

Teachers' and Students' Guide

TEACHERS' AND STUDENTS' GUIDE
— TO —
PRACTICAL PENMANSHIP

McINTYRE

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TEACHERS' AND STUDENTS' GUIDE

..TO..

PRACTICAL PENMANSHIP

BY

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PREFACE

This book is intended for the use of teachers of writing and as a guide to independent students.

As a book for teachers it shows what ought to be attempted with pupils from year to year, and indicates very definitely the mode of procedure.

The principles underlying instruction are easily understood. Progress in the art of writing depends upon (1) systematic instruction in form and movement, (2) daily practice under supervision. In the primary grades the effort of teachers looks towards right form and lightness of touch. In the primary grades, when the pen is introduced, instruction is based on movement. In this book the grading of the lesson material in the formal lessons differs essentially from that used in other systems. The thought is to master one movement at a time, the early exercises being given to the slanting straight line and the left oval, the later exercises introducing other and more difficult movements.

The Copy Books which accompany the Guide follow it with slight modifications, and are convenient as practice books for students.

The form of letter used is a modification of the Spencerian style, but the principles will apply to other systems.

a c e u u w m n a
v o r s t d p q p e
l b h k f g y r z

a b c d e f g h i j k l m n
o p q r s t u v w x y z

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

I—INTRODUCTORY

Importance of Writing Speech and writing are the common forms of intercommunication in all civilized lands. Writing may also be used to crystallize thought, to preserve it in permanent form. As an art it is indispensable alike to the correspondent, the courtier, the historian, the man of affairs. Because reading is the fundamental art in thought getting, and writing the fundamental art is thought-giving, these two have always received prominence in programmes of studies for schools.

Three Things Necessary Three things should be aimed at in penmanship—legibility, rapidity, beauty. The first may be attained by attention to form. The other two qualities are chiefly dependent upon movement. Legibility alone is not sufficient, for it may be coupled with stiffness and inelegance. Rapidity alone is not enough, for that which is written rapidly may be unreadable. Beauty alone is not enough. Writing is primarily to serve for use rather than ornament.

LEGIBILITY

Primary Causes of Illegibility If one examines a series of words or sentences such as may be found on page 9, he will observe that legibility depends chiefly upon two features—recognition of the varying heights of the letters, and clear separation of the words and word-groups. The reason for this is quite evident. In reading, an experienced person does not require to look at every letter of every word, but sees only enough to make inference of the whole thought possible. The parts caught by the eye are usually the initial letters and the upper portions of the

extended letters. These are what might be called the characteristic features of the words. Even when other portions of the words are irregular or indefinite it does not seem to matter so much. So also when words run into each other

David's nephew has a naphtha launch
When shall we sail for the mother-land?
Swedes and Swiss are patriotic people

How many miles from Toronto to Montreal
Please send me fifty dollars and fifty cents
The slight bell jingle joyously
A bailiff is a sheriff's officer.

A bailiff is a sheriff's officer
How old did you say he was
Please pay attention to business
The change bank from New York.

they lose their individuality. They do not make clear impression and consequently do not suggest the context. Consider the following two lines. In the first line the principles just mentioned are observed. In the second line they are violated. Yet the letters considered one by one as to slope and formation are better in the second case than the first:

A high chimney on the factory
a high chimney on the factory.

**Secondary
Causes
of Illegibility**

Slope, uniformity of line and spacing are also important as aids to legibility. Writing that is very sloping or very compressed tends to be illegible. A round vertical or semi-vertical hand is usually easily followed.

**How the Public
View
Legibility**

Legibility in writing should not be undervalued. It is only common courtesy to write so that others may read with the greatest amount of pleasure—that is, without undue expenditure of time and temper. The general public measure penmanship by its legibility, and though they excuse the worst possible scrawl in a banker or a lawyer, they demand in school children and school teachers absolute accuracy of form. This attitude is not altogether unreasonable. Children are not pressed with many duties, and they have ample time to devote to penmanship. Even if they have little control over their muscles, so that their writing is wanting in freedom, experience shows that in very early years they can be careful and accurate. And as for teachers, it is not unreasonable that in such a simple art they should be expected to show the way to their pupils. Very often school trustees judge prospective teachers by their handwriting. They argue that if teachers are careless or incompetent in such a simple art they are likely to lack thoroughness in other branches, and they maintain that as one of the great acquisitions of young pupils is the power to write legibly, their teacher should be able to set a good example.

**Varying
Legibility in
Children.**

Equal legibility is not to be expected from normal children at all ages. It is a common experience to find that pupils of the primary grades write legibly—every word being distinct and every letter clearly made—but that when they reach early adolescence they scrawl and scribble. There are several reasons for this.

First Reason

In the early grades children are concerned with form alone. They are copying words or sentences. Later on they are chiefly concerned with composition, and the penmanship is only secondary. Being impetuous and impatient they wish expression to keep pace with thought. They disregard spelling, punctuation and penmanship, in the mad rush to get through. If they are curbed too much their expression becomes stilted, if they are permitted to make the utmost speed, their writing is undecipherable. Of course the skilful teacher knows how to overcome this tendency to carelessness. She encourages pupils to block out their compositions before writing them in detail. They satisfy their impatience by first making an outline quickly—using single letters and strokes if necessary. When they express their thought in *extenso* they take the time that is necessary. The wisdom of this course will appeal to the teacher of composition just as forcibly as it does to the teacher of penmanship.

A Second Reason

A second reason for bad form in the pre-adolescent is the inability to control what is known as the muscular movement. Children of the primary grades writing on the board with a crayon or on paper with a pencil have a freedom that is impossible with those who are breaking away from a finger-movement to something more free. The teacher may do either one of two things. She may permit the continued use of the fingers, may refuse to sacrifice form to the movement which is essential to speed, and in this way she may please many. She will at least be following the custom in many European countries. Or she may be content for a little with a slightly worse form, knowing that if she perseveres her pupils will soon attain the freedom which is essential to speed and beauty. Really it is not impossible to get freedom and good form at the same time. It is the aim of this little book to show how this may be accomplished.

A Third Reason

A third reason for illegibility in school children of the grammar grades is their growing feeling of independence, their desire to break away from custom. As beginners they were content to imitate their teacher; now they wish to assert themselves. Then they had all the docility of little children to whom school

experience was novelty; now they seem to have contempt for an activity that has become too familiar. The good teacher will know how to keep alive the feeling of pride and responsibility. She will know how encouragement, example, and eternal vigilance are necessary to such an end.

**Legibility
Dependent
Upon Form** Legibility is to some extent dependent upon general form of letter. There is a wide difference of opinion as to the form that should be taught to young children. The form adopted in this book is a variation of the Spencerian alphabet—the slope being about 57°. This is about the slope that suits most writers who use a “muscular movement,” for at this slope both sections of the pen rest upon the paper with equal pressure, if the handle of the pen “points over the shoulder”—to use an old-time phrase. Those who prefer another slope must hold the hand and pen in a different way.

**Individuality
Possible** Within the limits of any system—vertical, semi-vertical or Spencerian—there is wide room for the exercise of individuality. Some make angular turns, some make them round *man man* ; some make their letters wide, others compress them *man man* ; some favor simplicity

and others delight in flourishes *S F E* and *S F E* . It should be borne in mind, however, that when once a particular style of writing is adopted there should be consistency in using it. For instance, one could employ any one of these sets of letters, but should not use the three indiscriminately,

- (1) *m n u v w x z*
- (2) *m n u v w x z*
- (3) *M N U V W X Z*

Similarly there should be consistency in curves, heights and pen-pressure.

Consider

union union and *James James*

This is another way of saying that one of the most important things, for the penman who would write a legible hand is to observe the law of uniformity.

**A Standard
Necessary**

A pupil who is familiar with some standard hand will not find it difficult to make such variations as taste may dictate. Illustrations of such variation will be found on pages 104 and 105. Adherence to the standard form should be insisted upon in all early attempts at writing.

**Note Taking
and Legibility**

One thing that works against legibility is hurried writing, when the writer is unable to control movement. In senior grades of the Elementary School, in the High School, and above all in the University, students are compelled to write at top-speed. This would be no hardship if the writers had control of a movement which made rapid writing possible, but it is disastrous when there is no such control. Writing under such conditions goes from bad to worse. Wisdom would seem to dictate that the easiest road to legibility is the cultivation of a free movement. With a free movement a High School pupil should be able to write from thirty to thirty-five words a minute without sacrificing form to speed.

**All School Work
Important**

It is needless to say that all written work in school must be considered as of equal importance from the view-point of penmanship. There must be no scribbling book in which pupils are allowed to be as careless as they please. There must be careful legible work in everything. This demands from the teacher constant supervision. "Eternal vigilance is the price of success."

EXERCISES

1. Make a study of the alphabets on pages 6, 7, 104 and 105. Note resemblances and differences. What uniformities do you observe in each system?
2. Does your own writing lack legibility? If so, do you attribute your weakness to failure to observe varying heights of letters; failure to separate the words; failure to observe the law of uniformity as it applies to spacing, pen-pressure, angles or slope?
3. Had you a fly-away or scribbling stage in your writing? If so, at what age? How do you explain it? How did you overcome the fault?

SPEED

Importance of Speed The world of to-day will not tolerate slowness. On every hand are to be found time-saving devices. It is only natural that in an age when every business man has stenographers and typewriters to facilitate his labors, that he should demand from his clerks and bookkeepers power to write not only legibly but with rapidity. Many a competent accountant has lost a position because of his inability to make entries as rapidly as his associates. If the ordinary parent finds fault with the schoolboy because of his inaccuracies and his badly-formed letters and figures, the man of business is equally ready to condemn him if he is slow in his movements and in his transcriptions.

The Conditions of Speed

Now, the key to speed is free movement. A glance at the sentences below will make clear the relation between the two. The exact nature of the movement that makes for the greatest speed will be described in another chapter.

*A stitch in time saves nine
A stitch in time saves nine.*

Speed may be Acquired

Slowness in writing depends not only upon movement, but partly upon temperament and partly upon acquired habit. It is wonderful how much time can be saved by pupils when they learn to do everything with despatch. A teacher, who in a spelling lesson, names the words in order only once and in quick succession, who in a dictation exercise demands immediate action from her pupils, will get twice as much done as the teacher, who by her lengthy introduction and unnecessary repetitions, encourages dawdling. This is but another way of saying that the school in all its exercises should preach and practice the virtue of economy of time. Slow writers are not likely to abound in a school where every thing is done as if a minute lost could never be recalled.

Rate and Writing Materials

Time may be lost in writing because of poor writing materials. A good teacher will always see to it that pens, pencils, ink, and paper are suitable to the purpose in hand. It is false economy which overlooks attention to these matters.

EXERCISES

1. What is your average rate of writing? Do you lose time in getting your writing materials in order, or in arranging your plan of work? Or is your method of holding your hand and pen such that you cannot write freely?
2. Have you ever practised to develop speed in writing? What success has attended your efforts?

BEAUTY**Importance of Beauty**

There are several reasons why writing should possess some degree of beauty. It is a decided advantage when both the writer of a letter and the recipient derive pleasure from the appearance of the missive. Those who write badly usually find the exercise irksome; those who write with ease and skill usually find it pleasurable. In every school study the question of motive has to be considered. The natural motive for writing should be delight and pride in the exercise itself. There are many who can never have an opportunity for a lengthy training in art, music, and their acquaintance with literature must be somewhat meagre. These may derive aesthetic

pleasure from skill in the simple *arts of life*, and especially from such an art as penmanship. Thorndyke in *Education* page 48, says:

"The taste for workmanship—the impulse to do the job as it should be done—making a first rate product by fit means—is one of the most easily developed, but also one of the best virtues. It is commonly more truly refining or cultural than an interest in correct manners, speech or opinions about the fine arts, because it is commonly more sincere and less tainted with ostentation."

**Beauty Not
Fixed**

There will always be difference of opinion as to what constitutes beauty in writing, and this very fact, leads to pleasing variety of style. Those who would get away from what is universally recognized as unbecoming should pay attention to such matters as:

- (1) *A Flowing Style.* This is the outcome of a free movement, and is characterized by graceful curves rather

than sharp angles. Contrast the following:— *Canada Canada* . Of course writing can be too ornate, but on the other hand it can be so plain that it is ugly.

(2) *Uniformity of Style.* The word **EUROPE** is faulty in appearance, but it would be passable if printed throughout in any of the styles represented. The uniformities most to be desired are slope, spacing, character of line, evenness of base-line, heights of one-space letters. It will thus be seen that beautiful writing is most likely to accompany legibility and free movement.

(3) *Good Arrangement.* A glance at pages 99 to 103 will show the advantage of good arrangement. Writers of manuscript should be just as careful as printers in the arrangement of matter on a page. Paragraph-indentation, clearly marked sentence-divisions, punctuation, evenly-spaced lines, clearly marked sub-divisions are all important. A necessary condition to the production of beautiful copy is the use of good writing materials. Too much attention can not be given to ink, pen, pencil, and paper. Many a pupil has failed to attain to excellence because his teacher has not exercised proper supervision in matters of this kind.

EXERCISES

1. Examine your own penmanship. Is there any way in which its beauty could be improved?
2. Examine the following and show how the form in each case could be made more pleasing to the eye.

- (a) Name Raymond Masest
- (b) Egret Dunmore Family
- (c) Evenson's Minister Service.

3. Write out a table such as that on page 99; an invoice; a book cover; a topical outline.

II.—FORM

This chapter which deals with form, is intended to be of use to the teacher of the primary grades, to those who feel the need of instruction in the principles of letter-formation, and to independent students of penmanship. Pupils in the senior grades will find it profitable to study this chapter, for it deals with many errors common among school children—errors that may very easily be corrected.

LETTER FORMATION

**General
Principles of
Letter
Formation**

First of all it will be observed that all letters are made by combining certain simple elements—straight lines and curves. Thus *a* is made of three curved lines, followed by a straight line and a curved line; *l* is made up of a loop (a curved line and a straight), followed by a short curved line;

o is a simple oval. The primal elements are *u l l l l*, and the use of only these in some form keeps up the family resemblance in writing, and gives it the necessary uniformity to ensure some degree of beauty. The fact that all letters are so simple in their origin makes the labor of learning to write very light.

It will next be observed that letters vary in height—from the one-space letters as

Height

a c e r m u

through the one and one-quarter space letters *v* and *s*, and the two-space letters *t* and *d*

to the three-space letters *h l b k* and all the capitals, and the two-space lower-loop letters

g y y and such capitals as *Y J* and *J*.

Width The width of letters is referred to the letter *u* which is one-space between the down strokes.

The relation of the width of *u* to its height is a matter of taste. Probably the best results are obtained when the height is a little greater—say one-tenth greater, than the width. The width of the other letters is found by studying the diagram on page 6.

THE SMALL LETTERS

The One-space (a) The first group of letters to be considered is the one-space group consisting of

a e u n v w m n x

The exact proportions are found by studying the chart on page 6.

The first thing for the writer to learn is to make all these letters the same height. One of the most common errors with pupils from ten to thirteen is to violate this law of uniformity. In many cases it arises from failure to keep to the base-line, and this failure is owing to inability to control the movements of the hand. Nevertheless, the writer must from the beginning learn to make one-space letters of the same height, taking these letters in order a word or two about each will be necessary.

GUIDE TO PRACTICAL PENMANSHIP

1. The letter *o* should be from one-half to two-thirds as wide as it is high and a slanting straight line of standard slope should cut it through the centre. There is no better test of a writer's ability than the making of this letter in varying sizes. Common errors in making this letter are beginning with a straight line as *o*, failing to complete the oval as *o*.
2. The letter *e* follows very readily from *o* and presents no difficulty. It may be made with either a curved back or a straight back *e* or *e*. Very young children make the base curve too large. This is easily remedied by tracing the right form in air for a time.
3. The letters *i* and *u* are important. They consist of curves and straight lines alternating. Now a curve and a straight line meet at only one point. Therefore such forms as *i* and *u* though very common are to be guarded against; as also are forms such as *u* and *u*.
4. The letter *w* is remarkable because the second section is only one-half space wide. Common faults in making are *w* and *w*.
5. The letters *m* and *n* are important, because they give the simplest illustration of the union of the straight line and the right oval. Frequently these are run together as *m*, and because the left oval is easier to make than the right most people change the form of the letter to *m* and *n*.

6. The letter *v* is one-half space wide. It should never begin with the left curve as *v*.
7. The letter *x* may be made in either of two ways, but the result in the two cases is about the same. The plan of uniting two compound strokes *o* and *u*, as in the diagram on page 6, seems to be the best form for most people who are compelled to write a rapid hand.
8. The letters *c* and *a* present difficulty. They begin with a right curve and its reversal. The highest point of the letter *a* is the point of reversal. A great many people continue the first stroke downwards and get a confused form as *a* or *a*. They do the same with *c* getting *c*. Others write *e*. This confuses it with *e*. Some prefer a straight back to the letter *c* making it *c*.

The Second Group

(b) The second group of letters comprises *n* and *s*, which are one and one-quarter spaces high. They are one-half space wide. The *n* letters are so difficult they lead to many bad forms such as *n*, *s*, *s*.

The Two-space Group

(c) The third group consists of the two-space letters *t* and *d*. The letter *d* is sometimes made with a small loop. The reason for this is that it permits the pen to move without pausing to reverse direction. In *t* this is not possible because of the stroke. A blot would result from an attempt to make it this way.

**The Three-space
Group**

(d) The next group of letters comprises *h l b k*. The crossing of the loop is one space high. A common fault is making the loop with a curved back as *h l b*. This can be remedied by preceding the making by much practice in the up and down stroke. Another fault in the letter *h* is seen in such a form as *h* or *h*. A little study will remedy this. There are few things which affect the legibility of any hand so much as the manner of writing these loop-letters.

**The Lower-loop
Letters**

(e) The next group comprises the lower-loop letters *g z y z*. These loops cross on the base-line. The letter *g* is open to the same fault as *a, d* and *g*—(See letter *a*.) The letter *y* is often wrongfully begun with a right curve—*y* instead of *y*

**The Letters
p and q**

(f) The two letters *p* and *q* are one and one-half spaces below the line. The reason for this in the case of *p* is because the point of crossing is half a space higher than in the other loop-letters. In *q* the

THE CAPITAL LETTERS

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narrow extension will not stand more than one space and one-half. The letter *p* has an optional form which many prefer, and the letter *q* may be united to the following letter in any of the three ways

qu qu qu

Common faults in *p* is making the shading at the top instead of the bottom, *p* instead of *p*.

The Letter *f* (*g*) There is one remaining letter *f* and the standard form for this letter is very awkward.

Custom has in many cases shortened either the upper or lower loop into a straight line. The most common error is making a curved back *f*. This can be remedied by practising the up and down stroke as preparatory to the forming of the letter.

THE CAPITAL LETTERS

The Oval Group

(*a*) The first group contains those based on the oval. These are *O C A E*.

There is no better letter for practice than the capital *O*. It may be modified in its formation to suit the

succeeding letter as *Out Ottawa*. This principle of modification is common in writing

In *C* the most essential thing is to preserve parallelism in the curved lines, rather than *C* or *C*.

In *E* the central loop should be a little more than one-third from the top. This is true of all little loops in

capitals as *BOA*. In *a* the completion may be made by straight line and

curve as *a* or simple loop as *a*. The latter is easier to make, but the loop should be kept small. There are many optional forms for these letters as

OOO C C E E a a.

The Stem
Group

(b) The second group of capitals makes use of the capital stem in one of its modified forms. The letters included in the group are

PPA N N L L S S T T J J G.

The making of this group might well be preceded by the making of the capital stem. The downward stroke is a

compound curve, and the conclusion is a horizontal oval, one and one-half spaces high. . Common errors in making the stem are beginning with a down stroke as  or a side stroke as  or finishing with an angular oval as . All these make graceful writing of capitals impossible. In the group 

the oval is much in evidence as seen by the dotted lines . A common fault is to neglect the oval form as . These letters may take optional forms as



In the sub-group  and  there is no difficulty. Optional forms are quite common as . The three letters  also give rise to optional forms

. A letter that gives much difficulty to children is . It takes many

GUIDE TO PRACTICAL PENMANSHIP

grotesque forms as *P Q*. Tracing in the air the right form is one of the best exercises. If a letter is badly made the reason is often found in the direction of the first stroke. In the group *T U* there is room for optional forms again as *T U*. If the last form is lacking in beauty it has the advantage of being made easily—the pen being scarcely lifted. The letter *S* has variations in *S, s*, both of which have advantages in the writing of words as they lead to combination with other letters. *I* and *J* are made with a single sweep of the pen and present no difficulty. Sometimes the former is written *I* for the sake of combination with succeeding letters.

The Loop Letters

(c) The next group of capitals comprises the loop-letters. The loop may take any one of several forms as *Q Q Q*. Pupils would do well to practise with this loop until it can be made freely. If the first form is selected, parallelism in the lines should be required. The following letters illustrate the use of the loop

m n u v w x z y j

The correct making of one letter is practically the making of them all, since the difficulty is in the making of the loop.

The following notes may be of value. The height of the letter parts of *m n u v y*

is a matter of taste. *W* is sometimes written *w*, a form preferred by many in rapid writing.

The study of the letters shows how the tendency is to replace an angle or a reversal in the direction of

the pen by a curve. This is illustrated in *g a d u y*. The

modification of a capital to get a connective form is seen in *E L S T*. Both of these modifications aim at saving time.

FIGURES AND SIGNS

As a rule figures should be short and well separated rather than tall and close together. See pages 96 and 102. Some common faults in figure making are illustrated in *2*, where a curve takes place of an angle; *3* where the oval forms are not clearly represented; *4* where parallelism is not observed; *5* where the same error occurs as in the figure *3*; *7* where the introduction is unnecessarily complex; *8* where the upper loop is left open and is

too large; and 9 where the oval is not completed. The most careful instruction and practice in writing should be in the making of the figures, including such marks as $\$$, $\%$, and all the common punctuation marks.

THE WRITING OF WORDS

General Principles

The one word that should be in mind all the time is uniformity. The letters must be of the same style or family; they must have uniform slope; under similar conditions the heights must be the same; the character of line employed, the spacing, the curves must all be as regular as possible; and above all the base-line must be straight whether the paper be ruled or unruled.

Keeping on the Base-line

(a) Beginning with the point last named attention is called to two words that differ only in the fact that one keeps to the base-line and the other does not:

Canada *Canada* *Canada*

Yet it is almost impossible to write making this error alone, for the faulty base-line induces an error in slope as

Canada, or in size of letter as *Canada* One of the best ways to develop power to write a straight line is by blackboard exercise.

1. Draw a waving line across the board 
2. Write a line like *mum, nun.*

3. Write words like *time, tune*.
4. Proceed to more difficult combinations.

Follow by doing the same thing on paper. Some find it an advantage to use ruled paper for a time; others find this a hindrance.

Uniform Slope (b) There are few faults that do the writer as great injustice as the failure to use a uniform slope. Where the slope is preserved throughout, writing that is poor in other particulars will look well.

Canada our home *Canada our home*

The former specimen looks better. It has but one commendable feature.

Consistent Height (c) Varying heights for letters, that should have the same extension leads to much trouble, as

Camomile Scotland

Other Conditions

(d) It is not necessary to illustrate the other features mentioned, except to give an illustration of lack of uniformity in size of curves. *Canada*. This fault is usually coupled with others that have just been mentioned. It is necessary that a writer should locate an error before he can correct it. Many people fail to improve in their writing because they do not see where they are wrong. They cannot fairly criticize their own work.

PAGE WRITING

Parallelism of Form and Thought

The most necessary instruction as to form pertains to the arrangement of matter on a page. For the order on a page should indicate the order and dependence of thought. A well-printed book is an object lesson to many writers. One of the best exercises for a school is the examination of well-printed matter, in order to observe how the pages are arranged so as to express relation of thought to thought. This is not a point which can be illustrated in a handbook of this size. Examine pages 99 and 101.

Marked Divisions

In sentence writing on any page it is well to make a clear division between words, a more marked division between sentences, and thoroughly clear paragraph division.

EXERCISES

1. Write out an alphabet of capital letters of as simple construction as possible. Then modify until you get something both useful and pleasing to the eye.
2. Draw a diagram of ruled lines and place in capitals small letters and figures.
3. What are your own errors in form?
4. Is your chief fault in slope, curve, height, quality of line, lack of system?
5. In what grade are public school pupils weakest in form? Account for it. Is your letter formation worse or better than it was some years ago? How do you account for the change?
6. Write out pages similar to 94, 95, 99 and 102, so as to get pleasing form.
7. Write out an envelope address, a business letter, an invitation to an 'at home', an application for a position, a title page for a book, an advertisement for a lost brooch, an announcement of a meeting.—giving in each case the best form possible.
8. Find a book and a newspaper in which the form is excellent.

III.—POSITION AND MOVEMENT

**Necessity
of Right
Movement**

One can play the violin after a fashion even if he fails to hold his body, his hands, and his instrument in the manner proscribed by good teachers. Yet these good teachers have a reason for insisting upon the specific method, which they claim to be better than any other. The player is asked to hold his bow so that it will always have the largest sweep and always move at right angles to the strings, while the violin is held in such position that it will not move from its place as the hand moves up and down the positions. There is the additional advantage that the player is not only in a good position with regard to the written music, but is able to listen to his instrument and make it interpret his will.

It is even so with the penman. He must find out the position that while it is hygienically correct, places him so that he has full command of the page he is writing, gives opportunity for free play of the muscles of his hand and arm, and permits the points of the pen to meet the paper with light even pressure. It is very clear that many writers do not attempt to fulfil these conditions. They bend over the paper in a position that is as awkward as it is injurious: they fail to see their writing at a proper angle and from such a distance that they can judge the general effect; they rest the hand upon the side and limit movement to the thumb and first two fingers; they hold the pen so that only one-half of the point rests on the paper; they possess neither lightness of touch nor easy grace of movement. (See figures 1 and 2, page 33.)

There are three fundamental motions in writing a line on an ordinary page:

**Fundamental
Motions.**

1. A lateral motion, secured by moving the forearm to right and left, with the elbow joint as a hinge. It is not secured by moving the hand from left to right with the wrist joint as a hinge.
2. A backward and forward, or up and down motion, which may be secured in either of two ways—one of which is to be avoided, and the other practised. The movement which is to be avoided is that of the thumb and first two fingers; that which is to be encouraged is the movement of the whole forearm, including the hand. Excepting in case of the extension of loop letters, the making of large capitals, and shading (if that is ever considered advisable), the muscle of the upper arm provides the power, the rounded portion of the forearm provides a rest, while the forefinger and thumb have no motion except such as is common to the whole hand.
3. A rotary motion which is but a combination of the two just named.

A study of the following figures, and a faithful practice of the accompanying exercises, will make clear the nature of the movement to be employed in writing.

Position of body. Sit erect in a natural position, with feet well to the front and soles flat on the floor. Do not bend over the desk or table. This would be ruinous to health, and you would never get a proper view of your work. (See Figures 1 and 2.)

Position of forearm. Now place your right arm on the desk, being careful to permit no more than an inch below the elbow to remain off the desk. Let the palm of the hand face downwards. Now close the fist as in Figure 3. You observe how the forearm rests on the muscle. The left arm should be on the desk also.

Now open the hand and bend the third and fourth fingers underneath as in Figure 4, while the first and second fingers and thumb assume the positions indicated in the same figure. You will find that there is no bend of the arm at the wrist. The hand is in the freest possible position. The weight of the hand on the desk is practically nothing. The wrist and the side of the hand do not touch the desk. The muscle of the forearm and the nail-tips of the third and fourth fingers are all that rest on the table.



FIG. 1—RIGHT POSITION



FIG. 2—WRONG POSITION

**The Muscular
Movement.**

With this position, begin to move the whole forearm—hand included up and down, as if making this:—



Your wrist will seem to run in and out of your cuff, but your sleeve will not slide on the table. Place your left hand on the biceps muscle of the right arm, and note how it is moving. It is this muscle which is doing almost all the work, while the muscle of the forearm acts as a rest. Now try this exercise:—



Be sure that there is no motion of the thumb and fingers excepting such as is common to the whole hand. You will observe that, as the points of the first two fingers describe the continued oval, the nail-points of the third and fourth fingers describe a similar form, only lower down and to the right. This movement, according to which the whole forearm and hand move as a unit, is known as the muscular movement—*perhaps an unfortunate term.*

**Position of
Paper.**

Now take a piece of paper. Place it on the desk so that the forearm meets it at right angles. If you are facing your desk squarely, the paper will make an angle of about 20 degrees with the edge of the desk, and it will be a little to the right of the centre line of your body. (See Figure 7.) If you change your position at the desk for any reason—such as when you find it too narrow from front to back—the position of your paper will change accordingly. The arm should pass over the centre of the sheet and meet it at right angles.

**Holding
the Pen.**

Next take a pen and hold it as in Figure 8. Note how the fingers curve around the pen. Note, too, how the knuckle of the thumb bends outwards a little. If it bends inwards, or if the fingers grasp the pen too firmly, there will be a rigidity which must render free motion impossible, just in the same way as wooden shoes would make a springing step an impossibility.



Fig. 3



Fig. 10



Fig. 4

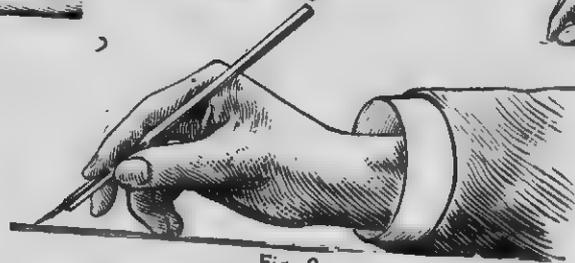


Fig. 8



Fig. 11

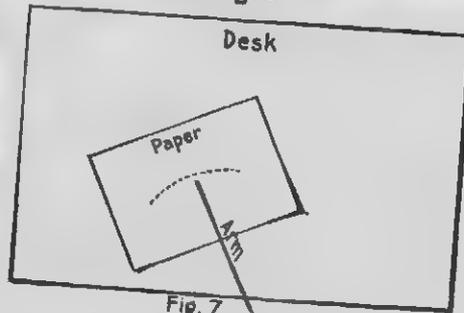


Fig. 7



Fig. 12

OUTLINES FROM ACTUAL PHOTOGRAPHS

Begin to practise the following movements:—



Primary Exercises.

First practise in the air, then gradually lower until the pen touches the paper. It is unnecessary to add any pressure to the pen. Its own weight is sufficient to cause the ink to flow freely. *The light touch is everything.* It is unnecessary to say anything as to the direction in which the pen handle should point. If body, arm and hand are in right position, there is only one direction in which it can point—over the shoulder. There may, because of variation in relative length of thumb and fingers in different pupils, be slight difference in direction, but such difference should only be slight.

Common Errors in Holding the Pen.

It is evident from what has been said that good results cannot be attained if only the hand is on the desk; or if the hand rests on its side as in Figure 10; or if the pen is grasped too closely and firmly as in Figure 11; or if the thumb and fingers are too straight as in Figure 12.

Now it is possible to pass on from the primary exercise just given to graded exercises, which will develop a free ready hand, capable of responding to every wish of the mind. You should practise a few minutes every day. Do not feel satisfied until the arm, hand and fingers are a unit in movement. *The upper arm supplies power; the forearm and the nails of the third and fourth fingers are a sliding rest; the fingers and hand are a pliant apparatus for holding the pen, and capable of modifying its movements in matters of detail.*

Anyone who faithfully follows the directions just given, who practises daily the up and down stroke and the two ovals in varying sizes, will soon acquire a freedom of movement that can easily be brought under control and used in every writing exercise.

**Classification
of Letters
According to
Movement**

In the Chapter dealing with form, letters were classified according to height and general structure. A much more important classification is that which groups them according to the movements from which they are derived. For, taking the three fundamental movements known as the up and down stroke, the left oval and the right oval, it is easy to classify letters in relation to these. This classification will become the guide to the order of teaching when the pen is placed in the hands of the pupils. Related to the left oval

are *O C E A o c e*. Letters employing the straight line and left oval are

h u w t d b r f

Those based on the straight line and right oval are the lower loops and the capitals introduced with a stem, as

m n y z, etc. As to movement the most difficult because the most complex letters are those

that contain a reversion of oval, as *c a d g W X Y*

Any one who can make the left oval freely in varying sizes can soon make all letters derived from this: and any one who has mastered the up and down stroke and the left oval can easily write such words as

Cull little Albert tittle lull Ave
Elbe Ewe Ewe Eric

The teacher is on the right road who considers that writing is but movement directed to definite ends. This thought will be applied over and over again in the Chapter on method.

EXERCISES

1. Examine your own position in writing. Do you sit erect? Are both arms on the desk? Does the right arm rest on the forearm and the finger-nails of the third and fourth fingers? Is your thumb-joint bent outwards? Where does your pen-handle point? Do both sections of the pen-point rest on the paper? Are your wrist and the side of your hand free from the desk?
2. Taking the movement known as the left oval or capital  what letters are derived from it? What letters make use of the right oval? the slanting straight line?

IV.—THE PEDAGOGY OF WRITING

Three Conditions of Success in Writing

Three things are necessary to the successful practice of any art. These are knowledge, power and motive. In the case of penmanship one should have a thorough knowledge of form, should have control of a free flowing movement, and should have a desire at all times to do the best of which he is capable.

Knowledge

Now the knowledge of very young pupils as to letter formation may be almost as complete as that of adults. True, they do not classify letters so carefully, but they can observe the simple relations of height and width just as accurately.

Power

On the other hand, their power to make the forms they have in mind is very limited. This is not only because they have had comparatively little practice, but because they lack the physical development which is necessary to a free movement. When they attempt to use a pencil they instinctively rest the hand on the side and proceed to draw with a pure finger movement. In this way they feel more sure of themselves. If they are given a chalk and sent to the blackboard they succeed better. A recognition of this fact has encouraged teachers to adopt the plan of asking children of Grade I to write their exercises in a very large hand. Attempts have been made to teach children to use the muscular movement and to practise it consistently from the very beginning of school life. So far as information can be obtained on this point, the results do not appear to have been any too satisfactory. Either the plan failed, or so much time was taken up in the work that the "game seemed to be hardly worth the candle," or the children did use the movement when under supervision, they reverted to the finger-movement when left alone, or certainly suffered a severe relapse on reaching another room where the teacher was not so enthusiastic. The very best programme for beginners seems to be to present form very carefully, to demand much blackboard writing and writing with pencil in an unruled practice-book, or practice-book with very wide ruling; to have daily practice to develop lightness of touch and freedom of motion. If lightness and freedom can be assured in the early years, the transition from any movement to what is known as "muscular movement" will be very easy by the time pupils are given pen

and paper. This plan of emphasizing form and lightness in the early grades seems to meet with conditions in America where so many children attend school for only a few years. Power to write legibly must be developed even if little else can be accomplished.

Motive The motive for writing well varies with the years, as was indicated in a previous chapter. Pride in performance is one of the strongest motives at all ages. The performance a little child appreciates in penmanship is ability to imitate form. Older pupils admire freedom of movement as illustrated in flowing lines and flourishes. This would seem to endorse what has been said about emphasizing form in the primary grades, and making much of free movement a little later. The questions a very little child naturally asks about his writing are:—"Is it accurate? Is it neat?" The questions asked by an older pupil might well be:—"Is my writing legible? Is it beautiful? Has it the marks of lightness and freedom?"

PRIMARY GRADES—PENCIL AND CRAYON

Forms of Work Following out what has just been said, the programme of work in writing for the primary grade may consist of:—

- (a) Exercises in copying on board or paper in large hand, the simpler words of the reading lesson.
- (b) Formal instruction on the formation of letters and words—this work to be taken up systematically.
- (c) Daily exercises to secure lightness and freedom. This will occupy much of the teacher's time.

(a) COPYING WORDS

Rules for Teacher The earliest attempts at copying are very crude. If they have been preceded by attempts at printing in capitals, as is the case with very many children, probably the results will be more satisfactory. The teacher must not get discouraged easily. The method she should adopt can be no better than that which teachers have followed since the beginning of time. She will pass around the room from one pupil to another,

commending, correcting, here showing how a letter should be made, there showing how the pencil should be held. Occasionally she will go to the board and show the class how a difficulty is mastered. Carefully she will select lists of words for copying. The simpler words contain letters such as

c e n o r t u v

while more difficult combinations contain letters such as

f g h k p q y z

From the very first there should be work in copying figures. It is just as important to form figures well as to give correct form to the letters of the alphabet. Some of the simpler capitals as *O C E I*, can be used early. The majority of them should be left over till pupils reach the second grade. Pupils should not be given too much time at copying words from the board. There are other forms of seat-work equally valuable, and time should be allowed for the two other forms of instruction in penmanship.

(b) FORMAL INSTRUCTION

Every day there should be found time for a lesson on letter-formation. Beginning with the simpler letters such as *a, e, i* and *u*, and proceeding gradually to the more difficult such as *h* and *k*, the pupils should be instructed definitely in observing and making.

Systematic
Presentation

Ways of Observing

There are three good ways of observing. The first way is by tracing—in the air or on the board. This method is as old as Quintilian, but modern writers sometimes pose as discoverers. Much is to be said in favor of tracing letters in the air, rather than following faint lines in a book or grooves cut in a block of wood, or sand-paper mounted on blocks. Tracing in any form serves two purposes. It forces observation and it fixes habits of movement in the muscles of the hand and arm. The second way of observing is through analysis. Pupils are asked such questions as: -How high is the letter? What is the form of this line? Where do these lines cross? What other letter has similar form at this point? Close analysis is always an aid to observation, if the analysis is not too minute. The third way of observing is by drawing and comparing the result with the original. This is the best way with older pupils, and it is valuable even with beginners. No letter should be left until the pupils can make it fairly correctly without reference to the original form. "The copy a child follows should be in his own mind, not in a book."

(c) LESSONS FOR FREEDOM

Lightness of Touch

Every day in the primary grades there should be given lessons to develop lightness of touch. These will consist of the three standard motions—the up and down stroke, the right oval, and the left oval—performed first without a pencil and then with pencil or crayon. The movement may begin in the air with full arm movement and gradually the arm may lower until it rests on the desk. The pupils can easily be taught to touch the paper lightly. If they are ever to become free writers they must begin early to avoid that rigidity which characterizes the efforts of so many. It may not be possible, nor wise if possible, to get beginners to employ the muscular movement in all their work, but they can even during the first year be taught to feel that writing is not good unless it is free.

Teachers must also recognize that the main difficulty in teaching penmanship is the development of muscular control. A right-handed person cannot use his left hand because he lacks power of control. A child cannot write well for the same reason. The bulk of the teacher's time in teaching penmanship will be spent in supervising the pupil's efforts to get muscular control. This is fundamental.

THE INTRODUCTION OF THE PEN

- Age** Some time after pupils enter school they are permitted to use pen and ink. The best age at which to introduce the pen is about the ninth year.
- Materials** It is well to begin with a fairly fine pen such as Esterbrook 128, Gillott's 292, or Spencerian No. 1, if the paper provided for practice is of good quality. The poorer the paper, that is, the coarser the texture, the coarser the pen. From the very beginning pupils should be taught to clean the pen-point after using, and to preserve the ink free from dust.
- The Basis of System** In the primary grades the letters were taken in groups and formal instruction given as to structure. Now the basis of instruction will be movement, instruction in form being given from day to day as necessity may demand. The simplest movements are the up and down stroke (as in the letter *t*), and the left oval (as in the letter *o*).
- Words, Not Letters** As it is exceedingly difficult to get free continuous motion by practising single letters, the teacher will do well to select words and exercises that are suitable for the purpose she has in mind.
- The Simplest Words** Such a series of words and exercises is given in Copy Book No. 1 of the series accompanying this handbook. It includes combinations including the letters
- a o c e i u w l h t r*
- and *o c* and *a* as initials. Words formed from these letters can be written with free continuous movement.

The Second Class of Words In Copy Book No. 2 of the series the right oval is introduced. This will give rise to the use of

m n v j z and capitals such as *M N Z J*.

The More Difficult Words The next division introduces the reversed oval as in *a d g g*, and by the time this difficulty is mastered there is very little more to be learned. The order of presentation is given in full in Chapter V.

Instruction and Practice Of course it will be necessary to continue instruction in the form of individual letters, for many pupils will have forgotten or will fail to observe what they have learned, and others will never have received definite instruction. It will also be necessary to give movement exercises to develop power and freedom. This will take more time by far than anything else.

Constant Supervision It will also be necessary for the teacher to exercise constant supervision over the work of their pupils, both as to the movement they employ and the forms they make. This after all is the great thing. The teacher who believes things can be done and who exercises constant supervision always succeeds. All others fail.

(a) A LESSON ON MOVEMENT

A teacher who proposes giving a lesson on such words as

hull cull bit

Movement Exercises

will begin by giving the movement exercises from which these words are derived. These exercises will include the up and down stroke in varying sizes, and the left oval.

Writing the After practising these movements for a few minutes, and if necessary, reviewing the proportions of the letters of the first word, the pupils write at the ordinary movement rate the word *hull*.

Self-criticism After writing it a few times, they criticize the result and write again trying to do better. They persist with this particular word until it flows freely from the pen. It is better to stay with one word than to dissipate energy over a large field.

The Teacher's Work The part of the teacher is to help by preventing thoughtless action. She can check aimless scribbling and induce that self-criticism which is essential to progress. She can find out if the faults are due to imperfect movement or to lack of knowledge of form, carelessness, or inability to control the motion of the hand and pen, and she can instruct accordingly. Her place is among her pupils, although occasionally she may come to the board to illustrate a point. Other words in the exercise are treated similarly.

(b) A LESSON ON FORM

If the pupils are faulty in their work because they do not know the forms of the letters, the basis of instruction may be as in the primary grade. Let us suppose that instruction is necessary in the upper loop-letters—say the letter

h. The plan of teaching might be somewhat as follows:—

1. *Observation* of the letter *h* by tracing, by analysing, by slow making
2. *Practice in making* the up and down stroke (varying heights), the left oval (three spaces, and the right oval (one space).

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3. *The making of the letter a few times rapidly.*
4. *Self-criticism and re-making.*
5. *Making the letter in combination as*

hehe huhu haha hill

In lessons of this kind the teacher can do good class work, especially in the first stage of the lesson. In all work of this kind it will be advisable to group the letters, so that instruction in one will be instruction for all the group.

(c) DAILY SUPERVISION

- Need of Supervision** Necessary as are systematic instruction in movement and drill on letter-form, they are no more necessary than daily supervision of all written work.
- Supervision of Movement** Correct movement is a habit, and one of the first laws of habit-formation is that "No exception should be permitted until the habit is rooted in the life."
- Supervision of Form** Nor should they be less particular in form than in movement. There is no virtue in a free movement unless it is directed towards definite ends—well-made forms. So in the matter of a straight base-line; heights of letters, slope, and above all general appearance of the page, there must be no thought of carelessness. It may be that there is much to do in school, but the surest way to proceed is to make haste slowly. If teachers in all work will give credit not only for what is done but for how it is done, they will get more satisfactory results.

(d) COMPARATIVE EXHIBITS

The importance of self-criticism has been mentioned. It should be employed not only in regular lessons but from month to month. One of the best things classes can do, for themselves, the parents and the teacher, is to preserve specimens of written work, and arrange a comparative exhibit of work at the end of each term.

EXERCISES

1. Did you ever develop a fondness for "beautiful scribbling"? Under what circumstances? How has it affected your writing?
2. Is your writing faulty because you do not know the forms of the letters, or because you have not control of a free movement, or because you do not try to write well? How could you improve?
3. How much instruction did you ever receive (1) as to letter-formation, (2) as to general page appearance, (3) as to movement? How much did you receive in High School?
4. What have you found to be the best way of getting acquainted with forms of letters? With muscular movement?
5. Give outline of a lesson on the letter "g"—Grade V pupils.
6. State the general order of instruction in writing after the pen is introduced. Give this under the three headings:—(1) Graded instruction based on movement; (2) Graded lessons in form; (3) Incidental instruction and supervision.
7. Give some suggestions for a comparative exhibit in penmanship. What do you hope to gain by such an exhibit?

V.—A GRADED COURSE OF INSTRUCTION

FOR THE USE OF THE PEN

Assumptions.

It is assumed that those following this course have had instruction and practice in the primary grades. They will know something about (1) the forms of the letters, (2) position and movement. If not they should have it now. The teacher will see to it that preliminary instruction is given as to the care of pen and ink. She will also give exercises in pen-holding, pen-pressure, pen-cleaning. All this is "important."

What is aimed at.

It is now proposed to give a series of graded lessons to develop power to write with correct movement and in good form—legibly and rapidly. Accompanying these lessons there should of course be much practice in writing growing out of school routine. It is urged upon students that as soon as they receive instruction as to form or movement they attempt to put it into practice in their daily work. Teachers should be careful at this point to supervise as closely as possible. Without such supervision the daily lessons in writing will avail but little.

SECTION I
(The Slanting Straight Line and the Oval)

STUDY I

1. Assume the position given in chapter III—page 33 (Fig. 1).

2. Practise



At first move in the air, then gradually lower the pen till it touches the paper. Be sure that the side of the hand is not resting on the paper, but that the only parts of the arm and hand touching the desk are the muscle of the forearm and the nails of the third and fourth fingers. Keep up this exercise lightly for a few minutes until the movement is free and smooth. Do not fail to take this exercise without a pen as in figure 4, page 35. Practise several minutes every day.

3. Now make the capital



Change to



1. Go back to
- Let rate be two or three a second. Do not go on with the next exercise until you can do this one freely.



Change to



Change to



5. Practise



Change from



to



6. Occasionally go back to up and down stroke and to left oval with and without the pen. The most difficult thing to master is movement and not form. Aim at developing muscular control.

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STUDY II

1. Review last lesson.

2. Are the sides of the  evenly balanced? Are the angles in the *u* clearly marked?

3. Change to . What proportions have you preserved in the two loops?

4. Change to . Keep the curves uniform.

Is the pen-pressure light? Do you make the error ? Do not hurry on to the next study. Take abundant muscular exercise.

STUDY III

1. Take a review on position of body, arm and hand.

2. Practise  and .

3. Observe the letter  by tracing, by examining proportions, by slow making.

4. Practise *bbb be bee ebb*. Do you make the *b* with a rounded back? If so, go back to . Practise this movement assiduously.

5. Now examine letter *l* and write *le le lule le lee eel bill belle bubble blue blew*

6. Keep up standard rate of 20 words or more per minute. Be sure there is no independent movement of the thumb joint. Do not hurry on to the next study.

STUDY IV

1. Review  *ooo*

2. Change to *aaa*

3. Practise *All Ail Able All Awe*

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1. Practise



and the up and down stroke.

5. Examine the capital *C*. Note the parallelism of the curves.6. Write *C* and *c*.

7. Practise

Cue cue Cull cull Cube cube

Do not run from word to word. Master one before proceeding to the next. Consider each as a movement exercise. Do not be satisfied with good form. Be sure that writing is free.

STUDY V

1. Practise



and

2. Observe *t*. How high? Where do straight line and curve meet? Observe horizontal line.3. Write *itit*.

4. Practise *tee tie title little tell*
tube let lute wit wet wilt

5. Compare your writing with standard forms. What error do you make? How can you correct it?
 Do not consider you are making progress unless you have a free movement.

STUDY VI

1. Review *OOO*  in varying sizes.

2. Study letter *n* —tracing, comparing, slow-making.

3. Practise *run cure Cure rill rule*
err rut rue. Consider that each word gives you an opportunity to illustrate
 the free movement. Take time for movement exercises —with and without pen.

4. Practise



5. Practise the words:

were, wire, beer, rite, write, tire, burr, curb.

STUDY VII

1. Review



in varying sizes.

2. Write

i u w h l t r o c a e O C A

3. Practise with the following words:

Out Owl Club Clew Allie
better letter true

4. Find other words containing the two movements you have been practising. Estimate your success in terms of free movement.

SECTION II

(Introducing the Right Oval and Reviewing Previous Section)

STUDY I

1. Examine your pen and ink. Is your position at desk right? Are you holding your arm so that you may have free movement?

2. Begin with  . Change to  . Practise in varying sizes.

3. Begin with *men* . *men* . Examine your work as to junction of lines and curves. Then practise again. Let your touch be light.

4. Practise *in* *inn* *nine* *nine*
men *mien*

5. Write these words completely across a page of foolscap. Can you keep a straight base-line? Do not lift your pen while writing a word. If you do not keep uniform slope, practise the up and down stroke for a time.

6. Practise as base-line exercise *minimum* . Do not hurry on to the next study. This study is fundamental. Master it.

STUDY II

1. Practise the three fundamental motions in varying sizes.

2. Study the letter *w*.

Practise *new new win wine*

3. Study the letter *v*. Practise *vine view*.

4. If you tend to get form wrong, make a special study of these letters as *v v v* and *w w w*. If you get wrong on *n n*, practise the right oval.

STUDY III

1. Practise



2. Study *l*. Note height, point of crossing.

3. Write *lime line mill mite*

4. Is the back of the *l* curved? If so, practise the up and down stroke and try again.

5. Practise *line line line line*. Can you keep to the base-line right across the page? Do not be satisfied unless you have free movement. Take movement exercises every day.

STUDY IV

1. Practise  and 

2. Study *t*. How high? Where do the lines join? Where is the cross-line placed?

3. Practise *time time mite meet*

4. If you tend to separate the first two strokes of *t*, practise *tititi*.
5. Are you keeping the pressure light? Keep up the standard rate - at least 25 words to the minute. Do not be satisfied unless you have a free flowing hand. The thing that takes time is mastering the movement. Develop power by practice with or without the pen.

STUDY V

1. Practise



and



2. Study

ca o.

3. Practise

Cent Aim Cent Own.

4. Study letter

r. Practise *run*.

5. Practise

run run rent rim murmur mimrow

6. Try the last two words right across the page. Can you keep to the base-line? If not take as preparatory exercise a continued letter *n* or continued letter *m*. This will develop power.

STUDY VI

1. Practise  
2. Study *bbb b* . If you round the back of the letter, revert to exercise 1
3. Practise *bent bent brunt.*
4. Practise *mmm nnn vvv*
5. As a variant to develop muscular power use *bibibi* with and without pen.

STUDY VII

1. Practise  and 
2. Practise *dent* *dun* *din* *dime*
dine *aunt*

3. Do you close the letter *d*? Are you writing with a free movement? Avoid the hand resting on one side, and avoid the independent motion of the thumb and first two fingers.

4. Practise individually the following letters:

i u v w l t r o c a e O C A m n v

SECTION III
(The Reverse Movement)

STUDY I

1. Practise the two ovals in varying sizes, especially the one-space size.

2. Study *a c a*. Where is the highest point of *a*?

3. Practise *aaa ucac*. Keep at this exercise until you can write it easily with free movement.

4. Practise

ac came cane care cave vacate

5. Practise *@@@* Keep at this until it becomes second nature Get muscular control

STUDY II

1. Practise the three fundamental motions—varying sizes.

2. Study capital *A*.

3. Practise *aaa* *da da* *accrue*
manna *manner* *ran* *can*

4. Practise *aaa* across a line. Can you keep to the base-line?

5. Is your movement light? Take regular movement exercises to develop power and freedom.

STUDY III

1. Practise the ovals in varying size

2. Practise *ooo* *OOO*

3. Write *coat* *boat* *cocoa* *canna*

4. Study *d d*. Practise *dada* and *ddd*

5. Practise

dead deed dudu bad lad
 banana madam tide tied

STUDY IV

1. Practise

OOO



2. Practise

Aided Amend Ottawa
 America Canada Columbia
 Orinoco Earnest marble noble

3. Be sure to write each word without lifting the pen. Let each be a movement exercise.

4. Review the following:

aaa ddd acac dada
 aaa baba

STUDY V

1. Practise



000

2. Practise

bobo call addition baba

3. Practise as a base-line exercise

minnow women

4. Study capital

E E.

Trace, compare, draw.

5. Practise

Ear Eat Earn Elbe Ell Enter

STUDY VI

1. Practise 

2. Write the following:

An elm tree, all brown and bare.

Come to me now, I am alone.

A noble deed in a noble manner.

3. Keep at this exercise gradually, increasing your speed until you can write it rapidly with ease.

4. Do you fail to keep on the base-line? Go back to such exercises as:

mamma mun amendment

STUDY VII

1. Practise



2. Study the figures.

1 2 3 4 5 6 7 8 9

1 1 1 7 7 7 4 4 4

3. Practise

3 3 3 2 2 2 5 5 5

6 6 6 9 9 9 8 8 8

4. Continue until you can keep to the base-line, and keep the figures in vertical columns.
The natural tendency will be to make figures by using finger movement. Combat this tendency.

SECTION IV

(The Reverse Curve as Found in *s* and *x*)

STUDY I

1. Begin with *ooo* in varying sizes.
2. Study the letter *s*.
3. Practise *sese session masses*
4. Study *S*. Practise *Siss*
5. Practise *S*
6. Practise

Sunrise mid-day and sunset
A little lad in a velvet coat

STUDY II

1. Practise the two ovals, varying size.
2. Study *x x*.
3. Practise *mix wax oxo tax lux*
4. Try the base-line exercise *sususu suuuuuuu*
5. Review exercise. Write rapidly.
e i o c a d t m n v x a c o
e r s l b o c a e b l s r

SECTION V

(The Movement of the Lower Loop Letters)

STUDY I

1. Practise



2. Study the lower-loop, length, and point of crossing.

3. Practise

jojo

yaya

joy

jay

gag

gay

gang

gong

4. Do you get wrong slope? Practise



Do you use thumb and finger

movement? Practise



and try again.

5. Try as a base-line exercise

gogogo. jojojo. yoyoyo.

6. Write

eyry drying ayay oyoy
syzygy ayagay gogo gagag
singing ringing swinging bringing

STUDY II

1. Practise  and 
2. Study *z z.*
3. Practise *zuzu doze gaze*
4. Keep up to the standard rate—muscular movement.

SECTION VI

(Three Difficult Small Letters)

STUDY I

1. Exercise

ooo



in varying size.

2. Study

p.

Note that crossing is one-half space above base-line. This leaves one and one-half spaces below base-line.

3. Practise

peep

pepper

ppp

pupil

papa

pipi

4. Note the form of

g.

It extends one and one half spaces below the base-line. The upper portion is

like letter *a*.

5. Practise *queue* *quiet* *ququ*
quip *pique* *queque*

6. Study the letter *f*. Practise the up and down stroke.

7. Practise *ifif* *ofof* *off* *fan*

8. Write

Coming quietly, running lightly

Many suffer from fierce fires.

SECTION VII
(The Upper Loop Letters)

STUDY I

1. Practise  
2. Review *bbb* *huhu*
3. Study *h h.*
4. Write *hehe huhu home hide*
5. Study *h* . Note how high the loop is, how high and wide the second part is.

6. Practice *kkk lake look*

7. Write

In the hollow of the billow.

All labor is noble and holy.

SECTION VIII
(The Capital Loop Letters)

STUDY I

1. Practise



2. Study the loop.

3. Practise

Z Y Zoo Zone You Young

4. Are your curves parallel? Are your lower-loops still two spaces below base-line?

5. Write

Quietly enjoying the scenery.

STUDY II

1. Practise



2. Study

M N.

3. Practise *Man Mill Name Nine*

4. Study *U V.*

5. Practise

Union Uruguay Varieties Vain

6. Write

Many men of many minds

Never put off till to-morrow.

STUDY III

1. Practise



2. Study

W X Z.

3. Practise

Wind Xenophon Queen.

4. Let the free muscular movement be in evidence throughout.

5. Try these sentences

Canada, the land we love.
 Queer people and queer customs.

SECTION IX
(The Capital Stem Letters)

STUDY I

1. Review *S* . Write *SSSSSS*.

2. Study *G. H. K*

3. Practise *G G G Goodness go go*
Gone Guiana

4. Write

Good manners win respect

5. Practise *H H H* *Hall* *Hull*
Handsome is as handsome does

6. Practise *K K K* *Knee* *Keen*
Kind words can never die. K.

STUDY II

1. Practise *H H H H H*

2. Study *I. J*

3. Practise

India Image Inches
jojo Jail

June is a joyous time
In every land loving hearts.
Jogging along a weary way
Industry, the mother of good luck.

4. Criticise your own writing, using the following outlines as a guide:

Material.—Pen, ink, paper

Form.—Slope, line, height, angles, curves.

Movement.—Position of body, arm, hand, pen.

STUDY III

1. Practise



2. Study

OOO

. Note the prominence of the oval.

3. Practise

OOOO Panama Puzzle
RRR River Raymond BBB
Bullet Build RPR

4. Write

Practice your exercises every day.
Roses are red, violets are blue.
Be not swift to take offence.
Busy bubbling babbling brook

STUDY IV

1. Practise

2. Study

3. Practise these letters.

4. Write

Tube Time Few Joeman Fire

5. Write

Fuel added to the flame.

STUDY V

(Two Difficult Complex Movements)

1. Practise

000

2. Study

D D D

3. Practise

D D L Demand Dull
D.M.S.

4. Write

Do your best, your very best.

5. Study

LL

6. Write

Lava Lone London.

7. Write

Live pure, speak true, right wrong.

STUDY VI

(Review of Capitals)

1. Practise



2. Follow by

A O C E.

3. Practise



4. Follow by

M N Z U V W X Y Z.

5. Practise



6. Follow with

G H K L F J D S P O R

STUDY VII
(Review of Figures)

I. Practice 1 2 3 4 5

6 7 8 9 0

~~1~~ 123.45

~~5~~ 567.89

~~1~~ 121.10

231.95

106.78

83.16

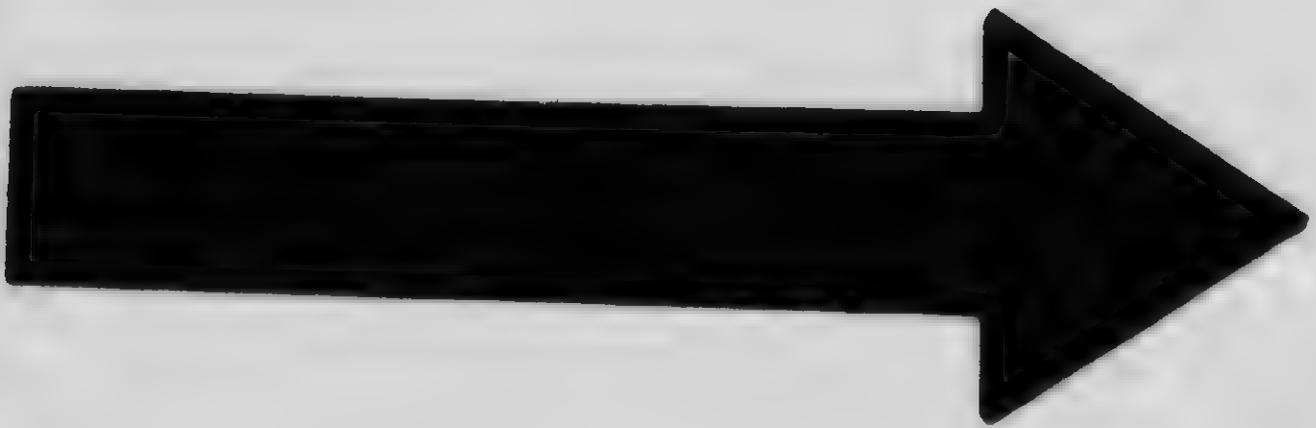
145.45

~~1~~ 688.44

$$\frac{1}{2} + \frac{3}{4} + \frac{5}{6} + \frac{7}{8}$$

$$3\frac{2}{3} + 5\frac{3}{7} + 6\frac{4}{8}$$

$$\frac{\frac{1}{2} + \frac{2}{3} + \frac{5}{6}}{\frac{1}{2} + \frac{3}{4} + \frac{4}{5}} = \frac{2}{\frac{123}{60}} = \frac{120}{123}$$



MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



4.5

2.8

2.5

5.0

3.2

2.2

5.6

6.3

3.6

7.1

8.0

4.0

2.0

9.0

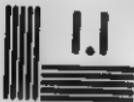
10.0

11.2

12.5

14.0

16.0



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Rochester, New York 14609 USA
(716) 482-0300 - Phone
(716) 288-5989 - Fax

2. Write

18 apples are worth 36 cents.
1 apple is worth 2 cents.
16 apples are worth 32 cents.

18 pieces white pine $10' \times 9" \times \frac{1}{2}"$.
15 pieces red oak $12' \times 9" \times \frac{3}{4}"$.

SECTION X
(Difficult and Complex Movements)

STUDY I

1. Upper and lower-loop exercise.

dydy dying. tity tyiny
lyly slyly hyhy hymn
rhythm myth

2. Sentence exercise

Poems, hymns and rhymes

Sylvan shade and cloudy sky

3. Upper and lower-loop exercise.

ghgh laugh hghy gherkin

4. Sentence exercise.

Laugh last and laugh loudest.

5. Letters p and q.

apap

piazza

supper

plump

ququ

qualm

quick

6. Sentence exercise.

Pick up the pepper pods

7. The letter f.

ofof

fifty

afford

8. Sentence exercise.

Thy neighbor as thyself

GUIDE TO PRACTICAL PENMANSHIP

SECTION XI

(General Review)

STUDY I

1. Review of small 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

2. Review of 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

3. Review of figures.

1 2 3 4 5 6 7 8 9 0 . $\frac{1}{2}$. $\frac{1}{4}$. $\frac{3}{4}$. $\frac{1}{8}$. $\frac{3}{8}$. $\frac{5}{8}$

$29\frac{1}{2}$. $37\frac{2}{3}$. $46\frac{4}{5}$. $57\frac{5}{8}$. $19\frac{5}{16}$. $72\frac{1}{2}$

VI—TYPICAL STUDIES

SECTION I

(A Verse of Poetry)

*Go when the morning shineth,
Go when the noon is bright,
Go when the day declineth,
Go in the hush of night.*

There's joy in the heaven
And gladness on earth,
So come to the sunshine
And join in our mirth.

The Lord my Shepherd is,
I shall be well supplied,
For He is mine and I am His,
What can I want beside?

SECTION II
(A Bill of Goods)

Winnipeg, Jan. 3, 1907

James Cowan

To George Ames	Dr.	
To 115 yds ribbon @ 48	\$	4 50
" 18 " velvet @ 75		<u>13 50</u>
	\$	<u>18 10</u>

James Jordan
To Chas. Young.

Dr

54 yds. linen	@ 32	\$ 17.28
6 hdkfs	@ .25	1.50
16 yds silk	@ .80	<u>12.80</u>
		<u>\$ 31.58</u>

SECTION III

(A Problem and Its Solution)

Problem: A house valued at \$8000 was insured for three-fourths of its value at a premium of two per cent. A. I. I. two premiums were paid. The house was burned. Find the loss to the owner and to the company.

Solution:

The owner lost $\frac{1}{4}$ of \$8000 and
 $\frac{1}{4}$ % of \$6000 = \$2000 + \$240 = \$2240.

The company loses \$6000 less the
two premiums = \$6000 - \$240 = \$5760.

SECTION IV

(An Exercise in Page Arrangement)

Memorandum - LumberThree inches wide

a	8 pieces	12	ft.	long
b	9 pieces	10	ft.	long
c	6 pieces	8	ft.	long

Four inches wide

a	9 pieces	12	ft.	long
b	8 pieces	10	ft.	long

Six inches wide

a	7 pieces	12	ft.	long
b	6 pieces	10	ft.	long
c	5 pieces	8	ft.	long

Seven inches wide

a	7 pieces	12	ft.	long
b	6 pieces	10	ft.	long

Memorandum Lumber

Three inches wide

- a. 8 pieces wide, 12 ft long
- b. 9 pieces 10 ft long
- c. 6 pieces, 8 ft long

Four inches wide

- a. 9 pieces 12 ft long
- b. 8 pieces 10 ft. long
- c. 7 pieces 9 long ft.

Six inches wide

- a. 7 pieces 8 ft long
- b. 6 pieces 10 ft long

Two inches

- 10 pieces, 12 ft. long.

GUIDE TO PRACTICAL PENMANSHIP

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

18 @ 75 = \$ 13.50
 16 @ 60 = 9.60
 14 @ 40 = 5.60
 13 @ 30 = 3.90
 12 @ 50 = 6.00

2 1 4 6 7 4 3
 1 2 3 5

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

 2 6 5 1 2 2 7 6 0 5

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

 2 3 4 2 2 2 2 2 1

\$ 7.60 \$ 8.26
 8.30 9.18
 6.25 7.16
7.25 9.27
29.40 33.87

~~1. 760~~
~~20~~
22800
1120
14620
9
131580
205
205400
170
~~24821~~ ~~268000~~

2 920
 15
 16000
 920
 4800
 4940
 1 1/2
 24700
 2470
 217000
 24000
 42190
 002460
 081500 R

9. 120
 5 2/5
 600
 27648 | 24 R yds
 54
 108
 108

SECTION V

(Some Optional Forms)

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 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 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 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

- 1 The jagged lightning. The green grass.
- 2 He picked a peck of pickled peppers.
- 3 His chances were many, his errors few.
- 4 Many busy days, many busy nights.
- 5 Ten captains in letters, tottering slowly.
- 6 She sews shoes and mends stockings.
- 7 Brown Bros. and P. Ryan were there.
- 8 Game. Crown, Town, Which, Fanciful.
- 9 Almo America Mexico, New Haven King

SECTION VI
(Test of Progress)

This is a specimen of my writing.

1. This sentence to be written once every week, and the specimens preserved. Comparisons to be made by teacher and pupils, and these comparisons to decide the points of emphasis in teaching.