

# Theory

of the



## In Nine Easy Lessons

Published by

**MOTT MEDIA**  
Fenton, Michigan

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1874

By Ivison, Blakeman, Taylor & Co

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1130 Fenway Circle, Fenton, Michigan 48430

EAN: 978-0-88062-082-6

ISBN: 0-88062-082-X

Printed by Dickinson Press Inc., Grand Rapids, MI, USA  
Batch # 4353900, 06-25-14

**THEORY  
OF  
SPENCERIAN PENMANSHIP**

**FOR SCHOOLS AND PRIVATE LEARNERS**

**DEVELOPED BY**

**QUESTIONS AND ANSWERS**

***WITH PRACTICAL ILLUSTRATIONS***

**DESIGNED TO BE STUDIED BY PUPILS IN CONNECTION  
WITH THE USE OF  
THE SPENCERIAN COPYBOOKS**

**BY**

**THE "SPENCERIAN AUTHORS"**

Originally published by  
Ivison, Blakeman, Taylor, & Co.

This edition published by



## Spencerian Copybooks

Five copybooks (or pupil practice books) plus this theory book make a complete course in handwriting. They can be used by people of any age. Use them in second or third grades to introduce cursive writing. For upper grades and adults this program may be used to improve handwriting or as an art course in calligraphy.

Book 1. Introduces all the short letters. Only four strokes, or principles, as Spencer called them, are needed to produce these letters.

Book 2. Adds some of the tall letters—*t* and *d*—and the figures 1 to 9.

Book 3. Completes the lower case alphabet and introduces most of the capitals also.

Book 4. Completes the capital alphabet and provides practice on all the letters as they appear in words.

Book 5. Presents sentences and sayings for writing practice. Examples: *Kind words can never die*, and *Promise little and do much*.

The above penmanship books are part of the Classic Curriculum. Other educational materials in the Classic Curriculum are also available from **Mott Media**, 1130 Fenway Circle, Fenton, MI 48430. For more information, send for our catalog.



## Present Publisher's Preface

Platt Rogers Spencer grew up loving graceful lines and beautiful writing. As a young child he drew letters on birch bark and on the sandy shores of Lake Erie. He admired the elegant signature of John Hancock on the "Declaration of Independence." Thus he seemed destined for the distinguished career in penmanship which became his. He developed a system of handwriting which dominated the schools for almost a century and he spent his life teaching it.

After Spencer's death, his five sons and another disciple carried on the work of teaching and of preparing publications. These men were known as "the Spencerian authors." They compiled this instruction book from the work of Spencer, arranging it in question and answer format. Spencerian teachers use this format as an aid to educating the mind, which must always accompany the training of the hand. Using questions and answers they can teach the theory of forming all letters from a few basic strokes, and can teach the strokes, size and spacing of each letter. When children have accurate images in their heads, then their heads can direct their hands.

Spencerian writing comes to us with a reputation for beauty, and it certainly is one of the most beautiful styles ever known. But it also has features of speed and ease. The fifty-two degree slant was carefully chosen as that which obtained for writers the greatest speed. And the plan of using only seven basic strokes to form all letters contributes to the ease of this system. Spencer taught that once such basics are learned writers can be individual in their styles, especially in the flourishes of the capital letters.

Lovers of Spencerian writing have been urging us to issue this book, so for them we have kept this first edition as close to the original as possible. In the handwriting, we made two changes in order to accommodate the system to today's classroom. For one, where the nineteenth century system had two lower case s's, we have omitted the tall s and retained only the short s. For the other, we have changed the first stroke of

the capital *L* so that it begins at the top loop instead of on the baseline. This is to avoid too much similarity with the capital *S*. Nineteenth century classroom management procedures are left unchanged. Instructions for using steel pens are left intact. No editing has been done to update usages, except for changing the spelling of *hight* to *height*.

Thus we bring to the world again this treasure that was almost lost. Though Spencerian writing has lived on in people who use it and teach it, the original schoolbooks could only be found in fragile condition in a few rare book collections. Now we proudly present it to teachers and students and all lovers of beautiful handwriting.

*George M. Mott, Founder  
Mott Media*

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## INTRODUCTORY REMARKS.

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WRITING is almost as important as speaking, as a medium for communicating thought. For this reason it is said that "Writing is a secondary power of speech, and they who cannot write are in part dumb." Scrawls that cannot be read may be compared to talking that cannot be understood; and writing difficult to decipher, to stammering speech.

Theory directs, and Art performs; therefore inform the mind and train the hand. If you would attain high excellence in Penmanship, you must master the principles, and faithfully practice them.

# SIGNALS.

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## COMMENCING AND CLOSING WRITING EXERCISE.

*Remarks.*—In every properly conducted school, the writing exercise is commenced and closed in an orderly manner. The following plan is suggested, but it will, of course, be modified by the teacher as circumstances may require.

Pupils should obey the signals silently and promptly.

The teacher can frame special questions, and give the necessary drill to secure the desired order.

The signals may be given by bell, tap, or by counting, at the teacher's discretion.

### OPENING.

1. *Position at Desk.*
2. *Arrange Books.*
3. *Find Copy and adjust Arms.*

4. *Open Inkstands.*—In double desks the pupils on the left (the pupil's right) will open and close inkstands.

5. *Take Pens.*

*At this point the teacher should pay particular attention to giving instruction in penholding.* When ready to write, give the order to TAKE INK.

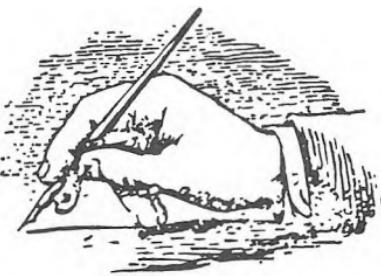
### CLOSING.

6. *Wipe Pens.*
7. *Front Position.*
8. *Pass Pens.*—Collecting them in the *reverse order* of their distribution.
9. *Pass Books.*—Books are to be collected in the *reverse order* of their distribution.
10. *Close Inkstands.*

it; keep the body erect, the feet level on the floor; place the right arm parallel to the edge of the desk, resting on the muscles just forward of the elbow, and rest the hand on the nails of the third and fourth fingers, keeping the wrist off the paper. Let the left hand be at right angles to the right, and resting on the book, keeping it parallel with the edge of the desk.

NOTE.—The "Right-oblique position," varies from the full "Right-side Position" in having the right side but partially turned toward the desk, and the arms and book placed obliquely on the desk. It will be observed by trying the different positions that the greatest uniformity in a class can be secured by the full "Right-side Position." When a position has been decided upon, the pupils should be prepared to describe and assume it promptly.

### HOLDING THE PEN.



*3. Will you assume the writing position at desk, and then describe the correct manner of holding the pen, conforming to it in each particular?*

Take the pen between the first and second fingers and the thumb, observing, 1st, that it crosses the second finger on the corner of the nail; 2d, that it crosses the fore finger forward of the knuckle; 3d, that the end of the thumb touches the holder opposite the lower joint of the fore finger; 4th, that the top of the holder points towards the right shoulder; 5th, that the wrist is above the paper, and the hand resting lightly on the nails of the third and fourth fingers; 6th, that the point of the pen comes *squarely* to the paper.

## MOVEMENTS.

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*Remarks.*—The venerable Platt R. Spencer, originator of the Spencerian System of Writing, said: “Our intention has been to present to the public a system,

“Plain to the eye, and gracefully combined,  
To train the muscle and inform the mind.”

The training of the muscles of the arm and hand, by appropriate movement exercises, *must* be attended to. For, however distinctly a letter may be pictured in the mind, the execution of it on paper at all times depends on the control the writer may have over the muscles of the arm and hand. The *will* communicates its directing power through the numerous little telegraphic nerves, which descend from the brain—the direct organ of the mind.

In first attempts at writing, the muscles may not properly perform what the mind directs, but by frequent and careful practice they are rendered supple and obedient in the execution of every variety of form.

4. *How many different movements may be employed in writing?*

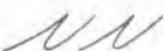
Four: Finger Movement, Fore-arm Movement, Combined Movement, and Whole-arm Movement.

### FINGER MOVEMENT.

5. *Will you assume the writing position, describe the Finger Movement, and make it?*

The Finger Movement consists in the action of the first and second fingers and thumb, and is used chiefly in making the upward and downward strokes.

### EXAMPLES.



NOTE.—This movement should at first be made with the dry pen, as indicated in the cut; at the same time deliberately naming the strokes: Upward, Down-

ward, Upward, or one, two, one, &c., &c. The Finger Movement alone is too limited for free writing; but will be found useful in combination with the Forearm Movement, as will be shown.

### FORE-ARM MOVEMENT.

*6. Assuming the writing position, will you describe the Fore-arm Movement, and give an example of it?*

The Fore-arm Movement consists in the action of the forearm upon its muscular rest near the elbow; the hand gliding on the nails of the third and fourth fingers. It may be employed in making strokes in any direction. Examples:



NOTE.—This movement may be made as indicated by the cut, naming the strokes, thus: Fore-arm, Fore-arm, &c., or counting, 1, 2, &c., &c. The Fore-arm Movement is specially adapted to carrying the pen rightward, and leftward, across the paper, and is most efficient in combination with the Finger Movement, as will be shown. It is, however, used exclusively by some excellent penmen; the fingers and wrist being held firmly, to check their independent action. When so used the tips of the third and fourth fingers move in lines corresponding to those produced at the point of the pen.

### COMBINED MOVEMENT.

*7. Assuming the writing position, will you describe the Combined Movement and give an example?*

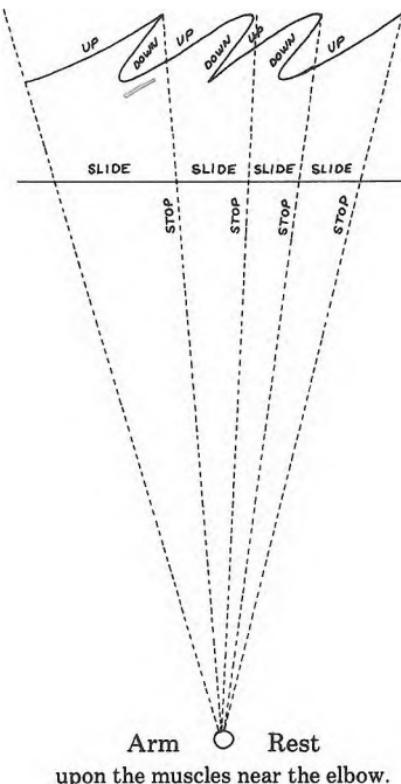
The Combined Movement consists in the united action of the fore-arm, hand and fingers, the fore-arm acting on its muscular rest as a centre, and sliding the hand on the nails of the third and fourth fingers, while the first and second fingers and thumb extend and contract in forming upward and downward strokes.

NOTE.—The combined movement may be first practiced by tracing the combined forms upon the page of Movement Exercises, or any convenient copy line, observing to use the fore-arm power in sliding the hand across the paper. This movement answers the requirements of business use better than any other: it combines the free untiring sweep of the fore-arm, with the delicate shaping powers of the fingers, securing ease and accuracy.

Finger Movement, or action of the 1st and 2d fingers, with the thumb.

Fore-Arm Movement, sliding the hand upon the nails of the 3rd and 4th fingers.

The accompanying diagram illustrates with tolerable accuracy the simultaneous action of the forearm and fingers, which constitutes the combined movement. Although the special office of the forearm is to transport the pen from left to right horizontally across the page, and the special part of the fingers is to execute the oblique upward and downward lines; yet, in practice, the two forces combine and assist each other. The forearm, particularly, will give to the fingers its firm, steady sympathy in the performance of their part.

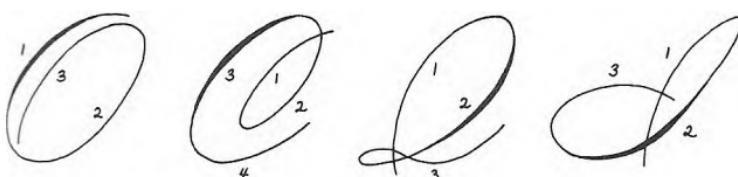


## WHOLE-ARM MOVEMENT.

*8. Assuming the writing position, will you describe the Whole-arm Movement, and give an example of it?*

The Whole-arm Movement consists in the use of the whole arm from the shoulder, the elbow being raised slightly from the desk, and the hand sliding on the nails of the third and fourth fingers.

## EXAMPLES.



NOTE.—The above capitals may be traced with the Whole-arm Movement, and the strokes regulated by counting, as indicated by figures. This movement is mainly used for striking large capitals. Its practice is highly beneficial, as it brings into free action all the muscles from shoulder to fingers.

## FORM.

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*Remarks.*—The learner must have clear conceptions of the letters he wishes to form, before writing them. A few persons have the “imitative faculty” well developed, and can easily reproduce forms they have seen; but most need to measure, to analyze, to describe, and to trace, before they can copy with accuracy and grace.

The following practical testimony on the subject is perfectly conclusive, and we give it in preference to any further remarks of our own:

“The Spencerian System of Penmanship was adopted by the Board six years ago, and its introduction was the commencement and the sole cause of a new and a better era of teaching the art of writing. Teachers, at first favorably prepossessed by the grace and beauty seen in all its forms, soon discovered that the most beautiful and artistic penmanship is susceptible of a full and definite analysis; that its elements, taken separately, are so simple that a child can comprehend them, and that they can be arranged, taught, and combined gradually and progressively, until a handwriting as perfect as the models in the text-book rewards the efforts of teacher and pupil. They learned from this system that teaching or learning to write is a mental as well as a mechanical process; that there must be thought as well as motion; that the prototype of every letter and every line, its exact form and proportions, must be so distinctly impressed upon the mind, that it can be described in precise and intelligible language before the hand attempts to execute. Where penmanship is taught in this manner success becomes a mathematical certainty. I have seen the copy-books of entire schools filled up with faultless penmanship, not a single one that was not superior to the best that was produced before the introduction of this system; and an oral examination upon the subject in such schools will interest as much as any exercise on the programme for examination day.”—*From Annual Report of the Superintendent of Public Schools of Washington, D. C., November 14, 1871. Hon. J. Ormond Wilson.*

True theory and careful persistent practice are the means by which all may learn to write, with scarcely a limit to the degree of excellence. After a good handwriting is attained, and its use becomes habitual, letters, words and sentences will flow from

the ready pen, with scarcely a thought on the part of the writer as to the manner of executing them.

*9. What is a line?*

The path of a moving point.

NOTE.—These definitions relate to Penmanship and not to Mathematics.

*10. How many kinds of lines are used?*

Two.

*11. Will you name them?*

Straight lines and curved lines.

*12. Will you tell how to make a straight line, and give an example?*

To make a straight line, the point of the pen or pencil must be moved without change of direction.

EXAMPLE.



*13. Will you tell how to make a curved line, and give examples?*

To make a curved line, the pen must be moved with a continuous change of direction.

EXAMPLES.



*14. How many different kinds of curved lines, and what are they called?*

There are two kinds of curved lines. They are called the *Right Curve* and the *Left Curve*.

*15. Will you describe a right curve, and make one?*

A right curve bends to the right of a straight line, connecting its extremities.

EXAMPLE.



*16. Will you describe a left curve, and make one?*

A left curve bends to the left of a straight line, uniting its extremities.

EXAMPLE.



17. How many different kinds of lines are there with respect to position, and what are they called?

Three kinds: Horizontal, Vertical, and Oblique or Slanting lines.

18. When is a line said to be horizontal? Give an example.

A line is said to be horizontal when it is level, or one end is no higher than the other.

EXAMPLES.



19. When is a line said to be vertical? Give an example.

A line which leans neither to the right nor the left is said to be vertical.

EXAMPLES.



20. When are lines said to be oblique or slanting?

When they are neither vertical nor horizontal.

EXAMPLES.



21. When are lines said to be parallel?

When lines are equally distant from each other throughout their entire length, they are said to be parallel.

EXAMPLES.



22. What is an angle?

An angle is the space between two lines that meet in a point.

EXAMPLE.



23. What is a right angle? Give an example.

The space between two straight lines meeting so as to form a square corner.

EXAMPLE.



24. Will you name different kinds of angles?

Right Angle, Acute Angle and Obtuse Angle.

25. What is an acute angle?

The space between two straight lines meeting so as to form a sharp corner, or any angle less than a right angle.

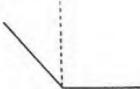
EXAMPLE.



26. What is an obtuse angle?

The space between two lines meeting so as to form a blunt corner, or any angle greater than a right angle.

EXAMPLE.



### MEASURE OF ANGLES.

27. By what do we measure angles?

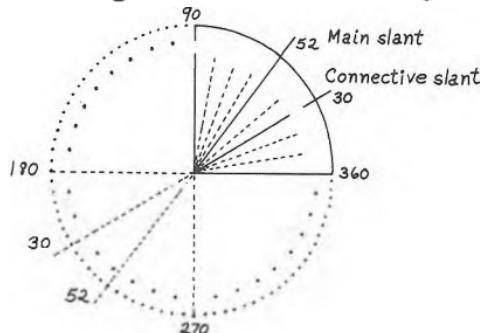
By the circle.

28. How is a circle divided?

Into 360 equal parts, called degrees.

29. How many degrees in a quadrant, or quarter circle?

One quarter of 360 degrees, which is 90 degrees.



30. What angle does the vertical line form with the horizontal, as measured by the circle?

A right angle or an angle of 90 degrees.

31. What angle is formed by a line drawn half way between the vertical and horizontal to the center of the circle?

An angle of 45 degrees.

32. What do you call an angle of 7 degrees greater than that of 45 degrees?

An angle of 52 degrees.

33. What do you call an angle of 22 degrees less than that of 52 degrees?

An angle of 30 degrees.

NOTE.—The student should identify all these points and angles on the diagram.

34. A line forming with the horizontal an angle of 52 degrees may be said to be on what slant?

On a slant of 52 degrees.

35. A line forming with the horizontal an angle of 30 degrees may be said to be on what slant?

On a slant of 30 degrees.

36. In what position are the written letters, vertical or slanting?

Slanting.

37. To which side of the vertical do the letters lean or slant?

To the right.

38. What is the slant of 52 degrees in the Spencerian writing called?

The Main Slant.

39. Why is it so called?

Because it is the slant given to most of the main or downward strokes.

EXAMPLE.



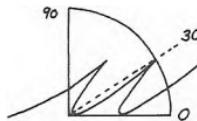
40. What is the slant of 30 degrees called?

The Connective Slant.

41. Why called the connective slant?

Because a majority of the lines, connecting the main or downward strokes in the small letters, are made on the slant of 30 degrees.

EXAMPLE.

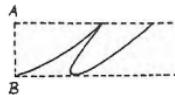


NOTE.—Measurements are given in this system as efficient aids to the learner in securing the correct forms of letters. The most of these measurements are exact, but in instances where an exact statement would involve a minute fraction, the nearest practical measurement is given, as the safest guide.

42. What is the unit for measuring the height of letters?

The height of the small *i*, which is called *a space*.

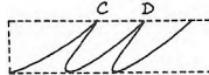
EXAMPLE, A B.



43. What is the unit for measuring the width of letters?

The distance between the two straight lines in the small *u*, taken horizontally, which is equal to three-fourths of its slanting or angular height.

EXAMPLE, C D.



NOTE.—The difference between the height of *i* and the distance between the straight marks in *u*, is so very little—the latter being the less by only one-nineteenth—that it is hardly perceptible in writing of ordinary size. It is, therefore, practically correct to consider the vertical space (the height of small *i*) as a standard for measuring both the height and width of letters.

44. How are strokes combined in forming letters?

Angularly, by short turns, by oval turns, and by loops.

*45. How is an angular joining made?*

By suddenly stopping the motion of the pen at the end of a stroke, and uniting in a point with the stroke following.

EXAMPLES.

*46. How is a short turn made?*

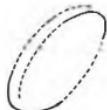
By moving from one stroke to another, as short as possible, without making a point, or stopping the motion of the pen.

EXAMPLES.

*47. How are oval turns made?*

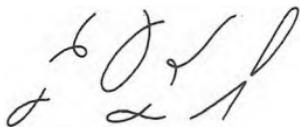
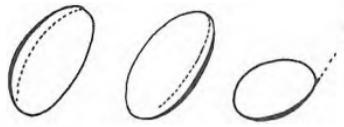
By increasing an oval curve near its end, so as to unite with its opposite side by a continuous motion, giving proper width.

EXAMPLE.

*48. How is a loop formed?*

A loop is formed of two opposite curves, united by a short turn at one end, and afterwards crossing.

EXAMPLES.

*49. Will you describe an oval?*

Direct Oval.    Reversed Oval.    Reversed Oval.

The general form of the oval is that of an egg. The ovals generally used in writing are elliptical, having ends rounded nearly alike.

*50. How many kinds of ovals are employed in writing, and what are they called?*

Two kinds—*direct ovals*, and *reversed ovals*.

52. Will you describe the manner of forming the Direct Oval, and give an example?

Begin at the top, and move downward with a left curve to form the left side, and upward with a right curve to form the right side.

EXAMPLE.



53. Describe the manner of forming the Reversed Oval, and give an example.

Move upward with a left curve to form the left side, and downward with a right curve to form the right side.

EXAMPLE.



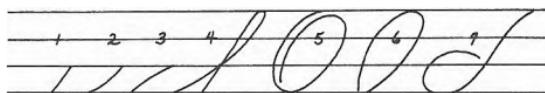
54. What are Principles in writing?

Principles are the constituent parts of letters.

55. How many Principles are there according to the Spencerian System? Give examples of each.

Seven Principles

EXAMPLES.



56. Will you give descriptive names to the several Principles?

The 1st is a *straight line*, the 2d is a *right curve*, the 3d is a *left curve*, the 4th is an *extended loop*, the 5th is a *direct oval*, or capital O, the 6th is a *reversed oval*, the 7th is the *capital stem*.

NOTE. Formerly *Eight* Principles were used, but for securing greater simplicity the present arrangement has been adopted.

57. Which Principles are used in making the Small letters?

The 1st, 2d, 3d, and 4th.

58. Which Principles form the prominent parts of the Capitals?

The 5th, 6th, and 7th. The others are combined with them in forming the minor parts of the capitals.

#### SMALL LETTERS.

59. What two forms has each letter of the alphabet?

The small and capital form.

60. Into how many classes are the small letters divided, and what are they?

Three; short, semi-extended, and extended or looped.

61. What are the heights of these three classes respectively?

Short letters, one space; semi-extended, two spaces; extended or looped, three spaces.

NOTE.—There are several exceptions to this rule to be noticed when the respective letters or their classes are reached.

62. Will you name the thirteen Short Letters?

They are



63. What two short letters are more than a space in height?

The r and s, which are one-fourth space higher than the rest.

64. Will you describe and form the First Principle?

 The First Principle is a straight line, usually on the main slant of 52°.

65. *Describe and form the Second Principle.*

The Second Principle is a right curve, usually on the connective slant of 30°.

66. *Will you describe and form the Third Principle?*

The Third Principle is a left curve, usually on the connective slant of 30°.

NOTE. The principles are subject to various modifications in forming letters.

67. *What do we call the Base Line or Base of a letter?*

**Top line.** The line, ruled or imaginary, upon which the letter rests.

**Head line.**

**Base line.** NOTE. The horizontal line, ruled or imaginary, at the top of the short letters is sometimes called the *head line*; and that at the top of the capitals is called the *top line*.

68. *Will you please measure and analyze the small i?*

 Height, one space; width, two spaces; distance between point and dot, one space.

Analysis: Principles 2, 1, 2.

69. *Will you explain the construction of small i?*

 Begin on base line and ascend with a right curve, on connective slant, one space; here unite angularly and descend with a straight line on main slant to base; turn as short as possible without stopping the pen, and ascend with a right curve on connective slant, one space. Finish with a light dot, one space above the straight line on main slant.

NOTE. Directions are best remembered when immediately put in practice. The pupil should trace a model letter a number of times, repeating and following descriptions until the construction is familiar. During such drill the correct position ought to be observed. The exercise may be profitably varied, and easier movements secured by tracing and counting the strokes. Thus, in the small i: 1, 2, 1, dot.

70. *Will you measure and analyze small u?*

 Height, one space; width, three spaces; distance between straight lines, one space.

Analysis: Principles 2, 1, 2, 1, 2.

71. Will you explain the construction of small u?

 First form the small i, as just described (but without dot), then repeat its two last lines. The lines unite in two equal angles at top, and two equal turns at base; the curves are similar and equidistant; the straight lines are parallel.

72. Will you measure and analyze small w?

 Height, one space; whole width, three spaces; distance from straight line to dot, one-half space; and from dot to end of horizontal curve, one-half space.

Analysis: Principles, 2, 1, 2, 1, 2, 2.

73. How should the small w be formed?

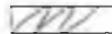
 Form like the small u to the completion of the second lower turn; thence ascend one space with a right curve to a point one-half space to right of the preceding line; make a light dot, and finish with a horizontal right curve carried one-half space to right.

74. Will you measure and analyze small n?

 Height, one space; width, three spaces.

Analysis: Principles, 3, 1, 3, 1, 2.

75. How should the small n be formed?

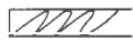
 Begin on base line, and ascend with a left curve on connective slant, one space; turn short and descend with a straight line on main slant to base; then unite angularly and ascend with a left curve on connective slant, one space; again turn short and descend with a straight line on main slant to base; finally turn short and ascend with a right curve on connective slant, one space. Let the curves be equal, the turns equal, and the straight lines parallel.

76. Will you please measure and analyze small m?

 Height, one space; width, four spaces.

Analysis: Principles, 3, 1, 3, 1, 3, 1, 2.

## 77. How should the small m be formed?

 The *m* is formed precisely like the *n* with its first half repeated.

## 78. Will you measure and analyze small v?

 Height, one space; whole width, two spaces; width from turn to dot one-half space, and from dot to end of horizontal curve, one-half space.

Analysis: Principles, 3, 1, 2, 2.

## 79. How should the small v be formed?

 Form like the *n* to the point where it first returns to base line; there turn short and finish with lines precisely like the last two in the *w*.

## 80. Will you measure and analyze small x?

 Height, one space; whole width, two spaces; openings at top and base of letter, each one-third space.

Analysis: Principles, 3, 2, 3, 2.

## 81. How should the small x be formed?

 Beginning on base line ascend with left curve on connective slant, one space; turn short and descend with right curve, touching base line three-quarters space to right of beginning; without lifting pen ascend to point even with first turn and one-third space to its right; descend with left curve to junction with right; thence diverging continue to base line; turn short, and finish like *u*.

NOTE. Another method of making the *x*, preferred by some, is to *lift the pen* after forming the first half, then put it down even with top turn, and one-third space to its right, and complete the letter as above described.

## 82. Will you measure and analyze small o?

 Height, one space; whole width, one and one-half spaces; width of oval, measured horizontally across middle, one-half space; distance from top to end of horizontal curve, one-half space.

Analysis: Principles, 3, 3, 2, 2.

83. *How should the small o be formed?*

 Begin on base line and ascend with a left curve on connective slant, one space; join angularly, and descend with a left curve on main slant to base; turn short, and ascend with an opposite right curve meeting the other at top; then carry out a slight horizontal right curve, as in *v* and *w*, one-half space.

84. *Will you measure and analyze small a?*

 Height, one space; width, three spaces; width of oval, one-half space.

Analysis: Principles, 3, 3, 2, 1, 2.

85. *How should the small a be formed?*

 Begin on base line, and ascend with a left curve one space, and two and one-half spaces to the right; retrace the curve one-quarter its length; then, separating, continue with left curve on main slant to base line; turn short, and ascend with a slight right curve on connective slant to top; joining angularly, finish with lines precisely like the last two of the *i* or *u*.

86. *Will you measure and analyze small e?*

 Height, one space; width of loop, one-fourth space, length of loop, two-thirds of a space; entire width of letter, two spaces.

Analysis: Principles, 2, 3, 2.

87. *How should the small e be formed?*

 Begin on base line and ascend with a right curve on connective slant, one space; turn short, and descend with a slight left curve on main slant, crossing the first curve at one-third its height, and continuing to base line; turn short, and finish with a right curve, ascending on connective slant, one space.

88. *Will you measure and analyze the small c?*

 Height, one space; length of top, one-third of a space; width of top, one-third space, measured at right angles to slant; entire width of letter, two spaces.

Analysis: Principles, 2, 1, 2, 3, 2.

*89. How should the small c be formed?*

 Begin on base line, and ascend by a right curve on connective slant, one space; unite angularly and descend with a straight line on main slant one-third of a space; make a very narrow turn, and ascend with a right curve on main slant one-third of a space; turning very short to left, and descending with a left curve, cross upward curve, continue to base line and finish like the e.

*90. Will you measure and analyze small r?*

 Main height, one and one-fourth spaces; whole width, two spaces; width from first curve to shoulder turn, measured horizontally, one-fourth space.

Analysis: Principles, 2, 3, 1, 2.

*91. How should the small r be formed?*

 Begin on base line and ascend with a right curve on connective slant one and one-quarter spaces; make a light dot, and descend with a slight left curve nearly vertical ( $5^{\circ}$  to left of vertical), one-fourth of a space; turn short, and descend with a straight line on main slant to base; turn short again, and ascend with a right curve on connective slant, one space.

*92. Will you measure and analyze small s?*

 Height, one and one-fourth spaces; width, measured horizontally at one-third of height, one-half of a space; height of dot above base, one-fourth space; entire width, two spaces.

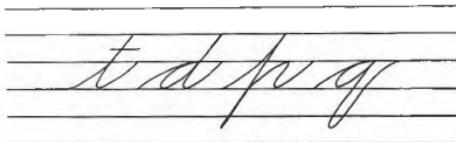
Analysis: Principles, 2, 3, 2, 2.

*93. How should the small s be formed?*

 Begin on base line and ascend with a right curve the same as in r; unite angularly, and descend with slight left curve one-third space, and merging into a full right curve, continue to base; turn short and make a slight dot on first curve, one-quarter of a space above base line; then retracing to base ascend with a finishing right curve on connective slant, one space.

94. What four letters do we call Semi-extended?

The



95. Why are these letters called semi-extended?

Because, as to length, they are between the *short letters* and the *extended letters*.

96. What is the height of t, d and p above base line?

Two spaces.

97. How far do the p and q drop below base line?

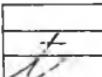
One and one-half spaces.

98. Will you measure and analyze the small t?

 Main height, two spaces; first curve joins descending straight line one space above base; entire width, two spaces; height of final curve, one space; distance of cross stroke below top, one-half space; length of cross stroke, one space.

Analysis: Principles, 2, 1, 2, 1.

99. How should the small t be formed?

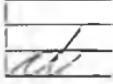
 Begin on base line and ascend with a right curve on connective slant, one space, and continue with same curve on main slant, another space; at top unite squarely, and descend with a straight line on main slant, covering the curve one space, and continuing to base line; turn short, and ascend by a right curve on connective slant one space. Finish with a horizontal straight stroke, crossing the main part one-half space below top, one-third being on the left, and two-thirds on the right.

100. Will you measure and analyze small d?

 Height of first part, one space; full height, two spaces; entire width, three spaces; opening between oval and straight line, one space.

Analysis: Principles, 3, 3, 2, 1, 2.

## 101. How should small d be formed?

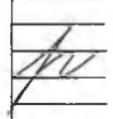
 Beginning upon base line, form the first curve and pointed oval precisely as in a, omitting shade; without lifting the pen, the remainder of d is formed like the t, without crossing.

## 102. Will you measure and analyze small p?

 Length above base line, two spaces; length below, one and one-half spaces; first curve unites with long straight line at top; height of finishing part, one space; entire width, three spaces.

Analysis: Principles, 2, 1, 3, 1, 2.

## 103. How should small p be formed?

 Begin on base line, and ascend with a right curve a little to the left of connective slant, two spaces; unite angularly and descend with a straight line on main slant, crossing the base line one space from beginning point, and terminating squarely one and one-half spaces below; retrace lightly to base line, and diverging finish precisely like the right half of the n.

## 104. Will you measure and analyze small q?

 Height above base line, one space; length below, one and one-half spaces; entire width, three spaces; width of part below base line, one-third space.

Analysis: Principles, 3, 3, 2, 1, 2, 3.

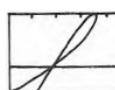
## 105. How should small q be formed?

 Begin on base line and form a pointed oval as described in a; at top unite angularly, and descend with a straight line on main slant one and one-half spaces below the base line; turn short, and ascend with a slight right curve on main slant to base line, and finish with a left curve one space above, and one space to right of pointed oval.

## 106. Will you measure the Fourth Principle, or extended loop?

 Height, three spaces; horizontal width of loop one-half space; length from turn of loop to crossing, two spaces; width on base line one space.

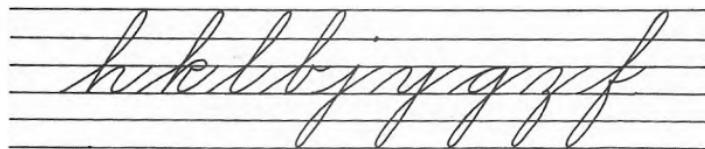
*107. How should the Fourth Principle or Loop be formed?*



Begin on base line, and ascend with a right curve three spaces; turn short, and descend with a slight left curve on main slant two spaces; then crossing first curve, continue with a straight line on main slant to base.

*108. Which are the Loop, or Extended Letters?*

The



*109. Which Principle is most prominent in the Extended Letters?*

The Fourth Principle, or Extended Loop.

*110. What is the length of the Looped or Extended Letters?*

Three spaces; except the f, which is five spaces in length, extending three spaces above and two below base line.

*111. Will you measure and analyze small h?*

 Height, three spaces; width of loop measured horizontally, one-half space; crossing of loop, one space above base; entire width of letter, three spaces; height of finishing part, one space.

Analysis: Principles, 4, 3, 1, 2.

*112. How should small h be formed?*



Beginning upon base line form the *extended loop*, as just described; uniting angularly, make the remainder of the letter precisely like the right half of the n.

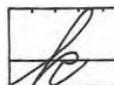
*113. Will you measure and analyze small k?*



Main height, three spaces; width of loop, one-half space; crossing of loop, one space above base line; distance between the two straight lines, one-half space; between loop crossing and right end of small oval, one space; between second straight line and top of final curve, one space.

Analysis: Principles, 4, 3, 2, 1, 2.

## 114. How should the small k be formed?



Form the *Extended Loop* as described in *h*; then, uniting angularly, ascend with a left curve one and one-fourth spaces above base, and one space to the right of loop crossing; return leftward with a right curve one-half space to a point one space above base line; unite angularly, and descend with a straight line on main slant to base; turn short and make final curve as in *u*.

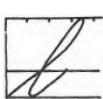
## 115. Will you measure and analyze small l?



Main height, three spaces; height of loop crossing above base line, one space; height of final curve, one space; main width, two spaces; width of loop, one-half space.

Analysis: Principles 4, 2.

## 116. How should the small l be formed?



Form *Loop* as described in *h*; turn short and finish as in *i* or *u*, with a right curve, ascending on connective slant one space.

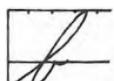
## 117. Will you measure and analyze small b?



Main height, three spaces; height of loop crossing above base line, one space; entire width of letter, two spaces; width of *Loop*, one-half space; width from loop crossing to dot, one-half space; and from dot to end of final curve, one-half space.

Analysis: Principles 4, 2, 2.

## 118. How should the small b be formed?



Form *Loop* as described in *h*; turn short, and finish as described in *w* and *v*.

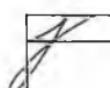
## 119. Will you measure and analyze small j?



Height above base line, one space; length below base line, two spaces; main width, two spaces; width of loop, one-half space; height of dot above angle at top, one space.

Analysis: Principles 2, 4.

## 120. How should the small j be formed?



Begin on base line and ascend with a right curve on connective slant, one space; unite angularly, and descend with a straight line on main slant, one space, and, changing to a gentle right curve, continue on same slant, two spaces below base line; turn short, and ascend with a left curve, crossing at the base line, and continuing above, on connective slant, one space. Finish with a light dot, as in i, one space above the straight line on main slant.

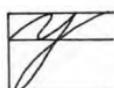
## 121. Will you measure and analyze small y?



Height above base line, one space; length below, two spaces; main width, three spaces; proportions of Loop same as in j.

Analysis: Principles 3, 1, 2, 4.

## 122. How should the small y be formed?



Form the first half like the right of the n, p, or h; then, uniting angularly, finish with the *Inverted Loop*, as described in j. The y is precisely like the h inverted.

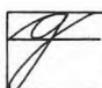
## 123. Will you measure and analyze small g?



Height above base line, one space; length below, two spaces; main width, three spaces; proportions of pointed oval, same as in a, d and q; proportions of loop, same as in j.

Analysis: Principles 3, 3, 2, 4.

## 124. How should the small g be formed?



Begin on base line and form first left curve and pointed oval as in a, d and q; then unite angularly at top with an *Inverted Loop*, formed as in j and y.

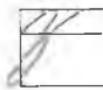
## 125. Will you measure and analyze small z?



Height above base line, one space; length below, two spaces; whole width, two spaces; width of turn at base line, one-fourth space; width of Loop, one-half space.

Analysis: Principles 3, 1, 4.

*126. How should the small z be formed?*



Form the first part like the left half of the *n*; uniting angularly at base line, make a short upper turn (of same size as that at top of letter), returning to base one-fourth space to right; finish with *Inverted Loop* as in *j*, with straight line omitted, and ending one space to right of turn at top of letter.

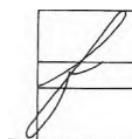
*127. Will you measure and analyze small f?*



Height above base line, three spaces; length below base line, two spaces; entire width of letter, two spaces; width of *Loops*, each one-half space.

Analysis: Principles 4, 3, 2, 2.

*128. How should the small f be formed?*



First form the *Extended Loop* as in *h* and *k*; then from base line, changing to a very slight left curve, continue downward upon main slant two spaces; turn short to the right and ascend with a right curve, crossing main line one-half space above base line; here unite angularly, and finish with a right curve one space above base line and one space to the right of the loop crossing.

### QUESTIONS FOR REVIEW.

Will you assume and describe the position for writing? Will you describe the Combined Movement, and give an example of it? What two forms has each letter of the alphabet? How many of each form? What should be the main slant of letters? How many Principles are used in making the letters? Will you give their descriptive names? What is the unit for measuring the heights of letters? What is the unit for measuring their widths? How are the small letters classified in regard to length? Will you name the Short Letters in alphabetical order? Which of them are only one space in height, and which are more? Will you name the four Semi-extended Letters in alphabetical order? What is the length of these letters? Which of them drop below the base line, and what is their length below? What Principles are used in making the Short and Semi-extended Letters? Will you name the Extended or Loop Letters in alphabetical order? Which extend only above the base line? What is their height? Which extend both above and

below the base line? What are their respective heights above and lengths below the base line? Which are the longest of the small letters? Which Principle is most prominent in the Extended Loop Letters? Where do you always begin to form a small letter? Which letters are commenced with the right curve? Which letters are commenced with the left curve? At what height above the base line are the small letters finished? Which letters finish with the right curve? Which finish with the left? In which small letters does the straight line appear, and how many times in each? Which letters have no straight line? Which is the widest of the small letters? Where do the right curves unite with the straight lines following in the *i*, *u* and *w*? Where do the left curves unite with the straight lines following in the *n* and *m*? At what point do the extended loops above the base line cross? At what point do the extended loops below the base line cross? What is the width of the extended loops? Will you give the main height and main width of each of the small letters in alphabetical order? Will you name the Principles in each of the small letters in alphabetical order?

## CAPITAL LETTERS.

*131. What is the height of the Capital Letters above the base line?*

Three spaces.

*132. What three capitals also drop below the base line, and how far?*

The J, Y and Z extend two spaces below the base line.

*133. What class of small letters is of the same height as the capitals?*

The Extended or Loop Letters.

*134. Into how many classes are the capitals divided, and what are they?*

The capitals are divided into three classes, according to the

Principle (Fifth, Sixth or Seventh) most prominent in their formation.

*135. What is the Fifth Principle?*

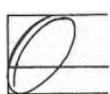
The Capital O or Direct Oval.

*136. Will you measure the Capital O or Fifth Principle?*



Height, three spaces; width, two spaces, measured at right angles to main slant; distance between the two left curves, one-third space. The two sides of the O should curve equally.

*137. How is the Capital O formed?*



Begin three spaces above the base line, and descend with a full left curve, on main slant, to base line; unite in an oval turn and ascend with an opposite right curve to within one-fourth space of top; unite in another oval turn and descend with another left curve within one-third space of the first and similar to it, ending one-third space above base line.

*138. What is the Sixth Principle?*

The Reversed Oval.



*139. Will you measure the Sixth Principle?*

Height, three spaces; main width, one and one-half spaces; width on base line, one-third space.

*140. How should the Sixth Principle or Reversed Oval be formed?*



Beginning upon the base line, ascend with a full left curve, on main slant, three spaces; make an oval turn to right, and descend with a full right curve, touching the base line one-third space to right of beginning.

*141. What is the Seventh Principle called?*

The Capital Stem.

*142. What are the proportions of the Capital Stem?*



Main height, three spaces; height of base oval, one and one-half spaces; length of oval, two and one-half spaces; slant of oval, fifteen degrees from horizontal.

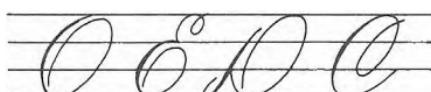
*143. How should the Capital Stem be formed?*



Beginning three spaces above base line, descend obliquely with a slight left curve one and one-half spaces; then changing to a right curve, form a *Reversed Oval*, on a slant of fifteen degrees, with its lower side touching base line, and its upper curve rising one and one-half spaces above base, and finishing within one-third space (measured horizontally) of descending line, and one and one-fourth spaces above base line.

*144. What four letters, from their general form, may be classed under the Fifth Principle or Capital O?*

The



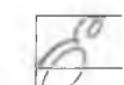
*145. Will you measure and analyze Capital E?*



Main height, three spaces; height of large oval, two spaces; width of same, one and one-half spaces; length of top, one-half length of base oval; width of top, one-half width of base oval; length of first curve, three-fourths space; length of the smallest loop, one-third space.

Analysis: Principles 3, 2, 3, 5.

*146. How should the Capital E be formed?*



Begin three spaces above the base line and descend with a left curve, on main slant, three-fourths of a space; turn short and ascend with an equal right curve, crossing first curve near top; unite in an oval turn, and descend with a left curve, on main slant, one and one-fifth spaces; unite in a small loop, at right angles to main slant, with a Capital O, resting upon base line, and with its terminal point one-third space above it.

*147. Will you measure and analyze Capital D?*



Main height, three spaces; main width, two spaces; height of stem, two and one-half spaces; distance from stem to final curve, one-third space; height of

small loop, three-fourths space; distance between loop and lowest point of oval on base line, two spaces.

Analysis: Principles 3, 2, 3, 2, 3, 2, 3.

*148. How is the Capital D formed?*



Begin two and one-half spaces above, and descend with left-and-right curve, on main slant, to base line; turn short to left, and ascend with a slight left curve three-fourths space, crossing stem; unite, and descend obliquely with a slight right-and-left curve, touching base line two spaces to right of loop; unite in an oval turn, and ascend with a right oval curve, on main slant, three spaces; make another oval turn to left, and descend with an opposite left curve, on main slant, within one-third space of stem, and terminating one-third space above base line.

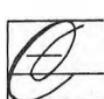
*149. Will you measure and analyze Capital C?*



Height, three spaces; length of first oval, two spaces; width of same and spaces to right and left, each three-fourths space.

Analysis: Principles 3, 2, 3, 2.

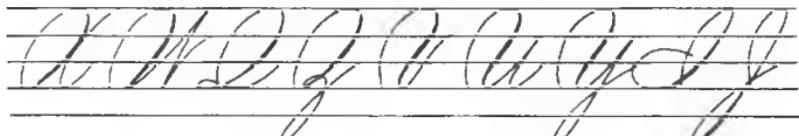
*150. How is the Capital C formed?*



Begin two and three-fourths spaces above base line, and descend with a left curve on main slant, two spaces; make oval turn to right, and ascend with opposite right curve, crossing the first near top and continuing to full height of letter; unite in an oval turn, and descend with a full left oval curve, on main slant, to base line; making another broad oval turn, ascend with a right curve, on connective slant, one space.

*151. In which capitals is the Sixth Principle or Reversed Oval most prominent?*

In the



## 152. Will you measure and analyze Capital X?



Main height, three spaces; main width of *Reversed Oval*, one and one-half spaces; width of oval upon base line, one-third space; distance between parts of X at top, one and two-thirds spaces; at base, one and one-third spaces; point of contact between main parts of letter, one and two-thirds spaces above base.

Analysis: Principles 6, 3, 2.

## 153. How should the Capital X be formed?



First form the *Reversed Oval* or Sixth Principle as above described; then from a point even with the top, and one and two-thirds spaces to the right, descend with a left curve on main slant, touching *Reversed Oval*, one and one-third spaces down, and, thence continuing, touch base line one and one-third spaces to the right of *Oval*; turn rather short, and finish with a right curve one space high and one space to the right of preceding line.

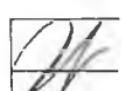
## 154. Will you measure and analyze Capital W?



Main height, three spaces; main width of *Oval*, one and one-half spaces; distance between top of *Oval* and the angle to its right, one and two-thirds spaces; distance on base line between angular joinings, one and two-thirds spaces; distance between last two curves, one space; height of final curve, two spaces; distances at middle height between four curves upon right of letter, equal.

Analysis: Principles 6, 2, 3, 3.

## 155. How is the Capital W formed?



Form the *Reversed Oval* as before described; then unite angularly on base line, and ascend with a slight right curve to a point even with top of *Oval* and one and two-thirds spaces to its right; unite angularly, and descend by a very slight left curve touching base one and two-thirds spaces to right of *Oval*; again unite angularly, and ascend with a left curve, ending two spaces above base and one space to the right of preceding line.

*156. Will you measure and analyze Capital Q?*



Main height, three spaces; width of *Oval*, one and one-half spaces; length of small loop, one space; height of same, one-fourth space; height of final curve, one space; distance between end of final curve and the *Reversed Oval*, one space.

Analysis: Principles 6, 3, 2.

*157. How is the Capital Q formed?*



Make *Reversed Oval* as in X to middle point of its right side; thence sweep more rapidly to the left, cross left curve close to base line, and, continuing horizontally, one space to left of beginning point of letter; turn short, and carry over a horizontal left curve, completing loop, and touching base two-thirds space to right of loop crossing, ascend with a right curve on connective slant one space.

*158. Will you measure and analyze Capital Z?*



Proportions of *Reversed Oval* same as in X; length of *Loop* below base line, two spaces; width of same, one-half space, full; height of small loop, one-half space; distance from base of small loop to crossing of larger one, one space; final curve ends one space above base line, and one space to right of *Reversed Oval*.

Analysis: Principles 6, 3, 2, 4.

*159. How is the Capital Z formed?*



Form *Reversed Oval* as in X and W; then turn short on base line, and ascend with a left curve, forming a loop one-half space in height, and one-fourth of a space in width; unite in oval turn, and descend with a right curve, touching base line one space to right of small loop, and continuing, finish with an *Extended Loop* like that in small z, but somewhat fuller.

*160. Will you measure and analyze Capital V?*



Main height, three spaces; width of *Oval*, one and one-third spaces; width between beginning curve and short turn on line, two-thirds of a space; width

between final curve and straight line at middle height, one-half space; width between top of final curve and *Oval*, one space.

Analysis: Principles 6, 2, 3.

*161. How is the Capital V formed?*



Make *Reversed Oval* as in X to termination of upper third of right side; thence descend on main slant with straight line, touching base two-thirds space to right of beginning; turn short, and ascend with right and left curve two spaces, terminating one space to right of *Oval*.

*162. Will you measure and analyze Capital U?*



Main height, three spaces; width of *Oval*, one and one-third spaces; distance on base line, from beginning point to first turn, two-thirds of a space; height of right portion, two spaces; distance between straight lines, one space; opening between second straight line and final curve, one space.

Analysis: Principles 6, 2, 1, 2.

*163. How is the Capital U formed?*



Form oval part the same as described for V; then turn short on base line, and ascend with a right curve two spaces to a point, one space to the right of *Oval*; unite angularly, and descend with a straight line, on main slant, to base; turn short, and ascend with a right curve one space, terminating one space to the right of preceding line.

*164. Will you measure and analyze Capital Y?*



Height above base line, three spaces; length below base line, two spaces; proportions of *Reversed Oval*, same as in the V and U; height of right portion above base, two spaces; width of *Loop*, one-half space, full; width between straight lines, one space; distance between second straight line and end of final curve, one space.

Analysis: Principles 6, 2, 1, 4.

*165. How is the Capital Y formed?*



Form the main part the same as the U to point where second straight line approaches base; thence, continuing downward, finish with *Inverted Loop* like that in small y, but a trifle fuller.

*166. Will you measure and analyze Capital I?*



Main height, three spaces; height of base oval, one and one-half spaces; width of loop forming top, one space; crossing of loop, one-third space above base.

Analysis: Principles 6, 7.

*167. How is the Capital I formed?*



Beginning on base line, ascend with a left curve, on main slant, three spaces; turn short, and descend with an opposite right curve, crossing the first one-third space above base, and touching base line one space to left of beginning point; finish by completing base oval as in *Capital Stem*, ending in middle of loop.

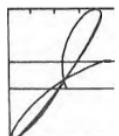
*168. Will you measure and analyze Capital J?*



Height above base line, three spaces; length below, two spaces; width of upper loop, one space; width of lower loop, one-half space, full; crossing of loops, one-third space above base.

Analysis: Principles 6, 2, 3.

*169. How is the Capital J formed?*



Beginning on base line, ascend with left curve three spaces; turn short, and descend with right curve on main slant, crossing first curve one-third space above base line, and continuing two spaces below it; turn short, and ascend with left curve, crossing right curve one-third space above base, and terminate one space above base line and one space to right of upper loop, or oval.

170. In what capitals does the Seventh Principle or Capital Stem chiefly appear?

In the



171. Will you measure and analyze Capital A?

 Main height, three spaces; height of oval, one and one-half spaces; length of oval, two and one-half spaces; distance between parts of letter on base line, one and two-thirds spaces.

Analysis: Principles 7, 3, 3, 2.

172. How is the Capital A formed?

 First form the *Capital Stem*, as previously described; then from top of stem draw down a slight left curve touching base one and two-thirds spaces to right of *Stem*; from a point on the last curve, one and one-fourth spaces above base, descend with a left curve, three-fourths space, and, crossing, finish with a right curve, one space above base, and one space to the right. The cross passes to the middle of opening between stem and long left curve.

173. Will you measure and analyze Capital N?

 Main height, three spaces; proportions of *Stem* and distance between left curve and *Stem* at base, same as in A; height of last curve, two spaces; distance between top of last curve and the preceding line, one space.

Analysis: Principles 7, 3, 3.

174. How should the Capital N be formed?

 Form like Capital A to the point where long left curve touches base line; there turn short, and ascend with a left curve, two spaces, finishing one space to right of preceding curve.

*175. Will you measure and analyze capital M?*



Main height, three spaces; proportions of *Stem*, same as in A and N; distance between the two angles at top and the two short turns at base, each one space; distance between lowest point of *Stem* and first turn to right, one and two-thirds spaces; distance between four long strokes at middle height, each one-third space; distance between two last curves, one space.

Analysis: Principles 7, 3, 3, 3, 2.

*176. How should the Capital M be formed?*



Form like the N to second point of contact with base line; turn short, and ascend with a left curve to a point even with top of stem and one space to its right; unite angularly, and descend with another left curve, touching base line one space to right of preceding turn; then turn short, and finish with a right curve, one space high and one space to the right of last curve.

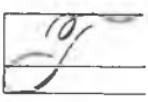
*177. Will you measure and analyze Capital T?*



Main height, including the cap, three spaces; height of *Stem*, two and one-half spaces; proportions of base oval, same as in A, N, and M; distance (measured at right angles to main slant) between beginning point of cap, and the *Capital Stem*, one space; cap terminates two spaces to right of *Stem*; width of small loop and spaces to its right and left, each one-third space.

Analysis: Principles 7, 3, 2, 3, 2.

*178. How is the Capital T formed?*



Begin the *Capital Stem* two and one-half spaces above base, making its first curve a little fuller than in A, N, and M, but forming the oval as in those letters. Begin cap two spaces from base and one space to left of *Stem*; ascend with left curve on main slant one space; turn short and descend on main slant with right curve one space; turn short and ascend with another left curve crossing right near top, and continuing to full height of letter directly

over top of *Stem*, then merge into horizontal right curve terminating two spaces to right of *Stem*.

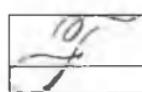
*179. Will you measure and analyze Capital F?*



Proportions of cap, and also of *Stem* to highest point of base oval, precisely the same as in the T; top of characteristic mark, one and one-half spaces above base; length of same, one-fourth space.

Analysis: Principles, 7, 3, 3, 2, 3, 2.

*180. How is the Capital F formed?*



Form the F just the same as the T, except the finish of the *Stem*; which merges into a right curve, crosses first curve of stem one-third space, and at half height of letter unites angularly with a slight left curve, called the characteristic, drawn downward upon main slant, one-fourth space.

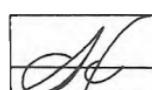
*181. Will you measure and analyze Capital H?*



Height of right side, three spaces; height of left side, two and one-half spaces; distance between the sides, at top, two spaces; at base, one and two-third spaces; the oval of same proportions as in A, N, and M; the cross begins one and one-fourth spaces above base.

Analysis: Principles, 2, 7, 3, 3, 2.

*182. How is the Capital H formed?*



Beginning on base line, ascend with right curve two and one-half spaces; unite angularly with *Capital Stem*, resting upon base line, and with oval of same form size and slant as in A, N, and M, and divided a little below its middle by right curve. From a point three spaces above base and two spaces to right of *Stem*, descend with left curve (nearly straight at its lower end), touching base line one and two-third spaces to right of oval. Form the finish as in the A, letting it pass to the middle of the space between the right and left sides of the letter.

*183. Will you measure and analyze Capital K?*



Height of right side, three spaces; height of left side, two and one-half spaces; distance between the sides, at top, two spaces; at base, one and two-third spaces; height of small loop above base, one and one-half spaces; width of opening between final and its preceding curve, one space.

Analysis: Principles, 2, 7, 3, 2, 2, 3, 2.

*184. How is the Capital K formed?*



Form the left side as in H; then from a point one-half space above and two spaces to right of *Stem*, descend obliquely with left and right curve, one and one-half spaces; form a small loop about *Stem*, at right angles to main slant, and descend with slight right and left curve, touching base line, one and two-third spaces to right of *Stem*; turn short, and finish with right curve, one space in height and one space to right of preceding line.

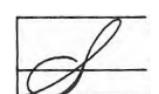
*185. Will you measure and analyze Capital S?*



Main height, three spaces; width of loop, measured horizontally, one-half space; length of loop, one and one-half spaces; length of base oval, two and one-half spaces; height of oval, one and one-half spaces.

Analysis: Principles, 2, 7.

*186. How is the Capital S formed?*



Begin at base and ascend with a right curve, three spaces; turn short, and descend with a full left curve, one and one-half spaces, completing loop; here cross the first curve and complete the letter with the capital stem oval, touching base line, one and one-half spaces to right of beginning point of letter, crossing first curve three-fourths space from its beginning, rising to half height of letter, and terminating upon first curve, one and one-fourth spaces above base. The base oval is divided a little below its middle by first curve.

*187. Will you measure and analyze Capital L?*

Main height, three spaces; width of upper loop, measured horizontally, one-half space; length of same, one and one-half spaces: length of small loop, one space; length of small loop on the left of first curve, one-fourth space; width of small loop, one-fourth space.

Analysis: Principles, 2, 7, 3, 2.

*188. How is the Capital L formed?*

Form the upper loop to the point where the *Stem* recrosses first curve; thence continuing one-fourth space leftward, turn short and carry back a horizontal left curve, completing loop, one space long and one-fourth wide; continuing, touch base line one-half space to right of loop crossing, and ascend with a right curve on connective slant, one space.

*189. Will you measure and analyze Capital G?*

Main height, three spaces; width of loop, one-half space; length of loop, two spaces; distance from right side of loop to top of *Stem*, three-fourths space; height of *Stem*, one and one-half spaces; distance between end of oval and end of beginning curve, one space; length of oval, two and one-half spaces; height of oval, one and one-half spaces.

Analysis: Principles, 2, 3, 2, 7.

*190. How is the Capital G formed?*

Ascend with a right curve as in S and L; then turn short and descend with left curve, crossing right, one space above base; turn with left curve, descending one-fifth space, and then ascend with a right curve to half height of letter and three-quarters space to right of loop; unite angularly and finish with the capital stem oval. This oval touches base line two spaces to right of beginning point of letter, crosses first curve one space from its beginning, rises to half height of letter, and ends midway between loop and *Stem*.

*191. Will you measure and analyze Capital P?*

Full height, three spaces; height of *Stem*, two and one-half spaces; width of letter at mid-height, one and one-half spaces, measured at right angles to slant; distance between *Stem* and right curve, one-half space; final curve recrosses *Stem*, at mid-height of letter.

Analysis: Principles, 7, 3, 2.

*192. How is the Capital P formed?*

Begin two and one-half spaces above, and descend by a left and right curve on main slant to base line; then in an oval turn unite with and ascend by a left curve on main slant, three spaces; here make another oval turn and descend with a right curve, crossing *Stem*, one-half space from its top, and, recrossing it, terminate one-fourth space to left of *Stem* at mid-height of letter.

*193. Will you measure and analyze Capital B?*

Height of letter, three spaces: height of *Stem*, two and one-half spaces; distance between *Stem* and right curves near top and bottom, each one-half space; final curve drops below base line, one-fifth space; height of small loop, one and one-half spaces; length of same, one-third space.

Analysis: Principles, 7, 3, 2, 2, 3.

*194. How is the Capital B formed?*

Form like the Capital P to the point where right curve recrosses *Stem* at mid-height of letter; here unite in narrow loop (crossing stem at right angles to main slant), with a right curve descending on main slant one-half space to right of *Stem* and one-fifth space below base line; in an oval turn unite and ascend with left curve passing through middle of oval and finishing within one-third space of *Stem*.

*195. Will you measure and analyze Capital R?*

The measurements are the same as in the B, except for the two last curves. Distance between turns upon base line, one and one-half spaces; height of final

curve, one space; distance between same and the preceding curve, one space.

Analysis: Principles, 7, 3, 2, 2, 3, 2.

### *196. How is the Capital R formed?*

Form like Capital B to completion of small loop; thence descend with a slight right and left curve, touching base one and one-half spaces to right of *Stem*, turn short and finish with a right curve ascending one space, and ending one space to right of preceding line.

NOTE.— It will be observed that the finish of the R from the beginning of small loop is precisely like the finish of K.

### QUESTIONS FOR REVIEW.

Will you make and name the prominent Principles used in the Capital Letters? Will you make the Capital Letters, according to the Spencerian System, in alphabetical order? What is the main height of Capitals above the base line? Which Capitals extend below the base line? What is their length below? Will you name, in alphabetical order, the Capitals that contain the Fifth Principle, or Direct Oval? Will you name, in alphabetical order, the Capitals that contain the Sixth Principle, or Reversed Oval? Will you name, in alphabetical order, the Capitals that contain the Seventh Principle, or Capital Stem? Will you give the exact proportions of each of the Capitals in alphabetical order? Which do you find the most difficult Capital to form?

## SPACING.

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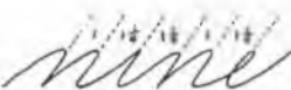
197. *How do you move in spacing and combining small letters in writing words?*

The hand slides on the nails of the third and fourth fingers, and is assisted by the first and second fingers and thumb in shaping and joining the lines.

198. *What is the rule for spacing and combining small letters in words?*

In spacing and joining letters in words, carry the connecting curve one and one-fourth spaces to the right of preceding letter.

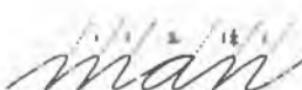
EXAMPLE.



199. *Which letters cannot be joined according to this rule?*

The *a*, *d*, *g* and *q*, which require the connecting curve to be carried two spaces to the right of the preceding letter in order to join to their right side.

EXAMPLE.



200. *When a word begins with a Capital Letter which does not join in small letters, what is the rule for spacing?*

The first curve of the first small letter should begin within one-fourth of a space of the capital.

EXAMPLE.



*201. What is the general rule for spacing between words composed entirely of small letters?*

The first curve of a word should begin on base line one and one-half spaces to the right of the final downward stroke of the preceding word.

EXAMPLE.



NOTE.—This rule causes the beginning point of a word to fall practically in a vertical line under the final point of the preceding word.

*202. What is the rule for spacing between sentences?*

The spaces between sentences should be twice as great as between words.

REMARK.—Regular, uniform spacing depends chiefly upon a good position and regular, uniform movement. When the latter are secured, the former will not be difficult to attain.

## SHADING.

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203. Will you examine your pen and describe it?

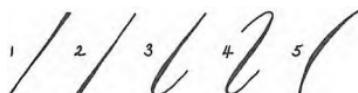
The pen is a pointed instrument for writing with ink. It is made of steel (or gold), and is attached to a convenient handle by a clasp; its nib is split through the middle, and the two parts are called the teeth. The two teeth are alike; they are thin and sharp, and, in a good pen, meet so as to form a fine smooth point.

204. How do you make light strokes?

By moving the pen lightly on the paper without springing or spreading the teeth.

205. Will you take the correct position and use your pen (without ink) as in making shaded strokes, and then describe the manner of producing them?

EXAMPLES



TO BE TRACED.

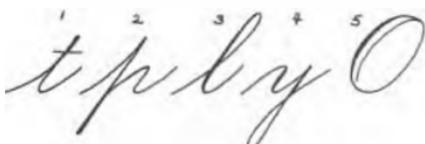
Shades are made by springing the pen by a pressure to spread the teeth, then lightening the pressure, and allowing them to return to place.

206. How many different forms of shaded strokes are there in writing?

Five.

207. Which five letters will illustrate the five forms of shaded strokes?

The



*208. Will you describe the first shade, and name all the letters in which it appears?*

The *t* is shaded by pressing at top squarely on the teeth of the pen, and gradually lightening it in descending to base line. The *d* is shaded in the same manner.

EXAMPLES.

NOTE.—The medium shade upon the *t* and *d* terminates one-half space above base.

*209. Will you describe the second shade, and name all the letters in which it appears?*

The shade of *p* is made by beginning with a slight pressure at base line or middle of stroke, increasing gradually and stopping squarely at lower end. There is a style of small *t*, called "final" *t*, sometimes used, which has the same form of shade.

EXAMPLES.

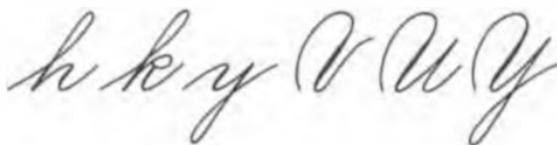
*210. Will you describe the third form of shade, and name all the letters in which it appears?*

The shade of *l* is made by increasing pressure on the pen gradually in descending, and lightening up for the turn. This form of shade occurs in the following letters:

*211. Will you describe the fourth form of shade, and name the letters in which it appears?*

The shade of *y* is made by pressing evenly on the pen in

descending on the straight line between the turns. This form of shade appears in the following letters:



212. *Will you describe the fifth form of shade, and name the letters in which it appears?*

The shade on the oval, and on all curved lines, is made by increasing the pressure toward middle of curve, and then gradually diminishing it.

This shade occurs in the three small letters, *a*, *g* and *q*, and in all the capitals except the *V*, *U*, and *Y*.

213. *What is the rule where a shaded letter is doubled?*

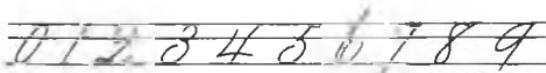
The second should receive only a half shade.

REMARK.—The proper shading of any letter may be readily acquired by first tracing a model form with dry pen, naming the light and shaded strokes as they occur. Thus in Capital C: light, light, shade, light. Another method is to count the strokes, and emphasize the number indicating the shaded stroke. Thus, in small *d*, count, one, two, three, *four*, one.

## FIGURES.

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REMARKS.—The forming of good figures is of much practical importance. Figures show results: they should never lie or be doubtful. Let the distinctive character of each be as carefully learned as the forms of letters, and at all times be accurately observed. Cultivate the habit of making your figures so plain and perfect as to preclude the possibility of mistaking one for another.



214. *How many numeral characters, or figures are there?*

Ten

215. *How are the figures measured?*

In the same manner as letters. The unit space for measuring their heights is the *height of small i*; for measuring their widths, the distance between the straight marks in *small u*.

216. *What is the height of the figures in the medium handwriting?*

One and a half spaces, except the 6 which extends one-half space above, and the 7 and 9 which continue one-half space below the other figures.

217. *What is the width of the figures?*

One space, measured horizontally at widest part, except the 7 and the 0.

NOTE.—In this rule, the width of the 2 is considered without final curve, and the width of 4 without horizontal curve.

*218. Will you measure and analyze the Cipher?*

 Height, one and one-half spaces; width, measured at right angles to slant, one-half space.

Analysis: Principles, 3, 2.

*219. How is the Cipher formed?*

Begin one and one-half spaces above base line and descend with a slight left curve on main slant, to base; turn short and ascend with an opposite right curve, meeting first curve at top.

*220. Will you measure and analyze the figure 1?*

 Height, one and one-half spaces.

Analysis: Principle, 1.

*221. How is the figure 1 formed?*

Commence one and one-half spaces above, and descend with a straight line on main slant to base line, making lower part a little heavier than top.

*222. Will you measure and analyze the figure 2?*

 Main height, one and one-half spaces; loop at top descends one-half height of figure; height of final curve, one-third space.

Analysis: Principles, 2, 3, 2, 3, 2.

*223. How is the figure 2 formed?*

Begin one and one-half spaces above, and descend by a right curve on main slant half way to base line; turn short and ascend by an opposite left curve to full height of figure, crossing first curve and forming loop; in a turn unite with, and descend by a right curve to base line; turn short and return with a horizontal left curve, completing small loop; descend to base line, and finish with a right curve, ascending one-third of a space.

*224. Will you measure and analyze the figure 3?*

 Main height, one and one-half spaces; height of small loop, one space; base oval ends at one-half height of figure; loop at top descends one-quarter height of figure.

Analysis: Principles, 2, 3, 2, 2, 3.

*225. How is the figure 3 formed?*

Begin one and one-half spaces above base line, and descend with a right curve on main slant, one-fourth way to base line; turn short and ascend with left curve to full height of figure, crossing first curve and completing loop; then, in a short turn unite with and descend by a right curve, one-half space; in a narrow loop unite with a base oval like that of the *Capital Stem*, resting upon base line and terminating at half height of figure, just under the small loop.

*226. Will you measure and analyze the figure 4?*

 Main height, one and one-half spaces; length of left side, one space.

Analysis: Principles, 2, 3, 3.

*227. How is the figure 4 formed?*

Begin one and one-fourth spaces above base line, and descend on main slant with a slight left curve, one space; then, in a sharp angle, unite with a horizontal left curve, one and one-half spaces in length; from a point at full height of figure, and one space to right of first curve, draw down a slight left curve upon main slant, crossing middle of horizontal curve, and terminating upon base line.

*228. Will you measure and analyze the figure 5?*

 Main height, one and one-half spaces; proportions of small loop and base oval, same as in the figure 3; height of small loop above base, one space; length of straight line, two-thirds of a space.

Analysis: Principles, 2, 2, 3, 1.

*229. How is the figure 5 formed?*

Begin one and one-half spaces above base line, and descend on main slant with a slight right curve, one-half space; continuing, form small loop and base oval as in the figure 3; finish with horizontal straight line drawn from top of figure two-thirds space to right.

230. Will you measure and analyze the figure 6?



Main height, two spaces; height of oval, one space; distance between left curves, one-third width of figure.

Analysis: Principles, 3, 2, 3.

231. How is the figure 6 formed?

Begin two spaces above base line, and descend by a slight left curve on main slant to base; then, in a full turn, unite with and ascend by a right curve on main slant, one space; make a short turn to left, and finish with a left curve descending near first stroke upon main slant to base.

232. Will you measure and analyze the figure 7?



Height above base line, one and one-half spaces; length below base line, one-half space.

Analysis: Principles, 1, 3, 2, 1.

233. How should the figure 7 be made?

Begin one and one-half spaces above base line, and descend one-fourth space with a straight line upon main slant; unite angularly, and carry to the right a left and right curve, one space, and at full height of figure unite in another angle, with a straight line descending upon main slant, and terminating one-half space below base line.

234. Will you measure and analyze the figure 8?



Main height, one and one-half spaces; height of beginning point above base, one space; loop crossing, at about one-half height of figure.

Analysis: Principles, 2, 3, 2, 3.

235. How is the figure 8 formed?

Begin one space above base line, and ascend by a right curve, one-half space; then in an oval turn, unite with a full left curve, descending half way to base; there, merging into right curve, continue to base line; turn short and ascend with a left curve, completing loop at middle height, and extending through middle of top to full height of figure.

236. Will you measure and analyze the figure 9?

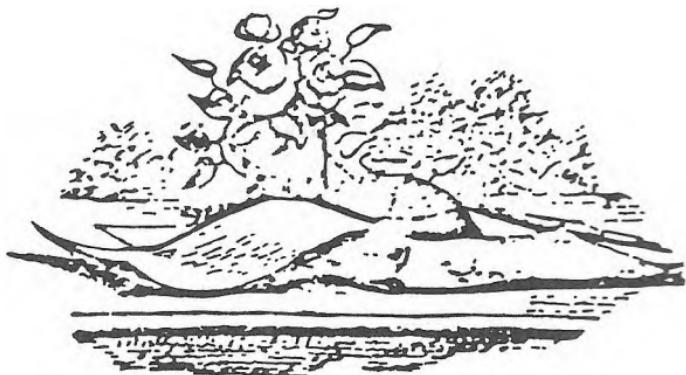
 Height above base line, one and one-half spaces; length below base line, one-half space; *pointed oval* descends one space, or to middle height of figure, and is of the same size and form as in the *a, d, y* and *q*.

Analysis: Principles, 3, 2, 1.

237. Will you describe the manner of forming the figure 9?

Begin one and one-half spaces above base line, and form *pointed oval* as in the small letters *a, d, g* and *q*; at top, unite angularly with straight line drawn downward upon main slant to one-half space below base line.

NOTE.—When figures are shaded, the same kinds of shaded strokes are used as in shading letters.



## Present Publisher's Preface

Platt Rogers Spencer grew up loving graceful lines and beautiful writing. As a young child he drew letters on birch bark and on the sandy shores of Lake Erie. He admired the elegant signature of John Hancock on the "Declaration of Independence." Thus he seemed destined for the distinguished career in penmanship which became his. He developed a system of handwriting which dominated the schools for almost a century and he spent his life teaching it.

After Spencer's death, his five sons and another disciple carried on the work of teaching and of preparing publications. These men were known as "the Spencerian authors." They compiled this instruction book from the work of Spencer, arranging it in question and answer format. Spencerian teachers use this format as an aid to educating the mind, which must always accompany the training of the hand. Using questions and answers they can teach the theory of forming all letters from a few basic strokes, and can teach the strokes, size and spacing of each letter. When children have accurate images in their heads, then their heads can direct their hands.

Spencerian writing comes to us with a reputation for beauty, and it certainly is one of the most beautiful styles ever known. But it also has features of speed and ease. The fifty-two degree slant was carefully chosen as that which obtained for writers the greatest speed. And the plan of using only seven basic strokes to form all letters contributes to the ease of this system. Spencer taught that once such basics are learned writers can be individual in their styles, especially in the flourishes of the capital letters.

Lovers of Spencerian writing have been urging us to issue this book, so for them we have kept this first edition as close to the original as possible. In the handwriting, we made two changes in order to accommodate the system to today's classroom. For one, where the nineteenth century system had two lower case s's, we have omitted the tall s and retained only the short s. For the other, we have changed the first stroke of

the capital *L* so that it begins at the top loop instead of on the baseline. This is to avoid too much similarity with the capital *S*. Nineteenth century classroom management procedures are left unchanged. Instructions for using steel pens are left intact. No editing has been done to update usages, except for changing the spelling of *hight* to *height*.

Thus we bring to the world again this treasure that was almost lost. Though Spencerian writing has lived on in people who use it and teach it, the original schoolbooks could only be found in fragile condition in a few rare book collections. Now we proudly present it to teachers and students and all lovers of beautiful handwriting.

*George M. Mott, Founder  
Mott Media*

*Written by*

*Class*

1

1

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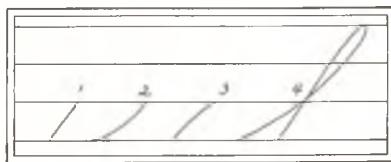
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## Principles of Short Letters

Writing is made up of a combination of principles. Principles are the constituent parts of letters. They are seven in number. We present in this place the first three, which in their combinations make up all the short letters.

These *principles* should be learned so that the pupil may be able to designate them by their respective names and numbers in every letter.



The First Principle is a *straight line* on the main slant ( $52^\circ$ ).

The Second Principle is a *right curve* usually on the connective slant ( $30^\circ$ ).

The Third Principle is a *left curve* usually on the connective slant.

### *m* Analysis. Principles 2, 1, 2.

*Construction.* Begin at the lower left corner and ascend with the right curve to upper right corner; unite angularly and descend with straight line to lower middle; turn short and ascend with right curve to upper middle. Finish with light dot, one space above straight line on main slant. Second *i* finishes in corner. Width two spaces.

### *m* Analysis. Principles 2, 1, 2, 1, 2.

*Construction.* Form the letter *i* as just described; then from its terminating point, or upper middle, descend with a straight line to lower left corner; turn short and finish with the right curve at the upper right corner. Width, three spaces.

### *m* Analysis. Principles 2, 1, 2, 1, 2, 2.

*Construction.* Form like *u* to the completion of second lower turn; thence ascend one space with right curve to within one-half space of right corner; make slight dot and finish with a horizontal right curve at right corner. Width, three spaces.

Dot is midway between second angle and corner; half space from each point.

### *m* Analysis. Principles 3, 1, 3, 1, 2.

*Construction.* Beginning at lower left corner, ascend with left curve to right corner; turn short and descend with straight line to middle; unite angularly and ascend with left curve to middle; turn short and descend with straight line to left corner; turn short and ascend with right curve, finishing in corner. Entire width, three spaces.

### *m* Analysis. Principles 3, 1, 3, 1, 3, 1, 2.

*Construction.* The *m* is formed precisely like the *n* with its first half repeated.

Entire width, four spaces.

### *m* Analysis. Principles 3, 1, 2, 2.

*Construction.* Form the letter *n* to the point where it first returns to base line; here turn short and finish like *w*.

Entire width, two spaces. Width from turn to dot, one-half space. Horizontal right curve, one-half space.

### *m* Analysis. Principles 3, 2, 3, 2.

*Construction.* Beginning at lower left corner, ascend with left curve to corner; turn short and descend with right curve (nearly straight in its lower half) to middle; unite angularly and ascend with straight line to a point even with upper turn and one-third space to its right; unite angularly and descend with left curve, touching base line two-thirds of a space from right corner; turn short and finish with right curve at upper right corner. Entire width, two spaces. Distance between turn and angle at top and base alike, one-third space each.

### *m* Analysis. Principles 3, 3, 2, 2.

*Construction.* Beginning at lower left corner, ascend with left curve to corner; unite angularly and descend with left curve to middle; turn short and ascend with right curve, meeting first at corner; unite angularly and finish with horizontal right curve, terminating at middle. Width of oval, one-half space.

### *m* Analysis. Principles 3, 3, 2, 1, 2.

*Construction.* Beginning at lower left corner, ascend with left curve to middle of second block; retrace to the point where it crosses the vertical ruled line; then, separating, continue with left curve to middle of the first block; turn short and ascend with right curve to middle of second block, and meeting preceding curves at top, form *pointed oval* one-half space in width. Complete like *i* from its angular joining at top. Finish in corner. Entire width, three spaces.

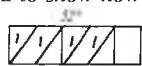
### *m* Analysis. Principles 2, 3, 2.

*Construction.* Beginning at lower left corner, ascend with right curve to corner; turn short and descend with left curve to middle; turn short and ascend with right curve to middle.

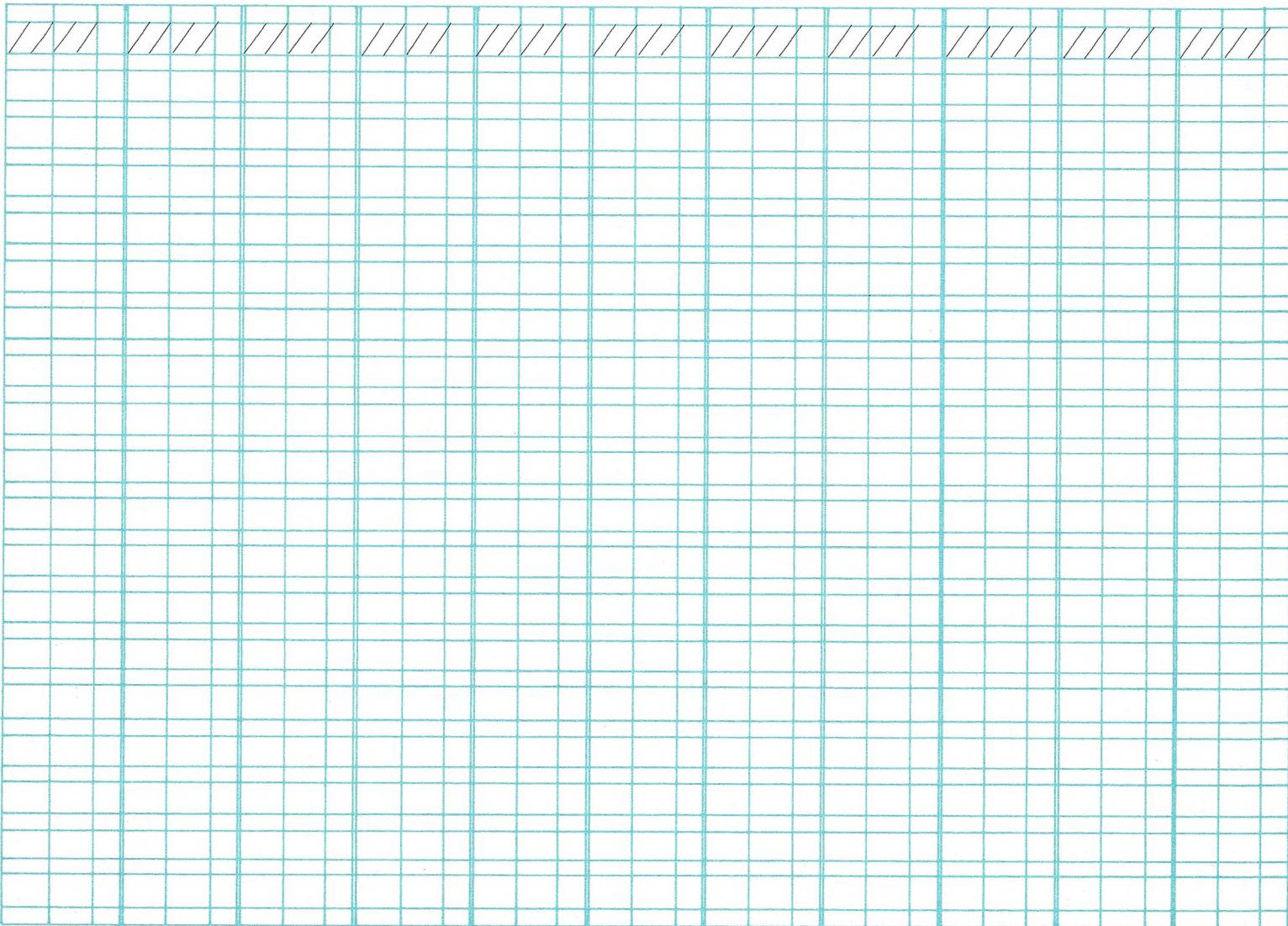
Entire width two spaces. Width of loop one-fourth space. Loop crossing, one-third the height.

N.B. The diagrams heading the several pages are designed to show how the principles and letters are to be adjusted to the ruling,

also to indicate the analysis of the letters. First principle.



Oblique Straight Line. Commence at the upper ruled line and keep the marks parallel to each other. Write the principles and letters, excepting r and s, within the wide spaces as in the diagram. Count 1, 2, 3, 4, 1, 2, 3, 4, etc.



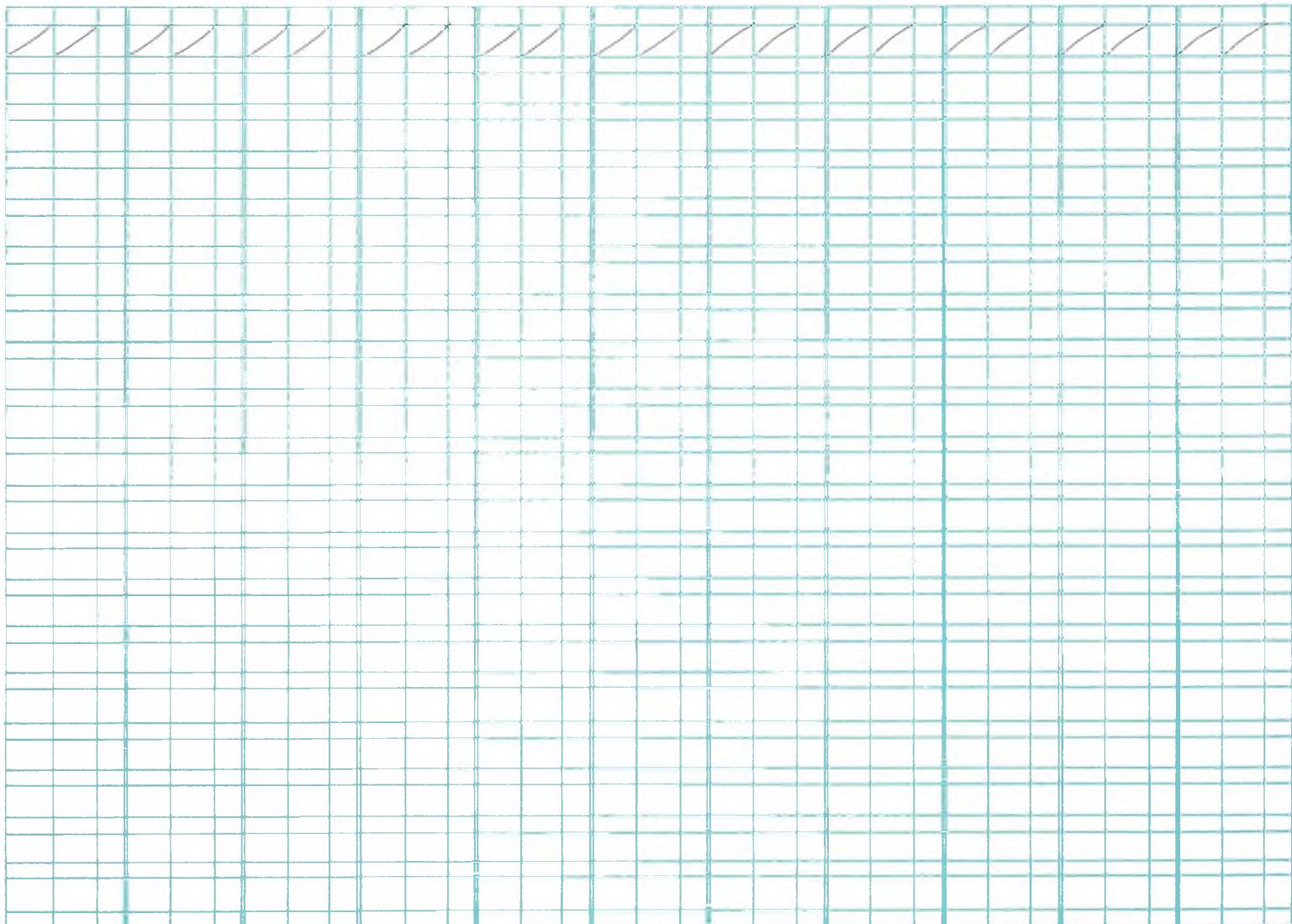
All the curves in this book, constituting letters or parts of letters and commencing on the base line, are single and of the same length.

Right Curve. Left Curve.

Second Principle—Right Curve.

Third Principle—Left Curve.

Commence both of these on the lower ruled line. Observe carefully their forms and adjust them closely to the ruling as in the diagram. Count 1, 2, 1, 2, etc.



In the diagrams following study the analysis of the letters.

The figures in the diagrams indicate the Principles.

The Second Principle (J) is prefixed to the First (I)

short connecting curve at the base. This curve we call the lower turn; it occupies about one-sixth of a space. See second page of our cover for full explanation.



Make letters without shade. Count 1, 2, 1, dot.

joining it at the top and then affixed to the same by a

Handwriting practice row on ruled paper showing the letter 'A' written multiple times in cursive script.

Study the Diagrams and learn how to adjust the letters to the ruling.

Width of *u* one space. Second Principle unites



with first at top as in *i*, *w*, and *a*. Make the turns

in *ui* uniform, spaces equal, straight lines parallel. Caution: avoid unequal spacing, thus *uu*; different slant, thus *uu*. Count for *ui* 1, 2, 3, 4, 1, 2, 1, dot.

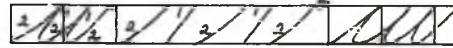
*ui ui ui*

*Analysis of w.*

*Write with a careful movement.*

*Width of w one space and a half. Turns in iw alike.*

*Finish the w with a small dot and the Second Principle in horizontal position. Avoid unlike turns, thus ~~www~~; a loop in w instead of a dot, thus ~~w~~.*



*Count for iw 1, 2, 1, 2, 3, 4, 5, dot 1, dot.*

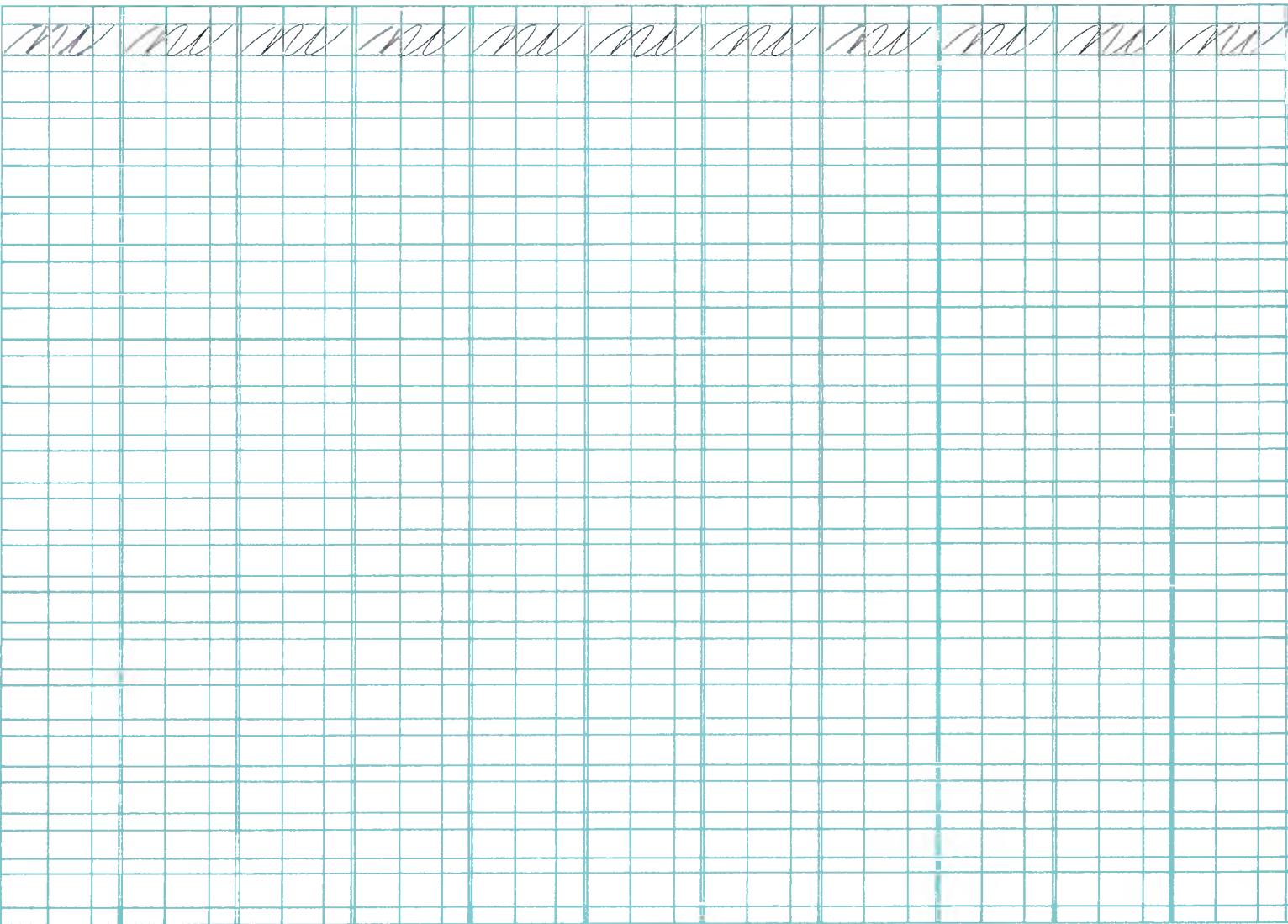
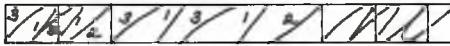
*Straight lines parallel and equally distant.*



*Analysis of n.*

Width of *n* one space. Third Principle (✓) unites upper turn. It again unites angularly with the same at Make straight lines in *ni* parallel and equally spaced, turns uniformly alike. The accuracy of this copy may be tested by inverting it. Count for *ni* 1, 2, 3, 4, 1, 2, 1 dot.

the First (✓) at top by a short curve called the base. The upper turn occupies same space as lower turn.



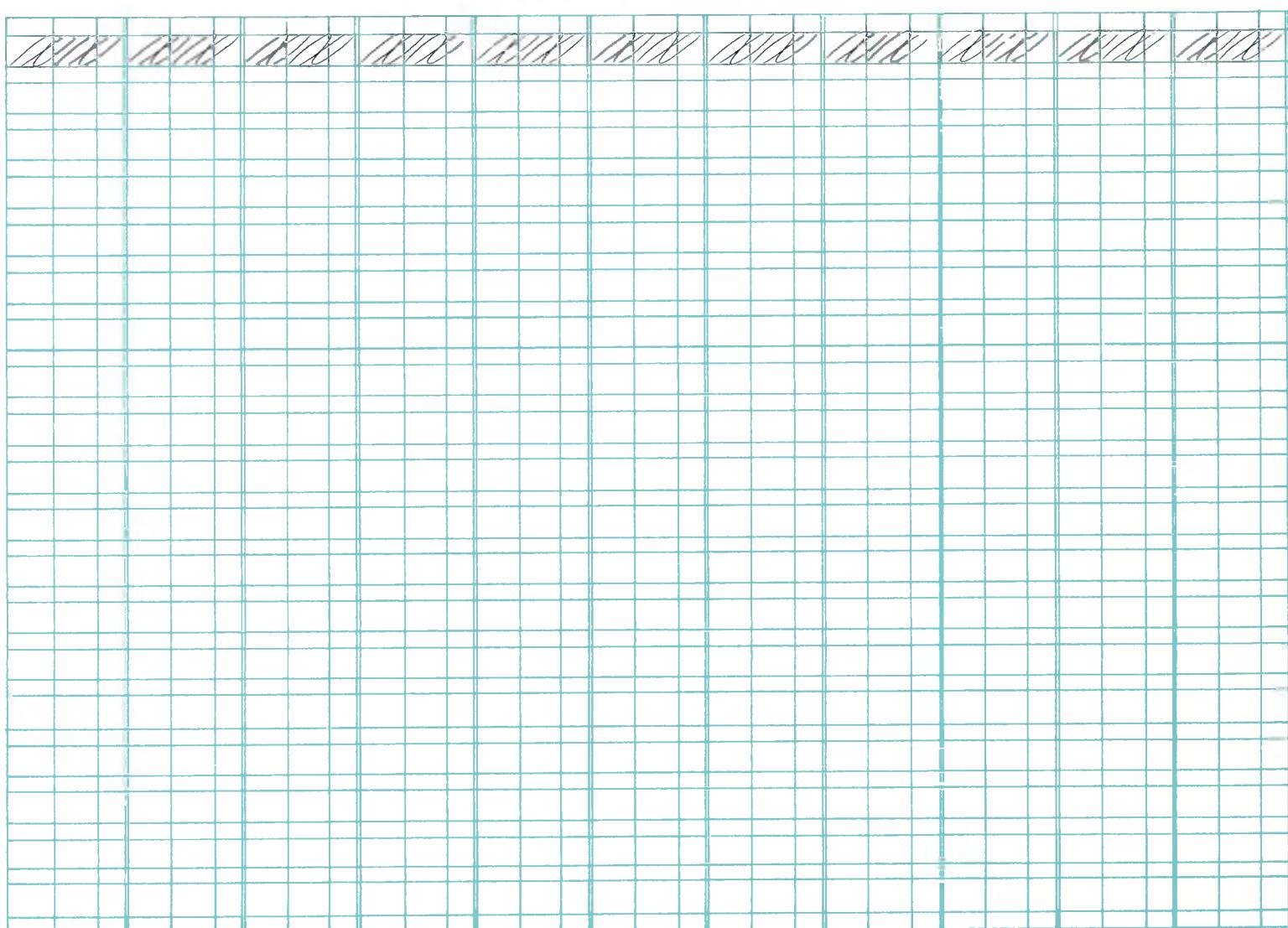
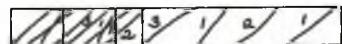
### *Analysis of m.*

*Width two spaces. Upper turns same as in n. Third Principle unlike turns, slope and spacing. The aim, in this course of p*

3 1 3 1 3 1 3

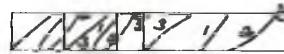
*unites with first at base. Curve lines same in length. Avoid distinctly the stamp of improvement. Count 1, 2, 3, 4, 5, 6, 1.*

m m m m m m m m m m m m

*Analysis of x.**Think and write.**Make the turns exactly alike both at top and base,  
Cross upward with a straight line through middle of First Principle on same slant with the curve lines. See that the upper and lower turns are short and alike.**Count 1, 2, 1, Cross.**and as short as possible with continuous motion.*

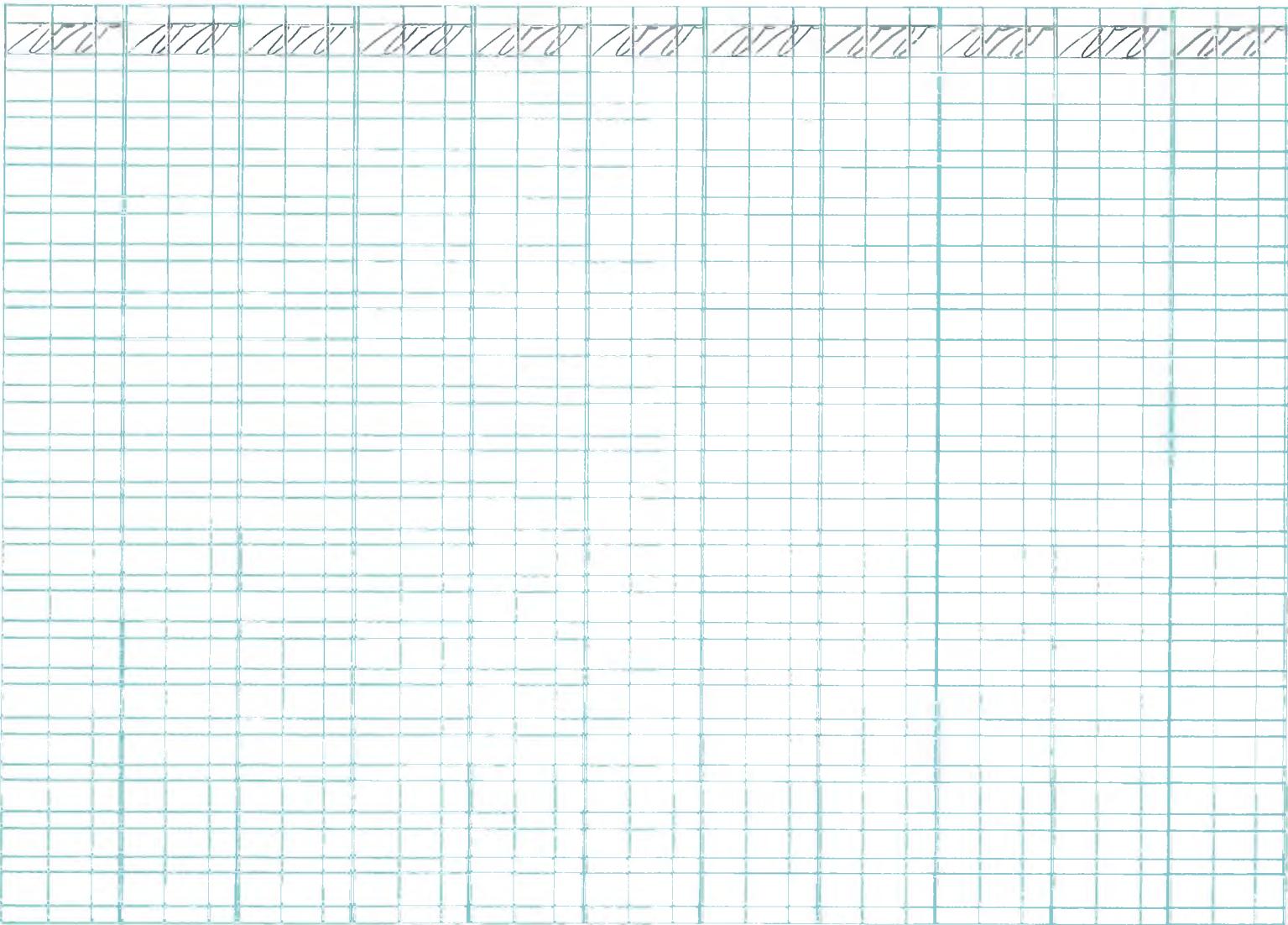
*Analysis of v.*

Width from turn to dot half a space.



Upper and lower turns alike.

Dot and finish same as in w. Be careful not to make the opening too wide at the top, thus *w*; the sides unequal in height, thus *n*. Count 1, 2, 3, dot 1.



## Analysis of e.

Width one-third of the length. Opposite sides equally  
too rounding, thus  $\textcircled{O}$ ; and leaving it open at the top, thus  $\textcircled{\text{O}}$ .

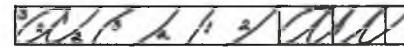


Correct representation of forms involves correct perception of them; therefore, think when you write. Count 1, 2, 3.

oo oo

*Analysis of a.*

Width of a one space. Slant the oval same as Second  
Right curve in *au* united with straight line at top throughout.



Principle in *w*. Curve the left side fuller than the right.  
In straight lines preserve uniformity of slant and spacing, and avoid leaving the *a* open at the top. Count for *au* 2, 1, 2, 1, 2, 3, 4, 1.

*au au au*

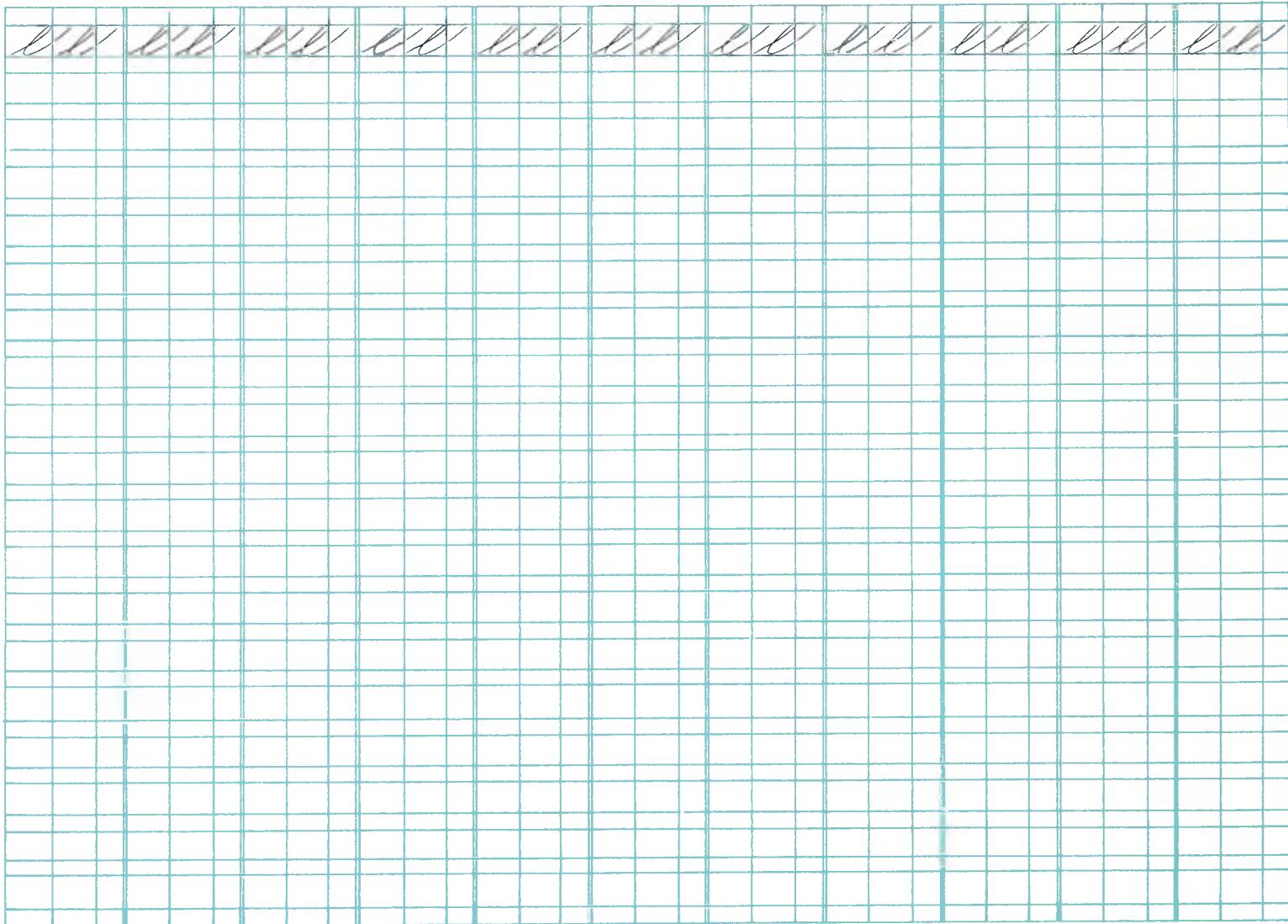
*Analysis of e.*

Width one-third of space.



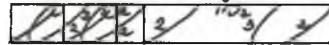
Loop two thirds of length.

Left curve same as in o and c. Turn short as possible at top and base without stopping. Avoid too full a curve on the left, which makes too wide a loop, thus . Count 1, 2, 1.



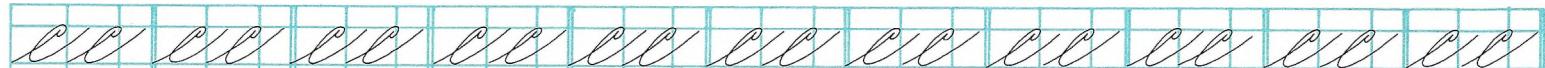
*Analysis of c.*

3



turn at top occupies one-third

Width half a space. Oval  
of space from upper line. Loop two-thirds the height same as e. Turns above and below short. Caution: avoid making the top too large, thus  . Count 1, 2, 3, 4, 1.

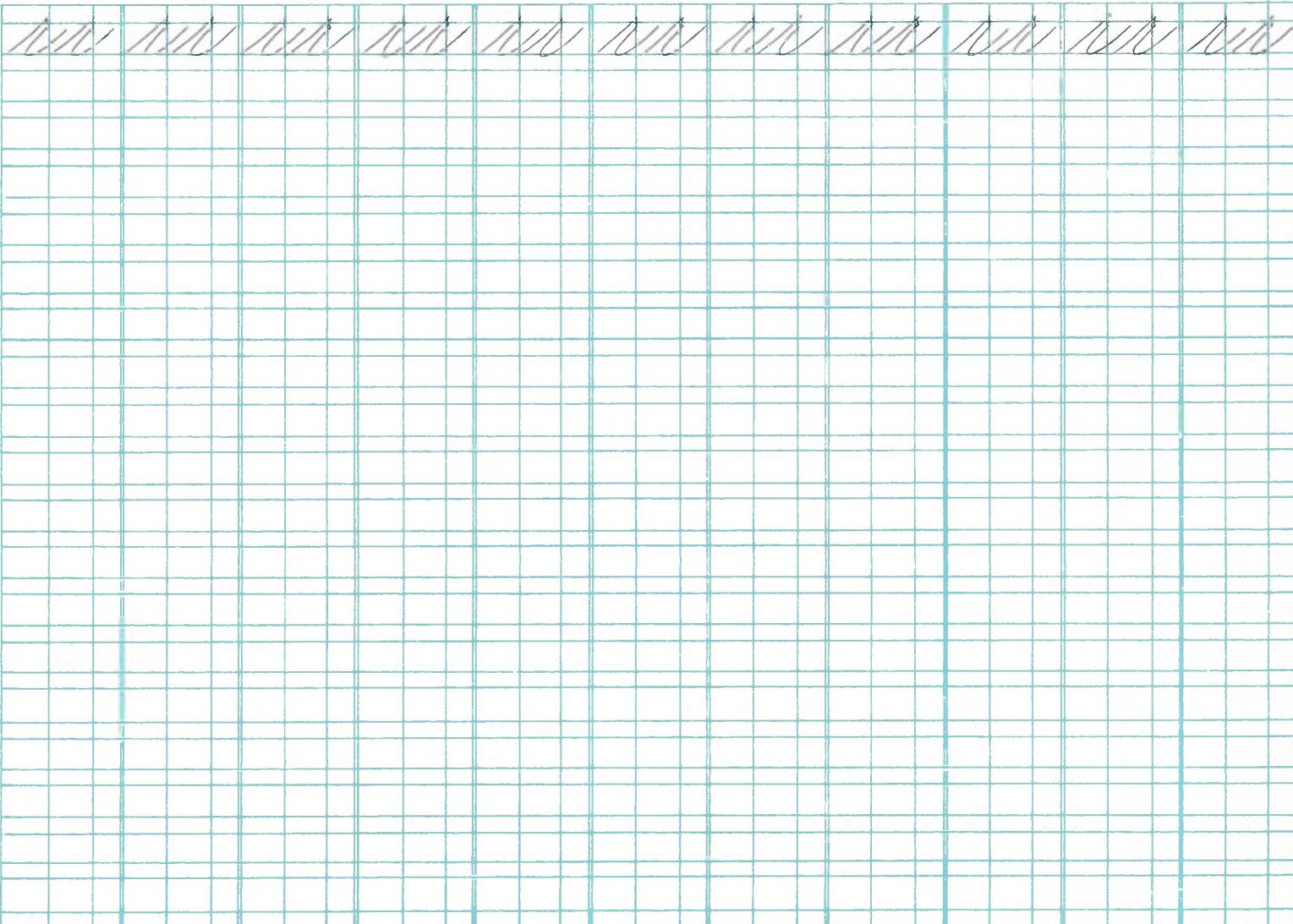


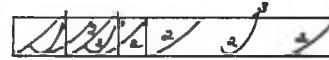
*Analysis of r.*

Width half a space. Carry Second Principle one-fourth  
this with a slightly curved shoulder to the First Principle. Lower turn as in i. Avoid making a loop at top, thus ~~r~~ ; the letter too narrow, thus ~~r~~.

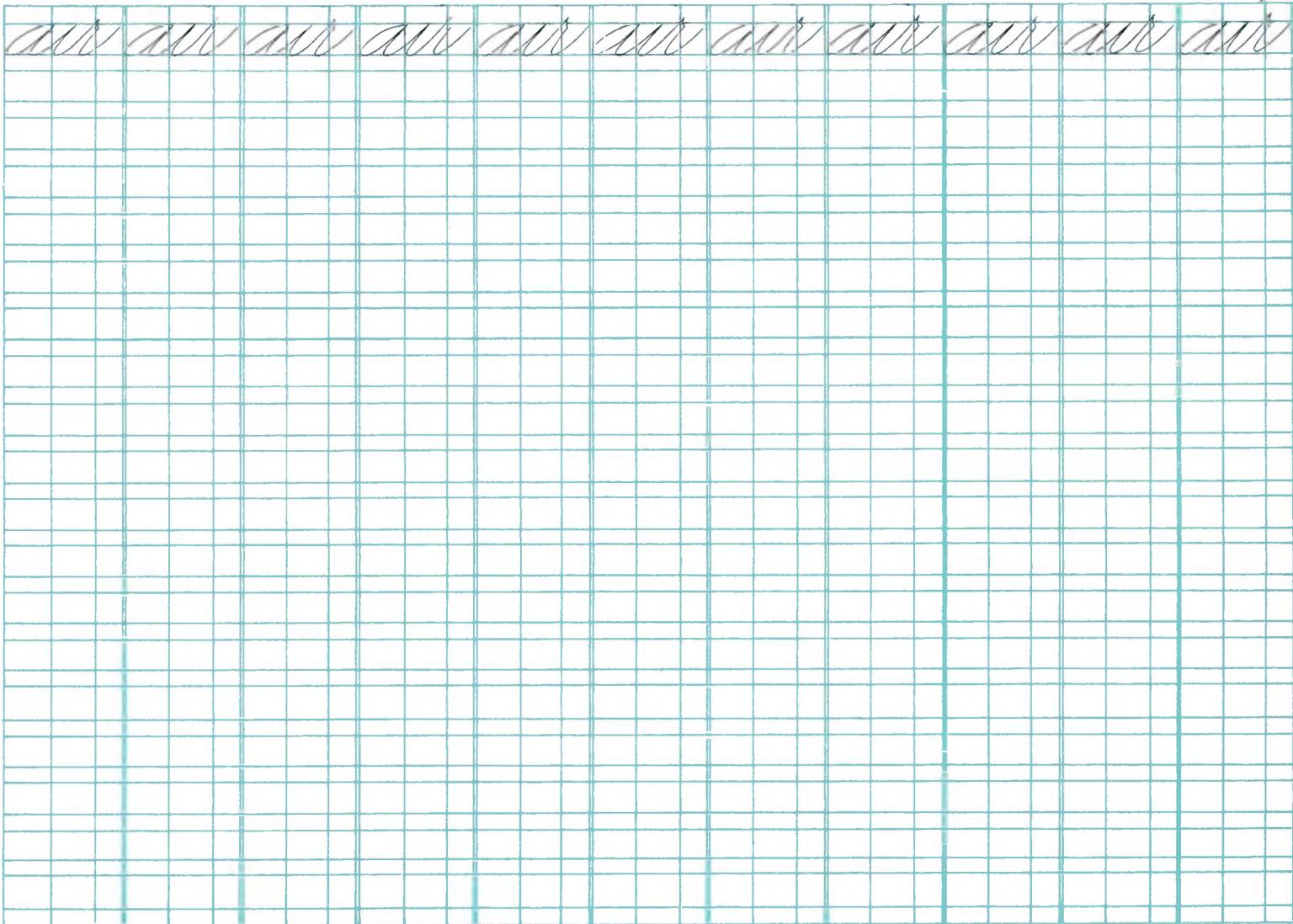


of a space above upper line. Make a small dot, and join  
Count 1, 2, 3, 1.



*Analysis of s.**Width half a space.**one-fourth of a space above upper line. Downward line**terminates in a dot one-fourth of a space above lower line. Caution: avoid loop at top, thus ~~s~~. Second Principle should not lean too far to the right, thus ~~s~~. Count 1, 2, 3, dot 1.**Second Principle**diverges from top of Second Principle, and, after the turn,*

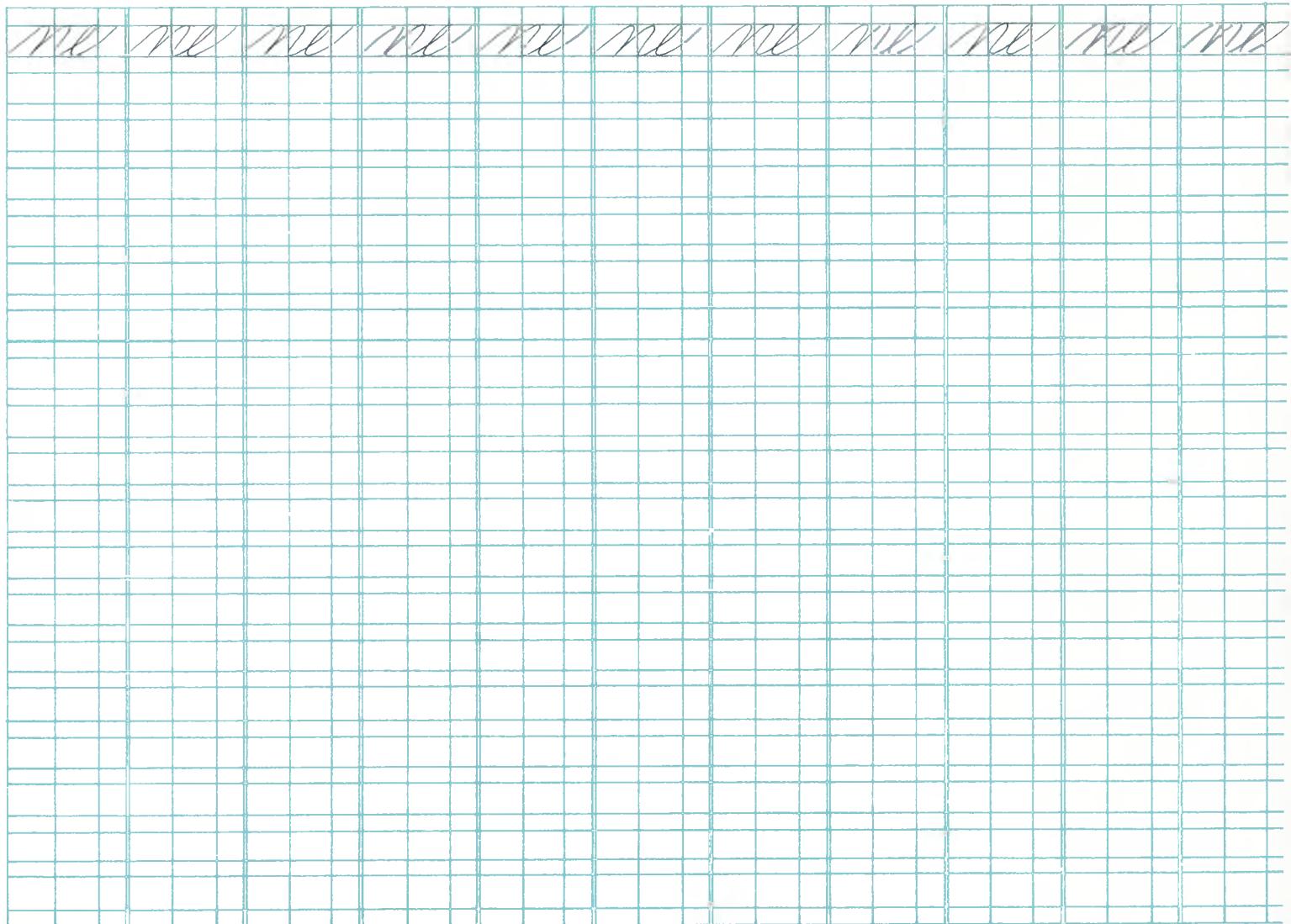
Write words without lifting the pen. Observe the inclination of the left side of a.  
the height of r and its peculiar shoulder. Pupils should form the habit of criticising their own writing. Count for all 2, 1, 2, 1, 2, 1, 3, 1, dot.



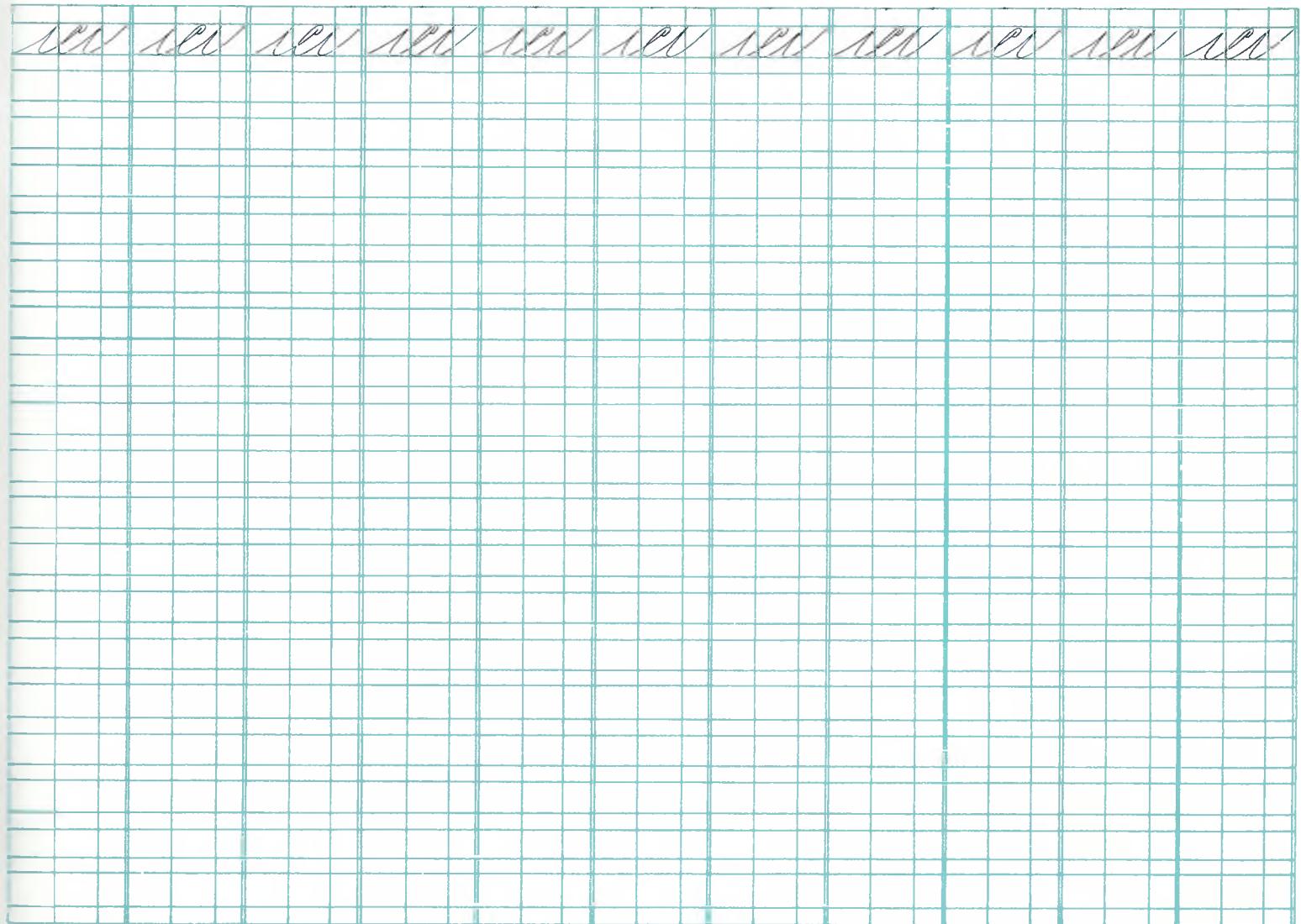
*Pass with a single curve line directly under  
the dot in the s, and so connect it with the e as in the copy, not thus ~~see~~. Make all the letters here, as elsewhere, very light. Count 1, 2, 3, dot 1, 2, 1, 2, 1.*

see see

*Study carefully every part of every letter—every Principle engaged in its production. Count 1, 2, 3, 4, 1, 2, 1.*



Make top of c small and Third Principle slightly curved. The dot of i should be small and nearly made. Secure correctness of form, height, slant and spacing. Count 1, 2, 1, 2, 3, 4, 1, 2, 1.



*Make the turns uniform in x and v,  
cross x with an upward movement. Make v one-half space. Study carefully here, as elsewhere, every part of every letter. Count for x 1, 2, 1, cross; for v 1, 2, 3, dot 1.*



*Observe how the o and w are connected by Second Principle  
in horizontal position. Close o at top. Straight lines and dot in w should always touch upper line, not thus ~~not~~. Count 1, 2, 3, 1, 2, 3, 4, 5, dot 1.*

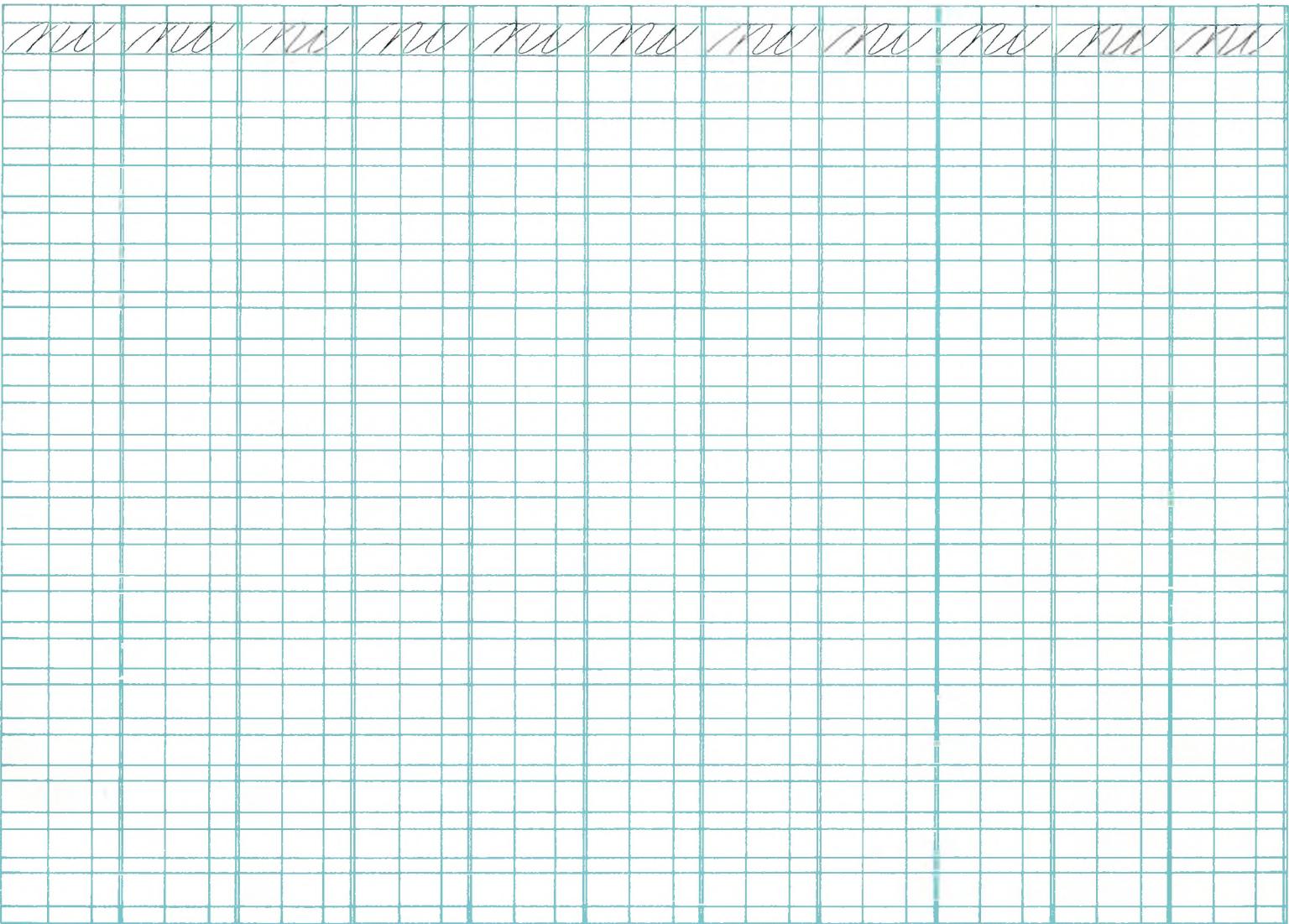


A row of handwriting practice on a grid. It consists of ten pairs of cursive letters: 'o' and 'w'. Each pair is written in a fluid, connected style. The first letter 'o' in each pair has a small circle at its top, indicating where to close it. The second letter 'w' has a small dot at its top, indicating where to start the straight lines. The letters are positioned in a horizontal line across the grid.

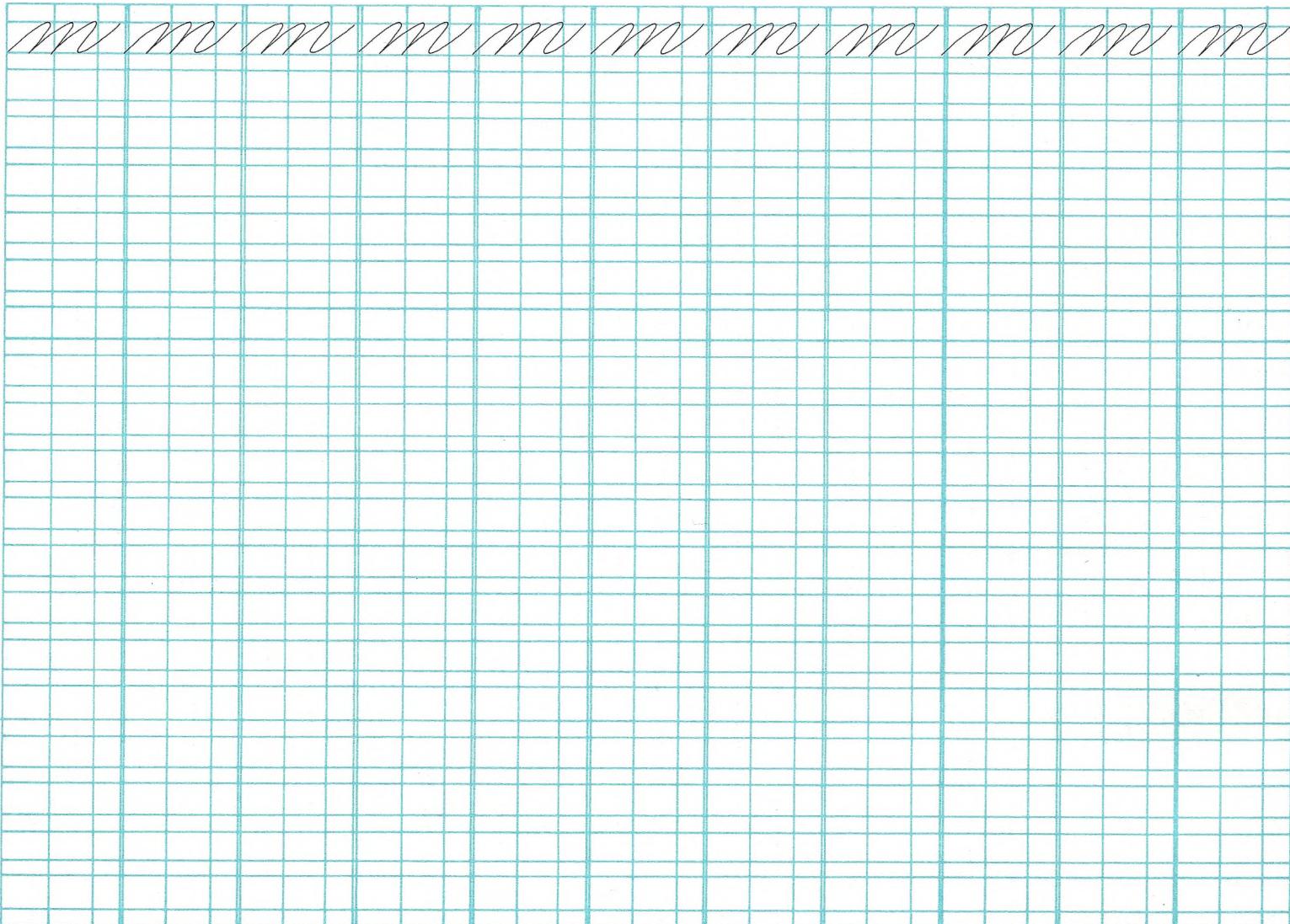
See that the curved lines in *u* are parallel and of the same length. Observe the height and width of the *s*, and the form and position of the dot. Count 1, 2, 3, 4, 1, 2, 3, dot 1.

*us us us*

*Observe particularly how and where the curve and straight lines unite;  
also the equal spaces between straight lines when connected by single curves. Write this copy so that it will bear the test of inversion. Count 1, 2, 3, 4, 1, 2, 1 dot.*



*Here note especially the turns, slant and spacing. Make this page the best in the book. The last effort should always show decided improvement on all the former.*



(Continued from front panel.)

### Analysis. Principles 2, 1, 2, 3, 2.

Construction. Beginning at lower left corner, ascend with right curve to corner; unite angularly and descend with straight line to base. Turn short and make final curve as in *i*.

Entire width, two spaces.

### Analysis. Principles 2, 3, 2, 1, 2.

Construction. Begin on base line and ascend with right curve on connective slant one and a quarter spaces; make a light dot and descend with slight left curve nearly vertical; unite in short turn with straight line and descend on main slant to base; turn short and make final curve as in *i*. Entire width, two spaces. Width at shoulder, one-quarter space.

### Analysis. Principles 2, 3, 2, 2.

Construction. Beginning on base line ascend with right curve on connective slant one and a quarter spaces; unite angularly and descend with slight left curve one-third space, and merging into a full right curve continue to base; turn short to the left, move upward, and touching first curve one-quarter space above base, make a light dot; thence retracing to base, make final curve as in *i*. Distance between first and second curve at widest point, one-half space.

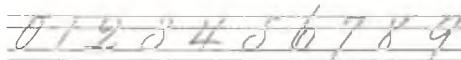
### HOLDING THE PENCIL

Take the pencil between the first and second fingers and the thumb, observing: 1) that the pencil crosses the second finger on the corner of the nail, 2) that it crosses the forefinger forward of the knuckle, 3) that the end of the thumb touches the holder opposite the lower joint of the forefinger, 4) that the top of the pencil points towards the right shoulder, 5) that the wrist is above the paper, and the hand resting lightly on the nails of the third and fourth fingers, 6) that the point of the pencil comes squarely to the paper.

## BOOK ONE FIGURES GENERAL RULES

**Heights.** The figures are one and one-half spaces in height, except the 6, which extends two spaces above base line, and 7 and 9, which commence one and one-half spaces above and terminate one-half space below base line.

**Widths.** Figures 2, 3, 4, 5, 6, 7, 8, and 9 are about the same width, one space measured horizontally through their widest part. The 0 is one-half space in width, measured at right angles to slant.



1 Figure 1 is simply a straight line on main slant, one and one-half spaces in height.

### Analysis. Principles 2, 3, 2, 3, 2.

2 Begin at full height of figure and finish one-fourth space above base line. Large loop is one-half length of figure.

### Analysis. Principles 2, 3, 2, 2, 3.

3 Begin at full height of figure, and finish one-half space above base line. Loop at top, one-fourth length of figure.

### Analysis. Principles 2, 3, 2.

4 Begin right curve one and one-fourth spaces from and descend to within one-fourth space of the base line. Here join angularly with left curve in horizontal position and let the second left curve, which is one and one-half spaces long, cross it at middle.

### Analysis. Principles 2, 2, 3, 1.

5 Begin at full height of figure and finish like 3. Small loop and base oval same as in 3. Length of straight line, two-thirds space.

### Analysis. Principles 3, 2, 3.

6 Begin two spaces above and finish at base line. Height of oval, one space.

### Analysis. Principles 1, 3, 2, 1.

7 Begin one and one-half spaces above and finish one-half space below base line. Length, two spaces. Make straight lines on main slant.

### Analysis. Principles 2, 3, 2, 3.

8 Begin one space above base and ascend with right curve one-half space; turn leftward and descend with left and right curve to base; again turn leftward and complete with right curve extending to full height of figure. Width of loop, one-half space.

### Analysis. Principles 3, 2, 1.

9 Begin one and one-half spaces above and finish one-half space below base line. The pointed oval is the same as in *a*, *d*, *g*, and *q*, and reaches to within one-half space of base line. Length, two spaces. Make straight line on main slant.

### Analysis. Principles 3, 2.

0 Form like small *a* without connecting lines.

## POSITION FOR WRITING

The position for writing should be a convenient one, allowing the easy action of the writing arm and hand. The student should learn to sit easily upright, and keep the shoulders square.

**Right handers:** Sit directly facing the desk, near to it, without leaning against it, with the feet level on the floor, and with the forearms resting lightly on the desk at right angles to each other. Let the right arm rest lightly on the muscle forward of the elbow. Keep the wrist above the paper, and rest the hand lightly on the nails of the third and fourth fingers, which should touch the paper directly under the palm. Adjust the copybook so that the right arm will be at right angles to the lines on which you write.

**Left handers:** Arrange the arm positions and the slant of the copybook so that the left arm will be at right angles to the lines on which you write.

*Written by*

*Class*

2

2

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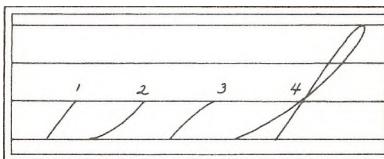
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## GENERAL INSTRUCTIONS

Writing is made up of a combination of principles. Principles are the constituent parts of letters. We present in this place the first four, which in their combinations make up all the small letters.

The *first* principle is simply a straight line inclined at the top, to the right of the perpendicular forming an angle of *fifty-two degrees* with the horizontal.

The thirteen short letters are formed by a union of the first three principles. In the following diagram the principles are indicated by the figures attached to the several parts.

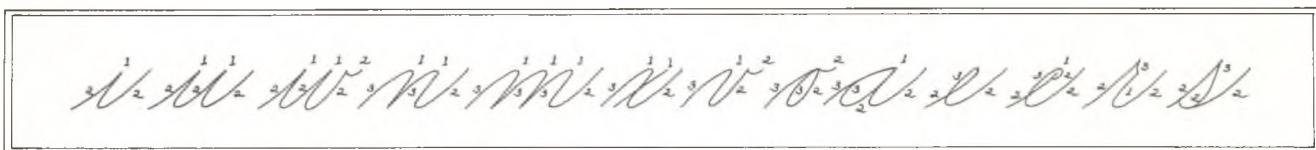


The *second* principle is the right curve, so called because it appears on the right side of an oval figure.

The *third* principle is the left curve, so called because it appears on the left side of an oval figure.

The fourth principle is a loop three spaces high, beginning and ending on the base line.

APPLICATION OF PRINCIPLES TO THE THIRTEEN SHORT LETTERS



The following is also a diagram of what are often called the short-extended letters, as distinguishing them from the loop letters which are longer.

APPLICATION OF PRINCIPLES TO THE SHORT-EXTENDED LETTERS

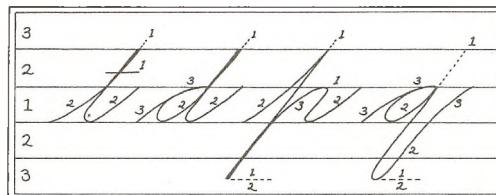
### Short-Extended Letters

For the letter *d* begin on base line, form *pointed oval* as in *a*; complete like *t* without the crossing. Width, three spaces.

For *t* begin on base line; ascend with right curve on connective slant one space, and continue one space higher on main slant; unite angularly and descend with straight line on main slant to base; turn short and end like *i*. Finish with horizontal line, one space long, crossing main part one-half space below top; two-thirds of cross to right and one-third to left of crossing point. Width, two spaces.

For *p* begin on base line, ascend with right curve; unite angularly and descend with straight line on main slant, terminating one and one-half spaces below base line; return to base line and there, diverging to the right, complete like last half of *n*.

For *q* begin as in *a*; at top of oval unite angularly and descend with straight line on main slant two and a half spaces; turn short and ascend with slight right curve to base line; merge into left curve and finish one space high.

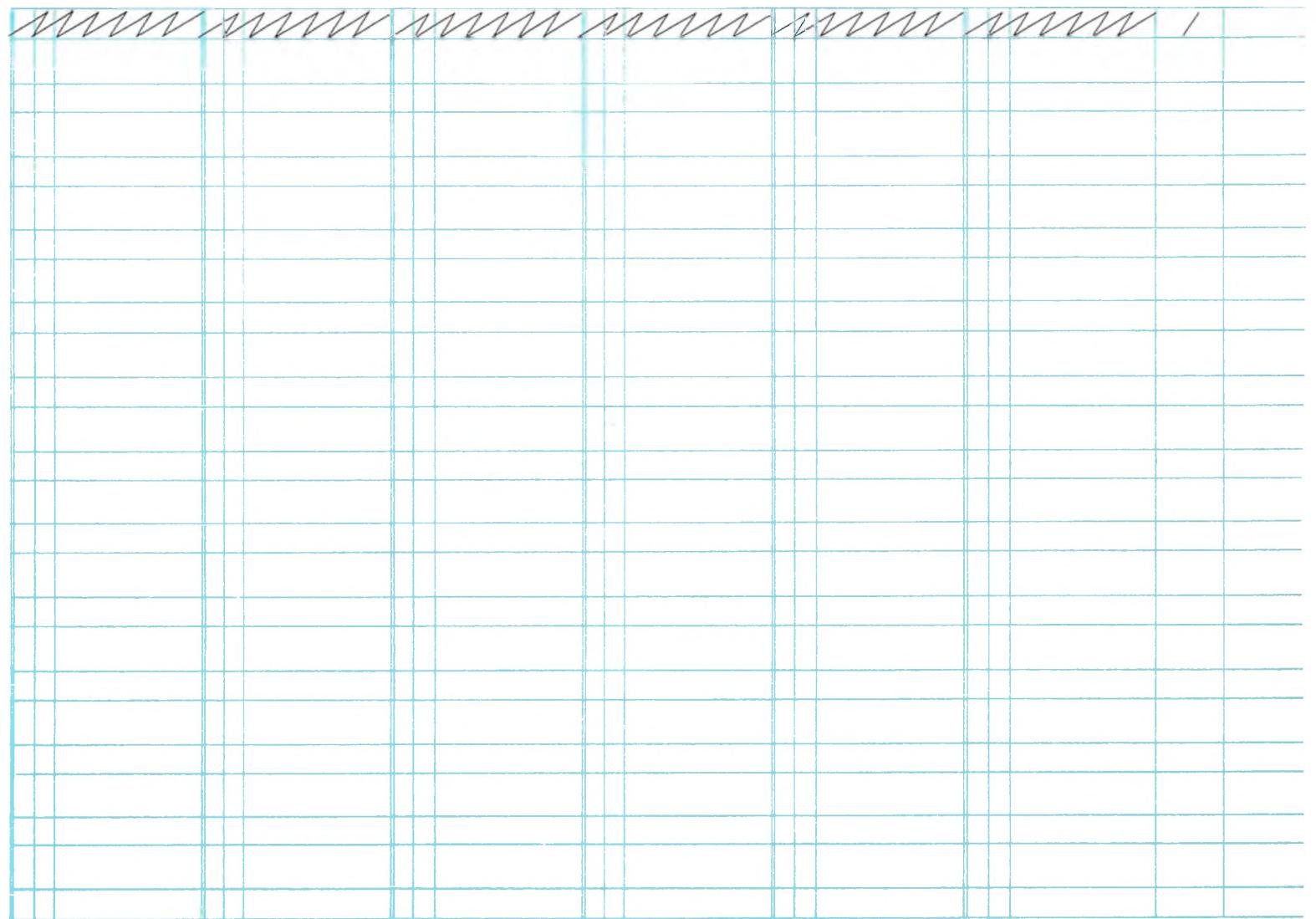


### Upper and Lower Turns

In the analysis of the small letters it will be observed that short curves frequently occur as the connecting links between the principles. These are called turns. When one appears at the top of a letter it is called the *upper turn*, and when one is employed at the base of a letter it is called the *lower turn*. When accurately made those turns are found to occupy *one-sixth* of a space each, in length, which in magnified form is readily perceived, but in writing of ordinary size they are too minute for the measurement of the eye. Hence, they are not entitled to be classified among the principles, any more than the dots which occur in writing.

The great tendency of pupils is to make these turns too round. By attempting to make them according to a given measure the error is especially augmented. To avoid this and to produce correct turns, the pupil should be instructed to aim at making them as *short as possible, with a continuous motion of the pen*.

*This copy combining only straight lines, is intended as an exercise producing a free movement of the fore-arm,  
with the hand sliding on the nails of the 3rd and 4th fingers. Lines unite at top and base, forming sharp angles. Throughout  
this book, combinations should begin at lower left corner, be written through with continuous motion, and end in upper right corner. Count 1, 2, 1, 2, 1.*



The diagrams found on pages 2 and 3 are designed to show how the letters are to be adjusted to the ruling.

This copy (i, u and w) combines First ( / ) and Second ( \ ) Principles. The Second unites angularly with First at the top. Dot the i one space above its top on the regular slant. Finish w with a small dot,



ciples. The Second unites angularly with First at the top. Dot the i one and Second Principle in horizontal position. Write the letters excepting r and s within the narrow spaces. Caution: avoid unlike turns, thus ~~uu~~; unequal spacing, thus ~~uu~~; different slants, thus ~~uu~~. Count 1, 2, 1, 2, 1, 2, 3, 4, 1, 2, 3, 4, 5, dot 1, dot, dot.

iiuw iiuw iiuw iiuw iiuw iiuw iiuw 2

The *n* combines Principles 3, 1, 3, 1, 2. Turns alike formed from a combination of Second and Third Principles, and between the straight lines is one and one-third spaces. Write lightly. Different slants make the word appear, thus *man*.

MAN

at top and base. The curve connecting *u* with *n* is called a compound curve. Wherever it connects letters, the distance

Count 1, 2, 3, 4, 1, 2, 3, 4, 1.

mann man man man man man man man 3

For full explanation of figures see second page of cover.

The *m* combines Principles 3, 1, 2, 1, 3, 1, 2. Straight lines parallel and equally spaced. Curve lines same length and slant. Dot the 1 after the combination is written. In 1 and u avoid writing the Second and First Principles too low down, thus ~~uu~~; or rounding their tops, thus ~~uu~~. Count 1, 2, 3, 4, 5, 6, 1, 2, 1, 2, 3, 4, 1 dot.

min min min min min min 4

Turn in *n*, *x* and *v*, at top and base the same, i.e., as short as possible with continuous motion. The *x* combines Principles 3, 1, 2, 1. The *v* combines 3, 1, 2, 2. After the combination is written, finish *x* by beginning at the base line, crossing upward through middle of First Principle, with a straight line, on the same slant with curves, and ending at upper line. Finish *v* same as *w*. Count 1, 2, 3, 4, 1, 2, 1, 2, 1, 2, 3, dot 1, cross, cross.

*nxv nxv nxv nxv nxv nxv nxv 5*

In the even numbered copies throughout the book, except copy 8 the 1st, 3rd and 5th down strokes at top touch the upper and vertical lines, i.e. appear in corners, as per diagram page 2. Small o formed by a union of Principles 3, 3, 1, width one-third of length. Opposite sides equally curved and closed at top. The o's joined with Second Principle in horizontal position. Avoid the full curve at the left side, thus  . Count 1, 2, 3, etc.

0000000 0000000 0000000 0000000 0000000 0000000 0000000 6

*The ruling of the odd numbered copies at the beginning of the combinations, regulates the spacing, height, and slant of the letter or its first part as per diagram page 3. The letters must always touch upper and lower lines, commencing and ending in corners. Turns at top and base are one-sixth of a space. Count 1, 2, 3, 4, 1, 2, 1, 2, 3, 4, 5, 6, 1, dot.*

mm mm mm mm mm mm mm mm 7

The *a* combines Principles 3, 3, 2, 1, 2.

The Third Principle joins the oval one-fourth space from the upper line, measured vertically. Give the oval an increased inclination and unite to Second and First Principles at top. Make the First Principles on regular slant. Avoid too full curves, thus *a*; leaving *a* open at top, thus *a*; a loop at top, thus *a*. Count 1, 2, 3, 4, 1, etc.

aaa aaa aaa aaa aaa aaa aaa 8

Straight lines equally spaced, except between *i* and *m*, where the compound curve occurs, which increases the distance one-third space. Avoid unlike slants in straight lines, thus *aim*; lifting the pen between letters and parts of letters, thus *aim*. Count 1, 2, 3, 4, 1, 2, 1, 2, 3, 4, 5, 6, 1, dot.

aim aim aim aim aim aim aim 9

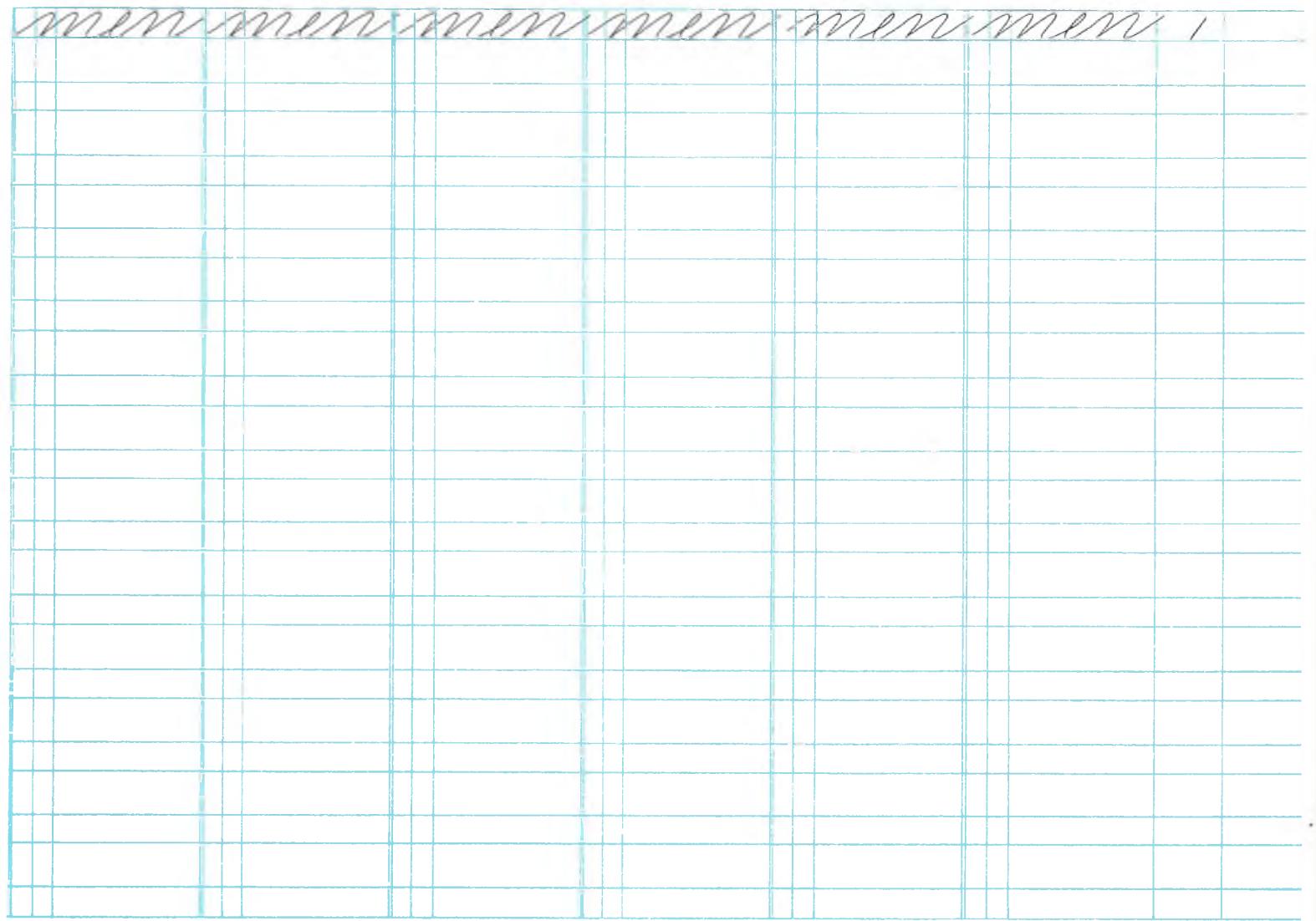
For complete analysis see "Theory of Spencerian Penmanship."

The e combines Principles 2, 3, 2. Loop two-thirds the length. Left curve same as in e and o. Spaces equal. Avoid too full curves, thereby producing too large loops, thus ~~ee~~; too much slant, thus ~~ee~~. Stamp improvement upon every line. Count 1, 2, 1, 2, etc.



With careful movement write words without lifting the pen. Make the letters high enough to fill the spaces between the ruled lines.

Each pupil should have a correct mental conception of the form of every letter. Count 1, 2, 3, 4, 5, 6, 1, 2, 1, 2, 3, 4, 1.



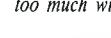
The c combines Principles 2, 1, 2, 3, 2. Oval turn at top occupies one-third space. Loop two-thirds its height same as in e. Spaces equal. Avoid too large oval at top, thus **R**; a round hook, thus **Q**; a straight hook, thus **P**. Count 1, 2, 3, 4, 1, & repeat.



Observe carefully the oval top of c; the increased slant of pointed oval in a: the double curve connecting a and m. Pupils should form the habit of constantly criticizing their writing.

Count 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 5, 6, 1.

eam eam eam eam eam eam

The r combines Principles 2, 1, 2. Rise one and one-fourth spaces with Second Principle; drop downward with a slightly curved shoulder, and connect with First Principle. Avoid giving too much width to the r, thus  ; too full curve to the shoulder, thus  ; making loop, thus  . Count 1, 2, 3, & repeat.



Straight lines equally distant except between *i* and *n*. Be careful to make the *r* of proper height and width. Avoid giving too much slant to its first curve, thus ~~e~~; or making sharp shoulder, thus ~~n~~. Count 1, 2, 3, 1, 2, 3, 4, 1, 2, 1, 2, 3, 4, 1, dot.

numnumnumnumnumnumnumnumnumnum 5

The s combines Principles 2, 3, 2, 3; commences and finishes with r curve. Occupies one and one-fourth spaces in height. Its dot rests on the first curve one-fourth space above the ruled line. Never loop it at top, thus ~~s~~; or make it too wide, thus ~~s~~. Count 1, 2, 3 dot & repeat.



ssssss ssssss ssssss ssssss ssssss ssssss ssssss 6

Count for some 1, 2, 3 dot 1, 2, 3, 4, 1, 2, 3, 4, 5, 6, 1.

Notice the joining of *s* with *o*, and of *o* with *m*. Dot *s* in proper place and close *o* at top. Think, think and write. Count 1, 2, 3, dot 1, 2, 3, 1, 2, 3, 4, 5, 6, 1, 2, 1.

some some some sum sum sum sum 7

The 1 combines Second and First Principles. The First Principle occupies two spaces in height and is on the regular slant. The Second Principle joins First one space from base line. Cross it one-third its length from the top with a straight hairline, in horizontal position and in length, equal to one space. Caution: Avoid unlike turns, thus ~~111~~; different slants, thus ~~111~~. Count 1, 2, 3, 4, 1, 2, 1, 2, 3, 4, 1, 2, 1, cross, dot.

utii utii utii utii utii utii utii 8

The *d* combines Principles 3, 3, 2, 1, 2. First part like *a*. Finish like *t* without cross. Do not slant First Principle in *d* too much, thus *d* : or make pointed oval too flat on the left side, thus *d*. Avoid unlike slants in First Principles, thus *dim*. Count 1, 2, 3, 4, 1, 2, 1, 2, 3, 4, 5, 6, 1 dot.

dim dim dim dim dim dim 9

In *m* Third Principle unites with First angularly at base. Avoid grasping the pen too tightly. Count 1, 2, 3, 4, 5, 6, 1, 2, 1, 2, 3, 4, 5, dot 1.

new new new new new new new o

Make true curves, and smooth straight lines, which will give a neat appearance. Count 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 1, 2, 1, cross.

max max max max max max 1

Criticise your own work. Be sure you are right, then go ahead. Count 1, 2, 3, 4, 5, 6, 1, 2, 1, 2, 3, 4, 1, 2, 1, dot.

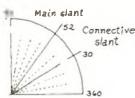
miss miss miss miss miss miss 2

*I gain every time I take pains with my line. Diligence ensures success. Count 1, 2, 3 dot 1, 2, 3, 4, 1, 2, 1, 2, 3, 4, 1, dot.*

vain vain vain vain vain vain vain 3

Decided efforts will make your last page the best. Adopt the motto—"I will strive to excel"—and improvement is sure. Count 1, 2, 3, 4, 5, 6, 1, 2, 1, 2, 3, 1, 2, 1.

mere mere mere mere mere mere 4



## SLANTS

**Main Slant.** A straight line slanting to the right of the vertical, forming an angle of  $52^{\circ}$  with the horizontal, gives the *main slant* for all written letters.

**Connective Slant.** Curves which connect straight lines in small letters, in a medium style of writing, are usually made on an angle of  $30^{\circ}$ . This is called the *connective slant*. See diagram.

**Base Line.** The horizontal line on which the writing rests is called the *base line*.

**Head Line.** The horizontal line to which the short letters extend is called the *head line*.

**Top Line.** The horizontal line to which the loop and capital letters extend is called the *top line*.

**A Space.** The unit for measuring the *heights* of letters and their parts is the height of small *i*. The unit for measuring their widths is the width of small *u*. These units we call *spaces*. The measurements of the several letters will be given in their descriptions.

**Upper and Lower Turns.** In the analysis of small letters, short curves occur as connecting links between the principles. These curves we call *turns*. When one appears at the top of a letter, it is called an *upper turn*; when at the base, it is called a *lower turn*. Instruct the pupil to *make them as short as possible without stopping the pen*.

## HOLDING THE PENCIL

Take the pencil between the first and second fingers and the thumb, observing: 1) that the pencil crosses the second finger on the corner of the nail, 2) that it crosses the forefinger forward of the knuckle, 3) that the end of the thumb touches the holder opposite the lower joint of the forefinger, 4) that the top of the pencil points towards the right shoulder, 5) that the wrist is above the paper, and the hand resting lightly on the nails of the third and fourth fingers, 6) that the point of the pencil comes squarely to the paper.

## BOOK TWO FIGURES GENERAL RULES

**Heights.** The figures are one and one-half spaces in height, except the 6, which extends two spaces above base line, and 7 and 9, which commence one and one-half spaces above and terminate one-half space below base line.

**Widths.** Figures 2, 3, 4, 5, 6, 7, 8, and 9 are about the same width, one space measured horizontally through their widest part. The 0 is one-half space in width, measured at right angles to slant.

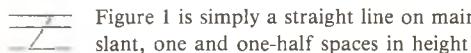
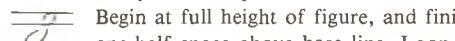


Figure 1 is simply a straight line on main slant, one and one-half spaces in height.

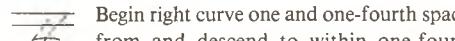


**Analysis. Principles 2, 3, 2, 3, 2.**

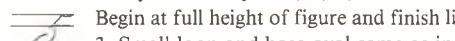
Begin at full height of figure and finish one-fourth space above base line. Large loop is one-half length of figure.



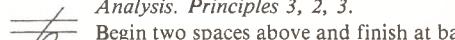
**Analysis. Principles 2, 3, 2, 2, 3.**  
Begin at full height of figure, and finish one-half space above base line. Loop at top, one-fourth length of figure.



**Analysis. Principles 2, 3, 2.**  
Begin right curve one and one-fourth spaces from and descend to within one-fourth space of the base line. Here join angularly with left curve in horizontal position and let the second left curve, which is one and one-half spaces long, cross it at middle.



**Analysis. Principles 2, 2, 3, 1.**  
Begin at full height of figure and finish like 3. Small loop and base oval same as in 3. Length of straight line, two-thirds space.



**Analysis. Principles 3, 2, 3.**  
Begin two spaces above and finish at base line. Height of oval, one space.

**Analysis. Principles 1, 3, 2, 1.**  
Begin one and one-half spaces above and finish one-half space below base line. Length, two spaces. Make straight lines on main slant.

**Analysis. Principles 2, 3, 2, 3.**  
Begin one space above base and ascend with right curve one-half space; turn leftward and descend with left and right curve to base; again turn leftward and complete with right curve extending to full height of figure. Width of loop, one-half space.

**Analysis. Principles 3, 2, 1.**  
Begin one and one-half spaces above and finish one-half space below base line. The *pointed oval* is the same as in *a*, *d*, *g*, and *q*, and reaches to within one-half space of base line. Length, two spaces. Make straight line on main slant.

**Analysis. Principles 3, 2.**  
Form like small *o* without connecting lines.

## POSITION FOR WRITING

The position for writing should be a convenient one, allowing the easy action of the writing arm and hand. The student should learn to sit easily upright, and keep the shoulders square.

**Right handers:** Sit directly facing the desk, near to it, without leaning against it, with the feet level on the floor, and with the forearms resting lightly on the desk at right angles to each other. Let the right arm rest lightly on the muscle forward of the elbow. Keep the wrist above the paper, and rest the hand lightly on the nails of the third and fourth fingers, which should touch the paper directly under the palm. Adjust the copybook so that the right arm will be at right angles to the lines on which you write.

**Left handers:** Arrange the arm positions and the slant of the copybook so that the left arm will be at right angles to the lines on which you write.

*Written by*

*Class*

3

3



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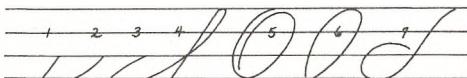
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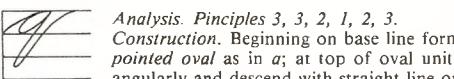
## PRINCIPLES

Principles are the constituent parts of letters. The seven-principle method, with three strokes for capitals, is shown below.



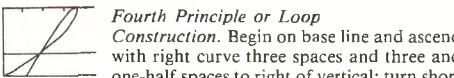
### Analysis. Principles 2, 1, 3, 1, 2.

*Construction.* Begin on base line and ascend with right curve a little to the left of connective slant two spaces; unite angularly and descend with straight line on main slant, crossing base line one space to right of beginning, and terminating one and one-half spaces below crossing; retrace to base line, and there diverging to right, complete like last half of *n*. Width, three spaces. Length, three and one-half spaces.



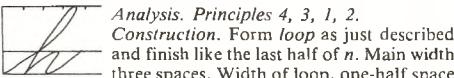
### Analysis. Principles 3, 3, 2, 1, 2, 3.

*Construction.* Beginning on base line form pointed oval as in *a*; at top of oval unite angularly and descend with straight line on main slant two and a half spaces; turn short and ascend with slight right curve on main slant, and one-third space from straight line, to base; merge into left curve and finish one space high and one space to the right. Width, three spaces. Length, two and a half spaces.



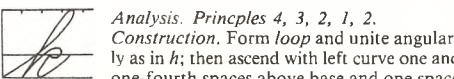
### Fourth Principle or Loop

*Construction.* Begin on base line and ascend with right curve three spaces and three and one-half spaces to right of vertical; turn short and descend with slight left curve on main slant two spaces; then crossing first curve, continue with straight line on main slant to base one space to right of beginning. Width of loop, one-half space. Height, three spaces. Loop crossing at head line.



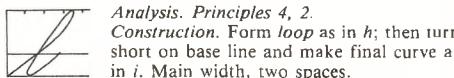
### Analysis. Principles 4, 3, 1, 2.

*Construction.* Form loop as just described, and finish like the last half of *n*. Main width, three spaces. Width of loop, one-half space.



### Analysis. Principles 4, 3, 2, 1, 2.

*Construction.* Form loop and unite angularly as in *h*; then ascend with left curve one and one-fourth spaces above base and one space to right of loop crossing; return leftward with right curve one-half space; unite angularly and descend with straight line on main slant to base; turn short and finish like *u*. Main width, two and a half spaces. Width at head line, one space. Distance between straight lines, one-half space.



### Analysis. Principles 4, 2.

*Construction.* Form loop as in *h*; then turn short on base line and make final curve as in *i*. Main width, two spaces.



### Analysis. Principles 4, 2, 2.

*Construction.* Make loop as in *h*; then turn short and finish like *w*. Main width, two spaces.



### Analysis. Principles 2, 4.

*Construction.* Beginning on base line ascend with right curve on connective slant one space; unite angularly and descend with straight line on main slant one space, continue on same slant with right curve two spaces below base line; turn short and ascend with left curve crossing last curve at base line, and continue above on connective slant one space. Finish with light dot placed as in *i*. Main width, two spaces. Width of loop, one-half space.



### Analysis. Principles 3, 1, 2, 4.

*Construction.* From base line ascend with left curve on connective slant one space; turn short and descend with straight line on main slant to base; turn short and end like *j*. Width, three spaces. Loop, same as in *j*.



### Analysis. Principles 3, 3, 2, 4.

*Construction.* Beginning on base line, form a pointed oval as in *a*; then uniting angularly, form inverted loop as in *j*. Main width, three spaces. Loop same as in *j*.



### Analysis. Principles 3, 1, 4.

*Construction.* Beginning on base line, form the first half of the *n*; uniting angularly, make a short turn to the right, and descending, make loop and final curve as in *j*. Entire width, two spaces.



### Analysis. Principles 4, 3, 2, 2.

*Construction.* Make upper loop as in *h*; then continue with slight left curve on main slant two spaces below; turn short and ascend with right curve crossing straight line one-half space above base; here unite angularly and finish with right curve one space above base line and one space to right. Main width, two spaces. Width of each loop, one-half space. Entire length, five spaces.



### Fifth Principle or Capital O.

*Construction.* Begin three spaces above base line and descend with full left curve on main slant to base; make an oval turn and ascend with full right curve two and three-quarters spaces; make another oval turn and descend with left curve within one-third space of first left curve, and finish one-third space from base line. Main width, two spaces. Distance between left curves, one-third space.



### Sixth Principle or Reversed Oval.

*Construction.* Begin on base line and ascend with full left curve on main slant three spaces; unite in full oval turn with right curve

and descend to base one-third space to right of beginning. Main width, one and one-half spaces.



### Seventh Principle or Capital Stem.

*Construction.* Beginning three spaces above base line, descend obliquely with a slight left curve one and one-half spaces; continue, forming a reversed oval on a slant of 15°, its lower side touching base line one-half space to left of middle, and its upper curve rising one and one-half spaces above base and finishing within one-third space (measured horizontally) of descending line and one and one-quarter spaces above base line. Length of oval, two and one-half spaces. Height, one and one-half spaces.



### Analysis. Principles 3, 2, 3, 5.

*Construction.* Beginning three spaces above base line, descend with left curve on main slant three-quarters space; turn short and ascend with equal right curve crossing first curve near top; make full turn and descend with left curve on main slant one and one-fifth spaces; unite in narrow loop at right angles to main slant with a capital *O* and finish within one-third space of base line. Width of main oval, one and one-half spaces. Width of top, three-quarters space. Distance between left curves in lower oval, one-third space.



### Analysis. Principles 3, 2, 3, 2, 3, 3.

*Construction.* Beginning two and one-half spaces above base, descend, with left and right curve on main slant to base; turn short and ascend with left curve three-quarters space, crossing stem; then descend obliquely with right and left curve touching base line one and two-thirds spaces to right of loop; unite in oval turn and ascend with right oval curve on main slant three spaces; unite in oval turn, descend with left curve on main slant, and finish like *O*. Main width, two spaces. Width of small loop, one third of space. Distance between left curves, one-third space.



### Analysis. Principles 3, 2, 3, 2.

*Construction.* Begin two and three-quarters spaces above base, descend with left curve on main slant two spaces; make oval turn and ascend with right curve, crossing first near top and continuing to top line; unite in oval turn and descend with full left curve on main slant to base; unite in wide oval turn and ascend with right curve on connective slant one space. Width of large loop, and the spaces to its right and left, each three-quarters space.



### Analysis. Principles 6, 3, 2.

*Construction.* Make reversed oval; then from top line and and two-thirds spaces to right of vertical, descend with left curve on main slant touching oval one and one-third spaces down, thence continuing to base line one and one-third spaces to right of preceding line; turn short and make final curve as in small *i*. Width of reversed oval, one and one-half spaces.

The figures accompanying the letters indicate the Principles used in their construction; the fractions show their proportions, and the space mark (') is used to denote equal spaces.

Second Principle joins First at top with sharp angle.

Width of u, one space. Second Principle joining First

Width of w one and one-half spaces. Turns at base as in u and

Finished with Second Principle joining First at base

at top. Turns at base alike. Straight lines parallel.

i, Finish w with a small dot and Second Principle in horizontal

with small turn. Dot the i one space above the letter

Curves similar. Count 1, 2, 3, 4, i.

position. Count 1, 2, 3, 4, 5, dot i. In combinations, count

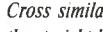
one for first and last line of each letter.

/ *uuuu uuuu uuuu / wwwwwwww wwwww*

Width *n*, one space; Third Principle unites with First at top by a short curve called upper turn; at base, by a sharp angle. Do not pass beyond spacing with upward line. Count 1, 2, 3, 4.



Width two spaces. Upper turns as in *n*. Third principle joins First at base. Cross similar. Equal spaces between the straight lines in *m*. Count 1, 2, 3, 4, 5, 6, 1.



Width from turn to dot one-half space. Turn alike at top and base. Dot as in *w*. Full curve as in *m*. Avoid turns too large. Count 1, 2, 3, dot 1. Notice how joined in combination.



Join Principles 3, 1, 2, making turns at top and base alike. Cross upward with a straight line through middle of First Principle on same slant as curved lines. Count 1, 2, 1, cross.



*m mmm mmm mmm mmm 2 wwww www www xxxx*

This diagram shows how the letters are to be adjusted to the ruling.

Width one-third its length, equal to one-half space. Sides equally curved  
and closed at top. Lines joining small o's, should have a slight curve.  
One space between the letters in combinations *ooo*. Count 1, 2, 3, 1.



Width of *a*, one space. Slant of oval same as Second Principle of *u*.  
Curve of left side fuller than the *r*. Finish with *u* on proper slant. Study  
the compound curves in connecting the *a*'s. Count 1, 2, 3, 4, 1.

*ooo ooooooo ooooooo ooooooo*      *3 aaaa aaaa aaaa*

Width one-third space. Left of *e* slightly curved. Loop two-thirds its length.  
 Turn short at base. Count 1, 2, 1.  
 Avoid too great curve on left.



Left of *c* curved like *e* or *o*. Small turn at top equals one-third of height of letter. Width one-half space. Count 1, 2, 3, 4, 1. Avoid too large turn at top of *c*.



Height one and one-fourth spaces. Width one-half space. First curve rises to full height. Shoulder formed with a slight double curve and rests at height of space. Count 1, 2, 3, 1.



Height one and one-fourth spaces. Width one-half space. Right side compound curve, ending with dot one-fourth space above base line, on first curve. Count 1, 2, 3, dot 1.

ee eeeeeeee eeeeeeee eeeeeeee 4 mmmmm mmmmm ssssssss

*This copy is a review of all preceding.*

*Turns at top of m and base of u equal. Where single curve connects letters they should be spaced equally. Notice the joining of a, x and o, of v and e. Observe slant. Let this copy combine all the excellences of the preceding. Where a compound curve connects letters, the distance between them is one and one-third spaces.*

m minu minee saxon 5 venue warm miner



First Principle, in *t*, two spaces high, with regular turn at base. Second Principle joins First at height of one space. Cross *t* at one-third its length from top, with a straight horizontal one-third on left two-thirds on right of First Principle, in length one space. Count 1, 2, 1, cross.



First of *d* same as *a*; finish same as *t* without cross. Count 1, 2, 3, 4, 1.

*ti ututu ututu unites 6 mind adad adad*

*Yne*

Second Principle unites with First at top. First Principle two spaces above and one and one-half below base line. Finish like *m*. Count 1, 2, 3, 4, 1.



First part same as a. First Principle extends one and one-half spaces below ruled line. Make short turn at base, and finish with compound curve. Count 1, 2, 3, 4, 1.

ip	ipupi	repine	aguq	7	aguq	repine	ipupi
----	-------	--------	------	---	------	--------	-------

The Fourth Principle or *loop*, combines right and left curves and straight lines. Carry right curve up three spaces. Make short turn to the left. Descend with a slight left curve two spaces, and finish with straight line. Loop one-half space in width.

One space in width, three in height. Finish like *n*. Avoid slanting loops too much, thus ~~ll~~. Count 1, 2, 3, 4, 1.

Loop same as in *h*. At height of one-half space curve upward to the right three-fourths space, descend with right curve one-fourth space and finish like *i*. Count 1, 2, 3, 4, 5, 1.

h i hnhi i hnhi i hnhi s i knku i knku i knku



Fourth Principle in *l* has short turn at base and terminates with a right curve as in *i*. Count 1, 2, 1.



Loop like *l*. Finish like small *w*. Between loop and dot one-half space. Avoid too full loops, thus *ll*. Count 1, 2, 3, dot 1.

li ululu ululu ululu 9 ububi ububi ububi

Second Principle combines with the inverted Fourth at top. From top to base three spaces. Loop two-thirds of length, crossing on ruled line. Finish with right curve to height of *i* one space to the right. Count 1, 2, 1, dot.



The *y* is an inverted *h*. Second Principle angularly with Fourth at top. Right curve terminates one space to right of straight line. Count 1, 2, 3, 4, 1.



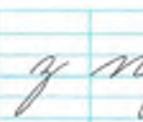
Begins as *a* and *d*. Finishes like *j*. Pointed oval joins Fourth Principle at top. Avoid too much slant, thus ~~j~~. Count 1, 2, 3, 4, 1.

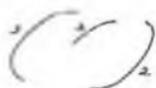


*y nny nyij nyij nny 10 nny agago agago*

 Begin z like first part of small n. Finish with an inverted loop beginning with a short urn. The Two parts join angularly on ruled line. Count 1, 2, 3.

 Fourth Principle, direct, and Fourth inverted. Length 3 spaces above as in h and k. Lower loop is reversed and same width as top loop, its right curve uniting with straight line one-half space above base line and finishes with the right curve 1 space right. Count 1, 2, 3, 1.

 z nynznimfim nynznii mfm nynznimfim



Principle Five three spaces high; its width without shade one-half its slant height. Curve the inner left and the right lines alike. Make distance between the two left curves equal to one-fourth distance between the inner left and right curves.

O Omen Omen Omen

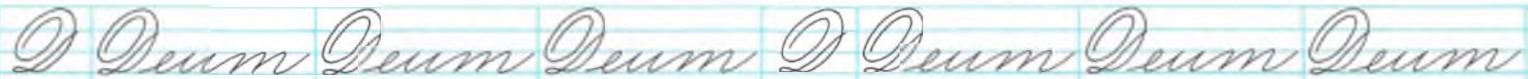
*Upper section one-third length of the letter united to lower by a loop slanting downwards. Finish with oval two spaces high. Make the four left curves parallel in slant. First curve half way between Second and Third and three-fourths space in length. A line dividing the two sections equally, touches right of loop.*

• 0 120

E Enim Enim Enim



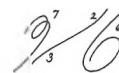
Begin with compound curve: form horizontal loop at base similar to e; its length equals one space. Finish with Principle Five on regular slant. Width of letter measured on reverse slant equals six times the distance between the two left curves. Bring base of oval to one-half space of ruled line. A line through center of letter on regular slant divides the oval and loop into the equal parts.



D Deum Deum Deum D Deum Deum Deum

Extend Second Principle upward three spaces, turn at top forming a loop, of same size as in small *I*. Finish with contracting *O* at base. From beginning of first curve to point where base of oval touches ruled line is one and one-half spaces. A line drawn on regular slant, from top of loop touches the terminating curve at its middle point.

Extend first curve upward five-sixth of height of letter. Bring second curve down to middle of letter. Make lower and upper loops equal in length. Finish as *c*. Make space between two parts of the letter equal to one-half width of *u*. Make loop at beginning of letter, spaces on each side of it, and loops at base and top equal in width.



*b* *lime* *lime* *lime* *lime* *H* *lime* *lime* *lime*

*96* Seventh Principle. See diagram for proportions. Join the two sections of this letter in the middle. Make loop on left and oval on right on regular slant. Form loop with equal spaces on each side. Finish like c.



Seventh Principle as in x. Last part like inverted l, connected to capital loop by small loop rising one-half height of i. Last loop extends 2 spaces below ruled line. Last curve rises above line one space.



Curve last line of Seventh Principle towards the left, bringing its termination directly on the slant of the inner left curve of the loop above and under it. Make loop at base as in D. Finish at height of i. Let middle point of base loop and a point one-half space to extreme right of loop touch base line.

Kenia Kenya Kenya Q Janes Queen Queen

Make Seventh Principle as in Z. End Second Principle at top, one and one-half spaces to the right of capital loop, and unite with following curve at top, which curve must be slight, touching the ruled line. Rise with base curve to height of two spaces. Finish with dot.

W Warm Warm Warm

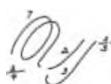
*Begin capital loop as in W or Z. Capital loop at base, short to the right, and finish with left curve and dot, same as in W.*

*See Diagrams for proportions.*

Venue Venue Venue



Capital loop same as in **V**. After the short turn pass upward with right curve two spaces. Let First Principle connect with preceding curve at a point one and one-half spaces from ruled line. Turn at base and finish at height of **i**.



First part same as **U**, and make turn at base three-fourths height of **i** from ruled line. Capital stem joins Second Principle at one-half the height of letter and is 2 spaces high. Terminate capital stem with a dot one-half height of **i** from ruled line, its left side directly beneath the terminating line of capital loop and on regular slant.

<b>U</b>	<b>Unua</b>	<b>Unua</b>	<b>Unua</b>	<b>Y</b>	<b>Yearn</b>	<b>Yearn</b>	<b>Yearn</b>
----------	-------------	-------------	-------------	----------	--------------	--------------	--------------

*Capital stem begins with a slight curve extending one-half way to ruled line and finishes with an oval on the slant of 35°. Its width, without shade, is one-half its length. Capital stem in A is joined at top with left curve which touches ruled line one and one-half spaces from the lowest point of stem; completing line begins at height of i, curves to the left to middle of space and finishes with right curve one-half space from commencing point.*

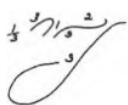
*Capital stem and downward line same as in A. Finish as in capital V. At its middle height it is divided into two equal spaces.*

Annie Annie Annie N Name Name Name



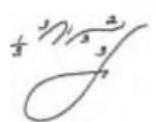
Capital stem same as in *A* or *N*. Make second part same height as stem and one space to the right. Finish like *X*.  
Three equal spaces across its middle. Avoid straight lines in this letter, thus ~~M~~.

*M M M M M M M M*



*Begin with Principle Three one-third from top of letter; rise to full height and descend with First Principle on regular slant on quarter height of letter. Attach compound curve in horizontal position, rising to height of letter, and connecting with capital stem by a small loop.*

T Times Times Times

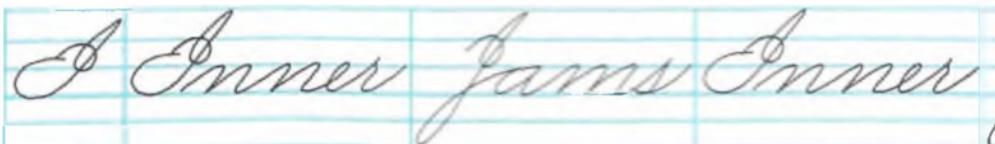


Add to *T* a very short left curve one-half a space in length and one-quarter space from right side of letter.

*T* *Tame* *Tame* *Tame*

A handwritten cursive letter 'J' is shown, consisting of a vertical stem with a small loop at the top and a long horizontal stroke extending to the right.

Begin with left curve, one-third from ruled line. Rise one space. Turn short to the right, downwards one space, and upwards on the line to full height of letter; thus forming small oval, finish with capital stem, passing through the center of the oval.

The word "James" is written twice in cursive script on lined paper. The first "J" is larger and more detailed, showing the stroke order described in the text above. The rest of the word is written in a fluid, continuous cursive style.

*Form loop and beginning of downward line as in I. Terminate with a loop extending two spaces below the ruled line. Left side of loop crosses main line one-half space above, and terminates one space above ruled line.*

J Jams Jams Jams



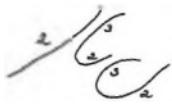
*Extend Second Principle to full height of letter; turn short to the line so as to form a loop, in length two spaces, and in width one-half space. End with capital stem increased in both its right and left curves.*

S Same Same Same



*Second Principle begins one space from top and extends to full height of letter. Descend with capital stem to base line. Turn short to form loop one-third space in height, and end with compound curve of Fourth and Second Principles.*

L Lame Lame Lame

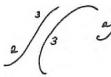


*Begin with loop as in C, extend downwards two-thirds length of letter. From this point make a turn as in Y and pass up one and one-half height of letter. Finish with lower half of capital stem. Let the first line pass through the oval a little to the left of the middle.*

G Game Game Game

Carry Second Principle to full height. Attach capital stem. Begin compound curve on the right at the height of stem and one space to the right. Let it form small loop on middle of capital stem. Touch ruled line with second compound curve one and one-half spaces from base of stem. Finish at height of i.

K Kaun Kaun Kaun

 Begin with capital stem one-sixteenth from top.  
Continue upwards on the left, like side of capital O, to full height of letter. Pass downwards on right side and cross the stem at the middle.

 Same as P, as far as loop. Loop as in K. Finish with an oval which terminates at one-half height of letter.

 From extreme right curve to stem one-fifth width of letter.

 Same as B, as far as loop. Terminates same as K.

O Prime Prime Beam O Beam Rains Rains



*Analysis. Principles 6, 2, 3, 3.*

*Construction.* Form *Reversed Oval* as in *X*; then unite angularly at base and ascend with slight right curve three spaces and one and two-thirds spaces to right of *Reversed Oval*; unite angularly and descend with very slight left curve to base one and two-thirds spaces to right of *Oval*; unite angularly and ascend two spaces with left curve, terminating one space to right of preceding line.



*Analysis. Principles 6, 3, 2.*

*Construction.* Make *Reversed Oval* as in *X* to middle point of its right side; thence sweep more rapidly to the left, cross left curve close to base line and continuing horizontally leftward, touch vertical line one space to left of beginning; turn short and carry over horizontal left curve, completing loop one-fourth space wide and one space long, and touching base two-thirds space to right of crossing. Finish like *X*.



*Analysis. Principles 6, 3, 2, 4.*

*Construction.* Make *Reversed Oval* as in *X*; then turn short on base line and ascend one-half space, with left curve forming loop one space long and one-fourth space wide; turn and descend, finishing with loop as in small *z*. Width of large loop, one-half space.



*Analysis. Principles 6, 2, 3.*

*Construction.* Make *Reversed Oval* as in *X* to termination of upper third of right side; thence descend on main slant with straight line to base two-thirds space to right of beginning; turn short and ascend with right and left curve two spaces, terminating one space to right of *Oval*. Width of *Reversed Oval*, one and one-third spaces.



*Analysis. Principles 6, 2, 1, 2.*

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



*Analysis. Principles 6, 2, 1, 4.*

*Construction.* Form main part as in *U* to point where second straight line approaches base; continue downward, and finish with inverted loop as in small *y*. Width of loop, one-half space.



*Analysis. Principles 6, 7.*

*Construction.* Beginning on base line, ascend with left curve on main slant three spaces; turn short and descend with right curve, one-third space above base, and finish like *Capital Stem*. Width of top, one space.



*Analysis. Principles 6, 2, 3.*

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



*Analysis. Principles 7, 3, 3, 2.*

*Construction.* Form *Capital Stem* as described. From its top draw a slight left curve, touching base line one and two-thirds spaces to right of stem. From point on left curve one and one-fourth spaces above base, make left curve three-fourths space long, and crossing, finish with right curve one space above base and one space to right. Cross passes to middle of opening at head line.



*Analysis. Principles 7, 3, 3.*

*Construction.* Form like *A* to point where left curve touches base; there turn short and ascend with left curve two spaces. Finish one space to right.



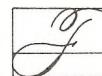
*Analysis. Principles 7, 3, 3, 3, 2.*

*Construction.* Form like *N* to its second point of contact with base line; then turn short and ascend with left curve three spaces and one space to right of *Capital Stem*; unite angularly and descend with another left curve, touching base line one space to right of preceding turn; turn short and finish like *X*.



*Analysis. Principles 7, 3, 2, 3, 2.*

*Construction.* Begin *Capital Stem* one-half space from top line, making its first curve a little fuller than in *A*, *N*, and *M*, but finish oval as in these letters. Begin cap two spaces from base and one space to left of stem; ascend with left curve on main slant one space; turn short and descend on main slant with right curve one space; turn short and ascend with another left curve crossing right near top, and continuing to full height of letter; then merge into horizontal right curve, terminating two spaces to right of stem. Width of small loop, one-third space.



*Analysis. Principles 7, 3, 3, 2, 3, 2.*

*Construction.* Form *Stem* and cap as in *T*, without stopping, merge upper curve of oval into right curve, continuing horizontally across stem one-third space at middle, and attach slight left curve.



*Analysis. Principles 2, 7, 3, 3, 2.*

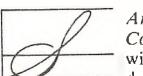
*Construction.* Beginning on base line, ascend with right curve on connective slant two and one-half spaces; unite angularly with *Capital Stem*, resting upon base line with oval same size and proportions as in *A*, and divide a little below

its middle by first line. From top line two spaces to right of stem, descend with left curve to base one and two-thirds spaces to right of oval. Finish like *A*.



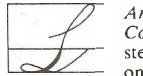
*Analysis. Principles 2, 7, 3, 2, 2, 3, 2.*

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



*Analysis. Principles 2, 7.*

*Construction.* Beginning on base line ascend with right curve three spaces, turn short and descend with left curve one and one-half spaces, completing loop; here cross first curve and complete letter with *Capital Stem Oval* divided a little below its middle by first curve. Width of loop, one-half space.



*Analysis. Principles 2, 7, 3, 2.*

*Construction.* Form like *S* to point where stem recrosses first curve, thence continuing one-fourth space leftward, return with horizontal left curve forming loop one space long and one-fourth space wide. Finish like *Q*.



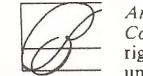
*Analysis. Principles 2, 3, 2, 7.*

*Construction.* Ascend with right curve as in *S* and *L*; turn short and descend with left curve, crossing right at head line; turn with right curve descending one-fifth space, and then ascending with right curve to half height of letter and three-fourths space to right of loop; unite angularly and finish with *Capital Stem*. Width of loop, one-half space.



*Analysis. Principles 7, 3, 2.*

*Construction.* Begin one-half space from top line and descend by left and right curve on main slant to base; then in an oval turn unite with and ascend by a left curve on main slant three spaces; here unite with and descend by right curve, crossing stem near top and continuing downward, recross it at middle height of letter, and finish one-fourth space to left. Width, one and one-half spaces. Width to right of *Stem*, one-half space.



*Analysis. Principles 7, 3, 2, 2, 3.*

*Construction.* Form like *P* to point where right curve recrosses stem at middle; here unite in narrow loop, (crossing stem at right angles to main slant), with right curve descending on main slant one-half space to right of stem and one-fifth space below base line; in an oval turn unite and ascend with left curve and end one-third space from stem.



*Analysis. Principles 7, 3, 2, 2, 3, 2.*

*Construction.* Make like *B* to completion of small loop; thence descend with slight right and left curve, touching base one and one-half spaces to right of stem, turn short and finish like *X*.

*Written by*

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4

4

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## THE FOLLOWING INSTRUCTIONS SHOULD BE CAREFULLY STUDIED

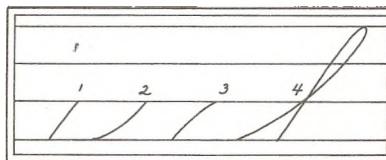
*Classification of the School.*—It is best to have the school classified, and all the pupils in a certain grade write the same copybook and copy at the same time. When a pupil returns after an absence of one or more lessons, he should commence writing upon the same copy and line to be written by the class. If those pupils find no time to write up back, unfinished pages, the leaves can be used as loose paper to accompany the next book; thus no paper need be wasted, but every sheet used to profit.

### PRINCIPLES OF SMALL LETTERS

Writing is made up of a combination of principles. Principles are the constituent parts of letters. They are seven in number. We present in this place the first four only, which in their combination make up all the small letters.

The first principle is simply a straight line inclined at the top, to the right of the perpendicular forming an angle of fifty-two degrees with the horizontal.

The second principle is the right curve, so called because it appears on the right side of an oval figure.

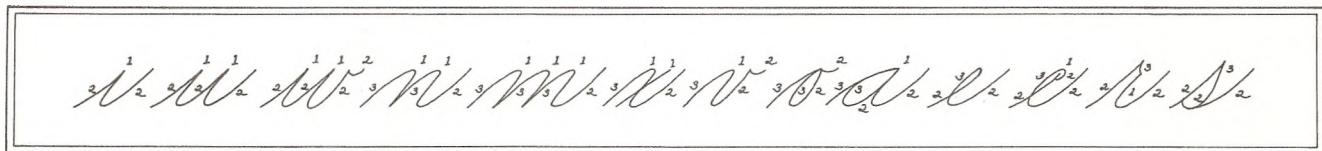


The third principle is the left curve, so called because it appears on the left side of an oval figure.

The fourth principle is a loop three spaces high, beginning and ending on the base line.

The thirteen short letters are formed by a union of the first three principles. In the following diagram the principles are indicated by the figures attached to the several parts.

APPLICATION OF PRINCIPLES TO THE THIRTEEN SHORT LETTERS



The following is also a diagram of what are often called the short-extended letters, as distinguishing them from the loop letters which are longer.

APPLICATION OF PRINCIPLES TO THE SHORT-EXTENDED LETTERS

The *i* and *d* are two spaces in height; the *p* is three and one-half spaces in length, two being above the line and one and one-half below; the *a* is two and one-half spaces in length.

### DESCRIPTION OF THE FIGURES

The Figure 1 is simply a straight line on the regular slant. Its height, which is taken as the standard of measurement for all the figures, is one space.

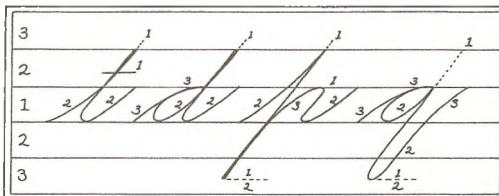
The Figure 2, is made in the following manner: Beginning at nearly the height of one space from the ruled line, a right curve is made one-half space in length, then making a short curve to the left a curve is produced, rising to the full height of the figure. Here again a short turn is made connecting with a right curve which is brought to the ruled line. The figure is finished by adding a small horizontal loop terminating in a right curve. The width of the oval in the top of the figure must be equal to twice the space between the two downward curves. In general appearance this figure is like the capital Q.

The Figure 3 is similar to a reversed capital E, omitting the last curve. It is divided into two sections. The upper section is one-third of a space in height, and the lower two-thirds.

The Figure 4 is one space in height. Beginning three-fourths of a space from the ruled line form a diminished right curve one-half a space in length. A left curve is then drawn on the regular slant from the top of the figure to the middle of the line, when it crosses it, and is finished by adding a straight line produced to the ruled line.

The Figure 5 is one space in height. Beginning at the height of the figure make a diminished right curve one-third of a space in length, then make a loop and curve as in the lower part of the figure 3. Finish with a straight line drawn horizontally to the right from the top of the figure. The length of this line is equal to two-thirds the width of the oval below.

The Figure 6 is one and a half spaces in height. Beginning one and a half spaces from the ruled line make a slight left curve on the regular slant the full length of the figure, then turn short at the base and form an oval one-half the height of the figure. The space between the first downward line and left side of the oval is equal to one-third the width of the oval.



first curve near its beginning, with a left curve carried to the full height of the figure.

The Figure 9 is one and a half space in length. It begins with a pointed oval as in the small *a*. From this a straight line is drawn on the regular slant, extending one half a space below the ruled line.

The Figure O is the same as a small direct pointed oval. It is made on the regular slant and is one space in height. Many good writers and accountants prefer to make the 6, 7 and 9, of the same length as the other figures. When this is done care must be taken to preserve the same proportions of oval, straight mark and curve.

**UPPER AND LOWER TURNS.**—In the analysis of the small letters it will be observed that short curves frequently occur as the connecting links between the principles. These are called turns. When one appears at the top of a letter it is called the *upper turn*, and when one is employed at the base of a letter it is called the *lower turn*. When accurately made those turns are found to occupy one-sixth of a space each, in length, which in magnified form is readily perceived, but in writing of ordinary size they are too minute for the measurement of the eye. Hence, they are not entitled to be classified among the principles, any more than the dots which occur in writing.

The great tendency of pupils is to make these turns *too round*. By attempting to make them according to a given measure the error is especially augmented. To avoid this and to produce correct turns, the pupil should be instructed to aim at making them as *short as possible*, with a continuous motion of the pen.

Ordinary Objecting Objecting Objecting Ordinary

Emulsion Emulsion Emulsion Éxclamer Éxclamer

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Crenulate Chalmers Chalmers Chalmers Crenulate

Hamilton Hireman Hireman Hireman Hamilton

Kanthine Kanthine

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Quickeners Quenchers Quenchers Quenchers Quickeners

Warehouse Warehouse Winchester Winchester Winchester

9  
Valentine Valentine Valentine Vermilion Vermilion

Unsavory Unsavory Unruly Unruly Unruly

Yearning Yearning Yawning Yawning Yawning

Aurelians Aurelians Aurelians Aenulous Aenulous

Nankuns Nankuns Nankuns Nankuns Nankuns

Nunchion Nunchion Nunchion Nunchion Nunchion

Machine Machine Machine Minikin Minikin

February February February February February

Iniquous Imprison Imprison Imprison Iniquous

Judaizers January January January Judaizers

Snarling Snarling

Snarling Sniveling Sniveling

Lurching Lurching Leaching Leaching Leaching

Gratifiers Kindness Kindness Kindness Gratifiers

Penman Barnum Barnum Pennison Pennison

Penman Penman Penman Penman Penman

# TESTIMONIALS

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5 5

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*System of Practical*  
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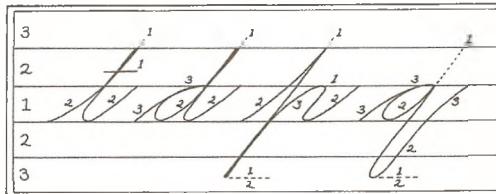
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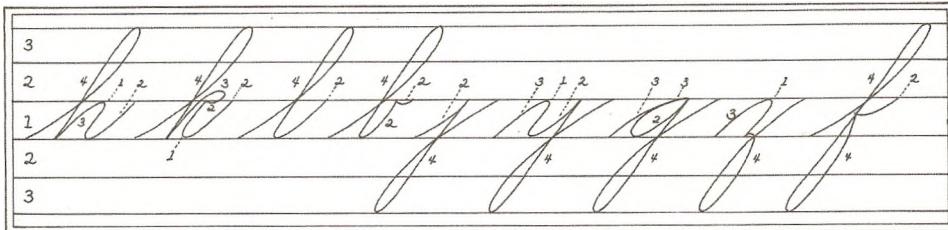
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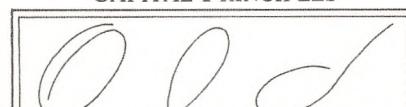


APPLICATION OF THE PRINCIPLES TO THE LOOP LETTERS

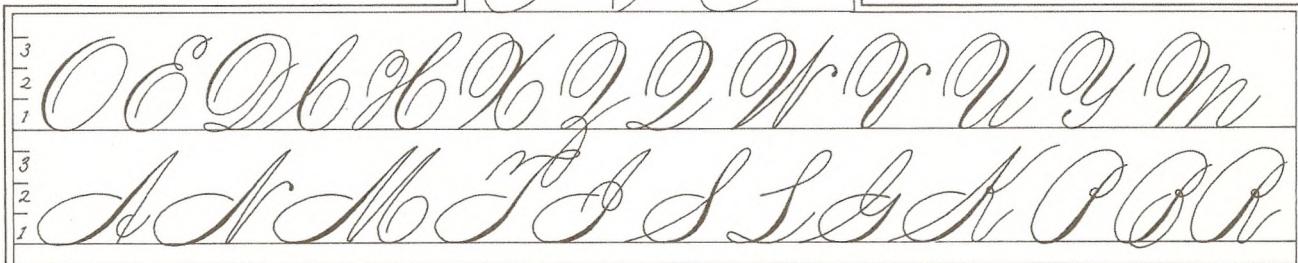


CAPITAL PRINCIPLES

By the seven-principle method, three principles are used to form the capital letters as shown.



Allow individuality in the flourishes of the capital letters.



Angels are guardian spirits Angels are guardian spirits

Better to live well than long Better to live well than long

Criticise your own writing Criticise your own writing

Doing nothing is doing ill Doing nothing is doing ill

Exercise strengthens the body Excelsior is a good motto E

Freedom is a precious boon Freedom is a precious boon

Gaming has ruined many Gaming has ruined many

Hold truth in greatest esteem Hold truth in greatest esteem

Industry increases wealth      Justice holds equal scales

Kind words can never die k Kind words can never die k

Let your promises be sincere. j Let your promises be sincere. z

Modesty always charms Modesty always charms

Nature is imitated by art Nature is imitated by art

Opinion misleads many Promise little and do much

Quit not certainty for hope. Quit not certainty for hope.

Reputation is not character Reputation is not character

Specimen of Spencerian Practical Penmanship Student

Time present is our only lot Time present is our only lot

Urania muse of astronomy

Urania muse of astronomy

Virtue commands respect

Virtue commands respect

Wisdom is better than riches Wisdom is better than riches

Xerxes was a great general Xerxes was a great general

Youth should listen to age Youth should listen to age

Zenobia was a heroic queen Zenobia was a heroic queen

# TESTIMONIALS

From Hon. E. E. White, State Superintendent of Public Instruction, Ohio:—"The Spencerian System is being *widely studied* and copied as the *Model System*. It combines the highest beauty of *form*, and accords with the *natural laws of muscular movement*. *Copy-books published a few years ago*, and embodying *distinct and individual systems* of penmanship, have at *each subsequent revision approached the Spencerian*. This fact shows conclusively that a system of writing so *universally regarded* a model, and *imitated* as such, is worthy of being styled PAR EXCELLENCE THE AMERICAN SYSTEM."

The Boards of Education of Milwaukee, Wis; Madison, Wis; Davenport, Iowa; New Albany, Ind; Galesburg, Ill; and Owego, N. Y.; have recently, after a fair trial of several of the leading Systems, adopted the Spencerian as the best adapted to Public Schools.

From all the Teachers of the Public Schools of Buffalo:—"The Spencerian System has been taught in the Public Schools of Buffalo for the past *ten years continuously*, and is now regarded as an *indispensable branch* of public instruction. In our opinion, it can have *no equal* as a means of instruction in the Art of Writing."

From Hon. Oran Faville, State Supt. of Public Instruction of Iowa:—"The Spencerian System of Penmanship has been introduced into the Common Schools of this State, and gives *general satisfaction* I am acquainted with no System that I consider equal to it."

From Richard Edwards, A.M., late Principal of Normal School, St. Louis, Mo:—"I have had a good opportunity for observing the Spencerian Method of teaching Penmanship. It seems to me the *best*, everything considered, that I have ever seen in use in the school-room. The philosophical arrangement of the principles is so happily perfected, that students become interested in it to a degree I never have seen equaled."

From Hon. Samuel L. Rugg, Superintendent of Public Instruction:—"Indianapolis, Ind. June, 1863.—*Gentlemen*, My attention was recently called to the revised Series of Copy-books for instruction in the 'Spencerian System of Practical Penmanship,' with which System I have been acquainted for several years. I most earnestly recommend that these *Copy-books be used in all the schools of the State.*"

Bryant, Stratton & Co.'s Commercial Colleges, the *largest chain of Commercial Colleges in the world*, use the Spencerian exclusively, and commend it in the highest terms.

"Michigan State Normal School, Ypsilanti, May, 1863.—We take great pleasure in giving our testimony to the excellence of the 'Spencerian System of Penmanship,' by P. R. Spencer and his Associates. This System is now adopted in the Michigan Normal School, and is giving complete satisfaction. We deem this recommendation *an act of justice*, not only to the superiority of the System, but also to Mr. P. R. Spencer, to whom belongs the credit of *first originating and introducing a complete System* of Penmanship in this country."

From Perkins Bass, Principal State Normal University, Bloomington, Ill.:—"This may certify that the 'Spencerian System of Penmanship' was adopted by the State Board of Education about one year since; that the System is regularly used in the Penmanship Department of the Institution, giving the *utmost satisfaction*, both as to results and as to methods of teaching."

The following resolution was passed by the *Illinois State Board of Education*, June 27th, 1862:—"Resolved. \* \* \* That we cordially approve the 'Spencerian System of Penmanship,' and earnestly commend it and the systematic methods of teaching the same to the schools of the State."

From Charles H. Allen, Principal of Wisconsin State Normal School:—"From a careful examination of the System, and from having seen the results of lessons in it, we have been led to adopt the 'Spencerian System of Penmanship' in our Normal School."

From Major General J. A. Garfield, late President of Western Reserve Eclectic Institute, Hiram, O.:—"The Spencerian is the System of this entire region."

From Hon. J. W. Bulkley, Superintendent of Public Schools, Brooklyn, N. Y.:—"The lessons progressively develop every principle of Penmanship, from the simplest to the most complex."

From the Teachers of the Public Schools of Pittsburg and Allegheny City, Pa.:—"Eminently superior to any we know."

From Anson Smyth, Superintendent of Public Schools, Cleveland, Ohio:—"With the Spencerian System of Penmanship I am *greatly pleased*. It is, in my estimation, *without an equal*. I should be glad to see it *introduced into all the schools of Ohio.*"