

7
PENMANSHIP.

A GUIDE TO

GOOD HANDWRITING,

FOR

Civil Service,

Commercial, Legal, and General Purposes.

BY

C. H. MITCHELL.

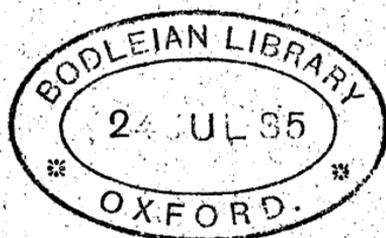
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London:

F. PITMAN, 20, PATERNOSTER ROW, E.C.

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PREFACE.

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THE wide experience of the Author in the art of practical every-day writing, induced him to suppose that he could do something towards the advancement of that art by offering a treatise thereon to the public. With this view he entered into a close examination and consideration of what actually took place with regard to his own right hand during the act of writing: the result of these observations will be found embodied in the following pages.

Although writing is only a means to an end, its importance in the present state of society and commerce cannot well be over-estimated. To those whose handwriting and style of holding the pen are defective, the present work is submitted with the greatest confidence, the Author believing it to exhibit the best method of combining firmness and certainty with sense of ease and diminution of fatigue.

The positions in this book are, like those in the Author's work on the Violin,* open to be set aside; but, like those others, only on proof of incorrectness.

* "How to hold a Violin and Bow, with Instructions in Bowing." London: F. PITMAN, 20, Paternoster Row, E.C. Post-free, 6d.

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PENMANSHIP.

INTRODUCTION.

IF the reader will compare the age in which we live with the time when those in the highest social position could neither read nor write, and when learning was confined to the ecclesiastics, he will find cause both for surprise and for self-congratulation. At the present day the man who has to make the sign of the cross instead of writing his name, does so with a sense of inferiority. Fortunately, now that education is a subject governed by legislative enactment, such lamentable cases will become more and more rare.

Although, however, vast numbers in England are able to write, there are comparatively few who are able to write well. Putting aside those who fill situations for which a good style of handwriting is a necessary qualification, it may be said that bad writing is the rule. The statesman, the barrister, the merchant, the tradesman—all those who *may* write badly if they choose, do so, with comparatively few exceptions. Nay, the notion has even got abroad that it is undignified and derogatory to write legibly. Medical men in general seem to have arrived at such a point, that their prescriptions are quite illegible to the layman unacquainted with medical nomenclature. There is a

foolish idea, too, that good writing lacks character. A good legible style is stigmatised as the characterless hand of a schoolboy. To such an extent have these erroneous notions prevailed, that, in the matter of signatures, the most pitiful absurdities are met with. It is necessary that a man's signature should have a distinctive character to facilitate identification; but it is generally equally necessary that it should be legible. The peculiarity of the signature results in many cases from a desire for protection against forgery; but it is by no means certain that the introduction of marks, not warranted by the rules of punctuation, and other foreign additions, conduces to the furtherance of the object in view. Possibly the more pictorial a signature is the greater the ease with which it may be imitated: the best safeguard seems to be to write well, so that imitation may be impossible without equal ability.

To say the least, the man who writes for another's reading is guilty of a great breach of good manners when he writes illegibly. If the recipient cannot claim calligraphy, he, at all events, has the right to demand legibility. No man has the right to waste another's time by sending scrawls that have to be deciphered piecemeal; and it would be well if it became the fashion to return such communications for transcription.

The causes of the state of things indicated are, perhaps, not difficult to find. In the majority of the schools throughout the country there is no special writing-master, and the pupil is left to the tuition of the ordinary master or teacher who, however well able to teach the other branches of education included in the curriculum, may be utterly incompetent not only

to teach penmanship, but to write a presentable hand himself. Until these facts are realized, and the master is compelled either to be an expert penman or to supply a qualified teacher of the art, bad writing will be the rule and calligraphy the exception; the latter being produced either by those who have a special natural taste in this respect, or by those who, at an early age, are placed in situations requiring what is called a good hand. The author would not be supposed to mean by special natural taste anything more than the words import. He is not of opinion that, with proper training, the art of writing well demands any exceptional natural talent; on the contrary, he feels convinced that anyone may learn to write in a really good style, provided he is not physically disqualified, or performing daily manual labour of a nature so severe as to interfere with the steadiness of the hand. Subject to these exceptions all may, with proper training, write well; without it, only the tasteful will emerge uninjured from the erroneous systems of teaching.

Let us for a few moments examine the course generally adopted in the schools, for teaching penmanship. Copy-books containing head-lines are placed before the pupil, who fills them up as quickly as possible. Each line being copied from the one immediately above it, a false form once made is reproduced to the bottom of the page. For the same reasons, if the whole of the heading be not got into any particular line, it may be found that each succeeding line is progressively curtailed. It is evident that for such a system as this—which is little more than making the pupil do a certain quantity of pen-work—the use of

copy-books entails a waste of money. The end of the second book is no better than the beginning of the first: it may even be worse.

The truth is, the master who himself cannot write well, is no more fit to teach the art than he is to teach the art of playing a musical instrument if he knows nothing about music or musical matters. If the handwriting of the nation is to be changed, there must be a material alteration in the system of tuition.

The best and plainest penmen are at present found in law-stationers', solicitors', and certain Government offices, where there is not such a striving after a current hand as in the mercantile world. These current hands are too frequently disfigured by childish and unnecessary flourishing.

It is surely needless to say much about the importance of being a skilful penman. With this qualification, and the ability to read and to express himself in good language, a man has the first steps to all knowledge. On the other hand, it cannot reasonably be doubted for a moment that advancement in life has in many cases been prevented by bad handwriting.

The author, having had immense experience in penmanship, including daily practice for upwards of twenty years, and having made the art the subject of thought, study, and investigation, claims, if he may do so without egotism, to speak with some authority on the subject. So convinced is he of the truth of his method, that he ventures to believe, notwithstanding all the works extant on handwriting, that the present little book satisfactorily supplies a great public want.

THE ATTITUDE.

THE confinement entailed by much writing is calculated to be highly detrimental to the physical system. It is therefore important to diminish as far as possible this prejudicial effect. For this purpose the posture ought to be varied,—the penman at one time sitting, at another standing; the standing position predominating considerably. For sitting, a wooden, or, better still, a cane seat is desirable, no cushion being used.

The penman cannot be too particular as to the chest and shoulders. The consideration is entirely one of health. A good soldierly position ought to be persevered in until it becomes a habit. Writing on a flat table tends to make the penman violate this rule. A wooden slope, the lower edge of which comes quite down to the table, is very convenient. For standing, a suitable standing-desk, or a ledge fitted to the wall at the proper height is required.

If a flat table be used, the right fore-arm, at any part between the elbow and an inch or two above the wrist, should be laid upon the edge. This will serve as a guide in the case of a slope also. The wrist must not rest upon the table or slope; the object being to combine adequate support with the least possible impediment. The right side of the little finger end and nail

touches the paper, the place of contact being small. Thus no part between those two points of contact touches the table or desk.

The left hand is used to move and steady the paper, and, subject to this, the left arm and hand might, so far as writing is concerned, be in almost any possible position. Such being the case, the author suggests that the left arm be made to contribute as far as possible to a healthy position. A good plan is to place the tips of the first two fingers on the left bottom corner of the paper, the thumb passing round the edge of the table or desk, whilst the arm is kept close to the side and the shoulder is kept well down and back. The reader is advised to test the comfort of this position. Of course the plan may not be feasible in all circumstances.

The right side of the body ought to be a little further from the table or desk than the left side; in other words, the penman must not sit parallel with the edge.

HOLDING THE PEN.

AND now as to the chief point, namely, the manner of holding the pen. Some of the faults in vogue bear the stamp of having been based upon reason, though the reason has in each case led to a wrong conclusion. There is as it were "method in the madness." Let us consider a few of these faults.

One error is to hold the pen with the thumb and first and second fingers, whilst the other two fingers are drawn towards the palm of the hand. The evil of this is that a very powerful support is withdrawn, the penman cannot be certain as to the direction his strokes will take, and firmness is lost. In this method the ring and little fingers are folded not quite half-way into the palm of the hand. The little finger rests on the paper, but is brought too far over to it, that is, it partially lies upon the paper, so that the resistance to motion is increased.

Another fault is to fold the ring-finger entirely in so that its tip touches the ball of the thumb. This method produces more weakness and uncertainty than the preceding. The reason underlying both methods is evidently that the two fingers holding the pen shall be free in their motions, but the true method combines freedom with firmness and certainty.

Yet another error is to straighten the first joint of the forefinger so that the middle joint presents an ugly, sharp angle. This error is simply intolerable, and is so gross that the author does not believe any teacher is so ignorant as to inculcate it, but thinks it is the result of carelessness on the part of the penman. With such a method, gradation of stroke is rendered unnecessarily difficult, if not impossible.

Another bad habit, doubtless originating like the one just mentioned, is to bring the pen below, instead of keeping it above the root-joint of the forefinger (the tip of the finger being regarded as the top), so that the thumb is straightened too much and the point of the pen is brought to lie too flat upon the paper. The writing produced by this faulty method is not worthy of the name, presenting, as it does, an appearance as though written with a sharpened stick. If the reader is encumbered with any of the faults enumerated, he will do well to discard them at once.

Let the student now consider what, in the author's opinion, is the one only true method.

The pen must be held with the thumb and first and second fingers. The middle of the fleshy tip of the forefinger, or thereabouts, is so laid upon the holder that the tip of the forefinger may be an inch and five-eighths, or thereabouts, from the pen-point. On looking, however, from above, the left side of the finger-end is seen to project further past the side of the holder than does the right side. This finger leaves the penholder before the first joint, and does not come into contact with it again till the crease, at the second or middle joint, is arrived at, when the holder lies along the side

of the finger, from the lower edge of that crease to the top of the crease at the bottom of the finger. The holder does not usually come into contact with the middle section of the finger between the first and second joints; nevertheless there is very little space between this section and the holder.

The fleshy tip of the thumb is placed against the left side of the holder. The thumb must be bent so that the right end of the top of the nail, or right top corner, comes just a little in front of the inside crease, at the first joint of the forefinger, that is, a little further towards the finger-point. Too much importance cannot be attached to the placing of the thumb. Let the learner realize by experiment the different sensations produced by varying the position of the thumb-tip. If it be brought back to the second joint of the forefinger, or taken up to the point of the forefinger, a sense of weakness is produced, the latter position necessitating an over-arching of the forefinger. The outline of the thumb-end must not be seen more than a very little above the penholder. Still, by squeezing the holder, the penman must be able to bring the thumb and forefinger into contact with each other. Of course this squeezing is not adopted in the act of writing, and is only introduced here as a test for location. For example, if this contact cannot be produced, the penman may be sure the tip of the thumb is too far under the holder.

The penholder passes over the skin at the left side of the middle finger nail. It does not touch the nail, yet overhangs it to a slight extent. Nor does the holder press heavily upon the middle finger; on the contrary, the contact with this finger is very light, even when

the point of the pen is on the line ; whilst, as the pen goes above the line, the contact is lost. Nevertheless there is a feeling of great security through the placing of the middle finger partially at the right side of the holder, and partially under it, slight as is the contact with this finger. Some teachers enjoin that the middle finger, as well as the forefinger, should be placed upon the penholder. This plan is bad, because it interferes with freedom of action.

The right side of the middle finger end lies upon the left side of the nail of the ring finger, and the right side of the fleshy tip of the ring finger up to the middle, and perhaps a little of the tip beyond the middle, should lie well on the little finger nail, even reaching a little beyond the middle of the nail.

These enjoined positions are, indeed, the natural ones into which the thumb and fingers fall, and by altering any one of them a feeling of impediment is at once produced. A peculiar physical conformation, or the nature of the fittings of the penholder, might render some change in position necessary, but the learner is recommended to be certain that such necessity arises before departing from the injunctions laid down.

The penholder is worked by the joints of the forefinger and thumb, the motions of which produce motion in the middle finger, and to a less extent in the ring finger. When the pen-point is at the top of a capital letter the holder will probably be brought into contact with the middle section of the forefinger, which it does not touch when the point is on the line. The tip of the little finger must be free to move over the paper without any feeling of resistance. Writing should be

produced not by a series of jerks, but with a steady, uniform motion of the pen-point for each portion not requiring a raising of the pen.

- This point respecting the little finger is of such consequence that it may be considered to constitute one of the royal roads to penmanship. The finger in question must not seem to stick to the paper. It must not be brought up at intervals to the first and middle fingers when they have proceeded a certain distance and can stretch no further, but must travel along with them; in short, it may be said that the penman should not be aware that he has a little finger at all.

The more rapid the writing the more important is it that the little finger should not impede. During the act of very rapid writing it might perhaps be thought, on account of the motions of the little finger, that the whole hand was following the forms of the letters, but this is not, or ought not to be, the case. Holding the pen stiffly, and tracing the forms with the whole hand would be far from representing what ought to take place. The first finger, middle finger, and thumb are the real makers of the letters, the responsibility for the forms being centred in them.

With respect to the direction of the holder and the position of the right arm, certain erroneous rules have become stereotyped. The common notion is that the holder ought to point over the right shoulder, and that the right elbow should be brought close in to the side of the body. Anything more opposed to freedom in penmanship could not well be imagined. Doubtless, many who adopt more natural methods when released from the dictates of the teacher think they are taking

unpardonable liberties, and sinking into lazy and prejudicial habits. Now the proper position for the forearm is not even one at right-angles with the front of the table. For writing on the left side of the sheet the elbow is tolerably towards the right, yet not excessively so, the forearm approaching more and more towards being at right-angles with the front of the table as the hand travels to the right. It might be well, however, if the sheet be very wide, to bring the body up, rather than allow this point to be reached.

As to the direction of the holder, it has been recommended that it be parallel with the side of the paper, the point of the pen being laid flat on the paper. The latter recommendation is good: the former one, though not nearly so faulty as the rule which directs that the holder shall point over the shoulder, is not quite correct. The top of the holder should point a little to the right. When the pen is laid flat upon the paper, if a thick, broad, sloping stroke be made, there is a better chance that the top and bottom of it will be parallel with the top and bottom of the sheet. This chance is perhaps greatest when the holder is parallel with the side of the paper, but the advantage does not seem to compensate for the loss of ease resulting from the abandonment of the slight inclination of the top of the holder to the right. A great advantage of placing the pen-point flat on the paper is that the penman avoids an over-leaning upon either the left side or the right side. With such faults there can be no smoothness, and the latter mode produces spattering. The paper itself ought, of course, to be square with the table.

The kind of pen to be used is a matter of great importance. Many of the pens that are manufactured are of the most fantastic shapes, and only adapted to writing which is utterly false in principle. They are suitable, in short, only to the wayward peculiarities of certain scribblers. A good pen, suited for good writing, ought to combine firmness and elasticity; and, if every person wrote in the true normal style, all pens would be substantially alike, as they ought to be, and suited to all penmen. A steel pen should be used. The quill for ordinary penmanship is a relic of by-gone times, and nothing satisfactory in the way of ordinary writing can be produced with it.

STYLES—ABBREVIATIONS.

THE inclination of the writing ought to form an angle of more than forty-five degrees with the line, and fewer than forty-five degrees with the left side of the paper. It is difficult to understand how anyone can be so short-sighted as to adopt either a perpendicular hand or what is called back-hand, for ordinary purposes. All such directions of the strokes are foreign to the manner of holding the pen, and of writing from left to right, and all tend to increase fatigue. If, for instance, we wrote with the left hand, the proper style would be to write from right to left, and in such a way that, on holding up the paper to the light and looking at the reverse side, we might see the writing as in the present ordinary way. Back-hand and perpendicular writing are adapted only for titles or headings, ornamentation, and the like.

One point towards becoming a good penman is to adopt a proper set of models and always write the same word in the same way. If the reader is a phonographer he will doubtless be reminded of the corresponding rule in phonography as to outlines. The penman, by frequent use of the same forms, will, in the absence of a special reason to the contrary, become enabled to produce fluency of outline and the other qualities which belong

to beauty of form. It will thus be seen that these models are worthy of careful consideration. Some of the forms used in the slips and head-lines at schools are not adapted to ordinary use; and it is a mistake to set pupils to copy forms, the accurate imitation of which is not desirable. In a style of writing for business purposes, all superfluous strokes and unnecessary lifting of the pen ought to be avoided. In Appendix A the reader will find a set of models answering these requirements; but he must beware of carrying such requirements too far, by robbing a form of any essential portion, or by carrying on the stroke when the pen ought to be lifted. With regard to the latter point, it is better in legal documents and business documents of a legal nature, to let each word be detached; but in writing of less moment, the pen may, to save time and trouble, be permitted to join here and there a couple of words or more, of course not writing them as if they were one, but preserving a reasonable distance between them.

Appendices A, B, and C, contain three sets of models; the first being suited for general purposes, the third where great speed is required, and the second being intermediate. Let us now consider the models of the first set, or those in Appendix A, more particularly, taking the capitals first.

The A ought to be pointed at the top, as grace in the rounded top is difficult to obtain, and an enlarged small *a* must never be used for the capital. The form of the B in which the stroke is carried over the top, is difficult to make. Nor is it easy to make a graceful C by commencing at the left of the down-stroke. A similar remark may be made as to the letter E. F and T

should, in order to save time, be made without raising the pen; besides, the forms with a separate top are somewhat difficult. It will be found better not to loop G and Y at the bottom: it is not easy to make a good loop to either of these letters. I and J ought to have separate forms. The loop to the J is easily made. K and X are the only letters in which the pen is lifted, and X being seldom used may almost be left out of the question. If the student can make a neat copy of the K without a lift, he may adopt that form. For M, N, Q, S, and Z, the penman must not use the corresponding small letters enlarged, and the last stroke of N and W must not be carried too far to the right. P ought to be done without raising the pen. R may be made in two ways, both without raising the pen, and as the finishing portion turns to the right, and not like that in B to the left, the objection against the form corresponding to that of the discarded form of B does not apply here. V must be rounded at the bottom. The form of W given in the table is the easiest form of that letter.

We now come to the small letters. The penman ought to adhere strictly to the form of *d* in the models. A diminished capital or Greek epsilon ought not to be used for the small *e*. The letters *f*, *g*, and *y*, looped at the bottom, are difficult to make well, and although the forms of these three letters in Appendix A cause extra raising of the pen when the letters are not final, still these forms are recommended in order that the difficult loops may be avoided. If the penman adopt an outline very difficult of formation, he will run the risk of marring his work every time that outline appears.

Should it be determined, on the question of time, to loop *G*, *Y*, *g* and *y*, the downstrokes of the loops ought to be slightly concave to the right at their commencement. (See Appendix A.) The dots of the *i* and *j* should be in proper position. Two forms of *j* are given: the use of one avoids the loop, but it may possibly be thought too meagre. The reader's attention is directed to the form of *q*; it is very difficult to round this letter gracefully at the bottom. Of the two forms of *r*, that in Appendix A is decidedly the easier in this style of writing; yet in the style called "copper-plate" writing, the form in question is the more difficult of the two. By using the long *s* in double-*s*, a raising of the pen is avoided. It is not easy to round *t* gracefully at the bottom and stroke it.

In combination, the forms of capital *E* and *H* may be curtailed of the terminal loop, or the loop can be retained as may be found convenient.

When great speed is required, the models in Appendix C may be used, provided the nature of the document will admit of their adoption. Attention should be paid to capitals *W* and *N* in combination. The reader will of course observe that in this style time is gained by curtailment, and by avoiding, as far as possible, the raising of the pen, loops being made where in the normal style they would not be introduced. He should note, however, that the first style can be carried to great speed.

Of course it must be understood that some of the models in Appendix C are merely tolerated, but it is submitted that this style as a penman's worst scrawl will be superior to the best usual productions of thousands.

The forms in Appendix B constitute an intermediate system, and may be used where an appearance of greater fluency is desired than that given by the normal style. This intermediate style may be written somewhat more quickly than that in Appendix A, and does not admit of so much speed as may be attained by the use of the style in Appendix C. The reader should carefully observe the variations in Appendices A, B, and C, and note also the marks of punctuation and the figures.

Possibly time and labour might still further be saved. It should, however, be borne in mind that with regard to handwriting the following points present themselves for consideration, namely,

Legibility,
Essentials,
Beauty,
Time,
Labour ;

that these may vary in order of importance for different styles, and that saving of time and labour do not seem to go necessarily together.

The author suggests that, in practising, the penman should from the first copy the actual forms required, discarding the old-fashioned "straight strokes and pot-hooks." The learner is not required to draw a circle.

Care ought to be taken in forming a style that no individual letters be neglected. Each form should receive due attention during the early efforts, those letters in the formation of which faults are likely to occur being specially watched. For example, there is a liability to make the small *e* "blind." Moreover,

letters of the same kind ought to be of the same height ; and the penman must be independent of ruled lines, taking care to acquire the power of writing straight without lines. When the style is well formed, the outlines will almost seem to take care of themselves. All superfluous motions of the hand must be avoided. It is highly amusing to notice the preparatory flourishes of some scribblers whose efforts altogether belie the introductory motions. The penman should eschew also all fantastic forms of letters. Any two sides of a triangle are together greater than the third side, and the probability is that if any departure be made from the approved models, time and trouble will be thrown away by the introduction of superfluous marks, to say nothing of marring beauty of form.

The author emphatically condemns the adoption of angular writing by ladies. There is no valid reason why they should use models different from those copied by the other sex. The present reprehensible practice has possibly originated in the notion that it would be bold and unfeminine to write in the rounded style ; but the practice is as foolish as that of writing illegibly, to which allusion has already been made. Even when angular writing is at its best, no beauty of form can be produced in that style, which is directly opposed to all fluency and beauty of curvature, whilst it is well known to what miserable scrawls it usually degenerates in practice. Another reason for the adoption of a round style of handwriting by ladies is the increased demand for female assistance in various situations where writing is required : hence, if for no other reason than to afford her a better chance of earning a livelihood in case of

need, a lady ought to adopt the rounded style of writing.

In the styles known as "copper-plate" writing, variations in outline are made, the saving of time and labour not being sought for in such styles; but the present work being intended to teach only plain and practical yet graceful every-day writing for legal, Civil Service, commercial, and general purposes, specimens of copper-plate and ornamental writing are not introduced.

The penman ought to feel the elasticity of the pen, gradation of stroke as opposed to sudden thickening and diminishing being carefully striven after.

Where the circumstances render such a course desirable, the style in Appendix C may be more completely adapted to great speed by further avoiding the raising of the pen. In addition, time and labour may be saved by the use of judiciously-formed abbreviations in any of the styles whenever the words of the document are not necessarily to be written in full. The employment of abbreviations is sufficiently connected with the subject of penmanship to warrant the author in furnishing a few examples which will be found in Appendix D. From these the reader will perceive the principle upon which abbreviations are formed, and he should note the three ways in which the shortening is indicated. Some of the examples admit of all these modes. It is possible too that with some of the words still greater curtailment might in certain circumstances be resorted to without danger of ambiguity.

GERMAN TEXT.

GERMAN TEXT, belonging, as it does, to ornamental writing, is, strictly speaking, out of the province of this book. Inasmuch, however, as it is so rapidly done, and in order to make this manual more useful for legal purposes, a set of models is supplied in Appendix E, and a few remarks will now be offered on the subject.

The letters may be made with a quill, off which the ends have been cut, or with an unpointed steel pen, for example a Perry's "BB Broad." The penholder points well to the right, and the concavity of the pen faces well to the right. A steel pen is used for the hair-strokes. The letters ought to be perpendicular, but there is a tendency to make them sloping. Any fault in this respect is more readily detected by holding up the paper to the light, and looking through from the other side.

APPENDIXES.



— Appendix A. —

Models in the normal style.

Capital letters A B C D

E F G G H I J K K

L M N O P Q R S T

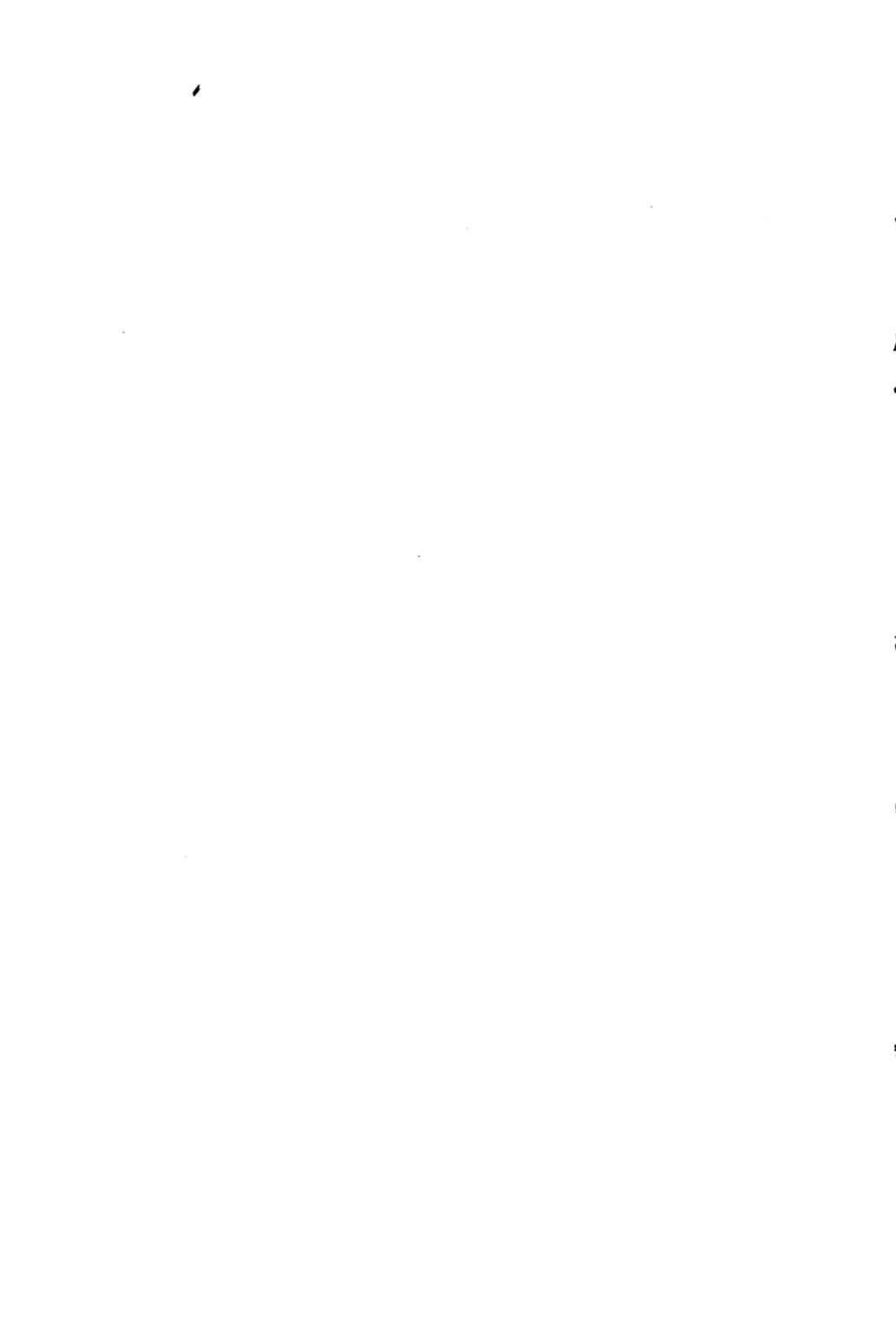
U V W X Y Y Z.

Small letters a b c d e f g

g h i j k l m n o p q r

s t u v w x y z.

Figures 1 2 3 4 5 6 7 8 9 0.



Combinations. Anthony
Brussels Coffey Dublin
England Fever George
Henry Ink John
Kettle London Mayseder
Narrow Orange Pique
Quilp Rajah Strength
Thomas Uriah Vanity William
Xerxes Yet Zanzibar
Miscellaneous. & &c., ?

" " 16. 16th 16th

— Appendix B. —

Intermediate style.

Capital letters A B C

D E F G H I J K

L M N O P Q R

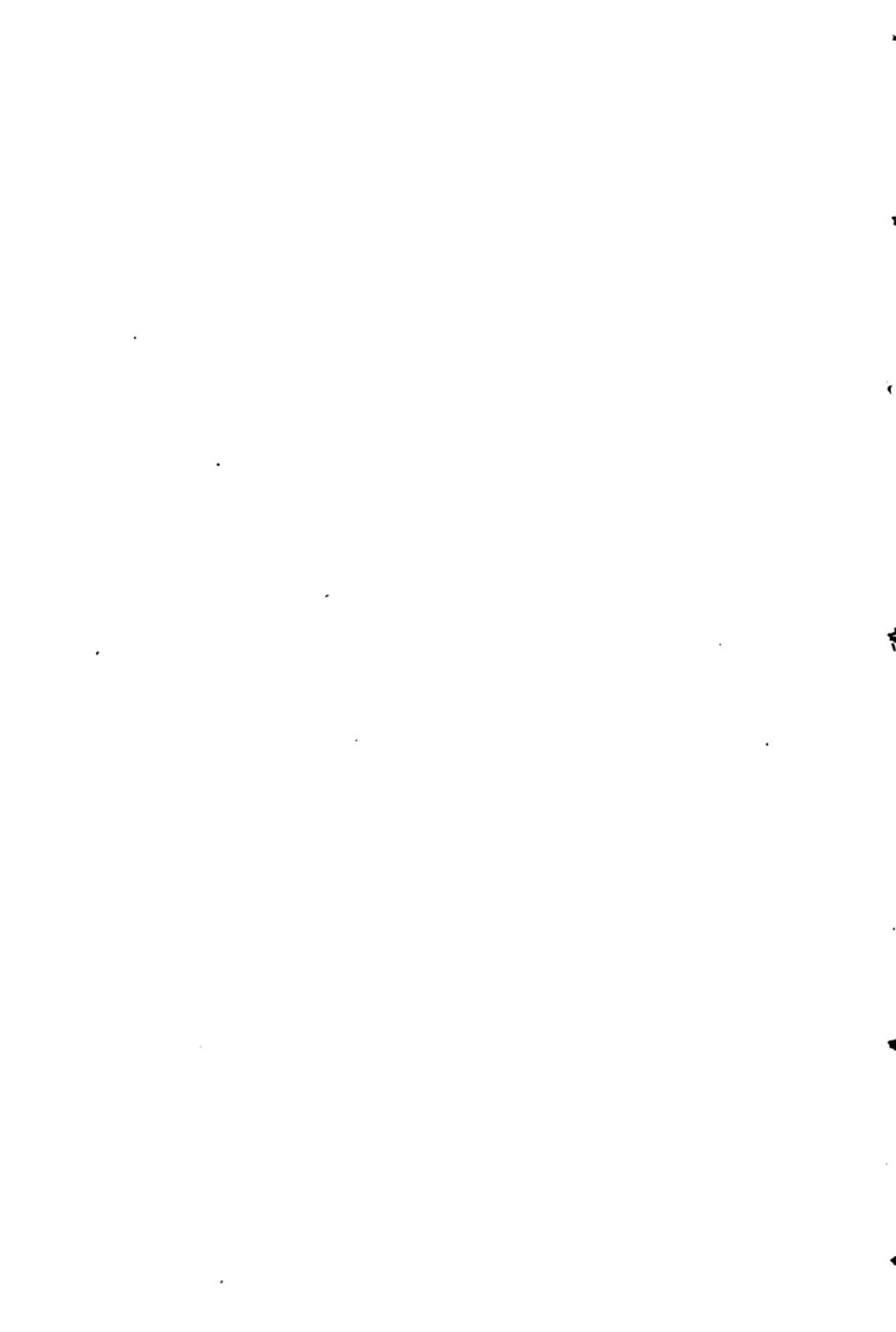
S T U V W X Y Z

Small letters a b c d e f f

g h i j k l m n o p q

r r s t u v w x y z

Figures 1 2 3 4 5 6 7 8 9 0.



Combinations. Anthony

Brussels Coffey Dublin

England Fever George

Henry Ink John Kettle

London Mayseder Narrow

Orange Pique Quilp

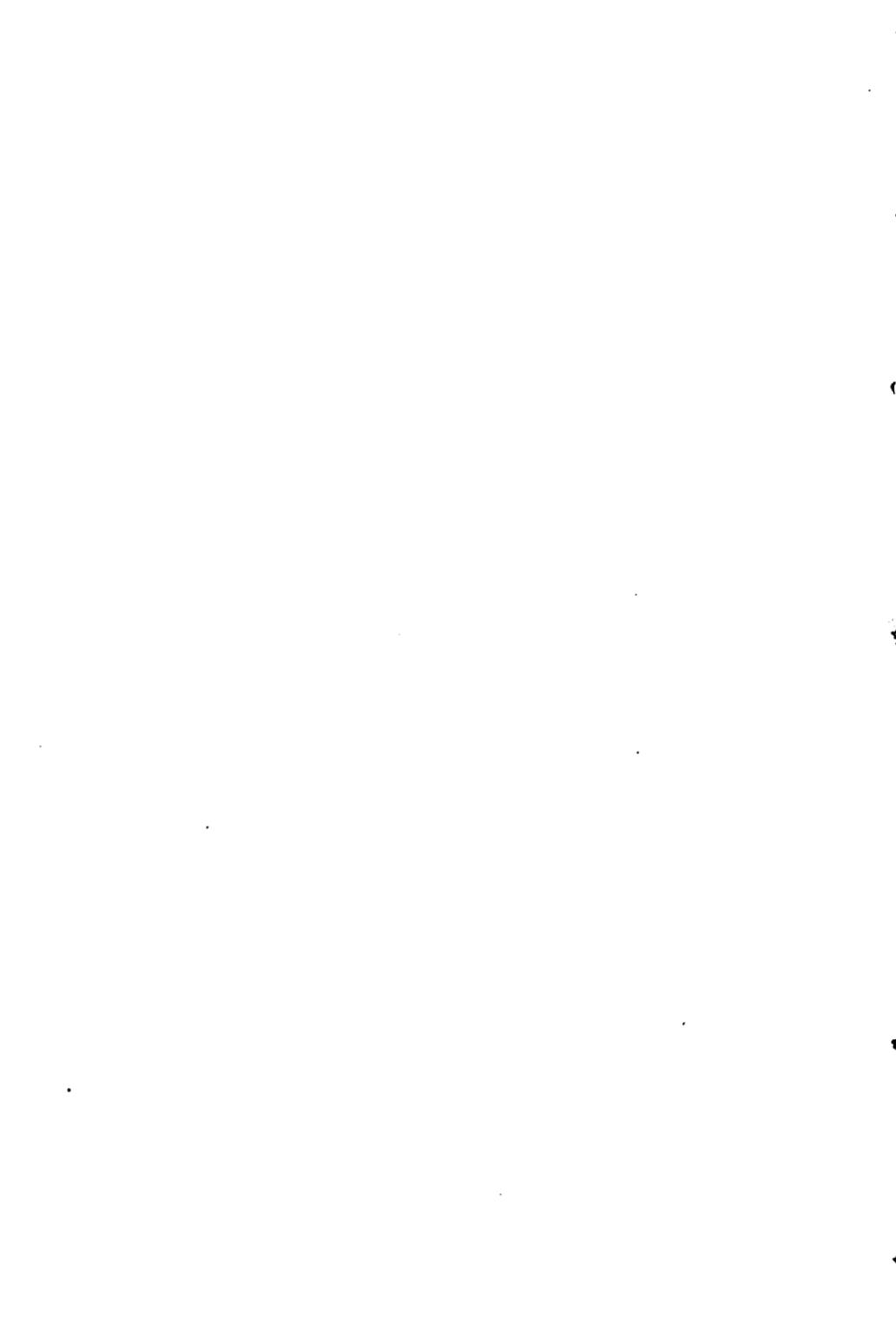
Rajah Strength Thomas

Uriah Vanity William

Xerxes Yet Zanzibar

Miscellaneous & Co., ?

" " 10. 16th 16th



—Appendix C.—

Models adapted to great speed.

Capital letters. A B C

D E F G H I J K K

L M N N O P Q R

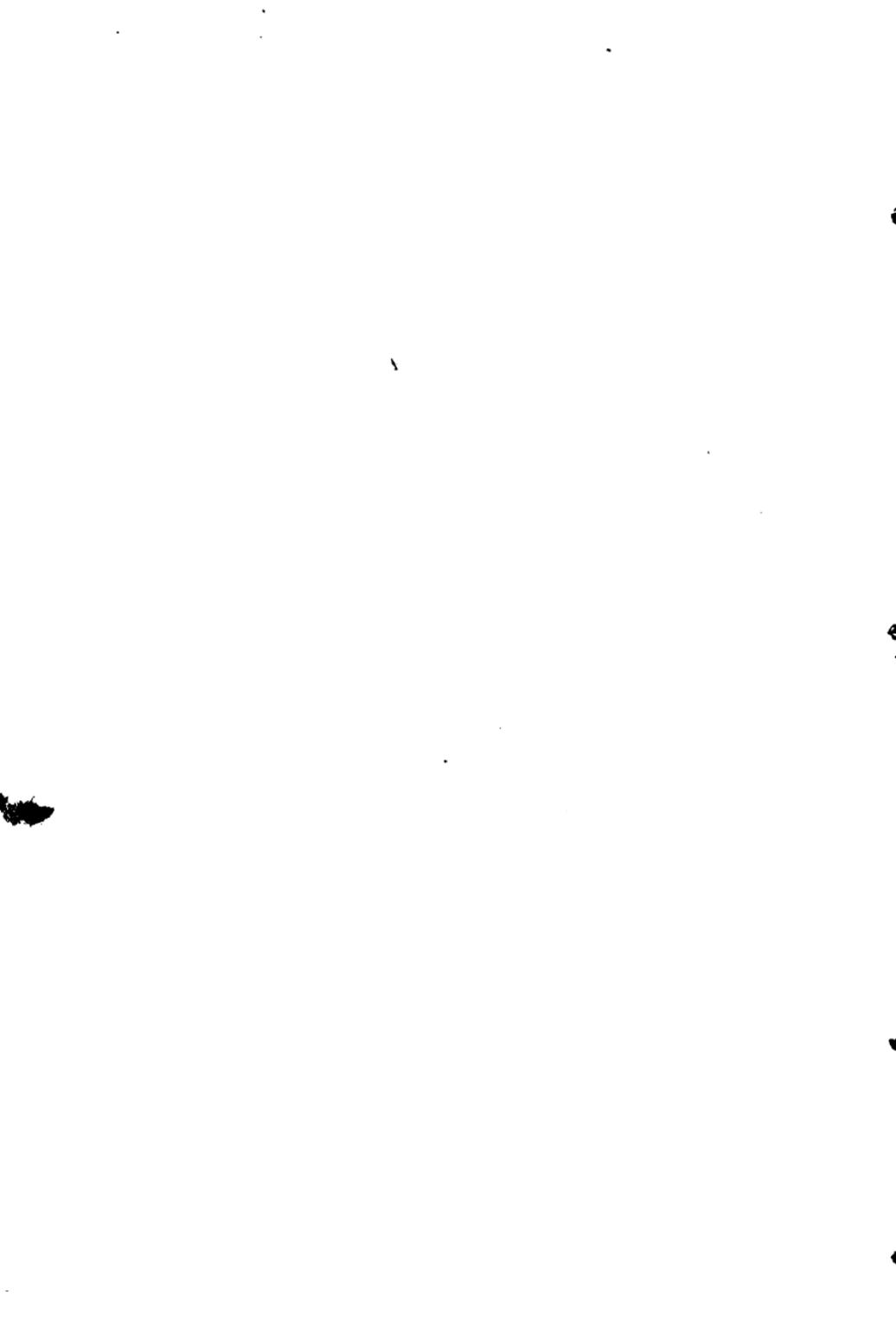
S T U V W W X Y Z

Small letters. a b c d e

f g h i j k k l m n o p

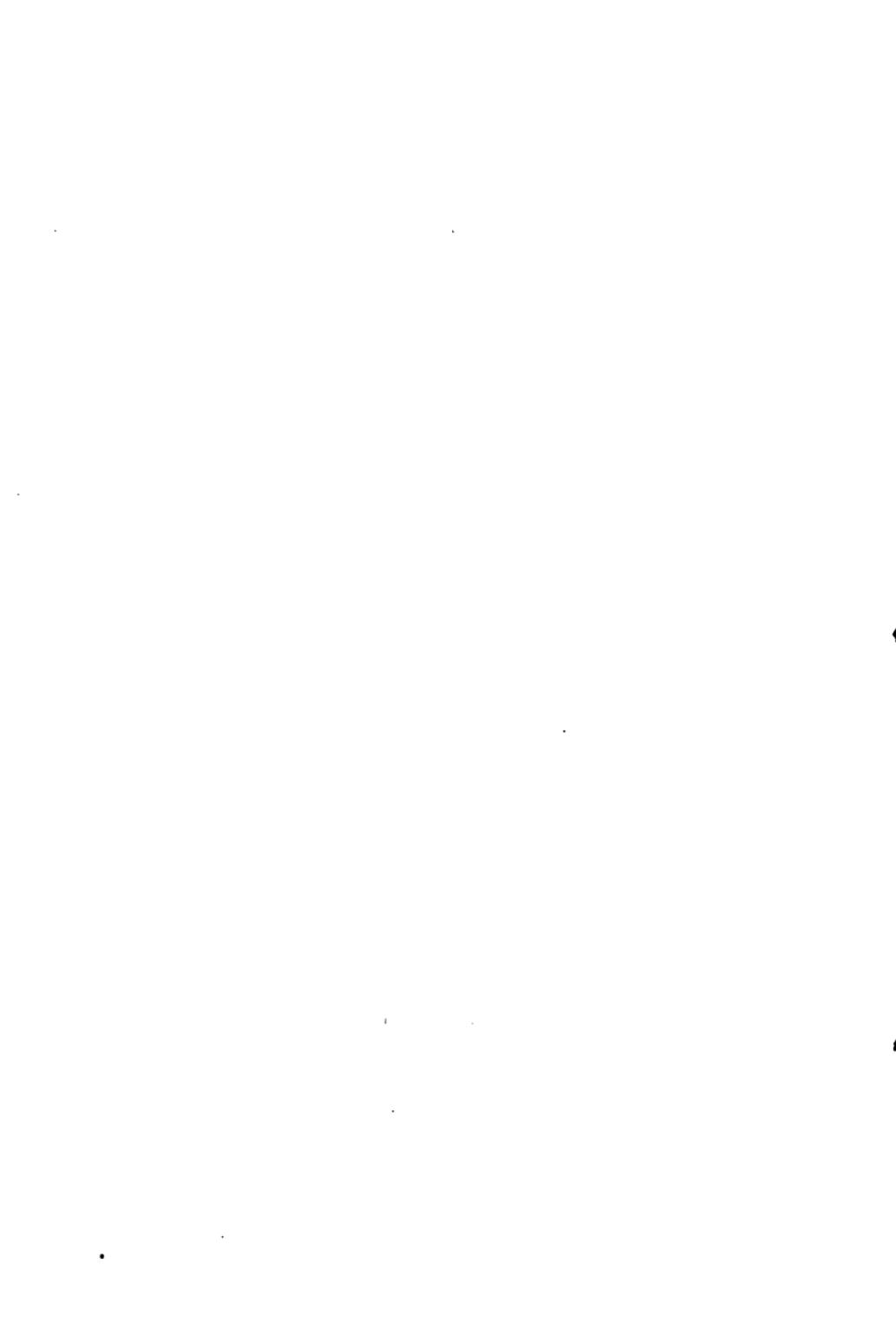
q r r r s t u v w x y y z.

Figures 1 2 3 4 5 6 7 8 9 0.



Combinations. Anthony
 Brussels Coffer Dublin
 England Fever George
 Henry Ink John Kettle
 king London Mayseder
 Narrow Orange Pique Quilp
 Rajah Strength Thomas
 Uriah Vanity William
 Xerxes Yet Zanzibar.
Miscellaneous. † †c. , ?

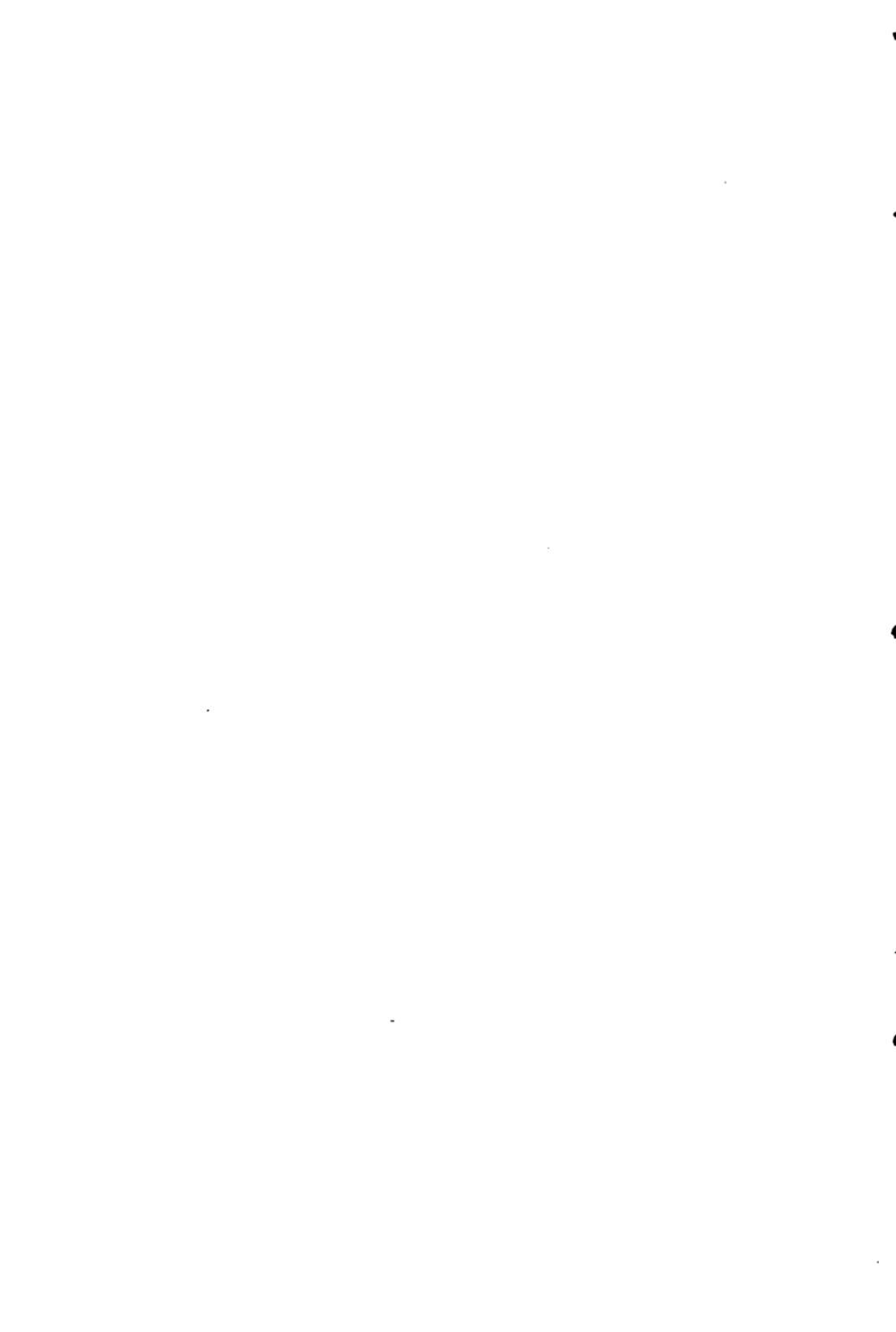
" " 16. 16th. 16th



— Appendix D —

Abbreviations.

after	af. ^r
August	Aug. Aug. ^t
between	bet. ⁿ
contained	cont. ^d
conveyed	conv. ^d
could	c. ^d co. ^d
deceased	dec. ^d deced
declared	decl. ^d
further	fur. ^r



hereafter	här. här.
herein	hän. hın. hın
hereinafter	här. här. här.
hereon	hän. hın
indenture	indre
nevertheless	nev. ^s
notwithstanding	notw. ^g
said	s. ^d
September	Sep. Sept. Sept. ^r
subject	subj. ^t
testament	test. ^t



testator

testor

testatrix

testrix

whereas

whreas

which

w.^h wch

witnesseth

witseth

would

w.^d wo.^d

— Appendix E. —

German Text Models.

A B C D E F
 G H I K L M N
 O P Q R S T
 U V W X Y Z
 a b c d e f g h i j k l m n
 o p q r s t u v w x y z.

