

Plainer Penmanship

For High Schools and Junior High Schools

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Introduction

FOR many pupils, the difference between good and poor handwriting lies in the presence or absence of a few outstanding weaknesses or defects. To improve his handwriting, the pupil should first find these defects and then direct his efforts toward correcting or removing them. The writing deficiencies found to exist, have usually been acquired by the pupil while following a standardized formula. It is obvious that to continue further with that formula will not correct the defect. Something more is required.

For years, the author has devoted a large portion of his time to assisting teachers to analyze, diagnose, and correct pupils' writing difficulties. The processes used and found helpful in thousands of cases, and in the hands of hundreds of teachers, are assembled in this book. The book is designed to be used by pupils in or above the sixth grade. Class instructions may then be given, and individual work assigned according to the needs of pupils.

Indebtedness to the many skillful teachers, who have worked with the author, patiently and consistently, over a period of years, is hereby humbly acknowledged. Acknowledgment and thanks are also due to Lothrop, Lee and Shepard, Boston, for permission to use the poem, "The House by the Side of the Road" from "Dreams in Homespun" by Sam Walter Foss; to Rand McNally and Company for permission to use material from "A Vocational Reader," by Forrest Pressey; to Mr. S. E. Leslie for writing the twenty-nine presidents' quotations; and to the Esterbrook Pen Company for furnishing the presidents' signatures.

J. O. P.

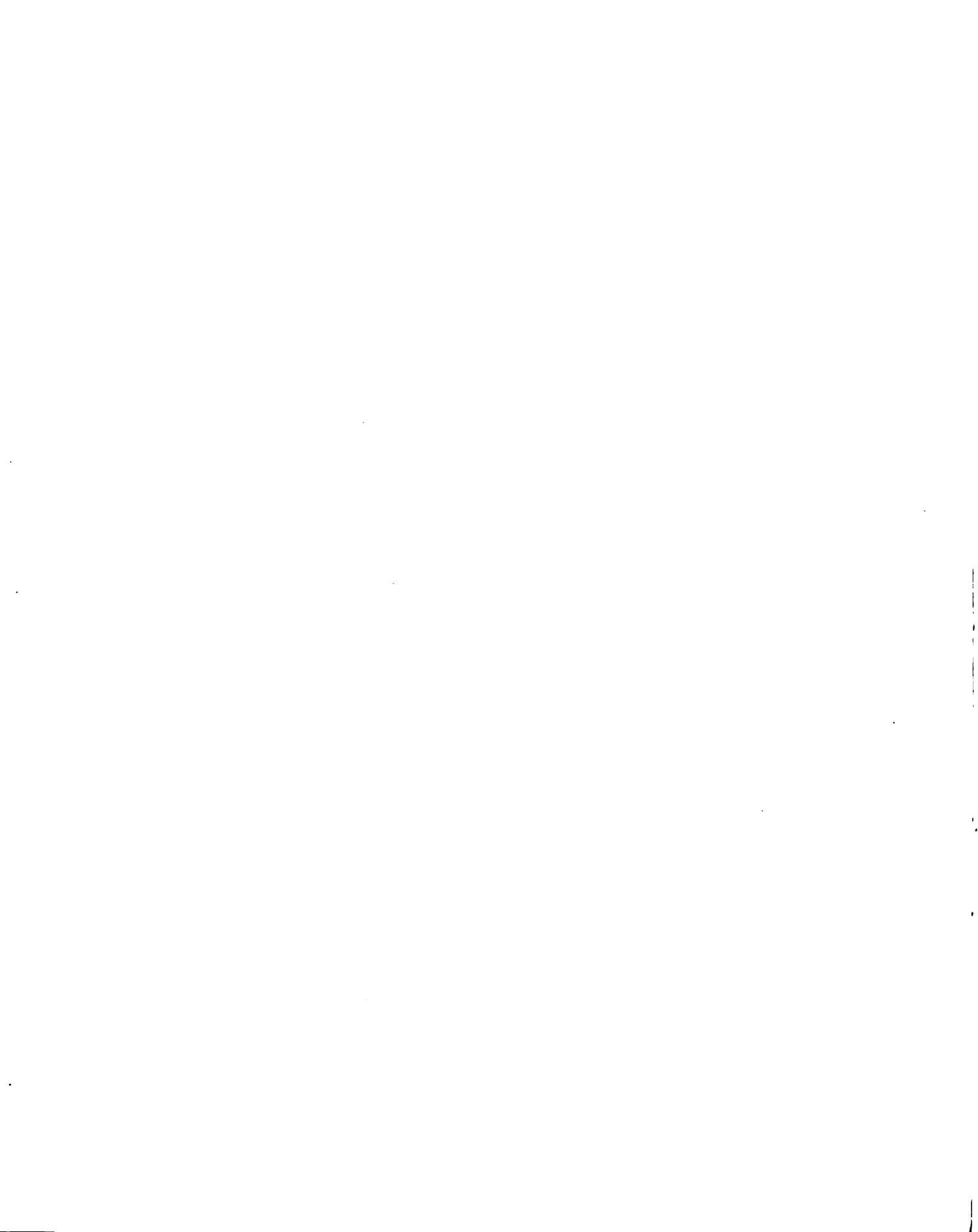


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REFERENCE TO SPECIFIC LETTERS

Pages	Pages	Pages	Pages
a—39 and 52	o—39 and 51	A—60 and 69	N—63 and 70
b—40 and 52	p—39 and 56	B—61 and 62	O—60 and 70
c—39 and 52	q—41 and 58	C—60 and 69	P—62 and 71
d—39 and 55	r—39, 51 and 53	D—61 and 69	Q—65 and 114
e—48 and 106	s—39 and 53	E—60 and 108	R—62 and 71
f—41 and 58	t—39 and 55	F—66 and 69	S—65 and 114
g—40 and 57	u—38 and 48	G—66 and 69	T—66 and 114
h—40 and 54	v—38 and 50	H—62 and 63	U—64 and 71
i—38 and 48	w—38 and 49	I—61 and 70	V—64 and 71
j—38 and 56	x—38 and 50	J—61 and 70	W—64 and 71
k—40 and 55	y—40 and 57	K—63 and 70	X—62 and 64
l—38 and 53	z—40 and 58	L—66 and 114	Y—65 and 70
m—38 and 50	gh—115	M—63 and 70	Z—62 and 65
n—38 and 49			

HANDWRITING IN THE JUNIOR HIGH SCHOOL

THE junior high school has made possible a school organization which more nearly adapts itself to the needs of individual pupils. This has created an imperative demand for textbooks which meet the conditions imposed by this new type of organization.

The junior high school is built around the idea that the individual pupil should be afforded a better opportunity to overcome his deficiencies, and to find and multiply his proficiencies. Teachers and school administrators are striving earnestly to arrange courses in accordance with that principle. The theory, that the needs of all pupils are similar, is exploded. This is true in the field of penmanship as in other subjects.

The junior high school accepts an allotment of pupils from a number of grade schools. The conditions, the ideals, the influences of the schools, and the achievement of these pupils may have been widely at variance. The junior high school attempts to organize and harmonize conditions. It attempts to establish new and higher ideals. It strives to sift out individual deficiencies and to help the pupils overcome them. It recognizes the personal relation between the pupil and the subject. It arouses new interests and proposes new avenues of achievement.

To meet, within its own organization, the conditions with reference to handwriting, the junior high school is called upon to determine: (1) How well should a given pupil be able to write? (2) How much time and effort is it worth to acquire that ability? (3) What avenues should be left open for those who wish to advance beyond that required ability? (4) What provision should be made to assure the retainment of standards already acquired? (5) What provision should be made in the way of hospital classes for the poor and very poor writers? (6) How far should penmanship instruction continue beyond the limited field of handwriting ability? Consideration of those questions has been permitted to influence the selection and preparation of the material in this book.

The organization of the material begins with an acceptance of the writing deficiencies resulting from previous training. The individual's specific handwriting weaknesses are then located. Next in order, a means of isolating the determining causes of such weaknesses is provided. Hospital treatment of the handwriting which is found to be below par, is thus indicated. This is followed by remedial instruction and drill offered through a series of several organized systems of exercises, designed to correct specific types of weaknesses. Thus, for even the poorest writers, is furnished a basis for self-motivation, self-criticism, self-testing, and self-instruction, as well as careful direction by the instructor.

General improvement through class instruction is provided for those whose progress is normal. This kind of practice is vitalized through the introduction of usable and informational thought content in the practice material. Habits of application and maintenance of the standards already reached are stabilized through variety and range of applied business forms and literary construction. For the apt and skillful pupils, the subject is enriched and the field widened through the introduction of closely related forms of penmanship.

PLAINER PENMANSHIP

Capitals by J. O. Peterson

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
P B R P B R T F Z F S G

Small letters by J. O. Peterson

1 2 3 4 5 6 7 8 9 0
a b c d e f g h i
j k l m n o p q r s
t u v w x y z

Standard Script Forms

The forms given in the above alphabets are considered standard by a large percentage of our leading penmanship instructors. They have been adopted as standard by boards of education in some of our important cities and by the National Association of Penmanship Supervisors. The forms in the last line of capitals are also quite commonly used. Pupils should understand definitely which style of capitals are acceptable in a given school system, and practice should be concentrated on that particular style.

KINDS OF WRITING MOTIONS

In muscular movement writing, there are three major kinds of motion. They are (1) the push-and-pull or slant line motion; (2) the rolling or oval motion; (3) the gliding or hinge motion. In good writing, these three motions are blended. If there is too much of one kind of motion and too little of another kind, it will show in the writing.

A rolling muscular style of writing resulting from the use of too much rolling movement and not enough push and pull motion.

Example 1—The Rolling Motion

With the rolling motion we make the ovals. Too much of this kind of movement makes the letters appear irregular and sprawly. In the above example nearly all letters are formed with a rolling, circular movement. There are scarcely any straight lines and very few angles, and the slant is rather irregular. There is plenty of gliding motion mixed with the rolling motion, but not enough push and pull. Pupils, whose writing resembles this sample, should practice push and pull exercises as shown on pages 109 and 110.

A style of writing in which the push and pull motion is used more than any other. This produces tall, narrow letters which are apt to be sharp where they should be round and which are hard to read.

Example 2—The Push and Pull Motion

The push and pull motion determines the slant and the height of writing. It is important that the push and pull be made in the right direction. If there is too much push and pull, the letters are likely to be rather tall and narrow, as shown in the above example. Note how the tall loops touch each other in places. This writing would be better if it contained less push and pull, and just a little more rolling motion.

Pupils, whose writing resembles Example 2, should practice exercises like those shown on pages 106 and 107.

Writing in which there is an excess of gliding motion in the letters as well as between them.

Example 3—The Gliding Motion

In Example 3, there is more gliding motion in the letters and between them than is necessary. The gliding motion between the letters develops a strong arm motion. This style of writing is sometimes cultivated, and if it becomes a fixed habit, it makes it difficult for pupils to write long words in narrow spaces, as is frequently required. To reduce the amount of space between the letters, practice exercises shown on pages 111 and 112.

This style of writing results from the hinge motion. The down strokes are made toward the left side of the body instead of toward the center. Writing with the top of the paper too far toward the left also gives much the same results.

Example 4—The Hinge Motion

The hinge motion is a mixture of the gliding and the push and pull motion and is the result of making the push and pull in the wrong direction. Example 4 shows a specimen of this type of writing. Note that the letters have an extreme slant, and that there are sharp angles rather than round turns between the letters. If a pupil's writing resembles this, the first thing for him to do is to correct the angle of the paper. (See Fig. 12, page 101.) He should then learn to mix more rolling motion, and perhaps a little more gliding motion, in the writing. (See exercises, pages 106 and 112.)

HANDWRITING SCALE¹

For Judging General Quality of Handwriting

In construction and arrangement, this scale is similar to the Gettysburg edition of the Ayres' measuring scale. It is intended to aid in measuring the general quality of given samples of handwriting, by comparing the sample with the specimens shown on the scale. The specimens used in the scale are arranged in a series of steps. These steps were determined by averaging the judgments of a number of penmanship teachers, and range from very poor to excellent. The distance between each of these steps is approximately equal. The samples used were selected from specimens written from copy which appears on page 20.

By means of this scale, we may determine whether a given sample of writing is good or poor. We can tell approximately how good or how poor it is. But this scale does not tell us what is wrong with a poor sample, nor what should be done to improve it. In order to help us determine what to do in order to improve our writing most satisfactorily, a diagnostic scale has been constructed. The diagnostic scale appears beginning on page 22.

TO MEASURE THE WORK OF A CLASS

1. Have the pupils turn to page 20, and write the required copy for a period of two minutes. If some pupils complete the copy in less than two minutes, they should start at once to write it a second time, using the same sheet.

2. Before the papers are assembled, let the pupils count the number of letters written during the two minutes. Have each pupil divide the number of letters written by two, and write the result in the upper left-hand corner of the page.

3. Compare each specimen with the samples found near the middle of the scale, moving it to the right or left, until the specimen is found which it most resembles. Some samples will be found which look exactly like those printed on the scale, but in many cases, the sample to be judged will be found to fit most readily between two samples on the scale. Thus, a sample which fits between 55 and 65 on the scale will be rated as 60, while one which greatly resembles sample 65 will be given that rating. Write the quality rating in the upper right-hand corner of the page.

4. Add together the quality scores of all pupils, and divide by the number of pupils to find the average quality of the class. Similarly, add and divide the speed rating to find the average speed.

DETERMINING DESIRABLE STANDARDS

Desirable standards, or objectives, for each grade may be determined by a committee of teachers, or by the principal or supervisor.

Grade standards should be established on a definite basis. In judging samples of pupils' work, it is well to keep in mind a distinction between concentrated effort, as in practice work, and the ordinary semi-conscious effort used in composition. During the practice period, when the pupil is thinking only of his writing, he may write a sample which will score 85. The same pupil's composition papers may score only 70. In determining standards to be attained, the teacher should know definitely whether the standard is based on practice writing or product writing.

¹The pages containing this scale may be removed from two of the books and mounted on a large sheet of paper or cardboard.

PLAINER PENMANSHIP

The table below may be used as given, or it may be modified to meet local conditions.

Desirable Standards for Grades 5 to 8 Based on Practice Writing

Grade	V	VI	VII	VIII
Quality	60	65	75	85
Speed (Letters per minute)	60	70	75	75

SAMPLES WHICH RATE BELOW QUALITY 60

Most people regard the dividing line between good and poor writing as somewhere near quality 60 or 65. All samples which rate below 60 show pronounced defects. These defects may be located, and corrective exercises determined upon by reference to the diagnostic scale given on pages 22 to 33, inclusive.

GRADING BY MEANS OF THE SCALE

The relations between the quality scores, the speed ratings, and the established standard may be considered in determining term grades. In the diagram given below, a column has been added to indicate good or poor writing position. The grades indicated are intended to be suggestive. For instance, if we were considering sixth grade pupils, the standards would be: Rate 70, Quality 65, in which case Robert Rae's grade perhaps would be G instead of F.

It may be said, in passing, that only the classroom teacher is competent to determine the term grade, since none other is in a position to know the amount of effort that has been made by individual pupils, nor the amount of progress made.

Penmanship Grade Sheet

School..... Grade.....7..... Teacher.....

STANDARDS

Rate.....75..... Quality.....75.....

Name	Begin 1st Qtr.				End 1st Qtr.				End 2nd Qtr.				
	Position	Rate	Quality	Grade	Position	Rate	Quality	Grade	Position	Rate	Quality	Grade	Term Grade
John Jones.....	C	75	75	E									
Mary Manners.....	C	65	70	G									
Fred Fulton.....	C	40	80	G									
Robert Rae.....	C	75	60	F									
Ned Names.....	P	80	55	P									

25

an important factor which helps to determine whether one's handwriting shall be good or poor is the writer's attitude of mind. Anyone who has a proper respect for those who read his handwriting can usually write well enough to make his writing easily legible. One who can write well, and does not, when he knows that others must read his handwriting,

The small, poorly formed letters in this example are due to gripping the pen tightly and allowing the wrist and the side of the hand to rest heavily on the paper. This style is often spoken of as "pinched" or "cramped" finger movement writing.

35

An important factor which helps to determine whether one's handwriting shall be good or poor is the writer's attitude of mind. Anyone who has a proper respect for those who are to read his handwriting can usually write well enough to make his writing easily legible. One who can write well and does not, when he

This example shows a lack of freedom of movement. Compare the words "important," "determine" and "handwriting" with "shall," "the" and "mind." Because of the mixed styles and lack of free movement, this example does not look neat.

45 An important factor which helps to determine whether one's handwriting shall be good or poor is the writer's attitude of mind. Anyone who has a proper respect for those who are to read his hando

This example shows an attempt to use arm movement. It is an example of the kind of writing that improves rapidly with continued practice. The writer has a fair idea of letter forms, but he is not able to make the letters well, because the movement is new to him. Observe the s's, t's, h's and b's.

In this example the movement used was quite free and rapid. The letters are not well formed, however, and the slant is quite irregular. Note the poorly formed "f's," "r's," "p's" and "k." This is a stage of development through which most pupils must pass in acquiring a good free handwriting.

55 An important factor which helps to determine whether one's handwriting shall be good or poor is the writer's attitude of mind. Anyone who has a proper respect for those who are to read his handwriting can usually write well enough to make his writing easily

65 An important factor which helps to determine whether one's handwriting shall be good or poor is the writer's attitude of mind. Any one who has a proper respect for those who are to read his handwriting can usually write well enough to make his writing easily legible.

In this example the letters are fairly well formed and the slant is quite uniform. It was written with a slow, halting movement, and, no doubt, the writer rested his hand on the side rather than on the fingertips. This quality of writing is usually considered the dividing line between good and poor handwriting.

This is a good example of writing done with combined finger and arm movement. It is easy to read, even though some letters are not accurately formed. Observe the pointed r's and the first stroke of the w's.

75 An important factor which helps to determine whether one's handwriting shall be good or poor is the writer's attitude of mind. Any one who has a proper respect for those who are to read his handwriting can usually write well enough to

85

An important factor which helps to determine whether one's handwriting shall be good or poor is the writer's attitude of mind. Anyone who has the proper respect for those who are to read his handwriting can usually write well enough to make

This example illustrates a good "flow" of movement, well controlled. It appears to have been easily written and it is easy to read. The strong, uniform movement gives the impression that the writer enjoys writing.

95

An important fact or which helps to determine whether one's handwriting shall be good or poor is the writer's attitude of mind. Anyone who has the proper respect for those who are to read his writing can usually

This example illustrates a high degree of skill attainable by junior high school pupils. The pupil who wrote this example uses a slight amount of finger movement combined with the arm movement, which is the true muscular movement.

A PROGRESS GRAPH

Keeping a progress graph adds interest to penmanship practice. Such a graph may be kept to record the progress for the entire class, or a pupil may keep an individual graph.

HOW TO MAKE A PROGRESS GRAPH

Draw a diagram five inches square, and divide it into one hundred half-inch squares as shown on this page. Beginning at the bottom, number the horizontal lines to represent the rate of speed. Beginning at the left, number the vertical lines to represent the quality. Write the title and the grade standards above this diagram. The suggested standard for your grade is shown on page 14. Draw columns in which to record the results of your tests below the diagram.

HOW TO USE A PROGRESS GRAPH

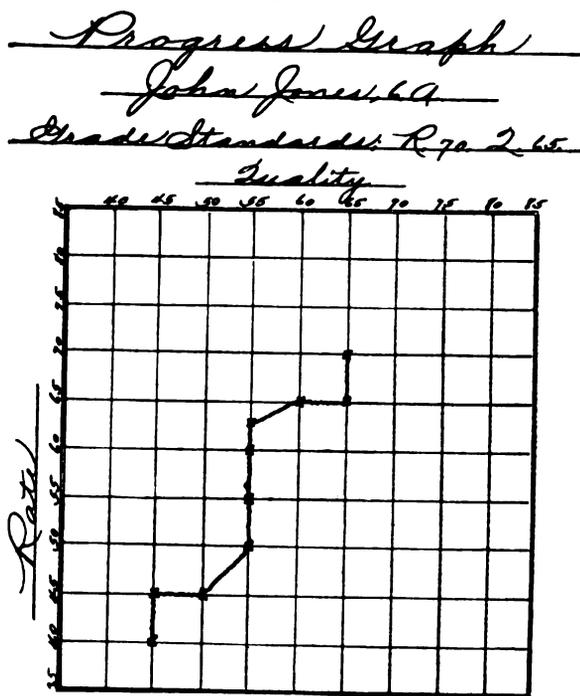
Measure your writing according to the instructions given on page 13. Make a record of this test in the proper space beneath your graph. From this record place an "x" at the proper place on the graph. If your rate of speed was 40 and the quality 45, you will place the "x" on the first line up from the bottom and on the second line to the right. Now lay your graph aside for two weeks while you strive to improve your writing. At the end of two weeks, measure your writing again.

Suppose, in this second test, you find that the rate is 45 and the quality 45. You will place the second "x" on the second line up from the bottom, but still on the second line to the right. Now connect these two "x"s with a red ink line or a red pencil line. Then lay the graph aside for another two weeks.

If, in your third test, you find that the rate is still 45, but the quality is now 50, you will place the third "x" still on the second line up from the bottom, but on the third line to the right. Then connect these two "x"s as before. Sometimes you may find that both the rate and quality have improved. The red line will then be a diagonal line across the square.

Study the record and progress of John Jones shown on the graph on this page. You can keep a record of your improvement in this way, no matter which of the lessons in this book you are practicing.

By using the class averages as a basis for placing the "x"s, a graph of the class progress may be kept by this method.



Record of Tests

No.	Date	Rate	Qual.	No.	Date	Rate	Qual.
	1923				1924		
	Sept. 2	40	45	6	Nov. 10	60	45
2	Sept. 12	45	45	7	Nov. 24	65	55
3	Sept. 29	45	50	8	Dec. 8	65	60
4	Oct. 12	50	55	9	1925		
					Jan. 2	65	65
5	Oct. 27	55	55	10	Jan. 16	70	65

COPY FOR THE MEASURING SCALE TEST

Write the following paragraphs as directed on page 13.

An important factor, which helps to determine whether one's handwriting is to be good or poor, is the writer's attitude of mind. Anyone who has the proper respect for those who are to read his handwriting, can usually write well enough to make his writings easily legible.

One who can write well, and does not do so, when he knows that others must read his writing, is likely to be considered lazy, careless, selfish or indifferent. That is one of the reasons why many employers place a high estimate on the importance of plain penmanship. They believe that one who takes the pains to write plainly will be likely to take pains to do most other things thoroughly.

DIAGNOSTIC SCALE

A Scale for Analyzing and Diagnosing Writing Difficulties

On pages 22 to 33 are given a number of specimens of writing selected from the writing of some six thousand pupils in the upper grades. These specimens, numbered from one to twelve, are grouped according to type of writing difficulty, and are arranged in the order of their importance. Thus, it is considered of more importance to correct the difficulties shown in numbers one and two than those shown in numbers eleven and twelve.

The object of this segregation is to enable the student, or instructor, to locate definitely the main deficiency existing in certain kinds of writing, and to guide them in the selection of the proper corrective measures.

For convenient use in the schoolroom, the pages may be removed from two books and mounted on a large card or sheet of paper similar to the handwriting scale.

USING THE DIAGNOSTIC SCALE

In order to determine the shortcomings of a given specimen, compare it with the samples shown in the diagnostic scale. Begin with Type 1, entitled "Illegibility." Move from this to Type 2, and so on. When you find the type on the scale which your specimen most nearly resembles, stop and read the diagnosis. See if the defects mentioned in the diagnosis correspond with those in the sample at hand.

When the specimen has been properly located on the scale, read the instructions which indicate the kind of practice needed to overcome the defect.

After having practiced these corrective drills for a reasonable length of time, write a sample and compare it again with the diagnostic scale. If there has been a great deal of improvement, it may be found that the new sample will more resemble some other specimen on the scale. In other words, the first difficulty may have been corrected, but it may have revealed a second defect which was less conspicuous at first. Locate this second difficulty on the scale, read the suggested corrective measures, and proceed as before. In the majority of instances, the correction of one or two major difficulties will bring the pupil's writing up to par, and he will be in a position to proceed with the constructive practice course,

MAJOR TYPES OF WRITING DIFFICULTIES

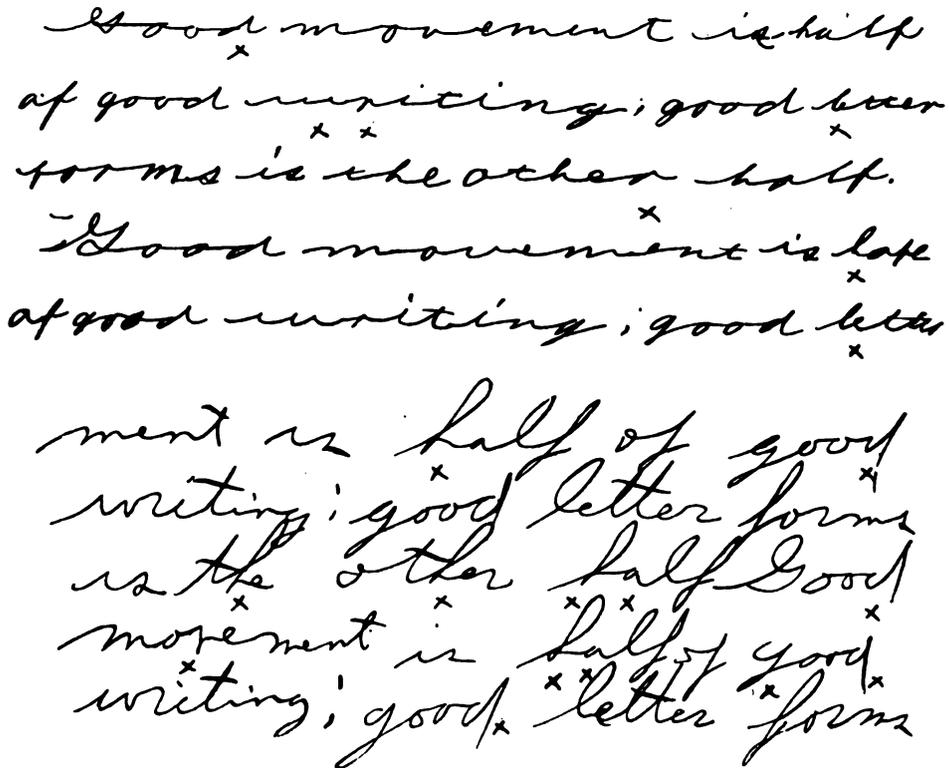
TYPE No. 1—ILLEGIBILITY

A specimen of writing may be classed in this group if some of the letters are illegible. A letter is considered illegible if it cannot be read when separated from the other letters in the same word.

In the upper sample, several letters are illegible. Notice the “d” in the first word. Block off the first three letters in this word and you cannot tell that it is intended for a “d.” Apply the same test to the “w” and “r” in “writing”; the final “r” in “other”; the “h” in “half,” and to the “l” and “e” in “letter.”

Apply similar tests to doubtful letters in your own writing. Cover all the other letters in a word and then ask your friends what the doubtful letter looks like.

In the lower sample, we have illegible letters in a different style of writing. Notice all the “d”s and the “h”s. Notice the “v” in the word “movement,” the “a” in “half,” and the “g” in “good” in the fourth line. Block off the last three letters in the word “half” in the fourth



line, and notice that the small “h” resembles the capital “S.” If the letters are poorly formed, but still remain easily read, the sample may be classified elsewhere on the scale.

CORRECTIVE MEASURES

Legibility is of the most importance. If your writing is not plain, the first thing you should do is to learn to make all your letters legible. Position is important, but movement is of secondary importance, at least until you can write legibly. The analytical practice course,

which begins on page 34, is designed especially to overcome the defects indicated on these samples. Follow the directions given in that course, carefully and consistently.

MAJOR TYPES OF WRITING DIFFICULTIES

TYPE No. 2—CRAMPED WRITING

Cramped writing is nearly always the result of tight pen gripping, and the excessive use of finger movement. This type of difficulty nearly always results in the letters becoming smaller and tighter toward the end of the word, and poorer at the end of the line.

When we look at a sample of this kind of writing, we have a feeling that the writing is pinched. Look at the upper sample, and see if you do not experience this feeling.

Both samples may have been written with the hand in good position, but this is not likely, as neither sample indicates a free writing movement. The upper sample indicates a cramped finger movement, due largely to the hand being rested on the side instead of on the finger tips. The lower sample was probably written with the wrist resting heavily on the desk.

*Good movement is
half of good writing; good
letter forms is the other
half. Good movement is
half of good writing; good*

*Good movement is half of
good writing; good letter
forms is the other half. Good
movement is half of
good writing; good letter*

CORRECTIVE MEASURES

To correct the difficulties indicated here, will require careful study and application of correct pen holding, relaxation, and free movement. Study the illustrations and instructions on pages 96 to 104. Follow this by careful practice of the movement exercises on pages 116 to 118. When good position and free movement have been developed, practice the progressive drills indicated on page 47.

MAJOR TYPES OF WRITING DIFFICULTIES

TYPE No. 3—SLOW WRITING

Slow writing is indicated by rough, heavy, or shaky lines; and is frequently, though not always, the result of poor hand position.

The letters in the upper sample were evidently drawn with a very slow finger movement. This sample may or may not have been written with the hand in a good writing position. It is very likely, however, that it was written with the wrist resting on the desk or paper.

In the lower sample, the hand position was probably good. This sample indicates an effort to use muscular movement. However, the rough lines indicate that the movement was too slow.

Slow writing is sometimes the result of slow thinking. One of the objects of penmanship practice is to speed up the thinking processes while we are engaged in writing.

*Good movement is
half of good writing;
good letter form is the
other half*

*Good movement
is half of good
writing; good
letter form is the
other half.*

CORRECTIVE MEASURES

The first step in correcting this difficulty should be to check over very carefully the instructions concerning hand position, as indicated on page 99. Follow this with some drill on the formal movement exercises on pages 116-17, and finally practice the special speed exercises beginning on page 42.

MAJOR TYPES OF WRITING DIFFICULTIES

TYPE No. 4—UNCONTROLLED MOVEMENT

Both of these samples indicate a very free movement. This excess movement, poorly controlled, has produced irregular and loosely formed letters. This type of writing sometimes indicates a certain amount of carelessness. More frequently we find that this difficulty is due to too much practice on the formal movement drills, especially on the ovals.

Pupils, whose writing resembles these samples, should learn to control and apply the movement more definitely in letter formation. Some of the excess movement can well be sacrificed in this process.

*Good movement is
half of good writing,
good letter forms is the
other half. Good move-
ment is half of good writing*

*half Good movement
is half of good
writing: good
letter forms is
the other half*

CORRECTIVE MEASURES

Pupils, whose writing is classified under Type 4, should practice the analytical drills and instructions beginning on page 34. They should pay special heed to the suggestions concerning speed and type of movement as given on those pages. The drills in simple lettering, beginning on page 127, will also be found of special value to such pupils.

MAJOR TYPES OF WRITING DIFFICULTIES

TYPE No. 5—IRREGULAR SLANT

The samples in Type 5 are somewhat related to those in Type 4. Closer analysis will indicate that in these samples the chief difficulty is lack of uniform slant.

Notice, in the upper sample, that the down strokes in the one space letters are made in several directions, while the slant of the loops is more nearly uniform.

While this type of writing is legible, it lacks neatness, which is an important quality in good handwriting.

The lower sample would sometimes be classified as "vertical" writing. Examine the down strokes carefully, and you will notice that some of them slant forward and some backward. This is especially noticeable in the word "other."

*Good movement is half
of good writing good letter
form is the other half. Good
movement is half of good
writing good letter form*

*Good movement is
half of good writing
Good letter forms is
the other. Good
movement is half*

CORRECTIVE MEASURES

Study carefully the illustrations and the instructions concerning the direction of movement and the angle of the paper on page 101.

A liberal amount of drill on the push and pull exercises, as indicated on page 109, will prove beneficial. The push and pull drills may be followed by the drills on the spacing exercises on page 111. Some drill on the letter analysis, beginning on page 36, will also be of value.

DIAGNOSTIC SCALE

MAJOR TYPES OF WRITING DIFFICULTIES

TYPE No. 6—EXTREME SLANT

Writing, which may be classed as good, is sometimes difficult to read because of extreme slant.

On an eight by ten sheet, a line, drawn from the lower left-hand corner to a point three inches to the right of the upper left-hand corner, will indicate the ideal slant. A reasonable amount of variation from this ideal may be permitted.

Extreme slant is indicated by sharp angles which affect the legibility of the letters.

*Good movement is
half of good writing
good letter
forms is the other
half half*

*Good movement is
half of good writing's
good letter forms
is the other half
Good movement is*

CORRECTIVE MEASURES

Extreme slant is the result of the wrong position of the paper, the wrong direction of the movement, or a combination of these two. Study the illustrations, and read carefully the instructions on page 101. Practice the push and pull drills outlined on page 109, and the gliding motion on page 111, to differentiate the two movements.

When the right direction of slant has been acquired, some practice on the analytical letter drills on page 36 will help to reform the letters on the new slant basis.

MINOR TYPES OF WRITING DIFFICULTIES

TYPE No. 7—ANGULAR WRITING

The samples under this type show sharp angles at the top and bottom of the letters.

In the upper sample, the sharp points at the top and bottom of the letters indicate a complete stop of the pen at these points.

The lower sample might have been analyzed under Type 6. Close analysis, however, will indicate that many of the letters are not extreme in slant.

*Good movement is
half of good writing;
good letter forms is
the other half.*

Good movement

*movement is half of good
writing good letter forms
the other half. Good
movement is half of
good writing, good letter*

CORRECTIVE MEASURES

Pupils, whose writing resembles the upper sample, need to practice the rolling motion drills on page 106, and the space reducing exercises on page 112.

Pupils, whose writing resembles the lower sample, should study the illustrations and instructions given on page 101. This should be followed by some practice on the push and pull drills beginning on page 109, to correct the extreme slant in the loops. Follow this with drills on the rolling motion which begin on page 106.

DIAGNOSTIC SCALE

MINOR TYPES OF WRITING DIFFICULTIES

TYPE No. 8—POOR LOOP LETTERS

In these samples, the one space letters are formed much more accurately than the loop letters. Correcting the loop letters in each of these samples, would improve the appearance of the writing at least twenty-five per cent.

In the upper sample, the loops are made with much more slant than the small letters.

In the middle sample, the loops are very irregular in slant, while the small letters slant quite uniformly.

In the lower sample, most of the loop letters have been retraced like the letter "t."

*Good movement
is half of
good writing*

*Good movement is
half of good writing,
good letter forms is*

*a school team knows
how great a difference
there is in ball players.*

CORRECTIVE MEASURES

Study carefully the instructions and illustrations concerning the direction of movement and angle of paper indicated on page 101. Practice consistently the push and pull and loop exercises beginning on page 109. Follow this with word and sentence practice from pages 47 to 59.

MINOR TYPES OF WRITING DIFFICULTIES

TYPE No. 9—IRREGULAR SPACING

In the upper and middle samples, the spaces between the letters are very irregular. In the lower sample, the spaces between the words are nearly all too wide.

*Good movement is half
of good writing, good letter
forms is the other half.*

*Good movement
is half of good
writing; good let-*

*Good movement
is half of
good writing;*

CORRECTIVE MEASURES

Pupils, whose writing resembles the upper and middle samples, should practice the gliding and spacing exercises beginning on page 111. The first four of these drills may be passed over rapidly. Practice should be concentrated on the special reducing exercises on page 112.

Pupils, whose writing resembles the lower sample, should study and learn to apply the rules concerning spacing strokes, as given on page 41.

DIAGNOSTIC SCALE

MINOR TYPES OF WRITING DIFFICULTIES

TYPE No. 10—FAULTY PEN HOLDING

These three samples were written by pupils who held the pen with its "eye" turned too far to the left. Holding the pen in this position results in an undesirable quality of writing.

In the upper sample, the horizontal connecting strokes are much heavier than the down strokes. Notice the light downstrokes and the heavy sidestrokes in the "h," "l," "f," and "d."

In the middle sample, the writing tends to become angular and the lines are too light.

The lower sample indicates the result of holding the pen at a wrong angle when speed is applied. Notice the effect on the "o" and "v" in the word "movement."

*Good movement
is half of good
writing. good*

*Good movement is
half of good writing
and good letter*

*form is the
other half.
Good movement*

CORRECTIVE MEASURES

Study the instructions and illustrations concerning pen holding on page 100. Practice retraced ovals as shown on page 117. Stop and correct the position of the pen after making each retraced oval exercise. Select a sentence and write it one word at a time. Stop long enough to check up the position of the pen after writing each word.

Pupils sometimes form the habit of holding the pen at this angle when breaking in a new one. Sometimes the oil on a new pen prevents a free flow of ink when the pen is held in the proper position. To overcome this, dip the pen in the ink and wipe it thoroughly several

times to remove the excess oil. Rubbing a new pen with chalk dust will help to remove the oil.

When the pen has been used for some time and held at the wrong angle, the nibs become unevenly worn, and it is almost impossible to write with it in the proper position. The remedy for this is to break in a new pen, holding it in the proper position.

When the pen is held correctly, the "eye" of the pen is in line with the middle of the finger nail of the index finger which rests on top of the penholder. In some instances, it will help the pupil if the top of the penholder, where the index finger rests, is flattened slightly with a penknife. This will act as a reminder each time he begins to roll the penholder to the left.

MINOR TYPES OF WRITING DIFFICULTIES

TYPE No. 11—FAULTY SPACING STROKES

Spacing strokes, properly made, do much to improve the appearance of handwriting. Such strokes lead the eye easily and smoothly from one word to the next one, thus making the writing easy to read.

In the samples shown, the beginning and ending strokes of the words are faulty. Improving these strokes will improve the appearance of the writing from ten to thirty per cent.

*Good movement
is half of good
writing; good let-*

*Good movement is
half of good writing,
good letter forms*

*Good movement is
half of good writing,
good letter forms*

In the upper sample, the strokes are too long and not properly placed.

In the middle sample, the beginning and ending strokes have been omitted entirely.

In the lower sample, the beginning strokes of the loops are made too long and with too much slant.

DIAGNOSTIC SCALE

CORRECTIVE MEASURES

Study and learn to apply the rules concerning spacing strokes as given on page 41. Some practice on the analytical letter drills beginning on page 37 will also be of value.

MINOR TYPES OF WRITING DIFFICULTIES

TYPE No. 12—EXTREMES IN SIZE

Some writing is too large or too small, which interferes with its legibility.

The upper sample might be classed as reasonably good, if it were smaller, so that there would be no interlacing of letters.

In the lower sample, the writing is so small as to make it extremely difficult to read.

*Good movements
half of good writ-
ing. Good letter
forms is the other
half. Good writing*

*Good movement is half of good writing,
good letter forms is the other
half. Good movement is half
of good writing, good letter
forms is the other half. Good*

CORRECTIVE MEASURES

Some latitude as to size of writing may be permitted. Pupils who write large, as indicated in the upper sample, should practice reducing exercises as indicated on page 45.

For pupils, whose writing is too small, the reducing exercises on page 45 may be reversed. Instead of working from large to small, they should work from small to large.

As a final step, a paragraph may be selected and the size of the writing enlarged, or reduced, by a series of steps similar to those used in enlarging or reducing the words in the drill on page 46.

ANALYTIC PRACTICE COURSE¹

For Improving Letter Formation

In order to form letters well, one must know how they are made, and be able to visualize them correctly. The ideal letter forms are made up of various combinations of a few simple strokes and elements. The object of this analytical course is to segregate these separate strokes, and show how they are combined to form the various letters.

In order to learn these strokes, it is not necessary that they be made at first at top speed. It is, however, very essential that the correct position be maintained, in order that the principles here set forth may be utilized in the actual rapid writing to be done later.

In all muscular movement writing, there is a varying amount of finger action. There may be so little finger action that it is almost imperceptible, and on the other hand, there may be a great deal of finger action. If, however, position and relaxation are correct, the finger action may improve rather than mar the letter formation.

The drills which follow may, therefore, be practiced with a combined finger and arm action. Since accuracy is the objective, speed should not be considered of importance at first. When facility in letter construction has been developed, speed drills may be practiced as outlined on pages 42 to 44.

Study and observe carefully the instructions concerning position, penholding, and angle of paper, as given on pages 96 to 105, before beginning practice on this course.

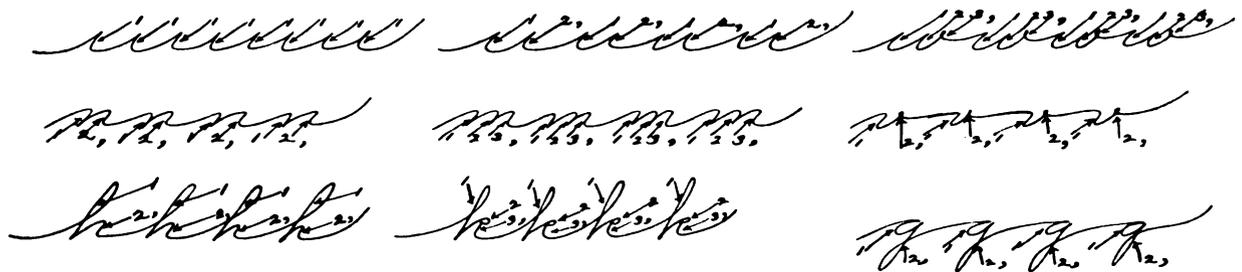
RHYTHMS, RESTS, AND RETARDS

RHYTHM (COUNTING)

In all writing, there is rhythm. When we write the same letter over and over in groups, the rhythm is regular; that is, the same strokes, or "beats," are repeated in regular sequence at regular intervals. Thus, we may count or beat the time for each stroke.



Above are examples of placing the count to correspond with the upstrokes. Note the commas.



Above are examples of placing the count to correspond with the downstrokes. Note the commas.

¹Reference to the drills given in this course is made frequently in the corrective measures outlined in other parts of this book.

Usually the counts or beats are made to correspond with the downstrokes in the letters. The downstrokes are then made on the count, and the upstrokes are made between the counts. No matter how short the downstroke may be, it takes a count, for it is the turn that uses up the time rather than the length of the stroke. Writing the letters in groups to a count, helps you to get the rhythm for the separate letters.

When we write words, however, we find the rhythm is broken, because all letters do not have the same number of strokes. Some words are easy to write because they contain several letters with similar rhythm. Thus, "bananas" is much easier to write than "biscuit," or "bitumen," though all three words contain the same number of letters.



Above are examples of regular and broken rhythm in words. Note the commas.

RESTS AND RETARDS

When the rhythm in a word is not regular, we try to regulate it. Sometimes we succeed in doing this without knowing it. But, it may help us a great deal to observe just how it is done.

We can partly overcome the broken rhythm in a word by putting in rests. These rests are so short that, when you watch a good penman, you can hardly notice them at all. We put them in wherever they are needed to overcome confusion. The first time you write a long, unfamiliar word, you may unconsciously put in quite a number of the short rests. After you have written the word a few times, you may find that you can eliminate some of them. Let us try it with the word "susceptibility."



Example 1

If we write the word like Example 1, there may be no perceptible pauses.



Example 2

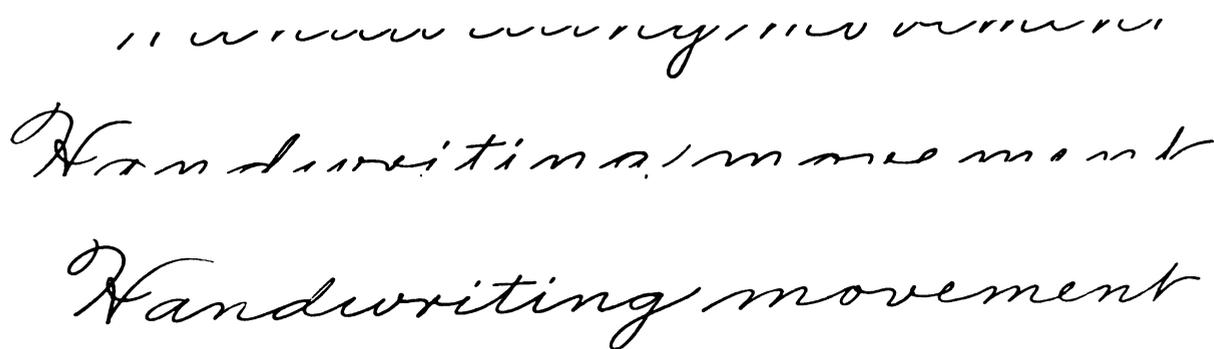
If, however, we try to make the letters more accurately, as in Example 2, we may find slight pauses, probably, at the points indicated by the arrows. The places marked "S" may be complete stops, while those marked "R" may be only slight retards in the speed.

The rests or stops usually come where there are sharp points or retraces. The retards most frequently occur on the downstrokes, just before the pen makes the turn at the bottom. The placing of these rests and retards, when we write words, is usually done unconsciously. There is no fixed rule for placing them. The occurrence of rests and retards in a given word will depend: first, upon the difficulty of the letter combinations; second, on your skill as a writer; and third, on your familiarity with the word.

PLAINER PENMANSHIP

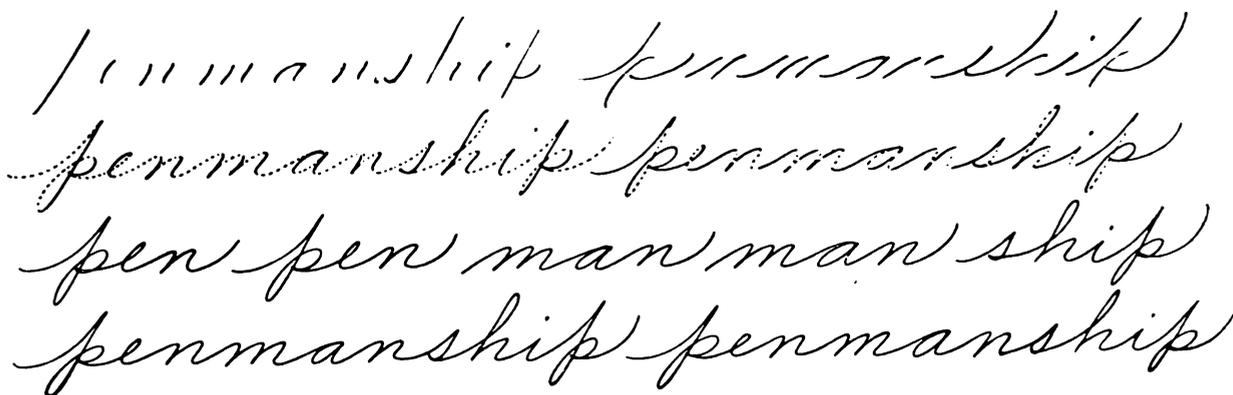
The rests and retards enable you better to control and organize the writing movements. The more skillful you become, the less these rests and retards will be noticed. But, they will be there just the same. Practice of the letter building drills on pages 37 to 41, and the space reducing drills, on pages 111 to 113, will help you to use rests and retards correctly.

LEGIBILITY



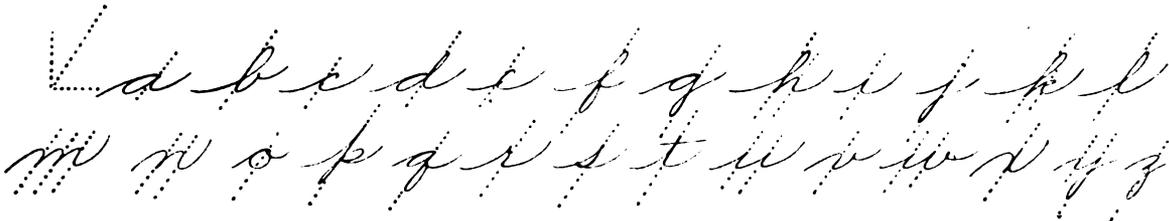
This plate is not intended for practice, but for study and observation. The words "Handwriting movement" were written three times. In the top line, the upper half of the letters was blocked out, and in the second line, the lower half of the letters was blocked out. Cover the two lower lines with a sheet of paper, and see if you can read the top line. Then cover the top and bottom lines and see if you can read the middle line. No doubt, you will discover that the upper parts of the letters differ more than the lower parts. In other words, the upper part of most letters determines their legibility. Note the many similar undercurves in the top line.

STRAIGHT AND CURVED LINES

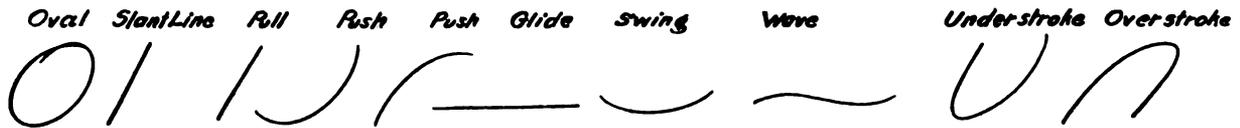


The above plate is for study and observation. In the first line, the word "penmanship" was written twice. In the word at the left, the upstrokes were blocked out, leaving only the downstrokes. At the right, the downstrokes were blocked out, leaving the upstrokes. By a little observation, you will note that the downstrokes are slanting lines, nearly straight, and that the upstrokes are nearly all curved. In the lessons which follow, you are asked to pay a great deal of attention to these slant downstrokes and curved upstrokes.

SLANT

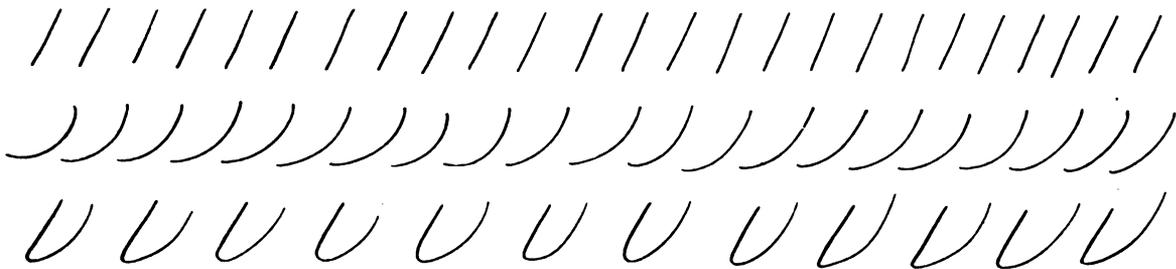


This plate is for study and observation. Dotted lines have been drawn through the downstrokes to show the amount of slant in the letters. All downstrokes in one person's writing should slant the same, but everyone need not write with the same degree of slant. Your letters may slant a trifle more or a trifle less than those in this plate, but they should all slant uniformly.



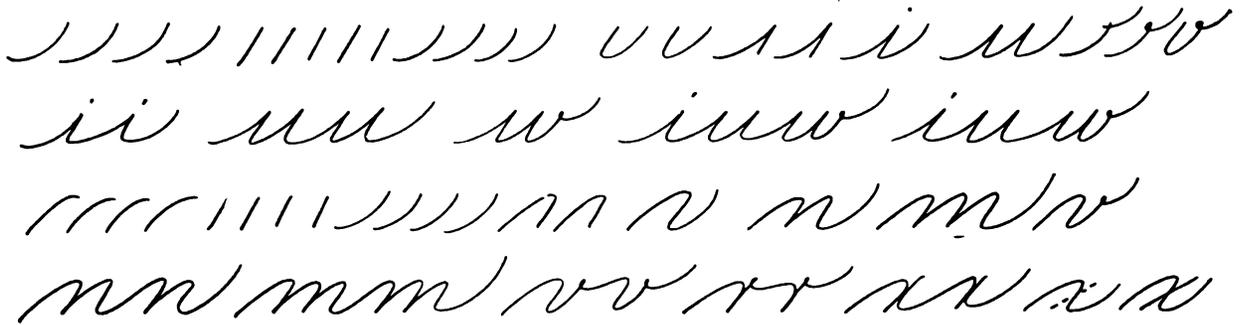
The kind of curve we find on the right side of the oval we call a "right curve." We call it a right curve whether it is big or little, whether it was made upward or downward. Similarly, we call the kind of a curve found on the left side of the oval a "left curve."

In the small letters, most curves are made with an upward push, and the downstrokes with a downward pull. At the right of the line, you can see how the downward pull and the upward push are combined in the understroke. Also, you can see how the upward push and the downward pull form the overstroke. The swing is the curve found at the bottom of a large oval, and the wave is formed by combining the two curves found at the top and at the bottom of the oval. The wave may also be made with the underswing before the overswing.

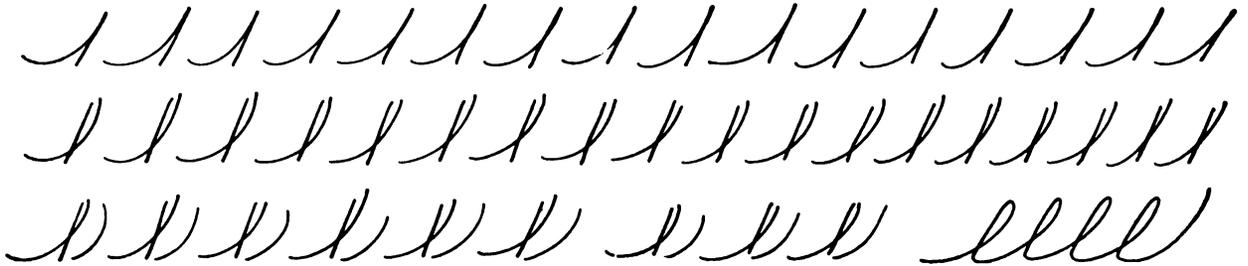


Practice a page or more of the downward pull strokes, and two pages of the upward push strokes. Make a fourth page of the two strokes combined in the understroke. You need not work rapidly on these strokes at first; your practice will be of value only as you keep your hand in good position. Do not pass over these exercises too rapidly, but master them thoroughly so you can apply them in the lessons which follow. See pages 26 and 27 for illustrations of irregular or extreme slant.

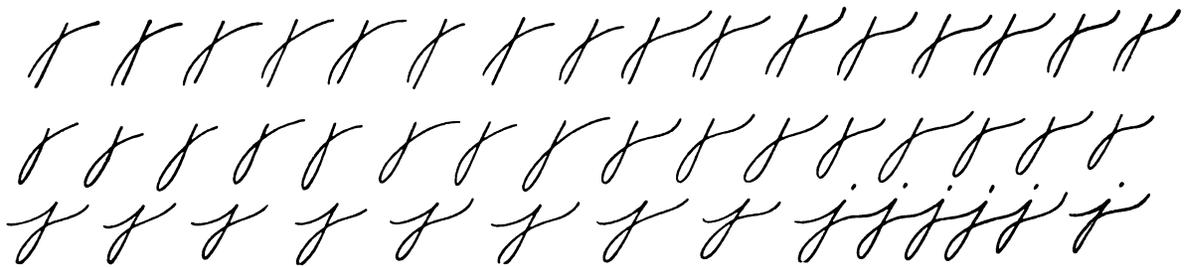
At the right of the top line, in the following plate, we have two right curves combined with a small loop. In the second line, the slant line and the right curves are combined to



form the "i," "u," and "w." In the third line, both the right and left curves are combined to form the "n," "m," and "v." At the right of the fourth line are two styles of "x"s. The first two are made by letting the understroke touch the overstroke. The last two are made by crossing the over-understroke with a straight line. This crossing stroke may be made upward or downward, but it should be made to slant the same as the upward curves. Enough practice should be devoted to this page to fix the forms accurately in mind.



In this plate, the right curve and the slant line are crossed and combined to form the "l." The lines cross at the height of the "i." Practice them slowly at first to get them right; then increase the speed gradually. Make them two-thirds or three-fourths of a space high. Remember about your hand position.



Here we have the left curve crossing the slant line to form the "j." At the right of the first line, the left curve blends into a right curve. This is necessary to join the "j" to some of the other letters.

The slant lines in the following plate are drawn through the ovals to show how much they should slant. The "o"s are connected with a wave as shown in the second plate, page 37. Observe carefully the slant line on the right side of the "a." Note also how the "a"s are connected with the blended or compounded right and left curve. See how the slant of the "a" and "o" are measured at the right of the fourth line.

o i o i o i o i φ φ φ φ σ σ σ σ σ σ
 o t o t o t o t o s s s s s o s s s s s o s s s s s
 a i a i a i a i u u u u a a a a a a
 d d d d d d a a a a a a a a a a a a φ φ
 r r r r r r u u u u p p p p c c c c c
 p p p p c c c c c c c c c o c o a c

Note carefully the little slant line which begins the "c," and how this letter is finished with the understroke. When speed is applied to the "c," the left side tends to become a curve like the left side of the "o."

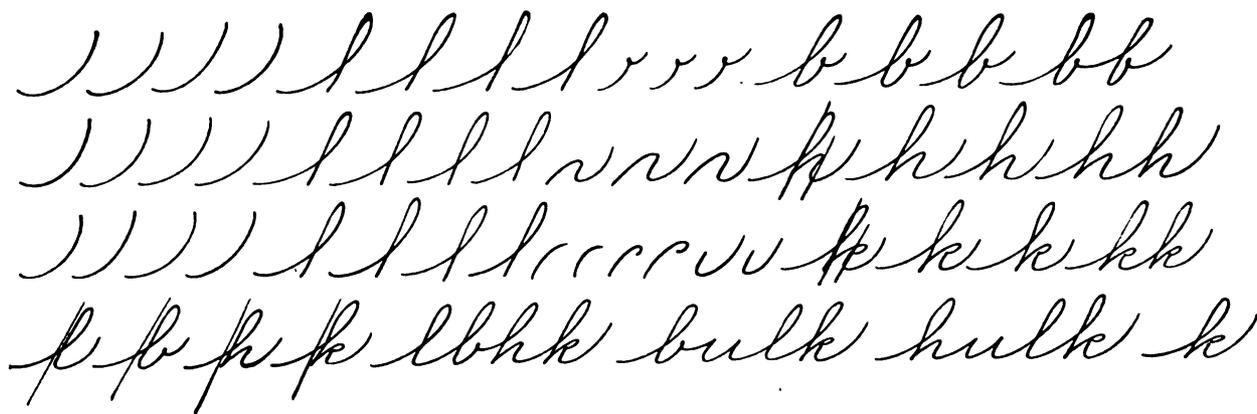
)))))))) s s s s s s s s s s s s s s s s
))) s s s s s s s s s s s s s s s s s s s s s s
 r r r r r r r r r r r r s i r s i r r r

The standard "r" has a little straight line connecting the right curve with the understroke. This little line slants at right angles to the right curve. Just a trace of the shoulder of the "r" is retained in the "s." The right side of the "s" is a right curve made downward. It is pulled well to the left to close the bottom of the "s." The style of "r" shown in the lower line is made by retracing the right side of the overstroke and connecting it with a right curve or a wave. If the right side is not retraced, this style of "r" looks like the "v." If the connection is not well made, this "r" often looks like an "n." It is not necessary to learn two styles of "r." Use the one you can make the plainest.

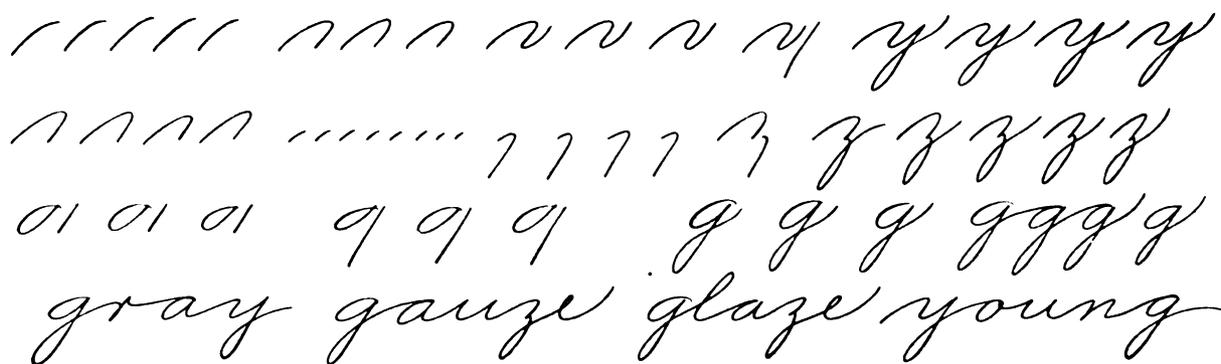
)))))))) t t t t t t t t t t t t
 d i d i d i d u d u d d d d d d
 p p p p p p p p p p p p p p p p p p p p
 tadpole tampered patented

The way to make good "t"s, "d"s, and "p"s is to be sure to curve the first stroke well, and to carry this curve well up so it can be retraced with the downstroke. The "t" and "d" are finished with an understroke. There is a tendency to loop the "d," which is permissible. The

left curve, which crosses the downstroke of the "p," turns back with a right curve and is finished like the "s." Be sure to keep the slant of these letters the same as the other letters.

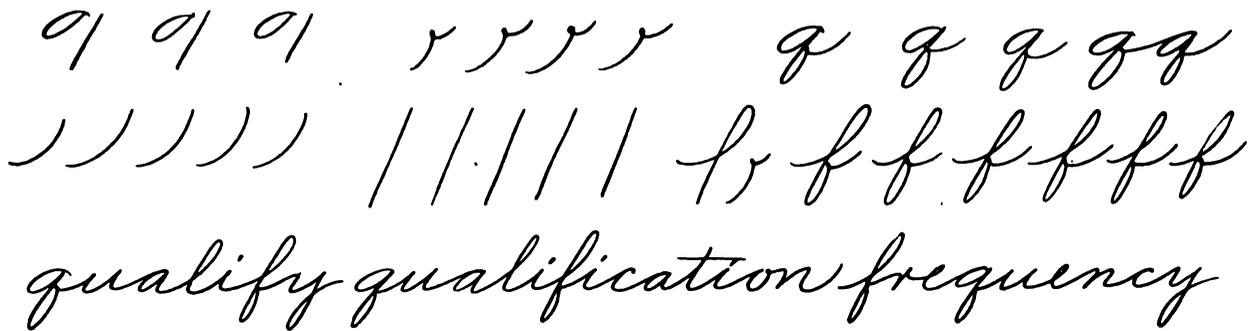


Most penmen allow the fingers to help a little in forming these loop letters. Be sure you support the hand correctly, otherwise the two movements will not mix. Remember that the right curve crosses the slant line at the height of the "i." The "b" is finished with two right curves like the "v"; the "h" is finished with the over-understroke, and the "k" has a finish all its own. Note the analysis of the "k" in the third line. See page 29 for illustrations of poor loops.

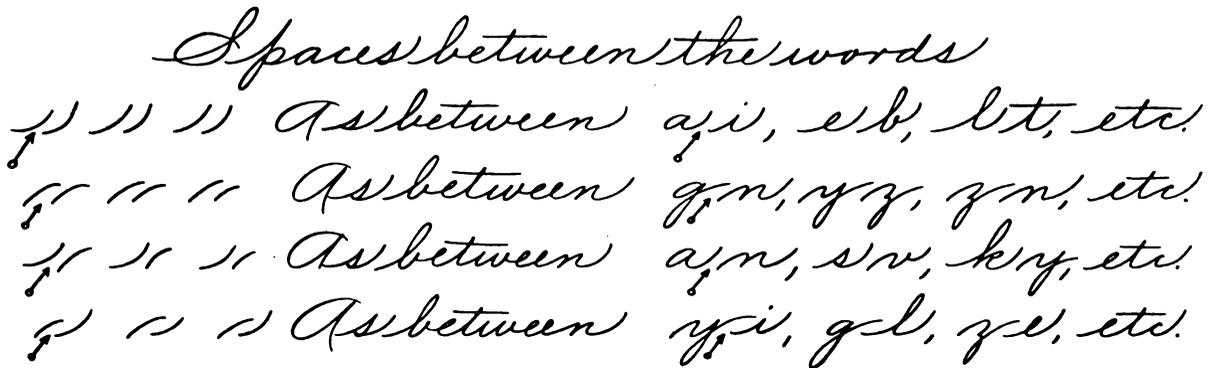


There are no new strokes in the "y." The first part of this letter is like the last part of the "n," and the last part is like the "j." In the "z," we find a very small left curve which connects the overstroke with the slant line of the loop. The "z" should receive careful study and practice. Few people make this letter well. The "g" will be easy if you can make a good "a" and a good "j." Correct hand position is a very important factor in making good loop letters.

In the "q," on the next plate, we have the upper part of the left curve connected with a shorter right curve to form a fold. This fold is also used in the lower part of the "f." Perhaps you will find the long slant of the "f" the most difficult. There is a tendency to make



this line a left curve which spoils the looks of the letter. Practice the long slant line separately if you have this difficulty. Make the "f," "q," and "y" about the same length below the line.



The right and left curves are used as spacing strokes between words. Various combinations are shown in the above plate. The spacing strokes should be quite close together, but should never touch. The initial stroke usually begins under and slightly to the left of where the final stroke of the preceding word ends. Correct spacing between words adds much to the appearance of one's handwriting. See page 30 for illustrations of spacing defects.

Good penmanship is plain
 Every letter is legible. It is neat
 and attractive. All the down strokes
 slant the same. This pleases the eye.

In your practice of this plate, apply the principles you have practiced from the preceding lessons. Test your writing as to speed and quality by means of the scale on pages 15 to 18 inclusive. If your rate of speed is low, follow the suggestions regarding speed practice beginning on page 42.

SPEED COURSE

Nearly all the formal practice courses are based on a given rate of speed, usually 180 to 200 downstrokes per minute. At this speed, we will write perhaps an average of from 70 to 80 letters per minute, when writing ordinary words. Often we find that, while pupils have learned to make ovals and formal exercises at the desired speed, they have never acquired the ability to carry this into their actual writing.

The speed drills, which follow, offer a practical means whereby pupils are enabled to increase their writing speed by a series of gradual steps. When the writing of a given room is measured by the means of a handwriting scale, as outlined on page 13, usually there will be found some pupils whose writing is below par in speed. The writing position of such pupils may be good. The quality of the writing may be satisfactory, but they write at a very slow rate. Such pupils will be benefited by practicing the drills herein outlined.

This speed course will also be found beneficial in stepping up the speed of those pupils who have previously practiced the analytical course, which begins on page 36.

A light, free movement is absolutely essential to the development of speed in writing. Before beginning practice from these drills, read and practice the instructions concerning position, penholding, and kinds of writing motion on pages 96 to 104.

Hold your hand correctly and write plainly, then increase your speed.

Write the above sentence a few times, to fix in your mind the three points to remember in your speed practice.

nine nine nine nine nine

nine nine nine nine nine

nine nine nine nine nine

In the above sample, the first line was written at the rate of 24 letters per minute; the second line was written at the rate of 40 letters per minute; and the third line was written at the rate of 90 letters per minute. Observe each line closely, and note the difference in the smoothness of the lines and the gracefulness of the curves.

Begin your practice by writing the word "nine" at your own speed for one minute. A watch with a second hand will be necessary. Count the letters and see how many you wrote during the minute. If you wrote 30 letters during that minute, try to write 35 in your next attempt. In your third attempt, you may be able to write 40 letters. Now compare your first and last efforts. See if the letters are as well formed in your last line as in your first. If the letters written at the rate of 40 per minute are not so well formed as those written at the rate

SPEED COURSE

of 30, do not try to increase your speed further in your next effort. Be content to practice at the rate of 40, until the shape of the letters becomes as good as those you wrote at the rate of 30. As soon as the letters you write at the rate of 40 are as good as those you wrote at the rate of 30, try to increase your speed on these letters to 50.

Work up the speed by a series of steps. Stay with these letters until you can write them at the rate of 80 as well as you formerly wrote them at the rate of 30; then proceed to the next plate.

nineteen nineteen nineteen

nineteen nineteen nineteen

nineteen nineteen nineteen

If you have closely followed the instructions for the first plate on page 42, you will be able to work up the speed on the letters in this word in much less time. Do not proceed too hurriedly. Follow the same steps for this plate. Take time to work up the quality of the letters at each successive step.

Nine nice men in nine mines

Nine nice men in nine mines

Nine nice men in nine mines

The letters practiced in the preceding plates are repeated in this drill, and two new letters are added. Practice for two minutes at a time; then count the letters and divide by two in order to determine the speed. Retain the quality of the letters and work up the speed by a series of steps as before.

Nine tall men in straight lines

Nine tall men in straight lines

Nine tall men in straight lines!

The first line in this drill was written in 50 seconds; the second line was written in 35 seconds; and the third, in 20 seconds. This is at the rate of 30, 50, and 80 letters per minute respectively. Not all letters are made at the same speed. Loop letters usually require a trifle more time, thus slightly slowing up the speed. Make them fast enough to keep the lines firm,

PLAINER PENMANSHIP

however. The word "straight" is the most difficult. Practice until you can write it well at least ten times in a minute.

*A quick, brown fox jumped over
the lazy dogs*

*A quick, brown fox jumped over
the lazy dogs.*

This sentence contains all the letters of the alphabet. Some of the letters are repeated, so there are 35 letters in the sentence. The first copy was written in a little less than a minute. The second was written in about 25 seconds. Practice consistently until you can write it at least twice in a minute. When you can do this, try the first sentence of the paragraph beginning on page 79. That sentence contains 80 letters, and should be written in one minute or less.

*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 r t*

*Q R S T U V W X Y Z P Q R S T U V
2 R S T U V W X Y Z P Q R S T U V*

The above alphabets, not including the duplicates, were written in fifty seconds. You should be able to write the two alphabets legibly and neatly in from sixty to seventy seconds. This does not allow for much waste motion between the letters.

REDUCING OR ENLARGING WRITING

When we first begin to use muscular movement, it is easier to write large than small. This is because the muscles of our arms are more used to making large movements. As we learn to control our writing muscles and to make the letter forms better, we usually learn to write smaller. Sometimes, however, we find that we cannot write small without making a special effort.

These exercises will help you reduce the size of your writing if you are inclined to write too large. If you write too small, you can reverse these steps, thus gradually increasing the size of your writing.

*Large writing promotes
muscular movement and
develops a muscular sense
of letter formation*

<i>penmanship</i>	<i>maximum</i>
<i>penmanship</i>	<i>minimum</i>

Example 1

Write the word "maximum" the size you usually write it. On the next line below, try to write it just a little smaller. Begin a little to the right, and end at a little to the left of the word above. Practice this several times until you have reduced the size of the word one step. Then go through the same process reducing the word another step. Take one step at a time, and practice each step consistently until you have reduced the size as indicated in these five steps.

Now take the word "penmanship." This is a little more difficult because it has some tall letters. Reduce the size of this word by a series of steps in the same way. Then select a few other words of your own and reduce them in the same way.

When in the course
When in the course of hu-
When in the course of human events
When in the course of human events it be-
When in the course of human events it becomes ne-

Example 2

When you have succeeded in reducing the size of several words in the manner indicated in Example 1, try the same process with a series of words. In Example 2, we have the first words of the first sentence in the Declaration of Independence. Notice that, as the writing gets smaller, each line contains approximately one and one-half words more than the preceding line.

Practice each step separately as suggested in Example 1. Be sure to keep all the writing in a single line the same size. Look especially to see if you are inclined to make the words at the left of the line larger than those at the right of the line. When you have succeeded in reducing a complete sentence to the proper size, select a paragraph containing three or four sentences and try to write it within a given space.

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For Improving the General Quality of Handwriting

Pupils, whose handwritings show no pronounced defects when measured by the diagnostic scale on page 21, but who wish to continue practice for further improvement, should follow this general course.

We may practice penmanship in several ways. In the specific movement drills, beginning on page 105, different kinds of movement are emphasized. In that kind of practice, a certain kind of movement may be considered of first importance. Accuracy and speed may be secondary. When the desired movement is mastered, attention may be transferred to accuracy of letter formation.

In the analytical course, beginning on page 34, you are told to concentrate on form. In that type of practice, accuracy is the first consideration. Movement and speed are secondary, but position is of prime importance at all times.

In the speed course beginning on page 42 you are told to write certain letters or words at a certain speed. In that kind of practice, speed is your first consideration. Then, by successive steps, when a certain speed has been established, you transfer your attention to the letter formation.

The lessons, which follow, introduce still another kind of practice. In this course, legibility and fluency are considered of prime importance. It is presumed that you can maintain good position; further, that you have acquired an easy movement, and also that you can make each letter accurately if you are thinking only about that letter.

The following lessons, therefore, present a general, rather than a specific practice course. In this kind of practice, position, movement, accuracy, and speed are all considered, but they are considered in a blended form, much as when we are actually writing instead of practicing. The aim is to improve all of these qualities together. To provide practice material of this kind, the various letters are presented in groups of separate words, which are then arranged in sentence form. These practice sentences are intended as vehicles in which to present the different letters, and do not have much thought content. Sentences with thought content appear in the course in applied writing, which begins on page 71.

A PLAN OF WORK

Be systematic in your practice, and follow a definite plan. As a minimum assignment for each lesson, let us suggest such a plan. First, practice at least a half page of the single letters, stopping to make comparisons at intervals. Cross practice, as shown on page 121, is interesting. Second, practice from a half page to a page of the words. Several lines of practice of each word is best. Third, practice a full page of the sentence. Remember to stop and make comparisons, for it is in picking out and improving one thing at a time that we make progress. Remember, also, that position, movement, and speed must be observed, or your practice will not prove of lasting value.

HOW THE LETTERS ARE GROUPED

Letters made with similar movements are grouped together in this course. For the small letters, the groups are as follows: letters based on the understroke, "e-i-u-w"; letters based on the overstroke and understroke, "n-m-v-x," and the retraced "r"; small letters with mixed strokes, "o-a-c-r-s"; tall loop letters, "l-b-h-k"; tall pointed letters, "t-d-p"; letters with low loops, "j-g-y-z," and letters with an underfold, "q-f." Letters made with simple movements come first. Those made with the more complicated movements are given last.

e i u w e i u w e i u w e i u w

For analysis of the "e-i-u-w" group, see page 38. Practice a few lines of these grouped letters so you can feel the similarity of movement in them.

eeee eeee eeee eeee eeee

The "e" is made with a simple rolling motion, almost like the repeated understroke. For a complete analysis of the strokes, see page 38. The speed should be 120 letters per minute.

even even weeds weeds seeds seeds

Even the reeds and weeds have seeds.

When writing "e"s in words, the important things are to make them with open loops and to keep them slanting the same as the other letters in the word. There are ten "e"s in the sentence. Make them all with a loop. Watch especially those which come at the end of a word.

iiiiii iiiiii iiiiii iiiiii

The "i" is made with an undermotion. See the analysis on page 38. Make six in a group. Dot the "i"s of the first group before making the second group. The dot is as important as any other part of the "i." It should be in line with the slant of the downstroke. Make about 65 "i"s per minute.

in in in is is is six six nice nice

In this line we find six nice is.

There are seven "i"s in this sentence, counting the capital. Make them all pointed and place the dots over them carefully. Always finish writing a word before dotting the "i"s, or placing the apostrophe.

uuuu uuuu uuuu uuuu

The two downstrokes of the "u" should appear parallel. The space between the letters is wider than the space between the strokes in the letters. About 60 or 65 letters per minute is the proper speed. An analysis is given on page 38.

use rule rule regular muscle muscular

Use regular muscular movement as a rule.

Observe carefully the slant of the strokes in your "u"s when practicing the above words and sentence. The "u" is the only sharp pointed letter used in these words. Be sure your "u"s are pointed at the top.

www www www www

The "w" is the last of the understroke group. The dot finish is a closed loop, not an angle. The analysis, on page 38, shows in detail how to make this letter. The connecting strokes between the letters should dip a little. Write this letter at the rate of 40 to 45 per minute.

saw two window swallow swallow ow

We saw two swallows at our West window.

The word "window" gives a "w" at the beginning and at the end of a word. It is an excellent practice word. The word "two," while a short word, is not so easy to write. There are eight "w"s in the above sentence. Another lesson on "w"s is to be found on page 108.

nmva nmva nmva nmva

For analysis of the letters in the above overstroke group, see page 38.

nnnn nnnn nnnn nnnn

The "n" is made with two overstrokes and one understroke. The strokes may be studied separately as in the analysis shown on page 38. The distance between the downstrokes of the "n" determine its width. Keep the letters quite narrow, but be sure your "n"s are round at the top. Make them at the rate of 60 or more per minute.

nine inning inning winning winning

Ned was winning in the second inning.

There are nine "n"s in the above sentence. Keep them uniform in size and appearance.

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Observe carefully the spacing between the words in the sentence. If the spaces between your words are too wide, the page will appear spotty.

mmm mmm mmm mmm

The three overturns in the "m" should be uniform. That is, they should be the same height and about the same width. Sometimes we are likely to make the first overturn wider than the second and third. This letter is analyzed on page 38. About 45 letters per minute is the right speed.

may may many many sum summer

Many Americans may come this summer.

There are six "m"s in this sentence. Perhaps the most difficult combination is in the word "come." Let the stroke dip down a little between the "o" and "m" in this word. In all writing, "m"s and "n"s occur very frequently. They have an important bearing on the appearance or style.

vovv vovv vovv vovv

The movement in the "v" is a little more complex than in the "m" or "n." The first part of the "v" is an overturn, as in the "n." The finish of the "v" is like the finish of the "w." For analysis of this letter, see page 38. Make this letter at the rate of 70 per minute.

vote voter involve active every virtue

Voters motives involve every active virtue!

There are seven "v"s in the above sentence. The combination "ve" occurs four times. Watch this combination closely. Let the stroke dip between the "v" and "e" so as to permit looping the "e."

xxxx xxxx xxxx xxxx

This style of "x" is made with an overstroke and an understroke placed so that they touch each other. For an analysis, see page 38. These "x"s are completed without going back and crossing them. Make them at the rate of 65 or 70 letters per minute.

v/ vvvv xxxxx xxxxx xxxxx

This is an alternative style of "x." It is necessary to go back and cross this "x" after

completing the word. The crossing stroke should be made parallel to the upstroke. This is most easily done if the crossing stroke is made upward, and it should go through the downstroke at about the middle.

ex ex expect express extra boxes

Xenia expects six extra boxes by express.

There are six "x"s in this sentence. Note carefully the difference between the "x" and the "r" in the words "extra" and "express." Unless this style of "r" is well made, it may look like an "x" or an "n."

r r r r r r

This style of "r" is placed here because it belongs in the overstroke group. Many people prefer the standard "r," shown on page 52. The upstroke in the "r" here shown is a straight line. It is finished with a closed loop like the "w" and "v." For analysis of this "r," see page 39. If the other style is preferred, practice on this one may be omitted. It is not necessary that pupils should be able to make more than one style of "r," but that style should be well mastered.

river arrived arrived narrow narrow

Roy arrived early on a narrow river raft.

There are nine "r"s in this sentence. Some writers use this style of "r" within a word, but never at the beginning of the word. Be sure the finish of each "r" is a dot or closed loop, not an angle.

o a c n s o a c r s o a c r s o a c r s

The above letters containing mixed strokes are analyzed on page 39.

o o o o o o o o o o o o o o o o

The "o" is made with a simple rolling motion, finished with a small closed loop. Make the "o"s at the rate of 70 to 80 letters per minute, and be sure they are closed at the top. Measure the slant of your "o"s by drawing a slant line through the middle. There should be a curve on the left side as well as on the right side of the "o."

our good good look look book book

Oh, come and look at our good books.

There are nine "o"s in this sentence. They are all closed at the top. Keep the distance between "oo" the same as between other letters.

aaaa aaaaa aaaaa aaaaa

The distinguishing features of the "a" are the pointed top and the understroke finish. For analysis, see page 39. Practice them at the rate of 70 to 80 letters per minute. Be sure to close them at the top.

an am and as are all saw was may

A good a can be made this way: a.

There are six "a"s in this sentence. Compare the slant of the downstroke in the "a" with the slant of the other letters. Check up frequently to see that all your "a"s are closed at the top.

cccc cccc cccc cccc cccc

The secret of making good "c"s is to swing the top over to the right, thus forming a hook. An analysis of the strokes will be found on page 39. Sixty-five or 70 good "c"s can be made in a minute.

across across come come corner corner

Come directly across, cutting each corner

There are six "c"s in the above sentence. Watch especially the "c"s at the beginning of a word. Keep the downstroke of the "c" slanting the same as the downstrokes of other letters. Note the final "r" in the word "corner." This style of "r" should never be used except at the end of a word.

r rrr rrr rrr rrr

This is the standard "r." If the other style of "r" is preferred, it is not necessary to practice this one. The advantage of this "r" is that it resembles no other letter. The other style, when poorly made, may resemble the "v," or the "n," or the "x." Many people make the

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standard style as rapidly as the other style. For analysis of the strokes in this "r," see page 39. Make about 65 or 70 "r"s per minute.

river arrived arrived narrow narrow

Roy arrived early on a narrow river raft.

In the words and in the sentence above, note that the little point on the top of the "r" projects above the other small letters. If the other style of "r" is preferred, see page 51.

ssss ssss ssss ssss

The top part of the "s" is like that of the "r." For analysis of the "s," see page 39. Be sure to close your "s"s at the bottom. Write them at the rate of about 80 letters per minute.

assists success smiles some sometimes

Success sometimes smiles and assists us.

In this sentence, there are twelve "s"s. In the words "sometimes" and "smiles," there is an "s" at the beginning and at the end of the word. As in the standard "r," the point at the top of the "s" projects slightly above the other small letters. Examine the "s"s you make to see that they are closed at the bottom.

lbhk lbhk lbhk lbhk

For analysis of the strokes used in the tall loop letters, see page 40.

llll llll llll llll

The "l" should be about two and one-half times as tall as the low letters, such as the "u" or "n." One of the difficult things about the tall loop letters is to keep them at the proper slant. Study the pictures and read the instructions concerning direction of motion and angle of paper as shown on page 101. This will help you maintain the proper slant. Keep the downstroke of your "l"s reasonably straight. Make them at the rate of 90 to 100 letters per minute.

let let all all will will willing learn

Let all willing learners play until called.

There are ten "l"s in the above sentence. Strive to keep them uniform in height. Watch

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especially the "l"s which come at the beginning or at the end of a word. The upward stroke in the "l" should be a decided curve.

bbbb bbbb bbbb bbbb

For analysis of the "b," see page 40. The finish is like that of the "v" or "w." Remember about the position of your paper when you practice this letter. This letter should be made at the rate of 60 or 65 per minute.

blew blew blew bubble bubble bubble
But Bobby blew the biggest bubble!

There are seven "b"s and two "B"s in the above sentence. This sentence will test your ability to make loop letters at the proper slant. Test the slant frequently. Remember the importance of curving upstrokes.

hhhh hhhh hhhh hhhh

The finish of the "h" is like the last part of the "n." For an analysis, see page 40. Strive to keep the height of the loops uniform. Make from 60 to 70 letters per minute.

he he he the the the hump humph

Humph! said the camel, humph! humph!

Do not slight the word "the" in the above sentence. This word is written perhaps oftener than any other word. Aim to keep the "h"s at the beginning and at the end of the word "humph" as nearly alike as possible.

kkkk kkkk kkkk kk

The "k" has a finish unlike any other letter. See the analysis on page 40. It takes more time to make this letter well than the "h" and "b." Write them at the rate of about 50 letters per minute.

knuckle knuckling knuckling knuckling
know know knack knack work working
Know the knack of thinking and working!

There are five "k"s in this sentence. The word "knack" is inserted to introduce a "k" at the beginning and at the end of a word. Test the two slant lines in the "k" at frequent intervals.

t d p t t d p t t d p t t d p t t d p t

For an analysis of the tall pointed or retraced letters, see page 39.

ttttt ttttt ttttt ttttt

The letter "t" should be almost, but not quite, as tall as the loop letters. The push and pull strokes should be retraced half way or more from the top down. The crossing of the "t" should be as nearly horizontal as possible. Each "t" should be crossed separately, except when two "t"s appear together in one word, as in the word "little." In practicing the groups, cross each of the "t"s in one group before making the next group. Make 60 or more "t"s in a minute in this manner.

it it to time little think take
Take a little time to think about it.

There are eight "t"s in this sentence. Two of them are final "t"s, that is, "t"s which end a word. The final "t" does not need to be crossed. Check the "t"s in your sentence writing and note the following points about them: The downstrokes should slant the same as in other letters. They should be retraced at least halfway down. The crossing should be nearly horizontal. Except where the lines retrace, the "t" should not be darker than the other letters.

d d d d d d d d d d d d d d d d

The "d" was originally a retraced letter like the "t." In recent years, however, it has become permissible to make the "d" with a narrow loop. A final "d," in which the downstroke swings below the line, is coming into use. This final "d" is used only at the end of a word. For analysis of the "d," see page 39. Make them at the rate of 60 to 65 per minute.

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end end end and and dodged dodged.

Dan and David dodged around the end!

There are nine "d"s in this sentence. You may use the final "d" at the end of a word, as in the word "dodged," if you prefer. When you use the final "d," begin the next word after it rather carefully, or it will show an uneven space. Be sure the "a" part of the "d" is closed.

pppp pppp pppp pppp

Make the "p"s the same height above the line as the "t"s and "d"s. Keep the loop short below the line. Swing the overstroke to the left far enough to close the finish. This letter is analyzed on page 39. The "p" should be written at the rate of about 60 per minute.

please put papers proper properly

Please put all papers properly in place

There are seven "p"s in this sentence. In the word "properly," keep the lower loops of the "p"s at least as small as the lower loop in the "y." Check the slant of all the tall letters in your sentence.

j q y z jqyz jqyz jqyz jqyz

The lower loop letters, shown in this group, are analyzed on page 40.

jjjj jjjj jjjj jjjj jjj

The distance from the writing line to the dot of a "j" should be about the same as from the writing line to the lower part of the loop. In other words, the writing line divides a "j" about in the middle. As with the "i," the dot should be in line with the slant of the downstroke. To join two "j"s properly, it is necessary to combine them with a double curve, which is analyzed on page 37. Make about 60 "j"s per minute. Dot the "j"s in one group before making the next group.

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zip zip wizard wizard zigzag puzzle

Zip, the wizard, drew a zigzag puzzle.

Six "z"s are used in this sentence. Keep the loops in these "z"s about the same size as those in "g" and "p." Note the double curve connecting the "z" and "l" in the word "puzzle."

q q q q q q q q q q q q q q

q q q q q q q q q q q q q q

While the "q" starts exactly like the "g," it is finished with a fold instead of a loop. The fold is about the same size as a loop. This letter is analyzed on page 41. Practice "q"s at the rate of 65 letters per minute. Do not leave the fold open.

quote "quotes" quotations require inquire

Quotations require quotation marks, or "quotes"

There are only four "q"s in this sentence. Be sure to close the "a" part of each "q." Keep the fold small and your writing will appear neat.

f f f f f f f f f f f f f f

Because of its length, the "f" is frequently regarded as difficult. It may be well to review the discussion of position, direction of motion, and angle of paper appearing on pages 99 to 102. An analysis of the "f" is given on page 41. Nearly two-thirds of the letter is above the line. Strive to keep the downstrokes at the proper slant and reasonably straight. Write "f"s at the rate of about 60 letters per minute. It is permissible to flex the fingers a little in such letters.

of of of fine fine find find friend

Find four fine fs for your friend.

Six "f"s are used in this sentence, and at the beginning of a word. In addition to practicing this sentence, select and practice a few words with two "f"s in the middle, and one or two with an "f" at the end.

*abcd efgh ijkl mnop
qrst uvwx yz yzot*

When a boy has learned to write well it is usually regarded as an indication that he has the ability to do other things well.

THE CAPITAL LETTERS

Many of the capitals now used are different from those used twenty-five or more years ago. For the most part, our capitals have been modified so that they can be made with light, free, continuous motions. Like the small letters, the capitals may be grouped according to the motions used in making them. The "O, A, C, E," and "D" are made with the direct oval motion. The "I" and "J" are made with the indirect oval motion. The "P, R," and "B" are made with the push and pull motion combined with the indirect oval. The "H, K, N, M, W, X, V, U, Y, Q," and "Z" are built onto the capital stroke. The "S, L, G, T," and "F" are built around the double curve. All the different forms of capitals, now in use, were published by the Spencerian authors more than fifty years ago. While the standard capitals are given in the drills which follow, other widely used forms are also shown.

A single capital repeated rapidly makes an excellent movement exercise. To make a single good capital at the beginning of a word requires more skill than to make several good ones, one after the other. It is well, therefore, to practice capitals in connection with words as well as singly. For that reason, the following lessons offer both kinds of practice. Following each line of capitals, are the names of important cities beginning with that letter. Writing the names of these cities, and reading the text which follows them, will help you not only to make better capitals, but will also help you to remember the location of these places.

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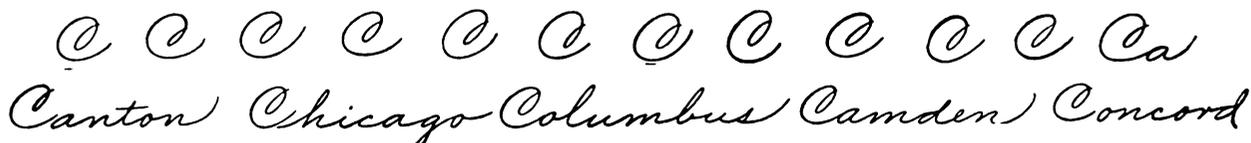
Write the above capitals, which are based on the direct oval motion, one after the other, a few times, so that you will feel the similarity of movement in them.



Practice the ovals on page 116 a few moments before writing the "O"s. Make the "O"s curved on both sides, and closed at the top. Swing the finishing stroke upward. Make 65 "O"s per minute. Omaha, Neb., Oneida, N. Y., Ottumwa, Ia., Ogden, Utah, Oakland, Calif.



The "A" is pointed and closed at the top. The finishing stroke should retrace part way down. Make 65 or 70 "A"s a minute. Athens, O., Atlanta, Ga., Albany, N. Y., Ashland, Ore., Adair, O.



The little loop on the right is considerably below the top of the "C." Leave considerable space between this loop and the backstroke. Finish the "C" with an upward swing. Make about 65 or 70 "C"s per minute. Canton, O., Chicago, Ill., Columbus, O., Camden, N. J., Concord, N. H.



"E" is made with a horizontal direct oval motion rather than with a slanting oval motion. The little loop in the middle lies in a horizontal position. Make them at the rate of 45 letters per minute. Elmira, N. Y., Emporia, Kans., Elkhart, Ind., Evansville, Ind. See the horizontal ovals on page 106.

D D D D D D D D D D D D Do
Denver Detroit Dallas Duluth Dawson

The "heel" and "toe" of the "D" rest on the writing line. The "toe" lies horizontally along the line. Bring the loop at the top well to the left so as to be sure to close the top of the "D." Finish with an upward swing. Make about 45 "D"s per minute. Denver, Colo., Detroit, Mich., Dallas, Texas, Duluth, Minn., Dawson, Alaska. See an analysis of the "D" on page 114.



Write the above capitals, which begin with the indirect oval motion, a few times to note the similarity of movement.

I I I I I I I I I I I I Io
Ithaca Independence Ishpeming Iron

Begin the upward motion of the "I" slightly below the writing line. Keep the top part rather narrow. The oval finish lies horizontally along the line. Use either the oval finish or the "boat" finish. Make about 60 letters per minute. Ithaca, N. Y., Independence, Mo., Ishpeming, Mich., Ironwood, Mich.

J J J J J J J J J J J J J Ju
Joplin Jonesboro Jamestown Jacksonville

Begin the upward swing of the "J" slightly below the writing line. The three lines should cross at the writing line. The top of the "J" should be a little larger than the bottom. The lower loop of the "J" should be a little larger than the loop of the "g." Keep the backs of the "J"s straight. Make about 60 letters per minute. Joplin, Mo., Jonesboro, Ga., and Tenn., Jamestown, N. Y., Jacksonville, Fla.



The above capitals are based on the push and pull combined with the indirect oval motion.

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P P P P P P P P P P P Ph

Portland Providence Pittsburgh Pasadena

Aim to retrace the push and pull strokes in the "P," then finish with an indirect horizontal oval. Swing the finish upward. This letter may be made with or without the initial stroke. Let the retraced strokes become a loop rather than to leave space between them. If the Spencerian style of "P" is desired, see below. Make about 60 "P"s per minute. Portland, Ore. and Me., Providence, R. I., Pittsburgh, Penn., Pasadena, Calif.

B B B B B B B B B B B Bo

Boston Baltimore Burlington Billings

Like the "P," the "B" may be made with or without the initial stroke. If the initial stroke is used, be sure it is curved. The little loop on the right side of the "B" lies in a horizontal position. The upper oval part of the "B" should be at least as large as the lower part. If desired, the "boat" finish may be used. Make 45 "B"s per minute. Boston, Mass., Baltimore, Md., Burlington, Ia., Billings, Mont.

R R R R R R R R R R R Ra

Reading Raleigh Roanoke Rochester Ranger

The little loop in the middle of the "R" should be tied around the downstroke. Notice the slant of this little loop. Keep the finishing stroke reasonably close to the first downstroke. Make about 45 letters per minute. Reading, Penn., Raleigh, N. C., Roanoke, Va., Rochester, N. Y., Ranger, Tex.

P B R P P P R R R B B B B

Optional forms of "P," "B," and "R." If preferred, the forms shown above may be used in place of the standard capitals used in the drills. If the teachers in your school prefer one style, use that style. If not, then use the style you can make best.

O O X X N M N
L V U Y Z Z T

The above are capitals which begin with the capital stroke.

H H H H H H H H H H H H H

Houston Hoquaim Harrisburg Hartford

The loop, which completes the second part of the "H," should be tied around the capital stroke. This holds the letter together. Do not make the letter more than about one-third as wide as high. Keep the capital stroke reasonably straight, and curve the top of the second part slightly. Make about 35 or 40 letters per minute. Houston, Tex., Hoquiam, Wash., Harrisburg, Pa., Hartford, Conn.

K K K K K K K K K K K K K K

Kokomo Kenosha Kearney Kewanee Keokuk

The second part of the "K" is a double curve. The little loop in the middle should be tied around the capital stroke. Keep the downward finishing stroke fairly close to the capital stroke. Make about 35 or 40 letters per minute. Kokomo, Ind., Kenosha, Wis., Kearney, Neb., Keokuk, Ia., Kewanee, Ill.

N N N N N N N N N N N N N N

Nashville Newport Newark Norfolk Norwalk

The "N" is made with a continuous motion. Aim to retrace the pull, push stroke, but let it form a loop rather than leave a space between the two strokes. Keep the letter reasonably narrow. Make about 45 per minute. Nashville, Tenn., Newport, Ky. and R. I., Newark, N. J., Norfolk, Va., Norwalk, Conn.

M M M M M M M M M M M M M M M M

Memphis Mobile Manila Muskogee Marion

Make the overstrokes of the "M" reasonably narrow, but keep them round at the top. Use either style of finish. Make them at the rate of 35 to 40 letters per minute. Memphis, Tenn., Mobile, Ala., Manila, P. I., Muskogee, Okla., Marion, O.

PLAINER PENMANSHIP

W W W W W W W W W W W W W W
Washington Wilmington Waterbury Waco.

The finish part of the "W" is like the final "t" except that the downstroke is slightly curved. Keep your "W"s sharp at the top, and reasonably narrow. Make them at the rate of about 40 letters per minute. Washington, D. C., Wilmington, Del., Waterbury, Conn., Waco, Tex.

X X X X X X X X X X X X X X
Xenia Xamiltepec Xanthus Xingu

The second part of the "X" is made as a separate stroke. It resembles a large figure six. Aim to make the two parts touch. Make 35 to 40 "X"s per minute. Xenia, O., and Tex., Xamiltepec, an old city of Mexico, Xanthus, an ancient city in Asia Minor, Xingu, a river in Central Brazil.

V V V V V V V V V V V V V V
Valentine Vinton Villisca Vincennes Vicksburg

The "V" is finished with a double curve. Keep the letter narrow and swing to the right with a snappy motion at the finish. Make 60 or more letters per minute. Valentine, Neb., Vinton, Ia., Villisca, Ia, Vincennes, Ind., Vicksburg, Miss.

U U U U U U U U U U U U U U
Utica Umatilla Urbana Uniontown

Aim to retrace the second part of the "U" at least halfway. Keep it about the same width as the "V" and the "N." Make about 40 letters per minute. Utica, N. Y., Umatilla, Ore., Urbana, Ill., Uniontown, Pa.

Y Y Y Y Y Y Y Y Y Y Y Y Y Y

PLAINER PENMANSHIP

L L L L L L L L L L L L L L L

Lincoln Lancaster Lebanon Lewiston Lorain

Make the first stroke of the "L" a decided curve. Cross the two lines at about half the height of the letter. Pull the double curve well to the left at the bottom in order to make the loop horizontal. Swing the finish well below the writing line. Make about 45 letters per minute. Lincoln, Neb., Lancaster, Pa., Lebanon, O., Lewiston, Ida., Lorain, O.

G G G G G G G G G G G G G G G

Glenwood Geneseo Galveston Galesburg

Start the "G" exactly like the "S." The double curve is broken in the middle in the "G." The sharp point at the right of the "G" is the distinguishing feature. The finish is an horizontal oval. The "boat" finish is also widely used. Make about 45 "G"s per minute. Glenwood, Ia., Geneseo, N. Y., Galveston, Tex., Galesburg, Ill.

T T T T T T T T T T T T T T T

Topeka Trenton Tampico Tacoma Toledo

There are two double curves in the "T." The first one, the stem, is made in a slanting position. The second one, the cap, is made in a horizontal position. Make the stem first, and place the cap immediately over it. The style shown here is the standard "T." Make them at the rate of 40 letters per minute. Topeka, Kans., Trenton, N. J., Tampico, Fla., Tacoma, Wash., Toledo, O.

F F F F F F F F F F F F F F F

Flint Freeport Franklin Frankfort

The "F" is like the "T" except that it is finished with a check mark through the stem at about one-half the height. The check mark may be joined to the stem, thus forming the "boat" finish. Practice the "F"s at the rate of 35 letters per minute. Flint, Mich., Freeport, Ill., Franklin, Pa., Frankfort, Ky.

T T F F T F T F T F T F T

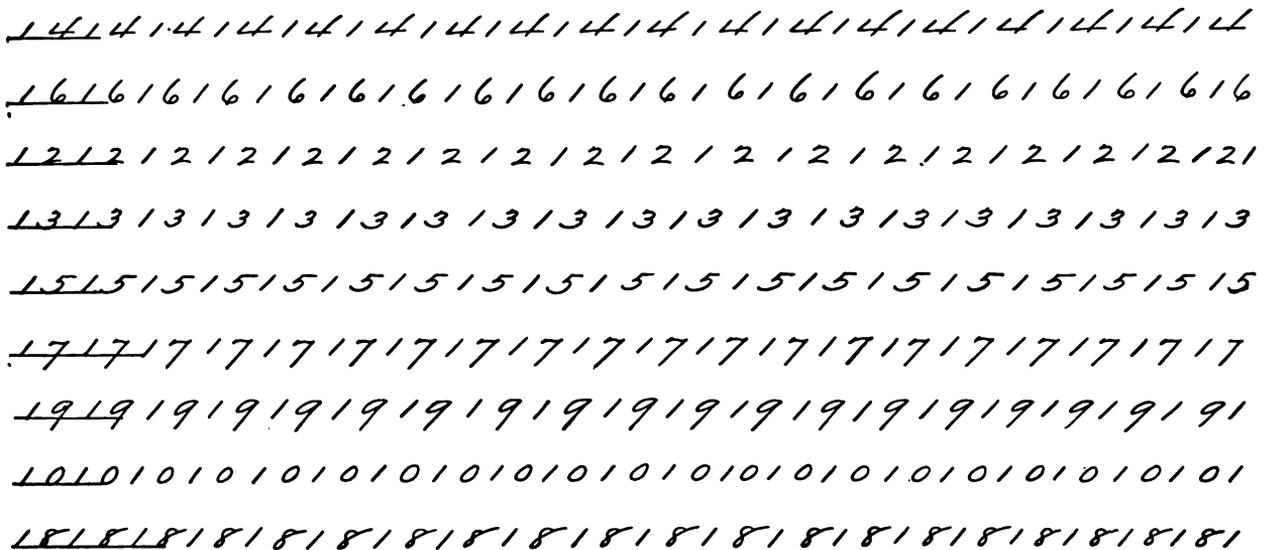
Optional forms of "T" and "F."

FIGURE PRACTICE

Good, plain figures are of great importance. Each figure must be so plain that it can always be read separately. When once we have learned how, it is as easy to make good, plain figures as to make poor, obscure ones. You can learn to make good figures through study, practice, and application. Even after you have learned to make good figures in the penmanship class, it will require some effort on your part to learn to use good figures in your arithmetic. Good figures can be and should be made quite rapidly, but in figures speed is never as important as legibility.



The large figures in the above plate are to help you learn the correct shape of the figures. Make your first figure very slowly. Draw it, if necessary. Then retrace each figure five or six times, with increasing speed. Make a whole line of each figure this size.



When you have retraced the large figures a number of times, so that you have each shape definitely in mind, practice arranging them in a different order. In this plate, each figure is alternated with the figure 1. Alternating them in this way will help you keep a check on the slant of your figures. It will also help you acquire the relative height of each figure. In this practice, notice that the second downstroke of the 4 and the figure 6 are taller than the figure 1. All other figures are the same height as the figure 1, but the 7 and the 9 extend below the line. A half page of each figure, arranged in this way, should be a minimum assignment.

PLAINER PENMANSHIP

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
 \$ ¢ % ‰ # ✓ \$ ¢ % ‰ # ✓ \$ ¢ % ‰ # ✓
 1/2 2/3 3/4 4/5 5/6 6/7 7/8 1/2 2/3 3/4 4/5 5/6 6/7 7/8 1/2 2/3 3/4 4/5 5/6 7/8 9/10

Practice the signs and symbols carefully. Remember that, in figures, accuracy should be first and speed second.

Large; Labels, tags 1 2 3 4 5 6 7 8 9 0
General; Sales-slips 1 2 3 4 5 6 7 8 9 0 1 2 3
Average; Checks etc 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8
Accounting; Ledger 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1
Small; Card files 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

FIGURES FOR DIFFERENT PURPOSES

Figures are made of different sizes for different purposes. In the above arrangement, notice that as the figures are made smaller, the space between them is reduced. The fourth line contains just twice as many figures as the first line. It is seldom that you will be called upon to make figures as small as those in the fifth line. Making figures this size is good practice, however, as it will help you acquire the habit of making each figure distinct.

APPLIED WRITING

You are either a good penman or a poor penman, according to your ability to write rapidly and legibly, while thinking about what you are writing rather than how you are writing. In your whole school life, the ability to write well will assist you in acquiring and attaining knowledge. In business, nearly all transactions are dependent upon written records.

Most of the foregoing exercises have been designed to help you learn how to write. The lessons which follow are designed to help you learn how to use your writing ability. The practice matter includes some useful information, and when practicing think somewhat about that information. While doing so, however, do not forget entirely about the writing process.

STATES AND ABBREVIATIONS

Not everybody knows how to spell and how to abbreviate the names of all the states in the union. Practicing the following plates will help you acquire that ability. You will have occasion to write these abbreviations many times. Try to be systematic in your practice and follow a plan something like this: First write from five to ten lines of the word Alabama, and then of the abbreviation. Then write several lines alternating the full name and the abbreviation. Then do the same thing with the word Arkansas and the abbreviation for it, etc.

Alabama Arkansas Arizona Ala. Ark. Ariz.

Alabama, admitted in 1819, 22nd state. Arkansas, admitted in 1836, 25th state. Arizona, admitted in 1912, 48th state.

California Colorado Connecticut Colo. Calif. Conn.

California, admitted in 1850, 31st state. Colorado, admitted in 1876, 38th state. Connecticut, ratified Constitution in 1788, one of the thirteen colonies.

Delaware District of Columbia Del. D.C.

Delaware, ratified Constitution 1787, one of the thirteen colonies. District of Columbia, established by Act of Congress in 1790.

Florida Florida Florida Florida Fla.

Florida, admitted in 1845, 27th state.

Georgia Georgia Georgia Ga. Ga.

Georgia, ratified Constitution in 1788, one of the thirteen colonies.

PLAINER PENMANSHIP

*Idaho Indiana Illinois Iowa
Ida. Ida. Ill. Ill. Ind. Ind. Ia. Ia.*

Idaho, admitted in 1890, 43rd state. Indiana, admitted in 1816, 19th state. Illinois, admitted in 1818, 21st state. Iowa, admitted in 1846, 29th state.

Kansas Kansas Kentucky Kans. Kans. Ky.

Kansas, admitted in 1861, 34th state. Kentucky, admitted in 1792, 15th state.

Louisiana Louisiana Louisiana La.

Louisiana, admitted in 1812, 18th state.

*Maine Maryland Massachusetts Michigan
Minnesota Mississippi Missouri Montana
Me. Md. Mass. Mich. Minn. Miss. Mont. Mo.*

Maine, admitted in 1820, 23rd state. Maryland, ratified Constitution in 1788, one of the thirteen colonies. Massachusetts, ratified Constitution in 1788, one of the thirteen colonies. Michigan, admitted in 1837, 26th state. Minnesota, admitted in 1858, 32nd state. Mississippi, admitted in 1817, 20th state. Missouri, admitted in 1821, 24th state. Montana, admitted in 1889, 41st state.

Nebraska Nevada New Hampshire New Jersey

New Mexico North Dakota North Carolina N. Y.

New York Neb. Nev. N. H. N. J. N. M. N. C. N. Dak.

Nebraska, admitted in 1867, 37th state. Nevada, admitted in 1864, 36th state. New Hampshire, ratified Constitution in 1788, one of the thirteen colonies. New Jersey, ratified Constitution in 1787, one of the thirteen colonies. New Mexico, admitted in 1912, 47th state. New York, ratified Constitution in 1788, one of the thirteen colonies. North Carolina, ratified Constitution in 1789, one of the thirteen colonies. North Dakota, admitted in 1889, 39th state.

Oklahoma Ohio Oregon Okla. Ore. O. Ore.

Ohio, admitted in 1802, 17th state. Oklahoma, admitted in 1907, 46th state. Oregon, admitted in 1859, 33rd state.

Pennsylvania Pennsylvania Pa. Penn.

Pennsylvania, ratified Constitution in 1787, one of the thirteen colonies.

Rhode Island Rhode Island R.I. R.I.

Rhode Island, ratified Constitution in 1790, one of the thirteen colonies.

South Carolina South Dakota S.C. S.Dak.

South Carolina, ratified Constitution in 1788, one of the thirteen colonies. South Dakota, admitted in 1889, 40th state.

Tennessee Texas Tenn. Tenn. Tex. Tex. Tex.

Tennessee, admitted in 1796, 16th state. Texas, admitted in 1845, 28th state.

Utah Utah Utah Utah Utah Utah

Utah, admitted in 1896, 45th state.

Vermont Vermont Virginia Virginia Vt. Va.

Vermont, admitted in 1791, 14th state. Virginia, ratified Constitution in 1788, one of the thirteen colonies.

Washington West Virginia Wisconsin Wyoming

Wash., Wn. W. Va., W. Va. Wis. Wis. Wyo. Wyo.

Washington, admitted in 1889, 42nd state. West Virginia, admitted in 1863, 35th state. Wisconsin, admitted in 1848, 30th state. Wyoming, admitted in 1890, 44th state.

QUOTATIONS

The quotations which follow have thought content. They have been selected from state papers or from speeches of our presidents. A quotation from each president up to the time of the present writing has been included. To some extent, these quotations show the style of thinking followed by our great statesmen. To some extent, the quotations reflect the temper of the times, or indicate questions which dominated national thought at certain periods of our national life. The successive presidents are given in proper order.

While given as a penmanship exercise, each quotation may also be considered in its correlations. Thus, each quotation may be regarded as an example of sentence construction, as

PLAINER PENMANSHIP

an expression of national thought, or as a sequence study in history.

Drills of this kind carry the thought away from the writing processes, but they help us to learn to write and think at the same time. This kind of practice is valuable after satisfactory standards in speed and quality have been approached.

When you practice writing these quotations, do not write by hand-fulls, or eye-fulls, but by mind-fulls. By this we mean that you should try to grasp the complete thought of the quotation and carry it in mind until you complete writing it. This is the process you should employ in writing your own compositions.

Knowledge is, in every country, the surest basis of public happiness.



George Washington, 1732-1799, first president of the United States, First Annual Address, Jan. 8, 1790.

If national pride is ever justifiable or excusable it is when it springs, not from power or riches, grandeur or glory, but from conviction of national innocence, information and benevolence.



John Adams, 1735-1826, second president of the United States, Special Session Message, May 16, 1797.

Though the will of the majority is in all cases to prevail, that will to be rightful must be reasonable; that the minority possess their equal rights, which equal law must protect, and to violate would be oppression.



Thomas Jefferson, 1743-1826, third president of the United States, Inaugural Address, 1801.

It has been the true glory of the United States to cultivate peace.

J Madison Jr

James Madison, 1751-1836, fourth president of the United States, Inaugural Address, 1809.

National honor is national property of the highest value.

Jas Monroe

James Monroe, 1758-1831, fifth president of the United States, Inaugural Address, 1817.

As long as our Government is administered for the good of the people and is regulated by their will, it will be worth defending.

John Quincy Adams

John Quincy Adams, 1767-1848, sixth president of the United States, Message to Congress, March 15, 1826.

In the intercourse between nations, temper is a missionary perhaps more powerful than talent.

Andrew Jackson

Andrew Jackson, 1767-1845, seventh president of the United States, Inaugural Address, 1829.

All the lessons of history and experience must be lost upon us if we are content to trust alone to the peculiar advantages we happen to possess.

M Van Buren

Martin Van Buren, 1782-1862, eighth president of the United States, Inaugural Address, 1837.

A decent and manly examination of the acts of the Government should be not only tolerated, but encouraged.

William Henry Harrison, 1773-1841, ninth president of the United States, Inaugural Address, 1841.

The true American policy will be found to consist in the exercise of a spirit of justice.

John Tyler

John Tyler, 1790-1862, tenth president of the United States, Special Session Message, 1841.

One great object of the Constitution was to restrain majorities from oppressing minorities or encroaching upon their just rights.

James Knox Polk, 1795-1849, eleventh president of the United States, Inaugural Address, 1845.

As American freemen we cannot but sympathize in all efforts to extend the blessings of political liberty.

Zachary Taylor

Zachary Taylor, 1784-1850, twelfth president of the United States, Inaugural Address, 1849.

The great law of morality ought to have a national as well as personal and individual application.

Millard Fillmore, 1800-1874, thirteenth president of the United States, First Annual Message, 1850.

A sound and comprehensive policy should embrace not less the distant future than the urgent present.

Franklin Pierce, 1804-1869, fourteenth president of the United States, Inaugural Address, 1853.

But it is beyond the power of a State, like an individual, to yield a portion of its sovereign rights to secure the remainder!

James Buchanan, 1791-1868, fifteenth president of the United States, Fourth Annual Message, 1860.

With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in!

Lincoln

Abraham Lincoln, 1809-1865, sixteenth president of the United States, Second Inaugural Address, 1865.

The Constitution is the work of the people of the United States and it should be as indestructible as the people.

Andrew Johnson, 1808-1875, seventeenth president of the United States, First Annual Message, 1865.

Those who from their age must be its rulers twenty-five years hence have a peculiar interest in maintaining the national honor.

U. S. Grant

Ulysses S. Grant, 1822-1885, eighteenth president of the United States, Second Inaugural Address, 1869.

But at the basis of all prosperity lies the improvement of the intellectual and moral condition of the people.

Rutherford B. Hayes, 1822-1893, nineteenth president of the United States, Inaugural Address, 1877.

Offices were created, not for the benefit of incumbents or their supporters, but for the service of the Government.

J. A. Garfield

James A. Garfield, 1831-1881, twentieth president of the United States, Inaugural Address, 1881.

Men may die, but the fabrics of our free institutions remain unshaken.

Chester A. Arthur, 1830-1886, twenty-first president of the United States, Inaugural Address, Sept. 22, 1881.

It, (the Government) has agreed that American citizenship shall be the only credential necessary to justify the claim of equality before the law.

Grover Cleveland

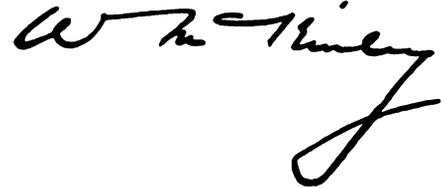
Grover Cleveland, 1837-1908, twenty-second president of the United States, Fourth Annual Message, 1888.

The freedom of the ballot is a condition of our national life!

Benjamin Harrison

Benjamin Harrison, 1833-1901, twenty-third president of the United States, Inaugural Address, 1889.

The citizens of the United States are both law-abiding and law-respecting people, not easily swerved from the path of patriotism and honor.



William McKinley, 1843-1901, twenty-fourth president of the United States, Buffalo Address, 1901.

I wish to preach not the doctrine of ignoble ease but the doctrine of the strenuous life.



Theodore Roosevelt, 1858-1919, twenty-fifth president of the United States, Appomattox Day Speech, 1899.

The battlefield is gradually yielding to arbitrary courts of justice!



William H. Taft, 1857, twenty-sixth president of the United States, Dawn of World Peace, 1912.

Only free peoples can hold their purpose and their honor steady to a common end.



Woodrow Wilson, 1856-1923, twenty-seventh president of the United States, Address to Congress, April 2, 1917.

PLAINER PENMANSHIP

We glory in the equal rights of all Americans and the equality of opportunity under which our people strive for attainment.

Warren G. Harding

Warren G. Harding, 1865-1923, twenty-eighth president of the United States, Farewell Speech in Tacoma Stadium, July 5, 1923.

It is the duty of a citizen not only to observe the law but to let it be known that he is opposed to its violation!

Calvin Coolidge

Calvin Coolidge, 1872, twenty-ninth president of the United States, First Message to Congress, Dec. 6, 1923.

COMPOSITIONS

The penmanship lesson is a good place in which to learn to space and arrange your composition. Study the spacing arrangement and punctuation of each paragraph on pages 79 and 80. Practice each paragraph separately, then criticize your writing carefully. With your pencil, check those letters, words, or spaces which seem to need improvement. Keep these points in mind when you write the paragraph the second time. When you have practiced each paragraph separately, write them consecutively. Then ask your teacher to criticize your page. Finally, write a composition of your own, and compare it with your best copy of these pages.

*Ring out old shapes of foul disease,
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.*

"Any one who has tried to manage a school team knows how great a difference there is in ball players. The best of pitchers is usually a failure at short-stop; the star out-fielder may make only errors when put on first base; and the catcher who can hold every curve put over the plate often himself cannot pitch a curve of any kind.

The same difference holds true in business and professional life. One makes a splendid doctor another amasses a fortune as a manufacturer, while others succeed as farmers, lawyers, teachers, or merchants. But the doctor would probably have been a failure had he tried farming, and

the lawyer might have gone into bankruptcy as a manufacturer. In fact, life is only a great ball team, with a vast number of different positions to be filled and each place calls for special ability on the part of the man or woman who is to fill it as it should be filled." From "A Vocational Reader"

For Special Practice

Fourscore	testing	consecrated
brought	whether	struggled
continent	battle-field	unfinished
conceived	portion	fought
liberty	resting-place	government
dedicated	fitting	before
proposition	altogether	people

LINCOLN'S GETTYSBURG ADDRESS

Lincoln's Gettysburg Address is a masterpiece of English composition. It is well worth committing to memory. As a penmanship exercise, it contains nearly everything you are called upon to use in any kind of composition. The more difficult words in this address have been segregated on page 80 for special practice. Learn to write each of these words easily and smoothly before you begin to write the composition. Practice writing the address several times. Each time, before you begin to write, fix in your mind certain things which you are going to strive to improve. Lay aside your last effort, and at the end of a month, copy the address again and look for improvement.

Lincoln's Gettysburg Address

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate — we cannot consecrate — we cannot hallow — this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

POETRY

In ordinary writing, words and letters occupy relatively the same amount of space. In a poem, the arrangement differs greatly from that of the ordinary paragraph. A poem should be written so that it will read smoothly. The arrangement should appear uniform. In order to accomplish this, it is sometimes necessary to condense some lines, and extend others to appear longer. The poem, "The House by the Side of the Road," was selected for practice because it contains these principles.

In copying this poem, observe the comparative length of the alternate lines. Note especially the fifth line in the second stanza and the first and third lines in the last stanza. It will be worth your while to practice each stanza several times before writing the entire poem.

The House by the Side of the Road

*There are hermit souls that live withdrawn
In the peace of their self-content;
There are souls, like stars, that dwell apart,
In a fellowless firmament;
There are pioneer souls that blaze their paths
Where highways never ran:—
But let me live by the side of the road
And be a friend to man.*

Let me live in a house by the side of the road,
Where the race of men go by—
The men who are good and the men who are bad,
As good and as bad as I.
I would not sit in the scorner's seat,
Or hurl the cynic's ban;—
Let me live in a house by the side of the road
And be a friend to man.

I see from my house by the side of the road,
By the side of the highway of life,
The men who press with the ardor of hope,
The men who are faint with the strife.
But I turn not away from their smiles nor their tears—
Both are parts of an infinite plan;—
Let me live in my house by the side of the road
And be a friend to man.

I know there are brook-gladdened meadows ahead
 And mountains of wearisome height;
 And the road passes on through the long afternoon
 And stretches away to the night.
 But still I rejoice when the travelers rejoice
 And weep with the strangers that moan,
 Nor live in my house by the side of the road,
 Like a man who dwells alone.

Let me live in my house by the side of the road
 Where the race of men go by—
 They are good, they are bad, they are weak, they are strong,
 Wise, foolish—so am I.
 Then why should I sit in the scorner's seat
 Or hurl the cynic's ban:—
 Let me live in my house by the side of the road
 And be a friend to man.

Sam Walter Foss.

SIGNATURE PRACTICE

In a good signature, each capital and each small letter is plain. It is possible to write a signature plainly and yet leave it distinctive. In fact, the most distinctive signatures are those which are plain and easy to read. Experts tell us that simple, plain signatures, written freely, are the hardest to imitate.

As a rule, the capitals in a signature should not be joined, if joining them tends to distort or to make them less legible. The following signatures afford practice in a variety of combinations and arrangements.

Try writing each of the signatures separately at least a dozen times. This practice may suggest a desirable way of writing your own name. In the last three lines of the second plate, several types of signatures, frequently encountered, are shown. If your signature resembles any of those shown in the last two lines, it needs improvement.

A. A. Davis John H. Lyons W. R. Gould
Lillian Gahagan A. D. Miller O. C. Whitney
Peterson Ben F. Gabriel Joe Rawlings
Jerry Curtis C. V. Brown J. O. Hooper
Abraham Lincoln Frederick J. Waldron
Wm. L. Osburn F. A. Boots Chas. M. Sherman
W. W. Parker James S. Davis Chas. M. Martin
George Wright Sam Tallman Just Plain
Axel Rounds J. T. Widespace Can't B. Compact
Many Sharp Angles K. O. Complicate Too Slant
I. G. Irregular Hardy Pincher Finger Actionist Can't Read

PLAINER PENMANSHIP

Receipts are usually issued for money received. Printed forms are commonly used for this purpose. Fill out six of the blanks in your tablet, using the form at the bottom of page 87 as your model. Compose the necessary information, and fill out the remaining three blanks. Fill out the stubs at the left of the form as well as the receipts.

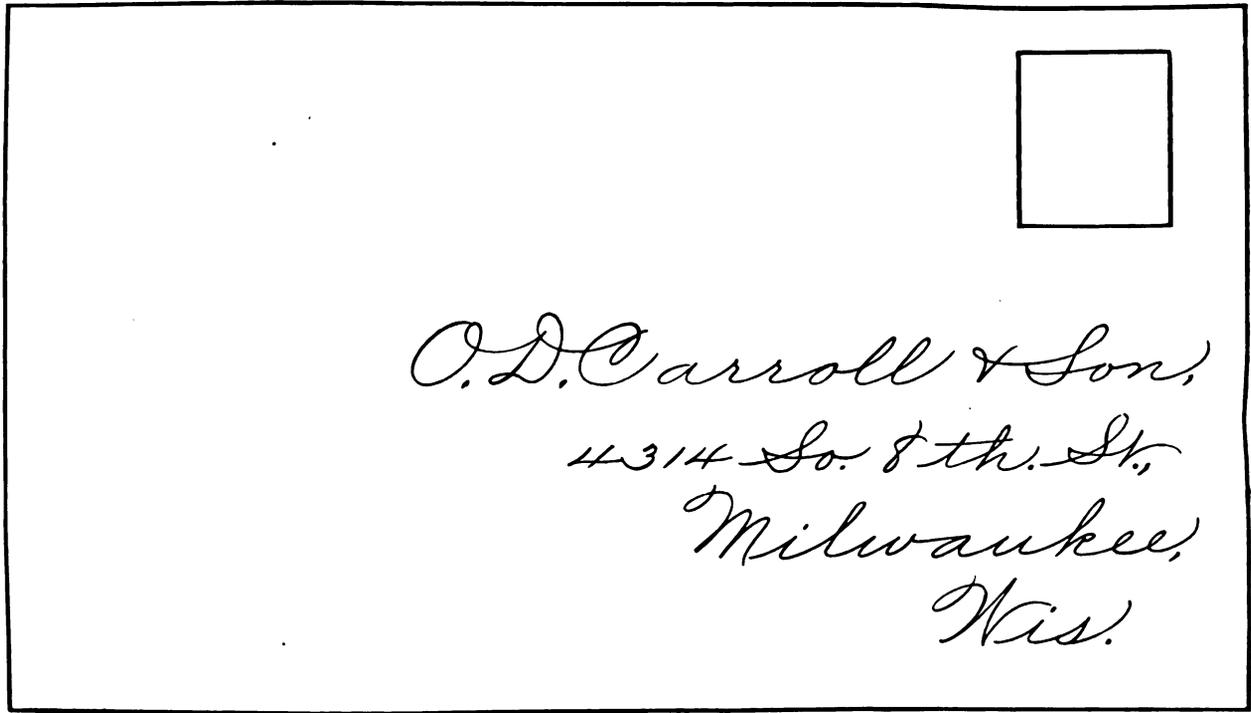
Tacoma Wn., 5-7 1919
Sixty days after date we promise to pay to the order of C. A. Brown Five Hundred and no/100 and Dollars Value received.
Green Kammer

PROMISSORY NOTES

The above is a simple form of promissory note, written out in full. It states the time and place of issue, the date on which the promise is to be fulfilled, the nature and amount of the promise, and to whom and by whom the promise is made. Copy this form several times, to fix in your mind the order in which these details are stated.

U. S. Bond.  \$100.00 Tacoma Wn., June 5, 1910. One year after date, without grace, we promise to pay to the order of John D. Doe at his office in Tacoma, Wn. One Hundred and no/100 DOLLARS in Gold Coin of the United States of America, of the present standard value, with interest thereon in like Gold Coin at the rate of 8 percent per annum from date until paid, for value received. Interest to be paid semi-annually and if not so paid, the whole sum of both principal and interest to become immediately due and collectible, at the option of the holder of this note. And in case suit or action is instituted to collect this note, or any portion thereof, we promise and agree to pay, in addition to the costs and disbursements provided by statute, such additional sum, in like Gold Coin, as the Court may adjudge reasonable, for Attorney's fees to be allowed in said suit or action. No. 2 Due June 5, 1911. Lyman P. Doe Everett Ellman

The promissory note of commerce is frequently quite formal and intricate. Read the above sample form, and note the additional details contained in the printed matter. Fill in the first six blank forms in your tablet, copying the details from this sample. Write the word "sample" across the face of each blank. Fill out the remaining three samples, changing the details according to your own composition. Don't forget to write "sample" across the face of each note.



ADDRESSING ENVELOPES

Use the envelope forms in the business form tablets, or secure some blank envelopes and practice addressing them from the above model. Learn definitely the spaces occupied by each part of the address. If these are placed too high or too low, too close together or too far apart, it will throw the appearance of the envelope out of balance. Many repetitions are often necessary in order to fix these spaces definitely in mind.

SALES SLIP

Use a pencil for filling in the sales slip.

Sales slips are designed to furnish a great deal of information which is necessary in keeping the records of a business. The following instructions were written by the secretary of a large department store firm.

"INSTRUCTIONS FOR FILLING IN SALES SLIP"

"The following information should appear on each sales slip. Make plain figures and write carefully:

- "1st. The Date.
- "2nd. Character of sale, whether Charge, C. O. D., Approval, Will Call, Transfer; or the Amount Received in case of a Cash Sale.
- "3d. Your (the clerk's) number.
- "4th. Customer's correct initials, name and address. (In cash take-with sale this is not necessary.)
- "5th. The name and address of the person to whom the purchase is to be delivered.

The Blank Dept. Store

DATE <i>7-18</i> 191 <i>9</i>	AMOUNT REC'D. <i>Chg.^c</i>	SOLD BY <i>242</i>
SOLD TO <i>Mrs. J. L. Fisk</i>		
ADDRESS <i>1104 N. State</i>		
SEND TO <i>Madame Clark</i>		
ADDRESS <i>2234 Indiana Ave.</i>		
CASHIER'S O. K.	ORDER NO.	
	OR BUYER <i>Daughter</i>	
	TAKE WITH DELIVER	FOR O.K. <i>R. L. F.</i>

QUAN.	ARTICLE	PRICE	EXTENSION
<i>4 1/2</i>	<i>Wool Serge</i>	<i>4.00</i>	<i>17 33</i>
<i>2 1/2</i>	<i>Satin</i>	<i>2.75</i>	<i>6 88</i>
<i>3 3/4</i>	<i>Broadcloth</i>	<i>6.00</i>	<i>22 50</i>
<i>1/2</i>	<i>Plush</i>	<i>9.00</i>	<i>4 50</i>
<i>5</i>	<i>Satin</i>	<i>.75</i>	<i>3 75</i>
<i>1 1/2</i>	<i>Tailor's Canvas</i>	<i>.60</i>	<i>90</i>
SOLD BY <i>242</i>		PT. No.	<i>5586</i>

"6th. 'By whom' the purchase is made, or the number on the requisition filled.

"7th. Whether the purchase was taken by the customer, or is to be delivered.

"8th. The quantity, description, price and extension of the articles purchased and the correct total of the amounts so extended.

"9th. Your number on customer's receipt.

"10th. If customer is shopping on a transfer or purchase ticket, enter the number of same (in square marked Pt. No.)."

Fill out six of the sales slips in your tablet according to the foregoing instructions, copying the model as shown. Fill out the remaining slips with your own composition.

BANK CHECKS

Bank checks are issued by a person who has placed money in a bank. When such a person wants the bank to pay some of his money to another person, he writes a check to the bank. The check instructs the bank to pay a certain amount of one person's money to some other person. The person who has money in the bank keeps a record of it on his check stub. This

No. <i>16930</i> <i>75.50</i>	<i>Omaha Neb, 8-21, - 1919.</i>	No. <i>16930</i>
<i>8-21-1919</i>	Blank National Bank	
To <i>Law M Jamison</i>	Pay to the Order of <i>Lawrence M Jamison</i> <i>\$75.50</i>	
For <i>Salary</i>	<i>Seventy five and 50/100</i> Dollars	
	<i>John T. Doe</i> IN COLLEGE CURRENCY	

Balance Bro't Forward	Dollars	Cents
	<i>480</i>	<i>60</i>
Amount Deposited	<i>125</i>	<i>-</i>
Total	<i>605</i>	<i>60</i>
Amount this Check	<i>75</i>	<i>50</i>
Bal. Carried Forward	<i>530</i>	<i>10</i>

APPLIED WRITING

record shows how much money he has put in the bank from time to time. It also shows how much he has ordered paid out or "checked out." It also shows how much money he has left in the bank.

In the sample shown on page 90, John P. Doe orders the National Bank to pay to Lawrence M. Jamison \$75.50. Before paying this money, the teller will make sure that John P. Doe has that much money in the bank. He will also examine the signature to make sure that the check is signed by the John P. Doe whom he knows.

DEPOSITED IN THE
First National Bank
SUBJECT TO CONDITIONS ON BACK
FOR THE CREDIT OF

John P. Doe

Aug 19 1919

PLEASE USE PENCIL SEPARATELY

	DOLLARS	CENTS
GOLD	200	—
SILVER	148	50
CURRENCY	1397	—
CHECKS AS FOLLOWS:		
C.I.	18	40
C.I.	76	50
C.I.	98	15
# 1	14	81
1	290	—
	46	19
3		405
		98
	3000	—
5	198	—
		385
	42	18
6		5
	10	—
7	38	19
	310	—
9	49	90
	555	—
R	82	39
	3460	18
	10398	14
TOTAL \$ 20447 41		

NOTE THAT ALL CHECKS AND DRAFTS ARE ENDORSED

In filling in the check, write the figures close to the dollar sign so that another figure cannot be inserted between the dollar sign and the amount you have written. In writing out the amount, begin at the extreme left end of the line. If the space is not entirely filled, draw a wavy line the rest of the way.

DEPOSIT SLIPS

A depositor is one who has money in the bank. When such a person places money in the bank, he makes out a deposit slip. On the deposit slip, he indicates the amount of different kinds of cash, whether gold, silver, currency or checks. Checks include Postal Money Orders, County and City Warrants.

In the sample deposit slip shown, C. I. indicates Cash Items. The numbers at the left indicate the clearing house numbers of the banks on which the different checks are drawn. This deposit slip is a sample made out by the receiving teller in a large bank. The clearing house numbers in the city where this depositor lives are as follows:

- All out of city items are remittances marked "R." County and City Warrants are Cash Items or "C. I."
- No. 1. National Bank of _____.
 - No. 3. Bank of California.
 - No. 5. Scandinavian American Bank.
 - No. 6. Post Office.
 - No. 7. Puget Sound Bank.
 - No. 9. _____ Savings Bank and Trust Company.

PLAINER PENMANSHIP

BILL HEADS

When a firm sells goods, the person who takes the order, or perhaps a bill clerk, makes out a bill. This bill indicates the amount of each item of goods sold, the price at which it is sold, and the total amount. The bill may accompany the goods or it may be sent separately. Usually the bill is sent so that it will reach the customer about the same time as the goods. When the goods reach the customer he compares the amount of goods with the items listed on the bill.

In the sample, the figures after the word "terms" indicate that if the customer pays for these goods within ten days he will receive 3 per cent discount. If he does not pay within ten days the money will be due in thirty days and there will be no discount. Translated, these figures would mean, "3 per cent discount, if paid within ten days; price net, if paid at the end of thirty days."

Copy the data from the sample below in filling in the first three or four blanks in your tablet. Fill out the remainder of the blanks from your own composition, or from your teacher's dictation.

Valley Canned Products Co.

Sold to Grimes Grocery Co Shipped per Truck
Peoria, Ill.

TERMS: 3/10, net/30.

Chicago, Ill., Nov. 3, 1924.

Cases	6	Red Tomatoes	7.20	43.20	
"	4	Blackberries	9.40	37.60	
"	4	Alb. Peaches	4.80	19.20	
"	8	Jam		33.90	
		2 Straw @ 4.80			
		2 Rais. @ 4.80			
		2 Black. @ 3.60			
		2 Logan. @ 3.75			
Crates	10	U. S. Bant. Corn	1.20	12.00	
				145.90	

EMPLOYEE'S RECORD

In a firm which employs a great many men, the timekeeper cannot always remember everything about the different men. A record clerk then is sometimes assigned to keep a record of each employee.

In the sample shown on page 93, William Colgren has left a very good record. No doubt this firm would be glad to employ him again.

APPLIED WRITING

NAME <i>William Colgren</i>		AGE <i>38</i>	
ADDRESS <i>916 N 17th St</i> <i>4180 Farnham St. Omaha</i>			
DATE FIRST EMPLOYED <i>Jan 6, 1916</i>		KEY NO. <i>141</i>	DEPT. <i>M Shop</i>
NATIONALITY <i>Swedish</i>		U. S. CITIZEN? <i>Yes</i>	MARRIED? <i>Yes</i>
TRADE <i>Machinist</i>		RATE OF WAGES <i>6.00</i>	CHILDREN? <i>2</i>
CHANGE OF WAGES	DATE	<i>6-4-2-8</i>	<i>10-4-11</i>
	RATE	<i>7.6</i>	<i>8.10</i>
		DATE QUIT <i>6-10-19</i>	CAUSE <i>*</i>
		DISCHARGED	
RECORD <i>Good machinist. Reliable. Has confidence of other shopmen. Assistant foreman. Went to look after injured brother. Hopes to return.</i>			

REQUISITIONS'

A requisition is a written request or order for certain articles or materials. Requisitions are usually issued to a stock keeper or stock clerk.

A stock clerk or a stock keeper is one who has charge of the stockroom or storeroom. If the store keeper does not have the articles asked for, he keeps a record of the things he is unable to furnish promptly. As soon as the needed articles are received by him, he makes out a "Requisition Back Order," and sends out the goods promptly.

Requisition Back Order

No. *128* _____ *Nov. 25,* *1919.*
 To the Principal of the *Franklin* School:
 The following articles were requested by you on *Oct. 15,* *1919.*
 Please check, sign and return to Secretary's office immediately.

Quantity Ordered	ARTICLES	Delivery Check	Principal's Check
<i>25</i>	<i>Industrial Art Book 8</i>	<i>✓</i>	
<i>60</i>	<i>Story Hour Reader " 1</i>	<i>✓</i>	
<i>24</i>	<i>Number Builders</i>	<i>✓</i>	
<i>10 gal.</i>	<i>Ink</i>	<i>✓</i>	
<i>18 pkgs.</i>	<i>Paper, News Ruled 7/8</i>	<i>✓</i>	
<i>10 "</i>	<i>" " Plain</i>	<i>✓</i>	
<i>12</i>	<i>Dutch Cleanser</i>	<i>✓</i>	

¹Use a pencil in filling out these blanks.

PLAINER PENMANSHIP

TIME SHEET. WEEK ENDING <i>Feb 7,</i> 19 <i>19.</i>													
No.	DEPT.	NAME	S	M	T	W	T	F	S	DAYS	PER DAY	PER HOUR	AMOUNT
38	M	Harvey Wilson	am	5 1/2	3.00		16 50						
39	M	Leo French	am	5	3.00		15 00						
40	M	Max Arthur	am					am	am	3	3.50		10 50
41	J	James Dunn	8	8	8	8	8	4		44h		40	17 60
42	J	Milton Swanson	7	7	8	8	8			38h		40	15 20
43	J	Fred Barfnecht	8	8	8	8	8	4		44h		40	17 60
44	J	Bert Simms	6	8	8	8	6	4		40h		30	12 00
45	D	Olaf Olsen	am	6	4.00		24 00						
46	D	Toni Caruso	am	6	4.00		24 00						
47	D	Tani Yakura	am	6	4.00		24 00						
48	D	Swan Johnson								3 1/2	3.00		10 50

TIME SHEET

Whenever a person or a firm employs a number of people, it is necessary to keep a record of the amount of time each person works. The firm must also remember how much it has

COST-SUMMARY SHEET						
NAME <i>Bungalow</i>					SHEET NO. <i>17.</i>	
NUMBER MADE <i>L. 4421 N 7th St.</i>					PRODUCTION NO. _____	
NUMBER	NAME OF PART	MATERIAL	LABOR	PRIME COST	EXPENSE	COST
	Building Permit				9	9
	Excavating, Contract		80	80	7	87
	Basement	61	65	126	52 50	178 50
	Lumber	680		680		680
10	Windows	67 40		67 40		67 40
9	Doors	77 15		77 15		77 15
	Hardware	90		90		90
	Carpenters		616 50	616 50	145	761 50
1	Fireplace					
2	Chimneys	64	111	175		175
	Plumbing, Contract			275		275
	Finishing "			65		65
	Painting "			210		210
	Plastering "			145		145
	Painting "			210		210
	Fixtures & Wiring "			143		143
	Inspection				80	80
	Building Cost					3253 55
	Overhead Exp. 10%					325 30
	Selling Exp. 5%					162 65
	Total Cost					3741 50

agreed to pay each person. The timekeeper keeps these records. At the end of the month, he figures up the amount of money each person has earned, and the bookkeeper or treasurer makes out the pay checks.

In the sample shown on page 94, some of the men are paid by the day, and some are paid by the hour.

COST SUMMARY SHEET

In a factory, it is necessary to keep a record of the cost of manufacturing different products. These records are usually kept on separate little cards. When a certain "job" is completed, all the cost records are assembled and a cost summary sheet made out. The cost summary sheet then shows the entire cost for that particular job.

In the sample shown on page 94, the cost summary sheet has been used to determine the total cost of building a bungalow. The expense items on this sheet would probably indicate the value of the time spent by the superintendent of buildings at this particular bungalow.

WRITING POSITION

The position of the body is of great importance when writing and when learning to write. There are two reasons. The first reason is that of health. The position must be healthful in order that the vital organs may function properly while we are writing; also, so that there will be no undue strain on the spinal column, or on the nerves leading therefrom. The second reason for a good writing position is from the standpoint of efficiency. Boys who have studied mechanics, know that a machine must be set up properly if it is to work well. When we write, the upper part of our body becomes a writing machine. We use not only the muscles of the hand and arm, but also, to a slight extent, the muscles of the shoulder, the back, and the chest.



Fig. 1



Fig. 2

Correct Writing Posture for Study and Imitation

To attain the correct writing position, first, study carefully Figs. 1, 2 and 3. Note especially the following: the natural position of the feet on the floor; the two elbows resting evenly near the corners of the desk; the eyes about fourteen inches from the writing line; the shoulders of even height; and the back curved naturally, but not "humped" at the shoulders. This position permits of natural breathing, and it prevents eye strain. With the hands and elbows in this position, there is a tendency for the muscles to relax.

When we sit in this position, our bodies are well balanced. It requires very little support from the left arm to keep this balance. Our backs are straight. It does not hurt us to bend

our backs, but it is not good to keep our backs bent in one position very long. In this position, we do not need to remain rigid. We can partially relax, and our arms may remain almost limp. The left arm retains only strength enough to support the body lightly and to move the paper occasionally. The right arm retains only strength enough to keep it in position and to hold the pen. With the muscles of the lower arm relaxed and limp, and with the tips of the third and fourth fingers gliding easily on the paper, there is very little friction.

Having learned to assume and maintain this position, we are ready to study the writing movements.



Fig. 3. Correct Writing Posture

MUSCULAR MOVEMENT DEFINED

Muscular movement was first taught as a distinct writing movement about the year 1865. Prior to that time, it was the habit of good penmen to make large, fancy capitals with full arm movement, and the small letters with a finger movement. In the whole arm movement, the entire arm was raised so that it would not touch the desk, while in the finger movement the right arm was allowed to rest heavily on the desk, scarcely moving at all.

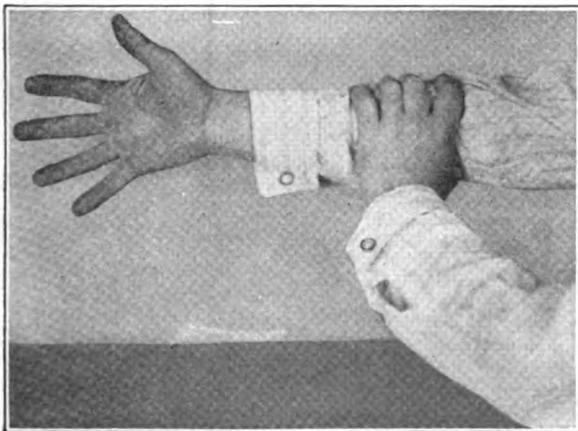


Fig. 4

The term "muscular movement" was invented to describe a movement different from either the whole arm or the finger movement. Muscular movement means a writing movement produced by the large muscles of the upper arm. In muscular movement, the muscles of the fore-arm, just below the elbow, rest on the desk. These elbow muscles remain perfectly relaxed. They act as a cushion on which the bones of the fore-arm roll and glide.

Grasp your right fore-arm with your left hand, as shown in Fig. 4, and open and close the fingers of the right hand. You will feel

PLAINER PENMANSHIP

how the muscles of the right fore-arm move the fingers of the hand. If you were to write with finger movement, you would use these muscles of the fore-arm. Since you are to use muscular movement, you will not use these fore-arm muscles for writing, but only as a cushion. To use these muscles as a cushion, they must be soft or relaxed.

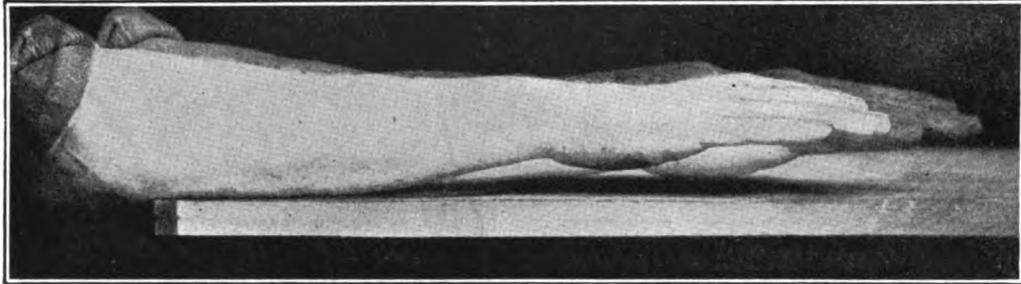


Fig. 5

RELAXATION

Place your arm in the same position as in Fig. 5. Let your muscles be limp, with just strength enough to hold the right hand in the position shown. Now, when you push and pull the hand back and forth, you will feel the elbow muscle stretch. The skin should not slip on the desk. The big muscle acts as a cushion. To become a good muscular movement writer, you must work the elbow muscles loose so that you can push and pull the arm forward and backward at least one and one-half inches. If you now move your hand around in a circle, you will feel what is known as a rolling muscular movement.

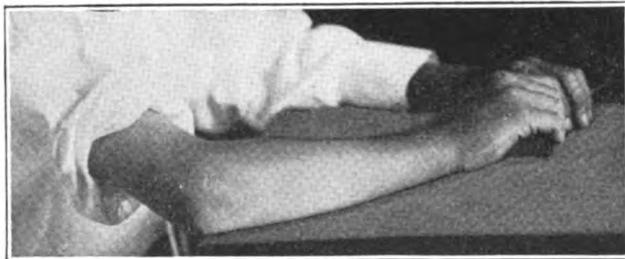


Fig. 6

In Fig. 6, the fingers are curled into position to slip on the desk. You will notice that this boy could hold a large egg in his right hand. When the hand is in this position, and the arm is pushed forward and backward, the tips of the third and fourth fingers slide on the paper. When the tips of your third and fourth fingers slip easily on the desk, when your wrist is clear of the desk, and your elbow muscle stretches and rolls, you are using muscular movement.

CORRECT PENHOLDING

Proficient penmen specify and observe four conditions in regard to hand position: (1) The third and fourth fingers must glide or rest on the paper. (2) The wrist must be clear of the desk and paper. (3) The penholder must cross at or near the knuckle of the first finger. (4) The penholder must point over the arm somewhere between the right shoulder and the elbow.

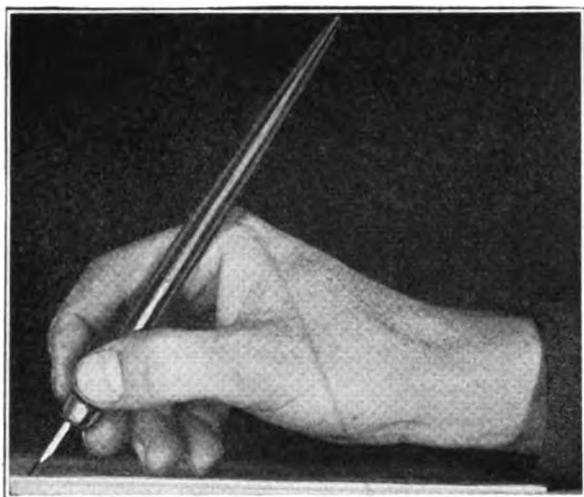


Fig. 7



Fig. 8

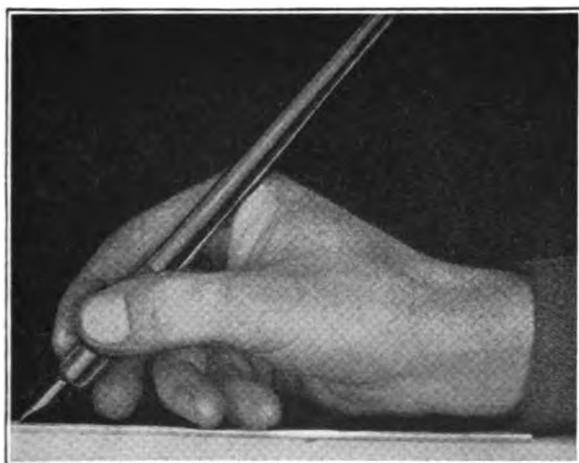


Fig. 9

The conditions mentioned permit of considerable variation. Unless, however, all four of these conditions are met, difficulties arise in acquiring speed, uniformity of slant, freedom of movement, or straight alignment. Fig. 7 illustrates the standard or ideal position for the average hand. Fig. 8 shows a variation in which the hand is quite open and the wrist quite flat, with the penholder quite upright. In Fig. 9, the third and fourth fingers are pulled back well under the hand, and the penholder is dropped back to cross just back of the knuckle. Figs. 8 and 9 show permissible variations. They meet all four of the conditions. As a rule, however, the more nearly the hand position resembles Fig. 7 the better will be the results.

ANGLE OF THE PEN POINT

The pen should be held so that the two nibs rest evenly on the paper at all times. With the pen in this position the nibs will wear evenly. Fig. 10 illustrates the pen point held at the proper angle. If there is any pressure on the pen, when held in this position, it will result in heavy downstrokes. Study this illustration, and note particularly that the point of the pen is in direct line with the middle of the forefinger. When pens are held in this position, they last a long time. They wear smoothly and evenly, producing a good quality of line.

PLAINER PENMANSHIP

With some pupils, it is a common fault to turn the pen sidewise, as illustrated in Fig. 11. When the pen is held in this position, the nibs do not wear evenly. One nib soon begins to scratch or drag on the paper, and a ragged uneven line is the usual result. Another result of holding the pen at the wrong angle, is the tendency to make sharp angles in the writing. Held in the proper position, the pen is pushed or driven. When held in the wrong position, it has to be dragged along rather than driven.

To break yourself of the habit of holding the pen at the wrong angle, secure a new pen. Remove the oil from this pen thoroughly, before you attempt to write with it. Dip the pen in the ink and wipe it several times in succession with a cotton rag, since woolen and leather pen wipers contain oil. If the oil is especially difficult to remove, rub the pen with the eraser on the end of your lead pencil.

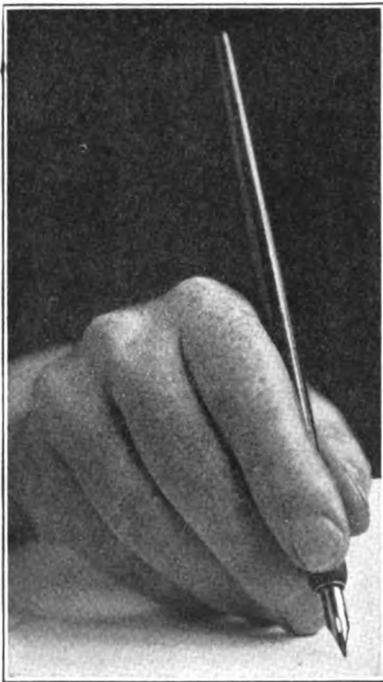


Fig. 10

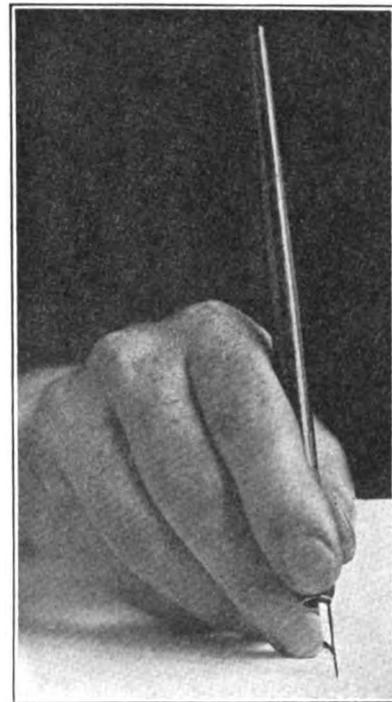


Fig. 11

Now watch your position very carefully during the first ten or fifteen minutes that you use this pen. Check up the angle of your pen at the start and the finish of each line. When you have written fifteen minutes, or a half hour with the pen in the proper position, the nibs will be slightly worn. It will then be difficult to write with this pen in any other but the proper position.

ANGLE OF PAPER AND DIRECTION OF MOTION

Fig. 12 shows the writing paper placed at the proper angle. With the paper in this position, the arm can glide easily from the left side to the right side, allowing the pen to follow one of the ruled lines across the page. Fig. 13 shows the paper at a wrong angle. In this

WRITING POSITION

picture, the lower part of the sheet has been pulled too far to the left. Fig. 14 also illustrates the paper held at an improper angle. In this case, the lower part of the sheet has been pulled too far to the right. Notice closely the effect of these positions with relation to the direction of movement.

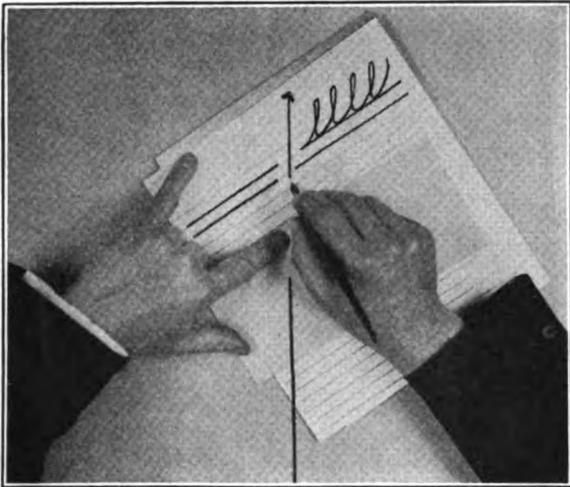


Fig. 12

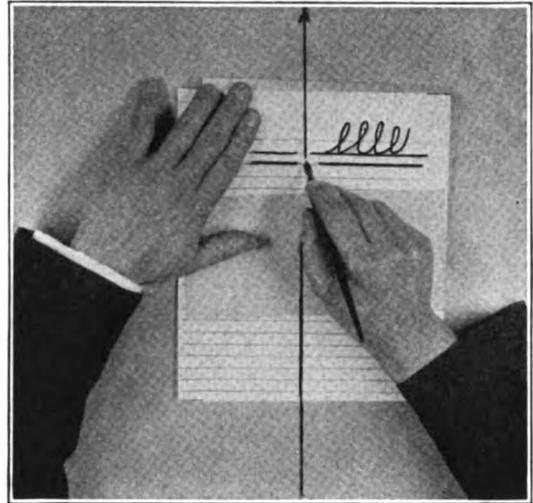


Fig. 13

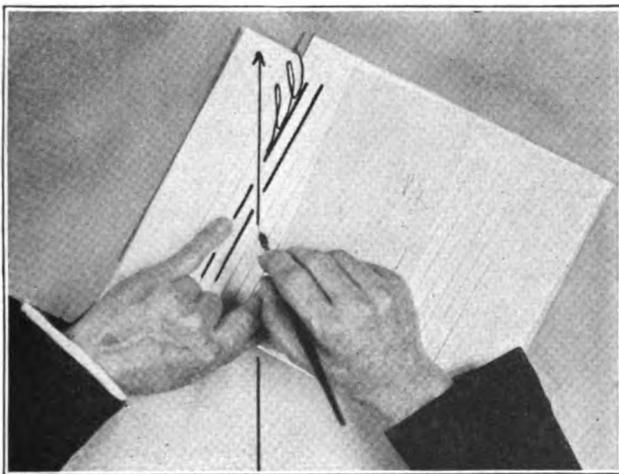


Fig. 14

The push and pull motion should be made directly to and from the center of the body. In Fig. 12, with the paper at the proper angle and the motion made in the right direction, the writing slants properly. In Fig. 13, the direction of the movement is the same as in Fig. 12, but the change in the angle of the paper has made the writing upright. In Fig. 14 the direction of the movement is the same, but the change in the angle of the paper has caused an extreme slant in the writing.

HANDLING THE PAPER

The left hand acts as an assistant to the right hand when we write. It is the duty of the left hand to hold the paper firmly, and to shift it about on the desk, so that the right hand can work always to the best advantage.

Fig. 15 shows the position of the paper when we are beginning a new line at the top of a page. Notice that the paper is to the right of the middle of the desk.

PLAINER PENMANSHIP

Fig. 16 shows the position of the paper when it is half filled. In this picture, the writing hand is just finishing the line at the right of the page. Notice that the left hand has moved the paper further up on the desk, and has also shifted it toward the left.

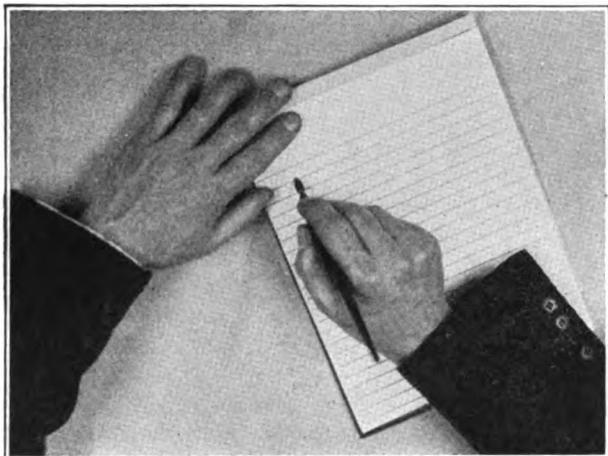


Fig. 15

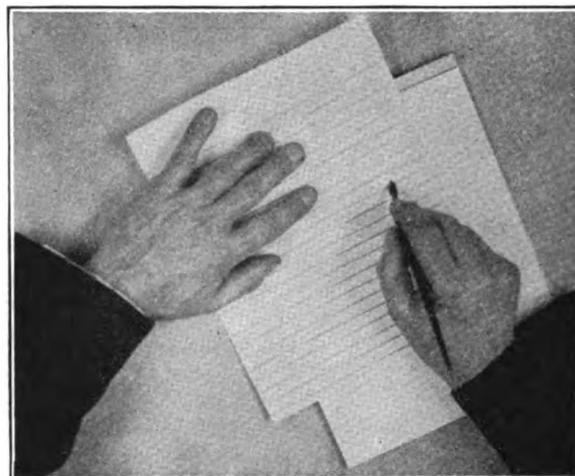


Fig. 16



Fig. 17

Fig. 17 shows the position of the paper when we are completing a page. The writing sheet has been moved up on the desk, so that the fingers of the writing hand may glide on the sheet underneath. The left hand has been shifted higher up on the desk to help hold the writing sheet flat. As a rule, the writing sheet is shifted twice for each line written; once when we have written about half way across the page, and again when we have written all the way across.

The handling of the paper is quite important. You should practice shifting the paper, as indicated in the three illustrations, so that your left hand will know what to do when you write.

PENCIL WRITING

Practically all writing instructions apply to the use of pen and ink. Most people use a pencil as much, if not more, than they use a pen and ink. As a rule, there is considerable difference between pen-and-ink writing and pencil writing. To begin with, much pencil writing is done in duplicate, that is, by using a carbon sheet and making more than one copy. Nearly all salesmen and clerks are required to write duplicate memoranda of their sales and transactions.

WRITING POSITION

Nearly all pencil writing, especially duplicate writing, requires a heavier pressure and a little tighter grip on the pencil than does pen writing. The principles of correct penholding, as given on page 101, can be applied in pencil writing with slight modification. This is especially true if the pencil writing is done at a desk. When pencil writing must be done in a note book or a sales book, which must be held in the hand or laid on a counter in various positions, some adjustment must be made.

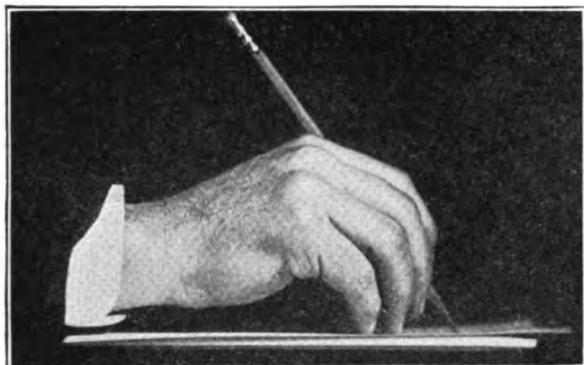


Fig. 18

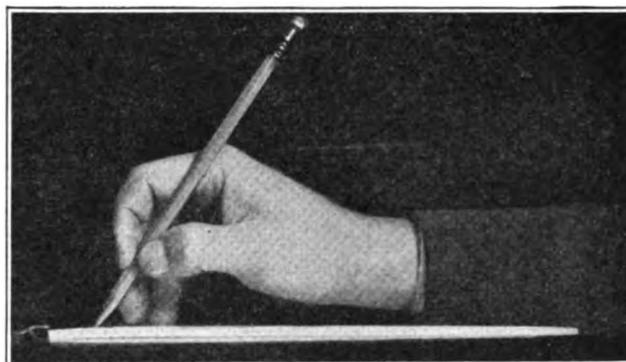


Fig. 19

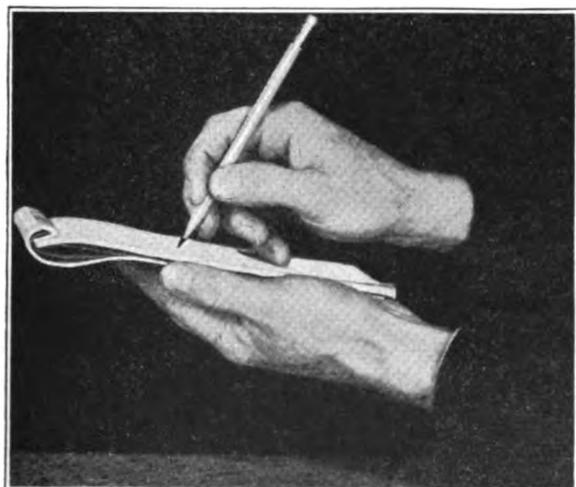


Fig. 20

Writing in small note books or sales books, is usually done with a large amount of finger movement. In order that the fingers may act freely, the hand must be raised slightly from the note book. The little finger then becomes both a moving and a stationary rest, keeping the hand free from contact with the paper. (See Fig. 20.) This finger may remain stationary, while several letters or an entire word are written with a mixture of finger and arm movement. The shifting of this stationary rest is usually done between the words.

Pupils, who have not been trained to write properly with a pencil, often have difficulty in turning in neat sales slips when they are employed as clerks or salesmen. Employers frequently complain of this. The pupil has learned to write a neat application with pen and ink, and he secures employment partly on the strength of his penmanship. Then he is required to write under entirely different conditions, and his writing shows up very poorly.

To overcome this difficulty and the just criticism of many employers, you should practice filling out blank forms both with pencil and with pen and ink. An excellent plan would be to furnish all pupils in a given class with duplicate sales books so that some practice could be given in this kind of writing. The analytic writing drills given on pages 37 to 43 afford excellent material for drill in pencil writing.

LEFT-HANDED WRITING

Nearly all instructions are given for right-handed writers. Many left-handed writers change in the sixth or seventh grade and become good right-handed writers, but some find it exceedingly difficult to change. However, it is possible for left-handed people to become very good writers with the left hand. Although school furniture is built especially for right-handed pupils, left-handed people do not seem to be especially handicapped in business.

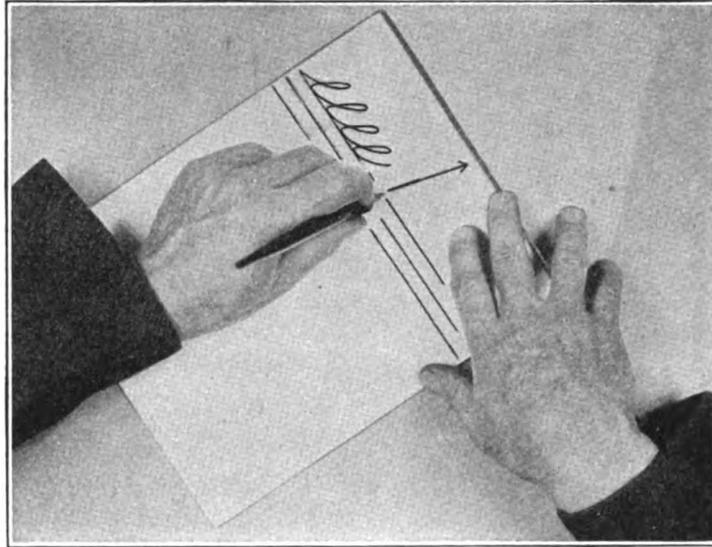


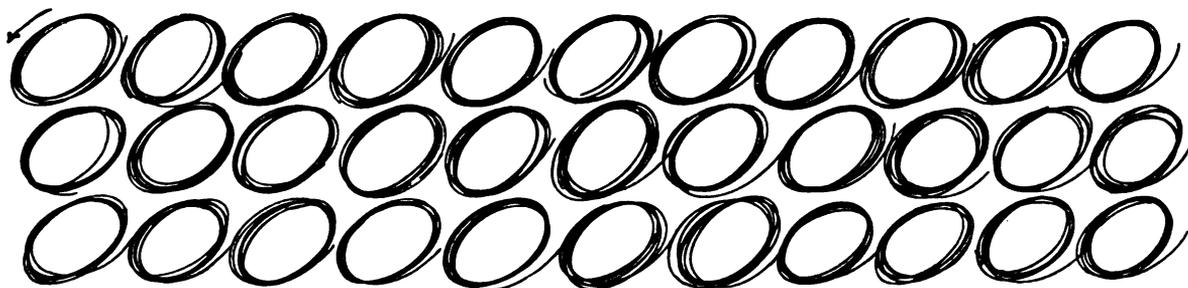
Fig. 21

For left-handed pupils, the position of the paper should be reversed. Fig. 21 illustrates this. With the paper in this position, the direction of the push and pull must be changed. If a left-handed writer holds his paper in the position illustrated, and makes the push and pull toward the center of the body, his writing will have a back slant. To give the writing the customary slant, the left-handed writer makes the push and pull to and from the elbow. The left-handed pupil, who learns to hold his paper in the position illustrated above, usually makes all the other adjustments without difficulty.

SPECIFIC MOVEMENT DRILLS

Movement exercises may be practiced to correct certain wrong habits. The examples on pages 11 and 12 indicate the influence of certain types of movement. In order that specific practice work may be selected, the three major types of movement exercises are grouped separately. The amount of practice necessary will vary with the individual pupil, and must be left largely to the judgment of the instructor. In the diagnosis of types of defects on pages 22 to 33, reference is made to these specific movement drills as well as to other remedial practice.

DRILLS FOR DEVELOPING THE ROLLING MOTION



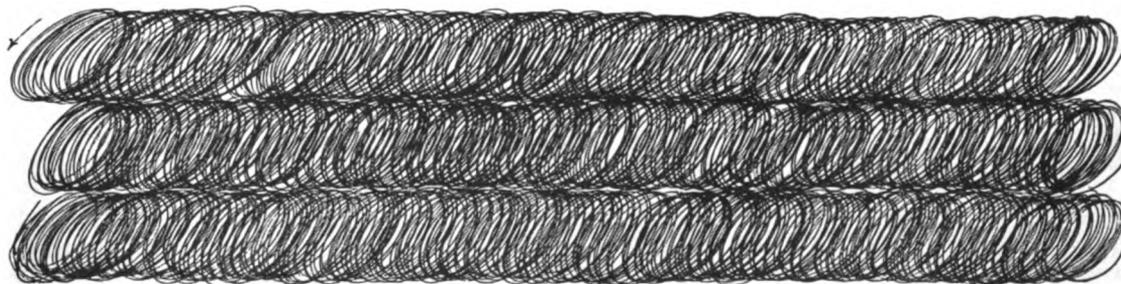
The Retraced Oval

Before attempting to make the retracted oval, study the illustrations on pages 96 to 104 which show how to sit at the desk, how to hold the pen, and how to handle the paper. In this exercise the oval is retraced from five to ten times. Notice that each oval is finished with an upward swing. Learn to space these ovals evenly and to make them of uniform height.



The Two Space Running Oval

Make these ovals two spaces high, and about 180 complete revolutions in a minute. Use the second hand of a watch and time yourself. Ovals which go down on the left side, as indicated by the arrows, are called "direct" ovals. When they go around the other way, they are called "indirect" ovals. You should learn to make indirect ovals as well as direct ovals.



The One Space Running Oval

The one space running ovals on the preceding page are like two space ovals except that they are only one space high. You should learn to make them in both directions. If you have learned to make the two space ovals at a rate of 180 a minute, you will probably make these at about the rate of 200 per minute.



Direct and Indirect Ovals Combined

In writing, the direct oval movement is mixed with the indirect movement. Practice from this exercise will enable you easily to change the oval movement from one direction to the other.



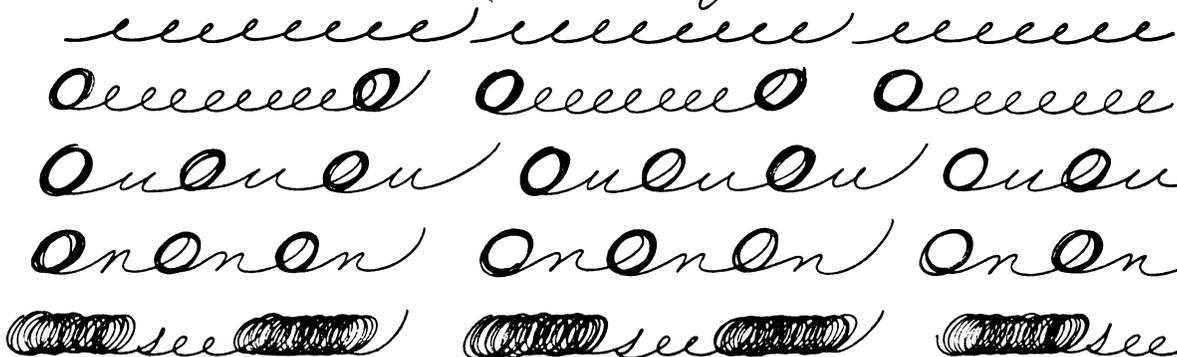
The Horizontal Oval Motion

Parts of some letters are made with the horizontal motion. In this exercise, the motion changes from direct to indirect, then back to direct. Try to keep all three ovals on the writing line.



Push and Pull Combined With Horizontal Oval

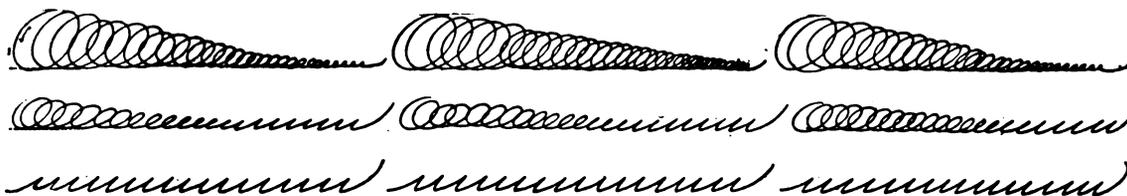
Change from the slant line to the horizontal oval without stopping. Pull your pen toward you slowly as it rotates.



Modifying the Rolling Motion to Form Letters

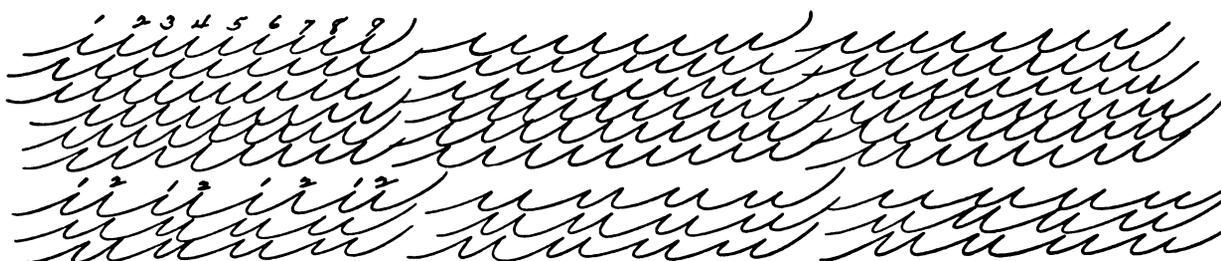
The object of these drills is to enable you to "feel" the amount of rolling motion contained in some of the letters. Keep the pen going at full speed as you make the letters which connect the ovals.

SPECIFIC MOVEMENT DRILLS

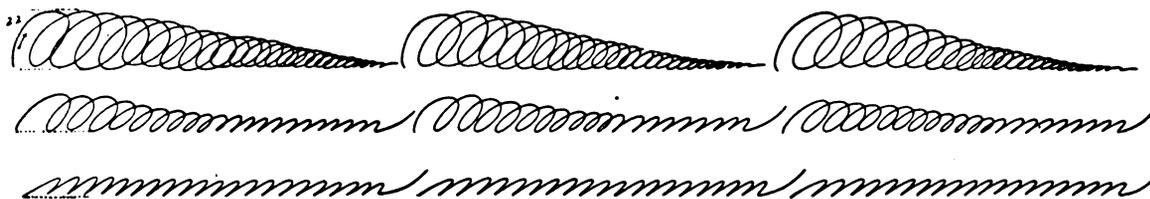


Mixing Push and Pull With the Rolling Motion to Form the Understroke.

The small "i" and the small "u" are formed by mixing the push and pull motion with the direct oval motion. Reduce the size of the ovals progressively, as shown in the third line. Modify the motion slightly so as to produce the understroke resembling the small "i."

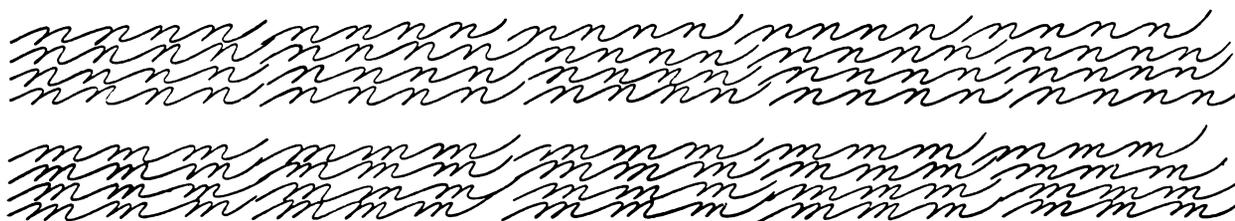


Notice the figures which indicate the rhythm or the count for the small "i," or the understroke. This rhythm is changed when forming the small "u." In these exercises, keep your pen moving as rapidly as when you are practicing ovals.



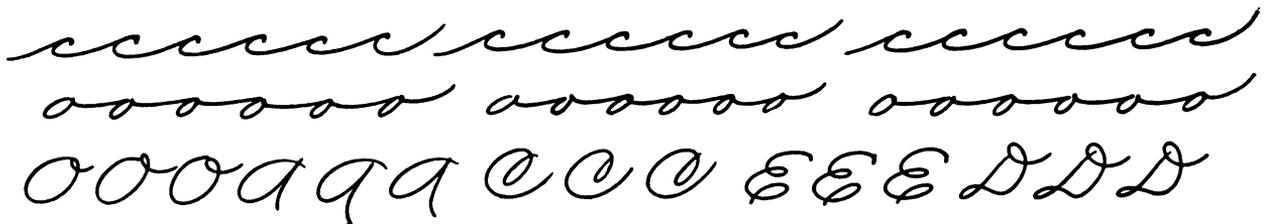
Changing From the Indirect Rolling Motion to the Overstroke

By mixing a little push and pull motion with the indirect oval, we form an overstroke which is the basis for the "m" and "n."

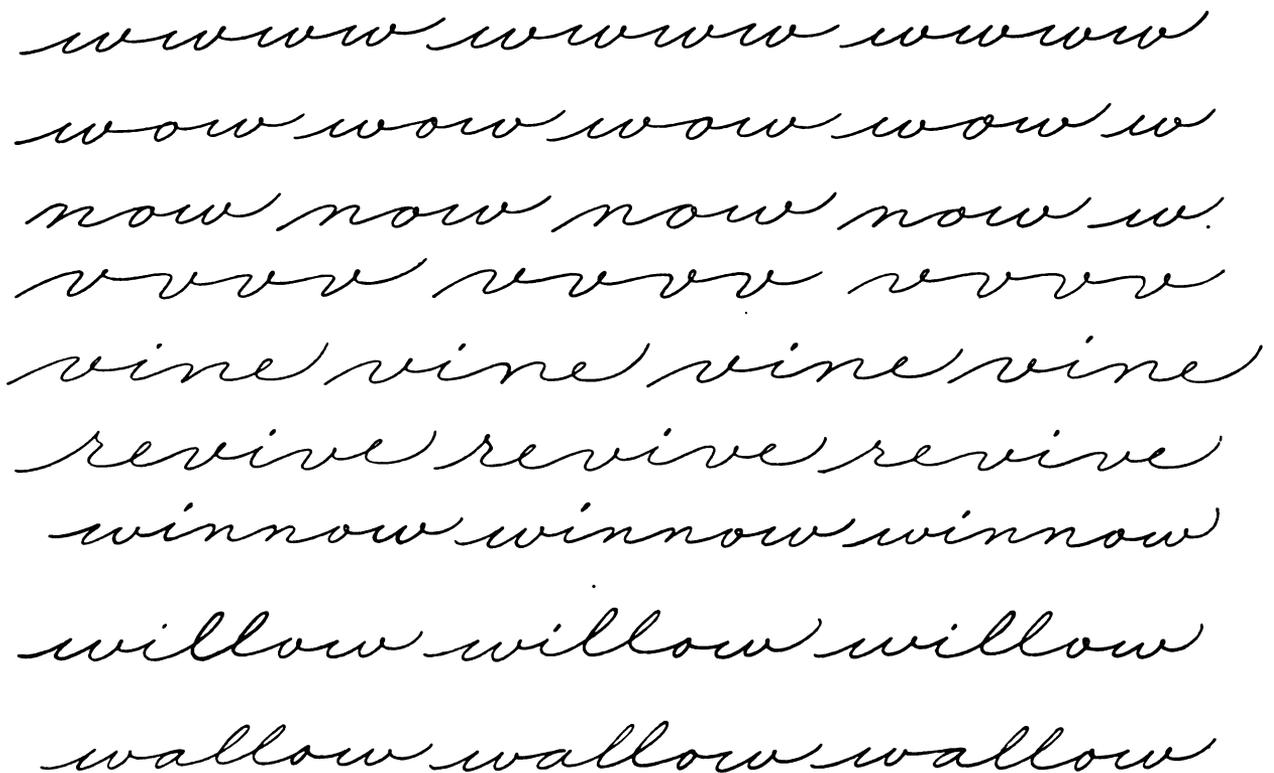


Keep your pen moving at the same rate of speed as in the ovals. Change the rhythm to 1-2 and allow time for a little glide between the counts. In the "m" the rhythm is 1-2-3.

PLAINER PENMANSHIP



The small "c" and the small "o" are made with the rolling motion. They are joined together with the gliding motion between the letters. The rhythm for both the "c" and the "o" is 1-2. The capitals "O, A, C, E," and "D" are all made with a direct oval motion.



The Rolling Motion Used in Words

Keep the motion rolling freely at oval speed as you write these words. Try to keep the fingers from flexing when you make the "l"s. If you use the right motion, the lines will be sharp and graceful.

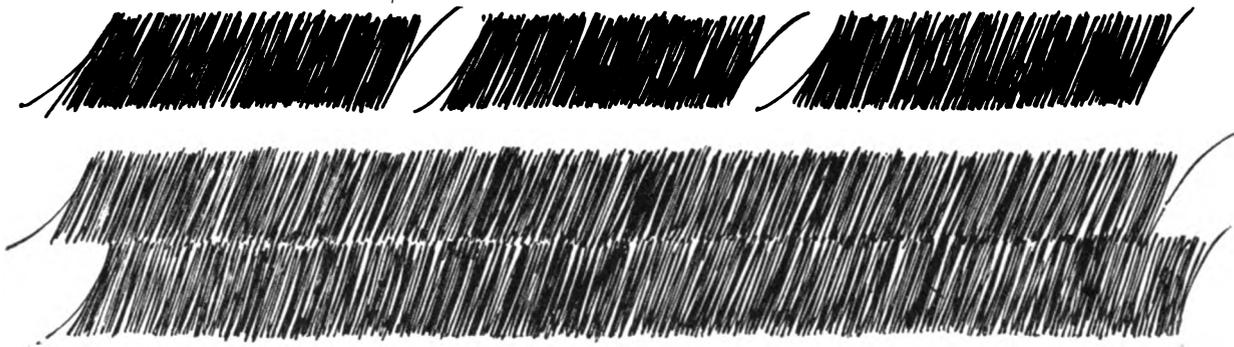
Oval Designs for Further Practice

If more rolling movement work seems desirable, further practice may be selected from the movement designs shown on pages 117 and 118.

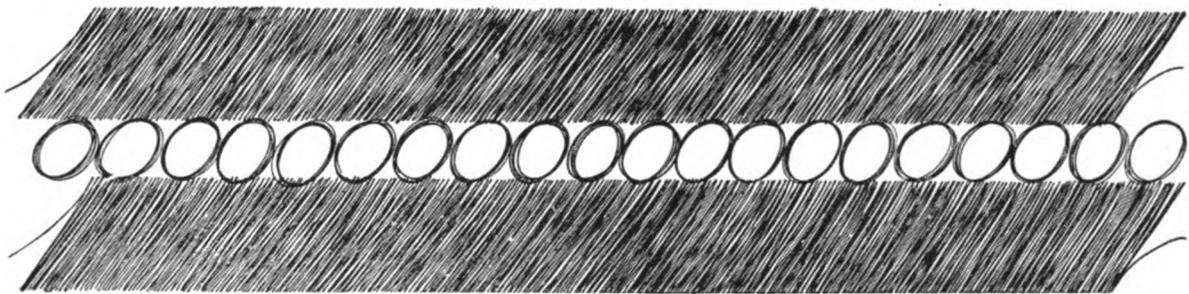
SPECIFIC MOVEMENT DRILLS

DRILLS FOR DEVELOPING THE PUSH AND PULL MOTION

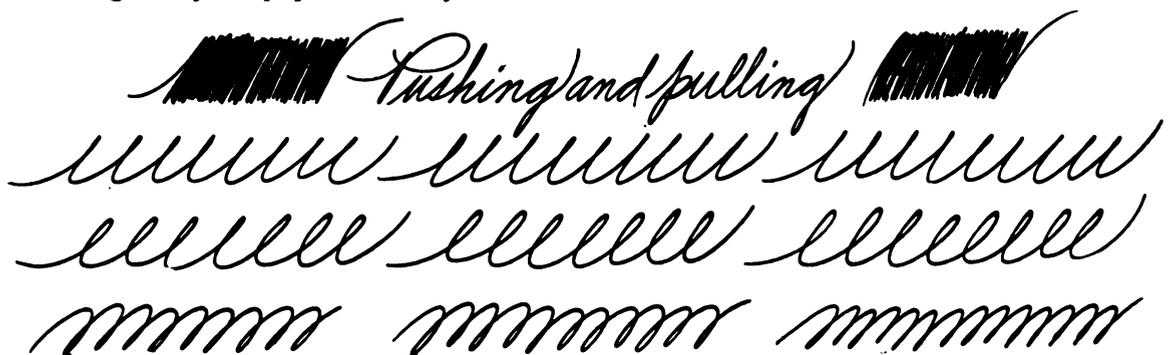
Before beginning to practice these exercises, study the pictures and instructions concerning position and direction of motion on pages 96 to 104. Be sure your paper is at the proper angle, and that the push and pull is made in the proper direction, as shown in these illustrations.



The push and pull, or slant line exercise, should be made at about the rate of 180 downstrokes per minute. These strokes are one space high. In the first line, spaces are left showing where the pen was lifted in going across the line. In the other lines, the pen was lifted at about these points, while the hand or paper was shifted, but the exercise was resumed without leaving an open space.



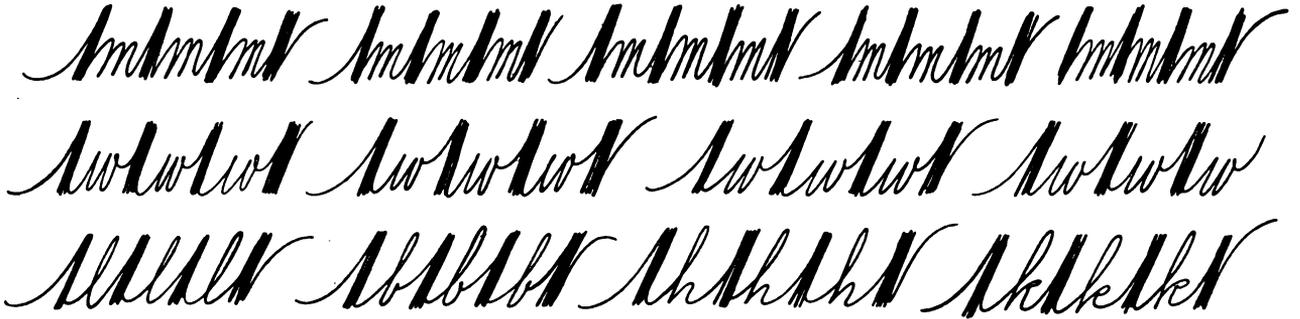
The slant lines in this exercise are two spaces high, with a line of one space ovals between them. Be sure you make them at the right speed and in the right direction. Watch the position and angle of your paper carefully.



The push and pull is used especially when making loops. Mix just a little rolling motion with the push and pull, and you can readily make the exercise shown in the above plate. Aim

PLAINER PENMANSHIP

to keep the downstrokes in the loops as straight as possible, but do not slack the motion in order to do so.



These exercises will test your ability to keep the downstrokes a uniform slant in small letters and in capitals. For the "m"s and "w"s, make the push and pull two spaces high, and the letters about one space. The exercises for the upper loops are one space high.



One test of a good penman is the ability to make loop letters which do not slant too much. Apply the push and pull movement to these letter drills. Keep the motion free, and

SPECIFIC MOVEMENT DRILLS

the downstrokes as straight as possible. Compare frequently in your effort to keep your downstrokes slanting uniformly in the same direction. Read what is said about direction of motion on page 101. Follow your loop practice with some practice on the "gh" combination shown on page 115.

A style of writing in which the push and pull motion is used more than the rolling motion or the gliding motion. This results in tall, narrow letters which are not very plain. The push and pull motion differs from the ping motion which is made sidewise rather than toward from the body.

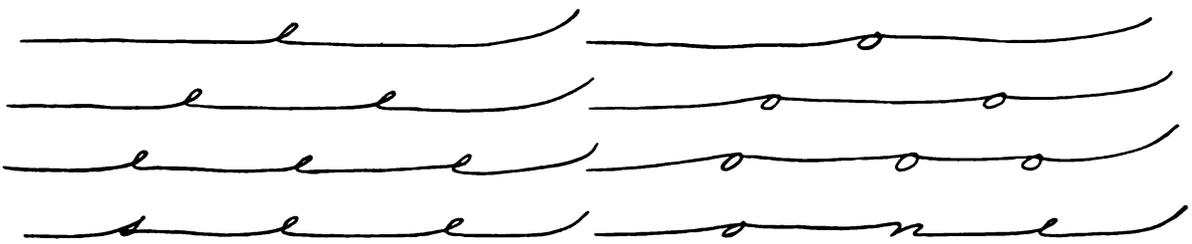
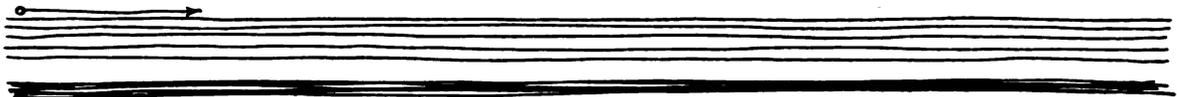
CONDENSED HANDWRITING

Condensed handwriting in which the letters occupy as little space as possible is most convenient in the keeping of books and records where much must sometimes be written in a very small space. It is not so easy to write nor so easy to read as is the running hand.

The push and pull motion, combined with good letter formation, results in the condensed style of handwriting. See how nearly you can imitate this style. For further practice of words and sentences containing a great deal of push and pull motion, turn to pages 53 to 56.

DRILLS FOR DEVELOPING AND CONTROLLING THE GLIDING MOTION

Gliding

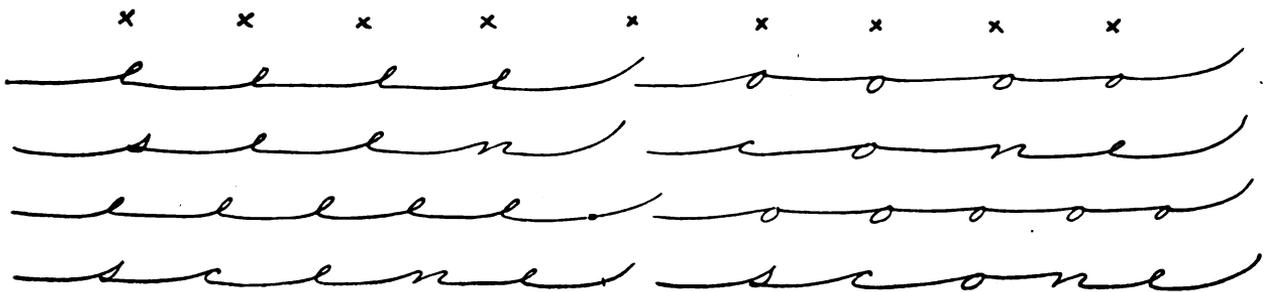


The gliding motion carries the hand across the paper. In some styles of writing, there is too much gliding motion, and in some styles there is too little. It is important to remem-

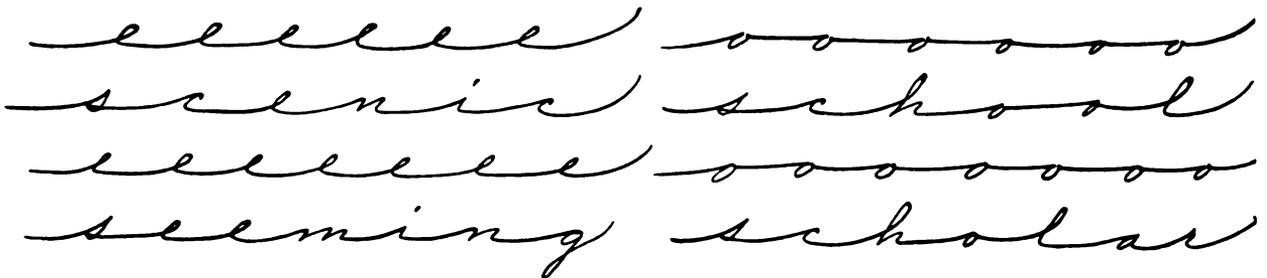
PLAINER PENMANSHIP

ber, that nearly all the gliding movement should be made between the letters. The letters themselves are formed with a combination of the rolling and push and pull motion. Pupils, who space unevenly between letters, and those who make the letters too wide, will find these exercises beneficial. Pupils, who are inclined to space too widely between letters, will also find the reducing exercises of value. Before beginning practice on these exercises, study the position and angle of the paper as illustrated on page 101.

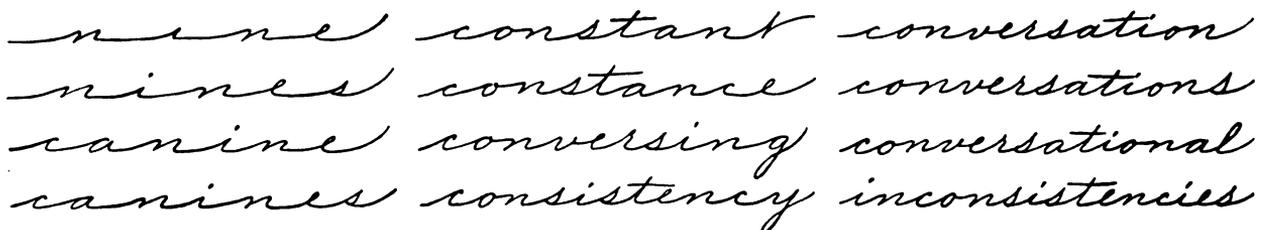
Make the first part of the exercise by sliding the hand all the way across the paper from left to right, as indicated by the arrow. Make the second part of the exercise by sliding from left to right, and back from right to left. In the letter exercises, glide along the line until you reach the point where the letter is to be made. Make the letter with a push and pull, or with a rolling motion, and continue the glide. It will be found desirable to make at least a page or more of each of the lines shown.



Note the little "x"s at the top of the line. These may be measured off with a ruler to indicate even distances between the letters. Notice that the letters in the words "seen" and "cone" are made directly beneath these "x"s. In the third and fourth lines, the spaces between the letters are slightly reduced to allow five letters.



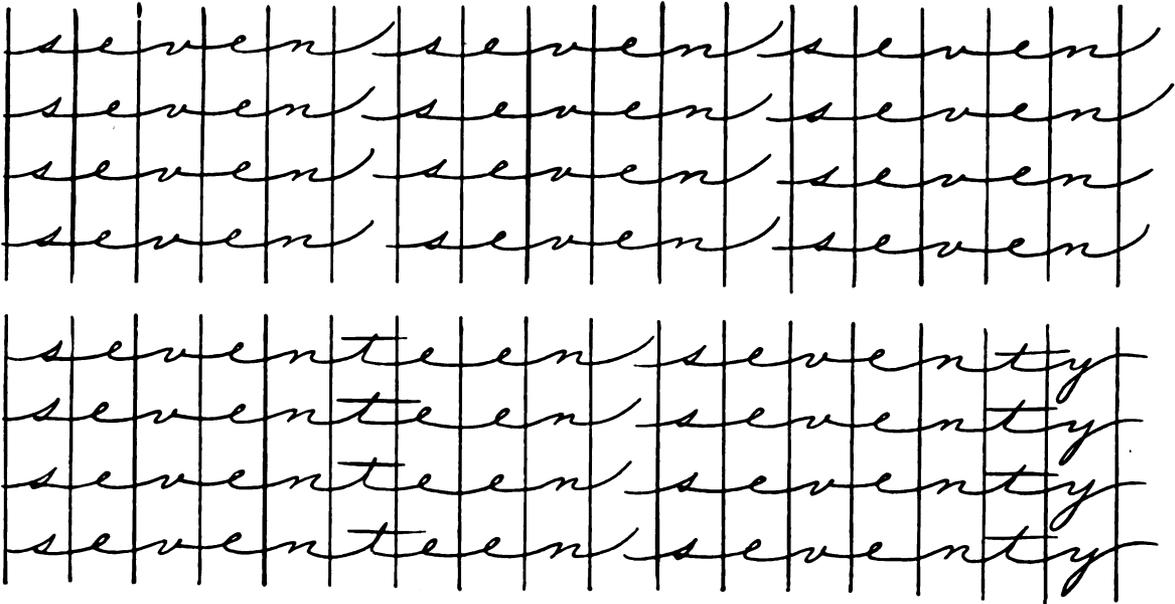
This drill continues the space reducing exercise. The words in the second line contain six letters. Those in the fourth line contain seven letters. Remember to keep the spaces uniform between the letters when practicing this drill.



This exercise continues to reduce the spaces between letters. Notice that the word "nine"

SPECIFIC MOVEMENT DRILLS

has four letters, "canines" has seven letters, "constant" has eight letters, and so on. Rule your practice page as indicated, and write a column or more of each word, spacing out the letters so as to fill the column. Give due attention to keeping the spaces between the letters even, as they become narrower in the longer words.



Turn the practice page cross-wise on your desk and write the words as indicated. Be careful to place each letter about in the middle of each space. There will be a slight pause in the gliding motion each time you make a letter. Make this pause as imperceptible as possible.

*The liberal use of
the gliding motion
between the letters
gives us the flow-
ing hand*

Spacing exercises lend themselves admirably to page designs. See pages 121-124 for additional work of this kind.

DRILLS FOR DEVELOPING THE WAVE MOTION



The wave, or compound curve motion, is used in a number of capitals, and in some combinations of loop letters. It is closely allied to the push and pull motion in the loop letters, and to the gliding motion in some of the capitals. It is valuable in developing a freedom of motion which carries the hand freely from one word to another.



In the first line, No. 1 is made with the swinging motion combined with the push and pull. No. 2 is made with the swinging motion combined with the gliding motion. Make exercise No. 1 first. Then make exercise No. 2 across it, as indicated. In the second line, exercise No. 1 is applied to the letter "S." In the third line, both Nos. 1 and 2 are applied in the capital "T" and "F." Note that the stem of the "T" is similar to the downstroke of the "S." Study and practice the compound strokes to help you acquire the sudden changes in the direction of motion in these strokes.



The two exercises, shown in the first line of the preceding drill, are applied in the capital

SPECIFIC MOVEMENT DRILLS

“L” and the capital “D.” The second line is a further application of these two drills. Note that the lower loop in the “L, Q,” and “D” lies horizontally on the writing line. In the third line, we see the part that these drills play in the formation of the “T, F, S, Q, L,” and “D.”

ff ff ff ff ff ffff ffff

gh gh gh gh gh gh gh gh gh

The first line in this drill develops the compound curve which is used in joining the “g” and “h.” This is one of the most difficult combinations in the small letters. Practice both lines carefully.

glare glass gloss style style

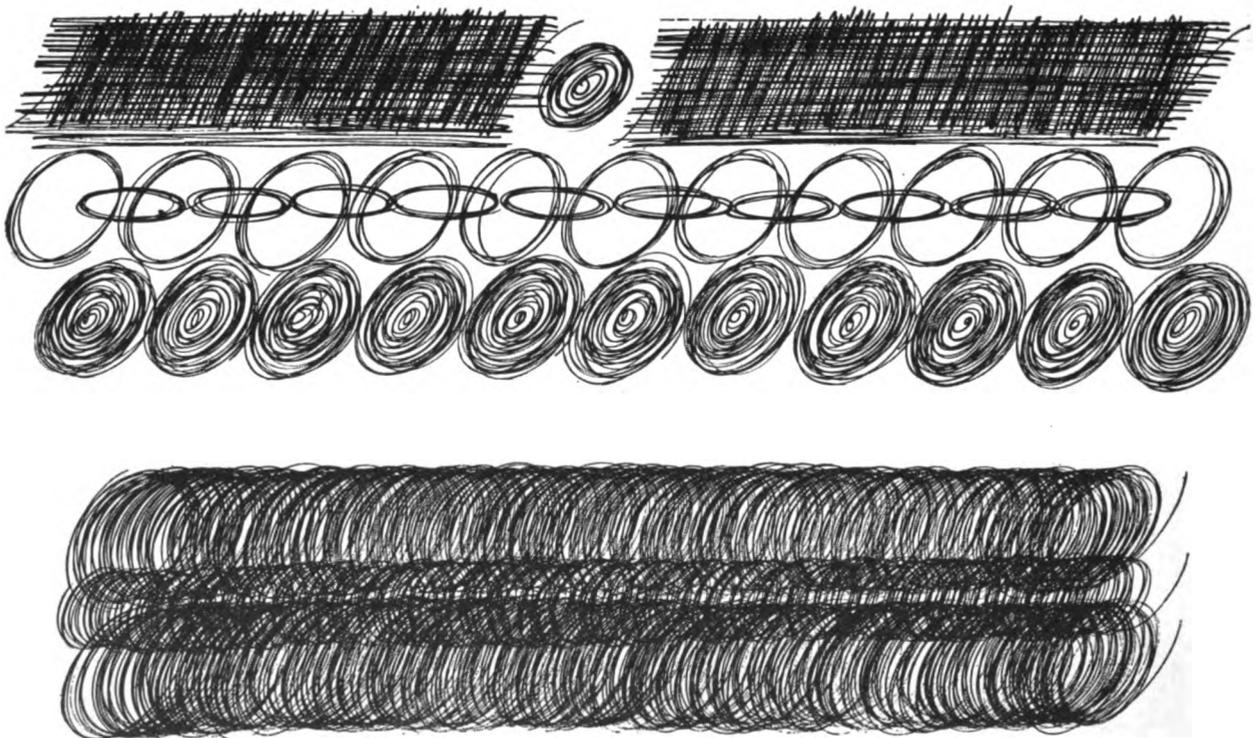
ought eight freight brought

In this drill, the compound curve is applied in a number of words. Keep the distance between the “g” and the “h” approximately the same as the distance between other letters in the same word. Be sure to maintain the proper angle of the paper, and make the motion in the right direction so your letters will have the proper slant.

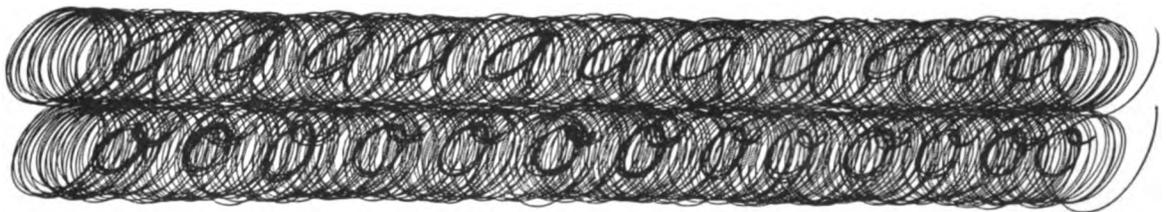
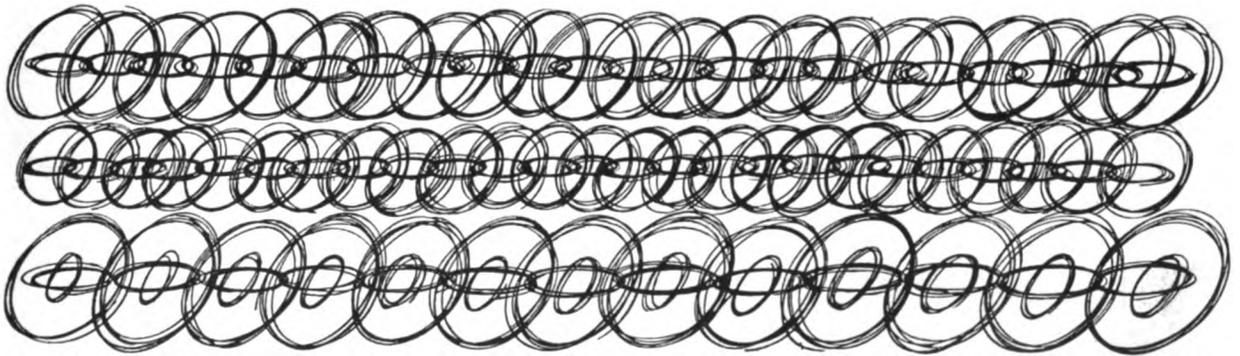
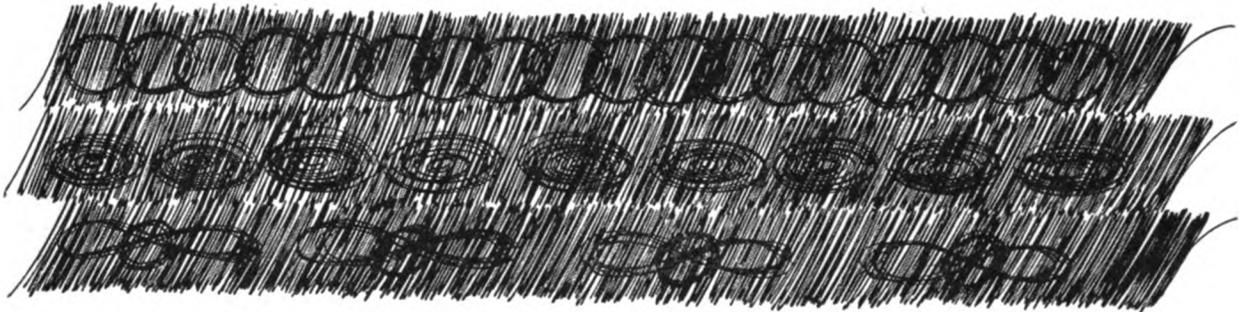
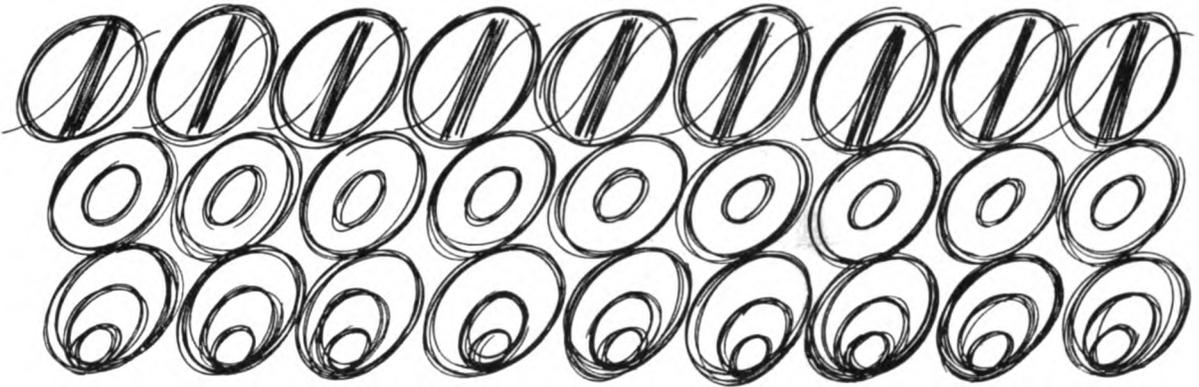
SUPPLEMENTARY MOVEMENT DRILLS

Some of the movement drills on pages 116 to 118 have very little connection with letter formation. They are of special value in developing light touch, a sense of rhythm, and a uniform flow and control of movement. They are excellent devices for sustaining interest in order that the necessary amount of repetition may be secured. Judicious use of these drills brings about facility in handling the paper, so that the writing hand can work constantly to the best advantage. Practicing these drills enables the pupil to sense out the finer individual adjustments of position and motion, which must be experienced before they can readily be applied to words and sentences. Work of this type is frequently done by pupils outside of the regular practice period. The illustrations on pages 119 to 124 were prepared by pupils for a school exhibit.

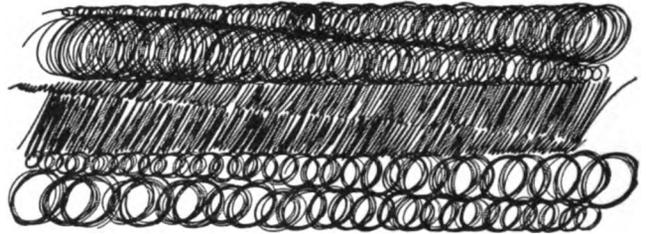
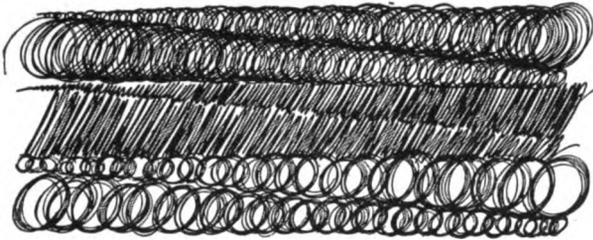
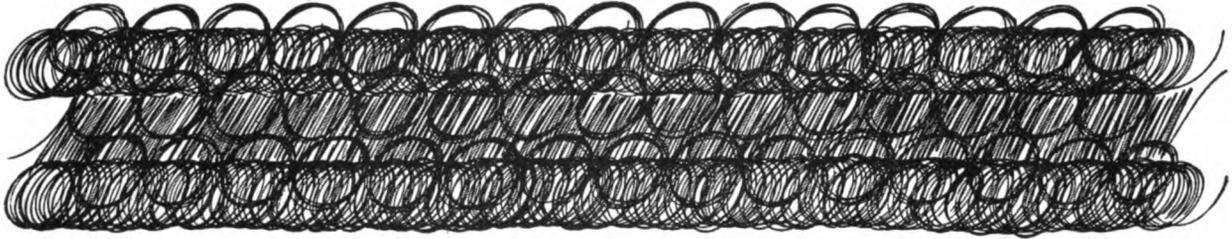
The designs shown will suggest many other interesting arrangements. Work of this type never fails to interest pupils and school patrons. Classes invariably work with new zeal and make fresh progress after they have practiced assignments of this kind.

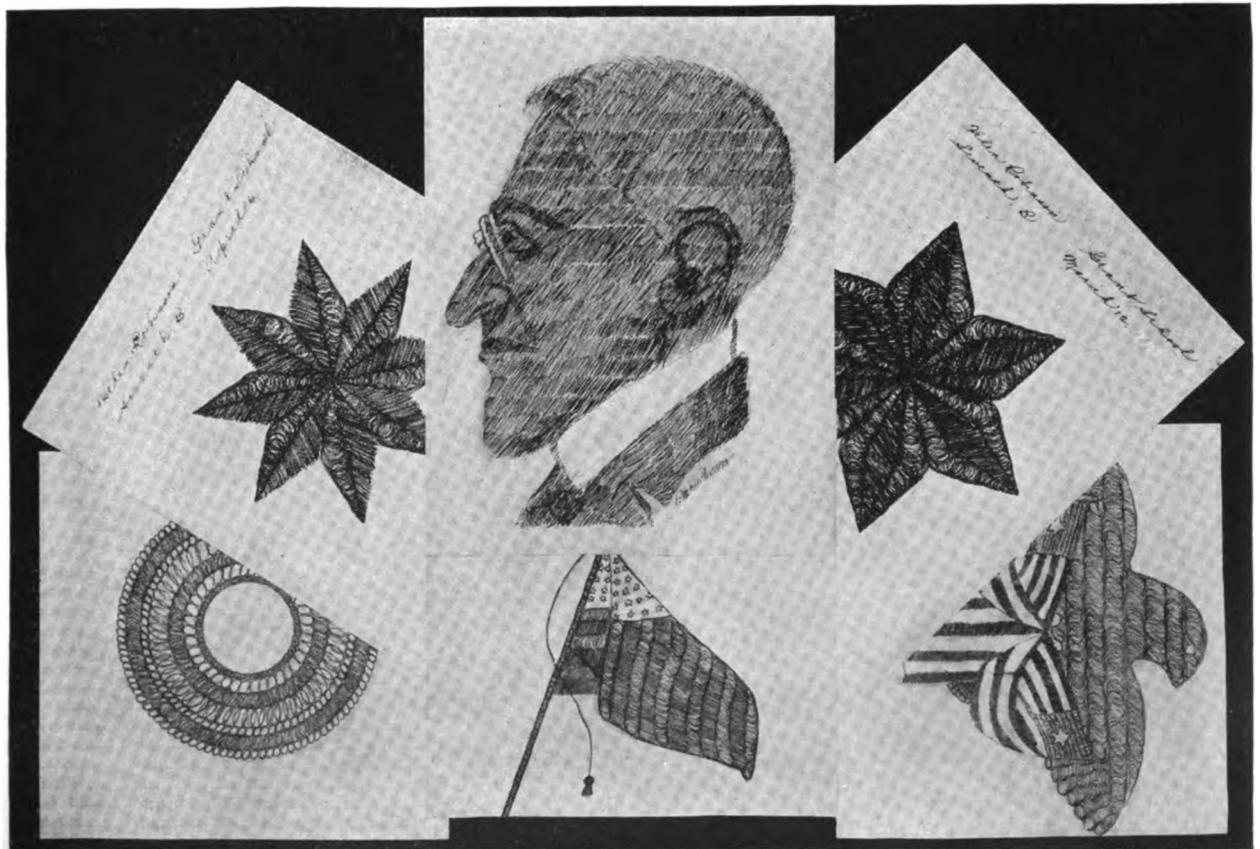
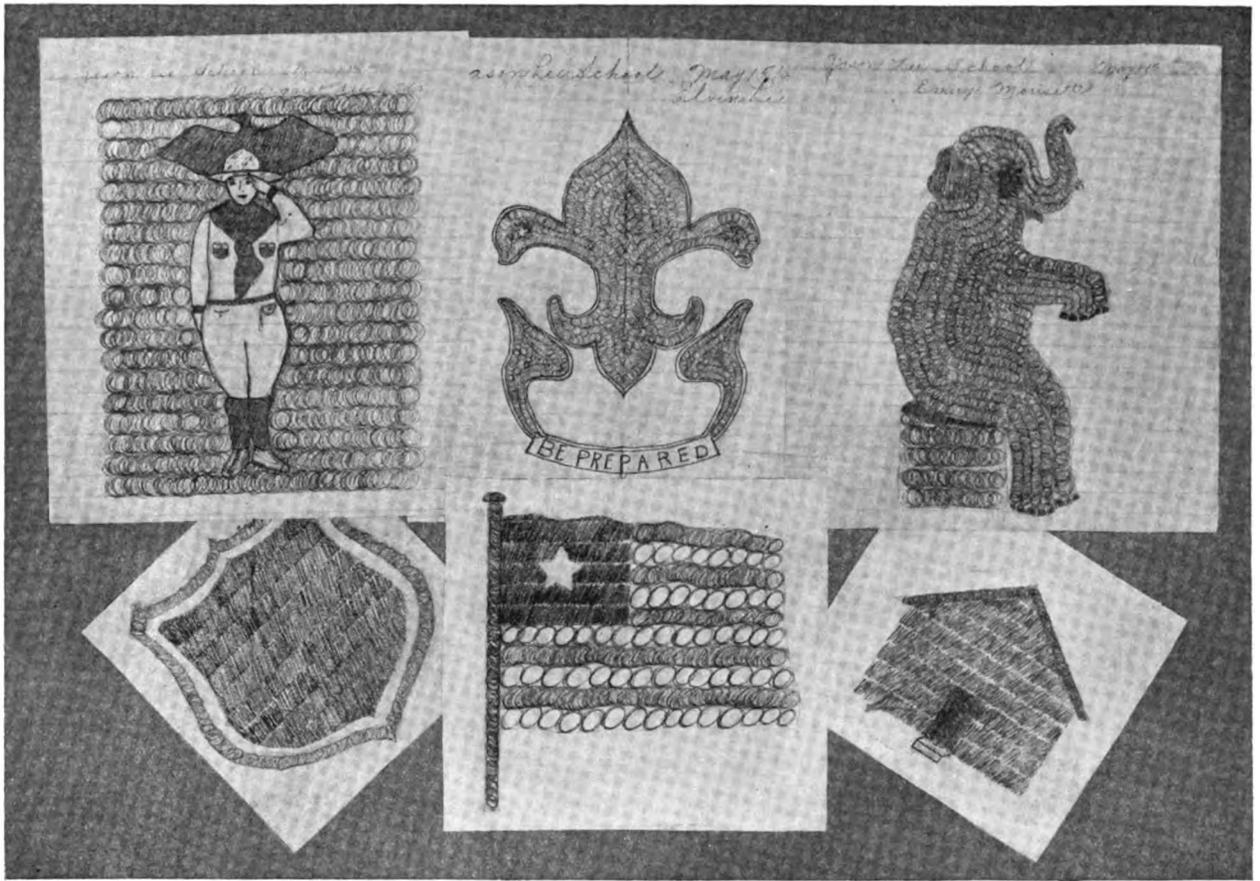


SUPPLEMENTARY MOVEMENT DRILLS



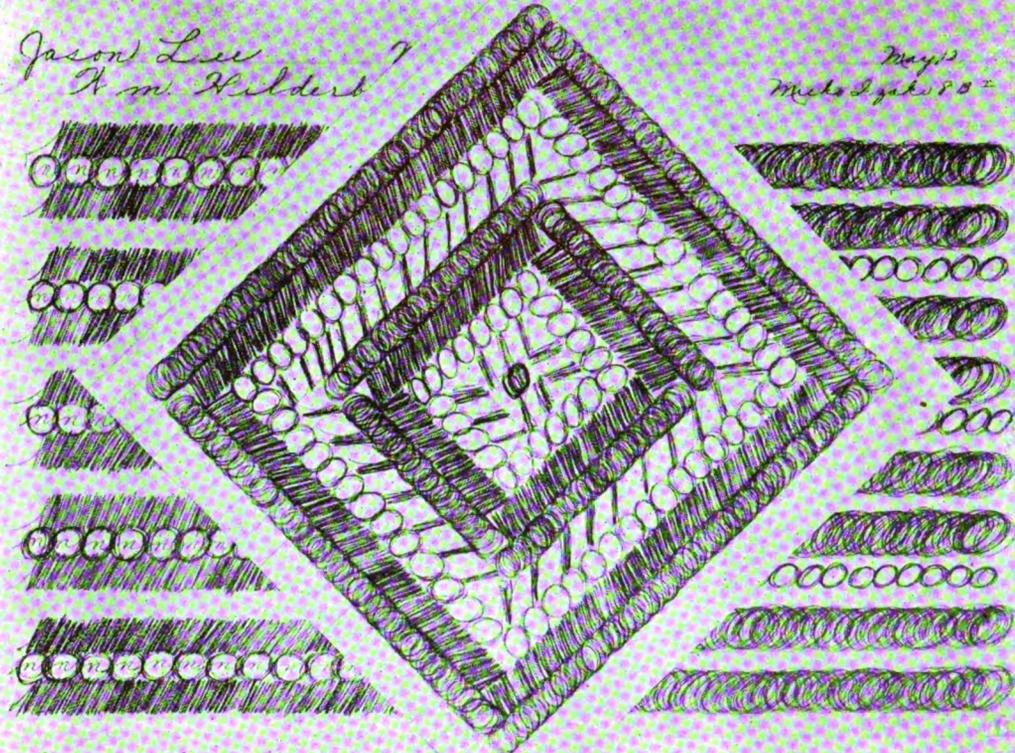
PLAINER PENMANSHIP





Jason Lee
H. m. Kilderb 7

May 18
Melo Lyke 1872

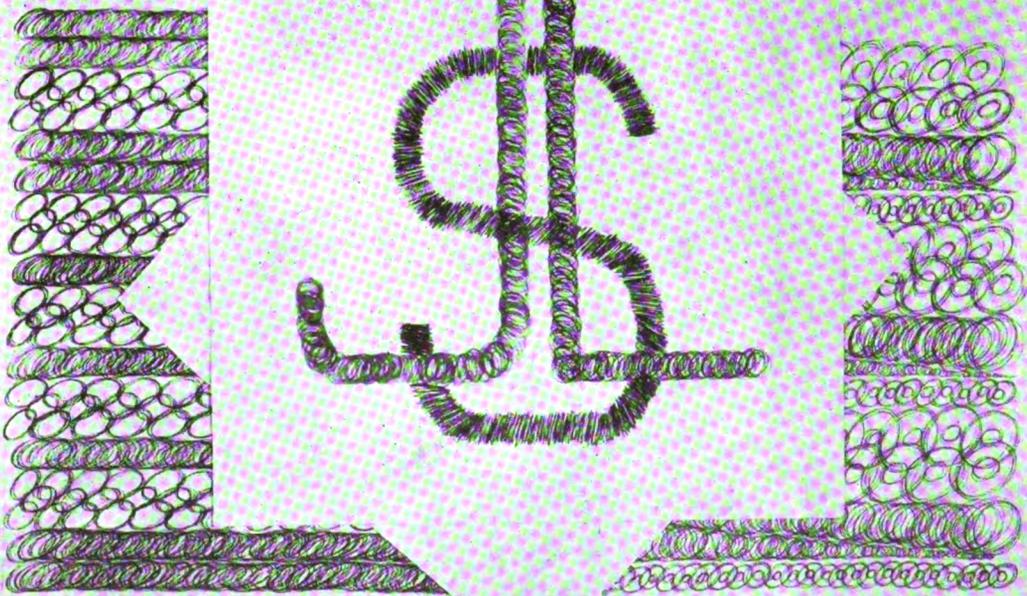


Jason Lee

7

1872 No. 46

May 18
Smith 96



Jason Lee Jr. Hill M
John Thom
Lesson 18

0000	0000	0000
One	One	One
Cue	Cue	Cue
aim	aim	aim
Eve	Eve	Eve

0000	0000	0000
One	One	One
Cue	Cue	Cue
aim	aim	aim
Eve	Eve	Eve

Jason Lee School
Lesson 7

0000	0000	0000
One	One	One
Cue	Cue	Cue
aim	aim	aim
Eve	Eve	Eve

Jason Lee School May 15
Adelma Di Denti 9A
Lesson 28

0000	0000	0000	0000
One	One	One	One
Cue	Cue	Cue	Cue
aim	aim	aim	aim
Eve	Eve	Eve	Eve

Y v Verona Veneta Valatie
Y v Vinton Venice Virden
Y U Venor Y U Venor Y U Venor Y U Venor
Value the present moments Varney
V v V v V v V v V v V v V v
Vinita Valatie
Venice Virden
Y U Venor Y U Venor
+ moments Varney
V v V v V v V v V v V v V v



May 15
Alyne Anderson 4A
137

T	T	T	T	T	T
Time	Time	Tenny	Forey		
Time	Time	Time	Time	Time	Time
T	T	T	T	T	T
Time	Time	Tenny	Forey		
Time	Time	Time	Time	Time	Time
T	T	T	T	T	T
Time	Time	Tenny	Forey		

Mr J O Peters
Central Sch
Dear Sir:

On this page
a specimen of
movement writ
is at present. I
ber of the seventh
the Jason Lee School
am trying to br
manship up to
standard.

This is my ho
this page will me
proficiency cert
but if it do
shall be ple
your critic

Yours truly,
Laura

Mr J. O. Peters
Central Sch
Dear Sir:

On this page you have
a specimen of my arm
movement writing as it is
at present. I am a member
of the eight A class of the
Jason Lee School and I
am trying to bring my
penmanship up to cert
ificate standard.

It is my hope that this
page will merit a profic
ency certificate, but if
it does not, I shall be plea
sed to receive your criticisms.

Yours very truly,
Caldie Jensen

Tacoma, Wn.

May 15.

Mr J O Peters
Central School
Dear Sir:

On this page you have a
specimen of my arm move
ment writing as it is at pres
ent. I am a member of the
eighth A class of the Jason
Lee School and I am trying
to bring my penmanship up
to certificate standard.

It is my hope that this
page will merit a proficiency

certificate, but if it does
not, I shall be pleased to
receive your criticisms.
Yours truly,
Eveline



Tacoma, Wn.

May 16

sol

On this page you have
a specimen of my arm move
ment writing as it is at pres
ent. I am a member of the
eighth A class of the Jason
Lee School and I am trying
to bring my penmanship
up to certificate standard.
It is my hope that this
page will merit a profic
ency certificate, but if
it does not, I shall be plea
sed to receive your criticisms.

Yours very truly,
Matsuyama

APPLICATION FOR PENMANSHIP CERTIFICATE

This full page letter will be a good test of your handwriting ability. If you can write and arrange this, or a similar letter, well, you should have no difficulty in writing and arranging

Your City. State.

June 4, 1925.

Mr. J. O. Peterson,
Central School.

Dear Sir:

On this page you have a specimen of my arm movement writing as it is at present. I am a member of the eighth A class of the Franklin School and I am trying to bring my penmanship up to certificate standard.

It is my hope that this page will merit a proficiency certificate, but if it does not, I shall be pleased to receive your criticisms.

Yours very truly
Your Name.

PLAINER PENMANSHIP

any other matter. This letter is included as a suggested form for you to follow if you wish to apply for a penmanship certificate. You need not follow the exact wording. You may, if you wish, write a letter of your own composition of about the same length.

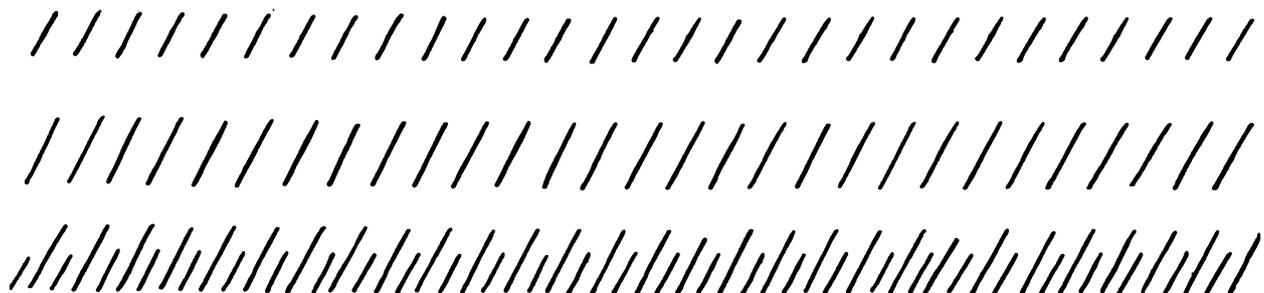
If you submit to the publishers of this book, a copy of this letter, or a similar one of your own composition, together with a set of capitals, small letters, and figures, such as are shown on page 10, and a page of the movement drills shown on page 117, they will rate your writing ability and tell you whether or not, in their opinion, it merits a penmanship certificate. If your writing, as shown by the three pages you submit, is considered good enough, you will be entitled to a penmanship certificate upon payment of a fee to cover the cost of filling in your name and mailing the certificate.

Remember that your complete application consists of three separate pages. Each of the three pages should show your name, the name of your teacher, your city, and your school. The three pages should be fastened together and mailed at the same time.

ELEMENTARY LETTERING

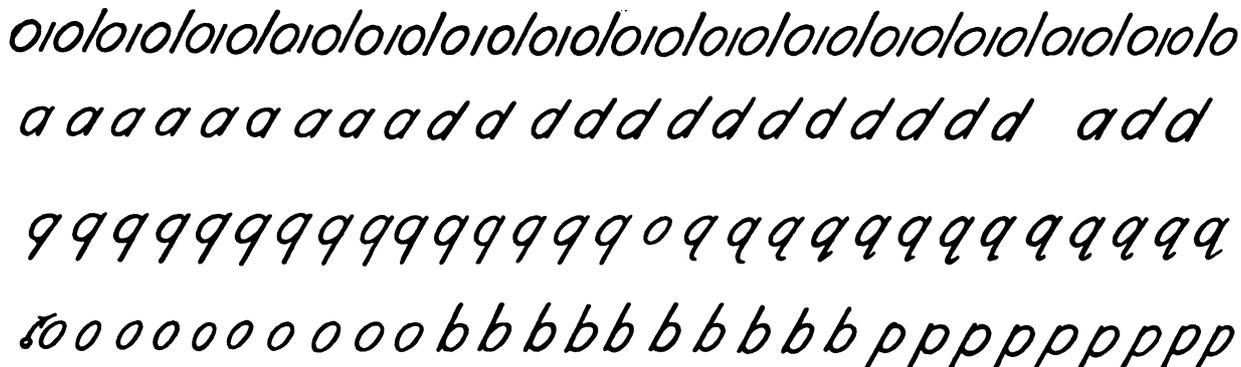
A definite relation exists between all kinds of script and the corresponding lettering or type form. Our present script forms were evolved from the italic miniscule letters. Working backward from script to print, we readily trace these relations, which exist so definitely that skill in the execution of script is readily transferred to skillful execution of the print forms.

The exercises on the following plates have a separate and distinct value as a lettering drill. Fully as important, they establish the relation between script and print. If practiced with the hand held in the standard writing position, as illustrated on page 99, they contribute greatly to developing skill in the execution of script as used in our presentday handwriting. Use a coarse pointed pen or one with a ball or oval point for these drills.



THE SLANT STROKE

The slant strokes are similar to the downstrokes in your writing. In lettering, it is permissible to make them more slowly than in writing. The important thing here at first is not the speed, but the steadiness of the stroke and evenness of the slant. Keep the distance between strokes as even as possible. If you are using ordinary penmanship paper, make the short strokes, as shown in the first line, half a space high. Make the long strokes about three-fourths of a space high. When you have made several lines of the short and long strokes, alternate them as shown in the third line. Do not pass over this exercise too quickly.



The ovals in the first line, and in the "a, d," and "q," are made with the direct oval motion; that is, downward on the left side of the oval. Those in the "b" and "p" are made with the indirect motion, downward on the right side. Make several lines of the alternating ovals and slant lines before attempting to put the two strokes together as in the "a" and "d." In making the "a, d," and "q," make the oval first as a separate part, then make the downstroke, touch-

them with a curved line. Placing them between two slant lines will help get the proper slant.

abcdefghijklmnopqrstu vwxyz bowsy z
A quick, brown fox jumped over the lazy dogs. O
John quickly extemporized with five tow-bags. &&&

The above is the simplest lettering alphabet. Practice it over and over, and criticize the slant and spacing very carefully. Each of the two sentences utilizes all of the small letters of the alphabet. They are, therefore, excellent practice. Criticize the spacing of the words and the spacing between the words. Try to write the sentences within definite spaces.

JUDPRB. OQCGS. ILFEH. AKNMVWXYZ
ABCDEFGHIJKLMN OPQRSTUVWXYZ&

Capitals for use with single stroke letters.
Plain, careful lettering improves penmanship.

In the first line, the capitals are grouped somewhat according to similarity. Make each group a separate and distinct lesson. When you have practiced all the letters separately, practice the alphabet in order. Now select a short poem of from twelve to twenty lines, and letter it carefully. Place your work six or eight feet away from you, and criticize it carefully as to arrangement. Letter it a second time striving to improve the lettering, the spacing, and the arrangement. Repeat this exercise until you and your teachers are satisfied.

abcdefghijklmnopqrstu vwxyz IIIIIII
ABCDEFGHIJKLMN OPQRSTUVWXYZ IIIII

The little finishing strokes are called serifs. They make the letters appear more like print and less like script. Serifs.

The style of letters which you have practiced in the previous lessons are basic. That is, you can use the same principles in forming other styles of letters. In the alphabet shown in this lesson, you will notice that the letters are exactly as in your previous lessons, except that some little finishing strokes called "serifs" have been added. They make the letters look more finished. There are several kinds of serifs, and those used in this lesson are made horizontally.

DIRECTIONS:
*Hold the pen as
 for writing, only
 grasp it more firmly
 and proceed more
 deliberately.*

*For years these
 remarkable candies
 have been the first
 choice of the selected
 few who have been
 fortunate enough to
 know them.*

Let us have faith
 that right makes might,
 and in that faith let us
 to the end dare to do
 our duty as we under-
 stand it. *A. Lincoln, 2-27, 1860.*

The lettering on these panels is done with a very coarse pen, known as the "oval pointed," or "ball pointed" pen. Such a pen makes a rather heavy, coarse line. If you cannot secure a ball pointed pen, select an ordinary coarse pen. When you have learned to make letters well and space them evenly, your next problem is to space groups of words properly.

Draw your panels a little larger than those illustrated here, and rule light pencil guide lines on which to do your lettering. If you use India ink, you can erase the pencil lines with a soft rubber eraser, or with art gum after the lettering is dry. Always let India ink dry thoroughly without the use of a blotter. When you have learned to space panels similar to these, select one of your favorite quotations or a stanza of one of your favorite poems, and letter it carefully. Lettering of this kind you will find very valuable in connection with your drawing and art lessons.

HEAVY STROKE LETTERING

The drawing and lettering pen has a flat foot, or shoe, which makes a uniform, heavy stroke. Some of these pens have square shoes, and some have round ones. These pens also have an adjustable reservoir to retain the ink.

The following alphabets are the same as those practiced in the preceding lessons. If you have learned to make these alphabets with an ordinary writing pen, you will quickly learn to make them with the special pen. You must familiarize yourself with the action of these pens, and learn to make the letters larger.

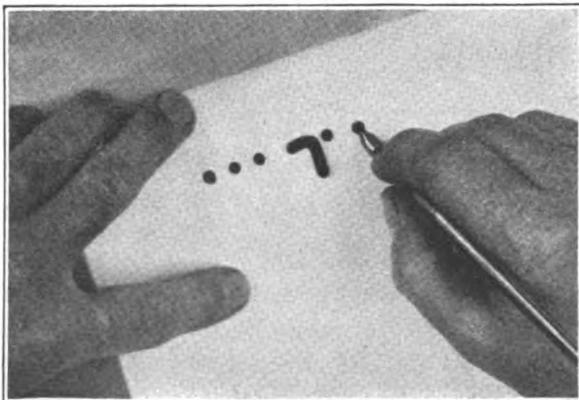


Fig. 22

Hold the paper in a nearly vertical position, as shown on page 101, Fig. 13.

SPECIAL INSTRUCTIONS

Before using a new lettering pen, remove the oil from it. Dip the pen deep enough to fill the lower third of the reservoir. Hold the shoe of the pen against the neck of the bottle to drain off the surplus ink; then place it flatly and firmly on the paper, as shown in Fig. 22. Hold it steady until you feel that the entire lower surface rests on the paper. Move the pen in the direction of the desired stroke with a slow, steady drawing motion. Make the smaller turns mostly with finger action and the longer straight strokes with a partial arm movement.

ELEMENTARY LETTERING

*||||| | | | | | 1.11.111
cc cc oo OO ee e e s s s s
c l a d e r a 1 1 n u u w r*

Plate 1

Make several lines of each of the strokes in Plate 1 to familiarize yourself with the action of the flat stroke pen. In the second line, note how the two curved strokes over-lap in order to form the "o." Make several lines each of the "s, a, d, n, m, u, v, w," and "r."

*a a b 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 d e
1 2 3 4 5 6 7 8 9 0*

Plate 2

The strokes you practiced in Plate 1 are used in this alphabet. Give careful attention to the figure practice.

*Q 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*

Plate 3

Make the capitals the same height as the "l" and "h," or about one-third higher than the low letters. Keep them uniform in slant and spacing.

*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*

Plate 4

These capitals were made with a No. 10 drawing and lettering pen. Note the square points and corners, and how these change the appearance of the alphabet.

*Q quick, brown fox jumped over
the lazy dogs.*

*Q quick, brown fox jumped over
the lazy dogs.*

Plate 5

These two alphabets are made with a curved finish. They are alike, except in the slant of the strokes forming the letters. Watch your spacing carefully.

A quick, brown fox jumped over the lazy dogs.

A quick, brown fox jumped over the lazy dogs.

A quick, brown fox jumped over the lazy dogs.

Plate 6

The first two alphabets are alike, except in slant. In the third alphabet, the letters have been connected so as to resemble vertical script.

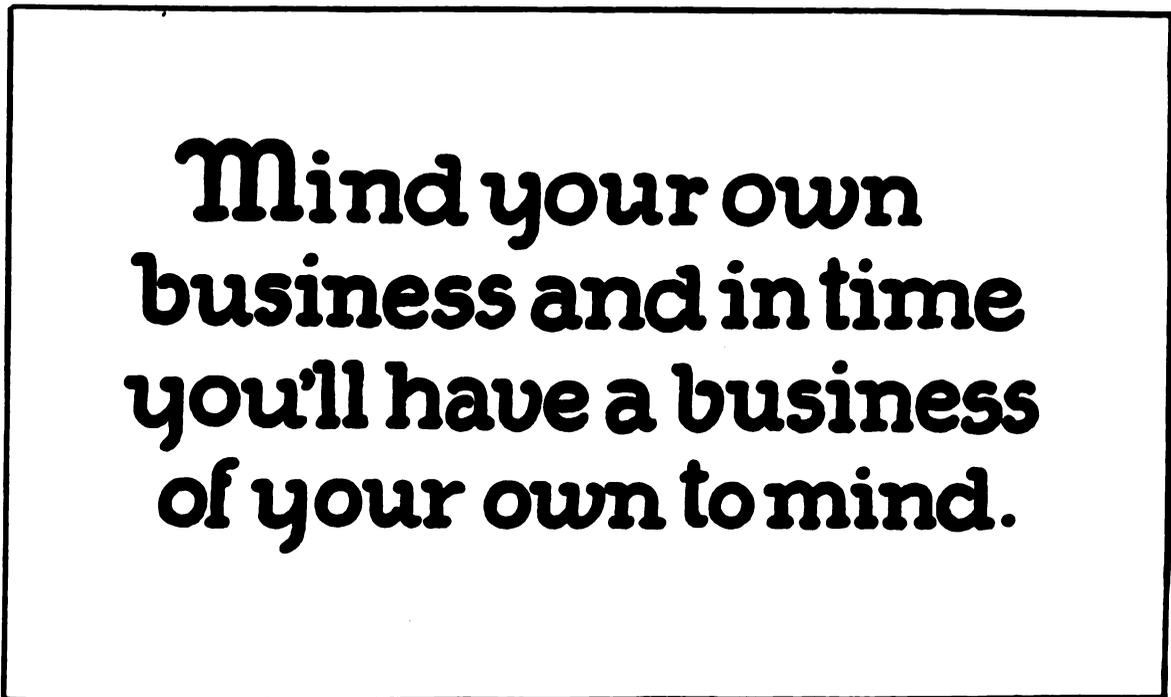


Plate 7

This card was made in an oblong three and one-half inches high by six inches long. Rule five such oblongs and make five cards, using the alphabets shown in Plates 5 and 6. Design other cards of your own choosing, making some larger and some smaller.

BROAD PEN LETTERING

Centuries ago, the scribes used pens made from hollow reeds. They whittled these reeds so as to leave a broad, flat, chisel-like point. With this style of pen they could make alternate light and heavy lines. When moved in one direction, this pen made a light line, and in another direction, it made a broad, heavy line. The broad pen used today is made of steel, but it is a survival of the reed pens of the ancients. Much of the most beautiful and artistic lettering is still done by means of this pen. Practice with this kind of a pen trains the eye in a fine discrimination of space, proportion, and relation of lines.

It is comparatively easy to learn to use the broad pen, with which a great many different alphabets can be made. The fourteen lessons, on pages 136 to 140, develop the Roman alphabet as made with the broad pen. This book as well as most of your books are printed in Roman type. If you look at the letters, you will note that some lines are heavy and some are light. That is a distinguishing feature of the Roman type, which was copied from letters made with flat reed pens.

Broad pen lettering is included in this book, especially for you when you have achieved high standards in handwriting proper. Mastery of this alphabet with the pen serves as a foundation for other alphabets, and for brush lettering. It will also increase your skill with the pen, and give you a new appreciation of different kinds and styles of type. Lettering of this kind is valuable for those who are learning the printers' trade.

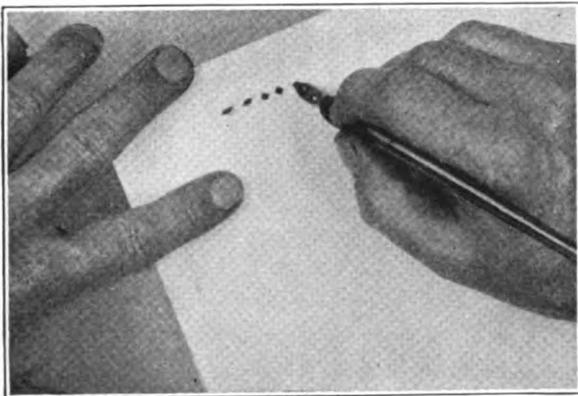


Fig. 23

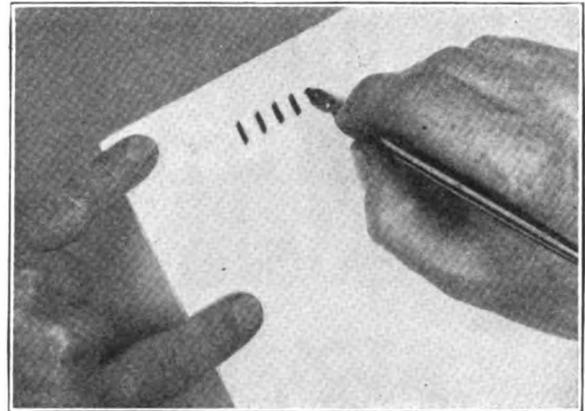


Fig. 24

HOLDING THE BROAD PEN

For this style of lettering, the hand position remains very much the same as in writing proper. Most letterers, however, allow the hand to turn over on the side a little more, and some permit the wrist to rest on the paper. The movement used is a rather slow finger movement, combined with a slight movement of the arm and wrist. The pen is held constantly at an angle of 45° to the writing line, but it must be held more firmly than in writing.

Fig. 23 illustrates horizontal and diagonal strokes, Fig. 24 illustrates vertical strokes, and Fig. 25 illustrates the right and left curves, all made with the pen held at the 45° angle. Note that the angle of the pen does not change, no matter in what direction the pen is moved. This is especially important for beginners.

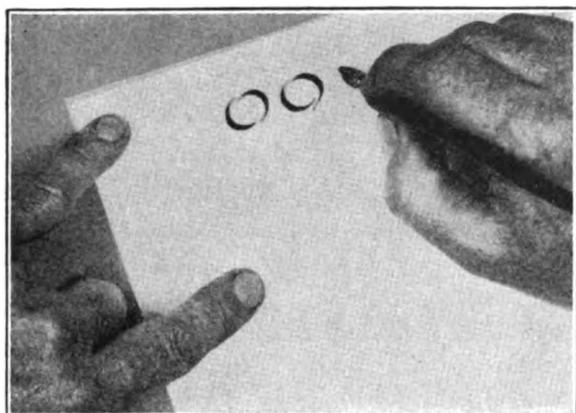


Fig. 25

BROAD PEN ROMAN

Parallel downstrokes are as important in lettering as in handwriting. Study carefully the hand positions in the pictures illustrating penholding before you begin to practice. Dip a new pen in the ink and rub it with your pen-wiper to remove the surplus ink. When dipping the broad pen, hold the flat edge against the neck of the bottle an instant so that the surplus ink may drain off. Place the pen on the paper at the proper angle. Be sure the pen remains at this angle while you pull it toward you with a rather slow finger and arm move-

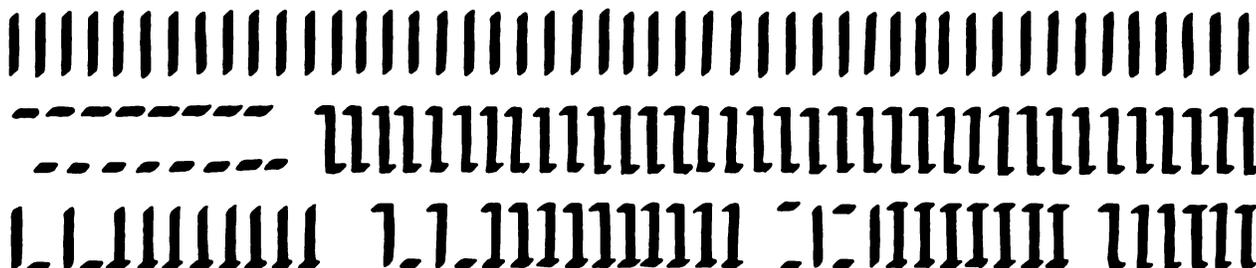


Plate 1

ment. Practice the simple strokes shown in the first line, until you can keep them vertical and evenly spaced.

In the second line the pen is moved first to the right, then downward, and then again to the right. It is necessary to stop the pen entirely at each turn, but it need not be lifted from the paper. In the third line, the horizontal strokes at the bottom are added by lifting the pen, placing it slightly to the left of the vertical stroke, and pulling it to the right so that the horizontal stroke cuts through the vertical line and extends past it on both sides. While these vertical strokes are very simple, they are the most important, and sometimes the most difficult, strokes to master.

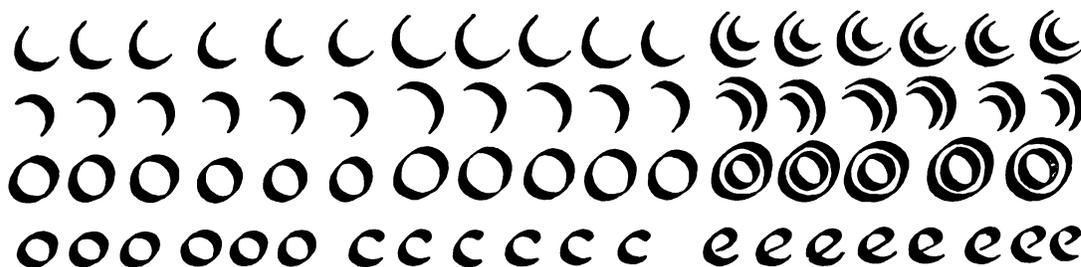


Plate 2

the vertical stroke downward on the right side of the “c,” and you have a “q.” Make the round part of the “g” the same height as the other letters, but a little smaller than the “o.” Finish with a right curve below the “o,” and a very small left curve at the top of the “o.”

llllllllll l bbbbbbbbbbbb bang
 llllllllll k kkkkkk lppppp keep
 ssssssss cccccc ssssssssss seas

Plate 6

In the “b” and the “p,” you will use strokes which have previously been practiced. In the “k” and “s,” you have new strokes. The finish of the “k” is a very abrupt right curve and a diagonal line. Make the upper and lower parts of the “s” separately. Then connect these two strokes with a curved line, as shown in the middle of the third line.

i iiiiiiiiii j jjjjjjjjj j jimjams
 r rrrrrrrrrr rrrrrrrrrr r rim jars
 t tttttttttt tttttttttt t time its
 f ffffffff ffffffff f faster of

Plate 7

The dot for the “i” and “j” is usually made with a very short diagonal stroke. The finish of the “r” may be either a short diagonal line, or a short left curve. The finish of the “t” and “f” are both made with a horizontal stroke.

xxxxxxxxxxxxxxxxxxxxxxxxxx xx xx
 vvvvvvvvvvvvvvvvvvvvv v vvvvvvv
 wwwwwww www www w www
 wax was weaver vixen mixer kkkk

Plate 8

Make the heavy diagonal stroke in the “x” first. Then place the horizontal strokes above and below, and connect these two with a light diagonal line. The “v, w,” and “k” are optional forms, using diagonal lines, instead of vertical and curved lines.

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

A quick, brown fox jumped over the lazy dogs

~ ~ ~ 1 2 3 4 5 6 7 8 9 0 1 9 2 3 ~ ~ ~

Plate 9

Make the alphabet a number of times before you try the sentence. Space the letters carefully. The sentence contains all the letters of the alphabet. By this time, you should be so familiar with these letters, that you need not stop to look at them to see how they are made. Do not neglect to practice the figures. They are as important as the 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 & & &

~ ~ ~ ⊙ ~ ~ ~ TEXT PEN CAPITALS ~ ~ ~ ⊙ ~ ~ ~

Plate 10

After you have mastered the small letters, the capitals will be easy. You do not change the angle of the pen for any of the capitals.

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

A quick, brown fox jumped over the lazy dogs.

Plate 11

In the above alphabet there is nothing new except the slant of the downstrokes. While it appears to be more rapid than the vertical alphabet, this is not so, since the letters contain the same number of strokes.

Each morning sees some task begin,
 Each evening sees it close;
 Something attempted, something done,
 Has earned a night's repose.

Plate 12

PLAINER PENMANSHIP

Practice Plate 12 a number of times until you succeed in spacing it evenly. Select a favorite quotation, letter it carefully, and draw a border around it.

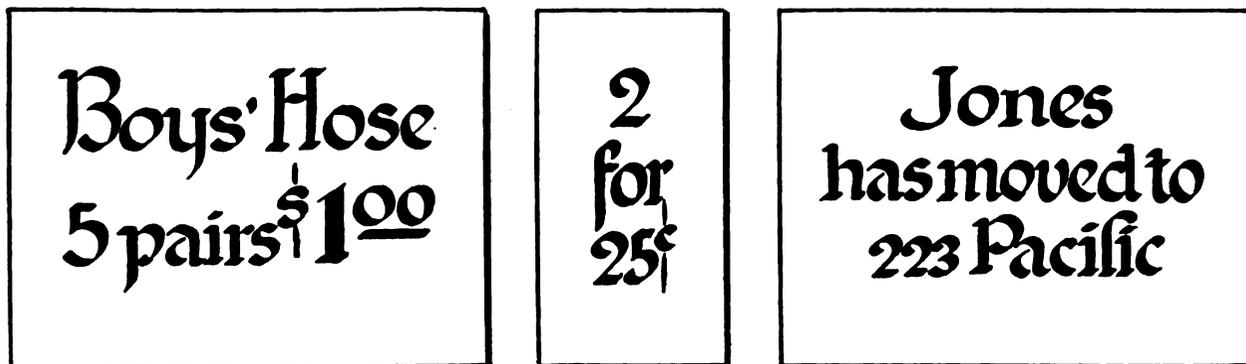


Plate 13

Letter these cards, paying especial attention to the spacing. Then make up others of different sizes and shapes. Use as few words as possible on each card.

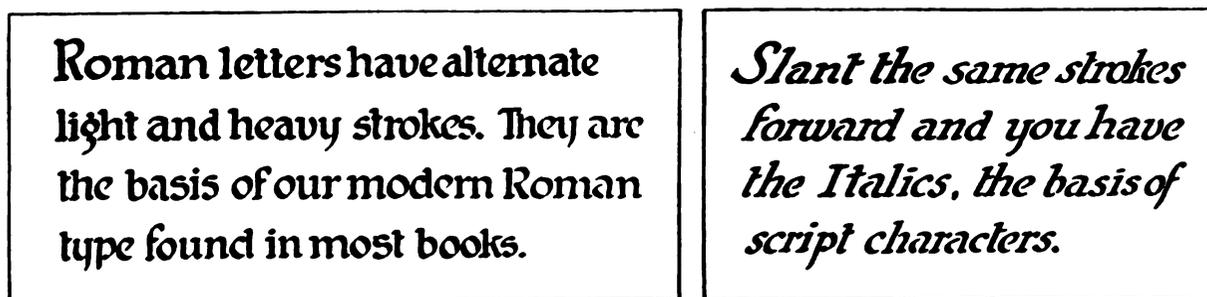


Plate 14

Make each of these cards about twice as large as they are shown in this plate. After you have learned the construction of the letters, the spacing and arrangement is more important than absolute accuracy of the letters.

OLD ENGLISH

The Old English alphabet is also one of the styles of lettering which survived since the days of the reed pen. It is not so legible as Roman lettering, but it is much used for special purposes, especially in designing. It is considered one of the most artistic, as well as one of the most formal alphabets we have. The strokes used are very similar to those used in the Roman letters, but they are put together in a different way, which makes an entirely different looking alphabet. After you have learned the Roman alphabet, this alphabet will not be difficult, and it should prove very interesting.



Plate 1

This and the subsequent plates were made with the same style and size of Text Writer pen as was used for the Roman lettering. Practice at least a line of each of the strokes, and several lines of the strokes that you find most difficult.

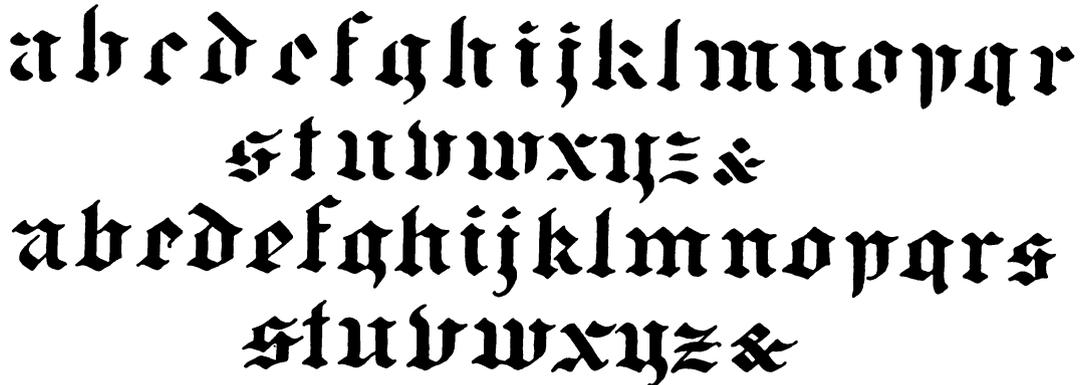


Plate 2

In the first part of this plate, the strokes practiced in Plate 1 have been put together so as to form the letters of the Old English alphabet. The second part of this plate shows how these strokes have been retouched, that is, the different strokes in the letters have been connected with an ordinary sharp pointed pen. One of the best pens for this purpose is Gillotts No. 303.

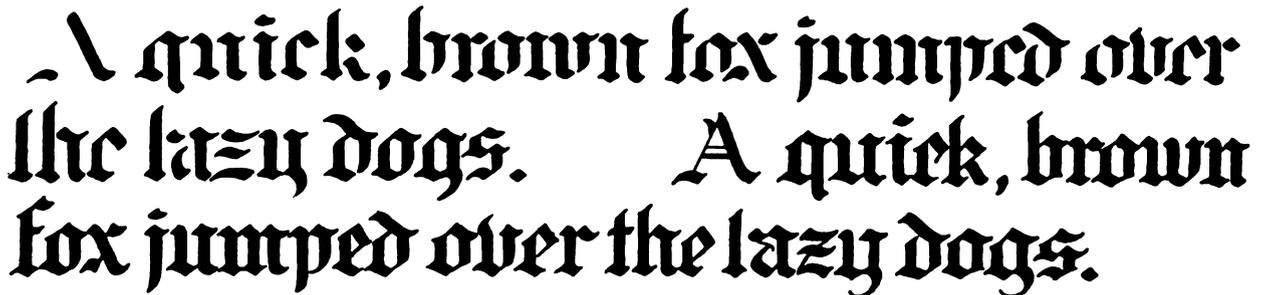


Plate 3

In this plate we have the letters of the Old English alphabet grouped into words. The plate shows how the lettering looks before and after retouching. Important things to consider are uniformly vertical strokes and the appearance of uniform spacing between letters.



Plate 4

In the upper lines of this plate, we have the Old English capitals before they are retouched. In the lower lines, the letters have been retouched with a fine pen. The fine vertical lines in these capitals are made with the aid of a ruler. It will be well worth while to practice each of these capitals separately.

Compact. Extended.

1234567890-1909

Benjamin Everts

Plate 5

The letters and figures in this plate were made with a No. 4 Text Writer pen. The first line shows how Old English lettering may be compressed or extended in order to fill a required space. The main strokes of the figures are made with the broad pen first. They are then retouched with a fine pen.

As you become more skillful, you can make your Old English lettering quite finished without retouching. The name "Benjamin Everts" is shown just as it was lettered without having been retouched.

ENGROSSERS' TEXT

This is merely an adaptation of the Old English lettering. Most of the strokes are similar to those used in Old English, but more curves have been introduced. This alphabet can be written more rapidly than the Old English. It does not show inaccuracies so clearly and it is slightly more legible. It is frequently used for engrossing resolutions, filling diplomas, etc.

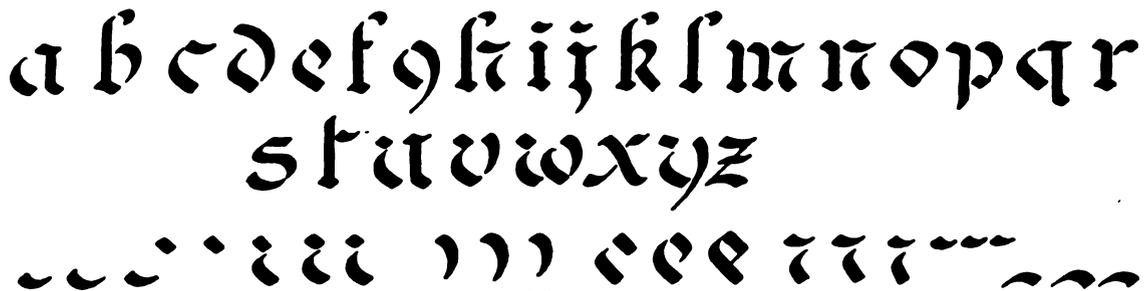


Plate 1

This plate shows the strokes used to make up the letters of the engrossing alphabet.

A quick, brown fox jumped
over the lazy dogs.

Warren D. Manners

Plate 2

This plate shows the strokes of the different letters connected up by means of a fine pen.



Plate 3

In this plate we have the engrossing text capitals before they were retouched.

A B C D E F G H I J K L
M N O P Q R S T U V W X
1 2 3 4 5 H Y Z 6 7 8 9 0

Plate 4

The above plate shows engrossing text capitals after retouching with a fine pen.

What you want in
the nation
you must put in
the school.

Plate 5

This card was lettered within a border $3\frac{1}{2}$ by 6 inches. Note how the capital "W" and the small "y" have been modified so as to enhance and balance the arrangement. When you have to place a certain amount of lettering in a definite space, it is best to indicate lightly in pencil the space to be occupied by each letter. Note the uniform margin at the right. Letter several cards like this one, then make several using the Old English letters. Select a favorite motto of from twenty to thirty words. Arrange and letter it on a suitably sized card.

