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"An era is fast approaching when no writers will be read by the majority, save and except those who can effect for bales of manuscript what the hydrostatic screw performs for bales of cotton—condense into a period what before occupied a page.—COTTER.

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EMBRACING

THE MOST IMPROVED AND SIMPLE METHODS OF

SELF-INSTRUCTION IN ALL BRANCHES

OF

POPULAR EDUCATION

COMPILED AND EDITED BY

R. S. PEALE

ASSISTED BY EMINENT SPECIALISTS IN EACH DEPARTMENT.

CHICAGO

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Practical - and - Ornamental -
 PENMANSHIP



OF the importance to all classes of a legible, easy and rapid handwriting, we scarcely need speak. No other one attainment assists an equal number of young ladies and gentlemen to positions of profit and advancement, or affords more satisfaction as an accomplishment; and we believe it to be an acquirement within the reach of all persons having common sense and one good hand.

It has been the determination of the publishers of this work to spare no pains or expense to place before the student the very best instruction and examples in every department of Penmanship. They accordingly employed Prof. D. T. Ames, of New York, the famed pen artist, and editor of the *Penman's Art Journal*, to prepare, specially for this work, the following pages of instruction and examples. It is their belief that the instruction embodies the best thought of the times, while the copies and specimens are certainly the product of the highest order of artistic skill.

All the copies and specimens have been photo-engraved directly from the original pen-and-ink copy, and therefore may be said to be actual pen-work, and not the result of the engraver's skill, as is generally the case with what has heretofore been presented to the public as reproductions of penmanship.

The learner will, therefore, know that the copies before him, having once been executed with a pen, may be exactly reproduced by the same simple process.

If, in some instances, the forms are less rigidly correct, or the lines less delicate than are fine plate engravings, we are fully convinced that the more easy, flowing and natural lines of the actual pen-work will more than compensate for such lack, if so it may be termed.

The publishers are confident that no equally practical and useful exposition of teaching and practicing the art of Penmanship has ever been presented to the public.

POSITIONS.

FIRST in importance to the pupil in writing is a **CORRECT POSITION**. As in logic an error in the premises must lead to false conclusions, so a bad position while learning to write must lead to failure. It is only when in a correct position that the pen, even in the hand of its skillful master, is capable of producing the smooth, graceful line, shade and curve so essential to good writing. If such is the fact when in a master's hand, how doubly so it is in the undisciplined and struggling hand of the learner!

It is also important that a proper position be maintained at the table or desk, as well as the relative positions of the pen, hand, paper, desk and body.

Each of three positions at the desk has more or less advocates, and each, in our opinion, is commendable, according to the circumstances of the writer. We give each position, with the reasons urged in their favor.

RIGHT POSITION.—Turn the right side near to the desk, but not in contact with it. Keep the body erect, the feet level on the floor. Place the right arm parallel to the edge of the desk, resting on the muscles just forward of the elbow, and rest the hand on the nails of the third and fourth fingers, not permitting the wrist to touch the paper. Let the hands be at right angles to each other, and rest on the book, keeping the book parallel to the side of the desk.



RIGHT POSITION.

This position is advocated as furnishing the best support for the hand and arm while writing, and we think not without justice in school or class rooms, where the desk is often sloping and narrow.

FRONT POSITION.—In this, the same relative position of hand, pen and paper should be maintained as described in the former one. In commercial colleges and writing academies, where more spacious desks, or tables, are used than in the common school room, this position is permissible and is frequently adopted.



FRONT POSITION.

LEFT POSITION.—Without illustrating this position, we would say that the left side is presented to the desk, and the same relative positions maintained as in the right and front. This position is advocated on the ground of its relieving the right arm from being burdened with any support of the body while writing, and thus giving a more free, rapid and less tiresome action to the hand and arm. This argument has considerable force where the fore-arm or muscular movement is practiced.

It is also the most convenient, if not a necessity, in the counting-room, where numerous and large books are required to remain in a position at right angles with the desk, and also in the execution of large drawings or specimens of penmanship, which necessarily, or most conveniently, occupy positions directly in front of the artist.

RIGHT OBLIQUE POSITION.—Another position at the desk, sometimes advocated by authors and teachers, is the right oblique, which is a position between the front and side, as illustrated below.



RIGHT OBLIQUE POSITION.

In our opinion, the question which of these positions is to be adopted is not of such vital importance as that the proper relative position of pen, hand and paper should be maintained, and that the arm should be perfectly free from the weight of the body while writing.

POSITION OF PEN AND ARM.—Take the pen between the first and second fingers and thumb,

letting it cross the forefinger just forward of the knuckle, and the second finger at the root of the nail, three-fourths of an inch from the pen's point. Bring the point squarely to the paper and let the tip of the holder point toward the right shoulder.

The thumb should be bent outward at the first joint, and touch the holder opposite the first joint of the forefinger.

The first and second fingers should touch each other as far as the first joint of the first finger; the third and fourth must be slightly curved and separate from the others at the middle joint, and rest upon the paper at the tips of the nails. The wrist must always be elevated a little above the desk. This position of the pen is undoubtedly the best for all writers using the finger movement, as it admits of the greatest freedom and facility of action of the fingers. But among writers using the muscular movement, where less depends upon the action of the fingers, it is common, and we think well, to allow the holder to

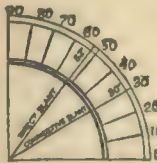
fall back and below the knuckle joint. It is more easily held, and, from its forming a more acute angle with the paper, moves more readily and smoothly over its surface.

Finger Movement is the combined action of the first and second fingers and thumb.

Fore-Arm Movement is the action of the fore-arm sliding the hand on the nails of the third and fourth fingers.

Combined Movement is that which is most used in *business penmanship*. It is a union of the fore-arm with the finger movement, and possesses great advantage over the other movements in the greater rapidity and ease with which it is employed.

Whole-Arm Movement is the action of the whole arm from the shoulder, with the elbow slightly raised, and the hand sliding on the nails of the third and fourth fingers, and is used with facility in striking capital letters and in off-hand flourishing.



SCALE OF SLANT.

Main Slant.—A straight line slanting to the right of the vertical, forming an angle of 52° with the horizontal, gives the *main slant* for all written letters.

Connective Slant.—Curves which connect straight lines in small letters, in a medium style of writing, are usually made on an angle of 30° . This is called the *connective slant*. See diagram.

Base Line.—The horizontal line on which the writing rests is called the *base line*.

Head Line.—The horizontal line to which the short letters extend is called the *head line*.

Top Line.—The horizontal line to which the loop and capital letters extend is called the *top line*.

A Space in Height is the height of small *i*.

A Space in Width is the width of small *u*.

The distance between the small letters is $1\frac{1}{4}$ spaces, measured at head line, except in the *a*, *d*, *g* and *q*. The top of the *pointed oval* in these letters should be two spaces to the right of a preceding letter.

Upper and Lower Turns.—In the analysis of small letters, short curves occur as connecting links between the principles. These curves we call *turns*. When one appears at the top of a letter, it is called an *upper turn*; when at the base, it is called a *lower turn*.

MOVEMENT EXERCISE.

All instruction in penmanship should be initiated with a liberal use of movement exercises, arranged and practiced with the view of facilitating upward and downward as well as lateral movement of the hand, and each and every lesson should be preceded by more or less practice upon movement exercises.

CARE IN PRACTICE.

In practicing upon movements and writing, it should be constantly borne in mind that it is not the amount of practice so much as the careful and thoughtful effort to acquire precision and certainty that determines the success of the writer.

It is often said that "practice makes perfect." This is true, if the term practice implies thoughtful, patient and persistent effort for improvement; otherwise it may be quite untrue.

Thoughtless scribbling tends rather to retard than to enhance the acquisition of good writing. Each time a copy has been carelessly repeated, incorrect or bad habits have been confirmed rather than corrected—a move backward instead of forward. This is a fact not sufficiently appreciated by teachers or pupils. Better far not to practice than to do so carelessly; one might as well seek to win a race by occasionally taking a turn in the opposite direction.

Good or well-constructed writing is no more essential than that it should be executed with facility and ease; yet we would have no learner fall into the mistaken idea that he is to give special attention to speed before having acquired by deliberate study and practice correct forms and proportions in writing. First accuracy, then speed. Rapid and thoughtless practice is worse than useless. The mind must be educated before the hand. The hand and pen are only the servants of the mind, and as such can never surpass the mind's conception and power to guide and direct in any performance.

If upon the tablets of the mind there is presented constantly to our mental vision a perfect copy of the letters and their varied combinations into graceful writing, the hand will strike for the single and definite purpose of reproducing the same, and will progress steadily to the attainment of skill requisite for the reproduction of the most perfect conceptions of the mind.



POSITION OF PEN AND ARM.

The hand of the greatest sculptor or artist has no cunning not imparted by a skillful brain. Michael Angelo was the chief of artists, because of his superior mental conception of art, and may we not suppose that the untouched canvas presented to his mental vision all the grandeur and beauty in design and finish that delighted the eye of the beholder when finished into the most exquisite painting? The hand can never excel the conception of the mind that educates and directs its action. If Spencer or Flickinger excel others in the perfection and beauty of penmanship, is it not because of their superior conception of that in which superior penmanship consists? The student who would have success must see that his practice is preceded by and always attended with thoughtful study and criticism.

After having once written the copy, study and criticise your effort before the next trial. Your faults noted, and a thought as to how they may be best corrected will enable you to make an intelligent and successful effort for improvement. Remember that unknown faults can never be avoided or corrected. First

study to discover, and then to mend. Short exercises or copies, if rightly practiced, are much more favorable for improvement than long ones, inasmuch as they are repeated at intervals so short as to keep faults and criticisms fresh in mind, while oft-repeated efforts for correction will be correspondingly effective. Faults observed by ourselves or pointed out by others at the beginning of a long copy are very likely to be out of mind before that portion of the copy in which they occur is repeated.

WRITING NOT A SPECIAL GIFT.

It is often said that good writing is a "special gift." This idea is not only fallacious, but is exceedingly pernicious as regards the acquisition of good writing, inasmuch as it tends to discourage pupils who write badly, by leading them to believe that, not having "the gift," they are debarred from becoming good writers.

Good writing is no more a gift than is good reading, spelling, grammar, or any other attainment, and in the same way it is and *can* be acquired, viz., by patient and studious effort.

The correct form and construction of writing must be learned by study, while practice must give the manual dexterity for its easy and graceful execution. Many persons fail to become good writers from not properly uniting study and practice. Careful study with too little practice will give writing comparatively accurate in its form and manner of construction, but labored, stiff and awkward in its execution; while, upon the other hand, much practice with little study imparts a more easy and flowing style, but with much less accuracy, as regards the forms of letters and general proportion and construction of the writing, which will commonly have a loose and sprawly appearance.

Example of writing which has resulted more from study than practice:

Study gives form

Example of writing in which there has been more practice than study:

Practice gives grace

The result of study properly combined with practice:

*Study combined
with Practice gives
grace and perfection*

Undoubtedly, many of our readers will see forcibly illustrated in one of these examples their own experience. So manifest is the effect of these different modes of practice that we have only to glance at a piece of writing to discern the extent to which a writer has combined study with practice while learning to write.

UNITY AND SIMPLICITY OF FORM.

It is an old but true saying that "a jack of all trades is master of none." This is so from the fact that, working at many things, neither the hand nor brain can attain to a high order of proficiency or skill. It is the specialist that advances the standard of progress in all the directions of human discovery. Concentration of thought and action makes the great masters of the world, while by a diffusion of the same the greatest genius is dissipated and fails to attain to a marked degree of eminence.

So, in learning to write, the pupil who vacillates between many systems and multitudinous forms of letters must inevitably fail of becoming an expert and skillful writer.

It is a matter of frequent observation that persons learning or practicing writing vacillate between from two to six different forms of the capitals, and as many as are possible in the small letters, apparently in the belief that variety is the chief element of good writing, which is a double mistake, as it detracts from the good appearance of the writing at the same time that it enhances the difficulty of learning and of executing it.

For example, we have known writers who, in executing a short piece of writing, would for many of the letters make use of forms as varied and numerous as follows:

R R R R R R

and use more or less variety in all of the letters, thus requiring study and practice upon *about one hundred* different and unnecessarily complicated forms for the alphabet, in place of twenty-six. Thus the labor and uncertainty of becoming a skillful writer is magnified fourfold. A single and simple form for each letter, capital and small, should be adopted, and, with a few exceptions, which we shall hereafter explain, should be invariably practiced. The frequent and uniform repetition will impart that accuracy of form, grace and facility of execution which constitute good writing.

The simple forms are not only more easily acquired and more rapidly executed, but they are more easily read than the more ornate styles; in fact, those forms that cost the most are worth the least. It is as if a merchant should constantly purchase an inferior class of merchandise and pay the high price of the best; his chances for success certainly would not be very promising.

ECONOMY OF FORM.

Labor, whether of the clerk or mechanic, is rewarded according to the results it can produce.

The copyist or clerk who can write one hundred words equally as well in the same time that another writes fifty will certainly, other things being equal, command twice as much pay. The rapidity with which writing can be executed depends largely upon the simplicity of the forms of letters used and the size of the writing. A medium or small hand is written with much more ease and rapidity than a large hand, from the fact that the pen can be carried over short spaces in less time and with greater ease than over long ones, and can execute simple

forms more easily and rapidly than complicated ones. To illustrate: Suppose one writer were to habitually make the capital *R* thus:

R Which requires eleven motions of the hand to execute; and that another were to uniformly make it thus:

R Requiring only four motions of the hand. It is apparent that the difference of time required to make each cannot be less than the proportion of eleven to four. That is not all. The complicated form consists of many lines, some of which are required to run parallel to each other, and all made with reference to balancing or harmonizing with some other line, and requires to be made with much greater care and skill than the more simple form, so that the disadvantage is even greater than indicated by the simple proportion between eleven and four.

The practice of these complex forms of the alphabet will be fatal to rapid and legible business writing.

These remarks are intended to apply more especially to business and unprofessional writing. Where show and beauty are of greater consideration than dispatch, variety and complexity of forms are quite proper, and even necessary.

We give here the entire alphabet of capitals such as we would recommend for all business purposes, as combining simplicity of form and ease of construction:

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

We would add as not objectionable the following:

A M N O D

CORRECT PROPORTION ESSENTIAL TO GOOD WRITING.

One might be able to execute faultlessly each single letter of the alphabet, and yet be a most miserable writer. Writing, to be really good, must be harmonious in all its parts; letters must be proportionate to each other, properly connected, spaced, have a uniform slope and degree of pen-pressure, etc., as well as an

easy and graceful movement. The following example will illustrate the bad effect of disproportion of letters:

Disproportionate

It will be seen that each letter, taken by itself, is creditably accurate in form, and yet, when associated with each other in a word, they present an appearance as ungainly as would an ox yoked with an elephant. We have often seen writing in which the letters were really badly formed, yet so harmonious in their combinations, and easy in their construction, as to present an attractive, not to say an elegant, effect; while, upon the other hand, we have often seen writing in which the letters were well formed, and yet so awkward in their combinations, and labored in their execution, as to be really painful to the sight of persons having a refined and correct taste regarding writing.

CORRECT AND INCORRECT SPACING.

Another important factor of good writing is the proper spacing and connecting of letters and words. Upon these very much depends, as in many instances the connecting lines alone impart the distinctive character to letters.

In determining the proper spacing of writing, the distance between the straight lines of the small *a* may be taken as a space in width. The distance between the parts of letters having more than one downward stroke should be one space; between the letters one and one-fourth spaces, measured at the head line, except *a*, *d*, *g* and *q*, which should occupy two spaces, measuring from the preceding letter to the point of the ovals; between words there should be two spaces.

Example of correct spacing:

many men

Incorrect spacing:

Inequalities

SLANT OF WRITING.

The degree of slant now adopted by the leading authors, and one which we approve, is at an angle of 52° from the horizontal, as per diagram in a preceding column.

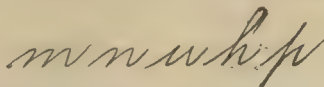
The relative effects of incorrect and correct slope may be seen in the following examples:

Wilmington

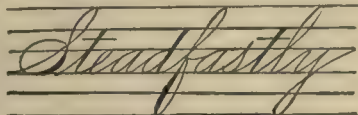
The variation in the slope of different letters and their parts will be rendered much more perceptible by drawing straight extended lines through their parts, thus:

Wilmington

One of the most common faults in slope occurs on the last part of letters *m*, *n*, *u*, *h* and *p*, which are made thus:



Example of correct slant, space, proportion, etc.:



SIZE OF WRITING.

In its practical application to the affairs of life, writing must be greatly varied in its size, according to place and purpose.

It would be obviously bad taste to use the same size and style of writing for the headings of a ledger and other books of account or record that would be employed on the body of a page. In the address of a letter and superscription upon the envelope much greater license, as regards size and style, may be taken than in the body of the writing. Nor is it practical at all times to maintain a uniform size for body writing. It may, with propriety, be written larger upon wide than narrow-ruled paper. Care should always be taken to gauge the size of the writing according to the space in and the purpose for which it is to be written. This should be done by varying the scale rather than the proportions of the writing. When writing upon ruled paper we should always imagine the space between the lines to be divided into four equal spaces, three of which may be occupied by the writing; the fourth must not be touched, save by the downward extended letters from the line above. This open space between the lines separates them, and enables the eye more readily to follow and distinguish between the lines when reading. A small or medium hand is the best, both as regards the readiness with which it is read and the ease and rapidity of its execution.

In a large hand, the writing is apt to be more or less intermingled and confused, the loops of one line often cutting into and obscuring the writing upon other lines, while the more extended sweeps of the pen in the large writing are proportionately slow and tedious.

For legibility, ease and rapidity of execution, small, unshaded writing is decidedly the best.

HOW TO LEARN AND TEACH WRITING.

CONSPICUOUS FAULTS.

To note and indicate all the faults liable to occur in writing, or to prescribe a cure-all remedy, is more than we presume to undertake. They are as numerous and varied as are the circumstances, habits, tastes and accomplishments of the writers; but it is quite safe to say that a very large proportion of all the "unpleasantness" in writing comes from sheer carelessness on

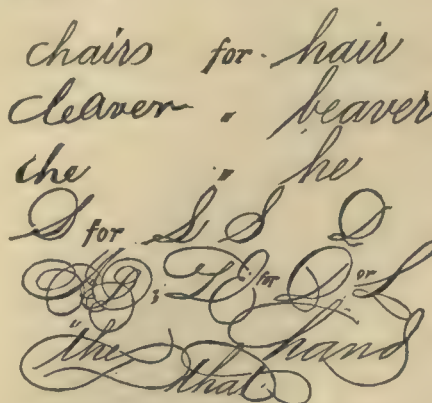
the part of the writers, which is manifest in the awkward, non-descript or uncertain forms which are employed—forms often most easy and graceful, but which, taken separately, represent no intelligible character, and, apart from the context, are liable to be mistaken for any one of the several letters that are similar in their construction. This fault is specially grievous where it occurs in an initial letter, in short names, abbreviations and cipher writing, as in such cases the context furnishes the reader little or no aid.

Another prolific source of annoyance, and not unfrequently illegibility, arises from the inexcusable use of flourishes and superfluous lines. We say *inexcusable*, because, at best, they mix and confuse the writing, and, when hurriedly and carelessly made, they frequently take forms which are liable to be mistaken by the reader for letters or parts of letters, and thereby puzzle and annoy, if not entirely change the intent of the writer. Another frequent fault is the personal eccentricity which leads writers to adopt, as *their style*, forms for letters, and especially capitals and in autographs, which are entirely outside the pale of any known system of writing, and whose identity can only be guessed at by those unfamiliar with the peculiarity.

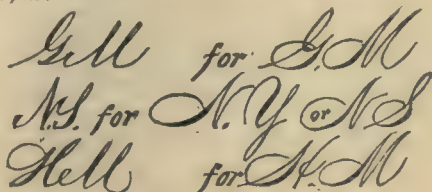
While, as we have stated, it is quite impossible to name all the sources of bad writing, or to formulate rules for its prevention or correction, we do believe that there are many of the most common faults—among which are those enumerated above—that with a little thought and care may be avoided.

To aid the student, as far as possible by negative instruction, to avoid some of the more common and inexcusable faults, we have formulated a few rules, with examples illustrative, which we here present.

Rule First.—All unnecessary, superfluous or flourished lines must be omitted; as:



Rule Second.—No capital letters or words should be joined together; as:



Rule Third.—Capital letters should not be joined to the smaller letters; as:

lean for Can
lease " Case
Ind " Md.
Shape " I hope

Rule Four.—The capital *T* should never be looped at the top; as:

Tour for Tour
Tend " Tend
Twenty " Twenty

Several expensive litigations have grown out of the delivery of messages having the latter combination, as Seventy when it was written for Twenty, or *vice versa*, by the sender of the dispatch. We are not informed respecting the precise circumstances of any of the cases, but, supposing the error to have been in orders to buy twenty thousand bushels of grain, shares of stock, or other thing of similar value, the consequence might have been serious.

Rule Five.—A capital *H* should never be so made as to be mistaken for an *A* or other combination; as:

A. H. H. for H
Hood " Hood
Hardy " Hardy
Humble " Humble
A. H. James " H. H. James

Rule Six.—Cross all *t*'s with a single horizontal line at the top.

reach for reach
hate " hate
Hattie " Hattie

A telegraph dispatch addressed as above was taken down and sent to Ha-Hi-E, who was not known at the street and number to which it was directed, and it was consequently returned; and when the error was discovered, and traced to the operator who made it, he was asked how he came to make such a mistake, and whom he supposed Ha-Hi-E to be. The operator replied, "Some Indian Chief or Chinese"—a very natural supposition in such a city of all peoples as is New York.

Rule Seven.—The capital *J* should always be made above the line, while the *j* should extend below. Otherwise, when used as initials or in cipher-writing, they cannot be distinguished with certainty.

Rule Eight.—The small *s* should never be made with the loop below the line, as it is liable to be mistaken for a *p* or *f*; as:

crop for crop

Rule Nine.—Letters should be connected in their parts, and with other letters, by the proper and characteristic curved or straight lines. It is a common and grievous fault in writing that a straight line or the wrong curve is employed in the construction and connection of letters, thus leaving them without distinctive character, or imparting one which is false and misleading. For instance, a form made thus *W* may be taken for an *n*, a *u*, and, possibly, for a *u*. In cases where the context does not determine, its identity becomes a mere matter of guess, and when extended thus *W* its significance, as will be seen, is still more vague and uncertain, as it might be intended for either of the following seven combinations:

nu un nu un
nu un nu un

With a properly trained hand no more time or effort is required to impart the true and unmistakable characteristics to each letter than to make forms whose identity is open to doubt and conjecture.

Rule Ten.—No letter should have a doubtful form, such as may be mistaken for one of several letters; as:

h for h or k
 j " j or g
 n for n; v for v or r
 L for L or I
 S for S or T
 W " W or V
 M for M or Md.
 Cal. " Cal. or Col.
 Md. " Md. or Md.
 a for a or a; e for e or d

Rule Eleven.—All eccentric forms and conspicuous personal oddities, which so often render writing, and especially autographs, illegible, should be avoided; as:

L for L for I
 S for S; T for T
 S for S; M for M
 S for S; P for P
 S for S for Y
 H for H
 Mrs Just in York
 Mary for Mary
 Juncup for Jennings
 Mrs for Miss; Q for C
 Pack for Pack; Smith for Smith

This example was used as an initial letter in a communication recently received. In addressing the author we could only do as we are often obliged to do with doubtful initials—make a *fac-simile*, and leave it to the postmaster to decipher at the office of delivery. Writers should remember that short names and initial letters, when carelessly written, are very liable to be misread, from the fact that no aid can be derived from the context.

A large proportion of letters which miscarry through the mails do so from the careless manner in which they are superscribed. As an example, let us suppose that a writer desires to address an important communication to

J. H. Howell,
 Sherman,
 Cal.

but he hurriedly and carelessly superscribes it thus:

J. A. Stowell
 Sherman,
 Cal.

The abbreviation for the name of the State (*Cal.*) is so indefinite that the letter goes first to Colorado, but, there being no Herman or Sherman in that State, it is finally re-directed to Herman, *Cal.* The initial *S* and following letter *h* being of so indefinite and doubtful a character, they together were naturally mistaken for an *H*, but, there being no Herman post-office in California, the mistake is finally discovered by a distributing agent, and the letter is again re-directed to Sherman, *Cal.*; here the *H* in Howell is read *St*, and accordingly the letter is placed in *S* box for general delivery; not being called for, it is at length advertised in the list of undelivered letters, thus: *J. A. Stowell*. The *J*, having been made above the line, is mistaken for an *I*, while the initial *H* is so nearly closed at the top that it is mistaken for an *A*. After being duly advertised, the letter is sent to the Dead Letter Office at Washington, and from there returned, after several weeks, to the writer. J. H. Howell, in the meantime, has enquired daily for letters at the Sherman post-office, when the delivery clerk has looked in the *H* box and answered, "Nothing." Mr. Howell has also carefully scanned every list of advertised letters, but never could he have imagined that the letter advertised for I. A. Stowell was the one he had so long and anxiously looked for.

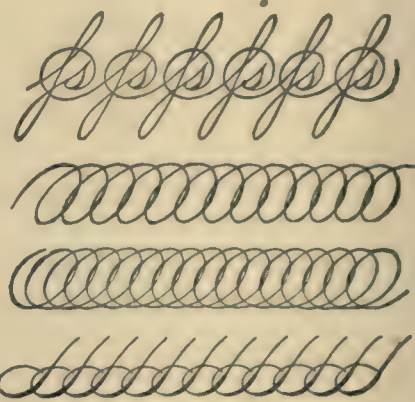
It is just such errors as those above described that cause a large percentage of the miscarriages of mail matter.

MOVEMENT EXERCISES.



Much patience should be devoted by the learner to practice upon movement exercises, for the purpose of disciplining and bringing under perfect control the motions of the hand and arm.

The following will serve a good purpose, and, with the copies following, will be a guide to a course of twenty lessons, with or without the aid of a teacher:



PRINCIPLES



COPIES.

- 1 *S Ammon*
- 2 *N Newman*
- 3 *M Manning*
- 4 *T Triumph*
- 5 *F Fractional*

6 G Grammar
7 S Sojourning
8 L Lawrence
9 H Hamilton
10 K Kingston
11 P Pannusier
12 R Raymond
13 I Improving

14 J Jefferson
15 O Obliquity
16 E Exchange
17 D Dixon Quiz
18 V U Yours
19 W X Zone
20 & Co \$ %

1 I Aim to reach perfection. I
2 Benevolence is commendable. B
3 Command all excellence. Come
4 Diligence will win success. D

5 Emulate all that is good. End.

6 Fortune favors the brave. Fine.

7 Generosity will be rewarded. G

8 Honesty is the best policy. Iris

9 Justice wrongs no man. James.

10 Knowledge is power. Samartine.

11 Much pains much skill. Man.

12 New brooms sweep clean. Nine.

13 Opinions are opinions still. Om.

14 Practice is the way to perfection

15 Quit evil associates. Q. Razors.

16 Save lest you want. Turning.

17 Union gives strength. Venezuela.

18 Write with great care. Xerxes

19 Youth is the time to learn. Y

20 Jones are five in number.

— — — — —
Penmanship.
— — — — —



SCALE OF



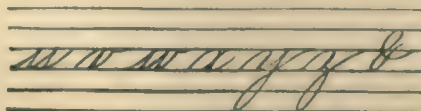
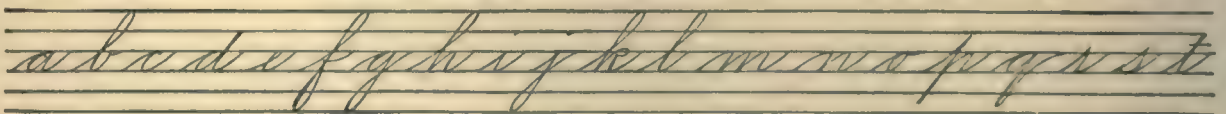
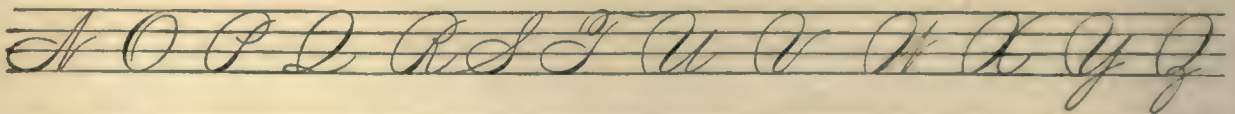
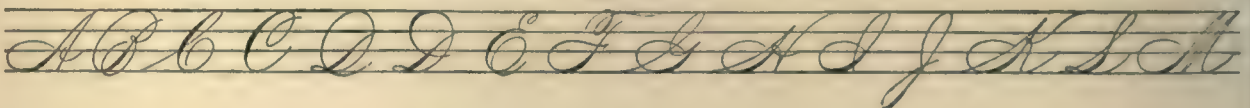
SLANT.



PRINCIPLES.



SCALE OF PROPORTIONS OF LETTERS.



STANDARD ALPHABETS.

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.

ABBREVIATED CAPITALS FOR BUSINESS.

A 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

EXTENDED LETTERS FOR LADIES' EPISTOLARY WRITING.

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

Writing for Business should be constructed in the plainest manner possible. It should be written with a free rapid movement of medium size, with little shade and no flourishes.

Writing for Correspondence should be very plain, below medium in size, and be written in a light free running style.

Ambidextrous Brilliant Compton Dillingham Eminence
Gillman Hampton Indolent Jameson Kinsman Lawns

Maidens Noonday Omission Penmanship Quartz Rolling
Saxony Triumph Unionville Visions Wood Xenia York Zone

Due A. H. Hinman or order on demand for value received
Five Hundred Sixty Eight and $\frac{50}{100}$ Dollars.

\$2295 $\frac{00}{100}$.

New York, October 15, 1883.

At three days sight pay to Charles Rollinson or
order Twenty Two Hundred and Ninety five Dollars
value received.

R. S. Peale & Co.
St. Louis Mo.

George J. Ames.

\$1750 $\frac{00}{100}$.

Chicago, September 20, 1883.

Six months after date I promise to pay Benj.
F. Kelley or order One Thousand Seven Hundred and
Fifty Dollars value received.

Joel H. Barlow.

Whole Arm Capitals may be used for Superscriptions
 Ledger Headings and Professional Penmanship where
 license and display are permissible, if not desirable.

WHOLE-ARM CAPITALS.—PLAIN.

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

WHOLE-ARM CAPITALS.—FLOURISHED.

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

\$91.50 — Cincinnati, Oct. 19, 1849.
 Ninety days after date I promise to
 pay William Duncan, or order, Ninety-one
 Dollars. Value received.
 D. W. Fremont.

ROUND WRITING FOR HEADINGS.

Practical Penmanship.
 Dr. Bills Receivable. Co.
 Bills Payable. New York.
 Merchandise Commission
 Writing School. Cash. Cr.

296 Broadway New York

August 16 1853

Mr Samuel C Woodford

St Louis Mo

Dear Sir

I am in-

formed that Mr Edward J Cummins was
lately and for some years in your employ

Would you kindly and (confidentially)
favour me with such information as you can
respecting him stating in what capacity
he was in your service and your estimation
of his general character and capability
as a business man and also please in-
form me respecting his social standing
during the period he was in your employ
or of your acquaintance.

Hoping an early response I am

Yours Respectfully

William M Leonard

429 Market St. St. Louis, Mo.

August 15, 1883.

Mr. William M. Leonard,

New York City:

Dear Sir:

In response to yours of the 10th instant making inquiries respecting Mr. E. J. Cummins, I would say that he was in my employ nearly nine years. During the first two years as corresponding clerk, the remaining years he was my general manager and purchasing agent. Our business relations terminated last January on account of the sale of my entire establishment and my retiring from business. I regard Mr. Cummins as a very trustworthy and capable business man and possessed of excellent social qualities. During my acquaintance his social standing has been enviable.

Yours Respectfully

Samuel C. Woodford.



Artistic Penmanship.



PEN embellishment is one of the oldest and most useful of the arts. In ancient times, before the discovery of the art of printing, the pen was not only the sole recording agent, save the chisel, but the chief implement of art. All manuscript books were the tedious productions of the pen. These were often elaborately embellished with ornate lettering and various styles of ornament. The more ancient styles of ornamentation were of the scroll and grotesque order, Mythical figures of gods, dragons, genii and all manner of imaginary forms figured conspicuously in ornamentation. Later, beginning with about the sixteenth century, in nearly all of the French, English and American published works upon penmanship, off-hand flourishing was the predominant mode of pen embellishment, which appeared in all manner of forms, from a simple sweep of the pen to elaborate designs representing birds, beasts, dragons, fishes and all manner of fanciful designs. This order of embellishment, although greatly modified from the masters of a few centuries ago, is still a conspicuous element in the penman's as well as the engraver's art, and is, therefore, entitled to consideration in any work of the present time devoted to artistic penmanship. The art of flourishing is not only desirable as an accomplishment to the pen artist, but its practice tends to discipline the hand and eye, so as to impart greater ease and dexterity in the execution of practical writing.

Recently, through the introduction of the various photographic processes for transferring

and printing pen drawings, new demands have been made upon the penman's art. The pen artist is now called upon to execute all manner of designs which have hitherto been strictly within the province of the engraver, and such designs must be produced not only with a degree of care and perfection, but in a style to meet and rival the various classes of engraving with which they must compete.

Through this exacting demand, the styles of lettering and ornamentation which were formerly known and recognized as essentially the penman's art require modification and adaptation to these new purposes. Flourishing is now less abundant and conspicuous; in its place are various other species of ornamentation, such as floral, scroll, panel and tint work. Examples of these several styles of ornamentation, illustrative of their proper application in artistic pen work, will appear upon the following pages.

It has been the earnest endeavor of the author to present the best forms for standard and ornate lettering, together with designs covering the entire range of the penman's art.

THE DESIGN AND EXECUTION OF PEN-WORK.

WHATEVER the purpose of any work, much of its success depends upon the skill and artistic effect of the design; hence extreme care and thought should be exercised in this respect. No amount of work,

however carefully and skilfully performed, can produce a good or satisfactory result from a design awkward or inappropriate.

After selecting the paper or material upon which the work is to be executed, fasten it with thumb-tacks or glue to a drawing-board; draw with a pencil border and centre lines; then sketch lightly with a pencil the design, having care to give due prominence to the several parts according to their importance in the work, with a proper intermingling of light and shade.

When designs are to be copied, there are numerous methods for making transfers. The most common is by means of thin, transparent paper or cloth, which is placed over the design to be copied, and the outline traced over with a pencil, after which the opposite side of the tracing is penciled over with a soft, black pencil; then place the tracing upon the paper on which the copy is to be made, when the lines upon the tracing are retraced with a pencil or any smooth-pointed instrument which will give a distinct outline upon the paper underneath.

Transfer or blackened paper is often placed under the tracing before retracing it, instead of pencilling its reverse side, which is objectionable from the liability of blackening or soiling the paper upon which the drawing is to be made; and then the transfer lines thus made are not easily removed with a rubber.

Of course this method of transfer can be used only where the desired reproduction is the same size as the original. If it is to be enlarged or diminished, other methods must be sought. This may be accomplished by marking the copy to be transferred into squares, and the paper upon which the reproduction is to be made into corresponding squares, enlarged or diminished

according to the change desired from the size of the original copy. The same change is accomplished very readily by the use of proportional dividers, with which every draftsman should be provided, or by the use of the pantograph.

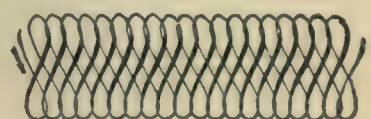
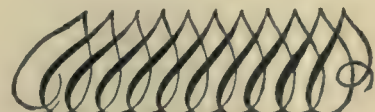
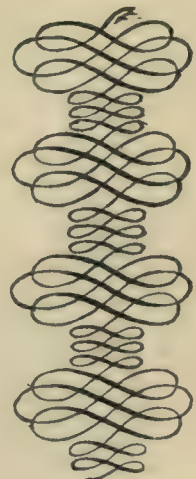
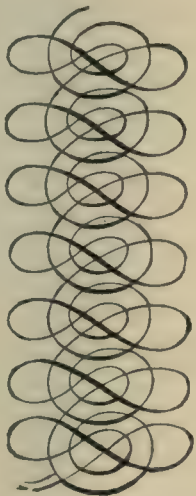
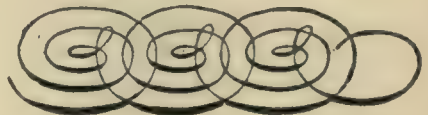
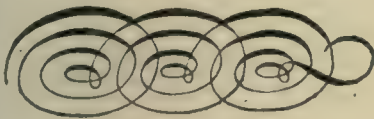
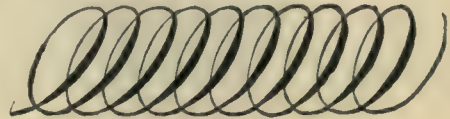
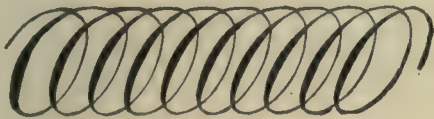
MATERIALS ADAPTED TO ARTISTIC PEN-WORK.

Use a fine quality of Bristol board or Whatman's hot-pressed drawing-paper, and a fine quality of *black* India-ink, freshly ground from a stick, in a tray containing rain-water. Ink of any desired shade may thus be made. If work is intended for reproduction by any of the photographic processes, the ink must be ground until jet black, and then the pencil guide-lines must be removed with a soft gum or sponge rubber, so as to remove as little of the ink as possible. Hard rubber will not only remove much of the ink, but will tear up the fibre of the paper, and thus break or make ragged the delicate hair-lines, which will therefore fail of a good result when photo-engraved. It should be specially noted that all lines to reproduce must be clear, smooth, continuous and black; if so, no matter how fine, they will answer the purpose. Copy should also be made at least twice the dimensions of the desired reproduction.

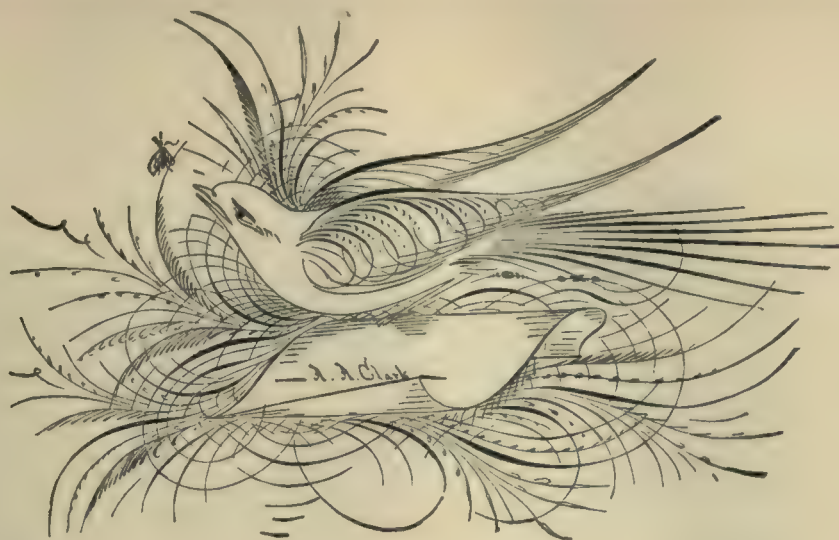
PENS.

For script writing, use Gillott's "303" or Spencerian Artistic No. 14. For fine drawing or tinting, use the "303" or Crow Quill. For flourishing, use Spencerian No. 1 or Ames' Penman's Favorite. For lettering, especially Old English, German and Church Text, the Sonneck pen, both broad and double-pointed, may be used to advantage.



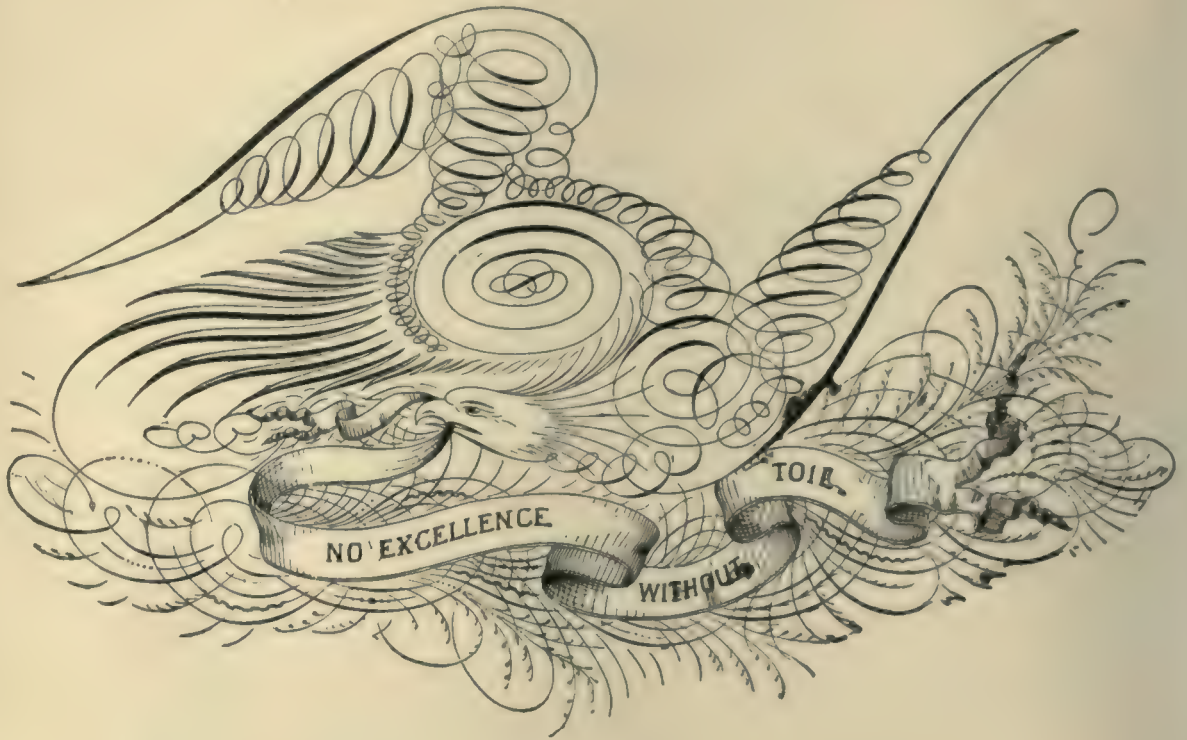






Advance





RESOLVED

FRIENDS

PRACTICAL
AND ARTISTIC
PENMANSHIP
AS
TAUGHT & PRACTISED BY

COMMISSION



SPECIMENS
FOR BLACKBOARD WRITING
AND DRAWING



Swifter its flight, though swift as eagle's wings,
The pen commands, and the bold figure springs,
While the slow pencil's discontinued pace
Repeats the stroke, but cannot reach the grace.



Old English

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

German Text

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

Church Text

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.

DESIGNS FOR FLOURISHED CARDS AND ALBUMS.

