

GASKELL'S  
COMPENDIUM OF FORMS,  
EDUCATIONAL,  
SOCIAL, LEGAL AND COMMERCIAL,

EMBRACING A COMPLETE

Self-Teaching Course in Penmanship and Bookkeeping,

AND

AID TO ENGLISH COMPOSITION;

TOGETHER WITH THE

LAWs AND BY-LAWs OF SOCIAL ETIQUETTE AND BUSINESS LAWs AND COMMERCIAL FORMs

A MANUAL OF AGRICULTURE, MECHANICS AND MINING.

AND

A Complete Guide to Parliamentary Practice,

THE WHOLE FORMING A

COMPLETE ENCYCLOPEDIA OF REFERENCE.

**Elegantly Illustrated.**

BY PROF. G. A. GASKELL,

Principal of Bryant & Stratton's College, Manchester, N. H., and Jersey City Business College, Jersey City, N. J. Author of Gaskell's  
Compendium of Penmanship.

CHICAGO:

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1883.



**W**RITING is the art of expressing ideas by visible signs or characters inscribed on some material. It is either ideographic or phonetic. Ideographic writing may be either pictorial, representing objects by imitating their forms, or symbolic, by indicating their nature or proportions. Phonetic writing may be syllabic or alphabetic. In the former each character represents a syllable; in the latter, a single letter.

The various ancient systems of writing had probably at least three different sources, the Egyptian, the Assyrian, and the Chinese systems, all of which were originally hieroglyphic.

The Egyptians practiced four distinct styles of writing: *hieroglyphic*, *hieratic*, *demotic* or *enchorial*, and *Coptic*.

The invention of the old and full **HIEROGLYPHIC** writing is placed much earlier than 3,000 years before Christ. It was originally in common use, and after shorter methods of writing had been devised, it continued in use exceptionally down to Christian times for important state documents, inscriptions, and religious compositions.

The wants of a reading and writing nation (probably long before 2,000 years before Christ) led early to the employment of linear

hieroglyphics in long documents, which subsequently developed into a cursive hand called **THE HIERATIC**. The great body of Egyptian literature has reached us through this character.

**THE DEMOTIC** indicates a rise of the vulgar tongue into literary use, which took place about the beginning of the 7th century B.C. Hieroglyphic and hieratic papyri and inscriptions were in it transcribed in the vulgar idiom till the 2nd century A.D.

**COPTIC**, a mixture of Egyptian and Greek signs, is the exclusive character of the Christian Egyptian literature, and marks the last development or final decay of the Egyptian language, which became almost extinct during the last century, and made way for Arabic.

Of the three original systems the Egyptian, as given above, is by far the most important: for from its hieratic symbols was probably derived the Phœnician alphabet, the parent of almost all the graphic systems of the world. The Phœnicians adopted only the phonetic symbols, and thus originated the first purely alphabetic system of writing.

In Britain there are no traces of writing in any shape before the Roman conquest, when Latin letters were introduced. Since then many changes have taken place. It was here, in the time of Alfred, that the running-hand first appeared. This was followed by the mixed Saxon and the elegant Saxon. The latter style was brought into notice in the

of resort on winter evenings. Spencer was an earnest, faithful teacher, a true friend, and a chirographic *genius*. Thoroughly in love with the art he taught, he never failed to impress upon his pupils its importance and its beauties; and long before the publication of anything "Spencerian," he had become famous. His arrival in a village was heralded as the event of the year.

In northeastern Ohio, where most of his teaching was done, we see evidences to-day of his success, in the good penmanship of many of the people. Nowhere else in this country—certainly among no farming population as this was then, and is principally yet—will be found so many excellent writers as in the counties where Spencer taught. Many of his best pupils of those days—among the living—are now engaged in teaching writing in business colleges; but a new generation is coming forward to occupy the positions now offering therein, and as successful instructors in other fields.

It is a somewhat remarkable fact that of his large family of boys and girls, all became in youth, and grew up to manhood and womanhood, superior writers. This also shows the advantages of proper teaching—that penmen, unlike poets, are not born such, but made. Spencer died in 1864.

### BUGBEE.

Bugbee, the most celebrated New England

penman, was fully as famous in his section as Spencer was in Ohio. Bugbee taught throughout New Hampshire, and some in Vermont. His most successful classes—those that gave him most reputation—were at Hanover, N.H., the seat of Dartmouth College, as all know, one of the oldest and best of our colleges, ranking with Yale and Harvard. Here among the students he was a great favorite, and although he left no published works, we can judge something of his skill by the opinions of those who were under his tuition. Among these are

some of the former governors of New Hampshire and other States, members of State and the National legislatures, lawyers, editors and clergymen, who have become widely known.

One of the Dartmouth boys in Bugbee's time, the editor of the leading papers of New Hampshire, the *Daily Mirror and American*, and *Mirror and Farmer*, published at Manchester, in an editorial review of a work by

the writer of this, speaks of Bugbee as follows:

"Thirty-five years ago Bugbee, of Nashua, N. H., was the most elegant penman in this country; and, though he lacked system somewhat, letters, birds, beasts, and creeping things flowed from his pen as easily as water runs down hill."

It is a matter for regret that a penman so highly skilled as the former seems to have been, should have left behind him no scraps of his handiwork available to us.



P. R. SPENCER.

**WILLIAMS.**

This superior teacher was widely known; probably a very considerable number who read this knew him personally. He was at one time "general superintendent of Ornamental Penmanship for the Bryant & Stratton chain of colleges," and was undoubtedly one of the finest penmen the world ever produced.

"John D.," as his friends always called him, was in boyhood a tailor's apprentice, and a very "shiftless, useless fellow," his employer used to say, who wasted his chance in drawing eagles, flourishing swans, and caricaturing the tailors. Mr. Duff, a writing-teacher who had opened a commercial school in Pittsburgh, dropped into the tailor's one day, and, happening to see the lad and some of his chalk-marks, was surprised at the fellow's skill; and, as his employer was thoroughly convinced he would never make a tailor, Mr. Duff told him that he could attend his school and learn to write. This was just the chance the boy had long wanted, and he made good use of his opportunity. He became a teacher in Duff's,

and subsequently taught large and successful classes in that vicinity.

Afterward he was connected with some of the leading business schools; and, lastly, with Packard's, in New York. It was here, while associated with Mr. Packard, that he, in connection with the latter, published his "Gems of Penmanship." He prepared also "Williams & Packard's Guide." Although Mr. Williams' style of writing was essentially the same as that of other teachers of the better class, he was much opposed to the exact style some follow, of submitting every stroke to geometrical measurement. As a result, his penmanship was more free and natural than that of most penmen who con-



JOHN D. WILLIAMS.

fine themselves exclusively to copy-writing and "specimen work." Mr. Williams was one of the first to adopt a simpler form of analysis, reducing the principles to the simple and compound curves and the straight line, a great improvement on the copy-book systems. He was born in the city of Pittsburg in 1829, and died at Albany, N. Y., in January, 1871.

We are indebted to D. T. Ames, Esq., of New York, publisher of the *Penman's Art Journal*, 205 Broadway, for the excellent portraits of Spencer and Williams.



## HOW TO ORGANIZE AND CONDUCT WRITING SCHOOLS.



THE WRITING CLASS.

**F**IRST, in starting out, the penman will be careful to take with him recommendations from prominent persons who are acquainted with him, and who can certify to his good character and qualifications for the work; these, with specimens of his penmanship well framed, and circulars for advertisements, will ordinarily be sufficient.

### The School-Room.

Before beginning to advertise the school, the room should be secured. It should be properly furnished for such a class, with desks and a black-board. The use of a school-room usually costs the teacher but a trifle, if anything. Free tickets to the course should be given to those responsible for the room, and who have granted the teacher permission to use it.

### Advertising.

The next step is to properly advertise the school; and the best way to do this is,—

*First*, to have a circular left at every house

in the village and neighborhood in which you propose to teach.

*Second*, to call upon the editor of the leading newspaper, insert a short advertisement, and ask him if he will kindly call attention to the opening of the school. Give him one of your circulars, by which he may see that you are well spoken of as a penman, and a person of good character.

*Third*, the poster, brief and to the point, may be put up in a few of the most public places. Eight or ten of them in a small village would be enough.

*Fourth*, should the young teacher be a good "caller," he might visit each family in the neighborhood, exhibiting specimens of his writing, and those showing the improvement of his scholars in other places. But he should never circulate, or ask them to sign, a subscription paper; he should merely say in effect: "Here is my work, and the improvement of my pupils. I should very much like to have your family attend, and am sure it would be profitable to them. I don't ask any tuitions in advance, but want all to see what we are doing, and that it is worth the money."

*Fifth*, by visiting the schools in the place, exhibiting specimens to the teachers, getting permission from them to speak to the scholars, and to give out circulars. Present each teacher with a free ticket to the school, and say to him (and her) that you would consider it a favor if they would attend.

**Collecting Tuitions.**

Begin making collections the last half of the term, and by the close you will be able to obtain all dues. Good teachers who follow this plan seldom lose much by delinquent patrons.

**Advertisement for Local Newspaper.**

*Should be paid for in advance.*

**WRITING SCHOOL.**—Mr. J. W. Hammond will open his **WRITING CLASS** in the intermediate school building, Monday evening next, at exactly 7 o'clock. See specimens at the post-office. *No tuitions will be received in advance.* **TERMS \$2**, for the course, payable during the last week of the term. IT\*

The editor's notice, supposing you had shown him your recommendations, and otherwise given him proper information respecting yourself, would very likely read something like this:

**Editorial Notice.**

**WRITING SCHOOL.**—Mr. J. W. Hammond, of Austinburg, Ohio, a penman of much skill, opens a writing class here next Monday evening, at 7 o'clock. Mr. H. follows a new plan: He will not accept tuitions in advance as he prefers to have his patrons become some what acquainted with his work and his manner of teaching. He aims to give the very best instruction possible, and has succeeded in securing large classes, and the favorable opinions of the best people where he has been. We hope to see his school crowded. A good hand-writing is a valuable accomplishment, worth thousands of dollars to any young man or woman.

The following, which is printed just as it recently appeared in an Illinois newspaper,

**Form of Circular.**

**WRITING SCHOOL.**

**MR. JAMES W. HAMMOND,**

Of Austinburg, Ohio, will give the first of a series of

*Twelve Lessons in Penmanship,*

AT THE

INTERMEDIATE SCHOOL BUILDING,

BEGINNING

**Monday Evening, January 1, 1880,**

And continuing every evening, except Sunday, till completed.

**Terms \$2.** No money received in advance. I wish all possible to see my plan and avail themselves of a course of lessons. Therefore, I prefer to collect tuitions only at the last of the term.

STATIONERY (Ink, Pens, Penholders, Paper, etc.) of the very best quality furnished pupils at the lowest possible prices, or students may bring their own.

**COMMENDATIONS.**

"Mr. J. W. Hammond has been a resident of this town for several years. He is a young man of excellent character, and a very fine penman. He proposes to teach the coming season, and I take much pleasure in recommending him to all wishing good instruction in the very useful art of writing."—REV. DANIEL HENDRICKS, Pastor M. E. Church, Austinburg, Ohio.

"I consider Mr. J. W. Hammond an excellent penman. The specimens he has sent me for examination fully prove his ability to give his classes the very best instruction."—SILAS S. PACKARD, President of Packard's College, New York.

"Mr. Hammond has just closed a large and successful writing school here, and it is the opinion of those who attended that it was the best we have ever had. His work is thorough, and he is in all respects an honorable young man."—WILLIAM BLACKWOOD, Editor of the "Union Democrat," Akron, Ohio.

Bring a Lamp (with a Shade, if convenient).

**COME EARLY.—DO NOT MISS THE FIRST LESSON.**

**JAMES W. HAMMOND.**

*Specimens are on exhibition at the Post-office.*

gives a hint that may be acted upon by others to their advantage; and besides, we presume the editors thus favored would not feel that the teacher was getting a good "local" for nothing:

"**MANY THANKS.**—This office desires to return many thanks to Prof. A. S. Simpson for one of the finest specimens of penmanship we have ever had the pleasure of seeing. It was gotten up expressly for THE DEMOCRAT, and the work upon it is incontrovertible evidence that the professor is a thorough master of the art of his choice. The card will be framed in a few days, when all wishing to see it can have the opportunity by calling at this office."

## Form of Poster.

# WRITING SCHOOL.

See Small Bills Giving Full Particulars

—OF—

JAMES W. HAMMOND'S

# WRITING SCHOOL,

SOON TO BEGIN HERE

Specimens of his Penmanship

MAY BE SEEN


AT THE POST-OFFICE.

In the smaller villages, where posters are a novelty, they will be found an excellent means of calling attention to the school. The above is given as a good one, because it can be used throughout the season in all the places visited.

## PROGRAMME for a 12-Lesson Course.

Each Lesson to last two hours, with intermission of fifteen minutes.

### First Lesson.

 ALL audience to order and state the object of the writing school. Pupils take seats and assume their positions for writing. Draw on the black-board a simple oval outline, and divide it, as in cut on a previous page, into four curves, showing the simple convex and concave; and how, by combining the two, we get both forms of the compound curve or wave-line. Thus we have the four principles. Number them and add the *fifth*, the straight line, and explain *why* you place it last among the principles. Distribute copies. [These should be prepared beforehand, and should consist of short words. For first lesson use an easy movement exercise, similar to Copy 1, Plate 1.] Call attention to the fact that all the connecting up-strokes of small letters are curves, and the down-strokes mostly straight lines. Explain the proper position at the table or desk, and of the hand and pen in writing. Each pupil hands to teacher a specimen of his and her penmanship as follows: "*Specimen of my hand-writing during the first lesson at Mr. —'s writing-school,*" with name signed to each. Urge them to do their best in writing this, so

that they may know exactly, at the close of the term, how much they have improved. More practice on movement exercises, on the principles, and simple words. *Intermission.* Erase all writing from the black-board and draw the *five principles*. Ask pupils to point out to you the difference between the first and second, and second and third, and to tell you where the principles are obtained. After fixing the attention wholly upon the principles, write below them the word *mine*, and assist the class in analyzing the word, giving the principles of each letter throughout. Write beneath the word the figures which represent its principles. Give out second copy. More practice by the class. Explain new copy and tell the class what it is proposed to do at the

next lesson. Compliment them if they have made any progress, and strike the bell.

### Second Lesson.

Drill on position and more practice on movement exercises. Explain the muscular or combined movement, and require its use by all. Give out copies. Explain same on black-board, and teacher and class together analyze all the letters. Make figures representing the principles of at least one word underneath it. Practice on paper. *Intermission.* Second copy. Explanation on black-board. Personal attention to each student and individual criticism. Class is at work only on minimum small letters. Explain slope by a diagram, similar to one on a previous page, drawn on the black board. Pupils test their own writing by this rule. They find they have never made down-strokes straight, and begin to use the straight line. Speak of its importance, and how easily a very poor hand-writing may be bettered by using the fifth principle in down-strokes. More practice by the school. State what the copy will be for the next lesson.

### Third Lesson.

Continued practice on the minimum small letters. More movement exercises and black-board explanations. School now gives the principles in words readily by figures 1, 2, 3, 4, 5. Give out copies. Practice by the school. *Intermission.* Second copy. Explanation at black-board, pupils giving the principles. Practice by the school. Individual instruction. This lesson finishes up the minimum letters as a class. Give school an idea of your plan for next lesson.

### Fourth Lesson.

Take for topic at black-board LEGIBILITY, showing how dependent it is on careful and slow practice in learning. Distribute copies. This copy will give all letters of the "extended loop" class. Explain the length and modification of the fifth principle in the loops. Speak of shade and of the use of the fingers in this up-and-down movement. Practice by the class. *Intermission.* New copy, including all the "extended stem" letters. Black-board analysis by the school. Remarks by the teacher respecting relative height of small alphabet. Further remarks on slope and spacing. Practice by the school, and a giving-out of the main features of the next lesson.

### Fifth Lesson.

Exercises on the ovals, capital stem and other parts of capitals. Distribution of copies, introducing three of the first capitals. Class drill on principles. Analysis of all the copies by the school. Practice by the class. *Intermission.* Copy introducing three more capitals in as many words. Explanation and analysis. Practice by school. Individual criticism.

"The subject for next evening's lesson will be the second six capitals, and I hope to see you all here. We are now taking the capitals alphabetically, and if all are promptly in their places each evening, all will be enabled to master

every one of them. Those who are absent will lose that important part of the course."

### Sixth Lesson.

Distribution of copies (three more capitals beginning three more words). Black-board drill, and analysis by teacher and class. Practice by class. *Intermission.* Another copy. Class drill. Individual criticism.

### Seventh Lesson.

Distribute copies,—three new capitals. Black-board explanation, and full analysis of each by the class. Practice by class and individual instruction, using particular care in seeing that all are still in correct position and hold pens properly. *Intermission.* Copies with three other capitals. Black-board explanation. Class drill, subject "RAPIDITY," showing that those who are practicing carefully and slowly at present, will be able in time by the movements they are now acquiring, to write rapidly as well as legibly. "In this day rapidity is of great importance, but pupils cannot acquire a good hand by practicing rapidly before the forms of letters are learned." Practice by school.

### Eighth Lesson.

Copies given out with three new capitals. More black-board practice and analysis, subject: "BEAUTY." "Beauty includes the principles, uniformity in slope and size, and light and shade." Show how good writing may be made very poor by changing the slant of some letters, and how shades and light strokes affect it. Class practice. *Intermission.* "Three more capitals." Distribution of copies. Class drill. Practice by school.

### Ninth Lesson.

Copies as before, finishing up the alphabets and including characters. Black-board analysis and class drill. Pupils analyze all the capitals. Practice by school. Individual hints. *Intermission.* Copy, which includes the ten figures. Explanation of height and shade. Practice by school. Individual instruction. "To-morrow evening our lesson will include copies and hints on letter-writing."

### Tenth Lesson.

Remarks by teacher on letter-writing, illustrated at the black-board, showing how to begin, write up, and close properly, a business letter. Distribution of copies, including some of the above. Practice by school. *Intermission.* More practice by school on letter-writing. "Who can write the best business letter?" Subject given by teacher. Individual and general criticism.

### Eleventh Lesson.

General review of the entire course. Practice by school in writing, thirty minutes, from copies and instructions in business forms, such as promissory notes, drafts, etc. *Intermission.* Black-board explanations of ornamental penmanship, such as card-writing and flourishing. Practice by the class from black-board work. The teacher, at the close of



this lesson, asks his pupils to extend an invitation to their friends to visit the school the next and last evening, and witness the improvement and the awarding of the prize to the one who has made the most progress. [The prize should be a well-executed specimen of ornamental penmanship, with the words, *Awarded to* ———— *for best specimens of Improvement by* (his or her) *teacher,* ———— (and date)]

#### Twelfth Lesson.

Continued practice from previous copies. Each pupil now writes, "*This is a specimen of my penmanship after taking twelve lessons in writing of Mr. ————,*" each signing name to specimen. Teacher collects specimens and pastes a small slip of paper over each name, so that it may afterward be easily removed without defacing it, and hands them, together with the first specimens, to a lady and gentleman he has chosen to decide the matter. While they are examining

these, he again reviews the class, and gives them additional hints respecting future practice. It cannot be expected that a short course of twelve lessons will make anyone a beautiful writer alone; yet the class have had sufficient time to learn the movements, positions and principles, and to practice every capital and small letter of the alphabet. He should speak of the importance of holding fast to what they have acquired, to always continue the same in whatever writing they may do hereafter; not to hurry through regardless of correctness; that if pains is thus taken there will be a constant improvement the longer they write. He should also dwell on the advantages of using good materials; of always having at hand good pens, ink, and paper; and should close by thanking them for their patronage, and expressing the hope that he may hear from or of them in the future. After announcing the winner of the prize, according to the decision of the umpires, the school is dismissed.

## DESCRIPTION OF THE PENMANSHIP PLATES.



IN the preparation of this chapter the writer has had constantly in view the wants of both sexes and of every class;

and, so far as has been expedient, he has endeavored to meet them all. In the writing chapter the young lady as well as the young gentleman, the mechanic as well as the book-keeper, the common-school teacher as well as the professional penman, will find something adapted to their individual necessities. No labor or expense has been spared in making it the standard on this, as the book will be on the other subjects of which it treats.

To professional penmen and critics the interest will center mainly in the plates of fac-simile writing and other penwork. The condensed, plain style of writing is such as has met with more favor from the business community than any other that has been published during the past quarter of a century, and is the only American style that is at all popular among the commer-

cial classes in England. Great care has been taken to render the plates perfect representations of the actual penmanship as it came from the pen.

#### Plates I and II.

These give in regular order a series of copies adapted to use by either ladies or gentlemen.

#### Plate III.

Consists of alphabet and other exercises prepared expressly for practice by ladies.

#### Plate IV.

Flourished Quill; a simple complete flourish for practice by the student; also a specimen of business writing and small lettering.

#### Plate V.

Business Letter. This exercise will, no doubt, be appreciated by the majority of young people.

We would invite particular attention to the plainness of the style and the avoidance in it of every attempt at unnecessary display.

#### Plate VI.

Off-Hand Flourishing and Writing adapted to advanced students.

#### Plate VII.

Black-board Writing and Drawing.

#### Plate VIII.

Black-board Writing and Drawing.

#### Plate IX.

Off-Hand Flourishing and Writing.

#### Plate X.

Off-Hand Flourishing and Writing.

#### Plate XI.

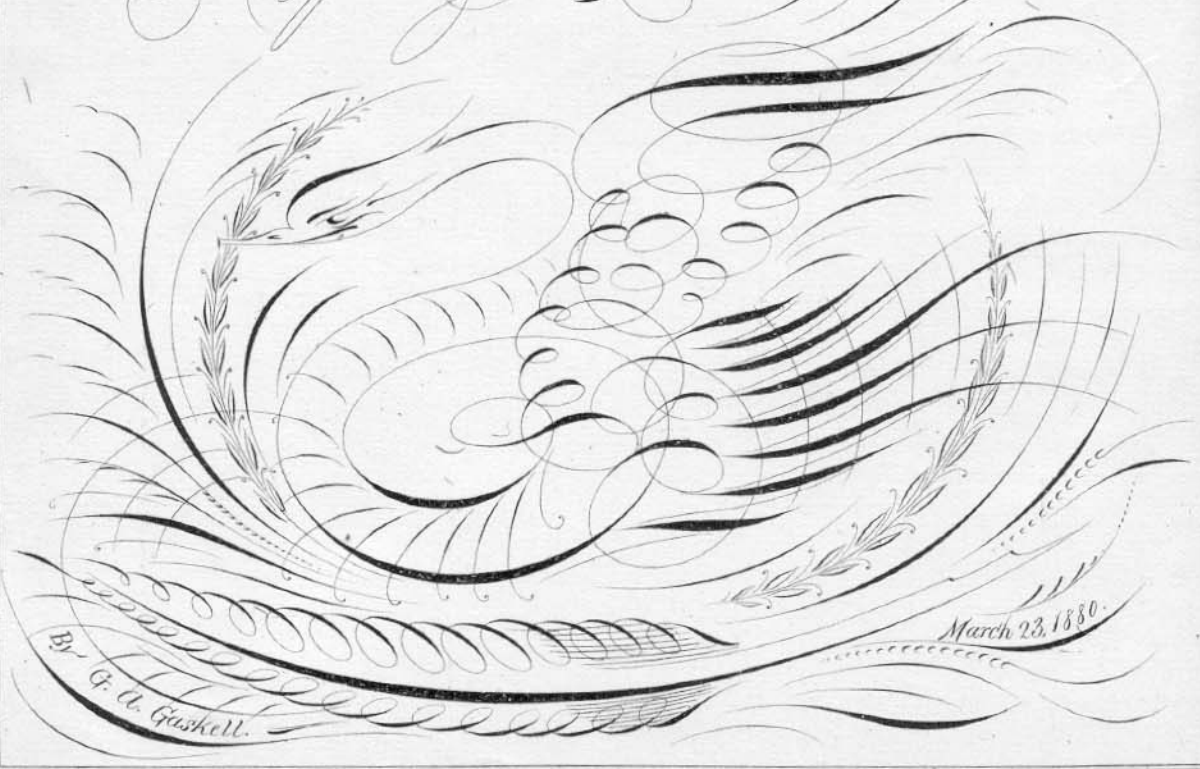
Medium Hand for both sexes, and Off-Hand Flourishing.

#### Plate XII.

Card Writing and Plain Business Style.

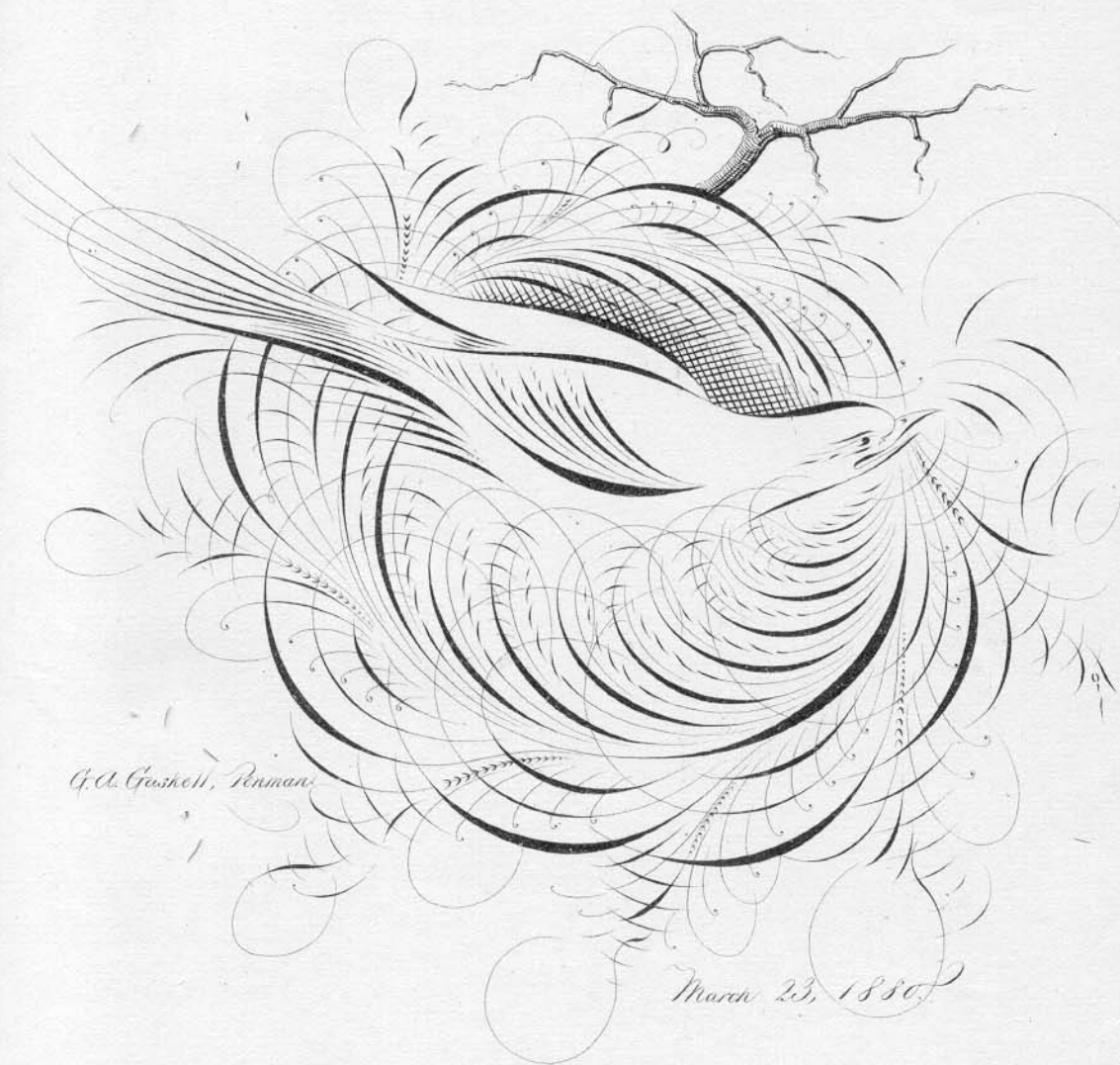
WHOLE ARM CAPITALS!

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



By G. A. Gaskell.

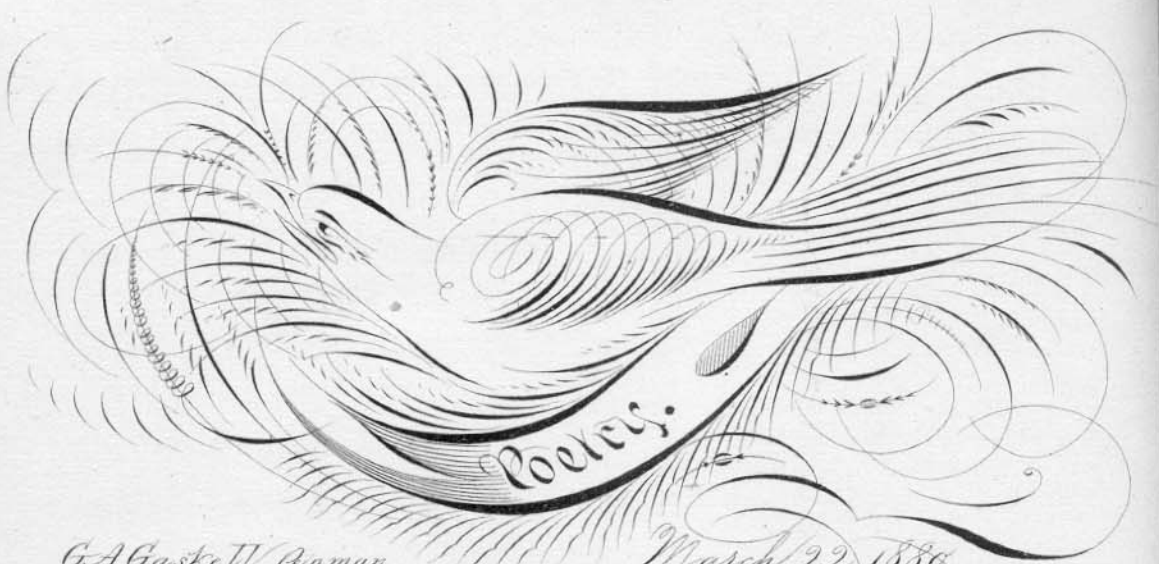
March 23, 1880.



A. C. Gaskell, Penman.

March 23, 1880

Again, as of old, now the south wind blows,  
In the self same spot I lie,  
Where the pansy blooms, and the violet grows,  
And the rivulet wanders by.



G. A. Gastrell, Penman.

March 22, 1880.

Opportunity.

"Work while yet the daylight shines,  
Man of strength and will!  
Never does the streamlet glide  
Useless by the mill.

Wait not till tomorrow's sun  
Beams upon the way.

All that thou canst call thine own  
Lies in thy today.

Power, intellect and wealth  
May not always last,

The mill will never grind

With the water that has passed. — Anon.

# Card-Writing Business Style.

PLATE XII.



194<sup>64</sup> Rochester, N.Y. Dec. 1, 1880.  
Nine months after date, I promise to pay R.  
Raymond or order Ninety-seven and 100 Dollars, value  
received, with Interest at six per cent after Jan'y 1, 1881.  
George A. Gaskell & Co.

18th century, and lasted for nearly two hundred and fifty years. Some of the finest penmen and best authors on the subject have since been Englishmen.

The United States at the present time has the largest proportion of population who can read and write of any nation; and more attention is given to penmanship as a branch of popular education. We have developed a system of our own, the main credit for which belongs to our writing-teachers and commercial college men, who have made it a special study, and devoted much labor during their lives toward perfecting a superior national style.

Americans may well take pride, not only in their progress in other things, but in the fact that no other country in the world has so many fine penmen and good rapid writers as their own. The English, Dutch, Germans, Italians, and Spanish, have each contributed largely to chirographic skill by the publication of many very useful and highly artistic works on penmanship, which have served a good purpose in America, as elsewhere in giving others new ideas upon which to improve.

Of late years, particularly in our own country and in England, there has been an almost general demand for a simpler, more compact, and freer style than that hitherto taught; and our best commercial teachers are now seeking to modify the forms that have become Americanized and render them still more American; to impart such a style as will occupy less space, have more freedom in its execution, and answer more fully in other respects the purposes of business in this day of despatch.

The "good hand" of a few years ago will not meet the wants of to-day; and so important is an elegant, easy handwriting considered by business men in our larger cities, that the aspirant for a position in a counting-room or office cannot hope for success therein without

it. "*Apply in your own handwriting*" is the line which strikes the poor writer most forcibly when answering advertisements for a "position."

While there are at best chances for but few to secure such clerical employment as most desire, there are none whatever for those who cannot *write well*. During the next ten years we may expect to see still greater improvement in the handwriting of the masses. It is a desirable accomplishment for all, repaying many-fold for the time and study spent in securing it.

### TO STUDENTS.



TO all desirous of acquiring a plain and neat handwriting, the material for instruction and practice herein given will, we are very sure, prove of the greatest value. No one who takes this book as his or her guide, following the directions and practicing the copies and exercises as directed, can fail to improve rapidly; while those having a taste for penmanship will soon acquire a really first-class style, be able to write easily with fair rapidity, and, if desired, to teach the system to others.

The learner must bear in mind that nothing of consequence in education is accomplished without study and labor. The accompanying hints and rules must be thoroughly read over, frequently referred to, and constantly applied to practice.

### Materials and Implements.

Nothing can be truer of the penman than that, like every other workman, "he is known by his tools." His materials and implements must be suited to his work.

PLATE I

1 r r r r r r r r r r m m m m m m m m m m

2 o o o o o o o o o o o o o o o o o o o o o

3 mine mine mine moon

4 a b c d e f g h i j k l m n o p q

5 r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 \$ %

6 A B C D E F G H I J K L M

7 N O P Q R S T U V W X Y Z

8 Andover Behring Chase Davids Eric

9 France Gaston Hamilton Johnson aa

10 Kingston Louisville Madison Noyson

11 Ohio Pennsylvania Quarantine Rands

12 Samuel Trenton Ultra Varney

13 Warner Xenophon Yours Jones

14 Business Writing should be plain.

15 Bought of... Received... Cash Di

16 Good Writing is easily acquired by proper

17 Urwood, 529 Fifth Avenue, Hatter & Furrier

18 The following Notes are on hand: Simeon Yates  
for 1500; Orren Stearns, 700; Abram Stew-  
arts, 13,100; R. C. Spencer's 800 94; E. G. Sol-  
sonis 617.84; Aaron Cowperthwaits, 849 61

19 Use Good Ink and Good Pens. Use w



### Paper.

Ruled foolscap is the best paper for use in practicing, and for teachers to recommend to their scholars in writing-schools and business colleges. It should be firm, and sufficiently thick to prevent shades from showing through the page. In letter-writing, of course either note or letter size would be in better taste.

### Pens.

Still more important than the paper is the little implement which is to make all these lines, guided by your hand and brain. It must have a fine, true, well-tempered point; it must be elastic, and, besides these qualities, it should be *durable*. A pen that wears out at one sitting is a poor one to buy, even if excellent in other respects. Few things are more annoying than to be compelled to stop writing on account of a poor pen and replace it with a better one. To the penman it is particularly vexatious.

No fine-pointed steel pen will bear more than a day or two of constant service. Change whenever the pen seems to be worn at the points.

### Inks.

The chief qualities we expect in an ink are, that it be of good color that does not fade, and that it *flow freely* from the pen. The ink must flow readily or the writing will lack freedom and correctness.

Fluid inks, like Maynard & Noyes', Arnold's, Davids', and others, are favorites with book-keepers and others who desire a lasting color. These do not rot the paper like violet and some other fancy inks, and will last as long as the sheet itself, remaining for an age as distinct and deep in color as when first written with. Maynard & Noyes', or Davids', *four* parts

mixed with *one* part of Arnold's, make a much better ink than either alone. A small piece of gum arabic put into the bottle will give it more body and lustre.

But, whatever ink you get, see that it is not of that *uncertain* sort that gives one shade on one part and quite a different one on another. Writing done with such ink is likely to have more variety in color than is desirable or necessary.

### Preparing India Inks.

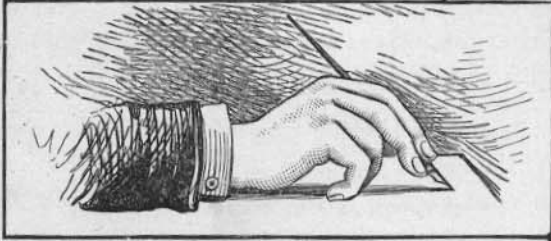
For lettering in German Text, Old English, Church Text; in engrossing resolutions, memorials, filling up diplomas, and for pen drawings of all kinds, India ink is used. It comes both in bottles as a fluid already prepared, and in sticks, with which the penman may make his own. The latter is by far the better ink. It is made ready for use from the stick as follows:

Procure a sloping tray of porcelain or slate. At the end of the slope there should be a well, to contain and give depth to the ink. Put into the tray rain-water sufficient to make the desired quantity of ink, and then grind the stick of ink into the water upon the sloping bottom, until it becomes of the desired degree of blackness, when it is ready for use. Thus carefully prepared it makes a very black and handsome line.

The fine shading in off-hand flourishing is frequently done with India ink.

### Pen Wipers

Of paper or chamois skin should always be at hand, and the pen carefully wiped before and after writing. Either of these makes a good pen-wiper, because they leave no lint either on or between the pen points.



# CORRECT POSITIONS

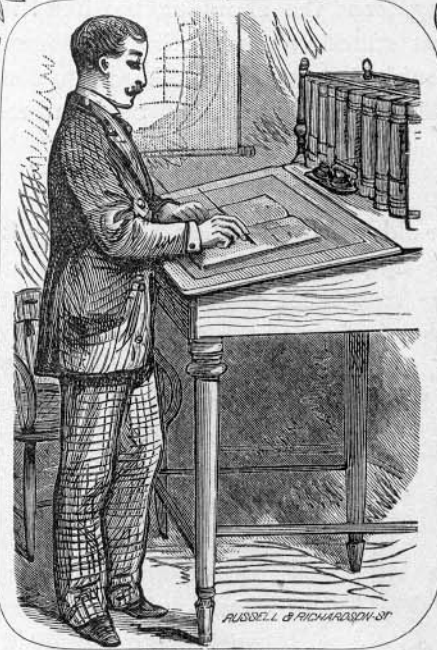
**T**HE essentials of good writing are *Legibility, Rapidity, and Beauty.*

## LEGIBILITY.

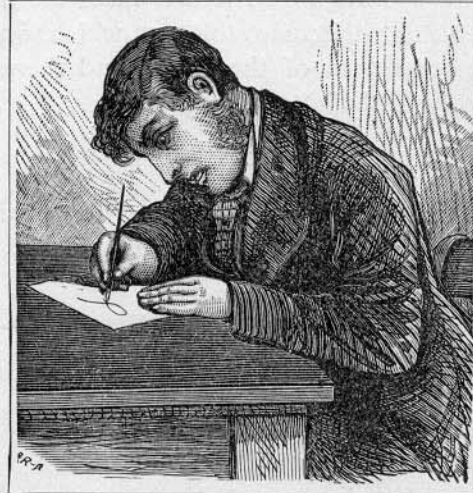
We place these essentials in the order of their importance. Without legibility we might as well have nothing at all. The principal cause of illegibility is writing rapidly, without proper attention to position, movement and form. An illegible writer should commence at the beginning; he should learn the proper position at the desk or table, of the hand and pen, and

acquire as soon as possible the regular and graceful movement which comes from practice on such elementary exercises as are given on another page. We would advise all to begin at once to acquire the muscular or combined movement explained further on, and to confine themselves to that until an easy and legible style is acquired. For rapid and constant work this movement is comparatively tireless, and the style which comes of it has strength, uniformity, smoothness, and, in most cases, beauty.

Of course LEGIBILITY will be a prominent element to such as practice systematically.



THE FRONT POSITION.



INCORRECT POSITION:  
Turning the Hand Over on one Side, and Resting on the Hand, instead of the Nails of the Fingers.

**P**ROFESSIONAL penmen and others desiring to master all styles of the art, will employ in addition to the muscular the movements necessary for the more artistic and "exact" forms, as used in card-writing, engrossing, ledger-headings, etc.

**RAPIDITY.**

Next to *Legibility* we would place *Rapidity*, since, in this day, whatever is done must be performed with despatch. The old-fashioned round-hand was as legible as print, and beautiful, but it could not be written either rapidly or easily. Therefore it

soon went into disuse except among professional engrossers, by whom it is still employed to some extent.

To secure rapidity two things are necessary, a correct, natural *position*, and a free *movement*.

POSITION.

**How to Sit.**—The body should be erect and self-supported. It is well, in most cases, in ordinary practice, to sit with the right side to the table, as shown in the cut on the following page. Some, however, prefer the left position. There is really but little preference. For book-keepers at the desk the "front" position is the best.

**Pen-Holding.**—As shown very exactly in the cut on page 64, the pen should be held between the thumb and the second finger, the first finger being on the holder just above the pen. The

arm should rest lightly upon the edge of the desk or table, about two inches below the elbow, on the fleshy part of the forearm. The wrist should not touch desk or paper; but the third and fourth fingers folded under the hand constitute a perfect movable rest, which secures great steadiness of the hand, and therefore accuracy in the letters.

#### MOVEMENT.

There are three movements used by penmen in writing, the *Muscular*, the *Finger*, and the *Whole-Arm*.

**The Muscular or Combined Movement.**—We give this the first place because it is the best. Sit at the table, take the pen as above stated,—resting the arm near the elbow and the hand on the third and fourth fingers, which are folded underneath. Move the arm, hand and fingers *all together, as one*, the motion coming from the forearm near the elbow. This movement is unsurpassed for correspondence and all other kinds of rapid writing; it is being used very extensively by the best business writers both in America and England. It is combined more or less with the finger, the latter in loops and other long up-and-down strokes, to great advantage. But the finger movement comes of itself; the student should strive to keep it out rather than to use more of it.

**The Finger Movement.**—The finger movement is a movement of the fingers separately, and is not favored by the best penmen except in copy-hand, card-marking, etc., where great precision is required.

**The Whole-Arm Movement.**—This is a move-

ment unfixed by any rest of the arm. The arm is carried above the paper, the movement coming from the shoulder, the hand resting, as first stated, upon the last two fingers, as it should always. In making large flourished capitals this movement will be found the best.

#### BEAUTY.

An old writing-teacher has well said: "It is not by sleight of hand, nor by some particular movement which requires great skill, nor by a swing of the arm or a twist of the wrist, that the ability to execute a good practical hand-writing is acquired. It is *no one great thing*, but many little things, that demand our attention, and constitute the difference between the very good and the very bad hand-writing—little things, such as the manner in which we dot an *i* or cross a *t*."

Under this head we may properly include the *Principles*, *Uniformity*, and *Light and Shade*.

#### THE PRINCIPLES.

**The Oval.**—The first four principles, the simple and compound curves, are obtained from the oval. This cut illus-



A GOOD POSITION.



THE OVAL AND ITS CURVES.

trates the division of the oval into the curves employed in writing.

Teachers will do well to use this diagram when illustrating the principles on the black-board.

PLATE III.

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 &c.

LADIES HAND.

Present sorrows wings are taking,

Pleasant memories are waking.

And Life's sun bedecks with splendor  
Her whom duty called to roam;

Yet the sympathy that's hidden

In those lines so sweet and tender

Makes the tears rise up unbidden

O'er the welcome news from home. G. W. in

Cassell's Magazine.

Miss Ella Wilberforce,

28 Madison Square,

New York

Mr. P. Isaacs,

510 Elm St.,

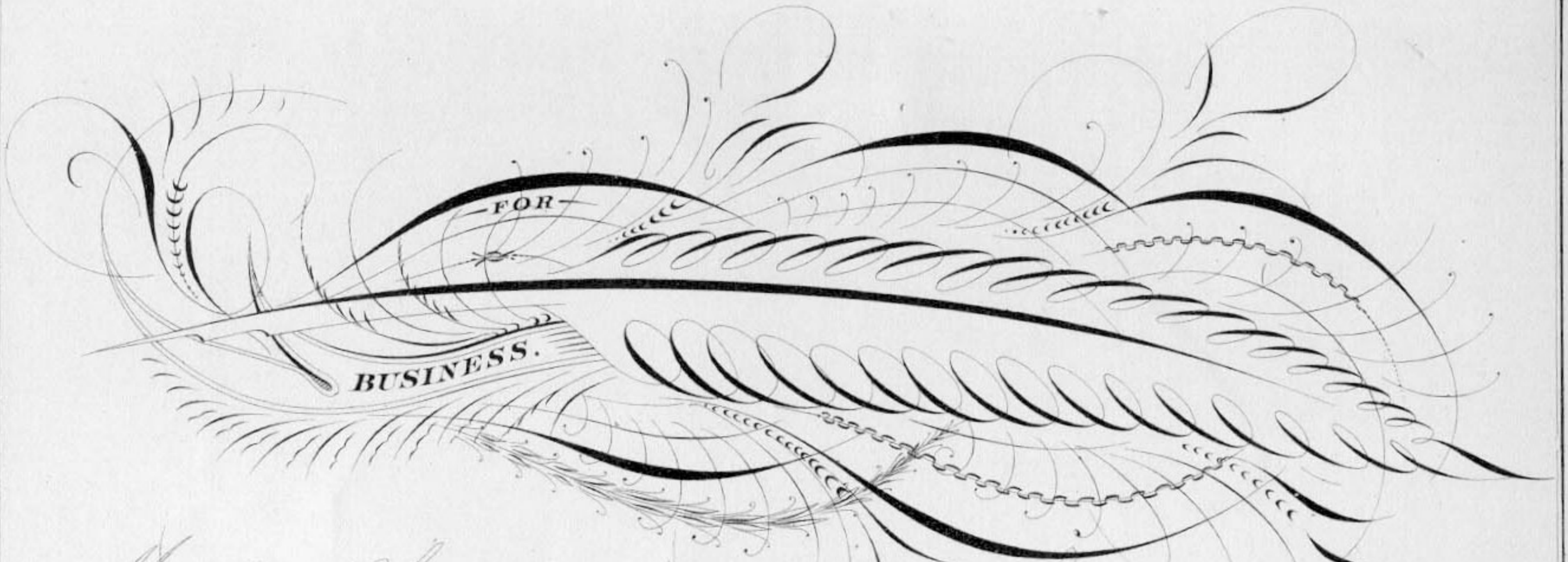
Cincinnati, Ohio.

Dear Miss W.

Dear Sir.

Yours of the 11th is this moment at hand, and in  
reply I would sincerely thank you for your

PLATE IV.



Mortimer Gemmonds

In Account with

\$90,000

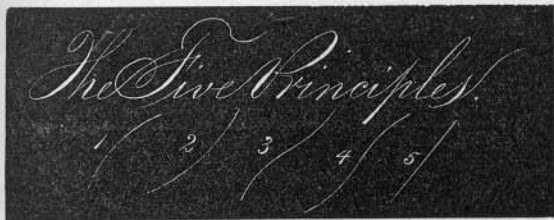
Due Bill

Due Isaac Johnson Ninety Thousand Dollars, payable in Corn at the market price when called for.

New York, Aug. 9, 1850

Louis F. Hartmann

G. A. Gaskell. Sc.



The **First Principle** is the *convex curve* of the oval, so called because it presents the convex or rounding surface to the eye. It is usually made upward.

The **Second Principle** is the *concave curve*, the reverse of the convex, presenting to the eye the concave or hollowing surface. Usually made upward.

The **Third Principle** is a *compound curve*, a union of the convex, which starts at the base and goes upward, with the concave curve.

It will be noticed in the above that the down-strokes, although very short and light, are *perfectly straight* in all letters except two, the *d* and *e*. These down-strokes or oblique straight lines are usually made to slope at an angle of about fifty degrees. The upward lines, or up-strokes, as penmen call them, are all curves. Hence we may give this as a general rule: *Up-strokes should be curves; down-strokes, straight lines.* To the first there are no exceptions; but to the latter we must except all letters like the *a, d, g, q*, etc., in which the small *o* is used, and the *e* and *s*.

The analysis of the word *mind* into its principles would be, as written above:—

$$\begin{array}{cccc}
 m & i & n & d \\
 151515-25-4515-41252.
 \end{array}$$

We include the connecting lines as well as the



THE RELATIVE LENGTH OF THE SMALL LETTERS IN BUSINESS HAND.

The **Fourth Principle** starts with the concave and finishes with the convex curve. When made downward, as it frequently is, it commences, of course, with the convex.

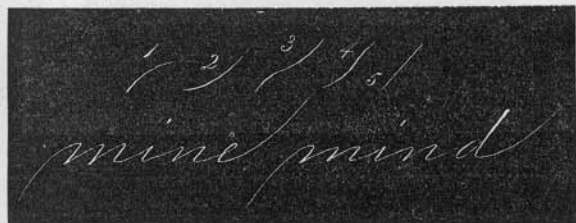
The **Fifth Principle** is the oblique (slanting) *straight line*. We place it last among the principles because it is the most difficult. There is no line so hard to make with accuracy as a perfect straight line. This principle forms the down-strokes of nearly all the small letters, governing the slope almost entirely.

letters themselves. Standing alone the letters would differ somewhat in their analysis.

#### UNIFORMITY.

This includes *Capitals, Small Letters, Slope, and Spacing.*

**Capitals.**—Capital letters should generally occupy three spaces; that is, they should be three times the length up and down of the small letters like *m, n, a*, etc. All the letters of a kind should correspond in size. For instance, all the *I*'s and all the *ƒ*'s should be of the same width and length, but it is not required that the different letters should all correspond; the *I* is usually made wider than the *ƒ*, and although it occupies the same space above the line, it does not extend below it like the *ƒ*. All the letters of a kind—all the *M*'s



and all the *S*'s—should be as nearly of a size, and, as a rule, as nearly alike as possible.

**The Small Letters.**—Penmen divide the small letters into three classes: the *Minimum*, the *Extended Loop*, and the *Extended Stem*.

*The Minimum.*—The minimum letter is of the smallest class, and the others are measured by it. It fills the first space. This class includes *a, c, e, i, m, n, o, r, s, u, v, w,* and *x*. All of these letters should correspond in length, though they differ in width.

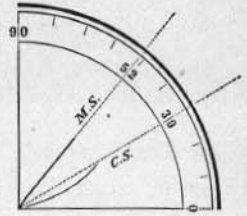
*The Extended Loop* letters are such as extend above or below the line, and are made with a loop. Such letters as the *b, f, g, h, k, l, y,* and *z,* are of this class. They should generally correspond with the length, above or below the line, of the capitals, and therefore occupy *three spaces*. In connection with whole arm capitals, and sometimes in ladies' hand, they occupy *four spaces*.

*The Extended Stem.*—There are only four letters belonging to this class. They are the *d, p, q,* and *t*. They should extend above or below the line of writing, as the case may be, *twice* the length of the minimum letters, with the exception of *p* and *q*; the former in business writing extends two spaces above and one below the line; the latter one space and a half below.

**Slope.**—One thing to be avoided by all who write is irregular slope; the letters should all be on the same slant. No matter how beautifully formed the letters may be, if the slope is not the same throughout the entire manuscript, it is not pleasing to the eye. We should much rather see badly formed letters sloping at a uniform angle, than the most elegant writing with an irregular slant. Penmen prefer a slope of about fifty degrees.

The penman in teaching the slope of letters uses a design like the following, which he draws upon the blackboard. Every complete circle has, of course, 360 degrees; half a circle,

one-half that number; one-quarter of a circle, 90 degrees. In this portion of the circle containing 90 degrees, the penman and artist get the slant. Starting at the base with *zero*, or no slant, the slope increases as it approaches the perpendicular. As shown in the engraving, the regular slant of down-strokes and letters taken altogether (main slant), is 52 degrees, to be very exact; that of up-strokes (connecting slant) of small letters, 30.

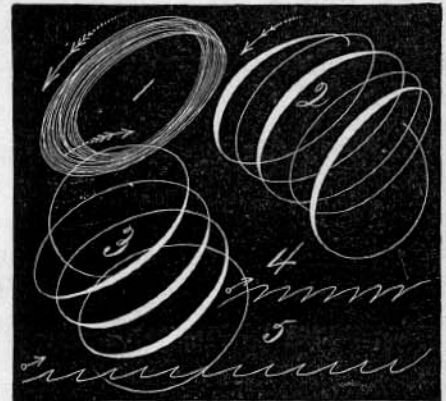


**Spacing.**—The spaces between letters and between words should be as uniform in manuscript as in print. The rule is to leave just space enough between the words to write the small *m*; between letters just enough to avoid crowding.

#### LIGHT AND SHADE.

In order to be better understood we will divide this subject into three parts: *Capitals*, *Small Letters*, and *Figures*.

Of all the elements of beauty, Light and



MOVEMENT EXERCISES (WHOLE-ARM AND MUSCULAR) FOR PRACTICE IN FORM AND SHADING.

Shade are made most effective by the skillful penman.

**Capitals.**—Capital letters are usually shaded only upon one curve; but when *large* capitals



## Business Letter

Chicago, Mar. 14, 1880.  
Messrs. Russell Bros.  
New York.

Dear Sirs: In reply to yours of the 11th, we would say that Edwin Forst has been in our employ several years, beginning as a Messenger, and lastly becoming our Book-keeper. He is a perfectly reliable young man, honest, faithful and energetic.

Respecting the Shipment we would suggest that the Goods be sent to Milwaukee, as there seems to be at present more demand there than here. We are overstocked. The Milwaukee quotation at 9.36 A.M. is 49, but may be lower before the week is out.

Yours

J. Cleveland & Co.  
per G.



"The Schoolmaster is abroad! I trust more to him, armed with his primer, than I do to the Soldier in full military array."— Lord Brougham, in 1860.

are made in which bold curves are used, the two downward strokes in the ovals are sometimes shaded. Generally this shade occurs on the long or main stroke. In ladies' writing it is frequently placed on the smaller curves.


**Small Letters.**—The minimum letters are usually made without shade, though some of them in certain combinations are sometimes shaded. *T* and *d* are generally made with shade heaviest at the top, tapering gradually to the base. The shade of *p* is the reverse of *t*, commencing near the ruled line and extending below, widening to the end of the stroke.

*Always keep the shade from loops; no loop letter should be shaded on the loop below the ruled line, but above it, if at all.* When two letters of a kind that are usually shaded come together in the same word, only one receives a shade. This is particularly the case in extended letters, like *ll*, *pp*, *tt*, etc., except in headings and elsewhere, where every downstroke throughout is shaded uniformly.

**Figures.**—Most book-keepers and business men prefer to shade each letter lightly and uniformly. Legibility in this case is of paramount importance.

## ANALYSIS OF THE SMALL LETTERS IN GROUPS.


### Beginning with the Simplest, the Minimum or Short.


 THE five elementary lines or principles given on a previous page, comprise the basis of all writing. The student should become so perfectly familiar with these as to be able to use them correctly in his practice, and to readily recognize them in letters and other combinations. By taking letters to pieces, putting them together again, and comparing them with the various forms as given herein, he will soon know how letters should be made, and will be ready for intelligent practice on combinations.


In the following description and analysis we give but one alphabet, what are termed the standard letters, leaving the others in the copies, of which we give a great variety, for the learner to analyze himself. He will find therein work for his head as well as his hands.


We place the letters in groups according to their similarity in form, commencing with the simplest, the contracted or minimum. These

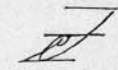
letters occupy one space in height, except *s* and *r*, which fill one and one-fourth spaces. The "ruled line" is the line upon which the letter rests or is supposed to rest.

 Upward concave curve one space high, downward straight to ruled line, upward concave. *No shade. Analysis.*—Principles, 2, 5, 2.


 The same as *i* repeated. *No shade. Analysis.*—Principles, 2, 5, 2, 5, 2.


 Upward concave, downward straight, upward concave, downward straight, upward concave, horizontal concave. *No shade. Analysis.*—Principles, 2, 5, 2, 5, 2, 2.

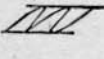
 Upward concave, downward convex, upward concave. *No shade. Analysis.*—Principles, 2, 1, 2.

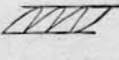
 Upward concave, downward straight (short), upward concave, downward convex (short), upward


concave. *No shade.* *Analysis.*—Principles, 2, 5, 2, 5, 2.


 Upward concave, turn and downward straight, upward concave. *No shade.* *Analysis.*—Principles, 2, 1, 5, 2.

 — Upward concave, downward compound, upward concave. *No shade.* *Analysis.*—Principles, 2, 4, 2.


 Upward convex, downward straight, upward convex, downward straight, upward concave. *No shade.* *Analysis.*—Principles, 1, 5, 1, 5, 2.

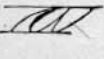
 Upward convex, downward straight, upward convex, downward straight, upward concave. *No shade.* *Analysis.*—Principles, 1, 5, 1, 5, 1, 5, 2.

 Upward convex, downward straight, downward convex, upward concave. *No shade.* *Analysis.*—Principles, 1, 5, 1, 2.

 Upward convex, downward straight, upward concave, horizontal concave. *No shade.* *Analysis.*—Principles, 1, 5, 2, 2.


This is the analysis as given in the leading systems, though we may add that the straight line is so modified by turns, both at the top and bottom, as to give it the appearance of a compound stroke. It will be seen that considerable license is taken by writing-teachers in making these letters conform in every case to systematic rules.


 Upward convex, downward convex, upward concave, horizontal concave. *Analysis.*—Principles, 1, 1, 2, 2


 Upward convex, downward convex, upward concave, downward straight, upward concave. *One shade.* *Analysis.*—Principles, 1, 1, 2, 5, 2.


## The Extended Stem Letters.


The extended stem letters are *t*, *d*, *q*, and *p*. The former occupy two spaces, *q*, two and a half, and *p* four.

 Upward concave, downward straight, upward concave. *One shade*; heaviest at top, tapering gradually to ruled line. *Analysis.*—Principles, 2, 5, 2.

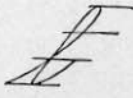
 This is called the terminating *t*. Upward concave, downward straight, upward convex. *One shade.* *Analysis.*—Principles, 2, 5, 1.

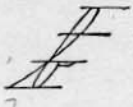
 Upward convex, downward convex, upward concave, downward straight, upward concave. *One shade.* *Analysis.*—Principles, 1, 1, 2, 5, 2.


 Upward concave, downward straight, upward convex, downward straight, upward concave. *One shade.* *Analysis.*—Principles, 2, 5, 1, 5, 2.


 Upward convex, downward convex, upward concave, downward straight, upward compound. *One shade.* *Analysis.*—Principles, 1, 1, 2, 5, 4.

## Extended Loop Letters.


 Upward concave, downward straight, upward concave. *No shade.* *Analysis.*—Principles, 2, 5, 2.

 Upward concave, downward straight, upward concave, horizontal concave. *No shade.* *Analysis.*—Principles, 2, 5, 2, 2.


 Upward concave, downward straight, upward convex, downward straight, upward concave. *No shade.* *Analysis.*—Principles, 2, 5, 1, 5, 2.




Upward concave, downward straight, upward convex, downward concave, downward straight, upward concave. *One shade. Analysis.*—Principles, 2, 5, 1, 2, 5, 2.




Upward concave, downward straight, upward convex. *No shade. Analysis.*—Principles, 2, 5, 1.



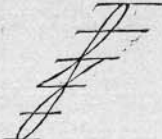
Upward convex, downward straight, upward concave, downward straight, upward convex. *One shade. Analysis.*—Principles, 1, 5, 2, 5, 1.




Upward convex, downward concave, upward concave, downward straight, upward convex. *One shade. Analysis.*—Principles, 1, 1, 2, 5, 1.



Upward concave, downward straight, upward concave, upward concave. *One shade. Analysis.*—Principles, 2, 5, 2, 2.



The long *s* is sometimes used when two *s*'s come together. Upward concave, downward compound, upward convex. *No shade. Analysis.*—Principles, 2, 3, 1.




Upward convex, downward concave, downward concave, upward convex. This is the only loop letter, with the exception of the long *s*, in which the straight line is not used. *No shade. Analysis.*—Principles, 1, 2, 2, 1.

In the other alphabet and exercises in the copies there are many points of difference, both in form and shading. The foregoing is the most common alphabet, an excellent one for writing-teachers to use in conducting classes, and it would be well not to deviate from it when the instruction is limited to a few lessons.

This plan of analyzing letters must be pursued in every successful writing-school. The subject should be thoroughly studied up, and constantly brought before the class.


## THE CAPITALS EXPLAINED AND ANALYZED.



IN another page will be found the ovals, stems, and other elements used in the capitals. These should be practiced both with the whole arm and the muscular movements, as there indicated. The exercises on the continuous oval, light and shaded, are the very best known for developing perfect control of the pen in these movements. Be sure to give all the movement exercises particular attention as long as you continue your practice.


We commend to those wishing to acquire a plain business hand, the capital alphabet as given in Plate I; to ladies, Plate III. These alphabets are very plain and easily executed,


The capitals comprising the following are common to all the standard systems.





The capital *A* begins with a capital stem made downward from the top, and shaded on lower curve near the base; the next line, connecting at the top, is brought down to the ruled line; the small closing curve is made last. This is the standard *A* in all the leading school systems, but the great objection to it is that it requires three separate movements of the hand; first in making the stem, then the next down stroke, and, again, the small curve,—the pen being raised each time. The letters as given in the plates require generally fewer movements.


*O* *One shade. Analysis.*—Principles, 4, 1, 1, 1, 2.


 Capital stem and simple curves, made without raising the pen; a beautiful and easily executed letter. *One shade. Analysis.*—Principles, 4; 1, 2, 2, 1.


 Begins at ruled line with a concave curve, and closes with the curves of the direct oval. *One shade. Analysis.*—Principles, 2, 1, 2, 1.


 Like the other except in commencing and finishing lines. *One shade. Analysis.*—Principles, 1, 2, 1, 2, 1, 2.


 Capital stem and horizontal loop at base; finishes with the curves of the direct oval. *One shade. Analysis.*—Principles, 4, 3, 2, 1, 2, 1.

 Begins at the top with the reversed oval slightly shaded on the first curve; this oval combines with the direct oval (same as in capital *O*), which forms the rest of the letter. *Two shades. Analysis.*—Principles, 1, 2, 1, 1, 2, 1.


 Same as the other, except first curve is made light, and the terminating curve added. *One shade. Analysis.*—Principles, 1, 2, 1, 1, 2, 1, 2.


 Capital stem, shaded wholly on concave part near base; begins again with horizontal curves at top; closes with the short stroke at the right of the stem. *One shade. Analysis.*—Principles, 4, 1, 1, 2, 3.


 Made without raising the pen; begins at top and combines with stem. *One shade. Analysis.*—Principles, 1, 2, 3, 4, 1.


 Begins at base-line with upward curve. With a turn at the top the commencing line unites with a downward convex curve which crosses the commencing line, forming a loop. Within one space of


the ruled line, with a broad turn, this curve unites with an upward concave curve which rises to half the height of the letter. It there joins in an acute angle the lower portion of the capital stem. *One shade. Analysis.*—Principles, 2, 1, 2, 4, 1.


 Same as the other, except commencing line. *One shade. Analysis.*—Principles, 1, 2, 1, 2, 4, 1.

 Upward concave unites at top angularly with capital stem. Begins again at the right in convex down-stroke, closing with smaller curve. *One shade. Analysis.*—Principles, 2, 4, 1, 1, 2, 1, 2.

 Same as the other with the exception of commencing curves. In this the simple curves only are used. *One shade. Analysis.*—Principles, 1, 2, 1, 2, 1, 1, 1, 2.

 Begins one space above the ruled line with a convex curve which rises one space, and with a turn unites with a downward right curve which occupies one space. To this is joined, with a turn, an upward concave curve, forming a loop which has the form of an oval. The convex curve rises to the height of the letter, and joins angularly with the capital stem, which is shaded on lower curve near the base. *One shade. Analysis.*—Principles, 1, 1, 4, 1.

 Same as *I*, except in terminating curves. *One shade. Analysis.*—Principles, 1, 1, 4, 1.

 Commencing lines same as *H*. Begins again at the right with a light compound curve which joins the stem stroke at the middle; looping there it descends to ruled line and closes with an upward concave curve. *One shade. Analysis.*—Principles, 2, 4, 1, 4, 3, 2.

The Pen.

"The pen of a ready-writer, whereunto shall it be likened.  
Ask the scholar, he shall know - To the chains that bind  
a Proteus:

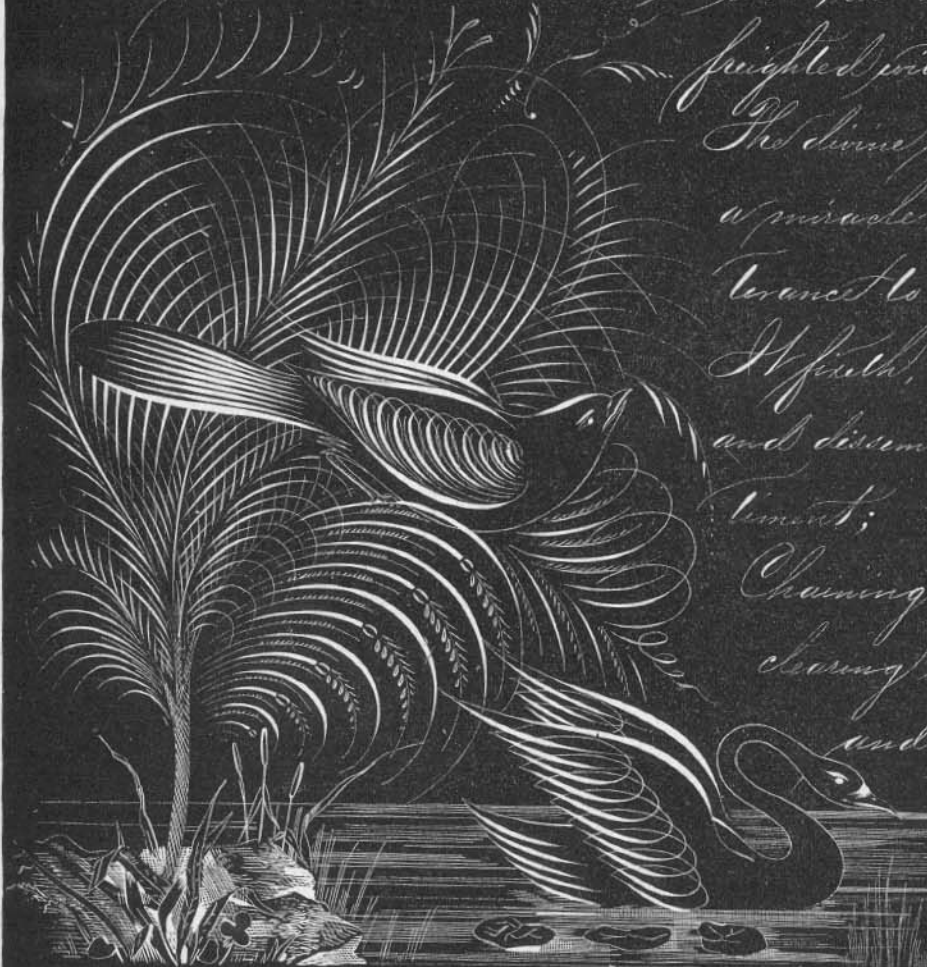
Ask the poet, he shall say - To the sun the lamp  
of heaven;

Ask thy neighbor, he can answer - To the friend that  
eldest my thought;


The merchant considereth it well, as a ship  
frighted with wares;


The divine holdeth it  
a miracle, going ut-  
terance to the dumb;  
It fetcheth, expoundeth,  
and disseminateth sen-  
timent;


Chaining up a thought,  
clearing it of mystery,  
and sending it  
bright  
into the  
world."





R. G. A. Gaspey


 Same as the other except in commencing line. *One shade.* *Analysis.*—Principles, 1, 2, 4, 1, 4, 3, 2.


 Upward concave from base-line; downward compound shaded on lower half; closes with an upward compound curve. *One shade.* *Analysis.*—Principles, 2, 4, 3.


 Same as the other except in commencing line. *One shade.* *Analysis.*—Principles, 1, 2, 4, 3.


 First part same as *A*; curves form acute angles at top and bottom, curves being close together. Closes with direct oval (same as capital *O*), with shade on last stroke. *Two shades.* *Analysis.*—Principles, 4, 1, 1, 1, 1, 2, 1.


 Same as the other with last curve omitted. *One shade.* *Analysis.*—Principles, 4, 1, 1, 1, 1, 2.


 First two strokes of the *M*. *One shade.* *Analysis.*—Principles, 4, 1, 1, 3.


 The *O* is given as an important exercise for practice at all times during the student's course. The curves which form it make up also all the other capitals. The strokes in the *O* are made without change of direction; hence they are what are termed simple curves, convex and concave. *One shade.* *Analysis.*—Principles, 1, 2, 1.


 Capital stem shaded on lower half, combining with upward convex, which passes over the top and unites with a concave curve, *One shade.* *Analysis.*—Principles, 4, 1, 2.


 Capital stem and looped oval. *One shade.* *Analysis.*—Principles, 4, 1, 1, 2, 1, 2.


 Convex and concave curves looped (inverted looped oval), shaded on long stroke and closed at base like *L*. *One shade.* *Analysis.*—Principles, 1, 2, 1, 2, 3.

 Commences like first *P*; closes like *K*. *One shade.* *Analysis.*—Principles, 4, 1, 2, 3, 2.


 Commences like second *P* and closes like *K*. *One shade.* *Analysis.*—Principles, 4, 1, 1, 2, 1, 2, 3, 2.


 Like *L*, except in last stroke. *One shade.* *Analysis.*—Principles, 2, 4, 1.


 Same as second *F* without the short finishing mark. *One shade.* *Analysis.*—Principles, 1, 2, 3, 4, 1.

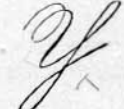
 *T* same as first *F*, without the short finishing stroke. *One shade.* *Analysis.*—Principles, 4, 1, 1, 2, 3, 1.

*U* begins with an inverted looped oval; long stroke to ruled line, where it joins an upward concave curve. This unites again with a convex forming an acute angle; the closing strokes are simple hair-lines. *One shade.* *Analysis.*—Principles, 1, 2, 1, 3, 2, 1, 2.

 Begins same as *U*; the final curve is a compound line. *One shade.* *Analysis.*—Principles, 1, 2, 1, 3, 4.

 Begins similar to *V*; unites with long light curves angularly at bottom. *One shade.* *Analysis.*—Principles, 1, 2, 1, 2, 2, 1, 1.

 First half same as *W*. The final curves are those of the direct oval. *One shade.* *Analysis.*—Principles, 1, 2, 1, 2, 1, 2, 1, 2.

 Same as *U* except in terminating strokes. *One shade.* *Analysis.*—Principles, 1, 2, 1, 3, 2, 4, 1.



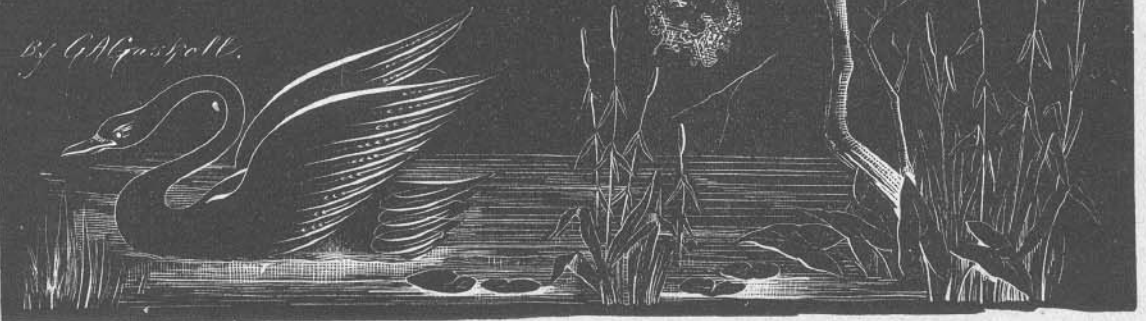
Good Writing.

How justly bold, when, in some master's hand,  
 The pen at once joins freedom with command!  
 With softness strong, with ornaments not vain:  
 Loose without stiffness, and with neatness plain:  
 Not swelled, yet full, complete in every part;  
 And useful most when not affecting art.

The St. Louis Republican says: "Good Penmanship is a boon that circumstances do not touch safe to the great majority, but it is pretty much their own fault, since, with a little patience, there are few people who cannot learn to write plainly and legibly, if not beautifully."

Written and Drawn

By G. H. Goshall.



*Z* First part exactly like that of *W* and *X*. Unites in the form of a loop with curves forming another loop sloping at the same angle as the shaded down-stroke. *One shade. Analysis.*—Principles, 1, 2, 1, 2, 2, 1.

*J* This character is made smaller than the letters. It begins with a modified capital stem which joins another compound curve going upward, looping and crossing the main-stroke in a simple hair-line. *One shade. Analysis.*—Principles, 4, 3, 1, 2.

## OFF-HAND FLOURISHING.

**N** O other department of penmanship is more generally appreciated by all lovers of artistic work, than that of Off-hand Flourishing. It is, even at this day, so rare an accomplishment, as to be looked upon by the masses as an almost wonderful display of skill, as it undoubtedly is in its perfection; and if combined with a good, plain handwriting, not a flourished one, as it always should be, it may be made a source of great profit to the writing-teacher.

The most successful teachers of penmanship are those who are good in both plain writing and flourishing; not because it is necessary, or, indeed, even desirable, in most cases for pupils in schools to practice the latter unless they propose following penmanship as a profession, but for the reason that it gives the teacher a *reputation*. Off-hand penmanship is done so easily and rapidly, and is so very graceful and beautiful, that it is an easy thing for the penman to advertise himself into favorable notice by the exercise of this accomplishment; his bits of flourishing and writing become prized in the community, they are carefully preserved and shown to friends, and consequently he becomes quite widely known through this work alone.

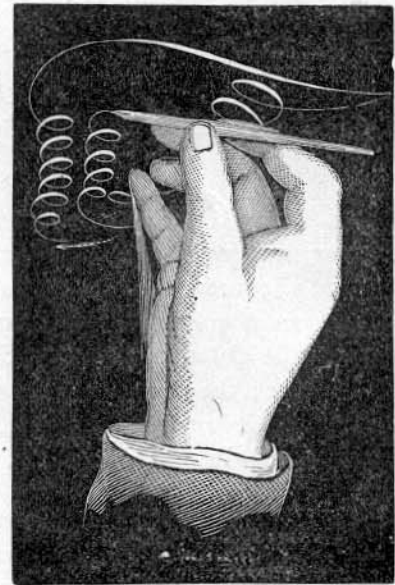
### Materials for Flourishing.

Good unruled cap or letter paper of fair thickness, or Bristol board, which is best for

specimens designed for framing, should be used. The ink must be such as is black and lasting. Colored inks are only fit for boys who could be pleased with nothing else.

**THE PEN** should be fine-pointed, elastic, and durable, no different from that used for writing.

**THE HOLDER** should be about *one-fourth* shorter than those for other penmanship; chip off the end with a knife.



POSITION OF THE HAND IN FLOURISHING.

The reversed position of the hand gives the greatest command in executing rapidly broad and strong curves; therefore it is adopted altogether for that purpose. In flourishing, the arm is raised so as to swing from the shoulder,

the hand resting, as shown in the cut, only upon the nail of the little finger. The first and second fingers should be on the under, and the thumb on the upper part of the holder.

It will be noticed that the pen is in position only for horizontal strokes.

Keep the pen square on the paper, touching each nib equally, and make every stroke horizontally from left to right, shifting the paper to suit the direction of the curves you propose making.

A good off-hand penman keeps the working sheet separate from the others, and moves it

about, but does *not* change the position of the pen or the direction of the curves. *He begins always at the left, and goes to the right.*

### Learners

should be satisfied with a small beginning. None can hope to execute the first day, or the first week, a very beautiful piece; but we believe that all can learn, if they exercise patience and practice faithfully, so the exercises given in the plates herewith may all be mastered. They are all simple, — not half so difficult as they may seem.



## TEACHING PENMANSHIP.

**N**OTWITHSTANDING the extensive use of copy-books in schools, there is still a wide field (and one that will bear much cultivation), for good teachers of writing in both city and country. There is scarcely a village or school district where a good class could not be readily organized by a competent teacher.

Since the days of Spencer, Bugbee and Williams, there have been many itinerant penmen—some of them really excellent teachers, and others mere adventurers, taking up the business as a make shift, with no knowledge of the theory of penmanship, the principles, movements and correct positions,—their only recommendation

being a little better hand-writing than those they sought to instruct. To teach writing properly, one must have given the subject close attention.

The deserving have been eminently successful, and have done a noble and a lasting work in imparting a correct and handsome style.

### SPENCER.

Spencer, the originator of the Spencerian system, was, without doubt, the most successful itinerant of his time. Wherever he went he was sure of a large and enthusiastic school. His manner of advertising was peculiar, all his "bills" and "posters" being done by himself in his own hand, and placed in conspicuous positions in stores and other places