

FIFTH GRADE

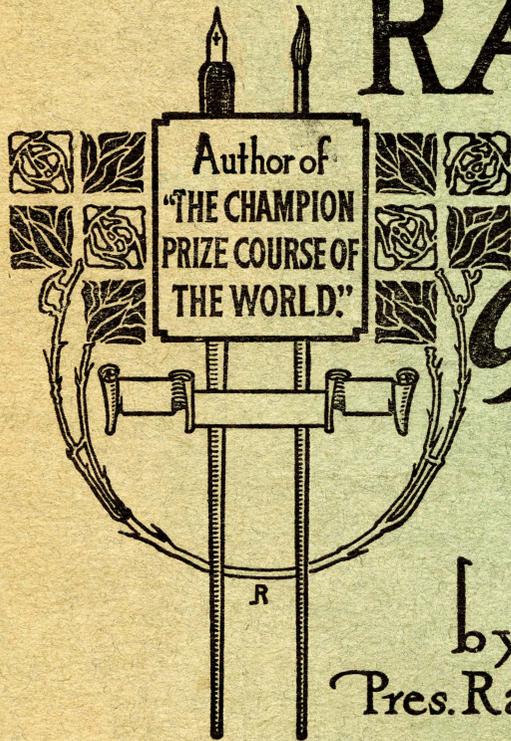
RANSOMERIAN

SYSTEM *of*

*Rapid Business  
Writing*

by C. W. Ransom

Pres. Ransomerian School of Penmanship,  
Kansas City, Mo.



ELEMENTS OF WRITING.

o o o c a a c c o n o n m n t h k l

s s l o u u v v w w y y o o 2 2 z z

l l d p p r b b i i g g l l j j o o t t f f s

u u o o d d g g r r u u w w m m y y z z o o e e r r s s t t

h h h h k k f f m m p



FIFTH GRADE

RANSOMERIAN SYSTEM OF  
RAPID BUSINESS WRITING

By C. W. RANSOM, *President*  
OF THE RANSOMERIAN SCHOOL OF PENMANSHIP

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## THE PURPOSE OF THIS BOOK.

The purpose of this book is to set forth in a practical, thorough manner a course of lessons in rapid business writing. Every copy line and all of the printed instructions are the work and words direct from the author. The instructions are definite and are intended to be followed to the letter. The copies were written rapidly and were not intended to be absolutely accurate, but were given as models such as will be expected in the business world.

This course of lessons is the outgrowth of more than twenty-three years of successful teaching experience in both public and private schools, and is based upon scientific principles. In the year 1905 a first prize of \$200 in cash was offered by the Western Penman for the best course of lessons in business writing. This contest was thrown open to the world. The author having won this prize, is placed in a distinctive class which entitles him to a recognition in this line of work above all other teachers. Since that time the author has made many revisions of his course, weeding out the deficiencies, until now, anyone following the instructions and the copies as laid down in the succeeding pages, will have no difficulty in mastering a good, practical, rapid business hand in a reasonable length of time.

## WHAT THE RANSOMERIAN SYSTEM MEANS TO YOU.

It means that if you follow the directions as given in the following pages, you are sure to acquire a good business handwriting. It means physical training in Penmanship. It means breaking away from that cramped, drawn, miserable finger movement, and changing to a free, easy movement, making writing a pleasure instead of a drudgery.

## SPECIMENS REQUIRED.

Students just beginning, should always write three sets of copies on paper about  $8\frac{1}{2}$  x  $5\frac{1}{2}$  inches. One set should be retained by the teacher, another by the student, and the third, should be sent to the office of the Ransomarian Publishing Co. In writing these specimens proceed as follows: Write the name, age, and grade on the first line; write name of school, city, state and date on the second line. Beginning on the fourth line make a set of capitals. Skip two lines and write the following: "A specimen of my very best muscular movement writing before I began practicing the Ransomarian System."

## WRITING MATERIAL, ETC.

Never practice penmanship with poor paper, a poor pen or poor ink. You must have good materials if you expect to do first class work. For business writing use a straight penholder; use good writing fluid and a medium coarse pen, one that has a smooth, round point. Use letter size paper if possible.

## LESSON 1.

### A WRITING CLASS IN CORRECT POSITION.

On the following pages will be found reproduced photographs taken of a writing class in session. Observe the ease with which each student holds his pen. It is very important to get into a good writing position and equally as important to remain in that position. It will pay each student to study these pictures carefully. No matter how much practice a student may get, nor how much "try" he may put into the work, unless he has a good writing position he cannot hope to make a successful penman. The position is one of the most important things; in fact, it is of such great importance that it should be studied and mastered before the copies are given to the student.

## LESSON 2.

### PHYSICAL TRAINING IN WRITING.

It is just as important for you to take the physical training without pen, paper or ink in the beginning of each writing period as it is for you to take physical culture in order to develop the muscles of your body. The following pictures are reproduced from photographs taken of students who are following the Ransomerian method and are becoming expert in its application.

### THREE IMPORTANT REASONS WHY THE STUDENT SHOULD HAVE A GOOD BODY POSITION WHILE SITTING AT THE DESK.

- 1st. No pupil can continually keep his eyes close to the paper without becoming near-sighted.
- 2d. No pupil can constantly sit bent over the edge of the desk with his chest hollowed in and at the same time breathe freely and deeply. Such a position is detrimental to health.
- 3d. No student can sit in a cramped, uncomfortable or stooped position and find it conducive to ease during long periods of this kind of work; therefore do not make one stroke of the pen unless your body, feet, arms and hands are in the right position.

## LESSON 3.

### FOLLOW THESE DIRECTIONS BEFORE BEGINNING TO WRITE.

- 1st. Place penholder on desk pointing towards the right.
- 2d. Position of body: feet on floor, hands clasped in center of desk. (See illustration No. 1.)
- 3d. Arms relaxed at side. (See illustration No. 2.)
- 4th. Arms extended over desk, hands opened, palms downward.
- 5th. Arms extended over desk, hands closed, move forward and backward.
- 6th. Hands on desk in writing position. Exercise. Hands closed; rotary pen position.
- 7th. Take pen, place paper, get comfortable position, dry movement exercise. Practice oval with dry movement. Take ink; write N. B.—A full explanation of how to practice the dry movement exercise is found on page 6.



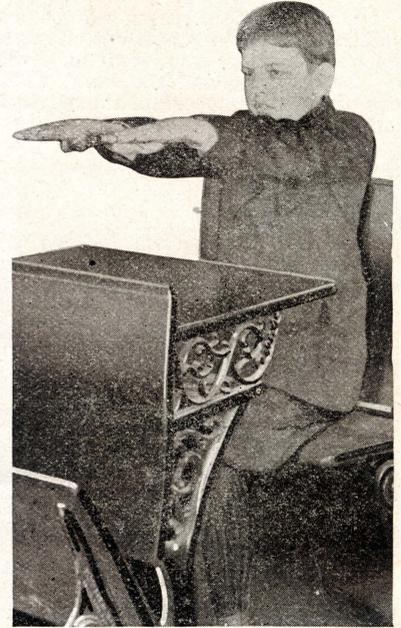
**Illustration No. 1**

Correct position of body: feet flat on floor, hands clasped in center of desk.



**Illustration No. 2**

Arms relaxed at sides. Secure the easiest possible position.



**Illustration No. 3**

Arms extended over desk; hands open, palms downward; feet flat on floor. Move arms forward and backward in a calisthenic drill.



Illustration No. 4

Arms extended over desk; hands closed; move arms forward and backward in a count of 1, 2; 1, 2, etc.



Illustration No. 5

Hands in writing position, with ends of fingers even and with the thumb placed between the first and second fingers; move forward and backward, then rotary pen position.



Illustration No. 6

Take pen; place paper; assume a comfortable position and practice the "Dry Movement Exercise," (pen on paper, without ink,) Practice oval with Dry Movement; then take ink; write.



Illustration No. 7



Illustration No. 8



Illustration No. 9

#### LESSON 4.

#### HOW TO PRACTICE THE DRY MOVEMENT EXERCISE.

Place the right arm on the desk, having it rest on the muscle just in front of the elbow; close the hand tightly and then move backward and forward as far as you can without sliding the arm on the table. Then put both arms on the table (you can practice with both arms as well as with one), having them rest on the muscles just in front of the elbow; move backward and forward by counting one, two, one, two, one, two, etc., as shown in illustration No. 7. Then open the hands as shown in No. 8. By doing so you will notice how the muscles relax and how difficult it seems to move the hands at first; but practice at least for one minute; move the arms in and out of the sleeves with the hands opened, and in practicing, keep the feet flat on the floor; sit in an upright position; let all the muscles relax, and free yourself as soon as possible from that habit of bending so close to the desk. This method of practicing is given to loosen up the muscles and to cause them to work easily. After you have practiced two or three minutes with this exercise, bring the hands into the writing position (see illustration No. 9), and notice that the sliding rest is on the



Illustration No. 10

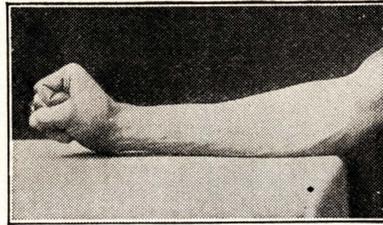


Illustration No. 11

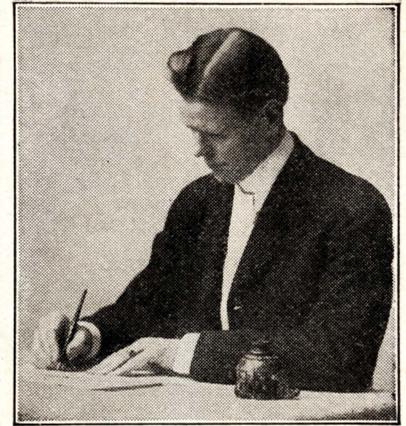


Illustration No. 12

ends of the nails of the third and fourth fingers. By placing the hand in this position one finger serves as a rest for the others, and that tired feeling which is caused by holding the fingers in the cramped position gradually disappears.

Now, having assumed that position, place the thumb between the first and second fingers and practice the direct and reverse oval exercises, keeping in mind that this is the dry movement exercise, and that it simply prepares you for using the pen properly later on. Notice illustration No. 10. It shows how the fingers should be placed before taking hold of the pen. Study illustration No. 12. It shows the correct position of the body, also of the paper and penholder. It is very important and should be carefully and thoughtfully studied. Remember to always sit well back in the seat. Never permit the body to touch the desk. See illustrations. You should study the examples in the illustrations and you should practice correctly.

You should also remember that it is not necessary for the student with long, slim hands and long, tapering fingers to hold the pen in the same position as one with short, stubby fingers, because it is a physical impossibility.

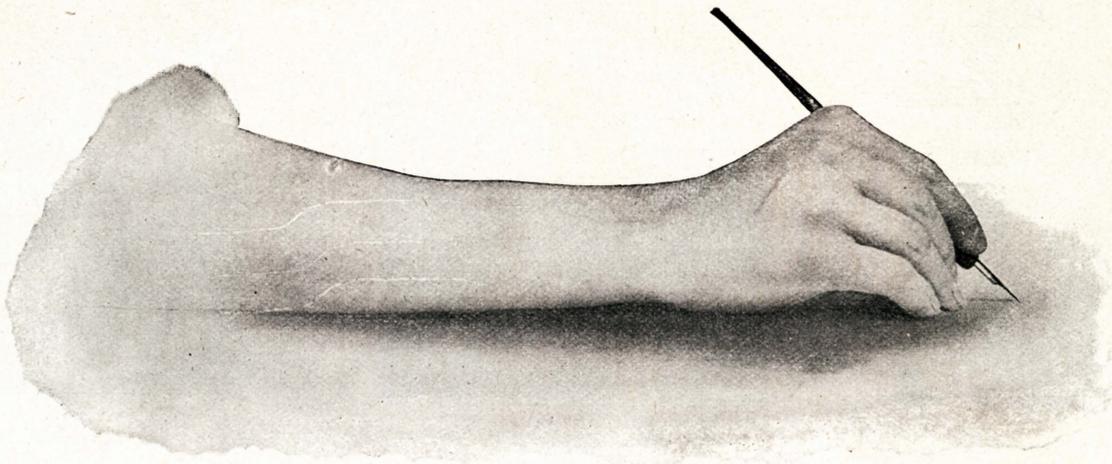


Illustration No. 13

This illustration shows definitely just how the third and fourth fingers rest when writing.

The diagram on opposite page is intended to show the correct position in writing; the paper and the pen, also the arms, and the direction in which the pen moves to secure a uniform slant. The left hand is always used to hold the paper in a correct writing position. Note that the right arm crosses the lower edge of the paper a little to the right of center, and that the pen should slide one-fourth or one-third of the distance across the sheet of paper before the position of the arm is changed.

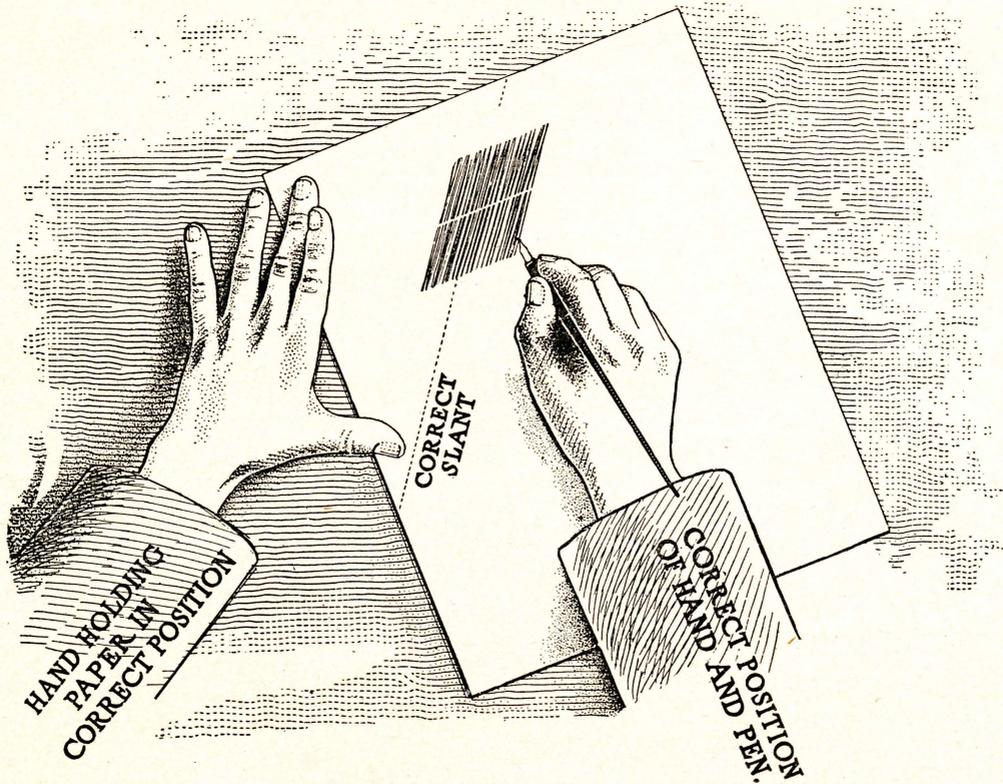


Illustration No. 14

The correct writing position of pen, paper, hands and arms

## TO THE PUPIL

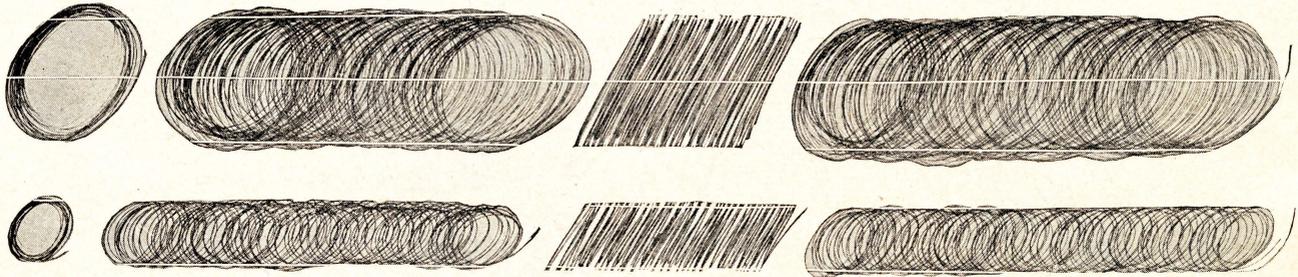
The work of the Fifth Grade Series should be more interesting to you, because you have now become more familiar with the work, can do it better than formerly, and because there is more in these exercises to bring out the proficiency and skill you have acquired in the previous series. It is still necessary, however, that you should continue the movement exercises as a preparation for each writing lesson. You should remember that every kind of work which calls for control of the muscles requires constant training on the part of the learner, and as good penmanship is impossible without the most absolute muscular control, the necessity of the movement drills must be apparent to you.

I am sure you desire to become, if possible, a master of the penman's art, therefore you should very willingly and diligently follow the instructions accompanying each lesson, and by this means attain a high degree of efficiency. Bear in mind that your success as a penman will depend solely upon your own work hereafter. The winner is always the one who tries hardest.

Sincerely yours,

*C. W. Ransom*

### LESSON 91.

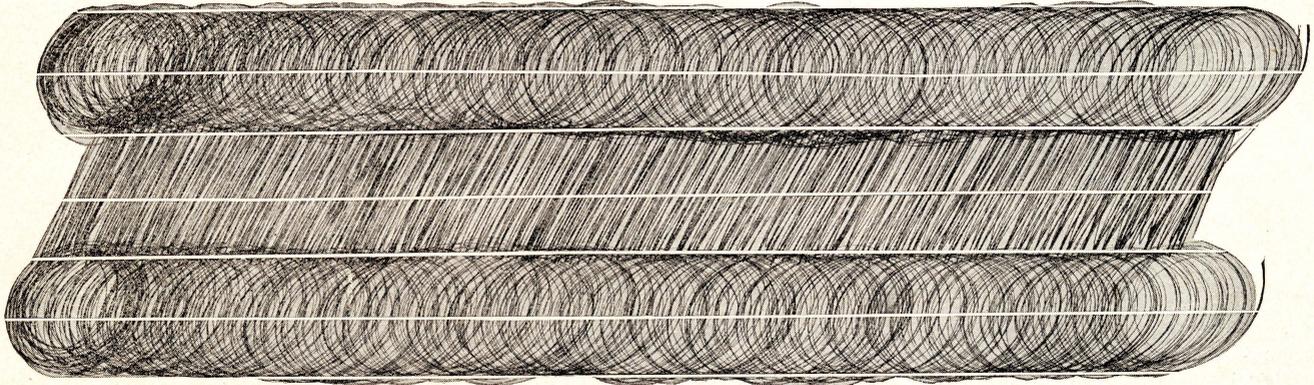


The first exercises at the beginning of a new series of lessons must necessarily comprise the movement exercises. There are several logical reasons why we do this, the most important of which is that in some cases the pupil may not have had a previous training in these drills of the Ransomerian System, and even if he has had such a training, the probable lack of keeping up the writing work during vacation has made it necessary that some active muscular movement work should be resorted to. To acquire a proper knowledge of penmanship, perfect muscular control is so vitally necessary that the movement drills must be strictly adhered to, and in devoting our time in the first

few exercises to these drills we are but preparing the pupil for the more practical work that lies before him. Please bear this in mind and practice them faithfully and carefully. Keep in mind, also, the importance of maintaining the proper position of your body, your pen, your paper; let the sliding rest be on the tips of the third and fourth fingers, so that the hand will be the guide-wheel of the writing machine, which, you know, must always be in good working condition to produce good results.

Begin the practice of the direct oval exercise on the count of 5 for the Dry Movement and 10 for the exercise, thus: 1, 2, 3, 4, write; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10; etc. Then take up the second line on a count of 35, five for the Dry Movement and 30 for the exercise, as follows: 1, 2, 3, 4, write; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10; 1, 2, 3, 4, 5, 6, 7, 8, 9, 20; 1, 2, 3, 4, 5, 6, 7, 8, 9, 30; etc. After this practice the push-and-pull and the reverse oval exercises, remembering that position comes first and movement second; and if you get the movement well established, the third important feature, control, will soon follow as a natural consequence of constant practice.

### LESSON 92.



This lesson is similar to the one preceding it. If you have mastered the previous exercises, this drill will not be difficult, and you can carry the oval movement clear across the page to develop the continuous action with uniformity. Try to write the whole line without lifting the pen, and it will probably aid you if you move the paper instead of the arm in writing this exercise. Keep in mind that these two movements, the push-and-pull and the oval movements, constitute the basis of all good writing, developing the means of rounding out the various letter forms, giving muscular control, and furnishing a definite training of the arm, the hand, the eye, etc. Always be sure to have your arm in a good position when practicing these exercises, counting as follows: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10; 1, 2, 3, 4, 5, 6, 7, 8, 9, 20; etc.

LESSON 93.

V V V V V V V V V V V  
Vine Vine Vine Vine Vine Vine

Count two for this exercise of the capital V, making 55 to 65 per minute. See that you use a free, easy movement and that the strokes are uniformly made. After you have practiced the capital carefully, try to form the connection with the small letters, as shown in the word "Vine" in the second line. Count 2 for the capital V and 5 for the three small letters, making 7 in all for the complete word.

LESSON 94.

v v o v o o v v o o o o o o o o o o  
v o v v o v v o v v o v v o v v o v v  
vain vain vain vain vain  
vain vain vain vain vain

Count 3 for the single small "v" which begins the first exercise, rounding out the angular turn at the top. Then, with the arm in good working position, make the letter in connection with the oval exercise, counting 3 for the "v" and 7 for the oval, thus: 1, 2, 3; 1, 2, 3, 4, 5, 6, 7; or, if more convenient, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, for the two combined. In the grouped exercise count 3 for each letter, or 9 for the group. Now, take up the word "vain," counting 8 for the word, and be sure that you watch the spacing between both the letters and the words.

LESSON 95.

Very truly yours. Very truly yours.

Be sure to practice the preliminary exercises before undertaking this copy, as a little movement drill will put your muscles in proper condition to do good work. The words selected are those used at the close of most business letters, and comprise a practical and useful form of practice. See how well you can write the line.

#### LESSON 96.

U U U U U U U U U U U U U  
Union Union Union Union Union

The capital U is very similar to the capitals W and V. Write a full page of this exercise and be sure to make them as nearly like the copy as possible. Then take up the capital in connection with the small letters and write a whole page of the word "Union."

#### LESSON 97.

uo uo uo uo uo uo uo uo  
u uuu uuu uuu uuu

Practice the small "u" in connection with the oval exercise, counting 10 for the two. Be sure your arm is in the right position, your movement correct and your mind on your work. A full page of the grouped letters will be none too much.

#### LESSON 98.

Unity of purpose is the thing.

Sentence writing is the kind that produces results, for it shows you how well you have learned to control the movement and in various ways puts to the test the knowledge you have acquired in previous preparatory exercises. Be just as careful about the spacing between the words as you are about the spacing between the letters. Avoid the jumbling together of either words or letters; it robs your writing of its uniformity and beauty. Also try to get the slant as nearly right as possible.

LESSON 99.

X Xinning Xinning Xinning  
x xxx xxx xxx xxx

The capital X employs a part of the direct and reverse oval. The last part of the X is made with the reverse turn and is rounded at the base line. The X affords the pupil an excellent opportunity to gain control of the direct and reverse oval movements, and is worthy of a great deal of careful practice. The group of three small "x's" in the second line of the copy is another exercise, but do not cross the letter until the first parts of the three letters have been made; then be careful that you get the crossing stroke in the proper place. Give considerable time and practice to this second exercise.

LESSON 100.

y y y y y y y y y y y y  
Youth is the springtime of life.

Study the form of the capital Y carefully, and in its formation emphasize the downward stroke. Make them uniform, counting 3 for the letter, and make 55 or 65 per minute. Then write the sentence, being sure you do not assume a cramped position when you come to do sentence writing. A comfortable writing position and a free arm movement means easy work and good work.

LESSON 101.

Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z  
Zinn Zinn Zinn Zinn Zinn Zinn

When connecting the small letters to the capital Z in the second line of this lesson, be careful about the spacing and do not lift the pen from the paper until you finish the word. See how easily and rapidly you can write this copy. The capital Z, you should note, is similar to the capital Q, with the exception of the loop below the line.

LESSON 102.

z z z z z z z z z z z z z z z  
zinc zinc zinc zinc zinc zinc

The small "z" is similar to the capital Z, except in size. The beginning stroke is like that of the small "n," and although your previous exercises have doubtless given you a correct idea as to its formation, you should observe considerable care in writing the exercise, both the single letter and the groups. When you have practiced this exercise thoroughly, take up the word "zinc" in the next line of the lesson and see how nearly perfect you can write it.

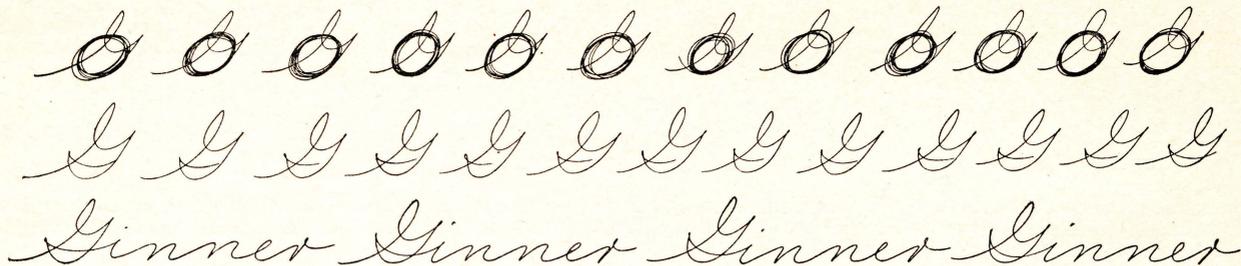
LESSON 103.

Zanesville is a growing city. Z Z

This is another exercise with the letter Z in it, and if you write the first word in the copy without lifting the pen from the paper, it may be rather difficult for you. But if you will at first lift the pen at the finish of the "s" after writing Zanes, you will find it of considerable

advantage; then, as you grow more familiar with the form of the word, you may write the entire word without lifting the pen. The other feature of the copy to merit your close attention is the spacing between the words and also the letters, to prevent jumbling or crowding.

#### LESSON 104.



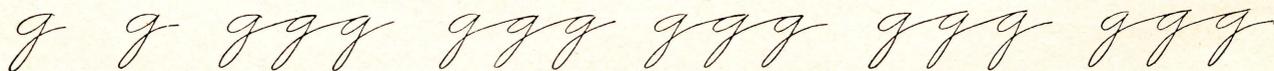
The capital G, in connection with the retracing exercise and the direct oval movement, provides such good practice that I would suggest that you give it considerable time and attention. Count 10 for this exercise, then take up the next exercise, giving the letter G singly, and make it on a count of 4. Follow with the word "Ginner."

#### LESSON 105.

*Give me five hundred today.*

This is a good exercise to develop a good free swing and to test your ability to write smoothly and uniformly. Be careful when you write the word "five" to see that the upper and lower loop of the "f" are correctly made. It may help you to make a number of these double-loop letters as a sort of special practice, so that you can write the word neatly without lifting the pen from the paper. Do not dot the "i" in the word "five" until the word is finished.

#### LESSON 106.



*game game game game game*

The small "g" requires considerable care and watchfulness. Be sure you close the letter at the top. Combine the letters into a group, six groups to the line, observing the length of the loops below the line, and see that the slant is correct when you write the word "game." You should be able to write 20 or 25 of these words per minute and do it very neatly.

#### LESSON 107.

*L Lane Lane Lane Lane Lane Lane*  
*Lane is improving rapidly. Lane*

The capital L in connection with the direct oval is a good exercise in the muscular movement. The word "Lane" should be practiced carefully, counting 1, 2, 3, for the letter L and 1, 2, 3, 4, 5, for the small letters, a-n-e. Get a good easy swing in your movement and you will be able to write a page of this exercise very nicely.

#### LESSON 108.

*Success is won by systematic work.*

This copy declares a great truth and forms an excellent exercise to practice. Review some of the lessons which show the formation of the capital stem, a prominent feature of the capital S used at the beginning of the copy. Do not neglect to limber up your arm muscles by a vigorous movement drill before practicing these sentence copies. There is nothing like a good free swing if you wish to write rapidly and well.

LESSON 109.

O O Over O O Over O O Over O O O  
 ounce ounce ounce ounce ounce  
 Oooo Oooo Oooo Oooo Oooo

This is a fine exercise to develop the free swing that makes writing easy and beautiful. Start the arm in motion before bringing the pen to the paper; then with the same free movement, make the letter O, a neat, full oval, closed at the top, as shown in the copy. You will note that the letter is greater in height than in width; do not make it too round. The movement exercise in connection with the letter is to give you the free movement the work requires. The word "ounce" and the combination of capital and small letters should be written with a free swing throughout. See how well you can do this.

LESSON 110.

O C Conner O C Conner O C C  
 connor connor connor connor  
 Cccc Cccc Cccc Cccc C C

The capital C in connection with the oval exercise is another excellent movement drill. Count 2 for the capital C and 10 for the complete exercise, the oval and the C. Practice the words carefully, and see how well you can write the capital and small letters as they appear in the third line of the copy.

LESSON 111.

A O Annon A O Annon A  
 and and and and and and and  
 Aaaa Aaaa Aaaa Aaaa A

The retracing exercise in connection with the capital A is an excellent practice. Develop the movement in this manner, study the formation of the letter and then see how well you can write the first exercise. Do not lose sight of the fact that it is a free, easy movement that produces good work. The word "and" should be written rapidly and with a confident, easy swing, being sure to close the "a" at the top and to round the upper portion of the "n." Finish the lesson with a neatly written display of the capital and small letters given in the third line.

### LESSON 112.

E E Ellis E E Ellis E E Ellis  
Ellis Ellis Ellis Ellis Ellis  
even even even even even

The capital E resembles the capital B reversed, and is also similar to the figure 3. This is a good exercise to practice, and you should write it repeatedly until you have thoroughly mastered the form of the letter. The retracing drill will give you the required swing to the movement you need. Then combine the capital with the small letters to form the name, "Ellis." When you can write this well take up the word "even," which is also a good exercise, and write a whole page of it.

### LESSON 113.

D D Done D D Done D D Done  
dime dime dime dime dime dime

The capital D employs a capital stem, the downward stroke in its formation being a compound curve. Count 3 for the D and 4 for the small letters, o-n-e, which follow it to form the word "Done." The word "dime," the copy in the second line, is good practice. In writing it, however, be careful about the loop in the small "d" and do not forget to dot the "i."

LESSON 114.

2 Q Quinn 2 Q Quinn 2 Q 2  
queer queer queer queer queer queer

In this lesson we have the capital Q with a reverse oval and the small loop. This letter bears a close resemblance to the figure 2. It is made on a count of 3 for the letter. See that the letter, when made, has the proper slant, and note that the small loop at the bottom of the letter rests on the base line. In the word "queer," which constitutes the second exercise, please observe that the small "q" has the upward stroke resting on the base line before it stretches out to join the next letter. See that none of the other letters in the word extend below the line.

LESSON 115.

N N Nine. N N Nine N N Nine N  
noon noon noon noon noon

You will see at a glance that the beginning stroke of the capital N is just like that of the capital Q, so you will not be likely to meet with any difficulty in making this letter. In the word "noon," in the second exercise of the lesson, be careful to close the tops of the "oo" and to round the tops of the first and last "n" in the word.

LESSON 116.

M M Minor M M Minor M M  
mooring mooring mooring m

In the capital M we have the same beginning stroke as the N and the Q; in fact it is just like the N, with another stroke added. This requires an additional count, which will mean a count of 4 for the letter. Whether you have mastered the previous lesson will be revealed by your work in these exercises. It ought to be a very easy lesson for you. After practicing the capital and its connecting letters in the word "Minor," take up the word in the second exercise, "mooring," and see how smoothly, uniformly and neatly you can write a full page. A free, easy, confident, rapid movement is what you need for this exercise.

#### LESSON 117.

H H Hunter H H Hunter H H  
hammer hammer hammer him

A diligent, vigorous drill in the oval exercise will help you to form the capital H, because it gives the swing you need for good work. The first part of this letter is the same as you have been practicing in the three preceding lessons; the last part is made with an easy down stroke, to which is added a small looped cross-stroke. Note that this cross-stroke unites the two stems nearly in the center, so be careful about this feature of the work. In the second exercise, keep a keen watch on the loop of the small "h"; do not get it too wide and see that the lower end of the loop is the same height as the other letters forming the word.

#### LESSON 118.

K K Kline K K Kline K K Kline  
keep keep keep keep keep keep

The stem of this capital K is but a repetition of the other capital stems you have been practicing and will be easy for you, but when forming the other part of the letter, be careful and do not get the looped crossing too high nor too low. This letter should be made with a free, easy swing and written rapidly. You can do it if you go about it right. The small "k" which appears at the beginning of the word "keep" begins with a right curve, followed by a straight downward stroke to the base line. The final short stroke is also straight. Study the letter in the copy before you attempt to make it. This is a fine exercise to perfect the formative work of the small "k," which is rather a difficult letter to make well, and you should practice it faithfully.

LESSON 119.

W W Wolk W W Wolk W W Wolk  
was was was was was was was

You will note that the beginning stroke of the capital W is made with the reverse oval movement, and the last stroke is like the small "t". Practice the capital in connection with the letters forming the word "Wolk," and see how nicely you can write the exercise. Keep your eye on the loop of both the "l" and the "k" and do not make them too wide; also see that the two loop letters are of an equal height. Then take up the word "was" and write a whole page of it.

LESSON 120.

I I Irving I I Irving I I I  
inning inning inning inning

The capital I is made, as you will observe, with an angular turn, and this feature of the letter will bear close study and quite extensive practice. Combine it with the letters to form the name, "Irving," as shown in the exercise, and then, with a good, free movement, write a whole page of the word "inning."

LESSON 121.

J J James J J James J J James  
join join join join join join

The capital J requires a free swing of the arm and considerable practice in order to get the form just right. Make it on a count of 5, as follows: 1, 2, 3, for the stem and 4, 5, for the final stroke. Devote a whole page to this exercise, then take up the next exercise, the word "join".

LESSON 122.

*F F Farmer F F Farmer F F Fam  
four four four four four four four*

Notice the difference in the capital F and the capital T, which will be given in the next lesson. When writing the word, count 5 for the capital F and then connect with the small letters. Practice the word "four" on the next line and see how well you can write it. Watch the form of the loops in the small "f" and also see that the letter has the proper slant.

LESSON 123.

*T T Tinner T T Tinner T T T  
tune tune tune tune tune tune*

In making the capital T, count 1, 2, 3, 4, for the stem and 1, 2, for the cross stroke over the stem. Then write the small letters in connection with the capital and see how neatly you can do it. In making the word "tune" write from twelve to fifteen words a minute.

LESSON 124.

*P P Piner P P Piner P P Piner  
pippin pippin pippin pippin*

The capital P is a very good practice. The push-and-pull exercise should be used as a preparation for this lesson, as it will aid you materially in getting good results. The top of the P, as you will observe, is a reverse oval. Connect the capital letter with the small letters, being careful to do it well. Then, with a free, rapid movement, write a whole page of the word "pippin."

LESSON 125.

R R Roll R R Roll R R Roll R R  
roar roar roar roar roar

The capital R is very similar to the capital P, except that the former has an extra stroke. Your practice of the letter P in the previous lesson will render this exercise very easy for you, and after practicing it carefully, both singly and in conjunction with the small letters forming the word "Roll," take up the word "roar," which will give you some good practice on the use of the small "r." See how nearly like the copy you can make it.

LESSON 126.

B B Baker B B Baker B B B  
bible bible bible bible bible

Please note that the capital B is very much like the capitals P and R. The first part of the B should begin with a down stroke. Notice where the loop is made in the latter part of the letter, and that, omitting the loop and the under-curve stroke, it is just like the P. Be careful that you do not get the loop too high nor too low, or it will destroy the proportion of the letter. After you have become able to write the first exercise nicely, take up the next exercise, the word "bible," and write a whole page of it.

LESSON 127.

S S Sooning S S Sooning S S S  
session session session session

The capital S is so near the form of the capitals G and L that the three letters should all be studied and their form impressed upon your mind. There is a compound curve that is used in crossing the capital stem that is a very essential feature and this should be very carefully studied and practiced. A good free movement will help you to write the exercises in this lesson.

### LESSON 128.

L L L L L L L L L L L L L L L  
Leave Leave Leave Leave L

In making the capital L, count three for the letter and spell out the small letters of the word "Leave" in this manner: 1, 2, 3, e-a-v-e. In the latter exercise, the word should be written from twenty to twenty-five times per minute. Can you do it and do it well? Try it.

### LESSON 129

*A little child shall lead them.*

The foregoing lessons should have acquainted you with the formation of the letters, and the practice you have had in writing words, in connection with the letters, should enable you now to write sentences intelligently and with considerable accuracy and speed. The important thing in writing, and it is a point I wish to emphasize, is to take a correct position of the body, arm, etc. Allow the arm to act freely and easily, without any restrictions; then you can expect results. I would suggest practicing the Dry Movement between words as a means of keeping a uniform motion; you must keep the swing, the free dash and vim of the arm movement in order to have your work up to the highest standard. However, simply using the movement, without paying proper attention to the formation of the letters, is not sufficient. The movement must be applied to the form; it is the combination of the two factors, movement and form, that produces good penmanship. Now, begin with this sentence in the copy, and see how carefully, neatly and easily you can write the lesson.

### LESSON 130

*Be kind and just to all. Be—*

Fill a page with this exercise, observing care in all your work. Note the beginning stroke of the capital B, which determines the slant of your letters; in fact, you should remember that the slant of every letter in the copy should be measured by that first downward stroke. See that the "i" is dotted and the "t" crossed. Study the forms and apply the movement to them.

LESSON 131

*Cheer those who are sad. C*

Begin with the free, sweeping motion and write the word "Cheer" without lifting the pen from the paper. Be careful to close the small "o" at the top in the words "those" and "who." There is usually a tendency to omit these little details, and when you get in the habit of letting them pass by, it will be hard to write correctly. Do not form the habit.

LESSON 132

*Dare to do what is right. D*

"Dare to do what is right" is good advice. Keep it in mind, and remember that it is right for you to try your best—then dare to do it. Do not delude yourself with the idea that you can write as well with the finger movement as you can with the free, muscular arm movement. Get right with yourself by using the right movement.

LESSON 133

*Every cross has its crown. E*

The capital E is a letter that is to be watched carefully. The tendency exists to make the loop either too large or too small and to get it too low. Study the form closely and be careful when you are forming it.

LESSON 134

*Fight for the manly things. F*

In the word "fight" the combination of the "g" and "h" is somewhat difficult, but by making the lower loop of the "g" and the upper loop of the "h" not too long, the task will be greatly simplified.

LESSON 135

*Go at your tasks with a will.*

If you are using the free, easy muscular movement you will be able to go at this copy with a will and produce excellent results. Are you sure your movement is right?

LESSON 136

*Have faith in your own efforts.*

If you have faith in your own efforts, the confident swing and freedom of movement will show in this exercise. The words "faith" and "efforts" are the most difficult in the copy to execute, as they contain the small "f," which is one of the hardest letters to get just right. But you can do it if you try. Do not make the upper and lower loops too long.

LESSON 137

*It is not all gold that glitters.*

The beginning stroke of the capital I should start just a little below the base line in order to give the letter the correct position and poise. The words "gold" and "glitters" are the most difficult in the sentence and will, therefore, require a little special care.

LESSON 138

*Judas betrayed his best friend.*

One of the "good writing habits" you should try to acquire is that of writing words without lifting the pen from the paper. You will get a useful idea in the combination of the capital J and the small letters forming the name, "Judas." Graceful combinations always show to the writer's advantage, especially in signatures, and are well worth practicing.

LESSON 139

*Kind words live forever. Kind*

Be careful about the loop in the capital K and see that you get it at the right point. Furthermore, see that you are getting a commendable degree of uniformity in all your writing exercises.

LESSON 140

*Learn to make no mistakes. L*

There is a useful hint in this copy. Keep in mind the necessity of a good free arm movement in all your work, watch the position of your hands, pen and paper and try to get the right conception of the forms you are trying to reproduce. That is the way you learn to make no mistakes.

LESSON 141

*Men are but grown up boys. M*

Practice the word "Men" in this way: 1, 2, 3, 4, write; 1, 2, 3, 4, 5, 6, 7, 8. Count 5 for the Dry Movement and 8 for the word while you are writing it, without lifting the pen. Each word may be written this way, though this feature may, at the option of your teacher, be omitted.

LESSON 142

*Neat writing is good writing. N*

Light, clean-cut strokes are always commendable. The best indication of training in penmanship is light, smooth lines. See how well you can bring out this idea in practicing this lesson.

LESSON 143

*One good turn deserves another.*

Write the word "One" by applying the Dry Movement, in this manner: 1, 2, 3, 4, write; omit the O; 1, 2, 3, 4, write; make the O and count 4 for the remaining letters, "n-e."

LESSON 144

*Plan only to do your best. P*

If you will always make it a point to do your best in your penmanship work, you will soon see a wonderful improvement in your writing. Try it and see.

LESSON 145

*Queer men do queer deeds. Q*

The capital Q is made almost exactly like the figure 2, except that it is larger. Watch the movement when writing the word "queer" and get the down-strokes of "u" and "e" all very uniform.

LESSON 146

*Read only the best books. Read*

A good suggestion for you to heed. See how neatly you can write the sentence.

LESSON 147

*Start right then keep right. S*

The capital S deserves some special attention, especially when making the downward stroke. The important feature of the letter is a compound curve. Study it carefully; then see how nearly you can reproduce the copy.

LESSON 148

*To shirk means to fail. To*

Neglecting to use the proper movement and to maintain the proper writing positions is just another way of shirking. The copy tells you what occurs when you shirk.

LESSON 149

*Use your head with your hands.*

The penman who draws upon his intelligence while the hand and arm are engaged in a mechanical movement, is getting the right kind of combination to produce superior work.

LESSON 150

*Vice is always our enemy. Vice*

The V and the U are made very nearly alike. Study the V and do not get it too wide at the top.

LESSON 151

*When we work we win. W*

The last part of the capital W and the small "t" are just alike, and the whole letter is practically a combination of the capital V and the small "t." The copy tells you what the reward will be if you work. Be a winner.

LESSON 152

*Xmas comes only once a year.*

The X, in combination with the small letters, affords an excellent form of practice. Give it your diligent attention.

LESSON 153

*You shape your own destiny.*

The loop of the capital Y should not be too long below the line. Note, too, that the slant of the letter is uniform in its entire formation.

LESSON 154

*Zest is simply using your zeal.*

This concludes the sentence writing in the present series of lessons, and if you have shown proper aptitude and care in the previous work, the paragraph now submitted should not prove difficult for you. Undertake the work intelligently, easily, combining care with rapidity, and I feel quite sure your efforts will show that you belong in the front rank, with the best writers in the Fifth Grade.

Milwaukee, Wis., Oct. 19, 19—  
On demand, I promise to pay to the  
order of J. P. Goode, ~~~~~ \$800.<sup>00</sup>,  
Eight Hundred and No/100 ~ Dollars,  
value received, with interest at the  
rate of 6% per annum.  
F. F. Fredericks.

Make this, the final lesson in this grade series, a real masterpiece; so beautiful that you will want to keep it as a souvenir of your progress and a tribute to your care and application.

