# THE BAILEY METHOD *of* PENMANSHIP

BY

J. J. BAILEY

SIR ISAAC PITMAN & SONS (CANADA) LTD.
TORONTO CANADA

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I hope you will join me in appreciating it for its merits and using it as motivation in your practice so that future generations may come to know this noble art.



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OF COMMERCE

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## THE BAILEY METHOD OF PENMANSHIP

Notwithstanding the increasing use of the typewriter in the business world, the demand for good penmanship is just as great to-day as it ever was. In fact, there is now a greater demand for good plain writing than there has been in the past. Business men have become so accustomed to the neat, legible characters of the typewriter that they expect, and demand, equally neat and legible written work from those in their employ. It is essential, then, that anyone wishing to earn his living in the commercial world should become proficient in the use of a pen or pencil.

Learning to write is like learning any other manual art. It takes time, patience and study to master it. There is no use in thinking that it can be done in a week or two. People of intelligence do not expect to master the art of playing the violin or piano in a short time. They know that it requires long and arduous practice to become even fairly proficient at either one.

A certain degree of skill, however, may be attained in a comparatively short time. But the average person requires many months of concentrated practice to become a good writer. And those who acquire a high degree of skill devote long hours of study and practice, and exercise unlimited patience in trying to master the intricate turns and angles that go to make up the strokes which form the letters of the alphabet, whether capital or small.

To attain the highest degree of efficiency, and, at the same time, to conserve the muscular and nervous energy, it is absolutely necessary to master the *Technique* of the art, without which no permanent success can be achieved. No half-way measures in this connection can be permitted. Complete mastery alone will ensure success. Deviation from the accepted technique will detract immeasurably from the skill that the student *might* attain. The author has seen many students fail to become even fair business writers merely because they would not, or could not, either sit in the proper posture, or hold the pen in a position that would allow a free, easy movement. And he has seen many a promising penman fail to reach the skill he might have reached but for some slight deviation from the correct way. Faulty posture, faulty penholding, inadequate speed, or lack of ambition or energy, has doomed many a student to failure, who might otherwise have become an artist with a pen.

Study the following instructions carefully in order that no mistake may be made with respect to the technique.

## POSTURE.

A good posture is one that conforms to the laws of Hygiene as well as to the requirements of penmanship. It would, undoubtedly, be poor pedagogy to adopt a posture that would militate against the health of the students, no matter how highly efficient it might be from the standpoint of writing. Health must be the first consideration. A study of the requirements of posture as advocated here will show that they are efficient from a penmanship standpoint and that they in no way contravene the laws of hygiene.

Sit squarely in front of the desk, with the feet flat on the floor, about one foot apart, the right foot being slightly nearer the body than the left. This permits the writer to lean lightly on the left arm, thus relieving the stress on the right arm. Bend forward slightly at the hips, so that the body, not the clothing, is about three inches from the edge of the desk. Place both arms on the desk, with the elbows off the edge about one-half inch. Thus both elbows will be equidistant from the body and the spine will be straight. If the right elbow is too far off the desk, there will be a tendency for the arm to teeter; and if on the desk too far, it will bump against the bones of the elbow causing irregularities in the writing, especially in the long down strokes. The eyes should be from twelve to fifteen inches from the point of writing. This will allow of a fairly upright position, permitting the lungs to function properly. See Figure 1.



Figure 1

## PENHOLDING.

The penhandle should cross somewhere between the root of the nail and the first joint of the second or big finger. Place the index or first finger on top

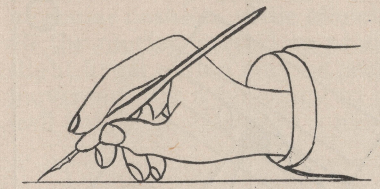


Figure 2

of the holder about one inch from the end of the penpoint. Figure 2. Drop the holder below the big knuckle joint if the fingers are of normal length; opposite this joint if the fingers are long and thin; and well down on the ball of the hand if the fingers are short and fat. Place the thumb at the side of the holder, not underneath. The latter position would allow the holder to move up towards the second joint of the index finger. The end of the thumb should be about one-third of an inch from the end of the first finger. Point the end of the holder somewhere between the right shoulder and elbow. Curve the fingers of the hand sufficiently so that the index finger forms almost a right angle at the second joint. In this position the end of the second finger will be at the root of the nail of the third, and the end of the third finger will be opposite the nail of the little finger. Bend the little finger so that there is a space of about ¾ of an inch between the ends of the third and fourth fingers. Figure 3. This will create a stable bridge or sliding rest upon which the hand may glide, preventing the hand from moving in an unsteady lateral manner. Be positive that the wrist does not touch the paper as this will prevent free movement, and will invariably cause a return to finger movement.

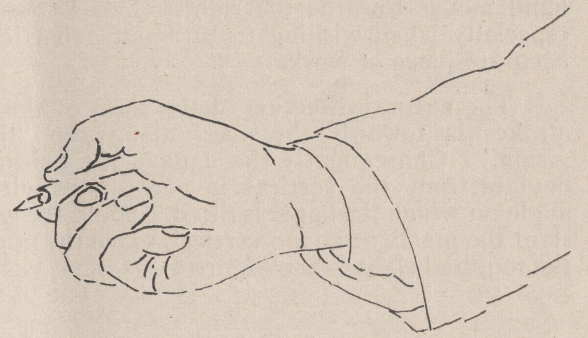


Figure 3

## POSITION OF THE PAPER.

Place the paper on the desk so that the lower left hand corner is about opposite the middle of the body, and about *three* inches from the edge of the desk. The upper right hand corner should be almost opposite the lower left hand corner. Slight variation, either to the right or left is permissible, to allow for the difference in length of arms and size of hands. In order to determine the exact position for each individual, place the pen point on any blue line at the left hand margin of the paper; swing the arm in

an arc towards the right without altering the position of the elbow, using the latter as a pivot. When the pen crosses the *same blue line* at the right hand margin the correct position is obtained for the writer. As the hand moves across the paper in actual writing the slight variation in the position of the arm will be taken up by the flexibility of the skin on the forearm. Beginners may find it advantageous to alter the position of the paper once or twice as the hand moves towards the right. This is desirable, especially when wishing to turn out a particularly accurate piece of work.

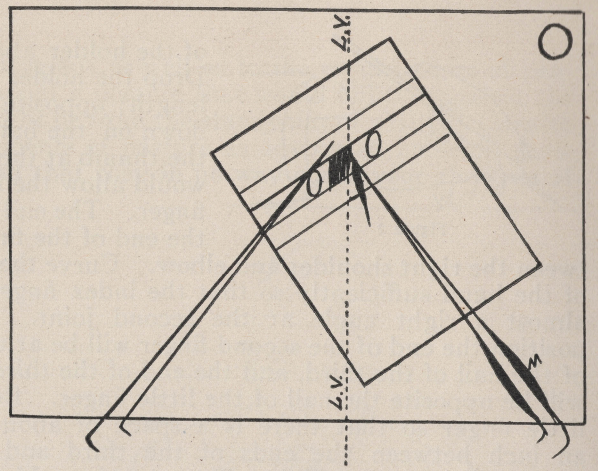


Figure 4

The natural direction of the slant of the down strokes is towards the eyes, along the "line of vision." Consequently the slant of the writing will deviate from the vertical in accordance with the angle on which the paper is tilted. Should the writing slant too much, or be too vertical, move the upper corner of the paper either to the right or left to produce the required slant. See Figure 4.

## MOVEMENT.

Muscular or arm movement is the basis of all good penmanship. From the standpoints of freedom, rapidity and ease of execution, no other method has yet been evolved that compares with it in the production of rapid, legible business writing. The business world has put its seal of approval on it; the artist world has admired its beauty; and the teaching profession has warmly welcomed it as a developer of skill in Public school, High school and Private Commercial schools.

In arm-movement-writing the fingers have no real function other than that of holding the pen. They remain inactive, or nearly so. The hand rests on the nails of the third and fourth fingers, and the arm rests on the muscular cushion just forward of the elbow. The motive power is furnished by the muscles of the upper part of the arm and shoulder. Moving the arm backward and forward on the

muscular cushion, while allowing the hand to glide on the nails of the third and fourth fingers, will create all the motion needed to produce the strokes and angles that make up the letters of our alphabet. A slight finger action may be permitted, however, in making the long upper and lower loops where muscular movement has a tendency to make the down stroke too straight. This finger action tends to produce a well-balanced, therefore a more graceful, loop than it is possible to obtain with pure arm movement.

## SPEED.

Speed is an important factor in the production of good writing. Slow writing, except when done by an expert script writer, is heavy, wavy, irregular and inaccurate. Fast writing is frequently illegible. Between these two there should, therefore, be a happy medium. That rate of speed which enables one to make two hundred down strokes per minute in a movement exercise is the rate that will produce those light, even, accurate lines that people admire so much in the penmanship of the master artists. *All work should be done at the same speed* if you expect to become a good penman. Do not have one speed for movement exercises and another for letters and words. When you have cultivated a smooth movement and an even speed your writing will be both pleasing and legible.

## NEATNESS.

Writing to be good must be legible; to be legible it must be neat as well as accurate in form. Long initial and final strokes, together with lack of uniformity of slant and spacing are the factors that contribute most towards untidy writing. If you watch these carefully, your writing will improve immeasurably.

## ARRANGEMENT.

Always practise in a systematic, orderly way. Besides inculcating an estimable habit, it will assist you greatly in your progress in penmanship. Arrange to do a definite amount of work each day, and adhere strictly to it. An hour each day, or even a half-hour, is preferable and more profitable than four or five hours once a week. Always finish the line with the exercise with which you begin it. Do not put three or four exercises on one line unless you intend to do the work in columns, in which case write at least a half column of one exercise before proceeding to the next. Endeavour to maintain uniform vertical alignment. This will aid in acquiring control over the writing movement, without which the writing will be very irregular.

## MATERIALS.

A good workman never attempts to do a good job with poor tools. Supply yourself with a good penholder, good pen points and a good quality of paper. A wooden holder that fits the fingers, or one that has a rubber grip will best serve the purpose. Pen points that are not too fine should be used at first. Federation No. 2 are excellent. When considerable skill has been attained, a finer one, such as Sprott's No. 1, Spencerian No. 1, or Gillott's No. 604EF may be used. The paper should be well calendered, and not too smooth. It is better to use a paper that is ruled on both sides, because, invariably, such paper is of good quality. Rule margins of ½ to ¾ of an inch on both sides, dividing the rest of the page into four equal quarter sections.

## SELF-CRITICISM.

Rapid improvement in penmanship depends largely upon the amount and the severity of criticism that the student receives. No real progress can be attained unless the teacher points out the faults in the student's writing. Often the student fails to take advantage of the teacher's criticism; thus the time of learning is greatly prolonged. If the student would learn in the beginning to criticize his own work, the time would be greatly reduced. Such a self-criticism would facilitate in the analysis of the forms, and help materially in the perception of them; consequently the writing would soon become much more accurate. Self-criticism will help more than any other factor in establishing the arm movement, proper posture, correct penholding, letter analysis, letter perception, neatness and arrangement.

## HOW TO BEGIN.

Bare the arm and place the hand flat on the desk, palm down. Notice the position of the wrist and of the bunch of muscles just below the elbow on which the arm is resting. Raise the hand about one inch from the desk, without changing the position of the hand. Now move the hand backward and forward rapidly (Exercise 2 Page 10); then change to a circular motion, rotating it in both directions. Next, close the hand and move in the same manner, allowing only the fleshy, muscular part of the arm to touch the desk. Now assume the position of the hand and arm given in Figure 5. Rest the hand on the nails of the third and fourth fingers, and

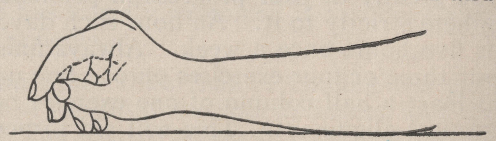


Figure 5

make the same motion as described above. Practise rapidly, sliding the hand from left to right and from right to left across the page, maintaining the same position of the hand. The arm rest should remain the same, the elbow acting as a sort of hinge. All this preliminary practice should be done without pen and ink. "Dry" practice of this kind should be used until the arm will move freely and rapidly in any direction.

## HOW TO PROCEED.

When facility in moving the arm in all directions, as outlined above, has been attained, the time to make use of the pen will have arrived. Do not use ink at first; practise with a dry pen. See that the pen is held exactly as previously described. Then with the hand in the proper position, make the second exercise on Page 10. In doing this the hand moves as in Figure 6. The exercise is made by moving the arm in and out of the sleeve, using no finger action whatever. The hand glides on the nails of the third and fourth fingers, the arm rotating *on the muscular cushion* near the elbow. This exercise, the straight-line or oblique, is one of the most important in developing muscular-movement writing. Practically all the letters are made up of curves and straight strokes, therefore continual practice must be devoted to the oblique and oval exercises. At first make these exercises two spaces high (a space being the distance between two blue lines), at the rate of about 100 down strokes a minute. Later, increase this to about 200 per minute, making a compact or continuous exercise across the page. Try to make it black. But do not press on the pen. Make a series of light, fine lines close together. Develop a touch as light as possible, being positive that the pen is always on the paper. Work rapidly, but not hurriedly. Aim for increased speed. Fill a page with this exercise. If the first attempt is not satisfactory, fill another page. Never be satisfied with anything but the best that you can do. Nothing is so deadly as mediocrity. Great achievement comes only with great endeavor.

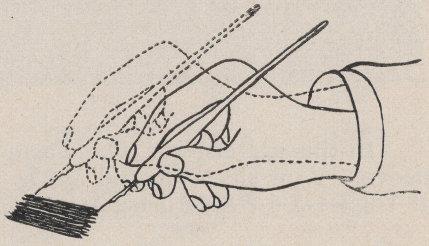
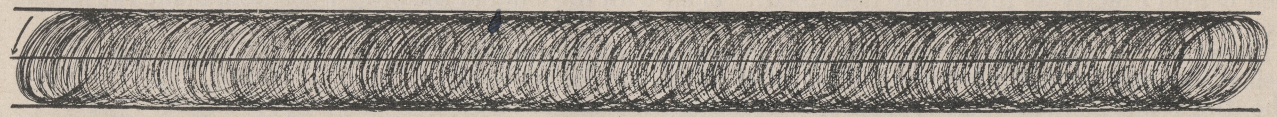


Figure 6

The second exercise in Figure 7 is the left or direct oval. Begin with the oblique exercise as before, and then swing to the left and form the oval. This will create an up-and-down, and a rolling motion of the arm. Do a page or more of the compact oval exercise as well as you can, keeping it two spaces high. It takes from five to ten minutes to make a good line of this exercise. So do not be discouraged if it takes some time to fill a page.

The last exercise on Page 10 is the right or reversed compact oval. Exactly the same movement is used as in the two previous exercises, the direction only being changed.

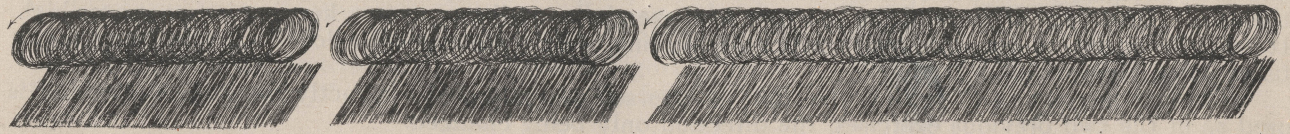
The first exercise is the direct compact oval two spaces high. Let the arm roll freely and do not allow the joints of the first finger and thumb to move. The fingers are only to hold the pen in this exercise. Swing around lightly in the direction of the arrow. The teacher should count 1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-20 and so on by 10's to 100, then repeat. Do not pause after 10-20 etc., but go on regularly at about three counts per second or about 200 to the minute. Each student should try to make one revolution to the count. The count may be varied by repeating the words "one," "round," "down," etc. Study your counting and get life and rhythm into it. Curve both sides evenly and do not grip the pen or bear down on the down strokes.



In this exercise the whole arm slides, except the skin on the arm below the elbow, in and out of the sleeve. Your sleeve should not be tight. Pull the down strokes directly towards the body to the count of 1-2-3-4-5-6-7-8-9-10-1-2-3-4-5-6-7-8-9-20, etc. See how light and even you can make it.



Here we have a combination of the first two exercises, one space high. Use the same speed and count. Do not go too fast on this exercise.



The Left Oval, two spaces, retraced. Make ten off the paper before letting the pen down. Retrace the oval nine times. Count 1-2-3-4-5-6-7-8-9-down-1-2-3-4-5-6-7-8-9-10. Make the one-space oval in the same way. Be sure the thumb is not moving.

The same two-space Left Oval as above. Make 10 off and 9 on, finishing with a loop about one-half as wide and half as high as the oval. Do not make the final stroke too long. Write one page at least.

Make 5 ovals off the paper before touching the pen on the paper. Count 1-2 for each letter. Count thus: 1-2-3-4-down-1-2.

Count 1-2-3-4-5-6-7-8-9-down-1-2. Watch the final loop carefully. See that the posture, pen-holding and movement are correct. Be neat. Make 16 to a line, keeping the letters in exact vertical alignment.

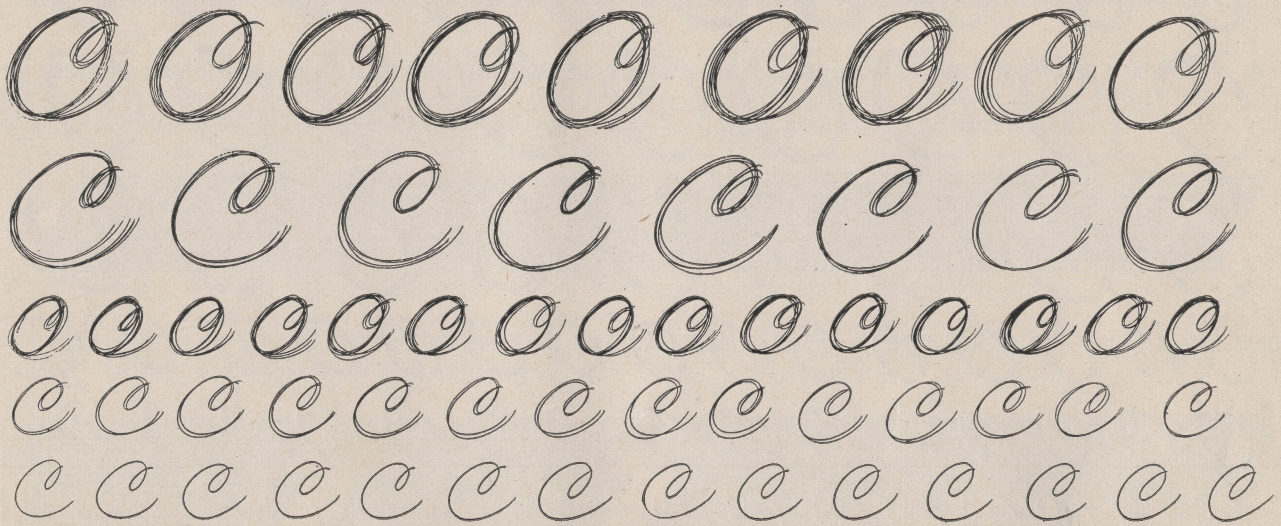


Remember you cannot change from one style of writing to another in a moment. It is necessary to *think* continuously of *how you are doing the work,* to watch the movement, posture, and penholding, or you will go back to your old style of Finger writing, which will merely add to the length of time you require to master Muscular Movement Penmanship. Be alert, therefore, to use only the best movement in all your written work, and then you will soon become an expert writer.

First make the Left Oval, one-space, retraced. Next make the C over it. Count 3 off for both the oval and the letter. Make 4 in each quarter space. Do not make the letters quite a space high, and arrange them neatly and orderly in the spaces, so that will be maintained. The posture and movement need constant attention.

Use the same count as in the previous copy. Swing your pen with confidence at these letters. Thinking that you can do it is half the battle. Keep the down strokes well curved, not straight lines.

Swing boldly at these single letters. Keep the slant uniform in all down strokes, and uniform spacing between the letters. Write 4 in each space, or 16 to a line.

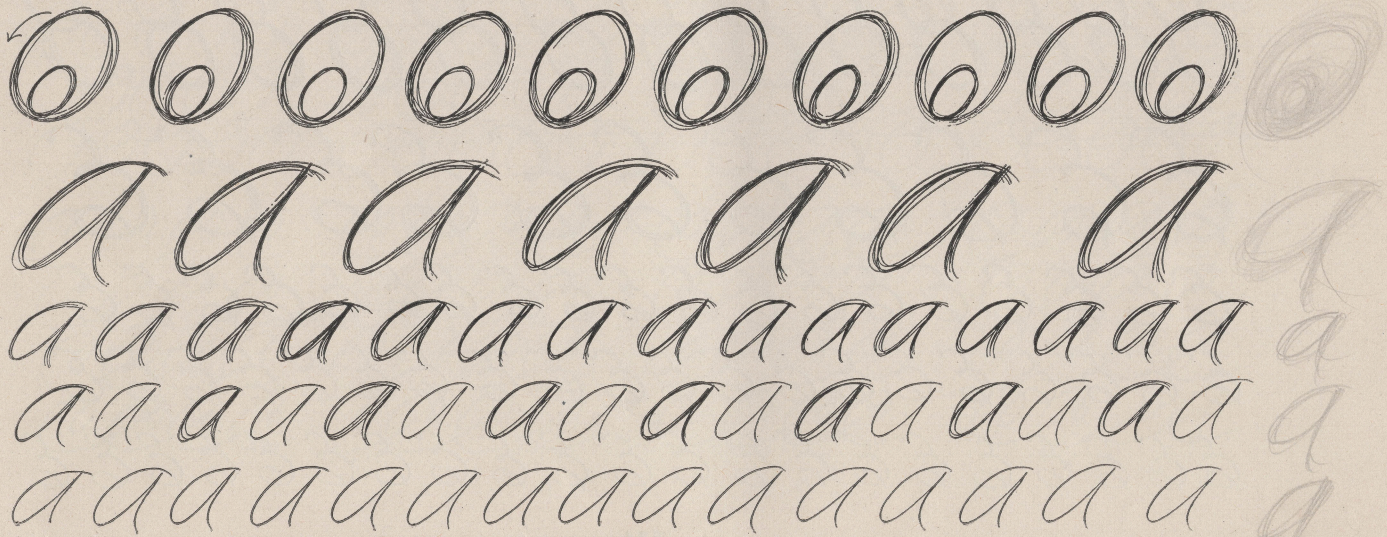


Review both the two-space and one-space Left Ovals. The initial stroke in A has less curve than that in O. Keep the up stroke almost straight, and let it touch the initial stroke, or nearly so. The final stroke is a retrace for half the length of the letter, ending with a slight curve that stops just below the base line. Count 1-2-down-1-2. Long ending strokes detract from the neatness of the page, so be sure the final stroke comes just below the base line.

Make 4 A's in each quarter, using the same count as above. Try to use nothing but free arm movement in these letters, even if the forms are not nearly as accurate as you could make with your fingers. Old habits are not discarded by a continuance of their use.

Watch the spacing, slant and alignment of these letters. Strive for neatness and a light uniform line.

Get a clear mental image of the form of this letter, and then swing boldly at it. Think good forms, think good movement, concentrate your whole mind on the work before you and you will be astonished how much easier the use of muscular movement becomes. Write 2 or more pages, and compare the last few lines with your first efforts.



Retrace the oval 5 times. Without lifting the pen, swing into the lower oval and retrace it 5 times. Notice that the lower oval is just a little larger than the upper. Maintain the correct slant in both ovals.

Begin the E with a tick or dot. The small connective loop rests on a line halfway down. The final stroke of the finishing loop should be parallel with the down stroke of the oval. Count 1-2-down-1-2-3-4 or one for each down stroke.

Use the same count for the small E as for the large one. Strive for neat, accurate forms, but do not fail to use good arm movement.

Retrace each alternate form. Cultivate a rhythmic count so that the writing will be smooth and free.

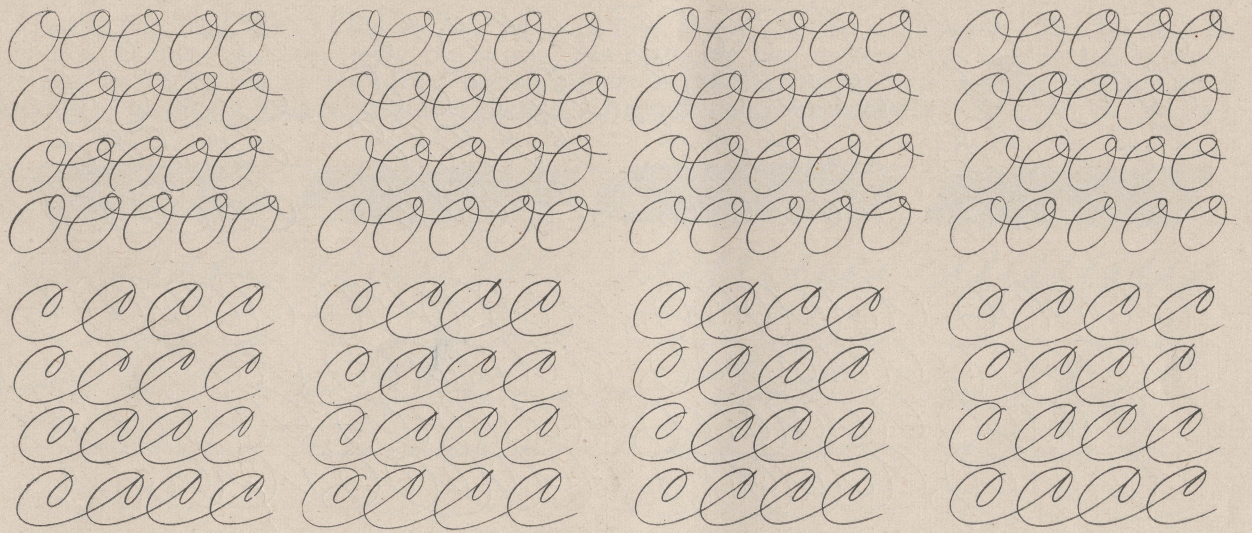
Make 4 E's in each space. Arrange in a systematic orderly way. Watch the position of the hand and pen. Be sure the hand is sliding on the nails of the third and fourth fingers. At least 2 pages.



The connected capitals on pages 15 and 16 provide excellent practice for acquiring control over the movement as well as developing the movement. Arrange them as in the copy. Try to keep them in vertical alignment so as to secure the maximum of control and orderliness of arrangement.

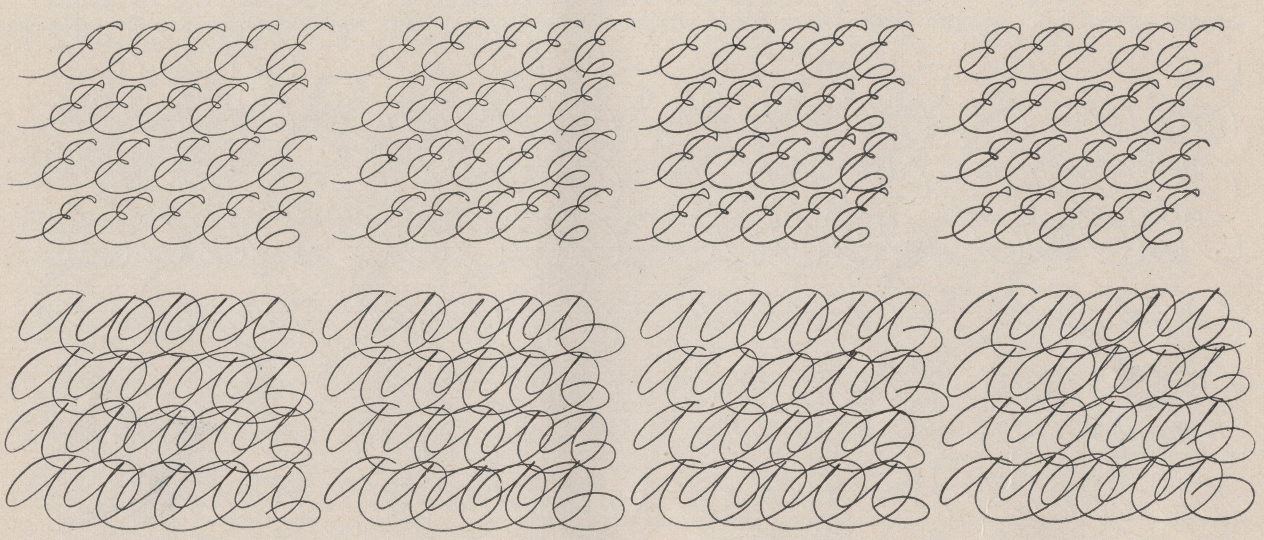
First learn to make two, then three, then four, and when facility has been acquired in making four, try five. Making them halfway, or all the way across the line is an excellent exercise for the development of lateral or side motion, a necessary acquisition so that the letters may have the same size and slant at the end of the line as at the beginning.

Spend considerable time on these copies. Do not leave one until it can be made easily and well.



Join 5 E's in each quarter space, after learning to join two, three and four. Keep all the up strokes parallel, and see that the small connective loop crosses the initial stroke about the middle of the letter. Write at least three pages of this exercise.

Always make two or three ovals off the paper before commencing the first stroke of the letter. Practice two A's first, then three, then four and then five. Drop the connective stroke at least halfway down on the space below. Keep the letter tall and narrow, not wide and flat. Write on *every line*. The interlacing of the lines does not detract from the pleasing appearance presented by such an intricate copy.

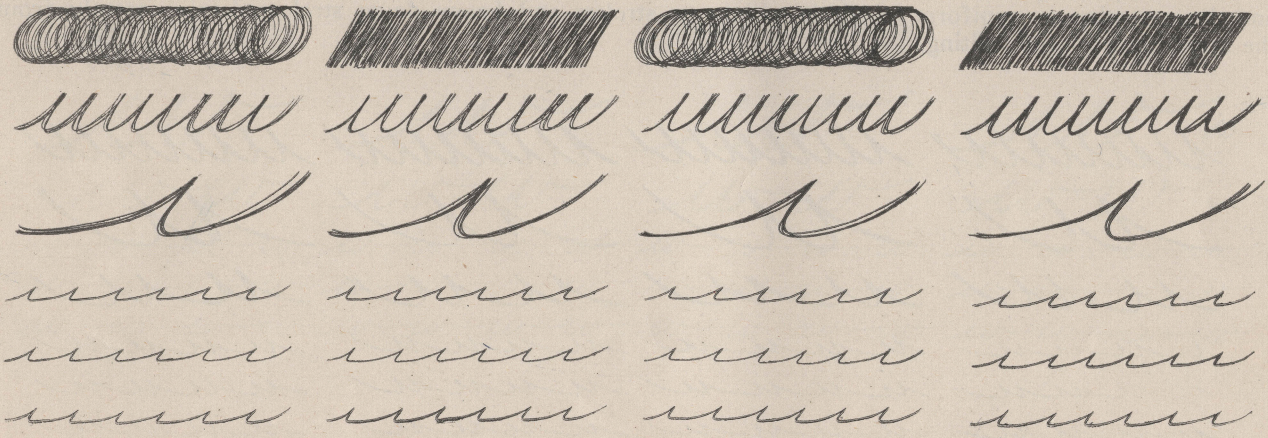


Review the one-space compact Left Oval and Straight Line exercises. Pay special attention to the movement and position. Use fair speed, not hurried nor jerky, nor yet too deliberate.

Keep the tops in this exercise sharp or pointed, and the bottoms round or curved. Make them both retraced and singly, about 9 or 10 in each space. This exercise is a good medium for the development of control of mind over muscle, therefore make about three or four pages of it.

Make the I one space high and a quarter wide. The initial and ending strokes should be the same length and the same curve. Make the forms both retraced and singly, using one count for each up stroke, thus: up-up, or 1-2.

Practise making 4, then 5 i's in the quarter space first, then 6 as given in the copy. The dot must be placed in exact slant alignment over the letter. See that only arm movement is used in this exercise. There may be a tendency on the part of some students to use their fingers here in order to secure more uniformity of spacing. This must not be allowed. Arrange neatly and orderly.



Swing boldly at this special one-space movement drill, even if you do not get them as well retraced as those in the copy. Keep the tops pointed and the bottoms rounded. Count 1-2-3-4-5-6-7.

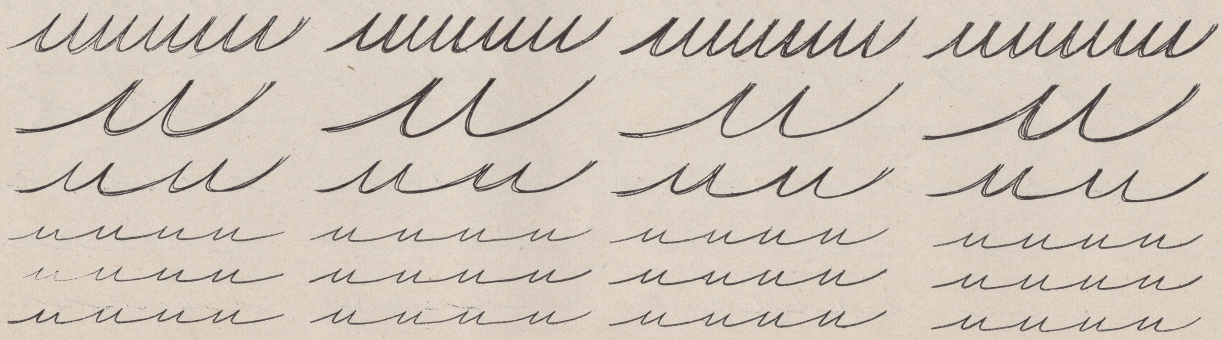
The U is two I's made close together. Keep the down strokes parallel and on the main slant. The up strokes should be curved alike. Count 1-2-3, or up-up-up.

Take stock of your position and movement frequently. Use no finger action at all in these forms, and you will soon acquire a free easy arm movement.

Keep the two down strokes of U fairly close together and on the main slant. The tops must be sharp and the bottoms curved.

A good way to improve the lateral spacing between letters is to write the exercise in columns in the upper half of the page, maintaining the exact spacing used in the line above, or write through the lines, putting a letter in the middle of every space or every alternate space.

Use adequate speed in all your practice. Not hurried, but an even rhythmic swing, so that both the up and down strokes are uniform in width. Light up strokes and heavy down strokes detract greatly from the appearance of the writing.



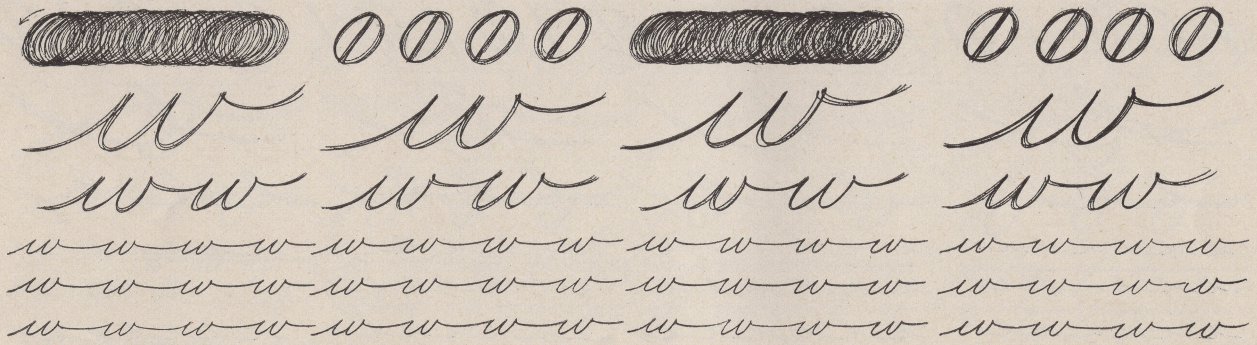
Review the Left Ovals, being sure that the Straight Line bisecting the oval is parallel with the main slant. Watch for errors in posture and movement.

The W is made like U, except that the third up stroke has a little more curve at the top. The final stroke begins with a slight retrace or half loop and ending in a lateral curve. Count for the up strokes, thus: 1-2-3-4.

Join 3 W's in a quarter space, about one-half a space high. Pay special attention to the connective strokes. Use good movement.

Join 4 W's in a group. Keep the letters in correct vertical alignment, but do not use finger motion or go too slowly in writing these groups. Make the little tick or loop distinctly.

The connective stroke between the W's must be carefully made. If the tick is too short, the connective stroke will be too straight; if the tick is too long, the connective loop will drop down too low.

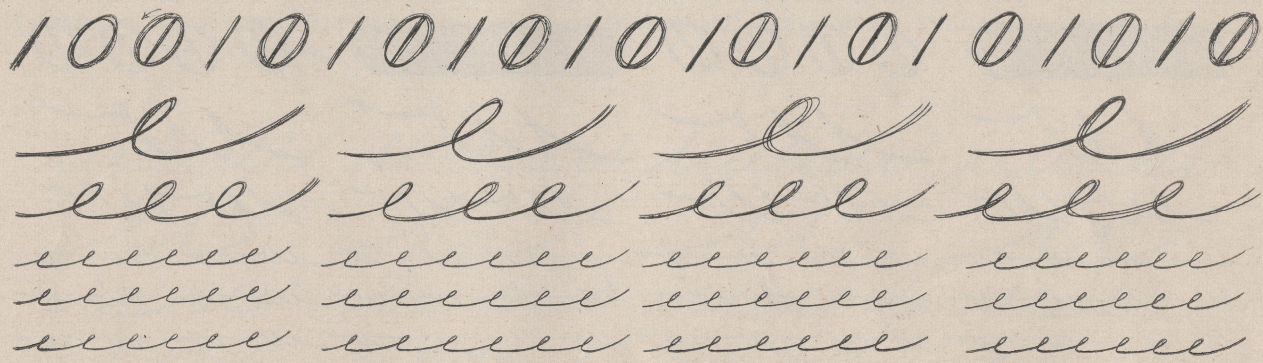


Review the Left Oval and Straight Line exercises. Count 3 off the paper to insure good movement and that the pen is moving in the right direction on contact with the paper.

The distinguishing feature of e is the loop. Therefore make it plain. Keep the top well-rounded, and the down stroke fairly straight after the turn. Notice the curve at the bottom. Count 1-2, or up-up. The two up strokes should be parallel in curve.

Make 4 E's in each space, counting one for each letter. Watch the movement closely, and cultivate a rhythmic motion.

Make 6 e's in each quarter. Be sure you are not making an angle at the base. Begin to turn just before reaching the base line. Try for a neat and orderly page, paying heed to the definite loop in the letter, otherwise the e will be like i, and the writing will lose much of its legibility. The care and patience required in making a good e will be of considerable help in mastering the difficult features of succeeding letters.



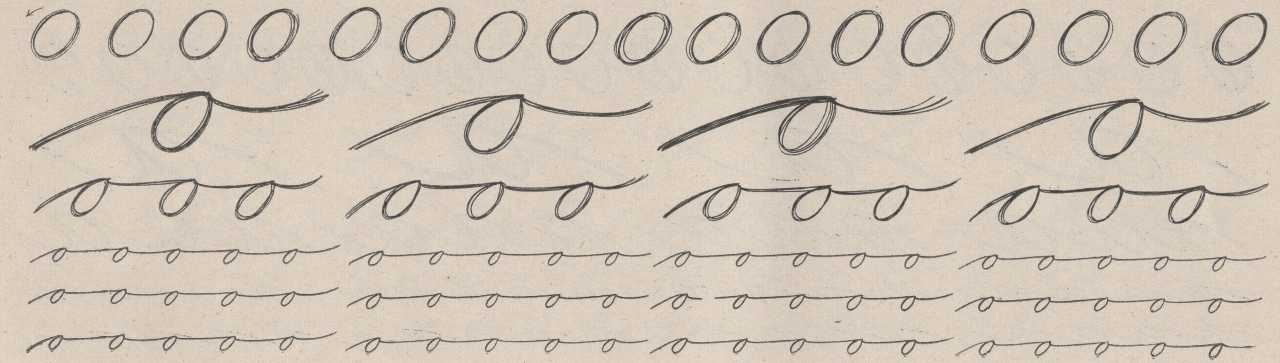
Make the Left Oval to a count of 10. Pay close attention to the slant and width. Observe carefully how you are doing this work. Use a free even movement, being careful that the hand glides on the nails of the third and fourth fingers.

The o begins with a left or over curve. The second part is a left oval, and the final stroke is similar to that in w. Close the o at the top. Count 1-2-3. Retrace each one 5 times.

Make three o's, about one-half space high, in each quarter. Keep the oval part well-balanced, and watch the slant and the connective strokes.

Place 5 o's in each quarter. Try to maintain uniform slant and spacing in the groups. Count rhythmically and see that the speed is adequate to insure light even lines.

Use the same care in the connective stroke between o's as you did in joining the w's. The same motion is used in both. Be sure the o is closed at the top.



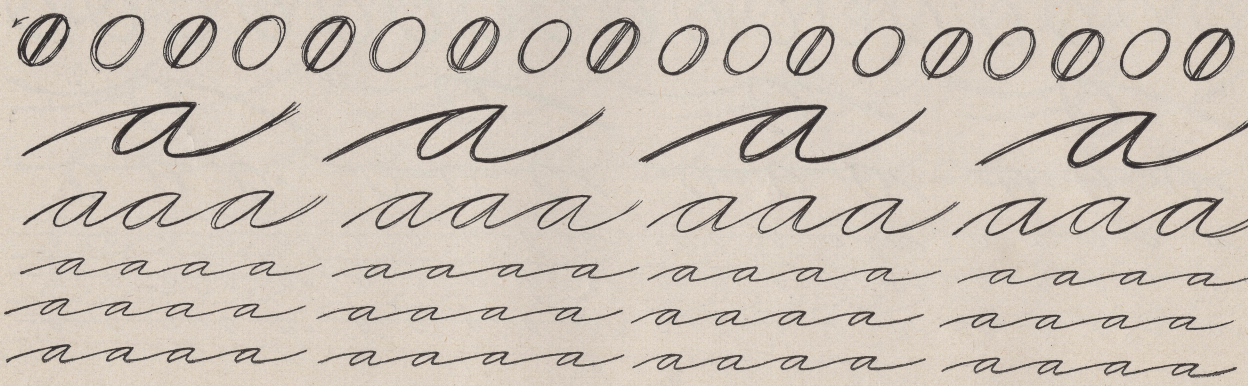
While doing the movement drill, be very careful to observe the kind ot movement used. Also the posture and penholding will need to be scrutinized carefully. Remember to make at least three off the paper.

Commence the a like the o. The down stroke, however, has less curve and is longer than in the latter. The up stroke, too, has less curve. The last part of a is similar to i. Pay attention to the turn at the bottom, and close the letter at the top. Count 1-2-3, or up-up-up.

Count 1 for each letter in the quarter, getting as much rhythm as possible in the wiiting. Try for even spacing and uniform slant.

Make 4 a's in each section. Notice there is more curve on the down stroke than in the up stroke. Do not make an angle at the base line on the final down stroke. See that the letters in each section are in vertical alignment.

Be careful not to dip the initial stroke downward at the top. If made this way, the A usually has a sort of loop at the top or is left quite open, resembling u, thus destroying the legibility.



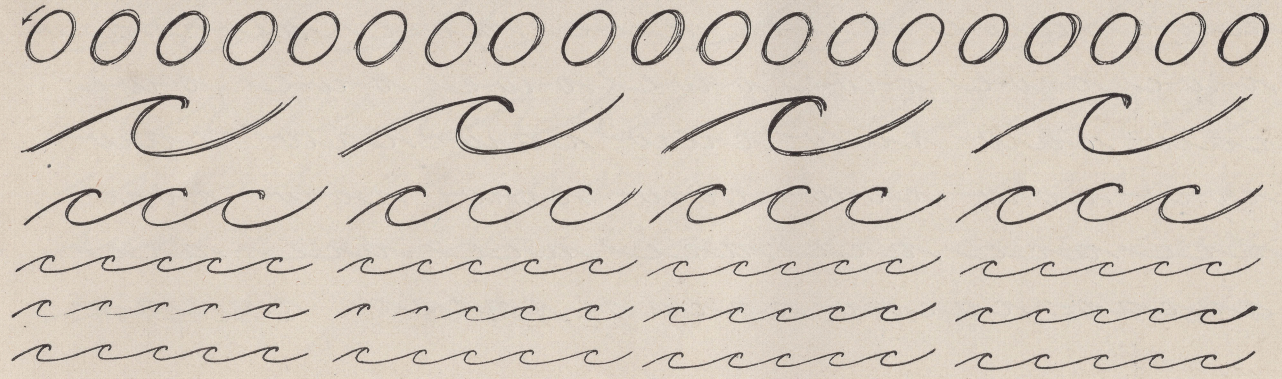
Review the Left Oval. The movement used should be fairly well established by this time if you have conscientiously adhered to the correct posture and penholding. Do not delude yourself into thinking that finger action is going to be beneficial in learning to write. It may give you more accuracy in the beginning, but it will not permit you to reach a degree of skill as high as you will eventually attain by strictly adhering to arm movement.

The c begins like o. There is, too, the same curved down stroke. The little tick at the top is the distinguishing part of the letter. Retrace it carefully. Count 1-2, with a slight pause before commencing the retrace.

Pay close attention to the spacing and the slant. Try to keep the letters in uniform alignment so as to secure the maximum of neatness and order.

Use a free easy motion in making these letters in the groups. Remember to pause slightly at the tick, and do not make the down stroke straight. It has a slight curve as in o.

Remember to dip down with the initial stroke and thus form the tick. If the tick is not plainly made, the c will look like i, and only the context can determine what letter it is.

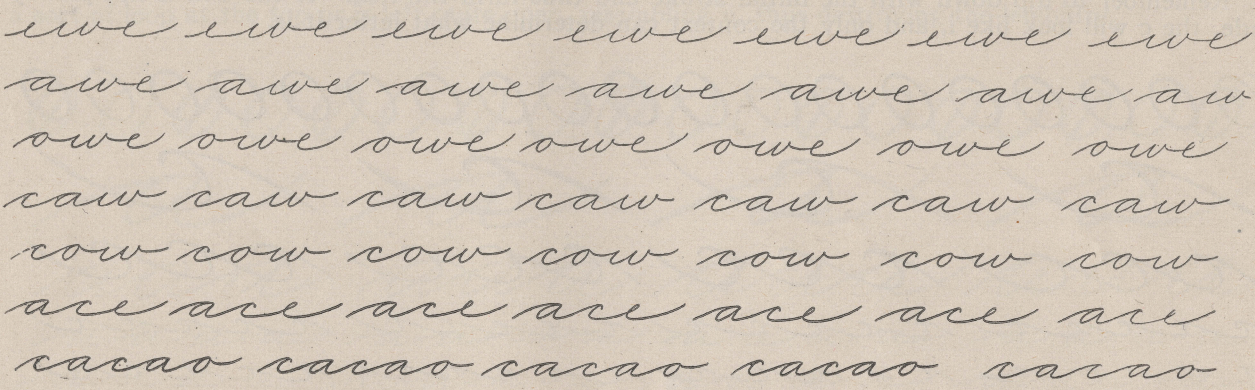


In these words be positive that you are using nothing but real arm movement. Do your very best work on them. Watch carefully the arrangement of the words on the line, the spacing between the letters and also between the words. Make at least one page of each word, putting as many words on the line as in the copy.

Write, at least, half a page of each of these words in columns. Practise of this sort helps greatly in acquiring exact spacing between letters, adding greatly to the general appearance of the page.

Remember the price paid for a good writing movement is vigilance. Watch the position of body, hand and pen continually. In no other way can you be absolutely certain you are not going back to the use of finger movement. And if you do, that your progress will be retarded, and you may become discouraged.

**The errors you see and correct yourself are of more value than those pointed out by your teacher.**



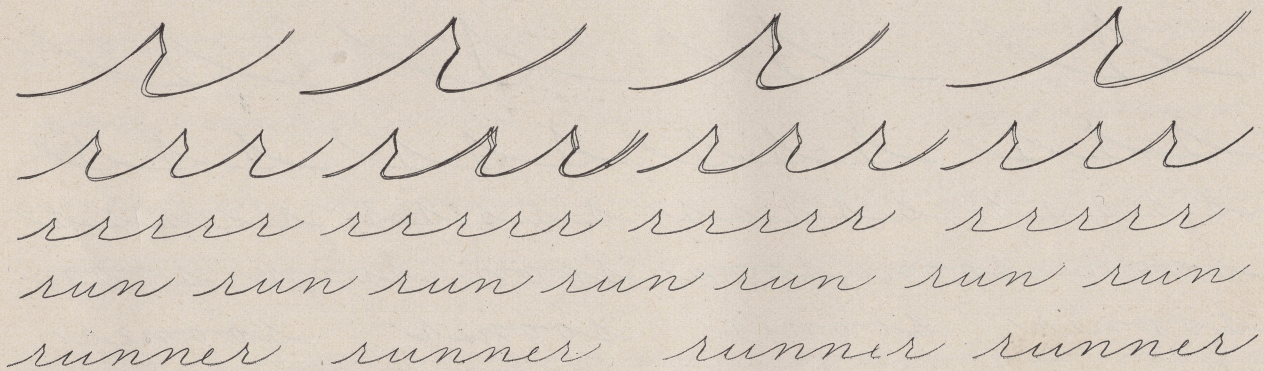
Commence the r in the same way as the i, but extend the stroke upwards a little farther. Notice the slight retrace at the top. Pause here slightly before making the shoulder, and again before making the down stroke. The r is always a little taller than the minimum spaced letters.

Make 3 r's in each section. Be careful of the turn at the bottom, and the pauses at the shoulder of this letter.

Write 5 r's in each section. This letter is usually difficult to make, therefore spend plenty of time on it. Master it before trying the next one, as it is difficult too.

Pay special attention to the spacing in the words. Write the same number on each line as is in the copy. Make at least one page of each word.

Remember that the distinguishing feature of the r is the shoulder. If it is made too narrow, the r will resemble i. Keep the tops of the n's round.



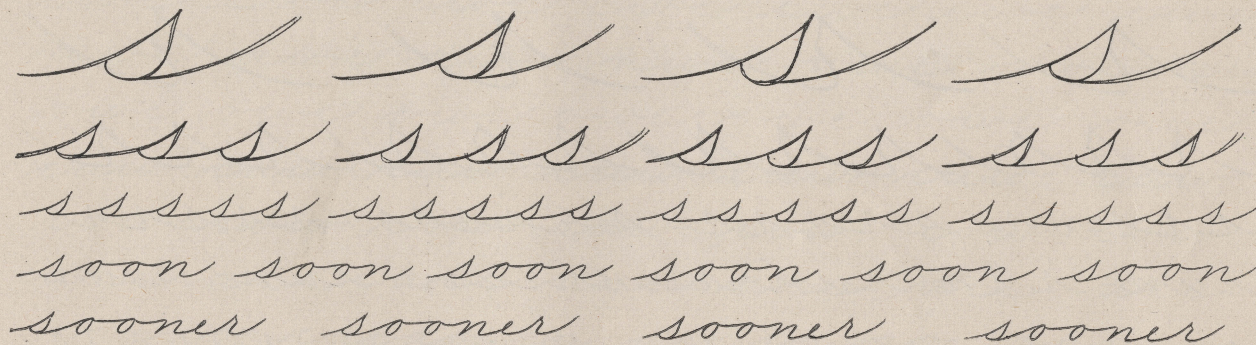
The initial stroke in s is similar to that in r. Notice the pointed top, and the compound curve in the down stroke. Be sure to close the letter at the bottom and pause before making the final stroke. Count 1-2-3.

Make 3 s's in each quarter section, the same size as in the copy . Pay strict attention to the movement, speed, slant, and the pauses.

Group 5 s's in a section. Write them in columns, striving for regularity and neatness. This is a great aid in controlling the movement, an essential element in learning to write.

In the words concentrate your efforts on the following: movement, speed, slant and the pauses. Keep the tops of n round, close o at the top, and see that the r and s are pointed and taller than the other letters.

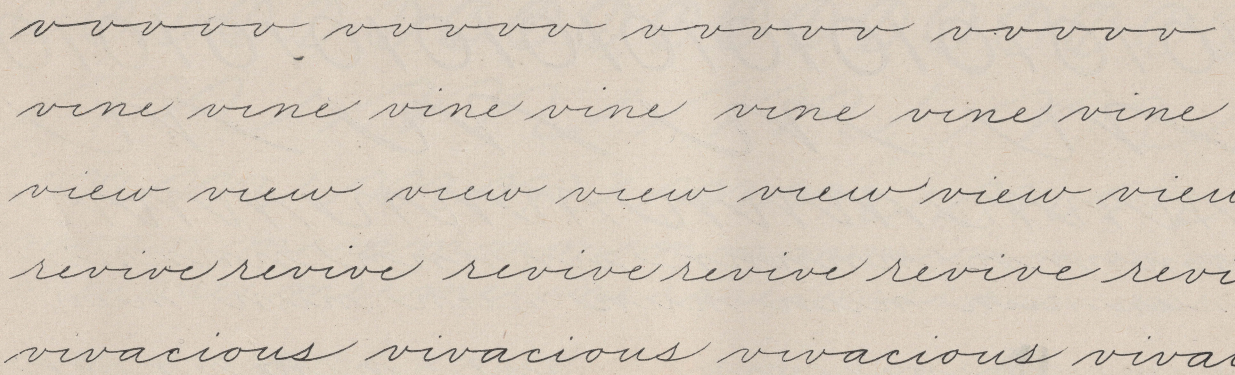
Practise writing the word "soon" through the lines, putting each letter in the middle of the space. This will help in acquiring control over the lateral movement.



The first stroke in v is similar to that in n or m. The last stroke is like that in w. Make the bottom of the letter round, also the top. Count 1-2, either in groups or singly. Do not make the v too wide, and pay special attention to the tick at the top.

In the words pay close attention to the connective strokes between the v and the succeeding small letter. It is necessary to swing well down so that the letter following may not become too tall. Watch the spacing in the words very carefully. Use adequate speed—not too fast nor yet too slow. Strive for a uniformly light, even line. See that the initial strokes commence on the line, not below it, and the ending strokes are not long and straggly. Carelessness in these two things will spoil the general appearance of the page.





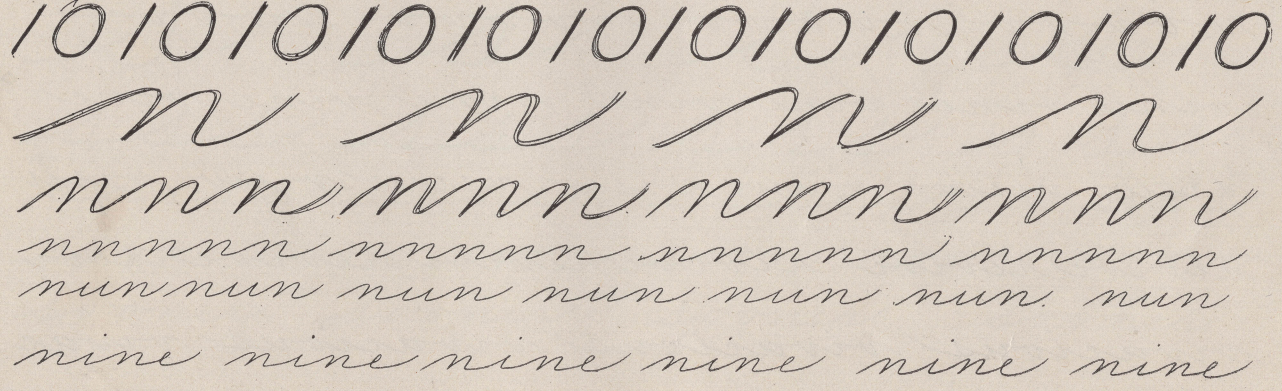
Review the Right Oval and the Straight Line exercise. Remember the purpose of all movement drills is to enable the writer to take stock of the movement used in doing them. If you are unable to use arm movement in them, you will not be able to do so in actual writing. Use the same movement and speed in all your work and you will soon develop a rhythmic style of penmanship.

In n the tops are round and the down strokes are straight and on the main slant. Make one only in each section. Retrace 5 times.

Keep the letters the same size as in the copy. Try for uniform spacing in the words and between the words. Make at least 2 pages.

Endeavor to use arm movement exclusively in these groups of n's.

Keep the tops of the n round and of the u sharp. Watch the spacing closely, also the slant. Uniformity in these two things will insure a pleasing appearance.

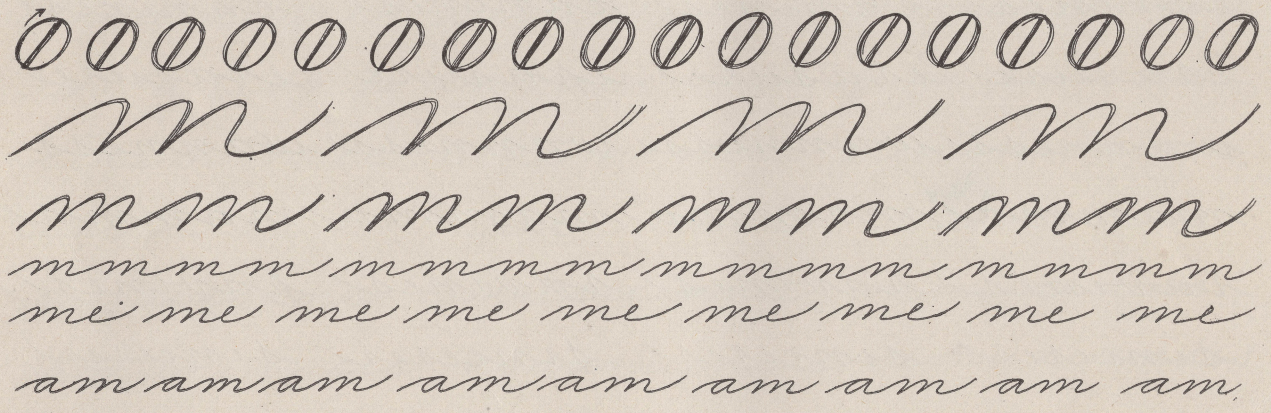


Are you mastering the technique? Are your movement, posture, penholding and speed all that they should be? Does the hand slide easily on the nails of the fingers? Do not let the wrist touch the paper.

Count 1-2-3-4 for the m. Keep the tops round as in the n, and try to keep the space between the down strokes equal. Watch the curve or turn at the bottom of the last stroke.

Make the same number of letters in each section as in the copy. The down strokes must be parallel and the spacing uniform or the writing will appear very irregular and untidy.

In these small words you ought to be able to use perfect movement. If the speed is correct the line should be light and of uniform thickness. See just what a wonderfully neat, orderly page you can turn out. If your movement is cramped, work the large movement exercises over again until a free easy movement is again established. Remember you must be sure you are doing it with pure arm movement.



Concentrate all your energy on these words. Make each one just a little better than the previous one. Co-ordination of mind and muscle will produce wonderful results.

Only by untiring energy, enthusiasm and concentration can anyone become a good penman. Mastery of the technique as well as mastery of the forms is absolutely essential to success. Therefore work intelligently and you will surely succeed. Eliminate all long initial and ending strokes and the writing will be neat, a necessary quality in good writing.

You ought to be able to apply your movement to the writing of words by this time. Here are some good ones containing the letter-forms you have learned. Do not think you have done enough practice if you make one page of each. Make 5 or 6 pages of each, using good movement, and speed. Watch your spacing, and strive for neatness and accuracy.

annum annum annum annum

canines canines canines canines

erasure erasure erasure erasure

wanness wanness wanness wanness

mamma mamma mamma mamma

ravines ravines ravines ravines

sincerer sincerer sincerer sincerer

summer summer summer summer

Practise these words at first in columns. This will aid in securing the correct spacing, and in acquiring control over the movement.

You can never tell what you can do until you try. The world is full of people who say "I can't," and are therefore beaten before they begin. Do not be a quitter. It is only by putting forth the best effort we are capable of that we ever achieve anything.

In writing these copies, carry the hand along without wiggling the wrist from side to side. Such movement will only hinder in the easy formation of the strokes.

immune immune immune imm

minimum minimum minimum

recurrence recurrence recurrence

invasions invasions invasions

ceremonies ceremonies ceremonies

successes successes successes

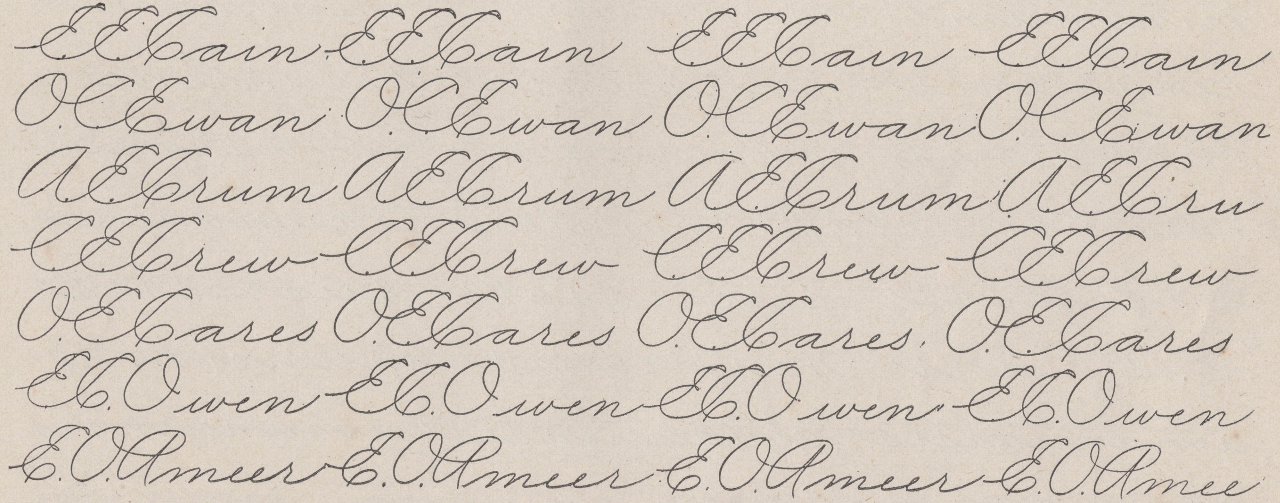
musicians musicians musicians

amanuensis amanuensis amanuensis

Here is a real test of your skill. Review the connected letter exercises, page issue. Swing at these combinations. Think that you can do them, and you will be surprised at the excellent results obtained. Remember you cannot reproduce on paper what you haven't already in your head. So procure a mental picture of each one, and then strike out boldly.

Practise the capital combinations first. When you have acquired facility in making the combination, try the signatures. Make a half page in columns first, to attain the correct spacing. Afterwards write as a line, maintaining the same even spacing as above.

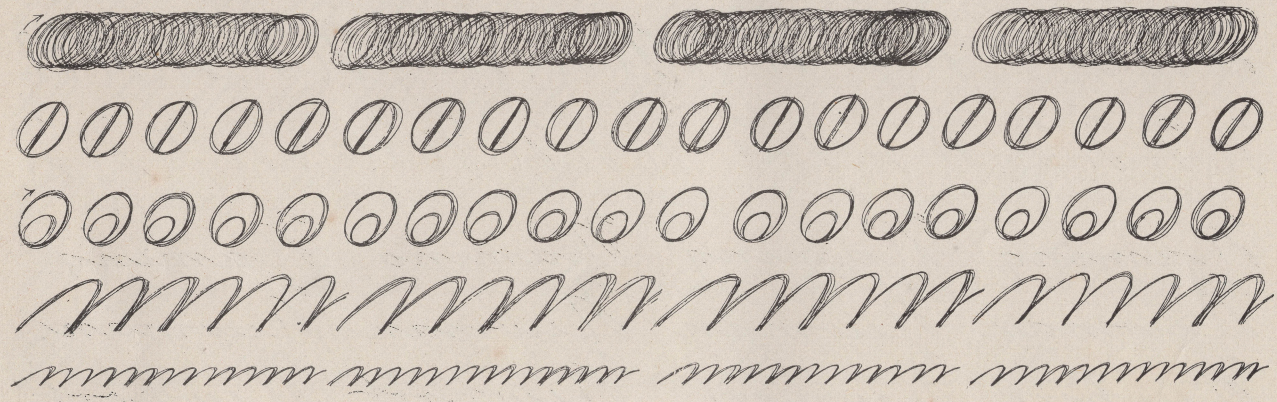
If the combining of the three capitals is too difficult, practise joining the first and second, then the second and third. Afterwards try joining the three. Sometimes the use of a pencil or dry-movement practice will overcome the nervousness and produce the desired result.



Here we have the right oval in all its phases. There is plenty of work in this plate to keep you busy for some time. Practice each one until you can turn out a clean-cut copy. Count as you did for the left or direct oval. Exercises like these enable you to take stock of your movement and position. Make them at times without ink, and watch to see if your thumb moves, and if you have acquired to the fullest extent the exact position of paper, pen and body. Failure, at this time, in any one of these, may mean ultimate failure in becoming a good writer.

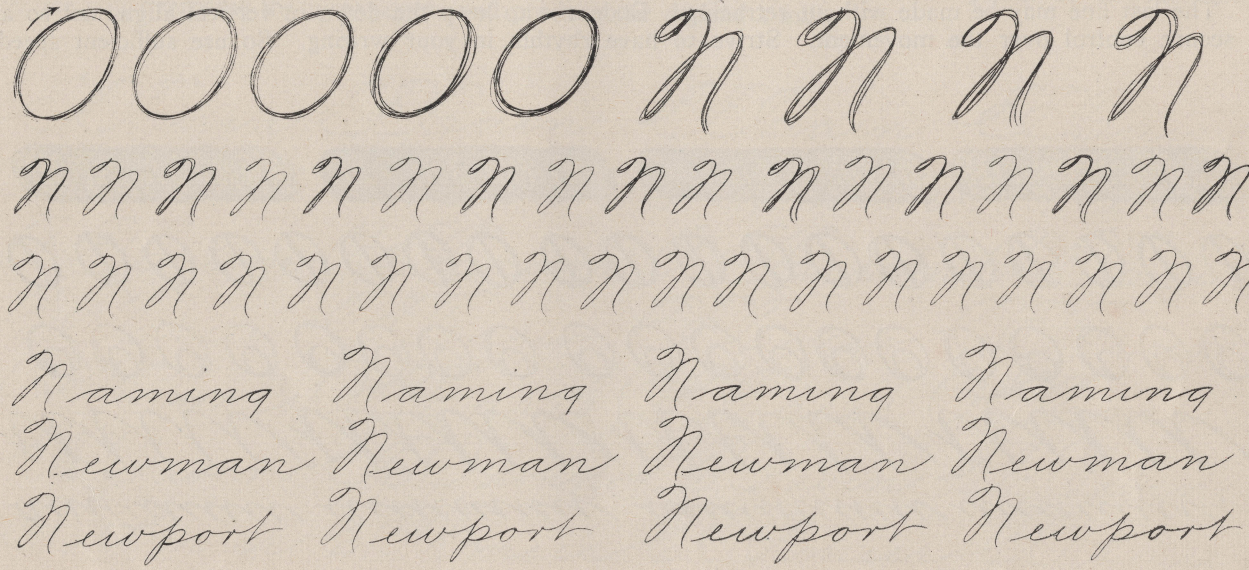
Make the tops of the last two exercises *round*, not *sharp* or *pointed*, and keep the down strokes on the same uniform slant. Try to make the same number of strokes in each quarter section.

The last line may be made without retracing. Endeavor to keep the down in vertical alignment so as to secure control over the movement. Strive to have rhythm in your writing. So use sufficient speed.



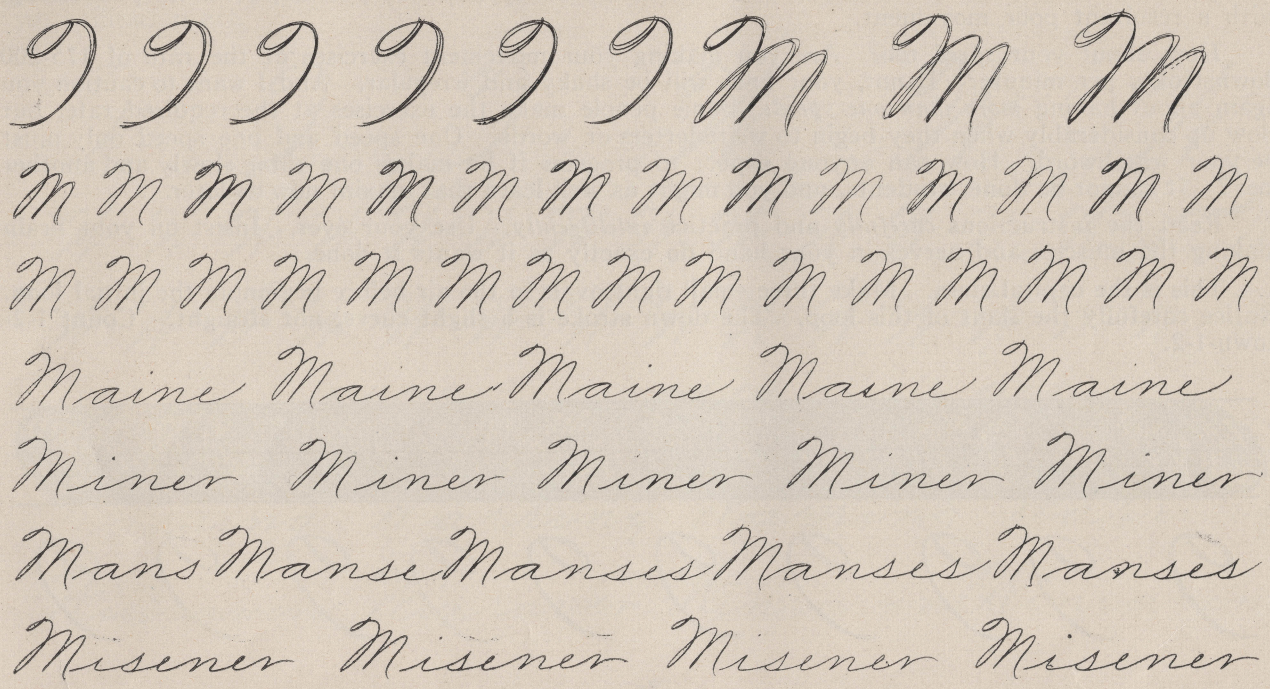
The right oval leads directly to Capital N. Notice how far the initial loop comes down, also the narrow loop touching the base line. This particular form is more easily made than any other kind of N because you do not have to stop at the base line. Swing boldly at them, using good movement, and you will be astonished how well you can make them. Notice very carefully the size of each loop, and the width of the letter; also the comparative height of the two parts. The second is about three-quarters as high as the first. Count 1-2-3. Be careful to finish it just below the base line.

Use good movement in the words, and fair speed. Do not be hurried. Too much speed is as bad as too little.



The M is similar to the N. Notice how the strokes are graded in height. Make about 40 M's per minute, counting 1-2-3-4 for each letter, and 1 to change. In the words strive for good movement, speed and accuracy. It is a good plan to write the first part of the page in columns, thus securing uniformity and neatness, and afterwards write them as lines. Make pages of each word, and see if you cannot find improvement in the last over the first.

Remember, no one can succeed in penmanship unless he is a thinker, and criticises his own work.

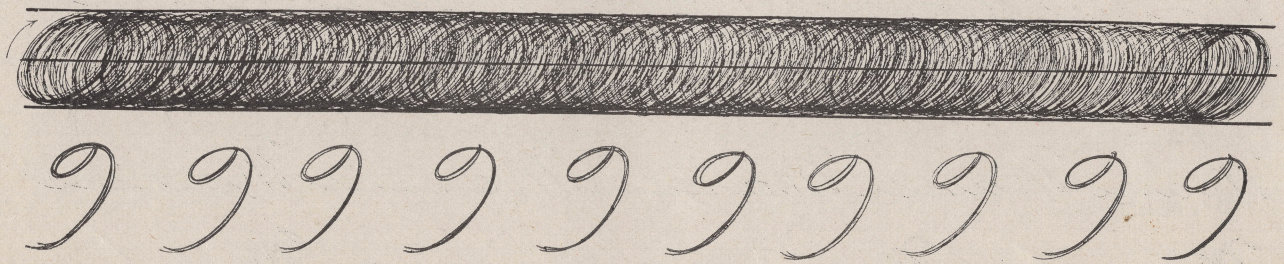


Let me emphasize the necessity of adhering absolutely to the principles laid down, with respect to posture, penholding and position of the paper. Remember that the best writing movement cannot be procured if you fail to observe any one of these principles. Neglect in this means ultimate failure and discouragement. I have seen many students fail to improve in their writing merely because they were not sitting correctly at the desk, or were allowing the side of the hand, or the wrist, to touch the paper. Do not fail to take stock religiously of your acquirements concerning these principles, and I'm quite sure you will find your failure to improve is due almost wholly to faulty posture, or faulty penholding, with a resultant poor movement.

How about your *speed* too? Are you making your movement exercises at the rate of 175-200 downstrokes per minute? If not, your lines will be shaky and irregular. And I want to caution you again about having *more than one speed.* Some people make the exercises at the required rate, but slow up considerably when they begin to write letters or words. One speed and one speed only must be your watchword. How can anyone expect to progress if he makes one thing slowly and another fast? It cannot be done, students, and you might as well learn that maxim now as later.

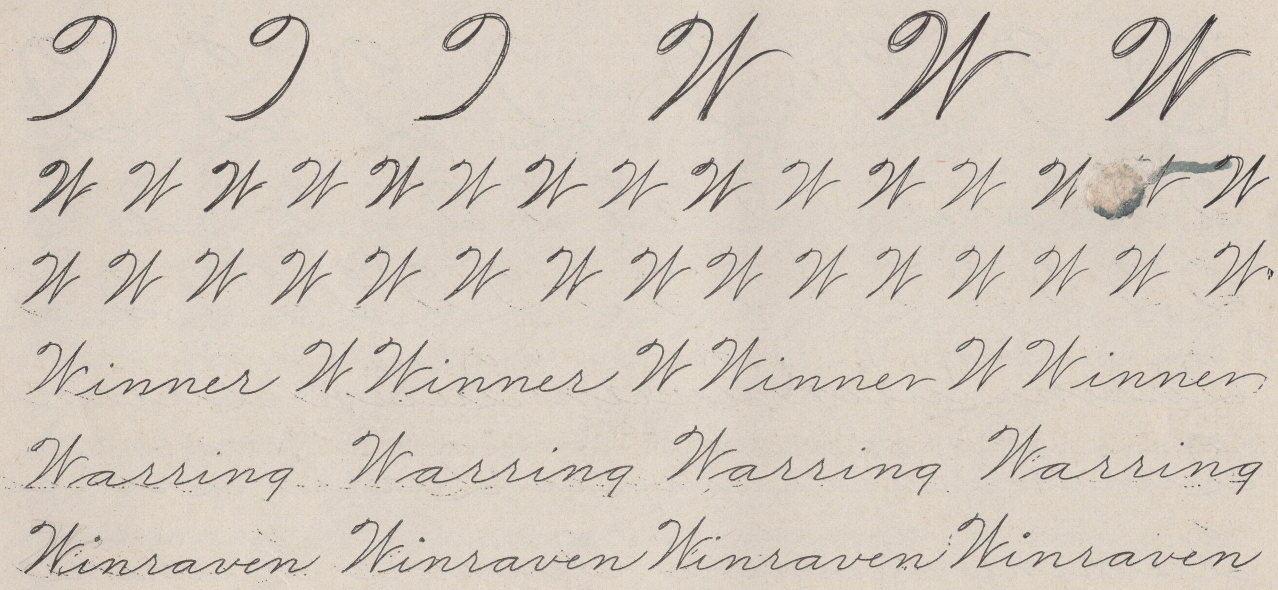
Read the instructions *carefully* and practice *intelligently.* Use your eyes. Insist on your brain making the muscles and nerves in your hand do exactly as it wants it done.

This is the capital stem. Make three small right ovals in the air before beginning the initial loop. Notice carefully the slant of this loop. The down stroke is a slight curve, not straight. Count 1-2-down-1-2.



The capital "W" is a very beautiful letter when well made, but a very unlovely one as many students make it. Observe carefully that the stem is much like that in the N or M. There are no straight lines in it. Every part is a curve. Notice particularly the slight curves in the second part; also that it is slightly taller than the stem. Never make it shorter. The last stroke should be about two-thirds as high as the letter and is curved exactly opposite to the stem. Make 35-40 per minute.

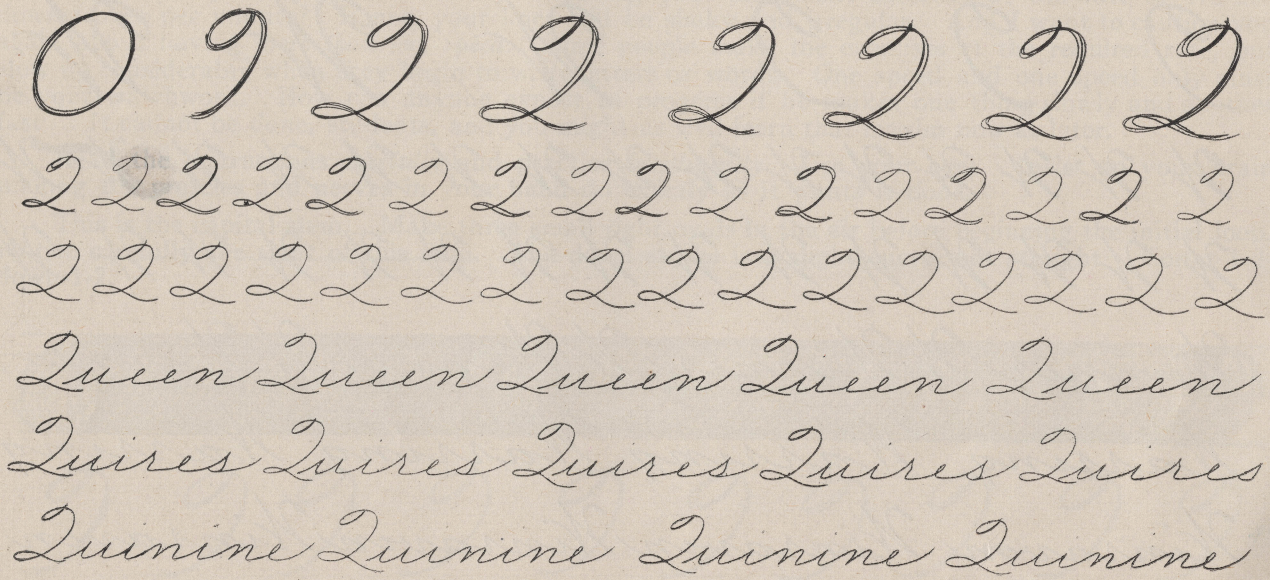
In the words, watch this spacing and arrangement, and above all be *neat, tidy* and *orderly* in your practice. Slovenly, slipshod work is one of the greatest detriments in learning to master this beautiful, yet utilitarian art.



Capital Q.—Here is another letter that is all curve. The stem is similar to that in the W. Notice very carefully the flat loop at the bottom. Keep it *flat* and parallel with the base line. If you examine the loop closely you will see that it is made to the *left* of the upper or stem loop. Finish below the base line. Count 1-2-3, and make about 50-60 per minute.

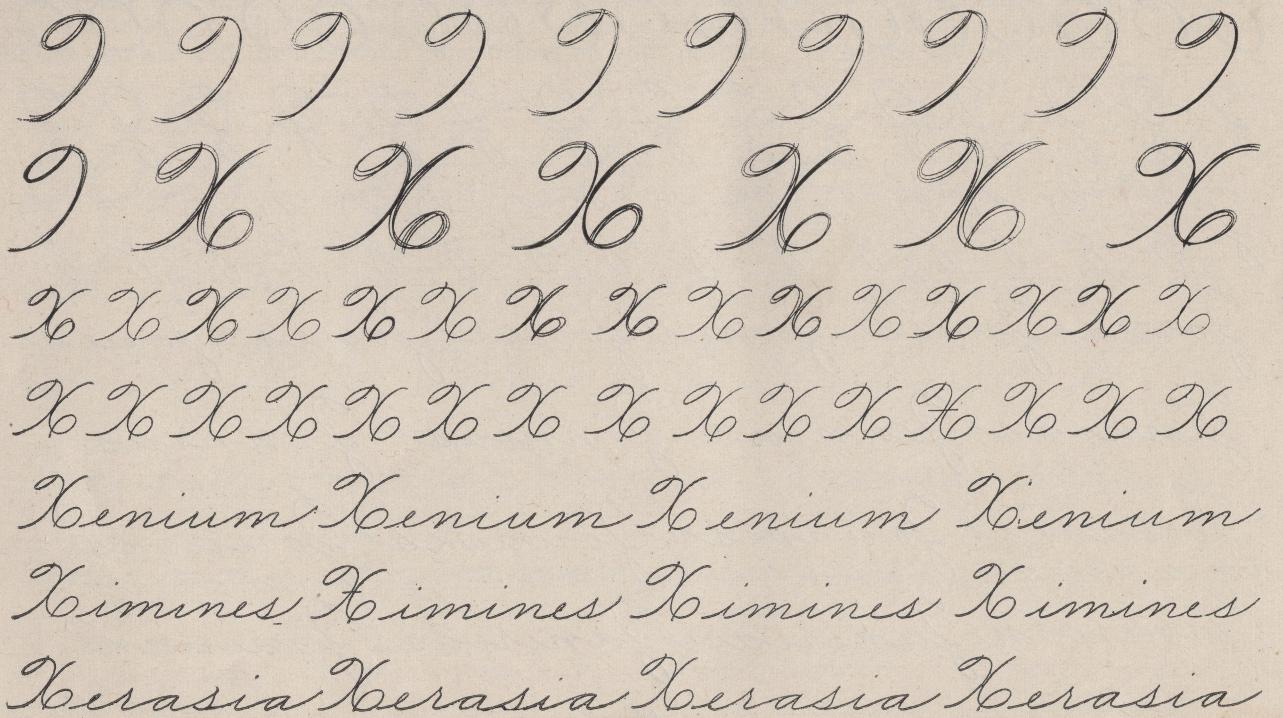
In the words, pay special attention to the slant and spacing. Remember to use good movement, and uniform speed. Write the word "Queen" at least twenty (20) times a minute.

Caution: Remember your success depends on posture, penholding, movement and speed. If you cannot do this work well, by this time, you have left some of these points unlearned.



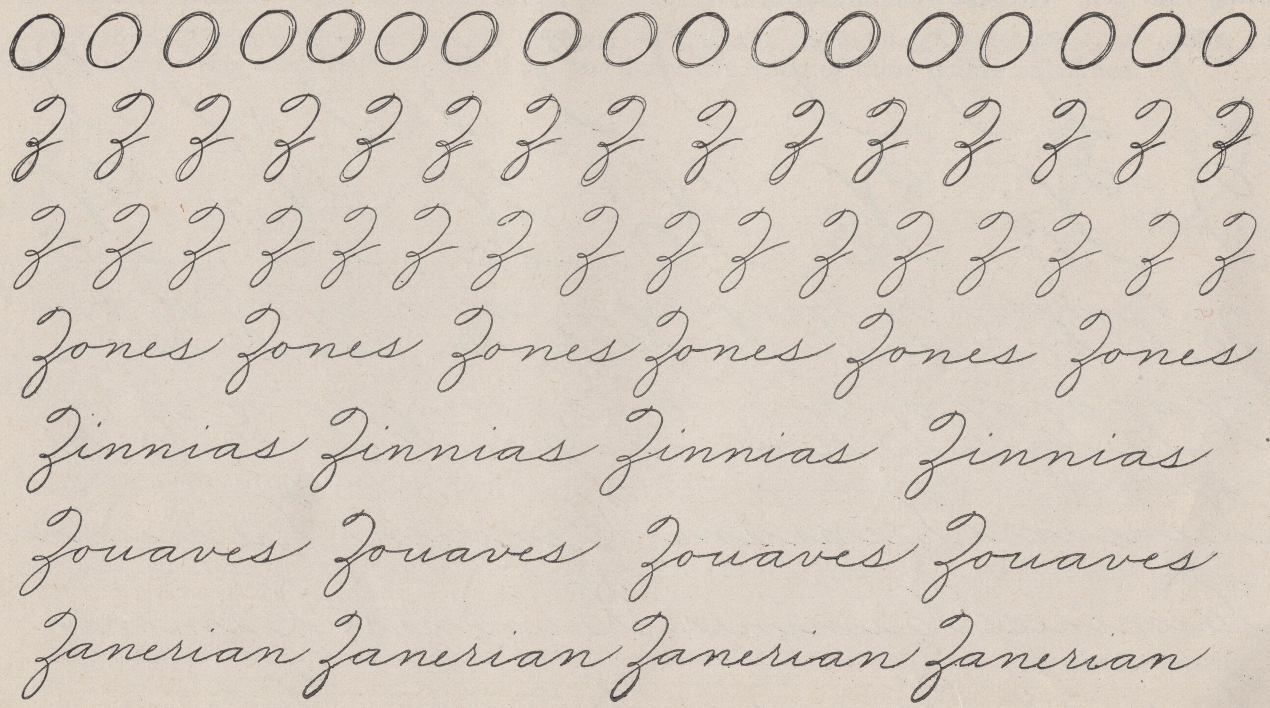
Capital X.—This letter is a modification of both the left and the right ovals. It is all curve too. In order to make it beautiful it is really essential to curve the stem leftwards along the base line. Endeavor to make the other half the same shape as the first half. In other words try to make it as good an X upside down as it is right side up. Count 1-2-pause-3-4. Make about 35-40 per minute.

The words are longer so as to increase your lateral or side movement. Try to make them without lifting your pen. Arrange your work neatly.



Capital Z.—Here is another letter that contains no straight strokes. The upper part is similar to that in the Q except that the connective loop is smaller and rounder. It should rest on the base line. The lower loop is about three-quarters as long as the upper one. Try to have this loop completed just below the blue line.

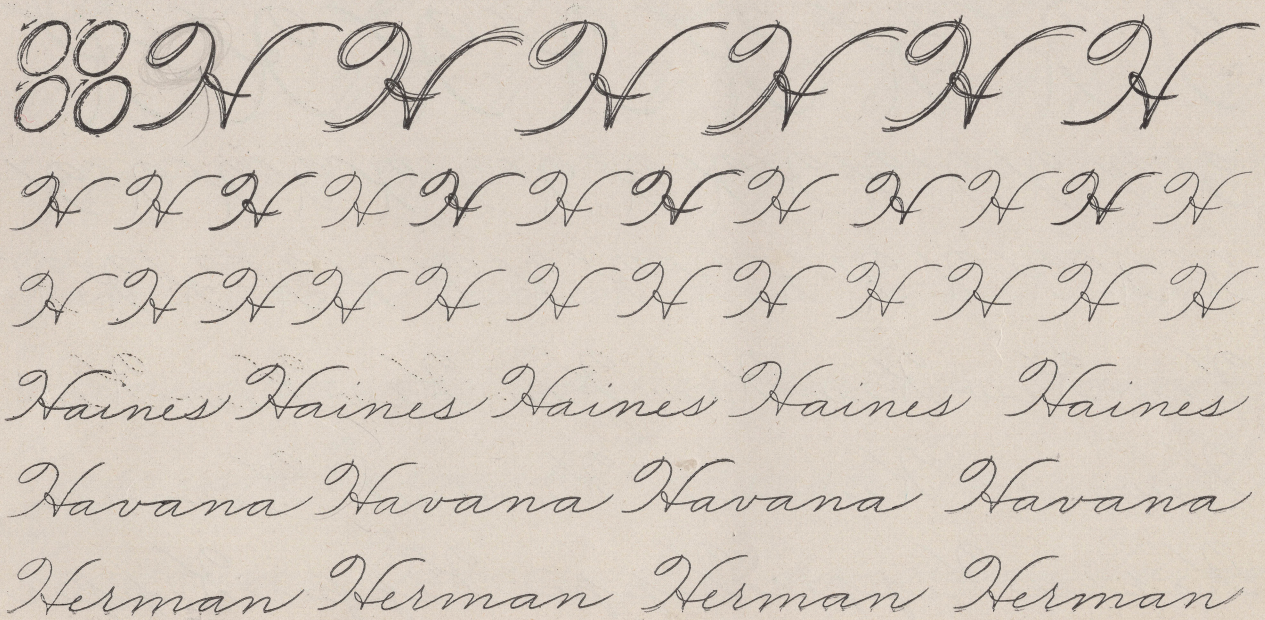
Practice systematically. It is not *quantity* that counts, but *quality*.



Capital H.—In this we have another very beautiful and graceful letter. The stem is curved as in the X. In order to make it look graceful, we must curve well the top of the second part. *Never make the second part straight.* It is the curve at the bottom of the stem, and the curve at the top of the other part that make this one of the most beautiful letters in the alphabet.

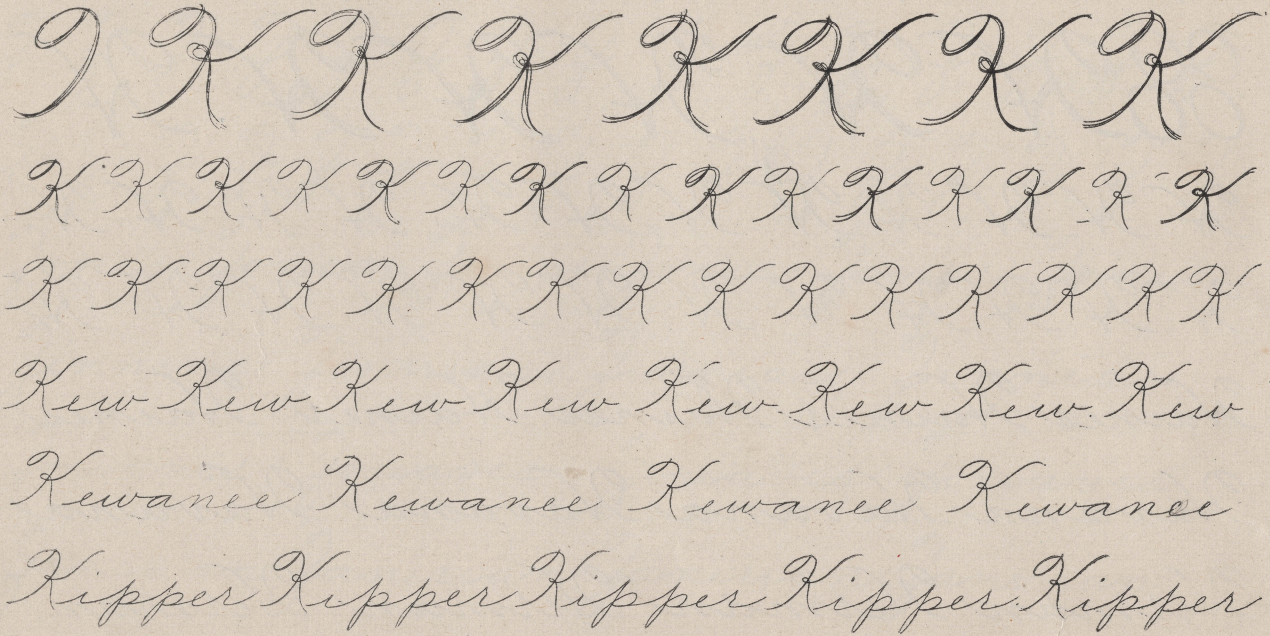
Count 1-2-pause-3-4, and make from 35-40 a minute.

Be careful in the words. Write them in columns first, and keep each letter, if possible, under the similar one above it. Maintain good speed, use good movement, and *think, think, think* all the time you are writing. The old adage, "That it doesn't require brains to write" is a fallacy. The more brains you use and the more you concentrate on your practice, the better you will write.

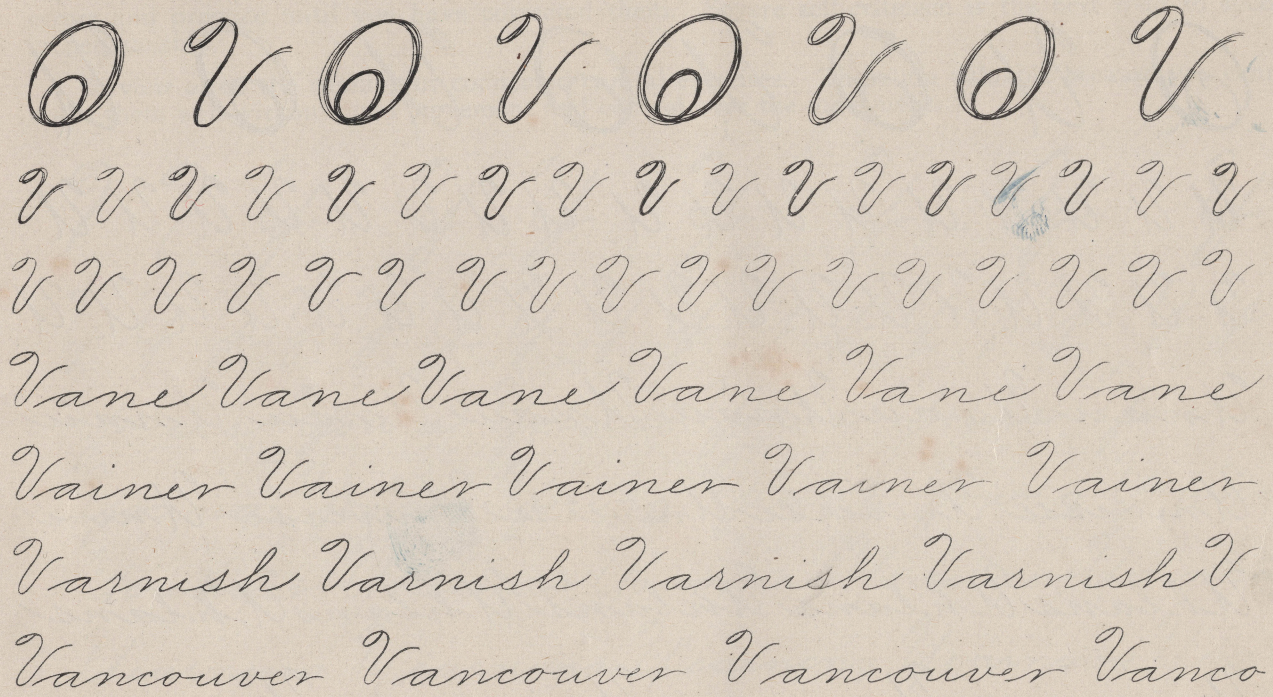


Capital "K"—Another very beautiful letter. Examine it carefully. The stem is exactly like that in the preceding letter. The upper part of the second half is a compound curve. So is the lower part. The small connective loop crosses the stem a little above half-way. Finish the stroke below the base line.

In the words, notice that the *initial stroke* of the first small letter *never crosses* the *final stroke* of the capital. We have a similar condition in the Capitals, A, N, M, R and U. Such a crossing destroys the legibility, neatness, and beauty. To be useful a thing does not necessarily have to be ugly. Therefore put as much beauty and charm into your writing as you can. And simplicity in business writing, if not carried to excess, is surely one of its greatest charms.

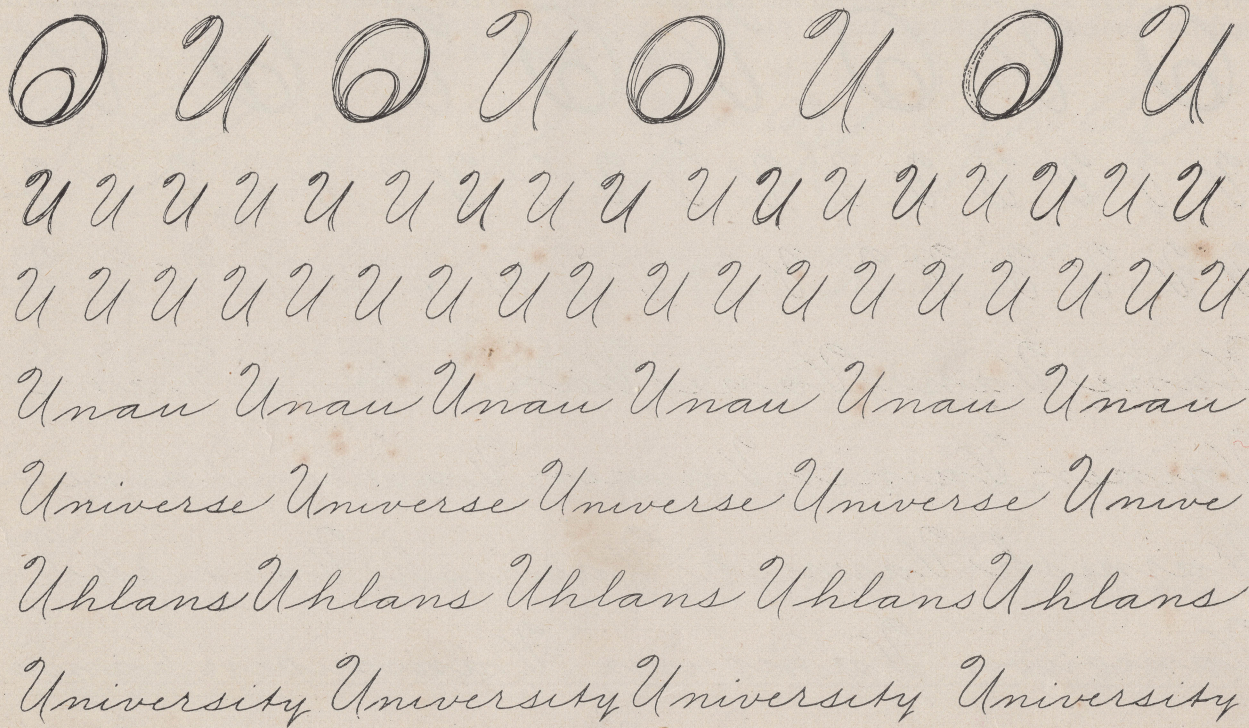


**Capital V.**—In my opinion this is the most beautiful letter in the alphabet. The stem is slightly changed here. Check the movement at the bottom, making a *curve*, not an *angle*. There are two compound curves in this letter, each being almost diametrically opposite. Notice that the second part is about three-quarters as high as the stem. Strive to gain control over the movement. Observe closely and imitate carefully the spacing in the words.



Capital U.—The first part of the U is the same as the first part of the V. Notice that the second part is about three-fourths the height of the stem. The final stroke retraces the up stroke about one-third of the way down. With beginners it is sometimes helpful to check the movement before commencing the last stroke.

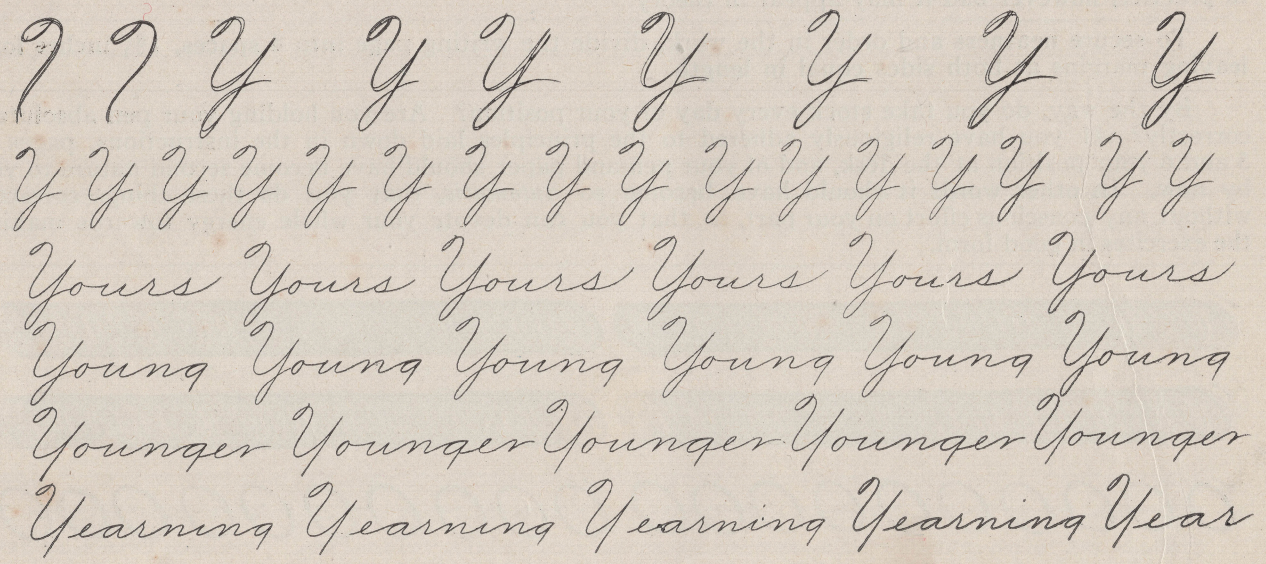
Study the forms of the letters carefully. Get a correct mental picture of each one, and then strive to reproduce it on paper. Criticise your own work severely.



Capital Y.—If you have mastered the capital U, there will be but little difficulty in learning the capital Y. Keep the last down stroke straight for nearly its whole length, but try to make a graceful curve at the bottom. The lower loop crosses at the base line.

Do not despair if you cannot make them all alike. Remember you are a human being, not a machine. But try, and keep on trying until you can make them like those in the copy. Pick out the most glaring errors and practice until you have corrected them. Severe self-criticism is the best road to success in penmanship.

Review often the running or connected capital exercises. These are valuable because you cannot make them well without good movement and control over the movement.

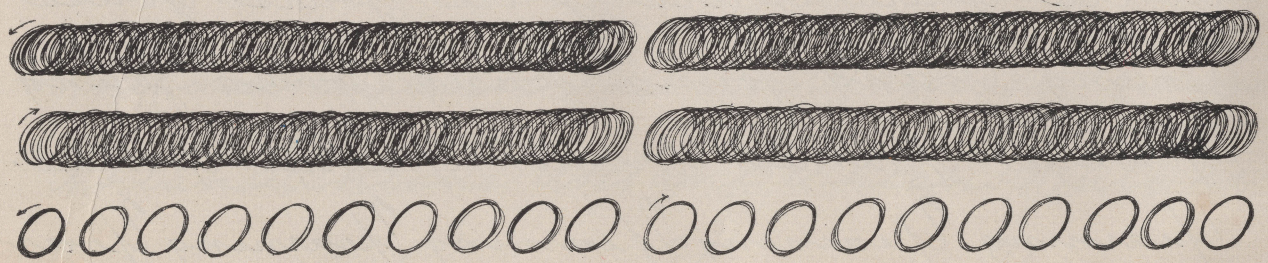


**A SUGGESTION FOR PRACTICING.**—Among many students, teachers frequently find a tendency towards nervousness, as evidenced in the weak, irregular letter-forms, narrow ovals, shaded strokes, and crowded letters. The cause of this nervousness lies in a too-tightly-gripped pen. Hold it lightly, with just sufficient pressure to insure that it does not slip in your fingers. In addition write the single letter-forms, wherever possible, twice as large as the copy. Turn the sheet already written on around, and write through the lines, making the writing big and bold. In this way you do not see your errors so prominently as you do in writing on the lines, consequently you forget your nervousness and use good movement and speed. You get the feel of the motion used, and you learn to make the form with speed and movement,—two essential elements in learning to write. Try this and see how well you succeed.

This may sound like bad pedagogy, but there is some good psychology in it. I know it works well in practice, however bad it may appear in theory.

To secure neatness and order in the work, divide the writing page into 4 spaces, 1¾ inches long leaving margins at both sides equal in length.

By the way, do you take stock every day of your position? Are you holding your pen absolutely correctly? If you have religiously adhered to the principles laid down in the instructions, pages 4, 5 and 6 your position at the desk, and of your pen and paper should have become second nature to you by now. In other words it should have become so *automatic*, that you do these things correctly without any conscious effort on your part, so that you can devote your whole energy towards making the exercises in good form.

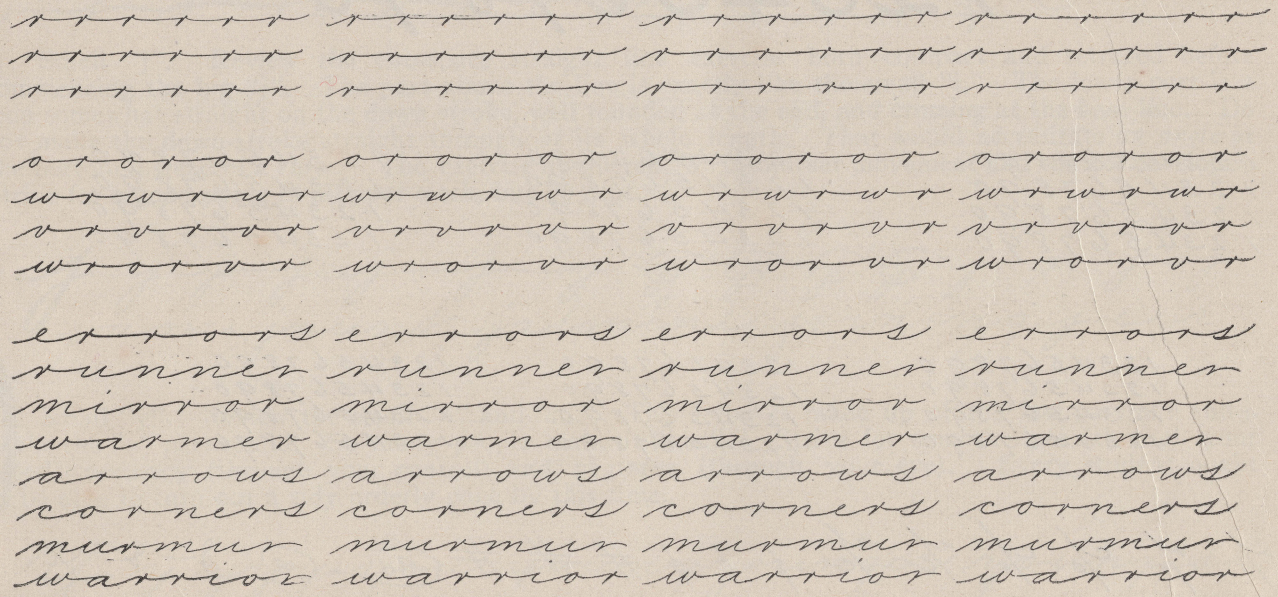


"r"—Here is another style of small "r" which many penmen use a great deal. It is probably more easily made. Certainly it is much speedier. The first part is like the first part of n, followed by a straight up stroke, ending in a tick or dot similar to that in w, v or b. The connected exercise is a good one for movement, control and for lateral movement. Do your very best on it. Try to keep the letters in alignment in the columns. This letter may be used initially, medially or finally.

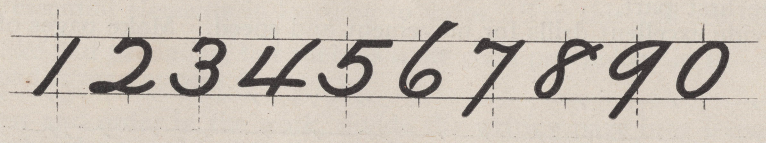
I have given some drills here showing where it is customary to use this style of r. It should be used after all top-joining letters, such as w, v, b, and may be used after any letter.

The final r used in runner, etc., is made exactly like the n, the ending stroke being a short right curve never higher than the first part.

These copies provide excellent drills for movement and speed. Make pages of each separate combination.



The ability to make good figures is an essential qualification in business life. Figures must be plain, legible and rapid. The designation of a figure cannot be determined by the context as is the case with the letters of a word. Each must be perfectly distinct in itself. Study the proportions of each figure as given in the large copy. Notice that all the figures except 6 are the same height; that the first part of 9 does not rest on the base line; and that 8 commences towards the left. Spend some portion of each day in practice of these figures, striving to make them rapidly as well as neatly. Gradually reduce the size of the figures until they approximate those in the last group.



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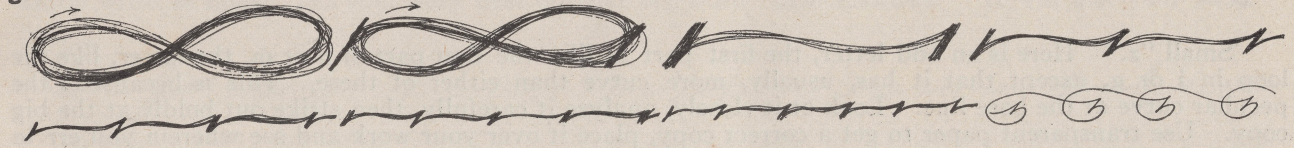
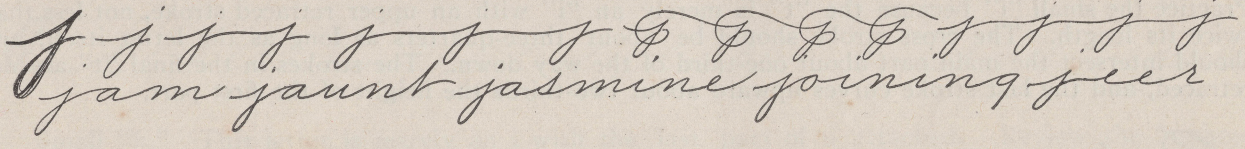
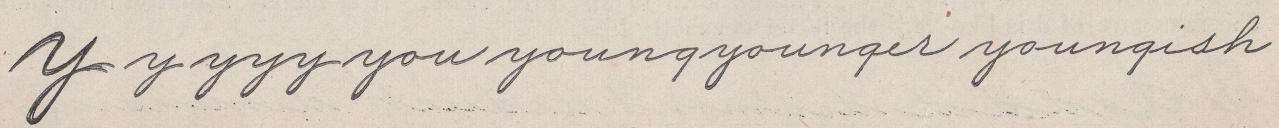
In order to secure good lateral movement that is movement *across* the line or sideways—it is necessary to practice some such exercise as that given below. They may be made as shown, or twice as long, even all the way across the page. Endeavor to have the lines cross in the middle and to have the two loops look alike in size and shape. In "b" we have a splendid exercise to develop control over the lateral movement. Practice it diligently in all its different phases. Such an exercise as "g" demands good movement as well as good control, so master it.



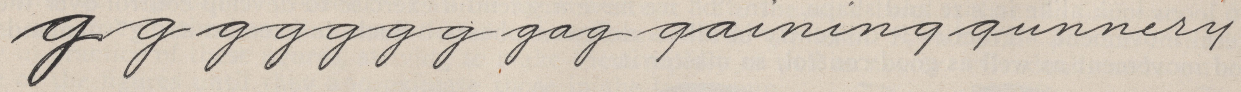
Small "j". Review the two-space straight line exercise both compact and retraced before commencing the big "j". The part above the line is exactly like the small "i." The lower part is a loop somewhat straight on the down stroke, well rounded at the end, and crossing at the base line. Do not make the down-stroke straight throughout its whole length. That would necessitate an *angle* at the bottom instead of a *curve*. The exercise numbered "5" is another movement and control developer. Strive for a good swing in all your work, but be neat.



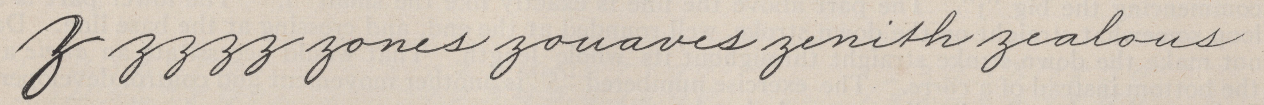

Small "y". Review the small "n" and "m." This letter is made up of the last part of n and j. Make the "n" part round. So many people make it like "i." Strive for smooth lines (through your speed), accuracy (through your control) and neatness (through your eye). Every student ought to be able to turn out a tidy orderly page by this time.



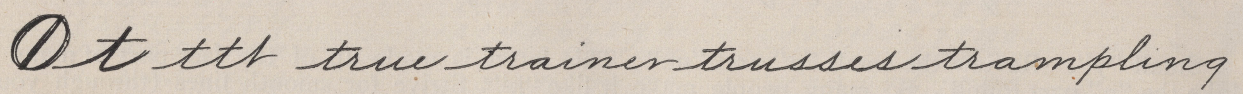
Small "g." Review the small "a." The "g" is merely an "a" with a similar loop to that used in the "j." Be sure to close the letter at the top, and to make a graceful lower loop. Remember to use speed and movement.



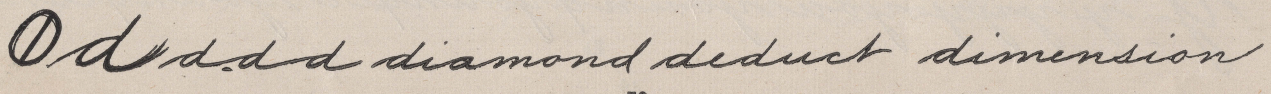
Small "z." Here is an odd letter, the first part is like the first part of n or m, the latter, like the loop in j or g, except that it has, usually, more curve than either of these. This is because of the peculiar curve at the base line. Look at it closely, analyze it carefully, then strike out boldly at the big copy. Use transparent paper to get a correct copy, place it over your work and see wherein you err in making it. In this way you educate your eye to discriminate accurately.



Small "t." Here are two forms. The first is used initially and medially, the second finally. Practice the small "i" because the "t" is merely an "i" with an upper retraced stroke, not less than twice its length. The cross stroke should be about three-quarters as long as the letter itself, and should intersect the main part about one-third of the way down. The strokes in the final "t" are not retraced, and the last stroke curves upward about two-thirds the height of the first part.

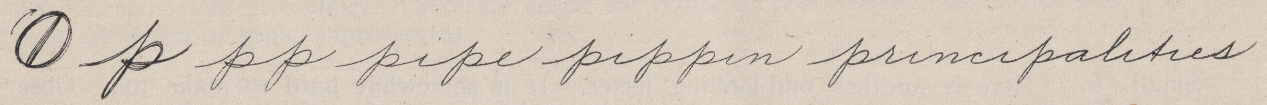


Small "d". Two forms of the letter are given. The first is used initially and medially, the second finally. Some writers use the latter form in all three cases. It is merely a matter of opinion. The first part of d is like "a," the latter is exactly like "t".

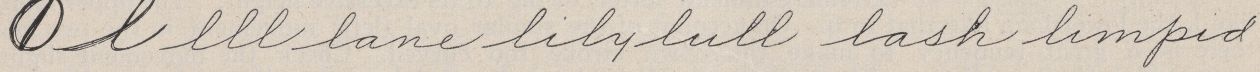


Use good regular movement and speed in writing the words.

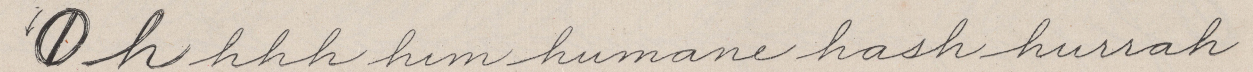
Small "p." The upper part is like that in the final t, while the lower part is a loop crossing as near the base line as possible. The oval part is quite like an "a" upside down. Combining small p's in groups is an excellent exercise for developing lateral movement as well as for developing control over your muscular movement. Make 4 or 5 p's in each quarter space, in columns. Afterwards write as lines. Do your very best on that big word "principalities." It will test your skill.



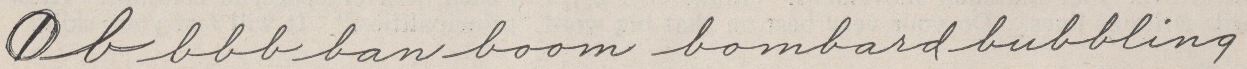
Small "l." Here we have the first of a group of commonly called the upper-loop letters as distinguished from the lower loop letters j, g, y and z. They are difficult. Try to use good movement, but above all try to make a graceful loop—one with curve on both sides at the top. Do not make an angle at the top. If you observe the form carefully you will see that the loop begins at the height of the minimum-spaced letters. Before commencing on this letter make a large 2-spaced straight line exercise. Check the movement just before reaching the base line in order to make a curve there instead of an angle.



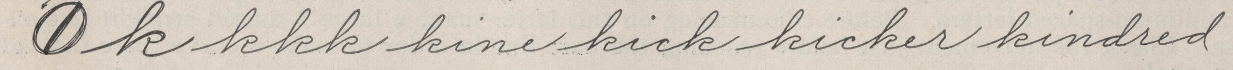
Small "h." This letter is merely an l with the last part of n attached. Review the 2-spaced straight line exercise; also the n. Watch your upper loops. Make them gracefully, using fair speed and good movement. Try to keep them equal in size, and slant. You should write at least 18-20 "hash's" in a minute.



Small "b." Review small l and w or v. Many people make the last part of this letter too wide, thereby detracting from its beauty. Do not forget the tick or retraced stroke at the end. You will have to put in many hours of careful, painstaking practice before you will be able to make the b proficiently. But every letter you master, makes you just that much better writer.

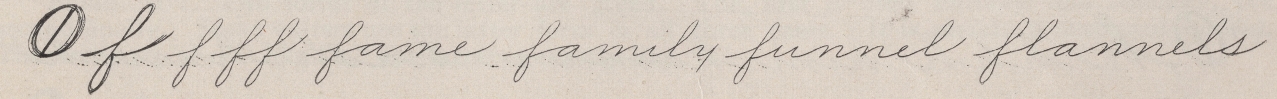


Small "k." Here is another odd-looking letter. It is somewhat hard to make too. Observe it closely. The first part is an l. The second part is h with a sort of pent-house above it. See the first of the three combined "k's." If you will always remember that it is an h with a pent-house, you won't go wrong in making it.



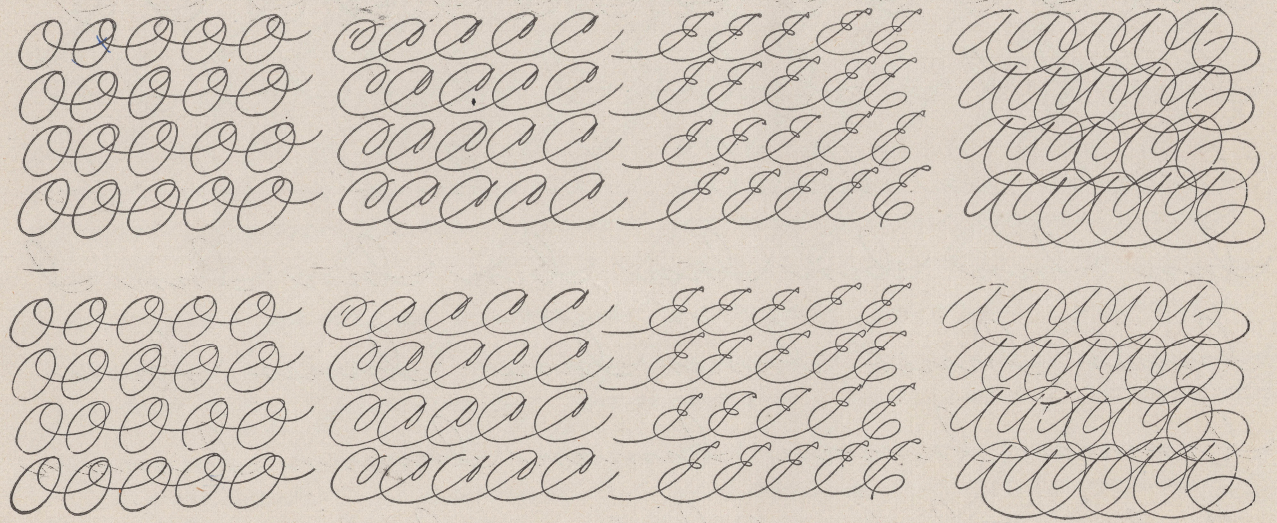
Small "f." The f is an extremely difficult letter, owing to its excessive height. The upper loop is like l, the lower loop like that in q. On account of the similar oval (left) movement in the two loops there is a great tendency to make the down stroke too curved. Check the movement slightly approaching the base line, and keep the back of the letter as straight as possible. Concentrate your mind and muscles on this letter. It cannot be made well, if you do it carelessly. Do not draw the letters. Strike out boldly, and be sure you use a good swing.

You cannot learn to write well in a day or a week. Intelligent, critical practice is the only high-road to success in penmanship. Observe, analyze, and *work, work, work.*

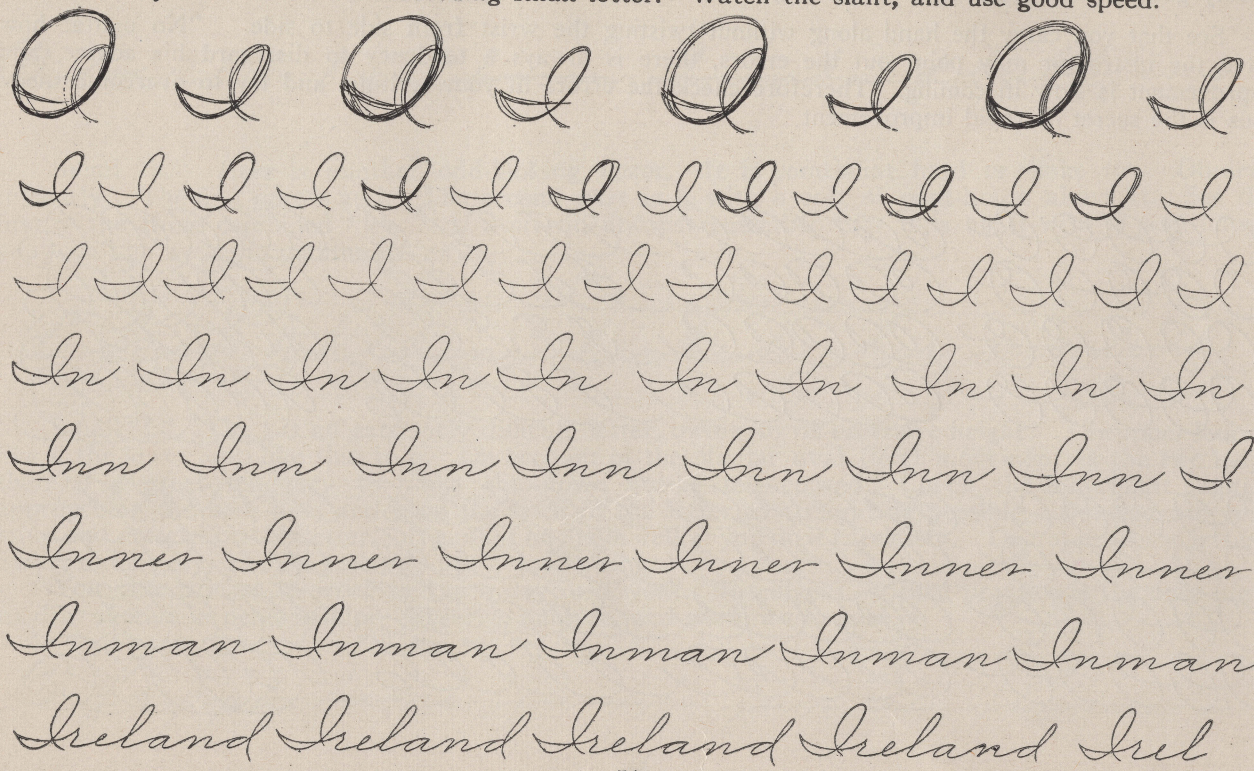


All good penmanship is characterized by uniformity in three things—size, slant and spacing. Concentrate on the work before you, and criticise unmercifully every letter or word you write. That, with good movement, will ultimately spell success. Anything that is worth having is worth striving for. Surely good penmanship is worth having.

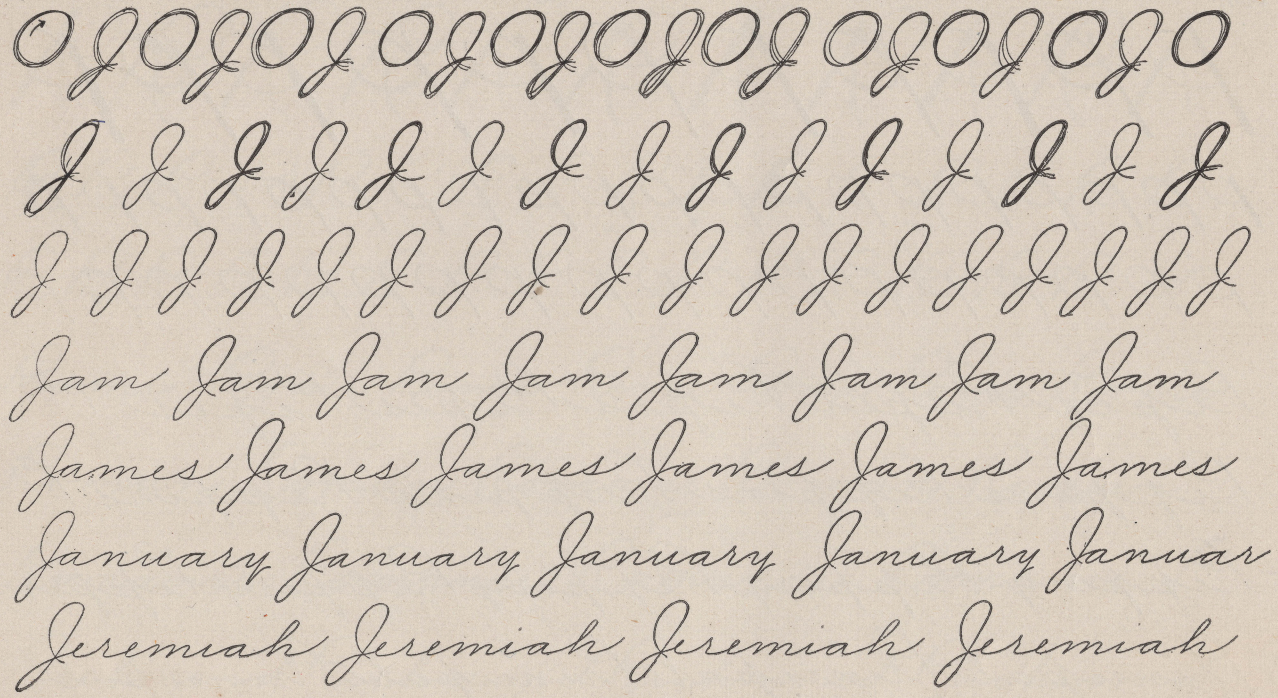
See that you carry the hand along without twisting the wrist from side to side. "No matter how often the instructor may point out the errors, there is always a tendency to disregard his advice, and improvement is slow in coming. Therefore check the errors in your writing, and try to overcome them. This is the secret of rapid improvement.



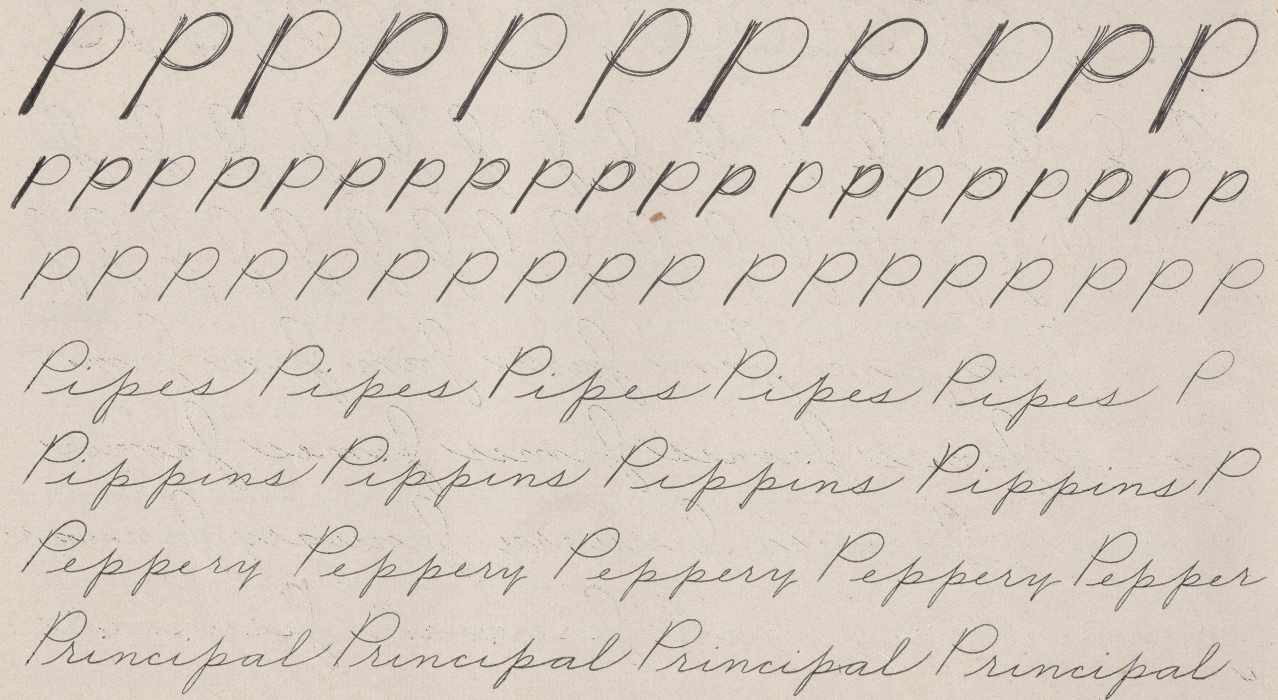
Capital "I"—Many people apparently find this letter very difficult. Probably it is an application of the old maxim that "Familiarity breeds contempt." It is used so frequently that we get careless in its use. It is a direct growth from the right oval. Keep the two loops as nearly as possible the same width. Try, also, to have the *three* lines meet at a point. Do not begin too far below the line; and endeavor to join the I to the succeeding small letter. Watch the slant, and use good speed.



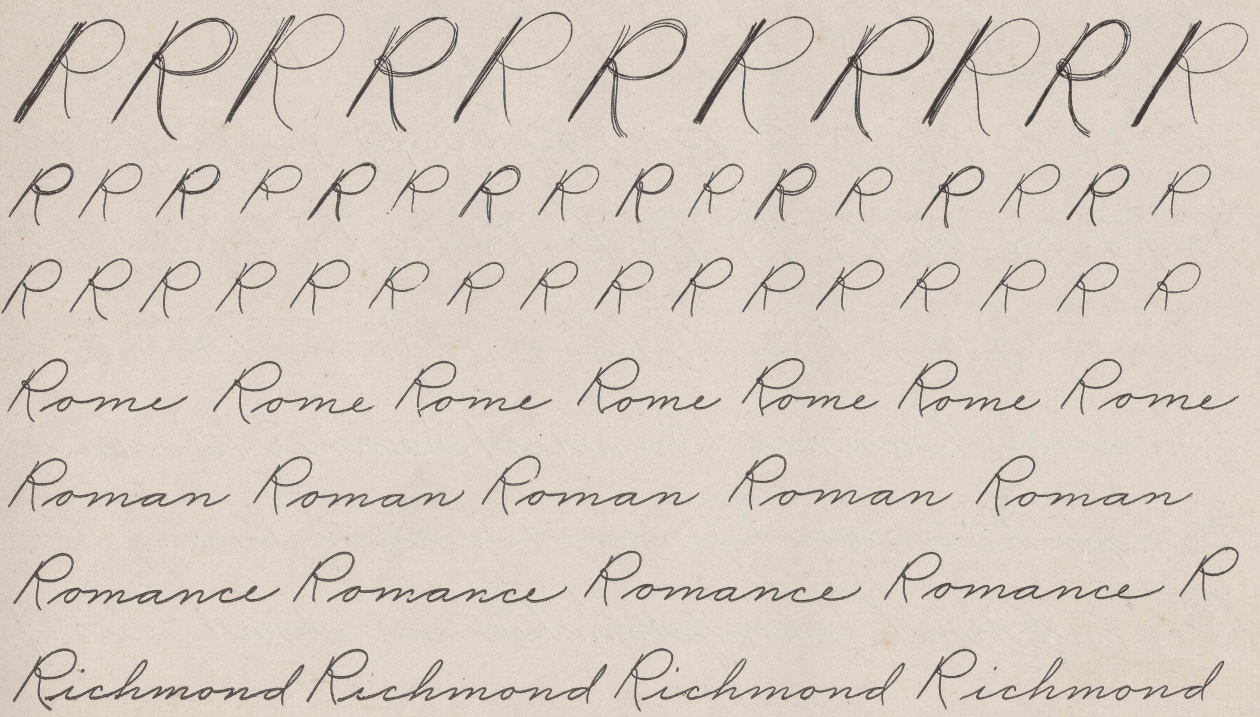
Capital "J"—This letter is very similar to the preceding one, although the upper loop is both longer and therefore wider. In the J, the loop begins at the base line. Keep the downstroke straight for about two-thirds of its whole length. The lower loop is shorter and narrower than the upper one. Round out the top and bottom nicely. Practice diligently on this letter. Owing to the oval movement in it there is a tendency to make it with too much curve. Others go to the opposite extreme and make it too straight, with angles at the top and bottom.



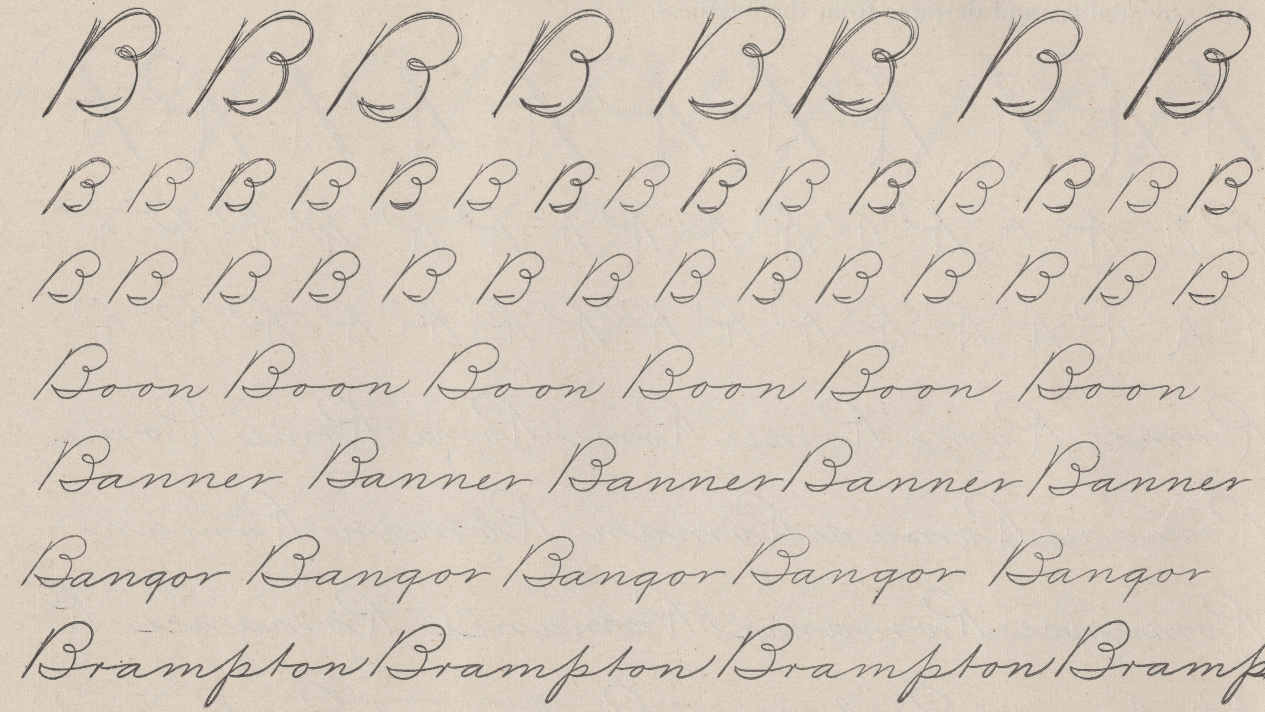
Capital "P"—With this letter we begin another group. It is made from the straight line exercise and a right oval. Notice the oval part carefully. It is slightly more than half the height of the whole letter, and is flatter than the usual oval. It is quite similar to a small d upside down. The first part is usually a trifle lower than the oval part. Do not lift your pen in making it, but strive hard to make your hand do what your head tells it. The words are purposely getting harder. That means harder work for you.



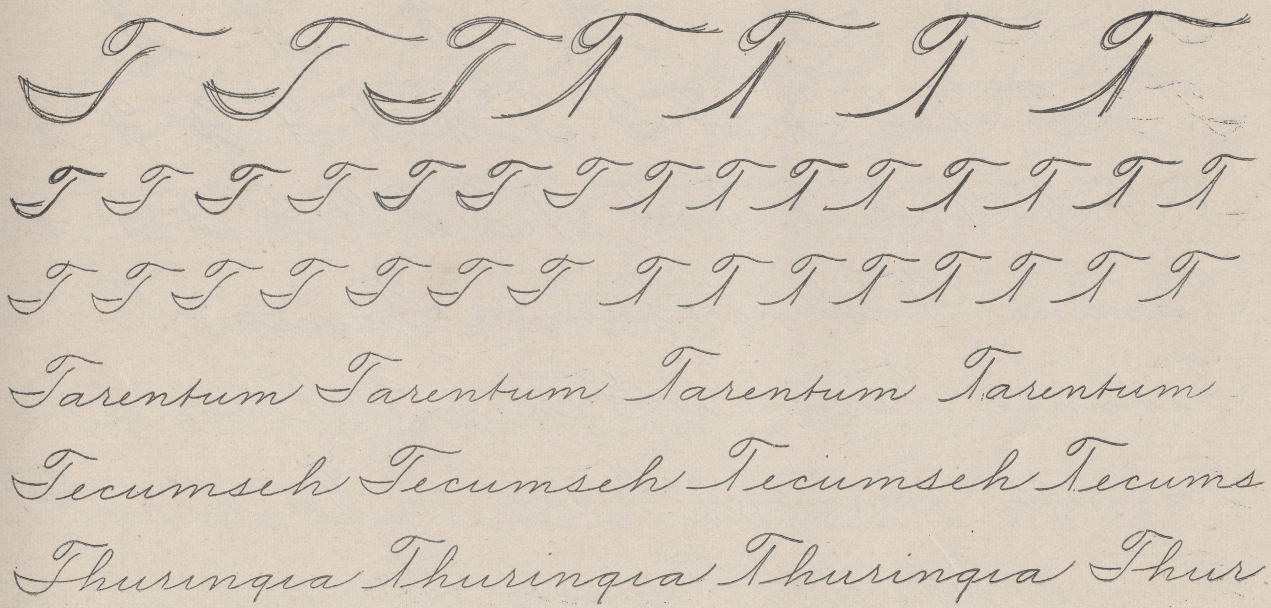
Capital "R"—This letter is a P with just one stroke, a compound curve added. Be sure the little connective loop touches the straight stroke, and notice its slant—upwards to the left. Do not lift your pen in making the "R." Finish it just below the line. Be positive, in the words, that you do not commence the initial stroke of the first small letter through the final stroke of the capital. Such a crossing tends to illegibility, and detracts from the neatness.



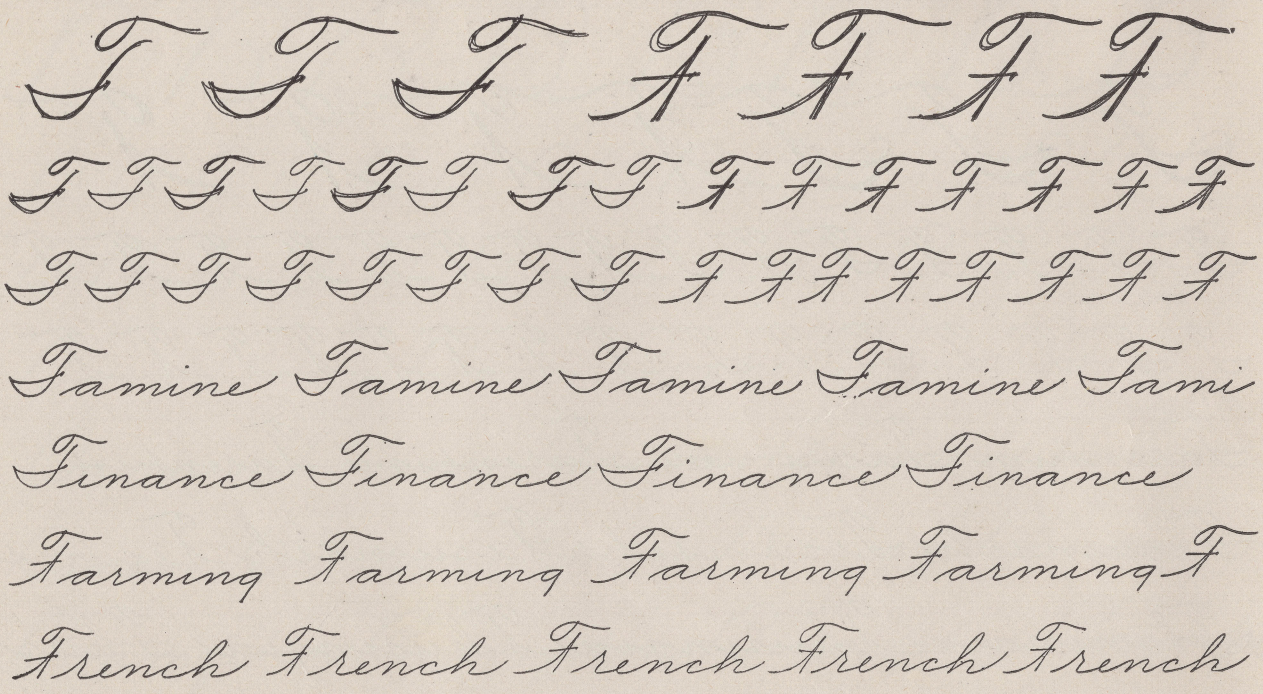
Capital "B"—It is merely a P with an added right oval. Notice particularly the size and direction of the small connective loop. It is slightly slanted upwards to the left, and the bottom part of it rests on a line half the height of the letter. Be careful to make it the right width.



Capital "T"—Here we have another group of letters arising out of the similarity of the main stroke. Practice the figure eight exercise. Notice the compound curve in the downstroke. The top is the beginning loop of the capital stem followed by a compound curve. The stem should be as far away from the oval as it is from the compound curve. Try to get the hook the correct direction. The words are made longer so that you may acquire skill in your lateral movement.

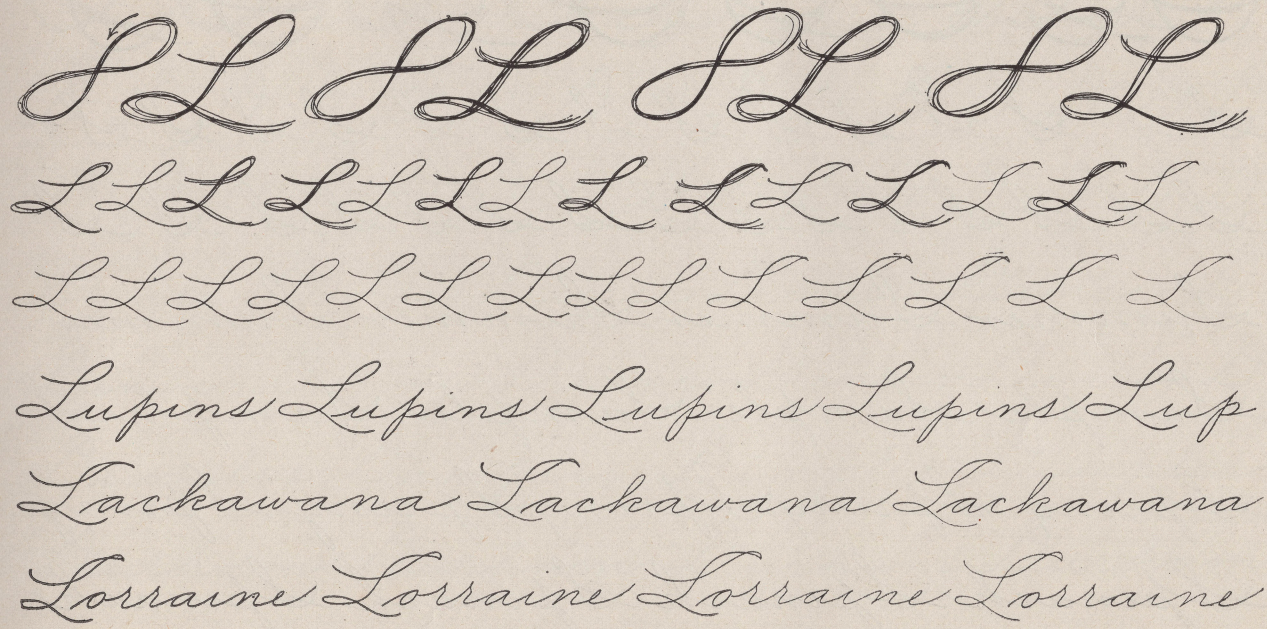


Capital "F"—The only difference between this letter and T is that the hook crosses the main stroke and ends in a tick. If you mastered the former letter you will have no difficulty in mastering this one. Concentrate your will-power and your nerve centers ought to respond, and you will be astonished how much more you can accomplish in a short time.



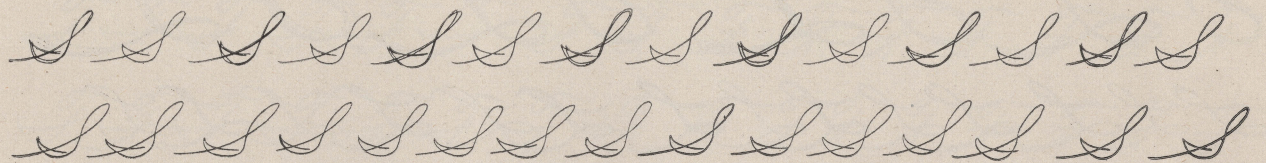
Capital "L"—Begin the letter a little more than one-half way up, so that the crossing occurs midway between the ends of the loops. The lower loop is flat, as it is in the Q. The second form may require more practice than the first; examine it carefully. It is the same top as we used in one form of C and E.

Make all down strokes as light as possible by means of speed and rhythm. The points of the pen should rest evenly on the paper to secure smooth uniform width of line.



Capital "S"—It is quite similar to L. The bottom is an oval like that in the T or F ending in a hook too. See that the crossing occurs half way between the end of the upper loop and the oval part. Do your best on the word, paying special attention to size, slant and spacing.





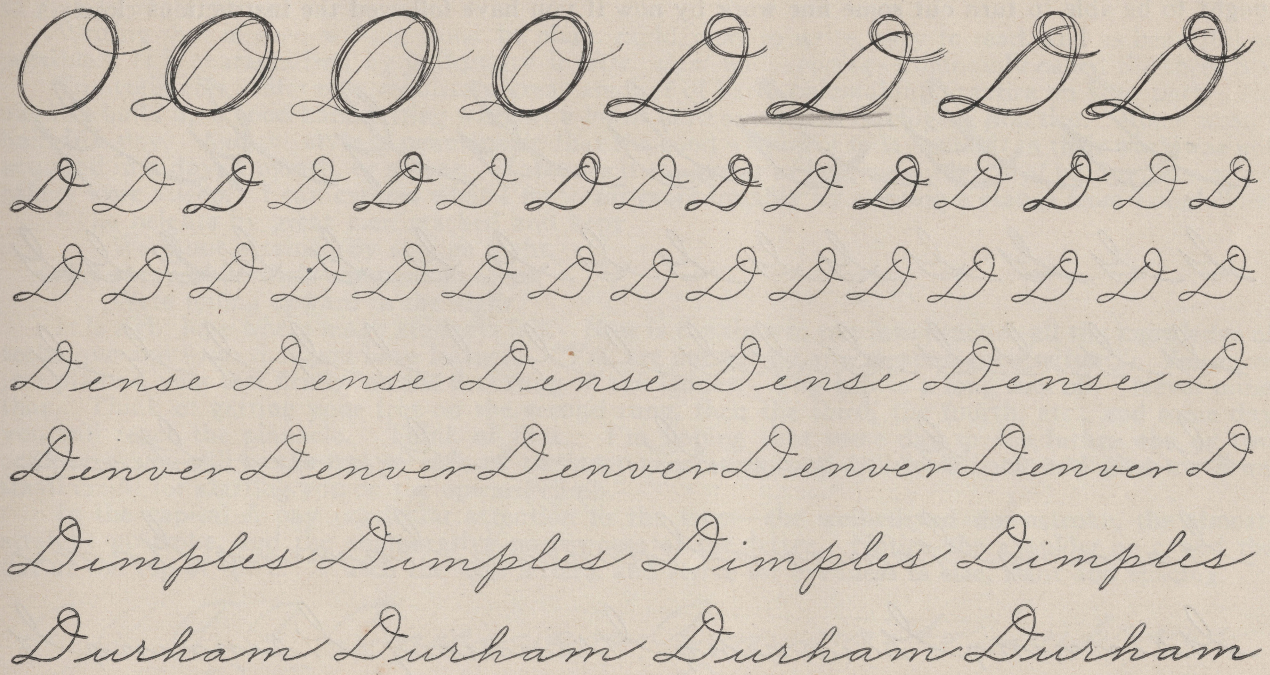
Summer Summer Summer Summer

Sample Sample Sample Sample S

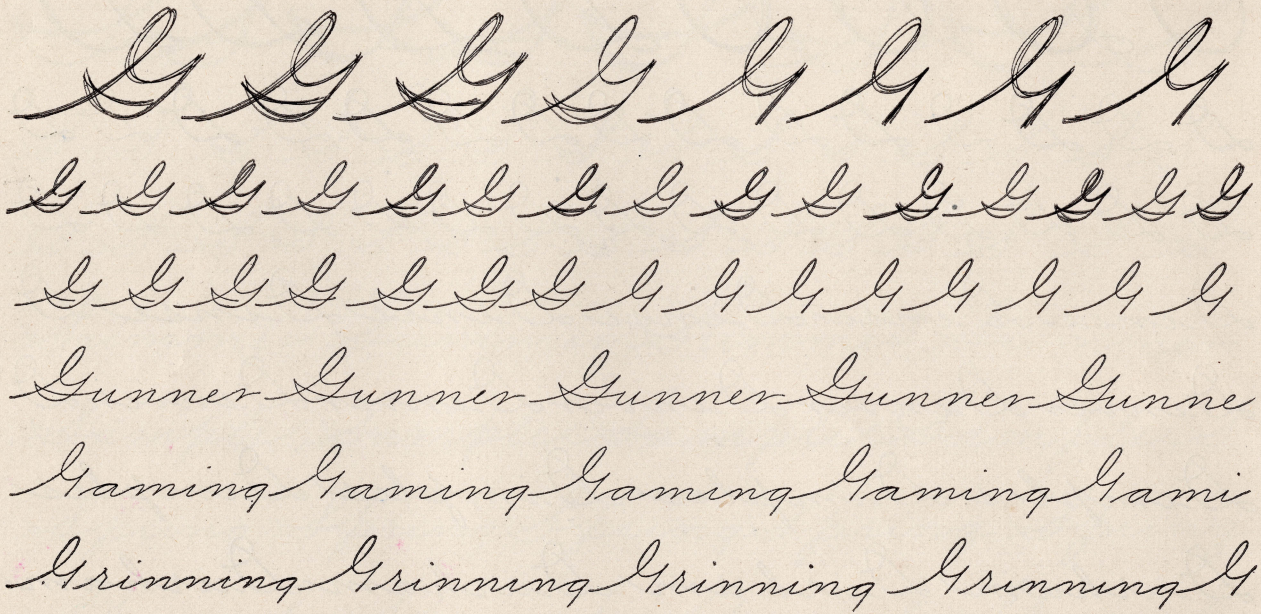
Spring Spring Spring Spring Spring

Spinach Spinach Spinach Spinach

Capital "D"—The downstroke is similar to that in the four preceding letters, the flat loop to that in Q and L, while the remainder is exactly similar to O. It seems a difficult letter but if you will use your eyes carefully, and criticise your efforts unfailingly, you will master it. Do your best always, and try to improve daily.



Capital "G"—Another letter that presents difficulty. It is composed of two ovals—left and right. The two-space left oval we find exemplified in the initial stroke, the one-space left oval in the rounded upper part, and the right oval in the rounded lower part. The upper loop is slightly more than one-half the height of the letter, while the shoulder rises more than one-half way up. Try to maintain the proper proportions in the several parts. In the abbreviated G, keep the final stroke on the main slant. You ought to be able to turn out some fine work by now if you have followed the instructions closely.



If you have carefully followed the instructions given, you should be able to sit in a healthful, easy, and efficient position. The proper way to hold the pen should have become a habit with you. Muscular Movement should have become firmly established. In other words, if you have done your best, you should have become master of the technique of writing and from now on you ought to be able to spend more thought on the forms of the letters, arrangement, neatness and spacing than you have been able to give to these phases in the past.

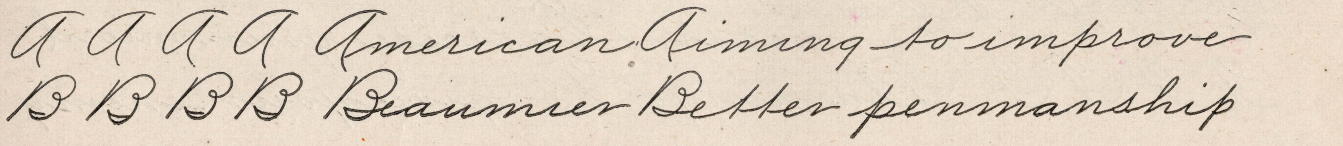
Writing that is *good* writing must be plain, rapid, easy to write, easy to read, and as beautiful as possible. It is characterized by uniformity in *size, slant* and *spacing*—commonly called the three S's.

To attain this uniformity requires a great amount of hard, painstaking practice on your part. No one can build up a good handwriting without a lot of hard study and intelligent practice. Rome wasn't built in a day. And the style of penmanship that the good writers of today exhibit in their work was not acquired in a day, a month, or a year. Rather is it the result of long weary hours of study, often when others were asleep. I can express what I mean far more forcibly by quoting a stanza from Longfellow:

"The heights by great men reached and kept
Were not attained by sudden flight,
But they, while their companions slept,
Were toiling upward in the night."

It is right here where many students fail. Now is the time to put into practice all the knowledge of technique and form that you have learned. "You are not yet by any means a good writer." You have just planted your feet firmly on the first rung of the ladder. The top is a long way off. Never mind that. Think of getting your feet on the second rung, then the third, the fourth, etc., and some day you will reach the pinnacle. Think of that. I'm hoping that some day in the future one or two or three of you will be the real *penmen* of the next generation, and will look back and give me some small credit for starting you on the upward climb.

In the capital A pay particular attention to the form—the well-curved downstroke, the almost-straight upstroke, and the comparative narrowness of the letter. Notice the shoulder on r, and the dot at the top of the c. Watch the loop letters, and strive for evenness in size, slant and spacing.



The connective loop in B gives a great deal of trouble. It should either be flat or point upwards towards the left. A line drawn on the right side touching the two loops should be parallel with the initial straight stroke. Be sure the letter looks graceful. Make a plain loop in e. Do not make "loop" in t. Watch the ending strokes, because they add or detract greatly from the appearance of the writing according to the length, slant, etc., that you make them.

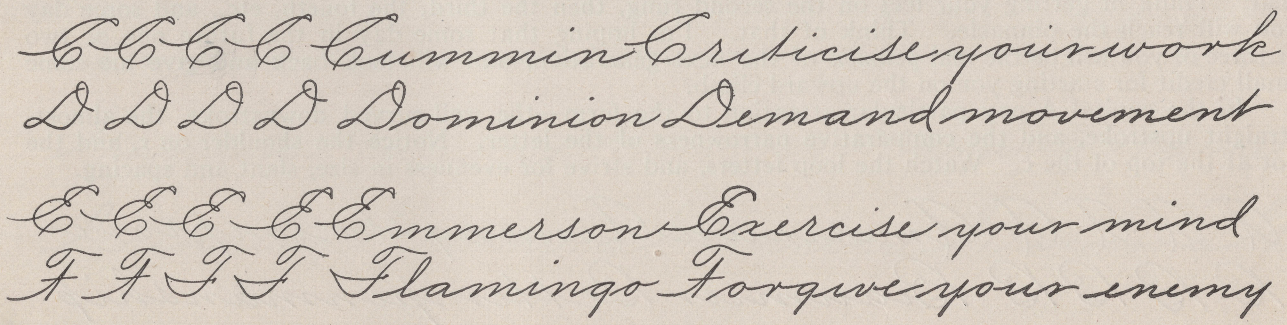
Strive for perfect alignment, thus giving you correct spacing.

Here is a splendid style of C for use in business. It is not very difficult, since you had one similar in the connected drills in a former lesson. The initial stroke is a compound curve. Endeavor to keep the two loops about the same width and on the same slant. Pay special attention to the r's, s and k in the sentence.

In the D, the loops require attention. Keep the lower one as flat as possible, and the upper one as near as possible the same size as in the copy. Round out the tops of the m and n and finish the t carefully.

Make about 6 lines of D's, 6 lines of Dominion, and 6 lines of the sentence, trying particularly to keep the letters in exact perpendicular alignment. Then write the copy as a line, using the same care as to the alignment. Do not cease practicing until you can turn out a fine page. Use this method throughout the whole of the alphabet. Strive for neatness, speed, and nice arrangement. Eliminate all long initial or final strokes, thus adding simplicity and charm to your writing.

In this E the initial stroke is a compound curve similar to that in C in Copy 2. Endeavor to make the three loops the same width. Do not make the ending strokes in n and d too long.



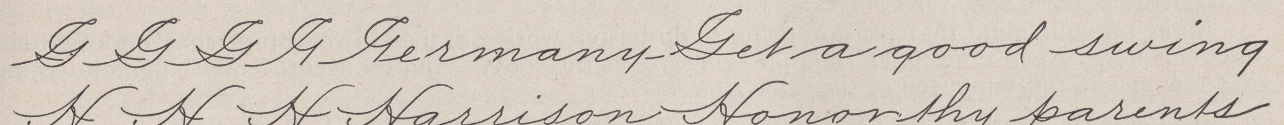
Be careful of the top of F. See that it is not too big nor too small. Maintain a just proportion between the two parts. This will enhance the beauty of your writing.

Do not become so interested in the forms that you forget completely *how* you are working. Keep an eye on your position and movement, and be very positive that you are conforming absolutely to the requirements with respect to these two things.

The beginning stroke in G is another compound curve commencing at the base line. See that the shoulder comes up more than half way. Make a decided loop in e, a dot at the top of w, and notice especially the length of g, y and p.

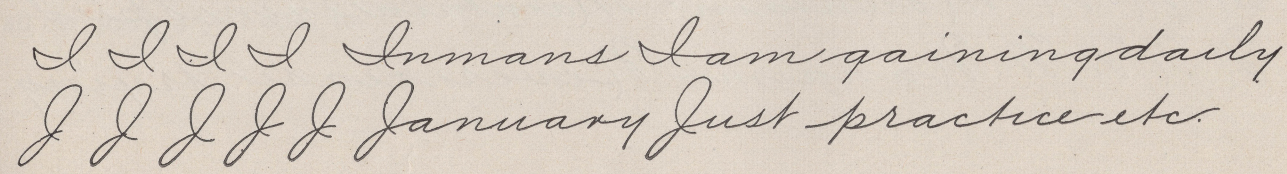
Pay special attention to the dot at the end of the first part of H, the curve at the beginning of the second part to match the curve at the bottom of the first part. Do not make the curves too long, otherwise the letter will appear too straggly. See the relative proportions in the two parts and endeavor to imitate them exactly.

Criticise your work unsparingly. Hold it out at arm's length, and you will probably see errors in it that you did not suppose existed. Then go at it all over again and see how many of them you can eliminate.



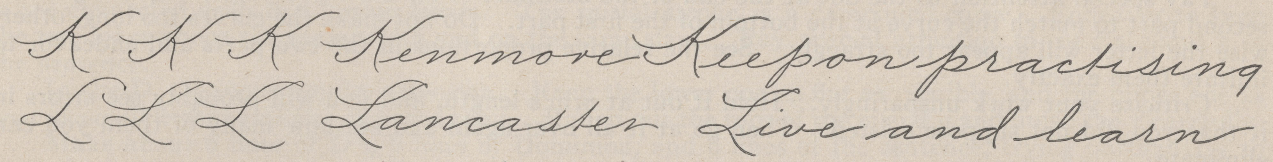
In the I try to have all three lines meet at one point. Make "I am gaining daily" the watchword of your practice.

Be careful to make the loops as long as those in the copy, and watch that your minimum letters are all the same height. Examine your page closely when completed, and see wherein you can improve it.



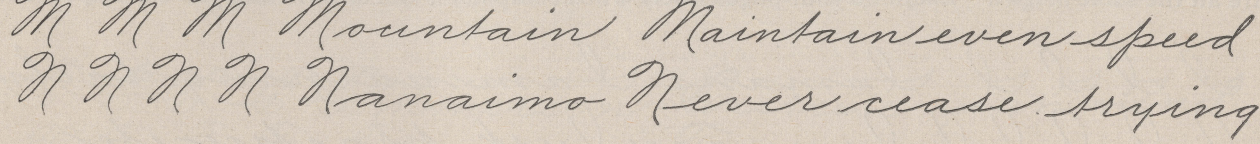
The first part of K is similar to that in H. The last part consists of two compound curves connected by a small loop, either flat or pointing slightly upward towards the left. Watch the spacing, and the slant of the downstrokes. Irregular slant is a serious fault in any writing.

Be careful of the proportions in L. See what a fine symmetrical page you can turn out with that half line "Live and learn."




Make up your mind that you are going to do better work on these two copies than on any other previous ones. Keep the small letters the same size as the copy. Aim for accurate writing, maintaining good movement and fair speed at the same time.

Study, criticise, analyse, and practice, practice, practice. Concentrate your whole energy on one copy until you can see a substantial gain before trying the next one. That is the only way you can ever succeed. Be patient, painstaking, and diligent, and then you cannot help but achieve success.



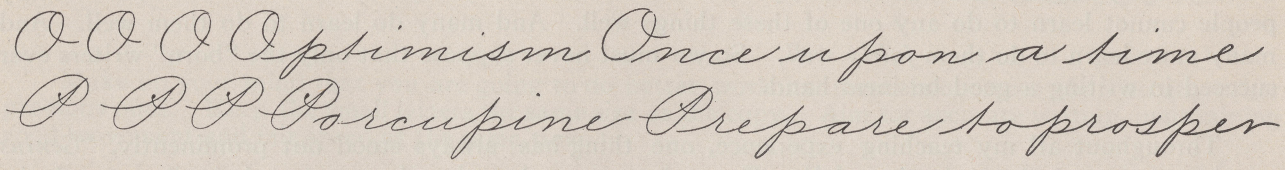
**ENTHUSIASM**—How often even in the course of a year we hear the expression, "I can't learn to write. It isn't in me!" And how often, too, when we trace it back we find that it really has its origin in a dislike for the work because the pupil found it difficult to hold the pen properly, and so never developed correct muscular movement, and never experienced the ease and freedom with which arm movement writers perform their work. No wonder they get discouraged. Here is where the real live teacher shows wherein his success lies. It is no hard matter to teach the enthusiastic successful pupils. Teaching a discouraged, unsuccessful one is quite another thing.

It should be understood that while, doubtless, all the master penmen such as Madarasz, Courtney, Zaner, Flickinger, Mills, Lupfer, et al, were "born" writers, just as Paderewski is a born pianist, Melba, a born singer, Paganini a born violinist, yet there is no reason why any number of the common ordinary people cannot learn to do any one of these things well. And many do learn to do them well. And many more learn to do them *fairly well.* So we must never suppose that only the "born" writers ever succeed in writing a good business hand.

Throughout all my teaching experience, one thing has always stood out prominently, "*Genius consists almost wholly in hard work.*" Even the top-notch artists have to work hard to reach the heights they occupy. And I have often seen a boy or girl splendidly equipped to excel in penmanship, passed on the way by other boys or girls whose sole claim to success lay in their hard work. Any one who has ambition, a desire to excel, and energy to study and practice can become a fine business writer or even a professional penman. I want every student of these lessons to store up in his or her mind this one fact. That success in penmanship depends on the amount of work they devote to it. You all can learn if you want to.

Capital "O"—Because it is such a simple letter it is usually made poorly. Examine it carefully. Notice the comparative width to the height—⅔-¾. Also the size of the finishing loop—about ½ way over and ½ way down. Do not make the ending stroke too long. Practice the O's in columns first, making at least a one-page column. Then practice the word in the same way, paying special attention to the p, t and s. In the half-line try to keep each word in exact perpendicular alignment. Watch the dot at the top of c, and be sure to make the downstroke similar to that in o. Pay attention to the slant, and spacing. Do not go slowly. Write fast enough to make the lines have "life" to them.

"P"—In the P, notice the initial stroke, the slant of the downstroke, the width of the large loop on the left and the round part on the right. The latter is ½ the width of the left oval part, and comes ½ way down. Practice the individual letters, the word, and the half line in the same manner as you did the line above, paying special attention to r, c, p, and s. Use your best movement, correct speed, and be neat, and orderly.

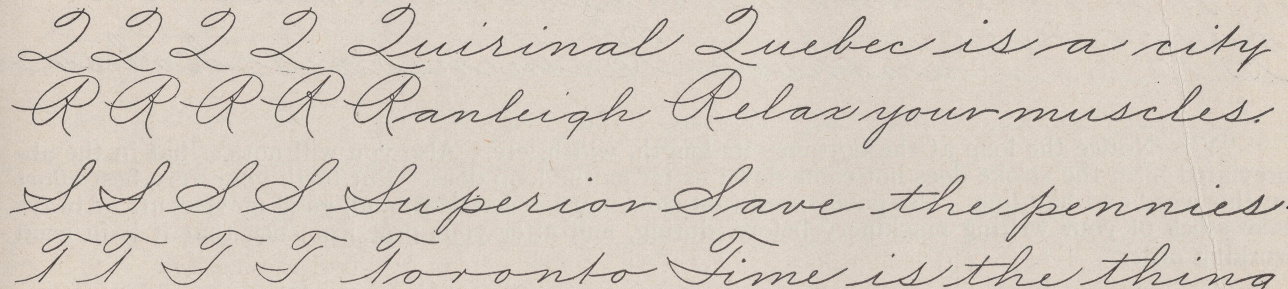



"Q"—In the Q, notice the initial loop, its size, and slant. The bottom loop rests on the line, and should be flat. In the word, make the bottom of the u round, also the top of the n. Many students have a tendency to make the last part of n or m sharp. To overcome this make this part a shade shorter than the previous one. Watch the b, c, and y in the half line. You might make 2 or 3 pages of this short sentence—two to a line—and derive much benefit from your work. Try it.

"R"—A splendid form of R for developing control over your movement. It has the same relative proportions as the P. Be sure you make the connective loop point either flat or upwards towards the left. Keep the downstrokes in l, g and h straight, and on the same slant. The half line contains some good advice as well as a good exercise for practice. *Watch the loop letters. Make them about ⅔ of a space high. The capitals should not be less than ¾ of a space, nor more than ⅘ of a space.* In this way, they do not often conflict with the line above, consequently the page should be neat and legible. Do your best on these copies, and then try to do even better than your best. That is the way to excel.

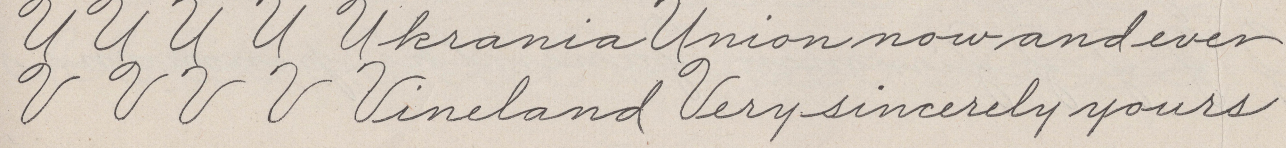
"S"—Here are two different forms. Learn to make both. Neither is hard. Try to keep the crossing midway down. That word "Superior" is a good one to practice. Put lots of pep and life into your work as soon as you have got the "hang" of the word. You ought to put up a beautiful page of that half line. But you will need to do some preliminary work on "the." Notice the spacing in it, also the second part of the h. As soon as you have mastered this sentence, take a new sheet, and show your teacher that you can put up a neat, well-written page. Send me a page too.

"T"—Be careful of the top. It gives a great deal of trouble. Notice especially how far it is away from the stem, also the length and slant. The spacing in Toronto requires watching. (Try to get the "r" right.) In the half line, I made the length greater than any previous one so that you would shorten up the distance between letters and between words a little. Do your best to turn out a fine neat, accurate, beautiful page.



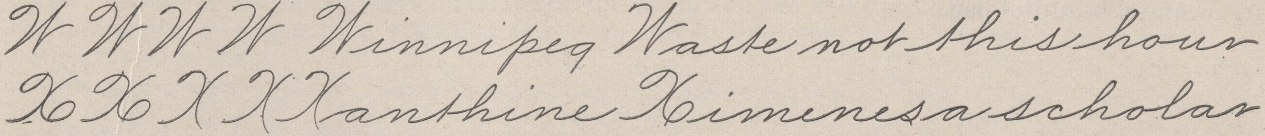

"U"—Try to get a good beginning loop or dot, and watch the compound curve in the downstroke. The second part is not as high as the first. Do your best to put up a masterpiece on that half line. It lends itself readily to that purpose.

"V"—If you learned the U, you will have little difficulty with the V. Notice particularly the compound curve in the last part, its height and direction. Strive for accuracy, speed and beauty.



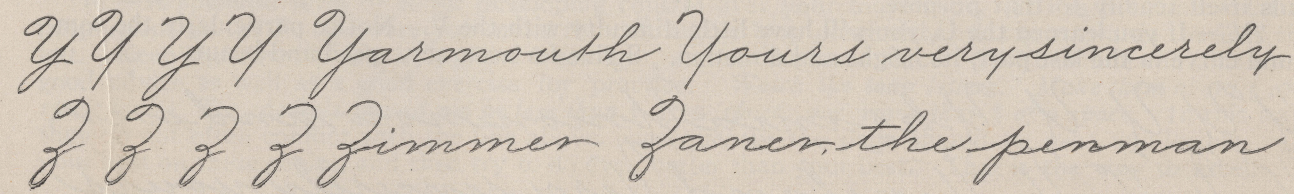
"W"—If you have analysed this letter correctly, and discovered that all the strokes are curved (some but slightly), then you won't have any difficulty in learning it. Strive for uniformity in size, slant and spacing in all your writing. Remember the advice in the half line. Put all your heart into your practice, and then you can't fail.

"X"—Not used often, but good for movement and control, as you have to change from a right to a left oval in making it. That word "scholar" will require watching. Try to keep the loops in h and l the same size and slant.



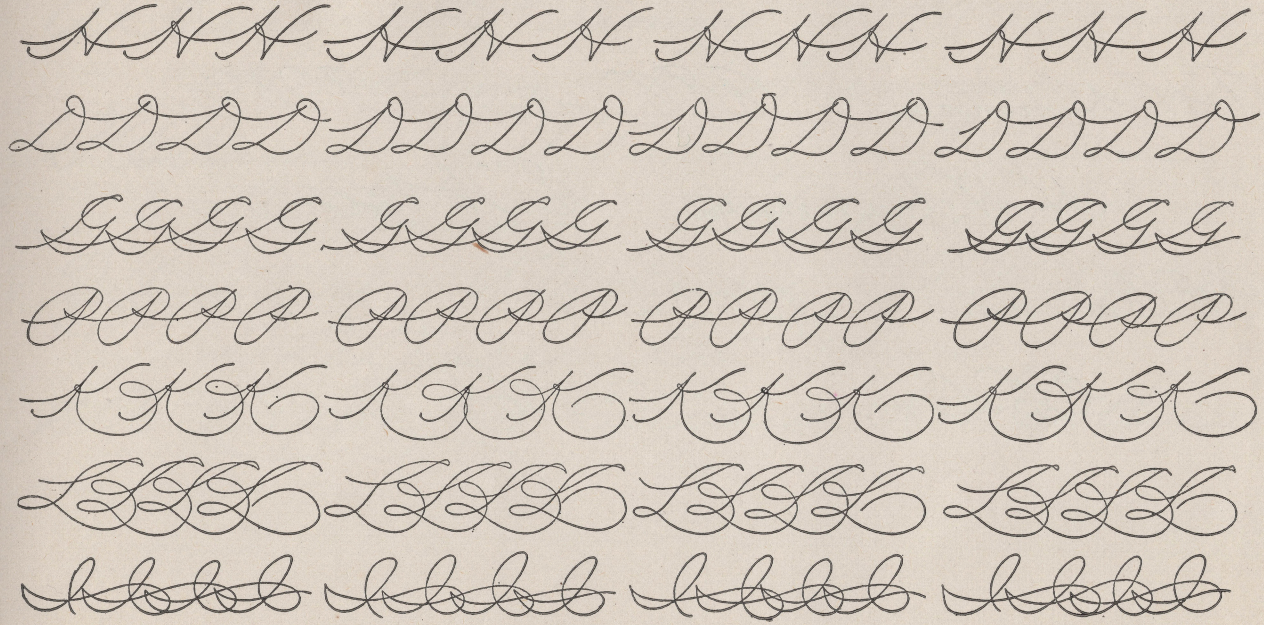

"Y"—Notice the loop at the bottom—its length, width, etc. Also you will notice that in the abbreviated form the stroke does not come down as far as the loop does. Put forth your very best effort on this word and half line. Use good speed (not slow, nor yet hurried), and, good movement. Always take stock of your writing machinery before, during, and after your practice. See that it is in good working order.

"Z"—The last of the alphabet. Try to keep the connective loop flat and on the line. The word and the half line are adapted to the making of a splendid page.

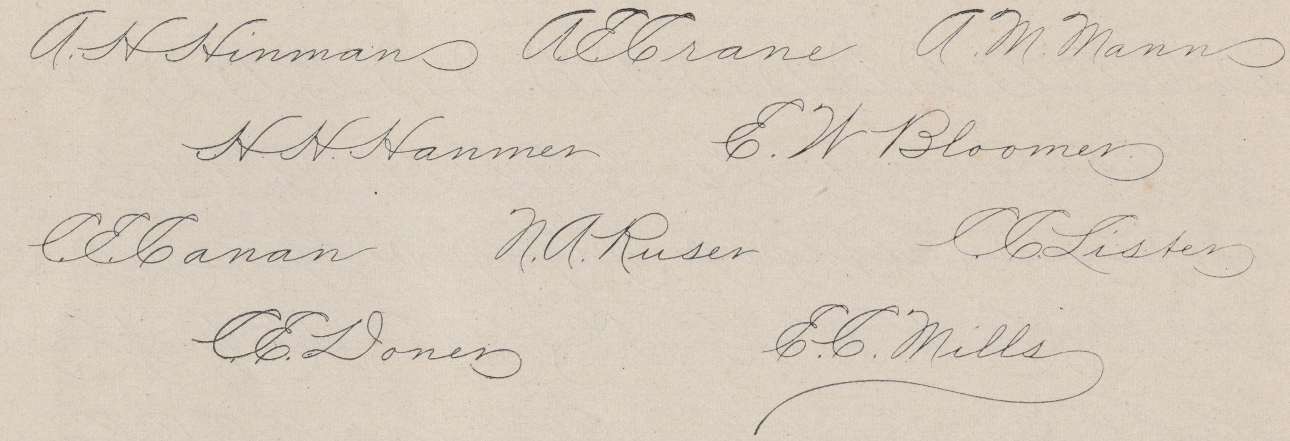


No. 1.—Here are some good movement developers. Swing boldly at them, paying special attention to spacing and speed. They cannot be mastered in a moment, so spend some time on each.

These combined-letter drills provide more worth-while practice in developing control of the movement. Practise the letter singly at first. Then combine two, then three, four and lastly five. To increase the lateral movement, try these forms all the way across the page, bearing in mind that the slant and size must be the same at the end as at the beginning



**In practising signatures, it is well to make a combination of the first two letters first. When this can be done easily and skilfully, then add the third letter. Work at this until the combination can be made with facility. Then add the small letters, and practise the signature until decided improvement is apparent. Not all the letters can be joined easily or gracefully, as is the case with N. M. Moore, Y. U. Varney, etc. Work out a combination of your own name; hand it to the teacher for correction and suggestion. Only plain forms, not complicated ones should be attempted or used.**

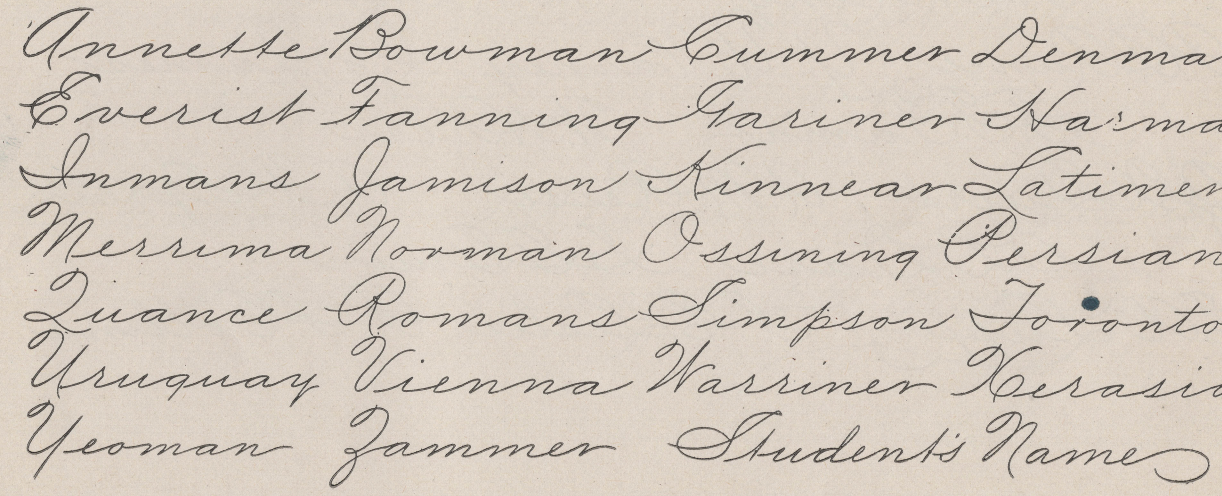


No. 2. A good test of your writing skill will be found in these signatures. Practice them critically and diligently until you are able to write each one freely, easily and accurately. Never be content with mediocrity. Nothing but the best should satisfy you.

A. C. Ewen O. D. Grimm N. M. Moore
H. A. King P. B. Rennie
P. B. Rance Y. U. Varney L. D. James
T. T. Tamar W. H. Kerr
Z. X. Quirt A. M. Reese A. F. Spree
D. D. Dare G. G. Gruen
E. A. Lupfer S. E. Leslie R. S. Collins

Never be afraid to spend your spare time in practicing penmanship. The extra skill you acquire in this way is always an aid to you in after life, no matter what phase of business you may enter. It is an easy accomplishment to carry around, and often is the surest passport to an entry into a business career.

No. 3. Here we have words containing all the capitals of the alphabet. Work for uniform size, slant and spacing. See how easily you can swing off these words using a free and rolling motion of the arm. Watch the copy closely. Criticise your work unsparingly, and do not practise carelessly. Perfect co-ordination of eye, mind and muscle will produce perfect writing.



No. 4-16. In learning to write sentences, practice each word separately until you can write it well. Next, write each word six or eight times in columns each in its proper position in the line. Then write it as a line, paying special attention to the initial and ending strokes and the spacing between the words. Go over each line carefully, marking the errors, and then write it again trying to overcome the faults you discovered. If you do this systematically the last line of the page should show marked improvement over the first one.

Ancient armour arrived at Arnprior

Ben Baldwin brought brown bread

Curious covered caravans came up

Diminutive dancing dames danced

Eastern empires employed enemies

Flaming finance finishes famously

Good writing always in demand

N. H. Hammond harries his hounds

I am going to improve my writing

Join the letters with ease and care
Keep your hand moving regularly

Learning to write requires practice

Many minor matters very muchly mixed

Nine men mining in a new mine
Owen Orme runs a store in Ottawa

Philip purchased a pit of ripe pippins
Quit not until you become an expert

Rearing rare reindeer requires rupees

Specimen of commercial penmanship

The good a man does lives after him

Use an easy muscular movement

Vice stings us even in our pleasures

Wear warm woollens in winter weather

Your letter was received yesterday

Janesian is the mecca for penman

In the business forms study well the style, arrangement, spacing and size. Maintain the same wording as in the lines in the copy. Write and rewrite each one many times until you notice an appreciable improvement.

$14 00/100

Greenmore Apr. 9, ——

Due —— James Brown ——

Fourteen dollars in merchandise from my store.

E. A. Dinsmore

$309 00/100

Kinmount Ont May 12.

Four months after date I promise to pay —— Aultman & Browning

Three Hundred nine ——00/100 Dollars

Value received ——————————

C. A. Pierce & Co

$691 00/xx

Toronto, Sept. 7 —

Received from H. H. Kranmer

Six Hundred Ninety-one ..... Dollars

in full of account.

E. H. Covington & Co

The Royal Bank of Canada.
INCORPORATED 1869

$351 80/100 Due July 15 Toronto, Ont. June 12, 19 —

Thirty days after date I promise to pay

to the order of R. Jenkins & Co

Three Hundred and Fifty-one 80/100 Dollars

at The Royal Bank of Canada, value received

J. Turner

No. 126

Applied writing is very interesting and should not be very difficult for you if you have practiced each individual letter and word carefully in the preceeding lessons. This work puts into practice all the previous training which you have been doing.

In practicing these copies consider your position and movement. If you find that you are going back to a cramped, slow movement turn to some of the easy movement exercises and individual letters and work upon them. In fact, it is advisable each day to do a certain amount of review work on all of the letters.

Watch the spaces between and within words in order that all letters may look as though they belong to the same family, so that each word stands out by itself plainly. Study arrangement, slant, height and proportion of letters. After you have written a page stand it up in front of you and step back a few feet to see the general appearance of the page.

The more practice you do the more skillful you will become.

In the paragraphs pay special attention to the style, arrangement, size and spacing. Write the same number of words on the line as in the copy. Be careful of the initial and ending strokes, and use good movement and speed in writing. Rewrite each one many times, striving to correct all the error that were in the preceding one.

I, Charles Lounsberry, being of sound and disposing mind and memory do hereby make and publish this my last will and testament, in order, as justly as may be, to distribute my interest in this world among succeeding men

There is no accomplishment a young man or woman can possess equal to a good handwriting and those who acquire it are sure to be wanted in business

In poetry, if the length of line will permit it is advisable to indent the even-numbered lines about half an inch or more, according to the length of the line. It adds greatly to the apppearance of the page.

Criticise your work as unsparingly as you expect your instructor to do. That is the only way to insure permanent success in your ambition to become a good writer.

O many a shaft at random sent
Finds mark the archer little meant!
And many a word at random spoken
May soothe or wound a heart thats broken

Dr. Cash Receipts

| DATE | | CREDIT | PARTICULARS | L. F | CASH DR | BANK DR. |
|---|---|---|---|---|---|---|
| Jan. 19- | 2 | R. Lundy - Capital Invest. | | | 500 00 | 5500 00 |
| " | 4 | Sales | Cash Sales | | 270 00 | |
| " | 5 | " | " " | | 200 00 | |
| " | 6 | Cash Deposit | | ✓ | | 600 00 |
| " | 6 | S. Fraser | a/c | | 200 00 | |
| " | 7 | Sales | Cash Sales | | 400 00 | |
| | | | | | 1570 00 | 6100 00 |
| | | | | | 1570 00 | 6100 00 |
| Jan. | 8 | | Balance | | 760 00 | 4950 00 |

# Cash Payments Cr.

| DATE | | DEBIT | PARTICULARS | L. F. | CASH CR. | BANK CR. |
|---|---|---|---|---|---|---|
| Jan. 19- | 3 | Office Furniture | | | | 300 00 |
| " | " | " " | Safe | | 80 00 | |
| " | 4 | Gen. Expense | | | 50 00 | |
| " | 5 | G. Thomas | Ck. on a/c | | | 800 00 |
| " | 6 | Bank Deposit | | ✓ | 600 00 | |
| " | 7 | T. Warne | Ck. on a/c | | | 50 00 |
| " | 7 | Wages | Cash | | 80 00 | |
| | | | | | 810 00 | 1150 00 |
| | | | Balance | | 760 00 | 4950 00 |
| | | | | | 1570 00 | 6100 00 |
| | | | | | | |
| | | | | | | |

| | | | | | |
|---|---|---|---|---|---|
| Nov. 1 | Cash Dr | | 7 | 300000 | |
| | Capital Cr | | 7 | | 300000 |
| | Investment | | | | |
| 3 | Furniture & Fixtures Dr | | 7 | 25000 | 25000 |
| | Cash Cr. | | 7 | | 25000 |
| | Bought for cash | | | | |
| 4 | Expense Dr | | 8 | 1500 | |
| | Cash Cr. | | 7 | | 1500 |
| | Wrapping paper, twine, etc. | | | | |
| | bought for cash | | | | |
| 5 | Delivery Equipment Dr. | | 8 | 75000 | |
| | Canada Auto Sales Cr | | 8 | | 75000 |
| | Bought car on terms 10 days. | | | | |
| 6 | Merchandise Dr. | | 7 | 145000 | |
| | Dominion Shoe Co. Cr. | | 8 | | 145000 |
| | Bought a stock of Mdse | | | | |
| | on terms of 10 days. | | | | |

Paragraph and page writing are very interesting. You should be able by this time to write each individual letter well and to write individual words well. You should now work for general effect. See that the appearance of the page is good, that means that the margin should be uniform and neat, the slant uniform, the spacing regular, each letter resting on the base line, all letters the proper height, graceful flowing movement and uniform light touch.

If any one letter or part of the page attracts attention unfavorably due to crowding or other defect you should practice on that particular part until you can write it as well as the other part of the page.

Keep up your practice if you would succeed. Now is the time to do the most practicing so that you can retain what you already have learned.

Dear Students,

This concludes the course of lessons in business writing that began in the September issue. If you have received from either the copies or instructions, any benefit, or a new view-point that may enable

you to improve your penmanship. then my aim in writing the course will have been attained.

Thanking you for your interest, and wishing you increasing success in the future, I am

Yours sincerely

J. Bailey