

Kaitlin Style Calligraphy Premium Worksheet Set

About Kaitlin Style Calligraphy

Kaitlin Style calligraphy has remained the most popular TPK calligraphy style since its development in 2013. It's fresh, modern, and chic with just the right amount of whimsy. As a calligrapher, you'll love this style because it doesn't have any specific rules. You can dip your letters as low as you want, cross letters like "F" and "t" with flourished gusto, and -- best of all -- you don't have to use pencil guidelines! After a few weeks of practice with this worksheet set, you will have the ability to create a calligraphy style that is both enjoyable to make and enjoyable to look at.

You can print the pages of this worksheet as many times as you need to in order to practice Kaitlin Style calligraphy. Pay attention to the instructions and complete the worksheet page by page (starting here!), and you'll be well on your way to mastering this style. If you have opted to purchase the video modules, you will find those very helpful in your learning as well!

Supply List



straight holder

If you've never attempted calligraphy before, you'll want to start learning the Kaitlin Style with a straight holder. Straight holders are very cost-effective, and they are somewhat similar to the instruments you are used to writing with (regular pens and pencils). I prefer holders with a cork grip (e.g. Koh-I-Noor or General's) because they are comfortable to use, and they fit any calligraphy nib. However, you may start off with a straight Speedball plastic pen if you are planning on using the Nikko G nib for a while.



oblique holder

I generally use an oblique holder to write in Kaitlin Style calligraphy. Oblique holders were developed to make slanted writing quicker and easier for right-handed writers. There's an ongoing debate in the calligraphy community about whether beginners should start with a straight pen or an oblique. In my opinion, you should start learning with a straight holder first because a straight holder is more similar to the writing instruments you grew up writing with. After a week or two of practice with a straight holder, I'd recommend trying out an oblique. If possible, purchase an oblique holder with a metal flange (the flange is the protruding bit). Holders with a plastic flange provide a bit of a funky nib angle, but if that's all that's available to you, it will work.

If you are left-handed, I encourage you to try a left oblique, especially if you are an “over-writer”! Some lefties contort their bodies into terrible positions to try to achieve a perfect slant for the Kaitlin, and this can be helped with a left oblique. That makes for more comfortable writing! That said, whether you’re left- or right-handed, if you are experiencing success with the straight holder, there is no need to purchase an oblique.

Nibs:

When you receive your nibs, be sure and wash them off with dish detergent and a soft toothbrush to get the manufacturer’s oils off! Oil on the nib can adversely affect ink flow.



Nikko G

If you are new to calligraphy, I recommend starting out with the Nikko G nib. It is a medium-flex Japanese nib that is fantastic to learn on because it is tolerant of pressure exertion mistakes. Note that because it is medium flex (i.e. the tines cannot spread out super-far), you won’t see a very dramatic difference between thin upstrokes and thick downstrokes.



Brause EF66

After you are comfortable working with the Nikko G, you will probably want to try a more flexible nib. The Brause Extra Fine 66 (EF66) is my favorite! It’s a small nib with a lot of flex; that flex translates to great variation in stroke width. All the calligraphy in this worksheet set was created using the EF66 nib.



Brause Rose

The Brause Rose can be challenging to use because it has even more flex than the EF66! For this reason, I don’t recommend trying it until you’ve mastered the Brause EF66. However, once you’ve gotten the hang of the Rose, you will be rewarded with fantastically thick downstrokes and nice, thin upstrokes (though not as thin as the EF66). I especially enjoy this nib when I’m working with thicker inks (e.g. Winsor & Newton white).

Ink: sumi or india water: cloth:

Sumi ink is the best ink to practice with if it is available; however, India ink makes a very formidable substitute! Both inks are silky and cooperative. Keep in mind, though, that they tend to become more viscous over time; if your ink seems too thick, feel free to stir in a little bit of water -- a few drops at a time -- until the ink flow is to your taste.

I keep my “calligraphy water” in an old mug, but you can put it in any vessel that will hold liquid. Every minute or so, you’ll want to swish around your nib in water to clean ink off of it. (Ink drying on the nib can affect inkflow.) You know it’s time to clean the nib when writing gets a little more difficult.

You need a non-fibrous cloth to wipe water off the nib after every quick cleaning. A paper towel will work for this purpose, but you should keep an eye on it to make sure the paper towel’s fibers don’t catch on the nib.

One other supply to have on hand is a regular pen or pencil to create faux calligraphy with. You also may wonder what sort of paper to print this worksheet on; if you can find 32# laserjet paper, that’s a great choice because it doesn’t facilitate ink bleed. 20# (standard) printer papers sometimes work, too. I use Georgia-Pacific Recycled 30% printer paper, and it behaves beautifully with ink!

How to Create Faux Calligraphy

My approach to teaching calligraphy is to start with faux calligraphy. “Faux calligraphy” means creating calligraphy with a regular pen; whatever you have at hand right now will work. Faux calligraphy is valuable for a few reasons:

1. With the faux calligraphy technique, you’ll be able to start using your Kaitlin Style calligraphy skills today.
2. You’ll build muscle memory and confidence that will help you when you are attempting to create Kaitlin Style calligraphy with a dip pen and ink.
3. The ability to make faux calligraphy is important for any calligrapher, as you’ll need to use it on surfaces that you cannot calligraph on with a dip pen. Some examples include chalkboards, wood, and walls.

To create faux calligraphy, you’ll start with a simple letter; in the Kaitlin Style, it will be written like one of the letters below:

A, B, and C written in a fluid, cursive Kaitlin Style.

Next, you’ll outline downstrokes* by drawing a line that is parallel to the original downstroke line. It doesn’t matter on which side of the original downstroke line you draw the new line in.

*Every letter is comprised of upstrokes, downstrokes and midstrokes. When you drag your pen’s tip up to make part of a letter, that’s an upstroke. When you pull it down to make part of a letter, that’s a downstroke.

Midstrokes occur when strokes go across (such as the cross on a “t”). If you’re in doubt, consult the Kaitlin Style Alphabet (page 4) or the Faux Calligraphy Letter Formation Practice (page 5).

You can see the downstrokes for “ABC” below:

The same handwritten cursive letters A, B, and C as above, but with thin black lines drawn parallel to the original downstroke lines to indicate where they should be outlined.

Fill in your outlines, and you have officially created faux calligraphy!

The same handwritten cursive letters A, B, and C as above, but with the outlined downstrokes now filled in with solid black ink.

I recommend practicing using the faux calligraphy technique until you feel comfortable writing in the Kaitlin Style. It’s perfectly fine to use this technique for a few weeks or even a few months! You’ll find that even after you learn how to create dip pen calligraphy, you’ll use the faux calligraphy technique on various projects.

If you’re already familiar with writing using a dip pen, I still recommend that you fill in the faux calligraphy sections of this worksheet set. It’s a good way to familiarize yourself with letterforms and brush up on creating calligraphy without a dip pen!

Kaitlin Style Alphabet

Print off this page and keep it for reference when creating faux and/or dip pen calligraphy in the Kaitlin Style.

A B C D E F G H
Alternate Letterform

I J K L M N V O
Alternate Letterform Alternate Letterform

P Q R S T U V W
Alternate Letterform

X Y Z a b c d e f g h i j k
l m n o p q r s t u v w x y z

a b c d e f g h i j
k l m n o p q r s t

u v w x y z

1 2 3 4 5 6 7 8 9 0 ! ?
Alternate Letterform Alternate Letterform

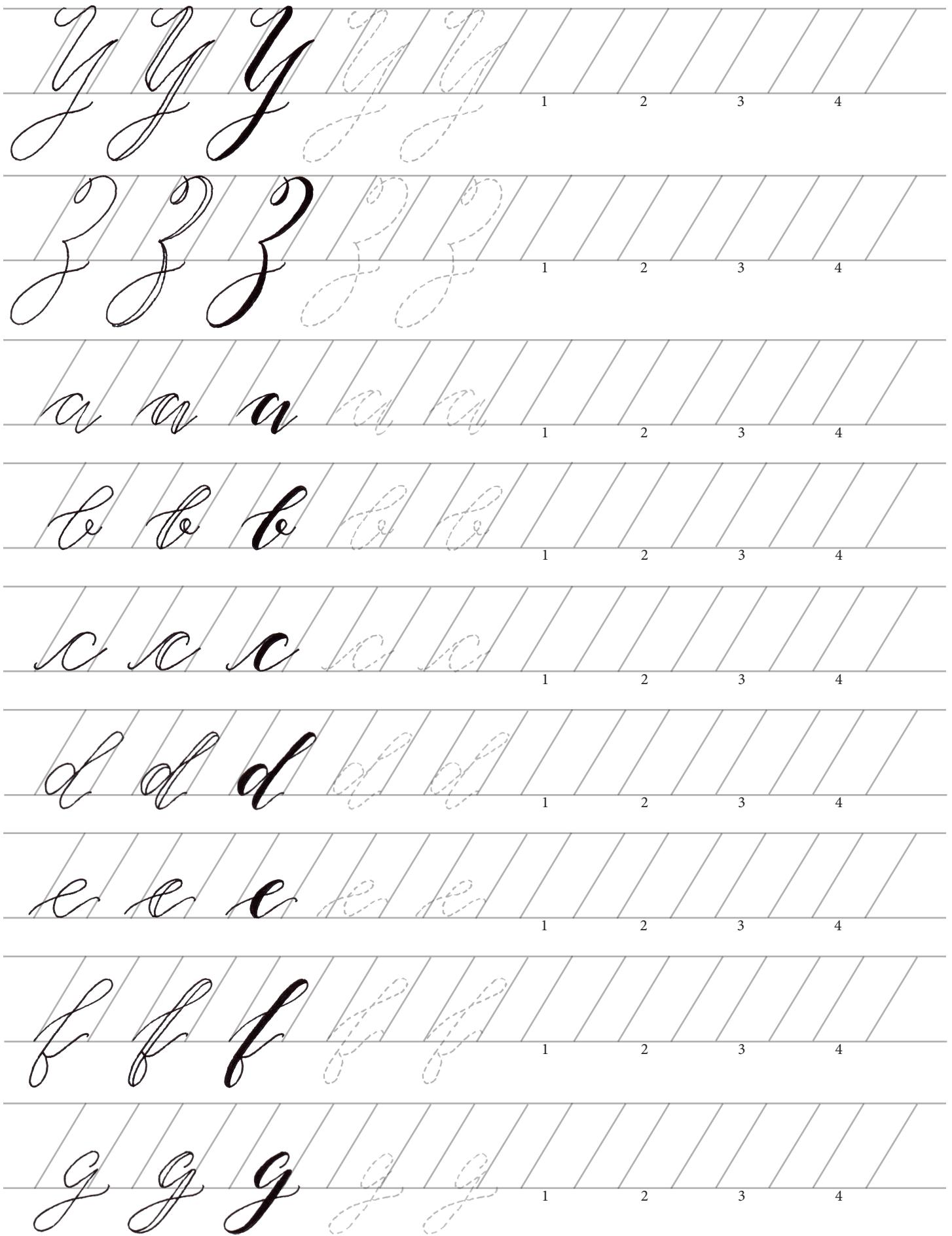
Faux Calligraphy Letter Formation Practice

You can practice these forms with any pen! Follow the examples to the left to create your own faux calligraphy. First, trace over the dashed “ghost letters”, draw/fill in the downstrokes, then make your own letters to the right in the numbered spaces.









h h h h h h

1 2 3 4

i i i i i i

1 2 3 4

j j j j j j

1 2 3 4

k k k k k k

1 2 3 4

l l l l l l

1 2 3 4

m m m m m m

1 2 3 4

n n n n n n

1 2 3 4

o o o o o o

1 2 3 4

p p p p p p

1 2 3 4

g g g g g g

1 2 3 4

E E E *E E* 1 2 3 4

S S S *S S* 1 2 3 4

Z Z Z *Z Z* 1 2 3 4

U U U *U U* 1 2 3 4

V V V *V V* 1 2 3 4

W W W *W W* 1 2 3 4

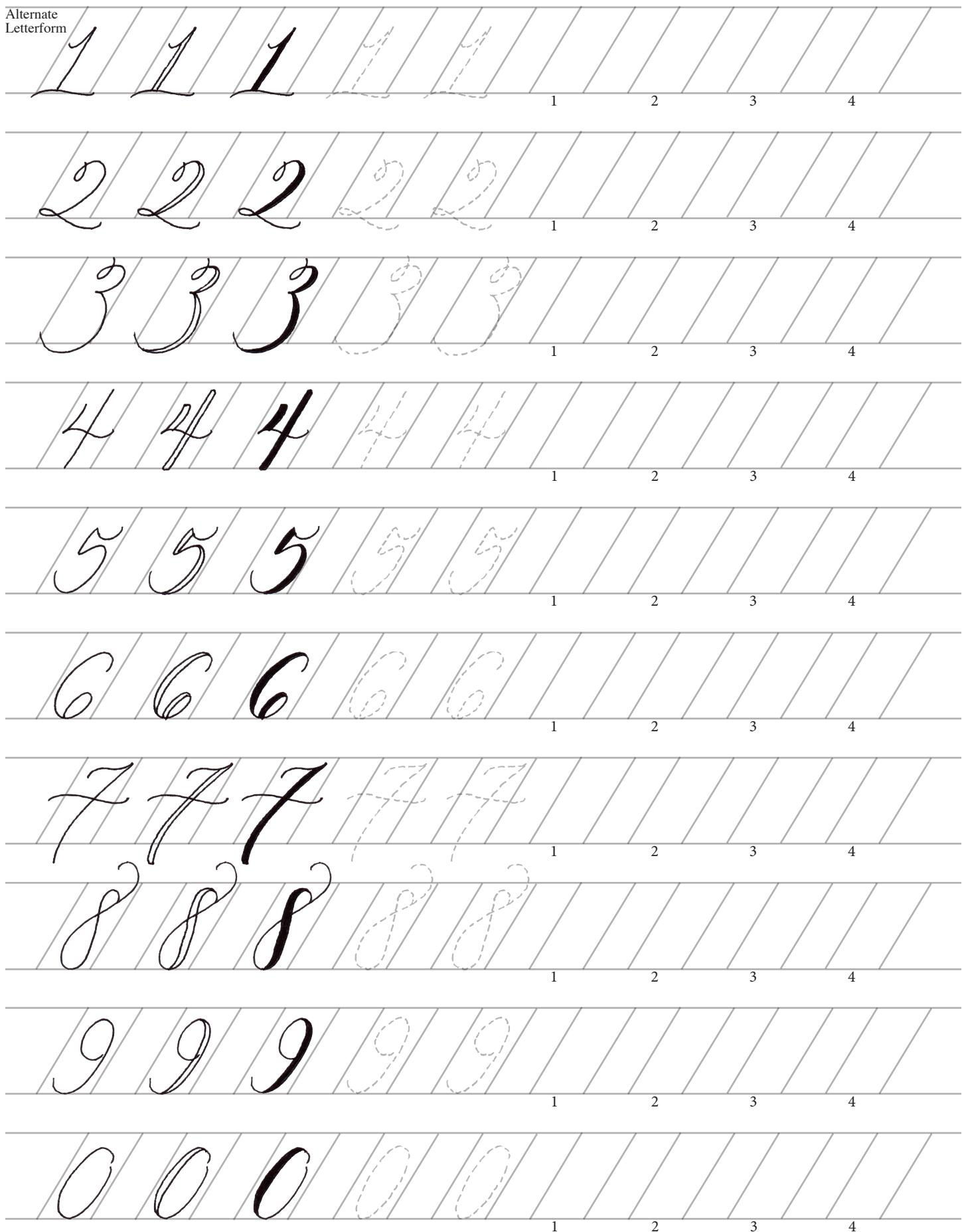
X X X *X X* 1 2 3 4

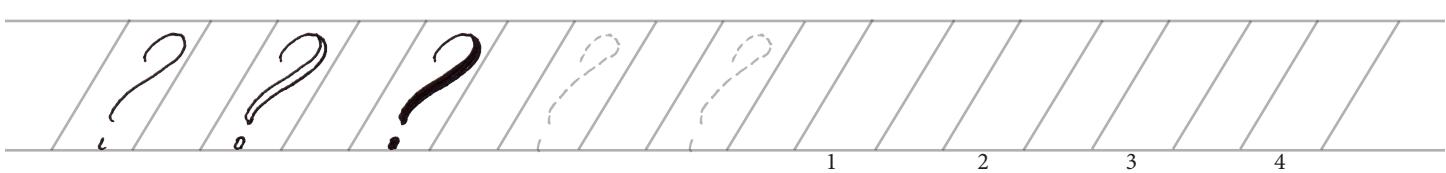
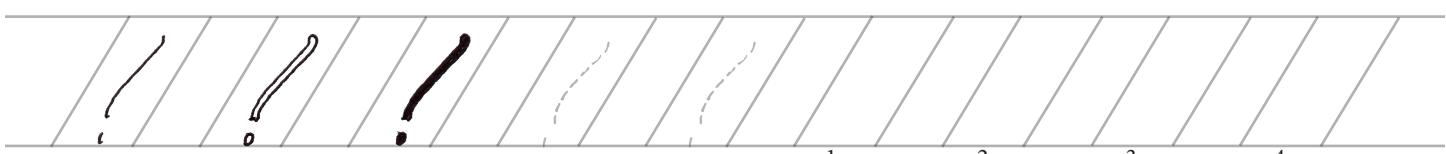
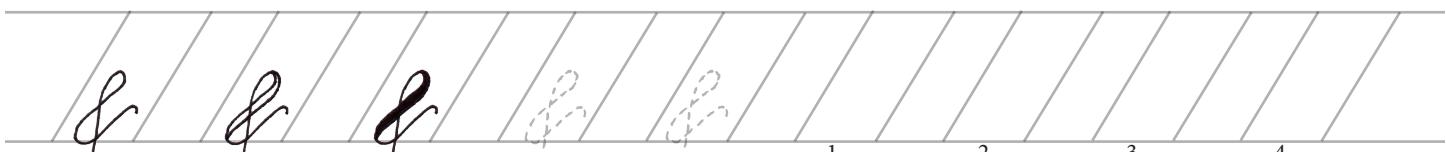
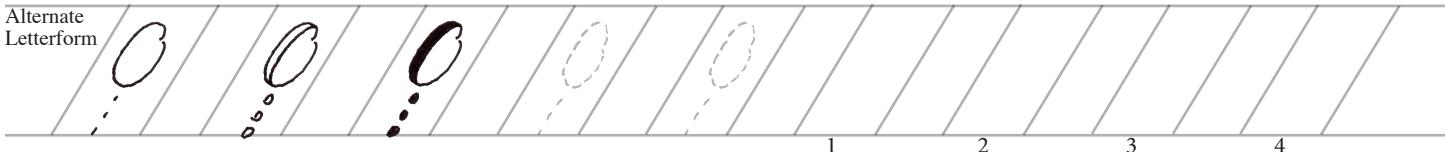
Y Y Y *Y Y* 1 2 3 4

Z Z Z *Z Z* 1 2 3 4

Y Y Y *Y Y* 1 2 3 4

Alternate Letterform



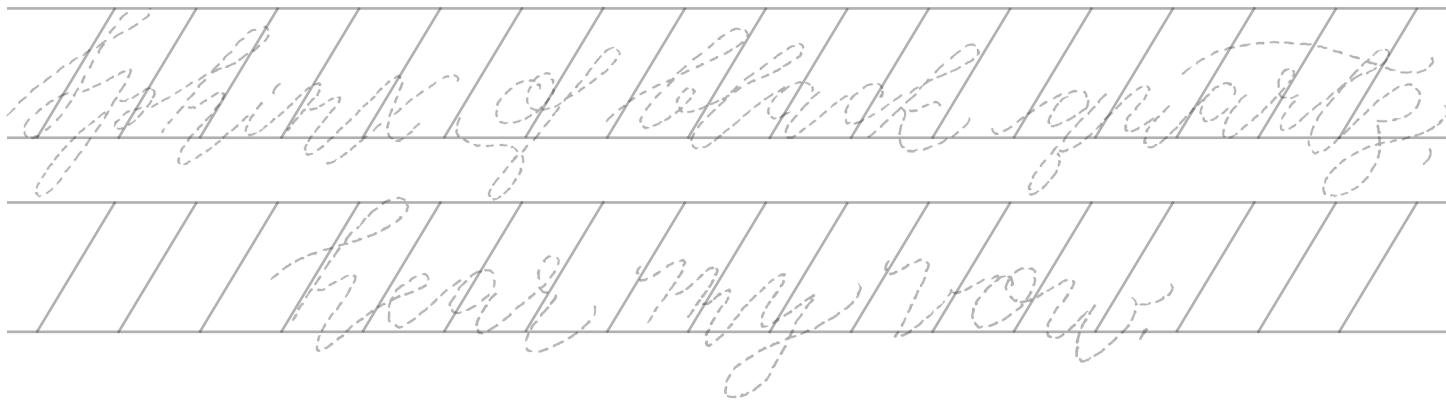


Faux Calligraphy Word Practice

Observe the following words:

Sphinx of black quartz,
hear my vow.

Now, trace over the words. Use your knowledge of faux calligraphy to fill in the downstrokes.



Trace over each word (don't forget to fill in the downstrokes!), then try creating the word yourself in faux calligraphy as many times as you can in the allotted space.



If you need additional practice, use the General Practice Sheet (p. 34).

Dip Pen Calligraphy

Once you have gained an understanding of faux calligraphy, it's time to try dip pen calligraphy. If you are new to using a pointed pen and ink, I recommend using the Nikko G nib, which is a widely available medium-flex Japanese nib. If you are more advanced, try using a Brause EF66 nib or a Brause Rose nib, which will help you achieve a greater contrast between thin upstrokes and thick downstrokes. The Brause EF66 nib is what I used to create all the calligraphy in this worksheet.

Like all calligraphy, the Kaitlin Style is comprised of upstrokes, downstrokes, and midstrokes. An explanation of each of these strokes follows:

downstroke

Downstrokes are created when you move your pen in a downward motion. If you apply pressure to the downstroke, the tines of your nib will splay out, and the result will be a thick stroke like the one pictured to the left of this paragraph.

upstroke

Upstrokes are created when you move your pen in an upward motion. When you make upstrokes, you'll want to keep the pressure on your nib very light so the tines of the nib don't splay out. The result of this light pressure will be a thin stroke.

midstroke

Midstrokes are created when you make a horizontal stroke, like the cross on a lowercase "t". They are typically the same width as an upstroke because the tines of your nib don't separate to create midstrokes.

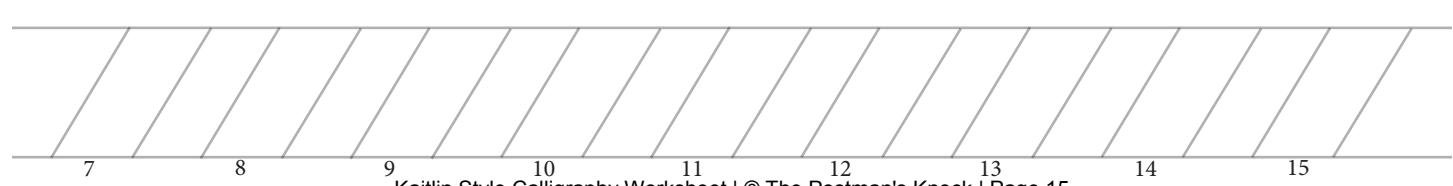
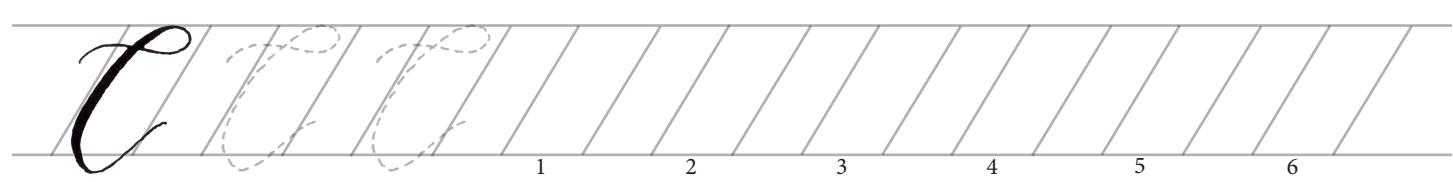
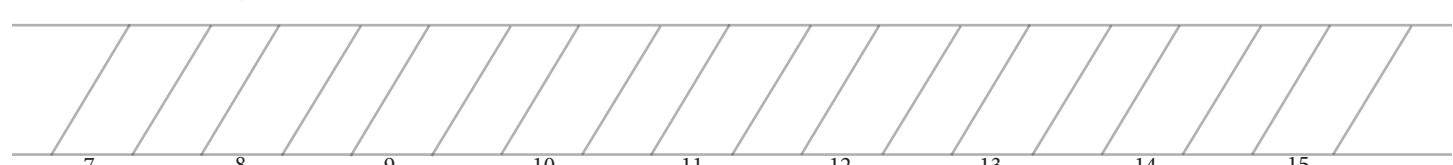
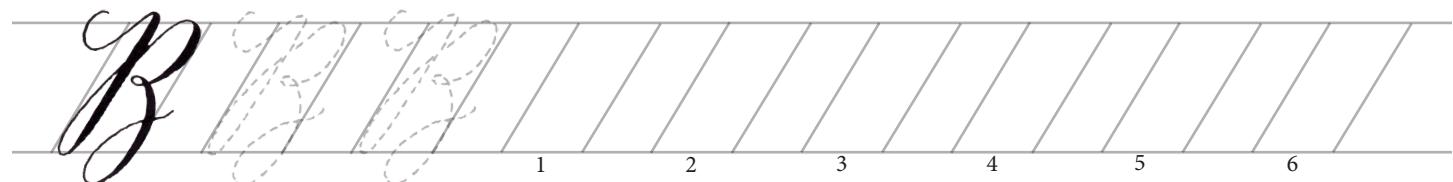
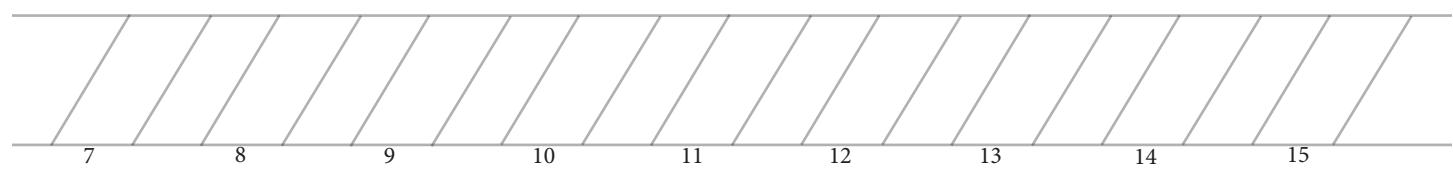
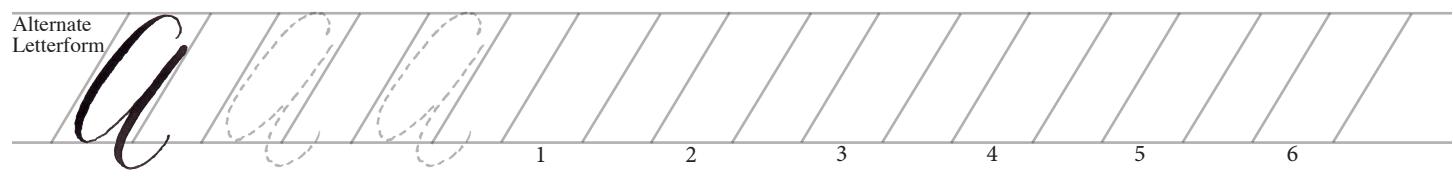
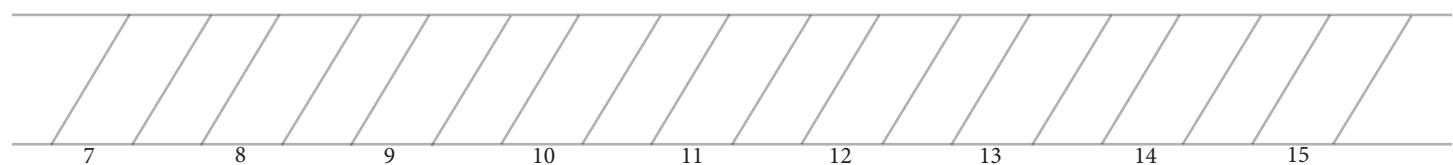
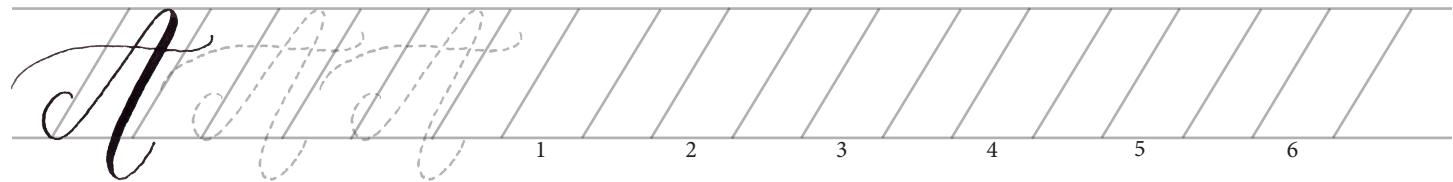
Stroke Practice

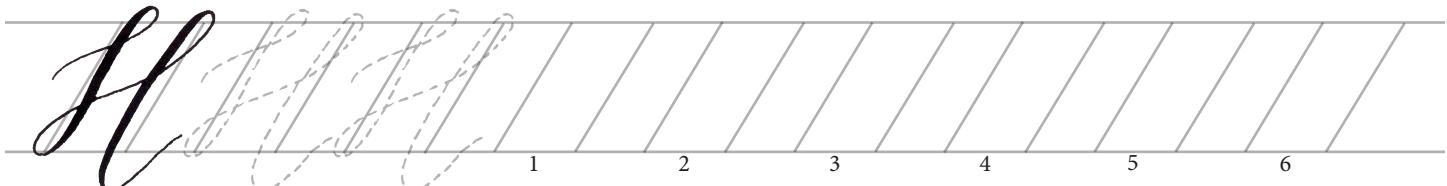
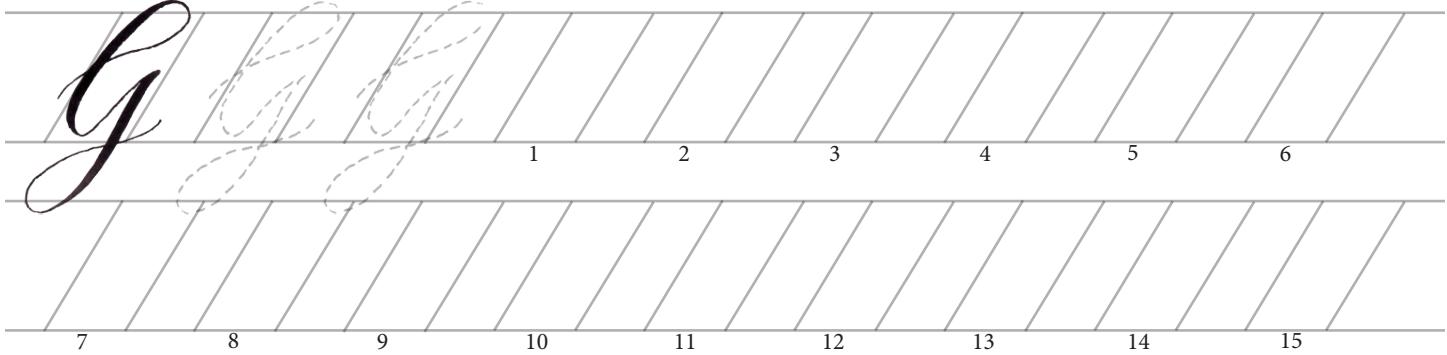
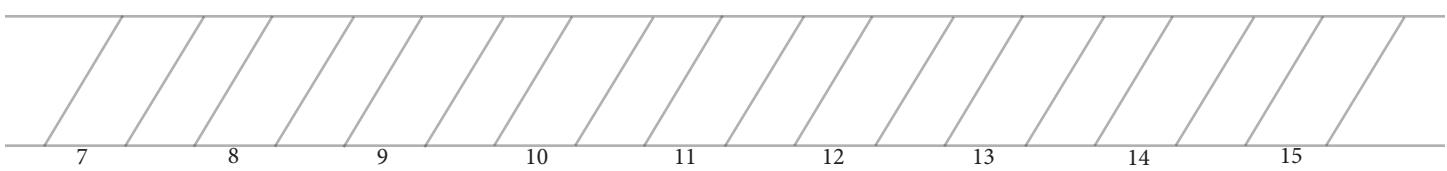
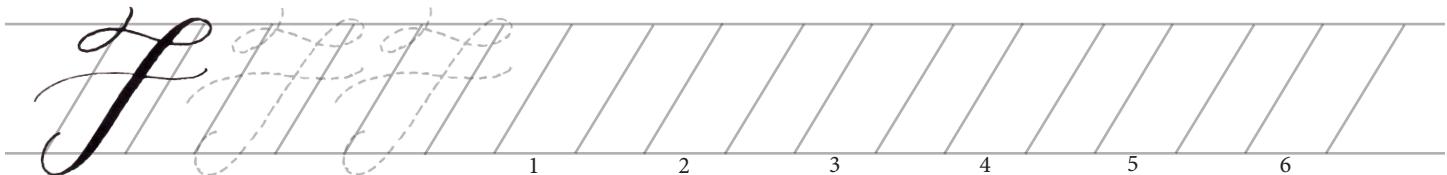
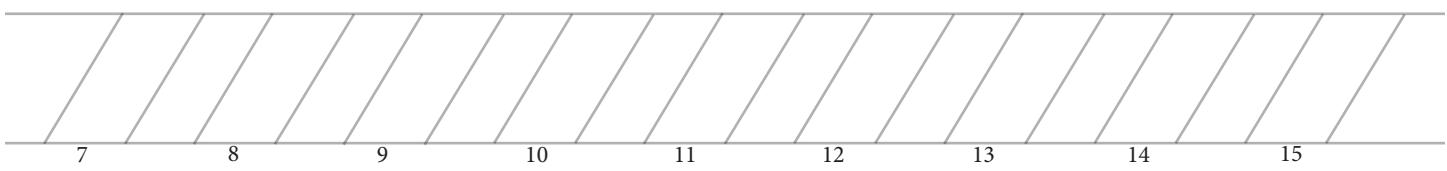
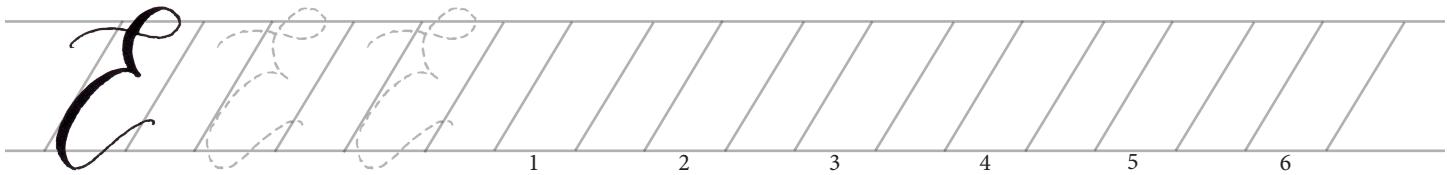
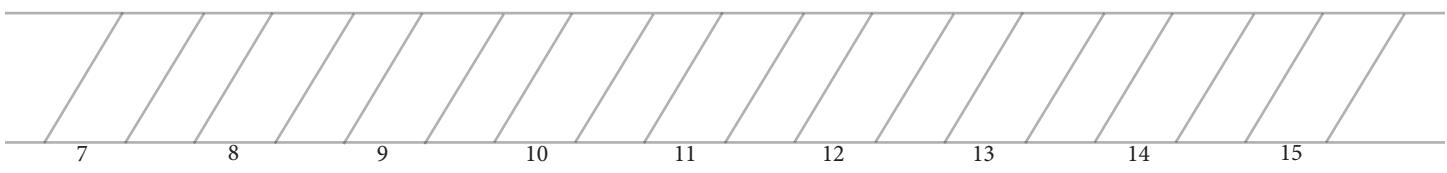
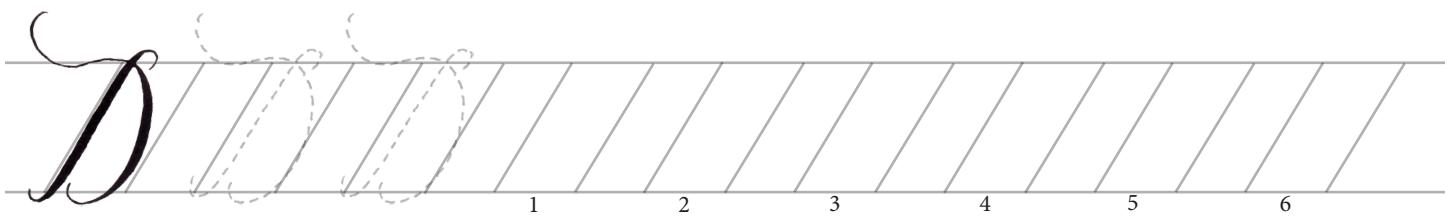
Practice the following strokes with your dip pen:

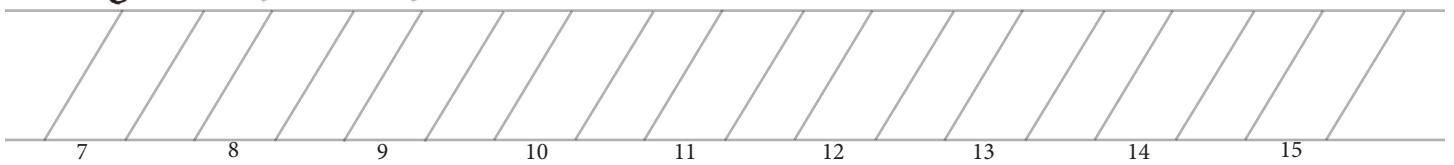
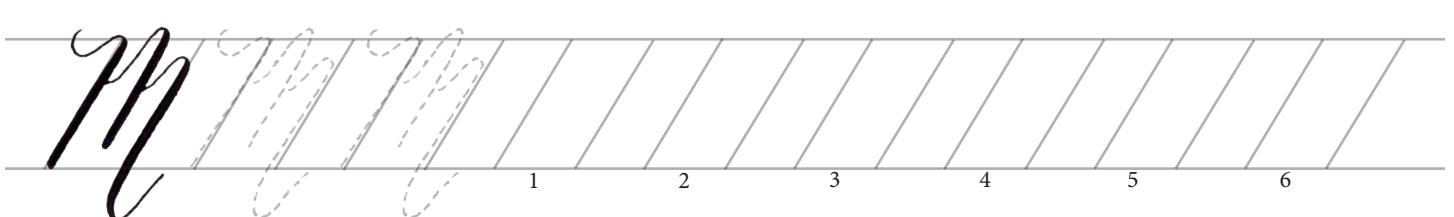
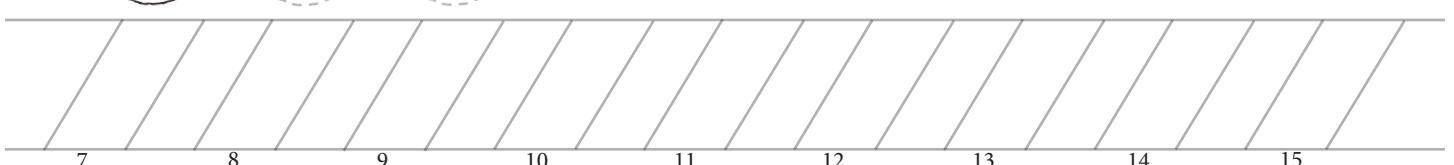
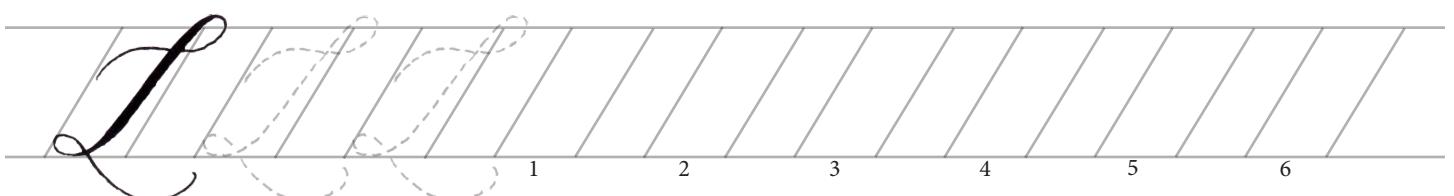
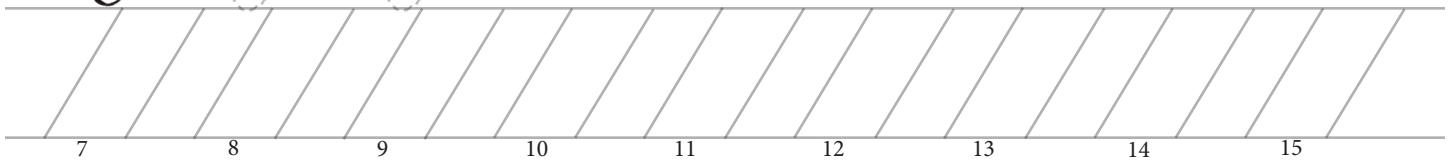
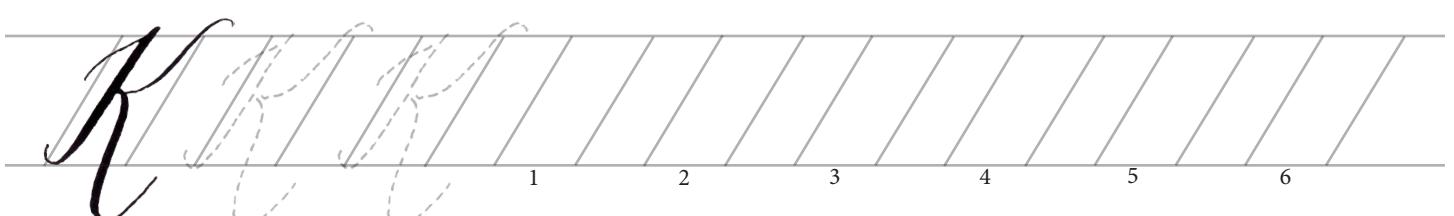
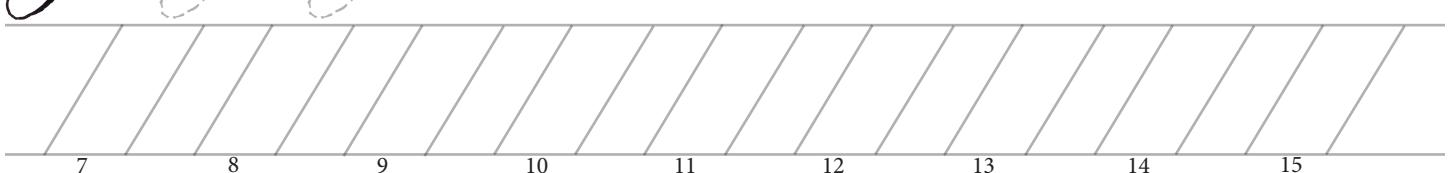
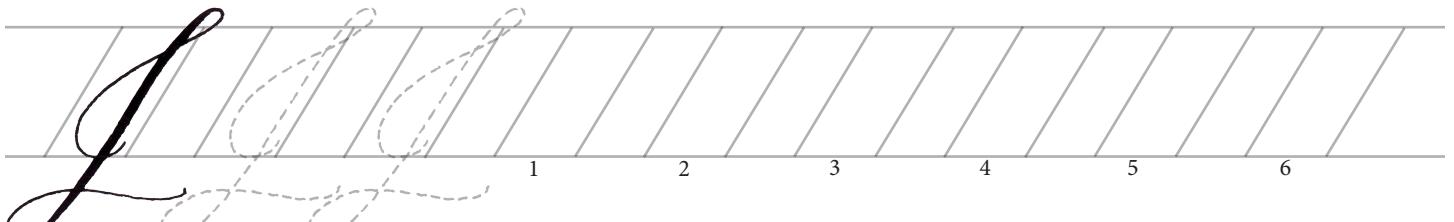
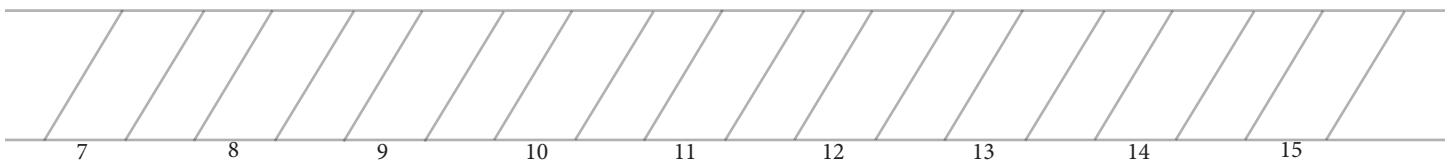
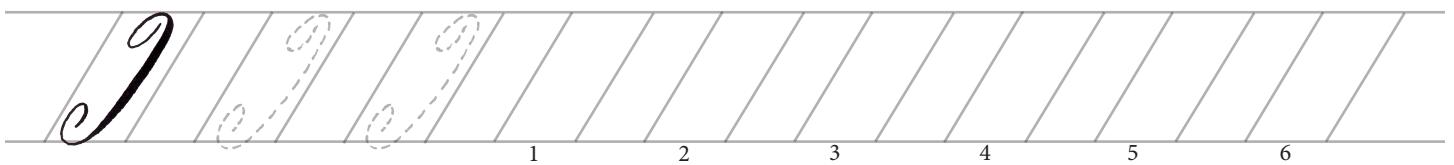


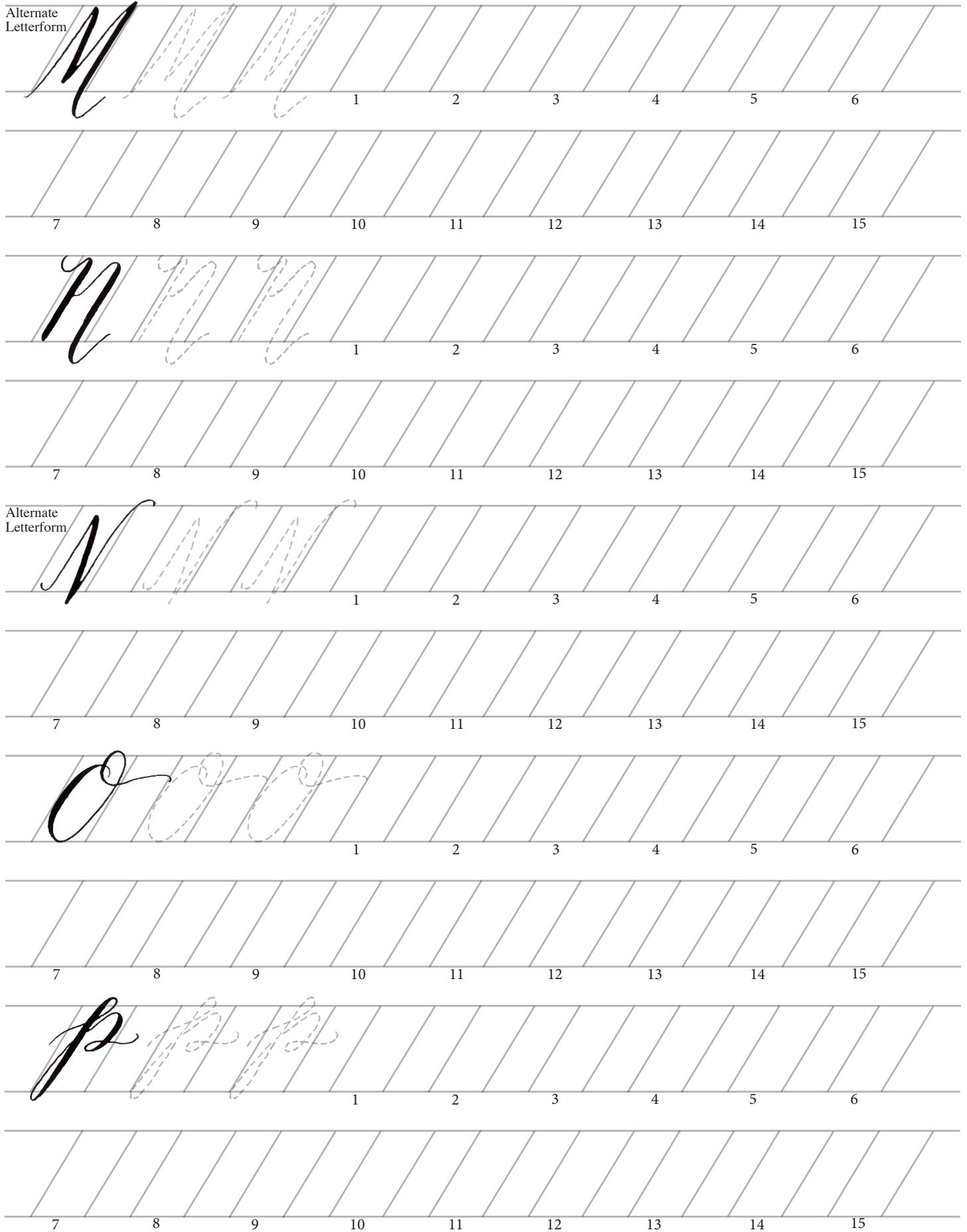
Dip Pen Calligraphy Letter Formation Practice

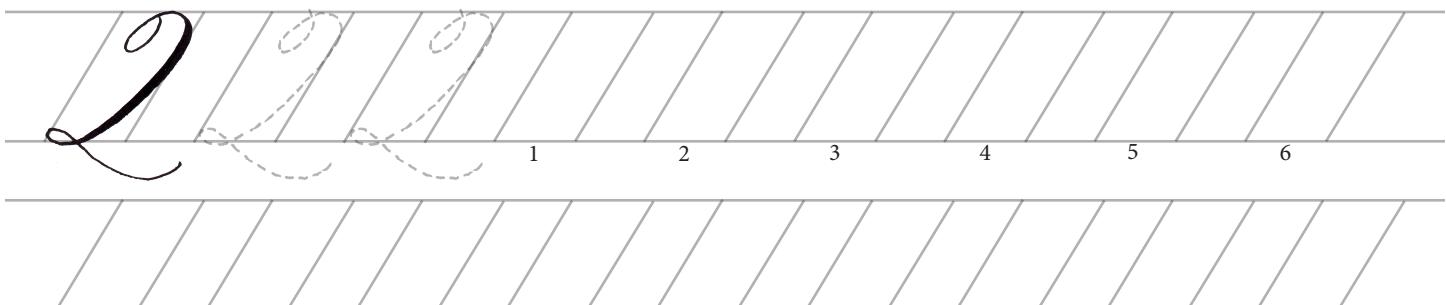
Practice these letters with your dip pen. First, trace over the ghost letters, then create your own letters. Keep the Stroke Reference Sheet (pgs. 32-33) nearby for quick reference, and write each letter in the numbered spaces.



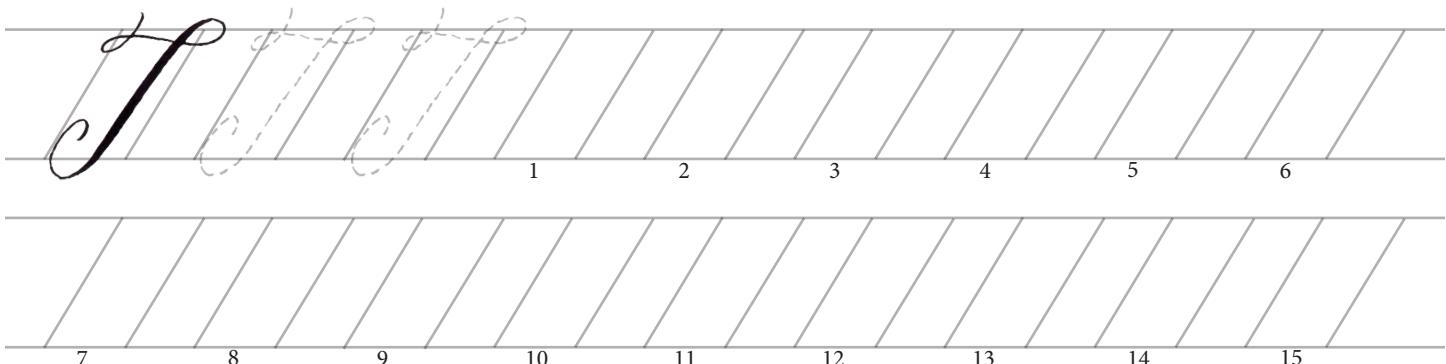
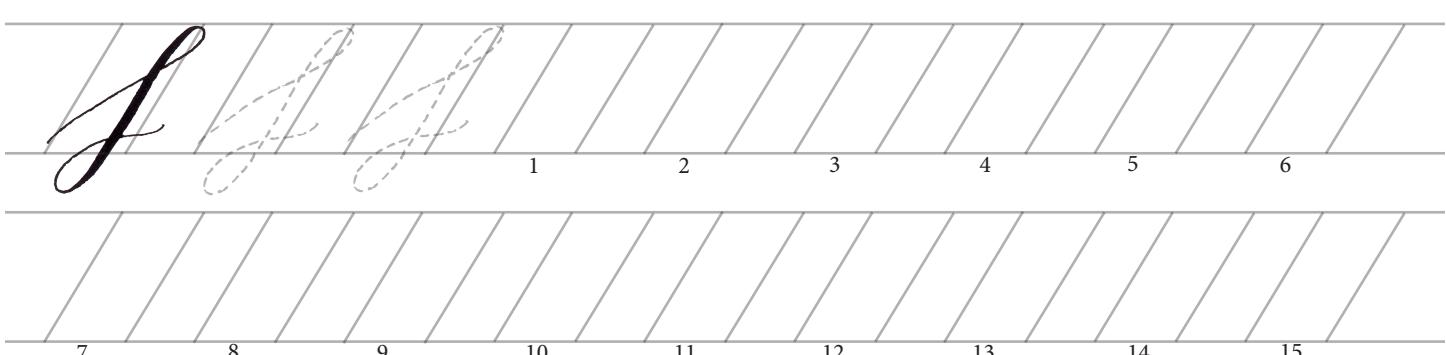
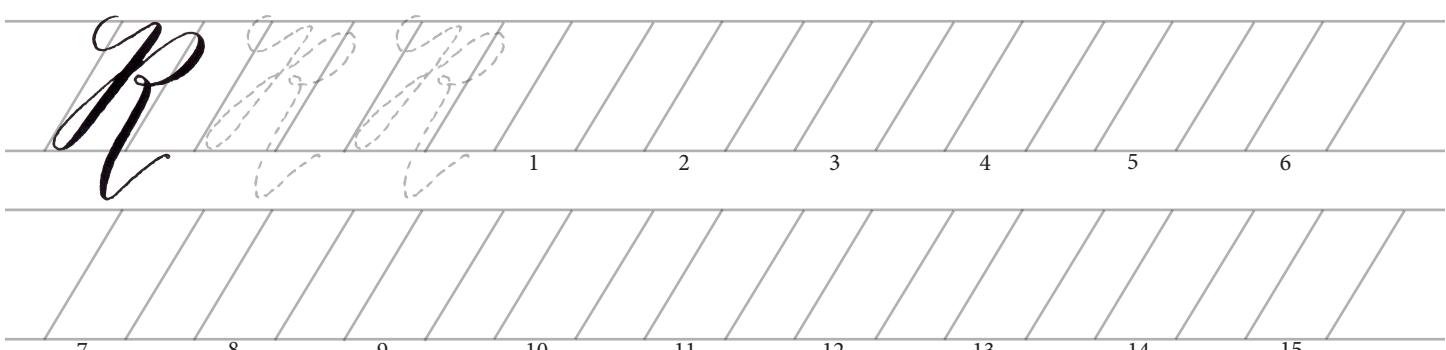
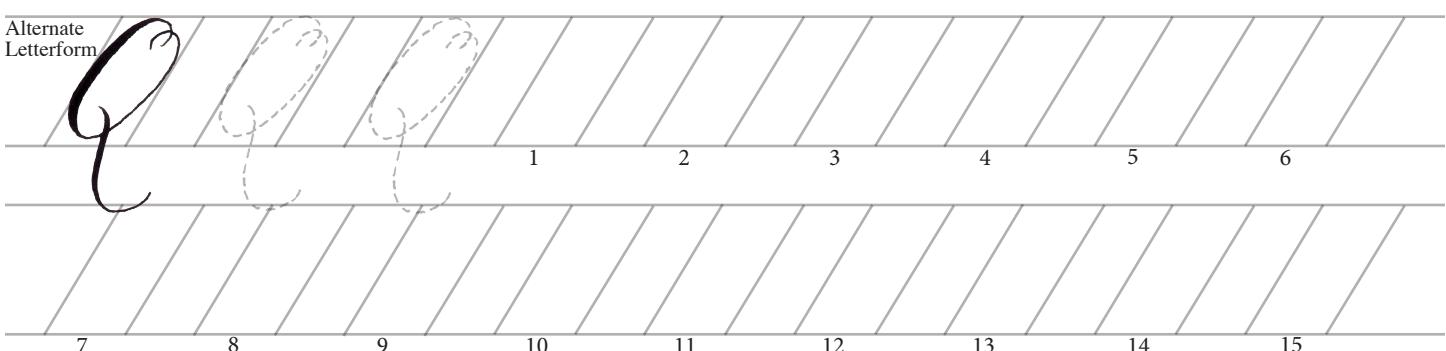


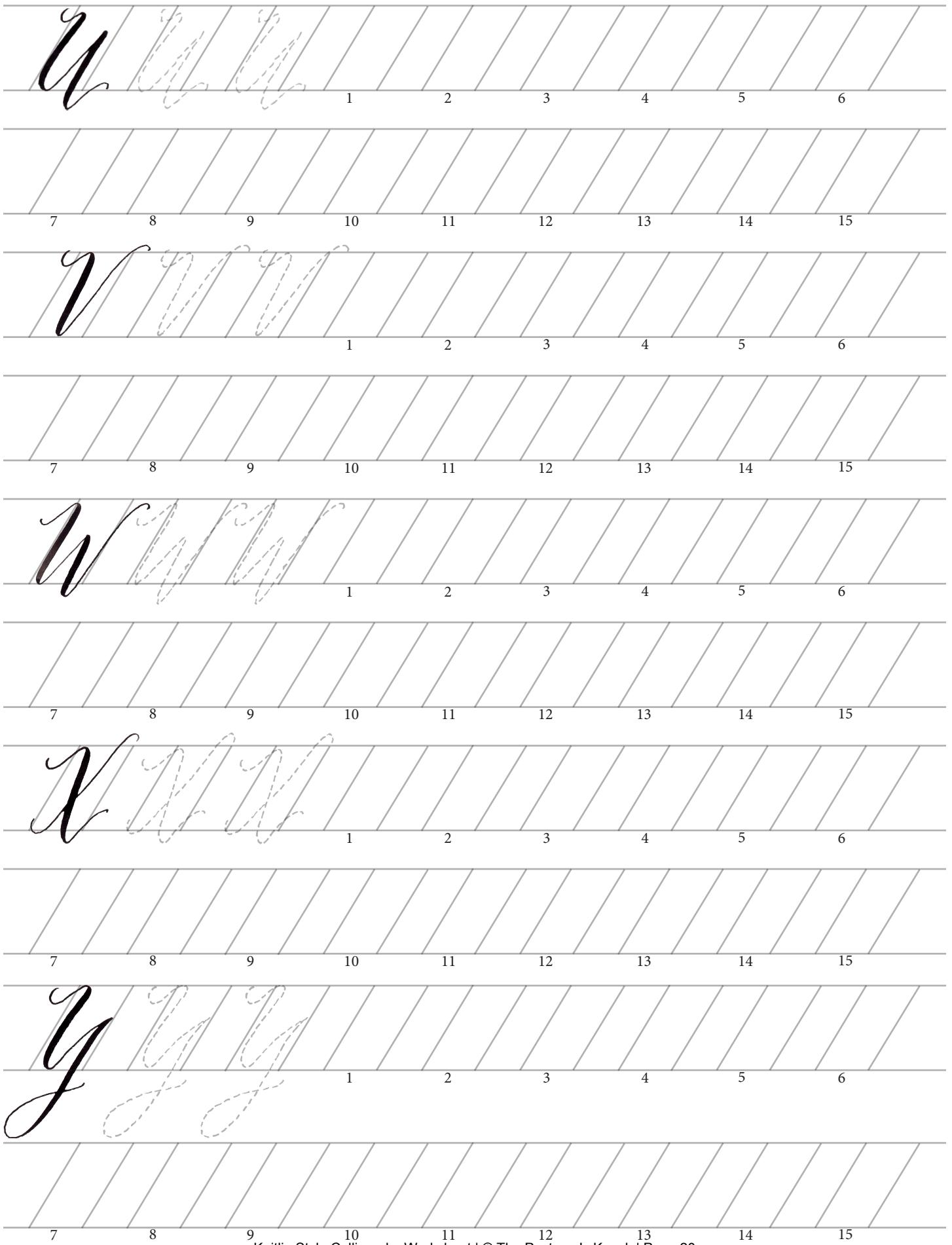






Alternate Letterform





A horizontal number line starting at 7 and ending at 15. The line is divided into 8 equal segments by vertical tick marks. Each segment is further subdivided into 3 smaller segments by diagonal tick marks extending from the top-left to the bottom-right.

A horizontal handwriting practice line featuring a large, bold cursive 'a' on the left. To its right are dashed outlines of the letters 'a', 'c', 'o', and 'r'. Further along the line are the numbers '1', '2', '3', '4', '5', '6', '7', and '8', each preceded by a short vertical line for alignment.

c e e e

A horizontal line representing a page from a notebook. On the far left, there is a large, handwritten-style capital letter 'C'. To its right, there is a dashed outline of the same letter 'C'. Further to the right, there is a solid, hand-drawn version of the letter 'C'. The line has vertical grid lines and horizontal red margin lines.

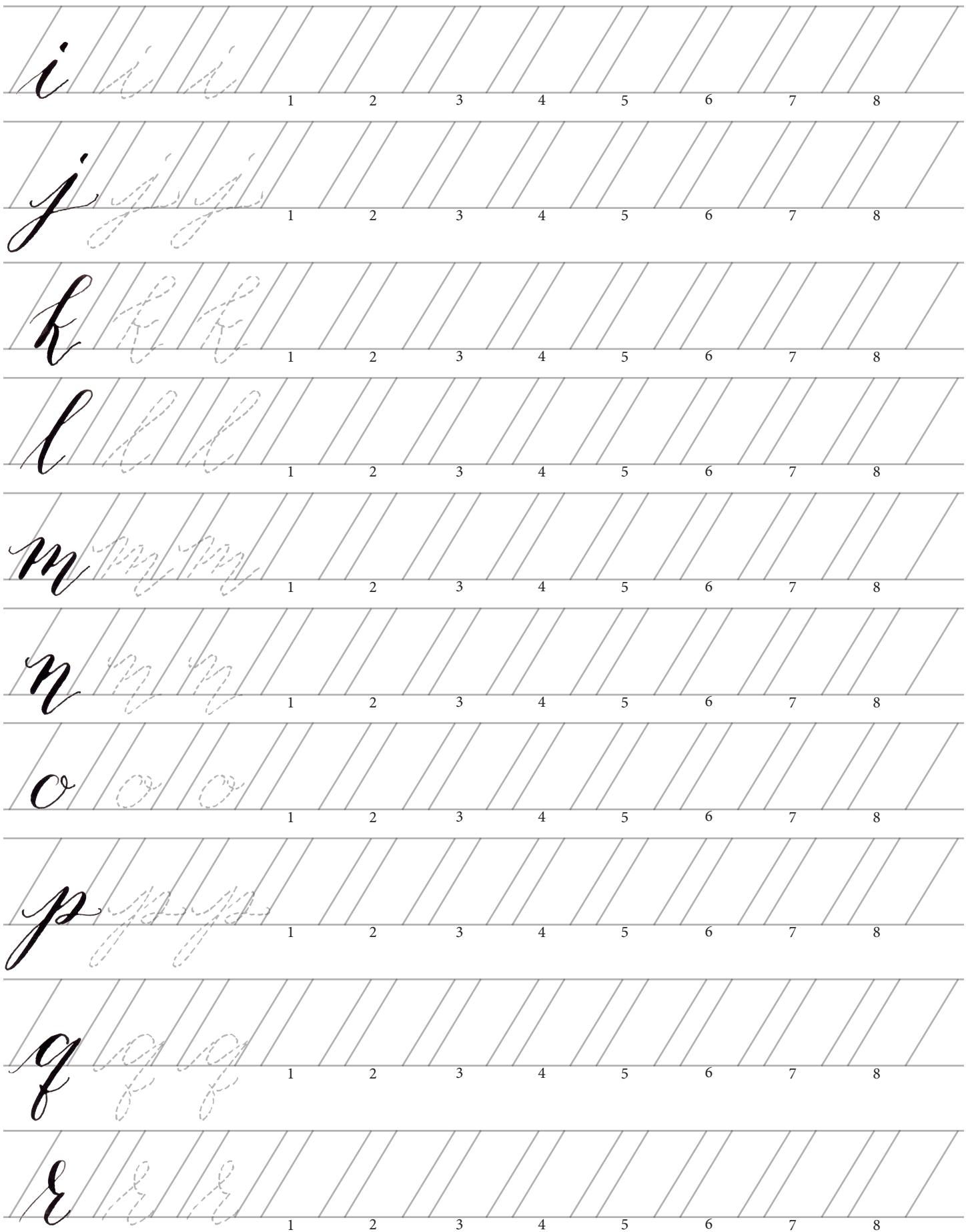
A horizontal handwriting practice line featuring a large cursive letter 'd' on the left. To its right are the numbers 1 through 8, each preceded by a short dashed line for tracing practice. The line is marked with vertical tick marks at each number.

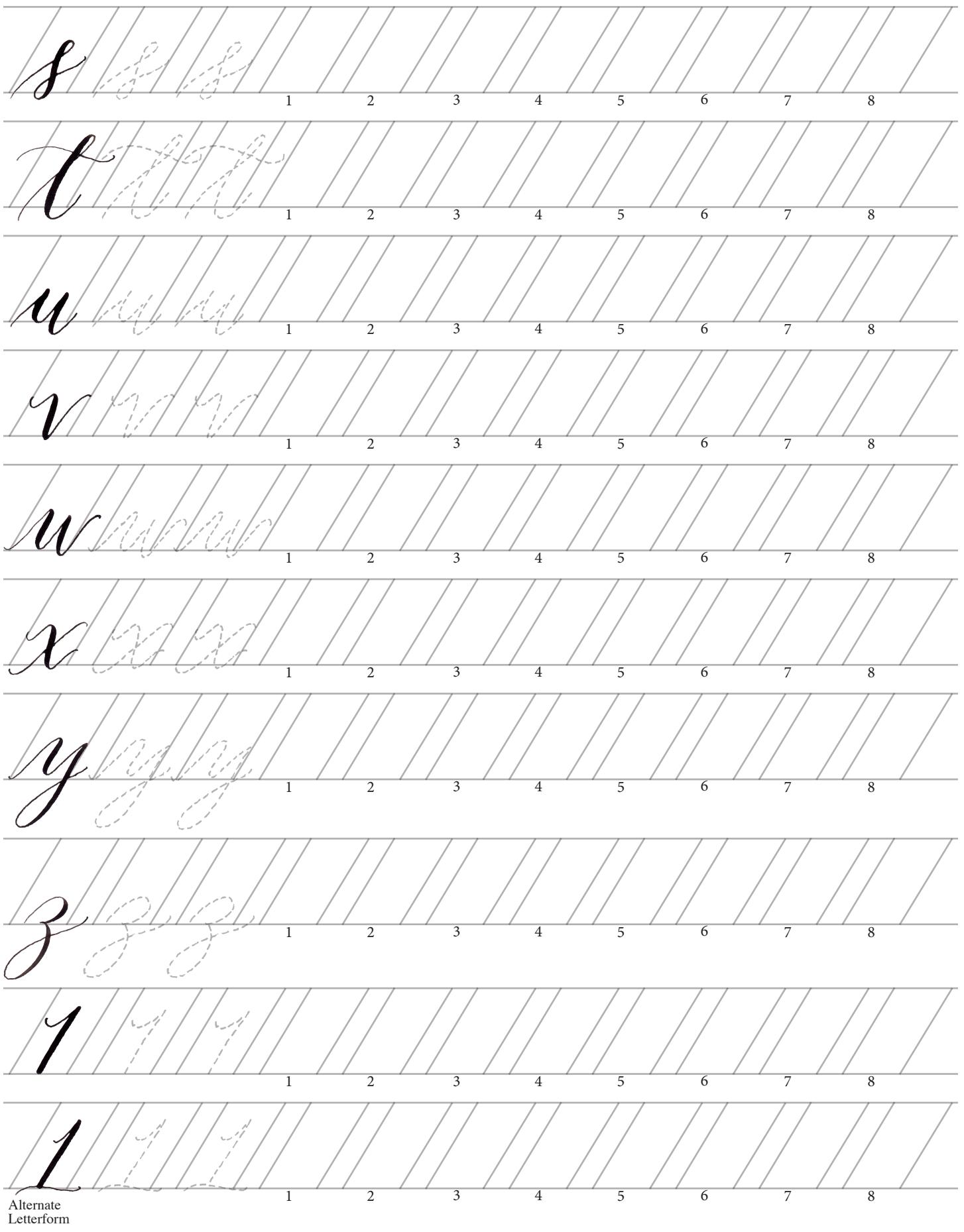
e e e e

A diagram illustrating a sequence of lines labeled 1 through 8. Lines 1 through 4 are solid, and lines 5 through 8 are dashed. A wavy line starts at the left edge, crosses all solid lines, and ends at the right edge.

A handwriting practice line featuring a large, cursive letter 'g' on the left. To its right is a dashed line for tracing, followed by a solid line for writing. The line is divided into eight equal segments by vertical tick marks, with the numbers 1 through 8 placed below each segment.

A horizontal scale with numerical labels 0, 1, 2, 3, 4, 5, 6, 7, and 8. Above each number is a short vertical tick mark. Diagonal grid lines extend from these tick marks across the page, creating a series of parallel lines that slope upwards from left to right.





Alternate
Letterform

2 2 2 2 2 2 2 2 2 2

1 2 3 4 5 6 7 8

3 3 3 3 3 3 3 3 3 3

1 2 3 4 5 6 7 8

4 4 4 4 4 4 4 4 4 4

1 2 3 4 5 6 7 8

5 5 5 5 5 5 5 5 5 5

1 2 3 4 5 6 7 8

6 6 6 6 6 6 6 6 6 6

1 2 3 4 5 6 7 8

7 7 7 7 7 7 7 7 7 7

1 2 3 4 5 6 7 8

8 8 8 8 8 8 8 8 8 8

1 2 3 4 5 6 7 8

9 9 9 9 9 9 9 9 9 9

1 2 3 4 5 6 7 8

0 0 0 0 0 0 0 0 0 0

1 2 3 4 5 6 7 8

0 0 0 0 0 0 0 0 0 0

1 2 3 4 5 6 7 8

Alternate
Letterform

8 8 8 8 8 8 8 8 8 8

1 2 3 4 5 6 7 8

! ! ! !

1 2 3 4 5 6 7 8

? ? ? ?

1 2 3 4 5 6 7 8

Word Practice

Practice these words with your dip pen. First, trace over the dashed words on the left, then create your own words in the space provided on the right. Different colors indicate where to pick up your nib; for example, in the word “hear”, you’ll begin by writing the first half of the “h” (green arrows). You’ll then pick up your nib and write the second half of the “h” (red arrows), the entire e, and the first half of the “a”. Then, you’ll pick up your pen a last time to complete the word (green arrows)!

Sphinx of black quartz,
hear my vow.

diamond

gold

silver

topaz

Read

Spells

Today

Now, try writing the entire phrase as many times as you can on the guidelines provided below:

*Sphinx of black quartz,
hear my vow.*

Stroke Dips

In Kaitlin Style calligraphy, letters bounce up and down to create a slightly messy, harmonious effect. While there is no rigid system regarding when to dip your strokes low and when to bring them back up, you can follow a “1, 2, 3 Rule” to keep your Kaitlin Style bouncy.



To use the 1, 2, 3 Rule, imagine that there are three guidelines written under your calligraphy (you can actually draw them in using a pencil, if you want to). Line 1 (blue in the example above) extends the farthest down; Line 2 (light green) is the top line, and Line 3 (purple) is between Line 1 and 2.

The first letter of your word will always have a stroke that extends down to Line 1. The second letter sits on Line 2. The third letter has a stroke that extends to Line 3. If you have more than three letters in your word, you start the cycle over again at letter number four. (Letter four, as shown in the “wonder” example, goes to Line 1. Letter five goes to Line 2, and letter six goes to Line 3. If there were a seventh letter, it would extend to Line 1. Note that the 1, 2, 3 Rule starts over with every word; effectively, each word you write will start with a Line 1 stroke.

The only exception to the rule is a single letter, e.g. “I”, “a”. Single letters always sit on the top line (Line 2), as shown in the example below:



Try using the 1, 2, 3, Rule to write “I can learn how to do this!” several times on the lines below:

Slant

This worksheet provides slant guidelines so you can always achieve a nice, right-leaning slant. You may wonder, however, how you'll maintain a constant slant when calligraphy projects outside of this worksheet.

The first thing that may help you is investing in an oblique pen.



The oblique pen features a flange that holds your nib off to an angle. At first, you'll feel a little strange writing with an oblique, but within a matter of minutes, you'll notice that it's a lot easier to write with a slant. Oblique pens are a great tool for anyone (right- or left-handed) who is having trouble achieving a proper angle with a straight pen. Some calligraphy purists refuse to use one because the pens "make it too easy", but I think you should use tools (like the oblique) that make the calligraphy experience more enjoyable!



Another thing you can do is change the angle of your paper. In the example to the left, you can see how I often write to achieve a right-leaning slant. I rotate my paper anywhere from 45 to 90 degrees in order to help me make angled calligraphy. I recommend experimenting with your paper angle to see if rotating it helps you.

One of the perks of the Kaitlin Style is its flexibility. If a few of your letters have a little bit of an "off" slant, the only person who will notice is *you*! If your slant just isn't cooperating, especially at first, don't worry about it. As you practice and experiment with new tools and techniques, you'll get better and better at writing with a beautiful slant.

Letter Connections

Once you have mastered your letterforms, it's time to connect the letters to create beautiful pieces of calligraphy. This section of the worksheet will give you extra letter connections practice so the process comes as second nature to you when you're making calligraphy outside of this worksheet set!

Use the word on the left as a model to write your own version of that word in the allotted space on the right. You may notice that many of the example words do not follow the 1, 2, 3 Rule; that's okay! The 1, 2, 3, Rule is optional and was developed in order to help learners master the bounce of this calligraphy style. Feel free to modify the words such that they do follow the rule!

Apple

Art

Birthday

Christmas

Dear

Earth

Feliz

Great

Holidays

Iris

Joy

Kwanzaa

Luck

Merry

Now

North

New

One

Pretty

Qatar

Queen

Road

Street

Thank

United

Valentine

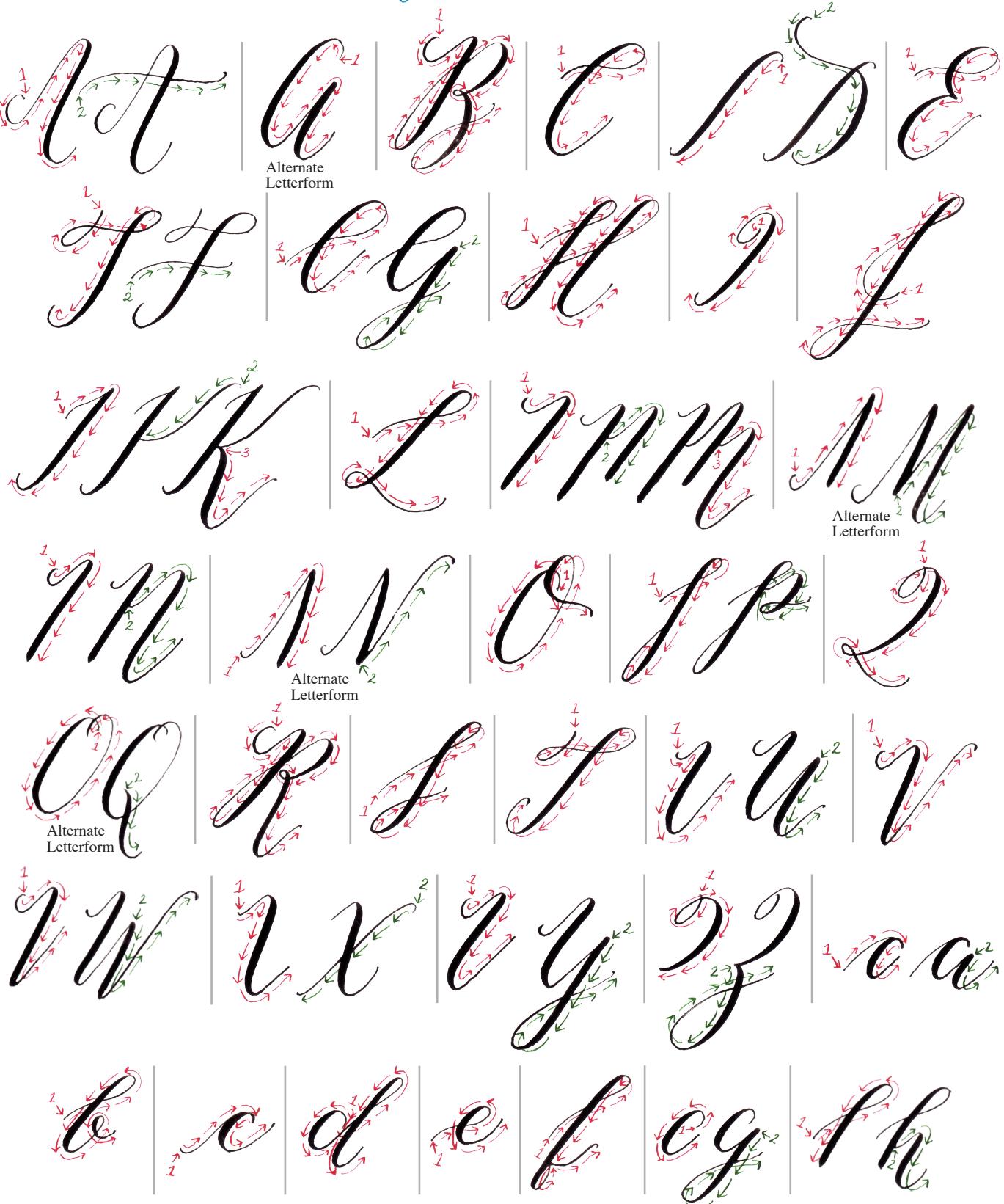
West

Xavier

You

Zips

Stroke Reference Sheet





General Practice Sheet

Use this sheet for lined general practice; if your ink is bleeding, try printing on different paper (32# laserjet paper works great, as well as 70-80 lb. drawing paper cut to fit your printer).

The form contains ten identical sets of horizontal lines for handwriting practice. Each set includes a top solid line, a middle dashed line, and a bottom solid line. The sets are arranged in a grid pattern with a small gap between them.