GEM OF TROUBLED TIMES
Jewel of noir est dye,
Your friendship's diadem.
OLDEN'SMS PENMANSHIP
and self instructor

PUBLISHED BY
KNOWLES & MAXIM,
PITTSFIELD, MASS.

GREATEST MEANS EVER KNOWN FOR LEARNING TO WRITE AN ELEGANT HAND.

SPECIFIED FOR THE USE OF SCHOOLS, KINDERGARTENS, PARENTS, ETC.

ADDRESS ALL COMMUNICATIONS TO
JEFFERSON STREET, PITTSFIELD, MASS.
TO THE PUBLIC.

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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.

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 easily, and just how to make everything that can be thought of conceived of 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 beginner, 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 photographed.

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 and 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, are 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 OF THORNS.

This beautiful pen-work piece is the most wonderful and marvelous piece of penwork, and the most remarkable and extraordi-
nary 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. This 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 this art that has ever lived; and we
insert this marvelous pen. "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 gen-
ius, W. H. Lyons, could probably ever learn to make this won-
derful 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
ting 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 intelli-
genue should be able to learn to write an elegant hand, and do nice orna-
mental work, at the very least, with such copies and patterns 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 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 bred 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 any-
where else in the world. And by means of the photo-electro-
graphing process we are able to reproduce on paper, a perfect coun-
terpart 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-electro-
graphs and the original pen and ink work.

We lead the world in penmanship, and the Golden Gems is the
very highest and most elevated summit of all that is good and beau-

iful in the art of penmanship, and the greatest means ever con-
ceived of for learning to write an elegant hand.

(Founded 184 by KNOWLES & MAXIM, Pittsfield, Mass.)

ALL DONE WITH A SINGLE STROKE OF THE PEN.
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 becomes 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 facing it squarely—only it is necessary to use a table or desk of the proper height—so that in sitting 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.
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 con-
trol of all the movements.

Exercises for Practice on the Finger and Slide Movements
Combined.

Exercises 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 end of the last two
fingers.

Exercises for Practice on the Muscular Movement.
This movement is produced by raising 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.

Exercises 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 end of the last two fingers.
In making large flourished capitals and doing all kinds of off-hand
work, this movement is the best.

Exercises for Practice on the Capital Stem.
The capital stem is the most important principle used in mak-
ing capital letters, and it is one of the very best exercises for prac-
ticing on the whole-arm movement.

Exercises for Practice on Direct and Indirect Oval, also Shading
Exercises.
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 letters 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-eights of an inch long, except j, y and z, which are full length, or five-eighths of an inch long.

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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° (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.

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 is at an acute angle with the base line because it is found on the right side of any oval figure. It is usually made on the extreme right of any initial letter.

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 extreme right of any initial letter.

The third principle is called the left curve because it is on the left side of any initial letter. It is usually made on the extreme left of any initial letter.

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 the principle.

The fifth principle is called the capital A and consists of two curves, one right and one left, as in the letter A.

The sixth principle is called the capital B and consists of two curves, one right and one left, as in the letter B.

Capital A consists of capital stem formed in a right and left curve extending from the base line and terminating one space above.

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 these half the height of letter.

Capital M consists of the first two lines of N joined by short curve to a right curve extending upward three spaces, after which it has a short turn to a right curve extending upward one space.

Capital F is formed as N except the right curve consists of two parts, the second being the right stem.

Capital K consists of the first two lines of N joined by short curve to a right curve extending upward at the right curve terminating at base line.

Compiled by the Publishers, KNOWLES & MAXIM, Pittsfield, Mass.

Capital H consists of the first two lines of H, to which are added a left and right curve forming upper curve, enclosing one space, starting at the top. In this position are added lines similar to the next two in A, except that the first of the middle space is now curved at top. The portion of oval above dividing line is one and one-half times that below. Analysis: Principles 7, 3, 5, 3.

Capital P begins two and one-half spaces above base line with first two corners of capital P forming upper curve, enclosed by upper horizontal line. A loop is formed to full height of letter and extending by lower turn to right curve, crossing first left curve two and one-third and one and one-half spaces above base line. Width of oval, one and one-half spaces, between capital letters. Width right curve, one-half space. Analysis: Principles 7, 5, 5, 5.

Capital B is formed like P, and has small loop crossing capital stem at right angles at half height of letter. Initial loop is right curve, forming upper curve, enclosing one space, extending to one-half height of letter. Analysis: Principles 7, 5, 5, 5.

Capital R consists of right curve extending upward from base line three space, where it joins a right curve forming upper curve, divided by short turn at base line to a right curve extending one space from base line. Analysis: Principles 7, 3, 3, 3, 3.

Capital D consists of right curve extending upward from base line upward three spaces, where it joins a right curve forming upper curve, divided by short turn at base line to a right curve forming upper curve, divided by short turn at capital stem. Analysis: Principles 7, 5, 5, 5.


Capital L is formed the same as S, except that the oval is omitted and the capital stem is united one-fourth space above base line to a short curved line above base line and one space to right of capital stem.
Analysis: Principles 3, 4, 5.

Capital I consists of left curve extending up from base line three spaces, and uniting by short turn to a capital stem similar to that of S.

Capital O begins at full height by left curve extending three-fourths the raise, ending by short turn near two-tenths to ascending left curve, terminating second half of stem.
Analysis: Principles 3, 4, 5.

Capital E begins at full height by left curve extending three-fourths the raise, ending by short turn near two-tenths to ascending left curve, terminating second half of stem.
Analysis: Principles 3, 4, 5.

Capital D consists of left and right curve, beginning two spaces above line, uniting by horizontal loop at base to right curve, which is full height and united by short turn to foot, descending one space, and joined by small loop.
Analysis: Principles 3, 4, 5.

Capital C consists of three spaces, joined from oval and five and one-half lines.

Capital T consists of right curve from oval and five and one-half lines.


Capital C consists of right curve ascending in curve, crossed by short turn at left curve. Distance between point of left curve and base line is one-third space above base line. Capital C is formed by uniting the extended loop to a small capital G. Analysis: Principles 2, 5.

Capital F consists of the inverted oval, to which is added a left curve, starting at base line and to right curve extending one space above base line. Distance between left and right curves is equal in spaces above base line. Capital F consists of inverted oval joined diagonally at base line by short turn to a right curve, standard space above base line, where it joins at the diagonal extending left curve, which at base line, joins at the diagonal a left curve, joining the spaces above base line. Analysis: Principles 2, 5, 9.

Capital Q consists of the inverted oval, joined by turn, similar to that of C, near base line, making one space from oval and from base line. Analysis: Principles 3, 1, 2.

Capital F consists of the inverted oval, at base line by short turn to a right curve, and left curve making one space from oval and from base line. Analysis: Principles 2, 5, 9.

Capital F consists of the inverted oval, which, in short turn, making one space from oval and from base line. Analysis: Principles 6, 3, 5.

Capital F consists of inverted oval, joined at base line by short turn to a right curve, standard space above base line. Analysis: Principles 6, 3, 5.

The character is composed of left and right curves, horizontal left and right curves, where left and right curves, standard space above base line. Analysis: Principles 6, 3, 5.
All the Small Letters Thoroughly Analyzed and Explained.

The first principle is the straight line.
The second principle is the right curve.
The third principle is the left curve.
The fourth principle is the extended loop, it is formed of the first and second principles as follows: Upward right curve; one space, two, and downward straight line; crossing right curve; one space from base line. This principle is one-half space wide and three spaces high.

The letter I consists of upward right curve, one space high, downward straight line, ruled line, upward right curve, dot one space above letter. Analyze Principles 2, 1, 1.

The letter U consists of the three lines of I with a repetition of the bottom line. It is one space high and one space wide and is used for measuring both the height and width of all written letters. Analyze Principles 2, 1, 1, 1.

The letter W consists of the letter U changed by making the third right curve one-half space hollow, the straight line, and finish with a horizontal right curve. Analyze Principles 2, 1, 1, 2.

The letter N consists of upward right curve, downward left curve, one half space, upward right curve, dot one half space above letter. Analyze Principles 2, 1, 1, 1.

The letter M is the same as N with a repetition of the third right curve. Analyze Principles 2, 1, 1, 2.

The letter V consists of upward right curve, downward left curve, upward right curve, ruled line, upward right curve. Analyze Principles 2, 1, 1, 1.

The letter B consists of upward right curve, downward left curve, upward right curve, ruled line, upward right curve, ruled line, downward left curve, upward right curve, ruled line, upward right curve. Analyze Principles 2, 1, 1, 1.

The letter L consists of upward right curve, downward left curve, upward right curve, ruled line, upward right curve. Analyze Principles 2, 1, 1, 1.

The letter H consists of upward right curve, downward left curve, upward right curve, ruled line, upward right curve. Analyze Principles 2, 1, 1, 1.

The letter C consists of upward right curve, downward left curve, upward right curve, ruled line, upward right curve. Analyze Principles 2, 1, 1, 1.

The letter Z consists of upward right curve, downward left curve, upward right curve, ruled line, upward right curve. Analyze Principles 2, 1, 1, 1.

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
REAL WRITTEN COPIES BY W. H. LYONS—SPENCERIAN STYLE.

Albany  B  Boston  C  Chicago
D  Detroit  E  Evansville  F  Frankfort
Glasgow  H  Hudson  I  Indianapolis
Jackson  K  Kosciusko  L  Louisville
M  Minton  N  Newport  O  Oeblin

This and the following pages are specimens of real written copies by W. H. Lyons, who is now acknowledged to be the best Spencerian writer in the world. They are the result of years of study. These pages are the best written pages in the world. They are the result of years of study. These pages are the best written pages in the world. They are the result of years of study. These pages are the best written pages in the world.
REAL WRITTEN COPIES BY W. H. LYONS—SPENCERIAN STYLE.

Pittsfield  Q  Quincy  R  Richmond
Savannah  T  Torrington  Uthica
Versailles  W  Washington  Xenia
Yonkers  Z  Gainesville  Company
Athens  N.Y.  Baltimore  M.C. Chester C.
PROMISSORY NOTES.

New York Nov 24. 1866.
At sight, pay to James Campbell, or order, Forty two hundred and Ninety eight dollars, value received.

Williams & Packard.

C.J. Raimbridge Co.
445 Broadway, New York.

Six months from date I promise to pay Wm. H. King, Jr., or order Seventeen hundred dollars, value received.

Thomas Hunter.
For the Autograph Album

Gems of price are displayed:
Heal the rugged rocks concealed:
What would hide, come forth unbidden,
The search may be revealed.

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

For this, my fair and gentle friend:
I ask not wealth, or fame
Only ask this path may be
Bred from life, told, and care.

Sailing down the stream of life
Sail your little bark so safe.
May you have a pleasant trip
With just room enough for two.

May Fortune with her kindest smile
May health surround you forevermore:
Let angels guard, and help the
Our 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.

Look this department through and you will see a greater variety and more designs of beautiful flourishing and ornamental pen-work, than can be found in any other collection in the world.

This department contains specimens of ornamental pen-work by nearly all the best penmen who have ever lived, and it also contains all the master-pieces and best designs and gems of ornamental penmanship executed by W. H. Lyons, the most wonderful penman and genius in art that ever existed.

This department is complete in everything in the form of ornamental penmanship.

The original drawings of the pen-work gems contained in this department cost us many thousands of dollars, and these perfect photo-electrographs of the original drawings, are so perfect and exact, that they look just as much as the originals themselves, and a perfect counterpart and fac-simile in every particular. And as far as actual value is concerned, these photo-electrographs are worth just as much as though they were each done separately with a pen at great cost.

Photo-electrographing is a new process recently perfected by us, by means of which we are able to reproduce real pen-work, in any color, or in all colors and gold, so perfect and absolutely exact, that the reproduction or photo-electrograph, cannot be told from the original pen and ink work.

When we first perfected the photo-electrographing process we realized that we could publish the most perfect self-instructor in penmanship ever known.

We saw at once, that we could publish and furnish at very small cost, an amount and variety of real written copies that would cost several thousand dollars for the execution of the originals, and which would be just as good in every way, and in fact, real pen-work the same as the original drawings.

We have paid large sums of money to all the greatest penmen, pen-artists and expert writers all over the world, and the Golden Gems is in reality a collection of all the best things and best specimens of elegant writing and ornamental pen-work ever done by all the best penmen, everywhere, who have ever lived on the earth.

All the best copies and all the best instructions and very best methods for learning to do ornamental pen-work, quickly and easily, are taught by all the very best penmen and writing teachers in business colleges and writing schools in the whole world, are contained in this department of the Golden Gems and Self-instructor. Everything necessary to make it a very easy matter to learn all about ornamental penmanship is contained in this department.

Again we say, look this department through carefully and you will find the greatest variety of best specimens of ornamental penmanship ever seen, and the best copies, and best instructions, and best methods ever known for learning the beautiful art yourself.
EXERCISES IN FLORISHING

INSTRUCTIONS AND REMARKS.

The above is a picture of W. H. Lofts, the great penman, at his desk flourishing. He is the greatest and most eminent penman in the world, and his exercises on the page below will give you an idea of his work. He flourishes 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 would if you were in his office looking at him.

It is very easy to do this work. Just sit and hold your pen in the right position. The above exercises will show you how to hold the pen, and you can practice 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 his desk exactly right with you to show you how.

As 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 pen in the direction indicated by the arrows, in the order they are marked on the plate. Then turn your pen at right angles to the paper, and you will have turned your drawing towards the right hand side of the bird, neck and breast of the bird. Then turn your pen back to the first position, and you will have turned your drawing towards the left hand side of the bird.

We have separated the parts of the bird in the short cuts, and you see if you are a hand at using your pen, you can make very much faster work than we can. The flourished birds are made on this same general plan. The above cuts are printed photo-electrotype from the real pen work. They are designed and flourished to show the simplest and easiest way to make the different parts of the above birds, so that you can imagine how to make them, as we made the birds; therefore, it is very easy to make similar birds yourself. All that is necessary is to study the method and try. You will be astonished to see how easy it is.

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Parts of Birds

INSTRUCTIONS.

This page shows you just how to make different kinds of birds. It shows how to begin, how to proceed, and how to finish a bird. This page was designed and executed by John D. Williams, and is the

This page was designed and executed by John D. Williams, and is the

These copies need no explanations, as they explain themselves. Everything is made as plain and simple, as easy to understand, that you can't help seeing just what to do, and how to make different kinds of birds without any trouble at all.
ORNAMENTAL DESIGNS FOR AUTOGRAPH ALBUMS.

The designs on this and the following pages were selected and photo-documented from the Autograph Album's page patterns, and are used as they are taken from the actual page patterns everywhere, when they were executed on Autograph Albums themselves. These designs are entirely original and have been re-executed as they are actually taken from Autograph Albums and were executed by many of the best writers and painters. They are all photo-documented from the actual Autograph Albums, and are executed with Autograph Ink and the best pens. They are all photo-documented from the Autograph Album's page patterns, and are used as they are taken from the actual page patterns everywhere, when they were executed on Autograph Albums themselves.

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Full instructions for making this Swan given in the Tracing Process. [See last page.] Copyrighted 1884, by the Publishers, KNOWLES & MAXW. Fitchfield, Mass.
LITTLE BABIES FAST ASLEEP
REAL PEN STIPPLE WORK, IMITATION OF STEEL ENGRAVING.
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEF
HIJKLMNOP
QRSTUVWXYZ
Old English

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

German Text

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz
Marking Alphabet.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

From Amos' Lessons in Box Marking, Pennman's Art Journal.
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.

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 in the same. Note the mark that he makes in the tracing paper to do it only one day by the Tracing Process.

The above came, as we said, right out of the book, from which it was taken, but we have reduced it here to economize space.
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 pen of medium 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 hardneses and trace the whole picture all over once more, taking care to go over every part of it carefully. Thus you print in penelling 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 penellings; 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, which is six sheets for 25 cents. We send six full sheets for 25 cents post paid. Send postage stamps in payment.
