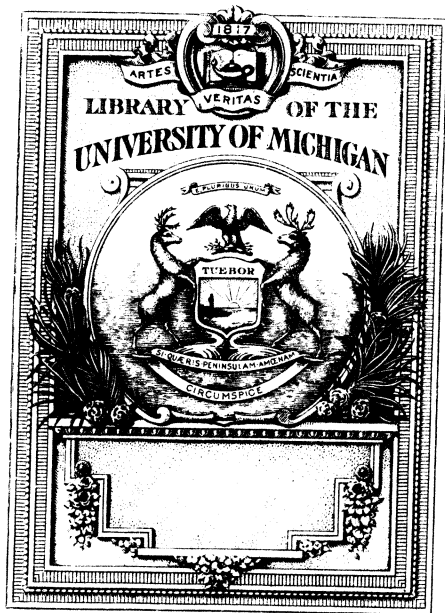


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CONSTITUTIONAL REVISIONS



THE GIFT OF
SAMUEL L. BIGELOW
PROFESSOR OF CHEMISTRY
1901 - 1937

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BECKER'S

Ornamental Penmanship.

A SERIES OF

ANALYTICAL AND FINISHED ALPHABETS

GEORGE J. BECKER,

Professor of Drawing, Writing & Book-keeping in the Girard College

PHILADELPHIA:

Written by G.J. Becker.

Engraved by H. Earle.

Published by Ariah Hunt & Son, No. 44 North Fourth Street.

By Samuel R. Bigelow
11-10-38

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Entered, according to Act of Congress, in the year 1854,

BY URIAH HUNT,

In the Clerk's Office of the District Court for the Eastern District of Pennsylvania.

B.G.

Preface.

THE preparation and completion of a work on Ornamental Penmanship is a task of greater magnitude, and requires more time and study, than any one who has not made the attempt would imagine. This, together with the fact, that if the best artists are engaged in its mechanical execution, its great cost may be given as a reason why no one has had the courage to publish an elaborate work of this description.

The work which is now presented to the public is the result of fifteen years' labor, study, and experience, during all of which time the author has been engaged in teaching and designing penmanship, and unceasing in his efforts to improve the art. He has in fact endeavored to raise Penmanship from an ART to a SCIENCE; to demonstrate that, from its rudiments to the highest style of finish of which it is susceptible, it can be taught and practised *correctly* with, and only with, mathematical precision.

In 1842, he designed and had published a series of copy books for the use of schools, in which his favorite ideas on the subject were for the first time explained and exemplified. The approval which that series met with, as evidenced by large sales and consequent frequent use, and the urgent requests made to him by teachers and others that he would publish a work on Ornamental Penmanship, have induced him to offer to the public the following Chirographical Designs, consisting of a series of Alphabets, carefully analyzed and finished, together with some other exercises in flourishing, &c., calculated to guide and improve the pupil.

ORNAMENTAL PENMANSHIP, literally considered as such, has of late been brought to a higher state of perfection and finish than ever attained before. The Engraver, Lithographer, Designer, Letter Carver, Sign Writer, Stone Cutter, Punch Cutter, and Type Founder have manifested a spirit of emulation to excel in their respective branches of business; and it is in nowise unreasonable to suppose that a work of this kind, which exhibits with mathematical precision the shape and proportion of every variety of letters, will be an acceptable addition to their previous acquaintance with the subject, and materially assist them in their several vocations.

Ja

Neither trouble nor expense has been spared in order to secure the services of the best steel engravers in the Union ; as an evidence of this, the work will speak for itself. The names of the *artists*, who engraved the different plates, will be found at the bottom of every page. We do not hesitate to say that, so far as our judgment and experience go in these matters, these gentlemen have no superiors in this branch of the art.

This work comprises in all thirty-three plates of various designs of ORNAMENTAL ALPHABETS, and a few compositions intended to illustrate the effects of a combination of different styles of lettering.

The *alphabetical* plates consist of a series of Analytical and Finished Capitals and Lower Case letters, in plain and ornamental Roman Print, German Text, Old English Print, English Church Text, German Print, Round or Text Hand, Italian, Italic or Stump Writing, and German Epistolary Writing. The student will be greatly assisted in the drawing of letters, by a careful observation and study of the Analytical plates.

Numeral Figures, both plain and ornamental, and of varied styles, to correspond with the different characteristics of the Roman Print, &c., are also given on the several plates.

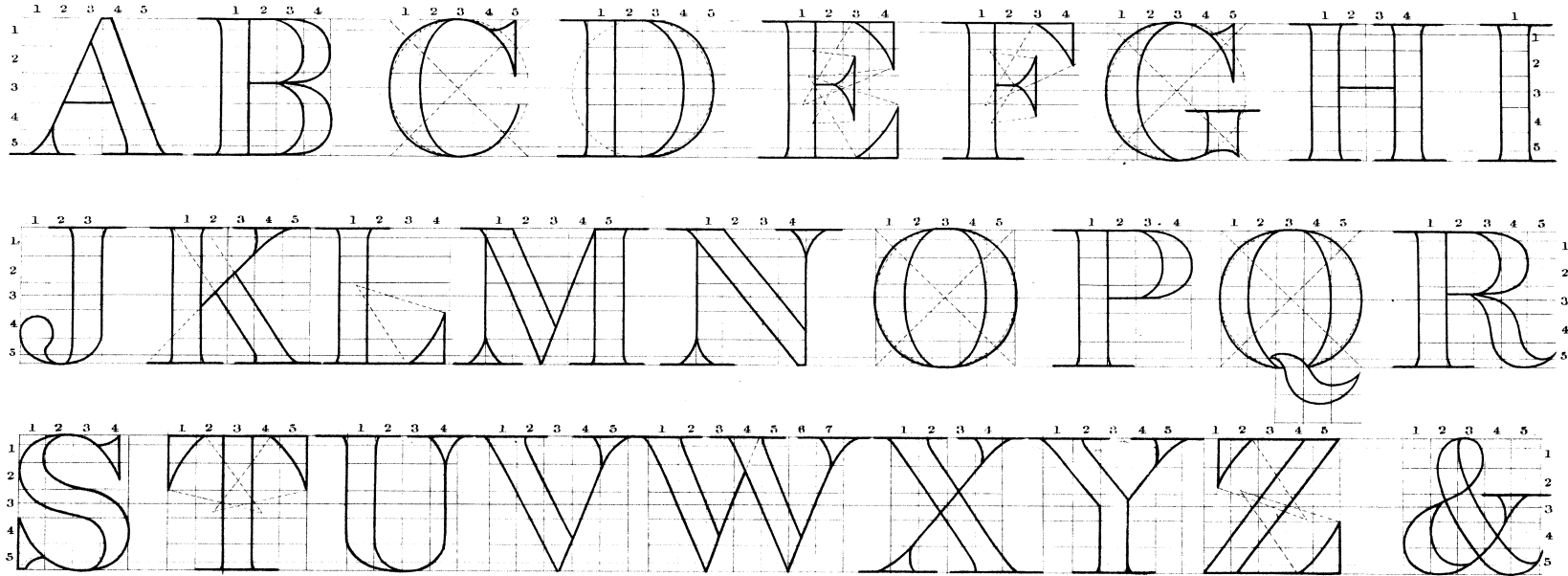
FLOURISHES. To attain superiority in flourishing requires good taste, diligent study, and careful practice. Although no plate has been devoted exclusively to Flourishes, yet there is an almost endless variety in the pages which contain the German Text, Old English Capitals, &c., &c. Each of these should be practised separately by the learner before he attempts a combination of them. The Title-page, and several others given, illustrate how these movements, *i. e.*, Flourishes, may be varied.

Perhaps the best exercises that can be given for practice in striking, are the Round Hand and Italian Capitals, as all flourishes considered individually form part of a letter. In the formation of these letters the penman may depend a great deal upon his own fancy, as they may be made in a great variety of styles, yet their general characteristics must be preserved.

Those persons who practise flourishing and striking of Capitals *off-hand* will necessarily become more elegant business writers, as those exercises tend to impart strength and freedom of motion to the *arm*, *hand*, and *fingers*.

Spelling and Penmanship
ARE
Our Sisters & Handmaids
TO THE
Useful and Ornamental Arts.

ANALYTICAL ROMAN ALPHABET.



In this Analysis of the Roman Capital, the space which each letter occupies is divided into squares, showing the proportion of its width to its height, as indicated by the figures placed over each. The height of each letter is divided into 5 equal parts, as shown by the figures placed in front of the first, and at the end of the last letter of every line. The width of the body of the letter, should be equal to 5 of its height.

VARIOUSLY SHADED ROMAN PRINT.

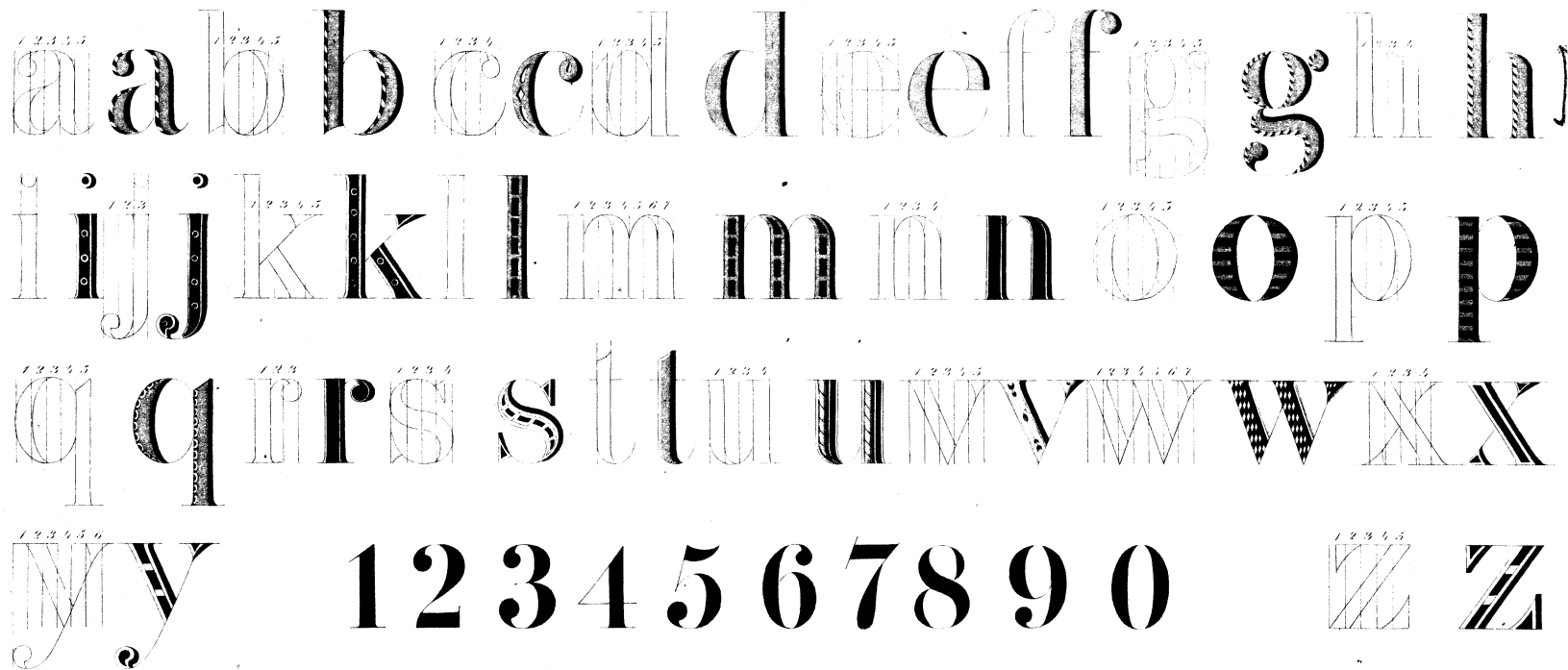
A B C D E F G H I

J K L M N O P Q R

S T U V W X Y Z &

*We have here given a variety of styles for shading letters, it must be understood, that in Ornamental Typography, all letters
in the same line should be shaded precisely alike.*

ANALYTICAL & VARIOUSLY SHADED SMALL CLASS ROMAN.



The directions which are given upon the preceding page must be observed in copying the above letters.

VARIOUSLY SHADED ITALIC PRINT.

Centre A B C D E F G H I J K L M *Line*

abcdefghijklmnopqrstuvwxyz.

Centre N O P Q R S T U V W X Y Z *Line*

The slope of these letters should be at an angle of 65 degrees. When Capitals are used in connection with small letters they should not be outlined but filled up and their columns made somewhat broader than those of the small letters. Their height should be equal to that of the ascending letters such as l, h, k, d &c.

Finished Block Letters.

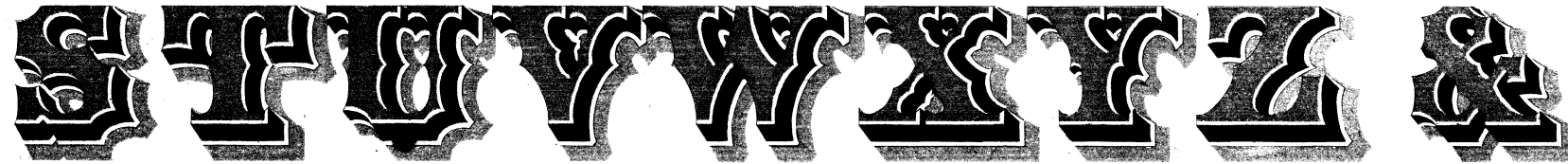
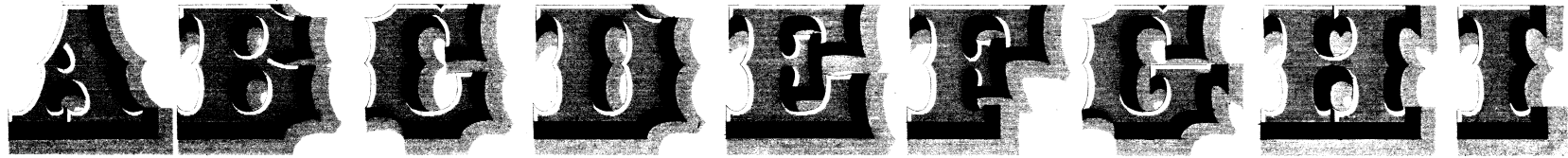
A B C D E F G H I

J K L M N O P Q R

S T U V W X Y Z &

The proportion of height and width in these letters are very nearly the same as explained in the analytical part of the Roman-Point. But the body columns should be $\frac{1}{2}$ the height of the letters.

Spurred Finished Block Letters.



*The student will find it advantageous to make a Finished Block Letter with his pencil before making the spurs thus **D** after the letter is drawn the spurs should be added with a pencil and the whole finished with ink!*

9

LOWER CASE BLOCK LETTERS, SPURRED.

a b c d e f g h i j k l m n

1 2 3 4 5 6 7 8 9 0

o p q r s t u v w x y z



Written by G.J. Becker.

Engraved by J. Meignolle.

1
2
3
4
5
6
7
8
9
0
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

PEARL LETTER.

111

A B C D E F G H I J K L M

1 2 3 4 5 6 7 8 9 0

N O P Q R S T U V W X Y Z

VELVET LETTER.

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 &

ITALIAN PRINT.

12

A B C D E F G H I J K L M

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

N O P Q R S T U V W X Y Z

This style of letter should be made at least 1/4 narrower than the ordinary Roman Print of the same height, because the perpendicular part of the letters gives them an appearance of bulk which they really do not contain.

(Egyptian or Unfinished Block Letters.)

A B C D E F G H I J K L M N

1 2 3 4 5 6 7 8 9 0

O P Q R S T U V W X Y Z &

SPURRED EGYPTIAN & SMALL CLASS ROMAN.

A B C D E F G H I J K L M N

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

O P Q R S T U V W X Y Z &

DESIGNS FOR ORNAMENTAL PRINTING.

FRUGALITY HEROIC

DIAMONDS

ATMOSPHERIC

OLD ENGLISH PRINT.

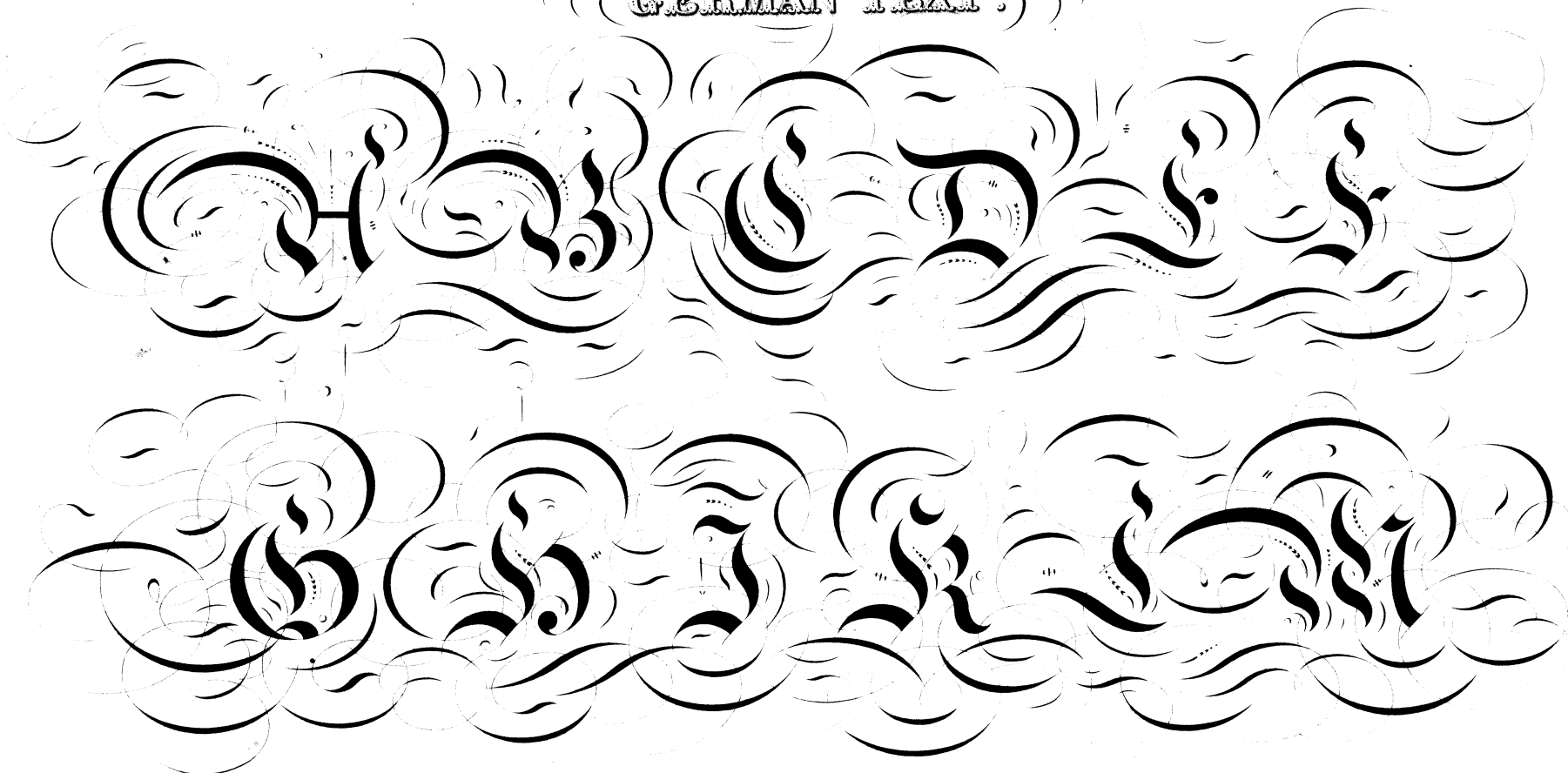
A B C D E F G H I
K L M N O P Q R
S T U V W X Y Z

Analyzed & Finished Old English Print.

ā 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

The dotted lines of the outlined letters indicate those points which should be on the same perpendicular.

(GERMAN TEXT.)



German Text.

WISSEN IST KRAFT

WISSEN IST KRAFT

Analyzed & Finished German Text.

a a b b c c d d e e f f g g h h i i j j
 k k l l m m n n o o p p q q r r
 s s t t u u v v w w x x y y z z

The dotted marks of the outlined letters indicate those points which should be perpendicular with each other. German Text should always be ornamented with flourishes, especially about the capitals.

Ornamental German Text & Old English

21

Suplicates Washington

Opulence Magnificence Probitus

22
Ornamental German Text & Old English

America Saledonia

Benevolence Independence Urbanity

GERMAN PRINT.

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 .

abcdefghijklmnopqrstuvwxyz.

English Church Text .

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

SMALL CLASS ENGLISH 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

1 2 3 4 5 6 7 8 9 0

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.

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Page

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Dr. Washington

IDEALIC PRINT OR STAMP WRITING



rother! Beautiful Word! how the yearning human heart affects its gentle sound! What a volume of love is bound up in those seven letters! It is a whisper caught from the upper world; a term borrowed from the speech of angels; a synonym of affection, tenderness, devotion and trust. To contemn the obligations which it enjoins is to sin against

HUMANITY.

Small Round Hand.

We see not, in this life, the end of human actions. Their influence never dies. In every widening circle, it reaches beyond the grave. Death removes us from this, to an eternal world. Time determines what shall be our condition in that world. Every morning when we go forth, we lay the mouldering hand on our destiny, and every evening when we have done, we have left a deathblow imprinted on our character. We touch not a wire, but vibrate in eternity. Not a voice, but reports at the throne of God. Let youth especially, think of these things, and let every one remember, that in this world, where character is in its formation state, it is a serious thing to think, to speak, to act.

German Alphabet in Script 2

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

Verhältnis

Classification

iiiiiüüüüüüöäåçççjyzyz

llkkklllloooofffffggggghhhhh

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 Epistolary Writing.

Man muss glauben, ein neues Fundament der Wissenschaft zu sein. —
Ist es ein neues Fundament? — Einigkeit, einigebau sein gegen die alten Ge-
sprächen, in dem Ausgang mit jedem Manuscripte einzuweisen, — jeder
ist sein Meister und gelobt, was er zu wissen versteht, um das Un-
rige nicht zu begreifen, — hat er gelobt, was er ein zu erklären beabsichtigt, —
wird er seine eigenen Handlungen zu geloben, dass er das Gute nichtig
nicht ein bequemes willbringen kann, sein sich irgend etwas abzugeben
zu müssen: — so wird das Manuscript einzuweisen, willkommener sein
glücklicheres Leben führen, als ein anderer, das sein Werk zu zeigen
wird ein Meister sein. — Ist ein zu zeigen hat

Öthe.

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