

MANUAL

OF

FREE-HAND PENMANSHIP.

Authors of the Free-Hand Penmanship Series.

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PREFACE.

IN this little Manual we have sought to give in very brief compass the best method of teaching writing. Other manuals have their excellences; but they are generally so scientific and elaborate, that the practical teacher is discouraged, and soon throws them aside. In presenting this, we presume on the teacher's knowledge of the art of teaching, and only give what is needed for this special branch. We have condensed in it the results of years of practical experience in the public schools; and have endeavored to put it in such a simple, practical, and convenient shape, that the teacher can take it in his left hand, and illustrate with his right on the board.

The art of teaching writing is no mystery: it is simply about the hardest work the teacher has to do; and for this simple reason, that the results are visible and permanent. If the teachings of this little book are followed, we will warrant the most satisfactory results.

We might apologize for the homely character of the language used in the description of the letters. Some may mock at it; but remember that it is meant for little children between eight and nine years old. If you have hitherto been using a complicated, scientific, abstract system of elements and principles with them, all we can say is, Try this method, and we are satisfied to abide by your verdict. There is an old proverb, "Let those laugh that win."

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FUNDAMENTAL IDEAS.

In teaching Penmanship, as in every other branch of instruction, it is necessary to have clear and definite ideas of the work to be done, and of the method of accomplishing it. We must try to seize the absolutely essential points, and keep them constantly in view, that our instruction may have a definite aim, and not be frittered away and lost in a multitude of comparatively unimportant details.

HABITS OF MOVEMENT.

First, then, writing is simply the result of certain *habits*. We must teach the scholars to make certain movements until they become habitual. As soon as this is done, fresh sets of movements are taken up and acquired until the alphabets and the combinations of letters are completed.

Secondly, these movements can be classified, and must be thoroughly understood. The first is the side movement, from left to right, by which the hand passes from letter to letter, and from word to word, along the line of writing, thus:

Fore arm movement. slide



The second, the straight slanting down-stroke from right to left, thus:
The third is the combination of these movements, up with a very slight curve, and down with a straight slanting line, making a very short turn at the foot, and an angle between the two lines; 
that is, the up-stroke has more slant than the down-stroke. Take

your pen and try this, the simplest form of what may be designated the writing-movement.



EXECUTION OF FORM.

Your teaching of form begins here. Determine that your scholars shall acquire this habit of making a straight slanting line, a very short turn, and an up-stroke with increased slant, having a very slight curve. An up-stroke and this form repeated makes the letter *u*.

The next combination required is the up-stroke with the slight curve bowing over, a very short turn, and the straight slanting down-stroke. The slants are the same as before: hence the resulting form is again angular. Again: make the form just described; but at the bottom of the straight slanting line make a very short turn, and add the up-stroke of *u*.

One of the former and one of the latter make *n*; two of the former and one of the latter, *m*.

Notice, then, the essential points: the one absolute necessity is the *straight slanting line*, then the short turn, lastly the angular form.

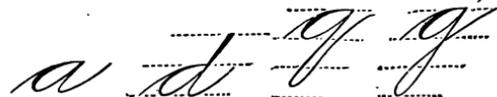
We will call this the Angular Habit, when the up-stroke has more slant than the down-stroke, the two being joined in a turn or a point, thus:

Thirdly, having taught this habit, which gives the letters *i*, *u*, *n*, *m*, the next step is to lead the scholars to the acquisition of the Parallel Habit. The *o* is a parallel form on the down-slant; the oval of *a*, on the up-slant.

In the letters *v*, *w*, the left side of the down-stroke is angular, the right sides are parallel. The up-strokes and down-strokes are the same as before; but the turn is made a little broader, and the up-stroke is carried up parallel to the down-stroke.

The only difficulty will be from the influence of the former habit. The curves are similar, the down-strokes are straight and slanting, the turns a little wider; but the former habit will lead to the angular form. The teacher must therefore concentrate his attention on the formation of the new habit required.

But a new habit is also to be formed of curved down-strokes. The curve, however, is very slight; and attention to the special directions given for these letters will easily secure it. In the *a*, for the first part, a special habit is needed, as will be seen from the directions for this letter, of carrying

 the up-stroke over and forward. The same habit is used for *a*, *d*, *g*, *q*.

Special habits are needed for *c*, *e*, *r*, *s*, each of which is peculiar, and requires its own method, which will be found clearly stated in the directions for the different letters.

The special habit required for all the letters extended upwards is to change the slant of the up-stroke from the up-slant to the down-slant at the point where it goes above the height of the short letters. This is a very important rule to prevent the too great inclination of the upper loops and stems, which is so commonly seen.

The essential habit for the capitals is the Direct and the Inverted Oval Movements. Special directions will be given for each in the section on the alphabet.

If, now, we have succeeded in making our meaning clear, you will perceive that the successful teaching of penmanship to a large class in school depends on your having a *definite aim*. For instance, the first thing required is the movement from left to right. You get the class into position, and have them trace the copy with dry pens. You show them on the board what you want; you illustrate with a pen on a geography held in your left hand; you count for each movement; you require the most absolute promptitude and

obedience; you transform the class into a machine, in which every right hand is to move absolutely at the direction of your count from left to right. *Practise on this till it is attained*; then let them take ink and do the same thing. Do you not see how certain success must be by thus bringing the class into training, and insisting on the accomplishment of one thing at a time?

You will find this system so perfectly graded, that each necessary habit is acquired in its order; and the difficulties to be overcome will be simply those which arise from the habits already acquired, when they pass on to the acquisition of a new habit.

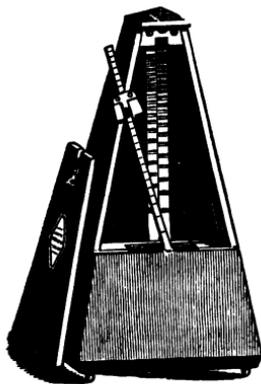
WRITING IN CONCERT.

If we wish to teach a class, they must all write the same thing at the same time: otherwise the teaching becomes individual, and, with a large class, necessarily ineffective. Fix this in your mind, then, that the class must keep together. The rapid must be restrained, the slow urged on, to their mutual advantage. The class, especially in its earlier stages, must be treated as a machine, and brought into a unity of working movement. To teach writing successfully, as any thing else, absolute obedience and exact execution are imperatively needed. Tell them, then, what you want done, — one line of a column, one line of a letter, it may be, — and do not allow the least trifle more or less to be done. Get the class in hand.

To keep them together in the work, we find it advantageous to use the method given in the description of the letters; and, as soon as they know and make the required shapes, simple counting may be used: thus, 1, up; 2, down; 3, up; 4, down; 5, up: or 1, up; 2, down; 1, up; 2, down, &c. Use your own methods to carry out the idea of concert movement.

When the class has acquired evenness of movement, then the counting may be omitted; but they should still be required to keep together. Tell them how much to write, and then stop to criticise.

THE METRONOME.— This instrument, owned by some schools for beating time in music, can be very pleasantly used for keeping the concert time in writing, setting it faster or slower as required.



DISTRIBUTING AND COLLECTING THE BOOKS.

Let each scholar have his book with his name written legibly in ink in the proper place on the cover. To collect them: (1.) Direct the scholars to place them on the farther left corner of the desk (when it is single), the first page of the cover up, and the back of the book on the left edge of the desk. (2.) The hindmost scholars of each section or file rise. (3.) They come forward, taking their own book first, placing it on the next in front, and so advancing to the front desk: here they leave the pile. (4.) They face about, and return to their seats. These numerals can be used as orders. The teacher can then begin at one end, take up a pile, place it on the next pile, with the backs turned so as to come on the front edges, that they may easily be distributed again; these on the next, turning them again; and so on to the end. One or two collections may be made, as is most convenient. These are stored in drawer or closet till needed. To distribute, reverse the above order. The teacher, or a monitor, places the proper pile on each front desk, separating them by means of the turned backs and fronts. (1.) Back scholars rise. (2.) Come forward. (3.) Walk backwards, dropping the lowest book on each occupied desk in turn. (4.) Take seats.

This is a very convenient and rapid method; but the teacher, of course, can follow any other preferred. The most rapid is the best.

To distribute the pens, a very good plan is to take the box containing them (they should all have been looked over beforehand),

and go to the front desk on one side of the room, look down the section, and count the scholars in it; lay down so many pens on the front desk, and so on for the rest. (1.) Front scholars rise and take up the pens. (2.) They walk down the aisles, giving one to each scholar. (3.) Turn, and come back to their seats.

Require every scholar to have a pen-wiper, if it is only a piece of rag, to be kept in his desk, and always to use it when the writing-lesson is finished. All the books and pens for a class of fifty ought to be distributed and collected in two minutes respectively. More than this is precious time wasted.

POSITION.

For teaching beginners, the best position unquestionably is the right side to the desk, and the feet at the front corner of the chair. Later, all positions are equally good, and can be adopted according to the necessities of the hour, without any trouble arising; for there is nothing new to learn, the one requirement of position being that the line of writing should be nearly at right angles to the fore-arm, so that the pen, as it passes from left to right, will follow naturally along the horizontal line.

(1.) Right side to desk. (2.) Book, which has been lying in the middle of the desk, is brought round in front of the scholar, and the top of the book placed exactly on the left edge of the desk. The book is now opened; the cover and leaves written turned under, if preferred: only have all uniform. (3.) Right fore-arm placed on the desk, parallel to the front edge; the left hand is brought across the body, and the fingers placed on the left side of the book to keep it steady. (4.) Open inkstands noiselessly, and take pens. Do not let them take ink till told. We have stated the matter thus, that you may see the points to be aimed at.

The position described above we consider the best, all things considered, for the purposes of instruction in public-school classes where the seats are fixed, and frequently not perfectly adapted to the size of the pupils who occupy them. (See cut on next page.)

On the covers of the copy-books you will find the usual order for opening and closing the exercise.



POSITION AT THE SCHOOL-DESK.

Where the seat is movable, the front position may be assumed, if preferred. The left side of the body is slightly turned to the desk or table. The right fore-arm is placed well forward, and the book



FRONT POSITION AT THE TABLE.

so regulated, that the lateral movement of the hand will cause the pen to move along the horizontal lines. The left arm supports the body, and the hand keeps the book steady.

PENHOLDING.

The pen has two points, which separate to make the shades, and are closed in making the fine lines. It must, therefore, be held so that these may be conveniently done during the movements of the hand and fingers.

We direct thus: Take the pen in the left hand; stretch out straight the first two fingers of the right hand, and put the thumb against them, and turn the other two fingers under, out of the way; place the pen in between the fingers and thumb, across the root of the nail of the second finger, bent down a little at the end; now take hold of the top of the pen with the fingers of the left hand, and lift it up, at the same time bending the fingers well at the second joint, and the thumb at the first. Let the upper corner of the thumb be a little under the holder; this will keep the pen up at the knuckle of the first finger: if it gets below this, the thumb is at fault. Let the right point of the pen be turned a little down, to insure fine lines and good shades. Let the hand be so placed on the paper, that the top of the pen will point a little in to the right shoulder.

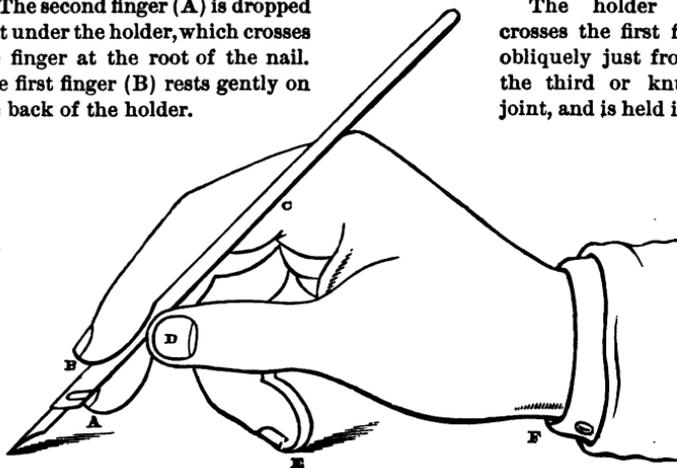
Stand before your scholars where they can all see you; and, taking a pen in your hand, show them over and over again what you want, and how to do it. Let them try; then lay down their pens; take them up, and try over again. Get right penholding at the start. Never forget how difficult a thing it is for them to learn, and arm yourself with all patience.

Let them practise on the exercises of the cover whilst learning to hold the pen. As they have nothing to do but to trace them, they can watch the penholding whilst making the movements required.

POSITION OF THE HAND AND PEN.

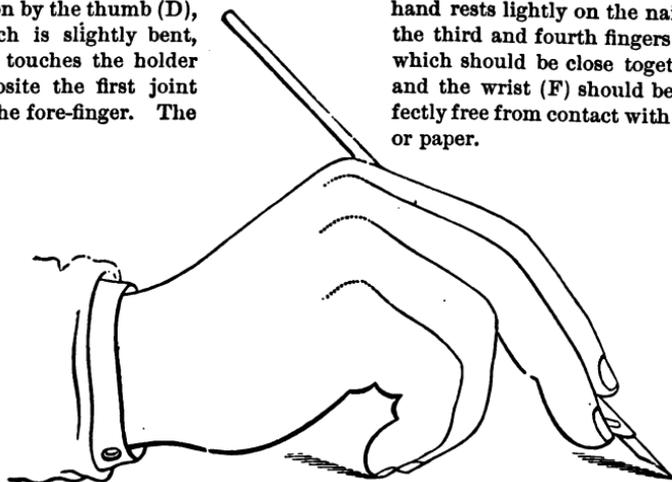
The second finger (A) is dropped just under the holder, which crosses the finger at the root of the nail. The first finger (B) rests gently on the back of the holder.

The holder (C) crosses the first finger obliquely just front of the third or knuckle joint, and is held in po-



sition by the thumb (D), which is slightly bent, and touches the holder opposite the first joint of the fore-finger. The

hand rests lightly on the nails of the third and fourth fingers (E), which should be close together; and the wrist (F) should be perfectly free from contact with desk or paper.



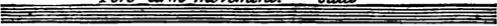
MOVEMENTS.

To teach writing is to teach movement. Correct movement produces correct letters and combinations. The fundamental movements are discovered by analysis: this gives us very simple results, which are, nevertheless, sufficiently difficult to accomplish. We must remember, in dealing with the little hands and fingers now to be brought into training for the first time, how many things require simultaneous attention in the act of writing the simplest letter, — two fingers and the thumb to keep the right position for holding the pen; two fingers to be bent under to steady the hand, and not interfere with the pen-fingers; the correct movement of the fingers to make the up and down strokes, the turns and points; beginning and ending right; touching head and foot lines; making fine lines of the right form and slant; taking ink; avoiding blots; keeping book and fore-arm in position; simultaneous movement with the other scholars, &c. From this the conscientious teacher will perceive what a difficult work is to be accomplished; and yet, by skilfully dividing it so as to concentrate attention on one point at a time, the difficulties steadily vanish, and the most satisfactory results are obtained.

We have already shown what to aim at, and how to drill on position and penholding. Let us now examine movement in the same way.

First, then, the writing proceeds from left to right, on a horizontal line. This gives us the first movement. On the last page of the cover will be found an exercise on horizontal straight lines. Place this on the blackboard:

Fore arm movement. Slide



Get the class in position, pens correctly held; then let them by count trace or go over these lines with dry pens, touching very lightly, and sliding the whole hand across on the last two fingers. Watch the penholding, and keep on till the movement is uniform and simul-

taneous. The position of the right fore-arm should be such, that, when the hand is moved quickly from left to right, the pen will follow along the line of writing without any tendency to run off either above or below. If the elbow is pushed too far out, the pen will run above the line; if the elbow is drawn in too near the side, the tendency will be to run below the line. This gives the first movement from left to right of the whole hand. Attention, you observe, is to be fixed mainly on maintaining correct penholding while executing this simple movement.

Secondly, the letters are formed by an upward and downward, or, if you will, a forward and backward, movement of the fingers. To obtain this, drill them first on the down-stroke exercise on the cover, also illustrated and explained on the board; then on the



down-stroke and
up-stroke com-
bined.



In fact, always
use these exer-
cises before writ-
ing the copy.

Now turn to the first page of the book; trace the lines of the copy. They will not understand what you mean at first. Show them; make every one understand. Then, in the ruled space below, let them write the copy with dry pens by count, or description. (See instructions over the copy.) Criticise, watch; make them criticise and watch. Interest them in obtaining a perfect result. It is astonishing what they will do. This is on the principle of one thing at a time. While tracing, they can attend to the movement, without being troubled by the requirements of forms to be made, and ink to be used. Have the class work in concert, as before. Show them, with a pen in your hand, what you want, — that the upward push of the thumb gives the up-stroke, and the downward push of the two pen-fingers the down stroke. Then drill them. Show them again. Every now and then let them lay down their pens, and rest their hands; then take them up, and adjust them. Frequently review the side-movement of the first exercise: the combined movement will come by practice. Remember that you are training them in the formation of a habit of movement. Work for this end.

Above all things, avoid the delusion that your object is to get a page written. It is not that, but to use the page to get the copy correctly written and executed by the right movement. The end in view always determines the means.

The pupils are now prepared to take up the combined arm and finger movement, each of which has been practised separately, and should be thoroughly comprehended. The new thing to be acquired is the practical union of these two simple movements, producing a compound movement up and down on the slant, and along the line of writing.



Write this exercise on the board, illustrating the manner of writing and counting it. Then let the pupils trace the exercise on the copy-book cover. Mind that they trace accurately, and write with the counting, no slower, no faster. Every thing depends on this attention and concerted action. Drill them actively on each of these exercises till they can trace them closely, at the same time that they observe correct position, penholding, and move with a steady, uniform motion along the line, from beginning to end, without raising the pen.

If, however, the teacher finds it necessary to give considerable drill on the above copy in order to get the desired degree of excellence in penholding and freedom of movement, so that the interest of the class begins to flag from monotonous sameness of copy, let them take the first of the following group :



Let them observe that the slight curve of the up-stroke is downward; that the up-strokes and down-strokes unite in points at the top and turns at the bottom, instead of the reverse, as in the exercise they have just written. Count as before. When they have mastered this much, tracing without ink, let them take waste paper,

or the Exercise-Book, and write in ink. Insist that their writing shall be of the same size as the copy, no higher, and quite as long.

You may now advance them to the groups of *u*'s, *n*'s, and *m*'s, proceeding the same as before, only that the signal, "slide," for the arm movement, may be dropped, and the numbers substituted throughout. Thus, count *u* and *n*, "One, two, three, four;" "One, two, three, four;" and so on through the group. The *m* is counted, "One, two, three, four, five, six," &c.

RULE FOR COUNTING.—One count for each movement of the pen in any one direction. The first and last line of a letter are always counted "one."

Do not increase the difficulty of the exercise too rapidly; if you do, they will fall off in their penholding and movement, to establish a correct habit of which is the chief object of these graduated drill exercises.

The interest may be kept up by taking different letters, a long



word, or slightly varying the exercise, always giving the preference to easy combinations, which offer the least possible impediment to the free passage of the hand through the group. Groups of letters of one length will be found better practice for beginners than letters of different lengths, and short than long.

In beginning with a class, it is well to devote two or three lessons exclusively to position, penholding, and this movement drill; afterwards ten or fifteen minutes at the beginning of each lesson, till a good position and a free movement have become confirmed habits.

Enough has now been said to show how to proceed in teaching correct movement.



Before writing the capitals, drill well on the direct and inverted oval exercises on the cover. Determine that the scholars shall acquire an easy oval movement, then the capitals will be graceful.

Tracing over and over this large model of the *C* with an endless movement will be found most excellent practice in giving boldness and grace to the capital curves. Several of the capitals may be treated in a similar way for exercise.



GIVING A LESSON.

The first thing is for the scholars to know. The copy is before them: you know all about it; they know nothing. Your business is to establish a technical language which both parties can understand. To this end: "Which is the top, bottom, left side, right side, upper left corner, upper right?" &c. Let them answer by placing their finger on or moving it along them. Drill till they know this. Draw the page on the board; touch corners, or move along lines, and let them name them as you do it. Next, "What is there at the top of the page?" — "A copy." — "What else?" — "Directions." — "Read them." "What is the copy?" "Where does each line begin?" "How far does it extend?" "How many are there?" "Where are they placed?" "Heavy or fine?" "How is the page ruled?" "Head and foot lines, and column lines." "You are to write down the columns, and not across the whole page." Place the ruling on the board; show how the copy is to be placed in it; what you shall say when you want them to write a line; then prepare to write on the board, and let them teach you. Do it wrong, and let them correct you. Then let the scholars trace, and finally take ink and write. Do you say this is slow work? It is the beginning.

Get perfect intelligence between the class and yourself, and each succeeding lesson becomes more rapid and more delightful. From each lesson they learn something: this, when thoroughly taught at the first, only requires reviewing afterwards. A child has no greater enjoyment than using definite knowledge which it has acquired.

As soon as the first essay has been made with ink, then criticise. It is no use to keep on doing a thing wrong: it is worse than useless; it forms a bad habit. Ask them, "Where was the first line to begin?" "How many began there? Answer by raising the left hand." "How many did not?" "How many began too far back or forward, too high or low," &c. "Let us try it again." Then criticise again. Of course you cannot trust to their criticism only: you must move about among them. When you see a fault, put it on the board. "What is wrong?" "How many have it so?" "What will make it right?" "Try it again." "How many are right now?" "Well done."

These questions are merely suggestive. They are based on the principle of making the scholar discover by his own perceptive faculties what work he is to do; and, secondly, on the principle that he is constantly to criticise his own work, and improve it; that the mere writing a copy does no good necessarily, but may do a great deal of harm; that a copy is bad, unless the end is better than the beginning.

NOTE 1. — To avoid blots, show them how to take ink. Bid them look at the inkstand when they dip, and only put the pen into the ink as far as the eye (that is, for beginners), and then lift it out; not too slowly, or they will only wet it; not with a jerk, or they will get too much, and be sure to make a blot; but gently. Better to take ink a little oftener, and have no blots.

NOTE 2. — As you go round among the scholars, always have a lead-pencil in your hand; and, when a scholar finds a difficulty in correcting any thing, pencil over his fault the correction. Sometimes it will be well to write the letter or word in pencil, and let him go over it in ink. But in this be sure you write correctly: make the letters according to the copy, not your own running hand.

PROPORTIONS.



This diagram presents at one view the relative heights or proportions of the letters in the medium hand.

A SPACE.—The vertical height of the short letters, which, in double ruling, extends from the foot to the head line, is called a space, and is the measure of proportional height for the letters.

From the above diagram it will be seen that the capitals and looped-stems are three spaces high; that is, three times the height of the short letters in a bold hand. The lower loops are the same length as the upper (two spaces), the middle space being common to both. The stem letters — *t*, final *t*, *d*, and *p* — are two spaces high, *q* and *p* one space and a half below the foot-line.

If the hand is small, then the height of the loops and stems is the same; but the relative proportion to the short letters is greater. Hence in practice it is convenient to carry the capitals and upper loops to one space below the foot-line above, and the stems to half the height of the loops; the lower loops to two spaces above the foot-line below.

The width of letters depends upon the slant of the up-stroke. It is very important that the scholars should thoroughly understand this. Show them on the board that a long up-slant makes a broad letter, a short up-slant a narrow one. Then, if they make their writing too cramped or too sprawling, they will know how to correct their fault.

In moderate-sized writing, the width between the upper points of

u is the same as the vertical height: in larger writing, the width is proportionally narrower.

Scholars need not trouble themselves about width: if they keep the same up-slant, the width comes right of itself. Where the connecting line is a level curve, as the last line of *o*, *b*, *v*, &c., the simple direction needed is to have the letters, when written, look about the same distance apart.

HOW TO TEACH THE LETTERS.

GENERAL RULES. — 1. Write down each column in turn, and not across the page.

2. Insist on the letters being placed in the ruling exactly as they are in the copy, touching head and foot lines, and using the corners as shown. Have fine lines, not heavy.

3. Deal gently with natural incapacity, but determine that every scholar shall try to do what you tell him. If so, seven-eighths of your scholars will write handsome books.

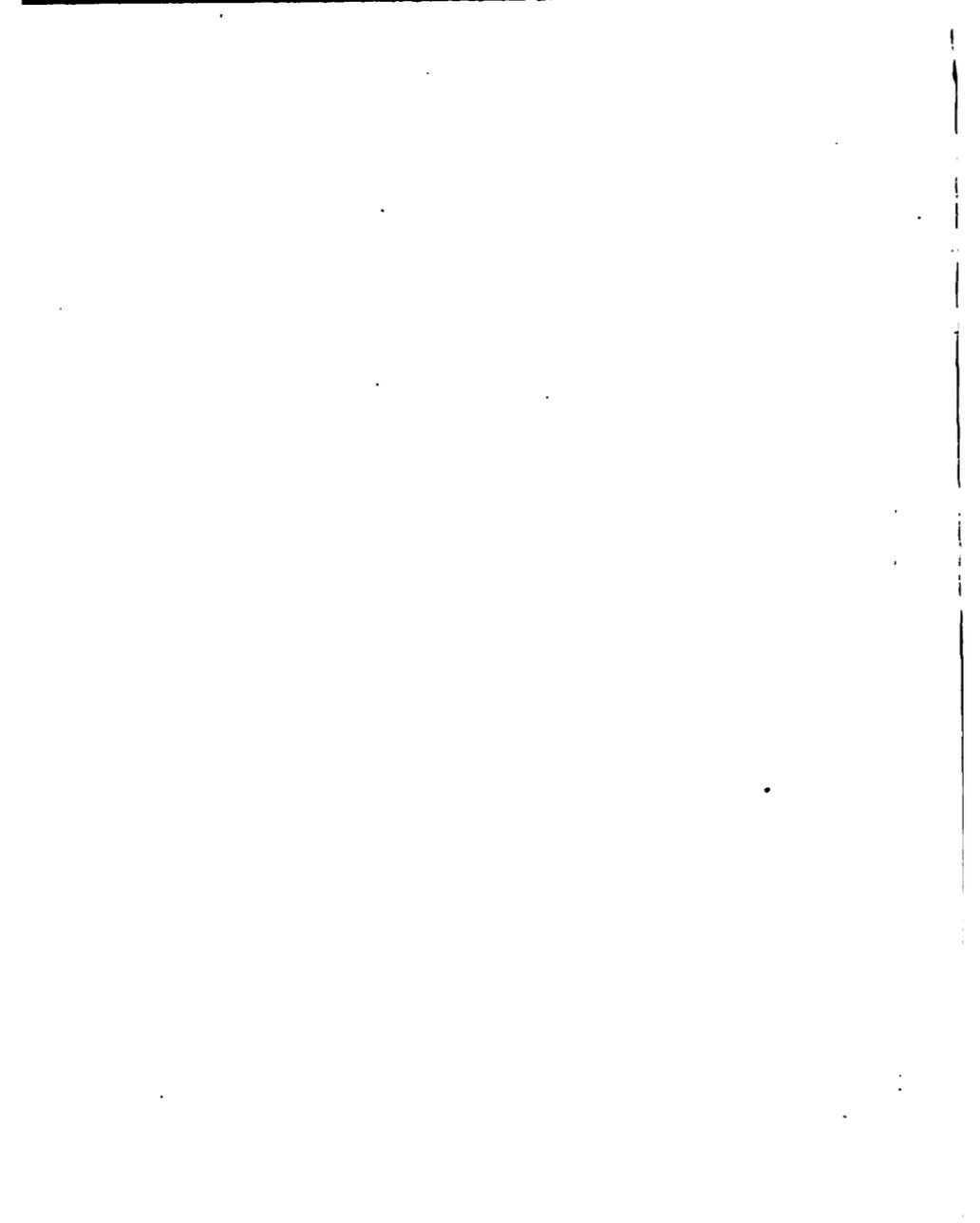
4. Evenness of size is provided for in the first four numbers of the copy-books by the double ruling. As soon as the single line only is used, the size must be carefully criticised.

5. Evenness of slant is a point of the utmost importance: it can be best secured by careful attention to position and movement.

6. Make the shades like those in the copy; not sudden, but nicely graduated; not clumsy and coarse, but delicate. Use them where they occur. Make only one in each capital.

7. Concentrate attention upon the slanting straight line for the small letters: it is the foundation of writing. It occurs in twenty-two out of the twenty-six letters. Since it is to be straight, have it straight.

8. See that each scholar understands the special points of the letters. Review them frequently questioning each scholar in turn. See that they carry them out in practice, not in their copy-books only, but in all their writing.



DIRECTIONS FOR THE LETTERS.

ORDER OF LETTERS. — *Small*. — a, page 27; b, 33; c, 28; d, 31; e, 28; f, 34; g, 35; h, 33; i, 25; j, 34; k, 33; l, 32; m, n, 25; o, 26; p, 31; q, 32; r, s, 29; t, 30; u, 23; v, w, 26; x, 25; y, 34; z, 35; nu, be, ve, bi, vi, 35; oe, or, os, mp, op, 36.

Capitals. — A, 36; B, 41; C, D, 42; E, 43; F, 38; G, 44; H, 39; I, J, 38; K, L, 39; M, N, 37; O, 41; P, 40; Q, 45; R, 41; S, 40; T, 38; U, V, W, 44; X, 45; Y, 44; Z, 45.

SMALL U.

The first part of *u* is a slanting straight line written downwards, a short turn, and a slight hollowed curve upwards, slanting more than the down-stroke. The first up-stroke of the letter is merely a connecting line to join it to any preceding letter.

Here we get the distinction of up-slant and down-slant.

TO TEACH. — Draw the ruling of the copy, both horizontal and vertical, on the board, and let the scholars tell you where to begin, what to write, and where to end. Follow their directions exactly, and, if wrong, lead them to discover the error; then rub out, and correct. When they evidently understand what is to be done, let them trace the copy with dry pens; when the position and pen-holding are pretty good, let them take ink and write.

As the children will be young, probably not more than eight years old, we prefer the simplest *descriptive* language that they can understand to the abstract language of numbered elements and principles. At first, then, instead of counting, we say, "Down straight and slanting, short turn, up, hollowed in." Next we omit the turn, and simply say, "Down straight and slanting, up." Next, "Down, up." Then counting may be used.

To teach the whole letter. Illustrate as before on the board, and have them progress by similar steps. We say at first descriptively, "Begin in lower left-hand corner, hollow in up to middle, down straight and slanting, short turn, hollow in up half way to corner, down straight and



slanting, little turn, hollow in, up to corner." This only for three or four lines. If it is a homely instead of a scientific method, try it, and see how well it corresponds with the intelligence of little children. Let those laugh that win. We have tried it with the best results with thousands of children.

CRITICISM. — As soon as a line of the column is written, it should be criticised. (1.) Fine lines. (2.) Straightness. (3.) Slant. (4.) Beginning and ending right.

It may take this shape: (1.) "How many could make finer lines?" Answer by raising hands. "Try it again, then." When done: "How many have made it finer?" Answer as before. "Good. How many could make it finer still? Try again," &c. (2.) "How many made the down-strokes straight, not upright, but not bent?" Repeat as above. So with the other points. Do you not see, that, by the time the copy is finished, the larger number of the scholars will have an almost perfect execution of the copy?

Before leaving this letter, it may be well to point out, that, where the lines of a letter join in points, the points come of themselves whenever one line curves toward the other. Thus at the top of *u* and the foot of the first part of *n*. The turns must be made, and are wholly on the top and foot of straight lines or down-strokes. To show this to the class, make a straight slanting line on the board with a *very* short bend to the right downwards at the foot; then add the up-stroke; and they will see that the first part of *u* is formed. Too broad a turn results from not making the down-stroke straight almost to the top or foot of the letter. To show the upper turn, make a *very* short bend to the right, downwards, and continue with slanting straight line; then add the bowed-over curve on the left side; and the first part of *n* is formed. In both cases, give special heed to the movement. For *u*, up, down, and little turn, up, down, and turn, up. For *n*, over, little turn, and down straight and slanting, over, little turn, and down straight and slanting, and little turn, hollow in, up. We have treated this point thus at length, because we are here laying the foundation. If this is not sound, our whole structure will be a failure. We would earnestly advise

you, therefore, to take pen in hand, and try these directions yourself before the lesson.

SMALL I.

COMBINED *u*'s. — In writing these, observe that the lines between the *u*'s have more slant than usual to separate the letters: therefore we say, "Up, down, up, down, out, down, up," &c. Always remember to have the straight slanting line, whether the writing is large or small, and watch the movement, "Forward, back," &c., or, "Up, down," &c. The latter point requires special attention; for some scholars will make a little nervous jerk down and up, instead of a measured downward and upward movement.

The letter *i* is the first part of *u* with its connecting line. A dot, very small and fine, is to be placed the height of the *i* above it, and on the down-slant.



SMALL N.

Remembering the immaturity of the minds to be taught, we describe this letter: "Bow over, little turn, down straight and slanting, bow over, little turn, down straight and slanting, little turn, hollow in up to the corner." The point is not mentioned, because it comes of itself if the curvature of the up-strokes has the right direction.



CRITICISM. — (1.) Beginning and ending right, and fine lines. (2.) Straightness of down-strokes. (3.) Width of parts. (4.) Turns.

SMALL M.

As this letter is merely *n* with the first part repeated, the previous instruction is sufficient.



SMALL X.

This letter is merely the last part of *n*, with a crossing line.



Some cross through the down-stroke on the up-slant; some down through the lower turn on the down-slant.

This is a mere matter of taste.

SMALL V.

Hitherto the forms have been angular: a new habit must now be formed. In this letter it will be observed that the lower turn is a little broader than usual, and the second up-stroke parallel to the down-stroke. It is finished with a dot (made by returning a very short distance on the up-stroke) and a level curve.

To teach, we say, "Over, down straight and slanting, up narrow, dot, out."

CRITICISM. — (1.) The second up-stroke parallel to down-stroke. (2.) Dot very short. (3.) Level curve a distinct movement to the right, not to be confounded with the dot.

SMALL W.

This letter is begun either with the over-curve and turn, or under-curve and point, — a *w* with the *v* finish. The latter is given here, perhaps the more fashionable. No further explanation is needed.

SMALL O.

The second upward movement of the form of this letter is parallel. For the sake of the young children, we treat it in the same homely style: "Bow over like *n*, back a little on the line, very slight curve down, up narrow, close at the top, forward." For ourselves, so exaggerated are the notions of children, we generally find it necessary to say, "Straight back," or we get an *o* as round as the moon.

The advantage of this method of teaching will now be perceived. In *o* you will know precisely the one error which will be made. They should have been so thoroughly drilled on the angular forms in the previous letters, that the only difficulty is to go up parallel, or, as we prefer to say, "narrow," in the *v* and *w*. So in the *o*; instead of retracing the line a little which gives the curve of the back, from the force of habit they go down straight and slanting, and then up

with more slant, making the *o* wider at top than bottom. If they do, congratulate yourself as a successful teacher. They have evidently learned what you have previously taught; and now you must go to work and form the new habit; that is all.

CRITICISM. — (1.) Parallel sides. (2.) Bow over with first line. (3.) Upper and lower turns same width.

SMALL A.

As the oval of the *o* is parallel on the down-slant, so the oval of the *a* is parallel on the up-slant. This latter oval requires special attention, as it is a peculiar form requiring movements of its own, and is found in only four letters, *a, d, g, g.* 

ILLUSTRATION. — Make a *u* on the board; change the first curve to that of *n*, and go forward to the farther side of *u* at the top. Retrace half way of the advance, and then make a long slant into the first lower turn of the *u*. Making these last lines strong, the *a*, with its sharp, long, narrow oval, will at once appear, to the great delight of the children, and to their great advantage. Try this yourself beforehand.

Our teaching, then, is, “Over like *n*, forward, back on the same, long slant, short turn, up like *u*, down like *u*, up like *u*.” After a little experience, we condense the directions thus, “Over and forward, long back, finish like *u*.” 

CRITICISM. — (1.) Oval form, sharp, long, and narrow. (2.) Good opening between oval and second part.

COMMON FAULTS. — (1.) Not forward far enough. (2.) Dropping the right-hand end of the forward line. (3.) Making the back on the down-slant, instead of the up-slant, from the force of previously acquired habits. (4.) Making the oval too broad by sagging on the right side, instead of going up like the inner line of *u*. (5.) Making the last down-stroke too upright or too slanting.

NOTE. — You see how difficult this letter is, because it requires the formation of two new habits of movement, — one merely novel, going over like *n*, and then forward; the other, opposed to previous habit, making the long slant for the back, instead of the usual down-

slant for the down-stroke. Let the scholars understand this, and give them some extra practice on spare paper till the new habits are acquired.

SMALL C.

The head of this letter is about one-third the whole height: the downward movement in it is on the usual down-slant.  This is the only point which will require special attention. The letter begins and ends like *u*.

COMMON FAULT. — Making the head too large.

 This is another form of *c*, and is begun like *n*, the line retraced, and finished like *o*.

SMALL E.

This letter will give you more trouble, probably, than any other, because so many words end with it, and there is such a natural tendency to make a little nervous jerk in forming it, which gives an up-stroke with a half-circle on its left side, instead of the three regular movements it requires, — up, down, up.

ILLUSTRATION. — Place an *i* on the board, omitting the dot. Make the scholars notice how the first up-stroke touches the top of the straight line in a point. To make a correct loop, we must arrange to have the down-stroke cross the up-stroke at one-third from the foot. Start, then, with the first line of the *i*, and draw it to one-third above the turn; then carry it up on the right side, and join it on to the top of the straight line, and you will find that you have an excellent *e*. The little curve of the turn at the top and at the foot gives all the curve for the back that is needed.

To teach the letter, therefore, say, “Low, — that is, carry out the first line to one-third of the full height, — up, straight back, up.” There is no fear but that they will curve the back enough. If another *e* follows, then, instead of the last “up,” say “low,” &c. Describing it thus, we impress on their minds the compound movement, which will give the form required. 

CRITICISM.—(1.) Is the back too round? (2.) Too slanting? (3.) Too upright? (4.) Is the first up-stroke “low, up,” or simply “up”? (5.) Does the last line finish at the height of the letter? This last point is constantly neglected.

SMALL R.

This is another peculiar and therefore troublesome letter, requiring a movement of its own. It is made a little higher than the other short letters.

ILLUSTRATION.—Place an *i* on the board, omitting the dot. Now start from the point where the curve begins; carry a similar curve up a little to the left of its present position, and continue it upwards with the same curve and slant till it is over the top of straight line; then make a very short dot by returning a very short distance on the up-stroke; then drop vertically downwards on to the top of the straight down-stroke, and the *r* will be found complete. This shows that the first up-stroke of *r* has a little less slant than in *i*, *u*, &c.

We teach it thus: “Up, like *i*, with a little less slant, above the line, dot, drop, back,—this in order to get the down-stroke slanted,—up.”

CRITICISM.—(1.) Down-stroke straight and slanting right. (2.) Up-stroke not bent back at the top. (3.) Dot not too long. (4.) Drop not too long.

SMALL S.

Another very difficult letter; yet, if the following directions are carefully followed, you will find that your scholars soon succeed in making it.

ILLUSTRATION.—Place an Italic *s* on the board; then, starting from the foot-line, draw a curve like the first line of *u*, through the lower dot up, to touch the left side of the upper curve. Now rub out the upper dot and small piece of superfluous line, add a connecting line on the right side at the foot, and you will find a perfect *s*. Call the scholars' attention to the fact that the double curve is the

letter; the up-strokes are merely connecting lines. Especially have them notice that the finishing dot of the double curve is on the first connecting line.

We teach it thus: "Begin like *r*, back on the same line, swell, under, up on the left side, dot, back, up."



NOTE.—The great difficulty is to get the scholars to form the habit of going "up" at the foot on the left side. You will need to dwell on this point again and again, to show their errors on the board, and correct them, to write and criticise, and write again and again.

CRITICISM.—(1.) Does the up-stroke go above the head-line? (2.) Is the top retraced? A dot should not be made. (3.) Is the swell too great, or too slight? (4.) Is the curve carried well under? (5.) Is it carried up on the left side at the foot on to the first up-stroke? (6.) Is the dot on the slant of the first up-stroke? (7.) Is the bottom retraced? (8.) Is the last up-stroke carried out far enough from the swell? (9.) Is the bottom of the letter placed on the foot-line?

THE STEM-LETTERS.

We come now to those letters which extend above the tops of the short letters, and we wish to enforce especially this

GENERAL RULE.—Whenever the up-stroke goes above the height of the short letters, it must always at that point change to the down-slant, instead of continuing on the up-slant.

The habit already formed is to make the up-stroke with the up-slant, which slants more than the down. How natural, then, to continue on the same slant when we go higher! But here a new habit is to be formed; and the rule just given describes it. In a little while, by care and attention, it will be just as easy to change the slant at the given point for the stems and upper loops as it is to make a uniform slant for the short up-strokes. It is simply learning a new habit.

SMALL T.

To show the new movement required, we use this

ILLUSTRATION.—Place a *u* on the board; extend the first up-

stroke on its own slant; then extend the first down-stroke upwards: the former evidently has the up-slant all through without change; the latter, the down-slant. The question is, Which is the right slant for the *t*? Evidently the latter. How, then, are the lines to be brought together? Clearly by changing the up-slant to the down-slant at the height of the short letter.

We teach it thus: "Slant out, change the slant, two spaces high (that is, twice the height of the short letters), down straight and slanting, short turn, up;" and, when the combination or word is finished, "Cross." The crossing-line should be horizontal, very fine, in the middle of the upper space, the same length on each side of the stem. It is made by a lateral motion of the whole hand. If it is made with the fingers only, it will prove a failure.

The shade is made with full pressure at the beginning of the downward movement, and gradually diminishing.

CRITICISM. — (1.) Change of slant. (2.) Height. (3.) Turn the same width as usual. (4.) Diminishing shade. (5.) Crossing.

SMALL D.

The first part of this letter is the first part of *a*: the second part is *t*, without the crossing. No fresh instruction is needed; only attention should be called to the change of slant in making the stem.

We teach it thus: "Over and forward, long back, up like *u*, and change slant, two spaces high, down straight and slanting, up." 

CRITICISM. — (1.) The forward movement. (2.) The long slant of the oval. (3.) Its narrowness. (4.) Change of slant in stem. (5.) Turn as usual. (6.) Diminishing shade like *t*.

ERRORS. — Show the scholars, on the board, the consequences of not changing the slant: either the stem will be falling or double.

SMALL P.

The stem of this letter occupies two spaces above the foot-line, and one and a half below it. The general rule given above has a peculiar application here.

ILLUSTRATION. — Place a *u* on the board. Extend the first up-stroke one space more, and then show that the down-stroke would descend through the second down-stroke of *u*. Make another *u*; through the first down-stroke draw the stem of *p*; then show, that to touch this two spaces above the line, as required, the slant of the first curve must be changed from the foot-line up.

We teach it thus: “Up two spaces, down straight and slanting one space and a half below, shading the lower part with an increasing shade; take off the pen; begin on the foot-line, and add the last part of *m*.”

 Before writing the letter at any time, we ask, What must you always do before the stem of *p*? *Ans.* — Change the slant from the foot-line up.

CRITICISM. — (1.) Slant of up-stroke. (2.) Height and depth. (3.) Beginning the second part on the foot-line. (4.) Making the second part the full size of the short letters. (5.) Shade.

SMALL Q.

The stem of *q* is one space and a half below the foot-line. The first part is found in *a*; and the stem is formed by turning very slightly to the right, going up narrow, and slanting out.



UPPER-LOOP LETTERS. — SMALL L.

The upper-loop letters all come under the general rule given above for the stem-letters. The up-stroke goes above the height of the short letters: therefore the up-slant must be changed. The height of these letters is three spaces, or one space from foot-line above.

ILLUSTRATION. — Place the letter *u* on the board. Extend the first line two more spaces on the same slant; then draw a straight line down through the first down-stroke. The question is, how to bring these lines together to form the loop. Since the slant of the loop is the main slant of the letters, the slant of the up-stroke must be changed, agreeing with the rule given.

N^o. 2.

FREE-HAND PENMANSHIP SERIES
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N^o. 2.

THE L H B K K ARE SHADED FROM THE CENTRE DOWN

L l H h B b K k

THE LOOPS BELOW BASE LINE IN J Y G & Z SHOULD INVARIABLY BE MADE LIGHT

J j Y y G g Z z

THE WORD UNION AND THE COMBINATION VEROS EXHIBIT THE 4th PRINCIPLE IN CONNECTING LETTERS

union
veros

THE SHORT S, FOLLOWING THE LIGHT LONG S, SHOULD BE SHADED

SMALL F.

The upper part of this letter is the first part of *h*. Continue the straight slanting line with a swelling shade, make a narrow turn to the right, come up to the foot-line, or a little above it, as may be preferred, touch the down-stroke, or cross it like the copy, and then go forward with a curve to the head-line.

 NOTE. — If the directions for making the upper-looped stem are carefully followed, and the straight slanting line is carefully continued, all the difficulties of this letter will be easily overcome.

LOWER-LOOP STEMS. — SMALL J.

These looped stems are merely the upper stems inverted. They are three spaces long.

ILLUSTRATION. — Place the stem of *h* on the board, and number the successive parts up, 1, 2, down 3 to the crossing, 4 below. Then draw it downwards in reverse order; 4, straight and slanting, beginning one space above the line; 3, very slight swell; 2, bow over on the left side, and cross on the line; 1, continue to bow over, but slant well out. This gives the lower-looped stem.

We teach it thus: "Up like *u*, down straight and slanting to the foot-line, little swell two spaces, bow over, cross at foot-line, slant out bowing over, dot like *i*."

NOTE. — We do not speak of the turn at the bottom, or it will be made too wide. All that is necessary  is to reverse the motion of the pen, and sufficient turn will be made.

CRITICISM. — (1.) Sufficient slant on first line. (2.) Swell on right side, not too much. (3.) Length, two spaces below the line. (4.) Crossing on the foot-line. (5.) Loop not too wide or narrow.

SMALL Y.



The last part of *m* prefixed to the lower looped stem. No further instruction needed.

SMALL G.

The first part of *a* prefixed to lower-looped stem.



SMALL Z.

This may be described as the first part of *m* terminated by a small loop, and the lower loop added by means of a slight shoulder.



DIFFICULT COMBINATIONS.

In combining letters, there are a few points which require special notice, arising from the meeting of different connecting lines at the close and beginning of letters.

When *n* follows *u*, the last line of the *u*, which hollows in, changes at the middle to the first line of *n*, which bows over. In practice, it will be found that the resulting line is very nearly straight.

When *e* follows the letters *b*, *v*, *o*, which end with the level curve, this curve must be dropped half way down to make the *e* loop.

be, ve. In this case, the loop of the *e* must be provided for: hence the level curve must be dropped half way down. Show on the board the necessity of this, by making a *b* or *v* as usual, when the *e*, if added, with its loop, would be too high. This is the common fault. Take care that a correct habit of dropping the level curve before *e* is formed.

bi, vi. Here *b* and *v* end with a level curve; *i* begins with an oblique line at the foot. In combining them, the level curve is used in common, and the oblique line is omitted.

When *o* is followed by *r* or *s*, make the level curve very short, and carry it above the one space in height: the final dot of the *s* is made in the air, and does not reach the connecting line. When *t* or *p* follows, make the horizontal part of the curve short, and keep well up in going to the required height. When *a* follows, carry the level curve far enough forward to make the oval sharp, long, and narrow.

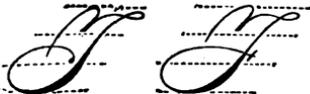
CAPITAL T AND F.

The stems of these letters must be made somewhat short to allow the heads to be placed above without touching them. They are also more curved, and less slanting, than the first line in *A, N, M*. The top is begun on the left side with a reverse oval, "Up like an *o*, down like an *o*, up like an *o*, double curve. Have the highest point in the cap curve over the top of the stem." *F* is crossed.



CRITICISM. — (1.) Stem. (2.) Head.

These popular forms may be thus described: First part of small *m*, double curve horizontal, loop, double curve stem, and oval finish.



CAPITAL I.

This letter begins with a full oval curve up, then move the pen the least bit to the right to take off the sharp point, down almost straight and slanting, shade and run under, bring the oval finish over half the height. From these simple directions, the scholars will be found able very soon to make a splendid letter.

CRITICISM. — (1.) Curve of up-stroke not too much. (2.) Not too much curve in down-stroke. (3.) Oval of right slant and height.

CAPITAL J.

Begin like the *I*, continuing the straight slanting line to the foot-line, add the lower looped stem, shaded on the right side.

(1) The first example is that form of the letter to which we have given the preference in the elementary copies. The second example is a bold, beautiful letter; but it requires considerable command of the pen to write it well.



CRITICISM. — (1.) The width of the head. (2.) The general straightness of the letter.

In this form of head, Bow over, loop, up on up-slant, then stem as before.



CAPITAL H.

The special point in this letter is the full sweep of the first line.

We should thus describe it: Slant up two spaces with full sweep, down straight and slanting, shade, and run under, oval over half the height of the letter. Begin well out in front three spaces high, curve as you descend until near enough to the first part, then down with very slight curve to the foot-line. Crossing as in *A*.

CRITICISM. — (1.) Full sweep of first line. (2.) Curve and straightness of the second part.

For this form, Over, loop, over and down, up with sweeping double curve, finish with last part of *M*. First part about two-thirds of height, second part, full height.



CAPITAL K.

Begin exactly like *H*. For second part, begin well out in front, three spaces high, curve over well to the left till near enough to the first part, turn under and up to form a small loop pointing upwards on the first down-stroke, little shoulder, down straight and slanting, short turn, up.

CRITICISM. — (1.) Of first part as in *H*. (2.) Little loop pointing upwards, and on the first part.

CAPITAL L.

This is a much more difficult letter than is generally thought. To write it, make a full sweep at starting to half the height of the letter, change the slant, cross at the middle, shade and run under, level loop, touch the foot-line on the right side, and up.



ILLUSTRATION. — To show the stem of *L*, draw a straight slanting line on the board, mark a point on it for the foot-line, one for the top of the letter, and one for the middle point. From the top point to the middle make a curve on the left side, and a similar curve on the right side from the middle point to the lower one. This is the stem. Now add the up-stroke and the foot, and the *L* will be complete.

CRITICISM. — (1.) Full sweep of starting line. (2.) Change of slant. (3.) Crossing at middle. (4.) Change of curve there. (5.) Touching foot-line on right side.

CAPITAL S.



This letter is made exactly like *L*, except that, instead of the foot, the curve is carried over to form an oval finish.

CAPITAL P.

The stem begins two and a half spaces high, and is a full double curve. The special point in this and the two following letters is, that, as soon as the foot-line is reached, we must turn and go up. This arises from the habit formed of running to the left at the foot of the double-curved stem to get a good oval finish, as in *A, N, M, T, F, H, I*, &c. As soon as the third space is reached, the line drops to half the height, then is carried up to the left, and a small dot made downwards.

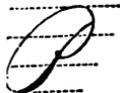


ILLUSTRATION. — Make a simple oval on the board, and then put in the stem and upper lobe for *P*; two lobes for *B*; lobe and double curve for *R*.

CRITICISM. — (1.) Turning and going up as soon as the foot-line is touched. (2.) The front being the left side and top of an oval. (3.) The finish of the lobe.

CAPITAL B.

This letter begins exactly like *P*, only, instead of the finishing dot, a small loop is made on the stem pointing upwards, and another lobe added, the curve of which follows the curve of the stem, goes below the foot-line, and is brought up in the inside of the front part, to end near the middle loop.



CAPITAL R.

This letter is like the last, except that, instead of the lower lobe after the middle loop, a slight shoulder is formed, then down straight and slanting, short turn, and up.



CAPITAL O.

This is a direct oval, occupying three spaces, the width being one-half the slanting length. The special point in this letter is to begin to turn at the height of the short letters, so as to get a full, broad turn at the bottom.



The difficulty in making it arises from the habit formed of going down straight and slanting, making a short turn, and going up with more slant. This is the one error you may expect. Impress, then, on their minds that the back of the *O* is curved, and that they must turn soon.

ILLUSTRATION. — Make the last part of *u*, of large size on the board. Notice the straight down-stroke, narrow turn, and angular form. Then make a capital *O* on it, showing the straight line changed to a curve, the broad turn made by turning soon, and the parallel character resulting.

CRITICISM. — (1.) Curved down-stroke. (2.) Broad turn. (3.) Parallel up-stroke. (4.) Inner curve near left side, and ending near the bottom, or carried down through and up, to join the following letter.

CAPITAL D.

This letter has several forms in common use. We describe two of them; the former with full oval finish in front, the latter with oval back.



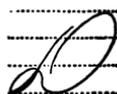
The former begins with shortened double curve, *L*-foot, oval up-stroke, and capital *O*, of considerable depth in front. The shade may be made on the lower part of the stem, or on the first down-stroke of the finishing oval, but only one shade to the letter.

ILLUSTRATION. — Make a broad oval on the board, and place this *D* in it.

The latter begins with short, double-curved stem, almost upright loop, and the turn, up-stroke, and down-stroke of *O* on the right side of the stem.



ILLUSTRATION. — Make capital *O* on the board; then add on the lower left side the small, almost upright, loop. In making the *O*, place the shade on the inner line.



CRITICISM. — (1.) The general oval character of the whole letter. (2.) The direction of the loops, — level, or almost upright. (3.) The width of the back, — narrow for the former, wide for the latter.

CAPITAL C.

This letter begins exactly like the upper-looped stem: “Slant out, change the slant, cross at one space from the foot-line;” but then, instead of going down straight and slanting, the turn begins, and is thus made broad and handsome for the finishing oval. The great trouble lies in not changing the slant, and so having the loop falling, and the back straight; and, next, in not turning soon enough, and so having the lower turn of the oval narrower than the upper.



ILLUSTRATION. — Make a simple oval, giving the outside lines of *O* on the board; from the left outside run the up-stroke into it, and form the loop with the left side of the oval; finish the *C* in it.



CRITICISM. — (1.) Change of slant in up-stroke. (2.) Crossing at one space. (3.) Broad turn.

CAPITAL, E.

This is a very difficult letter; but careful attention to one point will very soon overcome it. The special point is to make the little loop point downwards: the whole form of the letter depends on this.

We teach it thus: "Down like small *o*, up like *o*, down like *o*, point downwards, over well back, down, and shade like capital *O*, up, down near left side." Homely, if you like, but eminently practical and successful, as you will find on trial.



ILLUSTRATION. — Place a simple oval on the board two-thirds the length of the letter; on the top of it, and cutting it so as to form the narrow loop, place a small, simple oval, one-third the length, and of corresponding width. In this upper oval make the top of *E*, and the lower part in the lower oval. Rub out the small, unnecessary parts, and the *E* appears complete, to the great delight of the children. Point out that the upper oval is over the middle of the lower oval. To show this, you can draw a straight slanting line on each side of it. Again: notice that the little loop points downwards necessarily from the slant of the ovals. Impress this again and again on their minds; for this is the special point.

Once more: make a capital *E* on the board, with the loop level, or pointing up to the right, as they generally make it, and show how impossible it is to make a good *O* for the lower part of the *E* in such a case.



CRITICISM. — (1.) See, especially, that the up-stroke of the head is carried across the down-stroke, and goes down on the left side. A good many neglect to cross, and instead go down on the right side. (2.) That the little loop points downwards. (3.) The relative height of the two parts, one-third and two-thirds.

CAPITAL G.

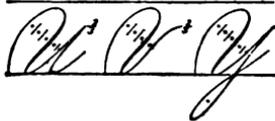
We teach it thus: "Slant out, change the slant, down, and turn at one space, up half a space, down with slight double curve, finish with oval half the height of the letter." This letter requires much care.



CRITICISM. — (1.) Up-stroke, to get the loop on the right slant. (2.) Turn at one space above foot-line. (3.) Movement upwards to half the height of the letter. (4.) Slight double curve, to avoid running back on the up-stroke. (5.) Form and height of the oval, half the height of the letter. (6.) The last line of oval ending through the loop near the stem.

CAPITAL U.

"Throw a curve over like the left side of an oval, full turn, down straight and slanting, with shade, short turn, up two-thirds, down straight and slanting, short turn, and up." The only difficulty is to get sufficient curve and slant on the first curve.



CRITICISM. — (1.) Height and width of the parts. (2.) Turns. (3.) Slant.

CAPITAL V.

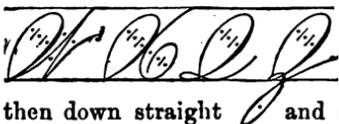
This letter begins like the *U*, but has the second up-stroke, a slight double curve.

CAPITAL Y.

The first part is like that of *U*; and the lower-looped stem, extended, is added.

CAPITAL W.

This begins like *U*; but the down-stroke is gently curved under, and the shade is ended in a point; from this a curve is carried up clear of the previous line to the full height, then down straight and slanting. At the bottom, move the pen the least bit to the right to avoid a sharp point, and then go up bowing over to two-thirds the height.





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homely form is owing to a lateral movement, instead of going up and down. In teaching them, we depend almost wholly on movement.

1. "Up, down straight and slanting, shade."

2 "Up, down, up, down, and *L*-foot."

3 "Up, down, up, down, and up to form little loop and shoulder; finish with oval, up-stroke turned in."

4 "Down, slight horizontal curve to right; down with slight curve, beginning higher up than first part."

5 "Like 3, but beginning with a straight down-stroke; add the horizontal curve at the top."

6 "Begin higher, down, up, down."

7 "Little straight slanting line, horizontal double curve, loop, and down-stroke below the line."

8 "Begin on the right side, over, strong double curve, and bow over, cutting through to the right side. Shade on lower part of double curve."

9 "Begin like sharp oval of *a*, omitting the first up-stroke, down straight and slanting below the line like 7."

Zero is made like the small script *o*, only omitting the up-stroke at the beginning.

GRADATION AND AIMS IN WRITING.

The questions naturally arise, What are the several steps in a graded course of writing? and what should be the aim of the teacher in them? What results can be reached? In our method, these are susceptible of definite statement.

PRIMARY SCHOOLS.

As a general rule, children enter the primary school at five years old, and continue in it three years. Our course is as follows:—

First Year.—Instruction from the blackboard by the teacher, each child being furnished with an “Alphabet Card.” (Erasable Alphabet Card and Rule, or Spelling and Writing Tablets, which also has models of the script letters. J. W. C. Gilman & Co., Boston.)

The teacher takes up the letters in the order given in the Manual, and illustrates them as there directed. They should be placed on a board in front of the scholars, and large enough to be easily seen by all; about four inches between the head and foot lines for the short letters. The cards are necessary, because the reduction from the blackboard size would be very difficult: and, besides, so many scholars are short-sighted, that they cannot see the board; but, with the cards before them, they can follow the instruction easily.

The scholars are now directed to rule two lines on the slate, one-quarter of an inch apart, and to write the letter between them. Then criticise, correct, re-write, &c.

The aim is simply to enable them to write by imitation; and it will be found that they can easily learn to write all the small letters on their slates, and combine them, in the first year. Drawing the print-letters may be combined with this, if desired; but it seems more practical to teach them to write.

Second Year.—They should now take the “Writing Primer, Part I.” This is to be written with a hard lead-pencil. This pre-

sents two decided advantages: first, the getting rid of the drag of the slate-pencil, which prevents the ease of movement so necessary for good writing; and, secondly, the great saving of the eye, which careful work on the slate tries severely.

In this Primer, Part I., the letters, and not principles or elements, are given for copies. The perceptive and imitative faculties are mainly called upon.

The copies are "shadowed in," with a faint line for the scholar to trace, on alternate lines, down the whole page. He is thus aided in learning the shapes of the letters, in acquiring the proper movements for forming them, and constantly corrects his errors by tracing the true form. It is no slight advantage, also, that each traced line is a copy for the line to be written below it. The tracing of whole pages, shadowed in, is almost useless. The combination of tracing and independent writing is the only satisfactory method, as proved by experiment.

The copies should be given on the board, with the needed instruction, getting the description from the children as much as possible. Then they should write them on their slates; when well done there, then write in the Primer, which thus becomes a record of their work and progress.

In this Primer the Roman alphabets, small and capital, are given, with the corresponding script letters, and the figures. The small letters are introduced according to their similarity of form. Short words are also given, to teach combination.

The result of the second year's work, then, should be the ability to write with lead-pencil both alphabets, and to combine the letters.

Third Year. — They should now use "Writing Primer, Part II.," which contains words beginning with capitals, the figures, and short sentences. In it the hand is smaller; the ruling divides the height of the letters into three equal spaces, thus marking the proportions of the letters.

The same method of instruction should be followed, first writing the copy on the slate, and then in the book with lead-pencil. If the former is done at one lesson, and the latter at the next, the change will be found very desirable.

The results should be a very tolerable handwriting on the slate, and on paper with a lead-pencil; and yet no undue stress has been laid on the children's minds, and only those faculties exercised and trained which come first into development.

GRAMMAR-SCHOOLS.

The children are now about eight years old, and are to begin the use of pen and ink. This is a great advance, and one involving peculiar difficulties. Blots and smears are now possible, and mistakes cannot be erased. Nevertheless, great care in taking ink will prevent the blots; and careful teaching on one side, and close attention on the other, will reduce the mistakes and errors to a minimum.

The two great aims now are to be, increased accuracy of form, and greater facility of execution. For the former, analysis of the letters is necessary; for the latter, correct movement. The best analysis discerns the several parts of the letters, and the elements of which they are composed: thus, in *u*, we find a connecting line, and a form repeated. The up-strokes are "hollowed" curves, or right curves; the down-strokes are straight slanting lines. The movement is a compound of the lateral and the upward and downward. The hand is to move sideways, and the fingers up and down.

By practice on the exercises on the cover before each copy, the acquisition of this movement can be rapidly attained.

The first number contains simple forms, single letters, groups, and words, of short letters only. It has been objected, that, after the children have advanced so far in the primary schools, this seems to be a retrograde step, instead of one in advance. We answer, that, if they have been wisely and faithfully taught according to our scheme in the primaries, they can now write on slate and paper, with pencil, a good legible hand for all necessary school-purposes, such as spelling, dictation, composition, &c. Our purpose now is to lead them to acquire style and facility. Experience has confirmed what philosophy would suggest, — that similarity of movement tends to its most rapid acquirement. We therefore confine the scholars at first

to the short letters, in which there is similar reach of movement, and so its more ready attainment. One difficulty to conquer at a time is enough; and the practical teacher who has dealt with these little untrained hands, fifty of them at once, will readily indorse our method.

These two aims must be constantly kept in view, — style, that is, correct and intelligent forming of the letters; and facility of movement. The succeeding numbers of the copy-books are all dominated by these ideas, and constructed accordingly. At first, much help is given by the ruling: this is gradually withdrawn. Frequent reviews of single letters give full opportunity for perfecting their forms, and acquiring the habits of movement necessary for each. So single letters, or even parts of letters, advance to groups, these to combinations, then phrases, short sentences, and longer ones, ending with business and practical forms of composition. Few persons, even teachers, are aware how much thought, time, and experience are required for the production of a successful system of writing. The number of mushroom growths, and their rapid extinction, is a certain proof of it. How many novel systems have been ushered in with a great flourish of trumpets, only to retire speedily as failures before the severely-practical tests of the schoolroom! Only those which are based on a true philosophy, that is, on common sense, succeed in perpetuating their existence. In nothing is the “survival of the fittest” more fully exemplified.

We would now earnestly press one more point on the teacher's attention. It is absolutely necessary that the scholars should always be required to carry out in practice what they have learned. In all their writing — of spelling or any thing else — they should never be allowed to scribble, but always to write; the three main points, if they write on lines, being, — first, straightness of down-strokes; second, even slant; third, even size: we might add, constant attention to the *special points* which have been given them as to the forms of the letters. Thus they will be constantly improving, and not continually undo what they have done.

We would further suggest, as a means of making their writing as

practical as possible for the upper classes, a method we have found very excellent. After they have written a book of sentences on the single line, let them procure the same book again, and, on alternate pages, write the copy on one, and transcribe a passage from their reading-books on the other; the same being selected by the teacher for all. It is to be written in the same style, and with the same care, as the copies. They can thus be taught many points as to the use of paragraphs, sentences, capitals, headings, &c., in prose and poetry. This device awakens much interest, and is very profitable. Dictation on the part of the teacher is also an excellent plan.

To sum up, then, The true system of penmanship must be adapted, at its several stages, to the mental advancement of the scholar, always aiming, so far as may be, at practical ends. The teacher, recognizing the stages of mental development and the steps corresponding, grasps a definite aim and method, and thus by the pleasantest road leads his willing scholars to the desired end, — a handsome style and rapid execution.

