

FIFTH EDITION REVISED AND ENLARGED

FLEMING'S SELF-INSTRUCTOR IN BUSINESS
AND ORNAMENTAL PENMANSHIP

BY

C. A. FLEMING, F.C.A.



Presented to the
LIBRARY of the
UNIVERSITY OF TORONTO
from
the estate of
J. Stuart Fleming



Digitized by the Internet Archive
in 2015

<https://archive.org/details/flemingsselfinst00flem>

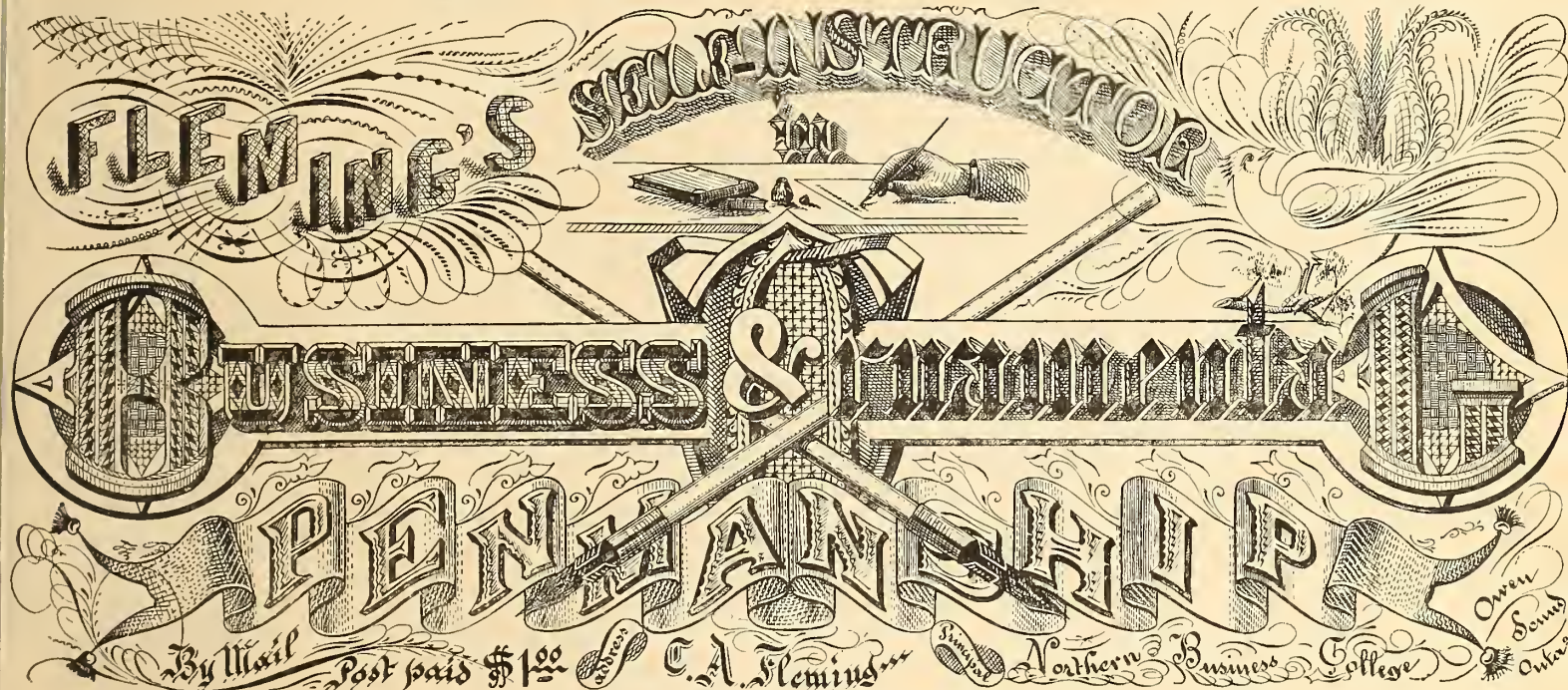
FLEMING'S BUSINESS BOOKS

Expert Book-keeping	-	-	-	-	-	\$3 00
The Laws of Business,	-	-	-	-	-	1 50
Commercial Law and Business Papers	-	-	-	-	-	1 00
How to Write a Business Letter	-	-	-	-	-	75
Practical Mensuration	-	-	-	-	-	60
Instructor in Penmanship	-	-	-	-	-	1 00
Thirty Lessons in Punctuation	-	-	-	-	-	25

Book Circular Free to Any Address

C. A. FLEMING, F. C. A., - OWEN SOUND.

Fifth Edition Revised and Enlarged



Original Executed With a Steel Pen.

Entered according to Act of Parliament of Canada, in the Year One Thousand Nine Hundred and Six, by
C. A. FLEMING, Owen Sound, Ontario, in the Office of the Minister of Agriculture.

— P R E F A C E —

This little book is intended for the use of private students who wish to improve their hand writing during spare moments, and for the students of schools and colleges who desire to supplement the instruction given by the teacher. Writing is a product of the mind, the eye and the hand working together. An effort has been made to fix in the mind an exact model form for each letter and figure, and concurrent with this to train the muscles to execute these ideal forms freely. A little study and a reasonable amount of intelligent practice will produce good results, but aimless scribbling will prove useless to the learner and ruinous to the person who has already acquired a good style of writing. As there are many uses for writing there are also many different sizes and styles in use. Many kinds have been presented in the plates, following the letter press instructions. A few examples of rapid lettering for box and package marking are given, also samples of flourishing for those who wish to do a little in ornamental pen work. This fifth Edition has been revised, enlarged and published in book form with the hope that it may contribute to some extent to the improvement of the penmanship of young Canadians.

Owen Sound, September 5th, 1906.

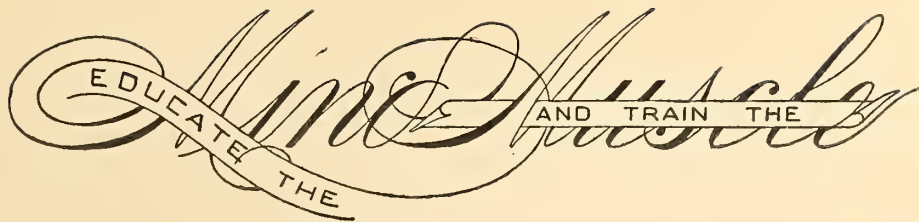
TABLE OF CONTENTS

	PAGE
Stationery - - - - -	9
Sample of writing - - - - -	9
Position at the desk - - - - -	10
Position of paper - - - - -	11
How to hold the pen - - - - -	12
How to rest the arm - - - - -	13
Right position at desk - - - - -	14
Partial right position at desk - - - - -	14
Partial left position at desk - - - - -	14
Front position at desk - - - - -	15
Muscular movement - - - - -	15
Finger movement - - - - -	16
Combined movement - - - - -	16
Whole arm movement - - - - -	16
Sizes of writing - - - - -	16
Letters on a scale of proportion - - - - -	17
Slant of writing - - - - -	18

Shading - - - - -	19
Spacing - - - - -	19
Form - - - - -	20
Principles of small letters - - - - -	21
Letters, group No. I - - - - -	21
Letters grouped on a scale of proportion - - - - -	22
Letters, group No. II - - - - -	23
Letters, group No. III - - - - -	25
Letters, group No. IV - - - - -	26
Plate of easy exercises - - - - -	27
Letters, group No. V - - - - -	28
Letters, group No. VI - - - - -	29
Plate of exercises of loop letters - - - - -	32
Principles of Capital letters - - - - -	33
Capital letters, group No. I - - - - -	35
Plate of exercises on Capitals, group No. I - - - - -	37
Capital letters, group No. II - - - - -	38
Capital letters, group No. III - - - - -	39
The Figures - - - - -	41
Plain Writing - - - - -	42
Movement Exercises - - - - -	43
Business Capitals - - - - -	44
Exercises with Business Capitals - - - - -	45

Exercises with Business Capitals	- - -	46
Promissory Note	- - - - -	47
Draft at sixty days	- - - - -	48
Receipted Account	- - - - -	49
Addressed Envelope	- - - - -	50
Exercises in plain Penmanship	- - -	51
Ladies' Capitals	- - - - -	52
Ladies' Writing	- - - - -	53
Ladies' and gentlemen's writing contrasted	-	54
Running Hand	- - - - -	55
Business Writing without Shading	- -	56
Signatures	- - - - -	57
Flourished Capitals	- - - - -	58
Blackboard Capitals	- - - - -	59
Fancy Capitals	- - - - -	60
Alphabets of Heavy Writing for Headings	-	61
Samples of Heavy Writing for Headings	- -	62
Fancy Back Slope Alphabets	- - -	63
Vertical Alphabets	- - - - -	64
Vertical Penmanship	- - - - -	65
Box and Package Marking	- - - - -	66
Marking Letters	- - - - -	69
Double Pen Lettering	- - - - -	70

Double Pen Lettering	- - - - -	71
Box Marking	- - - - -	72
Brush Letters	- - - - -	73
Old English and German Text	- - -	74
Flourishing	- - - - -	75
How to hold the pen	- - - - -	76
Principles of Flourishing	- - - - -	77
Pair of small Scroll designs	- - - - -	78
Pair of small Scroll designs	- - -	79
Bird Flourishing	- - - - -	80
Blackboard Flourishing	- - - - -	81
Automatic Pen lettering	- - - - -	82
Flourished Bird	- - - - -	83



LET THIS BE THE MOTTO OF THE PERSON WHO WOULD
LEARN TO WRITE FROM THIS LITTLE BOOK.

STATIONERY

It has often been remarked that any kind of instrument, tool or material is good enough to learn with. This, however, is a mistake. The better the tools the more interest will be taken in the work. A carpenter's apprentice will get little satisfaction trying to make a board smooth with a dull plane. Just so with writing with a bad pen, thick ink and poor paper, the learner will get tired and disgusted before anything has been accomplished. The best quality of foolscap paper should be purchased. also an ordinary wooden pen holder of medium size, some good flexible fine pointed pens, such as Fleming's

Excelsior Pens, No. 1, and a bottle of good ink, such as Stephens' "blue-black writing fluid." Metal pen-holders should be avoided as they are hard to hold and have a tendency to cramp the hand. A small piece of rubber tubing drawn over a metal holder will make it easy to use. The ink should be kept corked or covered when not in use, to prevent it evaporating and becoming thick with dust and sediment. The paper should not be rolled in a small roll or folded.

SAMPLE OF WRITING

In order to be able to note the improvement in writing it is suggested that a fair sample of the

learners writing be filed and kept for comparison. The following is suggested :—

Write on a sheet of foolscap the capital letters, the small letters and figures,. “This is a true sample of my writing on the 12th day of May, 1906.”

SIGNATURE.

FIRST POINTS

In learning to write there are two things to be kept constantly in mind, viz: the correct form of the letters and the ease and rapidity of their execution. In the mind there must be a clear conception of the forms of the letters, then the muscles must be trained to execute these forms. The various points which bear on the ease and rapidity of execution of writing will be considered under the following headings:

EASE AND RAPIDITY OF EXECUTION	{ Position at desk or table. Position of paper on desk. Method of holding the pen. Position of the arm. Movements.
-----------------------------------	--



FIGURE I

INCORRECT POSITION

CORRECT POSITION

Good business writing should be—

- 1st—LEGIBLE.
- 2nd—NEAT.
- 3rd—RAPID.

The correct formation of the letter will secure the first and second. The third requires rapid practice of letters and combinations of them. The study of the form of each letter should be accompanied by rapid careful practice of it. Scribbling—that is practising in any way without a definite end in view, is very detrimental. When the pen is used it should, be with the special intention of perfecting some letter, or combination of letters. To practise any form **RAPIDLY** does not mean **CARELESSLY**. The greatest pains should be taken with the most rapid exercise.

POSITION AT THE DESK

The accompanying engraving illustrates the correct position at the desk contrasted with an incorrect position. The writer should always sit in an easy, natural position, nearly upright, slightly inclined forward towards the desk, but not touching the desk with his breast, both feet resting squarely on the floor, the right one a little ahead of the left as shown in the engraving, the right arm should move freely and the left hand be available to steady the paper. If the student feels cramped or uncomfortable, it is

time to compare his position with the engraving and get into an easy natural position.

POSITION OF PAPER

The paper should be placed so that the edge will be parallel with the right arm when it is in the middle of the line of writing.

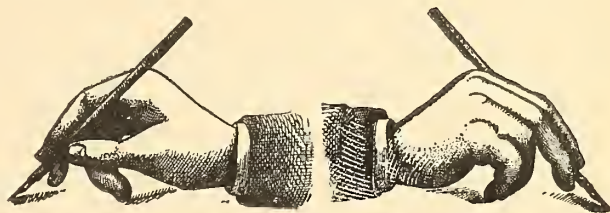
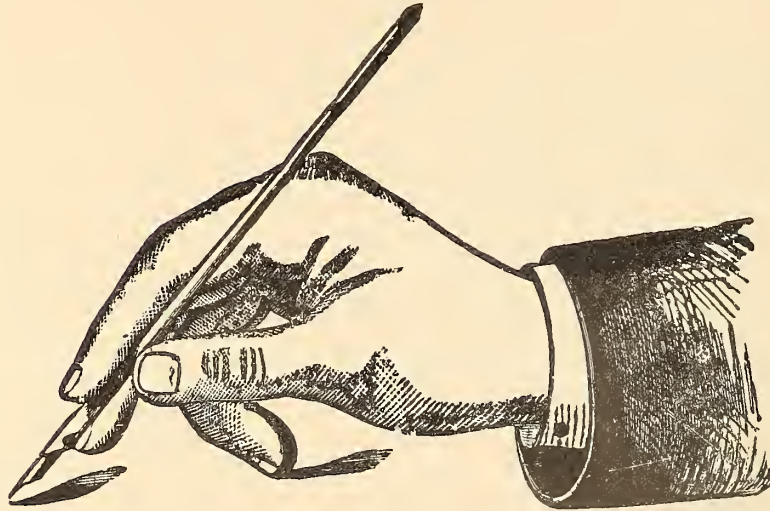


FIG. II

FIG. III

HOW TO HOLD THE PEN

Pen holding requires considerable attention from beginners. Much depends on holding the pen in such a manner as to give full control of the hand, and freedom in movement. The engravings—FIG. II and III—show a back and front view of the pen held correctly.



This large engraving will show more clearly than the smaller cuts how to hold the pen. Note the bend in each finger at each joint. The thumb is bent also at each joint to make it act as a brace to hold the pen against the second finger.

The penholder should be held gently, not grasped tightly, as that will destroy all freedom of movement. The penholder should point towards the right ear when the pen is held properly. It will be noticed that no attempt is made to keep the first and second fingers straight along the top and side of the penholder in the old style, but the fingers are allowed an easy position, a natural position in which they have much power in using the penholder—a little bent at each joint.

The pen should be held between the thumb and second finger, the holder crossing the second finger at the root of the nail, the first finger resting easily on the upper side of the holder, the thumb pressed on the pen opposite the first joint of the first finger. The third and fourth fingers should be partially closed so that only the nails will come in contact with the paper. They are hard and slide much easier than the fleshy parts of the hand or fingers. The penholder should cross the hand just above the knuckle joint.

Sometimes it is an assistance to hold a large cork

in the hand with the third and fourth fingers to keep them in position, so that the nails will rest on the paper.

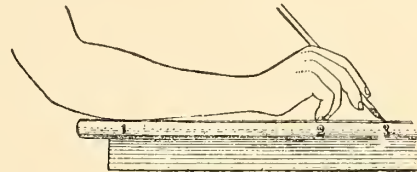


FIG. IV

The wrist should not rest on the desk. Rest only on the muscle of the forearm marked 1 in above cut, on the nails marked 2, and on the point of the pen, marked 3. The motion of the pen is produced by rolling on the muscle of the arm at the point marked 1. This point is called “arm rest,” and the motion of the pen so produced is called the “MUSCULAR MOVEMENT.”

POSITION AT THE DESK

The four illustrations following show a writer in four different positions in relation to the desk; also

the position the paper should occupy in each case. It will be noticed by referring to each of the four cuts that the edges of the paper are parallel to the right arm, and that the left arm is at right angles to the right. The left hand is used to keep the paper in its place.

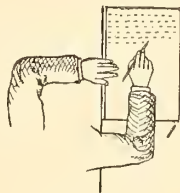


FIG. V

“RIGHT” POSITION.—The above engraving, Fig. v, illustrates the right position, I. E., the right side of the desk. This position has to be taken at narrow desks, such as those generally used in public schools. The position is allowable, but not very desirable.



FIG. VI

“PARTIAL RIGHT” POSITION.—The above illustration, Fig. vi, shows the most common position at the desk for ordinary writing, such as correspondence, copying, &c.

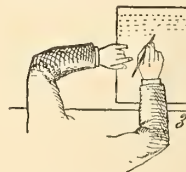


FIG. VII

“PARTIAL LEFT” POSITION.—Fig. vii illustrates the

partial left position, from necessity adopted by the majority of book-keepers. The position of a large Ledger or Journal on the desk almost compels the writer to place himself in this position in relation to the book.

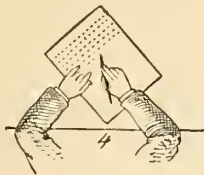


FIG. VIII

FRONT" POSITION—In illustration Fig. VIII, the writer sits facing the desk. This position is assumed in general office writing, correspondence, etc.

MOVEMENT

To become a rapid, neat writer, it is necessary to secure an easy, rapid movement. It is not sufficient to learn the correct forms of the letters. This is of little use without the ability to make them quickly.

On a subsequent page there will be found an engraving containing 28 movement exercises which should be practised until they can be made across a sheet of foolscap without lifting the pen. There are four movements, viz:

- (1) Muscular or forearm.
- (2) Finger.
- (3) Combined—muscular and finger.
- (4) Whole-arm.

THE MUSCULAR OR FOREARM MOVEMENT

is only partly described in the paragraph on Pen-holding. This is the one used by many penman and business men. A line of any ordinary paper may be written without lifting the pen, and letters may be made high enough for any ordinary writing. The arm should rest on the muscles and move backward and forward on the cushion formed by the muscles on the lower side of the forearm. If the student is not accustomed to this movement he should begin at once to practise it, and he will be well repaid in the rapidity, ease and elegance of his writing.

FINGER MOVEMENT

This is used for very fine card work, etc. It is a slow and labored movement, and cramped writing is generally produced. Although it is slow and cramped for practical purposes, it was used almost exclusively in time past, and even now in Great Britain and Europe.

COMBINED MOVEMENT

This is a combination of the first and second movements. The figures are used to assist the muscles in the extended letters and capitals.

WHOLE-ARM MOVEMENT

Is used in making large capitals and in flourishing. The hand rests as before, on the finger nails, but the arm does not rest. The movement is entirely from the shoulder. This movement is used almost entirely in flourishing. Capitals made with this movement usually have a bold striking appearance.

SIZES OF WRITING

The sizes of writing are almost as numerous as the

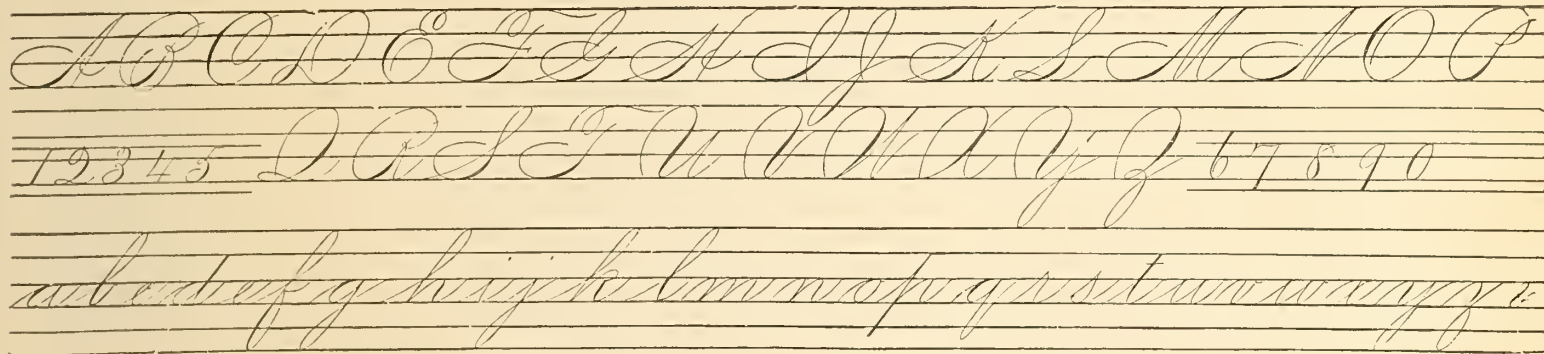
uses of it. Ordinary writing is about one-tenth of an inch in height. That used in correspondence is a trifle smaller. The Book-keeper in his explanations of entries in his Journal Day Book, requires a much smaller hand than for the Journal entries. Ladies' hand is about two-thirds standard size, that is, one-fifteenth of an inch in height.

For the Journal entries in the Journal Day Book the writing should be one and-a-half times the ordinary size, so that the eye will catch the Journal entry readily, and distinguish it easily from the explanations. The headings of accounts (Ledger Headings) should be written about double the size of ordinary writing.

In writing a heavy hand for headings of Accounts, the capital and loop letters are about twice the height of the letter i, and should be shaded on every down stroke.

For the relative sizes of the letters the learner is referred to the full page illustration, page 17, where the small and capital letters and figures are placed on a "Scale of Proportion," that is on six lines and five

LETTERS AND FIGURES ON A SCALE OF PROPORTION.



The above cut shows the Standard Capitals, Small Letters and Figures, arranged on a scale of proportion so as to show the relative height of every part of each letter and their relation to others in size. The height of the capitals and loop letters is three spaces, that is three times the height of the letter "i" or "u," while "t" "d" and "p" are two spaces high, "r" and "s" are one and a quarter spaces in height and the figures one and a half spaces.

intervening spaces. The small letter “u” is taken as the standard of measurement, and is said to be one space in height; “t d and p are two spaces, and the loop letters and all the capitals three spaces high; “p” and “q” are one and a half spaces below the base line, and those with loops below the base line and capitals below the base line extend two spaces below.

The height of the “u” is the unit of measurement for the height of the other letters.

SLANT

There is not anything that destroys the appearance of writing as much as irregularity of slant. The eye catches it at first glance at the page. Great care should be exercised to have all the straight lines the same slant. The main slant of every capital letter, that is the line drawn down through the middle of the letter, dividing it equally. This should be the same slant as the “down strokes” of small writing.

This engraving represents what is called a scale of slant.



FIG. IX

The quarter of a circle contains ninety degrees from the horizontal line round to the perpendicular. The slant of all straight strokes, the main slant of all ovals and capitals should be as marked on scale of slant, fifty-two degrees, and the connective slant—that is the general slant of the connecting curves—is thirty degrees, as shown by the second line in the scale of slant with the letter “u” placed upon it.



FIG. X

A piece of pasteboard the proper slant could be cut out and kept at hand so as to test the work. All the straight lines may be lengthened with a ruler. If the produced lines are all parallel then they slant all right, but if any two of them are likely to cross one another if extended, then the “slant” needs improvement. Uniformity of slant is what is specially required. No objection may be taken to making the main slant 60° or 65° or 70° so long as all letters have the

same slant. Some find it easier to make their writing a little nearer to the perpendicular but care should be taken to keep all lines on a page on the same general standard.

SHADING

Each capital should have one shade only, and that on whichever of the 4th, 5th or 6th principles is used. In rapid business writing, very little shade is necessary. The small letters are shaded only on the top of "t" and "d" and the bottom of "p". A slight shade may be put on the first down stroke in "s, g, h, k, q," and on "f" below the line; some penmen shade lightly the last down stroke of "in" and "n". The heading of ledger accounts and other large writing may be shaded on every "down stroke." ¶ When two shaded small letters come together, such as two "t's in better," it is sufficient to shade the first one; if both are shaded they give a heavy appearance to the Writing. Each figure should be shaded lightly, 7 and 9 squarely at the bottom, 6 is sometimes shaded squarely at the top. Many good business men do not shade either capitals or small letters.

The 4th principle, sometimes called the Reversed Oval is shaded on the right hand side, the heaviest part of the shade at the middle of the down stroke. The 5th principle, the Oval, is shaded on the left hand side. The 6th principle, or "Capital Stem" is shaded on the lower half of the down stroke. One great fault in making the "capital stem" is getting the shade too high; a very good plan when practising this, is to rule a middle line for a guide in forming the shade and the finishing curve.

SPACING

In this paragraph we desire to refer to the distance or the space between.

- (1)—Letters.
- (2)—Words.
- (3)—Sentences.

The unit of measurement of these spaces is the distance between the down lines in a small "u.". It is called a space.

When a letter ends with the same curve that the next one begins with they should be one space apart Example—the joining in "it".

If connected by a compound curve, that is when the ending curve of the one is different from the first curve of the next letter, one-and-a-third spaces. Example—The joining in “am”.

Letters joined at the top should be a little closer than others. as the space between them is simply covered over and not crossed diagonally. It looks empty if as wide as others; the breadth most suitable is three-fourths of a space.

Letters extending below the line should be one space from the succeeding letter. Ovals are measured from the line drawn through them forming the main slant. When two ovals come together, measure from the central slant line in the first to the left side of the second.

When a capital is used begin one quarter of a space away from the capital; this will leave the first letter one and one fourth spaces from capital.

Words should be twice as far apart as letters, viz:—two spaces between last down stroke of one letter and first down stroke of next.

By beginning the first or connective curve of a

letter directly under the end of last or connective curve of last letter of proceeding word, the rule will be carried out.

The space between sentences should be greater than between words so that the eye will catch the whole sentence at a glance when reading it. Sentences should be three spaces apart. The punctuation should be close to the word it marks off.

FORM

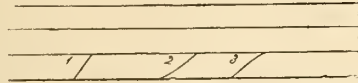
The student must have in his mind clearly, the correct form of each letter before he attempts to make it with his pen. It is a good plan to trace the letter over with a dry pen a few times. Letters are made from two elementary kinds of lines, viz:—Straight lines and curved lines



as per engraving. There are two kinds of curved lines, viz:—right curves and left curves. They are so named from the side of the oval that they occupy. The right curve being supposed to be cut from the right hand side of the oval and the left curve from the

left hand side of the oval. The straight and curved lines are called elementary lines or elements.

Principles are component parts of letters. They are used to facilitate the analysis. Three principles are used for small letters and three additional for capital letters. The principles of the small letters are, first, straight line; second, right curve; third, left curve. All the small letters are made from these three principles.



PRINCIPLES FOR SMALL LETTERS

The capital letters and small letters are divided into classes or groups according to the principle predominating in them. For instance, "i," "u," and "w," are similar in construction and constitute the first group of small letters.

The connection at the top of "i or u" and at the bottom of the 1st and 2nd parts of "m" is called an "ANGULAR JOINING," and the short round turn at the top of "m" the bottom of "u," &c., is called a "SHORT TURN."

ANALYSIS OF LETTERS

GROUP I.—(i. u. w.)

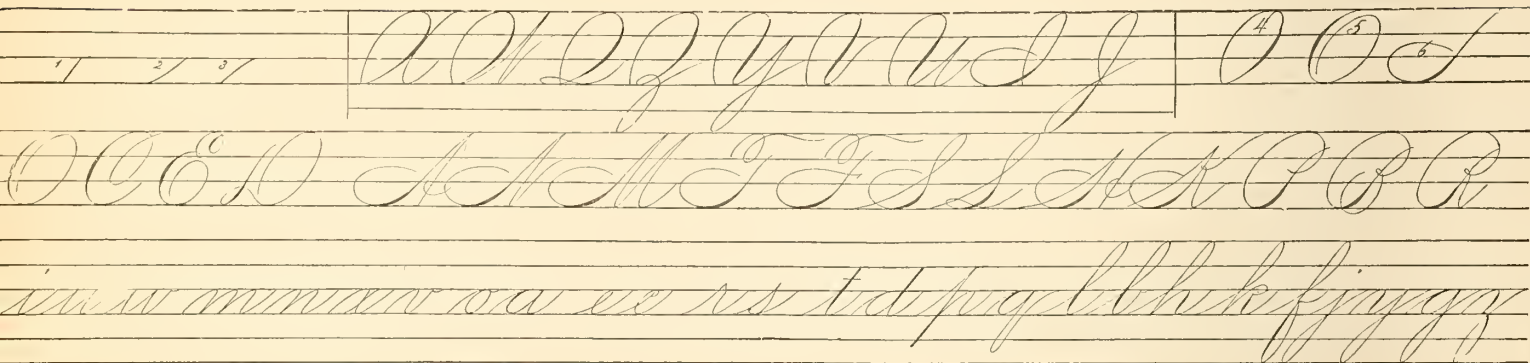
The letter "i" is one space in height and is the standard of measurement for the height of letters. The dot is placed one space above the top of the letter. Begin at base line ascend with a right curve one space, and return to base line with a straight line on main slant (52 degrees). Make a short turn at base line and ascend one space with right curve.

Principles—2, 1, 2.


The letter "u" is formed by repeating the letter "i" omitting the dot. Begin at the base line, ascend one space with a right curve, return to base line on regular slant with a straight line, turn short at base and ascend one space with right curve, returning to base line, with straight line, turn short, and ascend with right curve for finishing or connecting line.

Principles—2 1, 2, 1, 2

LETTERS AND FIGURES ON A SCALE OF PROPORTION ARRANGED IN GROUPS.



For convenience of analysis and of practice and study the letters are divided into two groups or classes according to their formation. The letters are placed on a scale of proportion in the various groups so that the eye will readily catch the similar points in the formation. A little extra space left between the groups marks the division on the upper left corner are found the principles used in the small letters. The principles in the upper right hand corner are used in the capital letters, they, in turn, being built up from the original three principles.

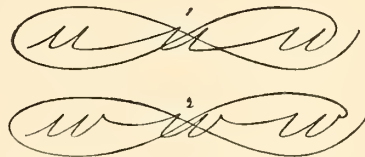

 The letter "w" is the same as the letter "u," with horizontal right curve added. Begin base line ascend with right curve, descend to base line with a straight line on main slant, ascend with right curve one space, descend to base line with straight line, ascend from base line with right curve one space high, finish with a horizontal right curve one half of a space in length. Note the spacing between "w" and any other letter joined to the end of it.

Principles—2, 1, 2, 1, 2.

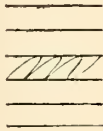
EXERCISES FOR GROUP No. I

When the form has been studied carefully the letter "i" should be used to fix this group, as the other two letters are practically repetitions of the letter "i." Then advance to "u" which is two i's joined together. The only difference between "u" and "w" is the small horizontal right curve added. It is well to practise the letters singly then join them in the small words and parts of words as follows:—in, wi, win, niw, iwi, wiw.

The practice of the following exercises of joining three letters together will help materially to develop freedom of hand. Pages of paper should be used on each exercise. Complete each exercise without lifting the pen.




GROUP No. II.—(m, n, x, v.)



 The letter "m" is one space in height and is made as follows:—Begin at base line, ascend with left curve one space in height, turn and descend to base line with a straight line on main slant. Ascend with left curve one space, turn and descend to base line with a straight line on main slant, ascend one space with left curve, descend to base line with a straight line and turn, finishing the letter with an upward right curve. Attention is called to the short turn at

the top of each part of the letter and the angular joining at the bottom of two parts.


Principles—3, 1, 3, 1, 3, 1, 2

_____ The letter “n” is the same in construction
_____ as the last two-thirds of the letter “m.”
 Begin at the base line, ascend one space with
_____ left curve, descend to base line with a straight
_____ line on main slant, ascend with left curve
one space turn and descend to base line with a straight
line, turn and complete with a right curve.

Principles—3, 1, 3, 1, 2.

_____ The first part of the letter “x” is the same
_____ as the last one-third of the letter “m.” Be-
 gin at the base line, ascend with left curve,
_____ turn and descend to base line with straight
_____ line on main slant (52°), turn and finish with
a right curve. Next cross the down stroke, beginning
at the base line, make a straight line upwards at an
angle of 30° . There is no trouble in crossing a 52°
line with a 30° line. This is the only straight line in
the alphabet made with an up stroke.

Principles—3, 1, 2, 1.

_____ The letter “v” is the same as the last part
_____ of the letter “m” with the last curve of the
 letter “w” added. Ascend from base line
_____ with a left curve turn and return to base
_____ with a straight line on main slant, turn and
ascend with right curve one space in height,
and complete the letter with a horizontal right curve
one half space in length the same as the last part of
“w.”

Principles—3, 1, 2, 2.


EXERCISES FOR GROUP No. II

Write the following words and combinations of letters many times:—wivi, win, wim, mix, vix, minx, mum, nun, unum, minim, vinum.


The following movement exercises should be practised freely. Complete each exercise without lifting the pen.




GROUP III—(o, a, e, c)

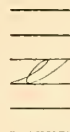

 The letter "o" is one space in height. Begin at base line, ascend with left curve, carrying it well over towards the right, descend with left curve, following the upward curve one-fourth of its length, turning at the base, ascend with right curve to meet the first upward stroke, complete with horizontal right curve the same as the final curve in the letter "v."

Principles—3, 3, 2, 2.



 The letter "a" is one space in height. The first part is made similar to the letter "o." and the last part like the last part of "u"


 Ascend from base line with left curve one space, descend to the base line with a left curve, turn and ascend one space with right curve to meet first upward stroke. Descend with straight line on main slant, turn at base and complete with right curve.

Principles—3, 3, 2, 1, 2.


 The letter "e" is one space in height. Begin at base line ascend with right curve one space, turn and descend with left curve to base line, turn and complete with a right curve.

Principles—2, 3, 2.


 The letter "c" is one space in height. Begin on base line, ascend one space with right curve, retrace upward stroke one third of a space with straight line, turn and ascend one third of a space with right curve, turn and descend with a left curve to base line and complete with a right curve.

Principles—2, 1, 2, 3, 2.

EXERCISES FOR GROUP No. III

Write each of the following words carefully twenty-five times:—moon, cone, aim, came, man, woman, innocence, axiom, vane, winnow, new, minnow, winnie, even, uneven, view.

To develop good movement take plenty of practice

on the following exercises. Complete each movement exercise with out lifting the pen.



GROUP IV —(r, s.)

_____ The letters in this group are one-and-one-fourth spaces in height. Begin the letter "r" on base line, ascend with right curve one-and-one-quarter spaces, descend with a slight left curve nearly vertical one-fourth of the space. Turn short and descend with a straight line on main slant to base line: turn short and complete with right curve.

 _____ Principles—2, 3, 1, 2.

_____ The letter "s" is one-and-one-quarter spaces in height. Begin on base line, ascend one-and-one-quarter spaces with right curve; descend with a slight left curve merging into a right curve; touching the base line. Continue till you touch the first stroke of the letter.

Form a slight dot and retrace towards the right till you touch base line; complete with the usual right curve.

Principles—2, 3, 2, 2.

EXERCISES FOR GROUP No. IV

Take plenty of exercise on the following words and short sentences:—roam sorrows, morrow, scare, scissors, arrows, error, more, roar, masses, roses, worries. We saw six crows run across a narrow crevice. Cover some more mosses in snow. Mice never swim on ice nor in ice. Six or seven swans swam over a river. Nine men were in a mow. A man saw seven cows in a row.

Practise the following exercises to develop an easy graceful movement.



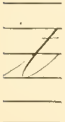
in min nun mix win woman
even can oar ere our us we over
winner vixen service source since rear

The above plate gives exercises on the letters of the first four Groups. One line at a time should be used in practice. Notice to keep spaces between the words uniform.

GROUP V.—(t, d, p, q)


The first 3 letters in this group are two spaces in height. The third and fourth are one-and-one-half spaces below the line; “t” and “d” are shaded squarely at the top; “p” is shaded squarely at the bottom.

If the student finds difficulty in making a square shade at the top lift the pen from the paper, then put the points on the paper and spread them before moving downwards. Lighten the shade by reducing the pressure. To get a square shade at the bottom move the pen away from the person and towards the top of the letter when lifting it.

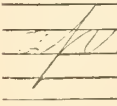
 Ascend from base line with a right curve two spaces high. Spread the points of the pen and form a shade at the top. Descend to base line with a straight line on main slant; gradually lighten the shade till it vanishes at half the distance of the base line. Turn short and complete with a right curve. Cross it one half space from the top with a horizontal straight line one space in length one third of line being on left hand side,

and two-thirds on right hand side of the letter. Special care should be taken to have all these extended letters the same slant.

Principles 2, 1, 2, 1.


 The first part of the letter “d” is similar to the first part of the letter “a” and the last part like the letter “t.” Begin at the base line, ascend with left curve, carrying it well to the right; descend with left curve, turning on base line; ascend with right curve two spaces in height, spread the points of the pen to form the shade, descend, diminishing shade so that it vanishes when half way to base line, turn at base and finish with right curve.

Principles—3, 3, 2, 1, 2-

 The first part of the letter “p” is the same as “t” except that it is not shaded. The last part is the same as the last part of “m or n.” Ascend from base line two spaces with a right curve and descend with straight line on main slant one-and-a-half spaces

below the base line; retrace lightly to base line, diverging into a left curve; ascend one space, turn, descend to base line with straight line on main slant, turn short and complete with a right curve.

Principles—2, 1, 3, 1, 2.

_____ The first part of the letter “q” is the same
 _____ as the first part of the letter “a.” Ascend
 from base line with left curve, carrying it
 _____ well to the right, descend with left curve,
 _____ turn on base line, complete the oval part
 with right curve, descend with straight line on main
 slant one-and-a-half spaces below the base line, turn
 and ascend with a slight right curve to base line,
 merge into a left curve to complete the letter.

Principles—3, 3, 2, 1, 2, 3.

As exercises on this group practice the following:
 —dotted, patted, stopped, mopped, quit, added, quat-
 ed, question, potatoes, netted, petted, possessed, pop-
 pier, opaque, quidnunc, wrapped, tartars. Peter is a
 queer piper. Watson eats pies. Never use scissors
 to pare quinces or pears. Time and tide never wait.
 Ten tartars in tatters tramped to town. Carrie met

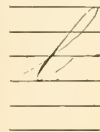
ten true men in tartans on terrace street.

A free style of penmanship can best be acquired
 by careful persistent practice of movement exercises.
 Use the following:—



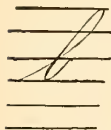
GROUP VI—(l, b, h, k, f, j, y, g, z.)

This group is what is called the group of loop
 letters the loop of each letter being two spaces in
 length and one-half space in breath. In the last four
 the loop is below the base line. If difficulty is ex-
 periened in getting the lines crossed near enough to
 the base line it will be found that too little curve has
 been put in the first part of the upward stroke.



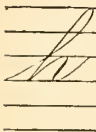
The letter “l” is three spaces in height.
 Begin on base line, ascend three spaces with
 a right curve, turn and descend to base line
 with a straight line on main slant, crossing
 the upward stroke one space in height,
 turn on base line and complete with right curve.

Principles—2, 1, 2.



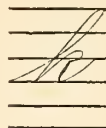
The letter "b" is the same in construction as the letter "l" with a horizontal right curve the same as the last part of the letter "w" added. Begin at base line, ascend three spaces with right curve, turn and descend to base line with straight line on main slant, crossing the upward stroke one space in height, turn on base line, ascend one space with right curve and complete with horizontal right curve one-half space in length.

Principles—2, 1, 2, 2.



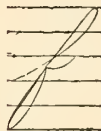
The first part of the letter "h" is the same as the first part of the letter "l," and the last part the same as the last part of the letter "m." Ascend from base with a right curve three spaces in height, turn and descend with straight line on main slant, ascend with a left curve one space, descend with a straight line on main slant to base line turn and complete letter with right curve.

Principles—2, 1, 3, 1, 2.



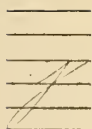
The first part of the letter "k" is the same as the first part of the letter "l" or "h." Ascend from base line with right curve three spaces, turn and descend with straight line on main slant to base line; ascend with left curve one-and-one-fourth spaces; turn and return leftward with right curve one-quarter space to point one space above the base line, descend with straight line on main slant to base line, turn short and complete letter with right curve.

Principles—2, 1, 3, 2, 1, 2



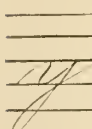
Begin "f" on base line, ascend with right curve three spaces in height, descend with straight line on main slant two spaces below base line, turn and ascend with right curve, and touch the down stroke one-half space above the base line; finish with a horizontal right curve. This letter is five spaces in length, three spaces above and two spaces below the base line.

Principles—2, 1, 2, 2.



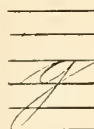
The letter "j" is formed with a right curve and an inverted loop. Begin at base line, ascend one space with right curve, descend three spaces with straight line on main slant, that is two spaces below base line, turn and ascend with a left curve crossing the down stroke on base line, place the dot of the "j" one space above, as in the letter "i."

Principles—2, 1, 3.



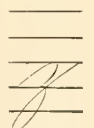
The first part of the letter "y" is similar in construction to the last part of the letter "m" and the last part of "y" similar to the last part of "j." Begin at base line, ascend with left curve one space high, turn and descend to base line with straight line on main slant, turn and ascend with right curve one space, descend with straight line three spaces, turn and ascend three spaces with left curve, crossing the down stroke on base line.

Principles—3, 1, 2, 1, 3.



The first part of "g" is the same as the first part of "a," and the last part the same as the last part of the letter "j" or "y." Begin at base line, ascend with left curve one space in height, carrying it well to the right, descend with left curve, turn at base line, ascend with right curve to meet the first stroke, descend three spaces with straight line on main slant, turn and ascend three spaces with a left curve, crossing the down stroke on the base line.

Principles—3, 3, 2, 1, 2.



The first part of the letter "z" is similar in construction to the first part of "m." Begin on base line, ascend one space with left curve, turn, descend to base line with straight line on main slant, turn and descend two spaces with left curve, crossing the down stroke on base line.

Principles—3, 1, 2, 3.

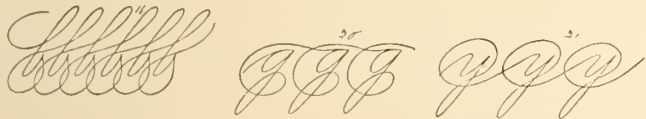
ten done put quid tell double publish
quibble lotus battle huddle kirk fife
julia gently yesterday zone zest syzygy

The words in the above Engraving contain many letters from Groups Nos. 5 and 6, and some excellent combinations of these letters. If the student is using the muscular movement for ordinary letters a little finger movement will often help on loop letters, especially is this needed on the letter "f" and on such combinations as "gh" where the letter or combination of letters is five spaces in height.

EXERCISES FOR GROUP No. VI

The following exercise contains words with many loop letters, considerable practice should be put on them:—Bold, babble, nibble, happy, hurrah, huzzah, nicknock, kicking, whooping, hoop, ruffle, wriggle, giggle, rub-a-dub-dub, lazy, hazy, whizzing, laugh though, flutterfinch, blubber, knuckle, habakkuk, juggler, bluejay, hazel, giraffe, camelopard. Bobbie felt a nibble beneath the bubbles and quickly pulled from the pebbles a little wriggler and called it a fish.

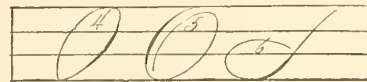
Practise faithfully the following movement exercises:—



CAPITALS

For the sake of convenience in the analysis of the Capital letters we have formed three principles from the three already used in small letters, numbers 4, 5 and 6. These are used very largely in the construction of the Capitals; one of them, the sixth, being the principal part of thirteen letters.

Practice the inverted oval, first singly, then join six or more, making them rapidly as a movement exercise.



PRINCIPLES FOR CAPITAL LETTERS.

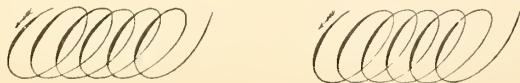
The fourth principle is what is generally called the inverted oval. Begin on the base line and ascend three spaces with a left curve, make a round turn and descend three spaces with a right curve to a point on the base line, about one-third of a space from the point of starting. The downstroke should be shaded

heavily at middle of curve; the width of loop of the reversed oval is one-and-one-half spaces.



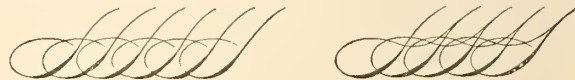
The fifth principle is called the oval, sometimes the direct oval. Begin three spaces in height, and descend with left curve to the base line shading as you descend, ascend nearly three spaces and turn inside of the first line, descend, finishing one-third of a space above the base line. The distance between the left curves should be one-third of a space. The total breadth of the oval is two spaces. The heaviest portion of the shade should be at the middle of the down stroke.

Practise the oval one at a time, also in combination similar to these two exercises. It will also make good practice to shade the alternate down strokes.



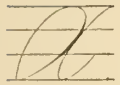
The sixth principle is commonly called the Capital stem. Begin three spaces above base line, descend with left curve one-and-a-half spaces, merging into a right curve, continue till you touch the base line, shading the right curve as you descend. Make a long turn and complete the letter with a right curve, forming an oval two-and-a-half spaces long on slant of 15 degrees.

Practise the capital system separated then join them as in the exercises, Practise these principles until you have mastered them, then the capitals will need very little practice.



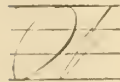
ANALYSIS OF CAPITALS

(GROUP I—(X, W, Q, Z, Y, V, U, I, J.)



Make fourth principal or reversed oval lift the pen, begin at point three spaces high, and one-and-a-third spaces to the right of the top of the oval, descend with left curve, touching the oval one-and-a-third spaces from the top, turn short on base line and finish with right curve.

Principles—4, 3, 2.



Make a reversed oval, ascend with right curve, to point three spaces high and one-and-a-third spaces to the right of the top of the oval, descend with a slight left curve, touching the base line one-and-two-thirds spaces to the right of the oval, ascend two spaces with left curve.

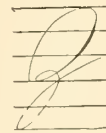
Principles—4, 2, 3, 3.



Make reversed oval, continue along the base line, turn upwards and make horizontal loop one-third of a space in height, con-

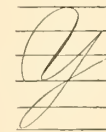
tinue left curve; touch the base line one-third of a space to the right of the oval, merging into a right curve to complete letter.

Principles—4, 3, 2.



The letter "Z". Make reversed oval, turn short with left curve, forming a loop at the angle of 30 degrees, merging into a right curve, descend two spaces below the line on main slant, turn short and complete with left curve, crossing down stroke on base line.

Principles—4, 3, 2, 3.



Make reversed oval or capital loop, turn short to the right on base line, ascend with right curve two spaces in height, to a point one space to the right of down stroke, descend four spaces with a straight line, that is two spaces below the base line, turn and ascend three spaces with a left curve, crossing the down stroke on the base line.

Principles—4, 2, 1, 3.



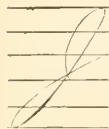
Form reversed oval, turn short as in "Y," ascend two spaces with a right curve, merging into a slight left curve. The last part of "V" is two spaces in height, the breadth between the loop and last part of one-half space.

Principles—4, 2, 3.



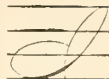
The letter "U" is the same as letter "Y," except that down stroke is turned at the base line, and the letter completed with a right curve.

Principles—4, 2, 1, 2.



Begin at base line, ascend with a left curve same as first part of reversed oval, turn short and descend with straight line on main slant two spaces below the base line, shading the lower half of the letter. Turn short and ascend with left curve, forming a loop one-half space wide and crossing the down stroke one third of a space above the base line.

Principles—4, 1, 3. Another Analysis would be 3, 1, 3.



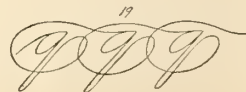
Begin at base line, ascend three spaces in height with a left curve, the same as the first part of the reversed oval, turn short and complete the letter with a capital stem.

Principles—4, 3. Another Analysis would be 3, 2, 3.

EXERCISES FOR GROUP No. I

Write the following words:—Wilton, Quito, Zanzibar, Young, Victoria, Union, Indian, Java, West, Quebec, Xonophone, Jennie, June and Ida Wilson went from Wiarton to Vancouver in July.

The following exercises may be practised to further develop freedom and continuity of stroke:—



J. Keep good company. Learn the Muscular ^{MOV'T.}
Nil desperandum. Opium. Poison. Queen Rose.
Success. Truth endures forever. Union is strength.
Vanity. Wisdom. Xerxes. You. Youth. Zephyr.

The above plate is a sample of business writing for practice. Some of the Capitals are simplified a little from the standard capitals.

GROUP II—(O, C, E, D.)



The capital "O" is the fifth principal or direct oval. The analysis has been given heretofore on page 35.

Principle—5.



Begin three spaces from base line, descend with left curve two spaces, turn short and ascend with right curve, make round turn and complete letter with right curve similar to the first half of the capital "O." Also a right curve for a connective stroke. Care should be taken to see that both the large and the small ovals in this letter are the same slant.

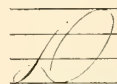
Principles—3, 2, 5.



The upper part of the letter "E" is one space in length, and the lower part two spaces in length. In making the letter "E" be careful that the small loop in the centre is at right angles to the main slant, and let the line drawn on main slant, through the middle of the upper oval, divide the small loop in middle and the lower oval equally. Begin three spaces high, descend with left curve, turn

short and ascend with right curve, descend with left curve one space, turn short forming a loop, and complete with direct oval two spaces high.

Principles—3, 2, 3, 5.



Begin two-and-a-half spaces in height, descend with left curve, merging into a right curve, touch base line, ascend with left curve, forming a loop three-quarters of a space in height; merge into a right curve and complete with last part of the capital "O."

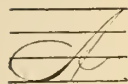
Principles—3, 2, 3, 2, 5.

EXERCISES FOR GROUP No. II

Write the following words for practice on the capitals of group:—Orton, Ontario, Canadian, Charleston, Eva, Easton, Daniel, Diamond, Ottie Darling sailed to Egypt from California. Practice the following movement exercises:—

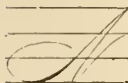


GROUP III—A, N, M, T, F, S, L, G, H, K, P, B, R.



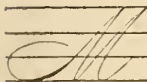
Form a capital stem, then from the top of the stem descend with a slight left curve to base line. Form finishing part, with a left, then a right curve, beginning one-and-a-quarter spaces above base line and crossing one half space high.

Principles—6, 3, 3, 2.



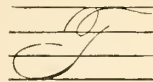
Form like capital A, turn very short and ascend with left curve two spaces, finish one space wide from down stroke.

Principles—6, 3, 3.



Form first part like capital A, turn short, ascend three spaces with a left curve to point one space to the right of stem, descend with left curve to base line, turn short and finish with a right curve.

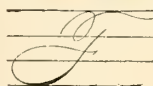
Principles—6, 3, 3, 3, 2.



Form capital stem two-and-a-half spaces high, form a loop one space in height, continue to right hand two spaces, with left curve merging into a

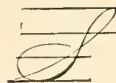
right curve.

Principles—6, 3, 2, 3, 2.



The capital "F" is the same as the capital "T," with exception of finishing of capital stem. Merge the last part of stem into a horizontal right curve, crossing the stem one-third of a space. Make a down stroke from this, one-third of a space in length on main slant. Note that the capital stem is only two and one half spaces high.

Principles—6, 2, 1, 3, 2, 3, 2.



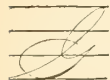
Begin capital "S" at base line, ascend with a right curve, turn short and complete with capital stem; the up-stroke should divide the oval of the stem equally. Note specially to give plenty of curve to the up stroke in this and following letters.

Principles 2, 6.



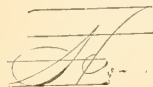
Make capital "L" the same as the "S" to the point where the stem recrosses the up-stroke, continue one-fourth space to the left, turn short, carry back the left curve till you touch the base line, complete with a right curve. Note—A small triangular shaped space will be formed between the capital stem and the finishing or connective stroke.

Principles—2, 6, 3, 2.



Ascend from base line with a right curve three spaces, turn short, descend two spaces with a left curve, make a round turn, ascend one space and complete the letter with the lower two-thirds of the capital stem. See that the first up stroke divides the oval of the capital stem into two equal parts. If the first up stroke of the letter is not well curved there will be a failure in appearance.

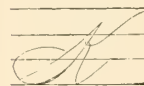
Principles—2, 3, 2, 6.



Ascend with a right curve two-and-one-half spaces, descend, forming a capital stem. From a point three

spaces high and two spaces to the right of the stem, make a left curve to base line and complete the letter like the capital A.

Principles—2, 6, 3, 3, 2.



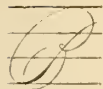
Make first part like first part of capital H, begin last part at same point as last part of H, descend with left, then with right curve, form a loop on capital stem one-and-a-half spaces from base line, descend to base line with a straight line on main slant, turn short and complete with right curve. See that the small loop is made around the Capital stem and at right angles to it.

Principles—2, 6, 3, 2, 1, 2.



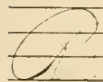
Begin two-and-a-half spaces high, make a capital stem as far as base line, turn shorter than in the stem, ascend with left curve similar to the left side of reversed oval, make a round turn at the top, descend and cross the stem one-and-a-half spaces from the base line, continue one-fourth space across the stem.

Principles—6, 3, 2.



Make capital B same as P to the point where you recross the stem, form a loop on stem, descend with right curve one-fourth space below the base line, make round turn and complete with left curve one-and-one-half spaces high.

Principles—6, 3, 2, 2, 3.

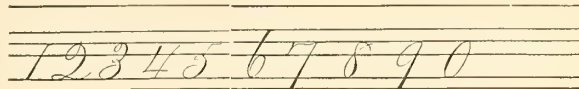


Form capital R the same as capital P to the point where you cross the stem, form a loop and complete like capital K.

EXERCISES FOR GROUP No. III

Use the following words as an exercise on the capitals of group 3:—Annan, Nellie, Muskoka, Tokio, Francisco, September, Leonard Germany. Holmes, Kingston, Pansy, Brandon, Robertson, Adam Nelson of Minto and Thomas Farewell of Salem went with Luke Sharp and George Hunter to Penetanguishene on Tuesday by way of Barrie.

THE FIGURES

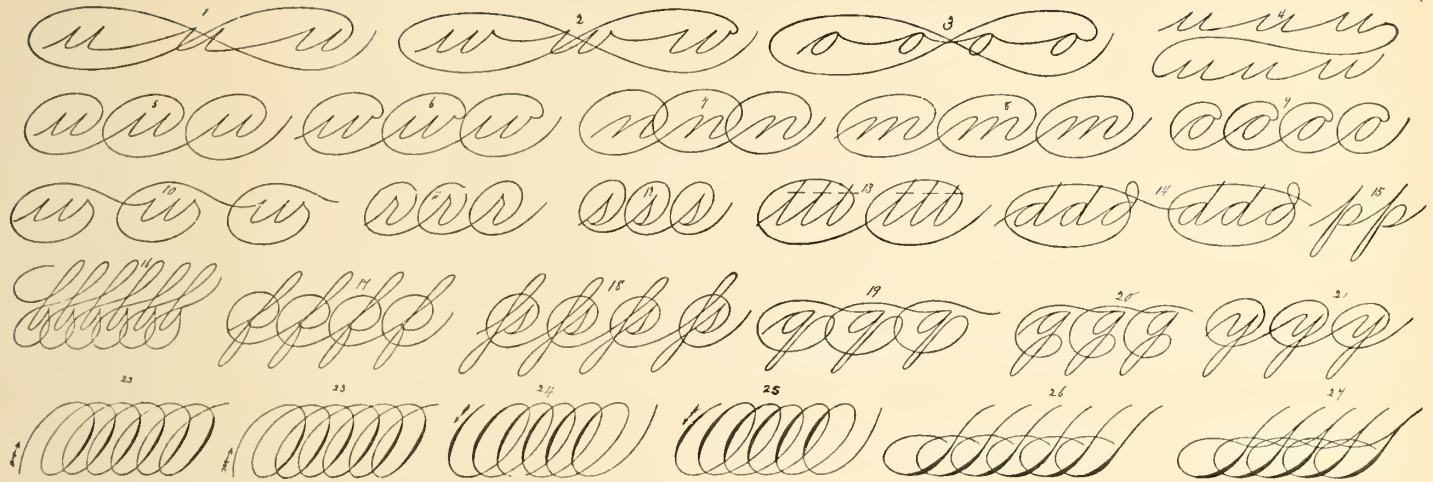


The figures, except “6” are one and a half spaces high; “7” and “9” are half a space below the base line, shaded squarely at the bottom, and “6” two spaces high, shaded squarely at the top, like the letter “t.”

It is better to shade each of the figures slightly, as they are then more difficult to erase. Practise carefully and diligently; make good figures that cannot be mistaken. You can generally make out a letter from the others associated with it, but the “near neighbors” of a figure are no guide to make it plain. The following are most easily mistaken:—5 and 3, 2 and 5, 5 and 7, 3 and 8, 7 and 9, 6 and 0.

A true specimen of my plain writing. Business.
Civility costs nothing. Drink pure cold water.
Evil to him who evil thinks. Famine. Gimby
Health with contentment is bliss. Immanuel.

This plate is given here for an exercise in plain business writing. Write it over many times.



The majority of the movement exercises in the above plate have already been given. They are brought together here for easy reference. The student should continue to practice these exercises a short time each day. The practice will assist in the gaining of freedom of movement in writing in a way that would never be developed by the ordinary writing of words.

~~~~~ Business Capitals ~~~~~

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

The above plate shows a great variety of easy business Capitals, many of them very simple. The student should pick out the forms of each letters that he likes best and practise them almost to the exclusion of the others.

Annie Bella Bennett Charles Dunton  
Europe Freeman Fleming Greenfell  
Humber Indian January Kergan Lena  
Muscular Movement Nantes Nature

In the use of the above plate endeavor to write each word as far as possible without lifting the pen.

Owen Pender Patton Quincy Ramage Roe  
Sultan Traynor Truth Utility Venus  
Winnie Xerxes Youmans Zero Zina  
There is no excellence without labor. Practice.

The above plate and the one on the preceding page contains all the capital letters and a number of alternate forms for business work.



\$1560.  $\frac{7}{100}$

Owen Sound, May 12, 1885.

Sixty days after date, I promise to  
pay, to the order of John Rutherford, at the  
—— Northern Business College Bank. ——

Fifteen Hundred and Sixty Dollars, value received.

No. 84.

A. M. Fleming.

Write the above promissory note several times, giving attention to the arrangement as well as the writing. Divide a page of foolscap into four equal parts. Write a copy of the note on each part. See that it is properly arranged in the space.

\$4600. <sup>7</sup>/<sub>100</sub>

Owen Sound, Dec. 25, 1884.

At sixty days sight pay to M. H. Ramage,  
or order, Four Thousand Six Hundred Dollars,  
value received, and charge to my account.

W. Hayward,  
Mount Forest.

C. A. Fleming.

Write out the above draft several times. Divide a page of foolscap into four equal parts and arrange a copy of the draft on each piece.

Given Sound, Sep. 15, 1884.

Mr. W. P. Telford

Bought of C. A. Fleming.

|                   |    |                       |                             |                |    |     |    |
|-------------------|----|-----------------------|-----------------------------|----------------|----|-----|----|
| July              | 1  | 10 tons Chestnut Coal | a \$ 7. <sup>25</sup> _____ | 72             | 50 |     |    |
| "                 | 27 | 12 cords Wood         | " \$ 3. <sup>60</sup> _____ | 43             | 20 | 115 | 70 |
| Received Payment. |    |                       |                             | C. A. Fleming. |    |     |    |

The above receipted invoice should be ruled out nicely and arranged on a quarter page of foolscap.

Rule out oblongs the size of an ordinary No. 7 envelope on unruled paper. Address each without any guide line. Many find it difficult to write straight across an envelope.



STAMP

Mr. C. A. Fleming  
W. S. College,  
Owen Sound, Ont.

It is not by tongue alone we hear  
The workings of the inner mind,  
But through the pen so still, so clear  
The thoughts and images we find.

Note the arrangement of the lines of poetry. Alternate lines are indented. In this case the second and fourth lines in a subsequent example the 1st and 3rd lines are set in.

*Ladies 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

The plate of ladies' capitals above shows a very popular style of capital letters much used in writing visiting cards.



Full many a gem of purest ray serene  
The dark unfathomed caves of ocean bear.  
Full many a flower is born to blush unseen  
And waste its sweetness on the desert air.

The above plate shows a neat size of handwriting for a lady. It is about two-thirds the size of gentlemen's hand.

Mr. Miller presents his  
respects to Miss Nevin, and  
requests that he may be allowed  
to wait on her at the Academy  
of Music, Friday evening.  
Ivy Hill, Sept. 30<sup>th</sup>

Miss Nevin presents her  
compliments to Mr. Miller, and  
accepts with pleasure his kind  
invitation for Friday evening.  
Sunny Side, Oct. 1<sup>st</sup>

The above notes of invitation and acceptance are given for the forms as well as for a contrast of the two sizes of writing.

It is work right along  
From morn until night.  
It is guard against wrong  
If you'd learn to write. 2

The above is a sample of running hand sometimes used for letter writing.

Rapid. Simple. Sensible Penmanship

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

The above plate shows a style of writing severely plain but simple. It is entirely without shade.

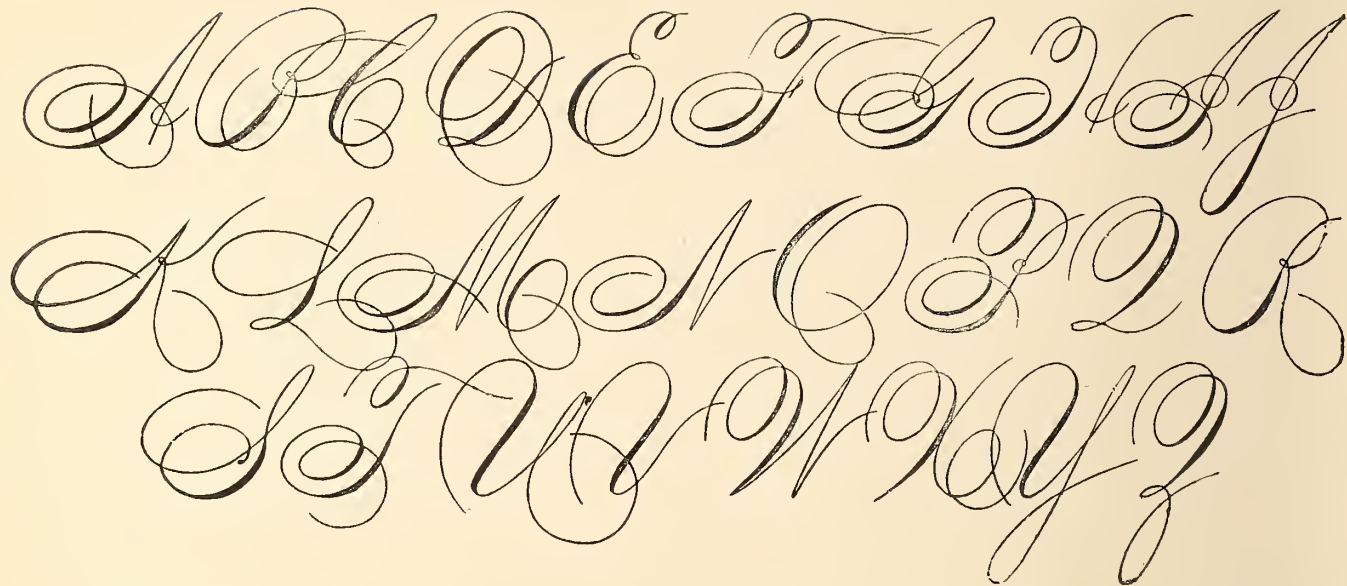
*Signatures*

*M. A. Ramage, Esq.,  
Chester,  
Ont.*

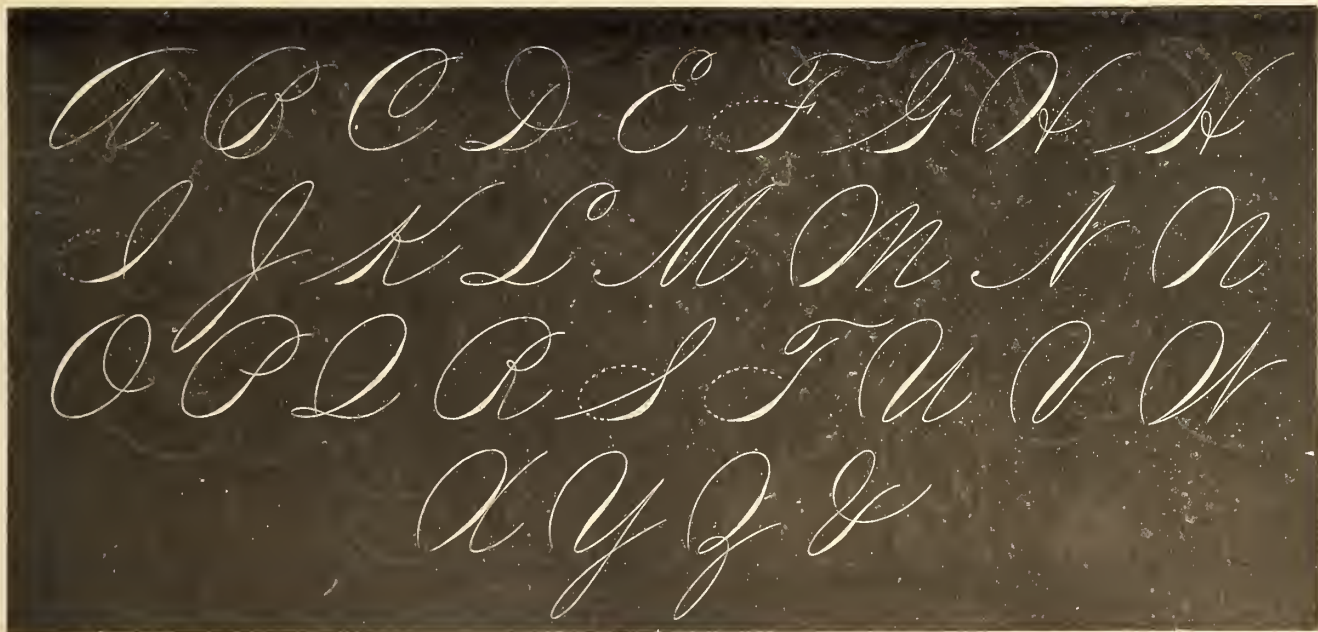
*C. Fleming*

*J. H. Holman*

A good signature should be: (1) Legible; (2) Uniform in height; (3) Uniform in slant. A name well written with fine lines and clear cut shades is very difficult to forge. If the initials can be neatly joined without making it difficult to read, it is an extra security against forgery

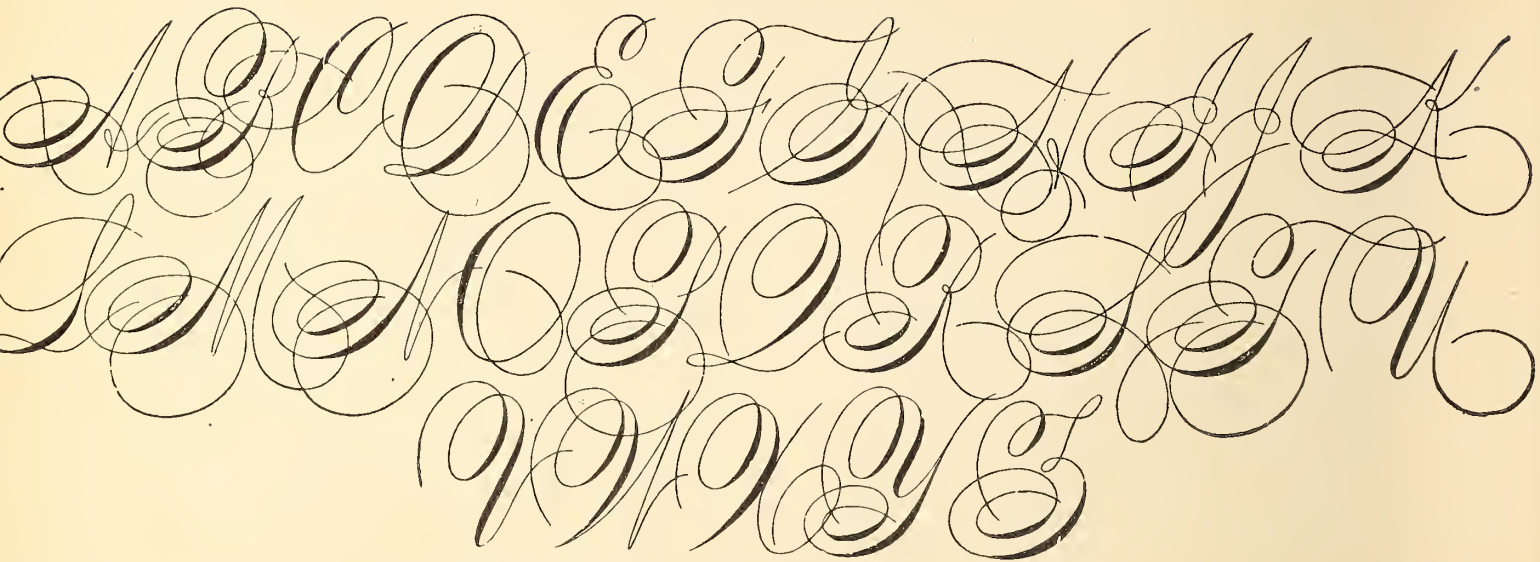


The above capitals are not recommended for business purposes. They are for ornamental work.

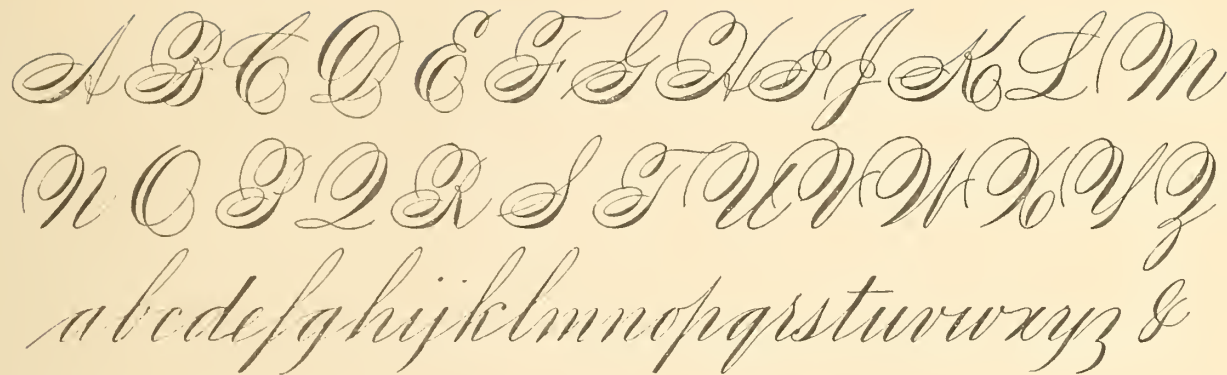


BLACKBOARD CAPITALS





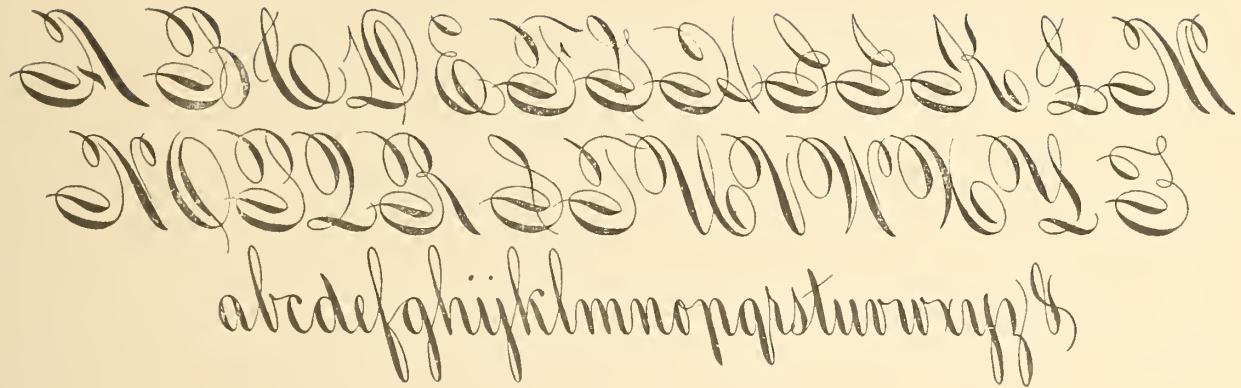
The above capitals are purely for ornamental pen work.



The above alphabet is suitable for ledger account headings or titles. It is shaded on every downward stroke so that the eye will readily catch it first on the page. The capitals are only a little over twice the height of the small letters. The extended letters are nearly as high as the loop letters. On the next page will be found a few lines of heavy shaded writing one-and-a-half times the height of standard writing. This large sized writing will need considerable practice.

Young and middle-aged men and women educated for business pursuits in the shortest time, consistent with thorough work, and at the least expense. Private or class instruction, day and evening throughout the year, in arithmetic, writing, correspondence, single and double entry bookkeeping, banking, shorthand, typewriting, business and legal forms, commercial law and all common school branches. Students admitted at any time. Catalogue sent free on application.

Heavy writing suitable for titles of ledger accounts, engrossing, etc.



The above plate of fancy back slope engrossing hand letters illustrates another style of writing used in ornamental work. This and two other plates are from the pen of H. W. Kubbe, from whom the author has had many valuable hints on pen work.

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

The above alphabets of vertical letters and figures are given merely as samples for any person who uses this book and who wishes correct forms of their letters. The place given to these in this volume is not to be considered as any endorsement of this style of penmanship.

Mid pleasures and palaces though we  
may roam,  
Be it ever so humble, there's no place like  
home!

A charm from the skies seems to hallow  
us there,  
Which, seek thro' the world, is ne'er met with  
elsewhere.

The introduction of the vertical style of writing into the schools of Ontario was a mistake. The most complete proof of this is the results attained in the schools after an experiment of fifteen years, and the rapid return to the slant writing now going on in the schools.

## BOX AND PACKAGE MARKING.

### MATERIALS

**PAPER**—Ordinary foolscap paper of good quality and heavy, so that the pen will not go through it easily, and that the ink will not show through. It will be noticed in the plates that the body part of the small letters is nearly two-thirds the height of the capitals. It might be well to occupy the space between two lines for the capitals, and to draw a line with a lead pencil two-thirds the distance from the base line to the one above to mark the height of the small letters. This will aid in overcoming one of the beginners difficulties, that is, it will help to secure uniformity of height until the eye and hand are trained sufficiently to make them even without the guide line.

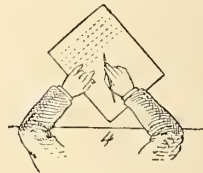
**THE INK.**—Any good black ink will do for the purpose. Ink can be used for this work that is a little thick, as in the heavy shades it can be made to flow when it would not flow in ordinary rapid business writing.

**THE PEN**—A good flexible pen that will readily make a shade will do nice clean work. A stub pen will make very good work. A double-pointed pen like the one illustrated here, makes beautiful work and is very easily used.



### HOW TO BEGIN

**THE POSITION OF PERSON** at the desk is an important item. Take the front position as illustrated in the accompanying diagram, facing the desk squarely.



**POSITION OF PAPER**—The above cut illustrates the correct position of paper for ordinary writing. The back hand lettering slopes opposite to the direction of

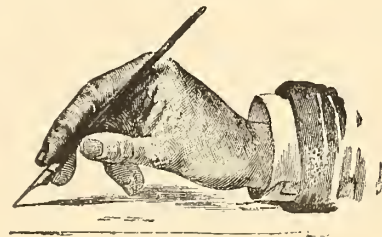


ordinary writing, hence the paper should be placed at right angles to the direction indicated in the engraving, i.e. with the edges parallel to the left arm instead of the right. If this important item is attended to, there will not be any trouble getting the letters on correct slant.

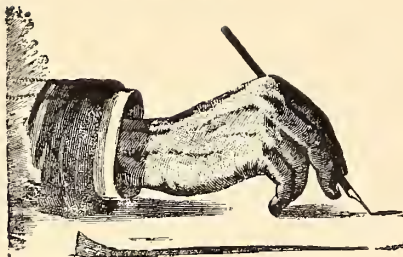
**WHAT TO BEGIN AT**—At the top of two plates of double line letters, pages 70 and 71, are found the principles or elementary parts of the letters. Practice each principle separately until a dozen of each can be made alike in size, shade and slant. Take an easy letter, say the small “m”. This letter is made by joining at the top three of principle No. 1, n is just two thirds of m. Take “u” for the next one. It is the same as n except that it is joined at the bottom instead of the top. The letter “H” is easy to start the Capitals on, it is two of principle No. 1 joined with a No. 6.

**SHADING**.—It will be noticed that the shade is a uniformly heavy shade from beginning to the end of the elementary parts. Do not make this part heavy at top or bottom or with a “light shade” at the middle.

**HOW TO HOLD THE PEN**—The accompanying cuts illustrate how to hold the pen. Hold it just as you would in ordinary writing. Do not grasp it too tightly so as to cramp your hand. Do not twist or turn the hand into different positions or at a variety of angles to the work or the result will be a variety of slants in the writing, or if a double pen is used some letters will have double lines in the middle of the down strokes and others will have single strokes in the middle and double strokes at the top and bottom of the letters. Any change in the angle at which the pen is held will produce irregularity in slant or outline.



FRONT VIEW OF THE HAND



BACK VIEW OF THE HAND

**THE SLANT.**—This class of work is very easily learned, but there is one point above all others that requires attention, that is, that the slant of the letters be uniform. If you begin at an inclination of 60 degrees to the horizontal, or 45 degrees, or 50 degrees, continue that slant to the end of the work. Just one stroke out of slant will mar a whole page.

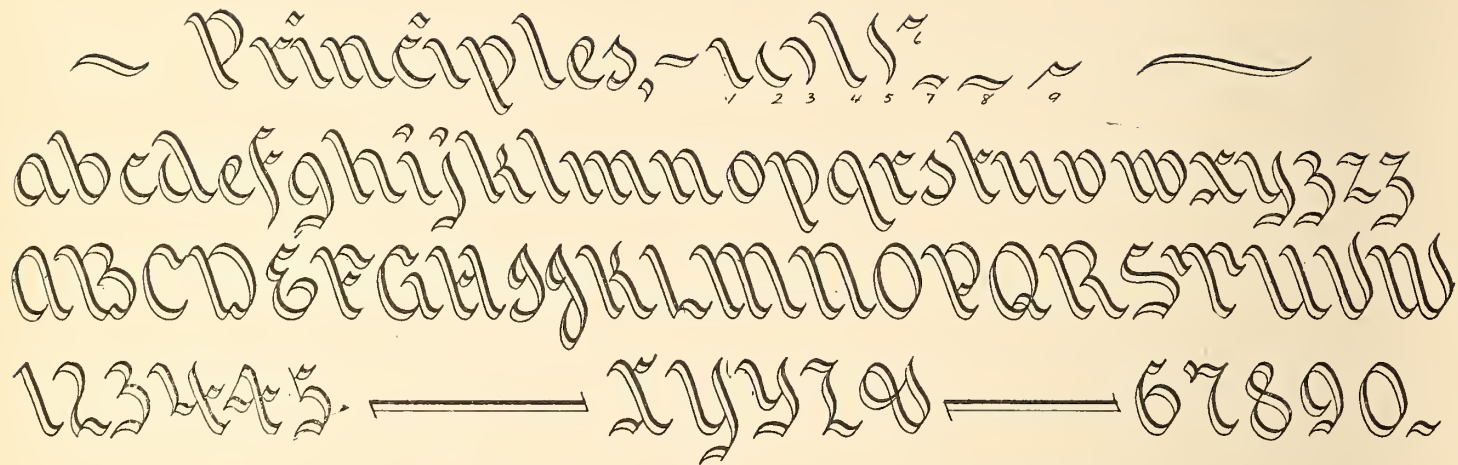
**LIFTING THE PEN.**—Do not be afraid to lift the pen. The letters are all shaded, hence every part should be made with a down stroke. Lift the pen at every stroke or part of the letter that you make. Do not try to make parts of these letters with upward strokes.

**PRACTICE THE PRINCIPLES FIRST**—If sufficient practice has been given to the principles of the marking letters (see upper line on plates pages 70 and 71) there will be very little trouble in combining them into letters. Every letter in these plates is **BUILT UP** FROM the principles. If, then, the principles have been mastered thoroughly, the building up of all the letters is quite an easy matter. Try it.

**STARTING AND STOPPING.** When using a broad pointed pen or a double pointed pen, if one of these pens is pushed sideways it will make a single stroke suitable for joining parts of letters. Observe this specially for the starting of each line, you will then close the ends of the down strokes if you are working with a double pen. After pushing the pen to the right change the direction to a downward stroke quickly, leaving the corners nicely rounded and merging into a double downward line, finish by merging into a single line at the end by pushing the pen to the right.

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 Utica, N.Y.  
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 &

The marking letters in the above are very easily made with an ordinary pen. Observe specially to get uniformity of slant, height and shade. Make all the letters with downward strokes, shading every one and lifting the pen as often as you like.



This plate illustrates a very simple style of back slope letters made with a double pointed pen. Note the principles or elements at the top, practice each part or principle carefully until you can make a dozen of them alike then put them together to form letters. No. 1 and No. 4 differ only in size, also No. 6 and No. 9 differ only in size.

~ Principles, ~ u l l s ~ ~ ~ ~ ~  
2 3 4 5 7 8 9  
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 z 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 z & 1 2 3 4 5 6 7 8 9 0 ' 0 6

The above illustrates a style of lettering in which the capitals especially are more elaborate than in the plate on page 70. They are useful for putting titles on books, engrossing, etc. They are almost as easily made as those on the other page referred to.

## BRUSH LETTERS.

### MATERIALS

The ability to address boxes and large packages rapidly and neatly with a brush is often the passport that gives a young man a start in large mercantile firms and manufacturing establishments. It is very easy to attain, and specially so if the person has learned easy lettering with a single or double pen.

A pointed brush, similar to those used in oil painting, not too stiff; some sheets of wrapping paper or some smooth board; some ink mixed about the consistency of ordinary oil paint. It may be made by stirring lampblack into boiled linseed oil, adding turpentine to make it dry rapidly. If too thin add more lampblack; if too thick add more turpentine. It is important that the marking ink be made with oil that in case the box gets wet the ink will not run. A very good marking ink can be made by mixing lampblack in coal oil.

HOW TO PRACTISE—It may be well to rule two lines with a pencil, one to write on and the other to

give the height of the small letters, so that they may be even in height. Begin at the top of an easy letter, such as "I" or "H," making the light line with the tip of the brush, then gradually pressing on the brush to spread it as it nears the bottom, thus making the heavy part; then gradually lighten the pressure on the brush until the finish of the stroke is made with the tip of the brush

STARTING AND STOPPING.—In making every stroke in the letter, care should be taken when beginning the stroke to get the slight curve in it like the copy and to raise the brush carefully so as not to destroy the ending. In all off-hand lettering of this kind the beginning and ending requires special care.

SLANT—These letters require more care as to slant than those on page 73, as the fine lines at the top will show a lack of uniformity in slant or curve quicker than a shaded line and the fine line is more easily curved in the wrong direction.

Do not try to make brush letters with a stub or double pointed pen. Take a fine flexible pen and press down on it as you would on a brush if you make these letters would neatly with a pen.



# BRUSH LETTERS.

A B C D E F G H I  
a b c d e f g h i  
J K L M N O P Q R  
r k l m n o p q r  
S T U V W X Y Z  
s t u v w x y z  
& 1 2 3 4 5 6 7 8 9 0

The alphabet shaded on the lower part is very easily made with a brush.

—73—

## MARKING LETTER

abcdefghijklmnopqrstuvwxyz  
1 2 3 4 5 6 7 8 9 0  
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 &.

## ITALIC

abcdefghijklmnopqrstuvwxyz  
1 2 3 4 5 6 7 8 9 0  
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 &.



Old English

German Text

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

In lettering, Old English and German Text are more used than other styles of letters. For small letters use a broad pointed pen or double pointed pen. In making large letters draw a base and a top line, make a light outline of the letters in pencil, then ink the outline and fill the inside either plain, black or ornamental work.

## FLOURISHING

THE MOVEMENT principally employed in Flourishing is the "Whole Arm Movement." The motion is made entirely from the shoulder. Some keep the hand completely free from the desk; others rest slightly on the tips of the nails of the third and fourth fingers as in the accompanying engraving; page 77. Occasionally the finger and muscular movements are used for filling in the smaller parts of the work.

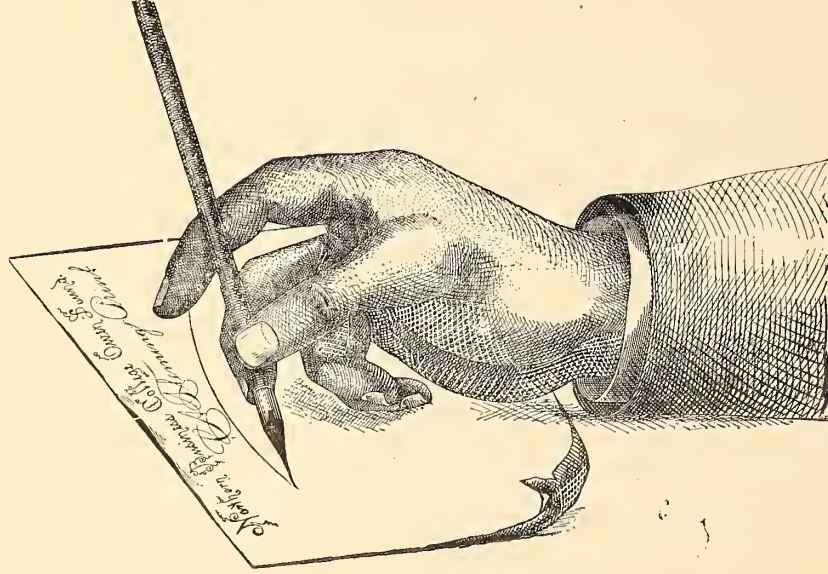
POSITION OF PAPER—The paper should be turned around from time to time and moved whenever needed, so that all the principal lines may be made away from the person.

POSITION AT THE DESK—Sit squarely to the desk or table in what is called the front position, feet resting evenly on the floor, the right foot a few inches in advance of the left.

PRACTICE is one of the principal things in learning flourishing. Constant daily practice is required to attain any degree of proficiency. There are three

rules for learning flourishing. The first rule is "practice!" the second rule "PRACTICE!!" the third rule "PRACTICE."

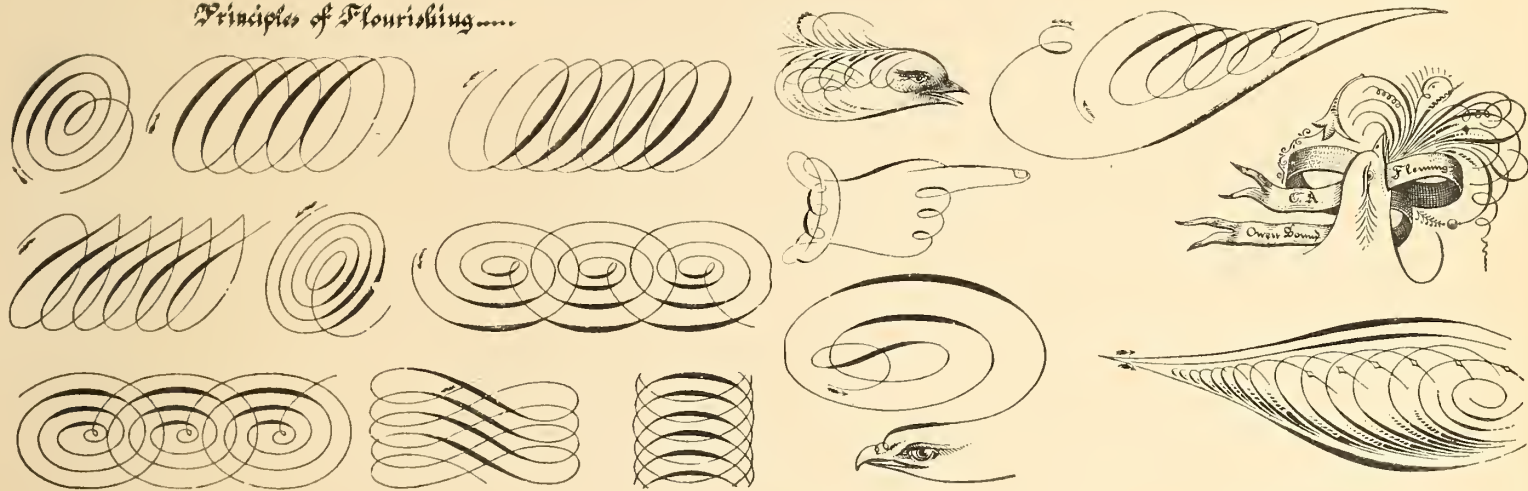
WHAT TO BEGIN WITH—Turn to page 77, begin on the simplest form among the principles of flourishing. The first one may strike you as the easiest, and perhaps it is. Master these, one at a time, if it requires three quires of foolscap. Keep at it till the muscles work in harmony with the brain until the hand will execute neatly the form that is in the mind. Continue this consistent practice till all are mastered, then try the simple wing of the bird, then the more difficult one, then the other exercises. All the work on these principles and exercises should be extended from you. Turn the paper around as frequently as you find it necessary so as to allow the strokes to be made freely in the direction indicated by the arrows. The other flourishes may be mastered by taking them one part at a time for practice, such as a hand, a wing, a tail, or a feather; then combine the parts so as to make a complete design.



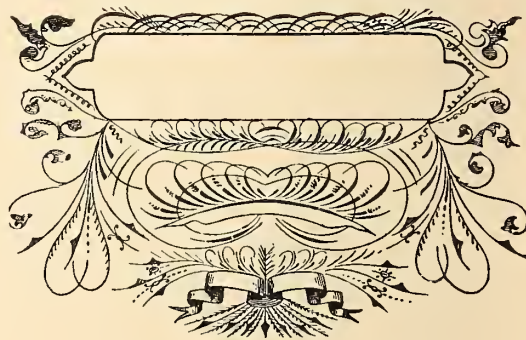
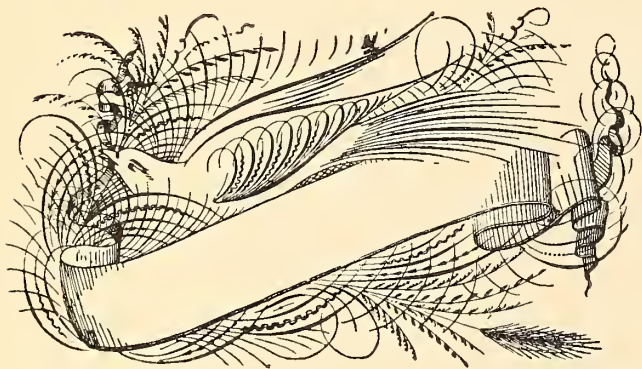
**HOLDING THE PEN.**—By reference to the above engraving it will be noticed that the pen is held in the opposite direction to what it is in ordinary writing, that is, the PEN pointing away from the person. The HOLDER which usually points towards the right shoulder, is in the reverse direction and shades are made when the pen is going away from the person.

**MOTION.**—The motion in the reverse of the ordinary writing motion—that is, the shades are made when the pen is travelling away from the person—notice the examples in the Principles of Flourishing given on page 77. Some small lines are made in the ordinary direction, as in writing.

# *Principles of Flourishing....*

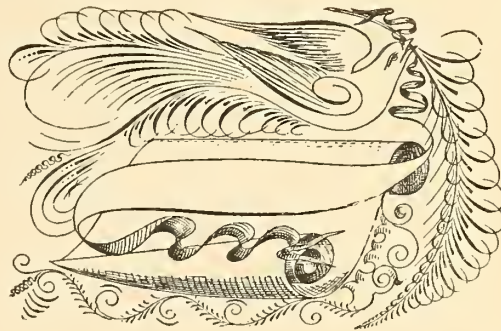
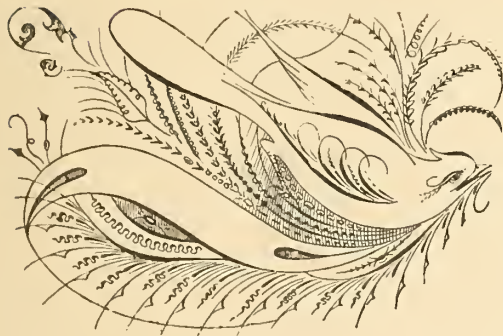


Practice the exercises on the left hand side of the page, using several quires of foolscap, until they can be made exact and uniform. The arrows show the direction in which each exercise is to be made. The direction of the shades will show that all exercises should be made away from you or in the opposite direction to ordinary writing. Combine the exercises to make the easy exercises on the right hand side of the engraving.



The above small designs are quite simple and are very nice for a card or a title page of a book. The original designs executed with a pen and ink were double the size of the engraving.





The above scrolls can be used for same purposes as those on the preceding page. The one on the right hand side can be made very nice for a book title page by leaving off the small acroll and using the space in the large scroll for the inscription.







Shorthand Institute.



The above illustrates a style of lettering done with the Automatic Shading Pen that is used so much in stores for making window signs, price tickets, etc. The shade that the pen makes so easily had to be drawn in by hand in lines for engraving. Hold the pen always the one way and handle as you would a double pointed pen. If the ink is right thickness the shaded effect will be produced without any effort. To make the ink, dissolve analine dye the required color in a little water, add gum arabac mucilage until it is thick enough to work nicely in the pen.



nicely in the pen.



# NORTHERN BUSINESS COLLEGE

OWEN SOUND, - ONTARIO.

Established in 1881 by the Present Principal.

THIS Institution has owned its own College Building for twenty years past and has the most complete equipment in Canada

for Business College Work and a Reputation from the Atlantic to the Pacific for the thorough training given to its students. Circulars giving full information sent free to any address.

---

C. A. FLEMING,

PRINCIPAL.









