

Mac

書道

Calligraphy

A User's Guide

MacCalligraphy

Enzan-Hoshigumi Co., Ltd, Tokyo Japan

MacCalligraphy

The India Ink Application for the Macintosh

A User's Guide



COPYRIGHT

© 1987 by Enzan-Hoshigumi Co., Ltd.
Ste. 805, Harajuku Green Heights
53-17, Sendagaya 3-chome
Shibuya-ku, Tokyo, 151 Japan.
All rights reserved.

No part of this publication may be reproduced, transmitted, transcribed, stored in a retrieval system, or translated into any language in any form or by any means, without prior written permission of Enzan-Hoshigumi Co., Ltd. Printed in Japan.

Macintosh is a trademark licensed to Apple Computer, Inc., and MacPaint, MacWrite, and LaserWriter are trademarks of Apple Computer, Inc. FONTastic is a trademark of Altsys Corporation. PageMaker is a trademark of Aldus Corporation.

Parts of Chapter 4 are based upon the original Japanese manual, all of Chapter 5 is based upon material written by Jun'ichi MATSUDA in the Japanese manual, Chapter 7 is written by Izumi OKANO, and the two MacCalligraphy "Tea Breaks" in Chapter 8 were written by Mayu KOSAKA and Izumi OKANO, respectively. All translations were done by Douglas Braat and all original English chapters were written by the same.

This English version of the manual for MacCalligraphy was composed by Tomoya IKEDA on PageMaker™ and printed out on the LaserWriter™.

Enzan-Hoshigumi Co., Ltd. Tokyo Japan

The doors
 of Japan opened
 to the rest of the
 world at the end of the
 Edo period in the mid-
 nineteenth century. The
 country had been officially
 "closed" to foreign intercourse
 for the preceding two and a half
 centuries, and when a new govern-
 ment was launched in 1868, the ensu-
 ing trade with several European countries
 and the United States brought a tremendous
 wave of new, "enlightened culture" to Japan-
 's shores.

Part of that cultural revolution witnessed
 the demise of Japanese handmade *washi* paper
 in favor of Western manufactured paper and the
 supplanting of the ink brush by the fountain pen.
 And now again, some one hundred years later, we
 are witnessing the growing use of the word proces-
 sor over handwriting of any kind whatsoever. The
 flavor of each person's handwriting which we had for
 so long enjoyed has now become watered down to the
 hard printed letters of word processors which lack any
 personality and look all the same.

This uniformity in the processed and printed word may
 achieve a greater efficiency in communication, but the sub-
 jective quality of enjoying a person's handwriting and feel-
 ing the presence of that person's spirit in it has all but vani-
 shed.

It is with this desire to restore what we have lost, not
 only in the present age of computers and word processors
 but also back in the Meiji period of "enlightened culture"
 that we at Enzan-Hoshigumi have developed this new
 kind of traditional Japanese word processor (and much
 more) called MacCalligraphy. Though we harbor no
 illusions that it will ever become accepted in the dai-
 ly life of the office, we do hope that those of you
 who have discovered the convenience of using
 a word processor while at the same time
 wishing for a more personal means of
 expression will find MacCalli-
 graphy to be just the solu-
 tion for you.

井上弘文



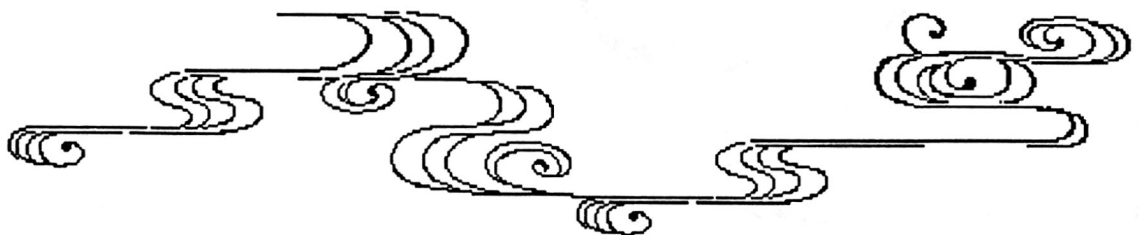
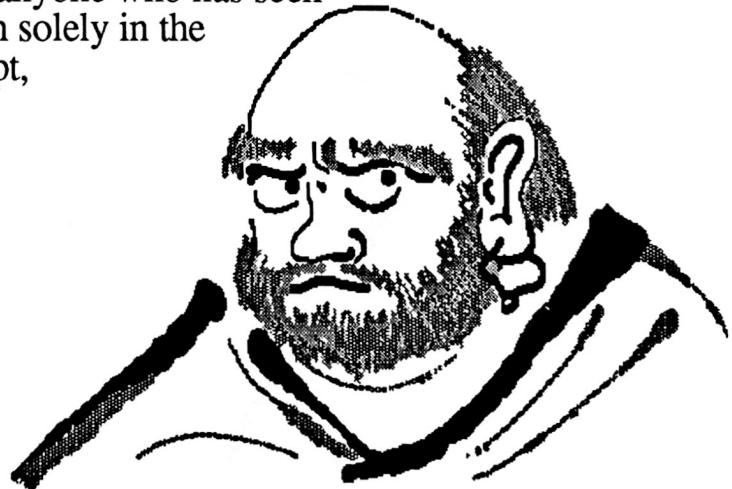
Introduction	2
1. What is Calligraphy?	4
2. What is MacCalligraphy?	5
3. The MacCalligraphy Desktop	6
4. Workscreen and Functions	7
4.1 MacCalligraphy Tools	8
4.2 MacCalligraphy Menus	11
5. A MacCalligraphy Practicum	15
5.1 Basic Strokes	16
5.2 Ideographic Strokes	17
5.3 Complete Ideographs	19
5.4 Bamboo	21
6. MacCalligraphy Reference Files	23
7. MacCalligraphy and Advertising	30
8. MacCalligraphy Tea Breaks	31
8.1 The Manifestation of a Character	32
8.2 MacCalligraphy Meditation	34
For Further Reading	35
The Enzan-Hoshigumi Staff	36

Calligraphy, in the East, is the art of writing Chinese or Japanese characters. In Japanese, the word for "writing," *kaku*, is the same as for "painting." The same techniques used for writing can also be used for traditional Chinese and Japanese painting, especially those done with black ink. (These techniques can also be used for painting in color, but they are not yet possible on a black and white Macintosh screen.)

Using calligraphic techniques for writing in a non-pictorial language, however, takes on a form that is primarily decorative. These non-pictorial languages include not only those using the Roman alphabet but also languages such as Russian (in the cirillic alphabet), Sanskrit (modern Hindi), and even Korean (when written in Hangul rather than the Chinese characters). What all these languages have in common is their use of phonetic rather than ideographic (or pictorial) images.

The question of "What is calligraphy?" thus needs to be posed again. If the West did not always use ideography in their written languages, is it possible to find any calligraphic interest in the way they were written by hand?

In Japanese, the word for calligraphy, *shodo* (書道) means the "way of writing [by hand]." The character for "writing" (書), the verb being pronounced *kaku*, is similar to the older character for "painting" (畫), which has now become the modern Japanese character for "painting" pronounced *kaku* when used to refer to a brush stroke. Notice that the upper part of both these characters are same, being a component meaning "brush." In English, on the other hand, the word "calligraphy" is derived from a Greek word, *kalligraphia*, meaning, "beautiful writing." While it is clear that, in Japanese, writing by hand and painting belonged to the same aesthetic consideration, the Greek definition of calligraphy as "beautiful writing" does not necessarily include any aesthetic value associated with painting. Yet, anyone who has seen examples of calligraphy written solely in the Japanese *hira-kana* phonetic script, such as those elegantly done by Hon'ami Koetsu back in the seventeenth century, will almost certainly not deny that these writings are indeed "beautiful."





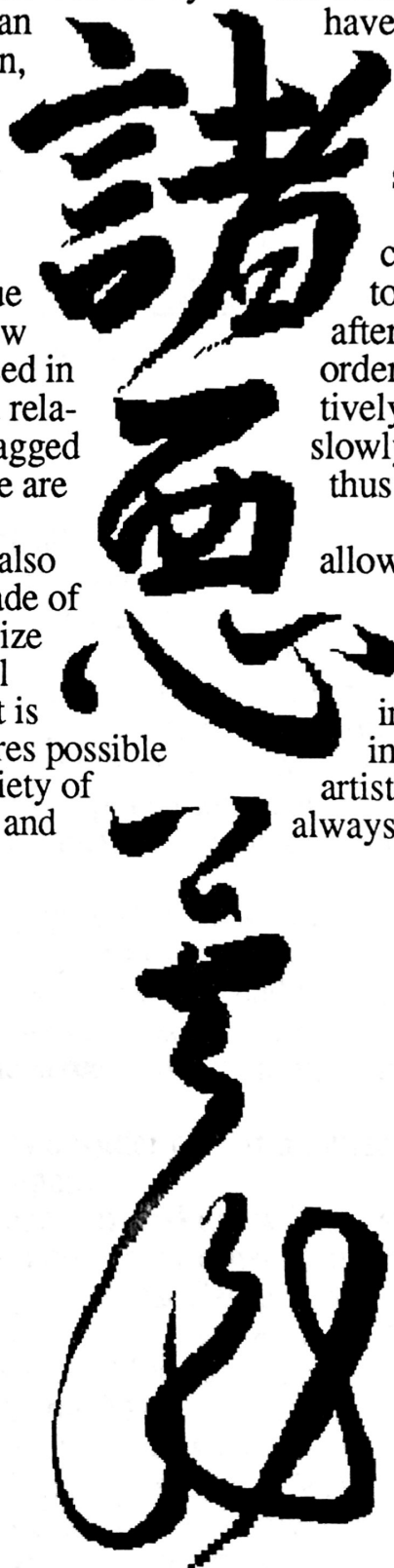
MacCalligraphy is this software package that simulates the basics of calligraphy on the Macintosh.

When the ink brush is first applied to absorbent paper, *washi*, the ink flows from the brush into the paper. And when the pressure on the brush is released, a "tail" is formed depending upon the release desired by the artist and

according to the type of brush used: It can have a long tail if released while the brush is still in motion, or just a wetter spot in one area if released without any continued motion. In all cases, ink never ceases to flow until the brush is completely separated from the paper.

In MacCalligraphy, the "flow" of ink is controlled by the mouse button: Ink will begin and continue to flow when the mouse button is pressed and stop to flow after some predeterminable time delay once it is released in order to create the "tail." If the mouse button is dragged relatively quickly, the line will be thin. Likewise, if it is dragged slowly, the line thus variable and will be thicker. The thicknesses of a line are controlled by their creator.

The tools available on the workscreen will also allow variations in how a line will appear such as in the shade of the black ink used, the length of the tail attached, the size of the brush, and the touch of the line. The final printout of the included with your disks. The many combinations of features possible in MacCalligraphy lend themselves easily to a wide variety of artistic effects, all rendered, of course, in the very simple and always beautiful medium of ink on paper.





The MacCalligraphy Desktop

When the MacCalligraphy application disk is booted up, the desktop will appear inside a traditional Japanese tea room with a *tokonoma* treasure alcove.

Although the System file and other icons operate the same as they would on the traditional Macintosh desktop, they have been rearranged to blend into this new environment.

If you do not find the MacCalligraphy application icon on the floor of the alcove, look for it inside the MacCalligraphy disk icon at the upper right corner of the screen.

Although the Seals box (on the MacCalligraphy Files disk) and the Calligraphic Art box (also on the MacCalligraphy Files disk) have been placed on the alcove floor by the publishers, they can be returned to their disks by dragging them into the appropriate disk icons. Boxes may be placed on the alcove floor, or anywhere else on the screen, by opening a disk icon and dragging them out of the window.

These treasure boxes can be opened just as a folder can. If another system is used, these icons will appear as folders again.

Please note that because the beautiful tearoom desktop will not appear if you use MacCalligraphy with a System and Finder other than those on the MacCalligraphy disk (unless you copy the MacCalligraphy Startup Screen icon to the System disk you are using), some of the MacCalligraphy folders, and possibly also the MacCalligraphy application icon, will not be found inside the MacCalligraphy disk window but are instead residing independently as they usually do near the bottom of the Desktop screen. (Make sure they are not hiding behind another window!)

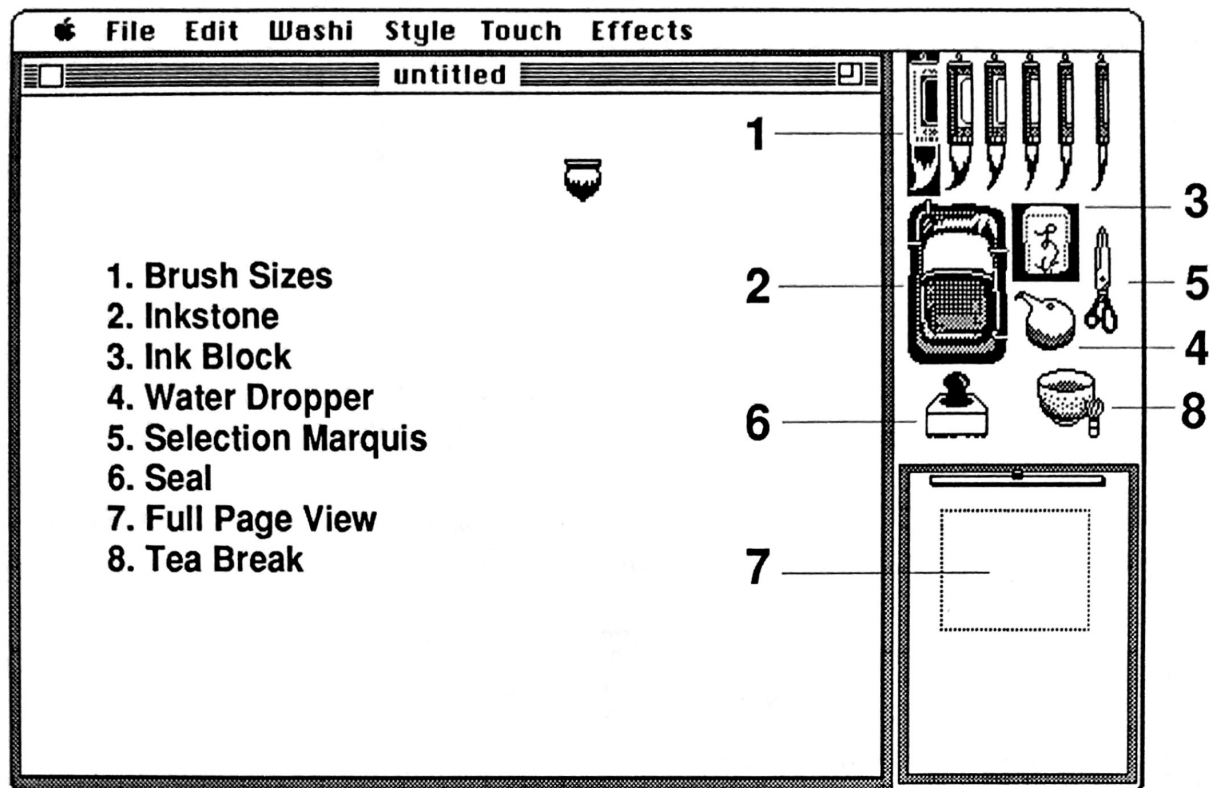


Figure 4-1: *The MacCalligraphy Work Screen*

The tools at the right of the screen and the various menu options are basic to the operation of MacCalligraphy (Fig. 4-1).

The tools consist of six brush size selections, an inkstone for preparing the ink to be used, a block of solid ink, a water dipper, a selection rectangle (marquis), a versatile seal designing tool, a tea ceremony break option, and a "clipboard" showing the entire page with a page area selection tool.

In addition to the standard editing commands (Undo, Cut, Copy, Paste, and Clear), the Edit menu includes other commands specially designed for the operation of MacCalligraphy such as All Clear and Invert.

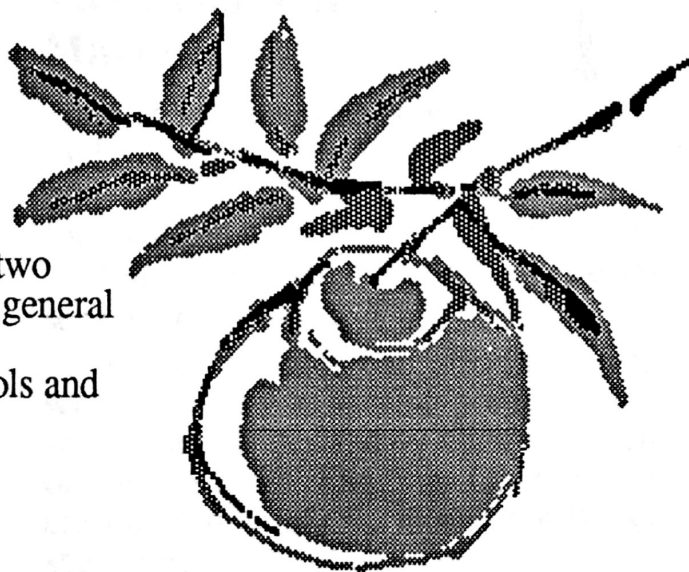
The Washi menu contains four options which control the speed at which the "ink" flows from the brush icon, based on the absorbent qualities of four types of *washi* paper often used by calligraphers.

The Style menu options control the length of the "tail," based on four historical styles of Japanese calligraphy.

The Touch menu contains five brush touch options plus a custom touch editing function.

And finally, the Effects menu offers two special effect options that play upon the general flow of the line.

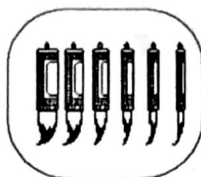
Details on all the MacCalligraphy tools and menus are given below.



Brush Sizes

A total of six brush sizes are provided on MacCalligraphy. Click on the appropriate brush size icon to select the desired brush size (Fig. 4-1). The size of the brush icon operated by the mouse changes accordingly.

The largest brush size is preselected when MacCalligraphy is booted up.



The Inkstone

The shade of ink in current use is displayed in the well of the inkstone (Fig. 4-1). Since no ink has yet been prepared on the inkstone when MacCalligraphy is first opened, the ink well is white, i.e. filled only with clear water.

The inkstone is used to change the shade of ink in the well, either by adding more ink from the ink block to make it darker, or by adding water to make it lighter.



The Ink Block

In the oriental tradition of calligraphy, ink normally comes in a solid form.

In MacCalligraphy, the ink block icon is preselected since it will have to be used to prepare the desired shade of ink on the inkstone (Fig. 4-1). MacCalligraphy offers a total of nine shades of gray as well as black and white.

To produce the ink shade you wish to use after booting up the application, move the mouse icon to the lower portion of the inkstone: The mouse icon at this point will change to the shape of a small ink block. (On a real inkstone, this part of the inkstone is higher than the ink well and must be wet before ink can be drawn from the ink block.) Then hold down the mouse button and move the icon toward the ink well as though you were drawing ink from a real ink



block. With each movement of the icon to the ink well, you will notice the shade of ink getting darker and darker until it turns entirely black.

Shortcuts for ink shade changes have been built into the keyboard: Press "1" for a 10% shade of black (the lightest shade of gray), "2" for a 20% shade, and on up to "0" for 100% black. Pressing the "" key at the upper left corner of the keyboard will return the ink well to white.

White will paint over any shade of black and can also be used as an eraser.

The Water Dropper

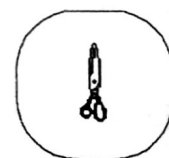


When the water dropper icon (Fig. 4-1) is selected, the shade of ink displayed in the well of the inkstone can be diluted to a lighter shade.

After selecting the water dropper icon, click on the ink well to dilute the current shade to the next shade down toward white.

The number keys at the top of the keyboard can also be used in this mode to switch quickly to another shade. Press "5" for a 50% shade, other number keys for their corresponding shades, or "" at the upper left corner for white (clear water) only.

The Selection Marquis



The Scissors icon (Fig. 4-1) is a selection rectangle (marquis) used to select an area of the workscreen for manipulation from the Edit menu. (Details on the Edit menu options are described in Section 4. 2.)

A selected area can also be moved with the mouse to another portion of the workscreen if desired by clicking down on the area and dragging. Or it can be erased completely by hitting the Back-space key.

The Seal

The seal is an essential component in an ink painting or work of calligraphy. Often, more than one seal will be found around the composition, not only the seal of the artist but also the seals of collectors or other admirers. Though such seals most commonly represent personal names written in Chinese characters, they may also appear in pictorial form.

With MacCalligraphy, it is possible to create your own collection of seals for use on your compositions. New seal designs may also be saved onto disk for future use. A substantial collection of seal designs has been included on the MacCalligraphy Files disk for your reference or further editing. For descriptions of these files, please refer to Chapter 6.

One click on the Seal icon (Fig. 4-1) will select it and a second click will open the Seal Editor grid (Fig. 4-2) onto the workscreen.

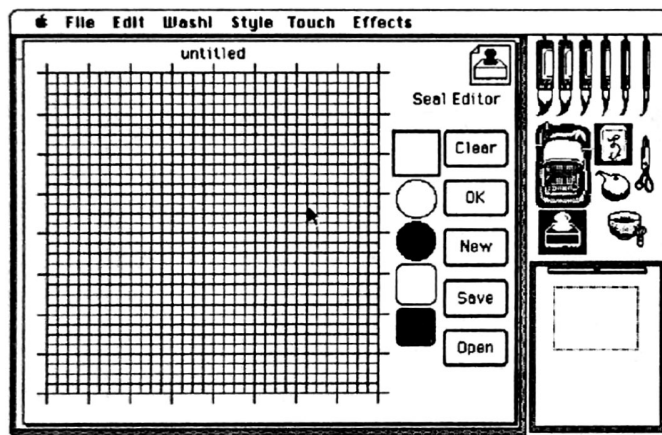


Figure 4-2: The Seal Editor Grid

The first time the Seal icon is double-clicked, an untitled grid will appear. At this point, a new seal may be designed or an existing seal on disk may be opened.

A new seal can be designed on the grid by clicking on individual squares to blacken them. Blackened squares may be erased by clicking on them again. An actual view of the seal design

can be monitored in the square off the upper right portion of the grid.

Since traditional seals are circular or square, a seal frame may be selected from the four options to the right of the grid.

Seals residing on disk may be opened by clicking on the **Open** button and selecting the name of the seal to be opened from the Open menu (Fig. 4-3). If you had been doing any editing on the grid before clicking on **Open**, a message will first appear asking you whether you wish to save the changes before opening the new file.

If you wish to work on a completely new seal design, click on **New** to call up an empty untitled grid. Here again, a message will appear asking you if you want to save any changes you made on the file you were just working on.

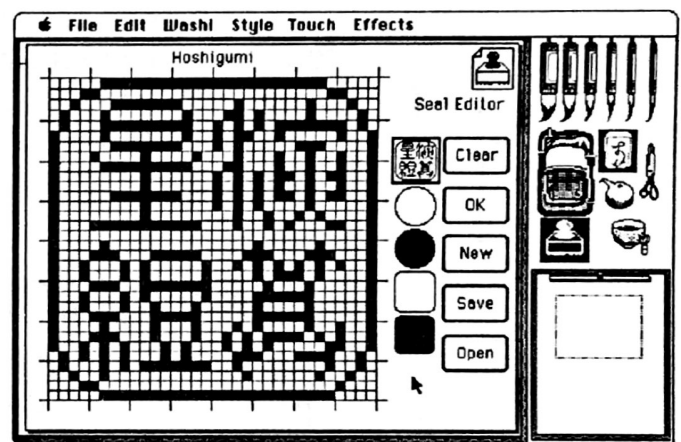


Figure 4-3: A Seal Design Opened from Disk

When a seal is ready to be used, click on **OK** and the workscreen will reappear. Use the mouse to place the seal wherever desired on the workscreen. Dragging the mouse with the button held down will create a line (albeit without the "tail") as repeated impressions of the seal are produced.

To return to the Seal Editor grid, click once again on the seal icon.

To clear a current display on the grid, click on the **Clear** button.

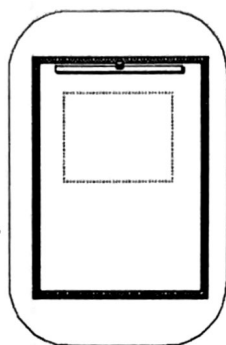
Seal editing changes may be saved

directly from the grid by clicking on the **Save** button and following the instructions given in the **Save** menu.

Double clicking on a seal file icon from the **Finder** will open **MacCalligraphy** so that the selected seal can be used immediately after the **MacCalligraphy** workscreen appears.

Full Page View

The full page, in A4 letter size, is shown on this "clipboard." The portion displayed on the screen is highlighted by a rectangular frame.



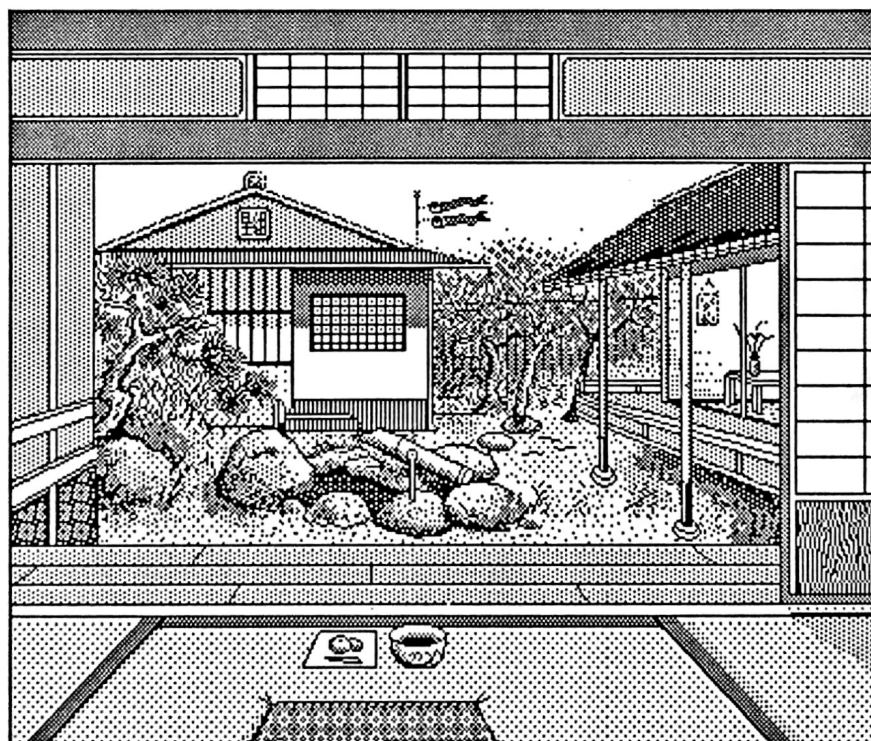
The frame can be moved by dragging so that another portion of the page can be displayed on the workscreen.

To completely clear a workscreen, select **All Clear** from the **Edit** menu. Other portions of the page will remain as displayed in the full page view.

The Tea Break

Opening the **Tea Bowl** icon has no other function than to provide you with a scene in nature as viewed from the tatami-matted Japanese room where you have been working with **MacCalligraphy**. This imaginary scene of a Japanese garden as a setting for a Japanese tea ceremony is intended as a place for pensive relaxation and enjoyment. The view outside the room automatically changes with the season, according to the calendar operating inside your Mac.

Clicking the **OK** button on the scene returns you to the **MacCalligraphy** workscreen, while clicking again on the **Tea Bowl** icon returns you to the garden scene, with one or two slight changes each time the icon is clicked...



The Edit Menu

Edit	
Undo	⌘Z
Cut	⌘H
Copy	⌘C
Paste	⌘U
Clear	
All Clear	
Invert	⌘I
✓Opaque	
White	
Black	

Figure 4-4: Edit Menu Options

The **Undo**, **Cut**, **Copy**, **Paste**, and **Clear** commands work just as they do in any other program with an Edit menu containing these options. In MacCalligraphy, except for the **Undo** command, the area to be edited must first be selected using the Selection Marquis which can be called up onto the workscreen by clicking on the Scissors icon (Fig. 4-1). (The **Undo** command will cancel any most recent operation including a most recently drawn line, etc. It is a very valuable error correction tool.)

The **All Clear** command erases everything on the work screen and allows you to start your work over again.

The **Invert** command reverses the colors within an area selected with the selection marquis: Black areas are changed to white and the white areas changed to black. Some very impressive graphic effects can be achieved with this tool.

The next three commands are settings which govern how an area selected by the Selection Marquis will behave when it is moved over drawings displayed on other parts of the screen. In the

Opaque setting, the entire selected area is opaque and, whether white or black, will completely cover over any other area onto which it is moved. The **White** and **Black** options, however, give the selected area some transparency. In the **White** option, black pixels (a pixel is one small dot on the screen) moving over black pixels will turn white, while in the **Black** option, black pixels moving over black pixels will remain black. Experiment with these settings and see also what happens when gray areas are moved over each other.

The Washi Menu

In traditional Japanese calligraphy, some types of *washi* papers absorb ink more rapidly than others.

To simulate the absorption of ink by the paper, four options have been installed in the Washi menu (Fig. 4-5) to control the speed at which the "ink" flows from the brush icon.

Washi	
	Kyoto
	Edo
	Echizen
✓ 	Hanshi

Figure 4-5: Washi Menu Options

The speeds of the Washi menu options range from **Kyoto** for the slowest speed to **Hanshi** for the most absorbent speed. **Edo** is a relatively slow speed and **Echizen** a relatively fast one. The Washi menu is preset to

Hanshi when MacCalligraphy is first opened.

Icons representing the Washi menu functions have been provided in the menu for easy recognition.

The Style Menu

In traditional calligraphy, some styles of writing have very short “tails” while others have long “tails” which lead into the next character much like our cursive writing does. The Style menu options (Fig. 4-6) control the length of the “tail” that is produced while continuing to draw a line after the mouse button is released.

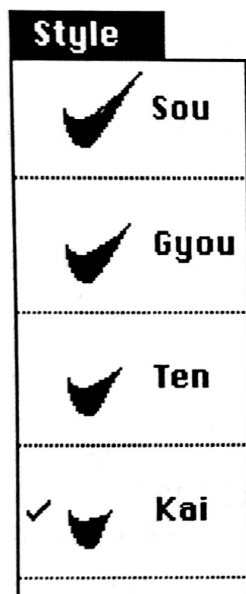


Figure 4-6: Style Menu Options

Among the options in this menu, the **Sou** style of calligraphy has the longest “tail” while the **Kai** style has the shortest. **Ten** is relatively long-tailed and **Gyou** is relatively short-tailed. The **Kai** style is preselected when MacCalligraphy is first opened. Icons pictorializing these “tails” are included in the menu for easy reference.

Some examples of the **Kai** and **Sou** styles in this menu are given in the Kana Calligraphy files on the MacCalligraphy Files disk. Details on these files and how to use them will be described in Chapter 6.

The Touch Menu

The “touch” of the brush indicates the shape of the imprint produced when the brush first touches the paper. Various types of calligraphy brushes are traditionally used to produce different touches and the Japanese names for those brushes are given next to the touch icons in this menu. The starting point of the line will normally retain the same basic shape of the touch after the line is drawn.

The Touch menu (Fig. 4-7) offers several brush touch options including a Custom Touch option for working with custom-created touch patterns.

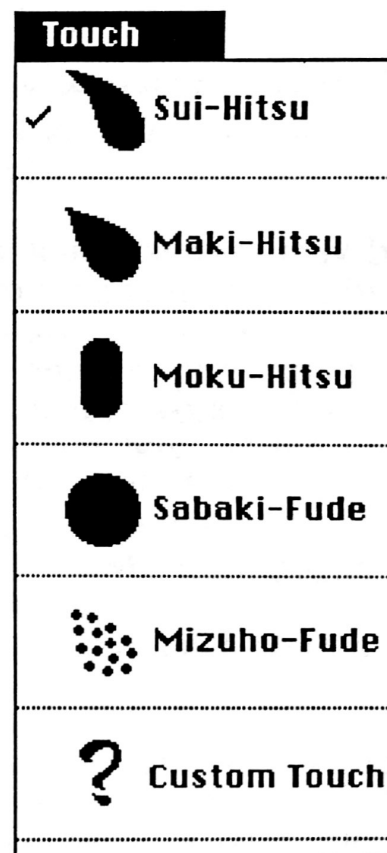


Figure 4-7: Touch Menu Options

Sui-Hitsu literally means “water brush” and is the most commonly used type of brush in calligraphy. Its hairs are stiffened slightly with a glue in order to produce a firm line. The **Sui-Hitsu** touch is preselected when MacCalligraphy is booted up.

Maki-Hitsu, meaning “rolled

brush,” is a kind of brush that was in most common use in Japan up to about a millenium ago. It derives its name from the practice of making the handle by rolling paper around the hairs.

Moku-Hitsu, or “wood brush,” was used originally for Sanskrit calligraphy where the supple wood of the willow tree was most favored. The wood fibers were separated with a hard object such as a stone and then bound to form the brush. The tip was shaped as shown in the touch icon to create a curvilinear effect on paper that resembles the character of Western calligraphy done with a quill.

Sabaki-Fude literally means “dispersed hairs brush.” The hairs of this type of brush are never drawn together with glue to form a tip, as in the **Sui-Hitsu**, but are allowed to remain fluffy in order to produce much “wetter” calligraphic lines.

The **Custom Touch** option opens the Custom Touch Editor grid when selected (Fig. 4-8) and lets you create or call up your own touch pattern.

The grid will be empty and open as untitled the first time that Custom Touch is selected after MacCalligraphy is booted up (Fig. 4-8).

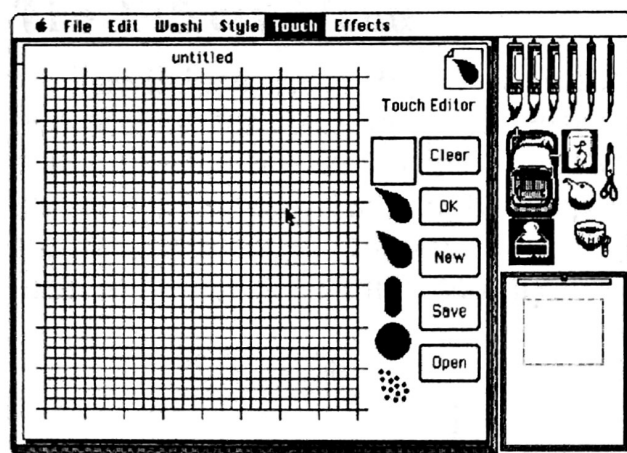


Figure 4-8: *Untitled Custom Touch Editor Grid*

When the untitled grid appears on the workscreen, a completely new touch pattern can be created, one of the standard touch patterns can be selected

by clicking on the desired touch icon to the right of the grid, or a previously saved touch pattern can be opened by clicking on the **Open** button and selecting a touch pattern file from the Open menu (Fig. 4-9). This menu is operated like any other menu for opening files into an application.

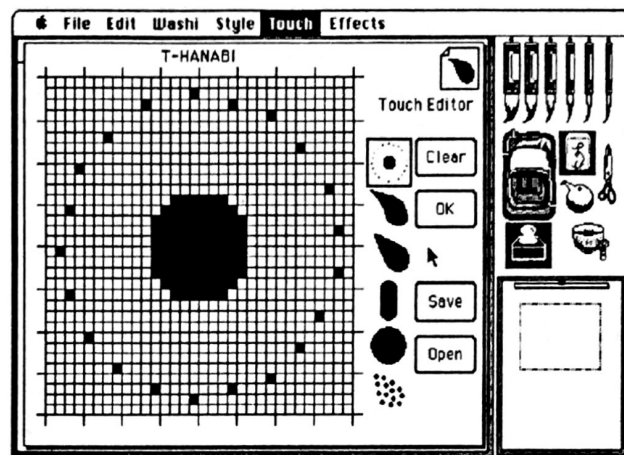


Figure 4-9: *A Touch Pattern Opened from Disk*

New touch patterns may be created or existing patterns edited by clicking on the individual squares of the grid to add or remove parts of the image. Progress in this work can be monitored in the square box off the upper right side of the grid. This square displays the actual size of the touch pattern when it is used in MacCalligraphy with the largest brush.

To call up a touch pattern stored on disk, click on the **Open** button. An Open menu will appear from which you can select the name of the pattern you wish to open onto the grid. Any time you make changes on a file that was called up from a disk and you then want to open another file or a new untitled grid, a message will first appear asking you if you wish to save the changes. This message will also appear if you did not save changes to the touch pattern before closing the application.

When finished with any work on the grid, the touch pattern displayed may be saved on disk by clicking the **Save** button, in which case the System

will then ask you to give it a name, if necessary, on the save menu. Alternatively, clicking on the **OK** button will return you to the workscreen and activate the touch from the grid for use as your new brush.

To call up the grid again, reselect **Custom Touch** from the Touch menu. If the Custom Touch option was already selected, reselecting Custom Touch will open the grid showing the custom touch pattern that was in current use. If another touch was selected from the menu after a custom touch option was used, reselecting Custom Touch will return the grid showing the most recently used custom touch pattern.

If a new untitled grid is desired, press the **New** button.

Clicking the **Clear** button will erase the currently displayed contents of the grid.

Finally, MacCalligraphy can be opened from the Finder also by double-clicking on a Touch file saved on disk. In this event, MacCalligraphy will load that touch for you directly onto your brush. (As always, remember that you must first prepare your ink before working.)

The Effects Menu

The Effects menu (Fig. 4-10) offers two options for creating special effects that influence the way a line is drawn on the workscreen. These options operate independently, allowing both of them to be selected simultaneously.

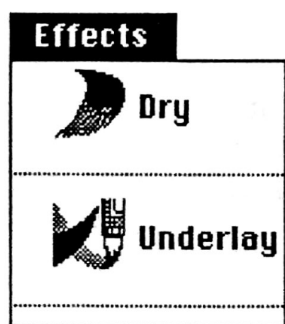


Figure 4-10: Effects Menu Options

The **Dry** option in the Effects menu toggles between the normal ink mode and a dry brush mode. The dry brush mode is activated when selected.

This mode, however, works only with the grays; to achieve a dry brush effect with black, select the Mizuho-Fude option in the Touch menu, or create a touch pattern on the Custom Touch Editor grid that will produce the dry brush effect you want. (See the section on the Touch menu for details on how to do this.)

The **Underlay** option is a gray ink underlay mode that toggles between whether a line is drawn over an existing line on the screen or under it. When deselected (the normal position) a line drawn across existing lines will appear above those lines as usual. When selected, however, that line will be drawn beneath any existing lines.

The Underlay function works best between a solid black line and gray or white lines: The black line(s) must be drawn first and followed by the gray line(s). Since gray lines are partially transparent, a gray line drawn beneath another gray line will always show through that line to some degree, creating a slightly darker area where they intersect. For this reason, it will not work also when a black line is to be drawn beneath a gray line. Real ink on paper works the same way.



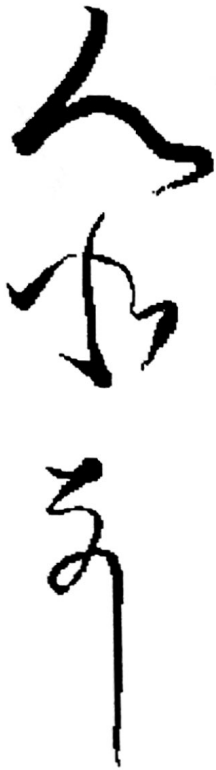
“Eternity”

To
create
“beautiful writing”
or
“beautiful drawing,”
certain basic techniques need to be
practiced and mastered.
When students of
traditional Chinese calligraphy
begin their training,
they usually start with the eight
fundamental strokes found
in the character
for
“Eternity”
(Fig. 5-1).



Figure 5-1: The Eight Strokes of the Character for “Eternity”

Since
no similar tradition
exists in the West today
to practice writing Roman letters
with an ink brush, we have had to
devise our own quick course for the
benefit of
MacCalligraphy users.



Before moving directly into the writing of individual letters of the alphabet, however, where each person will probably develop their own styles of handwriting as they have done with a quill or pen, let us start out by following the Eastern tradition of practicing basic strokes first just to get the “feel” of using MacCalligraphy.

In the letters of the alphabet, there are straight lines, curved lines, and complete circles. To get accustomed to producing these basic shapes, practice writing the patterns shown in Fig. 5-2. Select the largest brush, the Sui-Hitsu touch from the Touch menu, and Hanshi from the Washi menu. Remember that lines which are uniform in thickness are drawn at a uniform mouse speed while those that grow thinner are drawn by gradually increasing the speed of the mouse movement. Practicing these patterns will provide you with a basic skill in using MacCalligraphy which you can then use to begin experimenting with actual letters and words in order to develop your own writing styles. Practice these strokes over and over until you feel sufficiently comfortable with them to venture further.

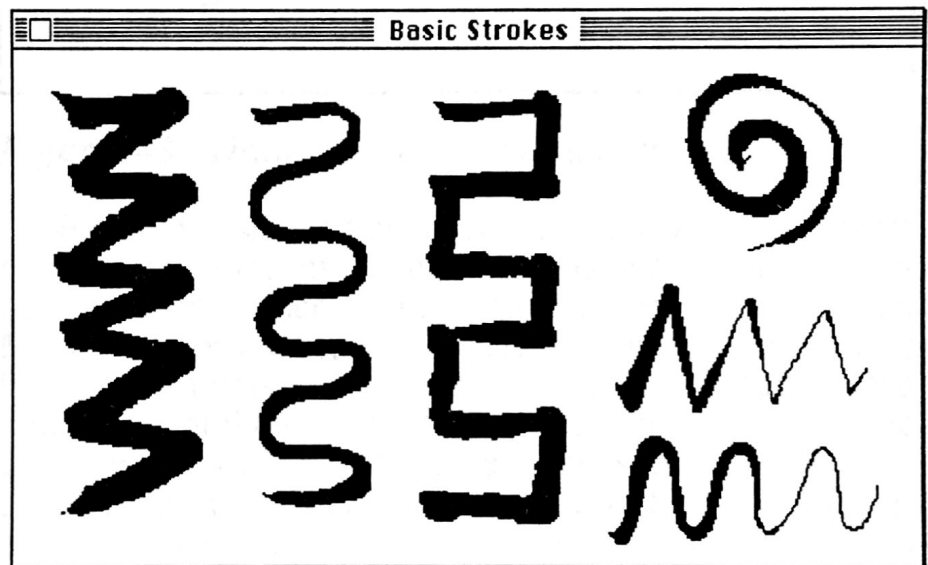


Figure 5-2: Some First Practice Strokes



We recommend that you begin each of your sessions with MacCalligraphy by just practicing strokes such as these. Explore different settings in the Washi menu, different brush sizes, different touches, and the various ink shades to familiarize yourself with the tools that are available to you. Although the program is basically a very simple one, the creative possibilities it offers are virtually unlimited.



Next, let us try some strokes that are commonly used in traditional Chinese calligraphy such as those found in the character for “Eternity” introduced earlier (Fig. 5-1). Even if you do not intend to write actual Chinese characters yourself, you can still add these techniques to your repertoire. Some people are nevertheless able to write very beautiful Chinese characters without ever knowing the language simply by familiarizing themselves with what good Chinese calligraphy looks like and sometimes also by knowing the meaning of the characters they write.

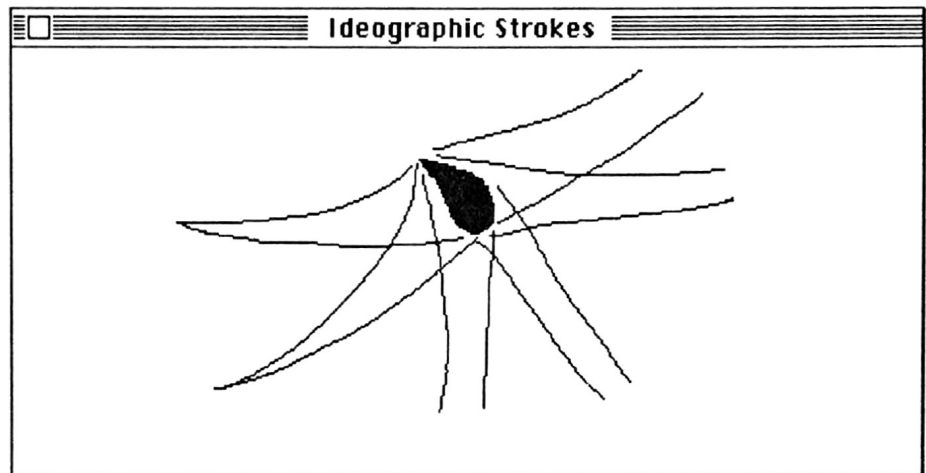


Figure 5-3: Drawing “Tails” from a Point



Figure 5-3 shows the “tails” that can be created from one starting point. In this example, the Sui-Hitsu touch is used with the other settings that are preselected when MacCalligraphy is opened. Press the mouse button and hold it down until the ink stops flowing. Then release the button and, at the same time, drag the mouse in one of the directions shown in the figure. You should be able to create beautiful tails in no time at all. (In traditional Chinese calligraphy, the brush is never used to draw lines straight up or out to the upper left: For a right-handed person, these directions are unnatural.)



Next, draw the lines shown in Fig. 5-4. Press the mouse button, draw the line, and release the button just before you make the tail. The white lines shown inside the lines in Fig. 5-5 indicate the areas of the line that should be drawn before the mouse button is released for making a tail. Remember never to draw the line in an unnatural direction: The third example in Fig. 5-5 should be started at the left and finish at the bottom. Practice with these techniques until you can reproduce all the lines in Fig. 5-4.

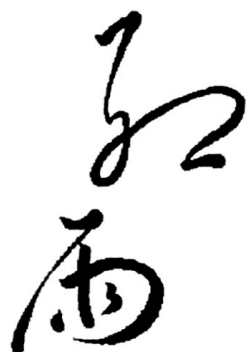


Figure 5-4: Some Basic Chinese Character Strokes

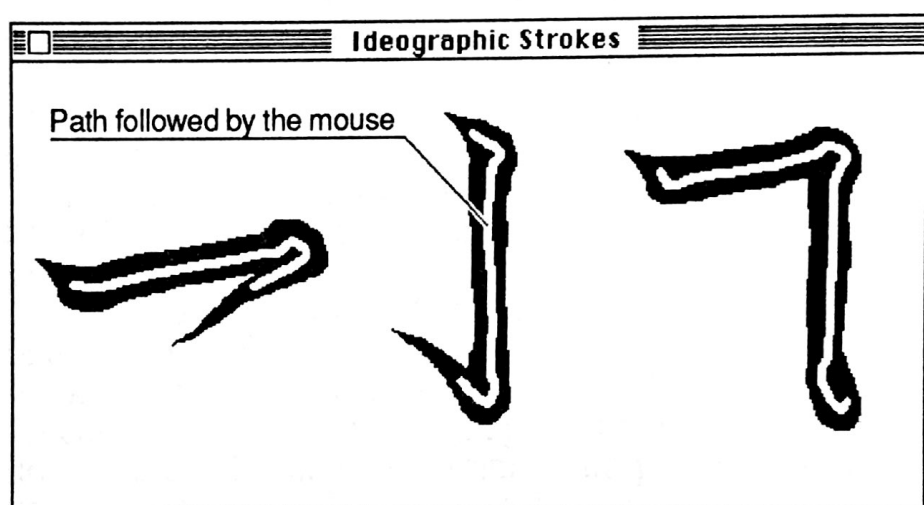


Figure 5-5: Dragging Patterns with Mouse Button Held Down



Some practical hints

1. Do not concentrate too closely on the brush icon while you draw. Concentrate instead on producing the end result without excessive thinking.
2. Do not move the mouse too quickly: Ink will stop flowing properly if brush movements are too rapid.
3. Develop a sense of rhythm when you draw.

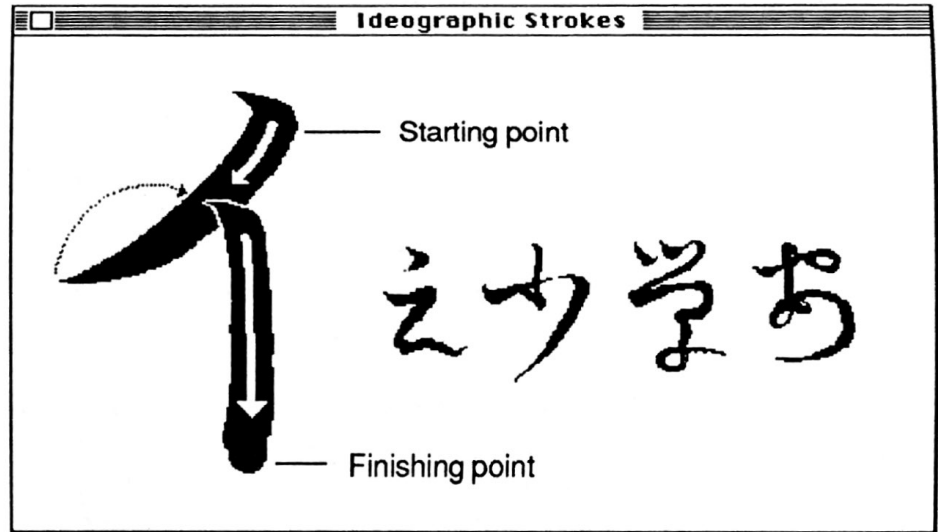


Figure 5-6: Two strokes are combined to form part of a character.



Once some basic strokes have been mastered to a comfortable degree, the next step is to combine strokes to form actual characters. This is the area where a developed sense of rhythm will pay off. Try the combination illustrated in Fig. 5-6.

Further examples to work with are found in the Kai Style files in the Kana Calligraphy box on the MacCalligraphy Files disk. (The character for “Eternity,” for another example, is found in the Kai Style 2 file.) Copy one or more of these examples and paste them onto the workscreen for further practice. The Copy and Paste functions work on MacCalligraphy in the same way they do on other Macintosh programs. The procedures below describe how to use these and other files:

1. First open the MacCalligraphy application if you have not done so already.
2. Select Close from the File menu (or click the Close box) and then select Open.
3. Check to be sure that the MacCalligraphy Files disk is loaded in the external disk drive. When you see the names of the files on the Open menu that can now be opened from that disk, select and open the Kai Style file you wish to copy from. (If you do not see these names, check your disk drive selection at the right of the Open menu.)
4. Use the Selection Marquis (Fig. 4-1) to select the characters you want to work with.



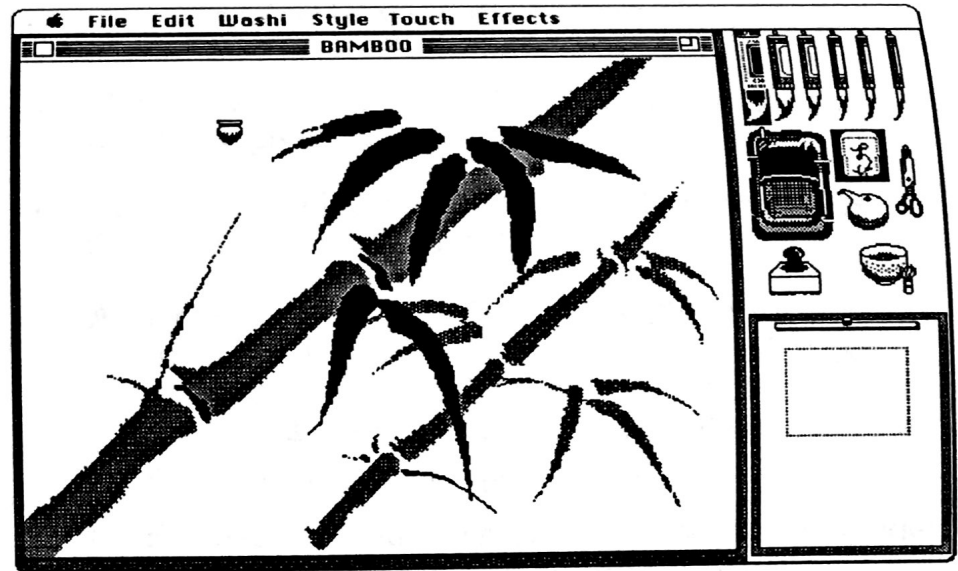
5. Choose Copy from the Edit menu and close the file.
6. Choose New from the File menu to open a new, untitled workscreen.
7. Choose Paste from the Edit menu to bring the copied images onto the workscreen. You can paste the same image onto the screen as many times as you like even though you might select All Clear from the Edit menu to erase any work you do not want to keep.
8. If you would like a grid to help guide your composition, you can paste in a copy of one of the grids stored in the Calligraphy Grids file (on the MacCalligraphy 2.0 disk) and write your characters in the individual squares. Pasting characters from the Kai Style files onto the grid is also possible. School children in China and Japan use guides such as this one when learning how to write much as children in the West use ruled lines to practice their alphabets.
9. The gray Kai Style characters are designed to be traced directly over the character with black ink. Experiment with the various brush sizes to achieve the best result for the particular character you are working on. Paste in a fresh copy of the character any time you need it. Remember that you can also select Undo from the Edit menu to erase the most recently drawn line. (All files are described in more detail in Chapter 6.)



Creating Customized Practice Files

Any black character, Roman letter, or other black image can be changed to gray on MacPaint™ or similar graphics application. After the image is on the screen of that application, select the appropriate shade of gray from the pattern palette and click the Paint Bucket tool anywhere on the image to change it. Be sure you click on all parts of the image if they are not touching each other. With this technique, you can then create your own files of gray images for practicing other creative facets of MacCalligraphy.

For users who also own Enzan-Hoshigumi's "Heaven and Earth" series of Japanese Clip Art, additional practice files can be created from among some of the images contained in these volumes.



Now that we have gained some facility in using MacCalligraphy, it is time to try our hand at painting. Bamboo is a good subject with which to begin.

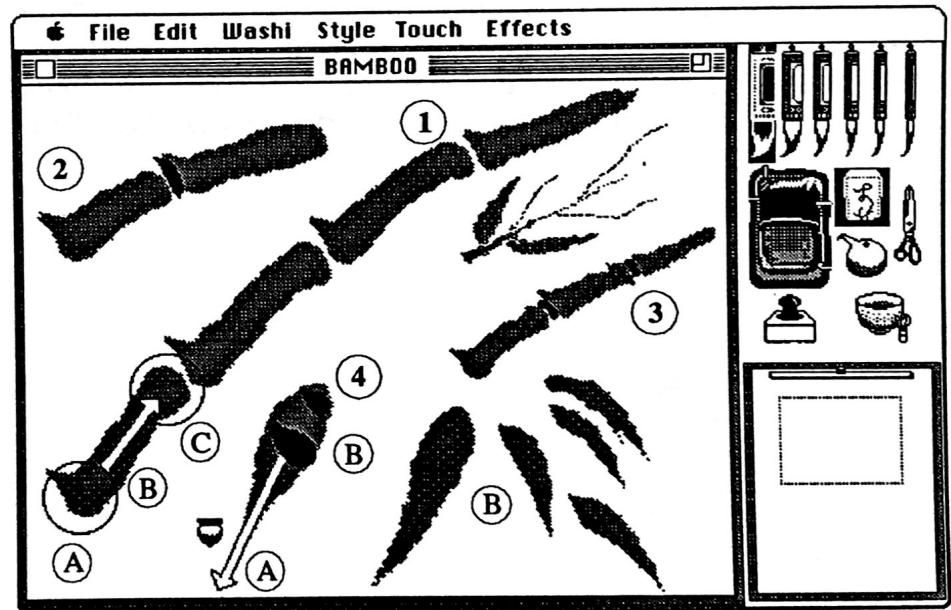


Figure 5-7: Basic Steps for Painting Bamboo

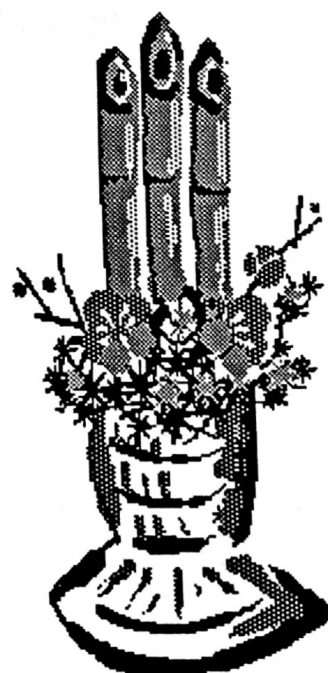
1. Draw the large bamboo stalks first using a gray shade of ink:
 - A. Press the mouse button and allow the ink to flow.
 - B. Just before the ink stops, draw a thick line at uniform speed for the first section of the stalk.
 - C. Release the mouse button at the end of the section and hold the mouse in position until the brush icon stops flickering. Then draw the rest of the sections in the same way.



2. Draw the joints between the sections using straight black ink and a smaller brush.
3. Then draw the thinner stalk following the basic technique given in steps 1 and 2.
4. Next draw the leaves: (A variety of leaves can be drawn using variations of this technique.)
 - A. Draw the first part of the leaf without waiting too long for the ink to flow. Move the brush more quickly at first and then gradually more slowly to produce a thicker line toward the center of the leaf.
 - B. Stop drawing at the center of the leaf.
 - C. Release the mouse button and draw the remainder of the leaf with the "tail" of this stroke.



You are ready to draw your own bamboo pictures once you become comfortable with these basic steps. When you have had your fill of bamboo painting, you can then move on and try your hand at more complex ink paintings such as those provided in the files on your MacCalligraphy Files disk. (See Chapter 6 for descriptions of those files.)



The files contained in the treasure boxes that accompany the MacCalligraphy application are designed as reference and practice aids to learning the Chinese and Japanese traditions of calligraphy and painting in ink.

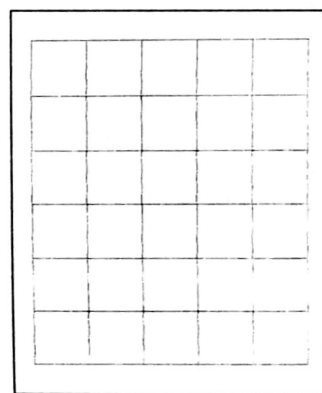
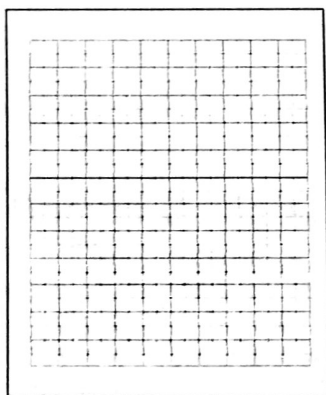
On the "MacCalligraphy 2.0" disk is a treasure box called "Calligraphy Grids" that accompanies the MacCalligraphy application and System box. (The application icon resides on the floor of the treasure alcove, if the MacCalligraphy System is used.)

The second disk, "MacCalligraphy Files," contains six treasure boxes called "Kana Calligraphy," "Roman Calligraphy," "Touches," "Calligraphy Backgrounds," "InkPaint Skeletons," "Seals," and "Calligraphic Art." (The latter two file icons also reside on the alcove floor if the MacCalligraphy System is used.)

All these and other files created on MacCalligraphy can be opened on any program that accepts MacPaint (or other similarly bit-mapped) files. To do so, first open the application and then open the MacCalligraphy file into it. Otherwise, double-clicking on a MacCalligraphy file icon will call up the MacCalligraphy application only.

Calligraphy Grids: "Large Grid"

Use the large grid to practice writing *kana* syllables or Chinese characters in the Kai calligraphic style. Use it also to practice writing letters of the Roman or other alphabets.



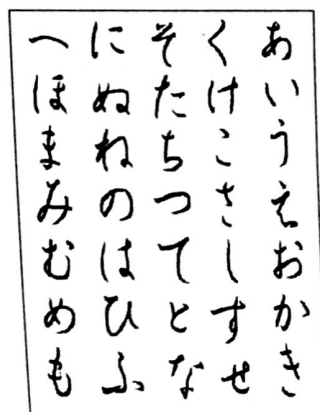
Calligraphy Grids: "Small Grid"

The small grid is normally used to practice writing Japanese in the Sou style of calligraphy. It can also be used to practice writing smaller letters of the Roman or other alphabets.

Kana Calligraphy: "Kai Style 1"

This file contains 35 samples of the Japanese *hira-kana* syllabary in the Kai style of calligraphy. The Kai calligraphic style is the least cursive of the four options available in the Style menu. Reading down, starting from the column at the right, they are: a (pronounced "ah"), i (pronounced "ee"), u (pronounced "oo"), e (short 'e' sound as in "let"), o (pronounced "oh"), ka, ki, ku, ke, ko, sa, shi, su, se, so, ta, chi, tsu, te, to, na, ni, nu, ne, no, ha, hi, fu, he, ho, ma, mi, mu, me, and mo. (All vowels in Japanese are pronounced in the same way irrespective of the consonant preceding it.)

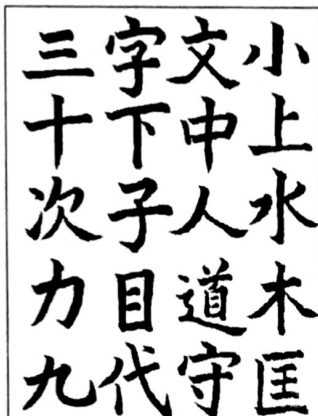
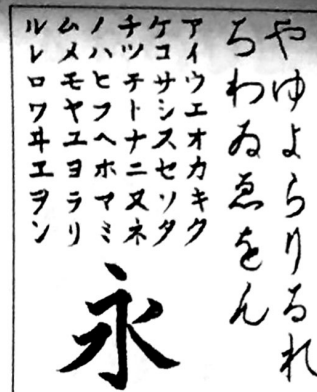
The characters are given in gray for use in practicing *hira-kana* calligraphy. See Section 5.3 for details on their use. For users who own the "Heaven" or "Earth" scrolls of Enzan-Hoshigumi's Japanese Clip Art, this style of calligraphy is similar to that of the Kyoto font.



Kana Calligraphy: "Kai Style 2"

The Kai Style 2 file contains the remainder of the Japanese *hira-kana* syllables not included in Kai Style 1, the complete Japanese *kata-kana* syllabary, and the character for "eternity" (Chapter 5). The remaining *hira-kana* syllables read: ya, yu, yo, ra, ri, ru, re, ro, wa, wi, we, wo, and n. ('n' is the only syllable in Japanese not followed by a vowel.)

The *kata-kana* syllabary follows the same pattern as the *hira-kana*. The difference between them is one of usage: The *kata-kana* are used primarily for words "borrowed" from foreign languages (except when Chinese characters are used) and for transcribing proper names into Japanese that are not originally written in characters. *Kata-kana* are also widely used in commercial applications such as advertising and brand names.



Kana Calligraphy: "Kai Style 3"

The meanings of these characters, reading down starting with the column at the right, are: small, above/top, water, tree/wood, correct/save/assist, written text, middle, person, road/way/Tao, protect, letter (of the alphabet)/character, below/bottom, child, eye, instead/generation, three, ten, next, power/energy, and nine. For users who own Enzan-Hoshigumi's "Earth" scroll of Japanese Clip Art, this style of calligraphy is similar to that of most of the characters found in the FUDE file.

Roman Calligraphy: "Roman Font 1"

This file contains the Roman alphabet with both lower- and upper-case letters and all ten numerals as rendered by a brush. It is one example of a Roman alphabet font that may be used even to create your own font files with an application such as FONTastic that is specially designed for that purpose.



Roman Calligraphy: "Roman Font 2"

The Roman Font 2 file contains all letters of the Roman alphabet in capitals. The style is a creation that can be reproduced on MacCalligraphy alone and represents a demonstration of the program's versatile possibilities.

Roman Calligraphy: "Roman Font 3"

Roman Font 3 contains Roman letters and numerals written in a calligraphic style closer to that of the Eastern tradition. A whole new world of font creativity is now possible with MacCalligraphy when used in combination with another application designed to transfer images such as these into font files that can be loaded into a System file.

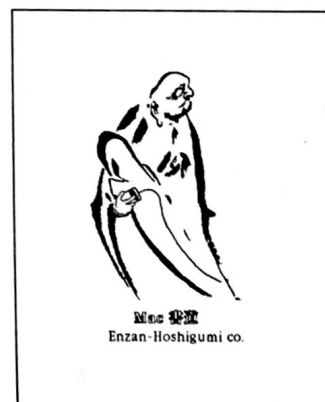


Calligraphic Art: "Bodhidharma"

This file contains an image of Bodhidharma by an anonymous "Zen" painter combined with Japanese calligraphy. Bodhidharma is the "Seventh Patriarch" of Zen Buddhism and is credited with the introduction of Zen (Ch'an) Buddhism to China in the sixth century. His austere expression is a popular subject among many "Zen" painters. The calligraphy below this example, roughly translated, reads "Is friendliness truly a great virtue?" (Naka yoki koto wa, subarashiki koto kana).

Calligraphic Art: "BodhidharMac"

This rendering of Bodhidharma manipulating the Macintosh mouse is an original MacCalligraphy creation of Enzan-Hoshigumi.



Calligraphic Art: "Landscape"

The original of this painting in ink of a Chinese landscape was done by Shokei, a Japanese Zen painter active mainly at the Kencho-ji Zen temple in Kamakura from about 1478 to 1506 which was a period of Japanese history when Zen Buddhist influence on the Japanese arts was still strong. The landscape by Shokei shown here was "repainted" on MacCalligraphy. A skeleton version of this painting for practicing this tradition of art yourself is included in the InkPaint Skeletons file on the same disk.

Calligraphic Art: "Bamboo"

Two renderings of bamboo are found in this file. The first is an example of a bamboo painting that can be created following the steps described in Section 5.4. The second is a painting of a bamboo and pine decoration called *Kadomatsu* that is commonly placed in the front of Japanese homes during the New Year's season. Another example of a *Kadomatsu* can be found in the Kankon file on the Japanese Clip Art "Earth" scroll. Bamboo is a symbol of flexibility, gentility, and long life.



Calligraphic Art: "Tea Room"

This painting has been included as an example of how MacCalligraphy can be used also to create artwork in a Western style.

InkPaint Skeletons: "Landscape Skeleton"

This file is a skeleton version of the Landscape by Shokei found in the Calligraphic Art treasure box. Copy and Paste all or parts of this skeleton onto the MacCalligraphy workscreen to practice ink painting in the Eastern tradition.



InkPaint Skeletons: "Toys"

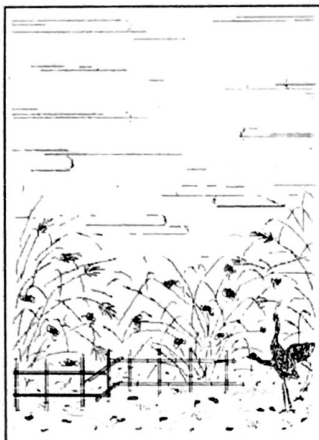
The three images of traditional Japanese objects contained in this file are intended to provide you with an opportunity to practice your hand at painting less complex subjects. Copy and Paste pairs of the images onto the workscreen and use the model to the left of the skeleton as a guide.



Calligraphy Backgrounds: “Bkgrd 1” and “Bkgrd 2”

Decorative backgrounds are often used to add an air of elegance to Japanese calligraphy. Hon’ami Koetsu, of the early 17th century, is one of the most well-known Japanese calligraphers to use backgrounds such as the ones included here. They can also be used to decorate messages you write in English on MacCalligraphy.

Call up a copy of one of these backgrounds and write your messages directly onto it, or write your message first and then copy it onto the background. Keep in mind to use copies only of files to ensure that you do not accidentally damage your originals. The Undo function in the Edit menu will also help recover actions you do not want to keep.



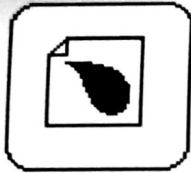
Touches

The Touches treasure box contains 16 touch patterns which are illustrated in the MacCalligraphy Touch Catalog found at the end of this chapter. Details on how to use these files are provided in Section 4.2.

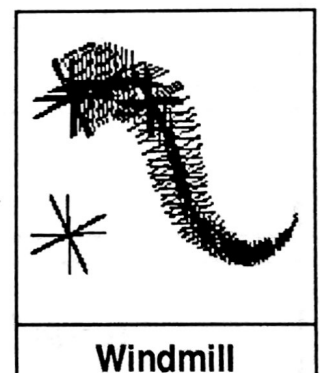
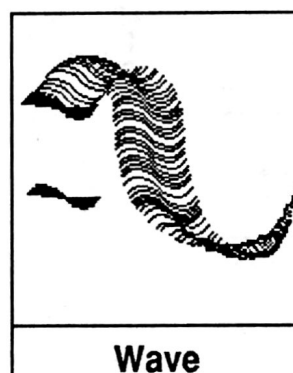
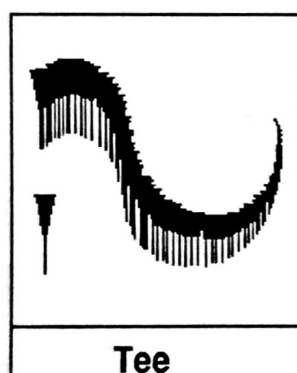
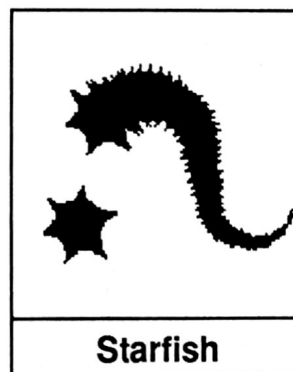
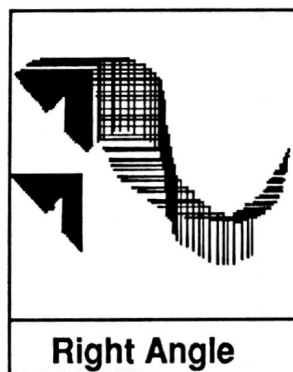
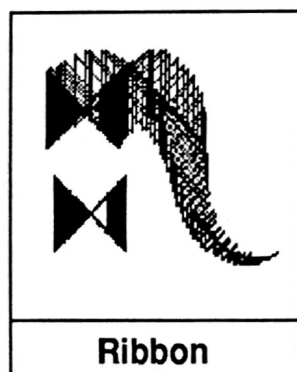
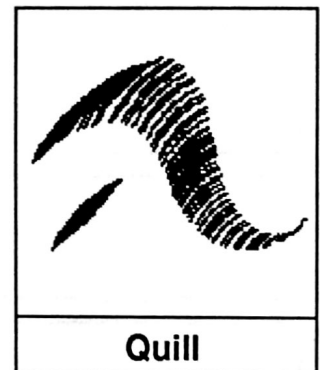
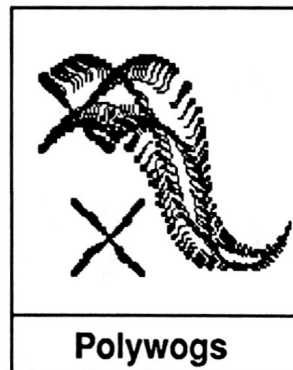
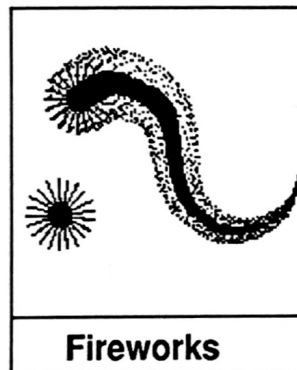
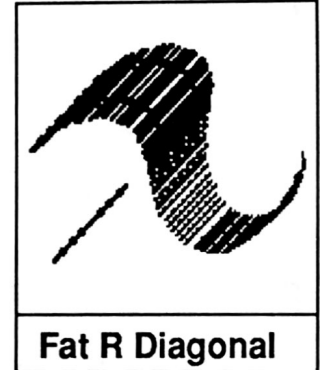
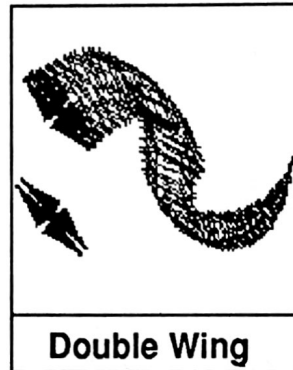
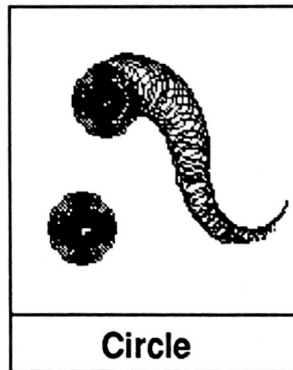
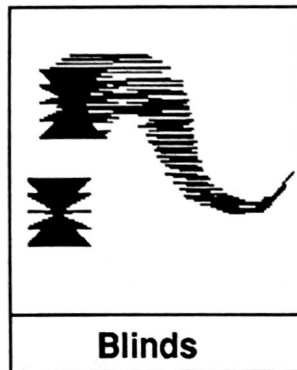


Seals

The Seals treasure box contains 24 examples of seal designs that can be created with the Seal Editor described in Section 4.1. The MacCalligraphy Seal Catalog at the end of this chapter illustrates the designs that are included in this box.



The sixteen touches contained on the MacCalligraphy Files disk are illustrated below for your reference. The pattern in the lower left corner of the box represents the shape produced when that touch is used with the mouse button held down in only one position. An example of the line that a particular touch produces is shown above it. Details on editing or creating your own touch patterns are described in Section 4.2.





The seal designs shown below are contained in the Seals treasure box on the floor of the MacCalligraphy Desktop alcove (MacCalligraphy Files disk). They are intended to provide you with samples of seals that can be designed on the Seal Editor described in Section 4.1. Many of these seals contain basic designs into which you can insert your own name or initials.



Al Capone



Long Life



Aoi Crest



Mac Logo



Apple



Mac Love



Chie



Meditation



Church



Mermaid



E.H.



Moon



E.H. Logo



Rabbit



EnzanHoshigumi



Richard



Hakuin



Rose



Handprint



Signboard



Ivy Enzan



Star



James

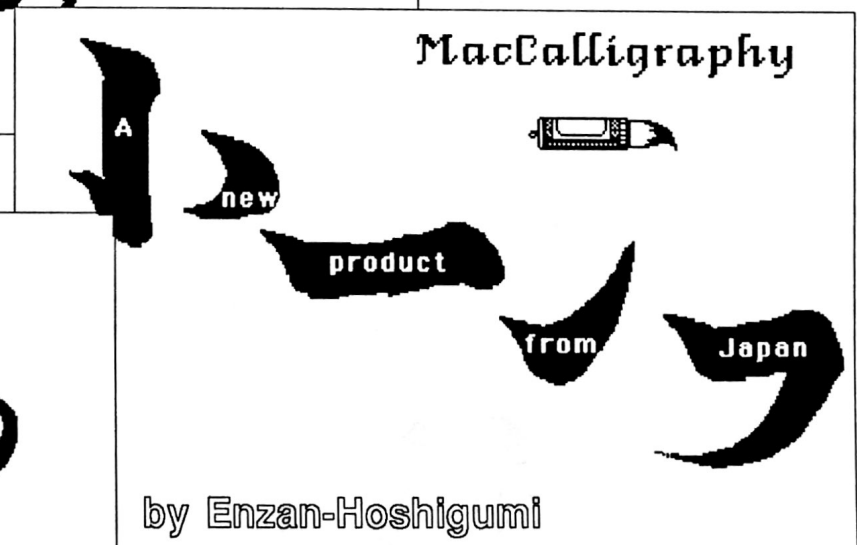


Your Name

By Izumi OKANO

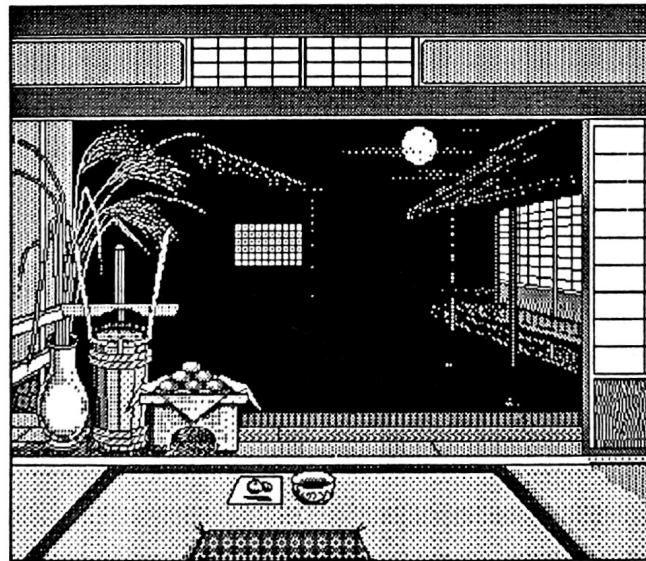
Electronic desktop publishing is the current focus of attention in America. Even the simplest advertisements can be produced using MacCalligraphy and a desktop publishing program. The advertisement examples on this page illustrate how advertising can attract the attention and interest of an even greater number of people.

Images in advertisements project both objective and subjective impressions: There is the actual image on the advertising medium itself and there is also the perceived image in the mind of the viewer. When MacCalligraphy is used especially for producing the eye-catching components such as the logo or brand name, an entirely new world of images and possibilities begins to unfold.





In this chapter are two short essays that you may read while taking a tea break on MacCalligraphy. Click the Tea Break icon to transport yourself to the Japanese garden scene and begin to peruse at your leisure.



By Mayu KOSAKA

A straight line drawn with MacCalligraphy is like a cloud that follows behind the path of an airplane in flight high in the sky. To draw this kind of line with a machine without any sound is an experience unsurpassed.

1

To create a program like MacCalligraphy which allows one to be able to write in one's own handwriting relegates conventional word processing to the realm of mundanity. It seems odd that no similar program has appeared before now.

Although the idea of MacCalligraphy was originally designed for use on the Macintosh, its impact on other technological media such as general word processors and video should be enormous. The supple flexibility of MacCalligraphy might represent its greatest contribution.

It does not seem very important what one wants to use MacCalligraphy for, whether for writing a letter or for painting pictures, as written characters alone do not express as much as they might until combined with some pictorial element. MacCalligraphy thus embodies the potential to "write" messages through pictures as well as with words.

2

Since we have become so accustomed to seeing both words and pictures in printed or copied form, we have developed a habit also of seeing how the complexities of the message or information are combined within them; we forget that many of these elements are actually written or drawn by hand and that there is a further message that is imparted in the handwriting itself.

Junzo Ishiko, a cartoon critic, wrote, "To a [music or other] fan, a portrait photo with the autograph of the star is not just another piece of printed matter, for without the autograph, the printed photo as a totality lacks life."

The manifestation of the written character is good. A picture postcard, because it is hand written, is also good. However, to be complete, it must also include a stamp with its cancellation mark, a description of the picture on front, and the words, "Post Card," all occupying the same small space with the handwritten

message. Then the handwriting can successfully give the card its life.

A book or newspaper by Miyatake Gaikotsu does not appear in the way one might expect. He uses very common formats such as post-cards to write his prose more in line with the way he actually envisions his story. They all appear as though they had been done by hand. A combination of word processing functions with MacCalligraphy may well be able to produce this kind of literary expression.

Because MacCalligraphy possesses the rare ability to combine pictures into words and vice versa, it becomes very difficult to clearly define whether it is a program for novelists or for artists!



By Izumi OKANO

"The tradition of contemporary philosophers has over-emphasized personal liberation from mundane daily occupations. However, there is still a need for those of us engaged in routine occupations

such as transportation services, accounting, and inventory control at least some possibility for a new from within this normally unattractive. Accounting and bookkeeping is the system according to the Ying Yang principle of duality. And the computer embodies the very essence of spiritual science itself."

These ideas are a summary of what the author of "990,000 Years of Intellectual Wisdom" (Hirakawa Publishers) has written, according to Hiroshi Aramata, who is generally believed here to represent the reincarnation of Kumakusu Minamigata, a well-known anthropologist.

Place MacCalligraphy at the forefront of the business world and the spiritual space surrounding the creative potential of MacCalligraphy will expand within it. Because all human life is endowed with innate energy to reproduce itself, it is likewise endowed with the powers to create. MacCalligraphy is itself a creation which is designed to encourage such creative endeavors to expand further.

In the spirit generated by the many calligraphers and ink painters of note, their quiet meditation on their ink and brush and subsequent acquiescence to their creative powers is tantamount to the discipline of sitting in Zen. The avant-garde scientist of the physics underlying these creative forces, Kunihiro Hashida, who was also a Zen monk, put forth the theory of "Science as Spiritual Discipline." In this same light, we at Enzan-Hoshigumi aspire to the spirit of "Computer Programming as Spiritual Discipline," "Computer Operating as Spiritual Discipline," and "Desktop Publishing as Spiritual Discipline." With mouse in hand and double-clicking on an icon, you too will enter the fascinating realm of discovery and creativity thanks to the



to sense philosophy work. divinal princ-



Macintosh.

There are numerous books available on the subject of Chinese and Japanese calligraphy that can be found especially in the major museum book stores around the country as well as many books on Chinese and Japanese ink painting, frequently dubbed "Zen Painting" since they were done by Zen Buddhist priests residing at Zen temples. Many books on the Western tradition of calligraphy can also be found. Just a few of these works are listed here for your reference.



Ecke, Tsung Yu-Ho.
Chinese Calligraphy.
Boston: David R. Godine in
association with the Philadelphia
Museum of Art, 1971.



Stribley, Miriam (compiler).
The Calligraphy Source Book.
Philadelphia: Running Press,
1986.



Hisamatsu, Shin'ichi.
Zen and the Fine Arts.
Tokyo: Kodansha International,
1971.



Kanazawa, Hiroshi.
*Japanese Ink Painting: Early Zen
Masterspieces.*
(Japanese Arts Library, vol. 8.)
Tokyo: Kodansha International,
1979.



**Hirofumi INOUE**

Founder and President of Enzan-Hoshigumi Co., Ltd., Mr. Inoue is the developer and writer of MacCalligraphy, a project that has consumed about six months. Mr. Inoue is a native of Kanagawa Prefecture, just south of Tokyo.

**Izumi OKANO**

The writing and editing of all Enzan-Hoshigumi manuals in Japanese is the creative work of Mr. Okano, a native of Okayama Prefecture. He is also active in planning new products and editing advertisements and brochures for existing products. If he had any time left over, Mr. Okano could be found somewhere on the back roads of the country riding his motor bike.

**Tomoya IKEDA**

Mr. Ikeda is the layout designer of the English MacCalligraphy manual as well as all other Enzan-Hoshigumi manuals. He is also an avid skier and cyclist.

**Takashi YONEDA**

From sunny Miyazaki prefecture, Mr. Yoneda is one of the rare Mac illustrators to be found in Japan. He is also responsible for the preparation of mechanicals for the Enzan-Hoshigumi manuals and advertisements.

**Chie MIMURA**

Ms. Mimura is Enzan-Hoshigumi's illustrator working on creating and editing most of the digitized images for Japanese Clip Art and other products. Ms. Mimura, originally from Fukushima Prefecture in the north, has lived in a number places of Japan before settling (temporarily?) in Tokyo.

**Mayu KOSAKA**

A life-long resident of Tokyo, Mr. Kosaka is a free-lance writer, historian, and resource person for collecting materials that are used for developing Enzan-Hoshigumi's products. Whenever he finds time, Mr. Kosaka takes off briefly on a sort of pilgrimage to some area of historical interest in Japan.

**Yuki YAMAMOTO**

Originally from Okayama Prefecture, Ms. Yamamoto assists as an illustrator on the Macintosh as well as with product development.

**Jun'ichi MATSUDA**

Mr. Matsuda, although a full-time employee of a trading firm in Tokyo, devotes virtually all of his leisure time in front of the Mac working on graphics and moonlighting at Enzan-Hoshigumi as a graphics technical advisor. Mr. Matsuda makes his home in Saitama Prefecture, just north of Tokyo.

**Douglas BRAAT**

A native of New York, Mr. Braat has spent most of his adult life in Japan as a student of Japanese history and free-lance translator. His affiliation with Enzan-Hoshigumi came about as a result of many common interests, not the least of which is the Macintosh. Mr. Braat is now based in Still River, Massachusetts, where he now assists Enzan-Hoshigumi in their marketing efforts internationally.

