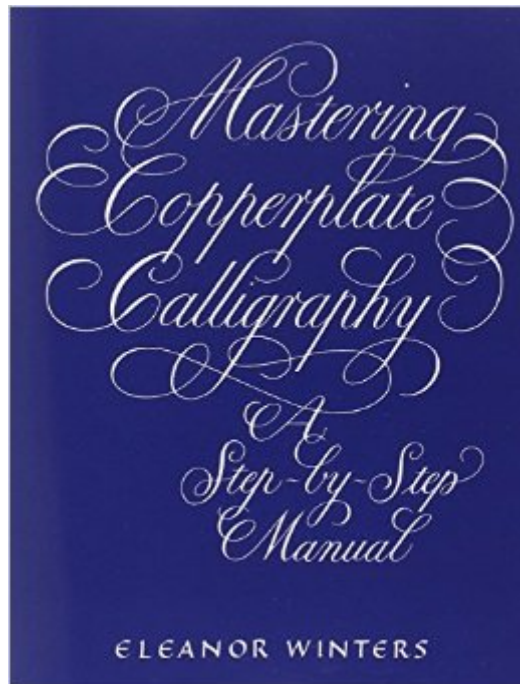


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# Mastering Copperplate Calligraphy: A Step-by-Step Manual (Lettering, Calligraphy, Typography)



## Synopsis

Developed by English handwriting masters in the 18th century, copperplate calligraphy is admired for its fluidity and beauty. It is the most popular style for social correspondence, invitations, and other communications requiring an elegant hand. In this practical manual, a noted calligraphy teacher offers a comprehensive, step-by-step guide for the student. Beginning with a brief but fascinating history of copperplate, she moves quickly to an in-depth examination of the alphabet, numbers, and punctuation. Each letter is demonstrated stroke by stroke with a clear explanation. Readers will also find detailed discussions of writing in color, using the proper paper, and learning how to retouch, correct, and crop. Ms. Winters then shows how copperplate can be used to write a simple paragraph, a short quotation, or poetry, and explains how to use the script commercially for addressing envelopes and writing name cards and invitations. With this easy-to-follow manual and some practice, calligraphers will be able to create copperplate scripts with the rhythm, grace, and ease of the great writing masters.

## Book Information

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## Customer Reviews

After studying calligraphy through workshops and lessons since 1989, I decided to add Copperplate to my repertoire. I found learning this style requires a whole new "think" on writing: different flexible pen nibs, pen angles, paper slant, stops, bold and hairline strokes, and of course incredible (albeit refined) embellishment. This book holds prime position in my library, is ink-stained and spotted, has pages unbound from overuse, and is the most perfect way to learn this hand as any I have ever

seen. Every time I want to use Copperplate on a commission or project, I haul it out to have beside me, to remember all the little specifics that make Copperplate so beautiful. I love this book!

I was looking for a book to explain everything from soup to nuts. This is it. A little history, an equipment guide, and then into the basics. Advanced and commercial techniques are covered also. I highly recommend this book.

This book is a must have for the new calligrapher. It shows the various letters, but also gives variations on some of the letters. It is an invaluable resource. One final tip. I took my book to a local Fed Ex/Kinko's and had a spiral binding placed on it. That way I can open it up flat when I am working on my calligraphy and need to reference a letter. In fact I do that to all my craft/instructional books that I use a lot.

I have a number of books on Copperplate. This is the most thorough, and produces the best results. Winters sweats the details, both in the letterforms (which all the books cover), but in the fine details of them, details of posture, help in choosing paper and ink (A real issue when trying to learn copperplate -- the right paper can make all the difference). Absolutely, if you're trying to learn Copperplate, get a copy of Winters and read it. It will make all the difference.

First to Eleanor--thank you thank you thank you! For giving me a handwriting style that will last centuries yet. Ahem... Copperplate hand is beautiful, and instead of having to guess how to go about making it right from a one-page sample, you have a kind and considerate teacher walk you through a complete tutorial in a real-world classroom pace--with every intention of actually passing down this beautiful hand--warts and elegance--all--from her years of experience into your fingers. This text will be your guide to teaching future generations this beautiful hand. I am honored to have found this book and even more honored to have the chance to learn this hand from a true master. I hope you will find it, as I did, that her tone is considerate, experienced, and helpful every step of the way--she made every word count. She will never bore you. At this moment I plan to work on this hand whenever I take notes. I have a Namiki/Pilot Vanishing Point fountain pen, and although the default nib cannot vary stroke width through pressure--it's a hard nib--I have every intention of enjoying the styling of copperplate in my everyday writings. Like any others who have recently rediscovered the pleasure of writing a journal, I am using a fountain pen or a roller ball on a Moleskine brand notepad. There are many blogs and online write-ups helping you get into this fun activity. Check

them out. But I realize I need a cursive hand to work on, otherwise my handwriting would remain illegible! But thanks to Ms. Winters--I am saved!

For the last six weeks, I have been eating/sleeping/breathing alongside this book. Despite owning a dip pen for over three years, I struggled to make any progress toward the 'modern calligraphy' style I wanted to learn. I finally saw an online comment where a pious experienced calligrapher pointed out that 'duh, it's all based on Copperplate so how can you expect to freestyle without learning the basics?' Well, this was news to me, but at last I found a place to start. This book seemed overwhelmingly thorough when I received it but I resolved to take it slow. I did pages and pages of practice drills before even attempting a letterform. After about two weeks and many hours of practice, I moved on to lower-case letters and did alright--all those drills were teaching me about slant and the proportions and starting a little muscle memory in my hand. I've got a long way to go, but if I put in another hundred zillion practice hours in I might get somewhere. Products available on that hugely helped this beginner: Zebra G nib (10-pack) Sumi ink (I like the one in the green bottle) T-40 pen holder

I used to do Italic Calligraphy but I haven't done anything for 10 years. My son is getting married and asked me to address his wedding invitations. I thought this was a good time to learn Copperplate. This book was great. It tells you everything from what kind of nibs to use (I liked Gillott 303), which type of oblique nib holder to use, ink, holding the pen, posture, what paper to use for practicing (you do need special paper), and letter formation. I followed everything she said and practiced for two weeks to make sure I was comfortable with the letters and the letter connections. The invitations are now addressed and look very professional if I do say so myself. My daughter said it looked like I had been doing Copperplate for years, not weeks. Thanks Eleanor for such a thorough book

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