Master Eri Takase's calligraphy lessons: the sample book

Free lessons with Master Eri Takase's video: takase.com/learn-japanese-calligraphy/

Her sample sheets from the free lessons, each section as its own handout: a page of notes on its six lessons, then her finished model and her red stroke-order sheet for each character, one to a page. Print at 100 %, not "fit to page". Each section is also a smaller download of its own on its lesson pages.

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Section 1: tools, lines and the first four characters

Free lessons with Master Eri Takase's video: takase.com/learn-japanese-calligraphy/

Master Eri Takase's first six lessons: the tools, the basic lines and strokes, and four characters. For practice, print out the samples for reference. The pages after this one are her sheets, one to a page: lay one under your practice paper and write over it, or dry-brush on the page itself. Each comes in two: her finished model (お手本, *otehon*), and the same model with the brush's path, direction and stroke order marked in red. Print every page at 100 %, not "fit to page".

Lesson 1: the tools

There are four essential tools for Japanese calligraphy: the ink stone (*suzuri*), the ink (*sumi*), the brush (*fude*) and the paper (*kami*). Remember that it is less important to have the best tools and more important to have tools that simply work well.

Lesson 2: lines

There are three types of horizontal lines and three types of vertical lines. Over and over again we emphasize applying the brush to the paper at a 45 degree angle. The reason is that we want to keep a nice point on the brush throughout the stroke.

Lesson 3: 永, eternity, and the eight basic strokes

The eight basic strokes are almost always introduced through 永, as *eijihappō*. This is because the character for Eternity has each of the fundamental strokes. The *harai* is a slow pull like a wave moving along the top of the ocean. The *hane* is a quick motion almost a flick of the brush.

Lesson 4: 本, book

This is a good chance to practice the *harai* strokes. The two *harai* strokes are not to be symmetrical. Rather the right *migibarai* should begin lower than the *hidaribarai*.

Lesson 5: 自, self

In this lesson we are going to work on the *hidarihane*, *tensetsu* and *yokoga*. At the corner of the *tensetsu*, draw the short 45 degree angle transition line before the vertical line, so the corner has a nice angled edge. Notice that the vertical lines are thicker than the horizontal lines.

Lesson 6: 由, reason

This new *kanji* combined with *ji* 自 Self gives us *jiyū* 自由 meaning Freedom. The central *tatega* should bisect the *yokoga*. Note that the *yokoga* does not touch the *tensetsu* on the right.

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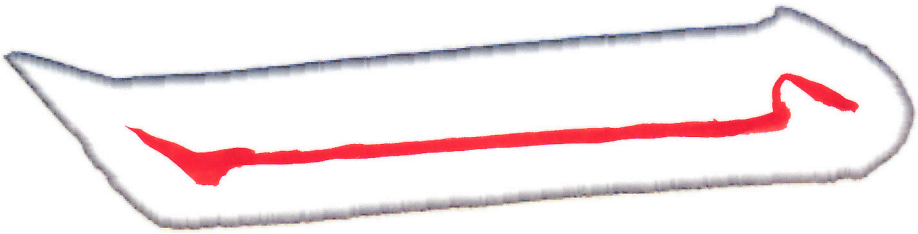


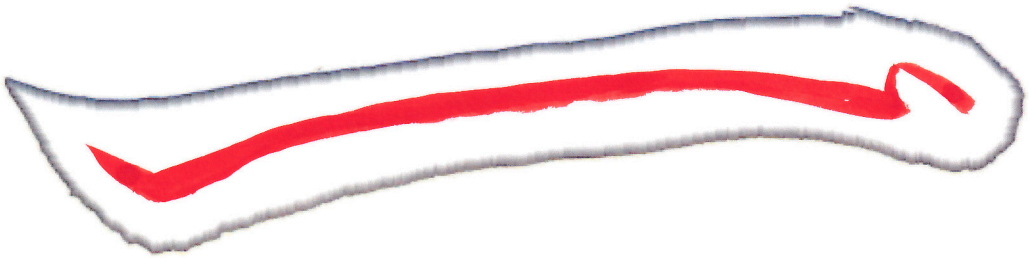




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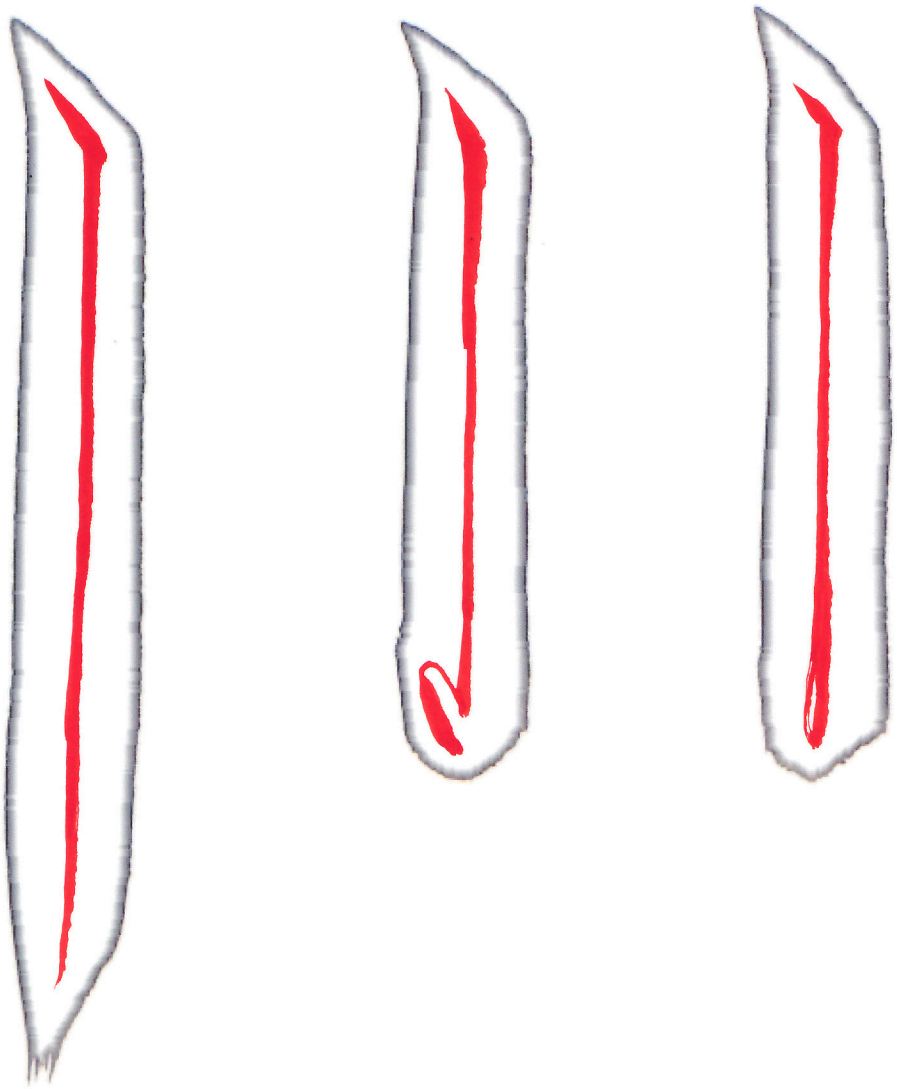




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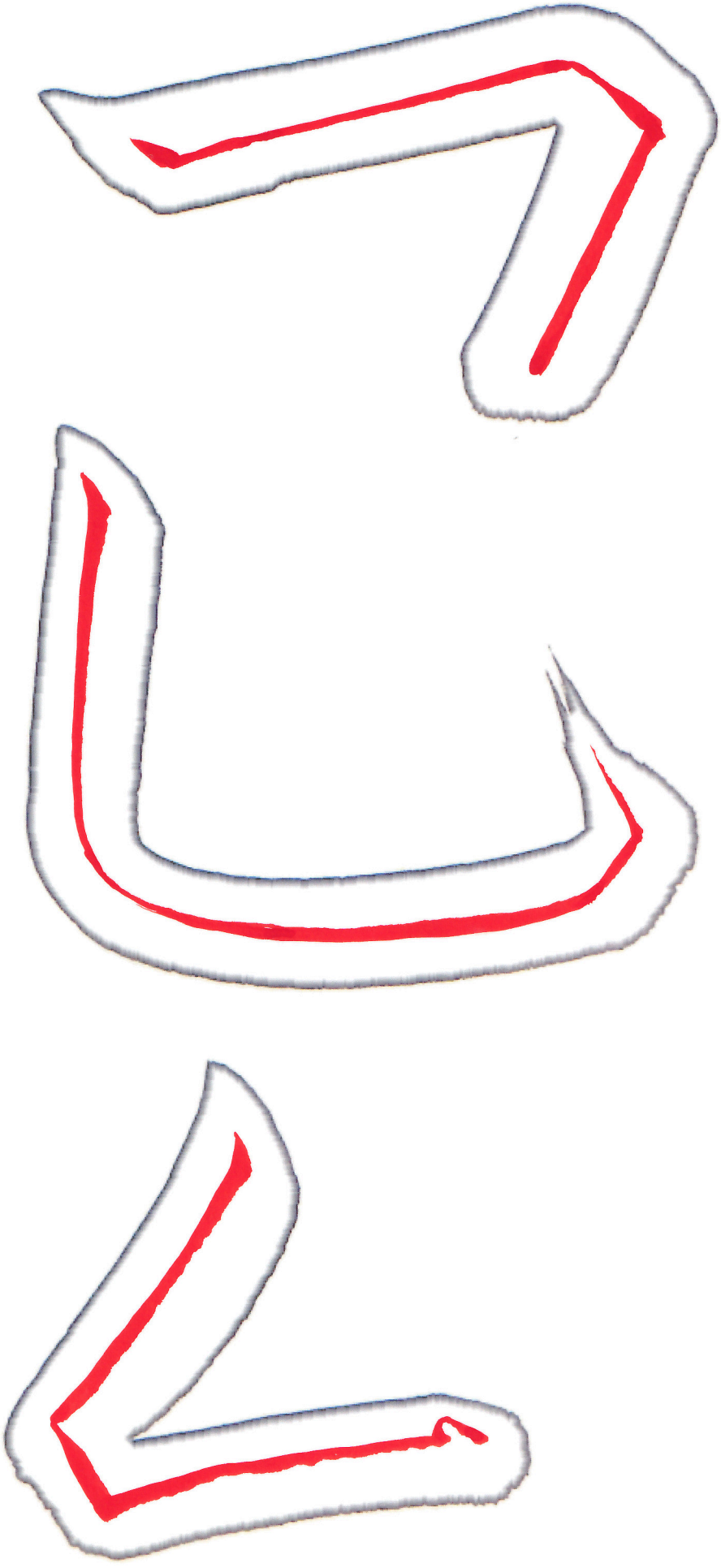
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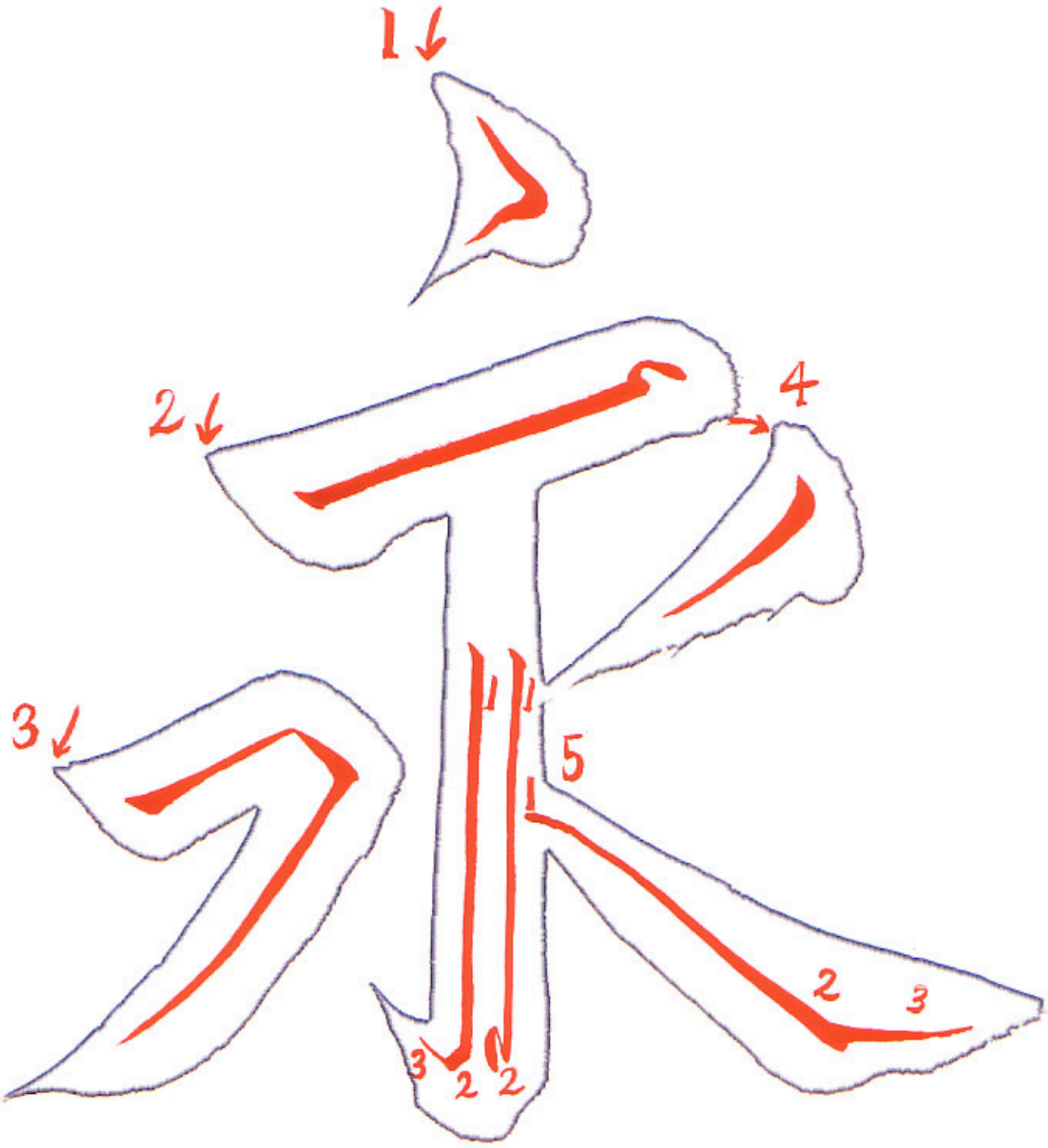
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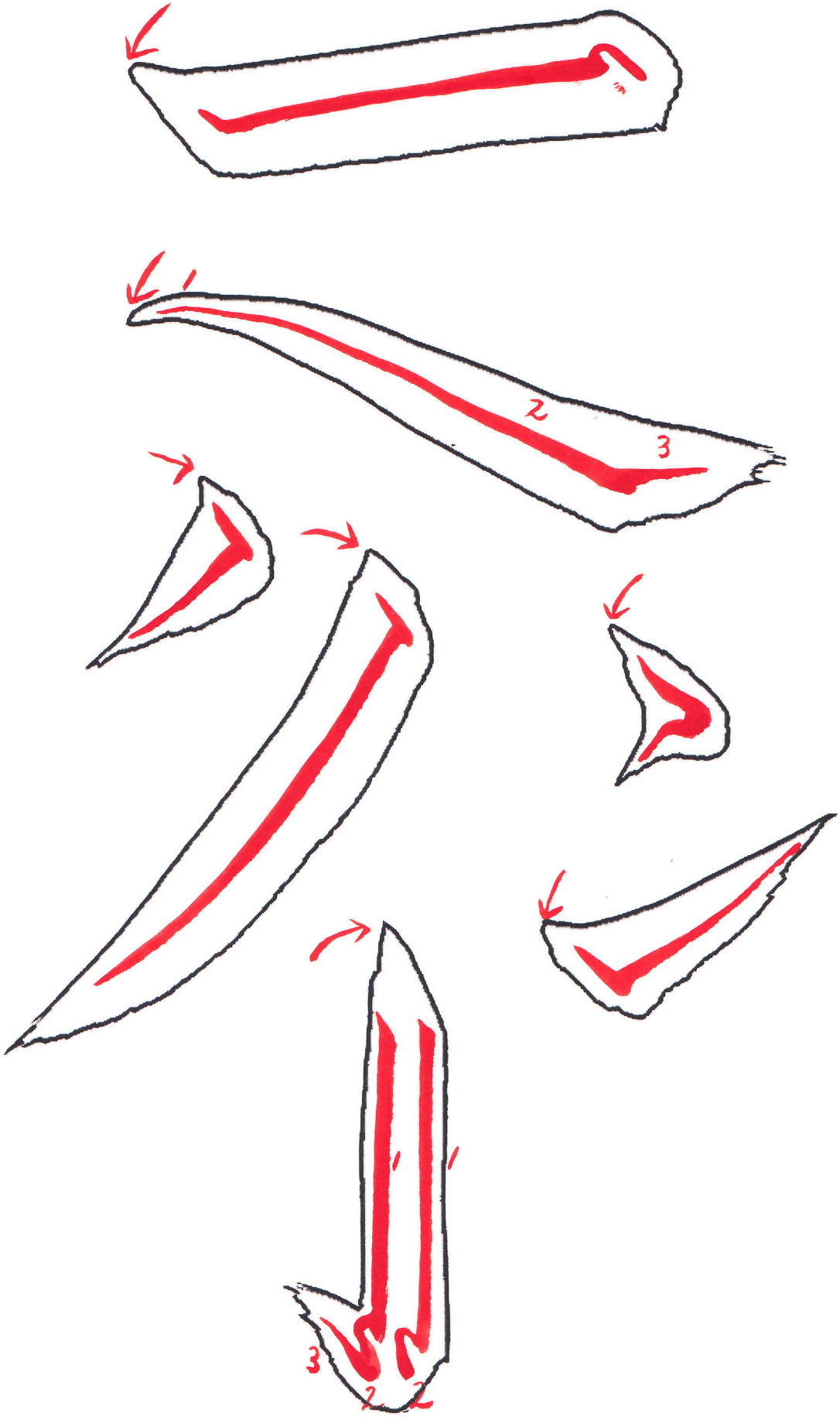
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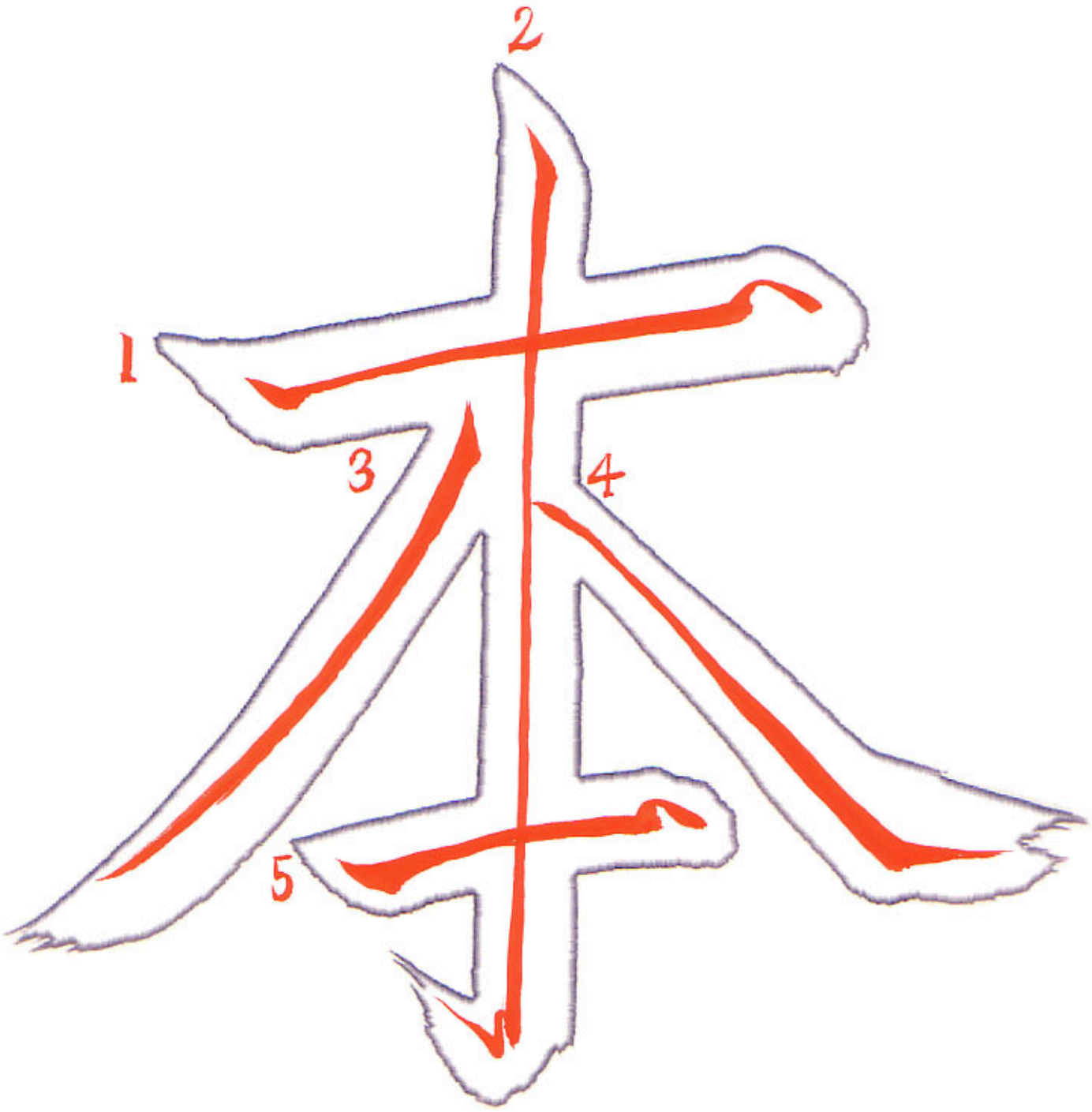
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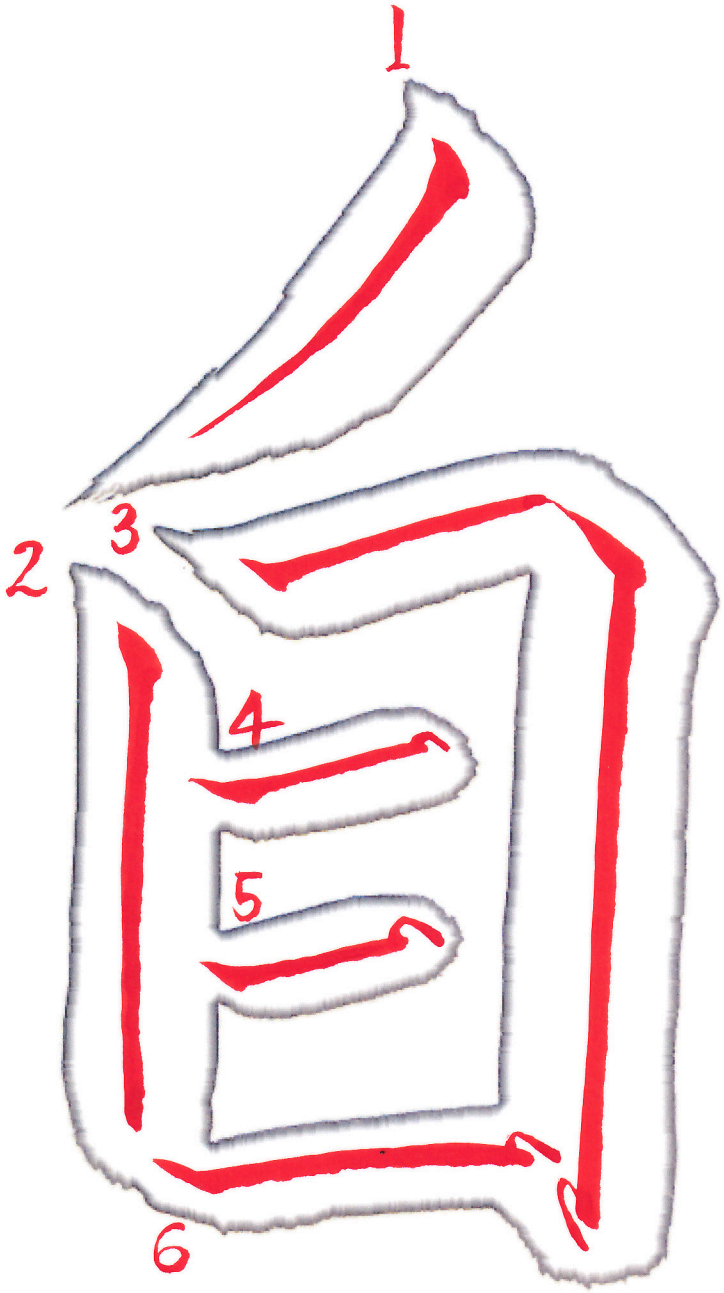
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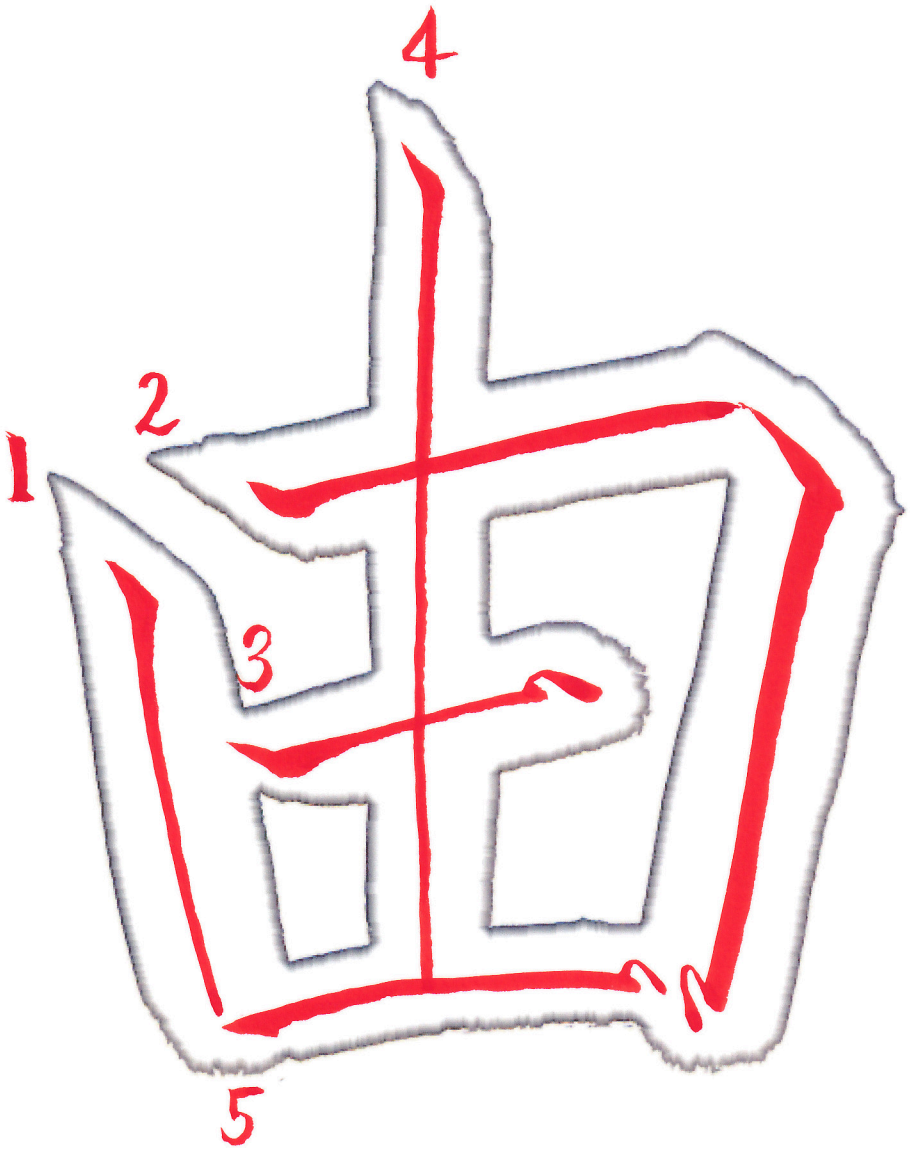
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Section 2: six characters for the basic lines and strokes

Free lessons with Master Eri Takase's video: takase.com/learn-japanese-calligraphy/

Master Eri Takase's second six lessons: six characters, from 主 to 目, that put the lines and strokes of Section 1 to work in whole characters. For practice, print out the samples for reference. The pages after this one are her sheets, one to a page: lay one under your practice paper and write over it, or dry-brush on the page itself. Each comes in two: her finished model (お手本, *otehon*), and the same model with the brush's path, direction and stroke order marked in red. Print every page at 100 %, not "fit to page".

Lesson 7: 主, lord

In this lesson we are going to focus on the three basic horizontal lines known as *yokoga* which we first introduced in lesson 2. The *tatega* should start in the middle of the first *yokoga*.

Lesson 8: 月, moon

We will work particularly on the *tensetsu* on the right that ends with a *hane* stroke. Remember that the corner is three separate lines which are a horizontal component, a small 45 degree line and a vertical component.

Lesson 9: 花, flower

A Japanese term describing the beauties of the seasons is 雪月花 which is read *setsugekka* and literally translates to "snow, moon, and flower." For the *hidaribarai* the brush is applied at a 45 degree angle.

Lesson 10: 岩, rock

The character 岩 is composed of two parts with the top being mountain 山 or *yama* and the bottom being stone 石 or *ishi*. There are two *tensetsu* in this character and now is a good time to work on this stroke in particular. The order of the strokes is important and should become second nature to you.

Lesson 11: 友, friend

友 has three *harai* strokes: two *hidaribarai* and one *migibarai*. The *hidaribarai* should be a nice smooth curve.

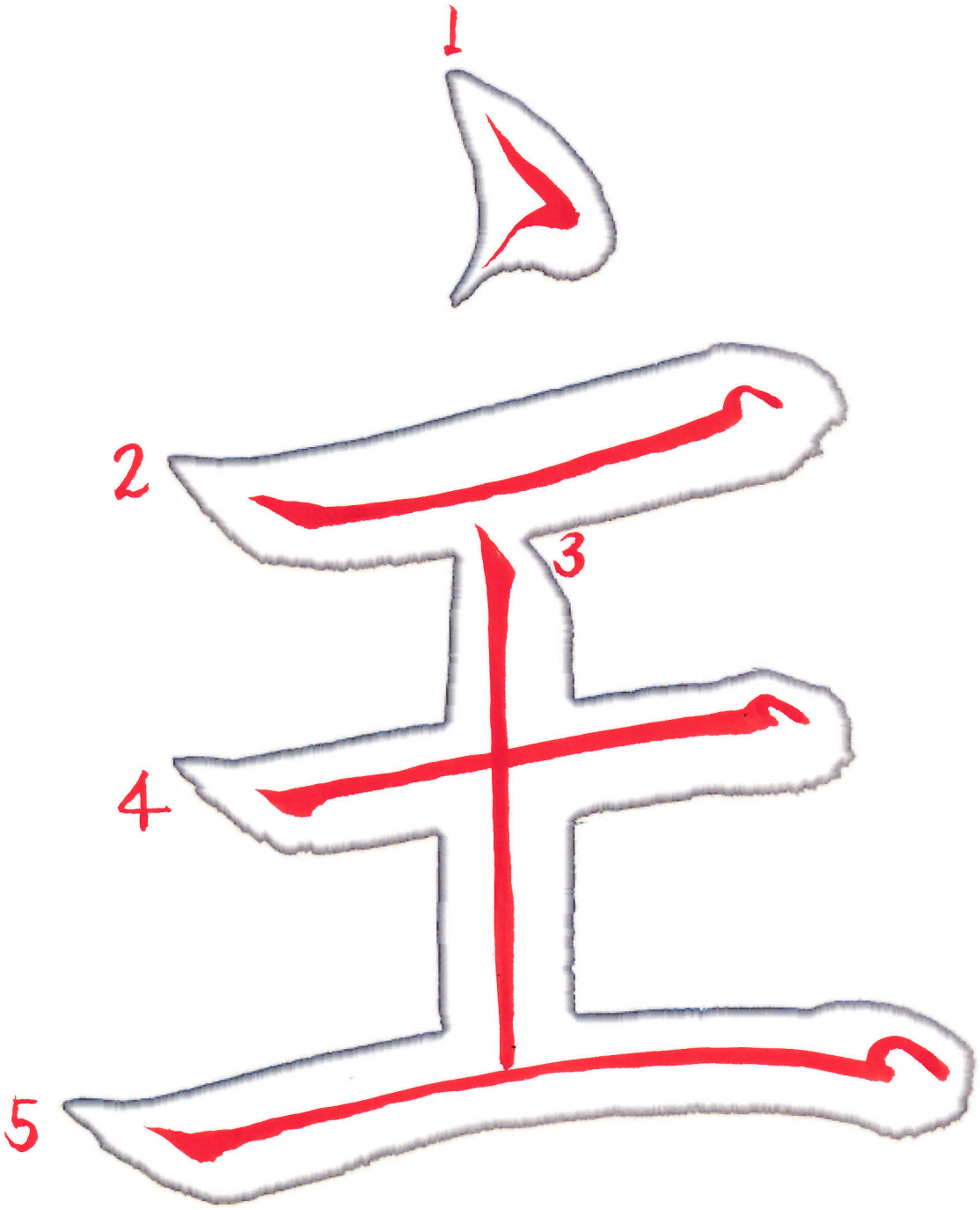
Lesson 12: 目, eye

For this final lesson we are going to use *me* which is all *tatega*, *yokoga* and *tensetsu*. The *yokoga* should angle slightly upward.

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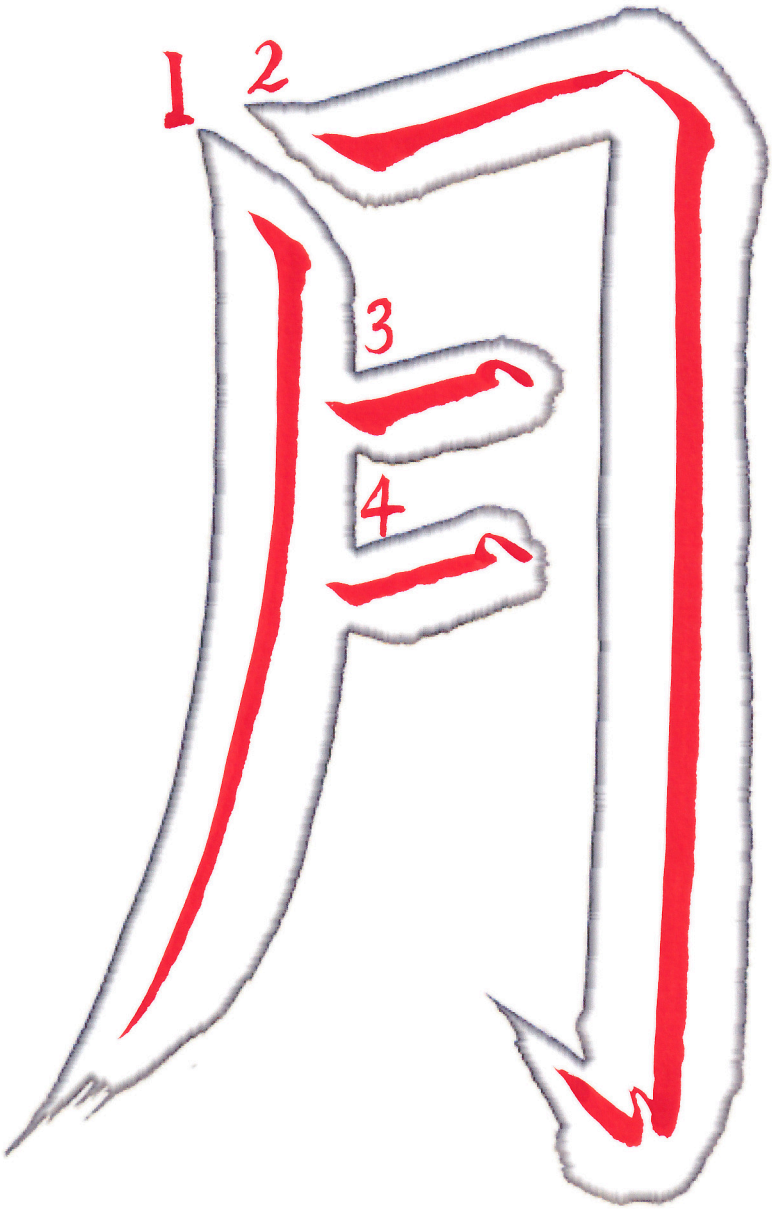
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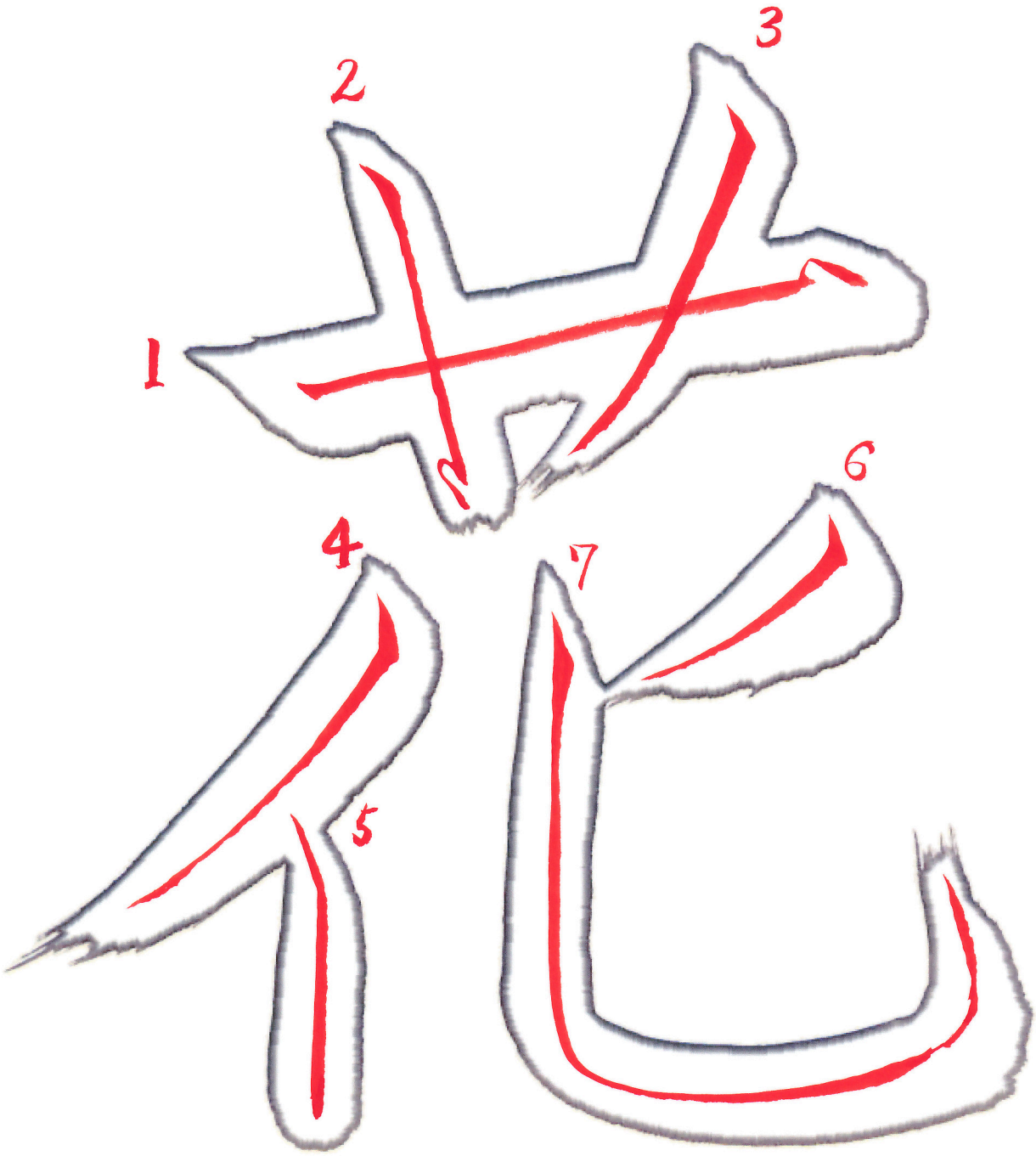
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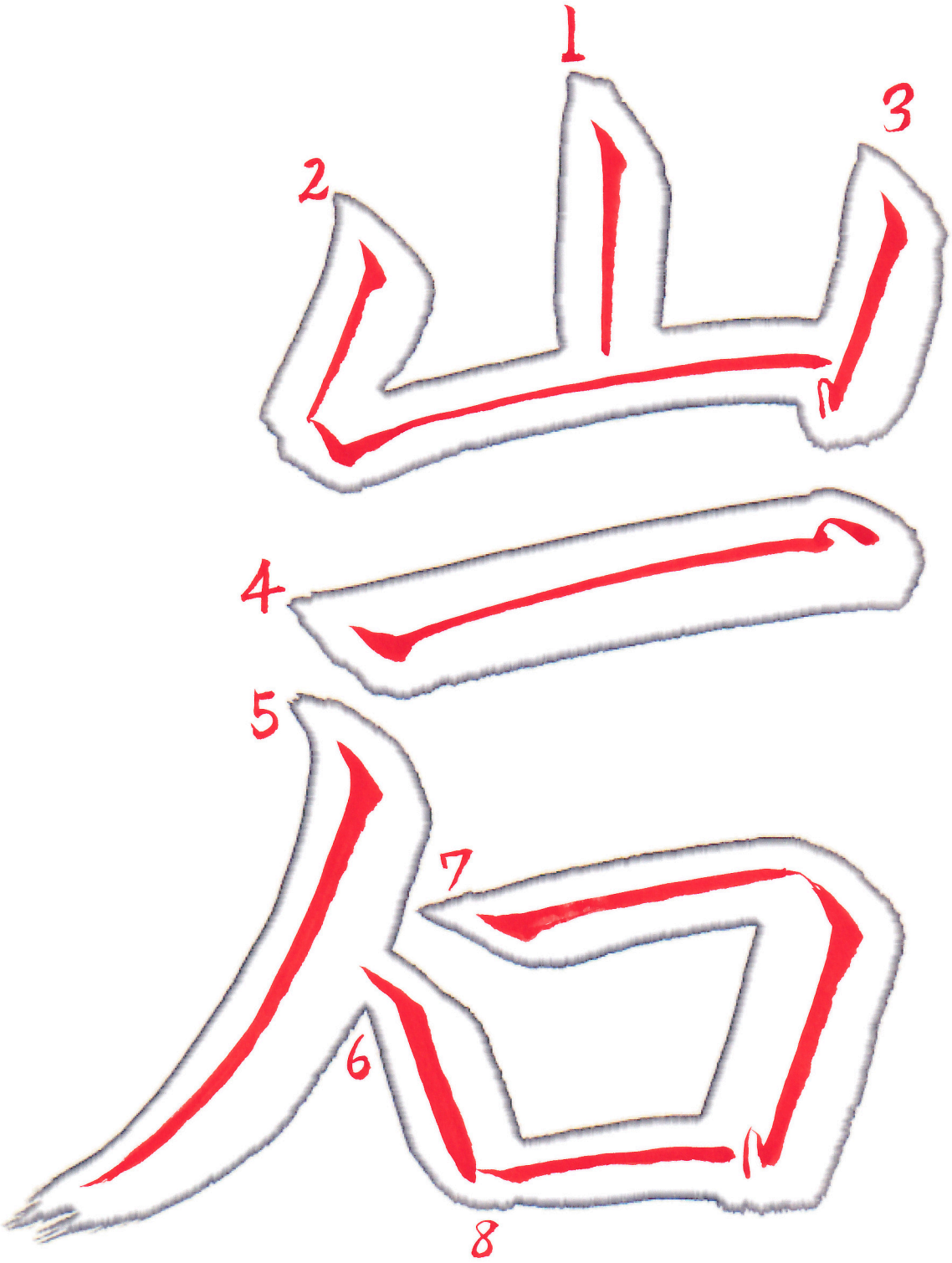
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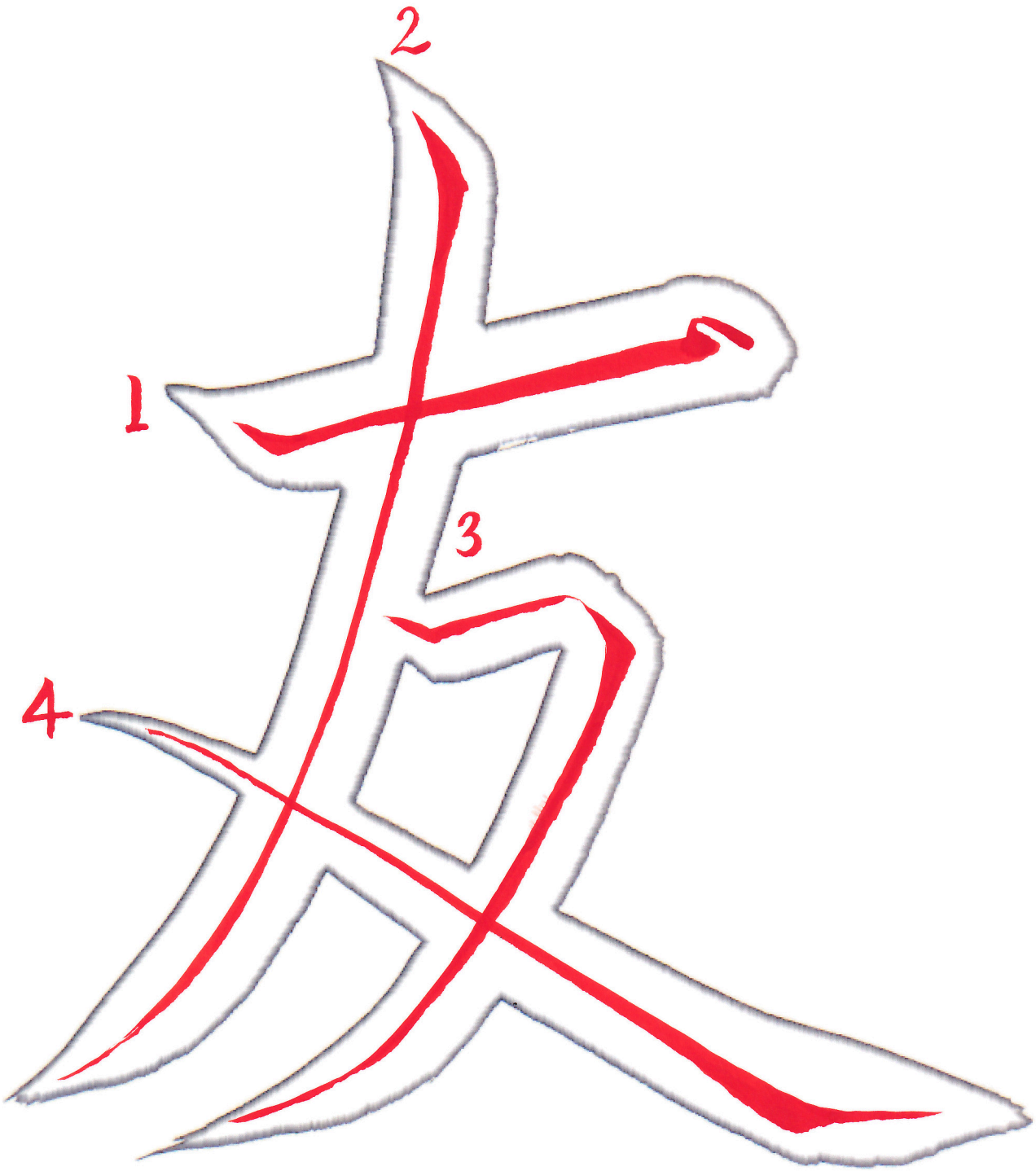
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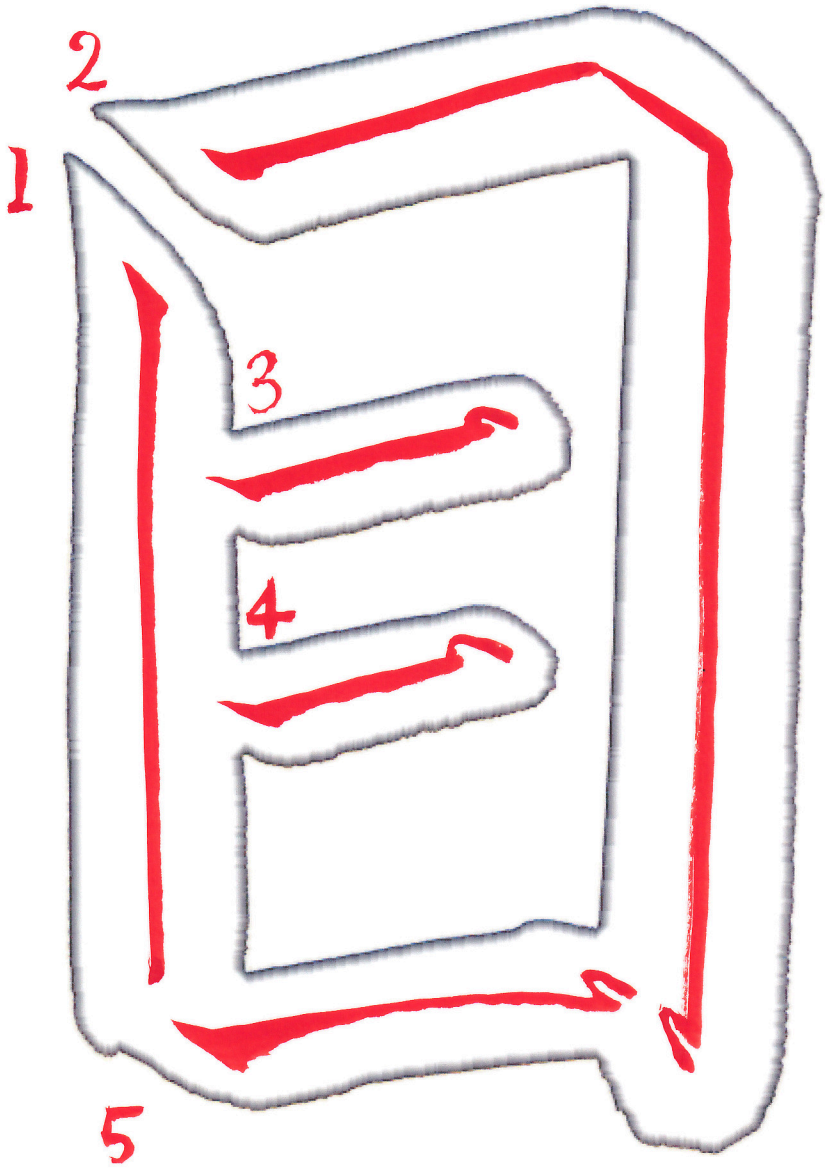
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Section 3: six more characters, from 耳 to 空

Free lessons with Master Eri Takase's video: takase.com/learn-japanese-calligraphy/

Master Eri Takase's third six lessons: six more characters, from 耳 to 空, to keep practicing the lines and strokes. For practice, print out the samples for reference. The pages after this one are her sheets, one to a page: lay one under your practice paper and write over it, or dry-brush on the page itself. Each comes in two: her finished model (お手本, *otehon*), and the same model with the brush's path, direction and stroke order marked in red. Print every page at 100 %, not "fit to page".

Lesson 13: 耳, ear

In contrast to the other box-like designs we have worked with this one has a large *shin* stroke on the right. The right part of the *yokoga* should extend out the same amount as the left part.

Lesson 14: 手, hand

The two features we will concentrate on are the *hidarihane* and the main *tategahane* stroke. Also be sure that the *tategahane* stroke is in the middle and cleanly bisects both of the *yokoga* lines.

Lesson 15: 米, rice

This lesson gives us a chance to revisit the opposing *hidaribarai* and *migibarai* strokes. There is a very nice contrast between symmetry and asymmetry that makes this a very interesting character.

Lesson 16: 国, country

Combined with *kome* (also read *bei*) from the previous lesson, it gives 米国 which is read *beikoku* and is one way to write America in Japanese. The *tatega* should angle slightly to the left.

Lesson 17: 光, light

We will work on creating a nice balance between the *hidaribarai* and the long curved stroke on the right ending in a *hane* stroke. The *hidarihane* is a large, quick stroke.

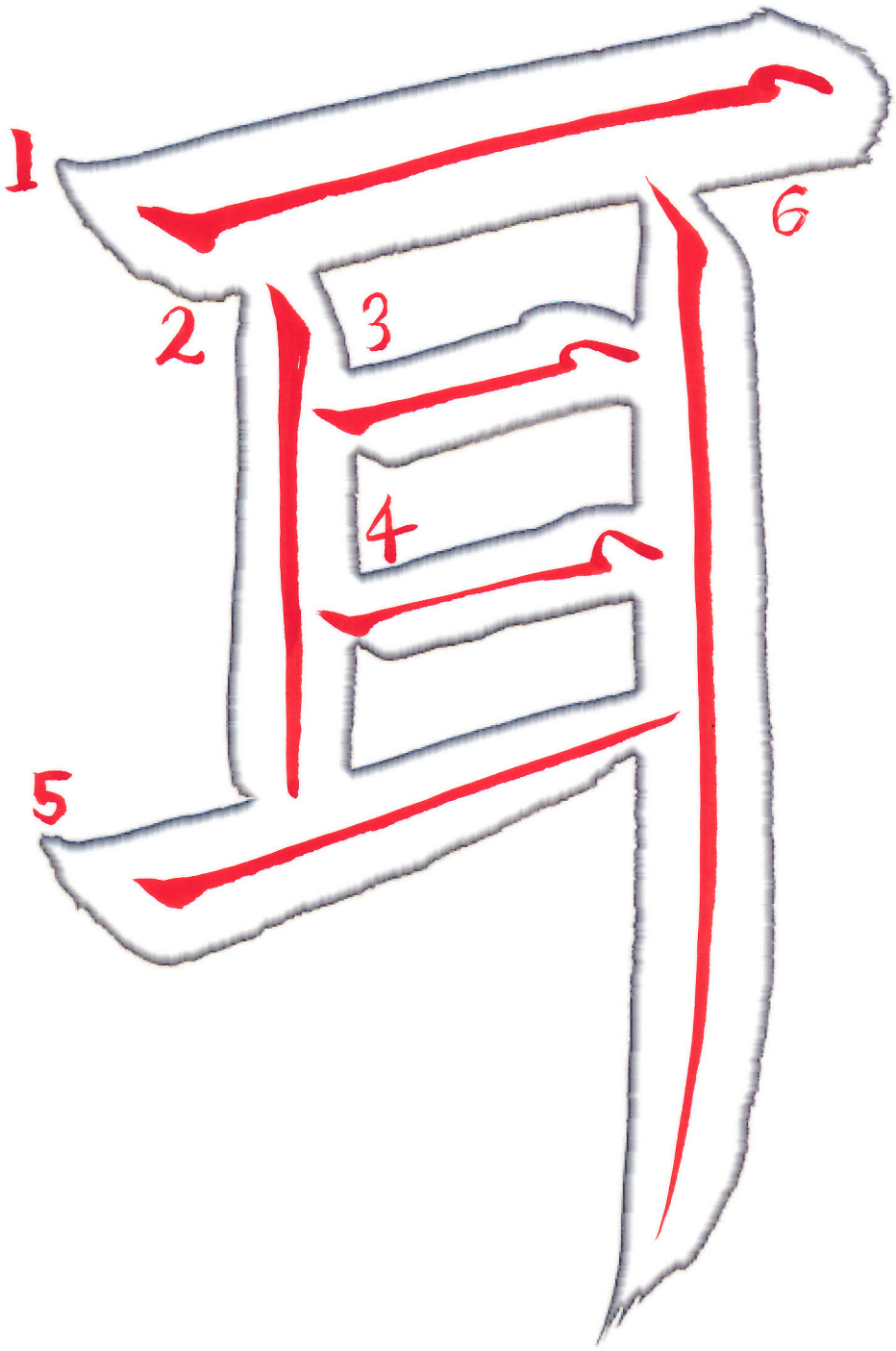
Lesson 18: 空, sky

There is another Japanese reading for *sora* which is *kara* and when read this way means "empty". Combine this reading with 手 from Lesson 14 and we have 空手, *karate,* which literally translates as "empty hand". The *hane* is a quick stroke with a large motion.

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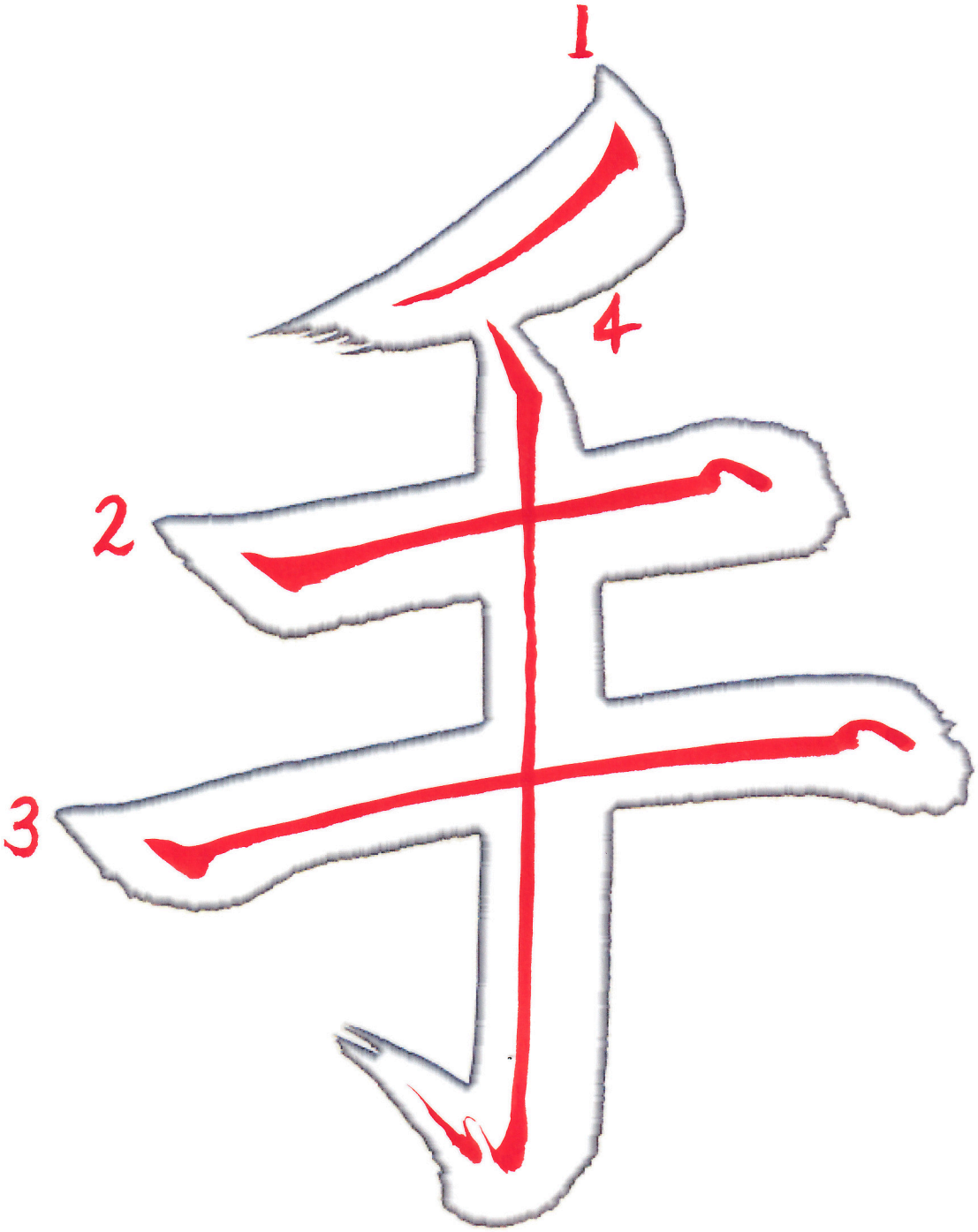
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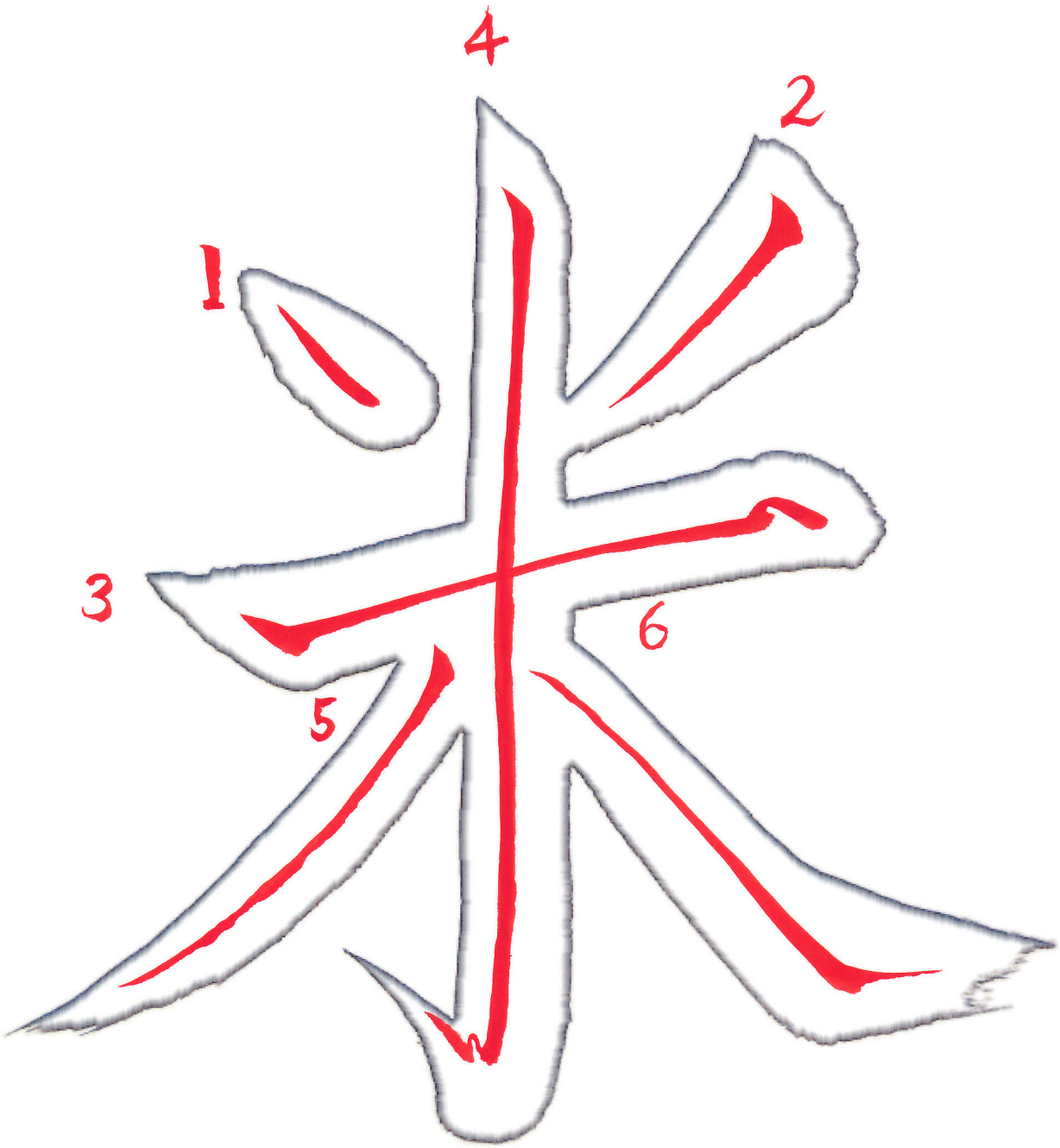
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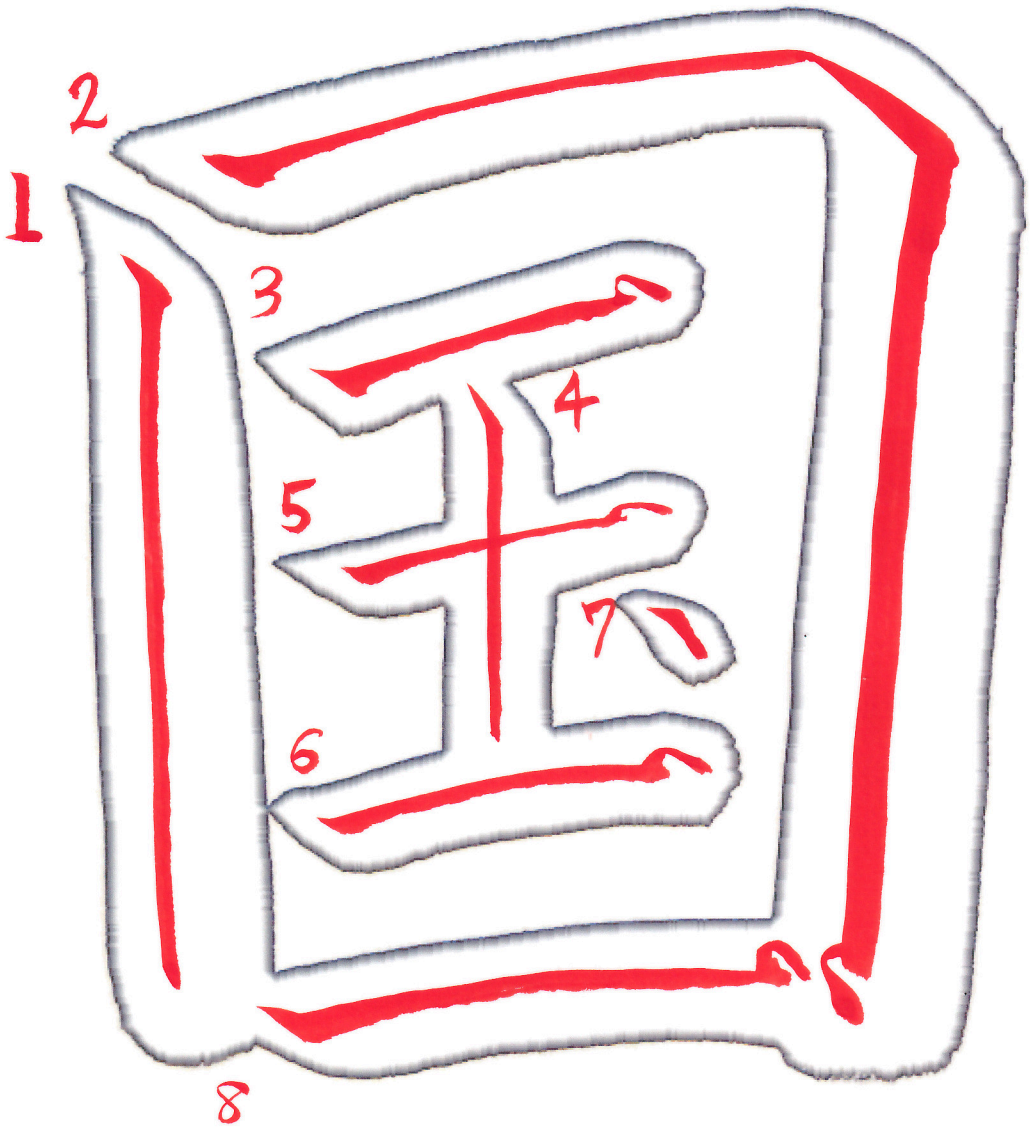
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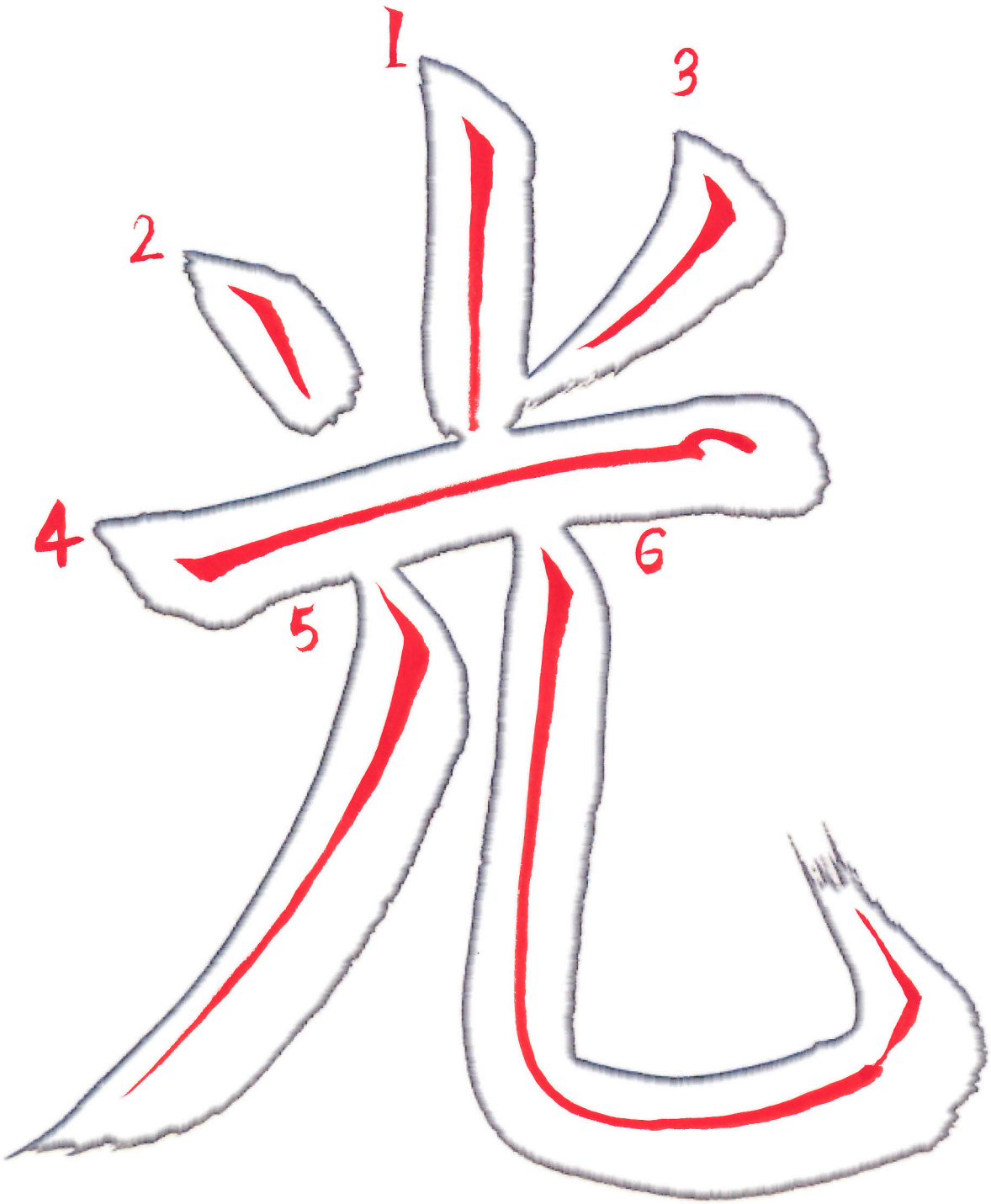
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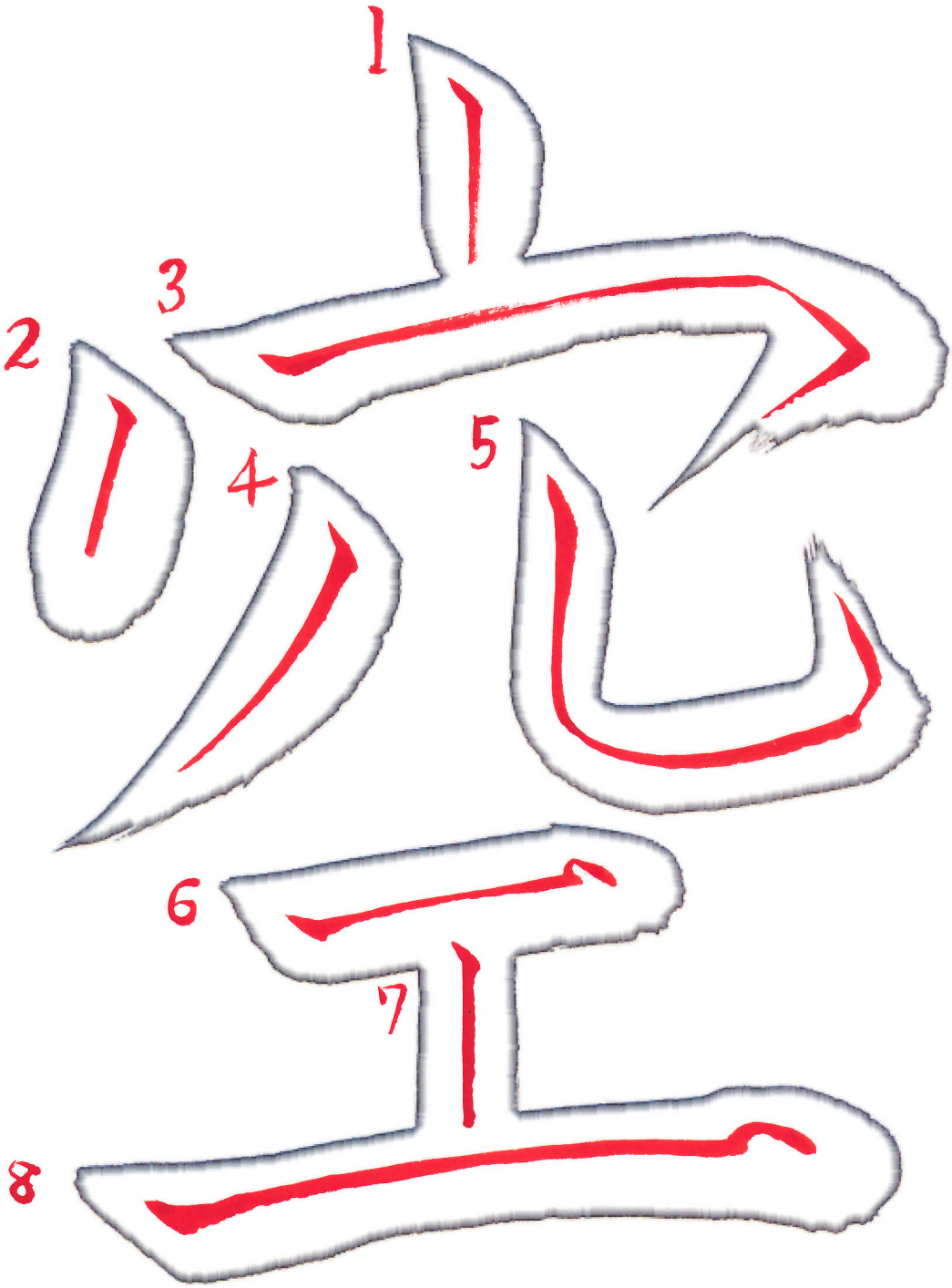
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Section 4: characters and the first two-character works

Free lessons with Master Eri Takase's video: takase.com/learn-japanese-calligraphy/

Master Eri Takase's fourth six lessons: 見 and 喜, and four works of two characters, 天地, 春風, 克己 and 洗心, where the two are brushed as one piece. For practice, print out the samples for reference. The pages after this one are her sheets, one to a page: lay one under your practice paper and write over it, or dry-brush on the page itself. Each comes in two: her finished model (お手本, *otehon*), and the same model with the brush's path, direction and stroke order marked in red. Print every page at 100 %, not "fit to page".

Lesson 19: 見, see

It can also be read as *ken* as in 一見 which is read *ikken* meaning "glance." The style of *tatega* we will use is the *ro* or dewdrop. The two horizontal lines are spaced roughly equidistant however the inner rectangle is slightly smaller than the two outer rectangles.

Lesson 20: 天地, heaven and earth

天地 combines the character for sky 天, *ten*, and ground 地, *chi*. At the end of the line, raise the brush a bit and then again gently press down.

Lesson 21: 春風, spring wind

harukaze 春風 combines Spring 春 *haru* and Wind 風 *kaze*. The first two *yokoga* are slanted slightly upward.

Lesson 22: 克己, self-restraint

Notice that the word is read *kokki* and not *kokuki*! Start the *yokoga* just left of center.

Lesson 23: 洗心, clear mind

senshin 洗心 means Clear Mind and combines *sen* 洗 meaning "to clean" and *shin* 心 meaning "mind" or "heart." The second *ten* is more horizontal.

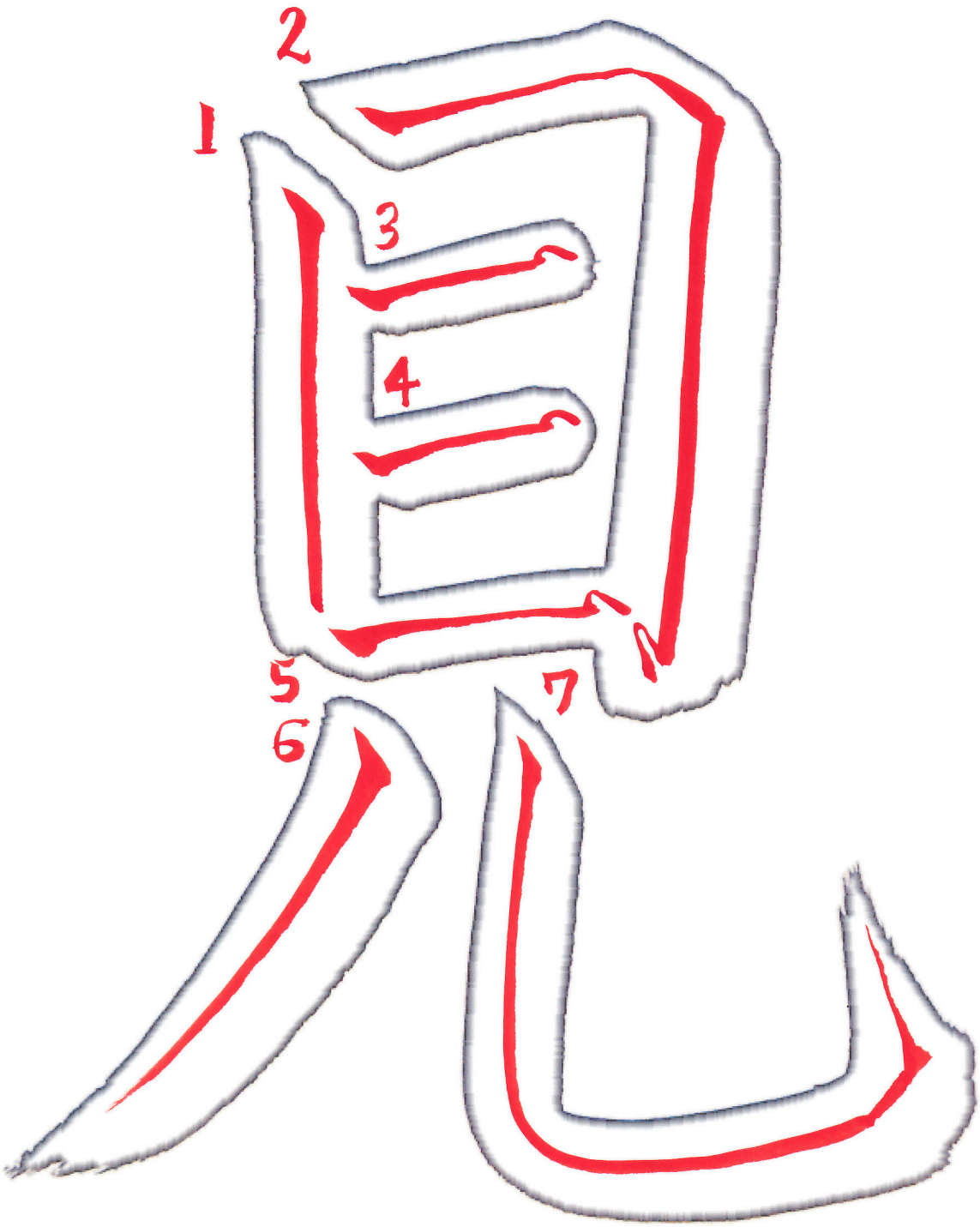
Lesson 24: 喜, joy

The top part should be tightened up a bit. There is too much space between the two *yokoga*. However, we cannot work on balance unless the lines and strokes themselves are fundamentally strong.

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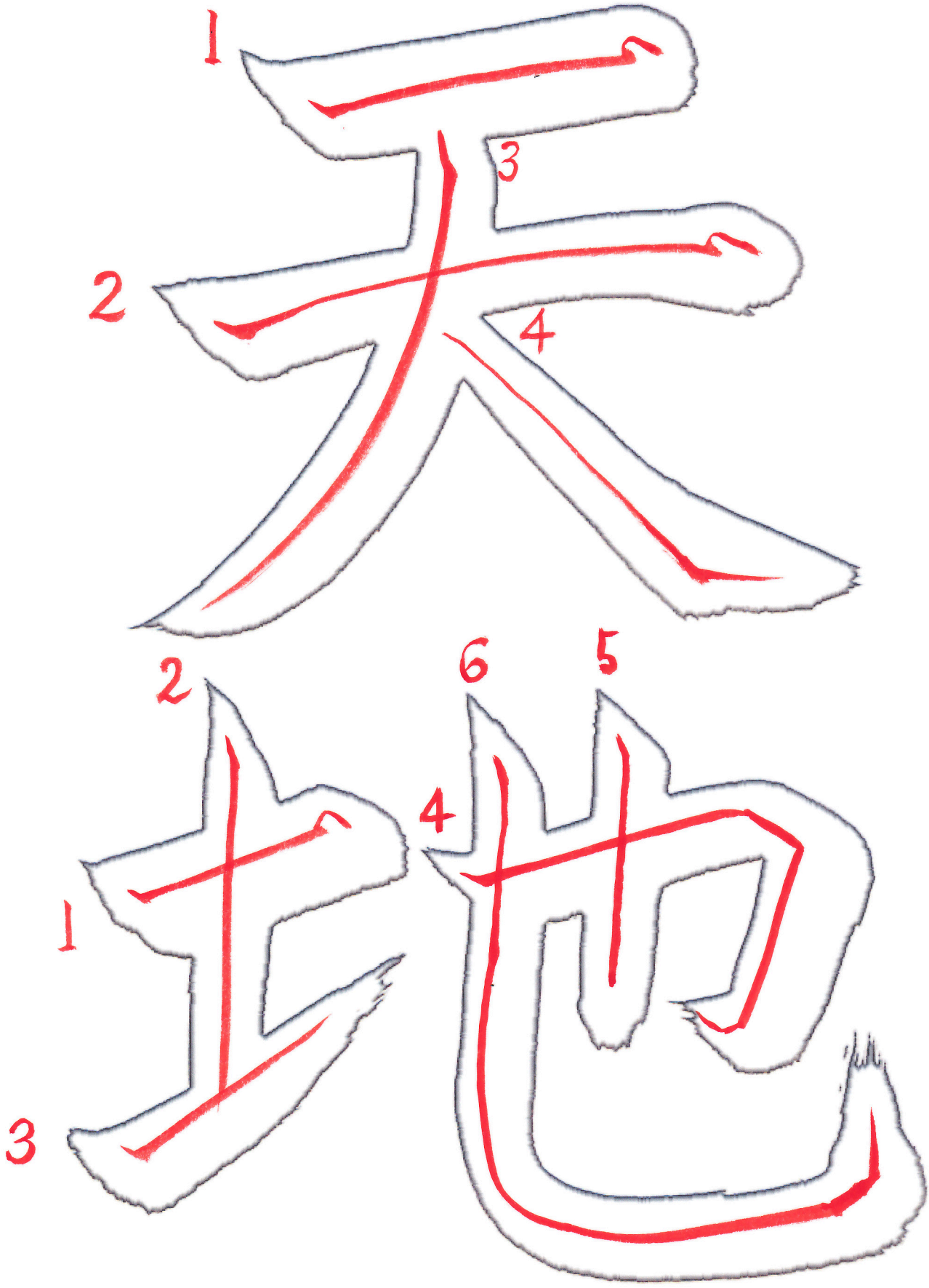
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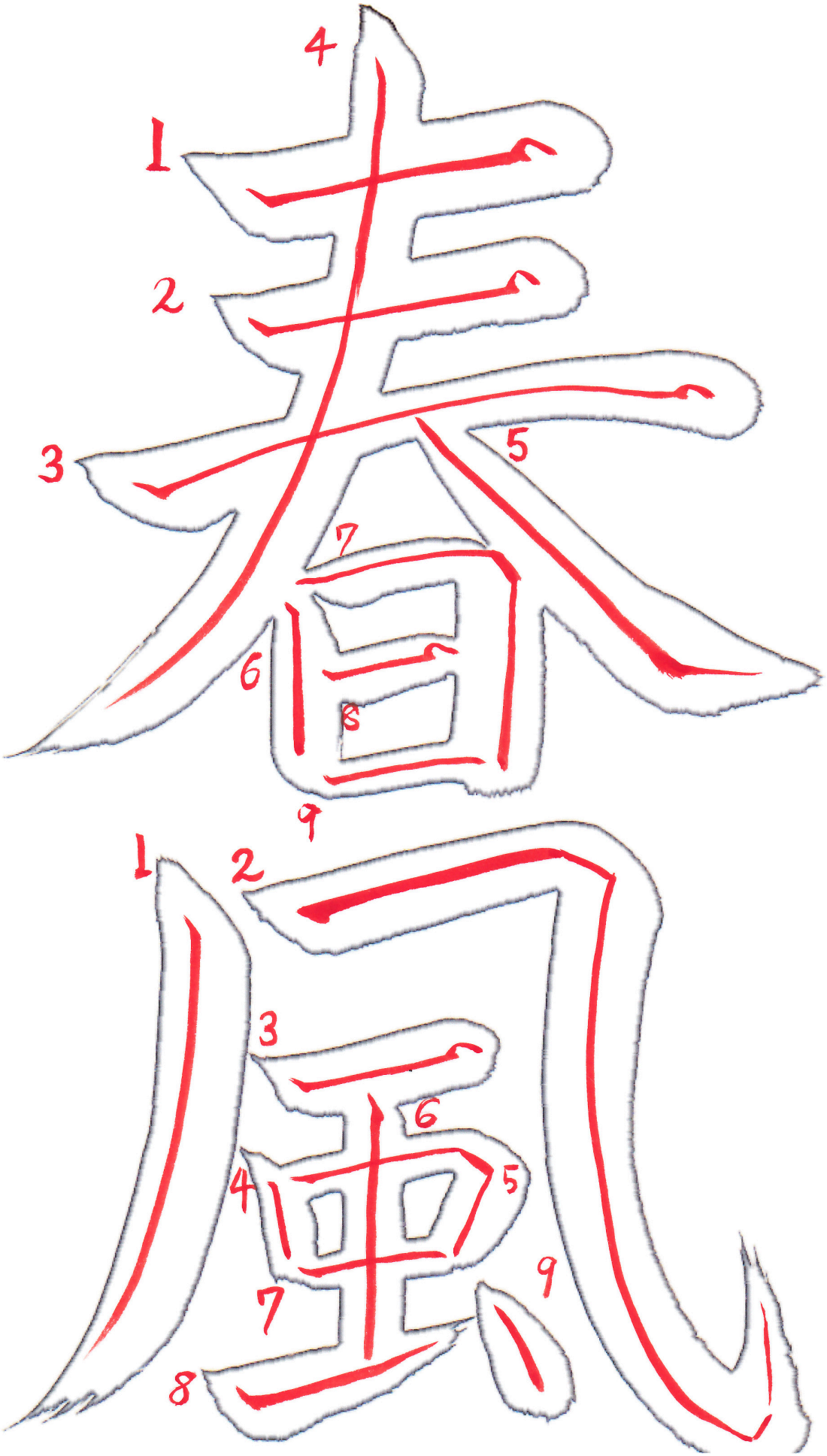
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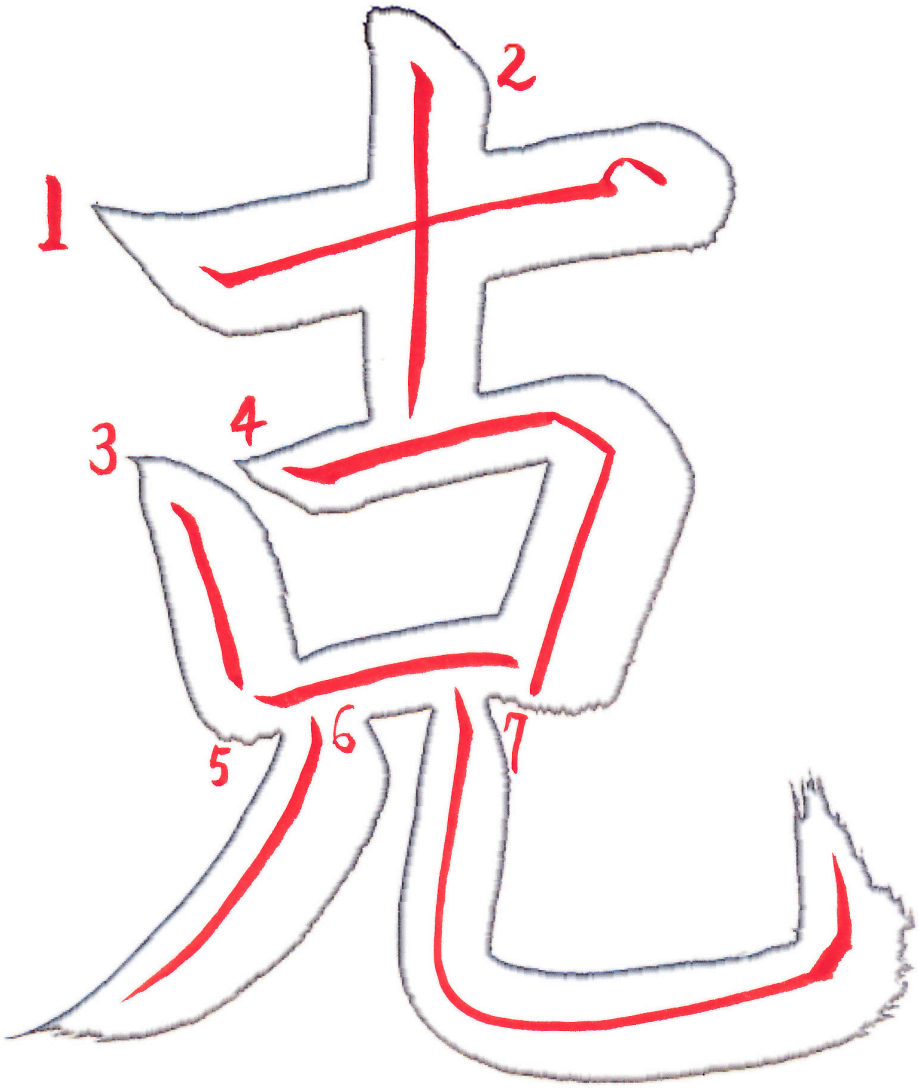
Lesson 21: 春風 · *harukaze* (Spring Wind) 春風
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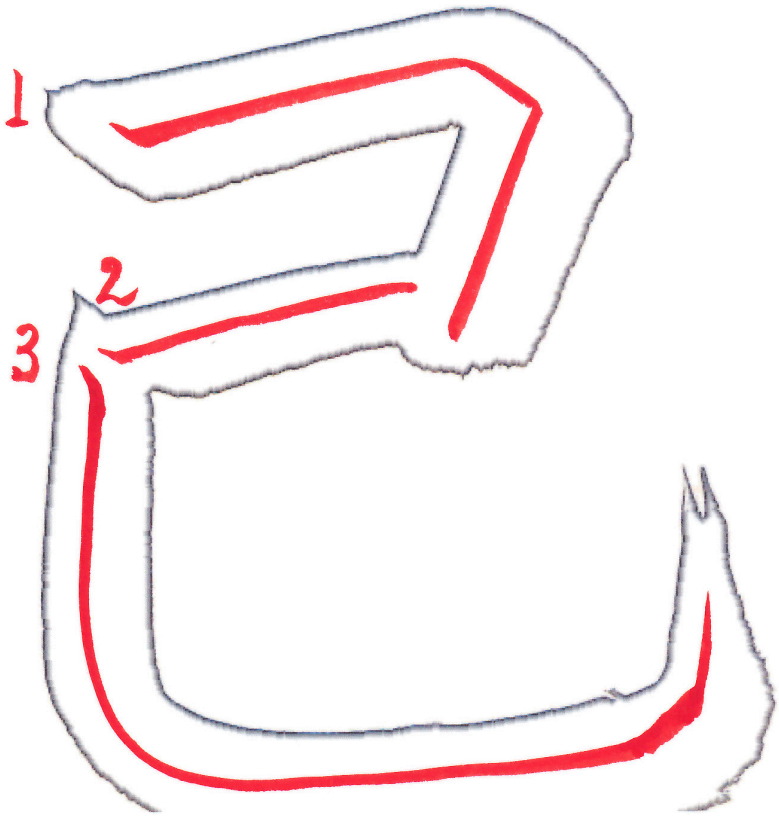


Lesson 21: 春風 · *harukaze* (Spring Wind) 春風
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Lesson 22: 克己 · *kokki* (Self-restraint) 克己
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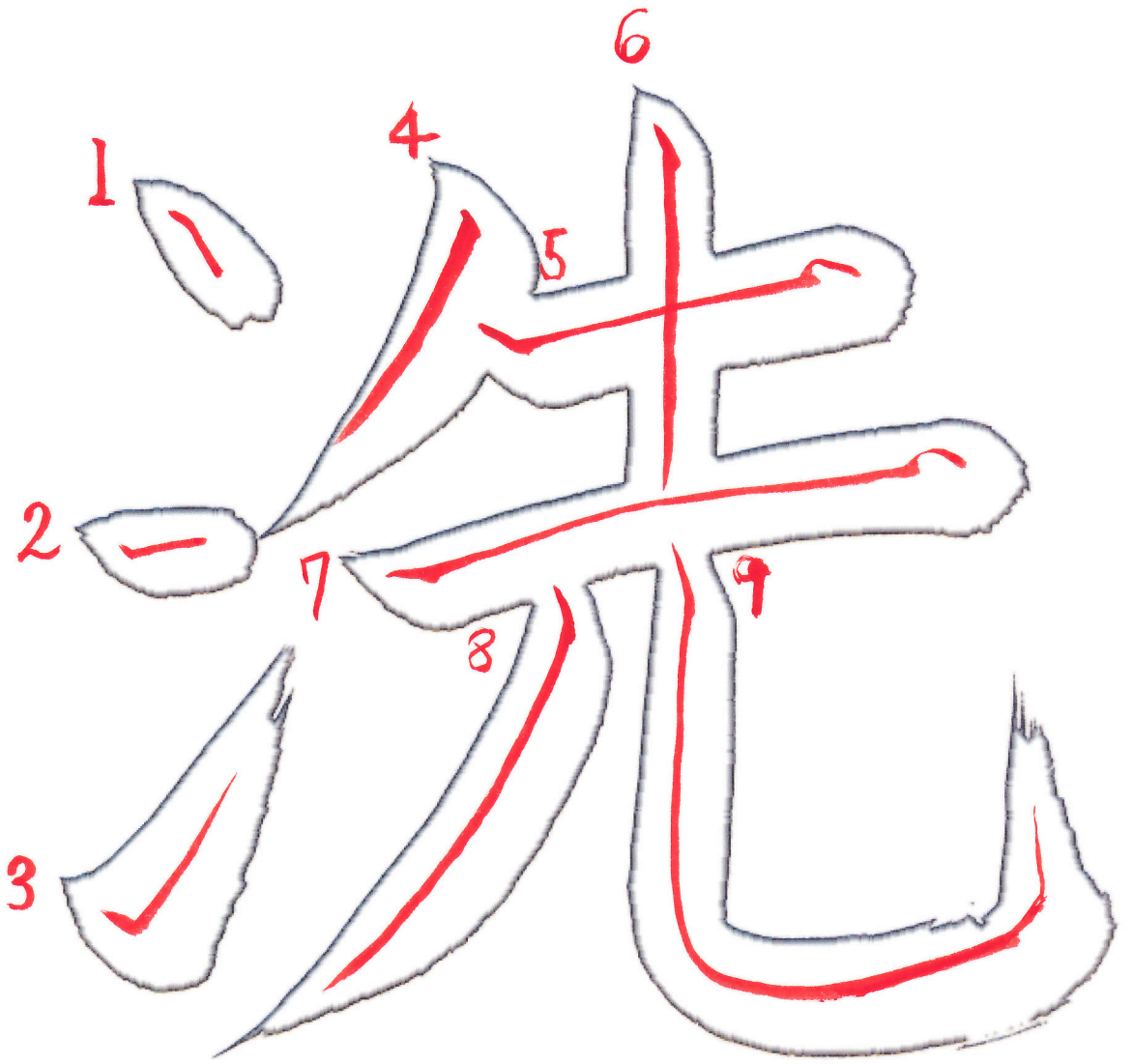


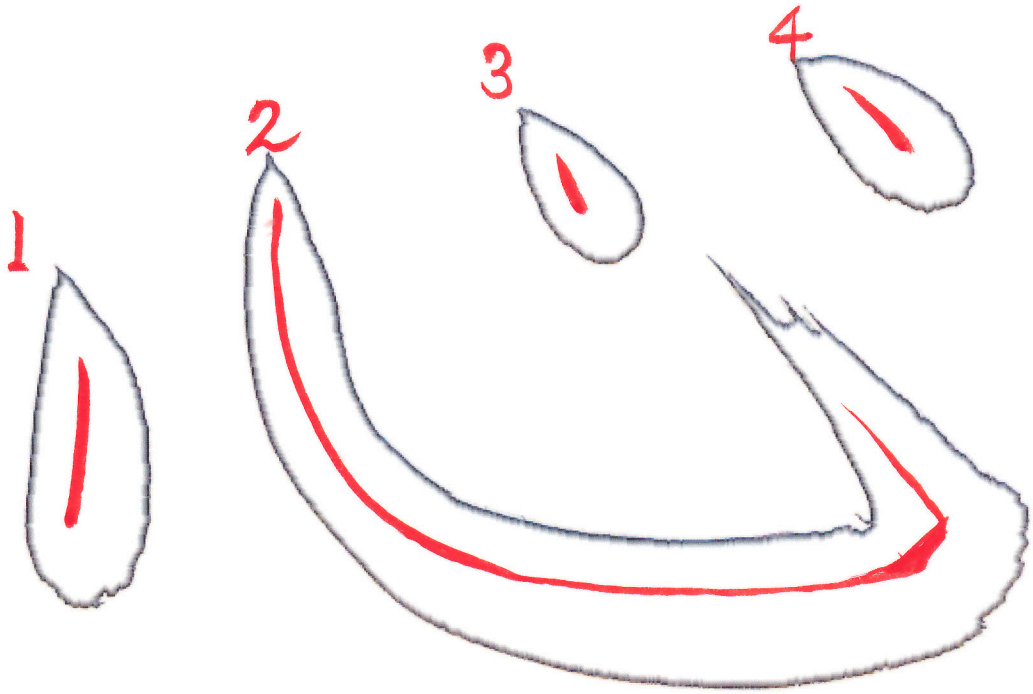


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Lesson 23: 洗心 · *senshin* (Clear Mind) 洗心
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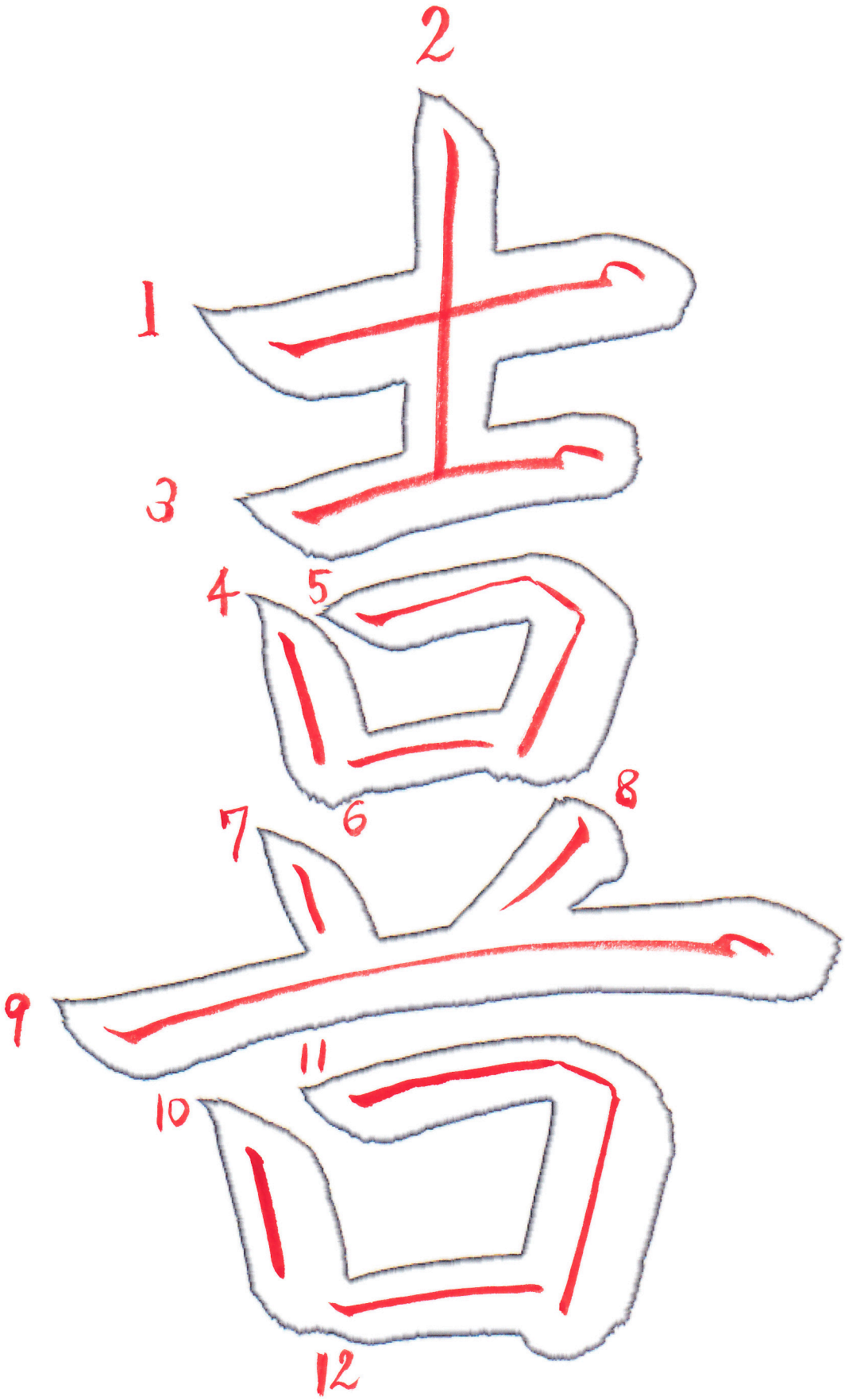




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