

hour's search for a missing five pounds when balancing would be avoided, many an aggravating annoyance and error in correspondence or invoicing would be averted by the adoption of the upright system. Here again the advantage is both mutual and general.

But the unique conciseness of upright calligraphy both in ordinary work and tabular forms economises in a wonderful manner time, space and material.

It has been accurately computed—the computations being repeatedly verified by practical tests—that Vertical writing occupies about three-fifths to seven-tenths the space required by oblique writing of the same size, that the pen travels over about three-fifths the outline demanded by the slope and thus paper, pens, ink, time and money are saved where the upright system obtains. That this is material gain to employers and employees will be universally admitted and the gain rises in value when it is found that there is no counterbalancing loss or disadvantage.

But, I hear some objector remark "This New Style Vertical writing is so much slower that it cannot compete in speed with the Dashing and Time-honoured Sloping Style."

"Dashing" the oblique penmanship certainly is, but Time honoured it certainly is not. The Italian style only budded into existence about the middle of the Sixteenth Century, whereas Vertical writing was the only writing for and during all the preceding Centuries from the very origin of the Art in the distant ages of Antiquity. The word Time-honoured is a misnomer when applied to "Slope"

Both exciting and important however is the question of relative speed in the two styles under discussion. It can be shewn that the Vertical system is slower than the oblique if it can be clearly and satisfactorily

proved that sloping writing can be produced more rapidly than upright writing under given and the same conditions, then a very powerful argument will be found against the introduction of the proposed innovation, whatever other potent reasons there might be for and in favour of such an adoption.

However this task seems to be an impossible one, nay the very contrary seems to have been easily and conclusively demonstrated.

When we contemplate the two cases side by side where a Vertical writer and a Sloping writer are engaged on identically the same kind of work, we find the following developments or phonomena.

The Vertical writer sits naturally and erect at his task whilst the Sloping writer assumes all sorts of abnormal postures, twists and contortions of head, neck, spine, etc., in a more or less cramped and unnatural attitude that will necessarily handicap him very much in the contest. The highest possible rate of speed is impossible with the writer in such a painful position, and thus the superiority of the Vertical system is at once apparent.

And besides this, the sloping writer will feel the effects of long continued writing much sooner and much more severely than his fellow clerk who has no such attitudes to sustain in the upright method.

Furthermore if we examine the writing itself we discover that whilst the vertically written letters are short, concise and compact, the oblique letters are long, sprawling and often—although not sequentially—very ornate. Now it is a geometrical fact that in writing of the same size—i.e. between the same or equally distant parallel lines—the length of the sloping characters or outline will invariably be when compared with Vertical as five to three or thereabouts.