The **calligraphy** Package: Documentation

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The **calligraphy** TikZ library is designed to enable calligraphic style drawings in TikZ. The idea is to be able to “stroke” a line with a “pen”. As a simple example, compare the two lines in the following picture.

\begin{center}
\begin{tikzpicture}
\pen (-135:.25) -- (45:.25);
\draw [line width=.5cm] (0,0) .. controls +(45:1) and +(-135:1) .. ++(3,0);
\calligraphy (0,-1) .. controls +(45:1) and +(-135:1) .. ++(3,0);
\end{tikzpicture}
\end{center}

The paths are identical in definition but the first is drawn using the standard TikZ path with a line width of .5cm. The second is “stroked” with a calligraphic pen of width .5cm angled at 45 degrees.

1 How It Works

To know how to use this library, it is worth knowing a little about how it works. A “pen” is a path, as is the line that is the template for the pen stroke. The two paths are joined together to form a region which is filled. Thus in constructing the example given in the introduction, the following path is built.
What is important to note about this is that the “pen” isn’t actually dragged along the path, it is merely a simulation. This can be shown with the following simple example. The first is a continuous path that goes past the angle of the pen and thus the upstroke would involve pushing the pen. The second is how it is meant to be done, the second line is drawn from top to bottom. However, as the direction of the path isn’t important, the same effect can be obtained by “lifting the nib” between the lines.

\begin{center}
\begin{tikzpicture}
  \pen (-135:.125) -- (45:.125);
  \calligraphy (0,0) -- (1,0) -- (1,1);
  \calligraphy (2,0) -- (3,0) (3,1) -- (3,0);
  \calligraphy (4,0) -- (5,0) +(0,0) -- (5,1);
\end{tikzpicture}
\end{center}

It should work as expected providing the following golden rule is not violated:

Never push a calligraphic pen.

This is good advice for ordinary calligraphy as well, so a path that is realisable as an honest calligraphic path should be fine with this library. Actually since, as remarked above, the direction of the path isn’t important, a more accurate golden rule would be that one should never swap from pushing to pulling or vice versa without lifting the pen off the paper; but that isn’t as succinct. The paths for both pens and templates can be reasonably complicated. They can contain gaps, but should not contain closed paths, nor rectangles. The implementation works by breaking a path into its constituent pieces (broken up by “move to”s) and working bit by bit.
2 Copperplate

Copperplate pens are somewhat special. They are “thin” so don’t need the same treatment as a “thick” pen, but one should be able to vary the pressure with a copperplate pen to get a variation of thickness. Specifying a copperplate pen is straightforward: it is a pen with no thickness.
With a copperplate pen, the segments of a path are tapered. Copperplate and normal pens can be mixed. Any part of the pen specification that has no length is treated as a copperplate pen.

\begin{center}
\begin{tikzpicture}[line width=1pt]
\pen (−135:.125) −− (0,0) (45:.125);
\calligraphy (0,0) .. controls +(45:1) and +(−135:1) ..
+(3,0) ++(1.5,0) .. controls +(−135:2) and +(45:2)
.. +(0,−3) (0,−3) .. controls +(45:1) and +(−135:1)
.. +(3,0);
\end{tikzpicture}
\end{center}

3 Style Options

There are plenty of options for styling the paths and pens.

3.1 Definition Options

Internally, making a pen is a two-step process. First a pen has to be defined and then processed. To define a pen, the user has to specify a path. That path is stored
in a global macro and so can be accessed in throughout the document. However, before being used, the pen has to be processed. At this stage, the pen is converted from a macro into a special object. These special objects are local and cannot (at present) be made global. Thus whilst a pen can be defined inside a group, the processing stage has to happen in the outermost group in which the pen is going to be used. There is a shortcut command that (via a bit of suspicious hackery) does all this within a \texttt{tikzpicture} group. However, if a pen is to be used in several different pictures, it must be processed outside the group in which it is defined. The following macros and keys are used to set up and use a pen.

\begin{itemize}
  \item \texttt{define pen} key is specified on a path then that path will be used to define a pen. It can take one option which will be the pen name, if not specified then \texttt{default} is assumed. The resulting path will not be counted for bounding box considerations. When the pen is used, the origin will correspond to the path along which it is dragged.
  \item \texttt{pen name} sets the name for the current pen. This can be used either when defining or using a pen.
  \item \texttt{\pen} and \texttt{\definepen} are analogous to the TikZ commands \texttt{\draw} or \texttt{\fill} in that they act like a path command but store the path as a pen. The difference between them is that \texttt{\definepen} is to be used outside a TikZ picture (it contains its own \texttt{tikz} command) and \texttt{\pen} inside.
  \item \texttt{use pen} on a path means that that path should be “stroked” with the pen (\texttt{default} if no name is given, or none specified via the \texttt{pen name} key).
\end{itemize}

3.2 Style Options

There are various options available for styling the calligraphic paths. The style options are as follows.

\begin{itemize}
  \item \texttt{pen colour} style defines the default colour to be used. Since calligraphic paths are sometimes filled and sometimes stroked, this ensures that the colour is used correctly.
  \item \texttt{nib style} option, which takes two arguments. The first is the index of the part of the nib and the second is the style options to be applied.
  \item \texttt{stroke style} is constructed. This is done by putting \texttt{[this stroke style={}]} in the
template path at the relevant part. The style is saved and applied to that
segment of the template path.

- The tapering of copperplate paths can be controlled by the `taper` option. It
takes arguments `none`, `both`, `start`, and `end`.

- Copperplate paths come in two “weights”: `heavy` and `light`. The weight also
affects the tapering: by default a light path is tapered to nothing whilst
a heavy path is tapered to the width of a light path. Weights can be
specified by either `weight=weight` or just `heavy` and `light`. It is
possible to change the weight for different components of a path using the
`stroke style` key. With tapering, this means that one can easily vary from
a light stroke to a heavy one. The relevant widths are controlled by the keys
heavy line width and the light line width. The taper line width,
is set automatically by the weight but can be altered afterwards using the
taper line width key.

```latex
\begin{center}
\begin{tikzpicture}
calligraphy[pen colour=green, nib style={2}{color=red}]
\put(0,0){\ moveto\ctrl{45:1} and \ctrl{-135:1} \setsize{3,0}
\ctrl{-135:2} and \ctrl{45:2} \setsize{0,-3}
\ctrl{45:1} and \ctrl{-135:1} \setsize{3,0} \moveto\ctrl{45:1}
\setsize{0,-7} \ctrl{45:2} \setsize{0,-3} \ctrl{45:1}
\setsize{-135:1} \ctrl{45:2} \setsize{0,3} \moveto\ctrl{45:2} \setsize{0,-7}
\setsize{-135:2} \ctrl{45:2} \setsize{-135:1} \ctrl{45:1} \setsize{3,0};
\end{tikzpicture}
\end{center}
```
4 Decorations

If a TikZ/PGF decorations library is loaded prior to this library, then the `calligraphy` library defines some decorations that use the calligraphic paths, specifically with the copperplate nib. The current decorations are:

- `calligraphic brace` for a brace.
- `calligraphic straight parenthesis` for a parenthesis with straight middle component.
- `calligraphic curved parenthesis` for a parenthesis with a curved middle component.

All the above use the `amplitude` option to specify their size. The following is an example of their use, together with the standard `brace` and the `delimiter` key from the `matrix` library for comparison.
5 Pre-Defined Pens

The following pens are predefined:

- copperplate
\begin{center}
\texttt{tikz \texttt{calligraphy[copperplate]} (0,0) \controls +(1,-1) and +(-1,1) \stroke{light,taper=start}} +(0,0) \controls +(1,-1) and +(-1,1) \stroke{heavy} +(0,0) \controls +(1,-1) and +(-1,1) \stroke{light,taper=end};
\end{center}