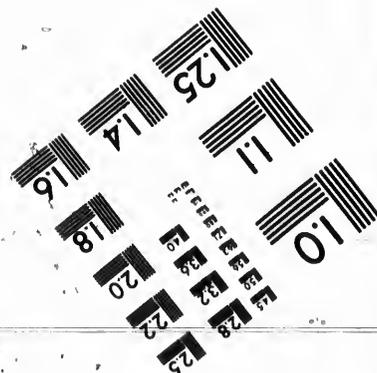
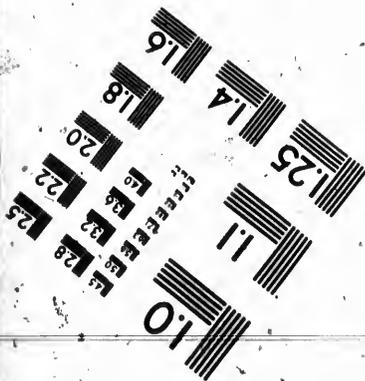
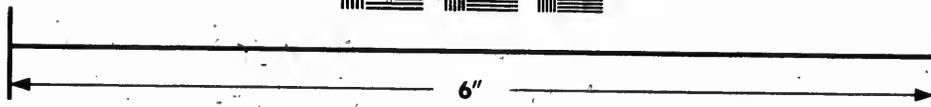
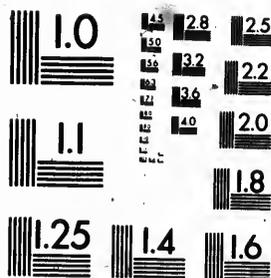


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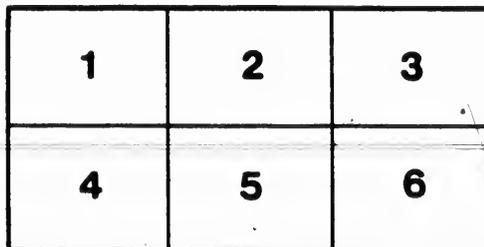
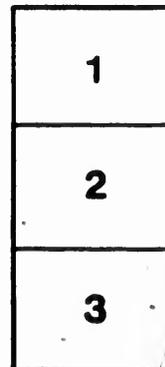
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HYGIENIC
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Vertical Writing

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THE VOLPENNA
VERTICAL WRITING LESSONS.

A COMPLETE MANUAL FOR LEARNING AND TEACHING
THIS ORIGINAL SYSTEM.

BY

R. K. ROW,
Principal Training School,
KINGSTON, ONT.

A. F. NEWLANDS,
Supervisor of Penmanship,
KINGSTON PUBLIC SCHOOLS.

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TO OUR PATRONS.



THE PHENOMENAL success that followed the introduction of Vertical Writing in the schools of our city, brought us from educators all over America many urgent requests for aids and suggestions for its adoption in other places. This work has been prepared in response to these demands. It is, therefore, essentially a teacher's book, designed to promote the reform through the schools. We hope, however, business and professional men will find in it all necessary guidance to changing and improving their handwriting.

The lessons are not submitted as the ultimatum in the matter of penmanship. Nearly all our work is based on recent experiments, and deeper study and further experience may show the desirability of still further changes. To this end we shall be glad if teachers, or others, will send us criticisms or suggestions growing out of their observations and experience.

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INTRODUCTION.

NO subject in the curriculum of elementary schools has all along occupied more attention than writing. Able men have devoted their lives to its improvement, normal schools and teachers' institutes have laid special stress upon it, educational papers have given it an honored place, special teachers and supervisors have been employed, and regular teachers have devoted to it a large share of attention. Notwithstanding all this the writing of the masses has degenerated and there has been no real satisfaction with the results even in the schools. Everywhere a feeling of unrest seems to prevail. Business men have been forced to acquire a hand very different from that taught in the schools, and have had to insist upon their young assistants learning a new style. It has been ob-

served that the hand acquired under the demands for speed and legibility is in the great majority of cases entirely different from the standard of our schools and business colleges.

The style of writing now known as the vertical, originated as a system in Europe, and strange to say, was at first a product of hygienic rather than of pedagogical investigation. Eminent medical specialists seeking long and carefully the causes of the increasing prevalence of defective sight, spinal deformity, etc., at last traced them to sloping writing. Experiments, with a view to removing these evils, led to the discovery that vertical writing is most natural in every way, not only the most legible, but admits of the easiest position, consequently of the greatest rapidity with the smallest amount of effort, and is most easily learned by children.

In our investigation and experiments we tried the European forms of letters, but soon found many of them stiff and cramped and the whole system without a central idea for either form or movement. We decided to go directly to the Roman type for our models. Some of these forms we found it desirable to modify for simplicity and grace.

Our next departure was in studying the forms used by business and professional men noted for their rapid and legible writing. This supplied us with many new suggestions and still more strongly confirmed us in our conclusions that simple, round, Roman-like forms are most rapid and legible.

The vast majority of the thousands of pupils with whom we have experimented had been trained long and

carefully in the sloping style, and we naturally encountered considerable difficulty in overcoming the preformed concepts of form and the habits of position, movement, etc. With the pupils, however, the change soon became popular and this greatly facilitated the transition. When, moreover, the regular teacher was in hearty sympathy with the reform, and took pains to make all her blackboard and other writing conform to the new ideas the difficulties rapidly disappeared. Thus we were enabled to make repeated experiments with all grades of children.

We expect many persons will be astonished and disappointed with some of our letter forms. Indeed we should have been so ourselves a year ago. Having found that the professional penmen have all been on the wrong track we were ready to give any reasonable idea an honest trial. We concluded that a system of legible,

easy writing could not be developed from what the penmen thought it *should* be, but from what hundreds of the most rapid, legible business writers said by their practice it *must* be.

Writing has but one main purpose, the communication of thoughts. This has two important relations. To the reader, that is the best writing from which he can get thought most rapidly and with least strain upon the eyes. These conditions prevail in round, upright letters without hair lines, i. e. as much like roman type as is consistent with grace and ease.

To the writer that is the best style that admits of the most hygienic position, the easiest movement, and the greatest rapidity.

We have, therefore, endeavored to develop a system that is easy to read, easy to write and easy to learn.

SUGGESTIONS.

TIME NECESSARY TO LEARN WRITING.

TO teachers we would say, there seems no reason why it should take children so many years to learn to make plainly and rapidly the fifty-two characters used in writing. We believe much time has in the past been wasted, but that with simpler forms, easier movements, and more rational methods, this work can be well done during the first three or four years of school life, that thereafter no special lessons need be given in writing. It will, of course, be necessary to see that pupils do all their written work with care, and here lies the great secret of teaching writing. In careless or hurried scribbling a child may undo a dozen times a day all that he gained in the brief special lesson.

Having used the pen as the only writing instrument in school, at ten years of age a child should write a good, plain hand, but he should not be expected to write rapidly. After that time his writing should lose nothing in legibility and should gain steadily in ease, speed and individuality. Two precautions are necessary. The teacher should give plenty of time for all written exercises, and accept no careless work.

USE ONLY PENS,

ALL written work, even in the first year, should be done with the pen. Because:—

1. Marking with a slate or lead pencil requires more or less pressure which necessitates gripping the instrument. This becomes a fixed habit which cannot be overcome in a short special lesson with a different tool.

2. Skill in the use of an instrument can be acquired only by regular and continued handling.

3. Pupils always exercise most care with work they know must be permanent.

POSITION.

POSITION is a matter of much importance and one regarding which there is still considerable difference of opinion. In our investigations we availed ourselves of the experience of the European teachers and from this the best position we found for a long time was that illustrated by Figs. 1, 2 and 3; 1 and 2 representing different sized boys, at the same sized desk. The main objection to this position is that the arms are too much spread, but this is almost

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entirely due to the fact that in most class-rooms the desks are too high for the writers. Undue height of



FIG. 1.

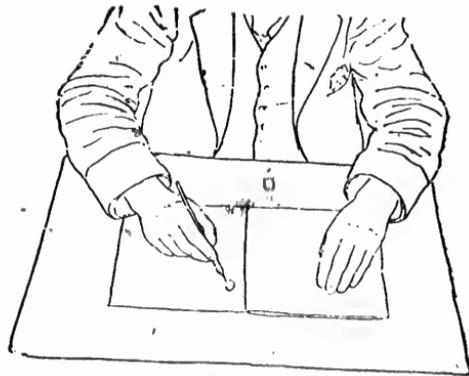


FIG. 2.

desks did not appear to be such a serious objection for oblique writing, because it tends to put the hand and arm in the unnatural position approved for that style. Ob-

servations and experiments made more recently have shown that an easier and freer position especially at the high desks is that represented in Fig. 9. The paper is placed near the edge of the desk and the arm rests lightly upon the upper part of the wrist, the elbows hanging easily at the side, the weight of the arm being principally supported from the shoulder.

It does not seem wise to prescribe any exact position, or require all pupils to sit in precisely the same way; nor should they be expected to keep one position very long at a time. It is better to allow some latitude within the limits of ease, grace and hygiene.

The best position is the most healthful one. The writer should sit well back in the seat, the feet resting upon the floor, the spine in a normal position, the body only slightly inclined forward, shoulders even. The head

may incline a little forward, but not to one side, though with high desks there will be tendency to do this unless pupils occupy the position shown in Fig. 9. The arms rest equally upon the desk anywhere between the wrist and the middle of the fore arm, but the weight of the body should not be thrown upon these.

Any unevenness of the shoulders or unnatural curving of the spine may be best seen from behind the writer, and will usually show itself in the irregular drawing of the clothing.

POSITION DRILL.

SOME teachers experience more or less difficulty in getting the members of a class to assume promptly, or retain for even a few minutes, anything like a uniform position. This difficulty will be especially felt in the adoption of a new system of writing, there being a con-

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FIG. 3.

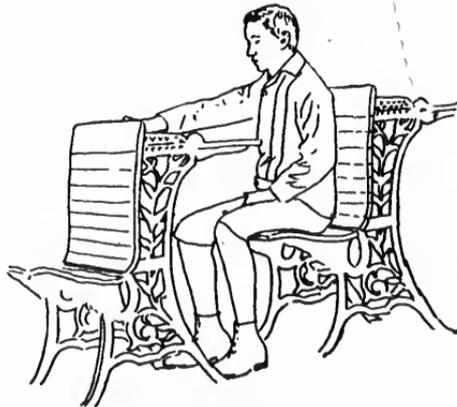


FIG. 4.

is to have pupils practice the following drill at the beginning of the lesson and during its progress as often as seems necessary or desirable.

POSITION 1.—The pupil sitting well back in the seat, feet level on the floor and hands folded in lap. Fig. 3.

POSITION 2.—Reaches forward and clasps the pen with his right hand. Fig. 4.

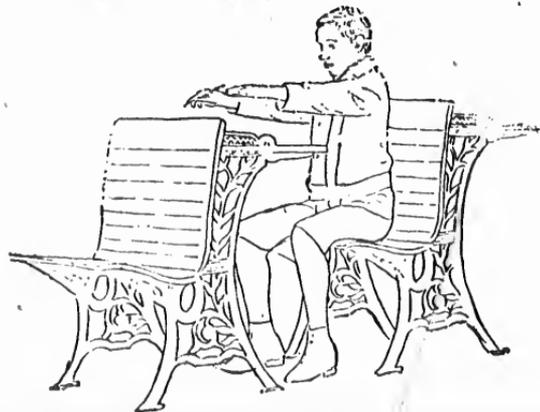


FIG. 5.



FIG. 6.

POSITION 3.—Holding the pen extends both arms straight in front on a level with the shoulders. Fig. 5.

POSITION 4.—Brings both arms down on the desk in writing position. Fig. 6.



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Fig. 5.
the desk in

PENHOLDING.

IN teaching vertical writing penholding presents but little difficulty. The best position is the easiest, and the one that is taken naturally by at least seventy-five per cent of the little children whose hand-position has not been previously spoiled by the use of short pencils. Figs. 2, 7 and 8 show a natural position of the hand when the desk is of the proper height. The pen is held easily between the thumb and second finger and steadied by the first finger nearly straight resting upon it, the end about one inch from the point.

Some children have a tendency to grip the pen or from the use of pencils have formed the habit of doing so, as in Fig. 11. This may be corrected by simply requiring the pupils to extend the first finger till it is nearly straight. When the pen is held in an easy position the handle

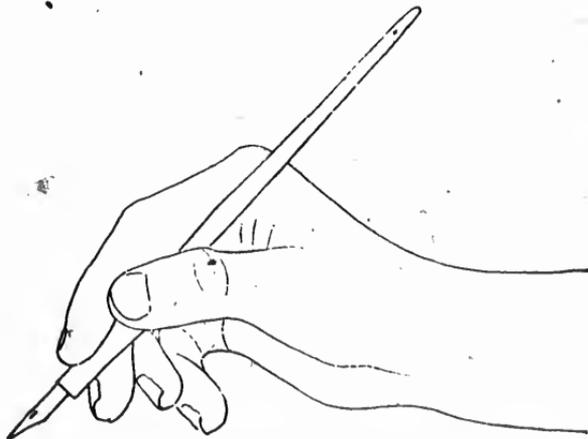


FIG. 7.

points out to the right or along the fore arm, and the back of the hand is turned from the body more than if the approved position for sloping writing.

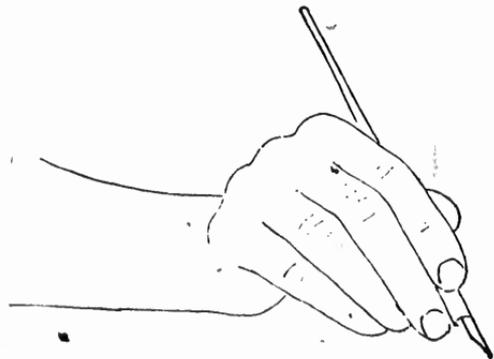


FIG. 8.

FOR LEFT HAND WRITERS.

It has always been thought by many teachers that left hand pupils should be trained to write with the right hand and a great deal of time has been wasted in this direction. We think it better to give such pupils the same careful instruction suited to their case as is given to right hand pupils and the same degree of encouragement. It is quite probable that when the ease with which vertical writing may be acquired is generally recognized and the psychological value of the equal development of both sides of our body becomes more generally known, children will be taught to write with both hands.

Having observed that many left hand writers place the paper with the lines at right angles to the edge of the desk, experiments were made with pupils who had been trained to write with the paper in the usual position. In

almost every case it was found that, from the first, with the lines at right angles to the edge of the desk they could write better and with more ease than in the old way.

As will be seen in the illustration, Fig. 10 the position of the body is the same as that for right hand writers. The hand is turned more toward the back, and the handle of the pen points farther from the body than when held in the right hand.

MOVEMENT.

WRITERS of the oblique systems have always rivalled one another in movement. To get a free arm movement has been the aim of every ambitious teacher. This was necessary. A finger movement in sloping writing always tends to cramping. When the arm is used it may tire, but

there is no cramping. In vertical writing it is quite different. The hand occupies such a natural position that the fingers might be used exclusively by the hour without weariness. This is one of the reasons that vertical writing can be done with so much greater ease than the old style. Guiding a pen over the surface of paper requires but little effort, and it is a waste of energy to use more arm than is necessary for work that can be done with the utmost ease almost exclusively by the thumb and fingers. From this it must not be inferred that there is no arm movement in vertical writing. All use it more or less. With many persons, especially children, it is almost imperceptible, except as the arm slides from left to right. Some persons naturally use it a great deal. It is very important to know and bear in mind that the movement is quite unlike that for sloping writing.

A sort of rolling motion, mainly down and right, which is alone capable of producing the bold, round forms that characterize our system. Here lies the special danger of those who have had most careful training in the other style.

To simply change the position of the body and of the paper, and with the old movement, write the old letter-forms in an upright position means certain failure and disgust. Learners of this class must burn the bridge between themselves and their old ideas and habits of writing.

At first it may be necessary to lift the arm from time to time as it moves to the right, but soon it will be found to slide along without conscious effort. It also seems necessary to lift the pen more frequently than is approved

in sloping writing, and our copies provide for this, but it will not be found an objection. The idea that to lift the pen is to lose time seems to be without foundation. In many cases the skips are more rapid than the joinings.

THE COPIES.

OUR copies are not perfect. A letter will not be found to be made the same every time. To have them so is possible when the copies are laboriously drawn out and the plates hand engraved.

These, however do not make good copies from which to learn writing. Even young children feel the influence of their exact, rigid, mechanical appearance and they at once begin to draw out the letters in a way almost as labored as that of the original copy maker. One of these recently told us it sometimes took him an hour to make

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a single letter. Who would call such work writing? What the learner needs and wants is a good copy that he is conscious was freely written and can be written again if only he can acquire the skill. Already a large number of places have discontinued the use of copy books with engraved headlines. In some cases the teachers scarcely knew why except that they could not get satisfactory results.

All the copies in this work are photo-engraved from freely written originals. They combine all that was valuable in the engraved work with the great advantage of a copy coming as from the living hand, produced with just such tools and materials as the pupil has and under similar conditions.

NOTE.—To our professional friends we would say, all the copies in this work were written a half larger than they appear and with a very

coarse pen. The same grade of pen was not used throughout, hence some of the copies appear stronger than others. No attempt has been made to *fill in*, as we believe that copies in the rough are vastly superior for the learner to those of the most perfect finish.

The necessity for large, bold type in children's books has long been recognized. The value of large forms in children's copies is even greater. Every effort of the eye to read, to observe likenesses and differences in the forms and to obtain clear, accurate concepts, as well as of the hand to reproduce the mental picture formed, is much easier than with copies of the ordinary size. Little children never take kindly to fine work. Their sewing, knitting, drawing or paper cutting is always coarse. There is behind this a natural law that applies with equal force to writing. Moreover, no practice is better than writing these large forms for developing confidence and ease in writing.

NOTES ON THE COPIES.

THE notes on the copies are usually few and brief. Only matters of prime importance are touched upon, and repetitions are avoided. In all kinds of instruction it is easy to obscure the main ideas by unnecessary elaboration of details.

KIND OF PEN.

COPY-BOOK and pen makers have long contended that fine pens conduce to lightness of touch and free movement, besides in the standard oblique writing hair lines are necessary to the best effects. The first idea led only to pen drawing and not to free writing, while the second gave us the weak, illegible scrawling that has been its usual product. For our system we

recommend for all grades a smooth pointed pen, capable of making a strong line, and suitable for use on even the cheapest scribbling paper.

SIZE OF PAPER.

IT will be observed that all our copies are short. This change was made because it was found that all persons, and especially children, write their best within narrow limits, usually about six inches. The attempt to carry it further results in a constrained and unnatural movement. A narrow page, whether of script or print, is also much easier to read than a wide one. Most persons who have great quantities of writing to do use narrow sheets, while business men are rapidly adopting a size of paper about 6 by $8\frac{1}{2}$ inches.

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BLACKBOARD TRACING

BLACKBOARD copies should be large and bold. When new forms are first presented pupils will be so eager to try them that they will not give good attention to explanations. It is therefore well to allow the pupils to try their hand at these forms before making any comments. They will then be prepared to listen to instruction and to see in the form what they could not have seen before the trial was made. A valuable aid to getting clear concepts of forms is what is known as *blackboard tracing*. After the preliminary trial the pupils are asked to extend the arm holding the pen pointing to the beginning of the letter. While the teacher traces slowly over the form with a pointer the pupils follow carefully with the extended hand. At the same time attention may

be called to any peculiarities or anticipated difficulties in the form.

PROMOTION FROM ONE EXERCISE TO ANOTHER.

IT will be observed that in all the first half of our lessons the copies have been made with the view to teaching one thing at a time. There is force in the objection that children, particularly, weary of doing one thing, that they must have change. This is met by the recommendation to make a certain standard of skill the basis of promotion from one exercise to the next. Pupils will then feel the strong incentive of definite aim. Desire to accomplish will supplant restless love of change. With the one letter exercise it is easy to carry this idea too far. As soon as a fair degree of skill is acquired in making

three or four letters, these should be combined to form simple words. In writing familiar words there is more mental stimulus than in merely forming letters, and the learner, perhaps unconsciously, observes the law of relation, comparing one part with another. The standard for promotion may therefore be raised when pupils write words.

When this idea is carried out carefully and fairly the pupils like it and cheerfully respond to its demands.

The simple fundamental principle of mastering one step before going on to the more difficult is generally recognized in the teaching of almost everything except writing. In this respect copy-books are usually very defective, taking the pupils on from step to step no matter how imperfectly the work is done.

MOVEMENT EXERCISES,

TEACHERS of penmanship have found many fads but in no other, perhaps, have they developed half so much genuine nonsense as in the matter of movement exercise. Illustrated lessons abound in all sorts of geometric, floral and faunal forms, the practice of which by some stretch of an enthusiastic imagination, are supposed to give freedom and skill in making certain of the letters. Absurd as all this is to every thoughtful teacher, there must be a rational idea somewhere behind in all. We believe it is in making movement exercises of the letters to be learned. The best way to get a clear concept of a form is to make the form with care; the best way to acquire the power to make a form easily, almost automatically, is to make it many times. It follows then that the best movement exercises are those letters that may be taken as type-forms, and to these attention will be called in the notes on the lessons.

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THE BEGINNING.

It has been usual to begin with the letters "i," "u" and "w," but experiments have shown that little children more readily obtain a concept of, and more accurately reproduce, the circle than any other complete form. We have, accordingly, taken the letter most like the circle, the letter "o," for our first lesson, followed by similar forms.

Plates 1 to 13 inclusive are specially designed for the work of the first year at school, but when vertical writing is introduced we strongly advise that pupils of all grades, in fact all learners, should practice these exercises at first. They supply the

best possible training in freedom and strength, besides having direct bearing on actual writing. The letter "o," especially when written the size of copy in Plate I, is the best movement exercise for acquiring the broad round turn so characteristic of this system.

In joining the letters "o" and "c" it is not necessary to form the top of the letter with the upstroke but lift the pen and begin as with the initial letter.

The "e" movement is so easy that many learners have a tendency to run it across the page without lifting the pen. This is likely to be at the

expense of accuracy of form, and to lead to an improper movement. It is better to make three or four with care and then lift the pen. The teacher can regulate the number by counting.

Teachers are strongly urged to have blank books made and ruled to correspond with the ruling in the several grades of these lessons.

DEVICES.

Most primary teachers know the value of imaginary representation and story-making in introducing new forms, etc., to little children. This idea

can be used to good advantage in the writing lessons. For example, in making the letter "o" they may be asked to make a picture of a pumpkin with the stem on it. When they can make one well, they may make three on one vine.

For the letter "c" suppose a little boy was rolling his hoop, it ran down a steep hill, struck a big stone and broke, Draw Willie's broken hoop.

The letter "e" and the figures "2" and "3" may be taken to represent what different boys made of their broken hoops.

e in the writing
g the letter "o"
re of a pumpkin
an make one well,

a little boy was
leep hill, struck
Willie's broken

s "2" and "3"
erent boys made

For the "a" suggest that Johnny went out to roll a snowball. He made such a big one and worked so hard that he tired himself out and sat down with his back against it to rest. Draw the ball with Johnny against it.

A teacher was about to give a series of lessons on "i," "u," "w," "n," "m," etc. Knowing that some children are apt to make the down lines crooked or slope a little to left or right, she asked the pupils if they would not like to learn to be carpenters, build houses and earn money. She explained they would all have to begin on some easy work, make sheep-pens for example for Mr. I. The

sides of the pens must be made straight and upright so they will not fall over. When they could do this well, they would be allowed to go and build double pens for Mr. U. who paid better wages. Mr. W. wanted a house with two rooms and an awning, but the children need not put on the roof.

Mr. N. was a still better man to work for. He wanted a double house with a garden at the side, and the children should now be good enough carpenters to put on the roof and finish the house.

This idea awakened so much interest and enthusiasm, and produced such good results, that it

was carried along for some time, each change renewing the interest.

To teachers who have not used such devices with little children, and to those who do not understand that magic mirror, the child's imagination, these suggestions put into cold type will seem silly. They need the artless spirit of the primary classroom, and the loving sympathy of the teacher who

lives to help, to set them in their proper light. They are not proposed as empiric methods that every one can use, but rather as suggestions that in many ways may be adopted to varying circumstances, or as mere hints to direct the thought of the ingenious teacher along certain lines, where she may find for herself even better devices in infinite variety.

their proper light.
iric methods that
suggestions that in
varying circum-
st the thought of
n lines, where she
leverages in infinite

PLATE I.

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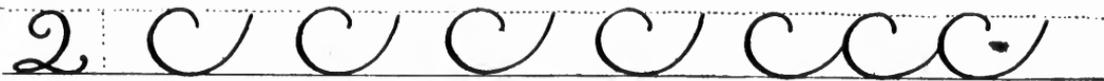


PLATE II.

In the "u" exercise the down-strokes should be strong vertical lines, the turn broad and round, and the up-stroke nearly straight and vertical.

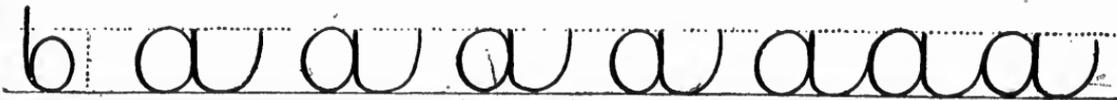
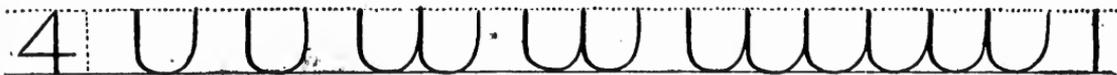
The finishing stroke in these, the first year exercises, are continued to the upper line, because little children make much better forms when they have a definite place to begin and end.

The first part of the letter "a" is formed like the beginning of the "c."

In the figure "4" the oblique and horizontal lines are made before the vertical.

PLATE II.

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turn broad

upper line,
ce to begin

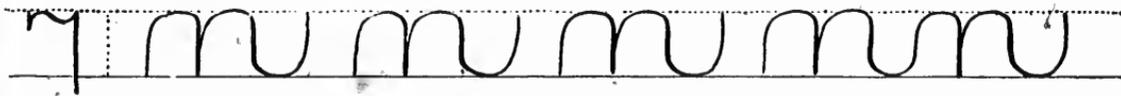
cal.

PLATE III.

The letters "m," "n" and "x" have the unnecessary full length initial and final strokes to guide the children as to beginning and ending the letters. These, it will be observed, are shortened in later copies.

PLATE III.

COPYRIGHTED.



al and final
e, it will be

PLATE IV.

The pen may be lifted in joining the "i" and "c" and the "w" and "a."
A higher standard of skill should be exacted in these copies than in those preceding.

PLATE IV.

COPYRIGHTED.

o ice ice ice ice

1 wax wax wax w

2 men men men

e preceding.

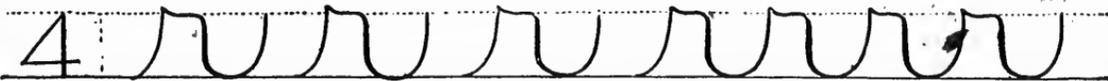
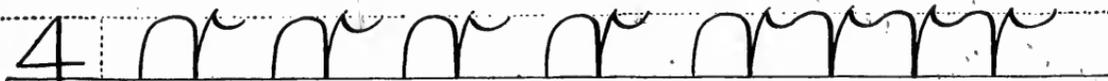
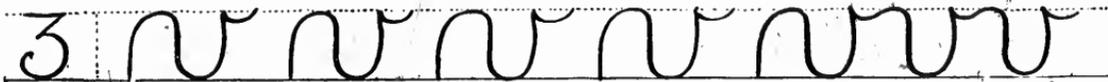
PLATE V.

Nearly all rapid writers use two forms of small "r" for different combinations. The first form given is usually used as the final "r," and after such letters as "o," "w," "v," "b" and frequently after lower loop letters. Some teachers may prefer to teach only one form during the first year.

Make the opening of the "v" a full space in width.

PLATE V.

COPYRIGHTED.



combinations. The
"o," "ew," "v,"
to teach only one

PLATE VI

Observe that the second part of the "w," is a full space in width instead of the usual half space.

Our "s" has been made as much like the type form as is consistent with easy joining. Many writers use the type form almost exclusively, and it is a question whether anything is really gained by joining the "s" to a preceding letter, or even one following.

5 crew crew r

b cornu cornu r

7 s s s s s s s s s s

stead of the usual

with easy joining.
whether anything is
ing.

PLATE VII.

Observe that the "t" and "d" are only one and a half spaces high. This is in accordance with the principal observed throughout our system, of making all extensions from the main body of the letters short.

It is well to lift the pen in joining the "d's" and the "i" to the "d."

8 t t t t t t t t t t

q d d d d d d d d d

o did did did

es high. This is in
aking all extensions

1."

7
PLATE VIII.

The extension of the "p" and "q" is made only half the length of the oval. Probably the "q" will look more harmonious with the loop somewhat longer than in the copy, but it should not exceed one space. Turning the up-stroke in as it comes to the line is necessary, especially for children, to give definiteness of form.

The pen may be lifted in joining the "p's," the "q's," and the "i" to the "t."

The second part of the "p" is turned round to the stem in accordance with the usage of many rapid writers. This is, moreover, the print form and is most easily learned.

We have adopted this style of the figure "3" because it is easy to make well, is not likely to be mistaken for 8, and is used by many of the most careful accountants.

h of the oval. Pro-
longer than in the
as it comes to the

" to the "t."
ccordance with the
most easily learned.
to make well, is not
ccountants.

1 q q q q q q q q q

2 quit quit q

3 p p p p p p p p p

PLATE IX.

In "l" and "b" the extension is made one space.
The joining of the "b" and "e" should curve well downward to form a good loop in the "e."

We have adopted the type "4," because many make the opening so wide that the appearance is ungainly and illegible. Having learned this form, if in rapid work a slight opening is made the figure will still be pleasing and unmistakable.

PLATE IX.

COPYRIGHTED.

4 *l l l l l l l l l l*

5 *b b b b b b b b b b*

6 *bell bell bell b*

ard to form a good.

ng so wide that the
rapid work a slight

PLATE X.

The small "k" has always been a difficult letter for the learner. We give a simple form extensively used in rapid writing.

Lift the pen in joining "h" to "a" and "a" to "c."

Teach the figure, "8" with care. Hundreds of children learn to make it backwards.

Begin the circle of the "9" at the right and make the up curve first.

PLATE X.

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7
y h h h h h h

8 k k k k k k k

9 h a c k h a c k

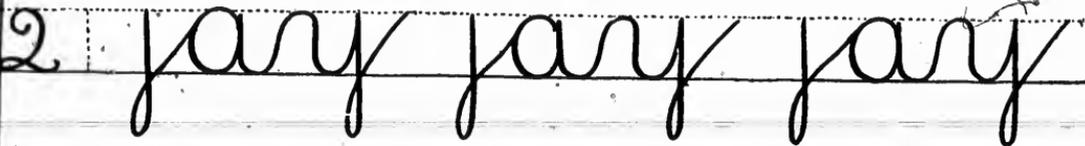
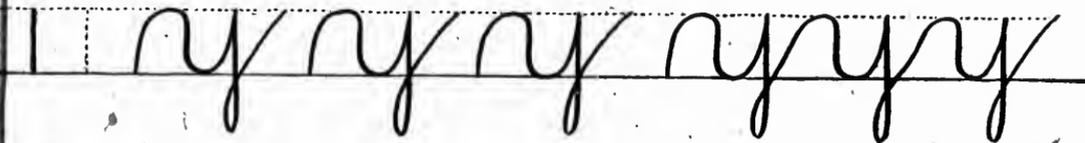
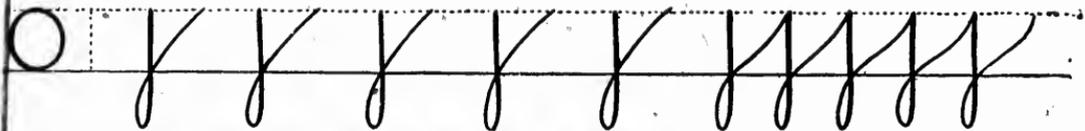
We give a simple
make it backwards.
t.

PLATE XI.

Owing to the rolling movement in this writing, there is a tendency to make lower loops slope a little as in back-hand. This need cause no anxiety. Most learners will correct the tendency as they gain skill. Even when the down-stroke does slope a little the general direction of the letter will usually be found to be vertical. Moreover, sensible persons do not test the direction of their writing with a "T" square.

Lift the pen in joining "j" to "a."

Commence figure "o" at the top and make left curve first.



endency to make lower
y. Most learners will
oke does slope a little
l. Moreover, sensible

PLATE XII.

The pen may be lifted in joining the "g's" and the "g" to the "a."
The down stroke in the "z" is sloped to left to balance the letter and to preserve as much as possible of the type form.

PLATE XII.

COPYRIGHTED.

3 | g g g g g g g g

4 | h h h h h h h h

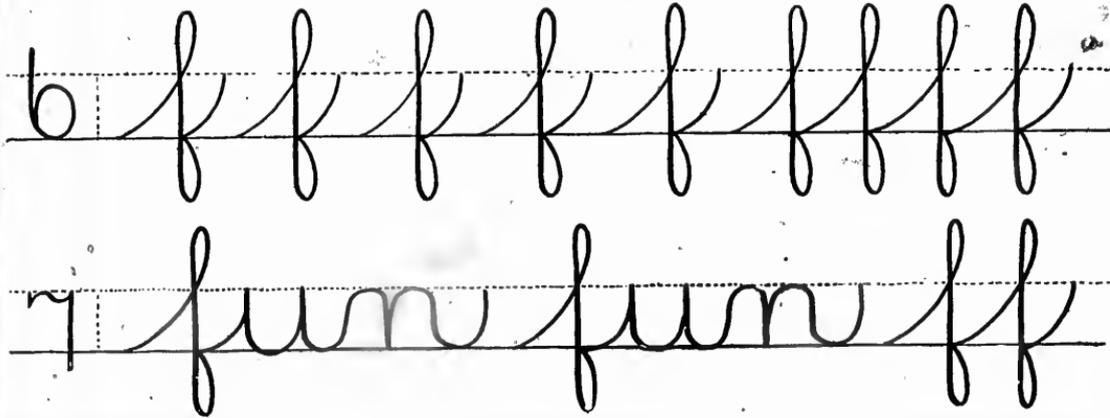
5 | gaze gaze h

serve as

PLATE XIII.

There is with some a tendency to slope the lower loop of the "f" to the right.—*See note on Plate 11.*

The "f" is made three spaces long, and the lower loop closes on the line.



ne right.—See

ne.

00

1

2

3

4

5

6

7

8

9

0

1

2

3

4

5

6

7

8

9

0

1

2

3

4

5

6

7

8

9

0

1

2

3

4

5

6

7

8

9

0

1

2

3

4

5

6

7

8

9

0

1

2

3

PLATE XIV.

With this plate narrower ruling begins and capital letters are introduced.
The capital "O" is formed the same as the small letter in the first exercise.
Begin "Q" at the top and make the tail a reverse curve cutting the base line. This
form of letter avoids the up left curve, always difficult.

PLATE XIV.

COPYRIGHTED.

Q coin coin coin

Q mine mine C

Q view view E D

iced.
exercise.
base line. This

PLATE XV.

The capitals on this plate begin with a very short horizontal curve followed by a strong straight line.

The turns in "W," "U," "V" & "Y" are about the same width as in the small letters, the difference is in the height.

K arms arms H H

W same same U Y

U quart quart X

ollowed by a
in the small

PLATE XVI.

The top part of the "T" and "F" must be shorter than the bottom to give an appearance of rest.

In the "B," "P" and "R" the pen may be lifted after the down stroke, but this is a mere matter of taste or fancy. These capitals may be made rapidly in either way.

J dipper dipper J

P blow blow B R

N make make M

to give an
but this is a
way.

. PLATE XVII .

The capital "I" begins on the line with the up left curve; one loop is vertical and the other horizontal.

The first part of the capital "A" is made with one continuous stroke, a round turn at the top.

The down stroke of the "L" is only slightly curved.

The "S" is the type form. Note that the bottom is larger than the top.

In the "Z" the down stroke slopes to preserve balance. The lower part should come directly under the left point of the upper.

l major major f f

A honery honery L

S finger finger Z

s vertical and

a round turn

p.
er part should

PLATES XVIII.

Observe that the width of the ruling has been still further reduced. To many, however, the writing will appear large even yet. This is essentially a part of our system. We believe the best results can be secured by continuing the fairly large, bold forms during at least a part of the third year.

PLATE XVIII

COPYRIGHTED

Sunday Sunday Sun

Monday Monday dary

Tuesday Tuesday |||||

many, how-
system. We
ms during at

MAKE YOUR LETTERS PLAIN AS PRINT.

Wednesday 2 2 2 2 3 3 3 3

Thursday Friday 4 4 4

Saturday Saturday

MAKE YOUR LETTERS PLAIN AS PRINT.

Of what use are clouds?

How does a cow get up?

Can a frog walk? E. E.

MAKE YOUR LETTERS PLAIN AS PRINT.

Raisin a dried grape.

Do crows sing? Q G K

Linen made of flax. A

PLATE XXII.

Here the double ruling has been dispensed with. While the young learner still needs the base line to keep his work neat and straight, he should early learn to exercise his judgment as to the height of the letters.

During the first two or three years children should use ruled paper for all their writing.

January 11th. February 22nd.

March 31st. April 24th May 5th.

June 6th. July 7th. August 8th.

ner still needs
ercise his judg-

ll their writing.

LEGIBILITY AND EASE BEFORE SPEED.

September 9th. October 20th '93.

November 31st. December 27th.

Conch is a marine shell. Eddy.

LEGIBILITY AND EASE BEFORE SPEED.

PL
G
J
H

Gold from the mine Quartz.

Talon is the claw of a bird. L.

How many faces has a cube? K.

LEGIBILITY AND EASE BEFORE SPEED.

PL
R
B
W

Rivers drain continents Port.

Bricks are blocks of burnt clay.

Urubu, a black vulture. Your.

LEGIBILITY AND EASE BEFORE SPEED

P

U

L

Z

What makes the clouds? Vapor.

Lava from the volcano. X.X.

Zither, a musical instrument z

PLATE XXVII.

In this plate we introduce the final size, such as we think suitable for literary and business writing. If the individuality of some pupils tends to somewhat larger or smaller forms it is wise to allow freedom.

There seems no reason for prescribing different sizes for boys and girls.

• Make your letters plain as print 1 2 3 4 5.

Legibility and ease before speed 6 7 8 9 0

Valor is worth little without discretion.

Write with an easy rolling motion. @

WRITE WITH AN EASY, ROLLING MOTION.

Nothing is impossible to a willing mind.

Rule the appetite and temper the tongue.

How many rays has a perfect snow-flake?

At what temperature does water freeze?

WRITE WITH AN EASY, ROLLING MOTION.

Pl
B
A
J
A

Bad habits gather by unseen degrees,
As brooks make rivers, rivers run to seas.
Truth has such a face and such a mien
As to be loved needs only to be seen.

WRITE WITH AN EASY, ROLLING MOTION.

Labor with what zeal we will,
Something still remains undone;
Something uncompleted still,
Waits the rising of the sun.

WRITE WITH AN EASY, ROLLING MOTION.

PLATE XXXI.

COPYRIGHTED.

One thousand pounds sterling. £ 1000.

Six months after date I promise to pay

Eight hundred and three dollars \$ 803.00.

Kindly pay to Robert Dunner, or order

WRITE WITH AN EASY, ROLLING MOTION.

PLATE XXXII.

COPYRIGHTED

\$206.00

Kingston, Mar. 24, 1893:

Received from Clarence U Purdy
Two hundred and six dollars in full
of account to date.

E. B. Zimmer

WRITE WITH AN EASY, ROLLING MOTION.

PLATE XXXIII.

COPYRIGHTED

\$123.00)

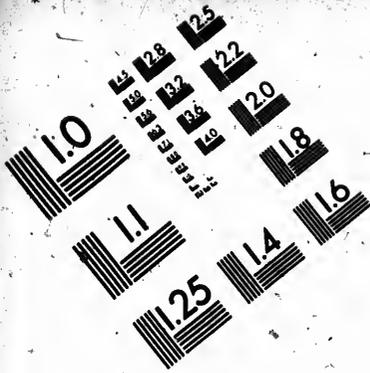
Toronto, Nov. 21st, 1893.

Four months after date I promise
to pay Geo. L. Henderson & Co., or order,
One hundred and twenty-three $\frac{00}{100}$ dollars,
value received.

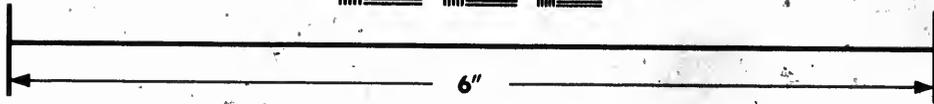
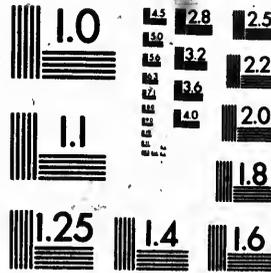
James Quandary.







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WEBSTER, N.Y. 14580
(716) 872-4503

0
E E E E E
14 128
16 132
18 122
20
18
5

ii
oi
E E E E E

WRITE WITH AN EASY, ROLLING MOTION.

PLATE XXXIV.

COPYRIGHTED.

\$60.00

New York, Oct. 9th, 1894.

At sight, for value received, pay to
Monroe Young, or order, Sixty dollars
and charge to the account of
To Robert Innes, Geo. Davis & Son.
Ogdensburg, N.Y.

PLATE XXXV.

A full set of the small letters arranged according to simllarity of form.

The digits require and merit more care than the alphabetic characters, and yet it is a common error to almost extirely neglect them in the writing lessons. Teach the correct forms, then allow time for care, and try to see that all figures are made plain and neat.

o c e i u w n m x v r r s s

t d p q l b h k j y g z f

1 2 3 4 5 6 7 8 9 \$

PLATE XXXVI.

**Capital letters arranged according to similarity of form,
Note the few simple principles involved in these letters.**

O Q C G D E

K H n m u y v w P B R X

J F d f L S Z

PLATE XXXVII.

This plate presents a number of capital and small letters in use by some of the most rapid business writers in the world.

PLATE XXXVII.

COPYRIGHTED.

Business

Dear Sir Yours truly

James Thompson. George Inman.

Fred. A. Varney.

PLATE XXXVIII.

Correspondents have frequently asked for a specimen of rapid work in vertical writing. This plate illustrates such work, and is not presented as a copy but rather to show one characteristic development of our system.

PLATE XXXVIII.

COPYRIGHTED.

Youngstown, O. Feb. 9, 94.

Mr Samuel Gordon,
Peterboro, Ont.

Dear Sir, Enclosed please find a
check for forty dollars to balance
my account to date.

Yours sincerely,

Robert Quickpage



FIG. 9.

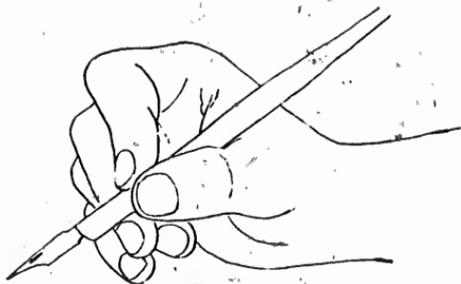


FIG. 11.

Owing to an unfortunate circumstance these cuts could not in this edition be placed in their proper position to illustrate the suggestions. By means of the numbers it will be easy to refer to them.



FIG. 10.

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IGHTED.



