to do something as well as I can because sometimes it gives so much pleasure to other people.

We are not having a Christmas tree, horrible messy things. You only have to knock 'em & you've got showers of green needles all over the place. I've only got to come running down in me rope sandals one morning and I'll have feet like pin cushions. No thank you

I must have me radio over Christmas. I'll miss 'London Calling the Commonwealth'; "Come in Canada..."; "Greetings to our cousins in Australia..."; "Come in the Beachy Head Lighthouse..." I sit there with a mouthful of pudding & an atlas in front of me and a lump in me throat. I couldn't miss that.

ANTHONY ALOYSIUS ST. JOHN HANCOCK

"CHRISTMAS, LAST CHEAM STYLE"

"THE CHRISTMAS CLUB"

nickthenibs

A New Vice President:

Foster Neville

The Chairman and Executive Committee are delighted to announce the appointment of Graham Last as a Vice President of the Society.

A left hander, Graham was chairman from May 1996 until May of this year. No other chairman has served for such a continuous length of time in the Society's 56-year history. In those twelve years he oversaw many significant projects for the Society, including the *Good Handwriting Initiative* in 1997; the fiftieth anniversary book, *Dance of the Pen* (2002) and the ambitious, yet highly successful, *International Dimensions of Handwriting* in 1998, which took place at the Commonwealth Institute in Kensington.

During his tenure as Chairman, Graham realised that the Society had to change with the times and it was his vision that has led to the creation of the Society's website as the only effective way of attracting new members.

We are all hugely indebted to Graham for his skilled management of the Society, the time he has given and the considerable contribution he has made to the SIH over the past 12 years, especially so during such a difficult period in the Society's history.

He also possesses a very attractive Italic hand!

Sign of the Tines: Your Correspondence

HUMPH'S BOOK

My father was hoping to produce a book around the collection of handwriting that he inherited from his father and built on himself. Unfortunately, he did not get near to completing this. I have, however, been producing and editing a book of all of my father's autobiographical and anecdotal written work that includes examples of his handwriting. We also have a chapter called "Delivered By Hand", which was to be the name of the book that concentrates on calligraphy.

Stephen Lyttelton, London

Editor's Note: Stephen has recently joined the Society, carrying on the family tradition! I have included in this issue the invitation to the launch of the book that took place at Foyle's in London. Published by JR Books, it is priced at £18.99 and available in all good book shops, as they say.

HAND FONTS

Thank you very much for putting the hand fonts in Issue 34 of *Writing Matters*. I appreciate that very much and trust it will be an encouragement to others.

I hope I have not created a wrong impression in my as I mention that this work is stressful – it is not the writing that is stressful! (although it can be!) – but the digitising is a precise and careful job done by David Kettlewell and I often felt his stress in trying to get these fonts together.

He has some articles on font making at his site if ever you want to have a look at them at www.new-rennaissance.net.

Richard Bradley, Gosport, Hants., England

On page 23 of *Writing Matters* Issue 34, I note the article *Hand Fonts* by Richard Bradley, mentioning the handwriting fonts that he and David Kettlewell have made. Where can one buy -- or at least look at -- these enticing fonts? It occurs to me that you should ask Messrs. Bradley and Kettlewell whether they could arrange to have these handwriting fonts sold through the SIH web-site. Internet users very often buy interesting fonts for their computers -- with handwriting fonts and calligraphy fonts perennially popular -- so selling Italic handwriting fonts (by Bradley/Kettlewell, by Jarman, by Briem, and by the other members who have made Italic handwriting fonts or who might do so if gently encouraged) could bring the SIH increased income along with increased public notice as people became aware that they could go there to buy marvellous Italic handwriting/calligraphy fonts.

On another matter, I learn from your always-delightful *Forty Years Ago* section that in 1968 the SIH released a "USA issue" of the *Journal*. (Thanks for the still-relevant reprint of the article by Paul Standard!) Will you consider it pardonable in a USA citizen to ask whether the time might have come again for a USA issue? After all, over these past 5 or 10 years the USA has seen a notable resurgence of interest in Italic handwriting, much of it because of the efforts of USA members of the SIH: e.g., Barbara Getty and Inga Dubay. (I think I have documented for you some of that resurgence of interest.) Better yet -- rather than ask for another USA issue, why not ask whether the SIH could dedicate a series of issues to each nation found among its address-rolls. As I recall, we have among our numbers not only people in the UK and the USA, but also people in Canada, France, Germany, India, the Netherlands, Singapore, and doubtless more places that I have forgotten.

To fill such a series of "SIH Around the World" issues, *Writing Matters* could announce each such issue in advance: asking members resident in the designated country to send something in, and also asking other members to send in anything of relevance to Italic handwriting in that country. (For example, a UK member seeing a USA issue announced might have visited the USA or might have lived there for a while, and could therefore talk about his/her observations regarding USA handwriting, his/her friendships and correspondence with USA users of Italic, or could simply write out some quotation about handwriting from a USA author.)

Kate Gladstone, Albany, New York, USA

SIH Line Up 2008

PRESIDENT: Vacant position

VICE-PRESIDENTS: Dom Patrick Barry, OSB, The Rt. Hon. Sir Patrick Nairne, GCB, MC, David Nicholls, CB, CMG

CHAIRMAN: Foster Neville*

DEPUTY CHAIRMAN: Vacant position

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E-mail: wrattens@ntlworld.com

EXECUTIVE COMMITTEE: Clifford Bryant, Nicholas Caulkin, Joy Daniels, Kathy Lacy, Graham Last, Paul Lines, John Nash, David Nicholls*, Mark Russell*, Ludwig Tan, Martin Taylor & Gordon Wratten* *(Trustee)

Christmas
from Humbug
Nicholas
Caulkin

1995

205 DYAS AVENUE • GREAT BARR • BIRMINGHAM B42 1HN • 0121 358 0032

A: I like to spend about £10 on each of my friends at Christmas and buy them a really nice present.

B: I like to spend about £15 on each of my friends at Christmas and buy them a really super present.

C: I don't spend any money on my friends at Christmas but I still give them good presents - I'm a shoplifter.

A: At Christmas time, I buy in lots and lots of booze and ask my family to come round.

B: At Christmas time, I buy in lots and lots of booze and ask my friends to come round.

C: At Christmas time, I buy in lots and lots of booze and I don't come round until the New Year.

Forty Years Ago

ON JUDGING AND COMPARING HANDWRITING

I believe it is difficult to judge handwriting – either a collection of adult, teachers’ or pupils’ hands – unless more than one sample from each subject is supplied and unless certain factors are specified. For in one collection of handwriting you will have samples of slow, carefully thought-out writing – perhaps after a number of practice sheets – and next to it you will have a note dashed off in a hurry because the subject feels that quick writing is what handwriting is what handwriting is all about and he wouldn’t want to stultify his hand by disciplining it with more tedious and time consuming efforts.

Mr Fairbank says it best in his *A Handwriting Manual*, in the essay on ‘Freedom and Control’ on page 24 of the sixth edition:

“Legibility is secured only by self-discipline and control. The cursive hand of the adult hand should be one acquired by years of continuous skilful experience and good habits extending back to childhood....Every mature writer reconciles his freedom and control and decides, if subconsciously, on each occasion, as pen touches paper, how much discipline is to be coupled with how much freedom. More discipline, perhaps, in addressing an envelope, less in the drafting of a letter not to be seen, by a second person. The child at a junior school will use much discipline. The adolescent will write with as much speed as he can muster when taking notes and so often in the scramble he must sacrifice clarity and grace. At this stage, periods of careful practice can offset the effects of urgency and dash, and they may be used for the making of manuscript books, with or without decoration and illustration.

In the italic hand there is a possibility of writing slowly and with great precision in letter formation to gain a most excellent set script or of writing quickly with rhythmical fluency and free grace.”

The problem in comparing two styles of handwriting is to keep enough control factors at the same level and to compare the handwriting as it is used for different [purposes. To compare two styles of handwriting in the same school is not likely to yield as conclusive results (because of unmanageable factors) as a comparison between two schools who are noted for their handwriting instruction respectively in Italic and in commercial cursive, or whatever the ordinary handwriting is called; schools of comparative size, in which the handwriting instruction takes an equally important part; and schools which pride themselves in their handwriting. I would like to see such a comparison; for this study could be a very excellent one in selling italic handwriting to schools, or to a nation as a whole.

To carry out such a study, before students in either school know there is to be a comparison, we should have a set of papers from the entire student body of each school, a set of papers for an ordinary homework assignment; secondly, a paper from each student which shows his very best, ideal handwriting; thirdly, each school could have a week to practice speed, and all the students in each school could be given an identical speed test.

I believe that, in any fair criticism of even an individual's handwriting, at least three samples are necessary: ordinary writing, very best writing and fastest writing. The first set of papers will illustrate the ordinary handwriting, from which we can determine its legibility, and therefore success as a personal means of communication. From the second set of papers, we can determine if the subject knows the basic rules he has been taught, or should have been taught, in his style of handwriting. Here is the place where corrections can be made which will ultimately influence his

I believe it is difficult to judge a handwriting — either a collection of adult, teachers' or pupils' hands — unless more than one sample from each subject is supplied,

Fig. 1

"Legibility is secured only by some self-discipline and control. The cursive hand of the adult should be one acquired by years of continuous skilful experience and

Fig. 2

I believe it is difficult to judge a handwriting — either on a collection of adult hands, teachers' hands, or pupils' hands, unless more ~~details of~~ samples than one from each subject

Fig. 3

freer, more rapid hand. From the third set of papers (speed), we can judge whether this handwriting is of practical value to the individual in the sense of getting his ideas on paper within the least amount of time and so that he can read his notes.

Any improvement in an individual's handwriting must come about in the following steps: a) awareness of a problem and desire to correct it; b) learning the new movements by slow, conscious, painstaking work to train the hand out of old habits into new ones; c) building the new habits into the hand by careful and patient speeding up of the slow, careful new movements; d) unconscious mastery of the new habit – when the hand does the new movements without conscious effort on the writer's part.

Here are several illustrations of the above points:

1. The beginning of this article is in my slow, "set cursive" – model hand – what I would like to aim for in all my writing... but which demands of speed make impossible. If there are mistakes here they will be exaggerated and will cause problems in my rapid hand (*Fig 1*).

2. Further into this article, my comfortable regular writing is illustrated. If there are spots which are illegible or hard to read here, they are points of which I should be a little conscious when writing a letter, until the habit is changed. Or perhaps I need to build new habits in this particular formation (*Fig 2*).

3. First draft of this article in pencil shows my speedy scribbly jotting hand and, although it's Italic, includes reversions to habits built before learning Italic, some 13 years ago. These reversions of adults are the main reason Italic should be taught to young children (*Fig 3*)

My fast hand is not my ideal of a good italic hand, but it is far more legible than my slow, careful commercial cursive.

Fred Eager

From *Journal 57* Winter 1968

If thou didst feed on western plains of yore
Or wander wide on flat and flabby feet
Over some Cambrian mountain's plashy floor
Or find a farmer's yard a safe retreat
From gipsy thieves and foxes sly and fleet
If thy grey quills by lawyer guided trace
Deeds big with ruin to some wretched race
Or love sick poet's sonnet sad and sweet
Wailing the rigour of his lady fair
Or if the drudge of housemaid's daily toil
Cobwebs and dust thy pinions do despoil
Departed goose I neither know nor care
I only know that we pronounced thee fine
Seasoned with sage and onion and port wine

ROBERT SOUTHY - LONDON - 1758

Kathy Lacy

"MIDDEN IN DE NACHT,

toen alle dingen zwegen,
omgeven door stilte,
werd een verborgen woord tot mij gesproken.
Het kwam heimelijk
op de wijze van een dief.)
Het opende zich en stralend deed het
mij weten dat het iets was wat zich
openbaarde, en het verkondigde mij

GOD

Daarom heet het een woord.
Meer nog, het bleef voor mij
verborgen wat het was.
Het kwam doordat het zich heimelijk
kwam openbaren als een geruis
en een stilte.
Ziet, daarom moeten we het onderzoeken
omdat het verborgen is.
Het was stralend en toch verborgen..."

MEISTER ECKHART
13^e EEUW

Thomas Laudy

An Italic Workshop in Singapore

Ludwig Tan

It has been 22 long years since I discovered Italic handwriting and calligraphy, but only very recently did I actually teach my first calligraphy class.

At the National Institute of Education in Singapore, where I work as an assistant professor in the English Language and Literature department, it was the third Learning Festival on August 28, 2008. This annual event is a splendid idea: lessons are cancelled for most of the day, and staff and students alike are encouraged to lead and attend workshops as diverse as Balloon Sculpting, Beginner's Conversational German and Marvellous Muffin Madness. My contribution was a 2½-hour workshop in Beginner's Western Calligraphy.



Students (trainee teachers) and staff of the National Institute of Education covering acres of paper with Italic calligraphy.

Why *calligraphy* rather than handwriting? Simply because it is the easier to teach in a short space of time — hence also my decision to use Kuretake Calligraphy Markers instead of temperamental fountain pens. As the Learning Festival was

smack in the middle of a particularly hectic semester, I had time only to prepare a short handout (two alphabets and a guide sheet) and the skimpiest of lesson plans.

The Chancery Italic Hand
abcdefghijklmnopqrstuvwxyz ABCD
EFGHIJKLMNO
PQRSTUVWXYZ

*One of two sample alphabets – a mish-mash of Gourdie and other influences
– written with the same Kuretaka marker we used for the workshop.*

Naturally I was worried how the workshop would turn out, but I needn't have feared: with 20 enthusiastic participants, progress was swift, and the workshop was a huge success.



With some of my students, all English majors (graduating as teachers in June 2009) and budding calligraphers. (I am in the middle.)

It was especially gratifying for me to observe our next generation of teachers taking such a keen interest in Western calligraphy. But quite whether this will translate into a tropical Italic revival remains to be seen! 



Left: Two happy participants. Right: I demonstrated using two markers banded together. By chance I discovered that having guidelines projected onto the marker board allowed me to write and erase repeatedly without worrying about the lines disappearing.



For some, being able to produce their own Italic writing was a revelation. Until my classes got too large, at the end of every semester, as a parting gift, I used to give all my students bookmarks with their names written in Italic or Copperplate.



Now, here's something I didn't bargain for: the calligraphy paparazzi! Every time I produced some flourishes or a fairly copious amount of writing, cameras and camera phones were whipped out. Ah, the wonders of modern technology.



If only I could write this well after a mere two hours' practice! Somewhat steep pen angle aside, trainee teacher Ryan Choo's writing was hard to fault: I thought his x – a letter I myself have problems with – was, in particular, beautifully controlled.

J R Books has much pleasure in inviting you to join Humpb's family,
friends & colleagues in celebrating the publication of

'Last Chorus: An Autobiographical Medley'

by Humphrey Lyttelton

with music from his band and special guests

6.30-8.30 pm on Monday 27 October 2008

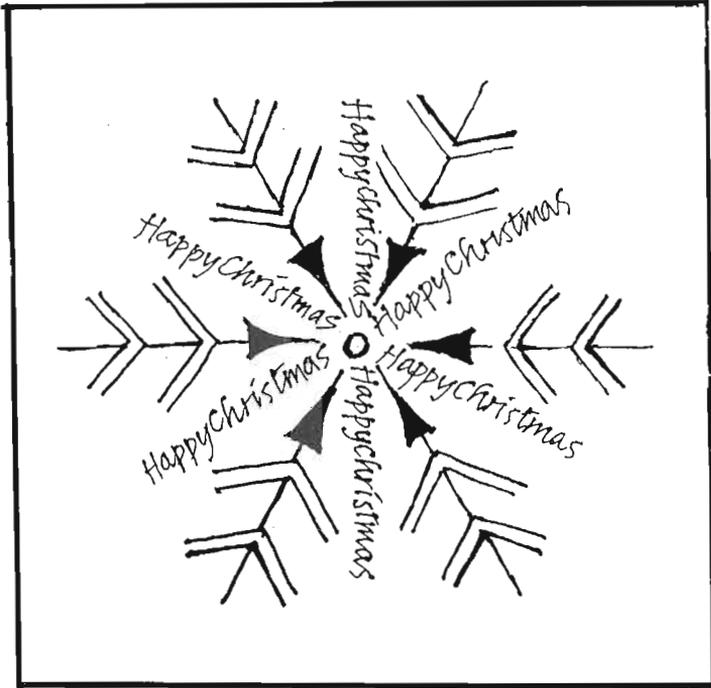
The Gallery, Foyles Bookshop, 113-119 Charing Cross Road, London WC2

RSP Catherine Bailey at JR Books on (020) 7284 7194 catherineb@jrbooks.com



FOYLES





William Woan

Contributors

The following people have contributed to this edition: -

Ken Bartlett, Richard Bradley, Fred Eager, Kate Gladstone, Kathy Lacy, Thomas Laudy, Stephen Lyttelton, Foster Neville, nickthenibs, John Smith, Ludwig Tan & William Woan

Christmas Square by John Smith

*Have a Wonderful
Christmas
& a Prosperous
New Year*

nickthenibs

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Front cover designed by nickthenibs

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The Society for Italic Handwriting

A REGISTERED CHARITY NO. 287889R

The Society was founded in 1952 by Alfred Fairbank, a most notable British calligrapher, & Joseph Compton, a Director of Education in London. Its aim is to spread the practice of the Italic script. It achieves this by holding meetings and workshops & publishes a quarterly magazine called 'Writing Matters', which contains up-to-date information on ^{the} pens, paper, writing equipment & other matters relating to the study and practice of this beautiful hand. A hand-writing competition is held annually.

Membership is open to anyone who has an interest in good handwriting, an interest for one's own self-improvement in handwriting, for teachers and for those who enjoy the historical aspects of writing and calligraphy.

'A Simple Guide to Italic Handwriting' by member Nancy Winters is available from the Society at £6.50, including postage & packing. Members' price is £5, including p & p.

Subscription Rates

Adults: £15 or US \$ 25; Juniors (under 18): £6 or US \$12;
Corporate Educational: £20 or US \$40.

Application Form

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