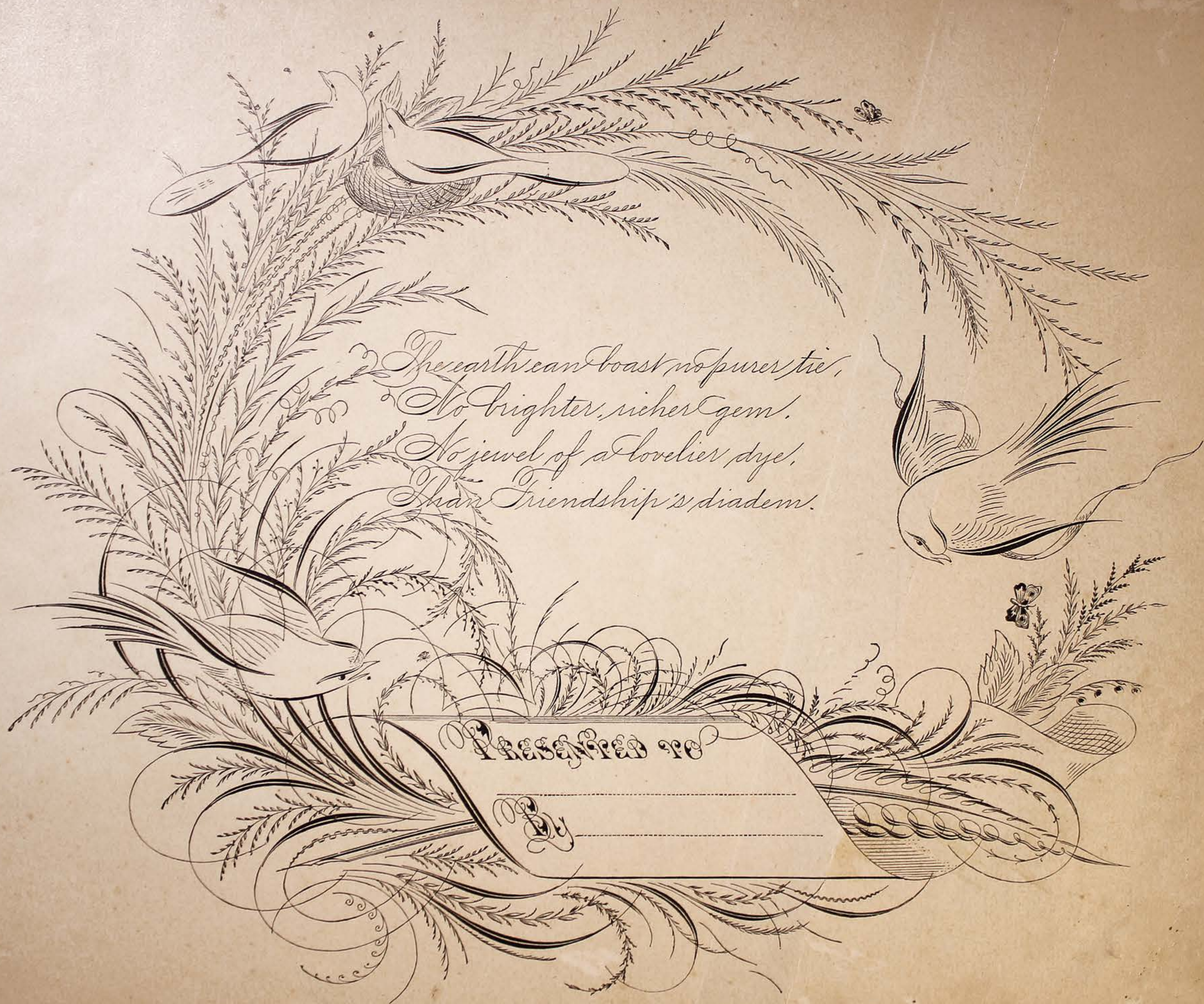




THE GOLDEN RULE OF  
FRIENDSHIP  
AND SELF-INSTRUCTION





The earth can boast no purer tie,  
No brighter, richer gem,  
No jewel of a lovelier dye,  
Than Friendship's diadem.

PRESENTED TO

By \_\_\_\_\_





GOLDEN CURSIVE PENMANSHIP

and self instructor

PUBLISHED BY  
KNOWLES  
& MAXIM.  
PITTSFIELD, MASS.

GREATEST MEANS EVER KNOWN FOR  
LEARNING TO WRITE AN  
ELEGANT HAND.  
SPECIMENS OF ORNAMENTAL PEN-WORK  
AND REAL WRITTEN COPIES BY ALL  
THE GREATEST PENMEN IN  
THE WORLD.

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Knowles & Maxim,  
Pittsfield, Mass.



TO THE PUBLIC.

SOME SOLID FACTS ABOUT THE

GOLDEN GEMS OF PENMANSHIP AND SELF-INSTRUCTOR.

THIS BOOK, The Golden Gems of Penmanship and Self-Instructor, is the largest, and by far the best and most elegantly illustrated work ever published on the subject of penmanship.

THIS BOOK,

The Golden Gems of Penmanship and Self-Instructor is universally acknowledged by expert penmen, writing teachers in business colleges, and by men of learning and the best judges everywhere, to be the *greatest means ever known for learning to write an elegant hand*; everybody, everywhere, all acknowledge this work to be the greatest means ever known for learning to do pen-drawing and flourishing and all kinds of the most beautiful ornamental pen-work.

How We Came To Publish

THE GOLDEN GEMS OF PENMANSHIP AND SELF-INSTRUCTOR.

A short time since, one of the partners of this firm, perfected a new and ingenious electrical process, which we call photo-electrographing, by which process, all kinds of writing and pen-work can be reproduced on paper in any color, or combination of colors and gold, so perfect and exact, that the reproduction or photo-electrograph cannot be told from the original writing.

THE PHOTO-ELECTROGRAPHING PROCESS.

When we first perfected the photo-electrographing process for reproducing real pen-work, we realized we had found a means for publishing the greatest book on penmanship ever conceived of.

We resolved to collect all the best specimens of pen-work by all the best and most skillful penmen and pen artists in the whole world, no matter what they might cost, and to publish a work on penmanship that everybody would want, and as all the copies in the book would be real pen-work instead of engraved work, we realized that we could publish the most perfect self-instructor ever known. We have spared no expense to employ the very best penmen and teachers of penmanship throughout the world, to set all the

copies and write instructions and full explanations all about everything so that any one can go right to work and make anything contained in the book, and be able to write an elegant hand, almost from the start, with but very little practice.

THE BEST OF ALL

that was ever thought of by all the very best writers and penmen that ever lived, to make it easy to learn to write, to learn all the different and *most beautiful* styles of elegant writing and ornamental penmanship, is contained in the Golden Gems and Self-Instructor. It is full of the prettiest things ever done with a pen. Full of perfect real written copies, and it contains full and complete instructions for learning the whole art of penmanship without a teacher.

IT TEACHES AND SHOWS YOU

*just how to go to work to learn to write nicely*, and just how to make everything that can be thought or conceived of that is beautiful or desirable to do with a pen. Everything is made so plain and simple and easy, that no one can fail to understand it all, and no one can fail to learn to write an elegant hand from the Golden Gems, in a very short time, if he will only try. Nothing has been neglected. Everything is explained in such a plain and simple way, that no one can fail to understand it all. As strange as it may seem, any one, young or old, even the dullest scholar, if he will try, can learn from this book to write an elegant hand in only a few weeks.

THE GOLDEN GEMS.

The Golden Gems is not a collection of hard, engraved copies, which no one ever did or could ever learn to do with a pen, but the whole book is all real pen-work. All the copies and all the writing and ornamental work in this whole book is all real pen-work just as it was executed with a pen, and then photo-electrographed.

LOOK THE GOLDEN GEMS THROUGH

And you will see a greater variety, and more styles of elegant writing, and more designs of beautiful flourishing and

ornamental work, than you can find in any other collection in the world.

This work is complete in everything in the form of penmanship.

But the great secret why it is so easy to learn to write from the Golden Gems, is because everything in the whole book is so thoroughly explained that you cannot help understanding all about it. Every letter, every plain and ornamental copy, is explained by itself in such a plain and simple way that anybody who can read cannot help seeing just how to do it himself. For example, if you want to make any kind of a flourished bird, this book shows you just how to do it. It shows you just how to begin, how to proceed and how to finish the bird; and so it is with all the plain and ornamental writing. Every copy is thoroughly explained. Nothing has been neglected. Everything that you can find in the Golden Gems of Penmanship and Self-Instructor is thoroughly explained, and made so plain, simple and easy, that you cannot possibly fail to understand it all, and you cannot fail to learn to write an elegant hand in very short time, if you will try.

No matter how difficult, writing may naturally be to you, you can learn from the Golden Gems, in only a few weeks, to write and draw just as well as any of the specimens contained in it, that have been inserted to show the improvement that others have made. There is no more doubt about it than there is that the sun rises and sets.

EASY TO LEARN TO WRITE.

THE BEAUTIFUL ART MADE EASY.

All the best copies and all the best instructions and very best methods for learning to write an elegant hand, quickly and easily, ever taught by all the very best penmen and writing teachers in business colleges and writing schools in the whole world are contained in this book. Everything necessary to make it a very easy matter to learn to write an elegant hand is contained in this book, the Golden Gems of Penmanship and Self-Instructor.

THE CROWN

This beautiful pen-work gem is a marvelous piece of pen-work, and a very ordinary thing ever done with a pen.

It was all done with a single stroke of the pen.

The picture was commenced by the end of the nose, and rounded without raising it from the paper. Thus the whole picture is completed. Thus the whole picture is completed. Thus the whole picture is completed.

This remarkable picture was executed by a wonderful penman and genius in a very short time. The Crown is a very short time. The Crown is a very short time. The Crown is a very short time.

We do not insert this picture as a challenge, or try to imitate, for no other human hand, W. H. Lyons, could probably execute such a beautiful pen-work picture with a single stroke of the pen.

You can easily learn to make an elegant hand from the Golden Gems in a very short time. You can learn to make such an extraordinary thing as this.

The fact that such wonders can be done with a pen, ought to prove that anybody should be able to learn to write an elegant hand, at the very least, with the instructions, as are contained in this book. Copies and best instructions, and the most easy to learn to write ever thought of, and writing teachers that have ever

The great genius penman, W. H. Lyons, executed by us alone, and by no one else. Therefore, we are able to challenge anybody to produce better copies of elegant writing and ornamental work than we are able to produce elsewhere in the whole world. And by the photo-electrographing process we are able to reproduce every part of all kinds of pen-work, in any color, gold, so absolutely perfect and exact that there is no difference at all between the photo-electrograph and the original pen and ink.

We lead the world in penmanship, and are the very highest and most exalted summit in the art of penmanship, and have been conceived of for learning to write an elegant hand.

(Copyrighted 1884 by KNOWLES &



## THE CROWN OF THORNS.

This beautiful pen-work gem is the most wonderful and marvelous piece of pen-work, and the most remarkable and extraordinary thing ever done with a pen.

It was all done with a single stroke without lifting the pen from the paper.

The picture was commenced by placing the pen at the point to be occupied by the end of the nose, and then carrying it round and round without raising it from the paper until the picture was completed. Thus the whole picture was all done with a single stroke of the pen.

This remarkable picture was executed by W. H. Lyons, the most wonderful penman and genius in art that has ever lived; and we insert this marvelous gem, "The Crown of Thorns," to show what is possible for genius to do with a pen.

We do not insert this picture as a copy for any one to practice from or try to imitate, for no other human being except the great genius, W. H. Lyons, could probably ever learn to make this wonderful pen-work picture with a single stroke of the pen.

You can easily learn to make any other design contained in the Golden Gems in a very short time, but you could probably never learn to make such an extraordinary, marvelous and wonderful thing as this.

The fact that such wonders can be done, and have been done with a pen, ought to prove that any one with ordinary intelligence should be able to learn to write an elegant hand, and do nice ornamental work, at the very least, with such copies, and advantages, and instructions, as are contained in this book, which contains all the best copies and best instructions, and the best of everything to make it easy to learn to write ever thought of by all the greatest penmen and writing teachers that have ever lived.

The great genius penman, W. H. Lyons, is constantly employed by us alone, and by no one else. He is paid an immense salary by us and he cannot be hired to do anything for any one else. Therefore, we are able to challenge the whole world on penmanship, and are able to produce better copies, and better specimens of elegant writing and ornamental work than can be produced anywhere else in the whole world. And by means of the photo-electrographing process we are able to reproduce on paper, a perfect counterpart of all kinds of pen-work, in any color, or in all colors and gold, so absolutely perfect and exact that you could not see a particle of any difference at all between one of the photo-electrographs and the original pen and ink work.

We lead the world in penmanship, and the Golden Gems is the very highest and most exalted summit of all that is good and beautiful in the art of penmanship, and the greatest means ever conceived of for learning to write an elegant hand.

(Copyrighted 1884 by KNOWLES & MAXIM, Pittsfield, Mass.)



ALL DONE WITH A SINGLE STROKE OF THE PEN.

## SELF-INSTRUCTOR.

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is complete in everything in the form of pen-

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## HOW TO LEARN TO WRITE.

### BEAUTIFUL ART MADE EASY.

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elegant hand. All that is contained in this book, the Golden Gems of  
Penmanship and Self-Instructor.





W. H. Lyons

# CORRECT POSITION

—IN—

## WRITING.



The first and most important thing in learning to write an elegant hand is to begin by holding your pen properly and persist in it until you have formed the habit of holding it thus, and it comes easier to hold it properly than it does to hold it improperly.

The best way to hold your pen is to take it in the hand between the thumb and the first and second fingers, in such a manner that the holder shall cross the first finger just above the knuckle joint. Let the second finger drop below the first so that the holder shall cross it at the root of the nail. The third and fourth fingers should curve beneath the hand and rest upon the nails. This is the most natural method for holding the pen, for when at rest the hand invariably assumes this position.

The best position to assume at the desk is that which comes handiest. As it does not make much difference whether you sit with your right or left side to the desk, or sit fronting it squarely—only it is necessary to use a table or desk of the proper height—so that in setting at it you do not assume a cramped, bent, or unnatural position.

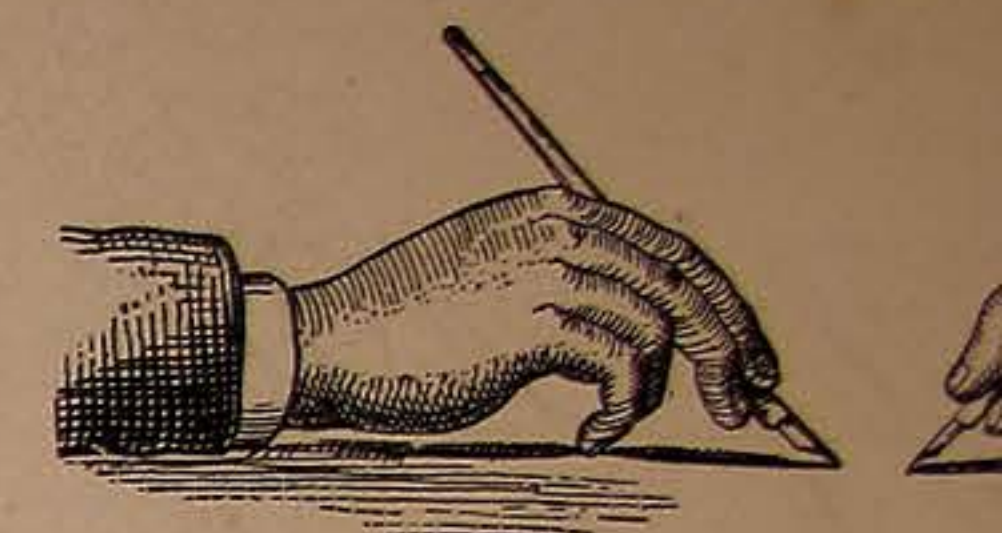
The height of table or desk is best, at which a person, when sitting in an erect position, with the feet placed firmly upon the floor, and the elbow on the desk, finds that his shoulder is neither elevated nor depressed.

The accompanying cut is a picture of the great champion penman, W. H. LYONS; it shows the proper position for sitting at the desk and how to hold your pen, the same as assumed by the great penman himself.

With these instructions and the help of this cut you cannot fail to see how to hold your pen properly and sit correctly at the desk as well as you could be shown under the eye and personal instruction of an experienced writing teacher.

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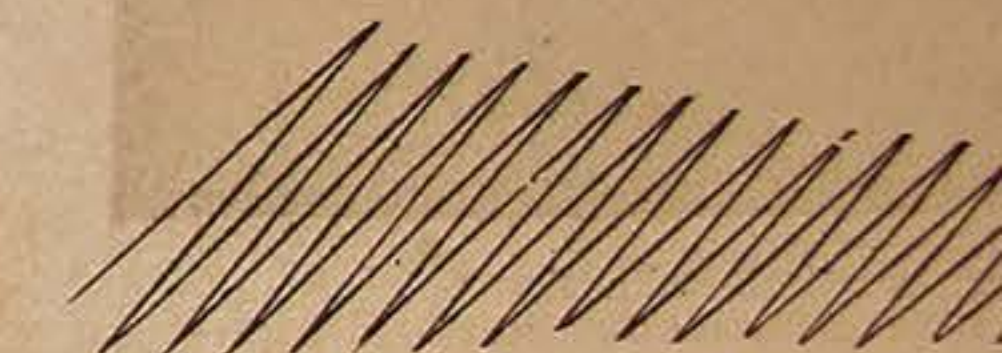
ALL THE MO



There are four principal movements of the hand, the *finger*, the *slide*, the *muscular* and the *muscular*. The following exercises are arranged in a simple and easy method, and it requires but very little practice to master the instructions given under each exercise. Control of all the movements.

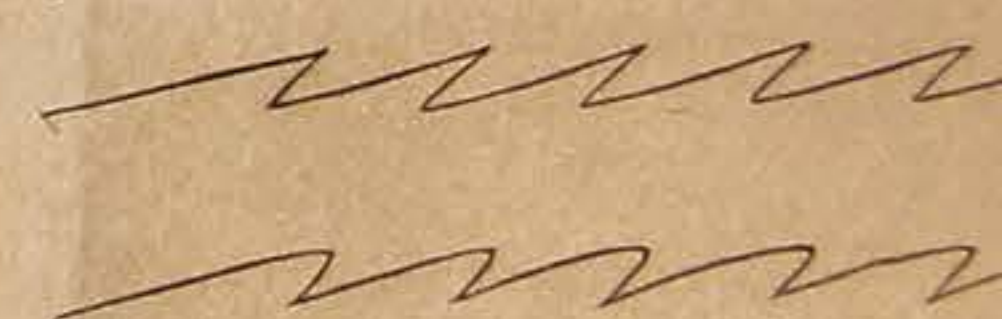
By a little practice on these exercises you will be able to learn to write.

It is easy enough to learn to write, but you must have the proper instruction; these exercises and the analysis of all the letters tell you all about it.



Exercise for Practice on the F

This movement is made by the fingers of the hand to make letters with the fingers that this exercise requires little attention.

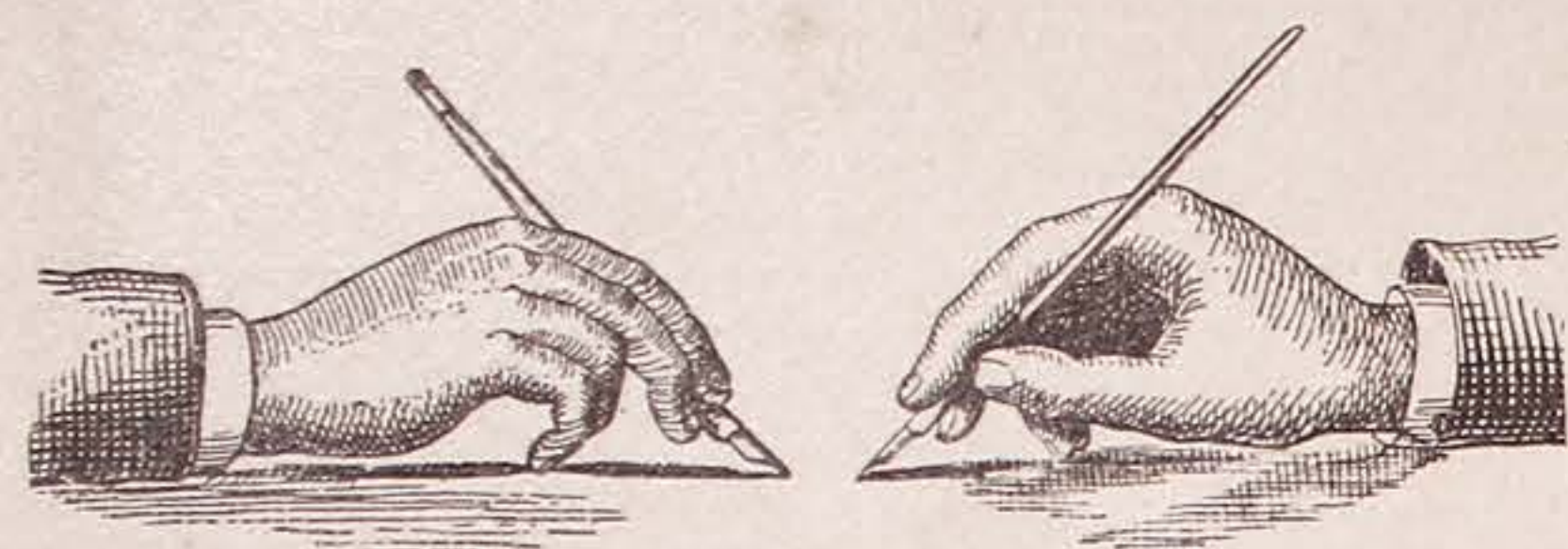


Exercises for Practice on the S

This movement is a motion of the arm moving the joints of either the fingers or the muscle near the elbow and the hand on the fingers.



ALL THE MOVEMENTS USED IN WRITING THOROUGHLY ILLUSTRATED AND EXPLAINED.

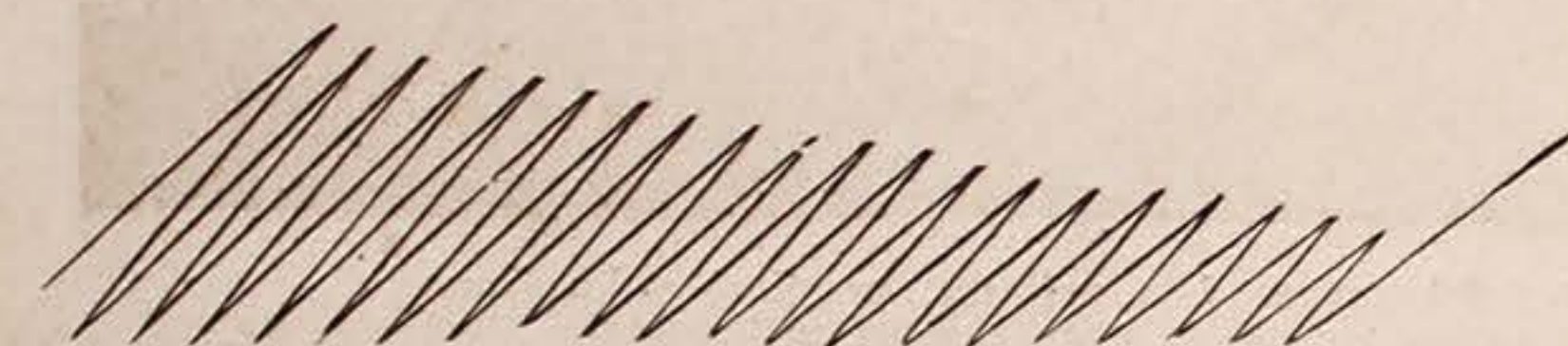


There are four principal movements used in writing. The *finger*, the *slide*, the *muscular* and the *whole-arm* movements.

The following exercises are arranged according to a new method, and it requires but very little practice with the help of the instructions given under each exercise to get perfect control of all the movements.

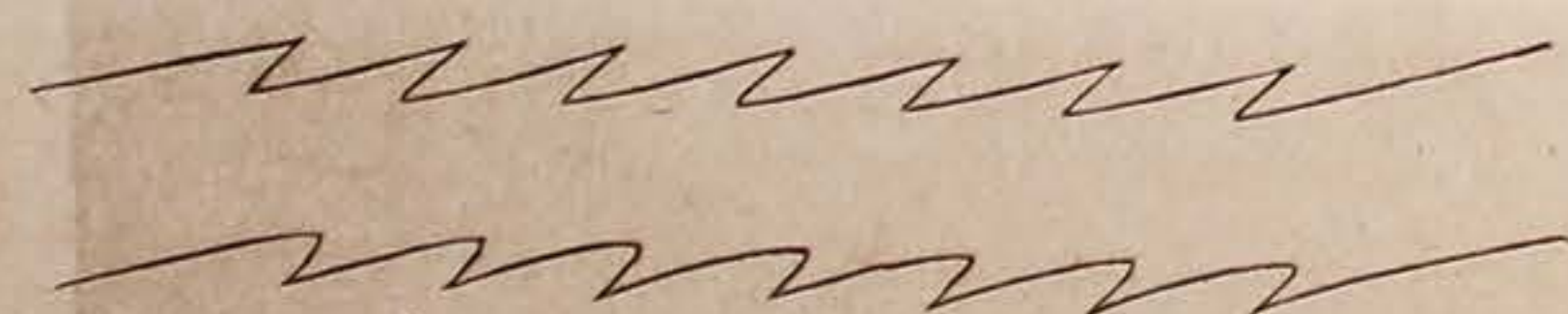
By a little practice on these exercises, it is a very easy matter to learn to write.

It is easy enough to learn to write an elegant hand if you have the proper instruction; these exercises and the following analysis of all the letters tell you all about it.



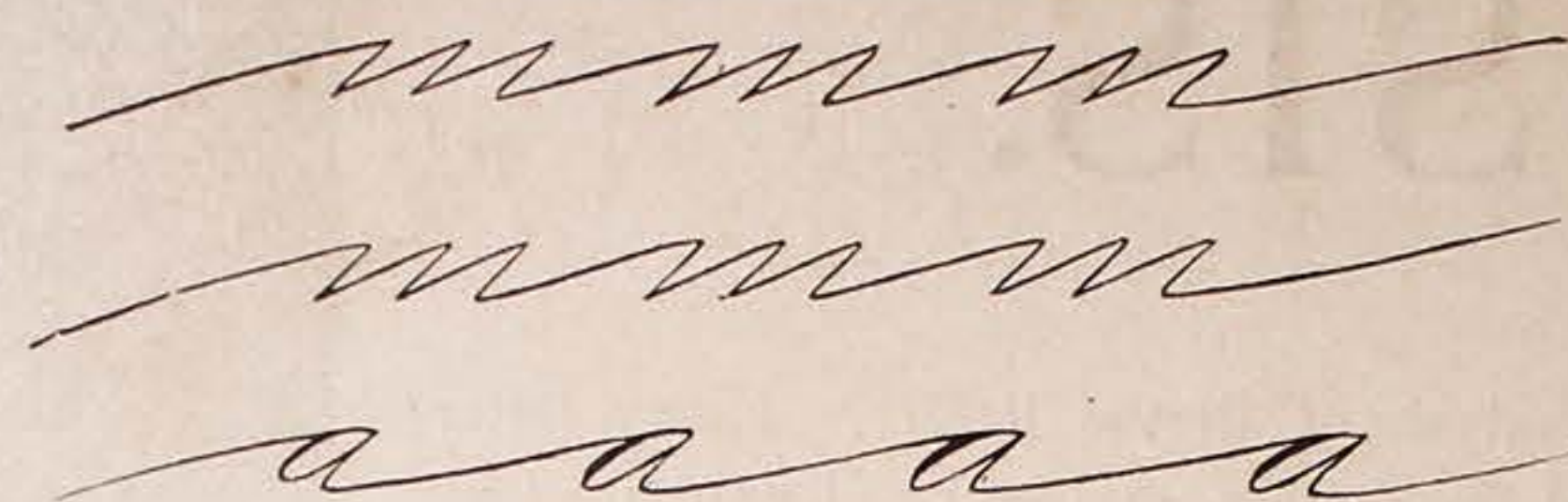
Exercise for Practice on the Finger Movement.

This movement is made by the fingers alone. It is so natural to make letters with the fingers that this movement requires but little attention.



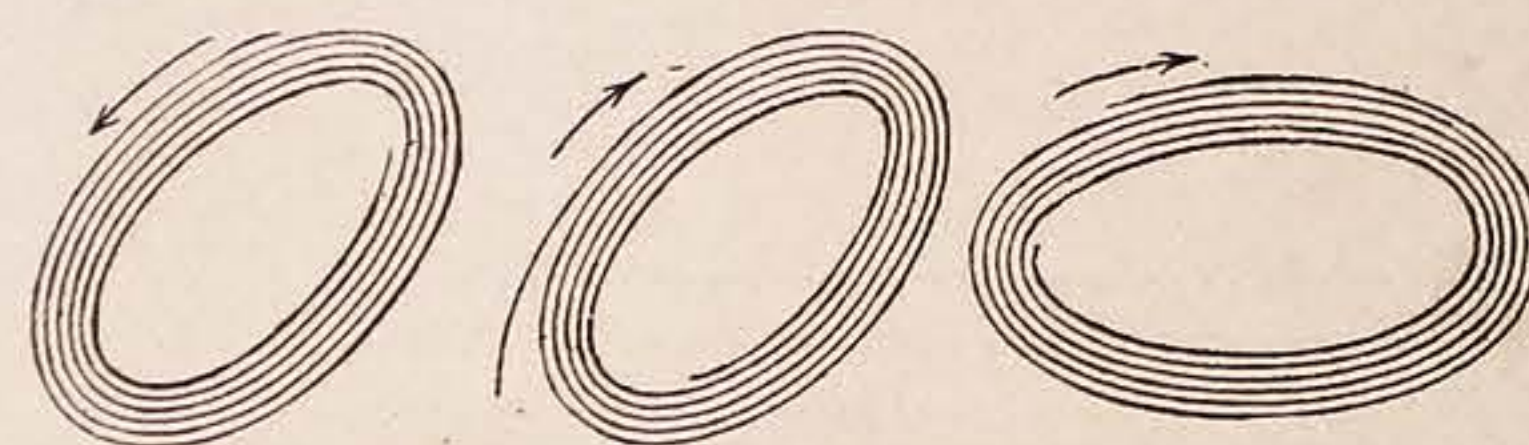
Exercises for Practice on the Slide Movement.

This movement is a motion of the arm from the elbow without moving the joints of either the fingers or wrist. Rest the arm on the muscle near the elbow and the hand on the ends of the last two fingers.



Exercises for Practice on the Finger and Slide Movements Combined.

These are illustrations of the way in which all the short letters should be practiced. Use the slide movement as much as possible while practicing on these exercises, for you are sure to use the fingers enough.



Exercise for Practice on the Muscular Movement.

This movement is produced by rolling the arm on the muscle just below the elbow, without moving the joints of either the fingers or wrist. Move the fingers, hand and arm altogether as one. This movement is always combined with the finger movement, but it is only the muscular movement that requires attention, for the fingers will take care of themselves.



Exercise for Practice on the Finger, Slide and Muscular Movements Combined.

Make the first line with the slide movement, the body of the letter with the finger movement, then finish by throwing a curved line over and around the letter with the muscular movement.

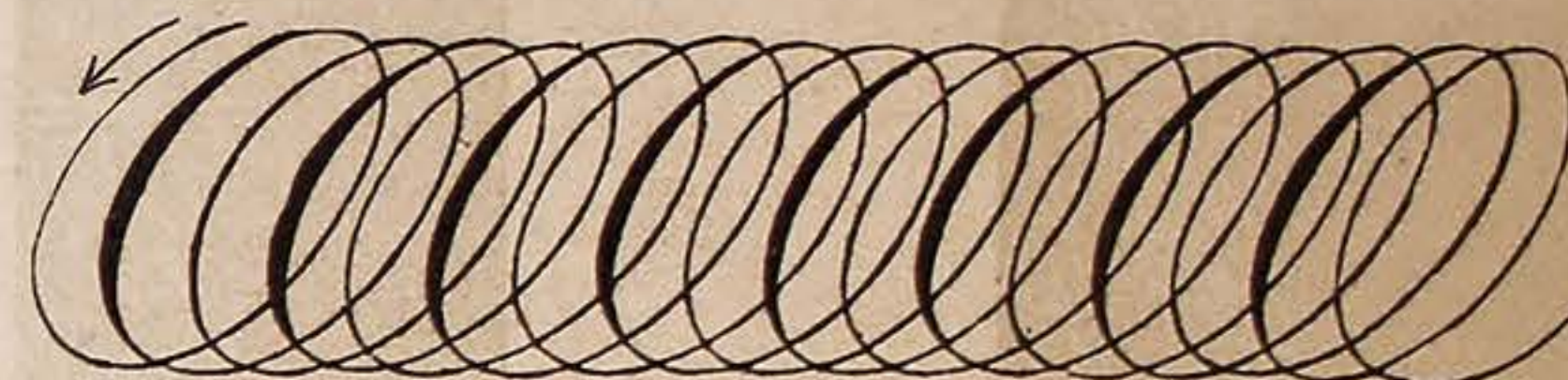


Exercises for Practice on the Finger, Slide and Muscular Movements, also Shading Exercises.



Exercises for Practice on the Finger, Slide and Whole-Arm Movements.

This is one of the very best exercises. A very little practice on this exercise will produce wonders. A person will sometimes get control of all the movements in this exercise by practicing five minutes.



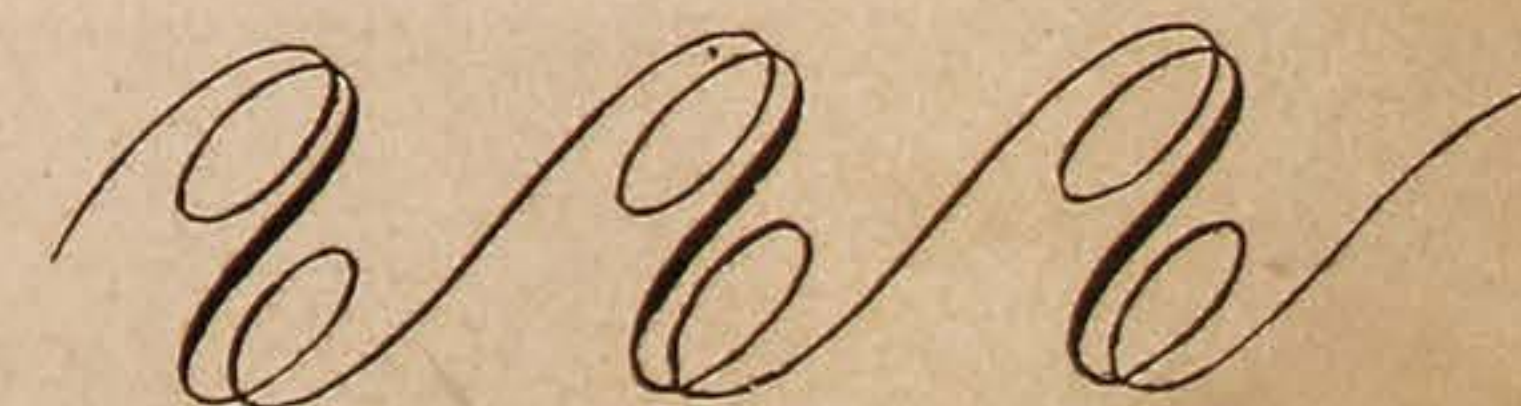
Exercise for Practice on the Whole-Arm Movement.

This movement is produced by moving the whole arm from the shoulder, resting only the hand on the ends of the last two fingers. In making large flourished capitals and doing all kinds of off-hand work, this movement is the best.



Exercise for Practice on the Capital Stem.

The capital stem is the most important principle used in making capital letters, and it is one of the very best exercises for practicing on the whole-arm movement.



Exercise for Practice on Direct and Indirect Oval, also Shading Exercise.

This exercise is adapted for practice on either the muscular or whole-arm movement.

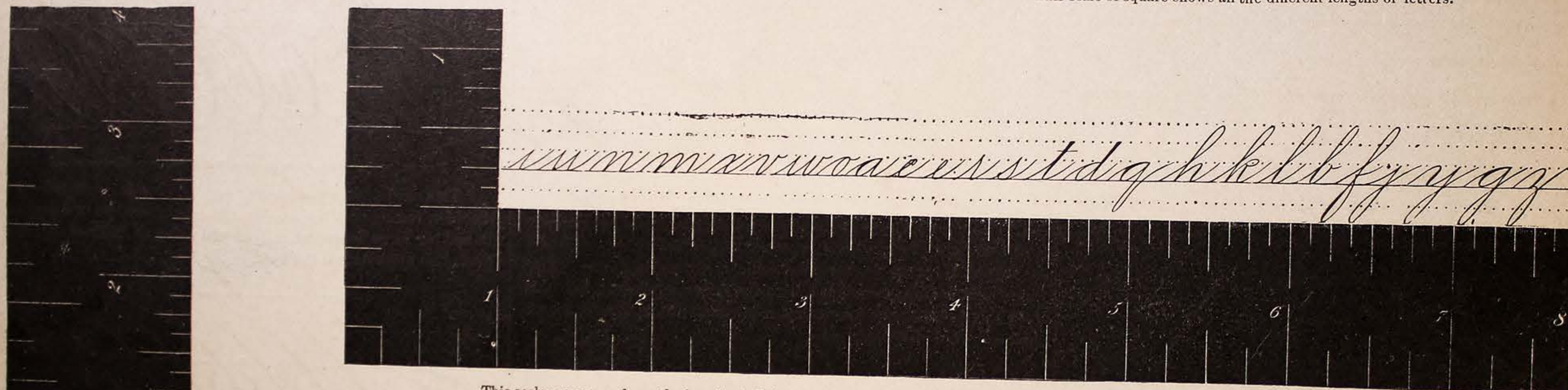


# ANALYSIS.

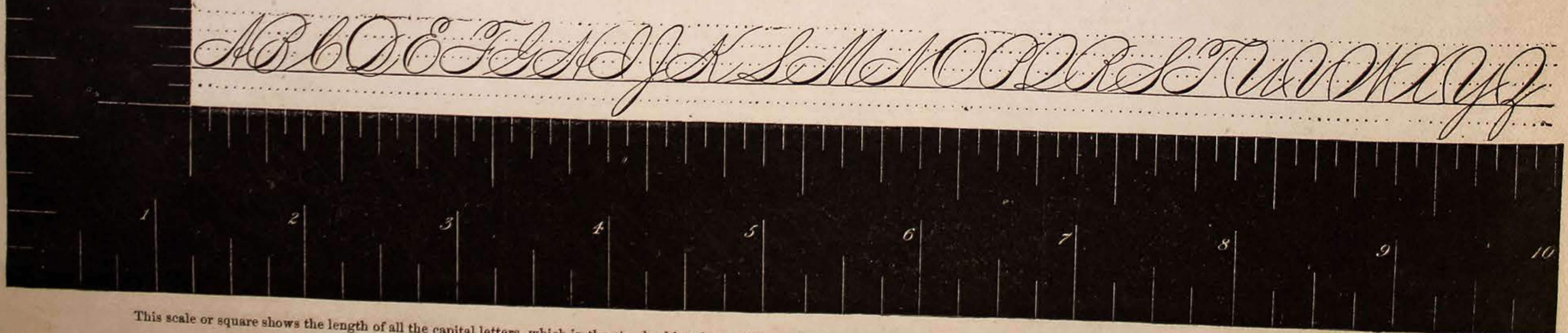
We give on this and the following six pages a complete analysis of all the letters. Every letter of the whole alphabet is taken all to pieces, one at a time, and thoroughly analyzed and explained by itself, in such a plain and simple way, that you cannot help seeing and understanding all about it. You can see at once just how each letter is made. No one ever fails who tries to learn to write from this method. All succeed far beyond their expectations. Even the dullest scholar can learn to write well from this method in a very short time. Do not fail to study carefully the instructions given on this and the following six pages. You will be surprised that you can learn to write an elegant hand so rapidly and easily.



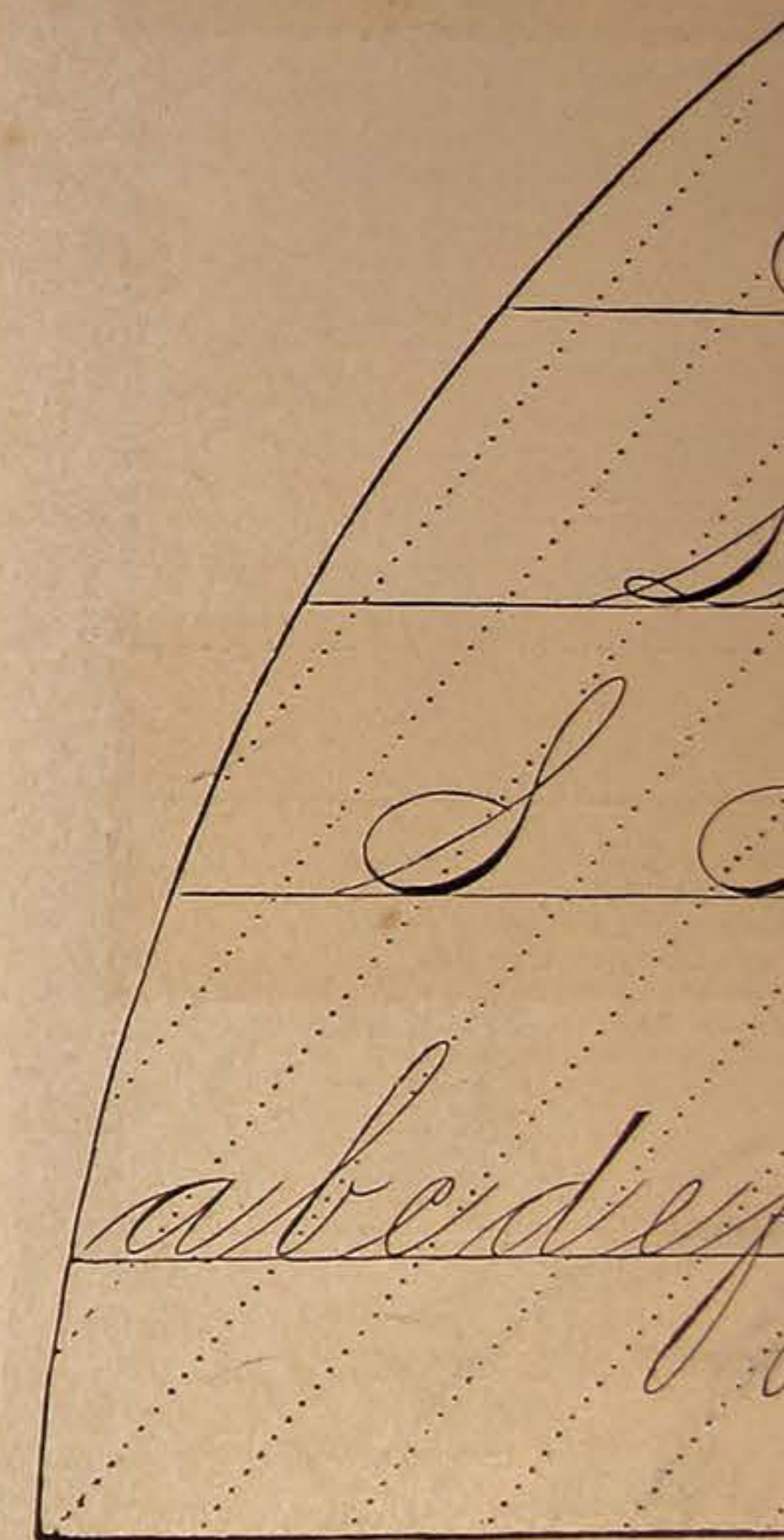
This scale or square shows all the different lengths of letters.



This scale or square shows the length of all the small letters in the standard hand, or the size of letters used in ordinary, practical and business writing. The standard hand is the best size for all practical purposes. In the standard hand the spaces are just one-eighth of an inch, and the letter which is used to measure both the height and width of all written letters, is just one-eighth of an inch high and one-eighth wide.



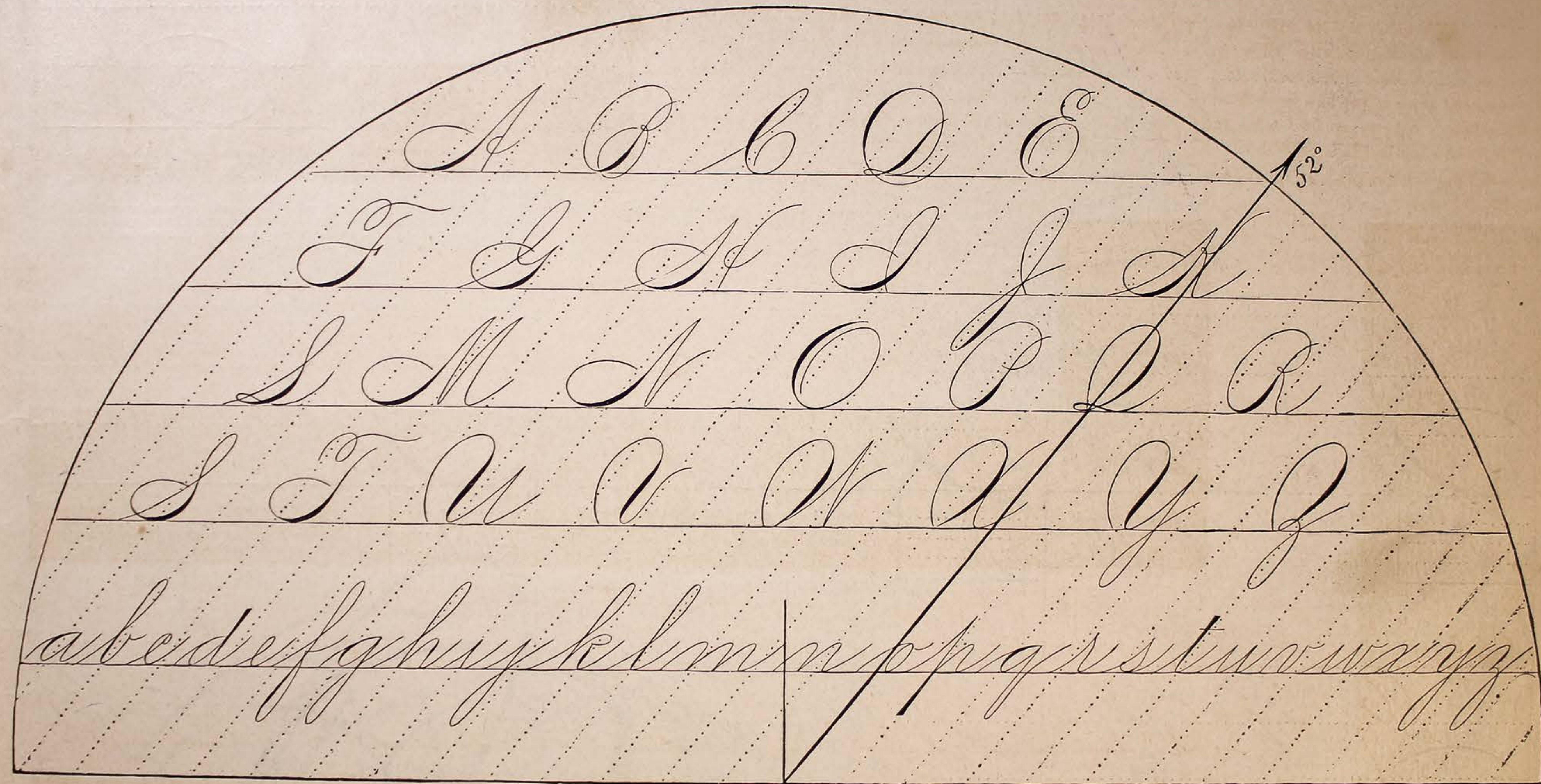
This scale or square shows the length of all the capital letters, which in the standard hand are all three-eighths of an inch long, except j, y and z, which are full length, or five-eighths of an inch long.



When letters are put together  
All good penmen agree that  
By comparing the letters with  
How much to slant letters is  
things to learn, for you can see at



## Scale Showing How Much to Slant Letters.

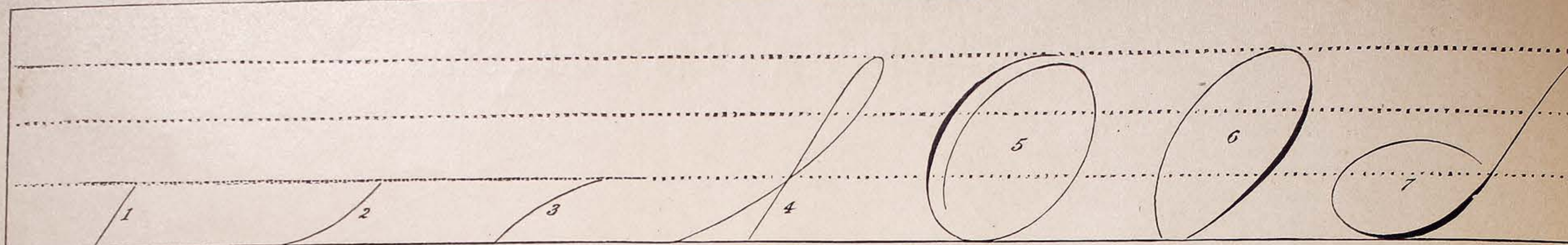


When letters are put together to make words they must all have the same slant in order to look well. All good penmen agree that letters look the best when slanted about  $52^\circ$  (fifty-two degrees) from the horizontal, the same as you see them in the above cut. By comparing the letters with the scale of slant, the same as you see in the above cut, you will see at once just how much to slant all the letters. How much to slant letters is one of the first and most important things to learn. By the use of the above cut and these instructions, it is also one of the easiest things to learn, for you can see at once, without any trouble at all, just how much to slant letters.

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# Principles and the Capitals A, N, M, T, F and K Thoroughly Analyzed and Explained.



The first principle is called the *straight line* and is usually one space in length, and in all letters, except small x, has a slant of 52 degrees.

The second principle is called the *right curve* and is thus named because it is found on the right side of any oval figure. It is usually made on the *connective slant* of 30 degrees.

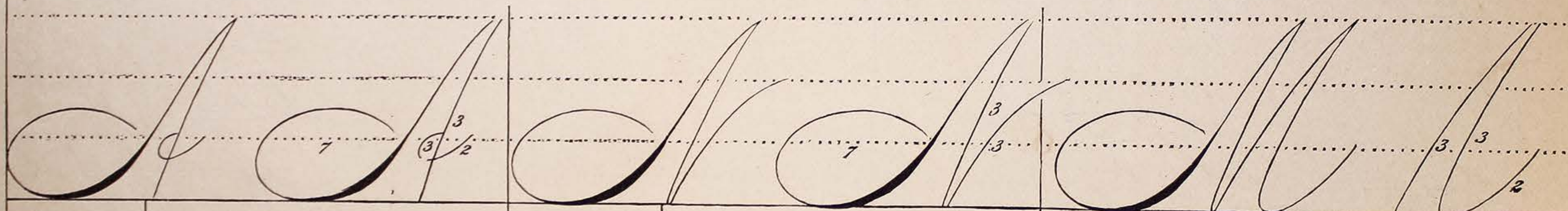
The third principle is called the *left curve* because found on the left of any oval figure. It is usually made on the slant of 30 degrees.

The fourth principle is called the *extended loop* and is formed by the union of the first three principles, the second and third forming a loop crossing one space above base line and one-third the height of principle.

The fifth principle is called the *capital O*, and consists of left curve, broad turn, right curve, broad turn and left curve, terminating one-third space from base line. Entire height, three spaces; entire width, two spaces; distance between left curves one-third space.

The sixth principle is called the *inverted oval* and consists of left curve, broad turn and right curve. Height three spaces; width at one-half the height, one and one-half spaces; at bottom, one-third space.

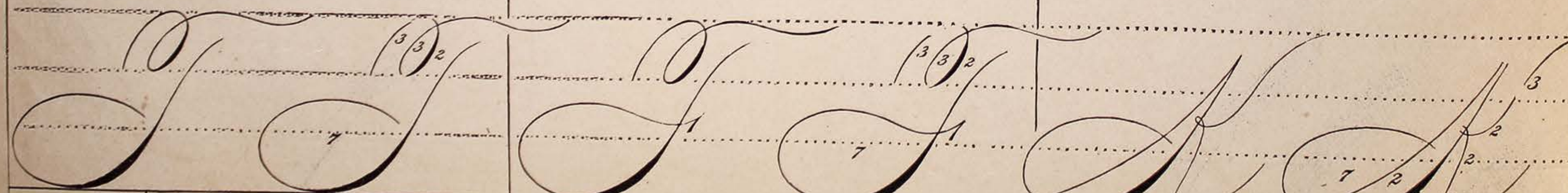
The seventh principle is called the *capital stem* and consists of a left curve, a right curve and a left curve, the last two forming oval, two and one-half spaces in length and one and one-half spaces in width. Slant of oval 15 degrees.



Capital *A* consists of capital stem joined angularly at top to a slight left curve extending divergently to base line and finished by left curve uniting with right, crossing first left curve one-half space above base line and terminating one space above.  
Analysis: Principles 7, 3, 3, 2.

Capital *N* consists of the first two lines of *A* united by short curve at bottom to a left curve extending two spaces above base line. Distance between lines at half the height of letter should be equal.  
Analysis: Principles 7, 3, 3.

Capital *M* consists of the first two lines of *N* joined by short turn to left curve extending upward three spaces, uniting angularly with left curve extending to base line, joining with short turn to a right curve extending upward one space. At half the height, three equal spaces.  
Analysis: Principles 7, 3, 3, 2.



Capital *T* consists of the capital stem modified by being bent and shortened one-half space at top, over this is placed the cap of letter, consisting of left curve, inverted loop and left and right curve. At left of capital stem, three equal spaces. The cap should be made first.  
Analysis: Principles 7, 3, 2, 3.

Capital *F* is formed the same as *T*, except that the last curve of the oval of capital stem is bent downward and extended upward across the capital stem, terminating with left curve extending from one-half the height of letter downward one-fourth space.  
Analysis: Principles 7, 3, 2, 3.

Capital *K* consists of the first two lines of *H*, to which is added a left and right curve uniting by loop at half the height of letter to a right and left curve joined on base line to a right curve terminating at head line.  
Analysis: Principles 2, 7, 3, 2, 2, 3, 2.

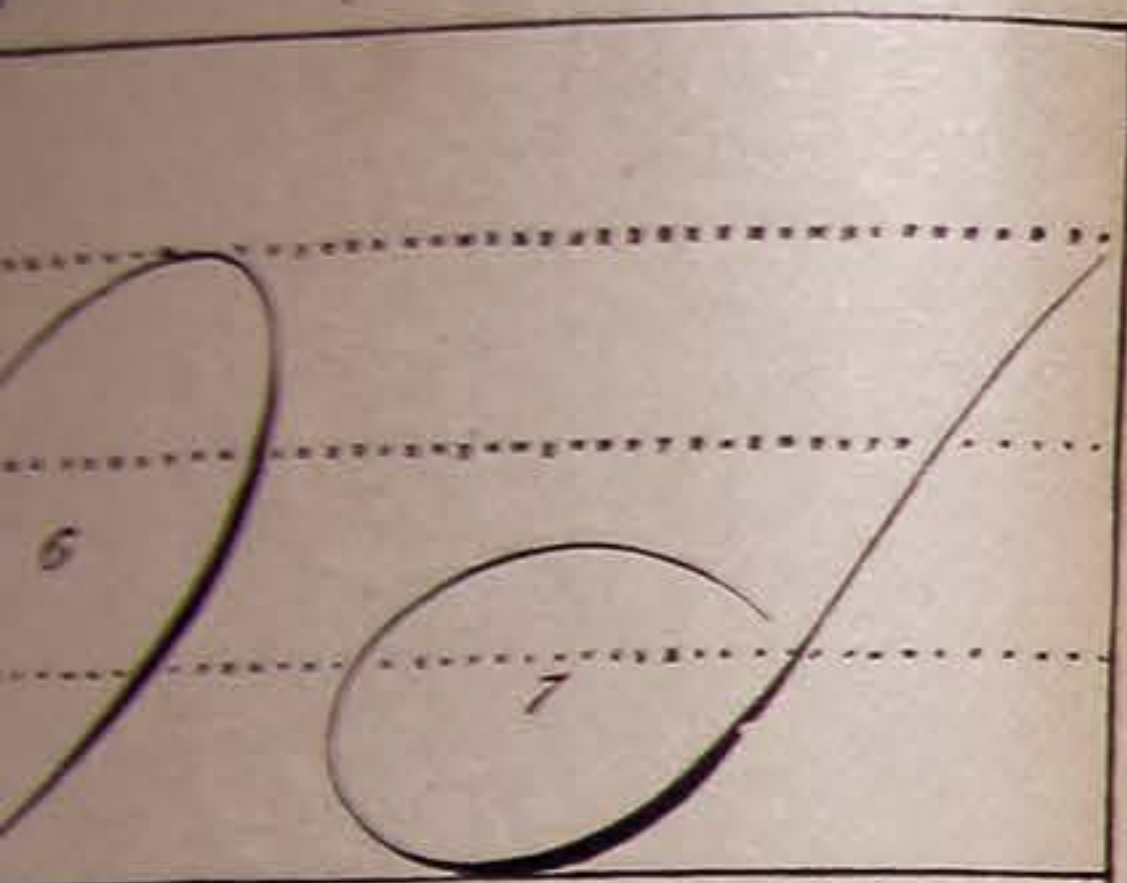
# The Capital

Capital *H* consists of upward from base line uniting angularly to ed at top; to this po lar to the last two of these has great portion of oval above dividing line is that below. Analysis: Principles 2, 7, 3, 2.

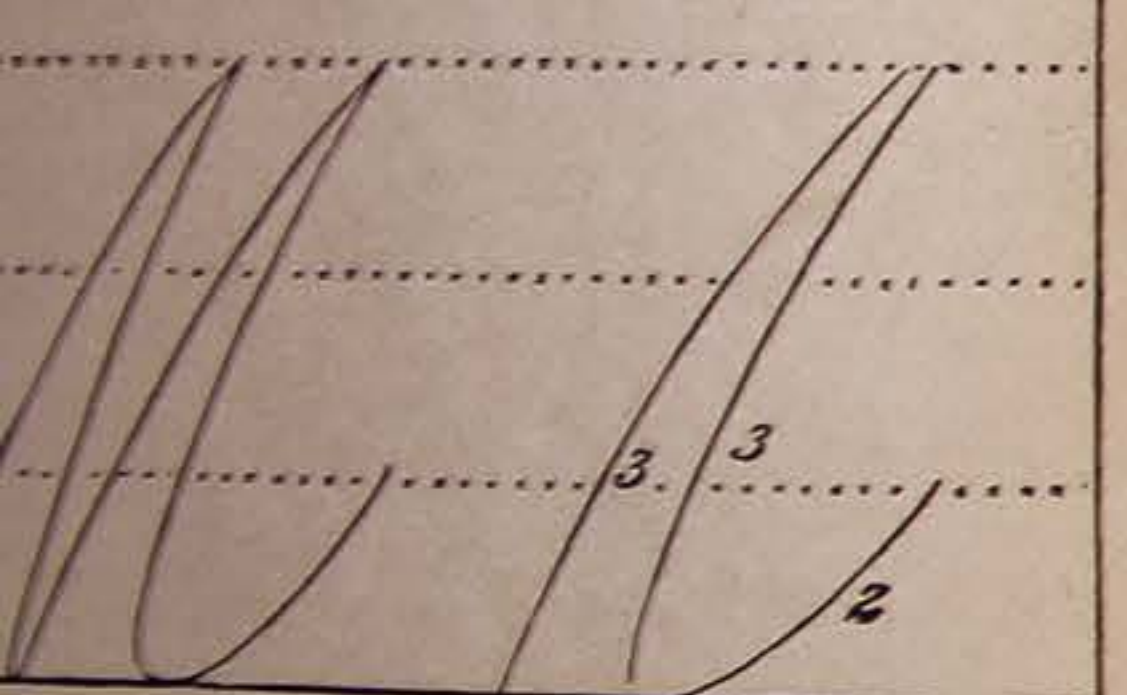
Capital *R* is formed and including loop, f and left curve unite line to a right curve from base line. Analysis: Principle



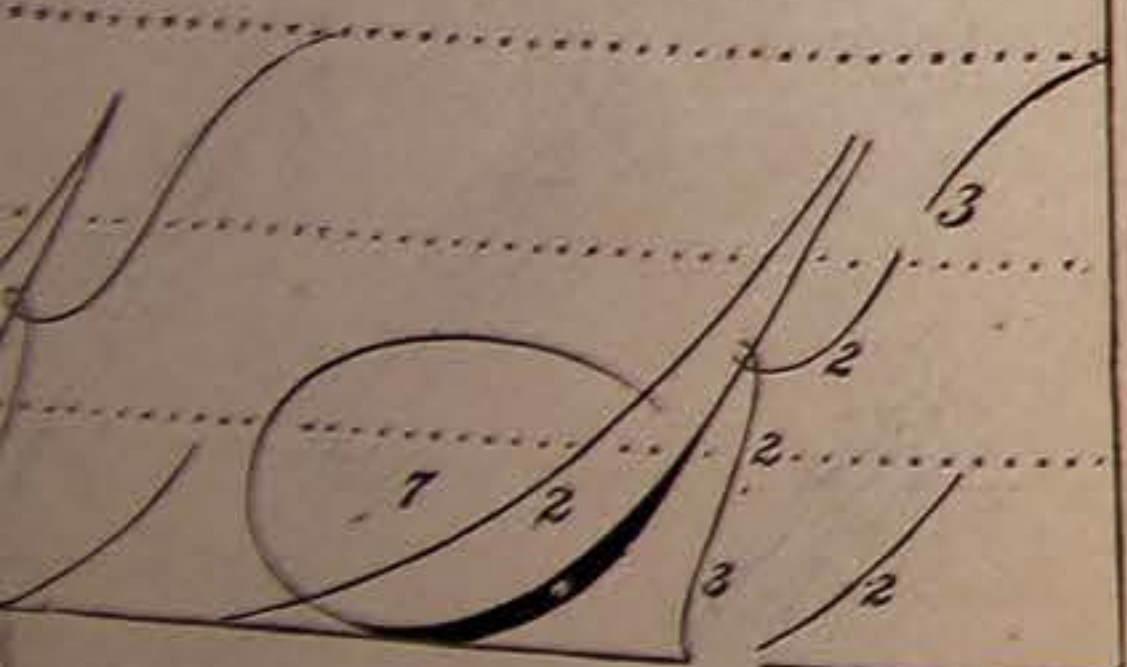
# The Capitals H, P, B, R, G and S Thoroughly Analyzed and Explained.



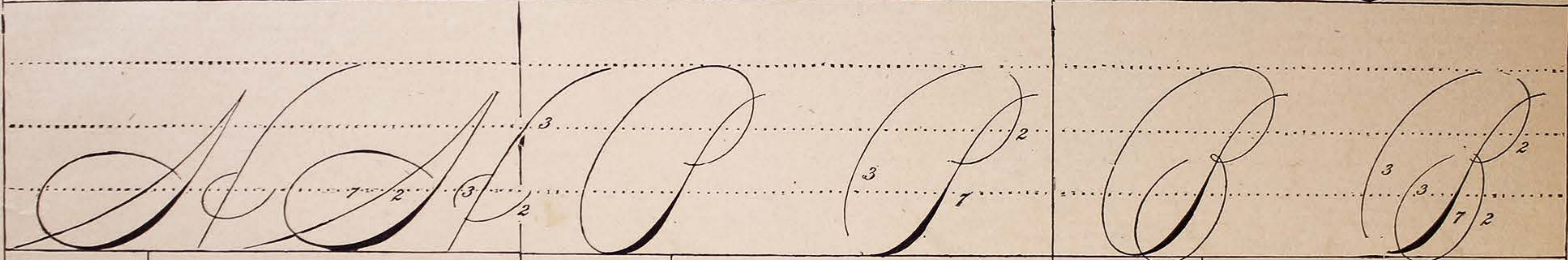
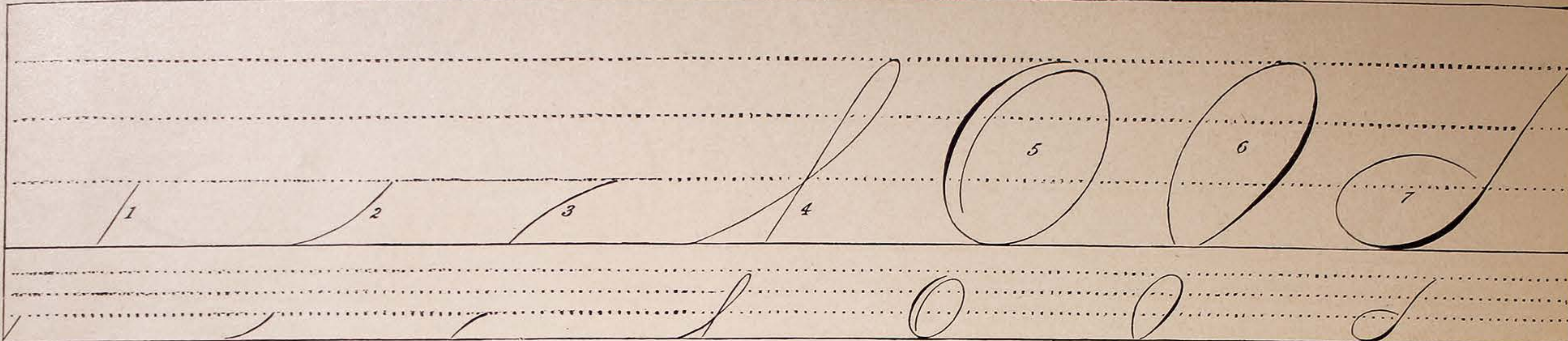
... is called the *inverted oval* and consists of ...  
 ... is called the *capital stem* and consists of ...



Capital *M* consists of the first two lines of *N* ...  
 Analysis: Principles 7, 3, 3, 2.



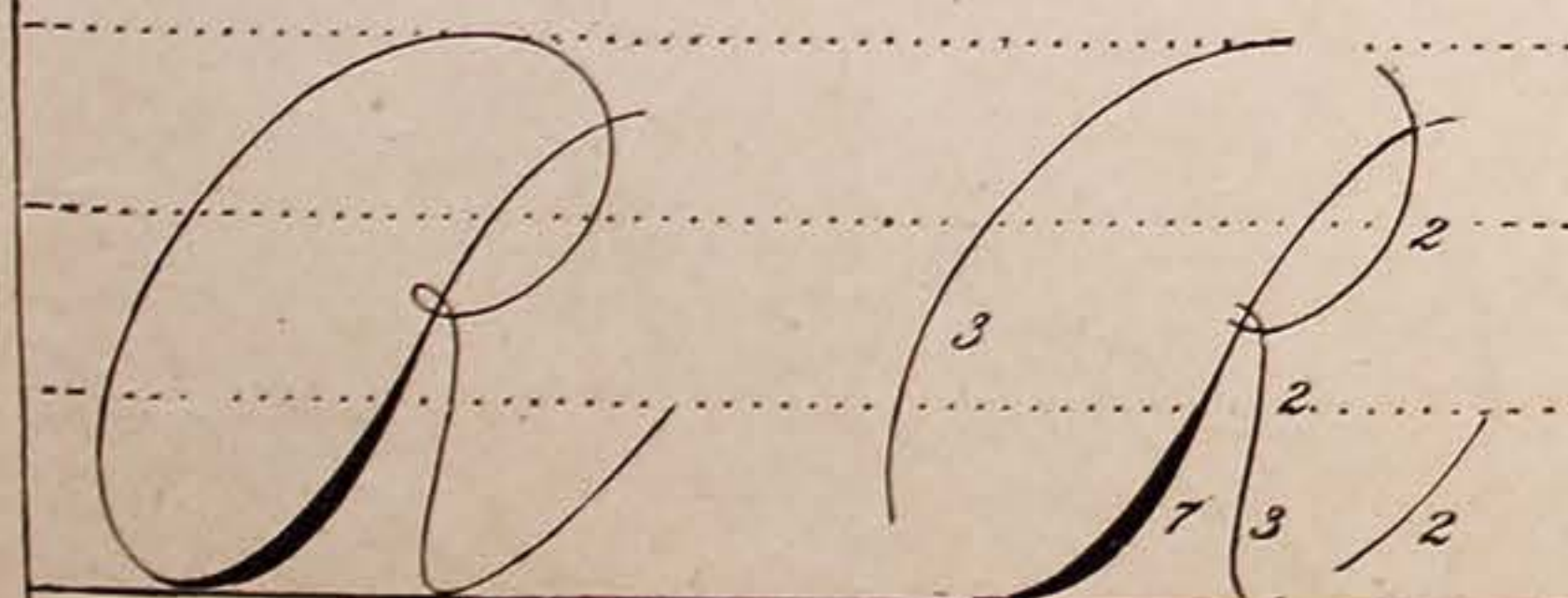
Capital *K* consists of the first two lines of *H* ...  
 Analysis: Principles 2, 7, 3, 2, 2, 3, 2.



*H* Capital *H* consists of left curve extending upward from base line two and one-half spaces, uniting angularly to a capital stem straightened at top; to this portion are added lines similar to the last two in *A*, except that the first of these has greater curvature at top. The portion of oval above dividing line is one and one-half times that below. Analysis: Principles 2, 7, 3, 3, 2.

*P* Capital *P* begins two and one-half spaces above base line with first two curves of capital stem, uniting by broad turn to left curve ascending to full height of letter and uniting by broad turn to right curve, crossing first left curve two and one-third and one and one-half spaces; between capital stem and last right curve, one-half space. Analysis: Principles 7, 3, 2.

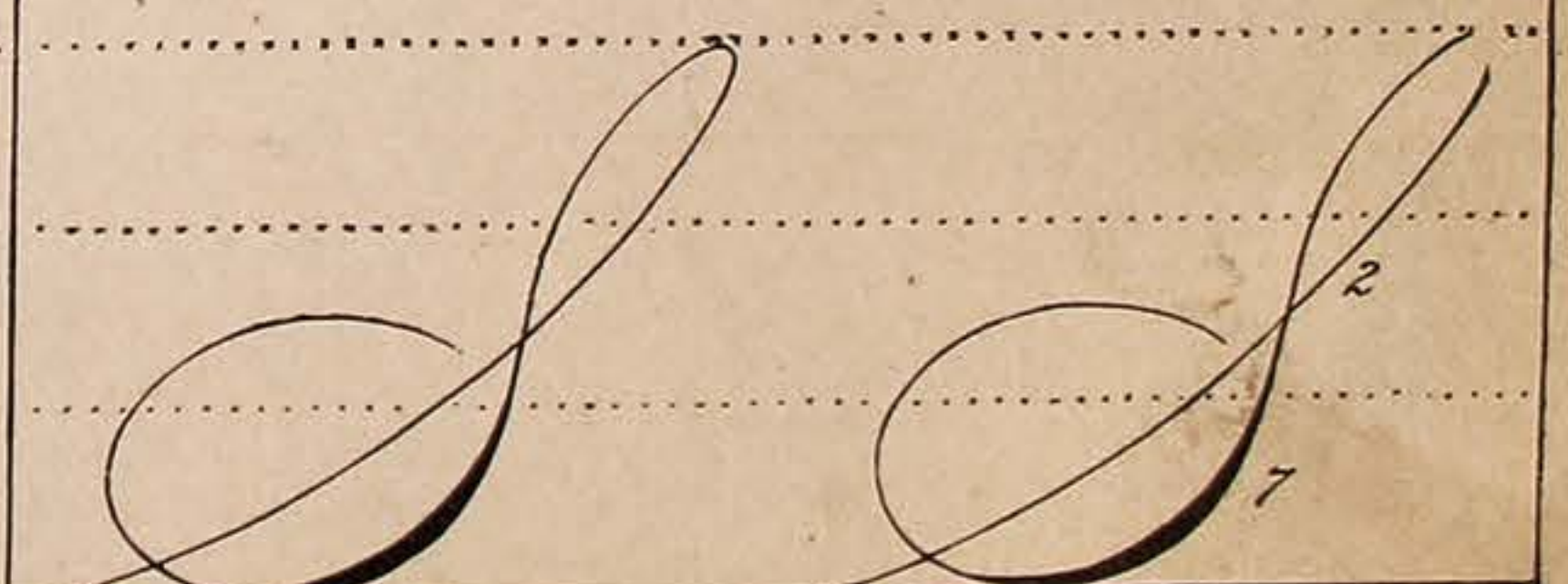
*B* Capital *B* is formed like *P*, and has small loop crossing capital stem at right angles at half height of letter, joined to right curve, uniting one-fifth space below base line to left curve extending to one-half height of letter. Analysis: Principles 7, 3, 2, 2, 3.



*R* Capital *R* is formed the same as *B* down to and including loop, from which it joins a right and left curve united by short turn at base line to a right curve terminating one space from base line. Analysis: Principles 7, 3, 2, 2, 3, 2.



*G* Capital *G* consists of right curve extending upward from base line three spaces, where it unites by short turn to left curve, crossing first curve one space above base line and uniting by broad turn to a right curve, which joins angularly at half the height of letter, to the lower half of capital stem. Analysis: Principles 2, 3, 2, 3, 7.



*S* Capital *S* consists of right curve extending from base line upward three spaces, united by short turn to capital stem, modified by increased curvature. The oval is divided similarly to *H* and *K*. Loop crossing one-half the height. Analysis: Principles 2, 7.



# The Capitals L, I, J, O, E and D Thoroughly Analyzed and Explained.

|   |   |   |
|---|---|---|
|   |   |   |
|   |   |   |
| <p>Capital <i>L</i> is formed the same as <i>S</i>, except that the oval is omitted and the capital stem is united one-third space above base line to a left and right curve terminating one space above base line and one space to right of capital stem.<br/>Analysis: Principles 2, 7, 2.</p>                                      | <p>Capital <i>I</i> consists of left curve extending upward from base line three spaces, and uniting by short turn to a capital stem similar to that of <i>H</i>.<br/>Analysis: Principles 3, 7.</p>  | <p>Analysis: Principles 3, 1, 2.</p>  |
| <p>Capital <i>O</i> begins at full height by left curve uniting at base line by broad turn to a right curve, and by broad turn near top of letter to descending left curve, terminating one-third space from base line. Height, three spaces; width, two spaces; between left curves, one-third space.<br/>Analysis: Principle 5.</p> | <p>Capital <i>E</i> begins at full height by left curve descending three-fourths space, united by short turn to right curve crossing left near top and uniting to left curve descending one space, and joined by small loop, at right angles to main slant, to a small capital <i>O</i>.<br/>Analysis: Principles 3, 2, 3, 5.</p> | <p>Capital <i>D</i> consists of left and right curve, beginning two spaces above base line uniting by horizontal loop at base to right curve, which at full height is joined by broad turn to left curve which at one-third space below base line is joined by broad turn to right curve terminating one space above base line.<br/>Analysis: Principles 7, 5, 2.</p> |

# The Capitals C, X

|  |  |
|--|--|
|  |  |
| <p>Capital <i>C</i> consists of three spaces, joined by loop one space above base line and at half height terminating one-third space above base line.<br/>Distance between left curves, one-third space; one and one-third spaces.<br/>Capital <i>C</i> is formed by uniting the capital <i>O</i>. Analysis: Principles 2, 5.</p> |  |
| <p>Capital <i>Q</i> consists of left curve extending upward from base line three spaces, and uniting by short turn to a capital stem similar to that of <i>H</i>.<br/>Analysis: Principles 3, 7.</p>   |  |
| <p>Capital <i>U</i> consists of left curve extending upward from base line three spaces, and uniting by short turn to a capital stem similar to that of <i>H</i>.<br/>Analysis: Principles 3, 7.</p>   |  |



# The Capitals C, X, W, Q, Z, V, U, Y, and the Character & Thoroughly Analyzed and Explained.

Capital C consists of right curve ascending three spaces, joined by short turn to left curve, forming loop one space above base line, uniting near base line by broad turn to left curve and at half height by broad turn to left curve terminating one-third space above base line. Distance between left curves, one-third space; between last two curves, one and one-third spaces. Capital C is formed by uniting the extended loop to a small capital O. Analysis: Principles 2, 5.

Capital X consists of the inverted oval, to which is added a left curve uniting at base by short turn to right curve extending one space above base line. Distance between oval and left curve at top, one and two-thirds spaces; at bottom, one and one-third spaces. Analysis: Principles 6, 3, 2.

Capital W consists of inverted oval joined angularly at base line to a diverging right curve, extending upward three spaces, where it unites angularly to diverging left curve, which, at base line, joins angularly a left curve terminating two spaces above base line. At half the height there should be three equal spaces. Analysis: Principles 6, 2, 3, 3.

Capital Q consists of the inverted oval, joined by loop, similar to that of D, near base line to a right curve terminating one space from oval and from base line. Analysis: Principles 6, 3, 2.

Capital Z consists of the inverted oval which, by slanting loop crossing one space above base line, unites to a modified inverted extended loop and completes the letter.

Capital V consists of the inverted oval, joined at base line by short turn to a right and left curve terminating one space from oval and two spaces above base line. Analysis: Principles 6, 2, 3.

Capital U consists of the inverted oval united at base by short turn to a right curve which, at two spaces above base line, unites angularly to straight line joined by short turn at base to right curve, terminating one space from straight line and from base line. Distance between oval and straight line, one space. Analysis: Principles 6, 2, 1, 2.

Capital Y consists of inverted oval, short turn, right curve and straight line, as in U; the latter joining the inverted and reversed extended loop, completes the letter. Distance between oval and straight line, one space. Analysis: Principles 6, 2, 4.

The character & consists of left and right curve, broad turn, left and right curve, upper turn, left and right curve, broad turn, left curve. Height, three spaces. Analysis: Principles 3, 2, 3, 2, 3.

Capital C consists of right curve ascending three spaces, joined by short turn to left curve, forming loop one space above base line, uniting near base line by broad turn to left curve and at half height by broad turn to left curve terminating one-third space above base line. Distance between left curves, one-third space; between last two curves, one and one-third spaces. Capital C is formed by uniting the extended loop to a small capital O. Analysis: Principles 2, 5.

Capital X consists of the inverted oval, to which is added a left curve uniting at base by short turn to right curve extending one space above base line. Distance between oval and left curve at top, one and two-thirds spaces; at bottom, one and one-third spaces. Analysis: Principles 6, 3, 2.

Capital W consists of inverted oval joined angularly at base line to a diverging right curve, extending upward three spaces, where it unites angularly to diverging left curve, which, at base line, joins angularly a left curve terminating two spaces above base line. At half the height there should be three equal spaces. Analysis: Principles 6, 2, 3, 3.

Capital Q consists of the inverted oval, joined by loop, similar to that of D, near base line to a right curve terminating one space from oval and from base line. Analysis: Principles 6, 3, 2.

Capital Z consists of the inverted oval which, by slanting loop crossing one space above base line, unites to a modified inverted extended loop and completes the letter.

Capital V consists of the inverted oval, joined at base line by short turn to a right and left curve terminating one space from oval and two spaces above base line. Analysis: Principles 6, 2, 3.

Capital U consists of the inverted oval united at base by short turn to a right curve which, at two spaces above base line, unites angularly to straight line joined by short turn at base to right curve, terminating one space from straight line and from base line. Distance between oval and straight line, one space. Analysis: Principles 6, 2, 1, 2.

Capital Y consists of inverted oval, short turn, right curve and straight line, as in U; the latter joining the inverted and reversed extended loop, completes the letter. Distance between oval and straight line, one space. Analysis: Principles 6, 2, 4.

The character & consists of left and right curve, broad turn, left and right curve, upper turn, left and right curve, broad turn, left curve. Height, three spaces. Analysis: Principles 3, 2, 3, 2, 3.



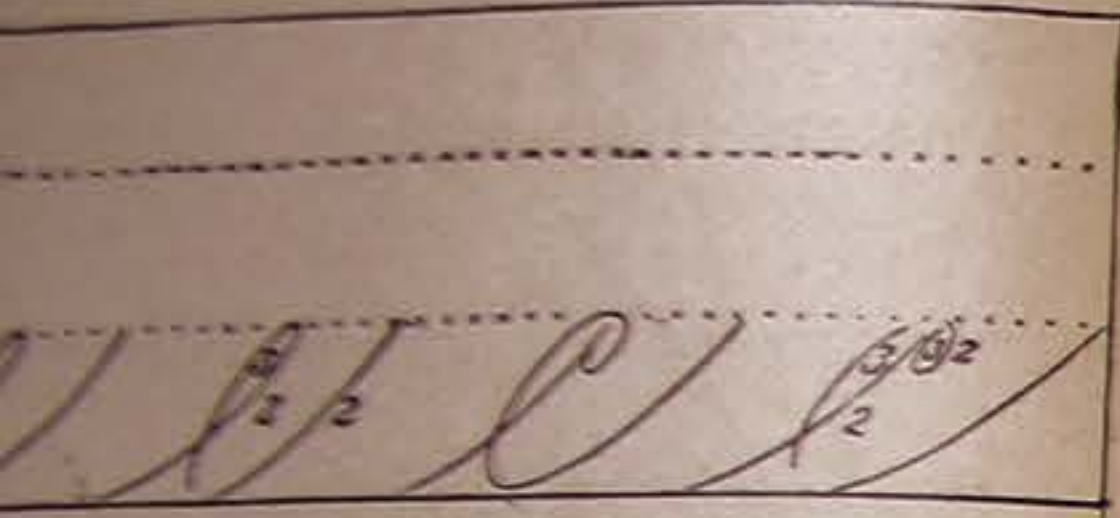
# All the Small Letters Thoroughly Analyzed and Explained.

|   |  |   |  |   |   |   |
|---|--|---|--|---|---|---|
|   |  |   |  |   |   |   |
| <p>The first principle is the straight line.<br/>The second principle is the right curve.<br/>The third principle is the left curve.<br/>The fourth principle is the extended loop, it is formed of the first two principles, as follows: Upward right curve three spaces, turn, and downward straight line crossing right curve one space from base line. This principle is one-half space wide and three spaces high.</p> | <p>The letter I consists of upward right curve one space high, downward straight line to ruled line, upward right curve, dot one space above letter.<br/>Analysis: Principles 2, 1, 2.</p>       | <p>The letter U consists of the three lines of I with a repetition of the last two lines. It is one space high and one space wide and is used for measuring both the height and width of all written letters.<br/>Analysis: Principles 2, 1, 2, 1, 2.</p> | <p>The letter W consists of the letter U changed by making the third right curve one-half space nearer the straight line, and finish with a horizontal right curve.<br/>Analysis: Principles 2, 1, 2, 1, 2, 2.</p> | <p>The letter E consists of upward right curve, downward left curve, crossing right curve one-third space from base line, turn, upward right curve.<br/>Analysis: Principles 2, 3, 2.</p> | <p>The letter C consists of upward right curve, downward left curve one-sixth space, upward right curve, downward left curve, upward right curve.<br/>Analysis: Principles 2, 3, 2, 3, 2.</p>           |   |
|   |  |   |  |   |   |   |
| <p>The letter R consists of upward right curve one and one-fourth space, downward left curve, downward straight line, upward right curve.<br/>Analysis: Principles 2, 3, 1, 2.</p>  | <p>The letter S consists of upward right curve one and one-fourth space, downward compound curve, upward right curve.<br/>Analysis: Principles 2, 3, 2, 2.</p>                                   | <p>The letter N consists of upward left curve, downward straight line, upward left curve, downward straight line, upward right curve.<br/>Analysis: Principles 3, 1, 3, 1, 2.</p>   | <p>The letter M is the same as N with a repetition of the last two lines.<br/>Analysis: Principles 3, 1, 3, 1, 3, 1, 2.</p>  | <p>The letter V consists of upward left curve, downward straight line, upward right curve, horizontal right curve.<br/>Analysis: Principles 3, 1, 2, 2.</p>                               | <p>The letter X consists of the last two lines of M with a straight line made upward on a slant of 40 degrees crossing first straight line at half the height.<br/>Analysis: Principles 3, 1, 2, 1.</p> | <p>The letter O consists of upward left curve, downward left curve, upward right curve, horizontal right curve.<br/>Analysis: Principles 3, 3, 2, 2.</p>          |
|   |  |   |  |   |   |   |
| <p>The letter A consists of upward left curve, downward left curve, upward right curve, downward straight line, upward right curve.<br/>Analysis: Principles 3, 3, 2, 1, 2.</p>   | <p>The letter T consists of upward left curve, downward straight line, upward right curve, horizontal straight line, one and a half spaces from base line.<br/>Analysis: Principles 2, 1, 2.</p> | <p>The letter D consists of upward left curve, downward left curve, upward right curve, downward straight line, upward right curve.<br/>Analysis: Principles 3, 3, 2, 1, 2.</p>   | <p>The letter Q consists of the first three lines of A combined with downward straight line, upward compound curve.<br/>Analysis: Prin. 3, 3, 2, 1, 2, 3.</p>  | <p>The letter P consists of upward right curve, downward straight line, upward left curve, downward straight line, upward right curve.<br/>Analysis: Principles 2, 1, 3, 1, 2.</p>        | <p>The letter L consists of upward right curve, turn, downward straight line, upward right curve.<br/>Analysis: Principles 4, 2.</p>  | <p>The letter B consists of upward right curve, turn, downward straight line, upward right curve, horizontal right curve.<br/>Analysis: Principles 4, 2, 2.</p>   |
|   |  |   |  |   |   |   |
| <p>The letter H consists of upward right curve, turn, downward straight line, upward left curve, downward straight line, upward left curve.<br/>Analysis: Principles 4, 3, 1, 3.</p>  | <p>The letter K consists of upward right curve, turn, downward straight line, upward left curve, downward compound curve, upward right curve.<br/>Analysis: Principles 4, 3, 3, 2, 2.</p>        | <p>The letter J consists of upward right curve, downward straight line, turn, upward left curve.<br/>Analysis: Principles 2, 4.</p>   | <p>The letter G consists of upward left curve, downward left curve, upward right curve, downward straight line, turn and upward left curve.—Prin. 3, 3, 2, 4.</p>  | <p>The letter Y consists of upward left curve, downward straight line, upward right curve, downward straight line, turn and upward left curve.—Prin. 3, 1, 2, 4.</p>                      | <p>The letter Z consists of upward left curve, downward right curve, downward right curve, upward left curve.<br/>Analysis: Principles 3, 2, 4.</p>   | <p>The letter F consists of upward right curve, turn, downward straight line, turn, upward right curve, upward right curve.<br/>Analysis: Principles 4, 4, 2.</p> |

*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*

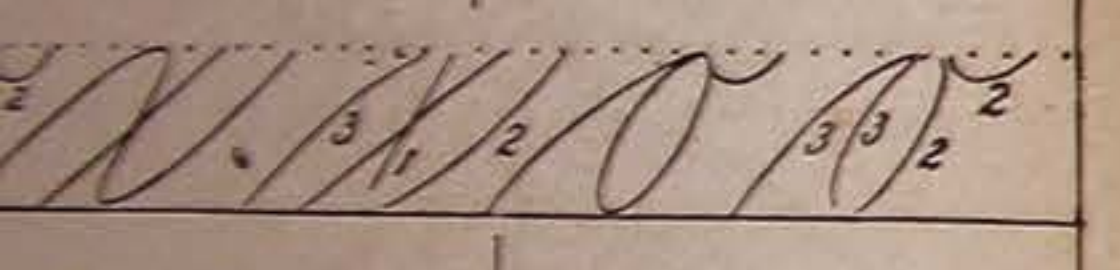


Explained.



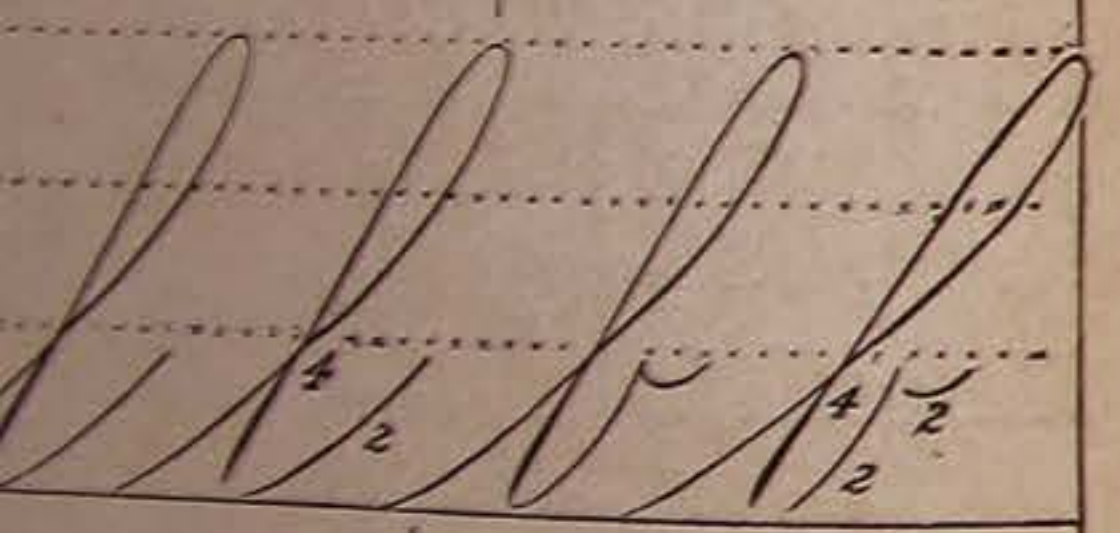
The letter C consists of upward right curve, downward left curve one-sixth space, upward right curve, downward left curve, upward right curve.  
Analysis: Principles 2, 3, 2.

The letter E consists of upward right curve, downward left curve, crossing curve one-third space base line, turn, upward right curve.  
Analysis: Principles 2, 3, 2.



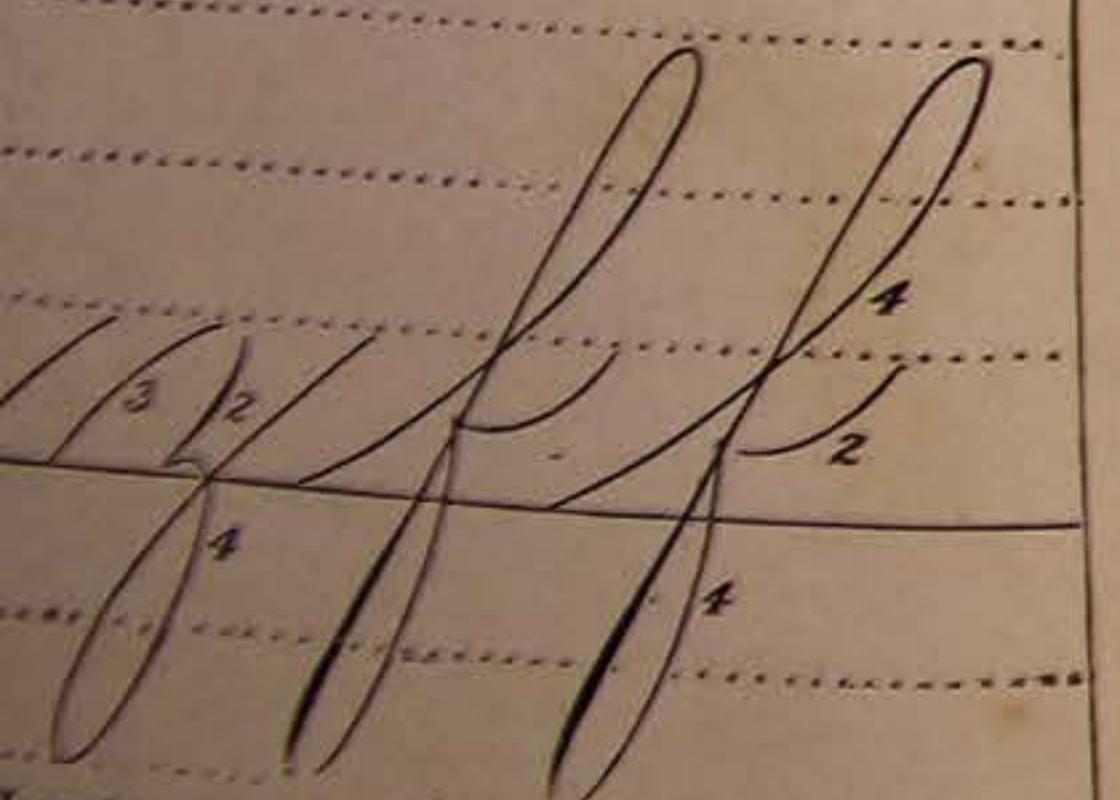
The letter M consists of the last two lines of M with a straight line made upward on a slant of 45 degrees crossing first straight line at half the height.  
Analysis: Principles 3, 1, 2, 1.

The letter O consists of upward left curve, downward left curve, upward right curve, horizontal right curve.  
Analysis: Principles 3, 3, 2, 2.



The letter L consists of upward curve, turn, downward straight line, upward right curve.  
Analysis: Principles 4, 2.

The letter B consists of upward right curve, turn, downward straight line, upward right curve, horizontal right curve.  
Analysis: Principles 4, 2, 2.



The letter F consists of upward right curve, downward right curve, upward right curve.  
Analysis: Principles 3, 2, 4.

The letter P consists of upward right curve, turn, downward straight line, turn, upward right curve, upward right curve.  
Analysis: Principles 4, 4, 2.

BUSINESS LETTERS.

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



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C. F. Bainbridge & Co. Williams & Packard.  
445 Broadway New York.

\$1700 New York Oct. 3. 1866.  
Six months from date I promise to  
pay Wm. M. King Jr or order Seventeen Hund-  
red Dollars value received  
Thomas Hunter.

Gems of p  
Heath, the  
What would  
To thy sea

For thee, my  
I ask no  
Only, ask  
Free from

May I utter  
Heath's law  
Young range  
Over pure



For the Autograph Album.

Gems of price, are, deeply hidden.  
Neath the rugged rocks, concealed:  
What would, ne'er, come forth, unbidden.  
So thy search, may be revealed.

Averse, you ask, this fine day,  
Of course I'll write you one.  
The task, of writing finds its pay,  
In joy and pleasure, that is done!

For thee, my fair, and gentle friend,  
I ask, not wealth, or fame,  
Only, ask thy path, may be,  
Free from life's toil, and care.

Sailing down the stream of life,  
In your little bark canoe,  
May you have a pleasant trip,  
With just room enough for two.

May Fortune with her kindest smile,  
Wreath laurels for thy brow,  
Loving angels guard, and keep thee  
Ever pure, as thou art now.

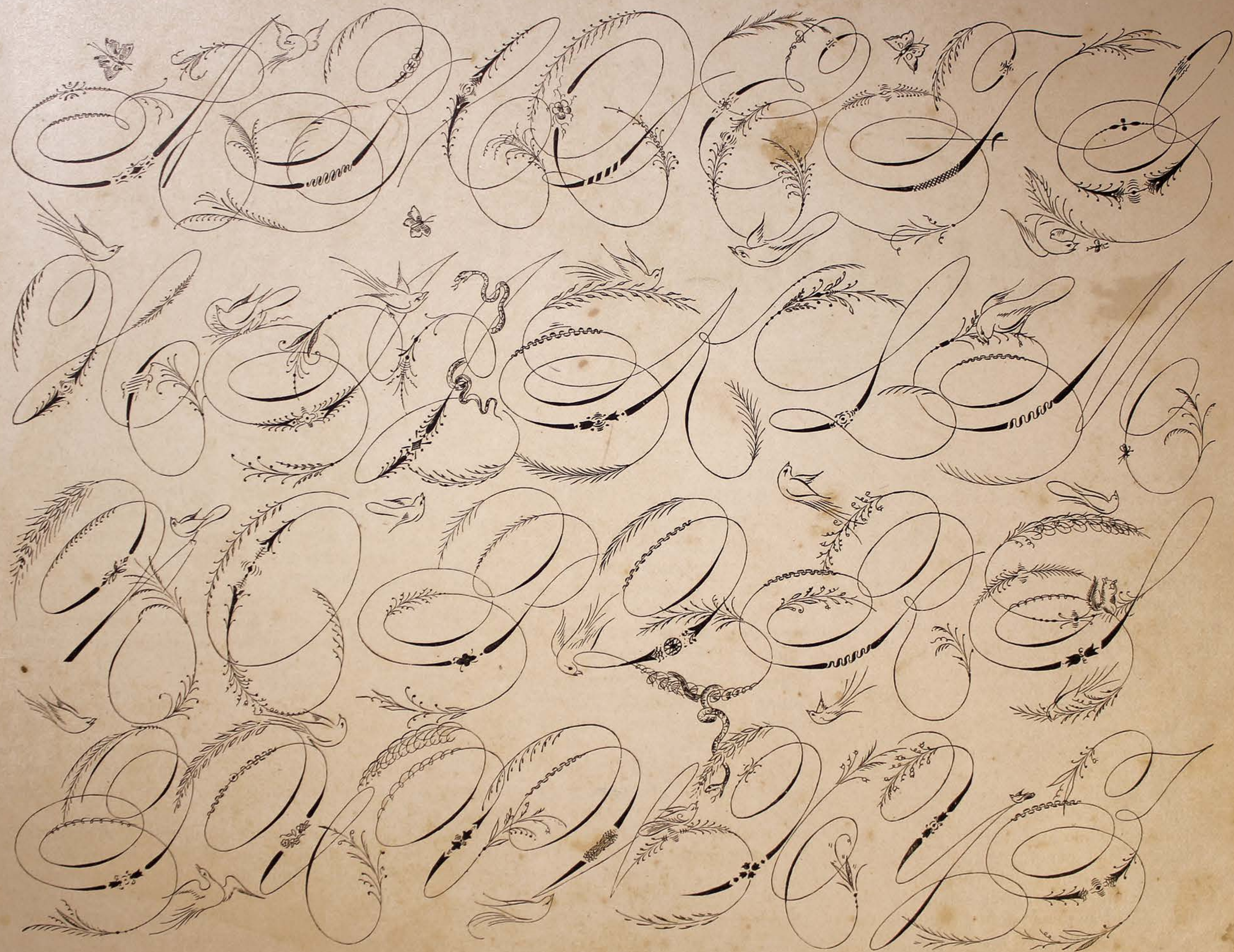
When things, don't go to suit you,  
And the world seems upside down,  
Don't waste your time in fretting,  
But drive away the frown.



A B C D E  
F G H I J  
K L M N O  
P Q R S T









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ORNAMENTAL  
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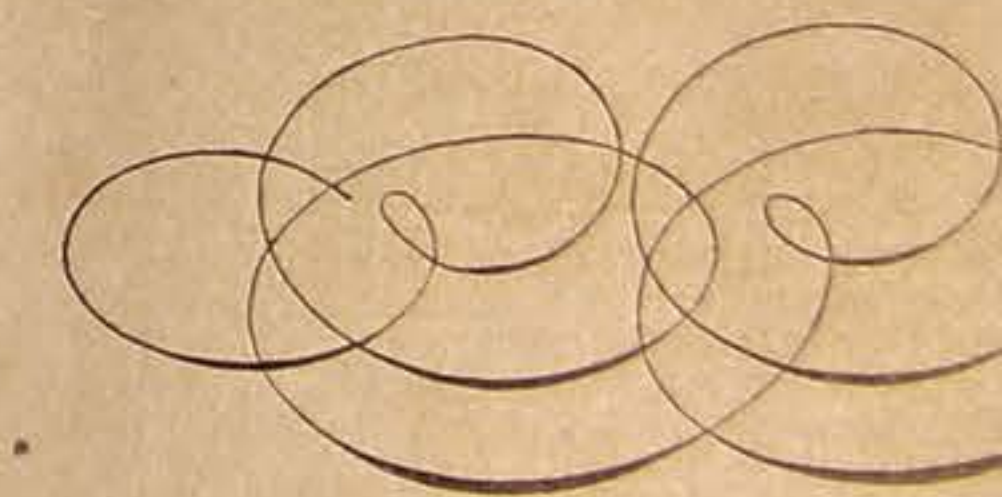
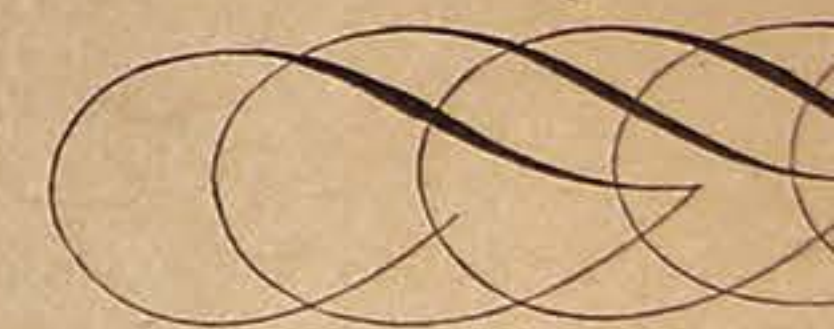
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INSTRUCTION

The above is a picture of W. H. Lyons, the greatest and most eminent penman in page. He flourishes at all right off, in a few doing the work, and you can see how he sits could if you were in his office looking at him. It is easy enough to do all this work if you above picture of W. H. Lyons shows how he can learn to sit and hold your pen in the same you could if you had Prof. Lyons himself right. After you once get the correct position, it is this kind of work.





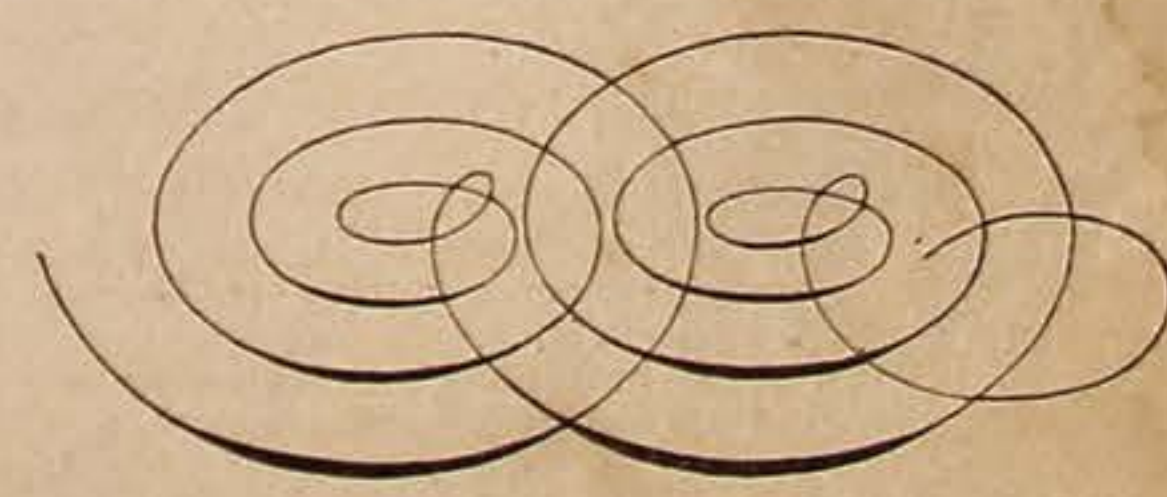
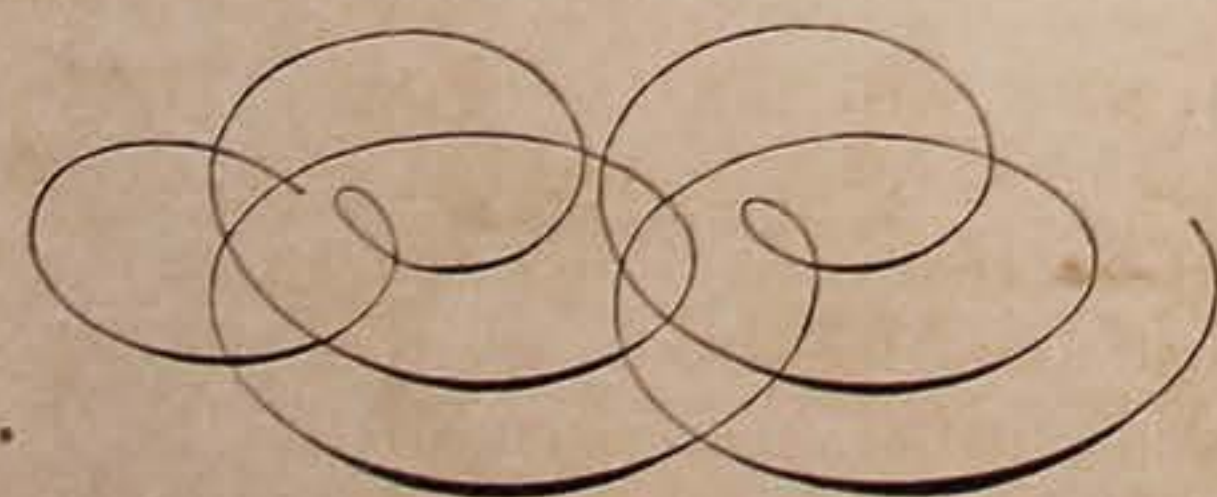
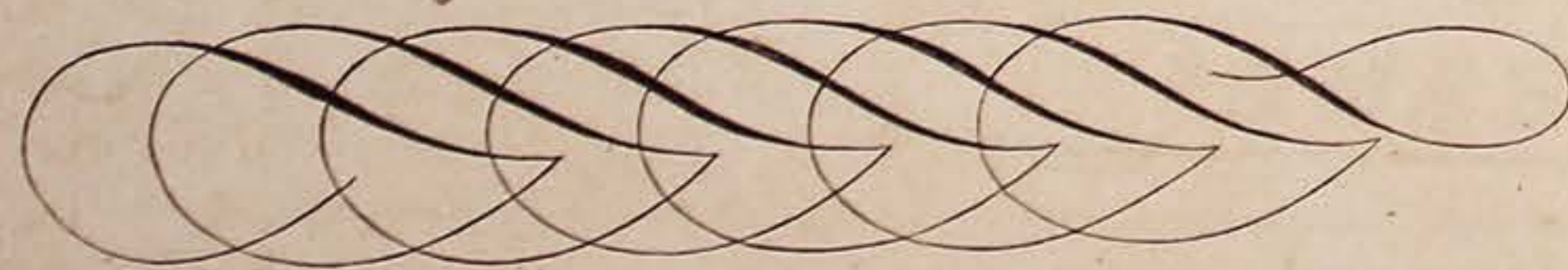
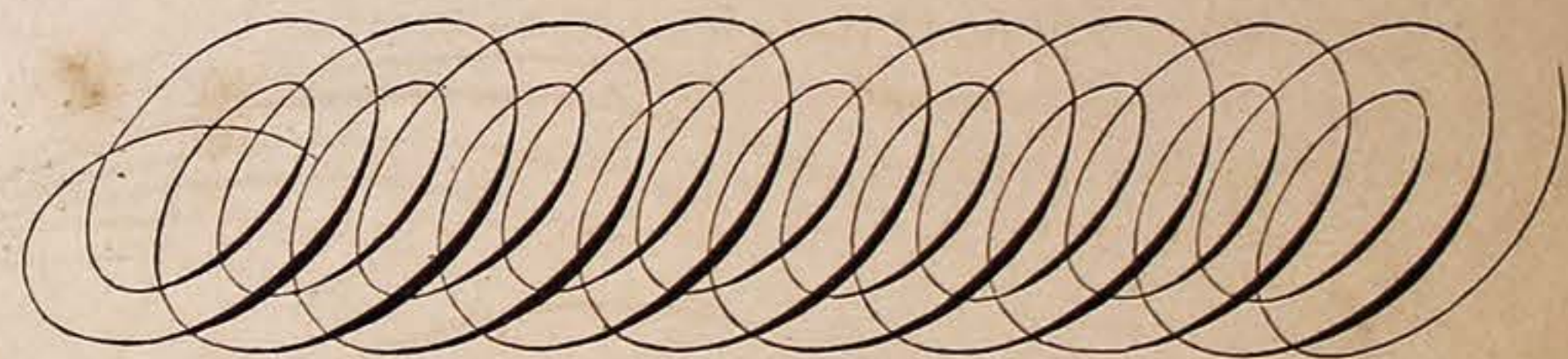


**INSTRUCTIONS AND REMARKS.**

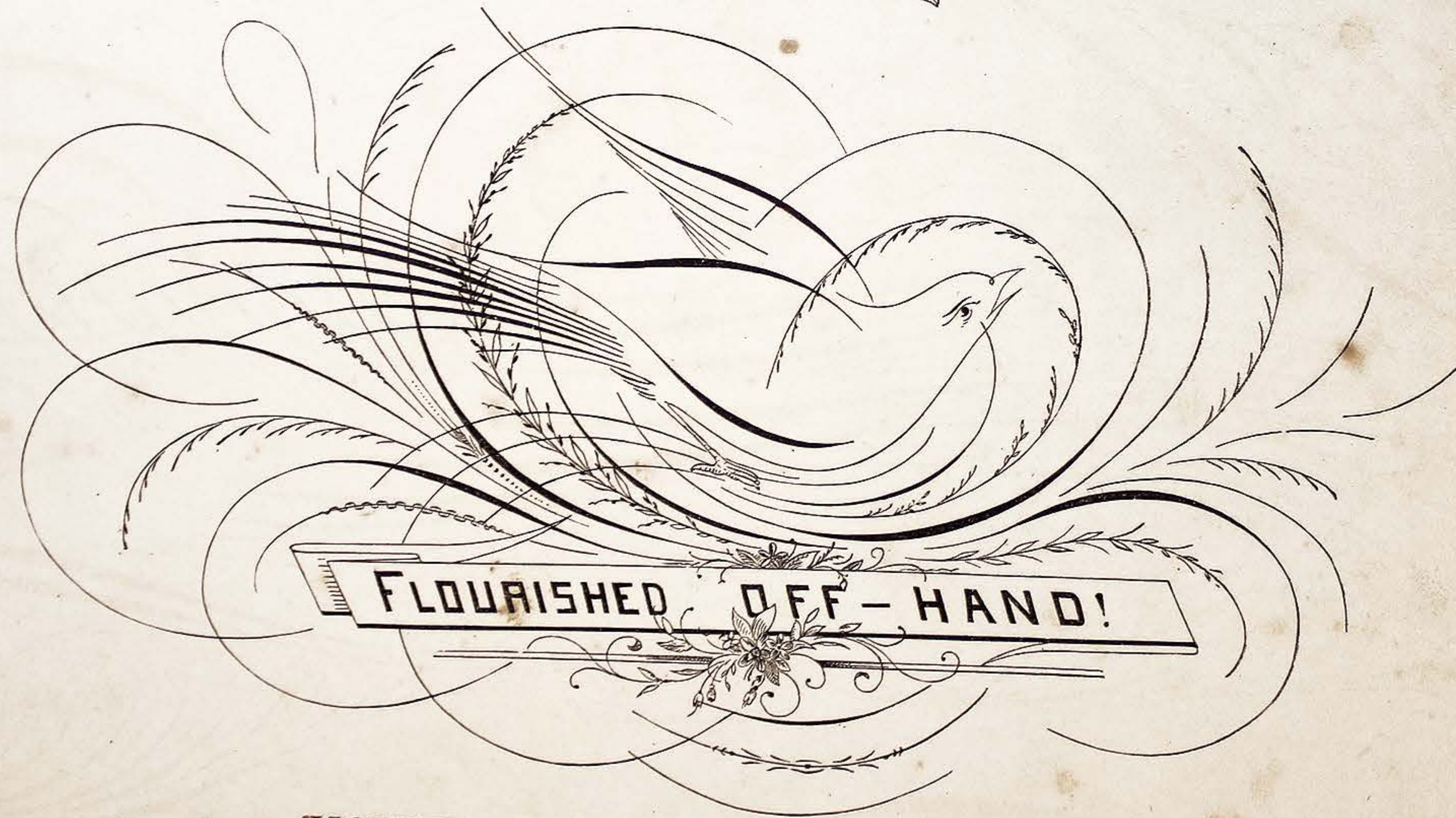
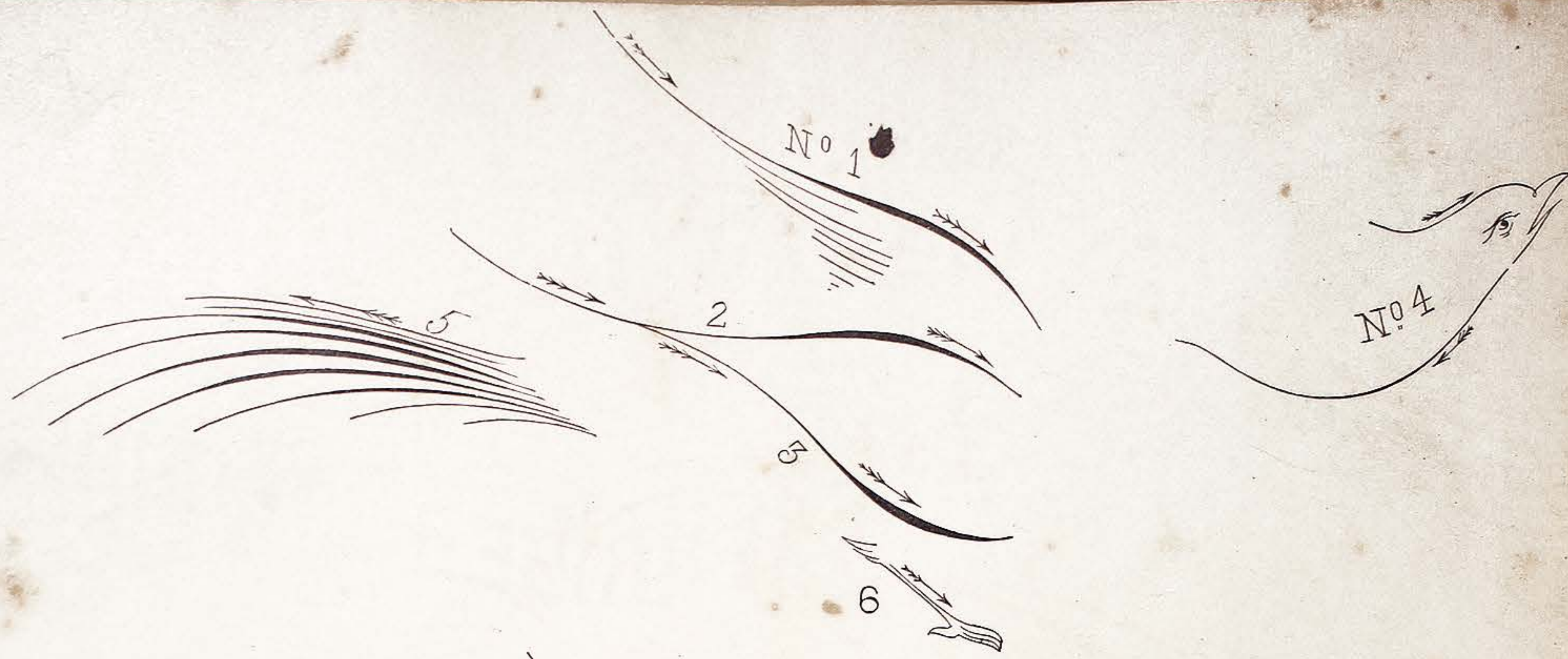
The above is a picture of W. H. Lyons, the great penman, sitting at his desk flourishing. He is the greatest and most eminent penman in the whole world. He executed all the work on this page. He flourishes it all right off, in a few minutes. This portrait was taken while he was doing the work, and you can see how he sits and how he holds his pen, just the same as you could if you were in his office looking at him.

It is easy enough to do all this work if you sit and hold your pen in the right position. The above picture of W. H. Lyons shows how he sits and holds his pen, when actually at work. You can learn to sit and hold your pen in the same position by looking at his picture, just as well as you could if you had Prof. Lyons himself right with you to show you how.

After you once get the correct position, it requires but very little practice to be able to do all this kind of work.







### HOW TO MAKE A FLOURISHED BIRD.

Reverse your pen, holding it in the position for flourishing with the point toward you. Make the wings of the bird first, striking your lines in the direction indicated by the arrows, in the order they are numbered in the above copy. Then turn your pen, holding it in the direct position, (or position used in writing,) and draw the head, neck and breast of the bird. Then turn your paper bottom from you, and with pen reversed in position for flourishing, strike the lines forming the tail, then draw the foot and the bird is completed. Now this is all there is to it, and you see it is not a hard matter at all. We have separated the parts of the bird in the above copy, and numbered them, so you can see just how each part is made and just how to begin and go right to work and make a bird. Nearly all

flourished birds are made on this same general plan. The above cuts are perfect photo-electrographs from the real pen-work. They were designed and flourished to show the quickest and easiest way to make an elegant flourished bird. Any one can see that it must be a very easy matter to learn to make the different parts of the above bird, and anybody can also see that it is easy to combine the different parts and so make the bird; therefore, it is very easy to make the bird. Anybody, even the dullest scholar, can make an elegant flourished bird by a little practice from the above copy. All that is necessary is to sit down and try. You will be astonished to see how easy it is.

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This page shows you just how to make the greatest means ever known for learning to write. These copies need no explanations, and you can make a bird without any trouble at all.





INSTRUCTIONS.

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 a very easy matter to learn to make  
 it is easy to combine the different  
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 low easy it is.





ORNAMENTAL DESIGNS FOR AUTOGRAPH ALBUMS.

The designs on this and the following page were selected and photo-electrographed from the Autographs of eminent penmen, and are such as are used by them, and the best penmen everywhere, when they write in an Autograph Album themselves. These designs are some of the finest and best ever seen. All the designs on this page were actually taken from Autograph Albums, and were executed by some of the best writers and penmen of the age. They are all photo-electrographed from real pen-work, executed with Mineraline Writing Inks of different colors made from our Patent Ink Capsules,

the kind of inks used by all the best writers and penmen, in all fancy writing and drawing. It requires but little practice to make any of these designs, and for an Autograph Album nothing is so pretty, or so good, as a neat, nice design like one of these. By the Tracing Process, any one can trace one of these designs and put it in an album in connection with his name, with scarcely any practice or skill as a penman. Study the Tracing Process on the last page of this book, carefully, as it is one of the greatest means ever known for doing all kinds of pen drawing.

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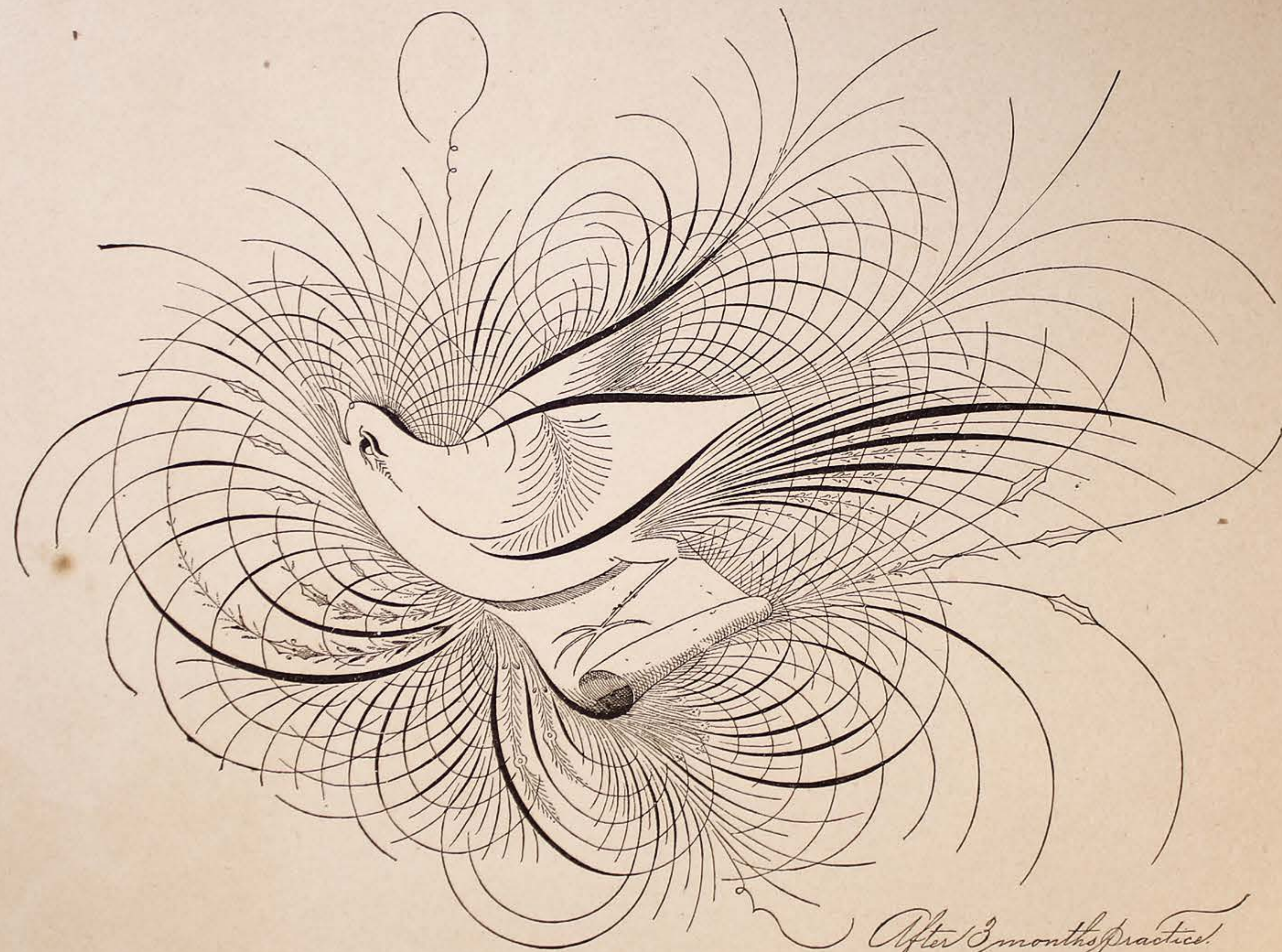




...suey writing and drawing. It re-  
...an Autograph Album nothing is so  
...the Tracing Process, any one can  
...with his name, with scarcely any  
...the page of this book, carefully, as  
...pen drawing.







After 3 months practice!







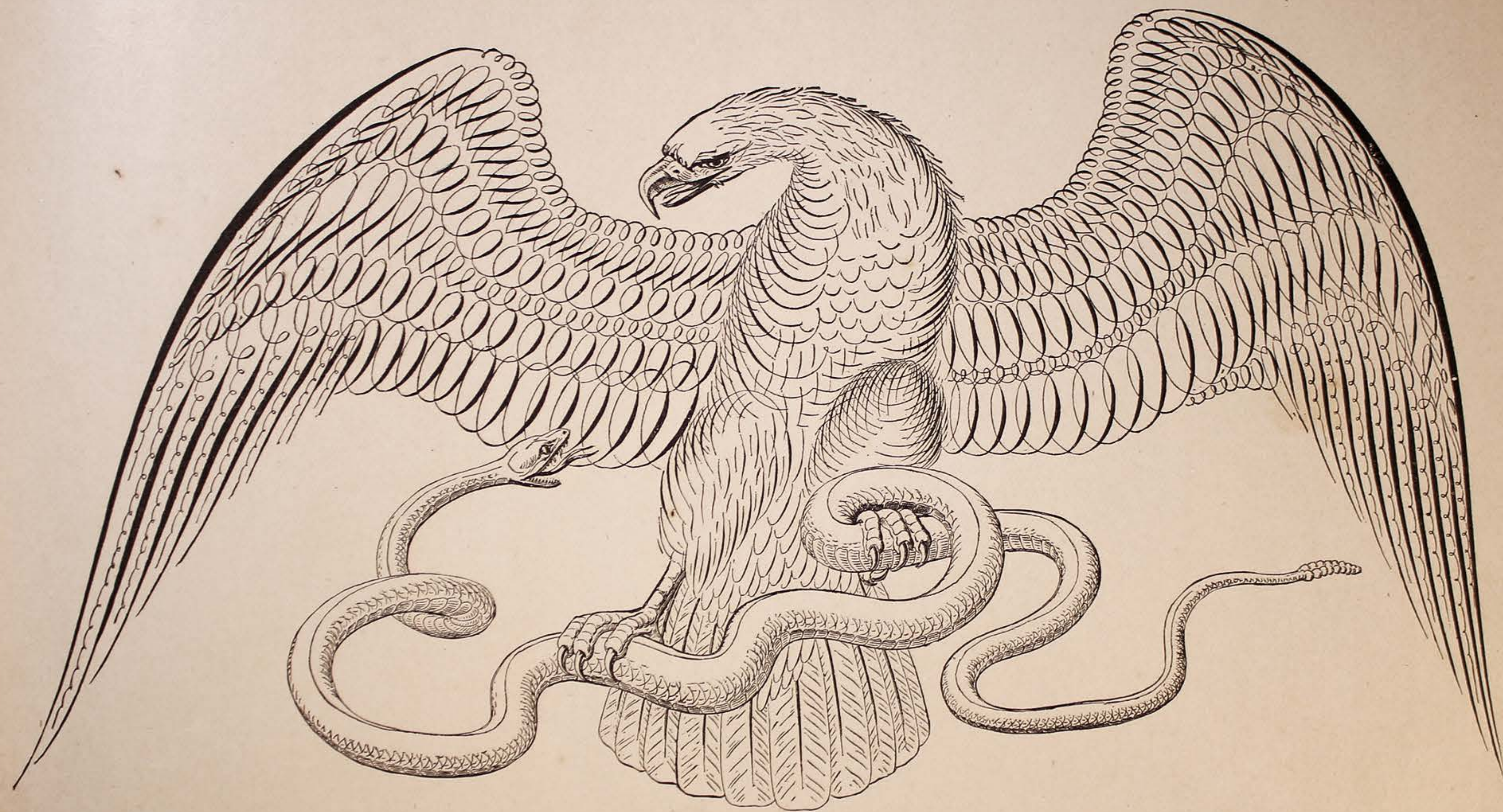






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Full instructions for making this Eagle and Snake given in the Tracing Process. [See last page.]





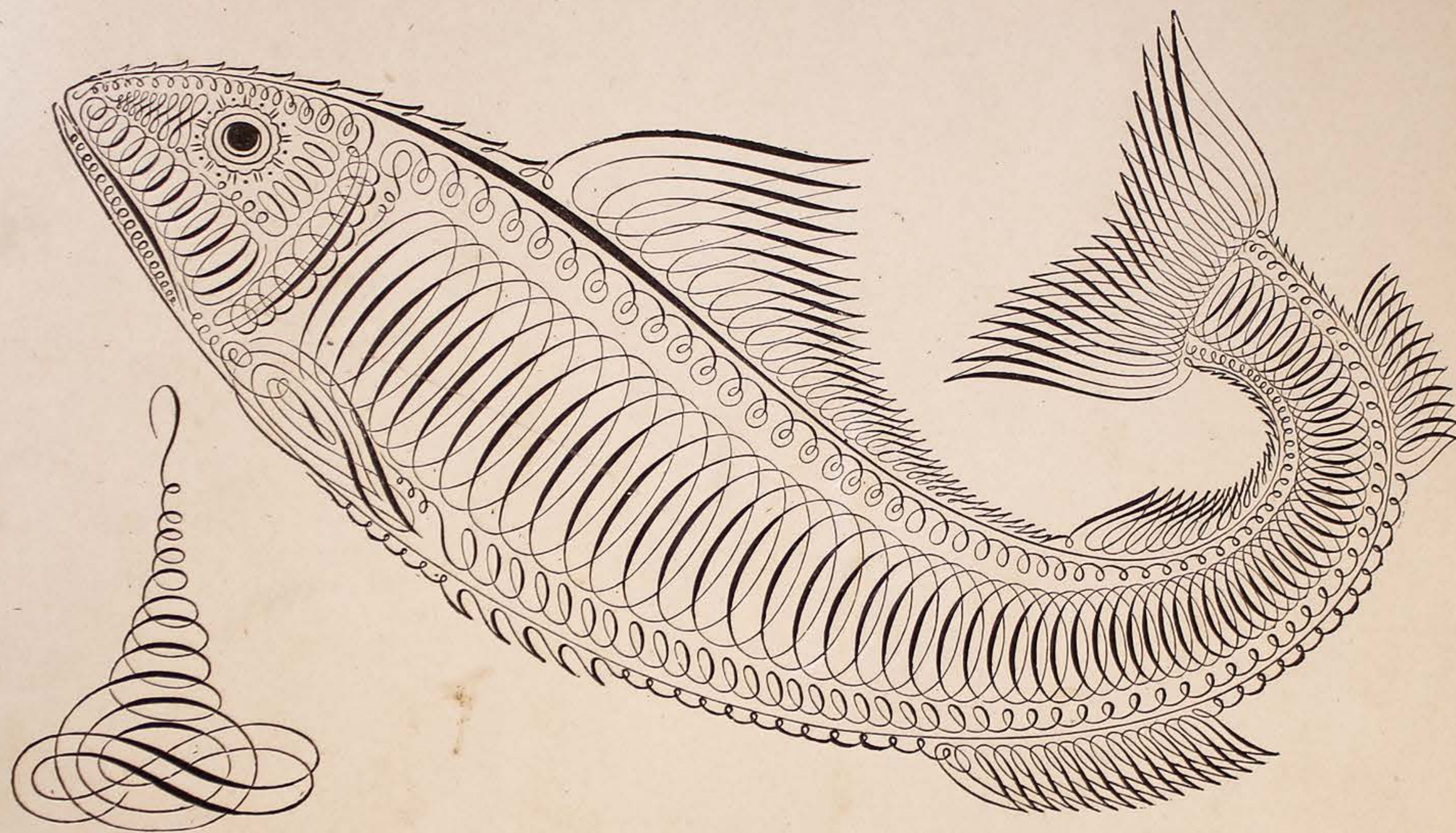
Photo-Electrographed from Real Pen-Work, by the eminent John D. Williams. Taken by permission from Williams & Packard's Gems. Copyrighted 1866 by Williams & Packard.





Full instructions for making this Swan given in the Tracing Process. [See last page.] Copyrighted 1884, by the Publishers, KNOWLES & MAXIM, Pittsfield, Mass.





Full instructions for making this Fish given in the Tracing Process. [See last page.]





REAL PEN-WORK STAG AND DOGS.

Full instructions how to make this Picture given in the Tracing Process. [See last page.] Copyrighted 1884, by the Publishers, KNOWLES & MAXIM, Pittsfield, Mass.





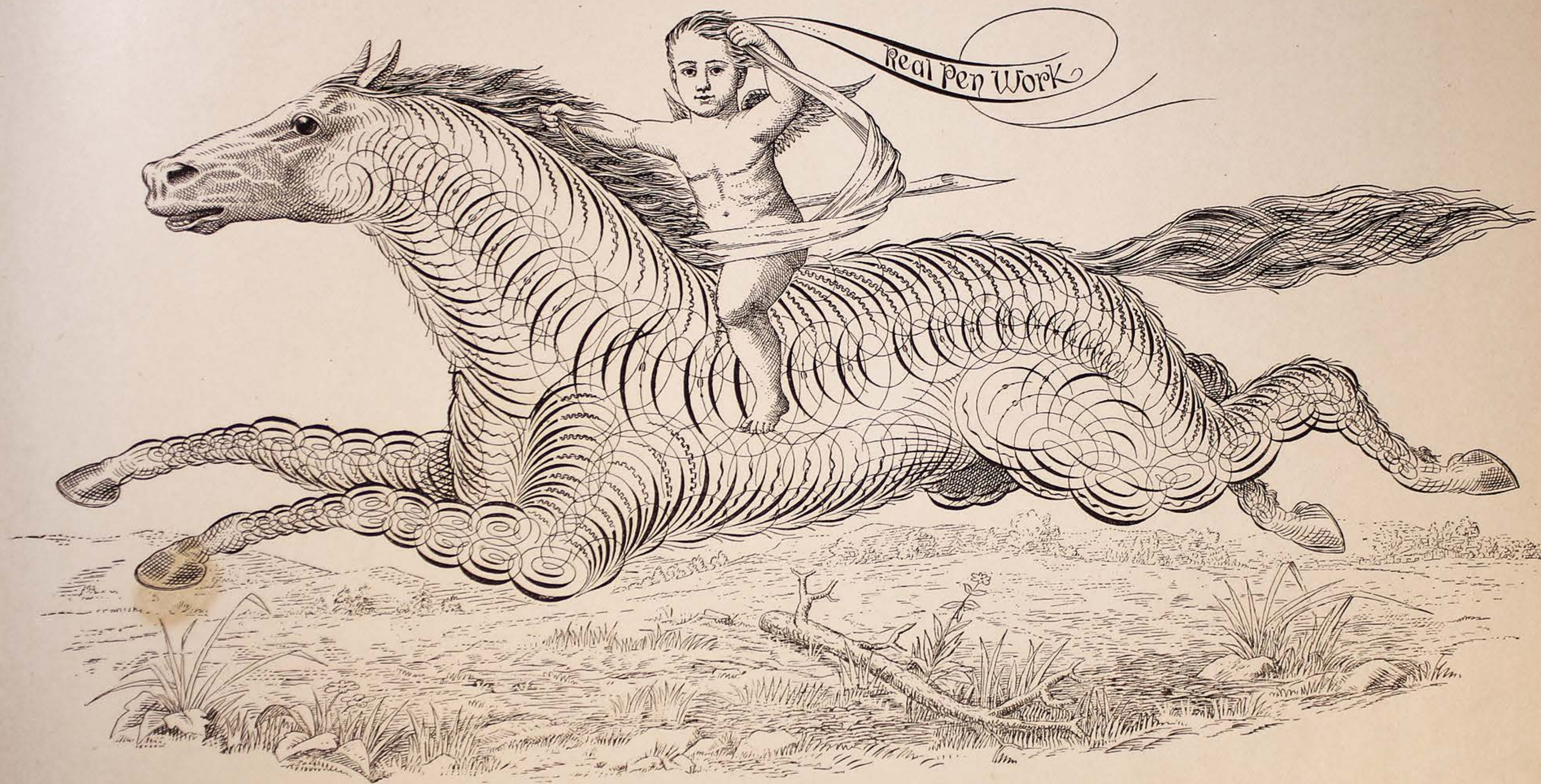
REAL PEN-WORK DEER.

Full instructions for making this Deer given in the Tracing Process. [See last page.] Copyrighted 1882, by KNOWLES & MAXIM, Pittsfield, Mass.









REAL PEN-WORK HORSE AND CUPID.

Full instructions for making this horse given in the Tracing Process. [See last page.] Copyrighted 1884, by the Publishers, KNOWLES & MAXIM, Pittsfield, Mass.

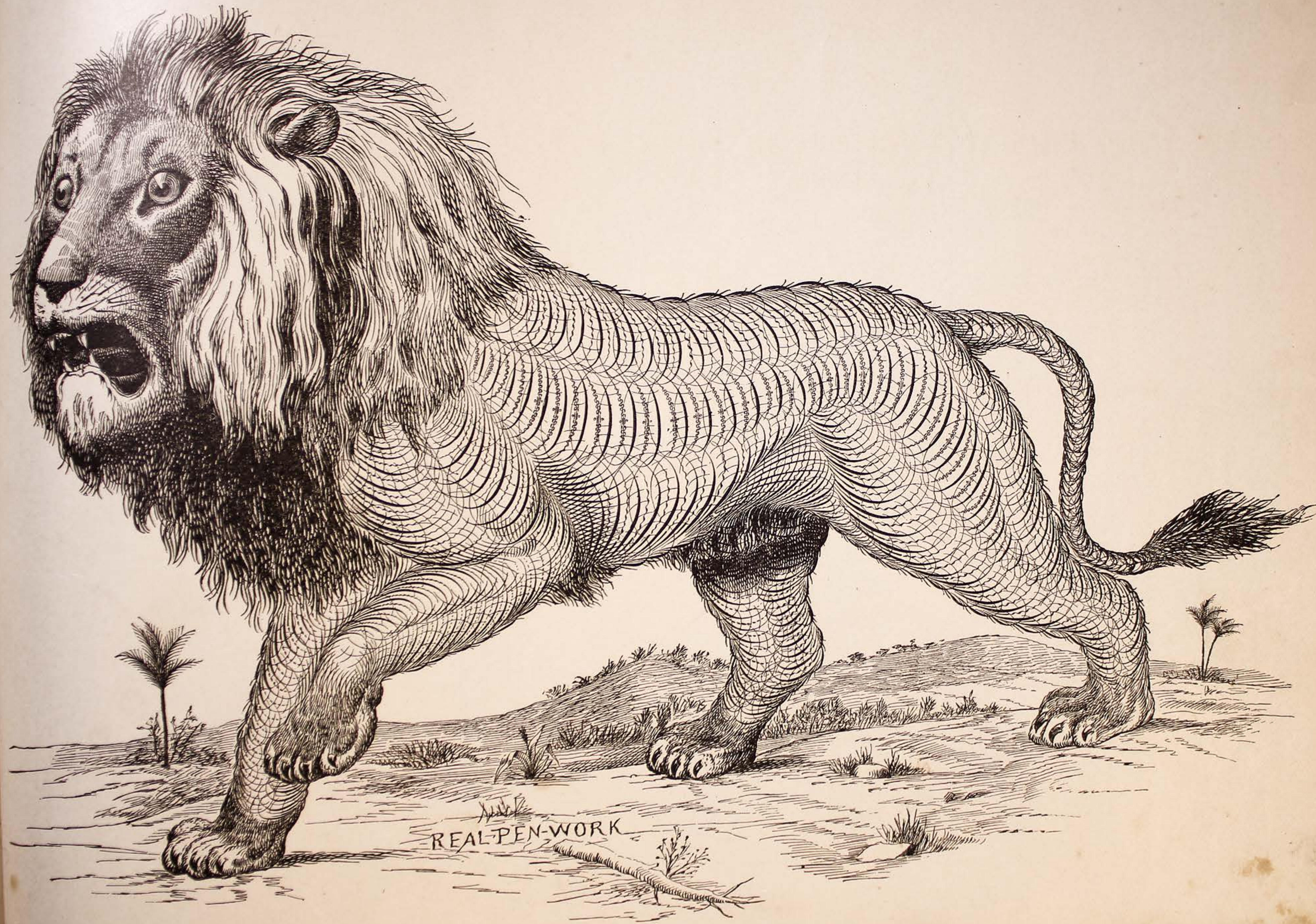




REAL PEN-WORK HORSES.

Full instructions for making these horses given in the Tracing Process. [See last page.] Copyrighted 1884, by the Publishers, KNOWLES & MAXIM, Pittsfield, Mass.





REAL-PEN-WORK

REAL PEN-WORK LION.

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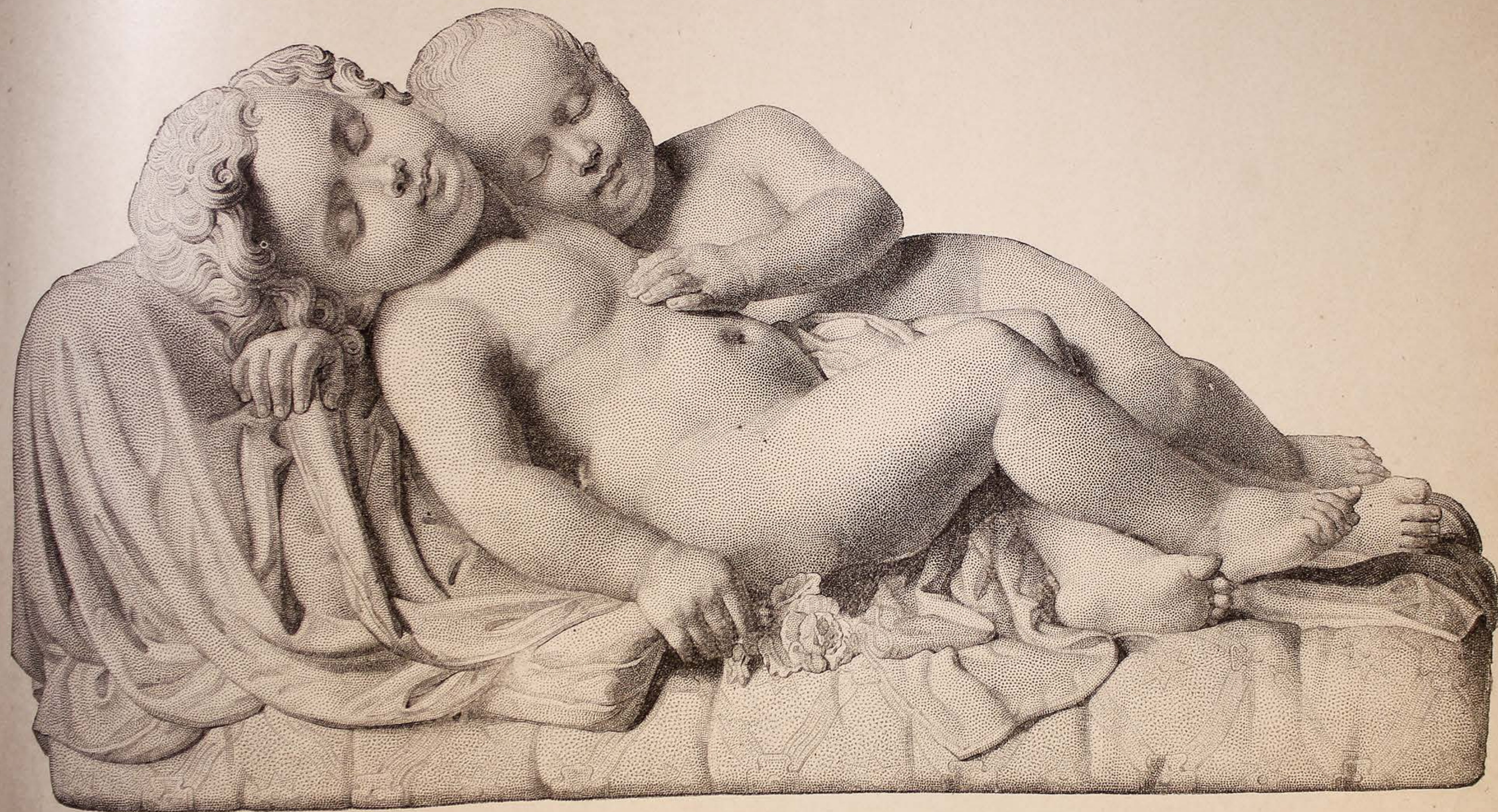




SWEET HOME OF THE LITTLE BIRDS.

Full instructions for making this Picture given in the Tracing Process. [See last page.] Copyrighted 1882, by the Publishers, KNOWLES & MAXIM, Pittsfield, Mass.





LITTLE BABIES FAST ASLEEP.  
REAL PEN STIPPLE WORK, IMITATION OF STEEL ENGRAVING.









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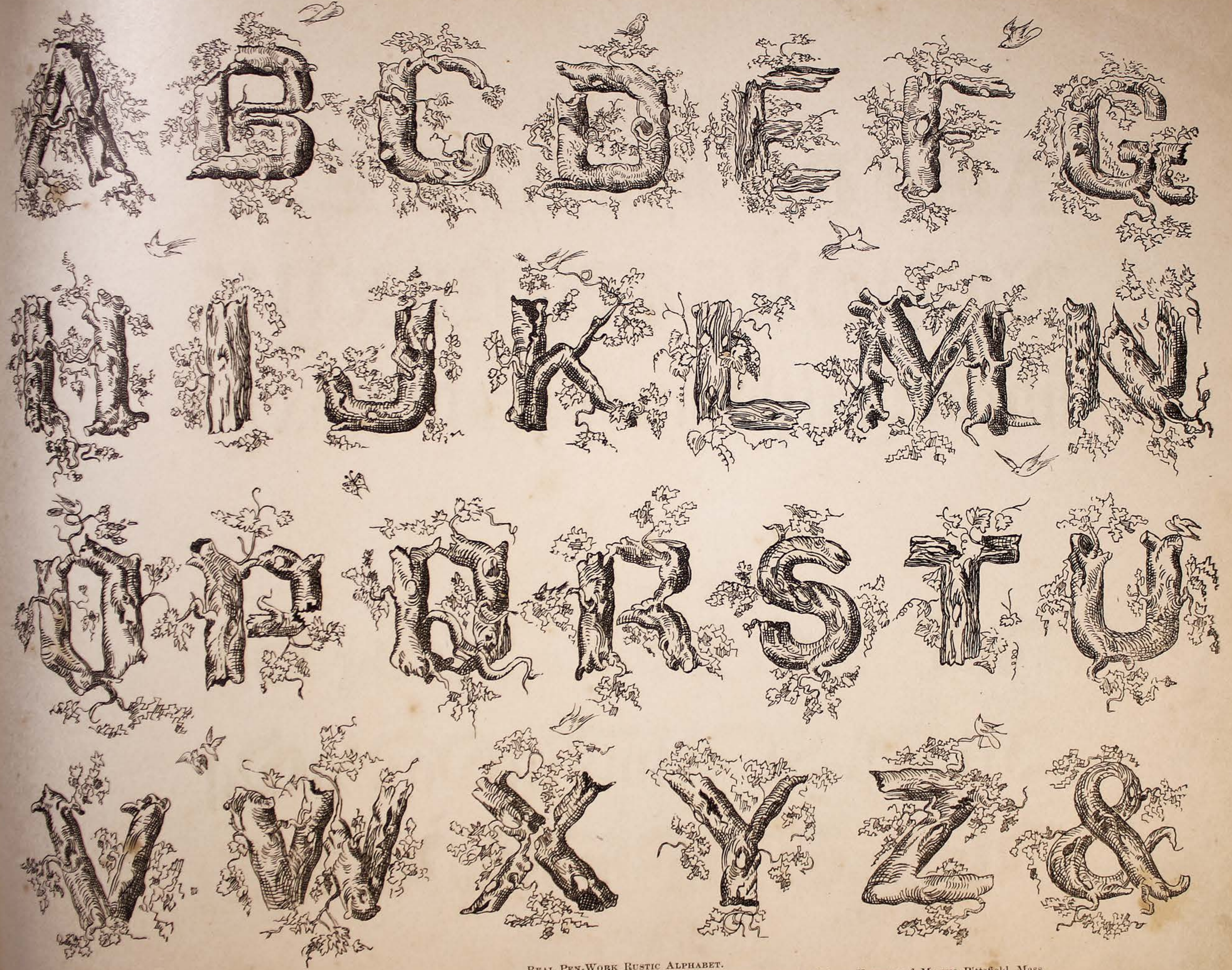












REAL PEN-WORK RUSTIC ALPHABET.

Full instructions for making these letters given in the Tracing Process. [See last page.] Copyrighted 1884, by the Publishers, KNOWLES & MAXIM, Pittsfield, Mass.



Old English

A B C D E F G H I 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.

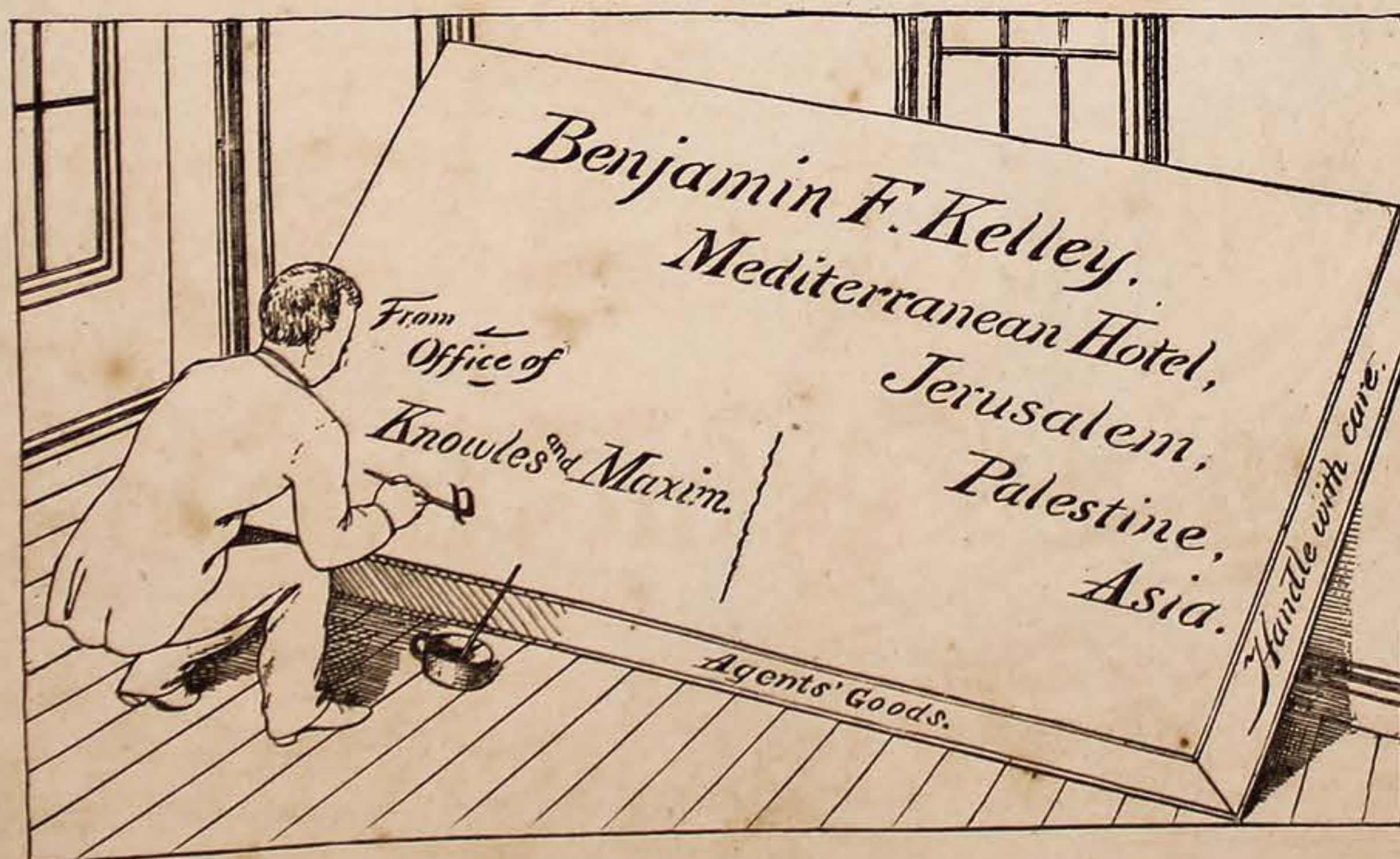
German Text

Aa Bb Cc Dd Ee Ff Gg Hh  
Ii Jj Kk Ll Mm Nn Oo Pp Qq  
Rr Ss Tt Uu Vv Ww Xx Yy Zz



Marking Alphabet.

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.



From Ames' Lessons in Box Marking, Penman's Art Journal.





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Full instructions all about h





REAL PEN-WORK SKETCHING.

Full instructions all about how to make these designs, given in the Tracing Process. [See last page.] Copyrighted 1884, by the Publishers, KNOWLES & MAXIM, Pittsfield, Mass.





REAL PEN-WORK FLOURISHED HEADS.

Full instructions how to make these designs given in the Tracing Process. [See last page.] Copyrighted 1884, by the Publishers, KNOWLES & MAXIM, Pittsfield, Mass.





THE ABOVE IS A PICTURE OF  
**FRANK BLISS,**  
 A BOY TWELVE YEARS OF AGE.

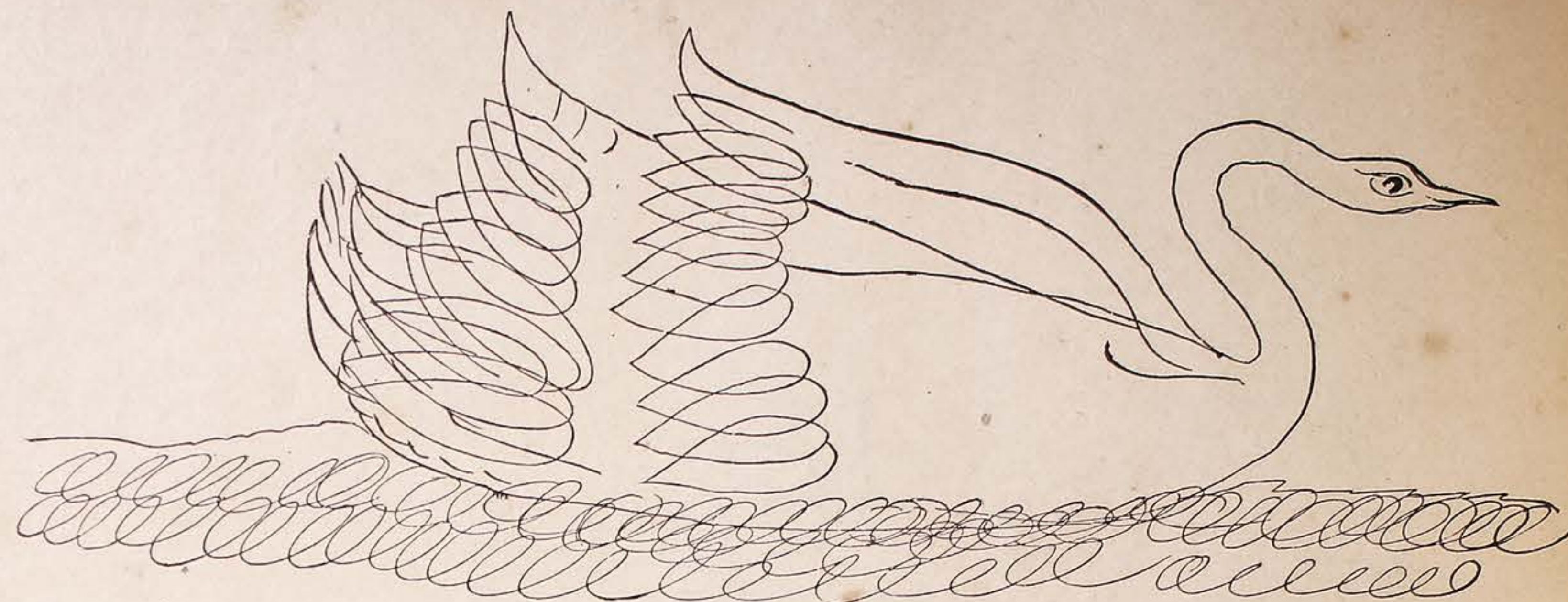
We give on this page two swans made by him the same day; one made before and one after using the Tracing Process.

Swan No. 2 is a most excellent piece of ornamental pen-work and shows what wonderful improvement can be made by a child in only one day by the Tracing Process.

Little Frank Bliss came into our office and made swan No. 1, which was the best he could do before trying the Tracing Process. Then he made swan No. 2 the same day by the Tracing Process.

Such wonderful improvement by a child in only one day is something never heard of before, and is only accounted for by the Tracing Process. Full instructions and all particulars about the Tracing Process are given in this book.

The Tracing Process is the greatest means on earth for learning to do all kinds of ornamental pen-work.



Swan No. 1.

BEFORE USING THE TRACING PROCESS.

The above is a specimen of FRANK BLISS's pen drawing before using the Tracing Process.



Swan No. 2.

AFTER USING THE TRACING PROCESS.

The above was drawn with a pen by FRANK BLISS, by the Tracing Process, the first time trying the process, and the very day that he made swan No. 1 on this same page. It shows what a boy twelve years old can learn to do in only one day by the Tracing Process. The above swan, No 2, was made the same size as the swan in the book from which it was taken, but we have reduced it here to economize space.

FOR LEARNING

INFORMAT

The Tracing Process has for a long time been the leading penmen and pen artists. It has been a sort of secret. It is the quickest and best way to make an exact copy of any kind of ornamental pen-work.

The Tracing Process is so simple, plain and easy that a child can make an exact copy of any kind of ornamental pen-work, and do it to wonderful perfection.

This book, The Golden Gems of Penmanship, is the only work ever published, and is immensely valuable and important process for teaching with penmanship.

DO NOT FAIL!

Be sure to read these instructions over very carefully, you will know all about this process, and understand for yourself, how it is that you, or your child, can do such nice pen-work without any trouble from the very start. Take a slip or sheet of tracing paper, and place it on the picture to be traced. With a good lead pencil, trace all the outlines of the entire picture, until you have taken a perfect outline of the original drawing on your tracing paper. Then turn your tracing paper over and with



# THE TRACING PROCESS

—OR—

## RAPID METHOD

FOR LEARNING TO DO ALL KINDS OF ORNAMENTAL PEN-WORK AND PEN-DRAWING.

### INFORMATION AND INSTRUCTION IN THE TRACING PROCESS.

The Tracing Process has for a long time been known to leading penmen and pen artists. It has always been kept a sort of secret. It is the quickest and best way in the world to make an exact copy of any kind of ornamental pen-work.

The Tracing Process is so simple, plain and easy, that a child can make an exact copy of any kind of ornamental pen-work, and do it to wonderful perfection.

This book, *The Golden Gems of Penmanship and Self-Instructor*, is the only work ever published, which teaches this immensely valuable and important process in connection with penmanship.

#### DO NOT FAIL !

Be sure to read these instructions over very carefully, then you will know all about this process, and will see and understand for yourself, how it is that you, or anybody, can do such nice pen-work without any trouble at all, and right from the very start. Take a slip or sheet of transparent tracing paper, and place it on the picture to be copied; then with a good lead pencil, trace all the outlines and shadings of the entire picture, until you have taken a complete and perfect outline of the original drawing on your tracing paper. Then turn your tracing paper over and with a pencil of me-

dium softness, trace the whole picture all over again on the other side of your tracing paper. Then lay your tracing paper on your drawing paper where you wish to make the picture, with the side down which you last traced with the soft pencil. Be careful to lay some weights on your tracing paper so it will not slip or move about. Then take a fine pointed lead pencil of medium hardness and trace the whole picture all over once more, taking care to go over every part of it carefully. Thus you print in pencilling on your drawing paper an exact copy in outline, of the entire picture.

The philosophy of it is this: when you trace the picture the last time, the soft pencil marks come right off from your tracing paper on to the drawing paper, or in other words, the picture you made on your drawing paper with the soft pencil, comes right off on to the drawing paper as you trace over the lines on the opposite side of your tracing paper. After you have done this, it is a very easy matter to finish the picture with pen and ink, by putting ink on in place of the pencillings; and shading according to the shading of the original; erasing the pencil marks with a rubber after the ink is put on.

Now this is all there is to it. This is all you have to do

to work by the Tracing Process, which you see is very easy.

If you have read these few instructions carefully, you can now sit right down and make an exact copy of any of the drawings in the *Self-Instructor*, and do it so nicely and perfectly that you will astonish yourself, and astonish everybody else who does not know about the Tracing Process.

You see that all the art or skill that is required to draw anything, is to get the construction lines, or the outlines and shade lines that make up the picture. By the Tracing Process, all you have to do is to trace the lines that make any picture on your tracing paper, with a pencil, and then transfer the pencil picture to your drawing paper.

The Tracing Process is certainly the greatest means ever invented, or heard of, for making an exact copy of pen-work.

#### WHERE TO GET TRACING PAPER.

As it is sometimes difficult to get a good article of tracing paper, we have decided, for the convenience of those who use the *Self-Instructor*, to furnish the very best quality of tracing paper for just about what it costs us, which is six sheets for 25 cents. We send six full sheets for 25 cents post paid. Send postage stamps in payment.

KNOWLES & MAXIM, Publishers, Pittsfield, Mass.



...very day that he made swan  
...and it here to economize space.



