

COMPLETE MANUAL
OF
COMMERCIAL PENMANSHIP

— A —

GRADED COURSE

FOR USE IN

PUBLIC SCHOOLS, ACADEMIES, SEMINARIES, BUSINESS COLLEGES,
NORMAL SCHOOLS, AND SELF-INSTRUCTION.

COPIOUSLY ILLUSTRATED.

BY CLARENCE E. SPAYD

CITY EDITOR OF THE "STAR-INDEPENDENT," HARRISBURG, PA., AND AUTHOR OF
"LESSONS IN PENMANSHIP."

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Preface

The "Manual" is the result of a careful study of the wants of the teacher as well as the private student. It has been prepared with especial reference to imparting skill in writing a rapid, graceful, business hand. The system is based on constant and systematic reviews, the fundamental principle of successful teaching. The movement drill exercise forms a preliminary part of each lesson on every letter, and is made a prominent feature.

E. Spalding

TESTIMONIALS
—OF—
COMPLETE MANUAL OF
COMMERCIAL PENMANSHIP.

By CLARENCE E. SPAYD, Harrisburg, Pennsylvania.

Dr. D. J. Waller, Jr., Supt. of Public Instruction, Pa.

Penmanship as a separate exercise has no place in primary schools. It is a part of the lesson in reading, yet it loses none of its importance as a subject by this arrangement. It is in the mind of the teacher co-ordinate with the reading, not subordinate to it, and consequently loses none of its importance to the child. Every teacher must have clearly in mind the ideal forms of the letters, and appearance of the page, and be able to criticise the work done so as to help the child toward the ideals. Assistance of this kind accompanied from the beginning with watchful care of position of pupil and pen, will give a clear, easy, good hand. There may come a time in the training of high school pupils and there should come a time to all intending to teach when special lessons in movement and form are given with a view of making expert penman. For such, the lessons by Clarence E. Spayd, of Harrisburg, Pennsylvania, will be found very helpful. Mr. Spayd's lessons are full of life and spirited suggestions. His exercises are well graded and in all respects adapted to make expert penmen.

Mathilde Coffin, Asst. Supt. Schools, Detroit, Mich.

Clarence E. Spayd's "Complete Manual of Commercial Penmanship" is of especial interest to teachers because it is adapted to their wants in teaching penmanship. It is clear, concise, and logical, and abounds in helpful suggestions.

TESTIMONIALS.

E. Oram Lyte, Ph.D., Millersville, (Pa.) State Normal School.

I have been much interested in Mr. Clarence E. Spayd's excellent lessons in penmanship published in the *Popular Educator*. Mr. Spayd has been a successful teacher of penmanship to pupils of all grades, and has had abundant opportunity to become acquainted with the practical needs of schools in this essential branch.

Edward Brooks, A.M., Ph. D., Supt. Philadelphia Schools.

I do not pretend to be a teacher of penmanship, but I can conscientiously say that the method of instruction in penmanship presented by Clarence E. Spayd, is equal in merit to any in the country.

Prof. M. J. Brecht, Supt. of Lancaster Co., (Pa.) Schools.

The "Manual" should be in the hands of every student who seeks to excel in an easy and skillful manipulation of the pen. The many new and original features and the pleasant style in which the writer's ideas and observations are presented, make it a book which will prove to be a source of instruction, inspiration and enjoyment. The author has the power in a very large degree of interesting others in what he says and teaches.

R. M. McNeal, Supt. Dauphin Co. (Pa.) Schools.

During the past year the *Popular Educator* has published a series of excellent articles on penmanship prepared by Mr. C. E. Spayd of Harrisburg.

The gentleman is a fine penman, has been a successful teacher of Penmanship, and he treats this much neglected subject in a practical way, and gives much valuable instruction to teachers of this useful art.

TESTIMONIALS.

Hon. Henry Houck, Deputy Supt. of Pub. Instruction of Pa.

Mr. Clarence E. Spayd, who was formerly one of the leading teachers in Lancaster county, Pa., is now the city editor of the *Star-Independent*, a daily and weekly published in Harrisburg; and I am glad to add that he has achieved marked success in this line of work. In addition to his newspaper work, he has prepared a series of illustrated articles on penmanship which have been published in the *Popular Educator* and highly commended by leading educators. Mr. Spayd has made penmanship a study for years; he understands it thoroughly and his new book on the subject, is full and progressive, being the most practical work yet published on penmanship. It is a work which should be in the hands of every progressive teacher and student.

Mrs. Harriet E. Monroe, Institute Lecturer.

I have had occasion to employ many teachers of writing in the school of which I was president in Atchison, Kansas, and for that reason I am familiar with methods of teaching penmanship. I have carefully examined the series of articles written by Mr. C. E. Spayd of Harrisburg, Pa., in the *Popular Educator* and I believe his method to be the best I have seen.

L. O. Foose, Supt. Harrisburg Schools.

I have examined "Lessons in Penmanship," by C. E. Spayd. I find them to contain many good points and suggestions on the subject. I know of nothing better that makes the fore-arm and muscular movements specialties in learning to write.

The exercises are such as to produce, if properly practiced, rapid, ready writers and will be helpful to all in quest of this kind of knowledge and assistance.

Supt. L. E. McGinnes, Steelton, Pa.

Having had an opportunity to familiarizing myself with Prof. Clarence E. Spayd's method of teaching the much neglected subject of penmanship, I have no hesitancy in pronouncing it practical and well adapted to our public schools.

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SUGGESTIONS TO TEACHERS.

1. Spend most time with the poorest writers.
2. Aim to teach (1) Rapidity, (2) Legibility, (3) Elegance.
3. Accept no poor work, when the pupil is capable of doing better.
4. The letters are to be taken up in the order in which they are classified.
5. This work has been prepared and arranged for class use and self instruction.
6. To correct a wrong habit (1) Find the error, (2) Show its cause, (3) Prescribe a remedy.
7. Drill upon the movement, then the letter, next put it into a word, then the word into a sentence.
8. Many additional exercises and movement drills should be given when learners have difficulty in mastering a particular letter.
9. Set aside at least one day each week for a general review of work, and have specimens of work handed in for examination.
10. Keep in mind that the great secret of learning to write well, is much careful practice, constant vigilance and continual correction of faults.
11. When the pupils begin to tire of a letter, change it to a movement exercise. By all means keep up the enthusiasm, and plan something new for each lesson.

12. The experienced teacher will very readily adapt the drills, movements, and copies to his own methods of instruction. He, probably, will not need explicit directions.

13. Although the subject is not divided into lessons, each letter,* with the preliminary movement exercises to be practiced, contains enough material for several lessons.

14. Other words can be substituted for those given, and a capital letter can be introduced every second day, or once a week, as the teacher may see fit, while practicing on the small letters.

15. Consider the following points in estimating the excellence of a pupil's writing: (1) Form of the letters, (2) Spacing, (3) Slant, (4) Neatness, (5) Cleanliness, (6) General appearance.

*It is of the greatest importance that the teacher should pursue a systematic course of training in writing each letter and movement, and should study and practice each copy and place it on the blackboard in a presentable manner. Any teacher can do this with a little practice.

COMPLETE MANUAL
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COMMERCIAL PENMANSHIP.

ORIGIN AND HISTORY OF WRITING.

Whence did the wondrous mystic art arise,
Of painting speech and speaking to the eyes?
That we, by training magic lines, are taught
How both to color and embody thought.



HERE are but few subjects which have given rise to more discussion than the origin of Alphabetic Characters. It is completely veiled in obscurity, no history giving authentic account of its first introduction and use.

In the Bible is the first recorded mention of writing, referring to the preparation of the Ten Commandments by Moses on Mount Sinai: "The Tables were *written* on both their

sides." Almost every nation of antiquity has claimed the honor of the invention, but none has been able to substantiate its claim, and much less to identify either the author or era of the invention. It seems to have existed at the remotest period of which any account can be furnished. It is indeed a remarkable fact, that the very art which has surpassed every other, and recorded the rise and progress of all knowledge, should have failed to leave any record of its own origin.

A number of authors have shown much ingenuity by accounting for the origin of the particular form which some of the letters possess, by stating that many letters derive their forms from the position of the organs of speech used in their pronunciation.

Probably, the first attempt made at conveying thoughts by writing was the use of pictures of natural objects. The American Indian used this method of conveying many of his thoughts not many years ago. Hieroglyphic writing was in use much earlier than 3000 years B. C. and was used by the Egyptians. About 1500 years B. C. Cadmus, the Phœnician, had introduced letters into Greece. They numbered 16, but several more were afterwards added. The Egyptians ascribe the origin to Thoth, the Greeks to Mercury or Cadmus, and the Scandinavians to Odin.

After the use of pictures of natural objects had been

in use for some time, the expression of quality was introduced by symbols ; such as the figure of a lion to represent strength, or a lamb to denote gentleness. Civilization was advancing, and more time was being devoted to writing. It was not long until it was discovered that part of an object would answer as well as the whole. In this manner, for example, smoke symbolized fire ; two hands, one holding a shield and the other a bow and arrow, represented a battle. Many ideas could not be represented by this class of pictures, and it was then agreed to use certain arbitrary characters which, by some similarity or property, were supposed to belong to them. Eternity was represented by a circle, as neither is supposed to have a beginning or end. Providence was indicated by an eye. The Egyptians used this kind of writing.

Champollion, a French Egyptologist who spent twenty years in investigating the subject, proved that the symbolic characters used by the Egyptians, were limited to 864—which he succeeded in arranging into 18 classes. These characters became universally known as permanent signs of the ideas they represented. It was not long before all traces of resemblance to the originals were lost ; but the character still continued to be recognized as the sign of the same ideas of which it was originally the picture.

The Chinese written language stands in about the

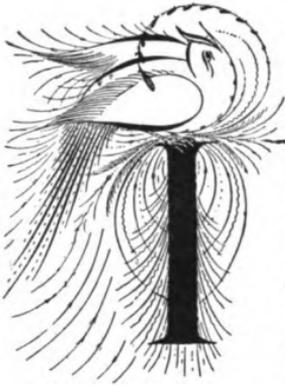
same state at the present time. There are 214 elementary Chinese characters, called keys, and are formed by a combination of six straight and many curved lines. It is estimated that 80,000 characters are formed from these keys. The learned men of China are required to be able to read and write 2,000 words.

When, by whom and why the letters of the alphabet were arranged as we now have them, cannot be explained. The letters of the alphabet have been classified with respect to their history, as follows: (1) B, D, H, K, L, M, N, O, P, Q, R, S, and T, letters from the Phœnicians; (2) A, E, I, O, and Z originally to the Phœnicians but afterward changed by the Greeks; (3) U, V, (both having had the same form) and X, invented by the Greeks; (4) C and F, Phœnician letters changed in value; (5) G, of Latin invention; (6) Y, introduced into Latin from the Greek, with changed form; (7) J and V, graphic Latin forms varied to independent letters; (8) W, only recently added, and formed by doubling U or V, from which its name is derived.

The capital letters were principally used in the ancient Greek writing, without any division marks between the words. Different nations of antiquity had different directions of writing; but as a rule the Semitic races wrote from right to left and the Aryan from left to right. The Greeks and Phœnicians and

many other eastern nations, originally wrote from right to left, and subsequently they wrote consecutively from right to left and left to right, just as land is plowed. This writing was called *furrowed writing*. It continued for a long period of years; the laws of Solon, promulgated 594 B. C., were thus written, and it was used as late as the fifth century B. C. Before the alternate method was abandoned, writing from right to left was introduced.

Educational facilities were increasing in all directions, and writing was becoming rather laborious, when it was discovered that this could be greatly lessened by making each character represent a simple sound of the voice. Here was the origin of alphabetic characters in all languages. A perfect alphabet should have a separate character for each different sound used in the language. Our own alphabet is well known to be very defective in this respect. Benjamin Franklin and many others have proposed more perfect alphabets, but it seems almost impossible to introduce a new one. When we consider that according to the law of combinations 1,391,724,288,887,252,999,452,128,493,402,200 different words can be constructed from 24 letters by taking them in groups, we may feel satisfied that the resources of the English alphabet are amply sufficient to answer all practical purposes for some time to come.



WHAT IS PENMANSHIP ?

It is now generally conceded by educators that elementary instruction in penmanship is most important as laying a foundation for efficiency in further instruction and for ultimate success. In fact the subject of very early instruction should not appear to any one as being insignificant or beneath notice. In the higher departments of instruction we want to have at our disposal faculties which have been disciplined. It is not a creditable thing that the simple arts of good reading, spelling and legible writing, should be so despised and disregarded, that young people who have been attending public schools are so often inferior in these branches to the pupils attending business colleges or taking special lessons. Many capable persons are rejected in the examinations for positions for bad spelling, or slovenly and illegible writing. Some persons think good writing a thing for specialists or shop-women, and beneath the consideration of a gentleman. But the value of a good handwriting is being so generally recognized, that it seems almost superfluous to discuss it.

Penmanship is one of the subjects on which there

seems to be least to say and the most insignificant to teach, judging from the manner in which it is being treated by many teachers in the public schools. Every one should feel that it is a matter of practice mainly and not of theory. In teaching the subject there are few or no principles to explain but much and varied practice to be given. A number of writers have devised a whole system of penmanship founded on the analysis of letters into their elements, and given names to all the parts of which letters are formed. Some ingenious lessons of a synthetic kind are followed by a few teachers, in which models of these various parts are taught and afterwards dictated to the pupils, so that letters and words are formed one after another. In practice this method is valueless, as it is a needless demand on the memory. Penmanship can be successfully taught by much simpler methods and in a much shorter time.

DEFINITIONS.

1. **Penmanship** is the art and manner of writing.

This is the art of all arts. It is the means of general communication and the method of keeping a record of events, literature, and transactions.

2. **Art** is the employment of means to accomplish some desired end, directed by knowledge and skill.

“In America, literature and the elegant art must grow up side by side with the coarser planks of daily necessity.”—*Irving*.

3. **Movement** is the natural or appropriate motion of the

parts employed in writing, and is divided into four classes: *Finger Movement*, *Rest-Arm or Muscular Movement*, *Combined Movement*, and *Whole-Arm Movement*.

(a) The **Finger-Movement** is the extension and contraction of the thumb and first two fingers, while the hand and arm remain stationary.

(b) The **Rest-Arm or Muscular Movement** is the action of the fore-arm upon the muscular rest near the elbow, moving the hand back and forth and making letters without the aid of the fingers.

(c) The **Combined Movement** is the union of the fore-arm with the thumb and fingers in simultaneous action; the fore-arm giving power and the thumb and fingers the correct form.

(d) The **Raised Arm or Whole-Arm Movement** is the action of the arm when raised and used from the shoulder.

4. The **Line of Writing or Base Line** is the line on which the letters rest.

5. A **Space** is the vertical height of the small letter "i," which is the standard measure, used not only for the height, but also for the width of all letters.

6. A **Straight Line** is one that has the same direction at every point.

7. A **Right Curve** is a line which bends to the right.

8. A **Left Curve** is a line which bends to the left.

9. A **Double or Compound Curve** is the union of a right and left curve.

10. A **Point** is formed by the sharp joining of two lines.

11. **Slant** is the direction in which the lines lean, and is divided into two classes: *Main Slant* and *Connective Slant*.

(a) The **Main Slant** is the general direction in which the main downward lines lean, which is 51° from the horizontal.

(b) The **Connecting Slant** is the direction given to the connecting lines upon a slant of 28° from the horizontal.

MATERIALS.

GOOD results cannot be produced with poor material. Hard and firm foolscap paper is the best, using five or six sheets to write upon. Avoid the smooth soft grade. None but fine elastic pens made of steel, wood holders of medium length, and the best of black ink should be used. Beginners should invariably use the straight holders, and after the correct position has been established, an oblique holder may be used. A penwiper and blotter are two articles the student and teacher should always have at hand. The former can be made by placing a soft, moist sponge in a small cup. A small piece of cloth or chamois skin is also very good. Blotters can always be had and should be used to rest the hand upon to protect the paper. The habit of neatness should be cultivated in all that is done, and all writing materials must be kept in the best possible condition.

POSITION.

FIRST in importance to the pupil in writing is a correct position. In logic we find an error in the premises must lead to false conclusions, in the same way a bad position while learning to write must lead to failure. Either of the two positions: *Front Position* or *Right Position*, should be adopted.

**FRONT POSITION.**

1. The **Front Position** is used by penmen and writers in general. In this position sit nearly upright,

facing the table, but not allowing the body to touch it. The fore-arms should be at right angles to each other; elbows extending over the edge of the table or desk; feet resting flat on the floor, the left foot a little in advance of the right and the left hand resting on the paper.

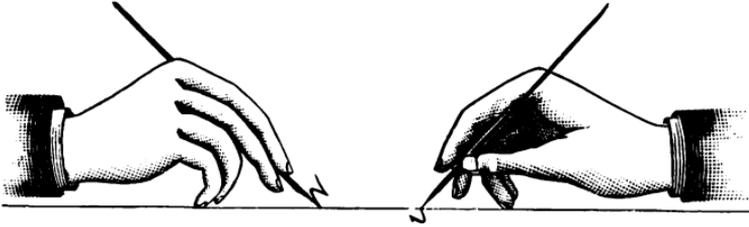


RIGHT POSITION.

2. The **Right Position** is much used in school or class rooms. Turn the right side near the desk, but not against it. Keep the body erect. Place the right arm parallel to the edge of the desk, resting on the muscles just forward of the elbows. Let the hands be

at right angles to each other, holding the paper and steadying the body with the left hand.

The front position is to be preferred to the right side position, as it is the most natural and most healthful. The front position is always used by bookkeepers and by most penmen.



HOLDING THE PEN.

THE pen must not be held in a pinched manner, but lightly between the thumb and first and second fingers; the holder resting against the first joint of the second finger and against the knuckle joint of the first finger. When the holder is correctly held it will cross the second finger just above the nail and point toward the right shoulder. The thumb plays an important part in penholding and it should be closely watched that it is in the proper position. Examine the illustration carefully and notice that the arm does not touch the table at the wrist, but rests on the muscles just below the elbow. This is an important point to be watched and corrected if the wrist touches the table. The thumb should not be too straight, as that would prevent the action of the fingers. The thumb and first and second fingers always move together. The extended letters

are made with the thumb and second finger moving the pen upward, while the first finger draws it back, and is the chief in making shades.

The position of the arm, hand, and pen all go toward giving ease and grace in writing. The hand should slide along on the nails of the third and fourth fingers or upon the little finger nail alone. In some few instances good writers rest the hand on the first joint of the little finger, but this position is not recommended and should not be cultivated by the learner.

MOVEMENT.

IT must be remembered that all instruction in penmanship should be initiated with a liberal use of movement exercise, arranged and practiced with the view of facilitating upward and downward as well as lateral movement of the hand and that each and every lesson should be preceded by liberal practice upon movement exercises.

The great mistake made by many students and teachers in practicing upon movement and writing, is, that they do not keep in mind that it is not the amount of practice so much as the careful and thoughtful effort to acquire exactness and certainty. "Practice makes

perfect" is an old maxim and very true if the term, *practice* implies thoughtful, patient, and persistent effort for improvement.

Careless scribbling has a tendency rather to retard and to destroy than to aid in the acquisition of a good business hand. Make every line and movement of the pen count. Incorrect and bad habits are only confirmed each time a copy or movement is carelessly repeated. The learner thus takes one step backward instead of one forward. Teachers should make this such a prominent feature, that pupils will always have it in mind. Careless practice is worse than none at all.

The coveted reputation of Prof. H. W. Flickinger was only acquired after years of careful practice. He excels others in the perfection and beauty of his writing, no doubt because of his superior conception of that which constitutes elegant penmanship. The mind educates and directs the action of the hand; hence the hand cannot excel the conception of the mind. Success is assured the teacher or student who sees that his practice is preceded by and always attended with thoughtful study and careful criticism. Unknown faults can never be avoided and corrected. Faults can be discovered by comparing the work of the student with the copy; when discovered then exert every effort to correct it.

Too much study and little practice have peculiar

effects on the student's writing. It will be comparatively accurate in its form and construction, but stiff, awkward and nervous in its execution. Its appearance in general will be loose and sprawly.

This is an example of writing which has resulted more from study than practice :



This is a sample of writing in which there has been more practice than study :



The result of study and practice properly combined :



Even the untrained and inexperienced person will at once understand the effect of too much, either of practice or study, and will appreciate the proper union of the two. Movement is an important factor in penmanship and dare not be neglected. A good flexible fore-arm or muscular movement is to be preferred, especially for the acquisition of a business hand.

SPEED.

THE rate of motion seems to be a stumbling block for many teachers. The best and wisest plan to be adopted regarding this point, is that which exacts nothing beyond an intelligible limit or the full control of the muscles. A nervous hurry is developed by too rapid practice in writing, while too slow practice is just as worthless. A medium degree of speed is always to be preferred. The great secret lies in the employment of a naturally quick stroke, not made in haste, but with apparent leisure. When a pupil writes a very accurate copy-book hand, which is supposed by many teachers to be all that is required, the all-important element, *speed*, has been sadly neglected. They have learned to draw and imitate the forms of letters,

but has it any value in practice? It is snail work. They fail to employ it in their lesson work, they do not use it at home, and they cannot apply it for business purposes. It has not become a part of the writer. They must acquire speed and then the form of the letter will become fixed, and ease and grace will adorn every letter and word. Get up a good speed from the very beginning. An elegant practice to gain speed is to take a simple letter and make a number as rapidly as possible in a minute, then practice until this can be increased. Count all the while for uniformity in speed. A class training will work so much better if the teacher counts and has every member of the class write with the counting. Pupils should be kept working together in unison, upon the same thing at the same time—for unity of purpose is the secret of success in all undertakings. The reward of labor, whether of the clerk or mechanic, is governed by the results it can produce. The clerk or employee who can write one hundred words in the time required by another to write fifty, and do it just as well, will certainly, if other things are equal, command twice as much pay. Many styles of letters, particularly capitals, no matter how “dashy” they may appear to the learner, it is infinitely more to the point that you acquire the knack and skill of executing correctly and rapidly simple forms. Such forms constitute ideal business penmanship.

CARE IN PRACTICE.

TEACHERS and students must remember that in practicing upon movements and writing it is not the great amount of practice so much as the careful and thoughtful effort to acquire precision and certainty that determines the success of the writer. Well-constructed writing is not more essential than that it should be executed with facility and ease. I would not for a moment have the reader fall into the mistaken idea that he is to give special attention to speed before having acquired by deliberate study and practice correct forms and proportions in writing. Accuracy, then speed, should be the method pursued. The mind must be educated before the hand, hence the hand can never surpass the mind's conception. Every student should criticise his own work. In teaching this branch, as in everything else, never tell a child that which you can lead him to discover for himself. Practice short copies but master them before taking up a new one. Careless practice is worse than none at all. Practice alone will never make a good writer. It requires careful study combined with diligent practice. Teachers as well as students are beginning to realize that but two or three new ideas can be grasped by the average pupil in the course of a half hour lesson; hence the

lessons should all be made short and pointed. The elementary lessons should be learned slowly, and the teacher will do well to give small pupils very short lessons. Generally a pupil has the idea that the teacher alone can make the writer. A teacher can do no more than instruct and point out errors, the student must do the work himself.

KINDS OF WRITING.

WRITING has two distinct missions, the business and the artistic. The hobby of the day is "business" and the prevailing topic, "business writing," as adjuncts of our schools and colleges. Considering its importance as a means to secure remunerative employment, every one should be ambitious to become proficient in this art. Not a few times has it been the key which opened the door to a very successful business career. An employer may be an indifferent writer himself, but he always wishes to see his books well kept, and in competition for a place in his office, so much does he value legible, uniform writing, that the

good penman, other qualifications being equal, will invariably be given the preference, and secure the position. Writing should be neat and legible to meet the demands of business in an intelligent and consistent manner. There should be adopted a legible and rapid system of writing, whereby the ideas and transactions of the business world might be intelligently and quickly recorded. Writing for business purposes should be cultivated until it literally becomes a habit and can be executed without any special care of the writer. When this has been accomplished, full and undivided attention can be given to the matter to be written. To be rapid, writing must be simple in its construction and easy in its combinations.

Artistic writing should not be carried into the business office. Its place is in the specialists department. The teachers in the public schools do not have time to teach artistic penmanship. It requires more time than business writing, and practice as well as criticism or personal attention than he can possibly give in the short time allotted him in connection with the other studies of the course. A special department is needed for artistic penmanship, the same as for the attainment of more than ordinary proficiency in other branches of study. Artistic writing is used on cards, display heads and elaborate work of this kind, which is intended chiefly for display. Many little extra turns

and fancy touches in artistic penmanship cannot be said to be essential. They add nothing to the legibility, but, on the other hand, their tendency is in just the opposite direction. Speed is also greatly decreased because the pen must travel so much farther in artistic writing. The first named, is what the times demand—practical business writing—and what every successful public school teacher, not a specialist, will present to his class.

PROPORTION.

A writer might be able to execute faultlessly each single letter of the alphabet, and yet be a most miserable writer. Writing, to be really good, must be harmonious in all its parts. The letters must be proportionate to each other, spaced, properly connected, have a regular slope and pen-pressure, as well as an easy, graceful movement.



It will be seen that each letter is creditably accurate in form, and yet when associated with each other in a word or sentence, they present an ungainly appearance. Correct proportion is therefore an important feature in good writing and the closest attention will be necessary to avoid pupils falling into the careless habit of incorrect proportion.



SPACING.

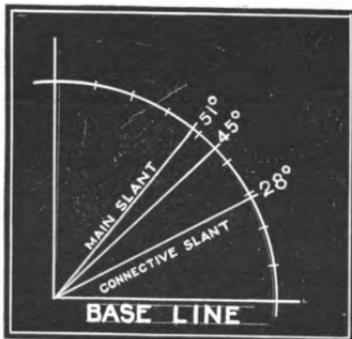
ONE of the most important factors in good writing is the correct spacing and connecting of letters. The proper spacing of writing is determined by the

distance between the straight lines of the small letter "u" may be taken as a space in width. When the writer has practiced a letter carefully, he combines it with another, and at this point he should see that he has obtained the correct spacing.



SLANT IN WRITING.

THE degree of slant now adopted by the leading penmen and authors, is 51° from a horizontal for the main slant and 28° for the connecting slant. By reference to the engraving these two slants will be readily understood. The horizontal line upon which the writing seems to rest is called the base line, and the horizontal line to which the short letters extend is called the head line, while the horizontal line to which the loop letters extend is called the top line.



The effect of incorrect and correct slope on writing is surprising. The best way of indicating proper slope can be indicated by drawing straight extended lines through the letters or words as shown in the following example :



The incorrect slant can be indicated by drawing the lines through the work as shown in this engraving :



Pupils readily understand this method of marking and it shows at a glance the varieties of slants there are in the writing. The most common fault in slant occurs on the last part of a letter. It is an excellent plan to draw lines over the entire sheet and then write the letter or word, keeping the slant in accordance with the guide slant lines. In a short time the slant will become fixed and no trouble will be experienced in making all the letters with the proper slope.

SIZE OF WRITING.

WRITING must be greatly varied in its size in its practical application to the affairs of life, according to place and purpose. It would be very bad taste indeed to use the same size and style of writing on the body of a page on a ledger, as would be employed for the headings. Care should always be taken to gauge the size of the writing according to the space in and the purpose for which it is to be written. When using ruled paper, the writer should always imagine the space between the lines to be divided into four equal spaces, three of which may be occupied by the writing, but the fourth must remain untouched, except by the letters extending below the base line above. A small and medium hand is the best, both as regards the readiness with which it is read and the ease and rapidity of its execution. In a large hand, the loops are apt to be more or less intermingled and confused, while the more extended sweeps of the pen in the large writing are proportionately slow and tedious. It will be conceded by everyone, that for legibility, ease, and rapidity of execution, small unshaded writing is decidedly the best.

SIMPLICITY OF FORM.

THE pupil who vacillates between many systems and multitudinous forms of letters, must inevitably fail to become an expert and skillful writer. Working at so many styles and forms, neither the hand nor the brain can attain to a high order of proficiency or skill.

The specialist in penmanship advances the standard of progress. Concentration of thought and action makes the great masters of the world, while by a diffusion of the same, the greatest genius is dissipated and fails to attain to a marked degree of eminence.

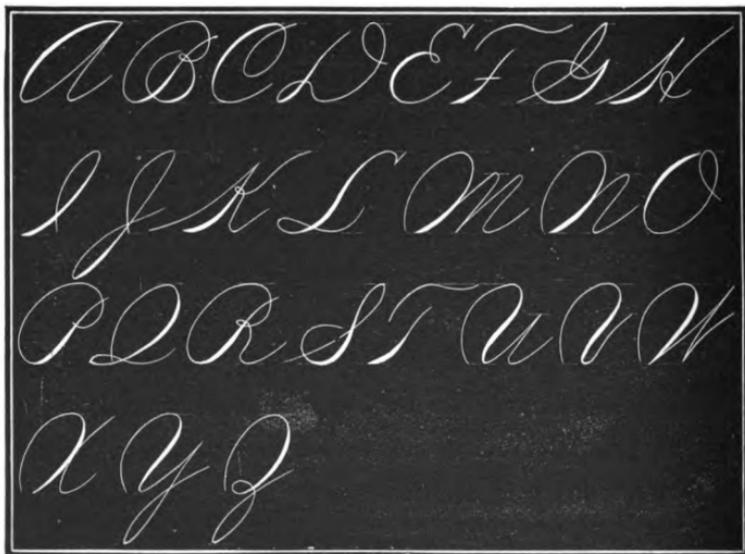
Some persons seem to think that variety is the chief element of good writing. They manage to use as many as half a dozen different forms of capital letters, and as many as are possible in the small letters. These are mistakes which must be corrected, as they detract from the appearance of the writing and at the same time enhance the difficulty of learning to execute the numerous characters. The simple forms are always to be preferred, not only because they are more easily acquired and rapidly executed, but they are more easily read than the ornate style. Some persons have as high as six and eight different styles in which to make some of their capital letters. Not long since the following

forms of the capital letter "S" were used in a single communication :



The entire letter was fairly well written, had the writer adopted but one or two of the simpler forms of the above instead of using the nine different styles and getting all far from being correct. A single and simple form for each letter, capital and small, should be adopted and then carefully practiced.

The following is a good set of capitals, such as will always be found suitable for all business purposes :



LEFT-HANDED WRITERS.

L EFT-HANDED persons are not uncommon, but most persons use the right hand in preference to the left, and the subject matter of this work is based on the assumption that the learner is right-handed. Some teachers adopted a cast-iron rule which compelled every pupil to write by holding the pen in the right hand. A pupil who is naturally left-handed would find much difficulty in learning to write with the "wrong hand," he would say. If the pupil is naturally left-handed he should be taught to write by holding the pen in that hand. It would be an absurd request to ask him to write with the right hand; and, because he is left-handed is no reason why he should fail to become an easy, legible writer. Some pupils, when first coming to school, hold the pen with equal facility in either hand. In such cases the teacher can soon decide whether the pupil is left-handed by noticing whether they use their left hands more than the right in their play. Should either hand answer equally well, the teacher should always have them change to the right hand.

In teaching a left-handed pupil to write, the position at the desk should be unchanged, and the pen should be held in the same manner as described under

"Holding the Pen." Left-handed writers may have a tendency to write a back-hand. This can be overcome by leaning the hand, and, possibly better, by holding the holder between the first and second fingers. However, I would not advise teachers to have their pupils hold their pens in this way. I have had several left-handed pupils in my penmanship classes, and, in every case, I found they acquired an easy movement before the right-handed pupils. There is no reason why a left-handed person should not become an excellent writer as easily as those who are numbered with the great majority and use the right hand. The teacher should bear in mind not to discourage any left-handed pupils, as they usually are among the more ambitious to gain a good hand.

USING THE BLACK-BOARD.

THE successful penmanship teacher always opens his lessons and offers criticisms to his class from the black-board. He should be able to write a plain, systematic style on the black-board. Large classes can be very successfully taught by using this aid. Pupils gain confidence and interest by seeing the teacher place a movement on the board in the presence of the

whole class. Every teacher can become a satisfactory black-board writer, all that is required being a thorough knowledge of form, and sufficient skill to place strong, smooth lines before his class. The first requisite necessary, is a good surface; which can be secured, if not already supplied, by giving the board a coat of black slating. In a few hours it will be dry, when it must be thoroughly rubbed with fine sand or emery paper, thus giving it a smooth finish, and a splendid writing surface. A good, soft crayon will answer for this quality of surface, but the hard, dustless crayon should invariably be used on slate black-boards.

I believe in strong lines, cleanly cut, which require more strength and pressure than most penmen usually use. Fine lines should be strong and clear. These are made by turning the crayon in the fingers so that a sharp edge may come against the board.

Writing on the black-board should never be less than one and one-half inch to a space, and two inches would be much better. Thus the small letter "o" would be two inches in height. This size can and must be increased if the black-board is far removed from some of the pupils. In movement exercises and the speed exercises the size should be considerably reduced, and written without shade. Don't touch up shades, but make them with a quick, firm pressure at

the same time the movement or letter is written. The black-board will be found an invaluable medium for illustrating common faults in form, spacing, slant, etc. "Seeing is believing," and when the pupil sees his teacher execute a copy on the black-board, he at once comes to the conclusion that he can learn to do as well. What the teacher will find essential is, that he can place these copies so as to be perfect models for his pupils to follow. Execute them so as to be beyond criticism.

PENMANSHIP FOR PUBLIC SCHOOLS.

TOO much emphasis cannot be placed upon the subject of penmanship. It is the most important branch in the whole curriculum. Its constant use and demand, its pre-eminence even in these days of shorthand and typewriting, go far to mark its significance. No teacher in the land can afford to be without a fair knowledge of it, both theoretical and practical; indeed, the absence of knowledge in so common a branch of education, should be looked upon as ignorance. Mere theories are worth very little. One good idea put into actual practice is worth more than a dozen thoughts on paper.

Experience in public school work has convinced us

that there are hundreds, perhaps thousands, of teachers who are striving to do something more in helping their pupils to acquire a good, practical command of the pen, than merely placing a copybook before them and telling them to *draw* the forms of the letters. The important question is: "How can we best prepare a pupil in the writing class so that he may learn to write while engaged in the regular lessons of the day?" The importance of teaching movement requires no argument, it is conceded by every one, but as to the kind of movement to be taught in public schools, penmen differ somewhat. The movement drill is simply a highly specialized form of gymnastics, having no necessary connection with the writing which is to follow, except so far as they go to furnish the vehicle for producing it.

"How shall penmanship be taught?" is another question asked by almost every teacher. It certainly is of great importance, and teachers are like the remainder of humanity, either radical or indifferent in reference to certain duties they have to perform. One may make a hobby of penmanship, while another may think if he can write so that it can be read, he has accomplished all that is necessary. He clings to the idea that penmen, like poets, are "born, not made." When we hear a person saying, "He is a 'natural penman,'" how encouraging it must be to

the young man who has spent months and years in the careful study and practice of the art! It is a fact that some are endowed with more *genius* for acquiring penmanship than others, but I think it is an indication of poor judgment for a person to say that he can not learn to write the twenty-six small and capital letters, with their proper arrangement in words and page in a good business-like style, neatly and rapidly. Henry C. Spencer said: "Any person who has common-sense, one or two eyes, and five fingers on either hand, can, under proper instruction, learn to write well."

Business colleges and special teachers have done much to improve the penmanship of the masses, and to a certain extent their efforts have been successful, yet a much larger per cent. of the population are not reached in this way, as they never get higher than the common school. This is then the proper place to teach penmanship and also to put particular stress upon it. Do away with the old way of *drawing* the letters with a cramped hand, in which form and movement were sacrificed. Penmanship must be taught as business men are expected to use it. Form and movement must be taught at the same time. The teacher in the public school has such a splendid opportunity to make his work in this branch count. The public schools reach everyone, therefore let pen-

manship be given its share of time in the school-room. Every public school teacher or learner should subscribe for either the *Western Penman*, published at Cedar Rapids, Iowa, or the *Penman's Art Journal*, published at 202 Broadway, New York. The price of the former is sixty cents, and the latter one dollar a year.

THE WRITING MATCH.

TEACHERS may find it rather monotonous to have a regular lesson in penmanship every day. I found contests or writing matches a most excellent scheme for creating and maintaining interest and enthusiasm in writing classes. These contests can be held on Friday and will be enjoyed by every pupil. Its competitive principle is a stimulus for practice ; and it carries with it all the excitement of contest and satisfaction of triumph as with all contests where skill is required. The respective sides are usually chosen by two members of the class of about equal writing ability. These "leaders" or "captains" in turn select the members of their sides by alternate choice, until all who are to participate have been chosen. Small letters should always be taken up first, then short words, after which the capitals should follow and then

the teacher will be able to select sentences or give a stanza of poetry.

We will now suppose the class is ready for work. The first to be done will be to call one of the "captains" out to the board, who writes the small letter "a" without guide lines or more than one trial. As soon as completed the teacher examines the work critically, and, if correct, or very nearly so, he says, "right," or "next, 'b'". Should the letter be incorrect, he will not pass judgment, further than to say, "wrong" and then call the other "captain," who goes through the same operation. The teacher will find this an excellent opportunity to use and test his judgment. He should allow his pupils to make the letters any reasonable size, so long as they are correctly proportioned. Never allow a pupil to pass his opinion in any of these contests. The methods to be pursued when a letter is missed, must be decided upon by the teacher. The several methods of conducting these contests are distinguished by characteristic names.

Writing Down.—The usual method adopted is for the opposing classes to be seated as if two distinct classes. When a letter is missed on one side, the person missing it, takes his seat, and the letter is passed to the opposite side, or dropped, etc. The contest is then decided by one class being "written

down ;" or by comparing the number in each class after the close of the match.

Saving an Out.—A slight variation of the above method, familiarly known among pupils as "saving an out," is that in which, when a letter is missed on both sides, the side which writes it correctly, saves those of its own number who have missed it from going out. All those on the opposite side, however, who have missed the letter, leave the class.

Passing Over.—Another popular method is that in which, when a letter is missed on one side and correctly written on the other, those who missed it pass to the side which wrote it correctly. A slight variation of this method is to give the "captain" of the side a choice of one of the opposite party. The serious objection to this method is the noise and confusion caused by passing from one class to another, another is that considerable time is lost.

Champions.—This method is employed by many teachers. Each side selects its champions in turn, who step out from their respective classes as the gladiators did of old, and engage in a personal battle, the teacher being the judge. When one makes a miss, the class puts up its best writer, and so on until the one side is routed.

Mixed Seating.—Another method is to have the members of the two classes sit consecutively in a continuous line, the letters being passed from head to foot and those missing take another seat. This manner of conducting a match is not highly recommended.

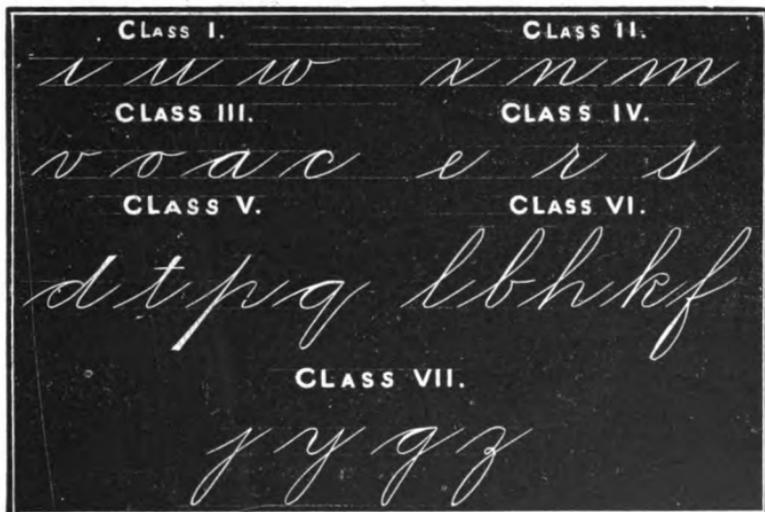
Keeping Tally.—One of the best methods is to have scorers appointed by both sides to keep a record of the letters missed by both sides, the match being determined by the score.

Variety can be given to the contests by using the different methods at intervals. A number of others can be used, but the above are among the best, all having many advantages. At the end of each contest, it will be well for the teacher to call attention to the most serious blunders made by different pupils.

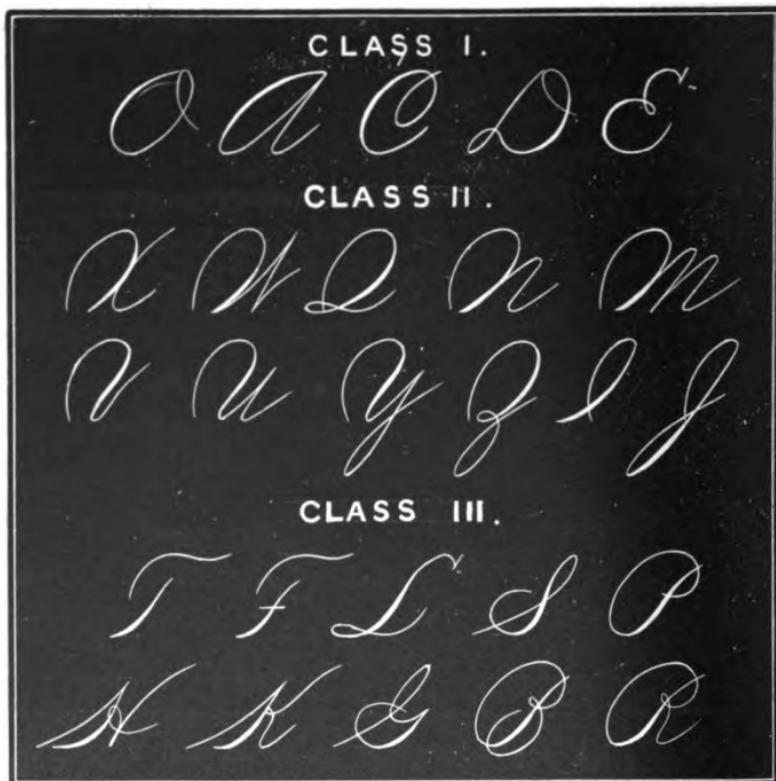
PROPER GRADUATION OF THE LETTERS.

W E all feel that writing is a matter of practice mainly, not of theory, and in teaching it there are few or no principles to explain, but a great many exercises to do. Success is attained in good elementary schools in teaching penmanship, by using simple methods. A proper graduation of the capital and small letters should be made by every teacher and student,

according to the difficulty and complexity of the lines composing them. There are but twenty-six letters; and the small ones can be arranged into seven classes, thus :



The capitals can be conveniently divided into three classes, thus :



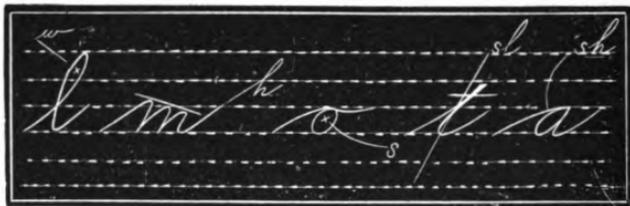
It will be readily seen that each class is made up of similar lines and will answer admirably for practical purposes. Words should then be arranged in the order of simplicity. The following words given in order will answer admirably : w-i-n-n-e-r, v-o-i-c-e-s, m-a-x-i-n-a-w, c-r-e-a-s-e-s, l-u-l-u-m, b-a-n-n-e-r, h-a-m-m-e-r, k-i-n-d-r-e-d, o-f-f-i-c-e-r-s. The entire class should fill one page of foolscap paper ; two pages, if time will permit, would not be too many for one word.

PREPARING AND MARKING WORK.

EXAMINATIONS should be made of the pupils' work by having each one hand to the teacher a prepared slip containing the copies just practiced. These slips can be prepared by the pupils. An ordinary sized sheet of foolscap paper can be used to make the slips. Allow six to ten lines for each, cutting them to that size. The teacher can decide upon what size he wishes the slips; after doing so, should require all to cut them just that size. Be sure and adopt a systematic method of preparing them and then have all adhere to the same. At the close of the recitation the teacher can appoint some one of the class to gather up the slips, which must be carefully examined, marked, and then returned to the class by the teacher. Here comes the test of the teacher's ability. Avoid too rigid criticism, but call attention to the main faults, indicating all by appropriate marks. A few letters or words written on the slip, on which errors are discovered by the teacher to illustrate the mistake, are always appreciated by students. Red ink of best quality should be used for marking.

The letter "l" is too wide in the loop, while "m" is irregular in height, and "o" is spaced too wide. The slant is incorrect in "t," and the "a" is not shaded.

Thus a slip can be easily and yet plainly marked relative to its faults. A monthly report giving the average of each pupil's ability excites an incentive and thus serves a good purpose. Some teachers seat the class according to the highest mark. The best writers would thus be brought together. In many cases this works admirably.



When the slips are returned to the class, before going to work, a few remarks on the errors made by different pupils can be made to advantage by the teacher to the entire class. Never mention the names of the pupils on whose slips the mistakes were discovered, but make the reference to the mistakes so plain as to enable each one to take the correction to himself. Much humor can be worked into the recitation at this point by referring to the hump-backed "l's," or "b's," or to the fat "o's" or flat "d's."

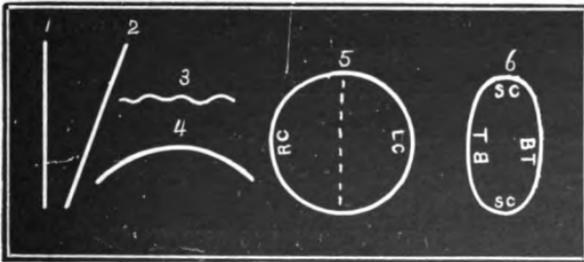
“ A little nonsense now and then,
Is relished by the best of men.”

Explain to the class exactly the nature of faults,

cause of same, and how they may be overcome. Enthusiasm is one of the most important factors in a school-room, as it always stimulates the pupils with a life and an interest that tends to bring forth their best efforts. The more enthusiasm in a class the better the work.

DIFFERENT KINDS OF LINES.

It is not an uncommon thing to find a teacher drilling his pupils on the different letters without ever asking them to describe some of the lines they have been making. Every pupil should be familiar with the different lines employed in writing. This will be one of the easiest lessons for the teacher to present. The black-board should be freely used, and by means of the following engravings a teacher of but ordinary ability will succeed in gaining the desired end.



After the above drawings have been placed on the board, the teacher is ready to begin his lesson. Start by asking the class, "What is this?" (Pointing to

Fig. 1.) Have all answer together, and they will say, "A straight line." "This one?" (Fig. 2.) "A slanting line." "This one?" (Fig. 3.) "A crooked line." "Who can make a straight line on the board for me?" Have individual pupils make the three lines on the board in front of the entire class before going to the next figure. Ask, "What is this?" (Fig. 4.) "A curved line." They may not be able to give this word, and then the teacher should give it and have them use it in answering.

Having shown clearly the difference, ask the class, "What is this?" (Fig. 5.) "A ball," or "A ring," or "Circle." "What kind of a line is around the circle, and how many ever saw a line which looked something like it?" The left and right curves can be nicely taught by the teacher taking a piece of crayon in each hand, then walking to the board he makes a mark on the board with the crayon in the left hand, and asks, "With which hand did I make the mark?" "Your left hand." Make a mark with the crayon in the right hand, and ask the same question. Then make a long curved stroke with the natural swing of the right arm, downward, and ask, "With which hand did I make this line?" "The right hand." "What kind of a line is it?" "A curved line." Then say, "I made it with my right hand, and and it is a curved line, then might we not call it a *right hand curved* line?" This will be an interesting pro-

cess, and every pupil will be pleased to watch the development of these different names.

In the same way illustrate and explain the broad curve and the short turn. (See Fig. 6.) A short lesson can now be given on the making of these different lines and turns, by sending every pupil to the board and having them make all the different lines and point out each.

These lines are the foundation of writing, and this part well taught will make the work of the teacher in the future so much easier. It should be devoted to teaching small pupils so that they will be able to make and speak intelligently of the lines they have learned to recognize. Don't forget when writing on the black-board that the illustration of these letters should be much larger than ordinary writing, as each pupil must be able to see each stroke in the letter separately in order to grasp its perceptible form. Two inches is a good distance to make the lines apart, but three inches is still better. For example, should the small letter "n" be made less than two inches in height, small pupils, and many larger ones, would not catch the short turns at the top, or possibly the last part of the letter would not be noticed and made the same as the first part; when it should have a right curve and a turn instead of a point.

HOW TO CONDUCT THE FIRST LESSON.

BEFORE beginning a lesson, the teacher will avoid many annoyances by making a few brief remarks, stating the advantages of a good handwriting, how easily it can be acquired by every one with intelligent study and practice, how the best results can be obtained by the united efforts of the teacher and pupil and that the success of each and everyone depends upon the carrying out of these suggestions. The writing lesson should be given in the morning and not in the afternoon.

Enforce good order and insist on everyone obeying promptly. Require all to take a sheet of foolscap paper and on the first line at the top prepare a specimen of their penmanship to show just what their writing is before attempting to change it in any way. The importance of doing this need not be urged upon the teacher. After each pupil has prepared the specimen, let the teacher collect all, and from time to time, as he may see fit, allow each to add another specimen. This will give them an opportunity of comparing their work, the improvement can easily be seen and so will serve as an incentive to further effort.

The following will answer as a form for the first specimen :

Date.....

This is a specimen of my writing at the time I began taking lessons from Mr......

teacher of..... *school, in*..... *county.*

Name.....

No time should be lost in getting to work on the first lesson, which should consist of explanations and illustrations of how the pen shall be held, the movement and position of the body. Be sure every pupil fully comprehends your explanations before going further. When all are ready pass to the black-board and with a smooth, easy swing, write a simple movement exercise for the class to practice. Then say to the class, "We will all write this copy together, and I want everyone to keep up with my counting." Speak frequently of the position, pen-holding, and speed, as these points should be dwelt upon, so that they may become thoroughly impressed. It will require little time to get the class in working order, and after this has been accomplished, the teacher should go around to every pupil, criticise his work freely, and in a quiet, cheering tone, tell him how to correct his faults. The teacher himself must be entertaining, enthusiastic, and

full of life while teaching penmanship. Give every pupil a mental picture of the movement or letter he is about to practice. Practice, without a knowledge of the correct form of the letter, will never result in good writing. Have all learn as soon as possible to slide the hand along on the little finger nail, and write a word without lifting the pen. The swinging, easy movement is of great importance, and should be emphasized, in some form or other, constantly. On this depends the attainment of a smooth, running, business hand, so much coveted and admired by everyone. The study of correct forms must be insisted upon, yet there should be sufficient latitude permitted so as not to discourage the pupils. Frequent rests give an opportunity for criticism, all of which the pupils enjoy. Have all quit work when a rest is announced. They must not be very long — five minutes or less will suffice. Never allow hap-hazard practice. It is pernicious in the extreme and can never lead to satisfactory results. Pupils require close watching. If they are allowed to follow out their own inclinations, they will practice on all the movement exercises they have ever seen. Every movement of the pen should be made with some definite object in view. Abandon the idea of a child having to learn finger-movement form first, from the beginning, and never teach the finger movement at all. Children must be started right, and never under

any circumstances be taught what they will have to unlearn in the future ; you are stealing their time and doing them an injury. It is more difficult to break the habit so formed than to learn writing from the beginning in the natural way. The hobby of the day is "business," the prevailing topic, "business writing," as adjuncts to our schools and colleges, and in order to keep up with the times, as little time must be wasted as possible. First impressions are always best and most lasting, therefore let your class know you are alive to its wants, and in presenting ideas be sure you can back them up with results.

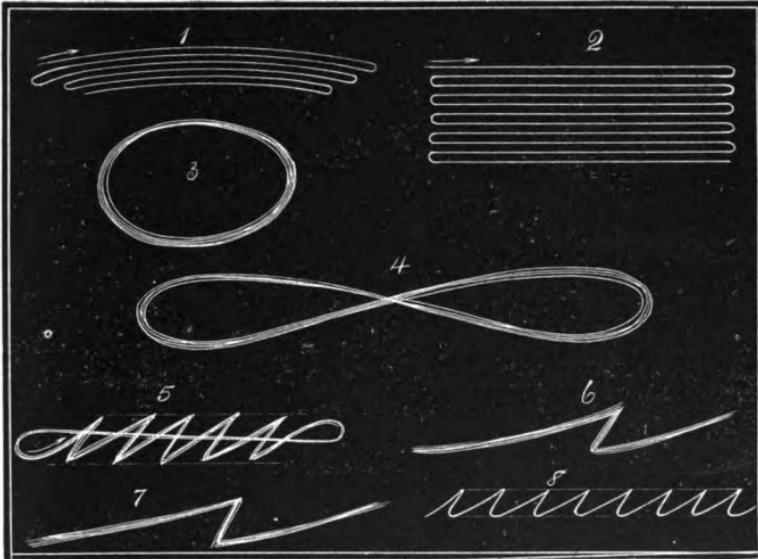
The teacher must keep in mind this fact from the beginning, that the best means of development in teaching penmanship, as in everything else, is, never to tell a child that which you can lead him to discover for himself. Knowledge gained in this way will remain with him, and serve as a foundation for his future education.

When the class is through writing, request all the members to practice the movements, etc., just given, whenever they have a spare moment. This has a wonderful effect on their improvement, as they fix what they have learned to make. A little encouragement given now and then will be appreciated. The first lesson always tells and it should be made as interesting as possible. Every new lesson should be

opened with a few minutes' drill on movement exercises followed by a review of the last lesson. This helps to get the pen and writer in working order. Frequent use of the black-board has a magical effect. Inspire, humor, and enthuse your pupils, and your work will be a success.

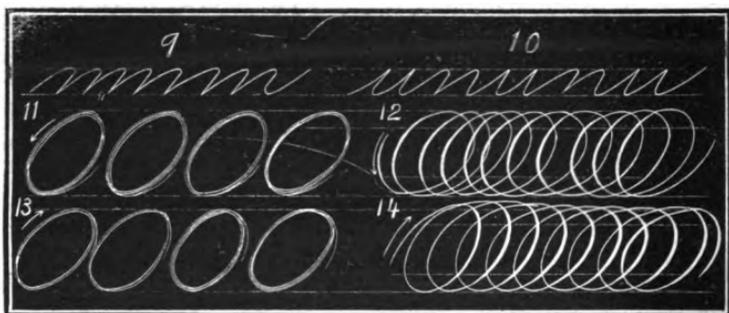
MOVEMENT EXERCISES.

THE object of these exercises is to gain that easy gliding motion, as the word lateral implies, proceeding from the side. As applied to writing, it means sliding the hand in combining letters and in forming words and exercises. It is a matter of very great importance to be able to carry the hand along and complete a word without lifting the pen. Many writers may have the skill to write beautifully, and yet lack the ability to write a word of ordinary length, without stopping or lifting the pen. In all these lateral exercises, the elbow is the pivotal point of motion, hence it must be at the centre of the distance to be covered with the pen.



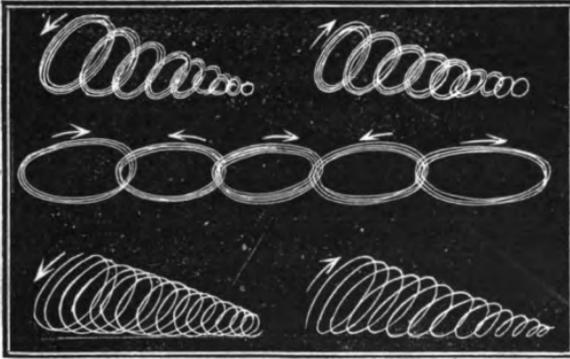
With the first movement the teacher will count — “one” for the first line to the right, “two” for the returning line, “three” for the next, and so on, making not more than ten lines all together before starting again. Practice this for five minutes, then take up Fig. 2; which is about the same movement with straight instead of curved lines. The same method of counting can be used, or the teacher can say — “right, left; right, left etc.,” but the counting method is to be preferred. Fig. 3 will be a slight change and yet it is similar to the movement just practiced. The exercise should be practiced in one direction and then reversed, the teacher counting for each revolution made, making five. Fig. 4 will require careful work and a steady hand. Count

one for each long swing of the hand, making five before lifting the pen. Some difficulty may be encountered when Fig. 5 is taken up, but this will soon be mastered. Start by counting "one" for the first up-stroke, "two" for the down-stroke and so on until the fifth down-stroke when the counting should be "ten," when the swing can be given by saying—"round, one, two, three, four, five, six, seven, eight, nine, ten, round, etc." Fig. 6

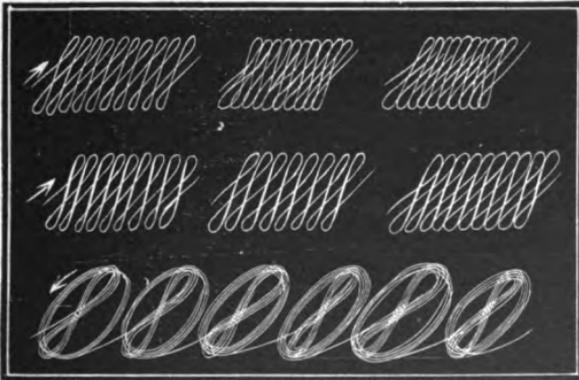


will now be made with comparative ease. Count "one, two, three; one, two, three, etc." Fig. 7 is practiced in the same manner. In Figs. 8, 9 and 10 the teacher can adopt any style of counting he sees fit, so that he keeps the class working together. Of course it is understood that the foregoing are only suggestions to aid the teacher, which he can modify to suit circumstances, and also that these movements shall be practiced frequently. After having gone over all the copies, such changes can be made as may suggest themselves, being careful to embody an available feature with each

change or combination. The more complex exercises can be introduced at a later period. By constantly



using one or more of these features, a review is kept up throughout the entire work. The presentation of



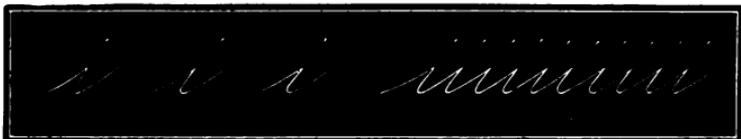
movement exercises in connection with each copy, will be thoroughly appreciated by every teacher, especially after practicing in this manner.

BEGINNING THE SHORT LETTERS.

THE simplest of the short letters are easily introduced and just as easily taught. In the engraving they appear first singly at the top where the spaces are shown by dotted lines. When introducing a new letter to the class, it must be invariably placed on the black-board both with and without the dotted lines, thus :

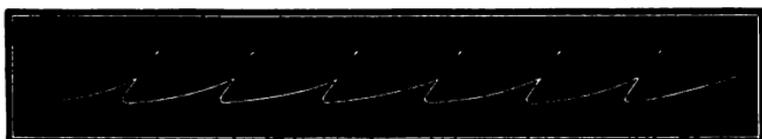
CLASS I.

Every letter must then be carefully explained to the class and when this part of the work is completed, give the pupils an opportunity to ask any questions. Now write the letter "i" on the black-board by itself, and without guide lines, and tell the pupils the object in writing the letters between the dotted lines.



Before doing anything more turn to the class and have all write three small letters in a set and about six sets across a page, while the teacher counts — "one,

two, three ; one, two, three ; one, two, three." An entire page should be filled, the teacher counting all the while. Rapid work counts when the pupils are trained to work quickly from the beginning. Give this copy and have all quit work as soon as you announce another copy is about to be placed on the board :



Count "one, two ; one, two." Fill another page of foolscap paper and then give this copy :



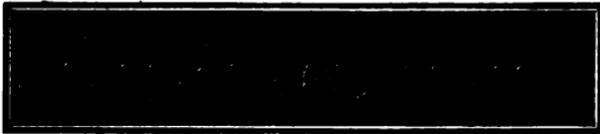
Count — "one, two, round ; one, two, round," and be sure all are working together. Don't sit in an easy chair and try to teach penmanship. It is an excellent plan to allow the class to work alone for a few minutes at a time, while the teacher passes among the pupils and points out their mistakes. The teacher taking a pupil by the arm and showing him

just how to handle his pen has a wonderful effect. Have a variety of copies and change them frequently, every five minutes is not a bit too often.

Introduce the letters "u" and "w" in the same manner as "i" and then combine them thus :

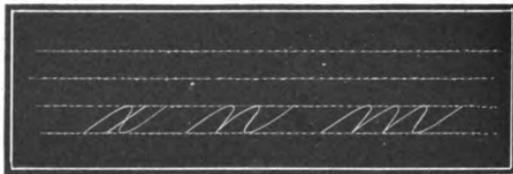


and follow it with this combination :



It will be observed at a glance that the method of teaching the subject is based upon movement, which figures prominently in every lesson. This is the only true method to follow in order to gain an easy style, or in other words, to master the subject.

CLASS II.



Always review former lessons, and before taking up this lesson, put the class on a few of the movement

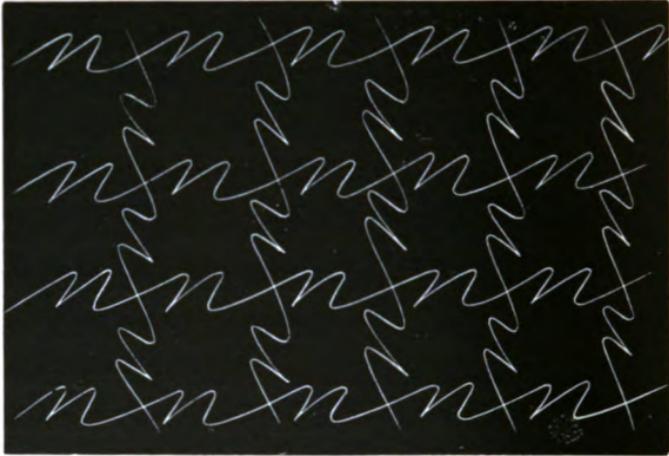
exercises for about five minutes, and count for each exercise. Too much stress cannot be put on systematic practice. Boys and girls in most cases make the cross line in the "x" with a downward stroke, when it should be made upward.

The teacher having gained the attention of the class, should scrutinize the body, hand, and pen of each pupil (see that all are in proper position) and then place the second class of the small letters on the board and go through the course as described in the previous lesson. Count for all these exercises as before, (of course suiting the same to the letters being written,) and in the meantime, pass rapidly from one pupil to another, spending a minute with one and a quarter of a minute with another, as the various cases may require. Have them practice vigorously while at work. That they may not weary of writing vary the course slightly by giving a new exercise, thus :



and be sure the letters are strung apart pretty well, five across a page will bring the desired results.

Other additions may be made by this exercise, writing it with a rapid, sliding movement :



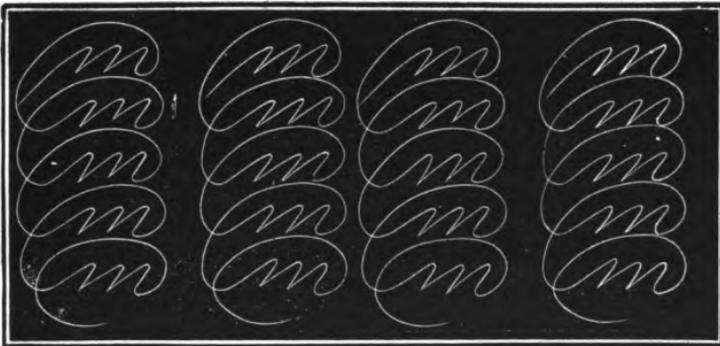
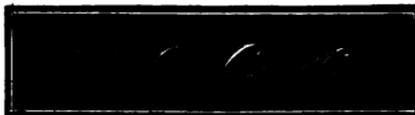
Much paper can be saved for the pupils by following the above plan. Require the pupils to place the paper so that the ruled lines are parallel with the right forearm, and then place each letter against every other blue line. Write a whole page of the letter in this manner, and then turn the paper to the usual position and write on the blue lines after the ink has dried. Keep the tops of the "n's" round, and try to have each letter directly under the one above it. The progressive teacher will find it to his interest to manufacture and invent original exercises for his class.

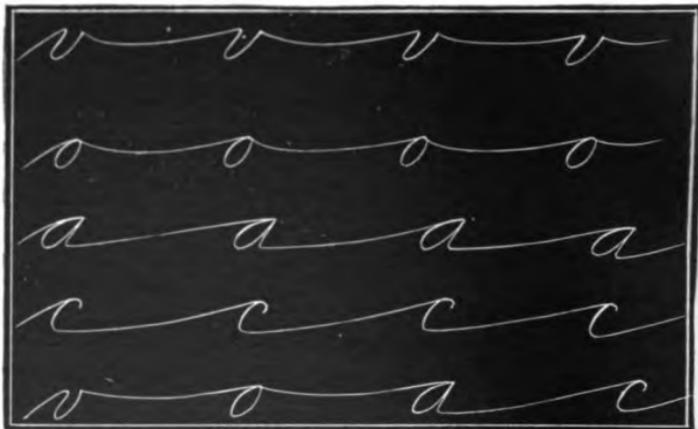
To keep up the lateral movement this combination will be interesting :



Make each loop the same size and have clear lines, no shades, and swing them off rapidly. Give the class a short rest and improve the time by calling attention to the size, spacing, turns, slant of work. If some of the lines should be unsteady, it is because they are not executed fast enough, or much of the work has been made by the thumb and finger movement. Have each one try to discover a mistake, and then illustrate on the board how the error can be corrected.

This is an exercise which will give control of the pen :

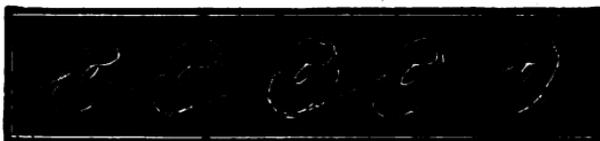
**CLASS III.**



Here is the same exercise of carrying along the hand with that easy, gliding movement, without lifting the pen before the word or exercise is completed. Movement is the key which unlocks the door to all future successful practice. Movement and form naturally go hand in hand, one without the other is worth little. Be sure and count and see that each and every pen follows the counting. Much is gained by the teacher counting, overcoming nervous and jerky movements and establishing uniformity and regularity of movement.

Each of the extended or lateral movement exercises should extend about one-fourth across a sheet of foolscap paper, every one of which is made with dash and spirit to gain the point in view — ease and grace of movement. These extended exercises can be written the same as suggested with Class II, giving the "v's" first and the other letters in regular order. The oval

exercise can now be given if the pupils are making progress with some degree of rapidity.



When made about the size of the engraving or between blue lines, will be about the right size for the pupils to make them. Have them made regularly and rapidly. Go as far as you can with all movement exercises without crowding the hand or arm. In this exercise the line should be thrown around at least five times. The short letters can all be used in the same manner as the "o." Different letters can be used in each oval to give variety.



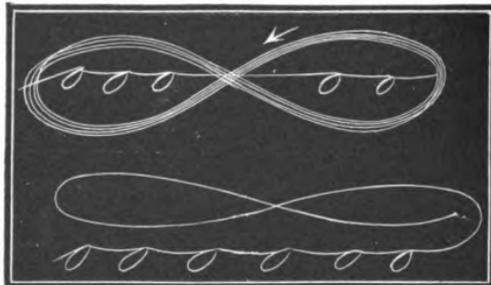
This exercise develops a good movement in all directions and lays the foundation for many other letters. Too much stress cannot be put upon the oval exercises, either direct or indirect.



Every pupil will recognize this movement as being the same motion as that given when practicing with Indian clubs. At first the exercise should be made about two inches in length, then four inches, being careful to have each loop the same size, and retrace five times. When a page has been filled, require each pupil to go back, and in the centre of each good figure make a retraced oval, thus .

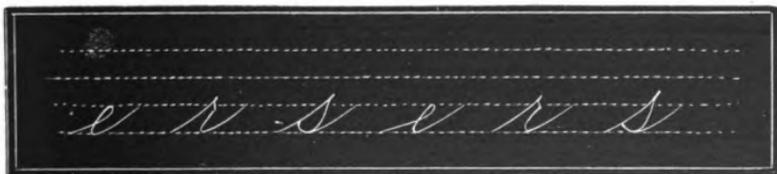


One of the first essentials of good writing is ease of execution, and this can only be obtained by the mastery of these various movement exercises. The teacher will readily see the object of these movements, and can use them to advantage with all the short letters. A more elaborate movement will come in nicely.



Regularity and ease of execution should be made very prominent. All lines are without shade. Such words as : i-n-n, n-u-n, n-o-o-n, m-o-o-n, etc., can now be given to the class. At this time the teacher should make it a point to pass among his pupils, and make some particular suggestion to each one as to movement, position, pen-holding or comment on his work. A word of encouragement from the teacher has a magical effect on the pupil. You gain his confidence, and thus a greater power over his work. The energetic teacher shows continual care for the pupil, during the writing period, and knows exactly what he is doing. He is ever on the alert to devise means of overcoming his bad writing habits, and finds it an easy matter in getting his pupils to work easily and enthusiastically with good results.

CLASS IV.



This concludes the short letters. Make a careful reference to the letters "r" and "s" but diligent practice will bring the desired result. Write a large "r" and "s" on the black-board and after the pupils have

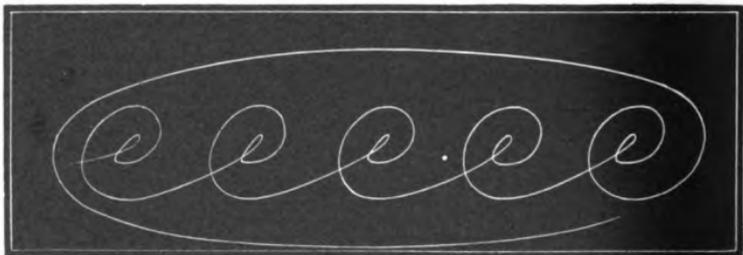
all watched the teacher make several dozen of each, allow them to make a few.



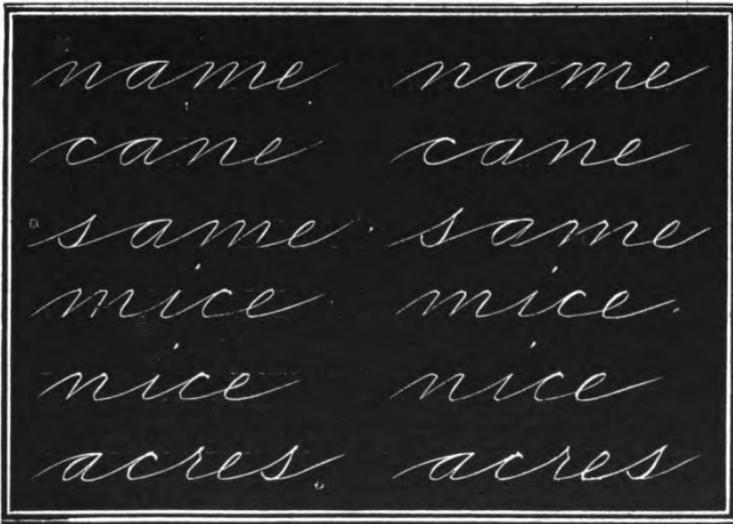
Write a whole page and keep up the speed. Five on a line should extend from one side of the paper to the other.



In teaching these letters take one at a time, as they are classified according to their similar appearance. About five minutes' practice should be put on each letter. Make a point of it and don't "skip" any movements. Skipping does the mischief. Regular, careful, systematic practice day after day without a break, does more good than five times the same amount of time and energy spent in disconnected spasmodic practice. Drill the class on this copy :



Practice the swinging motion until it becomes natural and take the class through all the letters thus far practiced. Urge them to greater speed even to sacrificing some of the form. Place all the short letters on the black-board carefully, and as another letter is taken up, compare it with the ones already practiced. Give these simple words, but avoid a slow and cramped movement, as it will destroy all the class has thus far gained.

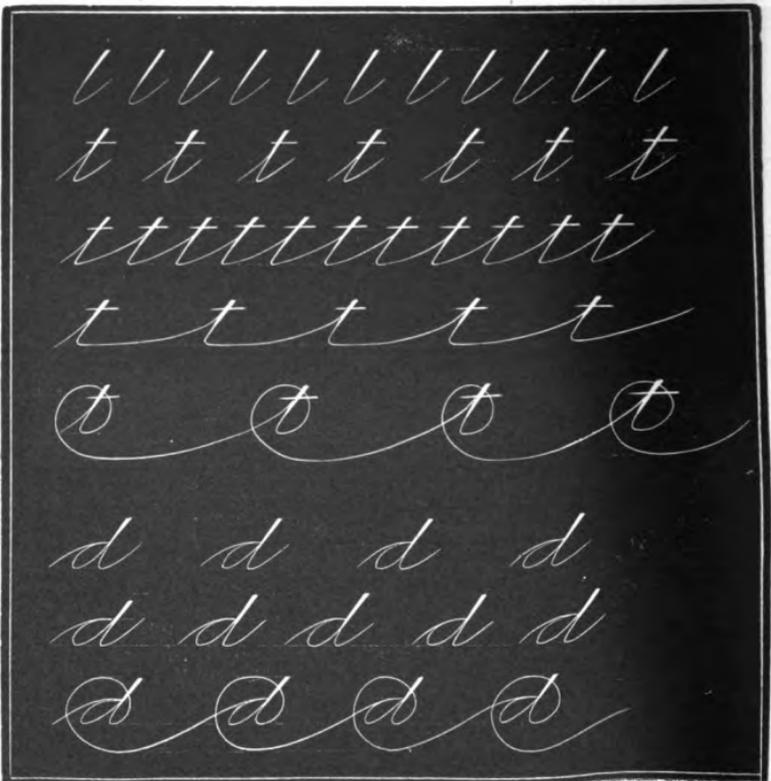


CLASS V.

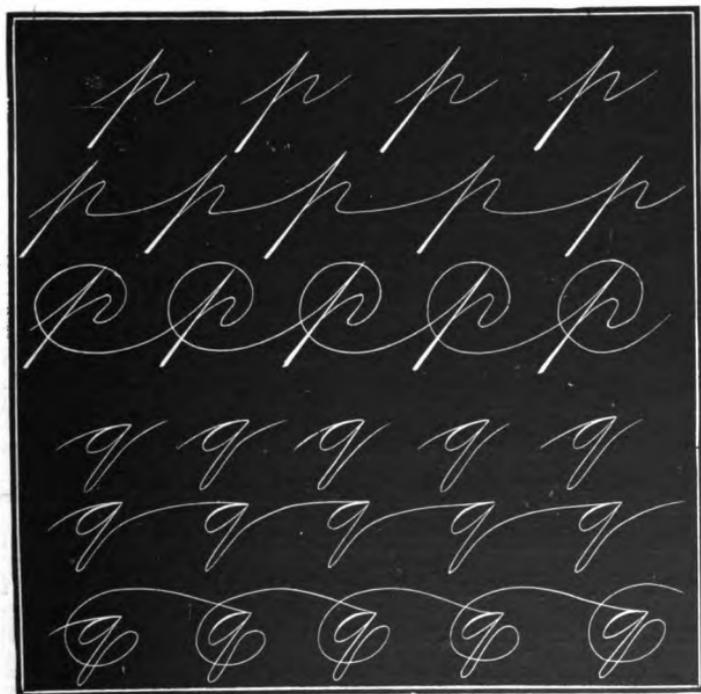
STEM LETTERS.



This is the stem or semi-extended class, and will be very interesting to a class. Before beginning to write on paper the teacher shows how each letter



should be made. The small "i" forms the base of the "t," and the "a" forms the base of the "d." All pupils will have practiced "i" and "a" before reaching these two letters and consequently be quite familiar with them. Everyone should write the "t" without



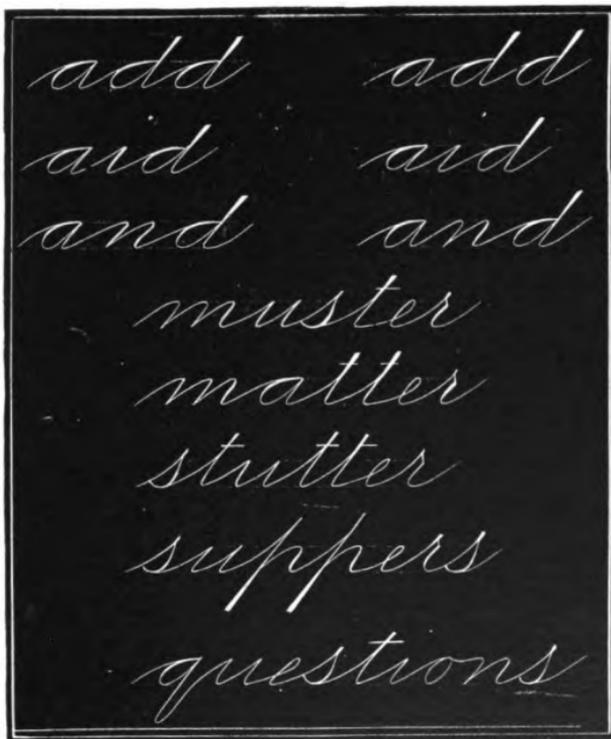
lifting the pen except to cross it. The "d" is very simple and easily mastered after having had "t." The second form of "t" is used mainly at the end of a word, and is called final "t," but it is frequently written in the middle of a word. Notice the shades on all

these letters and have pupils make them from the beginning. Having mastered the second form of "t," "p" will be mastered almost as readily. In this letter we find hardly anything new. Teachers as well as pupils will at once see part of the letter "n" in this letter. Study "q" and you will discover only one new line — the last — and it is a simple left curve.

A very interesting lesson can be given in this manner and every pupil will take to it naturally. Start the pupils on the first letter in this class, and have each one work on this letter at the same time. One thing at a time and that well. Many teachers fail to reach the coveted goal of success from no other cause, than trying to do too many things at one time.

The dullest pupils will be delighted with making these letters when presented in this manner, and no trouble will be experienced in obtaining excellent results. Maintain enthusiasm and the work will not lag one bit. Give a few short words containing the letters thus far practiced, but be careful not to introduce any new ones in giving words.

A short review will be in order about this time, of all the letters gone over, and they can best be presented by the teacher giving the class a writing match. It should not be given before reaching this point, but now, a class of children starting to learn to write will be ready for such a test. If the class can be

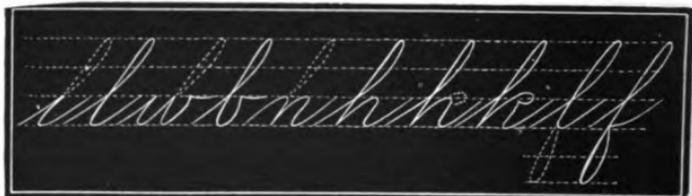


accommodated at the black-board, so much the better, as it will be another change from the sitting position. When writing on the black-board, the teacher can give short words, but they should be preceded by movement exercises.

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CLASS VI.

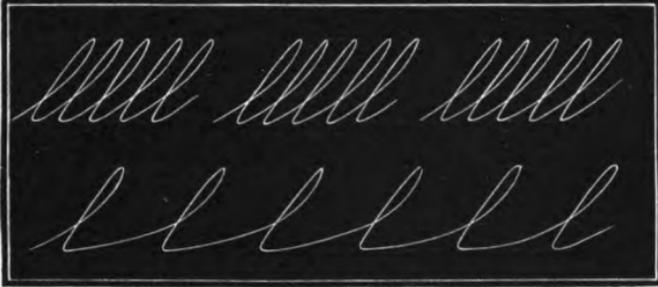
LOOP LETTERS.



The small "l" is nothing more than small "i" with a loop resting on top, and "b" is the small "w" omitting the first two lines, with a loop resting on top. The "h" is the loop with the last four lines of "n," and "k" is the "h" with a small loop one-half a space wide. The "f" is the "l" with a lower loop. By giving "l" first and mastering it, almost all of the other four letters of this class are mastered. Pupils enjoy seeing and understanding how two or perhaps more letters seem to grow from a single letter as shown in the above exercise. Have uniform slant and spacing.

In teaching penmanship, as in many other branches, criticism, judiciously given, is invaluable. Occasionally place a letter or word on the board and ask the class to criticise it in every particular. In this way their attention will be brought sharply to any defects that may exist. The formation, by the pupil, of the habit of criticising is of the highest value

in acquiring a fluent and even hand writing. Constant practice is, of course, necessary; but to make this the most effective, there should be continued comparison of the incorrect with the correct form.

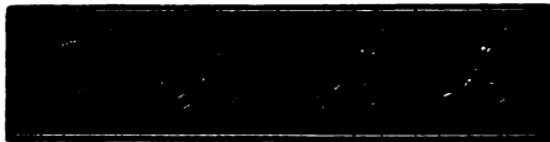


This cultivates a chain of thought and is useful in training the hand for smooth, regular lines. It is a very simple combination and should be made rapidly. The letters being three spaces high, a new effort must be made to change them in appearance from an "e" to a well formed "l". Every pupil will likely be making large "e's" instead of "l's".



When this exercise is practiced carefully the looped letters will be written with grace and ease. Avoid a slow movement. Practice to succeed and govern all the movements of the pen by counting.

Pupils should be so drilled that even when the teacher is not counting, every writer is quietly practicing, and governed by his silent counting. A special effort should be made to master the loop letters. Nothing detracts more from the beauty of a page of writing, than poorly formed and irregular loop letters. A light but firm and accurate stroke of the pen is necessary to form loop letters easily and rapidly. It is a muscular movement and requires considerable practice.



Tracing a letter a few times fixes the form, but much tracing with a dry pen has a discouraging effect on pupils. By this method each letter can be traced two or three times. This tracing a copy dozens of times, only retards the progress of the designing faculties. Energetic teachers and pupils enjoy seeing a definite result when the pen is moved over the paper, therefore do little or no dry-pen tracing.

Continue the drill on the loop letters by taking up short words, as, i-l-l, m-i-l-l, w-i-l-l, t-i-l-l, etc. Keep in mind the relative height of the different letters, and mark the errors with a lead pencil while the class is at work, by passing among the pupils.

Neat work is essential. Accept none but the very best work that can be done, and have it all arranged systematically. The letter "k" will be taken up precisely as the "h" was treated. With "f" a new loop comes before the learner to be practiced.



Call attention to the shading, slant, size, smooth lines and proper spacing. Count for a single letter, thus: "one, two, three, four;" and for five together, thus: "one, two, three; one, two, three; one, two, three; one, two, three, four." Do not allow the pen to move sluggishly, but let the arm roll easily and lightly on the muscle forward of the elbow. Give short words with the letters now practiced.



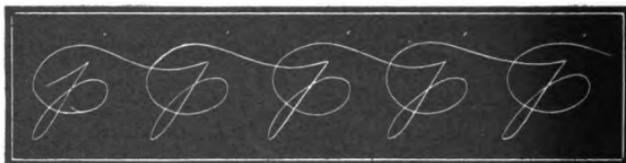
Here is an excellent practice to give a class but insist upon everyone making all the letters the same size. Permit only one shade. Notice the connecting

lines and fill one or two sheets of foolscap paper before taking up a different exercise. Bring these words forward for practice — office, often, soften, find, finish, suffers and snuffers.

CLASS VII.



Work of this kind is exceedingly interesting, and every pupil will be delighted when this class of letters is introduced. The letter "j" is simply the letter "l" turned upside down. Nothing new is then really found in any of these letters, as "y" is the last part of "n" combined with the loop of the "j." All will recognize the "a" in the "g" and the first part of the "n" in the "z." Drill is what the class needs; not spasmodic and irregular drills, but continuous work, together with intelligent study. Put stress on having clear lines. After explaining the letters clearly to the class, place this copy on the black-board —



Count — "one, two, three, four; one, two, three, four; one, two, three, four; one, two, three, four; one, two, three, four;

one, two, three, four." Don't give up until the entire class is making smooth lines and fair letters. All the loops are the same length and width as the upper loops, and must be written with the combined movement. Should the majority of the members of the class fail to catch the idea, the teacher can overcome this, by quickly passing among the pupils and writing a line across the page for each pupil and then having all practice it carefully by tracing for a few minutes with a dry pen. Humor the class and give all a rest by calling the attention of all to the similarity which exists between these letters and those already practiced. Tell them the oval of "g" is the same as that of "d," "g" and "q." Illustrate how the top of "z" is like the "n" or "m." Bring the rest to a close by giving this copy—



Go over each letter at least twice and do it quickly, but keeping on the lines. These exercises can be written two spaces high (over one blue line) while the teacher counts—"one, two, three, four, five, round, etc." Practice "g" and "z" in the same way, then combine two of the letters and continue practicing.



Retain uniform slant, spacing and clear lines. Keep the left hand in front of the right and do not allow the wrist to touch the paper. Stop to correct an error or an incorrect position at any and all times. Give some time to the mastery of the above combinations as they should be mastered in a thorough manner.

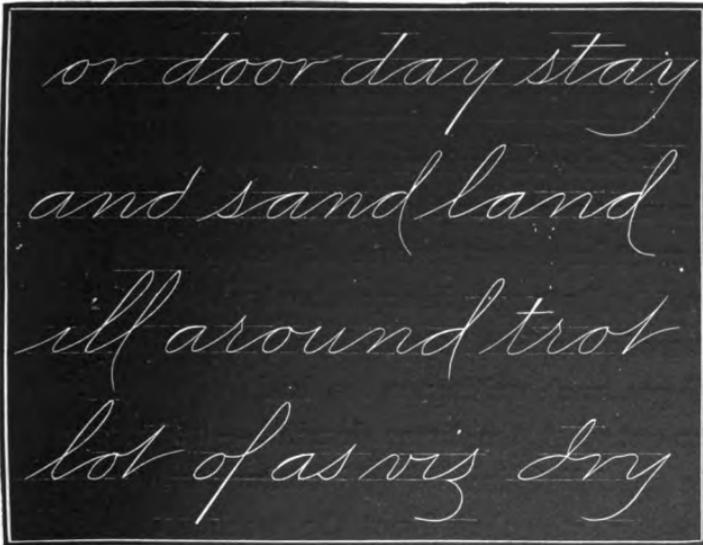


Have the class write several pages with this exercise and follow it with short words and a general review of the small letters. Don't write words in columns, always in lines across a sheet, as that is the natural way. If you teach a pupil arm movement for thirty minutes and then permit him to use a wholly different one for five or six hours, it is not difficult to see which will obtain the mastery over him. Drill and drill on the arm movement from the first until that becomes not only easier but the only movement he knows, and therefore, being fixed, he uses it exclusively.

ABBREVIATED LETTERS.

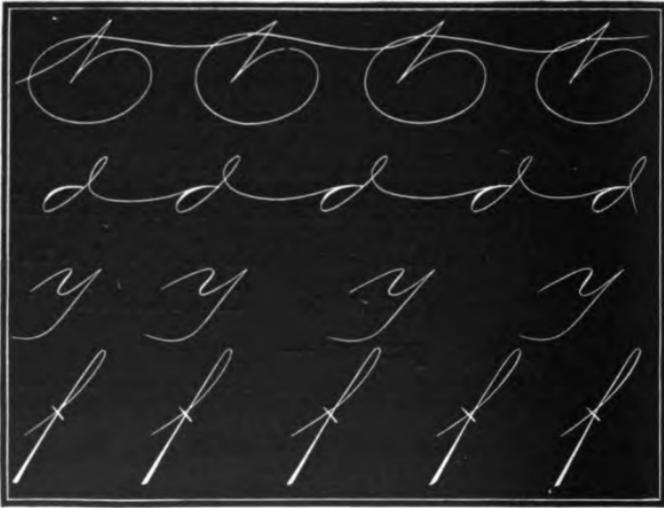


This class of letters can be used only under certain conditions and are recommended for rapid business writing. Abbreviated letters should not as a rule be used in the middle of a word. The following words will illustrate the proper use —



Combine grace and ease in making these abbreviated letters. They are pretty only when thus made. They give variety to a written page and also to the writer in making letters. Exercises varying in com-

ination can be devised for practice, but grace and ease should enter into all.



Continue the swinging movement and bring every influence to bear on the subject of movement, as it is the most important feature of penmanship. Writing is not really taught in any school where movement is not made the foundation. It is a fact that all business colleges teach writing on the basis of movement, and turn out what the times demand — business writers. The specialists invariably introduce movement exercises, and why should not the teacher in the public schools do the same? It cannot be successfully taught otherwise.

PRACTICING THE CAPITALS.

IN the construction of capital letters, a number of new features appear. Many are formed on the direct or indirect oval, while the other letters are formed by the combination of the two. When curves are united by turns, the result is always a loop larger or smaller. Preparation is one of the first essentials to success, therefore to teach penmanship successfully the teacher must know both his pupils and his subject. He must know his pupils in order to adapt his teaching to them. He must know his subject, that he may know just what to teach. Having a knowledge of his subject, he should next systematize it, or in other words, to put it in order for practice. This matter should be so systematized, or joined together, that each successive step should be but a natural development of the preceding one.

After having reduced his knowledge to practice, he must know how to suitably present it, as there are more failures made in the application of knowledge, than in the lack of it. When this interesting set of letters is introduced, it must be remembered that no amount of knowledge, however systematized and clearly presented, will fail, without interest and exertion on the part of the pupil and teacher. Children

must be educated up to taking an interest in the practice of these and other movement exercises. Much practice can and should be put on the capital letters but the pupils have gone so far that by this time they should find little or no trouble in mastering them. Much depends upon the teacher in accomplishing this desired end. If he is really interested in his subject, if he has the interests of the pupils at heart, they in turn will become electrified and work with a will, simply because they have fallen in love with their work. The teacher's efforts are necessary, but each pupil must pay the price of his own success. The teacher can only direct, and the pupil must do the work. We learn to write by writing and no other way.

Pity the teacher who instructs simply because he is paid to instruct, and desires his pupils to do a certain thing for no better reason than to do it. He can never realize that success which attends the work of a teacher who has his heart and soul in his work and strives for the interest of his pupils as well as his salary. Before taking up any of the capital letters a number of movement exercises should be given to limber up the muscular movement necessary to good writing.

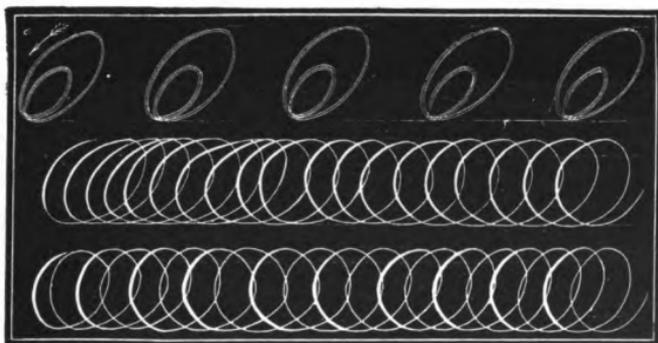
DIRECT OVALS.



Require the pupils to run around each at least five times while the teacher counts — “one, two, three, four, five.” Have every member of the class practice this exercise diligently for ten minutes.

This movement introduces the direct oval capitals and will be a pleasant copy. Write with a free, dashing movement and resolve to master it.

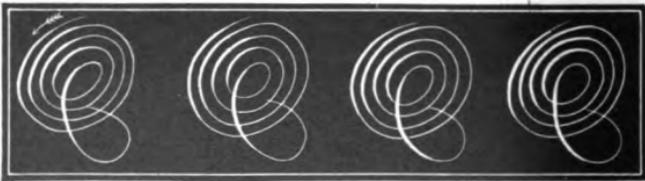
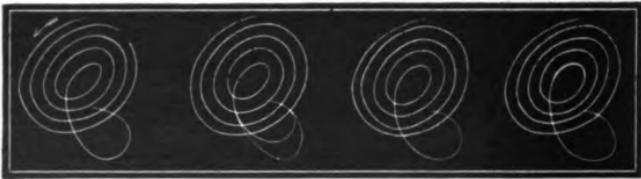
The elliptical motion is quite simple. Make the first page of ellipses one space high, then increase the size to two spaces and write a page. Then practice this style —



Make twenty ovals in rapid succession before lifting the pen in the second exercise.

Several pages should be filled with each of these exercises, the teacher counting for each one. Be sure and have them regular. All must be the same height and all lines the same distance apart.

The third exercise is the same as the second with the exception of the shading. Practice this movement for regularity and fill several pages.



Some trouble will be encountered when this exercise is taken up, but urge the movement along and

smooth, regular lines will soon be forthcoming. Count—"one, two, three, four, five." Give this movement—



Exercises such as these should not be dwelt upon to any great length of time, as pupils soon tire of them. Give them frequently, and in a short time the entire class will make them nicely. Keep up the regularity of the work and insist on this. These are splendid exercises and should be given every little while from the first lesson to the day of graduation. It will be found to serve admirably for regularity. Resolve to master it. The class has now gained considerable dexterity in making the elliptical movement, and all the while each pupil has been unconsciously making the capital letter "O."

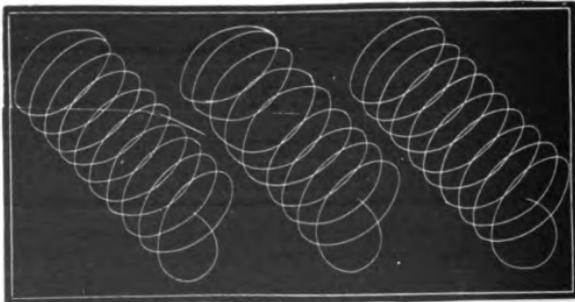
CLASS I.
DIRECT OVALS.



Here we have the simplest of the capital letters and since the class has had ample practice with the oval exercises no trouble will be experienced with this class.



Practice this about five minutes to secure the light, smooth motion. The development of movement is so important that the pupil should master this letter thoroughly. Watch the spacing, shape and the last line, which should drop easily without any shade. Examine all the capital "O's" thus far made and see how many good ones can be found. If you succeed in finding one or two good ones in a hundred, you should be well satisfied, but if all are very faulty, do not be discouraged, determine to win and practice more diligently than before. An exercise similar to this will aid in controlling the movement of the writer—



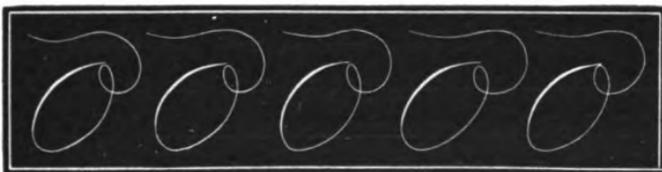
This will oil the writing machinery and limber up the writing apparatus. It is rather difficult and the teacher can overlook irregular work. Good work will come after considerable practice. Much care is necessary.



Pupils must be taught early, not to be **timid**, but strike out boldly with a light **swinging** movement; and fill several pages **with the exercise** before taking up another.



This is an excellent test with finishing the oval, as it tests the pupil's ability to control the movement. Bring the beginning and ending strokes of the letter together at the top. Make the letter or oval very quickly and without shade.



This is another exercise for the development of movement, and must be practiced vigorously and with determination. At first there will no doubt be wonderful looking "O's," but steady practice always wins. Call attention to the height, shading, width, and last line. It must have an easy, downward

course and then an easy swing around across the top. Leaving off this flourish over the top, this letter makes a good business style.



Study the form carefully with the class by writing a dozen or more on the black-board. Show the class how the "A" is but a slight variation of "O". The key to these letters is in the direct ovals. Put the shade in the right place, and in making the last line of the letter "A" as in the letter "O," allow the pen to drop lightly downward and away from the letter in a fine line. Every one will admire this style of the capital letter "A," not only for its simplicity, but for its neat and attractive appearance. This is the simplest style of this letter, and is much used in business writing, being one of the rapid capitals. Should the class experience some trouble in making the letter, give this tracing exercise.



Give this tracing exercise considerable attention, but avoid keeping a class tracing for over five minutes. It is dry work when kept up too long at a

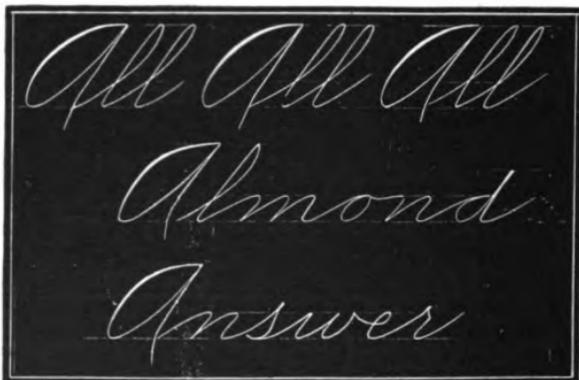
time. Go over each about five times, and have them do their best every time. Another trial of the preceding copy will no doubt show a wonderful improvement. Long practice on one copy is tiresome, and pupils are apt to lose that enthusiasm which should always be present. All will now be ready for this copy.



No better drill can be given in connection with this letter than the above. Keep the muscles of the right forearm resting on the table just forward of the elbow. The last part of the letter can be given more swing, but every letter should be the same size with the lines fine and shaded as shown in the engraving. Have the top come to a point, and the rate of speed in making the capital letter "A" should be brought up to about seventy per minute.

Put into practice what has now been taught. Require each pupil to write the preceding words rapidly, and while the class is busy, pass around and examine the work. Look for round tops for the point in the first letter, and irregular slant in making "l" in the first word. Few will write the word without forgetting to heed some of these points. Call a

rest and utilize the time by having every one examine the work just finished. Ask them "How many have clear lines?" and "Who sees a mistake in his or her work?" Keep the attention of every one fixed on

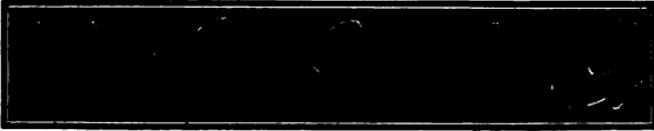


the lesson. When resting all should sit well back in their chairs facing to the front. Encourage the pupils to criticise their own work freely. Teachers must not expect their pupils to be turning out copper-plate work the first month, as all such expectations will be blasted if they do. Have lots of patience and enthusiasm and encouraging results will follow.



At least seventy of this style of "C's" should be made to the minute, which can be increased after a little practice. The loop and the larger part of the letter must be parallel. Watch the shade and make

it smooth. All sorts of mistakes will be made, therefore be prepared for them and keep up spirits. This is one of the most difficult letters. The form can be readily gained by practicing this tracing exercise :



Such an exercise must give the correct form of "C" if properly taught. It should require but a very few minutes to teach every pupil how to make it. Every teacher must use his ingenuity in providing copies to suit peculiar circumstances with which he may come in contact.



Combinations should be given with the introduction of every letter, but care must be exercised that the combinations are given at the proper time. Every new letter introduced by an exercise leading to its general form renders its mastery much less arduous. Study the form and remember that it can be taught just as well and much better with movement than without it. Have much enthusiasm in the class-room, it creates speed. You can't sit in an easy chair and teach writing. Be alive and active. Keep

up a constant review of the various movement exercises thus far given. They can be thrown in for dessert every now and then. Find time to give the boys and girls an opportunity of writing some of their old copies, as they enjoy writing those they have gained some proficiency in making.

Place a few words on the board beginning with "C," and have the class practice them, writing a page of foolscap of each. This is a good list to use: "Can, Call, Come, Commerce, Commencement, Constantinople, California, etc."

A lesson in writing sentences will come in nicely at this point, of course the teacher keeping within the range of the three capital letters already practiced. Constant drill must be kept up on the small letters.



Here comes the tug of war and before starting the class on this exercise it will be an excellent idea to humor the members, so as not to become disgusted with the work on the "D's." I always encountered much difficulty in teaching this letter together with a few others, and the only remedy, I think, is to resort to movement exercises of many varieties. Introduce the letter by taking about five minutes' drill on the

the mastery thereof is very important to everyone desirous of becoming an easy, rapid writer.

Avoid giving tedious movement exercises or tiring the writers. Give short words beginning with capital "D," as : "Dun, Dem and, Downward, Disciple, Dividends." The letter "D" can be given singly, instead of connected as in the first exercise introducing the letter.

Another letter always rather annoying to learners is the capital letter "E."

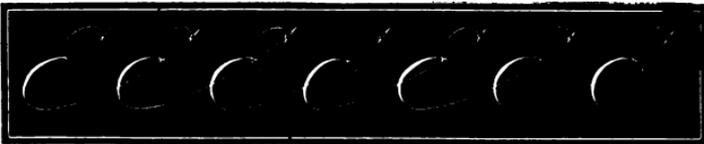


The loop in "E" must be in the centre of the letter, and a neat shade given to the last line. All the direct oval letters are comparatively simple and easily made if the direct oval exercises are well drilled into the learner. Count—"Ready, one, two," for each letter and have all make the shade from the start. Shades are beautiful when neatly made and add very materially to the appearance of a page. Keep a watch on position, pen holding, attention, etc., as the teacher always should.

A tracing exercise paves the way and aids so much in the mastering of all the letters that it should be used freely by every teacher of penmanship.



More success can be attained by the use of such tracing exercises than any teacher will admit until he has tried it in his classes. Wherever used, it brings surprising results in a remarkably short time. As soon as the teacher has succeeded in getting his pupils to feel that their arms are light and easily moved, and that the arm used in writing floats along as it were, then half his work is accomplished, for then his pupils will be making fine, graceful lines and in a short time perfect letters. Movement exercises are exhilarating, waking up the life in the arm and chest. The drills drive away sluggishness.



When the class gets into the right movement, the "E's" almost seem to write themselves; they are made so easily. In order to play ball well; you must get a good easy swing and the same way in writing. Some of the pens may "scold" and "sputter," when the connecting line is made, this is due to both nibs of the pen-point not touching equally and lightly on the paper. Get control of the

muscles and this repeated joining letters and various movement exercises, will soon be pleasant pastime. It trains them right into steady movement. The above exercise also teaches continuity of motion, one of the most essential features in good writing. The slant on the first part must correspond with the lower portion of the letter. Hump-backed letters are the results from improper top slant. Put no shade on the top portions. There should be but one shade in the entire letter. The dot at the top is easily made, but it must be small.



Practice words beginning with capital "E" placing stress on small lines and clear shading rather than on form. Criticise the letters as they are made. This letter is made up of ovals. The important mission of the teacher, is to help the pupil in developing control of the muscular movements so as to enable pupils to make just what they have in mind. As soon as the hand is under control to this extent, the remain-

ing work is comparatively nothing. Don't forget to keep the small letters in good form. When teaching a capital letter, the small letters require much attention and frequent criticism. Teachers and students must keep this fact in mind.

CLASS II.
REVERSED-OVAL CAPITALS.

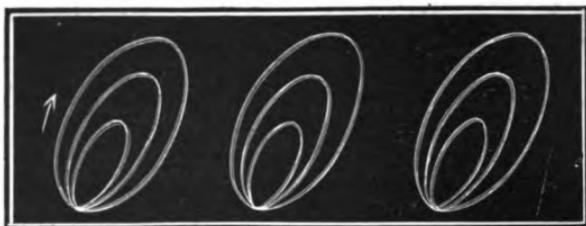


In the reversed-oval class of capital letters, the broken oval is the key to eleven capitals. Give the rest-arm movement and carry it through all the following exercises given in connection with each of the preceding letters.



This is the first exercise and should be made a space high, between two blue lines, then increase it to two and a half and then to two spaces, going around each five times while the teacher counts — "one, two, three, four, five." Fill at least one page of this class

and keep smooth lines and neat work. All must be of the same size and distance apart.

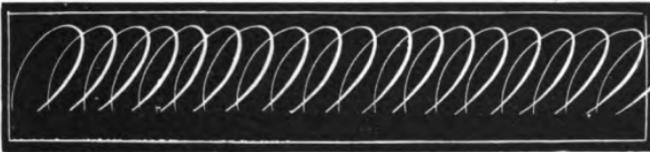


Here are three sizes which will come in nicely and afford abundant opportunity for the display of the ability to control the muscular movement. Begin by making the largest oval, then the second size and last the smallest, without lifting the pen, and going around each five times. Count—"one, two, three, four five; one, two, three, four, five; one, two, three, four, five." Then reverse the order, making the smallest first. Avoid shading in this exercise, and fill a page.



The connected ovals are very simple and will enliven the lesson, since every pupil enjoys making these connected exercises. Make ten ovals with a shade on each downward stroke and keep the ovals all the same size and slant. Keep up speed and call attention to smooth lines and good forms. Every second downward stroke can be shaded, then every third and

so on. The oftener these exercises are given, the more strength and confidence the pupil attains, and no other exercise can equal this and the direct oval exercise in giving the pupil as many desirable features. It has no equal. Follow the connected exercise with a line across the page of broken ovals, the key to eleven capitals.



Show every pupil the importance of mastering this exercise before any attempt is made to execute the copy, and have the pupils notice that the shade on the finishing stroke is heaviest in the middle and then decreases to a fine line at the finish. Count — "one, two; one, two; one, two, etc." Every one should be busy, and before the teacher will be aware of the fact, his pupils will be executing fine specimens of penmanship. Give them a chance and encourage them in their work. Keep them in good humor. Counting controls the movement and every pupil will catch the idea, and soon be building up whole platoons of capitals, all based on this key, without the aid of the teacher. It is really surprising to see how readily pupils take to this method of introducing the reversed-oval capitals. All will now be ready to take up the

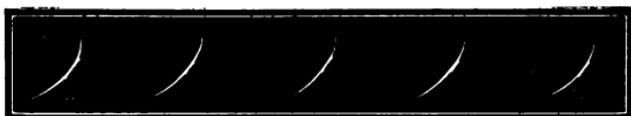
first and simplest of the reversed-oval capital letters, "X."



Make a careful study of the first part, the key, and then the last part. Show where the shade belongs, point out the sharp turn just before making the finishing line. A thoughtful teacher always writes several lines of the letters he is introducing to the class on the black-board, with a rapid, dashy movement, to show them how easily they are made.



Watch the shape, slant and proportion of this letter and keep the loop small and regular. Have this tracing exercise made rapidly, keeping the form in mind and making all the same size. Endeavor to teach something new each lesson. One good idea put into actual practice and thoroughly taught is worth more than a dozen thoughts on paper. Careful habits should be formed and cultivated all through the course. Training that is systematized will be felt ever afterward. Therefore teach the pupils what they will practice in after life.



Connect these with a smooth, easy line, and not too far apart. The width of one letter will be about right. Don't be afraid to try this exercise, and write a line across the page without lifting the pen. The size of the connected exercise can be varied. Considerable care must be taken so as not to have the connecting line become irregular. Fill at least one page and then give the class short words to write with "X" for the first letter, as: "Xerxes, Xanthic, Xanthidium, Xantippe, Xenogenesis." Criticise every letter carefully, going from one pupil to another, and asking him to point out what he thought were good letters and well written words. Make corrections with pen or pencil while going around.



This is one of the prettiest of the reversed-oval letters, but in order to be pretty it must be correctly proportioned, and composed of fine and shaded lines gracefully joined. Every pupil must be careful to practice on but one form of this letter until that form is thoroughly mastered. The above engraving is the simplest and best form to use. It can be slightly

abbreviated, but the most natural way is to start from the line of writing to make the letter.



Another tracing exercise which should precede the regular letter itself. Always introduce all letters with a short tracing exercise and some appropriate movement drill. Learners will appreciate such exercises and drills, as they cannot fail of good results. Trace the letter five times, as should be done in all this class of tracing. Use ink in practicing on the tracing exercises. Much of the success is due to careful practice.



Movement alone, is like a machine out of gear. It runs on and on, but accomplishes nothing. To be effective, movement must be connected to definite form, as in the above connected exercise and in the movement drills. Each and every one leads the pupil to some letter. With small children this development must be gradual, the system very simple and uniform. By following the movements and exercises already given, it will be found that the letters are all

introduced according to their simplicity of form, and also, that each movement drill leads to another, and so on, finally developing the letter itself. Each step must lead naturally up to the next, so that the child passes from the known to the unknown without realizing that he has made a change. Follow the connected exercise with words beginning with "W," thus: "Win, Wind, Window, Willow, Whipped, Wring, Wildwood."



It is a very common error for pupils to fall into the habit of making this letter very much like a figure "2" after practicing a short time. The loop rests on the line of writing, and in making it, cross very near the base-line, and after crossing, touch the base-line before finishing the letter. To make this letter with ease, the arm must rest lightly, and the letter be made quickly. For business purposes this is a very good style. About sixty "Q's" can be made per minute after a little practice.



Years ago, we are told, writing was taught by analysis and measurement, with no regard to move-

ment or rate of speed ; now the pendulum has swung the other way, and we are crying movement and speed. Many teachers are too theoretical, others all practice without the ability to instruct. A thorough and entertaining talk on penmanship by the teacher will be appreciated by the class. Black-board talks have a wonderful influence when rightly given. In such talks several dozen movements can be reviewed, and many difficult points permanently fixed on several of the more difficult letters. Just before closing the lesson have the class trace with pen and ink the foregoing exercise.



Because "Q" is a letter not used very frequently, is no reason why it should be slighted, on the other hand it should be all the more carefully fixed in order to retain its correct form. After filling half a page the pupils should study the letters made in the last line across the page and then compare the "Q's" just made with the copy on the board. Writing contests will keep up the enthusiasm of the class, if not given too frequently, and conducted in an entertaining manner. Every pupil will be spurred on by the incentive offered in the writing match. Fifty or sixty "Q's" should be made in a minute. Follow the

connected exercise with short words as with the previous letters. Lessons must have life infused into them. Fun and carelessness do not constitute this, but living, lively work is what is wanted. When you see a teacher sitting at his desk while endeavoring to teach a lesson, take it for granted that he is only wasting time.



This is a very neat letter and also very simple in structure. Business men adopt it as the simplest and best. Penmen use this style to a great extent. The first part is the key which constitutes the greater part of eleven capitals and by this time every pupil should be perfectly familiar with it; the latter part is just as simple. It is two spaces in height. In making the first part, or broken oval, place the shade at the bottom and make it with a quick movement. Alertness is a quality to be cultivated in both teacher and pupil. Frequently it will be necessary, when everything seems to drag, to change the letter of the lesson in a moment, rather than to insist on the precise form, etc., creating confusion without gaining anything for it. A teacher must see in an instant when a pupil is out of order, or shirking and doing only half his

work. Alert pupils, as a rule, are excellent workers and easily taught.



Short tracing exercises will not tire the class, but prolonged and uninteresting work soon disgusts the most enthusiastic workers. Every key must be the same size, therefore the first part of the letter "N" must conform to this rule. The loop on the latter part of the letter must not be large, as that would have a tendency to destroy the curvature of the first part of the letter. If made two spaces high the pupils will have another movement exercise and further develop movement.



Either movement exercise is good. The second may be more easily acquired than the first, but after the class has it well in hand, give the first. Keep a lookout for the shade and keep it at the foot of the letter. Insist that it be made with a quick stroke,

lifting the pen before making the next line. A good sweep of the pen is necessary to gain this. The good teacher goes round the writing class to every pupil with a pencil in his hand; he calls attention to each error, writes on the next line a letter to be traced four or five times over, after which the pupil writes another line or two and then submits it to the teacher for criticism. Correct an error at once, and never under any circumstances allow a pupil to copy his own mistakes. When a mistake is made once, see that it is not made a second time. Good words to write with "N" are: "Nun, Nunnery, Namely, Nancy, National, Native, Nineteen, Nicely, November, Nunamacher."



Study the latter part of this letter by going over it with the class, using the black-board for this purpose. Start a pupil on the correct form and much of the work is accomplished. As a rule, in the pupil's work from the primary grades to the high school, time enough is spent — or wasted — on penmanship to make, under proper instruction, a good practical writer of him. People's eyes are being opened; and the teacher who expects to keep up with

the procession, must teach rapid practical writing both philosophically and practically.

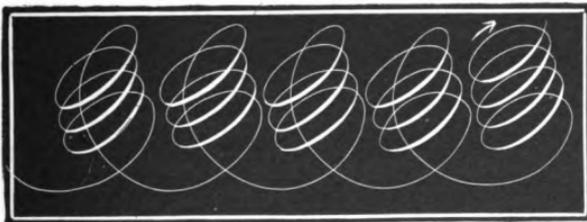


In order to get the correct form of our government we must locate the form and see ahead of what we are doing. In our mind's eye, as it were, we can see the form upon the paper before it is really made, and in making the movement we may not exactly adjust our movement to the preconceived form, we may not strike exactly where we had aimed, but by practice and tracing we will soon approach that coveted form. Before making a stroke in penmanship, as before taking a jump, we look ahead and make a movement with the pen without touching the paper to see the space to be occupied and the place where the letter is to be located. (This motion applies to capital letters only.)



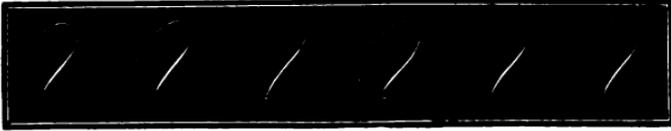
When a quick, firm stroke is used, the improvement is sure to be certain and rapid. Make but one shade and that at the bottom of the first part of the letter. If the movement becomes in any way cramped or labored, take another sheet of paper and give the entire class a light movement exercise. Shaky lines

indicate a slow or very uncertain movement. The only way to rid the writing of this defect, is to give many and varied movement exercises. Have the class develop speed in practicing this copy but retain good form. Be careful about the shape, slant, and proportion of each letter. The easy swing and smooth lines will soon be gained, and the connecting lines will be marvels of beauty and grace. Many rests can be utilized by having the entire class examine the work just finished and mark off all those letters which they think are correct, and then report in regular order how many they think are correctly made. The teacher examines all this work in order to see what they think is correct. Wholesale corrections can be made in this way for the benefit of every pupil. In drilling or at any time, the teacher should endeavor to impress upon the pupil's mind that ease is the result of good position and to fix that fact firmly by illustrations of results. Thorough work counts in every instance as every teacher will soon discover, if he is not already aware of the fact.



It takes a great deal of practicing before these

can be neatly made, but when they have been mastered, the pupil has a wonderful control of his arm. This exercise is an expansion of the key which appears in so many of the capital letters. Commence the exercise at the right as indicated by the arrow in the engraving. Endeavor to secure smooth fine lines, and regular curves. This exercise can still be changed so as to give the pupil an opportunity of gaining more command of his pen by introducing longer spirals and then connecting them. Both mental and physical preparation are necessary. Mental preparation consists of a careful examination of the copy and the planning of its execution in which the nature, direction and size of the motion, the amount of force, rate of speed, slant and many other points are taken into consideration as being necessary to produce the required result. In order to write an accurate letter, the pupil must first think an accurate letter. The mind is responsible for the action of the muscles, therefore it is necessary that the mind should see the exact form before commanding the muscles to act. Practice helps to give the mind and muscles readiness to act. It should not be necessary to state that the teacher must count for this exercise. Take words for practice, beginning with "M" as: "Min, Minnow, Mill, Milling, Muzzle, Mad, Marry, Mosquito, Municipal, Mythology."



When this letter's turn comes, it will take but a very short lesson to make the necessary impression on the pupils, as it is one of the most easily made letters in the alphabet. The key has been mastered some time already and the lower turn and finishing compound curve will soon be mastered. Don't forget the shade on this letter, as it brightens up a poorly written letter, giving it a finished appearance. The first part of this letter and the last part should be closely examined by the class, after which the tracing exercise will be introduced.



It will not require much tracing for "V," and the connected exercise can be introduced after practicing a few minutes on the above.



The "V" connected exercise is not quite as simple as it appears. An attempt at writing it the first few times will convince the writer that it will require considerable practice to get regular letters connected by smooth fine lines. This is not an exercise adapted particularly to the wants of a public school or business college, but to all and every variety of student who is anxious to become a good writer. Penmanship should be taught the same in all schools. Avoid the short turn in finishing the line, as most pupils are likely to do.



Another very excellent connected exercise which can be substituted for the first one given in connection with "V," should the class have very much trouble in mastering it. Keep the slant right and also the shape and shade.



Many additional movement exercises can be given on all the letters, but teachers must keep in mind the form of the letter and formulate movement exercises which will contain commendable features. Have a pupil practice only what is essential to aid him in

mastering a letter. This exercise is but a slight variation of the first connected exercise given in connection with this letter. The following words practiced with care will serve admirably: "Vim, Vow, Vowel, Vulpine, Vitriol, Villa, Vortex, Victor, Very, Velocity, Vigilant, Valedictorian, Valetudinary."

The letter "V" introduces "U" and "Y" so nicely that little or no trouble will be experienced in having every pupil make them with rapidity and ease.



In this letter there is really nothing new for the pupil to learn as it contains lines which have already been mastered. This style is very popular with all business men because of its beauty and simplicity of form. A pupil can be called to the black-board and given an opportunity of making a "U," after which the class should examine it carefully and then each pupil offer criticisms on the same. Such a lesson can be given with the best effect before any of the class have had an opportunity of practicing it. A large tracing exercise placed on the black-board by the teacher for several pupils has a very good effect. When all the places have been filled at the black-board, the teacher counts while each pupil traces the exercise with a piece of crayon to the time of the counting, and

those at their seats pay attention and see just how it is to be done. Five minutes' time spent in this manner is very interesting and helps the whole class. With the letter "U" give this tracing exercise :



Work up speed on such exercises. Avoid shading the first downward stroke, but if pupils find it very annoying not to shade the letter in the tracing exercise, allow them to make the shade on the first downward stroke. After the class can trace this exercise the connected exercise will follow very smoothly.



Perhaps the rotary motion would be easier and this connected exercise can be substituted or added —



Another smooth and pretty exercise should not be omitted, and is as follows —



Great care must be taken so as to get the connecting lines smooth and regular. The main object of this, as with all movement exercises, is to gain fine, smooth, regular lines. The loop between the letters is the same size and elliptical in shape with the longest diameter horizontally. The first part of "U" is not sacrificed for this extra loop and the shade is not omitted. In all these lessons, the subject must be thoroughly understood before attempting to teach it. The greater the speed developed, the greater the effort should be to do it well. Words beginning with "U" come next and are given in the same manner as the preceding words. They are as follows—"Union, Unanimous, University, Ultimatum, Unlike, Unremitting, Unsophisticated."



The form of capital "Y" to the base line is the same as capital "U." The loop is the same as in small "y." Pupils find the most trouble in making the loop. There seems to be a tendency to make the downward stroke of the loop a right curve bending the loop underneath the top of the letter. Watch this part of the slant closely. The loop has a tendency to

bend a trifle to the right instead of to the left. It is a very pretty letter when correctly made.



Locke sums up all rules which have been borne in mind to this day in teaching the subject. He said going over a tracing with a good pen filled with black ink, will quickly bring the hand to the formation of the letters. Locke concludes by saying, "When he can do that well, he may exercise on fair paper, and so may easily be brought to write the hand you desire." These tracing exercises are very effective, and more so when the teacher sets the tracing copy with a pencil for each pupil and the pupils follow it with pen and ink. Tracing movements have a tendency to keep the handwriting of the pupils large. Insist on large writing, and discourage the small or running hand. Those who begin small writing, soon become careless about the formation of single letters, and form a habit of scribbling, which clings to them for life. Pupils who are kept writing on a large scale until they can shape every letter well, may soon form for themselves without trouble, a good and characteristic style of writing.



This letter is joined in the same manner as "U." Make the shaded stroke straight. Place all letters the same distance apart and write a line across the sheet of foolscap without lifting the pen. A more complex movement exercise using "Y" is pretty and has many valuable features for developing grace and ease of execution. Before writing many lines stop and examine the copy and see whether it corresponds.



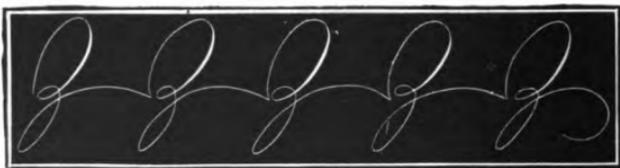
A good swinging movement must accompany this exercise. Look for poor connecting lines but make all the letters a good size and give the class some time to get the hang of the connecting line, before pushing them. Each letter is perfect by itself when correctly made. Go back to the tracing exercise if the class finds very much trouble with the exercise. Give many rests and frequent opportunities for showing what the different members of the class could do with a piece of crayon at the black-board. Give these words: "Yum, You, Yes, Year, Yeoman, Yield, Yonder, Youngster, Yacht, Yesterday, Yardley."



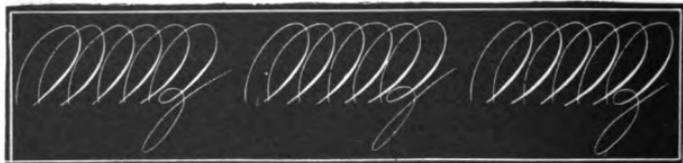
Capital "Z" is not a difficult letter to make. Study carefully the small loop on the base line and be careful that the slant of the loop does not fall out of line. The loop is made the same as in "Y." It will take very little practice to master this letter.



NOTE.—It is not necessary to give further detailed instructions in tracing exercises, therefore the connected exercises will follow the tracing copy in each of the remaining capital letters, except where it is thought instructions will be necessary.



Should the top of the "Z" give the class very much trouble, practice on the broken oval exercise, writing a page. Then make five of the broken ovals, then a "Z" and so on across the page, thus :



In this way good humor and variety can be worked into the class. Insist on the downward stroke being shaded. Have the class make five broken ovals and then a "Z" and nothing more or less. Then give a broken oval followed by a "Z," then a broken oval and so on to the end of the line. Suitable words to be given in connection with this letter are: "Zuna, Zulu, Zonner, Zinc, Zimmerman, Zealous, Zymology, Zoonomy, Zoophyte."

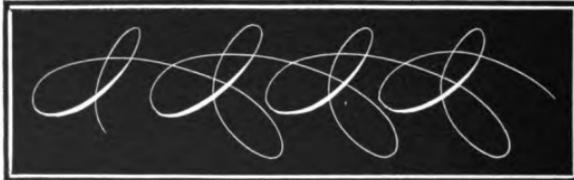
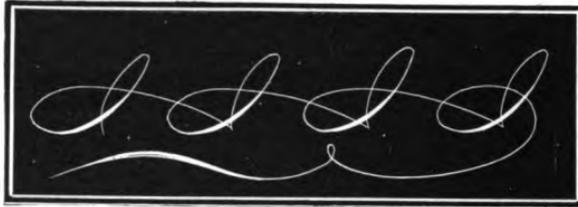


Have every one study carefully the form of capital "I" before attempting it. It is not exactly a new letter and yet not the reversed broken oval. It begins on or a little below the line of writing, with an upward left curve, and to insure this curve when beginning the letter, the hand must be brought below the base line each time before the pen is allowed to touch the paper. Get the form by this tracing exercise:

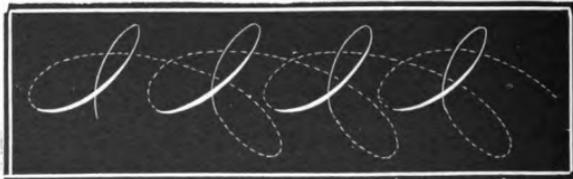


Count—"one, two; one, two"—and soon the class will be making at least sixty per minute. After

a little practice more can be made in a minute. Pupils enjoy this exercise because it is novel, pretty, and easily made. Additional good movement exercises which can be given in connection with "I" are the following :



Now the class is ready to write the letter by itself. In the following copy, the dotted lines indicate the path of the pen in the air following each letter :



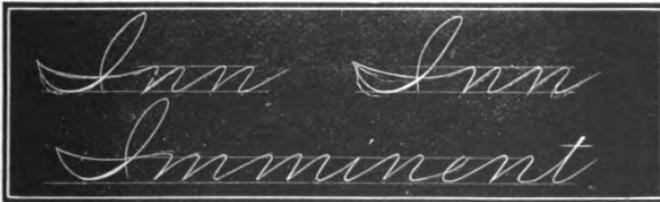
This is one of the finest exercises yet given and must be thoroughly mastered. The following finished

style will be found very practical and is advocated by all penmen. Business men are loud in its praise. It gives much strength to the letter and a connecting line for small letters.



These words can be used with "I": "Inn, Imminent, Impart, Indulgent, Industrial, Irony, Irritate, Isolate, Ideal, Impersonation, Incommensurable."

Before going to the next letter give a short drill on connecting the letter "I" with the word, thus :



The usefulness of this style of letter will be shown at an early date.



In general application of movement the same rules

will apply to the first part of capital "J" as to capital "I" as those parts are the same. (See engraving.)



The only trouble the student has with capital "J" is the top and connecting the top and bottom loops. The best method to overcome the difficulty in getting the correct form for the top and bottom, is by use of the tracing exercise.

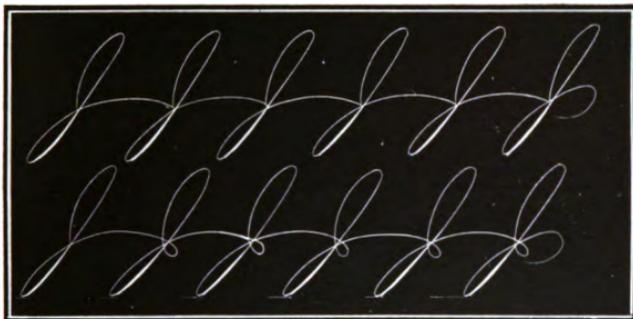


The top may still be out of shape and the correct form not readily mastered. Now give this exercise and the top will be made nicely by every member of the class in a short time.



The reversed oval is narrower than the reversed oval exercise given on a preceding page. Retrace the oval five times, and without lifting the pen, by a quick movement attach the loop. Then make a "J" and go through the reversed oval tracing exercise again

until a page has been filled. This brings good results every time. It is by all odds the best means of correcting the fault in the top loop.



Students all find this letter rather difficult to make, and these connected exercises still more so. Have patience and pluck. Put the shade in the right place, heaviest in the middle of the curve. Do not permit yourself to grow careless, when the form is a difficult one. Strive all the harder to master it. Work for smooth lines, clear cut shades, and graceful letters. Compare your work with the copy, and do not give up a letter until you have the form thoroughly stamped upon your mind and can execute it accurately. "June, Juice, Junket, Juvenile, Judicious, Jointure, Jewelry, Jehovah, Jealous, Javelin, Jack, and Jabber," will serve as a good list of words to give beginning with the capital letter "J."

CLASS III.

CAPITAL STEM LETTERS.



By the "Capital Stem Letters" is meant the principal part of a number of letters, which is formed by a union of curves from the direct and reversed ovals. The same stem runs through all these letters. This is quite difficult and will require more than ordinary practice. Do not get discouraged, but stick to it and the compound curve will soon be made with grace and ease. The shade is placed smoothly at the bottom of the stem. Learn to place a neat shade with one stroke of the pen. Do not allow a pupil to go over and fix up shades after having made a letter. Keep the wrist flat, and turn the pen-holder toward the shoulder. The abbreviated form of the stem is used in the letters, but the entire stem is given in the movement exercise. The abbreviated stem is made by omitting the oval and stopping at the base line with what is sometimes called a "snap shade."



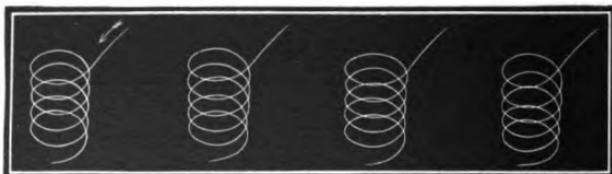
If any pupils have trouble with the stem, give them the above exercise and insist on every one making the shade on the lower portion of the stem near or on the line of writing. Count "one, two," for each stem, and have the class write a line across a page of practice paper before stopping. See that the downward stroke of the stem is the proper slant, and all stems should be parallel.



Begin at the top and descend with a slight left curve, touching the base line, and finishing with a neat oval one and one-half spaces high. If the shade does not want to come to the right place, roll the holder so that the pen can be seen, then practice them vigorously. Trouble may be had in making the oval. When that is the case give this exercise :



Go over each oval not less than five times, keeping in mind the form which is to be mastered. Count by making the first line with the first count, and then one for each additional count. At least one page of foolscap paper should be filled before taking up another exercise. Just as soon as an error is found on a pupil's practice paper, have it corrected. To correct wrong habits means not merely to break up the old ones, but establish and teach new ones in their stead. It must be remembered by teacher and student that there are three steps necessary to complete a correction: first, to point out the error; second, to show the cause; and third, to prescribe a remedy.



This exercise has no shade, and five ovals should be made before lifting the pen. Count the same as for the preceding exercise. Be careful that each oval is the same size, and that all are the same distance apart.



The top of the stem in "T" is directly under the

arch of the upper curve. Place a neat shade at the bottom of the stem but none on the top. Expect incorrect slant in the stem as it will likely be found in the work of every pupil. The distance between the stem and loop should be about the same as the width of the top loop.



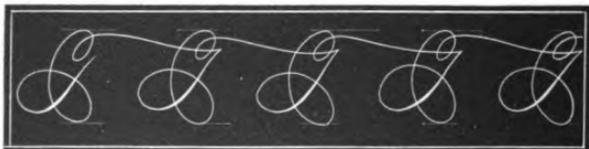
Carry the form of "T" in this practice, never for a moment forgetting the shade, slant, size of oval, and placing of the top. Regular work and steady prac-



tice will soon tell. This serves admirably to secure the smooth top for this and the succeeding letter. Avoid placing a shade on it when making this style. Among the optional forms will be found several additional styles. Good words to be used with capital "T" are: "Tim, Time, Timid, Tiny, Tittle, Toast, Told, Tonnage, Torpid, Towardly, Triplicate, Triphthong, Turpitude, Tumefy, Teraphim, Tatterdemalion."

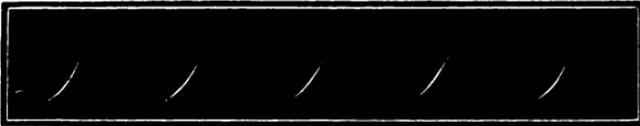


Not very much can be said in addition to what has been given about "T" as "F" is so nearly like it in form, etc. The small cross line is parallel with the line of writing. Make the small cross line very short and it must not be at right angles with the slant of the stem. The same tracing exercise as given for "T" can be used for "F." The first is, however, the better adapted to the letter. Don't give it too much of a "swelled head" as that will interfere with its equilibrium.



Here are two of those pretty exercises which every pupil loves to make. In many classes teachers find their pupils endeavoring to fit this movement to many more of the letters, because the swing of the pen to the right has a peculiar charm about it when the writer has gained some proficiency in making it. Keep clear lines and neat shades. Shading enlivens up a page very much. Convince yourself by writing a page of foolscap paper without any shades, and then afterwards go over the work with a pen and ink and

place the shades on the letters extending halfway down the page and see how it effects a change in the way of improvement. Use the following words with "F": "Fun, Funny, Fund, Fumble, Fungus, Fuse, Future, Fuzz, Frock, Freckle, Foundation, Formula, Forceps, Foggy, Fluid, Flavor, Flagrant, Fierce, Finish."



Every student finds this capital letter a "bug bear." There are many reasons for this, but the main cause is because of its difficult movement. Even the movement forms are not smooth and regular as in "I," or some of the other letters. The letter "L" resembles capital "D" very much, and yet the lower loop and the beginning are different. Start to make the letter by lightly dropping the pen on the paper in a dot or short line, and then make the stem as in the other letters — "T" and "F."

A good exercise to introduce "L" is the following, which will answer as another form for the small letter "d":





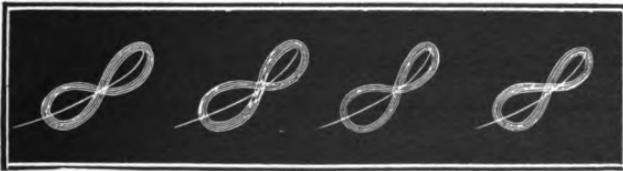
Then give the regular tracing exercise, insisting on a smooth, regular joining at the top. Give the first exercise first as it is the easier and more natural to the pupil.



It is unnecessary to state that this connected exercise makes an excellent movement drill. It is difficult, but it is time to give difficult copies. Watch that the slant, lower loop, and connecting line are properly made, and present a neat and graceful appearance. The top plays such an important part in this letter that if it is not properly proportioned, the whole letter will appear out of shape. The loop must have its longest diameter horizontal and not oblique or round. By giving these words much additional valuable practice can be gained: "Lung, Lute, Lunatic, Lumber, Lubricate, Love, Load, Liquid, Linger, Lights, Librate, Left, Lyric, Lynx, Leather, Lazar, Lake, Laird."



The first and upward right curve of capital "S" is the same as the beginning stroke of the small letter "l"; the loop should cross in or near the centre of the letter, and the finishing stroke should be a full left curve brought to the point where the loop crosses, and end there. Having started with "S" don't be satisfied with a rough scrawl, but keep up a regular review and practice until the form is almost perfect. You can place considerable time on the shade, if pupils find it difficult to make. It is a graceful letter when properly made. Keep to this form before taking up another. Many pupils make this great mistake and are never able to thoroughly master even one style.



A tracing drill such as this refreshes the mind and helps to train the hand to make the letter. The reason for making the traced loop so much longer than the real loop of "S" is so as to retain as much as possible the plum-shape of the lower part of the letter. Make it not more than twice the width of the loop of "S," and be sure to keep the oval part larger than the

loop and plum-shaped. There is another excellent tracing exercise which aids very much in fixing the oval part of the letter and is one of the best exercises which can be given in connection with this letter. It is the only one which can be used to give freedom in making the oval part of the letter.



A very rapid motion can be worked up for this exercise, and every pupil will learn to make it smoothly. No one will be given an opportunity to drag with this movement. Practice this frequently, and count "one" for the upward stroke, "two" for the downward stroke, "three" for the next line around the oval and so on, going around the oval five times. All the letters and ovals must be the same size and without any shade.



Bring the connecting line down very near to the base line, and swing it along gracefully. Move the pen with rapidity, and make the shade quickly and not too heavy. Follow this and no other style of capital "S." To be a successful teacher one must

absolutely compel his pupils to follow his instructions explicitly, but this must be done without using harsh authority, and without bringing about an unpleasant friction between teacher and pupil. Use the following words: "Sun, Summer, Sinner, Swing, Synod, Switch, Suffocate, Strong, Stingy, Statute, Squad, Sprightly, Solvent, Sojourn, Sabbath."



Long practice will not be necessary to master the capital letter "P," as the form is not a new one. The stem was used in making the last letter, and the broad left curve was carefully practiced in the broken oval exercises. The new portion is the finishing part of the letter, and that is certainly very simple. It finishes one and one-half spaces above the line of writing or base line in a fine line. Rapidity is necessary to make the letter neatly.

Either of the following tracing exercises will be found very profitable, but the first one given is probably the better:

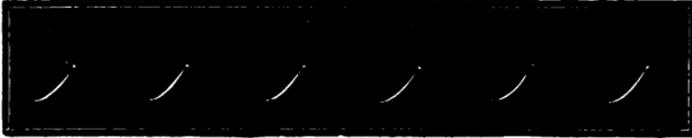


Join the connecting lines carefully in the first tracing exercise, being sure to keep a good form in mind. A modified form of the capital letter "B" is given in the first exercise and for that reason it is given. The second exercise embodies a new feature, the right curve, which is necessary to swing into the main stem. Notice the direction given by the arrows and trace each letter five times, filling at least one page of foolscap paper.



One of the common faults is to carry the oval too far to the right, and another is, in connecting a number of "P's," the slant is forgotten and they begin to lean too much to the right. Write a line across the page without lifting the pen, and finish up the shade with one stroke of the pen. It must be remembered that the most important mission is to help the student in developing control of the muscular movement to enable him to make the letters the best he knows how. Vary the connected exercise by having the class write but two letters on a line, placing one at the left side of the sheet and the other near the right edge, connected by a neat line; then two letters on a line and so on until the letters are brought closely together.

Have all turn their paper and cross write. Give these words: "Pun, Put, Putty, Purse, Purify, Pupil, Punctuate, Prune, Proportion, Profile, Prick, Posy, Popular, Plank, Phantom, Perish, Paper."



The stem is the same as in "P," and in fact, "B" is but the "P" with an additional curve at the bottom. A lengthy description is therefore not necessary. Study the last line and notice that the space between it and the stem is the same as between the top of the stem and the right curved line. The shade is placed precisely as in "P."



Be definite in giving instructions and as brief as possible. An interesting lesson can be given by the teacher giving the class a rest and then pass to the black-board and write several lines of capital "P's" across the surface. The interesting part of this lesson is brought out when the teacher forms a capital "B" from several of the "P's." Give each of the pupils an opportunity of making the final curved line to the "P" to see just how easily it is made, and

also that "P" and "B" are similar in form, with the exception of the final curved line. When a pupil has made the addition to a letter, criticisms can be called for. In this way the attention of the class can be retained and the form of the letter permanently fixed.

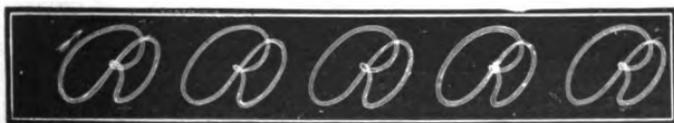


Writing for business purposes should be cultivated until it literally becomes a habit and can be executed without any special care or thought on the part of the writer. This connected exercise gives a smooth running exercise. Teachers will find that in practicing the connected movement exercise, is where most of the skill, ease, and grace in writing is obtained. When a pupil has secured the habit, he can give full and undivided attention to the matter to be written, rather than to the matter of writing it. Give the following words: "Bum, Bump, Buoy, Buss, Buxom, Bud, Brumal, Broom, Bright, Breast, Braid, Booby, Boarding, Blame, Bivalve, Billet, Bibulous, Beckon, Bathe, Baptism, Baboon."



As with "B," the capital letter "R" needs little

explanation as it is nothing more than the "P" with the final curved line. The shade is placed at the same part of the stem as in "P" and "B." The final part of "R" begins in a loop and dropping in a fine oblique straight line to a point near the base line, where a medium turn is made and the letter finished with a right curve. Discourage the habit of crowding a lot of ideas together without having mastered even a single one of them. It has been clearly demonstrated that when effort is directed to the accomplishment of a single or a few things, it is more effective than when divided among many. Give up the idea that a pupil can be filled with so many ideas just as you would fill a bushel measure. It is beginning to be realized that but a very few ideas can be grasped and retained by the average student in the course of a lesson, perhaps half an hour in length. Therefore give complete and pointed lessons and see that the elementary lessons are learned slowly and thoroughly, taking the greatest pains to avoid the forming of bad habits to be unlearned.

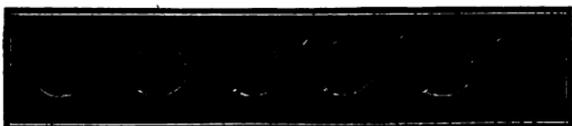


Make the connected exercise with as vigorous a movement as possible, making the shade heavy, rather than to omit it. Shade can hardly be made too bold in ordinary practice exercises. Pupils who use the most vigor and shade heaviest are the ones who succeed best. Encourage black-board writing. It is so different from the work at their seats, that it will be a change and pupils are glad to try new letters. When a member of the class is sent to the black-board, have the class pay attention and be ready to criticise. Black-board work also gives them practice in the free use of the arm. The following words are given with the capital letter "R:" "Run, Running, Ruple, Rusk, Ruty, Rye, Row, Rough, Rose, Rogue, River, Rigid, Rhythm, Reville, Retreat, Respite, Remark, Reef, Ratchet, Rabble."



The first line of this letter is a right curved line, as in the small letter "l," and the second or downward line is the stem as in "T," "F," "L," "S," "P," "B" and "R," and in fact all the letters of this class. Notice that the shade is made exactly as that of the capital letters "T" and "F." Some persons find difficulty in making the first part of this letter. Remember that the downward shaded line is a right

curve. A point is formed at the top and guard against a loop, which nine-tenths of the members of the class are liable to make.



Where this tracing exercise is given, a pupil can scarcely help but master the capital stem because it is only a slight deviation from the regular direct oval movement which was mastered a long time since. The above tracing exercise can be made as large as the teacher sees fit, but it should not be larger than the space between the ruled lines. Count and have the class trace each oval part of the stem at least five times, not in a hap-hazard manner, but carefully and regularly.



Very few persons succeed in making the oval or plum-shaped part of the connected exercises correctly until after spending considerable time in practicing; therefore, do n't be discouraged if the first results fail to come up with the copy. A longer swing can be given between each of the stems, but be

careful to bring the connecting line down close to the line of writing, so as to give the correct slant and shape to the stem. Strike out fearlessly and remember that it is thoughtful, persevering practice that is sure to win. Scan your work carefully and try to find your weak points. Having found them do n't be satisfied until they have been corrected.

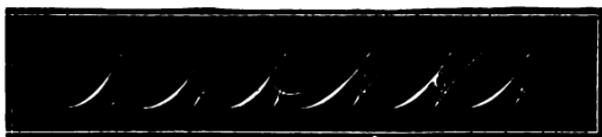
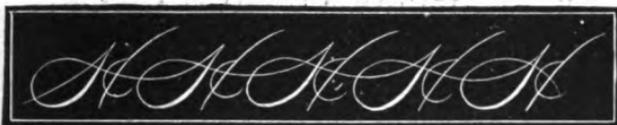


This exercise is rather complicated and will test the writer's skill. The stem is precisely the same as the previous one, and the only really difficult part of this exercise is the line which is swung around the stem. It should be parallel with the line of the oval or plum-shaped part of the stem. Do n't forget the shade. Examine your work and see whether it is uniform as to size, slant and spacing.



All students pronounce this one of the most complex tracing exercises and yet the one shown in the engraving is the simplest tracing exercise which can be given for the capital letter "H" without lifting the pen. While practicing this exercise, remember

the oval and the slant of the latter part of the letter and the other parts will take care of themselves. Make them slowly at first and then increase the speed.



Practice the first connected exercise carefully before attempting the second, as the tendency is to get the left curve in the latter part of the letter, too far to the right or left. In the second and third exercises, keep the connecting line near the line of writing. Pupils frequently fall into the habit of making the last line too long or too short. In order to get this correctly, have the class study the copy on the black-board carefully. Expect advancement with your poorest as well as your best pupil, but more can be shown with the former than the latter. Do lots of teaching and little fault finding. How easy it is to tell a pupil his work is wrong and let it rest there without showing him how to make it better,

or what particular part of his work is faulty. Such work is wasted time. When pupils work together, upon the same thing at the same time, brilliant results must follow. Unity of purpose is the secret of success in all undertakings. Each and every student who would become an accomplished penman, must have his attention fixed upon the copy before him, always looking for errors and trying to correct them. With practice the hand soon learns to correct all the imperfections discovered by the eye. Great faith, aptitude and courage must be possessed by the teacher, for as is the teacher, so are his pupils to a great extent. With the combined efforts of teacher and pupil, the latter's progress in this, as in other branches, will tend ever afterward to his self-improvement and aid in fitting him to do work in life so well that he may have a self-sustaining career of his own, which can never be taken from him.

Among the words which can be given with "H" are : "Hum, Hummer, Hundred, Hammer, Handle, Harmony, Heart, Henry, Highland, Hobble, Hospital, Hunter, Hydrogen, Hyphen."



The first part is the same as in "H," but the finishing lines are entirely new and very difficult,

there being several compound curves to master. To make these compound curved lines, begin the distance to the right as in making capital "H," descend with left and right curves, uniting one and one-half spaces from base line, with a small loop at right angles to main slant of letter. Then descend with right and left curve, touching the base line to right of oval as in capital "H" and finish with a right curved line as in making finishing part of the small letter "i."



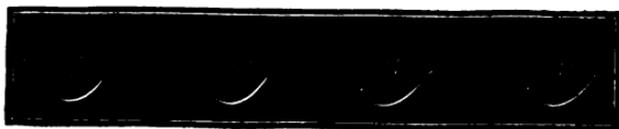
There is very little choice in styles of capital "K" but the above form is the simplest and most easily made. Make them two ruled spaces high, and then change to one space, being careful to retain the proper form. Practice, practice is necessary to master capital "K." Watch the finishing part and spend most of the time on it, as that is the difficult part. The following words go nicely with capital "K:" "Kin, Kink, Kingly, Kitchen, Kitten, Knack, Knuckle, Koran."



Here is the same capital stem carried along in a slightly modified form. The letter is not as difficult as either "K" or "H" but the top loop is somewhat difficult. The first line is a right curve, as in the small letter "l," and, as in the other letters of this class, the oval appears.



The engraving of the traced letter explains itself. The line which completes the oval part of "G" is neatly turned into the top loop, thus avoiding the first line in starting the letter. The following traced exercise is more difficult but can be used to advantage frequently.





The letter of the connected exercises, is much used in business writing, because it can be connected to a word. Many writers claim this connection gives the letter increased strength. As a rule little or no shading is used.

Lightness and elasticity of motion are necessary to produce fine lines and smooth shades. Slow and feeble movement will result in angular turns, shaky lines and poor forms. One particular form if thoroughly mastered, will not give grace or ease to the writer. It is the practicing of many varieties of movement drill exercises, that gives beauty to writing. Nothing will give anyone a rapid, graceful, business hand, except much careful practice of many varieties of movement exercises in connection with the capitals and small letters.

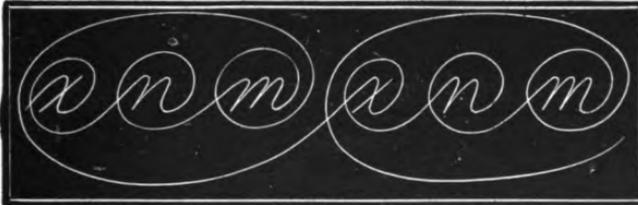
The form of a letter is first studied, then traced, after which a connected movement exercise is practiced, then the letter, if a small one or a capital, is put into a word, and the word into a sentence. This is the entire course to which may be added such as combinations, etc., to give still wider scope. On the review, sentences containing the letters already practiced, can be used. In that way a very wide

range of words and combinations will be secured. Page after page of careful practice is necessary. There was a lad in one of the author's penmanship classes who apparently made no improvement and always seemed behind with his work, even toward the close of the session, when one day he surprised teacher and classmates by taking the highest percentage in the class. This was followed by rapid strides toward advancement and within one month the penmanship of that young man had improved to such an extent that persons who were well acquainted with him could scarcely believe that such a remarkable change was possible within such a short time. This was not the only case brought to the attention of the author, and in many cases has the teacher worked with a class or a private student with himself without making very much progress, when within a week or two the change and improvement will come. Practice carried along through several letters may not have a decided effect until near the end of the series.

Another fault very frequently allowed to go uncorrected, is, that if an unsatisfactory letter is made, the writer should not leave the line unfinished but complete it the best he possibly can. Do not attempt to write a line across a page unless you move your arm along so as to be in the proper and easy position, and excellent work will be the result.

ADDITIONAL COMBINATIONS.

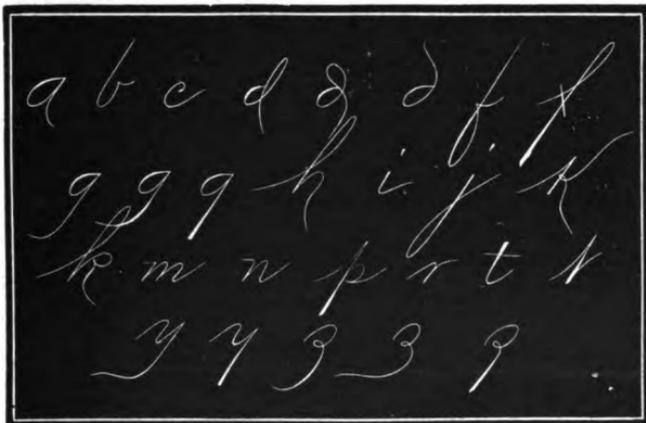
Accompanying each letter a movement exercise is given and where the teacher or private student desires a more thorough course he should adopt the ideas suggested in the few combinations herewith given. They will be found an excellent practice for executing strong smooth lines. This style, it must be understood, is given for the many valuable movement exercises which it contains.





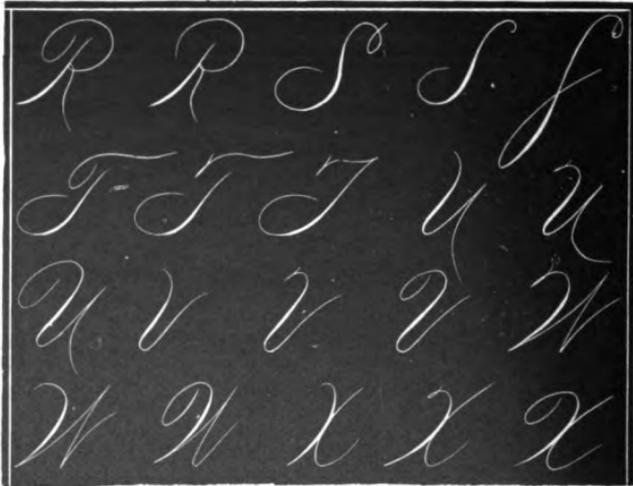
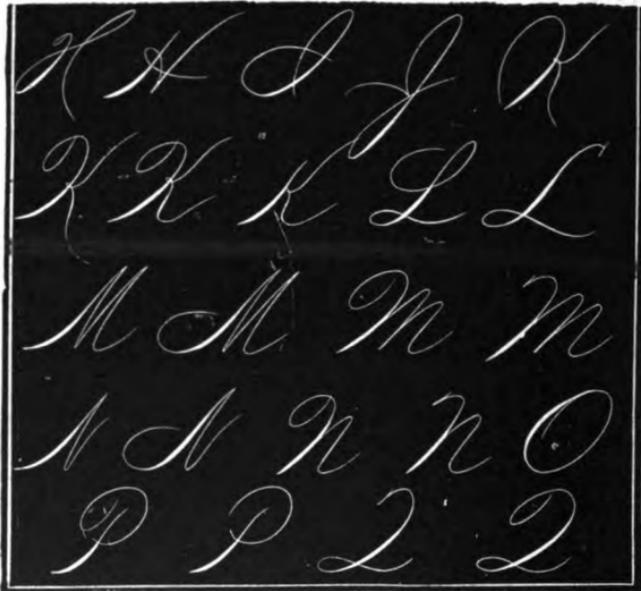


OPTIONAL FORMS — SMALL LETTERS.



CAPITAL LETTERS.

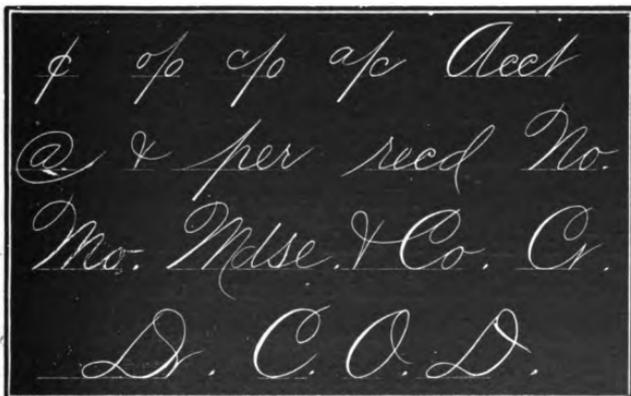






COMMERCIAL ABBREVIATIONS.

It is not necessary to spend very much time on all these abbreviations, but the most important ones should be practiced. They are very much used in business. Every pupil should be able by this time to master all in a few lessons and without very much practice. The capital letters are made two-thirds of a ruled space in height.



BUSINESS FIGURES.

When the figures are presented to the class, the same methodical arrangement and system should be observed as in teaching the alphabet. The figures must not be taught promiscuously, but properly classified according to complexity of the lines composing them. No teacher would think for a moment of presenting the figures in regular order. Take the figures up in the following order: 1, 0, 6, 4, 8, 5, 3, 9, 2, 7, and practical results will follow. Letters and figures are closely allied and a failure in the one will be sure to indicate failure in the other. Figures are made by everyone and therefore they should be made well. As a rule poor writing and poor figures go hand in hand. Speaking generally, figures should contain few shades, made lightly, small, slanting and not too far apart. Have every member of the class establish a record in each per minute and drill the class on exercises of this class until the fixed rate has been reached. The following is a good rate to have a class strive to reach: 150 ones, 80 twos, 70 threes,

120 fours, 80 fives, 130 sixes, 90 sevens, 130 eights, 110 nines, 150 naughts.

Examine each figure carefully, spending at least ten minutes on each before taking up another.



Pupils are very apt to make the "1's" carelessly unless the teacher interferes when this figure is first given. They must make the figure accurately, the same distance apart and of equal height. Watch the shade. Count "one", for each figure "1", and make at least one hundred "1's" per minute.



One hundred "0's" per minute is a good rate and count "one" for each "0". It is similar in form to the capital "O" and the small letter "o" and therefore can be readily taught. The same direct oval exercises can be given, only making them much smaller. Make the shade very light, and better not at all than too heavy. Learn to make business figures so that good results may be obtained without sight.



This figure follows "0" very nicely as it is composed of curves similar to those in "0". Make

the figures with a quick movement and be careful not to have the lower part too large. The slant is a very important feature as well as the shade. Count two for this figure and write a page of "6's" before resting and then have all hunt imperfect figures. A movement exercise can be given with this figure but it will be rather a hindrance than a help in teaching the figure "6". It is a very simple figure and should be readily taught without a movement exercise.



Among all the figures, pupils delight most in practicing the figure "4". It is so readily constructed and pretty in appearance that very little trouble will be experienced in teaching this figure successfully in one lesson. Uniformity in size, position and smoothness of lines must be the points to strive to master. A general good appearance will not answer. It will hardly be necessary to call attention to light, easy lines in this work, as the pupils will have indirectly learned to avoid making heavy work, too large, too small, etc. Pass each figure separately for each individual pupil. The method of handing in work on slips for criticism is endorsed by the best teachers of the country.



Another pretty figure and just as easily taught. Begin by making the figure "8" with an easy swinging movement. The left upper broad turn is made first and the letter finished with a left curve. There is no shade and both loops are the same size. Count "one, two," for each figure "8". Every pupil must make a special effort, and success in mastering a good style need not be expected unless this is done. Many thousands of figures must be made before anything like proficiency can be attained. At the end of six or nine months the average rate of speed attained by students who have been properly drilled, is 100 miscellaneous figures in a minute. The more intelligent systematic practice the higher the rate of speed.

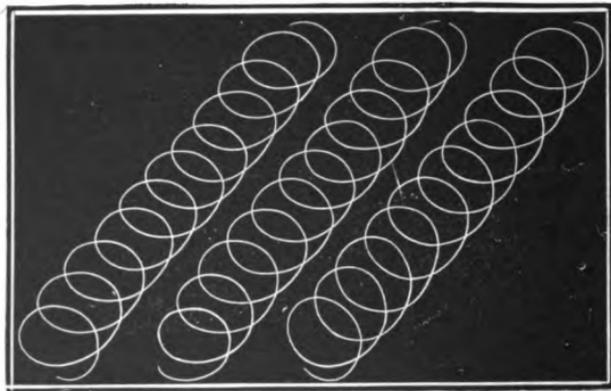


The first is a straight line while the right curved line is made with a quick movement. Do not retrace any portion of the right curve in figure "5." Figures are not connected as letters therefore nothing would be gained by retracing. The finishing is a short horizontal line. Keep the loop very small, a dot would be

better. There will be many, no doubt, who will make the curved portion of the figure too large or too small. The slant may also be incorrect. Count, "one, two three."



This is considered one of the most troublesome figures. The trouble may be overcome to a great extent by using the following movement exercise :



A few side motions are necessary to get a good form. Dwell upon this movement and be sure all the curves are the same size and slant. Try and begin in a neat loop at the top and be careful not to get it too large. The figure is really pretty when properly made but the running movement must be kept up to retain beauty. The beginning line must be slightly to the right of the last line. Count, "one, two, three," for figure "3."



Every pupil will be able to make some sort of a figure "9" but the point is, as in all this work, to be able to make it just right. When good form alone prevails, without graceful lines the writing will not look well. Form sacrificed for ease and grace, adds very much to the appearance, but the two combined serve still better. Figure "9" is the small letter "o" on a less slant with a straight oblique line attached to it. Count, "one, two" for figure "9."



Here is another tug and the chances are, that more incorrect than correct "2's" will be made. The top loop is the same as that of figure "3" but the other portion of the figure is new to the pupil. Careful study and practice will bring the desired results. Don't get the shade too heavy on the downward stroke. More time must be devoted to figure "2" than any yet given and the best method to adopt, is to make the figure between the blue lines, then smaller until the desired size is reached. When these different sizes are given to the class for practice, be sure that every member of the class is making his "2's" the size indicated by the teacher.



It would be well to give a short drill on figure "1" before giving figure "7," as the straight oblique line in figure "7" is the same as in figure "1." Retain the quick movement of the pen in this as in the other figures. The subject of teaching business figures is a very important one, but a lengthy discussion on it and the prescribing of fixed rules, would not benefit the learner or teacher as much as enthusiasm and downright hard work in the form of practice. Practice and drill after all, is the only prescription which will bring the desired change. Spasmodic practice amounts to little or nothing and in most cases, more is lost. Count, "one, two, three" for figure "7" and make the shade lightly. To get up speed take up two of the simpler figures and practice diligently until a fair rate of speed has been reached, then add another figure or drop one of the figures just practiced and take another. Follow out this method and speed will follow. Trials of five minutes on single figures is a good test to reach greater speed. Gratifying results may be had by giving trials upon promiscuous figures. It is rather trying to make five or six hundred figures without taking a rest. Endurance always means success.



The dollar mark, although not a figure, very appropriately comes in nicely with the figures. Make the curved part first, after which by a quick movement make the two oblique parallel cross lines. They are short and without shade. There are several theories advanced for the origin of the dollar mark, one of them being that it is a combination of U. S., the initials of United States. With the form of these two letters (U. S.) in mind, the pupil will soon master the dollar mark.

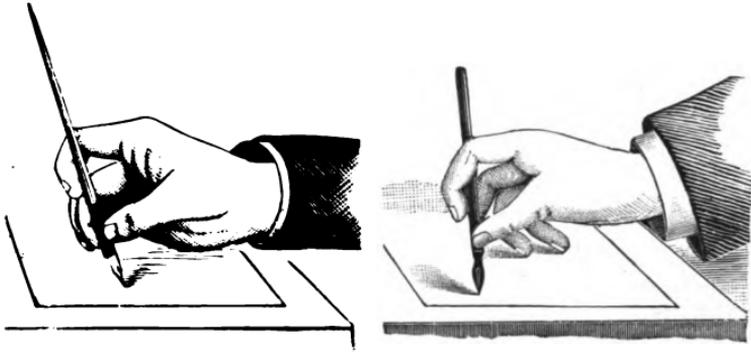
FLOURISHING.

One of the most fascinating branches of penmanship is off-hand flourishing. It is a branch easily acquired and almost indispensable to the teacher. The fascination that it carries with it attacks everyone. It has always been popular and every student is ready to try his hand at flourishing before he can write the short letters of the alphabet with any degree of accuracy. The skillful flourishing always brings admirers to a teacher who executes it. Flourishing is very useful in preparing work of art of numerous varieties. An expert flourisher is not merely one who can execute elaborate flourishes. He should be capable of finishing specimens with but a few lines where simplicity is the main object. There is grace and beauty in a few skillfully executed shades and hair lines. Flourishing is more a means of displaying skill in the manipulation of the pen, than a portraying of nature. To become a finished flourisher requires a great deal of hard work and study, and carefully selected movement exercises must be practiced at the beginning of each lesson. This is necessary to get the hand in trim to execute smooth, graceful lines.

POSITION.

Sit to the table as in ordinary writing, resting and steadying the body with the left hand. The handling of the pen is on a large scale in the work and all but a very few lines are made with long sweeping curves by the fore-arm movement. In order to make the curves and shades in flourishing, two positions of the hand are necessary.

POSITION OF THE HAND IN FLOURISHING.



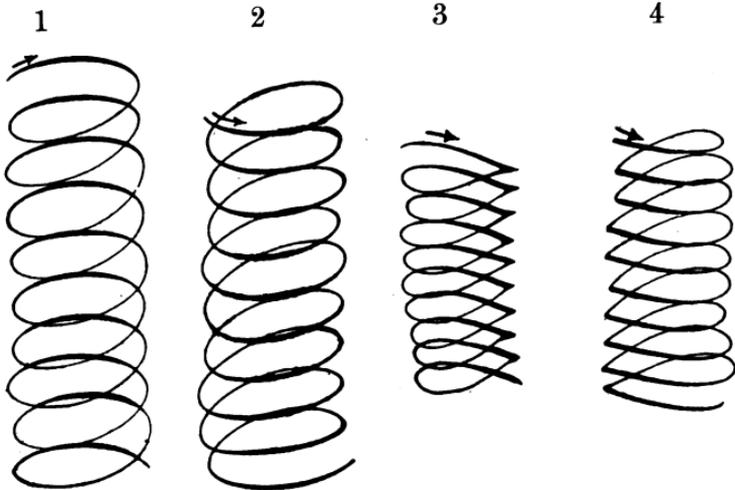
Both are very good positions in flourishing. Some flourishers use the first one illustrated while others equally as skillful use the second position entirely. In either position the sides of the third and fourth fingers rest on the paper and serve as a guide or runner on which to slide the hand in making the long, sweeping flourishes. The whole arm is lifted from the table in making these flourishes, and it will be seen at once what an important part these two fingers perform. Hold the pen squarely on the paper so that both nibs or points touch. All shaded strokes are made from the body, and the paper is changed to suit the strokes, allowing the position of the hand to remain unchanged. Study carefully the two positions and after adopting one, use that one

entirely. Forget there is another position, if possible, and be sure you adopt the one that is most natural for you to take.

PRACTICE EXERCISES.

As with the letters, the simplest of movement exercises are given first. Practice with a light, quick stroke and abandon slow, cramped movements.

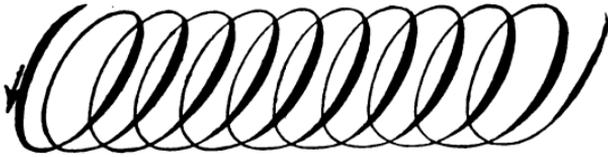
FIG. I.



Practice No. 1, first starting at the top and moving in the direction of the arrow. Make at least ten ovals and shade each stroke to the right. Count "one" for each stroke to the right. Write these exercises in columns down the page of foolscap paper. All ovals should be of the same size and regular in form. Spend considerable time on all these exercises and

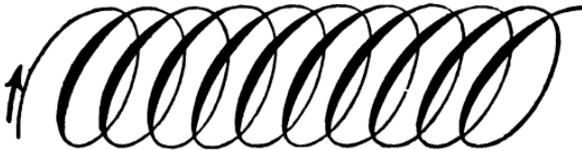
keep practicing them until every member of the class has thoroughly mastered them.

FIG. II.



This exercise is made in a horizontal line to the right. Proceed in the same manner as in the previous exercises and observe the same precautions.

FIG. III.



The same applies to this exercise. It is the reverse of the preceding one. Much practice on these two movements should be given, as both are used in almost every flourishing and then again, the exercise serves an excellent purpose in subduing the hand and getting it under control. As in ordinary writing, much careful practice of a few important movement exercises, assures the success of the student. Learn to make all lines quickly, as flourishing consists of strokes made rapidly and gracefully. Work faithfully

on a movement or design until a harmonious effect has been secured.

FIG. IV.



Here is another exercise which deserves careful attention and much practice, as well as the one which follows it. These two particular classes of curves will be found in every flourished design, therefore the necessity of mastering them is very plain. Fill pages with this exercise and after the student has gained considerable skill in making it, give him the reversed exercise and dwell particularly on the smooth, regular shaded line.

FIG. V.



Count "one, two," for each stroke of the pen and make the shade at the same time and do not make it more slowly than any other part of the line. After having practiced both of these exercises, give a new copy of the first and then the second form, increasing, then decreasing the size, and lastly, both increasing and decreasing in size. Enough material can be

obtained from these two exercises for a half dozen interesting lessons. Enlarge on these hints as the occasion may demand.

FIG. VI.



The arrow to the left of the engraving indicates the proper place to begin the exercise. It will be noticed that the shade is heaviest at the point. In this exercise the main object is to gain control of the pen in order to make the lines regular and at the same time make the heavy shade with an easy movement.

FIG. VII.



A slight variation of the movement just practiced will be found in this one. It is used in making quills and ornamental portions of flourishings. In this and the previous exercise the teacher should count, "one, two," for each, the pupil writing a line across the page without lifting the pen. This is a splendid exercise which admits of many changes.

FIG. VIII.



With little practice this exercise will be mastered and is used frequently in flourished work. Notice that this exercise is started from the right hand side and written toward the left.

FIG. IX.



Nothing helps to keep up the enthusiasm of a class so much as frequent changes of copies and lively work. See that the shade in the preceding copy is properly made.

FIG. X.



Here the exercise is a little more complex, by reason of the additional lines composing the small loop. It should receive much practice and careful criticism.

FLOURISHING A QUILL.

One of the first designs to be given to a learner is the quill, because in it are embodied the exercises just practiced. Study carefully the different engravings and bear in mind that each of these parts must be practiced separately for a few minutes before attempting to *flourish the complete quill design*.*

Write several pages of each with the whole arm-movement. The quill should extend from one side of the foolscap paper to the other. It requires force to make it well, therefore start well and save much annoyance in mastering the first flourished design.

FIG. XI.



This is the first stroke to be made. Use a slow, muscular movement and place the shade a little to the right of the middle of the line, which is made with a quick movement of the pen. Begin and end lightly.

*By reference to the engraving representing "A Student at Work," at the beginning of this subject, the proper position and method of handling the pen when making a quill, can be seen. Study it and practice what it teaches.

FIG. XII.



Now place the lower line, making a slight shade to represent the pen, (see engraving). Make this carefully and be sure and avoid placing a shade anywhere else on this line.

FIG. XIII.

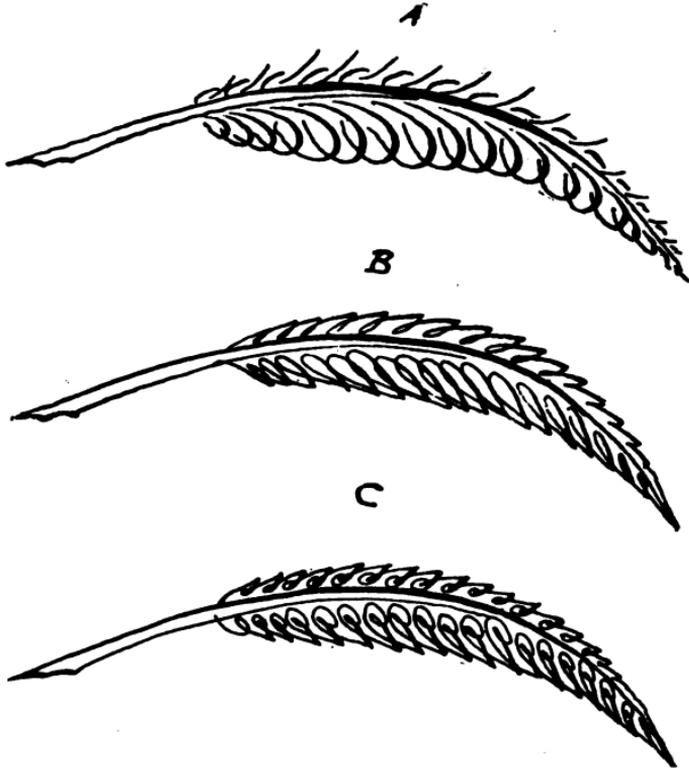


In all the author's experience he never found pupils to fail to thoroughly master this style of flourished quill. Every pupil will be delighted to practice it. When enthusiasm is at its height the best teaching can be done. When the mind is excited, the best and most lasting impressions can be made.

The top flourish is made first, and to make the lower line, the paper must be turned. All shaded strokes are made from the body with a firm, easy motion of the pen. All work on the quill develops naturally, and with the movement exercises already given many beautiful varieties can be made. Carry

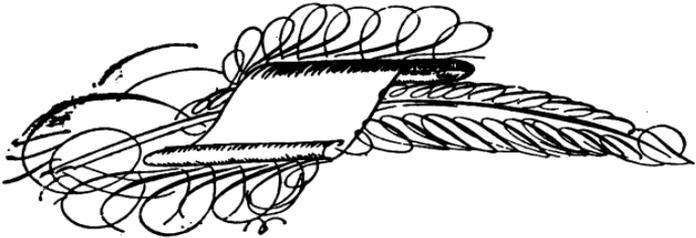
the practice on the quill along even after many other and apparently more difficult designs have been taken up for practice.

FIG. XIV.



The above are a few of the many styles which a teacher can employ. A few flourishes around a finished quill add to its appearance. Much intricate work should always be avoided in flourishing, as it detracts from the merits of the flourished work. All the quill exercises should be practiced in the reverse position as well.

FIG. XV.



Much flourishing around a design is not considered good taste. Few flourishes well executed are by far better. The lines are numbered in the order in which they were placed around the quill in Fig. XVII.

FIG. XVI.

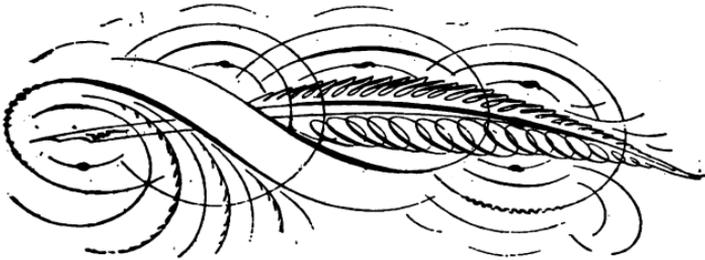


FIG. XVII



Start with stroke marked No. 1 and throw the strokes in the direction indicated by the arrows. Make all shades as uniform as possible and practice on shades until delicate, smooth work can be executed. The pen can be held in the usual position to make the head line, No. 5, if desired. The eye is made in this way. Several different styles of bird flourishings are given for those who desire variety.

The student should follow this order as closely as possible.

Additional movement exercises of bird flourishings are given for those who desire variety.

FIG. XVIII.

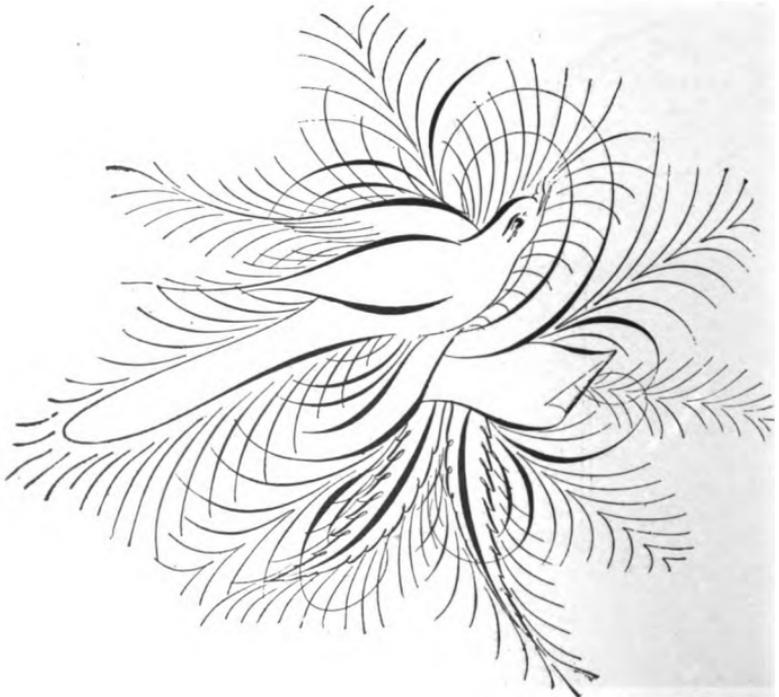


FIG. XIX

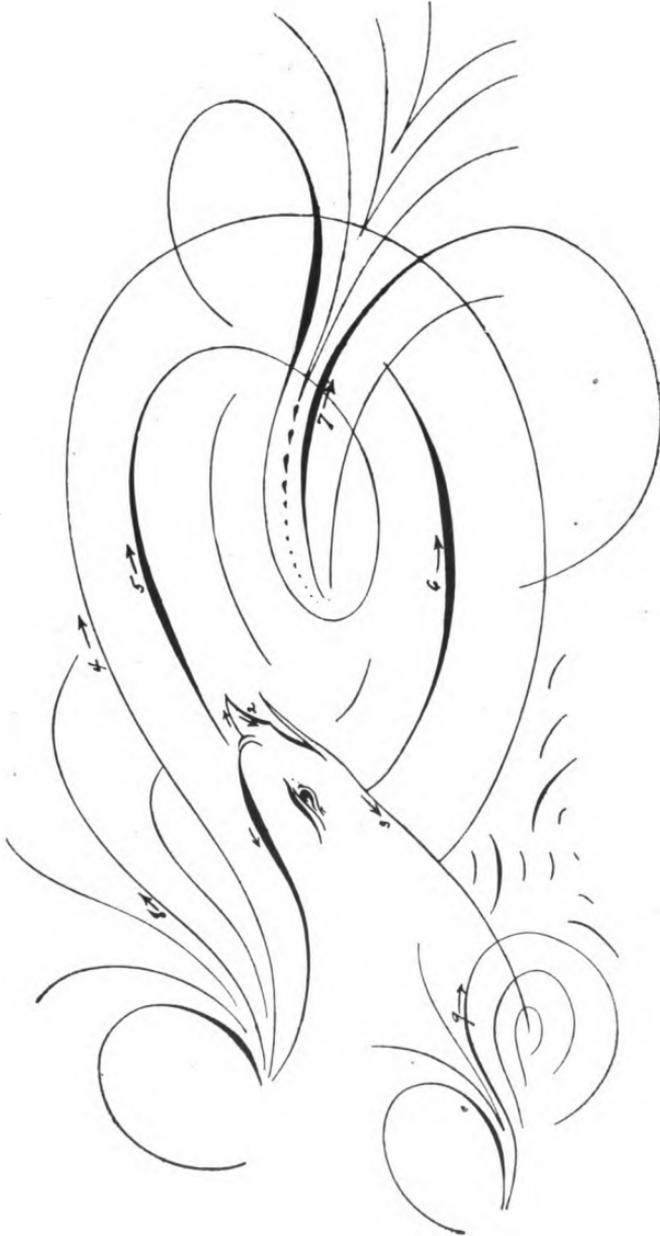


FIG. XX.

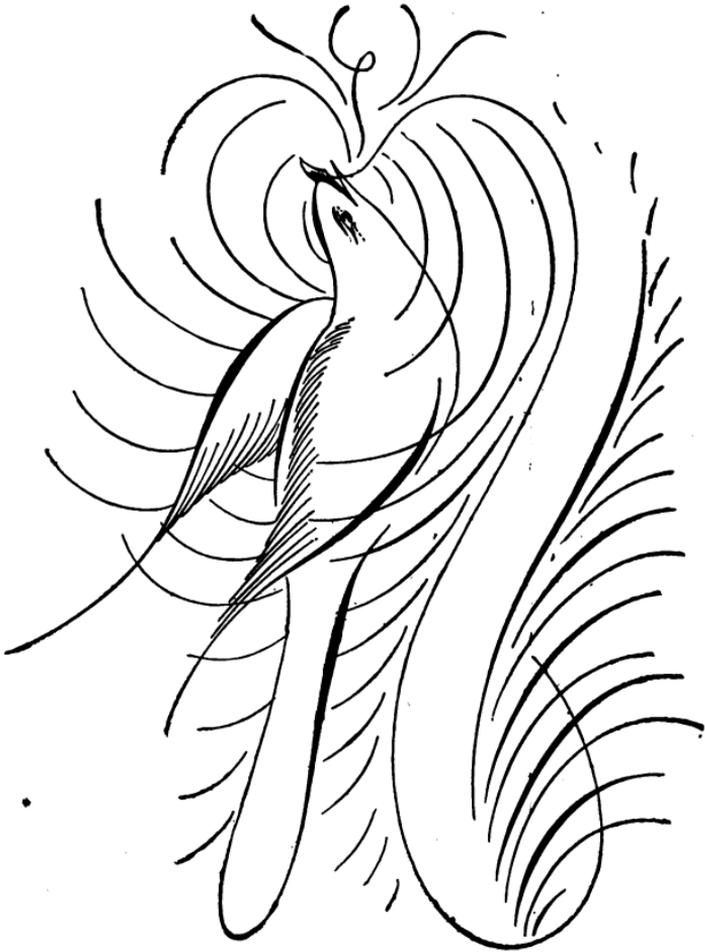


FIG. XXI.

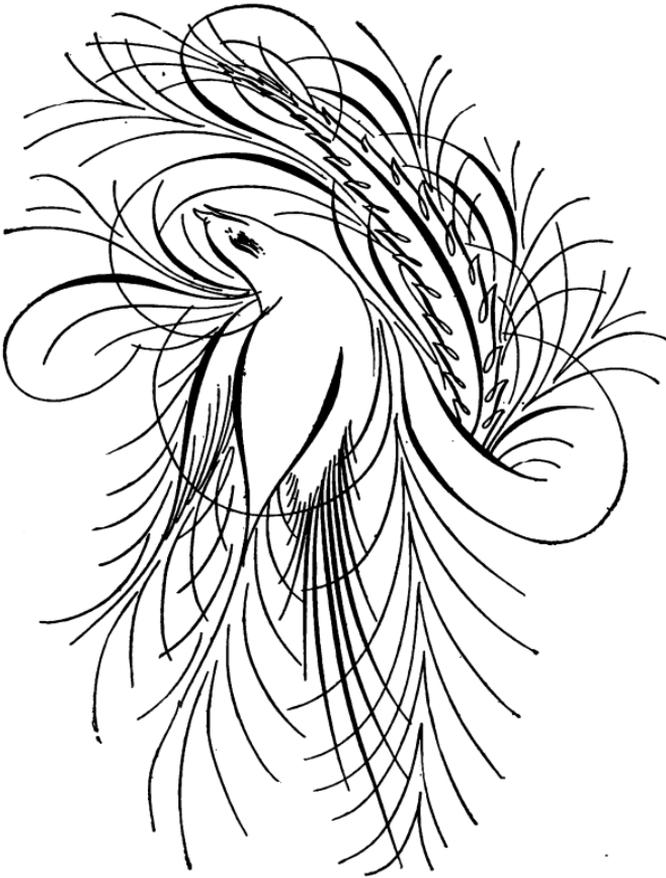


FIG. XXII.

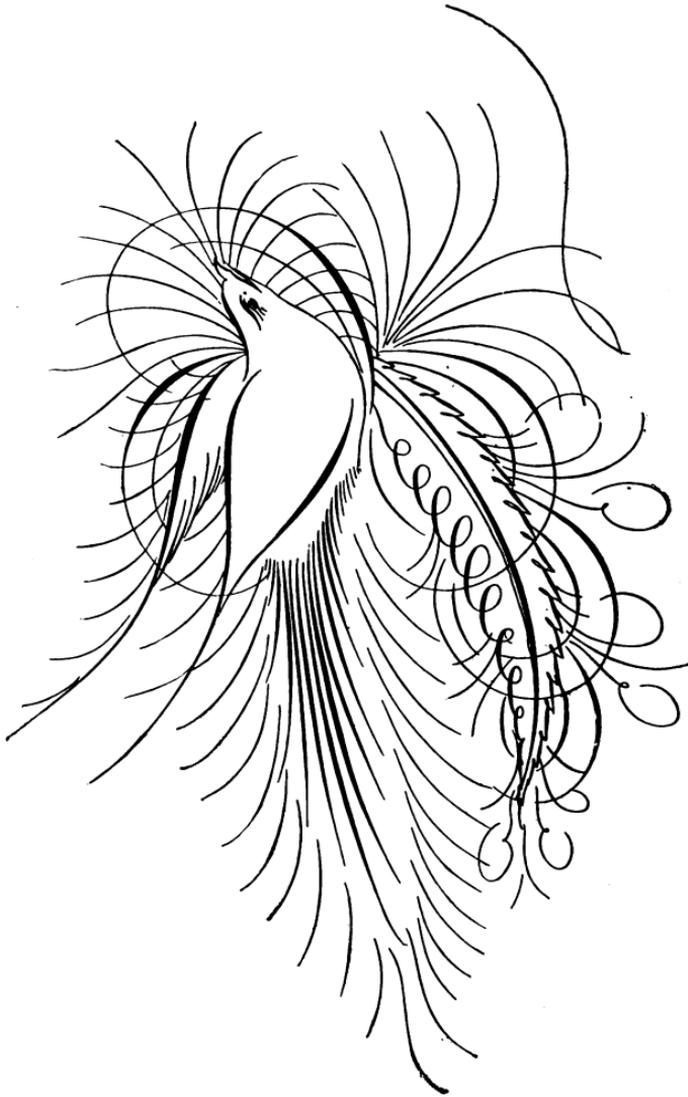
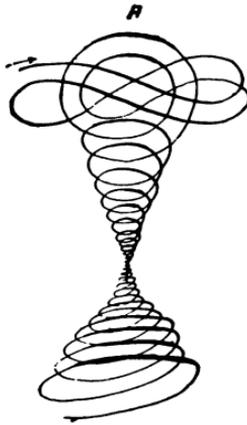


FIG. XXIII.



MISCELLANEOUS FLOURISHINGS.

With a little study the ordinary teacher will be able to present the engravings to his class in a suitable and pleasing manner. It will not be necessary to go into detail with all the designs given in this work. Begin a design by making the largest and most prominent parts first.



ADDITIONAL MOVEMENT EXERCISES.

