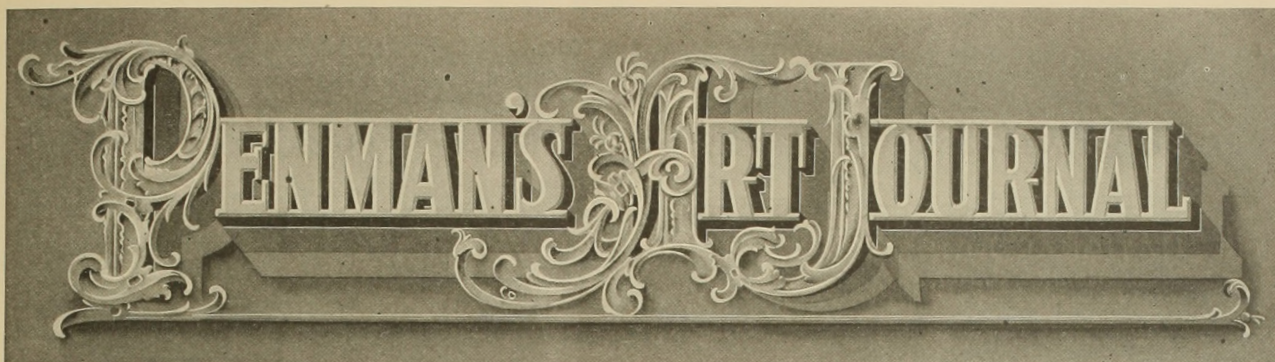


Lessons in Flourishing

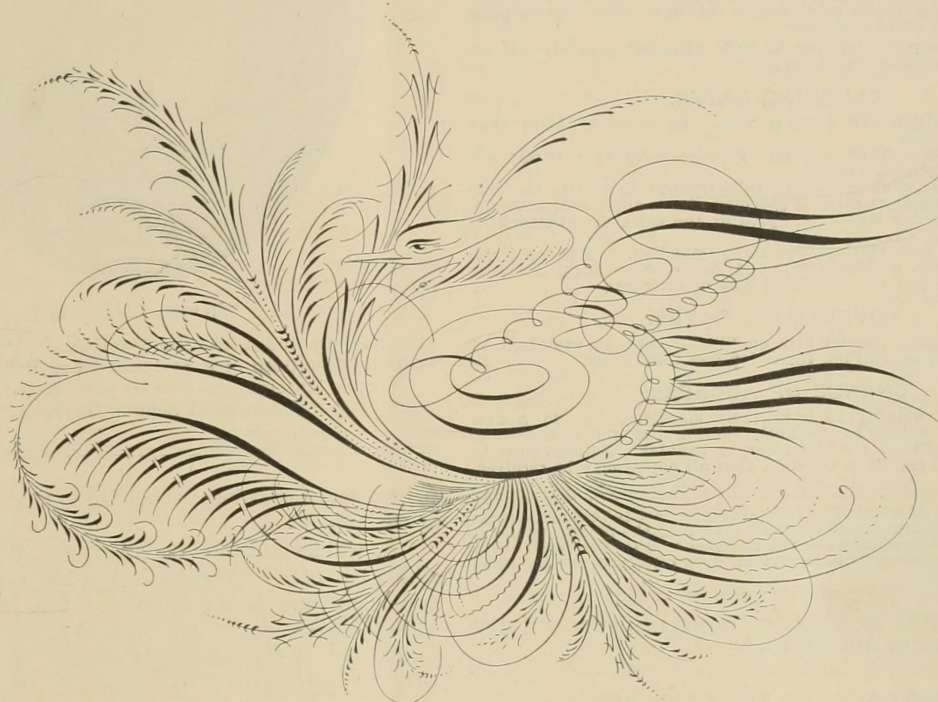
by *M. B. Moore*. Morgan, Ky.



VOL. 33

MARCH, 1909

No. 7



FLOURISH BY M. B. MOORE, MORGAN, KY.

10 lessons from the 1908-1909 issues of the *Penman's Art Journal*

Compiled and presented by David T. Grimes — www.masgrimes.com

Lessons in Flourishing

BY
M. B. Moore

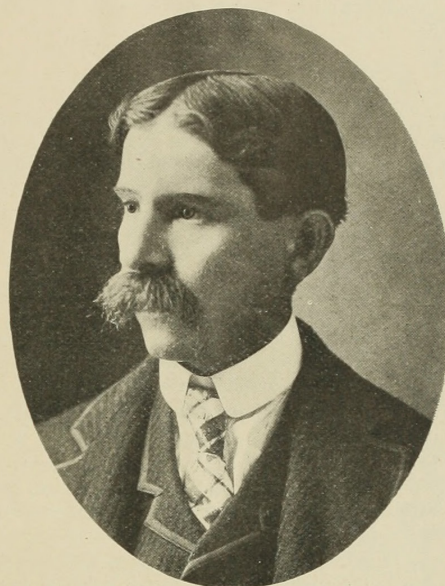


It is with a great deal of pleasure that I contribute this course in Practical Off-Hand Flourishing to the columns of The Journal, for it is from these very pages that I have obtained my skill and inspiration during the past twenty-five years.

It shall be my plan to give only such exercises as are really practical and essential. Off-hand flourishing is still an important branch of penmanship, and I earnestly advise all who appreciate the artistic and beautiful to take up this course and follow it through with me.

In Plate 1 I have given eight elemental exercises. In Plate 2 I have some simple applications, showing how these movement exercises may be used.

Hold the pen as shown in the cut. Use the best quality of paper, a fine, flexible pen and black ink. Instructions will be continued at length.



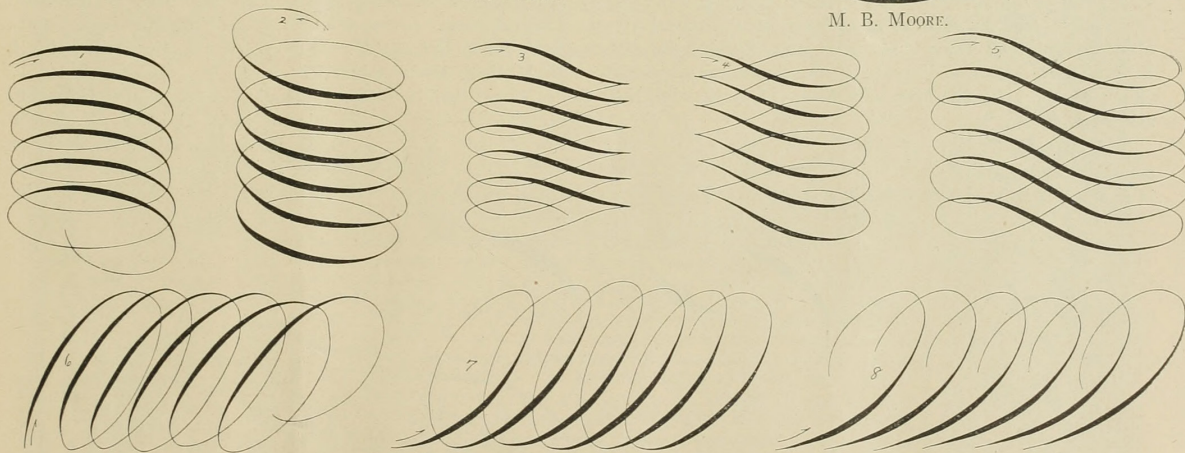
M. B. MOORE.

COULDN'T WAIT SO LONG

The following correspondence recently passed in the tire trade:

Dealer—Please ship me another case of tires, same as last.
 Maker—Cannot ship anything until last case is paid for.
 Dealer—Canceled the order. Can't wait so long.

—The Pneu.



CONTINENTAL EMPLOYMENT BUREAU AND TEACHERS' AGENCY

Bowling Green, Ky., July 6, 1908.

PENMAN'S ART JOURNAL

229 Broadway, New York City.

GENTLEMEN—We have your issue of the 1st of July for the ensuing year. We have found your paper to be an excellent advertising medium. Very cordially yours,

(Signed)

W. S. ASHBY

S. F.

Williamsport Commercial College,

Williamsport, Pa., July 21, 1908.

Gentlemen—Every student in our shorthand department has a copy of The Journal, and we are using the lessons every day. We would like to get better writing next year than we have this year. We would like to see you sometime and look forward to each recitation with interest.

Very truly,

WILLIAMSPORT COMMERCIAL COLLEGE

INFORMATION NOT PERTAINING TO THESE LESSONS HAS BEEN OBSCURED

Lessons in Flourishing

BY
A.R. Moore

Special attention is called this month to Exercise 1 in Plate 2. Its importance may be understood when it is known that it is repeated oftener in finished designs than any other. The student should learn to grasp this exercise in sets of strokes, and to better enable him to do so, I have divided it into three sets of strokes designated as A, B, C, made in the order indicated by small figures. Now, if the student will thoroughly master this exercise and the various styles of finish as shown in sets 2, 3, 4, 5, 6, 7 and 8, he will be the possessor of the key to highly finished off-hand flourishing.

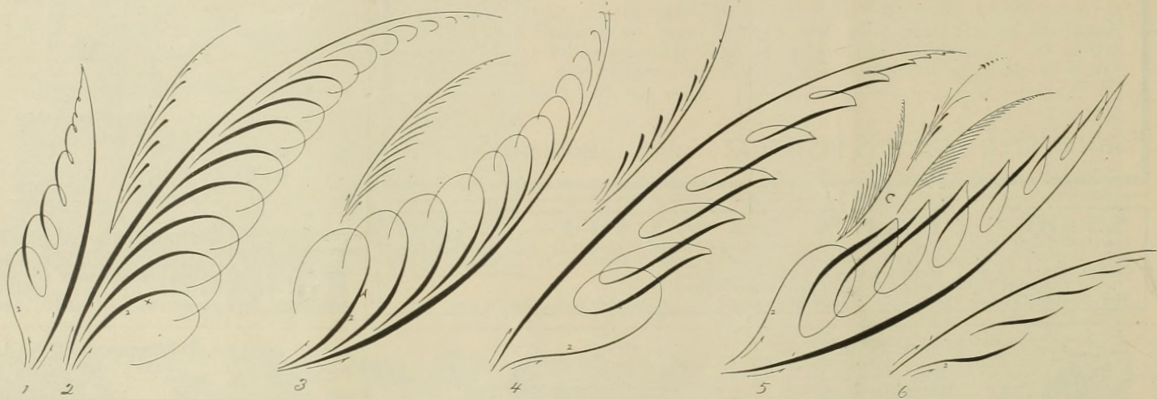


PLATE I.

Before practising an exercise, study it carefully. Note the repetition of stroke, the symmetry and harmony of arrangement. Have you ever taken time to define beauty? What makes the exercise beautiful? We hear this word, possibly, more frequently than any other adjective when an attempt is made to describe any object or piece of work that is pleasing. In a subsequent lesson, I am going to talk about beauty, and show how it applies to the art of Flourishing, and why Flourishing appeals to everyone.

Use jet black ink and a fine, flexible pen. Send some of your best work to The Journal office for mention among the Student Specimens or in the Scrap Book.

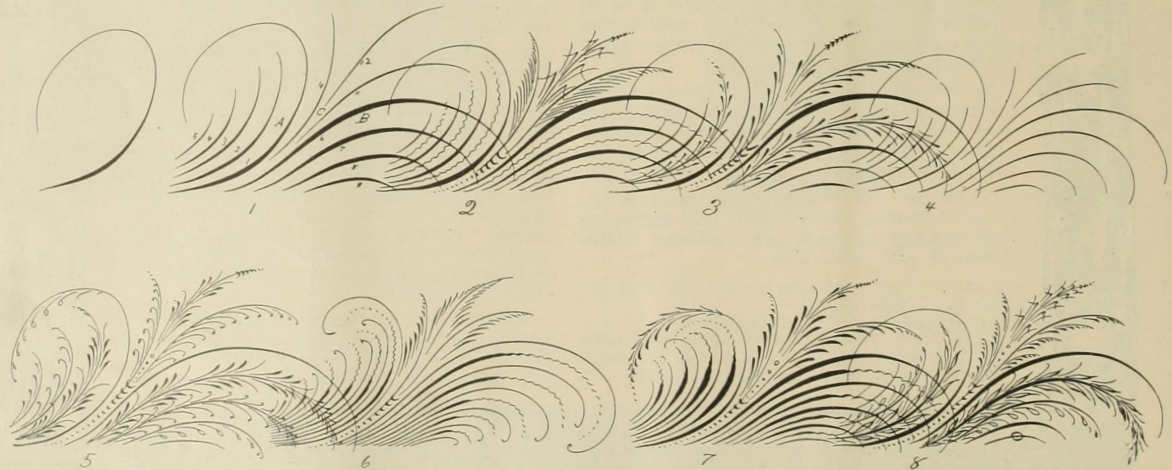


PLATE 2.

Lessons in Flourishing

BY
M. B. Moore

I hope that you practised carefully on the copies given for October, and that you made splendid progress. Be sure to watch the sets of strokes to which I called special attention last month.

For November I present several exercises, and believe you will have a good month's work if you master them. The exercises on plates 1, 2 and 3 prepare the way and lead directly up to the scroll designs shown on plates 4 and 5. The X, Y, Z sets of strokes on plates 2 and 3 are simply the reverse form of the A, B, C sets. The exercise on plate 3 is a modified form of the one on plate 2, and is very effective in rapid dashy work.

The small figures on the strokes indicate the order in which they are to be made.

WOULDN'T THAT WORRY YOU?

An excursionist to one of the parks reached by the Old Colony Street Railway Company's lines was about to walk into an eating house for some lunch, when his eye caught the sign: "Dine here and you will never dine anywhere else." Then he sidestepped.—*The Star, Toronto.*

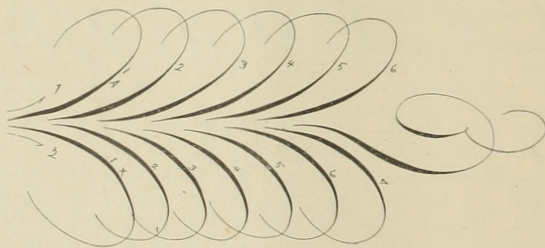


PLATE 1.

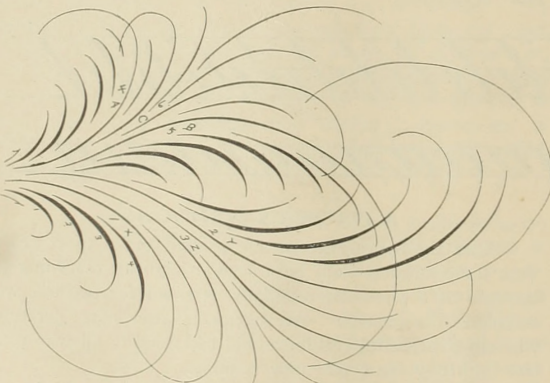


PLATE 2.

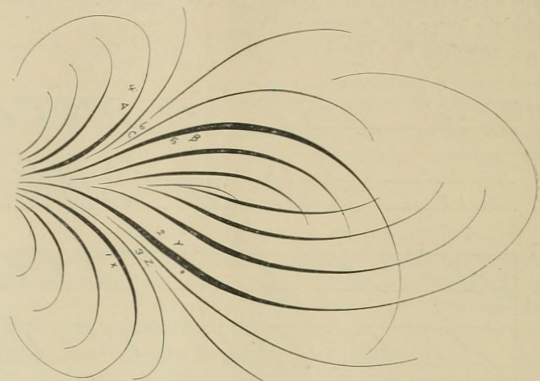


PLATE 3.

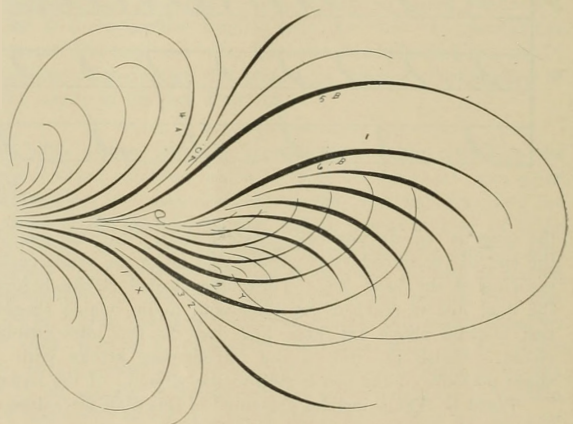


PLATE 4.

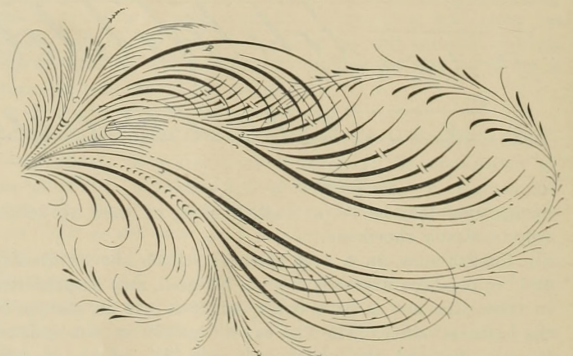


PLATE 5.



Lessons in Flourishing

BY
M. B. Moore

Here are some exercises a little more complicated than those given last month. After mastering the first plate you will find yourself prepared to take up the second successfully. The first, second, third and fourth exercises on the last plate should be taken up in their order, and a great deal of work will be necessary to bring out the fine lines and delicate shadings in the last piece of flourishing. Do not be disappointed if you fail many times. Your final success will amply justify the effort.



PLATE I.

Next month you will have an opportunity to put into practice the skill you have acquired, and see what you can do in really artistic flourishing.

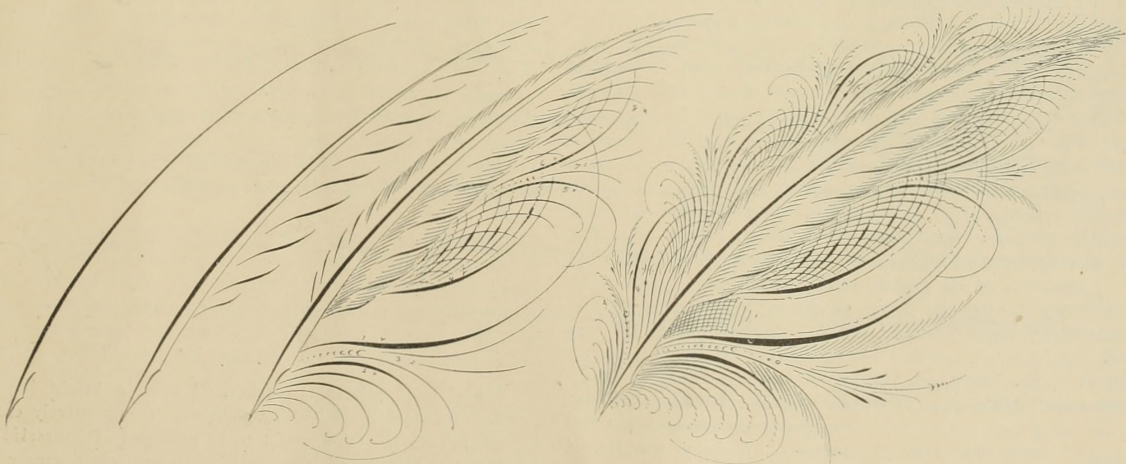


PLATE 2.

Lessons in Flourishing

BY
M. B. Moore

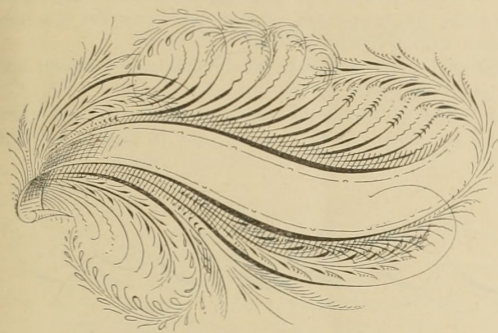


PLATE 1.

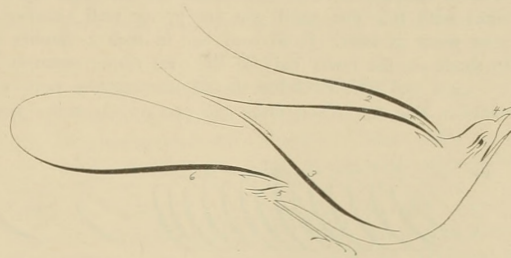


PLATE 2.

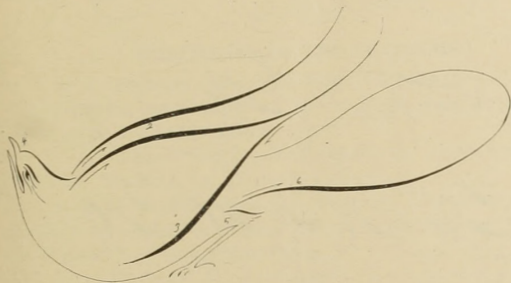


PLATE 3.

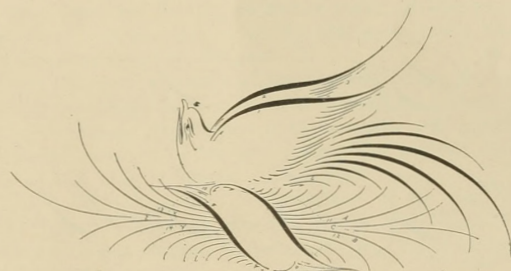


PLATE 4.

For my January lesson I am going to give my pupils a little drill on bird flourishing. Note that each stroke is numbered in the order in which it is to be made. This branch of flourishing has always been considered the most fascinating of all. There is nothing more graceful than the bird, and as the graceful line constitutes the sole claim of merit for flourishing, we have here a combination that we could not get any other place.

No specific instructions need be given, for everything is set out as plain as possible.

WITH THE EDITOR IN ENGLAND

(Continued from page 9.)

children's games. He said he attended one of these parties once, and the game they played was "making up faces." The one who could make up the worst face was the winner and received a prize. When they got ready to play, one of the gentlemen left the room and the rest all remained and made up their faces. In a few minutes the gentleman returned, and, looking around the room, exclaimed: "Why, it is very easy to see who has made up the worst face. It is that lady sitting over there in the corner." The lady in question held up her hand and replied: "Please, sir, I am not playing."

BELATED ECHOES

The first evening that the new building was open for public inspection, an usher was showing a large party through the edifice. In some way a gentleman, evidently slightly under the influence of the stuff that makes men vile, became attached to the party and was an interested listener to all the usher's explanations. In the course of their travels the usher and his party reached the safe-deposit department, where the guide explained the workings of the mechanism of the great door, closing his remarks with the statement that the clocks would run seventy-two hours without winding.

"Shay," gurgled the tipsy one, "how long'll the run if yuh wind 'em?"—*The Eagle Eye*

Lessons in Flourishing

BY
A.R. Moore

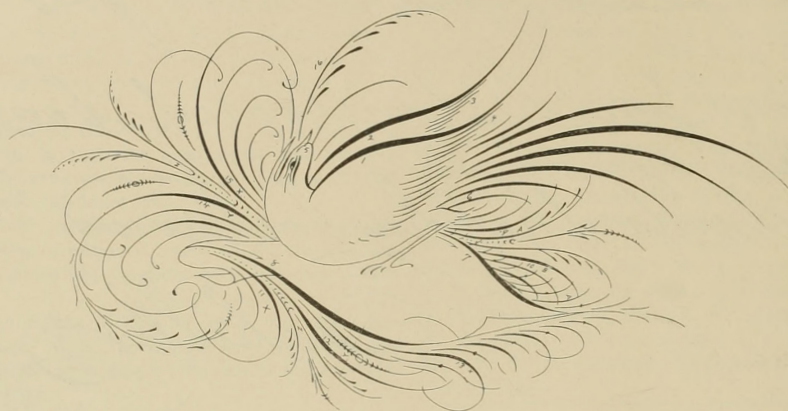


PLATE I.

Plate 1 shows a bird flourish similar to the one you practised on last month in Plate 4, excepting that more strokes have been added to make it more fancy. All the strokes are numbered on this flourish which shows the order in which they are to be made.

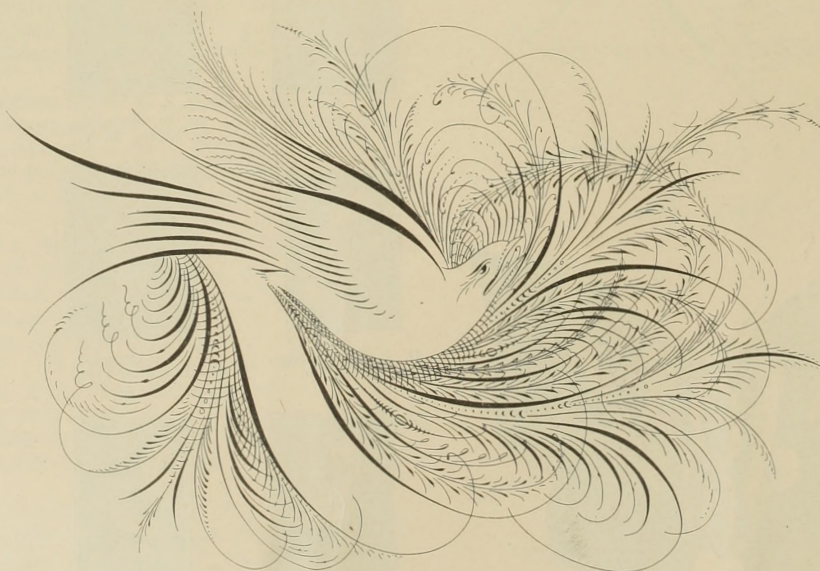
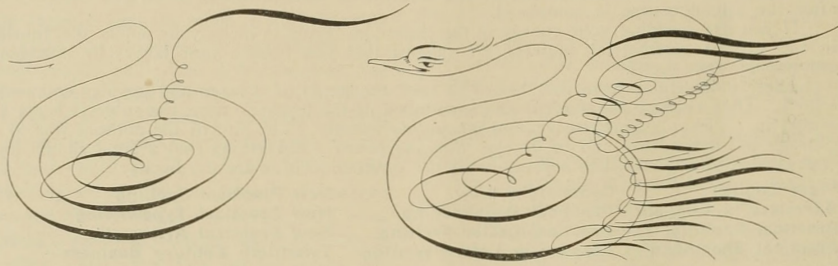


PLATE 2.

In plate 2 we have a very dainty and beautiful flourish. Practise same very carefully and send your best work to THE JOURNAL office. We will reproduce the best specimen received. Execute your work in jet black ink.

Lessons in Flourishing

BY
M. B. Moore



This month I present a more difficult flourished design. The cut above shows the two principles leading up to the finished flourish which appears on the first reading page this month. Practise the principles carefully. Watch your shading. The Journal office should like to receive a specimen of your best work on the flourish appearing on page 7.

PRODUCT WORK FOR THE ADVANCED STUDENT

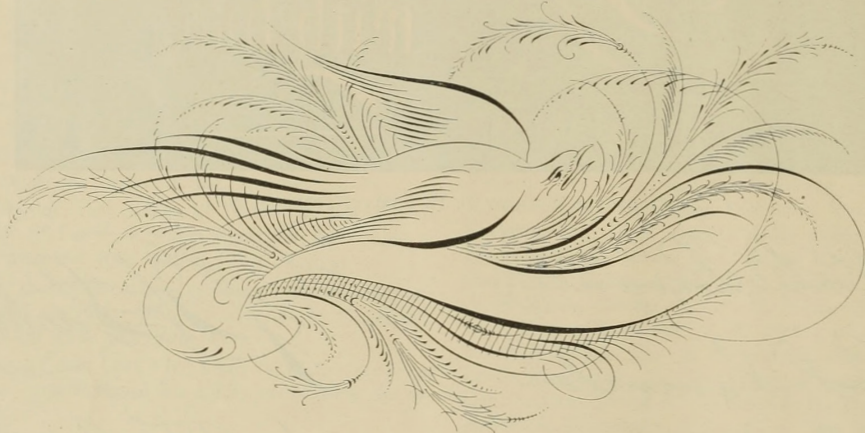
Integrity is the foundation of all that is high in character among mankind. Other qualities may add to its splendor, but if this essential requisite be wanting, all their luster fades. Integrity without knowledge is weak, knowledge without integrity is bad.

By C. C. LISTER, NEW YORK.

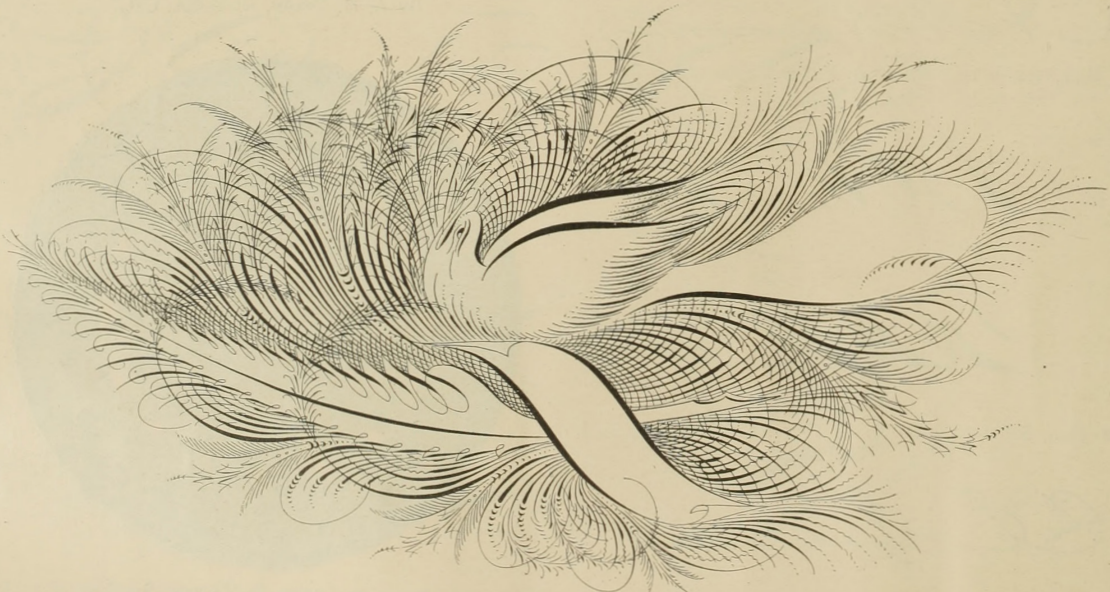
Good writing is worth more to you in the office than any other one talent you possess. You owe it to yourself and the business man to write a good hand.

By F. B. COURTNEY, CEDAR RAPIDS, IA.

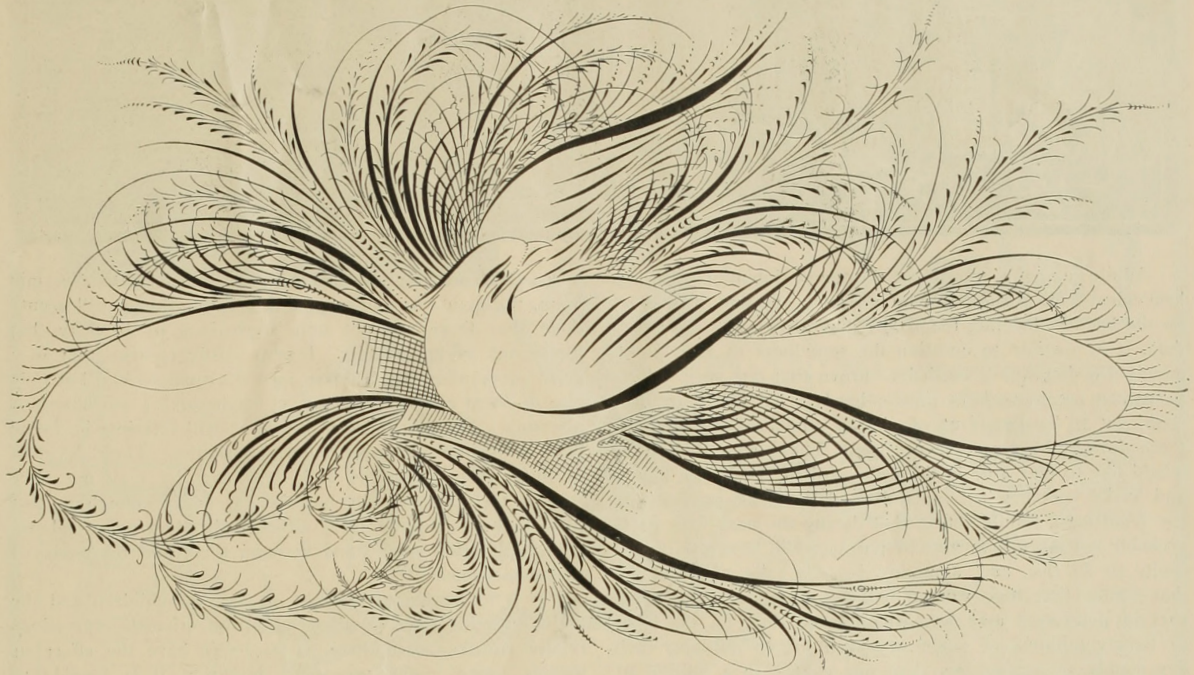
Lessons in Flourishing
BY
M. R. Moore



LESSON 1.



LESSON 2.



M. M. Van Ness, Hoboken, N. J.; W. X. Crider, Saranac Lake, N. Y.; J. C. McFavish, Edmonton, Alta.; Cora B. Foote, Manistee, Mich.; F. W. Martin, Boston, Mass.; A. W. Dakin, Syracuse, N. Y.; G. G. Gudmundson, Boone, Ia.; A. C. Doering, New York; V. M. Rubert, Ponghkeepsie, N. Y.; A. H. Ross, Albany, N. Y.; W. A. Larimer, Garden City, Kan.; W. O. Crosswhite, Boone Terre, Mo.; Carl T. Wise, Quincy, Ill.; E. J. Weaver, Arkansas City, Kan.; E. E. Childs, Providence, R. I.; J. A. Savage, Grand Island, Neb.; J. H. Cram, Davenport, Ia.; R. A. Le Doux, Denver, Col.; E. M. Huntsinger, Hartford, Conn.

LESSONS IN FLOURISHING

By M. B. MOORE.

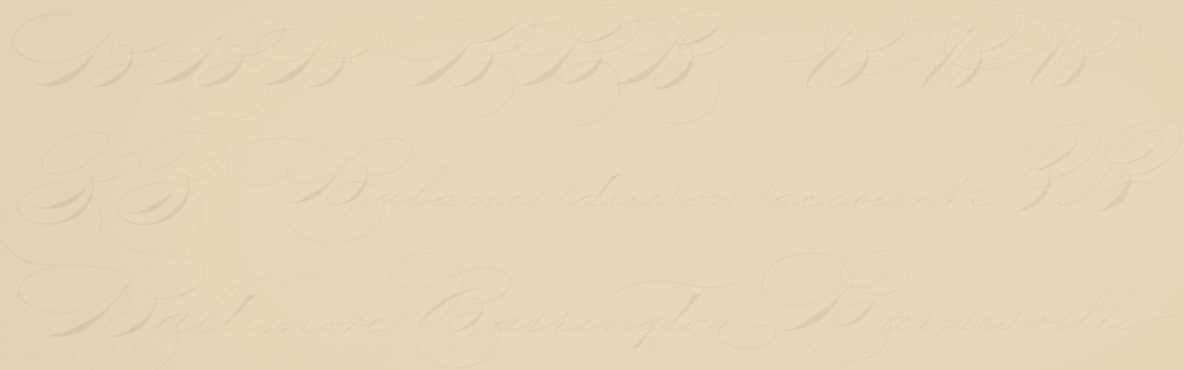
The flourish presented this month is a little more difficult than the one I gave in the September number, for the reason that the two scrolls must be made to balance. In my last lesson there was but one scroll, with the bird resting upon it, and penmen should have little trouble in getting proportions right. The flourish this month will require more skill. First flourish in the wings and tail of the bird, and

then draw the breast line. After that has been done, flourish the scroll in front and then the one beneath the bird. Fill in the grasses as instructed in former lessons.

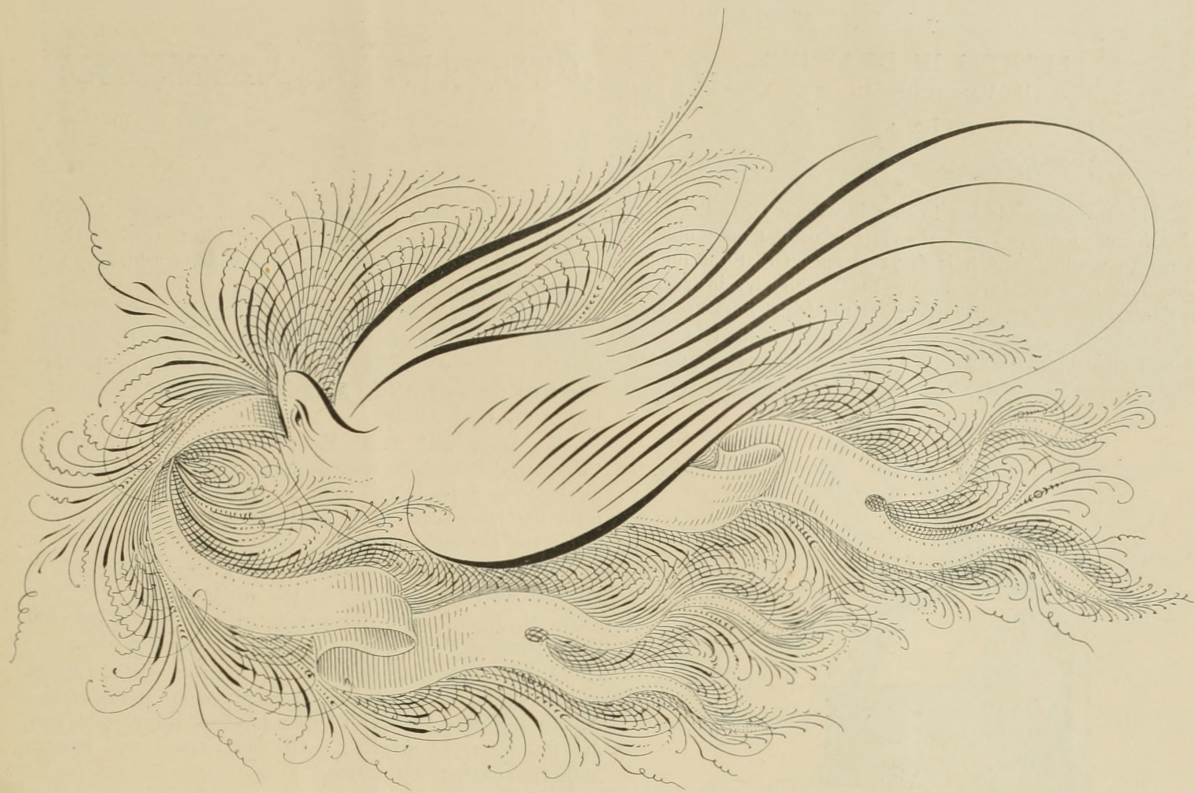
STUDENTS' SPECIMENS

A number of excellent specimens of the work of pupils of F. P. Sullivan, Supervisor of Writing, Ashtabula, Ohio, have come to us. They are the work of eighth grade pupils in the public schools, and are a credit to teacher as well as pupils. They show good movement and earnest application on the part of the pupils. Mr. Sullivan also pays a much appreciated compliment to *THE JOURNAL*.

Some exceedingly good high school work is that received through Barney McDaniel, of the commercial department of the Labette County High School, at Altamont, Kan. Apparently the statement that too much prosperity among the farmers of Kansas had spoiled the young people of the State as pupils does not apply to Labette County. The movement exercises show that the young people are going at their writing with the same spirit that their parents faced the problems of a generation ago, now happily settled.



A LESSON IN ORNAMENTAL WRITING FOR ADVANCED STUDENTS, BY W. A. HOFFMAN, VALPARAISO, IND.



LESSONS IN FLOURISHING

By M. B. MOORE.

This month I present another difficult flourish. Watch the details carefully. The instructions which I gave for last month will also apply to this flourish. The scrolls should balance. Take particular notice of the shading on the scrolls. This is put with very fine short lines, and is the last thing to be done. In executing this flourish make it again as large as the illustration shown.

We should be glad to receive specimens of the work done on this lesson.

LESSONS IN ENGRAVERS' SCRIPT

By G. De FELICE, New York.

No special instructions, aside from those already given, are needed this month. Those already printed will apply as well to the "o" and the "a" as to the "e" and the "c." As was the case last month, the letters are closely allied and the same movement serves for both. The important thing is to watch the forms carefully and imitate them closely.

We wish to repeat our invitation to those following this course to send in a line of each letter for criticism. This should be addressed to THE JOURNAL office, and return postage included. It is imperative that plenty of space should be left between the lines for criticism.

Miss Augusta Hoenic, of Celina, Ohio, in renewing her subscription for the coming year writes as follows: "I find the lessons in business writing to be a great help to me."

"Be always doing something serviceable to mankind, and let this constant generosity be your only pleasure."

