

Lessons in Practical Penmanship

H.P. Behrensmeyer

Created on September 5, 2005 11:13 am

This image displays a grid of 50 small, individual pages from the book 'Lessons in Practical Penmanship' by H.P. Behrensmeyer. Each page is a lesson page, numbered 1 through 50. The pages are arranged in a 10x5 grid. Each page contains a mix of text, diagrams, and handwriting examples. The handwriting styles shown include various cursive and semi-cursive forms, often with accompanying diagrams that illustrate the mechanics of penmanship, such as the formation of letters, the use of the pen nib, and the placement of the hand and paper. Some pages feature illustrations of a person writing at a desk, while others show close-up details of specific letter formations or penmanship techniques. The overall layout is clean and organized, typical of an instructional manual.

Lessons in Practical Penmanship

H.P. Behrensmeyer

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Lessons
IN
Practical Penmanship
BY
H.P. Behrensmeyer

Lessons in Practical Penmanship

H.P. Behrensmeyer

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*Lessons
IN
Practical Penmanship*

*These lessons are presented in a
logical and systematic manner,
so that those studying them may
rapidly develop into good business
penmen.*

H.P. Behrensmeyer.

PUBLISHED BY D. L. MUSSELMAN, QUINCY, ILL.

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LESSONS IN PRACTICAL PENMANSHIP

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INTRODUCTION

In publishing this text on the subject of Business Penmanship we make no claims to originality of forms or of the movement used in the production of good penmanship, but we do claim some originality in presenting the subject.

We sincerely believe that anyone who will devote part of his time to conscientious and regular practice of the art as presented in this book, will not fail to learn to write a good, free, legible hand.

Most people labor under the mistaken impression that only the naturally gifted may acquire any degree of skill in penmanship. We can not all become artist penmen yet any person can become skillful through practice, and every one owes it to himself to become proficient enough to write legibly.

If we succeed in our efforts to inspire the young men and women of this country so that they become better writers, we feel that the mission of our little book has been accomplished.

GOOD WORKING MATERIALS

Good materials are a necessity if you expect to do good work. It is advisable that one use a good quality of paper, size 8" by 11" with standard ruling.

A free flowing ink, either black or blue black, is best. If it should thicken, add a little rain water to improve it.

Steel pens, medium sized and smooth pointed, should be used. Avoid the heavy, coarse pen as well as the very fine pointed steel pen for practicing business penmanship. The very fine pointed pen is used by the pen artist for flourishing and work needing a fine delicate line. Fountain pens are made for convenience, not for penmanship practice.

A blotter, to prevent soiling the paper, may be used to rest your hand on in writing. The use of a penwiper will help keep your pen in good working order.

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THE ESSENTIAL POINTS ARE STUDY AND PRACTICE

The system of instruction upon which these copies are based, is recognized as standard wherever good penmanship is in use.

In the study of penmanship, you should have a clear conception of the form of the letter in order to produce it properly. Study each form until you can picture it in your mind so clearly that you can detect the slightest error as soon as you see the letter. We can only correct our faults in penmanship when they are plain to the eye. The study of form is an excellent mental drill for training the mind in proportion, spacing and relation of forms.

“Mechanical habit of motion cannot compensate for this want of knowledge, nor can accident accomplish what should be acquired by design. As well might it be expected that a manufacturer should depend upon the movements of his fingers and position of his tools without any knowledge of the forms he is making.”

—Rembrandt Peale.



POSITION

Sit erect facing the desk, your feet firmly on the floor, your elbows on the desk. In this position the arm rests on the muscle or fleshy part of the

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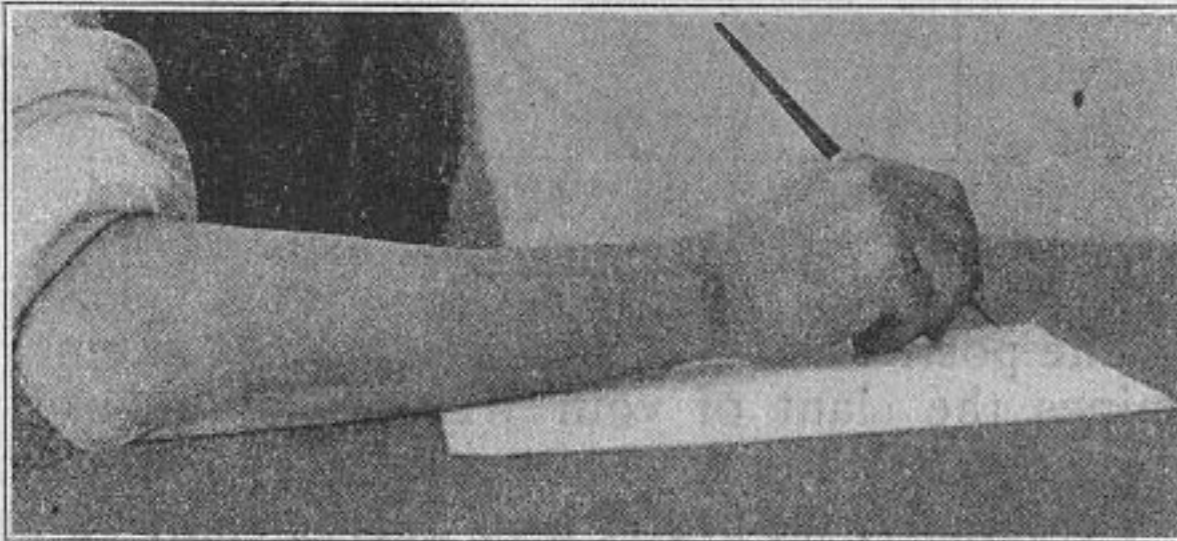
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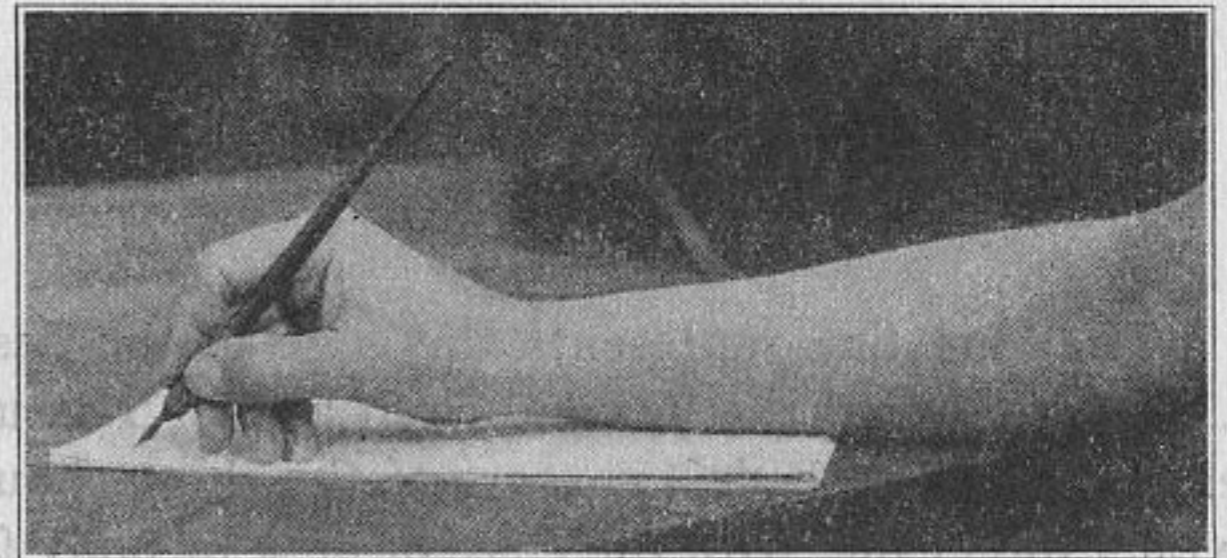
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forearm. Close your hand by drawing in the fingers. Now open slowly, and raise the right hand until the nails of the ring and the little finger are resting on the paper. Place your penholder between the thumb, index and middle fingers. Hold the penholder firmly but do not grip it. Hold

Muscular movement is the only correct movement to use when learning to write. This is especially true in perfecting the capital letters. We sometimes use the fingers slightly in connection with the muscular movement in the execution of some of the smaller letters.



the penholder so that it points over the right shoulder. Move the arm by rolling on the muscle, being careful that no part of the hand rests on the paper except the nails of the fingers before mentioned. See illustration. Do not permit the hand to roll or turn over on the side, which allows the fleshy part to come in contact with the paper. This interferes with free movement.



The muscles of the arm, hand and fingers are under control of your mind, and while you may not be able to make them follow the dictates of the mind at the beginning, you will find they can be trained to readily serve your will if thoroughly drilled on suitable exercises. This matter will be given to you on the next few pages. By learning all forms you simplify your future work.

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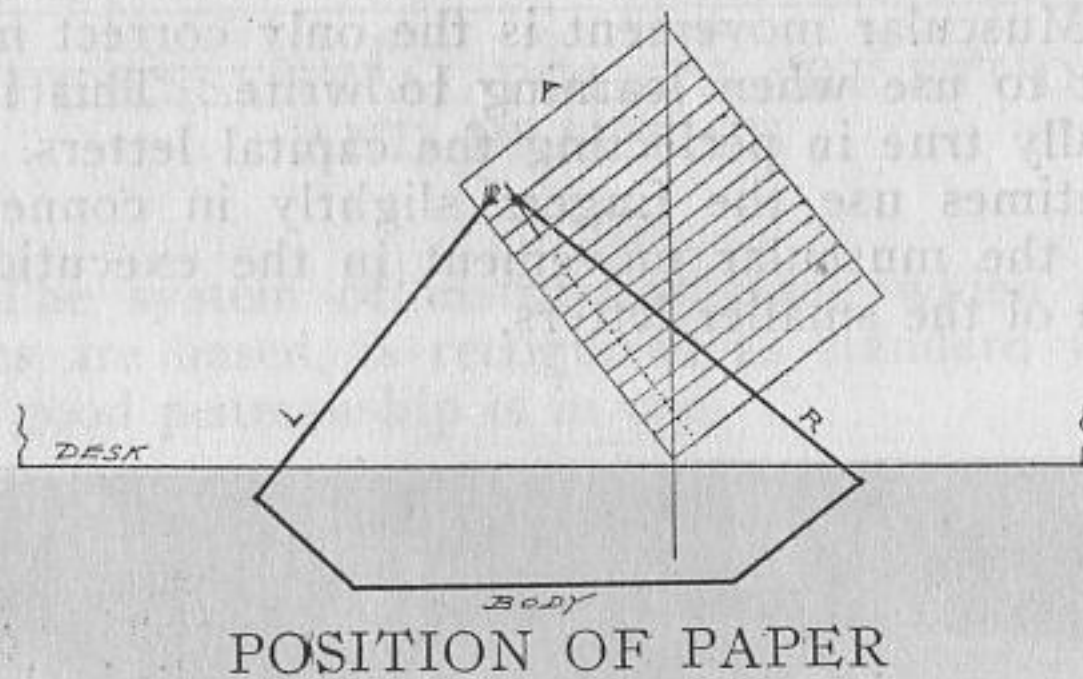
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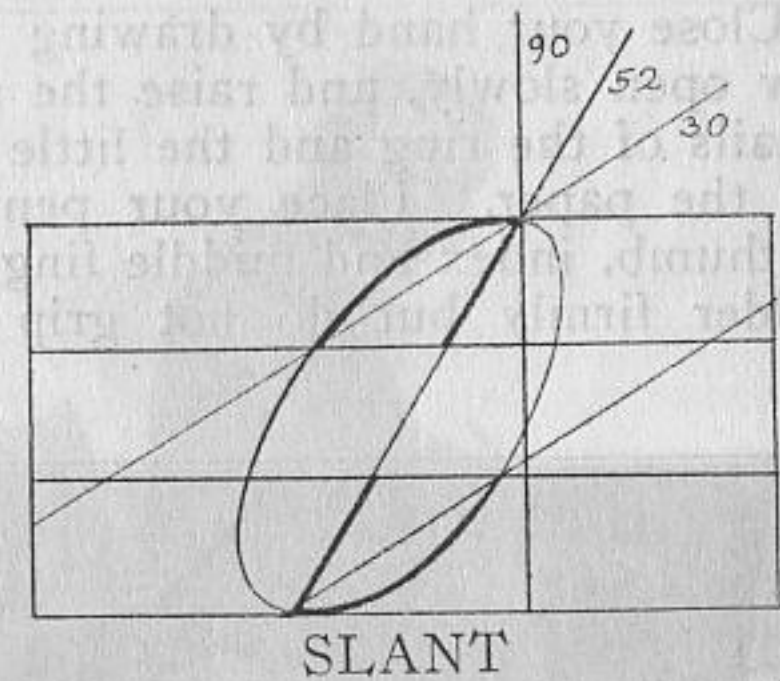
LESSONS IN PRACTICAL PENMANSHIP



POSITION OF PAPER

The long line represents the edge of the desk. L. & R. represent the left and right arms. The upper right and lower left corners of the sheet should be on a direct line with the edge of desk or body for paper $8\frac{1}{2}$ by 11 inches.

The elbow may extend over the edge of the desk. Place it even with the middle of the lower edge of the paper; for from such a position one may easily roll the arm on the large muscle, reaching from left to right as is required in writing words. As we advance down a page, we shift the paper upward rather than displace the position of the arm and body. Never change the angle of the paper.



SLANT

The position of the paper, to a great extent, determines the slant of your writing if you use the correct muscular movement.

Personally, we prefer a 52 degree slant on main down strokes and a 30 degree slant on connecting strokes.

Uniformity of slant is one of the greatest features in legible writing. Keep all straight down strokes parallel and slant them at 52 degrees.

Let your hand slide on the nail of the third and little finger. Keep your wrist above the desk, you will quickly develop finger motion as this point of contact becomes the pivot and the motion develops beyond it.

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Do not separate the fingers. Notice in the first illustration above, how the fingers are held together to support each other. In writing, avoid using the fingers; for the muscles therein which control the motion, are small, and weak, and capable of producing only short irregular lines of different degrees of shade. Roll the arm on the arm muscle which you can scarcely tire and which is large and flexible enough to develop a clear, even line, without great difficulty. Thus the penman can write from side to side of his paper by using his elbow as a pivot.



Should you have trouble breaking yourself of the use of the fingers, close your hand as in the second illustration above, brace the penholder between the thumb and second knuckle of the index finger. Practicing in this way makes it impossible to use the fingers and is also a sure cure for turning the hand too far to the right. This exercise will aid you greatly in securing a free muscular movement.

The penholder should be held about an inch from the point of the pen. This allows perfect control, yet protects one from soiling his fingers. Grasp

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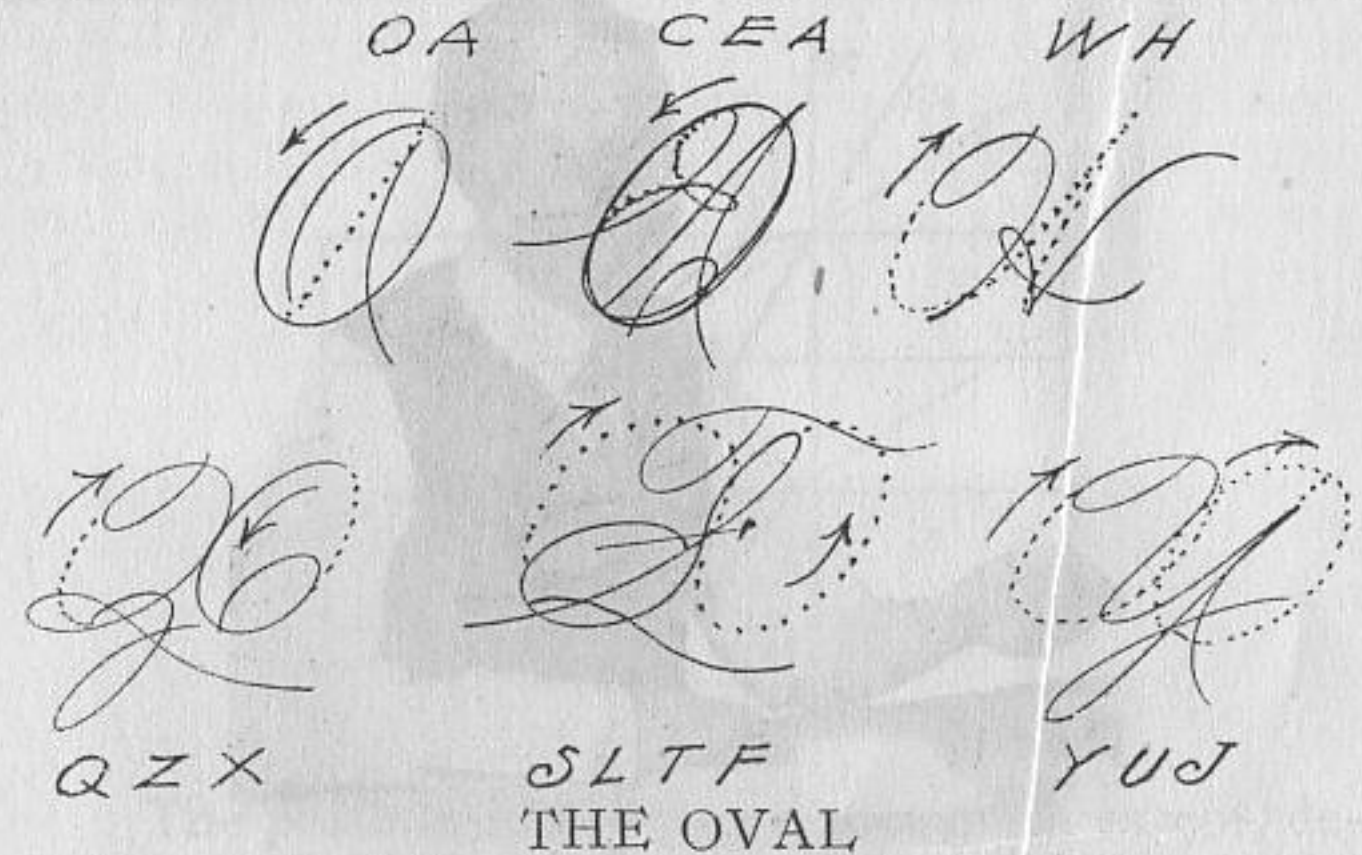
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the holder firmly, but do not grip. Both the thumb and first finger should be slightly bent. **Never place the holder between the first and second finger.** Let the pen holder rest on the principal knuckle of the hand and point between the elbow and the right shoulder as in the picture on page four.

All exercises should be practiced faithfully each day until they are thoroughly mastered. Never write more than a line or two at most, without carefully examining your work to detect any faults in form, slant, proportion, etc. Cultivate the utmost care in all your work. Remember that your muscles should be relaxed and that your movement must be free and easy. If your movement is jerky and your muscles feel bound, you need more practice on the exercises. Practice the large exercises for freedom of movement; the small exercises, for control of movement.

Avoid careless and aimless practice. If you find that you are beginning to tire, rest a few minutes, or take up some other work, returning to the copy when you are rested. By practicing carelessly, you form habits which you will find hard to correct later. Let your practice be systematic. After analyzing your copy, start your practice and continue until you have produced commendable results, then continue to practice the copies which follow, as they are logically arranged to insure proper advancement.



The oval is the foundation upon which the capitals are constructed. Careful study of the oval and its relation to the different capital letters, will help focus the mental picture one must acquire, before he is able to write the capitals accurately. These mental pictures precede correct execution of the various forms. In studying the forms, look to the height, width, slant, spacing, etc., from every angle; note carefully the position of the paper, the holding of the pen, and the position of the body; as all of these things contribute largely to your success. Follow all the instructions given and correct your own mistakes carefully.

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→ DIRECT OVAL GROUP ←

O O A B E D

→ INDIRECT OVAL GROUP ←

W M N R K Z L X Y Z J d

— COMBINED OVAL GROUP —

S

L L O P Q F F

COPIES

Follow the copies closely, study them in detail, notice the height, width, slant, spacing, etc. Compare each capital letter with the oval on which the letter is based. If you are practicing small letters, give special thought and care to the spacing, size of

turns, height and curvature of all up strokes, and the slant and straightness of all down strokes.

Notice the dotted lines in the last group above, indicating optional beginnings and terminal strokes. These forms are enlarged upon on page 44.

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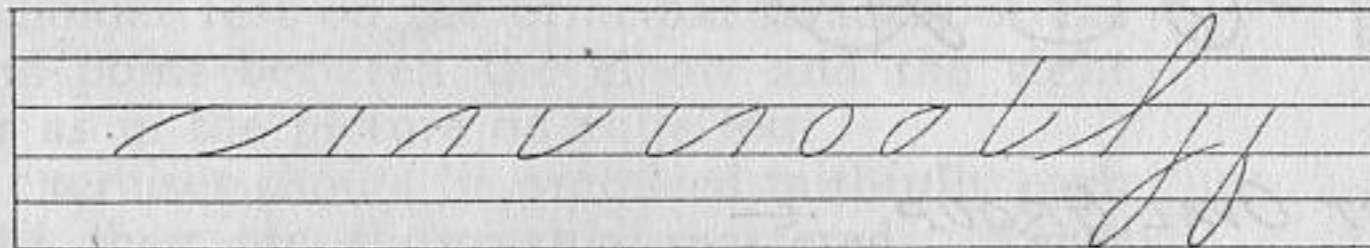
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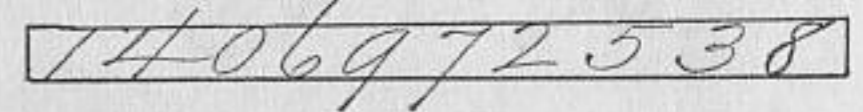
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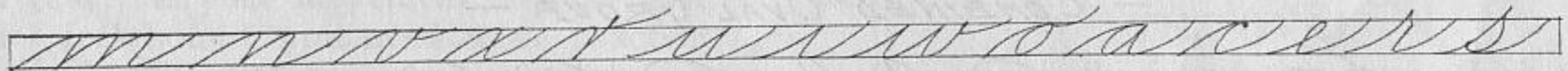
ELEMENTS AND PRINCIPLES



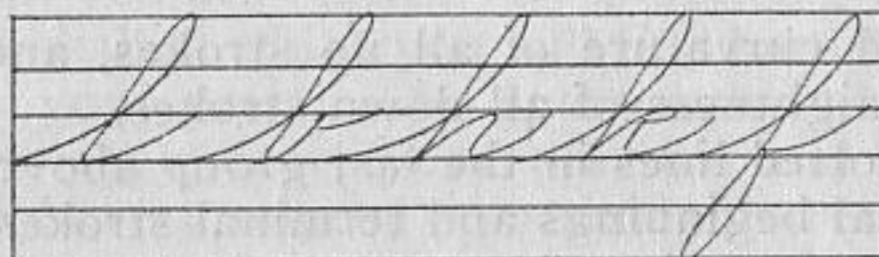
FIGURES



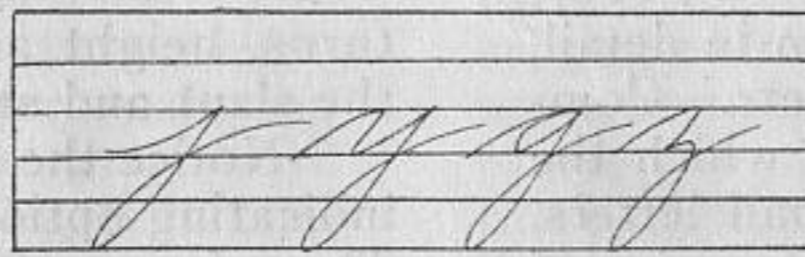
SMALL OR ONE SPACE LETTERS



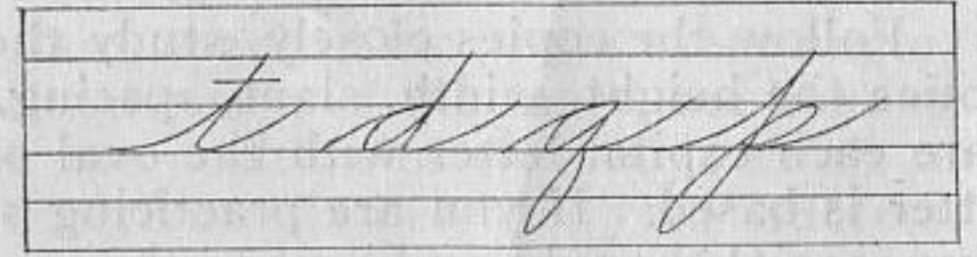
UPPER LOOPS



LOWER LOOPS



SEMI-EXTENDED



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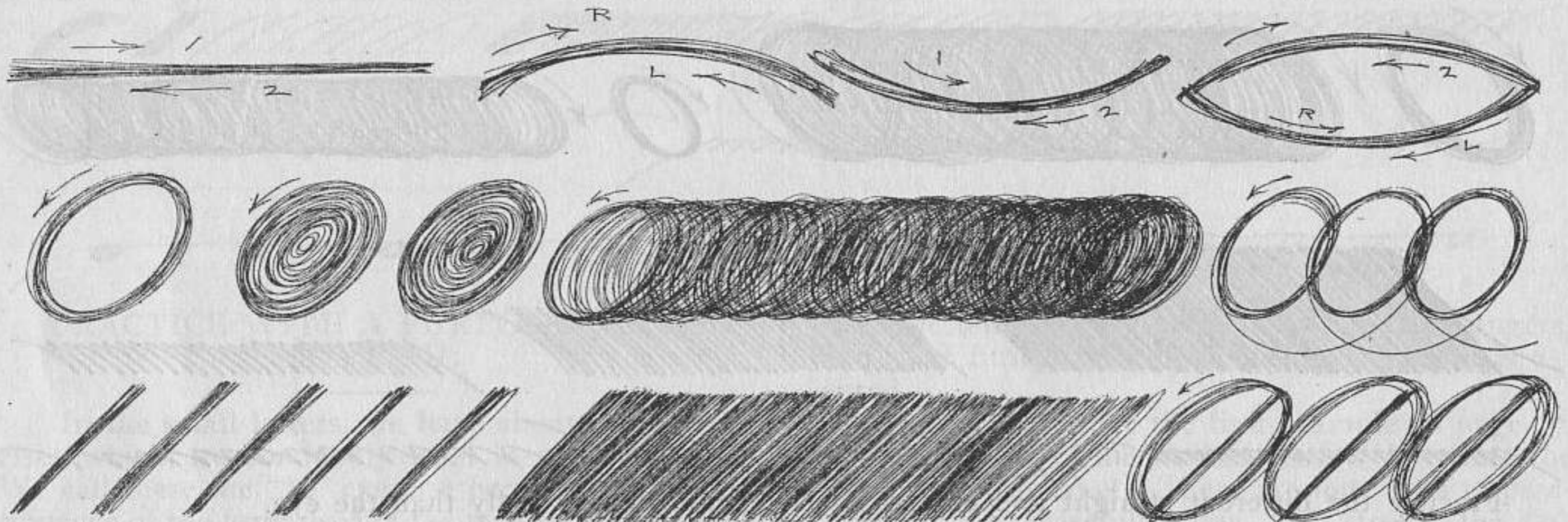
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Exercises are the most essential part of a penman's daily duties. No matter how expert the penmen may be, he continues to rely upon practicing exercises to retain his control. Therefore, more important is this practice to the beginner. He must think and make mental pictures as he writes. He must study his forms and compare them with the forms given herein. He must read carefully our suggestions and cautions and our advice must be in his mind as he carries on his practice. He must be his own critic. He must practice in order to make the correct forms a habit.

As the oval is the basis upon which the capitals are formed, the student should give the direct oval a half hour's practice each day. The ovals should be made rapidly to count or to the music of a phonograph. In the use of the phonograph be sure the rhythm is such as can be followed. A march, one step or two step is best for exercise practice. Play rapidly and keep your motion in time with the rhythm.

If your lines are wavy, you are writing too slowly. If the lines vary in color, you are using the fingers. If your letters are not uniform, you are probably writing too rapidly.

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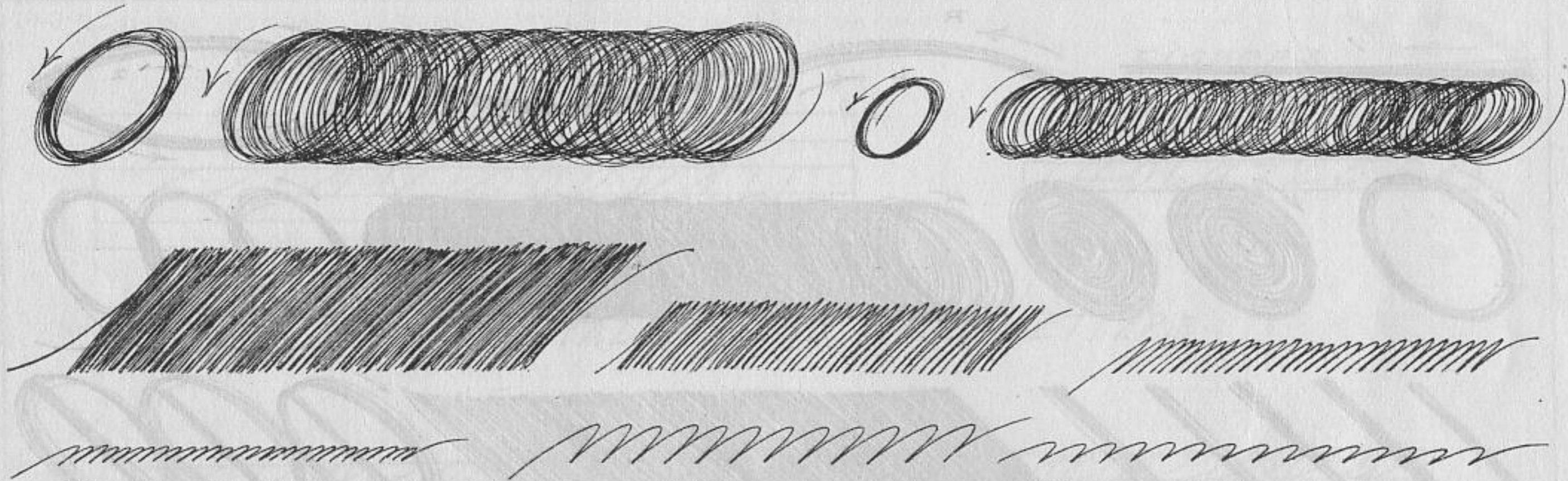
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Practice the different straight and curved line exercises. They stimulate free motion. After you have begun to master the simple forms go to the different forms, such as those on the second line on page eleven.

As you write, see that each down stroke touches the base line. Feed little ink. Wipe the pen on the edge of the bottle neck to rid it of excess ink. Use the arm for writing; the fingers are used merely to hold the pen.

Make ovals, not circles.

Watch the down stroke only, for the arm will

work more rapidly than the eye.

In the straight line exercise, use a pulling motion in the down stroke. Do not shade. Make the lines light and uniform.

Speed for ovals or straight lines, 100 to 200 to the minute.

THE DIRECT OVAL

Perfect this oval as the following capital letters are based almost entirely upon it for form. Learn each part of the work as you come to it, for the perfection of a few principal strokes will give you the basis upon which all letters are formed.

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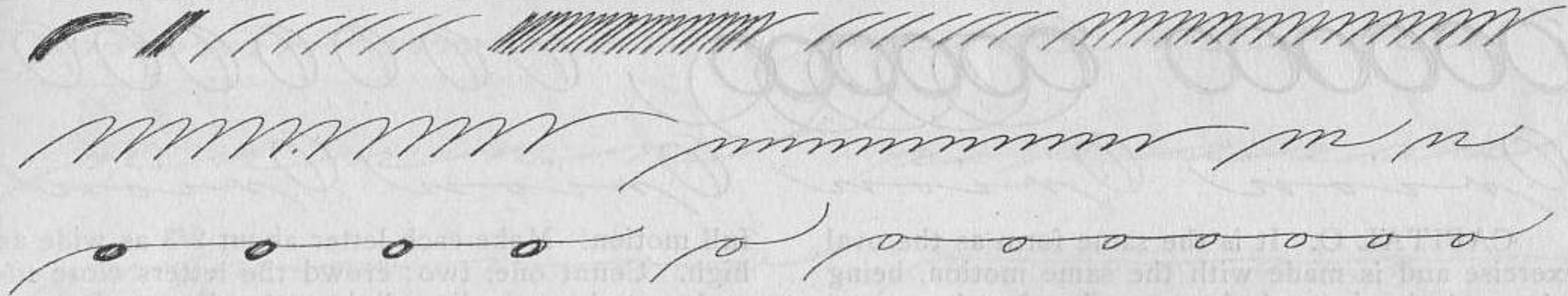
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PRACTICE WITH A PURPOSE. GAIN CONTROL

In the small letters, we have about three exercises which are commonly used in all the letters. We call these the "M" exercise because of the continuance of the form used in the writing of the small letter "m." Similarly we have the "u" exercise, and the small or one space oval exercise, called the small "o" exercise.

As the largest part of one's writing is composed of small letters, rather than capitals, the practice of these exercises is very important as it furnishes the foundation for most of our writing. After learning thoroughly these general forms, the application of them to the letter is rather simple.

Keep the following constantly in mind: practice often on exercises, think, criticize, make light

lines, be uniform, use the arm and not the fingers, and your future as a good business penman is assured.

If you will notice the first example on page 10, you will see all of the strokes needed in writing the small letter alphabet. There are four lines to practice on most carefully; the "m" stroke, the "u" stroke, the straight line, and the small oval. Watch for uniformity of height, slant, width, and color of stroke, and you will quickly improve the quality of your work.

Practice the first exercise above. Follow with the straight line exercise. Combine into what we shall call the "m" exercise which is the last one on the line. Each day make at least half a page of this exercise. Keep all up strokes curved and all down strokes straight being careful to make each kind parallel.

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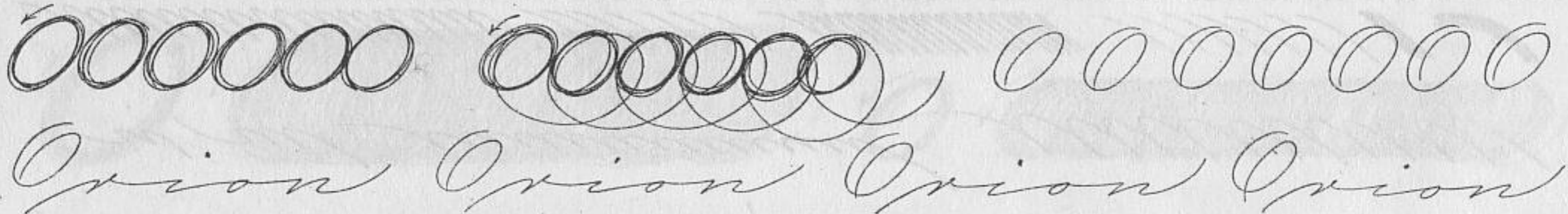
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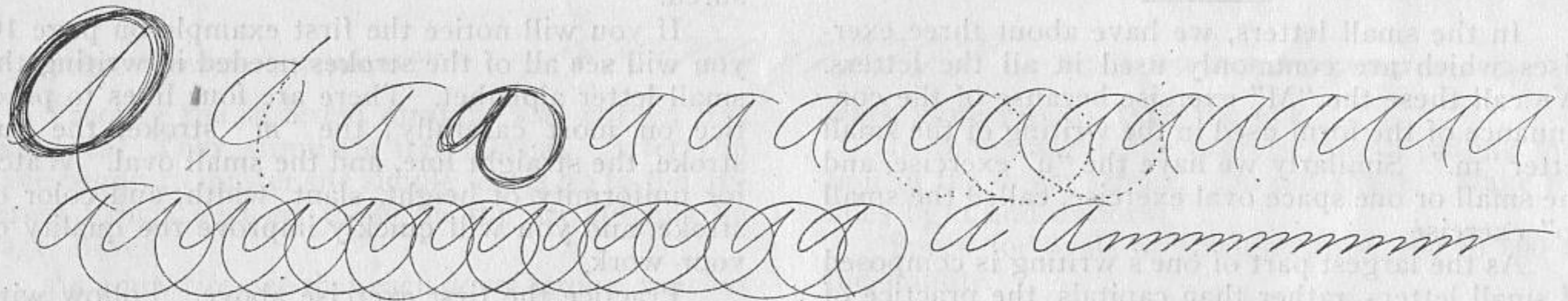
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CAPITAL O. It is the same form as the oval exercise and is made with the same motion, being one revolution instead of many. See that the second down stroke is parallel to the first. Strike the paper while in full swing and lift your pen while in

full motion. Make each letter about $\frac{2}{3}$ as wide as high. Count one, two; crowd the letters close together, making the lines light and uniform. Be sure to use the same motion in making the O as in the oval. Write 90 to 100 letters a minute.



Capital A.—The first part of the letter A is a half oval, not a thin oval. Keep the width uniform and remember to start the letter with plenty of curve at the top. Make your upward stroke as straight as you can without checking your motion too much at the bottom of the loop. If you hesitate too long you

will make the turn too sharp or if you hurry you will make the turn too round. Keep the upstroke on the given line of slant. The terminal stroke is the same as the first curved downward stroke and retraces the upstroke slightly. It differs only in the slant. Count one, two. Make 80 to 90 letters a minute.

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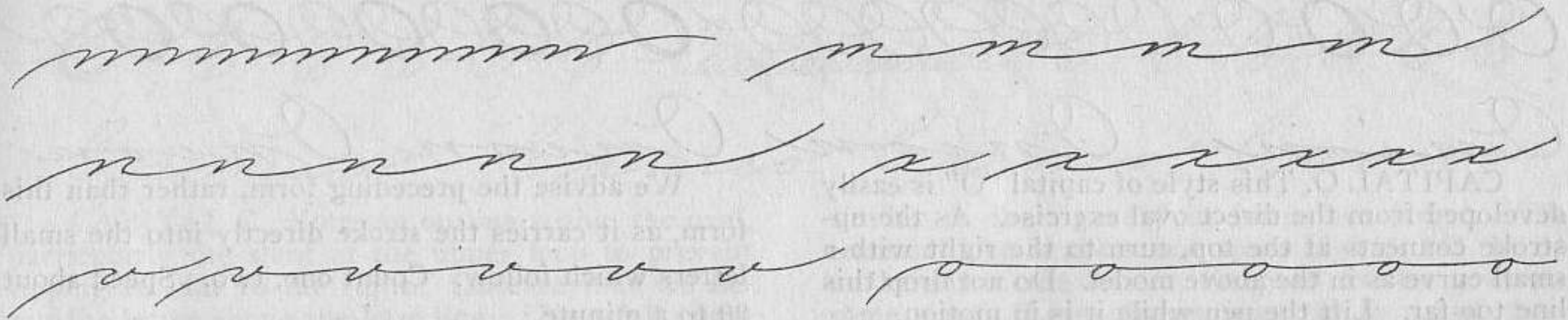
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Make the "m" exercise. Separate it into series of three strokes with a long intermediate connecting line. Repeat the same exercise, separating it into two down strokes. This will develop the letter "n." Count one, two; one, two. etc.

Make just one full stroke of the "m" exercise and add a terminal or finish stroke. A letter X is made from this by crossing the straight line at a 30 degree slant, crossing the down stroke half way. Make this in series to develop movement. Count one, two, three, etc.

For the small letter "v" make the first full

stroke of the "m" exercise. Bring the third stroke up to the one space line and connect with an extended check mark to the next letter. This check as a finish stroke is characteristic of the "v," "w," "b" and one style of the letter "r."

In the small "o" exercise be sure to use a long light line between letters as it develops reach which is of value in writing long words. Count one, two, three.

It would be well to write a page of each of the above exercises, being sure to make each letter one space in height, and uniform. Practice these daily until perfected, as many of the advanced letters are composed of these letters either as a whole or a part.

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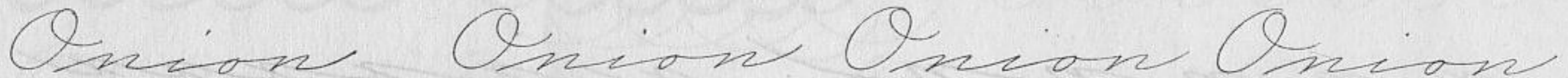
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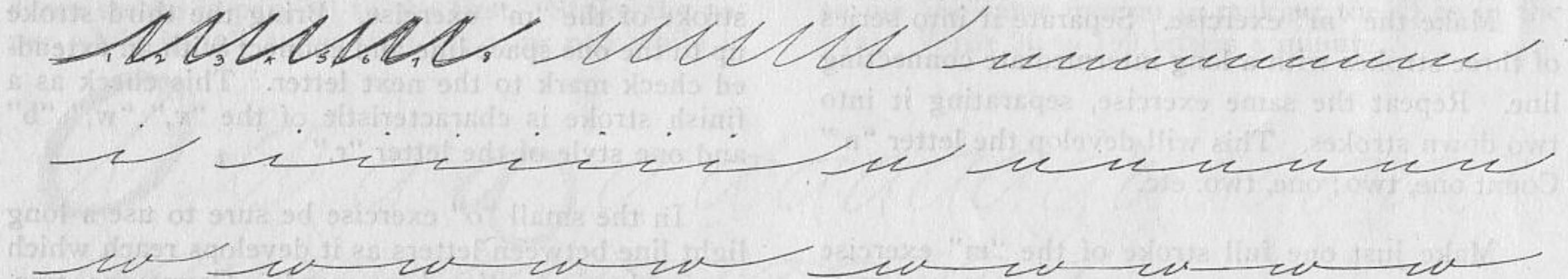
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CAPITAL O. This style of capital "O" is easily developed from the direct oval exercise. As the upstroke connects at the top, turn to the right with a small curve as in the above model. Do not drop this line too far. Lift the pen while it is in motion.

We advise the preceding form, rather than this form, as it carries the stroke directly into the small letters which follow. Count one, two. Speed about 90 to a minute.



The "u" exercise is another fundamental exercise. Practice it faithfully.

One full stroke of this exercise with a terminal makes the letter "i." Be sure to dot the "i" on the second space line, or one full space above the top of the letter. See that this dot is on the line of slant.

Make the "i" in series. Count the upstroke, single, one, two; series, one, two, three, four, five.

Make the "u" in series. Count the upstrokes, one, two, three.

The "w" is similar to the letter "u," the third upstroke, however, is but half the width of the space between the first two straight lines. Finish this letter by checking as in the "v." Count one, two, three, four. Make the "w" in series. Count one, two three; etc.

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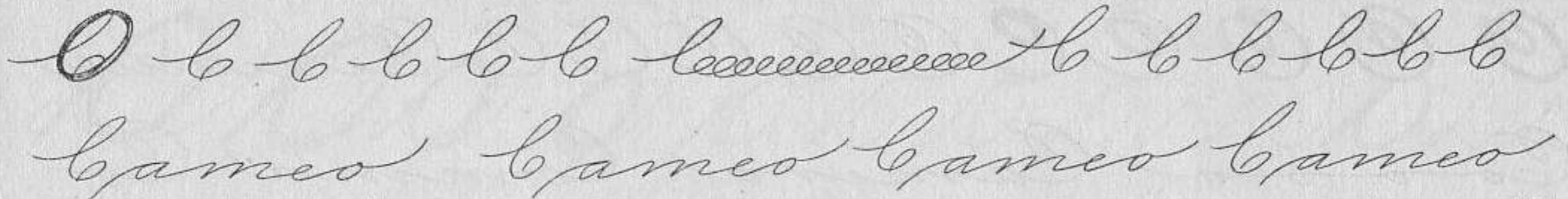
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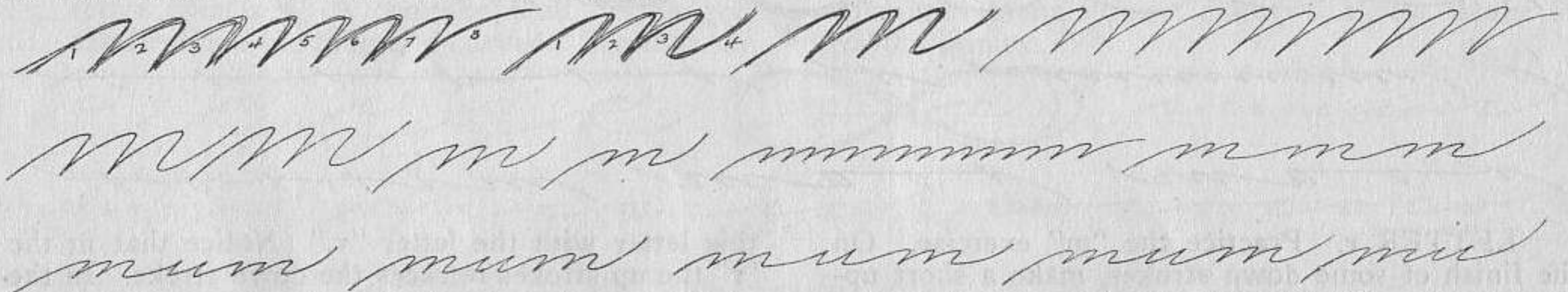
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CAPITAL C. Note the outline within the oval, particularly the slant of the upper loop to prevent tipping too far to the right. Observe that we begin the letter above the base line. Use a full curve on the up or introductory stroke. Let the down stroke cut the introductory stroke one space above the base line. The final stroke of this letter is

similar to the figure 6 in form, but larger. The terminal loop is about one space high or $\frac{1}{3}$ the total height of the letter. Keep all the loops in the same slant. Lines drawn from tip to tip of these loops should be parallel.

Finish the letter with the loop. Count one, two, three. Make 70 to 75 a minute.



Practice the small "m." See that the upward or overstroke is not too sharp. The down stroke is straight. Write the "m" in series. Combine the letters forming the word "mum."

In order to distinguish between strokes, letters

and words the spacing is different. Use more space between the finished letters than in the strokes employed to make those letters. A still wider space separates the words. For comparative spacing, notice the series of three "m's" above.

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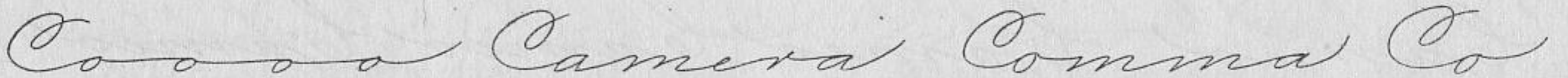
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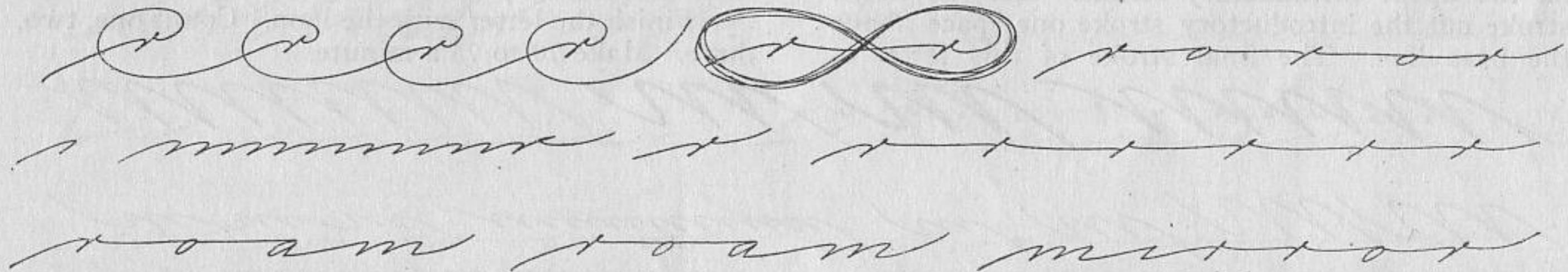
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Capital C. Practice the first exercise until the full swing is developed. The small introductory loop is from a third to two thirds the length of the letter and half as wide as long. Be sure to give a good full

curve at the top and do not run from the small oval directly into the down stroke. Notice that the principal part of the letter is a direct oval. Make to the count one, two. Make 100 letters a minute.



LETTER r. Practice the "m" exercise. On the finish of some down strokes, make a short upward straight stroke a trifle above the first space line which will retrace the down stroke nearly its entire length. Finish with a check as in "v" or "w." This last form will develop a very simple "r." Make this letter "r" in series. Be careful not to confuse

this letter with the letter "v." Notice that in the "r" the up strokes retraces the down stroke. In the "v" there is a circle at the bottom and the lines do not retrace. Connect the "o" with the "r" as in the model exercise on the top line. Connect "r" and "v." Count for single letter, one, two, three; for series, one, two; one, two.

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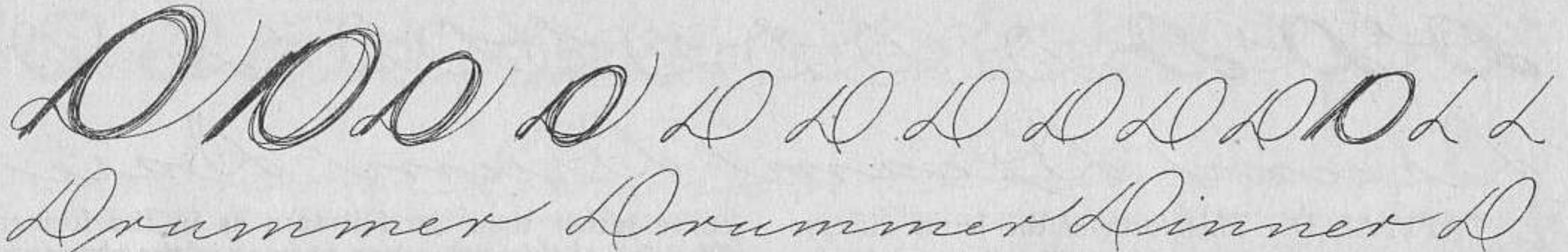
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CAPITAL D. This letter is a combination of a straight line which is $2\frac{1}{2}$ spaces long, a small indirect oval one space high, and a large direct oval three spaces high. Practice each one of these forms separately. Then combine into a letter "D" by using the above exercises. A common fault lies in getting the first line too long and curved. See that the

small oval is parallel in slant to the down stroke. Be sure the base of the final oval touches the base line. The width of this letter is that of capital O. Relax, make the letter freely with light lines. Remember, use no finger movement. Use a free muscular movement. Count one, two, three. Make 60 to 70 a minute.



LETTER C. Make a curved stroke as in the small letter "m;" stop just as the line begins its downward course with a dot or a hook. Retrace a fraction or lift the pen to the proper position and

finish as we do the small letter "i." The result is the letter "c." Notice the first exercise, second line for similarity of "i" and "c." For single letter, count one, two, three. In series, count one, two, etc.

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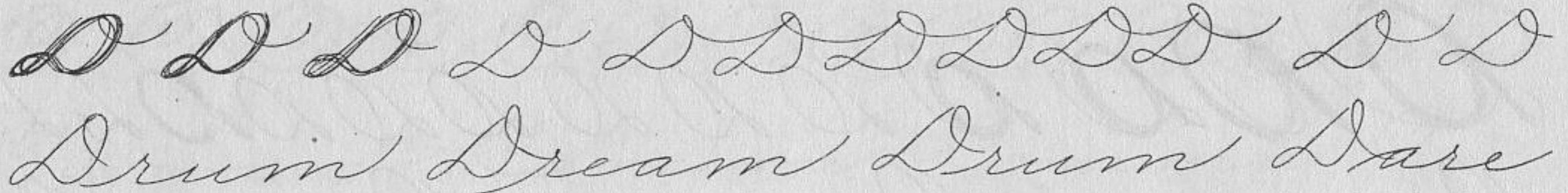
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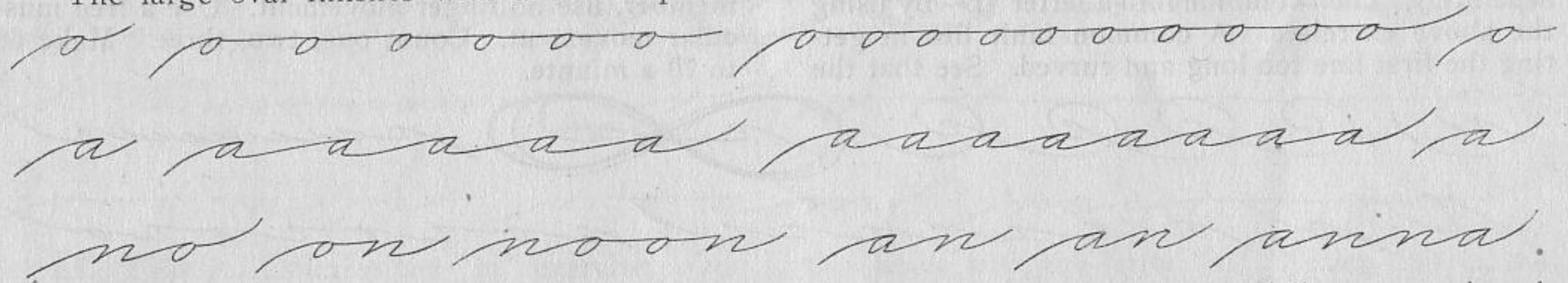
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LESSONS IN PRACTICAL PENMANSHIP



CAPITAL D. This form of the letter differs from that on the former page. The first stroke is slightly curved which gives the small oval a slant of about thirty degrees or less.

The large oval finishes with a short upward



Practice the "o" exercise. Make a series of perfect little ovals one space high, connecting them. The smaller letter "a" begins with the same stroke as the small "o," with this difference, the first down stroke should be carried at least $\frac{1}{2}$ space to the left tracing the first or upward stroke. The up stroke

curve rather than the full turn as in the former. The size of this curve may vary as in the above examples. This letter finishes as the letter "O," page 16; and if one is used, to be consistent the other should be used, also. Count one, two, three. Make 60 to 70 a minute.

is a straight or slightly curved line connecting the ends of the second curve. When this line touches the top, we finish the letter as the small letter "i." is finished, and the letter "a" is complete. Make "a" in the series as in the second line. Count one, two, three. Make 70 a minute.

Lessons in Practical Penmanship

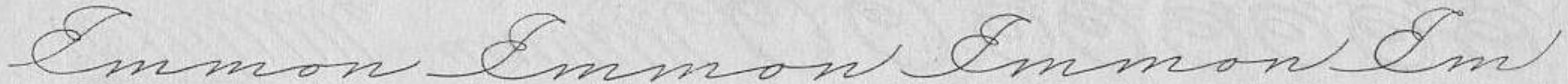
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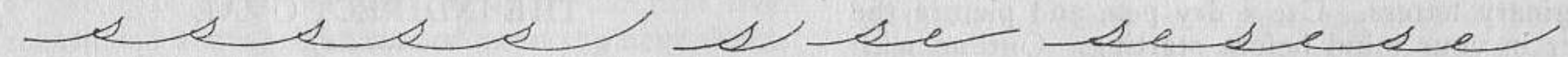
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CAPITAL E. This letter is a combination of the movements used to make two overlapping circles or ovals, one above the other on the given slant. Notice that the small loop made by the overlapping, points downward and extends, at least, half way into the letter.

The letter may be started with a dot or may be introduced by a number of different introductory strokes as above. Begin the letter with a full rounded top and finish it, maintaining the perfect slant. Count one, two, three. Make 65 to 70 a minute.



The small letter "e" starts as the small letter "i" starts, except the curve deepens a trifle. There is a decided backward turn at the top and the down stroke is as nearly straight as is practical. The down stroke and terminal stroke are like the "i." Count one, two.

The letter "s" starts with a curved line similar

to that which introduces the "u" but extends a trifle higher. Retracing this stroke slightly, curve outward and well around, returning to, but not through the introductory stroke at a point a trifle above the baseline. Finish with the regular terminal stroke. Count one, two, three for single letters; one, two, for series.

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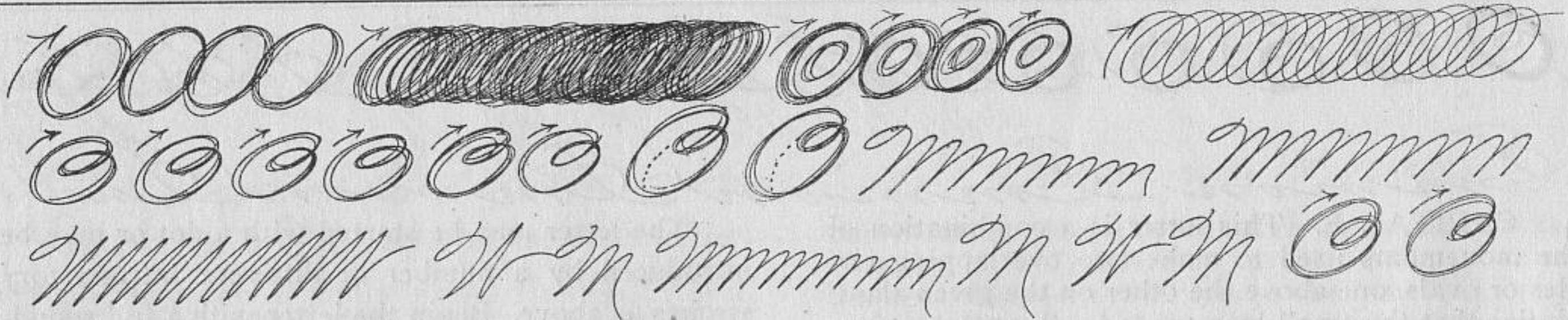
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LESSONS IN PRACTICAL PENMANSHIP



Many students are too dependent upon the text, and their advancement is slow because they do not do enough original thinking in connection with their practice.

It is a good plan to practice shadow motion or imaginary letters. Use a dry pen, and picture the letter in your mind before starting. Outline with a dry pen the image which is in the mind. Commence boldly with relaxed muscles and a free dashing movement. Study the forms herein, until you can picture perfectly each one without reference to the models. After practicing with a dry pen a short time, resume your regular practice and try to use as much freedom of motion when writing with ink as you did with the dry pen. For those who lack confidence or those who use a slow dragging motion, this method brings excellent results.

The tracing of these copies with a dry pen is good practice. Whenever you make an unusually good letter, retrace it many times in ink, making the lines light and regular.

THE INDIRECT OVAL

The letters we have just finished are based upon the direct oval. We now leave this series and start our study of a large series of other letters which are based on the indirect oval. There are many modifications of this oval form but practically every capital letter will use some part of the exercise, consequently, the faithful practice of the indirect oval is absolutely essential. After learning this oval one should perfect the most important of its modifications; namely, the capital loop.

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CAPITAL LOOP. Practice the first exercise until you can make perfectly the capital loop. This capital loop is the introductory stroke for the W, M, N, H, K, Z, Q, X, V, U, and Y. Once it is perfected, these capitals are easily learned. The loop is from $\frac{1}{3}$ to $\frac{1}{2}$ the length of the oval. The down stroke may either be straight as in the first five mentioned above, right curved as in the next three, or compound curve as in the last three. See that there is a space between the loop and down stroke, and that the stroke is well rounded at the top. The stroke introducing the small loop is not a straight line but curves from the left. Count one two. Make 90 to 100 a minute.

CAPITAL W. Make the capital loop. Follow it with the straight line exercise, seeing that the up strokes are slightly higher than the introductory

loop. Keep these straight lines spread apart slightly rather than retraced. This develops the motion necessary to the writing of the capital "W." Try the "W," making the capital loop with straight stem, joined to one up stroke and one down stroke of the straight line exercise. Finish with the curved line two and one-half spaces high, curved the most at the end. Keep lines close together without retracing. A capital "H" may easily be made by joining the last stroke of the "W" to the first stroke by means of an ampersand. If that "H" is too broad, your letter "W" is too broad. Notice that the middle strokes are slightly higher than the beginning and terminal strokes. Be sure to maintain a uniformity of distance between all the lines. The letter "W" is a tall, slender letter, rather than a short, broad one. Count one, two, three, four. Make about 60 a minute.

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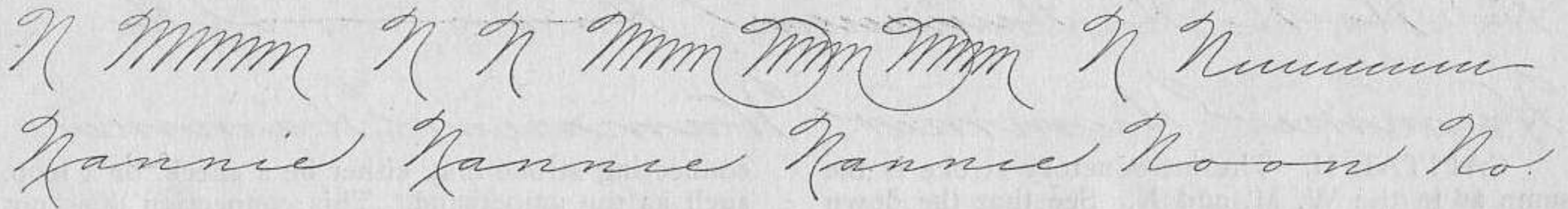
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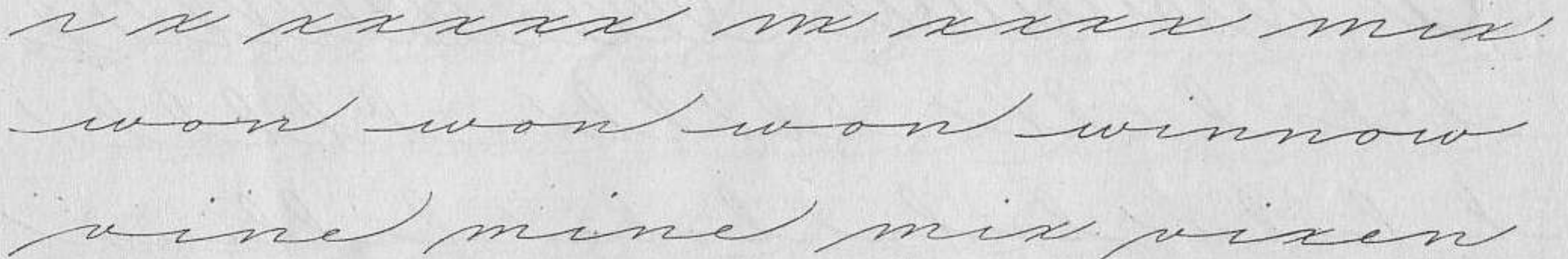
25



N Mmm N N Mmm Mmm Mmm N Nmmmm
Nannie Nannie Nannie Noon No.

Capital N. Practice the exercise as for the letter "M." This letter, however, has one less down stroke. See that the rounded up stroke does not ex-

tend quite so high as the top of the loop. Avoid making the letter too broad. Count one, two, three. Make about 70 a minute.



n n n n n m m m m m i x
won won won winnow
vine mine mix vixen

LETTER x. Make the first part of the "x" the same as the last part of "m" or "n." Finish by crossing the down stroke with an up stroke, begin-

ning on the base line and making the crossing half way up at the same angle as beginning and ending stroke. Count one, two, three.

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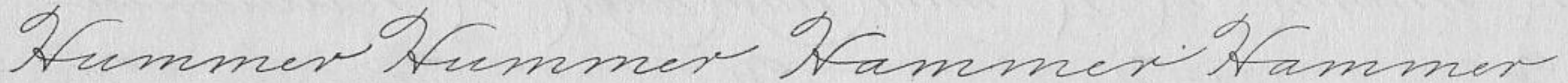
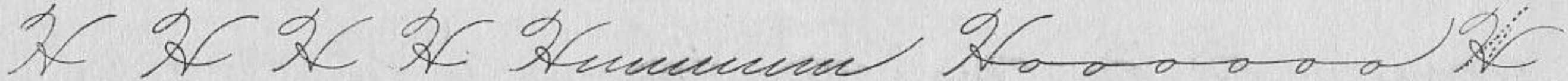
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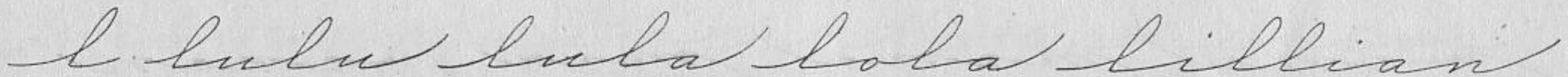
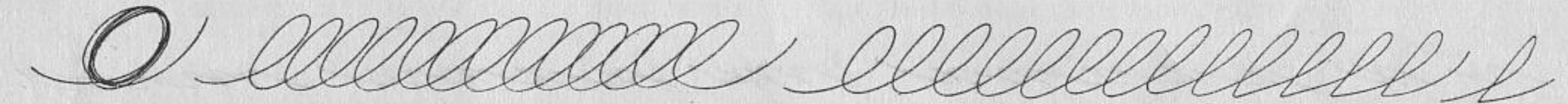
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CAPITAL H. The introductory stroke is the same as in the W, M, and N. See that the down stroke is straight or is but very slightly curved. The up stroke finishes similarly to the "W," being $\frac{3}{4}$ the height of the introductory loop, making the letter the width of the capital "W." The last stroke may be started either from above or below. The

connecting stroke may either be a check, or a loop, such as the ampersand. This connection does not extend higher than the middle of the letter. If the check mark is used, it should extend just to the capital loop. If the ampersand is used, it extends through the down stroke. Count one, two, three, four. Make about 50 a minute.



LETTER l. Practice the direct running oval exercise. Gradually develop the running loop, finally making the up stroke curved and the down stroke straight. Thus the "l" is developed. Check slightly at the bottom, making the turn at the base line

neatly rounded. See that the down stroke crosses the up stroke one-third of its height or on the one space line. Write 100 to 120 of these loops a minute to the count of one, two, three, four, five, six, etc. Write them freely.

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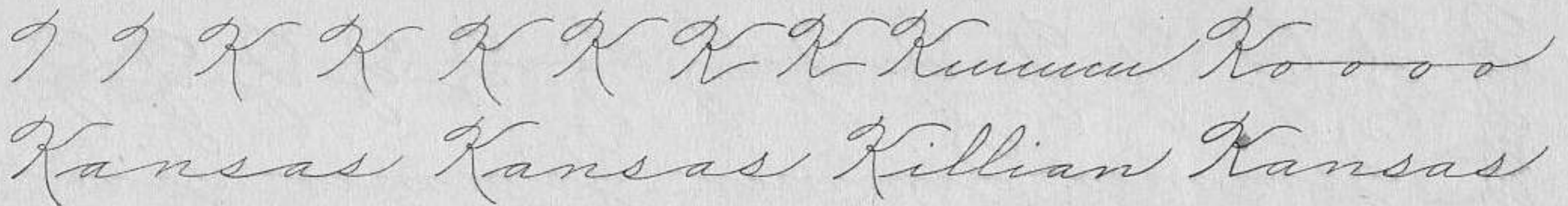
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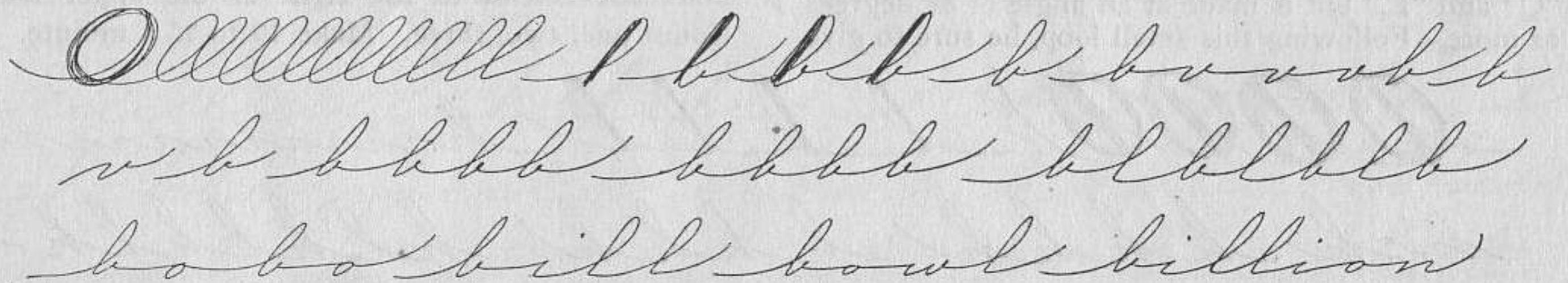
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CAPITAL K. Use the regular capital loop with a straight stem. The next stroke is a compound curve, such as we employ in making the figure 8. Start the first of this stroke even with the top of the capital loop, well to the right. Let it intersect the capital loop stem more than half way above the base line. Be sure this little connecting loop points up-

ward, otherwise you are apt to develop a hump as you start downward on the last stroke. Finish with a simple compound curve. The last two strokes of this letter are similar to a bracket but with the curves slanting more to the right. Count one, two, three, four. Make about 50 a minute.



LETTER b. Practice the "l" loop exercise. As you come to the base line, finish as you do the small letter "v." You will then have a perfect letter "b." Combine the "l" and "b," as an exercise. Have no

angle at the base line, but round the stroke as in small "o." See that the sides of the bowl of the "b" are parallel. Combine the "b" and "v." Count one, two, three.

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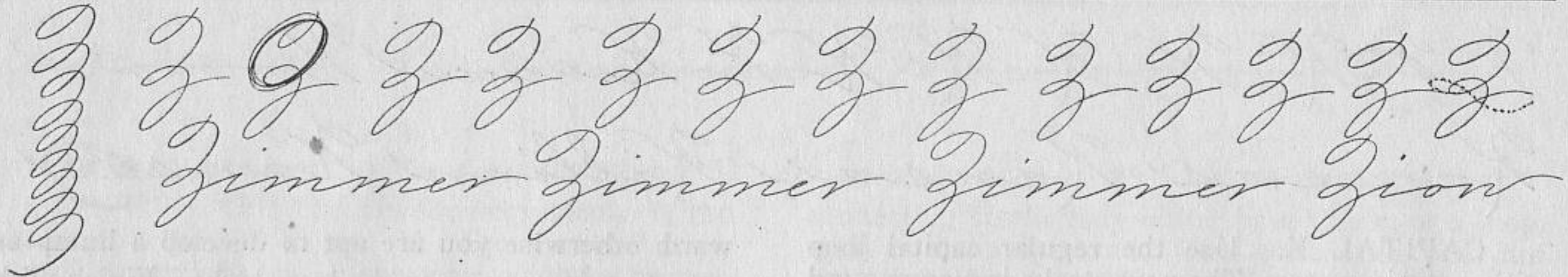
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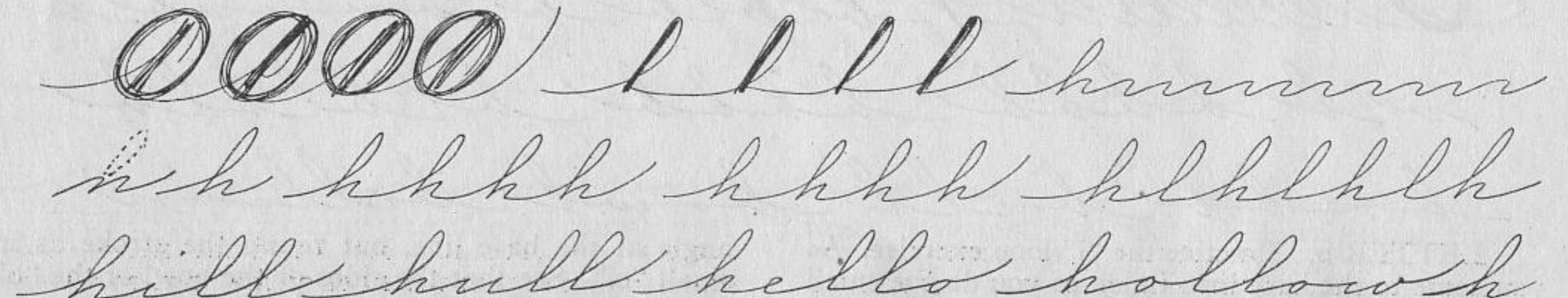
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LESSONS IN PRACTICAL PENMANSHIP



CAPITAL Z. Here we employ the capital loop with a curved or oval down stroke. Practice the first exercise. In making the "Z" notice that the second loop is parallel with the beginning loop. This loop does not rest on the base line as in the "Q" and "L," but is made at an angle of 32 degrees or more. Following this small loop, be sure to give

plenty of top to the next stroke as though you were making a large oval. Carry this stroke two spaces below the base line and return, crossing the down stroke on the base line. See that the lower loop does not extend to the right of the upper loop. Count one, two, three. Make 70 to 75 a minute.



LETTER h. Combine the loop of the "l" to the last part of the letter "n." The result is the letter

"h." Keep the down strokes parallel. Count one, two, three.

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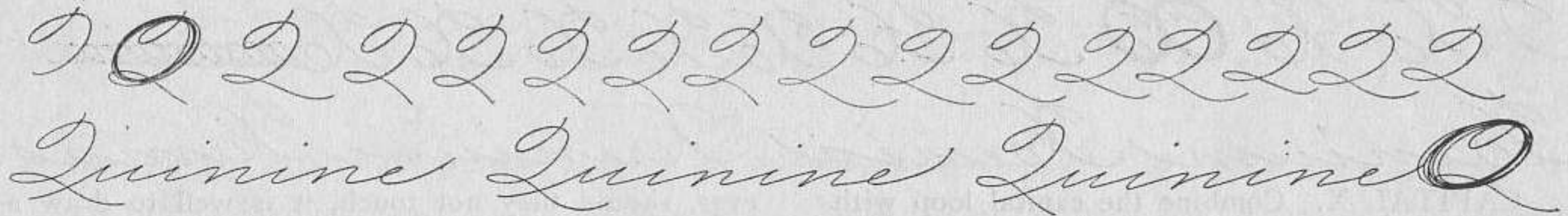
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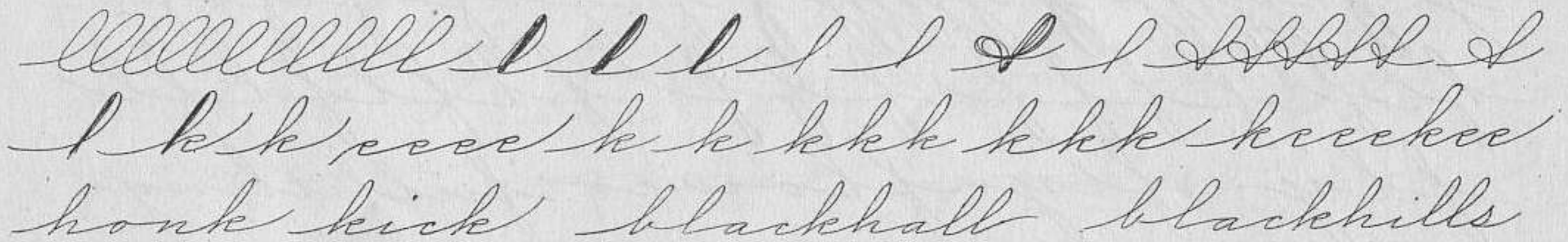
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CAPITAL Q. The introduction of the letters "Z" and "Q" are the same until the down stroke touches the base line. See the last example on the first line of the preceding page. The loop in the "Z" starts upward at once. In the "Q" the down stroke is continued until we make the small loop

parallel to the base line. Finish the stroke with a curve, swinging it well below the line. The stroke may either turn upward or downward as shown in the above examples. This letter is simple if you have perfected your capital loop and the oval exercises. Count one, two, three. Make 70 to 75 a minute.



LETTER k. This combines the loop of the letter "l" and a small form similar to the small letter "c." Finish with a very small horizontal loop, made

at the same height as the crossing of the main loop. Keep both down strokes parallel. End as small "i" ends. Count one, two, three.

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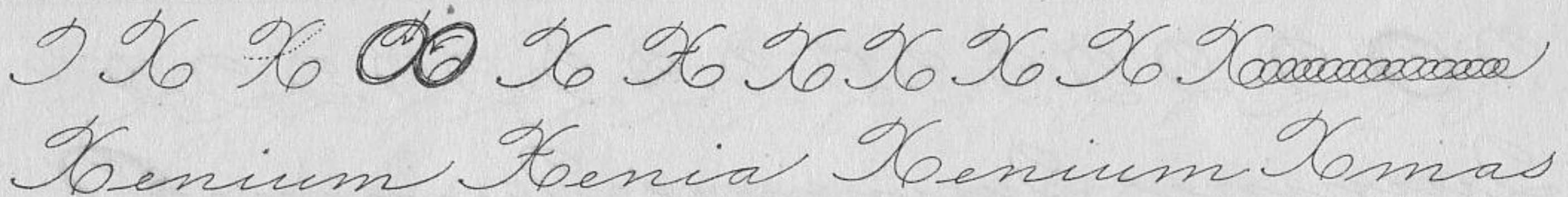
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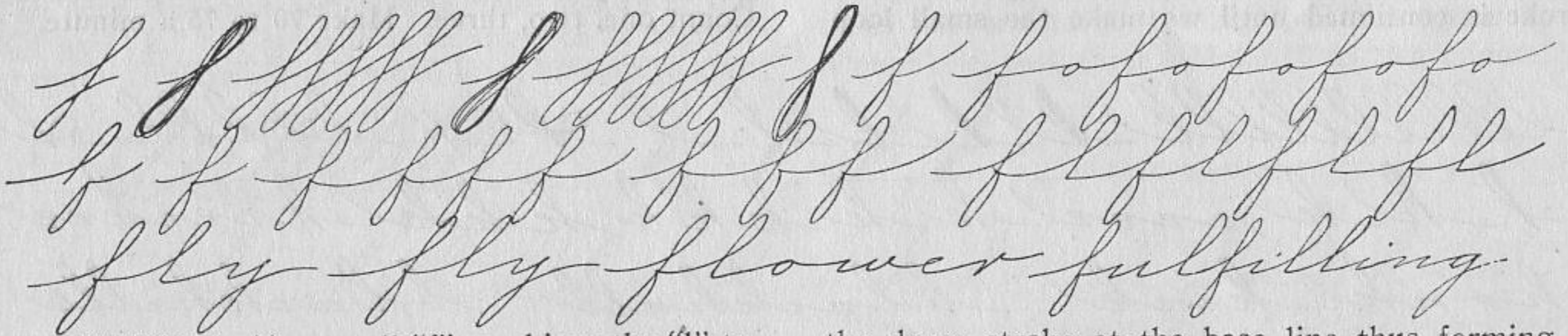
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LESSONS IN PRACTICAL PENMANSHIP



CAPITAL X. Combine the capital loop with the curved down stroke as in the capital letters "Z" and "Q," to the finish stroke of the capital "C," which is a large figure 6. Start the letter three spaces in height. The right side should start well to the right and develop a full rounded curve. The two down strokes should touch at the middle, how-

ever, should they not touch, it is well to draw a short straight line at point of nearest contact. See that your small introductory and terminal loops are parallel. By adding an introductory stroke to the right side of the "X" a perfect letter "C" is developed. See the third model above. Count one, two, three, four. Make about 50 a minute.



LETTER f. The small "f" combines the "l" to a lower line loop. Continue the straight down stroke of the "l" until it is two spaces below the base line. Turn to the right, and return, touching

the down stroke at the base line thus forming a loop. Finish with the regular terminal stroke. Make the bottom of the loop well rounded.

Count one, two, three.

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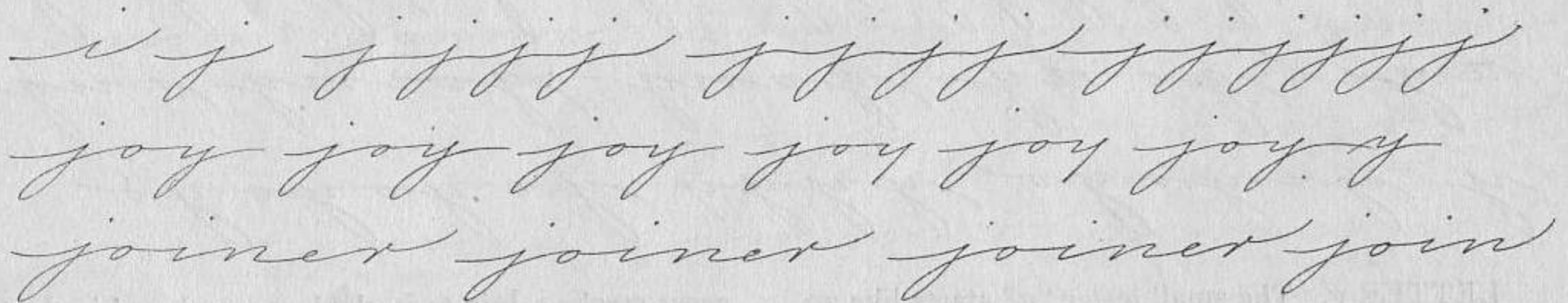
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Vines Vines Vermont Vermont

CAPITAL V. Use the regular capital loop with the compound downward stroke. The space between the curves in the introductory stroke is straight. Make a rounded turn and finish the letter with the same stroke employed in the "W." Keep it narrow and the sides parallel. The body of the

"V" is half as wide as the body of the letter "U." See first form, page 32. The letter should not be pointed at the bottom but should be well rounded. See that the finish stroke does not extend so far as the top of your capital loop. Count one, two, three. Make about 80 a minute.



joy joy joy joy joy
joiner joiner joiner join

LETTER j. Make the small letter "i," except the terminal stroke. Continue the straight down stroke two spaces below the base line. Turn to the left and cross the down stroke on the base line form-

ing a loop. Dot the letter just as in the letter "i." Count for the single letter, one, two, three, third count for the dot; for the series, one, two, three, four, five.

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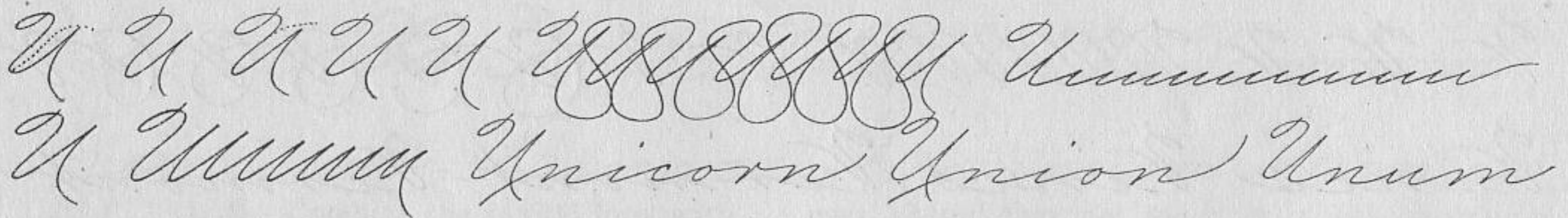
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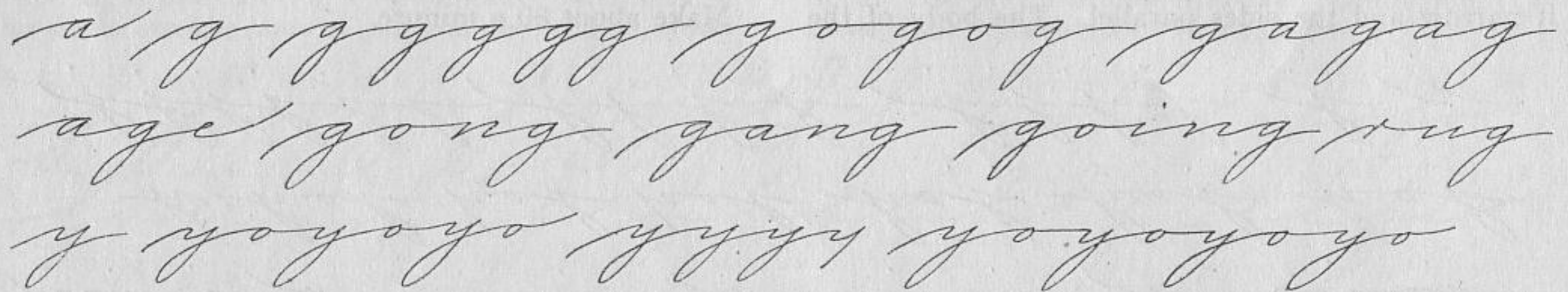
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CAPITAL U. Follow the capital loop as used in the letter "V." Make a full rounded turn, followed by a straight line slanting more than the slant of the letter. This is extended not quite so high as the

top of the loop. Finish with a stroke the same as employed in the capital "A." See the third "U" above, which shows the similarity between the "A" and "U." Count one, two, three. Make 70 to 75 a minute.



LETTER g. The small letter "g" starts like an "a." To this letter add the loop as employed in the "j." The result is the letter "g." Count one, two, three; series one, two.

cross stroke. Join to it, the loop employed in the "j" or "g," which gives us the perfect letter "y." In rapid writing, some finish the terminal "y" with a straight down stroke instead of the loop.

LETTER y. Make the letter "x" without the

Count one, two, three; series one, two.

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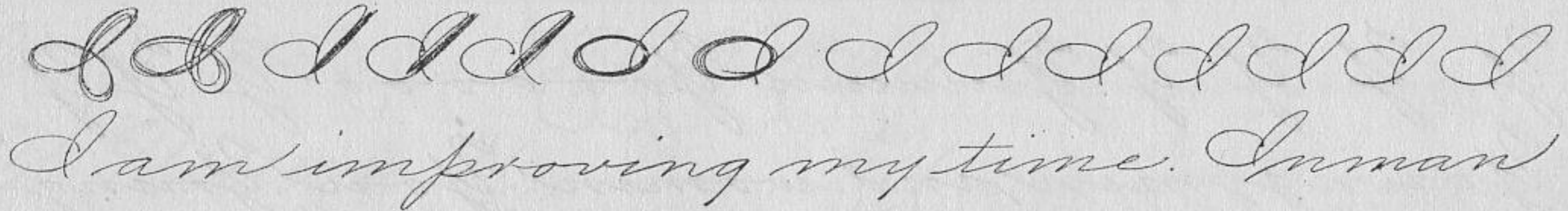
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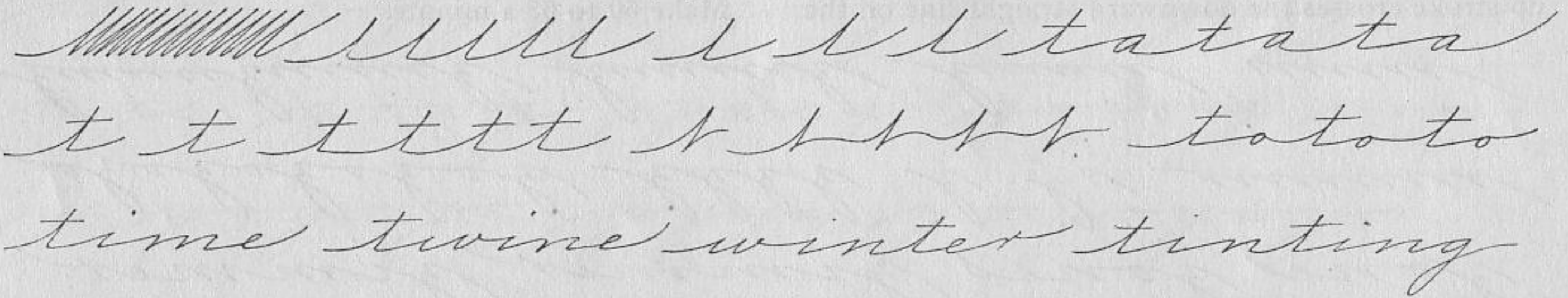
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LESSONS IN PRACTICAL PENMANSHIP



CAPITAL I. Make some indirect ovals. Retrace the straight line exercise through these ovals to overcome the tendency to curve the down stroke. Follow this with the retraced base line oval exercise. To make the letter, use the same up stroke employed in the first oval, making it a trifle more upright

in slant. Round the top of the loop and follow with a straight line on the main slant. Just before arriving at the base line, curve the stroke and finish with a base line oval. The upper loop of this letter is about twice as wide as the loop in the small letter "l." Count one, two, three. Make about 70 a minute.



LETTER t. The small letter "t" is made by extending the small letter "i" two spaces high. Avoid making a loop in the upper part of the letter. Cross the "t" slightly above the one space line with a straight stroke parallel to the base line. Some

writers finish a terminal "t" without crossing by supplying an overstroke finish. There is enough criticism of this form that we do not advise its general use. Count, single letter, one, two, three; third count for crossing.

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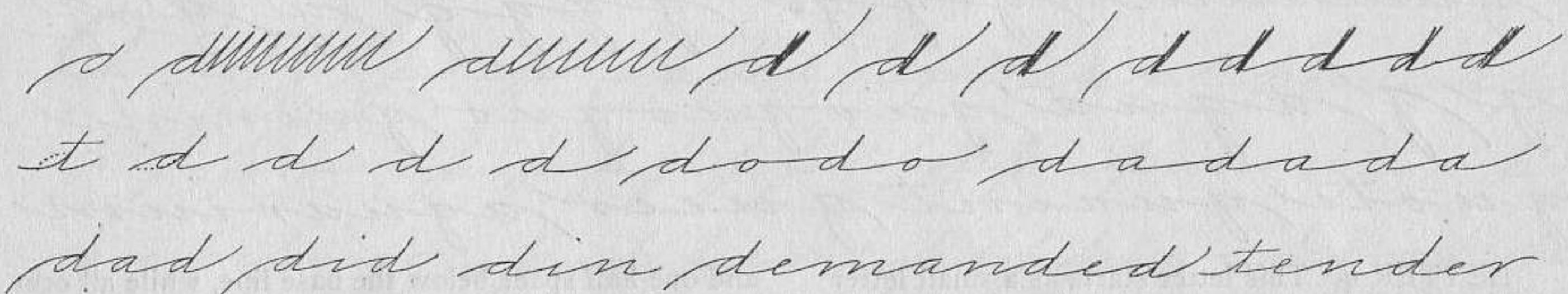
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June is warmer than January Jr.

CAPITAL J. The letter "J" starts similarly to the letter "I," except that it commences slightly below the line. The slant to the left on the up stroke is greater in the "J" making the upper loop twice as wide as in the "I." Continue the straight down

stroke for two spaces below the base line. Turn and finish as you do the small letter "j." Be sure that all three strokes cross one another upon the base line. Watch length and width of lower loop. Count one, two, three. Make about 90 a minute.



t d d d d d d d d d d d d d d
dad did din demanded tender
dad did din demanded tender

LETTER d. The letter "d" is easily made from the letter "a" by extending the straight line two spaces above the base line and finishing the

same as the letter "t." Some writers loop the "d" but we do not advise it generally. See page 61. Count one, two, one, two.

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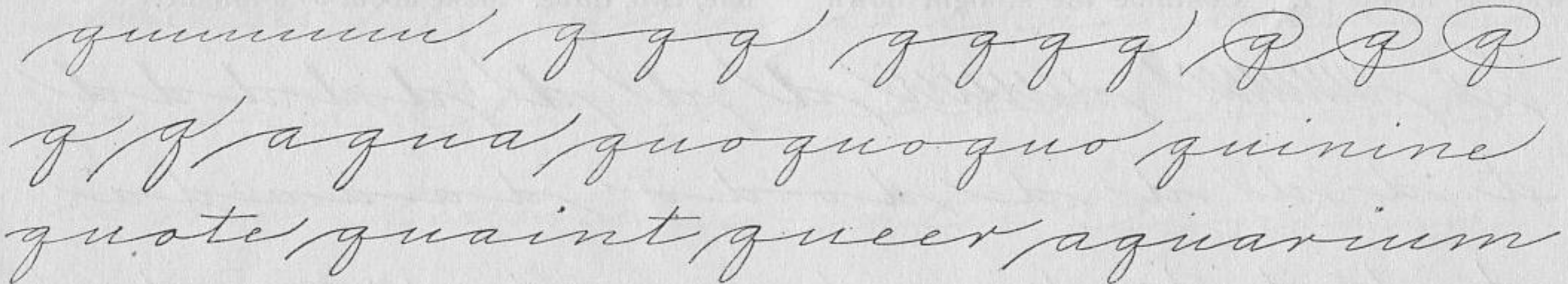
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CAPITAL L. Write the first exercise above, then modify it as in the second exercise, developing the figure 8 exercise. Start with a dot, and make the first half of the figure 8 exercise and as you arrive on the base line complete the letter just as you did the letter "Q." The result will be the letter "L."

Be sure the small oval is parallel to the base line or slightly pointed upward to the left. Instead of starting with a dot, one may start the letter with a curved stroke such as is used to introduce the capital letter "C." Count one, two, three. Make about 70 a minute.



LETTER q. This letter starts as a small letter "a" starts. The straight down stroke, however, extends for one and a half to two spaces below the base line, then returns as in the "f" to the base line. Notice that the letters "p" and "q" extend but one

and one-half space below the base line, while all other loop letters extend a full two spaces below. Many advise carrying the "p" and "q" loops two spaces below the line. Use the form which you like better. Count one, two, three, four. Make about 55 a minute.

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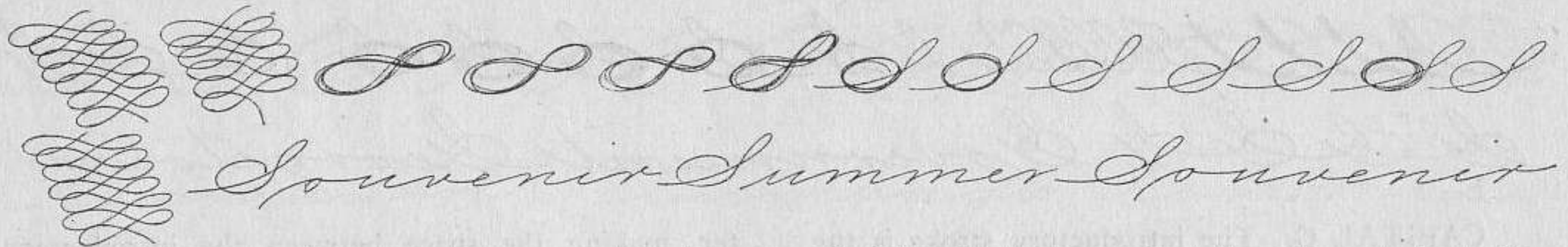
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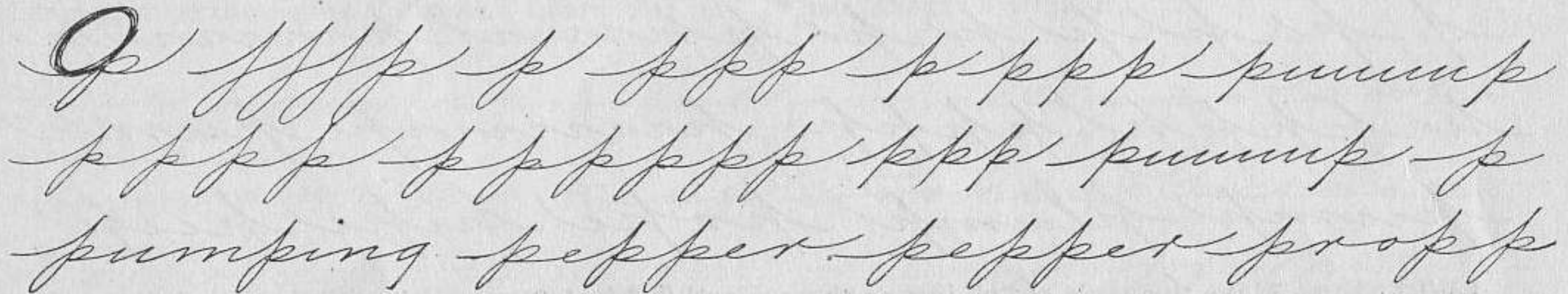
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CAPITAL S. The introductory stroke is a right curved line three spaces in height, similar to that introducing the small letter "l." The down stroke is a compound curve or figure 8 stroke. This crosses the up stroke half way to the base line. Notice the slant and form of this compound curve.

Finish with horizontal oval resting on base line. Many a good letter is spoiled by finishing with a circle. Make the letter "S" and retrace the oval making the base line oval exercise. The base line oval is one and one-half spaces high and longer than wide. Count one, two, three. Make about 70 a minute.



The loop "p" starts similarly to the "t." The straight down stroke extends from two spaces above to a space and a half below the base line, then loops similarly to the "g," "y" or "j," crossing slightly

above the base line. Finish the letter with the loop like form shown above. Use the straight retraced line below, if preferred. Count one, two, three, four. Make 50 to 60 a minute.

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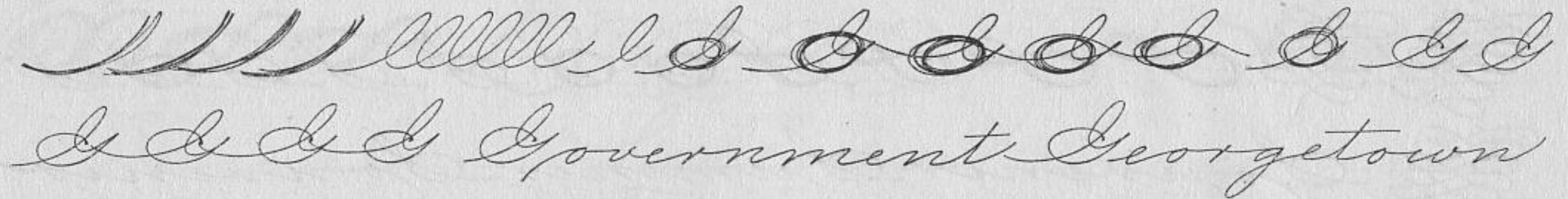
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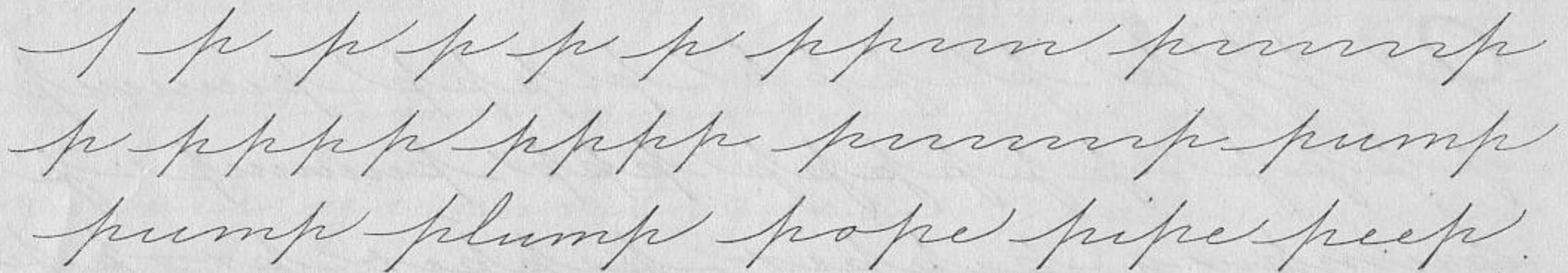
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CAPITAL G. The introductory stroke is the same as in letter "S." After this stroke, turn to the left and form a loop about two-thirds the length of the letter, using the left side of a smaller oval as one side of the loop. Continue this curve to the right and upward to one-half the height of the let-

ter, making the space between the introductory stroke and the end of the curve just described the same as the width of the loop. See form preceding the first "G." Finish with a horizontal oval one-half the height of letter. Count one, two, three, four. Make 40 a minute.



LETTER p. Make this style of "p" just as the preceding. However, do not loop the stroke below the base line. Rather retrace or lift the pen and replace it on the base line, touching the down stroke

and finish above the line with the full stroke such as is employed in writing the curves of the letter "X." Count one, two, three, four.

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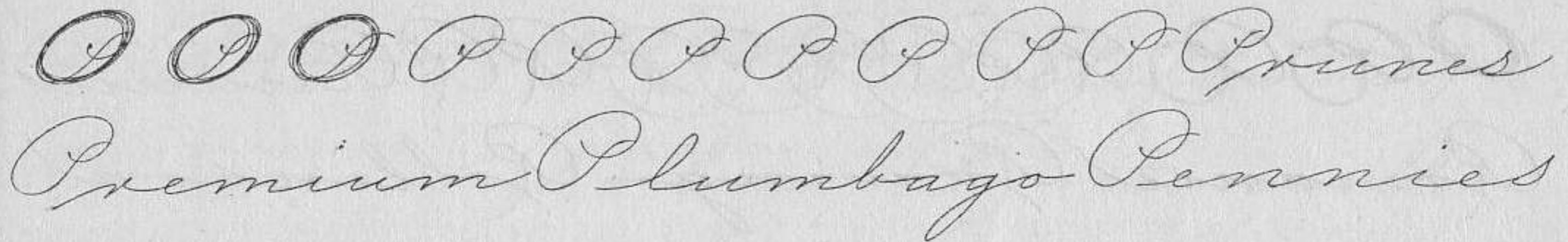
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CAPITAL P. This letter begins with the figure 8 stroke and finishes with the indirect oval stroke. See that the up stroke has plenty of top to it and that the left hand side of the letter does not dip in too quickly at the top but maintains an equal distance from the figure 8 stroke. Learn this let-

ter well as the letters "R" and "B" are dependent upon it for their structure. In finishing the last curve, see that it points upward. Count one, two. If you terminate the letter with a dot, count one, two, three. Make about 70 a minute with dot finish, about 75 without.

*Be very careful in all your work
curve your up strokes. Curves
Are you doing your best? Now*

Write each line five times, imitating the copy as nearly as possible. Continue until the page is fin-

ished. Notice how uniform in weight or shade are the lines.

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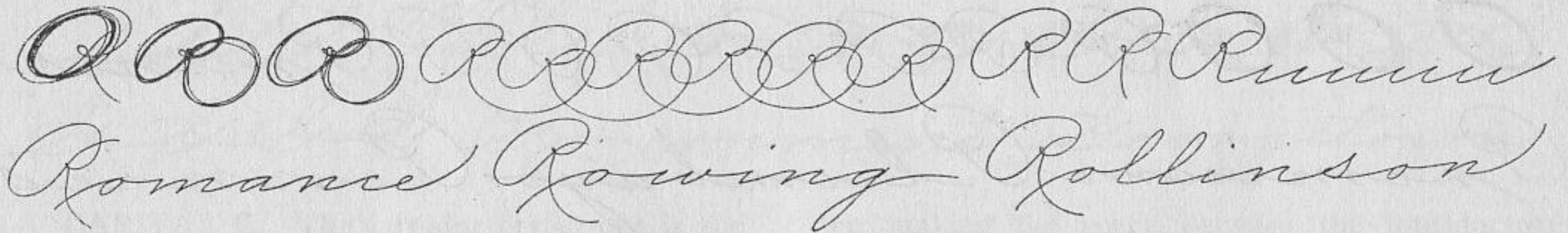
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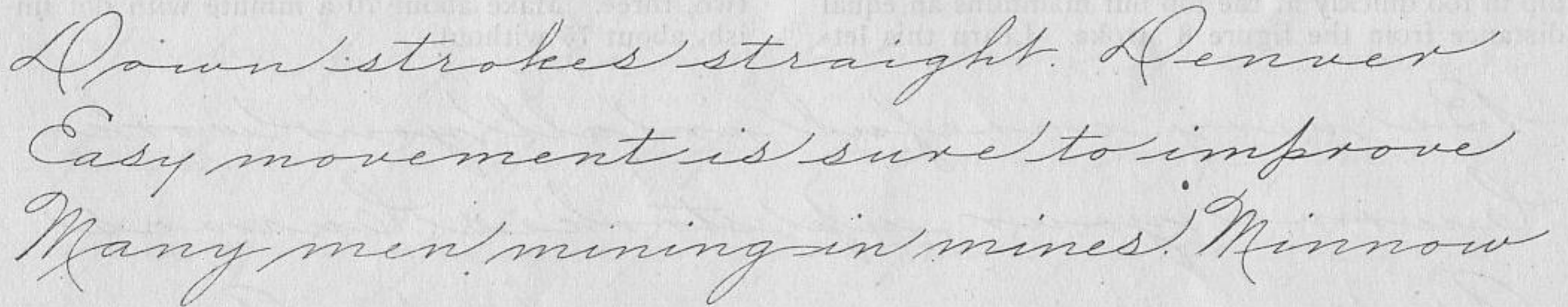
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LESSONS IN PRACTICAL PENMANSHIP



LETTER R. Duplicate the letter "P," ending the letter like "K." See that the small loop points upward. A common fault with the letters "P," "R" and "B" lies in the narrowing of the up stroke.

This keeps the letter from having enough width at the top. Practice the exercises as they perfect the form and give one freedom, ease, and speed. Count one, two, three. Make about 70 a minute.



You have finished the small letter study. Now make every conceivable combination of small letters by writing these letters in sentences. Study each word before writing. Keep uniform distance between

letters. There is a larger distance between the words. After writing a line, study it, criticize it and then rewrite it, making the corrections. Thus you will eliminate your faults and perfect your handwriting.

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LESSONS IN PRACTICAL PENMANSHIP

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*P P P P P P P Pell-flower
Povman Poling Pentonville*

Write the capital "P." Turn back, forming a small loop as in "R" but finish with regular or modified oval as illustrated above. See that the base of this oval extends a trifle below the base line. The

two right hand curves must be narrow and about equal in width. Notice where the small upturned loop intersects the figure 8 stroke. Count one, two, three. Make about 60 a minute.

*The draft we drew on you, March 5th,
has been returned dishonored. If pay-
ment is not in our hands by March 12,*

These are common business sentences. Write them freely. Notice the use of the hyphen in the second line. Practically all down strokes are straight and parallel.

See how easily the capital T and I are connected to the small letters which follow. This is done by using the straight line finish. These forms are enlarged upon on page 44.

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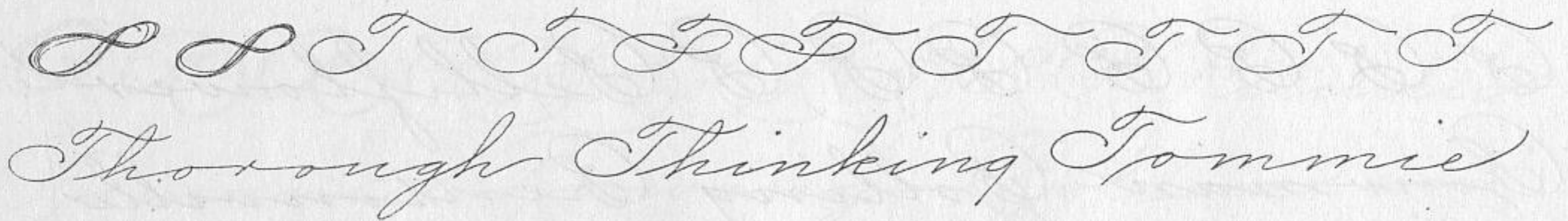
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LESSONS IN PRACTICAL PENMANSHIP



CAPITAL T. Practice the figure 8 exercise. Start as you would the figure 8 exercise and upon arriving at the base line, finish with a base line oval. The top is merely the small introductory capital loop, running immediately into the figure 8 exercise

which lies parallel to the base line. This top stroke should not touch the rest of the letter but should be above the stem and should start about as much to the left of it as it is above. Count one, two, three, four. Make about 60 a minute.

Having seen your advertisement in the Tribune, I wish to apply for a position as stenographer in your

Many begin a letter of application as above. Be sure to place the comma after Tribune. Notice the use of the loop "p's" and the straight stem "g" and

"y." Dot your "i's" carefully and cross your "t's" with lines parallel to the base line. Care in the small details make the finished penman.

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LESSONS IN PRACTICAL PENMANSHIP

Flowing Fillmore Farmington

CAPITAL F. This letter is similar to the letter "T." Finish with an upward line drawn from the center of the base line oval stroke through the

middle of the down stroke. The top may turn upward or downward according to choice. Count one, two, three, four, five, six. Make 50 a minute.

In closing our books this morning, I noticed that your January bill has not been paid. I am sending a

In this exercise we call your attention to the capitals. These are formed according to the principals shown in the second alphabet, page 55.

Again notice the use of the straight stroke in the terminal "g." This should not occur in the body of the word but at the end.

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LESSONS IN PRACTICAL PENMANSHIP

I J F S L P K W M R P R B
P R B m l l l Hammer Farming
Genuine Flowing Summons In
Immense Samuels Trimmers H
Summons Flaming Illinois I
Three Thousand Dollars

OPTIONAL FORMS.

This page shows many allowable forms of capitals which are not used in our model alphabet but are accepted generally as good forms. It is well to familiarize oneself with these forms.

Choose one style and be consistent throughout your writing.

The straight line finish of capitals is used by those wishing to join these capitals to the small letters as above. This is a rapid style and is used by many business men in preference to the more artistic forms.

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LESSONS IN PRACTICAL PENMANSHIP

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FIGURES

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

NOT LEGIBLE.

Figures too large for space.

Figures are the most important forms in penmanship as they represent money value. There is nothing in what follows or precedes as in other writing to help one to determine what the figure is. Carelessly written figures are not only hard to read, but are dangerous, for a misread figure quickly throws one off trial balance, makes a check or draft unsafe and subject to protest, increases the difficulty of business in general. The figures in the illustrations on this page are practically perfect, in so far as form is concerned. One is very legible, the other is not so legible because the figures are too large. Keep the figures small. The lines of the large figures are so closely allied to the guide, or column lines that it becomes hard to distinguish them. If the figures are made small there is a space like a border which sets off each figure, making it distinctive and easily read.

Practice making the figures small and perfect. These figures are the rapid business type, being legible and easily made. Study forms one to ten. For height of figures and order of study based upon structure, see page ten.

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

LEGIBLE.

Figures well proportioned
For the space.

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LESSONS IN PRACTICAL PENMANSHIP

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

The figure one is a firm straight line on the given slant, one space high.

The figure four is similar, having two straight downward parallel lines. Notice that the first line extends from the one space line almost to the base line. The joining stroke is a straight line. This is written about a space and a half in length, parallel to the base line, and the long down stroke cuts it

in half. Make the figure about square. Too many make it thin.

Make a squatty figure of the four, and do not run the last line through the base line. Count one, two, three, a count to each straight stroke.

The naught is a one space direct oval. Many bankers prefer a circle.

The figure six starts slightly above the first

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LESSONS IN PRACTICAL PENMANSHIP

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space line (at the height of the second down stroke of the four). It is a downward straight line written nearly to the base line where it merges into a curve and is finished as a small oval about one-third the height of the figure, and a trifle to the right of the straight line. Some make this little oval parallel to the down stroke while others place it at an angle of thirty degrees. Count one, two. Make loop very small.

The figure nine starts with a thin, direct oval, one space in height, similar to the oval part of the small "a." Notice the terminal straight line extends along the given slant below the base line. (See models). Count one, two.

The figure seven starts one space high with an irregular curve parallel to the base line. This stroke is only one-half the length of the downward straight line. The straight line extends below the base line the same as in the figure nine. Count one, two, three.

The figure two starts like an indirect oval. Begin with a dot. As the curved down stroke touches the base line, finish like a check mark, the line running slightly upward. This finish is similar to a

check mark. One may make a small loop instead of the check style. However, this latter style is the more quickly and more easily made. Count one, two, three.

The figure five starts on the one space line with a down stroke. This extends about half a space. Follow this with an indirect oval stroke, similar to the curve in a small letter "s," which rounds on the base line and finishes with a dot slightly above the base line and to the left. At the top, place a terminal straight stroke parallel to the base line. This finish stroke is the same length as the introductory down stroke and should be joined thereto. Count one, two, three.

The figure three is made similarly to the capital "Z." Finish on the base line with a good full stroke extending to the left. Practice the first exercise, page 27, making it small. After developing the swing, make the figure three. Finish the three and five similarly.

Count one, two, three.

The figure eight is a compound curve, finishing with an upward stroke similar to, but smaller than that employed in finishing the small letter "j." Count one, two.

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LESSONS IN PRACTICAL PENMANSHIP

Gentlemen:

*Inclosed find our check for
Seventy five dollars (\$75⁰⁰) to cover your
invoice of January 23^d.*

*Very truly yours,
The Henry Milling Co.,
by J. H. Henry.*

This short letter is a good exercise to copy. Notice that the colon follows the salutation. In any letter which acts as a contract or has the function of a legal instrument of any kind, sums of money

should be written, then the figures should appear in marks of parenthesis. In such case, make it your rule to write amounts of money in this way, to avoid any chance of misunderstanding.

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LESSONS IN PRACTICAL PENMANSHIP

49

Montrose, Iowa, May 5, 1917.

Received of Millard Williams,
Seventy four ^{and no}/₁₀₀ ~~~~~ Dollars
for rent in full to date.

\$74⁰⁰ Chas. M. Walker.

This model receipt gives good practice on writing amounts of money properly. Notice both in the writing and in the figures in the lower left hand

corner, how we distinguish the dollars from the cents. Start the word "twenty" close to the margin, and keep the \$ close to the 7.

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LESSONS IN PRACTICAL PENMANSHIP

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#97⁶⁰

Tacoma, Wash., Dec. 1, 1917.

At sight pay to order of Ourselves,

Ninety seven and $\frac{60}{100}$ Dollars,

Value received and charge the same to account of

To L. E. Watterson Co.,
New York City.

THE MILLS GOLD PEN CO.,
by S. W. Abbott, Sec'y.

This sight draft makes a good copy for practice as it embodies a number of different exercises, such as the use of capitals, small letters, and use of fig-

ures. Follow this form carefully, as it is standard. Notice particularly the punctuation of the signature, countersigned by the officer.

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LESSONS IN PRACTICAL PENMANSHIP

Quincy National Bank
Quincy, Ill., May 1, 1917.
Pay to the order of Chas. Lane, \$55⁰⁰
Fifty five ^{and no}/₁₀₀ ~~~~~ Dollars.
William J. Korn.

The check usually has the amount in figures on the same line with the name. On the next line the amount is written in full. Legally the amount written in full holds; as figures are easily changed. An automatic writing and perforating machine reduces

this danger. Should you write the amount with ink, be sure to use some good carbon or other water-proof ink, which resists the action of acid eradicators. One rarely uses a written check as all banks have lithographed forms for convenience.

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LESSONS IN PRACTICAL PENMANSHIP

53

\$9000⁰⁰

Memphis, Tenn., Feb. 18, 1917.

One year from date, I promise to pay
William N. Coulson ~~~~~ or order, the sum of
Nine Thousand ^{and no}/₁₀₀ ~~~~~ Dollars, value received,
with interest at the rate of 6% per annum.

Harry K. Vance.

This promissory note acts as a contract. If the rate of interest is not mentioned, the note bears the legal rate. Occasionally we use instead, the words

“Bearing no interest.” In which case only the principal is due at the maturity of the note.

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PROXY.

I do hereby nominate and appoint
William Smith my proxy, to represent me
at the Annual Stockholders' Meeting of
the Michelmann Steel Construction Co., to be
held on the 20th day of February, 1917, and
hereby do authorize said proxy to vote for me
my ten shares of stock of said company,
upon all matters coming before said meeting.
Louisiana, Mo., Feb. 10, 1917. C. M. Hitchcock.

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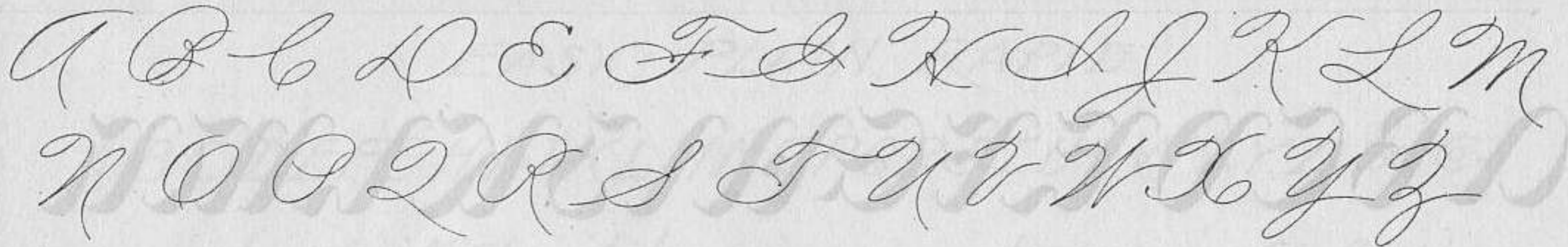
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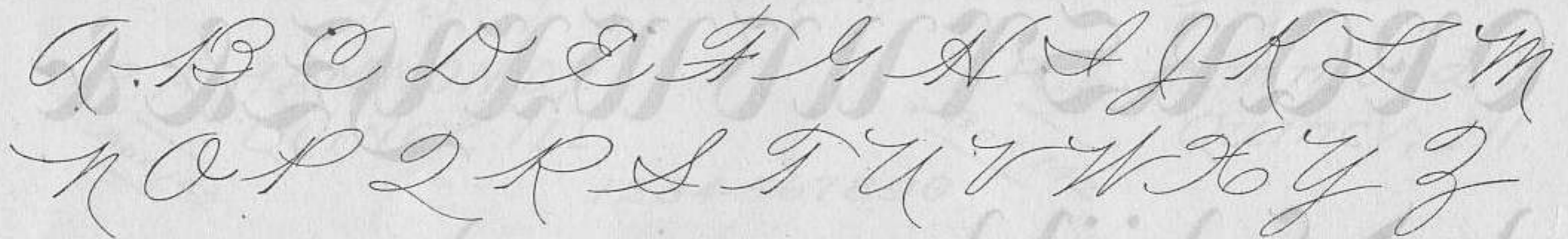
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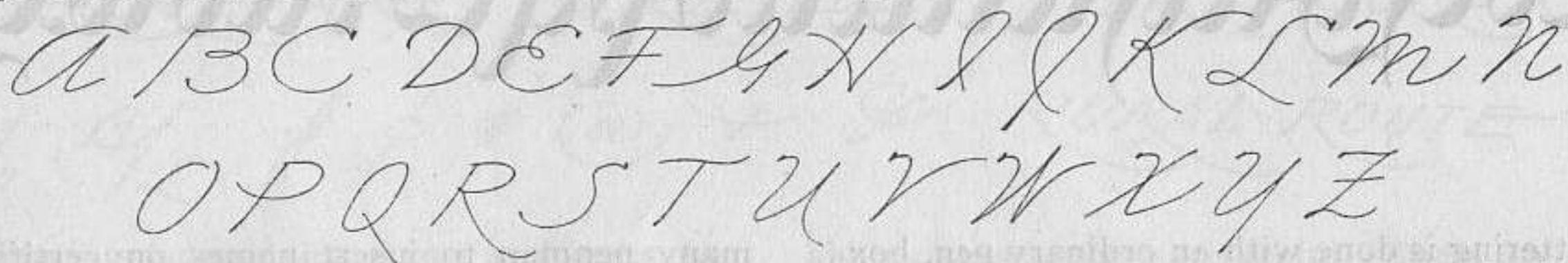
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The above is the standard style used in these lessons.



This practical business alphabet is based upon the capital stem and the straight line finish.



This is a good simplified alphabet. The tendency is to start or finish the letters with dots.

This alphabet is given to supply a simplified alphabet but is not recommended for general use.

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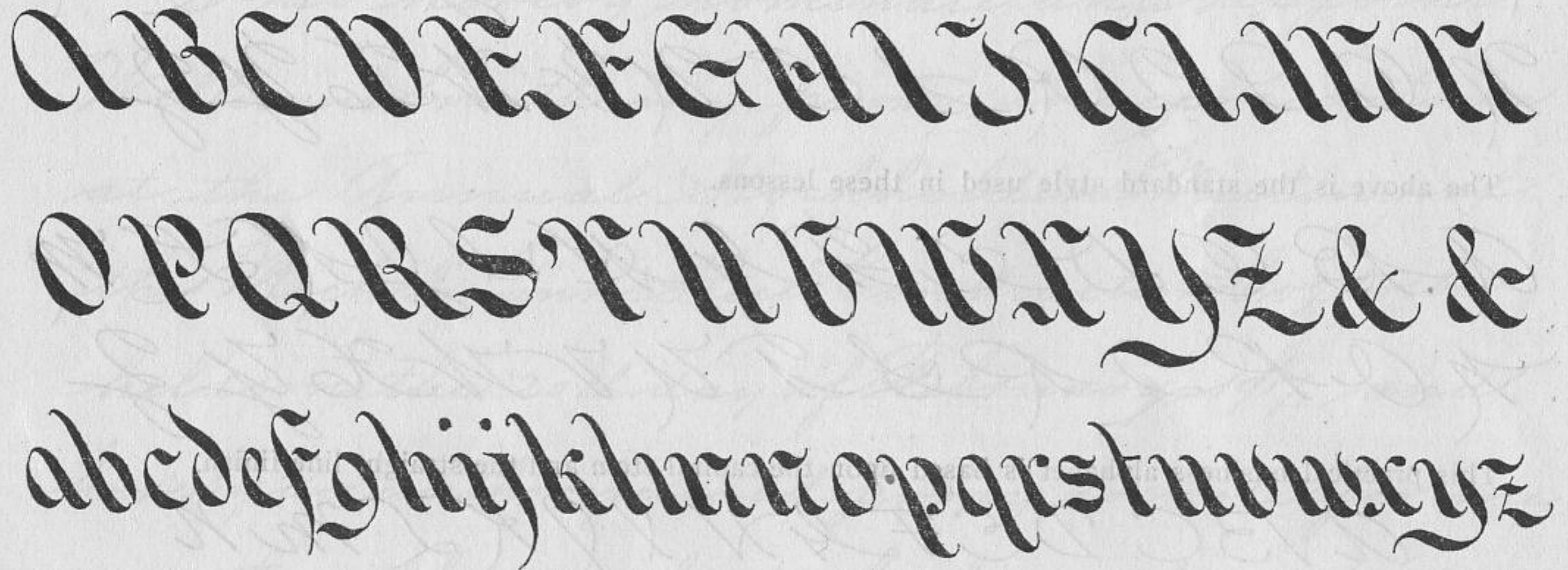
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LESSONS IN PRACTICAL PENMANSHIP



This lettering is done with an ordinary pen, box marker, or brush. It is commonly employed commercially in marking boxes, and also is used by

many penman to insert names on certificates, diplomas, or other documents where the names must stand out prominently.

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LESSONS IN PRACTICAL PENMANSHIP

57

EASY, PLAIN, RAPID

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & @

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

R. A. HAMMOND,
QUINCY, ILL.

Box 142

1234567890

R. A. Hammond,
Quincy, Ill.

Box 142

SECRETARY PRESIDENT TREASURER

% % B/L \$ ¢ # @ & RURAL ROUTE #21

This lettering is used by many architects to mark plans. Engineers employ it on their drawings. It may be used for heading, for any lettering where a small neat design is necessary. Below are a few

abbreviations which are useful. These are standard, so learn them and make them always according to these forms. The figures are more ornate than those described on page 36-37.

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LESSONS IN PRACTICAL PENMANSHIP

Aim high, do your very best at all times

Be sure you are right then go ahead.

Careless practice confirms your errors

Do it on demand a much better specimen

Earnestly endeavor to improve your work

We have used here a number of sentences which will give you practice in every capital and all the small letters. Notice that many of the capital

forms are other than those employed in our model alphabet, thus showing their proper use, and placing these additional forms at the student's disposal.

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LESSONS IN PRACTICAL PENMANSHIP

59

Free flowing movement for easy writing
Good manners make the man Good
Honesty is the best policy Humming
If you are in doubt, study and practice
Jamestown was founded in 1607. James

To duplicate the above you must study your copy carefully. Make light lines. Keep the slant of

your straight lines the same, and see that the spacing between letters and between words is uniform.

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60

LESSONS IN PRACTICAL PENMANSHIP

*Keep your eye on the copy not on the clock
Labor is the price of excellence Labor
Measure your work by the ream not by pages
Never practice carelessly Never Never No.
Our ideal can only be reached by hard work.*

This page illustrates a number of unusual forms. You will notice the straight and curved finish, letter "y." However, we advise the loop "y"

except in ornamental writing where such a form often adds a certain effect desired. Select one form and be consistent in its use.

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LESSONS IN PRACTICAL PENMANSHIP

61

Politeness pays splendid dividends Pa.
Quick jerky movement should be avoided
Rolling free and easy movement Row
Study and practice produce good writing
There is no sentiment in business dealings

The straight line and loop letter "d" are both used on this page. The loop form is used by many

writers desiring speed, while on page 35, we have the form advised and used generally by the author.

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LESSONS IN PRACTICAL PENMANSHIP

*Uniform slant and spacing Uniformity
Vain are the efforts of the thoughtless V
Will you study your copies with care W
Keenias is a city in Kansas Keanthine*

Two forms of small "r" have been used on this page. Both forms are in good use. We advise the

perfecting of one form and the regular use of this one form in all your work.

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LESSONS IN PRACTICAL PENMANSHIP

63

Youth and white paper take any impression
Zealously practice your copy every day Zeal
Work pays better dividends than wishes W
Keep your movement free and easy K

Having finished these copies and suggestions, you have but started. Upon your review of this book, you will gain many points overlooked in the first study. Practice and uniformity will soon de-

velop your handwriting to the point where you will be known and honored because of your superior handwork, and in seeking positions, you will be given preference because of it.

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LESSONS IN PRACTICAL PENMANSHIP

This is a specimen of my plain penmanship written with the muscular movement, upon completing the course of instruction, as presented in the "Lessons in Practical Penmanship."
Signed, A. Student.

In addition to the above write a set of capitals, small letters and figures, give name of city and date.

After finishing your course write the above specimen as best you can. Use your own name, and

supply city address and date. This may be used as a comparison with your first or entrance specimen.