PRACTICAL PENMANSHIP

OR

How to Acquire a Good Handwriting

WITH

RULES FOR POSITION AND THE FORMATION OF THE LETTERS

ILLUSTRATED BY NUMEROUS EXAMPLES AND PRACTICES, ADAPTED FOR THE USE OF SCHOOLS, AND SELF-INSTRUCTION OR IMPROVEMENT, WITH A SPECIAL CHAPTER ON LADIES' HAND

BY

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PREFACE.

BOOKS ought not to be judged merely from their apparent bulk, but by the quantity of information they contain on any given subject, and that in a concise form, and of easy comprehension. Though to some this book may appear of limited dimensions, yet its contents are not to be supposed either deficient or unimportant, inasmuch as it contains in a systematic form all that is necessary to be known of the practical part of the art it is designed to teach. It is, in fact, a complete Compendium of Practical Penmanship, not overburdening the learner with unnecessary verbiage, while placing before him the whole substance which could be obtained from more copious and pretentious treatises. A real want in connection with the subject, is a popular and practical text-book, for the use both of the teacher and scholar—such a Manual, in

fact, as this is intended to be. The Author would just observe that, amongst many other subjects during a long course of public school teaching, he has devoted special attention to penmanship, and always with great success. The system laid down in the following pages is that which, in the main, he has pursued.

Perhaps a few of the directions may differ from those given by others, but they are the result of experience and mature consideration. The Examples, unless the contrary is specified, are "fac-similes" of real writing, being neither "drawn in" first, as too much of similar work is, nor are they the productions of the engraver. They are given in three slopes and styles, so as to be suitable for various purposes. He would just further remark, that those who wish to improve, or even instruct themselves, will find the directions given in this book quite sufficient to accomplish either purpose.

With respect to the Illustrations, it is desirable to call attention to the low price of the work, which has rendered it necessary to resort chiefly to woodcuts, the expense being too

great to admit wholly of copperplates. This is of the less importance, FORM being the primary element of good writing. Provided that be attained, FINISH, which chiefly depends upon fine hair strokes and delicate manipulation, can be easily produced afterwards by more efficient implements. These woodcuts, however, are excellent specimens for such a medium, and leave little to be desired.

CONTENTS.

INTRODUCTORY REMARKS.

IT is scarcely possible to overestimate the importance of a fine handwriting in a commercial country like our own, where so much of the business of daily life is carried on by means of the pen. Yet it is surprising how few comparatively ever attain a tolerable proficiency in Penmanship, and how still more rare it is to find those who arrive at such excellence as to entitle their productions, like those of the older writing-masters, to rank as works of art. Penmen like the "ingenious Mr. Cocker," of arithmetical fame, followed by a line of worthy successors, down to Tomkins, Paton and Langford, nearer our own times, appear to have vanished from the desk, and caligraphic works of the higher grade are relegated to the burin of the engraver. The causes responsible for this decline in a subject one of the earliest and most widely taught to

the young of all classes, are not a few. The most prominent, perhaps, is that of bad or careless teaching from the very beginning; supplemented too often by the ignorance of professed teachers themselves as to the principles of the correct formation of the letters, or the proper position and motions for producing them. It seems to be imagined in writing—as in many other departments of education—that the possession of a certain degree of individual proficiency necessarily confers the power of imparting similar proficiency to others. This fallacy lies at the root of much of the educational failure of the day, notwithstanding the vast and costly machinery employed in the important work. Teaching, whatever the subject, demands special training as well as special gifts. Applying this to Penmanship, it is evident that the ability to write a showy hand does not necessarily imply the qualification of being able to bestow a similar ability upon learners, and consequently justify its possessor in undertaking the responsible office of a writing-master. The truth is that Penmanship is based upon definite

principles, as much so as any of the Fine Arts. The letters have certain established rules for their formation; and the motions for producing them accurately and beautifully really depend upon a strict adaptation of anatomical means to a required end. Like fingering on the piano or violin, there is a right and a wrong way of performance, and progress and proficiency depend upon what is taught and practised from the very first. Another fault in teaching the art is that of not insisting upon sufficient practice of the elementary formations in the larger hands. Large Text, indeed, is to Writing what the Scales are in Music—the foundation of accuracy and facility in execution. Passing by details of the origin of writing, we may just remark that it commenced with the allotment to each elementary sound of a language of a specific character, —which was capable of clumsy or well-finished execution,—and became known in a fully developed stage of perfection of form, whatever that might be, by the name of Caligraphy ("Kalos," beautiful, "graphein," to write), or, as it is more commonly termed, Penmanship.

It is not the province, however, of a practical Manual like this to enter upon a detailed History of the Rise and Progress of Penmanship, but to set before its readers a method of acquiring skill and proficiency in an accomplishment not only beautiful in itself, but an absolute necessity in the present day. Indeed, in all ages, to be able to write well has been held as the mark of a superior education. Hence the term "Clerk," so modified in its general acceptation in the present day, in old times implied a learned man, and was (and is still) given to Ecclesiastics who possessed the acquirement of Writing, as well as other knowledge of the times, which distinguished them from the bulk of the community. Books, in fact, till the invention of Printing, were solely preserved and multiplied by Manuscripts (MSS., *i.e.*, written by the hand), and were, as may be seen in ancient Missals, rather the works of the limner than the penman. They were necessarily costly and slow in production, and consequently limited in number, till the Type and the Press superseded the slower process of the hand, and placed the treasures

of human knowledge and thought within the reach of all.

Without going to the length of asserting, with some, that an individual's handwriting may be taken as an index of his character, it may be admitted that to some extent it forms an indication of temperament and habits. The latter are capable of acquisition, development, and correction—once fixed, however, they become parts of an individual's character. Writing, therefore, besides its own proper uses, when properly taught, may be employed as an educational discipline of no mean effect, inasmuch as valuable qualities are called into play in producing really fine Penmanship. Neatness, patience, and care, observation and the power of estimating forms, good taste, accuracy, perseverance, and steadiness of hand, are some of the faculties essential towards making the "man of business," in the highest sense of the word, and of ensuring success in most walks of life. All of these are strongly developed in the practice of Penmanship, and indeed are absolutely necessary to attain exceptional perfection in that beautiful

art. This fact too many educators appear to lose sight of or ignore, or there would be more value attached to its practice in public schools. Many an individual now occupying a prominent status in public life owes his commercial position and prosperity in the first instance to his handwriting, which procured him the introduction to a field wherein to utilize his abilities with success.

With this general view of the subject, we shall now proceed to practical details.

LIST OF ILLUSTRATIONS.

PRACTICAL PENMANSHIP.

LIGHT, DESK, SEAT.

WE shall begin our instructions with the assertion that any one possessing the ordinary use of fingers and thumbs, and an average power of sight, may write a good hand, provided he exercises that degree of application and perseverance without which excellence cannot be attained in any study or pursuit.

The first point to be considered is that of LIGHT. A good light, falling in a proper direction, is a prime necessity in the performance of all artistic work, but, with respect to Penmanship, the *aspect* is of less consequence than where *colour* is concerned. That which falls from the front or from the right-hand side of the writer, is to be preferred, because then no part of the body intervenes to cast a shadow on the paper. The

same principle should be observed in the use of artificial light, though that, properly regulated, may proceed from above, in which case a shade is desirable, so as to throw the light only on the paper, without exposing the eyesight to a trying glare. A globe filled with water placed before the lighting medium is used by engravers, and others compelled to work by other than daylight. Cross lights, that is those which proceed from different directions, are especially to be avoided, as they render work uncertain and inaccurate, besides trying the sight.

The DESK should be situated in an advantageous light, such as that already described. The surface ought to be roomy, and of such a slant that the pupil, when seated, has no occasion for constraining his person to reach it comfortably. There should be sufficient space upon its surface to support both arms. This is a point not half enough attended to in schools and class-rooms, where it is not at all uncommon to see pupils crowded together in such a manner that it would be impossible for even proficients to write well. The injurious effects of this in a

sanitary point of view do not seem to be considered of any account. The first thing a good teacher ought to do is to see that every pupil has sufficient room to sit, and place his book in a proper position. A narrow desk, with too abrupt an inclination, is, likewise, particularly objectionable, as the right elbow naturally drops below it, which interferes with the proper freedom of the pen-hand, and an equable flow of ink from the nib. The edge of the desk ought to be straight, so as to permit the writer to seat himself parallel with it, his legs and feet being straight before him, neither crossing each other, nor turning to the right nor left. In fact the manner in which a well-bred person takes his place at table is about the correct position in which to sit before the desk. The Author much prefers a table at which to write, but the edges should be straight, as it is scarcely possible to take up a correct or convenient position at a circular table.

The SEAT must be adjusted to the stature of the writer—neither too high nor too low. The first defect will result in the body being

thrown too much upon the desk—to say the least of it, a most slovenly habit; the second will prevent him reaching it properly. It is surprising that a proper adjustment of seats and desks to the sizes of the pupils obtains so little consideration in schools. It is only necessary to go into any room where writing is being taught to see the tall and the short indiscriminately seated on forms and at desks of similar height—the lad of five and a half feet and upwards by the side of one of four or less. In every well-arranged school the seats and desks should be sized so as to accommodate pupils of various heights. The advantage to their writing of such a plan would speedily be seen. Where persons are engaged many hours in writing, it will considerably relieve fatigue to stand for a little time occasionally.

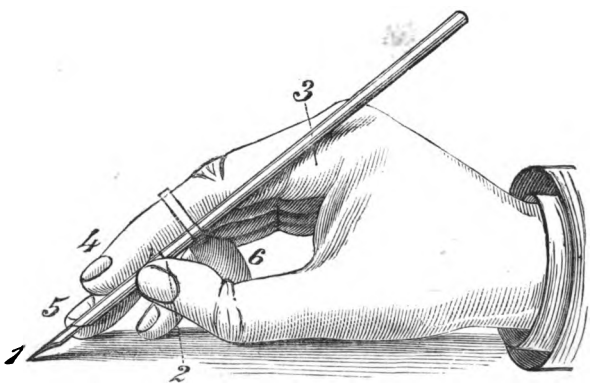
OF THE POSITION.

THE Position in which a writer sits is not only of the greatest importance as regards the quality of his work, but also as to the effect it produces upon his health—the latter consideration being usually entirely left out of sight. It is too common an occurrence for persons engaged at the desk for hours daily, and from year to year, to find themselves after a time gradually getting out of health without any apparent disease. Medical advice at last is sought, but with the result of discovering no definite ailment. Nevertheless some constitutional disturbance evidently exists, and, in the absence of precise knowledge, the customary routine of tonics, rest, change, &c., is prescribed, followed by the usual effects—temporary improvement, soon followed by relapse when the former avocations are resumed. Now, were the causes of this disastrous state of things, so baffling to medical science,

traced to their true source, it would be found, in most cases, to proceed from the continual distortion of some of the vital organs of the body —the consequence of sitting in an unnatural and improper position for hours at the desk. It is impossible to interfere for long with the easy discharge of any vital functions of the human frame without prejudicial effects upon the health. Constant pressure of the side against the desk-edge interferes with the action of the Diaphragm, and ultimately causes a greater or less lesion of the Pleura. Sitting sideways to writing, likewise—foolishly recommended by some—is really sitting with a more or less twisted spine, protracted continuance in which position naturally disturbs the nervous system, particularly when accompanied with earnest brain-work. Moreover, when so seated, the work is looked at from a false angle of vision, analogous to holding an object askew to examine it. A great responsibility, therefore, it is evident, rests upon those teachers who, from whatever cause, allow their pupils to contract a bad and injurious position in which to write.

The necessity of an easy, unconstrained position being evident from the above remarks, we shall proceed to describe that which best meets such requirements. The desk being placed in such a situation as before described, the writer (sitting straight before it) should gently incline himself towards it, the paper being placed a little to the right of his body. He should then advance the left arm parallel to the line of writing, throwing the weight of the body upon the left elbow, having the fingers of the left hand at liberty to keep the paper firm, or for other requisite manipulations. No part of the side or body is to press against the desk, a common but injurious habit, already denounced. The right fore-arm, turned over towards the body, must next be brought forward, the elbow being at a distance of three inches from the side. The fingers must be straight with each other, the whole tendons of the arm being in the same direction, the wrist lying flat upon the desk. The pen must then be taken between the fore and second fingers, the thumb being bent outwards and downward, the

point of the thumb opposite the bend in the forefinger (Fig. 2, Ex. 1), and the pen sloping out between the second and back knuckles of the hand (Fig. 3, Ex. 1). The nib should appear about one inch, not less, below the point of the forefinger, the cheek of the pen resting against



EXAMPLE 1.

the inside of the nail of the second (Fig. 1, Ex. 1). The fingers and thumb must press the pen firmly, but not too tight. The third finger is then to be turned up a little in the hand, the little finger resting upon the paper to aid in giving support (Figs. 4 and 5, Ex. 1). Observe

that in the cut the *third* finger is turned under more than it should be in actual use, to make its position with respect to the other fingers more plain, for which purpose *Fig.* 6 is placed against it in the cut. It will now be found that there is no impediment to moving the pen freely up and down at pleasure. There is to be no other motion of the right hand except to shift the wrist along to preserve the slope, according to the width of the paper to be traversed. The inclination of the pen towards the right shoulder is always to be maintained. Note that the inside of the right hand should be kept open and hollow — no involuntary feeling, as it were, of the inside of the ball of the thumb after the fleshy part of the hand opposite. This, with the stiff thumb, is the most common impediment to freedom of movement, drawing the tendons of the hand together, and is one of the most difficult to eradicate when once acquired. It must be specially borne in mind that writing is an effort of dexterity, and not of strength; that the more easily the pen is held, consistently

with retaining it in place, the more command there is over it. The rationale of the position here laid down is evident from the considerations that here follow. Certain movements are required to produce certain effects, which in this case are the strokes that constitute well-formed letters. It is a fundamental principle that the down-strokes should be straight and smooth, and the up-strokes taken up in a similar direction to the down. In examining the action of the fingers in producing such up-strokes and down-strokes, it will be seen that as the point of the pen is drawn downwards on the paper the top of the holder moves up, and *vice versâ*. It will be well to try this experiment on m's, n's, and u's, an inch or so long. It will be found there is no obstacle to effecting this, provided the pen is kept between the middle and back knuckle of the forefinger, and the thumb plays freely backwards the whole way from its point to the wrist as the stroke is drawn down. But let the penholder fall below the back knuckle of the forefinger, and keep the thumb straight and stiff, then it will be evident that the move-

ment attempted at the point of the pen is checked by the back joint, assisted by the stiffness and flatness of the thumb. In this position, to produce a down-stroke at all, the hand falls

FIG. 1.

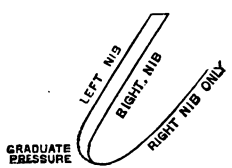


FIG. 2.

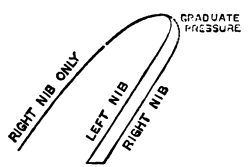
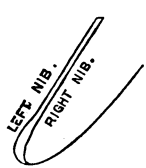


FIG. 3, LEFT NIB FIRST ON THE PAPER



EXAMPLE 2.

over, and is scooped round, as it were; the nibs cross in their passage, the stroke is rough on one side, and the graduation at the turn is utterly destroyed. The action here described will be more apparent if the experiment is tried

with an empty nib, as shown in Figs. 1, 2, and 3, Example 2.

Continue the examination of the action of the nib (still referring to the Figs. in Example 2) by inclining it very slightly towards the right, so that the right side of the nib meets the paper first, then press firmly and fully, drawing the pen steadily and slowly downwards. It will now be seen that the slit in the pen opens evenly, each nib producing a smooth stroke, wider or narrower according to the strength of the pressure employed. As the pressure is gradually relaxed, the left nib gradually closes on the right till the right nib only touches the paper. It is this relaxation of pressure during the act of turning that produces graduation, and the use of the right nib only, the hair strokes. This is technically termed "leading with the right nib." Now examine the effect of allowing the *left* nib to meet the paper first. Resume pressure as before, then the nibs do not open equally, but begin to cross, as it were, particularly when approaching towards or attempting to continue the turn, producing a scratchy down stroke, and

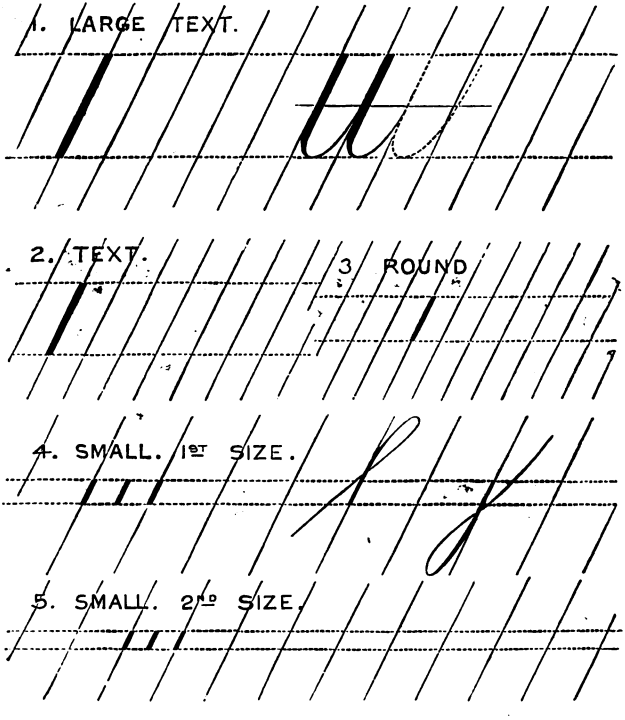
a broad flat turn where the graduation ought to take place. The reverse operation to the above takes place in producing the top turn. Here the up-stroke is made first, and the body-stroke follows, as exemplified in Fig. 2, Ex. 2.

It is so important to secure the closeness of the fore and second finger with the pen sloping out from between the proper joints, that the Author has adopted a very simple expedient to secure that end. It is merely to place a narrow india-rubber band, such as "Perry's," sufficiently elastic to keep in its place without being too tight, round the holder and the two fingers, as dotted in Example 1.

This is much more effective than the contrivance of flange penholders, or those with plates, upon which to place the points of the fingers and thumb. Such are useless as well as mischievous, unless all fingers and thumbs were alike in structure, and of the exact length to fit the holder—an absurd, indeed impossible, supposition.

GAUGES OF LINES.

THE four sizes of the hands commonly used are Large Text, Text, Round Hand, and Small Hand. The width of the lines in which these hands are written appears to be somewhat arbitrary; indeed, a matter of individual choice, though the differences are but very slight. The matter is not unimportant, however, as a very slight difference in the width of the line materially affects the size and appearance of the writing. The gauges given in the accompanying example (3) are, in the Author's opinion, the most useful. The angle of the slope lines, of course, may vary from those given therein, but they ought to be equidistant in all cases. When practices in joined letters are entered on, a centre line to regulate the junction of the up-strokes with the down-strokes will be of great assistance to the pupil.



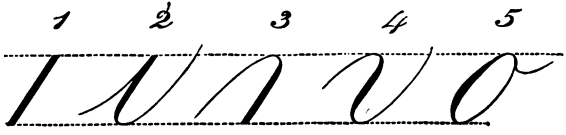
EXAMPLE 3.

THE FOUNDATION STROKES OF THE SCRIPT LETTERS.

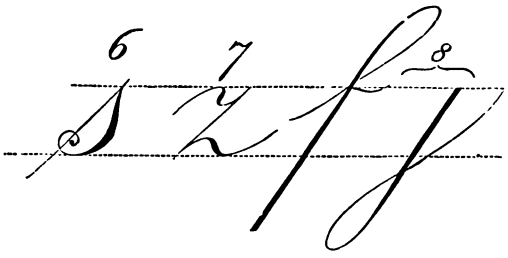
IN studying the specimens of the older writing-masters we shall find them, like those of their brethren of the easel and brush, distinguished for conscientious and painstaking work. Accuracy and regularity of form are their distinguishing characteristics. An *n* or an *m* in one place exactly resembles a similar letter in the same-sized hand in all others, and the like principle prevails as to every letter. The turns reversed are precisely similar to those in the normal position. A good *h* turned upside down makes a good *y*. This identity of character prevails throughout, even in what we term the "Ornamental Hands," such as Print, German Text, &c. The beauty of symmetry is undeniable even in Penmanship. Moreover, to attain this point of perfection involves a

degree of patient labour, tending to develop a most valuable habit.

The foundation strokes of small scripts on the Author's system are given in Ex. 4. To enable



the pupil to acquire the proper position of holding and moving the pen, the first actual practice should commence with these seriatim. Many lines of "1" should be done before proceeding



EXAMPLE 4.

to "2." A black chalk pencil on paper, or slate pencil on slate, may be used for young

children's practice. The size of the line should be that of "Large Text," the paper being prepared in accordance with the illustration given in remarks on "Gauges." We must begin with the straight down-stroke (Fig. 1). There is more in this apparently simple exercise than appears at first sight. It is, so to speak, the Pons Asinorum of Penmanship. When the pupil has mastered its delivery with the proper movement of the pen, the stroke smooth on both sides, of equal substance all the way down, at regular slopes and distances, he will have overcome one of the chief obstacles to future progress.

Being held in the manner previously described, the pen (a moderately soft one with a medium point), should be steadily drawn down on the slope lines, keeping the pressure as equal as possible, so that there may be no inequality of substance in any part. When a little power has been acquired, the same course of practice must be pursued without the slope lines, regularity of distance being preserved by the judgment of the eye alone. The next practice is

that of Fig. 2, in the same Example, which is to be thus performed. Draw the stroke downwards till approaching the bottom of the line, gradually relaxing the pressure as the turn is made till the right nib only touches the paper—making the hair stroke—which must then be continued, with the right nib only, to the top of the line. The action has been already explained in Ex. 2, "action of the nibs."

In Fig. 3, the movement is the reverse of the last, the commencement being made from the bottom by the hair stroke off the right nib. The turn over is then made, and the graduation is completed by increased pressure till the full down-stroke commences, about a fourth down the line, and is continued to the bottom. The stroke is, in fact, the reverse of that already made. These two formations are commonly spoken of as "Pothooks." In Fig. 4, the stroke is a combination of the two already described, beginning with the top half. This is a difficult stroke to accomplish well. Be careful to note the top and bottom turns should be alike; it is termed the "Hanger," and may be tested

as to correctness by examining it, when completed the reverse way. Fig. 5, the *o* of the alphabet, and the basis of the curved letters, is made by commencing at the right hand, one-third down the line, with a hair stroke, turning it over towards the left, gradually increasing pressure to the middle of the line, then again relaxing towards the turn, and carrying the hair stroke up to join at the commencing point, the whole forming a complete oval. Fig. 6 is the *s* of the alphabet; the dot should always be on the leading up-stroke, which must be made first. Fig. 7 is the *z* of the alphabet; the middle stroke is always to be fine. Figs. 8 are the *f* and *j* respectively, being virtually the same stroke reversed. In the *f*, the fine stroke is the first made; in the *j*, the pen is to be set firmly at the top of the line, gradually relaxing the pressure and looping round the fine stroke, which is then carried up through the line; both loops, or "whip" turns, must be alike, and neither must cross into the line.

When a fair degree of dexterity has been

acquired in making these foundation strokes, the analyses of the alphabet should follow, examining and committing to memory the principles on which each letter is made. It is a useful practice to go through the alphabet in combination with *m*, as *ama*, *bmb*, and so on.

ANALYSIS OF THE SMALL SCRIPT ALPHABET.

IT is somewhat difficult to ascertain with accuracy the precise date at which modern Script letters assumed their present form. They appear to be based partly upon the Italian current hand, and partly on the Italic print. We must now, however, deal with them as they are, and shall commence with the Small Letters, because the forms are more simple, and more easily made than those of the Capitals. The foundation strokes of these are eight (*see* Ex. 4), which we have just considered. *a* is formed by the hair stroke of No. 5, being cut by No. 2 to the thickness of half a down-stroke.

b is No. 2 commenced above the line as high as the line is wide; the hair stroke being carried up to the line and finished off by a dash.

c is merely the thick portion of No. 5 dotted at one-third down the right-hand fine stroke

where the *o* is commenced, the turn at the bottom being carried on to the next letter.

d is similar in formation to *a*, the second stroke being commenced the same height above the line as in *b*.

e is formed as the *c*, a loop or eye being substituted for the dot.

f is No. 8, the loop above the line being just the height of the turn above the second stroke in *b* or *d*, and continued firmly below the line. Sometimes a hair stroke is taken a little from it, or a loop turned at the back, in either case being brought through as the joining stroke to the next letter. The back loop below the line in the example indicates the form of the long *s*.

g is No. 5, the hair stroke being cut by No. 8 (2nd form).

h is No. 1 extended above the line as high as the second of *b*, with No. 4 attached.

i is No. 2 with a dot placed over it at an equal height with the stem letters, such as *h*, *b*, *k*, &c.

j is No. 8 (2nd form), dotted like *i*.

EXAMPLE 5

k is similar to *h*, the second stroke being turned in at the middle.

l is merely the second stroke of *d* standing without any additions.

m is first two strokes of No. 3, to the second of which No. 4 is attached.

n is one stroke of No. 3 with No. 4 joined to it.

o is No. 5 carried on to the next letter by a fine stroke one-third down the line.

p, the first stroke is No. 1 extended above the line half its width and below the line its width. No. 4 is joined to this in its proper place in the line.

q is formed with No. 5 for the first part, and a stroke at the back extended below the line as in *p*.

s is an integral form, as in No. 6 of the foundation strokes, the hair stroke continued over the first up-stroke and dotted upon it.

Obs.—When two *s*'s come together, the first is formed with a top loop like *f*, and a bottom loop like the top reversed below the line: this is called the long *s*.

t is No. 2 extended above the line the same height as *p*; it is then crossed with a fine stroke in the upper line.

u is two strokes of No. 2 joined.

v is No. 4, the hair stroke finished as in *b*.

w is like *n*, the second stroke finished as in *v*.

x is two *c*'s joined, the first reversed.

y is No. 4 joined to No. 8 (2nd form). Sometimes it is not looped, but is like *h* reversed.

z is a simple letter, as No. 7 in the Example.

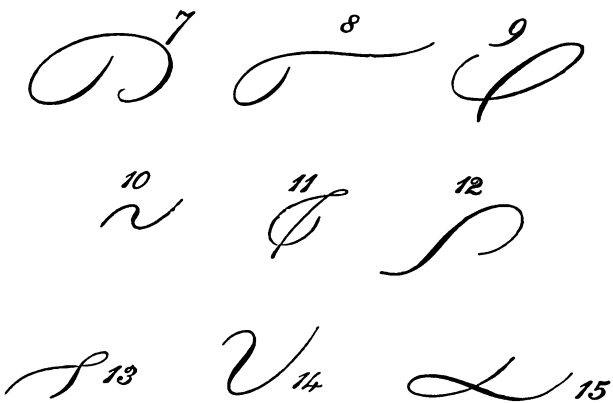
ANALYSIS OF FOUNDATION STROKES OF CAPITAL SCRIPT, WITH ALPHABET.

THE foundation strokes of Capital Script are six, with the individual characters E, Q, and Z, which will be seen in the alphabet. Their

EXAMPLE 6.

separate forms are seen in Example 6, with the modifying strokes appended, and, in combination, are pointed out on Figs. 2, 3, &c. That line (Example 6*a*, No. 1), called by painters the "Line

of Beauty," with a slight modification (No. 2), forms the basis of twelve out of the Capital Letters. Thus it is the leading stroke of B D F; first stroke of H I, and looped below the line of J; first stroke of K; the L; the first stroke of



EXAMPLE 7.

P; first stroke of R, the S, and T. The fine down-stroke of Z, and the upper back half of the K, may also be considered as less decided examples of this curve. No. 3 is O, the basis of letters formed on it, as C, first part of G and

the X, the latter being made on the same principle as that in Small Script. E and Q are separate and distinct formations, to be seen in the Example of the Alphabet. The A letters

EXAMPLE 8.

are M (really two A's), N, one form of the V, and the first half of the W (*see* M in the Example). The second form of V (*see* Fig. 6, Ex. 6), with an ordinary bottom turn affixed of due size, forms the U, and with a lower loop, such as No. 8

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b is No. 2 commenced above the line as high as the line is wide; the hair stroke being carried up to the line and finished off by a dash.

c is merely the thick portion of No. 5 dotted at one-third down the right-hand fine stroke

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d is similar in formation to *a*, the second stroke being commenced the same height above the line as in *b*.

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f is No. 8, the loop above the line being just the height of the turn above the second stroke in *b* or *d*, and continued firmly below the line. Sometimes a hair stroke is taken a little from it, or a loop turned at the back, in either case being brought through as the joining stroke to the next letter. The back loop below the line in the example indicates the form of the long *s*.

g is No. 5, the hair stroke being cut by No. 8 (2nd form).

h is No. 1 extended above the line as high as the second of *b*, with No. 4 attached.

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5 2 2 3 5 2 5 5 8 1/4
a b c d e f g h
2 8 1/4 2 3 3 4 3 4
i k l m n
5 1/4 5 1 3 6 2 2 2
o p q r s t u
4 3 4 5 4 8
v w x y z

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k is similar to *h*, the second stroke being turned in at the middle.

l is merely the second stroke of *d* standing without any additions.

m is first two strokes of No. 3, to the second of which No. 4 is attached.

n is one stroke of No. 3 with No. 4 joined to it.

o is No. 5 carried on to the next letter by a fine stroke one-third down the line.

p, the first stroke is No. 1 extended above the line half its width and below the line its width. No. 4 is joined to this in its proper place in the line.

q is formed with No. 5 for the first part, and a stroke at the back extended below the line as in *p*.

s is an integral form, as in No. 6 of the foundation strokes, the hair stroke continued over the first up-stroke and dotted upon it.

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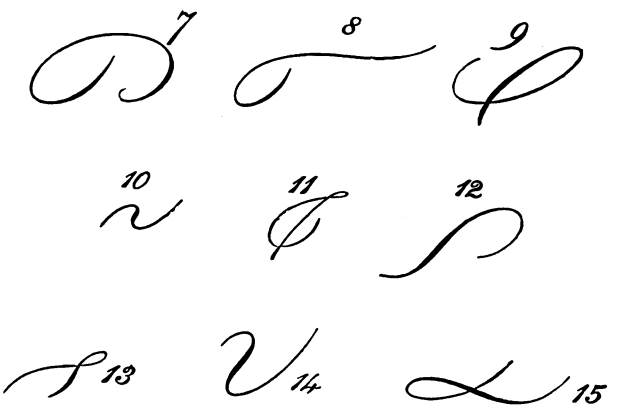

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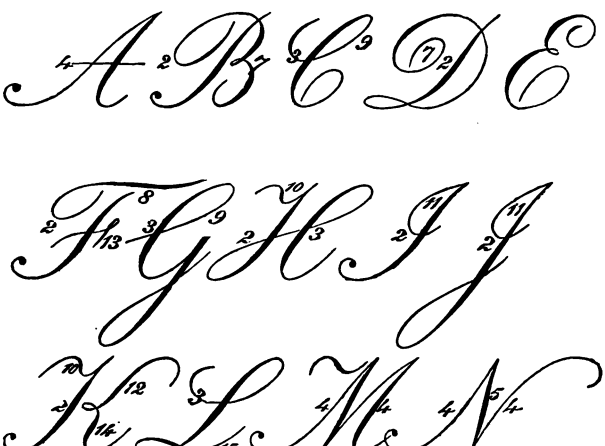

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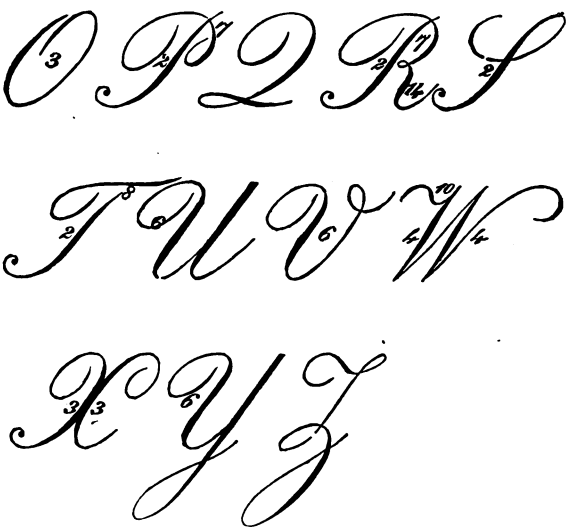
(Small Script), defines the Y. In making the letters it is to be observed that, in both sized scripts, all strokes drawn *towards* the writer are to be full or down-strokes, and all *from* him are



EXAMPLE 8—CAPITALS *continued.*

hair strokes or fine. The curve lines of the capitals must be more or less oval, to correspond with the style of the writing, and sloped to the same angle as the body of the other letters.

ON STYLES AND SLOPES.

STYLES of writing are distinguished from each other—1st, by the slope of the down-strokes; 2nd, by their fulness; 3rd, by the width and shape of the turns; 4th, by the angles at which the up-strokes leave the down-strokes. Ordinarily, both should lie in the same parallel; hence the rule in good writing, "Up-strokes and down-strokes ought to slope alike." Sometimes, particularly of late years, a system of up-strokes, crossing the line at a greater or less degree, has unfortunately crept in, hence the origin of what is termed angular hand—a hand subversive of the true principles of writing, and which we have heard a worthy disciple of the celebrated Langford denominate "Shove Hand," adding, that the sooner it was shoved out of the world the better. To this we cordially agree, believing that more injury has been done to style and accuracy in writing, through its introduction,

than by any other cause except bad teaching, of which indeed it is a part. The written examples in this work may all be taken as specimens of style, though to illustrate the subject fully would require more space than can be allotted to it here. Every individual has natural peculiarities of taste and temperament which exhibit themselves in different modes of treatment of given subjects evident enough to sight, but scarcely to be explained in words. So it is with the handwriting, which variations indeed are unobjectionable, so long as correct principles of formation are adhered to. The Author considers an angle of from 48° to 52° sufficient slope for any kind of hand, though many copy-slips and head-lines, such as Stewart's, Dickson's, and others, are even more slanting. We would prefer a slightly more upright hand. Paton and Langford, admittedly the finest exponents of legitimate plain writing or "set hands," adopt an angle nearly about the first. Besides, long experience has convinced the Author that it is scarcely possible to form a superior and accurate hand upon any

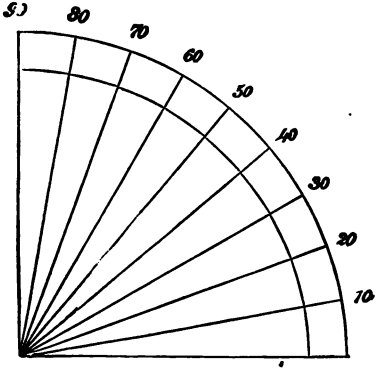
Ex. 9.

Cardinal.

Lord Napier.

Guiseppe Garibaldi, Italian.

extreme slope. Indeed, in the Civil Service, the angle preferred is that from 70° to 80°—a very upright style — with very round turns. With respect to this style it is as well to observe that the capitals and loop letters are made very short, and that all ornament or flourishing



EXAMPLE 10.

is particularly avoided. The strokes also are of an even substance, so as to permit legible copies to be taken by means of the copying press. Angles of slope may be taken off the ordinary "Brass Protractor." It will be very useful (the idea is quite novel, it is believed)

to have the quadrant—like the figure annexed—(Example 10) drawn upon stout and very clear tracing paper, horn, or some smooth, transparent medium, so that it could be applied to any writing for the purpose of testing slopes. The angle usually given for running-hand is about 45°.

To a great extent "Slope" is a matter of individual taste. The older penmen were accustomed to use a less inclination than has been employed in more recent times. The latter was adopted, no doubt, from the idea of its presenting an appearance of greater freedom, more in accordance with the celerity of correspondence. Latterly, however, the taste has returned to a more upright style, with rounder turns. This alteration has arisen from the demands of the Civil Service, where clearness and legibility have been considered of greater importance than a show of facility.

In certain modern Copy Books, a style has been adopted for commercial or "Civil Service" preparation, in which the letters stand definitely apart, though connected by hair strokes, and

consequently the ordinary rule as to regularity of distance in the down-strokes is set aside. Where special distinctness is of value, this kind of letter may be allowed, but in small-hand only, as in the larger sizes it would be subversive of one of the first principles of correct writing. Neither ought it to be attempted till the hand is already formed, which it never could be were such a system allowed from the commencement.

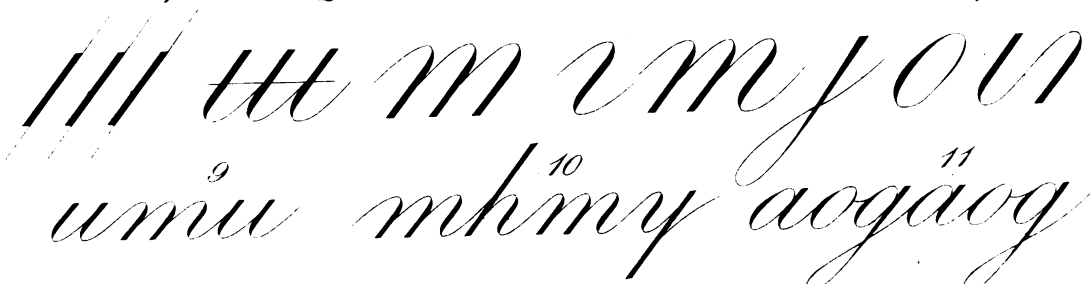
In selecting words for practice those should be chosen in the first instance which contain plenty of m's, n's, i's, l's, u's, so as to acquire the power of making strokes at equidistance, and the top and bottom turns alike. In practising Running-hand, the pen ought to be kept continuously on the paper till it is checked by a break in the formation. Example 11—(*b*), (*c*)—gives illustrations of this, which ought also to be practised freely in the larger hands. Afterwards the more difficult combinations ought to be constantly performed till perfect fluency in every kind of formation is acquired. A list of letters and words useful for breaking the set into running-hand is appended further on.

OBSERVATIONS ON THE PRACTICES, ETC.

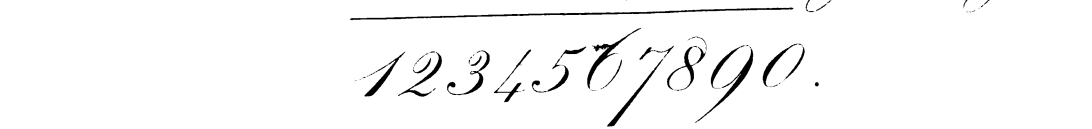
THE formation of the letters being thoroughly understood, practice must be resumed with Fig. 1. Ex. 11, and the following gone through to teach the method of combining letters properly. Also each letter of the alphabet should be written connected with turns, as before observed, as A, M, A, B, M, B, &c., in small script characters, throughout the whole line. When the prescribed course can be performed tolerably well in large text, the same routine must be gone through in all other hands, the sizes of which are shown in the chapter on "Gauges." Lastly, the capital letters ought to be carefully practised, forming them separately according to the explanations in the examples.

The practices ranging from Fig. 9 to Fig. 13, Ex. 11, will be found most improving exercises,

:ll. (a) 1 2 3 4 5 6 7 8

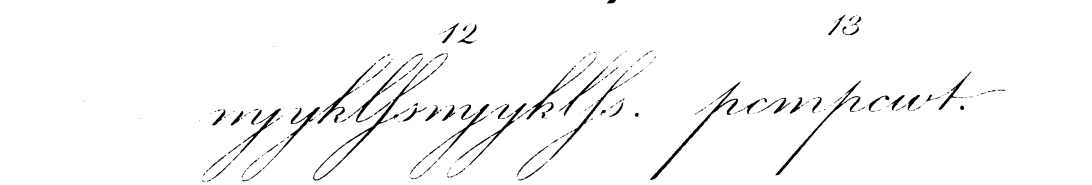


9 10 11



1234567890.

12 13



Ex. li. (b)

Running Hand.

aaa bbbb ccccc ddd

eeefefef gggg hhhh

demonstrate. Contentment.

Prepossession. property.

utility. xerxes. command.

A. W. I

than by any other cause except bad teaching, of which indeed it is a part. The written examples in this work may all be taken as specimens of style, though to illustrate the subject fully would require more space than can be allotted to it here. Every individual has natural peculiarities of taste and temperament which exhibit themselves in different modes of treatment of given subjects evident enough to sight, but scarcely to be explained in words. So it is with the handwriting, which variations indeed are unobjectionable, so long as correct principles of formation are adhered to. The Author considers an angle of from 48° to 52° sufficient slope for any kind of hand, though many copy-slips and head-lines, such as Stewart's, Dickson's, and others, are even more slanting. We would prefer a slightly more upright hand. Paton and Langford, admittedly the finest exponents of legitimate plain writing or "set hands," adopt an angle nearly about the first. Besides, long experience has convinced the Author that it is scarcely possible to form a superior and accurate hand upon any

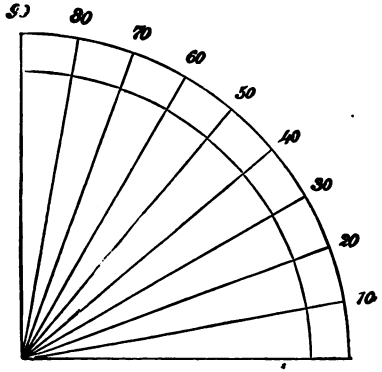
Ex. 9.

Cardinal.

Lord Napier.

Guiseppe Garibaldi, Italian.

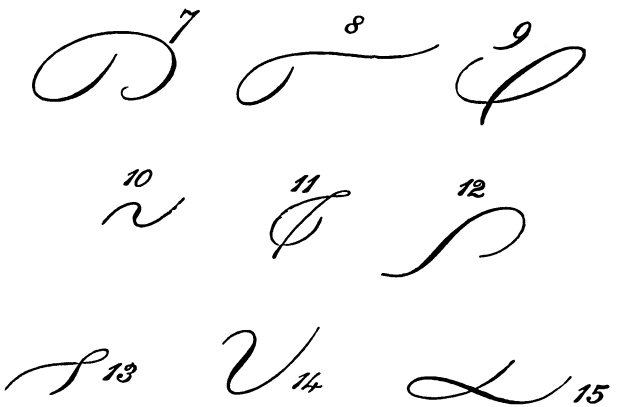
extreme slope. Indeed, in the Civil Service, the angle preferred is that from 70° to 80°—a very upright style — with very round turns. With respect to this style it is as well to observe that the capitals and loop letters are made very short, and that all ornament or flourishing



EXAMPLE 10.

is particularly avoided. The strokes also are of an even substance, so as to permit legible copies to be taken by means of the copying press. Angles of slope may be taken off the ordinary "Brass Protractor." It will be very useful (the idea is quite novel, it is believed)

of Beauty," with a slight modification (No. 2), forms the basis of twelve out of the Capital Letters. Thus it is the leading stroke of B D F; first stroke of H I, and looped below the line of J; first stroke of K; the L; the first stroke of



EXAMPLE 7.

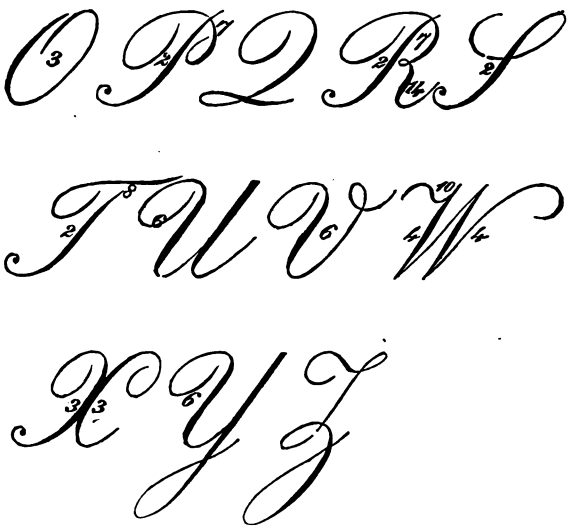
P; first stroke of R, the S, and T. The fine down-stroke of Z, and the upper back half of the K, may also be considered as less decided examples of this curve. No. 3 is O, the basis of letters formed on it, as C, first part of G and

the X, the latter being made on the same principle as that in Small Script. E and Q are separate and distinct formations, to be seen in the Example of the Alphabet. The A letters

EXAMPLE 8.

are M (really two A's), N, one form of the V, and the first half of the W (*see* M in the Example). The second form of V (*see* Fig. 6, Ex. 6), with an ordinary bottom turn affixed of due size, forms the U, and with a lower loop, such as No. 8

(Small Script), defines the Y. In making the letters it is to be observed that, in both sized scripts, all strokes drawn *towards* the writer are to be full or down-strokes, and all *from* him are



EXAMPLE 8—CAPITALS *continued.*

hair strokes or fine. The curve lines of the capitals must be more or less oval, to correspond with the style of the writing, and sloped to the same angle as the body of the other letters.

ON STYLES AND SLOPES.

STYLES of writing are distinguished from each other—1st, by the slope of the down-strokes; 2nd, by their fulness; 3rd, by the width and shape of the turns; 4th, by the angles at which the up-strokes leave the down-strokes. Ordinarily, both should lie in the same parallel; hence the rule in good writing, "Up-strokes and down-strokes ought to slope alike." Sometimes, particularly of late years, a system of up-strokes, crossing the line at a greater or less degree, has unfortunately crept in, hence the origin of what is termed angular hand—a hand subversive of the true principles of writing, and which we have heard a worthy disciple of the celebrated Langford denominate "Shove Hand," adding, that the sooner it was shoved out of the world the better. To this we cordially agree, believing that more injury has been done to style and accuracy in writing, through its introduction,

than by any other cause except bad teaching, of which indeed it is a part. The written examples in this work may all be taken as specimens of style, though to illustrate the subject fully would require more space than can be allotted to it here. Every individual has natural peculiarities of taste and temperament which exhibit themselves in different modes of treatment of given subjects evident enough to sight, but scarcely to be explained in words. So it is with the handwriting, which variations indeed are unobjectionable, so long as correct principles of formation are adhered to. The Author considers an angle of from 48° to 52° sufficient slope for any kind of hand, though many copy-slips and head-lines, such as Stewart's, Dickson's, and others, are even more slanting. We would prefer a slightly more upright hand. Paton and Langford, admittedly the finest exponents of legitimate plain writing or "set hands," adopt an angle nearly about the first. Besides, long experience has convinced the Author that it is scarcely possible to form a superior and accurate hand upon any

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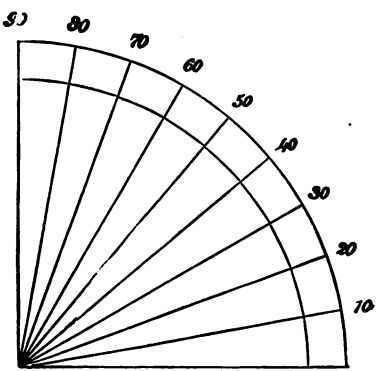

EXAMPLE 10.

is particularly avoided. The strokes also are of an even substance, so as to permit legible copies to be taken by means of the copying press. Angles of slope may be taken off the ordinary "Brass Protractor." It will be very useful (the idea is quite novel, it is believed)

to have the quadrant—like the figure annexed—(Example 10) drawn upon stout and very clear tracing paper, horn, or some smooth, transparent medium, so that it could be applied to any writing for the purpose of testing slopes. The angle usually given for running-hand is about 45°.

To a great extent "Slope" is a matter of individual taste. The older penmen were accustomed to use a less inclination than has been employed in more recent times. The latter was adopted, no doubt, from the idea of its presenting an appearance of greater freedom, more in accordance with the celerity of correspondence. Latterly, however, the taste has returned to a more upright style, with rounder turns. This alteration has arisen from the demands of the Civil Service, where clearness and legibility have been considered of greater importance than a show of facility.

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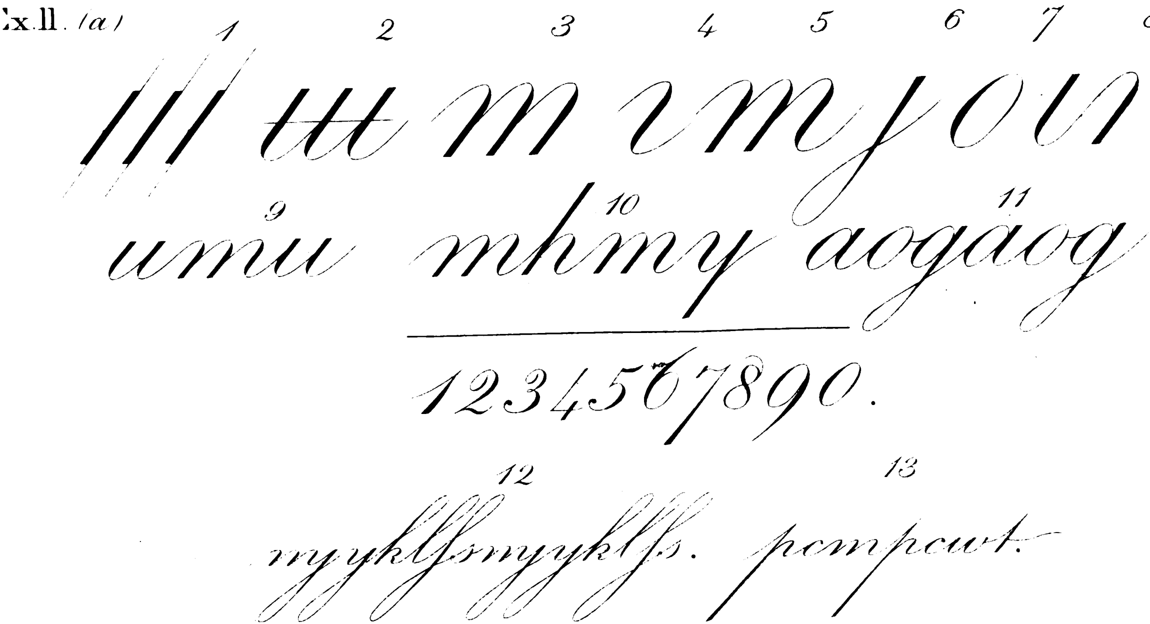
The practices ranging from Fig. 9 to Fig. 13, Ex. 11, will be found most improving exercises,


Ex. II. (a)
1 2 3 4 5 6 7 8
9 10 11
1234567890.
12 13

aaaa bbbb cccc dddd

eeefefef gggg hhhh

demonstrate. Contentment.

Prepossession. property.

utility. xerxes. command.

Ex. 11. *(c)* *For Ladies' Hand.*

moth. fruit. touch. church.

curve. moist. joist. coin.

sponge. tongue. mosque.

foil. once. bronze.

tending to develop freedom of motion, especially if continued the whole length of the line without taking off the pen. Such combinations as follow, if performed in the same manner, will also be useful with the same object "amhamy," "rmhmlb," "crowsez" (long z). A copy of figures, strong, and also light (for Ladies' Hand), are given at Plate 11, and Example 12 (*a*).

The following principles ought to be carefully borne in mind:—That FORM is the prime essential to Good Writing; next may be taken Regularity; afterwards Finish, *i.e.*, fineness of upstrokes, &c. All hair strokes must be taken so as to join the down-strokes in the centre of the line, except in small hand, in which they should be taken from the bottom to the top, and *vice versâ*.

Top and bottom turns must be alike in curve and width. The pen should never be taken off in making the double turn.

All stems and tails of letters should be of the same height and length below the line, only small-hand f's are looped below the line. The dots of the x and s ought to be on the leading

hair stroke, and not too heavy. The i and j should be dotted the height of the stem letters (some, however, dot them the height of the t's), and t's crossed on the line. The straight t is not to be crossed except at the end of a word.

The o should be commenced a third down the line, the c dotted at the same point, the loop or eye of the e commenced half down the line.

In commercial hand, the looped letters are to be short, the capitals compact, and the whole character clear and impossible to admit of mistake. The pen, in practice, for this hand should be taken off as seldom as possible, except between words. All spaces between words ought to be proportionate: the width of a letter between each will give an idea of the proper distance apart. It will be as well here, even at the risk of the charge of repetition, to recapitulate the essentials of good letters in a form for committing to memory by the pupil.

1. Uniformity of slope.
2. Equality of distance.
3. Straightness of down-stroke, except in curved letters.

4. Similarity of top and bottom turns.

5. Exactness of the same letters in the same hand whenever they recur.

6. That all up-strokes are to touch the down-strokes in the centre of the line, except in small hand, wherein they are taken from the bottom to the top, and *vice versâ*.

7. The t's and p's, small script, are to be half as high above the line as the line is wide: in small hand they are to be as high again as the line is wide.

8. Top and bottom stems and loops are to be the same height and width, the hair strokes crossing the main stroke at the same point.

9. The curves in the capitals, such as in E, &c., are to be the same distance apart.

10. Let all figures be distinct, plain, and unmistakable at the first glance, not fours like sevens, or fives like threes, as are common in ill-made, slovenly figures.

OBSERVATIONS ON THE PRACTICES, ETC.

THE formation of the letters being thoroughly understood, practice must be resumed with Fig. 1. Ex. 11, and the following gone through to teach the method of combining letters properly. Also each letter of the alphabet should be written connected with turns, as before observed, as A, M, A, B, M, B, &c., in small script characters, throughout the whole line. When the prescribed course can be performed tolerably well in large text, the same routine must be gone through in all other hands, the sizes of which are shown in the chapter on "Gauges." Lastly, the capital letters ought to be carefully practised, forming them separately according to the explanations in the examples.

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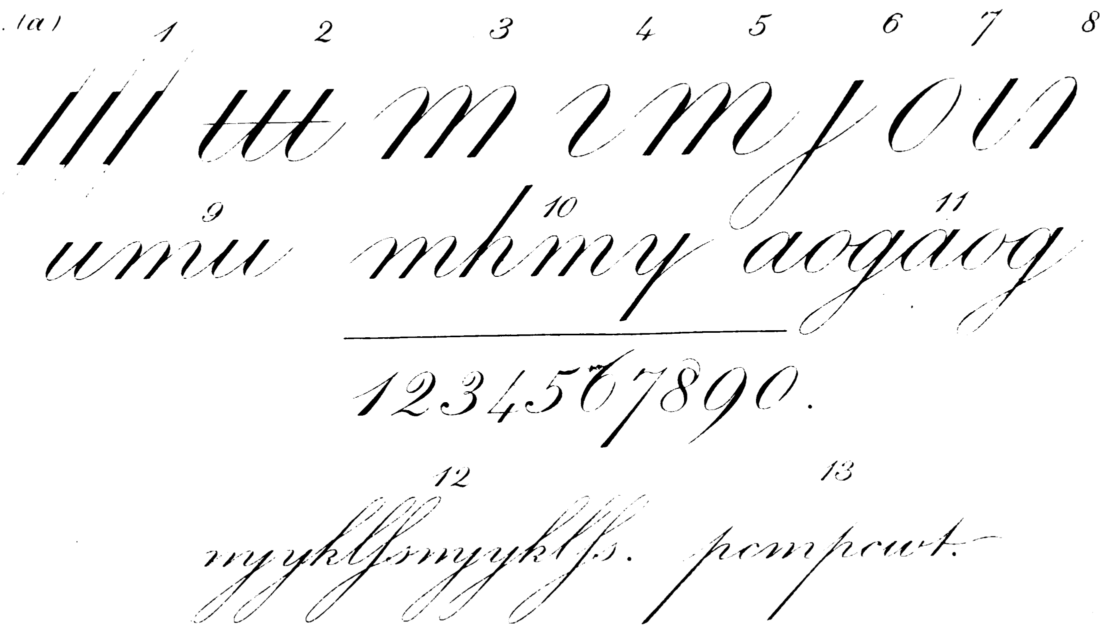
Tax. II. (a)



Ex.LI. (b)

Running Hand.

aaa bbbb cccc ddd

eeefefef gggg hhhh

demonstrate. Contentment.

Prepossession. property.

utility. xerxes. command

A.W.

Ex. 11. (c) *For Ladies' Hand.*

moth. fruit. touch. church.

curve. moist. joist. coin.

sponge. tongue. mosque.

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All stems and tails of letters should be of the same height and length below the line, only small-hand f's are looped below the line. The dots of the x and s ought to be on the leading

COMBINATIONS AND WORDS FOR BREAKING SET INTO RUNNING-HAND.

THESE are to be performed without taking the pen off the whole length of the line in small hand.

Bottom turns, u's, i's, r's, turned up t's.

Top turns, m's, n's.

Curves, o's, a's, and x's.

Long letters below the line, j's, g's, long z's, y's, p's, q's.

Long letters above the line, l's, h's, k's.

Above and below, f's and long s's.

Long s and y joined to it all *down* the page instead of across it in the usual way.

GOOD WORDS FOR PRACTICE.

THE first to be written in large text, the whole for the smaller hands.

AURELIAN, a Roman emperor.
ANTINOMIAN, a religious schismatic.
BITUMINOUS, like bitumen.
BENEDICTION, a blessing.
COMMENDATION, praise.
CARACTACUS, a British chief.
DOMITIANUS, a Roman tyrant.
DEMONSTRATION, a showing.
EMOLUMENT, a reward.
ESTREMADURA, a Spanish province.
FONTARABIA, a Spanish town.
FOMENTATION, a warm application.
GORDIANUS, a Roman emperor.
GEOMETRICIAN, a practiser of geometry.
HARMONIOUS, according to harmony.
HARMODIUS, a Greek patriot.
IMMACULATE, without fault.

IMMEDIATE, instantly.
KINSWOMAN, a female relative.
KIDDERMINSTER, an English town.
LAURUSTINUS, a flowering shrub.
LAMENTATION, a bewailing.
MERITORIOUS, possessing merit.
MENDACIOUS, untruthful.
NOMENCLATURE, a naming.
NUMERATION, numbering.
OLEANDER, a beautiful shrub.
ORNAMENTAL, decorative.
PERNAMBUÇO, a Brazilian port.
PERMUTATION, an arithmetical rule.
QUANTITATIVE, relating to quantity.
RESTORATION, a restoring.
REMUNERATIVE, repaying.
SENTIMENTAL, having sentiment.
SANHEDRIM, a Jewish council.
TUMULTUOUS, boisterous.
TRIUMVIRATE, a government by three.
VOLUMINOUS, full, copious.
VALETUDINARIAN, one out of health.
UNDECISIVE, not complete.
UNDETERMINED, not settled.

WALTHAMSTOW, a suburban district.
WINNIPEG, an American lake.
XENOCRATES, a Greek philosopher.
XIMENES, a celebrated cardinal.
YORKMINSTER, a celebrated cathedral.
ZUMALACAREGUI, a Spanish general.
ZANZIBAR, a large island.

These may be multiplied *ad infinitum.*

A FEW COMMERCIAL FORMS FOR WRITING PRACTICE.

AN INLAND BILL OR DRAFT.

£350. BRISTOL, *January* 1, 1880.

Two months after* date pay to my Order for value received. the sum of three hundred and fifty pounds

Accepted, Charles Jones. Payable at

To Mr. Charles Jones,
140, *Billiter Street.*

Thomas Skinner.

A PROMISSORY NOTE.

£150. MANCHESTER, *January* 1, 1880.

Two months after date I promise to pay

---

* In an actual Draft this endorsement is written across the words of the Bill.

Mr. Thomas Skinner or Order the sum of one hundred and fifty pounds, value received.

Charles Jones.

Payable at.....

A RECEIPT.

Received December 20, 1879, of Mr. James Tomlinson, the sum of twenty-seven pounds ten shillings and sixpence, for goods delivered as per bill [*or*, as per bill delivered; *or*, as per account rendered].

£27 10s. 6d. *Henry James.*

A BILL OF PARCELS—

Sometimes termed an Invoice—is an account of goods rendered by the seller to the buyer, with their respective amounts and prices. On the right hand, at the top, is the place and date. A little below, on the left, the name of the buyer; and again below that, on the right,

should first be made in all correspondence of importance. There is a difference in form between a Note and a Letter. The former is commonly written in the third person, touches only upon one topic, is formal and brief, and has no personal subscription and signature. A Letter commences on the top of the sheet, on the right-hand side, with the place where written and the date. Thus :—

Broadway, Ludgate Hill, E.C.,
January 1, 1880.

The next line on the left, at the margin, is the phrase—

My dear Sir,—

or whatever other form is to the person addressed. The body of the letter is commenced in the following line, with a capital letter, about a third along the line. And observe that every successive paragraph should commence a new line, with a capital letter, and should stand under the commencement of the first line. This

will give neatness to the page. The subscription should lie neatly, as below:—

Gentlemen (or *Dear Sir*, according to the commencement),

I remain
Your obedient Servant,
(Name) *X. Y. Z.*

Name of person addressed:—

James Thompson, Esq.,
Hornchurch Villa.

It is important that these should lie neatly, neither crowded to one side nor the other.

The direction on the envelope ought to be carefully arranged. The importance of neatness in this cannot be over-estimated, as frequently, when numerous applications are being made, it is the exterior aspect which attracts attention to the contents. Thus:—

William Jones, Esq.,
Eleanor Villa,
Hastings.

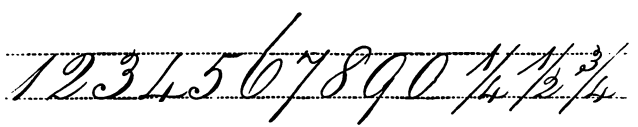
The handwriting, whatever the style, ought always to be distinct, without ornament, particularly in a business letter, and admitting of a clear copy by the machine if required.

LADIES' HAND.

IT seems difficult to imagine any valid reason why "Ladies' Hand" should differ from that in use by the opposite sex, except in its being lighter and less pronounced, and, consequently, more in unison with feminine characteristics. The same rules for the position and formation of the letters ought to prevail in every description of Writing worth the name. It would appear, however, that in the estimation of the admirers of the jerky, zigzag, semi-German scrawl, which came into vogue some few years ago, that indistinctness and ugliness ought to be the special features of Ladies' Writing; that there ought to be no perceptible difference between m's, n's, i's, and u's, to the confusion of foreigners, and, indeed, of all unable to guess at their meaning from the context. This so-called Ladies' Hand was the natural outcome of the angular or "Shove-hand" previously

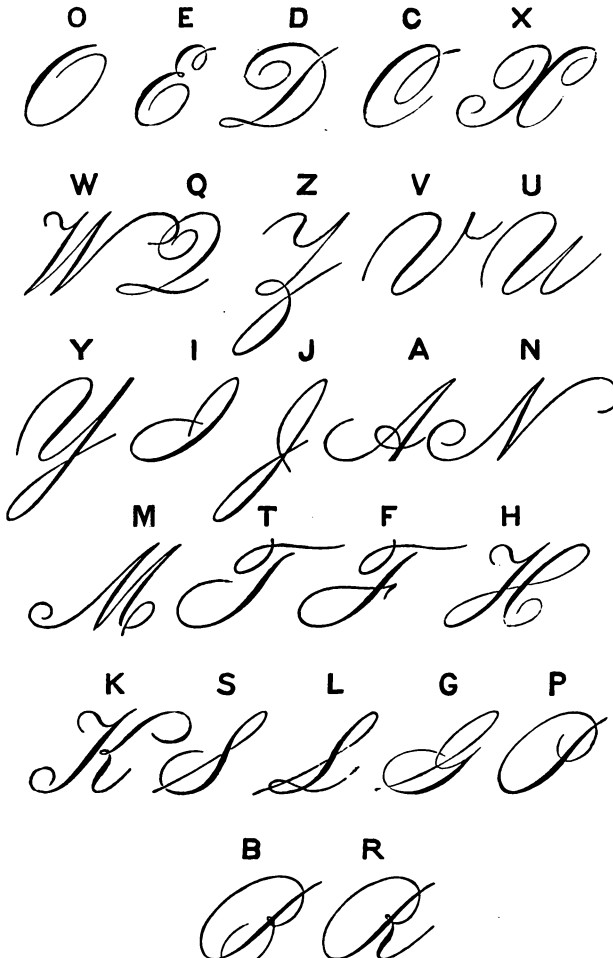
alluded to—the invention, probably, of some one unable to perceive or execute a turn, or too idle to make one. It is a very simple matter to zigzag along a line in a saw-like fashion. Happily, there are signs of its speedy abolition, except amongst small semi-gentilities and the regions of the kitchen. The ladies amongst the upper circles generally write

FIGURES FOR LADIES HAND.

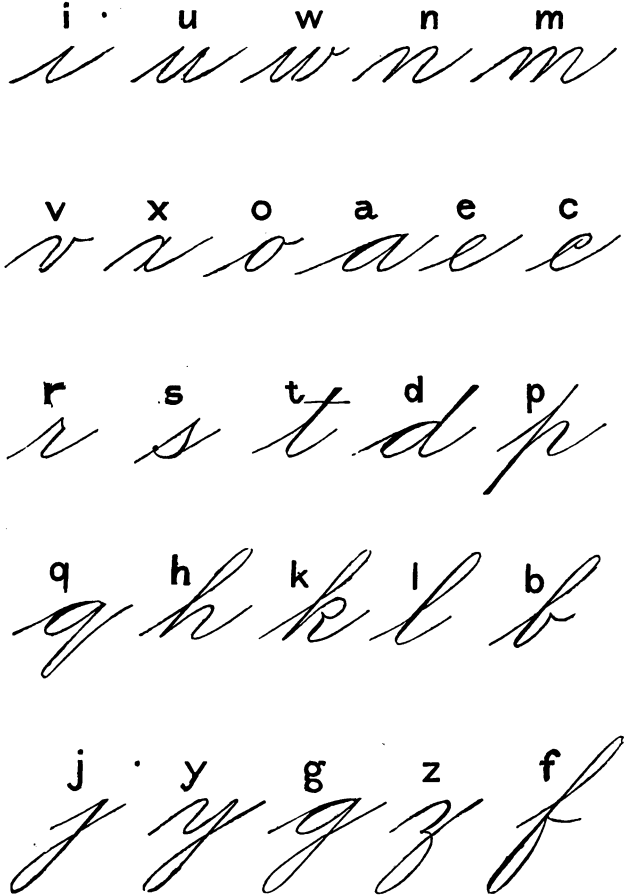


EXAMPLE 12 (*a*).

well, and Her Gracious Majesty, like her predecessor, Queen Elizabeth of glorious memory, writes a firm and excellent hand. We once saw some early copy-books of the lamented Princess Charlotte (daughter of George IV.), which were remarkable for well-formed letters, and the evident painstaking neatness with which they were executed. Indeed, ladies of the higher classes usually write well. Holding



EXAMPLE 12 (*b*).—CLASSIFIED CAPITAL AND SMALL SCRIPT ALPHABETS FOR LADIES' HAND.



EXAMPLE 12 (*c*).

3

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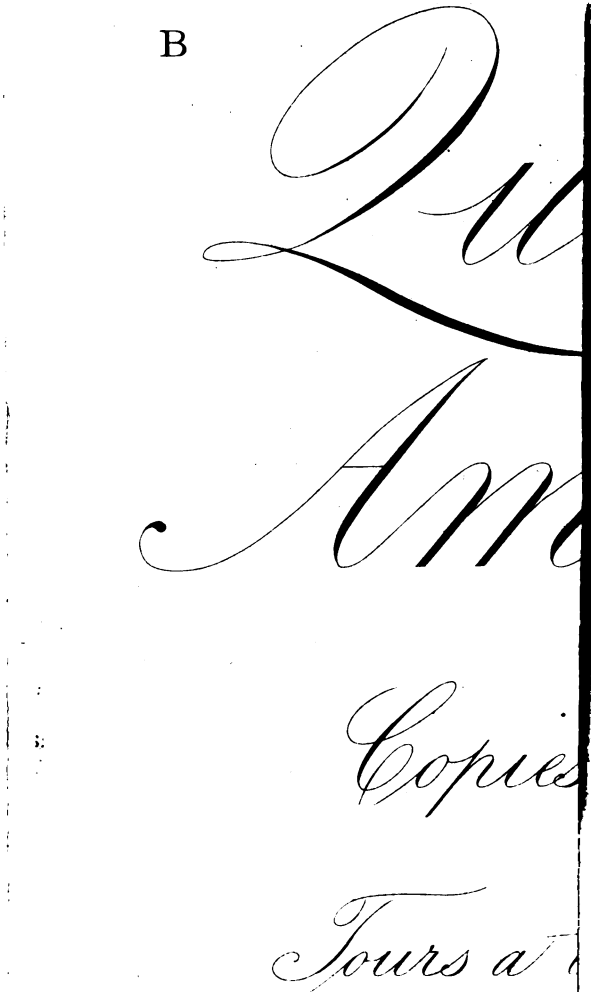

these views, the Author has not thought it necessary to provide any special examples of the spiky school of penmanship, but would recommend ladies to learn to write a sound hand, and to hold their pens properly, according to the general instructions laid down in this little treatise. A few illustrations, however, are given, combining well-formed letters with lightness and elegance, and, consequently, well suited as the basis for a good feminine set hand. They are to be found in the classified alphabets, Examples 12*b* and 12*c*, and on folded page A, "Louisiana," for text-hand; and on folded page B, in "Quaternion," "Copies of Testimonials," and "Tours, a town of France," for large, round, and small-hand, respectively. Any of the practices already given may be carried out in this style; nor should a graceful and becoming habit of sitting be lost sight of.

PAPER, PENS, INK.

THESE implements, which may properly be designated the tools of the penman, have existed in various forms since the earliest ages. Our attention, however, requires to be directed only to such as are in current use. Paper, of course, is the first in order, as without some medium upon which to write, pens and ink would be of no avail. The Egyptians are believed to have been the first makers of paper of some kind—very different material to ours, as a matter of course. Parchment, and its finer form of vellum, may be added as additional materials for the purposes of writing, for the more durable or finer kinds of work. It is an absolute certainty, as deplored by artists, that the paper now manufactured is by no means equal in quality to that of some few years ago. Fine linen rags appear no longer obtainable as in former times, and the numerous articles used

as substitutes by no means produce a material possessing equal value to that formerly made. Very thin paper is by no means advantageous for the penman; neither should the surface be too highly pressed, the consequence of which is a greasiness in the strokes, equally unpleasant in appearance as it is to the comfort of the writer. Nothing is more annoying than to have to mark over the strokes twice, particularly when speed is of importance.

Every kind and colour of ink may be now so readily obtained, suitable for every purpose, that no one need be his own manufacturer. For current hand a very fluent preparation may be used. Some is very pale, but dries of sufficient blackness. This kind, however, is not suitable for "set hand," on account of the uncertainty of its drying up, so that the writer really does not know what his production will ultimately turn out. For fine penmanship, therefore, it should be dark at once, of an intense jet, somewhat mellowing towards the tone of India-ink. A little pure gum may be added to improve its lustre when dry, but not suffi-

cient in quantity to interfere with its freedom in working. Steel pens for use must be selected according to the kind which suits the writer best; this can only be determined by actual trial. Still it may be as well to remark that Gillott's, Perry's, and Mitchell's are good; but perhaps the best for general purposes are the *circular-pointed;* they are less liable to "spirt." In any case their softness and fineness must be taken into consideration according to the nature of the hand. "J" pens are perhaps the worst of all, except for the coarsest work, or German Text and Old English; graduated turns are, indeed, impossible to be properly made by them. Quill pens are certainly the most pleasant to use, but are expensive and troublesome to make and mend; nor is it every one who can succeed in making a good one. Directions for the operation next follow.

DIRECTIONS FOR MAKING A QUILL PEN.

CHOOSE a quill of a firm, clear barrel; scrape lightly down the back once or twice to make a channel for the split to run in. Hold the knife horizontally, take a small portion from the back of the quill, which reverse, and cut a larger portion from below. Turn the back of the quill upwards again, make a small incision in the centre of the channel already prepared, and pressing the right thumb firmly on the quill to regulate the length, a quick jerk of the left thumb-nail will produce a clear fine split. Shape up the sides evenly, longer or shorter according to the softness required for the hand intended to be written; the right nib, which falls first upon the paper, being a trifling degree thicker than the left. Nib your pen by describing a semicircle with the blade of the knife as you turn it downwards on the nail, taking care

that the nibs are perfectly even and square. The point must be broad for the larger hands, or German text and Old English, but fine for small and running-hand. The blade of the knife ought to be sharp, with a fine smooth edge, and neither too broad nor too thick.

A FEW REMARKS ABOUT THE ORNAMENTAL HANDS.

A COMPLETE treatise upon these would require a work in itself, and would be quite beyond the province of this. It is the more unnecessary as books of excellent examples of the ornamental hands are almost numberless, of various extent, and at a trifling cost. Nevertheless, as the different characters of print, and sometimes German Text, Old English, and Engrossing are so often useful for headings, docketing, the lettering of maps, and other cognate purposes, a few observations thereon will not be out of place. The Roman print has been greatly modified, from time to time, by the inventive powers of the "punch-cutters," till its forms may now be described as "legion," the capitals of which are chiefly used for the setting up the headings of chapters, articles, paragraphs, &c. The same remark applies also,

though in a less degree, to the Gothic hands. The Roman characters, Italic, Egyptian (without serifs), however, will be of most general utility for such purposes as those already alluded to, and are likewise beneficial from the practice in accuracy they afford. A parallel ruler will be found of great assistance in these hands to beginners. It will be as well to remark here that the earlier characters used by the copyists of MS. in the primitive time of writing were not precisely like those now in use. Modern letters in these "Hands" are the modifications introduced from time to time by the makers of type, our current script being, no doubt, derived from the Italic character invented and perfected as a type by the celebrated Aldus Manutius, who flourished at Venice about the close of the fifteenth century. The Latin forms in particular have been diversified by the type-founders of more recent times. It is to be borne in mind, too, that the manuscript forms of these letters now used are simply imitations of type, as type was originally founded on MS. characters; nevertheless, the same principles of

accurate proportion, equality of distances, and general sharpness and neatness of execution which belong to cursive script, must be observed in them. The position in which the pen is held for their execution is, however, somewhat different to ordinary writing, as in all—except Italics—the body strokes ought to be perfectly upright. To produce this, the right elbow must be extended from the side, and the wrist squared, somewhat after the manner in which vertical strokes are produced in Drawing. Indeed all kinds of print letters are rather drawn than written, German Text, Old English, and Engrossing being, however, described at one stroke with a broad-pointed pen, and the hair strokes delivered with the side of the nib, or afterwards. To produce the "Serifs" in print (*i.e.* the top and bottom finishing strokes), the paper may be turned round to ensure their being straight, or they may be ruled in, though the acquisition of certainty of hand ought always to be aimed at.

The Gothic, Church Text, and other characters, adopted chiefly from ancient Missals, usually

executed in gold and colours, and which are commonly termed "Illuminated," require to be laid down in the first instance in outline, and consequently belong more properly to Drawing than to Penmanship, as already observed, and might be appropriately designated "Pictorial Caligraphy." With the addition of a few hints on colours and execution for the use of those who wish to practise the art of Illuminating, this branch of Caligraphy must be dismissed as lying beyond the scope of our work.

COLOURS FOR ORDINARY USE.

BLUES: French Ultramarine, Cobalt Indigo.

Greens: Emerald Green, Green Verditer, Moss Green.

Reds and Crimsons: Scarlet Vermilion, Carmine, Crimson Lake, Indian Red.

Orange: Mars Orange, Burnt Sienna.

Purple: Purple Madder, Violet Carmine, Neutral Tint for shading.

Yellow: Cadmium Yellow, Indian Yellow, Lemon Yellow, Chrome Yellow No. 2.

Chinese White, Vandyke Brown, Indian Ink, Lamp Black.

Note.—All colours can be made opaque, and the intensity of tone modified, by mixing Chinese White with them.

Emerald Green is very pasty to work with, and requires great care to get smooth.

Bristol Board and Drawing Paper, in each case of medium smoothness and substance, is the best for common use. Good *London* Board, three sheets or four sheets thick, are best for superior work.

Red sable brushes are required for superior manipulation, but ordinary camel-hair pencils will do for common use. They are better in tin or metal than in quills. Sizes:—

Smallest, fine crow.

Next, duck.

For washes, goose (sizes) and small swan.

Pens: Mapping Pens, Gillott's "303" F points, and a softer with broader nib for writing in the letters. A soft quill pen is desirable for

marking on gold or letters. A good drawing pencil or two—lead easy to rub out—is requisite for outlines (F & H H).

Tracing paper is wanted to copy off patterns, and transfer paper (black lead or red chalk) to transfer them to the Bristol Board or Drawing Paper on which the work is to be executed.

Crumb of stale bread (say a day old) is the best thing for rubbing out, as India-rubber often takes off the gold or colour; take care it is not greasy.

Eraser ought never to be used.

Porcupine quills make the best and most durable of holders for quill brushes.

A pointed piece of ivory like a lead pencil point is required for tracing.

For common use, gold bronze in powders, mixed with water and a little gum, is better than shell gold. It should be thick, and laid in with a fullish brush, as should all colours also—being *led*, as it were, not *scrubbed on*.

STRIKING OR FLOURISHING

Is a branch of Caligraphy highly decorative and elegant when executed by an adept, and was greatly practised by the eminent penmen of former times, whose designs displayed as much taste as ingenuity. Birds, animals, masks, pens volant, &c., were brought out in fanciful presentment by continuous curves, in light and shade of elegant form, and appropriate size and force, with surprising freedom and accuracy. Or the more important letterings were surrounded—enframed, as it were—with borders of fanciful designs. The manipulation of these was of the most artistic kind, and the practice necessary to arrive at such proficiency was calculated to produce complete command over the pen. Work of this kind is now, however, chiefly confined to the ornamentation of Addresses, Testimonials, Votes of Thanks, and other works of a

formal character, and committed to the hands of the engraver or lithographer for carrying out. Nevertheless it is well worth the attention of students who wish to acquire thorough facility of manipulation and command on account of the fluency resulting from its practice.

"Striking" or "Flourishing" may be described as the art of throwing off one or more letters, in a more ornamental style than that of ordinary script, at a single stroke, or of producing some design by a succession of continuous curves. They are *overhand* curves, in which the thick strokes are the uppermost, and the fine strokes commenced first; *underhand* curves, in which the thick strokes are the lower, the fine strokes being commenced with; Knots, and various applications of the "Line of Beauty." Illustrations of these curves will be seen in Plate subjoined, as well as in others.

The pen must be held differently to the manner used in ordinary script, though so far as striking off the capitals it is the same, except that movement of the whole wrist and hand is brought into play. The wrist must be squared,

EXAMPLE 13.

the outside of the hand laid flat towards the paper, the pen, under-nib turned downwards, taken flat across the forefinger with the thumb upon the holder. The curves are then to be produced by the action of the whole hand and wrist, with a light and heavy pressure alternately (*see* Example 14, and in Plate A). Especial care ought to be taken to avoid "spirting" during this operation, a liability to which is one of the drawbacks to the employment of steel pens, though some, with the "circular points," when fine, are less open to objection.

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Moreover, there is frequently too much fine stroke to the turns—a style of formation very evident in comparing some of the modern copy lines and slips with those of the older penmen, who wrote with quill pens. Again, there are often capricious formations in the capitals, and the elementary practices are seldom based on any systematic arrangement. With respect to the faint outlines to be traced over by the pupils, they are far too limited in extent to produce any effect in educating the pupil's eye or training his hand. This may be seen in Darnell's Copy-books, where only two or three lines of any *special* examples are frequently given instead of many pages. Indeed, not half sufficient practice is devoted to elementary forms by beginners in writing. The best series of Copy-books that have fallen under our notice, as calculated to form a bold and regular hand, are those recently issued under the title of the "Charter House Copy-books."

We do not think, either, that any Copy Slips have been published since those of Langford and Paton, especially the former, calculated to

form the basis for really fine Penmanship. Such, at least, is our opinion, founded on the experience of many years.

We would just add one word—the counsel of experience—in conclusion, to the students of this book. In no art is the old saying, that "Practice makes perfect," of more force than in that of Penmanship. It must be careful, however, and according to correct principles, which it has been the object of this book to furnish.

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