

Lessons in Business Penmanship.

BY C. P. ZANER.

No. 1.—Introductory.

I HAVE no apology to offer for the appearance of these lessons. Should one be necessary I can give it more appropriately after the work has been developed and the reasons made more obvious.

The construction of a series of lessons for so vast and varied a class of students as are associated with the interests of THE JOURNAL is not an easy task.

To cater to the wishes of a few is unjust. To suit all is impossible. To administer to the needs of the greater number is difficult, but we shall endeavor to give sensible, applicable information, and thereby satisfy the judgment, rather than to give such forms and information as please the eye of the beginner and serve only as a means of exciting admiration without regard to utility.

The work to be given will be neither violent nor slow. Neither radical nor conservative. Neither novel nor old. We have aimed at substantial rather than catchy methods.

All copies for practice will be the product of the same motion that we advise. They will not be penciled nor drawn, but engraved fac simile from pen written copies.

The forms for study will be executed with that deliberation which is necessary for accuracy, and are not presented as having been written rapidly.

To all who will faithfully follow the course of instruction we can promise ample improvement. To those who merely copy or practice the forms, without studying the instructions, we can promise but little, and do not wish to be held responsible, nor given credit, for the results thus obtained.

Directions.

See that sleeve is loose—better remove undersleeve at elbow. Use straight holder, cork tipped is best; wooden, rubber or celluloid will do. Don't use metal holder. Use 601 F. Gillott's (Magnum Quill) or Ames' Best pens. Study, practice. Review frequently. Try to practice two hours each day. Write neither rapidly nor slowly; easily. Recklessness must be avoided, timidity must be overcome. Confidence must be developed.

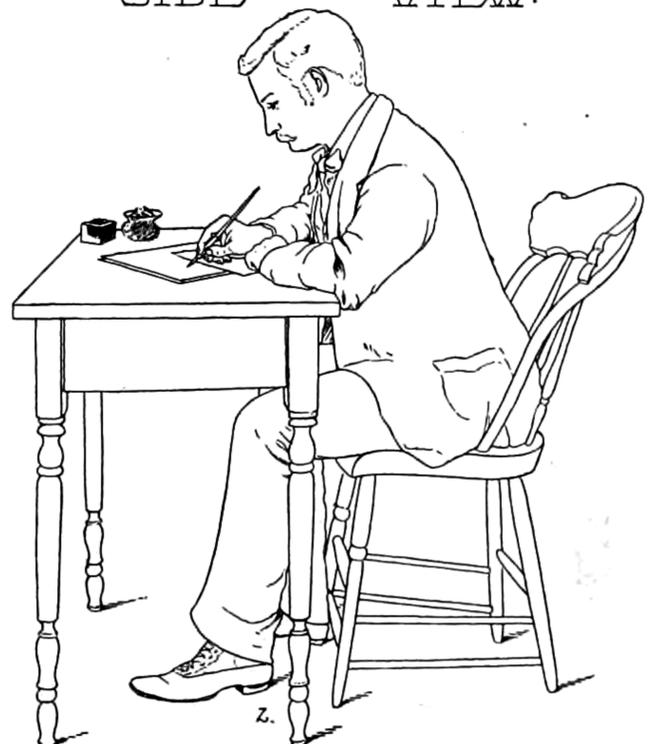
FRONT VIEW.

VIEW.



SIDE VIEW.

VIEW.



Illustrations and Instructions continued on next page.

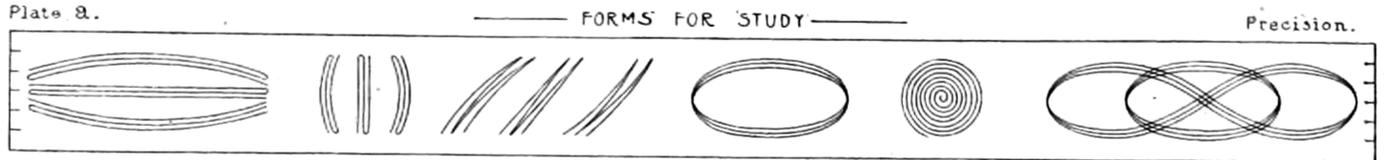


PLATE A. MOVEMENT EXERCISES. EASY ACTION. ELBOW REST.

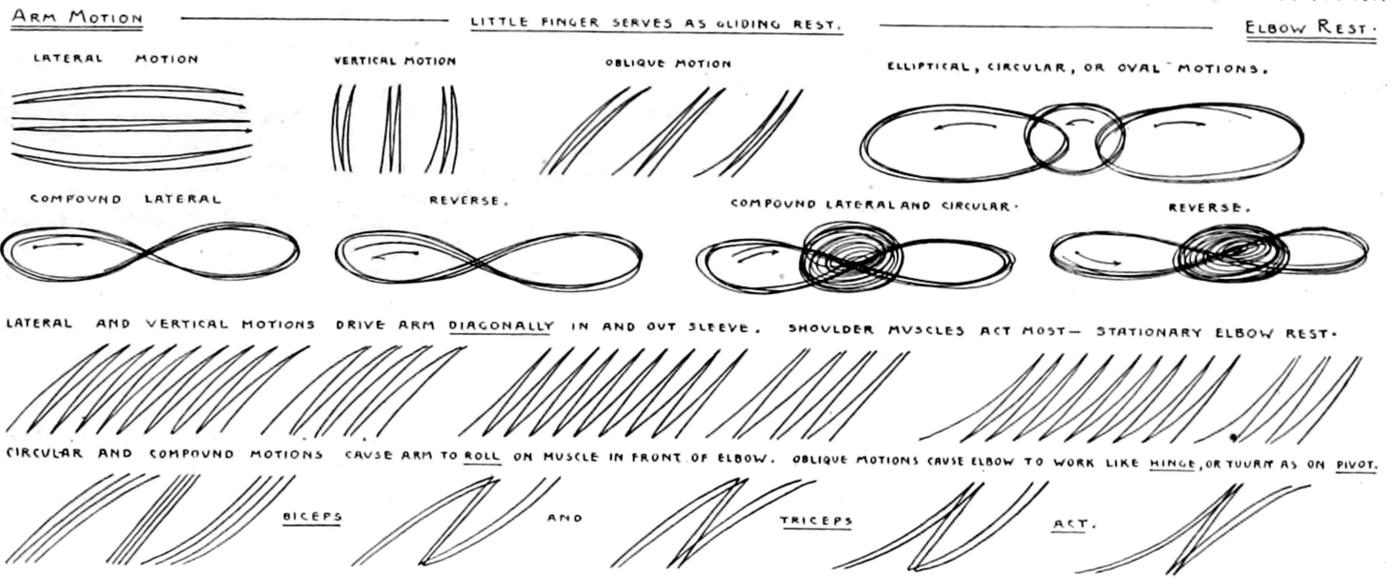
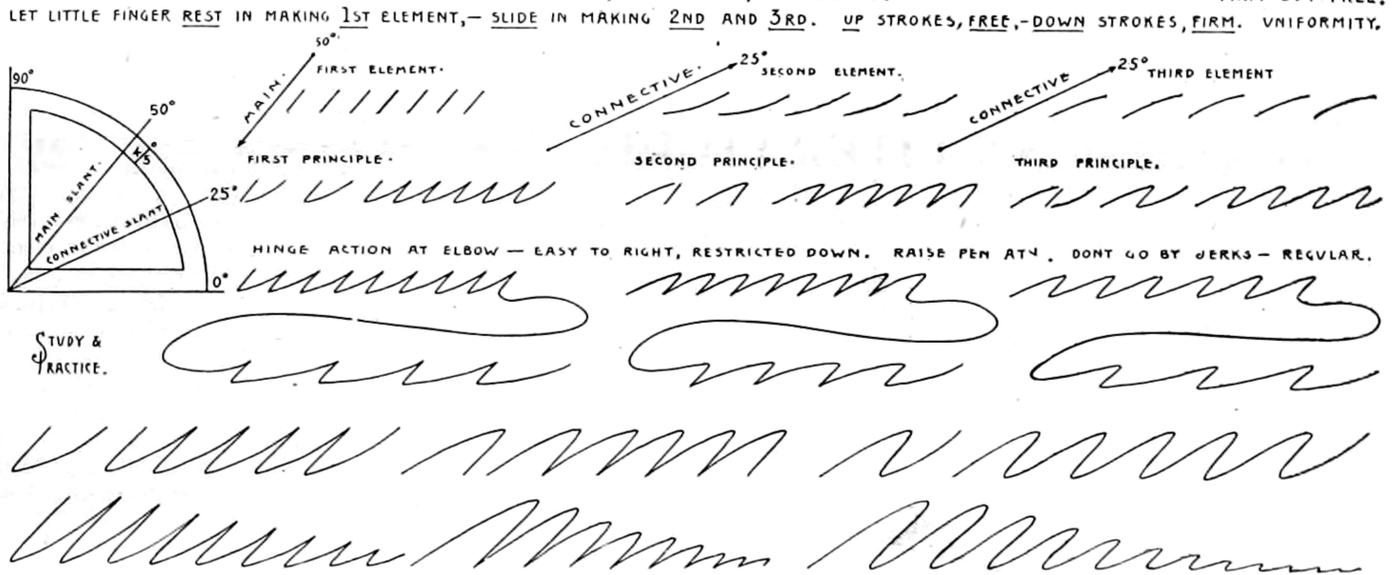


PLATE B. ELEMENTS, PRINCIPLES, EXERCISES. FIRM BUT FREE.



Suggestions.

A good handwriting cannot be earned nor acquired in a day; it takes time. There seems but one way to get it; to toil for it. If you are really interested, enthusiastic, persevering, the toil will be a pleasure; otherwise it will be a task.

Tendencies.

The tendencies of pupils are to go too fast or too slow; to practice too much and think too little; to become discouraged before it is time to be encouraged; to give up before really beginning. Now, don't be too hasty about looking for results. Wait and work patiently until the end of this series of lessons. We don't intend to look for good penmanship until the muscle has time to change—develop.

Study

should precede practice; it should follow it as well. The lines a and b are for your serious study; they are for the purpose of developing the eye, as the ones on plates A and B are to develop the muscle.

Practice

with unfaltering zeal; with an interest that knows no fatigue. But it is not all practice; it is how, as well.

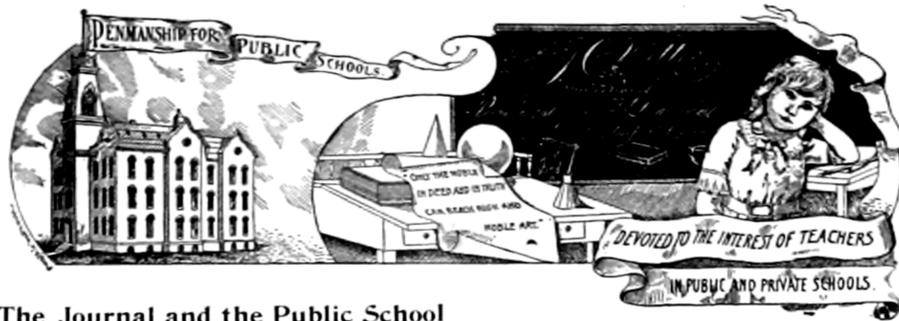
Position

is necessary, both for good work and normal health. I can say nothing which

will appeal to your understanding better than the illustrations herewith, which were sketched from life. Mr. Bierstein consented to pose for the model positions, and to his excellent posture we are indebted for the naturalness which is so difficult to secure in an illustration where precision is necessary.

Instructions.

Do not be in a hurry. Use your utmost effort to equal the copy, or at least make some improvement, before taking up the following one. Reason well the whys and wherefores. Use an easy motion. Neither so fast as to be violent or spasmodic, nor so slow as to be stiff or sluggish. There is a happy medium which, if secured, leads on to excellence. In the oval forms let the little finger glide lightly and the arm roll freely. In the straight lines the motions are less free



The Journal and the Public School Teacher.

Progress of the Work and the Outlook—A Plain Statement by The Journal's Publisher.

The publisher of THE JOURNAL wishes to make public acknowledgment of the

way has merely been blazed. We have done the best we could under circumstances not always favorable, and have faith in the expansion and development of the work until public school teachers shall be represented by THE JOURNAL as fully and intelligently in the line of writing as they are now represented on general educational lines by a general educational press which leads the world. At least that is the ambition of the publisher and editor of THE JOURNAL, the ambition of the editor of this department, who has generously contributed his time and labor, and, we believe, the hope of every reader of this department.

Friends, there is just one way of securing this end, and that is in the direction of the fullest co-operation—of all joining hands and each doing his or her share without shirking. The expense of devoting so large a part of THE JOURNAL'S reading space to this department—space that could often be otherwise utilized so as to yield far better pecuniary returns—is an item that can only be canceled by a good many thousand subscriptions—and these subscriptions must come from the public school teachers. Will you do your part? If so, write us and we may be able to offer some helpful suggestions.

As showing what earnest friends may accomplish when they go about the work with enthusiasm (for work it is—there is no other road to success), we may mention that THE JOURNAL recently booked a club of about one hundred school teachers from a city of 50,000, and another public school list of a little less than fifty (with prospect of half as many more) from a city of a little more than 20,000 inhabitants. It is not likely that every public school teacher who reads this can send a club of a hundred, or even of fifty, but every one can do something, exert some influence, and no effort in this direction is lost. Every new public school subscriber is another stone in the walls we are doing our best to build up into an edifice strong enough and roomy enough to accommodate the entire profession—and fine enough, we may add, to be a permanent source of gratification to all who helped in its construction.

Besides the large clubs noted we have received a number of smaller ones from others interested in this department, and many new individual subscriptions. One highly gratifying feature of the letters that bring these subscriptions is the writers' hearty commendations of the work THE JOURNAL is doing. We have not pretended to keep track of all such kind expressions, nor could we print them all if we had. The subjoined are taken from private letters—all received since the opening of the new school year:

I found THE JOURNAL'S Public School Department to be very helpful and suggestive in my work at the Mansfield, Pa., Normal School and repeatedly recommend it to my classes.

Through the influence of your paper I was enabled to outgrow the old-time method of drawing letters with the fingers and acquired a more rapid and practical business hand. The principal of the Training School informs me that the teachers who received my instruction in writing are no longer unwilling to teach that subject, but are quite willing to do so and are doing good work in it.—E. A. Cruttenden, Special Penmanship Teacher.

I think that THE JOURNAL'S Public School Department is supplying the general long felt want, and assure you that I always read it with interest and derive much benefit from it. I will do all I can to increase the circulation of your valuable paper.—Fred Zilliox, Charles City, Iowa.

The Public School Department of THE JOURNAL cannot be surpassed, and the benefit to young teachers cannot be overestimated. I have read carefully each issue of THE JOURNAL, and most especially the department above named, and the persons who have contributed to it have not only proven themselves penmen

but thinkers as well. I have put into use their methods and my pupils show very plainly the good effects.—J. O. Gordon, Supt. Writing in Public Schools, Rocky River, O.

I am much pleased with the work THE JOURNAL is doing for our profession and can't get along without it.—Jennie P. Willis, Supt. Writing in Public Schools, Winona, Minn.

THE JOURNAL'S Public School Dept. is just what we need.—Alice Van Ness, Special Writing Teacher in Public Schools, Jonesville, Pa.

I get a great deal of help from THE JOURNAL, and would not be without it.—L. Wiseman, Supt. Writing in Public Schools, Colorado Springs, Col.

I appreciate THE JOURNAL'S Public School Dept. very much and have followed its work from month to month with ever increasing interest.—Miss Mary J. Larkey, Special Teacher of Writing in Public Schools, Onstow, Iowa.

I am very well pleased with your ART JOURNAL and take much interest in the Public School Department.—Lizzie J. Disman, Special Writing Teacher, Lima, O.

I am always glad to say a good word for THE PENMAN'S ART JOURNAL. Think your Public School Dept. will prove an excellent addition.—Jas. A. Foshey, Chairman Board of Education, Monrovia, Los Angeles County, Cal.

I heartily indorse the popular sentiment concerning THE PENMAN'S ART JOURNAL, and wish to add personally that I recognize in it the most potent incentive to advance and promote all lines and branches of penmanship and practical education.—W. L. Starkey, Supt. Com. Dept. Paterson, N. J., High School.

The Public School Dept. of THE JOURNAL is doing an excellent work, and no doubt is accomplishing much good.—C. W. Slocum, Writing Supt. in Public Schools, Columbus, O.

I wish to express my appreciation of THE PENMAN'S ART JOURNAL. It is a great help to me in teaching penmanship.—J. P. Jones, Prin. Com. Dept. High School, Black River Falls, Wis.

I am very much pleased with the Public School Dept. of THE PENMAN'S ART JOURNAL, and will do all I can to encourage it.—W. H. Beltz, Supervisor of Writing and Drawing in Public Schools of Alliance, O.

THE JOURNAL'S Public School Department fills a long-felt want, and deserves the zealous support of public school teachers.—Mary E. Smith, Special Writing Teacher, Washington, D. C.

THE JOURNAL'S Public School Department is good, and cannot but stimulate and strengthen all who are interested in the subject of penmanship. I am willing to do that I can for it.—R. W. Brock, Special Writing Teacher, Muskegon, Mich.

I believe THE JOURNAL continues to satisfy the needs of the public school special writing teachers. I would not be without it.—S. S. Purdy, Supt. Writing in Public Schools of West and South Des Moines, Ia.

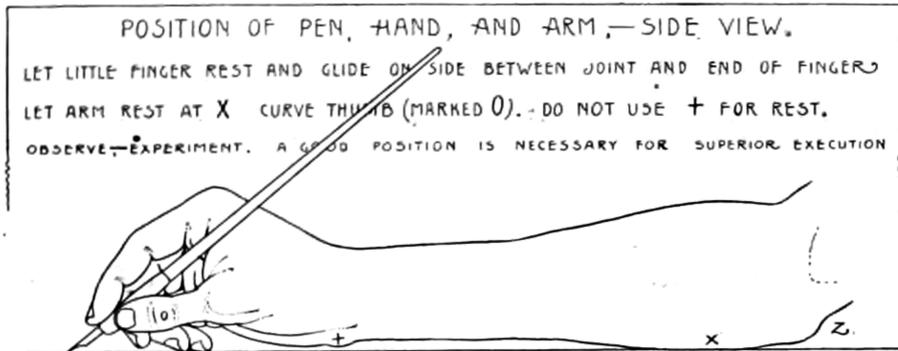
I find THE JOURNAL Public School Dept. very beneficial in my school work.—Annie Sutter, Special Writing Teacher, Bellevue, O.

I have been a constant reader of THE JOURNAL for the past four years, and find it a greater help to me each year. The Public School Dept. is excellent.—C. V. Fulton, Supt. Writing in Public Schools of Butte, Mont.

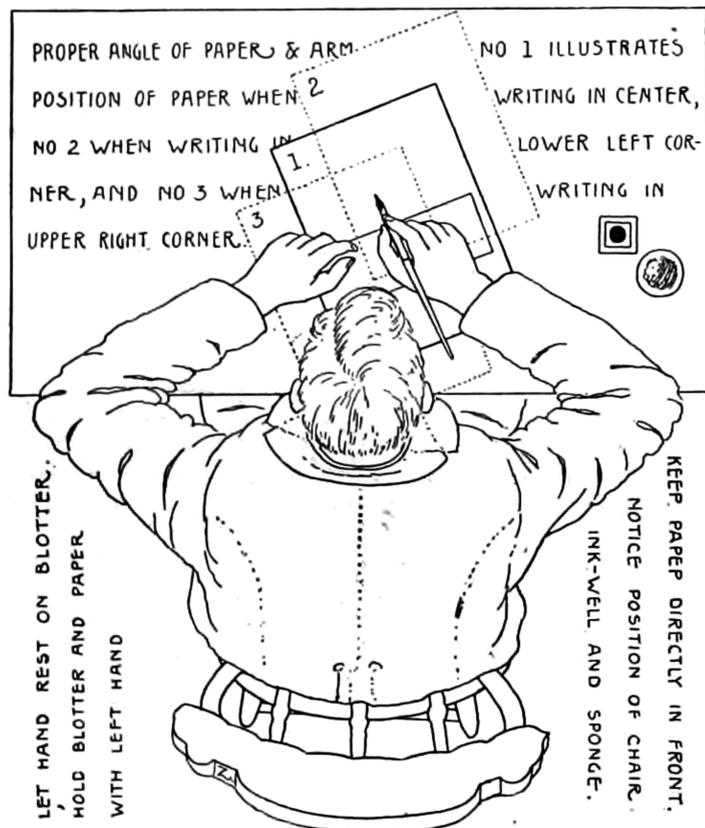
Your beautiful JOURNAL is always opened with expectation and read with profit. The articles bristle with new ideas. THE JOURNAL is unmatched as a guide and teacher and a source of inspiration for the professional writer.—Henry S. Hartzog, Prin. Hamburg, S. C. Graded Schools.

The Height of Letters.

The following is a story by which Miss Waldron, of P. S. No. 35, Brooklyn, attained success in teaching the height of letters: Edna may read the sentence, "Lily Smith is a good girl." Annie may point to and trace, with the pointer, all capital letters in the sentence. Cassie may point to all the letters that are as tall or high as L and S. Now, children, we will call L and S the parents of all these little letters (pointing to the letters one space high), and this (pointing to the letter l) is aunt l who has come to help mamma L take care of the children. You see she is just as high as mamma or papa, and she is kept very busy looking after the little ones, who have just commenced to go to school. These little ones are in Mrs. L's room. Their feet rest on the base line (explain what the base of anything is), and their heads touch the line above, which we call the head line. Now we come to r and s; these are the children who have been promoted once. They are now in this class: their heads, you see, come a little way over the line. (Make the parts of the r and s that extend over the line with colored chalk.) Here we come to t and d. We will call them our brother and sister who are up stairs; they are two stories high. Last, but not least, comes the baby of the family, g. Her head is between the lines, like a, but her clothes are so long that they hang two spaces below the base line.—Primary School.



TOP VIEW.



Illustrating Mr. Zaner's Writing Lesson. See other Illustrations on Preceding Page.

and regular, and more positive and direct. In beginning the element and principle practice do not tarry long on the detached forms, but go on to the exercise. The motion in the principle alone will be inclined too much toward finger or spasmodic action, while the exercise encourages generalities which are equally detrimental to individual forms. Therefore make the elements, then the principles, and then the exercise; thus you may repeat until you fill at least a page. Doubling the size encourages freedom, which is an absolute necessity.

Conclusions.

Be patient, persevering, systematic and uniform in your practice. Use an equal amount of mind force and muscular action. Do not practice penmanship and think of other things at the same time; if you cannot confine your thoughts to your immediate practice lay the pen aside until you can. Remember it is not how much but how well; not amount of practice but kind of practice; not quantity but quality.

We have seen some excellent imitation work, both in circular and in drawing designs, made by the "Express Educator," which is advertised elsewhere in these columns. Drawings in many colors may be duplicated. We should think this would be a first-class thing for reproducing penmanship specimens to be used by schools for advertisements.

The Spencerian pen has a world-wide reputation. Wherever one goes—in business offices, in schools, in homes, cities and country cross roads alike—if he have any writing to do he is very apt to renew his acquaintance with his old friend, the Spencerian pen. The sales in this country are enormous.

generous efforts that have been made and are being made by public school superintendents, teachers and writing supervisors to extend the circulation and influence of THE JOURNAL in the public school field. This department stands alone. No other paper in existence is doing this work regularly, systematically and connectedly, and all the other educational papers of America combined, probably, have not devoted to the work during the past year so much space, energy and money as THE JOURNAL has done; nor have they all, we think, printed so much matter that is helpful to the teacher of writing in public schools, or matter representing the contributions of so many public school penmanship specialists.

The publisher of THE JOURNAL has worked hard, and many kind friends among the teachers and superintendents have stood by him, shoulder to shoulder and stroke for stroke, trying to build up a department that every public school teacher who has to do with instruction in writing would feel that they must read, wholly apart from any sentimental consideration of supporting the only paper that is making a serious effort to cover his special field.

We do not pretend that THE JOURNAL'S Public School Department is as comprehensive or as perfect as it might be. The

Lessons in Business Penmanship.

[BY C. P. ZANER.—BEGUN IN DECEMBER—
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Reflections.

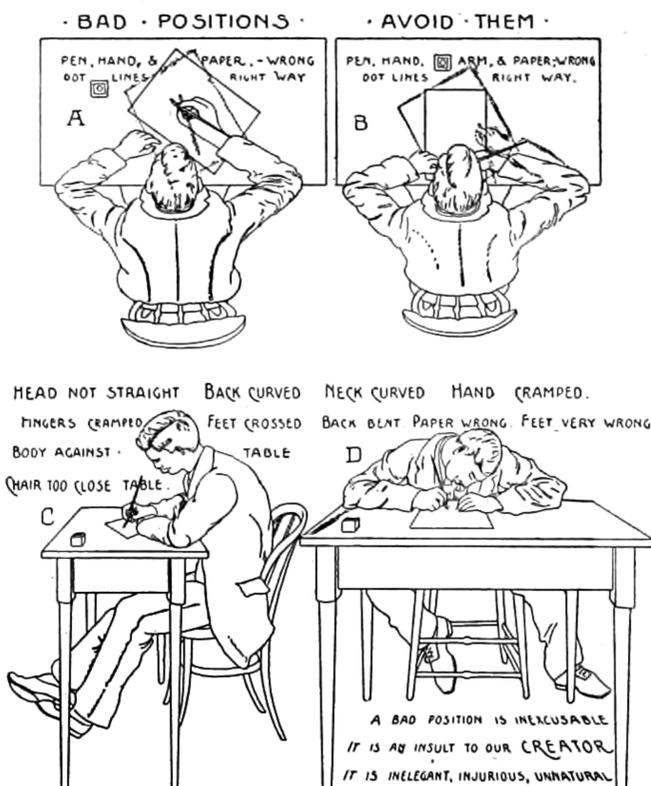
IN "looking backward" how well do we recall to mind the many fruitless efforts made in our practice and all because of thoughtless, indifferent, purposeless manner. We thought, it is true, but our thinking was visionary. We were not indifferent toward our future, but we were shiftless and spasmodic in our efforts. We had a purpose in view but had no rules to govern the efforts which were to achieve our hoped-for distinctions. Now, dear pupil, reader, do not risk your futures by such processes. The odds will be against you, as they have been against us unless you heed this advice. Had we not been the possessors of more than an ordinary amount of industry and stick-to-it-iveness we should have failed by the way. There is but *one sensible, scientific* road for travel if you desire to achieve meritable success, and that is patient, uniform, persistent, intelligent practice.

Observations.

Nearly every day do our eyes tell our judgments that there is a tendency toward too much movement and not enough form in the practices of our profession. Reck-

our prejudices to sway our better judgments—we ere long find ourselves with a few followers beyond the common mass of

method by which one may pursue given courses with safety and normalcy. Thus the tendencies are to extremes, but



Suggestions.

Be not led by enthusiasm to forget that form is as essential as movement, nor by beauty of form to such an extent that you underestimate movement. Both are indispensable, both are absolutely needful, to a practical style of penmanship.

Study.

The plates *c* and *d* are for study. They reveal the proportional, accurate and ideal in shape. Those to the left represent the ones used largely now; the ones to the right, those used extensively some years ago. The "Conservatives" are too beautiful for rapid or thoughtless execution, while the "Modern" forms are less beautiful, but more applicable in simplicity of execution.

Practice.

Unless you intend to work with a will, with your mind on your work, you had better not practice at all. You may form bad habits by thoughtless effort, or at least confirm some established habit which the practice is supposed to overcome, which it would if properly directed.

Instructions.

Review plates *A* and *B*. Read small lettering on plates *C* and *D*. Refrain from finger action. Let the fingers (thumb, first and second) hold the pen while the muscles of the forearm do a majority of the work, allowing the hand to assist only in the down strokes and detail, and the upper arm only in the larger, longer motions.

Finger movement is too irregular, spasmodic and violent. Upper arm or shoulder (popularly known as Muscular) movement is too reckless, wild and unmanageable for uniform usage.

Therefore seek a medium. Keep in mind the fact that the hand rest (the little finger) slides to the right in up strokes and rests in making the down strokes.

Use your mind as well as your muscle. The former is the motive power, the latter but the implement of the former.

Conclusions.

Remember that rapid writing means, at best, readable writing; that it may be somewhat easily written, but that it may be difficult to read. The fact is, the writer should keep in mind the reader, so as to not cause the latter to decipher that which should be good enough to interpret at first glance. Nor should the reader be so exacting as to demand accuracy and beauty, for that would require undue effort on the part of the writer. A good medium is "easy to read and easy to write."

Unruled Paper for Practice.

EDITOR OF THE JOURNAL:

I have never been able to understand why almost every teacher of penmanship permits his students to use ruled paper exclusive of the unruled for practice. Surely it is essential that every one should be able to write a straight line on an unruled page; yet how few of even our good writers can do it.

Where the best writing is required, and that which is usually exposed to the view of the public, we do not find the ruled page; and, in fact, any page of writing will present a much more pleasing appearance if executed on an unruled page and does not have a few "point rows" on the bottom. All that is necessary to accomplish this is *practice on unruled paper*. One side of the paper may be ruled and the other unruled, and the student will soon learn to write as well without a ruled line as with one, and the lines will be straight and all the same distance apart, which will be an accomplishment of much pleasure and no little worth.

W. E. STIPP.

Bushnell (Ill.) Nor. Coll.

See Prize Competitions for Home Students and others, on first page of this issue. Do you want that \$5 for greatest improvement and have you the pluck to get it? But suppose you should miss it? The study and practice put in the effort would be worth more to you, we dare say, than any year's work you have ever done.

Note carefully also the details of Competition No. 1. Here is a chance for you to exercise your ingenuity and be well paid for it. This Competition (No. 1) is open to all, whether subscribers or not, and an unlimited number of suggestions may be sent by the same person. Tell your friends about it and let them try their hand. No time to lose.

Plate C. MODERN ——— STANDARD FORMS FOR STUDY ——— CONSERVATIVE Ideal.



PLATE C. ——— SHORT LETTER ANALYSIS AND PRACTICE ——— FREE YET FIRM.

LET LITTLE FINGER GLIDE TO RIGHT IN MAKING UP STROKES—REST IN MAKING DOWN STROKES. UP STROKE (RETRACE) IN R AN EXCEPTION.

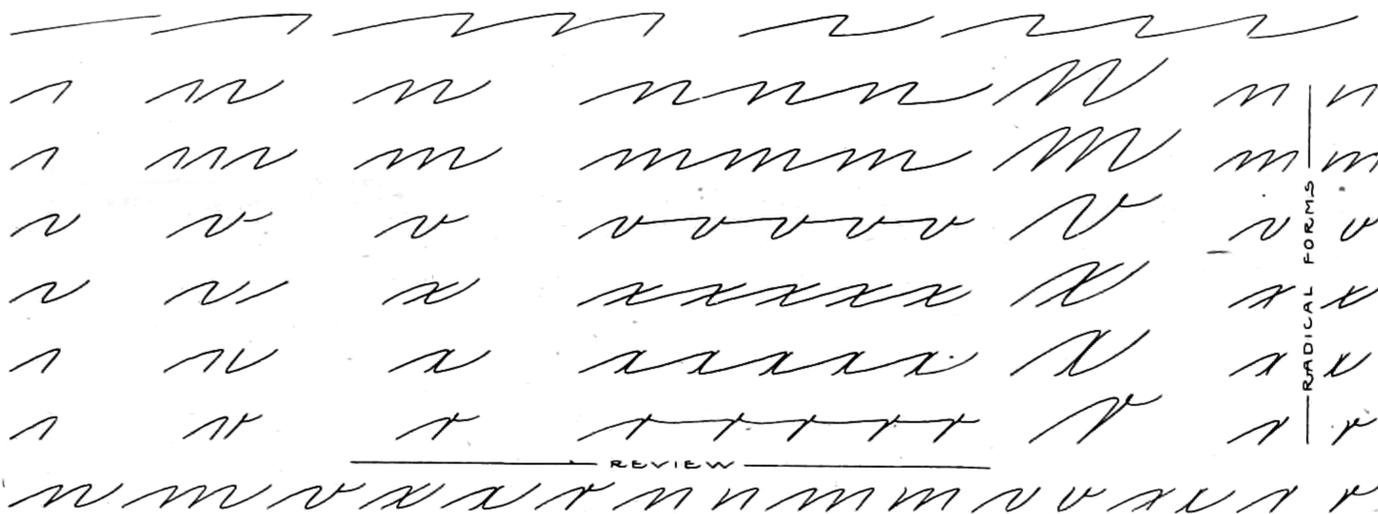


Plate d. MODERN ——— STANDARD FORMS FOR STUDY ——— CONSERVATIVE Fine.

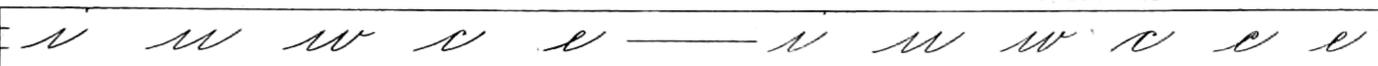
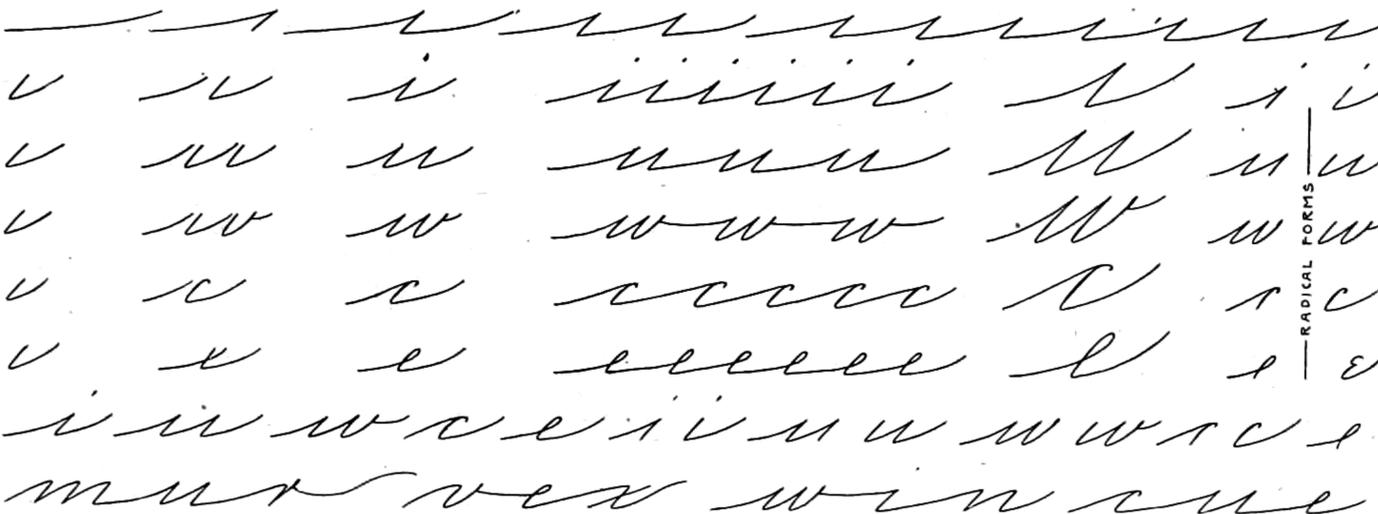


PLATE D. ——— SHORT LETTER ANALYSIS AND PRACTICE ——— FREEDOM.

USE THUMB AND FIRST FINGER IN FORMING DOT OF V, R, C, AND W BUT NO MORE. HAND ACTION IS SUPERIOR.



less, senseless, tangled forms are as undesirable as slow, cramped, paralyzing ones.

Tendencies

The one great drawback to reform is extremity. We see a thing is wrong—we catch glimmering beams of light as to how we may right the wrong—we begin our work of reformation before considering well the wisdom of our acts—we become imbued with enthusiasm—we allow

humanity—we see that we are being isolated from the majority—we imagine we are right and they are wrong—they think we are cranky, we think they are behind the times.

Thus it is that reformations begin, and go to extremes, but the minds of the people are quickened thereby, the enthusiasm of the reformers is somewhat chilled by separation, and finally when both extremes meet we have a medium or

the tendency of all the tendencies is for right, for progress, for truth.

The tendency has been of late to go to an extreme in teaching movement, as it was years ago to ignore it, but we see clearly that a new and better way is dawning. That way is to recognize both form and movement. In this series it is hoped to generate enough movement to be easy in execution and to govern it sufficiently to be well in form.

Lessons in Business Penmanship.

[BY C. P. ZANER.—BEGUN IN DECEMBER—
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A REVIEW of phenomena of the mental domain is quite as essential to the teacher and student as a review of the forms used to develop the muscle and the eye, for, after all, these exercises, forms and movements are but outward expressions of inward images, outward activities of inward exertions. If the inward force and impression be imperfect we cannot expect the outward expression to be much better. A well-trained muscle may assist and improve the imperfect conception, but it cannot make entirely good the defective mental vision. On the

pose than to tell us we are wrong or that we are right they are beneficial. If we see we are right, they encourage us; if wrong, they convince us; if neither wholly wrong nor fully right, they liberalize, broaden and brighten the horizon of our views.

Tendencies.

The trend of the young worker, the enthusiast, the hobbyist is to give too much attention to some one thing, to magnify "one-idea" schemes, to conclude that because "one-idea trinkets" have brought their inventors fortunes one-idea methods will bring fame, forgetting the fact that their pet theories may not be the "fortunate inventions of the age," but instead the "worn-out" or "rejected" of the previous age, or that while a thing may be beneficial in a certain capacity, too

Study.

You might study, study, study, from youth to old age and yet fail to write respectably.

Practice.

You might practice, practice, practice, from the morn of your birth to the day of your death and fail to write finely.

Study and Practice.

But it would be difficult to conceive how one could practice properly five minutes without benefit.

Instructions.

Study the forms on plates e and f. See that o is on main slant and round and full-like in construction, while the o part of the a is on the connective slant and longer and less round than the o.

harmonize them, the loop or fourth principle will be the result. Send practice for criticisms, etc.

Conclusions.

The substance of these lessons will not be in favor of nor against any persons. The editor has given us the privilege of presenting these lessons without restricting our expressions either in text or letter, and in so doing gave us the responsibility as well. Therefore you will not hold him good for our own opinions. Whatever we will say will be our honest convictions at the time, whether in favor of popularity or against it; whether for or against systems, slow or rapid; whether pleasant or bitter to the partakers.

Answers.

C. B., Jr., inquires: "Do you mean when you say 'let little finger rest in making 1st Element,' to use the fingers in making all down strokes in which this is found?"

No. We mean this: that the little finger should rest, but that the thumb and first finger should not act. Simply rest the hand on the little finger and draw the hand toward you without slipping the little finger; this will give you what we term a hand action.

The object is to hold the muscles of the arm in check; is the dragging or resting of the little finger downward serves in stopping on the line; it assists in the controlling, without which movement avails but little.

We do not recommend the holding of the wrist flat or parallel with the desk; it is a relic of the past, not modern nor physiological.

NOTES AND QUERIES.

[Questions by JOURNAL readers pertaining to matters in our line will be answered in this column when the matter is deemed by the Editor of general interest, otherwise by letter. Inclose a stamp when you write.]

Too Numerous to Mention.

J. T. P., Clinton, Mo., asks: "Who is considered the finest penman in the United States?"

We haven't time to count him. Please excuse us.

Metronomes.

Several JOURNAL readers have written recently to inquire where metronomes for use in teaching writing may be obtained and at what price. We are not familiar with the article and are not able to give him any information. Will some of our friends who use metronomes in their class work supply the information?

Nerve Exciters.

A well known Indiana penman and teacher, in a note to THE JOURNAL, says that he doesn't use, tea, coffee, tobacco or alcoholic drinks, and would like to know to what extent these articles are used by good penmen. Personal statistics of this character are rather hard to get at, and only crop out occasionally in bursts of confidence at conventions. Teachers, of course, are presumed to be abstainers from intoxicating drinks, and very many of our acquaintance do not indulge in tobacco. Whether this abstention extends to such beverages as tea and coffee, as applied to any considerable proportion of teachers and professional penmen, we are unable to say, but think it extremely improbable. No rule can be laid down for this sort of thing, as so much depends on the individual temperament and physical condition. Anything that has a tendency to unduly excite the nerves would naturally leave its impress on delicate workmanship, and should be avoided. THE JOURNAL would be glad to hear from teachers who have considered this question.

Speed in Adding.

W. L. Starkey, Supt. of the Com. Dept. of Paterson, N. J., High School, writes: "My students add one hundred figures in column composed of numbers in four digits, in from 40 to 80 seconds, or at the rate (other things being equal) of 150, 100, 75 figures per minute. I should like to ask the fraternity, through THE JOURNAL: Is this a good speed for adding?"

We remember to have heard a very interesting talk on the subject of rapid addition drills by our friend, A. J. Rider, Prin. of the Trenton, N. J., B. C. The exact figures as to speed we have lost sight of. Let us hear from Bro. Rider and others who have anything of interest to communicate in this line.

Subs. May Date Back to December.

In answer to many inquiries we will say that new subscriptions may be dated back so as to begin with the January issue, or if desired with the December issue, so as to take in the entire course of Mr. Zaner's lessons. We are not prepared to enter subscriptions further back than that date, as we are very short of Sept., Oct. and Nov. JOURNALS, and the few that we have are in complete sets for the year 1892, which will not be broken. This is a good place to thank any friends for sending copies of these three issues. Should this notice come to the attention of others who have such copies that they can spare we should like to hear from them.

Plate e. MODERN ——— STANDARD FORMS FOR STUDY ——— CONSERVATIVE Beauty.

PLATE E. ——— SHORT LETTERS, ANALYSIS, EXERCISES, AND WORDS ——— PRECISION

MAKE O QUICKLY LITTLE FINGER REST, STATIONARY.—ROLLING HAND ACTION. MAKE O PART OF A LONG AND DELIBERATELY.

Plate f. MODERN ——— STANDARD FORMS FOR STUDY ——— CONSERVATIVE Artistic.

PLATE F. ——— LOOP LETTERS, ANALYSIS, EXERCISES, WORDS. ——— FREEDOM.

USE OBLIQUE MOTION WITH A VERY LITTLE OF THE VERTICAL OR FINGER ACTION. HINGE ACTION AT ELBOW. PAUSE AT BASE.

4TH PRINCIPLE EXTREME CIRCULAR EXTREME OBLIQUE MEAN

RADICAL FORMS

other hand, if the execution be defective, the hand unskilled, the outward expression cannot be perfect nor even excellent, though if the conception be good, the vision clear, the hand can scarcely be so deficient in cunning but that some beauty will find outward form.

Therefore, if your ideas are good and execution poor, improve the latter by practice. If your skill is great and conception deficient, improve the inward sight by study. If both perception and performance are poor, improve them both. If you are proficient in both, be not content until you make them still better; if not for yourself, for your fellows.

Observations.

Nothing so develops the whole man, so encourages the teacher, so benefits the student as a careful observation of the practices of others. If for no other pur-

much of it may be as detrimental as it might be helpful if used in moderation.

Like the "cure-alls" in mixtures (called medicines) they usually "cure nothing," and as medicine sometimes injures and kills, so these pet schemes, methods, practices, sometimes injure and paralyze.

Suggestions.

Like the learned men of all times, who have acquired their knowledge by littles, by simple inquiries and childlike questioning, by gathering from this "nook," that "corner," and the other "place," by persevering, by industry, so would we say to you who wish to improve your penmanship, your teaching: Be alive to the things about you, be not prejudiced unduly, be industrious, be ambitious to learn, be it from child, simpleton or sage, and ere many years shall have passed your regrets will have been few and your pleasantries numerous.

In practicing from plate E let the hand circle quickly in motion on the little finger pivot-like rest in making the o. Form slight pause at shoulder of r, make down stroke in s more curved and more quickly than the ordinary down stroke of the average letter. Make o quickly and o part of a deliberately. Make about sixty small o's per second, in groups of three each and one-half inch apart. Don't rush from one letter to another like a lost dog from one person and object to another, but form a slight pause in finishing before starting to the right or stopping briefly before making the following letter. This applies to where wide spacing is used. Again, do not make wide spacing in the letters but between them instead.

In plate F you have two extreme motions to deal with at the beginning. The one is too circular and the other too direct and lateral. Practice both, then try to