



## PREFACE.

In preparing for publication a new work on Penmanship, the authors have been impelled by a desire to meet a demand hitherto unmet. And if any doubt had existed as to the activeness of this demand, it would have been many times removed by the gratifying interest which has been manifested by teachers and aspirants in all parts of the country since the public announcement of the forthcoming of the "Gems."

tions thus excited, we have covered a wider field than has before been attempted within the measure of one volume; and if we have not treated each part of the subject with a fulness due to its individual importance, we honestly feel that nothing has been omitted necessary to a fair presentment of

Much has been done by authors, and much more through the efforts of faithful teachers, to render this valuable accomplishment easy and sure of acquisition. Good and true men have devoted themselves exclusively to the profes-In our earnest endeavor to meet the reasonable expectasion of teaching the art, and qualifying others to do so; and the appreciation of the public has been so prompt and remunerative that the profession has grown in extent and importance beyond all reasonable anticipation. One chief good which has grown out of the healthful competition thus engendered is the progress which has been made in the methods the best claims of the whole subject. of instruction. The old system of teaching by submitting Writing, as an art, and more especially as a department models for imitation has given place to scientific analyses of of education, is rapidly attaining an important position in form, and the enforcement of the natural laws of movement, this country. The advantages possessed by those who write as the basis of execution, so that the student, though relying

well in securing good positions and rapid advancement are so palpable that very few of our young men undervalue this acquirement.

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mainly for his proficiency on *practice*, is given ample employment for his mind in the mastery of the scientific principles which underlie his efforts.

The modern writing-master, if he is worthy of the name, brings to his task a mind well stored, not only with the imagery of beautiful forms, but with lessons of encouragement for the faltering, and incitements to renewed diligence for the ardent and hopeful. Standing before his blackboard with crayon in hand, with a few apt and well-timed remarks, he fastens the attention of his class upon the subject specially under consideration, and with the rare facility which practice has given him, places before their eyes the graceful lines and curves of the copy. Each letter, as it seems to drop from his crayon, stands out upon the board a perfect embodiment of grace and beauty, awakening a sense of refined enjoyment and a spirit of emulation promotive of the most satisfactory achievements. And then, with the shrewd forecast which experience has given him, he points out in advance the pitfalls of error which await the student, and the path by which they may be avoided. Thus, having suitable employment for mind and muscle, the student's writing-hour passes rapidly away, leaving the little seeds of knowledge to spring up day by day into the final harvest of successful endeavor.

During the past ten years the art of engraving has been constantly and increasingly in requisition to supply the growing demand for correct models, and under the inspiration

2

and suggestions of practical teachers, the graver has so faithfully followed in the wake of the pen that the former valid objections to engraved copies is daily losing its hold on popular prejudice. Formerly, to "write equal to copperplate" was deemed the very acme of human effort; now, to engrave equal to good writing is the laudable ambition of every engraver. Not that it is impossible or difficult to produce as fine, smooth, and graceful lines with the graver as with the pen, but that very few engravers are found who can reproduce the freedom and spirit characteristic of the rapidly-written line of a master penman.

Hitherto the efforts of authors on this subject have been confined almost exclusively to primary and graded copies, to be used in the class exercises of public and private schools, leaving the higher application of the art to teachers and adepts. While this, as a preliminary step, seems to be necessary, we believe that stopping at this point has been not only a mistake with authors, but a great injustice to the art itself.

The special claim which authors have made to favorable recognition has almost uniformly been the mathematical exactness of their copies, each letter having its positive space, slope, height, form, and shade; all being the result of established rules. While these regulations are admirable and essential in primary copies, and while it is, in a certain sense, true that writing after *exact* models secures system and regularity of style, the fact will not be lost sight of that written copies are almost universally preferred to engraved, because they are not exact, and for that reason possess more freedom, and come more readily within the scope of the learner's ability to emulate.

In the practical portion of the work we have kept these facts in view. The first seventy-two lines, comprising nine pages, and devoted to the brief unfolding of a system of practical penmanship, partake of this character of exactness in slope, spacing, form, etc. In the pages which immediately follow, containing business forms, the application of these principles is made with all the latitude admissible in rapid pen execution. The engraver has produced a fac-simile copy of the writing as it came from the pen, without the accustomed "patching" and "tinkering" to which copy lines are subject before going into the engraver's hands. We believe that what is lost in geometrical exactness is more than recovered in the greater freedom and business characteristics of the writing. In the two pages containing Face of Ledger, Letter Superscriptions, etc., and Invoice of Dry Goods, Account Current, etc., we have presented Business Writing in its every-day garb, and just as it appears upon the merchant's books, and in his bills and documents. Neither the capitals nor the extended and contracted small letters have been measured, and they would probably not conform to any "scale of proportions." The downward strokes have not been guided by parallel lines, running at an exact angle from the base, and may vary from any established rule in this re-

gard. The limited space admits of no labored flourishing, or "grace-lines;" and yet, with all its drawbacks, the majority of people will pronounce it "good writing," and its general appearance of smoothness, uniformity, and legibility will save it from severe criticism, even from professors of the art. In fact, these two pages are submitted at the suggestion of quite a respectable number of "live teachers," who have ventured to suggest that, in preparing a work for use, at least so much space should be given to the purely practical.

3

In addition to the regular graded copies and practical forms, a very large and useful variety of "movement exercises" is given on the margins of these pages, affording sufficient practice in whole-arm, muscular, and finger movements to secure all the attainable results in this direction. The use of the metronome in connection with these exercises will be found of incalculable benefit, and especially in large classes, where perfect uniformity of movement can be secured.

In short, although we are aware that the peculiar charm of the book will centre in the more finished artistic portions, embracing Off-hand Flourishing, Lettering, and Pen Drawing, we have no thought nor desire to use these attractive pages as a blind to any short-comings in this the most useful part of the work. Our aim has been to make each department complete within itself, and we prefer to place our labor thus upon its merits.

we have not seen it. The plan of presenting the subject is In the department of Off-hand Flourishing we shall be original with us, as are many of the most attractive and liable to less severe criticism than elsewhere, owing to the useful features; and we do not fear that a careful examinafact that there is before the public no other work of this tion of this portion of the book will work our condemnation. character. And, whatever may be said, or dreamt, in refer-In the department of Pen-Drawing proper, we have subence to other portions of the book, the marked peculiarities mitted but two models prepared expressly as such, viz., the of these intertwining and harmonious curves, cropping out "Bird's Nest," and the "Hand and Pen." But the student in the form of birds, beasts, and plants, will at once establish will find some of the most elaborate and satisfactory work their authorship. This portion of the book is full and exof this kind in the filling-up and ornamentation of nearly all haustive, and enables the author to put the seal of paternity the fancy letters. Let him, for instance, reproduce the fine on a number of little devices that, for a few years past, have effects of the "Ribbon Alphabet," or the "Rustic." Had been floating upon the wave of popular appreciation, withthese letters been prepared expressly as studies in pen-drawing out an acknowledged haven. We would not have it inferred, and fine shading, they could not more fully have answered however, that, because we have furnished this beautiful cage the requirements. for our birds and beasts, they are not as free to fly and roam But with all this confidence, so frankly expressed in a as before. We only desire by this public acknowledgment kindly reception by our friends and the public, we enter on to remove all doubts as to the authenticity and respectability our "trial trip" with many misgivings. Although we have of their lineage.

In the department of Lettering and Pen-Drawing we feel that we have answered all reasonable expectations. Although in this direction the paths are not so new and untrod, we do not hesitate to present our claims to honorable recognition.

If there is any published treatise on lettering that can be used with so much advantage by penmen, engravers, signpainters, and whoever desires to excel in this branch of art,

earnestly striven toward perfection, we have not hoped to reach it. And we look for no brighter reward than the acceptance of our labor as a faithful and conscientious effort to raise the standard of the noble art we have espoused, and to advance the prosperity and happiness of all earnest workers in its ranks.

THE AUTHORS.

NEW YORK, January 1, 1867.

Aud york November 1. 1866\_ And Frinds of Education, Whoever and Mhouver. This Compendium of Sen art is most respectfully submitted, not as a perfect embodiment of Miting nor as an Echaustive Treatise on any branch of the subject, but nother as an earness of faithful endeavor to administer to served, taste, and in some degree, to aid in the development of higher powers of conception and execution. The authors of this Nork claim to have been actuated by an houst desire to supply a legitimate demand; and without alsuming success in advance of the public verdict they are content to abide that verdict, whatever it may be\_\_ Neither will they depueate houst criticism from whatever source, but will be truly thankful for such suggestions as will enable them in future ditions to avoid the errors and imperfections of this Very Respectfully Jus D. Milliams

J. J. Jackard

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