Y well-directed and perserving effort, even without the aid of a teacher, a good degree of proficiency may be attained in the art of penmanship. The acquirement of a good, clear, legible style of writing may be properly called the corner-stone of a correct business education, and may well claim the attention of every young man or young woman. Good penmen are always in demand, and good positions are often secured by those whose greatest recommendation is their accomplishment in this art. It has often proved a stepping-stone to success.

In the following treatise we have introduced, first, the standard alphabet, as taught by the best writers of the present day. Each letter is fully analyzed, and principles laid down, which, if followed, will be the best guide to a correct formation of letters.

Following this, several alphabets of capitals are introduced, all more or less modifications of the first.
Holding the Pen.

Your pen will not get away from you, so don't pinch it; for this is destructive of all freedom of movement. It should be held at about the angle represented in the above illustration, so that the points will not catch in the paper while writing. Do not rest the hand on its side, but on the nails of the third and fourth fingers, with the back of the hand as nearly horizontal as possible. Rest the holder against the end of the thumb, with the forefinger on the holder. Allow the holder to cross the second finger at the root of the nail. Let both points of the pen press evenly on the paper.

Movements.

Three movements in writing are recognized by penmen: the Finger, the Whole-Arm, and the Muscular.

The Finger Movement is a movement of the fingers only. If used alone, it always gives a cramped hand, and prevents an even, easy style of writing.

The Whole-Arm Movement is used principally in flourishing and in making whole-arm capitals. In this movement the arm is carried free from the desk, the tips of the third and fourth fingers moving lightly over the paper.

The Muscular or Combined Movement. This is the only correct movement to employ in ordinary writing. Sit at the desk as recommended in Position. Let the arm and fingers move together as one. The finger movement may come in to advantage in forming loops and letters running far above and below the line. This finger movement will come spontaneously. Guard against using it too much.
The alphabet given below is arranged in the order of the principles commencing the letter. The pupil will find it greatly to his advantage to practice on the letters as they are classified, rather than take them in alphabetical order.

The ruled lines on writing books or paper are three spaces apart, divided into three equal parts. The $m$ occupies one space; the $d$, two spaces; the $l$, three spaces.

The first principle is the right curve; the second, the left curve; third, the straight mark on the slant of 55°, one space high.

Formed with the first and third principles. One space in height, and two in width. Dotted one space above the letter.

Formed from the first and third principles. One space in height. Width, three spaces.

Formed with first and second principles. Loop at one-third the height. Width, two spaces.
Formed with the second, first, and third principles. One space and a half below the ruled line. Width, three spaces. Oval, same slant as a.

Formed with the first, third, and second principles. Width, three spaces. Looped one space above the ruled line. Height, three spaces.

Formed with the first, third, and second principles. Width, three spaces, Looped the same as h. Height, same as h. Last part, one and one-fourth spaces high.

Formed with first and third principles. Width, two spaces. In height, the same as h. Looped one space above ruled line.

Formed with first and third principles. Width, two spaces. Height, three spaces. Looped same as i.

Formed with the first, third, and second principles. Width, two spaces. Extends two spaces below the ruled line. Looped on the ruled line. Dotted the same as i.
Formed with the second, third, and first principles. Width, three spaces. Extends two spaces below the ruled line. Looped same as $j$.

Formed with the second, first, and third principles. Two spaces below ruled line. Width, three spaces. Looped same as $y$.

Formed with the second and first principles. Two spaces below ruled line. Looped same as $g$.

Formed with the first and third principles. Five spaces long: three above, and two below the ruled line. Width, two spaces. Upper loop one space above ruled line. Closing loop one-half space above ruled line.

**CAPITALS.**

All the capital letters are three spaces in length, except the $Y, X$ and $Z$, which are five spaces: three above the ruled line, and two below.

Second and first principles. Width, two and one-half spaces. Shade on the last down curve. Practice freely the oval exercise on Plate I.
Capital stem two and one-half spaces high. Top is formed from the first and second principles. Light shade on capital stem.

Formed the same as capital T, and crossed at one-half the height.

Formed from first, second, and third principles. Light shade on first down curve.

Formed from first and second principles. Looped at half the height of the letter. Light shade on first down curve.

Capital stem two and one-half spaces high. Top formed from the first and second principles. Light shade on the stem.

Commence with third principle two spaces above line. Shade on the down stroke. Retrace on same line with up stroke. Loop at half the height. Third, second, and first principles.

The first part is formed the same as B; but finished with second and first principles.
THE figures should be mastered before leaving them. No person is prepared to write up a set of books until he can make good figures. Business men require it in all their work. The figures cannot always be made as large as given here, but will vary according to the width of columns, and number of them used.

Right.       Wrong.

Formed from the third principle. One and a half spaces high. Commence light at the top, and increase shade.

Formed from second and first principles. Commence with loop two-thirds the height of the figure, connect with second and first principles. Loop on ruled line. No shade. Same height as 1.

Formed from second and first principles. Start with loop same as in 2. Loop at two-thirds the height. No shade. Height, same as 2.

Formed from the third principle. Keep down strokes parallel to each other, and the horizontal line parallel to the ruled line, one-fourth space above. Light shade on first down stroke. No loops or curves. Same height as 3.
PRACTICAL AND ORNAMENTAL Penmanship TAUGHT AND PRACTICED

By

W. Parsons
Parsons' Hand-Book of Penmanship, Book-Keeping, Commercial, Social, and Legal Forms. Sold only by Agents.

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
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

Written by M. Parsons -- Kalamazoo, Mich.
Exercises in Whole Arm Movement.
Spencerian Capitals.

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
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
1 2 3 4 5 6 7 8 9 0.
Old English:

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

wx 1234567890 yz
RUSTIC ALPHABET

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ghijklmnopqrstuvwxyz
Marking Alphabet.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
uvwxyz.
IRST of all, qualify yourself thoroughly, and you will have but little trouble in devising a plan to impart your knowledge to others.

**How to Start a Class.**

Never undertake to start a class in a place until you are certain there is a sufficient number interested to make your school a success. Advertise thoroughly in the papers, if there are any in the vicinity, and give out specimens of your work. Give a free school, inviting the parents to come and see your method of conducting a class. Give a short exercise on each lesson, that they may see your plan of teaching. If you show that you understand your business, you will have the whole neighborhood at work for you.

Secure a sufficient number of responsible names to pay you for opening a class. If they will not obligate themselves at the start, you cannot place much dependence upon their promises. Charge enough to make it pay you well. If your tuition is low, people will say at once, "If he is qualified to teach a class as it should be taught, he cannot afford to teach for so low a price."

**Successful Teaching.**

On opening your school, explain, in as few words as possible, the principles and curves from which the letters are formed. Show the faults that are liable to occur. Urge the class to keep an easy position at the desk or table, and demonstrate the importance of holding the pen so free as to avoid cramping the hand.

Discard long speeches. Pupils pay their money to learn to write, and do not care to listen to long lectures. Show every one the importance of practice outside of the classes. Give them a word, sentence, or page to practice upon,
be made much sooner by the pupil. If any have acquired a good style of
writing it would not be advisable for them to change, even if the system differs
from the one you are teaching; but have them improve upon the formation of
any letters in which they may be deficient. There are many who write well
with the left hand, also many who write a good back hand; in either case we
do not recommend a change unless the learner desires it.

Blackboard Work.

We advise a free use of the blackboard, so that all may get, at the same
time, the benefit of the explanations given. Allow opportunity for any to ask
questions, and occasionally ask a pupil to write the copy on the board, request-
ing the class to criticise it. By doing this, all will work with more interest, and
be better prepared for the next lesson. Give an analysis of each letter with
the correct slant, spacing, and height. Keep up an interest, and do not allow
your pupils to become discouraged or tired. If a teacher is slow, and shows
no life in his work, his pupils are sure to follow his example.

Lesson 1.

Call the class to order and explain the rules of the school. Have a fair
understanding with your scholars on commencing. Give instructions for sitting
at the desk and holding the pen. Pass your signature book around, and have
each write the following:

"This is a specimen of my handwriting before taking lessons of ----.

The name should then be signed by the person as he has been accustomed to
write it, and space left in which to sign again at the close of the school.
While the scholars are signing, engage the class in practice on the fore arm
movement, taking as an exercise the i and u, connecting two or more of them.
Then the e and r. Drill upon this copy for the remainder of the lesson, and
have the class practice the copies at home and bring in a sample of their work
for correction. Insist upon this.

Lesson 2.

Examine the work handed in by the class, and represent the faults on the
board. Review the first lesson for ten minutes, then take the copy given here

and practice at least ten minutes on each letter, explaining the correct form of
the letters at the board, and also the faults that are liable to occur. Urge the
necessity of using the fore-arm movement.
See for the remainder of the lesson, allowing equal time to each letter. Explain them at the board, and show the faults to which they are liable. There are two styles of \( k \) given here. Adopt the one the pupil can make the best.

Lesson 7.

Explain the faults of the work handed in, and review lesson 6 for ten minutes. Practice on the copy given here for the remainder of the lesson.

Show the difference between the length of the letters. The \( p \) should be two and one-fourth spaces above the line.

Lesson 8.

Make corrections on the work handed in by the class, and explain faults at the board. Review the last lesson ten minutes. Practice on \( y, z \), and \( f \), as given in the copy. Loop the \( y \) and \( z \) on the ruled line. Join the upper loop of the \( f \) one space above, and the lower loop at one-half space above the line.

Lesson 9.

Correct the work of the scholars, and give a general review of all the lessons, combining the letters into words. Give the entire time to this exercise. Have two or three pupils write words upon the board for the class to criticise.

On the following page is the order in which the capital letters may be used, showing their combination with the small letters. Before taking these copies, practice for twenty minutes on the oval exercise on Plate 1, employing the fore-arm movement. Give at least five minutes to the oval exercise before each lesson. Avoid using the whole arm.
Lesson 10.

Practice oval exercise for fifteen minutes, after which, allow fifteen minutes for practice on the first copy, then fifteen minutes to each of the other copies. The E will need special attention, as it is the most difficult letter to form.

Lesson 11.

Examine the work handed in by scholars, and make corrections. Review lesson 8 for fifteen minutes. Practice on capitals A and D, allowing ten minutes to each, and then give attention to the words in full, for the same length of time. Explain faults on the board, and question the class on the formation of the letters.

Lesson 12.

Review samples handed in by the class and explain faults. Practice on the first part of the W for ten minutes, then form the letter. After this, combine the whole word and practice for fifteen minutes, then practice on the Q for ten minutes, after which combine with the other letters. Then practice upon the K as given on page of capitals. Question the class and explain at the board.

Lesson 13.

Examine samples handed in, and explain faults. Review capital letters for fifteen minutes. Practice on V for ten minutes. This will aid in making the first part of U and Y. Then practice on U, Y, and Z, each ten minutes; after which give five minutes to each word.

Lesson 14.

Review the work handed in by pupils, and explain the faults. Practice