About the Calligraphy Initiative
Stephanie Snyder

The Reed Scriptorium is part of the Calligraphy Initiative in Honor of Lloyd J. Reynolds at the Douglas F. Cooley Memorial Art Gallery, Reed College.

The Reed Scriptorium is free and open to all Reed College students, staff, faculty, and alumni. There is no charge to participate. Basic materials are provided. If you would like to purchase your own materials, a selection of pens, paper, and instructional manuals is available in the Reed College bookstore.

The Calligraphy Initiative was founded by Cooley Gallery Director Stephanie Snyder '91 in 2012, as an outgrowth of the Cooley Gallery exhibition Lloyd Reynolds, A Life of Forms in Art (2011), curated by Gay Walker '69 (Special Collections Librarian, Reed College) and Stephanie Snyder, and enriched and elucidated by the educational outreach activities of Gregory MacNaughton '89 (Cooley Gallery Education Outreach Coordinator). The Calligraphy Initiative, including the establishment of MacNaughton as the Cooley’s Calligraphy Outreach Coordinator, was made possible by a generous gift from a Reed College alumnus, and was stewarded into existence by Snyder with the support of the Office of the President, the Dean of Faculty, and the Office of College Relations.

In addition, the following individuals offered invaluable support and wisdom to help guide the study and practice of calligraphy back to Reed College: Inga Dubay, Barbara
For questions about the founding and creation of the Calligraphy Initiative in Honor of Lloyd J. Reynolds, please contact Stephanie Snyder: snyders@reed.edu. For questions about Scriptorium, please contact Calligraphy Initiative Coordinator Gregory MacNaughton: macnaugg@reed.edu.

The Reed Scriptorium
Gregory MacNaughton

Although much practice goes to the making of a perfect manuscript, it is easier than people suppose to make really beautiful things by taking a little pains ... after all, the problem before us is fairly simple—To make good letters and arrange them well ... to take the best letters we can find, and to acquire them and make them our own.
—Edward Johnston, Writing & Illuminating & Lettering

Throughout the Pacific Northwest, the legacy of Lloyd Reynolds and the calligraphy program he established at Reed College has been carried on by two generations of his former students. Along with the work of Reynolds’s successor Robert Palladino, the calligraphy program at Reed has had an incalculable influence on the field of letter arts from poetry to digital typography. However, since the formal dissolution of the calligraphy program and its removal from the Reed curriculum in the 1980s, there is little living evidence of Reed’s illustrious calligraphic heritage on the Reed campus. In an effort to reintroduce the calligraphic arts to the Reed community, the Cooley Gallery’s Calligraphy Initiative in Honor of Lloyd J. Reynolds, gathers interested community members to begin studying and writing together again under the auspices of the Reed Scriptorium.

In 1949, when Lloyd Reynolds began teaching formal calligraphy classes at Reed College, he founded the Graphic Arts Workshop with the intention that it serve as the laboratory component of the Reed Humanities program. As a lab, the Graphic Arts Workshop was a place to experience and practice the art of hand-lettering by experimenting with historical methods and materials. Through this practice, calligraphy instruction at Reed nurtured the development of intellectual, social, and sensory knowledge, exploring the iconography and symbolism of the alphabet, while studying script and typeface development throughout history. As generations of Reynolds’ and Palladino’s students have demonstrated, the practice of calligraphy ignites unique, embodied forms of knowing, uniting intellectual activity, bodily knowledge, and the senses, providing an integrated and disciplined means for understanding the self in relation to the origins of culture.

In contrast to the history of formal calligraphy instruction at Reed, the Reed Scriptorium is not a class and will not employ a regular instructor. Instead, the Reed Scriptorium is a free, extra-curricular activity open to any member of the Reed community including...
current students, faculty, staff, and alumni. However, we will welcome guest instructors to lead us in more formal pedagogy and specific aspects of calligraphy, paleography, and typographic design. Whether being led by a guest instructor or not, participants in the Reed Scriptorium will gather as a community of learners, studying, practicing and inspiring one another in the pursuit of making beautiful, handwritten letters, embodying the spirit of the Reed humanities program and beautifying the Reed campus in the process.

**Scriptorium Schedule**

**Thursday, September 20 - Vollum 120, 4:00 – 6:00 p.m.**
Calligraphy Initiative coordinator Gregory MacNaughton will present an introduction to the work of Lloyd Reynolds and Robert Palladino, and the heritage of calligraphy at Reed College. In addition he will introduce the fundamentals of working with an edged pen; pen angle, scale, letter slope, and ductus (the sequence and direction of strokes). We will also familiarize ourselves with basic calligraphy terminology including ascender and descender, waistline, writing line, stem, counter, bowl and branch.

**Thursday, September 27 - Vollum 120, 4:00 – 6:00 p.m.**
Instruction day. For the first semester, our guest instructor will be Inga Dubay. Inga is a former student of Lloyd Reynolds and an international authority on handwriting instruction. Formerly the director of the Book Arts Department at the Oregon College of Arts and Craft, Inga, along with her collaborator Barbara Getty, is the author of two text books, *Italic Letters* and *Write Now!,* as well as eight books in the Getty-Dubay Italic Handwriting Series. In this initial day of instruction, Inga will build upon our introductory session by leading us in the formation of the italic minuscules, the "lowercase" letters.

**Thursday, October 4 - Vollum 120, 4:00 – 6:00 p.m.**
Critical practice. On practice days, Scriptorium meets without an instructor. Each week we will focus on various aspects of our practice and develop our critical abilities to better recognize the correct and incorrect aspects of our letterforms. On practice days we will view segments from the instructional films made by Lloyd Reynolds in 1976, which correspond to the exercises in his *Italic Calligraphy & Handwriting.* For this first day of practice we will review the fundamentals of pen angle, scale, letter slope, and ductus, corresponding to plates 1, 2, and 3 from Reynolds’ *Italic Calligraphy.*

**ROOM, TIME, & DATE CHANGE BEGINS OCTOBER 9!**

**Tuesday, October 9 - Psychology 102-103, 4:30 – 6:30 p.m.**
Instruction with Inga Dubay. Italic majuscules.

**Tuesday, October 16 - Psychology 102-103, 4:30 – 6:30 p.m.**
Critical Practice during Fall break.

**Tuesday, October 23 - Psychology 102-103, 4:30 – 6:30 p.m.**
Critical Practice. Working from Plate 4 in *Italic Calligraphy & Handwriting*, we will focus our attention on the letters O and I as foundational letters. Edward Johnston, author of *Writing & Illuminating & Lettering*, said that given the O and the I of any alphabet, one should be able to approximate the general forms of that entire alphabet. We will examine the entrance and exit serifs of the minuscule i as well as the two-stroke letter o and relate these fundamental elements to the formation of all the remaining letters.

As we explore these two letters and their similarities to the remaining letters of the alphabet, we will also experiment with various calligraphy tools and materials. A wide variety of nib sizes from different manufacturers as well as fountain pens, poster pens, quill and reed pens will be available for experimentation. We will also practice with a variety of papers and inks.

**Tuesday, October 30 - Psychology 102-103, 4:30 – 6:30 p.m.**
Instruction with Inga Dubay.

**Tuesday, November 6 - Psychology 102-103, 4:30 – 6:30 p.m.**
Critical Practice. Working from Plate 5 in *Italic Calligraphy & Handwriting*, we will closely examine counters (the space around and inside the letter forms) and branching (where the thick and thin lines of the letters meet). There is more open space than ink on a written page and the beauty of the writing is greatly enhanced if the counters and branching are uniform.

**Tuesday, November 13 - Psychology 102-103, 4:30 – 6:30 p.m.**
Instruction with Inga Dubay.

**Tuesday, November 20 - Psychology 102-103, 4:30 – 6:30 p.m.**
Critical Practice. Working from Plate 6 in *Italic Calligraphy & Handwriting*, practice making n-letter chains. The minuscule letter n is often used as a general guide to letter scale and spacing as well as a guide to the desired amount of space between words in a text. The counters and branching of the letter n can be compared to those of many other letters and making alphabet chains in which each letter is followed by a minuscule n is an excellent practice for getting one's letters to be consistent in character.

**Tuesday, November 27 - Psychology 102-103, 4:30 – 6:30 p.m.**
Critical Practice.

**Tuesday, December 4 - Psychology 102-103, 4:30 – 6:30 p.m.**
Instruction with Inga Dubay.

**WINTER BREAK / PAIDEIA** — Paideia runs from January 19–27. During Paideia there will be special calligraphy classes.

Scriptorium resumes on January 29 and continues according to the following schedule: TUESDAYS, 4:30–6:30 p.m.
February 5, 12, 19, 26
March 5, 12, 19, 26
April 2, 9, 16, 23, 30
May 7, 14
Scriitorium Bibliography


Scriitorium Materials

Calligraphy pens and nibs, paper and ink.

Although these materials will be provided at no cost to participants, if students wish to continue their practice outside of Scriptorium, it will be necessary to acquire their own materials. The Reed College Bookstore has a selection of nibs and pens and some of the books listed in the bibliography.

Otherwise, the best selection of calligraphy materials in Portland can be found at Columbia Art & Drafting Supply located at 1515 E. Burnside, (503) 232-2216.

For a comprehensive selection of calligraphy books and supplies, visit John Neal Bookseller at www.JohnNealBooks.com

Websites and other resources

Many of Lloyd Reynolds' calligraphy instruction films from Oregon Public Broadcasting can be found on the Reed College Heritage of Calligraphy website http://www.reed.edu/calligraphy/reynolds_television.html

The Lloyd Reynolds Papers are held in the Special Collections of the Reed College Library. http://library.reed.edu/using/specialcollections.html
Special Collections hours are M, W, Th 10 a.m. - noon, 1 p.m. - 4 p.m. and by appointment (M-F, 8:30-4:30pm). Bring requests for use of materials to Special Collections & Archives, Room 014, Reed College Library.

Contact: Gay Walker, Special Collections Librarian
Email: walkerg@reed.edu
Phone: 503-777-7782

Mark Kuestner, Special Collections Specialist
Email: kuestnem@reed.edu
Phone: 503-517-7394

The Portland Society for Calligraphy was founded by Lloyd Reynolds and a group of his students after a long alliance with the Society for Italic Handwriting in England. First known as the Western American Branch of the Society for Italic Handwriting, the Portland Calligraphy Society is one of the oldest calligraphy guilds in the United States. http://www.portlandcalligraphy.org/