

DOWNLOAD PDF THE PENS EXCELLENCIE, OR, THE SECRETARIES DELIGHT

Chapter 1 : Billingsley, Martin (DNB00) - Wikisource, the free online library

The Pens Excellencie or the Secretaries Delight Published in , Martin Billingsley's *The Pens Excellencie or the Secretaries Delight*, sets out the benefits of writing. He begins by making the case for men to learn to write, and then, remarkably, goes on to say that women should learn to write too.

Contact Us by Sherwood Carter Copperplate evolved in the earliest part of the 18th century due to a need for an efficient commercial hand in England. Such was the success of copperplate that by the end of the 18th century it had been adopted in France where it has coexisted with *ronde* , Spain, and Italy. The running influenced English handwriting in the last years of the 18th century, and loops and links have been the general rule ever since. Until the middle of the 18th century, the American colonies relied on handwriting models from England. The colonists wrote secretary, humanist, or mixed hands which were indistinguishable from those of their contemporaries at home. Benjamin Franklin, who himself wrote an attractive copperplate hand, executed the first colonial models of the Italian, round, and secretary hands and published them in *The American Instructor* Philadelphia. Unlike earlier styles, such as French *ronde*, Gothic, and Italian *cancellaresca*, which required a pen with a broad nib shaped like a minute screwdriver blade, copperplate requires a flexible, very sharp, pointed nib. To begin practicing 18th century copperplate handwriting, you might want to use a fine ball-point pen. When you have taught yourself to form the letters correctly, you should switch to a quill pen or a steel point held in a pen holder or wedged into the end of a quill. You will not need the elbow pen, which is usually recommended by modern teachers of copperplate calligraphy. At an art or office supply store, you may purchase a black, non-waterproof ink such as that made by Osmiroid. Do not use India ink, because it tends to gum up the nib. You may make an authentic 18th century black ink by combining a teaspoon each of copperas and tannic acid, a pinch of gum arabic, and a pint of rain or distilled water. For practicing copperplate, a good quality lined legal pad is excellent. You should use a sized paper of good quality; cheap or unsized paper tends to permit the ink to bleed. Please note that on laid paper, one side is smoother than the other is. You may need to examine the paper carefully under good light to distinguish the two sides. Write on the smoother side to help prevent the pen tip from snagging the paper fibers and splattering ink. This was popular during the 18th century, not only in calligraphy but also in furniture design cabriole chair legs, mirror frames and architecture. Many of the capital letters are begun by drawing the S-shaped downstroke to the base line. The upstroke of each letter is a light thin line, but the quill point is lightly flattened to broaden the downstrokes. Small 18th century copperplate letters also emphasize the downstroke. These are similar to the modern cursive script you learned in elementary school, but the S has two forms. These two different forms of the letter S were dropped by some educated people by the time of the American Revolution. Other writers continued to use it well into the 19th century. Note how both the letters and numbers slant to the right 54 degrees from the horizontal baseline. Figure 4 shows a common way arabic numbers were written in the 18th century and a common symbol, the ampersand. Note that numbers 3, 4, 5, 7, and 9 descend below the baseline an equal distance, while the numbers 1, 2, 6, 8, and 0 stay above the line. There are many variations of the copperplate alphabet; often several styles are collected in one copybook. The two alphabets shown in Figures 1 and 2 are from the *Universal Penman* and represent two typical 18th century styles. A good way to learn authentic 18th century copperplate is to copy the script in copybooks printed in the 18th century. This, of course, is exactly the way 18th century children, ladies, and gentlemen learned to write copperplate. You should not become discouraged if you find that your copperplate is not as beautiful as the copybook examples. There are good reasons for this. First, the writing in the copybooks was not done with a quill pen. The writing examples were engraved backwards using a mirror by an expert, talented and practiced engraver, using a steel graver on a copper plate. Second, a steel graver makes a cleaner line on a copper plate than a quill will make on laid paper, even of the finest quality. Likewise, if you practice copying the 18th century examples from the copybooks, then your handwriting, too, may be improved or even become very

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beautiful. Simply lay your stationery over the guide paper. A fast way to learn copperplate script is to write the capital and lower case letters one hundred times each with a ball-point pen. Once that is done, you should have each letter imprinted into your brain, hand and eye; then you may find it easier to use a quill or flexible steel nib when you begin emphasizing the downstrokes by slight pressure increase. Modern books on copperplate tell you to draw the letters, a section at a time. If your goal is only to write letters in the 18th century style, I would just write them as you would cursive writing. If you are interested in 18th century handwriting, you will find a great wealth of useful information in two books written by Joyce Irene Whalley, who was a member of the staff of The National Art Library, Ancient Manuscripts Division, of the Victoria and Albert Museum London, England. Encyclopaedia Britannica, , Calligraphy; Paleography.

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Chapter 2 : AandS: Onlinebooks

The pen's excellencie, or, The secretaries delight wherein aswell the abuses wch [sic] are offered vnto ye worthines of ye pen by unworthie pen men are trulie dicovered, and ye dignity of ye art it self by ye antiquitie, excellencie.

Scribes, displaced by printing presses still worked as writing teachers and published books to instruct their students in formal and semi-formal hands. Literacy was growing and writing was practiced by a larger non-secular audience. Legal and commercial hands were developed for business applications. A complete list of professional Italian calligraphic writers between and is compiled by James Mosely at this link. Ludovico Vicentino degli Arrighi, "One of the most gifted scribes in the Vatican chancellery, Arrighi wrote and published the first book demonstrating how to write italic script in His italic was based upon cancellaresca, or chancery script an adaptation of scrittura humanistica, a space conserving type style used for typographic accents. La Operina, was reproduced using delicately hand-carved wooden blocks for printing. His publication set the bar for numerous writing manuals that followed. The La Operina detail above is from a free download of La Operina provided by [http:](http://) So popular it was reissued in and in expanded compendium in Palatino also demonstrated national hands from France and Spain. In addition to letterform instruction, Palatino included recipes for ink, and illustrations of writing implements. Giovanni Francesco Cresci, "Cresci, a scriptor in the Vatican rejecting what he considered useless ornamental flourishes of the alphabets produced by Palatino. His first book, *Essempolare*, demonstrated baroque tendencies" including increased roundness, easier ligaturing, and increased slope" all qualities that promote increased speed. Click image for larger sample. Writing Manuals in the 16th "18th Centuries Pens Men in England "Pens men" in England, untrusting of engraved examples, relied heavily on direct observation of original manuscripts. Included were examples of gothic and secretary hands, as well as chancery, italic. The Pens Excellencie or the Secretaries Delight Offering a large variety of hands, Martin Billingsley gives reasons why everyone should learn to write, even women. He argues against those "who would barre women from the use of this excellent facilitie of writing. Click image to link 3 The Universal Penman, published in , was the ultimate guide to English penmanship. In addition to handwriting many of the broadsides are highlighted with engraved vignette illustrations created by Bickham. Writing clerks were the main means of producing business correspondence prior to the era of the typewriter. Among the samples was English Roundhand, an elegant script characterized by thick and thin lines and graceful flourishes. Roundhand was executed with hand cut quill pens that were flexible and could respond to pressure to vary line width. Roundhand was adapted for engraving and in after World War II the term "copperplate script" was sometimes erroneously used as a name for roundhand. Johnston modeled his lettering on a 10th century English version of the Carolingian script, the Ramsey Psalter, which he adapted to writing with a broad nibbed pen. See it here In his introduction Johnston encourages us to try lettering A broad nib pen cut to give clean thick and thin strokes without appreciable variation of pressure will teach anyone who cares to learn, very clearly and certainly. Kelly Library at the University of Toronto. Both practitioner and teacher, Johnston mentored many famous calligraphers and type designers including Eric Gill and Anna Simons. He later discovered an affinity for lettering and mastered the broad-nib bed pen. Koch wrote two books of note. The text, set entirely in blackletter includes calligraphic instruction, book design, binding, certificate form and a section on handwriting for children. Koch also taught classes in typography in his Offenbach Werkstatte workshop. In Koch was hired by the Klingspor Foundry where he designed a number of blackletter inspired scripts, notably Deutsche Schrift, William-Klingspor-Schrift and Neuland. His sans serif, Kabel, was named in honor of a new trans-Atlantic communication cable. The edges were filed away and the counters were punched with metal tools. She transferred to the Kunstgewerbeschule in Munich and while there began work for Bremer Presse in Simons numerous titles and lettering styles for the Bremer Presse were issued in a portfolio of her work in Anna Simons was published as volume 2 in the same series. Today calligrapher Sheila Waters continues the Johnston legacy as a second generation under Dorothy Mahoney.

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Take a field trip to Mrs. The Zapfs The Zapfs, calligraphers and type designers for over 60 years, have had a profound impact on the modern type industry. They currently work together from their home in Darmstadt, Germany. Zapf has designed scores of type faces for metal, photo and digital type production. Some of his most known faces are: Optima, Palatino, Zapf Chancery and Melior. Click here to read Mr. Stempel AG typefoundry in Frankfurt I executed in the year I designed several other alphabets: Also Nofret and Christiana for H. Each of these type families is made for book work and includes both a roman and an italic. Not one of these italics could have been designed without direct practice in writing the Renaissance italic hand. And not one of the romans could have been designed without close study of Renaissance roman which likewise owe their form to direct and daily experience of writing with the broad pen. Gudrun Zapf von Hesse:

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Chapter 3 : BIBLIOTYPES: Algunos apuntes sobre caligrafía-a inglesa (racedaydvl.com-XVII)

Title: The Pens Excellencie, or, The Secretaries Delight: Author: Billingsley, Martin, Note: Link: frame-dependent page images with commentary in the UK.

Dictionary of National Biography volume Having to travel frequently at night, his health was greatly weakened. Bishop Hacket earnestly entreated him to conform, but in vain. He had two sons who became well known as nonconformist ministers at Hull and London [see Billingsley, John, jun. First trained by his father, he proceeded to the university of Cambridge, being entered of Trinity College. Wilson History of Dissenting Churches, i. Edward Baynes, of Lincoln. He was afterwards duly ordained. He first preached at Chesterfield. On the death of his father “ for whose monument he composed an elegant and pathetic Latin inscription given by Calamy “ he appears to have served with the celebrated Rev. Edward Prime, of Sheffield. About he was chosen colleague of Dr. William Harris at Crutched Friars, and accepting the call was thus placed practically in the foremost place among protestant dissenters. He was associated with Dr. Harris for fifteen years. We lived together through that course of time in a most perfect uninterrupted friendship and endearment; his labours and his memory will be always precious in my account. He also went over the main points in the popish controversy. They split upon the rock of subscription. Billingsley sided with those who opposed subscription. This was the more honourable to him, as personally he was rigidly orthodox. He declined to approve of subscription on the broad principle of opposition to all tests in matters of religion. He died 22 May , in his sixty-fifth year, and was buried in Bunhill Fields. He does not appear to have published anything. A son John, originally a dissenting minister at Dover, married a sister of Sir Philip Yorke, afterwards Lord-chancellor Hardwicke, conformed and accepted a good living in the national church with a prebend in Bristol Cathedral. He would appear to have.

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Chapter 4 : Martin Billingsley (born ?), writing master | Hole, William | V&A Search the Collections

The pen's excellencie, or, The secretaries delight: wherein aswell the abuses wch [sic] are offered vnto ye worthines of ye pen by unworthie pen men are trulie dicovered, and ye dignity of ye art it self by ye antiquitie, excellencie & diversitie thereof is breifly demonstrated: together with an insertion of sondrie peeeces, or examples, of all ye vsuall hands of England: as also an addition.

Contact Us by Sherwood Carter As early as the 6th century, feathers provided quills for writing. From that time until the invention of the steel pen point in the 19th century, quills were the principle writing implements of civilized communities. Quills from crows were especially desirable for making fine lines. Only the five outer wing feathers primaries were considered suitable for writing, especially those from the second and third follicles. Moreover, preference was given to those from the left wing because they curve outward and away from the writer. Quills obtained from living birds in the spring proved to be the best for writing. Quills from the eagle, owl, hawk and turkey have also been used as writing instruments Feathers, Encyclopaedia Britannica, Gedney Godwin, and other suppliers of 18th century memorabilia. The problem that I have found with most quill pens on the market is that they simply will not write. Often they have not been hardened, the nibs are crudely cut, and all the fletching is left on. Nevertheless, many of these quills can be made suitable for 18th century writing. Quills must be cleaned and hardened before they can be properly cut to produce a fine quality writing tool. In cleaning the quills, the first step is to cut it to a length between six and eight inches and remove most of the fletching. The feathers on the quill are not necessary, and indeed, in the 18th century and earlier, most of the feathers were removed from the quill pen, and in some cases, all of the feathers were removed. Additionally, quite a few 18th century paintings show most of the fletching removed. For example, see the early 19th century quills illustrated in the Encyclopaedia Britannica, Edition, in Volume 17 at page I scrape mine with the back of the pen knife blade, sand them with fine sandpaper and cut them to about seven inches, leaving just a few feathers at the end to use as a pounce duster. Now that you have cleaned the quill and removed most of the fletching, the next step is to harden it so the point or nib will not be too flexible. Hardening also may make sharpening the quill to a very fine point easier. Hardening a quill seems to be only a matter of drying it out well. I have read that leaving the pen in a sunny window for about a week would do it, as will plunging it in hot sand or baking it in an oven Gilgun. One source states all the old masters recommended heating the quill in hot ashes and then carefully scraping the barrel of the quill with the back of the knife blade to remove the external membrane. Then the barrel is further cleaned and polished with a piece of woolen cloth or even fish skin. A 17th century method suggests that the outer membrane be scraped off and that both ends of the quill be cut off. After this they are put in boiling water containing a small amount of salt and alum. After fifteen minutes, the quills were dried either in an oven or in a tray of hot sand. It is also reported that a teaspoon of alum to a cup of water is used and that heat can then be applied to the quill by rolling it slowly against the smooth face of an electric iron heated to the temperature used for pressing rayon Lincoln, pp. The Dictionary of Arts and Sciences, published in , says: See also Quill, Encyclopaedia Britannica, My method for hardening quills is to boil them for a few minutes in water containing a little alum and salt and then dry them in the oven for two hours on very low heat. I have also dried them successfully in a microwave oven. Once the quills are cleaned and properly hardened, the next step is to cut the nib with a pen knife. The key to successfully cutting the nib of your quill is to have a very sharp pen knife. A pen knife in the 18th century was not the miniature folding pocket knife that today is known as a pen knife. The 18th century pen knives were practical fixed-blade tools used solely for the purpose of cutting pens Figures 1, 2 and 3. It should be pointed. The handle must be rather sturdy and square so that it does not twist about in your hand when you are using it. It should be three times as long as the blade, though it can be more or less, depending on the length of the blade, provided that it is comfortable and can be firmly held. The blade should be rigid and not hollowed. It should curve a little forward. The back should be square, not round, with somewhat sharp

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edges so that you can scrape the quill. I have found that the retractable blade X-acto knife, which is similar in size and shape to the pen knife described by Palatino, works very well and is quite sharp enough to do an excellent job. The type of X-acto knife I prefer is the kind that has a black handle and a blade which can be pushed out for use by a thumbpiece on the side of the handle and then retracted for storage. X-acto knives are available at art supply stores and hobby shops. This will prevent minute bits of membrane from appearing on the edge of your nib and giving you a poor point. You want a point that will scratch a fine line onto the paper, rather than one that tends to mop a sloppy broad line. The method for cutting your quill pen was described in by Martin Billingsley in a handbook for the writer called *The Pens Excellencie*: First, holding your quill the right side upwards, cut off about the third part of it flat along the end. And turning it on the backe side, cut off the very end of it asloape; which being done, it will be forte. Then, holding it still on the backe, make a little cut in the very midst of the quill. When you -have done so, take the end of your knife if it have a pegg, or else another quill, and make a slit up suddenly, even in the cut you gave before. Which being done, turne your quill on the right side againe, and begin to cut a little thought above the slit, on the side which is next to your left hand, and so continue cutting by degrees, till you thinke you have sufficiently cut that side. But herein you must be very wary you cut not off too much of the slit; for then your pen will be too hard, and if you leave too much also, it will be too soft. Then even against the place you baganne to cut the first side, cut the other likewise, till you have made them both of an equall thinnesse: Lastly, herein lies the difficulty, viz. *Encyclopaedia Britannica*, , Feather, Pen Drawing 3. Knopf, New York, Nib.

Chapter 5 : secretary pen | eBay

The Pens Excellencie: A brief introduction The first printed handwriting manual to appear in English was that of Jean de Beanchesne (or de Beau Chesne) and John Baildon, in

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Dimensions: Arms On a banner three quatrefoils a bordure Supporter A bear collared, chained and ringed, the chain reflexed over the back, holding the banner in its sinister paw, the helmet and the crest in its dexter Crest Out of a ducal coronet a bear's head Helmet of an Esquire Legend VINCENTI AVGVSTA.

Chapter 7 : Browse subject: Penmanship | The Online Books Page

The pen's excellencie, or, The secretaries' delight Written by Martin Billingsley. () by William Hole. EEBO Editions, ProQuest, Paperback. Good.

Chapter 8 : Master Writing Teachers

The Pens Excellencie, or, The Secretaries Delight (), by Martin Billingsley (frame-dependent page images with commentary in the UK) *Portfolio of Ornate Penmanship*, ed. by A. N. Palmer (multiple formats at racedaydvl.com).

Chapter 9 : Martin Billingsley - Wikipedia

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