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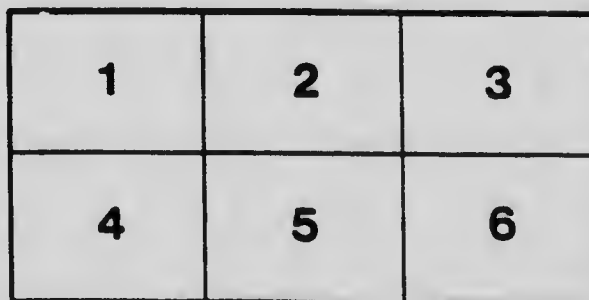
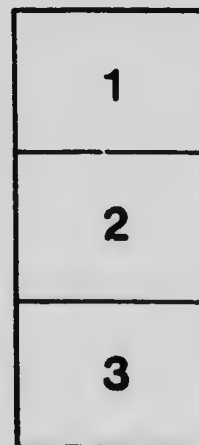
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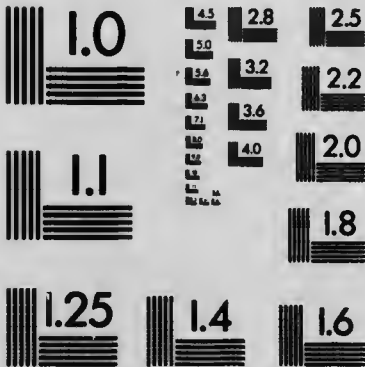
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TO THE TEACHER

THE MAIN points to keep in mind in connection with the course of writing outlined in this book are four in number:

1. See that the pupils do the work according to the instructions at the top of each page, and in the order given.
2. See that they sit in a correct, healthy position, and endeavour to have them keep this position in all their written work
3. See that they use a free, easy, rolling, muscular movement in doing not only the copies herein, but in all written work.
4. Endeavour to cultivate in the pupils the habit of self-criticism, one of the most essential features in the learning of a free muscular style of writing.

HOW TO RELAX



Arms hanging loosely by the sides



Arms raised above the desk

HOW TO RELAX



Fingers outstretched



Fingers turned under as in writing

HOW TO RELAX



Pencil held upside down



Pencil ready for use



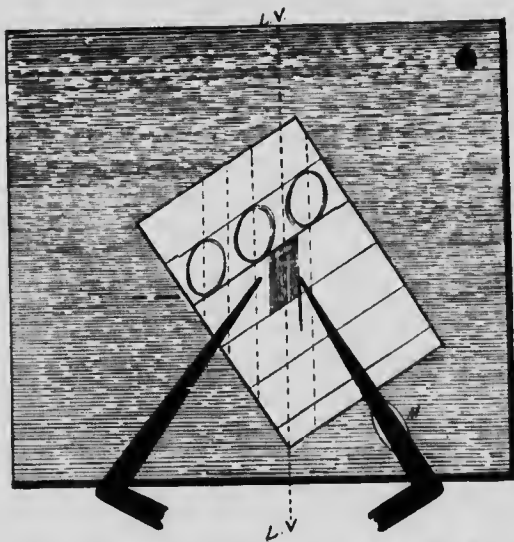
Correct position



Incorrect position



Correct position, front view

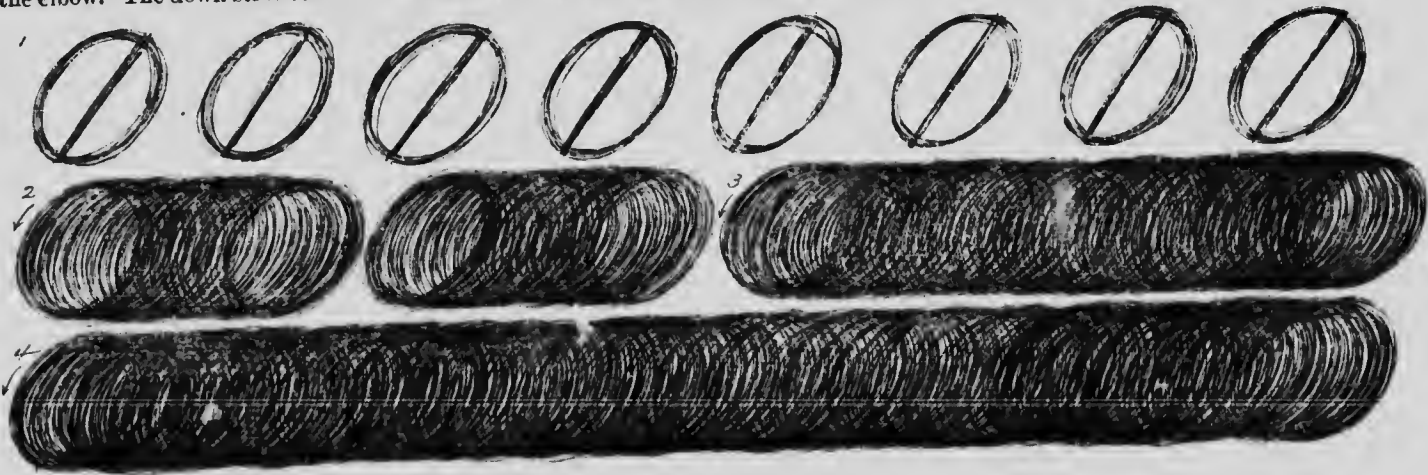


Correct relative position of arms and paper. L.V. stands for line of vision; M stands for muscles.

The Straight-line exercise is one of the most important in learning to write. It consists in pulling the arm in the sleeve and then allowing the muscles of the arm to relax to their normal position. Keep the pen on the paper and move the arm rapidly in and out of the sleeve. Make the lines fine and so close together that the white space between them will be about the same width as the lines themselves. Count only for the *down* strokes and make from 150 to 180 a minute. In the Retraced exercise (1) make ten down strokes.

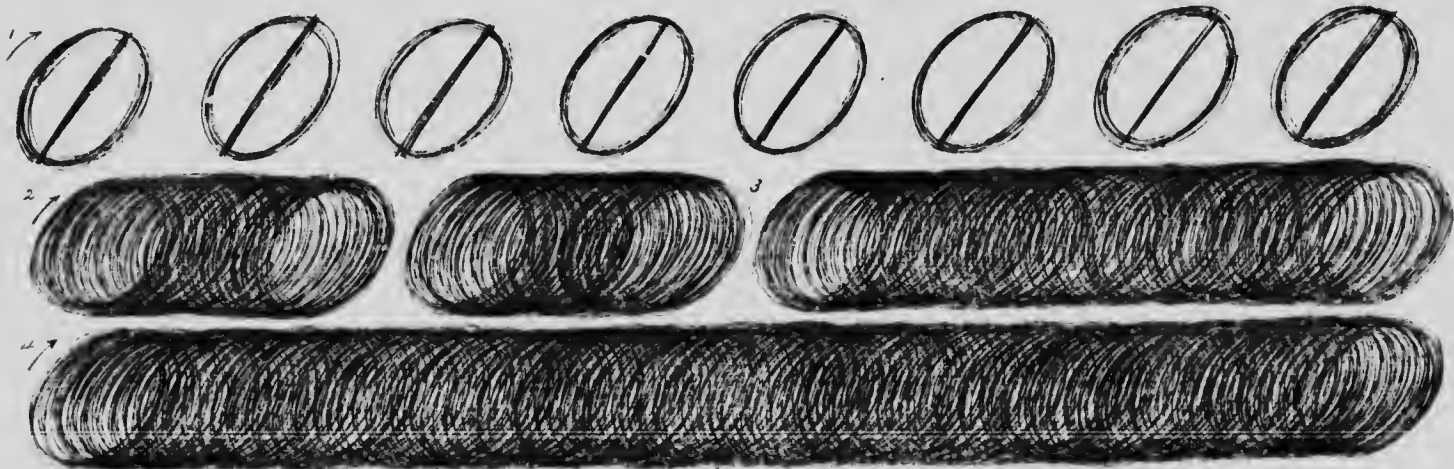


1. **Retraced Left Oval.** The straight line is used as a support. Make ten down strokes in each exercise. Be careful of your position.
2. **Compact Left Oval.** It is made by moving the arm in and out of the sleeve and rolling the arm on the large muscles near the elbow. The down strokes should be as fine and light as the up strokes. Make about 75 down strokes in each quarter.

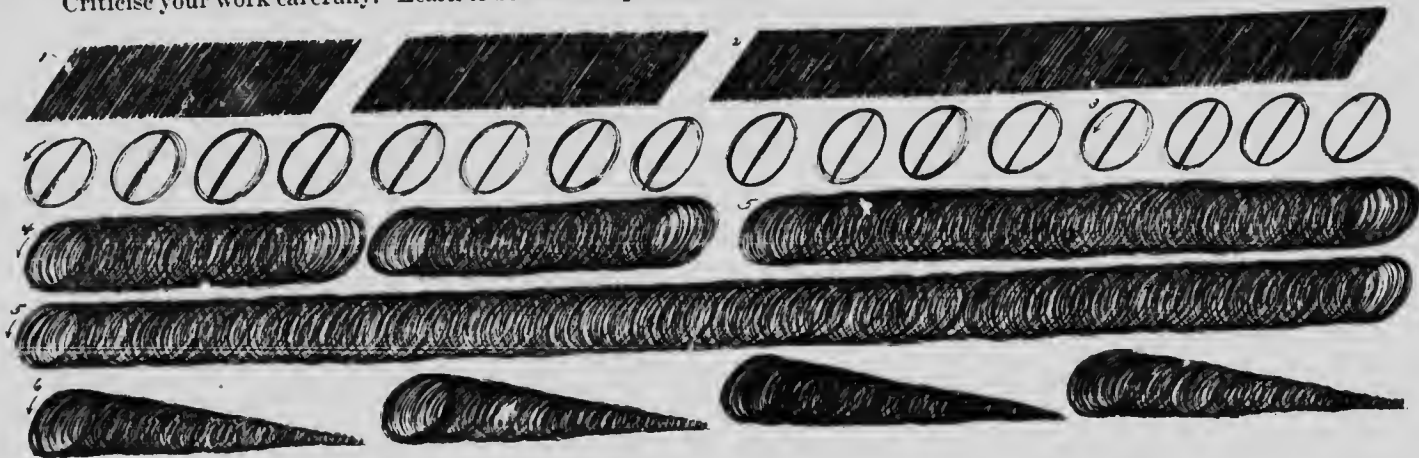


These are the Right Ovals, compact and retraced. They are made by rolling the arm in the sleeve in the opposite direction to that used in the left oval.

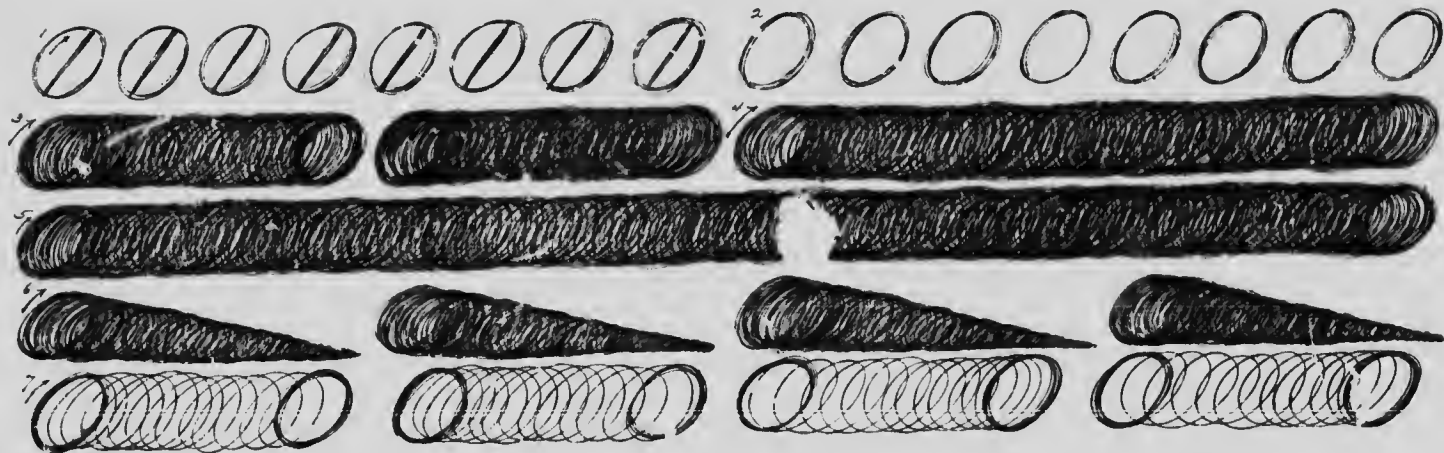
Make about 75 down strokes in each quarter. See that your hand is sliding on the nails of the third and fourth fingers.



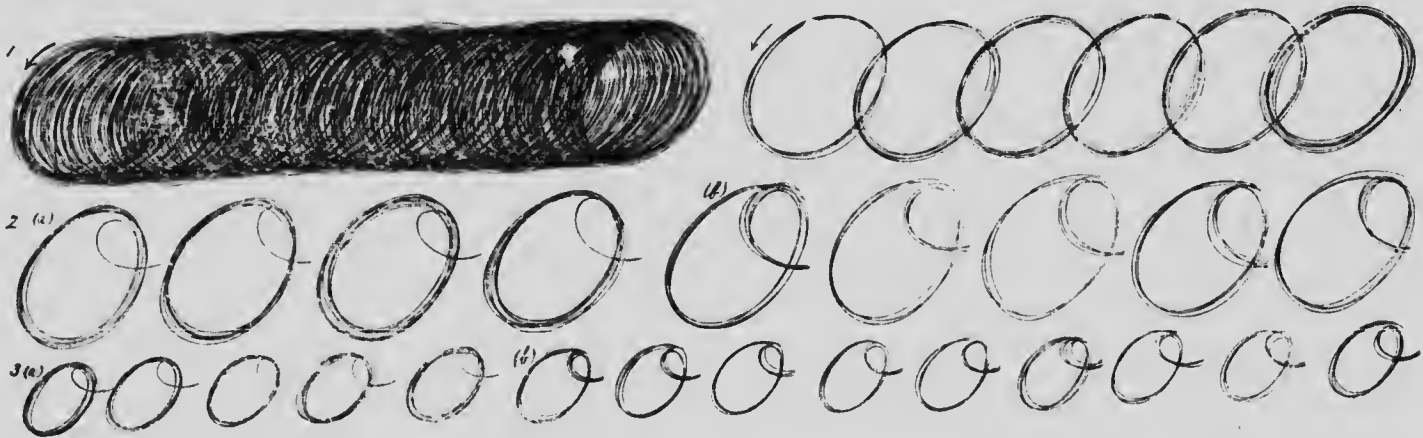
Use a good, rapid, rolling motion. Watch the slant in these exercises. You will find the small one-space copies harder to make than the two-space copies, as the movement is not under much control as yet. Criticise your work carefully. Learn to be neat and painstaking.



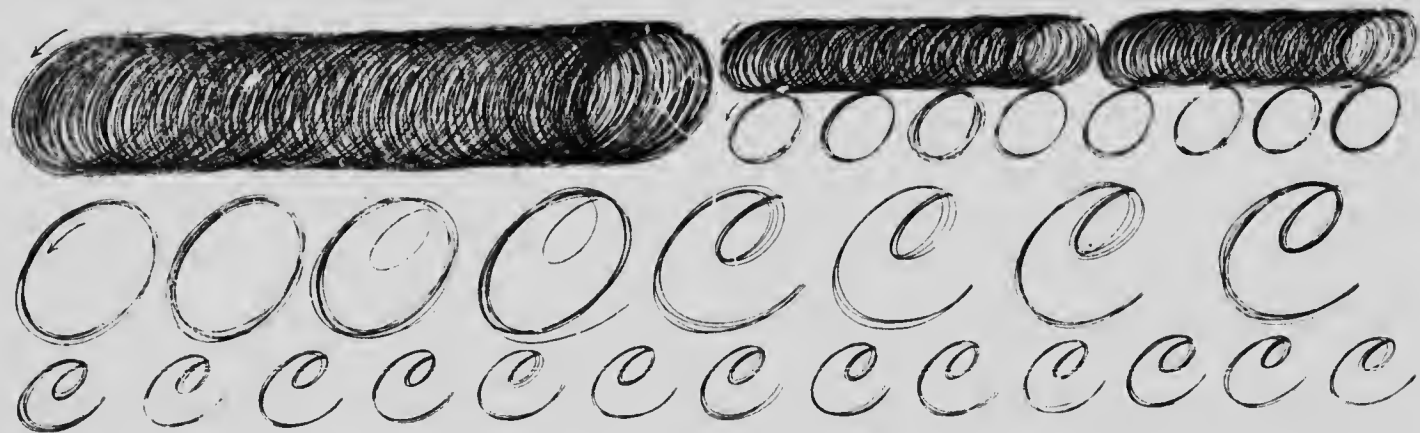
Do these exercises very carefully. Strive for a clear-cut line. Be neat and systematic.



Get your arm in good condition by doing the exercises in line 1 as you have done them in previous work. The capital *O* is merely an oval with an added stroke. In line 2(a) swing around the oval nine times and make the loop on the tenth. In (b) let the hand swing around three times without touching the paper, then drop the pen down and make the *O*. A good way to count is to say: 1—2—down—1—2.

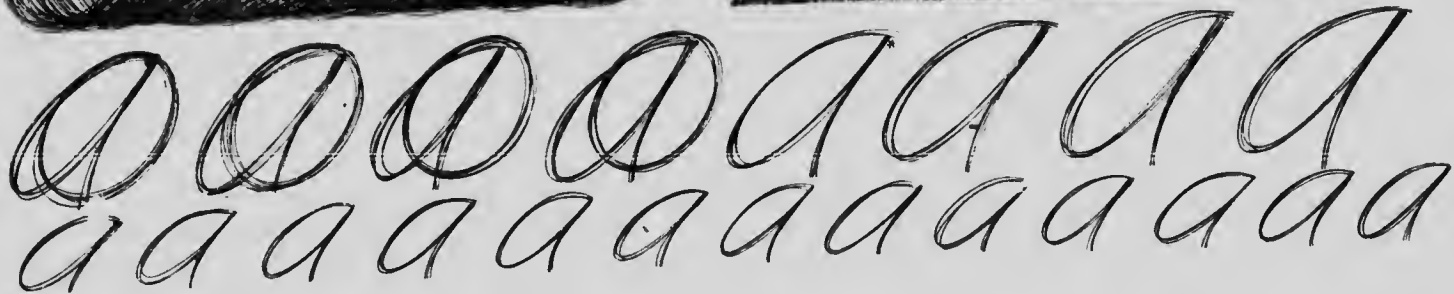


The *C* is almost an oval! Make the loop half the size of the letter. Keep the down strokes in the *C* parallel. Strive for a free, easy motion. Be sure to swing around the oval three times before dropping the pen to the paper; count *1—2—down—1—2*.

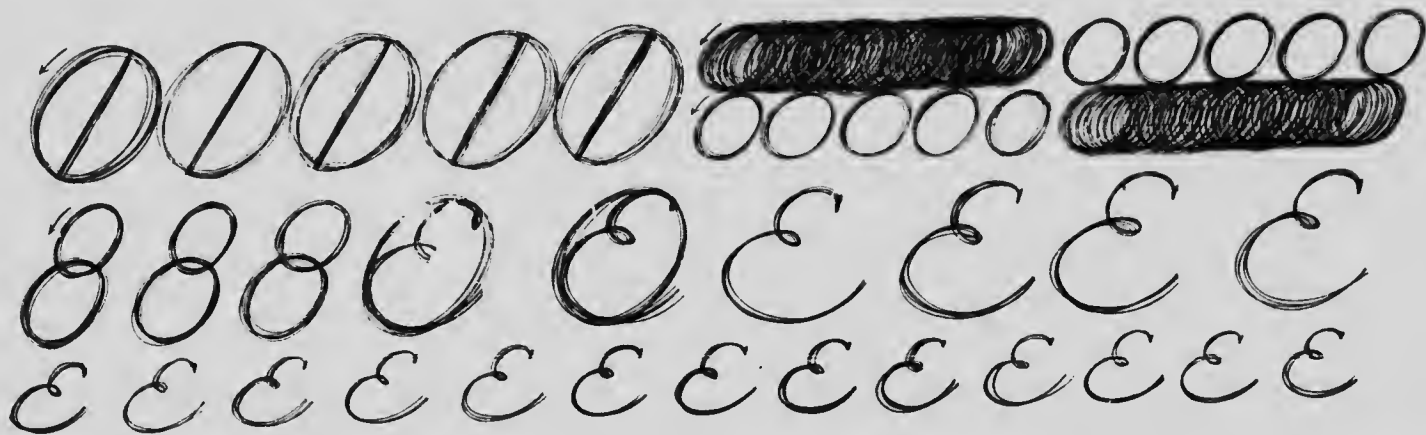


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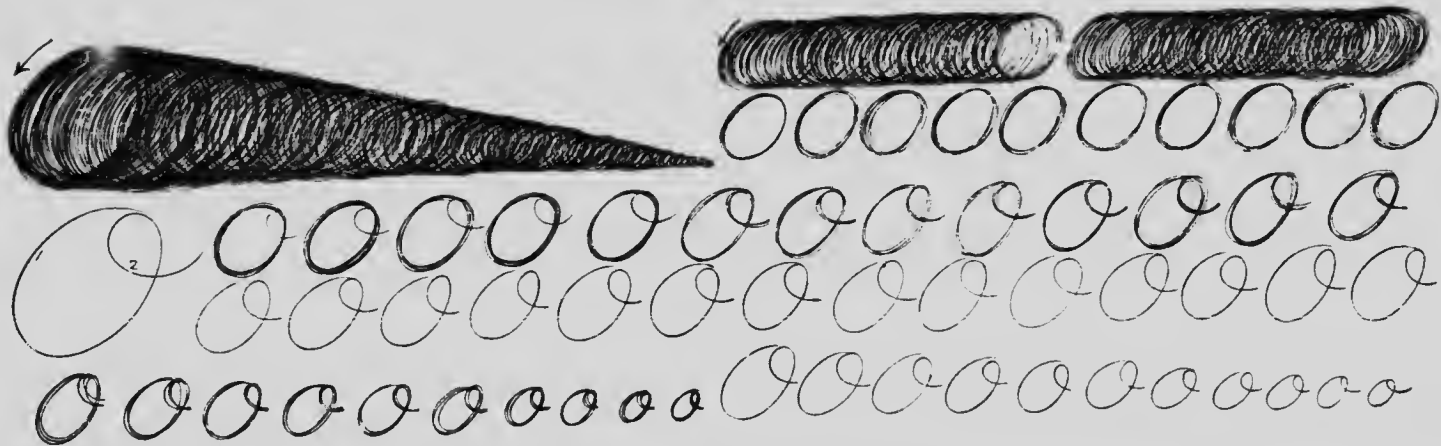
The capital *A* does not quite fit the oval. It swings out to the left a little. Pause at * before making the last stroke. Close the *A* at the top. Count 1, 2, 3 off the paper, then drop the pen down and make the letter. Watch your position.



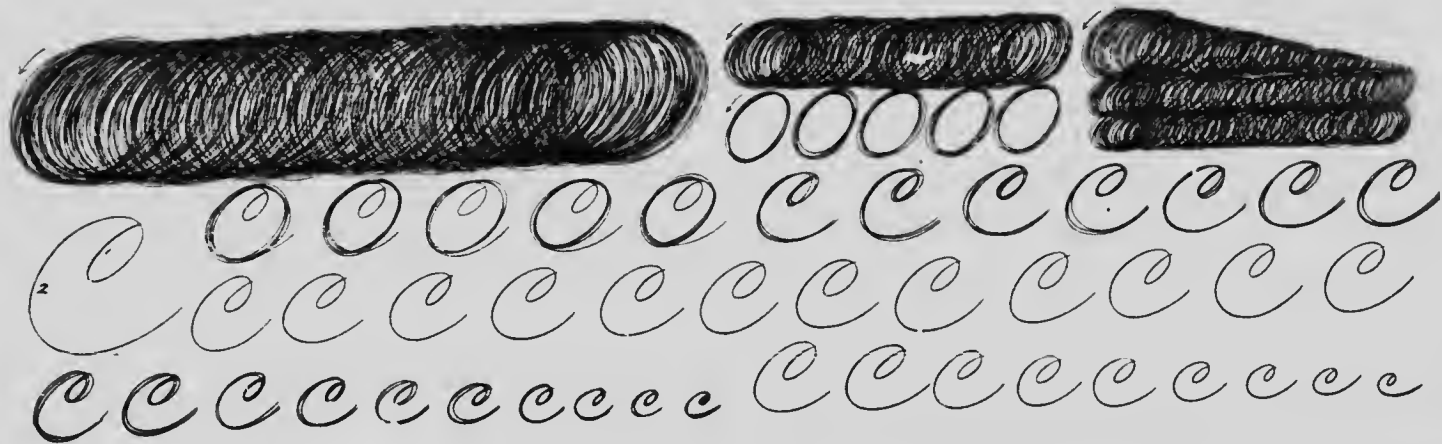
The *E* consists of two small ovals joined together, the connecting loop resting on an imaginary line about half way down.
 Make three ovals off the paper, then drop the pen down on the paper and count 1-2-3, or 1-2-swing. Move along fast enough to produce light, smooth lines.



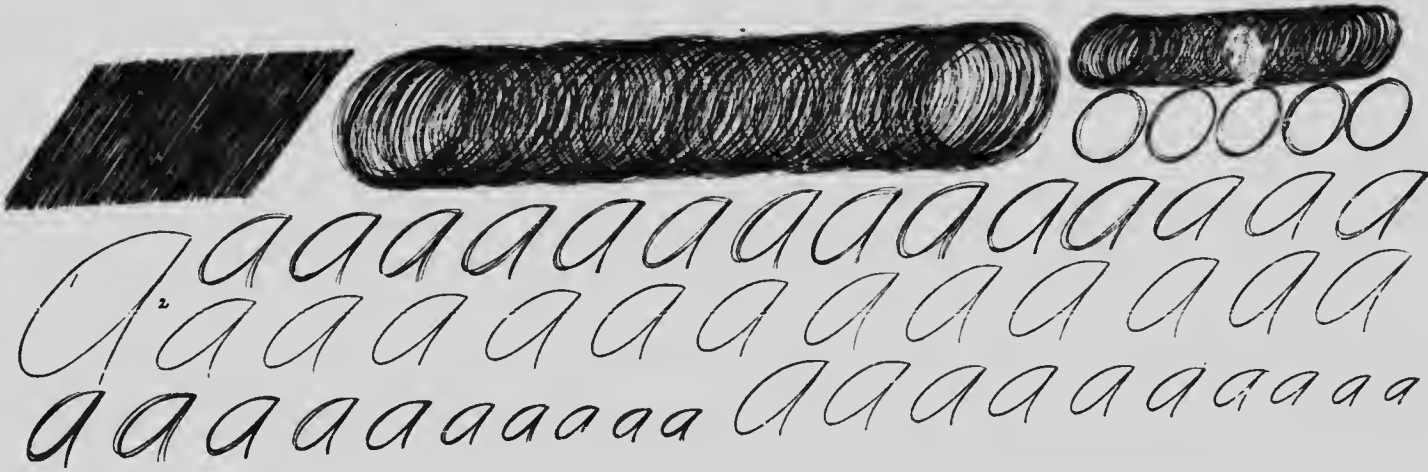
Aim to secure a free, rolling motion. See that you are not using your thumb. Be very careful of the last line. Make about 60 O's a minute.



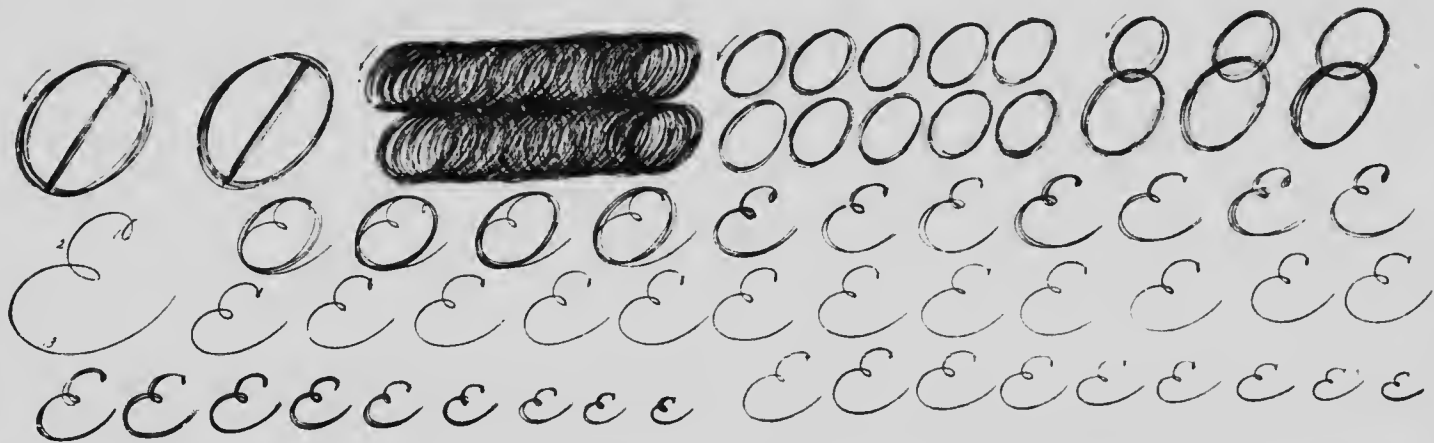
Compare the position of your paper with that in the illustration on page 6. The slant of your writing will be wrong if the paper is not held correctly. Make about 60 *C*'s a minute.



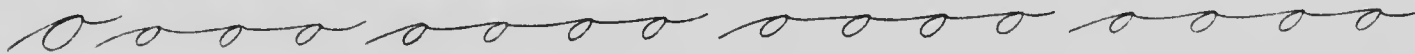
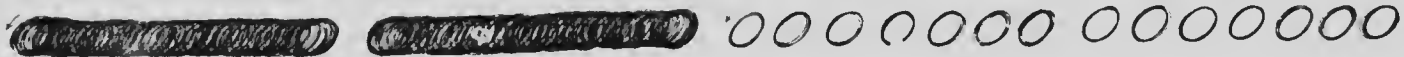
Be sure you are sitting correctly. Use only muscular movement in doing these exercises. Be neat. Make about 60 A's a minute.



Practise a good rolling motion in making this letter. Watch the slant. Aim for neatness in all your work.



Notice that the *O* is like an oval. Be sure to close the letter at the top. Get a good swing in the group; count 1—2—3—4—5.



The *c* is much like *o* except that it has a small hook at the top. Do not make the letter too flat. The count should be: *dot 1, dot 2, dot 3, dot 4, dot 5*. About 60 *c*'s should be made in a minute.

Is the position of your pen and paper correct?



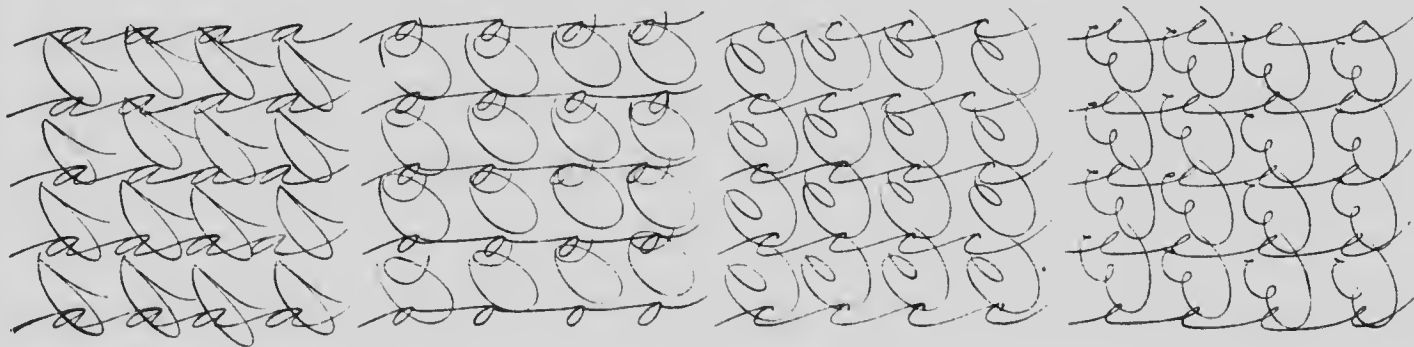
c c c c c c c c c c c c c c c c
o c o c o c o c o c o c o c o c o
O c o c O c o c C c o c C c o c
A c o c A c o c E c o c E c o c

The parts in *a* must not be retraced too much. Keep the last down stroke quite straight, but make a proper turn at the bottom. Do not neglect movement exercises.

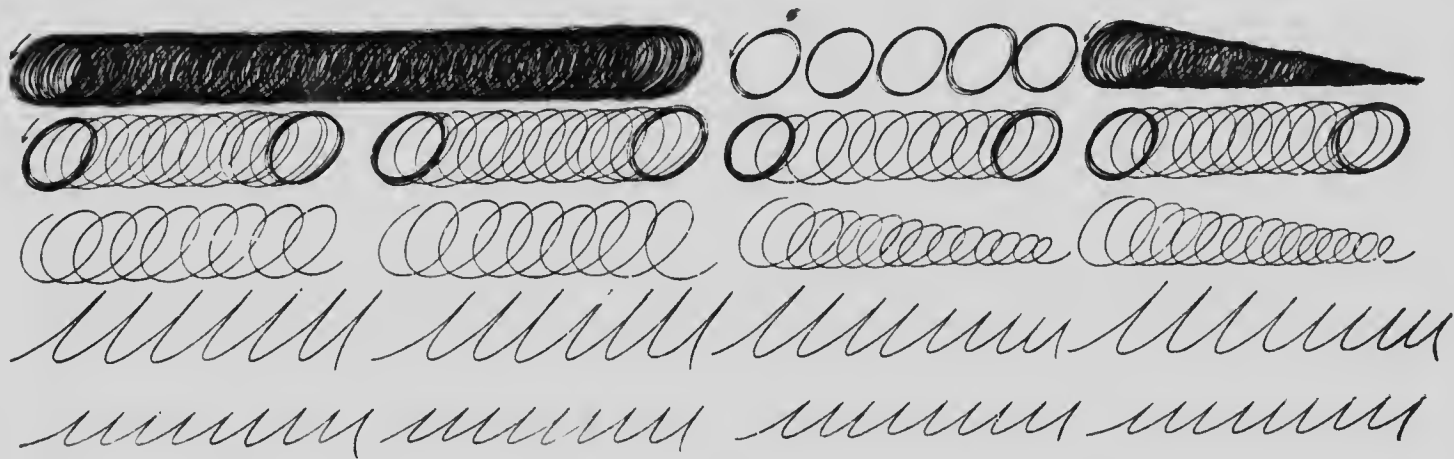


a *aa* *aaaa* *aaaa* *aaaa*
aoao *aoao* *aoao* *aoao*
acaca *acaca* *acaca* *acaca*
oocao *oocao* *oocao* *oocao*

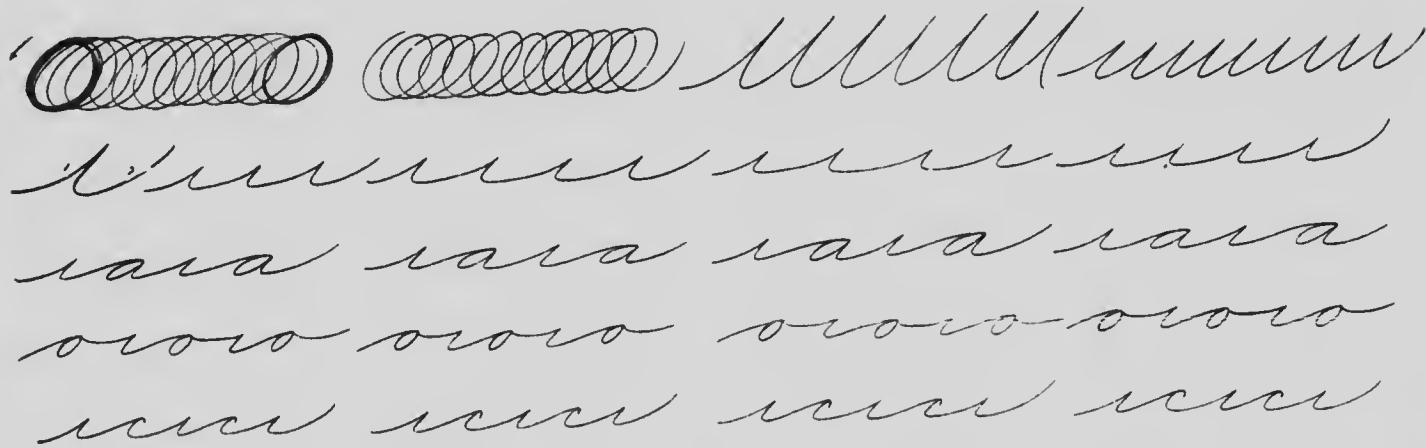
An excellent exercise for practising. Keep the letters under each other, thus attaining control over the movement—the object at which you are striving.



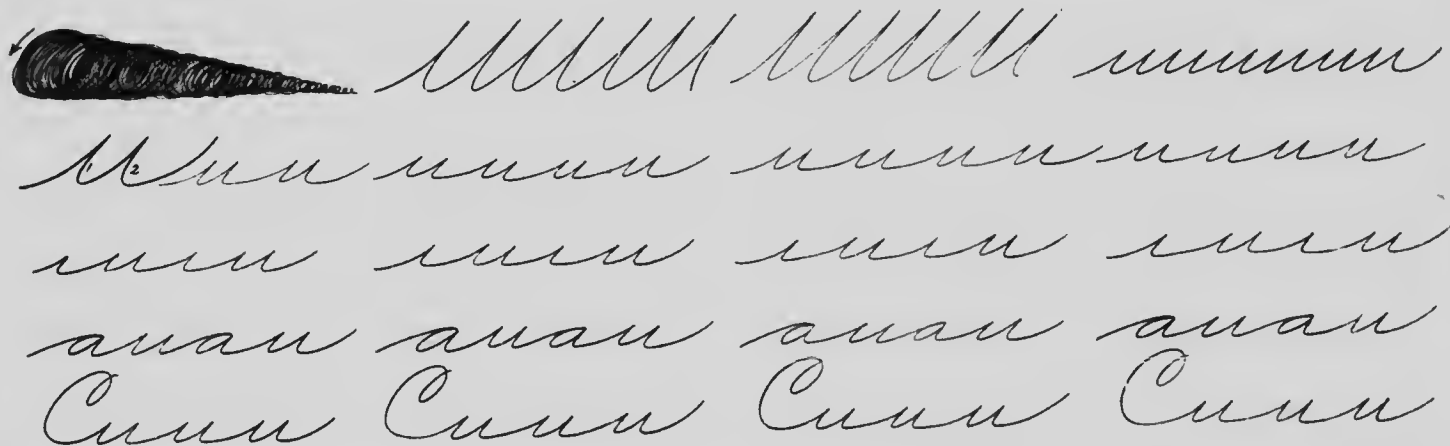
Strive for uniformity in height, width, and slant in these exercises. Be watchful of the position of your paper.



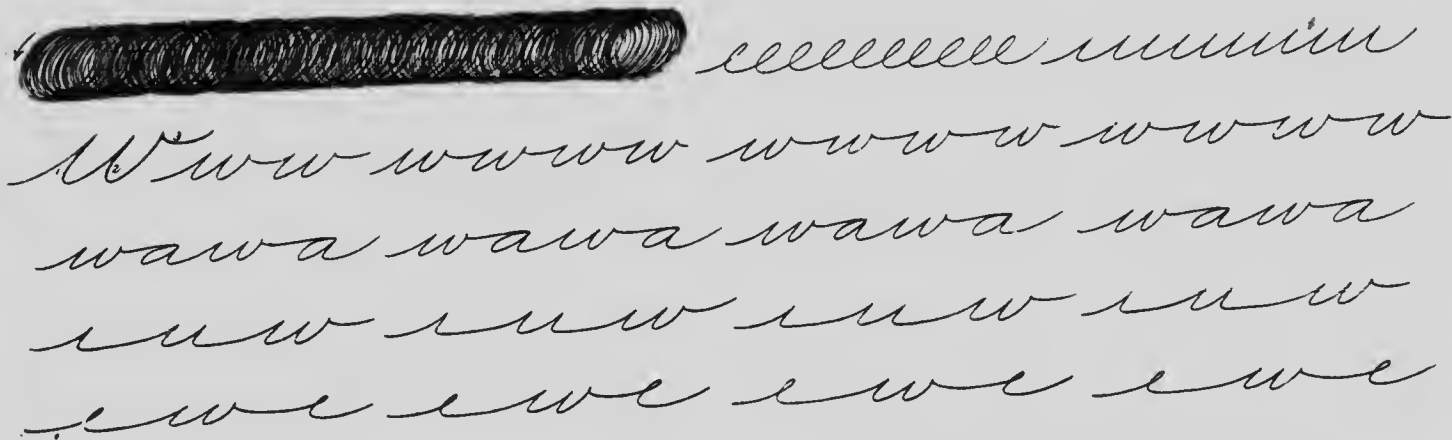
The down stroke of *i* is quite straight, the up stroke is a curve. Use good movement in these exercises.



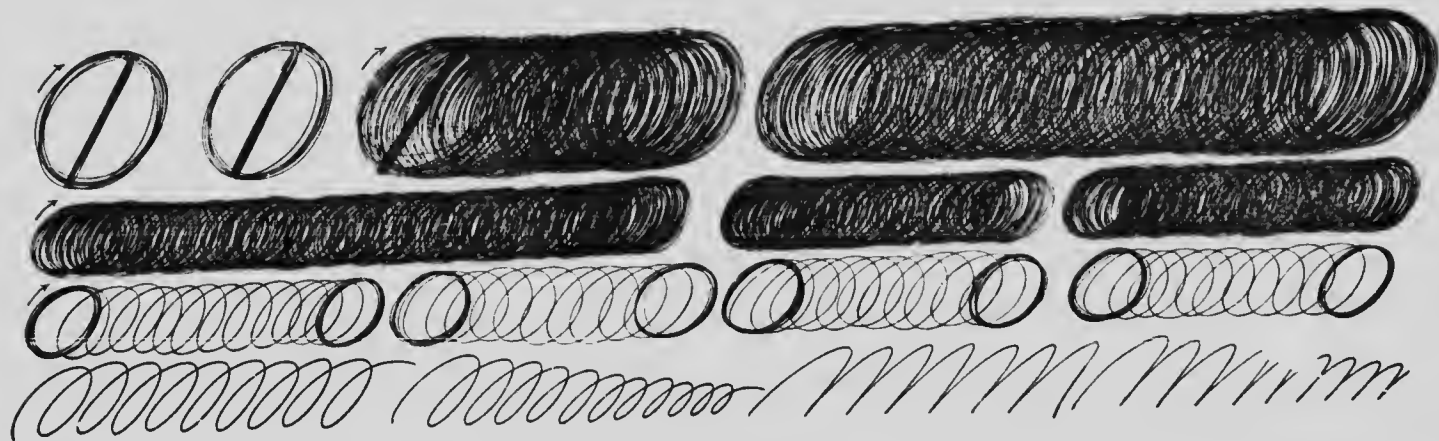
In making the down stroke of *i*, *u*, and *u*, begin to turn a short distance above the base line; in other words, make a curve at the base line instead of an angle.



The second part of the *w* is a little narrower than the first. Pause slightly before making the last retraced part.



These are the Right or Indirect Ovals. Strive to make them as well as you did the Left Ovals. Are you sitting correctly? Compare frequently your position with those shown in the illustrations.



The *n* is made from the right or indirect oval. Strive for uniformity in the height and width of letters in the first exercise. Round out the top of the *n*. Move along at a good rate, making over 75 *n*'s a minute.

MMMM N n n n n n n n n n
n n n n n n n n n n
u n u n u n u n u n
n i n e n i n e n i n e n i n e
u n i o n u n i o n u n i o n u n i o n

The *m* is an *n* with one additional stroke. Make the strokes round at the top. Let your hand slide enough to the right in the words to make four to a line. Count *m-a-i-n*. Write the word *main* about 16 times in a minute.

M M M M M M M M M M M M M M M M
M M M M M M M M M M M M M M M M
main main main main
mum mum mum mum
mien mien moon moon

Show what a neat, legible, graceful page you can write. This is your opportunity to put into practice the instructions you have received.

annum annum annum annum
manna manna manna manna
nomen nomen nomen nomen
inane inane inane inane
minnow minnow minnow minnow

A Review of some Letters. Show how much you have learned of muscular movement by the rapidity and ease with which you can write these exercises. Criticise your work carefully.



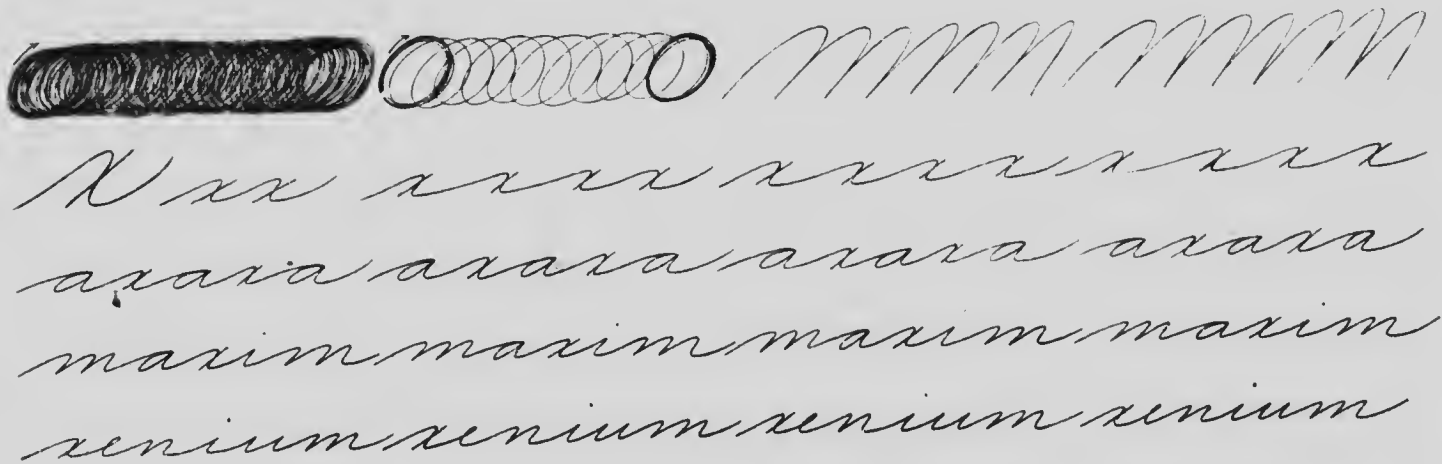
ammonia ammonia ammonia

immune immune immune

mumme mumme mumme

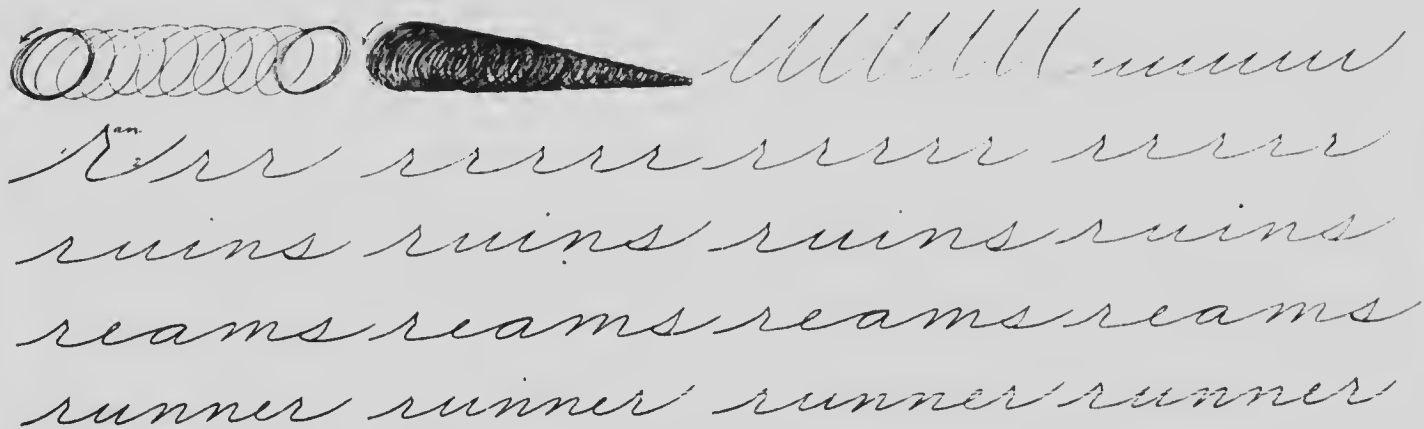
minimum minimum minimum

The first part of *x* is exactly like the first part of *n*. Make the last stroke *upward*, crossing the down stroke in the middle. Complete each group without raising the pen. Then cross the *x* or dot the *i*.

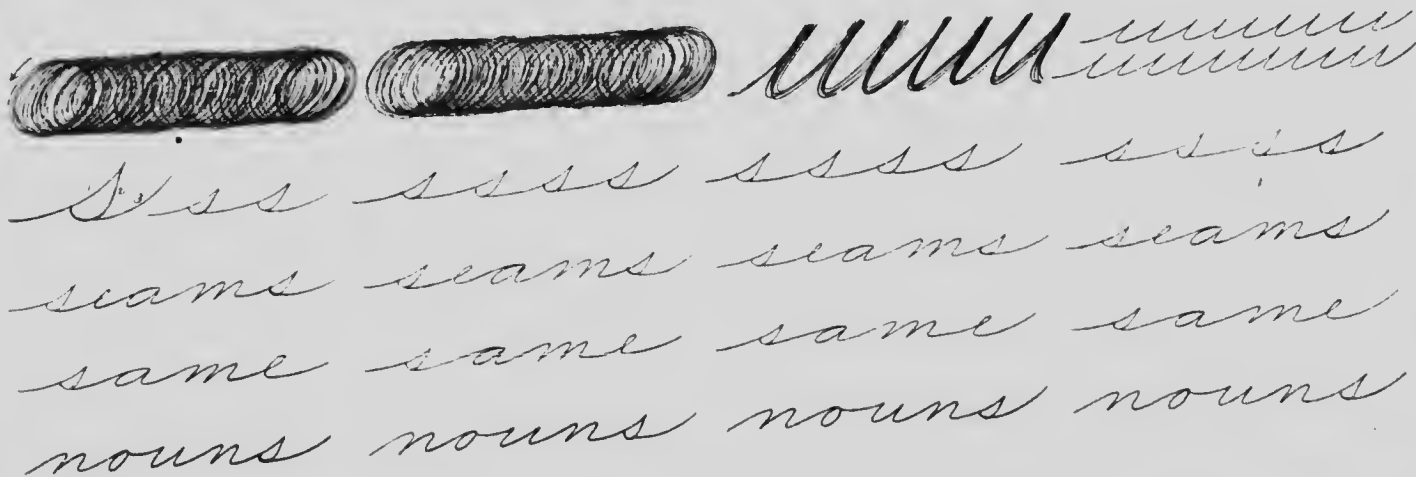


Note the free curve in the up stroke of *r*. Stop the motion at the little shoulder which gives character to the *r*. Do not make the shoulder too narrow or the letter will resemble an *i*. Count *1 an 2, 1 an 2*.



Give special attention to practice on the words. Is your position correct?



The initial stroke in *s* is exactly the same as in *r*. There should be a sharp point at the top and the letter should be closed at the bottom. Count 1—2—3, or swing 1—2. Make five letters in a group and four groups to a line.
Use pure muscular movement in writing the words.

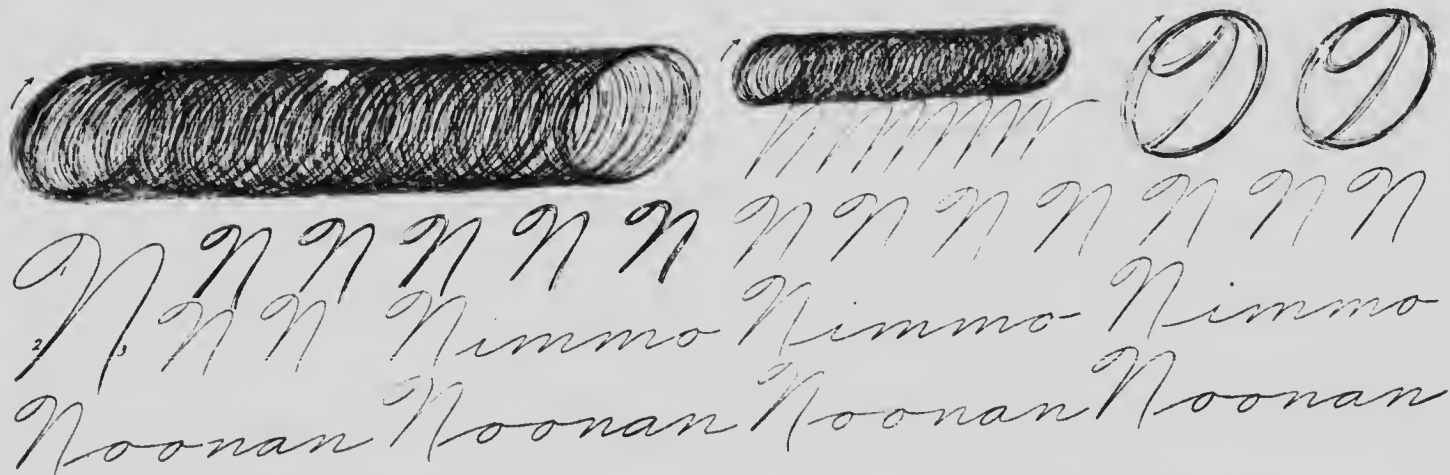


Here is another opportunity to become master of these letters. Use a rolling muscular motion in making them. Strike out
bc

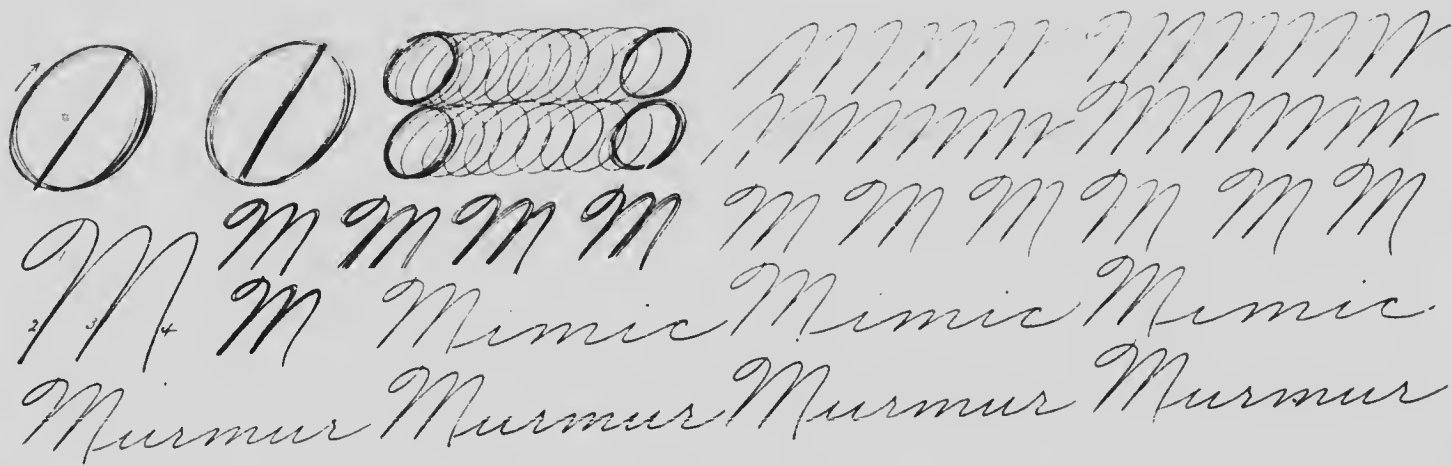



 Ounces Ounces Ounces Ounces
 Assume Assume Assume Assume
 Comma Comma Comma Comma
 Ermine Ermine Ermine Ermine

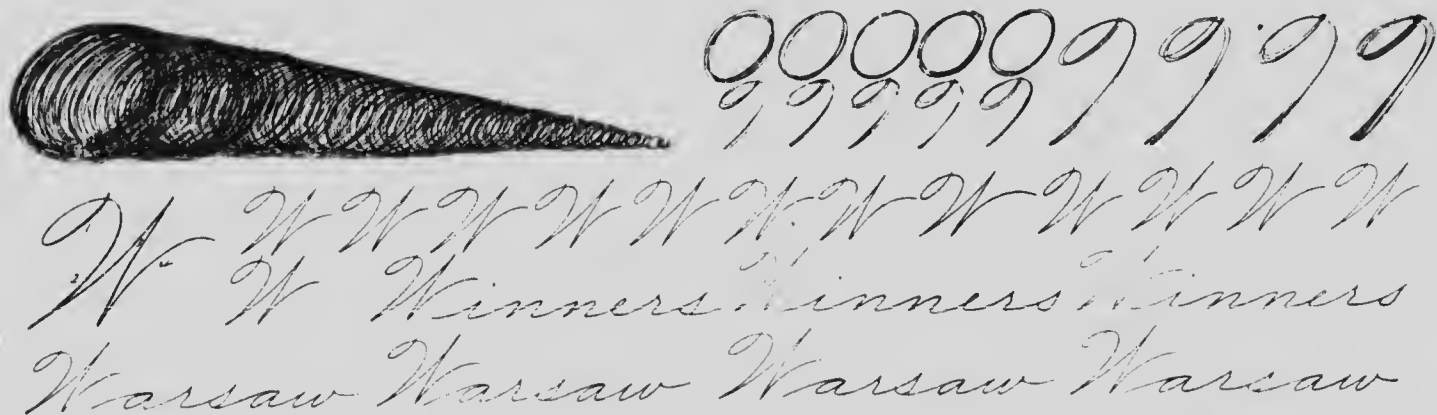
You must master the capital stem in line 1, fourth group. About thirteen capitals may be made with it. Use a free swing in making the *N*, but pause at the base line, thus overcoming the tendency to make a loop in it. Round out the top of the second part. Count 1-2-3.



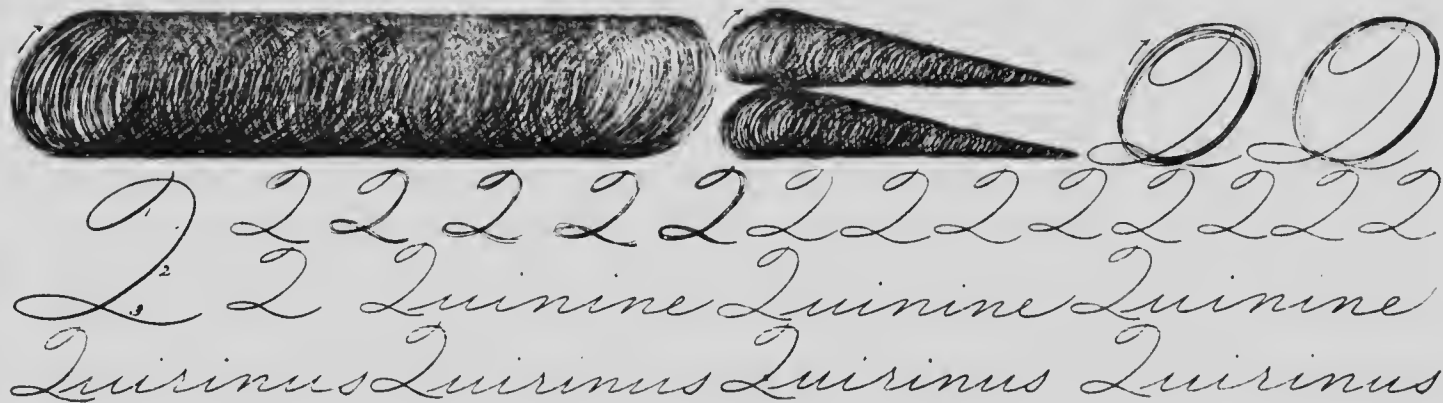
The *M* is quite similar to the *N*. Do not swing the stem too far to the left at the bottom. Observe the relative heights of the three parts of the letter and the spaces between these. Count 1—2—3—4.



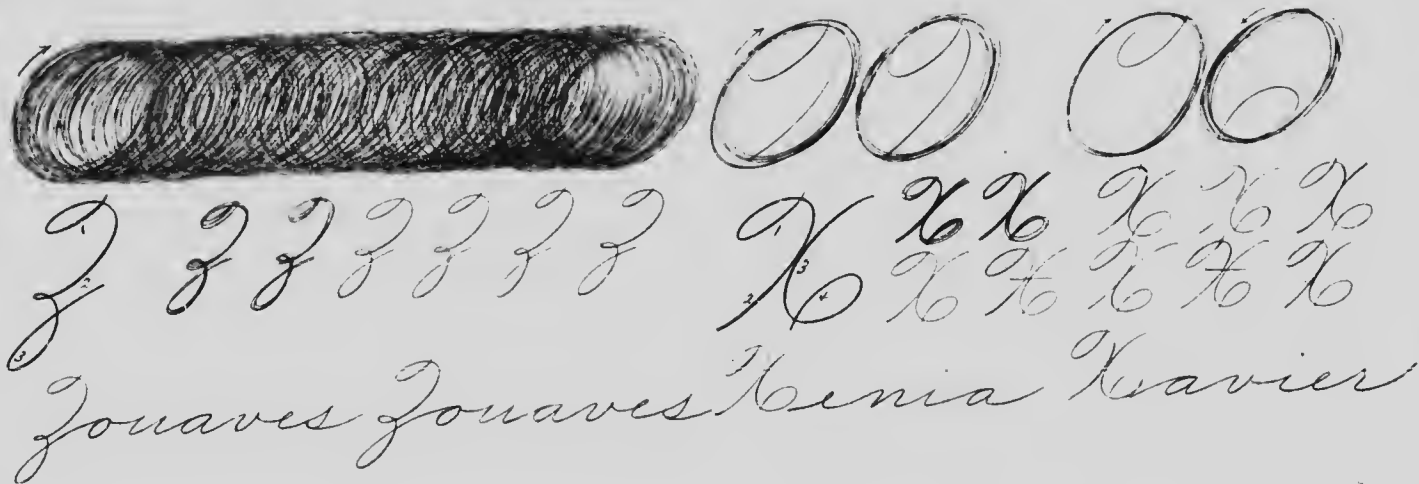
In *W* make the second part as high as the first part or higher. The last part should come up almost two thirds of the height of the letter. Aim to have equal widths in the top and bottom spaces. Every line is a curve. Count 1—2, 3—4, stopping slightly at 2.



This letter is merely a large figure 2. Notice the flat loop at the base line. The final stroke finishes below the base line. It is not advisable to join the *Q* to a following letter. Count 1- -3 for *Q*. Make from 35 to 40 *Q*'s a minute.



The X and Z are not used much, but they afford excellent practice for developing movement. The X should be the same when turned upside down. In the Z the flat connective loop rests on the base line. Count 1-2, 3-4 for X and 1-2-3 for Z.

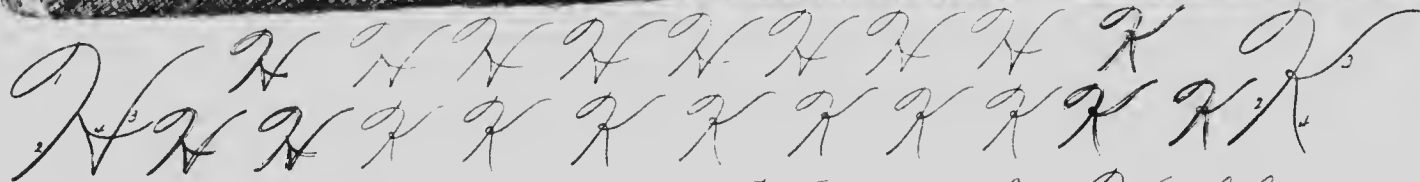


Cultivate a free, easy motion. Observe closely the forms of the letters, then make your hand duplicate them. Are you improving?

Newness Newness Newness Newness
Mimico Mimico Mimico Mimico
Warren Warren Warren Warren
Quorum Quorum Quorum Quorum
Kerasia Kerasia Janerian Janerian

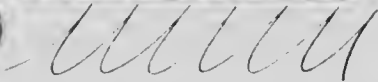
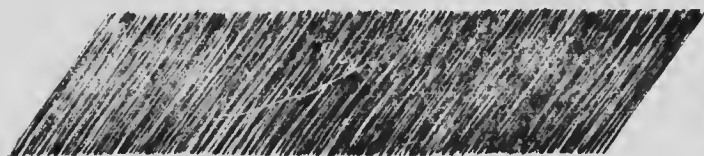
Notice how the two parts of *H* bend toward each other and slant alike. The tendency is to make the last part almost straight. The connecting loop meets the first part of the letter about half way up.

The second part of *K* is a little higher than the first part. Unite the two parts with a small loop at half the height of the letter. Try to make the spaces at the top and bottom of equal size. Do not join *K* to a succeeding letter. Count 1—2, 3—4. Make about 30 *H*'s and *K*'s a minute. Are you sitting properly?



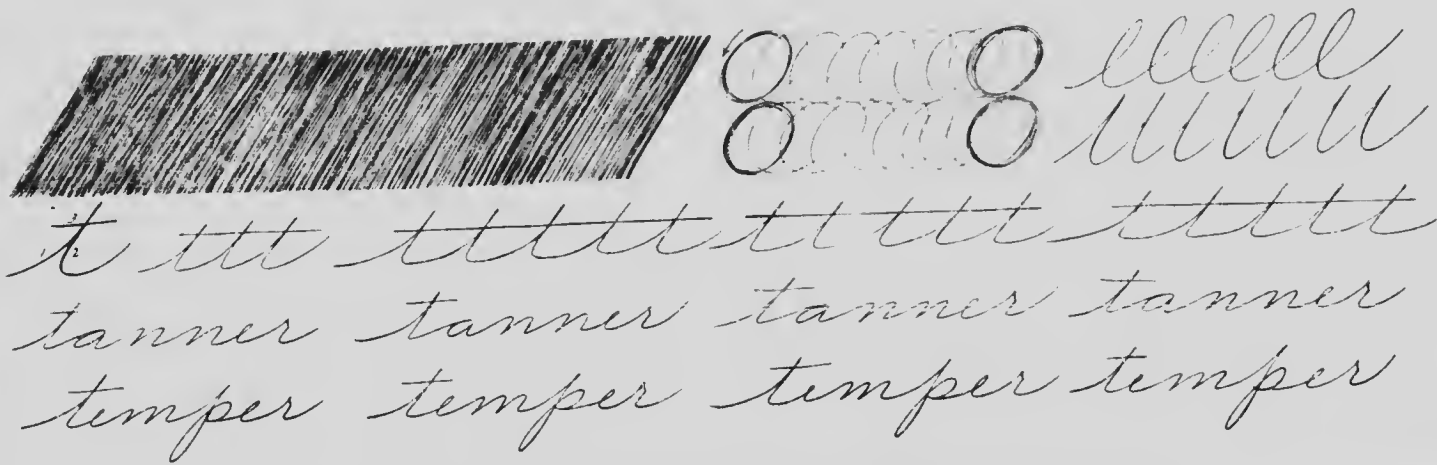
Hinman Hanover Hurrah Hilliar
Kinnear Kewanee Korean Kipling

The first part of *p* is like that of *j*, but the top is longer. Observe the *point* at the top, the narrow loop at the bottom, and the closed oval at the end. Count 1—2—3. Make about 75 *p*'s a minute.




p p p p p p p p p p p p p p p
pipers pipers pipers pipers
pippin pippin pippin pippin

Make the *t* like an *i* but at least twice as high. Do not make a loop in it. Observe the final *t* in *quit*. Cross the *t* about one third of the way down.

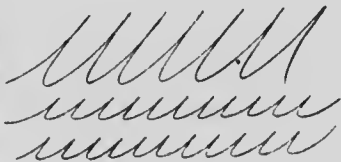
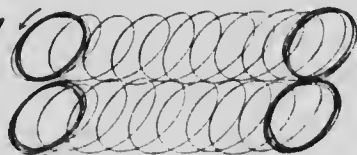
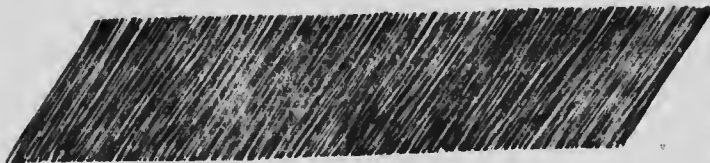


The *d* is a combination of *a* and *t*. It is the same height as *t*. Notice that the turn is made just before the base line is reached.
 Count 1—3—4. Make about 60 *d*'s a minute.



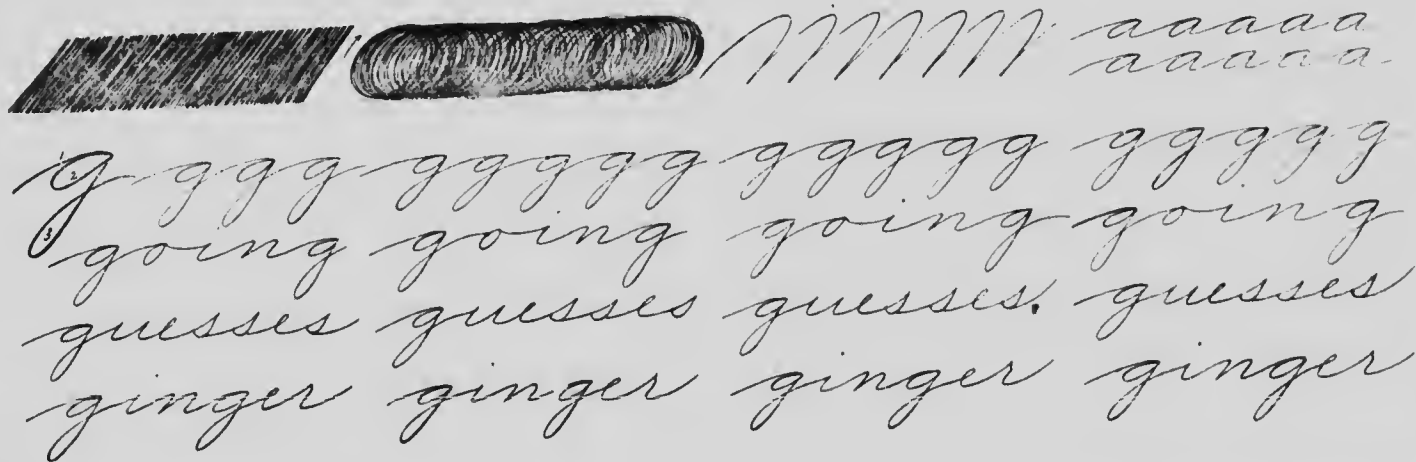
U U U a a a a a
 a a a a a
d d
 dancer dancer dancer dancer
 damper damper damper damper
 candid candid candid candid

The part of the *j* above the line is just like an *i*, and the loop below the line is the same in length and width as that in *l*. In the groups, practise making the down stroke straight and the up (curve) stroke with a free swinging motion. Count *a 1-2-3-4*.



juices *juices* *juices* *juices*
juniper *juniper* *juniper* *juniper*

The *g* is a combination of the small *a* and *j*. The lower loop should be about twice as long as the *a* part. Make the loop round at the bottom. Count 1—2—3 Make 60 *g*'s a minute.



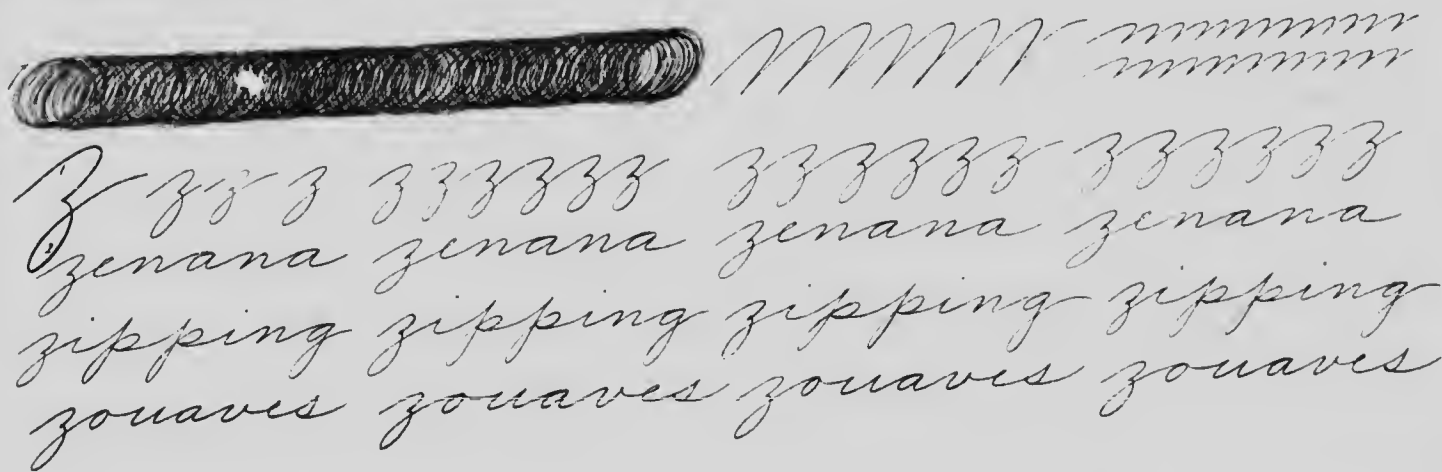
The *y* is a combination of the first part of *n* with a *j*. Be sure to make the top of the first part round. Count 1-2-3. Make 60 *y*'s in a minute. Name the letters as you write them: *y-o-u-n-g*.



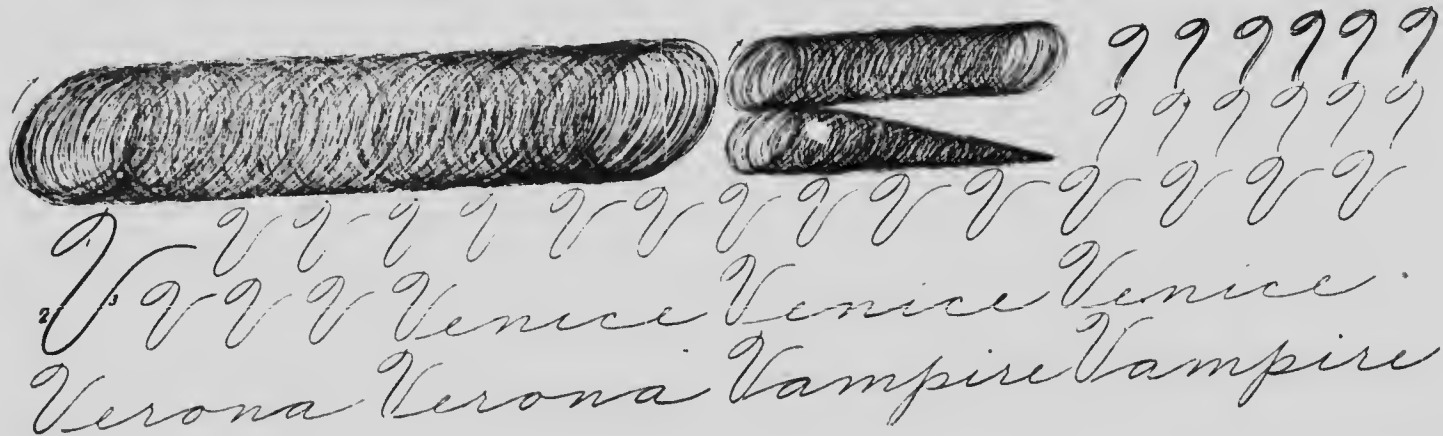
Handwritten practice strokes for the letter 'y', showing various forms and orientations.

Handwritten practice of the word "young" in cursive script, repeated multiple times in a row.

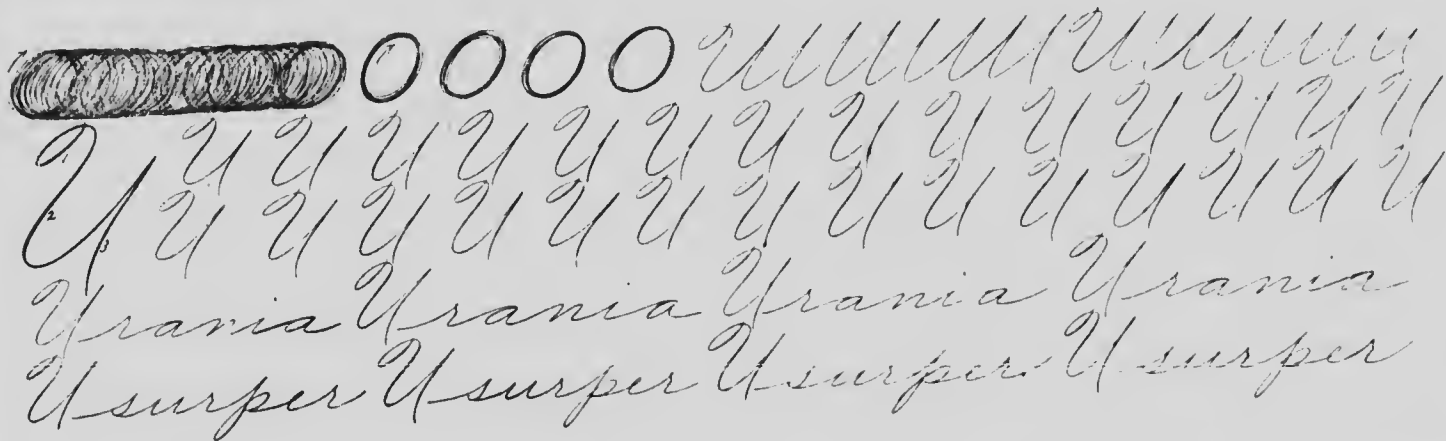
The *z* is like the first part of an *n* with a loop attached. The *point* at the bottom of the first part of the *n* should rest on the base line. Make the letters close together, and pause before making the lower loop. Count 1—2.
Are you maintaining a correct position?



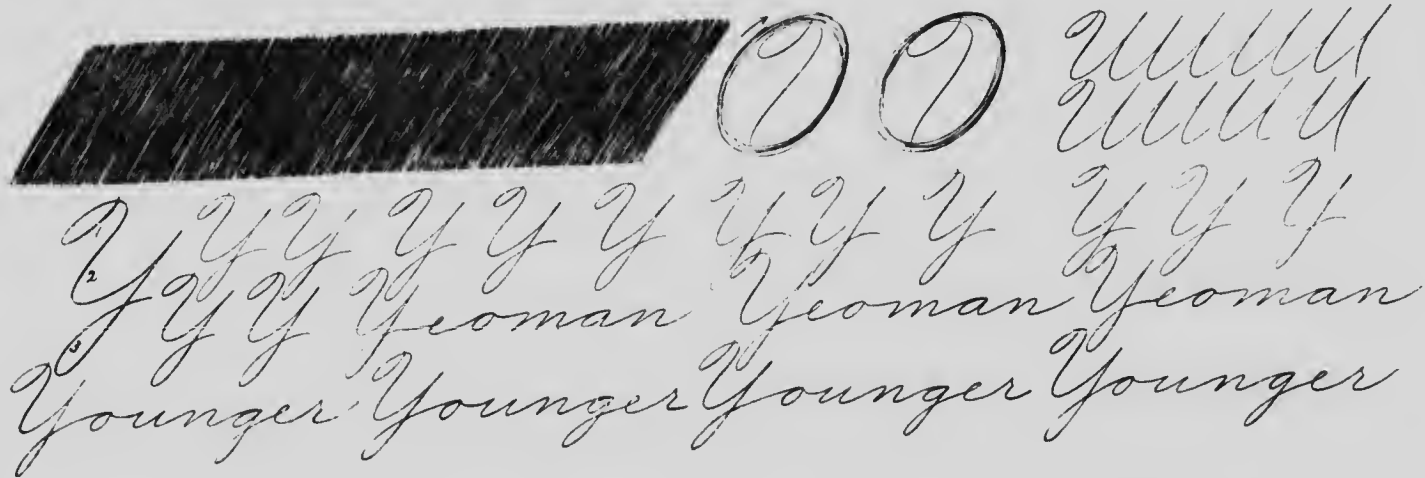
Observe the broad turn at the top of V, and the narrow, rounded turn at the bottom. The up stroke, like the down stroke, is a compound curve but shorter. Count 1-2-3, and make from 40 to 50 letters a minute.



The first part of *U* is like *V*, but the turn at the bottom is broader and rounder. Observe that the last part of *U* is not as high as the first part, that the curved down stroke is closed at the top, and is exactly like the final stroke of *A*. Count 1—2, 3, pausing slightly after 2.



Begin the capital Y in the same manner as the capital U. The lower loop must cross at the line. Get a good swinging movement. Count 1—2, 3, pausing at the comma. Write from 35 to 40 a minute.



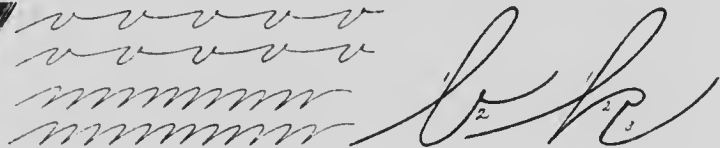
Observe closely the curve of the up stroke of *l*; practise this stroke with a free, swinging movement. Notice the curve in both strokes at the top; the remaining part of the down stroke is straight. Begin to turn just before the base line is reached. Count 1—2 rather quickly. The *h* is a combination of an *l* with the last stroke of an *n*. Aim at a free, even motion, not a jerky, irregular one. Count 1—2 slowly for each *h*, and make 60 in a minute.



linen linen linen linen
 llama llama llama llama
 hammer hammer hopping hopping

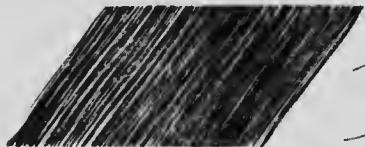
The *b* is a combination of an *l* and the last part of a *v*. Round out the bottom of the letter. The final dot of the *v* part should be about the same height as the crossing in the loop. Count 1-2, and make 60 *b*'s a minute.

The *k* is very similar to the *b*, except that the latter part has a peculiar hook in it. There should be a slight pause before making the last down stroke, otherwise a poorly made *k* will be the result. Count 1-2-3. Do not make the *k* too hurriedly.



banner banner bemoan bemoan
 bovine bovine burning burning
 kimona kimona kennel kennel
 kickers kickers knocker knocker

The first part of *q* is like an *a*. The second part is a reversed lower loop. It should connect at the base line. The *f* is like an *l* with an added reversed loop as in *q*. Aim at speed and neatness.



aaaaaa
aaaaaa

lllllll q q q q f f f f

quires quires quash quash

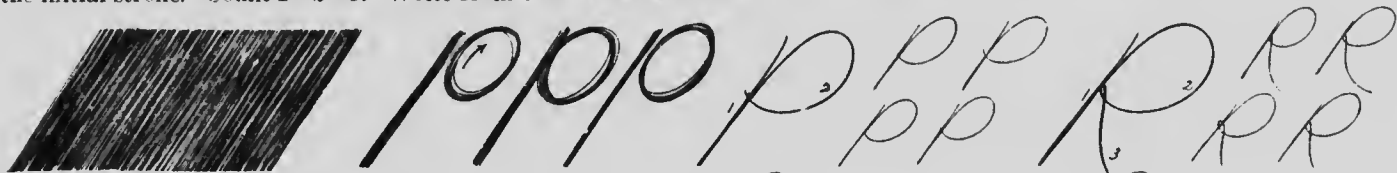
quarrel quarrel quench quench

famine famine finance finance

furious furious flannel flannel

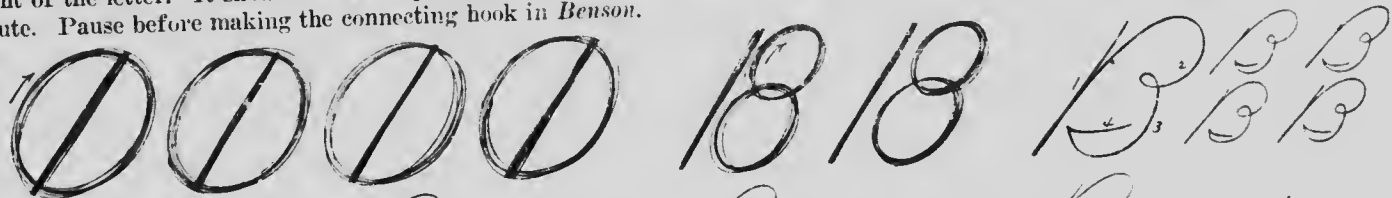
The capital *P* is composed of a straight line and a right oval. Be sure to close the oval. Check the motion at the base line, so as to retrace the down stroke and not make a loop. Count 1—2. Make 40 to 50 letters a minute, and write *Peppers* at least sixteen times in the same period.

The capital *R* is but a capital *P* with the final stroke of capital *K* attached. Make the little connective loop in the last part touch the initial stroke. Count 1—2—3. Write from 40 to 50 *R*'s a minute.



Penman Penman Peppers Peppers
 Purpose Purpose Prepares Prepares
 Ramona Ramona Ravenna Ravenna
 Russell Russell Raphael Raphael

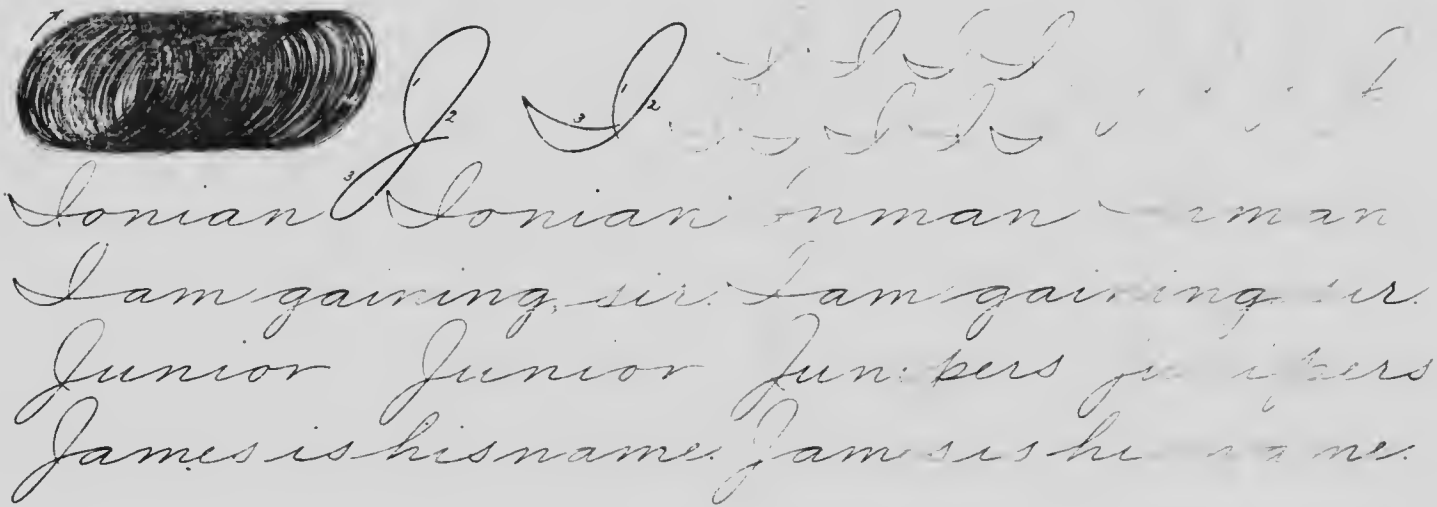
The capital *B* is similar to a capital *I* with an additional right oval. The small connecting loop is made at a point half the height of the letter. It should be flat or pointing slightly upward toward the left. Count 1—2—3—4 and make 35 to 40 *B*'s a minute. Pause before making the connecting hook in *Benson*.



Benson Benson Booming Booming
Burnish Burnish Bishops Bishops
Pansies and poppies Raisins are grapes.
Berries are ripe. By Balance \$234.75

The up stroke in *I* is part of a right oval. Commence at or slightly below the line. Make a hook on the final stroke, pausing before doing so. In this way it is easily joined to the following letter.

The capital *J* commences just like the capital *I*. The top of the former is wider than that of the latter. Notice that the three strokes meet at the base line. The lower loop is shorter and narrower than the upper one. Count 1—2, 3. Make from 40 to 50 letters a minute.



The initial stroke in *G* is the same as that in *S*. The loop is a little more than half way down, and the point is a little more than half way up the height of the letter. The initial stroke and the down stroke are parallel. Count 1—2—3—4. Make 35 to 40 *G*'s a minute.

The initial stroke in *D* is a compound curve followed by a small loop after the manner of the one in *L*. The last part of *D* is like the last part of *L*. Count 1—2—3. Make 40 to 50 a minute.



G spin *G* mar *G*oorge *G*ruen
*G*ive m *G*ears *G*ive s *G*ix pears.
*D*iamond *D*urman *D*
*D*ennis *D*away *D*ennis

Master the figure-eight exercise in line 1. The down stroke of the capital *T*, a compound curve, should be made first. The top consists of the loop of the capital stem and a horizontal compound curve. Give this letter much practice. Count 1—2, 3—4.

The *F* is similar to the *T* with an additional short straight stroke and a tick cutting the stem midway.

Strive for ease and good movement. Count 1—2—3, 4—5, for each *F*.

Tamarin Theseus Toronto Taunton
 Two trips to Troy Two trips to Troy
 Famous Farming Fleming Fleming
 Five miles to Ford Five miles to Ford

The capital *S* is made like an *L* with an added flat right oval. The down stroke is similar to that in *T* and *F*. The lines cross midway down.

Capital *L* is quite similar to capital *S*. The initial stroke begins at about half the height of the letter. The final stroke is a flat loop like that in *Q*. Do not join this letter to a succeeding one. Count 1—2—3. Make 40 to 50 *L*'s a minute.

S S L L S S L L L L
Sarnia Sarnia Summer Summer
Save your pennies. Save your pennies.
Lanning Lamont Laurier Limerick
Lend me a pencil. Lend me a pencil.

Write four or five lines of each word before writing the sentence. Do not make the ending strokes too long. Each word should come under the one above it, thus giving control over movement. The page then should appear neat and orderly. Make from 16 to 24 words a minute.

Nine men mining in a new mine

Minnie was wearing a new red waist.

An anxious care wears a nervous man.

One onion can cure a severe case.

Carrie's errors caused a serious row.

Emerson was a most sincere servant.

Dennis ran across a common species.
Give me six new answers in Grecian
Some wise men saw summer scenes.
Lawrence was a winner in nine races.
Vivian's manner seemed most serene.
Use muscular movement in writing.

I am gaining in my penmanship.
Hammond summoned nine new cases.
Time to me is money, said a miser.
Fine penmanship is a good asset.
Pansies and poppies arise in spring.
Roses are blooming in some places.

PART TWO

 O O O O O O O O O O O O

Ome mee Opinions Opposes Ontario

 O O O O C C C C C C C C C C C C

Caucus Cameron Chicago Chippawa

 A A A A A A A A A A A A a a a a a a
a a a a a a

Arsenic America Atlanta Appenine

 E E E E E E E E E E E E e e e e e e
e e e e e e

Eminent Erasure Europe Electric

 O O O O O O O O O O O O d d d d d d

Seduce Damper Dimpled Dominion

Once upon a time Order is heaven's law.
 Commonsense wins. Choose your option.
 Aiming to improve Aim at the mark.
 Earn your living. Exercise your mind.
 DDDD Desires are impulses. OOOO
 OOOOO CCCC EEEE AAAA

 n

Nipegon Newport Nine miles to Napa

o o o m m m m m m m m m m m m m m m

Museum Manitoba Maintaining good speed.

o o o w w w w w w w w w w w w w w w w w w

Wampum Warwick Waste not this hour.

 K K K K K K K K K K

Hamilton Hopping Honour your parents.

 K K K K K K K K K K

Kirkness Kennebeck Keep working away.

 Q Q Q Q Q Q Q Q Q Q

Queensland Quinque Quebec is famous.

o o o o x x x x x x x x x x x x x x

Xerxesian Kantippa Kenia is a city.

o o o o z z z z z z z z z z z z z z

Zambesi Zaccheus Zeal wins the race.

v v v v v v v v v v v v v v v v v v

Victoria Vineland Very sincerely yours

U U

Ursinus Uruguay Union gives strength.

U U U U U Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y

Yielding Youngish Your letter came

U U

Uslington Uroquois I am improving. I

J J

Joplin Jeremiah Just keep on trying.

I I I I I I P

Prescott Principal Prepare to prosper.

O O O O O R

Receiver Richmond Remember the rules.

0000 B B B B B B B B B B B B

Bubbling Brampton Balance on hand \$98.

000 G G G G G G G G G G G G

Graham Gauging Get a good swing G

S S S S T T T T T T T T T T T T

Tremont Thaddeus Train the eye to see.

S S S S F F F F F F F F F F F F F F F F

Fairmount Flamingo Forgive your enemies.

S S S S L L L L L L L L L L L L L L L L

Lawrence Lampman Live and let live.

S S

Scissors Spinach Sample of writing

Asperin Bowman Cummins Denman
Emanuel Fanning Gunnison Harrison
Indiana Jameson Kinsman Fanning
Muncing Napanee Ospringe Pauline
Quirinal Russian Simmons Tennessee
Utopian Vincent Warriners Kerasia
Yawman Zimmer Students Name

Armenian massacres aroused hatred. A
Opposing opinions produce quarrels. O
Canadian commerce was much increased.
Erasmus, a famous Renaissance scholar.
Nine men went mining in a mine. N
Manning promised important changes.

Winnipeg resumed normal conditions.
Quelling savage rapacious enemies.
Hammond summoned several witnesses.
Kingston reported numerous openings.
Value each suggestion from the teacher.
Uniform slant and spacing are essential.

Your success depends on application.
Zambesi is a river in South Africa.
I am gaining in my business writing.
Japan exports tea, spice and silk. I
Proper position at the desk is important.
Remember it is work makes penmen.

Business men demand good penmanship.
Good movement insures good writing.
Train the eye to see and the hand to do.
Find your errors, and then correct them.
Learn to use a rapid easy movement.
Sample of my plain rapid penmanship

A specimen of commercial penmanship.
A stupid student requires a patient tutor.
Master one thing at a time, it is best.
Never give up trying, you must win.
You should not yield to discouragement.
Write with your thoughts on your work.

E. Devar O. C. Dornet C. G. Prince A. G. Pearce
C. Doane C. Cannon E. Crane A. F. Sproul
C. P. Burns J. B. Moore E. H. Morse H. H. King
W. H. Shea F. W. Martin W. H. Ruse J. W. Hinds
H. G. Kealey H. W. Barne J. F. Boomer D. H. Farley
J. E. Bowes H. W. French P. Zaret J. F. Haines

N. H. Howe D. A. Casey A. C. Gorman A. M. Poole
E. M. Warner O. E. Draper W. T. Barge J. L. Greene
A. G. Spohn P. B. Renau J. D. Thorn S. H. Armour
N. W. Rees J. A. Baine G. M. Miser E. H. Cant
E. H. Kemp L. M. Krone O. J. Browne J. P. Bower

I slept and dreamed that life was Beauty;
I woke and found that life was Duty.

A penny saved is a two pence clear;
A pin a day is a goat a year.

Defer not till to-morrow to be wise;
To-morrow's sun to thee may never rise.

Greatly begin! though thou hast time
But for a line, be that sublime.—
Not failure, but low aim, is crime.
New occasions teach new duties,
Time makes ancient good uncouth;
They must upward still and onward.
Who would keep abreast with truth.

— Lowell —

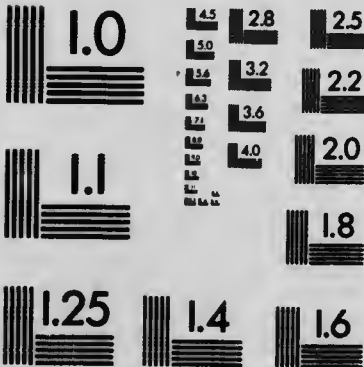
All that's great and good is done
Just by patient trying.

The tissues of the life to be
We weave in colours all our own,
And in the field of destiny
We reap as we have sown.



MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



APPLIED IMAGE Inc

1653 East Main Street
Rochester, New York 14609 USA
(716) 482 - 0300 - Phone
(716) 288 - 5989 - Fax

\$14⁰⁰

Greenmore, Apr. 8, 1915.

Due ~~to~~ James Brown ~~in~~
Fourteen dollars in merchandise from
my store.

E. A. Dinsmore

~~\$400⁰⁰~~

Superior, Mar. 3, 1915.

Received of H. H. Kramer
Four Hundred Dollars
In full of account.

C. H. Pierce

\$150⁰⁰

Owen Sound, Nov. 24, 1916

Thirty days after date I promise to
pay to the order of Horace G. Healey
One Hundred and Fifty ~~00~~ of Dollars
Value received. ~~00~~

B. A. Penman

Uneasy lies the head that wears a crown.

Ability never amounts to much until it acquires two more letters - stability.

A self-made man deceives himself when he thinks he has finished the work.

It is a low benefit to give me something; it is a high benefit to enable me to do something of myself.

We never know the real value of friends. For while they are with us we are too sensitive to their faults, and when we have lost them we see only their virtues.

Remember that though it is a good thing to be a great man; it is a great thing to be a good man.

The business world is after young men and women who are masters of their chosen lines. The value of your education is measured by what you are able to do with it.

Recollect that trifles make perfection, and that perfection is no trifle.

An accountant is an auditor who is skilled as a designer of accounting systems, well versed in business organization and administration, and capable of devising a system of accounts that exactly meets the requirements of a particular business.

1 2 3 4 5 6 7 8 9 0

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

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

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

MARKING ALPHABET.

Keep the paper parallel to the edge of the desk. Penholder should point between the elbow and shoulder. The letters are made slowly with a combined finger and arm movement. Be sure rather than speedy at first. Watch carefully the spacing and slant,

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN O P Q R S T U V W

xyz ~ 1234567890

ONTARIO WRITING COURSES, BOOK III

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