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LESSONS IN

Ornamental Penmanship

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THE PURPOSE

The object of these lessons in ornamental penmanship is to enable the student to study and practice in such a way that he may acquire in the shortest possible time and in the best manner what is generally termed a professional or ornamental handwriting. The purpose of instructions and illustrations is to disclose the means rather than the end of good writing, and to train the mind and the muscle by giving exercises that are progressively graded.

Pet theories are not indulged in or recommended; instead, the instruction given is such that experience has demonstrated to be the best and such as is used by the leading penmen of America.

The development of the highest beauty consistent with a free and easy movement has been the aim. By studying critically the forms presented, and assimilating the instruction contained in the text, it is possible for the home student to become an expert penman. Use good common sense in interpreting and applying the instruction and you will be rewarded with improvement for every earnest effort expended. Of course you must do your part intelligently, enthusiastically and perservingly or the lessons will fail to do theirs.

You must learn to develop and to use your own God-given powers of common sense, for that is the most practical theory on earth. You must learn to use the muscles from the tips of the fingers to and including the shoulder for use at different times and in different kinds of work. Keep in mind the fact that it is a beautiful style of penmanship that is desired, and that any method by which it may be acquired and executed to the best advantage is the one to adopt. Therefore, get to work and work hard and intelligently and success will crown your efforts.

Before going any further it is necessary for you to recognize the fact that there are two essential things which you must utilize to become a successful penman. The one is *study* and the other is *practice*. Study critically the form to be produced and then practice faithfully to realize it. It is simply the old story of mind and muscle combining to produce a desired product. Neither one will do alone. The *two* must go hand in hand at all times.

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MATERIALS

In order to get the most out of these lessons, it is necessary that you have good materials with which to practice.

PAPER. First, you should have good paper. The sheets should be 8x10 inches, faint and wide ruled, and of quality considerably above the average found in book stores. The surface should be fairly smooth, although not glossy. If you desire to practice on but one side of it, 5 lb. paper is heavy enough, but if you wish to practice on both sides, you will need about 6 lb. paper.

PENS AND HOLDER. We would recommend the use of the Zanerian Ideal or Zanerian Fine Writer pens, the latter being finer and more flexible than the former. We recommend an oblique holder that has been properly adjusted by one who has had years of experience in this work. The cost of a holder in no way assures the purchaser that it is adjusted properly for professional writing. It therefore pays to secure the best from those whom you know to be competent to adjust such a holder.

INK. The ink should be free flowing and of such a quality as to make faint hair-lines and black shades. Arnold's Japan ink comes more nearly filling these requirements than any other of which we have knowledge. Zanerian India ink is another high grade effective ink.

CLOTHING. Wear a rather light-weight, loose-fitting coat; rather large in the sleeve and loose at the armpit. Cut the under sleeve off at the elbow and remove your cuff, and usually roll up the shirt sleeve within the coat sleeve. We do not recommend practicing with the bare arm upon the table for if you get into the habit of writing without a coat sleeve on you find it quite difficult to do yourself justice when wearing a coat, as is usually necessary in most offices and schools.

POSITION. The illustrations showing positions are such that we would recommend that you follow quite as faithfully as your peculiar physical make-up will allow. Note particularly the location of the elbows the slope of the back, the angle of the paper, etc., etc. Provide yourself with a blotter to be kept under the hand for the little finger to glide upon. Form the habit of holding both your blotter and your paper with the left hand. In executing small letters, lean forward further than when executing capitals. The eye needs to be nearer the small letters than the capitals, in order to see details. It is not a bad plan to shove the point of the elbows onto the table for producing small letters and to pull them off of the edge of the desk or table when starting to execute capitals. This slight change of posture has a tendency to give better control in small letters while leaning over the desk, and to give greater freedom in capitals while sitting more upright. This slight movement of the trunk of the body backward and forward when making small and capital letters is restful rather than tiring, and enables one to accommodate his machinery to suit the work at hand.

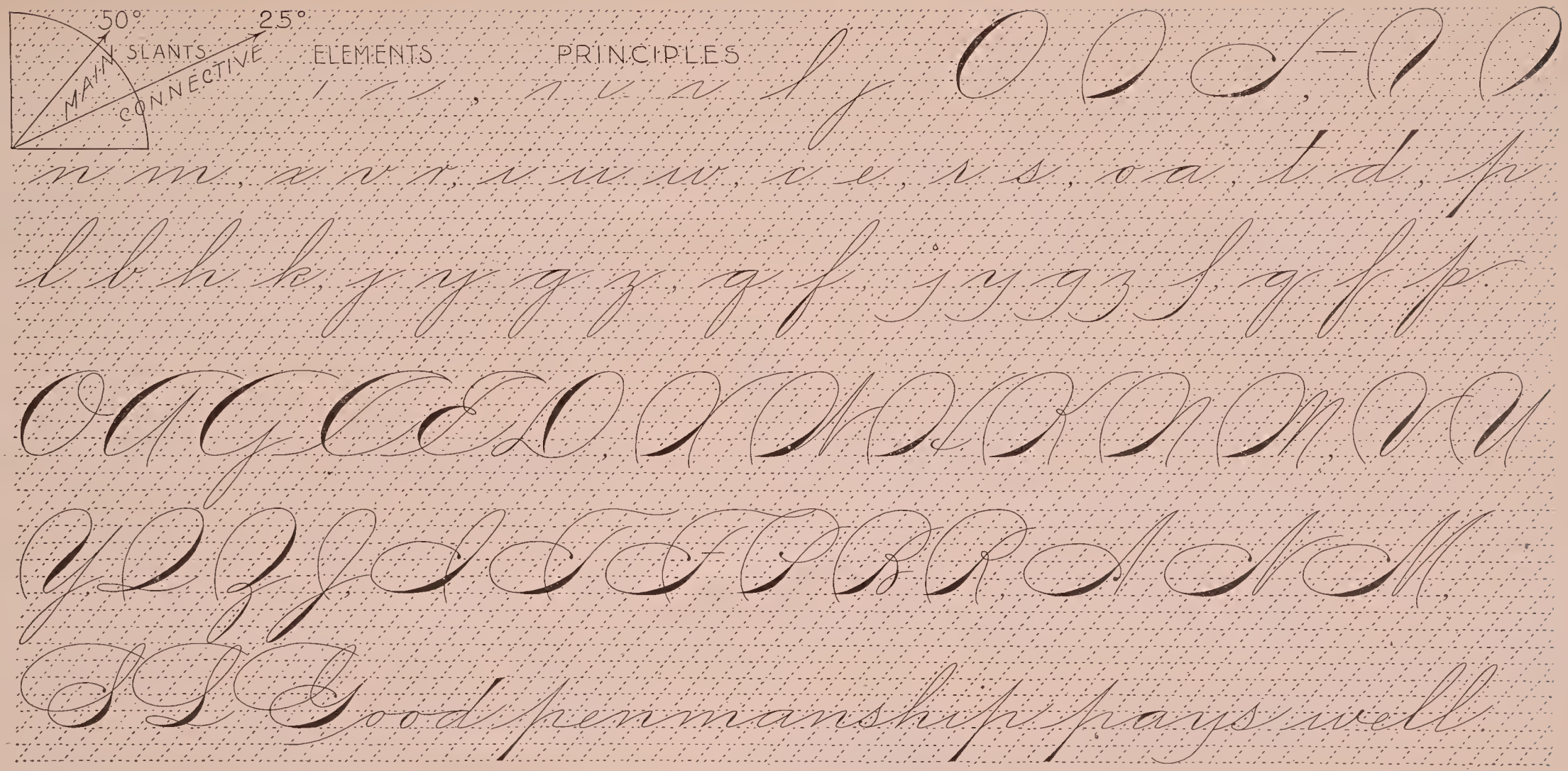
The plate below is for the purpose of giving an idea as to how letters are measured and their slant determined.

As is shown thereon, the down strokes are on a slant of 50 degrees, while the up strokes are on a slant of 25 degrees. The spaces are the same in width as in height.

Of course, no one can write freely and write mechanically exact, but it is well to have exact models from which to practice and from which to form percepts. This plate will enable you to get a better idea of the proportion of letters than would be possible without the space and slant lines. A critical examination of the basic principles will lead to clearer concepts and consequently more skillful execution. Note particularly the proportion of letters, that is their relative height and width, length and shape of shade, and where the heaviest part of the shade occurs.

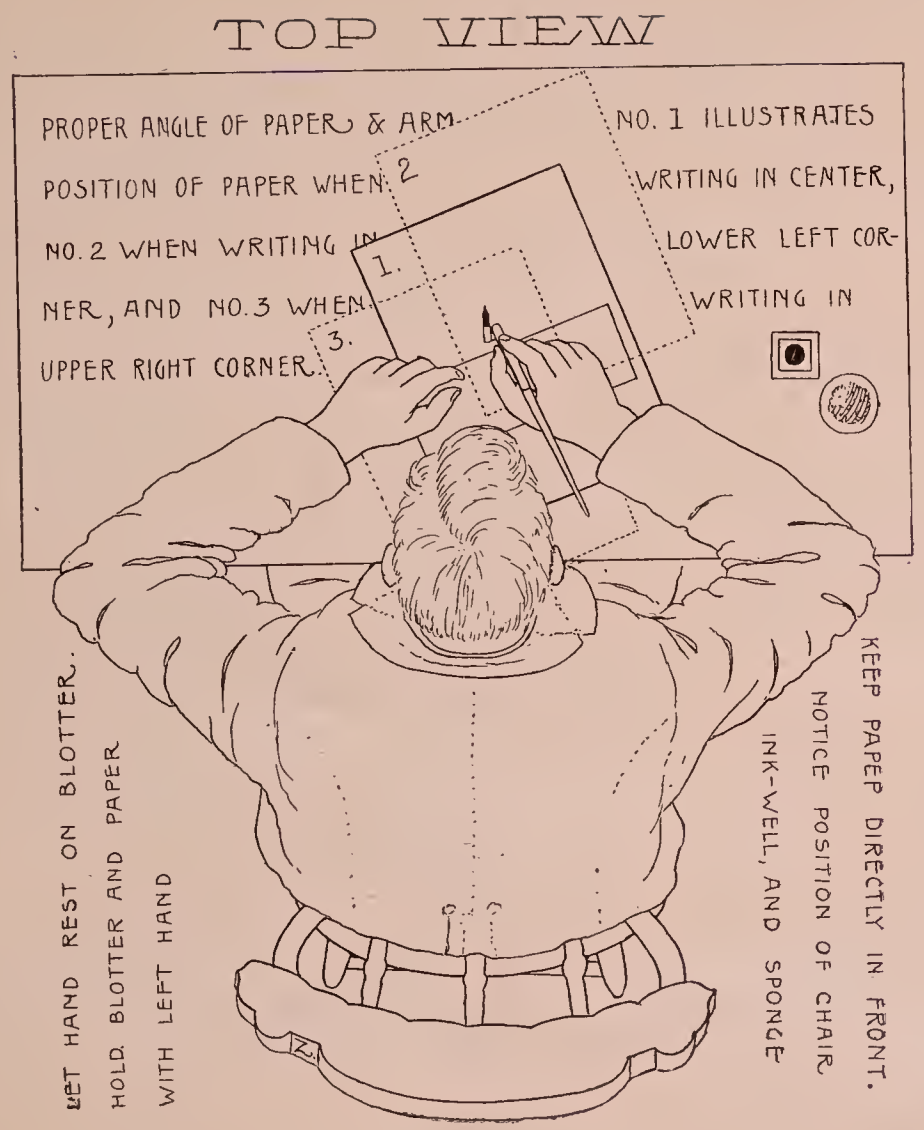
The minimum letters are one space high, with the exception of *r* and *s* which are about a space and one-half high. The *t, d* and *p* cover three spaces, while the loops cover four spaces. The capitals are taller still, being five spaces in height. These proportions may be changed to suit the style of writing desired. That is, the loop letters may be made but three spaces high if desired, or they may be made five or six spaces high. The capitals, too, may be changed, and instead of being made five spaces high as herein shown, they may be made but four spaces high, or six or eight or even ten spaces, as the taste of the writer may decide or the purpose for which it is intended may determine. The main thing always to keep in mind is to have all of the letters of a given group similar and to have some definite relation shown between the minimum, the extended and capital letters. It is not well to have one long loop and one short one, nor one large capital and one small one on the same page. Uniformity or consistancy is essential.

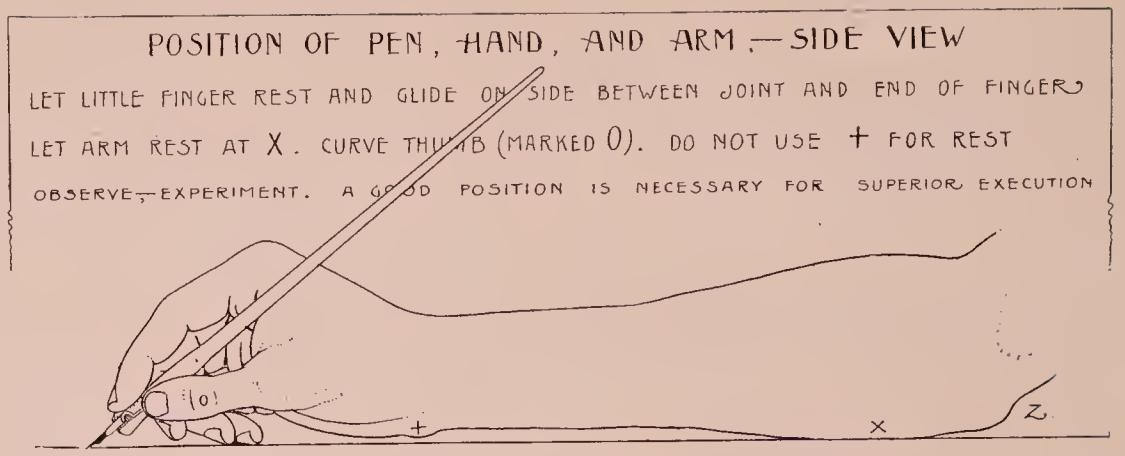
This likeness or similarity of letters is what determines the really good from the medium and poor or unprofessional. Similarity of style, or slant, of shade, of proportion, of simplity or complexity is essential for real excellence.


50°
25°
MAIN SLANTS
CONNECTIVE
ELEMENTS
PRINCIPLES
Good penmanship pays well.

FRONT VIEW

SIDE VIEW





These illustrations convey what we consider a good, general, healthful practicable position of the body, arm, hand, pen, and paper. If you are tall, slender, and long-fingered, or short, fat, and short-fingered, you will find it necessary to differ considerably from the illustrations. To what extent, your own judgment must dictate. In fact, you ought to study your own physical make-up in order to decide what position will enable you to do your best work. The fact that we have prepared the accompanying illustrations indicates that we would advise you to adhere to them. For an average height person, say 5 feet 8 inches, the top of the desk or table should be about 14 inches above the seat of the chair.

Two things are essential in the execution of superior penmanship. They are perception and performance. The hand can not well perform that which the mind does not perceive. On the other hand, the hand unconsciously endeavors to follow the dictates of the mind. In other words, the hand, thoroughly and carefully trained, becomes the ready servant of the will and intellect. Poor writing owes its existance quite as much to poor perception as to poor performance. Therefore, if you would get the most out of these lessons study carefully and critically the form before you begin to practice upon it. By so doing you will not only learn to write a much finer hand but will do so in much less time.

And this matter of perception is quite as difficult to acquire as the ability to execute. Eye training is therefore just as important as muscular training, and as tedious to attain.

Before beginning practice upon any exercise, principle, letter or word, study it carefully, noting first the relative height and width; second, its general shape, whether round-like or square-like, long or narrow, regular or irregular; third, note carefully the main divisions of the letter, and finally take into consideration the little things such as turns, angles, beginning and ending strokes, etc.

If necessary, draw the letter carefully and perfectly—just as perfectly as you can perceive, using a well sharpened pencil and an eraser to make corrections in order to get just exactly what you perceive. If you can get a better idea of form of a letter by tracing it, do so. Some of our finest penmen, in their endeavor to get to be such, worked for hours attempting to draw a perfect letter before attempting to practice it. You will do well to utilize the same method. Much unnecessary effort is expended and not a little paper wasted by practice following superficial observation.

Therefore you would make no mistake in having a clear form in your mind before placing it upon paper. Someone has very wisely said that you must *think* good writing before you can hope to *execute* it. Nothing truer was ever spoken. Begin now, therefore, to study form and to study it systematically and therefore scientifically.

It would be an excellent plan to pencil as perfectly as you can perceive the entire alphabet. By drawing you can realize in a tangible manner whatever you know about form. In offhand work we rarely realize our ideal.

There are two forces employed in writing, one which may be termed the creative force and the other the controlling force. The two should always go hand in hand, else scribbling on the one hand or cramped writing on the other hand is sure to be the result.

In creating motion, three sets of muscles are employed by all superior penmen. The muscles located on the forearm in front of the elbow move the fingers. The muscles on the upper arm move the forearm at the elbow. The muscles on the chest and back move the upper arm at the shoulder. In the best writing all of these muscles cooperate to produce the final product.

We have also three means of controlling this three fold action. The first and most important control is that known as "will." The second control is that secured by resting the forearm on the muscle in front of the elbow. The third means of control is the little finger as it comes in contact with the blotter upon which it glides and rests alternately.

The old idea that the hand should rest and glide upon the nails of the third and fourth fingers is mere theory, as practically none of our finest penmen write that way. Instead, nearly all of them rest the hand upon the side of the little finger, usually upon the flesh somewhere between the nail and first joint. This little glide and rest aids in controlling the otherwise jerky and spasmodic movements of the upper arm.

In writing the minimum small letters, this little finger rest should slip freely in making most of the up strokes, and it should rest or slip but very little in making the down strokes. There are a few exceptions to this rule but they will be noted from time to time when the letters are given for practice in which the exceptions occur.

We have said nothing thus far about the rate of speed. Your nervous condition will have much to do in determining the rate of speed at which you should practice writing. A good rule is to write freely enough to keep the nervous system from shaking the lines, or fast enough to keep the wabbles out of curved forms. Rapid writing is out of the question where real gracefulness and accuracy are desired. And in ornate penmanship, it is not quantity but quality that counts. Therefore use enough speed to make your writing graceful, but not enough to prevent accuracy and precision.

THE EXERCISES

We have here two fundamental and very important exercises which should be mastered before proceeding further in the book. These exercises are given for a two-fold purpose, the first of which is to secure *quantity* of action and the second is to secure *quality* of action. These exercises are given large in order that sufficient freedom may be created to make the execution of letters of fair size, pleasurable in act as well as in result. The absence of shaded strokes encourage delicacy of touch as well as freedom of action.

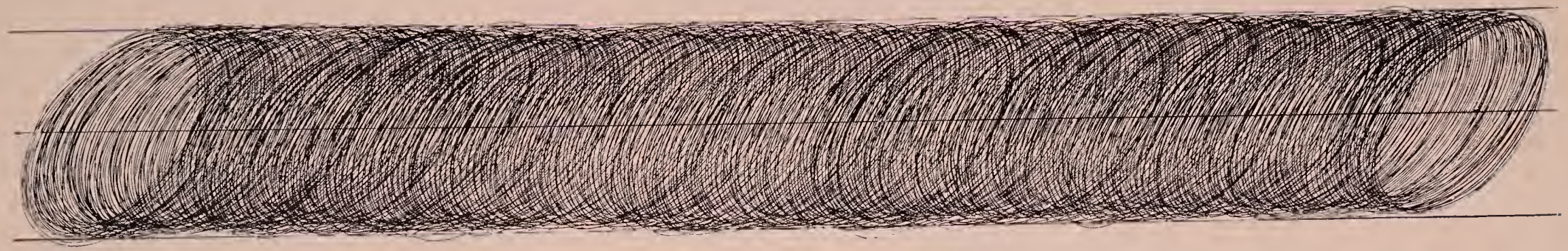
Practice the oval exercise the same size as shown, first using the direct motion and then the indirect motion, endeavoring to make it uniform in height, slant and spacing.

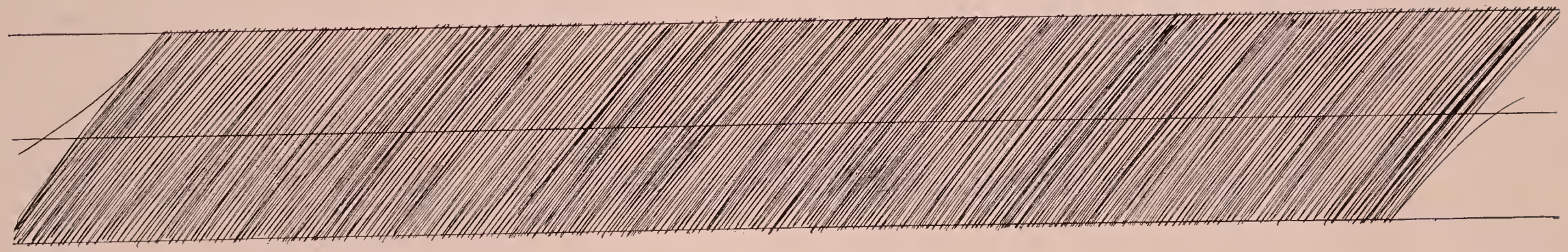
And by oval exercises we do not mean any circular like form, but we mean that ovals should be of the proportion of 2 to 3. That is, two-thirds as wide as long. Technically speaking they are not ovals but ellipses, but they are commonly called ovals in the penmanship profession. The sides of these ovals should be curved equally and the ends should be curved the same. Mooreover, you should begin and end the exercise with the same slant. That is, do not begin with one slant and end with another. Just what is best in slant must be answered by each individual, but there should be so far as possible but one slant in each person's hand writing, so far as generality is concerned.

The arm should rest on the muscle in front of the elbow and not slip, but should revolve freely within the sleeve, which should be loose and large. If you are in the habit of wearing an under sleeve below the elbow, we would suggest that you cut it off at the elbow in order to let the arm move freely within the other sleeve.

After mastering the oval, you will do well to take up the straight-line exercise, making it the same slant as the oval and without the use of the fingers, by pushing and pulling the forearm in and out of the sleeve somewhat diagonally. Some call this the push-and-pull motion while others call it the in-and-out motion. Stick to it until you can make the exercises uniform in slant, in spacing and in height. After making a section one or two inches in length, shift the elbow or paper slightly and make another section. Keep on adding section on to section until you get across the page. Then begin again.

Remember there are two qualities of action you should secure by practicing upon these exercises. The first is the ability to move the pen in a circular or back and forth manner freely, forcefully and rapidly. And the second is that you cultivate a light uniform delicate touch of the pen to the paper so that all lines either up or down are equally thin. These forms should be made at about the rate of 200 down strokes to the minute.





DIRECTIONS FOR PRACTICE. Let the little finger glide freely on the side between joint and nail in all forms herewith. Do not use thumb or first or second fingers in this lesson except to hold the pen. If you rest on side of finger, and we believe it best to do so, always use a blotter to rest the hand upon. After writing one-third of the way across the page or making one exercise, either draw the paper to the left or shift the elbow to the right. Do not try to write across the page with the elbow and paper in one place.

Nos. 1, 2 and 3 are made with the forearm acting as a hinge at the elbow. Nos. 4, 5 and 6, with the same movement in conjunction with an in-and-out action of the arm in the sleeve; the two movements producing a diagonal action of the arm as it enters the sleeve at the wrist. Nos. 7 and 8, the same movements as before, combined and reversed, producing a compound elliptical action on the muscle in front of the elbow. Nos. 9 and 10 are produced by uniting the former separate, simple motions, resulting in a compound, circular exercise. No. 11 is produced with hinge action on the straight lines with a gradual backward action of the arm in the sleeve at the elbow—as the pen moves to the right—with a reversal of this same backward action in conjunction with a slight rolling action to produce the compound curve. Nos. 12, 13 and 14 are made similarly to the first part of preceding form. Nos. 15, 16, 17 and 18 are purely rolling movements with a lateral and backward action of the forearm and elbow. Nos. 19, 20 and 21 same as preceding, with less of the circular and more of the hinge and direct actions. Nos. 22, 23 and 24 are hinge and backward actions.

Practice with a free and easy action on these exercises until you acquire them. Make about 300 strokes per minute in most of the forms. Not that many each and every minute, but at that rate of speed. Nos. 9, 10, 22, 23 and 24 not so fast. Study as well as practice. The forms given serve in establishing the simplest movements.

The sooner you learn to criticise your own efforts and to correct them the sooner will you learn to write beautifully. You should, therefore, begin this day to find your weak points, and then eradicate them by diligent practice. Remember that it is only systematic, enthusiastic, properly directed practice that amounts to much.

Cultivate the ability to make a uniformly light, strong, easy appearing line. We say easy "appearing" line so that you may know that we do not mean that it should be made without effort. For no matter how easy the exercises appear after they are made, they usually take all the attention one can give them to make them fairly accurate.

Make all of your practice about one-fourth larger than the forms presented. At times it would be well to double the size of the forms, particularly of the capitals.

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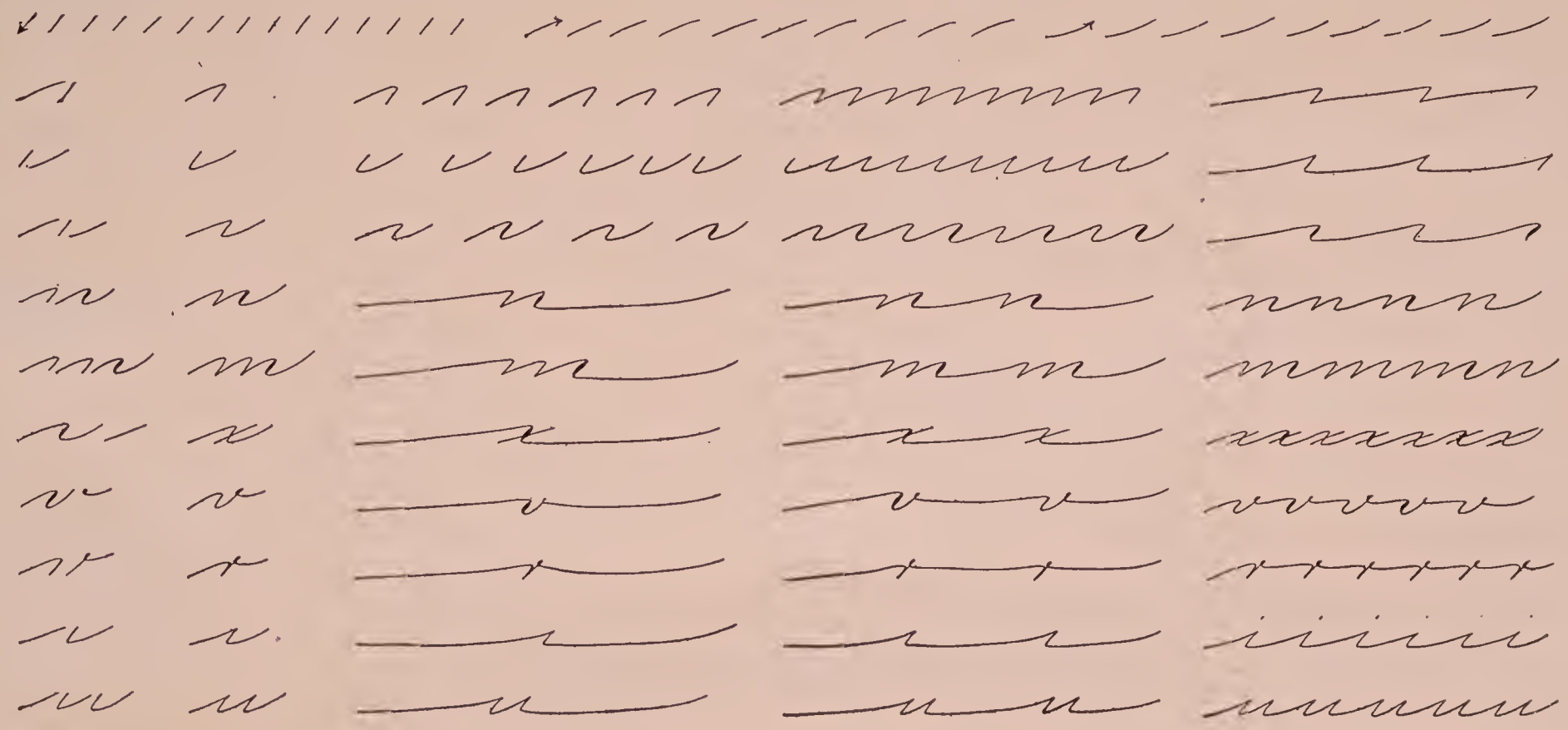
HOW WE WRITE. I wish I could tell you, one and all, just how I write. I wish I could tell you how our finest penmen write. I do not care to tell you how many of us *say* we write, for that might prevent you from learning to do as well, but how we *actually* produce the forms that are so universally admired. I know that it is so easy to say, "I use the arm, combined, or some other movement," and let it go at that, as thought that explained all. I have heard many say that they used the combined movement. I have seen them write, yet *all* wrote differently. *All* used the fingers some; some used them considerably; all used the arm and shoulder muscles; each one used all the muscles a little; yet one or two words could not express their manner correctly. What is true of the muscular is true of any other general movement. Now, the object of these lessons is to tell you how to learn to write—to write as Spencer, Flickinger, Bloser, Madarasz, Taylor, Canan, Courtney, Doner, Mills and many more who write masterfully.

And now, in beginning, do not fail to secure the position we have illustrated. The angle of the paper is essential. The forearm should be held at right angles to the connective slant. With the arm and paper in position as described, little finger resting—gliding on blotter—you may place the pen one-tenth of an inch above the line on the paper and draw it to the line at an angle of about 50 degrees (or any similar angle that you may adopt for your penmanship) without slipping the little finger or allowing the thumb and first and second fingers to act. This will cause the joints of the little and fourth fingers to act slightly. This slight action will be caused by the friction of the fingers and the blotter rather than by voluntary action of the mind upon the hand muscles. Now this will seem difficult at first, but nine out of ten of our best penmen use more or less of this movement, many doing so unconsciously, as did the writer for years. In fact it is almost impossible to write a very fine hand without this action. The little finger will therefore not need to slip *up* and *down* very far, not more than half the height of the letter. In producing Nos. 2 and 3 (first line) the little finger should slip freely to the right—the length of the line. In the second line the action should come from the elbow, the latter serving as the center of motion. In fact the motive power for these small letters should come from the bicep and tricep muscles between the elbow and shoulder. The arm should rest on the muscle in front of the elbow. *Let the elbow serve as the center of creative motion, and the little finger rest as the center of control.* Let the little finger glide freely to the right in making up strokes, and let it rest or glide freely in making down strokes.

Now do not confound it with the finger movement, as it is *not* finger action for the thumb and first and second fingers need not act. See that the forearm acts like a hinge at the elbow in making up strokes. The hand must not roll, nor the wrist work. In producing the up stroke (retrace) of *r* the little finger need not slip; this will cause a perceptible action of the members of the hand.

Pause slightly, or rather, check the motion, in producing shaded strokes, such as last part of *n* and *m*, central of *x* and *v*, and in finishing *v* and *r*.

See that the arm swings freely from the elbow in all up strokes (except in such as shall be named), and especially so as to be clearly noticeable in the wide spacings and long initial and final strokes. To secure this direct lever-like movement push on the pen in producing the long strokes. Hold the pen firmly at all times, neither loosely nor vice-like.



RAISE THE PEN OCCASIONALLY. You may (should) raise the pen at the dot of *r* and in making *c*. Check the motion at the shoulder of the second style *r* but do not stop it. Raise the pen as suggested in *s*. You should make the down strokes in *s* and *o* more quickly than the average down strokes in order to curve them well. The little finger need not slip in making the small *o*, but it should slip in producing the down stroke of *s*, especially when the pen is raised at the bottom. Draw the first down stroke of *a* gently to the left, making it more deliberately and longer and more slanting than the average down stroke. Notice carefully that the down strokes of *s* and of *a* are quite slanting, but that of the *a* is less curving. Make the three main strokes of *a* without slipping the little finger.

In producing turns that are very short and angular, the pen should stop, but if you prefer rounding, full, free, graceful turns, the pen should be kept moving at a livelier pace. In fact, I like a free, easy and graceful motion, because that means, when under control, free, graceful, beautiful forms. Master the preliminary exercises, elements and principles before beginning on the letters. Take one form at a time and fill at least one page (between lines included) before beginning another. Do not hurry; neither should you sleep. Study your movements and your forms. Criticise and correct. Turn your writing upside down and examine it critically. When your movement is stiff, practice preliminaries and wide spacing between forms. Raise the pen and shift the elbow to the right or pull the paper to the left, or both, from two to six times, in writing across the page. When you desire to improve in form (after practicing movement), select principles, letters, and words with normal spacing. Raise the pen whenever the movement becomes cramped. If your movement seems wild, jerky and nervous, push on the up strokes. If your movement is sluggish and your touch heavy, practice long-line exercises and free, light, graceful movements. You should make the shaded strokes more slowly than the light ones. You should make the *n's* (singly) at the rate of about thirty per minute. Not that many every minute, but at that speed. You should make about three, then pause and criticise and observe. Use your best judgment as to just what peculiar action or movement is best for you. If you can use the fingers a little without weakening the line or producing irregularities and nervous kinks, there is no reason why you should not do so. Most of our finest penmen use more finger action that I think best, but whether it is their *using* or my *thinking* that is wrong you must determine for yourselves.

Do not shade all *a's* nor omit shade on all *o's*. It is a good plan to learn to shade every other *a* or *o* in your practice. Be sure to close your *o's* at the top and to make them rounding and full. Curve the down stroke of the *s* considerably and raise the pen at least once in making it. Do your best each time. Make *no* stroke carelessly. Aim, at all times, to practice thoughtfully and with the view of improving each and every form. This will mean mental as well as muscular effort.

ww w w w w wwwww

c c c c c ccccccc

e e e e e eeeeeee

r r r r r rrrrrr

s s s s s sssssss

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cccccccc vvvvvvvv oaoaoaaoaoao

mimimim men vim win mix on

minimum maximum annum am

move on move on move on move on

GRACEFULNESS AND SYMMETRY. Gracefulness of line and symmetry of form are among the chief essentials of ornamental writing. Lines should be delicately curved and forms should be full and well rounded to be of the greatest value. Lines, too, should be smooth and delicate and strong. They should be faint, yet firm. Contrast of light and shade is still another essential. All the fine lines are pretty, but when they are illuminated by an occasional brilliant, black shade the beauty is still greater.

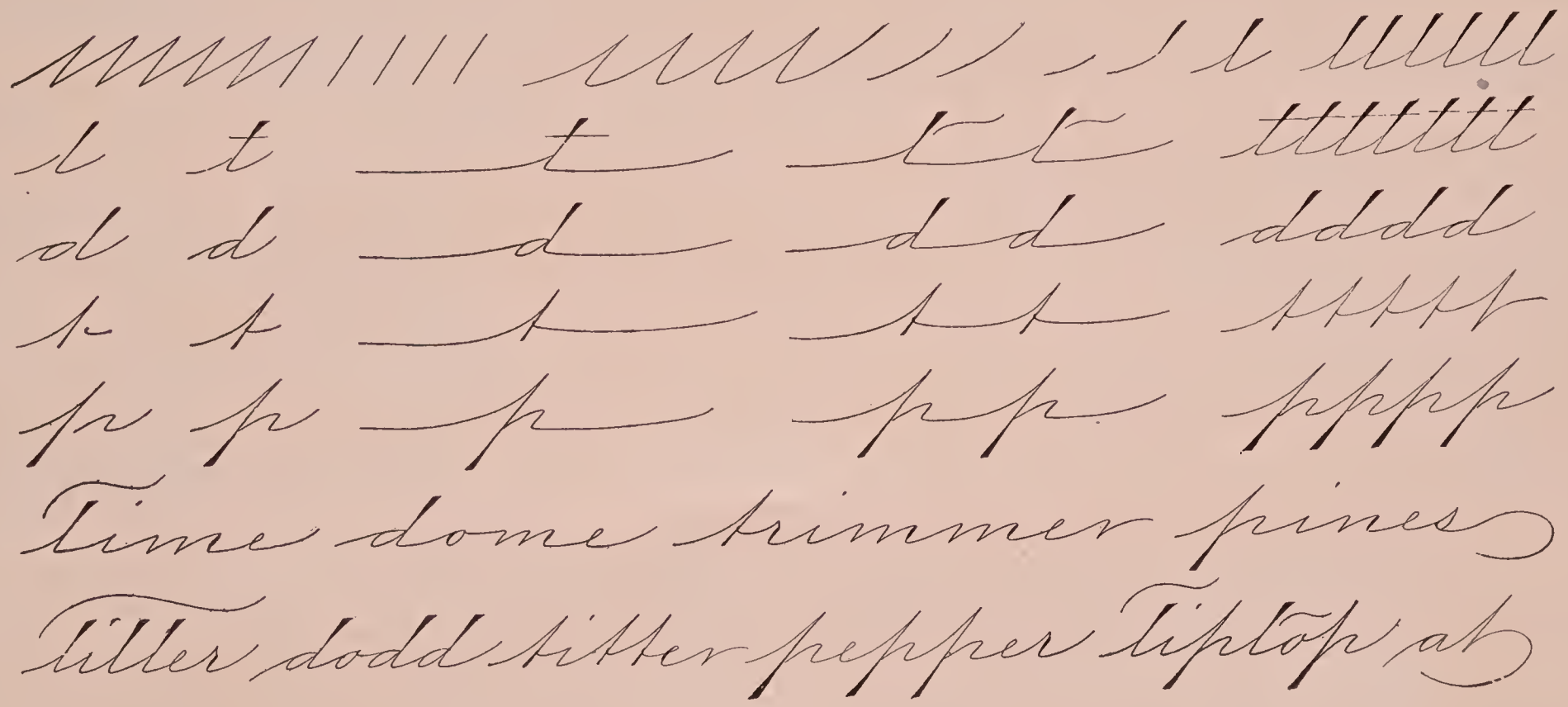
HOW to MAKE *t, d* AND *p*. The *t's, d's* and *p's* seem to be specially suited to this light shade condition. Let us learn how to make them. Begin the *t* much as you would an *i*. But instead of stopping the pen or reversing the motion at the head-line, as in *i*, the pen is raised while the pen is still in motion and on its way to the top to come down again. When about three spaces above the base line it stops, pauses in the air, then suddenly strikes the paper firmly enough to jar or jog or force the teeth or points of the pen apart and then starts toward the base line, to be lifted gradually and dexterously and swiftly from the paper as it nears the head line and to be raised clear of the paper somewhere between the head and base lines. Either this, or to be carried almost to the line, where the action is checked sufficiently to allow the turn to be made on the line as delicately as in the *i*.

But it is not done. The top is not yet square. It must be "retouched." This must be done by making the top level and sharpening the corners. The crossing is usually added by making a compound curve over the letter or a short line following it. Simply a matter of taste. The movement comes from the hand and elbow. The action comes from the elbow, but is subdued by the little finger resting firmly on the blotter and acting in conjunction with the arm and perhaps the other fingers. If you do not raise the pen near the line, it is necessary to use the fingers more than described. It is not a *sin* to *use* the fingers, but it is to use them to excess.

The *d* is made so similar to the *t* that additional instructions are unnecessary unless the other is not plain.

The little finger should slip freely from the time the pen starts until it stops in making the first two strokes in *p*. The action should come from the elbow as a center. It should act like a hinge. After making the up stroke, come to and below the line with a *rush,* stopping abruptly about two spaces below the line. The pressure of the pen upon the paper will be sufficient to check the motion. Square similarly as the *t* and finish like an *n* or inverted *o*.

Many of our best penmen make the shades of *t* and *d* with a very snap-like, spasmodic, or impulsive action, while others draw them rather deliberately. I prefer a compromise of the two, and therefore make them freely, though not so quickly as to render it risky, nor so slowly as to produce a rough or nervous-like line. The little finger should slip freely in the connecting stroke, but rest pretty securely in the down stroke of *t* and *d*. Learn to rely more upon yourself than upon these instructions and you will then surely succeed. Turn to these remarks for correction and confirmation, to the copies for inspiration, and to yourself for sense.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HOW LOOPS ARE MADE. Loops are usually considered difficult. I cannot say that I find them very much more so than many short letters. I do not think that you will find them so, either, if you will observe the proper position. Remember the paper should be so held that the forearm will be at right angles to the connective slant. If, with the paper in this position, you will cause the pen to move to the right and upward, causing a slight backward and then forward action of the arm in the sleeve, in conjunction with the hinge motion, and then without stopping the pen at the top allow it to turn abruptly and descend toward the line, raising from the paper somewhere between the crossing and the base line, you will no doubt find, in due time, that loops are not so difficult after all. But you are not done. Place the pen carefully on the unfinished stroke and complete as in *i* or *n* and you will have *l* or *h*.

If you do not wish to raise the pen at or near the crossing, then let the fingers act in conjunction with the hinge action of the elbow and check the motion as you are coming down at the crossing by letting the little finger drag less freely or rest. You cannot make loops successfully if your forearm is at right angles to the base line without a good deal of finger action. Whereas, with the paper turned as before advised, you cannot use the fingers much, but the muscles of the upper arm instead. This hinge-like action is the real movement for producing long, slender, substantial loops. In fact, it is the best movement we have with which to counteract finger action.

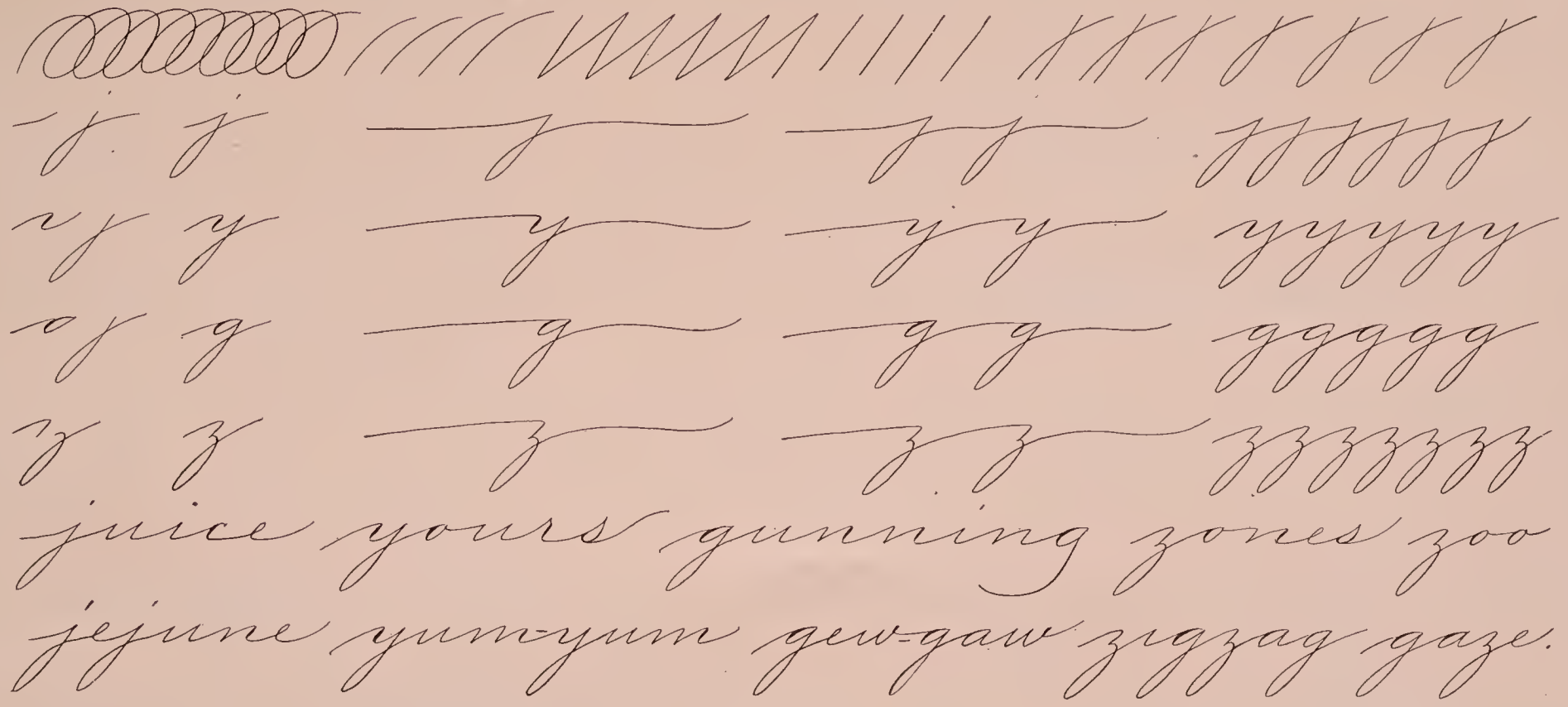
PRELIMINARY EXERCISES COME FIRST. Of course the prelimary exercises must be mastered before attempting the letters. The letters must be mastered before attempting words. The pupil must rely upon his better judgment about the little things. Now, don't work too hard at this loop business. Simply let the little finger slide freely, and let the arm act as a hinge at the elbow, and you will find loops to be pleasant to practice. You may find them hard at *first,* but the longer you practice in this manner the easier they will be, and the better you will like them.

A WORD ABOUT MOVEMENT. Keep in mind that a light, easy, graceful, yet firm and delicate movement is essential at all times. Do not screw your muscles down so tightly by nervous anxiety that they cannot act. Nor must you let them be so loose that they flop around rather than dance or waltz.

Keep in mind the fact that movement must be controlled as well as created. You must learn to write with seeming ease and at the same time put forth your greatest effort. For the best penmen on earth must necessarily keep close watch of his pen, even after he has become a master. If that be true, how much more essential it is for the learner to do the same. Like all things else worth securing, penmanship requires toil, else the rich alone could possess it. But while they can buy costly paintings, they cannot produce fine penmanship without first *earning* it by *work*. It is needless to say why so few of the rich write well.

*l l l

INVERTED OR LOWER LOOPS. On the loops below the base line was where I first learned to use the hinge rather than the finger action. And it may be you can apply the same movement to this class of letters most successfully in the beginning. It is not necessary to use fingers. Even the enthusiasts of muscular movement recommend some finger action in the loops, but it is there I do not think it necessary to use them, or at least not to produce their length. To me it seems rather "funny" or queer to hear people say "use the fingers slightly in loops, but do not use them in the smaller letters. Now, it seems to me, that the larger the form the larger should be the action. In other words, when you have large forms use large muscles, and when you have small forms use small muscles. But do not understand me to say that in small forms we should not use large muscles. We should use large muscles in small forms, in conjunction with small muscles, to give grace, strength and ease of execution. In the large forms, like loops, use the small muscles in a secondary manner, in conjunction with the larger muscles, to give system, accuracy and control. That is, if you cannot control the large muscles well enough to produce the desired results, then call into action the smaller muscles to assist in the work. Do not let your prejudice prevent you from using your God-given and created forces when they can do the work better than other members. The fact of it is, you will find it hard enough to do good work by using all the muscles, without trying to do all your work with a few. You may have some difficulty in getting the crossing up as far as the base line in the loops herewith in coming from the bottom, but it should be there. Do not stop the pen at the bottom, but keep it moving. By close observation you will see that the down strokes in loops are not quite straight, or should not be so at least. It is generally supposed that they are straight and are usually so taught, but none of our best penmen or engravers make them so. Your *y's* ought to make good *h's* if reversed, your *z's* should begin the same as *n's*. Do not pause at the top of your lops above the line nor at the bottom of those below the line, but keep the motion going. Do this to avoid sharp, angular turns. Aim, at all times, to secure enough speed for gracefulness and smoothness of line, and enough control for accuracy and system. A good rule to follow is to "write as slowly as you can to write freely," or "to write as freely as you can to write accurately." In other words, do not go so fast but that you can go orderly, nor so slowly that you can do your work with apparent ease.


j j j j j j j j j j
y y y y y y y y y y
g g g g g g g g g g
z z z z z z z z z z
juice yours gunning zones zoo
jejune yum-yum gew-gaw zigzag gaze.

The *q* and *f* are somewhat more difficult to execute than the other loops, because we have an up stroke three spaces long on the main slant. The little finger may slip or rest whichever way you like best in producing the lower loop in these letters. It is best, however, to raise the pen as you come to the line before adding the final curve. In the *f*, the pen may be raised to advantage twice, once near the crossing going down and at the base line coming up. If you can make it as well as you wish, and be sure of it each time, without raising the pen, so much the better; but there are but few who can. This raising of the pen so frequently may seem to many very detremental, but I have yet to find a sufficient number of fine penmen who do not raise the pen frequently, to indicate that it is bad. In truth, it is this very reason why many do not write better. They are *told* not to raise the pen and not to use the fingers. It is simply another proof that precept is not as good as example. If I were to write as I was told I would not have written these lessons. Why? Because I was told to write, not as others wrote, but as some one *thought* it ought to be written.

SPACING. I have said nothing about spacing. The spaces between letters should be a trifle wider than in letters. How much wider is a matter of taste rather than rule. You can gauge my taste by consulting the sentence, "Good penmanship pays," on the the first plate. Study it. You will see that all the words given for practice are not spaced the same. The spacing was made wide in some and narrow in others, to give variety for practice. When your movements become cramped and sluggish it would be well to write the words with long strokes (wide spacing) between the letters. We do not deem it advisable to use wide spacing in the letters, as it encourages a scrawling hand.

FORM STUDY. Keep constantly in mind that nearly all angles are the same and nearly all turns are the same. For instance, the top of the small *i* should be the same as the junction of lines in *l*, the turns at the base should be alike as well. The turns at the top of an *n* should correspond with the one at the bottom and with those in *u*, *h*, etc. In fact, by reversing your papers you can find many defects not usually noticeable. And if you cannot see defects you cannot improve rapidly. It will not do to know that something is wrong. You must find what that something is; then, no doubt, you can eradicate the wrong by right practice. There is no one thing that will show you wherein you are deficient in perception of form so well as penciling or drawing the letters slowly. By so doing the eye is required to direct the pencil, rather than the muscle.

PRACTICE POINTERS. Now don't be afraid to practice quite vigorously at times on the work given. It would be well if you would double the size of the copies at times, and at others to reduce the size a half and double the spacing. After practicing the different styles in this way always finish your work by practicing the size and spacing given in the copies. Keep your pens in good condition, also your ink. Good material is essential, and it need not necessarily be expensive.

q q q q q qqqqq

f f f f f fffffff

quince quinine quinque que q

fame fife riffraff quaff fulfill

limb hook hash hollow billow bl

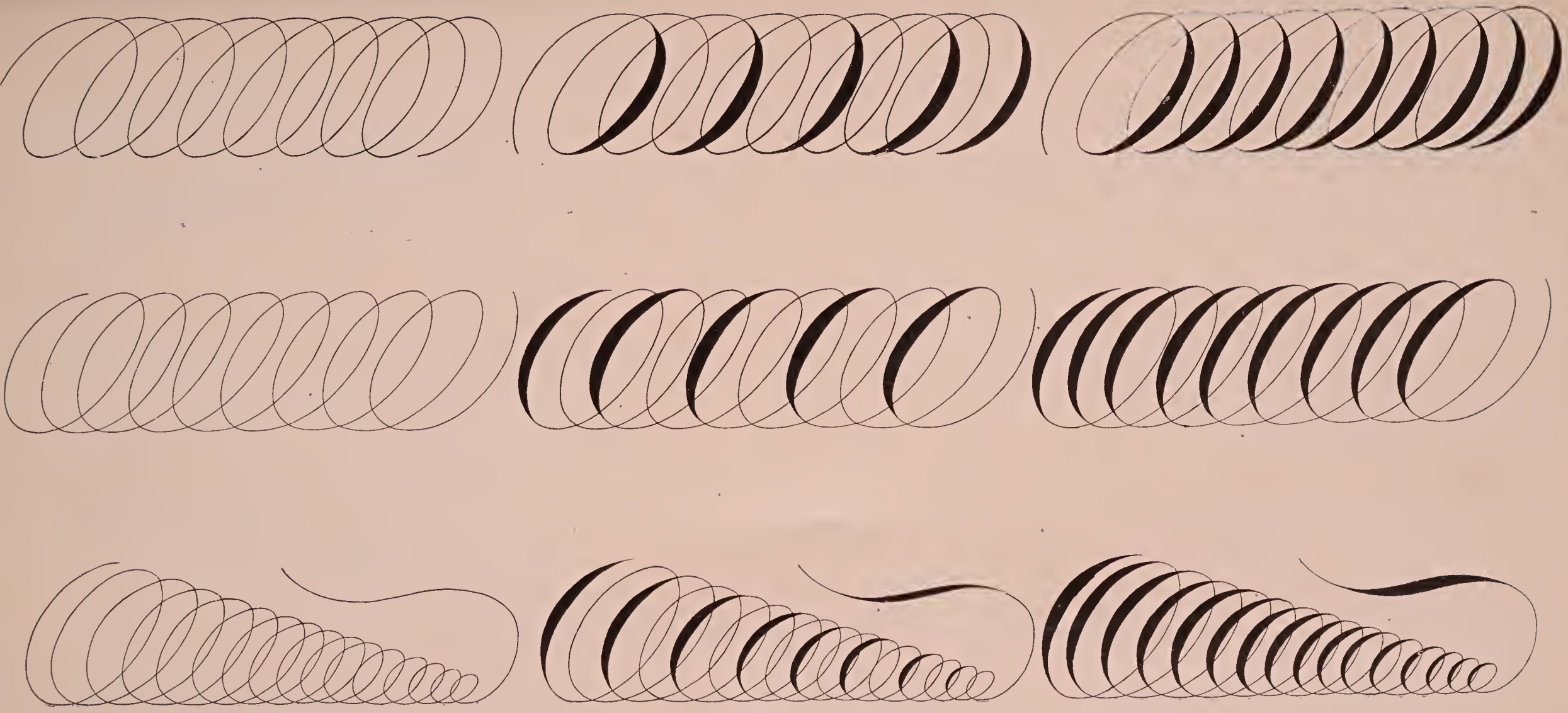
joyous zigzag gazing joy mug way.

In these exercises, it is not well to attempt to see in detail the forms as they fall from the pen, as the pen must travel faster than the eye can travel and observe detail. Instead of looking intently either at the top of the exercise or at the bottom while making it, the better plan is to look at the exercise as a whole, keeping the pen moving horizontally across the page so that the exercise will rest on the base line. In the diminishing exercise, simply see that the exercise is diminishing uniformly and at the right ratio. After the work is done and the pen lifted from the paper, the eye can then look the work over and detect where it is faulty in detail.

All that the eye can hope to do while the pen is in motion is to detect whether the exercises are uniform in height, spacing and slant, and whether they are resting on the base line, whether the diminishing ones are diminishing at the right ratio, and whether the shades are right in width. At the same time secondary consideration may be given to such matters as curvature, symmetry, etc.

The first thing to consider is the shape of the form. The second thing to consider is the location of the shade. The third thing to consider is the shape of the shade and where its heaviest part occurs. The ability to make what is known as a "swell" shade—a shade that increases gradually until a maximum width is obtained and then instantly begins to diminish is not acquired in a day. Almost any one can make a long, monotonously heavy shade, but only an expert can make a shade short and swelling in the center. To make a short shade that swells well in the middle and tapers gradually both ways, requires a quick, responsive, flexible, elastic, up and down action.

No exercise is better suited to the development of the ability to make a short shade, and to place it high or low upon the form at will, than the old, long *s* exercise given on page 29. Study carefully the form of the exercise unshaded as given. Notice carefully that the up and down strokes are curved about equally, and that the uper and lower loops of the exercise are the same in size and slant. Practice upon the unshaded exercise until you can make the form well. Then practice it, placing the shade below the crossing but not with the heaviest part touching the base line. After having mastered this, take up the one with shade at the top, above the crossing, practice it until you can make the shade short and near the top. Next practice in making every other form shaded above and every other form shaded below, but not allowing any of the shade to extend as far as the center of the form. Finally, to become complete master of the art of shading, practice the final form of the long *s* exercise wherein it is shaded both at the top and at the bottom. This requires an unusually quick, elastic and responsive action—an action that many who call themselves



professionals have never attained. It is precisely the opposite of the action required of the feet and legs when jumping off of the floor and endeavoring to crack the heels together three times before alighting, and there are fewer people by far in the world who can make this long *s* exercise as it should be made than can perform the physical feat just mentioned.

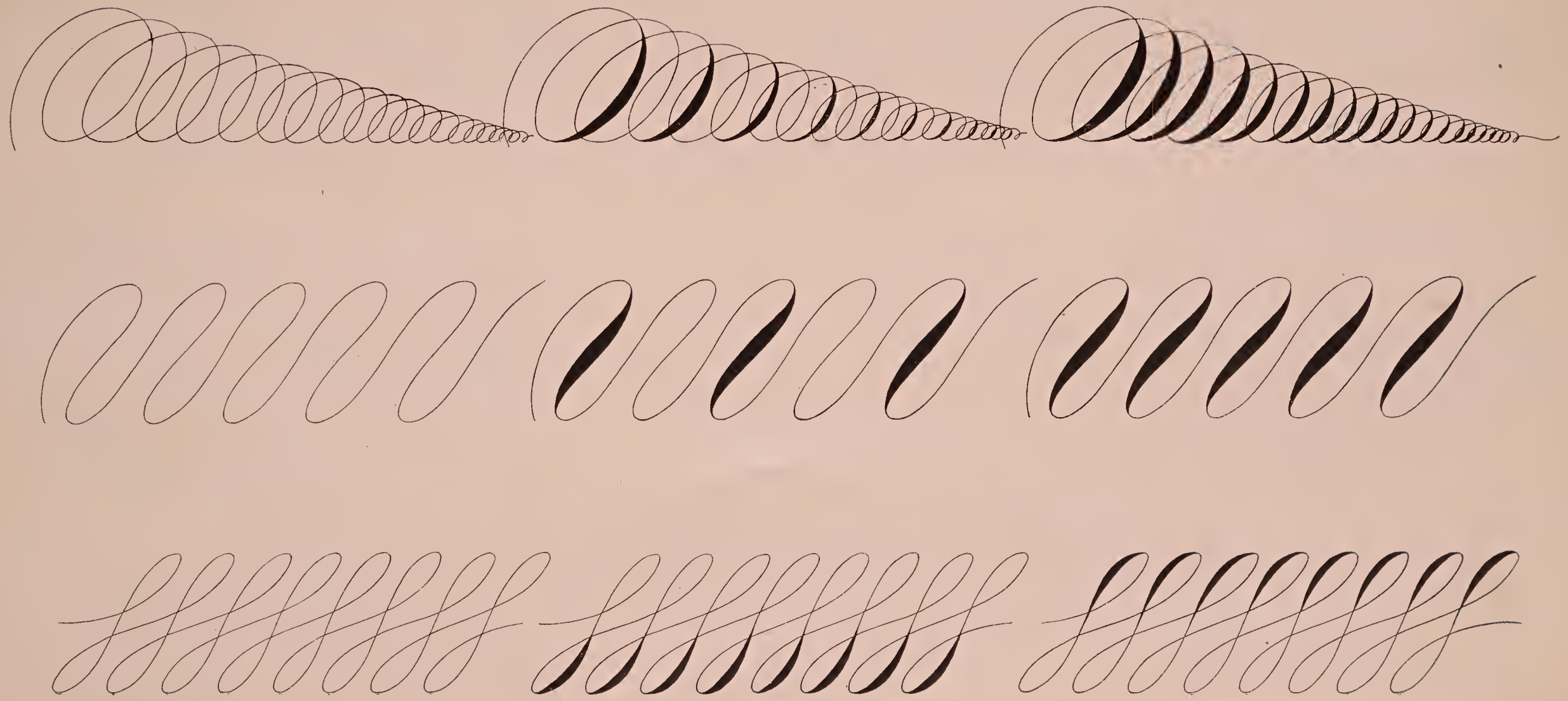
In order to make the direct oval as shown, start the motion before you touch the pen to the paper, and endeavor to curve both sides equally, placing the heaviest part of the shade at half the slant height, which is above half the height of the form. See that the shades swell in the center and taper gradually both ways.

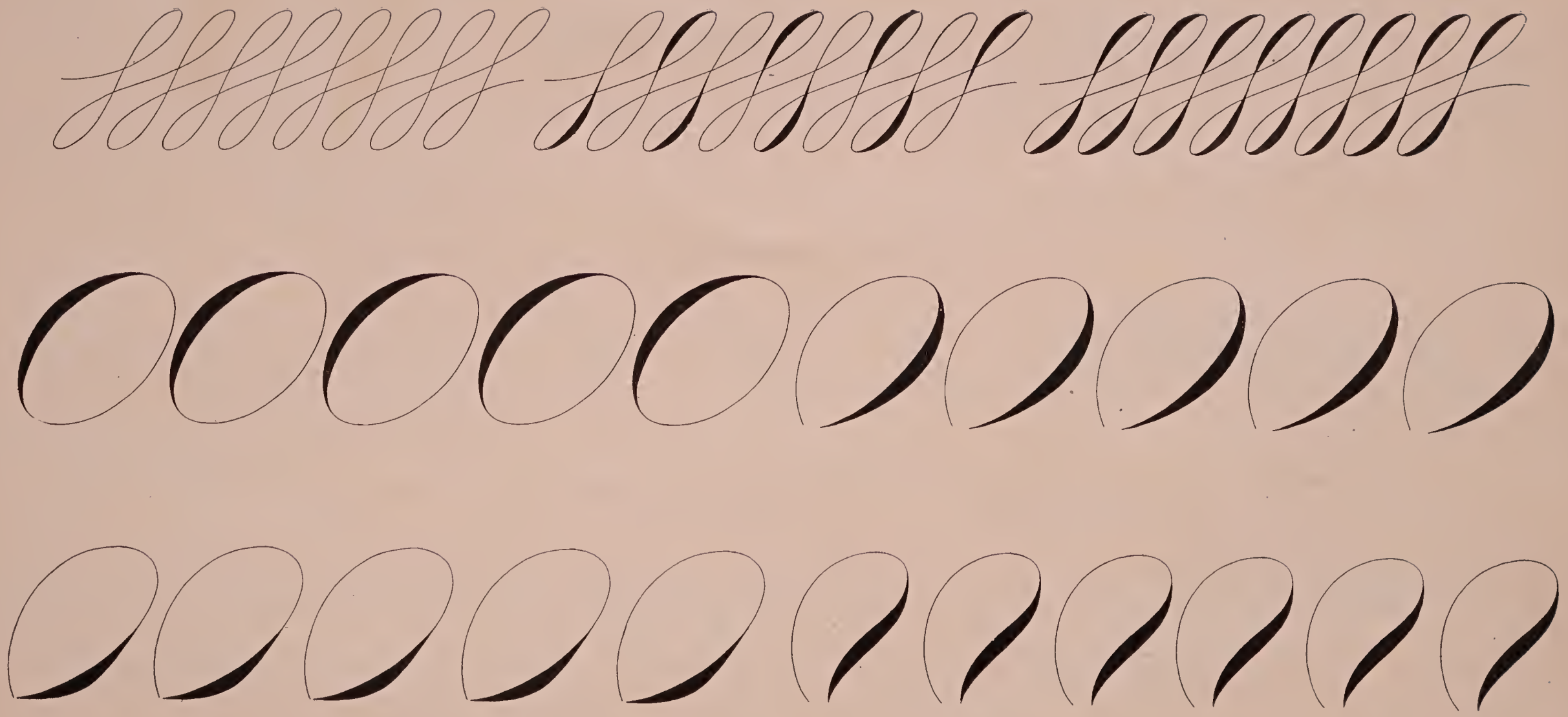
The reverse-oval principle is the reverse of the direct oval except that it is left open at the base. The reverse-oval principle with the low shade is modified by flattening the right side and placing the heaviest part of the shade near the base line. The reverse oval and compound curve principle, as in *v, u* and *y,* is curved a little more in the beginning than the other principles just mentioned, while the shade, although different in shape, should be located at half the slant height as concerns its heaviest part.

This is the last of the reverse-oval and principles and as they lie at the foundation of form and execution study them critically and practice them faithfully, and results will be fully appreciated later on. Few students work long and faithfully enough upon these principles before hurrying on to the letters constructed from them. Be, therefore, persevering and patient with your practice upon them, reviewing them frequently from time to time with a view of perfecting and mastering them.

The capital stem exercises and principles as shown on the following pages are very important, and should be studied and practiced faithfully from time to time. These exercises have long since been recognized by teachers of penmanship as fundamentals for form and freedom of the highest order. Always master the form before attempting the shade, using an easy, graceful movement with considerable force and energy.

No finger action whatever should be used in the execution of capital letters. The fingers should hold the pen, and grip it somewhat more tightly when making a shade than light lines, but no conscious effort is necessary in this particular. If the fingers are allowed to act in conjunction with the arm they will almost invariably weaken the form and flatten the ovals. The shades on the capital stem are located on the lower half of the letter and heaviest part near the base line. The slant of the shade should be on an angle of about twenty-five degrees.





Take up one exercise or form at a time and stick to it until you have mastered it, or at least made substantial improvement. As a rule, two or three pages at least should be devoted to a form before going ahead. Not infrequently it is necessary to cover several sheets with a form before improvement is shown. Improvement is more the result of critical observation and careful effort than prolonged but indiscriminate practice.

Endeavor to always determine the shape, the location and the slant of the oval, as well as the location, the shape and the slant of the shade, before proceeding with the practice. Much time, effort and paper may thus be saved, as the average pupil practices entirely too much and observes, studies and criticises too little. Before one can hope to cultivate good writing he must learn to perceive it. In other words one must think good writing before he can hope to reproduce it. And before one can think good writing it is necessary to analyze carefully and critically various forms comprising the script characters, for the average person knows far less about scrip forms than he imagines.

The various principles presented separately and combined need to be studied patiently and then practiced intelligently and perseveringly. Good writing is a growth rather than a sudden attainment. It takes months and years rather than days and weeks to acquire it. Therefore you should not become discouraged if after a few days or weeks practice you fail to write less than half as well as you think you should. The subtleties of script lines, shades and forms are such as to demand the finest quality of our thought to perceive, as well as the finest quality of our effort to create and command. The fair mistress of fine art in writing is quite as evasive, charming and difficult to acquire as the fair mistress of other fine arts.

In order to make capitals well, it is necessary to see that the forearm is not encumbered with unnecessary clothing. The arm should act freely on the muscle in front of the elbow. The elbow itself may be right off the edge of the table but the full weight of the arm should rest on the muscle which should be near the edge of the desk.

The exercises from which the capitals are formed should be bold and yet delicate. This double quality demands that they be executed in a bold-like manner, but with a touch that is delicate and uniform. Considerable power should be generated and held in reverse in order to do the work confidently, gracefully and with ease.

There are two movements necessary in the execution of shaded and unshaded lines in capital letters. In order to produce the ovals, a horizontal movement is necessary with considerable force in order to obtain the required momentum to make the ovals graceful and symmetrical. The other motion is the opposite of the horizontal motion mentioned. That is, it is up and down, or vertical to the surface of the paper. It is one we employ in order to produce the shades, for the pen must be pressed toward the paper and lifted from it quickly, skillfully and elastically in order to produce an increasing and diminishing shade, such as is necessary in high-brade ornamental penmanship. This up-and-down quality must be springy in nature and sensitive, as it involves the touch of the pen to the paper.

The co-operation of the two movements mentioned is necessary in order to produce the fine forms known to the fine art world of writing.

But before proceeding further, we wish to emphasize the qualities of gracefulness, symmetry and accuracy. Absolutely accurate writing is not desirable, for it can be secured only by drawing means. And it is not accuracy in writing that is so appealing to the eye as it is gracefulness. Graceful writing is more easily obtained than accurate writing by free hand means. Once attained, it can be retained to a far greater extent than accuracy. Therefore study the curvature of lines, as it is the kind and delicacy of curve that determines the gracefulness of the strokes.

Another fine art quality in writing is that of symmetry. It has to do with forms as a whole, while gracefulness has to do mainly with lines. Forms should be symmetrical, that is they should balance well and appear to have been made in an offhand manner. The capital *O,* for instance, is symmetrical, as both sides curve the same and ends curve the same. It is not symmetrical if one side curves more than the other, or if one end is more rounding than the other. Thus it is that loop letters should have the same curve on both sides of the loop. Otherwise they will not be symmetrical. A loop that has a straight line on one side and a curve on the other is not symmetrical; no more so than a tree that has all of its limbs on one side.

Begin therefore to question yourself thus: Are the curves in my small letters graceful? Are the loops symmetrical? Are the ovals in my capitals symmetrical; that is, are the curves the same on each side, or nearly so?

A FEW PARTING WORDS ABOUT SMALL LETTERS. Now, since we have begun the practice of capitals, do not neglect the small letters. Keep in mind the fact that they are of chief importance, and that your success as a penman will be more sure and permanent if you write the small letters uniformly well than if you dash off breezy capitals at the expense of the small forms. Ease of execution will do more toward making your forms graceful than anything else, save an accurate knowledge of form; but the two together—form and movement—are the main requirements. If you have them you are fortunate, but if you have them to get, you need not despair.

PRELIMINARIES FOR CAPITAL PRACTICE. The preliminary exercises and principles at the top of each plate should be mastered before beginning the letters. See that your shades are comparativly short, smooth and fat, and your ovals full, free and graceful. To secure these essentials you must let the arm revolve freely on the muscle within the sleeve at the elbow, using a pretty brisk and forceful, yet delicate action. The power should come chiefly from the shoulder. The muscle in front of the elbow must serve as the main center of motion and of control. This rest may be near the edge of the table. In fact, the elbow may be off the edge of the table, but the whole weight of the arm should rest. The arm may be placed further on the table for small letters.

Do not fail to keep the position recommended, that of having the forearm at right angles with the connective slant. Shift the elbow to the right often or the paper to the left. For capitals, the arm may be held more nearly at right angles to the line on which you write. As will be seen, the heaviest part, the shade, is about half the height. When you find it difficult to determine the exact curvature of a stroke, turn back and study the first plate. For it is as necessary that you study form and secure accuracy in capitals as well as in small letters. These letters should be made with a full, free, circular action. The shades should be made with more than ordinary force and firmness, though not stiffly. If you are thoroughly interested in your work, you will derive much pleasure in acquiring them. Confidence is essential in bold, delicate, graceful, accurate capital practice. Observe carefully the location of the shade, where it is heaviest, where it begins and terminates, etc.

O O Emans, A. U. Albany,

G. G. Gumm, C. C. Common,

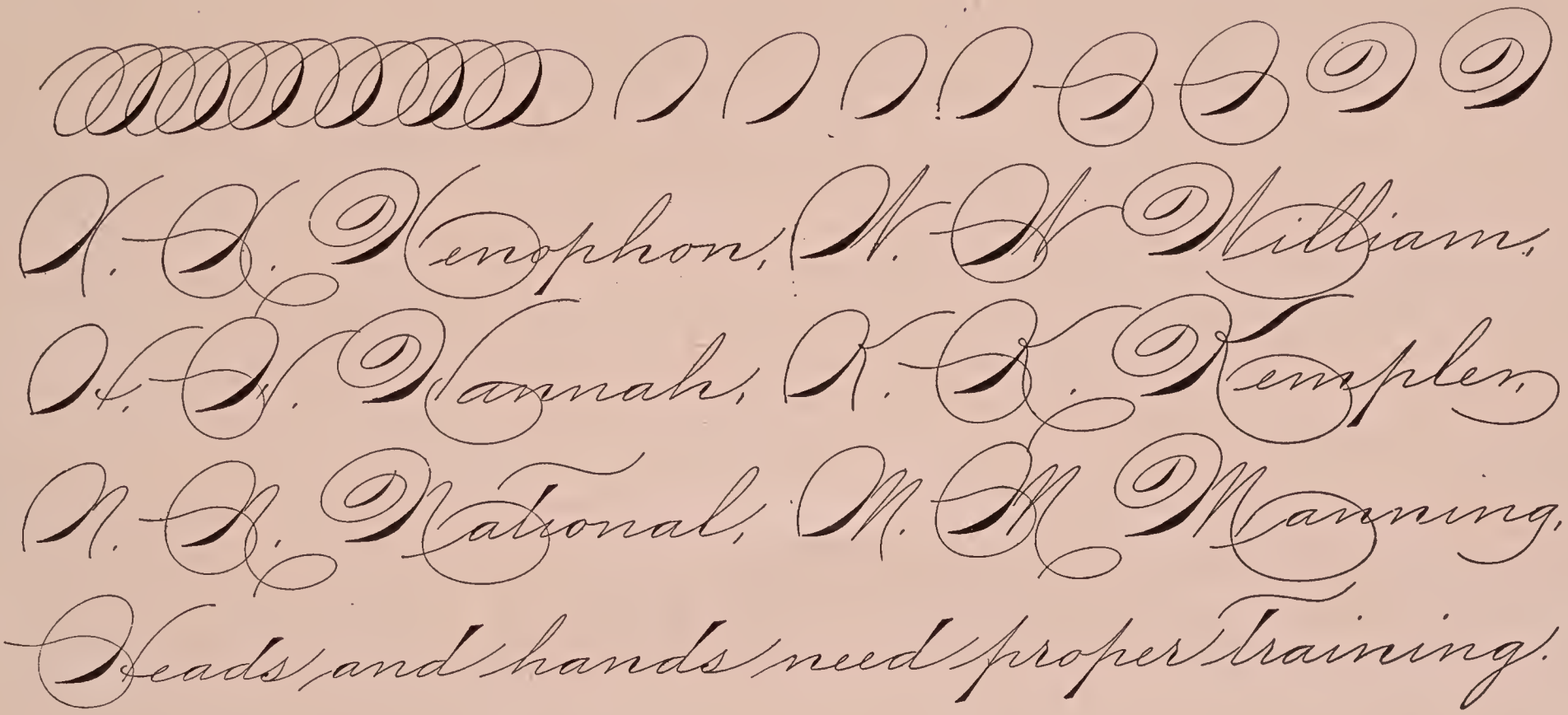
E. E. Emmett, D. D. Drumm,

Aim to improve your penmanship.

SYSTEM, SYMMETRY, AND SIMPLICITY FOR CAPITALS. The tendency of young students is to care more for indiscriminate flourishing than for system, symmetry and simplicity. The day for flourish-burdened capitals and cramped small letters is past—they were the allies of whole arm and finger movements. Today, the handwriting that pleases most must be written with a uniformly free, graceful, and controllable movement, alike on capitals and small letters. In fact, the movement which is employed in small letters ought to be employed to systematize the capitals, and the motion employed in capitals should be utilized to give freedom, grace, and strength to the small letters. Therefore, do not divorce the movements too completely.

HOW TO MAKE OVALS AND SHADES. The oval forms should be made with a full, forceful action from the start. The shade should be produced with a firm but not spasmodic action. The fingers must not act, but grip and hold the pen more firmly than at other times (though this will be somewhat unconscious.) The shade should begin at half the height. And right here let me add that shading requires a double action. Not only the pen be driven about a central point to produce the full, graceful oval, but it must be forced up and down (the points forced apart and then allowed to return to their normal position) as well, and at the same time. This requires what is generally termed an "elastic" action. It is this flexible and elastic action that produces the short, full, smooth, and sparkling shade which distinguishes professional writing from amateur efforts. A very general tendency in small letters is to curve the up strokes to much and to make them too sluggishly and lightly. That is, the tendency is to use a movement which lacks force; a movement not direct from the elbow. To overcome this, it is well to see that the little finger slips freely with each up stroke and that the motion comes direct from the elbow, the forearm serving as a radius.

Endeavor to digest the meaning of the last line and to allow it to crop out of the sleeve and pen in the form of a graceful, accurate script. Keep in mind that it is not alone quantity of practice but quality or kind of practice that develops superior penmanship.


X. Y. Z. Xenophon, W. X. William,
X. Y. Z. Xanah, X. Y. Z. Xenplex,
X. Y. Z. Xational, X. X. Xanning,
Xeads and hands need proper Training.

SPEED AND SHADE. Let the pen be driven over the paper with considerable speed and force. Make the first exercise at the rate of about 100 down strokes per minute. The heaviest part of the shade should be placed at about half the height. The shade should be short, thick in the center, and slender toward the ends. It should not extend up or down far enough to detract from the delicacy of the turns at the top and bottom. The pen may be raised at the base of *V, U,* and *Y,* but I did not raise it there, nor do I usually.

The shade in *Q* and *Z* is placed much the same as in the preceding three letters. The pen may be raised at the line in making these forms. It was so raised in the copy. Remember the loop in *Q* should be long and horizontal and in the *Z* it should be about on the connective slant. The shade in the *J* should be below the line.

TENDENCIES AND HOW TO CORRECT THEM. The tendencies in these letters are to make the first stroke of *V, U* and *Y* too slanting and too wide or open at the base, and in the *Q* and *Z,* to make the small loops too nearly round and to use too much rolling motion in the lower part of the letter. The raising of the pen as suggested will aid in flattening the little loops. The use of more rolling or shoulder action will aid in curving the first strokes in the first forms. Use plenty of the hinge action in the long down stroke of the back of the *J.*

The shaded stroke in *Q* and *Z* is curved more than in the letters of the previous plate. The tendency is to make the shade so low as to interfere with the construction of the small loops.

Heed the injunction of the last line. Now is the time to learn, not after you have other things to think about. Make that hand of yours obey your will. It can be trained to do almost anything you dictate. There is nothing like being master of your own powers of expression. The hand should necessarily be the servant of the mind—it is your duty to make it such.

V. V. Vincent. U. U. Uniform.

Y. Y. Yearning. Z. Z. Willman.

Z. Z. Zimmer. J. J. Jamison.

Quell the muscle while you may.

TOO MUCH MUSCULAR TENSION AND HOW TO AVOID IT. In writing the small letters, push the pen along delicately yet firmly, aiming to be sure of the form, but not over-anxious. It is possible to tension the muscles too tightly, which is often the result of over anxiety and nervousness. Keep in mind that when the muscle is tensioned too tightly it will restrict the motion and cause short, broken lines and spasmodic motions. On the other hand, when the muscle is not tentioned properly, the movements are inefficient and weak. In this condition the hand usually seems lifeless and lazy. If you are feeling tired, mentally or physically, the muscle can not be made to respond in such a way as to be very satisfying, unless you are too easily satisfied. If the mind or will is too weak to transmit to the muscle enough stimulus to put it in action and sustain the same, but little good can be accomplished. On the other hand, if the muscle is too fatigued to respond to the dictates of the will, little improvement need be expected. Threfore try to feel right when you practice and then practice carfully, which means thoughtfully and briskly.

THE CAPITAL STEM. The capital stem you will find to be difficult. The curve should be slight in the beginning, but in the letters given it is made a trifle shorter and more curving than in the principle. Let the arm roll freely in making the large oval. Of course that will require a loose sleeve and a flexible and elastic muscle near the elbow. Make your work larger than here given, nearly double the size. The shades in these letters should be placed below half the height and near and on the line. The heaviest part should nearly touch the line.

ENDEAVOR TO BREAK YOUR OWN RECORD. The idea conveyed in this heading is a good one. If you will try, each and every time, to outdo your former effort, you will certainly improve. But that will be difficult to do. It means that you can not follow one effort with another in quick succession for any considerable length of time without becoming wearied. Therefore it will be best to make a few efforts—then rest before trying again. But do not let the recess be long enough to lead to drowsiness nor indifference. Be interested, from top to toe, if you want to become a fine penman.

A LOOK BACKWARD. Examine your small letters critically, and if you find them defective it would be time saved in the end if you would return to the first lesson and review them all up to the one herewith. Remember you ought to spend from one week to one month (from one to three hours' practice per day) on each plate. You can not do justice to one plate in a lesson, nor to yourself.

A. A. Anning, T. T. Tumble,

F. F. Farmers, P. P. Penning,

B. B. Balance, R. R. Rumble,

Improve each succeeding movement.

CHANGE OF POSITION BENEFICIAL AT TIMES. The capitals *A, N, M, S, L,* and *G* are usually quite difficult. Many fail on the letters even after having secured a good stem. To overcome this seeming difficulty, all you need to do is to change your position. The forearm may be held nearly at right angles to the line on which you write in making the stem, but in making the second part of *A, N* or *M,* the elbow should be shoved to the right, or the paper twisted slightly to the right at the top, so as to allow the free use of the hinge action. If you will once form the habit of using this hinge or pivot-like action, of the elbow, you will enjoy these letters. Pupils have been taught to keep the forearm parallel with the sides of the paper and to drive the arm in and out the sleeve at the elbow in producing these forms, and as as consequence they usually failed and have therefore used the other styles of letters.

ELBOW MAY BE ALLOWED TO SLIP—IF ARM BINDS. In finishing the style of *M* in *Mueller,* the elbow may be allowed to slip slightly if it seems to bind or cramp in the sleeve near the elbow. Don't be scared if some one should "yell" whole-arm movement. Just so you produce the form, it matters little whether you raise or rest the elbow. So far as capitals are concerned, I believe the whole-arm movement as good as any for ornamental writing. But I do not consider it good for small letters. That is, where the whole arm is used in producing capitals there is a tendency to use too much finger action in the small letters. For experience has proven that where the arm rests at the elbow for all the letters, the small letter practice has a tendency to systematize the capitals, and the capitals practice has a tendency to make the small forms more free and graceful.

CURVE STEM IN L AND S. If you will curve the stem of *S* and *L* well you will not have very much serious trouble. I like to raise the pen in the *L* the same as though I were going to make an *S*. This, is seems to me, is much easier and surer. And sureness is one of the essentials of professionalism. If you cannot write with reasonable sureness (which means to make nine good letters to one poor one, or to make a good one whenever you make up your mind to do so), you are yet a mere learner—a student, and not a proficient penman. Sureness is a very essential element of fine penmanship.

A. A. Annual, N. A. Number,
M. M. Mueller, S. S. Summer,
L. L. Lanning, G. G. Gardner,
Gracefulness is the chief requisite.

MODIFIED PRINCIPLE. Here we have a modification of a former principle; one that is used quite extensively. The aim should be to keep the principle as full and unmodified as possible. The tendency is to make it too narrow and too sharp at the top. The first oval should be horizontal, or nearly so. This oval should never drop below the line; in fact, should not quite touch it. There is no need of rule in this phase of the work. That is, forms need not conform to some one pattern to be pretty. The chief requirement is that the letters, as a whole, balance well; that the ovals are full and the lines well curved; and that the lines are fine and the shades smooth.

The last line expresses the three chief essentials of page writing. It is not necessary to write any particular slant, but it is essential that it be uniform. So it is with spacing. There is no reason why you should not write a more compact hand than here given if you prefer such a hand. The same is true of a more running style. The main thing is to make the style you prefer beautiful. This you can do by employing such elements of beauty in lightness and curvature of lines as is most universally admired. But if in connection with these you can leave the impress of your own nature thereon, so much the better for you and for your profession.

You cannot, in fact, avoid writing unlike other people. That is, your own personality will exert itself even though you fight against it. You have no more right in trying to imitate another's peculiar handwriting than to imitate in manners and looks. The sooner you discover yourself, your own perculiar style, the sooner you will be considered a penman. Even though your style is not as fine as some one else's, if it is original and yours, it will be considered more favorably than if it is an imitation.

S S S S S S S S

N. Kensington. N. Magnificent.

N. Worthington. U. Youngstown.

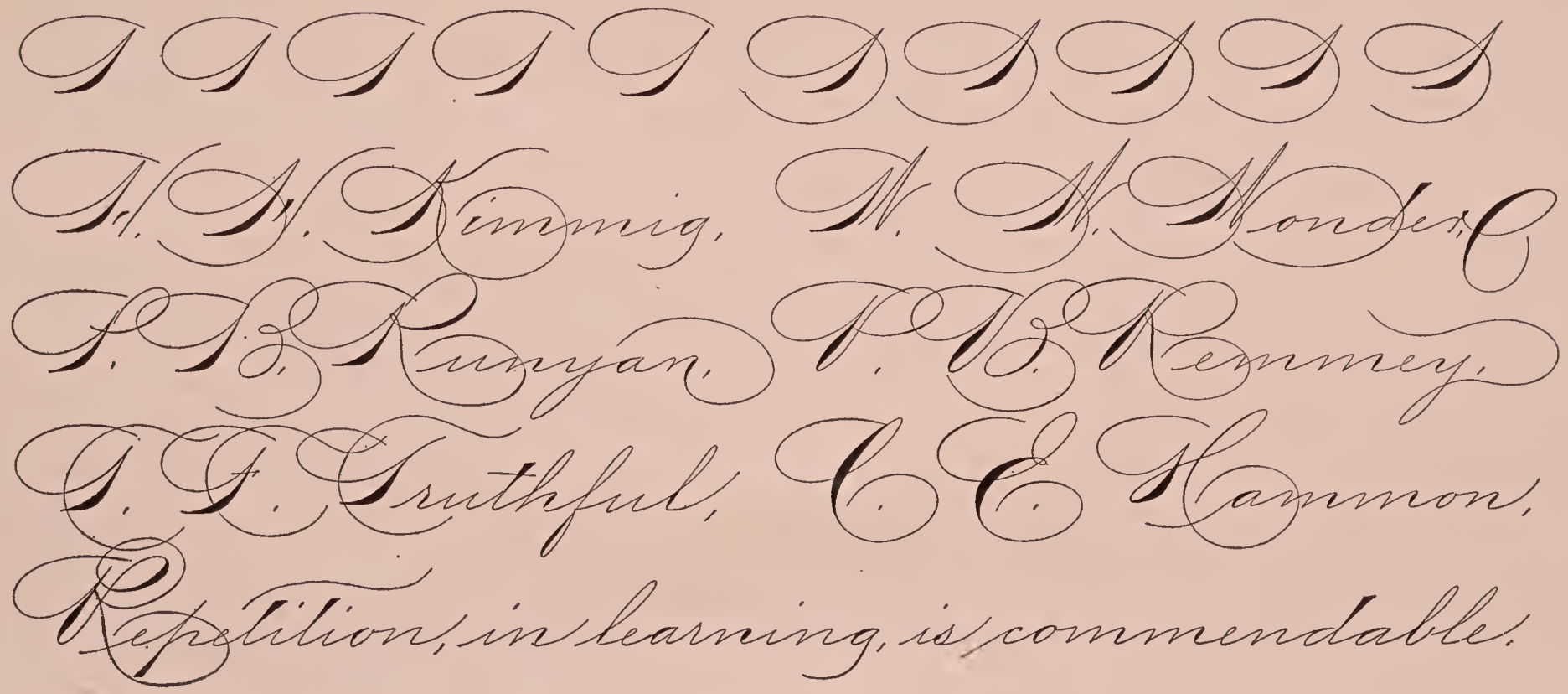
L. Zollinger. R. R. Rambler.

Uniformity in slant, spacing, height.

MODIFIED STEMS. The forms on this plate are nothing other than modified stems; the shade being the same. The large initial oval should be about horizontal. It should never be higher at the left end than at the right. The arm must roll freely near the elbow in starting this form, but the paper and pen must be adjusted so as to produce smooth shades. If you find the shade rough on the under side it will be because of a poor position or an improperly adjusted holder. The shades of the second style of *P, B* and *R* must be made less rapidly than the other shades. The tendency is to make the shade so low and abrupt as to interfere with a nice delicate turn at the base of the first part of the letter. Keep the shade high in *C* and *E*. Heed the injunction contained in the last line. It is only through repeated attempts that a fine handwriting is possible.

HABITS THAT AFFECT WRITING. If, in your practice from these lessons, your work seems weak, nervous, stiff or irregular, the best thing to do is to go back to exercises and principles. Vigorous drill is the key to mastery. A few attempts will profit but little. Sucr fitful practice is a mere aggravation—enough, perhaps to discourage. Therefore, unless you are willing to work hard, faithfully and long you need not expect to become much of a penman. For it takes time to learn to write a thoroughly professional hand. In fact, you must grow into it—in part, at least. And while you are growing and training it will help things along financially, healthfully, and morally if you do away with smoking, drinking tea and coffee, and irregular eating and sleeping.

Some years ago I ceased such of these habits as I had contracted, for fear that they might influence my work, and I am glad of it. I knew that they could (and quite likely would) influence my work in such a way that it would be difficult to attribute a little nervousness or irregularity to these stimulants; therefore, to be sure about it, I quit using them. I would recommend the same to you. After twenty years' of desk work, by keeping proper hours and eating wholesome food, I find my health much better than when I began. Is this not well worth considering?


J. H. J. Kimmig. M. N. Wonder.
P. B. Runyan. P. B. Kenney.
J. J. Truthful. C. E. Hammon.
Repetition, in learning, is commendable.

FAITHFULLY, ENTHUSIASTICALLY, RIGOROUSLY. The capital exercises herewith shoud be practiced faithfully, enthusiastically and rigorously. Do not pause much along the way. Raise the pen in going from one *A* to another, but you need not check the motion. Make the stems of the *B's* first, then finish from right to left. The *G's* may be made continuously without raising the pen, or you may raise it after the shade, as did the writer.

What is true of the *G* is also true of the *L*. Raise the pen in *M* and *N*, but do not place the pen on the shade of the first part in starting the second, but near to it instead. Suit yourself about raising the pen in *Q*. The *W* is similar to the *N* and *M*.

One of the main faults with beginners is to hurry the motion too much in going from one form to another. Thus in the *A's* there is no need of hurry in making the lateral oval and joining to the following form. Ovals are frequently flattened in this haste of joining. Simply let the arm revolve with freedom and ease on the muscle near the elbow. Endeavor to secure fullness of oval rather than fastness of motion. For beauty should be your aim. Speed, in this line of work, is of secondary importance. Of course you must have enough force and momentum to secure fullness and gracefulness of form, but it is foolish to have so much of it as to destroy these desired qualities.

To secure grace, delicacy, smoothness, firmness, and strength, you must use a certain speed and momentum. If you drop below or go beyond this desired rate of motion you will fail in securing all these essential qualities. You must accommodate your inclinations to the possibility of the work to be done. Forms like those herewith demand a certain rate of speed and it is folly to endeavor to go beyond their limit. If you are naturally nervous you will necessarily write faster than those of steady nerves and deliberate movement.

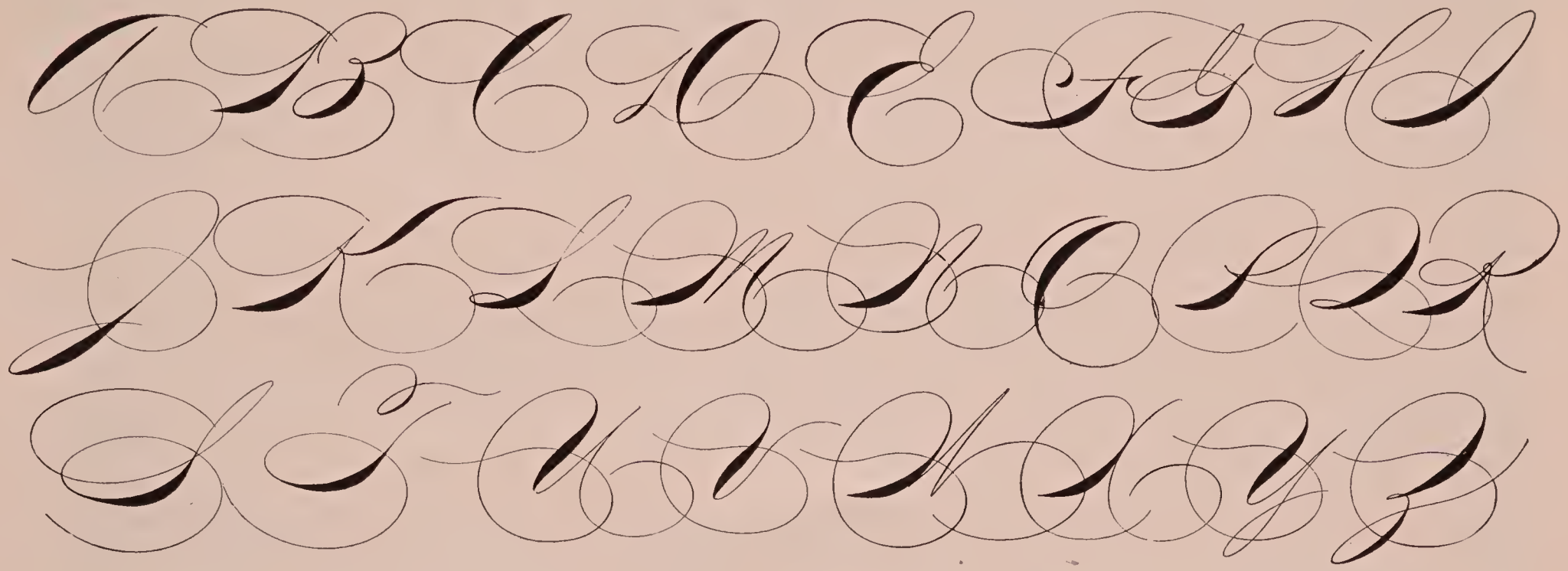
CAPITALS. Capitals! What fond memories the word recalls! How well do I call to mind the amount of enjoyment and inspiration I derived from some "whole-arm capitals" in the back of a copy-book a quarter of a century ago. If the forms herewith were to awaken as much enthusiasm on the part of the readers as similar ones have in me in the past, I should envy their delight. For I consider the moments spent in the acquirement of these forms (and they took a decade) among the happiest of my life. But a large portion of that delight has gone forever, never to return save at beholding some masterpiece in painting or in trying to draw something which seems just beyond my present powers, but which I hope to attain. Surely "there is more pleasure in pusuit than in possession," but there is more satisfaction in having it than having it to get. Therefore enjoy the pleasure of acquiring, and then the satisfaction which comes only by possession.

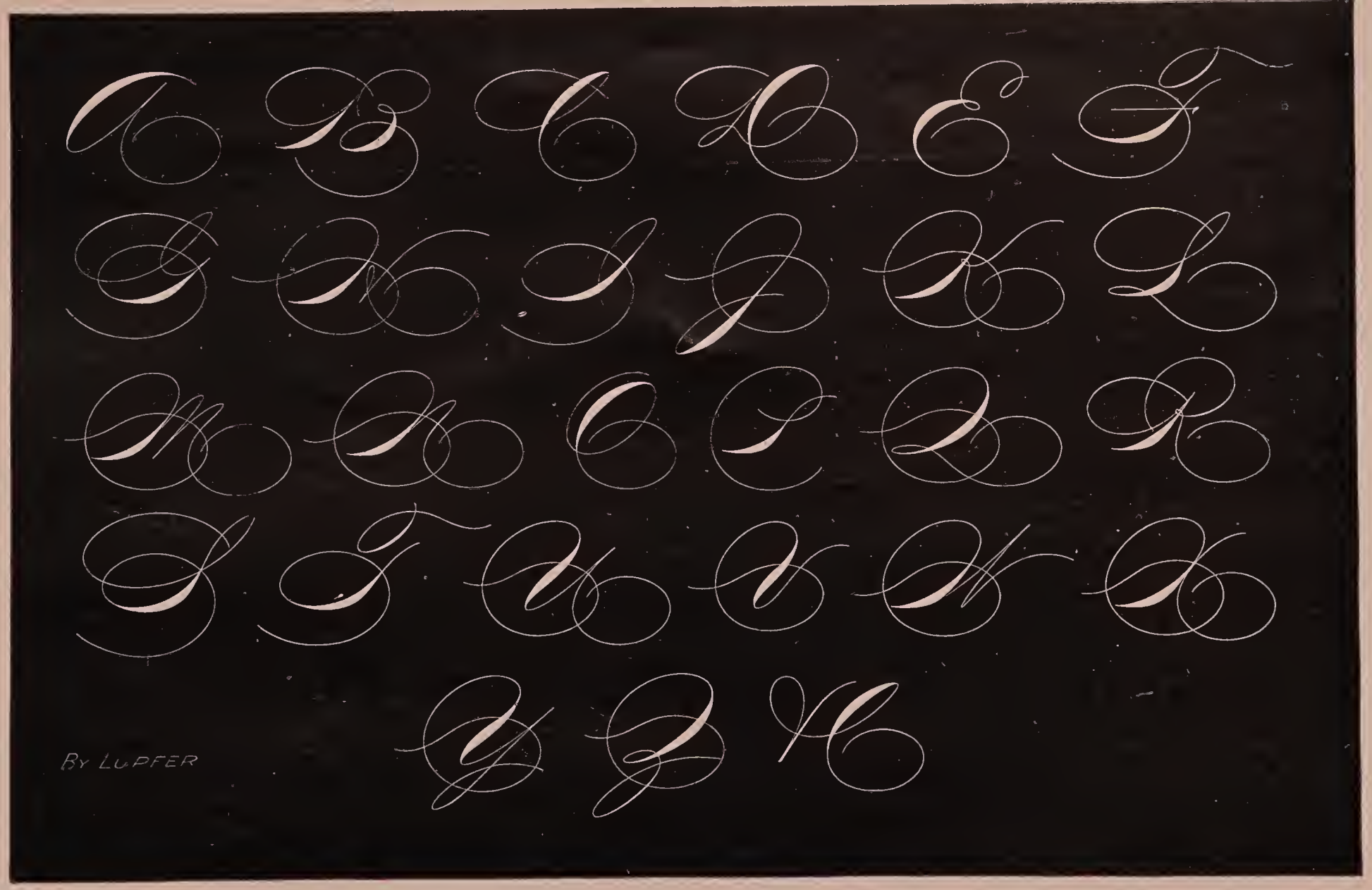
CONCEPTION, CONFIDENCE and PRACTICE—THREE ESSENTIALS. But you want to know how to make a set of capitals. Well, the first requisite is a knowledge of form. The next and most important essential is skill, which comes only by proper effort repeated about a million times. Another very good thing to have, and it comes best by experience, is confidence. Not necessarily that kind which causes the head to swell, but rather than which is the result of honest effort and service. I have heard some say that to be able to make a good set of capitals you must make a half dozen sets daily. No doubt that is a good way to learn. But there are other ways. Practice on each letter until you can make it well any time of day without preliminary practice. Then you can make a set of capitals with but little additional practice.

SINGLE LETTERS FIRST—FULL ALPHABET AFTER. So long as you are not reasonably sure of the product before the ink leaves the pen you need not expect to experience a "howling" success in getting up sets of capitals. As long as you make as many misses as hits don't spend time on the alphabet. Spend it on individual letters. But if you think you can make letters better than other people think you can, make a set of capitals, then sit cooly down and look at each letter critically and see if you would be willing to have the poorest one of the lot serve as initial in a penmanship journal. If not, work at such letter or letters until you would.

RELATION OF WHOLE, NOT INDIVIDUAL FORM, DETERMINES EFFECT. But the appearance of the alphabet, after all, is not dependent so much upon the form of individual letters as upon the relationship as a whole. All forms should be about equally distant, and the shades uniform in weight.

THE MOVEMENT FOR CAPITALS. The movement should come chiefly from the upper arm and shoulder. The power should come from the shoulder. The control should come from resting the forearm on the table. The muscles near the elbow should serve as a rubber-like rest, but they must not be rigid. Little or no finger action should be used except to grip the holder more tightly in producing shades.





The Standard alphabet above and the one on the following page are two of a series of capitals by E. A. Lupfer, instructor in the Zanerian College of Penmanship, Columbus, O., which appeared in the Business Educator published at Columbus, Ohio. Students of penmanship can find no better material for study and imitation.

Automobile Alabama Albuquerque A

Baltimore Brownville Bingham B

Columbus Cumberland Cincinnati C

Downington Davenport Duncannon D

Evanstown Emmitsburg Edmondsville E

Farmington Fitchburg Frankfort F

Georgetown Greencastle Germanville G

Huntington Harrisburg Henrietta H

Ishpeming Ironton Irvingville I

Jamestown Jacksonville Johnsberg J

Kalamazoo Kittanning Kensington K

Lackawanna Lancaster Lamberton L

Markelville Marysville Manassa M

Newborough Norristown Newport N

Owensborough Oklahoma Orangeville O

Pennsylvania Pittsburgh Portsmouth P

Quakertown Queenstown Quinland Q

Richmond Robertsburg Rockland R

Shenandoah Shermann Scotland S

Tennessee Toronto Toledo T

Uniontown Ulrichsville Uruguay U

Valparaiso Vancouver Versailles V

Waynesburg Winchester Worcester W

Youngstown Yorksville Zanesville Z

The four preceding plates were prepared by E. A. Lupfer, instructor in the Zanerian College of Penmanship, Columbus, O.

Friends

"We never know the value of our friends. For while they live we are too sensitive to their faults; and when we have lost them we see only their virtues."

LUPFER. 17

Columbus, Ohio. Jan. 1, 1945.

Dear Lillian:— I am getting along nicely at the Zanerian and have already accepted a position. The time spent here has been most enjoyable and profitable. The students are enthusiastic, sociable and industrious, and the instructors are always willing to help.

Anyone can master this interesting art.

Your cousin,

Gertrude ——

Lupfer, Scr.

Truthfulness is the corner-stone in character, and if it is not firmly laid in youth there will ever after be a weak spot in the foundation.

LUPFER. '17.

The specimen on this page and the one on the following page are from the pen of E. A. Lupfer, instructor in the Zanerian College of Penmanship, Columbus, Ohio.

$1800.00 Bainbridge, O., 4.7.1902.

Nine months after date we promise to pay Experienced Capitalist Company Eighteen Hundred ——— Dollars. Value received.

The Hustling Company.

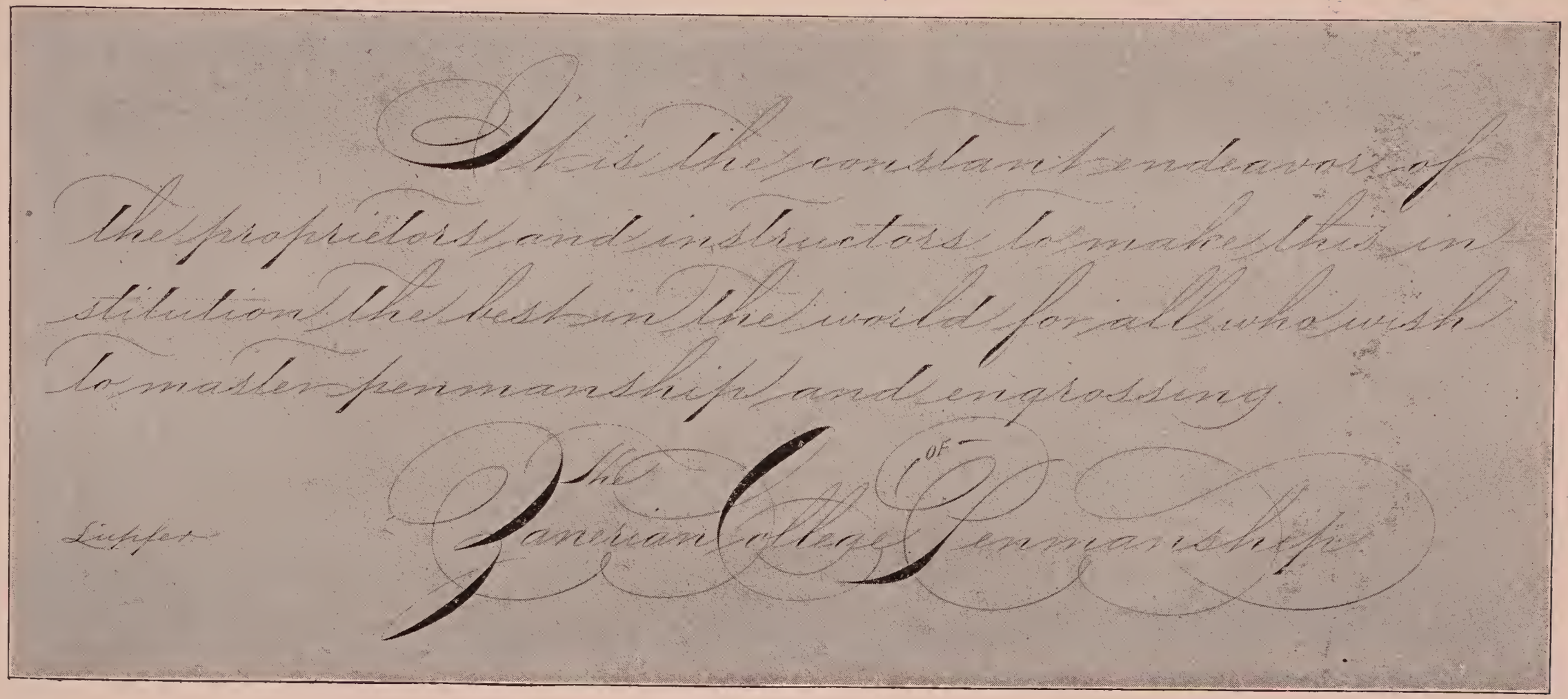
"On each and every page of white.

In lines both smooth and graceful.

The pen may leave while in its flight.

Thoughts of the truly grateful."

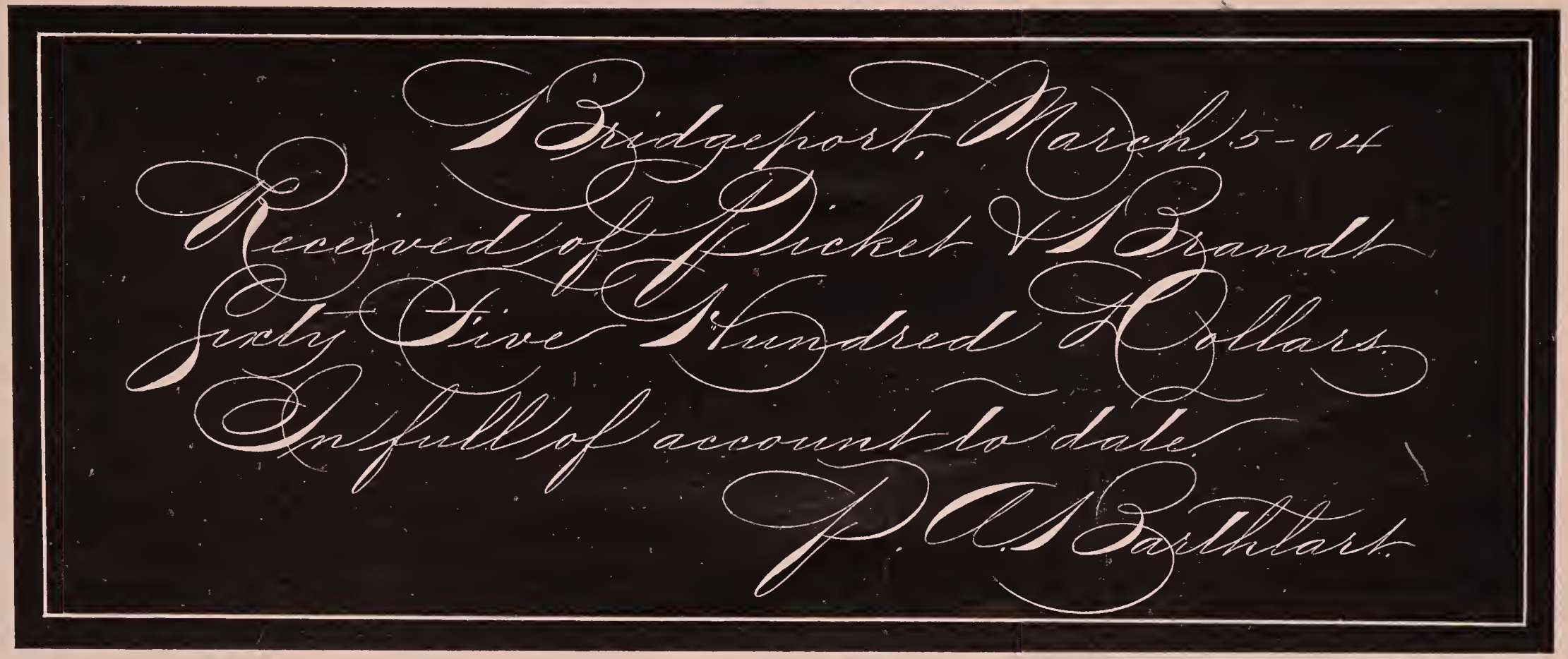
By E. A. Lupfer, Zanerian College of Penmanship, Columbus, Ohio.



Written by E. A. Lupfer.

"Of the perfect peace and quiet
Of the fair midsummer day.
As upon the rippling waters
Heaven's lights and shadows play.

By the skillful, late C. C. Canan.



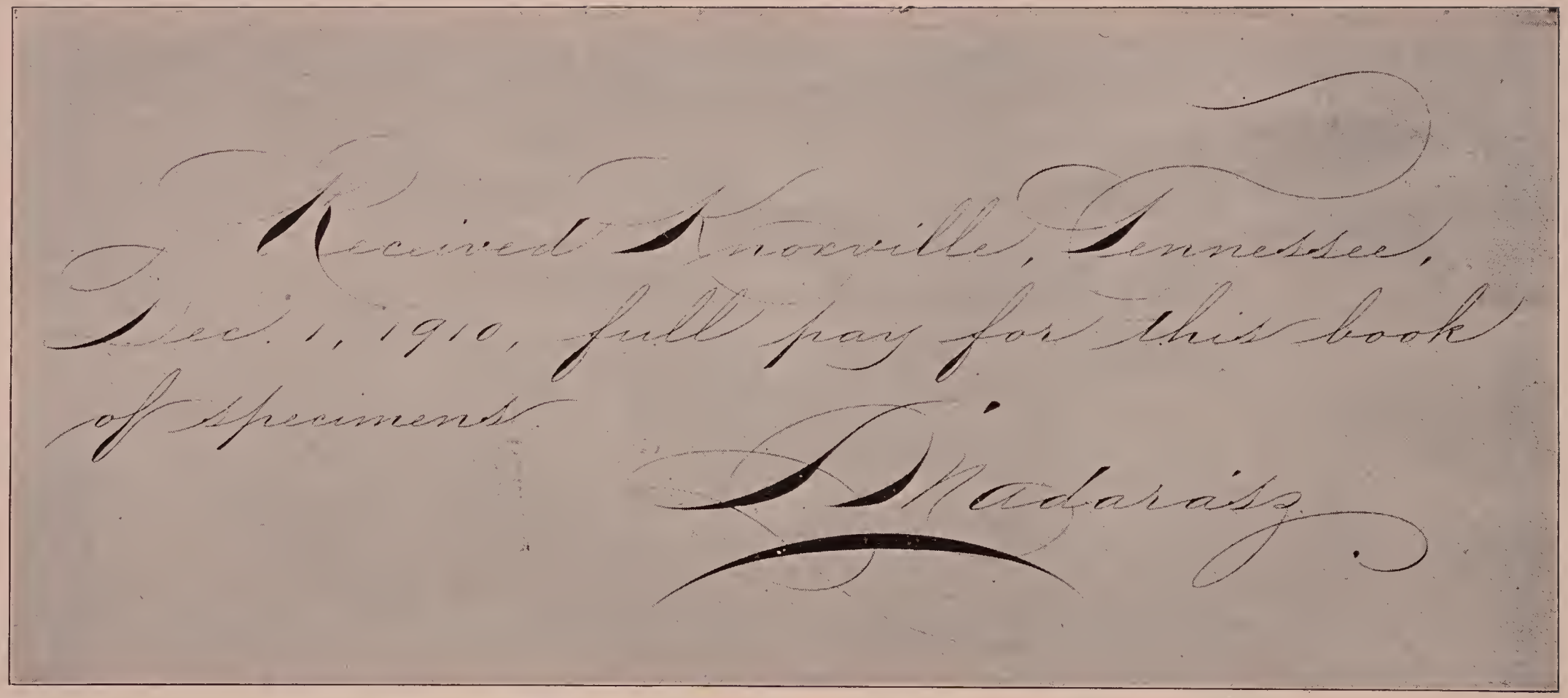
By F. B. Courtney, Detroit, Mich.

American — the greatest school of penmanship in the world — its graduates are the leaders of our profession — it will pay anyone to take a thorough course in business and ornamental writing at this institution

Knowles Jr

By D. E. Knowles, Cincinnati, Ohio.

Beautiful penmanship, like elocution or music, is an accomplishment that naturally attracts persons of refinement and artistic inclinations.



The above is one of the many fine specimens which appear in The Madarasz Book, published by Zaner & Bloser Company, Columbus, Ohio.

FINE ART PENMANSHIP APPLIED TO LETTER WRITING

By A. D. TAYLOR

Whose penmanship in point of accuracy, grace, delicacy, strength and harmony all combined, we have never seen equaled. Mr. Taylor was truly a genius, infusing into the art of penmanship a refinement it never knew before he lived.

The letter presented in pages 70 and 71 is one of the best. The delicacy of the original was such that no process of engraving and printing can do it justice. The method employed is photographically correct, but the screen increases the thickness of the line and roughens it not a little.

Study its arrangement, its effect, its uniformity in height and slant, its grace and harmony, and its boldness as well. Notice critically the initial and final strokes, how daintily they are curved, and how harmonious and uniform in slant. Observe also the perfect spacing *between* words.

See what slender, graceful, full, free and symmetrical loops have been produced. And such exactness and daintiness in *t's* is remarkable. The skill required for such precision and freedom is second to that of no other. We are delighted to be fortunate enough to present and preserve it in this book.

G.B.U.

Galveston.

July 21. 1898.

Prof.

H. J. Roser.

Your Friend

[illegible]

[illegible] a specimen of [illegible] the [illegible]

pleasure in comforting with your assist.

Hoping to hear from you again in

the near future, I remain,

Yours truly,

[illegible]

Columbus, Ohio

Mr. W. S. Fanning,

Vincennes, Ind

My dear Sir,

Your

communication of the ninth inst is

received, and in this you see a spec-

imen of my penmanship along the ornamental line.

Hoping it will please, and to hear from you again, I remain

Yours very truly,

C. P. Ramer

Columbus, Ohio,
June 17, 1908.

Mr. S. H. Coleman,
Audubon, Iowa.

Sir:—

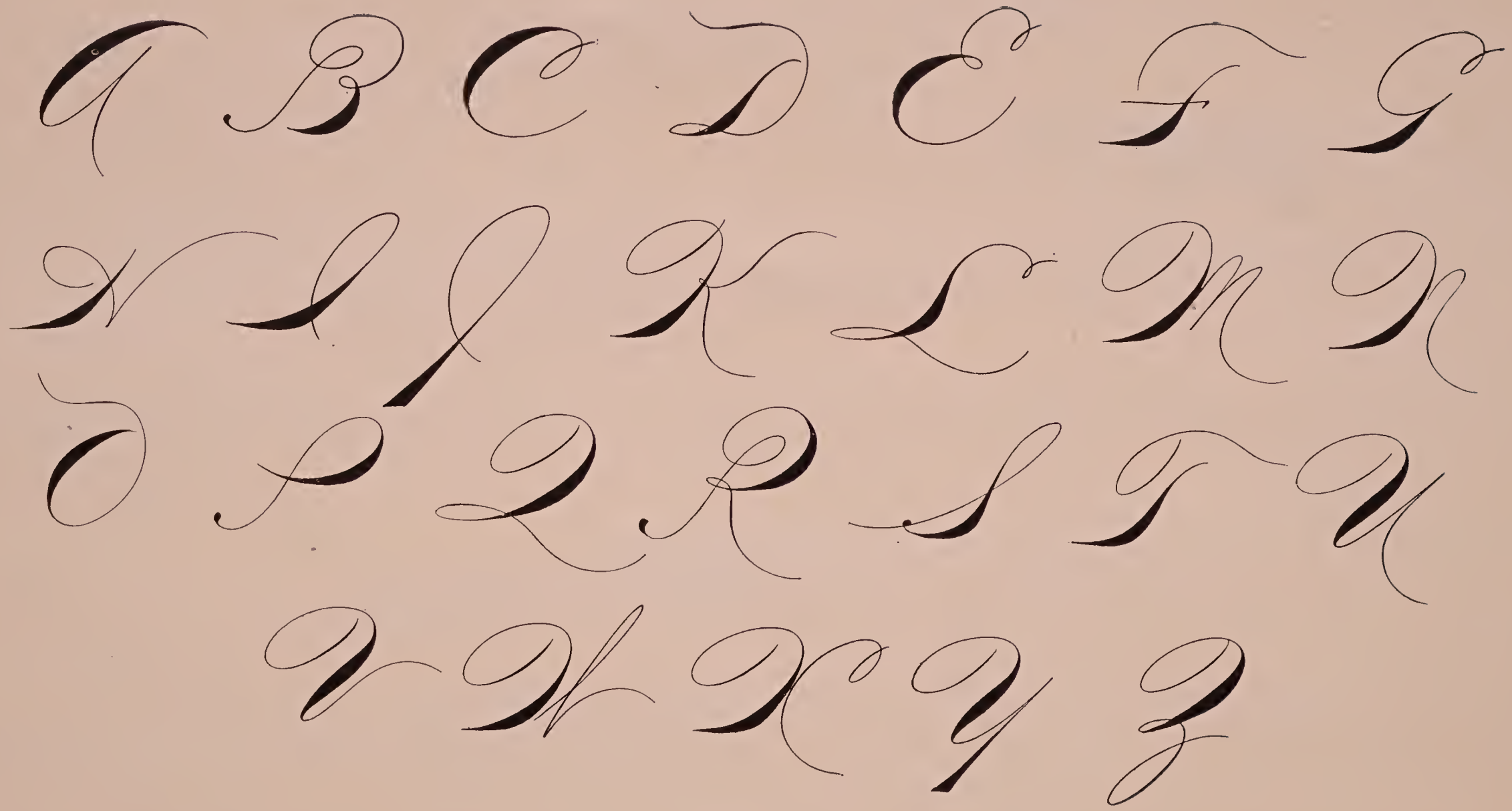
A beautiful handwriting is a fine art inasmuch as it expresses beauty in curvature.

contrast in light and shade, symmetry in form, and harmony in relationship of lines.

It can neither be bought nor sold, but is acquired only by study and practice.

Respectfully,

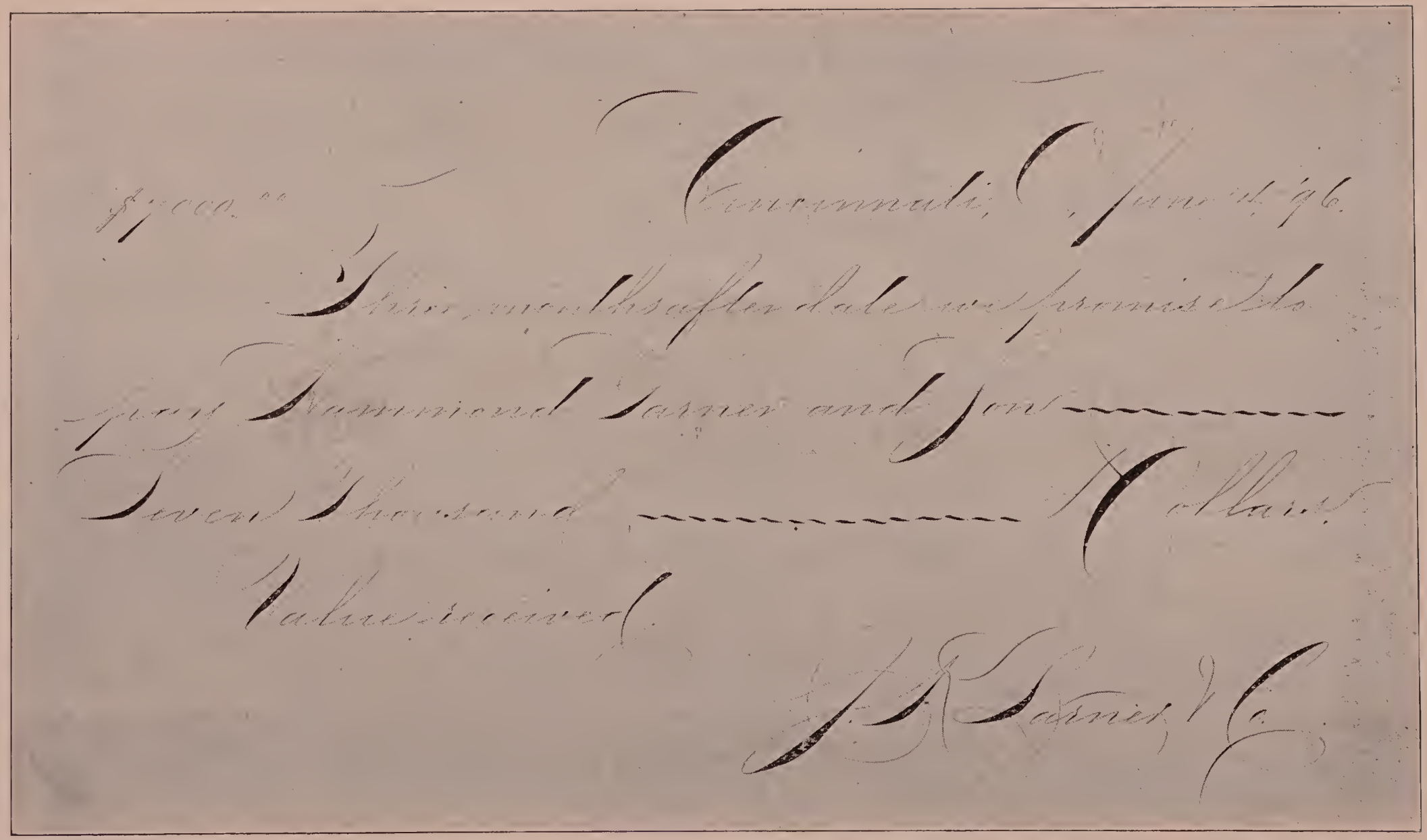
P. J. Loser.



Students of penmanship who desire to thoroughly master ornamental writing will find this somewhat abbreviated style most excellent for practice.

Yours truly, D. W. Bloser.

Columbus, Ohio.



By E. W. Bloser, of the Zanerian College, Columbns, Ohio.

It is toil plus talent
That wins in the test;
It is study plus practice
That leads to the best.

We now come to signature writing, combinations as they are frequently called. This work is usually considered the most fascinating part of penmanship. It is a kind of work, too, that causes one to display more originality than ordinary page writing.

The essentials of good signature writing are much the same as those which underlie other ornamental penmanship. However, it is well here to emphasize the fact that the letters should as a rule appear to be equal in size and spacing. Very frequently capitals are spaced irregularly by amateurs, who become interested in the entanglement of lines, rather than in their right relation.

An old rule for ornate combinations, flourishes, etc., is that lines should run nearly parallel or that they should cross at nearly right angles. Good signatures comply with this rule, and poor ones violate it.

A good combination does not necessarily mean that all of the letters should be joined, but rather that they overlap each other in such a way that they have the appearence of joining.

Another essential in signature designs is that the capitals should form a symmetrical combination or effect. That is one side of the name should appear to be about as large as the other side.

A harmonious signature, as a rule, is not the product of hasty thought and action, nor as a rule the result of even one, two or three efforts. It is really necessary sometimes to work upon certain combinations of letters for months before the best efforts can be secured.

Each capital in a high-grade combination, should, if shorn of or separated from its flourishes, be a well-formed, standard, accurate, plain letter; good in proportion and symmetrical in outline, and graceful.

It is not a good plan to have two or three shades close together and then one or two off by themselves. Shades ought to be about the same in thickness and spaced nearly as possible the same distance apart. Of course, absolute equality is not desired, for it then has a tendency to appear too mechanical, exact and lifeless.

Ornamental penmanship belongs to the domain of fine arts, being beautiful rather than useful. It is not as high an art as painting, sculpture, architecture, music or poetry, because it is less complex, but it is more fundamental and simple and that is why it is so widely appreciated and admired. Being graceful in form and rhythmic in action, it belongs to fine rather than mechanical arts.

To those who worship devoutly at the shrine of beauty in ornate penmanship, there will come certain sensations that only the patient and persevering and art-loving can fully appreciate and enjoy.

D. Jamison. W. M. Bruner.

T. C. Kemming.

L. A. Palmer. A. P. Kintner.

By E. W. Bloser.

Cards by E. A. Lupfer, Zanerian College, Columbus, Ohio.

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F. R. Bellis
S. P. Taylor
A. D. Burke.
L. Evans
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W. McDaniels.

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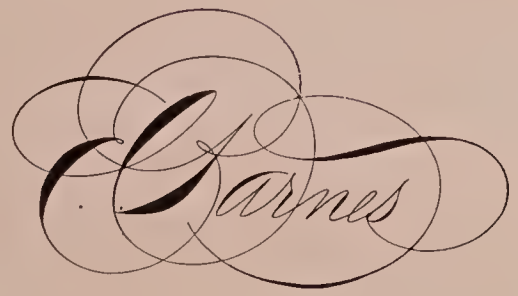
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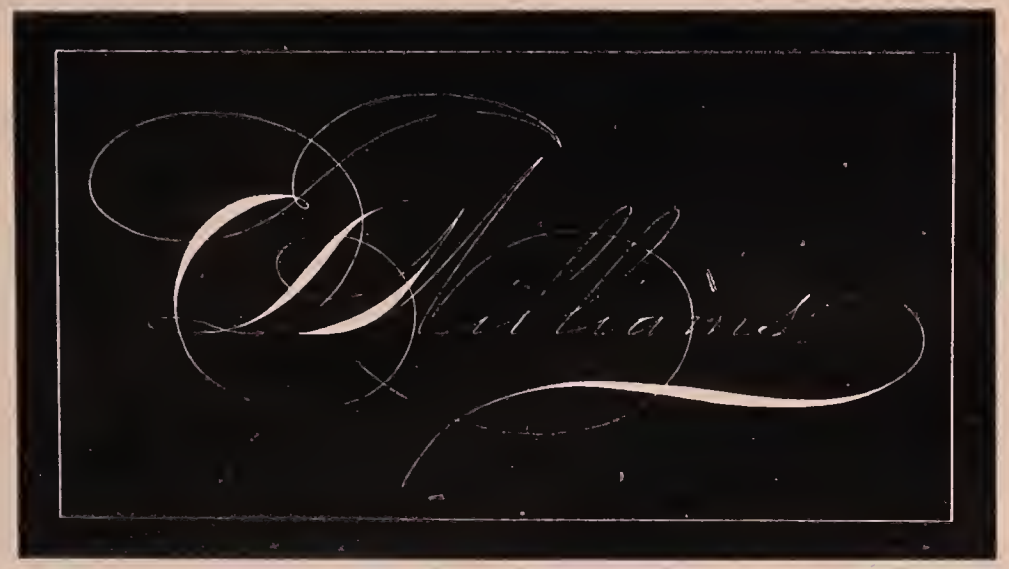
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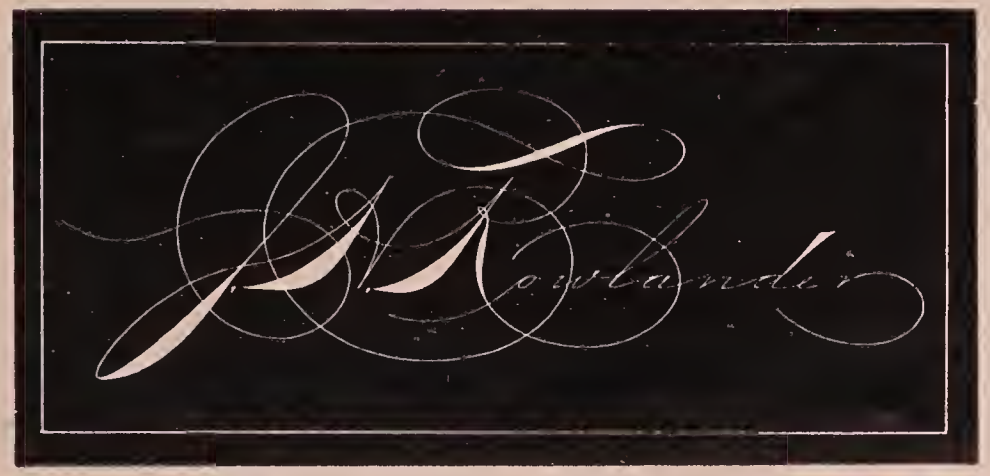
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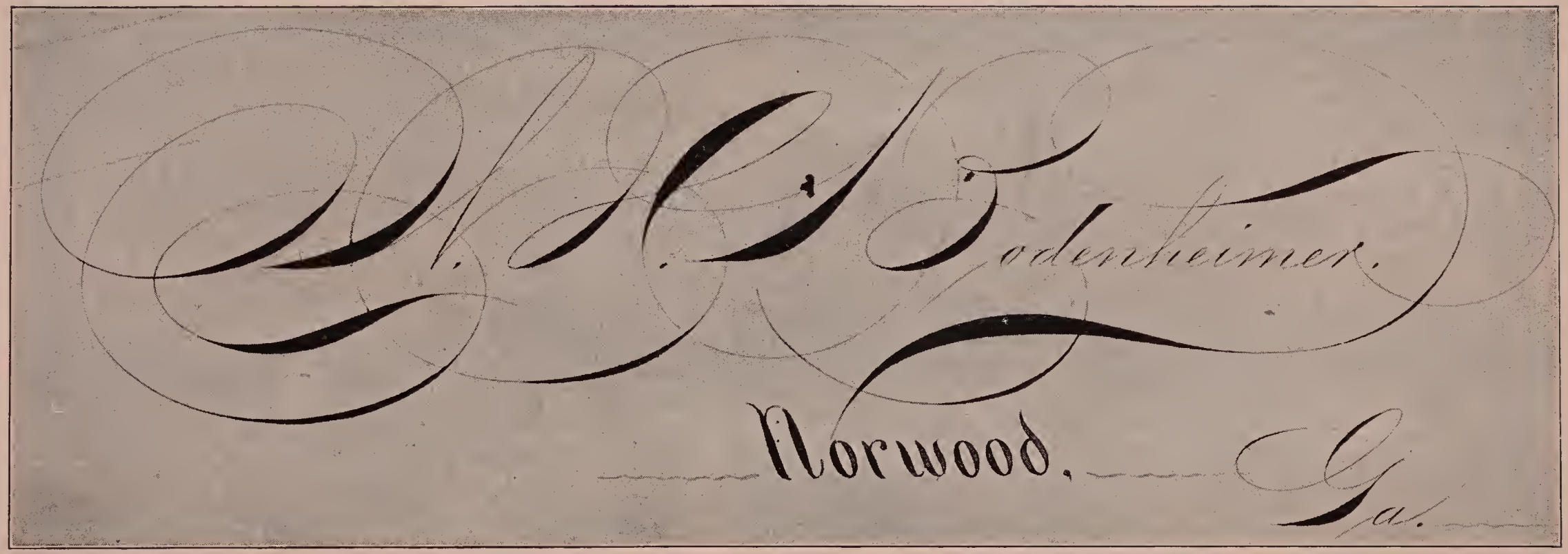

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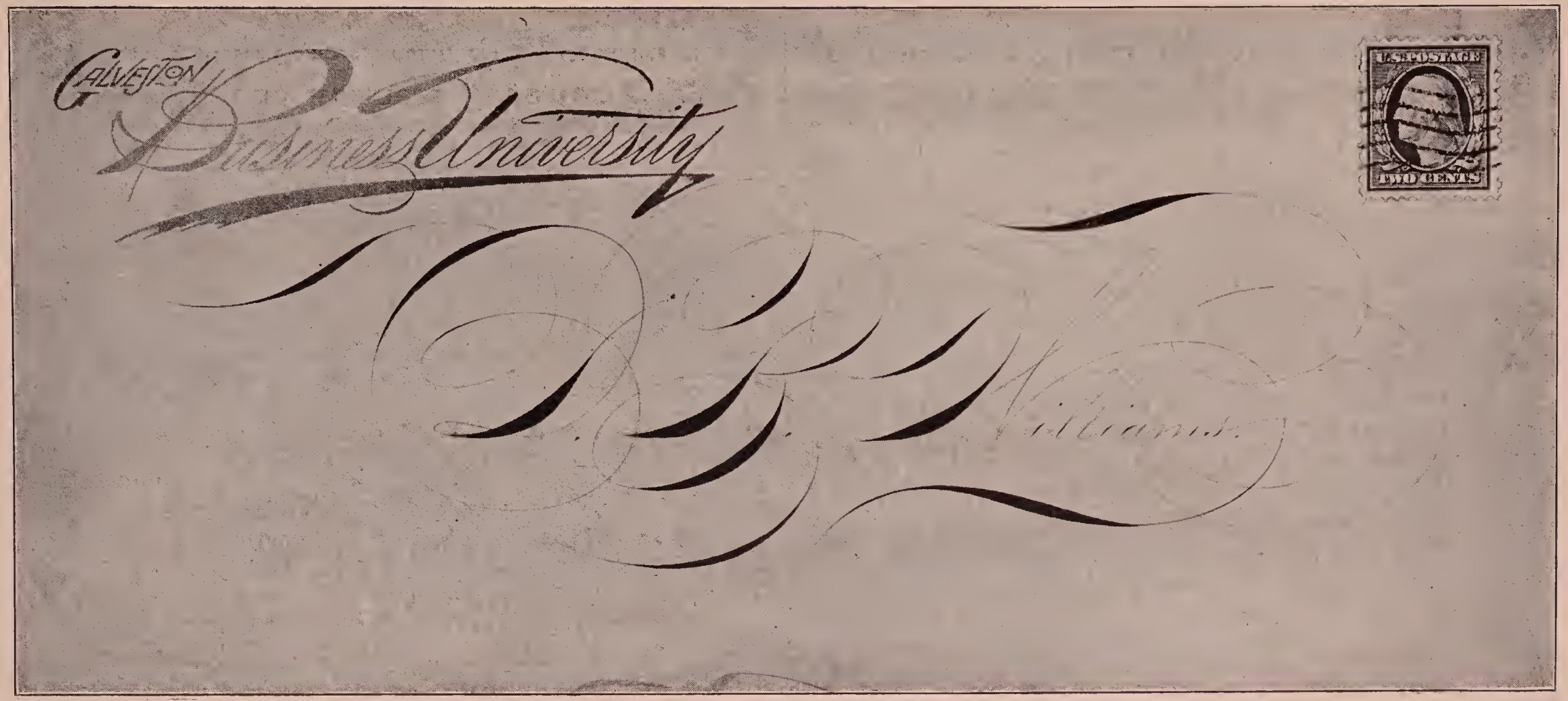

By A. D. Taylor.

THE BUSINESS EDUCATOR

THIS book would not be complete if it contained no reference to The Business Educator, the monthly penmanship jounal published by Zaner & Bloser Company.

The publishers spare neither effort nor expense to present from month to month the best that the field of penmanship affords.

The best talent is secured to contribute lessons in penmanship, engrossing, etc., specimens of penmanship articles, etc.

Two editions of The Business Educator are issued each month, the Teachers' Professional Edition at $1.50 per year, $1.60 to Canada, and $1.70 to Foreign Countries; and the Students' Penmanship Edition at $1.00 per year, $1.10 to Canada, and $1.20 to Foreign Countries. Both editions are the same each month, with the exception the Teachers' Professional Edition contains from twelve to sixteen more pages than the Students' Penmanship Edition. These extra pages are devoted to the departmental contributions on commercial education. All of the lessons in penmanship and all of the penmanship features appear in both editions alike each month.

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Columbus, Ohio

ALL PERSONS

Possessing and practicing from *"Lessons in Ornamental Penmanship"* ought to also possess the book entitled *"Zanerian Script Alphabets"* as it is intended for advanced students, amateurs and professionals. It contains one hundred and sixteen pages, nine by twelve inches in size, cloth binding, and is printed on extra super paper with double-tone sepia ink. It contains some three dozen alphabets, with instructions, and the finest work from such master penmen as Madarasz, Taylor, Spencer, Flickinger, Courtney, Doner, Bloser, Mills, Canan and others. The regular price is $2.50, but to purchasers of this book we are pleased to quote a special price of but $1.90 prepaid if you mention at the time you possess a copy of "Lessons in Ornamental Penmanship" and give the date of purchasing it.

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