

**BIXLER'S**  
**PHYSICAL**

**TRAINING**

**IN**  
**PENMANSHIP**

**OR**

**THE REAL SECRET TO GOOD WRITING**  
**BY**

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**WOOSTER, OHIO**

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## Preface.

Heretofore publishers and teachers of penmanship have been giving twenty times more attention to form than to physical training. This work reverses the method, and in so doing, form does not receive less attention, but receives *more* practical attention. We, therefore, do not pay less attention to form, but simply *utilize* it as we go by *training the muscles* for its execution. The fact is, we can *not teach movement* without form, but form can and has been taught, without any attention to movement. There is, therefore, no danger of neglecting any important factor of good writing under this system. It is easy enough to *know* the shape of the letters, but not so easy to *make* them.

The elegantly engraved copper-plate copies furnished to learners heretofore, had the effect of pleasing the eye, and leaving the hand untrained, or worse yet, trained erroneously—for a slow cramped finger movement is not applicable to business writing. But these copies had other derogative effects, namely, to deceive and discourage the young aspirant. Those copies have a stiff and distant appearance, and the learner knows that he can never reach them and lays aside his copies with disgust.

Not only has speed been ignored under the copy-book method, but no attention, whatever, was paid to proper *muscle training*, so as to give the writer an easy command of the pen. The old methods show you how forms *ought* to be made, we teach you how to *make them*. The old systems attract your admiration to the productions of an engraver's tools, we call your attention to the fresh ink lines emanating from the point of your *own pen* as easily as water runs down hill. It takes just so many careful strokes to drive a spike into a hard plank, and it takes just so many careful repetitions to train the muscles for a certain form in writing. To make these repetitions wrong, will have a *negative* result.

To get the practical benefits of the treatise given in this little volume, three things are necessary :

1. To read.
2. To think.
3. To practice.

THE AUTHOR.



## TO THE READER AND STUDENT.

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This little volume is valuable mainly for the *instructions* it contains. Skill in writing consists in having a mastery over the pen. This is attained only by acquiring a thorough *control* over the *muscles* of the arm and fingers. Your entire success lies in this direction. The forms of letters are useful only as a means of training the muscles, and are subservient to the execution. To *know* the forms, is not enough, but to be able to *make* them properly, is quite sufficient. Simply to *know* or learn the shape of letters, is not difficult, but to *make* them requires thousands of repetitions intelligently performed. An artist can learn the forms of the small letters in less than an hour, but it will require weeks before he can *train the muscles* to *make* them, *rapidly, easily and legibly*. The great error in teaching writing has been in directing the attention mainly on form, while *muscle training* never received much attention. Under such teaching failure must and is, inevitable. Publishers furnished copies by the hundreds and thousands and while they all looked very pretty, the student had to be content in gazing upon them, for *make* them he could not. These copies took the place of instruction, for the real difficulty to be overcome by the learner, was not treated upon. The fact that people become discouraged more readily in writing than they do in other branches, can be analyzed. It is simply this:

*Their conception of correct form is so far in advance of their physical skill that they see mountains of mistakes in their work.*

So you see there is a *cause* for your *discouragement*, which being explained changes to *encouragement*. Knowing that your deficiency lies in the want of a better control of the muscles, you can direct your attention to them till they *catch up with mind pictures*.

It is the object of this book to give a thorough treatise on the real difficulty in writing, which is to **make**, instead of simply to **know** the letters.

Most of our readers will have to be content to *unlearn* much that they learned through poor instruction. You will not find this book full of copies, but you will find it full of instructions, pointing out the way clearly to an easy, rapid hand writing. With these instructions you will find all the copies you need. You may have your room papered with copies, and we doubt if it would help you any in training your muscles for actual work.

## A STRONG SYSTEM.

Bixler's Physical Training in Penmanship is based upon *conditions* that can not possibly be refuted. These conditions, which we name below, must necessarily revolutionize the art of teaching. No intelligent person can stand behind these facts and teach the old method of drawing the forms.

The learner should memorize the following facts, upon which this System is based :

1. *That skill in writing is acquired principally through movement.*
2. *That learning the shape of letters, is not difficult.*
3. *That the best painters, sculptors, artists and mechanics, are not generally known as good writers.*
4. *That the best business writers are not generally known as artists.*
5. *That the best penmen can write only with the hand they have trained, while with the left hand they write no better than others do.*
6. *That the muscles are trained by careful repetitions.*
7. *That a slow motion and a rapid motion are contrary to each other, and you can not acquire the latter while practicing the former.*
8. *That writing is valued in accordance to its legibility and speed.*
9. *That Position, Penholding and Movement constitute the real difficulties in learning to write, and should receive attention first.*
10. *That there is as great a difference between writing and drawing as there is in touching or striking a nail with a hammer.*

The above statements are made after ten years of the most painstaking researches. It will be evident then, that the student should give his principal attention to the acquirement of a good movement, and he should study form *only* in order that he may know the direction of motion to be used in training the muscles.

## DIFFERENCE IN WRITING AND DRAWING.

Below we briefly point out the difference between writing and drawing, and the student should thoroughly familiarize himself with these differences, so that he may know at all times on which side of the fence he is on. Practice only counts when it is done *right*, otherwise it is only so much time *lost*.

Study the following that you may avoid falling into errors :

1. The pen is held entirely different in *writing* from that of *drawing*.
2. The finger movement is generally employed in drawing, while the whole arm, (called muscular) which rests on the muscles in front of the elbow, is used in writing.

3. In writing the motion is **rapid**; in drawing it is **slow**.
4. In drawing the eye follows the point of the pen minutely throughout its entire course; in writing the eye cannot follow the pen at all.
5. The position of the body is different in writing from that used in drawing.
6. The motion used in drawing is akin to that of touching something, or of walking or crawling. In writing the motion can be allied to that of throwing, striking or running. No difference how fast you may try to walk, it will not be running until the body assumes a different attitude. Were it not for the plausible dissimilarity between writing and drawing, our finest artists would also be splendid penmen; instead, however, they often fall even below mediocrity.

### REPETITION.

It is through repetition that a person can do a great many things. One blow from the ax will not cut a big log in two, but by repeated blows the work is soon accomplished. In making an impression on the mind the same law should be observed. You will find repetitions in this book in reference to very important conditions in your practice. Others gave you repetitions of copies, we give you the repetitions in reference to the *making* of those copies. You will find little trouble in getting the correct image of a copy in your mind, but you will find trouble in putting that image on paper with pen and ink. We want to make an impression on you to the effect that you **must** maintain a good position, that you **must** hold the pen correctly, that you **must** use the right movement, and then do the best you can, and if you must sacrifice anything, sacrifice form, at first. In order to make this impression, you must do your part by reading this book again and again, until you are impressed with the importance of cultivating movement under **correct training**.

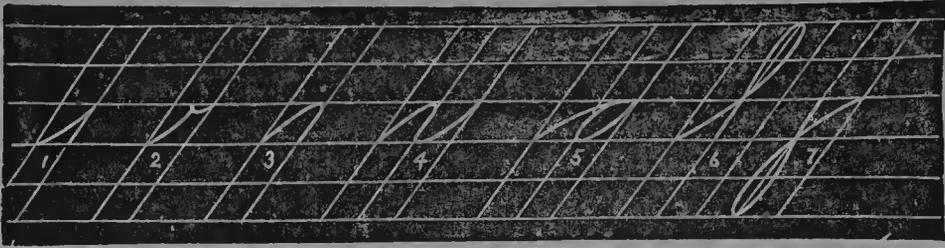
### FORM IS EASY.

Any one that can tell a thin pencil from a thick pencil, a straight stick from a crooked stick, a leaning post from an upright post, a short cane from a long cane, a peach from an apple, a plum from a cherry, a mule from a horse, a book from an album, and thousands of other things, certainly has enough conception of form to learn twenty-six characters composed of but few lines and many principles that are similar. Here we have three kinds of lines :



In reality there are only two kinds, for the third is the same as the

second, inverted. These lines are called elements. The following characters are called principles :



Study the above characters a few minutes and you will have a good general idea as to their shape. Now, imagine these elements and principles to be on little blocks so you can move them around and retain the same slant. Now let us push some of them together so as to make letters out of them. The one I mention first should always be placed on the left hand side. Push three and four together just as they are and you have the letter *n*; push principle four against seven and we have *y*; join five and seven and *g* appears; repeat principle one and place them against two and we have *w*; join principle six to element two with a short turn on base line and we have *l*; now join six to principle two in the same way and you have *b*; place number six against four and the letter *h* shows itself; place second element against seven to make *j*; repeat principle three and place them against four to make *m*; place fifth principle against first element and unite to second element with a short turn and you will see the letter *a*; to make the *u* simply repeat first principle and unite with second element with a short turn; unite principle three to two with a turn to make *v*; to make the letter *t* place second element against straight line two spaces high with square shade at top to which unite element two with a short turn, cross near top; replace first line of *t* by principle five and omit crossing and we have the letter *d*; make second element two spaces high and join angularly to a straight line extending a space and a half below the base line and then place it against fourth principle to make the little *p*. You will notice by the above that you do not even necessarily have to learn *twenty-six* characters that are entirely different from each other to learn the shape of all the small letters, for they have principles common to each other. Even the principles are nearly alike. Seventh principle is same as the sixth turned upside down, and fourth is same as third except that it has one additional line. Is writing mechanical? Does it take a mechanic to learn how a few simple principles are made? If writing is mechanical, then the best mechanics should be good penmen, but in eighty-five cases out of a hundred it is just the other way. Also, the very best writers in the country are generally very poor mechanics.

Place a letter *h* correctly written on the blackboard before any school, and give the scholars a brief analysis of the letter, then erase

it and place twenty more on the board incorrectly written. If the difference is in the least prominent, the scholars will point out the letter that looks nearest like the one you had on the board in the first place, and in most cases they will nearly all agree. But tell them to *make* the letter and you will have as many *different* letters as there are scholars in the room, and not one of them will have a letter to suit the party that made it. They see the letters nearly alike, but when they try to make them they differ as much as they do in their gestures.

## MOVEMENT POWER.

Movement power consists in having a control over the muscles of the arm and fingers in writing. It enables you to write easily, rapidly, legibly and beautifully. Letters, words and sentences flow from the point of the pen almost as easily as water runs down hill. You can modify letters and still retain beauty. It makes writing a pleasure instead of a task, and renders it permanent.

As soon as you know the shape of a letter you can make it with the hand you have trained. Penmen are as awkward in writing with their left hand as most other people. Movement power is real penmanship; there is no fraud about it; it is the executive part, the retaining part, and the most difficult to acquire. Its corner stone is position; its next layer is penholding; appropriate training exercises constitute the last layer of the foundation upon which real penmanship is placed. Good movement allows you reserved power to think of the logic of your composition. If you think and compose the sentences, the pen will put them down for you almost unconsciously, as easily as your feet carry you over the ground while you are singing. Without it your writing will be a task, a labor, no difference how good your conception of form may be.

Movement is to form, as a locomotive is to the cars; and to haul the cars with mules is like writing with the finger movement. Movement power enables you to *make* the letters; without it you are like a sick man that knows much but can *do nothing*.

## ANALYSIS OF LETTERS.

### SMALL LETTERS.

Because form is much easier than movement it is not supposed that it can be acquired without careful study.

The student should study the analysis of all the letters carefully, so that he may have a correct picture of each letter in his mind.

The elements are composed of the (1) straight lines, (2) right curve, and (3) left curve. The straight line in all the letters is made on a slant of fifty-two degrees from a horizontal. The right curve and left curve

are generally made on a slant of thirty degrees. The height of the small letter *i* is used for measuring the height and width of letters and is called a space. If a letter is two spaces high, it is twice as high as the little *i* &c.

*See Elements and Principles on pages 7 and 8.*

A slant of fifty-two degrees is called main slant. A slant of thirty degrees is called connective slant.

### PRINCIPLES.

**First Principle** is made by joining second and first elements. Right curve is on a slant of thirty degrees, height one space. Join with a point at top.

**Second Principle.** Make right curve one space high, then join with a point to horizontal right curve one-half space in length. The two lines form a slant of thirty degrees.

**Third Principle.** Join left curve to straight line with a short turn at top. Slant of first line thirty degrees, height one space.

**Fourth Principle.** Unite third principle to second element with short turn on base line. Height one space. Slant of last line thirty degrees.

**Fifth Principle.** Make left curve one space high and two spaces to the right of beginning point, retracing first line one-fourth its distance, continue to base line with left curve, then join to second element with short turn uniting at top. Distance from first line to short turn on base line, one space.

**Sixth Principle.** Make right curve three spaces high, turn short and descend with a straight line crossing first line one space above base line. Width of loop one-half space. Remember all the straight lines in the small letters are made on a slant of fifty-two degrees. Distance between the two lines on the base line, one space.

**Seventh Principle** is same as the sixth only it is inverted. If a man stands on his head he is still a man, but he makes quite a different appearance. Begin one space above base line and descend with a straight line three spaces, turn short and ascend with a left curve, crossing first line on base line and ending one space above base line at a point one space to the right of first line. Height above base line one space, distance below base line two spaces.

All the above principles are one space high from base line, except the sixth which is three spaces high.

### Short Letters.



All the above letters are one space high, except *r* and *s* which are a space and a quarter.

In giving the description of letters we mention the principle or elements in the *order* as they are made.



Principle one and second element, join with short turn. Place dot one space above top on main slant with straight line. Width two spaces.



Principle one, principle one and second element. Join with short turns. Width three spaces.



Principle one, principle one and principle two, Join with short turns. Width three spaces.



Principle three and principle four. Join angularly. Width three spaces.



Principle three, principle three, principle four. Join angularly. Width four spaces, the widest letter in the small alphabet.



Principle three and principle two. Join with short turn. Width two spaces.



Principle three modified by curving last line so as to end two-thirds of a space to the right of first line; then make left curve on main slant so as to touch last line of third principle at center and finish with second element. Distance between top of third principle and last downward stroke, one-third space. Width of letter two spaces.



Third element, third element on main slant, second principle on less slant. Close at top and unite with short turn on base line. Width one space and a half, narrowest letter in the alphabet. Width of oval one-half space.



Third element, little right curve, third element on main slant, second element. After making third element, place your pen one-third space to the right, and three quarters of a space above base line, and after making a little dot by a slight downward motion, make a little right curve, turn short towards the left, touching first line and continuing with third element on main slant, finish with right curve.



Second element, first element, second element. Join first two lines with a short turn at top, making a loop one-quarter of a space in width, and crossing one-third space above base line. Join with short turn on base line. Width two spaces.



Fifth principle, first element, second element. Join angularly at top and with a short turn on base line. Shade second stroke. Width, three spaces.

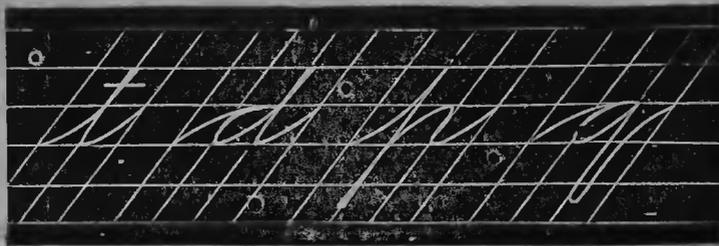


Second element, little left and little right curve, first element, second element. After making second element one space and a quarter high, make a slight left and right curve forming a shoulder two-thirds of a space above base line and one-third space to right of first line, then merge into a straight line. Join with short turn on base line. Shade straight line slightly. Width two spaces.

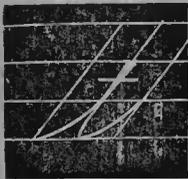


Second element, slight left curve, third element, second element. After making first line one space and a quarter high, make a slight left and right curve on main slant to base line, continue leftward with right curve, making a dot a quarter of a space above base line and on first line, then finish with right curve. After making dot you can lift the pen to finish last line. Width two spaces.

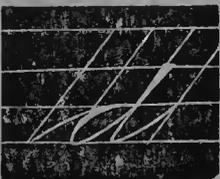
### Semi-extended Letters.



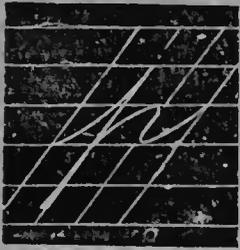
The *t*, *d*, and *p* extend two spaces above the base line and the *p* and *q* a space and a half below the base line.



Second element, first element, second element, horizontal straight line. Shade squarely at top then gradually diminish the shade as you approach the line. Horizontal straight line should be a space and a half above base line, and should be one space long, two-thirds of it should be to the right and one-third to the left of the downward stroke. First line is retraced one-half its length. Join with short turn on base line. Width, two spaces.



Fifth principle, second element, first element, second element. After making fifth principle continue with an upward stroke and finish same as in *t*, omitting crossing at top. Let the lines touch one space above base line. Second line should not be shaded. Width three spaces.

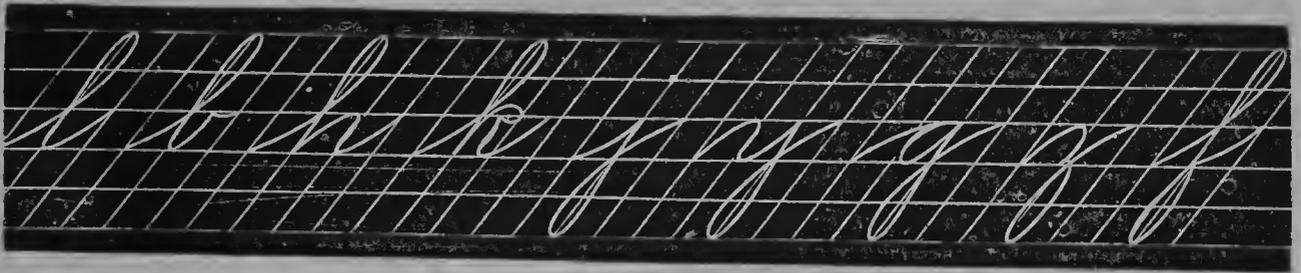


Second element, first element, fourth principle. First line is made a little to the left of connective slant. Join angularly at top and on base line. Shade first straight line at bottom. Width three spaces.



Principle five, first element, very slight right curve and ending with third element. Join angularly at top and with a short turn at bottom. Width below base line one-third of a space. Shade second line. Width three spaces.

### Loop Letters.



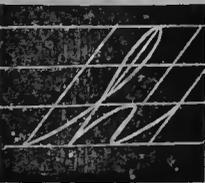
The letters *l*, *b*, *h*, *k* and *f* are three spaces high above base line, and *j*, *y*, *g*, *z*, and *f* extend two spaces below the base line.



Principle six, second element. Join with short turn. Width, two spaces.



Principle six, principle two. Join with short turn. Width, two spaces.



Sixth principle and fourth principle joined angularly. Width, three spaces.



Principle six, third element, second element, first element and second element. After making sixth principle join angularly and ascend with left curve one space and a quarter in height, then turn and descend with short right curve, join angularly and descend with straight line. Join last two lines with a short turn. Height of last straight line one space. Distance between straight lines one-half space. Last downward stroke should be shaded. Width, two and a half spaces.



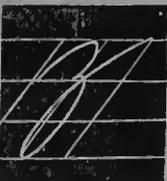
Second element, seventh principle. Join angularly. Place dot one space above top on same slant as straight line. Width, two spaces.



Fourth principle, seventh principle. Join angularly. This letter is exactly the same as the *h* inverted.



Fifth principle, seventh principle. Join angularly at top. Width, three spaces. Shade second line.



Third principle, seventh principle, modified. After making third principle join angularly and make a very short horizontal left curve, then turning downward finish with seventh principle. Width, two spaces.



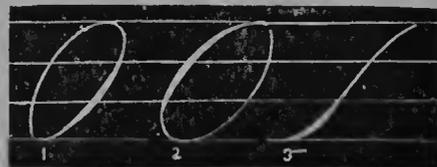
Sixth principle, first element, second element, second element. Continue straight line of sixth principle to a point two spaces below base line, turn short and ascend with right curve touching downward stroke on base line; join angularly and finish with second element. Width two spaces. Shade downward stroke below base line.

## CAPITAL LETTERS.

### ELEMENTS.



### PRINCIPLES.



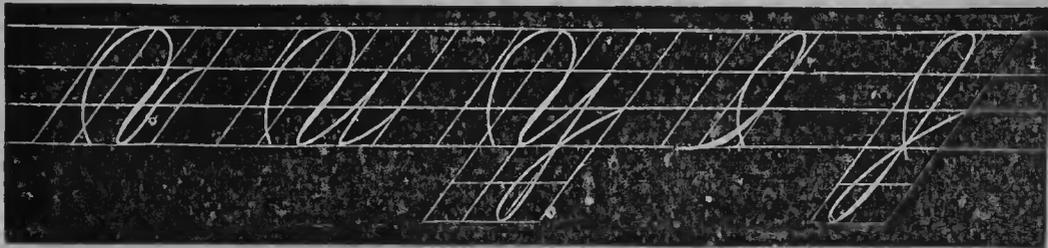
**First Principle** consists of a left curve and a right curve, elements three and two. Join with an oval turn at the top. Slant fifty-two degrees. Distance between lines on base, one-third of a space. Width measured at right angles to its slant, one and one-half spaces. Last line should be shaded. Height three spaces.

**Second Principle** is composed of third and second elements united on base with oval turn. Width measured at right angles to its slant, two spaces and a half with shade. Height, three spaces. First line should be shaded. Main slant.

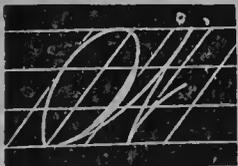
**Third Principle** is composed of a slight left and right curve, shaded on base line. Main slant.

First principle is called capital fold or reversed oval. The second principle is known as the direct oval or capital O. Third principle is called the capital stem. All capital letters are three spaces high.

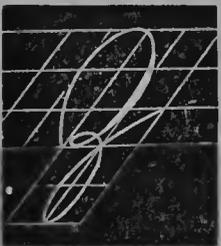
**Letters From Reversed Oval.**



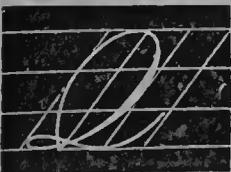
Capital fold, left curve, right curve. Second and third lines should touch near center. Distance between second and third line at top, one and two-thirds spaces : on base line, one and one-third spaces.



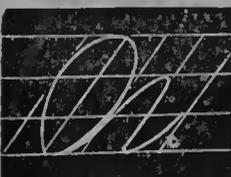
Capital fold, right curve, straight line, left curve. All lines are joined angularly. Distance between parts at top and on base, one and two-thirds spaces.



Capital fold, then turn short and make little loop one-third of a space high, to which join the seventh principle, modified. Distance between crossing and little loop on base, three quarters of a space.

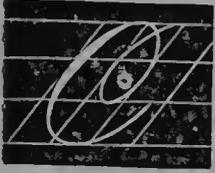


Capital fold modified slightly by making downward stroke more rapidly toward the left ; turning short make little horizontal loop one space long, then finish with right curve.



Capital fold, left curve, straight line, right curve. Join with curve at top and base. Make shade near base line.





Third element, second element, third element, second element. First two lines should be two spaces long, and should form a loop one space in width, crossing near top.



Commencing two and one-half spaces from base line descend with a slight left and right curve to base, then turning short, form a little loop and descend with compound curve to base two spaces to the right of loop, then finish with direct oval joining at top and stopping one-half of a space above base. Height of little loop, three quarters of a space.



After making second principle, modified, join angularly and finish with first and second elements. Join with short turns on base line.



After making little loop at top, descend with left curve; make another little loop a space and two-thirds above base and at right angles to its slant, then finish with modified capital *O*.

### Letters From Capital Stem.



Make capital stem two and one-half spaces high, then make left and right curve over the top.



After making capital *T* cross stem near center with horizontal straight line, then make a slight downward stroke.



After making upper part of an oval, descend with third principle, then unite with horizontal loop and finish with right curve. Length of loop one space.



Ascend with second element three spaces high, turn short and finish with capital stem crossing first line near the middle and finishing with dot on first line one-fourth of a space above base. Width of loop, one-half space.



After forming the capital stem, unite with a left curve three spaces high, then make an oval turn and descend with a right curve crossing stem near top, and also at a point one space and a half above base line. Height of stem two and one-half spaces.



Ascend with right curve two and one-half spaces, join angularly and descend with modified capital stem; then commencing three spaces above base and two spaces to the right, descend with a left curve to base line, then ascend vertically and finish with a little loop.



First part same as in *H*. To finish, place your pen two spaces to the right and three spaces above base, then descend with a compound curve and after forming a little loop to stem one and one-half spaces above base line, descend with a compound curve to base, turn short and finish with second element.



Ascend with a right curve three spaces high, turn short and descend with left curve crossing first line one space above base, make oval turn, ascend with a right curve to a point a space and a half above base, then join angularly and finish with modified capital stem. Distance between top of stem and first line, one space.



After making capital stem with an upward stroke, unite with an oval turn to right curve, descending a space and a half make a little loop, then continue to base line, turn short and ascend with a left curve one space high. Distance between loop and stem, one space. Shade last downward stroke.



*R* is made the same as *B* until after you form the oval turn at top, then descend more rapidly to the left, making little loop near the stem, after which descend to base with a compound curve and finish with a right curve.

### Figures.



## PHYSICAL TRAINING IN POSITION.

In the foregoing pages we have given you a full and explicit description of all the letters, as well as a copy of each, but we are now ready to enter upon the executive part, the part which will weigh your skill in *doing*.

Position is not difficult to understand, nor is it very difficult to assume, but it is rather troublesome to *retain* while writing. It is for this reason that the student will require constant watching, and a thorough drill again, and again, and again, while practicing writing. Do not attempt too much at once, but take one simple exercise, such as the capital fold or little straight line, and then *practice position* while making the exercise. Your success will depend upon concentration of energy—the more you scatter it, the less will you reap.



The above picture represents an easy healthy position at the desk. The body should be erect, and should be turned slightly toward the left so as to bring the elbow of the right arm over the desk. Feet should be in front of the chair and on the floor. Head may incline just a little forward. The body should be close to the desk, but *not against it*. Right hand and paper should be directly in front of the body, and the tips of the fingers of the left hand should rest on the paper in order to hold it, and change it whenever it is necessary. The right arm should generally be at right angles with the ruled lines on the paper, and should rest on the fleshy part in front of the elbow. The arm should rest very *lightly* on the desk and should not be used as a support.

The body is not to lean against the back of the chair, in fact, *every muscle should be attentive*. The arm should move from the shoulder, but to some extent it also moves from the elbow.

You should practice a correct position at all times while writing, as it will take a while before you can *maintain* a good position. Of course, all can not have *exactly* the same position, nor can they hold the pen exactly alike, but they should be careful so as not to fall into inexcusable errors.



The above cuts illustrate the position generally assumed by students who aim in making perfect copies from the start. When once the learner falls into such awkward, unhealthy positions, it is very difficult to avoid them, and under no circumstances can he become an easy rapid writer while tolerating such miserable habits. It brings on curvature of the spine and disease, which alone, is sufficient evidence why it should be avoided. Writing is a sensitive, delicate physical exercise. It is sensitive in as much as the slightest variation of motion is instantly revealed to the eye through the stroke of the pen. It is delicate for the reason that all awkwardness must disappear, and only the most thoroughly trained muscles can produce efficient work—unlike that of any thing else, **the movements are measured down to a hair line**. How different then, it must be in producing this motion from that of simply looking at fine copies, or drawing them off.

A good position is a habit, and all habits are formed by careful repetitions. You must, therefore, practice position, you must practice it often—every time you sit down to write, until the habit is permanently

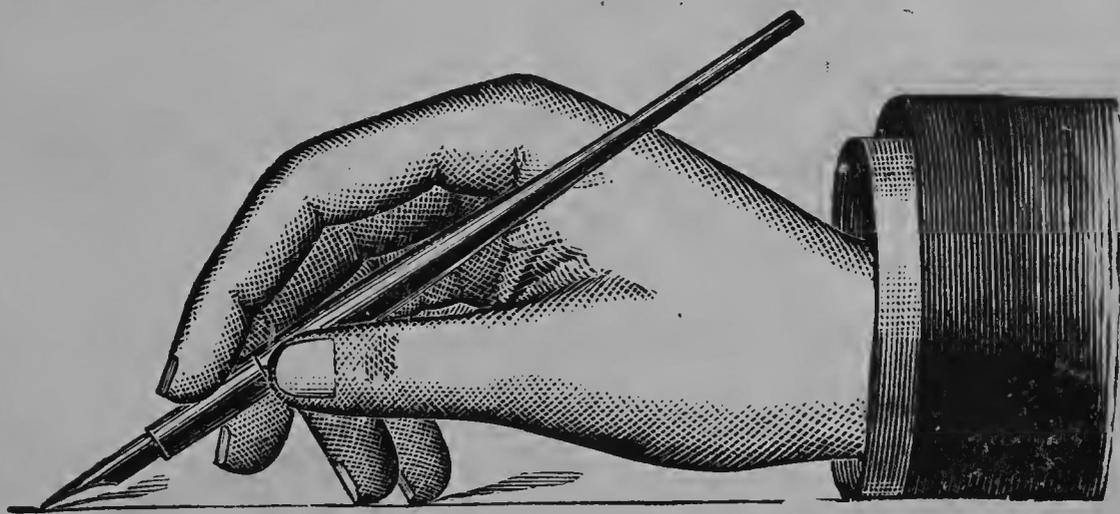
formed. It gives strength, ease and grace to your writing. It gives health instead of deformity and disease. It is indeed, one of the most healthful exercises, as has been evidenced by hundreds who have practiced this system. It has positively cured persons of many ailments.

Every muscle in the body is more or less active while there is no strain on any part of the body. This mild activity of all the muscles sends the blood thrilling throughout every artery and vein, which together with the activity of muscles and mind produces a good wholesome effect.

## PEN HOLDING.

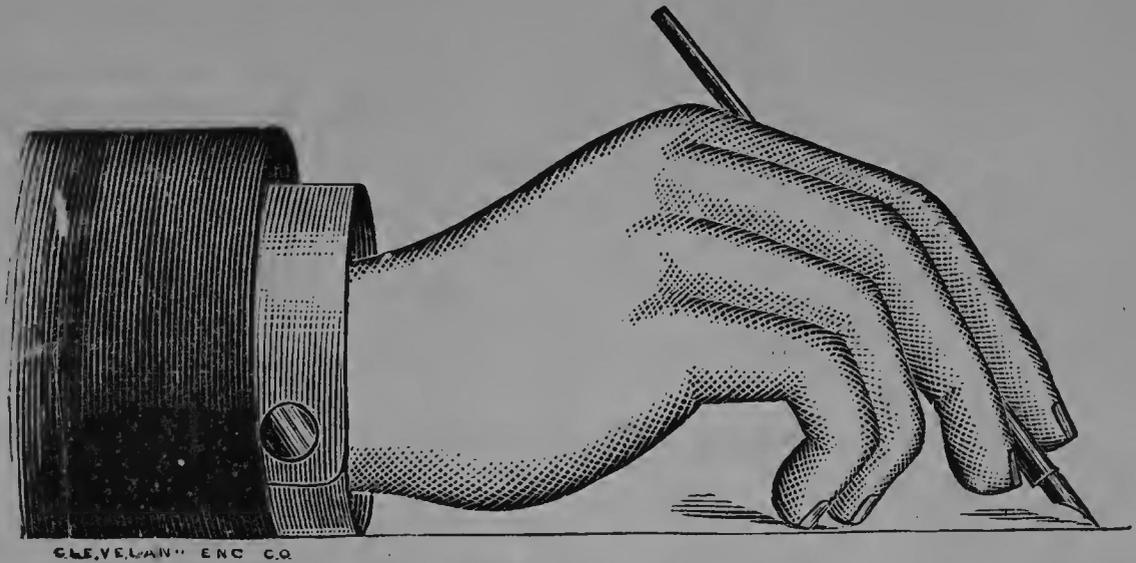
Hold the pen between the thumb and first and second fingers. Let the thumb touch the holder opposite the lower joint of the first finger. The holder should touch second finger at the corner of the nail in front, or opposite the root of the nail. The hand should rest on the tips of the third and fourth fingers. The holder should touch first finger a little in front of last knuckle. Wrist should not touch the paper or desk. The arm rests on the muscles in front of the elbow.

As people have differently shaped fingers and hands, it would not be natural for them to hold the pen *exactly* the same, but substantially there is but little difference. For some people who have short fingers, it is more natural to have the top of the holder back of the last knuckle instead of having it in front.

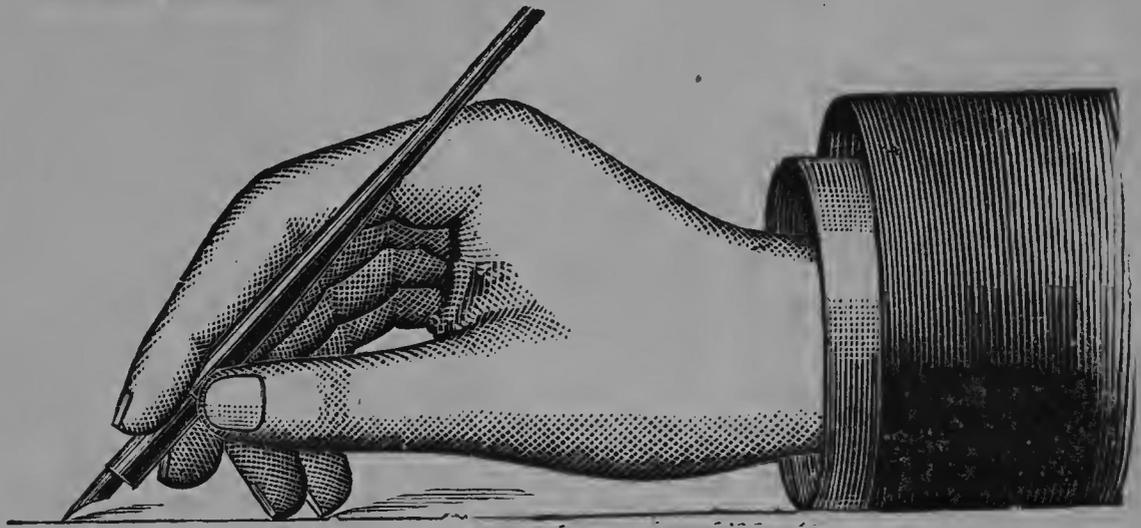


The third and fourth fingers may rest either on the nails or fleshy part of the fingers, and with some they may be turned under the palm of the hand farther than is represented in the above cut.

The point of the pen should be about one inch from the end of the second finger. The top of the holder should always point toward the right shoulder, or *nearly so*. The following cuts show position of hand while holding pen:



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Position and pen holding cannot be learned in one day, nor in one week, and that is why the learner must *sacrifice form* for position and penholding; they are difficult and it takes *persistent* labor before they can be acquired.

You need not sacrifice a *knowledge* of form, but only the *making* of it, if necessary.

There are three movements, **whole arm, muscular and combined.**

### **WHOLE ARM MOVEMENT.**

This movement is almost obsolete. It is used mostly by artistic penmen in making large flourished capital letters, and in combining capitals. It is the freest movement, but you cannot use it long until your arm becomes very tired. Another objection to this movement is, that you must raise and lower the arm every time you change from capitals to small letters. It is the easiest movement to learn. Hold the pen correctly, leaving the tips of the third and fourth fingers rest on the paper, then raise the arm slightly from the desk and keeping the fingers *quiet*, use the arm from the shoulder. The third and fourth fingers should slide on the paper the same as the point of the pen.

## MUSCULAR MOVEMENT.

Rest the arm on the muscles in front of the elbow, and also on the tips of the third and fourth fingers, then use the arm from the shoulder, keeping the *fingers quiet*. Tips of the third and fourth fingers must *slide* on the paper, but the muscles in front of the elbow do *not slide* on the desk, they simply contract and expand. By using the thumb and first and second fingers in connection with the muscular movement, we have what is known as the

## COMBINED MOVEMENT.

This movement is used in making all the loop letters. In speaking of muscular movement, the combined movement is generally included under the same name. The pure muscular movement is generally used in making all the capitals and short letters, but there is no serious objection in using the fingers, and the arm from the elbow *very slightly* in connection with the muscular movement; however, that *needs* no encouragement on our part.

## AGE.

Children six years of age should be taught correct position and pen holding, and they should receive a thorough drill in movement, each lesson, but their progress in learning the muscular movement will be slow at first, as the nerves are too weak for proper development. They must be allowed finger movement at first to some extent until they acquire more nerve power. If they receive the proper instructions they need not use the finger movement after they become nine and ten years of age. Children six and seven years of age may use long lead pencils instead of pens, and they should be allowed the whole arm movement in certain exercises, as it helps the muscular movement to some extent.

## MATERIALS.

In practising, wide ruled foolscap paper of a good quality should be used. The paper should weigh not less than fourteen pounds to the ream. Do not be stingy with your paper. To improve your penmanship thirty per cent., it will take at least one dollar's worth of paper and several dozens of pens. Use a good steel pen as it is the best. It should not be too coarse nor too fine pointed. By careful, effective practice a pen lasts only from two to three hours. As soon as a pen begins to get sharp you should substitute a new one. Buy your pens by the dozen or quarter gross, and your paper by the quire or quarter ream, and then go to work.

Use good *black* ink. Before you can become an easy, rapid writer, you must make a certain number of *careful repetitions*; you

must use up a certain amount of paper and a certain number of pens. The amount differs with different individuals, but to complete a course in plain writing it generally takes from one-half to three-fourths of a ream of paper, and nearly one gross of steel pens, so that the cost of materials will be about three dollars.

The time required to use up these materials averages about 200 hours of solid work. Some scholars write up five cents worth of paper during a winter and then conclude they cannot learn to write. If a man wishes to become a fast runner, he must run hundreds of miles; if you wish to be a good penman, you must repeat the letters and exercises thousands of times with the proper speed; and that takes paper and pens. A good hand writing is worth \$1,000 to any young man or woman. To some penmen it is worth more than \$25,000, so that the cost of material is almost *nothing* compared with *good penmanship*.

## HOW TO PRACTICE.

Your entire success depends upon *how you practice*. Take the easiest exercises first; such as the oval exercise, little straight line, and all the principles. Fill up whole pages with these exercises, but you must do it *very carefully*. You must give your *entire attention* to the work. Strike out boldly, as though you were not afraid; notice your mistakes as you proceed, and then try to avoid them, but do *not stop* to take time to get discouraged, but keep right on. Remember that it is through the *mistakes* that you learn, and you will make thousands of them. For a while your exercises will look like chicken tracks, but remember you are working to get a good *position*, correct *penholding*, and a *proper movement*. After practicing twenty-five hours you will notice that every once in a while you will get some pretty good forms, though they may still be in the minority.

There is not so much in the arrangement of exercises as there is in practicing them correctly. There is generally one right way of practicing, but there are a great many *wrong* ways. To practice and talk, or whistle, at the same time, is one wrong way; to practice while holding the pen wrong, is another wrong way; to *draw* the letters slowly, is wrong also; to practice half the time and complain the other half, is an ineffective way; to practice while thinking of something else, will do you but little good; to practice without knowing the form you wish to make, is time lost; to practice a *slow* motion in order to learn a *rapid* one, is contrary to nature. Do not write all the time, but when you *do write*, give your entire attention to the work. You cannot write easily until you have acquired it. If a child wishes to learn to walk, it must give its entire attention to what it is doing until it has formed a *habit* of walking.

After it has a thorough control over the muscles, then it can think about something else, and walk or run at the same time without the least danger of falling. So it is in writing; while you are learning you must be very attentive so as to *notice* all your mistakes, and then try to profit by them instantly, and in course of time correct penholding will become natural for you, so that it will be just as *unnatural* for you to hold it wrong as it was to hold it right in the first place.

Be enthusiastic and feel free to *strike out regardless of the results*. After filling up a page with small exercises, turn it half around and go over it again with large movement exercises, such as the capital fold, oval exercise, capital stem, &c. You need not practice on two or three hundred different movement exercises, which have but little to do with the letters. You will make *better progress* by working on the *elements, principles, letters and words*. Sometimes it is a good exercise to change from one exercise to another quickly, so as to make from fifteen to twenty exercises in thirty seconds, or a minute.

It is also very entertaining for a class to compete on speed, on some simple exercise, such as the capital fold, extended loop, &c.

## BUSINESS WRITING.

There is a vast difference between business and artistic writing. This difference does not only consist in the discrepancy of the forms, but in the manner in which they are executed. The skill of a practical writer should enable him to *write without thinking much about it*, while in artistic writing the entire attention is concentrated on the writing. Artistic writing is always more or less laborious, as it can never be done unconsciously. In writing a business letter the skill of the writer should enable the person to give his entire attention to the *subject matter*, while the pen should record the thoughts as readily as the tongue performs its mission in speaking words. There is only one way in which this can be done, and that is by acquiring **physical skill of the arm and fingers by thoroughly training them in accordance to the treatise here presented**. Mental training alone, will never accomplish this.

Business writing need not necessarily be ugly, but that beauty is one of its *principal* factors, is a *delusion* and a *farce*. Business writing must be legible and it must be written rapidly, easily, and without thinking much about it, so as to give your mind full liberty to think of the subject matter. An orator can not write an oration while thinking all the time of his penmanship; neither can a poet write his rhymes while putting all his mental and physical efforts in the letters he is forming with the pen.

There has been much deception both in the teaching and the execution of penmanship. Artistic writing has been represented as business writing. A writing teacher would write at one page for a day, and

then re-copy it two dozen times and then pick out the *best*, and advertise it as a "business style." Such writing under similar circumstances, does not represent business writing at all, for the reason that all one's efforts are given to penmanship, which can not be done by a business man. Again, engraved copies have been represented as a fac-simile of original, when, in fact, it was completely changed for the better. Hand engraving is done under a very slow motion, while in business writing speed is of the greatest importance.

### HOW TO ACQUIRE MOVEMENT POWER.

To try to acquire a good movement without regard to form would be like learning to play ball without paying any attention to the *ball*. We cannot train the muscles unless we know what to train them for. Therefore, a conception of form precedes the movement. The letters are the end in view, and movement and conception of form are the *means* of accomplishing that *end*. We must procure the *means first*; that is, we must acquire a good movement and conception of form before we can put letters on paper in the proper shape. If we sacrifice the correct movement for a wrong one in order to get the form then we are sacrificing the means for the end, which is illogical. It would be like solving problems in arithmetic before learning to add, subtract and multiply first, fundamental rules of arithmetic. To solve problems in arithmetic is the *end* to be accomplished, and addition, subtraction, multiplication and division are the *means* of accomplishing that end.

To acquire the *means* the *conception* of form should be almost *perfect* right from the beginning. An incorrect copy should not be substituted for a correct one. No work on penmanship should ever contain imperfect copies to show freedom of movement, unless accompanied by perfect engraved or written ones. Imperfect copies are more easily written by the teacher than perfect ones, but they are just as hard to imitate by the learner.

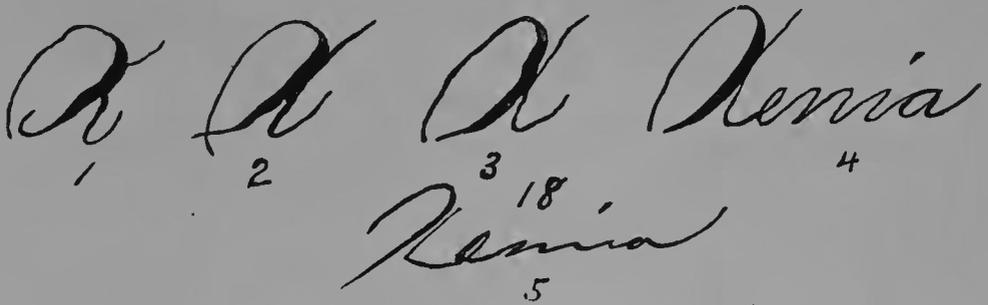
The muscular movement is the most powerful movement, and in fact, the only movement worth mentioning for business writing. This is not disputed by any one having any knowledge of writing. It can only be acquired by *using it*. To practice with the muscular movement slowly does not train the muscles for a rapid motion for the two are contrary to each other. To practice with the finger movement never helps the muscular movement any. The shortest way is not always the best way. When a learner has a copy before him he can imitate it more accurately at first by using a slow finger movement, but this will never develop a muscular movement. Again he can make it more accurately at first by using a *slow* muscular movement, but this does not train the muscles for a *rapid* motion, besides, it produces rough kinky lines not at all pleasing to the eye. Drawing letters slowly with the finger move-

ment in order to learn to write them rapidly is like a man trying to learn to walk a rope by *crawling* across it. The quickest way to learn to walk a rope is to *walk* it. If you fall off dozens of times, do not resort to *crawling*, but keep on walking and in a short time you can walk a wire. So in learning to write, do not draw but *write*. At first your exercises will appear very awkward indeed, but do not resort to wrong *position* on that account; do not resort to wrong penholding; do not resort to wrong movement; do not resort to wrong speed, but continue to do the best you can, not expecting too much at first. Of course, correct penholding and a correct position cannot be learned in one day; it is a growth and must be acquired through diligent practice. Although form precedes movement, yet it is given *only with a view of training the muscles*. For the first few weeks the learner should not pay much attention to form, but he should apply himself principally to movement exercises. The learner should practice with the proper speed at all times, not too fast and not too slow. The muscles being trained by *repetition*, he should make thousands of them before looking for good results.

To draw the letters slowly at first in order to get the form, is like a boy learning to run by *walking*. If a boy takes one hundred thousand steps *slowly*, that is if he walks that many steps, he will not make much progress in learning to run fast. But if he only takes fifty thousand steps quickly, by running, he will become quite a good runner. So in writing, you may *draw* all the letters *slowly* one hundred thousand times, and at the end of that time you will be as incompetent to write them rapidly as you was in the first place. But some writing teachers claim that because a child must learn to crawl before it can walk, we should write slowly at first. If we should write slowly for that reason, then for the same reason we should do every thing slowly at first. A child crawls because it *can't walk*, but you can make movements about as rapidly from the beginning as you can afterward.

Does a carpenter drive nails slowly at first? Does a boy learn to swim slowly at first? Does a boy learn to turn summersaults slowly at first? Does a man learn to box slowly at first? Do we learn to play ball slowly at first? Do we learn to jump slowly at first? Do we learn music slowly at first where speed is necessary? Did the earth move around the sun slowly at first? Did lightning strike slowly at first? Are the movements of a little child while it yet crawls, slow at first, or does it make fifty motions of the hand and little body to your one? Slow writing originated with the goose quill, when people used to *draw* their letters with the finger movement. At that time people moved from the eastern to the western shore on covered wagons in about six months; now they make the same trip in a few days. At that time telegraphy was not known and the telephone was un-thought of. The sickle was

used instead of the reaper; the needle instead of the sewing machine. The following will show the rate of progress under the old system of writing *slowly* in order to get the form:



No. 1 was written at a rate of about ten words per minute during the first lesson by a school boy. No. 2 was written after taking twelve lessons; *he has not gained any in speed*. No. 3 was written at the rate of *eight* words per minute after taking one hundred lessons. George who wrote the above is highly complimented by his teacher and parents for his good writing and for the cleanliness of his copy book. "Write slow and try to make every letter better," are the instructions of his teacher. George is so highly pleased with the compliments he receives that he would *not venture* a free muscular movement for fear he might make a mistake, a misstroke. No. 5 shows Georgie's style of writing after he gets into business, where, on account of time, he is compelled to write *fast*. George now says that he is out of practice, that he was a good writer at one time. Now the fact is he never could *write*. He could *draw* but he could *not write*.

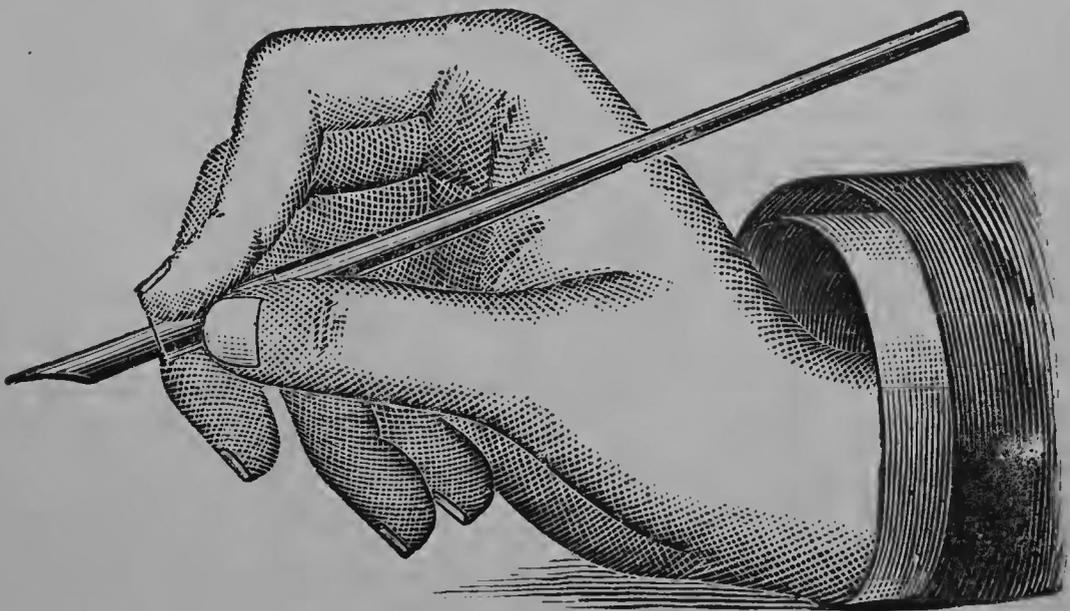
Notice the rough kinky lines in his copies. What does that show? It shows that the letters were made slowly and with hard labor and great difficulty. It shows *weakness* in the extreme. There was no movement power there. Lines, letters and words did not flow from the point of the pen as easily as water runs down hill, when Georgie wrote. During the one hundred lessons, Georgie made only about *sixteen thousand* strokes of the pen, and those were made mostly with the wrong position, wrong penholding, wrong movement and incorrect speed, for Georgie paid but little attention to these things as he was *never complimented* on penholding, movement and speed. The following shows the rate of progress made by Willie Brown who was instructed that writing was a *physical education*; that to make good letters on paper with the proper speed, was the end, and good position, penholding and movement were the *means* of accomplishing that end; that form must necessarily be sacrificed at first in order to properly train the muscles of the arm and fingers; that he cannot learn a rapid motion while practicing a slow one; that the muscles are trained by *repetition*; that he should strike out *freely, boldly and rapidly*, regardless of the result. And he did dash off the lines right and left, and the following shows how he did it:



No. 1 was written at the rate of about thirty-five per minute, and Willie was complimented for the good healthy position he maintained, and also for his good penholding, movement and speed, not too fast and not too slow. No. 2 was written after taking twelve lessons, and No. 3 after taking twenty-five. He still makes many misstrokes, but he executes his work very easily and rapidly. No. 4 was written after practicing one hundred hours, at the rate of twenty-five words per minute. He now seldom makes a misstroke, and writing is now a pleasure to him instead of a task. It is real skill and he will *not lose it*; he will not get out of practice when he writes business letters. Notice how smooth the lines are, showing a wonderful command over the pen. To Willie, slow writing is dead; to Georgie rapid writing is a stranger. During the one hundred lessons Willie made over *one hundred thousand repetitions*, or strokes of the pen.

## WRONG PENHOLDING, POSITION, MOVEMENT AND FORMS.

It is not so necessary to learn the wrong way as it is to learn the right way. Several ways may be right and if you know all of them, you must know that all others must be wrong. To describe the various incorrect manners of holding the pen, would require a volume by itself, but the following illustration demonstrates the most popular way in which the pen is held by those who give no attention to physical training:



The way in which to learn the right way is to learn the right way, and as a rule let the wrong way take care of itself. Knowing the right way, and seeing that it is not right, it certainly must be wrong. True, that frequently we can avoid mistakes by knowing beforehand what they are, but let our chief attention be directed to the right. These instructions will hold good in position, penholding, movement and form. You will not fail in the latter if you know what the right form is, *and you are able to make it.*

## TWELVE LESSONS IN PHYSICAL TRAINING IN PENMANSHIP.

Although we have already given the reader a pretty full description of our methods of teaching writing, we can succeed in bringing the learner still closer to the actual work, and imbue him more fully with the importance of physical skill and the method of acquiring it, by giving a series of lessons with all necessary copies for the same.

There are several methods of engraving copies, but usually pen work for learners is engraved by hand, in which case all errors of the original are carefully corrected by the engraver. In fact, the engraved copies are usually completely changed from the original, and do not at all represent the writing of the author. The copies in copy-books, used in public schools, are, all hand engraved, and are useful only as far as the study of form is concerned. They are what we might call a dead letter; there is no life in them, and they represent nothing but a very stiff and deceptive lesson.

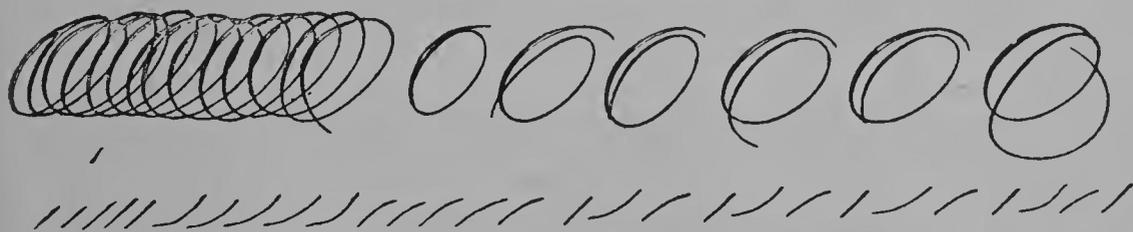
All the letters accompanying the descriptions given in forepart of this work, were hand engraved, because such letters and description should convey an absolutely correct picture of the characters to be made. All the other copies were, with one or two exceptions, photo engraved. A photo engraving gives an absolutely correct fac-simile of the original, with but one exception, and that is that the copy may be reduced in size, if so desired.

All the copies in these twelve lessons are photo engraved, and are therefore, exactly like the original which were written with a pen and ink by the author. In giving these copies, we assure our readers that we do not allow conceit to have the upper hand of us, and it is not the object of the author to "show off" by giving copies so artistic and so elegant that but few can reach them. Indeed, we are confident that this plan of showing off has already been so thoroughly worked up that there would be no room left for us, even if we wished to do so. The following copies may be regarded the same as original copies direct from the pen, for in reality you could not tell the difference. The ob-

ject of these copies is to give inspiration, otherwise hand engraved copies would be quite sufficient. The object of these copies is not to give you absolutely correct forms (for that you must learn under the analysis of the letters) but to give you inspiration and freedom of movement. The object is rather to show you how to practice. They are to show you that misstrokes under correct physical training is far better than correct strokes made under a slow movement with every thing reversed from what it should be. The way to teach these things effectively is to take the lead and give examples under the same circumstances that we wish you to practice. These copies were, therefore, written with an easy rapid movement without much effort at precision of form, just as we wish you to practice until you can hold your pen correctly, and until you have acquired an easy movement. Let us illustrate a little further :

Suppose an instructor was to teach you how to throw accurately at a mark. The first thing he would do would be to place the mark (which in penmanship would correspond in giving a true conception of the shape of a letter) and then he would undoubtedly throw at it under the same conditions that he wanted you to try. But the mark being pretty small and far off, you would not expect him to hit it each time. But when it came your turn to throw, would you not throw at the *original* mark instead of throwing at the mark he had made. In shooting mark, all aim at the one original mark, and so we wish you to do. If you do not understand the full shape of a letter, refer to the description of it, and then strike out, hit or miss, until your muscles become limbered up.

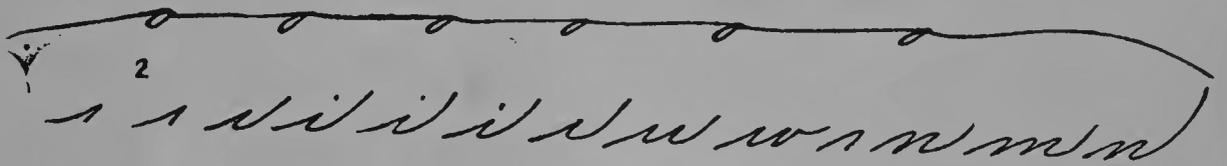
### LESSON 1.



Before commencing the above exercises, see description of pen-holding and position, and then instead of making much of an effort to get the above copy correct, throw your efforts mainly on the maintenance of correct position, pen holding and movement, let the form be what it may. Dash away boldly but very carefully, remembering that your success will depend upon the number of repetitions that you make, and upon the care in which they are made. Every thousand repetitions will leave a certain result, depending altogether on the care in which they are made. Change from one exercise to another, but not too

frequently, at first. Use the muscular movement in all of the above exercises. In the first exercise, you should make from 125 to 180 downward strokes a minute, and all the other exercises should be made with the same speed, in proportion. Avoid kinky or shaky lines, and whenever you notice them, increase your speed and they will all disappear. Cultivate judgment, and do not become a fanatic, even on speed. If you wish to draw an exercise slowly in order to understand its shape, you are at perfect liberty to do so, but do not draw all the time, remembering that you can not acquire speed by practicing the opposite. Do not make any false motions, that is using a movement without allowing the pen to touch the paper. While this might be allowed once in a while, you should not accustom yourself to it. Make every motion count. You should fill two sheets of fools-cap with the above exercises before taking up the next. The size of these exercises are well adapted for ladies, but the boys may make them about one-third larger. Try to retain a uniform size and slant.

### LESSON 2.



The object of the little *o* exercise, is to learn to move the hand from left to right by leaving it slide on tips of third and fourth fingers. Practice on this exercise diligently and vigorously, remembering that all of your mental faculties should be wide awake, ever watching for errors in position, form and movement. Remember that these exercises are given only as *physical training exercises and in order that they may be the more natural and the more encouraging to the learner, they embody only a very ordinary degree of proficiency as far as form is concerned.* And yet these copies have *power and strength, which lies with the ease and rapidity of execution.* Practice speed and as soon as you have a pretty good physical start, criticise form more closely. Review lesson 1.

### LESSON 3.



Now, try your hand at the capital fold, making it quickly with the



making from twenty to thirty per minute. Speed must be practiced in order to get it, but you are expected to cultivate it and increase it, so that you need not overdo it at the start. Before closing this lesson, you may practice earnestly on the oval exercise and on the capital fold. Make them with and without shade. Do not shade any of the small letters except little *a* and *r*. Always maintain a good position and use the right movement for the exercise you are making.

### LESSON 5.

*O A A Eve t d p q pin*  
<sup>5-</sup>  
*use. mind & running !!!*

In this lesson we have three pretty hard letters to make, the *D*, *A* and *E*. Practice on each one, throwing all of your mental and physical energy into the work. See description of these letters, and then make with the muscular movement, avoiding shades at first. To write the word *Eve* without raising the pen will be rather difficult at first, but through continued application you can accomplish this movement.

Now try *t*, *d*, *p* and *q*, noting that the first three are only two spaces high above the base line and last two, one and a half spaces below base. Write the word *pin* and the words *in* second line. Also review little *r* and little straight line. You may try to write the word *running* by leaving your hand slide on tips of third and fourth fingers without stopping until the word is completed. This is the true business style of writing and must be accomplished. Do not get discouraged but fill acres with these exercises. Never expect too much. Do not look for too much improvement until you have written up carefully one half ream of paper. Do you know what scribbling is? *It is careless practice.* This is a short definition but it is a good one. Never scribble. If you want to save paper, avoid scribbling. No matter how poor your writing may be, as long as it is *intelligently* and *carefully* made, it is not scribbling.

### LESSON 6.

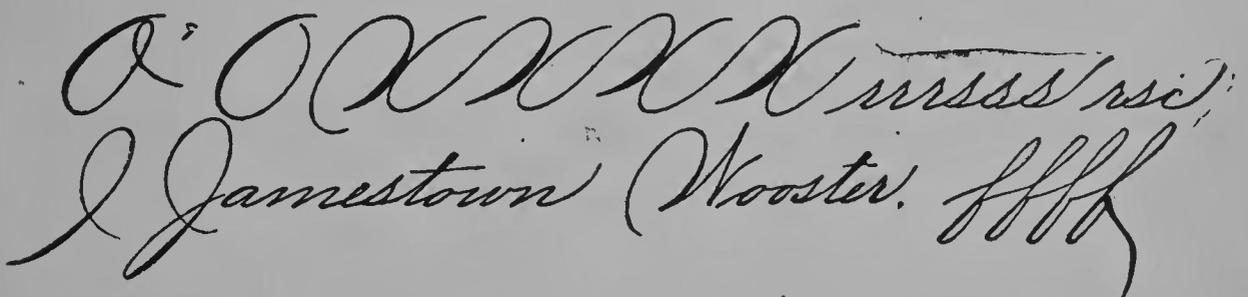
*King<sup>6</sup> Amuse Honest. 1876.*  
*l l l l l b b h k y y z z*

Write the words given in first line observing carefully your position,

penholding and movement. Do not scatter the words all over the paper but try to write them neatly and uniformly. Avoid all flourishes, and also write these words without interlarding them with other exercises. While we should constantly review and practice the elements and principles, we should also be able to govern ourselves in practicing one exercise when necessary. I have known too many learners who had such an unmethodical system of practice that it was almost impossible for them to write plain words without interlarding them with numerous flourishes and other exercises by the hundred. Therefore, do not fall into this weakness but fill up four pages of the above words without making a single other exercise until you get through. After that, you may practice on the figures and loop letters given above. Before commencing on these letters try the extended loop, being careful to make the downward stroke straight. Observe that the first four extend three spaces above the base line, and the last four two spaces below the base line. Never shade the last four below the line. The loop letters should always be made with the combined movement.

Cultivate not only your muscles but your will power as well. Your success depends almost wholly on your will—your determination. The best penman had to work hard for all of his skill; he wrote up reams of paper, and always with a firm belief that he would some day accomplish his purpose.

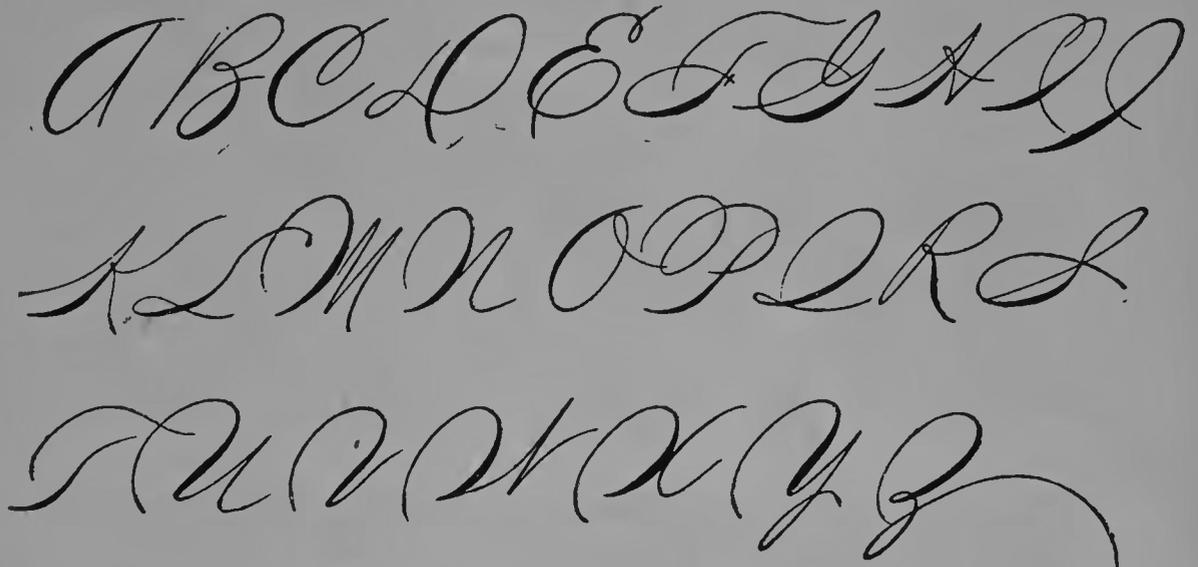
### LESSON 7.



Practice on the exercises given in first line, making them with pure muscular movement and very rapidly. Try them then with and without shade. The small letters in this line should not be made quite so rapidly as there are too many little lines and curves to watch. Join them as given in copy. Study carefully the tops of little *r*, *s* and *c*. You may then write the words "Jamestown" and "Wooster," after which make the little *f* exercise. You may apply one ton of energy and perseverance to this lesson. Before closing this lesson you may take a thorough drill on speed by writing the word "Wooster." Whenever you lose legibility through too much speed, you must check up on it and write more slowly, and write only as fast as you can by maintaining legibility. Speed may be overdone as well as slow writing.

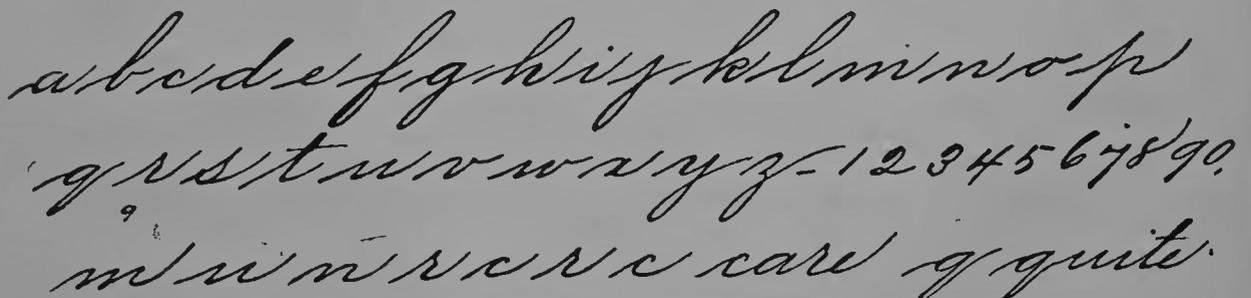
In shorthand the main object is speed, and for that reason it is very often the case that students will write faster than they ought to.

### LESSON 8.



In making the above capital letters, do not repeat any, but write all of them in regular succession. Write them fifty times, and then mark all the poorest ones in each set. In this way you can learn which letters are the most difficult to make, and you can then give them some extra attention. You can also try these letters without shade. Do not scatter them all over the paper but try to get them neat and compact. Use the muscular movement. Always have the capital *J* extend below the base line two spaces, and never allow the *I* to extend below the line—a mistake that many make.

### LESSON 9.



Here we have the small letters all in one group in regular succession, in which way you may write them. Nearly the entire bulk of manuscript consists of small letters, the capital occurring only here and there, so you may know that these letters are of the greatest importance. You may write them fifty times in regular succession without repeating any one of them in the same group. You must study the forms

very carefully in the descriptive part of the book, and then make them as nearly as possible in accordance to the pictures impressed upon your mind.

### LESSON 10.

*Physical Training in Penmanship gives ease in writing.* 10  
*Physical Training in Penmanship gives ease in writing. Speed speed*

We now come to sentence writing. You may write the above sentence, being very careful in regard to form and slant of letters. Write in about the style of the first two lines. After writing the sentence in this way about fifty times, you may increase your speed, writing from twenty-five to thirty words per minute; this you ought to be able to do and still maintain about the same degree of legibility as seen in the last two lines of this lesson. All, however, cannot write that fast, and they should never sacrifice too much form for speed in sentence writing.

### LESSON 11.

The object of this lesson is to put you upon your own resources. You may write your own copy. You are supposed to have a good knowledge of the forms of letters, and a knowledge of how they should be made. You may now put this knowledge into practice according to your own judgment. You will find the copies in your memory, I hope, and as you will have to use them on your own accord some day, you might as well begin now. We do not wish you to become a mere copying machine, but we wish you to become a practical writer. Too many copies may prove a detriment instead of an aid as pupils will never acquire that original arrangement, which is absolutely essential for practical workers. Rely on yourself, and then strike out boldly but cautiously. When you get discouraged on account of your poor writing, take encouragement from the fact that your conception of form must be good, otherwise you could not see so many mistakes in your work. Train your muscles for speed, and write up at least one ream of paper before expecting too much. Also, remember the amount of paper required to improve your writing to a certain degree, depends on the care in which you practice. But do not imagine that you can not write

carefully without writing slowly. That is an old and still a very popular theory, but it is a wrong one.

## LESSON 12.

For this lesson you may review the entire work given in the fore part of this book, and be able to answer all of the following questions:

Which requires the most skill, to know how a letter is to be made, or to make it? What, then, is the real difficulty in writing? How can you prove this? Why can not an artist write better than he usually does? Upon what conditions is this system of physical training based? What is the difference between writing and drawing? Describe the muscular movement. Describe the combined movement. Give a careful description of the correct position at desk. Can you assume this position? How high ought a desk to be for an average person?

*Ans.—Thirty inches.* Through what are the muscles trained? *Ans.—Through repetitions.* How are the muscles trained for speed? How are the muscles trained for a slow motion? Can you train the muscles for speed by practicing a slow motion? How much paper ought a person to write up carefully before deciding that he can not learn to write well? *Ans.—Two reams.* About how many repetitions does it require, on an average, for a person of the proper age to become a good writer? *Ans.—About 25,000,000 strokes of the pen, which can be accomplished in from ten to twenty weeks.* Into what three groups are the small letters divided? You may analyze all the small letters? Which is the widest letter? Which is the narrowest letter? What letter reversed, will form another letter? Which letter is used as a basis of measurement? What three letters are two spaces high? What two letters extend below the line a space and a half? What eleven letters are exactly one space high? What two letters are a space and a quarter high? Analyze all the capital letters. What capital letter is used the most frequently? *Ans.—Capital E.* Is shading necessary in plain business writing? *Ans.—No.*

## QUESTIONS ANSWERED.

Question. How many and what are essential factors of business writing?

Answer. There are only two, legibility and speed.

Q. Which of these is the most important?

A. They go hand in hand. Speed without *any* legibility makes writing valueless, and legibility without *any* speed amounts to about the same thing. Legible writing may, however, be done without what is popularly regarded as speed, and still have value, but strictly speaking

writing can not be done without speed, so there is not much difference.

Q. Ought not both these factors be taught by instructors of penmanship?

A. Why not? As well might you ask me whether arithmetic ought not to be taught in our schools. Any thing that is worth having, ought to be imparted.

Q. Why then, is it that speed is not generally taught in our schools?

A. Because it is not generally needed during writing hours, and the teachers do not look to the interest of the students five or ten years hence. Also, as the muscles must be trained for speed, form at first must necessarily be sacrificed, and the teachers desire that that sacrifice be made after they leave the school rooms. They prefer that their scholars show splendid results in beauty of form, and then leave speed pay the debt in the future. Every thing is done to show up good results for the present, and the future is left to take care of itself. It is like the man who buys every thing on credit, but when the bills begin to roll in he finds himself in a very sorry plight. Speed is a factor that is not needed in the school room, and why should the teachers worry their heads about speed and get less credit for beauty of form? Besides they are not in proper condition to fully appreciate speed, the school room being so different from the store room, or counting room. They do not teach it because they never gave it enough attention to know that it can be taught. In fact, they never thought of it. They believe the best way to acquire it, is to let it alone. Many go even further than this and claim that the best way to attain speed, is to practice the opposite.

Q. Would they apply the same principles in training a race horse?

A. Certainly. They would never allow that horse to run. They would give him just half a mile a day and thirty minutes time to make the distance, just as they give one line of writing a day and thirty minutes to do it in.

R. Would you teach speed from the beginning?

A. Would I teach algebra from the beginning? The time for teaching any thing depends on the age and capacity of the scholar. Speed is a growth and can not be practiced from the very beginning, but I teach it either directly or indirectly from the start. If I do not teach it directly then I lay a good foundation for it by teaching correct position, penholding and movement, and even these may be too much for a very small child. Generally, however, speed can be faithfully practiced at the age of eight or ten years.

Q. In short hand, speed is of even more importance than in long hand; is it taught rapidly from the start?

A. Like my method of teaching speed in penmanship, the best instructors teach rapidity from the very beginning, either directly or indi-

rectly. But speed is so important a factor that neither scholars nor teachers are likely to ignore it, and for this reason it is sometimes overdone. Also, there are many more characters to learn, the forms of which must be acquired before speed can be put into practice. The simpler characters should be made rapidly just as in penmanship. But the entire attention should not be given to speed alone. Good judgment should be used in the practice of short hand and penmanship. I have seen schools where students would assume various positions and penholding, giving all of their attention to form, drawing them slowly. In all such cases a great change must take place before they can acquire speed, and it is hard to make this change when they have already cultivated so many wrong habits. The teaching of speed should most certainly begin at the start.

Q. Where do you get your theory of teaching speed?

A. From all nature. There is not an animal that knows how to run but what it has put forth its best efforts on speed. There is not a pugilist but what has reached the limits of his skill again and again with the hope of expanding it. All active animals practice agility of motion. The turtle and snail do not practice rapidity, and look at the result; they are the slowest animals in the world. In playing ball, rapidity is not ignored from the start, and look at the result! In driving nails with a hammer, it is done rapidly right from the beginning, though many a nail is bent or broken through mistrokes, but the worker pegs away until finally great dexterity and precision of motion is attained. In playing the little game jackstone, speed is necessary at the start, and I have seen little children go through the entire game without making one mistake, difficult as it is.

Q. Ought not penmanship be taught slowly at first because a child must first learn to crawl before it can walk?

A. No one would think of teaching speed in penmanship before the child can both walk and run, but it is not best to compel a child to crawl after it can run. Speed is a habit and must be acquired, and because the learner fails at first, is no reason why he should not try again. In fact, it is through failure that we learn.

Q. Does your method of physical training apply as well to short hand as to penmanship?

A. Certainly. Let those who wish to learn short hand, acquire the habit of an easy healthy position at desk, correct penholding, and then practice speed on the simple characters, such as the consonants *t, d, p, b, ch, j, m, n* and others. It is far better to start out right than to be compelled to unlearn afterwards.

Q. I have heard the teaching of speed from the beginning ridiculed. Is there any thing in it?

A. Ridicule is nothing more nor less than an exaggeration. The

truth is so exaggerated that it seems ridiculous. The lawyer often produces his strongest arguments through this powerful weapon. The truth, however, remains the same. We can exaggerate any thing and for awhile make it seem very funny, but the trouble is, we are not looking at it as it is, but at the exaggeration. Let a person look into a mirror where his face is reflected in a greatly deformed condition, two feet long and three inches wide, and he will look very funny. Have you ever looked into such a mirror? It is a good illustration of what ridicule is. I once saw an illustration of a carriage with its occupants falling off behind. The driver had suddenly whipped up the horses with a view of starting rapidly from the beginning. The editor gave this illustration with a view of ridiculing speed in penmanship at the start. While the picture was quite entertaining it did not at all represent speed as applied to writing. It was ridicule, or in other words an exaggeration. The initiatory to speed is position, penholding and movement, and from the age of from six to eight, these should receive paramount attention. The man in the carriage who does not believe in speed ought not to use so lively an animal as a horse; he should use either camels or big turtles shipped from the South.

Q. What is your idea about so many copies? Most systems of penmanship furnish a great many copies.

A. As long as the copies intended for business writers are plain, they can do no particular harm as far as form is concerned, but they leave the impression that form is difficult and in this way misdirect the applications of the learner. They also have a tendency to discourage the student, as those copies are usually hand engraved and represent what can never be done through the capacity of purely business writing. The learner requires two sets of copies: the exact forms of all the letters, hand engraved, and a set of copies written with a view of drawing attention to physical training. The latter should be photo-engraved, or direct from the pen.

Q. But truly, your method will not show up so well as others. Do you not think a great many beautifully engraved copies will show up to better advantage, and receive the admiration of the public?

A. What you say is quite true, but we are not seeking the admiration of the public at *their expense*. We propose to advocate a system that will do the public most good. We think it is time that the public should admire their own written copies, instead of admiring a delusion and a snare. Those copy-books are a delusion because they do not represent writing, and they are a snare because they are misleading, wrongly educating the people to draw the letters slowly instead of writing them. Let us take a parallel case in art. If you would wish to become a great painter, would it be best to surround yourself with all of the finest paintings in the world? or would it be better to have before

you only the simpler elements of drawing? True, a certain amount of time should be devoted in seeing what can be done, but to make it a hobby of only gazing and looking instead of doing the work is certainly not advisable. An artist would keep before you *mainly* the copies of the elements of drawing, and not the great works of art, much less would he ensnare you by *misrepresenting* the manner in which those great works were done.

Q. Would you encourage artistic writing?

A. Certainly, but not without system. Plain writing is so closely connected with art and beauty that many err in trying both and never succeed in either. Flourishes added to the letters tend to make them illegible, especially when the work is poorly done. Artistic writing should begin where plain writing ends, so that it is always best to complete the latter before beginning the former. Those of our readers who desire to learn artistic penmanship should first master this course of plain writing.

Q. Should only the pure muscular movement be used?

A. If you mean by pure muscular movement that the fingers should not at times be used independently of the motion of the arm, then I say no. In the loop letters the fingers are used in union with the arm movement, and the same is true in some of the short letters, such as the *s*, *r*, *c* and *a*. Generally the pure muscular movement is used in all the capitals. Of all the movements the muscular is the most powerful, and should generally prevail.

Q. What is a good hand-writing worth?

A. That depends upon the nature of one's educational qualifications and upon his vocation, and other circumstances. To some people it is worth from \$50,000 to \$100,000. To a few it may not be worth more than \$100. But to any one who possesses common sense, a good hand writing is worth at the lowest estimation \$500, no matter whether he is a day laborer, or does other unskilled labor. To a professional or business man it is worth far more. With our present mail facilities one is enabled to converse with his friends all over the country, and if he is ready with the pen, the amount of pleasure and profit derived from such correspondence in a life time, can hardly be estimated.

Q. But are not typewriters taking the place of pens?

A. No; they are only adding to the records and the correspondence that is being done. That is, twice as much writing is now being done than was before the advent of the typewriters. All records made in books, must be done with pen and ink, as a machine can not be used in such work. Typewriting holds a place between printing and long-hand writing, and its value is estimated accordingly. Many of the largest firms are beginning to use the pen again, knowing that a letter thus written is more highly valued.

Q. Name briefly the superiority of your system of physical training over the copy-book, or slow drawing method.

A. It is permanent; the learner never loses his skill as it is firmly planted within the muscles. He need undergo no change of writing when he leaves the school room or fireside for the business rooms.

Having speed his writing is worth much more, as his time is money. It can be acquired in one twentieth the time. The muscles being thoroughly trained, the writing is done as easily as your feet carry you over the ground.

Q. What applications control one's progress in practicing writing?

A. Mental application and physical repetitions. Make ten thousand repetitions with very little mental energy directed to the work, and the progress will be slow. The two should work in union. The greatest trouble with many learners, is that they are all the time looking for improvement to turn up, like a gold mine, instead of working for it.

As a rule, nothing can be acquired without working for it. Every learner of this instructor should keep a correct record of the amount of actual time devoted to practice. Do not count days but *hours*. Days are too indefinite. Do not count a full hour simply because you sit at the table that length of time. In recording time always deduct the time lost in talking or in doing nothing. For instance, if you practice one hour but lose fifteen minutes in pondering over your discouragement, you must deduct those fifteen minutes and call it only forty-five minutes of actual work. By observing these instructions, you will be more liable to put in good time.

Q. How long a time is usually required to acquire a good ordinary business hand writing?

A. About two hundred hours, if practiced in accordance to above instructions.

Q. Would you advise practicing with the left hand, just for a change?

A. Most certainly not. Why practice with both hands and then not be able to write with either? It does not pay to divide energy and skill.

Q. But if a person is left-handed, would you teach him to write with the right hand?

A. That depends on circumstances. If a person has already acquired a pretty good hand-writing with the left hand, I would not have him to change.

Q. At what age would you have children to use pen and ink?

A. At the age of eight or ten years. Before that age they had better use long lead pencils, but they should hold them in the same manner as they would a penholder. Short pencils should not be used

as they create a wrong method of penholding.

Q. Is much speed necessary in artistic writing?

A. No, though enough speed should be used to produce smooth lines, which can not be done in drawing them slowly.

Q. Would you advise the practice of writing with music in order to keep time?

A. No. It would only be abusing both; they do not go together. The past has demonstrated that the feet keep pace with music far better than the hands. Music certainly detracts attention of the student to its own beauty, and when it is produced it deserves entire attention.

Q. Do you believe in retracing perfect copies in order to get the form?

A. As a constant practice, I believe it is not profitable to a student's rapid advancement, but to a few who have not a good conception of form, it may be of advantage.

Q. There is a general prejudice against fine penmen by business men; why is it?

A. Because a business man knows what practical writing is, and the way it has been taught by most of our professional teachers, both speed and legibility have been wanting. I well remember when I first taught my writing class, I had a little experience, which has something to do with my present system. I had a big class at Warren, Ohio, and I solicited a scholarship from a butcher, who was a highly gifted business man. He had a few children whom I thought I could induce to enter my school, and, in fact, he had expressed a willingness to send his children provided I would teach them plain, rapid writing that they could use in a business capacity. Being young and inexperienced, I followed the footsteps of others, by calling on the butcher and exhibiting a few cards written in my most artistic style. This is what the butcher said: "That writing is too fine. No one can write like that and do business at the same time. If you intend to lead my children into artistic flourishes like that, I can not send them to your school." And he did not send them. At the time I thought the butcher a fool, but after many years' experience and researches, I have concluded that he knew more at that time of the business utility of practical writing than I did. The teaching of artistic flourishes, artistic forms, artistic movements, artistic mental habits, is not what the business men want. The physical and mental applications in artistic work, are entirely different from that used in plain rapid writing.

Standard Letters.

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

1 2 3 4 5 6 7 8 9 0

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



# ORGANIZING AND TEACHING CLASSES.

Penmanship is not at a par with other branches because people do not appreciate it, or because they do not give enough time to it, but *because they do not understand it*. They work on *form* and *fail* in movement and do not know it; they do not know what is wrong. Thousands of young men and women are needed in every state to organize and teach classes in the country districts, villages and cities in order that this apparently neglected branch may be advanced so it will stand on an equality with other branches.

We say apparently neglected because it is seldom willfully neglected. The business men, farmers and laborers, in fact everybody, appreciates it, and if a teacher can give them any light that would likely change their scribbling into an easy, rapid and legible hand, they will grasp the opportunity at once and pay a fair price for his services. As we wish to do all we can to advance the art of writing we would not consider this volume complete until we have given some good hints on organizing and teaching classes, as this book will get into the hands of many a good writer who is fully competent to take charge of a writing class.

During the winter evenings a large class can be organized in nearly every district and town. Good wages can be made by traveling and teaching penmanship as a business. At first it will be somewhat risky, but it gives you a golden opportunity to acquire business talent--talent that demands higher wages than any other. When you organize and teach your own classes you are relying upon yourself; your success will depend upon your own ingenuity and efforts. You will become a better teacher; you will become better acquainted with human nature and business than if you were merely filling a position as teacher in public schools. Public school teachers are generally impracticable, and why? Because they get their wages and have nothing to do but to hear the classes recite.

The traveling teacher of penmanship must thoroughly *understand* his business or he will be the loser. He must study how to please his audience the first evening and how to retain it. He must study how to advertise and how to induce his scholars to try to bring in new ones. He will become acquainted with successful men and learn the secrets of their success, and he will also discover why some men fail. There

are hundreds of useful qualifications which he will learn that would receive hardly any attention were he teaching for a salary.

The young man that travels and teaches classes of his own and makes \$200 a year, clear, is much better off at the end of a year than the man that stays in one room all the year, teaching for a salary of \$1,000 a year. The first party is continually gaining knowledge, and his income will increase proportionately, so that at the end of three years he may make \$2,000 a year while the other party may be *out of a position waiting* for some one else to "take him up." No young penman should ever wait for a position.

Roll up your sleeves and go to work, and after a while you will find you can make your *own* positions as fast as you can take care of them. In the summer, farmers are too busy, and you should organize in towns of from five hundred to five thousand inhabitants; in the winter you can teach anywhere and have large classes. The following qualifications are necessary to a successful organizer and teacher of writing schools.

1. He must be a skillful penman.
2. He must be a *good teacher*.
3. He must have *business talent*.

The first is very important as it helps you greatly in the second, and you also receive the confidence of the people. If you can write legibly and rapidly, the people will at once conclude that you are a teacher who knows something about penmanship. Good black board writing is very necessary as you make your most effective impression at the blackboard the first evening in connection with your speech.

You should be a skillful *writer*, in preference to a skilled pen drawer, and then you should explain the difference between the two; the former requires more movement power than conception of form, while the last requires more taste in form than movement, and can be made *slowly*.

### HE MUST BE A GOOD TEACHER.

In order to be a good teacher you must have good language so you can explain all you know, and a "little more." You must know how to encourage your scholars and how to interest them. You must know how to keep good order. You should study the nature of all the scholars, as you can then teach them to great advantage. You must make teaching a study and solve it the same as you would hard problems in arithmetic. You must study the *real* difficulties that hinder the progress of your scholars, and then show them the best method of overcoming those difficulties.

A real good teacher can teach much more than he can do himself, but a very poor teacher can not teach one hundredth part of what he knows. Teaching is a study of itself, and because a person can write

well is as yet no reason that he can teach. A teacher should give all of his time to the scholars during the lesson. He should not be seated at his desk writing out copies. He will do them more good by keeping them in proper position, and see to it that they hold the pen correctly, use the correct movement and the correct time. He should be on his feet almost continually.

Penmanship is a regular drill and it is not so necessary to *repeat* the copies, as it is to give pupils proper instructions and keep them interested. Copies of the proper grade should be given. The teacher should write an exercise on the board, then give the time for making it by counting. He should then visit each student, and place the same exercise on his paper while standing.

### BUSINESS TALENT.

It is business talent that brings you *success*. It constitutes good management; makes the most out of everything; turns failures into success, and brings your business before the people in the most plausible manner. If you wish to have good business talent, you must seek it in the open air, and not within the lids of a book alone, for you will not find it there. Good common sense and a knowledge of human nature are important qualities of business talent.

You must ascertain in what place a writing school would pay the best, and you must know when and how to advertise with the most effect.

There are many penmen who are not benefiting the world nor themselves much with their penmanship, because they lack business talent. Such penmen are frequently picked up by a second party who knows how to make money out of a good thing, and employed at a meager salary, the second party realizing most of the profits. Jennie Lind was at one time the best singer in the world, but P. T. Barnum, a business man, made more money out of her singing than she did.

Work for yourself; organize your own classes; do your own advertising, and if you fail, you will get the benefit of your own *experience*. If you will keep on, you will become a good business man, which may be worth thousands of dollars to you.

### STARTING OUT.

When you are ready to start out to organize a class, the first thing you should do is to look up a location. Most any place will do, for you will not have much opposition; but some places are better than others, and you must use your own judgment in deciding on the best location. Try to strike a place where there is not much going on, but avoid a place where the people are not enterprising.

After deciding on a place try to see the principal of the schools

first. Inform him that you intend to organize a writing school at that place, and that you should be pleased to have his opinion on the matter; that you would consider it a favor if he would attend your school to see your method of teaching.

Tell him that you would also give him a complimentary for one or two of his friends. Then show him some of your off hand writing, and some of your circulars containing a few good testimonials. Also, explain the system you teach and inform him of your previous success. If it is your first attempt you need not, of course, say anything about your previous success. Kindly ask his consent for a room in the school building, and state to him that you would see to it that it was kept nice and clean, that you was always very particular about keeping the room clean and neat.

In nearly all cases you can easily secure his consent to let you have a room, but he will refer you to the board of directors, and as they have charge of the building, you must, of course, get the room from them. Secure their names from the teacher and then see them, and after speaking to them in the same manner that you did to the teacher, kindly ask them for a room. In most cases they will refer you to the teacher, as they would not like to give a room against his consent, but you can tell them that you just saw the teacher; here state what the teacher said. In smaller towns you will nearly always succeed in getting a school room, but in large places you will not be so successful, as they employ a regular janitor and conduct every thing in a more scientific method.

In larger places you must secure some other suitable room and pay a rent for the same. You can sometimes manage to borrow chairs and tables, but in most cases you will not succeed. You will not have as much trouble to get the chairs as the tables. In such cases the author usually had temporary tables made at the planing mill, and afterward sold them for lumber. If it is not the intention to remain long at one place then it is best to organize in smaller places.

### ADVERTISING.

After you have a room then you should commence to advertise at once. Advertise *liberally*; let every man, woman, boy and girl know that there is going to be a writing school. Advertise in different ways. Write free cards for the children; if you can please them they will do effective advertising for you. You should have large display bills printed. They should contain specimens of penmanship, cuts on correct and incorrect penholding, and illustrations on position.

They should also contain blank spaces to be filled out so you can use them at different places. You should have one posted at *every* conspicuous place in the town.

There are many different forms for getting up large posters. We give a sample of an abridged one on next page.

Of course, you must arrange the bill in accordance to the system you intend to teach. A poster twenty by twelve inches, displayed with cuts on penmanship, and printed on good book paper, will do more good than several hundred cheap circulars. If you have not the necessary cuts for such a poster, you had better have some ordered at a pen art school. You should also have an advertisement inserted in every paper published in the town (if there are any) concerning your school.

It is also necessary to have circulars printed to make known to the people how you are getting along. Hang some of your specimens in the post-office after receiving permission from the postmaster. Advertising is like sowing; you do not always receive the benefits at once, but it always pays in the end. Inexperienced advertisers always expect too much from the start.

You must arouse the curiosity of the people, and you can do that by advertising. If you do not advertise some folks will say, "Oh! it is only a writing school," and others will never hear of your school. If they stumble against some of your advertisements every day, they will say, "Well, what is that teacher doing anyhow?" You have aroused their curiosity. When they begin to inquire, they commence to investigate, and when they investigate they often conclude that it might be a good thing for them, or some of their friends.

### PLUCK AND PLOD.

It takes *pluck* and *plod* to make a success of any thing, and teaching penmanship is no exception. Leave out all *ifs*. Do not say, "If I can get twenty scholars, I will stay two weeks, and *if* I don't get a dozen I'll not teach the class." Say, "I intend to remain here two weeks I should be pleased to have you call and see my method. I shall commence my class tomorrow evening."

Use *pluck* and *plod* *when they are needed*. When there is *no danger*, you do not know a *brave* man from a *coward*. If you get a large class the first evening, then you need not try so hard and you will succeed anyhow. But after all your advertising, if you should have an audience of only two or three, which will sometimes be the case, then is the time you must be *brave*, then is the time you will need your *pluck* and *plod*. *Do not give up*, you must not think of such a thing. Rather say in your own mind, "Well this is the time it tries a person's *pluck*, and I am going to show these people what I can do, I am going to make this a success.

### FIRST LESSON.

You will get most of your scholars *after* the first lesson is over. You must not expect every body to come the first evening. You must

**FREE TO ALL!**  
A Lecture and Lesson on  
**PHYSICAL TRAINING**  
**IN RAPID**  
**WRITING!**

At ....., On .....

**PHYSICAL TRAINING IN PENMANSHIP**

Is based on the following facts, which prove its adaptability:

1. That movement, control of muscles of arm and fingers, is the real difficulty in learning to write.
2. That to learn the forms of the letters, is not difficult.
3. That the muscles are trained by careful repetitions.
4. That a slow movement and a rapid movement are *contrary* to each other, and you cannot learn one while practicing and encouraging the other.
5. That rapid, legible writing is valuable and slow writing is almost useless.

**Permanent Improvement Made By Physical Skill.**

George W. McCellan  
2  
G. W. McCellan

The above shows the real improvement made under this System; there is no sham about it, and it is *permanent* for the reason that the student need not undergo any change afterwards in the application of his writing to business.

**Terms,**—Twenty-five Lessons for \$3.00. Private lessons from 50c to \$1.00 each, depending on place of meeting. **Special Introductory Rate,**—In order to introduce the new System and my method of teaching, I will give the *first* twelve lessons for \$1.25, and besides, give each member a copy of “**Bixler’s Physical Training in Penmanship,**” the best practical work on writing ever published.

**J. E. MILLER, PENMAN.**

make it a rule to *do* as you advertise, and not give up if you should have only two or three the first evening. The author of this work has had an extensive experience in traveling, organizing and teaching classes, and in the majority of cases he received *most* of his scholars *after* the first and second lessons were given. Charge those who come in afterward only from the time they start till the end of the term. You should prepare a good speech for the occasion. If you have only a few the first evening you might start out something like this :

“Ladies and gentlemen : I always like to build up. I would rather start with a small class and build up a large one, than to commence with a large class and have them all leave before I close the term. Being a stranger to you, I did not expect a large audience to-night. You know nothing of my teaching, and it is only after the people of this town are convinced by experience that my method gives satisfaction, that I expect them to patronize me. It is nearly always the case that my school builds up after the first and second lessons.”

Then explain thoroughly the system and method of teaching. Give them a regular drill in movement exercises, position and penholding. Have them to write with their left hand to show the result of having a poor control over the muscles. Place letters on the board and have them criticise them, thus proving that they *know* but cannot *make*. Explain to them how the muscles are trained. Make it as interesting and be as enthusiastic as though you had a hundred scholars. While they are practicing on some exercise, visit each one, and procure his name as a pupil, if possible. If any refuse, kindly ask them to visit the class again the next evening, and to bring their friends.

Before closing, offer a small prize to each one that will bring you a new student ; also offer a prize to the one that will bring the most scholars till the third night. Just before closing give a prize to the one making the greatest number of figure 7's in one minute. In deciding take into consideration *legibility* also.

## SECOND LESSON.

It is very likely that you will have a larger class this time. It will be necessary for you to do considerable talking, but you must not talk too much. Review what you said the first evening in regard to movement and form, and then put them to work. You should be on your feet nearly all the time, and see to it, that the scholars have the right position. Talk to them often as follows : “Now let us see how many can maintain a correct position. The body should be erect, and should not touch the desk ; feet should be on the floor in front of the chair. You may all try the capital fold and keep up with the time as I count ; one *two* ; one *two*. Why do I emphasize two ? Because the last line is shaded and made a little quicker. Top of the penholder should point

toward the right shoulder. Hand should rest on the tips of the third and the fourth fingers, and the arm on the fleshy part in front of the elbow. I now intend to grade you on position while you write. Let us see how many deserve ninety per cent." (Here grade each one.) "The grades are as follows : number one, 100 per cent. ; number two, 95 per cent. ; number three, 90 per cent. ; number four, 50 per cent." (Continue till all the grades are mentioned.) "I will now grade you on penholding and movement." (Grade same as before.) "You may now all try the capital *O*, and I will give an oblique penholder to the party that makes the best one. Understand, it must be made rapidly and with the proper movement. You will receive no grade if you *draw it off*, even if you make it perfect." After this is over then tell them to try the little *l*, and that you would give the party that made a perfect one ten cents. After examining them take the best one and say, "Here is one that is not perfect, but it is so nearly perfect that I have concluded to give the young man the ten cents, and we will now call on him to make a speech not less than one minute in length."

Continue to make it interesting for them during each lesson. Never continue a lesson longer than one hour. It is hard work to teach *intelligently* and *effectively*. If you can make it real interesting the scholars would often like to continue the lesson longer than an hour; but when the hour is up always dismiss them and they will be sure to be back the next evening. Usually close up with an interesting competition.

## TUITION.

As soon as you have the scholars *interested* in your method of teaching, and if they seem entirely satisfied, then you may venture a few suggestions in regard to tuition. Simply say, "You will notice that I advertise on my circulars that you need not pay tuition until you are satisfied. I will simply say this evening that as far as I know we are having a profitable time here, and as you appear to be satisfied with our method of teaching I will add, that if there are any here who could pay up till next evening, I will promise not to oppose anything that you may wish to do in that direction, especially since the term has now partly expired." This simple statement invariably induces many to pay up.

After a night or two you should state that quite a number of the scholars had paid their tuition, and you were ready to receive the balance at any time. By using a little *tact* you will have no trouble in collecting all the tuition till the end of the term, while most of it is generally paid before the term is half out.

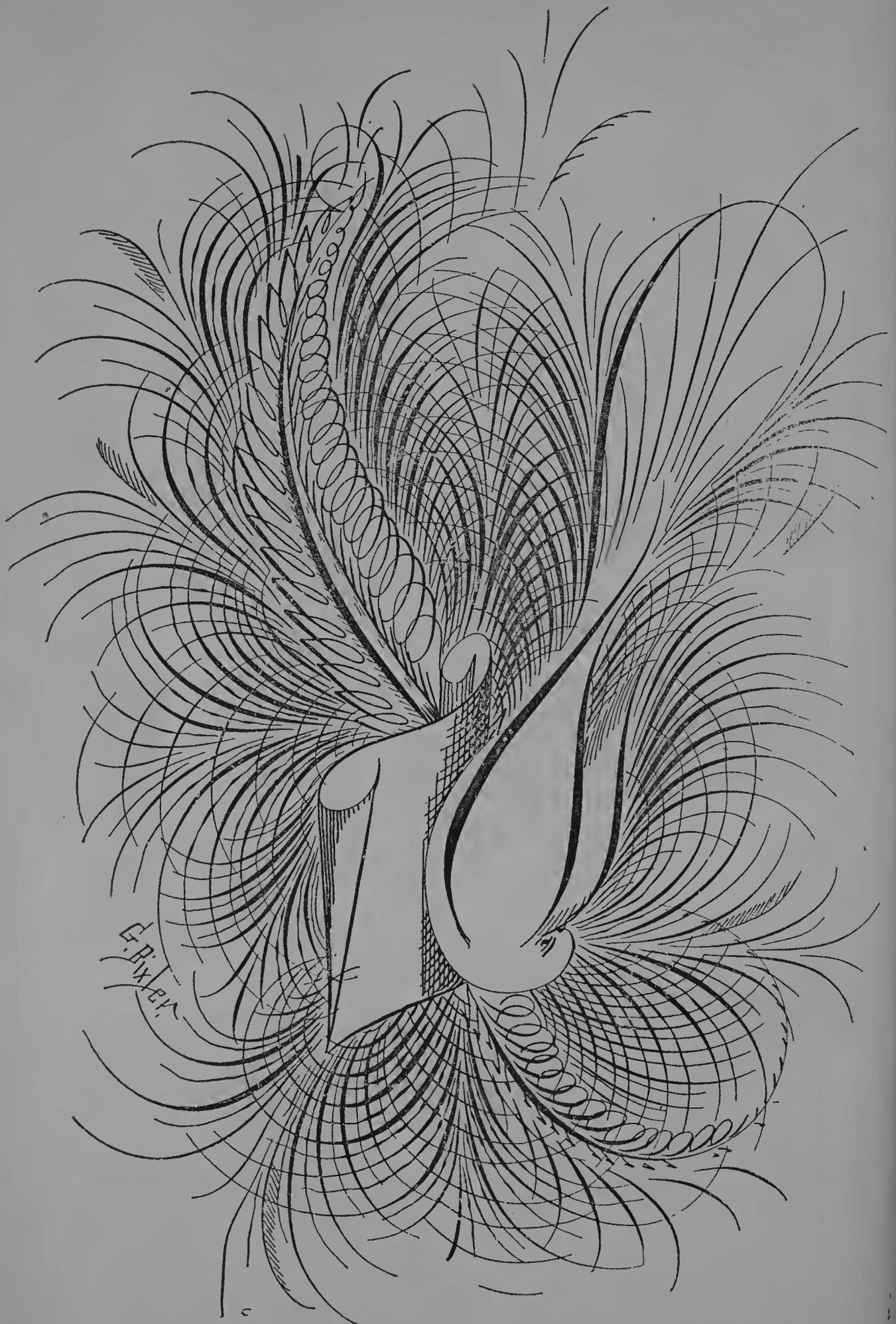
If you are conducting a school of penmanship at one place and

intend to remain there, then your tuition should always be paid in *advance*. This is the rule with all schools and colleges.

Your success as a teacher will depend greatly upon the kind of *order* you keep. People have an idea they can *write* and *talk* at the same time, and unless you maintain order from the start you may have a noisy school; and the result will be that the better class of scholars will leave the class. If you study how to interest them, you will not have much trouble in maintaining good order.

### FLOURISHING.

On the next page is given a sample of rapid off-hand flourishing by the author, as an illustration of what can be done in ornamental penmanship by having a thorough control of the muscles. Though the author teaches plain and ornamental penmanship in every department, he has found that an easy rapid style of *plain* writing is *the foundation* to the vast field of ornamental pen work. Therefore, those who are desirous of learning flourishing, pen drawing &c., should first acquire a good style of plain writing. By following the instructions herein given, you can do this in from 100 to 300 hours. It will depend upon the mental and physical energy you put upon the work. You may apply 100 per cent. of physical energy, and only 10 per cent. of mental energy, and the result will naturally be poor. You must apply 100 per cent. of *each*. Use your brains as well as your muscles, and then *work*. No great object can be accomplished without labor, and, indeed labor, with the proper incentives, is one of the secrets of happiness.



G. Bixler



## KEY TO INTELLIGENT PRACTICE IN PENMANSHIP.

1. Read and study this book thoroughly.
2. Practice mainly on the simple elements and principles of the letters, for the first 100 hours.
3. To assume correct position, penholding and movement is a *habit*, and will appear unnatural until it is formed, by continued practice.
4. Turn hand well over towards the body, and rest it on tips of third and fourth fingers.
5. It is better at first, to make an exercise *wrong* with the *right* movement, than to make the exercise right with the *wrong* movement. *Remember this.*
6. Apply 100 per cent. of mental energy to your physical endeavors.
7. Apply 100 per cent. of physical exertions to your mental application.
8. Mind and body must work in union.
9. One thousand repetitions carefully made, will advance you more than ten thousand made carelessly. *Remember this, also.*
10. Do not try to cultivate movement on an *imperfect* image.
11. Study form for the *physical practice* of it, and *not* for the mere *knowing* of it.
12. Overcome discouragement. Victory in writing gives you the stimulus for a hundred other, and greater victories.
13. Keep the feet on the floor, and do not lean against the desk, or against the back of the chair.
14. Keep the left hand on the paper, to change and hold it. All the muscles should be in sympathy, and aid the hand in its work. You can not even allow your big toe to go to sleep without effecting the motion of the hand; much less can you afford the whole body to assume a lazy or indifferent position. *Be wide awake.*
15. As a rule, all downward strokes should be made towards the body.

16. *Do not scribble*—that is, do not practice carelessly. Better *quit at once*, and try some other time.

17. Practice with a free quick and bold stroke. Let the movement be bold, free, off-hand, resting the hand and pen so lightly that the movement will not be hindered.

18. After you have a free movement, copy letters, notes, receipts, and better yet open correspondence with new friends and write to them often. Get a good text-book on letter writing,

19. *Think* while you write, so eventually, you can *write* without thinking much about it.

20. Use good paper. Use good ink. Use good pens. A *good penman* can not write well with poor material, how, then, should a *poor writer* be expected to do good work?

21. Renew your pen when it gets sharp. Remember a good steel pen lasts only from two to three hours, by constant and diligent practice. Do not buy one pen at a time, but purchase them by the gross, or quarter gross.

22. Do not *draw* your letters, but *write* them. See difference between writing and drawing on another page.

23. When you write with a lead pencil, use a *long* one, but if possible, use pen and ink in all your work.

24. Keep an account of the *actual* time you devote to practice. Always *deduct* the time lost in conversation, or other misdirected attention, during writing time.

25. Do one thing at a time, and do that *well*.

26. Do not try to run ahead of your shadow—do not write faster than you are capable of writing.

27. Keep your mind in sympathy with your effort and not against it. Never say, *I can't*. Leave the final *t* off, and say *I can*. Where there is a will there is a way.

28. Practice on words and sentences, and do not scatter your words over a whole sheet, but write it ordinarily compact and *avoid flourishes* in all writing pertaining purely to business.

29. Do not practice left hand writing for mere amusement. It takes enough time to *train one hand*.

30. *Be in earnest*.

31. Do not practice movement to get form, but *practice form to get movement*. We ought not to live to eat, but eat to live. Eating bears the same relation to life, *practically*, as does the study of form to movement in writing.

32. Make your work a pleasure instead of a task by appreciating the value of good penmanship.

## APPLICATION OF WRITING TO BUSINESS, SOCIAL AND MORAL INFLUENCES.

It is not enough to be able to write. We must turn the acquisition into *use*. We must not only borrow great ideas from sages and philosophers, but we must so digest them that they will become a part of our own being, and then we can use the quill with effect.

In this connection I quote the sayings of great and successful men, and hope that it may prove an incentive for you to read many a volume that may give you light on good living.

### GOOD ADVICE BY GREAT MEN.

What struggling, and scratching, and shifting, and lying, and cheating is practiced every day by mammon worshipers in their eagerness to make money. What a comparison between the successful and the unsuccessful of the millions, who have entered upon the active duties of life's eventful journey. "Honesty is the best policy," and he who weds himself to that principal, though poor, makes life a success.

*"Anonymous."*

He that departs with his own honesty  
For vulgar praise, doth it too dearly buy.

*Ben Johnson.*

Do you what you undertake thoroughly.  
Be faithful to all accepted trusts.

*A Boston Merchant.*

It is a mistake that capital alone is necessary to success. If a man has head and hands suited to his business, it will soon procure him capital.

*John Freedley.*

Time is gold, throw not one minute away, but place each one to account. Do unto all men as you would be done by. Never give out that which does not first come in.

*From McDonogh's Tomb, New Orleans.*

There is no boy in America, however humble his birth, who, in whatever capacity his lot be cast, if he have a strong arm, a clear head, brave heart, and honest purpose, may not, by the light of our public schools and the freedom of our laws, rise until he stands foremost in the honor and confidence of the country.

*Congressman Payson, Pontiac, Ill.*

Punctuality is the mother of confidence. Be on time. Be frank. Say what you mean. Do what you say. So shall your friends know and take it for granted, that you mean to do just what is right.

*John Briggs.*

Be honest, be temperate and never gamble. *John Jacob Astor.*

Cut short your losses, and let your profits go on. "*Recardo's Rules.*"

He that has never known adversity, is but half acquainted with others, or with himself, for constant success shows us but one side of the world. *"Colton."*

What though you have found no treasure, nor has any rich relation left you a legacy. Diligence is the mother of good luck, and God gives all things to *industry*. Then plough deep while the sluggard sleeps, and you shall have corn to sell and to keep. Work while it is called to-day, for one to-day is worth two to-morrows. *Franklin.*

Make a bargain at once. Be an off-hand man. Be cautious and bold. *Rothschild's Business Rule.*

Until men have learned industry, economy and self-control, they cannot be safely intrusted with wealth. *John Briggs.*

When I caution you against becoming a miser, I do not therefore advise you to become a prodigal or a spendthrift. *"Horace."*

The way to gain a good reputation, is to endeavor to be what you desire to appear. *Socrates.*

You may depend upon it, that he is a good man, whose intimate friends are all good. *Lavater.*

Actions, looks, words, steps, form the alphabet by which you may spell "character." *Lavater.*

The best rules to form, young man, are, to talk little, to hear much, to reflect alone what has passed in company, to distrust one's own opinions, and value others that deserve it. *Sir William Temple.*

Deliberate with caution, but act with decision, and yield with graciousness, or oppose with firmness. *Colton.*

This above all—to thine own self be true,  
And it must follow, as the day, the night,  
Thou canst not then be false to any man.

*Shakespeare.*

## BIG PAY.

### FOR HOME WORKERS.

We want wide awake workers to sell this little book, "PHYSICAL TRAINING IN PENMANSHIP," at their own homes.

### THE WAY TO DO IT.

Secure a copy, and if your writing is poor, you will have the better opportunity to prove its *merits*. Follow the instructions faithfully and diligently during your spare moments until you secure your Diploma. Then show specimens of your easy rapid business writing to your neighbors, and a copy of the book. You will be astonished at the number of copies you can sell by putting your spare moments to the work.

### THE DIPLOMA.

This is the only system that has proved a success as a complete self-instructor, and the only system that can safely offer a regular *Business College Diploma* to home workers. A charge is made to cover the actual expenses of the Diploma, which is \$1.00. It must be *strongly packed* and mailed at letter rates, which, alone, costs considerable.

The object in offering the Diploma, is to create a standard of ability, which we wish all to reach.

For complete instructions and terms to agents, address,

Gideon Bixler,

Wooster, Ohio.

## What is said of it.

We have received hundreds of testimonials setting fourth the merits of our book, but we have space for only a few, which we give below:

*From Prof. A. C. Webb, the famous Artist and Penman of Nashville, Tenn.*

"Your book contains as much sense as I have ever seen within the same number of pages. It is a valuable addition to penmanship literature."

*From the International Exponent of the Caligraphic Art, Altoona, Pa.*

"Bixler's Physical Training in Penmanship, is the title of an unique and interesting work on penmanship. This is the second edition of the work, improved and enlarged, and shows that the young men and ladies of this country appreciate a good thing as soon as they gaze on it. G. Bixler has one of the largest schools of Pen Art in the country at Wooster, O."

*From the Penman's Art Journal, published at 205 Broadway, New York.*

"The importance of developing and training certain physical accessories to writing, is undisputed by reputable writing teachers. We have before us a copy of 'Bixler's Physical Training in Penmanship,' which goes into the theme extensively. The portion of his work we have been able so far to examine treats the subject intelligently, presenting many valuable suggestions to the young penmen."

*From the popular Elocutionist and Penman, Prof. Beltz, of Alliance, Ohio.*

"I have just received a copy of your Physical Training in Penmanship, and after a careful examination, have no hesitancy in saying that it is the best book on Penmanship in the world. Its equal is not to be found. It is new and original in its inception and will prove an invaluable aid to the traveling teachers, and a grand guide to the amateur penmen. It is a marvel of beauty and I predict for it a rapid and large sale."

*From the Western Penman, Cedar Rapids, Iowa.*

"Bixler's Physical Training in Penmanship is a valuable, instructive and handsome volume, full of good ideas. It should be in the library of every penman."

*From Gaskell's Magazine, Published at Chicago, Ill.*

"Bixler's Physical Training in Penmanship is a handsomely bound book setting forth an excellent system of penmanship."

*From G. W. Michael, Delaware, O.*

"Your book is here: you are a clear reasoner on the subject of penmanship. One of your books is worth a thousand of the Spencerian books."

*From Mary Wanamaker, Geneva, Ohio.*

"I received your book on Physical Training in Penmanship. I was very glad to get it; it is so nice and will be a great help to me in teaching. It is undoubtedly the grandest work on Penmanship ever published. The explanations of the letters are so plain and simple that they can be learned in a short time."

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

"Allow me to thank you a thousand times for the beautiful copy of the second edition of your Physical Training in Penmanship. It would be difficult, indeed, to crowd more real common sense into the same number of pages. It will occupy an honored place in my library. No wonder a third edition is called for."

*From Prof. C. T. Harman, Georgetown, Ind.*

"I doubled my speed, a gain of about 12 words per minute, in 100 hours' study and practice from your book, Physical Training in Penmanship. To anyone interested at all in the 'Queen of Arts' the book is worth at least \$5.00."

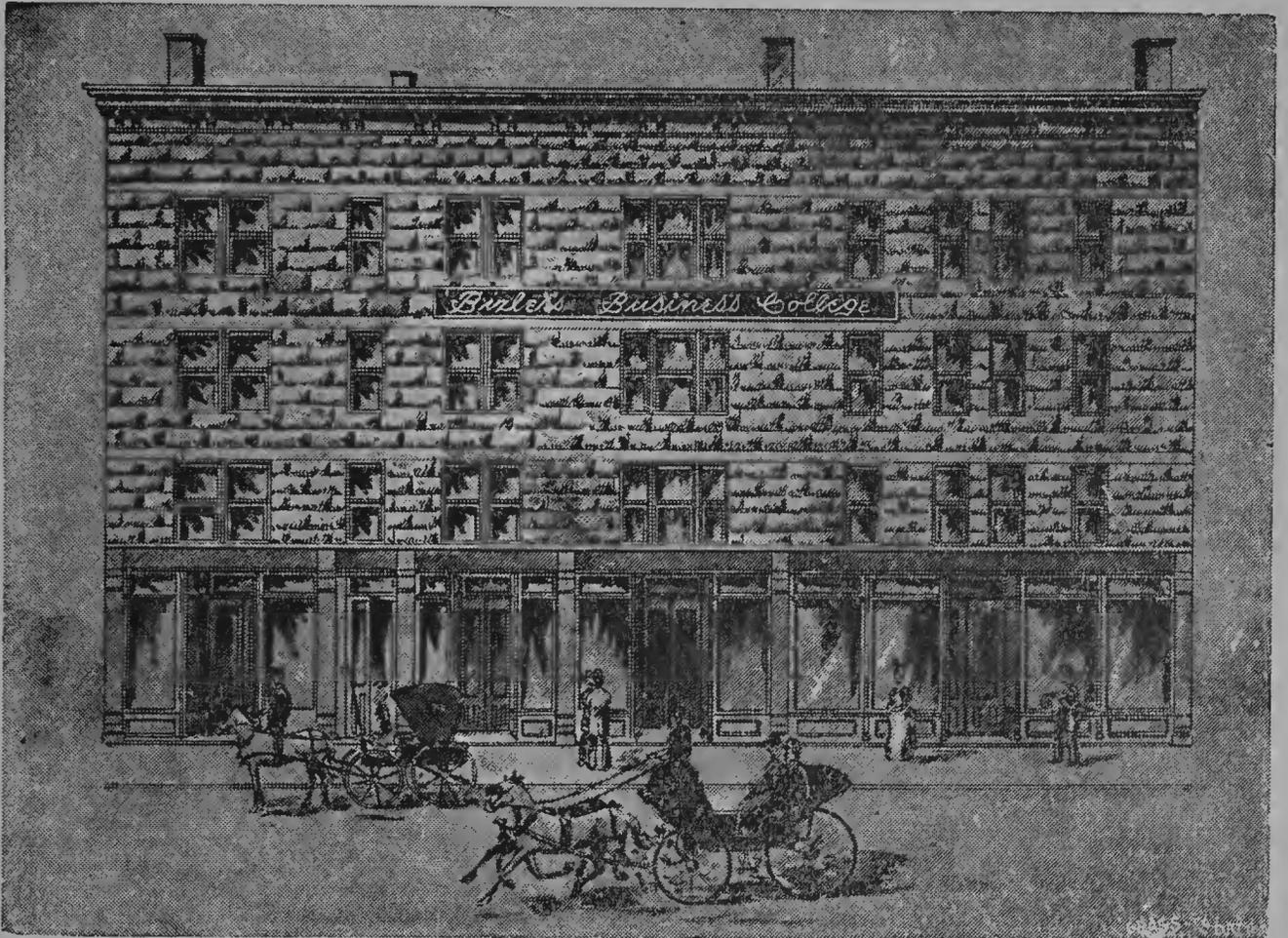
*From Prof. James O. Wise, Superintendent of Penmanship in the Public Schools of Akron, Ohio.*

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*From Prof. Joseph Bender, Ragersville, Ohio.*

"Physical Training in Penmanship is certainly the best book published on the subject of penmanship. It is a grand work. The best Self Instructor for those wishing to improve their penmanship,—just the thing for school teachers."

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Black Gloss Ink, for fine work, per 2 oz. bottles, each	- - - - -	.25
Bixler's Practice Paper, per ream, 14 lb.	- - - - -	3.00

All of the above, with the exception of the Text Books, Blanks and Ink, will be mailed to any address, postage prepaid. Ink cannot be sent by mail. Address all letters to

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**Wooster, Ohio.**

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