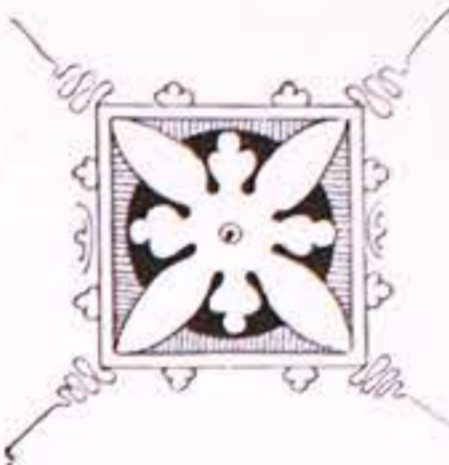


Ames  
Book Flourishes  
EST. 1872 OF  
America's Greatest Stationer



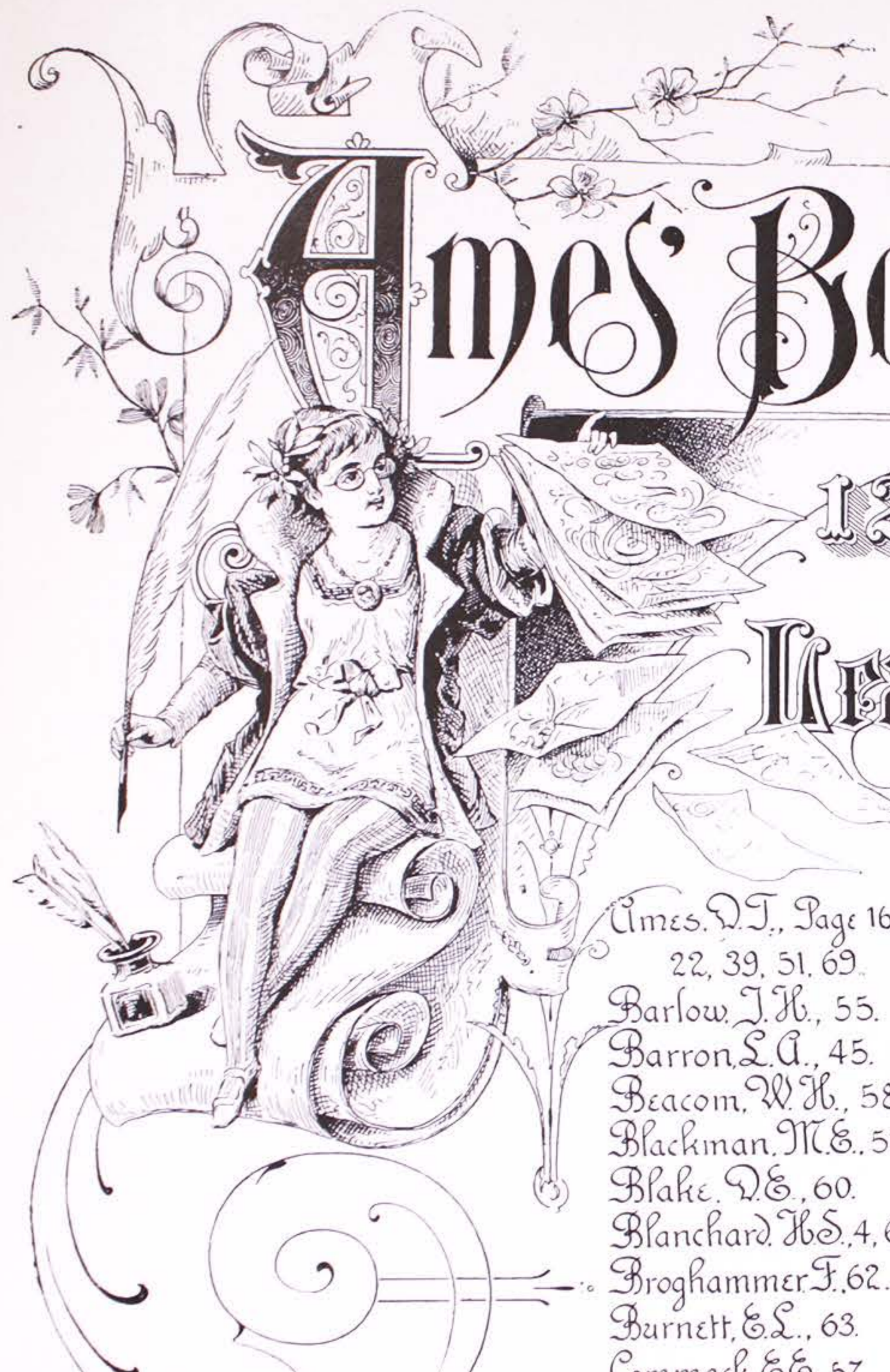
R. C. Bloser

# Ames' Book of Flourishes.



125 Designs by 72

Leading American Printers



## LIST OF AUTHORS.

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DANIEL T. AMES & SON 202 BROADWAY N. Y.





FIELDING SCHOFIELD.



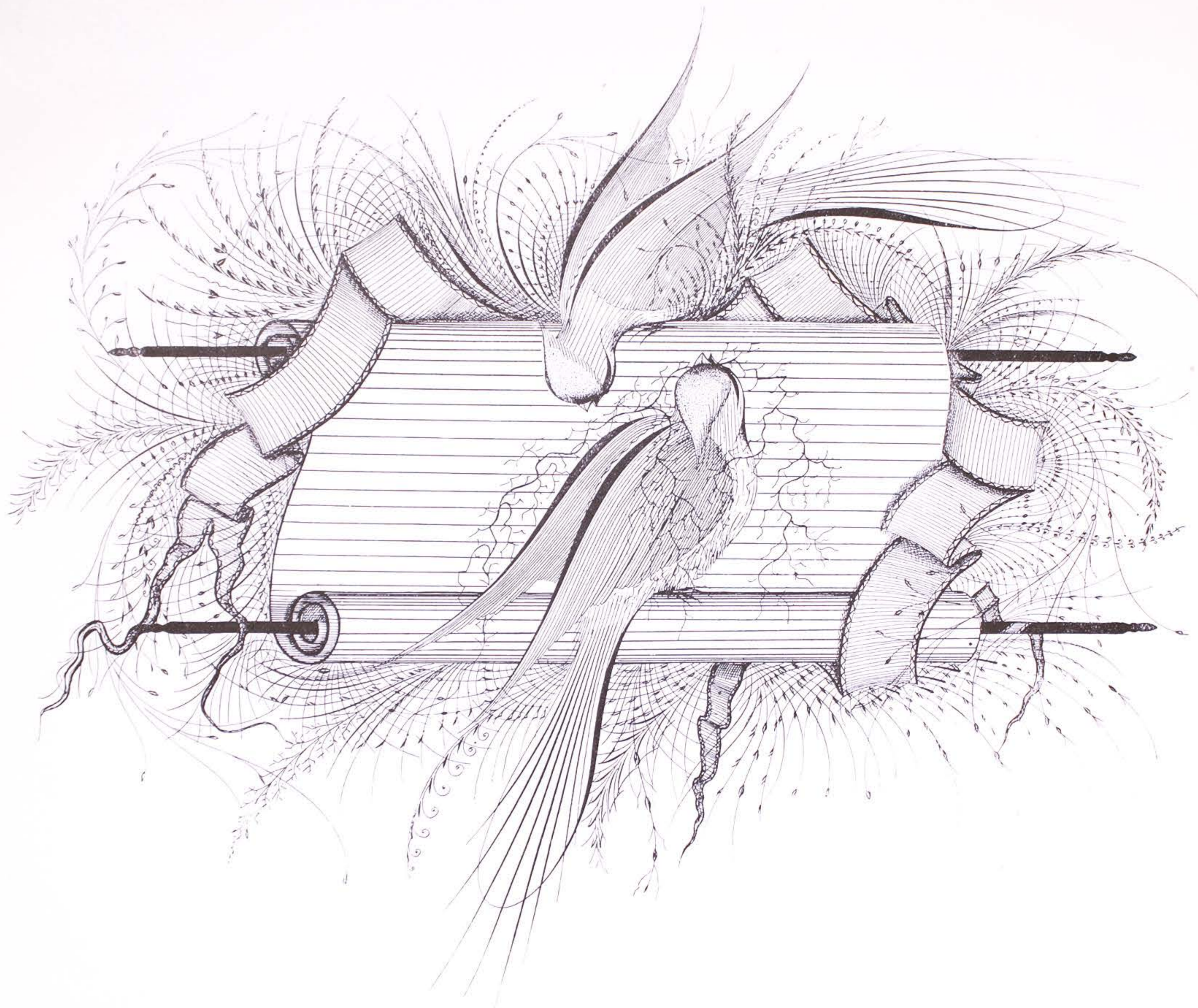






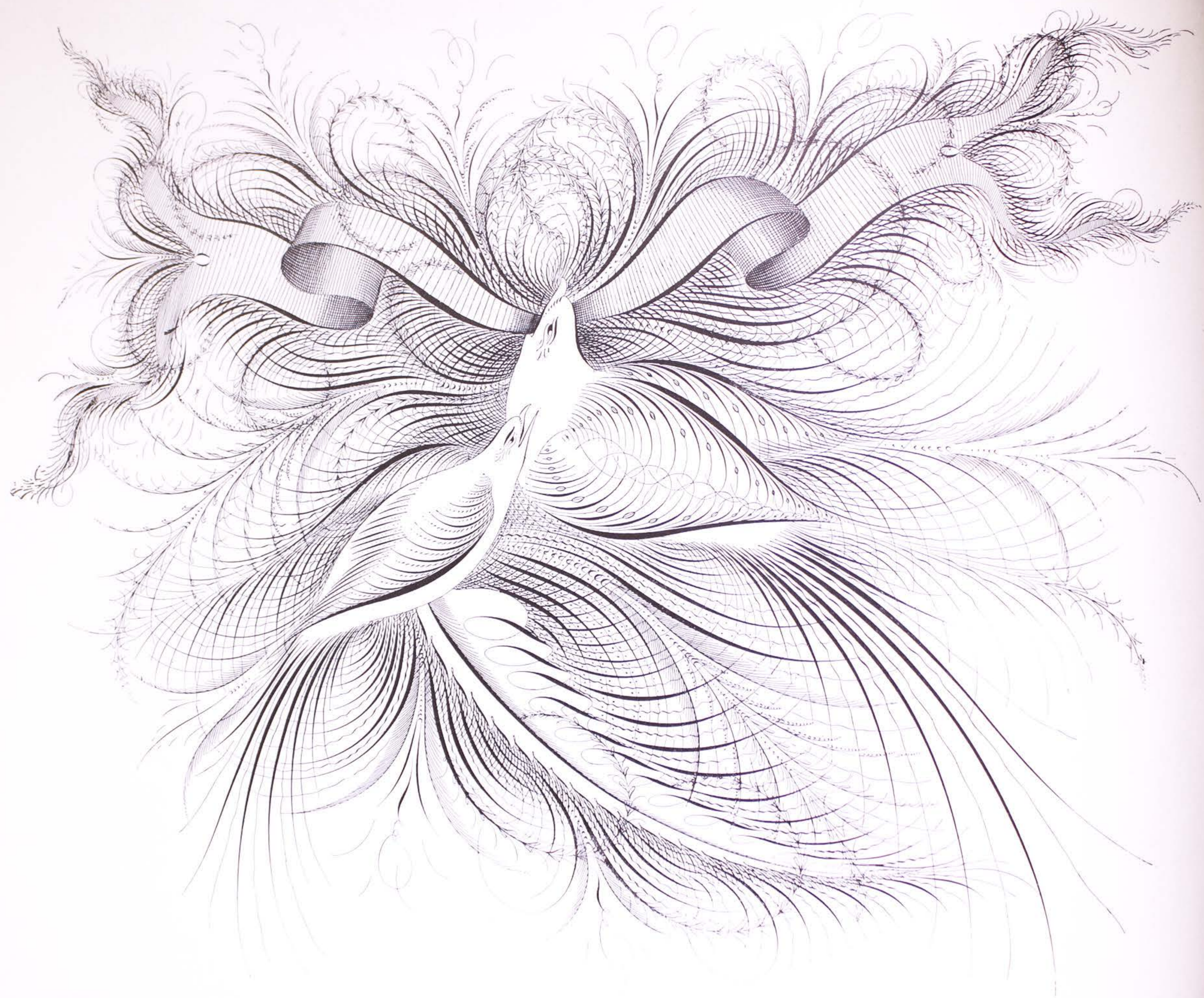
H. S. BLANCHARD.





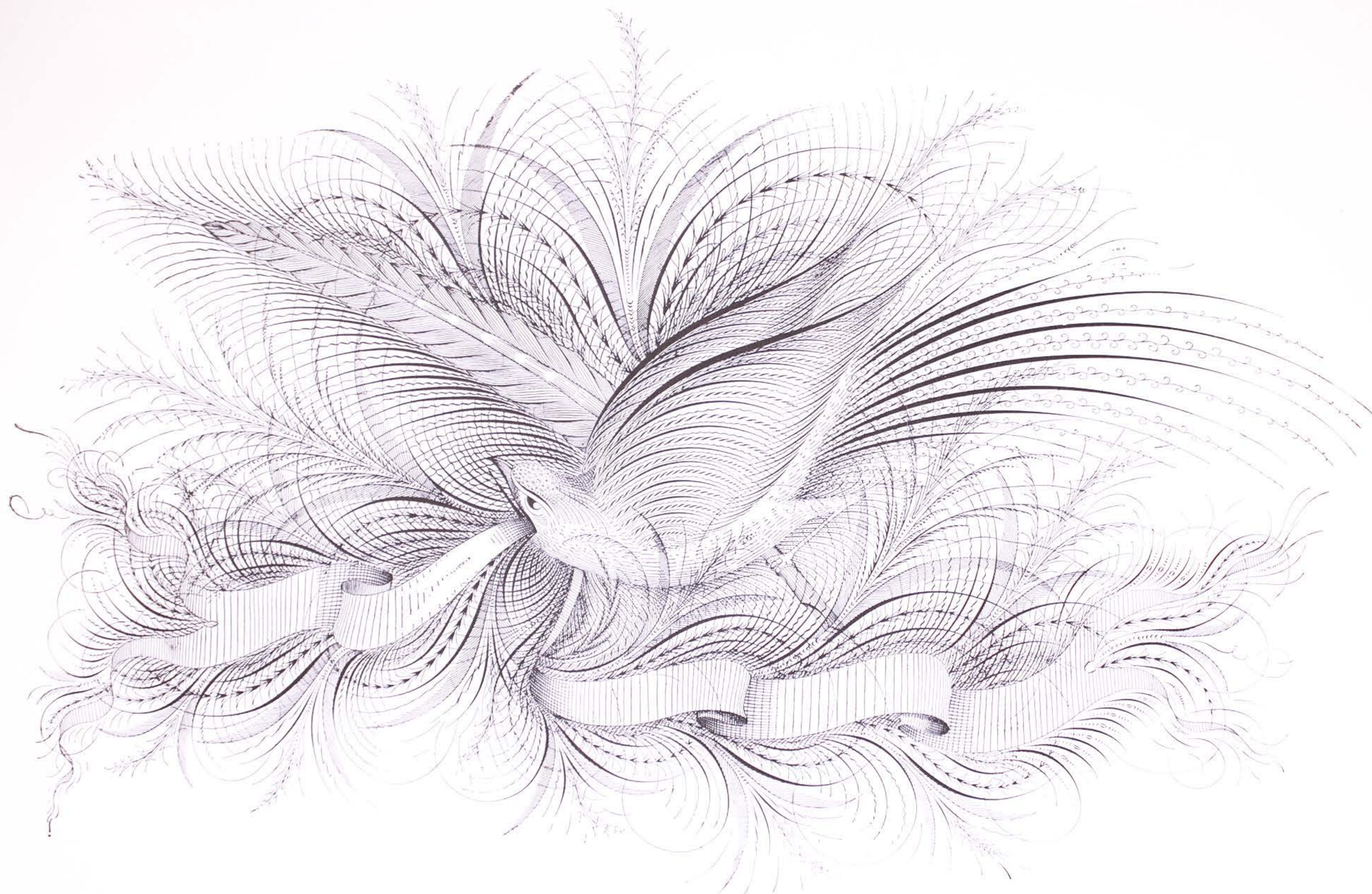
A. W. DAKIN.





M. B. MOORE



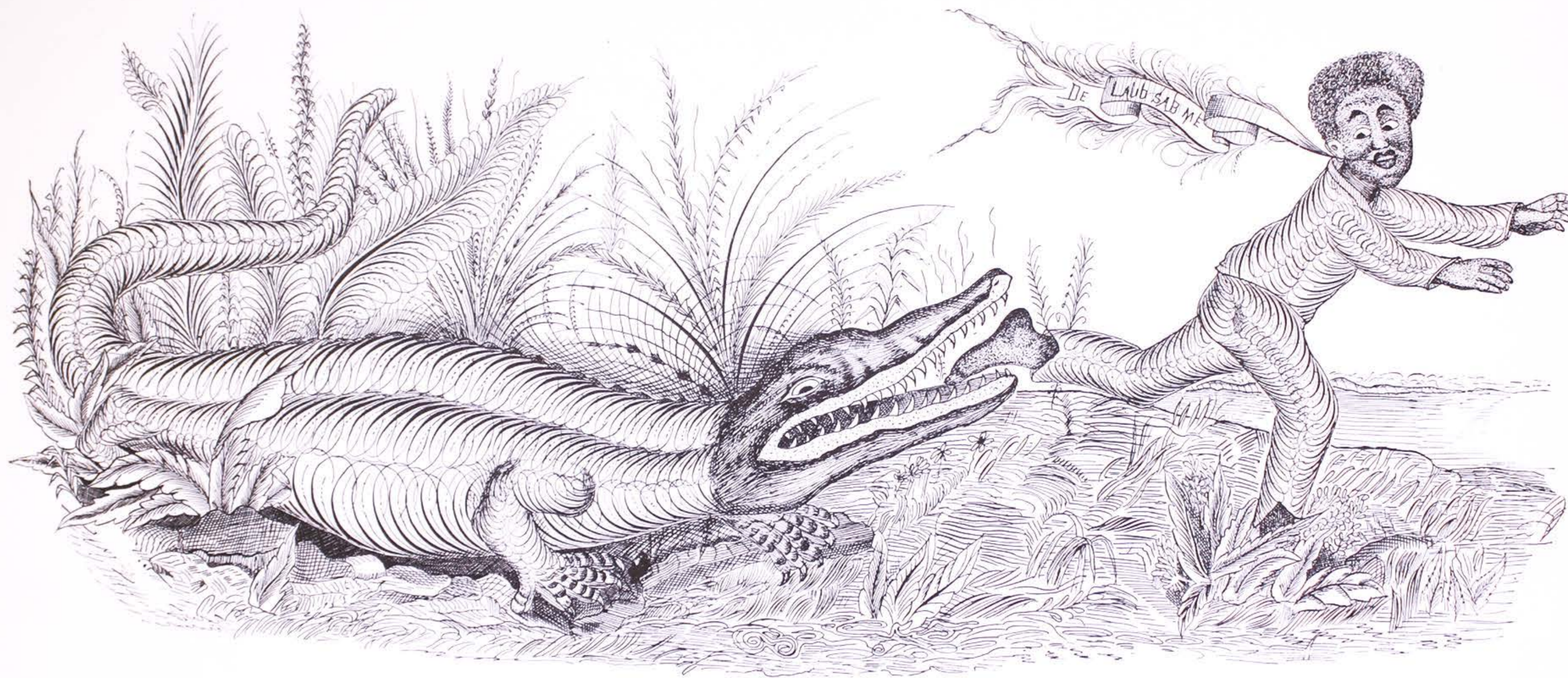


M. B. MOORE.

[7.]

[6.]





G. W. HARMAN.





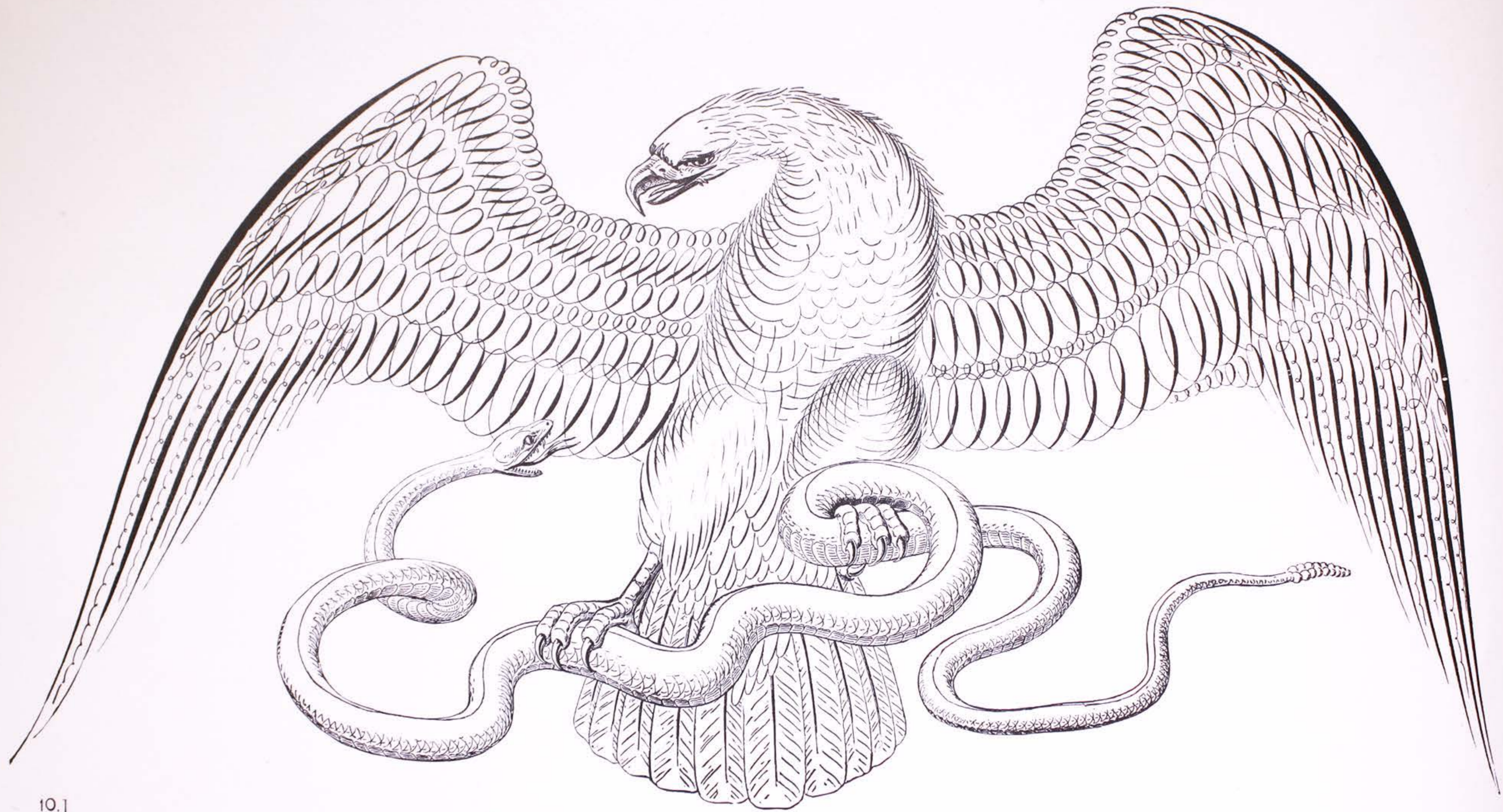
[8.



G. W. HARMAN.

9.]





10.]

JOHN D. WILLIAMS. (From Williams & Packard's "Gems.")







JOHN D. WILLIAMS. (From Williams & Packard's "Gems.")





12.]

FIELDING SCHOFIELD.





FIELDING SCHOFIELD.



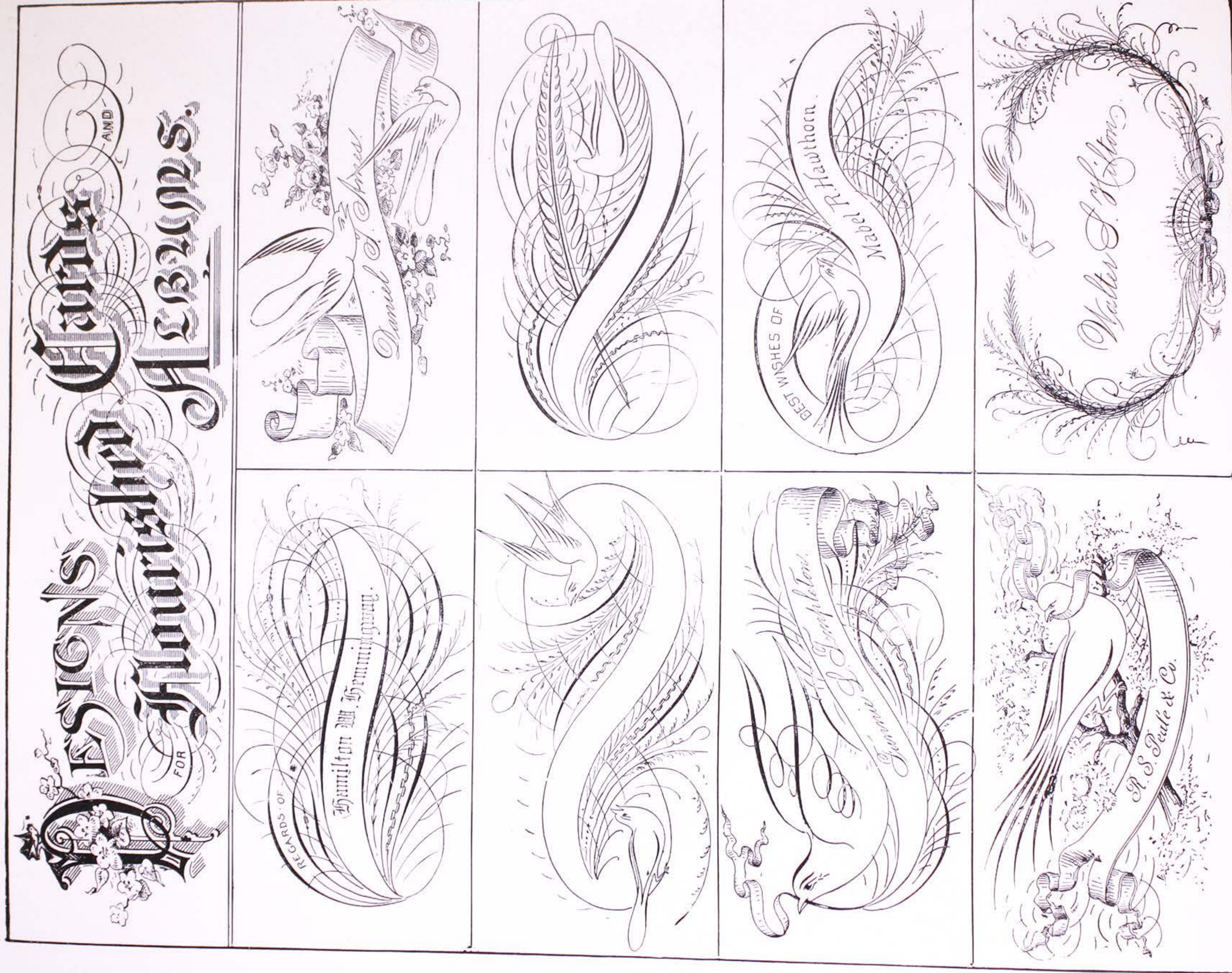


C. L. STUBBS.



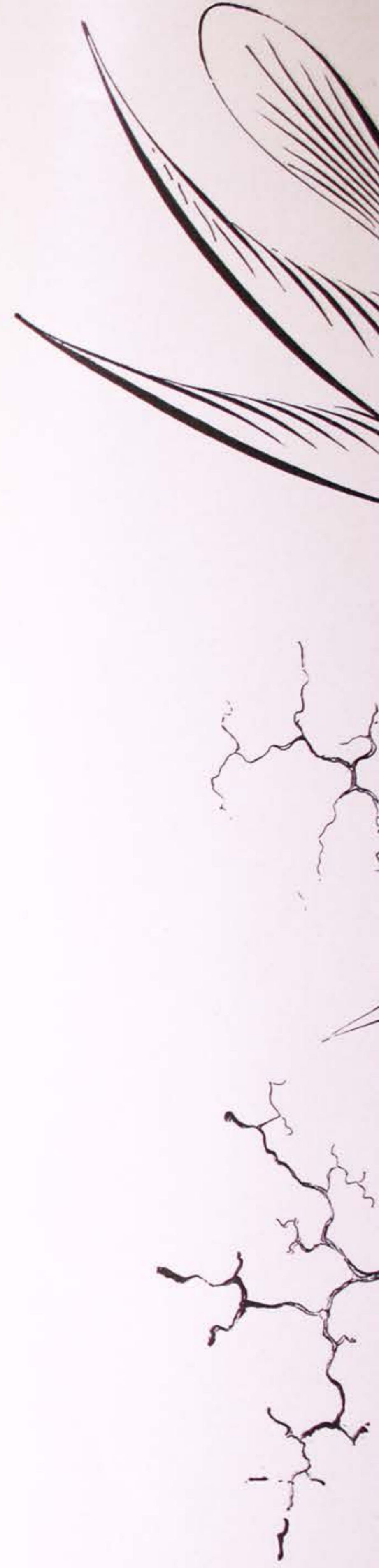






D. T. AMES.

16.]







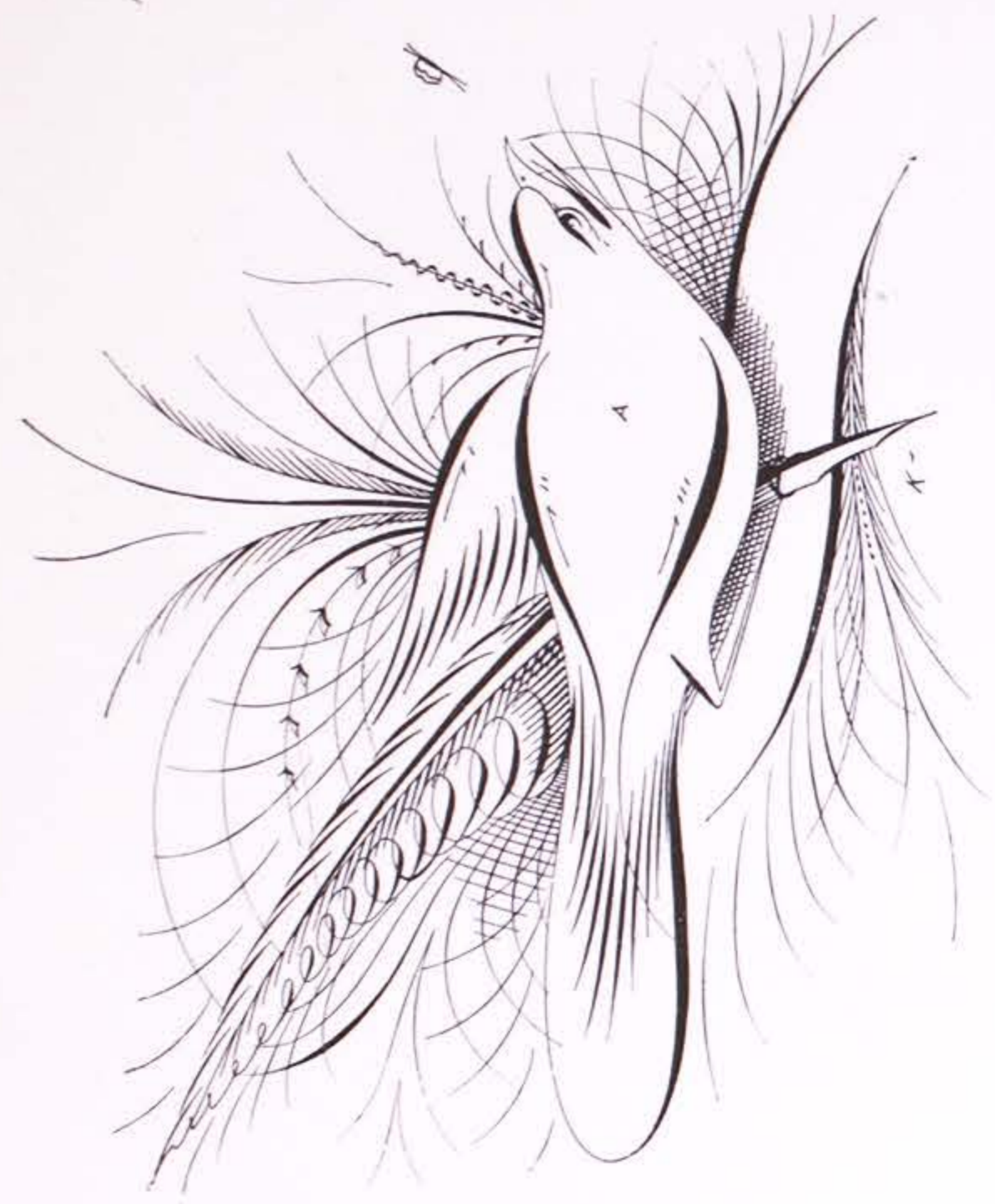




W. S. CHAMBERLAIN.

[18





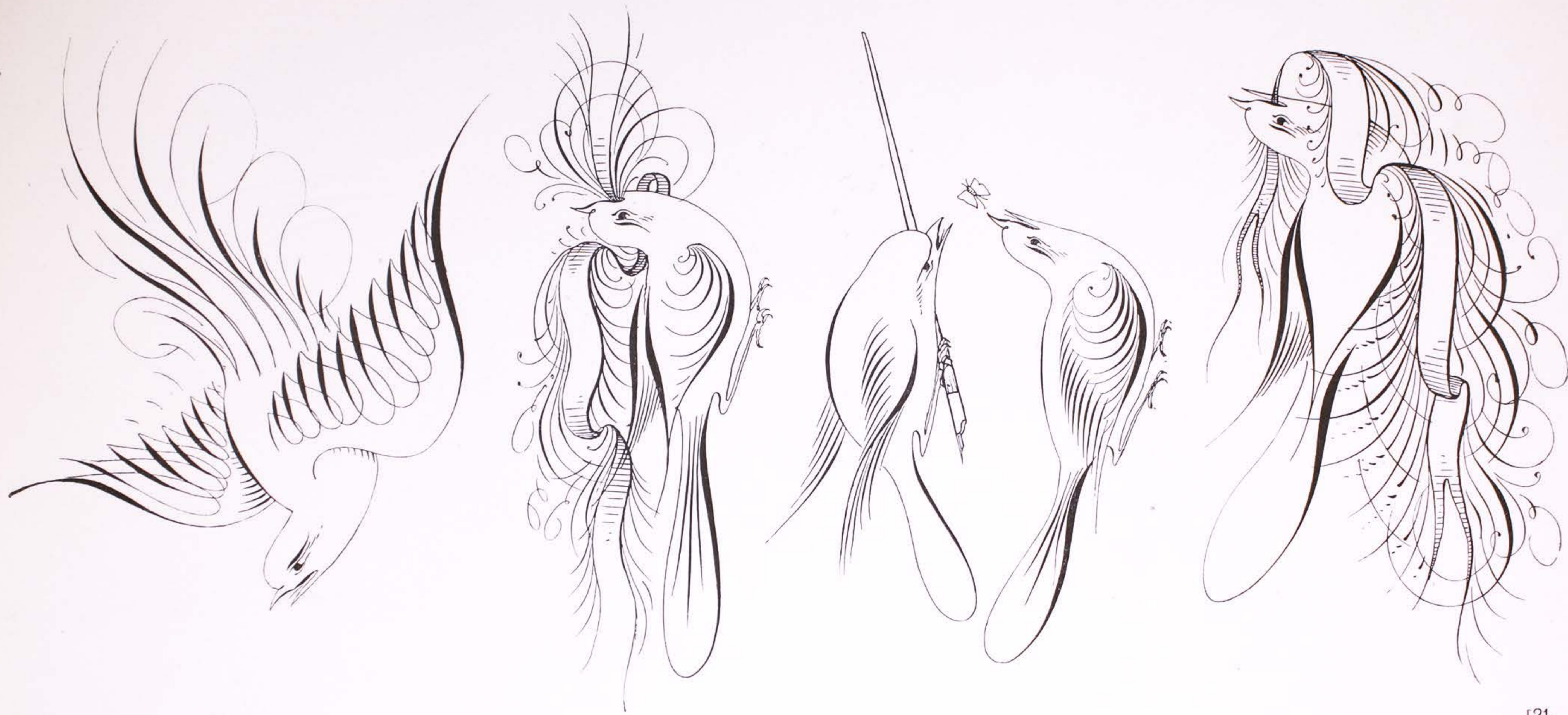
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119.



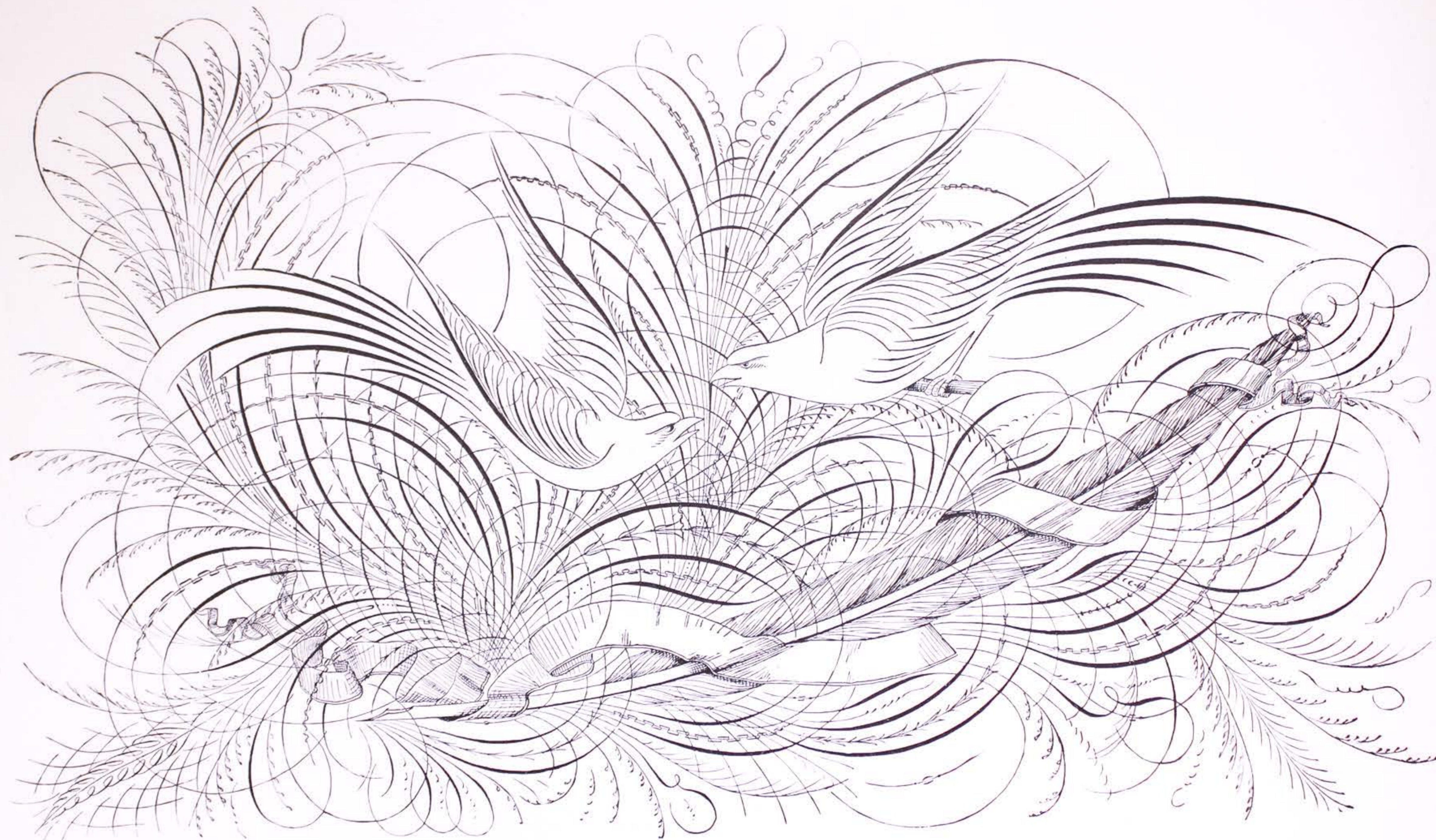






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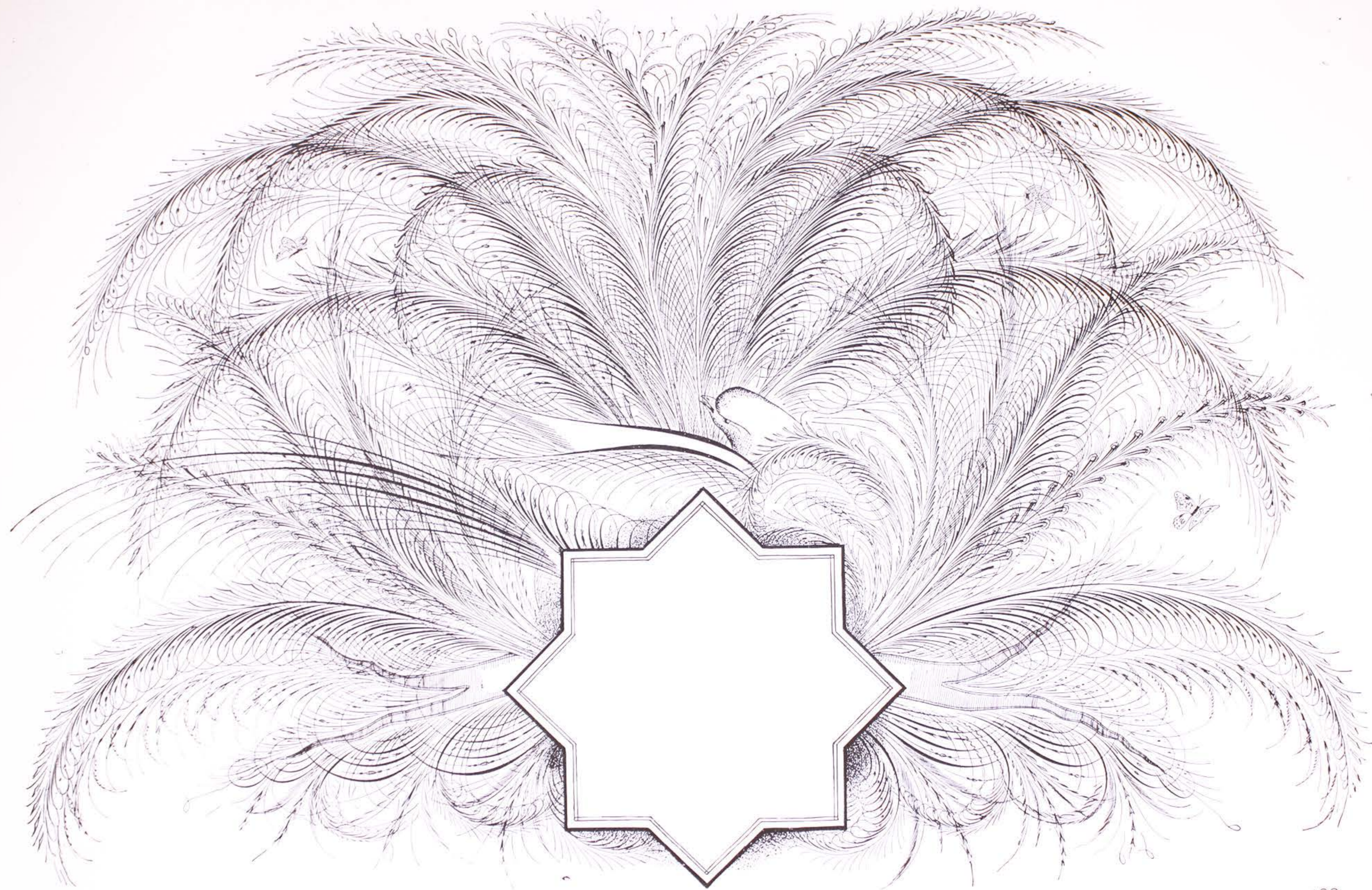


22.]

D. T. AMES.







E. K. ISAACS.





24.]

C. P. ZANER.





125.

C. P. ZANER,



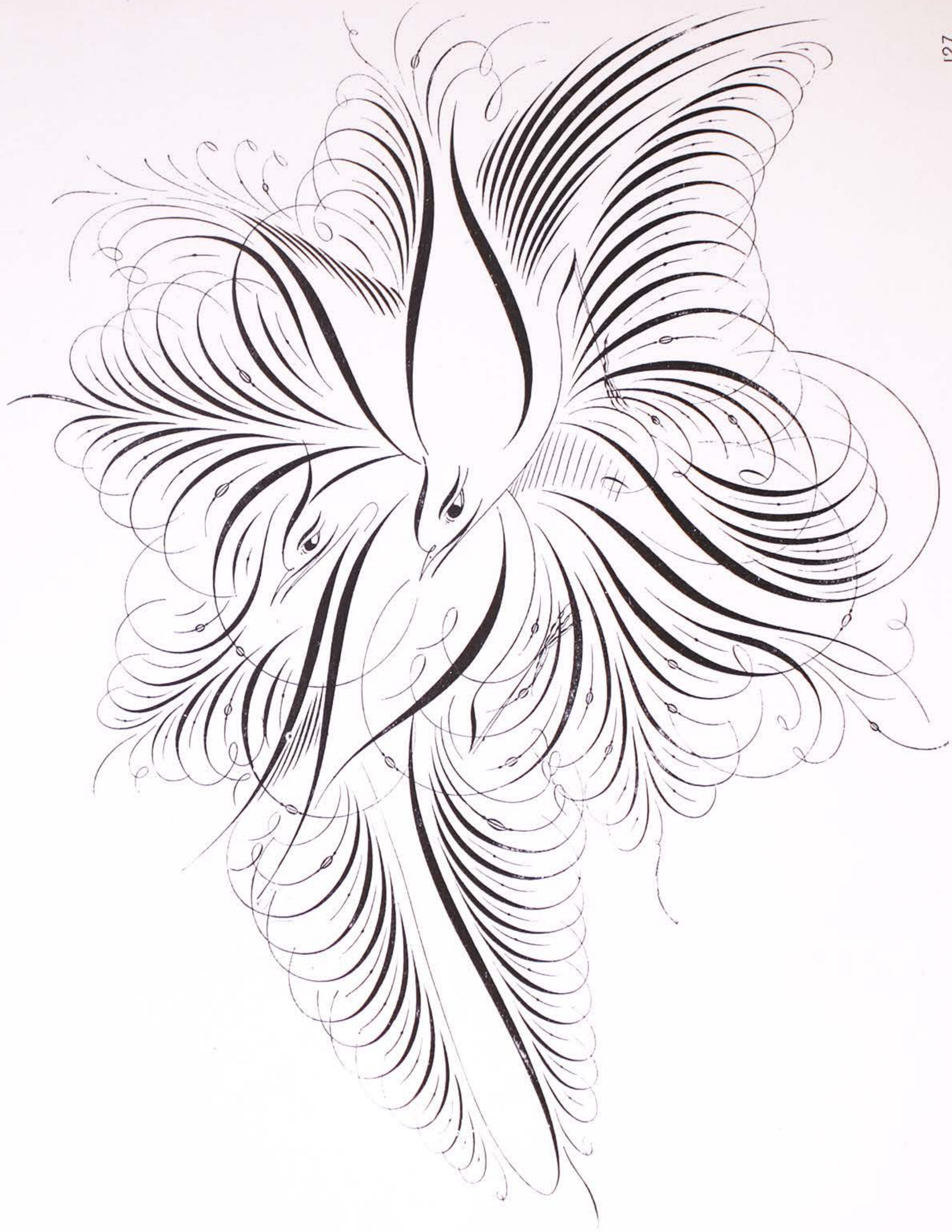
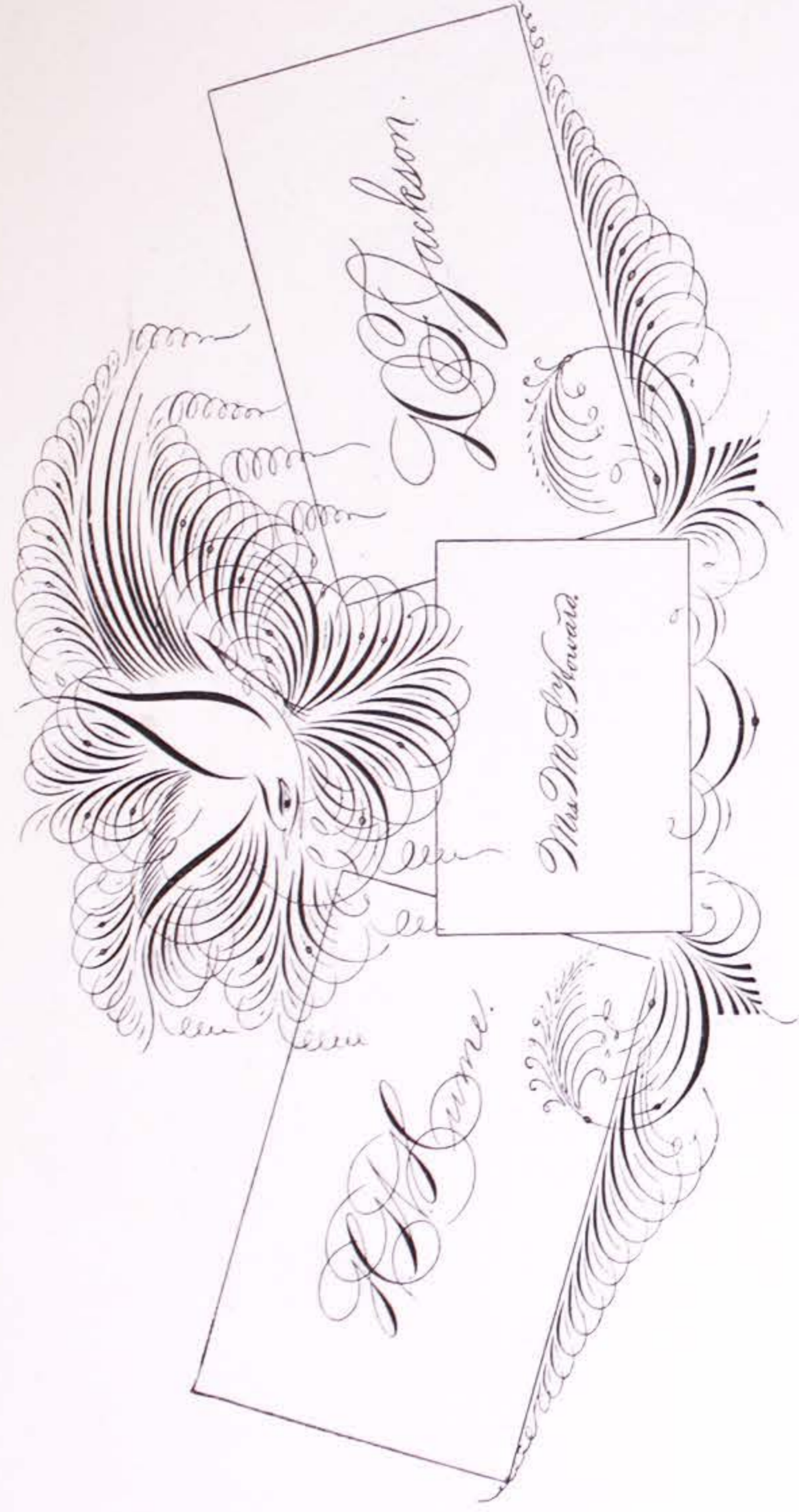


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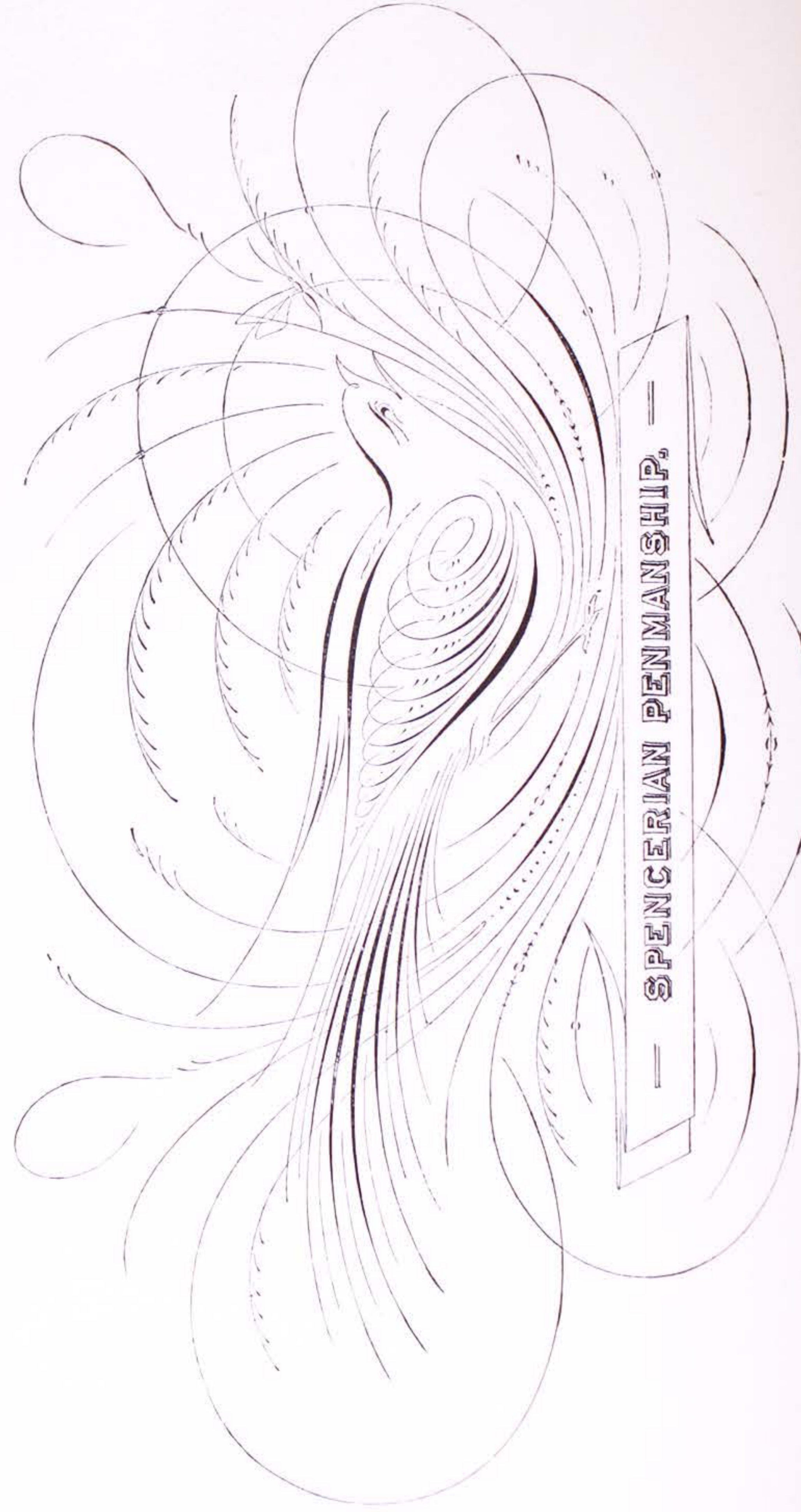
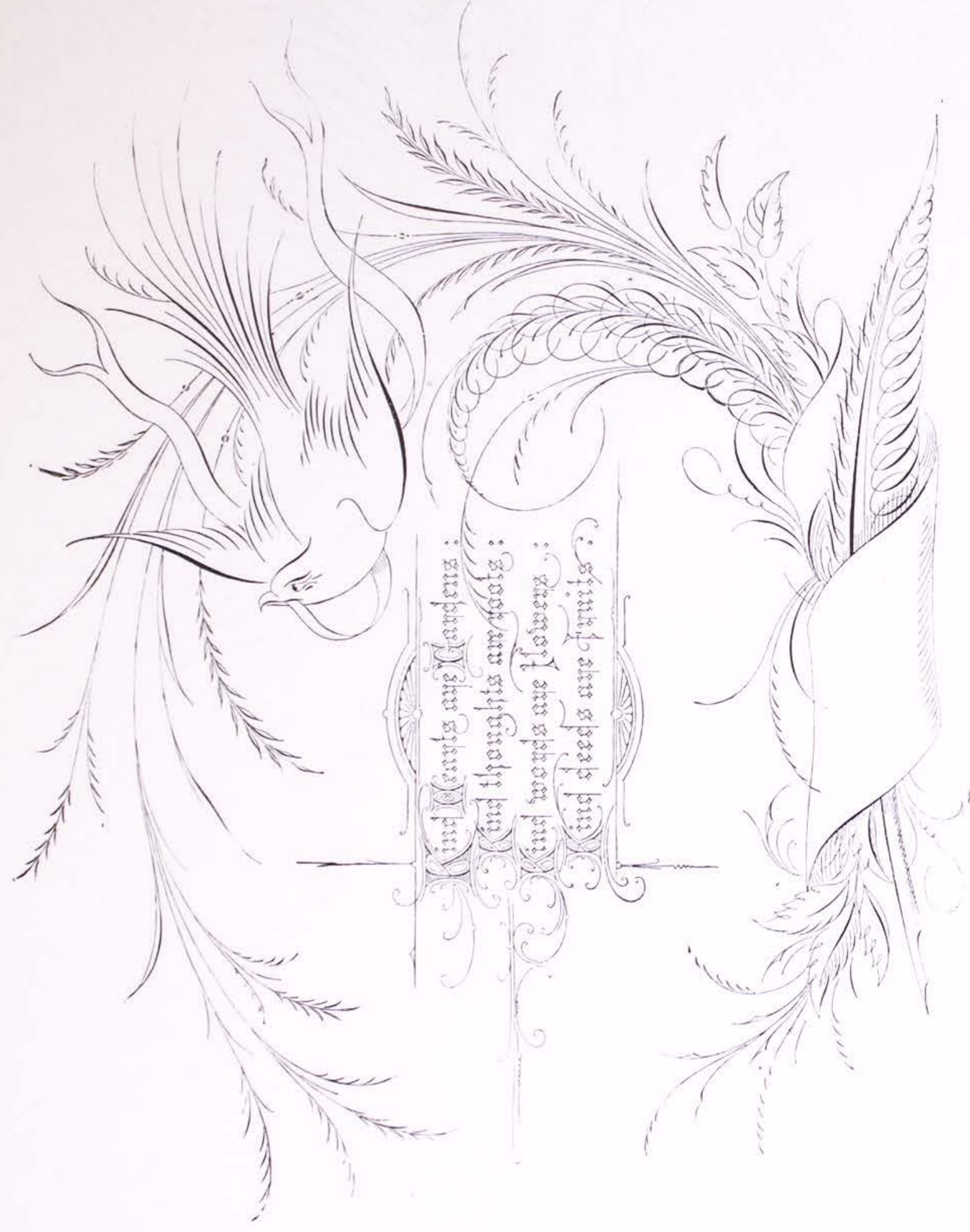
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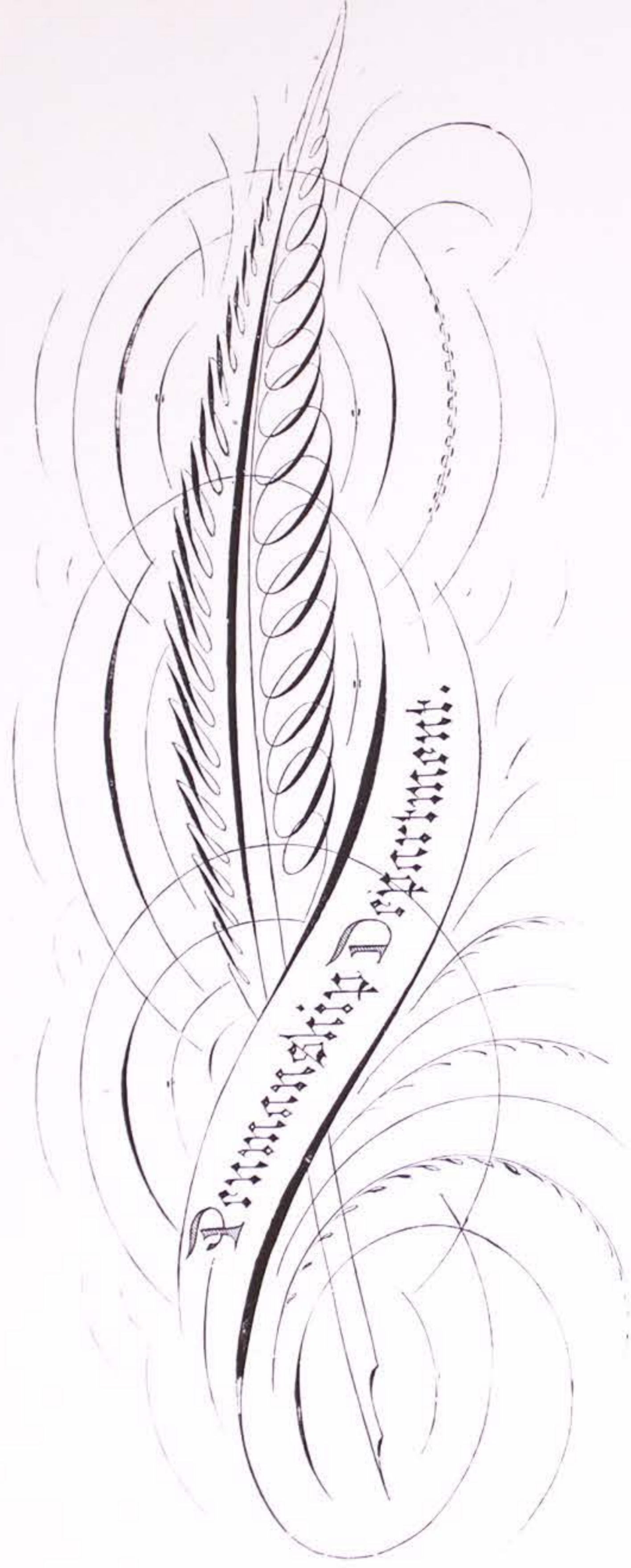




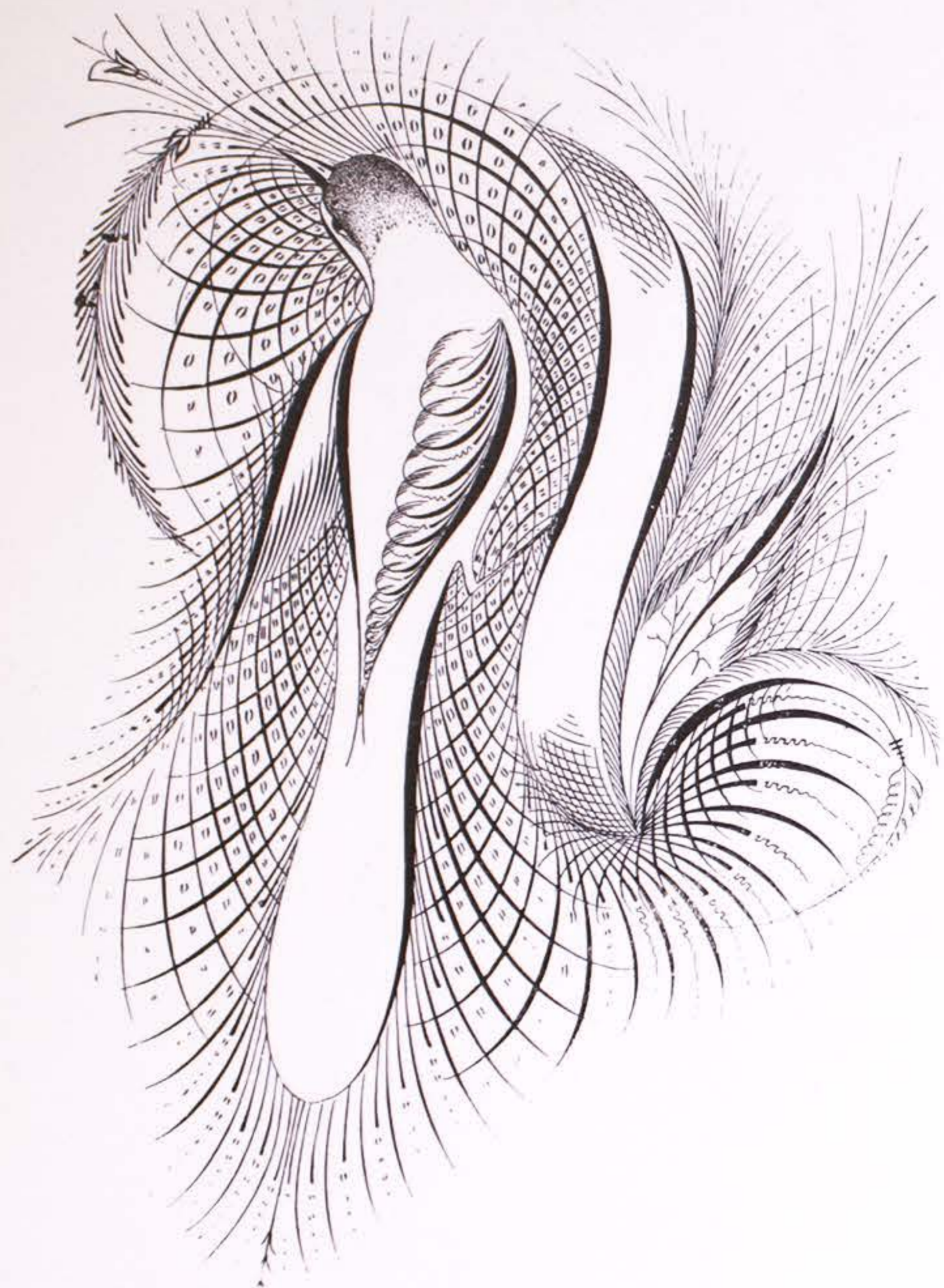










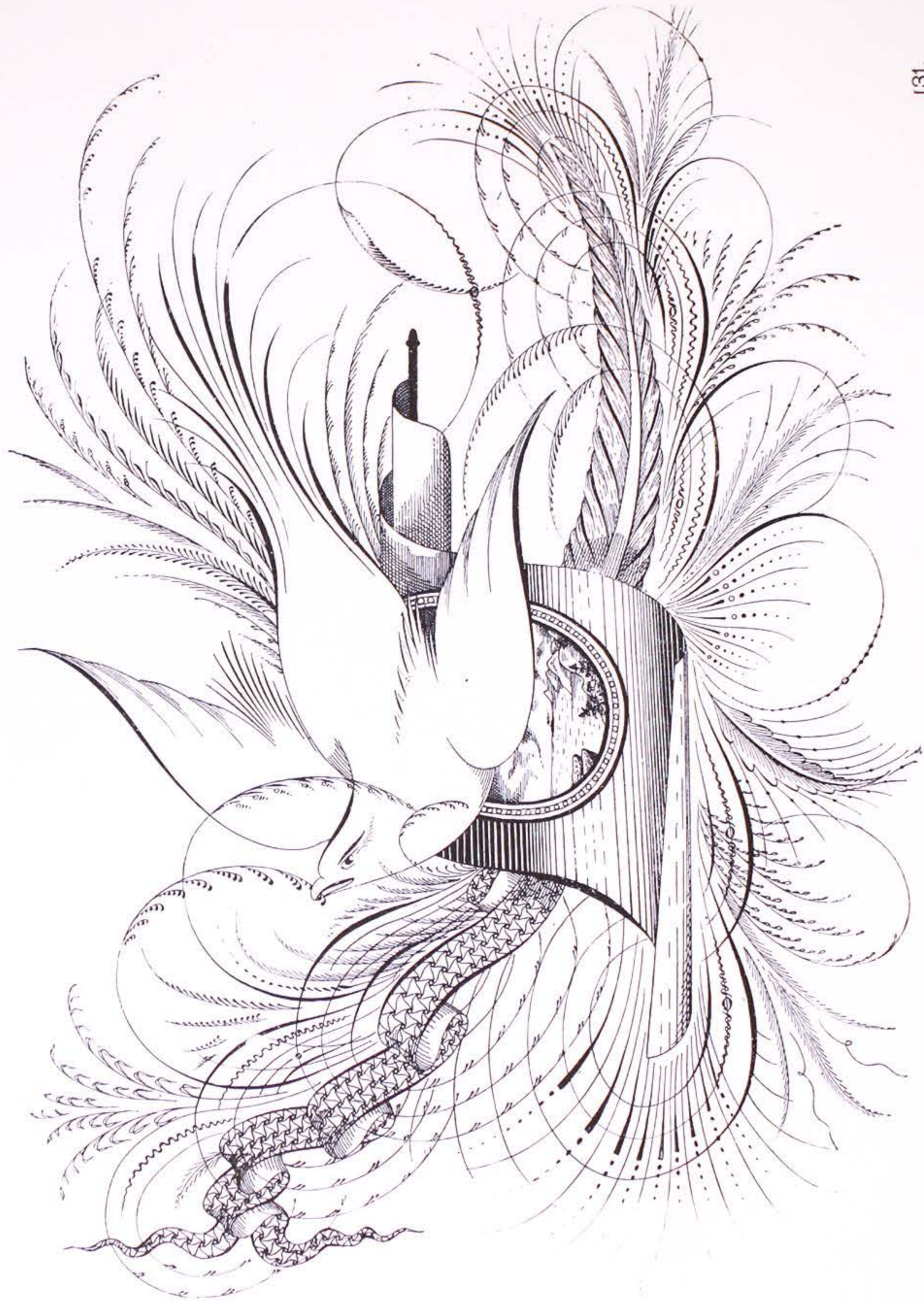


C. N. GRANDLE.

130.







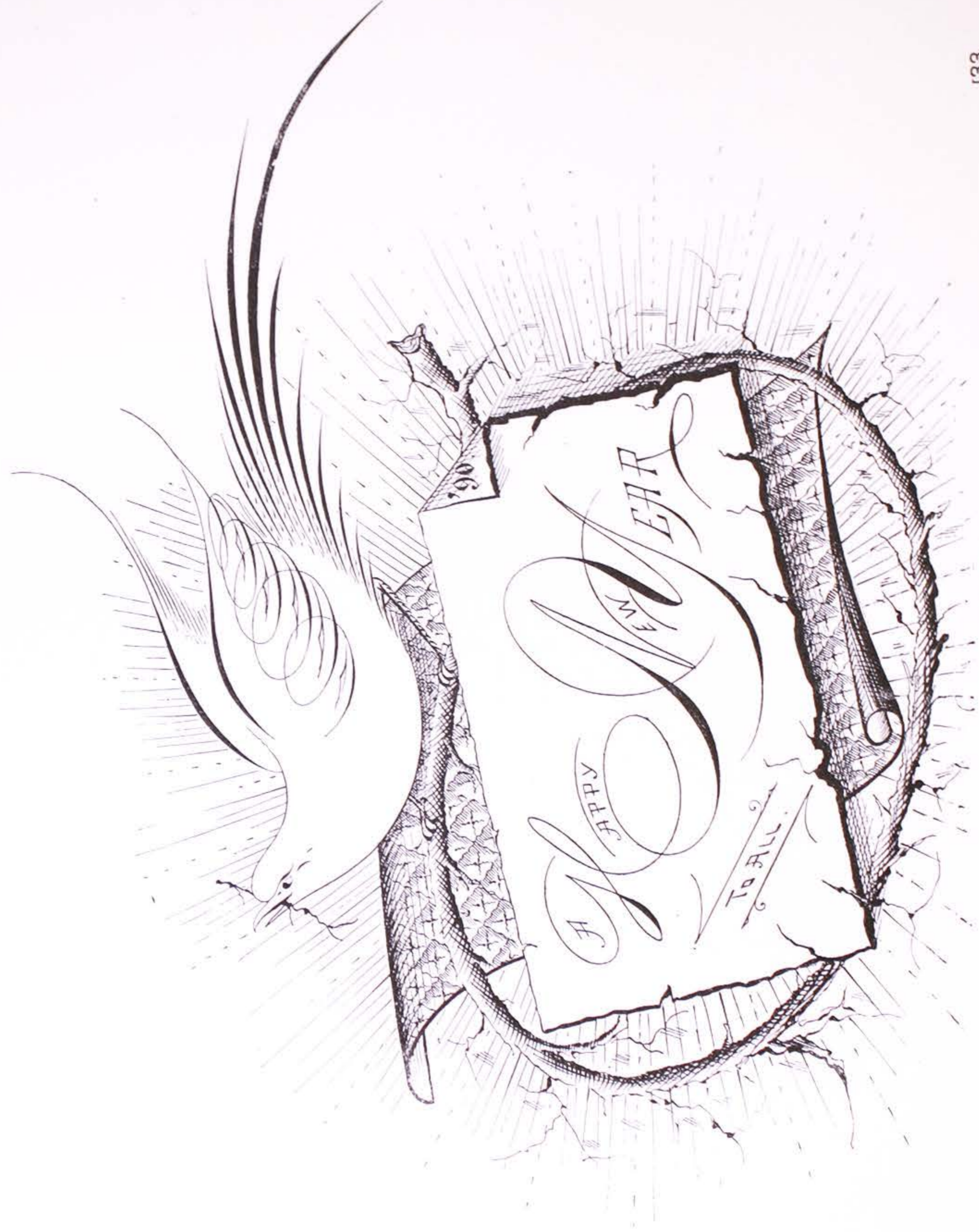




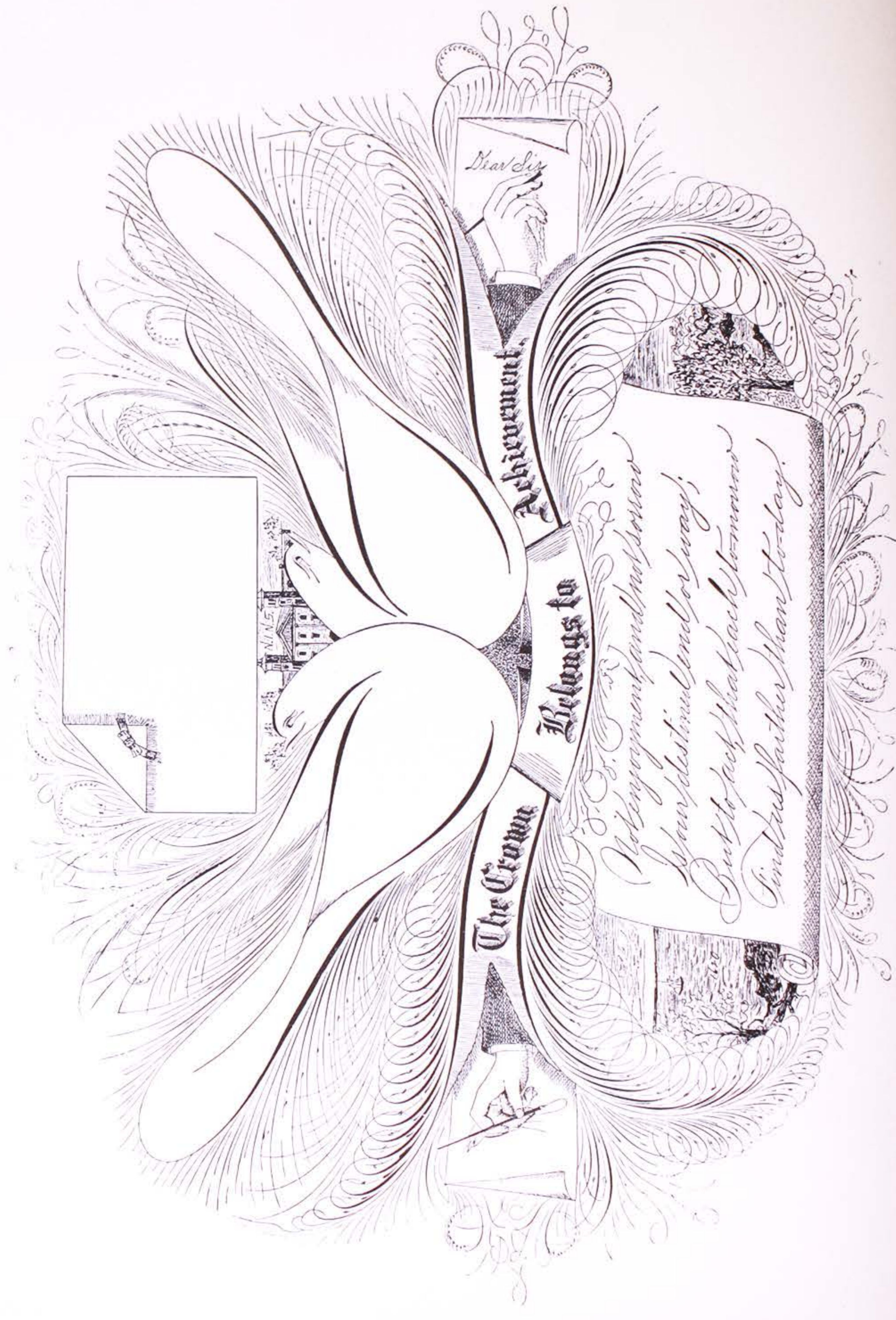
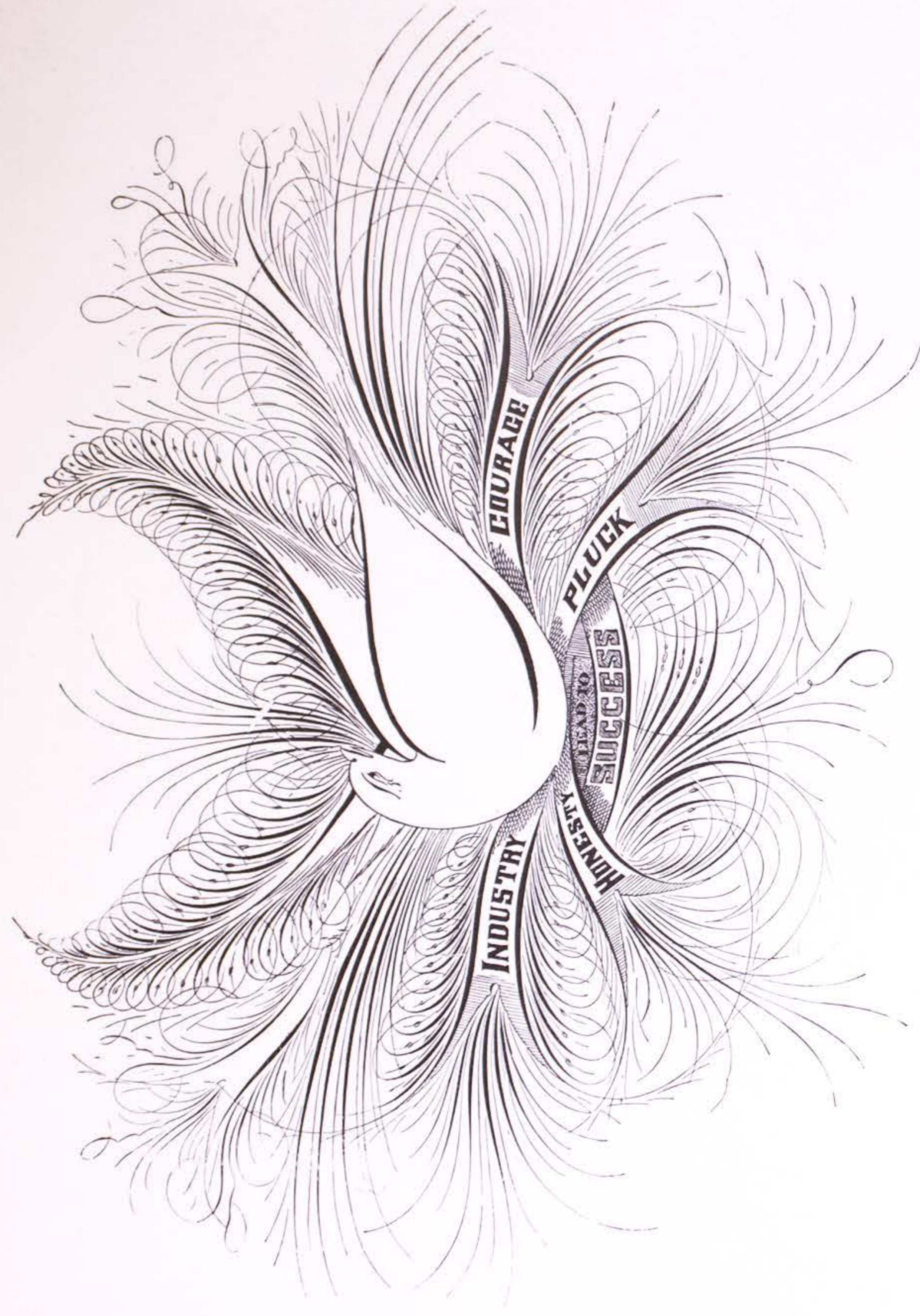
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132.









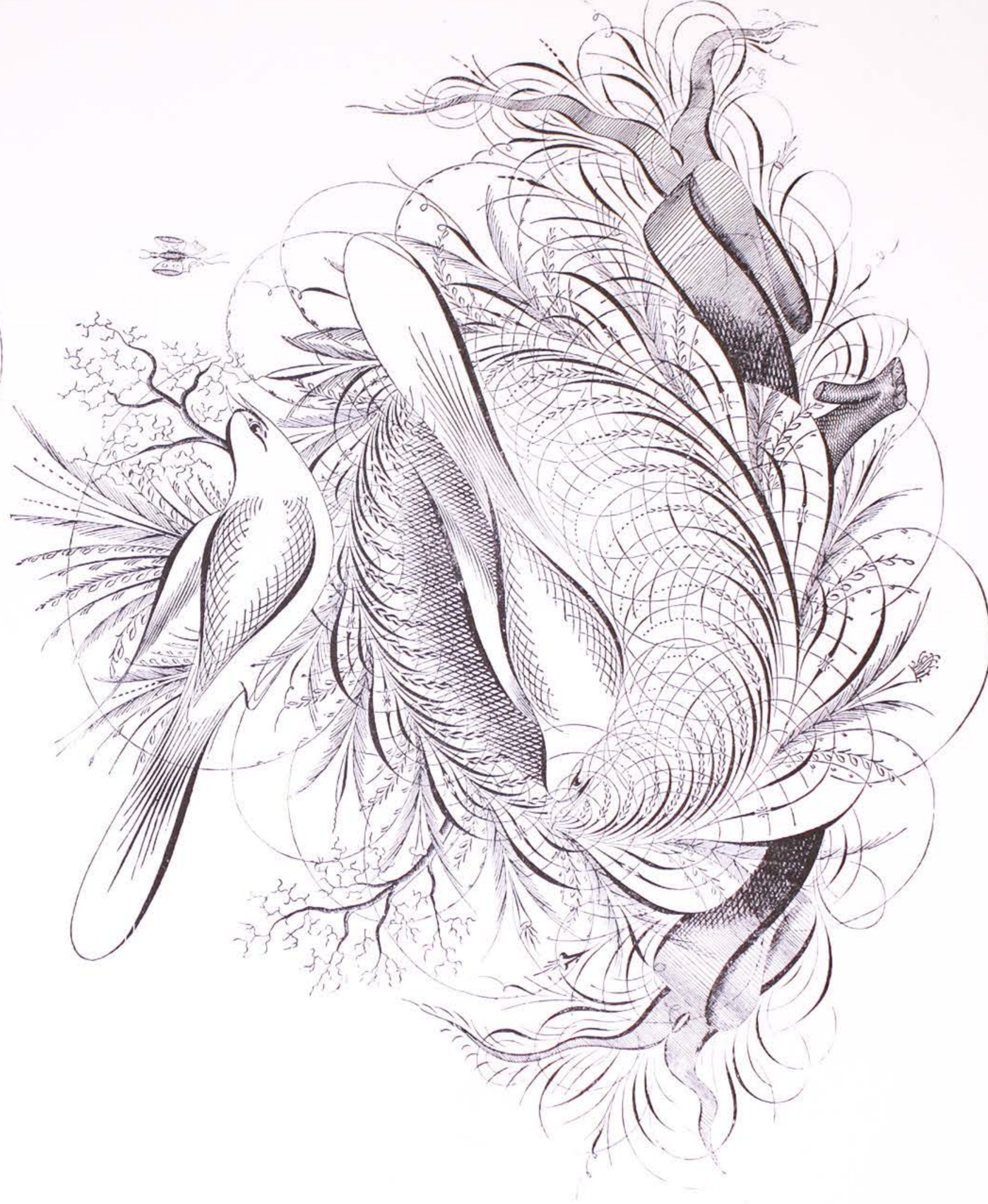
E. K. ISAACS.



*Send us farther than today.*

E. K. ISAACS.

[34.



H. W. KIBBE.

[35.



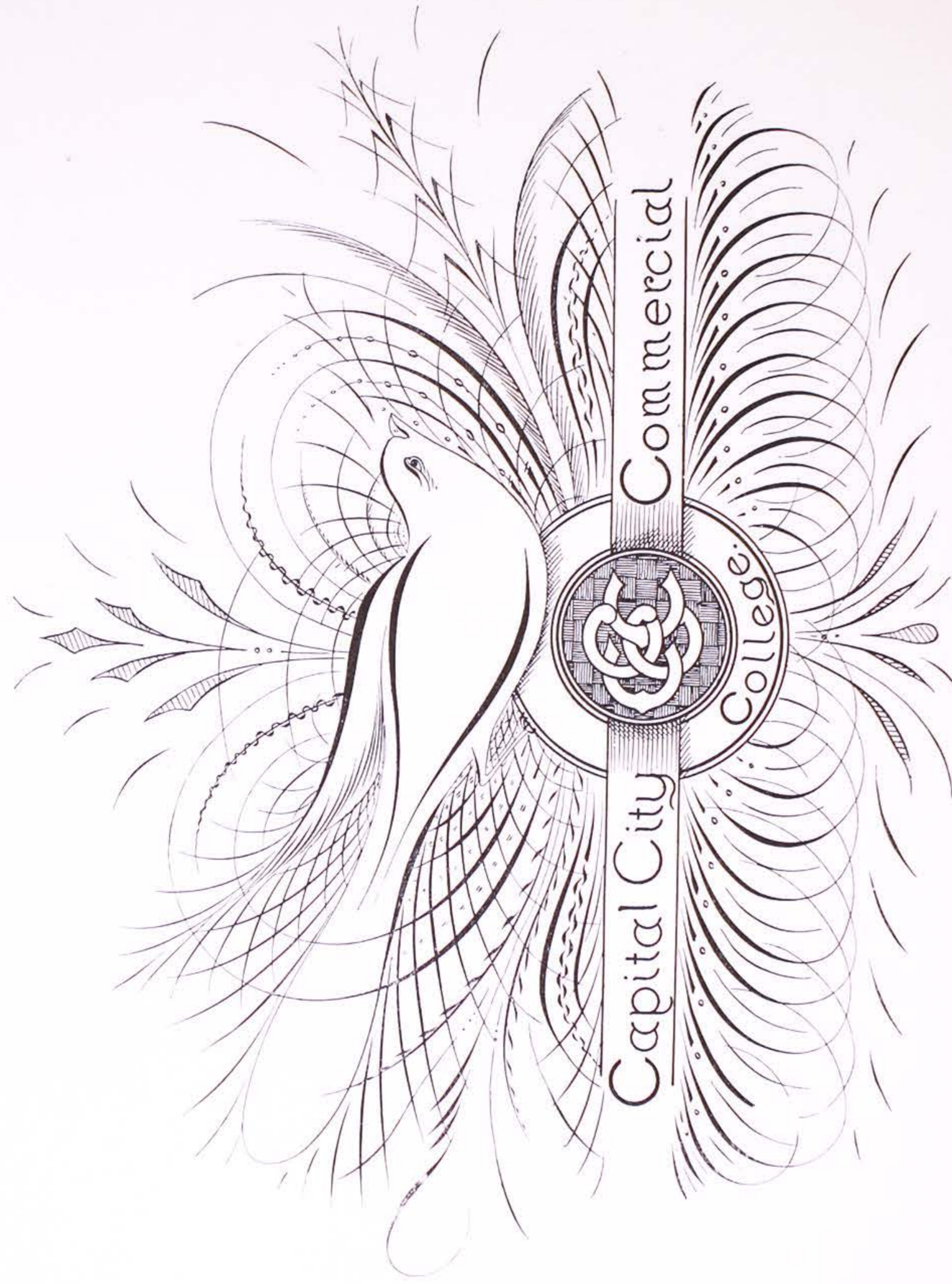
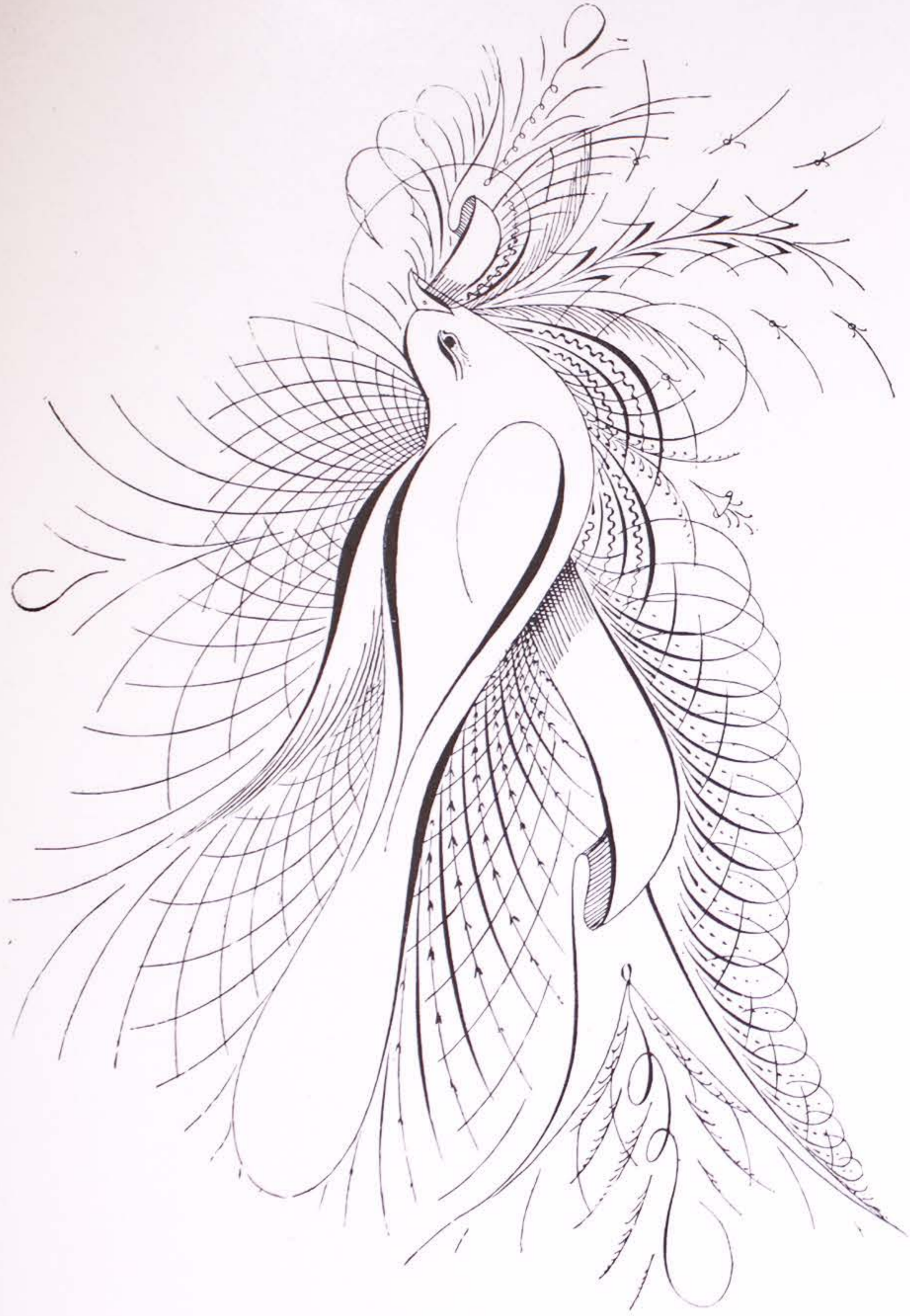


URIAH McKEE.

[36.











D. L. MUSSELMAN.



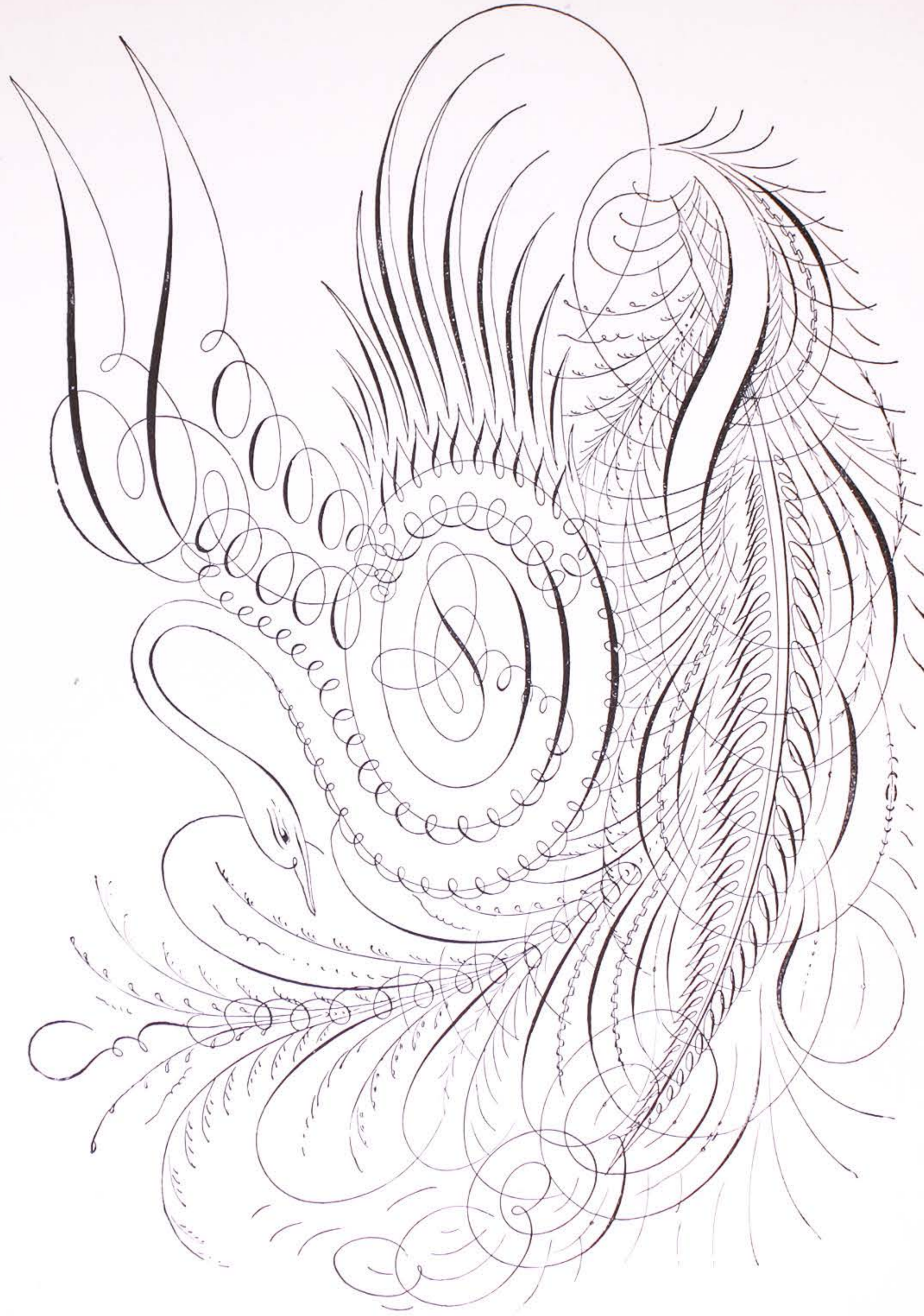
W. L. DEAN.





W. L. DEAN.

[38.



D. T. AMES.

[39.





A. H. HINMAN.





L. M. KELCHNER

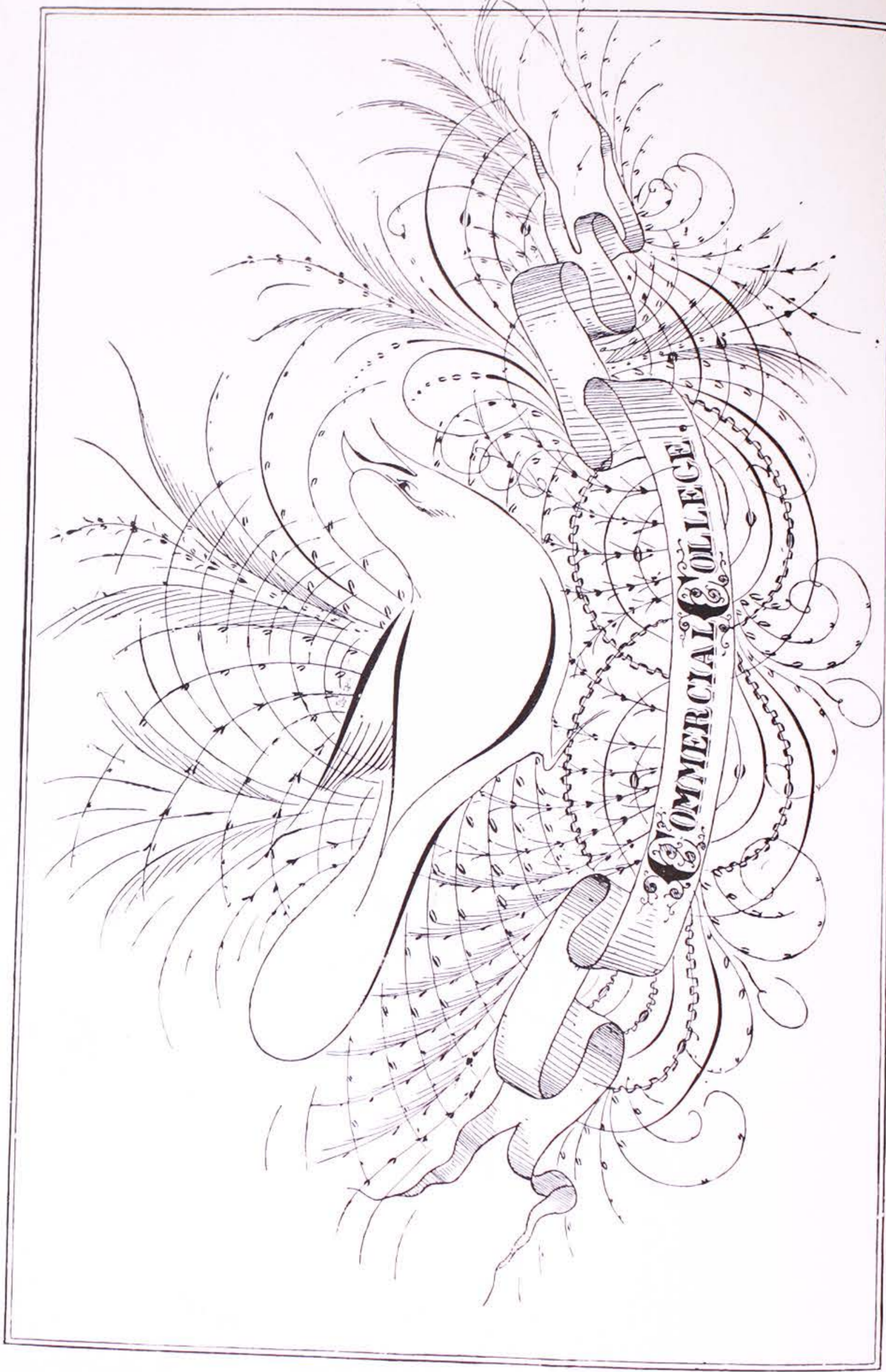


C. P. ZANER.





I. W. PATTON.



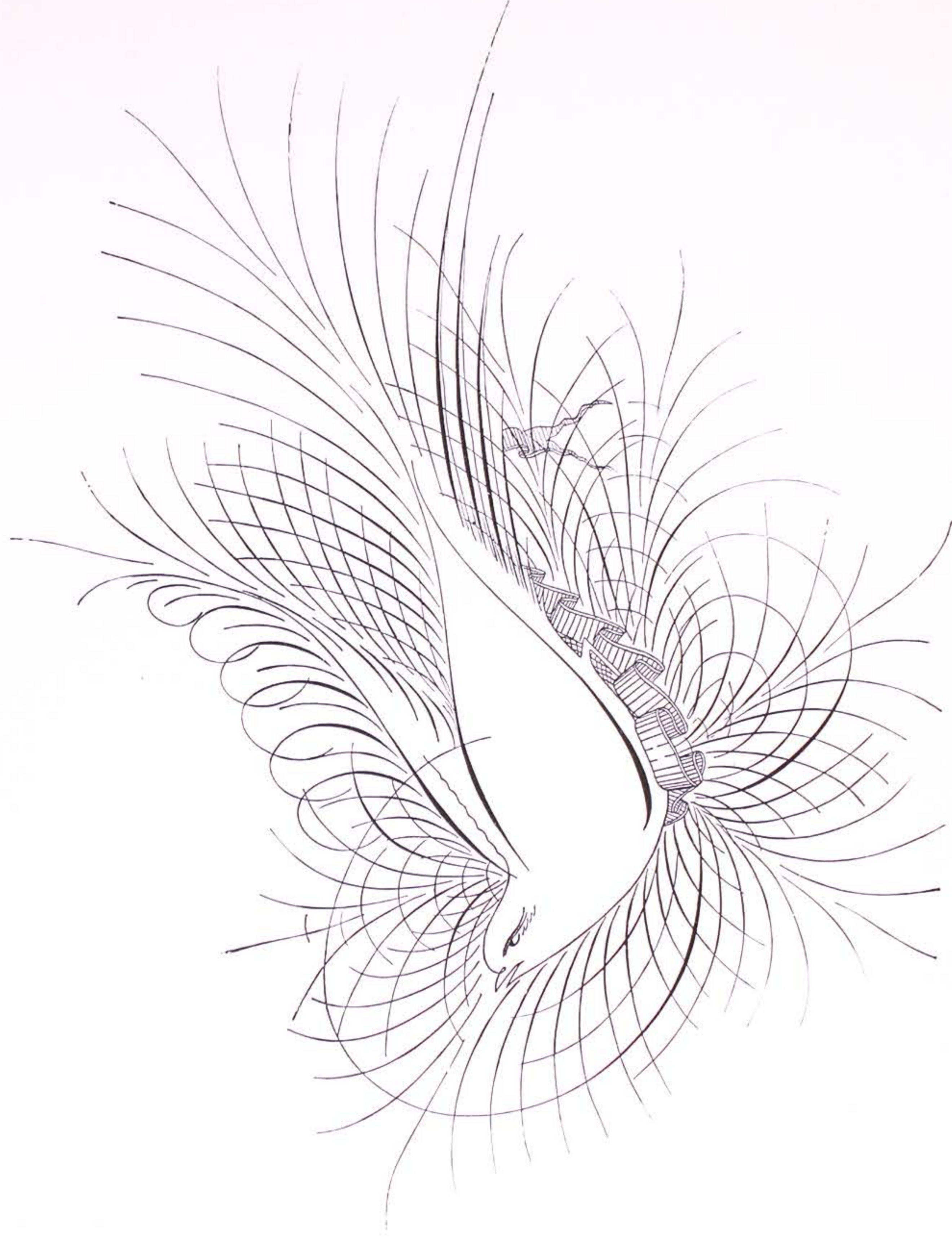
J. W. HARKINS.





J. W. HARKINS.

[42.



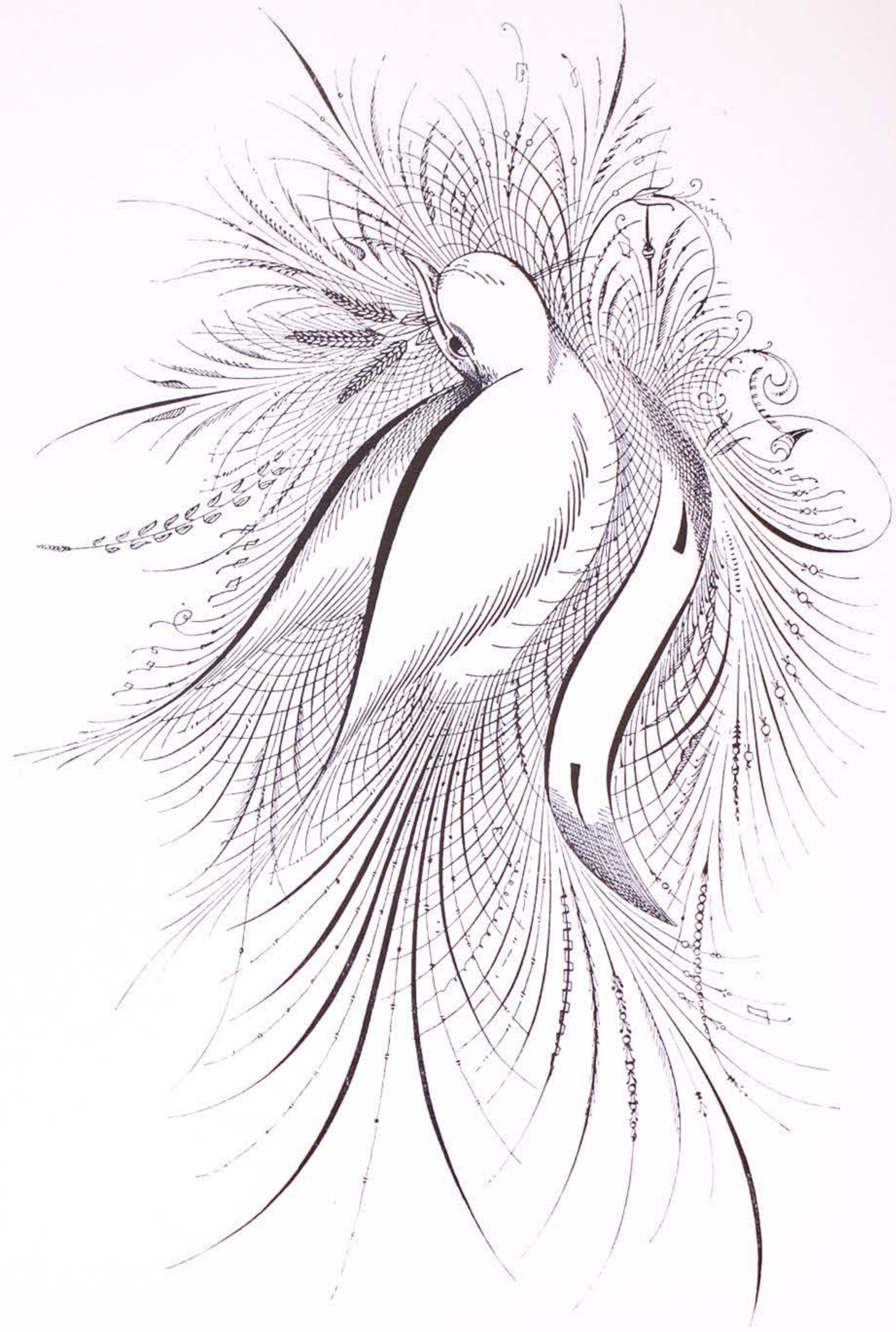
P. R. CLEARY.

[43.



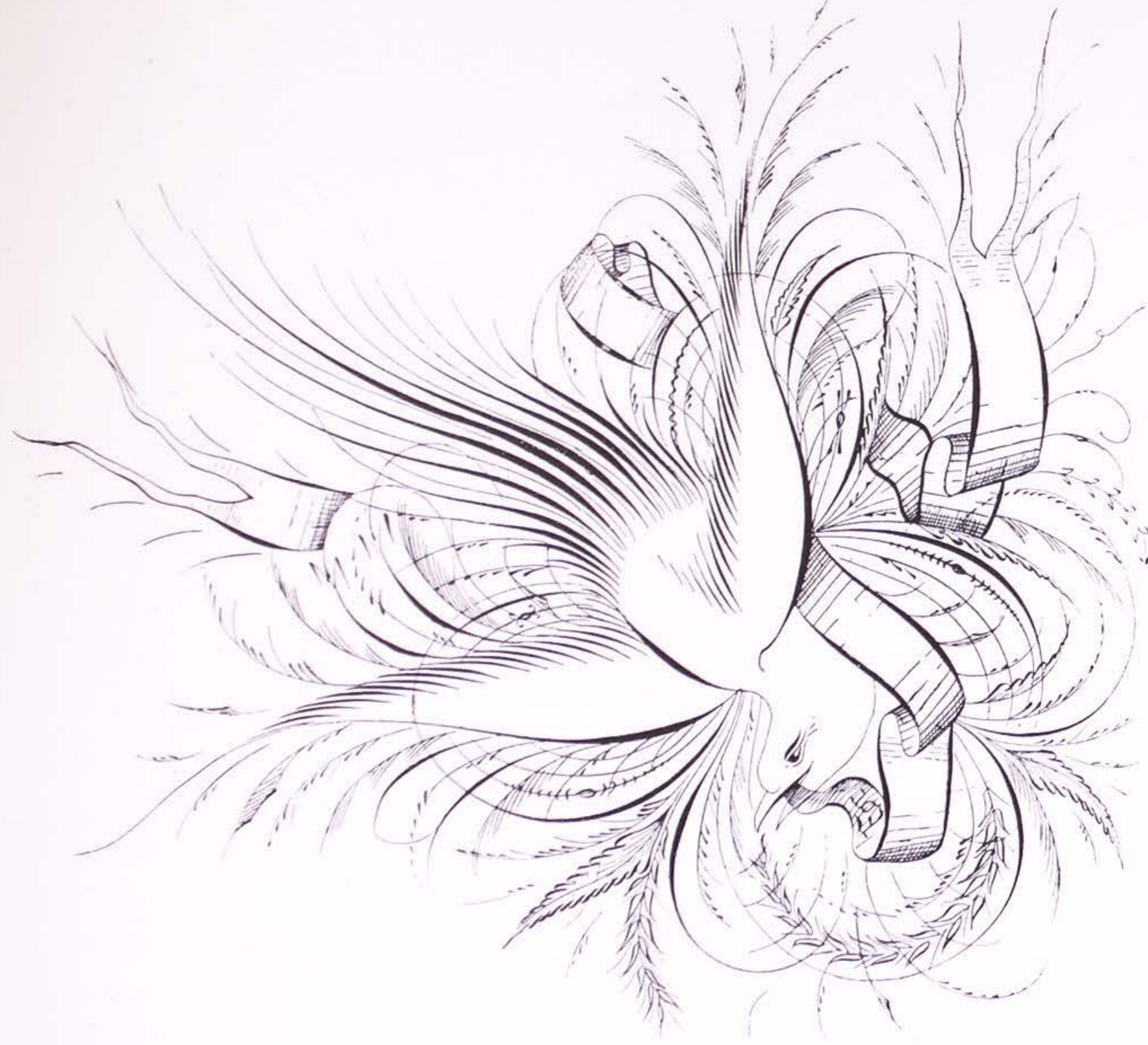


S. A. D. HAHN.



S. C. MALONE.





T. T. WILSON.

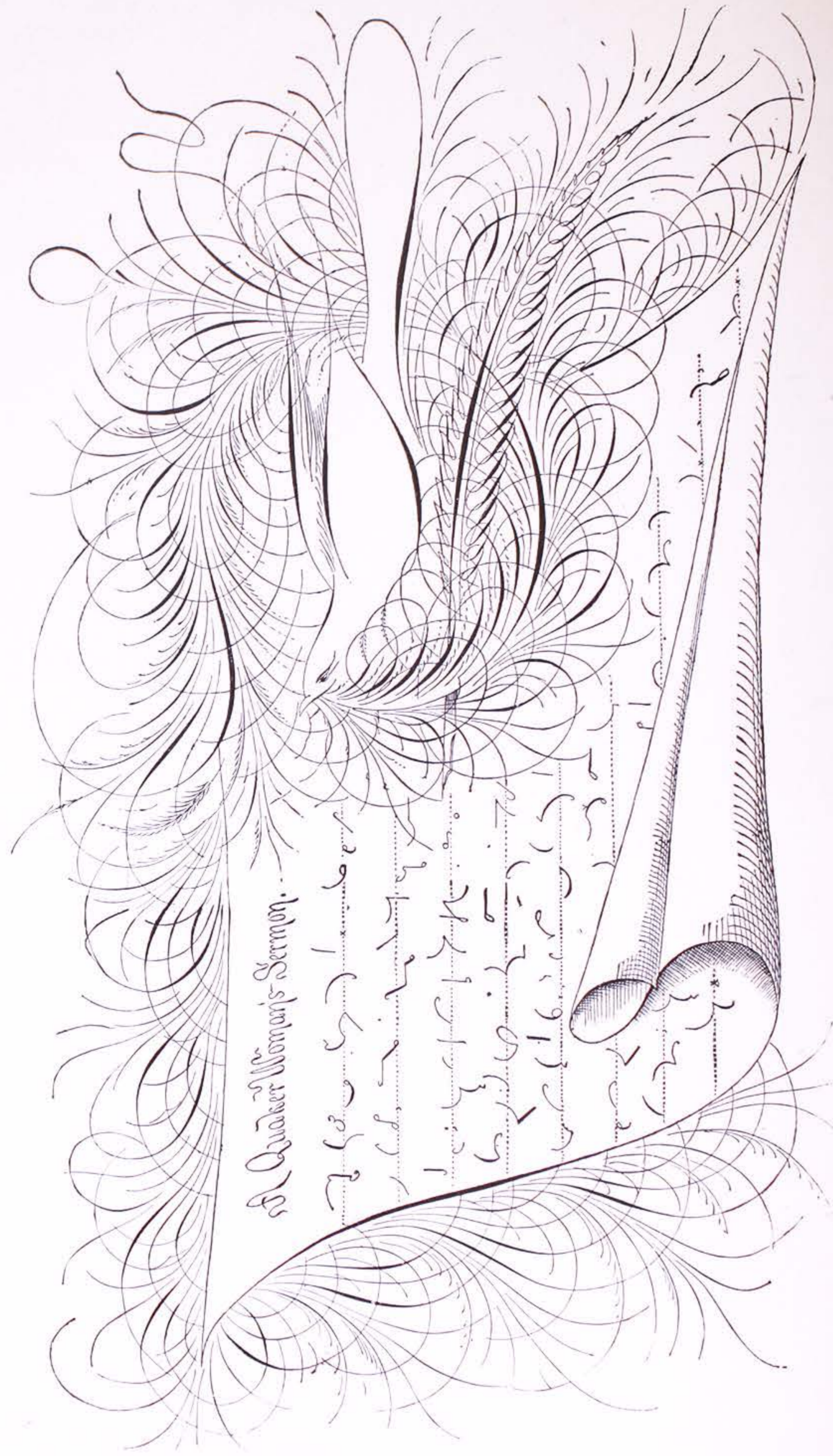


L. A. BARRON.





A. T. REYNOLDS.

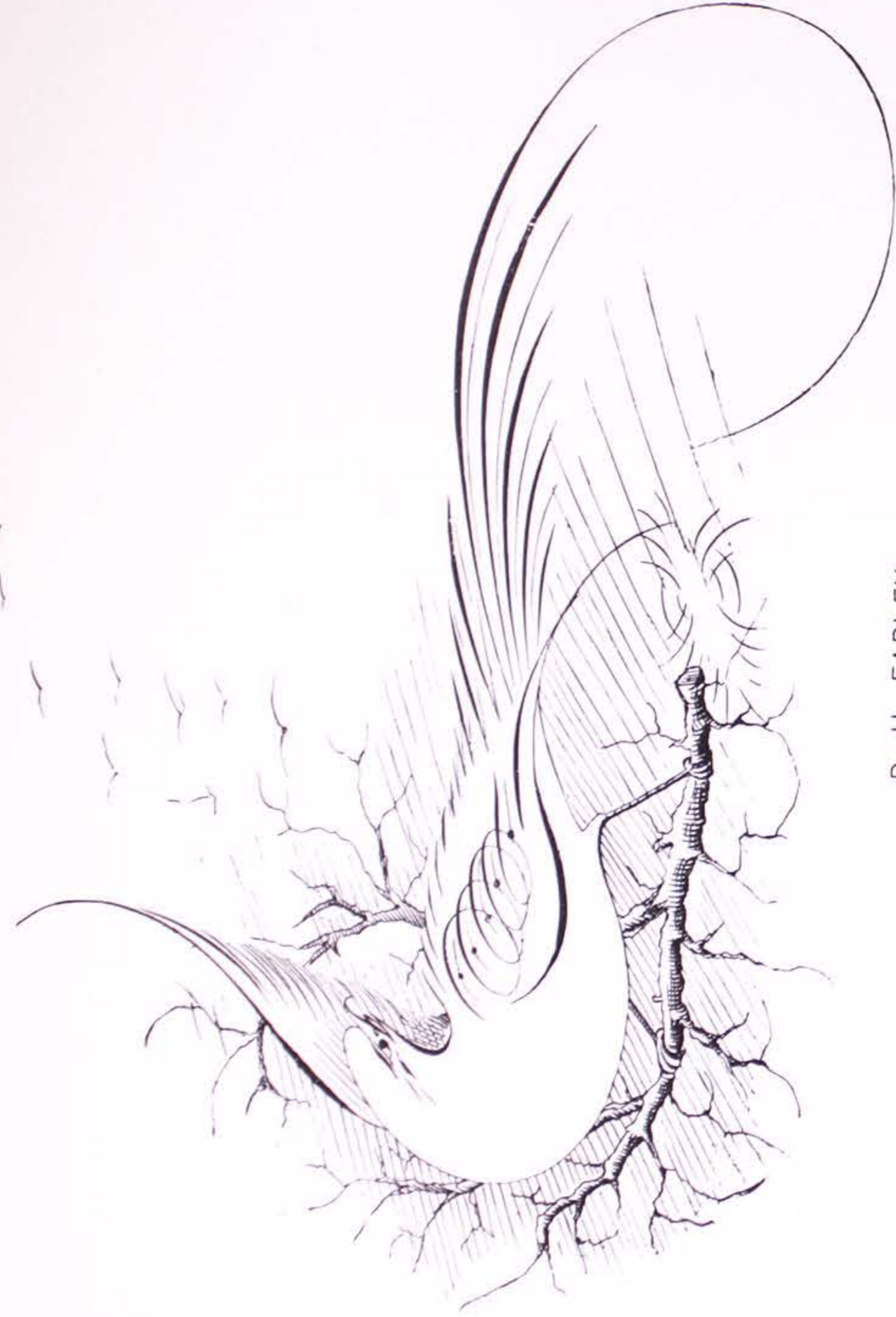


S. R. WEBSTER.



S. R. WEBSTER.

[46.]



D. H. FARLEY.



M. B. MOORE.

[47.]





FIELDING SCHOFIELD.



From "The Penman's Paradise," by Knapp & Rightmyer.



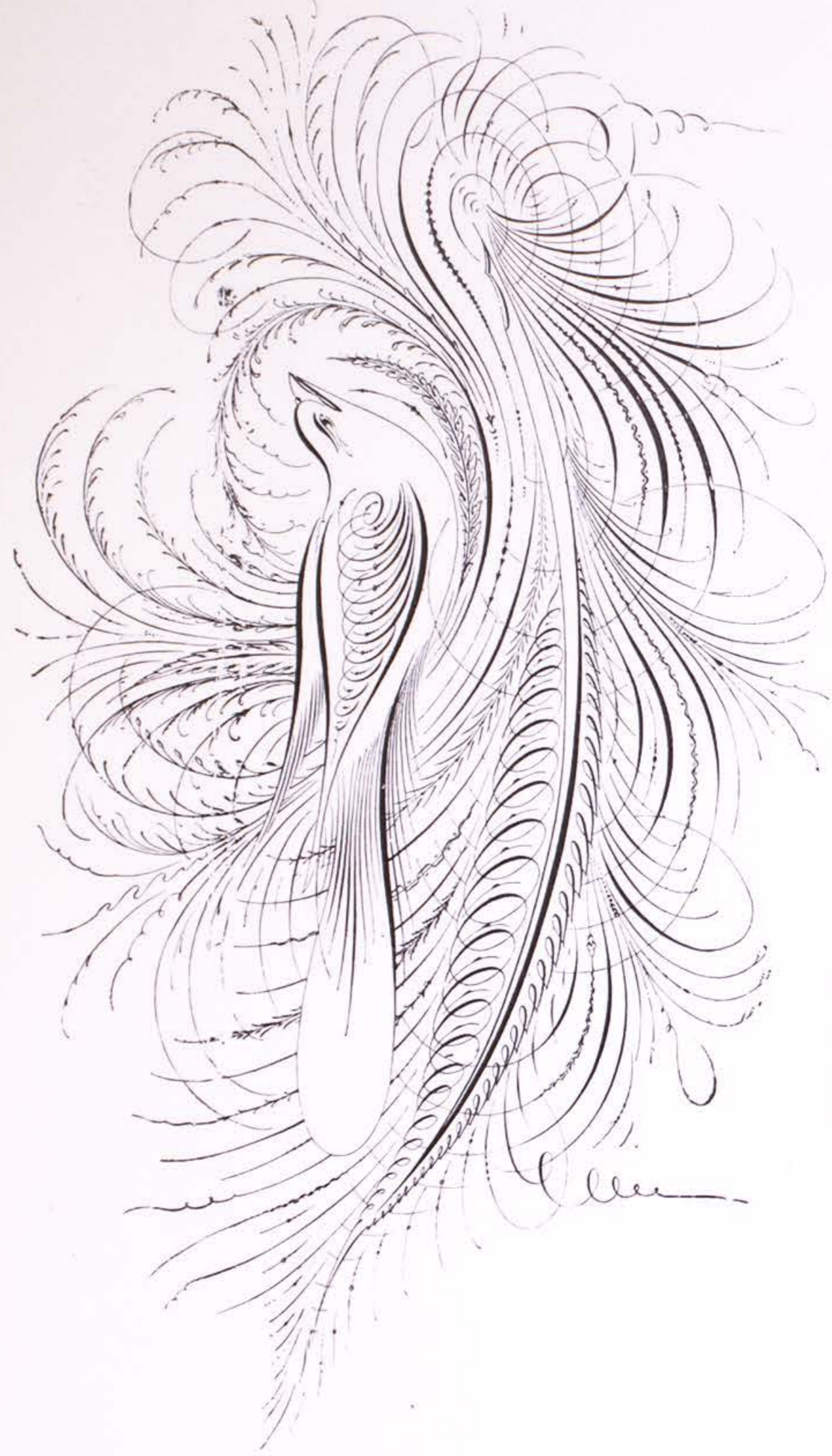


E. H. ROBINS.



H. W. SHAYLOR.





JOHN D. WILLIAMS (From Williams and Packard's "Gems.")



H. C. CLARK.

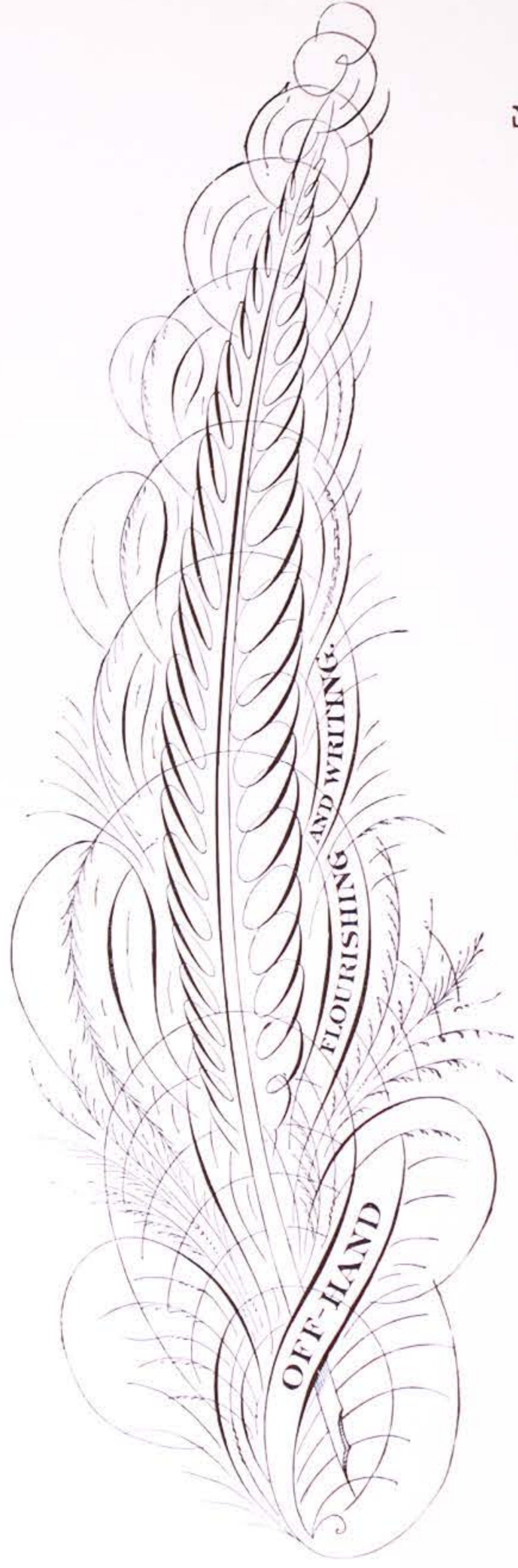


H. C. CLARK.

150.



M. E. BLACKMAN.



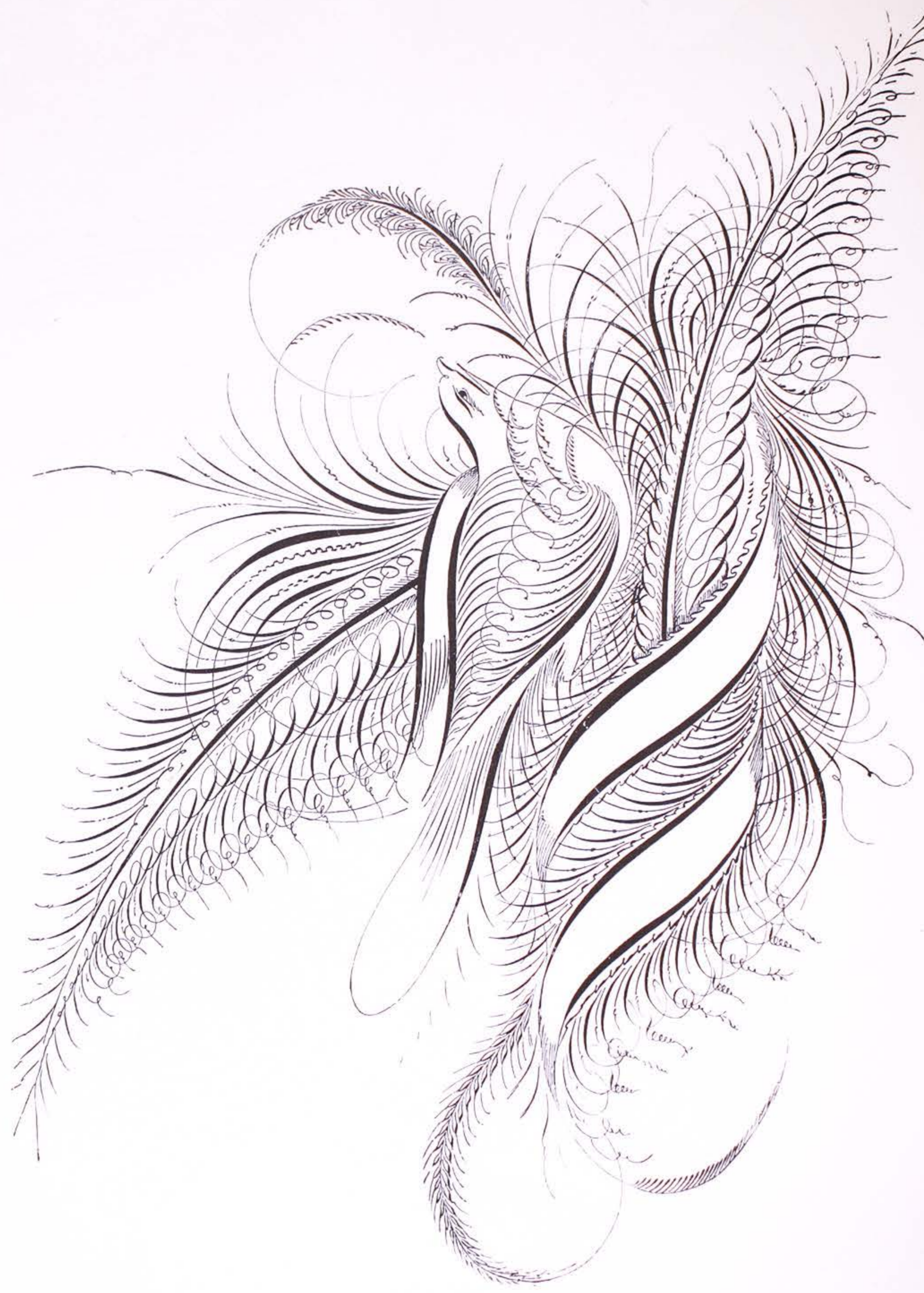
D. T. AMES.

51.





C. S. CHAPMAN.]



J. C. MILLER.





J. C. MILLER.

152.



PLATT R. SPENCER, JR.



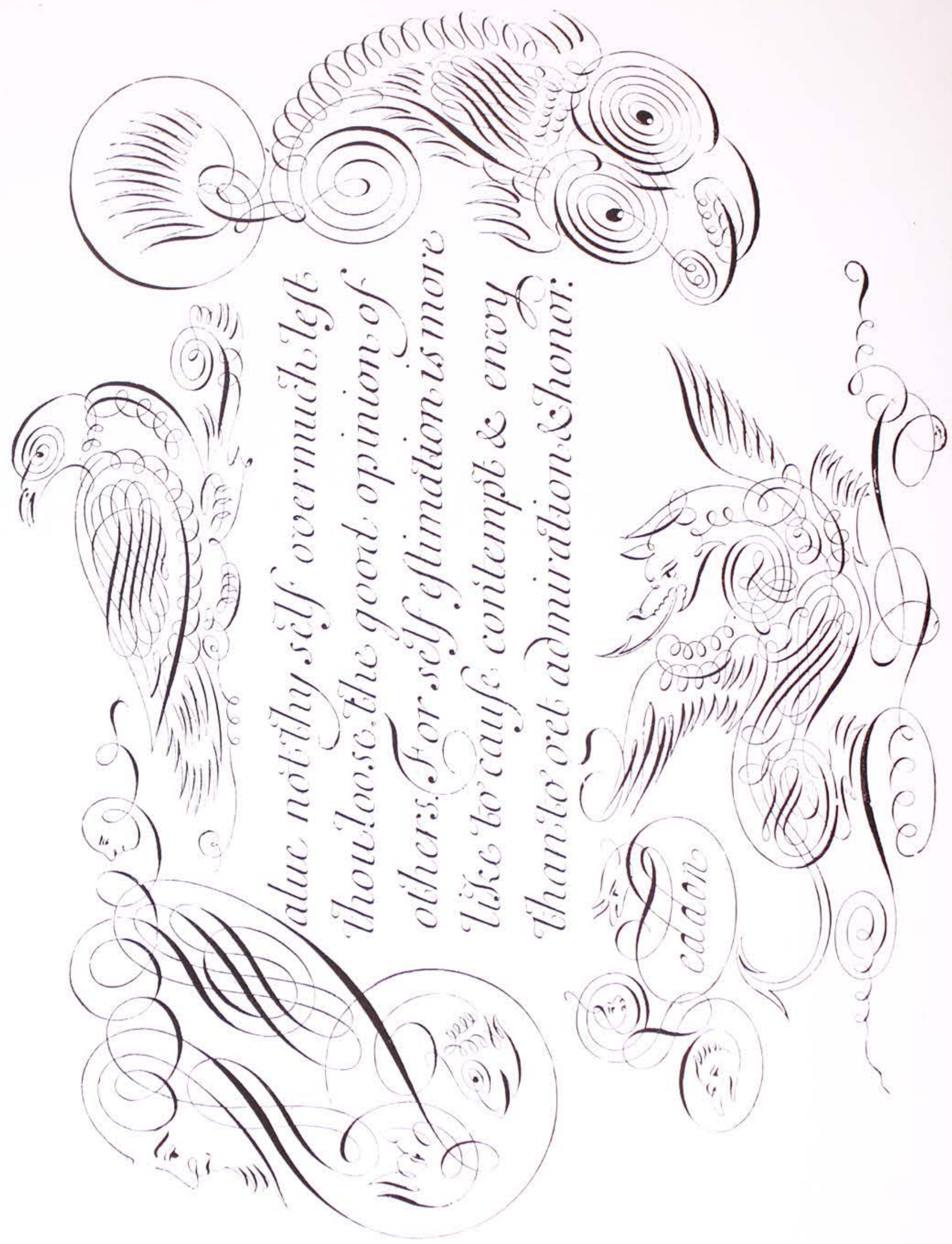
C. C. FRENCH.

153.





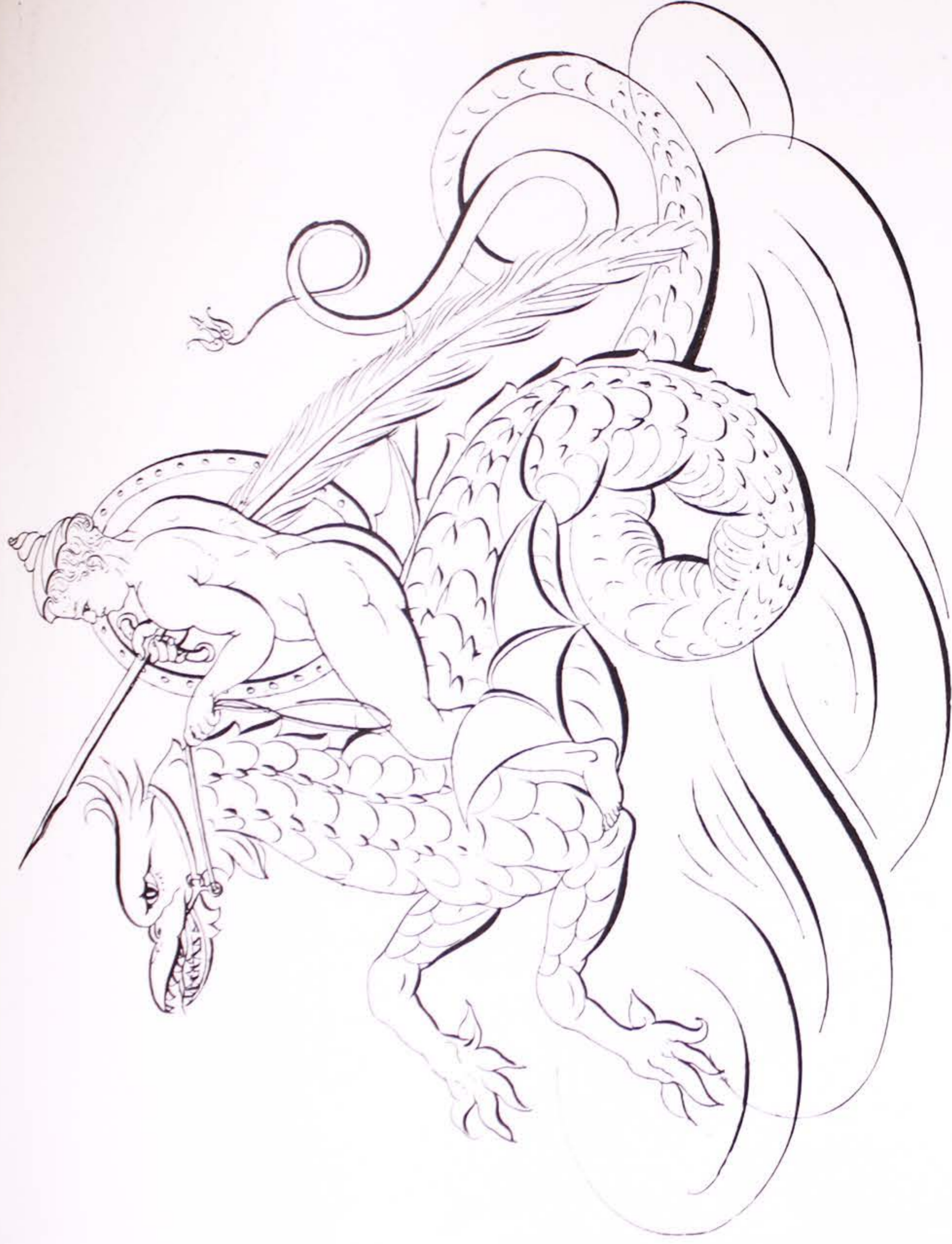
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 ELEASER WIGAN, Writing Master, Tower Hill, London.



From a Work on Penmanship, by JOHN SEDDON, Published in London, 1694.





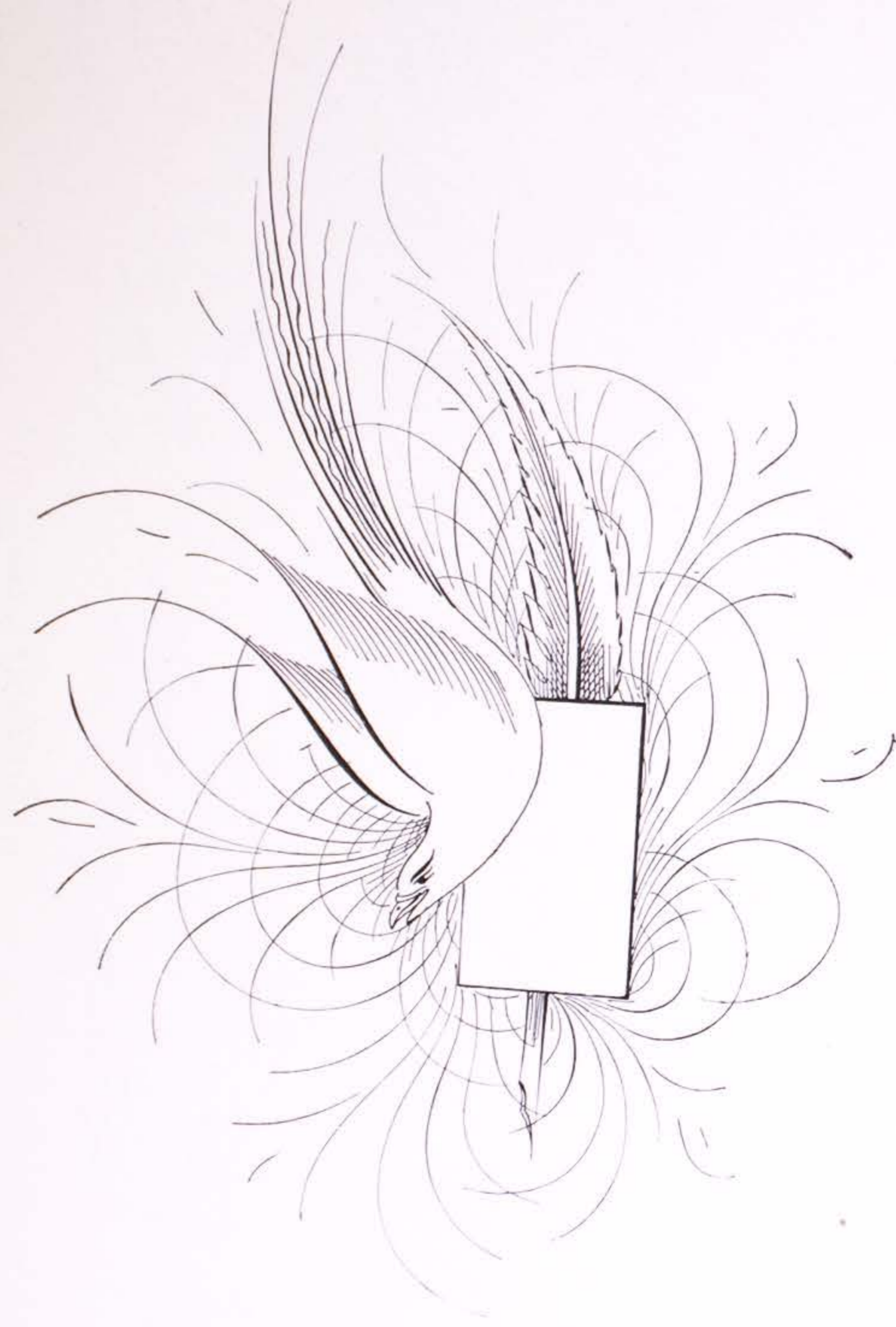


J. H. BARLOW.



WILLIAM MILNS, London, 1794.



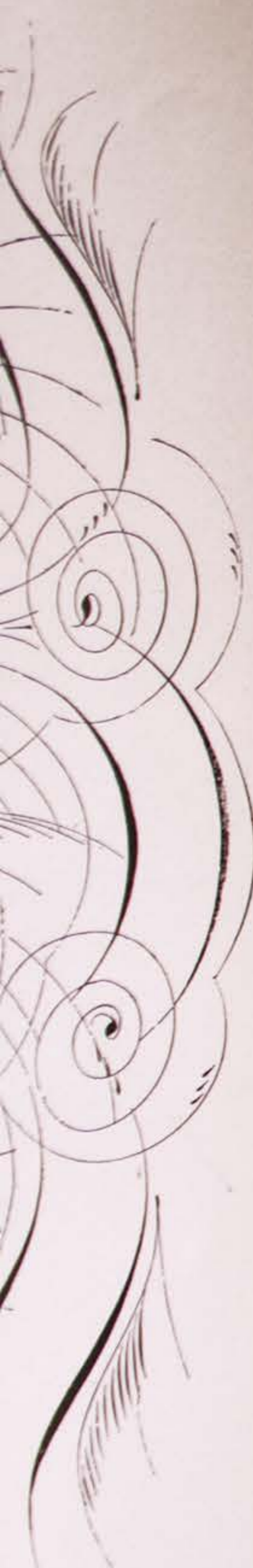


A. H. STEADMAN.



W. U. MORTLAND.





W. U. MORTLAND.

156.



E. E. CAMMOCK.



A. L. VAN BUSKIRK.

157.





W. H. BEACOM.



C. E. D. PARKER.





W. C. I. STALEY.



W. E. DENNIS.



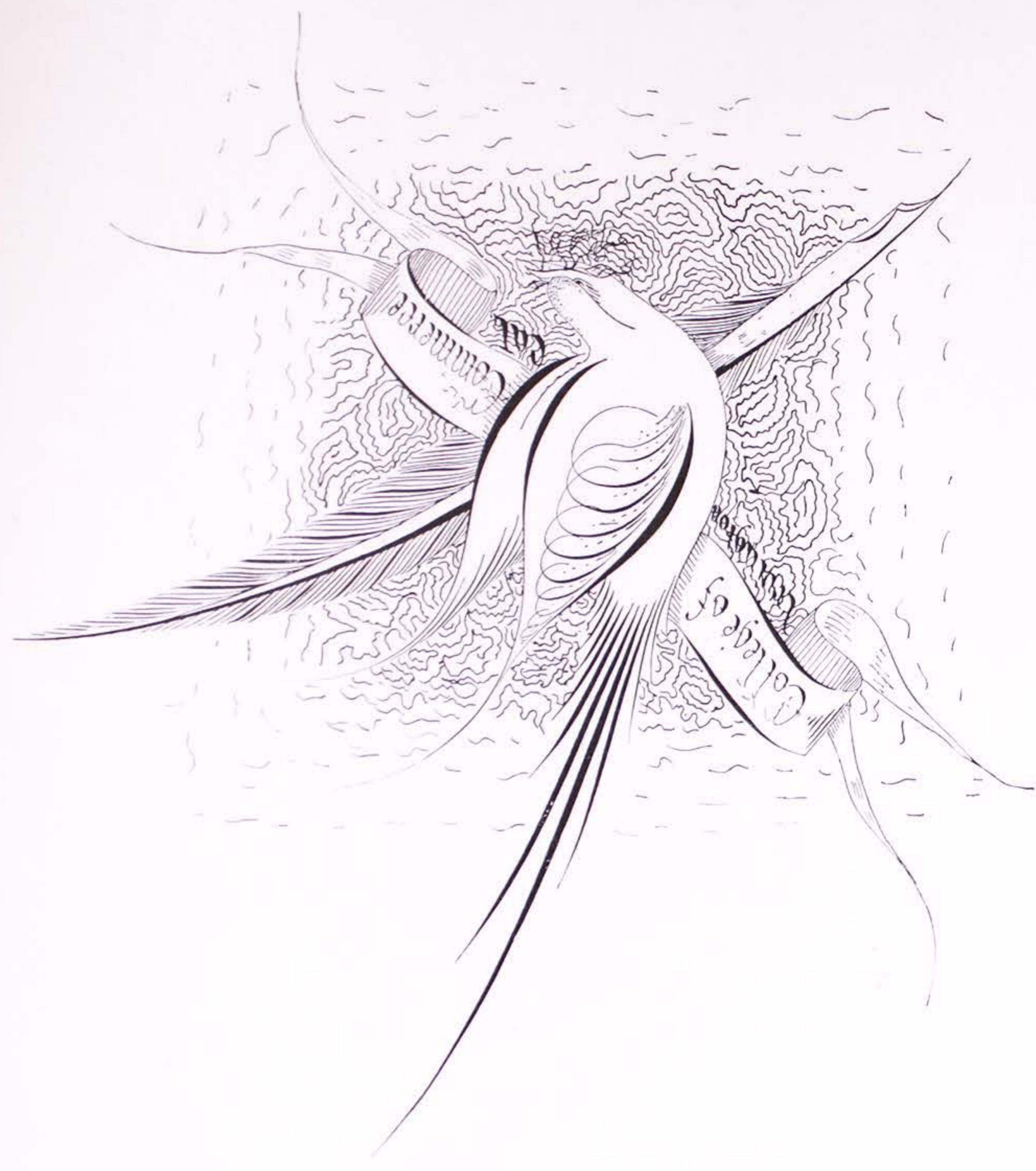


D. E. BLAKE.



C. S. PERRY.





J. F. COZART.



H. A. HOWARD.





F. BROGHAMMER.



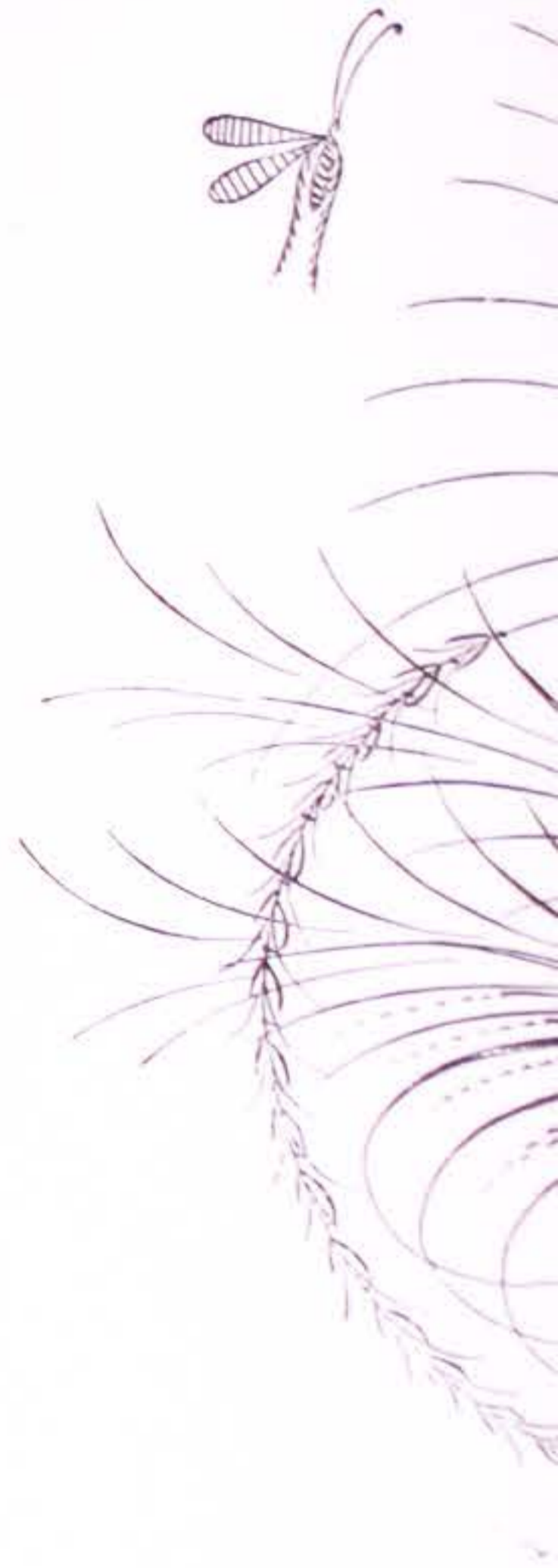
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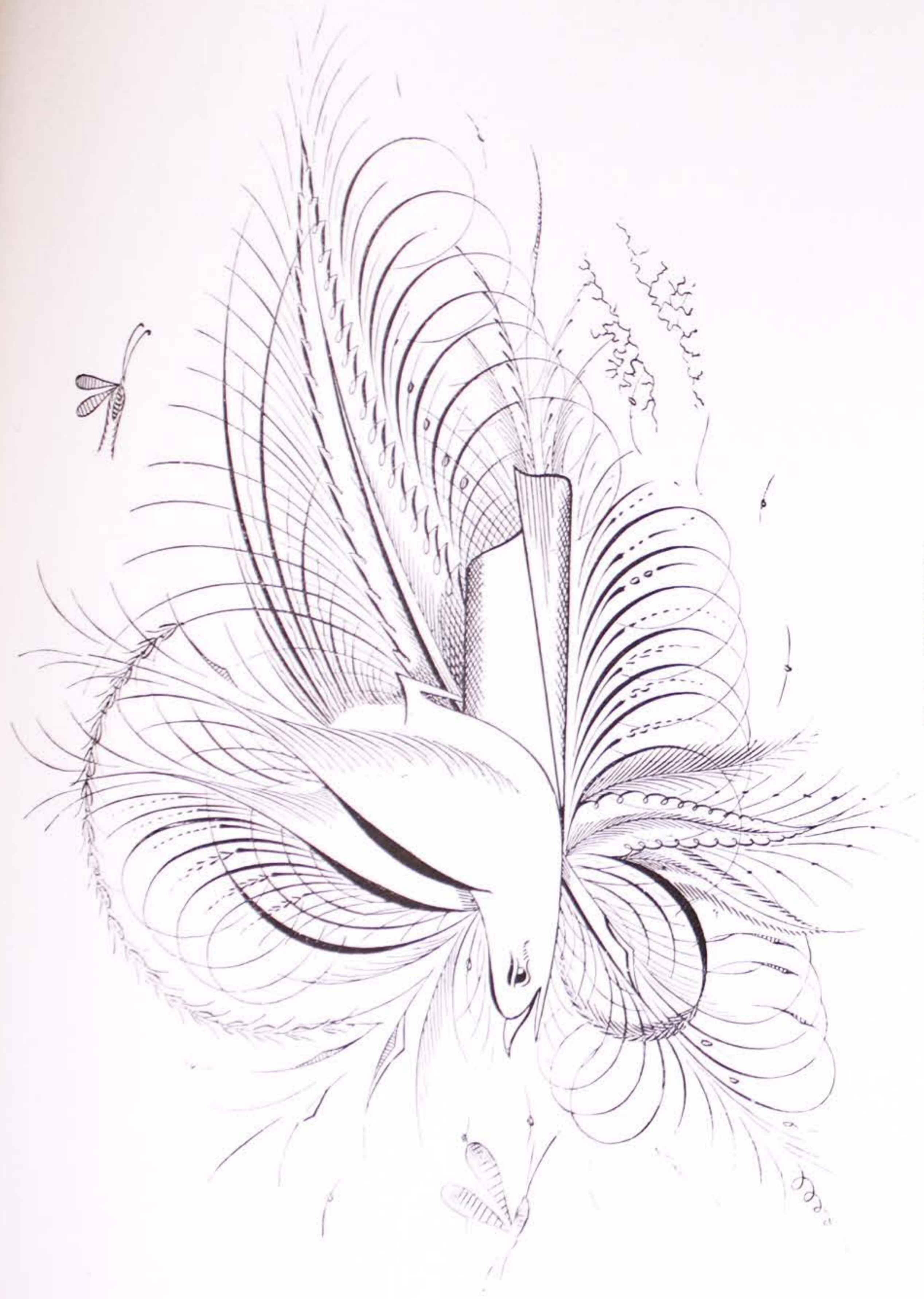
B. F. WILLIAMS.



G. P. OPLINGER.





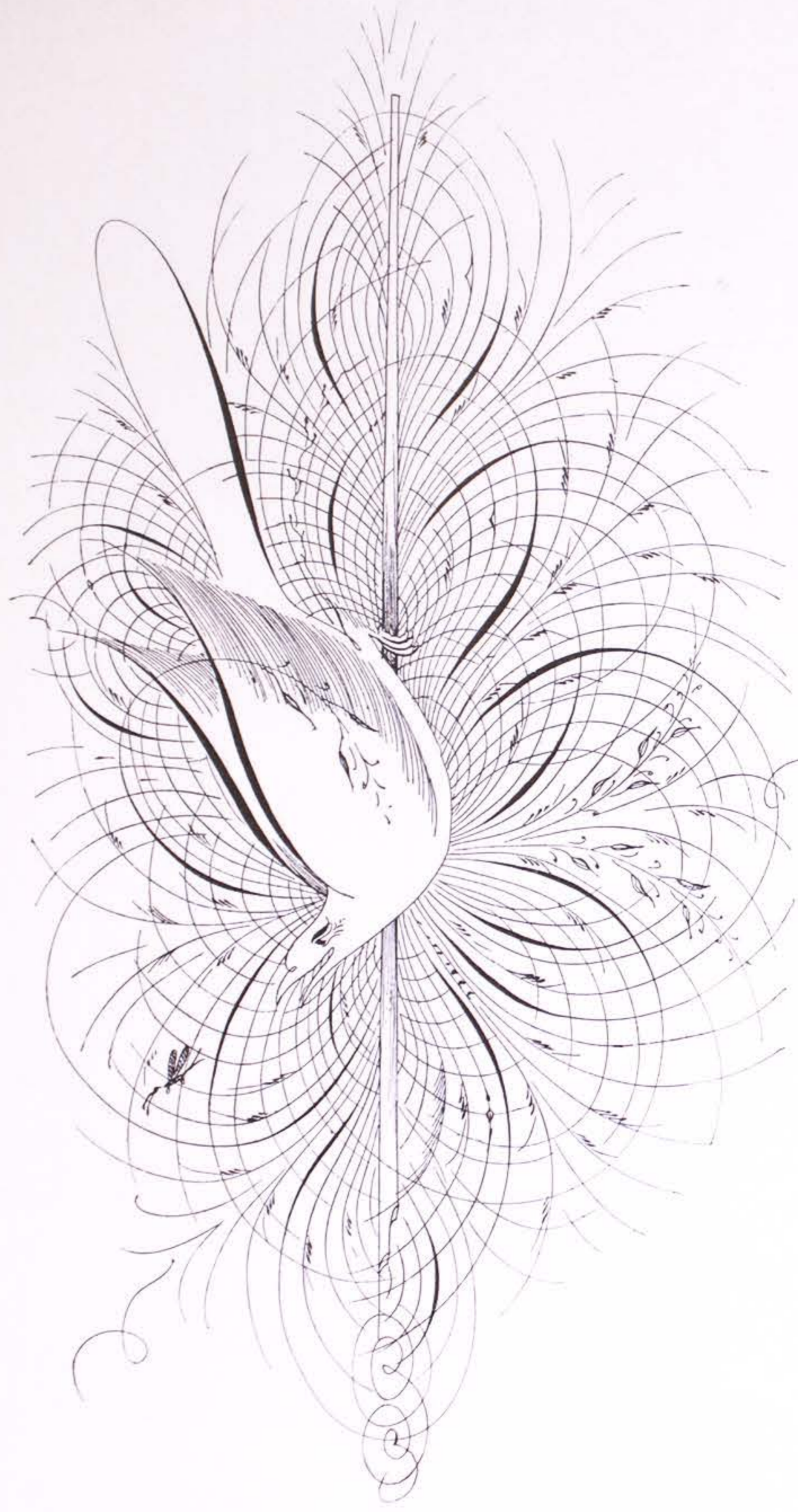


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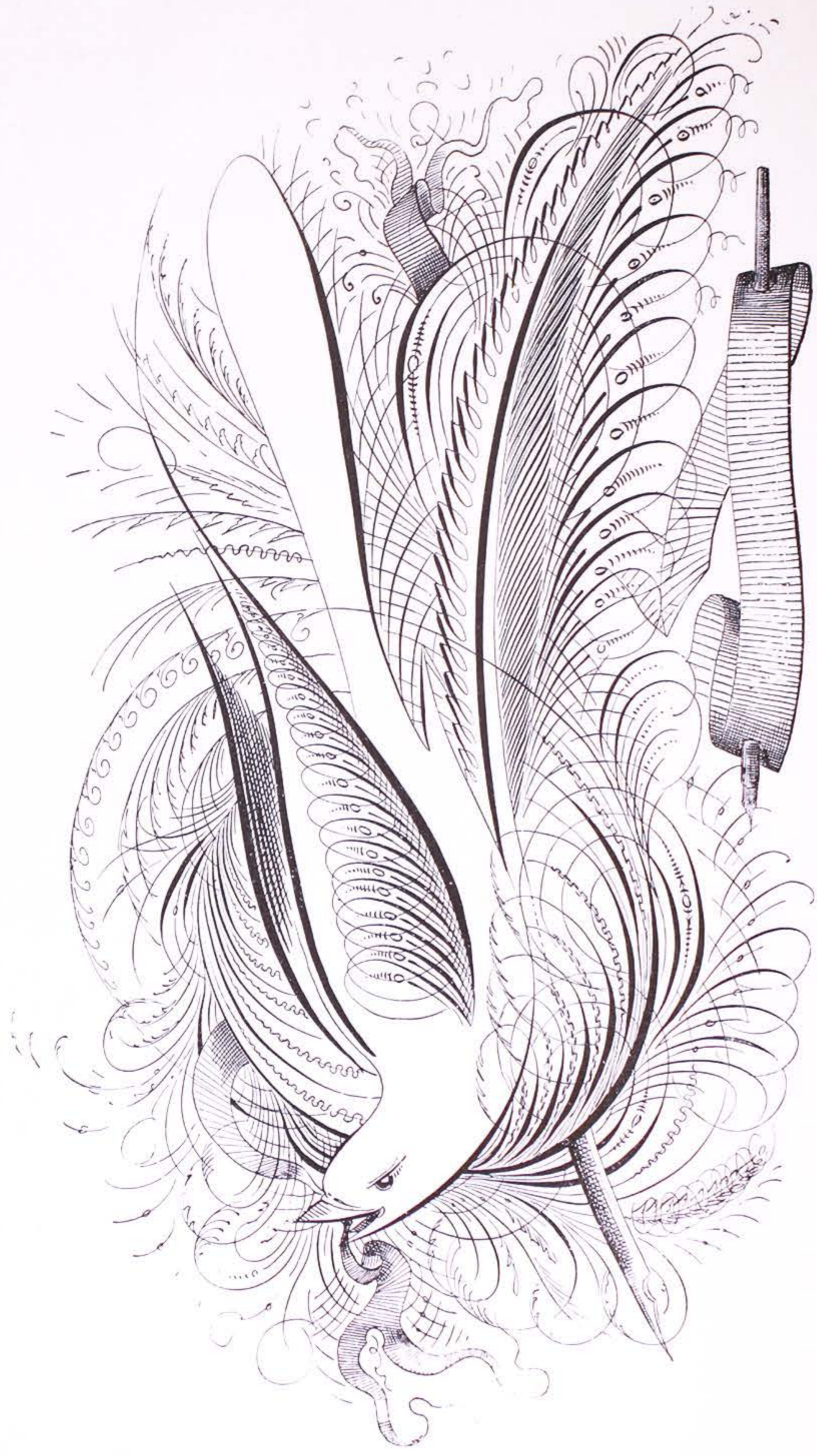


J. B. DURYEA.





F. E. COOK.

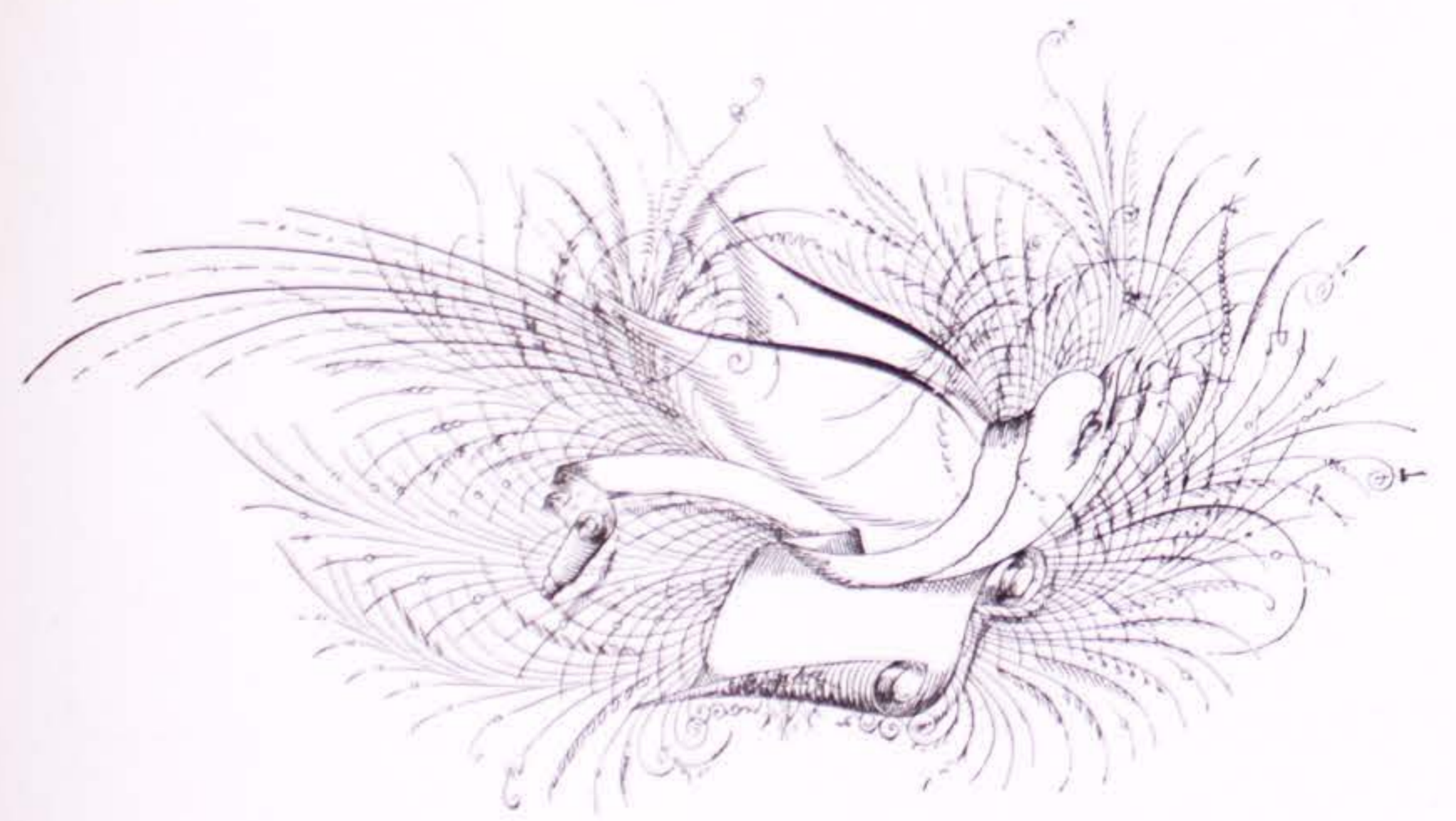


J. W. VAN DE VENTER.





A. A. CLARK.



E. B. LELAND

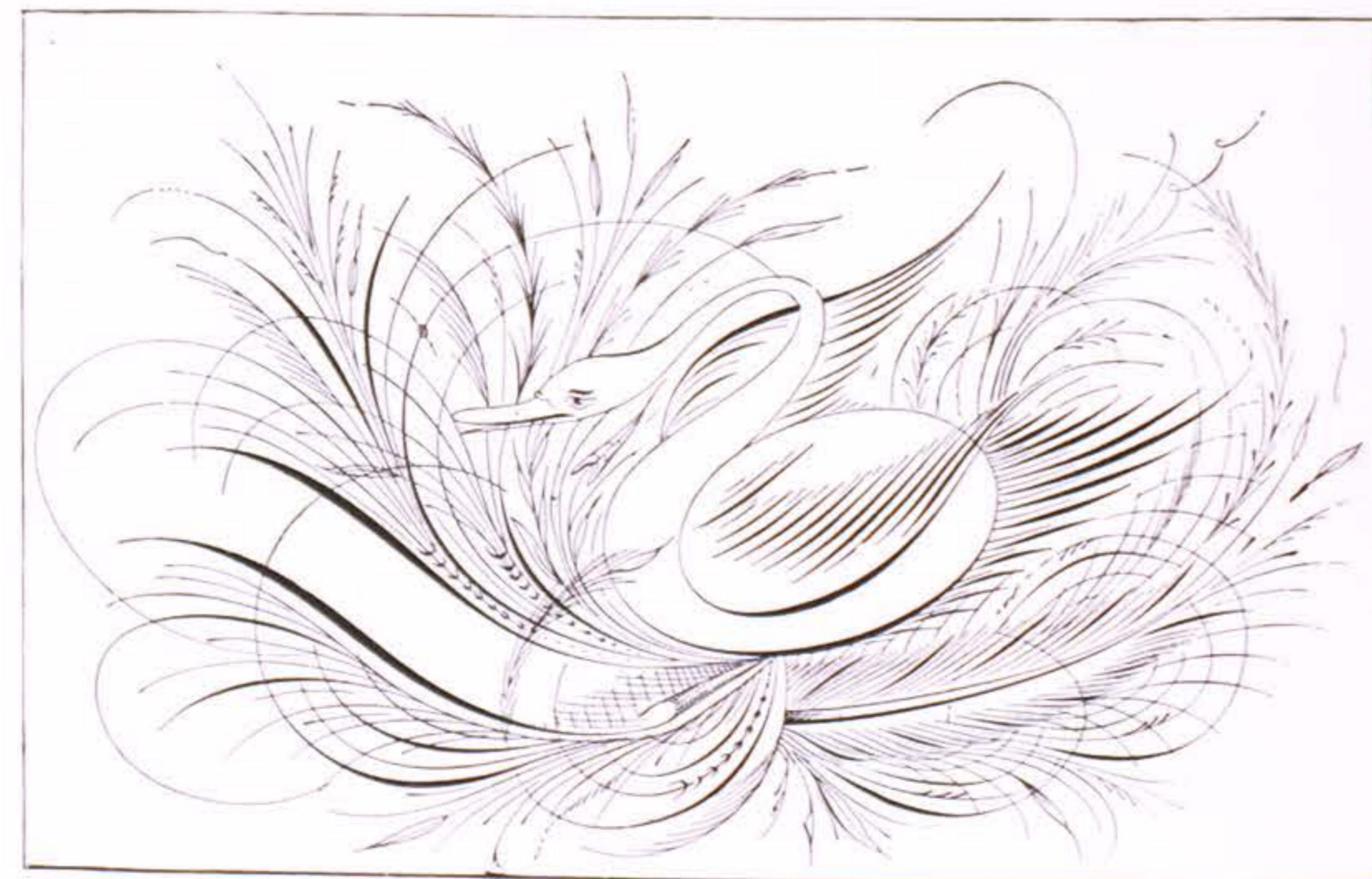


J. W. JONES





M. B. MOORE.



FIELDING SCHOFIELD.





LE DOIT E. KIMBALL.



O. J. PENROSE.

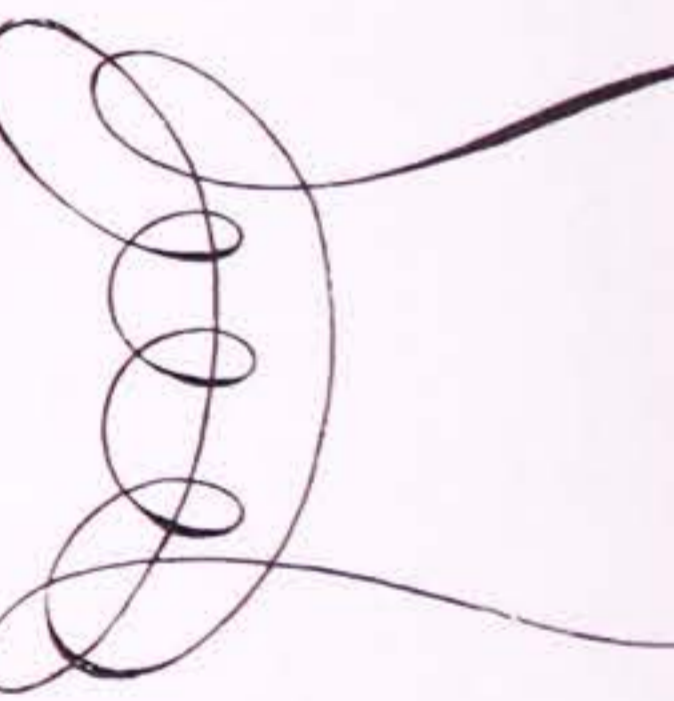
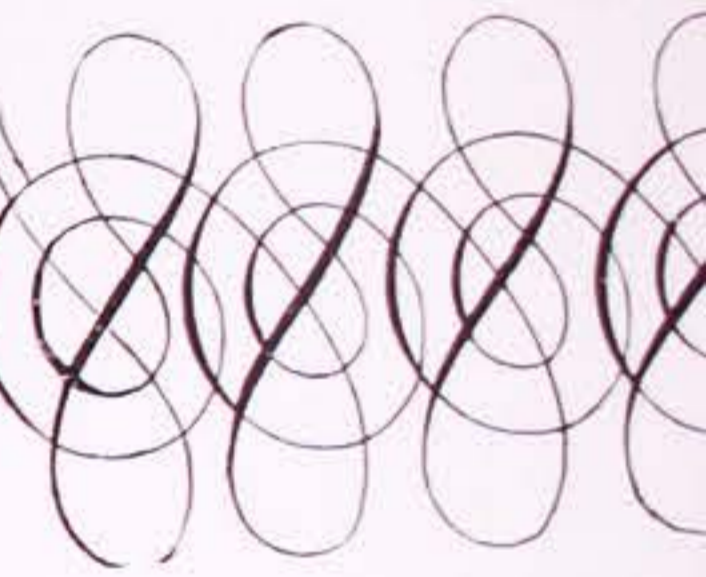
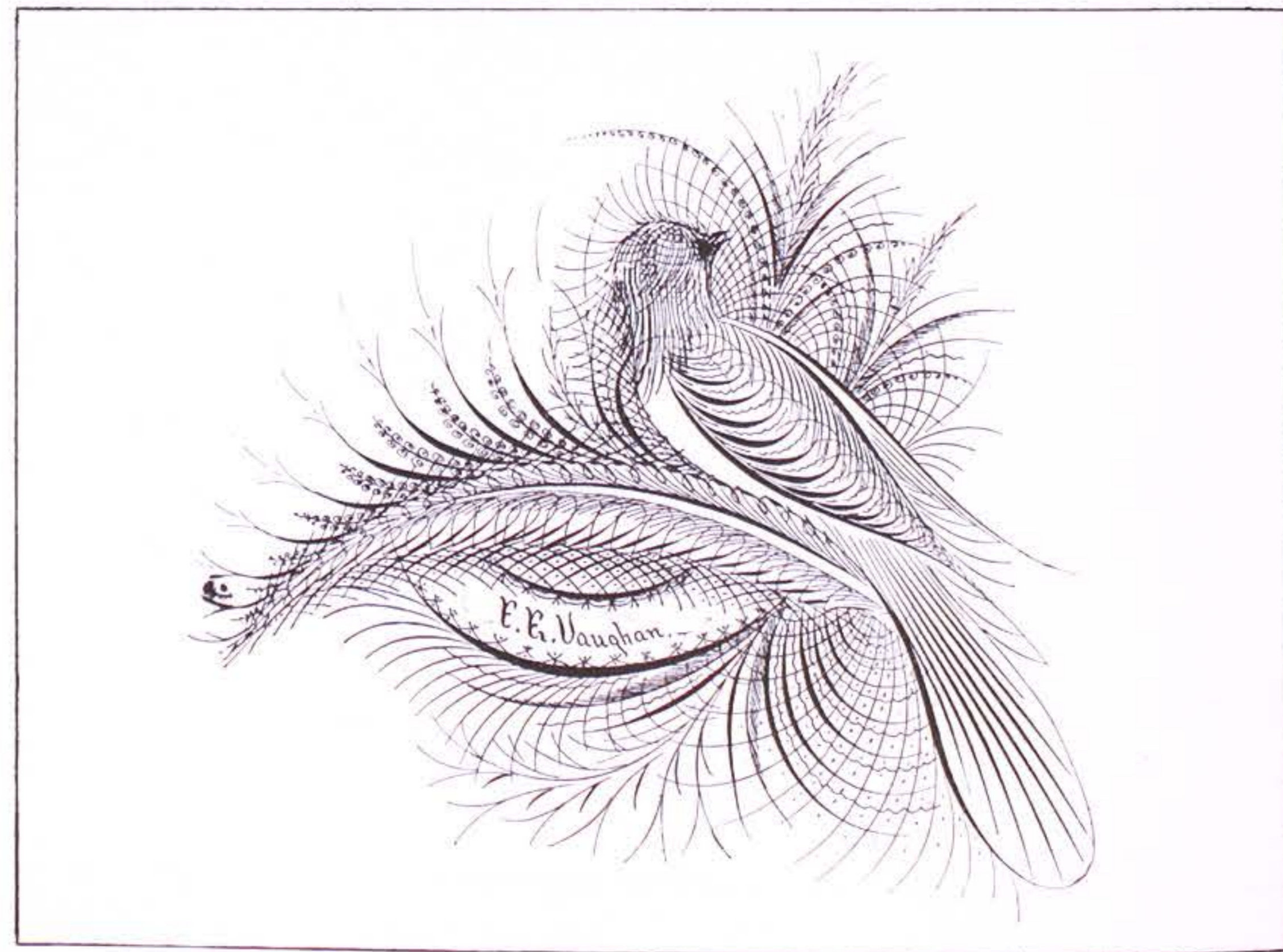
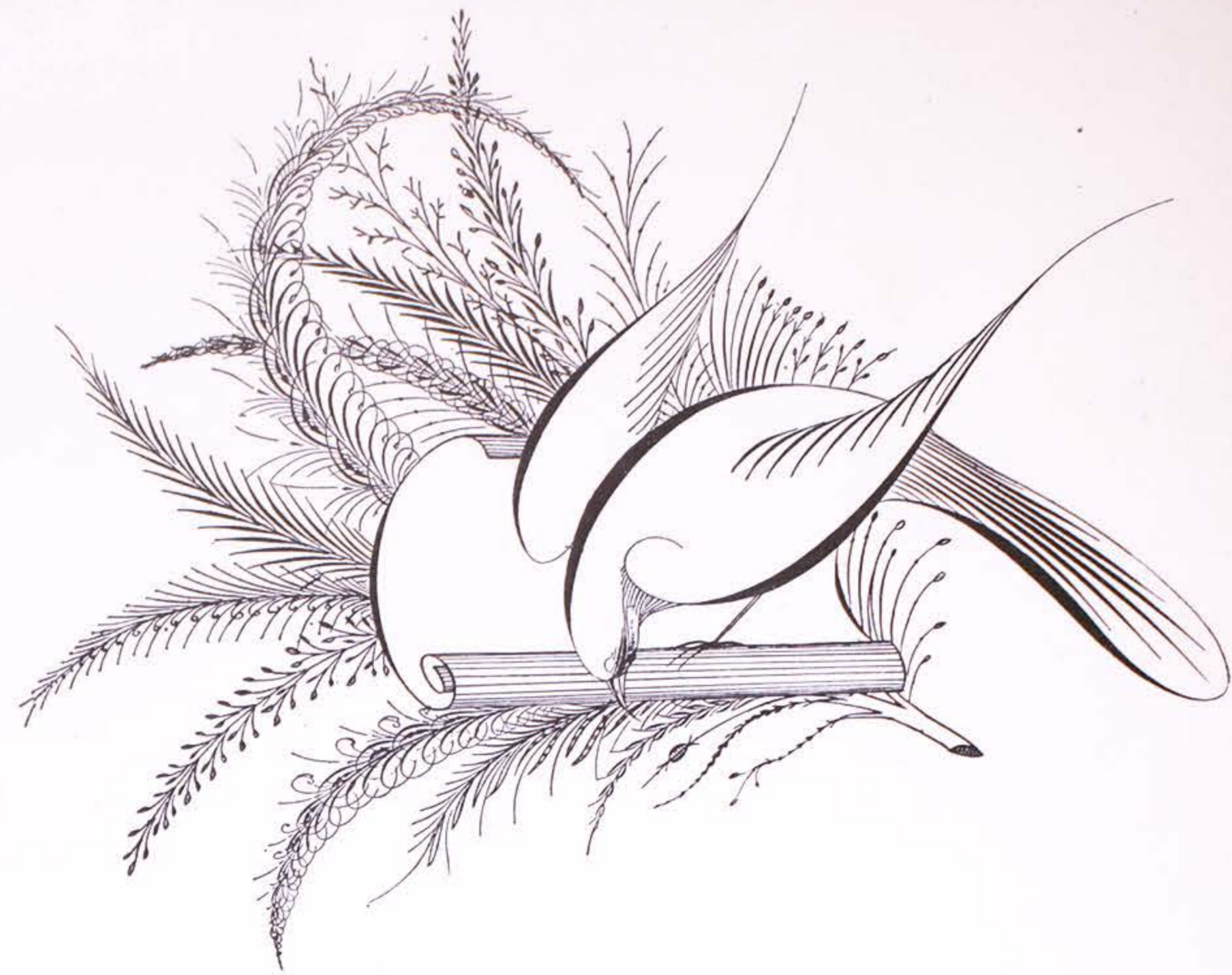
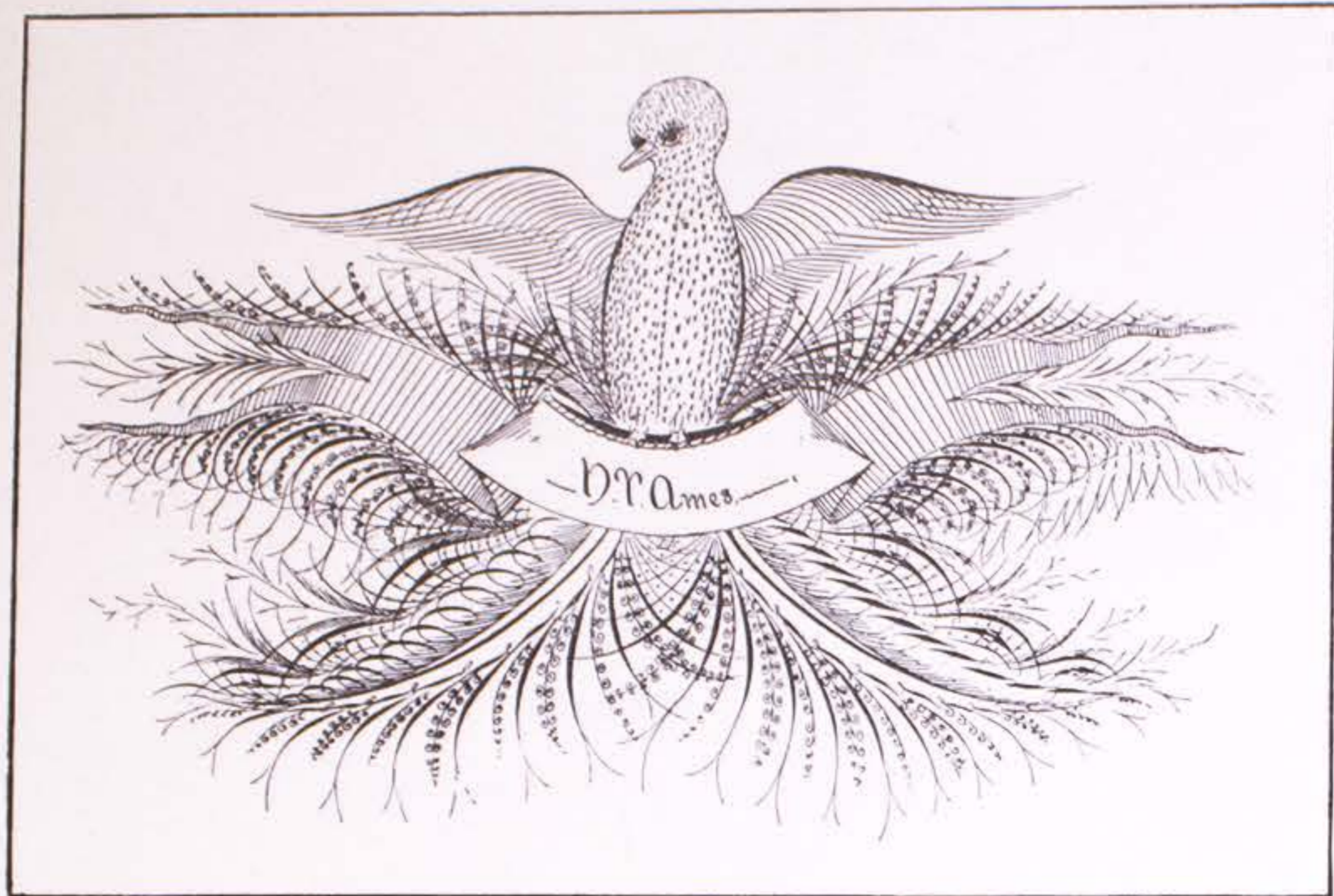


H. S. BLANCHARD.



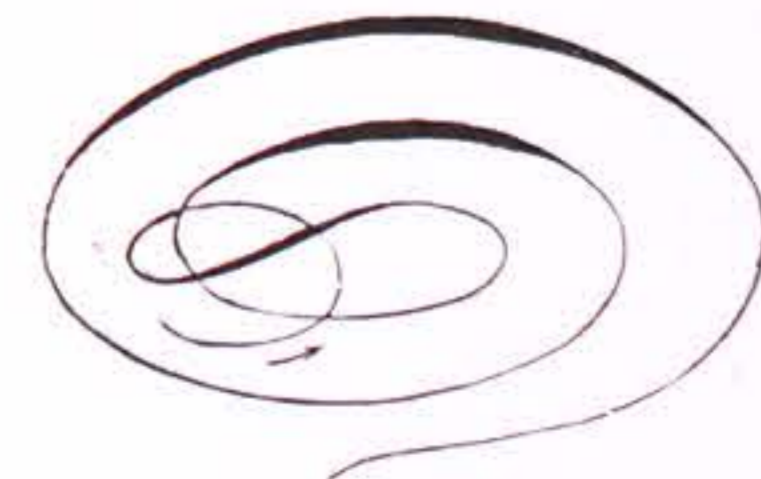
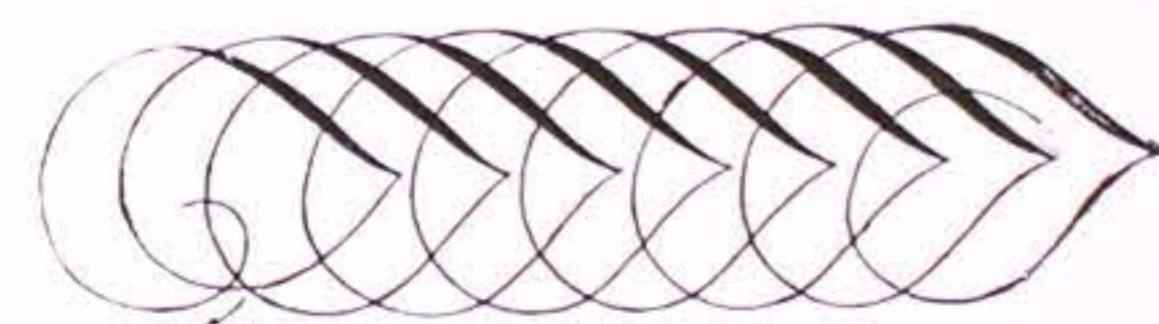
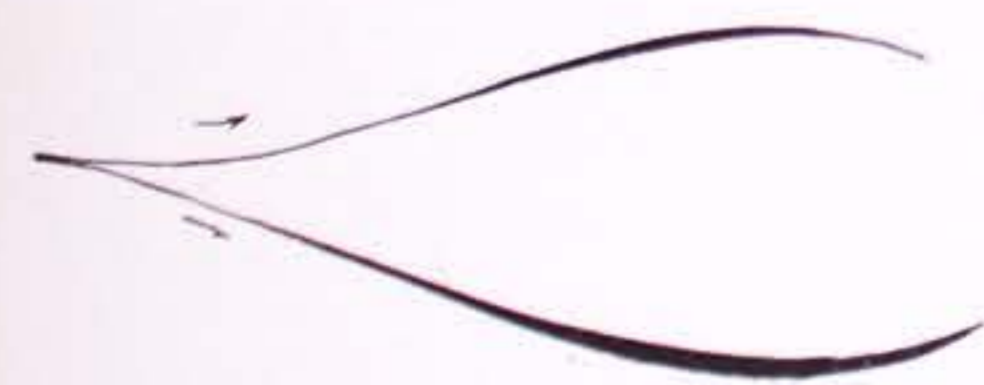
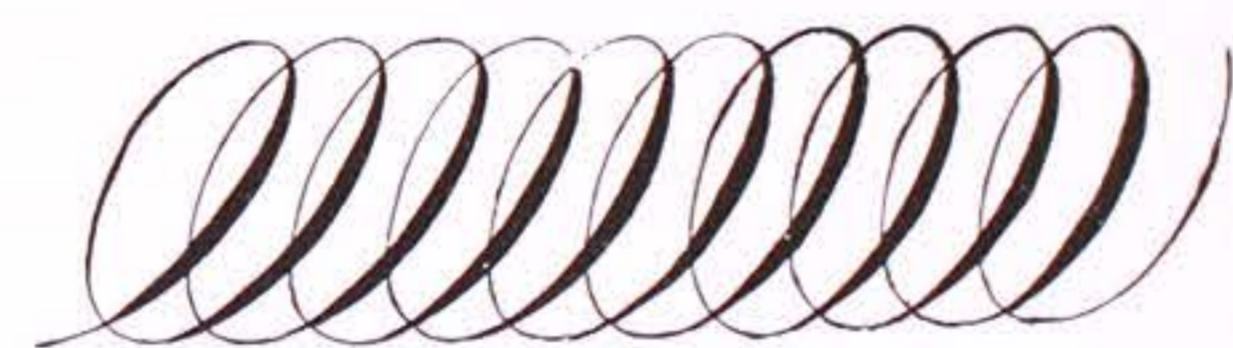
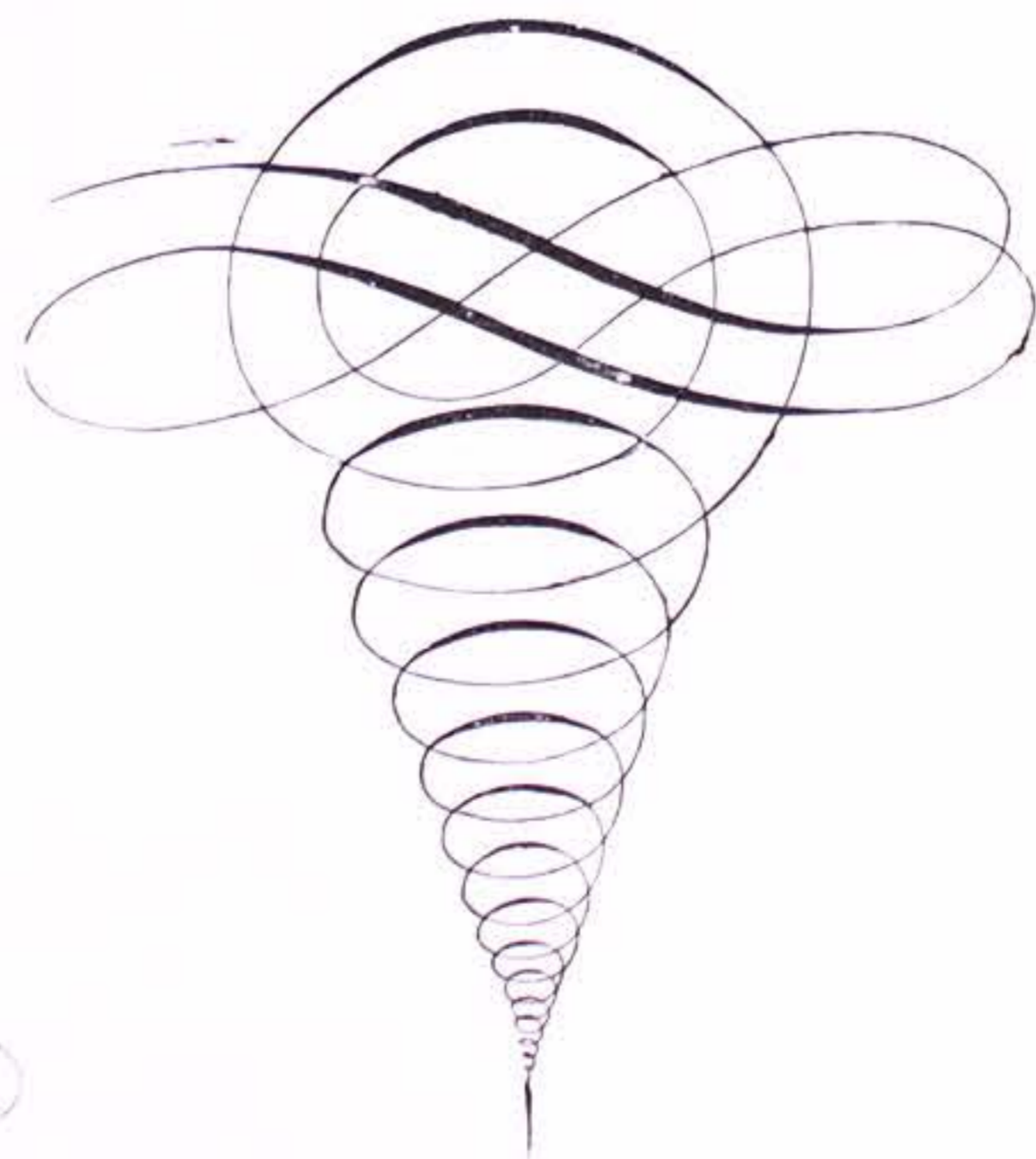
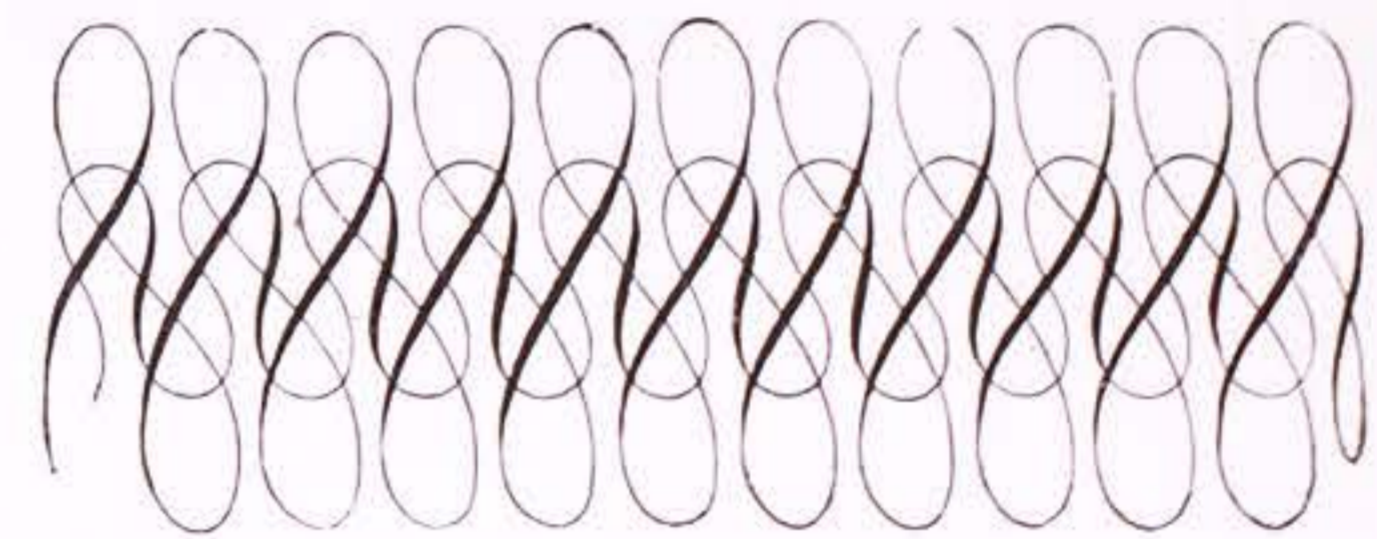
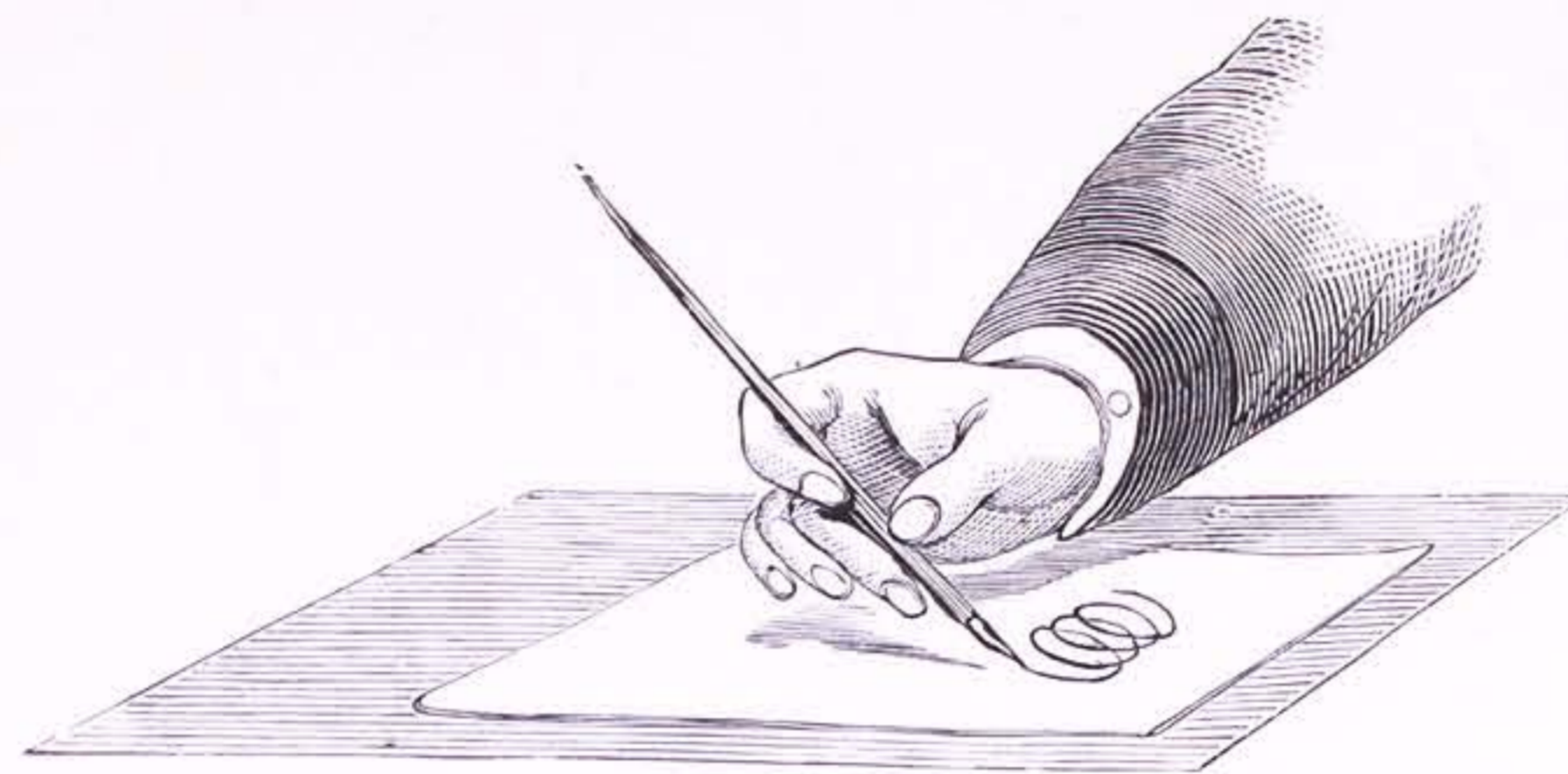
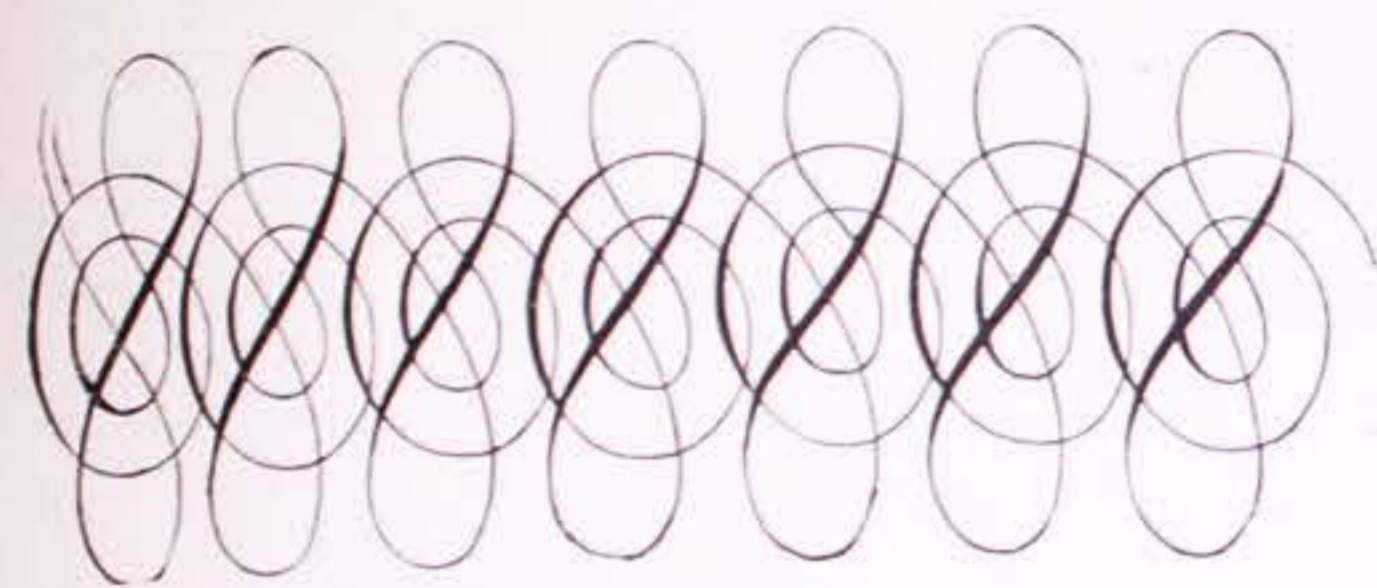
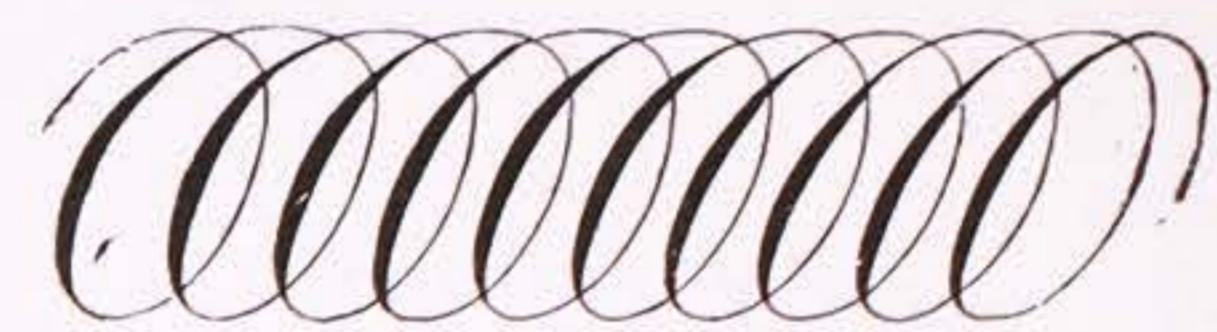
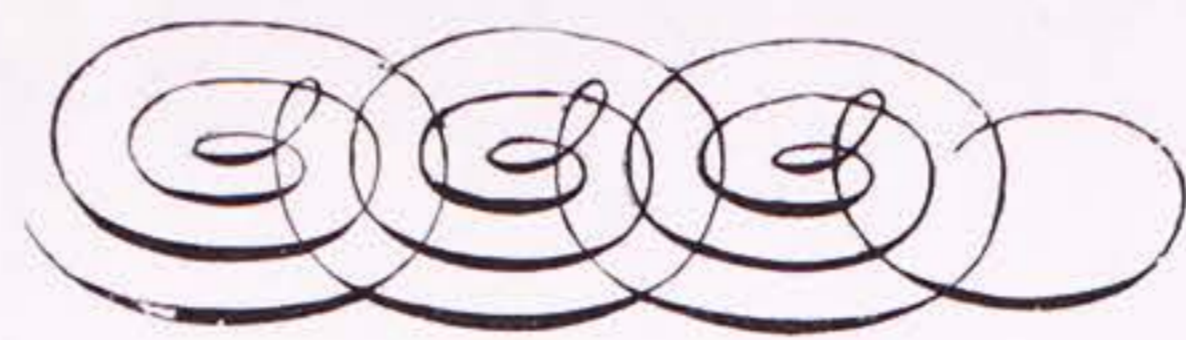
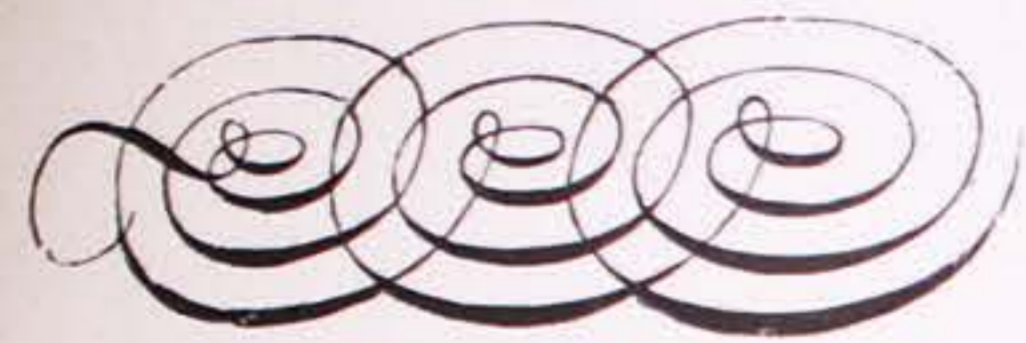
[67.]







# EXERCISES FOR FLOURISHING.





Lesson in Flourishing by S. R. Lane.



We give below  
 tributed  
 JOURNA  
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 pen. If anything  
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Flourishing, l  
 one's imagination, an  
 of harmony. Like  
 and like the latter  
 more closely in this  
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For thos  
 with a design. All

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 so as to allow the  
 finger which shoul  
 large, bold strokes  
 contact with fresh

Make all  
 force and positive  
 a strong line, and  
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Take on  
 earnest, be progre



**W**E give below a paper on Flourishing contributed to THE PENMAN'S ART JOURNAL, by C. P. ZANER, in connection with the accompanying exercises, also from his facile pen. If anything more to the point within the same space limits has ever appeared in print, the fact has entirely escaped us.

Flourishing, like fiction, appeals strongly to one's imagination, and like poetry, to one's sense of harmony. Like the former it is fascinating, and like the latter inspiring. Knowledge and skill combine more closely in this than any other art. Without the former the latter can be employed only in aping others; without skill knowledge is as a candle under a bushel.

The three essentials in flourishing are grace, harmony and artistic beauty. The first is that which rounds the curves; the second arranges the curves in one harmonious whole, and the last adds the shade and polish to that which grace and harmony have so pleasingly arranged. Grace is produced by skillful motions; harmony by study, and artistic beauty by taste.

If you have a good knowledge of art, and can write skillfully, you will have little or no difficulty in learning to flourish—in fact, you will find the road to the "palace of flourishing" pleasant and easy. But without this knowledge and skill you will find it a very tedious and difficult art, with but little recompense in the end other than a few recommendations stating that "while your work is very graceful it is not natural," or, "while your flourishing is very beautiful your writing is poor." And were I to advise any one on this subject, I would say, be proficient in writing, learn engrossing, practice drawing, study portraiture, and, lastly, add the graces of flourishing. The latter serves as a capsheaf, but it won't do for a foundation.

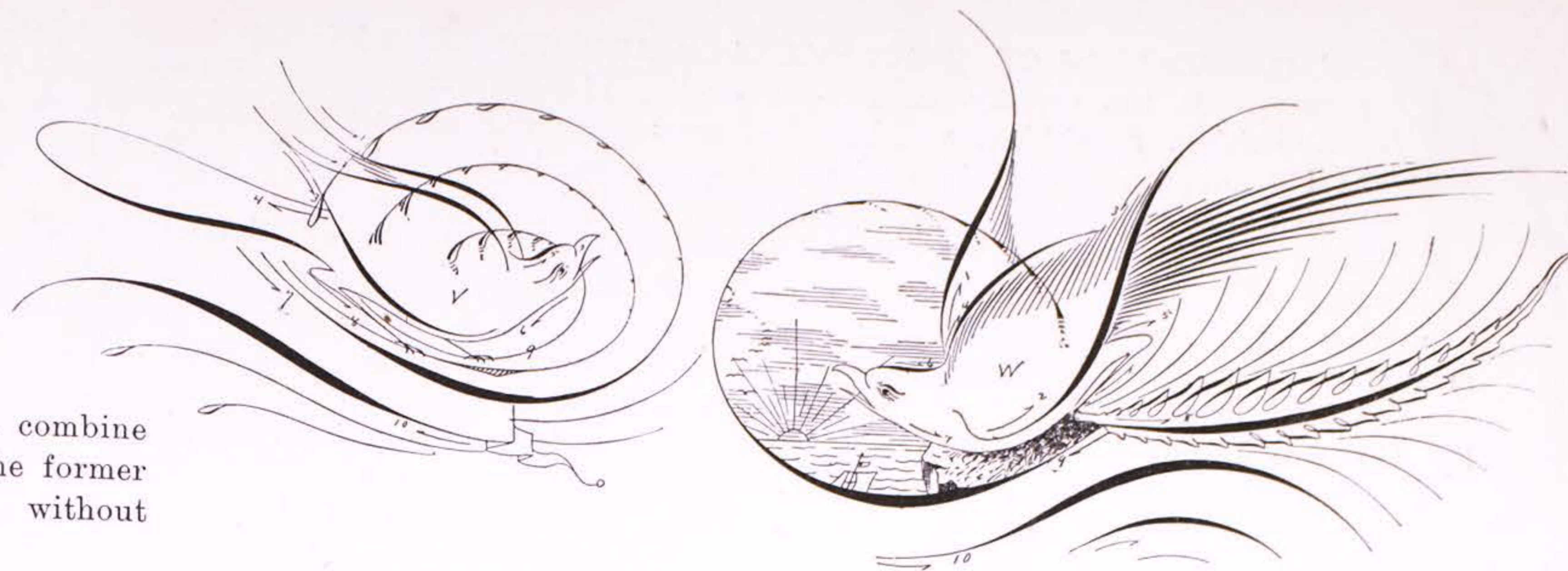
To achieve success we need the practical element of art; to appreciate it we need the beautiful. Flourishing is ornamental rather than practical. It consists of a series of strokes made rapidly and gracefully. A stroke made slowly is not flourishing—it is drawing; yet it may be in the form of flourishing. The fascinating and inspiring qualities of this art lie in the skillfully made and gracefully curved strokes. To watch the pen of an artist at flourishing move gracefully off, and with a few strokes make with almost magic rapidity some form in ideality's domain, seems almost miraculous, but it is not; it is the product of skill.

For those who desire to learn flourishing I have arranged herewith copies for practice, beginning with the simplest exercises and ending with a design. All strokes representing free-hand, rapid work were made as represented, and should be practised in the same manner. See page 70.

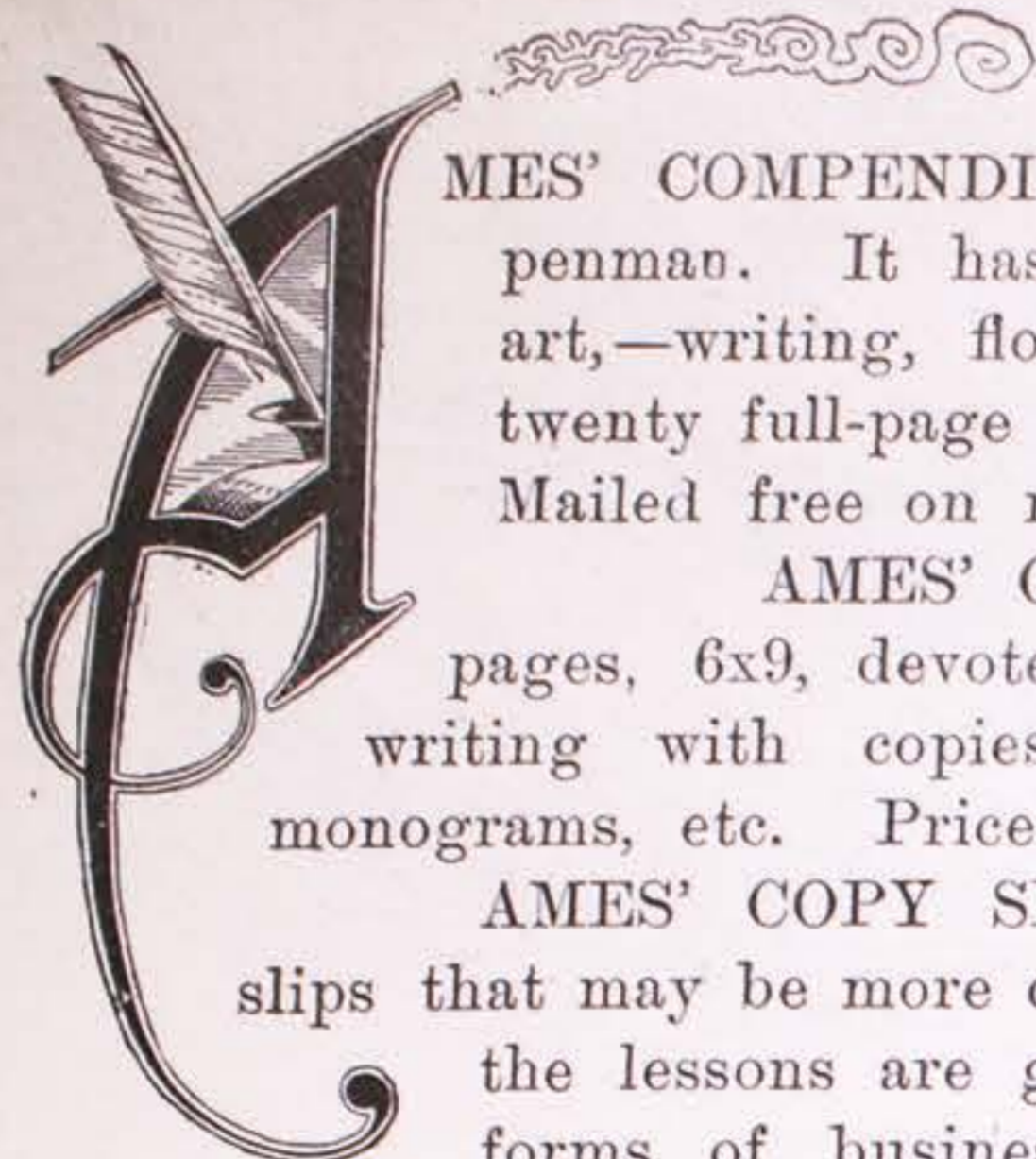
Hold the pen (as illustrated) between the thumb and second finger, both of which should be well curved, the former at point marked X, so as to allow the end of each to come squarely against the holder on opposite sides close to the pen. The holder should rest against the first finger which should be held well out from the rest; and the little finger should serve as a sliding rest for the hand for ordinary work, but for large, bold strokes, it will be necessary to allow the hand to rest on the pisiform bone marked O, in order to prevent the finger coming in contact with freshly made, shaded strokes.

Make all shaded strokes from the body at an angle of sixty degrees. Make all strokes freely and firmly, and the shaded ones with more force and positiveness than the light ones. See that both teeth of the pen press upon the paper evenly, so as to make a smooth shade and a strong line, and prevent the flipping of ink on the light strokes. Do not get discouraged if you fail to execute the designs as well as the copies, but persevere. Patience, study and practice will produce the desired results.

Take one design at a time and work faithfully at it, until you secure a harmonious effect. Study simplicity, harmony and design. Be earnest, be progressive, be *original*. Make but few strokes, and make them freely, firmly and harmoniously.







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