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PALMER'S GUIDE . . .

♦ ————— TO ————— ♦

Business Writing

♦ ————— BY ————— ♦

A. N. PALMER,
Editor of the **WESTERN PENMAN.**



FOR THE USE OF ALL SCHOOLS, (PUBLIC AND PRIVATE,) WHERE THE UTILITARIAN IS MADE A
BASIS OF INSTRUCTION, AND FOR HOME LEARNERS.

CONTAINING COMPLETE INSTRUCTION IN THE MOST PRACTICAL AND POPULAR SYSTEM OF PEN-
MANSHIP NOW EXTANT.

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General Remarks.

In preparing this little treatise on "Muscular Movement Writing," the author has recognized the fact that there are scores of works on writing in which the most perfect copies may be found, (copies embodying the skill of the engraver really more than that of any penman,) and yet not one of these works contains a tangible method for developing Muscular Movement, the business world's recognized movement for writing. The fault underlying the various systems of copy books can be summed up in the fact that their authors are theorists, and have never tested their methods in the rush of business. Movement is the true foundation upon which to build, if a rapid, practical style of writing is desired, and, as the muscular is the only movement adapted to business writing, as well as the best movement for nearly every style of ornamental writing, we have attempted to explain it in the following pages so fully that no one need grope in darkness, and no one with the use of one eye and one hand need long be without a good hand-writing. The "muscular movement system" of writing is sweeping the country like wild-fire, and from every quarter we hear its praises sung with all the enthusiasm of which young America is capable. It is the only system that com-

bines legibility, rapidity and beauty, it is the only system adapted to the wants of the American people, and it is bound to be recognized everywhere and by everybody.

We know there are some who still cling to the fossilized theory that all that is necessary to make good writers of pupils is to place accurate copies before them, and to get them to study and practice such copies carefully. Such teaching never has been and never can be successful.

If this theory is correct, why is it that the public school pupils practice after the most accurate copies in copy books for nearly a dozen years without acquiring a practical hand?

A good penman who uses muscular movement as the foundation, will teach the average student to write a good, practical hand in six months. When we say practical, we mean a plain and rapid style, adapted to business purposes.

With these glaring facts staring them in the face, it seems strange that the people who pay taxes to support the public school system, can be satisfied to see their children graduate from the grammar or high school with honors, after a dozen or more years of hard study, without one of the most necessary of all accomplishments—a good, practical style of writing—when that branch might have been successfully mastered in a few months under proper instruction. Pupils in the lower grades of the grammar schools, as a rule, write much better than those of the higher grades and in the high schools. Many wonder why this is so, and yet the solution is very simple and plain. In the lower grades the pupils are allowed all the time they desire in which to write a line in the copy book, and the result is they learn to draw (not write) the letters with great precision. That this knowledge, without movement, is valueless is clearly demonstrated, when the pupils reach the place in their school life where rapid writing is imperative.

The results of this method of teaching penmanship are clearly shown in the accompanying cuts, the first one showing the writing of a bright boy two years after he began his school career, and the second showing the writing of the same boy years later when placed in a position requiring rapid writing. Had this young man been taught a light, sliding muscular movement as the foundation, with a reasonable amount of drill on the plainest business forms, he would have acquired a handsome and rapid business hand long before he reached the high school. The author hopes that all who have occasion to turn the pages of this little book will investigate thoroughly the merits of muscular movement as applied to writing, for he is reasonably certain that all who give it a fair and impartial trial will acknowledge it superior to all other movements.

Dear Sister Annie, Mi
teacher sais i am a going
to be the most handsomest
writer in this citie when i
am a man. I write a hole
line in my copy book every
day. write me a leter.
Your luvin bruthur.
Jimmy.

There is no philosophical line of thought whereby one can argue himself into a good handwriting. There are no occult powers of the mind, which, touched by a master will power, can be made to vibrate along the muscles of the arm like magic, guiding the hand safely through beautiful, but unknown forms. There is no subtle line of argument that will, when carefully adhered to, enable the recipient to become a good writer without that most necessary of all elements, persistent, personal effort.

To be sure, that wonderful, indivisible spiritual force, called the mind, must, through the impelling force of will power, direct and sustain the action of the muscles, and through them the directions of the pen, but the student who calmly folds his hands and argues to himself that learning to write is a matter of mind, not matter, of theory, not work, will find himself the most deluded of all modern self-styled thinkers.

The theorem to all is intelligent, assiduous work. It is the dogma of our faith, the watchword of those who have successfully threaded the labyrinthine paths in the past, and it ever must be the guiding star in this and future generations.

Dear Sister Annie; I hate to write; my thoughts go faster than I can make my pen travel, and the result is confusion.

You will remember that when a boy my teacher praised my ability to imitate the head-lines of the copy books and deluded ^{me} with the thought that I was destined to become a fine penman. I suppose the dear soul is still holding up the same chimerical picture to other good little boys. Bless her. I cannot bear to shatter her delusion and so I never write her.

I started to write you a letter, but I cannot do it to day, my hand aches so. I fear writers cramp, and must get a stenographer or writing machine.

Lovingly
James.

LESSONS IN MUSCULAR MOVEMENT BUSINESS WRITING

—BY—

A. M. Palmer.

NO. 1.

NOTE.—These lessons are in plan and purpose identical with those given in my classes from day to day in the Cedar Rapids Business College. They have been largely compiled from manuscript furnished by a stenographer, who made verbatim reports of my daily lessons to my classes. In this way many points of importance, brought to my notice through personal contact with students, have found their way into these lessons, which otherwise would have been omitted. Many practical suggestions in any line of teaching, are creations of impulse, and environment, suggested by the momentary reflection of the student's needs, and in this connection I have thought that, as the pupils who compose my daily classes have come from all points of the compass, and as they represent all conditions usually met in penmanship classes, that their daily chirographic diet will prove healthful to all who follow these lessons.

STUDY THE INSTRUCTIONS.

Good writing is now, always has been, and always will be the direct result of a process of development, and this process of development cannot be crowded into a few hours, days, or weeks. Good writing is brought about by careful study of cause and effect, critical examination of the forms given for practice, a proper application of a light elastic movement, and continuous, steady effort along the one line. It will be our earnest effort to make all of the steps in the course plain, easy of comprehension and by a natural process leading up to the higher order of development in the more advanced part of the course. It is of the utmost importance that the instructions and suggestions should be studied and acted upon; not spasmodically, but thoughtfully and continuously. In fact, the high lights of reason should be brought to bear upon the subject at all times and the dictates of judgment and reason should be followed.

WRITING MATERIALS.

Do not attempt to practice penmanship with poor materials. Good paper is the first essential; not little sheets of note paper, but foolscap and single sheets are preferable to those that are folded. Of course all will lay in a stock of Palmer's Business Pens, and the penholder should not be overlooked. Do not, we beg of you, attempt to use a metal tipped holder, or one that is a number of sizes too small for the hand. Buy a good straight holder, if you do not possess one, and do not hesitate to pay ten cents for it if that is the price. Our students all use the "Crown" penholder, manufactured by the Eagle Pencil Co., New York, a holder that retails at ten cents. There is no better made.

Under no circumstances attempt to execute business writing with an oblique holder. The oblique holder is all right in its place, and its place is in executing ornamental writing. For that purpose it has no equal.

Good ink is not the least important thing in the student's outfit. Thick muddy ink should be avoided as the plague. For business writing we prefer Levison's Blue Black Writing Fluid, manufactured by Levison & Blythe, St. Louis, Mo. Sanford's is also a good ink.

CLOTHING FOR RIGHT FOREARM.

As the movement we teach for writing is one in which the muscles of the right forearm play an important part, it is highly essential that the muscles of that arm should be so clothed (or unclothed) as to permit at all times unrestricted action. Many good writers consider this of sufficient importance to lead them, in winter, to cut off the heavy undersleeve at the elbow.



TOO HIGH.

will be recognized by all students.

In every writing class I have ever taught there have been certain things of the utmost importance, which, when once told, ought not to be told again; that is, there ought to be no necessity of repeating them, because they are of such vital importance that each student ought to remember them; and yet, I have never taught a class in which I have not been compelled to repeat over and over certain things that are of importance to beginners; those things which, if ignored on the start, must result in failure.

First. In regard to the general position at the desk in writing. There are certain rules which we must rigidly follow in order to succeed. We say to you, we want you to use the muscles of the arm, we want you to use these muscles freely and easily, not laboriously; we want you to use them from the shoulder. There are certain conditions under which you

HEIGHT OF TABLE OR DESK.

No one can write easily at a table so low that it is necessary to throw the entire body forward to reach the writing; and again it will be found fully as difficult to acquire a good movement at a table so high that when sitting in an upright position with the right forearm resting on the table, the shoulder is thrown upward out of its natural position.

We cannot give a definite rule in regard to the height of the table, as that depends entirely upon the size of the writer, but for a person of average height the top of the table should be at least thirty inches from the floor. The average distance in a direct line from the eye to the paper in reading or writing is about 12 or 14 inches; if the desk be a low one, the eye will naturally drop to within a certain distance of the paper, and the body is forced to assume an unhealthy attitude. On the other hand, by using a higher desk, the eye, in order to assume again its writing distance, is forced upward, the head is also raised, and the body is at once thrown into a natural position, enabling one to write for hours without fatigue.

If your desk is too low, as is often the case, regulate its height by using blocks of wood of the desired thickness to bring it up to correct height.

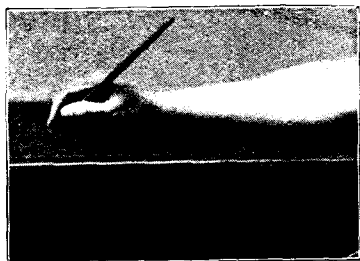
GENERAL POSITION AT DESK.

The following instructions regarding position were given in one of our daily writing classes and we trust their importance

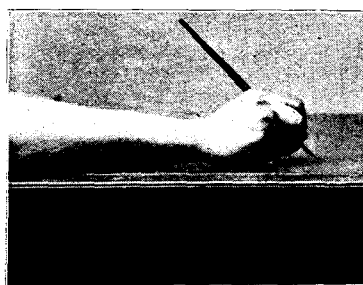
In the first exercise, where twenty downward strokes are made without lifting the pen, not less than ten completed exercises should be made to the minute, making 200 downward strokes to the minute. In exercise 2 eight completed exercises should be made to the minute assuming that twenty strokes to the right will be made to the minute. Making twenty revolutions in the same place, ten completed exercises to the minute will give a quick enough movement in exercise 3.

We will make a still further study of the body, arm and hand, as shown in the following illustrations:

NO. 5.



NO. 6.



NO. 7.



In numbers 5 and 6 note closely the position of the penholder in the hand, the bending of the fingers and the muscular rest. In number 7 study carefully the position of the elbow and particularly the distance between the right side and elbow.

Page after page and sheet after sheet should be filled with exercise 1, until the direct forward and backward movement can be executed with uniformity, freedom and ease. The same method of practice should be carried out with numbers 2 and 3.

Development in penmanship can only be secured through a series of repetitions, and those who are not willing to follow out the suggestions and instructions embodied in these lessons need not look for rapid improvement.

And now, we leave lesson 1 in your hands. It is the key to future progress: study it, assimilate it, apply it, and your future progress is assured. Glance over it superficially, avoid its details, neglect its personal application, shun its suggestions of hard work and it will prove valueless.

Under no circumstances take up the following lessons until you have mastered this one. It may require a day, it may require a week, and it may require a month, but stick to it until it is completely mastered.

LESSON NO. 2.

Is it necessary that we should repeat any of the preliminary instructions given in the preceding lesson? We believe that it is not necessary; we believe that those students who are thoughtful and earnest will overlook nothing, and those who are careless, half-hearted and indolent will ignore anything further we might add to what has already been said regarding position and its importance. We must, however, emphasize the importance of movement before attempting further progress. We desire that there should be no mistake regarding the muscular movement or its application, and with the belief firmly rooted, that success in learning to write an easy, graceful business hand is dependent upon the development of that movement, the trend of these lessons will be toward a complete mastery of muscular arm action.

Will you kindly undress your arm (remove all clothing from it) and drop it on the table or desk in a natural position, with the wrist nearly flat (see cut of bare arm); now move the hand forward and backward rapidly as far as you can without sliding the arm. The flesh on the arm, you will notice, is sufficiently yielding to enable you to move the hand a considerable distance, far enough, in fact, to produce very large capitals without any finger action (extending or contracting) or any other movement whatever. Now slide the hand along on the paper in the direction taken by the connected small m, using the same muscular action. Do you see how it works? Teachers can instruct their students to make this examination of the bared arm at their rooms, in order that they may understand the relation of muscle to movement.

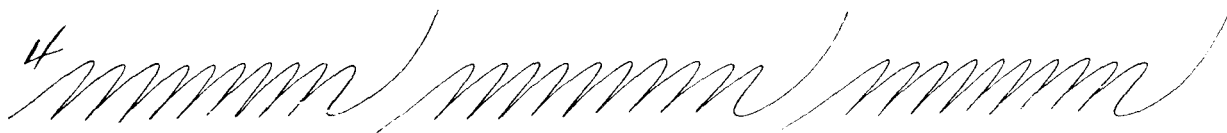
From this we are enabled to deduce the following definition.

The muscular movement, as applied to writing, is the movement of the muscles of the arm from the shoulder to the wrist, while keeping the fleshy portion of the arm just forward of the elbow stationary on the desk: the fingers, while not being held rigidly, remaining passive.

Do you thoroughly comprehend it? If not, read over the preceding instructions and explanations and experiment with that right arm of yours until you do. With the understanding that you do comprehend thoroughly the foregoing, we will pass on to the solid practice work which will characterize the following lessons:

With the lower left corner of the paper pointing to the center of the body; with the left hand at the upper left corner of the paper, with the right arm thrown well out from the side; with a right angle formed at the elbow of right arm; with the muscles of the right forearm just forward of the elbow resting naturally; with the wrist and side of the hand free

from the paper or desk, and with a general observance of the position of the right hand, as shown in preceding cuts, practice the following exercise with a light, elastic movement. The downward strokes should be made toward you, and the paper moved toward the left with the left hand after the first exercise has been completed, so that its relative position to the body and right arm may at all times be as nearly as possible the same. This exercise should be made large, occupying the full space between two ruled lines on the paper. There should be no shade, and the main objects at this stage of the work should be to develop freedom of movement and elasticity and lightness of stroke.



Not less than 150 downward strokes in this exercise should be made to the minute. This can be done easily if there is no finger action. Finger movement will not only retard the speed but will give the results a heavy, uneven appearance. Fill sheet after sheet of foolscap with this exercise, and do not stop until you are satisfied that you have caught the rhythm of motion.

Close this lesson by practicing a few minutes the exercises given in lesson 1.

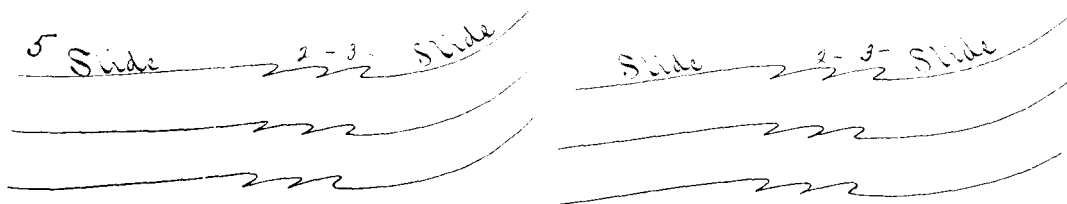
LESSON 3.

Practice according to instructions on each of the exercises given in lessons 1 and 2 three minutes, and if, at the expiration of that time you are not satisfied with the finished products, continue the practice until you are

COUNTING AS A MEANS OF REGULATING MOTION.

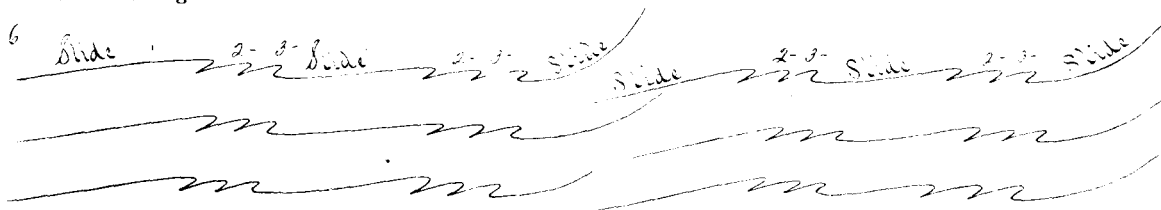
In writing, as in music, regularity of movement is an important factor. A jerky, spasmodic motion is to be avoided, and successful teachers of writing have found that some method of marking the time of making the parts of the letters is helpful. Some use a metronome, some a chalk box and a ruler; others use musical instruments, but we prefer that wonderful machine, the human voice, and a process of counting to fit the different parts of the letters.

In individual home practice the counting process is of as much value as in the school room. Hereafter, in these lessons, we will employ it in all movement drills.



The object sought in the above exercise is the development of the lateral movement and the focusing of that movement to the form of the small m, with uniformity. Try it: slide, two, three, slide: slide, two, three, slide; slide, two, three, slide: slide two, three, slide, etc.

Make 32 of these exercises to the minute. Shortening the slides, make two small m's without lifting the pen, as shown in the following exercise:



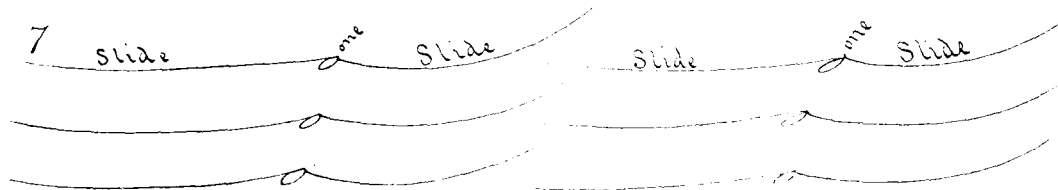
Make twelve lines, or twenty-four small m's in this exercise to the minute.

To the beginner in movement this lesson will furnish not only one, but many hours' practice, before the right quality of stroke can be applied. BE FAITHFUL.

LESSON 4.

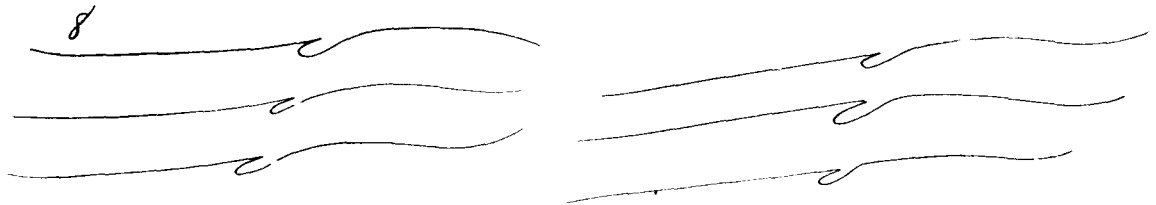
Again review the work of the preceding lessons, carefully and thoughtfully.

The small o should be closed at the top by bringing two curves together from opposite directions. As the finishing stroke in the small o and the beginning of the last slide form an acute angle at the top of the o, there must, of necessity, be a momentary checking of the motion at the top of the letter. Study the movement carefully as applied to this form.

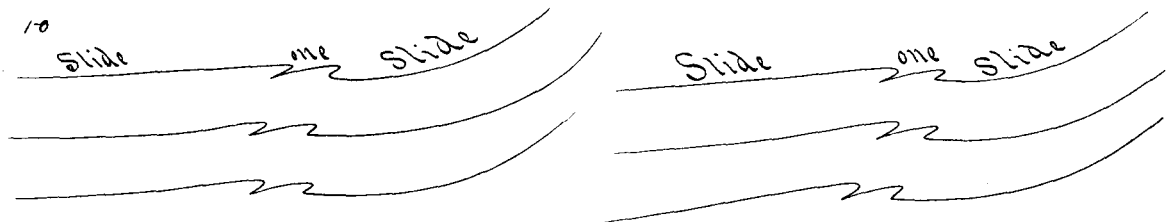
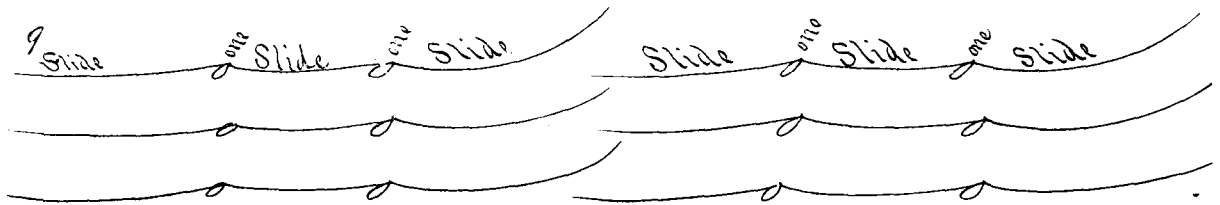


Unless there is a slight (very slight) checking of the motion in bringing the two parts of the letter together at the top the result will be something like the following, producing a form more nearly like the small v than small o.

ERROR TO BE AVOIDED,



This exercise should be at the rate of 44 to the minute.
Shorten the slides and make two letters without checking the motion, as shown in the following exercise.
Thirty-two of these exercises or sixty-four small o's to the minute is a fair rate of practice speed.



Nothing need be said in connection with above copy. It is before you, study it and practice it, continuing your practice until you are satisfied with the form of the letter and the slide.

If you have followed our instructions and have practiced on the sliding exercises carefully, the following copy will prove an easy one to subjugate.

Do not write less than twenty-two of these words to the minute.



To those who have been using a slow finger or combined movement, this may seem a very rapid motion. It is, however, none too rapid, and, although the letters may be too large and poorly formed, and although the spaces and slides may be irregular at first, do not become discouraged, but bring your will power into requisition and repeat the forms over and over, remembering that no one has ever become a fine writer without this constant repetition. The medicine may not be entirely pleasant to the taste, but believe us, it is very wholesome.

LESSON No. 5.

Reiteration may become monotonous, but in the light of a number of years' experience in teaching business writing, we feel the necessity of tincturing every lesson with the essence of muscular movement, knowing full well that every student who can be led to a mastery of a light, muscular movement will become a good business writer.

DIFFERENT KINDS OF MUSCULAR MOVEMENT.

Occasionally we meet a student who uses muscular movement in writing, and yet, so slowly, so laboriously and so heavily that it is of very little value in the execution of business writing. Such students usually write what might be termed "all over," every muscle being tense and every part of the body showing sympathy with the right arm through a series of spasmodic movements. It is the function of the right arm to perform the work of writing, and it will do its work easily and well if only permitted to. If the right arm is dropped lightly on the desk (naturally) with the elbow well out from the side and a turn formed at the elbow, a very slight effort will produce muscular action. Locate the propelling power back of the elbow and, mentally, placing yourself behind the elbow, push the hand over the paper until it glides easily.

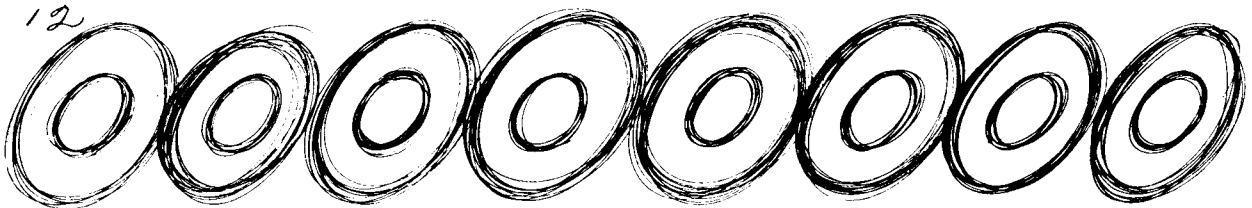
WHOLE ARM MOVEMENT.

The accompanying cut illustrates what, professionally, is known as whole-arm movement; a movement of which very little of good can be said. It is tiresome, erratic, unreliable and antagonistic to muscular movement. It is fast being relegated to the shadows of the past and soon will be with us as a memory only.

Since the abandonment of whole arm and finger movement and the almost general adoption of muscular movement, a generation of young penmen has sprung up, the equal of which was never known under the old regime, when whole arm and finger or combined movements were dominant. For a preliminary movement drill, a test of movement power and movement control, practice the following exercises according



The Whole Arm Movement Poise. It is a Monstrosity. Shun it, to given instructions.



Making ten revolutions in the same place for both the large and small ovals, there should be at the end of one minute, not less than nine of the large and the same number of the small exercise, 180 revolutions to the minute, allowing sufficient time for lifting the pen and carrying it from one exercise to another. Use will power, and while trying to develop elasticity of movement try also to gain a little better control of the motions of the pen with each stroke.



In the above exercise the position of the paper is the same for the flat as for the direct oval. After having practiced carefully on the foregoing exercises, the following will be very easy and restful.

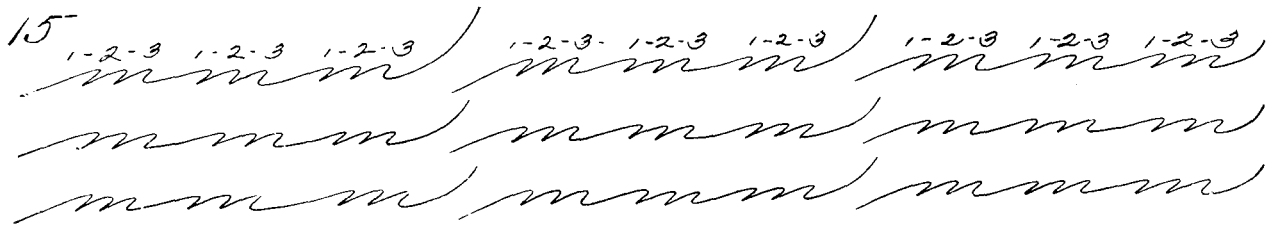


Count ten for each exercise.

Close the lesson by drilling a few minutes on each exercise given in lessons 3 and 4.

LESSON No. 6.

More repetition. Repeat the movement drills given in lesson 5, practicing but two or three minutes on each.



Uniformity in slant, space, size, width and height should mark the course of the pen in the above exercise. Count, as indicated by the figures above the letters: 1, 2, 3; 1, 2, 3; 1, 2, 3; or, 1, 2, 3, 4, 5, 6, 7, 8, 9.

In our regular drill work in class, we insist upon every pupil making from fifty-five to sixty small m's per minute at the start, and we increase the speed constantly. When you have practiced five minutes on this exercise, we think it is best to stop and study the form, and right here we wish to caution all against slighting this part of the work. It is important and is positively necessary to study carefully the forms if you wish to write beautifully as well as rapidly; and it is our belief, that movement, form and speed can all be acquired at the same time, if each is given its proportionate share of attention. Small m begins with a left curve, (left side of O); is rounded at top; any two of its parts come together in a point on the base line; the downward strokes are oblique straight lines; and the line following the completion of the letter is always a right turn.

PREPARATORY MOTIONS.

It is unnecessary to make a half dozen or more false motions with the pen in the air preparatory to making a letter on the paper, but the pen should be in motion when it strikes the paper in order to produce light, smooth forms, and hence each beginning letter should be preceded by a preparatory motion of the pen in the air. As an example, in practicing on the small m exercise as given above, the upward motion should start at a point a little below the starting point of the first m, and as the pen moves lightly upward in the air it should be brought to the paper without any checking of the motion, thus striking the form of the letter when in motion. This same rule should be applied, to a greater or less extent, (dependent upon the form made), in all capitals and the beginnings of any small letter beginning a word. Suppose, in crossing a field some cold day you espy, a short distance ahead of you, a glassy strip of ice which you desire to slide across on your feet. Do you walk to the edge of the ice and step upon its surface, expecting to be carried across? No; preparatory to the slide, you make a good run, expecting the momentum to carry you across the ice. This is the principle of applied preparatory motion that will produce smooth letters and develop muscular movement rapidly.

16



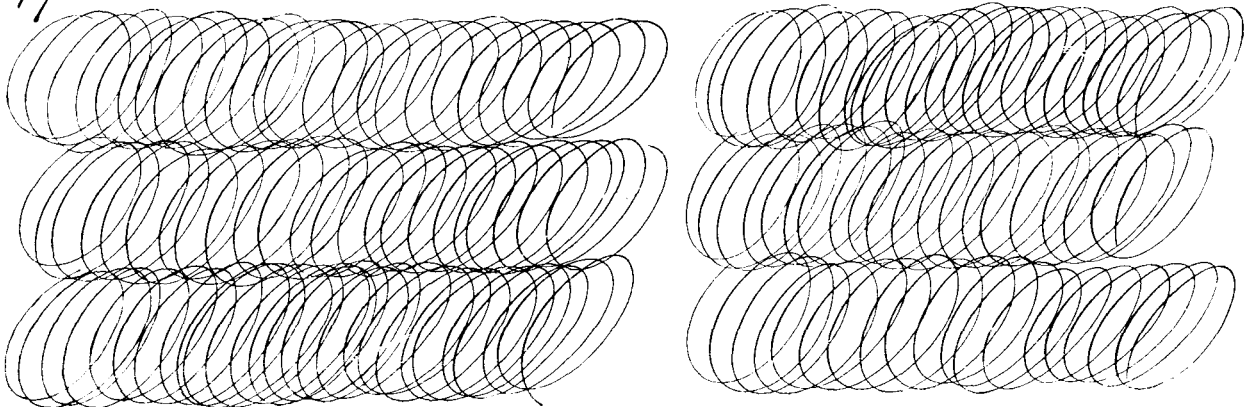
In this exercise move the pen once round over the space on the paper occupied by the first traced oval, and without checking the motion, bring the pen to the paper on the second downward stroke; make ten revolutions, lifting the pen from the paper on the tenth downward stroke, and lifting it without checking its motion, let it take a circular motion in the air below the base line, striking the first downward stroke of the capital O while in motion, leaving the paper on the last downward stroke while in motion and passing to the beginning stroke in the next form still in motion.

In fact, in this exercise the muscles of the arm and the pen should be in motion constantly, not being stopped between the exercises when the pen is in the air. Have we made it plain? The rate of speed in the exercise above given is 15 traced ovals of ten revolutions each and 15 capital O's to the minute. This is a good drill exercise to use any time when the movement becomes labored.

A proper application of the following exercise (the large oval motion) will produce many capital letters, such as are formed principally from the direct oval. Each downward stroke forms a capital O, and the aim should be to make the downward strokes quite close together; the ovals of equal curvature on each side and the slant the same as in the capital O when made singly.

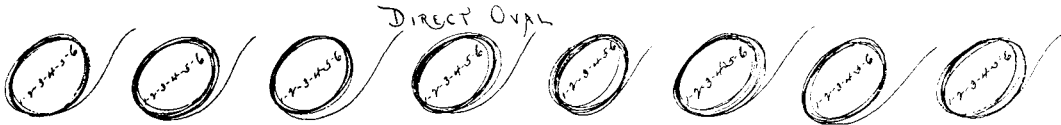
Making thirty downward strokes without lifting the pen, six of these exercises, or 180 downward strokes, should be made to the minute.

17



LESSON No. 7.

Do not forget anything that has been told you in the preceding lessons, and if you fail to understand all the explanations, study them carefully until you do. A perfect mastery of the beginning lessons is of vital importance.



Before attempting the above exercise we will ask our pupils to adjust all the machinery, studying carefully the position throughout, and before taking ink we will go through the motions used in the exercise with the pen moving in the air just above the paper.

A count of six will facilitate regulating motion, making six revolutions in the same place. If the muscles of the arm move easily, we will try the exercise with ink, bringing the pen down gradually to the paper while in motion, and without checking the speed. Not less than twenty-two of these completed exercises (132 revolutions) should be made to the minute. The exercises given for practice were photo-engraved from copy executed at a higher rate of speed.



After five to ten minutes practice on the first copy given if the muscles move easily we will change to the reverse traced oval as shown above. The time and count should be the same as in the direct oval.



Do you see the figures one and two in the above exercise? They are a very important part of this exercise. You are to make one capital O in a count of one-two, and then with the same count are to make one a little to the right in the air in the same count, keeping the pen about an eighth of an inch above the paper. You are to continue this exercise for from five to fifteen minutes depending upon the time necessary to secure a light motion.

In practicing these exercises for the development of movement, the pen should be in motion all the time, even, between the letters. In other words strike the beginning strokes in the letters while the pen is in motion, and when a letter is finished, lift the pen from the paper without checking the motion.



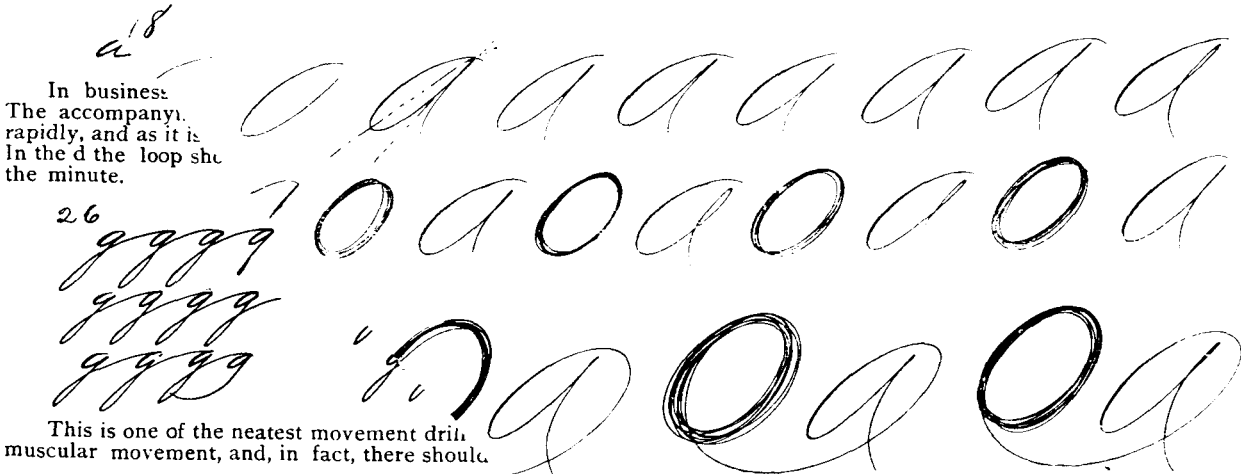
Practice the above exercise in the manner just explained; making one capital for every count of two. This copy was written at the rate of seventy capitals to the minute; not a high rate of speed, but fast enough for practice on the start.

Examine all of the capital O's you have made and see how many good ones you can find. If out of every hundred made you find one good one you have done well, but if you can find no good ones you have no reason to be discouraged.

OVAL MOTION APPLIED TO CAPITALS.

Study each part of every letter carefully before attempting to make it. Make comparisons as regards width, height, slant and general proportions.

Make the traced oval with a light motion, from six to ten revolutions, and then, lifting the pen on the last downward stroke while in motion, continue the circular motion below the base and strike the first part of capital A with the pen still in motion. In a word, the proper application of the oval motion will produce a good capital A, at a fair rate of speed.



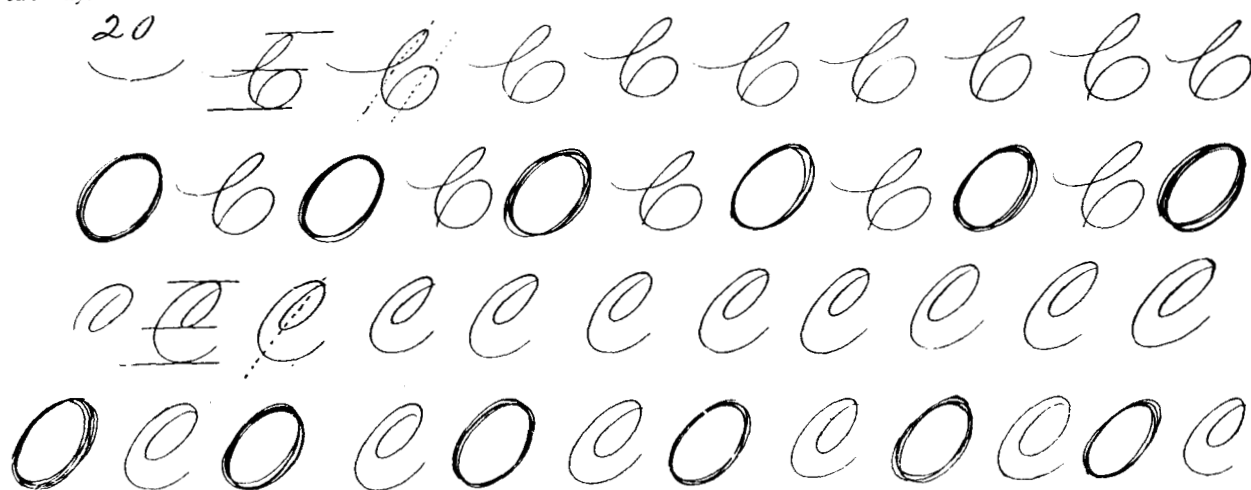
In business.
The accompanying
rapidly, and as it is
In the d the loop sho
the minute.

This is one of the neatest movement drill,
muscular movement, and, in fact, there should

Let the pen remain on the paper between the oval drill and capital A, as shown above. Use a light, elastic motion; do not use any shade, and bear in mind that every stroke of the pen should have some bearing upon some form; that there should be no false motions, but that every motion made should be in the direct line of development.

Again precede practice by study of the capital C, as here given. Note particularly that the letter is not started from the base, but begins with a horizontal right curve, beginning about one-half the distance from the base to the top of the letter, again that the finishing oval is brought round to the base line as a finishing point. Again we say, study; study intelligently and faithfully.

Essentially the same instructions will apply to the execution of the capital C drills as to the traced oval and capital A exercise. Do not lose sight of the fact that all of these exercises are given, not only to train the muscles, but to train the eye. If you have patiently and persistently followed the course so far and are not able to make the exercises and words with uniformity, do not be discouraged. The first step is to acquire a light, elastic movement, and while the letters at first may appear very irregular, and the movement may be erratic, there is no cause for discouragement. You are treading the path traversed by many before you, and while it may seem dreary at times, success is plainly written all along the way.



LESSON No. 8.

We desire all to keep in mind the fact that hap-hazard practice can never lead to satisfactory results, and we consider such practice pernicious in the extreme. We never allow our pupils to deviate in the least from our plan of program, although many of them would, if allowed to follow out their own inclinations, practice on all the movement exercises they had ever seen, work up a few combinations, make a bird or two and wind up with a set of nice, irregular capitals, all during the time occupied by one lesson.

Such practice not only leads to unsatisfactory results in penmanship, but develops a habit of doing everything in the same careless, slipshod manner. We cannot caution teachers and pupils too strongly against this demoralizing habit of scribbling. Every stroke of the pen should be made with some definite object in view.

It might not be a bad plan to compare your position in writing with those given in the first lesson. Are you sure that you are making no mistakes in this direction? We cannot emphasize too strongly the necessity of following strictly the rules and suggestions in regard to position given in the first lessons.



The object sought in the exercise given above is not simply to connect two small m's, but to develop a light, elastic motion, freedom in the use of the muscles and accuracy in the application of movement.

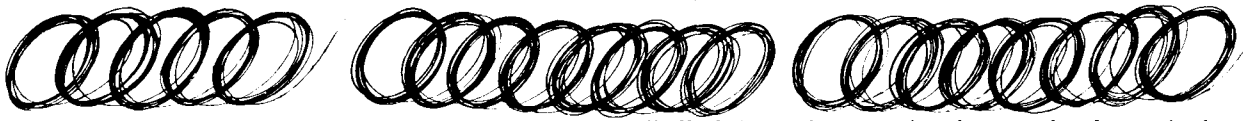
Study closely the general directions of the compound sweep connecting the small m's. There should be no shade in any part of the exercise. About sixteen of the minute; not less. Regularity of motion may be facilitated by counting, as indicated. The speed in the following copies is 15 words to the minute. Write at least two pages. regards speed, there is no preference between the two capitals; one can be made be adopted is, thus, only a matter of taste or adaptability. We advise beginner

^{2 D}
Ammon Ammon Ammon

Common Common Common

Common Common Common

7.



)

7













1-2-3-4-5-6-7-8-
 aaaaaa aaaaaa aaaaaa aaaaaa
 aaaaaa aaaaaa aaaaaa aaaaaa
 aaaaaa aaaaaa aaaaaa aaaaaa

on-
ro-
er-
pi-

25 ¹⁻² ¹⁻² ¹⁻² ¹⁻² ¹⁻² ¹⁻² ³⁻⁴ ⁵⁻⁶ ⁷⁻⁸
 dddd dddd dddd dddd
 dddd dddd dddd dddd
 dddd dddd dddd dddd

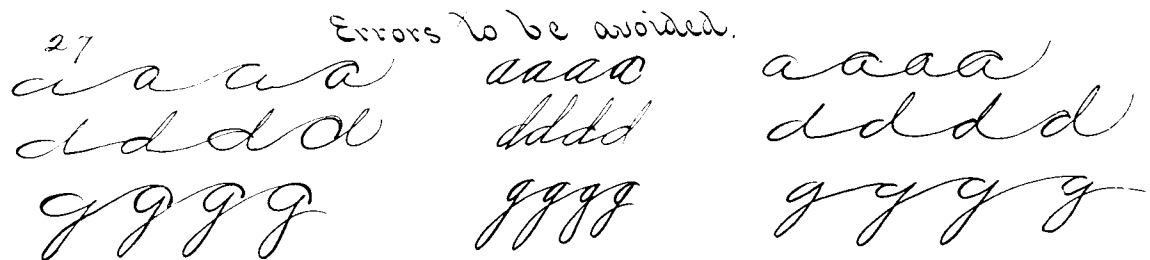
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26

2

exercise. Guard against spasmodic motions. Perhaps you are not sitting in a good position, and the muscles of the arm are so cramped as to make it impossible to use a free movement. Do not stand in your own light by neglecting those essentials of position thoroughly treated in our first lessons. Making the g in groups of four, fourteen groups should be made to the minute. The loop to the g should extend about four spaces below the base line, taking as a basis of one space the height of the upper part of the small m.



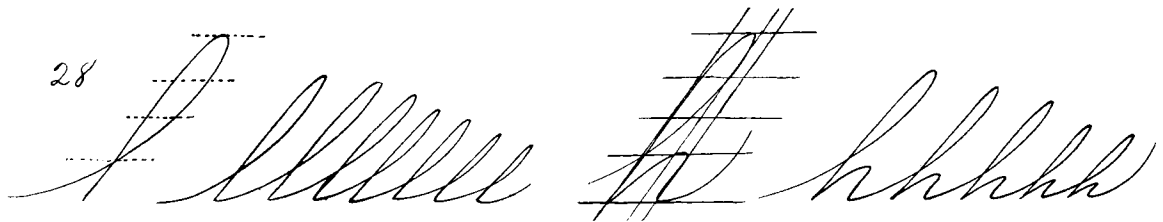
A study of the above and a comparison with the better forms may prove beneficial to all, and surely will to many. The mistakes shown are those that are most commonly made by beginners. Strenuous, continuous effort, backed by poorly conceived ideas of form, will not bring satisfactory results. Bear this in mind and let study and practice go hand in hand.

There is enough in this lesson for a couple of hours, work. Do not slight any part of it.

LESSON NO. 10.

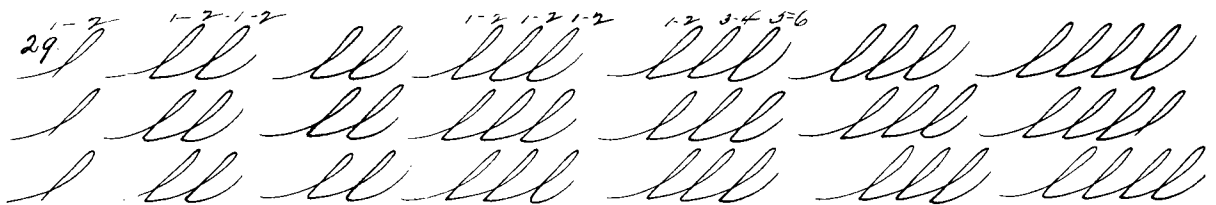


This is a combination of the extended capital O and the traced oval exercises. Study it. The pen is not lifted from beginning to the finishing stroke. The length of time to practice this exercise will depend upon the individual needs of each student.



The above are for study and not especially for practice, although they might be practiced with advantage, no doubt. The small l is the basis of the small h, b, k and is the upper part of the small f, hence its importance makes it almost imperative that it shall be mastered during the first few lessons of a course. What detracts more from a page of otherwise good writing than poorly formed loops, standing, as they do, as sentinels above the other letters?

In the style of writing we are giving in these lessons one-sixteenth of an inch has been adopted as the standard of measurement for the one space or minimum letters. However, as the eye is the only gauge that has been used in regulating their height, they may vary a trifle from this standard, at all times. Taking, then, one-sixteenth of an inch as the height of the minimum letters, the small l may be made four spaces high. Relatively, this makes a very neat style of business writing and since being advocated by us some years ago, has been largely adopted.



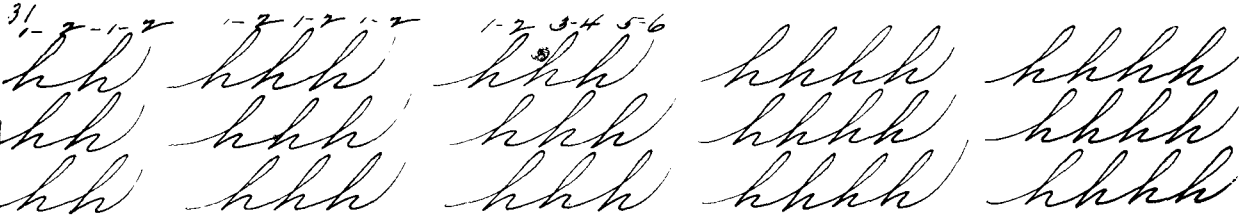
Slide forward on the third and fourth fingers as the loop is formed, and draw the hand straight on main slant to base line. Do not keep the fingers rigid, and if there is a very slight extension and contraction of the fingers holding the pen as the turn is made at top, no harm will be done. In fact, such a motion, if *very slight*, may be beneficial, but there is always danger of using too much of such action on the loops, and thus falling into the habit of using finger movement. Count one, two, for every l made. Make at least 50 small l's to the minute where two are joined, and, applying the same speed, more, of course, may be made when the pen is not lifted so often.

50

Errors to be avoided



The slant of the loop is dependent very largely upon the curve of the first stroke; if the first stroke is too straight it is too much, and if curved too much it assumes more of a vertical or back-hand appearance than is desired. Have you made any of the mistakes shown above?



Another splendid movement drill. If you studied critically the enlarged form of the small h, as shown in copy 28 you know all about this form; the comparative slant of each line; the relative height of the different parts and the width of the one space part, you should have a mental photograph of the letters constantly before you.

32

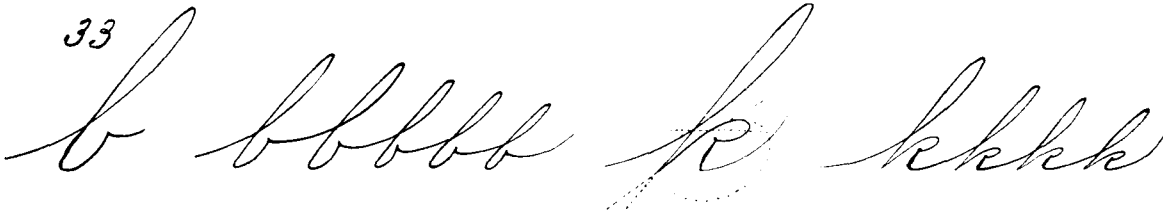
Errors to be avoided



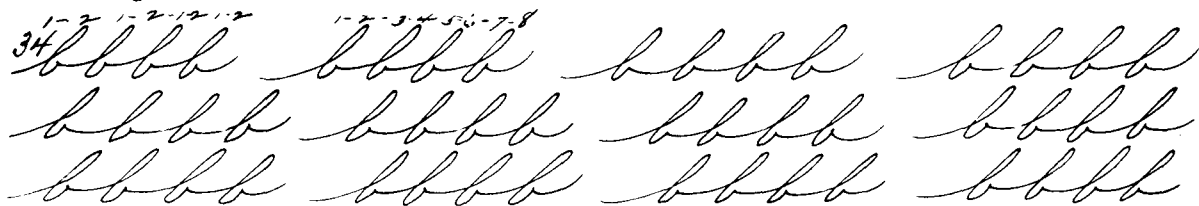
Have you made any of the mistakes shown above? Compare the results of your labor with the above forms.

Now compare with the better forms. Note the curve of first stroke, length of loop, crossing of loop; width of last part, curve and slant of the strokes separate from their connections. In fact, study with minute closeness every stroke and its connections. Such study, coupled with intelligent practice, will lead to the most satisfactory results.

33



Small b finishes one space above the base line; width of lower part equal to loop through widest point. In making a number of the letters connectedly, note particularly the fact that the connective strokes must curve downward in order to permit the crossing of the loop one space above the base. The last part of the small k is a little higher than last part of b. Did you notice that? Careful study of the enlarged form given above will enable you to practice intelligently in the following:



The foregoing forms should be made at about the following rate of speed: Where they are made in groups of 4, small h 72 to 84 to the minute, b 80 to 92 to the minute, and k 52 to 60 to the minute. The copies from which you are asked to practice were executed at the rate of speed at which you are instructed to make them. Advanced pupils, who have thoroughly mastered the muscular movement, can, of course, make the letters well at a higher rate of speed.

35

Errors to be avoided



LESSON No. 11.

Movement drills are repeated forms, and hence any letter, when repeated a number of times, becomes a movement drill. In beginning this lesson use some movement exercise that will develop and regulate that form in which you are most deficient. If you find yourself making your small m's, n's, a's and other letters of that class too close together and too high, practice on such exercises as were given in lesson 3 where long slides are used to accustom the hand to sliding close to the base. If, on the other hand, you find that you already have too much of that movement, practice more compact drills.

1-2-3-4-1-2-3-4
 36 *kk kkk kkk kkk kkkk*
kk kkk kkk kkk kkk
kk kkk kkk kkk kkk

Errors to be avoided

37 *kkk kkk kkk kkk*

Again, if you find your movement halting, erratic, heavy or too cramped, drill on the large oval forms given in lessons 5 and 6.

LESSON 12.

Let the work of this lesson be a complete review of the former eleven lessons, practicing a few minutes on each exercise and word given.

LESSON 13.

We take the ground, in arranging material for this course, that there will be intervals of rest between the lessons. Assuming this to be the case, some movement drill should precede every lesson. We reiterate this statement because of the tendency of students generally to spring at once to the words or sentences without any assurance that they possess the movement requisite to the execution of the copies given.

Drill from five to fifteen minutes on some of the light exercises given in previous lessons, depending upon your needs. The copies of this lesson are, in themselves, excellent movement drills, and no less attention should be given to the movement and its application than to the forms of the letters.

38 *all all all all all all*

After writing a half dozen lines of this copy study the appearance of your work critically, particularly the length of the loops, crossing of the loops, slant and the general resemblance of one loop to its companions. Do not crowd two letters close together and make two others far apart. Use no shade and carry the pen as lightly as possible.

Do not write less than thirty words to the minute, increasing that speed as you acquire perfect command of the hand.

39 *all all all all all*

Keep right on; fill page after page if necessary. Do not permit yourself to become discouraged and do not be satisfied until you can see positive progress in your work. Compare your work with the copy frequently. Look at it from every direction, and do not be satisfied with small things.

40 *ball ball ball ball*

Not less than twenty words to the minute. Do not close the small b one space above the base, and avoid the common errors pointed out in preceding lessons. Make all the loops the same height, and adhere to that rule in all your work.

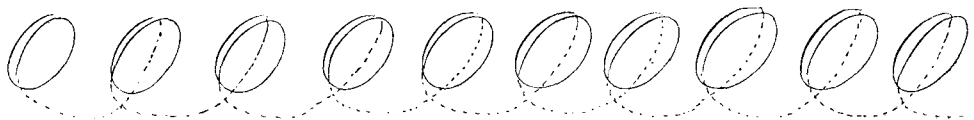
41 *Ball Ball Ball Ball*

Take a mental photograph of this copy; fill your mind with it to the exclusion of everything else. The capital B begins with a downward stroke, which is simply a guide line for slant, and is really no essential part of the letter.

Are you thinking; are you studying; have you noted the contour of the letter at the top; have you fixed the location of the center loop firmly in your mind; have you noticed the slant of the ovals forming the last part of the B, and in word, have you made a mental photograph?

Speed: From eighteen to twenty-two a minute.

LESSON 14.



The dotted lines show the direction the pen should take (in the air) between the letters.

⁴² call call call call call call

Write from twenty to twenty-four of these words a minute. Make frequent comparisons with the copy after having written a few lines. Study and practice should go hand in hand.

⁴³ Call Call Call Call Call

Select one type of capital C, and adhere to that style until you can make it well.

The second form will recommend itself to many from the fact that the finishing stroke gives a convenient joining when the capital is followed by small letters. As regards speed there is no essential difference between the two forms.

⁴⁴ doll doll doll doll doll doll

In business writing time-saving habits should be acquired, and superfluous lines should be omitted. Whenever the small letters a, c, d, o and g begin words it will be a saving of time to omit the usual initial stroke starting on or a little below the base line, beginning at once on the direct form of the letter.

⁴⁵ Doll Doll Doll Doll Doll

The last stroke in the capital D could be continued, making a direct connective stroke between the capital and small letters and thus writing the entire word without lifting the pen. It may prove advantageous to practice a few minutes on the capital D, before taking up the small letters, and this may prove true in the other copies given.

LESSON 15.

Are you giving the attention you ought to the general position? When we say position we contemplate not only the hand, fingers, wrist and arm, but the feet, body, and head.

Those who are not under the personal instruction of a teacher must bear constantly in mind that they are more likely to settle back into bad habits, acquired through years of constant use, than to form new and better habits.

It may, and no doubt will, require constant effort to tear yourself away from the old habits of cramping the hand, of crowding forward onto the right arm, of resting on the wrist, of throwing the arm back until an acute angle is formed at the elbow, instead of forward, thereby forming a right angle.

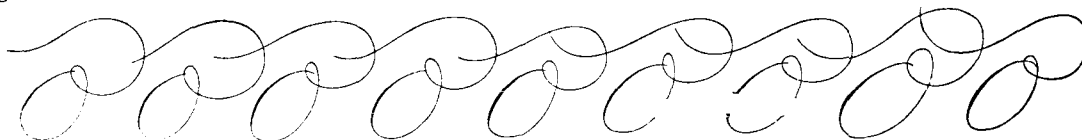
It is a fact—one that will bear repeating—that it is folly to attempt to use muscular movement unless the conditions are favorable. By conditions, are meant clothing of right arm, height of desk, position of body, arm, fingers and wrist. A failure to comply with one condition will result in partial, if not complete failure. Cause and effect must go hand in hand in this work. If the effect is not desirable study the cause.



The above capitals with the finishing ovals are given simply as a movement exercise. We do not recommend the last curve for a business capital.

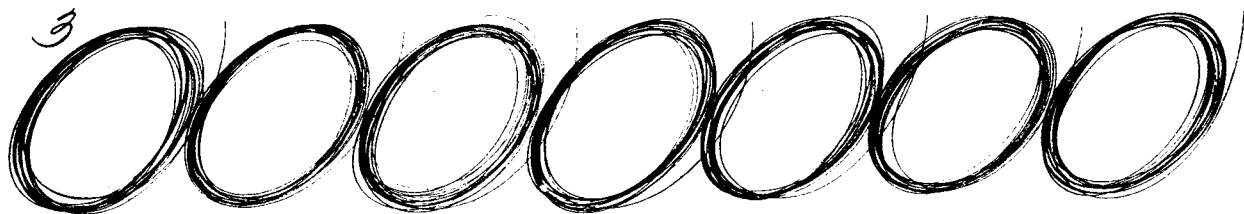


Here is an excellent test of your ability to control the movement. The object sought is to bring the beginning and ending strokes of the capital O together at the top; the O having equal curvature on both sides. Try to make both strokes very light.



Here is another exercise that is given simply for the development of movement.

Don't be timid, but strike out boldly with a light swinging movement, and cover two or three sheets with the exercises before stopping. Leaving off the last curve this letter will make a good business style.



As a test of your movement make a few lines of the above copy, twenty revolutions in a place and ten completed exercises, or two hundred revolutions to the minute. Practice exercise seventeen, in lesson five, as a test of movement power and accuracy of application. Follow the instructions explicitly given in connection with the exercise. Now tone down the movement with steady practice on exercise fifteen.



In general contour small e and small l are alike. Thirty of these words should be written to the minute.



Twenty words to the minute, not less; possibly more. Dissect the capital E. Note the height, width, slant and relative proportions of the several parts.

Give earnest attention to the capital E; practice it by itself, repeating the form over and over until the form produced shows a decided improvement. In class work we count for the E (first form) as follows: dot, two, three; dot, two, three, etc. Make about forty of the first form to the minute.



Muscular movement, and a light stroke in making this letter, bear in mind. It merits your careful study and practice. Fill at least one page before leaving it. You may be able to make the f with a slow, drawing finger movement as accurately as the copy, but how do they look when you make four connected at the rate of twenty exercises or eighty letters to the minute; try it and see.



Write from eighteen to twenty-two of the word fall to the minute. No shade; a very light and elastic movement.



Angular turns, being made with full stops, are necessarily slower than oval turns; hence, the third form of the capital F can be made at a higher rate of speed than either of the other forms. We, however, favor the first form given, presenting, as it does, a more finished appearance. Select your favorite form and practice it assiduously.

LESSON 16.

Do not neglect the Movement Drills.



A fair practicing speed for this copy is four lines to the minute. At this rate there is ample time to make excellent forms, and to improve constantly.



In business writing we favor the third form of the capital, giving as it does, a connective line for the small letetrs following.

The beginning stroke in the capital G should be identical with the first stroke in the small l, and other loops; a full right curve; the loop in the G, should cross in the center of the letter, from base to top.

In practicing penmanship we advise constant repetition, and from the copies given in this lesson our students will see that we are making a literal application of that advice.

Each line of copies should be practiced until there is a noticeable improvement in the movement and its application, as shown in the better forms as well as in increased speed.

Keep back from the desk. Rest only the weight of the right arm on the desk. Carry the pen as lightly as possible.

53 *hill hill hill hill hill*

Make this a movement drill and see how much lighter and quicker good forms can be made at the bottom than at the top of the page.

54 *Hill Hill Hill Hill Hill*

Write from twenty to twenty-four of the word hill, beginning with the small h, and when using the capital about sixteen.

LESSON 17.

As we stated in the first lesson of this course, these lessons are, in arrangement and essential details, very nearly the same as are given from day to day in our classes in the Cedar Rapids Business College.

The entire aim is to methodically present a course of lessons in plain business writing that will bring about results, and while we have entered into details regarding the movement, its application and the speed at which it should be applied, we have tried to steer clear of mere theorizing. We are telling you how to practice and presenting models from which to practice; that is all; you must do the rest; you must study, study, practice, practice, and study and practice must be continuous and regular, moving along side by side.

ATTENTION, CLASS! WRITING POSITION.

Practice traced oval exercise 14, five minutes; light strokes; no shade; quick motion; make from ten to twenty revolutions in a place, and to insure regularity of motion; count for each oval.

14

55 *ill ill ill ill ill*

The word ill, beginning with a small letter and with the small i dotted each time, should be practiced at not less than 28 words to the minute, and when the capital I is used, from 22 to 26, using first form, and from 26 to 30, using second form, with connective stroke between the capital and first l.

56 *Ill Ill Ill Ill Ill*

Use care in spacing between the letters; hold the paper well in front of the eyes and in such a position at all times as will enable the downward strokes to be made toward the central portion between the eyes. Did you notice that the capital I crosses one space above the base? It does. Did you notice in the first form that the upper part was about one-half the width of the lower part? It is.

QUESTIONS FOR YOU TO ANSWER.

Are you following the instructions relating to position given in the first lessons of this course?

Are you holding the body, arm, wrist, fingers and hand in positions that will encourage the use of a light movement?

Are you practicing steadily and faithfully or spasmodically, half-heartedly and impatiently?

LESSON 18.

In beginning this lesson use as movement drills exercises 13, 15, 16, 17 and 19, practicing each exercise from three to five minutes, depending upon your needs.

⁵⁷ jell jell jell jell jell

There can be no objection to the use of the loop e. if you find it easier than the style here given, use it. Try to cross the loop to the j on the base line, and maintain equal spaces between the letters.

A good practicing speed in the word beginning with the small j is twenty words to the minute. Fill at least one sheet of foolscap with the word beginning with the small j before passing to the following copy:

⁵⁸ Jell Jell Jell Jell Jell Jell

Should you experience trouble in making the capital J, drill on that letter separate from the small letters. It is generally conceded that a capital J one space longer above than below the base, and with the upper part at least double the width of the lower, presents a more pleasing appearance than one in which the lower part is longer and wider in proportion. In the above forms it will be noticed that the upper part of each letter is considerably more than double the width of the lower part. We have seen many excellent J's in which the lower part was considerably wider in proportion; hence, we say, use your judgment in determining the exact width you will make the parts of the J. In practicing the capital J by itself make not less than fifty-five to the minute, and in starting the letter be sure that the pen is at a point below the base line and is moving upward before striking the paper. In this way the habit of starting the J with a downward instead of an upward stroke will be overcome.

LESSON 19.

Test your skill on some movement drills and then write the following word at the rate of from sixteen to twenty words to the minute, including the dotting of small i:

⁵⁹ kill kill kill kill

It will be doing yourself a great favor if you will study closely and carefully the formation of each line composing the capital K; the comparative length and joinings of the strokes and the width of the different parts.

⁶⁰ Kill Kill Kill Kill Kill

Practice the capital K by itself for not less than 15 minutes, and longer if necessary, making thirty or more to the minute. Write the word at the rate of about sixteen to the minute.

LESSON 20.

Do not neglect the Movement Drills.

⁶¹ Lull Lull Lull Lull Lull

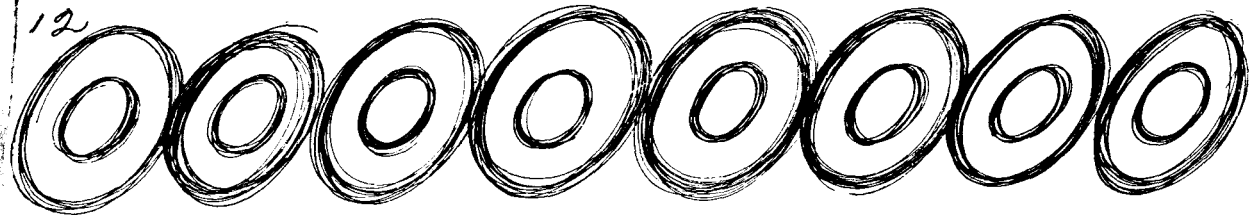
Length of upper loop of L one-half entire length of letter; lower loop flat on base; *note particularly* that first stroke does not begin on base line, but at a point very nearly opposite the crossing of the upper loop, and that this beginning stroke is a horizontal right curve. Again, follow the trend of the main downward stroke and take note of the curve of that line. A straight line might be made for that stroke without making the letter illegible, but it would not present a very pleasing appearance to an artistic eye.

⁶² Mill Mill Mill Mill Mill

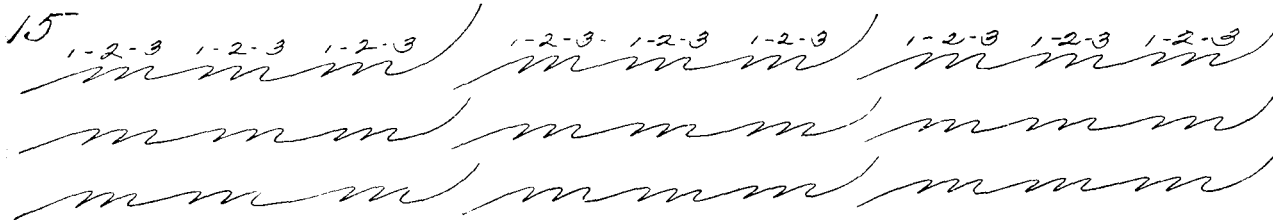
In making a capital M at a high or business rate of speed, the loop, as given in the first part, will frequently merge into a dot. A careful comparison of the parts of the M will show that after the first stroke each succeeding part is shortened; not very much, but a little. The capital M is, in itself a splendid movement drill when practiced continuously. Take as a model the third M given in the above line and practice it for fifteen minutes, with a light swinging movement, counting 1, 2, 3, 4 for each letter, and making forty to the minute. The word Mill should be written from sixteen to twenty to the minute.

LESSON 21.

Expand your muscles on the following exercise. Make ten revolutions without checking the motion.



Make the large oval first. The change from the large to the small form is admirable as a developing and controlling drill. No lagging, but a light, quick motion always. Five minutes drill on the following exercise. Count 1, 2, 3 for each small m; use a very light and uniform motion and make about twenty groups or sixty letters to the minute.



Make at least one page of the capital N by itself before writing the word. Compare your work frequently with the copy.



LESSON 22.

The connected small p of the following form cannot be excelled as a movement drill.

POINTS TO BE NOTED.—The small p begins with a right curve; it is the same height above base as small t; the loop below base is one space shorter than the loops to the small y and g; while the loops in y and g cross on base line, the loop in p crosses one-half space above base. Close up the last part on the base.



When four letters are connected, sixteen groups (64 connected letters) should be made to the minute.

The word pull, beginning with a small letter, should be written at the rate of eighteen or twenty to the minute.



The initial stroke starting on the base line for the beginning of capital P is not an essential part of the letter as far as appearance goes, but by repeated tests with different classes of pupils we have reached the conclusion that this initial stroke is of assistance to the average pupil in mastering and retaining the form of the letter.

Study, by comparison, the different parts of the letter, and make at least one page as a movement drill before writing the word. Make the capital at the rate of from forty-five to fifty to the minute.



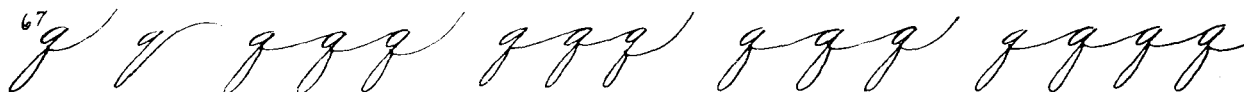
LESSON 23.

In each preceding lesson in our course much of a cautionary nature regarding the development and use of the movement has been said; so much, in fact, that we deem it unnecessary to refer at great length in future lessons to the manner of acquiring it. To succeed, those who have not mastered muscular movement must turn back and go over the ground we have traversed. In these and coming lessons, we will deal more largely with the application of movement to form.

Precede this lesson's work with practice on copies 3, 6, 15 and 16, obeying instructions implicitly.

Upper part of small q is the same in every way as small a and first parts of small d and g; lower part a space shorter than loop in small g. Practice; compare, and practice again.

Write eighteen or more of the word quill to the minute. follow the base line carefully. See that q, i and u extend



⁶⁸ quill quill quill quill

the same distance above the base. Watch the spacings between letters. Compare your work with the copies as practice.

⁶⁹ Q Q Q Q Q Q Q Q Q Q

Capital Q is the enlarged form of the figure 2. Apply the reverse oval movement lightly, and do not make less than sixty to the minute.

⁷⁰ Quill Quill Quill Quill

Write from eighteen to twenty-five of above word to the minute. Use your eyes for comparison and criticism, and use the muscles of your arm at the dictates of your will.

LESSONS 24.

From five to ten minutes' drill in starting the muscles to moving on this lesson, using such drills as you think will be of the most benefit to you. If the muscles do not move freely in the execution of capitals, drill on such free exercises as numbers 3, 12, 13, 14 and 17. If, on the other hand, the movement is free but wild, drill on number 16; and if you experience difficulty in lateral movement letters, drill occasionally on number 15.

By many, the small r is considered the most difficult letter we have. It is not so extremely difficult if the right movement is applied. *Note carefully.* The movement must be applied to fit the different parts of the letter, and the small r cannot be made at as high a rate of speed as small m and letters of like character.

⁷¹ r r r r r r r r r r

Small r is a space and a quarter high; the shoulder is composed of two straight lines, as plainly shown in the copy and the movement used in forming the angular turns composing the shoulder must of necessity be halting. Study the above form carefully and then practice on the following:

⁷² r r r r r r r r r r
⁷³ r r r r r r r r r r

Here is a form of r favored by many good business writers. It can be easily made one-half faster than the preceding form; ninety to the minute being only a fair rate of speed. If you like it, make it and stick to it. Close study of the form should precede practice.

⁷⁴ roll roll roll roll roll roll

From 20 to 25 of above to the minute.

⁷⁵ for for for for for for

Here is an application of the small r shown in copy 73. It is not more graceful than the other form.

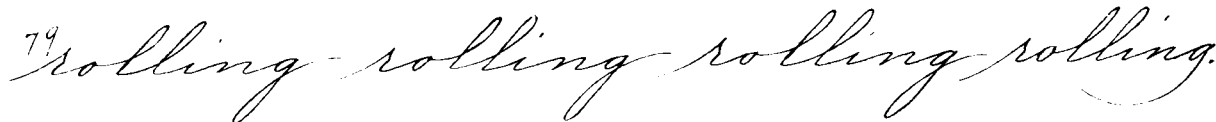
⁷⁶ r r r r r r r r r r

Make a mental photograph of above; fix the form firmly; notice every part, and its relation to the other parts. It is a good movement drill. Make a few in the air before trying them on the paper. The direction taken by the pen determines the form; hence, it is essential that the pen should swing in the right direction before striking the paper. The preparatory or preceding motion should be from right to left. For class drill count 1, 2, 3. Make from 45 to 50 to the minute.

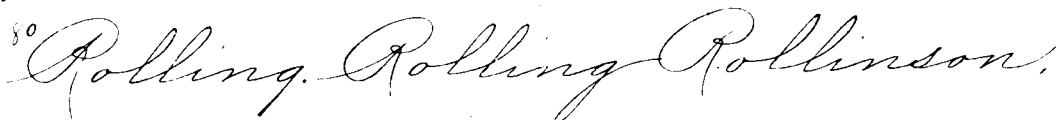
⁷⁷ r r r r r r r r r r



Both of above are good movement drills, and may be practiced often.



If you fail to master the loop letters, it will not be for lack of copies. We recognize their importance and shall continue to sprinkle future copies liberally with them.



LESSON NO. 25.

Caution: Study all instructions carefully.

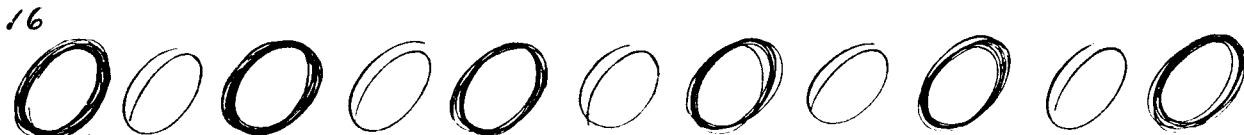
Every well formed letter is the result of the application of a good movement. Poor letters bespeak poor movement or poor application of the movement. With careful attention to the development of movement, and a conservative, but vigorous application of it, awkward labored writing will disappear like magic.

The application of movement means a great deal; more in fact than most teachers attribute to it.

In former lessons we have tried to make our meaning regarding the application of movement plain, but we feel that some of the class have either overlooked that part of the instructions or have failed to catch in its entirety the meaning we have sought to convey.

It must be apparent to all, that to use the muscular movement successfully there must be behind the hand a driving force that will carry the pen through all its gyrations with freedom, rapidity and accuracy, without the extension or contraction of the fingers.

This force must be positive and assertive, and it must be expended in the right direction. To illustrate the point more fully let us study the following exercise; its general contour, the motion necessary in its formation, and the application of that motion.



The traced oval exercise preceding each capital O, is simply used to accustom the muscles to move in the direction taken by that capital and others beginning with the same principle: the left curve. In applying that movement to the capital O, very little thought need be given to the form if the movement is rightly used and applied. In a word it must be apparent to the most obtuse that the direction taken by the pen in motion, will determine in advance the form that will be produced.

To make a general summing up of this principle of applied motion, we will state that to secure the highest order of development there must be motion in advance of the form sought to be made; that that motion must be in the direction of the first stroke in that form, and that the pen must strike the paper when it moves in the direction of the first stroke. To illustrate this more fully in the above exercise, notice the tendency when practicing the exercise rapidly and passing from the traced oval to the first stroke in the capital O by lifting the pen from the paper while in motion, to let the pen strike the paper too soon thereby causing an upward, instead of a downward stroke, as the beginning of the letter.

While this principle is fresh in your mind, study the motion and apply it to the form of capital O. Withdraw your thought from the form and give your attention to the movement and its application. As a drill, move the pen once round in the air in the direction of the capital O, letting the pen strike the paper the second time round when moving downward. If the pen were moving in the direction of the capital O, you made a good letter without thinking of the form. To be sure, we must first think of the forms; we must particularly determine the direction of the strokes composing any letter to be made, but, having once made a mental photograph of the letter, we must study the motion necessary to its construction, and the application of that movement. If the movement is right, and its application right, the letter will take care of itself, and good letters must be the result. To make one more application of this principle before passing to our regular work of the month, we will take the capital J.

To produce the J, use the reverse oval (the reverse of capital O motion). move the pen to a point a little below base line and strike the letter with an upward motion, when, if rightly applied, the reverse oval motion will produce a good capital J, and that letter cannot be well made with any other motion.

Our copies will speak for themselves, and surely, they are rugged enough to do so. They were executed rapidly, with a coarse pen, and one claim only is made for them, and that is that they represent the business man's favorite style of writing, embodying legibility and rapidity.



Small s is one-third higher than small m. Study the enlarged form and make the connected letters at the rate of 100 to the minute from the start, and that rate can be increased somewhat as soon as the form has been well mastered.



Frequent comparison of your work with the copy being practiced will help you. In this capital do not make less than 55 to the minute. The movement used in making capital S is what might be termed a push and pull motion. With the paper in the right position the hand is pushed from you and pulled toward you. The propelling power, remember, is located back of the elbow.



Try it; it is a good movement drill.



These are what might be termed radical forms. Notwithstanding the opposition of some of our good brethren, these angular strokes continue to be popular and are used by many excellent business writers. To be sure, an angular is slower than an oval turn, and, from a standpoint of speed, these lettets are not as desirable as those made up of ovals.

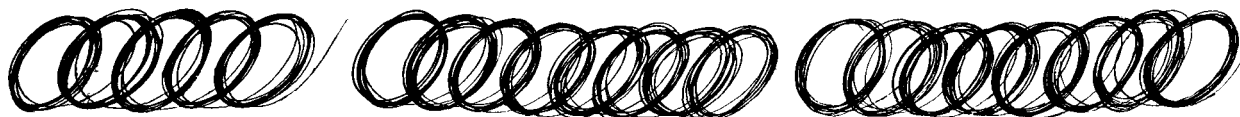


Write four words to a foolscap line in the above copy, and do not make the letters larger than those in the copy. Fill at least two pages of foolscap, making frequent comparisons with the copy. No harm will be done if you write a little smaller than the copy.

LESSON NO. 26.

Review all preceding lessons.

LESSON NO. 27.



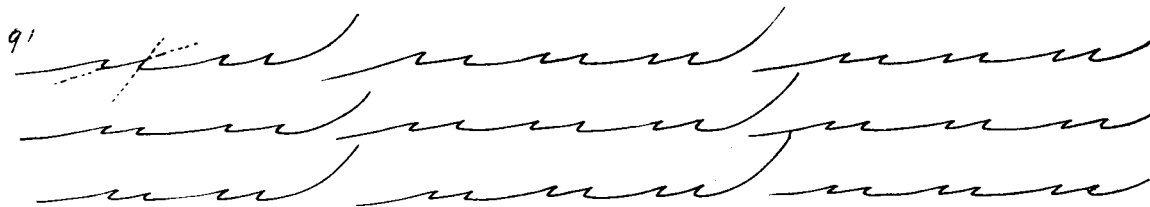
In the above exercise the pen does not leave the paper until all the ovals composing the completed exercise have been made. Let the pen move rapidly over the same path ten times, let it remain on the paper and pass to the second form by extending the connective stroke on the base line. Practice until the rotary motion is easy, light and uniform.

Follow above with exercise 15.



In small t no especial effort is made to make a square top in business writing, and many good business writers make small loops. It is, however, best to bring the two parts together at the top. Compare the height of small t and small l. Honest effort will enable you to fill four or five sheets of foolscap with these copies in a pleasing manner.

LESSON No. 28.



No other movement drill than above is necessary in opening this lesson. Use mind, use judgment; use muscle, and fill two pages.

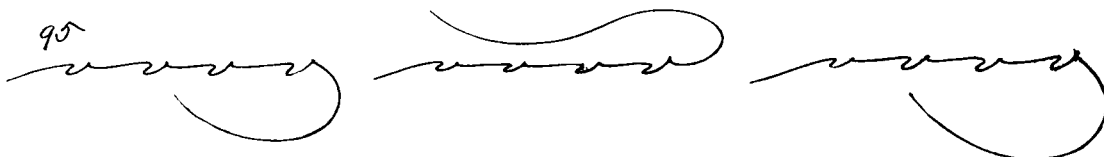


Capital U is an excellent movement drill. Try the muscles with the pen in the air before making the letter. Have you enough movement power to enable you to make the letters three times as large as those given in the copy. Such freedom will enable you to make these letters easily, rapidly and well, when practically applied. How many shall you make to the minute? Oh, about 50.



Here we have a practical application of the final t. Point at top; not loop. Last line shorter than first; not longer. Look, think, act.

LESSON No. 29.



This is not a small o. It does not begin as the small o does. Have you noticed the difference? Yes, it is hard, but it is a good drill. Do not say, 'I can't,' but pitch in, and keep pitched in until you can.



A handsome letter when well made, the reverse when poorly made. Look out, you will make the main downward stroke on too much slant, the lower part pointed and the finishing stroke too long unless you are very careful. Make a page, and then put a ring 'round the good ones. How many did you get? Try another page and see if you cannot make more good ones.



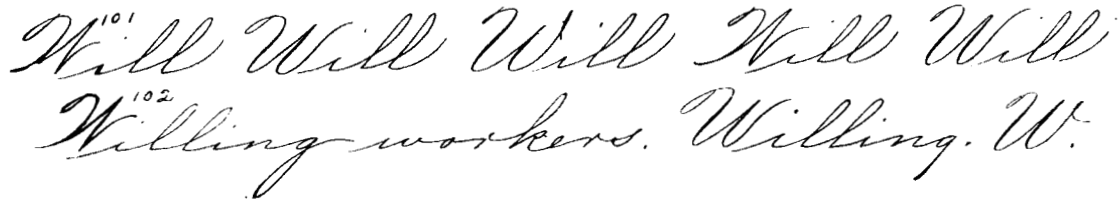
LESSON No. 30.



Small u, right curve carried one-half width of u to right, and one space above base; that is small w, but there is no need to call your attention to the form; it is before you, and you have studied it, have you not? No? Well, study it now and then make it over and over and over again.



Which one will it be? The upper style is more rapid, being made entirely of ovals. To make the second style requires slight hesitation on the base line, especially on the first downward stroke.



LESSON No. 31.

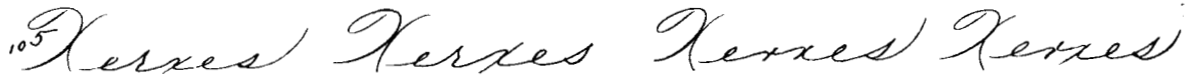
I fear we are forgetting the movement drills. The movement drills, to the embryo penman, are what the gymnastics exercises are to the athlete, an important means to the end sought.



The keen-eyed pupil has noticed that there are two styles of small x given in the above copy, and he has also noticed that the pen is not lifted in making the last style as it is in the first. In the first style it is a question as to which is better, to cross the first part with an upward or a downward stroke. We use the upward.



This will try your forearm muscular action. Drop them from the point of the pen lightly, and by no means slowly. A fair practicing speed is 45 to the minute.



LESSON No. 32.

After the movement the following:



111 Z Z Z Z Z Z Z Z Z Z Z Z Z

112 zillah zillah zillah zillah

113 Zillah Zillah Zillah Zillah

LESSON NO. 33.

In an experience covering a period of more than fifteen years, it has been made apparent to us many times that those students who became proficient in applying the muscular movement to capitals never make really poor small letters. In other words, the training of the muscles and the adaptation of the movement to capitals gives the requisite skill for small letters. On the other hand, many students who execute small letters rapidly, easily and well with muscular movement do not seem to possess the same movement power in capital letters. These facts lead us to believe that a great deal of attention should be given to capital movement drills, drills in which continuity of movement is imperative. The series of capital movement drills we are now giving cannot be made with any degree of smoothness without the use and proper application of a light, elastic and pure muscular movement. They will serve as an index to your skill and will indicate whether or not you have given enough attention to the preceding lessons on movement and its application.

The admonition regarding movement drills has never been withdrawn, and your attention is again called to the fact that each lesson should begin with some familiar drill. None are better than those given during the first few lessons of the course, and we would recommend at this time for careful practice numbers 12, 13, 14, 15, 16 and 17.

114 A A A A A A A A A A A A A

115 B B B B B B B B B B B B B

Connected capitals cannot be made with even an average degree of smoothness with a slow motion. A rapid and light motion is not only essential, but it is absolutely necessary. Those who have practiced our lessons according to instructions so far will be enabled to make these exercise well after a few trials. Those who have not, will be brought face to face with the necessity of mastering the movement drills given in preceding lessons.

116 C C C C C C C C C C C C C

117 D D D D D D D D D D D D D

Preparatory to the exercises, swing the hand in the direction to be taken by them, with the pen in the air. Be sure that the movement is free enough to permit of their execution without any broken lines or irregular curves. We consider these exercises very valuable at this particular part of the course in the development of movement power. Until you have tried all of the exercises repeatedly for a full month you will hardly be able to realize the dormant movement power that may be developed through their continued practice.

Making four letters before lifting the pen, sixteen capital A exercises should be made to the minute. That is, sixty-four capitals. This speed may be increased, but should not be diminished. The capital B exercise is more complex, and where four letters are connected, forty-eight letters to the minute is a fair rate of speed.

Connect four C's and make eighty-four letters to the minute

Connecting four D's without lifting the pen, and make sixty letters to the minute.

LESSON NO. 34.

118 E E E E E E E E E E E E E

119 F F F F F F F F F F F F F

SUGGESTIONS FOR STUDY.

Study every line of every letter; give especial attention to the beginnings and endings; ascertain the length of each curve; notice the distance one letter is from another; study each exercise as a whole, and then dissect it, taking each part by itself and noting its relation to the other parts. Bear in mind that elasticity of the muscles is absolutely necessary, and that good position is essential to elastic movement.

In the capital E exercise, when four letters are connected without lifting the pen, make 48 capitals to the minute.

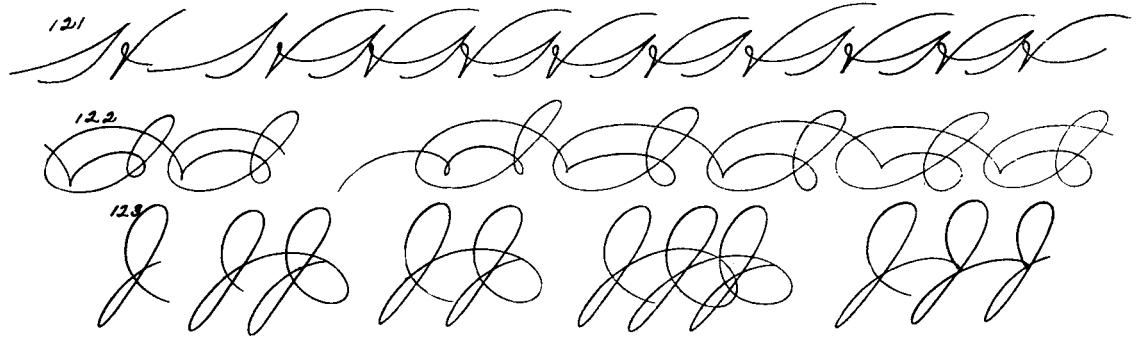
In the F exercise the pen is lifted once in each letter, and the connected exercise can reach clear across the page. From 30 to 36 letters to the minute.



Connecting four capital G's, not less than 48 should constitute a minute's practice.

LESSON No. 34.

Continue to practice with a light, free and elastic movement. If the muscles do not move easily, return to the movement drills given in former lessons.



LESSON No. 35.

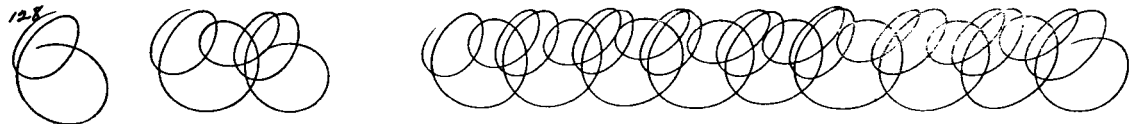
Make from 35 to 40 connected capital K's to the minute; from 50 to 60 connected capital L's and from 40 to 50 capital M's.



LESSON No. 36.



The above exercise is not of a great deal of value as a movement drill. Still, it has some merit, and should be practiced with care. Pure muscular movement should be used and applied.



Here is, without a question, the best connected capital movement drill for the development of light movement that can be given. It compels a forceful, elastic action of the muscles, and the lines will register at once any halting or uncertain movement. Before attempting its execution study closely the directions of lines, their length and the width of the loops. Fix the form so firmly in the mind that constant recurrence to it will not be necessary. In class drills we use a count of three in making this exercise; one for the first downward stroke, two for the second downward stroke, and three for the connective line. The rate of speed should be about sixty connected letters to the minute. It will be an excellent plan to practice this drill regularly at the beginning of every hour's practice hereafter.



Compare your work frequently with the copy. Do not permit yourself to return to the habit of using a slow, dragging movement. Perhaps you have not given enough attention to position recently; perhaps you are resting upon the side of the hand or wrist; perhaps the elbow is thrown back until an acute angle is formed, thus precluding the possibility of using a free movement. It might prove profitable to turn back to the beginning lessons and study carefully all instructions relating to position and movement.

Sixty connected capital P's should be made to the minute.

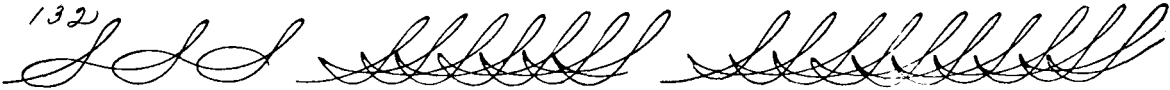


This is a good drill. Make fifty to the minute. No shade, and pure muscular movement. Make a full right curve in the main downward stroke, and an oval in lower part flat on the base line.

LESSON No. 36.



In these movement exercises it is sometimes an excellent plan to make the forms with the pen in the air as a preparatory movement drill. After practicing the above a few minutes, compare your work with the copy, part by part. Notice the width of different parts; the beginning and ending strokes, and particularly the loop joining of the first and last parts.



In above exercise, where the last joining given is used and the letters are brought closely together, from eighty to ninety connected letters should be made to the minute.



Unless you study with care the different parts of this exercise before attempting to make it, you will be likely to produce very awkward forms. Carry the upper part clear over the top of the stem. A customary fault is to cut the top of the stem off with this last stroke. Guard against making the loop at the top too wide. Study. Compare. Practice.



This is what might be termed a take hold and let go drill. In other words, the pen may be lifted from the paper after finishing the oval extending below the base line, and without more than a slight pause, being brought again to the paper for the beginning stroke of the following letter. When practicing the U drill in that manner, about thirty-five connected letters should be made to the minute. The last part of the U is shorter than the first part, a fact you may have noticed.



Again, careful study of the form of capital V, and the directions of the connective lines, should precede practice. This is a graceful exercise when well made. If you do not have a good conception of the form of the V, and find it difficult to make good letters, practice the disconnected letters before attempting to join them.



The last drill on the line is, without question, the one best suited to the development of muscular action, as well as the one requiring the most positive movement. While the pen should not be lifted from the paper in any part of the exercise, it will be found necessary to check the motion on the base line in the first main stroke. Unless this is done it will be a difficult matter to give the proper slant to the lines composing the last parts.

LESSON No. 38.

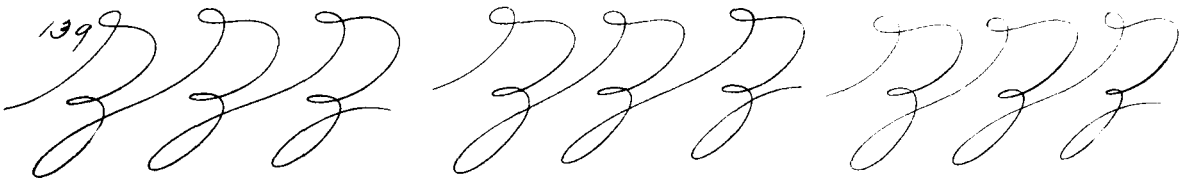
Make a few lines of the connected capital O exercise before trying the following. Put energy and life into the work; move the pen lightly and rapidly in every stroke.



Accuracy of movement and a true eye are necessary elements in practicing the capital X exercise. Practice the movement used with the pen in the air until accustomed to the directions of the pen, then take a good aim and fire to hit the mark. The same rules will, in a measure, apply to writing with muscular movement as applies to rifle practice, viz., a steady, nervy movement, a keen eye and true aim.



Allow no compromise with finger, wrist, whole arm or combined movements. Use pure muscular. The last form of the capital Y exercise given admits the lifting of the pen after each letter.



This completes the connected capital movement drills, and it is our sincere hope that all who are earnestly striving for improvement have been benefitted through systematic practice from the copies given.

LESSON No. 39.

We have reached a point in our course of lessons where study and practice are essential to future advancement. Not spasmodic study and irregular practice, but steady effort along both lines of work, while constantly applying muscular movement as it has been taught. So far, especial emphasis has been given to developing and subjecting the movement as it has been applied to the different forms of small and capital letters. While we do not wish to lose sight of the importance of further development of movement power, it is essential that more stress should be put upon form and character as applied to the written page. It is often the case that those who have a fair control of movement and are able, in its application, to secure admirable results in a short word, or even a line, do not succeed in turning out neatly written pages when there is a miscellaneous admixture of small and capital letters.

The question is, have you such control of muscular movement as will enable you to produce systematically written pages? The following copies are intended to test your ability in applying movement to written lines and pages.

After a short drill on such movement exercises as numbers 3, 9, 14 and 15, to test the movement and give it elasticity, fill a page of foolscap paper with the following copy:

Due Amos C. Bushnell. Eleven Dollars.

Three lines of this copy should be written to the minute, and no doubt many of our students will be able to write the copy well at a higher rate of speed. In practicing it is desirable that the movement should be rapid enough to compel a light and free movement, but beyond that point it is not desirable to force the movement at present.

In page writing there should be from one to two spaces between the tops of the letters and the line above, and the same rule should apply to the letters extending below the base line. It is desirable to give more thought and attention to the relative heights of the letters than has been done so far in this course. In the style of writing we are giving it is intended that the one space (minimum) letters should be one-sixteenth of an inch in height; that the extended stem letters above the base should be four times as high, or four-sixteenths of an inch. The lower loops extend below the base three spaces, and the stem letters are one space shorter than the loops. As has been stated in former lessons, the small s and r are made one-fourth higher than other minimum letters. If put into practice, these few rules will prove sufficient for the development of system as regards the relation of one small letter to another. Examine your work critically from time to time. Study slant, space, height and general characteristics.

LESSON No. 40.

F Full many a gem of purest ray

The second style of capital F given can be made at a higher rate of speed than the first owing to the fact of its being made up entirely of ovals. It is often a good plan to fill a few lines with each word separately before writing the entire copy. The repetition of movement in such practice develops a lightness and elasticity of stroke difficult to acquire in any other way. Write a number of lines of the copy and then study them closely as suggested in connection with preceding copy. This method should be always followed.

LESSON NO. 41.

I Give me my own native isle

Be systematic; carefully fill a page of foolscap with above copy. If you find one word more difficult to write than another, practice on that word by itself until its combination of letters is mastered.

LESSON NO. 42.

Happiness is not purchased with gold.

Do not neglect to study closely and compare constantly the relative heights of the small letters; their distance, one from another, and their manner of joining, but, above all things, continue to apply assiduously a light, elastic muscular movement to all the forms.

LESSON NO. 43.

Do not neglect the movement drills. Write a full foolscap page of the following line in from ten to fifteen minutes.

In the tempest of life when wave

LESSON NO. 44.

Movement drills should precede the practice on these lines. Traced oval exercises, capital movement drills and connected small m's, o's, p's, l's and n's are among the best exercises to practice on.

Write a few lines of the following copy, and then study the results of your work. Practice, study and criticism should go hand in hand.

Johnson & Co. will please pay bearer.

LESSON NO. 45.

Kind words can never die. Kindness!

LESSON NO. 46.

Liverpool, London & Globe Insurance Co.

LESSON NO. 47.

Many men of many minds. Many men

As a movement drill in small letters the above words are excellent. We recommend repeating each word over and over until it can be easily and rapidly written with uniformity, as regards spacing, slant and size. After that fill one or two pages with the completed line.

LESSON 48.

Very little instruction is needed if those who practice the copies given in the remaining lessons, will do so studiously and thoughtfully. A great deal has been said in the preceding pages about the development of movement and its application. These matters should be thoroughly understood at the outset; we may add that they must be if success is assured. Fill a few lines with this

Nine men mining in a mine

copy after having drilled on such movement exercises as are needed to subjugate any erratic tendency of the movement. Make the writing of a line a movement drill. Study, compare and practice. Fill four foolscap pages with above copy.

LESSON 49.

On demand pay James C. Donaldson.

We would recommend practicing this copy in sections. Use the capital O first as a movement drill, making it at the rate of ninety to the minute. It is intended that James C. D. should be written without lifting the pen, and with a light enough and quick enough motion to bring out sharp, clear lines. Continuous drill on this part of the copy will be very beneficial.

LESSON 50.

Pay C. P. Gilman on demand Four

As has been before stated, any repeated form is a movement exercise, and there are few better drills than the repeated capital P form. Fill a few lines with the capital P form before attempting the rest of the copy. Make sixty letters a minute. Practice on the combination C. P. G., until all ragged lines disappear. Write a full page of the entire copy, and then study the general characteristics.

LESSON 51.

Queen of the summer night

Capital Q as a movement drill; half a page. Select the most difficult words to write and practice on them until spaces, slants and heights are uniform. As an easy movement drill in small letters, the word summer furnishes good material.

LESSON 52.

Romulus founded the city of Rome

Write four pages. Write them better than the copy if possible.

LESSON 53.

Seven months after date we promise

Do not drag. Use a light motion. Harmonize the letters, words and lines. Do not permit the loops to extend the line above or into the line below the one on which you are writing.

LESSON 54.

Time and tide wait for no man

It is more difficult to write small than to write large. Write a small hand now and it will be easy to write large when the occasion requires.

LESSON 55.

United we stand; divided we fall

Capital U can be used as a movement drill to good advantage. With a light, swinging movement dash off a page of capitals preparatory to systematic practice on the full line.

LESSON 56.

Value your time as you value money.

Do you value your time? That is a serious question. If you do you will not permit yourself to become careless in your practice. Above is given a copy containing material for a number of hours' careful practice. It is not best to practice on any copy more than one hour at a time, and a good plan to follow in drilling on above is to devote the first hour's practice to drilling on the words singly, writing a few lines of each one until it is easy to make regular spacings, uniform slant, and to apply a light motion.

LESSON 57.

When in the course of human events.

Do not neglect to compare your lines with the copy as you write them.

LESSON 58.

Amas brings Santa Claus and presents.

This copy will test the movement more than any other. Do not crowd forward until the muscles of the arm are cramped; keep the right arm well out from the side; keep the writing in front and at least twelve inches from the eyes; do not allow the side of the hand or the wrist to drag; keep the third and fourth fingers well back under the hand, bend the fingers naturally and do not keep them rigid.

LESSON 59.

Young men of brains are wanted.

It is not improbable that, as you become engrossed with the forms of the letters and the appearance of the lines and pages, you will neglect some of the essentials of position and your movement may not improve as it should. With constant recurrence to light movement drills and care in applying movement in all writing, there should be a steady improvement in all directions, not alone in the forms of the letters, but in the ease with which they are executed.

LESSON 60.

Few weather is wanted for New Year.

LESSON 61.

Nothing within the range of business writing is more important to the average bookkeeper or office clerk than business figures. In many lines of accounting thousands of business figures are made without the writing of a single word. This is, in a large measure true, in many branches of the statistical work connected with railroad bookkeeping, where headings are printed and where page after page is filled solidly with figures.

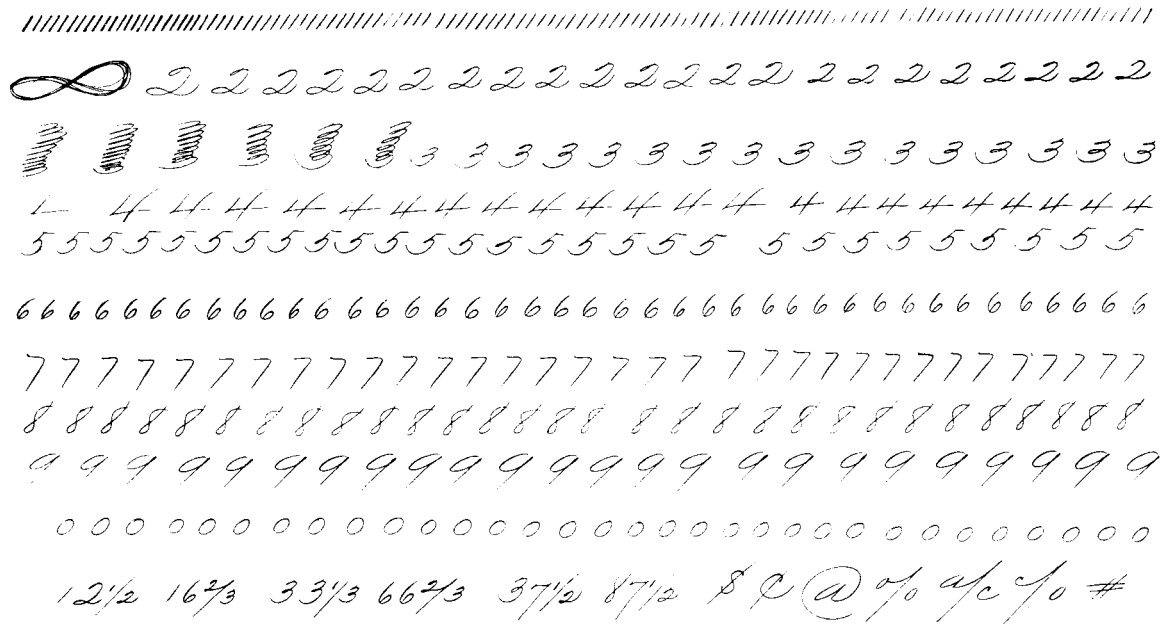
The first requisite is legibility, and its importance cannot be emphasized too much. While in writing, the letters in a word may be discerned from the context, (what precedes and follows) in making figures each one must be dependent upon itself for legibility. How important, then, that each figure should be so formed that its value in a group, or by itself cannot be mistaken.

ERRORS OFTEN MADE.—Figure one is often made with an upward initial stroke, making it resemble seven. Figure two is also often mistaken for seven when the main downward stroke is connected with an upward oblique finishing stroke in a point on the base line. The naught may be made to resemble six when the right side is brought against the downward stroke below the top in finishing, and when the six is finished against the first part instead of on the base line it is not infrequently carried so high as to resemble the naught. In adding a column of figures the three is often confounded with the five where a slight curve is used in the beginning stroke with the horizontal line at top carried too far to right. These are the main faults to contend with in making legible business figures, but we think a careful adherence to the forms here given will prevent any confusion.

SIZE.—Figures should be made small, as a rule not over one-eighth of an inch high, and for many classes of work smaller.

FORM.—Naught, a disconnected small o, always closed at the top; one, a plain, oblique straight line; two, a small loop or a dot in beginning, a full right curve to base, and a small loop flat on base; three, beginning with dot, upper part about one-third entire size, made with a great deal of side motion; four, oblique straight line, horizontal straight line finished with a slight left curve extending a little above first part and resting on the base line; five, beginning with plain downward oblique line, well rounded in main part, and with horizontal line at top always connected with first part; six may extend above the other figures, and should always be finished with a small loop, the finishing point being brought to base line each time. The form of six given was reduced a little too much in engraving. There are no angles in the form of seven given. A more beautiful form could have been produced had two angular turns been made: one at extreme upper left and the other at extreme upper right point, but such a form sacrifices, in a large measure, speed, while nothing is gained

in legibility. Figure seven extends below the base line. Our figure eight begins at upper left side, while some who make this figure will begin on opposite side. The upper part of figure nine rests on base line, with stem extending below. Close the upper part.



HOW TO PRACTICE.—In making figure one push the hand back with a quick, light motion, sliding on the third and fourth fingers. Uniformity in height and slant are the two important points to observe.

The development and application of a lateral oval motion will aid in the construction of the figure two. Practice the looped ovals preceding the figure two in the copy, to develop this movement. In making figure two in class drill a count of three should be used, as one, two, three, one, two, three, etc., or dot, two, three.

Notice the exercises preceding the figure three. The motion used in that exercise will produce a good figure three properly applied; one, two, three, or dot, two, three, is the count to use. A count of three is also used in four and five, but for six, seven and nine, a count of two.

At least half a dozen lessons should be given to drills on the figures singly, before grouping them, but as soon as the forms have been mastered, and they can be made at a fair rate of speed, it is best to drill on them in miscellaneous order, something after the following manner: 1, 0, 2, 6, 9, 8, 5, 4, 3, 0, 9, 6, 7, 2, 8, 9, 3, 5, 6, 9, 2, 1, 5, 7, 6, 9, 5, 4, 6, 9, 3, 8, etc. No particular order is necessary, but the aim should be to repeat one figure as often as another.

RATE OF SPEED.—Figures taken singly, 175 ones, 150 naughts, 85 twos, 75 threes, 80 fours, 75 fives, 100 sixes, 80 sevens, 90 eights, and 100 nines per minute. Figures taken promiscuously, not less than 95 good figures to the minute. This rate can be increased materially by repeated effort. Endurance brings success. Practice steadily and faithfully.



Muscular Drills.

o o o o o o o o o o
 o o o o o o o o o o
 u u u u u u u u u u
 o o o o o o o o o o
 running hand
 murmuring pines of
 maine maine maine
 Co Co Co o o o
 o o o o o o o o o o
 mine mine mine
 mine mine mine
 mine mine mine
 MINE MINERS arm
 Manners Man
 manners man

VARIETY BUSINESS WRITING.

In the following pages, are given a large variety of specimens of Business Writing by different penmen and business writers. These specimens represent the style of writing that is marketable in the commercial world, and hence, a style that should be learned by all. The Business Colleges of the country are teaching this style of writing, and it is our hope that in the Public Schools will some day, be taught Practical Writing.

In connection with the foregoing lessons these specimens furnish excellent examples for home learners to practice from.

Portland, Me, Feb 20/92.

Friend Palmer.

Find within two more names
for the Western Penman, and also
payment for same

Wishing your paper the success
it deserves, I remain,

Yours truly,

J. R. Merrill.

Business writing must be plain,
and free from flourishes, written with
a free movement, and also, a fair
degree of speed.

This specimen of business writing was executed with a coarse pen at a high rate of speed.

Would a business man paying One Thousand Dollars or more per year for my services, prefer that I use a finer pen, and put on some fine hair lines and shades for the sake of beauty and to the detriment of speed?

Rapidly yours
J. N. Palmer

Hammond, Ind. Nov. 1874

William Wattle

Box of Warren Woodhawn

50 bush White Winter Wheat @ 72¢ ——— \$36.00

10 bush Medium White Rice @ 70¢ ——— 7.00

5 bush White Winter Corn @ 60¢ ——— 3.00

Red Payment ——— \$46.00

Warren Woodhawn

Written by

Wattle

Decatur, Ill., May 25, 1894.

Friend Palmer.

Enclose some specimens of my plain and ornamental penmanship written in ink suitable for engraving which you may use in the Penman if you find sufficient merit in them.

With best wishes for yourself and the Western Penman, I remain

Fraternally,

H. D. Goshert.

Mechanicstown Feb'y 1, 1890.

Received of James Wilson on account
Twenty and 7/100 Dollars

Henry Jones

By Heath

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

Business Capitals by F. B. MOORE, Penmen, Business University, Indianapolis, Ind.

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

Business Capitals by G. E. NETTLETON, Jacksonville, Illinois.

Friend Palmer:

It seems to me this style of penmanship is growing daily in popular favor. For plainness of form it surely meets the requirements. What is your opinion?

Yours truly,

Huntsinger.

Business Writing by E. M. HUNTSINGER, Hartford, Conn.

Wichita Kan.

Dec. 4, 1891.

Dear Palmer,-

The Western Penman as a medium of advertising has no superior. The orders from my Ad are coming from Mass. to Mont. and from Ga. to Canada. Don't know but will be compelled to stop the Ad for awhile in order to get a few sets ahead.

You are certainly giving us the finest thing extant on Bus. Writing. Long may you continue to lead in practical writing.

Thine evermore,

E. N. Rabins

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

Salem, Oregon. Sept. 4,

Friend Palmer,

Samples of the Penman have been received. The Penman as an aid in teaching muscular movement writing, has no equal. The series of lessons on business writing which you have had running for nearly two years. now, make it an inestimable help to both teacher and pupil.

Solid business writing is what we want; something we can make use of in our every day work. To introduce the Penman into a class, creates an interest and enthusiasm in the minds of the pupils. which otherwise, could not be done, and to just that extent lessens the labor of the teacher.

I would like to give Bro. Robins a hearty shake for the good practical lessons he is giving us. May the good work go on, is my wish.

Fraternally,
W. L. Staley.

Philadelphia, June 7, 1894.

Ans. A. M. Palmer.

Cedar Rapids, Iowa.

Dear Sir:— Enclosed please find list of subscribers to the "Western Penman" and money to pay for same.

In reference to numerous inquiries made by students and subscribers as to how I learned to write, I invariably tell them to subscribe for the "Penman" and it will explain how.

The Penman is invaluable to one who aspires to become a master of business penmanship, as it unfolds the supposed mysteries of the art in such a way as to make it plain and interesting to the student, and anyone under the inspiration of its "teachings" with persevering practice, can become a good, rapid business writer. It is the only teacher I ever had, and is the best teacher I can recommend.

Yours Truly,
August Fischer.

Dayton, O. 5-11-92.

A. N. Palmer.

Dear Sir:-

Your communication
of recent date received and in reply send
this specimen of my rapid muscular bus-
iness writing.

Very truly,

Alice G. Browne.

Friend Palmer:-

Please send
me a few sample copies of
the "Penman" to hand around
among our students.

I want to get up a
club for you.

Fraternally,

E. C. Mills.

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

By L. C. HORTON.

Mr. M. Palmer,
 Cedar Rapids, Iowa,

Dear Sir, Herewith I have the
 pleasure to hand you a little sam-
 ple of my pen-work. With regard
 to the crudities and imperfections that
 you may find in it, I would simply
 say that I am entirely self-taught,
 having never had one particle of instruction
 from any teacher whatsoever in lettering.

I also enclose \$1.00 for another year's
 subscription to "The Western Penman".
 (St. P. Souvenir) Very truly yours, H. A. Price.
 premium.

This excellent specimen of letter writing was executed by H. A. PRICE, with Balch, Price & Co., 376 Fulton St.
 Brooklyn N. Y.

Stanberry, Mo., 9-30, '94.

Friend Palmer:-

In this you have a specimen of my business penmanship written with pure Muscular Movement.

Yours truly,

C. D. Brown.

Dayless College

Dubuque, Sept. 15/94.

Friend Palmer:-

The "Western Penman" is the key unlocking the door of practical and ornamental penmanship and any one following the directions given in its pages will reap abundant harvest in this beautiful art.

Very truly,

C. A. Ransom.

Saco, Me., Feb. 15, 194

Friend Palmer,

Find within some
drills for movement work, as per
request of recent date.

Graternally,

A. R. Merrill

Green Bay, Wis., Mar. 21, 189.

Prof. T. N. Palmer,

Cedar Rapids, Ia.

Dear Sir,- We hand you to-day a list
of thirty subscriptions to the Western
Penman and money-order to pay for same.

Our students like it very much and we
find it a great aid in our penmanship
classes.

Very truly,

Benton & Quintal

per L.

Specimen of business writing by E. F. QUINTAL, penman and secretary Green Bay Business College, Green Bay, W.