

*The Paradigm of Artforms
for the Paragon of Animals!*

Calligraphic Form

Michael Sullivan Smith

A portfolio of calligraphic artworks
created between 1967 and 1982 for
demonstration, instruction and
general conceptualization of the
roll of the skill. These designs are
available for duplication for
commercial use by commitment to
patronage of the current work of
the artist found on the pages of
Patreon.com.

Calligraphy is something like type, only...

type has been around since the printing press...

and calligraphy has been around for the rest of recorded time.

If calligraphy hadn't been so good at making things understandable in the first place there would never have been a need for the printing press, or for type.

And mind you, this 'Type' has caused a lot of junk not worth understanding, or believing, to get around.

Type is the medium for a lot of tripe...

calligraphy is the medium for the word

Forgive me- I get carried away at times.

What I mean to say is that calligraphy is associated with a subliminal response pattern

that is pre-speed-reading, pre-speed-writing and pre-speed-rhythmicizing.

calligraphy slows the eye down to the retention pace of the single word.

Calligraphy zaps the eye with the message on a purely natural level

on the eye's need to be delighted

and to be attracted and complimented.

You see, essentially eyes belong to minds that deep down resent being made scanners

because they know that they were meant to guide hands and make things themselves; like...

Calligraphy



Before Gutenberg and the printing press scribes and their art, *Calligraphy* were the only source of writing.

So strong was the study of calligraphy as an artform in addition to a writing method that to this very day the term "calligraphic" is used when describing any intentional painting, drawing, or sculptural stroke of the hand, the artist's autograph, in discussions of aesthetics and criticism.

Granted, the New Process Media does Surpass the Classic Method for Communicating- But the Hand of the Artist, After Thousands of Years Evolution, Cannot Change, or Atrophy, Overnight. That Hand has Developed to Interperate from the Mind- and there has Yet to Emerge a More Direct Mind-Media Interface.

The Mind Creates at a Letters Pace and will for Years to Come- at least until the Substance of a More Personal Method is Commonly Understood.

When is calligraphy used instead of type?

The word *Calligraphy* means beautiful writing.

Both forms communicate! It depends largely on the implication or tone of the message. If you are making a generalized statement to the largest possible audience the typographic form is most appropriate.

It is used when describing the beautifully drawn form of letters and words with strokes of the broadpen, a writing instrument that produces the characteristic thick and thins that distinguish

the calligraphic form. On the other hand, if you wish to imply that your message is addressed to the special person that is reading it, the calligraphic form is proper. Why? There is a decidedly cold, impersonal feel to type. Even if the type is styled to appear hand written it will inevitably convey this mechanical quality. So, no matter how friendly your words are their message will be defeated by the type.

Calligraphy is by nature small and precise, proportioned by the writing hand to be read from the hand. It is an intimate and personal form.

Of course, it would be unfair not to state this case for type - that the use of the calligraphic form to communicate to a broad audience can so particularize the message that it may not be believed. Type is believable in broad, generalized statements and calligraphy is not; calligraphy is believable in directly personal statements where typography is not. There is a place for each.

In this respect calligraphy differs from lettering in that lettering is the form of larger displays of a few words meant to be read from a distance.

What are some standard applications for calligraphy? Calligraphy carries with it an air of propriety and tradition. If by this very nature it implies special use, it is this association that lends its use to special occasions and special things. Calligraphy is used for greeting cards, invitations, announcements, personalized stationery, seasonal gifts of calendars, poems, or quotations. It is used on point-of-purchase displays that convey short messages about personalized articles, such as jewelry, toiletries, and hand crafted or hand tailored objects. It is used in the advertising of such articles in magazines and newspapers. These are a few applications that are to be found in everyday use. Of course, the use of calligraphy is limited. But if it were not, it wouldn't be such a special form.

Recognition of good calligraphy is a response that accompanies the overall development of our cultural sensitivity and appreciation of the arts. Pure calligraphy, like any other artform, exists to transform an innate sense of correctness into experience. Within the range of these experiences calligraphy, more than any other artform, makes use of the most direct method of transformation, THE VISUAL WORD FORMATION, in that it is inseparable from the most direct link to cultural integrity, LITERACY. While literacy itself does not imply a state of cultural sensitivity it is an indispensable requirement toward that end. And an appreciation of the visual form of literature is a subtle dividend found within the base requirement for reading; legibility. Thus, perhaps our first and most resounding response to a display of correct form occurs within the written word. From this point on our sense of correctness responds to form that in some basic way relates to the letter and the visual word form. The fine art of this experience is calligraphy.

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How infinite in
Faculties!

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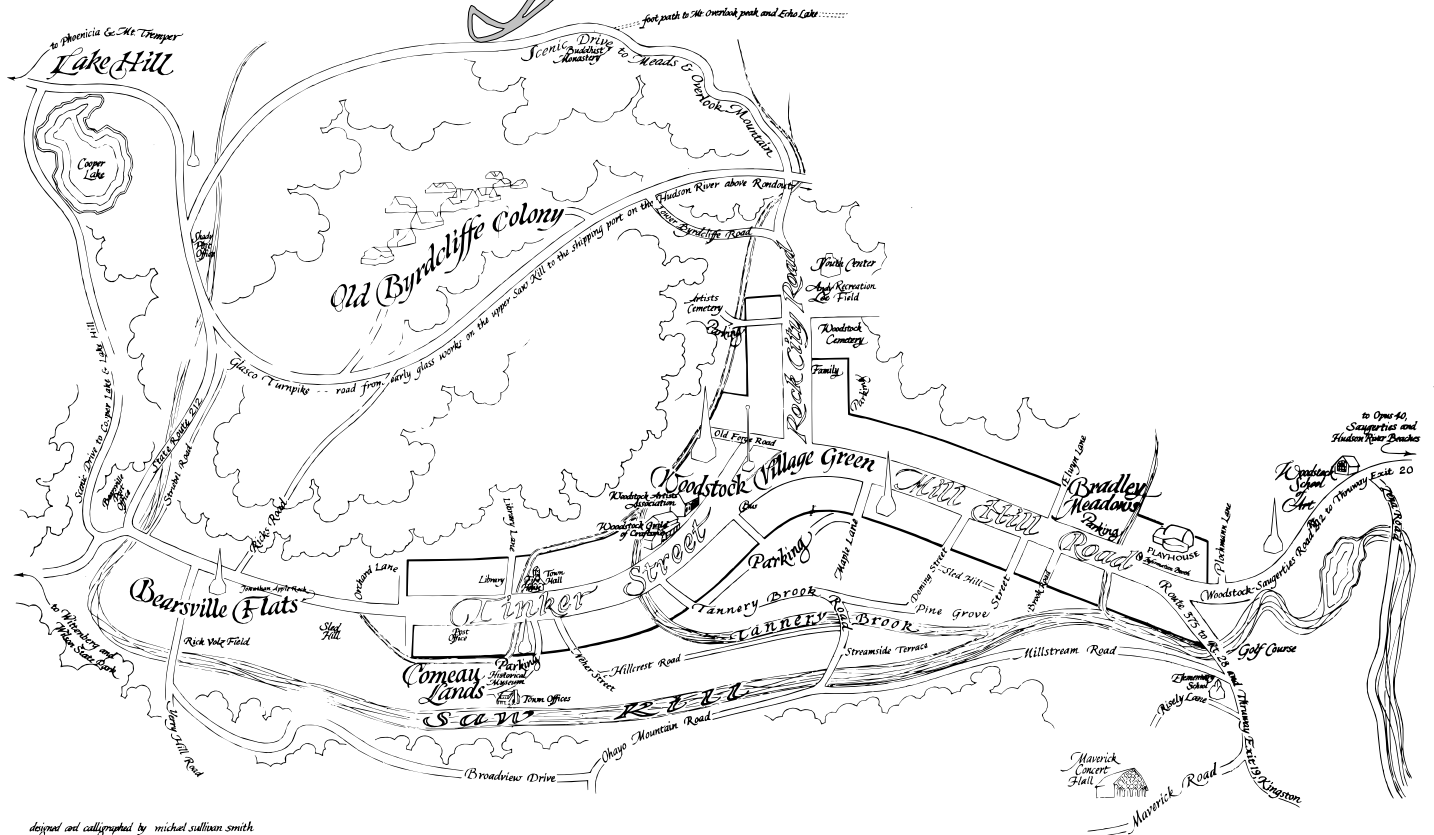
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The Woodstock School of Art

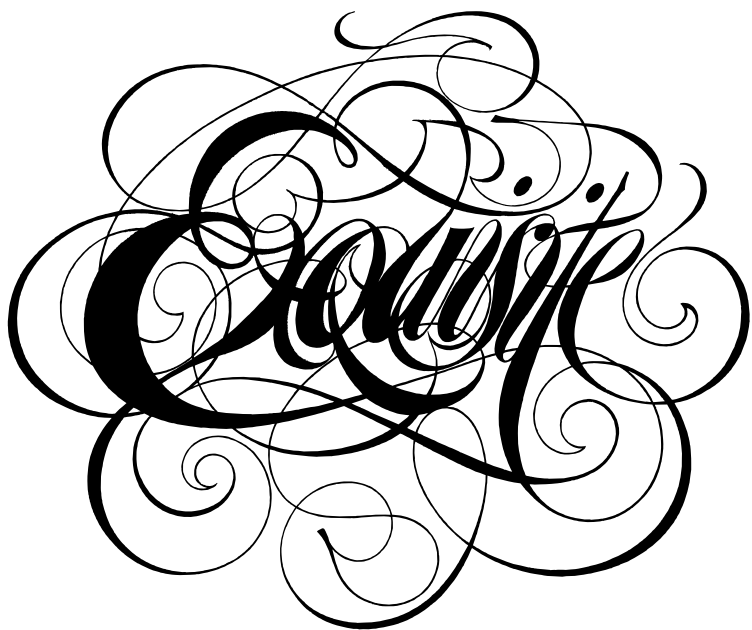






The positive message and impact of these words were in a design series called "strokes". That term in the 1970's applied to both pen work and praise. This portfolio of 22 designs presents these creations for sale to a publisher and their reproduction individually for any other purpose is prohibited.

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*Your
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And...
Love
You

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Here we come a Wassailing,
Among the leades so green.
Here we come a Wand'ring
So fair to be seen.
Love and Joy come to you,
And to you your Wassail too,
And God Bless you and send you
A Happy New Year.
And God send you a Happy New Year.
Our Wassail Cup is made of
The Rosemary Tree,
And so is your Beer
Of the best Barley.
Love and Joy come to you,
And to you your Wassail too,
And God Bless you and send you
A Happy New Year.
And God send you a Happy New Year.
Bring us out a Table,
And spread it with a Cloth;
Bring us out a Mouldy Cheese
And some of your Christmas Loaf.
Love and Joy come to you,
And to you your Wassail too,
And God Bless you and send you
A Happy New Year.
And God send you a Happy New Year.
God Bless the Master of this house,
Likewise the Mistress too,
And all the little Children
That round the Table go.
Love and Joy come to you,
And to you your Wassail too,
And God Bless you and send you
A Happy New Year.
And God send you a Happy New Year.

Deck the Halls with Boughs of Holly,
fa la la la la, la la la la!
'Tis the Season to be Jolly,
fa la la la la la la la la,
Don we now our Gay Appare,
fa la la la la, la la la!
Roll the Ancient Yule-tide Carol,
fa la la la la, la la la la,
See the Blazing Yule before us,
fa la la la la, la la la la!
Strike the Harp and
Join the Chorus, fa la la la la, la la la la!
Follow me in Merry Measure,
fa la la la la la, la la la!
While I tell of Yule-tide Treasure,
fa la la la la, la la la la!
Fast away the Old Year passes,
fa la la la la, la la la la!
Hail the New, ye Lads and Lasses,
fa la la la la, la la la la!
Sing ye Joyous all Together,
fa la la, la la la, la la la!
Heedless of the Wind and Weather,
fa la la la la, la la la la!

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'Twas the night before Christmas,
 When all through the house
 Not a creature was stirring, not even a mouse;
 The stockings were hung by the chimney with care,
 In hopes that Saint Nicholas soon would be there;
 The children were nestled all snug in their beds,
 While visions of sugarplums danced in their heads;
 And mamma in her 'kerchief, and I in my cap,
 Had just settled our brains for a long winter's nap,
 When out on the lawn there arose such a clatter,
 I sprang from the bed to see what was the matter.
 Away to the window I flew like a flash,
 Tore open the shutters and threw up the sash.
 The moon on the breast of the new-fallen snow
 Gave the luster of mid-day to objects below,
 When, what to my wondering eyes should appear,
 Not a miniature sleigh, and eight tiny reindeer,
 With a little old driver, so lively and quick,
 I knew in a moment it must be Saint Nick.
 More rapid than eagles his coursers they came,
 And he whistled, and shouted, and called them by name:
 "Now, Dasher! now, Dancer! now, Prancer and Vixen!
 On, Comet! on, Cupid! on, Donder and Blitzen!"
 To the top of the porch! to the top of the wall!
 Now dash away! dash away! dash away all!"
 As dry leaves that before the wild hurricane fly,
 When they meet with an obstacle, mount to the sky,
 So up to the house-top the coursers they flew,
 With the sleigh full of toys, and Saint Nicholas too.
 And then, in a twinkling, I heard on the roof
 The prancing and pawing of each little hoof.
 As I drew in my head, and was turning around,
 Down the chimney Saint Nicholas came with a bound.
 He was dressed all in fur, from his head to his foot,
 And his clothes were all tarnished with ashes and soot;
 A bundle of toys he had flung on his back,
 And he looked like a peddler just opening his pack.
 His eyes—how they twinkled! his dimples how merry!
 His cheeks were like roses, his nose like a cherry!
 His droll little mouth was drawn up like a bow,
 And the beard of his chin was as white as the snow;
 The stump of a pipe he held tight in his teeth,
 And the smoke it encircled his head like a wreath;
 He had a broad face and a little round belly,
 That shook, when he laughed, like a bowlful of jelly.
 He was chubby and plump, a right jolly old elf,
 And I laughed when I saw him, in spite of myself;
 A wink of his eye and a twist of his head,
 Soon gave me to know I had nothing to dread;
 He spoke not a word, but went straight to his work,
 And filled all the stockings; then turned with a jerk,
 And laying his finger aside of his nose,
 And giving a nod, up the chimney he rose;
 He sprang to his sleigh, to his team gave a whistle,
 And away they all flew like the down of a thistle.
 But I heard him exclaim, ere he drove out of sight,
 "Happy Christmas to all, and to all a good-night!"

It came upon a midnight clear
That glorious song of old,
From angels bending near the earth
To touch their harps of gold,
Peace on the earth
Good will to men
From heav'n's all gracious King
The world in solemn stillness lay
To hear the angels sing.

Still through the stormy skies they come,
With peaceful wings unrolled,
And still their heavenly music floats
O'er all the weary world;
Above its sad and lowly plains
They bend on hovering wing
And ever o'er its babel sounds
The blessed angels sing.

O'er, beneath life's crushing load
Whose forms are bending low;
Who toil along the climbing way,
With painful steps and slow;
Look now, for glad and golden hours
Come swiftly on the wing;
O rest beside the weary road
And hear the angels sing!

For lo, the days are hastening on,
By prophets seen of old,
When with the ever-circling years
Shall come the time foretold,
When the new heaven and earth shall own
The Prince of Peace their King
And the whole world send back the song
Which now the angels sing.



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*Award of
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