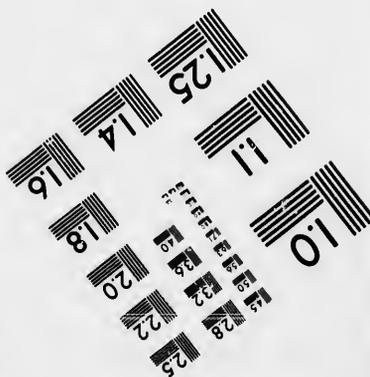
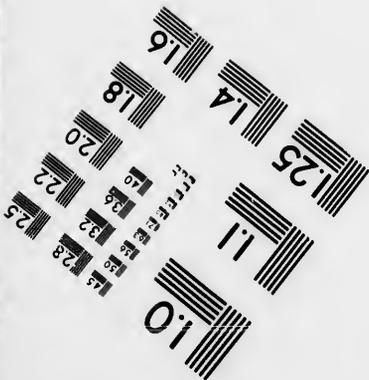
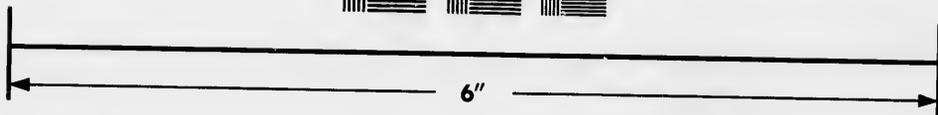
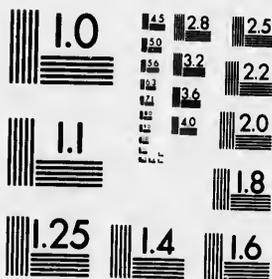


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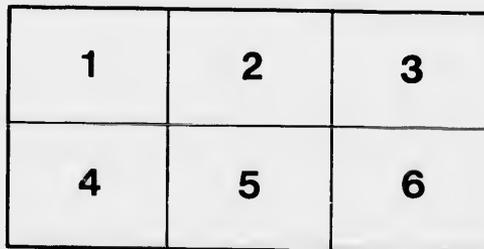
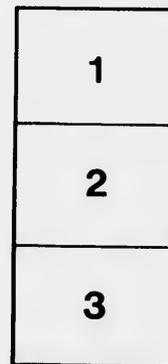
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Gage & Co's.
Educational Series

MANUAL
OF
PENMANSHIP.

by G. MacDonald.

LB 1503
BA



~~Wapn Czerwinski~~
~~Dr. H. H. B.~~





W. J. Gage & Co.'s Manuals for Teachers.

TEACHERS'

MANUAL OF PENMANSHIP,

INTENDED TO ACCOMPANY

Beatty's Series of Head-line Copy Books.

COMPILED BY

S. G. BEATTY, author of Beatty's system of Practical Penmanship

AND

A. F. MacDONALD, Principal of Wellesley School, Toronto.



TORONTO:
W. J. GAGE & COMPANY.



LB1590

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1880 by W. J. GAGE & COMPANY, in the office of the Minister
of Agriculture.

INTRODUCTION.

The object of this little Manual is to furnish to teachers a practical hand-book on the art of teaching penmanship.

The plan of instruction is especially adapted to BEATTY'S SERIES OF HEAD-LINE COPY BOOKS, now almost universally used throughout Canada.

We trust the work will be found sufficiently comprehensive to meet the requirements of teachers who feel the want of a brief and practical text-book on the subject.

The system here advocated is very simple, and while it differs in many important points from others now before the public, the underlying principles are not claimed to be original. On the contrary, we have carefully examined over twenty different works on the subject, and by availing ourselves of the experience of past and present educators, believe we have produced a work worthy of public patronage.

It is becoming more apparent to educators that penmanship, as a special branch, should be better taught. That the results obtained in most of our

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INTRODUCTION.

public schools are not what they should be, is evident from an inspection of the examination papers of candidates for admission to High Schools. But many who readily acquiesce in the need, do not see clearly the means to be employed. We would simply suggest that, if the primary instruction be a thorough exposition of correct principles, the higher grades will have something solid to build upon. Let the very first effort be directed to the primary departments. Here is where cramped movement and vicious practice originate, and here is where the educating force should begin. To allow pupils to start wrong, and work under a bad system during the most impressible school period, and afterward to devote time and labor to remedy this false education, does not smooth the way of the pupil, lighten the task of the teacher, nor produce satisfactory results.

There will be great improvement in the results obtained, in schools where the plan of **BEATTY'S SYSTEM OF PRACTICAL PENMANSHIP** is carried out, in accordance with the grading of the Copy-books and the directions of this little Hand-book.

The use of copy books with lithographed copies at the head of the page has very great advantages. It economizes the time of the teacher; presents correct models for imitation; prevents change of hand should the teacher be changed; and gives a better system, the result of a larger and more varied experience than is possible to an individual.

MANUAL OF PENMANSHIP.

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MATERIALS.

Writing Materials should always be the best that can be procured. They should be of uniform quality throughout the class, that all pupils may have equal advantages, and should be selected in accordance with the teacher's directions. Good materials can be had at trifling cost, and, as satisfactory work is impossible without them, the teacher should frequently inspect them and see that they are in proper condition. A child should not be allowed to waste its time and energies in attempting to accomplish the impossible task of getting good work from poor implements.

Paper.—Paper should be of good quality, smooth and firm, and always bound in the form of books. A well graded series of headline copy-books is decidedly the best. Teachers have no time for writing headlines, and but few write sufficiently well that their copies may be taken as perfect models for imitation.

Beatty's Headline Copy-Books are now adopted as the standard throughout Canada.

The *Penman's Art Journal*, of New York, in describing these copy-books, says:—

“The author has very wisely adopted and combined with his own ideas all the good features in the best American Copy-books. The result is that the Canadian series now before us

contains a combination of the best points in the most popular of our series, and is better adapted to all grades of pupils than any of its predecessors.

The main points of superiority are:

1. The grading is perfectly adapted to the requirements of our public schools.
2. The fewest possible elements are introduced in the analysis of letters.
3. The penmanship is plain, practical, easily written, and of the style adopted by the best professional penmen.
4. The explanations on covers are clear, concise and complete.
5. The paper is of the best quality, and the engraving and printing well executed.

Primary Books, Nos. 1 and 2 contain all the small letters and figures. Their design is to secure correct position and movement, and at the same time impress upon the mind of the pupil the proper formation of letters. While tracing over a letter or word faintly printed in blue or red, with pen and black ink, the mind of the child is not distracted by any thought of the shape of the letter while trying to gain a proper knowledge of penholding and a careful use of pen and ink, while at the same time the muscles are being trained in all the movements required to make a properly formed letter.

No. 1. Teaches the contracted small letters, viz., i, u, w, v, x, n, m, o, c, e, a, r, s, concluding with words formed from them by combination. The letters are introduced synthetically and are faintly printed on the surface of every page to be traced with pen and ink by pupils in primary divisions. The letters are of sufficient size to impress their true formation on the mind of the pupil.

No. 2. Introduces the extended letters, viz., t, p, d, b, h, k, l, f, y, j, g, z, q, and the first class of capitals. It also reviews all the contracted or minimum letters given in Book I, and as only every alternate line is printed in shadow for tracing, the pupil is gradually introduced to independent work.

No. 3. Introduces a method of securing uniform and correct spacing in each letter and word, by means of ruling upon every page of the book; also, a method of exhibiting the relative proportion of the letters in every copy, and impressing the comparative height and length of the letters upon the minds of pupils, by means of a self-instructing engraved scale. The pupils should be instructed to write on the dark lines.

No. 4. Teaches *Current Capitals* constructively and affords an excellent practice in the formation of all the small letters. The size of the writing is that of a standard business hand. The sentences are short, and as there are six on a page, each commencing with a capital; this book affords excellent practice in the formation of both capital and small letters and the mode of combining them into words. The pupil is aided a short distance by the ruling on each page and then thrown on his own resources.

Nos. 5 and 6, for advanced pupils, embrace the whole subject within a small space.

No. 7 consists of short Sentences in a reduced hand suitable for correspondence or for ladies hand. It is clear,

open and attractive, and as sentences are printed twice on each page, it furnishes a drill in the formation of Capitals.

No. 8 is a book of Commercial forms for boys containing Notes, Drafts, Receipts, etc., in a plain business hand, giving a variety of current capitals.

No. 9. A finishing book for girls, containing Notes of Invitation, Answers, Forms, etc., in a neat ladies' hand.

Nos. 10 and 11. Angular hand for girls.

Practice Exercise-Book.--Besides the copy-book, each pupil should be provided with half a quire of large-sized letter-paper, or, better still, a spare blank-book, ruled, without copies, in which to practice exercises designed to train the hand in acquiring facility of execution for those movements which the actual forms of writing require. These exercises should be practised five or ten minutes before the regular lesson, and should be written with the same care as those in the copy-book. A good plan of obtaining regularity of movement is to have these exercises practised in concert at first. Well graded movement exercises develop and strengthen the powers of the fingers, hand and arm, and so train the muscles that they become completely under the control of the will.

Pens.—A pen with smooth, even points, making a uniform and clear mark at all times, not too sharp, but fine enough to make the delicate hair lines, and sufficiently elastic to make the shades even and clear, should be selected, and the teacher should insist upon every pupil in the class

using the same kind of pen. A good pen costs no more than a bad one, and a teacher should be a better judge in making the selection than a pupil. If this is not done, some pupils will bring pens altogether too fine and sharp, and others large, coarse ones, designed only for writing on rough wrapping paper. Gillott's 292 will be found to possess the required qualities, and can be procured from any stationer. In cities and towns it is better for trustees to provide the pens.

New pens being more or less oily, should be wet and wiped dry before using, that the ink may flow from them freely.

Pen Holders.—Plain, light wooden holders, about six inches in length, are the best. Avoid those made of ivory, or any heavy material. They should be simple in construction, clasping the pen firmly, holding it immovable while writing, yet capable of being easily removed when worn out or broken. About one-third of a pen such as Gillott's 292, should be inserted in the holder.

Ink.—Black Ink is best for school purposes. It is of various shades and qualities, but only that which is sufficiently dark when first used to show the pupil how his work will appear, flows freely, and will not change its color or spread under the surface of the paper, should be used. The rapid evaporation of the watery part of ink soon causes it to thicken. It should then be diluted with clean soft water. Ink-wells should be covered when not in use, thoroughly cleaned as soon as any sediment

accumulates, and replenished at least once a week. In taking ink the pupil should be cautioned to dip the pen only to its shoulder, and slowly remove it, not allowing it to touch the inkstand. Or, it is a good plan to dip the pen in the ink twice or three times, and then throw it back into the ink-well or wipe it off before beginning an exercise. If it is removed too rapidly the attraction of the fluid will leave too much ink on the pen. This rule carefully observed, will save blots and inky fingers.

Pen Wipers.—The teacher should see that every pupil is provided with a suitable pen wiper. They may be conveniently made of two or three circular pieces of dark cloth, stitched together in the centre. The pen should be wiped between the folds, so that if the pen wiper should happen to fall upon the copy-book, there may be no blot. After the pen is used, it should be wiped dry.

Blotting Paper.—Each pupil should be provided with a piece of blotting paper, about four inches wide and six inches long. It may be used not only for absorbing blots, but as a rest for the right hand to prevent soiling the paper. It should be kept in the writing-book.

Black Boards.—It is unnecessary to give hints on making black-boards, as we trust every school room in the country is well provided with such a necessity to successful teaching. They are

as essential in teaching penmanship as arithmetic, and should be freely used in connection with every writing lesson. Success in the management of writing classes depends almost entirely upon a proper use of chalk and blackboard. The intelligent teacher who understands criticising and explaining penmanship, even though he be not a good penman himself, and keeps up an interest and enthusiasm in his pupils by proper use of blackboard illustrations, will be able to show more improvement in three weeks' time than those adopting the plan of allowing pupils to imitate and practice according to individual fancy, can in as many months.

ORGANIZING CLASSES.

The method adopted in large, graded, city schools must be entirely different from that of ungraded country schools. In the former, a well-graded series of headline copy-books should be adopted and written in regular order of advancement. All pupils in the same room or division should use the same grade of book, and write the same copy at the same time, and under the same general instruction.

Ungraded schools, where the teacher has under his supervision pupils ranging from the primer classes up to candidates for teachers' certificates, present a problem far more difficult of solution. Such schools may advantageously be divided into

three writing classes. Those learning the formation of letters should be put in a class by themselves, and required to write on slates at a special time set apart for the lesson. An arithmetic class, or some other that will not require individual attention, may be attended to at the same time.

The rest of the school should be graded in two classes—junior and senior. Pass round slips of paper, dictate a sentence to be written on it, with name of pupil and date. Examine the work, and place the poorest writers in the junior class and the best in the senior. Select such number of copy-book for each class as is best adapted to the greatest number of pupils in it.

While distributing and collecting books and pens, teaching position, penholding, etc., and practising movement exercises, the two classes may be instructed together; but when the regular copy for the writing exercise is taught, each class must, so far as blackboard instruction is concerned, be proceeded with separately. The copy for the junior class should be explained on the blackboard first, and senior pupils required to give their attention to it, and to answer any questions that cannot be answered by the juniors. The junior lesson will thus serve as a review for the senior class. After the junior copy has been fully explained and the class instructed how to practise it, explain the copy

to the senior class, and after they have been started at writing, inspect the work of the juniors, and after pointing out the errors they are running into, again give attention to the senior class, and thus, proceed, keeping both classes engaged at the same time. Promotions should be made from one division to another as a reward of proficiency.

DISTRIBUTION AND COLLECTION OF MATERIALS.

The teacher should take charge of books and pens, and distribute them only for the writing lesson. To save time, there should be system in giving out and collecting materials. A method that has been found to work well is to have a monitor leave the books properly arranged for each row of pupils, on the desk at the left, and another the pens in the like manner.

At the order "Pass Books," the pupil on the left of each row separates the lower book from the rest by inserting his fingers between it and those above, leaving it on his desk, and, at order "One" passes the remaining books to the pupil on his right. This pupil separates the lower book and at order "Two" passes the remainder to his right-hand neighbor, who, in like manner, passes to the next, and so on till all are distributed.

The pens may be distributed and collected in the same way, by having boxes or blocks of wood 8

inches long, 3 inches wide and 3 inches deep, each drilled with as many holes (a little larger than the diameter of the penholder) as there are pupils in a row, and numbered according to row or class number, in order that each pupil may be responsible for, and always have the same pen for the session. The blocks are better to be provided with handles, one at each end, so that the pupil when passing them can take hold of the handle with his right hand and his pen with the left, and vice versa when collecting them. To prevent noise cover their bases with cloth and allow the pupils to hold their pens in their hands (until they are all distributed) in the same position as they were in the block with the end of the holder resting on the desk, then at the word of command "pens down," they will simultaneously place them on the desk in the groove made to receive them, with their nibs pointing to the right, which will enable the pupil to grasp his pen, in taking it up to write, with the least possible trouble. Pupils are inclined to race at this exercise; it would therefore be well for the teacher to count 1, 2, 3, &c., in distributing and collecting them. A drill in these exercises for five minutes once a week would ensure despatch.

In collecting, the method above described may be observed, in reverse order. The pupils should be called into proper position, by a tap of the bell or word of command, and the books should be

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placed horizontal to the front edge of the desk. At the order "One," those on the right take the books by opposite corners, the right hand holding the lower right corner, and the left hand the upper left corner. At the order "Two," they pass books to the left as far as the centre of the aisle, where they are placed on top of the books held by the pupils next them, and taken and carried to the next on the left, placed on top as before, and so on to the last row, when they are laid on the desk ready for collection. The monitor in collecting them should reverse every other file, so that the backs of one may be over the front edges of the next, that they may be easily separated for distribution.

In case of absentees, the one who receives the books or pens *last*, moves to the vacant seat and officiates, and the passing continues as before. The movements may be regulated either by count or bell-signal.

OPENING.

1. Take position at desk.
2. Adjust Books.
3. Find Copy and Adjust Arms
4. Open Inkstands.
5. Take Pens.
6. Take ink and write.

CLOSING.

1. Front Position.
2. Wipe Pens.
3. Pass Pens.
4. Close Inkstands.
5. Pass Books.
6. Mon. collect books, and pens.

POSITION AND PENHOLDING.

The position chosen for writing should be a convenient one, allowing an easy action of the right hand and arm. There are three positions used by writers, known as the "Right-side," "Front," and "Left-side" positions. They are all practiced more or less; but for the sake of order and uniformity in a class, all the pupils should observe the same position.

The right-side position is considered most convenient in school rooms with modern desks. Its advantages are, that the pupil is less liable to bend over the desk; that, viewing the class from the front, or the sides of the school room, the teacher sees solid columns of arms, hands, and penholders, and can tell instantly if any pupil has an incorrect position of either. The front position is, perhaps, more natural. There is less inclination to unduly elevate the right shoulder, while the rests remain the same. Many teachers insist upon having the book placed squarely in front, with the pupil's left side to the desk, as being the practical business position. This left-side position is impracticable, with the present arrangement of school desks. The two illustrated are easier and more convenient for the class-room. The relative positions of the body, arms and book are the same in all, so that any one can see as the others. Whichever position is preferred, class uniformity is requisite,

RIGHT-SIDE POSITION.



In accordance with cut, sit with the right side near to the desk, but not in contact with it; the body slightly inclined forward; place the left foot half the length forward of the right, and both firmly on the floor. Place the right arm parallel to the edge of the desk resting on the muscles front of the elbow, and rest the hand on the nails of the third and fourth fingers, not permit-

ting the wrist to touch the paper. Let the left hand be at right angles to the right and rest on the book, keeping the book parallel in such a way that its centre will be in a line with the upper left-hand corner of the desk.

FRONT POSITION.

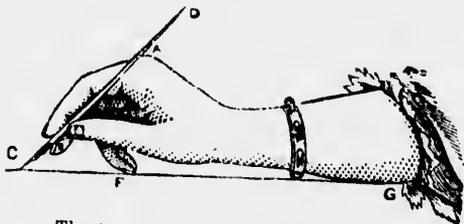


Sit, as illustrated, in front of the desk, with the right side turned slightly toward it, the body leaning forward a little but not bent, both feet resting on the floor in front of the seat. Steady the body with the left hand and arm, leaving the right hand and arm

perfectly free for an unstrained movement.

POSITION OF ARM.— Let the right hand rest lightly on the muscles of the forearm, near the elbow, the wrist nearly flat and raised so that it does not touch paper or desk. The elbow should be thrown out from the body from four to six inches.

PENHOLDING.



The two rests—F. finger, G. muscular.

Hold the pen or pencil between the first and second fingers and thumb, as illustrated, letting it cross the forefinger just above the knuckle-joint (A) and the second finger at the root of the nail (B) one inch from the point of the pen. Hold the pen so that both points (C) touch the paper, and the top of the holder (D) points directly towards the shoulder. The thumb should be bent outward at the first joint, and press the holder at point (E) opposite the first joint of the forefinger. The *first* and *second fingers* should touch as far as the first joint of the first finger. The *third* and *fourth* must be curved and separate from the others at the middle joint, and so bent under that the hand slides on the face of the nails (F). The arm should rest lightly upon the fleshy part (G) of the forearm. The *wrist* should never be allowed to touch desk or paper.

RESTS AND MOVEMENTS.

The rests are the muscles in front of the elbow (G), and the nails of the third and fourth fingers (F).

There are four distinct movements used in writing, viz.: the *whole arm* movement, produced by lifting the arm entirely from the desk, and moving from the shoulder; the *forearm* or *muscular* movement, being the movement from the muscular portion of the arm which rests upon the desk, the hand gliding upon the moveable rest of the third and fourth fingers; the *finger* movement, produced almost wholly by extending and contracting the first and second fingers and thumb; and the *combined* movement, which is the muscular and finger movement together. The latter is the movement most used in writing, as it unites strength with exactness in the formation of letters. Special attention to this movement is of the greatest importance. It is the foundation of skill in execution; without it good, rapid writing is impossible.

PREPARATION FOR LESSONS.

The teacher should make special preparation for each lesson. He must himself know what is to be done, and how to do it. The best way to learn this is to take the book the pupils are to use and

write the copies over in advance of them, studying the directions and explanations on the cover at the same time. A lively appreciation will thus be obtained of the minute points requiring attention, the best means of overcoming obstacles in the way learned, and the exercise will not only prepare the teacher for his work, but will improve his own penmanship.

When Dr. Arnold, of Rugby, was asked why he always studied at night the lessons already familiar to him, which he was to teach next day, he replied: "Because I prefer that my pupils should drink from a running brook rather than a stagnant pool."

TIME FOR WRITING.

Any time during the day that suits the convenience of the teacher may be selected, except immediately after the opening of school, when the hand is unsteady from walking or the excitement of play, and the last hour of the day, when pupils are apt to be too weary to give the subject proper attention. When all freshness glides out of, and weariness creeps into the school room, then is not the time to employ the fag-end of the hours in a writing exercise.

LENGTH OF LESSONS.

Beginners should write about half an hour every day ; this is probably as long as the interest can be kept up without wearying young pupils, more advanced classes forty minutes, at least three times a week.

HOW MUCH TO WRITE.

The amount to be written at a lesson must depend on the advancement of the pupils. At first it may be only one quarter of a column, but should be gradually increased as proficiency is gained. After a couple of tracing books have been carefully written through, there will be little difficulty in writing half a page of the next book in order of progression. When the pupil becomes further advanced, as much should be written at a time as can be done well. A great deal must depend upon the control the teacher has over his class in enforcing immediate and exact obedience and lively attention.

HOW TO INSTRUCT PRIMARY CLASSES.

The formation of letters should be taught on slates before the pen and ink are introduced. The first lessons should be as simple as possible ; mere

exercises to imitate while learning position, pen-holding and movement.

On account of the liability of the pencils in common use to break, it is a matter of economy and convenience to use those covered with wood, as they are both cheap and durable

The first exercises should be practised on slates until position and movement are learned and the pupils become familiar with the formation of letters. The slates should be ruled on one side with light permanent lines, properly spaced. Copies should be as nearly perfect as possible in order that proper ideas of form may be impressed on the learner's mind from the beginning. The first lessons must proceed on the same plan as drawing, and, indeed, can be termed nothing but pencil drawing of the letters and words used in the copy.

On account of the tendency of young pupils to break slates and lose pencils, it is much better for the teacher to take charge of them. Monitors appointed as a mark of favor for proficiency or good conduct, to pass slates and pencils, may be taught to look upon the position as a very honorable one.

The plan of conducting the exercise may be something after the following order :

1.—*Prepare for writing* : when all other work

should be laid aside and desks cleared. A given signal should then bring up the monitors to pass slates and pencils.

2.—Write the copy plainly on the board, so that the entire class may see it. Let it be a letter, a succession of letters, or a word, according to the proficiency of the class.

3.—Explain how you require it copied, point out the mistakes likely to be made and explain how they may be avoided.

4.—Give the signal *Commence Writing*. The teacher should then pass around among the pupils correcting position at desk, pencil holding, mistakes in formation, &c., until the exercise is about half over, when he should illustrate on the board the principal errors he has observed while passing around, and call on the pupils to name the different mistakes and tell how they should be corrected. The last five minutes may be profitably devoted to criticism of the writing by the pupils themselves, permitting them to erase and correct any letter with which they are not satisfied.

5.—The monitors should at the close bring up the slates and pencils and deposit them in their proper places, and when an opportunity is afforded they should be carefully examined and marked by the teacher.

A certain number of recognized errors in the exercise may be counted a failure ; a less number, imperfect ; and no failures in leading features may constitute a perfect lesson.

The principal difficulty at first is drilling primary pupils on position, pencil holding, preparing for the exercise, and closing. About one-half the time during the first week may be profitably spent in drilling on these particulars.

Great care should be taken to explain all the errors for which they are to be held accountable beforehand, with ample black board illustrations of correct and incorrect formation.

On the last school day of each week the pupils should be called upon to prepare a line of each copy, word, and figure practised during the week, and from these copies and the merit marks, the monitors for the next week may be appointed.

As soon as pupils have been taught to form all the letters and combine them into words, short sentences should follow. The child may thus be taught to write before the pen and ink are introduced.

The objections made to the use of the pen and ink by small children are, that they are apt to blot and deface their books, and injure clothing and furniture. They should, however, be introduced as soon as the pupil has made sufficient progress to use them with any degree of proficiency.

Enthusiasm may be awakened in a class, especially of primary pupils, where the matter is a novelty, by throwing the children upon their own resources. First explain and illustrate the simple elements which enter into the construction of a letter, and then require the pupils to give directions how it should be made ; thus teaching them to see, to compare, and to criticise. Nothing pleases children more than to communicate their knowledge.

FIRST LESSON. - CLASS OF PRIMARY PUPILS.

Experienced teachers of writing usually follow their own well-developed and well-arranged plans for giving effect to their instruction.

The following hints, some of which were taken from an article in the *Primary Teacher*, will serve as a guide to young teachers who have not better plans of their own.

Assume this to be the first presentation of the subject to a primary class in one of our public schools.

After order and attention are secured, commence

a conversational exercise by inquiring of the pupils: "How many of you could tell your friends at home what you have done in the school to-day?" All raise their hands. "Could you tell this to your friends if they were along distance away?" All answer, "No sir." "Would you like to be able to tell friends away from home about how you are getting on at school, and about what is taking place at home during their absence?" All answer, "Yes sir." Well I am going to teach you how to do this: but, we shall talk over the matter first. "What is this I hold in my hand?" "A ruler." "Who will tell me something about it?" John says, "It is large," James says, "It is round." Mary says, "It is black," You have told me, I have a large, round, black ruler.

When you said "ruler," "large," "round" and "black," you made sounds that had a meaning which we all understood. I will now make some signs on the blackboard and see how many will know what they mean. I write in Roman letters, *ruler*. "What do you see on the black-board?" "Ruler." "Is this the same thing I held in my hand?" "No sir." "Does it mean the same thing?" "Yes sir." Now if I write this word before it (writing in Roman letters the word *black*; what will it mean? "Black ruler." I next write *a, large, and round*, before it in the same characters: "What does it now mean?" "A large, round, black ruler." Then the words on the blackboard have the same meaning as those you have just

spoken. You learn from this that there are two ways of using words,—speaking them, and writing them. “William, please spell the word *black*.” He spells, “B-l-a-c-k.” “How many sounds did William use in spelling *black*?” “Five.” “How many letters did I use in writing it?” “Five.” You see from this that spoken words are made up of single letters.

Speaking, then, is telling what we think by the use of certain sounds ; and writing, is telling what we think by the use of letters. These letters are signs of the spoken sounds.

I will now ask you to give me some short words to write on the blackboard? “*Horse*.” “*Dog*,” “*Roy*,” &c, are given faster than they can be written. “Did you think of these things before you spoke them?” “Yes sir.” I then write the words in Roman letters, and after the pupils read them, I add a short word or two to each, and call upon the pupils to read the phrases aloud. They read, “A large horse,” “The black dog,” “A good boy.” “Did I think of these words before I wrote them?” “Yes sir.” Then children, you spoke what you thought, and I wrote what I thought,—so what we think can be either spoken or written. You already know how to speak what you think. You must now learn to write what you think.

In the next lesson I will teach you how to sit when writing, how to hold your pencil, how to place your slate on the desk, and begin to teach you how

to make letters. The teacher should, before closing, describe the kind of slate and pencil each pupil should bring.

SECOND LESSON.

The previous lesson should first be reviewed, condensing it, and giving the pith in a few simple sentences, after which the next lesson may be proceeded with somewhat after the following manner :—

There are three kinds of letters in common use. First the printed Roman letters, which you see in your reading books ;—these letters stand up straight. Second, the printed Italic letters, which resemble the Roman, but lean over to the right. Third, the written letters, which also lean over to the right and are much like the Italics. All these different kinds of letters are made up of lines.

The transition from the familiar Roman letters to Italics, and from these to the script forms, can be easily illustrated. Do not let the child feel that he has the severe task of learning wholly new characters for the written alphabet ; but rather teach him to recognize the known Roman and Italic forms in the written letters.

“How many can read Italic letters? All can. Then you can soon learn to read written letters. I write on the blackboard, script small *i*. “What letter is this?” A few can tell. I erase all of the

first line, and nearly all of the last, leaving the second line or down stroke, and make the top just like the base of the letter, only reversed. "What does it look like now?" All say, "*i*." As it stands *i*, it is Italic small *i*. I will make the written letter beside it, so that you can look at both. Now elicit from the pupils, by means of apt questions, that there is a short bend, or turn, at the base of each letter, that the Italic has a short bend or turn at the top, while the written one is sharp and pointed at the top; that the Italic begins and ends with very short lines, while the written letter begins and ends with long lines; that the middle line of either is straight, except where the turn is added at the top or base; and both are dotted above the top. This will teach the children to resolve the written letter into parts, and to compare it with, and build it up from, the Italic. After the written form is fully pictured in the mind of the child, we proceed to analysis.

The question may here arise, can the primary classes in writing be taught analysis? The elementary analysis of the script alphabet is so simple that it can be easily understood by the youngest pupils. The entire script alphabet is derived from the straight line, and the oval. The parts of the oval used separately in writing are the sides, top, and base. These, together with the straight line, make up the elements from which is formed every script letter. The following diagram illustrates the analysis of the lines in the oval, and the combination of the oval elements with the straight

line, showing the derivation of the turns from the top and base of the oval.



Element I. is the straight line ; El. II., the Right Curve, or the right side of the oval ; El. III., the Left Curve, or the left side of the oval ; the upper and lower turns are shown at the top and bottom of the oval. The pupils will easily learn to know the straight line, and the right and left curves. The two oval turns are more difficult. But if we expect children to *write* these turns in the letters, it is logical to teach them to *see* the turns in the same. There is as much individuality to these lesser, as to the greater parts of the letters. Young pupils just passing over the threshold of the art, should not have a single step to unlearn.

"How many lines are there in written small *i* ?"
 "Three." I will write the lines separately.
 "What can you tell me about these lines ?" Some say, "They are crooked ;" others, "They lean over." "What is a crooked line ?" The answers come, "One that is bent ;" "One that is not straight."

"Is this penholder (holding it upright) straight ?"
 "Yes." Suppose that I let it lean a little to the right. "Now, is the penholder straight or crooked ?" "Straight." I place it parallel to the middle

line of *i*, and show the pupils that this last is a straight line as far as the short turn at base. "Are the first and last lines of *i*, like the penholder?" "No." "Why not?" "Because they are crooked," They are what you call crooked; that is, they bend a little, so that the ends of the lines run away from the penholder, when I placed it beside them on the right. "Do these lines bend evenly?" "Yes." "A line that bends evenly is a curve; what do you call these lines?" "Curves." "When a line bends to the right, thus it is a right curve; when it bends to the left, thus it is a left curve. Are the curves in *i* right or left curves?" "Right curves." "You have told me that the lines of *i* lean over. When a line leans to one side, it is slanted. The straight lines and the curves of *i* are all slanted. Do they slant alike? that is, do they all lean over equally?" "No." "Which slants the least?" "The middle one." "The curves in *i* slant more than the middle or straight lines, as you can see that the penholder leans over farther when I place it opposite these lines. Written letters and Italics are made up mostly of slanted lines. The upper part of a line, or of a letter, is the top; the lower part is the base. I wish you to look carefully at the middle line of *i*, and see whether it is the same at top and base. Is the line straight all the way down, like the penholder, or does it bend a little, either at the top or at the base?" "It bends a little." "Where?" "At the base." "How many can see this short bend?" All can.

"A short bend in a letter is a turn; if a downward bend, thus it is the lower turn; if an upward bend, thus, the upper turn. Have you a name, now, for the short bend at base of middle line of *i*?" "Yes; a turn." "Is it an upper, or a lower turn?" "A lower turn." "How many parts have you found in *i*?" "Four." "Name them in order, as I point to them." "The right curve; the straight line; the lower turn; the right curve." "Can you see any other part to the letter?" Some answer. "The dot." "Now how many parts are there in *i*?" "Five." "The dot is the smallest mark that can be made."

Position and pencil holding should now be taught, as explained on pages 12, 13 and 14.

Position and penholding are most trying parts of a writing exercise. To induce fifty or more pupils, whose physical organizations are almost as varied as their number, to sit in the same position, and to hold their pens uniformly, requires great care and judgment on the part of the teacher. A little corps of assistants, enlisted from among the pupils, will be of great aid. Those who are apt and quick can help the slow and timid, until all have learned. Let patience have her perfect work while training nervous little fingers to wield the pencil and pen.

The first exercise should be as simple as possible.

The slanted straight lines, about twice the size of an ordinary commercial hand, and presented something after the following plan, is probably the simplest and best exercise for the first lesson:

Begin at the top and come down to the lower line thus, do not go above the upper line nor below the lower line. "Have you all made one?" "Is it straight like mine?" It should be perfectly straight. You can all stop now. (Children stop and wonder what's up.) "Did you ever see a letter that looked like this?" "No." Well, it is no letter, but we call it the first element, and it is found in twenty-three out of the twenty-six letters of our alphabet. We can make none of those letters correctly till we can make this "slanting straight line." Now it is not going to take long to learn how to make this little line, is it?" "No." I believe you can learn to make it in half an hour. They think so. Hold on John don't take the start of us; (here the teacher must be on his guard to prevent "scribbling.") Now watch me (be sure every one does it) make the first element—make it correctly on the board in groups of 4 lines equidistant. Now make them just as I have. The teacher now leaves the board and goes to each pupil, and, where there is a group made wrong, makes one right along side, but giving more particular attention to the poorest writers, and praising effort only, but being cheerful. A few personal rounds will give the class a proper idea of

the first element. The second copy should be the straight line and right curve, or second element. For the third copy, join the right curve, straight line, and right curve, and lo, the small *i* stands before them almost perfect. They have learned to build it up line by line, are astonished and delighted, and have all the time been quietly working at *high tension*.

Copies for practice should be continued in the regular order of development, as given in "Beatty's System of Penmanship."

Small initial capitals may be employed for this purpose, and as red ink shows readily by contrast, renders the marks clear, prominent, and ineffaceable, it is best for this purpose.

A few moment's time before the close of the exercise, will suffice to record in each book the standing of the pupil for the day. A scale of ten may be adopted, or any other that may be preferred.

An effective and satisfactory method of marking is to give each pupil the same number, say 5 or 10, as a *credit* for writing the first page as well as he can. The figure should be placed at the middle of the lower margin of the page. Explain to the class that you treat them alike on the first page, and that their marks on succeeding pages will depend

upon how they compare with the preceding one, and that if every page is written carefully, without blots, and shows progress, the mark will be one higher. Thus, if ten is given for the first, the second would be 11, the third 12, etc., making the maximum number of credit marks in a book of 24 pages, 33. If the second or any other page does not compare favorably with the preceding page, it should be indicated by *repeating the mark of the previous page*, and considered as *one lost*. Opportunity should be given to recover, by extra exertion, the lost mark on the following page, which will bring them up to the grade again. For no other reason should an increase or decrease of more than one be allowed. The marking should be done at regular periods, and in the presence of the pupil, that any needed instructions or warnings may be given.

This plan is founded on the principle of *relative progress of a pupil* as compared with *himself*. By it, the best writer in the class gets no more credit than the poorest, if he makes no more real advancement. It is also incentive in every way, to the pupil himself, between pupils, and to elevate the standard of the class. It can also be used with effect in preventing the unnecessary accumulation of back pages, and a punishment for blots.

It is of the utmost importance that each pupil

be held responsible for everything connected with his writing book. In no other way can neatness and care be secured.

It would be well to have these lines permanently ruled or painted on a blackboard in the class room.

The line (1) upon which the letters rest is called the **Base Line**.

The line (2) to which the top of the short letters reach is called the **Head Line**.

The line (4) to which the top of the long letters, such as *l*, reach is called the **Top Line**.

In the description of letters we shall often make use of the terms *one space*, *two spaces*, &c. The small letter *u* may be taken as a standard of measurement for the height and width of small letters. In the foregoing diagram the short letters are to be written in the middle space.

A Space in Width is the distance between two slanting straight lines in small *u*.

The oval, as divided in diagram, is the basis of all letters. From it we derive the three elements or strokes, from combinations of which all the letters are formed.



THE FIRST ELEMENT is the oblique straight line. This is the fundamental line in writing. It forms the main stroke, in whole or in part, in twenty-two out of the twenty-six small letters; in all, except *c, e, o, s*. As soon as pupils can make it *fine, straight*, and with *uniform slant*, their writing begins to look well. The teacher's attention should therefore be especially directed to these three points.

THE SECOND ELEMENT is the concave curve, or the right side of an oval, and may be known by its presenting to the eye the concave or hollowing surface. It is written both upwards and downwards, and is generally a connecting line, but sometimes the whole or part of a main line, as in *O, S*.

THE THIRD ELEMENT is the convex curve, or left side of an oval, and may be known by its presenting the convex or rounding surface to the eye. This curve is written both upwards and downwards, and is generally a connecting line, but sometimes the whole or part of a main line, as in *C, E, O*.

Most persons fail in the proper formation of the SHORT HALF-OVAL TURNS. They are usually looked upon as the most difficult points in writing. The first is

a combination of the first and second elements, passing through one space and joining at the bottom. It constitutes a part of the letters *i*, *u*, *w*, etc. The combining process is wherein the difficulty lies, and requires great care and precision. The joining of the downward straight line and the upward curve should be as smoothly and neatly done as possible, without sharpness or rotundity—a *short* turn but not an *angle*. This is called the half-oval turn, because if the curve were continued around it would constitute an oval-turn, but as constructed, the oval is divided.

The second combination is formed of the third and first elements, carried through one space, joined at the top with the half-oval turn. It is the exact reverse of the first combination. The oval, as divided in foregoing diagram, gives the basis of the various turns, oval, half-oval, and contracted-oval or loop.

THE SLANT of the down strokes in writing is fixed at an angle of fifty-two degrees from the horizontal, as indicated in the quadrant at the lower left hand corner of the schedule. This slant has been found in all respects best suited for a rapid, easy style of writing.

Whatever slope is used for the first word in a manuscript, it should be followed throughout. Nothing spoils the appearance of an otherwise well-written sheet more completely than zig-zag slopes,

or indeed any departure from uniformity in this respect.

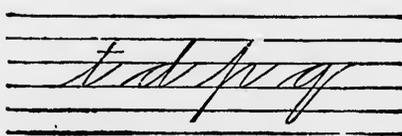
Letters, as to the longitudinal space they occupy, are divided into three classes. The thirteen short letters should be presented to beginners in the following order.

1. Short or Minimum,

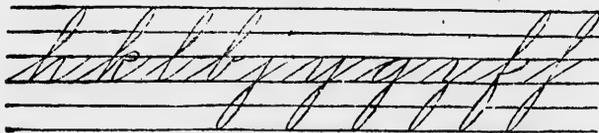
The minimum letter is of the smallest class, and includes—



2. The Stem Letters are

 *t, d* and *p* should extend above the line of writing, twice the length of the minimum letters, *p* extends two spaces above the line and one and one-half below the line; *q* also one space and a half below.

3. The Loop Letters, as



They are so called because they are made with a loop. Extend these letters above or below the line on which you write, so as make them just *three* spaces in height, or three times the length of the minimum letters, except in ladies' hand, when they should be four times the height of small letters. They should generally correspond with the length of the capitals above or below the line, as the case may be.

All letters commence with the second or third element, moving upward from the base-line, except when united to a previous letter. A combination of them is then used.

The small letters may be classified in three different ways, viz. :

I.—A *classification based upon length* will give three classes, as explained. 1. The shortest, or body letters, usually called MINIMUM, such as *a, c, m, n, &c.* 2. The extension letters, with a main stem, such as *d, p, t* and *q*, called the STEM LETTERS. 3. The LOOP LETTERS, such as *b, f, h, y, z, &c.* The latter might be subdivided into—upper extension, such as *b, h, k*, and *l*; lower extension, such as *g, j, y* and *z*; and double extension, such as *f* and long *s*.

II.—A *classification based upon form* will give three classes: those pointed at the top like *i* and *u*; those rounded at the top like *n* and *m*; and such as expand into loops, like *b* or *y*.

III.—*A classification based on movement* in formation will give three classes. 1. Such as begin with a concave curve, like *i*, *u* and *e*. 2. Those that begin with a convex curve, like *m*, *n*, &c. 3. Such as are formed by the extended looped movement, like *b*, *f*, &c.

The former plan of classification, based upon length, is the simplest, and all that is needed for practical purposes.

COUNTING.

The introduction of counting in connection with writing lessons will do much towards securing undivided attention. Some pupils move too rapidly, without taking sufficient pains to make the letters well: others move too slowly, with an irregular, tremulous motion.

It is, therefore, well to retard the former and urge forward the latter, so that each pupil shall not only make the same letter, but the same part of the letter at the same time.

For these ends, no method has yet been found

superior to counting. It checks the sudden jerks with which beginners strike off the final parts of letters, and constrains them to such a rate of progress as gives time for thought and care. Besides this, it urges the very slow to a proper speed, and checks the hurried rate of the nervous ; while it exercises a peculiarly beneficial influence on the irritable.

In conducting an exercise by counting, the class should first take proper position for writing. The directions here given are applicable, either to tracing the copy with a dry pen, or to writing in the exercise, or copy-book.

When letters are connected, the lines are enumerated in the order in which they occur, except the last line of a letter, which, like the first, is numbered one, because it is also the first of the following letter. The general method adopted is to count the odd numbers for the up-strokes, and the even numbers for the down-strokes. Thus in *n*, we count one, up ; two, down ; three, up ; four, down ; five, up. In a combination, we would count one, for the last stroke, as it would be the first line of the next letter. If writing the letter *i*, we should count, "one," "two," "three," "dot ;" if the word *in*, we should count "one," "two," "one," "two," "three," "four," "five," "dot."

"*Ready*," means eyes upon the work, and pen at the point of beginning, that all may commence promptly at the signal "*one*."

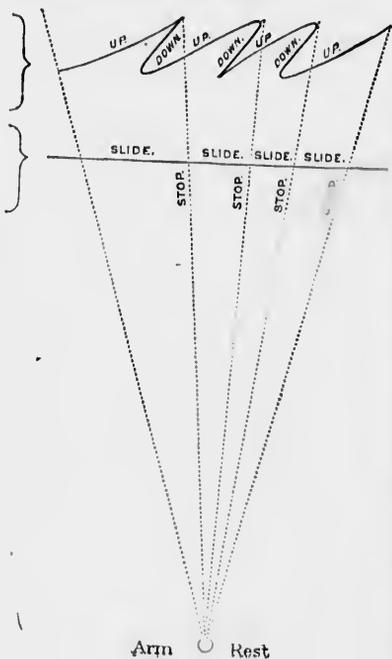
After a little practice, one pupil may count for the class. In this case, the pupil should be selected who keeps the best medium time. All may count silently, and a single pupil may give the number of the line. For instance, having practiced upon the copy until all are familiar with the time and movement, we will suppose the class to have completed four lines. The pupil announces "*Line fifth, Ready one.*" The class continue to count silently and write until the line is completed, when the pupil again announces "*Line sixth, Ready-one,*" when they continue writing as before. This method has the advantage of securing the desired result quietly, while the teacher's entire attention may be devoted to the supervision of the class.

Names and words may be used in place of numbers, remembering to keep perfect time ; thus :—
"up," "down," "up," "down," "light," "quick," "quick," "light," "left curve," "straight line," "left curve," "straight line," "right curve," &c., omitting the nouns, when the adjectives are perfectly understood ; as, "left," "straight," "left," "straight," "right," &c.

None but those who have practiced conducting exercises by these methods, can understand the excellent effect produced, not only in reducing the writing to system, but in cultivating a general habit of order and precision. Let those who have doubts, instead of speculating on its probable results subject it to the test of experience, and a wise decision can soon be arrived at.

MOVEMENT EXERCISES.

Exercises should be designed, after a definite method, to train the hand in acquiring facility of execution for those movements which the actual forms of writing require. They should be frequently and extensively practised, and a short exercise should precede the regular practice of every lesson. Their object is threefold. *First*, to secure a free, graceful and rapid general movement to the fingers, muscles and fore-arm. *Second*, a special upward and downward motion; and *thirdly*, a lateral movement of the hand.



The three standard movements in writing are the Straight-line movement, the Direct-oval movement, and the Inverse-oval movement. These three include every written form, and are the groundwork of practice. The child's hand should be educated on the standard, or O, oval in both Direct and Inverse movement. And in the earlier stages of his practice he should not be given any mere current, off-hand, or business forms.

For business writing large curves are admirable but for young pupils they present extraordinary difficulties, and are seldom executed with any degree of success. The standard oval, whether Direct or Inverse, gives more play to the muscles, a more natural movement, and better training for the hand than any modification of it. The shorter curves require less scope, and the pupil is better able to approximate a true curve. The practice in writing these curves parallel is a fine educating process for both eye and hand.

Each lesson should be conducted with a view to improvement in some special feature, and should be practiced in the regular exercise book and not on loose paper.

When large movement exercises are given for discipline, the pupils should be required to gradually diminish the size of the form until it is brought within the limits of ordinary writing. For example, it is well to give as an exercise a capital principle, requiring the class to begin by making its height three spaces, or three times the height of ordinary commercial writing.

Having practised upon it in this way for a time, it should be diminished to two spaces, and then to one, which is nearly the practical form. By this course, pupils will not only obtain power and freedom in the use of the pen, but they will also learn to concentrate them, so as to make available in writing the regular size.

The following exercises, calculated to develop free movements, should be practised in the order of the numbers until perfected, using the movements appropriate to each.

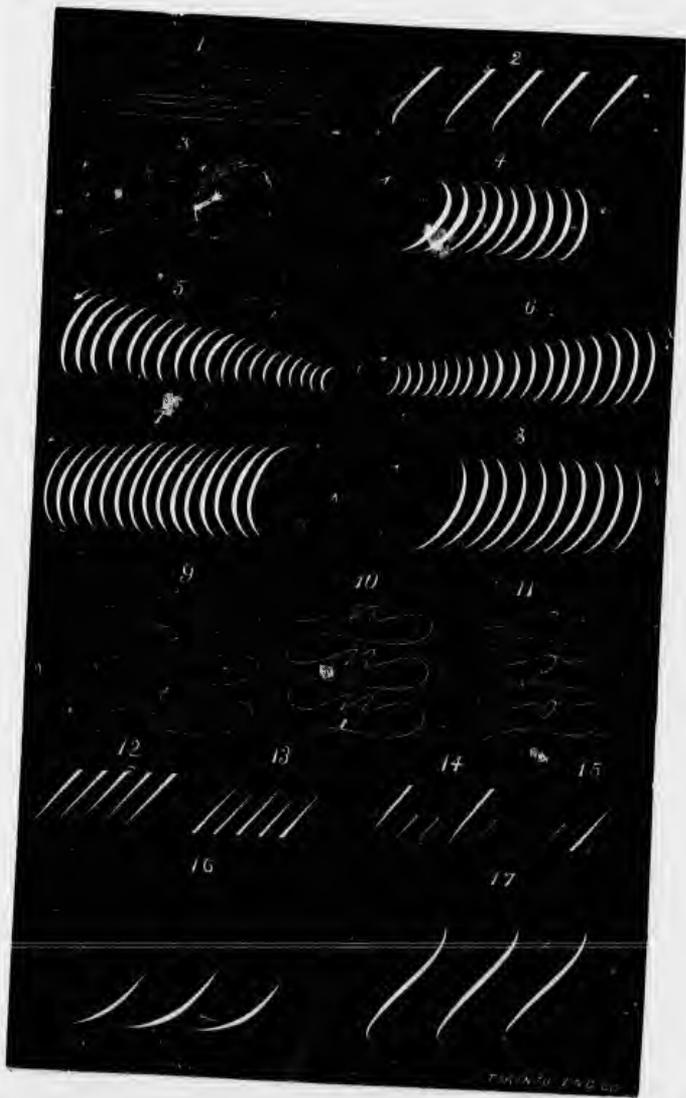
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FORMATION OF SMALL LETTERS.

In no way can the theory of correct form be better impressed upon the learner's mind than by pointing out the mistakes he is most likely to make, and giving illustrations of the common errors into which he is most likely to fall, as a negative enforcement of the laws of symmetry. The principal errors which should be pointed out by the teacher, and carefully guarded against by the pupil, are: 1. *Of form*; 2. *Of direction*; 3. *Of shade*.

ERRORS OF FORM arise:

1. From a disproportion in the parts of a letter.
2. From a too great curvature of the curved parts.
3. From a too little curvature of the curved parts.
4. From improperly combining straight lines and curves.

These errors destroy the *symmetry* of the letter.

ERRORS OF DIRECTION have reference mainly to the degree of slant of the downward stroke; which may incline either too much to the perpendicular or too much to the horizontal,

These errors destroy the *harmony* of letters and the *uniformity* of the writing as a whole.

ERRORS OF SHADE occur in: 1. Making the shade too heavy; 2. Making it too light; 3. Placing it improperly, generally too high; 4. In making it rough and ragged instead of smooth and even; 5. In not gradually increasing and diminishing it on curved lines.

In the following explanations of formation the letters are not taken up in regular alphabetical order. They are arranged on the plan of grouping them according to their predominant form, and therefore unity of movement. An excellent order of introducing the letters is given in the elementary numbers of Beatty's Head-line Copy-books, which we cannot do better than follow.

An analysis of the letters whereby only three elements are used can be easily understood by the youngest pupils.

There is generally some special feature connected with each letter wherein failure is particularly to be expected: These are termed critical points.

The following analysis is so simplified by the use of only three elements that it can be *easily* understood by the youngest pupils.

 SMALL *i* is the result of three simple movements. Begin on base-line with concave

curve, move upward one space, return to base-line with straight stroke on regular slant, and unite, with half oval turn, to finishing concave curve, which passes upward to the height of the letter. The two curves should be parallel and equi-distant from straight line at starting and finishing points. The dot, which is peculiar to this letter, should be small, and placed the distance of a space above the top of the letter in direct line of its slant. *Minimum.* One space. No shade.

Analysis.—Elements 2, 1, 2.

CRITICAL POINTS.—(1). Joining the up-stroke and down-stroke in a point, and keeping the angle open to the point. (2). Straightness and slant of down stroke. (3) Width of turn,—not too broad on one hand, nor pointed on the other.

NOTE.—Faults may be discovered by a few simple questions, leading the pupils to criticise their own work. (1) What is right? (2) How many have it wrong? (3) In what respect is it wrong? (4) What must be done to make it right at the next attempt?

 THE SMALL *u* contains a right curve and two *hooks* joined at the head line; or, it is the same as a double *i* without the dots. It contains two points at the top, two turns at the base, two straight lines of the same height and *regular slant*, and three right curves of the same length and slant. It is one space wide, one space high, and comprises five simple movements. It is one space high and is used as the standard of measurement for the width of the small letters.

To make this letter, place the point of the pen on the base line; move it upward in a slanting direction one space; bring it back in a straight line one space on the regular slant; make a narrow turn at base line and another right curve like the first, a straight line like the second, and a turn like the first; finish with a right curve like the first. *Minimum Class. One space. No shade. Analysis.*—Elements 2, 1, 2, 1, 2.

CRITICAL POINTS. Observe the critical points alluded to in connection with *i*.

 Upward concave one space, downward concave, upward concave, downward straight, upward concave, horizontal concave final.

It may be termed a modified *u*. To change *u* into *w*, the last right curve of *u* is made less slanting than before, and is finished with a dot and horizontal right curve one-half a space long. The width of the second space at the top is two-thirds that of the first.

Minimum. One space. No shade. Analysis.—Elements 2, 1, 2, 1, 2, 2.

NOTE.—Observe the distance between the parts, as also the connection at top and bottom. No two lines run together; the curves and straight lines alternate, the curves being parallel to each other and the straight lines the same.

CRITICAL POINTS. As in *u* except the carrying

up of the fifth line closer and making the dot small before the short curve *to the right* is made.

 SMALL *v*. Commence on base-line with convex curve, carry upward one space, join with half-oval turn to straight down-stroke on the regular slant, turn on base-line and pass upward with concave curve through one space, ending with small dot and sagging curve carried to the right, similar to finishing part of *w*. *Minimum*. *One space*. *No shade*.

NOTE.—It is to be remembered, that, by previous practice, the pupils have formed the habit of writing the up-strokes with a certain slant. Fix on their minds that a special habit is to be formed in writing this up-stroke for *v* and *w*, that these letters may be made narrower as required.

The dot begins even with the upper turn, and is formed by retracing the curves by a very short distance without pressing on the pen.

The level curve is carried from the bottom of the dot to the top line.

When *v* is followed by another letter, the level curve supersedes the first connecting-line of the letter following, and joins the main line either in a point or turn.

Analysis.—Elements 3, 1, 2, 2.

 SMALL *n*. Upward convex one space, downward straight, upward convex, downward straight, upward concave final. *Minimum*; *one space*. *No shade*.

Analysis.—Elements 3, 1, 3, 1, 2.

NOTE.—The correct example gives the proper

union of the curves to the down-strokes. The lines touch at a point nearly on the base-line and immediately separate, which is a requirement not to be lost sight of, and which depends almost wholly on the curve-lines. A very common fault is to make the curves too rounding, which has the effect of merging them in the down-stroke, and changing the point of departure. As this is a characteristic fault in forming this class of letters, attention is thus particularly called to it.

CRITICAL POINTS. (1). Carrying the first up-stroke well over at the top. (2). The slant and straightness of the down stroke. (3). Not turning too soon in the down-stroke.

 THE SMALL *n* has precisely the same elements and movements as the small *n* differing only in the addition of the third part (or the third curve and third down-stroke). With this addition, the direction for forming the *n* will apply with equal force to the *m*.

 SMALL *x*. Beginning on base-line ascend with left curve on Connective Slant one space; turn short and descend with right curve, touching base-line three-fourths space to right of beginning; without lifting pen ascend to point even with first turn and one-third space to its right; again descend with left curve to junction to right; thence

diverging continue to base line ; turn short and finish like *u*. Width, two spaces.

Analysis.—Elements 3, 2, 3, 3, 2.

 THE SMALL *o*.—Beginning on base-line ascend with left curve on connective slant one space ; join angularly and descend with left curve on main slant to base ; turn short and ascend with right curve meeting the others at top ; finish with horizontal right curve one-half space to right. Width of oval, one-half space.

Minimum. One space. No shade.

Analysis.—Elements 3, 3, 2, 2.

CRITICAL POINTS. (1)—Running back a little on the up-stroke. (2) Curves down-stroke. (3) Parallelism of the two sides. (4) Closing at top.

 THE SMALL *a* is begun at the base with a convex curve, carried upon an increased slant to the height of the letter—one space. The first downward stroke returns on this upward curve through about one-third of the space, where it departs in a more direct curve to the base line, and returns in the form of an oval, uniting at the top. The second downward stroke on the regular slant is brought to the base line, and the letter is finished with the upward moving concave curve, which

passes to the height of the letter. Be careful to make the turn on the base line short. The shade on the first downward curve should be managed with care. *Minimum class. One space. One shade.*

NOTE.—In illustrating small *a*, draw the letter *a* on the board and change the first up-stroke to the left curve carrying it over and forward to the second point, thus forming *a*. It adds to the force of an illustration of this nature, if the first letter is made of red chalk and the second of white.

Analysis.—Elements 3, 3, 2, 1, 2.

CRITICAL POINTS.—(1.) Carrying the up-stroke over and forward one space. (2.) The increased slant of the first down-stroke, that the letter in which it is used may be one space wide on the base-line. (3.) The straightness of the second down-stroke and the shortness and uniformity of the turn at base-line.

 THE SMALL *e* occupies one space, and is very simple in its construction. It starts from the base line with a concave curve of more than usual slant carried well to the right, turning into a loop at the top, and coming down to the base line with a slight convex curve; a half-oval turn at the base, and a concave curve carried to the height of the letter, finishes it. The loop occupies three-fourths the length of the letter.

Minimum class. No shade.

Analysis.—Elements 2, 3, 2.

CRITICAL POINTS.—(1.) Slanting low, and lessening the slant at one-third the height of letter. (2.) Making down-stroke with a slight curve, and not turning too soon. (3.) Finishing with a concave up-stroke height of letter.

NOTE.—If another *e* follows, slant low, and then slant up as before. The low slant must be carried low enough to place the second *e* one space from the first. A good illustration of the low, increased slant and slight curve of the backs of the letters, in double *e*, may be given by first drawing the letter *u* on the board, with red chalk, and making double *e* over it with white chalk.

 THE SMALL *c* is one space in height. It begins with a concave curve starting at the base line, and passing to three-fourths the height of the letter, where it joins a short down-stroke on the proper slant of writing, this stroke is turned at the base, and with continuous curve, the line passes to the proper height of the letter and around the short down-stroke, coming down to the base line with a slight convex curve; it turns shortly on the base line, and ends with a concave curve carried to the height of the letter. The curves on either side of the down-stroke should be equi-distant from it, and of equal curvature. This letter is a modified *e*. The width of the *head* of *c* is one third of a space. *Minimum class. One space. No shade.*

Analysis.—Elements 2, 3, 2, 3, 2.

CRITICAL POINTS.—(1.) Narrow top. (2.) Slightly-curved down-stroke, not turned too soon. (3.) Narrow lower turn.

 THE SMALL *r* is nearly identical in movement and form with small *i*. The first up-curve (concave) is carried one-fourth of a space above the height of *i*; from this point an almost perpendicular convex curve passes down a little below the top of first space, forming a sort of shoulder, and joined to a straight down-stroke on the usual slant, which turns at base-line with half-oval turn, finishing with concave curve carried up through one space. *Minimum. No shade.*

Analysis.—Elements 2, 3, 1, 2.

CRITICAL POINTS.—(1.) Short verticle down-stroke of head. (2.) Straightness and slant of down-stroke. (3.) Finishing turn.

 SMALL *s*. Commence on base-line with concave curve carried upward one and one-fourth space; return on this curve to the height of one space, whence diverge into a more full curve, turning roundly at the base-line and uniting with the first stroke just above the base-line in a small dot. Thence follow the curve back to the base-line, and finish with concave curve carried to the height of one space. *Minimum. One space. No shade.*

Analysis.—Elements 2, 2, 2.

CRITICAL POINTS.—(1.) Proper width. (2.) Left

lower turn. (3.) Turning down the line so that dot may be on first up-stroke.



SMALL *t*. The movements of this letter are identical with those of small *i*, the difference being in the height—*t* occupying two spaces, and *i* one. Begin on baseline with concave curve, and pass upward to height of one space ; then change the slant to that of the down-stroke, and carry it up another space ; with an abrupt square shade at top, return to base line on the regular slant, covering the upward curve through half the distance, separating therefrom at the height of one space from base line. Turn short on base line, and finish with concave curve carried up through one space. The shade which commences abruptly at the top of the letter, gradually decreases to base line. The cross which is made one half space from the top, should be light, short, and run parallel with base line. *Extended stem. Two spaces. One shade.*

Analysis.—Elements 2, 1, 2.

CRITICAL POINTS.—(1.) Changing slant of up stroke from height of one space upward. (2.) Gradually decreasing shade from top downwards. (3.) Making turn same as lower turn in other letters. (4.) Crossing level by moving whole hand. (5.) Proper height.



THE SMALL *d* is two spaces high, formed of a pointed oval and stem. The part measured by the first space is an exact small *a*, the only difference in the two letters being the stem part of the *d* which passes up through the second space. The stem is shaded abruptly at the top, the shade gradually decreasing to the base-line. *Extended stem class. Two spaces. One shade.*

Analysis.—Elements 3, 3, 2, 1.

CRITICAL POINTS.—For first part same as *a*. Spreading pen at height of letter to make shade abrupt at top, gradually diminishing shade.

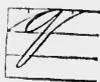


SMALL *p* begin on base-line and ascend with right curve a little to the left of connective slant two spaces; unite angularly and descend with straight line on main slant, crossing base-line one space to right of beginning, and terminating one and one half spaces below crossing; retrace to base-line, and there diverging to right, complete like last half of *n*. *Extended stem. Three and one-half spaces, —two above, and one and one-half below base-line. One shade.*

Analysis.—Elements 2, 1, 3, 1, 2.

CRITICAL POINTS. (1.) Lessening slant of up-stroke from base-line. (2.) Increasing shade of

stem from centre. (3.) Proper length. (4.) Raising pen at the termination of stem, and beginning again on base-line.



SMALL *q* differs from a small *g* only in the position and form of the terminating curve. Instead of a loop formation of the extended part, as in *g*, the main down-stroke passes $1\frac{1}{2}$ spaces below the base-line, and with a short turn to the right, the letter is finished with an upward convex curve, running, in the main, parallel with the stem as far as the base-line, and thence more positively to the right, ending at the height of one space. The first or oval part is formed exactly like the first part of *a*, *d*, and *g*. *Extended stem*; two and a-half spaces. *One shade*.

Analysis.—Elements 3, 3, 2, 1, 2.

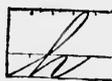
CRITICAL POINTS.—Same as *g*, for first part. Carrying the lower part of last up stroke parallel to the stem.



SMALL *l* is three spaces high. Begin with the right curve, as in *i*, thence lessening the slant as in up-stroke of *t*; carry it up two spaces above the head-line; turn roundly to the left with a narrow turn and pass down upon the regular slant, crossing the upper curve exactly on the head-line; finish with the slanting straight line. *Extended loop*. *Three spaces*. *One shade*.

Analysis.—Elements 2, 1, 2.

CRITICAL POINTS.—(1) Lessening the slant of the up stroke from one space in height upwards. (2) Crossing exactly one-third the height of the letter. (3) ending with a slanting straight line. (4) Making letter three spaces high.



THE SMALL *h* like small *l*, starts on base-line with a concave curve carried up three spaces, turns at top with contracted oval or loop turn and joins a modified straight stroke, which runs directly to base-line with a gradually increasing shade; the second or finishing part is formed like the last half of *n*.
Extended loop. Three spaces. One shade.

Analysis.—Elements 2, 1, 3, 1, 2.

CRITICAL POINTS.—Those of *l*, and last parts of *n*.

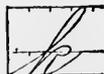


THE SMALL *b* is three spaces high. It begins with an upward moving concave curve, which turns roundly at top, and passing down upon the regular slant, crosses the upper curve at the height of one space from the base-line, forming a loop which occupies, of course, two thirds the length of the letter. The second up-stroke, which is a concave turn, is in general direction, parallel with the down stroke, and at the height of one space from base-line, finishes with

a dot and concave curve carried to the right and upward. When joined to a succeeding letter, this finishing curve takes direction accordingly. The main down-stroke is shaded from the middle to the base-line. *Extended loop. Three spaces. One shade, on down stroke near base.*

Analysis.—Elements 2, 1, 2, 2.

CRITICAL POINTS.—(1) Lessening the slant of the up-stroke from one space in height upwards as in *l*, in order to give proper width to the loop. (2) Crossing exactly one third the height of the letter. (3) Making first down stroke a slanting straight line. (4) The carrying up of the third, or finishing line sufficiently close.



THE FIRST PART OF SMALL *k* is formed precisely like that of *h*, being composed of a concave curve, passing from base-line upward through three spaces, turning into a loop and descending to base line on the regular slant, with a gradually increasing shade. The second part joins the main stroke at the centre of the lower space with the convex curve which passes a little above the height of the space, and turning well to the right, forms a reverse oval, connecting just below the height of the space with a small up-pointing loop, thence returning to base-line with the first element, united by half oval turn

to terminating concave curve carried up through one space. *Extended loop.* Three spaces. *Or.* shade.

Analysis.—Elements 2, 1, 3, 2, 1, 2.

CRITICAL POINTS.—(1) Carrying the second up stroke closer to the stem than in *h*. (2) Making it one-fourth higher, and turning well under forming small loop. (3.) Slanting last down-stroke same as stem, and a third closer than in *h*.



SMALL *f* occupies five spaces—three above and two below the base-line. It commences with a concave curve, starting at the base-line, and turning into a loop at its extreme height, where it unites with straight line carried down on the regular slant through the five spaces, and returning on the right with a loop-turn at bottom, joining the main down-stroke at its centre, one-half space above base, here unite angularly and finish with right upward concave curve, one space above base-line. The shade is thrown on the lower part of the main down-stroke with a gradual increase and diminution. *Extended loop class.* Five spaces One shade.

Analysis.—Elements 2, 1, 2, 2.

NOTE.—Illustrate this letter by pacing the scale on the board and drawing a slanting straight line three spaces above base-line and two spaces below; join the other parts of the letter on this first element; contrast the error of a curved line for the down stroke.



Small *j*, it will be observed is the same as first part of *h* inverted and reversed. Beginning on base line ascend with right curve on connective slant one space; unite angularly and descend with straight line on main slant three spaces; turn short and ascend with left curve crossing last stroke at base-line, and continue above on connective slant one space. Finish with light dot placed as in *i*. *Extended loop three spaces. No shade.*

Analysis.—Elements 2, 1, 3. •

CRITICAL POINTS.—(1.) Keeping the same slant throughout. (2.) Making narrow turns. (3.) Crossing on base-line. (4.) Proper length.



SMALL *y* occupies three spaces—two below the base-line, and one above. It is in form exactly the reverse of small *h*, or small *h* inverted. The shade, however, is usually thrown on the contracted part, while in *h* it is located on the main portion, or stem, gradually increasing from the centre to the bottom, or base-line. Begin on base line with convex curve; carry upward through one space, and, with half-oval turn, return to base-line; then unite through a corresponding turn to a concave curve carried upward one space; join with acute angle to a down stroke on the usual slant, which passes through three spaces, turning at bottom, and with upward-moving convex curve form a graceful loop.

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The up-curve crosses down-stroke at base-line, and continues to the height of the letter. *Extended loop. One Shade.*

Analysis.—Elements 3, 1, 2, 1, 3.

 THE FIRST PART OF SMALL *g* is formed precisely like small *a*: the second part is carried down through three spaces, forming a loop which unites with the final up-curve—which is a single convex—crossing the down-stroke at the base-line and continuing to the height of the letter. *Extended loop class. Three spaces. One shade.*

Analysis.—Elements 3, 3, 2, 1, 3.

CRITICAL POINTS.—(1.) Keeping proper slant. (2.) Making narrow turn. (3.) Crossing at base-line. (4.) Length; two spaces below base-line.

NOTE—The small letters *a*, *d*, *g* and *y*, are precisely alike in the first or oval part and in the joining of this oval to the last part. In no instance should the parts touch, except at the top of the oval. This is secured by giving to the first part of the oval increased slant and curvature, and coming up to the point of connection with the ordinary concave curve.

 This letter occupies three spaces, one above and two below the base-line. Commence on base-line with convex curve carry up one space, turning at top with round turn; continue to base-line with an increasing slope, forming thereon a small loop; continue downward through two spaces, and with a leftward loop-turn

at bottom, pass up on a slight convex curve, crossing the down-stroke at base-line; and finishing at height of letter. The dimensions of the lower loop are the same as loop of small *g* and small *y*. *Extended loop. One shade.*

Analysis.—Elements 3, 2, 2, 3.

CRITICAL POINTS.—(1.) Making down-stroke—first part—straight and slanting. (2.) Being sure to let it rest on base-line.

NOTE.—The *z* is the only small letter in which the straight line or first principle is not used.

This closes the instructions in regard to the formation of the small letters. Care must be taken, that the pupils do not neglect the small letters, when they begin the capitals. They must be carefully watched and constantly criticised.

CAPITAL LETTERS.

The capital letters give clearness, strength, diversity, and artistic character to writing. They introduce broader movement, fuller curves, greater breadth of design, and more marked distribution of light and shade, than we find in the small letters. New features are introduced into the architecture of the capitals, and hence their classification is

different from that of the small letters. Many of the straight lines are eliminated, and flowing curves take their place. The grace and beauty of writing are largely centred in the capitals.

The standard Capitals are uniform in height, and correspond in length with the looped small letters. Capital J, Y, and Z, have each a lower extension loop similar to the corresponding small letter; all the rest are of uniform length.

A classification based either on *form* or *movement* gives three classes of capitals.



Cap Stem.

1. The following sixteen contain the compound curve or Capital Stem: A, B, D, F, G, H, I, J, K, L, M, N, P, R, S, T.



Direct Oval.

2. Those that contain the Direct Oval: O, D, E, C.



Cap Loop.

3. Those that contain the Reversed Oval, or Capital Loop. This principle is found in the following letters. Q, U, V, W, X, Y, Z.

It will be observed that D contains both the Capital Stem and Oval.

Before proceeding to explain the construction of the capitals, we shall give a short lesson illustrating a plan of Teaching the formation of the capital stem to a class of beginners.

LESSON INTRODUCING CAPITALS.

“Well, children, we have gone through with all the small letters, and we have now come to the large letters, or capitals. Capitals are the largest letters we have in writing. Let us talk a little about their use before we learn how to make them. If you will look at your reading-books, you will see that every sentence begins with a capital; and that the words *I* and *O* are written with capitals, and that some other words have capitals. Is not this much better than to have all small letters in your books? How much easier it is to see where sentences begin. How much better the pages look to have some capitals sprinkled in among the smaller letters. How it would look to begin your name, or the name of the place where you live with a small letter; for instance: John, Monday, Ottawa,—writing them on the board with and without capitals. “Which looks the better?”

“Would you like to know why these big letters are called capitals? It is because they stand at the head of every sentence, just as a Captain stands

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at the head of a company of soldiers. We expect a great deal of a Captain. He should be a capital soldier, or he is not fit to be a Captain. Just so we expect a great deal of these big letters. They should be made in a capital manner; that is, very good indeed, or they are not fit to be capital letters."

"If a man was going to build a house or barn, he would want to make a framework first, and then he could finish it off just as he liked. Now, in making capitals, we want to have first a framework, and then we can build up each letter. I am now going to give you a framework from which sixteen capitals may be formed."

Draw the Capital Stem on the board and make the sixteen letters formed on this element. After pointing out the fact, that the Stem is the main stroke in each letter, rub them out and devote special attention to its formation, assuring the pupils that if they can make it well they will have little difficulty in making all these sixteen letters well.

I want you to observe the Capital Stem closely. It is only a long curve and an oval. But these, together, make one of the most beautiful forms that we have in writing. You know that an oval is shaped like an egg. This base-oval rests on its right side. I wish now to cut off this oval finish of the Capital Stem, so that we can study the long curve. Tell me if it is the same curve all the way

down?" Some say that it is,—some that it is not. "I will change it a little, so that you can tell better" intensifying the curves. "What do you say now? Is it the right or left curve?" Many bright eyes can see both curves. "Right both these curves unite to make a single line." I now draw a horizontal line through the centre to mark the curves. "What is the upper one?" "The left curve." "The lower one?" "The right curve." "You see that the curves meet at the centre of the stem. This beautiful curve, made of two opposite curves, is often called 'The Line of Beauty.' It comes from two ovals,—writing one beside the other, so that the adjacent



curves touch at the centre. I then trace the upper left curve of the second oval, continuously with the lower right curve of the first oval to point out the Line of Beauty. Do you see this Line of Beauty? "Yes sir." "Let us now rub out those parts of the ovals which we do not want to use, so that the line will stand out alone. Now we have it clear. We call this the Capital Stem. The peculiarities of it should next be pointed out and the stem letters introduced in regular order.



THE FIRST PART OF CAPITAL A is formed of the stem, made downward from the top and slightly curve at top and bottom. The stem is here modified by making the upper curve very slight, in order to give an agreeable form when the second down-stroke is added.

Finish with an oval almost complete, occupying $1\frac{1}{2}$ spaces from base line, throwing the shade wholly on the lower curve with a gradual increase and diminish. The second part is formed with downward stroke, light, and slightly curved. The finishing curve, known as the crossing of the letter, touches the second downward stroke just above the head-line, and, with an oval movement, crosses it at the centre of the lower space.

Analysis.—Elements 3, 2, 3, 1, 3, 2.

CRITICAL POINTS.—(1). Slight upper curve, and full slant of the stem. (2). The oval finish of the stem, similar on both sides, half the height of the letter. (3). The width of the letter.



THE CAPITAL N differs from the capital A in the additional finishing curve and the omission of the loop crossing. The finishing stroke joining the second part at base line, runs up with a convex curve, harmonizing in slant with the first part and ending at the distance of 2 spaces from the base line.

Analysis.—Elements 3, 2, 3, 1, 3.

CRITICAL POINTS.—Those of A. Height and increased of last line.



THE CAPITAL M, is similar in formation to N, except in the finishing strokes. It, in fact, consists of a capi-

tal N, with its last left curve made three spaces high, a left curve and compound curve. The last left curve joins the modified N at the top in a sharp point, descends to the base line, where it unites in a turn to a wave-line one space high. It will be observed that the first and third lines, and the second and fourth are parallel.

Analysis.—Elements, 3, 2, 3, 1, 3, 3, 2.

CRITICAL POINTS.—(1) Those of A. (2) Carrying the third line a little over at the top. (3) Narrow half-oval turn at the bottom of the fourth line. (4) Proper spacing between the different strokes.



CAPITAL T is chiefly formed of the Capital Stem, which is a little more curved, both at top and bottom, than in the Capital A. Begin *Capital Stem* two and one-half spaces above base, making its first curve a little fuller than in A, N, and M, but finish oval as in these letters. Begin the cap two spaces from base and one space to left of stem; ascend with left curve on main slant one space; turn short and descend on main slant with right curve one space; turn short and ascend with another left curve, crossing right near top, and continuing to full height of letter, three-quarters of a space to right; then merge into horizontal right curve, terminating two spaces to right of stem. Width of small loop, one-third space.

Analysis.—Elements 3, 2, 3, for stem and 3, 2, 3, 3, 2, for cap.



CAPITAL *F* differs from capital *T* only in the continuation of the finishing part of the oval. Therefore, form *Stem* and cap as in *T*, without stopping merge upper curve of oval into right curve, continuing horizontally across the stem one-third of a space at middle height of letter, and attach a slight left curve on main slant.

Analysis.—Elements same as in capital *T*, except compound curve on finishing stroke.



CAPITAL *H*.—Begin on base line, ascend with right curve on connective slant two and one-half spaces; unite angularly with *Capital Stem*, resting upon base line with oval same size and proportions as in *A*, *N* and *M*, and divided a little below its middle by first line. From top line two spaces to right of stem, descend with left curve, nearly straight at lower end, to base one and two-thirds spaces to right of oval. Finish like *A*.

Analysis.—Elements 2, 2, 3,—3, 3, 2.



CAPITAL *K*.—Form first part like *H*. From top line two spaces to right of stem, descend with left and right curve one and one-half spaces, form small loop about stem at right angles to main slant, and descend with slight right and left curve, touching base one and two-thirds spaces to right of stem; turn short and finish with concave curve, one space high.

Analysis.—Elements 2, 2, 3,—3, 2, 2, 3, 2.



CAPITAL I begins on the base line with a left curve and ascends on main slant three spaces ; at this point it turns short and unites with a regular capital stem, which passes down through three spaces terminating in the usual oval, nearly touching the stem at its shaded point.

Analysis.—Elements 3, 2, 3.



Beginning on the base line, ascend with left curve three spaces same as first part of Capital I; turn short and descend with right curve on main slant, crossing first curve one-third space above base line, and continuing two spaces below it; turn short and ascend with left curve, crossing right curve one-third space above base and terminate one space to right. Width of *Oval*, one space. Width of loop, one-half space, full.

Analysis.—Elements 3, 2, 3.



CAPITAL S begins at base line with a right curve and ascends three spaces, then turns short and descends with a left curve one and one-half spaces, thus completing a loop; here the down stroke crosses the first curve and the letter is completed with the *Capital Stem Oval*, divided a little below its middle by first curve. Width of loop, one-half space.

Analysis.—Elements 2, 3, 2, 3.



CAPITAL *L* commences on base-line with concave curve, which passes upward three spaces, turning at the top into a loop formed on the left by the upper curve of the capital stem, which forms the body of the letter. The stem which is greatly curved at top and bottom, crosses the upstroke at its centre, coming down to base line with full, round, shaded curve, passing to left and returning with compound curve, which, crossing the down curve on base-line, forms a loop, running almost parallel with the line, and continues, ending with a concave curve passing one space high.

Analysis.—Elements 2, 2, 3, 3, 2.



CAPITAL *G*.—This is one of the most substantial and graceful of the capitals, if well made. Its curves and proportions should be carefully noted. Commence on base-line with full concave curve running to the height of the letter ; turn into a loop at top, descending with a slight convex curve through two spaces, and, with an oval turn, rise again one-half space, and end with a single curve capital stem, turning roundly at base, and terminating in a full oval $1\frac{1}{2}$ spaces high, stopping just before touching the stem. The stem part should be properly shaded on lower curve.

Analysis.—Elements 2, 3, 2, 2, 3.



CAPITAL *P*.—The capital stem in this letter, though comprising the compound curve, as in Capital *A*, is both more curved at top and bottom, and stands more nearly perpendicular. Begin two and one-half spaces above base and descend by left and right curve on main slant to base ; then in an oval turn unite with and ascend by a left curve on main slant three spaces ; here in top oval turn, unite with and descend by right curve, crossing stem near top and continuing downward recross it at middle height of letter, and finish one-quarter space to left. Shade lower curve of *Stem*. Width at middle height, one and one-half spaces. Width to right of *Stem* at top, one-half space.

Analysis.—Elements 3, 2, 3, 2



CAPITAL *B*.—Commence at top a little below height of letter and forming an oval turn at base, ascend with convex curve, maintaining a uniform distance from first stroke, three spaces turning roundly at its height over the top of the stem, and entwining stem at centre with an upward pointing loop and finishing with a downward oval movement, dropping just below the base line ; and with the upward convex curve nearly joining the stem again at the middle, forming an almost perfect oval, with the lower curve of the stem running through its centre. Throw the shade entirely on the lower curve of the stem.

NOTE.—This letter constitutes one of the best exercises for practice that could possibly be given. It should invariably be made without lifting the pen. Carefully observe its proportions; and notice specially the fulness of the curve on the left of the stem.

Analysis.—Elements 3, 2, 3, 2, 2, 3.

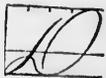


CAPITAL R.—Make like *B* to completion of small loop; thence descend with slight right and left curve touching base one and one-half spaces to right of stem, turn short and finish with short concave curve one space high, shade lower curve of stem.

Analysis.—Same as *B*, except 1st and 2nd Elements in finishing part.

The following style of *D* is given here on account of its being naturally classed with the Stem letters. It is easy of construction and largely used in business writing.

The more common form is explained further on, with the oval letters.



CAPITAL D.—Begin two and one-half spaces above base, descend with left and right curve on main slant to base; turn short and ascend with left curve three-quarters space, crossing stem; then descend obliquely with right and left curve touching base line one and

two-thirds spaces to right of loop ; unite in oval turn and ascend with right oval curve on main slant three spaces ; unite in oval turn, descend with left curve on main slant, and finish like *O*. Main width, two spaces. Width of small loop, one-third of space. Distance between left curves, one-third space.

Analysis.—Elements 3, 2, 3, 2, 3.

THE OVAL LETTERS.

The parts of the DIRECT OVAL are the left, right and left curves. It is subject to some modifications which will be noticed under the letters where they occur.



CAPITAL *O* is a direct oval, occupying three spaces, the width being one-half the slanting length. Begin at top of third space, and with full convex curve, come down to base-line, turning roundly thereon and rising with a corresponding concave curve ; turn at top just below the starting-point, and finish with a second downward convex curve running parallel with the first, and at a distance therefrom of one-fifth the width of the letter ending near the base line. The shade may be thrown on either of the downward strokes, but probably looks better on the first.

Analysis.—Elements 3, 2, 3.



In order to illustrate this type of letter, place a simple oval on the board, having the required proportions. Draw its long diameter, and then a horizontal line through its centre. Point out the character of the curves thus separated. Fig. 1 is long, and comparatively slight; Fig. 2, short, fully curved, and forming the bend of the turn; Fig. 3, corresponds with Fig. 2, and Fig. 4, with Fig. 1.

The two great difficulties are, moving out to the left at the beginning to get the curvature of the first stroke, and turning soon enough in the lower curve to get a broad turn.



CAPITAL *D* is begun one space from the top and carried downward with increased slant; at the base-line make a horizontal loop as in *L*, touch the base-line again on the right side, ascend with the right curve, going well over to the left to reach the full height on the left side of the stem, and finish with the direct oval slightly modified in size.

Analysis.—Elements 3, 2, 3, 2, 3, 2, 3.



THE CAPITAL *E* is formed of an oval curve one space in length, joined by a short descending loop to a regular Capital *O*, two

spaces in length. The proportions of the letter and the position of the loop should be carefully preserved. The location of the shade in the example given is the best for ordinary work. Sometimes the first stroke in short oval is also shaded and looks well if properly executed.

Analysis.—Elements 3, 2, 3, 3, 2, 3.

NOTE.—Before attempting the execution of this letter, the learner should practice upon the continuous O movement until he is able to form an ellipse with perfect ease.



The movement of this letter is what is known as the direct oval, the second part of the letter being an exact oval of half the height of the letter. Commence with concave curve, give it full slant, and at one space in height lessen the slant, as directed for *l*, carry it upward through three spaces, with a loop turn at top; the downward movement, being slightly curved, crosses the upward curve at the height of one space from base line forming a loop two spaces in height. Finish with direct oval one half the height of the letter. Shade on centre of first downward stroke with gradual increase and diminution.

Analysis.—Elements 2, 3, 2, 3.

REVERSED OVAL, OR CAPITAL LOOP.

The Inverted Oval is formed with the left, right, left and right curves. It is subject to modifications, which will be noticed as they occur.

As already observed the Inverted Oval is found in seven letters.—X, W, Q, Z, V, U, Y.

In business writing, where rapidity is the great desideratum, a simple Convex Curve is substituted for the Reversed Oval.



BEGIN REVERSED OVAL, or Capital Loop, at half the height of the letter ; make the left curve upwards a little above the height of the main part of the letter ; turn to the right and descend with the right curve two spaces, and turn to the left a space above the base-line ; ascend with the left curve two-thirds of the distance across the oval ; turn to the right, and cross a little below the top of the first oval ; and descend with the right curve, ending on the base-line. The spaces between the two right, and the two left curves, should be equal to each other, and each equal to one-half the width of the loop.

The shade is thrown on second down-curve, is heaviest in the centre and gradually decreases from the centre either way.

Analysis.—Elements 3, 2, 3, 2.

TEACHERS' MANUAL



The parts of *X* are the Capital Loop, and the third and second elements modified, the two parts touching at the middle. In forming this letter make the Capital Stem as before directed. Next begin well out to the right at the top, and coming down with a left curve touch the Capital Stem near its centre, thence continue with a slight right curve to base-line; turn short and make the final curve as in small *i*.

Analysis.—Elements first part as in Capital Loop. Second part.—3, 2.



CAPITAL *W* commences with the Capital Loop. A right curve is joined angularly to its base, and is continued upward three spaces, then joins angularly with a slight left curve, descending to the base-line. At its base, it is united to a left curve, which rises two spaces, and turning a little to the right, terminates one space to the right of preceding line.

Measured at one-half the height of the letter, the three spaces on the right of the Capital Loop are equal.

Analysis.—Elements first as in Stem; then 2, 3, 3.



CAPITAL *Q* commences with the Capital Loop, which is slightly modified by drawing its terminating curve toward the left, to a

point directly under the oval. A horizontal loop is then formed, similar to the one in the base of the Capital *D*, and the letter is finished with a compound curve, rising to the height of one space to the right of the main portion of the letter. This letter touches the base-line at the middle of the horizontal loop, and also at a point in the finishing curve. The crossing of the lower loop is midway between these two points.

A line drawn on the regular slant through the middle of the Capital Loop, will divide the horizontal loop into two equal parts—shade the same as Capital loop.

Analysis.—Elements as in stem; then 3, 2.



The first or upper portion of Capital *Z* is identical in form and shade with the first part of Capital *W*. From the point of contact with the base-line, a full convex curve passes upward crossing the main downstroke at the height of a half-space, forming a neat small loop; and continuing down two spaces below the base-line united through a loop-turn with an upward convex curve, which crosses the down-stroke at the base-line, forming a loop, and ends at the height of first space.

Analysis.—Elements as in Capital loop; then 3, 2, 3.



The first part of Capital *V* is the Capital Loop, turned roundly on the base-line. The letter is finished with a graceful compound curve two spaces high, which terminates one space to the right of oval.

Analysis.—Elements, 3, 2, 3, 2, 3, 2, 3.



CONSTRUCTION. Make Reversed Oval as in *V*; then ascend with right curve two spaces and one space to right of oval; unite angularly and descend with straight line on main slant to base; turn short and finish like *X*. Shade as in *V*.

Analysis.—Elements, 3, 2, 3, 2, 3, 2, 1, 2.



The first part of Capital *Y* is identical in form with the first part of *U* and *V*. The second part joins the upward curve of the first part three-fourths of a space from the top, and passes two spaces below base-line on the proper slant of writing, turn roundly, and finishing with convex curve crossing downward stroke at base-line. Shade as in *V*.

Analysis.—Elements, 3, 2, 3, 2, 3, 2, 1, 3.

FIGURES.

In every variety of writing, and especially in that required in business, the frequent recurrence of figures demands that particular attention be given to their structure.

The importance of exhibiting clearly correct results in all business transactions, renders it necessary that the characters which represent these results, should be made perfectly legible.

The distinctive features of each figure should be so preserved, that no liability of mistaking one for another need ever occur.

They should be made neatly, and when shaded, care should be taken to make the shades uniform.

Careful attention to proper slant, and equal spacing, will tend to secure neatness of appearance, and the convenience of the accountant in reading and adding long columns, will depend very much upon both these points.

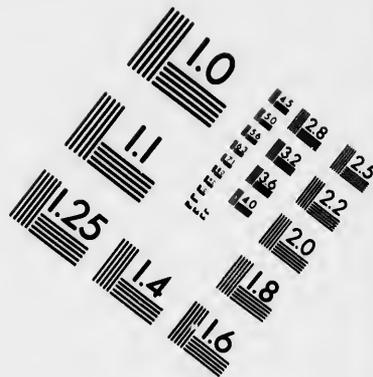
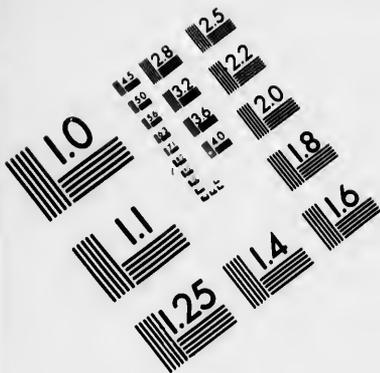
The figures are one and one-half spaces in height, except the 6, which extends two spaces above base line, and 7 and 9, which commence one and one half spaces above base line and finish one half space below. *Width.*—All the figures except 1 and 0 are about one space wide. 0 is one-half space wide.

All the figures receive a light shade.

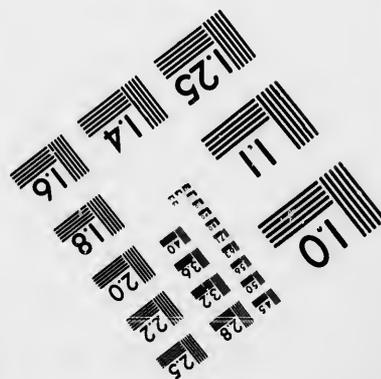
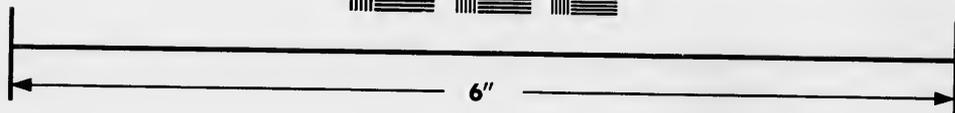
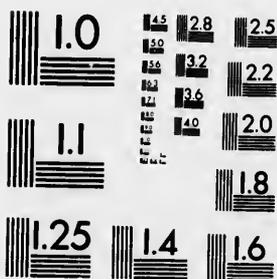
 THE FIGURE 1 is taken as a standard for the measurement of height or length. It consists simply of a straight line, on the regular slant, one space and one-half high,







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 THE FIGURE 2 begins a space and a half above the base line, and descends with right curve to half the height of the figure, ascends with left curve forming a small oval, then descends with shaded right curve, and is finished like the letter Q.

 THE FIGURE 3 begins like 2 ; but its head occupies one-third instead of half the figure. A small loop is formed, projecting a little to the left ; and it is finished with the shaded right curve and the left curve. The general form of the lower part is oval.

 THE FIGURE 4 begins one and one-half space high, with a slanting curved line to one-fourth of a space from the base-line ; then a horizontal curved line is projected one space to the right. The latter is crossed by a slight left curve one space high. The first line has a decreasing shade.

 THE FIGURE 5 is like 3, except that the top is a straight line instead of an inverted oval. It has also a small curve from the top of this upper straight line carried to the right. Its height is one space and a half.

 THE FIGURE 6 begins one half space above the other figures, with a slight left curve, extending to the base line, where it unites

with a right curve, drawn upward to one-half the height of the figure. It here unites with a second left curve, and terminates near the base line. The space between the first and second left curves is equal to one-third the width of the oval. This figure resembles the *Capital O*, the oval being somewhat narrower.

 THE FIGURE 7 begins about one space and a quarter in height with a short and slight right curve ; having a decreasing shade ; from the bottom of this starts a wave line ; and the figure is finished with the first element having an increasing shade extending half a space below the base-line.

 THE FIGURE 8 begins at the height of one space, with the right curve carried over to the left to the height of half a space, then a double curve shaded in the lower half, and is finished with a left curve crossing the double curve through the middle.

 THE FIGURE 9 consists of pointed oval, as in *a*, extending from one space and a third to a third of a space from the base-line ; and is finished with a straight line, having an increasing shade, to half a space below the base-line.

 THE *O* is a small direct pointed oval, made on the regular slant. Its width is one-third of its height.

COMBINATION.

In addition to the separate formation of letters, already treated, their union into words is a very important feature in giving instruction in penmanship. This should be gradually introduced in review exercises as the pupils proceed, and as some difficult combinations occur, it may be well to give them special attention.

All letters begin with either a *concave*, or a *convex* curve, while their terminating curves are uniformly concave. These terminating curves, while of the same form and nature, are not in the same *position*; some being attached to the top, and others to the bottom of the final body stroke. For instance, the *i*, *n*, etc., terminate from the base, while *o*, *v*, *b*, etc., terminate from the top.

Hence there are manifestly two contrary conditions to be harmonized in securing the union of letters possessing these differences.

There is obviously no difficulty in combining letters of the first type—those commencing with a concave curve—with each other, as *i*, *u*, *w*, etc., or with loop letters, as *l*, *b*, *h*, *k*, etc., for the initial curve of the succeeding letter harmonizes directly with the final curve of all of the others.

So, also, first type letters, following second type letters, are joined without change of motion; for instance, *nu*, *mu*, *iu*, etc,

But, when letters of the second type succeed those of the first or second, as *i* followed by *n*, or *n* followed by *m*, or the lower looped stems precede letters of the first type, as *j*, *y*, or *g*, before *i*, *u*, or *w*, the work of combination requires both attention and effort.

So, likewise, the letters *o*, *v*, *b*, *w*, and *r* final, ending horizontally at the top, can not readily be joined to letters starting from the bottom; while *f*, ending from the middle, requires special attention to combine with succeeding letters. To overcome these differences, certain governing principles must be applied as occasion demands. When the right curve at the end of a letter unites with a left curve at the beginning of one following, the curve is changed at the middle of the height, as when *n* follows *u*.

If the lower looped stems, which are generally finished with the left curve, are joined to letters which begin with the right curve, the latter supercedes the former from the crossing, as in *h* or *i* following *g*.

To write *e* after the level curve-finish of *b* or *o* the curve must be dropped half a space, and then

carried up with the down-slant to form the loop of *e*; which is, therefore, a little shortened for accommodation. In combinations like *or*, *os*, care must be taken to make the level curve very short, and not to carry it too high for the *r* and *s*. The curve must be made short, and the slant changed, when *t* or *p* follow this curve, as in *ot*, *op*. When *a* follows, the curve must be carried far enough forward to make the pointed projection of the oval.

The double letters *bb*, *ll*, *ff*, will require much care, in accordance with the instructions already laid down.

TOPICS.

Although the operations of writing are numerous the essential topics may be reduced to five, sometimes designated the FIVE'S.

They are arranged in the order of their importance

1. SIZE, which must be neither larger nor smaller than the copy.
2. SHAPE, which must be neither more nor less curved nor angular than the copy.

3. SLANT, which must be neither greater nor less than the copy.
4. SPACE, which must be neither wider nor narrower than the copy.
5. SHADE, which must be neither thicker nor thinner than the copy.

Each of these five essentials will afford us a *topic* for illustrating in a general way, how to teach and explain them to a class or individual.

1.—SIZE.

The pupil must first understand of what *size* consists; the name and application of its qualities, as *length*, *breadth*, etc. He can then readily comprehend the force of your criticism upon his work, and will shortly become sensitive to differences.

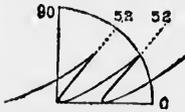
2. SHAPE.

He must know of what shape consists, and its qualities; also, how shape or form is produced—its importance in writing as affecting Legibility, Beauty, etc. Practice will then develop the ability to produce not only the forms of the copy, but his own mental conceptions.

3.—SLANT.

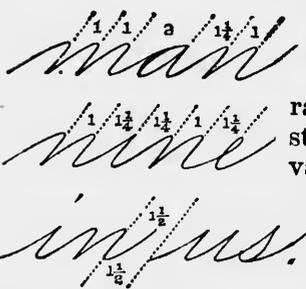
To comprehend the meaning of slant, he must

know the meaning of *perpendicular*, *horizontal*, etc., and its application to writing.



The slant best adapted to business writing is fifty-two degrees (52°) from the horizontal. Curves which connect straight lines in small letters called **CONNECTIVE CURVES**, are usually made on an angle of 30° . This is called the *Connective Slant*.

4. SPACE.



In combining letters so as to form words, it can not be expected that a rapid business penman will stop to calculate all the nice variations of lines and spaces between letters and words.

Many leading business writers are guided by one simple rule, namely : to make the space between the letters equal to the distance between the straight lines in the *n* or *u*, and between words twice this distance. For variation in spacing examine illustrations.

5.—SHADE.

Though shade is *least* in importance of all the

essentials, yet the beginner is almost certain to regard it as the *most*. Great care must be exercised, and it is as well to prohibit it altogether until the other essentials, size, shape, etc., are acquired. In teaching it, the pupils should be first required to examine their pens—learn the meaning and use of the “nibs” which form the point, how by pressing it they separate, and allow the ink to run down upon the paper, and the general law that the *size of the mark is directly in proportion to the pressure*, as well as size of point. Explain that the hole above the nibs acts as a reservoir for supplying the ink—and last and most important, that a *good pen* will make a mark the size of the point *without pressure*, and that in shading, both nibs must bear upon the paper equally.

PROBABLE FAULTS IN SHADING.—Beginning or terminating too abruptly ; shading every downward line, causing the writing to look heavy, and impeding rapidity of execution. The tendency in shading is toward a straight line ; hence, care must be taken in forming ovals, not to make them too narrow, or the shaded curve less than its opposite. The advantage of giving beginners light forms for models thus becomes apparent.

CREDIT MARKS.

In addition to the oral instructions given, and the corrections made during the writing exercise, it is well to examine the copy-books daily, and,

with a fine pencil, indicate the faults found in the different letters, and their elements, requiring the pupils, during the following lesson, to practice with a special view to their correction. Errors may occur in length, width, inclination, straight line, right curve, left curve, upper turn, lower turn, joinings, shading, and distance, and any or all of the lines may be too heavy. No system of instruction in writing is complete without a systematic and just plan for indicating the pupil's relative progress from page to page.

It is not essential that the precise nature of errors should be specified, since the pupil should be taught to exercise his own judgment, so that simply calling his attention to the place where a fault has occurred, will at once suggest its nature, and the correction.

MODEL LESSON.—LETTER U.

First make small *u* on the board, and call the attention of the class to the general form of the letter,—that it is like double *i* without the dots ; that it has sharp angles at top, and short

turns at base. From their previous drill, they easily recognize the different lines which compose the letter,—the three right curves, and the two straight lines, with the short turns at base. Tell them that these simple parts of the letter are elements. Fully illustrate the lines, pointing out that the right-curves extend from base to top; that the straight lines extend from top nearly to base; that the short bends or turns begin a little above, and end at base; that if the straight line should run clear to base, there would be no room left for the turn; that if the turn was left out, and the straight line carried to base, there would be a point, the same as at top. Then draw the main line with the short turn at base, united to the right-curve, and show them a compound part of the letter. This, tell them, is called the lower turn. Then illustrate, by means of longer straight lines, the slant of the main lines and that of the curves, and incite comparison. The points of connection at top are noted, and they are led to see how the right-curve and straight line form a sharp upper-angle; also that the short turn at base connects the straight line with the right curve.

“Now children” (erasing the letter), “can you tell me how to make small *u*?” “Yes,” unani-
mously. “Well, what is the first line?” All
answer, “A curved line.” “Like this?” making a
wrong curve. All hands are up in an instant, and
on enquiry, a universal “No” is responded. Here
you observe the dawn of criticism. The children

are all alive at the idea that they can criticise their teacher. "Why is it not right?" "It curves the wrong way." "How should it curve?" "To the right." "Oh! it is the right-curve, is it?"

"Yes." "Well, when I ask what the first line of *u* is, what should you say?" "The right curve." "All right; now we have started," making the right-curve on the board, not slanting rightly. All the hands go up again excitedly. "What is the matter now?" "It don't slant right." "Is this right?" making it the right slant. A satisfied "Yes." "What is the next line in *u*?" "A straight line." "Like this?" making it vertical. "No! it does not slant." "Then it must be a slanting straight line." "Yes." "Like this?" making it to coincide with the curved line, part way down. "No!" "Why is it not right now?" "It should not touch the other line." "At no place?" "Only at the top." "Then it must not slant like the curved line?" "No." "Is this right?" "Yes."

"Shall I carry the straight line clear to base?" "No." "Why not?" "Because you must leave room for the turn." "What is the next line?" All answer, "A turn." "Like this?" making it too broad. "No." "Tell me how it should be made." All answer, "It should turn shorter." "Is this right?" "It is." "Are you sure there is a turn at base?" "Yes." "Can you see the turn?" "We can." "What is a turn?" "A short bend in a letter." "Well, isn't the turn part of the next

line?" "No." "Why not, my young critics?" "Because the turn ends at base, and the next line begins at base." "If you should leave out the turn, and make the straight line as far as base, what would you have?" "A point." "I am glad you all understand the turn." "Where does the turn begin?" "A very little above the base-line." "Where does the turn end?" "Just at the base-line." "What is the next line little teachers?" "A right-curve." "Like this?" A general "No." "Why not?" "It don't slant right." "How should it slant?" "Like the first." "Then the last part of *u* is like the first?" An eager "Yes." "What lines slant alike in *u*?" "The straight lines have one slant, and the right curves have another." "What are the parts of small *u*?" "The right curve and first element twice." "How many kinds of lines are there in small *u*?" "Three." "Name them, in concert." "Straight line, lower turn, right curve." "What do you call these taken separately?" "Elements." "What are elements?" "The simplest parts of letters." "What do you call the straight line." "The first element." "What do you call the right curve?" "The second element." "What other letter is made up from the same parts as *u*?" "Small *i*." How does it differ from *u*?" It has the first element only once, and a dot."

Even the earliest practice on lines, elements, and compound forms can be made exceedingly interesting when the child sees that he is truly working on

a part of some letter. Real work delights children. Teach them how to build up letters from their primary parts, and you will have a class of little architects at work; first designing the letter in the mind, then trying with unskilled but pliant fingers to execute the plan.

REVIEWING EXERCISES.

The foregoing lessons are sufficient to illustrate the method of teaching a class of beginners in writing. The thirteen short letters form a natural and easy first course. They embrace half of the small alphabet, and include every variety of line used in the construction of the extended letters and capitals. The following copies, containing the thirteen short letters, may be used as review exercises after the pupils have learned to form these letters correctly: *ours, cane, mix, view.*

SPACING.

Next in order the loop letters should be mastered, and practice given upon short words combining

both long and short letters, attention also being given to spacing, and the details of joining the letters.

It will now be necessary to take into consideration the comparative height of letters. As there are short, partially extended, fully extended, and capital letters, there must be some definite scale of proportion if they are to be made respectively of uniform size.

If we draw four parallel, horizontal lines at equal distances apart so as to include three spaces, we shall have a scale for regulating the *height* of the various letters above the line on which they rest. By drawing two additional lines beneath these we shall secure two additional spaces for regulating the *depth* of the descending letters. Our space will thus require *six lines*, enclosing *five spaces* for measuring the full length of the longest letters.

HINTS TO TEACHERS.

To those teachers who distrust their own abilities, a few words of advice before closing, may not be inappropriate.

To understand a subject does not necessarily imply the power to impart a like understanding of that subject to others. So the ability to write does not necessarily imply the ability to teach writing; neither does it follow that a successful teacher of writing must of necessity be an expert penman, however desirable such an acquisition might be as an incentive to pupils—but he must be either an *expert teacher* or an *expert writer* or BOTH which is the climax of qualification.

The use of copy-books with engraved copies and printed instruction has made it not only possible but feasible for any intelligent and faithful teacher to conduct the writing exercises with good success. Of course, in this, as in any study, the more conversant the teacher is with his subject, its applications and unfoldings, the better. It will be of great service to him to be able to exemplify the lesson upon the blackboard, and especially to point out characteristic faults.

To aid Learners and Teachers who lack experience in the Art of Practical Penmanship, is the aim of these pages. Writing, of all subjects taught in the school, requires the greatest amount of tact, talent, patience, and perseverance as well as *time* on the part of the teacher to bring it to a definite and satisfactory condition.

Instruction should be of two kinds—General and Special.

GENERAL INSTRUCTION consists of all those general Rules, Principles, and Illustrations which can be imparted to the whole class at once, by the aid of the Blackboard, as effectually as to an individual. Herein lies the great power of the teacher to instruct large numbers; for all the general features of the lesson can be imparted by this means to a wholeschool as effectually as to a dozen. This advantage can only be obtained when the whole class write the same copy at the same time. Hence the great importance of the plan. To give this instruction forcibly will require a little previous practice in writing with chalk upon the Blackboard. There is a knack in blackboard writing which any intelligent person sufficiently desirous may readily acquire. The writer should be careful to stand directly in front of his work, and to keep pace with it by moving his body as rapidly as the line progresses. Let him be careful to keep his right shoulder directly opposite the crayon in its contact with the board. Let the crayon be held firmly in the hand, and the marks be positive, decided and smooth. It is usually necessary to re-touch the shaded parts of the line; and any deficiencies in form may be remedied by after-touching. Those who have charge of the writing classes will find the ability to write well upon the blackboard of the greatest possible aid in producing good results.

General Instruction should, if possible, be given immediately after opening the books. It is well however, to interrupt the class after writing a few moments, and direct attention to the important points of the copy, common errors creeping into the work, etc., as it is then most likely to be comprehended and assimilated by the pupils. Before beginning a new copy the whole, or most important part of it, should be written upon the Blackboard, and the attention of the entire class directed to it while you explain the lesson it is intended to convey, analyze the new or difficult letters, referring each to its proper class, and illustrating the manner of its formation, dwelling particularly upon its characteristic portion and anticipating the common errors pupils are likely to run into; the whole interspersed with frequent interrogations reviewing previous instruction.

No teacher who prizes success should allow the interest of the writing exercise to flag for one moment, for when the interest in any exercise is gone, all benefit is likewise gone. Life and energy should characterize the writing hour, and the teacher should throw into it extra exertion to relieve it from the monotony which is apt to characterize it.

SPECIAL INSTRUCTION.—Yet there still remains a most important part of the teacher's task to per-

form—that of examining into the *results* of the general instruction, and administering that advice and assistance required in each individual case.

Many teachers are at as great a loss to know *how to teach*, as the pupils are *how to write*, and the sight of such a teacher roving among listless pupils is a pitiful one indeed, but common to behold. In imparting special *instruction you should*:

1. See that every pupil is writing in the *right place*, copy, column, word, and if guide-lines are ruled as in Beatty's copy-books, on the *right lines*, spaces, etc.

2. See that the *pen* is held correctly and the *writing position* of the body, fingers, etc., is maintained by each pupil.

3. See that every pupil clearly comprehends *what is to be done*, and *how to do it* as directed. Experience will enable you to do all things at a glance, and administer the necessary instruction readily where needed.

It will thus be apparent that faithful, conscientious teachers will not allow their attention to be diverted from the writing, or to be divided between teaching and other subjects, such as writing up records, footing up registers, gossiping, etc.

The ruling in the copy book should be explained,

and the pupils should be instructed to fill the space with the letters, touching upper and lower lines.

This explanation will be required in using numbers 3, 4 and 5 of BEATTY'S SERIES OF HEADLINE COPY-BOOKS.

The copy should be written in columns, instead of from left to right. In writing the copy the first time, it will be well to name the lines, turns, and angular joinings, as they occur. After writing the first copy, the pupils should pause and criticise their own work, in regard to curves, turns, straight lines, angles, spaces, slant, height, and lightness of line. This will call their powers of discrimination into exercise, and render them quick to observe every fault. Having written an entire column, they should each be directed to make a slight pencil mark under the letter which the writer regards as the best.

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