

Timeline Research Paper -

We'll work on an InDesign layout using the guides below.

- Use the text and images provided to place in the layout. Remember what we did in the Amnesty exercise and do as much as you can.
- Bring the layout to class and we will review it. Remember how Indesign works with links to images.
- The paper will contain the text and images. You must include caption information for each artwork.

THE SPECIFICATIONS ARE BELOW: SEE PAGE 2

Document Size:

letter size
8.5" x 11

margins:

top: 1.25",
left: 1",
bottom and right: .5"

columns:

3 with .1667"

Place this text:

Calligraphy.rtf
Use images provided

heading:

Times 30/36 pt leading

body copy:

Times 10/15 pt leading

paragraph style:

Flush left/rag right

first paragraph:

no indentations

all other paragraphs:

.25" indentations

caption styling:

Times 8/9.6 pt leading

picture boxes:

text wrap around .167"
around all sides

1.25" from top

1" from left

2.1667" from top

Chinese Calligraphy

HEADING: Times 30/36 pt leading
BODY COPY: Times 10/15 pt leading
PARAGRAPH STYLE: Flush left/rag right
FIRST PARAGRAPH: no indentations
ALL OTHER PARAGRAPHS: .25" indentations
CAPTION STYLING: Times 8/9.6 pt leading

Calligraphy, or the art of writing, was the visual art form prized above all others in traditional China. The genres of painting and calligraphy emerged simultaneously, sharing identical tools—namely, brush and ink. Yet calligraphy was revered as a fine art long before painting; indeed, it was not until the Song dynasty, when painting became closely allied with calligraphy in aim, form, and technique, that painting shed its status as mere craft and joined the higher ranks of the fine arts.

The elevated status of calligraphy reflects the importance of the word in China. This was a culture devoted to the power of the word. From the beginning, emperors asserted their authority for posterity as well as for the present by engraving their own pronouncements on mountain sides and on stone steles erected at outdoor sites. In pre-modern China, scholars, whose main currency was the written word, came to assume the dominant positions in government, society, and culture.

But in addition to the central role played by the written word in traditional Chinese culture, what makes the written language distinctive is its visual form. Learning how to read and write Chinese is difficult because there is no alphabet or phonetic system. Each writ-

ten Chinese word is represented by its own unique symbol, a kind of abstract diagram known as a "character," and so each word must be learned separately through a laborious process of writing and rewriting the character till it has been memorized. To read a newspaper requires a knowledge of around 3,000 characters; a well-educated person is familiar with about 5,000 characters; a professor with perhaps 8,000. More than 50,000 characters exist in all, the great majority never to be used.

Yet the limitation of the written Chinese language is also its strength. Unlike written words formed from alphabets, Chinese characters convey more than phonetic sound or semantic meaning. Traditional writings about calligraphy suggest that written words play multiple roles: not only does a character denote specific meanings, but its very form should reveal itself to be a moral exemplar, as well as a manifestation of the energy of the human body and the vitality of nature itself.

Consider two Tang-dynasty texts that describe calligraphy in human terms, both physical and moral. Here, the properly written character assumes the identity of a Confucian sage, strong in backbone, but spare in flesh:

"A written character should stand

balanced on all four sides . . . Leaning or standing upright like a proper gentleman, the upper half of the character sits comfortably, while the bottom half supports it." (From an anonymous essay, Tang dynasty)

"Calligraphy by those good in brush strength has much bone; that by those not good in brush strength has much flesh. Calligraphy that has much bone but slight flesh is called sinew-writing; that with much flesh but slight bone is called ink-pig. Calligraphy with much strength and rich in sinew is of sagelike quality; that with neither strength nor sinew is sick. Every writer proceeds in accordance with the manifestation of his digestion and respiration of energy." (From Bizhentu, 7th century)

Other writings on calligraphy use nature metaphors to express the sense of wonder, the elemental power, conveyed by written words:

"When viewing calligraphy, I have seen the wonder of a drop of dew glistening from a dangling needle, a shower of rock hailing down in a raging thunder, a flock of geese gliding

NOTE: type always align across page



text wrap around for image= .167"

To start, create a document, Com K>Units & Increments>Ruler Units>Inches

Set the following measurements:

Com N (new doc) or Doc Setup: Unclick "Facing Pages"

Document Size:

letter size

8.5" x 11

margins:

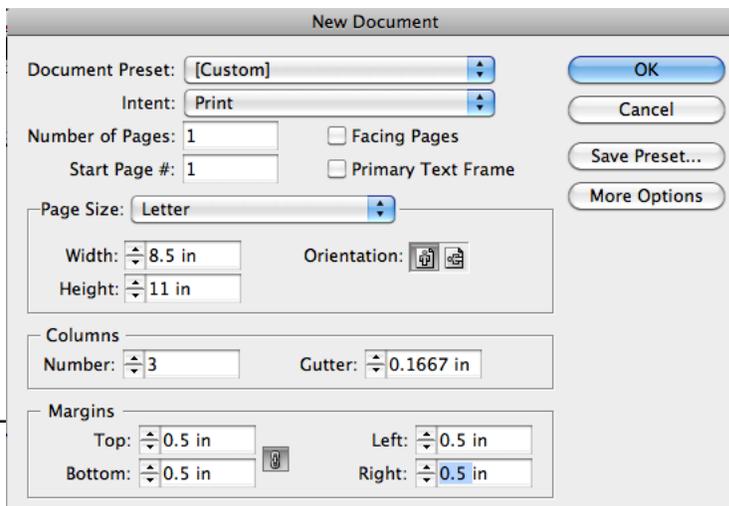
top: 1.25"

left: 1"

bottom and right: .5"

columns:

3 with .1667"



caption styling:

Times 8/9.6 pt leading

picture boxes:

text wrap around .167"

around all sides

To create wrap around-
picture boxes:

