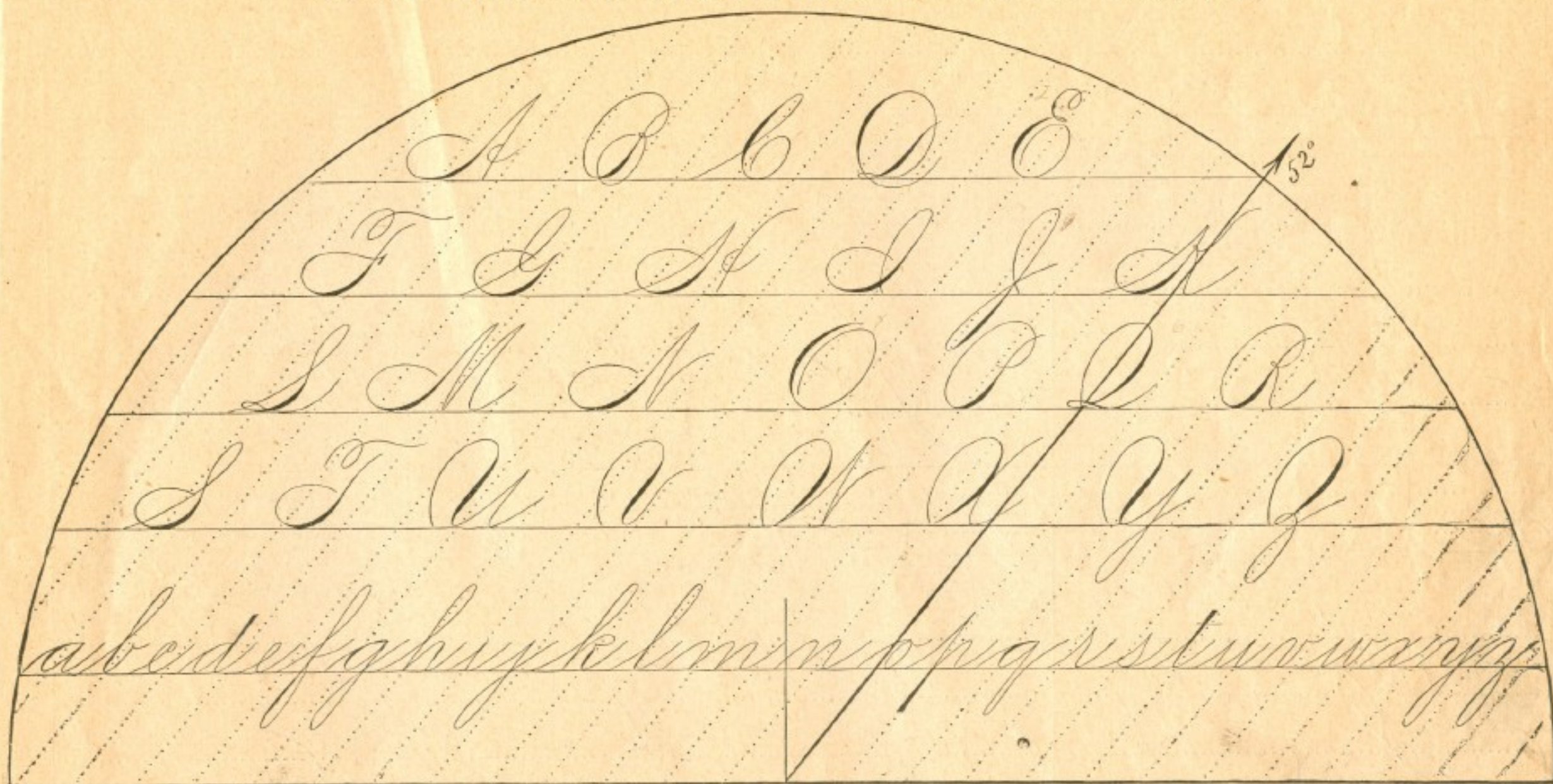


Pen Pen Work
COMPENDIUM
OF
FELTMANSHIP



SCALE SHOWING HOW MUCH TO SLANT LETTERS.



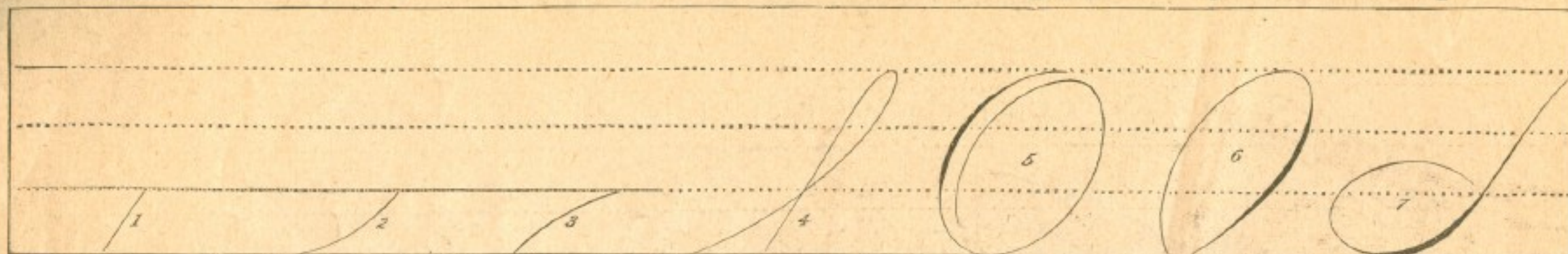
When letters are put together to make words they must all have the same slant in order to look well.

All good penmen agree that letters look the best when slanted about 52° (fifty-two degrees) from the horizontal, the same as you see them in the above cut.

By comparing the letters with the scale of slant, the same as you see in the above cut, you will see at once just how much to slant all the letters.

How much to slant letters is one of the first and most important things to learn. By the use of the above cut and these instructions, it is also one of the easiest things to learn, for you can see at once, without any trouble at all, just how much to slant letters.

Principles and the Capitals A, N, M, T, F and K Thoroughly Analyzed and Explained.



The first principle is called the *straight line* and is usually one space in length, and in all letters, except small x, has a slant of 32 degrees.

The second principle is called the *right curve* and is thus named because it is found on the right side of any oval figure. It is usually made on the *connective slant* of 30 degrees.

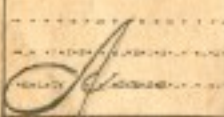
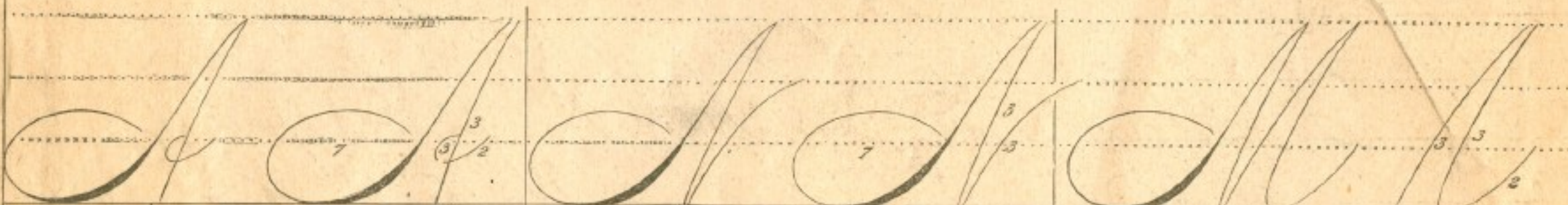
The third principle is called the *left curve* because found on the left of any oval figure. It is usually made on the slant of 30 degrees.

The fourth principle is called the *extended loop* and is formed by the union of the first three principles, the second and third forming a loop crossing one space above base line and one-third the height of principle.

The fifth principle is called the *capital O*, and consists of left curve, broad turn, right curve, broad turn and left curve, terminating one-third space from base line. Entire height, three spaces; entire width, two spaces; distance between left curves one-third space.

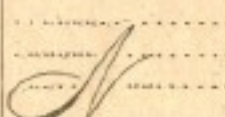
The sixth principle is called the *inverted oval* and consists of left curve, broad turn and right curve. Height three spaces; width at one-half the height, one and one-half spaces; at bottom, one-third space.

The seventh principle is called the *capital stem* and consists of a left curve, a right curve and a left curve, the last two forming oval, two and one-half spaces in length and one and one-half spaces in width. Slant of oval 15 degrees.



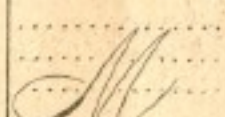
Capital *A* consists of capital stem joined angularly at top to a slight left curve extending divergently to base line and finished by left curve uniting with right, crossing first left curve one-half space above base line and terminating one space above.

Analysis: Principles 7, 3, 3, 2.



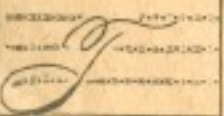
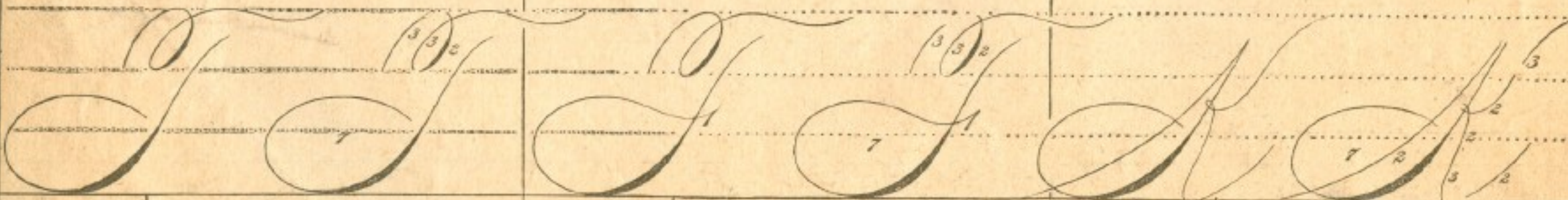
Capital *N* consists of the first two lines of *A* united by short curve at bottom to a left curve extending two spaces above base line. Distance between lines at half the height of letter should be equal.

Analysis: Principles 7, 3, 3.



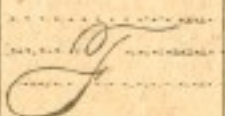
Capital *M* consists of the first two lines of *N* joined by short turn to left curve extending upward three spaces, uniting angularly with left curve extending to base line, joining with short turn to a right curve extending upward one space. At half the height, three equal spaces.

Analysis: Principles 7, 3, 3, 2.



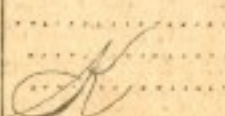
Capital *T* consists of the capital stem modified by being bent and shortened one-half space at top, over this is placed the cap of letter, consisting of left curve, inverted loop and left and right curve. At left of capital stem, three equal spaces. The cap should be made first.

Analysis: Principles 7, 3, 2, 3.



Capital *F* is formed the same as *T*, except that the last curve of the oval of capital stem is bent downward and extended upward across the capital stem, terminating with left curve extending from one-half the height of letter downward one-fourth space.

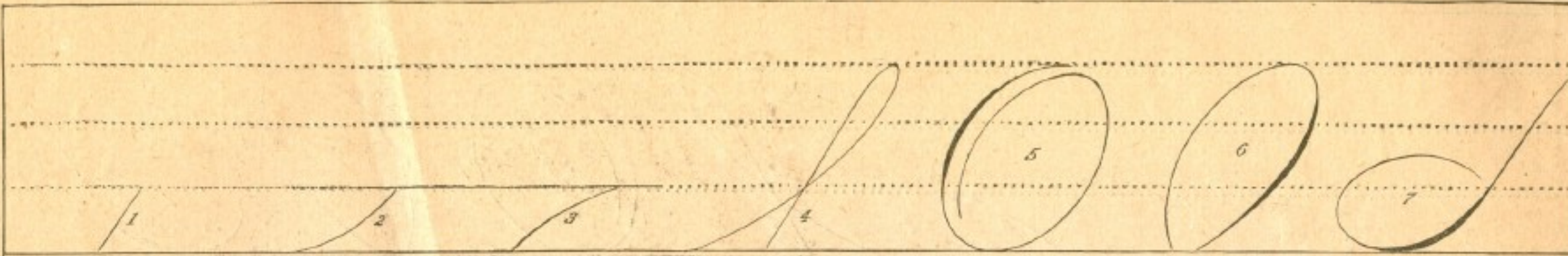
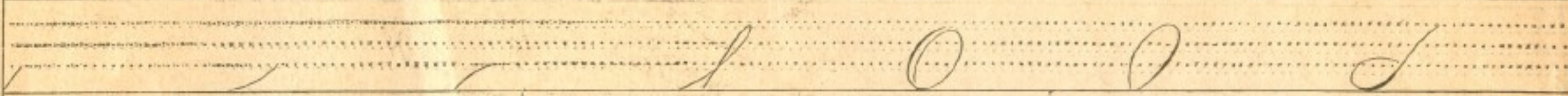

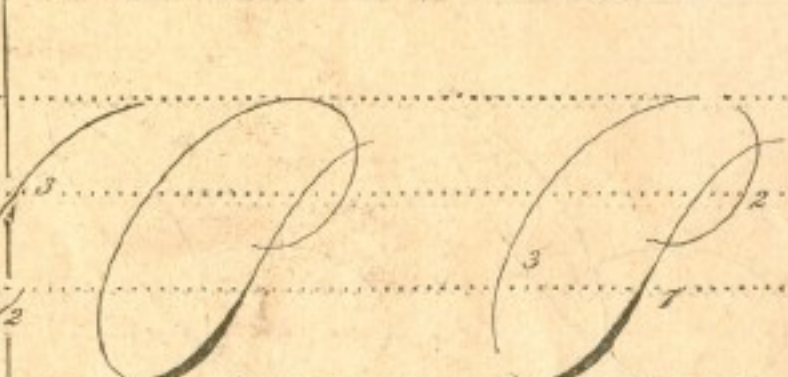

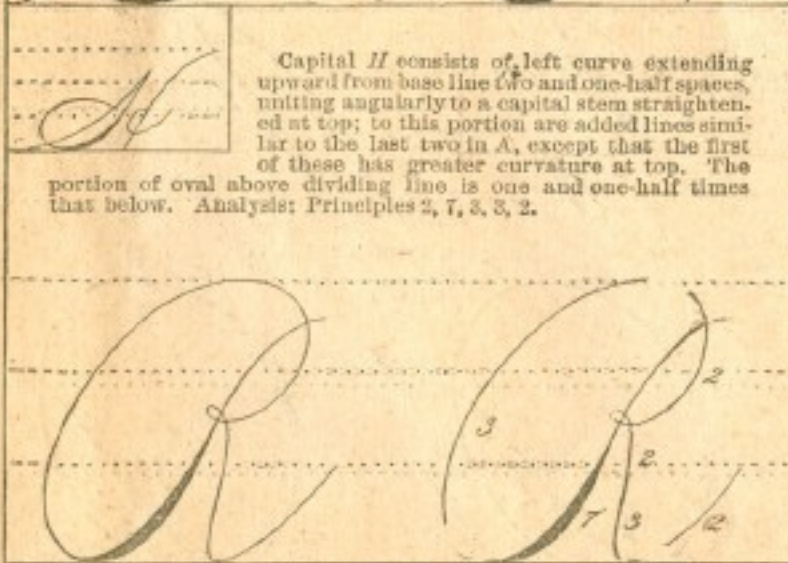
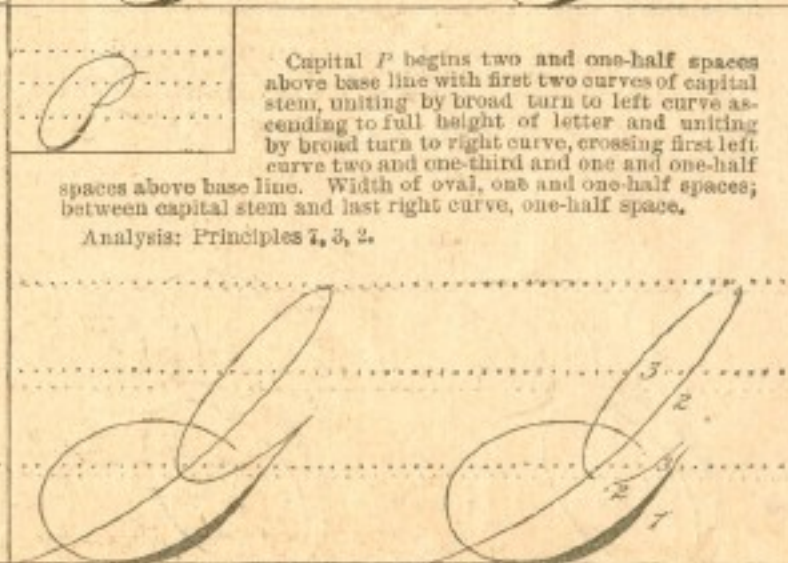
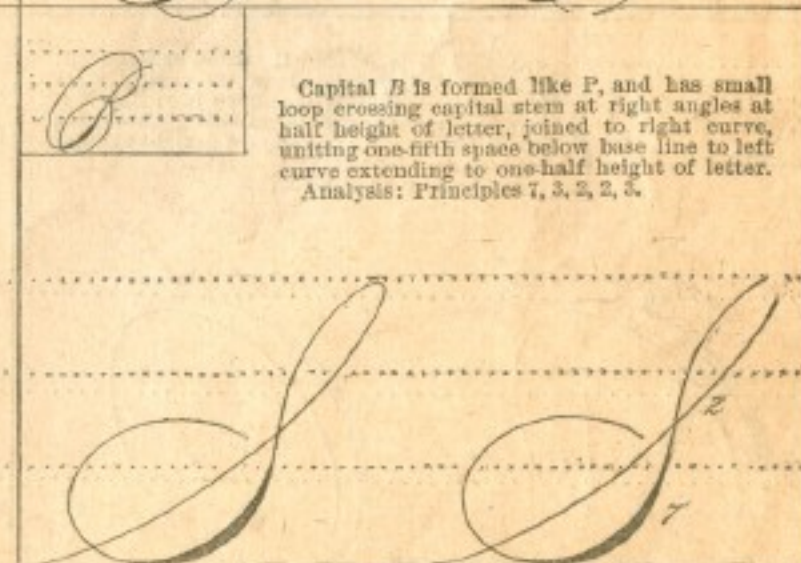
Analysis: Principles 7, 3, 2, 3.



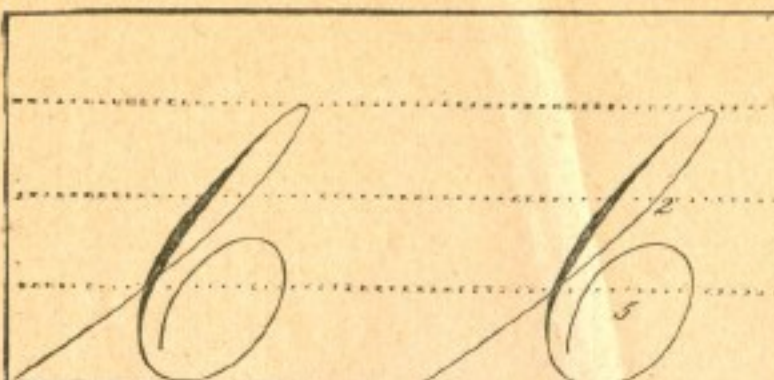
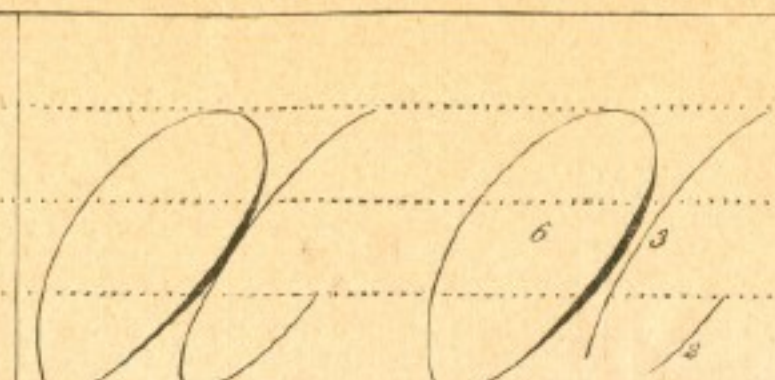
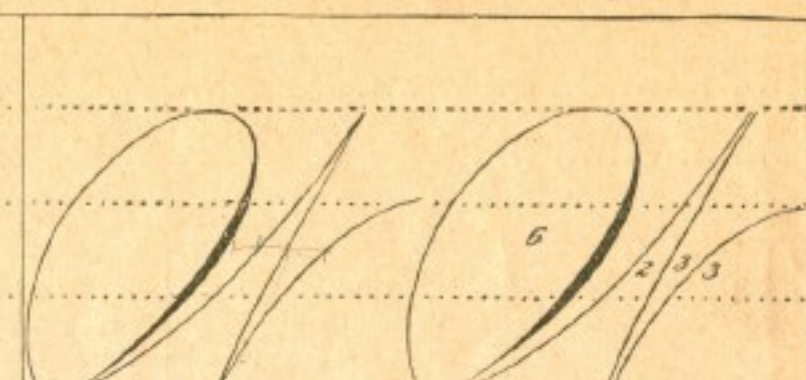
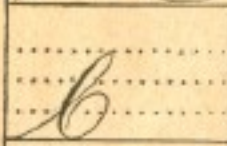
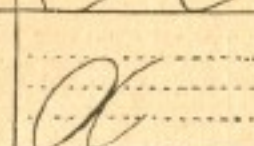
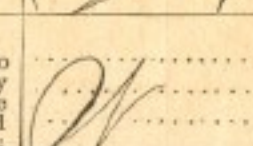
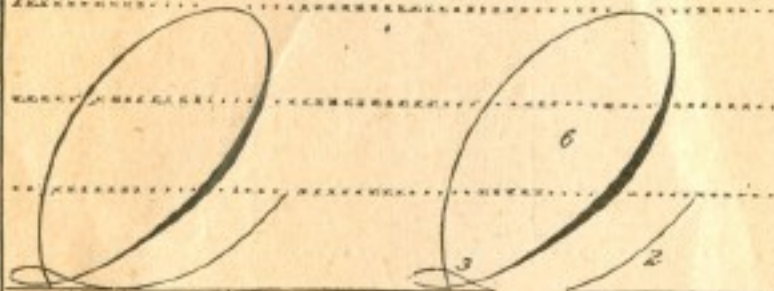
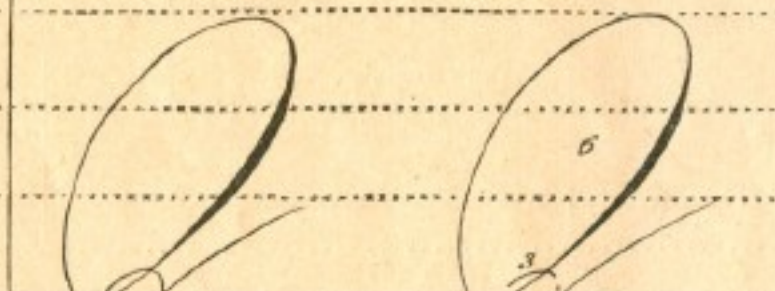
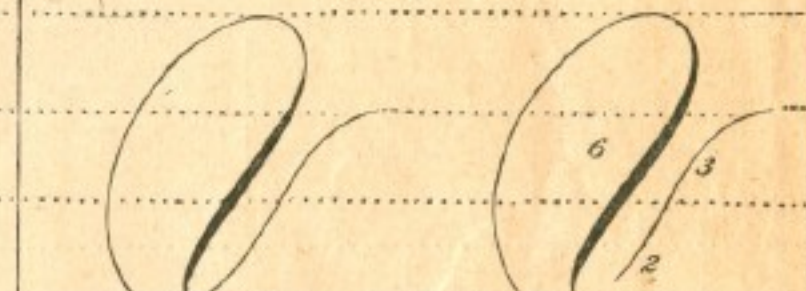
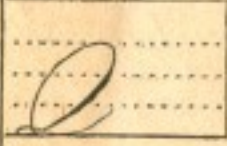
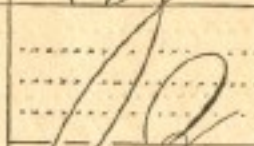
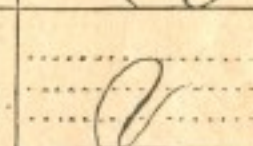
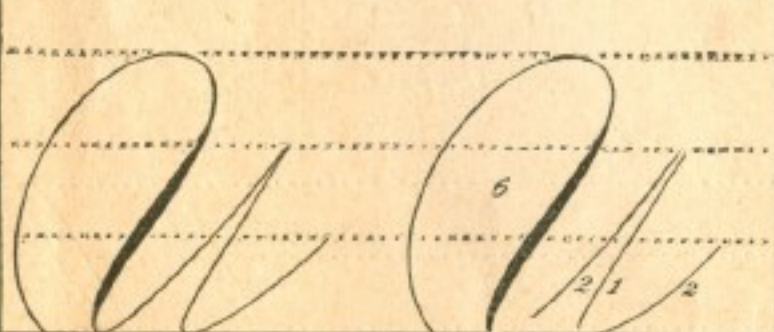
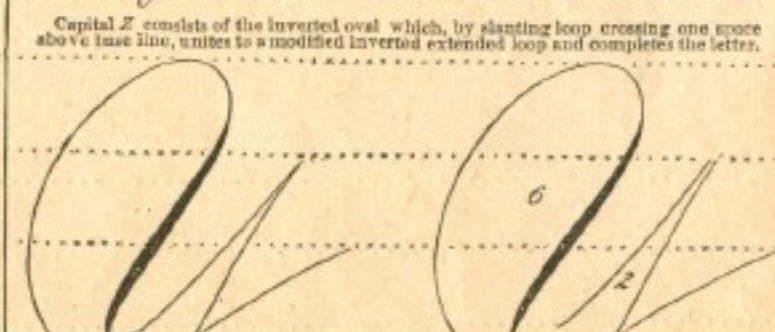
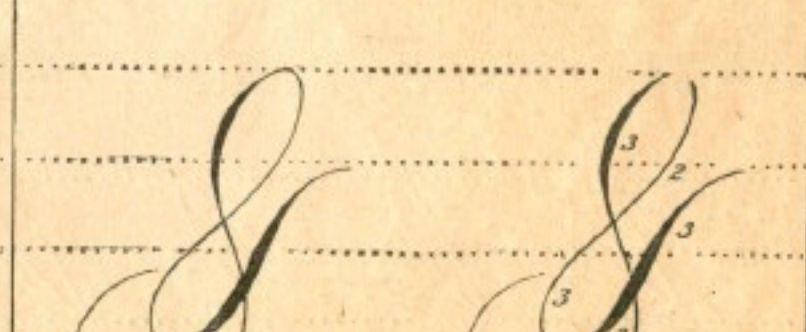
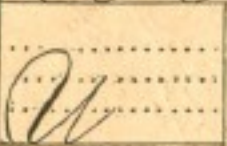
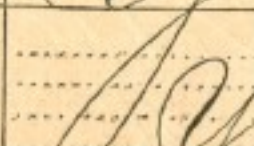
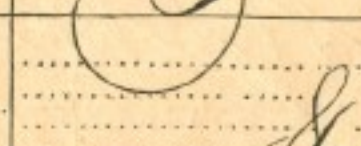
Capital *K* consists of the first two lines of *H*, to which is added a left and right curve uniting by loop at half the height of letter to a right and left curve joined on base line to a right curve terminating at head line.

Analysis: Principles 2, 7, 3, 2, 2, 3, 2.

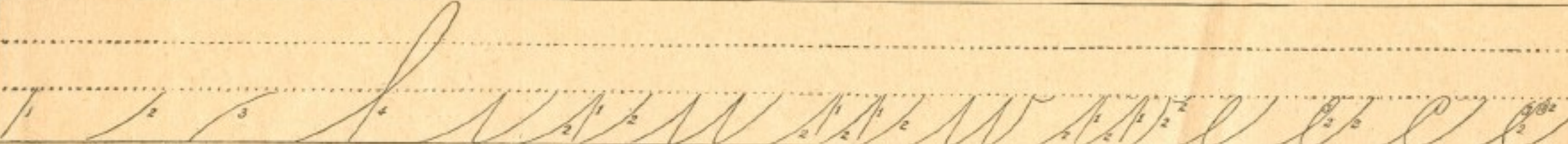
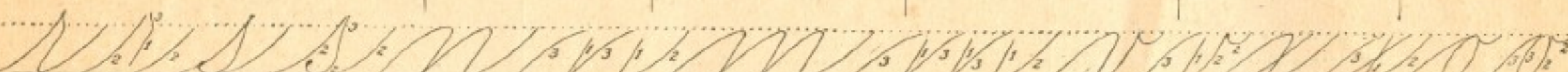
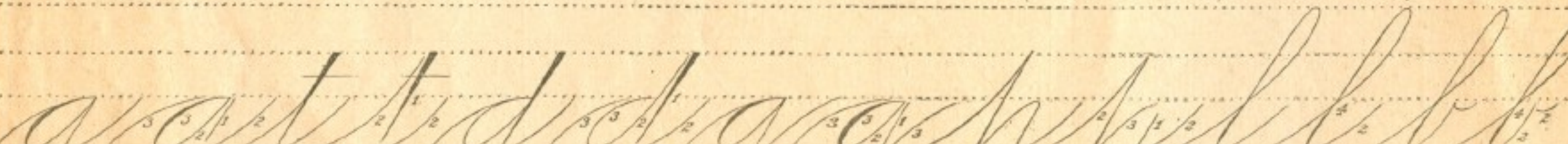
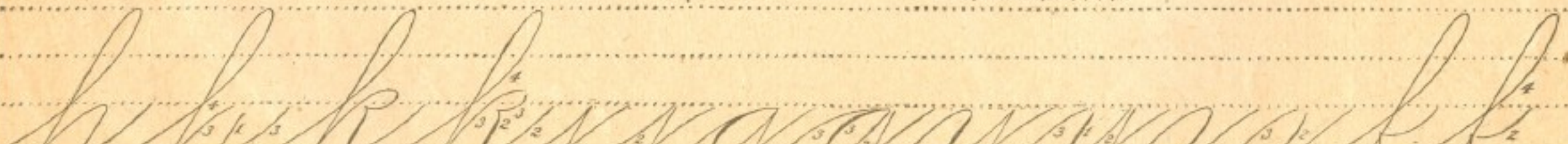
The Capitals H, P, B, R, G and S Thoroughly Analyzed and Explained.

					
					
 <p>Capital <i>H</i> consists of left curve extending upward from base line two and one-half spaces, uniting angularly to a capital stem straightened at top; to this portion are added lines similar to the last two in <i>A</i>, except that the first of these has greater curvature at top. The portion of oval above dividing line is one and one-half times that below. Analysis: Principles 2, 7, 3, 3, 2.</p>		 <p>Capital <i>P</i> begins two and one-half spaces above base line with first two curves of capital stem, uniting by broad turn to left curve ascending to full height of letter and uniting by broad turn to right curve, crossing first left curve two and one-third and one and one-half spaces above base line. Width of oval, one and one-half spaces; between capital stem and last right curve, one-half space. Analysis: Principles 7, 3, 2.</p>		 <p>Capital <i>B</i> is formed like <i>P</i>, and has small loop crossing capital stem at right angles at half height of letter, joined to right curve, uniting one-fifth space below base line to left curve extending to one-half height of letter. Analysis: Principles 7, 3, 2, 2, 3.</p>	
 <p>Capital <i>R</i> is formed the same as <i>B</i> down to and including loop, from which it joins a right and left curve united by short turn at base line to a right curve terminating one space from base line. Analysis: Principles 7, 3, 2, 2, 3, 2.</p>		 <p>Capital <i>G</i> consists of right curve extending upward from base line three spaces, where it unites by short turn to left curve, crossing first curve one space above base line and uniting by broad turn to a right curve, which joins angularly at half the height of letter, to the lower half of capital stem. Analysis: Principles 2, 3, 2, 3, 7.</p>		 <p>Capital <i>S</i> consists of right curve extending from base line upward three spaces, united by short turn to capital stem, modified by increased curvature. The oval is divided similarly to <i>H</i> and <i>K</i>. Loop crossing one-half the height. Analysis: Principles 2, 7.</p>	

The Capitals C, X, W, Q, Z, V, U, Y, and the Character & Thoroughly Analyzed and Explained.

		
 <p>Capital C consists of right curve ascending three spaces, joined by short turn to left curve, forming loop one space above base line, uniting near base line by broad turn to left curve and at half height by broad turn to left curve terminating one-third space above base line. Distance between left curves, one-third space; between last two curves, one and one-third spaces. Capital C is formed by uniting the extended loop to a small capital O. Analysis: Principles 2, 5.</p>	 <p>Capital X consists of the inverted oval, to which is added a left curve uniting at base by short turn to right curve extending one space above base line. Distance between oval and left curve at top, one and two-thirds spaces; at bottom, one and one-third spaces. Analysis: Principles 6, 3, 2.</p>	 <p>Capital W consists of inverted oval joined angularly at base line to a diverging right curve, extending upward three spaces, where it unites angularly to diverging left curve, which, at base line, joins angularly a left curve terminating two spaces above base line. At half the height there should be three equal spaces. Analysis: Principles 6, 2, 3, 3.</p>
		
 <p>Capital Q consists of the inverted oval, joined by loop, similar to that of D, near base line to a right curve terminating one space from oval and from base line. Analysis: Principles 6, 3, 2.</p>	 <p>Capital Z consists of the inverted oval which, by slanting loop crossing one space above base line, unites to a modified inverted extended loop and completes the letter.</p>	 <p>Capital V consists of the inverted oval, joined at base line by short turn to a right and left curve terminating one space from oval and two spaces above base line. Analysis: Principles 6, 2, 3.</p>
		
 <p>Capital U consists of the inverted oval united at base by short turn to a right curve which, at two spaces above base line, unites angularly to straight line joined by short turn at base to right curve, terminating one space from straight line and from base line. Distance between oval and straight line, one space. Analysis: Principles 6, 2, 1, 2.</p>	 <p>Capital Y consists of inverted oval, short turn, right curve and straight line, as in U; the latter joining the inverted and reversed extended loop, completes the letter. Distance between oval and straight line, one space. Analysis: Principles 6, 2, 4.</p>	 <p>The character & consists of left and right curve, broad turn, left and right curve, upper turn, left and right curve, broad turn, left curve. Height, three spaces. Analysis: Principles 3, 2, 3, 2, 3.</p>

All the Small Letters Thoroughly Analyzed and Explained.

					
<p>The first principle is the straight line. The second principle is the right curve. The third principle is the left curve. The fourth principle is the extended loop, it is formed of the first two principles, as follows: Upward right curve three spaces, turn, and downward straight line crossing right curve one space from base line. This principle is one-half space wide and three spaces high.</p>		<p>The letter I consists of upward right curve one space high, downward straight line to ruled line, upward right curve, dot one space above letter. Analysis: Principles 2, 1, 2.</p>	<p>The letter U consists of the three lines of I with a repetition of the last two lines. It is one space high and one space wide and is used for measuring both the height and width of all written letters. Analysis: Principles 2, 1, 2, 1, 2.</p>	<p>The letter W consists of the letter U changed by making the third right curve one-half space nearer the straight line, and finish with a horizontal right curve. Analysis: Principles 2, 1, 2, 1, 2, 2.</p>	<p>The letter E consists of upward right curve, downward left curve, crossing right curve one-third space from base line, turn, upward right curve. Analysis: Principles 2, 3, 2.</p>
					
<p>The letter H consists of upward right curve one and one-fourth space, downward left curve, downward straight line, upward right curve. Analysis: Principles 2, 3, 1, 2.</p>	<p>The letter S consists of upward right curve one and one-fourth space, downward compound curve, upward right curve. Analysis: Principles 2, 3, 2, 2.</p>	<p>The letter N consists of upward left curve, downward straight line, upward left curve. Analysis: Principles 3, 1, 3, 1, 2.</p>	<p>The letter M is the same as N with a repetition of the last two lines. Analysis: Principles 3, 1, 3, 1, 3, 1, 2.</p>	<p>The letter V consists of upward left curve, downward straight line, upward right curve, horizontal right curve. Analysis: Principles 3, 1, 2, 2.</p>	<p>The letter X consists of the last two lines of M with a straight line made upward on a slant of 45 degrees crossing first straight line at half the height. Analysis: Principles 3, 1, 2, 1.</p>
					
<p>The letter A consists of upward left curve, downward left curve, upward right curve, downward straight line, upward right curve. Analysis: Principles 3, 3, 2, 1, 2.</p>	<p>The letter T consists of upward left curve, downward straight line, upward right curve, horizontal straight line, one and a half spaces from base line. Analysis: Principles 2, 1, 2.</p>	<p>The letter D consists of upward left curve, downward left curve, upward right curve, downward straight line, upward right curve. Analysis: Principles 3, 3, 2, 1, 2.</p>	<p>The letter Q consists of the first three lines of A combined with downward straight line, upward compound curve. Analysis: Principles 3, 3, 2, 1, 2, 3.</p>	<p>The letter P consists of upward right curve, downward straight line, upward left curve, downward straight line, upward right curve. Analysis: Principles 2, 1, 3, 1, 2.</p>	<p>The letter L consists of upward right curve, turn, downward straight line, upward right curve. Analysis: Principles 4, 2.</p>
					
<p>The letter H consists of upward right curve, turn, downward straight line, upward left curve, downward straight line, upward left curve. Analysis: Principles 4, 3, 1, 3.</p>	<p>The letter K consists of upward right curve, turn, downward straight line, upward left curve, downward compound curve, upward right curve. Analysis: Principles 4, 3, 3, 2, 2.</p>	<p>The letter J consists of upward right curve, turn, upward left curve. Analysis: Principles 2, 4.</p>	<p>The letter G consists of upward left curve, downward left curve, upward right curve, downward straight line, turn and upward left curve. — Prin. 3, 3, 2, 4.</p>	<p>The letter Y consists of upward left curve, downward straight line, upward right curve, downward straight line, turn and upward left curve. — Prin. 3, 1, 2, 4.</p>	<p>The letter Z consists of upward left curve, downward right curve, downward right curve, upward left curve. Analysis: Principles 3, 2, 4.</p>
<p>The letter F consists of upward right curve, turn, downward straight line, turn, upward right curve, upward right curve. Analysis: Principles 4, 4, 2.</p>					

SPENCERIAN SCRIPT.

A Atlanta W Bangor C Cutlers

D Detroit E Esquire F Fulton

G Grafton H Hurley I Ironton

J Johnson K Kentucky L London

M Motley N Natchez O Ortho

SPENCERIAN SCRIPT.

P Linday Q Quarts R Richard

S Sundry T Trenton U United

V Virgils W Weights X Xingu

Y Yazoo Z Zachary Company

Cham. N. Y. Boston. Mass. Canton. C.

• REMARKS.—This page and the preceding page are specimens of *real written* copies, by Spencerian Authors, who are known the world over as the best writers that ever lived. These very pages are the best written pages in the world. They are the best specimens of elegant writing ever done with a pen. These two pages are taken by permission from the New Spencerian Compendium of Penmanship, published in five parts, by Ivison, Blakeman, Taylor & Co., New York. The New Spencerian Compendium illustrates to perfection the great skill of the Spencers, and the immense value of their system. Copyrighted 1880, by Ivison, Blakeman, Taylor & Co.

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New York Oct. 3. 1866.
\$1700 Six months ~~from~~ date I promise to
pay Wm M King Jr or order Seventeen Hund-
red Dollars value received
Thomas Hunter

SIGHT DRAFT.

New York Nov. 15. 1866.
\$4298 At Sight pay to James Campbell or
order Forty two Hundred and Ninety eight
Dollars value received.
C. F. Barnbridge & Co.
445 Broadway New York.
Williams & Packard.

THE SURE PROCESS.

INSTRUCTIONS IN THE SURE PROCESS.

The Sure Process has for a long time been known to leading penmen and pen-artists. It has always been kept a sort of secret. It is the quickest and best way in the world to make an exact copy of any kind of ornamental pen-work.

The Sure Process is so simple, plain and easy, that a child can make an exact copy of any kind of ornamental pen-work, and do it to wonderful perfection.

This Compendium is the only work ever published which teaches this immensely valuable and important process, in connection with penmanship.

DO NOT FAIL!

Be sure to read these instructions over very carefully, then you will know all about this process, and you will see and understand for yourself how it is that you, or anybody, can do such nice pen-work without any trouble at all, and right from the very start. Take a slip or sheet of transparent tracing paper, and place it on the picture to be copied; then with a good lead pencil trace all the outlines and shadings of the entire picture, until you have taken a complete and perfect outline of the original drawing on your tracing paper.

After you have done this, turn your tracing paper over and black the whole other side of it with your pencil. Then place your tracing paper, blacked side down, on your drawing paper, or where you wish to make your drawing, and take a hard, fine pointed lead pencil and



trace over all the outlines and shadings of the entire picture. Thus you print in pencilings a perfect copy of the entire picture on your drawing paper. After you have done this, it is a very easy matter to finish the picture with pen and ink, by putting ink on in place of the pencilings, and shading according to the shading of the original, erasing the pencil marks with a rubber after the ink is put on.

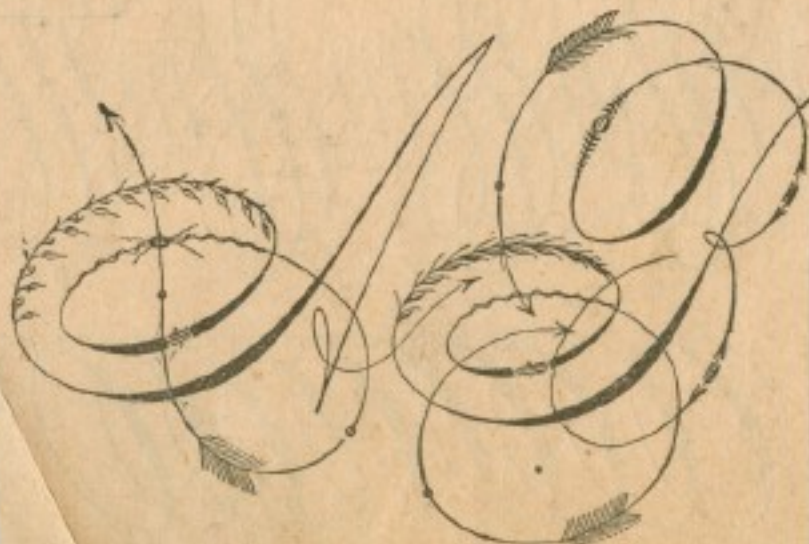
Now, this is all there is to it. This is all you have to do to work by the Sure Process, which you see is very easy.

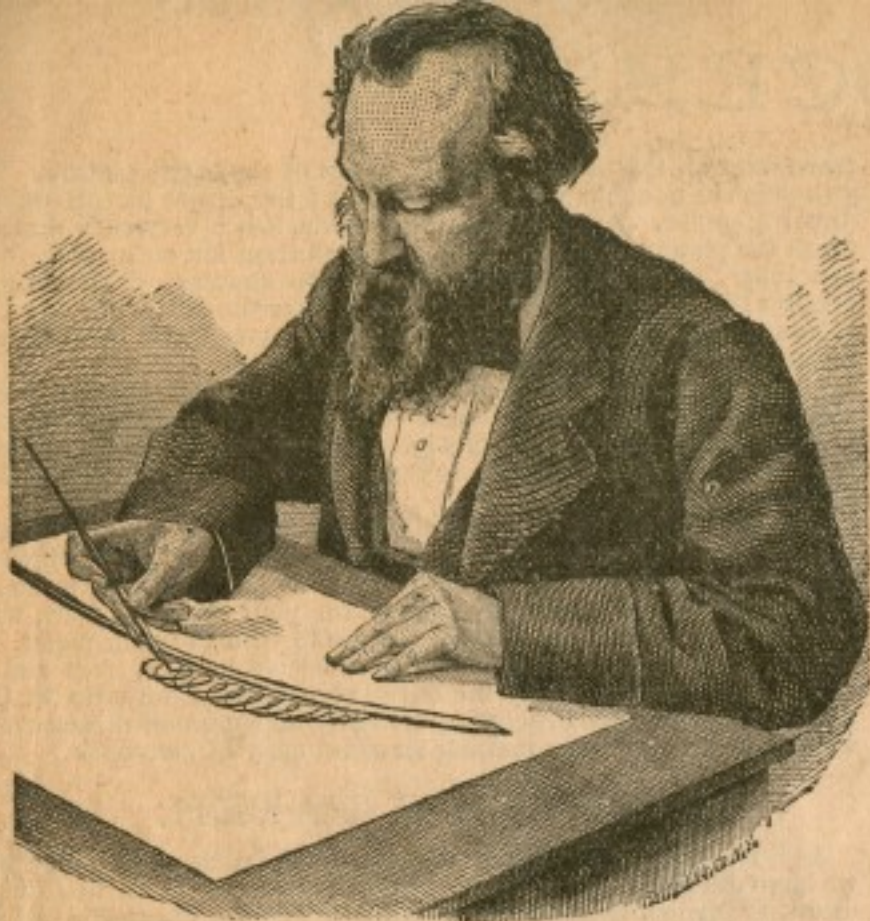
If you have read these few instructions carefully, you can now sit right down and make an exact copy of any of the drawings in the Compendium, and do it so nicely and perfectly that you will astonish yourself, and astonish everybody else who does not know about the Sure Process.

You see that all the art or skill that is required to draw anything is to get the construction lines, or the outlines and shade lines that make up the picture. By the Sure Process all you have to do is to trace the lines that make any picture on your tracing paper, with a pencil, and then trace the pencil picture to your drawing paper. The designs on this page are perfect photo-electrographs, from real pen and ink drawings made by the Sure Process, from designs in the Compendium. The Sure Process is certainly the greatest means ever invented, or heard of, for making an exact copy of pen-work.

TRACING PAPER.

As it is sometimes difficult to get a good article of Tracing Paper, we have decided, for the convenience of those who use the Compendium, to furnish the very best quality of Tracing Paper for just what it costs us, which is six sheets for 25 cents. We send six full sheets for 25 cents, post paid. Send postage stamps in payment.



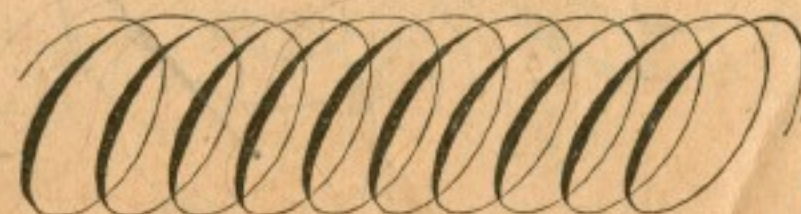
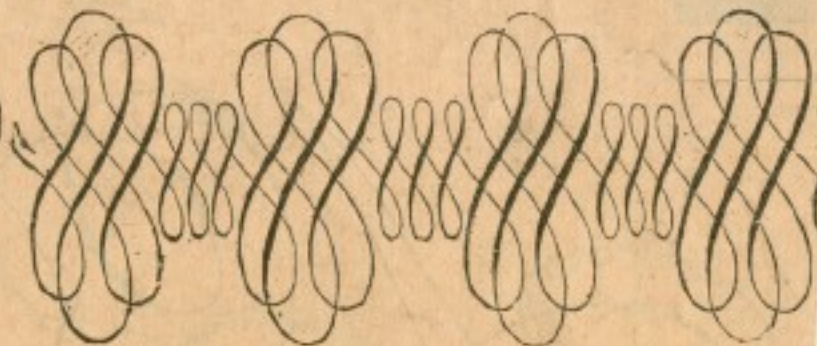
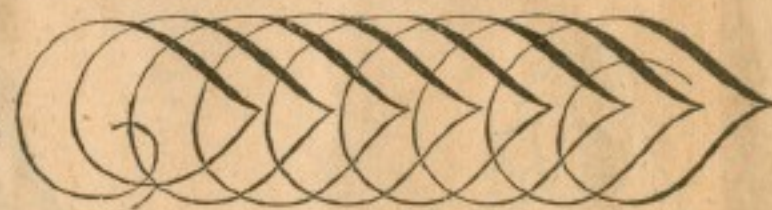
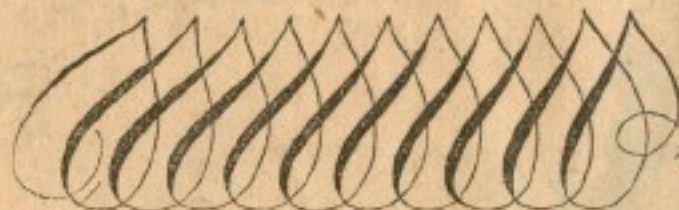
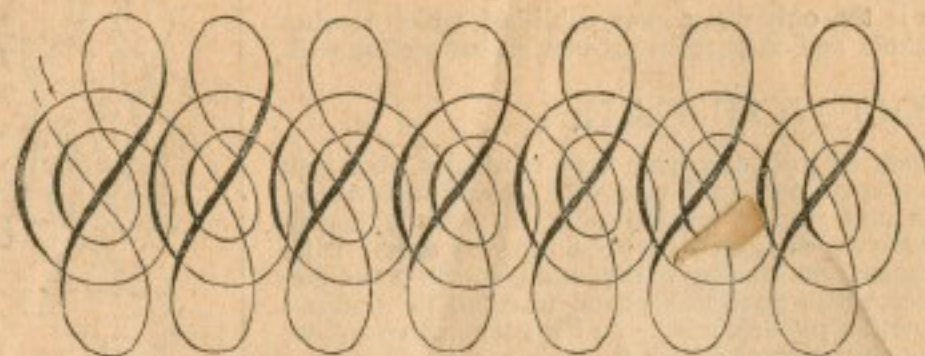



INSTRUCTIONS AND REMARKS.

The above is a picture of the eminent D. T. Ames, the great penman, Editor of the Penman's Art Journal, 36 Broadway, N. Y., sitting at his desk flourishing. He is one of the greatest and most eminent penmen in the whole world. He executed all the work on this page. He flourished it all right off in a few minutes. This portrait was taken while he was doing the work, and you can see how he sits and how he holds his pen, just the same as you could if you were in his office looking at him.

It is easy enough to do all this work if you sit and hold your pen in the right position. The above picture of Prof. Ames shows how he sits and holds his pen, when actually at work. You can learn to sit and hold your pen in the same position by looking at his picture, just as well as you could if you had Prof. Ames himself right with you to show you how.

After you once get the correct position, it requires but very little practice to be able to do all this kind of work.





The earth can boast no purer tie,
No brighter, richer gem.
No jewel of a lovelier dye,
Than Friendship's diadem.

PRESENTED TO

Willie E. Payne

June 1st 1880





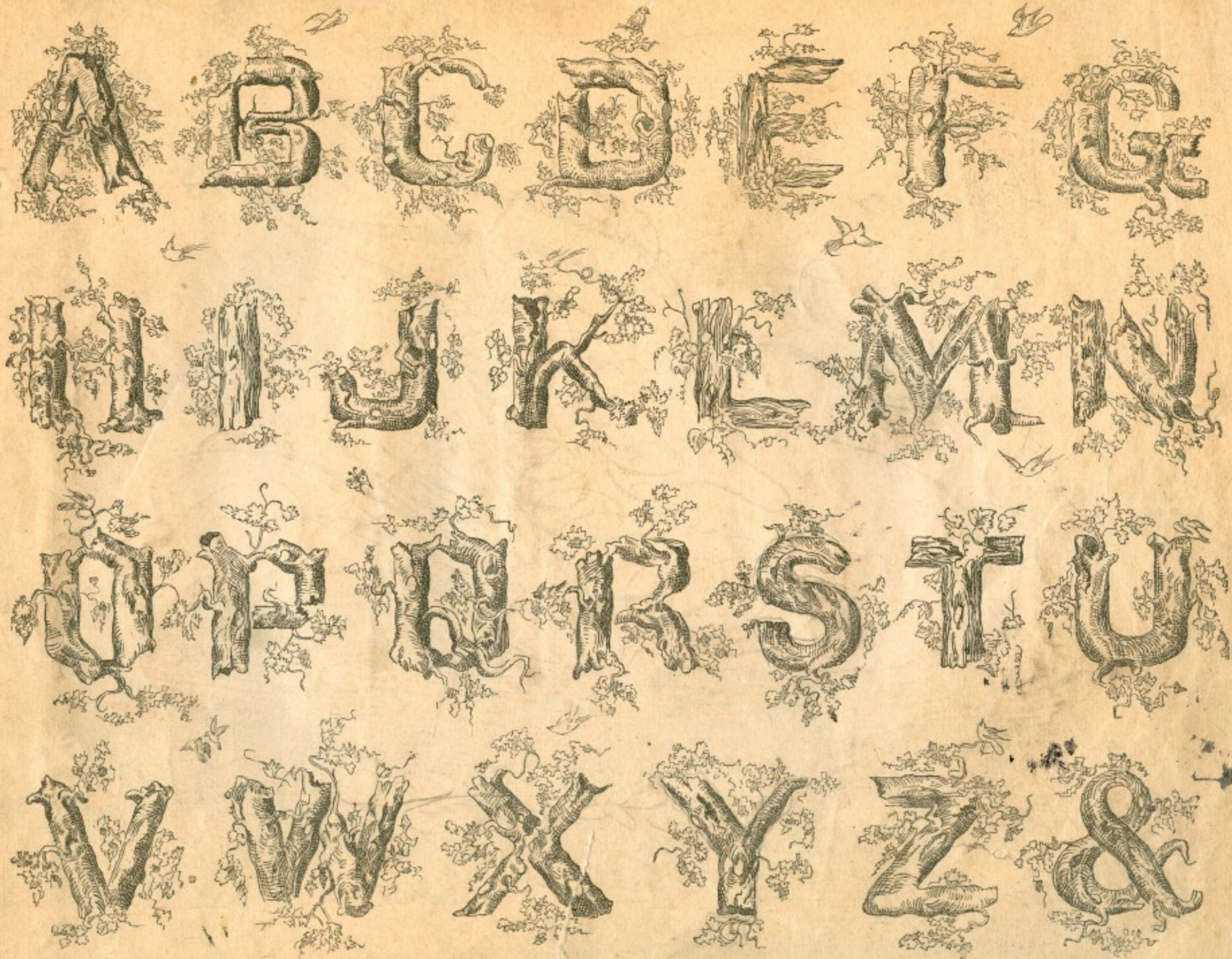
G. Smith





SWEET HOME.

Full instructions for making this Picture given in the Sure Process. Copyrighted by the Publishers

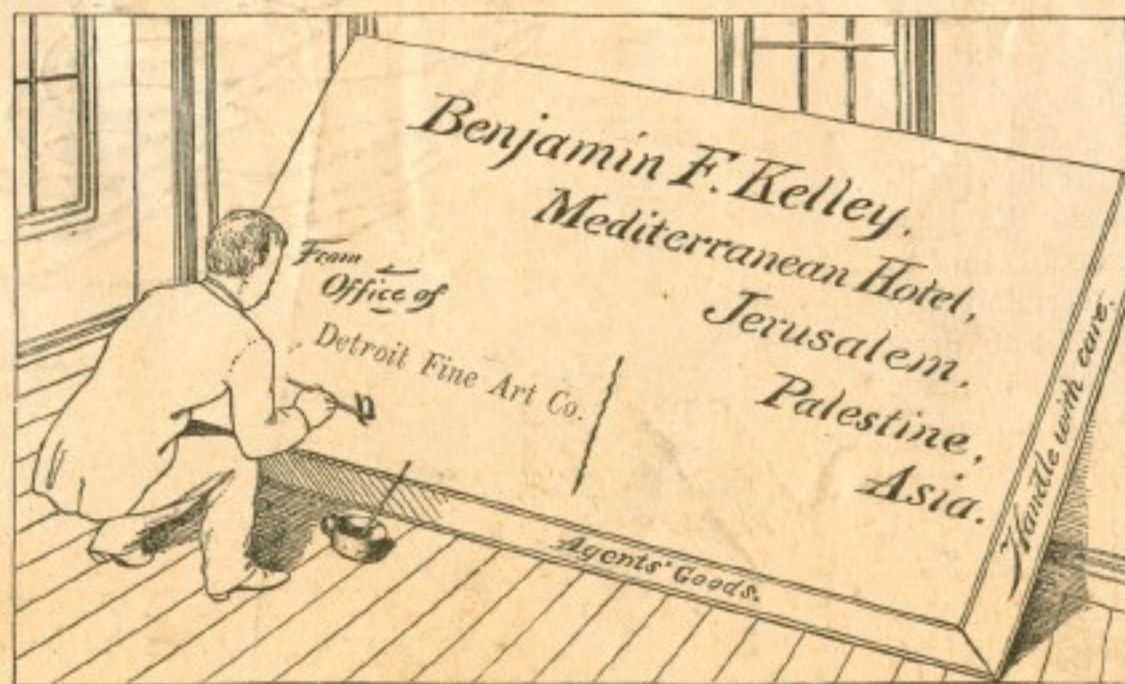




Full instructions for making this Swan given in the Sure Process.

Marking Alphabet.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t
u v w x y z.





THE ABOVE IS A PICTURE OF
FRANK BLISS,

A BOY TWELVE YEARS OF AGE.

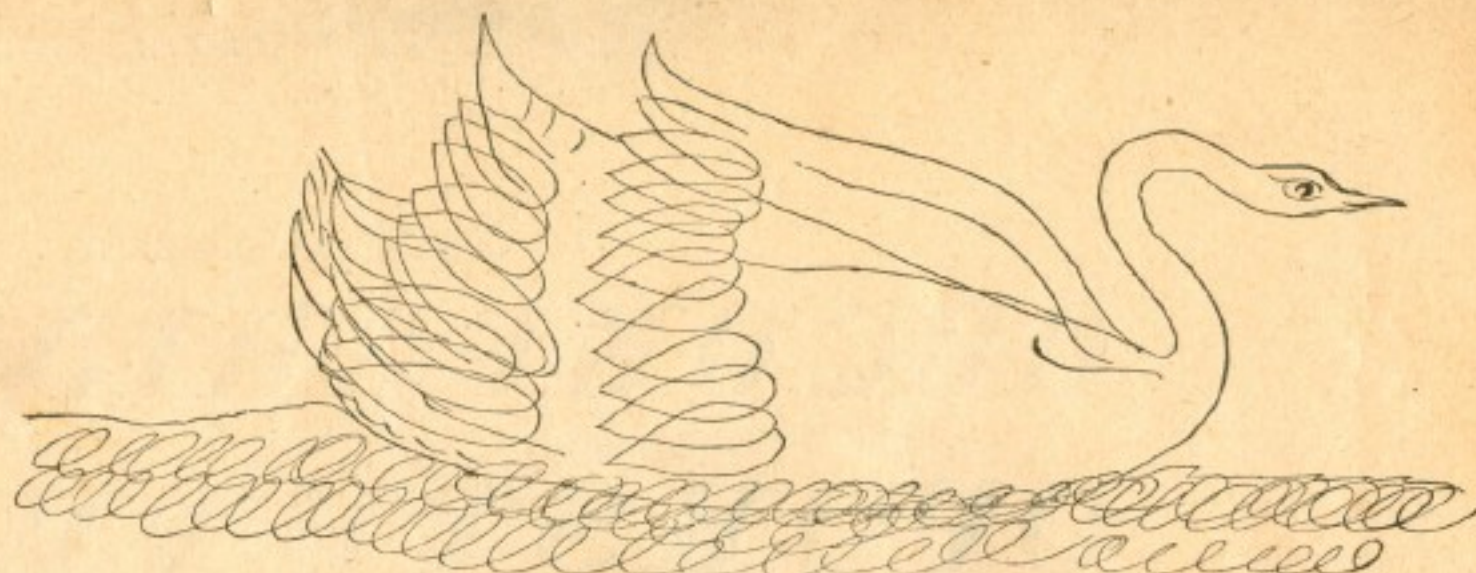
The above is a picture of Frank Bliss, a boy twelve years old, who had never taken a lesson in drawing.

These two swans on this page were made by him in the afternoon of the same day. Swan No. 1 was made before, and Swan No. 2 after using the Sure Process. We call your attention, especially, to Swan No. 2, which is an **Elegant Sample of Ornamental Pen-Work** and clearly illustrates what a child can do with a pen by using the Sure Process.

The little boy, Frank Bliss, a pupil in the intermediate school, came into our office to purchase the Sure Process. He asked us "if we thought he could learn to draw a picture by this process?" "Why, certainly, my boy," we replied, "sit right down and try first to draw this picture without the process." He did so, and made Swan No. 1, which was the very best he could do before using the Sure Process. Then we placed the new method before him, and in

ONE HOUR HE MADE SWAN No. 2.

We do not claim that such **Wonderful Improvement by a Child**, in one day, is something never heard of before, for we are constantly in receipt of samples of improvement that equal this. But we affirm that it is only accounted for by the Sure Process, it being the only sure method for learning to do all kinds of beautiful pen-work.



Swan No. 1.

BEFORE USING THE SURE PROCESS.

The above is a specimen of Frank Bliss' pen drawing before using the Sure Process.



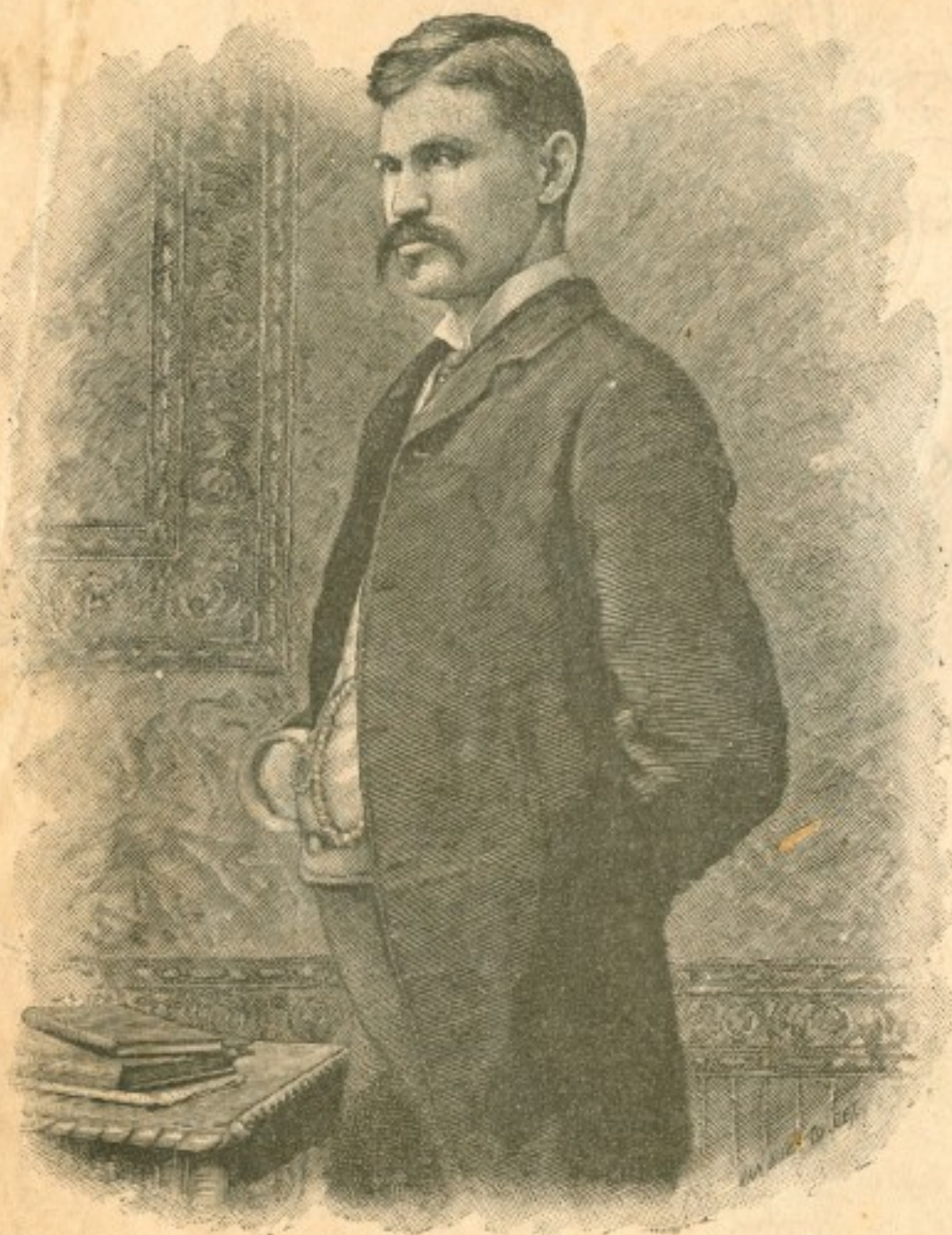
Swan No. 2.

AFTER USING THE SURE PROCESS.

The above was drawn with a pen by Frank Bliss, by the Sure Process, the first time trying the Process, and the very day that he made Swan No. 1 on this same page. It shows what a boy twelve years old can learn to do in only one day by the Sure Process.

The above Swan, No. 2, was made the same size as the swan in the book from which it was taken, but we have reduced it here to economize space.





A. W. KNOWLES,
THE MANAGER OF THE
DETROIT FINE ART CO.

AS the manager of the Detroit Fine Art Co., I wish personally to say a few words to every purchaser of this Compendium. For fifteen years I have been constantly engaged, in one way and another, with the teaching of penmanship, and have become thoroughly convinced that there is no other branch of education of so much practical value that can be acquired with so little effort as a good, easy, rapid handwriting. The practical advantage of being a good penman is illustrated right here in our own office every day. We employ constantly a large force of corresponding and shipping clerks who secure their positions and command large salaries from the fact that they are good penmen. And so it is the world over. Good penmen are sure of good positions and good pay. With the help of this Compendium, which is without question the most complete and thorough self-instructor in the world, you can if you will try, learn to write an elegant hand in a very short time. Now reader, take my advice. Go to work at once and struggle hard for the Grand Prize of five hundred dollars in gold offered on the next page. You have as good a chance to get it as any one else. If you fail to get the Grand Prize you will be almost sure, if you try, of one of the gold pens and holders. The improvement which you are sure to make in your penmanship will be worth more to you than would be the Grand Prize and a whole show-case full of gold pens.

Do your utmost to get the \$500 in gold. Make a point of securing one of the pens any way. Make the most of this opportunity to improve your penmanship. Do this and you will soon be convinced that this Compendium is the most valuable work that has ever fallen into your hands.

I consider all purchasers of the Compendium as my pupils, and shall always be glad to correspond with any of them, to answer all questions and to give all the assistance and information on the subject of penmanship in my power.

Yours very truly,

A. W. KNOWLES.



Published by the DETROIT FINE ART COMPANY.

DETROIT, MICH.

GREATEST MEANS EVER KNOWN FOR LEARNING TO WRITE AN ELEGANT HAND.
NOTHING LIKE IT EVER PUBLISHED BEFORE.

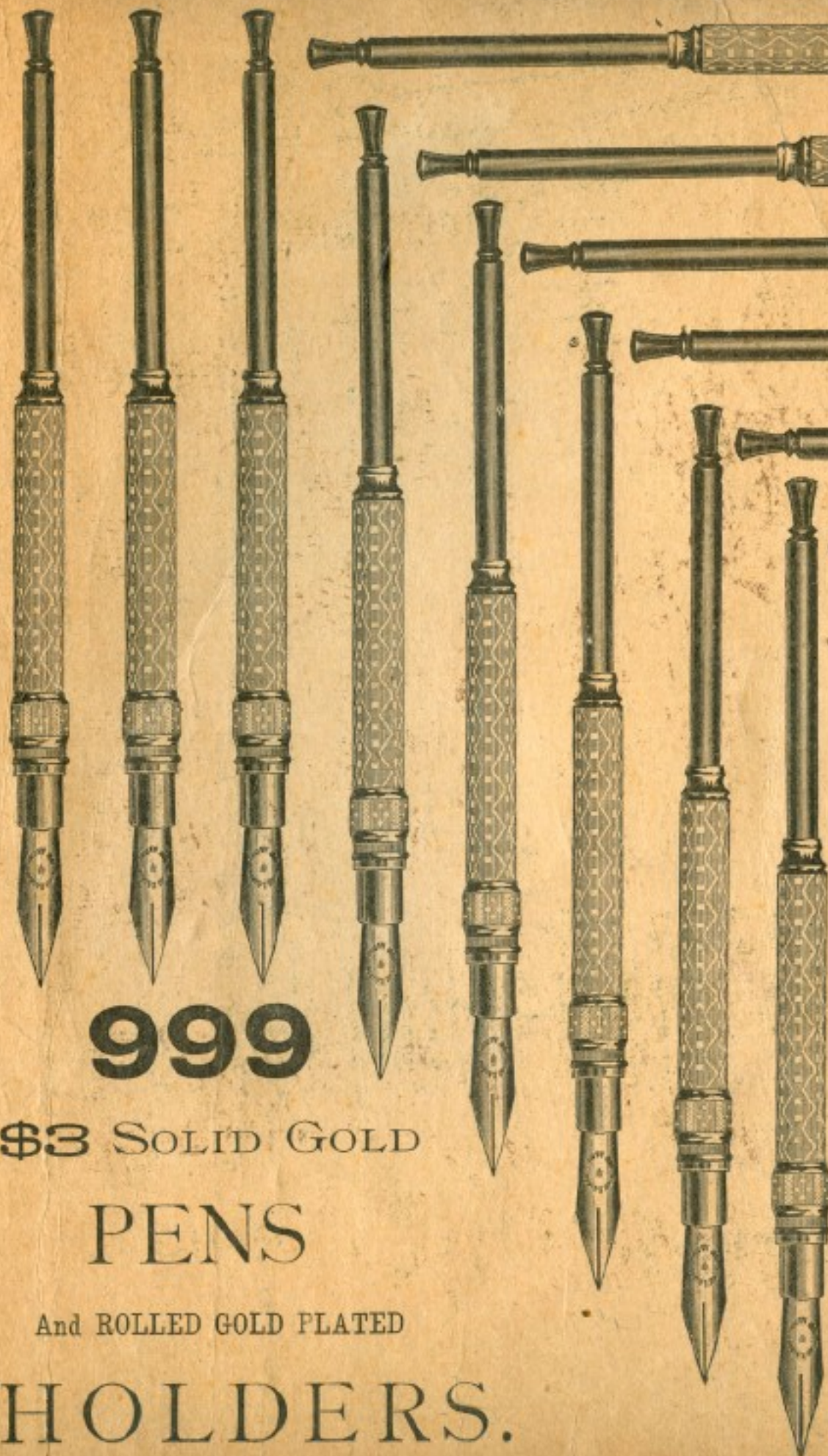
SOMETHING ENTIRELY NEW. SOMETHING THAT EVERYBODY WANTS. SOMETHING THAT HAS THE MOST ENTHRALLING INTEREST FOR ALL.

Real Pen-Work Compendium of Penmanship

Contains more copies, more Ornamental Work, and more and better Instructions, for learning the whole art of Penmanship without a teacher, than any other work ever published in the world. Everything is explained in such a plain and simple way, that any one, no matter how difficult writing may naturally be to him, can learn to write a beautiful hand in an incredibly short time.

No other Publishers in the World are giving the People as much for the money Nothing like it ever known before.

The Largest and most elegantly Illustrated Work on the subject of Penmanship ever published in the World. Expert Penmen and Men of Learning everywhere, all admit that the Real Pen-Work Compendium is the greatest means ever known for learning to write an elegant hand.



**Five Hundred
Dollars
—IN—
GOLD.**

A GREAT CONTEST!
One Thousand Chances
TO GET
A GRAND PRIZE.

**One \$500 Prize and Nine Hundred and Ninety-Nine \$3 Prizes, making \$3,497 in Prizes,
To be Awarded September 1.**

To the person using the Combined Real Pen-Work Compendium and Sure Process who sends us the greatest improvement in writing and drawing before September 1st, we shall present \$500 in gold, and to each of the nine hundred and ninety-nine who send us the next greatest improvements, we shall present a three-dollar solid gold pen and pen-holder. Among all the competitors there will be one chance of getting the grand prize of five hundred dollars in gold, and nine hundred and ninety-nine chances of getting an elegant three dollar solid gold pen and holder. The prizes will all be awarded with perfect fairness. The one who makes the most improvement before September 1st will get the five hundred dollars in gold, and the nine hundred and ninety-nine who come next will get a three dollar solid gold pen and holder.

EVERY PURCHASER of a Compendium who wishes to compete for a prize must send us a fair specimen of their penmanship at the time the Compendium is purchased, and another specimen any time before September 1st. Write the following sentence as the first specimen: *This is a fair specimen of my penmanship before using the Real Pen-Work Compendium of Penmanship.* Write the following sentence as the second specimen: *This is a fair specimen of my penmanship after using the Real Pen-Work Compendium of Penmanship.*

Every owner of a Compendium will be entitled to compete for a prize, and every prize will be awarded in good faith and perfect fairness. Remember, reader, you have one chance of getting the five hundred dollars in gold, and nine hundred and ninety-nine chances of getting one of the elegant \$3.00 solid gold pens and rolled gold plated holders. And, furthermore, the improvement which you are sure to make in your penmanship, will be of greater value to you than would be the whole collection of prizes.

As old teachers of the art we have a personal interest in this contest for prizes, and are anxious to have as many engage in it as possible. Send us a specimen of your writing at once, and then go to work with a will to get the five hundred dollars in gold, or at least one of the elegant pens and holders.

(Signed),

DETROIT FINE ART CO.

999
\$3 SOLID GOLD
PENS
And ROLLED GOLD PLATED
HOLDERS.



Heavenly Ship

INTRODUCTION

TO THE

Real Pen-Work Compendium of Penmanship,

PUBLISHED BY

THE DETROIT FINE ART CO., DETROIT, MICH.

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

This book, *The Real Pen-Work Compendium of Penmanship*, is the largest and by far the best and most elegantly illustrated work ever published on the subject of penmanship.

THIS BOOK,

The Real Pen-Work Compendium of Penmanship is universally acknowledged by expert penmen, writing teachers in business colleges, and by men of learning and the best judges everywhere, to be the *greatest means ever known for learning to write an elegant hand*; everybody, everywhere, all acknowledge this work to be the greatest means ever known for learning to do pen-drawing and flourishing and all kinds of the most beautiful ornamental pen-work.

How We Came to Publish

The Real Pen-Work Compendium of Penmanship.

A short time since, one of the partners of this firm perfected a new and ingenious electrical process, which we call photo-electrographing, by which process, all kinds of writing and pen-work can be reproduced on paper in any color, or combination of colors and gold, so perfect and exact, that the reproduction or photo-electrograph cannot be told from the original writing.

THE PHOTO-ELECTROGRAPHING PROCESS.

When we first perfected the photo-electrographing process for reproducing real pen-work, we realized we had found a means for publishing the greatest book on penmanship ever conceived of.

We resolved to collect the finest specimens of pen-work by all the best and most skillful penmen and pen-artists in the whole world, no matter what they might cost, and to publish a work on penmanship that everybody would want, and as all the copies in the book would be real pen-work instead of engraved work, we realized that we could publish the most perfect Compendium ever known. We have spared no expense to employ the very best penmen and teachers of penmanship

throughout the world, to set all the copies and write instructions and full explanations all about everything so that any one can go right to work and make anything contained in the book, and be able to write an elegant hand, almost from the start, with but very little practice.

THE BEST OF ALL

that was ever thought of by all the very best writers and penmen that ever lived, to make it easy to learn to write, to learn all the different and *most beautiful* styles of elegant writing and ornamental penmanship, is contained in the *Real Pen-Work Compendium*. It is full of the prettiest things ever done with a pen. Full of perfect real written copies, and it contains full and complete instructions for learning the whole art of penmanship without a teacher.

IT TEACHES AND SHOWS YOU

just how to go to work to learn to write nicely, and just how to make everything that can be thought or conceived of that is beautiful or desirable to do with a pen. Everything is made so plain and simple and easy, that no one can fail to understand it all, and no one can fail to learn to write an elegant hand from the Compendium, in a very short time, if he will only try. Nothing has been neglected. Everything is explained in such a plain and simple way, that no one can fail to understand it all. As strange as it may seem, any one, young or old, even the dullest scholar, if he will try, can learn from this book to write an elegant hand in only a few weeks.

THIS COMPENDIUM

is not a collection of hard, engraved copies, which no one ever did or could ever learn to do with a pen, but the whole book is all real pen-work. All the copies and all the writing and ornamental work in this whole book is all real pen-work just as it was executed with a pen, and then photo-electrographed.

LOOK THE COMPENDIUM THROUGH.

and you will see a greater variety, and more styles of elegant writing, and more designs of beautiful flourishing and orna-

mental work, than you can find in any other collection in the world.

This work is complete in everything in the form of penmanship.

But the great secret why it is so easy to learn to write from the Compendium, is because everything in the whole book is so thoroughly explained that you cannot help understanding all about it. Every letter, every plain and ornamental copy, is explained by itself in such a plain and simple way that anybody who can read cannot help seeing just how to do it himself. For example, if you want to make any kind of a flourished bird, this book shows you just how to do it. It shows you just how to begin, how to proceed and how to finish the bird; and so it is with all the plain and ornamental writing. Every copy is thoroughly explained. Nothing has been neglected. Everything that you can find in the *Real Pen-Work Compendium of Penmanship* is thoroughly explained, and made so plain, simple and easy, that you cannot possibly fail to understand it all, and you cannot fail to learn to write an elegant hand in a very short time, if you will try.

No matter how difficult, writing may naturally be to you, you can learn from the Compendium, in only a few weeks, to write and draw just as well as any of the specimens contained in it, that have been inserted to show the improvement that others have made. There is no more doubt about it than there is that the sun rises and sets.

EASY TO LEARN TO WRITE

THE BEAUTIFUL ART MADE EASY.

All the best copies and all the best instructions and very best methods for learning to write an elegant hand, quickly and easily, ever taught by all the very best penmen and writing teachers in business colleges and writing schools in the whole world are contained in this book. Everything necessary to make it a very easy matter to learn to write an elegant hand is contained in this book, the *Real Pen-Work Compendium of Penmanship*.

I am in love with you



CORRECT POSITION.



HOW TO SIT AT THE DESK
—AND—
HOW TO HOLD YOUR PEN.



The first and most important thing in learning to write an elegant hand is to begin by holding your pen properly, and persist in it until you have formed the habit of holding it thus, and it comes easier to hold it properly than it does to hold it improperly.

The best way to hold your pen is to take it in the hand between the thumb and the first and second fingers, in such a manner that the holder shall cross the first finger just above the knuckle joint. Let the second finger drop below the first so that the holder shall cross it at the root of the nail. The third and fourth fingers should curve beneath the hand and rest upon the nails. This is the most natural method for holding the pen, for when at rest the hand invariably assumes this position.

The best position to assume at the desk is that which comes handiest. As it does not make much difference whether you sit with your right or left side to the desk, or sit fronting it squarely—only it is necessary to use a table or desk of the proper height—so that in sitting at it you do not assume a cramped, bent, or unnatural position.

The height of table or desk is best, at which a person, when sitting in an erect position, with the feet placed firmly upon the floor, and the elbow on the desk, finds that his shoulder is neither elevated nor depressed.

The accompanying cut is a picture of the great champion penman, W. H. LYONS; it shows the proper position for sitting at the desk and how to hold your pen, the same as assumed by the great penman himself.

With these instructions and the help of these cuts you cannot fail to see how to hold your pen properly and sit correctly at the desk as well as you could be shown under the eye and personal instruction of an experienced writing teacher.

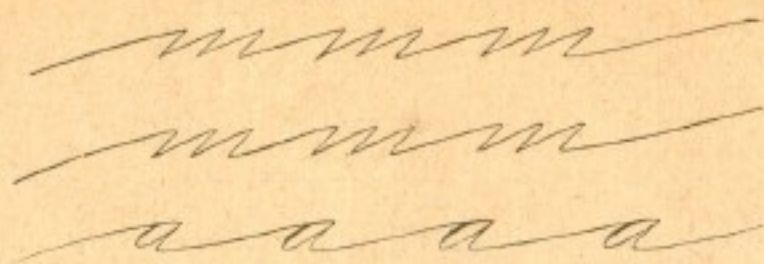
ALL THE MOVEMENTS USED IN WRITING THOROUGHLY ILLUSTRATED AND EXPLAINED.

There are four principal movements used in writing. The *finger*, the *slide*, the *muscular* and the *whole-arm* movements.

The following exercises are arranged according to a new method, and it requires but very little practice with the help of the instructions given under each exercise to get perfect control of all the movements.

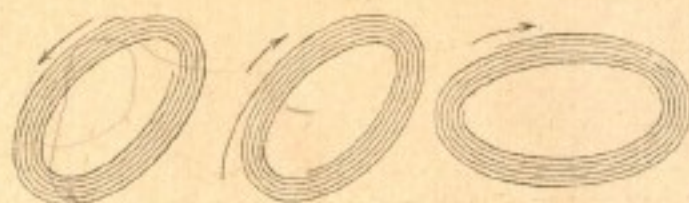
By a little practice on these exercises, it is a very easy matter to learn to write.

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Exercises for Practice on the Finger and Slide Movements Combined.

These are illustrations of the way in which all the short letters should be practiced. Use the slide movement as much as possible while practicing on these exercises, for you are sure to use the fingers enough.



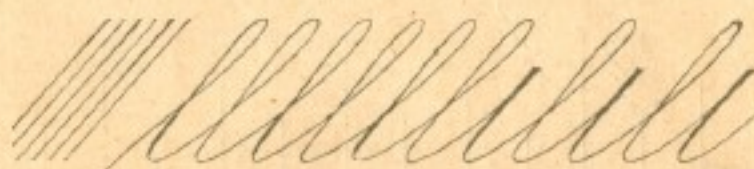
Exercise for Practice on the Muscular Movement.

This movement is produced by rolling the arm on the muscle just below the elbow, without moving the joints of either the fingers or wrist. Move the fingers, hand and arm altogether as one. This movement is always combined with the finger movement, but it is only the muscular movement that requires attention, for the fingers will take care of themselves.

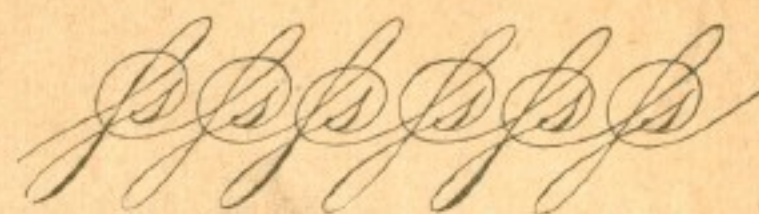


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Make the first line with the slide movement, the body of the letter with the finger movement, then finish by throwing a curved line over and around the letter with the muscular movement.

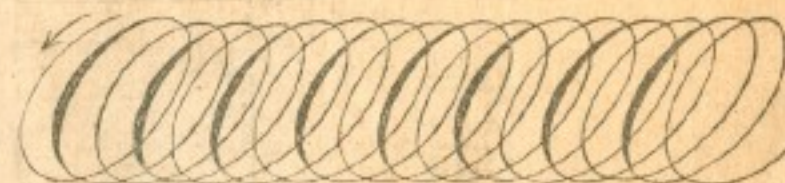


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Exercises for Practice on the Finger, Slide and Whole-Arm Movements.

This is one of the very best exercises. A very little practice on this exercise will produce wonders. A person will sometimes get control of all the movements in this exercise by practicing five minutes.



Exercise for Practice on the Whole-Arm Movement.

This movement is produced by moving the whole arm from the shoulder, resting only the hand on the ends of the last two fingers. In making large flourished capitals and doing all kinds of off-hand work, this movement is the best.



Exercise for Practice on the Capital Stem.

The capital stem is the most important principal used in making capital letters, and it is one of the very best exercises for practicing on the whole-arm movement.



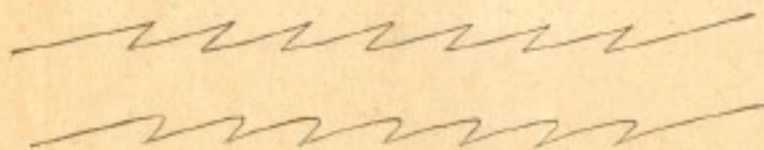
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This exercise is adapted for practice on either the muscular or whole-arm movement.



Exercise for Practice on the Finger Movement.

This movement is made by the fingers alone. It is so natural to make letters with the fingers that this movement requires but little attention.



Exercises for Practice on the Slide Movement.

This movement is a motion of the arm from the elbow without moving the joints of either the fingers or wrist. Rest the arm on the muscle near the elbow and the hand on the ends of the last two fingers.

I am in love with you



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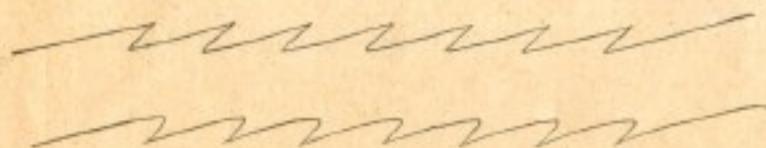
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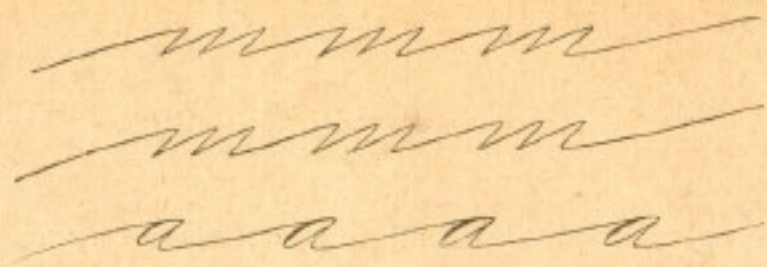
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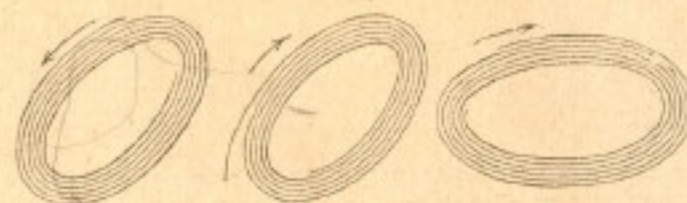
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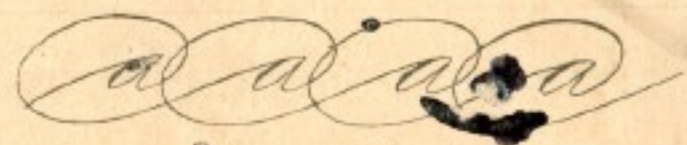
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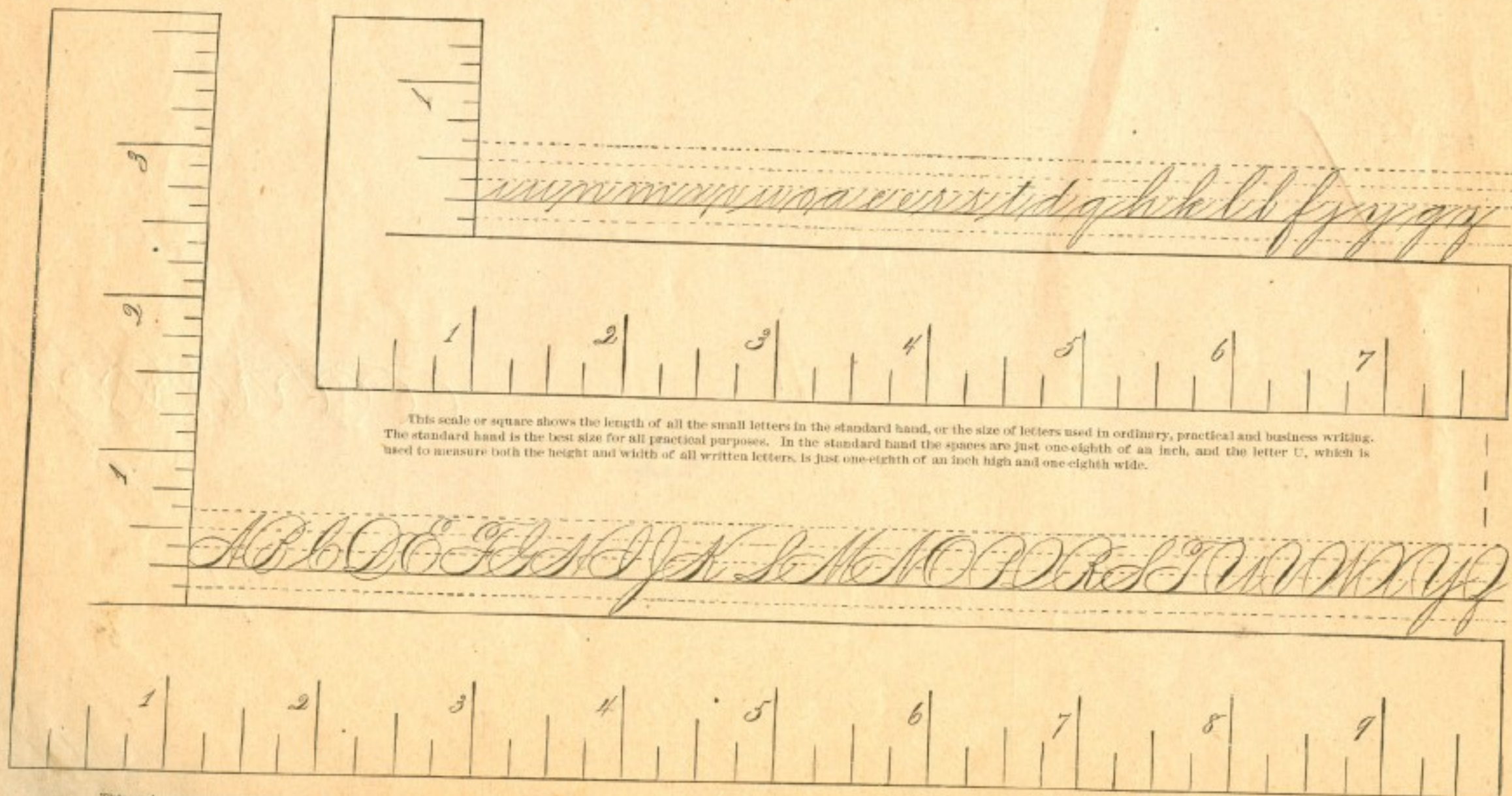


Exercise for Practice on Direct and Indirect Oval, also Shading Exercise.

This exercise is adapted for practice on either the muscular or whole-arm movement.

ANALYSIS.

We give on this and the following six pages a complete analysis of all the letters. Every letter of the whole alphabet is taken all to pieces, one at a time, and thoroughly analyzed and explained by itself, in such a plain and simple way, that you cannot help seeing and understanding all about it. You can see at once just how each letter is made. No one ever fails who tries to learn to write from this method. All succeed far beyond their expectations. Even the dullest scholar can learn to write well from this method in a very short time. Do not fail to study carefully the instructions given on this and the following six pages. You will be surprised that you can learn to write an elegant hand so rapidly and easily.



This scale or square shows the length of all the small letters in the standard hand, or the size of letters used in ordinary, practical and business writing. The standard hand is the best size for all practical purposes. In the standard hand the spaces are just one-eighth of an inch, and the letter U, which is used to measure both the height and width of all written letters, is just one-eighth of an inch high and one-eighth wide.

This scale or square shows the length of all the capital letters, which in the standard hand are all three-eighths of an inch long, except J, Y and Z, which are full length, or five-eighths of an inch long.