

The New Spencerian Compendium Of Penmanship

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PUBLISHERS

(VISON, BLAKEMAN, & COMPANY.)

NEW YORK & CHICAGO.

Executed by Spencerian Authors.

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P. R. Spencer.

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SKETCH OF LIFE AND WORKS.

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SPENCERIAN PUBLICATIONS BY P. R. SPENCER'S SONS.

After Mr. Spencer's death, the perpetuation of his System of Penmanship through new publications naturally devolved upon his sons, who had been associated with him in his labors. The last of the elder Spencer's works appeared in 1863. Since that date have appeared as follows:—

1864. "*Spencerian System of Practical Penmanship*," in 12 Numbers, 4 distinct Series, New Standard Edition; all Copy-Books. Also, "*Spencerian Charts of Writing and Drawing*," Nos. 1, 2, 3, 4, 5, 6.

1866. "*Spencerian Key to Practical Penmanship*." A manual of instructions, with copious illustrations; for adepts, teachers, and pupils.

1873. "*Shorter Course in Spencerian Penmanship*." Copy-Books, in 3 Graded Numbers. Also, "*Tracing-Book, Spencerian Penmanship*"; also, "*Spencerian System of Penmanship*"; large Copy-Books embracing Common School Series Nos. 1, 2, 3, 4, 4½, 5, and 6.

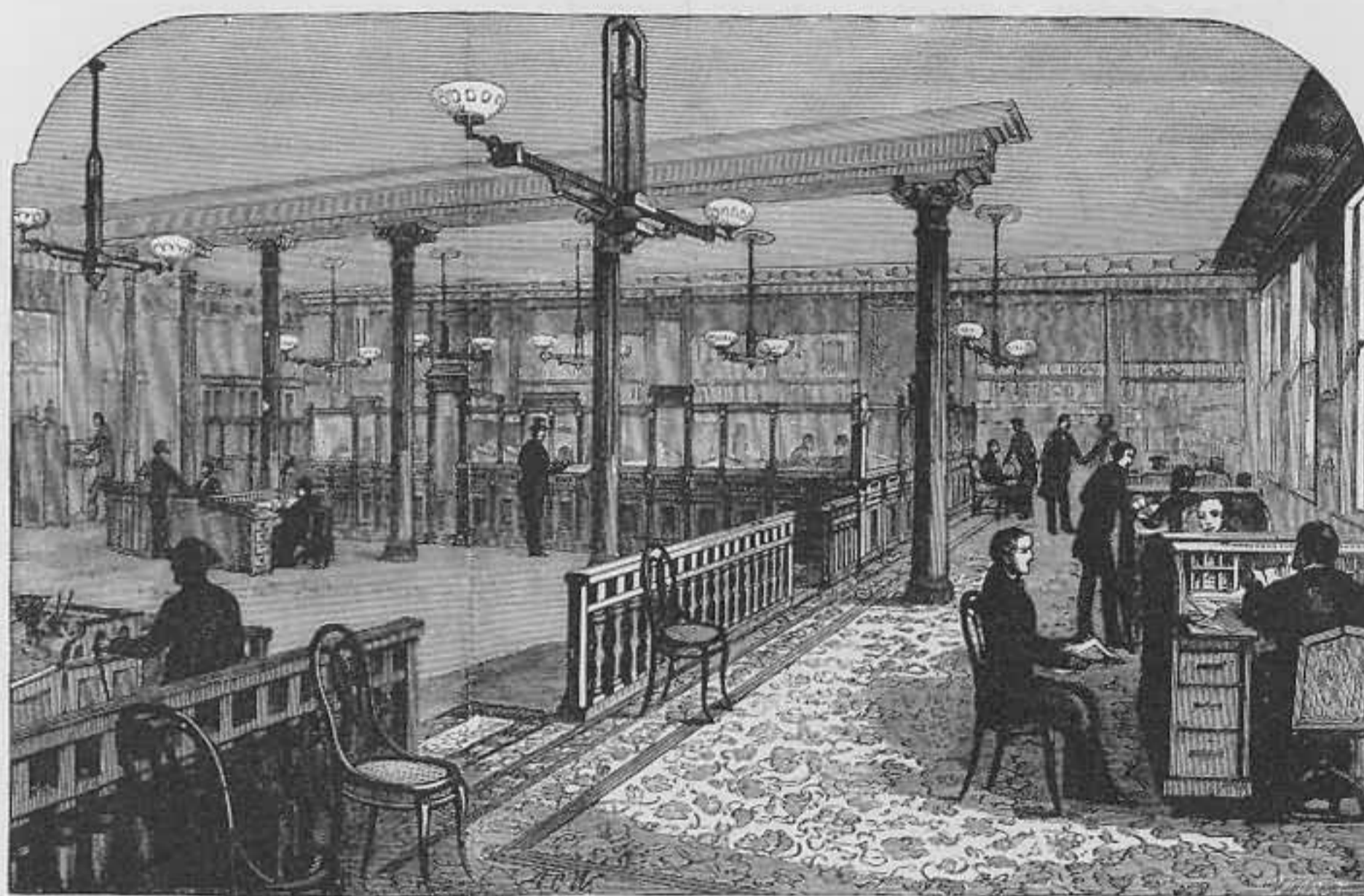
1874. "*Theory of Spencerian Penmanship*"; an illustrated hand-book of instruction for teachers and pupils. Also, "*Spencerian Charts of Writing*, 47 pages or leaves, presenting magnified forms of letters and figures, with explanations.

1877. "*New Graded Series*," in 7 Numbers; "*Shorter Course, Spencerian System of Penmanship*." Also, "*Tracing-Books*," 1, 2, 3, and 4.

1879-80-81-82-83-84-85. "*New Spencerian Compendium of Penmanship*," Parts I., II., III., IV., V., VI., VII., VIII., each containing nine plates, all of which are embraced in this completed work, in book form.

1884-85. "*Spencers' New Copy-Books*," embracing School Series, Nos. 1, 1A, 2, 2A, 3, 4, 5 and 6; Business Series, Nos. 7 and 8; Ladies' Series, Nos. 9 and 10. Writing and instructions simplified. Hand-Chart and Movement Exercises, on covers.

1885. "*New Standard Practical Penmanship*," Business College Edition; simple, rapid, practical. A complete set of copy-slips, with ample illustrations of position, pen-holding, and movements.



Business Office of Messrs. Ivison, Blakeman & Co., Publishers of the Spencerian Works, at 753 and 755 Broadway, New York.

of larger copy-books; also Mr. GEORGE H. SHATTUCK, his successor in the agency, for valuable suggestions in the preparation of New Shorter Course Copy-books.

The elder Spencer Brothers gratefully acknowledge their appreciation of the devotion of their younger brother, Lyman

The Spencer authors, have been assisted from time to time, in the arrangement and grading of copy-books for schools, by experienced teachers. Among these, Mr. M. D. L. HAYES, the enthusiastic and successful general agent for the Spencerian publications, from 1864 to 1875, is entitled to special mention, in connection with the series

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SKETCH OF LIFE AND WORKS.

P. Spencer, to the execution of this work, the "*New Compendium of Spencerian Penmanship*."

New works and revisions of former works will be prepared by P. R. Spencer's sons as required to meet just demands of the public.

NATURE HIS TEACHER.

JAMES A. GARFIELD, in 1869, in an educational address to the students of the Spencerian Business College of Washington, D. C., speaking of the origin of Spencerian penmanship, said:—

"Platt R. Spencer, studying the lines of beauty as drawn by the hand of nature, wrought out that system of penmanship which is now the pride of our country and the model of our schools."

Garfield was a lover of art in all its departments. In penmanship he was a Spencerian pupil, and he wrote well. At one time he taught the art, and found in it a means of sustaining himself, while pursuing academic studies. He acquired the system from Spencerian publications and an adept teacher who was a pupil of P. R. Spencer.



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WRITING.

PRACTICAL WRITING.

THE subject of Practical Penmanship is presented by the columns of the "Penman's Art Journal." The Course the first eleven plates in the body of the Compendium. Of these, the first offers a general view of the standard Letters and Figures with their proportions and analysis, while the remaining ten contain a Graded Series of Copies designed for Business Colleges and home instruction. In connection with those copies when first issued, a Course of Instructions was prepared by the Spencer Brothers and published in monthly parts—a Lesson for each month—in

the columns of the "Penman's Art Journal." The Course was so favorably received that it has been thought best to reproduce it here in connected form and substantially as first issued. The instructions given with each lesson are much the same as an experienced and earnest teacher would present before his class in connection with the same copies; and it is believed will prove more interesting and profitable than any mere routine statement of the subject, however methodical and systematic.

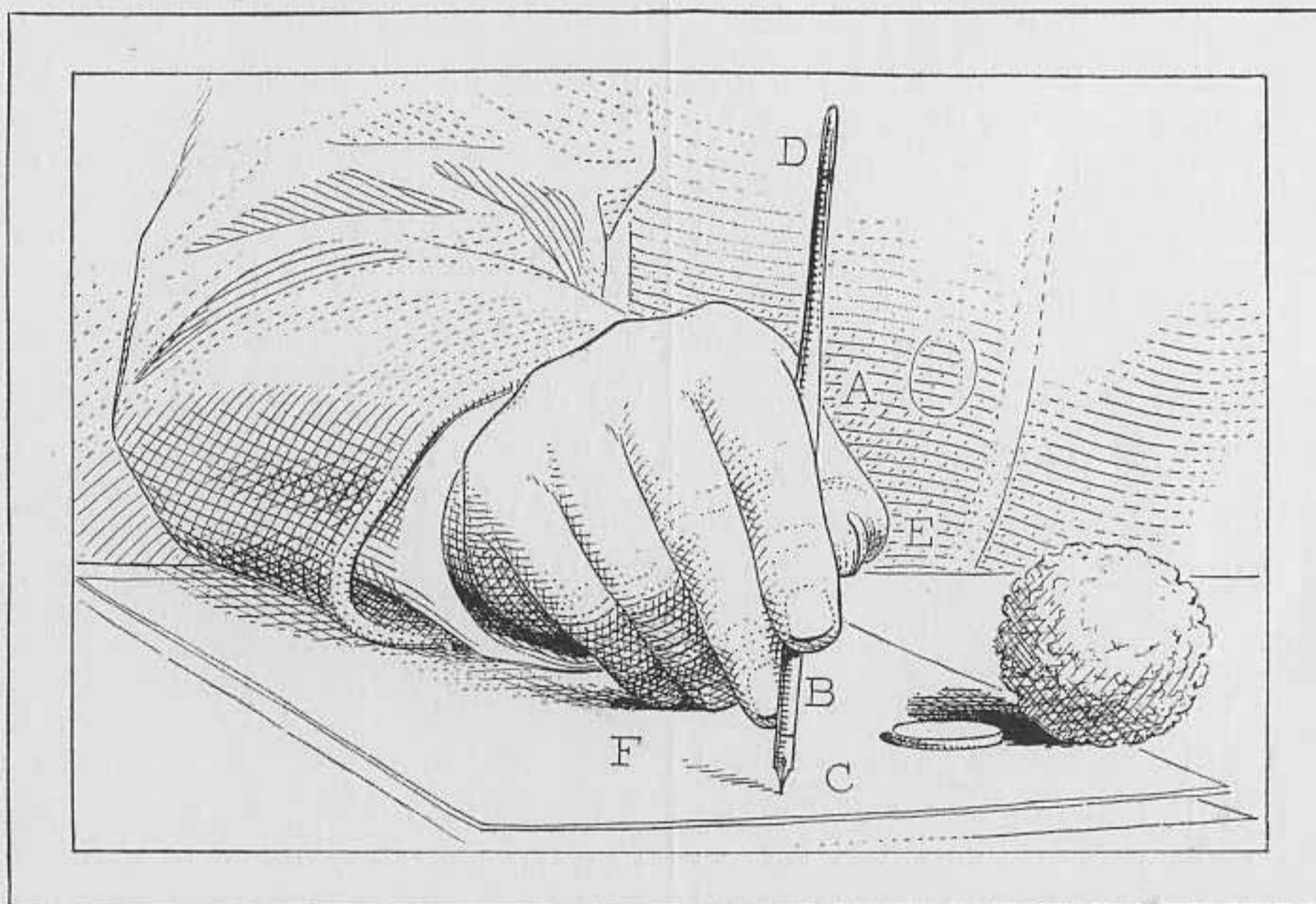


FIG. 1.—Front view of the proper writing position for hand and pen.

LESSONS IN PRACTICAL WRITING.

WHO CAN LEARN TO WRITE.



HERE are many sensible people who cling to the notion which has descended through many generations, that penmen, like poets, "are born, not made." But it is not likely that there are many who hold to a notion so absurd among those who will seek to profit by these lessons. We do not, of course, deny that individuals differ in natural aptitude for learning writing, as they do in their capacities for learning other practical arts; but we do know that there is nothing connected with the successful acquirement of the twenty-six standard script capitals, and the twenty-six small letters with their proper combinations, that is necessarily beyond the capacity of sensible persons. Our conviction on this point, based upon long experience and extended observation, is formulated thus: *any person who has good common sense, one or two eyes, and five fingers on either hand, can, under proper instruction, learn to write well.*

We believe there is a steady

INCREASE OF GOOD WRITERS.

We meet ten good writers now where but one could be found twenty years ago. The more general introduction in our country of a recognized standard of penmanship, and methods of instruction and training by which learners are enabled to approximate to that standard, has largely increased the number of good writers in proportion to the whole population. There are other agencies which should be mentioned. Teachers

in our public and private schools, with the aid of systematized copy-books and charts, are doing better teaching than formerly.

The business colleges of the United States, with their skilled, able, and energetic teachers of penmanship, are annually training up thousands of elegant writers; also teaching them how to apply their skill in correspondence, book-keeping, and the practical affairs of life. The influence also of the Penmen's papers in diffusing more widely a knowledge of the useful and beautiful in the art must not be overlooked. The great increase in the number of good writers is, in fact, a part of the general progress of our times. The good work must be carried forward.

GOOD WRITING SHOULD BECOME UNIVERSAL.

Writing, like spelling, reading, and calculations, is a requirement of every-day life. All such things should be specially well done. The pen is the mouthpiece of the correspondent, the forerunner of the press, the recorder of the myriad transactions of the business world. Its use, so universal, so important, renders its proper acquirement a necessity, — a duty which no one can afford to neglect.

We may properly appeal to various

MOTIVES FOR LEARNING PENMANSHIP,

and stimulate them by appropriate considerations. There is a real pleasure to be derived from the study of symmetrical handwriting: it brings into delightful activity and consequent development the faculties of form, size, order, constructiveness, and comparison. Then there is a satisfaction in skill of hand. Hand-work is brain-work brought down and expressed in visible forms through nerve and muscle. The

PRAGTICAL WRITING.

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complimentary approval of one's skill by relatives, friends, and acquaintances is no slight incentive to the mastery of the pen. Again, there are the

PECUNIARY ADVANTAGES

which good handwriting secures, especially to those who are just entering busy life, upon their own responsibility. As our civilization advances, competition in every department of business activity becomes sharper and closer. For every business position now offered there are crowds of eager competing applicants, each striving to secure the preference. Competitors for places usually first become known to employers through their letters, which are read and compared. Other qualifications being satisfactory, the advantages which a superior handwriting secures to an applicant are clearly evident. The possessor of such a handwriting wins and rises where others, deficient, fail and fall.

Practical chirography, as all know, not only secures paying positions, but helps to

PROMOTION AND ADVANCEMENT.

The reason is, because a man's measure in dollars and cents is his ability to do, — to perform useful service to others. In this view, the possessor of a legible, rapid, elegant handwriting may be justly estimated as having from thirty to forty per cent. advantage over his competitors.

The ready penman, other points considered equal, is, therefore, not only the successful candidate for business positions and promotions, but he commands a higher salary because of his more valuable services.

THE COURSE OF LESSONS

which we are entering upon will be in accordance with those principles which are fundamental in the system originated by Platt R. Spencer, — those principles which took hold upon the minds of such men as Victor M. Rice, James W. Lusk, E. G. Folsom, Wm. P. Cooper, John Gundry, Geo. W. Eastman, and many others we might name, distinguished among his earlier followers with the pen. Those principles have, in fact, given rise to the present American school of skilled penmen, of which our country may be justly proud.

THE INSTRUCTIONS to our pupils who are to take this course of lessons must be carefully studied, cheerfully and perseveringly practiced. Each lesson should be thoroughly mastered. "No excellence without labor," remember.

PREPARATORY LESSON.

FIRST, will you please write a sample showing the present condition of your handwriting. Please do this without looking at any copy. We suggest the following matter as suitable:—

Specimen of my plain penmanship ; alphabet of small letters, *a, b, c*, etc. ; alphabet of capital letters, *A, B, C*, etc. ; the figures, 0, 1, 2, up to nine ; the following verse :

"The pen, the pen, the brave old pen,
Which stamped our thoughts of yore, —
Through its bold tracings oft again
Our thoughts still freshly pour."

Next your name and the date of writing.

PRESERVE YOUR SPECIMEN, and as you go forward in your course try it over again and again, aiming to improve each and every letter, word, and figure.

When you are through with the course of lessons, a comparison of first and last specimens will show your progress ; but we trust that, ere the final test is made, your friends and acquaintances will have occasion to note your improvement as shown in your correspondence and other chirographic work.

MATERIAL FOR WRITING

should consist of foolscap paper, of good quality, ruled medium width (three-eighths of an inch between lines) ; steel pens that will make clean strokes, and that have sufficient flexibility to shade small *t*'s and *p*'s ; ink that is clean, flows freely, and has a distinct black or blue shade as it flows from the pen. Keep the ink corked when not in use. A piece of blotting-paper and a pen-wiper may be added to the outfit. These articles should at all times be in order for use.

The pages written in practice upon each of the lessons ought to be dated, properly numbered, and preserved throughout the course. One is more likely to do well that which he intends to preserve. Aimless scribbling, which one hastens to throw into the waste-basket, is a positive injury ; it engenders bad habits of mind and hand, and is a waste of precious time and valuable material.

After preparing your specimen as above suggested, take up first the

SCRIPT ALPHABETS,

given on right half of Plate 2. These are to be used in this lesson as models for *imitative* practice. Each learner has, in greater or less degree, the faculty of imitation; and by the exercise of this faculty upon the full alphabets, with some study, an important advance-step may be immediately gained, and the student enabled to incorporate into his handwriting the standard forms of letters in their general features, from the beginning of his course, and not be left for a considerable period of time with a *mixed* and heterogenous hand, composed of letters old and new in constantly varying proportions.

HOW TO PRACTICE.

Assume your own usual position for writing (we do not teach position at this stage); bring the alphabet before you for a copy; hold your pen about one-sixteenth of an inch above the first letter, *a*, and form it in the air, counting the strokes consecutively, — one, two, three, four, five; then close your eyes and make the letter in the air from the model seen with your “mind’s eye”; this fixes the form upon the mental tablet. We designate the process *mental photography*. Now transfer from mind to paper; and as you write count your strokes, to secure regularity of movement, also to make sure that no strokes are omitted. Write the *a* as many times as it contains strokes; then take the *b* in the same manner, and persevere with this method of practice until you have done all the small and capital letters.

AIDS TO PRACTICE.

If you do not succeed in making your letters the same size as the copy, with ruler and pencil, rule lines to regulate heights and lengths, as shown by the copy of alphabets. Such ruling forms a “*writing scale*,” having six lines and five equal spaces, each space being one-ninth of an inch in height. A correctly ruled scale will be found an excellent aid to the ambitious learner, who will be guided by the lines and spaces as he proceeds with his practice upon the standard letters.

If you find that you do not get your letters upon the same slant as the copy, guide-lines may be ruled upon your page to regulate slant.

This can be done by placing your paper so that its upper or top edge will be even with the lower line of the scale of small letters in your copy; then, placing one end of your ruler with its edge adjusted to the slant of the *b*, *d*, or *f*, and projecting down upon your writing-page, you can rule a long line on correct slant by the left edge of the ruler; then another by the right edge, and, moving the ruler to the right once its width for each slant-line, continue ruling until the page is prepared. These “*slant-guides*” will regulate the slant of the body strokes of the letters. If the learner will go over the alphabets again and again with the aid of the “writing-scale,” the “slant-guides,” and “mental photography,” together with counting strokes, until the forms of the letters are familiar to eye and hand, he will surely make great progress in practical writing.

LESSON I.

POSITION FOR WRITING.

IN choosing a position for writing, three advantages should, if possible, be secured; viz. good light, healthfulness, convenience.

Light from above, over the left shoulder, is considered the most desirable. A front light, if not too low or too bright, is good. Cross lights tend to injure the eyes. Light from the right produces troublesome shadows.

Healthfulness of position requires that there shall be no disturbance of the full natural action of the lungs, heart, and digestive organs. Therefore bending the back outward, throwing the shoulders forward, hollowing the chest, and compressing the abdomen, should not be indulged in.

Convenience requires that the writing-page be in front of the face, that the writer incline forward (the body bending only at the hips) just enough to focus the sight, that letters and words may be distinctly seen without straining the eyes. Convenience also requires that the right arm and hand be kept free for movement. Hence, throwing the weight of the body upon the arms, pressing them down upon the desk, and holding the pen with a hard grasp, must be avoided.

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NEW
SPENCERIAN COMPENDIUM
OF PENMANSHIP.

A COMPREHENSIVE WORK UPON THE ART IN ITS VARIOUS DEPARTMENTS:

PRACTICAL WRITING, CALLIGRAPHY, TEXT AND LETTERING, FLOURISHING, PEN-DRAWING;

ACCOMPANIED BY FULL INSTRUCTIONS, AND ILLUSTRATED BY SEVENTY-THREE FULL-PAGE STEEL AND LITHOGRAPHIC PLATES, AND A PROFUSION OF OTHER ILLUSTRATIONS.

BY

P. R. SPENCER'S SONS.

WILEY, BLAKEMAN AND COMPANY,
NEW YORK AND CHICAGO.

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*"Evolved mid Nature's unpruned scenes
On Erie's wild and woody shore,
The rolling wave, the dancing stream,
The wild rose haunts in days of yore."*

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IVISON, BLAKEMAN AND COMPANY,
NEW YORK.

PRESS OF
HENRY H. CLARK & CO.,
BOSTON.

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INTRODUCTORY.



THE first "Compendium of Spencerian Penmanship" was issued in 1857. It was a work devoted to the Spencerian script hands, and also presented some examples of Lettering and Flourishing. It had many admirers, passed through numerous editions, and in its way and day wrought a good work.

In the years that have elapsed since its issue, the ideas of the founder of the Spencerian school of penmen have won their way, until all the chirographic instruction in our country now feels their moulding influence. Little advance has since been made upon the teachings of PLATT R. SPENCER, originator of Spencerian Penmanship, or upon the spirit of his work and that of his immediate pupils; but, in finish of execution, symmetrical beauty and variety of form, in the penman's special art, and we may also add in the sister arts of Lettering and Pen-Drawing, no time, it is believed, can rival the present, or point to a finer array of talent skilled in the uses of the pen.

The New Spencerian Compendium aims to mirror the art of Penmanship as it stands to-day, illustrating the departments of Script, Lettering, Flourishing, and Pen-Drawing, in a manner that will be most acceptable to lovers, learners, and teachers of the art, and prove to all who turn its pages, or reproduce its forms with pen, brush, or graver, a source of profit and delight.

The Compendium presents examples and instructions suited to the use of beginners, as well as of more advanced students and adepts.

The plates, which were first issued in Eight Parts, are re-arranged in this book in a progressive order, and full letter-press instructions and illustrations have been added. The completed work we send on its mission of use to the educational, professional, business, and social world.

SPENCER BROTHERS.

**The New Spencerian Compendium
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TO THE MEMORY

OF

PLATT ROGERS SPENCER,

ORIGINATOR OF THE

Spencerian Style and System of Penmanship,

This Work

IS AFFECTIONATELY INSCRIBED

BY HIS SONS,

ROBERT C. SPENCER, HENRY C. SPENCER,
PLATT R. SPENCER, HARVEY A. SPENCER,
LYMAN P. SPENCER.

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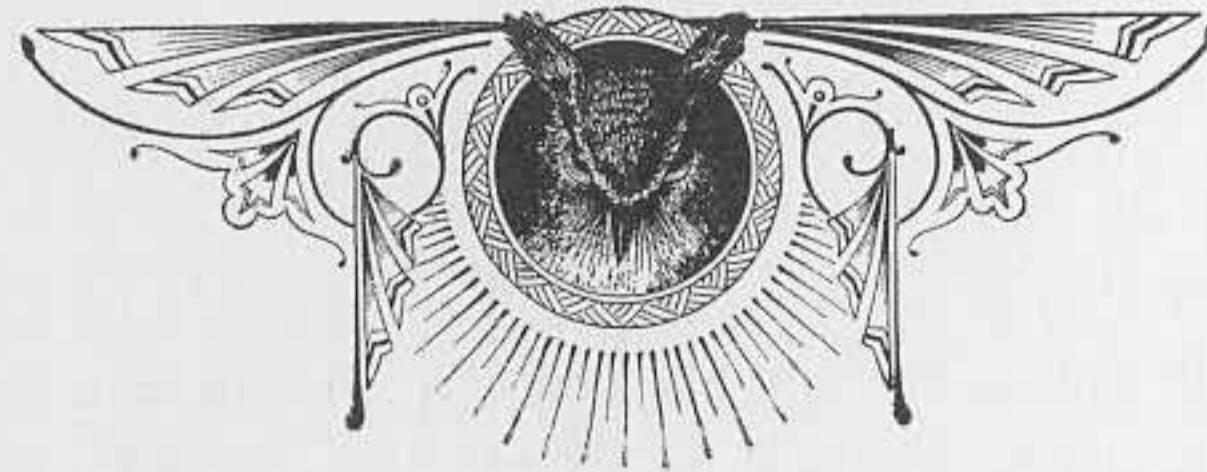
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SKETCH BY JAMES A. GARFIELD.

*

I FIRST saw Mr. Spencer in 1857, when he came to Hiram, Ohio, and delivered a lecture before the students of the Eclectic Institute. I was struck with the clearness and originality of his mind, and with the pathetic tenderness of his spirit. Soon afterwards he and his sons took charge of the department of Penmanship in the Institute, and from that time forward I was intimately acquainted with his mind and heart. I have met few men who so completely won my confidence and affection.

The beautiful in nature and art led him a willing and happy captive. To know what books a man delights in enables us to know the man himself, and when I say that Robert Burns was one of his favorite authors, it is equivalent to saying that a keen relish for the humorous, sympathy with the lowly, and love of all that is beautiful in nature and art, were the distinguishing traits of his character.

Like all men who are well made, he was self-made. Though his boyhood was limited by the hard lot of his pioneer life, his love for the beautiful found expression in an art which his genius raised from the grade of manual drudgery to the rank of a fine art.

It is honorable to undertake any worthy work, and accomplish it successfully; it is great to become the first in any such work; and

it is unquestionably true that Mr. Spencer made himself the foremost penman of the world. And this he did without masters. He not only became the first penman, but he analyzed all the elements of chirography, simplified its forms, arranged them in consecutive order, and created a system which has become the foundation of instruction in that art in all the public schools of our country.

But his mind was too large and his sympathy too quick and active to be confined to any one pursuit. The poor and the oppressed found in him a friend and champion. He was always ready to lend a helping hand to those who were struggling for a higher culture; for he had experienced in his own life the obstacles which poverty places in the pathway of generous and ambitious youth.

To thousands of young men and women who enjoyed the benefit of his brilliant instruction, to the still larger circle of his friends and acquaintances, and to all who love a gifted, noble, and true-hearted man, the memory of his life will remain a perpetual benediction.

JAMES A. GARFIELD.

WASHINGTON, D. C., April 20, 1878.

PLATT R. SPENCER:
SKETCH OF HIS LIFE AND WORKS.

1800-1864.



PLATT ROGERS SPENCER, originator of the Spencerian Style and System of Penmanship, was born in East Fishkill, Dutchess County, N. Y., November 7, 1800. In this county, and in Windham, Green County, N. Y., he lived until he was nine years of age. As a lad he was passionately fond of writing. Paper being a luxury rarely attainable in those days, he had recourse to other materials. The bark of the birch tree, the sand-beds of the brook, and the ice and snow in winter, furnished his practice sheets. One of his favorite resorts was the shop of his indulgent old friend, the shoemaker, whose depleted inkhorn and sides of leather, covered with Platt's chirographic efforts, gave frequent proof of his boyish zeal. Through the kindness of a lumberman he secured his first sheet of paper from Catskill, twenty miles away. The district schools which he attended furnished no training of value to him in his beloved art.

His father, a Revolutionary soldier, died in 1806. In 1810 the family removed to Jefferson, the county seat of

Ashtabula County, Ohio. The country was new and wild, and the Spencer family are numbered among the pioneers of northern Ohio. Books were rare luxuries on the frontier, and young Platt, anxious to obtain an education, found it necessary to walk thirty miles to secure an arithmetic.

He attended a school taught by Mr. Harvey Nettleton in East Ashtabula. He was employed to "set copies" for his fellow-students, and his genius for poetry began to manifest itself in impromptu sonnets inspired by current events.

In 1815, at fifteen years of age, he taught his first writing class, in Kingsville, a few miles from Ashtabula, and was so enthusiastic in his work that, without waiting to collect the tuitions from his pupils, he hastened back to Ashtabula, and organized and taught his second class.

From 1816 to 1821 he was employed as a clerk and bookkeeper: first by Mr. Ensign of Conneaut, O., for a brief period, and afterwards by Mr. Anan Harman in East Ashtabula, whose business embraced farming, milling, distilling, and general merchandising, lake transportation, and a stage-line.

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PLATT R. SPENCER:

Young Spencer's accounts and correspondence attracted general admiration, while his rare social qualities and brilliant talents made him a general favorite.

His employer sent him as supercargo of one of his sailing vessels. On reaching port, her decks, rails, and cabins presented a chirographic display, the work of the young supercargo, which attracted much admiring attention.

In 1822-24, he studied law at Kingsville, under the direction of Samuel Wheeler and Roger W. Griswold, able lawyers.

Following his natural bent, he became a teacher, and from 1824 to 1830 taught common schools and special writing schools, in Ashtabula County, Ohio, and in Dutchess, Green, and Albany Counties, N. Y.; visiting, in 1825, the city of New York. In these years he not only won unprecedented success in his special and favorite art, but gathered laurels also as a public speaker, debater, and contributor to the press.

In 1828, he married, in East Ashtabula, PERSIS DUTY, a teacher, and a woman of rare nobility of character, whose influence essentially aided him in his mission as teacher, author, and man of business. He loved to attribute much of his subsequent success in life to her kind, sympathetic, and wise co-operation as a life companion.

In 1831, he located upon a farm in the township of Geneva, Ohio, near Lake Erie. Until 1836, he managed and worked upon his farm in spring and summer, and taught his cherished art in autumn and winter in the principal cities and towns of northern Ohio, western Pennsylvania, and New York. Among these places were Buffalo,

Erie, Pittsburg, Salem, Massilon, Warren, Cleveland, Painesville, and Ashtabula.

Among his notable pupils of this period was Hon. Victor M. Rice, who became associated with him in his publications in 1848. Subsequently Mr. Rice was Superintendent of Public Instruction for the State of New York for many years.

In 1837, Mr. Spencer was appointed Assessor of Ashtabula County, rendering exceptionally faithful personal service. His assessment list has been preserved as a model of handsome, practical writing, done with a quill pen. His humorous description of the work closes seriously thus:

“‘List List, O List!’ we cry throughout the land,
Till Death, the Grand Assessor, comes to make the last demand,
When it shall be shown, and fully known beyond this mortal sphere,
Who loved their Country, God, and Truth, and made a true list here.”

In 1838, he was elected Treasurer of Ashtabula County, and held that office, except during an interval of two years, till 1852. His exquisite penmanship, his public spirit, sterling integrity, and genial qualities rendered him a favorite official, and, had he consented, his fellow-citizens would probably have retained him in the position many years longer.

During his term of service, as the duties of the office were not incessant, he found time to teach occasional classes in penmanship, and he generally allowed a few ambitious young men to practice writing in his office. Among them was JAMES W. LUSK, who, with no natural aptitude for penmanship, by indomitable perseverance, under Mr. Spencer's training, became a distinguished business writer and teacher. Later, 1855, Mr. Lusk was one of the founders of the first of the Bryant, Stratton, & Co. Business Colleges, and, still later,

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SKETCH OF LIFE AND WORKS.

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1858 to 1863, he became actively associated with P. R. Spencer & Sons in promoting the introduction of their penmanship publications in the schools of the country.

In 1852, Mr. Spencer purchased an institution in Pittsburg, Pa., and established the first Spencerian Commercial College. Of this College he was the principal; and his oldest son, Robert C. Spencer, and oldest daughter, Sarah L. Spencer, were prominent in the corps of teachers. The institution was popular and well attended, but the principal's health becoming seriously impaired from too close application to school work, he sold it to Mr. Peter Duff. After this Mr. Spencer sought the quiet and rest of his farm at Geneva, Ohio, where his family of sons and daughters were growing up in the old homestead.

A well-built log-cabin stood on a farm which he had purchased across the road from his own home. He heightened the ceiling, lathed and plastered the walls, put in some large windows, furnished the interior with blackboards, desks, tables, benches, and chairs, and established here, in 1855, the Spencerian Log Seminary (see illustration on page 24). As stated in his circulars, it was "away from the pomp and din of city life." Hither, in the summer months, came young men and women from all parts of the country, charmed by the magic of his genius and going forth life-long devotees of the "art preservative of arts."

He was assisted in his classes, at home and abroad, by his sons and daughters. He would select from the number, one and then another, to aid him, and thus most of them were initiated into the father's work.

The summer classes continued until 1863, except during an interval of two years, in which he resided at Oberlin, O., to

give his children better educational advantages. During his residence in Oberlin he established a "Spencerian Writing Academy," where he instructed many young people, among whom were some who became well known to fame.

Among the pupils of the Log Seminary was H. D. STRATTON, afterwards celebrated as the chief of the founders of the Bryant & Stratton chain of Business Colleges. Mr. Stratton became acquainted with the talented James W. Lusk, through Mr. Spencer, at the Log Seminary, and they there decided to open, in combina-



The College Building in New York City, where Mr. Spencer's last Course of Instruction was given, in 1864.

tion with Mr. H. B. Bryant, the "Bryant, Lusk and Stratton Business College," in Cleveland, O. (now one of the four Spencerian Business Colleges of the Spencer Brothers established in New York, Washington, Cleveland, and Milwaukee). The second college was soon after established at Buffalo, N. Y., Robert C. Spencer becoming a partner. They were then both styled the "Bryant, Spencer, Lusk & Stratton Business Colleges." From these institutions was extended the chain of 40 links, in the United States and Canadas. In the

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PLATT R. SPENCER:

establishment of the new colleges, Platt R. Spencer's cooperation was secured, and, during the autumn and winter seasons, he devoted much of his time to giving instruction in those rapidly growing institutions. He was the Superintendent of Penmanship for the entire "International Chain."

He took a deep interest in the humanitarian movements of his day; was an earnest advocate of temperance, and active with voice and pen as a champion of free schools and free men.

In the winter of 1864 he delivered, in the city of Brooklyn, his last lecture; and gave, in the Bryant & Stratton Business College, in New York City, his last course of lessons.

The labors and cares of a busy life had undermined his health, and he was at last forced to lay down his "faithful pen," not again to be taken up. His health continuing to decline, and his malady proving beyond the skill of his physicians, he passed away, at his home in Geneva, on the 16th of May, 1864, in the 64th year of his age.

His remains were laid in the beautiful cemetery at Geneva, beside those of his beloved wife, who had died two years before him. The monument which marks their resting-place is thus described in the Geneva (O.) Times, June 25, 1883:—

"The monument is a massive boulder of Vermont granite,—a natural rock,—and, aside from the carving, there is not a mark of the hammer, drill, or chisel upon it.

"On the face of the monument appears the familiar autograph of P. R. Spencer, and below it a quill pen. On the reverse side an open book containing a brief record of 'two kindly, earnest, and beneficent lives.' The work upon the monument is very artistic, and the design is exceedingly appropriate and expressive. The rough,

unhewn granite expresses the crude state of the art of writing at the time Mr. Spencer began to develop his system, which is now well-nigh universally used. The beautiful autograph symbolizes the advancement of the art during Mr. Spencer's lifetime. The quill pen thrown down indicates that he laid aside his work only when his life's work was completed,—a work that will immortalize his name for all time to come. The massive granite, with its natural face, rustic outlines, majestic proportions, and beautiful design, may be said also to symbolize the fact that Mr. Spencer was one of nature's noblemen,—a man possessing great natural endowments, which, without the culture afforded by the schools, were developed into beautiful symmetry through his own indomitable will, perseverance, and courage."

PLATT R. SPENCER'S PUBLICATIONS ON PENMANSHIP.

1848. "*Spencer & Rice's System of Business and Ladies' Penmanship*"; a graded set of copy-slips, with accompanying rules and explanations. These were later published under the title, "Spencerian or Semi-Angular Penmanship."
1855. "*Spencerian System of Writing*," in a series of 13 copy-books. Also, "*Theoretical Guide to Spencerian or Semi-Angular Penmanship*."
1857. "*Spencerian System of Penmanship*," for Academies and Public Schools, in 6 numbers of copy-books. Also, "*Compendium of Spencerian or Semi-Angular Penmanship*," copyrighted by P. R. Spencer & Sons, containing 65 plates of Penmanship engraved fac-simile from the author's writing, with instructions. Also, a Chart, entitled "*Correct Spencerian Position of Hand and Pen, with Explanations*."
- 1858-59. "*Spencerian System of Practical Penmanship*," in a series of 8 progressive copy-books. Instructions on covers; freehand copies. A handsome, practical series.
- 1860-61-62-63. "*Revised Spencerian System of Practical Semi-Angular Penmanship*." Common School Series, 5 numbers; Business Series, 2 numbers; Ladies' Series, 2 numbers; Exercise Series, 2 numbers.

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SKETCH OF LIFE AND WORKS.

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SPENCERIAN PUBLICATIONS BY P. R. SPENCER'S SONS.

After Mr. Spencer's death, the perpetuation of his System of Penmanship through new publications naturally devolved upon his sons, who had been associated with him in his labors. The last of the elder Spencer's works appeared in 1863. Since that date have appeared as follows:—

1864. "*Spencerian System of Practical Penmanship*," in 12 Numbers, 4 distinct Series, New Standard Edition; all Copy-Books. Also, *Spencerian Charts of Writing and Drawing*, Nos. 1, 2, 3, 4, 5, 6.

1866. "*Spencerian Key to Practical Penmanship*." A manual of instructions, with copious illustrations; for adepts, teachers, and pupils.

1873. "*Shorter Course in Spencerian Penmanship*." Copy-Books, in 3 Graded Numbers. Also, "*Tracing-Book, Spencerian Penmanship*"; also, "*Spencerian System of Penmanship*"; large Copy-Books embracing Common School Series Nos. 1, 2, 3, 4, 4½, 5, and 6.

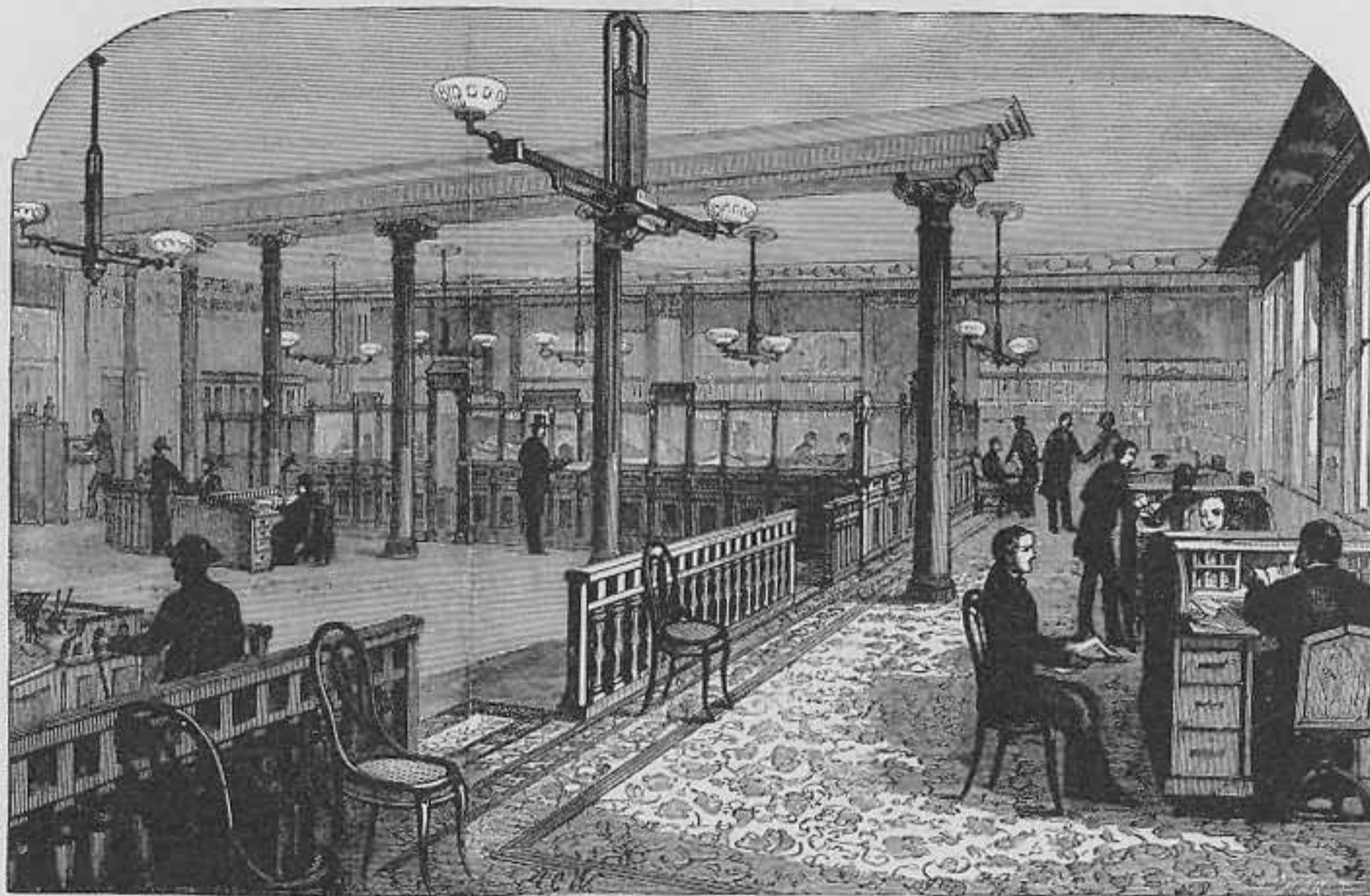
1874. "*Theory of Spencerian Penmanship*"; an illustrated hand-book of instruction for teachers and pupils. Also, *Spencerian Charts of Writing*, 47 pages or leaves, presenting magnified forms of letters and figures, with explanations.

1877. "*New Graded Series*," in 7 Numbers; "*Shorter Course, Spencerian System of Penmanship*." Also, "*Tracing-Books*," 1, 2, 3, and 4.

1879-80-81-82-83-84-85. "*New Spencerian Compendium of Penmanship*," Parts I., II., III., IV., V., VI., VII., VIII., each containing nine plates, all of which are embraced in this completed work, in book form.

1884-85. "*Spencers' New Copy-Books*," embracing School Series, Nos. 1, 1A, 2, 2A, 3, 4, 5 and 6; Business Series, Nos. 7 and 8; Ladies' Series, Nos. 9 and 10. Writing and instructions simplified. Hand-Chart and Movement Exercises, on covers.

1885. "*New Standard Practical Penmanship*," Business College Edition; simple, rapid, practical. A complete set of copy-slips, with ample illustrations of position, pen-holding, and movements.



Business Office of Messrs. Ivison, Blakeman & Co., Publishers of the Spencerian Works, at 753 and 755 Broadway, New York.

of larger copy-books; also Mr. GEORGE H. SHATTUCK, his successor in the agency, for valuable suggestions in the preparation of New Shorter Course Copy-books.

The elder Spencer Brothers gratefully acknowledge their appreciation of the devotion of their younger brother, Lyman

The Spencer authors, have been assisted from time to time, in the arrangement and grading of copy-books for schools, by experienced teachers. Among these, Mr. M. D. L. HAYES, the enthusiastic and successful general agent for the Spencerian publications, from 1864 to 1875, is entitled to special mention, in connection with the series

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SKETCH OF LIFE AND WORKS.

P. Spencer, to the execution of this work, the "*New Compendium of Spencerian Penmanship*."

New works and revisions of former works will be prepared by P. R. Spencer's sons as required to meet just demands of the public.

NATURE HIS TEACHER.

JAMES A. GARFIELD, in 1869, in an educational address to the students of the Spencerian Business College of Washington, D. C., speaking of the origin of Spencerian penmanship, said:—

"Platt R. Spencer, studying the lines of beauty as drawn by the hand of nature, wrought out that system of penmanship which is now the pride of our country and the model of our schools."

Garfield was a lover of art in all its departments. In penmanship he was a Spencerian pupil, and he wrote well. At one time he taught the art, and found in it a means of sustaining himself, while pursuing academic studies. He acquired the system from Spencerian publications and an adept teacher who was a pupil of P. R. Spencer.



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WRITING.

PRACTICAL WRITING.

THE subject of Practical Penmanship is presented by the columns of the "Penman's Art Journal." The Course the first eleven plates in the body of the Compendium. Of these, the first offers a general view of the standard Letters and Figures with their proportions and analysis, while the remaining ten contain a Graded Series of Copies designed for Business Colleges and home instruction. In connection with those copies when first issued, a Course of Instructions was prepared by the Spencer Brothers and published in monthly parts—a Lesson for each month—in

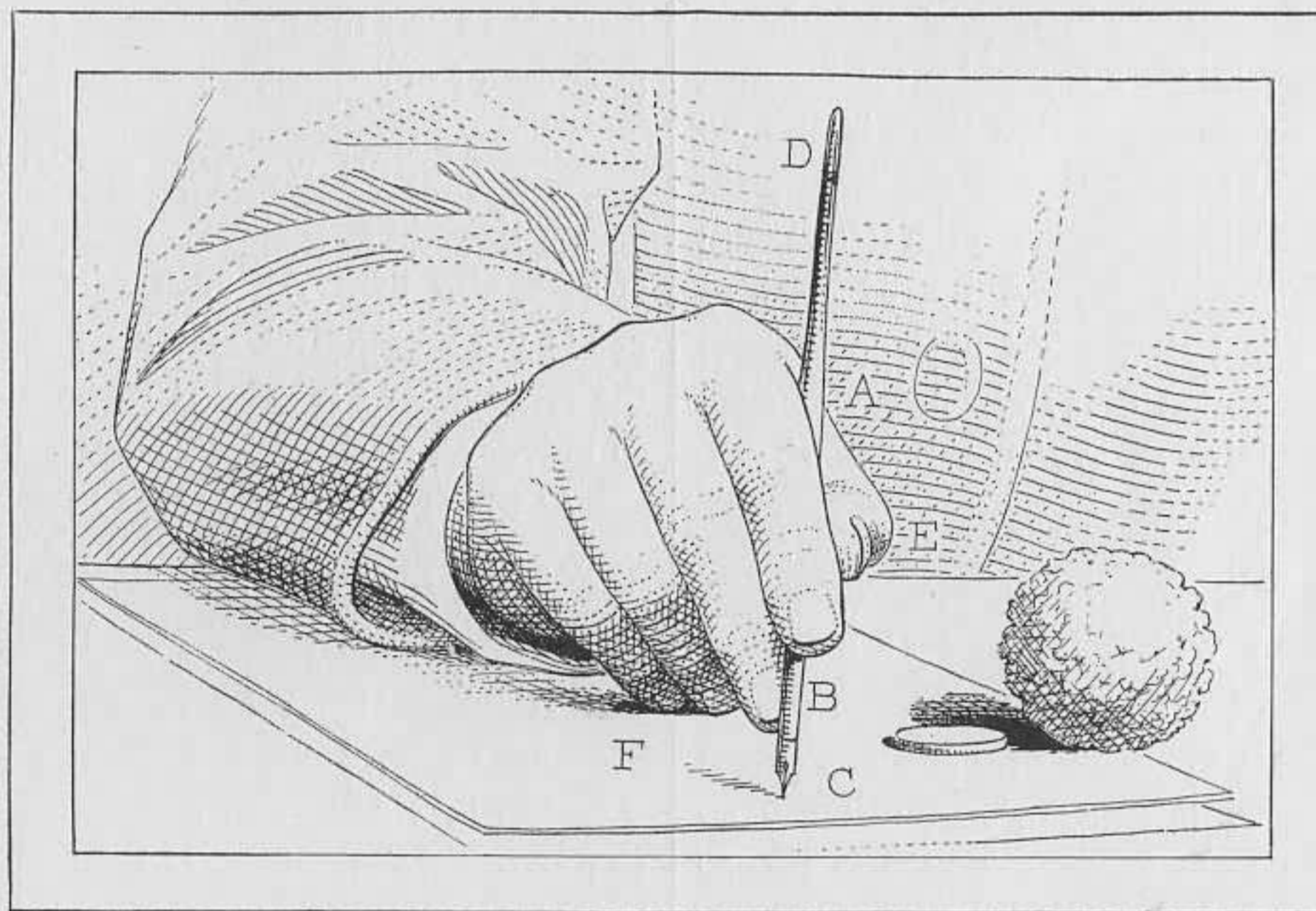


FIG. 1.—Front view of the proper writing position for hand and pen.

reproduce it here in connected form and substantially as first issued. The instructions given with each lesson are much the same as an experienced and earnest teacher would present before his class in connection with the same copies; and it is believed will prove more interesting and profitable than any mere routine statement of the subject, however methodical and systematic.

LESSONS IN PRACTICAL WRITING.

WHO CAN LEARN TO WRITE.



HERE are many sensible people who cling to the notion which has descended through many generations, that penmen, like poets, "are born, not made." But it is not likely that there are many who hold to a notion so absurd among those who will seek to profit by these lessons. We do not, of course, deny that individuals differ in natural aptitude for learning writing, as they do in their capacities for learning other practical arts; but we do know that there is nothing connected with the successful acquirement of the twenty-six standard script capitals, and the twenty-six small letters with their proper combinations, that is necessarily beyond the capacity of sensible persons. Our conviction on this point, based upon long experience and extended observation, is formulated thus: *any person who has good common sense, one or two eyes, and five fingers on either hand, can, under proper instruction, learn to write well.*

We believe there is a steady

INCREASE OF GOOD WRITERS.

We meet ten good writers now where but one could be found twenty years ago. The more general introduction in our country of a recognized standard of penmanship, and methods of instruction and training by which learners are enabled to approximate to that standard, has largely increased the number of good writers in proportion to the whole population. There are other agencies which should be mentioned. Teachers

in our public and private schools, with the aid of systematized copy-books and charts, are doing better teaching than formerly.

The business colleges of the United States, with their skilled, able, and energetic teachers of penmanship, are annually training up thousands of elegant writers; also teaching them how to apply their skill in correspondence, book-keeping, and the practical affairs of life. The influence also of the Penmen's papers in diffusing more widely a knowledge of the useful and beautiful in the art must not be overlooked. The great increase in the number of good writers is, in fact, a part of the general progress of our times. The good work must be carried forward.

GOOD WRITING SHOULD BECOME UNIVERSAL.

Writing, like spelling, reading, and calculations, is a requirement of every-day life. All such things should be specially well done. The pen is the mouthpiece of the correspondent, the forerunner of the press, the recorder of the myriad transactions of the business world. Its use, so universal, so important, renders its proper acquirement a necessity, — a duty which no one can afford to neglect.

We may properly appeal to various

MOTIVES FOR LEARNING PENMANSHIP,

and stimulate them by appropriate considerations. There is a real pleasure to be derived from the study of symmetrical handwriting: it brings into delightful activity and consequent development the faculties of form, size, order, constructiveness, and comparison. Then there is a satisfaction in skill of hand. Hand-work is brain-work brought down and expressed in visible forms through nerve and muscle. The

PRACTICAL WRITING.

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complimentary approval of one's skill by relatives, friends, and acquaintances is no slight incentive to the mastery of the pen. Again, there are the

PECUNIARY ADVANTAGES

which good handwriting secures, especially to those who are just entering busy life, upon their own responsibility. As our civilization advances, competition in every department of business activity becomes sharper and closer. For every business position now offered there are crowds of eager competing applicants, each striving to secure the preference. Competitors for places usually first become known to employers through their letters, which are read and compared. Other qualifications being satisfactory, the advantages which a superior handwriting secures to an applicant are clearly evident. The possessor of such a handwriting wins and rises where others, deficient, fail and fall.

Practical chirography, as all know, not only secures paying positions, but helps to

PROMOTION AND ADVANCEMENT.

The reason is, because a man's measure in dollars and cents is his ability to do, — to perform useful service to others. In this view, the possessor of a legible, rapid, elegant handwriting may be justly estimated as having from thirty to forty per cent. advantage over his competitors.

The ready penman, other points considered equal, is, therefore, not only the successful candidate for business positions and promotions, but he commands a higher salary because of his more valuable services.

THE COURSE OF LESSONS

which we are entering upon will be in accordance with those principles which are fundamental in the system originated by Platt R. Spencer, — those principles which took hold upon the minds of such men as Victor M. Rice, James W. Lusk, E. G. Folsom, Wm. P. Cooper, John Gundry, Geo. W. Eastman, and many others we might name, distinguished among his earlier followers with the pen. Those principles have, in fact, given rise to the present American school of skilled penmen, of which our country may be justly proud.

THE INSTRUCTIONS to our pupils who are to take this course of lessons must be carefully studied, cheerfully and perseveringly practiced. Each lesson should be thoroughly mastered. "No excellence without labor," remember.

PREPARATORY LESSON.

FIRST, will you please write a sample showing the present condition of your handwriting. Please do this without looking at any copy. We suggest the following matter as suitable:—

Specimen of my plain penmanship; alphabet of small letters, *a, b, c*, etc.; alphabet of capital letters, *A, B, C*, etc.; the figures, 0, 1, 2, up to nine; the following verse:

"The pen, the pen, the brave old pen,
Which stamped our thoughts of yore, —
Through its bold tracings oft again
Our thoughts still freshly pour."

Next your name and the date of writing.

PRESERVE YOUR SPECIMEN, and as you go forward in your course try it over again and again, aiming to improve each and every letter, word, and figure.

When you are through with the course of lessons, a comparison of first and last specimens will show your progress; but we trust that, ere the final test is made, your friends and acquaintances will have occasion to note your improvement as shown in your correspondence and other chirographic work.

MATERIAL FOR WRITING

should consist of foolscap paper, of good quality, ruled medium width (three-eighths of an inch between lines); steel pens that will make clean strokes, and that have sufficient flexibility to shade small *t*'s and *p*'s; ink that is clean, flows freely, and has a distinct black or blue shade as it flows from the pen. Keep the ink corked when not in use. A piece of blotting-paper and a pen-wiper may be added to the outfit. These articles should at all times be in order for use.

The pages written in practice upon each of the lessons ought to be dated, properly numbered, and preserved throughout the course. One is more likely to do well that which he intends to preserve. Aimless scribbling, which one hastens to throw into the waste-basket, is a positive injury; it engenders bad habits of mind and hand, and is a waste of precious time and valuable material.

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PRAGTICAL WRITING.

After preparing your specimen as above suggested, take up first the

SCRIPT ALPHABETS.

given on right half of Plate 2. These are to be used in this lesson as models for *imitative* practice. Each learner has, in greater or less degree, the faculty of imitation; and by the exercise of this faculty upon the full alphabets, with some study, an important advance-step may be immediately gained, and the student enabled to incorporate into his handwriting the standard forms of letters in their general features, from the beginning of his course, and not be left for a considerable period of time with a *mixed* and heterogenous hand, composed of letters old and new in constantly varying proportions.

HOW TO PRACTICE.

Assume your own usual position for writing (we do not teach position at this stage); bring the alphabet before you for a copy; hold your pen about one-sixteenth of an inch above the first letter, *a*, and form it in the air, counting the strokes consecutively, — one, two, three, four, five; then close your eyes and make the letter in the air from the model seen with your “mind’s eye”; this fixes the form upon the mental tablet. We designate the process *mental photography*. Now transfer from mind to paper; and as you write count your strokes, to secure regularity of movement, also to make sure that no strokes are omitted. Write the *a* as many times as it contains strokes; then take the *b* in the same manner, and persevere with this method of practice until you have done all the small and capital letters.

AIDS TO PRACTICE.

If you do not succeed in making your letters the same size as the copy, with ruler and pencil, rule lines to regulate heights and lengths, as shown by the copy of alphabets. Such ruling forms a “*writing scale*,” having six lines and five equal spaces, each space being one-ninth of an inch in height. A correctly ruled scale will be found an excellent aid to the ambitious learner, who will be guided by the lines and spaces as he proceeds with his practice upon the standard letters.

If you find that you do not get your letters upon the same slant as the copy, guide-lines may be ruled upon your page to regulate slant.

This can be done by placing your paper so that its upper or top edge will be even with the lower line of the scale of small letters in your copy; then, placing one end of your ruler with its edge adjusted to the slant of the *b*, *d*, or *f*, and projecting down upon your writing-page, you can rule a long line on correct slant by the left edge of the ruler; then another by the right edge, and, moving the ruler to the right once its width for each slant-line, continue ruling until the page is prepared. These “*slant-guides*” will regulate the slant of the body strokes of the letters. If the learner will go over the alphabets again and again with the aid of the “writing-scale,” the “slant-guides,” and “mental photography,” together with counting strokes, until the forms of the letters are familiar to eye and hand, he will surely make great progress in practical writing.

LESSON I.

POSITION FOR WRITING.

IN choosing a position for writing, three advantages should, if possible, be secured; viz. good light, healthfulness, convenience.

Light from above, over the left shoulder, is considered the most desirable. A front light, if not too low or too bright, is good. Cross lights tend to injure the eyes. Light from the right produces troublesome shadows.

Healthfulness of position requires that there shall be no disturbance of the full natural action of the lungs, heart, and digestive organs. Therefore bending the back outward, throwing the shoulders forward, hollowing the chest, and compressing the abdomen, should not be indulged in.

Convenience requires that the writing-page be in front of the face, that the writer incline forward (the body bending only at the hips) just enough to focus the sight, that letters and words may be distinctly seen without straining the eyes. Convenience also requires that the right arm and hand be kept free for movement. Hence, throwing the weight of the body upon the arms, pressing them down upon the desk, and holding the pen with a hard grasp, must be avoided.

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Fig. 2 strikingly contrasts the right and wrong writing position. Study the picture attentively.

Fig. 3 shows the front position for writing, as viewed from the front, and the young man sitting upon the right in Fig. 2 illustrates the same position as seen from the side. Fig. 4 presents a view of the arms, hands, and paper from above, giving a clear idea of their positions relative

position, which is akin to that which we are accustomed to occupy at the table for social purposes and when partaking of our meals, is the one we propose to teach in this course of lessons.

The student will, therefore, please to assume this position, so far as relates to the general attitude of the body, and, in order to secure a correct position of hand and pen, go through with the following drill.

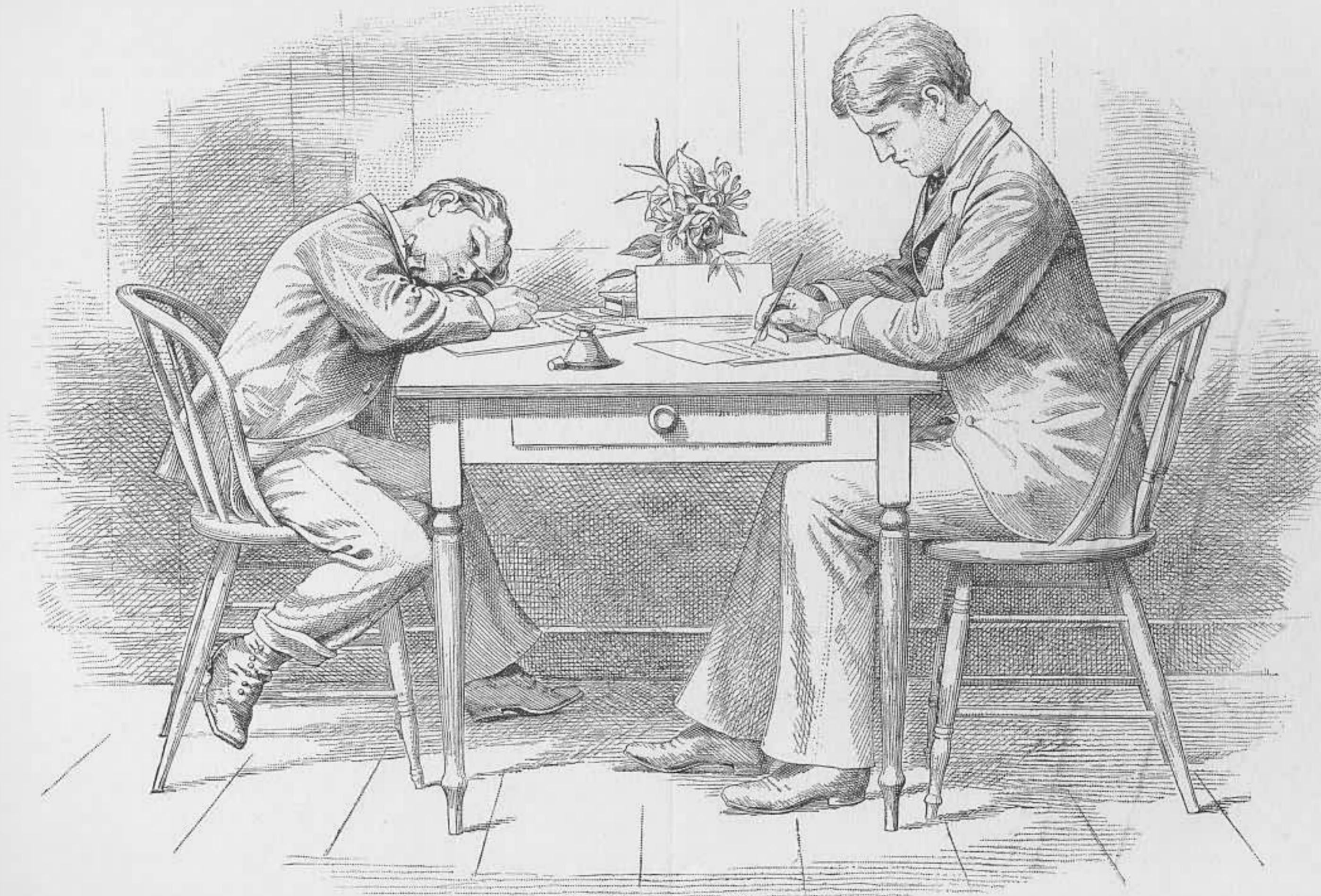


FIG. 2.—Correct and incorrect position at the table in writing.

to each other and to the table, the edge of the latter being represented by the long horizontal line.

There are several other positions, adapted to varying circumstances, and they will be explained and illustrated further on; but the front

DRILL.

Attention. Place your pen upon the desk about a foot and a half from the edge, opposite your left shoulder. Place your paper obliquely upon the desk, the top of the page in front of your face. We wish you

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PRACTICAL WRITING.

to learn the FRONT POSITION. After learning this you can easily assume either of the others at any time, if for any reason you should desire to do so. Now see that you are directly facing the desk, near to but not leaning against it; place feet level on the floor, drawn slightly back to bring insteps vertically under the knees.



FIG. 3.—Front position, front view.

See Fig. 5. Elevate your hands in front, as shown in the cut, about six inches above the paper.

See Fig. 6. Drop arms and hands lightly upon paper and desk, palms down, as in cut.

See Fig. 7. Hands half closed, the right resting on the tips of the fingernails.

See Fig. 8. Extend first and second fingers and thumb of right hand, holding them together, as shown in cut. Now slide the hand right and left on tips of nails of third and fourth fingers, moving it by power of fore-arm acting on its muscular center forward of the elbow. This is the fore-arm movement.

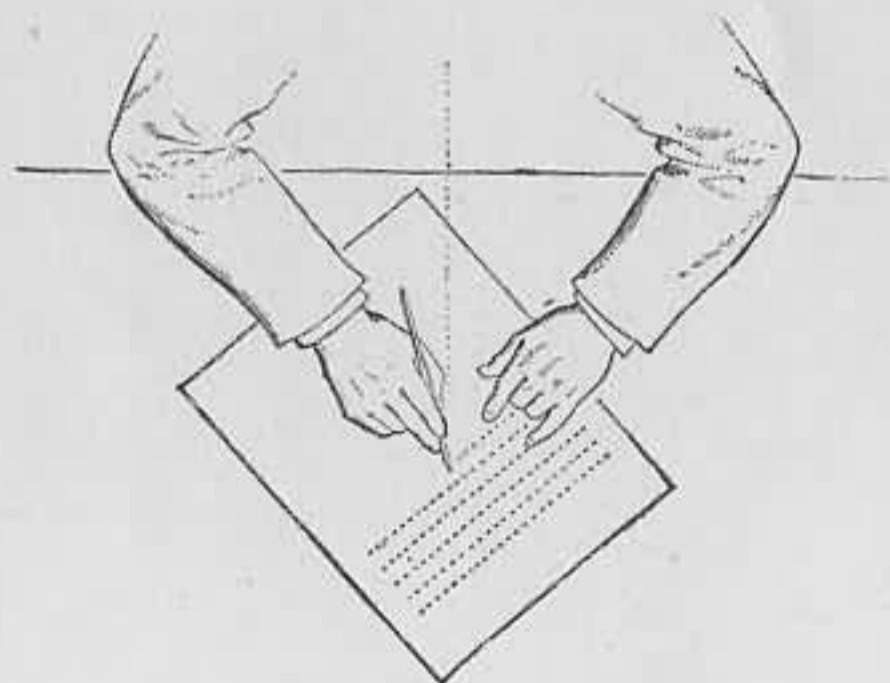


FIG. 4.—Front position.
Arms and paper viewed from above.



FIG. 5.



FIG. 6.

PENHOLDING.

Fig. 9. The right hand must be in position on the paper to receive the pen from its servant, the left hand. Now lift your pen from desk by the top of the holder, with first and second fingers and thumb of left hand;

convey it to the right-hand, placing it across the second finger at the root of the nail, and passing it under the first finger, crossing it just forward of the knuckle joint; close the thumb in on the left, pressing its end lightly on the holder opposite the lower joint of the fore-finger. In this



FIG. 7.



FIG. 8.

position, slide the hand right and left, dictating either mentally or audibly, "right," "left," "right," "left," etc., observing the correct position and the action of the fore-arm and hand. With the left hand hold the paper in place, approximatively parallel to the right fore-arm. Keep the wrist of the right hand above the paper. Continue this gliding motion of hand, right and left, until sure that you have the correct position and can keep it. You will then be ready for—

COPY 1 (*Plate 3, Lesson I.*) It consists of eight horizontal straight lines, in length equal to half the width of a foolscap page. Make the

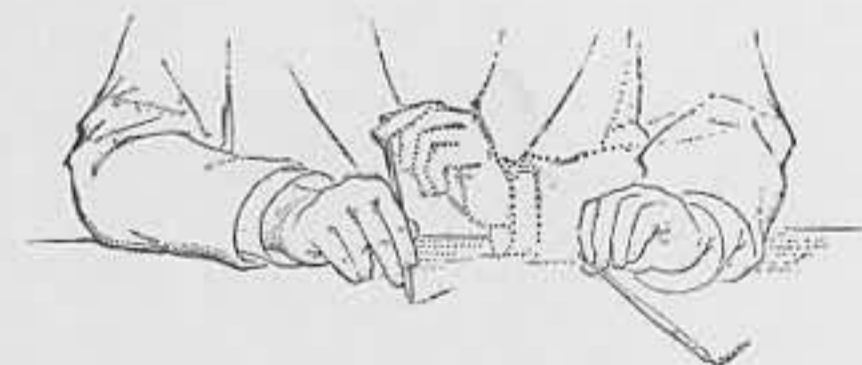


FIG. 9.

lines from left to right, counting regularly, one, two, three, four, five, six, seven, eight, and repeat. Each group of eight strokes, properly spaced, will fill the space between two ruled lines. What movement should you employ in making these? Fore-arm as the governing movement. Do not permit your hand to *roll* to the right, nor the wrist to touch the paper. Continue the exercise until you can make the strokes easily and well, holding the pen correctly. Be alert, critical, resolute, persevering.

COPY 2 (*Plate 3, Lesson I.*) It comprises eight horizontal stroke sconnected at ends by short turns. Use mainly the fore-arm movement, right and left. Count strokes regularly. Move promptly. Gradually increase your speed. Make strokes smoothly and uniformly. Seek to make the

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correct position comfortable and easy. This pendular exercise will be found beneficial at any time. Its frequent use will correct nervous tremor of arm and hand, and cultivate a nice sense of touch in writing.

COPY 3 (*Plate 3, Lesson I.*) Here, following the horizontal, we have the slanting straight line, — the body-stroke, so called, of the small letters. It will appear, as we proceed, in twenty-two out of the twenty-six small letters of the alphabet. Trace this copy first with tip of penholder with the fore-arm movement, restraining all separate action of the fingers. Dictate to your hand thus: Glide, one; glide, two; glide, three. Repeat. This copy, 3, has four sections. The first contains three down-strokes; the second, six; and so on. Trace and write each section, keeping to proper position. Criticise your work in respect to regularity of height and spacing. After thorough practice with fore-arm movement, you may introduce subordinate finger movements on the down-strokes in alternation with the fore-arm.

MOVEMENTS DEFINED.

THE WHOLE-ARM MOVEMENT, used in flourishing and in striking large capitals, consists in the action of the whole arm from the shoulder, with the elbow raised.

THE FORE-ARM MOVEMENT is a modification of the whole-arm movement, the full muscle of the fore-arm forming the centre of motion, the hand gliding on the nails of the third and fourth fingers. Its use is illustrated in Exercise 1.

THE FINGER MOVEMENT consists in the action of the first and second fingers and thumb. This movement alone is inadequate for practical writing. It is used in Exercise 2, and in the downward strokes of the other exercises, aided by the fore-arm.

THE COMBINED MOVEMENT includes the sweep of the fore-arm movement and the shaping power of the finger movement. This is the true movement for free writing.

The pupil cannot dwell too perseveringly upon the exercises in position and movement. Those who really master these first lessons have very little difficulty in mastering the lessons which follow in regular order.

COPY 4 (*Plate 3, Lesson I.*) This is given more for study than for practice. Practice, however, should not be omitted. The *straight line*, *right curve*, and *left curve* are the *elements* of letters. They are the material to be used in forming letters.

Observe the dotted square, with its height and width divided into three equal spaces. Carefully make such a square, then, passing two and one-third spaces on upper side to right of the left vertical, make a point; from this draw down a *slanting straight line* to base of the vertical. This line will form an angle of fifty-two degrees with base line, and is on what is called the *main' slant* of writing.

Practice the slanting straight lines, first, with fore-arm movement, not permitting any separate action of the fingers. The strokes should be made regularly from top downward. Motion may be regulated by counting. After the fore-arm drill, allow first and second fingers and thumb, and the action of the wrist to attend and co-operate with fore-arm, producing combined movement.

STUDY THE CURVES. — See how, by the aid of the dotted squares, the *connective slant* of thirty degrees (one-third of a right angle) is secured. Practice the curved strokes, making them from base upward. Try them with fore-arm movement, then with combined movement. *Maintain correct position, study, practice, criticise your efforts*, if you would become master of the pen.

LESSON II.

A PUPIL says, "I can write better in my old position than I can in the correct one." Is it reasonable to expect that a habit of years will at once give place to a new one? Certainly not. To break up the

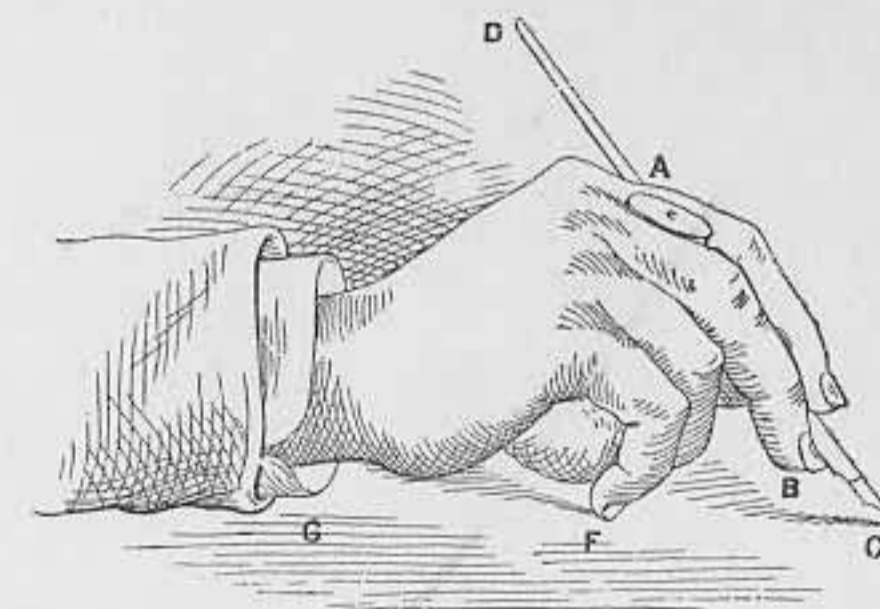


FIG. 10. — Correct position for pen in holding, right side of hand.

old cramped position requires pluck. Let the pupil say, "I can and I will;" let him practice in such a spirit, and he will win.

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PRAGTICAL WRITING.

Those who have studied and practiced Lesson I. are prepared for Lesson II., which again introduces drill in position and movement.

The soldier is drilled in the manual of arms to fit him for destroying life; the writer should be drilled in THE MANUAL OF THE PEN that he may be qualified to do those things which sustain, enrich, and prolong life.

MANUAL OF THE PEN.

ATTENTION—WRITERS. Face desk. (Sit near the desk, but do not press against it; feet level on the floor.)

PLACE—PAPER. (Obliquely on the desk, lower left corner on a line with right side of body; upper left corner opposite middle of chest.)

ARMS AND HANDS—FRONT. (Elevated about six inches above the paper; tips of fore-fingers touching, at right angles; elbows on a line with front of body.)

ARMS AND HANDS—DOWN. (Muscles of fore-arms resting on edge of the desk; palms of hands down; and balls of fingers and thumbs resting on paper.)

HANDS—HALF CLOSED. (Tips of finger-nails touching the paper; wrists slightly elevated; arms resting on the full part of the muscles midway between elbow and wrist.)

RIGHT-HAND—SLIDE right, left, right, left, right, left, right, left. (Slide on tips of finger-nails, the whole hand moved by the fore-arm acting upon its muscular rest.) This is called fore-arm movement.

FIRST AND SECOND FINGERS AND THUMB—EXTEND (as in holding a pen or pencil, the hand resting *only* upon the nails of third and fourth fingers). Again, SLIDE—right, left, right, left, right, left, right, left. (Hold hand level, the back facing ceiling above.)

LEFT HAND—CARRY PEN—TO RIGHT HAND. (Keep right hand in position to receive pen; convey pen by tip of holder, placing it across second finger at the root of nail, and, passing it under first finger, let it cross just forward of knuckle joint; close thumb in on the left, its end pressing the holder lightly, opposite the lower joint of first finger.) Again, SLIDE right, left, right, left, right, left, right, left. (Hold paper to place with left hand; maintain the correct position during the exercise.)

Tracing the copy is an exercise that will be required, more or less, as we proceed; and for that purpose we prefer to use a penholder that has

been sharpened to a point, like a pencil. The pointed wooden holder is better for tracing than the point of a pen, because it is not so liable to deface the copy.

If you have the upper end of your penholder sharpened, you are now ready for—

COPY 1 (*Plate 3, Lesson II.*) Examine the first form in this copy; observe the arrow indicating the first course of the pen. Take correct position to trace this form lightly with the tip of the penholder; the whole hand is to move—no separate action of fingers in this exercise. Dictate your strokes as you trace: "Right curve, connective slant;" "straight line, main slant;" "back." Repeat several times. Trace in a similar manner each of the movement-exercises in the copy. Counting one, two, three, etc., may be resorted to for the purpose of securing regularity of motion. After tracing, write the forms on paper with pen and ink. Observe that they are the height of the space between the ruled lines,—a *ruled* space. The pupil may profitably dwell on the forms, repeating the strokes until they begin to blot.

COPY 2 (*Plate 3, Lesson II.*) What letters are introduced in this copy? Make them in the air. Trace the copy with pointed penholder, naming the strokes in order, thus: For small *i*, "right curve, connective slant; straight line, main slant; right curve, connective slant, dot, one space above." For small *u*, "right curve, connective slant; straight line, main slant; right curve, connective slant; straight line, main slant; right curve, connective slant." For small *w*, name four strokes as in *u*, and add, "right curve, one-half space to right; dot; horizontal right curve." In tracing, make the whole hand slide to the right on each connective curve.

Before writing the letters with ink, let us determine the size we are to write.

At the right end of Copy 2, the ruling of your paper (three-eighths of an inch between lines) is indicated by short horizontal lines.

A dot appears just below the upper stroke, one ninth of the ruled space from it. The whole space between this upper dot and the lower horizontal stroke or base line we will designate the *writing-space*; this is divided into three equal spaces by two dots, and the lower of these we will call the *i-space*, which is one-ninth of an inch. Our short letters in the *medium hand*, which is the size of the copy, are written an *i-space*

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in height. The *i-space* is the unit for the measurement of letters in height and length.

Dot spaces between the ruled lines on your paper carefully, as shown in copy.

Take correct position and write the letters with ink. Make the strokes with the regularity of ordinary counting. Do not allow your hand to rest heavily, and stick in one place, on the paper while forming a letter, but move it slightly sidewise to the right in making the connective curves. Pen fingers may co-operate with forearm in shaping the strokes. Such movement is called *combined* movement.

CRITICISE YOUR LETTERS. — Are you making *right* curves? None other are proper to these letters. Are your letters just one-third of the writing-space? Are the angular joinings made at top? If below top, correct them. Have you made right-side parts of *i*, *u*, *w* shorter than left-side? If so, bring them up. Are the turns at base too broad? Make them short as possible without stopping. Have you made the width-spaces in *i*, *u*, and first half of *w*, equal? They *should* be equal; as indicated by the slanting dotted lines upon Fig. 11.



FIG. 11.

Practice, criticise, correct your position frequently; slide hand in making curves to the right.

Again, you are earnestly cautioned against turning your hand over to the right, resting its side on the paper, and thus obstructing its progress across the page. Perhaps you roll your hand because you forget the correct position while attending to the forms of the letters. If such is the case, you may put something on the back of your hand as AN INDICATOR, to remind you when your hand is not level.

The picture of hand-and-pen, Fig. 10, shows a pasteboard button placed on the knuckle between first and second fingers.

A bit of paper about three-fourths of an inch square, or, if circular, about three-fourths of an inch in diameter, may be used instead, for an indicator. When you roll your hand too far to right, the indicator will

slide off, and thus remind you to hold it level. Do not use any metal or other material, for this purpose, that will make a noise when it falls.

COPY 3 (*Plate 3, Lesson II.*) This is our first exercise in joining letters. It is the equivalent of writing words.

The *u-space*, or the distance between the straight lines of *u*, is the one referred to in the statement over the copy, — that the distance between letters is one and one-fourth spaces.

The *u-space* is the unit of measure for the widths of the letters and spaces between.

TRACE COPY 3 with top of penholder, counting regularly one, two, three, four; one, two, three, four; etc. After tracing, write the same with ink, until you can form and join *u*'s and *w*'s regularly in height, width, and spacing. Remember, you must join letters by a sliding movement of the hand, it being carried forward by the power of the forearm, and without lifting the pen.

While passing through the somewhat trying ordeal of maintaining the correct writing-position, make the left-hand, in addition to its usual duty of paper-holder, act as servant of the right-hand, by taking the pen and dipping it into the ink and returning it to place in the right hand. The advantage of this is obvious, until correct penholding becomes a fixed habit.

Referring again to the picture of the hand-and-pen at the beginning of this lesson, you may observe a ball represented in the palm of the hand. It is THE ZEPHYR BALL, about one and three-fourths inches in diameter, light, soft, and flexible.

The ball is a very good reminder of the proper position of the third and fourth fingers. It does not interfere with the action of the hand. It may be profitably used by any one who is endeavoring to secure the correct position.

DIRECTIONS FOR MAKING THE ZEPHYR BALL. — Wind a half-ounce of soft woolen yarn on a piece of stiff cardboard, one and one-half inches in width; then draw the cardboard out and tie the roll of yarn exactly in its middle, and firmly, with a strong cord; cut the closed ends of the yarn, and you have a fluffy ball the proper size for use in practicing writing.

The *pasteboard button* is so simple an article that directions for making it are needless.

LESSON III.

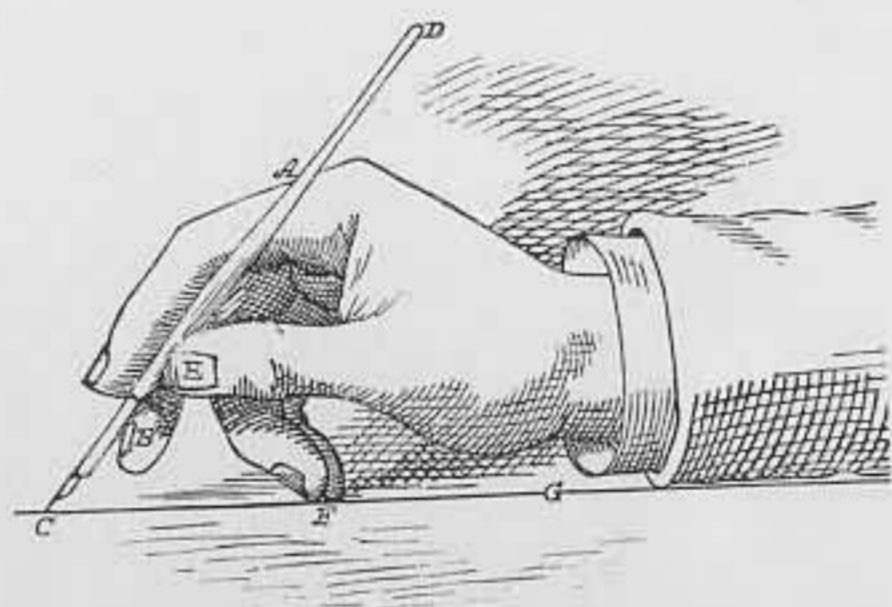


FIG. 12. — Correct position for hand and pen, left-side view.

IN this series of lessons, guidance to the direct mastery of chirographic art is intended by methods fully tested and found to lead to good writing.

AMBIDEXTROUS WRITING has advantages, which learners may profitably avail themselves of, not only practically, but as an educational need. We see with both eyes, hear with both ears, walk on both feet, and there are many excellent reasons why both hands should be trained for writing.

One need of such training arises from the liability of either hand becoming maimed, or, from over-use, losing its power to wield the pen. The latter condition is commonly known as the penman's paralysis, and more frequently afflicts those using the pencil than those who use the pen.

It is taught by physiologists that the left half of the brain controls the movements of the right hand, and the right half governs the movements of the left hand. The duality of the brain forces and the nervous system is not a question of doubt; and it is fair to conclude that ambidextrous writing calls into action alternately both lobes of the brain, equalizing the power of the mind in the direction and government of both hands. Even the initiatory effort to write with the left hand increases the power of *the will* in its supremacy over the muscles, as may readily be perceived by the greater ease and freedom with which the right hand is made to execute when it resumes the use of the pen.

AN EASY WAY to train the left hand to equal skill with its colleague is to produce correctly, with pencil in the right hand, the alphabets, fig-

ures, and a sentence; and then, using the left hand and pen, cover the lines of the penciled work with ink, adopting the same manner of holding the pen and the same movements as are common to the right hand and arm.

The cuts of the hand-and-pen, exhibited with this and the preceding lesson, should be carefully studied by the student, as teaching correct penholding for either hand, also position of the forearm. The analysis of the illustrations is as follows:

- (A) Pen crosses the forefinger, just forward of the knuckle joint.
- (B) Pen crosses the second finger, obliquely, at the root of the nail.
- (C) Point of pen square on the paper, thus producing smooth strokes.
- (D) Tip of penholder pointing over right shoulder, indicating level position of hand.
- (E) End of thumb opposite first joint of forefinger.
- (F) Movable rest of the hand on the nails of the third and fourth fingers.
- (G) The wrist, level, above the table.

The forearm rests upon the full muscle, between elbow and wrist.

The pen may be transferred from one hand to the other, in correct position for use, until both are trained in holding it correctly and easily. The paper should be placed under the left hand and arm in the same relative position as under the right, to secure proper slant of the letters.

The same slant should obtain in writing with either hand as a result of corresponding positions and movements.

A BRIEF STUDY AND CAREFUL PRACTICE of the copies of this lesson, given to illustrate movements, single letters, short words, and extended combinations, will prove beneficial to learners.

COPY 1 (*Plate 3, Lesson III.*) presents an exercise of horizontal ovals, bisected with left curves, straight lines, and waved and straight-line combinations. The ovals should be executed with the forearm movement, and the lines inside of them with the forearm and finger combined. The manner of uniting the left curve by a short turn at the top to the slanting straight line should be carefully observed, and the point or acute angle at base be formed without retracing the down with the up stroke.

In the second oval, the straight lines are united by right and left

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curves, with short turns at top and base. Repeat the strokes of the ovals several times before passing to the lesser forms of the exercise. As in preceding lessons, the writer should lightly trace copies first with a wooden point or stylus, adapting position and movements to the forms in the copy.

COPY 2 (*Plate 3, Lesson III.*) gives the short letters *n*, *m*, *v*, *x*, dependent upon the straight line, right and left curves, known as the 1st, 2d, and 3d principles or principal parts of letters. In connection with the quantifying of forms, the learner should note that small *m* has seven parts, while *n* has but five, etc. The height of these letters is one-ninth of an inch; the *n* is three spaces in width; the *m* four spaces,



FIG. 13.

including the connecting lines; *v* measures one-half space at the top, between the second and third strokes. Fig. 13 above makes the width measurement more apparent than on the plate. The turns and acute angles in the three letters first named are the same as taught in the exercise, Copy 1. The style of *x* given is formed without the use of the straight line. Four curves enter into its formation, the first of which is a left curve joined with a short turn to a slight right curve, forming the left half of the letter; the right side is composed of a gentle left curve joined in a short turn at the base to a right curve. The main slant of fifty-two degrees should be given, not only to the letters in this lesson, but to all letters corresponding to the plain business styles given in the course of lessons. None of the short letters so far given are shaded.

COPY 3 (*Plate 3, Lesson III.*) unites the letters of Copy 2 in short combinations. The waved line or double-curve must be observed in writing the last two letters in *nun*, *vim*, and *nux*. The distance between letters in words is one and one-fourth spaces.

Numerical comparisons should not only be made as to number of parts in letters, but also in words and sentences, in *elementary* works. *Nun* is formed with thirteen strokes of the pen; the ninth stroke or line is a waved line.

COPY 4 (*Plate 3, Lesson III.*) represents the letters *m*, *i*, *n*, *u*, com-

bined in extended groups. Join the letters with sliding movement, and carry the hand through from the beginning to the end of each combination with easy, flexible action, without lifting the pen.

Observe carefully the proper use of waved lines between the letters of *in*, *um*, and similar examples, remembering that the correct use of this line is a feature of legibility essential to good writing.

LESSON IV.

THE zephyr ball and pasteboard button, suggested in Lesson II., must not be relied upon solely to secure the correct writing-position; let them rather be considered as friendly aids to mind and hand.

THE MANUAL OF THE PEN, as given in the second lesson, for discipline of body, arms, and hands, should now be gone through faithfully, bringing the writer in proper position.

COPY 1, MOVEMENT EXERCISE (*Plate 4, Lesson IV.*), which is first to be traced with the pointed tip of penholder, counting strokes promptly, 1, 2, 3; 1, 2, 3; throughout the combination. Keep wide awake supervision of arm and hand, employing combined movement in forming and joining the *o*'s, and the forearm movement in making the three compound sweeps, — right, left, and right.

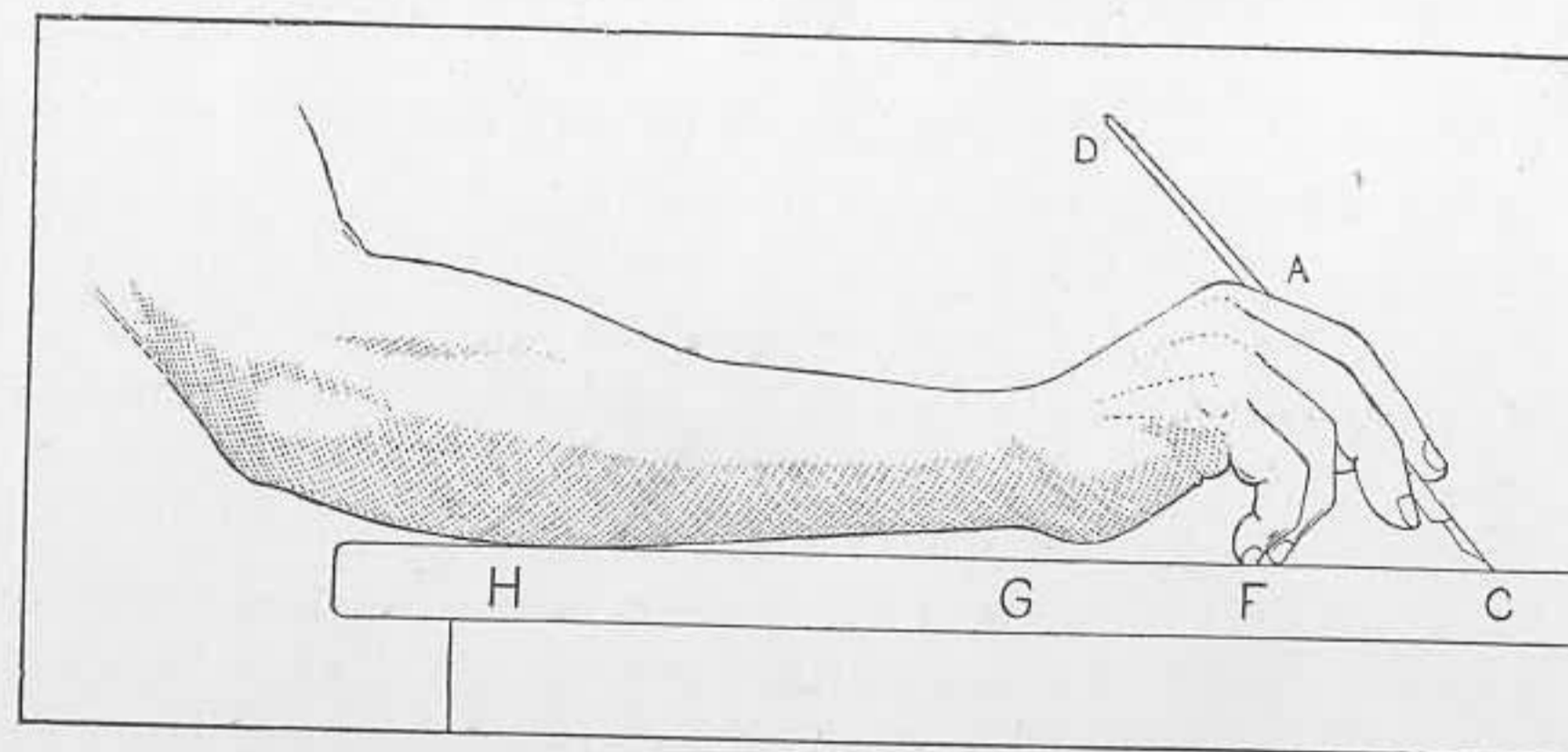


FIG. 14. — Correct position for arm, hand, and pen, showing arm-rest.

Next, practice this copy freely with pen and ink.

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PRACTICAL WRITING.

THE PICTURE OF THE NAKED ARM.

Keep a well-balanced position, as shown by Fig. 14, with a little more weight upon the muscular rest of the forearm at H than upon the nails of the third and fourth fingers at F.

The forearm, acting upon its flexible muscular rest, moves the hand laterally from side to side, while the first and second fingers and thumb co-operate subordinately in articulating the letters in rapid succession. The further use of the forearm will be shown in subsequent lessons.

THE THUMB.—The copy of *o*'s, with its other advantages, affords an excellent opportunity to exercise the thumb. The right side of the small *o* can be made nicely by a slight projective movement of the thumb, giving beneficial action to both its joints. Try this.

COPY 2 (Plate 4, Lesson IV.) These letters require attentive study. The exact forms must be impressed upon your mental tablet before you can produce them upon the fair, white paper. An excellent method by which to gain a clear conception of the letters was presented in our preparatory lesson. We call it "Mental Photography." Try it. Fix your attention on the first letter in the copy, — the *o*, — and make it in the air like the copy, only larger, counting the strokes, thus, 1, 2, 3, 4; or naming them thus, left, left, right, right; then close your eyes and make the letter in the air from the model, which you can clearly see with your mind's eye; now write the letter on paper, stopping frequently to compare your letters with the copy, and correct your faults. Thus you may proceed with the letters in their order until you have practiced all of them.

It is desirable also that you be able to state the proportions of the letters and describe them; because knowledge that can be expressed is held clearly in the mind, and can be put to use or expressed to others.

The following descriptions of the letters of the present lesson will be made clearer by reference to Fig. 15, in addition to the copies upon the plate: —

Small o.—Height, one space; width of main part, one-half space. Begin on base line; ascend with left curve on connective slant one space, unite angularly, and descend with left curve on main slant to base line; turn short, and ascend with right curve to top; unite angularly, and finish with horizontal right curve a half space in length.

Small a.—Height, one space; entire width, two and three-fourths

spaces. Begin on base line and ascend with full left curve nearly two oblique spaces to the right, retrace one-third of first line, and descend with full left curve, touching base line one space to right of point of beginning; ascend with slight right curve on connective slant to top, unite angularly, and descend with straight line on main slant to base; turn short, and ascend with right curve on connective slant one space.

Small e.—Height, one space; width of loop, one-fourth space; length of loop, two-thirds space; entire width of letter, two spaces.

Ascend with full right curve on connective slant one space; turn short to left, and descend with slight left curve on main slant to base; turn short, and finish with right curve, ascending on connective slant one space.

Small c.—Height, one space; length of top, one-third space; width of top, one-third space; entire width, two spaces.



FIG. 15.

Ascend with right curve on connective slant one space; unite angularly, and descend with straight line one-third space; turn short, and ascend with right curve to top; descend with left curve on main slant to base; turn short, and finish with right curve ascending on connective slant one space.

Small r.—Height, one and one-fourth spaces; width from first curve to shoulder turn, one-fourth space.

Right curve on connective slant, or a little more upright, one and one-fourth spaces; light dot, slight left curve nearly vertical, one-fourth space; short turn, straight line on main slant to base; short turn; right curve on connective slant one space.

Small s.—Height, one and one-fourth spaces; width at third of height, one-half space; entire width, two spaces.

Make right curve on connective slant, one and one-fourth spaces; angular joining, slight left curve one-third space, and full right curve to base; short turn, slight dot on first curve; finish with right curve on connective slant, one space.

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PRAGTICAL WRITING.

15

CRITICISM.

Criticise your letters and correct their faults. There will be faults of height, faults of width, faults of slant, faults of curves, faults of turns, faults of angular joinings, etc., etc., which may readily be discovered by comparison with the copy.

MONOGRAMS.

The relations of letters to each other are shown by the monograms in the second copy; and these are also designed for practice.

COPY 3. The steps of our lesson are, as you may observe, (first) *movement*, (second) *principles*, (third) *practice*. The first and second steps properly taken, the third is rendered comparatively easy. Begin each word with a short sliding movement of the whole hand, slide from letter to letter, space equally between letters.

Begin the practice of a word, making the strokes as rapidly as you would ordinarily count: gradually increase your speed until you can write from twenty-five to thirty words per minute, and do them well. Continue this practice until you have mastered all the words in your copy.

COPY 4. This reviews the thirteen short letters, presenting them in alphabetical order. The combination is somewhat difficult, but practice will enable you to execute it successfully.

Be particular to write the exact size of the copies. If you cannot get the size without, measure the height, and rule a head-line for the tops of the short letters.

LEFT-HAND PRACTICE.

The advantages of becoming ambidextrous in penmanship were pointed out in the preceding lesson. The suggestion to practice with the left hand, as well as with the right, will we trust be acted upon by many who follow these lessons.

LESSON V.

AWKWARD POSITION AND MOVEMENTS.

WE had long considered Dickens' description of Sam Weller writing a "valentine" to his "Mary, my dear," as the happiest thing in that line ever published; but Dickens has been outdone by one of our

own countrymen. On the occasion of a public meeting, held at Geneva, Ohio, to take measures for the establishment of a "Platt R. Spencer Memorial Library" in that charming village, the Hon. Darius Cadwell,

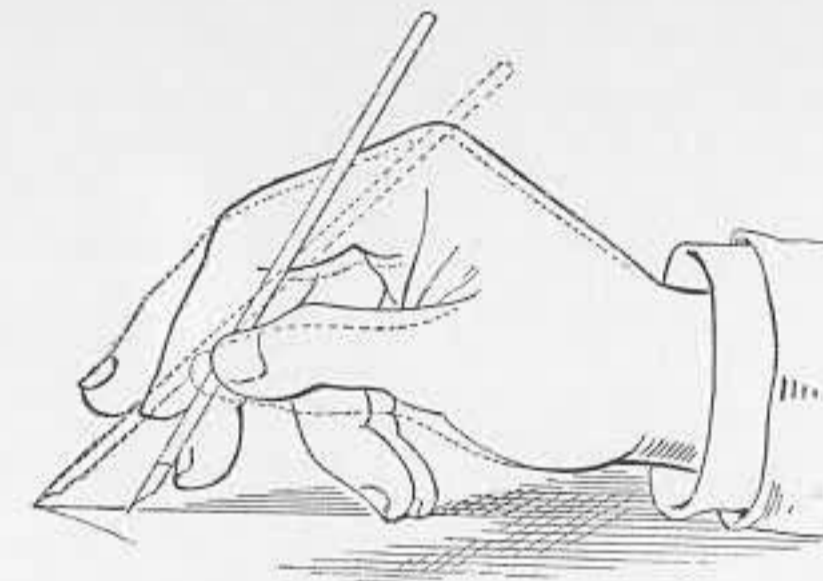


FIG. 16.

Illustration of extension and retraction of fingers in executing extended letters.

of Cleveland, addressed the citizens. In the course of his address, speaking of his own attendance as a pupil at a writing-school taught by Platt R. Spencer in Jefferson, the county seat of Ashtabula County, Ohio, in 1842, in the ballroom of what was then called the Webster House, he said:—

"I suppose I was just about as awkward as the other boys and youngsters that attended the school. It is perfectly wonderful what a change can be wrought in an awkward fellow in a short time. Just think of it,—a boy sitting down to a table in his chair prepared to write, with his toes well anchored around the legs of the chair, both arms sprawled out upon the table; his pen clutched as tight in his hand as though he expected, if he should lose his hold upon it, it would be instant death to him; and the sweat pouring off of him! Again, you see his head moving this way and that, his tongue out, and his ears raising up one way and then the other, and every part of his body seeming to follow the motion of his pen. It is very hard work. If he should happen to be writing a love-letter, what a labor of love that would be! But under the instruction of Prof. Spencer, how soon all that vanished!"

What a graphic description of how *not* to do it!

REVIEW.—In our last lesson we completed the thirteen short letters, *a, c, e, i, m, n, o, r, s, u, v, w, x*. Pass the correct forms, in their alphabetic order, in mental review, if you would fix them in mind. This class of letters, as you have learned, constitutes the body of your writing, and should always be written uniformly as to height, slant, and spacing, and

be joined in words by a progressive movement of the forearm and hand from left to right across the page.



FIG. 17.- Scale of semi-extended letters.

THE SEMI-EXTENDED LETTERS (*t*, *d*, *p*, *q*) are introduced in this lesson. These letters are between the short letters and the full-extended letters in length. (See Fig. 17.)

It would be well to rule slanting guide-lines to aid in writing this lesson.

MOVEMENT.

COPY 1 (*Plate 4, Lesson V.*) The projective and retractive action of the forearm, hand, and fingers combined becomes greater in proportion to the length of the strokes executed. See cut of hand-and-pen, designed to illustrate the proper movement for *extended* strokes. The strokes of the copy are an inch in length, or two ruled spaces in height. Strokes might also be made twice as long, thus securing additional scope of movement.

SHADING, properly done, adds greatly to the attractiveness of writing.

Test the action of your pen without ink, by pressing it squarely upon the paper to spread the teeth; then move it downward as you would to make a slanting straight line, and gradually diminish the pressure until the teeth close. When ink is in the pen it flows between the teeth, forming a shade whose width corresponds to their separation.

Observe that the straight strokes of the first group are shaded square at top, and taper downward, as in *t* and *d*; and the strokes of the second group are the same as the first inverted, or light at top and square at base, as in *p* and final *t*. In the third group we have the straight line and compound curve combined, forming the fold of small *q*.

Train perseveringly on these groups, making the strokes, in time, as regular as the tick of a clock.

FORMS OF LETTERS.

COPY 2 (*Plate 4, Lesson V.*) Study the relation of *i* to *t*, *a* to *d*, *n* to *p*, of final *t* to *p*, and *a* to *q*, noticing how the short letters form the basis of the longer ones.

The width of shade in *t* and *d* at top, and *p* and final *t* at base, should not exceed the width of three light downward strokes drawn side by side. When two *t*'s come together, let the second one receive only a half shade.

Small t. — What is its height, width, where its cross, how broad its turn? Name and number its strokes. How long is the first stroke of *t*? How much of first stroke is visible in the completed letter? Practice *i* and *t* alternately.

Study and practice *d*, *p*, final *t*, and *q* according to the method above indicated. Final *t*, observe, is light at top, shaded square at base, and has one stroke less than the first form. Its use might be dispensed with, but business writers find it very convenient; it is therefore taught.

WORDS.

COPY 3. You can now incorporate the semi-extended letters into your handwriting by practice upon the words of this copy. When you begin a word with *t*, *d*, or *q*, be sure to have the arm and hand so balanced on the muscular rest that you can slide the hand promptly away and join the next letter without any hitch or hesitation.

To trace a word, naming or numbering the strokes throughout, is excellent practice before writing with ink; it helps to secure regularity of movement and a clear knowledge of successive strokes. Occasionally try left-hand practice: the right-hand practice will be greatly assisted by it.

After practicing and criticising the words of the copy until you can write them easily and well, other words containing the semi-extended letters with short letters may be practiced. Be careful not to choose words containing letters which have not yet been taught in this course of lessons. Such words as the following, *ate*, *date*, *pant*, *paint*, *deep*, *steep*, *pump*, *quote*, *pique*, *equip*, *quinque*, etc., are suggested.

As you write, criticise your position, the action of arm and hand, the size, slant, spacing and shading of your words, and give yourself due credit whenever you perceive that you have improved in any respect.

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PRAGTICAL WRITING.

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Practice upon your name frequently, and occasionally with left hand. Also write specimen of your plain penmanship, and compare it with the sample you wrote at the beginning of this course.

LESSON VI.

THE design of this lesson is to teach the letters *h*, *k*, *l*, and *b*. These depend chiefly upon the *extended loop*, or fourth principle, for their formation, and are called the

UPPER EXTENDED LOOP LETTERS.

Their height in medium hand is three times the height of the small *i*, or three-ninths of an inch. In writing on medium-ruled paper, which is three-eighths of an inch between lines, the tops of these looped letters will be one-ninth of the ruled space from the ruled line above them. Their length gives them prominence in writing. They are to the short letters what the tall, trim poplars are to the smaller trees of the shady grove.

The introduction of extended letters increases somewhat the difficulty of writing through words without lifting the hand and pen; for, while the pen is passing to the top of a loop and returning to its base, there is a tendency to increase the pressure upon the third and fourth fingers, and thus obstruct the progress of the hand across the page. To overcome this tendency should be the steady aim of every writer.

In the execution of the short and long letters, the movements have two general directions, — horizontally along the ruled line, and obliquely in relation to the ruled line. In both movements — the horizontal and oblique — the arm, hand, and fingers should co-operate; but the action of the forearm needs first a separate consideration and training. For this purpose, assume the correct-writing position and project your hand forward by the action of the arm as far as you can, then let it recede, the third and fourth fingers remaining at one point, forming a pivot for the hand. Observe as you do this how the wrist moves in and out of your sleeve. Now you understand the movement. It may be effectively trained by an exercise which is sometimes termed "OVER-ACTION," and which may be practiced as follows: Assume the writing-position without ink in pen; repeat the projective and receding move-

ment of the forearm and hand, as if you were repeating a long, oblique, straight stroke: at first, move deliberately, then increase the rapidity of action until a speed is obtained that will make the hand appear almost double, then gradually diminish the speed until the movement accords with ordinary counting.

This mode of training also applies admirably to horizontal and oval forearm movements whenever desired.

We have said the arm, hand, and fingers should co-operate. Thus we have the MIXED OR COMPOUND MOVEMENT, which is well described in the old Spencerian Compendium of 1859 as "a simultaneous action of the forearm, thumb, and fingers; or protruding and receding movement of the arm, attended by the thumb and finger extension and contraction, which movement, practiced with sleight, produces the extended letters most beautifully." Now see

COPY 1 (*Plate 4, Lesson VI.*), leading off with principles 1, 2, 3, and 4, the constituent parts of all the small letters. These are followed by a movement exercise requiring repetition of strokes. It should first be traced, then executed with ink, employing compound movement regulated by counting. Next we have the double loop, to be practiced in the same manner. These are followed by the combinations of *n*'s with double loops, first to be traced and then written, with the arm and hand so balanced that each combination shall be completed without lifting the pen.

COPY 2 (*Plate 4, Lesson VI.*) To overcome the tendency to slope the looped letters too much, rule slanting guide-lines upon your page, as mentioned in Preparatory Lesson. Observe how a portion of *n* applies in finishing *h*, how the same form is made one-fourth space higher and modified to finish *k*, also how *i* forms the lower third of *l*, and the last three strokes of *v* apply in *b*. Thus the short letters, studied and practiced in previous lessons, become important aids in forming the extended letters in this lesson.



FIG. 18. — Upper Loop Letters, Scale of their heights and widths.

The extended loop, so prominent in all the long letters, is made by carrying the right curve up three spaces, by left turn descending with

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left curve on main slant two spaces, and crossing right curve, completing the form with straight line on main slant to base. Width of loop, one-half space; length of loop from top to crossing, two spaces; distance between the beginning point and base of straight line, one space.

The crossing of the loop in these letters must always be at one-third height of letter above base (see Fig. 18), and the stroke from crossing to base must be a straight line on main slant. In these two particulars criticise your loops unsparingly.

Observe that the *h* has a slight shade on its fourth stroke, the *k* on its fifth stroke, the *l* on the lower third of its second stroke, and *b* on the lower third of its second stroke.

COPY 3 (*Plate 4, Lesson VI.*) introduces words which give practice on the letters which have been separately studied and written.

Observe the height of *t* and *d*, relative to the loops of *h*, *k*, and *l*. Be careful in *th* to make turn narrow at base of *t*, and line connecting *t* and *h* but *slightly* curved. Preserve equal spacing between letters in the words; make turns short and slant uniform. Be careful to give correct form and position to finish of *k*, cross of *t*, and dot of *i*.

COPY 4 (*Plate 4, Lesson VI.*) Observe joining of *b* to *o* and *o* to *m*, also *b* to *a*. In joining *b* and *s*, notice how the curve from *b* sinks down a half space to accommodate the form of *s*.

Practice other words containing the letters taught in this lesson, and let some of them contain also the semi-extended letters from the last lesson.

We give a few words for practice, desiring the learner to think of others and write them. Write, with a free, uniform movement, the following: *hope, hoped, milk, milked, bill, billion, thump, thumped, liable, liabilities, equate, equation, mill, million.* In writing *ll*, shade the first *l* and leave the second light.

RAPIDITY OF EXECUTION.

From twenty to thirty words per minute is considered a fair rate of speed in writing. The ability to write rapidly, and at the same time maintain the proper forms and spacings of letters, can be secured by special practice with that end in view.

Select a word or a series of words that you can write well when writ-

ing at a moderate rate of speed, and, with a time-piece before you, note the number of times you write them per minute without effort to quicken your strokes; next write the same words somewhat faster, counting and noting the increase in number per minute; then still faster, counting at the end of each minute; then faster and faster, until you reach the highest rate of speed of which you are capable at the time without material loss in the form, connection, and arrangement of the writing.

This kind of practice never fails to secure marked progress in rapidity of writing.

In concluding this lesson, for the benefit of our pupils, we quote from our father, Platt R. Spencer:—

“When all the movements are practiced fully and systematically, all the muscles from the shoulder downwards develop themselves rapidly, and power is gained over the pen to bring forth the adopted imagery of the mind in all the grace and elegance that spring from just proportions and easy execution.

“Practice, to be sure, is indispensable in bringing to perfection any art, science, or profession.

“The pupil must not expect to be able at once to execute what he fully comprehends. Patience and energy are required to obtain a thorough and perfect command of hand. There is no royal road by which idleness and indifference may find their way to a goal which is only to be reached by diligent and well-directed application.

“The only process really short is such as is made so by commencing in a right manner from the outset, securing the advantage of an experienced teacher till the object is accomplished. And, when the object is accomplished, how beautiful and imposing are the specimens of art which the proficient is able to produce! The eye glances along the well-written page with as much pleasure as it rests on a beautiful grove, when nature and art have unitedly tasked themselves to blend the greatest variety with the utmost symmetry. And as we travel through the rich scenery, from whose depths breathe out the sympathy of soul, the spirit of inquiry, and the voice of love and friendship, we spontaneously exclaim,—

“Art, Commerce, and fair Science, three,
Are sisters linked in love;
They travel air and earth and sea,
Protected from above.
There's beauty in the art that flings
The voice of friendship wide;
There's glory in the art that wings
Its throbbings o'er the tide.”

PRACTICAL WRITING.

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LESSON VII.

COPY 1 (*Plate 4, Lesson VII.*) is a movement exercise, which may be profitably traced lightly with the dry pen or pointed top of holder, and then practiced freely with ink, forming and joining the letters throughout the combination with compound movement, and making the long sweeps left and right with forearm movement. Put *vim* into this exercise, and continue until you can execute it easily and well. Observe that the loops are the same in width as the small *o*'s, and on the same slant.

LOWER LOOP LETTERS.

COPY 2 requires study before practice. Ruled slant-lines upon the page, and head-lines each an *i*-space above the base-line, will assist in securing correct slant and height. Again, study the relation between short and extended letters: See how the first and second strokes of *i* and its dot apply in *j*; how the third, fourth, and fifth strokes in *n* form also



FIG. 19.—Scale of Lower Loop Letters, giving their relative heights and widths.

the first part of *y*; how the first four strokes of *a* apply in *g*; how the first and second strokes of *n* apply in *z*, and the *o* lengthened to $2\frac{1}{2}$ spaces, forms the lower half of *f*. Also see in the monogram how all extended letters, both above and below the ruled line, depend upon the loop as their principal stem. The scale given in Fig. 19 makes the proportions of these letters very plain.

Observe that *j* has no shade, that *y*, *g*, *z*, and *f* are each slightly



FIG. 20.—Scale for Figures, giving their relative heights and widths.

shaded on their second strokes. Make all the strokes of the letters with prompt movements, watched by a critical eye quick to detect faults. A fault most common in writing the lower loop letters is slanting the loop

too much. If, as is often the case, this fault be the result of turning the hand over to the right, or because the third and fourth fingers are not drawn back under the middle of the hand away from the first and second fingers, to allow them unobstructed play in making the descending strokes, the only remedy is to correct the position, thus removing the cause of the defect.

COPY 3 gives word-practice on the letters just taught. This practice may be continued with such words as the following: *just, justice; yours truly; faith, faithful; amaze, amazing; good, goodness, etc.*

Be careful that you do not make your loops too long below the ruled line,—they must not exceed two *i*-spaces,—or they will interfere with the short letters on the line below; which is a serious fault, giving writing a confused, tangled appearance.

FIGURES.

COPY 4 teaches figures, signs, punctuation marks, etc.

The figures are of even greater importance than the letters, because they are so often employed to show important results. They should always be unmistakable. If a letter in a word is uncertain, its character may be determined by its connection; but it is not so with figures,—they are independent characters.

The figure *I*, if commenced on the left with a short oblique stroke, as is often seen, is liable to be mistaken for a seven or a nine; and a naught, *0*, made with its right side shortened, is liable to be mistaken for a six.

The copy and Fig. 20 show all the figures except the six to be one and one-half times the *i*-space in height. They show the six to be half a space higher, and the seven and nine to be half a space longer below the base line.

Besides studying the figures in the copy, notice still further their scale of heights and widths in Fig. 20, printed herewith. The three vertical spaces into which the scale is ruled by the four horizontal lines

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are each an *i*-space in height; and the distance between the two oblique lines, ruled with each figure (except the one), is equal to that between the body lines of the *u*,—that is, to the *u*-space. Except the naught, which is half the space in width, and the one, which is but a single line, all the figures, it will be seen, adjust easily to the full *u*-space.

Analyze the figures, naming their constituent elements,—the straight line, right curve and left curve; also, study forms and proportions, and observe that each has a slight shade.



FIG. 21.—Exercise upon the Figures in Squares.

Learning to make the figures correctly may be greatly facilitated by placing transparent paper or tracing-linen over the copy and writing upon that, guided by the correct forms beneath. Then the pupil may write the figures upon his transparent paper away from the copy, and correct by placing them over the copy, and amending them to conform to it.

four medium ruled spaces in height, which is just one and one-half inches. Be careful to have the four sides equal. Divide the square by vertical and horizontal lines into fourths, then into sixteenths, then into sixty-fourths, according to model. With pen and ink write in the figures like the copy. The height of all, except the six, should be three-fourths the height of the small squares. The six should be the full height of a square, and the seven and nine extend below base line one-fourth of a square.

ABBREVIATION OF SMALL LETTERS.

FIG. 22 is to be used as a sixth copy. "To save time is to lengthen life," some one has truly said. In this copy we show how the labor of writing may be materially diminished and much valuable time saved to the writer. This is done, mainly, by omitting the first upward stroke in upper loop letters and in other letters that have top angular joinings at the beginning of words, as in *a, b, c, d, f, g, h, i, j, k, l, o, p, t, u, w*; also, by omitting the last curve from lower loop letters occurring at the end of words and from short letters where their essential character is not affected thereby, as in *f, g, o, s, y*, and *z*, final, in copy.

The final *d* in *deed*, *r* in *her*, *p* in *peep*, *t* in *tint*, in copy, are modified in *form* to secure greater simplicity. In the figures a saving of strokes is made in the *2, 3, 5*; and *8* is somewhat simplified by beginning with a shorter left curve, descending, and completing with the usual compound curve.

Thus we have, in a nutshell, the method by which time and labor can be readily saved in writing the small letters and figures.

a an. b bon. c can. d deed. f fief. g gong. h her.
i in. j join. k kin. l lie. o on no. p peep. s is.
t tint. u us. w we. y my. z oz; 1 2 3 4 5 6 7 8 9 0 1/2.

FIG. 22.—Simplification of Small Letters.

FIG. 21. This may be used as a fifth copy. Practice in writing the figures in squares has been found excellent for the purpose of securing proper height, spacing, and vertical columns. Draw with pencil a square

Study and practice will soon put you in possession of the art thus simplified.

In lessons to follow we shall teach the capitals.

PRAGTICAL WRITING.

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LESSON VIII.

OUR intention is to present to the public a system

“Plain to the eye and gracefully combined,
To train the muscle and inform the mind,
To light the schoolboy's head, to guide his hand,
And teach him *what* to practice when a man.”

HOW MUCH TIME TO PRACTICE.

The question is often asked, “How much time should be devoted to practice in writing?” P. R. Spencer, in his famous summer school in the historic Log Seminary at Geneva, Ohio, taught five hours a day, and many of his ambitious pupils practiced eight or nine hours besides.

That such teaching and training produced intelligent, skilled penmen, in terms varying from three to six months, is too well attested by the subsequent careers of those students as teachers and business men and women to require any statement here. The Log Seminary students gave to penmanship all their time, save that required for sleeping and eating; three months of which time, counted in hours, equals the average time allowed in the aggregate for writing-lessons in graded public schools, in a course of nine years, as prescribed in most of our cities. Taking into consideration the fact that the students of the Log Seminary were, on an average, older than the boys and girls in our public schools, and had the advantage of practicing under the direction and inspiration of an acknowledged master, the reason why they acquired superior skill is apparent.

In the business college, where about five hours a week are allowed for writing-lessons, and at least fifteen hours more for book-keeping, the writing of which should be done with a constant view to improvement, the student devotes as much time to penmanship in six months as is allowed in four-and-a-half years in public schools for improvement in the art. The results in the business college are more marked, on account of the pupils being older and the instruction more thorough.

The originator of the Spencerian held that, if an individual's handwriting had been neglected until his school days were over, he should sit down under the direction of a good teacher and make a business of learning to write until he acquired a good hand. Writing, however, being a tool to be used by youth all the way up through their school

life, they should be put in possession of a neat, free, plain hand, at as early a period as possible, that they may not be at a disadvantage as students.

The inference to be drawn from all this is, that the pupil in penmanship should give to its acquirement all the time he can consistently with his other duties; that he should do so under the best direction he can secure, or that can be secured for him, and that he should apply whatever knowledge and skill in the art he gains from special study and practice in all the writing he has to do.

SIZE AND SPACING.

FIG. 23 shows the largest-sized hand that can properly be written in a body on medium-ruled paper,—that having a distance between ruled lines of three-eighths of an inch.

It may be seen that the whole space between the lines is called the “ruled space,” that eight-ninths of this space is designated the “writing space,” that one-third of the “writing space” is the “*i*-space,” that the capital *O* and the small *h*'s extend the height of three *i*-spaces, or

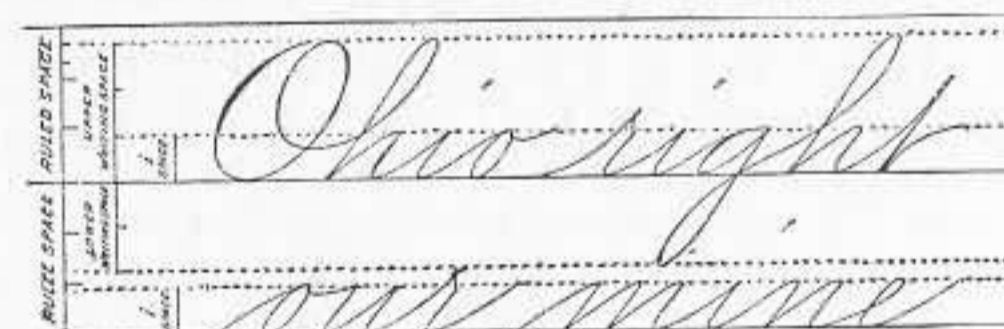


FIG. 23.

the full writing-space above, while the small *g* extends two *i*-spaces below the base line. It is further shown that the loop of small *g*, which is the representative in this respect of all the lower loop letters, does not interfere with the short letters on the line below; but clears their tops by one-third of an *i*-space, full.

This sized hand has been much used for a copy-hand, because it may be written on medium ruled paper, and, for models, presents the letters clear and distinct. The height of small *i* in this sized hand is one-ninth of an inch. In using a narrower ruling, as in bill-making and book-keeping, the writing must be reduced in due proportion. The capitals and looped small letters must not exceed in height eight-ninths of the ruled space, and the *i*-space not exceed one-third their

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height. Writing that fills more of the space between the lines than shown by this size and plan will, in a body, present a crowded and confused appearance. The best way to learn practically what this copy teaches is to copy the cut in every particular.

COPY 1 (*Plate 5, Lesson VIII.*) Having studied and practiced the small letters separately, and in groups or classes, we now review them as a complete alphabet. Try to identify the principles composing each letter. If doubt arises in regard to any points of analysis, reference may be made to Plate 2, left half. All the principles are there given together in their order, and the small figures about the letters tell what principles form them.

COPY 2 (*Plate 5, Lesson VIII.*) This sentence is here given because it contains all the twenty-six small letters of the alphabet. The small *j* does not appear as a separate letter, but it is embraced in the lower

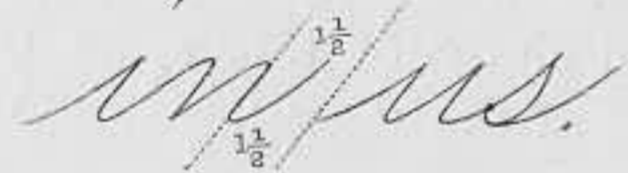


FIG. 24.

part of the capital *J*. The distance between letters in words has been previously stated in these lessons as one and one-quarter *u*-spaces. The distance between words should be regulated, also, for the sake of

of one word to the beginning of the first curve of the next word, is one and one-half spaces. FIG. 24 illustrates this rule. In following it in practice it will be found that it causes the beginning point of a word (when the letters are not abbreviated) to fall generally in a vertical line under the final point of the preceding word. We think words should not stand closer than this rule indicates.

COPY 3 (*Plate 5, Lesson VIII.*) Here we have a model heading for a specimen of plain penmanship, such as we have recommended to be written, frequently, for comparison with previous samples, to enable the student to mark his faults, and to judge of his progress. The distance between the capital *S* and the beginning of the small *p* is one-fourth of a *u*-space, — the rule in all cases where a small letter following a capital is not joined to it.

FIG. 25. This embodies a comprehensive statement, which is in itself a valuable lesson, worthy to be memorized while the paragraph is being practiced. By comparison with the other copy lines, it may be seen that this writing is smaller. The *i*-space, or the height of the short letters, is only one-tenth of an inch, and the capital *T* and the loop letters occupy but three-fourths of the height of the ruled space. The distance between the words is two *u*-spaces, which we think could not be advantageously increased.

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Two things are essential to skill in writing first, a knowledge of the forms and proportions of letters; second, the power of forming, joining and spacing them with ease.

FIG. 25.

order and legibility. When words are written too close together, they cannot be easily distinguished from each other; when too far apart, writing-space is wasted. In Copy 2, also in Copy 3, the distance between words, measured on the base line, from the final down stroke

Initial and terminal letters are abbreviated. We should be careful not to omit any stroke or part that is necessary to the distinctive character of any letter. Legibility and lineality are both conceded to be essential to a good handwriting. A few lines will form the body of each small

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letter, and strokes are added as connectives, simply to unite the letters into words. If manuscript is illegible, the object sought to be accomplished in producing it is defeated. The story is told of a man who, as chairman of a lecture committee in Philadelphia, received a note or letter from Horace Greeley, and, being unable to read it himself, offered a prize to any one who could decipher it. Several persons attempted. One man read it: "Doughnuts fried in lard cause indigestion"; another, "Idiots laugh at abolitionists, you bet"; a third, "I'd knock the stuffin' out of him if he was my offspring"; and a young lady was positive it read, "Sparking Sunday nights is a wholesome operation"; whereas, correctly read, it was, "I do not intend to lecture this winter. Yours, etc., Horace Greeley."

LESSON IX.

"Hold the pen lightly:
If you grasp it too tightly
Your hand is made weary,
And your letters unsightly."

Variation of Old Copy.

MUSIC puts pupils in a proper frame of mind for writing. Indeed, it so addresses itself to the head, heart, and hand as to make pleasant every employment with which it is associated.

In the good old days, when young men and maidens, from all parts of our country, gathered in summer classes at the famous Spencerian Log Seminary, in Geneva, O., to be instructed by Platt R. Spencer, the originator of the Spencerian system, music and poetry were summoned to lend their delightful aid to the task of learning. Oft the strains of Auld Lang Syne, in tenor, bass, and treble, swelled out harmoniously from that rural temple, as they sang the

ODE TO THE PEN.

Hail, Servant Pen! to thee we give
Another pleasant hour:
'Tis thine to bid our memories live,
And weave our thoughts in flowers!

The Pen, the Pen, the brave old Pen
Which stamped our thoughts of yore!
Through its bold tracings oft again
Our thoughts will freshly pour.

In school-day scenes and social bowers
It paints our visions gay,
And yields to life's declining hours
A solace in decay.

Then be thy movements bold and true,
Friend of the laboring mind;
Light, shade, and form entrance the view,
And glow through every line.

This ode is now sung by the young men and women who, in large numbers, are learning the Spencerian in their school within sight of the grand dome of our national capitol. Perhaps it would not be amiss to call it our national Ode to the Pen.

We request those who study and practice these lessons to copy the Ode as handsomely as they can, in a free-flowing hand, and preserve it as a sample of their penmanship.

THE OVAL FORM IN CAPITALS.

THE TWENTY-SIX CAPITAL LETTERS, and the curves of the small letters, in script, also the curves in Italic print, are based on the oval form; while the curves of the capitals of vertical Round Writing, German Text, and Roman Print are based more nearly upon the circle.

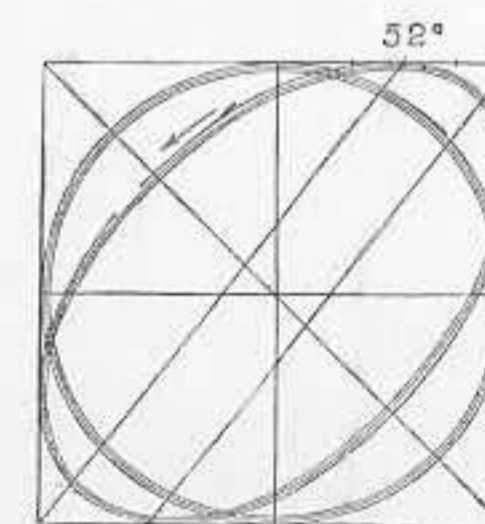


FIG. 26.

We present the oval, *first*, in a diagram, Fig. 26, which shows it in comparison with the circle. It will be observed how the flattened sides of the oval come within the circle, — the diameter from left to right being diminished; while the ends, more boldly curved, project outside the circle within the square.

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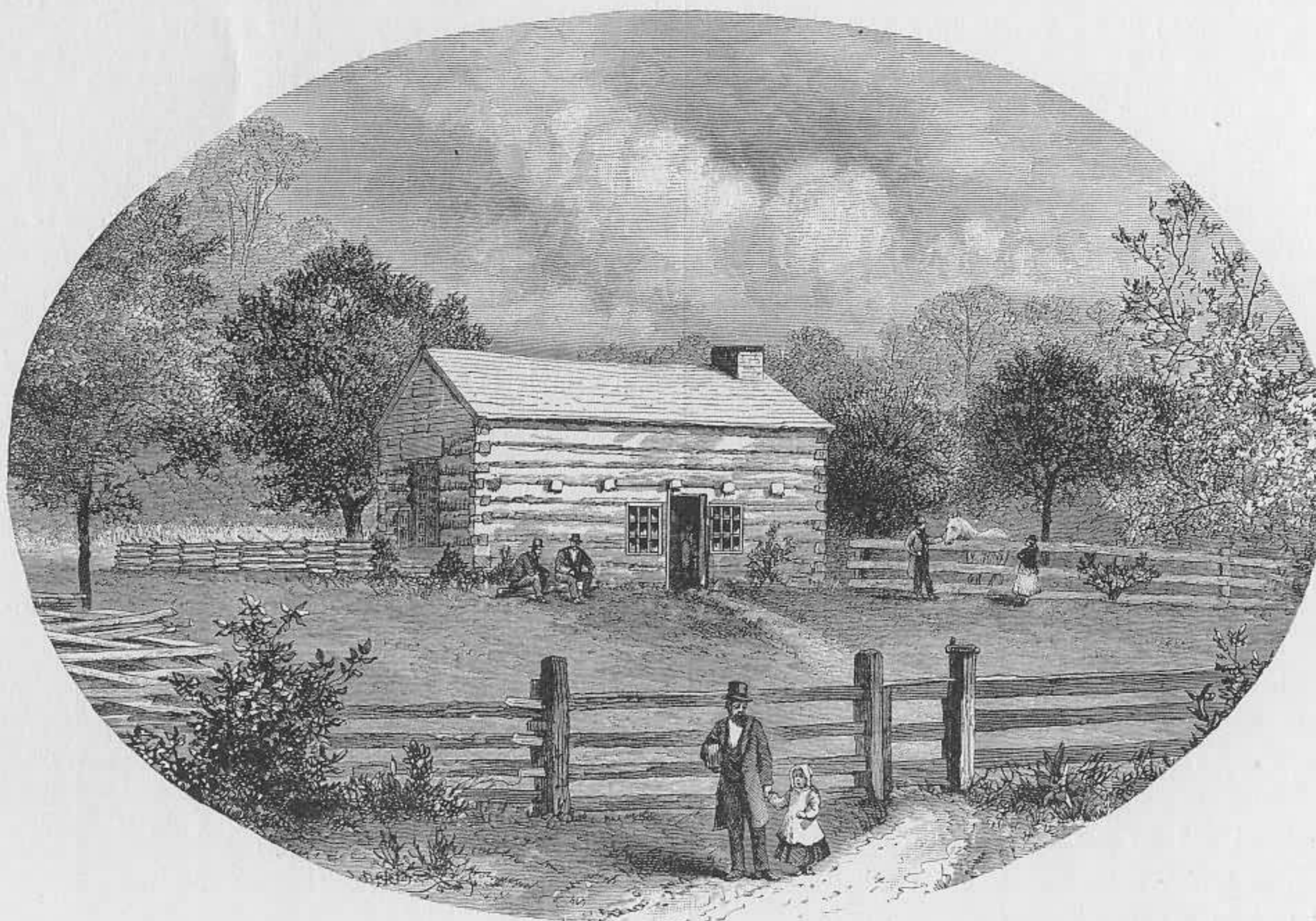
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The diagram is designed, also, to be practiced for the acquirement of skill. It may be produced as follows: Fix points for the four corners, and draw a square, three ruled spaces in height, draw the vertical and horizontal lines through the middle; take the correct writing position, raise the elbow and forearm slightly above the desk, and, with the hand steadied upon the nails of the third and fourth fingers, sweep round, forming the circle, by the movement of the whole arm, acting upon

Now, for the oval. Trisect the upper side of the square, and, from a point of $2\frac{1}{3}$ of the spaces to the right of the left-hand corner, draw an oblique straight line to lower left-hand corner, and this will be on the main slant, 52° . From upper right-hand corner draw an oblique straight line parallel to first; from the upper left-hand corner draw a diagonal to lower right-hand corner, and bisect the halves of same, to mark the width of oval. Now, in correct position, with wholearm movement,



Spencer's Log Seminary at Geneva, Ohio, 1864.

its center, the shoulder-joint. Repeat the sweeps, round and round, trying to make the curves more correct each time.

No better preliminary practice for eye, arm, and hand can be given than this upon the circle.

move round and bring pen to paper, beginning the oval at top, between the slanting lines, sweep down on the left, and up on the right, and continue, correcting curves as you proceed, until you produce the true oval.

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The foregoing exercise upon the circle and oval is preliminary to taking up the regular copies in Lesson IX., Plate 5, as a copy.

DIRECT OVAL CAPITALS.

COPY 1 (*Plate 5, Lesson IX.*) Practice the direct-oval, and the direct-oval letters, first, with wholearm movement, making them two ruled spaces in height.

To employ wholearm movement, assume the usual writing position, with forearm resting lightly on its muscle forward of the elbow, then raise the elbow slightly to bring the muscle free from the desk, and let the hand glide on the nails of the third and fourth fingers, moved by the action of the whole arm from the shoulder. This is the boldest, freest movement the penman employs, and is not only useful in striking large off-hand capitals, but is also a means of training and developing the lesser and more limited movements of arm and hand, in writing.

In striking a letter, the movement should begin before the pen is brought to paper. For example, in making the first form in this copy, the direct-oval, which begins, as the arrow indicates, with down stroke on the left, the ready penman will begin by moving upward and over from the opposite side, with pen "on the wing" before it touches paper at top.

Wholearm movements may be somewhat moderate when first delineating a form, but they should soon give place to prompt, quick movements, which will produce truer curves and smoother shades.

The slant of an oval letter may be tested by drawing a straight line through its middle from top to base, marking its long diameter.

It will be observed that the capitals, *O*, *D*, *C*, *E*, made large in Copy 1, with wholearm movement, have each one more curve than the same capitals have in Copy 2. And why? Because, with the bold wholearm movement, it is easier to finish with the upward stroke, passing across the middle of the oval, than to stop at a given point, with the down stroke.

FOREARM MOVEMENT, which is simply wholearm movement modified by allowing the forearm to poise lightly upon its large muscle forward of the elbow, may now be employed in striking these large forms in Copy 1. But it is better in this practice to reduce the size to one and one-half ruled spaces in height.

Balance the arm nicely, and turn the oval letters out quite rapidly.

Shape, shade, and smoothness are the three essentials to be secured in this practice.

COPY 2, presenting the letters three-ninths of an inch in height, now claims attention.

The forearm movement must be continued as the principal movement, and the fingers allowed to slightly assist.

Study the form, proportions, and consecutive strokes of the capitals carefully, at this stage of the practice, referring to Fig. 27, in addition to copies upon plate.

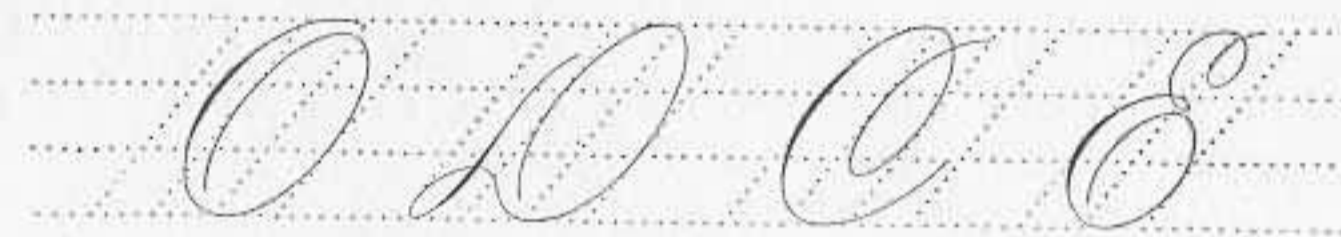


FIG. 27.—Scale of proportions of Direct-oval Capitals.

Capital O. Height, three *i*-spaces; width, measuring horizontally, two and a half *u*-spaces; distance between left curves one-half space. Strokes: left curve, right curve, left. Shade the first left curve.

Capital D. Height, three *i*-spaces; width, two and a half *u*-spaces, at middle; distance between left curves, one-half space; height of stem, two and a half *i*-spaces; height of loop, three-fourths of an *i*-space. Strokes: compound curve, compound curve, right curve, left curve. Shade on stem.

Capital C. Height, three *i*-spaces; width of large loop, and the spaces to its right and left, each one *u*-space. Strokes: left curve, right curve, left, right. Shade the third stroke.

Capital E. Combines *C* and *O*. Main height, three *i*-spaces; length of whole top portion to small loop crossing, one *i*-space; length of lower portion to same point, two *i*-spaces; width of whole top, one *u*-space; width of lower oval, two *u*-spaces. Strokes: left curve, right, left, left, right, left. Shade the fourth stroke.

See the diagram showing the relation of *O*, *D*, *C*. Practice it.

The letters are to be practiced in pairs to secure uniformity. It is a common fault to substitute straight lines, in capitals, for curves, and angles or narrow turns, for full oval turns.

Move promptly and regularly in making the consecutive strokes of each letter; do not jerk the hand. Begin the movement before bringing the pen to paper.

COPY 3. Practice the abbreviations and words here presented; criticise and correct your faults.

Ohio Due Cash East

FIG. 28.—Modified forms of Direct-oval Capitals.

Fig. 28 presents practical modifications of the capitals *O*, *D*, *C*, *E*, which are commended for practice and adoption.

In addition to the copies given, practice on the following phrases, words, and abbreviations is suggested: *One day after date*; *On demand*; *Dr.*; *Due on demand*; *Dear Cousin*; *Cr.*; *Cash on account*; *Compliments of*; *Express*; *Exchange*; *Expense*.

Those who faithfully study and practice will win success.

LESSON X.

"The two greatest inventions of human ingenuity are *writing* and *money*: the *common language of intelligence*, and the *common language of self-interest*."—MIRABEAU.

THE accompanying cut, Fig. 29, represents the partial left-side position for writing; sometimes called the accountant's position,

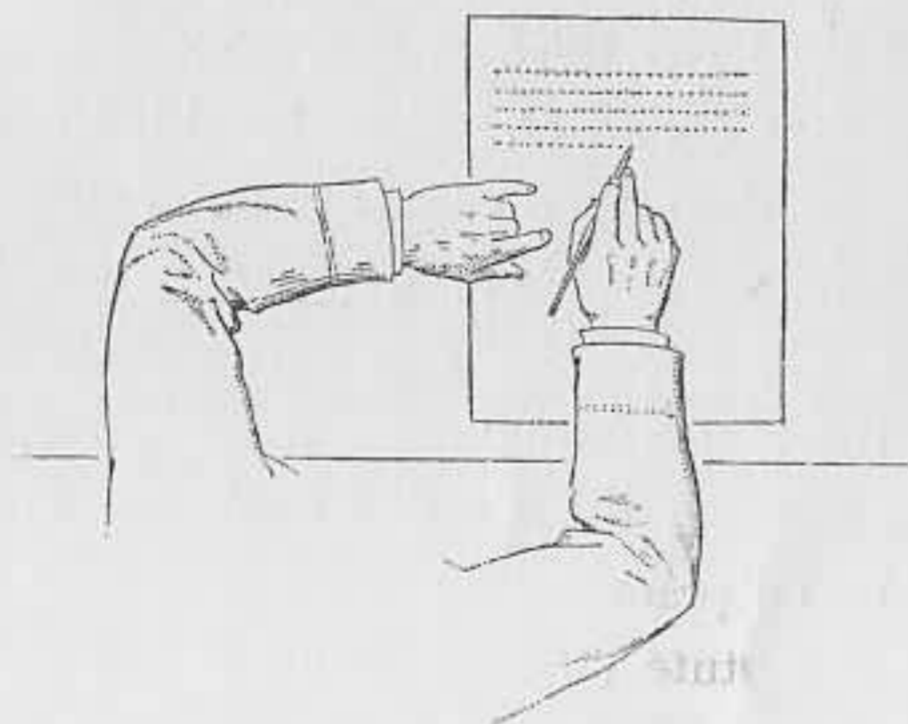


FIG. 29.—Left oblique Position.

because adapted to writing on books that cannot conveniently be placed obliquely upon the table as we may place paper.

BLACKBOARD WRITING.

The cut above also suggests the proper position for writing on a blackboard, which requires that the left-side be turned partially toward the board to secure the proper slant of letters. The left arm and hand are used to steady the position of the writer. A chalk crayon, however, is not usually held like a pen or pencil; the writing end is held between the ball of the thumb and the end of the first finger, while the main portion passes obliquely across the palm of the hand.

Blackboard practice as an aid to the mastery of practical and ornamental penmanship we earnestly recommend.

We have received, from a prominent State Normal School, a quantity of specimens showing the progress made by a class in writing, in a course of lessons where a part of each lesson required practice on the blackboard, and the improvement uniformly made by the pupils is remarkable. We have reason to believe that the blackboard practice was an important aid in producing such highly gratifying results. It is of especial use in educating the eye to a proper appreciation of forms, and the character of the consecutive strokes which compose letters and words.

MOVEMENTS.—In practicing the larger-sized capitals, two ruled spaces in height, employ the wholearm movement freely; next, make them one and one-half ruled spaces in height, using the forearm movement (the wholearm movement modified, by allowing the muscle of the forearm, near the elbow, to come lightly in contact with the edge of the desk) next, write the capitals eight-ninths of the ruled space in height (medium-ruled paper), with combined movement, in which the fingers slightly assist the forearm. In each of these movements the mind should be directed to the shoulder as the center of motion, and the writing speed should be gradually but surely increased, from moderate to highest degree of rapidity practically attainable, aiming always to produce the standard forms. He who aims at *nothing* hits *nothing*. Aimless practice is worse than useless; it is injurious to mind and hand.

REVERSED OVAL CAPITALS.

The square, Fig. 30, is an aid in securing the proper slant and width of the reversed oval. The loops at base of exercise facilitate

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continuous movement, round and round in same oval. Dwell upon this exercise until freedom, ease, and good form are secured.

The correct slant of a reversed-oval may be readily secured by making a light straight line, on main slant, and then striking the oval around it. Observe the shade. How does it increase and diminish? Where is it broadest?

Caution: Do not begin the reversed-oval with too slight a curve, nor leave it too much open at base, producing a horse-shoe form.

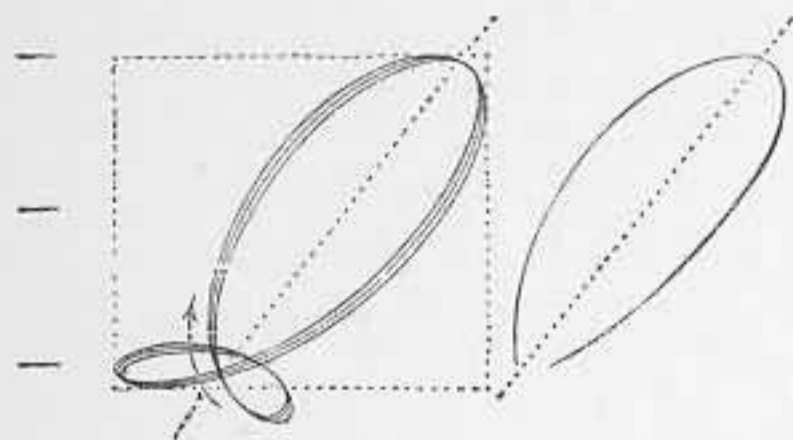


FIG. 30.

Pen on the wing! sweeping down on the right, in the air, and up on the left on paper, to produce full, free left stroke in reversed-oval, as it forms the prominent part of a large family of letters.

COPY 1 (*Plate 5, Lesson X.*) introduces the reversed-oval, which is the distinguishing feature of nine capitals, called the reversed-oval letters.

In forming this oval, the first direction of the movement is upward,—the opposite of that which produces the direct-oval, or capital *O*; hence the name, *reversed-oval*.

The small loop of *Z* is on the slant of the lower part of right side of oval; aim to make the long loop on main slant, and, in the whole-arm practice, extend it one and one-third ruled spaces below base-line.

Left and right curves in *Q* cross each other, closing the oval at base: the loop is horizontal. Be careful to make the fourth stroke of *W* a *left* curve, and not its opposite, nor a compound curve. How many shaded strokes in each letter?

COPY 2. The capitals are here presented practical size. Width of reversed-oval (see, in Fig. 31, the left half of *X*), measured horizontally, two *u*-spaces; third stroke of *X*, descending, touches shaded oval at middle height; make it a true curve; there is a tendency to make an angle at point of contact with shade, making the letter look like a *K*. Strokes: left curve, right, left, right.

Capital W. Oval same as in *X*; width across top (see Fig. 31), from oval to angular joining, one and one-half *u*-space; width between angular joinings at base, one space and two-thirds; narrow spaces at middle height, equal; final curve, two-thirds height of letter. Strokes: left, right, right, left, left.

Capital Z. Make the oval as in *W*; small loop, one-third *i*-space in height; width of long loop, one-half *u*-space, full. Be careful to make oval and long loop both on main slant. Strokes: left, right, left, right, left.

Capital Q. Reversed-oval, same width as in *Z*; right curve descending, crosses left curve near base, and passes one *u*-space to the left; horizontal loop, narrow, and one *u*-space long; compound curve, crosses both curves of oval. Strokes: left, right, compound. The monogram, which embraces *X, W, Z, Q*, is presented for study and practice.

COPY 3 affords practice upon words embracing capitals that have been taught separately in this lesson. The *X* and *Q* join readily to small letters that follow; so will the *Z*. More extended practice on these letters is suggested. The name *Xenophon Quinton* is a good one



FIG. 31. — Proportions of X, W, Z, and Q.

to write; *Washington*, another; *Zimmerman* is an excellent combination for free practice. Many others may be thought of in this connection, and written, for improvement.

LESSON XI.

REVERSED OVAL CAPITALS CONTINUED.

COPY 1 (*Plate 6, Lesson II.*) In the first half of this copy the reversed-oval is modified to adapt it to the *V, U,* and *Y*. See how the shaded stroke is brought down on the main slant on the right. The line dotted across the oval on main slant in Fig. 32 forms

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the axis of the oval, and is parallel to shaded stroke. This stroke is compounded in nearly equal parts as to length, of right curve, straight line, and left curve. How does the shade increase and diminish?

Practice the *V*, *U*, and *Y* thoroughly, with wholearm, and then pass on to similar exercise upon the *I* and *J*.

The *I* and *J* depend upon the reversed-oval for their top portion;

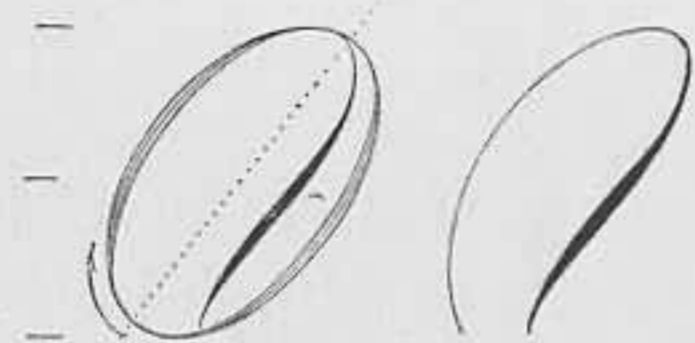


FIG. 32.

but the width of the oval is slightly reduced, and the opposite curves cross near the base line.

If you wish to be represented by a good-looking form—and who does not?—give special attention to capital *I*. Many excellent writers make it with but two strokes, omitting the final left curve.

It is necessary in these letters, *I* *J*, to make first third of upward left curve, full! full!! so that right curve descending will cross it above point of beginning. Observe position and form of shades.

COPY 2 brings us down to the practical and most useful size again.

Capital V. Reversed-oval (see Fig. 33), one space and three-fourths in width; final curve, two-thirds height of letter. Strokes: left, compound, compound.

Capital U. Reversed-oval, same as in *V*; distance between shaded stroke and straight line, one space, full; height of straight line two-

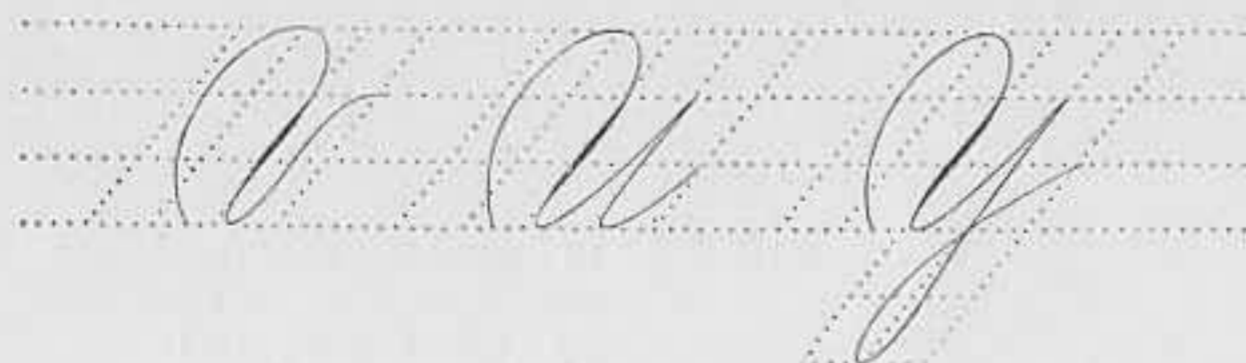


FIG. 33.—Proportions of *V*, *U*, and *Y*.

thirds of letter. Strokes: left, compound, right, straight, right. Only one shade, mind.

Capital Y. First four strokes same as in *U*, finish with loop, like

small *y*, though it may be fuller. Strokes: left, compound, right, straight, right, left. Work up the monogram.

The proportions of the *V*, *U*, and *Y* are clearly shown in Fig. 33.

Capital I. First or simple form; width of loop, one *u*-space; crossing of curves one-third *i*-space above base; distance between curves on base-line, one *u*-space. Strokes: left, right. Shade lower third of right curve. The second or full form of the *I* is completed with an egg oval, one and one-half *i*-spaces high, and two and one-half *u*-spaces long (see Fig. 34). Especial attention should be given to the direction and curve of the final stroke.

Capital J. Top similar to *I*; loop below, one-half *u*-space, full, in width (see Fig. 34); shaded on right side. Be sure to give main slant to long down stroke. Strokes: left, right, left. See monogram showing relation of *I* and *J*.

COPY 3. Practice on words. The *U*, *Y*, and *J* join conveniently to any following small letters. Write also *Uncle*, *Very respectfully*, *Yours truly*, *I remain*, *I promise*, *June*, *July*, *January*, etc.

The capitals we present, as most will agree, are plain and simple, and yet symmetrical, in style. The tendency of handwriting, in obedience to the demands of every-day use, is steadily in the direction of simplicity of form. It is not many years since the reversed-oval used in the nine capital letters taught in this lesson was formed with *four*

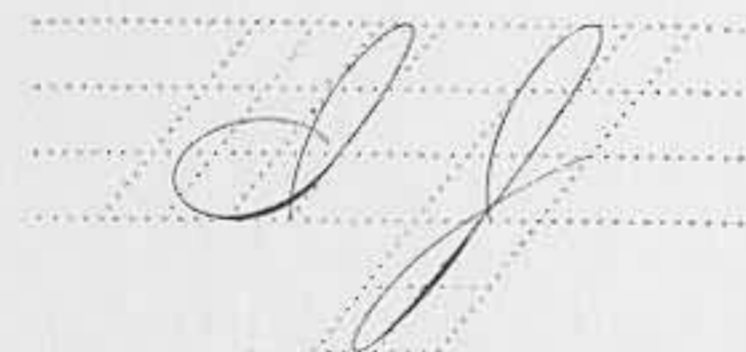


FIG. 34.—Measurements of *I* and *J*.

strokes, and now it is universally conceded that *two* strokes much better answer the purpose than did the four.

We warn our pupils against the use of redundant strokes in writing. Some of our young people, especially when they have attained free command of hand, indulge in extra curves and elaborated forms of letters, quite ridiculous in business and correspondence, and the Spencerian System is often unjustly held responsible for such eccentricities, when it really condemns them.

In conclusion, I would remark that unfortunately the body of pro-

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professional penmen in our country too often suffers in reputation because held answerable for the gimcrack productions of exceptionally vain, conceited, and illiterate self-styled "professors" of penmanship. Other professions suffer also, more or less, from having unworthy members, whose acts they deprecate, but cannot control.

LESSON XII.

"How pleasant is the task to dress
Our thoughts in forms of loveliness."

MOVEMENTS, principles, and practice form the natural divisions of a lesson in penmanship.

The movement exercise gives control over arm and hand, — power to execute; the study of principles of form, spacing, and arrangement gives to the mind a clear understanding of what is to be done; practice or application secures the desired result, — business handwriting.

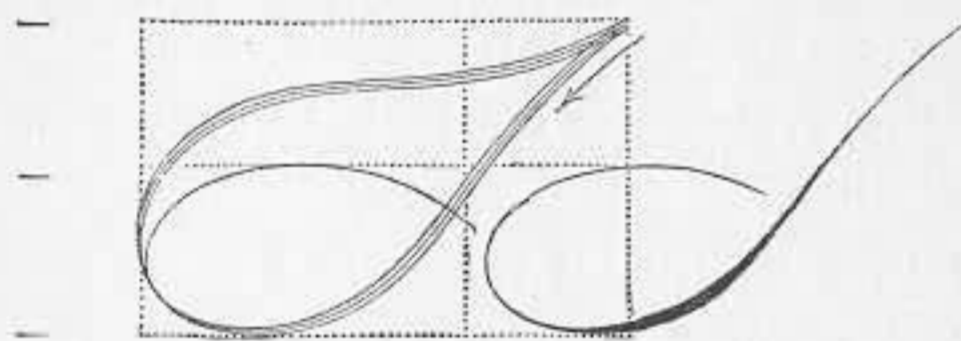


FIG. 35.

COPY 1 (*Plate 6, Lesson XII.*) This lesson begins with wholearm movement exercise on the ovate-acuminate or leaf form. Draw a square and a half, two ruled spaces in height, as in Fig. 35. Begin in upper right-hand corner, descend, as indicated by the arrow with wholearm movement, forming the bold compound curve; sweep round with full oval turn, and, with opposite compound curve, return to starting-point; repeat the strokes about twenty times, and finally terminate with horizontal left curve, forming egg-oval, half the height of the stem. Practice until freedom and good form are secured.

CAPITAL STEM LETTERS.

The second form in the copy is the capital stem, or seventh principle, upon which half of the alphabet of capital letters depend for their

formation. The stem must be mastered, as the surest and shortest means of learning these letters. Observe the oval sweep, with shade well down upon its under side. In making *A*, *N*, and *M*, after striking the stem with wholearm movement, many good writers prefer to make the left and right curves that follow, with combined movement, the forearm lightly poised upon its full muscle.

Next, practice the copy wholly with forearm movement, making the forms one and a half ruled spaces in height.

Observe that the first curve of the stem in *T* and *F* is one-half space shorter than in *A*, *N*, and *M*, and more upright. The *T* and *F* may be made throughout with wholearm movement.

After persevering wholearm practice, make the same letters with forearm movement, one and a half ruled-spaces in height. Remember that the forearm movement is simply the wholearm movement modified by bringing the full muscle of the forearm lightly to the edge of the desk. Do not begin the shade of oval above the middle of the stem. In striking lower half of stem, give the hand a quick roll leftward, to bring the pen more nearly in line with the shade.

The new oblique-clasp penholder produces this stem and shade better than a straight holder.

COPY 2 again shows the development of the capital stem from a leaf and bud form.

He who does not live in a shell, and is not too severely practical to appreciate the relations of this art to nature, may lift his eyes and see around him, in nature's forms, the graceful elements of penmanship. P. R. Spencer's pen, which was both practical and poetic, wrote:

"The floating clouds, the sun's bright beam,
The ocean wave, bud, leaf, and sky,
The opening flower, the rolling stream,
Are *letters* to the enraptured eye."

We will now consider the formation of these letters more in detail. They should be made to fill eight-ninths of the ruled space (medium ruling), and be executed with the combined movement, — *i. e.* with the forearm movement attended by contraction and extension of the fingers and thumb.

Capital A begins with a stem made from top downward. In this,

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a slight left curve, well slanted, descends half-way; continuing, an egg oval is formed on an angle of fifteen degrees, two and one-half spaces long and one and one-half spaces high. The shade is entirely on the right curve of the oval. From top of stem, on the right, draw a slight left curve to base line; then finish with left and right curves, short, as per copy. Strokes: left, right, left, left, left, right. Figure 36 shows accurately the proportions of this letter, as well as of the *M* and *N*.



FIG. 36.—Proportions of A, N, and M.

Capital N. Form letter *A* to point where third curve touches base; turn short and ascend with left curve, two spaces high, finishing one space to the right. Strokes: left, right, left, left, left.

Capital M. Capital stem and left curve as in *N*; narrow turn, left curve ascends even with top and one space to right; angular joining, left curve to base; narrow turn, right curve on connective slant, one space. Strokes: left, right, left, left, left, left, right.

See in the monogram how the capital stem is modified at top for *T* and *F*. Describe the modification. Do the stems and caps join in these letters? Where is the highest point in the second left curve of the cap?

The proportions of the *T* and *F* are given below in Fig. 37.

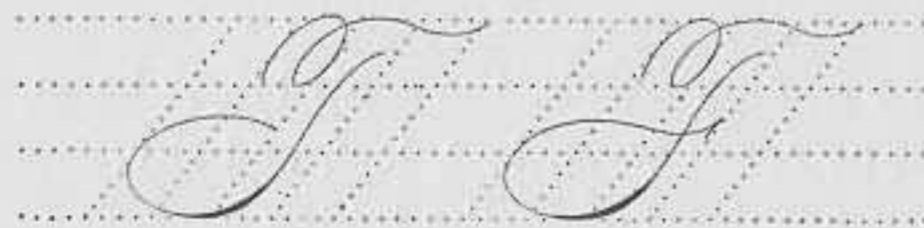


FIG. 37.—Proportions of T and F.

Capital T. Capital stem, five-sixths full height of letter, with first left curve a trifle fuller than in *A*, and more upright; begin cap two spaces above base; left curve one space, right curve one space, horizontal waved line three spaces. Strokes: left, right, left; left, right, compound.

Capital F. Cap and stem as in *T*, with upper curve of oval com-

pleted by a right curve crossing the stem. Attach the slight left curve as finish. Strokes: left, right, compound, left; left, right, compound.

Notice that *F* has three compound curves or waved lines, two of which are horizontal.

Study and practice the monogram containing all the letters taught in this lesson.

COPY 3 gives practice in word-writing. See how *A* and *M* join to small letters. In writing *Nov.* and *Fir*, do not begin the small letters too far from the capitals. What is the rule?



FIG. 38.—Abbreviated forms of A, N, M, and F.

FIG. 38. In previous lessons we have referred to the constant tendency, in our country especially, toward greater simplicity in the form of letters used in current writing. The capital stem, a graceful and beautiful form, but somewhat elaborate and rather difficult of execution, has been gradually undergoing a change, and it is not uncommon now to see it employed by excellent penmen, men of correct taste, with the final curve of the oval-sweep omitted, as shown in the copy, which is given for free practice.

It is suggested that additional words and some phrases be practiced to secure the greatest amount of good from this lesson. Such as *Amend*, *Amendment*, *Amount due on account*; *Nine*, *Ninety days after date*; *Mdse.*, *Merchandise*, *Memorandum*; *To Freight paid*, *Friends*, *Friendship*.

In concluding our lesson, let us again quote the words of a venerated master, for our inspiration in this art:—

“If fairly and honestly viewed, the art of writing must rank side by side with all the high and noble arts which have done so much to beautify and adorn the world, and have contributed so greatly to the refinement and pure intellectual development of mankind. He who loves nature, and admires all that is truly beautiful, will find in the prosecution and study of this art something to enlarge and develop the highest faculties of the mind,—something to make him interested in that which pertains to the welfare of those around him. Let, then, every one seek to gain a practical knowledge of this art, and as long as he lives will it be to him a source of pleasure, profit, and improvement.”

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LESSON XIII.

"The Pen engraves for every art and indites for every press. It is the preservative of language, the business man's security, the poor boy's patron, and the ready servant of the world of mind."

CAPITAL STEM LETTERS CONTINUED.

COPY 1 (Plate 6, Lesson XIII.) Carefully study this copy. Draw, with free hand, a square, as in Fig. 39, and add a half square to its right side; divide height into two equal parts, by a horizontal line; within this figure, strike, with wholearm movement, the right curve and stem combined, forming the first part of *H* and *K*, as per

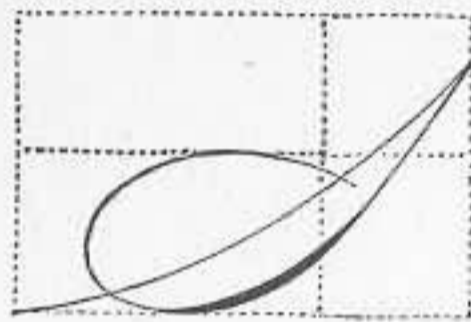


FIG. 39.

copy. Practice until you can strike the first form handsomely, then practice the full forms of the two capitals.

Is the stem made the full height of the letters, in *H* and *K*? At what height is the small loop in *K*? When you are able to execute the letters *H* and *K* nicely, pass on to *S*, *L*, and *G*.

Examine the copy critically to get a distinct mental impression of the forms. Note the fullness of the compound stem curves in *S* and *L*, and the omission of the first curve of stem in forming *G*; also the fullness of the initial right curve in each of these letters.

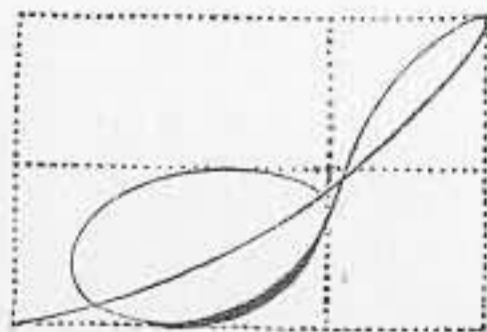


FIG. 40.

The square-and-a-half, as in Fig. 40, may be profitably used as an aid in securing slant and proportions of *S*, *L*, *G*. At what height is the loop crossing in *S* and *L*? At what height in *G*? Where shade

these letters? Criticise your shading. Practice, cheerfully, with wholearm, also with forearm movement.

COPY 2. The height of these capitals is eight-ninths of the ruled space on medium-ruled paper. In writing them let the muscle of the



FIG. 41 — Proportions of H and K.

forearm touch the edge of the desk lightly, and employ the *combined movement*, as we have directed for current writing in previous lessons.

We omit particular descriptions of letters in this lesson; but each student of the course is requested to try and frame proper descriptions in his own words. We think he ought now to be able to do this, with the aid of Figures 41 and 42. It will prove good mental exercise, and lead to a clear apprehension of the forms to be written. When

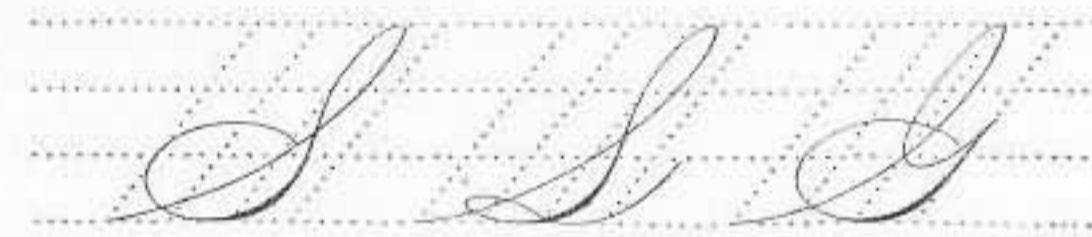


FIG. 42. — Proportions of S, L, and G.

prepared by the preliminary study, execute with a *free* movement, making the strokes in rapid succession, and springing the pen promptly in producing the shaded parts. The monograms show the relations of letters, and are given for study and practice.

COPY 3. Word-writing is now in order; it incorporates the improved capitals into your handwriting. Do not fail to preserve the relative heights of small letters and capitals. Honestly and fairly criticise your own efforts, and always seek to have the *last* line the *best*.



FIG. 43. — Abbreviations of H, K, S, L, and G.

FIG. 43. A copy additional to those in the Plate is presented in this cut.

In preceding lessons we have referred to and approved the prevailing tendency, among ready writers, to simplify the script forms.

It will be seen that in this copy we secure greater simplicity in the *H*, *K*, *S*, and *G*, by omitting the final oval stroke in each stem, and in the *L* by omitting the initial right curve.

We aim to systematize the simpler or abbreviated forms, and present them in such manner that they may be learned and adopted in current writing.

LESSON XIV.

HERE we introduce a small family of letters combining the compound curve or capital stem and the reversed oval.

STEM-OVAL CAPITALS.

Again the square may be used, as indicated in Fig. 44, as an aid to practice. Observe that the stem begins about one-sixth below the full height, outside of the square.

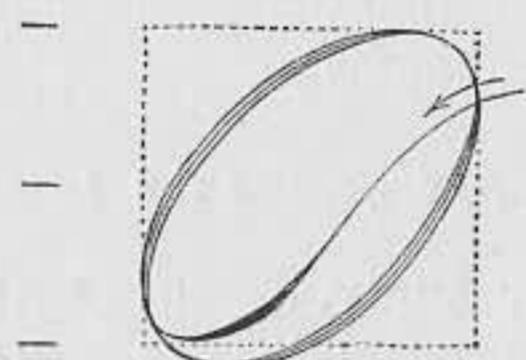


FIG. 44.

Practice the exercise with wholearm movement, and dwell upon the oval until you can make the curves true.

COPY 1 (*Lesson XIV. Plate 9*). Make left curve of stem in *P*, *B*, *R* quite full, but be sure to merge it into shaded right curve at middle height. Preserve neat oval turns at base and top. Where does last curve of *P* cross the stem? At what height is the narrow loop formed in *B* and *R*? What direction or slant is given to the loop as it crosses the stem? What portion of the width of the oval, in these three capitals, is on the right of the stem above middle? How is the *B* finished? How is the *R* finished? Sweep the curves without hitch or hesitation.

Practice, also, with the forearm, sometimes called *muscular* movement, making the forms one and a half ruled spaces in height.

COPY 2 requires combined movement practice, bringing the forms down to practical size.

Study the capitals in copies and in Fig. 45 and describe them in your own terms.

COPY 3. Word-practice, the final application and confirmation of what has been learned.

If the hand does not freely glide from letter to letter, in words, lighten the arm-rest upon the muscle, and the hand-rest on the nails



FIG. 45.—Proportions of P, B, and R.

of the third and fourth fingers, and just before beginning a word pass the pen right and left over the space the word will occupy; then go ahead and write the word.

SPECIMENS.

Lesson XIV. brings us through the alphabet of capital letters. Would it not be well to now write a specimen to compare with your writing done previous to entering upon this course of lessons?

LESSON XV.

“The studious Mind, determined to prevail,
Will from its programme strike the one word, Fail.”

MOVEMENTS.

THIS subject was presented by the father of Spencerian writing in the old Compendium of Spencerian Penmanship (1857), as follows:—

“In writing, four movements should be employed in training all the muscles, whose ready and disciplined use constitutes good work.

(1.) “MUSCULAR MOVEMENT, which is the action of the forearm from the elbow forward, in all directions. The wrist an inch above the paper, and the forearm playing freely on the movable rest (nails of third and fourth fingers).

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(2.) "FINGER MOVEMENT, which means an extension and contraction of the first and second fingers and the thumb. Such a movement, purely as such, scarcely exists in the specimens of the correct and ready writer. Those marks which come nearest requiring this movement purely are the descending or central marks of the 'short letters'; and even in *these*, the muscular movement preceding on their hair lines carries its steady, firm sympathy into the downward marks.

(3.) "MIXED OR COMPOUND MOVEMENT, which is a simultaneous action of the forearm, thumb, and fingers; or, protruding and receding movement of the arm, attended by thumb and finger extension and contraction.

(4.) "WHOLEARM MOVEMENT. This is the largest, boldest movement employed, —training all the muscles into obedience, from the shoulder forward. To produce this movement, raise the forearm some two inches and a half, and slide on the movable rest (the nails of the third and fourth fingers).

"In writing, 'exercise' is the most rapid and efficient training, intended to secure greater ability to execute, in form and combination."

The practice of every writing-lesson should be commenced with movement-drill.

No movement-copy is given with this lesson; but pupils are requested at this stage of their course to call to mind, and practice, movement exercises previously learned and found to be beneficial; or to investigate for themselves and look up other exercises.

Plates 16, 17, and 18 of this work contain many valuable exercises relating to the capital letters.

SHADING.

Shades are not a necessity in writing. The forms of letters are the same whether light or shaded, and when a very stiff pen, or what is called a stylographic pen, is used, shades cannot be formed, so that the strokes are all nearly of one width,—the downward ones being, perhaps, a trifle heavier than the upward. Such writing may be neat and legible, but lacks the attractiveness lent by modulated strength of line.

Shade is a matter of taste. If we were to limit ourselves strictly to utilitarian ideas, as the farmer does when he puts on his field-clothes, shade would be omitted from our handwriting.

The love of beauty which leads to the study of form and color in the garments which we prefer to wear, also chooses and approves of light and shade and a graceful symmetry of form in writing,—the garb of thought.

In the opinion of some the employment of shade, when once acquired, does not add to the labor of writing, but is thought, by giving variety to the action of arm and hand, to render them less liable to fatigue.

He who can shade properly may, at will, omit shade from his writing, should circumstances make it desirable to do so.

COPY 1 (*Plate 7, Lesson XV.*) Take the *dry* pen and with *compound movement* make a stroke on paper as you would to produce the first form of shaded line in the copy. Observe that by quick pressure the teeth of the pen separate at beginning of stroke, and then gradually come together as the pressure is lightened in descending.

The second form of shade given in the copy is the first inverted.

The third is on a straight line, having a turn at base. This shade gradually increases, and then tapers to the turn.

The fourth form of shade is the third inverted.

The fifth combines the third and fourth. This shade is heaviest at middle of the down stroke, and tapers to the turns.

The sixth and seventh forms show how shades should increase and diminish, gradually, on curves.

After the dry pen practice, produce the strokes with ink. Do not hesitate while making a shade. If the teeth of the pen are not brought evenly to the paper, the edges of the shades will be ragged. Another effect of unequal pressure upon the nebs of the pen in shading, is to throw the pen out of its true path and thus spoil the form of the letter.

COPY 2. The *t* and *d* show application of the first form of shade; the *p* shows the second form; *l* and *f* contain the third; the *z* exhibits the fourth; the *h* and *y* present the fifth; and the *a* and *q* show the sixth shade, all on a reduced scale.

The width of shade in *t*, *d*, *p*, and *f* is equal to the width of three light lines, drawn so that their sides will touch. In the *l*, *z*, *h*, *y*, *a*, and *q* the width of shade is a trifle less, because the shaded strokes are shorter. Practice!

COPY 3. In capital *V*, shade 5 is used; in *O*, shade 6; and in *Q*, shade 7 is shown. In *A*, we have shade 7 more nearly in a horizontal position; and the same form of shade applies in the stem of *G*. Practice these letters until you can shade in proper form, and smoothly.

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LESSON XVI.

COPY 1 (*Plate 7, Lesson XVI.*) This is a review or summing up of the preceding lessons.

A LESSON IN REVIEW.

Study the seven principles or constituent parts of the letters and figures, practice their formation, and identify them as they appear in the model alphabets that follow.

Do not hesitate in making a letter, but let strokes follow strokes in regular and rapid succession. Shaded strokes are made by a quick spring of the pen. The learner who has been intelligent and faithful in acquiring the prior fifteen lessons will produce much better alphabets now than when he commenced.

Learn to think of the letters in their order, and in their proper forms, and write them as rapidly as thought can present them.

After writing an alphabet look it through critically to discern faults and excellences; the former may be marked with slight crosses, and the latter by short underscores.

Do not leave the lesson until clean, free, well-formed principles and alphabets have crowned your efforts.

FIG. 46. We have here an alphabet of capital letters modified, and in many respects simplified. The abbreviated forms have appeared in groups in previous lessons. Their presentation in alphabetic order will

Lesson VII. It reviews most of the small letters, and shows what forms may be modified or abbreviated, to advantage, in business.

These economies in writing may be made your own by practice, and become the means of saving much valuable time and exhaustive labor during the years of a busy life.

LESSON XVII.

"The tongue is not the only way
Through which the active mind is heard;
But the good pen as well can say,
In tones as sweet, a gentle word.

"Then speed we on this art to gain,
Which leads all others in its train;
Embalms our toils from day to day,
Bids budding virtues live for aye;
Brings learning home the mind to store,
Before our school-day scenes are o'er."

A LITTLE more than two decades ago the lines quoted above accompanied the instructions given in the Spencerian copy-books, and many a youth was inspired by them to guide aright the pen.

We can never forget a visit which we made in those days to a

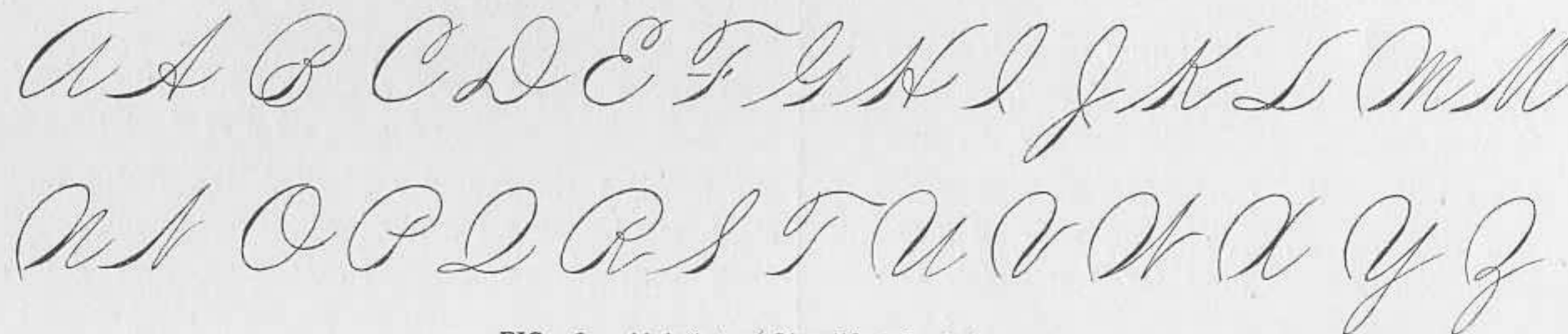


FIG. 46.—Alphabet of Simplified Capitals.

help to give a clearer idea of them. The set is for free practice. It would be well to write it through, making each letter begin a word or name.

COPY 3. For the third and last copy of this lesson the learner is requested to turn back and write again the copy contained in Fig. 22,

public school in a thriving town on the Hudson. We had been told that they had excellent writing there. We were received with great cordiality by teachers and pupils, because of their warm attachment to the system of writing which we represented. Eyes sparkled when the pens and books were brought out for an exercise, and a bright little

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fellow standing by his desk recited in boyhood's purest, sweetest tones the poem which leads our lesson. Those words and others, memorized by the pupils, helped to invest the exercises of the mind and hand with a charm that wins success. One of the mottoes of that school was, "*The student should think as well as write.*" From the instructions found in the copy-books, which guided their lessons, we further quote the following: "He who observes and studies, and copies the principles, detects their use in the several letters, and both principles and letters become imprinted in the memory by looking, thinking, comparing, imitating, and trying."

MOVEMENTS. — While it is, without doubt, best that writing-lessons should generally begin with movement-drill exercise, yet we offer no apology for omitting to furnish a copy here for such drill. The student who has followed the course thus far can himself decide what movement-drill he most needs, and, from what is abundantly provided on these pages, select and practice that which will meet his individual case.

The excellent penmen of our country (and they are now quite numerous), resort frequently to standard movement-drill exercise to keep themselves in writing order. The penman who neglects his training for any considerable period of time surely falls back in his execution.

DIFFERENT SIZES OF WRITING.

COPY 1 (*Fig. 47, given herewith*). Some attention ought to be given to the different scales and sizes of writing. Common writing of any size may be executed either with or without shade. The penman acquainted with only one scale of writing would be as poorly equipped as a printer with but one size of type at his command.

After becoming familiar with the scale of one-ninth or one-tenth of an inch, the writer should learn how to vary it to suit the size required for the different uses into which practical writing must enter.

The students should rule the various scales, given in Fig. 47 (lengthening the rulings to go across the page), and adapt alphabets and sentences to them, repeatedly, until familiar with all sizes of business-writing. It is a method which is not only pleasing, but proves helpful in the hands of those who give it a fair trial.

Printing letters with the pen antedates, many centuries, the in-

vention of types. The pen is the parent of both ancient and modern letters, and the types are the casts and recasts of the forms which it has produced. They are varied in size, from the tiny characters used in uniting in one little volume the old and new versions of the Bible, up to the great blocks employed in printing mammoth posters.

Chirography—in its multiform uses, from the fly-leaf memoranda to the engrossing of treaties between nations—must admit of being made large and prominent or small and condensed. Practical styles of



FIG. 47. — Several Sizes of Writing Illustrated.

writing are formed on scale-sizes, varying from one-sixteenth, or less, to one-fifth of an inch. The latter is the maximum size for ledger-headings; but one-eighth of an inch answers well for that purpose.

The capitals and loops, as commonly taught, are formed three times the height of the short letters. This is, without doubt, the most natural proportion for script; but it may be readily varied when circumstances require; the long letters being made as low as two and a fourth spaces on the one hand, or as high as four, five, six, and possibly, in some styles or runninghand, even eight spaces. But here, as in other things, the most generally useful proportions will be found near the golden mean.

COPY 2 (*the two lines in middle of Plate 2*). These lines are written on a scale of tenths of an inch,—the capitals and extended letters

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being three-fourths of the height of the space between the lines of medium-ruled cap and letter paper. This is sometimes designated the "Corresponding Size." We gave an example of it in Fig. 46, of our last lesson. It is large enough to be easily read, and at the same time does not crowd the space on medium-ruled paper.

COPY 3 (*Journal Day-Book entry at bottom of Plate 2*). This copy practically illustrates the use of three sizes of writing. The date—the largest or heading size—is on a scale of eighths of an inch,—the shortest letters being one-eighth, the capitals three-eighths or over, in height. This size is adapted to ledger and other headings where perspicuity is desired. Some accountants write headings on a much larger scale; but as books are used upon a desk, near to those who write in them or refer to them, we see no need of headings of such extraordinary size as to make them readable at a long distance. The size here given can be read by a person having tolerably good sight at a distance of from seven to ten feet.

The titles of the two accounts debited and the two accounts credited are on a scale of twelfths of an inch,—the short letters being one-twelfth and the extended letters and capitals three-twelfths. This size is adapted to the ordinary ruling of account-books, which is closer than that of foolscap and letter-paper, and does not crowd the writing-space. The figures to the left of these entries, and in the money-columns to the right, are one and one-half times the height of the short letters.

The smallest hand is required for the explanations on the right, where considerable is stated in limited space. The size given is on a scale of sixteenths of an inch. In writing so small a size care should be exercised to form each letter distinctly, or the words will not be legible.

ABBREVIATED WRITING.

COPY 4 (*Abbreviated Hand, Plate 12*). The hand on this plate was mainly developed by P. R. Spencer, Junior, and has been successfully taught, in addition to the full styles, in the Spencerian Business Colleges at Cleveland, Milwaukee, New York, and Washington. The results of such teaching are conspicuous in the writing of many excellent penmen qualified at those institutions. The simplified forms embodied in their correspondence and other current writing are in striking contrast with

the elaborate letters and redundant curlycues which have from time immemorial been charged upon teachers of penmanship.

The abbreviations in this plate are in some respects quite radical; it does not seem needful to go further in the matter of simplicity of form.

LESSON XVIII.

"Sounds which address the ear are lost and die
In one short hour; but that which strikes the eye
Lives long upon the mind; the faithful sight
Engraves the knowledge with a beam of light."

RÉSUMÉ OF TEACHINGS.

THEORY in writing is useful only as it is reduced to practice. Theory directs, practice performs, and the result is a useful art. To write *well* should become the fixed habit of every one who writes at all. Habits are formed by the repetition of action. Bad habits are cured by doing the right thing over and over again.

As a means to securing a good handwriting we have in these lessons sought to secure the proper position and handling of the pen. "Position gives power"; "Movement is the parent of form." As the position, so the movement; as the movement, so the form.

Throughout our country now, the teaching in regard to holding and handling the pen has quite generally been brought to one standard,—the same we have sought to inculcate in these lessons.

To secure genuine skill in the use of the pen, the arm and hand require much training, or disciplinary exercise. Hence, each lesson, as we have remarked before, should be commenced with a movement-drill exercise occupying from five to ten minutes' time, at least.

The good right arm is the magazine of power. Using it from the shoulder, with the elbow slightly raised, the hand gliding on the nails of the third and fourth fingers, large forms may be produced with finish, grace, and beauty. Such is the *wholearm movement*. This movement from the shoulder, modified by poising the arm upon its large full muscles on the under side between elbow and wrist produces with rapid, untiring strokes the medium or smaller sizes of capitals, small letters and figures, best adapted to business writing. This is usually called

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the *forearm* or *muscular movement*. It is the most useful and practical, and requires persevering discipline in order to make it available.

Attending the forearm-movement, may be allowed a slight subordinate thumb and finger extension and retraction, producing the *compound-movement*, adapted to easy, graceful, current writing.

The *finger-movement*, purely as such (as has been stated in a previous lesson), scarcely exists in the specimens of the ready writer. It is cramped, slow and labored.

PRACTICE.

COPY 1 (*Ledger entry at top of Plate 10*). This ledger account contains three sizes of writing. The heading, consisting of the name, for the sake of prominence, is written on a scale of eighths of an inch; the short letters being one-eighth, the semi-extended two-eighths, and the capitals about three-eighths. The Dr. and Cr. are on a scale of tenths. The entries below are on a scale of twelfths, and the writing space occupied by the height of capitals and extended letters is three-fourths of ruled space, or the space between ruled lines.

Ledger-paper, or paper ruled in columns like the copy, is most suitable for this practice. Be careful to give the figures their proper places in the columns.

COPY 2 (*beginning for Articles of Agreement at bottom of Plate 8*). This presents a body of writing for practice. The first three words, for prominence, are written on a scale of eighths, and shaded throughout. Care should be taken to shade the down strokes uniformly as to strength. All that follows is written on a scale of tenths, and the capitals and extended small letters occupy three-fourths of the ruled space above line.

In a body of writing, regularity of size, slant, spacing, and uniformity of shade, are indispensable.

Write again and again, gradually increasing your speed until you surely attain rapidity combined with legibility and pleasing uniformity.

It is good practice to copy freely from books and newspapers, and to write from the dictation of another, taking note of time to ascertain how many words you can write on an average per minute and execute well. The way to reach a high rate of speed in writing is to practice for it.

COPY 3 (*Business Capitals at top of Plate 12*). We commend this Plate for your careful study and practice.

INDIVIDUALITY IN HANDWRITING.

Individuality in chirography is in a great measure due to individual modifications of the forms learned while under instruction, the selection of forms of letters from the variety presented for consideration, and the physical characteristics of the writer.

The small letters afford but a limited variety; but the capitals admit of numerous variations in form, proportions, and shading, which open up quite an extensive field for choice.

The Plates of this Compendium, with the many different styles therein exemplified, should prove a valuable aid to those seeking to form a strikingly tasteful, characteristic handwriting.

In aiming at individuality, much care should be exercised to avoid those extremes which render the style illegible, grotesque, or extravagant.

FINAL SPECIMEN.

At the beginning of this course of lessons you were requested to write a specimen showing your penmanship then; this being the last lesson of the series it is in order, if you have followed the lessons in theory and practice, to write a final specimen, and, by putting it in comparison with the first, show the improvement which has been made.

SUPPLEMENTARY PRACTICE.

Further practice on plain writing is provided as follows: Business Letter (*Plate 8*); Receipt, Bill of Purchase, and Promissory Note (*Plate 9*); two-line copy and Cash Book entry (*Plate 10*); Single Entry Day-Book (*Plate 11*).

The ambitious learner, who would become an adept and perhaps a teacher, will find ample instructions and examples in the various departments of Penmanship in the pages following the eighteen lessons.



“Now the good hand, imbued with useful skill,
May stamp the deeds that fill Trade's busy day;
Or, o'er this pleasant pathway passing still,
Cull the fair flowers that blossom by the way.”

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In a body of writing, regularity of size, slant, spacing, and uniformity of shade, are indispensable.

Write again and again, gradually increasing your speed until you surely attain rapidity combined with legibility and pleasing uniformity.

It is good practice to copy freely from books and newspapers, and to write from the dictation of another, taking note of time to ascertain how many words you can write on an average per minute and execute well. The way to reach a high rate of speed in writing is to practice for it.

COPY 3 (*Business Capitals at top of Plate 12*). We commend this Plate for your careful study and practice.

INDIVIDUALITY IN HANDWRITING.

Individuality in chirography is in a great measure due to individual modifications of the forms learned while under instruction, the selection of forms of letters from the variety presented for consideration, and the physical characteristics of the writer.

The small letters afford but a limited variety; but the capitals admit of numerous variations in form, proportions, and shading, which open up quite an extensive field for choice.

The Plates of this Compendium, with the many different styles therein exemplified, should prove a valuable aid to those seeking to form a strikingly tasteful, characteristic handwriting.

In aiming at individuality, much care should be exercised to avoid those extremes which render the style illegible, grotesque, or extravagant.

FINAL SPECIMEN.

At the beginning of this course of lessons you were requested to write a specimen showing your penmanship then; this being the last lesson of the series it is in order, if you have followed the lessons in theory and practice, to write a final specimen, and, by putting it in comparison with the first, show the improvement which has been made.

SUPPLEMENTARY PRACTICE.

Further practice on plain writing is provided as follows: Business Letter (*Plate 8*); Receipt, Bill of Purchase, and Promissory Note (*Plate 9*); two-line copy and Cash Book entry (*Plate 10*); Single Entry Day-Book (*Plate 11*).

The ambitious learner, who would become an adept and perhaps a teacher, will find ample instructions and examples in the various departments of Penmanship in the pages following the eighteen lessons.



“Now the good hand, imbued with useful skill,
May stamp the deeds that fill Trade's busy day;
Or, o'er this pleasant pathway passing still,
Cull the fair flowers that blossom by the way.”

PRACTICAL WRITING.

POSITIONS AT THE TABLE FOR WRITING.

IN the course of lessons just completed the Front Position is the one specially taught, as being the most generally practicable for all



FIG. 48.—Front Position.

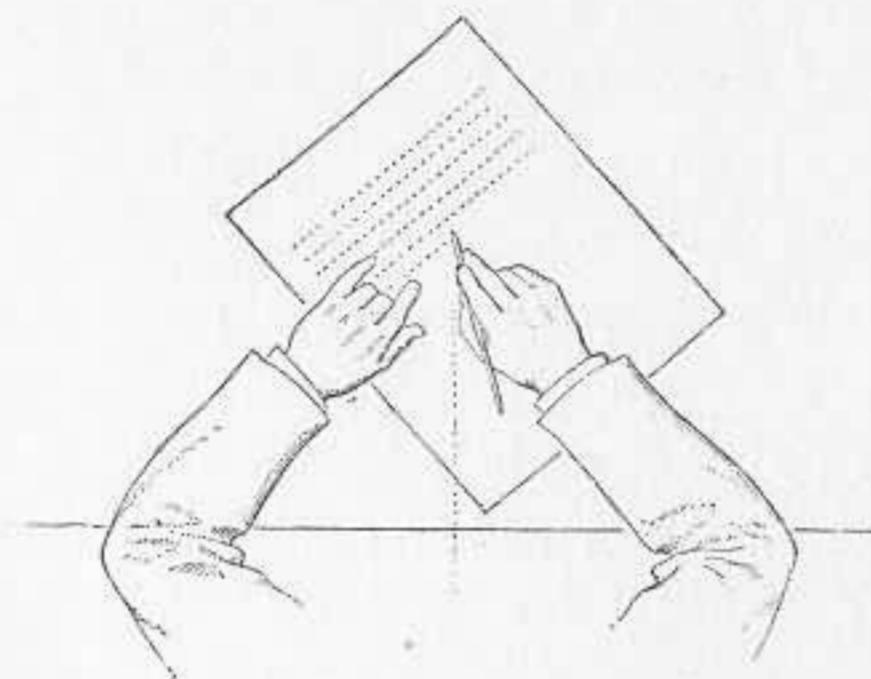


FIG. 49.—Front Position at table, as seen from above.

classes. But there are circumstances in which other positions are preferred, and we therefore present here full illustrations of each, repeating

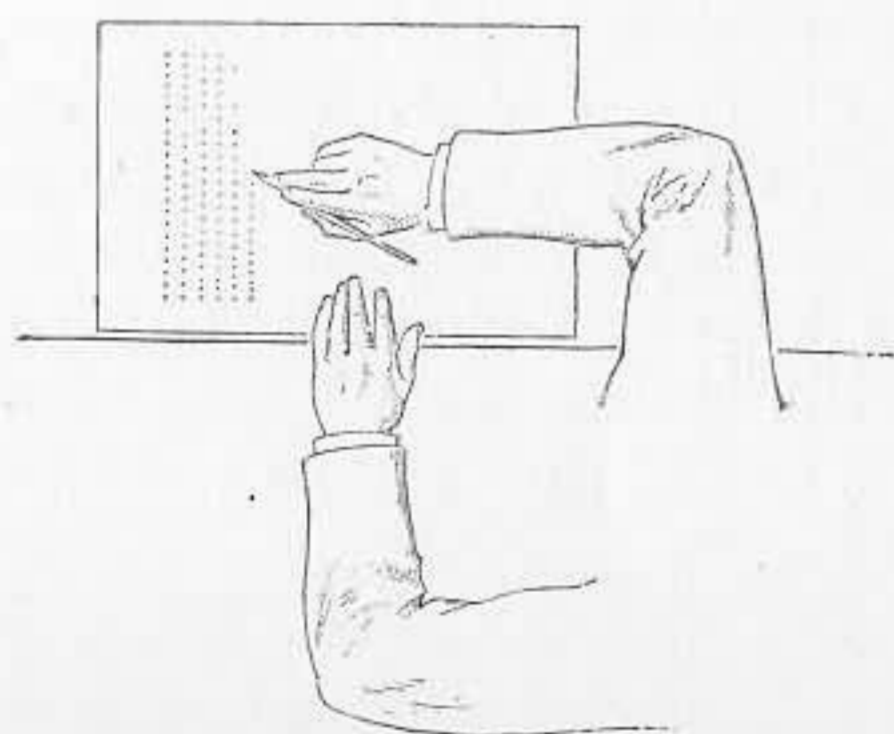


FIG. 50.—Right-side Position, as seen from above.



FIG. 51.—Right-side Position.

also the cuts given in Lesson I. to make the series complete. The cuts tell their own story clearly, needing but few words of explanation.

The general position of the body in the chair; and of the feet upon the floor; the posture of the arms in respect to each other and to the paper; and the method of penholding, are alike, or nearly so, in all the positions, and essentially the same as explained heretofore in the Lessons for the Front Position.



FIG. 52.—Right-oblique, or Partial Right-side Position.

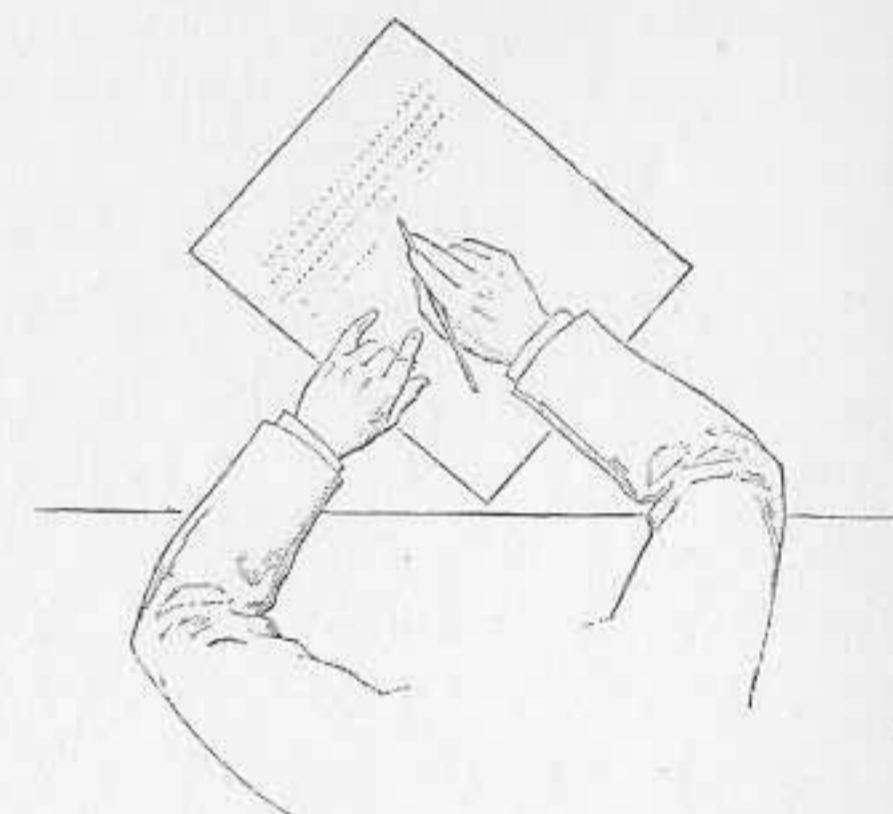


FIG. 53.—Right-oblique Position, seen from above.

When another posture is assumed for writing, the body, feet, arms, hands, and paper all move together so as to preserve essentially the same position as before in respect to *each other*; but in respect to the *table* their position is changed.

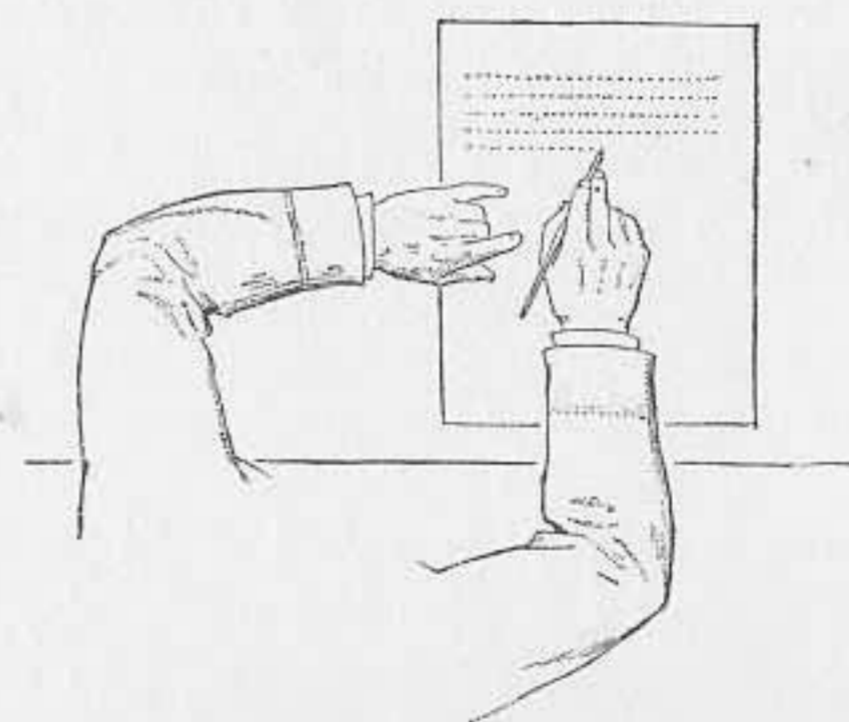


FIG. 54.—Left-oblique Position, viewed from above.



FIG. 55.—Left-oblique, or Partial Left-side Position (sitting).

Of these changes of the writer's attitude in respect to the table, there are four chiefly noticeable; resulting in the positions here illustrated, known respectively as the Front, Right-side, Right-oblique or

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PRAGTICAL WRITING.

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Partial Right-side, and Left-oblique, or Partial Left-side, or Accountant's position.

In all the sitting positions the feet are to be placed in front and level upon the floor; the body to incline a little forward *from the hips*, but to be in other respects erect; the shoulders should be square, the chest full; the left arm and hand (the latter resting upon the paper, to keep it in place), to be about at right angles to left edge of paper, and the right arm and hand at right angles to lower edge of paper, approximately.

FRONT POSITION.

In the Front Position (Figures 48 and 49), which is perhaps the most generally taught and approved of any, the writer sits square before the table, the front of his body parallel to the edge of desk, and near it, without quite touching; the arms rest equally upon the table, and the paper is placed obliquely, at such an angle (see Fig. 49), that the down strokes of the writing shall point towards the middle of the body. We believe this rule for the position of the paper relative to the body is equally applicable whatever attitude the writer chooses.

RIGHT-SIDE POSITION.

This position (Figures 50 and 51) requires less desk room than any other, and favors the maintenance of a uniform position in a class. It is therefore much used in public schools. The right side is turned directly towards the desk in the Right-side Position, though without touching, while the left edge of paper is parallel to front edge of desk; and the arms and hands (see Fig. 50) keep the same relation to the paper as in the Front Position.



FIG. 56. — Left-oblique Position, standing; or Accountant's Position.

RIGHT-OBLIQUE POSITION.

In the Right-oblique, or Partial Right-side Position (Figures 52 and 53), the body is turned obliquely with the right side nearest to the desk; the manner of holding the arms and placing the paper being changed in unison, as shown in Fig. 53. This is a medium between the two positions first explained.

LEFT-OBLIQUE POSITION.

The Left-oblique is also sometimes called the Partial Left-side, and sometimes the Accountant's Position. (See Figures 54, 55, and 56.) In taking this position the body is turned obliquely to the table, with the left side nearest to it; and the arms, hands, and paper change their places correspondingly until the lower edge of the paper is parallel with front of desk. This attitude is more especially adapted to writing upon large books, which need to be kept square with the edge of the desk, and the position of the writer accommodated to them. Fig. 56 is designed to represent a person writing thus, standing at a high desk.

It will be noticed that in the Left-oblique position, unless the paper is placed so that the line being written is well up from the edge of the desk, the muscular rest of the arm must be nearer the hand than in any of the other positions. An artificial device is sometimes employed to obviate the difficulty referred to, when writing upon the lower lines of books. It consists simply of a strip of board with one end thick, and the remainder—which is the greater part—thin. The thin portion is slipped in beneath the leaves being written on, leaving the thicker end out and projecting below the lower edge of the book, to serve as an arm-rest.

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CALLIGRAPHY.

THE EXPRESSION OF WRITING.



It is not proposed to here consider the subject of writing either as an expression of speech and thought, or of the physical and mental qualities of the writer. Those are interesting subjects, but what we have to say in this place refers rather to those outward qualities that are stamped upon the face of the art, and render it more or less attractive to the eye,—such as grace, elegance, boldness, spirit, and the picturesque. The matter of legibility has been perhaps already sufficiently noticed, in the lessons.

In the medium standard handwriting, very properly, those qualities are mingled in such just and even balance that no one of them is specially prominent; but as we change the standard models in one way and another, the various characteristics begin to make their appearance.

GRACE.

In respect to grace, slenderness of proportion, with ease and refinement, mark things of this character. Hence smooth, fine lines; shades not above the medium; curves neither too full nor too thin, and at the same time free and harmonious; and capitals and loops high in proportion to the short letters, tend to impart to writing the appearance of grace.

Rough, thick lines, heavy turns, excessive shades, and capitals and loops too short and broad, are destructive to grace.

Lines not sufficiently curved are wanting in ease, and therefore as ungraceful as those curved too much. But there is a *medium* of curvature giving just the right result. An idea in this connection may be

gained from Fig. 57. Notice that the lines on connective slant whose lower ends are at A, B, C, D, E, and F, in the cut, are given a curve such that they are tangential to the base line, or nearly so, flowing out of it easily and naturally. The corresponding lines, K, L, M, etc., in lower part of cut, on the contrary are not sufficiently curved to coalesce with and flow out of the base line, and look stiff and ungraceful.

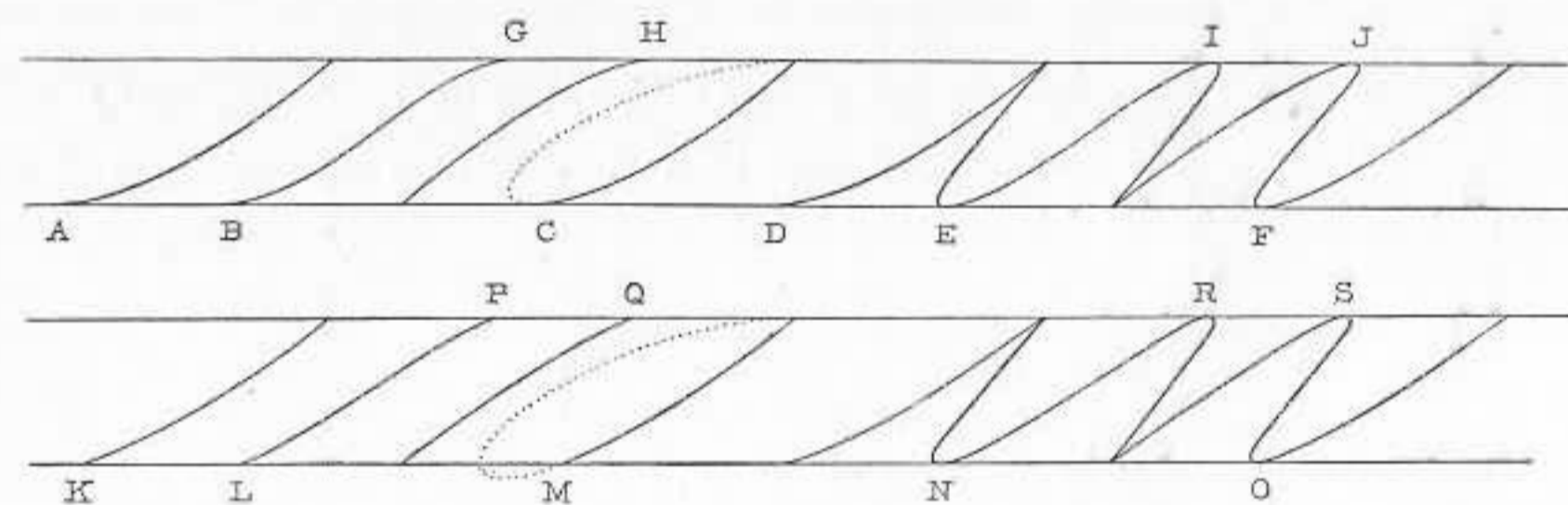


FIG. 57.—Curvature of connecting lines.

We may go a little further here, and consider how the connecting curves and the down strokes, in the small letters, may be so shaped with reference to each other as to make them best harmonize, and so enhance the grace of the writing. While it is taught—and probably wisely—that the larger part of the down strokes of the small letters are straight lines, still, if grace were the thing most essential to be aimed at, we would doubtless say that none of those strokes should be exactly straight, but rather the sides or parts of the sides of ovals, or of loops, whose other sides would be formed in whole or in part by the connecting lines. Let the reader interested in calligraphy examine the most graceful writing with which he is acquainted, with this idea in mind, and look also at Fig. 59, under head of Sign Writers' Script, further on.

GALLIGRAPHY.

ELEGANCE.

Elegance is in some respects akin to grace; but in itself *alone* it lacks the full ease and freedom essential to the latter.

This quality in writing is enhanced by loops and capitals proportionately tall, by curves rather spare, turns sharp, and light shading, together with precision and uniformity. It needs also fine stationery, wide margins, and ample room between the lines. Anything like crowding any part of the work is inimical to elegance. The Angular Hand is an example of an elegant style of writing, though deficient in the vital point of legibility.

BOLDNESS.

Boldness and strength are exhibited in firm lines, full curves, letters of ample width, vigorous shades and striking contrasts. The coarser pointed pens help this expression in writing.

SPIRIT AND DASH.

These characteristics, as well as the one just mentioned, arise largely, in unstudied writing, from the physique, temperament, and natural movements of the writer. Spirited chirography is the product

an extra curve or dash not laid down by the teacher, still the exuberant life expressed through the pen is likely to produce a result very pleasing, especially where the muscles are trained and the taste refined.

The sweeps of the pen in spirited writing recall the curves shown by the waves, or by animals of graceful form, in rapid motion. In relation to this sweep of the lines, also, it would be well for the reader to refer again to the point illustrated in Fig. 57, and consider how far the work may be made more harmonious, pleasing, and perhaps spirited, by the curves flowing out, as it were, from a common line.

THE PICTURESQUE.

The Picturesque is likewise a quality that may more or less exhibit itself in connection with the others. It replaces uniformity in writing with *artistically graded variety and contrasts*. In form, size, shade,—and even to some extent in spacing,—it admits variety; not a chaotic variety, but a variety subject to the law of gradation; and which tends to produce upon the beholder an impression like that of a pleasing picture.

A piece of writing, to be picturesque, should have a principal or

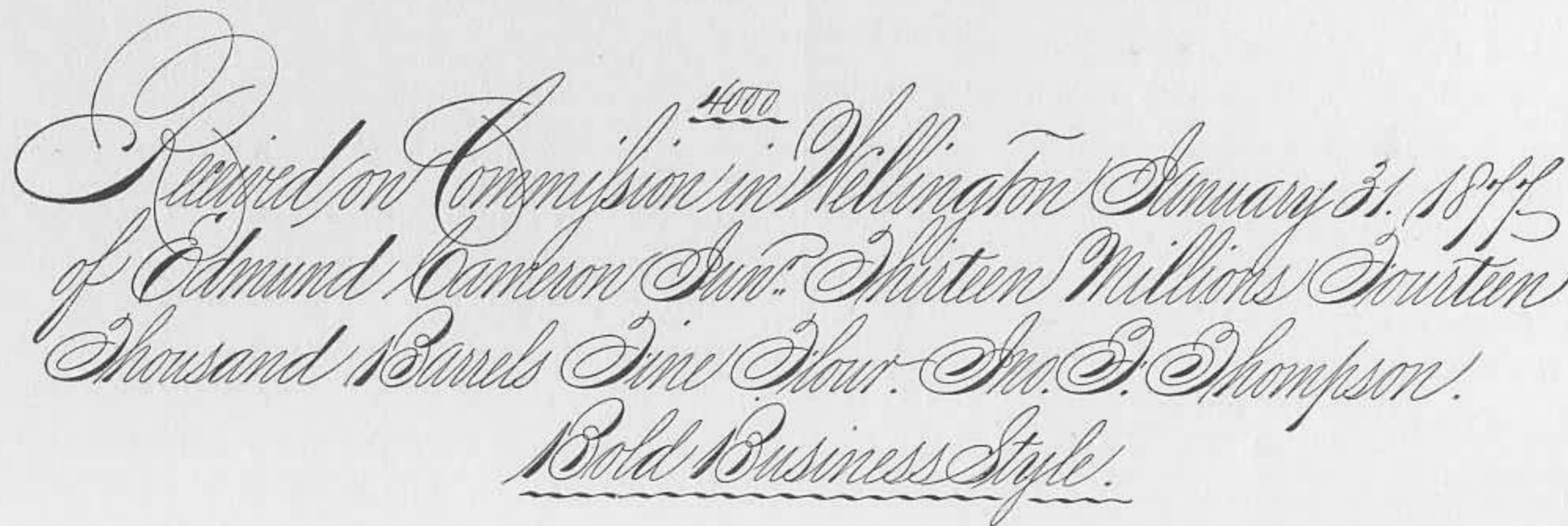


FIG. 58.—From a slip penned by P. R. Spencer.

in general of a light, free, rapid movement, not lacking in strength. It may be present with each of the other qualities mentioned,—excepting, perhaps, elegance. Though spirit often transgresses the laws of uniformity, and in the speed of execution throws in now and then

leading letter, a principal shade, etc., more prominent than the rest, and to which the latter are subordinated in tasteful gradation.

Contrasts promote variety, and hence aid in producing a picturesque effect; but there should be a gradation of the contrasts.

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As an illustration, in addition to those afforded by the Plates, of the picturesque as applied to script in one of its varieties, we take pleasure in presenting, in Fig. 58, a slip penned many years ago by one whose writing was justly celebrated for that quality; and in the exemplification of which it is still perhaps unsurpassed.

We have now noticed, in turn, some of the chief attributes that render script attractive and pleasing to the eye. Between the quality of the writing and the sense it conveys there are often strange incongruities. A piece of penmanship full of freedom and spirit may set forth thoughts vapid and lifeless, or a sweet and graceful poem may be clothed in a chirographic garb rough and ungainly.

In an ideally perfect script the style would in each piece be fitted to and sympathize with the governing thought expressed; as the sounds of the poet's lines, when his art is at its best, re-echoes the sense; so that, as perfectly expressed by Pope, —

“Soft is the strain when zephyr gently blows,
And the smooth stream in smoother numbers flows;
But when loud surges lash the sounding shore,
The hoarse rough verse should like the torrent roar,
When Ajax strives some rock's vast weight to throw,
The line, too, labors, and the words move slow;
Not so when swift Camilla scours the plain,
Flies o'er the unbending corn and skims along the main.”

It would hardly do to claim that writing in its outward form can be made to sympathize with the sense, so far as Pope shows that the sounds of words can; but there is a true and happy hint in his lines, worth heeding by the penman as well as the poet.

VARIETY OF STYLES.

LADIES' HAND.

In the Ladies' Hands presented on Plate 13 the capitals and upper loop class are four times as high as the short letters, the height of the latter being one-fourteenth of an inch. If the small letters are extended more horizontally, something as in runninghand, they may be readily made as low as one-sixteenth of an inch, and the capitals and extended loops five-sixteenths in height.

In a body of writing this reduced size of the short letters tends to make the capitals and loops seem taller and more graceful, and the general appearance of the writing to be more in keeping with a hand suitable for ladies not choosing the medium business-hand.

In the first set of capitals, the shades are mainly on the outside or larger curves; in the second set, on the inside curves; and in the third, upon the reverse or ascending side of the curve. The first alphabet is the plainest and boldest; the second surpasses the first in finish and refinement; but the third, the Ladies' Italian, is the most graceful of them all. That style is not, however, so quickly or easily written as the others, the position of the shades making it necessary to put them in after the formation of the letters. The shades upon the small letters in the same hand are to be made similarly.

RUNNINGHAND.

The freest and most spirited of hands, though not the most legible. In the example given on Plate 15 the upper extended loop letters, and the capitals in the body of the writing, are of the same height as in the medium hand, and the short letters are about one-seventh the height of the looped class. Outside the body of the note the capitals are mostly larger.

The short letters in runninghand *may* be made as large as one-fifth the size of the capitals and looped class, by reducing the latter to say three-tenths of an inch in height. Such a change would improve the legibility of the writing, but perhaps impair its grace.

For points respecting the sweep of the curves, and specially applicable in this hand, the reader may refer to what has been said in relation to spirit in writing, and the accompanying illustrations, on a previous page.

The runninghand gives free play to the forearm movement, and is a favorite with penmen for purposes of correspondence.

WHOLEARM STYLES.

The Plates from 16 to 33 inclusive, beginning with exercises, continuing with alphabets and words, and ending with forms of connected writing, in which off-hand capitals are mainly employed, offer a quite full presentation of the matter of wholearm letters, as applied in calligraphy.

CALLIGRAPHY.

We say calligraphy; for, in plain business writing, wholearm letters have properly little place. They are struck either for the beauty there is in them, or for the efficient exercise they afford the muscles preparatory to more practical work.

The wholearm movement, the one used in executing most of the capitals in those plates, has been sufficiently explained in the lessons upon practical writing where its employment is recommended in a part of the exercises.

The products of this movement are so beautiful, when well done, and its practice so fascinating, that one needs to be on his guard against devoting too large a proportion of his time to it. For while such practice trains and strengthens admirably the writing muscles, yet when the eye and hand thus dwell upon large forms exclusively, they are likely to become gross in perception and capacity, and find difficulty in seeing and adjusting themselves to work of a smaller and more useful size. For one who has fallen into such a state, the best remedy is to turn to the execution of quite small writing for a time, until the finer sense is regained.

ITALIAN HANDS.

To execute the Italian Capitals (*Plates 34 and 35*), the position of the pen and the movement are the same as in flourishing, and illustrated and described under that head.

In the small letters of these alphabets, where the shades are upon the upward lines, they are generally put in after the letters are formed; but by holding the pen as in striking the capitals,—though resting the arm,—they may be made at once, by one sufficiently skilled, without retouching.

BACK HANDS.

In the hands engraved on *Plates 37 and 38* the slant of the body lines of the letters is about twenty degrees to the left of the perpendicular, while the connecting lines in the short letters are about vertical.

In writing back hands, the paper needs to be more nearly in front than in writing upon the ordinary slant, and should be turned with its lower right corner nearest the writer. In other words, observe the general rule to place the paper so that the down strokes of the letters may

point towards the middle of the body. The Abbott Back Hand might also be written by holding the pen in the hand something as in flourishing, with its hollow facing the right end of the ruled line.

The back hands are very legible, but not so well suited to easy, rapid, execution as those sloping to the right.

ANGULAR HAND.

The slant of the angular hand is considerably greater than that of most other styles. In the letters upon *Plate 39* the down strokes mostly stand at an angle of forty-five degrees with the ruled line. The short letters upon the *Plate* are about one-twelfth, and the extended loops and capitals, four-twelfths of an inch in height. Notice the peculiarity of the height of the *d* in proportion to that of the *p* and one style of *t*.

This hand is almost devoid of shades, and hence lacks the vivacity which they help to impart; it is, however, a neat hand when well written, and not without elegance, though as to legibility it often proves very trying.

FRENCH ROUND HAND.

This handsome and useful style of writing, or printing,—for it seems something like both,—is executed with a broad pen. Good ones of steel, and of graded sizes, are manufactured; but the pens may be also home-made of quills in the same manner as explained for text pens, in the instructions relating to lettering.

The capitals and upper looped letters are twice and one-fourth, and the figures once and a half, the height of the short letters. The crossings of the loops are, as in medium standard script, upon the base line for the lower loops; and for the upper, at the height of *i* above.

In medium proportioned letters of this style, endeavor to make the small *o* so that its inside will be a circle. Observe in the large outlined letters, at the ends of the next to the lowest line upon the *Plate*, how the *o* form governs more or less the shaping of the *a*, *c*, *s*, and *d*. It applies also in the *g*, *p*, and *q*.

The connecting lines of the small letters are of about the same slant in all; and the hair lines of the capitals follow largely the same rule.

To this general slant of the fine lines the writing edge of the pen is adjusted; and it should maintain substantially the same angle

GALLIGRAPHY.

with the base line of the writing, throughout the stroke, letter, word, and line, in the same manner as in text. (See Fig. 68, in the instructions upon Lettering.)

In executing this style the pen may be held very much as in ordinary writing; but the hand needs to incline more to the right than usually taught, and the fingers to be brought more into action.

This hand is more readily written than the texts, and is useful in headings, leading lines, and sometimes for a body of bold engrossing.

SIGN WRITERS' SCRIPT.

An authority upon sign painting pronounces script the most beautiful of all letters for signs. He also says of it for that purpose, that "much difficulty will be found in mastering it; but whoever can paint



FIG. 59. — Proportionate heights of script for Signs and Headings.

a beautiful script sign will not be long in making a reputation as a sign painter." The difficulty in mastering it, to which he refers, may have been due as much as anything to the lack of good models and instruction.

Some painters of signs have been quite successful in their work, modelled after the style of script presented upon Plate 41, and the five following it. What is furnished upon those Plates is, not fanciful, but the result of study and practical experience in laying out or furnishing copies for that class of work.

For use in signs the capitals and looped letters should never be made lower than twice and a fourth, or taller, we think, than three times the height of *i*. The former proportion is more favorable to legibility, and the latter to grace. Legibility is of special importance in signs, and for that reason we have made the short letters in the alphabet presented, as high proportionately as possible, consistent with

taste. Figure 59 shows the relative heights of the small letters upon the Plates. The capitals are not usually made higher than the extended loops of the small letters, *h*, *l*, etc.; but, on account of the peculiar form of the word used in the cut, it seemed necessary to carry the *S* a little higher, to prevent its appearing too low and small. Such variations are admissible, and indeed required in places to produce the most satisfactory results.

It will be noticed, also, in the alphabets that the highest curves of the *B*, *F*, *M*, and a few other capitals, extend a little above the general height of the letters. If they were brought down to the same height, in those cases either the form of the letters would be ruined or they would appear too small.

The slant of the body strokes of the short letters, as indicated by the oblique straight dotted lines in Fig. 60, is the same as taught for the standard medium hand, — fifty-two degrees. The straighter sides of the strokes forming the *u* and the first part of the *n* are on that slant, as shown in the cut. Notice that point carefully; and still more carefully how the last body stroke of the *n* is adjusted to the slant line.

There is another lesson intended to be taught by Fig. 60, and it is hoped that the dotted curves will make it apparent. It is, that in the body strokes of the small letters one side at least, and in some cases both sides, are portions of ovals, of which the light or ascending lines form other and opposite portions. A little study of the cut and

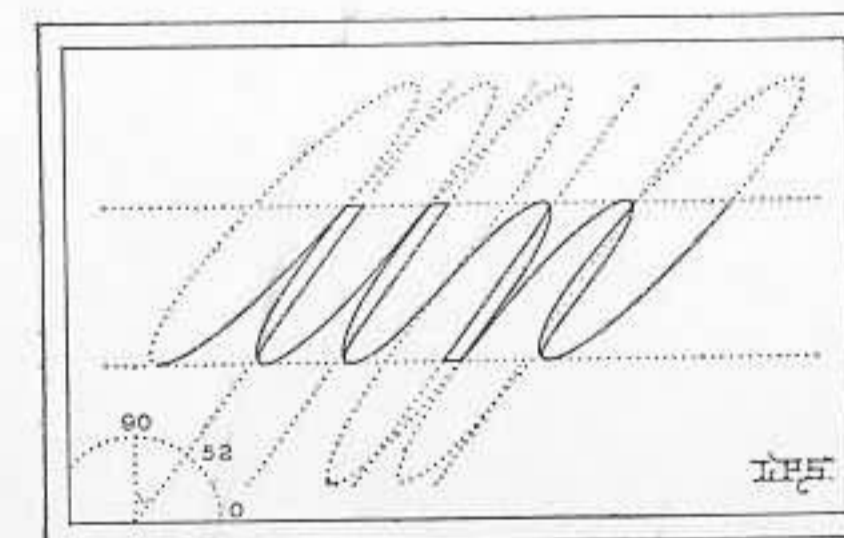


FIG. 60.

the letters upon the Plates should make this idea clear. The carrying of it out adds greatly to the beauty of the script. The principles of slant and curvature illustrated in the cut with *u* and *n* are of course intended to be applied throughout the alphabet.

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In the most perfect work the hair lines are not of just the same thickness throughout their length, but vary somewhat according to the size of the curve, and are also broader on the sides of the ovals and thinner at their ends. Care should especially be taken that the hair line be not too thick at the turns of the small letters. Heaviness at the turns destroys the spirit of those letters.

In sign writing it is a common fault to make the capitals too weak for the small letters. The curves of the capitals should be full, their main parts and proportions bold and ample, and their shades stronger than upon the small letters.

The boards for script signs should be wider than those where lettering is employed, on account of the greater proportionate height of the longer class of letters.

Where room cannot be obtained to give the lower loops their full

length, the sweeping curves shown in one style of *g*, *y*, and *f*, on the Plates, may be used instead. But in a place where such a finish would be inadvisable, it is better to make the loop of its full size for a short distance downward, and then let it stop unfinished,—as shown in the second styles of *f* and *g* on Plate 43,—rather than to complete it short of its proper length and disproportionate.

A good drawing of the script should be secured before the painting of the sign is commenced. Unless the painter is experienced in that class of work, the drawing had better be put into shape upon large paper and thence transferred to the sign.

In addition to the styles of capitals given upon the plates devoted to sign and heading script, ample variety of forms will be found upon Plate 19, and those following, that may be made readily available for the purpose by increasing the strength of the shades and boldness of the curves.



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Pl. 2

Medium Hand

Spencerian Medium Hand.



Scale of 90 60 30 Stant

PRINCIPLES

1 2 3 4 5 6 7

SHORT LETTERS

SEMI-EXTENDED LETTERS EXTENDED OR LOOP LETTERS

STANDARD CAPITAL LETTERS

FIGURES

0 1 2 3 4 5 6 7 8 9

Widths of Letters AND Figures.

SHOWN IN SPACES

*A space in width is the distance
between the straight lines in
small u.*

i u m n v a o a e e r s

t d p q h k l b j y g z f

O O C C A A W Q Z

V U Y S J K M

T F H N S S E

P P R

0 1 2 3 4 5 6 7 8 9

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Pl 3.

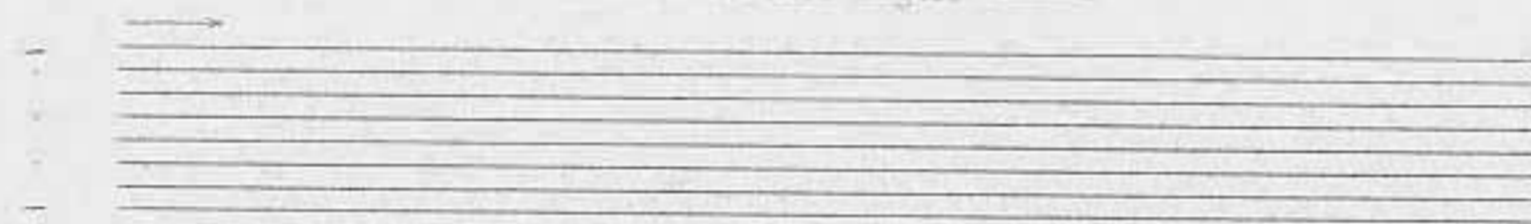
A COURSE OF LESSONS IN WRITING.

PREPARED ESPECIALLY FOR PRIVATE LEARNERS AND
USE IN BUSINESS COLLEGES.

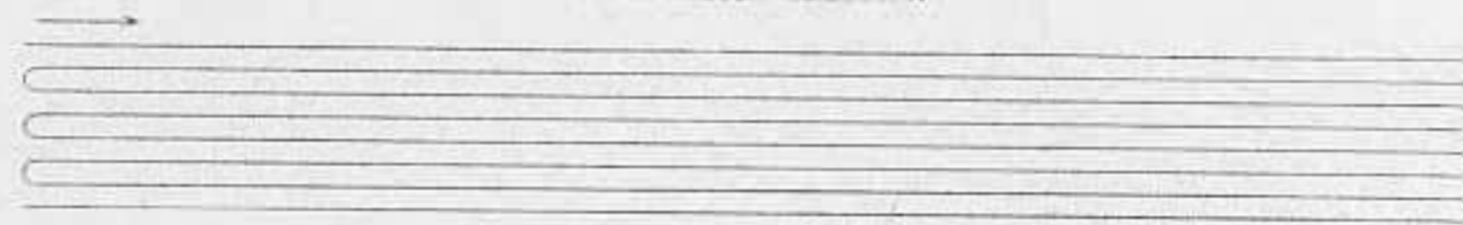
For full information in regard to Position at desk, Penholding, Movements, Principles and Construction of Letters, etc., see letter press instructions. These should be carefully studied in connection with each copy. The learner should prepare a sample of his writing at the beginning and another on completing the Course, to show improvement. Study, Practice, Criticize.

Lesson 1.

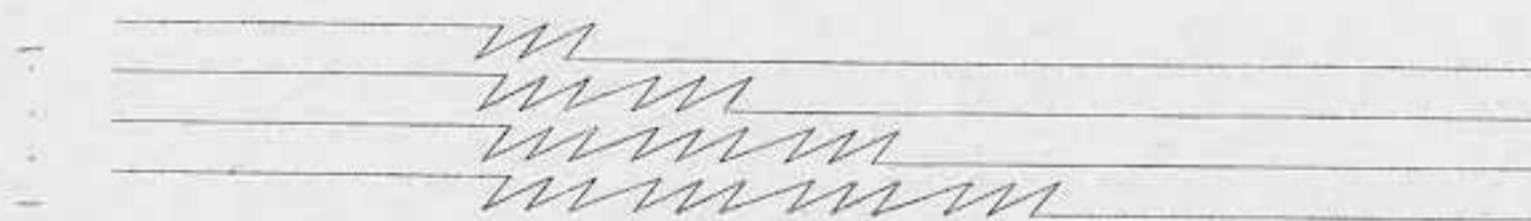
1st Copy. Fore-arm Movt Exercise. Take correct Position.
Count eight



2nd Copy. Glide on the nails of third and fourth fingers.
End turns narrow



3rd Copy. Fore-arm & Finger Movts alternated. Strokes
straight, joinings angular.



4th Copy. Elements of Letters, or Principles 1, 2 & 3. The
Arrows show course of pen.



Lesson 2.

1st Copy. Movt Ex. Repeat strokes lightly, counting.



2nd Copy. Letters formed from Principles 1, 2 and 3.



3rd Copy. Letters joined. Distance bet them 1/4 space.



Lesson 3.

1st Copy. Movement Exercise.



2nd Copy. Formation of Letters.



3rd Copy. Letters joined in words. Keep size & spaces uniform.



4th C. Word practice. Join letters with sliding movt



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Lesson 4

1st C. Movt Exercise.

2nd C. Forms of Letters.



3rd C. Letters spaced and joined in words.

4th C. The 15 Short Letters. Combine without lifting pen.

one aim rice uses is accim nor su vor accim

Lesson 5

1st C. Movt Exercise, Compound Movt

2nd C. Semi-Extended Letters



3rd C. Word writing. Mind joining of qu.

tide pint quiet quip

Lesson 6

1st C. Fines 1, 2, 3, 4 & Ext Loop Exercises

2nd C. The Upper-loop letters. Study them



3rd C. Word practice. Mind loop crossings & joinings of th.

4th C. Mind joining surges in bo, ba, ba, & bb.

home kind think lute boom limbs banks bbl

Lesson 7

1st C. Loop Ex. Compound Movt

2nd C. Lower-loop letters.



3rd C. Words embracing loop letters. Mind loop crossings.

4th C. The Figures, etc. Mind size, shape, slant & shade

join you fang yone of 0 1 2 3 4 5 6 7 8 9 \$ % ... : ? ! :

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Pl. 5.

Lesson 8

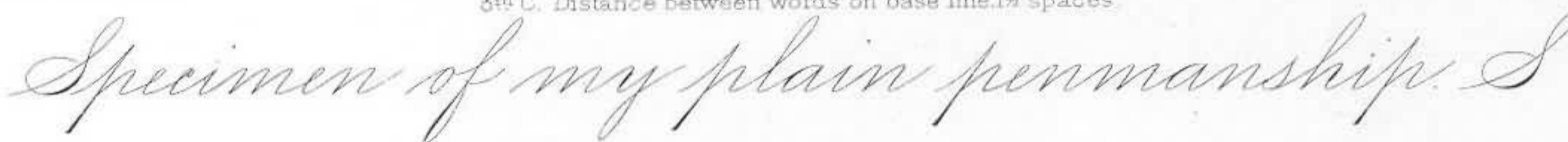
1st C. Medium hand writing Scale. Rule scale with fine-pointed pencil, and write alphabet in ink, counting for each stroke



2nd C. This sentence contains the entire alphabet. Discover your faults and correct them.



3rd C. Distance between words on base line. 1/4 spaces



Lesson 9

1st C. Employ Whole arm Movt. with elbow raised, & hand gliding on nails of 3rd & 4th fingers.



2nd C. Direct Oval or 5th Prin Letters. No straight lines.

3rd C. Height of Capitals 3 spaces or 3/4 of an inch.



Lesson 10.

1st C. Use Whole-arm Movt. Observe slant, width & shading of Reversed Oval, throughout copy.



2nd C. Reversed Oval or 6th Prin Letters.

3rd C. Practice for improvement.



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Pl. 6.

Lesson 11.

1st C. W.A.Mov: Reversed oval or 6th Prin. is modified on right side. Study the modifications.

O O V U Y I J J

2nd C. Criticise and correct your letters.

3rd C. Practice rightly directed, makes perfect.

O O V U Y Y I J J Van Unit. You Ia J

Lesson 12.

1st C. W.A.Mov: Exercise on Capital Stem or 7th Prin. Begin at top and sweep downward to left.

P. 7.
S S A M T T

2nd C. Capital Stem or 7th Prin Letters.

3rd C. Make each last line always the best.

S S A M T T Ans. Nov. Mrs. T T

Lesson 13.

1st C. W.A.Mov: Study modifications of Capital Stem in these Capitals. Shade low on oval.

S S K S S G S S

2nd C. Observe beginning curves & loop crossings.

3rd C. Look at copy. Close your eyes & recall it.

S S K S S G S S Hon. Kan. Sirs. S S

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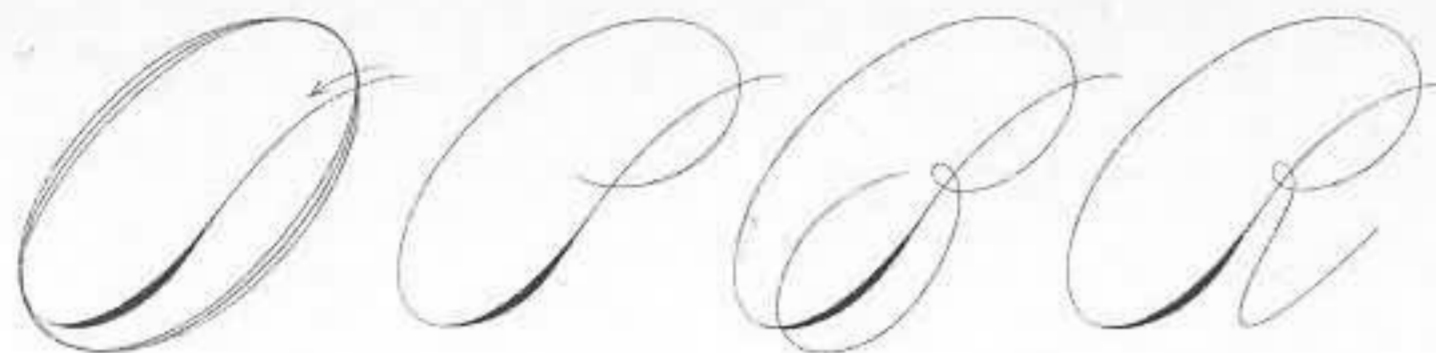
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Pl. 7.

Lesson 14

1st C. Cap. Stem & Reversed Oval Letters. Observe slant.



2nd C. Turns oval at top & base. Loops mid-high.

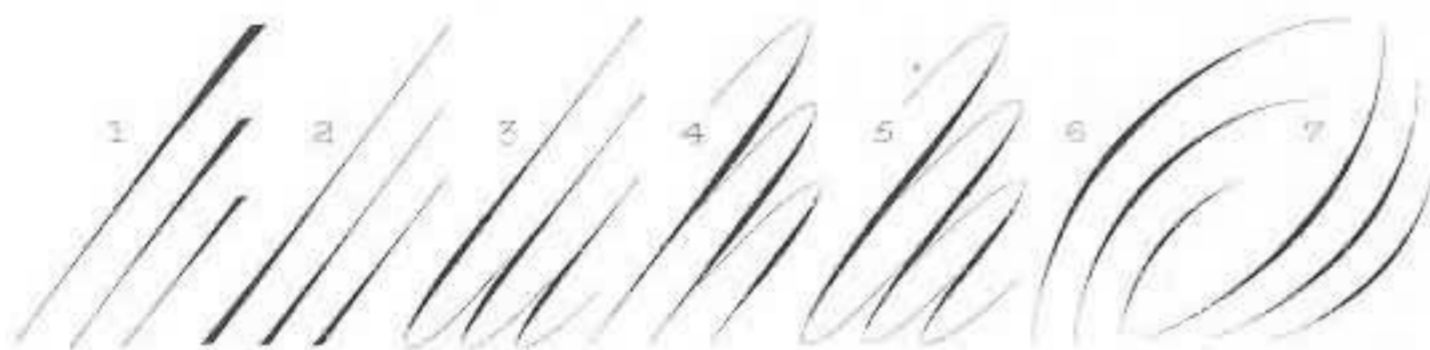


3rd C. Practice.

Paid Business Recede

Lesson 15

1st C. The seven forms of Shade strokes.



2nd C. The shade strokes applied in letters.



3rd C. Practice.

V. O. Quint A. Grant

To shade well the nibs of pen should press the paper evenly.

Lesson 16

From the Principles are formed



all of the Letters & Figures.

abcdefghijklmnopqrstuvwxyz

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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Pl. 8.

Business Letter

Cincinnati, Ohio, Dec. 20. 1881.

Iverson, Blakeman, Taylor & Co.

753 & 755 Broadway, New York.

Gentlemen:— Please send us by Express
500 Gross Spencerian No. 1 Pens. and draw at
sight for amt. of invoice.

Yours respectfully.

Chas. Adams & Co.

Beginning for Articles of Agreement.

Articles of Agreement, made and entered
into the second day of May, one thousand
eight hundred and eighty, by and between
Henry Kames, party of the first part, and
Simon J. Samon, party of the second part.

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Pl. 9.

Receipt.

\$600⁰⁰/₁₀₀ Milwaukee, Wis., March 9, 1881.
Received of Chas. Quitman Six hundred
Dollars in full of account. W. V. Ullmann.

Bill of Purchases

Charleston, October 12, 1882.
Oswald V. Zwecker
Bot. of Quinton & Loomis.

Sept. 30.	10 doz. Oranges.	@ 25¢	2 50	
" "	4 " Lemons.	" 30¢	1 20	3 70
	Received payment.			
				Quinton & Loomis.

Promissory Note

\$70⁵⁰/₁₀₀ Rochester, N. Y., Sept. 12, 1882.
Thirty days after date I promise to
pay to order of A. Sumner Seventy and ⁵⁰/₁₀₀
Dollars, value received. Tho. R. Turner.

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Pl. 10.

Double Entry Ledger

Dr. *Berdan, Weston & Co.* Cr.

1881									
Feb.	1	To Stock,	1	650	Feb.	2	By V. Hood,	1	30 05
"	4	" A. Wood,	6	72	"	5	" Cash,	7	200
"	7	" Mdse.	8	50 05	"	8	" Sunds.	9	72 40
"	9	" Bills Pay.	10	49	"	10	" Mdse.	11	148 18

*Some are born great, some achieve greatness,
and some have greatness thrust upon them.*

[CashBook .]

Cash. Dr. Cr.

1881					
Jan.	1	To Amount on hand,		75	
"	2	" 20 Bush. Greenings, sold @ 72¢		14 40	
"	3	By 1 mo's. House Rent,			25
"	4	" Premium. Ins. on Furniture,			4

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Pl. 11.

Single Entry Day Book.

New Orleans, Nov. 24, 1881.

		G. W. Cathcart.		Dr.			
✓	5	To	4 1/2 yds. Broadcloth.	@	\$4.75	21	38
		"	20 " Cotton.	"	.10	2	
		"	40 " Gingham.	"	.30	12	35 38.

All places that the eye of heaven shines on.
Are unto the wise, ports and happy havens.

Journal Day Book

Tuesday, March 7, 1881.

23	Bills Recd.	Dr. No. 2 recd. of S. Hunter.	675		
24	S. Hunter.	Balance in trade.	135	50	
32	To Mdse. Co. A.	202 Bush. Wheat. @ \$1.25			252 50
42	" Mdse.	558 " Corn. @ \$1.00			558

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Pl. 12.

Business Capitals.

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

Spencer Brothers' Abbreviated Hand.

Detroit.
Boston.

For the dispatch of business, a handwriting something like this is desirable, which omits all lines not essential to legibility or currency.

Easton.
Weldon.

Spencer Bros' Abbreviated Caps.

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
1 2 3 4 5 O P Q R S T U U V V W W X X Y Y Z Z 6 7 8 9 0

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Pl. 13.

Ladies' Hand.

Spencerian Ladies Hand

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 &

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 &

Varieties of Ladies' Hand.

LADIES ITALIAN

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

LADIES' BUSINESS CAPITALS

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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Pl. 14.

Ladies' Hand.

Saint Paul, July 22, 1881.

My dear Laura:

These are your school days, given you to obtain a fund of knowledge and a culture of mind that may unlock for you the exhaustless treasures of Truth.

Neglect these privileges, and the memory of it will never cease to reproach you; but assiduously gather the priceless riches which they afford, and you may look back to these as life's golden hours. In them you will have sown the seed that will ripen into a perennial harvest of happy usefulness.

And that the paths of Science may lead you reverently to the feet of Him whose works she delights to unfold, is the earnest prayer of

Your affectionate sister,

Miss Laura Gould,

Florence.

Milwaukee, Wis.

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Pl. 15.

Runninghand



New Haven
Nov. 17. 1875.

Friend Lyons,

I regret that I did not see you during your recent visit to our city.

When you are again here please to give me a call; as I would like to speak to you of something that interests us both.

As ever, Yours,
M. Curtis.

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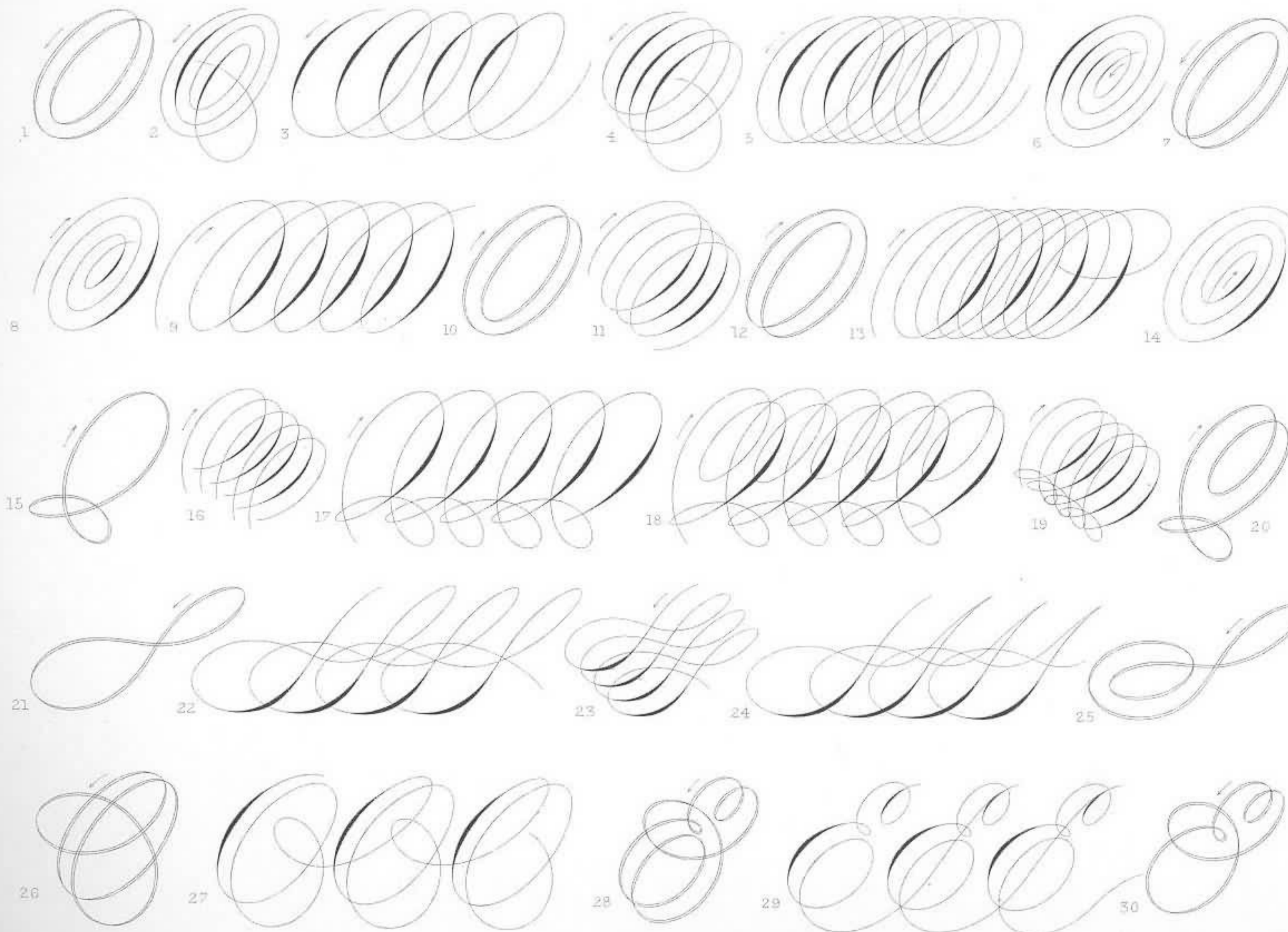
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Pl.16.

Capital Exercises.

WHOLE ARM.



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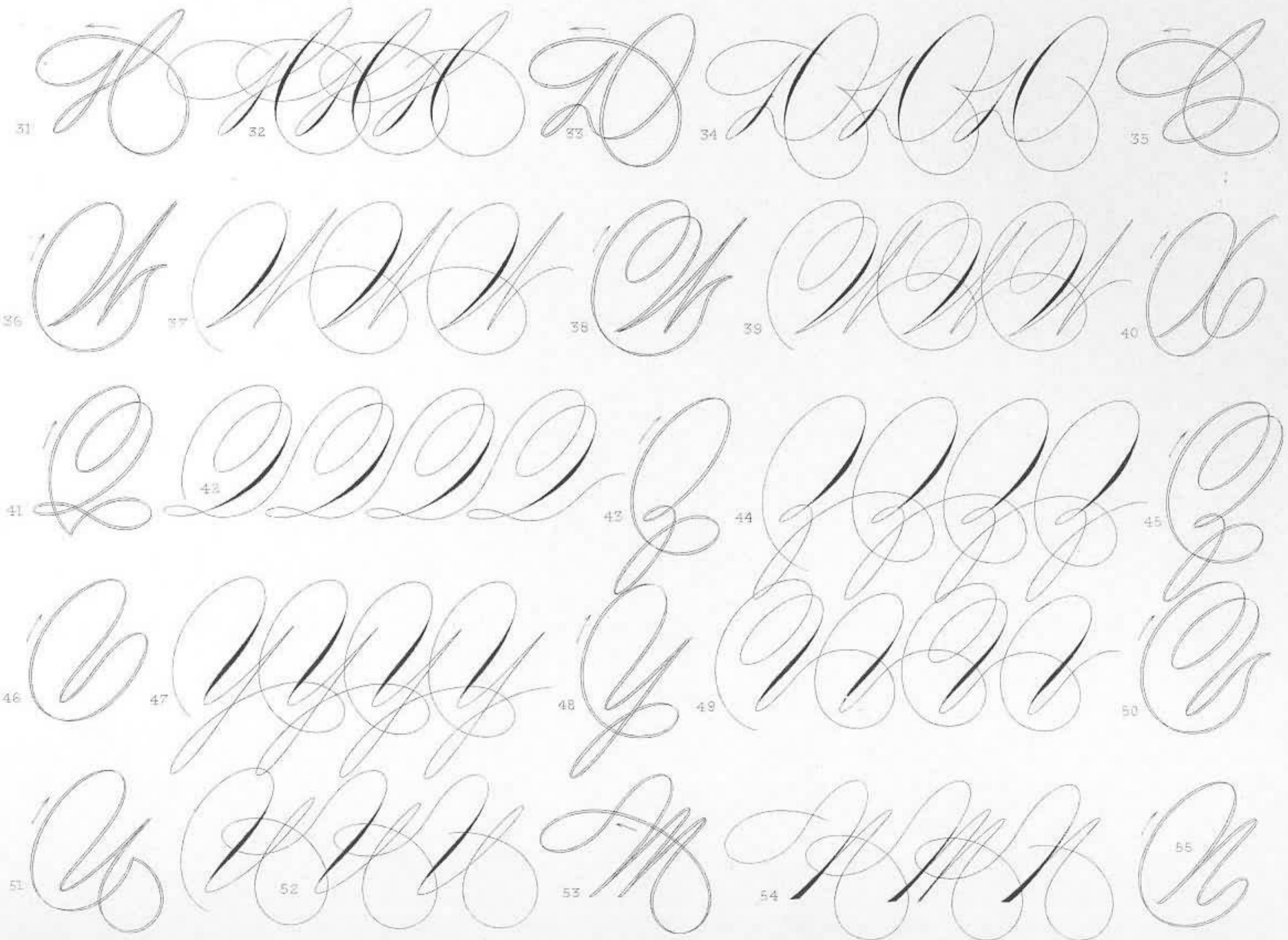
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Pl. 17.

Capital Exercises.

WHOLE ARM.



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Pl. 18.

Capital Exercises.

WHOLE ARM.



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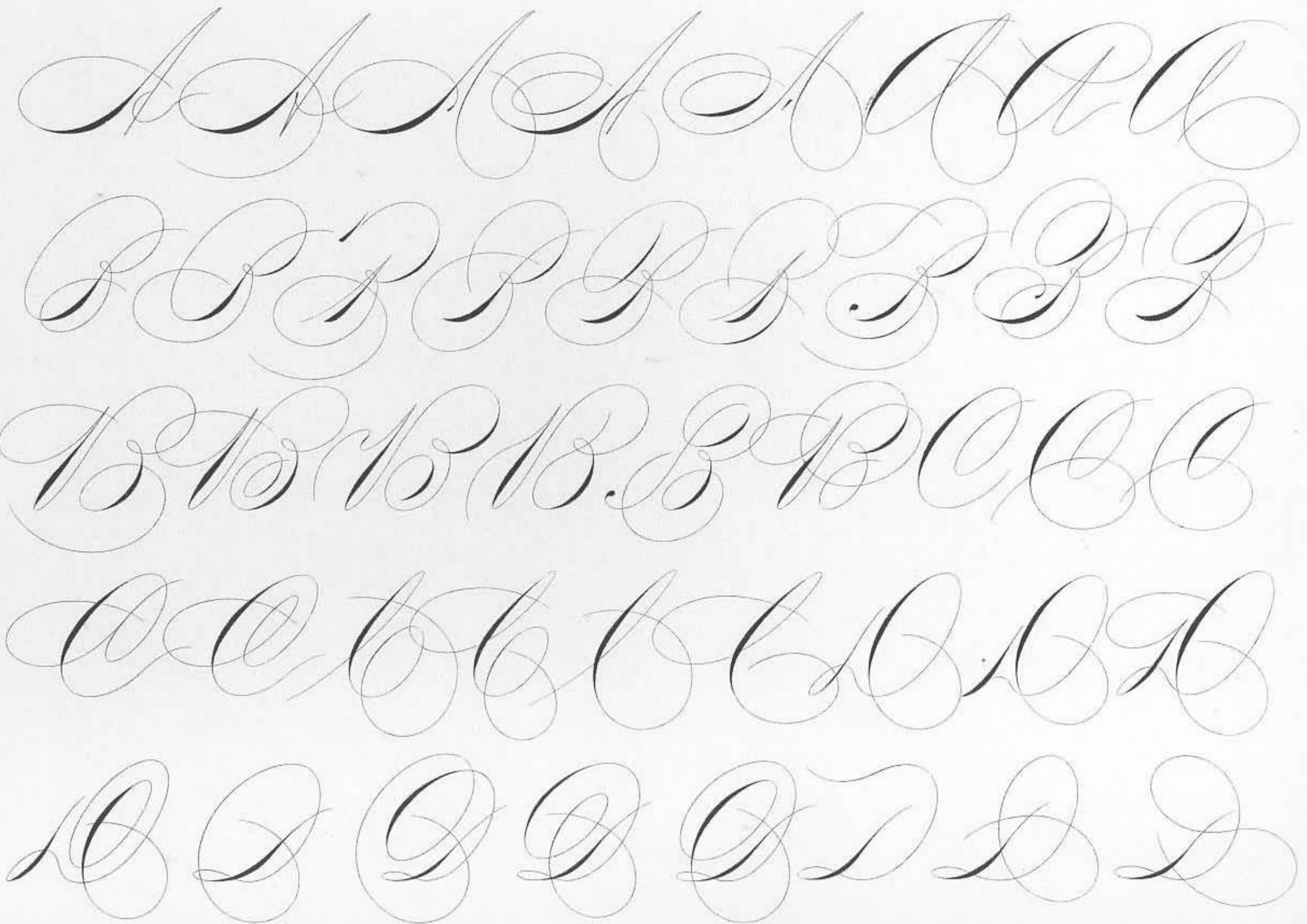
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Pl. 19.

Variety OF Capitals.



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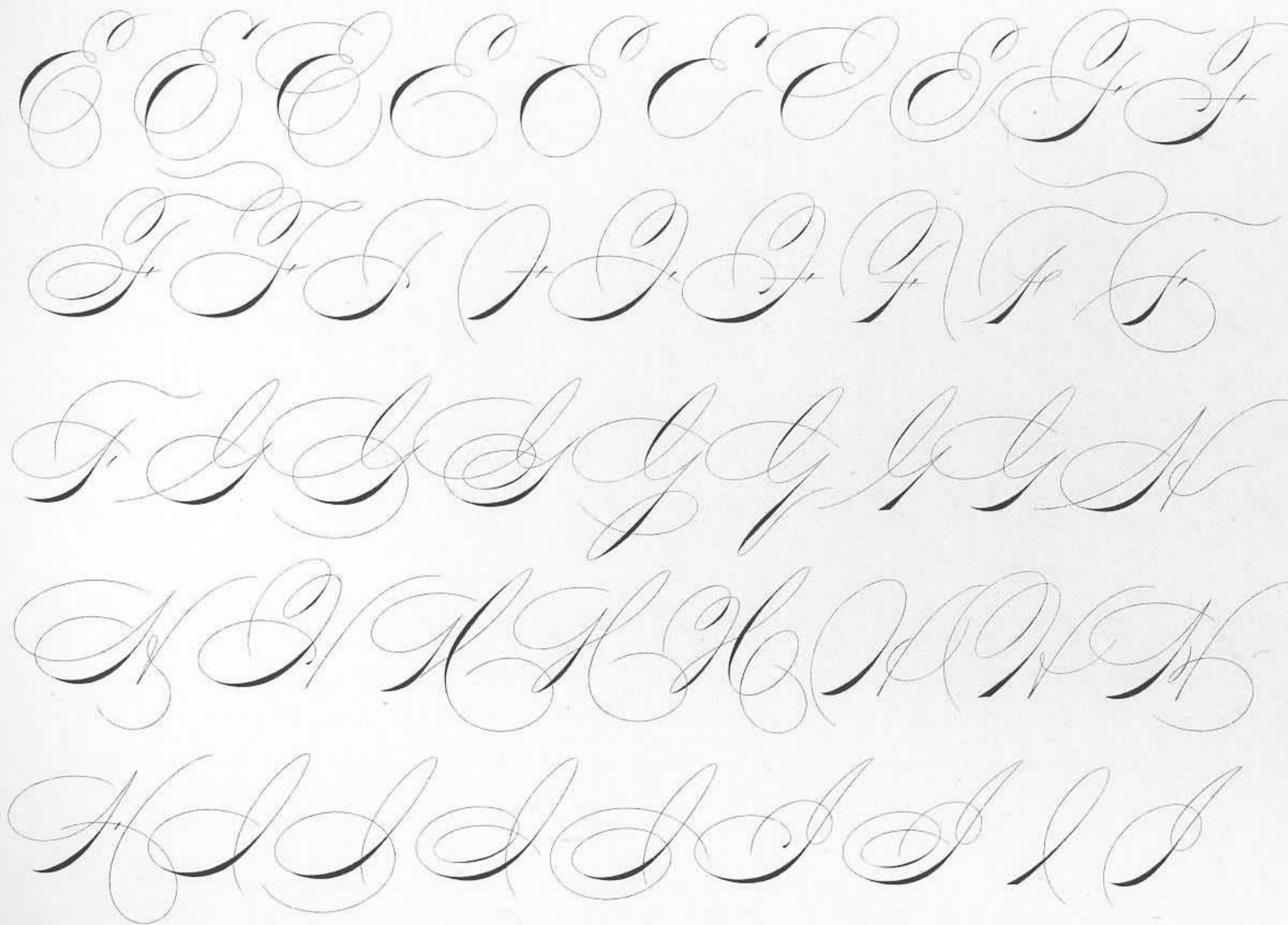
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Pl. 20

Variety OF Capitals.



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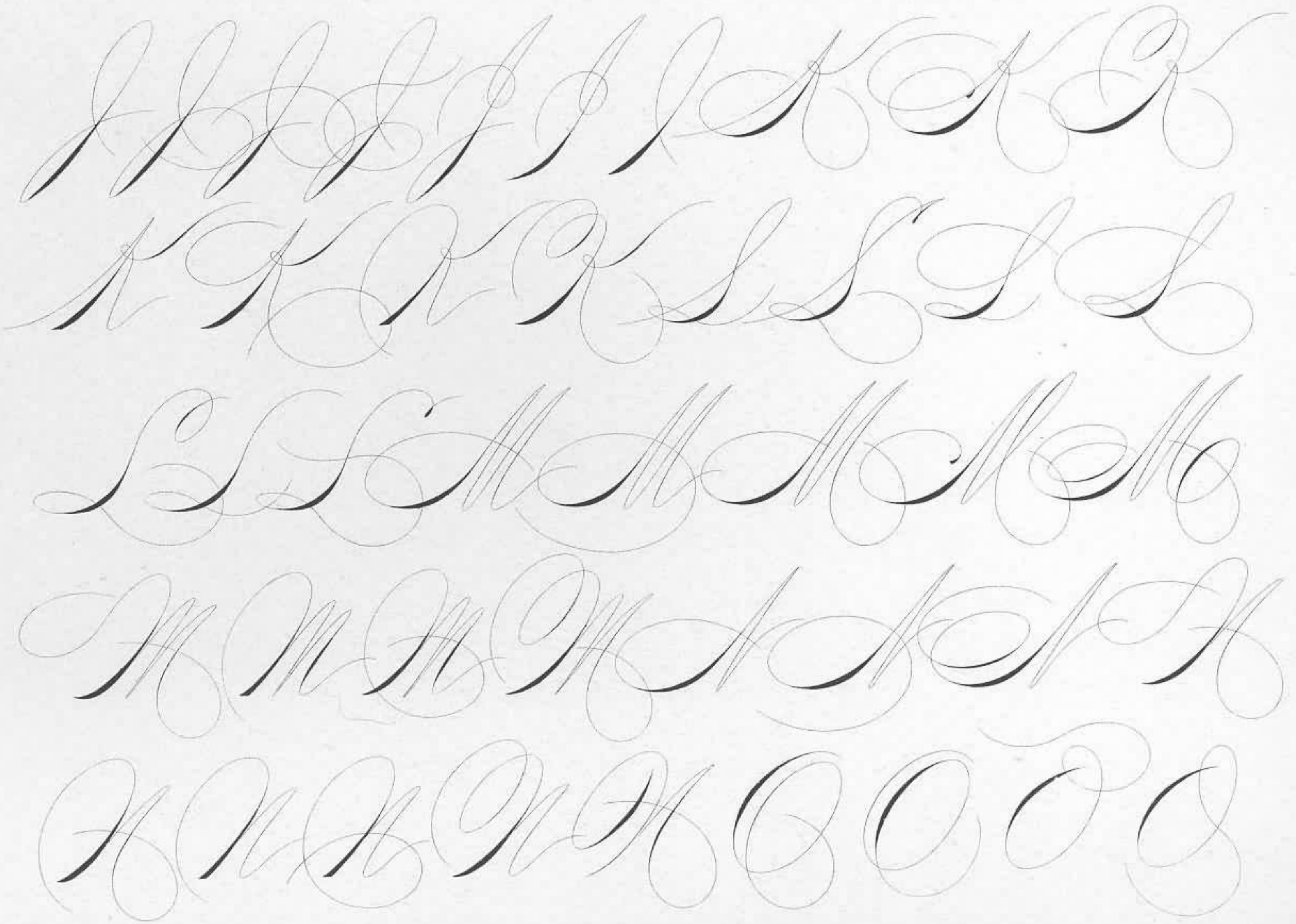
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Pl. 21.

Variety OF Capitals.



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Pl. 22.

Variety OF Capitals

P P P P P P P P P P

P P P P P P P P P P

L L L L L L L L L L

R R R R R R R R R R

R R R R R R R R R R

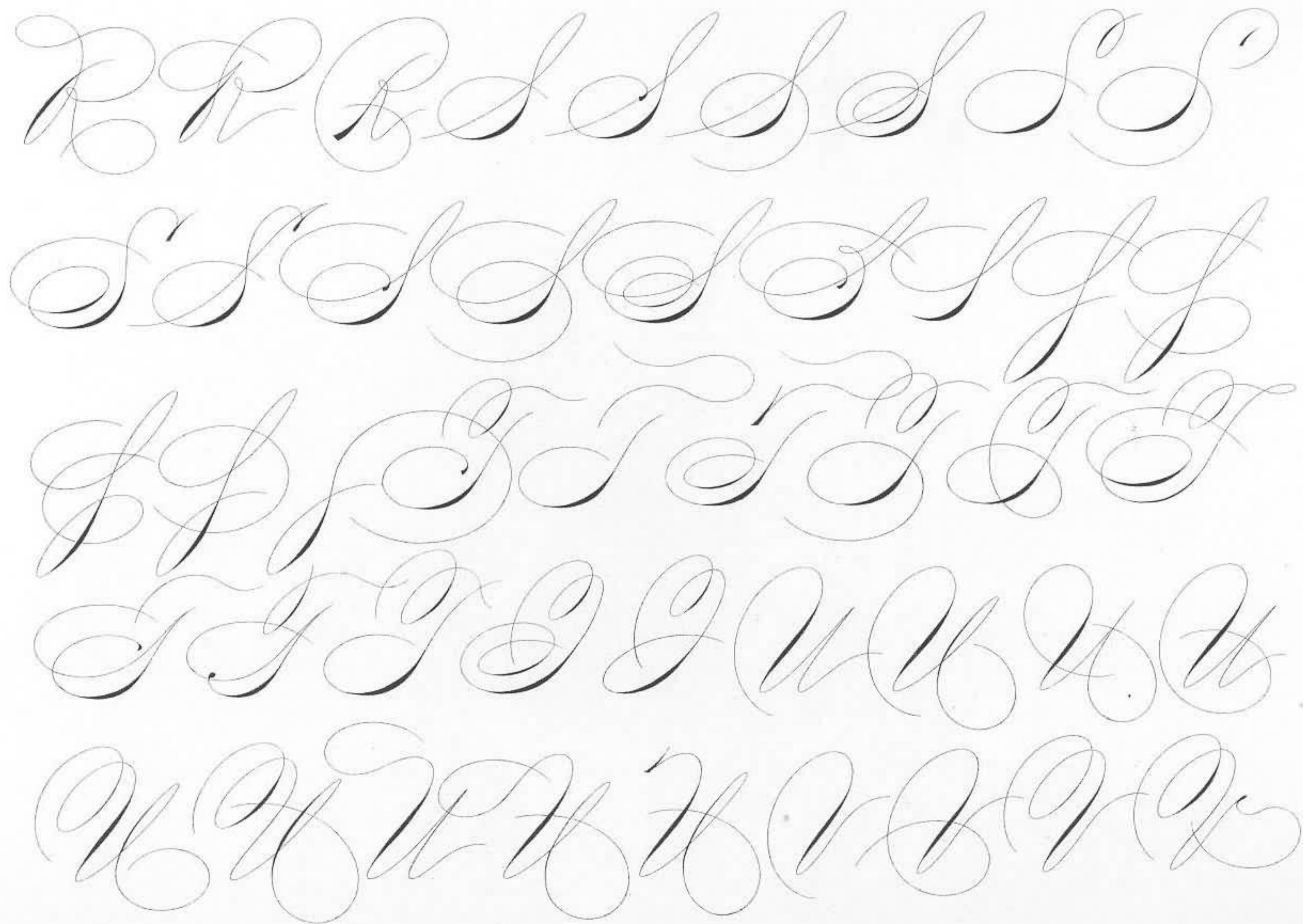
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Pl. 23.

Variety OF Capitals



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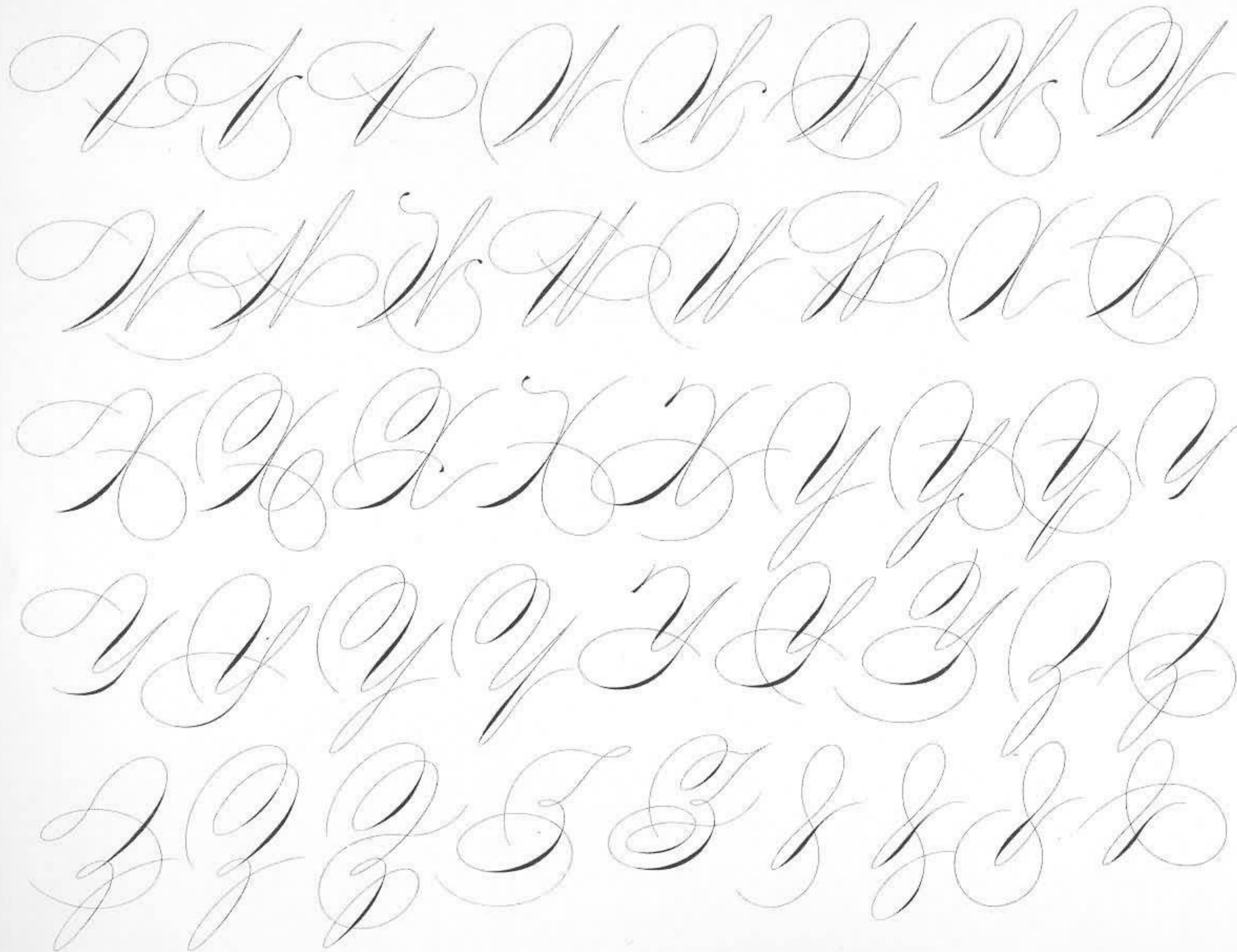
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Pl. 24.

Variety OF Capitals



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F125.

A Atlanta W Bangor C Cutlers
D Detroit E Esquire F Fulton
G Grafton H Husley I Ironton
J Johnson K Kentucky L London
M Motley N Natchez O Orths

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Pl. 26.

P Pindar Q Quarts R Richard

S Sundry T Trenton U United

V Virgils W Wights X Xingu

Y Yayo Z Zachary Company

Wamp. N. Y. Boston, Mass. Canton, O.

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Pl. 27.



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Pl. 28.

Negotiable Note

\$907. — Washington. Nov. 4. 1878.
Ninety days from date, value received, we
promise to pay to order of Amasa Manning
Nine hundred ^{and} seven dollars.
Monroe & Co.

Note payable in Goods

\$20.00 Nashville. Nov. 29. 1877.
Nine months from date I promise to
pay J. D. Gunning, or order. Twenty Dollars
in goods from my store, val. rec.
Aaron Nunan.

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Pl. 29.

Foreign Bill of Exchange.

I. Exchange for Baltimore. Feb. 19. 1877.
£70. Thirty days after sight of this First
of Exchange (second and third unpaid) pay to the
order of L. H. Filmer Seventy Pounds Sterling, val-
ue received, and charge to account of
To Messrs Peabody & Co. A. Smith.
No. 1240. London.

Due Bill Portland, Me. Sept. 30. 1875.
\$90. Due Addison Adamson or order Ninety
Dollars payable on the first day of March next
value received.
Oscar Prime.

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Pl. 30.

Receipt for Goods to be sold on Commission.

St. Louis, Feb. 4. 1778.
Received of Garvin C. Harding on Commission
per fas Canning Nine Hund. Barrels Flour
A. W. Loomis.

Bill of Charges

William Warden & Co Charles Connor - Dr.
April 7. For 25 lbs Wheat Flour @ 10¢ = \$2.50
Nov. 10. " 15 " Brown Sugar @ 12¢ = 1.80
\$4.30
Rec^d payment Charles Connor.
Cleveland, Dec. 4. '80.

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Pl. 31.

Bill of Purchases

400 Broadway. New York. March 4. 1880

Young & Hamilton
Bot of Howard Vincent

1 Case Paper Cambrics.	2000 Yds.	@ 10¢	—	\$ 200.00
17 pes. Black Satinets.	469 "	" 75¢	—	357.75
				<u>\$ 557.75.</u>

Recd. payt. by Note, at 30 ds. Howard Vincent.

Receipt
Richmond. Jan. 14 1874.
\$1900. Received of Thomas Hendry on Account
Nineteen Hundred Dollars.
Pierre Revere.

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Pl. 32.

Account Current.

A. M. Lane In Ac. with N. C. Hoodson. Dr.

1877.

Apr. 9 - Do 9 yds. Irish Linen - @ 50¢ - \$4.50
" 20 - " 40 " Brown Sheetting " 8" - 3.20
" " " 3 prs. White Blankets " 3 - 9.00 - \$16.70

Cr.

Aug. 2 - Do 40 lbs. Maple Sugar. @ 15¢ - \$6.00
" 19 - " 20 " Print Butter. " 40" - 8.00
Balance due. - 2.70 - \$16.70

Received payment N. C. Hoodson.
Harrisburg, Jan. 1. 1878. Per Smith.

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Pl. 33.

Letter of Credit

Chicago, Oct. 22. 1878.
Wm. Wilson, Esq.
Baltimore, Md.

Sir. — If you will sell to the
bearer, Mr. James N. Hudson, of this city, a bill
of goods, to any amount, not exceeding Twelve
hundred Dollars, I will become responsible to
you for its prompt payment.

Should he make any purchases of
you on account of this letter, please advise me
of the amount, and in case of failure in pay-
ment, let me know it immediately.

Yours respectfully,
J. D. Hunton.

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Pl. 34.

Italian Script

B B B B B B B B B B

L M N O P Q R S T U

Victory Happy New Year. Wisely

Genia Merry Christmas. Years

E Spencerian Penmanship. E

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Pl. 35.

Italian Small Letters & Intricate Italian Caps

abcdefghijklmnopqrstuvwxyz

A A A A A A A A A A A A A A A A

B B B B B B B B B B B B B B B B

C C C C C C C C C C C C C C C C

abcdefghijklmnopqrstuvwxyz

Written by Owen Sutherland - Engr'd Facsimile by A. McTeer

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Pl. 36.

SCRIPT MONOGRAMS



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Pl. 37.

Hayes Back Hand.

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

Cottingham Back Hand.

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

Abbott Back Hand.

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

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Pl. 38.

BACK HANDS.

Mr. and Mrs. Charles Newman request
the pleasure of Mr. and Mrs. Dimon's company at
dinner, on Thursday, February 18th, at six o'clock.

300 Madison Avenue.

Mr. and Mrs. Dimon accept with much
pleasure the kind invitation of Mr. and Mrs.
Newman for Thursday evening, the 18th instant.

Tuesday, February 15th.



No man is born into the world, whose work
Is not born with him: there is always work,
And tools to work withal, for those who will.



Mr. Thomas Collier presents his
respects to Miss Elia Erwin, and begs
that he may be allowed to wait on her
this evening to the English Opera.

Grant Place, Feb. 19.

Miss Southerland presents her
compliments to Mr. Lawrence with her
thanks for the beautiful Christmas pres-
ent which she has received at his hands.

Goddard St. Dec. 20.

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Pl. 39.

Angular Hand

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

Truth, only smells sweet forever, and illusions, however innocent, are deadly as the canker worm. Words, are wise men's counters, they do but reckon on by them; but they are the money of fools.

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

45
abcdefghijklmnopqrstuvwxyz
1234567890

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Pl 40.

French Round Hand.

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

Candor is the seal of a noble mind, the ornament and pride of man, the sweetest charm of woman, the scorn of rascals, and the rarest virtue of sociability.

We never know the real value of friends. For while they live we are too sensitive to their faults; and when we have lost them then we only see their virtues.

a c a a b b c d d d e f f g g h i j k l m n o p p s d
q r s t u v v 1 2 2 3 3 4 5 6 7 7 8 9 0 & w w x y y z .

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Pl. 41.

SPENCERIAN SCRIPT FOR SIGNS AND HEADINGS.



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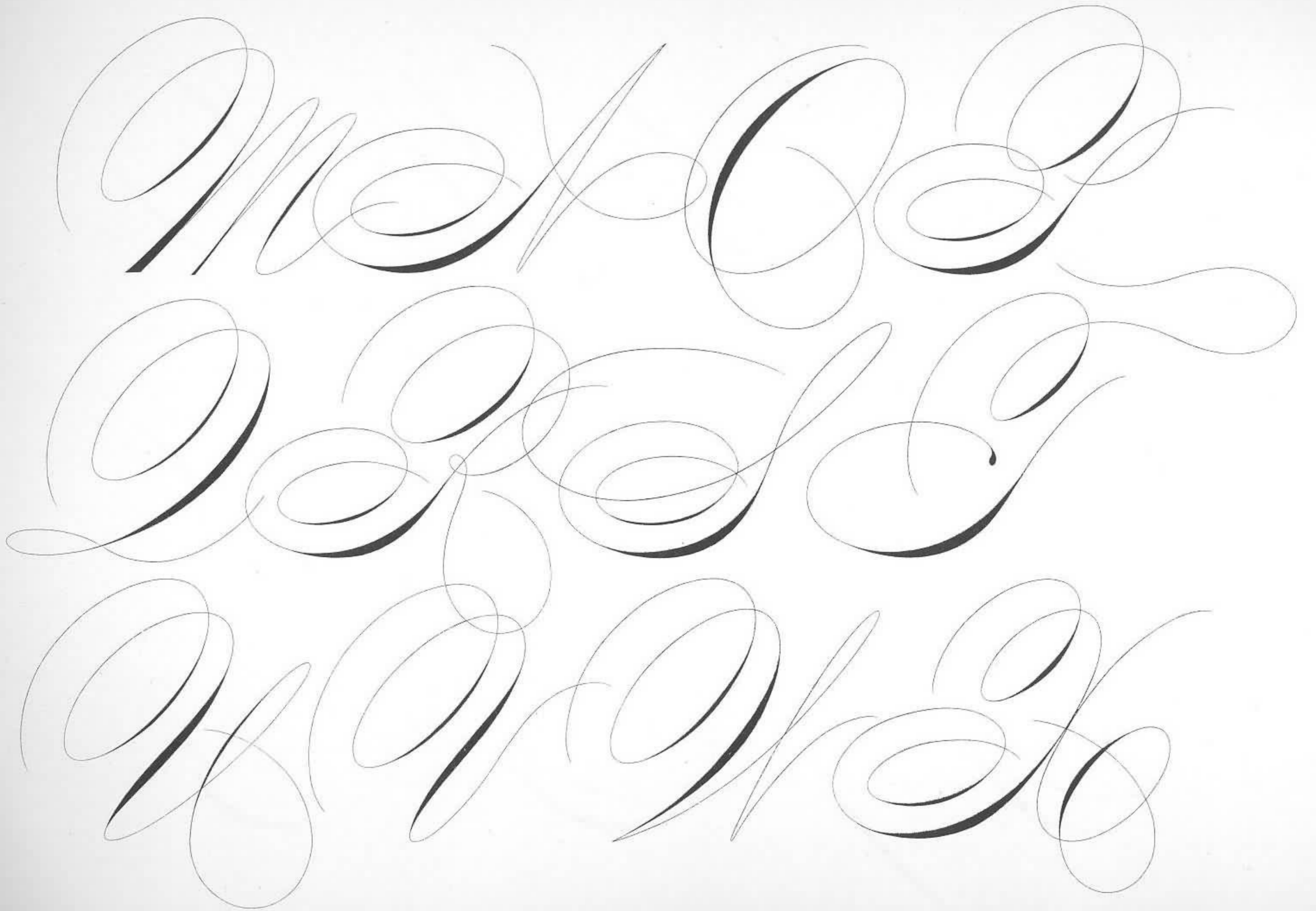
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SPENCERIAN SCRIPT FOR SIGNS AND HEADINGS.

Pl.42.



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Pl. 43.

SPENCERIAN SCRIPT FOR SIGNS AND HEADINGS.

W. B. Wood
alphabet
cup of sugar

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SPENCERIAN SCRIPT FOR SIGNS AND HEADINGS.

Pl. 44.

hij k l m n
o p q r s t
u v w x y z

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Pl. 45.

SPENCERIAN SCRIPT FOR SIGNS AND HEADINGS.

Grand Central.
Insurance.
Manufactory.

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SPENCERIAN SCRIPT FOR SIGNS AND HEADINGS.

Pl. 46.

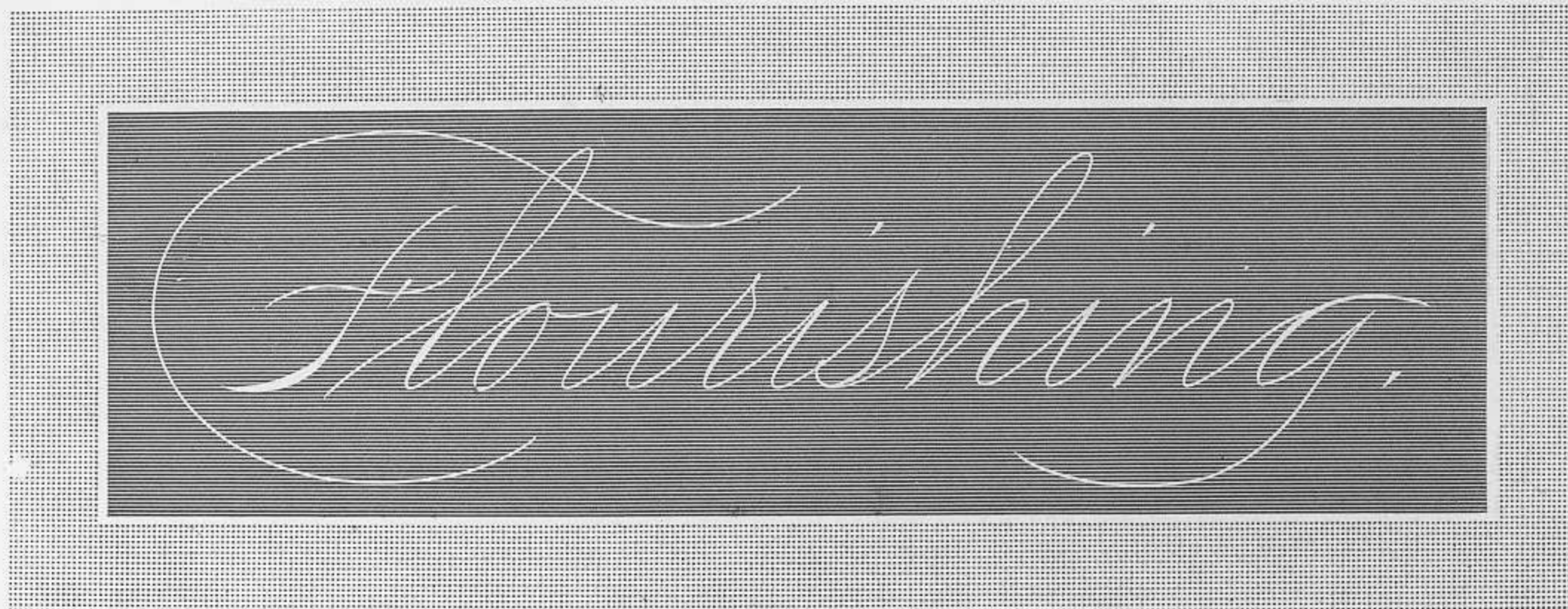
School Books.
Publishers.
Business College.

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FLOURISHING.



THE art of Flourishing belongs to the domain of Ornamental Penmanship, and therefore finds its votaries mostly among professional scribes, and those who love the works of the pen for themselves and for the beauty there is in them, independent of the demands of use.

Few arts require for their successful practice more quickness of eye, readiness of hand, and a more definite conception of the thing to be done, than flourishing. It is, in fact, drawing at full speed, the mind and eye following at equal pace, to guide, criticise, and correct. It thus affords, when judiciously practiced, an effective discipline of the faculties employed in writing, and is therefore of some use to the professional penman and adept, beyond its value as an accomplishment. Still, it is hardly recommended that those in quest only of a good business handwriting should seek improvement therein by cultivating the art of flourishing; for the attractiveness of the latter is apt to lead to its receiving more than its due share of attention, to the neglect and detriment of the more useful art.

MATERIALS.

Paper for flourishing should be of a smooth, firm surface, and is best well-seasoned. In using those of Whatman's manufacture, — too

expensive for mere practice, but often employed for exhibition pieces, — choose the hot-pressed in preference to the cold-pressed, the latter being of too rough a finish.

The pens need to be flexible, of the best tempered steel, to yield a live, ready spring, and the point should be of the smoothest finish. The Spencerian pens, Nos. 1 and 24, have been found by penmen to meet these requirements, and are justly held by them in high esteem for flourishing, as well as writing.

The ink used should be of a quality to flow freely, dry smoothly, and be sufficiently dark even at first, to show clearly what is being done. As the ink exhausts rapidly from the pen in flourishing, a simple device, shown in Fig. 61, is sometimes used to retain a small supply and obviate the necessity of constant replenishing. It consists of a small conical spiral, which may be made by winding fine wire closely around the end of a pointed stick. The wire extends upwards from the larger end of the spiral and is inserted in the holder, as shown.

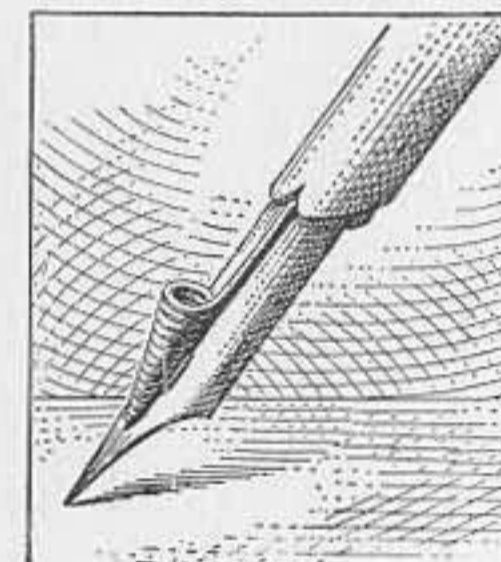


FIG. 61.

POSITION AND PENHOLDING.

The position of the body, of the feet, and of the arms (except that the right one is held above the table), should be the same for flourishing as described for the "front position" in writing.

For the sake of health try to keep the chest full, leaning forward from the hips, without bending the back. And for the same reason, as well as for the protection of your paper, when so large as to overlap the front edge of table, do not lean against the latter, though the body must be close to it.

The left hand rests upon the paper to hold it in place, and to shift its position if required. The paper does not, as in writing, retain always the same position in relation to the right forearm; but may be varied with the varying directions of the lines and shades. The curves are best struck when the forearm is about at right angles to the shade at its thickest point, and the paper may be turned any way, in the progress of a design, to secure that position. It must not be understood that the position of the paper can be shifted during the execution of a line. The change must, of course, be made just before the striking of the line or group of lines whose position requires it.

In writing, the shades are usually made by the pen while moving leftward and downward towards the body. The shades in flourishing are done while the hand is tending in a direction opposite to that, or nearly so.

This difference in the way of laying the shades requires a corresponding difference in the mode of holding the pen, so that its hollow may always face the general course of the shade.

The masters of the art of flourishing do not all advocate precisely the same style of penholding, but illustrations of the methods most approved are given upon Plate 47. Of the three modes there shown, that numbered 1 is believed to be as good as any, if not the best. In all these positions the hollow of the pen is turned rightward and from the body, the tip of the holder inclining towards the table in that direction. In the method of holding the pen recommended, (shown in Plate 47, No. 1,) the pen is taken, about one and one-half inch from its point, between the end of the thumb and of the second finger: Above, the holder passes between the first and second finger, crossing the latter at the middle, and the former between the middle and terminal joints. The third and fourth fingers are drawn upward, so as to be clear of the paper. The arm is lifted from the table, kept free from the body, and swings clear from the shoulder, as in the whole-arm movement in writing.

An examination of Nos. 2 and 3, Plate 47, will readily show how the methods they illustrate differ from that of No. 1, just described, and from each other. In No. 3 the third and fourth fingers are bent under, something as in writing, and the nail of the last finger touches the table, forming a light gliding rest. This rest, while limiting somewhat the freedom of movement, and tending to mar an occasional undried line, still may be used when the muscles of the shoulder are not yet sufficiently developed to poise the arm steadily without such help.

ELEMENTARY FORMS.

In analyzing the forms employed in flourishing, we discover that, unlike writing, drawing, and most other graphic arts, the straight line scarcely enters into their composition. And where it is sometimes met with, as in the engraved examples of the old English and German masters, it seems to have been used merely as a slight accessory, and to have been done by ruling or drawing, and not in the usual manner of flourishing. Beyond an occasional touch or dash, the straight line has, indeed, hardly a place in the art of flourishing. The only instances of its use with the flourished designs in this work are in the scroll and horizon line on Plate 52.

There is no objection to flourishing being thrown about a rectangle or other geometrical figure bounded by straight lines. A tasteful combination of that sort may even have a pleasing effect, the contrasting straight lines enhancing the beauty of the curves. But geometrical figures so used are of course to be *drawn*, either freehand or with instruments, and so, while appearing in connection *with* the flourishing, cannot be rightly considered a part of it.

Curves, therefore, are almost the exclusive elements of flourishing: And the curves which, taken as wholes or in parts, and variously proportioned and combined, make up the great body of its forms, are the Loop and the Spiral. The penmen of early times seem to have thought much of the spiral, both in writing and flourishing, while the forms derived from the loop are more in favor with the moderns.

When produced upon a plane surface, as in penmanship, the loop curves and their derivatives appear to excel the spirals in spirit, variety, and freedom. This may arise partly from the fact that the spiral is made from a *stationary* center or evolute, about which it winds or

FLOURISHING.

unwinds; while the loop is a *progressive* curve; that is, its center is *not fixed*, but continually *moving* onward. This fact appears to show a superior adaptation of the loop curves to writing; as the hand moves onward, borne by the movement called forearm, carrying the center from which the curves of the letters are largely executed. The same fact helps us also to understand why previous to the use of the so-called forearm movement spiral curves were more in favor for writing.

The flourishes upon Plate 48 are derived almost entirely from loops; while those of Plate 11, except the three at base and the one in the middle, are mostly from the spiral.

COURSE OF PRACTICE.

A good course of practice for the beginner in flourishing is presented by, or may be selected from, Plate 48 and those succeeding. It might be well, however, to make the first attempts upon elements simpler even than the simplest there given. The learner may begin with simple curves, like those shown in Fig. 62, practicing as follows. Take first a downward curve, about the size of the middle one in the left group of Fig. 62; strike a series of them of one length, without shade, arranged in columns, and about as far apart as in the cut. After some half page of such practice (which may be upon foolscap paper),

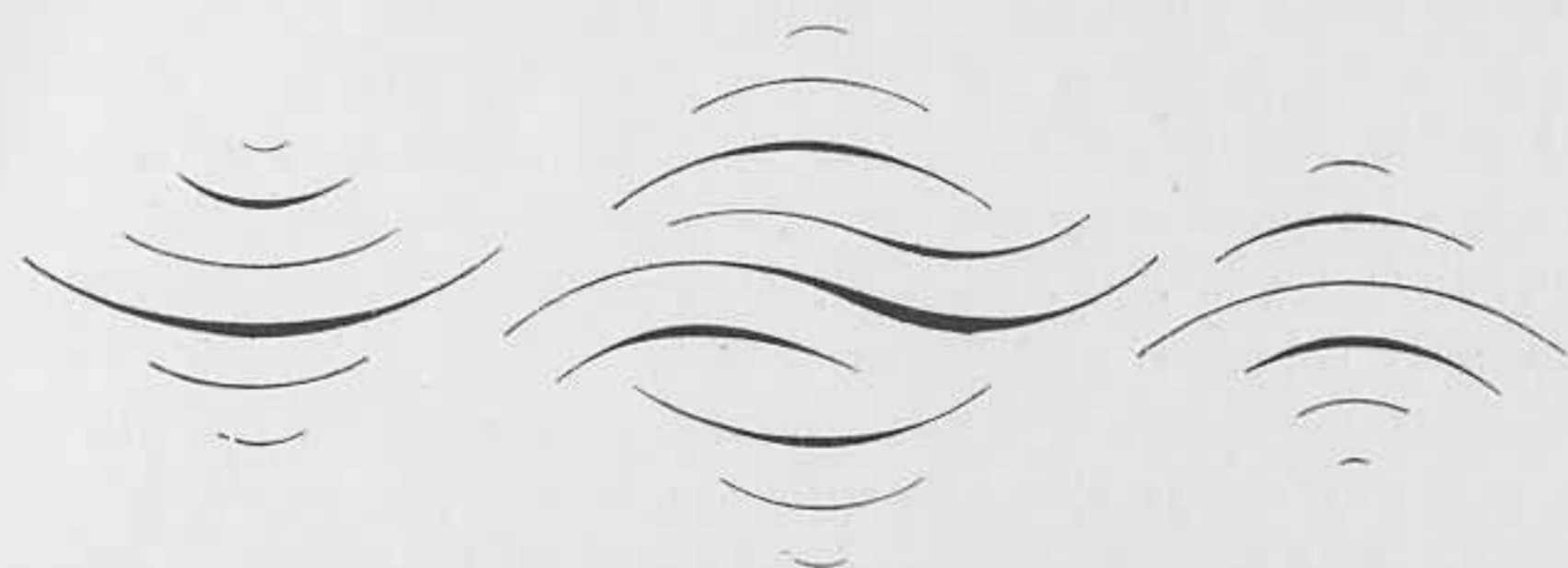


FIG. 62.—Simplest Strokes in Flourishing, for First Exercises.

vary the exercise by making the curves of several lengths. Afterwards add shade, striking the curves first of one size and then of varying sizes, as before. Now alternate the light strokes with the shaded ones.

The upward curve may now be taken up and practiced upon in the same way. And the right curve, left curve, and double curve can receive similar attention in succession. Finally the various curves,

shaded and unshaded, and of graded sizes, may be combined in groups, similar to those shown in Fig. 62. Lines of text are sometimes neatly flourished by employing little else than those simple curves.

Continue the practice with the Exercises given on Plate 48 and those following, or with selections from them. Remember that the mastery of a few forms tends to increase your power to execute the

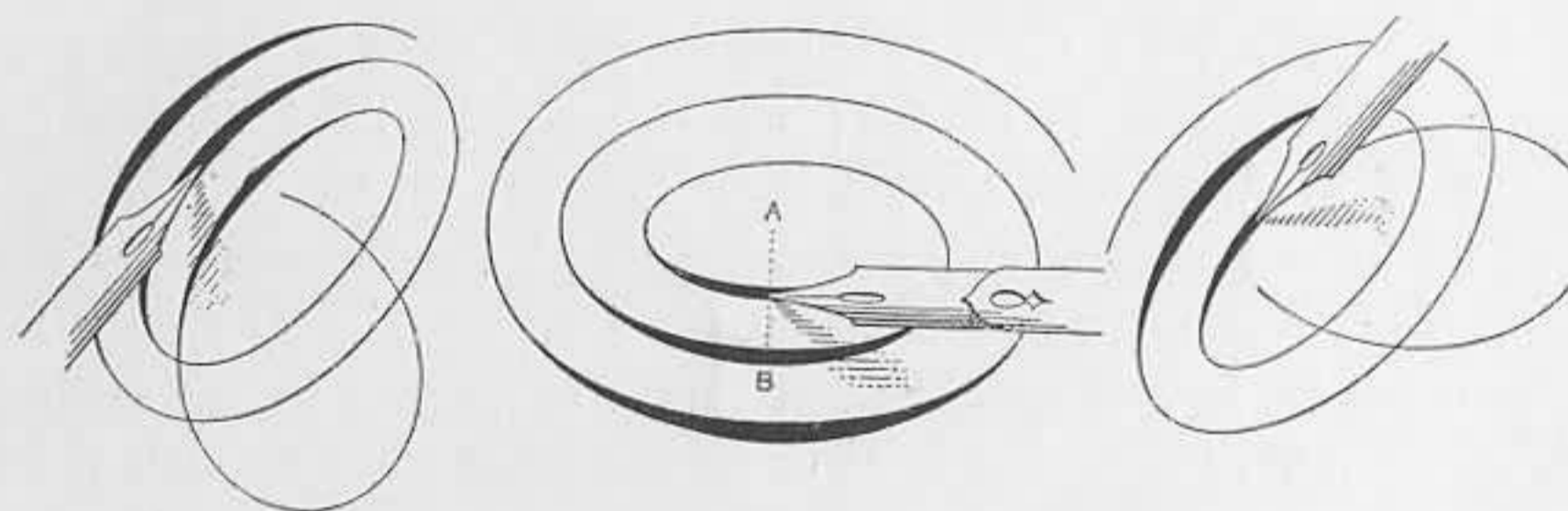


FIG. 63.—Position of Pen relative to Shaded Strokes.

others. Criticise the quality of your lines, the accuracy of your curves, and the smoothness and taper of your shades unsparingly. Let the pressure of the pen upon the paper be light and perfectly even, and where it is increased for shading it should increase steadily to thickest point, and then as steadily decrease to termination. If the pressure in shading is not rightly managed it is apt to turn the pen out of its true course and destroy the symmetry of the curve.

When the learner has difficulty in placing the shade upon the right part of the curve, very likely it may be due to his pen's not being turned in just the right direction. The axis of the pen (viewed from above) should be parallel to the general direction of the shade, or, what amounts to the same thing, vertical to a line drawn at right angles to the shade at its thickest point. See the three illustrations of this point in the accompanying Figure, 63.

The exercises on Plate 48 are composed, as before mentioned, mostly of the Loop element variously formed and combined. Figs. 1 and 2 of that plate exhibit the loop in its simplest form, direct and reversed. The curve which repeated produces the Exercises 3, 4, and 5, is a part of a loop, as shown by the dotting in Exercise 3. The arrows on Plate 48 and the next, indicate the direction the pen is to move, and hence at what part of the exercise to begin. To flourish Exercises

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4, 16, and the left half of 5, the paper is to be turned half-way round before beginning.

The exercises on Plate 49, except numbers 11, 12, 13, and 14, are of spiral derivation mostly. Nos. 1 and 2 give simple forms of this element, direct and reversed. The Exercises on this plate begin at the left, as the arrows show, except number 7, which commences at the right. In executing Exercise 11, strike first the largest curve in the first third; next the two similar curves inside of it; then the largest of the curves to its left; follow with the light strokes and touches in upper portion, leaving those in lower till afterwards. Now begin the second third of exercise by striking its main curve, and then the others in like order as before, repeating the same order for the last third. Exercise 12 and lower half of 13 are to be done in like manner. The upper half of Exercise 13 is to be flourished clear through before beginning lower half. For Exercise 14, turn the paper quarter round, and begin with the largest curve.

After some mastery is gained of the position, movement, and elementary strokes and curves of flourishing, it is well to take up first the Italian capitals, given on Plate 34. They will afford excellent practice; but the "Intricate Italian" on Plate 35 should hardly be attempted at this stage, or until considerable skill is attained.

Plate 50 presents a plainly flourished bird, and illustrates in diagrams of reduced size the successive steps in its execution. The straight lines about the diagrams represent the edges of the sheet on which the bird is being produced. It will be noticed that the wings, which are to be first made, are about in middle of sheet. Beginning each curve at its left end, strike first the upper edge of the nearer wing; then follow, in order as named, with the upper edge of further wing, lower edge of near wing, and what shows of corresponding edge of the other. The work now stands as in diagram 1. The next step is to add the upper curves of the neck and beak, and then the long curve passing beneath under beak, neck, and breast, as shown in diagram 2. The lines last named, added in diagram 2, are often drawn in; as also the eye, the leg, and the finishing curves of the beak, added in diagram 3. Diagrams 4, 6, and 8 show the paper reversed, to enable an easier execution of the part in order. The steps are simple, and made sufficiently plain by the diagrams without further explanation.

Plate 51 presents a bird with its head to the left, instead of to the right, as in Plate 50. Beginning at their left end, as before, strike the upper curves, first of the nearer wing, then of the other. Now add, either by drawing or striking, the upper side of the neck and beak, and we have made the beginning shown in diagram 1. As the diagrams show the successive steps, it is unnecessary to add more than that, as before, the long curve from the lower point of beak to tail, may be drawn, as well as small details like the eye and finish of the beak.

Plate 52. In the design at top of this plate, the bird is to be done first, then the scroll, then the accessory flourishes, generally striking the main curves of a part before the minor ones. It is well to reserve most of the ornaments to the last. For the order in which the parts of this bird are to be executed, Plate 50 will furnish a guide. In the other design on Plate 52, execute first the swan, next the water, and then the outside curves. Of these latter curves, the larger ones are to be struck first. In flourishing the swan, commence with the long s-shaped curve, which, beginning at root of beak, forms under side of head and neck and front of breast. The curves forming crest of head and neck, the finish of the beak, and the eye, come next, in the order named. Now strike the large curves of the wings, and next the looped edge of nearer wing, beginning at lower end, or, by reversing the paper, at the upper. Then throw in the light strokes in the wings, and finish with the tail. Notice how the ripple lines in the water radiate from point of breast.

The pupil who has attended to the instruction now given will be able, it is hoped, to guide himself fairly well in the execution of the remaining examples. We may say, however, that the designs given on Plates 53 and 54 all begin with the long curve, which, commencing at root of lower beak, defines one side of the head and neck and sweeps around the breast. In all three, also, the birds are to be done before the quills, and then the accessory flourishes thrown in.

In flourishing on a large scale, like the eagles and antelopes occasionally met with, it is necessary to first draw in pencil, or transfer upon the paper, a general outline of the figure. Otherwise the size of the work prevents the eye from grasping at once, as in smaller designs, the different parts, and so keeping them in correct relation.

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MISCELLANEOUS PRECEPTS.

Among the additional points worthy of mention relative to flourishing are the following.

Avoid striking one shade across another, especially in its heavier portion. This rule is not absolute, but well to be borne in mind.

It was a precept of the English masters, that there should be a somewhat even distribution of strokes through the piece. A strict observance of this rule would favor symmetry, but not spirit and variety. It is evidently more applicable to the English style than to ours, which favors a gradation from closer spacing towards the central and more interesting portions, to more open work, attended by lighter shading, towards the margins.

Excessive repetition of the same kind of curve or shade in succession tends to monotony; while, on the other hand, too frequent changes, particularly if abrupt, may impart a broken, disjointed appearance to the work.

There should be gradation in the size of the curves and in the strength of the shading, the piece as a whole, as well as each member, having its leading curve and shade, to which the others are subordinated, in gradually declining degrees of prominence.

SKETCH OF HISTORY.

We are not aware that any history of the Art of Flourishing has ever been written, and doubt if—except for very recent times—any adequate materials for such a history exist in this country. All that we can offer is a few scattered glimpses.

The beginnings of the various arts are favorite objects of conjecture; but we have never heard even a surmise as to the origin of the art of flourishing. We may be sure, however, that it could hardly have had an existence worthy of mention before the quill pen came into use, allowing the requisite freedom of movement denied by the instruments it replaced. The use of quill pens is said to have begun in the fourth century of the Christian era; and to the next century is ascribed by Humphreys, in his *History of Writing*, the origin in Europe of decorative calligraphy, of which art flourishing is properly a branch. He admits, however, a probability that decorative calligraphy, as first practiced in Europe, was but a modification of

what before existed in Central Asia or India. But, granting that the parent art had its beginning as he conjectures, it is not likely that the offspring came into existence till long after.

The earliest example that has fallen under our notice of what may really be regarded as flourishing, is in the ornamentation of an alphabet of the twelfth century, engraved in Sylvestre's works. The ornaments are simple, and do not indicate that the art had made more than a beginning at that time.

Humphreys mentions that some rich examples of the art were presented in England during the reign of Henry VII. (1485-1509). From the specimens he gives, the flourishing he speaks of seems to have consisted largely of very round spirals, and to have been used in ornamenting capitals similar to those of German text. He adds that this style declined in England as an art, though still used in the headings of deeds even to the eighteenth century; but says, that "in Germany it not only did not decline after the commencement of the sixteenth century, but for a time developed itself with such profuseness and success, that its examples form fine studies of the harmonies of curved lines, and the variety of effect to be produced by their interlacings and contrast of strength and slenderness."

If we turn to one of the earliest engraved works upon penmanship, that of Velde, published in 1605 at Rotterdam, we shall find in the elaborate flourished capitals there given examples of the style referred to by Humphreys. And besides this use of flourishes abstractly as ornaments, we see them employed also in the representation of objects; as birds, the human figure, etc. Among other figures so produced by him is that of a Dutch ship of the time, under full sail, plowing its way through a flourished sea. These efforts, while not approaching the perfection reached in later times, still exhibit a degree of excellence indicating that flourishing of that description had even then been long practiced.

The works of Cocker and Weston, published in England in the latter half of the same century, present flourishing of a character similar to that of Velde, though little, if any, better.

But some influences seem to have been at work at this period that gave to the art in England a wonderful impetus. For, little more than twenty years after the quaint and crude essays of Cocker,

the admirable works of John Seddon appeared. The time of Seddon, and immediately after, judging from his engraved works and those of such scribes as Clarke, Ollyffe, Shelly, and others, must have been an era of marked awakening among British penmen. But in the department of figure flourishing Seddon was the ruling genius of the time; and, indeed, in point of variety, spirit, and originality, his works are hardly surpassed by any other English master. Figures of birds and beasts, dragons, and images of men and angels, sprung up under his pen with marvellous facility.

Subsequent penmen pruned and refined the creations of this period, but seem to have added little. They, however, greatly improved the flourishing of text: plain writing became more flowing and beautiful; and the tangles of flourishes with which earlier masters had been wont to surround and extinguish their script, were more and more omitted.

Such was the course of English pen-art, so far as known to us, for some seventy-five years from the time of Seddon. Then arose a master, who, perhaps less by originality than by his pure taste and correct judgment in avoiding the faults of his predecessors and appreciating their beauties, produced works that have become classic among the productions of British penmen. This master was Thomas Tomkins, and his published work, which is all we have seen of his, warrants what we have said above. One of his productions, mentioned by Humphreys, was a splendid copy of Macklin's Bible, presented with the penman's bust to the British Museum; and the headings of which he pronounces worthy to be compared with similar examples of the best medieval calligraphers. In writing an address which the Royal Society of British Painters presented to the king, Tomkins' aid was called in, and the skill he exhibited in the work was so highly appreciated by the artists, that the President of the Society, Sir Joshua Reynolds, did him the honor to paint his portrait, which now hangs in the City Chamber of London, surrounded by specimens of his calligraphic skill.

The old English penmen termed the art of flourishing "striking" or "command of hand"; and besides a style of it, called by them the

Italian or French method, and more nearly corresponding to ours, they practiced also another which they designated as the Dutch or English. In the latter the penholding and action of the arm were about as in our wholearm movement (though perhaps without the finger-rest); and the shades fell, as in writing, upon the descending curves. Both methods were sometimes employed in the same design.

It is doubtful if any marked change or improvement has taken place in the style of British flourishing since the days of Tomkins.

The earliest essays at flourishing, in the English colonies of America, were of course similar in character to those of the mother country. Down to the time of our Revolution, and onward to well towards the middle of this century, there seems to have been little to distinguish the art as practiced in this country from that of England. But following in the wake of changes in our national handwriting came corresponding changes in the style of flourishing. These multiplied and became more pronounced in the hands of successive masters, till at last we have, as in writing, so in flourishing, a style distinctively American. How long before the other arts will achieve a similar result upon our soil?

A leading source of difference between the old English style of flourishing and the recent American is this: the English adheres to the idea of continuity of curves,—a whole figure being often executed without lifting the pen. In the American style, on the other hand, separately executed strokes and curves make up the larger part of the work. It thus approaches somewhat nearer drawing than the English manner, and admits a more pleasing approximation to natural forms.

It is not to be understood, from the last remark, that we believe a close imitation of nature should be the aim in flourishing; for such an imitation is the province of drawing. Flourishing selects those features of nature adapted to its capacity, leaving untouched or varying those not so adapted; and, other things being equal, that style of flourishing is best which renders the most of nature's beauties, without sacrificing its character as an art.

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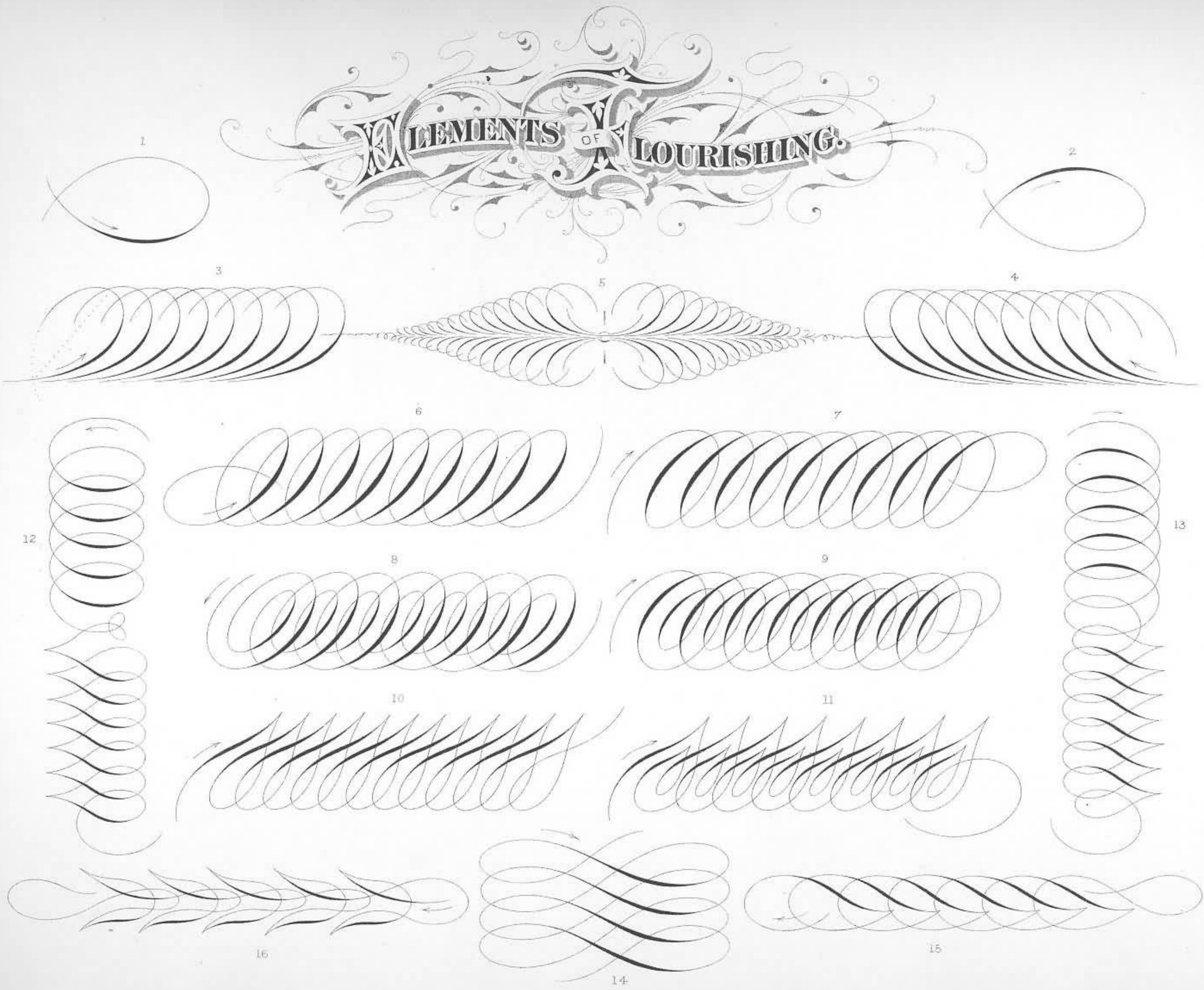
POSITIONS FOR FLOURISHING.

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Pl. 48.



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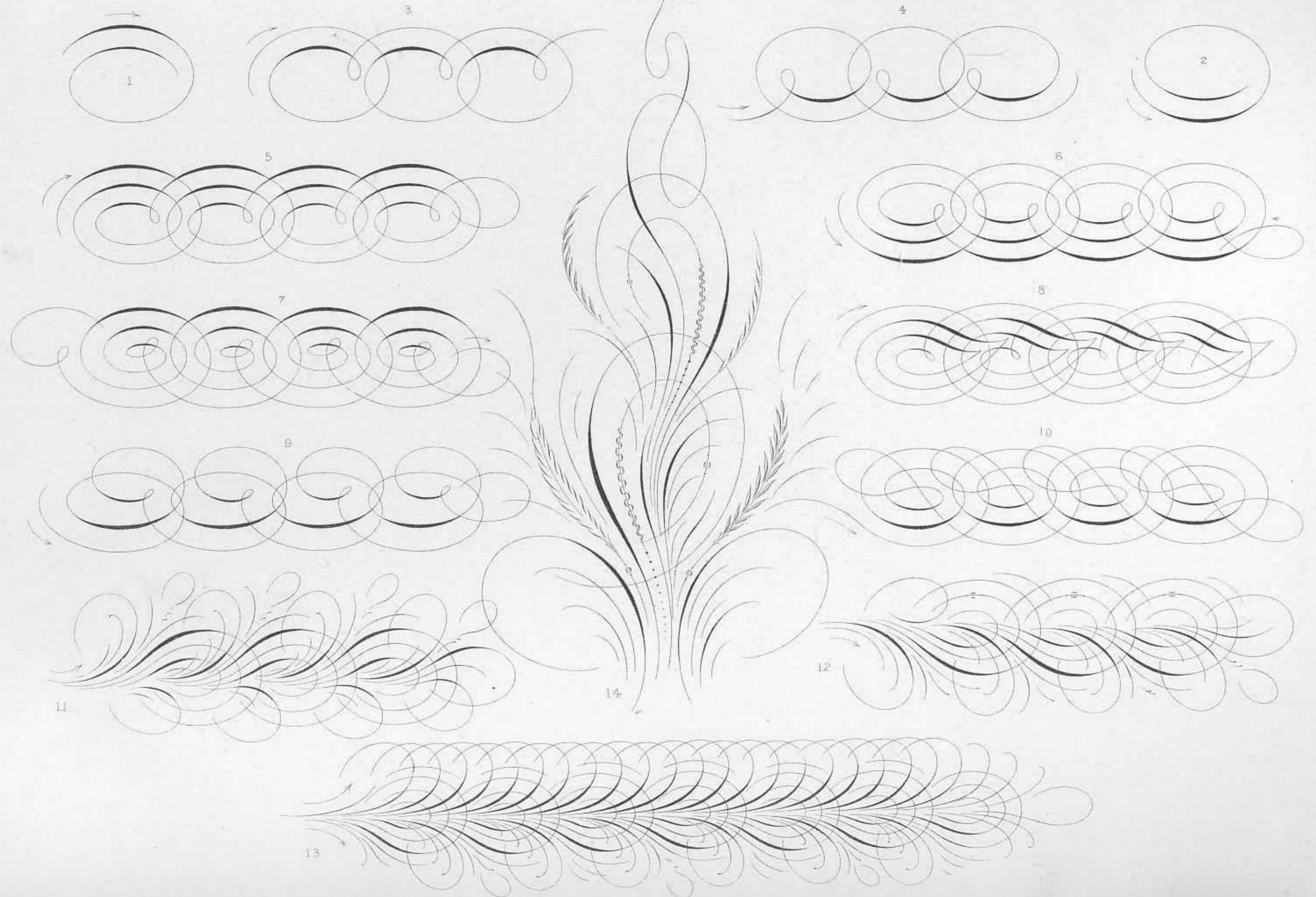
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Pl 49.

Elements of Penmanship

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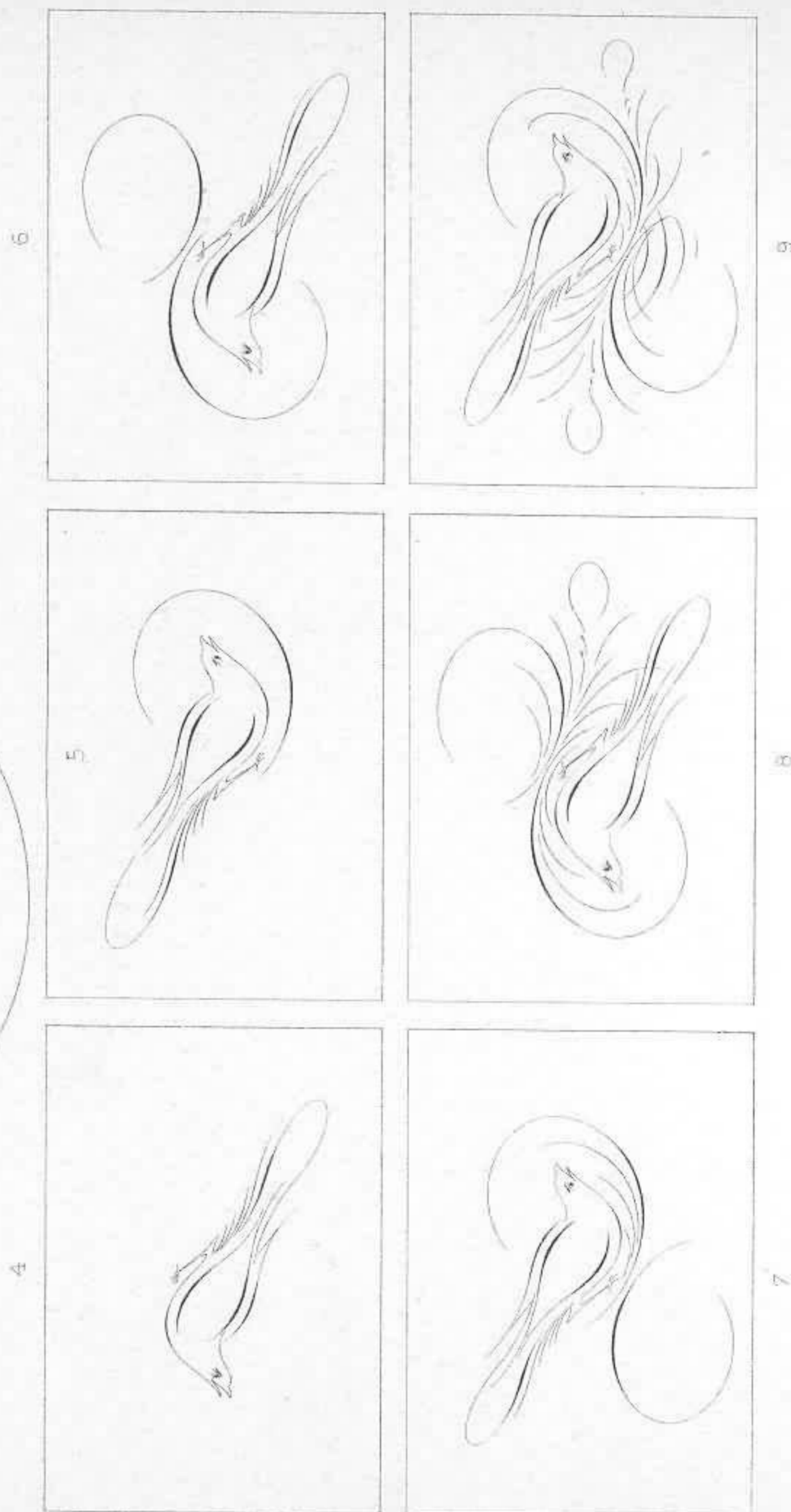
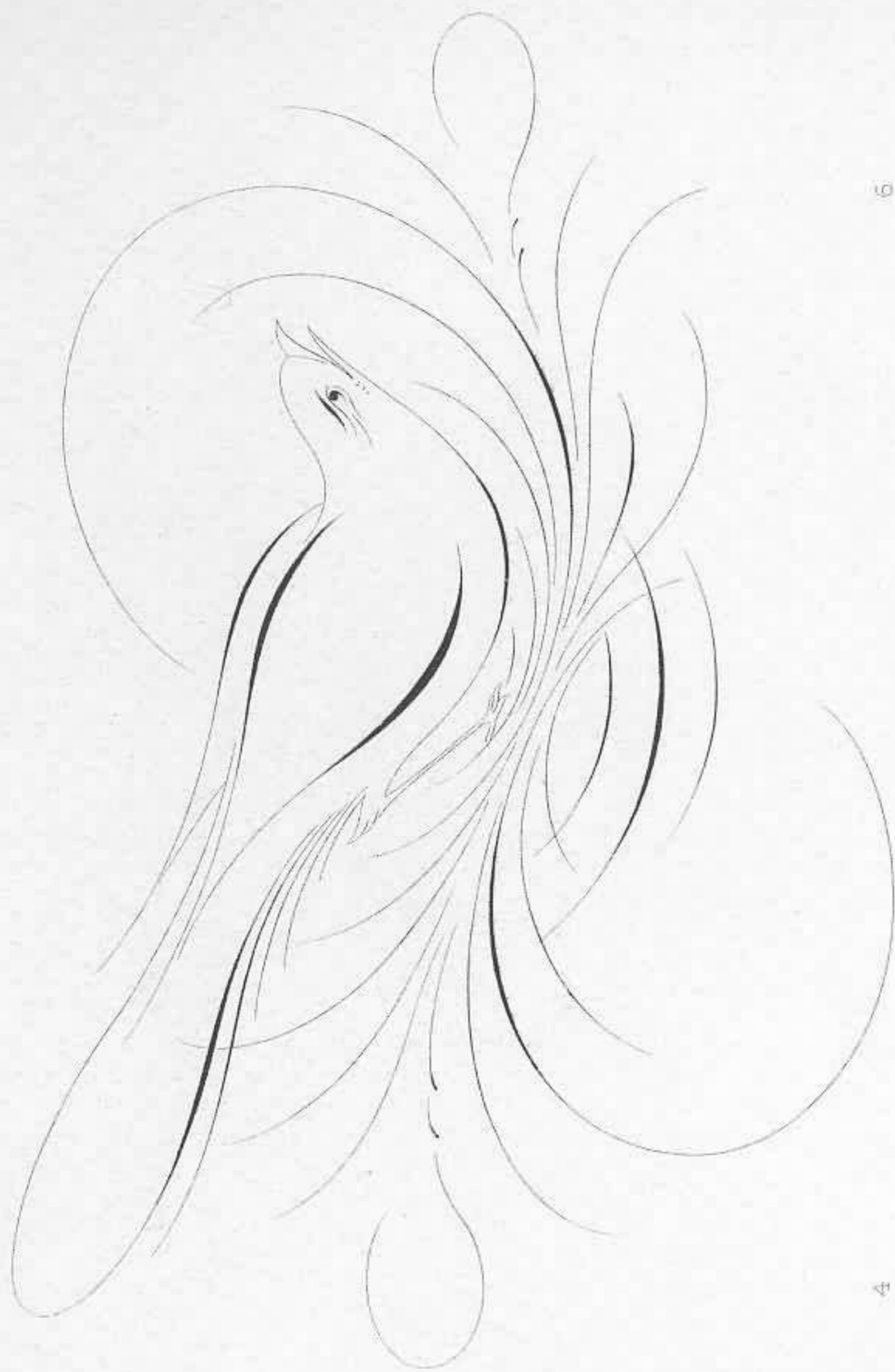
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Pl. 50

Illustration of the successive steps in flourishing the bird.



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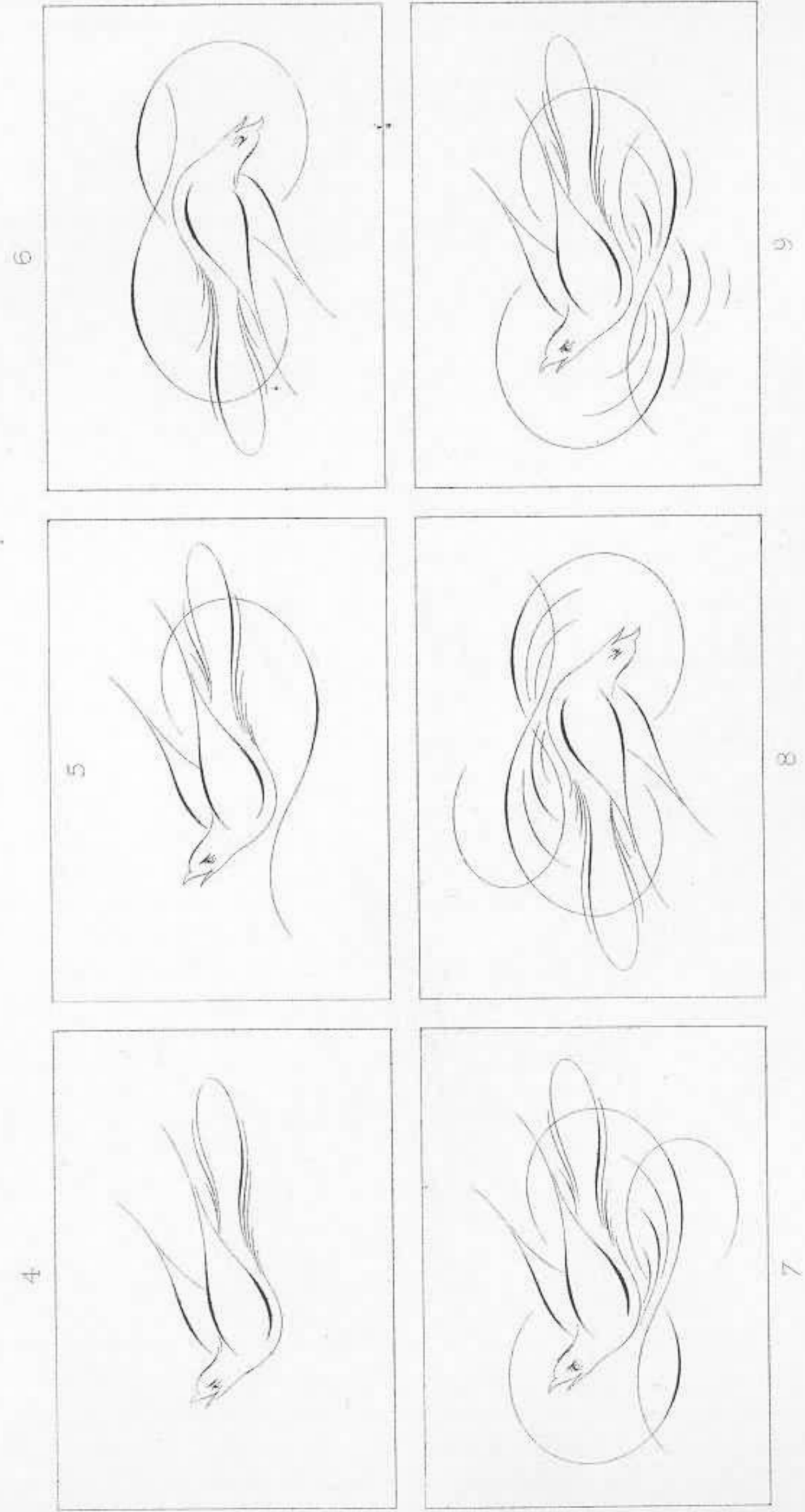
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Pl.51.

Illustration of the successive steps in flourishing the bird



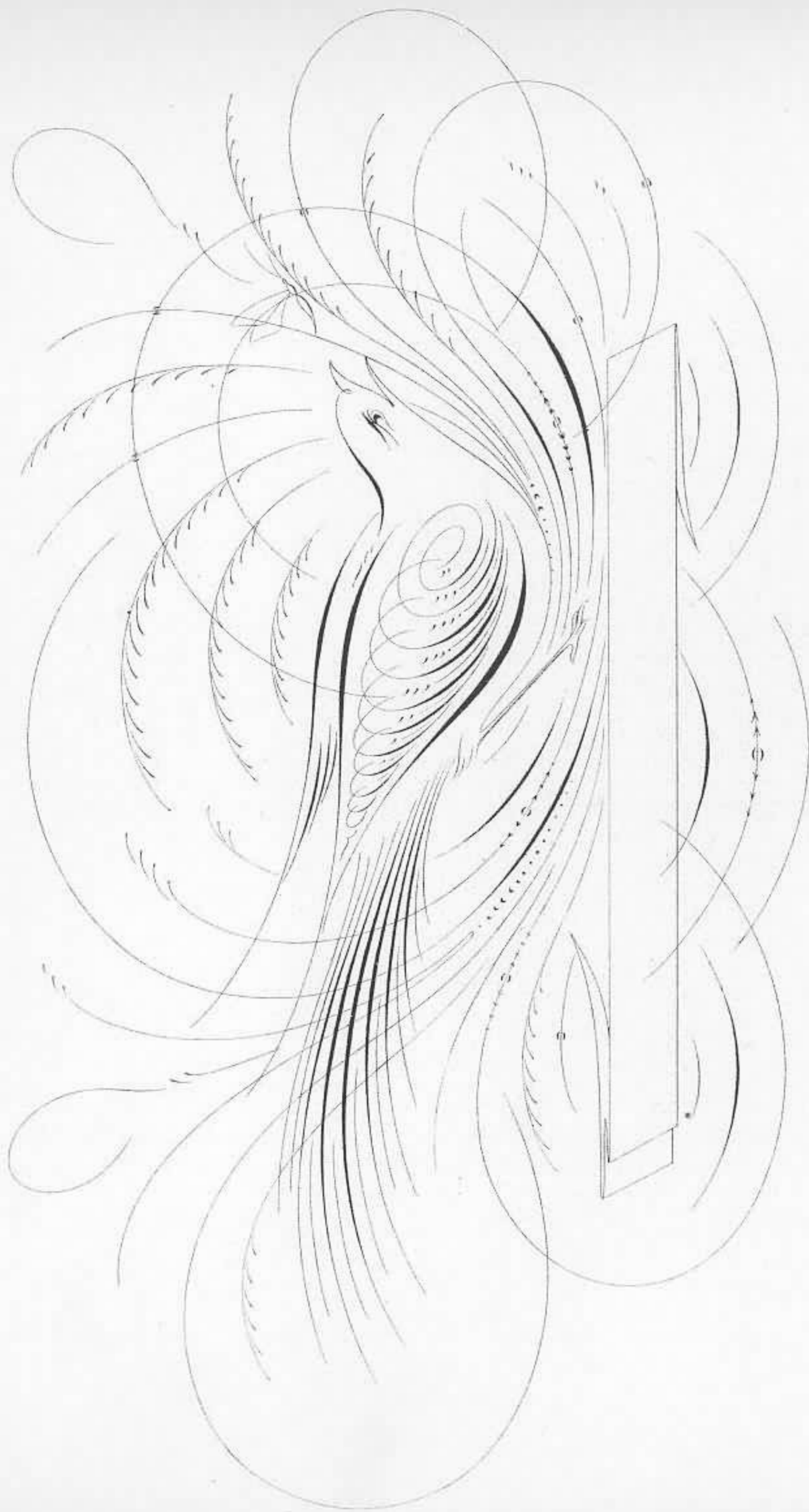
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Pl. 52.



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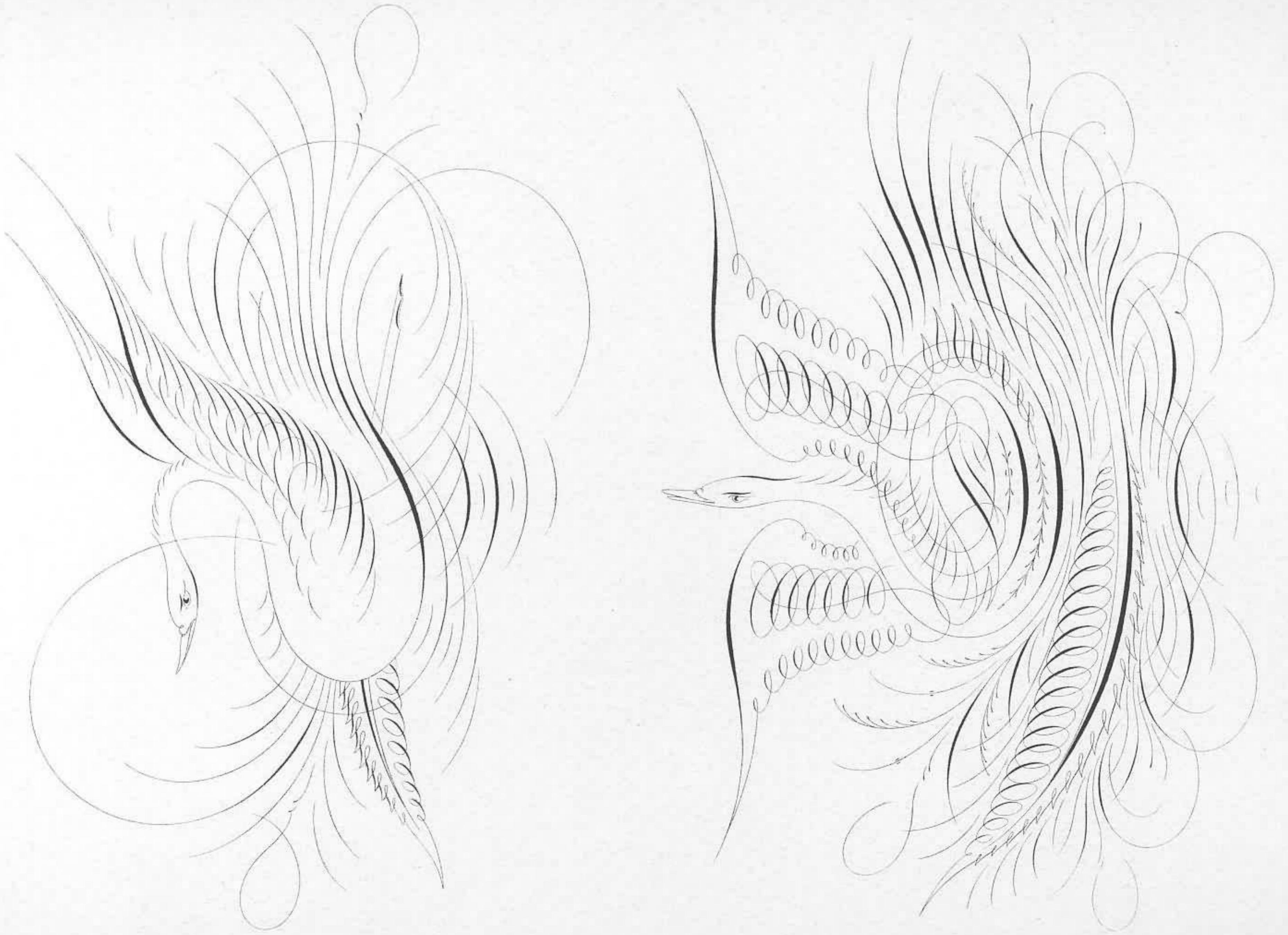


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Pl. 53.



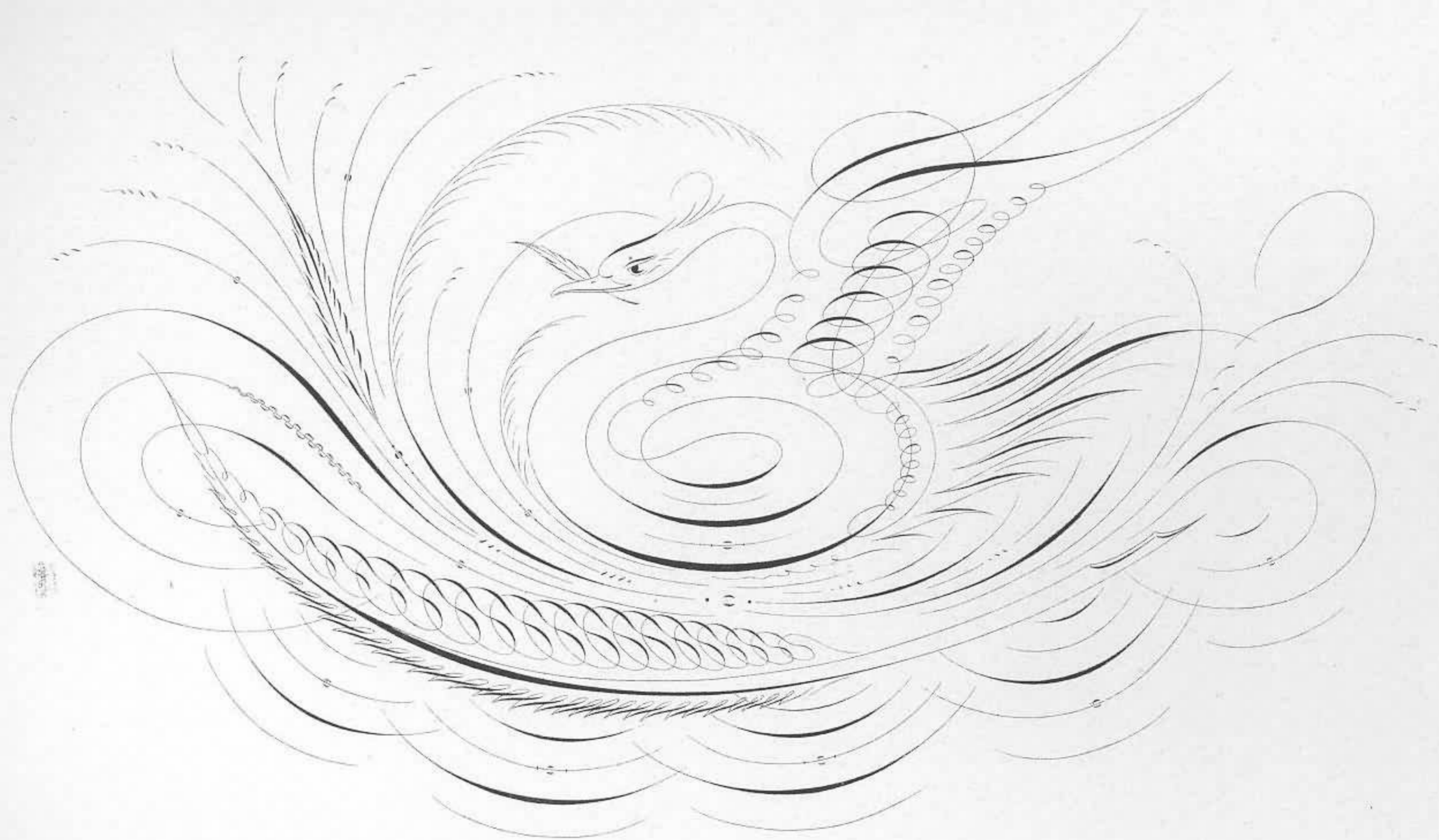
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Pl. 54.



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Pl. 55.



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Pl. 56.



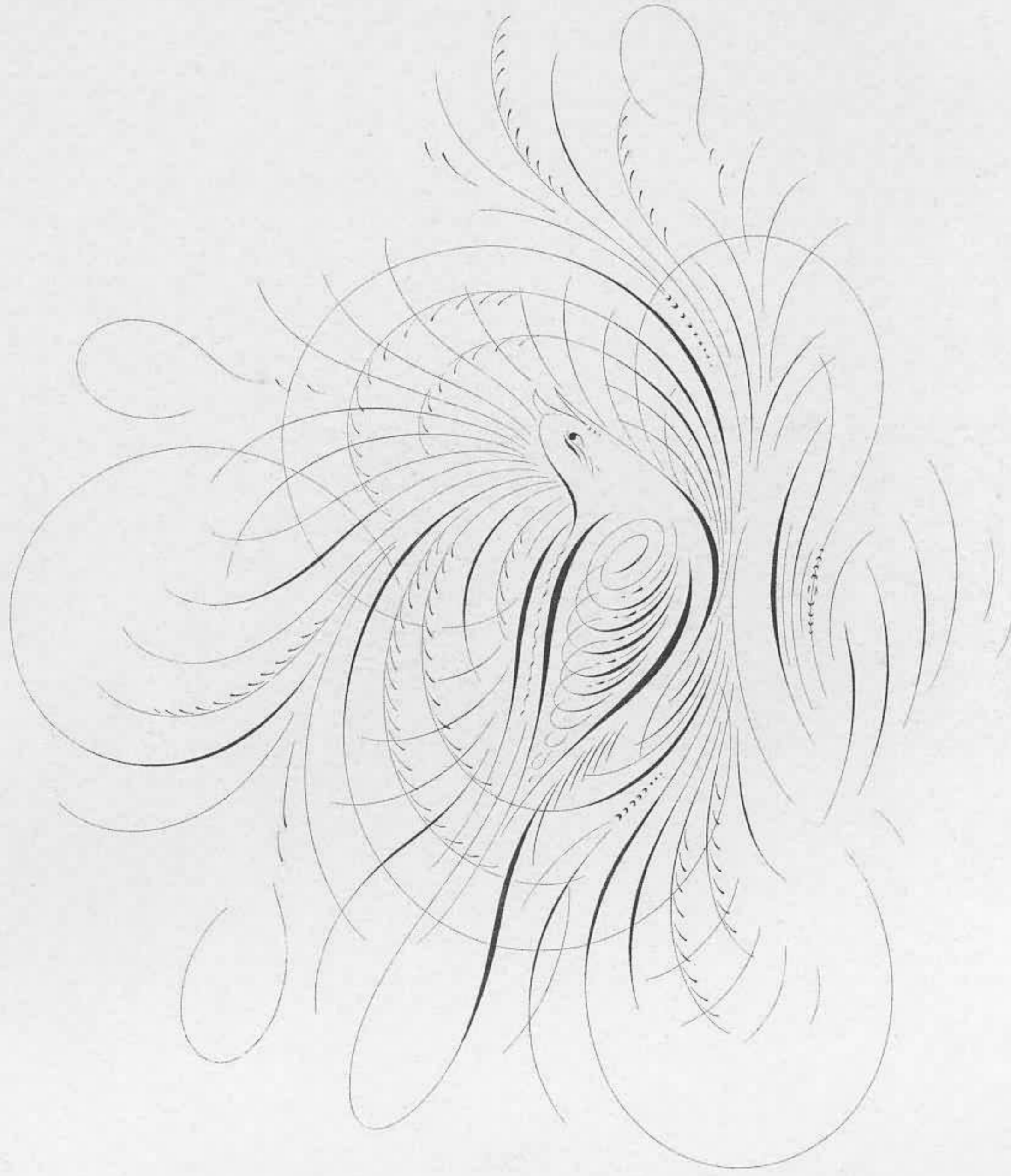
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Pl. 57.



\$1000.⁰⁰
Albany, January 4, 1879.
Nine days after sight, pay to the order
of A. M. Hageman, One Thousand Dollars,
value received.

C. C. Carhart.

To C. C. Carhart,
Albany, N.Y.

The New Spencerian Compendium Of Penmanship

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LETTERING.



LETTERING with pen, pencil, or brush, and the forms of printed letters, are the modern representatives of the script of the olden time, when the characters stood each by itself unjoined to its fellows by connecting lines. The first printers borrowed from the scribes of their time the forms for their type. But the debt thus incurred was afterwards well repaid when the tasteful and ingenious Aldi furnished in their Italic print the hint which resulted in the beautiful current writing of later times.

In the formation of most styles of lettering the straight line is much more frequent, and the curves less subtle than in writing. The shapes of the former are therefore in a marked degree easier to measure and define.

The practice of lettering is mainly that of freehand drawing; but the ruler and compasses are also brought into frequent requisition. There are, indeed, alphabets that may be made almost entirely by the use of instruments; but though in tasteful hands they may attain to a degree of neatness and even elegance, they are likely to have little of grace or spirit.

Before taking up the alphabets separately it is best to consider some general principles that should be borne in mind in the study of them all.

GENERAL PRINCIPLES.

One of the first things to be aimed at in lettering is an appearance of *uniformity*. When considerable mastery of the art has been gained, it will be possible to introduce *variety* into nearly all its features with pleasing effect; but in the beginning an appearance of uniformity should be the aim. This is especially desirable in respect to the heights of letters, to their widths, so far as consistent with their characteristic forms,—and also to their proportions.

While this *apparent* uniformity is largely secured through *real* uniformity, there are important exceptions where it is necessary to vary a little the heights and widths of the letters in order to make them appear the same. An illustration of this principle will be seen in Fig. 64. In the upper line of the illustration the circles, squares, and triangle are all of exactly the same height and width; but the circles and triangle appear distinctly lower and narrower than the squares. This is no doubt due to the fact that while the square reaches its full height and width along an entire side, the circle and triangle only attain each at a single point, which of course fails to impress the eye like an extended line. If now each of these squares resting upon its side were replaced by another standing vertically upon one of its angles, and of exactly the same perpendicular height as the circles and triangle, the case would be changed. The full heights and widths of the squares so placed would then also be attained only at single points, and would not be likely to

appear greater than in the other figures. In the lower line of figures in the cut, the heights and widths of the circle and triangle have been increased until they appear as great as those of the squares. Thus the upper line of figures shows the sacrifice of apparent to real, and the lower line of real to apparent uniformity, the latter being the true course in lettering. The general principle would therefore seem to be, as applied to letters, that those rounded or pointed at top should rise a little higher than those with the same part straighter or squarer, also that the base and sides of letters are subject to the same rule.

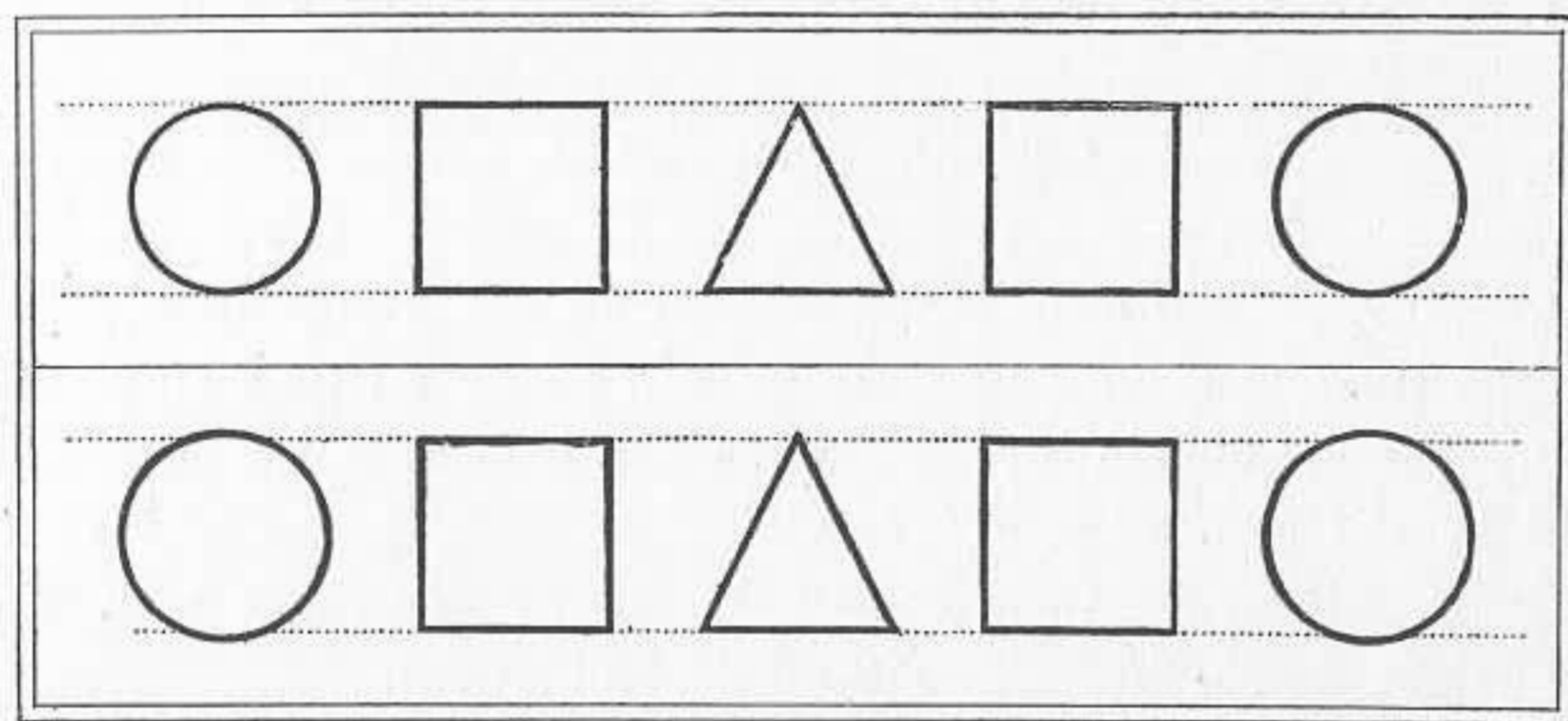


FIG. 64.

Curved body strokes, like those of the Roman *O*, *C*, and *B*, are generally made thicker at their broadest point than straight ones: otherwise they appear narrower and weaker than the latter. This extra thickness at widest part of curve seems to be required by the eye as a compensation for the unavoidable narrowness of its greater portion. This reason may also be applicable to the principle above explained in connection with Fig. 64, and the reason given there may, on the other hand, be equally given in elucidation of this.

In those letters whose shapes favor the application of the idea it is considered an improvement to make the top parts not so heavy as the base, either as a whole or in details. Thus, in the Roman letters, the horizontal projections are usually a little smaller at top than at base, and the curve at top of *B*, and the portions above openings on right of

C, *E*, *G*, and *S*, do not extend so far outward as the part below, etc. The carrying out of this principle, which is especially applicable to work on a large scale, tends to impart variety and grace of proportion, and will be found continually exemplified in the productions of the skilled and tasteful.

Of other points that would perhaps properly come under this head, we can more conveniently speak while referring to the alphabets in detail, or afterwards.

ROMAN LETTERS.

The Roman alphabet has a good claim to come first and to be regarded as standard. It furnishes the characters in which the greater part of the books and periodicals of the civilized world are printed, and it would be hard to say that any other alphabet now extant would be equally worthy so extended a use. Others excel it in particular points; but for an admirable combination of good qualities—legibility, simplicity, and a no inconsiderable share of the element of beauty—it stands easily superior to them all, and therefore well deserving the place it holds.

Of the Roman letters there are numerous varieties. Among sign-painters, in whose hands this alphabet, as well as the Egyptian, has perhaps reached its highest perfection, there are the New York and the Boston styles, each with quite distinct characteristics. There are also the Straight Roman, the Antique, the Medieval, and other varieties. Plate 58 presents one of the simplest forms of the Roman now in common use. In their proportions the letters upon that plate may be called medium, as being between the expanded or broad forms on the one hand and the narrow or condensed on the other. It is well to study the medium forms, first, as being more widely useful in themselves, and also as affording the best introduction to the others.

The dotted straight lines upon Plate 57 form a scale very similar to that used in writing, and indicate in a clear and simple manner the proportions of the letters. The capitals are all of equal height, or extent vertically, with but one very noticeable exception, and that in the finish of the *Q*, which drops one-sixth height of letters below base line. There are, however, a number of other exceptions hardly apparent at first sight, where those letters with rounded or angular tops or

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bases, or both, as the *O*, *Q*, *C*, *G*, *J*, *U*, *S*, *A*, *V*, and *W*, extend a trifle above or below the other letters, in order that they may not appear, as already explained, to fall short of the uniform measure.

The medium width for Roman capitals may be regarded as ranging from three-fourths the height at the narrowest to a breadth equal to the height at the widest. The width of the capitals on Plate 58 is a good mean between those extremes, being five-sixths the height. The width referred to may be called the standard, and is divided by the vertical dotted lines upon the plate into three equal parts or spaces. To the standard width, made up of these three spaces, the greater part of the letters exactly conform, and the others approximate more or less closely, as the peculiarities of their structure and harmony with other letters admit. Of those letters whose widths vary from the standard, the *E*, *F*, and *L* fall short about one-fourth space, the *N* and *U* one-third, the *J* one-half, while the *I*, narrowest of all, occupies but a single space. The *M*, on the other hand, exceeds the standard measure one-third space, the *O*, *Q*, and character \mathcal{C} one-half, and the *W*, widest of all, requires one and one-half spaces extra, making its full width once and one-half the standard.

It will be readily seen that in this alphabet the triangular parts on right of top in the *C*, *E*, *F*, *G*, and *S*, on left in *Z*, and on both sides in *T*, descend about one-third height of letter; while the similar forms at base of *E*, *L*, *S*, and *Z*, and lower terminal curve of *C*, extend from the base upward also one-third height of letter. The lower part of *G*, on right, is of a height midway between one-half and one-third that of letter. The crosses in *E* and *F* occupy the middle third of the letters vertically, and extend horizontally half-way from body stroke to right side of letter. They are attached to the body strokes just above half-height of letter; and the same is true of the short horizontal lines near middle of *H*, *B*, and *R*. That of *P* may fall lower, on account of the openness beneath.

The triangular parts, sometimes called feet, which terminate the light lines in the *A*, *M*, *N*, *U*, *V*, *W*, *X*, and *Y*, are about one-sixth height, by (exclusive of hair-line projections) one-third standard width of letters in breadth, but may well be made a little smaller at top of letters than at base.

The horizontal projections at top and base of letters may vary

somewhat, but an extension equal to three-fourths thickness of body stroke, at base, and a trifle less at top, is a good medium for letters proportioned like those on Plate 58.

The dotted curves appearing with some of the letters on this and other plates are deserving of more attention than at first glance they may seem worthy. They complete the figures of which the curves of the letters form a part, and show the relations existing between curves in different letters, thus helping to make the forms of the letters not only better individually, but more in harmony with each other. Of these and other points of a similar character relative to both the curved and straight-line letters and parts, the student can obtain from the monograms in Fig. 65, here given, ideas well worth his consideration. The *H* is repeated in each monogram, so as to afford a common unit of comparison for the different forms throughout. The letters are displayed in several monograms instead of one—as might have been done—to avoid complexity and confusion. For the like reason, also, that the separate forms may show more clearly, the letters are made more open and with narrower body lines than those upon Plate 58.



FIG. 65.

ROMAN LOWER CASE. The short letters *a*, *c*, *e*, *i*, *m*, *n*, *o*, *r*, *s*, *u*, *v*, *w*, *x*, and *z* are two-thirds height of capitals. The upper-extended letters *b*, *d*, *f*, *h*, *k*, and *l* are of same height as capitals; and the lower-extended class, *g*, *j*, *p*, *q*, and *y*, drop below the short letters the same distance that the upper-extended project above them. The height of the *l* is midway between that of the short and the upper-extended classes. The standard width of the short letters and of the corresponding parts of the extended, upon Plate 58, is five-sixths their height,—the same proportionately as in the capitals. This width is likewise, as in the capitals, divided into three parts, forming a scale, shown by the vertical dotted lines, upon which, together with the hori-

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zontal rulings, the shapes of the letters are drawn and their measurements plainly indicated. Of course some of the simpler letters—as the *i*—will need but one of the parts for their construction, while the more complex—like the *m*—will require room additional; still, the three spaces, taken mostly as a whole,—but in some cases in part or with additions,—form the basis for the construction of each letter, as shown upon the plate.

The principles before explained in relation to widths of curved line letters, relative thickness of curved strokes, size of parts, etc., are equally applicable, of course, to the lower-case letters as to the capitals. Attention also to the curves lightly dotted upon some of the small letters will be found a marked assistance in mastering some of their most difficult forms.

Relative to spacing of Roman letters see Plate 71.

EGYPTIAN.

The Egyptian letters (Plate 59) stand next to the Roman in usefulness. They are not so handsome as the latter, but more simple, and especially, in their octagon forms, are of more easy construction. The Egyptian is very legible, and is strong and solid in aspect. It furnishes also a good basis for ornamental forms, as shown on Plate 67.

There are two styles of Egyptian, called the Octagon and the Round. Both forms of the capitals are given in the plate. The Octagon is the simplest and the most easily spaced. It differs from the Round in employing straight lines instead of curves in the *B*, *C*, *D*, *G*, *J*, *O*, *Q*, *R*, *S*, *U*, and the character E . It also differs similarly in the figures, which are not given upon the plate.

The dotted lines upon the plate indicate the proportions and relations of the letters so clearly that little need be said. The heights are divided into five parts—equal in this instance—the ones at top, base, and middle to govern, as clearly shown, the width of the horizontal parts of the letters. The letters presented are of medium proportion, their standard width being three-fourths the height. The width is divided into three parts, the two outside ones being each equal to one of the divisions of the height. The same scale, of precisely the same width, except in the case of the *I* and the *W*, is dotted with each of the letters, so that the comparative widths and proportions are shown

at a glance. The *I* of course requires only one of the side spaces, while the scale of the *W* is like the others with the middle space doubled. Variations here and there, of width, and less noticeable ones of height, will be observed in the Egyptian similar to (but less marked than) those in the Roman, and serving the same purpose, that of attaining a general appearance of uniformity and harmony.

In the lower-case Egyptian the letters have the same general proportion to the capitals as in the Roman. The upper-extended letters are the same height as the capitals, the short letters two-thirds the same, and the lower-extended go below the short class as far as the upper-extended do above them. The *t* is midway in height between the short and upper-extended letters.

The short letters are also the same width as the capitals in proportion to their height, and the widths and heights of the short letters are divided in just the same manner as the capitals, to furnish the standard scale for their construction.

The learner must not fail to get what help he can from the curves dotted with some of the more difficult letters in like manner as in the Roman.

It will be found easier to combine this alphabet into words than the preceding. The shapes of the letters are more uniform, and the spaces between them run more nearly the same.

FULL BLOCK.

This alphabet, given on Plate 60, has a certain finished massiveness of appearance that makes it desirable in places. It furnishes also a good basis for some of the ornamental forms of letters.

Lower case letters of the Full Block style are not often used, and therefore not given in the plate.

The height of the letters is divided like the Egyptian, into five spaces; and the standard width is the same relative to the height (five-sixths) as in the Roman, and is divided into three spaces, of which the two outer ones are each equal to one-fifth the height. The standard width and its three spaces is dotted in connection with each letter, indicating the measurements clearly. The *I*, however, needs one of the side spaces only, and the *W* requires the doubling of the middle space, as in the Egyptian.

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The projections at top and base of this alphabet extend beyond the body strokes about two-thirds or three-fourths their width.

ITALIC AND ITALIAN.

The Italic letters, as presented in Plate 60, differ little, except in their *slant*, from the Roman, and might perhaps be as properly called the Slanting Roman. The only letter in the Italic essentially different is the small *g*, which is made more simple, as better suited to the changed position. A desirable slant for the Italic is one forming an angle of from sixty to sixty-five degrees with the horizontal.

Notice how the pointed top of the *A* and base of the *V*, and the ends of the ovals of the *O*, and other letters similar at top or base, fall about midway between the slanting width-spaces. Inattention to this will tend to throw the slope of those letters out of harmony with the rest. Observe also in the sides of the *O*, and the similarly formed parts of other letters, that the strokes curving to the left are thicker towards their lower ends, while of those curving in the opposite direction the *reverse* is true.

The several classes of the small letters in the Italic on Plate 60, as well as in the Free Italic and Italian on Plate 61, are proportioned relative to the capitals and to each other, as in the Roman and Egyptian. The figures of the Italic and Italian, and usually of other alphabets, are to be made of a height midway between the short and upper extended classes of small letters.

STRAIGHT-LINE AND CURVED-LINE ALPHABETS.

It will require a close search to discover a curved line in the alphabets upon Plate 62; and from the letters on the plate following the straight line is almost equally excluded. Formality and neatness characterize the forms of the first plate, and grace and freedom those of the other.

The alphabets given upon those plates are very readily formed and spaced, and therefore, like the text hands, useful where despatch is desirable.

The Straight-Line Letters may be made almost entirely with the ruler. It is best to employ with it, to ink the lines, a draughtsman's ruling pen (see Fig. 74, under Pen-Drawing) which, when the letters

are to be filled in black, can be set to make them so at once of the desired width, and with the utmost smoothness and uniformity.

The letters on Plate 63—unless considerable accuracy is aimed at—may be made directly with the pen, without previous marking out. Simply make light pencil-lines for top and base, then turn the right side of paper toward the front edge of table, until, when the letters are properly sloped, their main strokes point toward middle of body. A good slant for these letters is the same to the left as the Italic to the right. Lines of the correct inclination ruled in pencil at short intervals across the page will be found a help where extra nicety is desired.

The pens for these letters should have a spring well tempered, and, for the larger sizes and thicker strokes, be quite flexible; the shades are usually done at once, where the size admits, by increasing the pressure, as in writing, and not by outlining and filling in. A pen with a double split or a broad point like those for text is adapted to such work when rather large. When the size desired is beyond the scope of a pen, the letters must first be outlined, as with other alphabets.

GERMAN TEXT AND OLD ENGLISH.

With the single exception of Script, we are inclined to place German Text before all other styles of letters for real grace and freedom. The Old English, on the other hand, has a sort of refined dignity that specially adapts it for use in connection with matter of a serious import.

These styles may be done by outlining with pencil and then finishing with ink; or, they may be executed with a broad-pointed pen, which is the usual way where an unornamented letter of one tint throughout is desired.

Steel pens adapted to text are now beginning to be produced of good quality, and are easily obtainable. Still, as the best of them hardly equal those skillfully made from quills, we will give some practical hints for the production of the latter. The quills are best well seasoned, hard and firm. For rather narrow points goose-quills will do; but turkey-quills are the most readily obtained, and generally serviceable, for text. Eagle-quills are excellent for the larger sizes; but are not easily secured. The knife for shaping the pen requires a

narrow blade with a keen edge. The barrel of the quill, if not smooth, should be rendered so by scraping off with the knife any shreds that may adhere to it. After cutting off the tapering end obliquely and removing the pith, shape the end of the quill for ordinary text as shown in Fig. 66, *A* and *B*, — the former showing the front and the latter the side view of the same pen. Make the upper cut, marked 1 1, in front view, first; then shape the sides of the point, marked 2 3, cutting the left first, and making the breadth according to width of body-stroke in the letter the pen is designed to execute. Now turning the pen as shown at *B*, with its hollow side down, and resting a little of its point upon a flat, hard surface (*F*) of wood, bone, or ivory, finish the edge of the pen, that is to press the paper, with two cuts. The first should be made with the blade turned with its top to the left, as shown at *e*, and the other with it held vertically, as at *n*. The last cut takes off only the least bit of the very edge, and should leave it perfectly straight, and of a chisel-like shape, as indicated in the magnified view of the pen-point, *C*. Observe also in the same view the sharpness of the angles at *o* and *r*, which favors the producing of clean, sharp-cut turns. A short slit, which may be made before the final cuts just explained, is required in the nib of the pen, as shown at *s*. For broader pens two slits

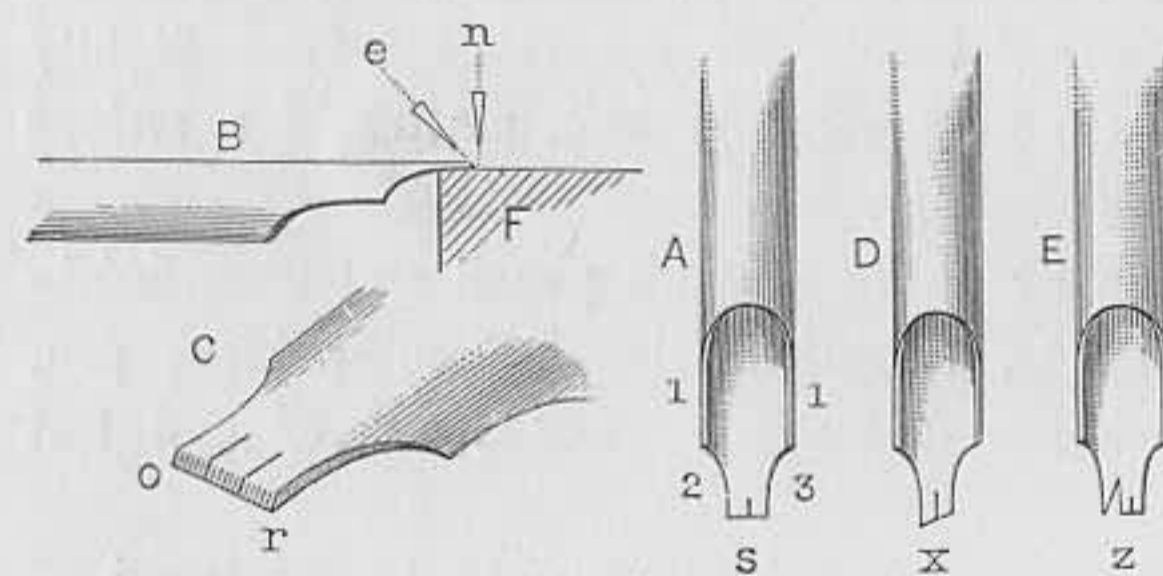


FIG. 66.

cutting the point obliquely, as shown at *x*, in Fig. 66.

When pens of extra breadth are required to be made of quills the method recommended some years ago by Messrs. Knapp & Rightmyer may be employed. It consists in soaking the quills in cold water until pliable, then opening and flattening them under heavy pressure.

These quill-strips are then made into pens, shaped like *A* and *B*, Fig. 67, and without splits. A holder is needed for such pens when in use, provided with a thin, and preferably straight, opening, fitted to receive and hold them securely.

The cuts *B*, Fig. 67, and *E*, Fig. 66, show how the nibs may be cut into two or more points to produce various widths of broad, or broad and fine lines combined, with one stroke of the pen.

When text pens are laid aside, if the points can be kept under pressure between flat surfaces, warping will be prevented, and they will be retained in better shape for use.

So much for the quill text-pen; we will now turn again to some of the forms they are designed to execute, as presented on Plates 64 and 65.

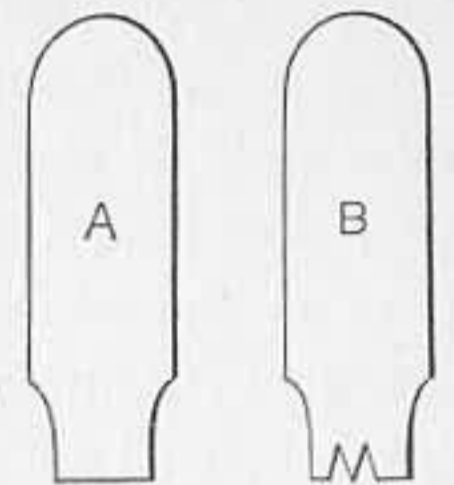


FIG. 67.

In the German Text the height of the short class of small letters is divided into four equal parts. At a distance above the short letters equal to three and a half of those parts is the line limiting the tops of the double curve finish of the *b*, the *f*, and other upper-extended letters. The stems of those letters, as also the tops of the *t* and *d*, terminate about in the line midway between the tops of the short and of the upper-extended letters; while the lower-extended class drop as much below the short letters as the stems mentioned rise above them. The dotted horizontal lines, one at top and the other a little above middle of capitals, are at the same height above base as the top lines of the upper-extended and the short letters respectively.

The width of the *u* at middle is the *standard* for the widths of the small letters, and is divided into three spaces, which guide in developing all the letters. The spaces upon which the capitals are formed, marked by the vertical dotted lines, are each equal to three of the small letter spaces, that is, to the standard space or width of the small *u*. The ease with which the capitals fit themselves to that spacing, without noticeable sacrifice of grace, is something surprising.

In making the German and Old English Texts with a broad pen,

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notice that the edge of the pen in contact with the paper should be kept generally at the same angle with base line of letters throughout. This is made clear in Fig. 68, which shows position of pen at beginning, middle, and end of strokes.

In the Old English the height of the short small letters is divided, as in the German Text, into four equal parts. The top and bottom fourths are ruled upon the plate, and together with the thirds cut off from each by the two additional parallel lines, fix the extent of the top and base turns and angles of nearly all the small letters with precision. The two lines which serve as guides to the length of the extended letters are at a distance above and below the short letters equal to three-eighths their height. The line above tops of upper-extended letters gives the height of the capitals, which, as well as the

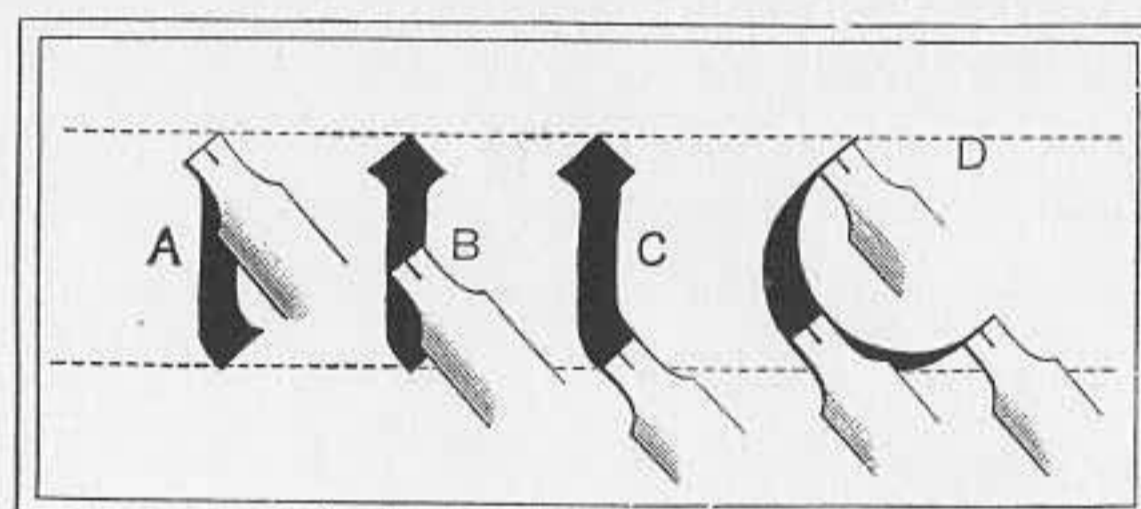


FIG. 68.

longest class of small letters, on account of their less open construction, must be shorter in proportion than in the German Text. The horizontal rulings across the capitals upon the plate are the same as in the small letters, omitting only the lowest line and the second and fifth ones above it.

For the widths of the Old English take the *u* again as the standard. In the alphabet given, the width of the *u* at middle is one-half its height. This standard width is divided again into three spaces for the small letters; and two of these spaces are equal to one of those on which the capitals are constructed. It will be observed that, as the small letters nearly all fall easily into their three single spaces, a large part of the capitals fit naturally to their three double ones. Notice also that where the letters vary from the standard width, it seems to be for reasons similar to those for like variations in the Roman and other alphabets already mentioned.

SPACING.

The matter of spacing is one deserving careful consideration in lettering. It corresponds to time in music, and badly spaced lettering is as unpleasing to the eye as ill-timed music to the ear. Good spacing has been termed "the sign-painter's saving grace" (a saying equally true of letterers with pen or pencil), and is held to go further toward redeeming the effect of inferior form than superior form to counteract the effect of poor spacing.

As in regard to the widths of letters so in respect to the spaces between them, we have no invariable rule just fitted to every place. There are, however, two precepts of general application to the subject, and these are, — that the openings between the letters should have an appearance of equality among themselves, and that they should also harmonize with the widths of the letters by bearing some well-chosen ratio or relation to them. Perfect spacing, therefore, takes into account the entire line of letters, their widths, interspaces, and all.*

The interspaces of the letters may vary from being no larger than that between the body-lines of the *H*, to attaining a breadth equal to the full standard width of the letters. But here, as in other things, there is a *medium* measure, more practically useful than those of the extremes. And an acquaintance with this being first gained will likely in most cases be sufficient, besides furnishing the best key to a knowledge of the variations, when desired. In considering this medium spacing we shall have special reference to the medium Roman capitals; but as the Roman are deemed as difficult to space as any, — (possibly excepting the text capitals), and as the same principles are more or less applicable to all alphabets, it is hoped that what is presented will suffice without going into the subject in detail relative to each style of letter.

In *medium* spacing the openings between the letters should *appear* about equal to those between the body-lines of the same letters. These latter spaces vary in different letters, but we know of no better average than one midway in breadth between those of the *H* and of the *O*. For the medium distance between letters, therefore, add to the width of

* Perfect spacing also does not entirely overlook the openness or closeness of the *general* design, or of the parts of it where the letters occur. It seems more natural that an open design, with wide margins and the lines well apart, should have wider intervals between the letters than one with narrow margins and a close general arrangement.

the space between the body-strokes of the *H* one-half of the difference between it and the width between the body-strokes of the *O*, taking both measurements at mid-height. This may be called the standard interspace, to which all should either conform exactly, or approximate, so far as the appearance of uniformity will permit. When two letters with straight body-strokes stand in a word with those strokes next to each other, as *I D*, *H P*, the distance between the letters is equal to the standard space. But when one or both the sides next each other are of curved, oblique, or broken form, the case is different. In such instances some portions of the letter recede so far from the one adjacent that it is found necessary to bring the entire letter closer to counterbalance and make the space *appear* of the standard width.

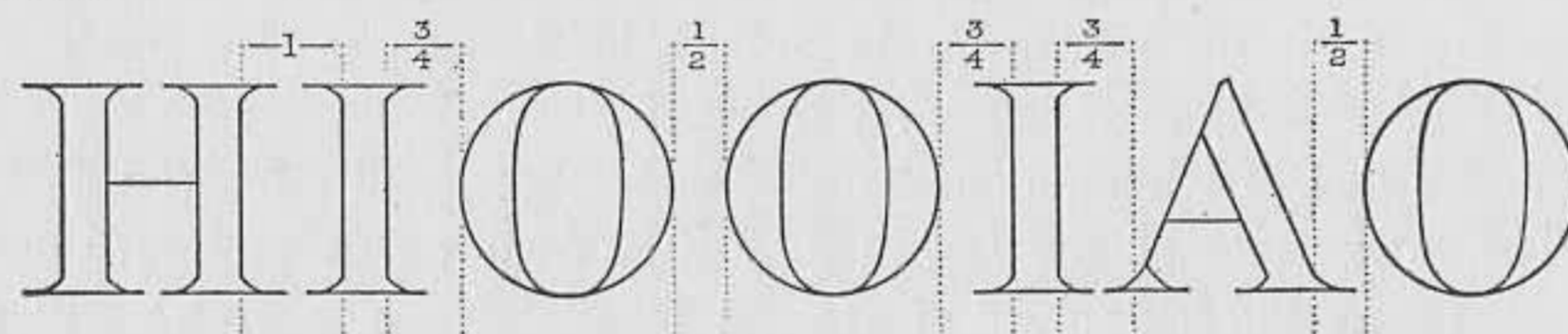


FIG. 69.

Fig. 69 illustrates the standard interspace, and some of the chief variations, needed to preserve the appearance of uniformity. The standard space is shown in that from *H* to *I*, marked "1" on the cut. The *O*, on account of its rounded sides, and the *A*, by reason of its oblique sides, have to be brought a fourth of the space closer, to prevent their looking too distant; so that the intervals from *I* to *O* and from *I* to *A* are each three-fourths the standard. Where the two *O*'s stand together, or the *O* and the *A*, each letter being brought a fourth closer leaves the interspace but one-half the standard. Letters similar in form to those in the cut follow a similar rule.

Between a *P* or *F* and a succeeding letter the space will be one-eighth of the standard closer than between the *O* or *A* and the same letter; and a letter on the right of the *L* or left of the *J* may need to be a little closer still, to look well. In case of such combinations as *AA*, *WV*, *PY*, the projections at top or base may be shortened, or, in some instances, coalesce between the letters. An *L* coming before an *A* or *J*, and an *F* before a *V*, *W*, or *Y*, may be slightly narrowed.

Between *words* in the same line, and between the initials of proper

names, let the distance be at least double the standard space between the letters, subject to the variations proper for the different forms of the terminal letters, as explained above. A more perfect rule, or statement of the same rule, would be as follows. Add one full standard interspace to the distance which the two adjacent terminal or initial letters would have between them if occurring together in a word.

When the standard distance between letters in a word is varied from the medium, it is better to increase than to diminish it; as the former favors legibility, while the latter tends to confusion. And whatever space is chosen, we think, as already intimated, that it should bear some relation to the standard width of the letters or their parts. For instance, it may be one-half, two-thirds, or three-fourths that width of the letters; or, perhaps, proportionately as much wider than the openings in the letters as these are wider than the body-strokes, etc.

The small letters have their own standard interspace, proportionate to their width, and are generally easier to space than the capitals, on account of their greater uniformity of outline. The spacing of the Full Block capitals is much the same as the Roman, while that of the Egyptian is simpler, by reason of its simpler forms. In both alphabets the octagon styles are easier to space than the round. The less variety, roundness, obliqueness, and brokenness in the sides of the letters, the more uniform the intervals, and the less difficult to distance them satisfactorily. Hence the ease of spacing such characters as the Old English lower-case, and still more the Straight Line style of letters. One who can place the Roman letters together aright will be likely to have little trouble with the rest.

As a sort of appendix to what we have said on the subject of spacing, we will give a word to an off-hand method which seems to be in vogue among sign-painters, as it is explained in Boyce's Sign Painter's Manual. Though it would be likely to prove unsatisfactory with engrossers, wherever superior results are sought, still, as it might sometimes serve a good purpose, or offer a hint for an improved method, it is here presented for what it may be worth. It consists in allowing an equal space upon the line for each capital letter, except the *I* and *W*. The latter has a little wider space than the rest, and the former but a half-space. Between initials and words in the same line a half-space additional is given.

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The lower-case letters have also equal spaces allotted them, except the *i*, *l*, and *t*, which have but one-half, the *f*, *j*, and *r*, a little more than one-half, and the *m* and *w* a little more than the general space. This method, says the authority quoted, is applicable to the Roman, Egyptian, and Block letters.

It must not be understood that by this method the letters are all required to be of one width, or that they occupy the entire space allotted them. They may be varied in breadth to give them a uniform appearance, as elsewhere explained, and though each letter is to stand in its own space, it is not to occupy so much of it as not to leave on one or both its sides enough room to provide for proper intervals between the letters. Also, instead of always being in the middle of its space, the letter can be moved towards its right or left side, when it will improve the arrangement.

As applied to *signs* this method allows Roman Caps and Full Block to be made from two-thirds to three-fourths the width of the general space in height. The Full Block may, however, be compressed, and then made of a height equal to the full width of the space. The Egyptian admits being one-sixth, two-thirds, or even five-sixths higher than the allotted space is wide. It will thus be seen that this method makes the height of the letters depend upon the lateral divisions, while the engrosser usually decides upon his heights first.

LAYING OUT LETTERS.

In laying out a line of letters usually its length is first decided, then its height. Two light pencil-lines of the length and distance apart determined upon are then drawn for the tops and bases respectively. If the letters are to be of the Egyptian, Block, or related styles, the top and base lines should be double with a space between each pair to match the thickness of horizontal parts of letters. A line, or double line, may be added at mid-height, parallel to the first mentioned. Plates 64 and 65 show the horizontal rulings for the German and Old English Texts; but for ordinary purposes that may be simplified by omitting all but base line and two additional ones, for the tops of the capitals and small letters respectively.

The guiding lines being thus drawn, there are several methods of putting in the letters. A skillful, experienced hand, by consid-

ering the length and height of the line, and the matter to go in it, can almost intuitively hit upon the right width and spacing, and, sketching the line quickly through, giving two or three characteristic strokes for each letter, come out just right, or very near it. If the sketched line varies materially from the desired length a change of each width and space proportionate to the variation will give the second time a correct result. Unless the letterer is sure of his skill, however, it is advisable for him, if his work is of much importance, to make his first sketching of the line upon a separate piece of paper, and get it rightly arranged there; when the measurements can be transferred to the proper place.

Another method is to run through the line, making slight touches with pencil for each side of letters. By this mode the standard width and interspace assumed to begin with may be indicated upon the edge of a card, and thence taken off, with the proper variations, for each letter in succession. An incorrect result can be rectified as before.

Sometimes a line of letters is begun in the middle and laid off each way. This insures a right balancing of the line upon center of space at once, and, if it is not material that it be of a given length, answers with the first laying out.

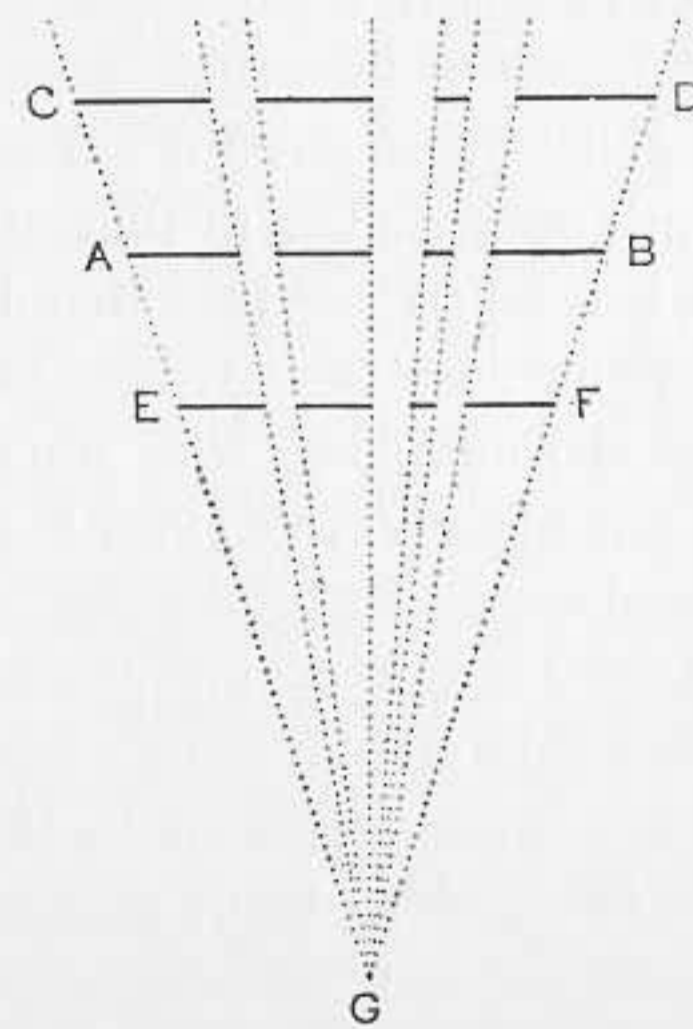


FIG. 70.

When a line has been carefully and accurately lettered or spaced through, and proves not to be of the right length, or, if it is desired to adapt it to some other place by a way sure, with care, to bring the correct result at the first trial, the method illustrated on a small scale in Fig. 70 may be used. The horizontal straight lines between *A* and *B* in the figure represent the widths, and the intervals between them the interspaces of the letters of a word properly spaced. The word is OHIO in this case, and in Roman print, but the method would be equally good with any other word or style. Suppose it is de-

sired to make the line a quarter inch shorter or longer. To do this take some point on one side of $A B$,—and it is best to have it opposite its middle and not too near. Let G be the point selected, and from it draw straight lines $G A$, $G B$, etc., touching both ends of all the width lines, as shown, and produced indefinitely. Now find the point between $A B$ and G where the outer diverging lines $G A$, $G B$, are at a distance from each other, measured on a line parallel to $A B$, equal to the shorter length of word required. Through the point so found draw a line parallel to $A B$, and terminating each way in the outer diverging lines. E and F on figure represent the ends of such a line, a quarter inch shorter than $A B$, and the lines diverging from G divide it into parts for widths of letters and spaces between them, exactly proportional to those in the line $A B$.

If the word is to be lengthened, the correct division is found in the same manner, but on the other side of $A B$, and will be as shown between C and D , if the increase is to be one-fourth inch. The entire distance, $C D$, is equal to the required longer line, and its divisions proportional to those of $A B$, and hence to the spacing of the given word, as required. This process gives perfect results if accurately performed.

The above way of making proportionate divisions of lines of different lengths is founded upon a geometrical principle similar to that of the "Lettering Scale," Plate 71; and the two taken together would form an exact geometric method for laying out lines of lettering, so far as the *widths* of letters and their *spacing* is concerned. The scale would furnish accurate measurements, and the other device (Fig. 70) would as accurately make them of the size desired.

The scale engraved, Plate 70, comprises only the Roman capitals. Though the plan is applicable to any style, it would require other similar scales, adapted to the leading alphabets, to give full scope to it. While such aids may be found helpful to the inexperienced, the master probably will not feel the need of them.

In placing letters upon a curve, if it be that of a circle, and they are to be perpendicular to it, a straight line joining the middle of the top of any letter with that of its base (both exclusive of projections)

should point exactly towards center of circle. To this middle line the direction of the sides of the letters will be parallel, or nearly so. We say *nearly* because the eye seems better pleased to see letters when placed as mentioned, a little broader than usual at their tops; for the reason, perhaps, that otherwise the contrast with the longer outer curve and with the increased width of the interspaces at upper end, would tend to make the tops of the letters appear too narrow.

If the letters instead of being perpendicular to the curve, are to be made all upright—that is, all vertical to a line joining the ends of the curve, and parallel to each other—it is a good plan to strike the curve for the *base* of the letters from a center lower than that of the top curve by at least one-half height of letters. If both curves are made from the same center the middle letters of the line will be lower than those at the ends. When this appearance is not deemed objectionable in the place the line is to occupy, both top and base curves may be struck from one center.

VARIATION OF LETTERS.

This subject is a broad one and of much interest, but we can do little more here than barely touch a few points relating to it.

The plain letters of medium proportions should first be attended to, and then there is a better preparation to understand how the transforming hand of change working in diverse ways may vary them in size, position, form, and by ornament, etc.

Variation in respect to *size* is so simple as hardly to need a word. We will say, however, that where several lines of lettering of various sizes appear upon the same piece, it is best that their heights should bear graded proportion to each other and to the tallest letter upon the piece; though of course the effect of ornament and different styles of finish upon the apparent size or prominence of a letter will be taken into consideration in carrying out this rule.

Sometimes the size of a letter is required to be varied without altering its proportions. Fig. 71 shows a ready method for doing this. Suppose that the large letter C in the diagram is to be reduced until its height equals the line $E B$, the ratio of width to height not being altered. Enclose the letter in a rectangle $A C D B$, resting upon base

LETTERING.

line of letter and touching its sides and top. Draw the diagonal, $C B$, of rectangle. From lower end of side $A B$ measure off upon it $E B$,

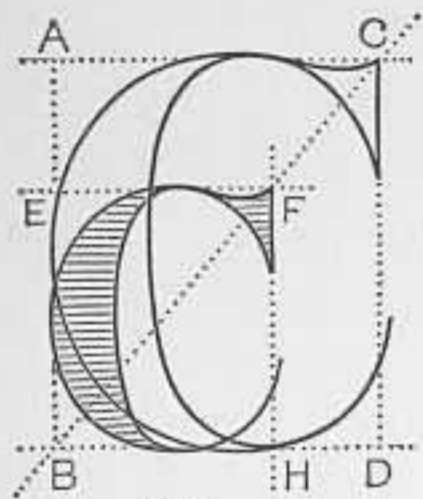


FIG. 71.

equal to height desired. Through E draw $E F$ parallel to base and cutting $B C$ at F . Draw $F H$ through F , parallel to $E B$. Then the rectangle $E F H B$, and the letter drawn in it, as shown in figure, will be exactly proportional to the larger rectangle $A C D B$ and its inscribed letter. To enlarge a letter without altering proportion:— after first making rectangle and diagonal as before, prolong the diagonal and also the left side of rectangle upward indefinitely. Upon the left side elongated

find, as before, the point at an altitude above base equal to the height required. From the point so found draw a line rightward, parallel to base, continuing it till it touches the diagonal produced. The length of this line will be the width sought for the enlarged letter; and the completion of the larger rectangle and drawing within it a letter of the required size can then be easily done.

The same principle is applicable when the width, instead of the height, of the size to which the given letter is to be proportionately enlarged or reduced, is known. In this case find the point upon *base*, or base produced, of rectangle, distant from its left end equal to the width required. A line carried upward from this point, parallel to left side of rectangle, until it touches the diagonal, or the diagonal produced, of that figure, will be of the height required. The construction of the desired letter is then simple.

There are three general variations of letters in respect to their *position* upon base line. These are the upright, the most common; inclined to the right, as in the Italic and ordinary script; and inclined to the left, as exemplified in some of the letters on Plates 62 and 63.

The upright position seems most favorable to legibility, but each has its place and use, either for ready reading, facility of execution, or purposes of variety and contrast.

Sometimes different positions may be appropriately combined in one word, as in the heading of the Telegraphic Alphabet, Plate 70, where the zigzag direction of the letters harmonizes with the course of the free lightning before it is caught and trained to a path of usefulness

along the wire. At first sight the positions of the letters in the heading referred to may seem quite devoid of plan; but a little attention will reveal the obscure thread of order and unity which can organize even confusion and render it picturesque and attractive.

The question of how much letters should slope comes in properly here, but what has already been said about it, in speaking of Italic and Off-Hand alphabets, will perhaps suffice.

Almost every style of letter may be placed in any of the general positions, — upright or inclined to right or left, — without essentially changing its character. A new name, however, is sometimes given to letters with their positions so altered, though changed in little else.

VARYING THE PROPORTIONS OF LETTERS. — By the proportions of a letter we understand in general the relations of the height to the width, and also of the different parts to each other. These proportions may be

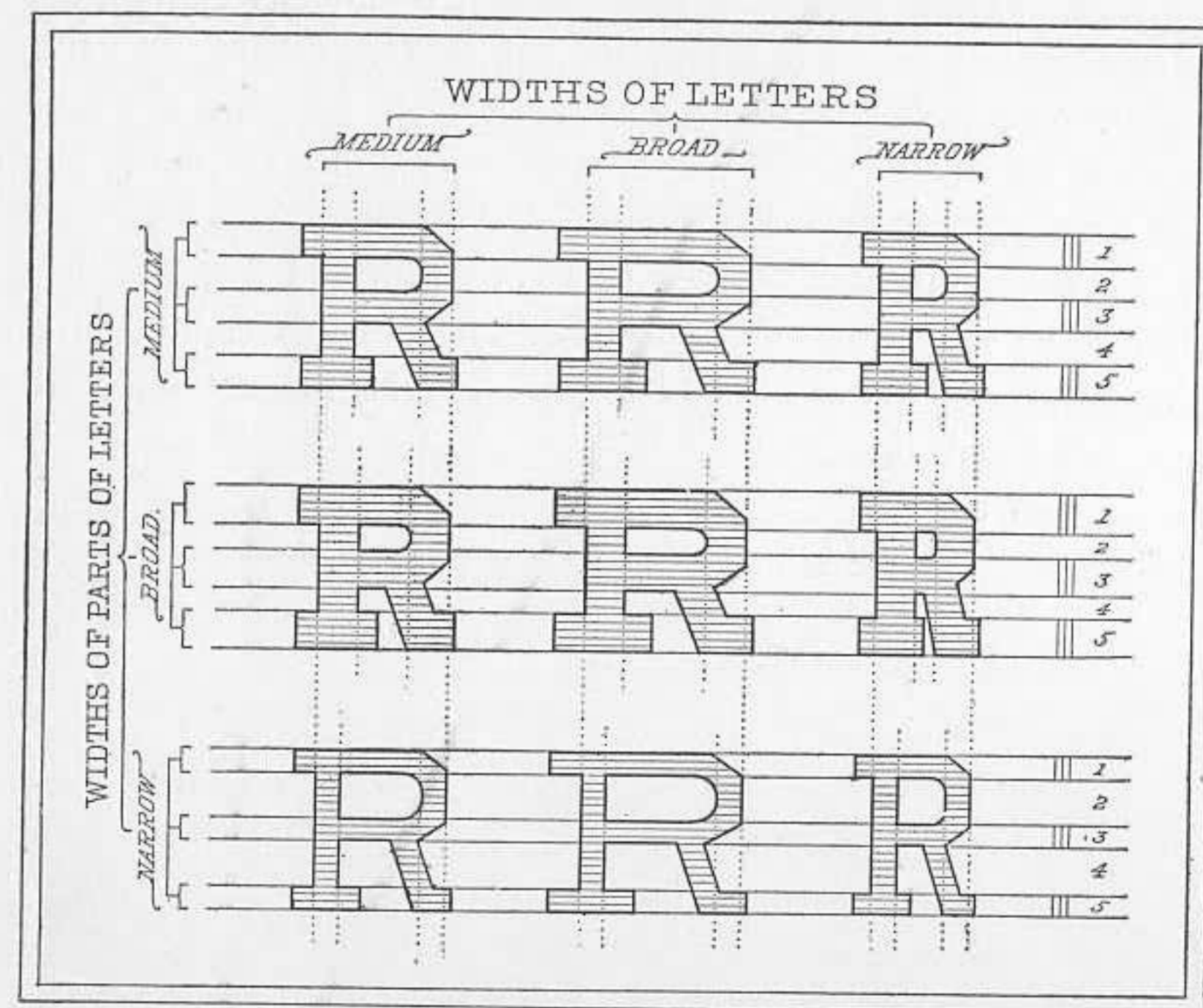


FIG. 72.—How the Proportions of Letters are Varied.

largely changed and the style of the letter still retained; or the changes may be carried so far, — especially in the relations of the parts, — that one style will pass into another or a new one be produced.

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LETTERING.

Fig. 72 illustrates a variation of the proportions of a letter without materially affecting its style. The heights of the letters in the cut are the same throughout; the changes are in their widths and in the breadths of the parts and of the spaces between the parts. The illustration explains itself, and shows how a letter of a given style may be medium, broad, or narrow in respect to width, and each of these varieties may have the lines or strokes composing it also medium, broad, or narrow, in thickness.

It will be noticed that in the cut the width of each letter is divided into three parts or spaces, of which the two outside ones are in every case equal, while the middle space may be equal to the other two or not according to the proportions of the letter. It will be seen also that the height of every letter is divided into five parts, of which those at the top, middle, and base are equal,* while the intermediate spaces vary, — being sometimes equal to and sometimes larger than the other three, — but in every instance equal to each other. The illustration gives examples where the varying spaces, between the parts of the letters, are equal to, where they are larger and also where they are smaller than the others.

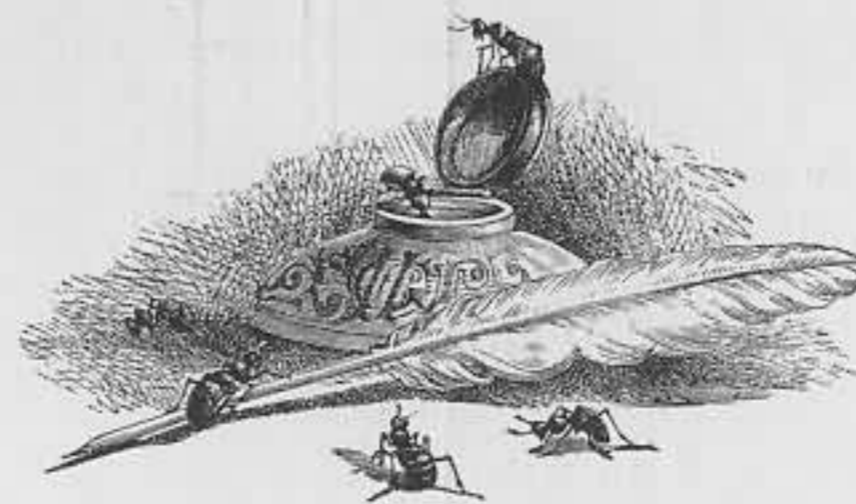
This scale or diagram of three parts in width and five in height for each letter, as shown and described, with its possible variations, seems to be applicable to the Block and Egyptian styles in all their positions, proportions, and variations.

* We say equal, though it is admissible to make the top division a shade narrower than that at base, in accordance with what was said under head of General Principles.

We mentioned that the variation of proportions might be carried so far as to change the style of the letter. To verify this, if we take, for instance, any of the nine letters in Fig. 72, and reduce the thickness of the vertical parts until they become hair lines, the Block character is lost and we have an Italian letter. And if after this transition we commence thinning the horizontal parts of the letter till they likewise are hair lines, we have no longer either Block or Italian, but a Skeleton letter.

The changes in proportion mentioned are among the means by which variations in forms are wrought; but there are others more striking; such as the substitution of curves for straight lines, — of circles, ovals, spirals, or parts of them for shapes of angular outline, — or, transitions the reverse of these. Such alterations may tend to simplification or to elaboration. If carried far in the latter direction they become ornamental in their character.

In varying letters in their shapes, and by the countless styles of ornamentation and finish, it is generally well to begin on a groundwork of simpler forms. This lesson is clearly exemplified on Plate 67, where a style of Egyptian is used as the basis of elaboration. The Plain Roman and Block are adapted for similar use, and some styles can be developed from them more naturally than from the Egyptian. The striking text alphabet on Plate 66 is based on the Old English; and the Ornamental Initials, — Plate 68 and 69, — are founded largely upon the Medieval characters.



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Pl. 58.

Construction of Roman 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 &

Roman Lower Case

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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Pl. 59.

HALFBLOCK KOREAN EGYPTIAN

A B B C C D D E F G G H I J

A B B C C D D E F G G H I J

K L a b c d e f g h i j k l m M N

O O n o p q r s t u v w x y z P Q

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

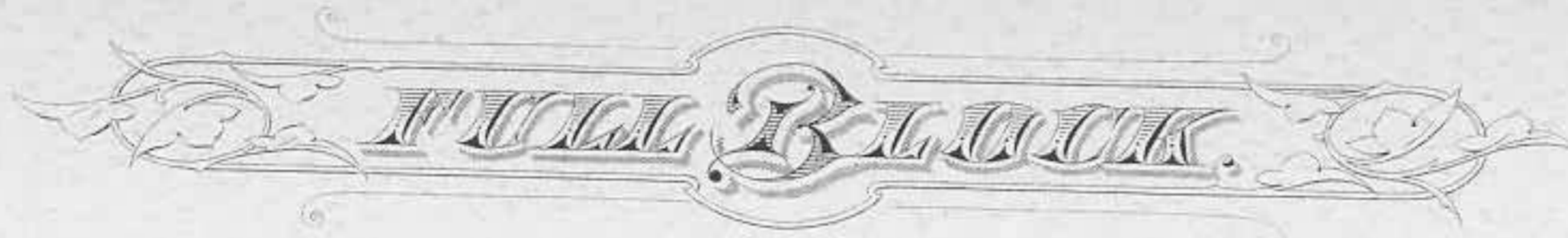
Q R R S S T U V W X Y Z & &

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Pl. 60



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

STYLES OF

H O Q N G C E

FINISH

ITALIC

A B C D E F G H I J K L M N O
a b c d e f g h i j k l m n o p q r s t u v
P Q R S T U w x y z V W X Y Z &

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Pl. 61.

Free Italic.

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

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

R S T U V 1 2 3 4 5 6 7 8 9 0 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 &



a b c d e f g h i j k l m n o p q r s t u
v w x 1 2 3 3 4 5 6 7 8 9 0 y y z

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Pl. 62.

STRAIGHT LINE 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 &

abcdefghijklmnopqrstuvwxyz.

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

abcdefghijklmnopqrstuvwxyz.

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

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

abcdefghijklmnopqrstuvwxyz

t u v w x y z

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Pl. 63.

Offhand 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 1 2 3 4 5 6 7 8 9 y z

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

For Card marking, Lettering Plans,

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

Box marking, Bulletins, etc.

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

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

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Pl. 64



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 &c

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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Pl. 65.

OLD ENGLISH.

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z &
a b c d e f g h i j k l m n o p p q r s t u v w
a b c d e f g h i j k l m n o p p q r s t u v w
X Y 1 2 3 4 5 6 7 8 9 0 Y Z Z

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Pl. 66.

Italian 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 &
abcdefghijklmnopqrstuvwxyz
1234567890.

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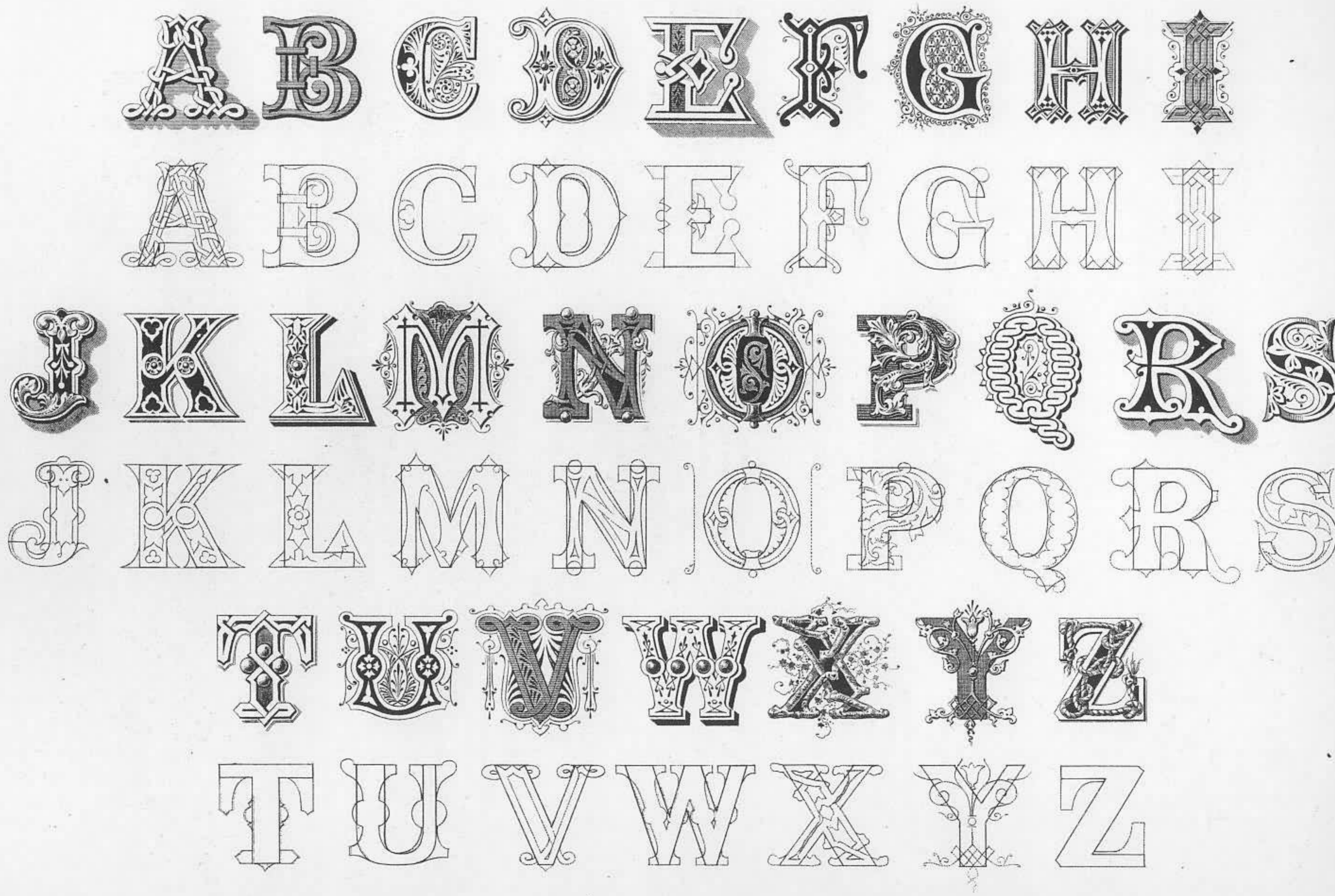
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Pl. 67.

DEVELOPMENT OF ORNAMENTAL FROM PLAIN LETTERS.



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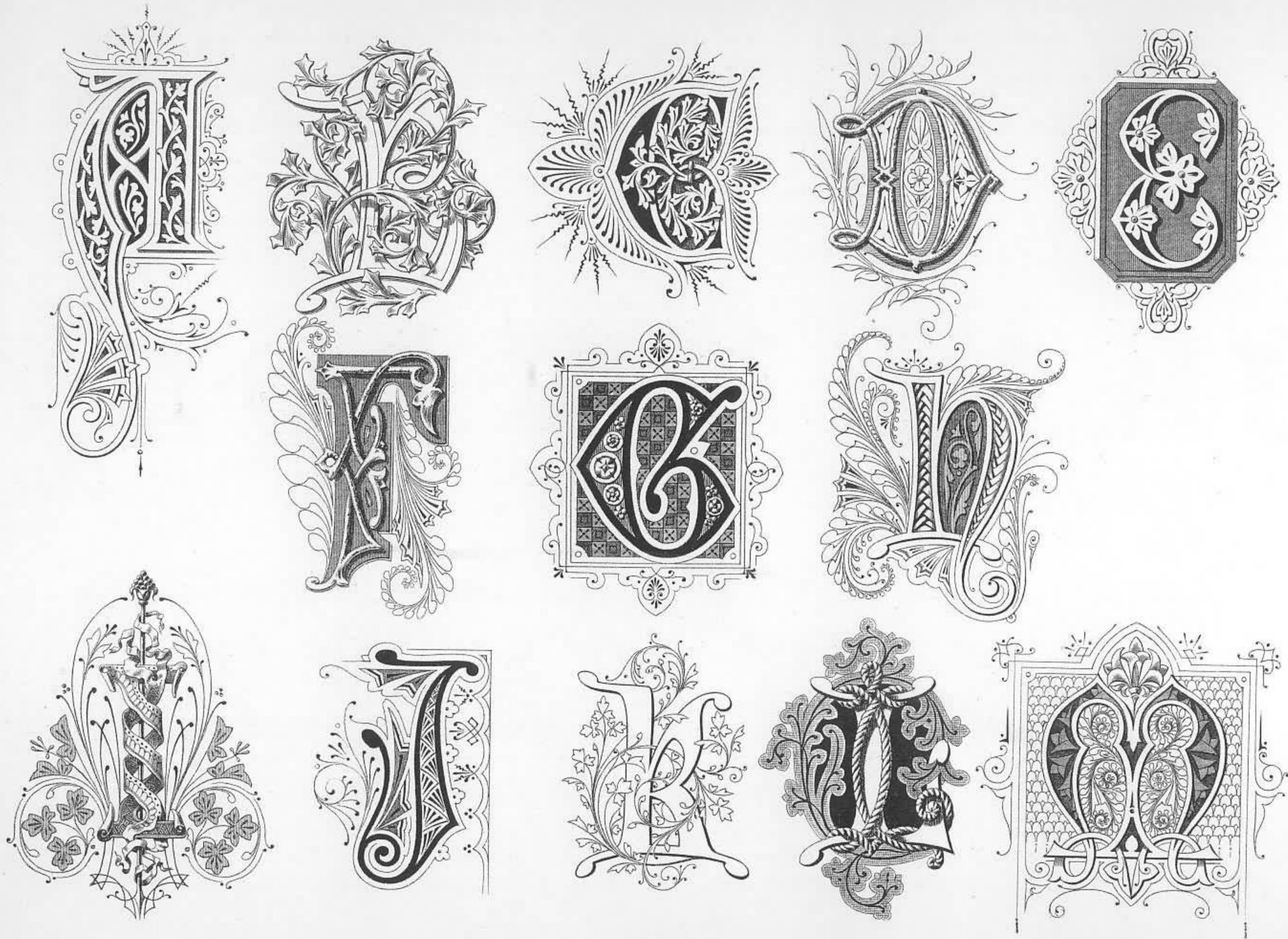
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Pl. 68.

Ornamental Initials.



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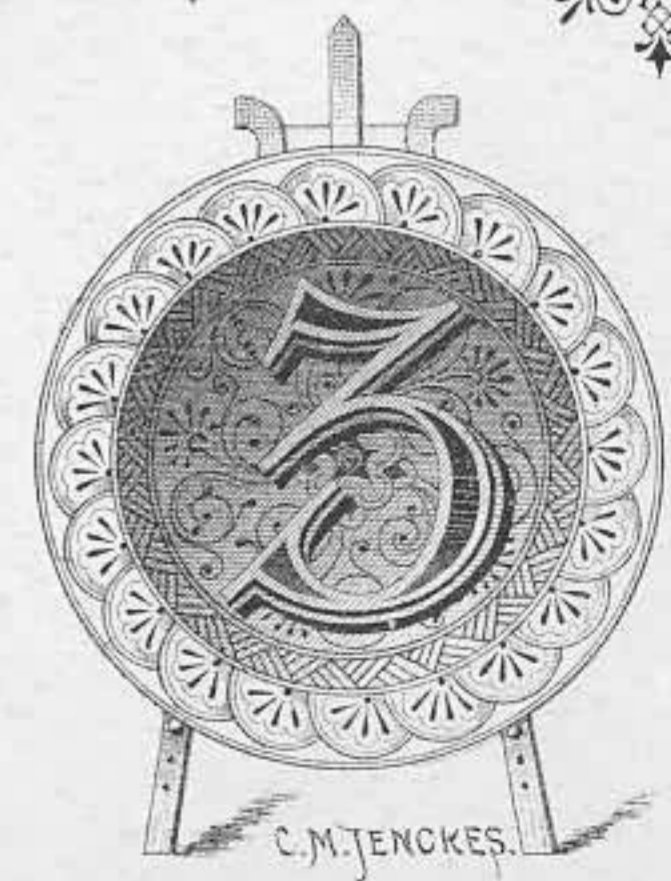
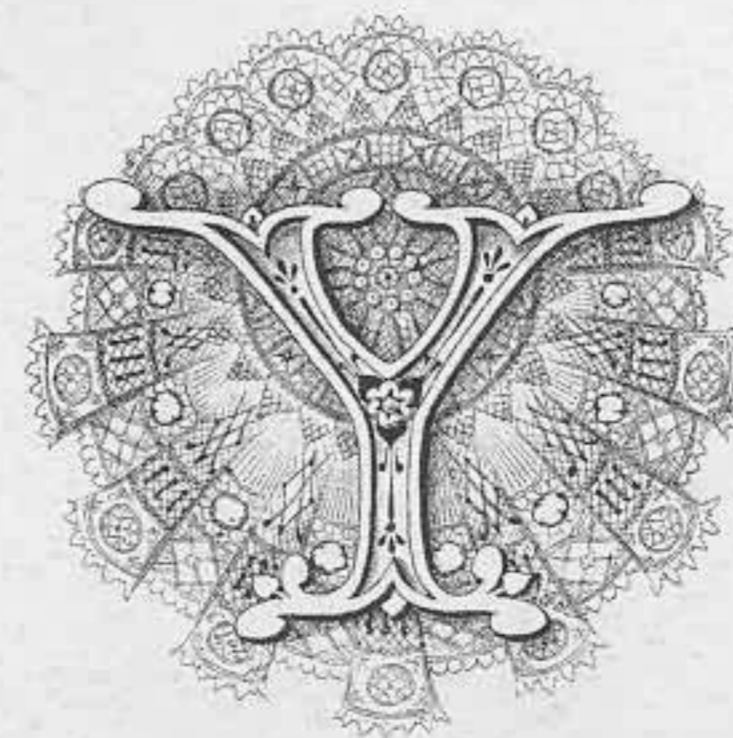
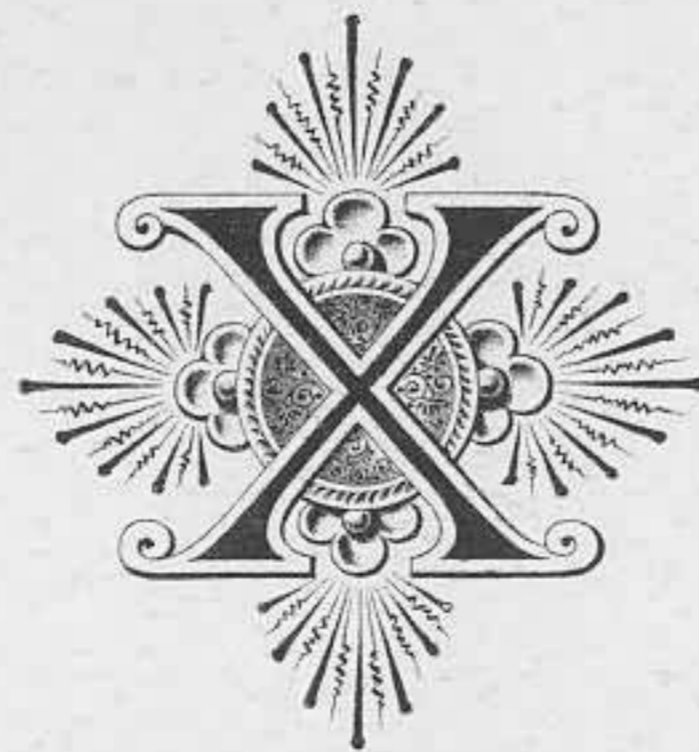
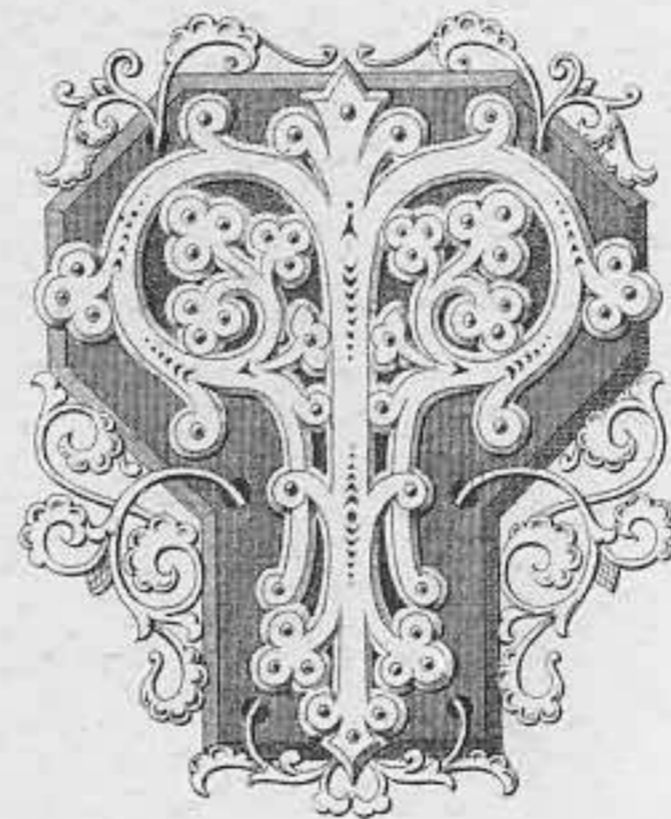
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Pl. 69.

Ornamental Initials.



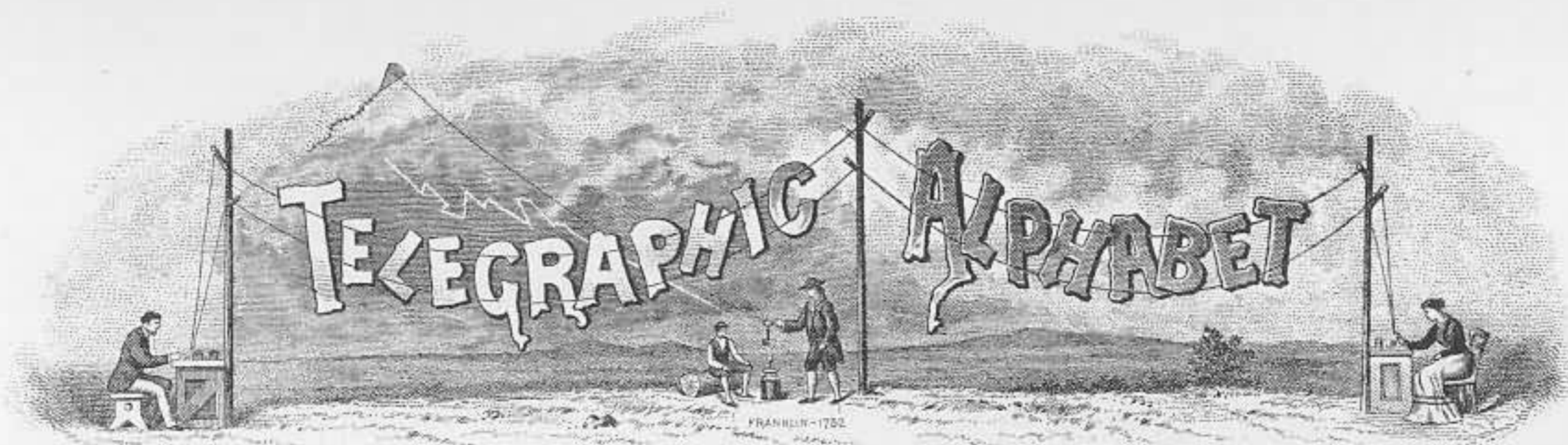
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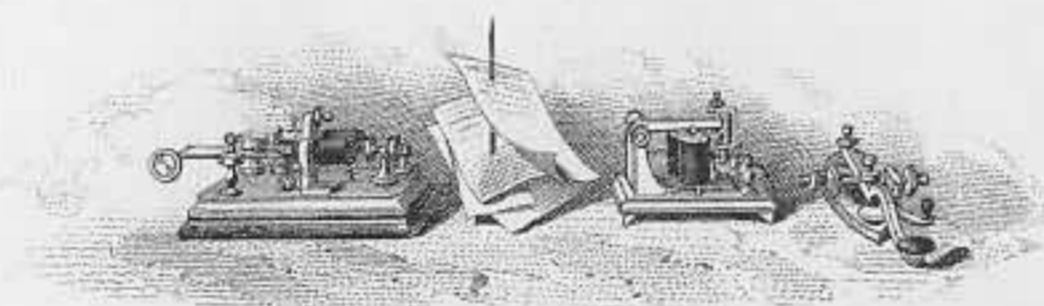
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Pl. 70.



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



*L*ives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time.
LONGFELLOW.

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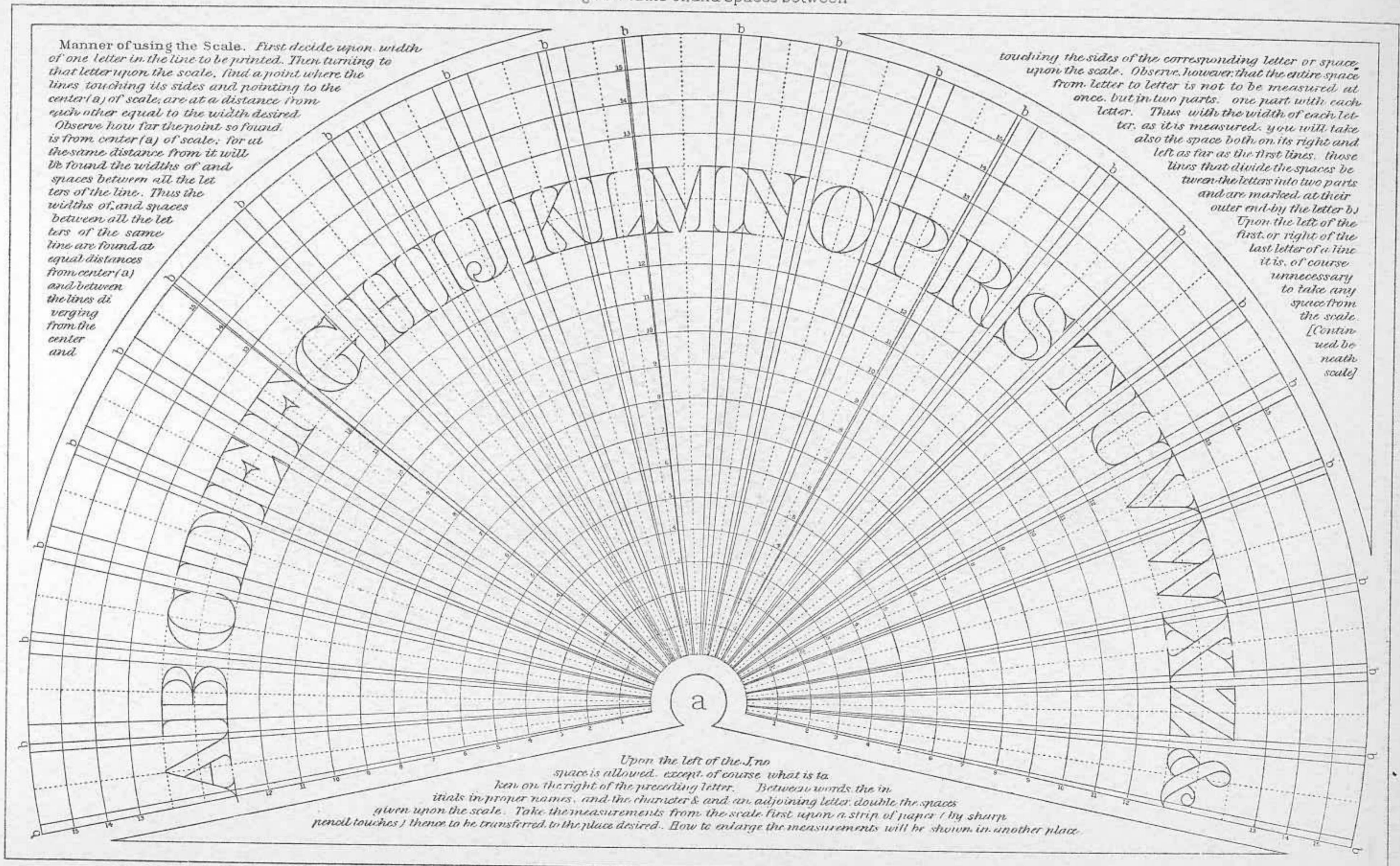
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Pl. 71

LETTERING SCALE

To give widths of, and spaces between



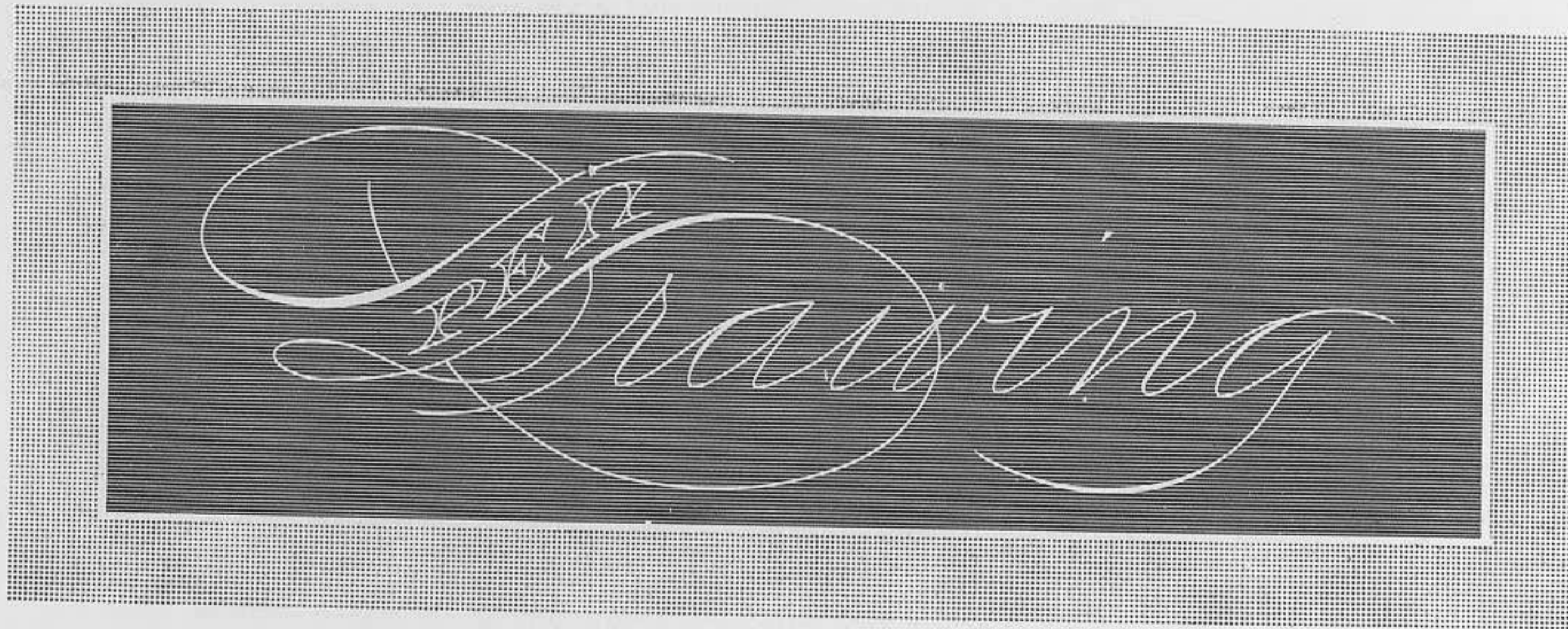
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THE ROMAN CAPITALS

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PEN-DRAWING.



As an instrument for drawing, the pen is unrivalled for the production of sharp, clear, definite lines; it can also, with extra time and care, almost rival the softness of the pencil and the brush. Its aptness at imitating the styles of engraving has brought it into large requisition of late in connection with the photo-processes of that art; and its sphere in that direction seems to be rapidly extending.

The pen has been strongly recommended to beginners in drawing. The difficulty of changing or erasing its lines enforces a thoughtful attention to the work in hand not to be expected where an instrument is used whose errors can be remedied in an instant by a crumb of bread or a piece of rubber. The point of the pen also lasts long and is reliable, while that of the pencil continually changes by wearing away, and requires frequent re-shaping.

Many drawings extant of eminent artists show that they had frequent recourse to the pen in their work; making use of it in hasty sketches and in studies, sometimes alone, and sometimes with tints of shade laid in with the brush or the stump. In the latter style, the sharp, definite lines of the pen form a striking contrast with the broad soft tones of the other implements.

The main principles of drawing are similar whether the instrument be pen, pencil, or charcoal, and a like knowledge, training of eye, and discipline of hand into subjection to the eye and mind, are required in

each. Instruction in the practice of drawing in general is not, however, within the scope of this work, but rather the offering of such hints as may prove useful where the instrument to be employed is the pen.

We are indebted for points here and there in this article to the pages of Mr. Ruskin, Mr. Hamerton, and Professors S. E. Warren and John Maxton. In the parts relative to drawing for photo-engraving we have profited by the instructions issued by the Moss Photo-Engraving Company, in addition to our own experience.

MATERIALS AND IMPLEMENTS.

PAPER. — Good papers for pen drawing are becoming plentiful, but there is still probably none better than the Whatman, except for photo-engraving, which needs a perfectly smooth, level, white surface, more satisfactorily found in the Bristol and some other card boards. The Whatman papers are made with two varieties of surface,—the smooth, known as “hot-pressed”; and the rough, designated as “cold-pressed.” The former is the one best suited for pen-drawing, the latter being more especially for brush work. The following are the names of the different sizes of sheets, with their proportions in inches.

Cap	13 × 17 inches.	Imperial	22 × 30 inches.
Demy	15 × 20 “	Columbier	23 × 34 “
Medium	17 × 22 “	Atlas	26 × 34 “
Royal	19 × 24 “	Double Elephant	27 × 40 “
Super-royal	19 × 27 “	Antiquarian	31 × 53 “
Elephant	23 × 28 “		

In addition to the paper to receive the drawing, some thin transparent paper for tracing and transferring is requisite; also blotting-paper, to take up any truant drops of ink falling where not wanted.

ERASERS.—A good knife-eraser and one of rubber ought also to be at hand, to remove marks of pen and pencil when desired.

PENS.—The pens to be chosen for pen-drawing should be of the best make, with smooth, nicely finished points, and of a fineness from that of the delicate Crow Quill, Lithographic Pen, and Spencerian No. 12, upward through the coarser grades, as adapted to the work in hand.

The use of the oblique clasp with the penholder, as shown in Fig. 73, will be found generally preferable to the common straight holders



FIG. 73.

for pen-drawing, as it brings the points of the pen more equally to the paper, and favors smoothness of line in drawing as well as writing.

When straight-line tinting is to be done with the aid of the ruler, it is better to use a draughtsman's drawing-pen instead of the ordinary steel pens. Fig. 74 shows such a pen, exclusive of upper end of holder. The regulating screw opens and shuts the jaws of the pen, so as to make the line fine or coarse at pleasure. The ink should be introduced between the points with a brush or writing pen, so as to leave the outside dry and clean; but the pen may be dipped into the ink, if the sides are afterwards wiped before using. Select the pen with care, in

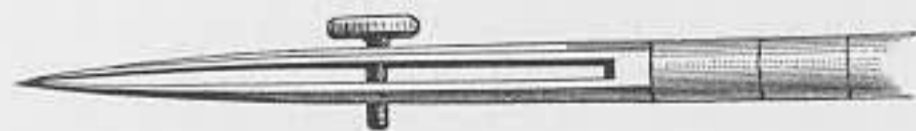


FIG. 74.

purchasing, and keep the point in good order, using in it only India ink, as the acids of writing inks will be likely soon to roughen it. Hold the pen nearly vertical in use, and, pressing lightly, move it from left to right.

INDIA INK.—The only ink that can be recommended for anything more than the most ordinary pen-drawing is the India or Chinese ink. It is fadeless, and attains the moment it is dry the color and depth of

shade it will always retain; so that the artist using it knows just what he is doing. Of this ink, which is probably the most ancient of all the materials employed about writing or drawing, Mr. Hamerton says:—

“India ink, of good quality, must always be esteemed as one of the most successful inventions amongst the material arts. Human ingenuity has seldom attained its object so completely as the Chinese inventors attained theirs when they tried to present the black smoke of lamps in such a form that it might be cleanly and portable, and convenient both for writing, for linear drawing, and for the most delicate shading. It is one of the very few things in which absolute perfection has been attained. It lasts forever.”

In the last sentence he probably refers to the ink's never changing in color or depth, either in the stick or upon paper.

The qualities by which good India-ink may be known are quoted by the same author from *Merimée*; and we can hardly do better than to repeat his description here. It is as follows:—

“When broken, its fracture is black and shiny. The substance is fine in texture and perfectly homogeneous. When you rub it with water you do not feel the slightest grit, and if you mix it with a great deal of water there will be no sediment. In drying, its surface takes upon itself a skin which has a metallic appearance. It flows easily from the pen, even at a low temperature, and when it has dried on the paper a brush charged with water passes over it without disturbing it. This property is very remarkable, for the same ink, dried upon marble or ivory, gives way as soon as it is wetted, which proves that an indelible combination is formed by the ink and the paper impregnated with alum.”

Signs by which to know a good quality of the ink before use have been suggested; such as, that it should be scented with musk or camphor, that the stick should be nicely molded and finished, and the characters or ornaments upon it should be finely executed. Such indications doubtless increase the probability of the ink's being good, but without making it certain. It is very unlikely that any fine quality of ink would be offered to the public with a coarse and unfinished exterior; so that in rejecting such, one could hardly go amiss. But where all the exterior signs are favorable, it is still admitted that the only certain test of the ink is in its use.

To prepare the ink, place a teaspoonful or so of pure water into a small saucer,—clean and free from dust,—and, dipping the end of the stick into the water, rub it about in the dish, until the liquid reaches

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the required blackness ; which can be best told by trying it upon paper with a pen. In grinding rub the cake of ink partly in the water and partly out of it, to prevent its absorbing too much of the water and cracking. Do not press too hard upon the stick or rub too vigorously, as it tends to make the ink detach in larger particles, and so produce a fluid not so fine as obtained by gentler treatment.

• A better arrangement than the saucer for preparing ink is the tile, of porcelain or slate, specially devised for the purpose, with a slant for grinding the ink and a well for retaining it. The form of tile with the circular grinding slant and well in the middle is considered rather preferable to that with an oblong slant and well at the end. The covers often provided with the tiles help to preserve the ink from dust and evaporation, when not in use.

India ink should be freshly mixed every day, when needed, to be at its best.

A sponge—the softer and cleaner the better—held in a teacup or sponge-glass, and charged with water, is needed to wipe the pen upon occasionally to keep it clean and promote the flow of ink. The sponge is particularly necessary when the ink must be used very black, and therefore rather thick ; but care must be taken, in that case, lest the pen retain so much water, from its contact with the sponge, as to reduce materially the shade of the ink.

A drop of ox-gall added to the India ink is said to make it flow more freely. The ox-gall, of a refined quality, is to be had of dealers in water colors.

There are several liquid preparations of India ink that may be purchased in small bottles ready for use. These inks are not so satisfactory, however, as that fresh ground from a good stick, as above explained ; but they will often answer, and are therefore convenient to have at hand.

ELEMENTARY EXERCISES.

To promote accuracy and steadiness in outlining, the going over with pen and black ink of circles, squares, triangles, and other regular geometrical figures, first drawn in pencil with ruler and compasses, is to be recommended. The tracing also in pen and ink of such figures, or of symmetrically formed ornaments, upon transparent paper placed over them, would be similarly useful. Try to reproduce exactly the forms

inked or traced. Hold the pen very much as in writing. It is prudent, when the line is a difficult one, to sweep the pen over it first without touching,—so as to be sure that the hand is in a position to command it. Then, placing the pen to the paper, execute as much of the line as can be done with certainty ; when the hand and pen can be readjusted and the next section drawn in like manner.

A little practice will show that the pen produces the most satisfactory line when drawn downwards,—or in the direction of its hollow side,—as in making the down strokes in writing. When, therefore, it is desired to have every line smooth and perfect, it is best to turn the paper or the hand so that the lines can be all executed in that way.

It is generally best to ink the left side of a figure first ; so that the side completed may not be hidden by the hand, but remain in sight while the other is in course of execution.

After outlining, the matter of shading is to be attended to. Shades may be either flat or graded, the former being of one uniform depth throughout, and the latter increasing or decreasing, more or less gradually, in strength in one or more directions. The shades of nature are mostly graded, and to a perfection that no hand can match, and therein lies much of their beauty. Flat tints are to shading what the straight line is to form, and the graded shades correspond to the curve.

The uneducated eye is blind to the finer shades ; but abstract exercises, like those to be suggested, tend to improve the capacity to see and appreciate them. Common writing-paper and ordinary black ink will answer in this elementary practice.

Begin with flat shading, by enclosing squares, a half inch or more in height, with the pencil, and filling them evenly with pen-lines. It does not matter so much at first how the lines are made or in what direction they run, as that the tint produced be *even* throughout. When the square is filled in nearly aright, if a spot in it looks too light, the lines can be carefully strengthened there, or additional lines or dots stippled in between ; and a place found too dark may be reduced by slightly erasing with the point of a sharp penknife ; until at last each part will be as dark as every other, and no darker. Take care not to work over the same place again till the lines before laid there are quite dry. A piece of flat-tinted cloth or paper placed beside the shaded square will help to make its imperfections apparent by the

contrast with a standard approaching something like perfection. The lighter and more delicate these first essays can be made, and preserve their evenness, the better the discipline for the eye. To secure such delicacy take little ink in the pen and carry it lightly over the paper.

At first, as said above, little attention as to how the lines are made is advised, in order that the entire thought may be given to securing evenness of shade. But after some practice in that way has begun to awaken the eye to the perception of evenness and unevenness, the *quality*, *distancing*, and *direction* of the lines may be taken more into consideration and systematic lining be also done, like that, for example,

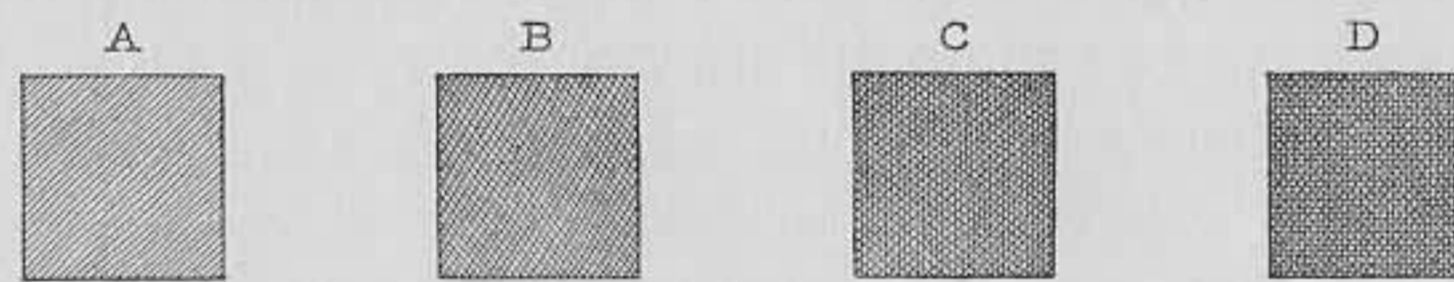


FIG. 75.

shown in Fig. 75, above. Fine or open lining, or both, secures lightness of tint; while tints are darkened by making the lines heavier, closer, and by adding one or more series of cross lines. In the latter case, the different series of crossing lines, whether straight or curved, should have some orderly relation to each other, to produce the best results. Cuts *B*, *C*, and *D*, Fig. 75, for example, show the courses of lines related to each other like the diagonals, and also like the sides and diagonals of a square. The figures in connection with the exercises on graded shading illustrate the same or a similar idea.

Some skill having been attained in making shades flat and even, one is prepared to try his hand at grading them. For this purpose



FIG. 76.

enclose with the pencil some oblong spaces, — say a half-inch high by one and a half to two inches in length; and grade these with pen-line shading from white at one end to black at the other. Aim to make the shade increase in regular degrees throughout the strip. It is best so in the first exercises, though in nature the degree of increase often

accelerates towards the darker end. When the grading of a strip is nearly complete, points too light or too dark may be corrected in the same manner as suggested in the flat shading. In this, and also in the previous exercise, two or more squares or strips may be in progress at once, the ink being given time to dry upon one while engaged upon another.

At the beginning of this exercise the aim should be accuracy of gradation, without much care as to other points. Afterwards more systematic work can be undertaken, — something as shown in Fig. 76, the quality, spacing, and direction of the lines being more attended to. In these exercises it is well to cover with the first series of lines the entire strip, except the part to be left white; then let the second course cover the first except a small portion near the light end, and so on with the third and each successive series.

If these different courses of lines have an angle to each other somewhat as indicated in Fig. 76, and in *B*, *C*, and *D*, of Fig. 75, the crossings will be more likely to be clean and sharp and the shading clearer.

Figure 77 shows (in the left group) the crossing of curved lines in shading in a manner similar to that just mentioned in respect to

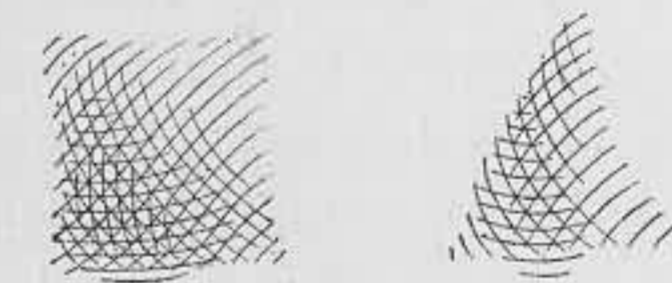


FIG. 77.

straight lines. It will be noticed that in the group on the left in the figure the different series of curves have to each other a relation, in respect to direction, like the diagonals and sides of a square; while in the other group the relation is like that of the sides of a triangle. The formal outlines given to the groups of lines in the cut was intended to make their peculiar relation more apparent.

All the exercises here recommended can of course be done in stipple or other styles of finish, instead of line. The sphere below is an example of one style of stipple shading.

Excellent additional practice will be found in outlining and shading cylinders and spheres. Examples of such exercises are shown in Figures 78 and 79. In the former the highest light is a long strip from

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which the shades grade to the right and left; while the highest light in the sphere is of circular or oval form, from which the shades increase outwards in every direction. If the learner can have before him copies in plaster, or in wood painted white, of solids like those mentioned, and study and copy them in different lights and positions, it will materially aid him in mastering the subject of shading. In imitating the shades of such objects, or those found in nature or engravings,

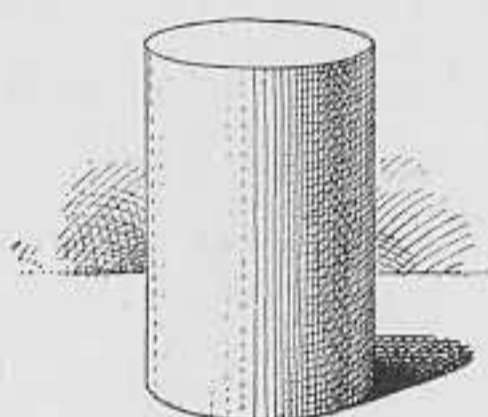


FIG. 78.

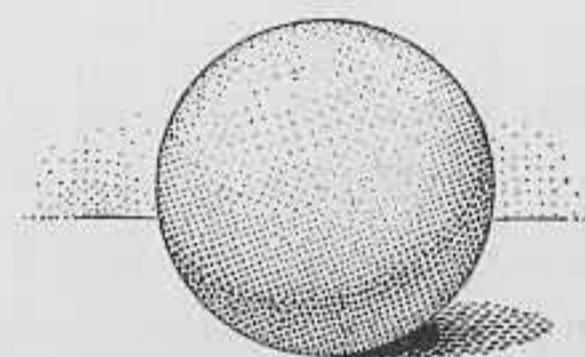


FIG. 79.

notice first the lightest and darkest points of the entire subject, and then of each part in succession, observing also the relative strength of the extreme lights and shades of the different portions.

Sometimes it makes a good beginning for a pen-drawing, after the outline is secured, to cover the entire piece with a fine close-lined tint, except only the highest light. This first tint may be followed by another similar, leaving this time not only the highest light, but the one next to it in brightness. The process may be carried still further with additional courses of tints, and furnishes an admirable groundwork for an attractive drawing. For work that must be entirely in quite black ink this method would not be so well adapted.

SECURING AN OUTLINE.

The outline for a pen-drawing may be drawn freehand, or it may be transferred to the desired place from a previously prepared drawing, or from other copy, by a more mechanical process.

In preparing the outline freehand, use a medium graded pencil, and avoid as much as possible the making of heavy lines, as well as roughening the surface of the paper by a too free use of the rubber, and thus unfitting it for the reception of ink.

There are various methods of transferring. The outlines may be drawn upon a separate piece of paper; which is afterwards blackened upon the back with a soft pencil along the course of the lines, and

held with weights or pins in the place where the drawing is to go; the lines being then followed with the point of a hard pencil or a smooth ivory or metal point, with rather firm pressure, will be transferred upon the sheet beneath. The outlines of an engraving or unmounted photograph can be copied in the same way. But, as that process injures the copy, where it is desired to preserve the latter in good condition, methods like the following should be employed.

Place thin* transparent paper over the work to be reproduced, and trace upon it the outlines with a rather hard pencil. Removing the tracing so made, and placing it face downward, go over the lines upon the other side with a softer pencil. Then, adjusting it to the place the drawing is to occupy, follow the lines with a hard smooth point, or with a burnisher, using some pressure, and a good transfer should be the result. Two or more additional transfers—though fainter—may also be made from the same tracing without relining. Instead of penciling the lines upon the other side of tracing, a piece of transfer-paper—which is thin paper rubbed evenly over one side with black-lead or a soft pencil—can be used. After the tracing is in position this transfer-paper is placed beneath it with its blacked side down; when a tracing-point going again firmly over the lines, as in the other method, impresses a copy of them upon the sheet beneath.

When the outlines of a picture to be copied are obscure, as is generally the case in a photograph, sheets of prepared gelatine, on account of their almost perfect transparency, are preferable to ordinary tracing-paper. The lines are to be traced upon the gelatine with a keen steel point, like that of a well-sharpened darning or etching needle. The point must cut into the gelatine so as to leave a little furrow; which being afterwards filled with pencil-dust, and the gelatine turned face down and rubbed with a burnisher, imparts a clear impression to the paper beneath. The impression so made, however, will reverse the position of the original. If this is not desired, the first impression from the gelatine may be made upon separate paper, which being turned face downward at the proper place, and its back rubbed

* Tracing-paper may be made of ordinary white tissue-paper, by applying to it, with a sponge or broad brush, a mixture of boiled oil and turpentine, in the proportion of one part of the former to five of the latter. One coat only is required, and that not too thick; the paper is then hung upon a string to dry, and is ready for use when the clear oily marks have entirely disappeared.

with firm pressure, will yield a second transfer in correct position. Or the same end can be secured by again tracing the lines—after filling them with pencil-dust to make them distinct—with the steel point upon the other side of the gelatine. An impression, taken as before from this retracing, will be in the position of the original.

The gelatine process of transferring is a favorite with engravers. The sheets should not be exposed to sunshine or to moisture, and are best kept covered with clean paper and placed between the pages of a large book.

The outline to serve as the basis for a pen-drawing is often secured also by photographic process. A method largely used in the production of work for photo-engraving is to line-in the design with the pen directly upon an unfixed photographic print. The photo-color is then bleached away leaving the pen-lines standing. This bleaching is done by flowing over the print a solution of bichlorate of mercury (corrosive sublimate) in alcohol,—the proportions of the solution being one ounce of the former to one quart of the latter ingredient.

STYLES OF PEN-DRAWING.

Drawings made with the pen may be broadly separated into two classes,—the free and the systematic. The latter are generally made after some consideration and preparation, upon an outline previously sketched in pencil, transferred, or otherwise obtained, while the former are done off-hand upon the spur of the moment. The pen-drawings of artists are more after the free style, and full of interest, revealing at times the budding of those ideas whose full flower and fruitage are their finished works. It is hardly in place, however, to attempt to teach that sort of drawing, it being better left to be formed by and be an expression of the individual taste and temperament.

Systematic pen-drawing, which gives more attention to accuracy, finish, and the lay of the lines, has drawn its lessons largely from the engravers and etchers; but is likely to deviate more and more from them, and perhaps form a distinct style of its own.

In respect to finish pen-drawings are of many sorts, varying both in their degree and in their style. By degree of finish we mean the stage at which the drawing is left and considered complete; as, first, and simplest, outline only; second, outline with main shades and

shadows; third, the last-mentioned, with addition of middle tints; fourth and last, a combination of the three lower stages, with such additional fine touches as may produce an imitation of nature as complete and perfect as pen and ink in the style of finish chosen can achieve. The fourth and full degree of finish is more within the province of the brush, and pen-draughtsmen very wisely do not often attempt it, further than perhaps in the more central or interesting portions of their work.

A number of the leading styles of regular or systematic finish are illustrated upon the following page. The drawing numbered 2 upon that page is an example of pure outline: No. 1 is an accentuated outline, the line being accentuated or thickened on the side away from the light; while of the shaded drawings, No. 5 is finished entirely with lines; No. 3, with stipple-work or dots; No. 4, with lines and stipple; and Nos. 6 and 7 are outlines shaded very simply with little more than a flat tint laid with parallel lines.

There is another style of drawing with the pen that ought to be here mentioned; which, instead of using black ink only, employs several lighter shades in addition. The different shades are prepared in separate dishes, the darker ones being made so by longer grinding.

Three or four tints will be sufficient, graded from the black downward, lighter and lighter, to a delicate shade. Further range of tint is obtained by having a cup of water at hand, to dip the pen in and thus reduce when required the shade of the ink with which it is charged. This mode of pen-drawing favors a much nearer approach to the finish of nature than the exclusively black-ink styles, and is capable of rivaling in softness and beauty the finest engravings and photographs. It is not adapted, however, to producing work for photo-engraving.

ENLARGEMENT AND REDUCTION OF DRAWINGS.

Photography offers a ready and accurate method for securing enlarged or reduced copies of drawings, and is often employed for that purpose; but there are other ways, both graphic and mechanical, for doing this, that may sometimes be of use. The time-honored method is, to divide the work to be copied, or a tracing of it, into squares, and the space the reproduction is to occupy into the same number of squares. The portion of the design in each square of the original is then to be

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drawn freehand into the corresponding one of the enlarged or reduced copy.

Another method is illustrated in Fig. 81, and consists in drawing from a common point, selected at pleasure, lines of indefinite length through the principal points of the figure to be copied. Upon those lines, at a distance from their common point proportional to the change of size required, the corresponding principal points of the figure sought will be found.

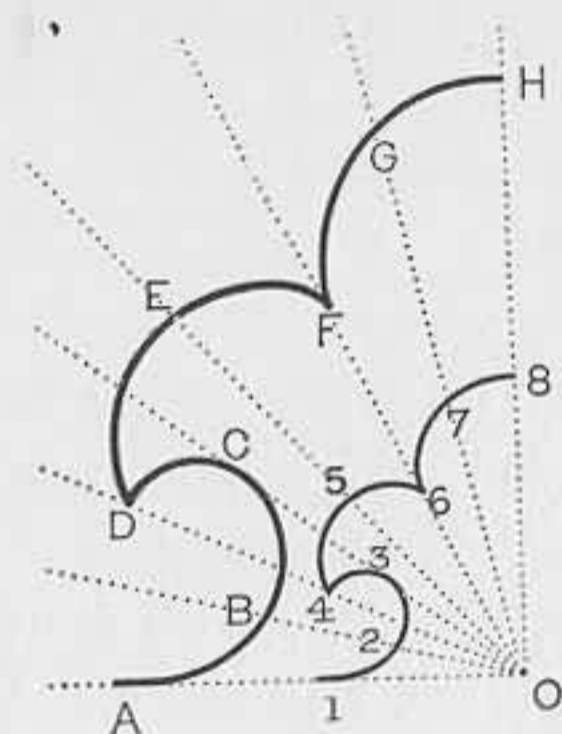


FIG. 81.

For example, suppose the series of curves between *A* and *H* in Fig. 81 is to be reduced one-half. From any point, as *O*, draw lines, *O A*, *O B*, *O C*, etc., through each of the principal points *A*, *B*, *C*, etc. of the curve. Then find upon those diverging lines the points 1, 2, 3, etc., midway between the point *O* and the points *A*, *B*, *C*, etc., and they will be the principal points of the reduced curves sought. If

the curves were to be reduced to one-third or one-fourth original size, the points 1, 2, 3, etc., of the new curve would be at one-third or one-fourth of the way from the point *O* to the points *A*, *B*, *C*, etc. If the work is to be enlarged—for instance, if the small series of curves from 1 to 8 is to be doubled in size—the distances measured upon the diverging lines to find the points *A*, *B*, *C*, etc., of the curves required, will each be double that to the corresponding points 1, 2, 3, etc., of the smaller curve. To enlarge the same curves three times, four times, etc., the points *A*, *B*, *C*, etc., would each need to be carried out upon the radiating lines to distances three times, four times, etc., as great as the points 1, 2, 3, etc., are from the center of divergence, *O*.

A mechanical method for enlarging and reducing drawings is furnished by the pantograph.

CLEANING AND CORRECTIONS.

Care should be taken to have a clean piece of paper under the hand, to protect the drawing while engaged upon it; and it is well, especially if the design be large, to keep the portions covered which are not being worked upon. The process of restoring the surface of a much tarnished piece is likely to injure the delicate parts of the work;

and it is hence advisable to keep it in the best condition possible. Still, with the utmost care, the drawing will probably become sufficiently soiled to need some renovating when done. For such general cleaning, bread, somewhat stale, is the best article. Sponge-rubber, and also the old-fashioned black India-rubber, when of good quality, may likewise be employed. These appliances must be used gently upon the drawing where the work is fine. Very fine sand or glass paper can be used to clean the margins, where much soiled, as also to make erasures too extensive for other means.

A piece of good blotting-paper ought always to be at hand, with which to remove as much as possible of any chance blot before it is dry. For erasing what the blotter may leave of such mishaps, or others which dry untouched, as well as for taking out erroneous ink-lines, a knife-eraser is generally used; which needs to have a very keen edge to do its work well. The misplaced ink should be removed gradually, moving the eraser quickly and lightly in one direction for a time and then in another. This care may preserve the surface in good condition. After the ink is thus removed it is best to rub the part gently with a piece of rubber ink-eraser, and then burnish it with a bit of smooth ivory or bone. In re-drawing over the spot where the erasure occurred, carry the hand lightly, and use little ink in the pen. Another method for making such erasures is to place over the part to be corrected a piece of firm drawing-paper with a hole in it exposing just what is to be erased; which is then washed out carefully with a clean soft sponge, or a stiff brush dampened in pure water.

A "Glazing Pencil" has recently been invented, which restores surface of writing and drawing-paper, and tracing-linen after erasures, when applied with light friction.

MOUNTING DRAWINGS.

For the convenience of those who may wish to mount their paper upon cloth, either before or after the drawing is made, we append directions by which it may be done.

Select white cotton or linen cloth, and stretch it tightly upon a frame, table, or other suitable place, fastening the edges with tacks driven half-way in and close together. The paste should be cold, rather stiff, free from lumps, and be applied evenly to the back of

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the paper,—a large brush being best for that purpose. The paper is then laid, paste side-down, upon the cloth, and made to adhere in the middle first, and gently smoothed down with the hands, thence outward.

Then press the paper down to close adherence with a clean, soft cloth, and leave it till thoroughly dry before taking up. Maxton recommends dampening the back of the paper before pasting. This would probably be good for a drawing made entirely with India-ink; but one containing ordinary writing-ink would need to be kept as dry as possible in the process of mounting, to prevent the lines from running. It is advisable also, in mounting drawings containing work in common ink, to have the paste as dry and stiff as can well be worked.

PEN-DRAWINGS FOR PHOTO-ENGRAVINGS.

The photo-engraving processes now offer a wide and tempting field to those who are masters of the pen as an instrument for drawing.

Designs to be reproduced by this method should be upon the whitest of paper, with a surface smooth, firm, and level. The Bristol-boards, and other similar papers, are therefore best suited for the purpose. There is also an enamelled board, furnished by photo-engravers, upon which both black lines and white can be produced, the former being drawn with the pen, and the latter with a steel point upon the black lines or masses previously laid with pen or brush. The ink for the enamelled board is improved by the addition of a little glycerine. White lines may also be drawn with the pen across black lines, and masses upon other papers; by using the water-color whites. For lines to be thus crossed with white the ink should be well sized; but

neither white nor black lines should be crossed by others or retouched until perfectly dry.

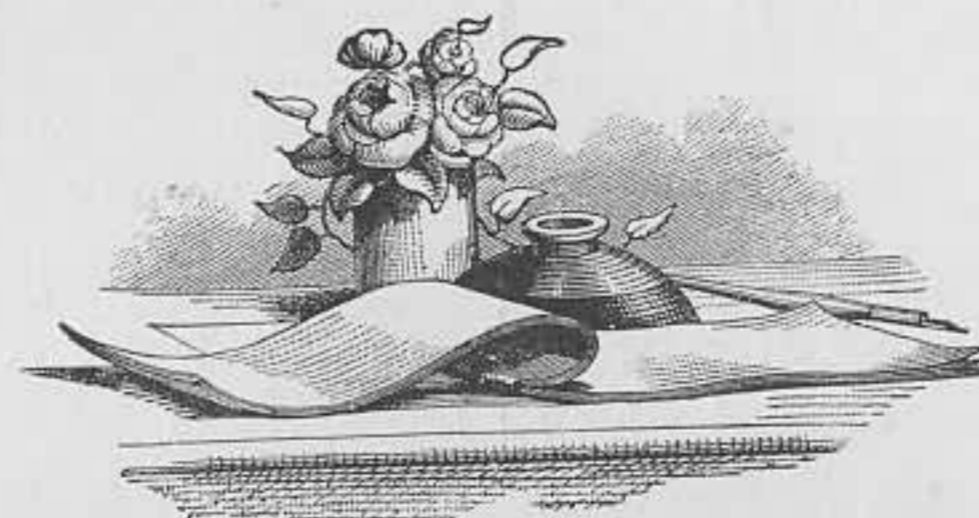
The lines for photo-engraving may be fine, but—to obtain clear, sharp work upon the plates—ought always to be perfectly black, the ink being of the best quality, and ground until it attains its deepest shade, though no longer, lest its flowing qualities be impaired. A drop or so of ox-gall may be added to the ink, as before recommended, to improve its fluidity. The photo-drawing ink, which is similar to the India, and to be mixed in the same way, is a dead black, quite free from gloss, and esteemed by some as better for its purpose than any other ink.

Pencil-lines should be removed from a drawing intended for photo-engraving, when complete, but with soft rubber and very carefully, to prevent impairing the pen-lines.

Ruling for script to be photo-engraved is sometimes done with faint blue-ink lines. These do not reproduce in the process, and so do not need to be erased.

The drawings are not to be in reverse, as sometimes for other engraving, but in the position they are to appear when printed. And it is best to make them at least double the size (that is, twice the height and twice the width) the engraving is to be. The reduction necessary for the engraving makes the lines finer and smoother, and so helps to counteract whatever opposite tendency may arise from the imperfections of the process.

The photographic method of securing a basis for a pen-drawing, described under head of "Securing an Outline," is largely used in producing picture work for photo-engraving.



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Pl. 72.



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