

DRILLS & WORKSHEETS

THE PALMER METHOD OF BUSINESS WRITING

By u/jtaby

Forward

Thank you for downloading this worksheet, and I hope you found it as helpful on your journey of learning Palmer Method of Business Writing as I did.

Please do note that I am not a teacher, nor am I qualified to tell you what will work for you, and what won't. I can only share my own experience, and hope you can draw some inspiration from it.

It took me four 4 months of daily practice before I was able to write a full multi-day journal entry using this style of penmanship confidently, and with flow. Mind you, my writing was full of stylistic errors, missing my base line, loops ending too high, and generally inconsistent spacing and slant, but it had started to

look like “Palmer-style cursive”.

There are multiple moments of self-doubt and I nearly abandoned this pursuit multiple times. What helped me was going back to basics, reducing how much I was trying to learn at once, and taking it one step, and one letter at a time.

Please note that this book was created for my personal use. I'm sharing it to help others on the same journey. I cannot promise to respond to requests for changes. If people ask, I will publish the original InDesign files so the community can maintain it if it deems it useful.

A Note to Lefties

There are almost no resources on the internet for how to approach American Business Penmanship as a left-handed writer. I myself am a lefty, and I am also an “underwriter”. That is I hold the nib of my pen above my hand, and my fingers glide on the page below the line I am writing, so there is no chance of smearing the ink.

After trying multiple approaches, angles, and positions to adapt the instructions to the left hand, what I personally found best was to simply mirror all the instructions.

I hold the pen in my left hand as the instructions demonstrate, and I rotate my paper almost 45° clockwise. My left elbow sits out to the side, allowing me to draw a straight line along the base line by rotating my elbow. I found this really important to create connecting strokes, write in straight lines, and develop consistency.

The biggest problems I faced are in regards to slant. By following the instructions of the book as a right-handed writer, the line of sight from your eyes to the paper reflects your slant. This allows you to

“draw the line towards and away from your body” to establish a slant. As left-hander writers however, we do not have that luxury. What I try to do is move my arm along the same line as my forearm, using a combination of biceps/triceps-driven side-to-side motion, and shoulder/pec-driven forward/backward motion.

I still make some mistakes, but the more I practice, the more this motion is becoming natural.

I don't claim to be an authority on the subject, but for lack of a more authoritative resource for left-handers, I thought it would be helpful to share my experience.

— Majd Taby

Introduction

This book is intended to serve as a companion to *The Palmer Method of Business Writing* Book by A. N. Palmer. It's important to read the introduction in order to build a solid foundation of posture and mechanics.

This book also omits certain passages from the drill descriptions which are important. The text accompanying the drill is intended to be a reference, not a substitute for reading the book thoroughly & carefully.

Some drills have an * after the number. These are critical drills that must be practiced at the beginning of each session until you've mastered the Palmer Method. These critical drills are repeated in a more condensed form at the end of the book for efficient printing before each practice session.

The count and timing of each drill is provided and should be followed. Business writing without pacing and timing will not lead to successful results.

The drills are intended to be used in three different phases:

The first sixty drills are intended to be either traced over or practice in-place for quick reference. You should print copies of these pages repeatedly as you practice. Practicing on this paper will make comparing your writing to the samples easier and faster.

Drills sixty-one to one hundred and seven are better practiced on the worksheets, since they require more space and repetition.

The remaining drills thereafter should be practiced entirely on separate practice paper, since each drill requires a full page of practice.

At the end of the book, there are printable lined sheets with the proper spacing for Palmer script, at two slants. When printing, choose to print however many copies you like, at the slant you prefer.

The practice lines in the drills are dark, to help you focus on spacing. The lines in the worksheets at the end are lighter, to help focus on the writing material.

The lines provided are according to the descriptions in the text. The base lines are $\frac{3}{8}$ th of an inch apart, and the x-height is $\frac{1}{16}$ th of an inch.

DRILL 7 *The method of practice in drill seven should be the same as in capital A, drill five. After each traced oval, lift the pen while in motion, swinging it below the base line and around to the beginning point of capital O without checking it. Drive the pen rapidly and bring the arm into active play. First make ten revolutions for the traced oval, gradually decrease*

ing the number to six; count six for the ovals and two for each capital O.

In finishing O the final stroke should be pushed upward. If it is pulled downward it will too nearly resemble A.



DRILL 8



WRITE THE CAPITAL O SEVENTY+ TIMES IN 60 SECONDS. THREE GROUPS, FIVE O'S TO A GROUP, FIVE LINES.

DRILL 9 *The plan of practice for drill nine should be the same as for drills five and seven. The count should be 1, 2, 3, 4, 5, 6, —1, 2, and repeat. No matter what may precede capital C, when the pen comes in contact with the paper in the beginning line it must move downward in the direction of a left curve.*

Swing the pen in the path of a C several times before making the first letter; in fact, aim before you shoot. Lift the pen from the paper while in motion in finishing a capital; continue the motion with the pen in the air and bring it to the paper to begin the next capital— all without checking the motion.



DRILL 10



WRITE THE CAPITAL C SEVENTY+ TIMES IN 60 SECONDS. THREE GROUPS, FIVE C'S TO A GROUP, FIVE LINES.

DRILL 11* *Reminder at this point: Each lesson should begin with practice of the compact two-space oval, drill three, six, and eleven, and there should be frequent reviews of the other drills so far practiced.*

In the large oval drill and its modifications in capitals A, O, and C, the motion has been mainly forward and backward, while that used in the connected small o drill is mainly toward the right, developing the lateral movement. If too much driving force from above the elbow is used, the letter will be too large. If the position is just right, the least possible force will drive the hand far enough to form the o. The line connecting the letters should be as nearly straight as is possible

to make it at the required speed. If too pronounced an under-curve is used in the connective lines the result will be a form more nearly resembling small a than o.

In this style of writing, small o and letters in its class should be one-sixteenth of an inch high. The letter in this drill is of that height, and it should be used as a basis of comparison determining the height of the other minimum letters a, c, e, i, m, n, r, s, u, v, w, and x. Small r and s may be made one-fourth higher than the other letters in the minimum class.

Wherever there is an angular connection as in closing small o at the top, there must be a checking of the motion at that point; in fact, a stop. The closing of o is so quickly done that the stop can hardly be seen by the closest observer.

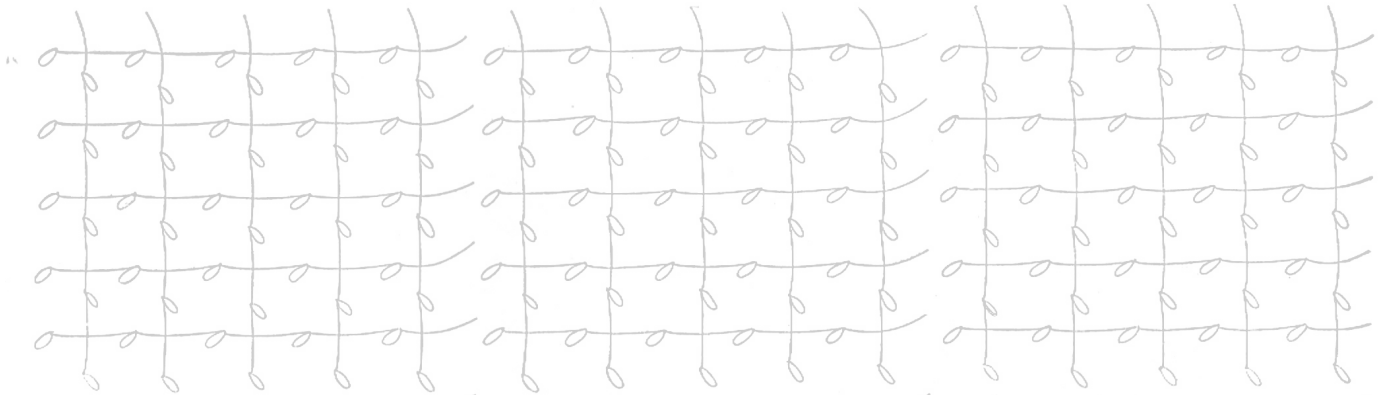


WRITE O NINETY TIMES IN 60 SECONDS. FIVE TO A GROUP, THREE GROUPS TO A LINE, FIVE LINES.

Handwriting practice lines consisting of five horizontal lines with dashed midlines, divided into three groups of five lines each.

DRILL 12 *Cross line practice is very helpful in developing light, elastic, gliding motion.*

First make the letters on the lines; then turn the paper and make them across.



DRILL 13 *In writing, as in music, regularity of movement is an important factor. A jerky, spasmodic motion is to be avoided and successful teachers of writing have found that some method to mark the time of making parts of letters is helpful.*

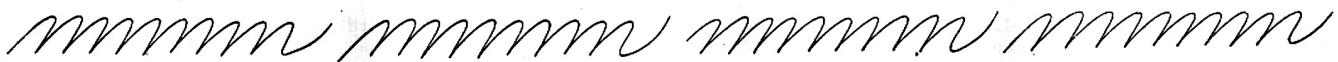
Some use a metronome, some a chalk box and a ruler; others musical instruments; but we prefer that wonderful machine, the human voice, and a process of counting to fit the letters.

In individual home practice the counting process is of as much value as in the school-room, and pupils should learn to use it.

When a letter is poorly made, it may be due to one or all of four causes—first, the position may be poor; second, the muscles may be rigid, preventing easy action; third, the mind may not have a good picture of the form; and fourth, movement direction may be wrong. As an example, when small m and n are made too sharp at the top, it is because there is not enough over-motion.

The special object of drill thirteen is to develop the over-motion for m and n. As you practice this drill, count 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, for each section, or use a verbal count as follows: Over, over, over, over, over, light, light, light, light, light. In the first line the exercise should occupy one-half the space between ruled lines; and in the second, the height should be the same as small o, one-sixteenth of an inch.

Remember that the larger part of the right arm just in front of the elbow, should rest on the desk, and the third and fourth fingers of the right hand be bent well under; that the position of the pen in the hand must be comfortable and the right arm well out from the side. Now push the hand forward and backward to test the freedom and movement power. If the muscles move easily, let the pen touch the paper, moving lightly and rapidly. About fourteen completed sections of the first line should be made in a minute and sixteen of a second.



MAKE FOURTEEN GROUPS IN 60 SECONDS. FOUR GROUPS TO A LINE.

Handwriting practice lines consisting of five horizontal lines with dashed midlines, divided into four groups of five lines each.

DRILL 13



MAKE SIXTEEN GROUPS IN 60 SECONDS. FOUR GROUPS TO A LINE.

Handwriting practice lines for Drill 13, consisting of four horizontal lines with vertical dashed midlines, divided into sixteen groups.

DRILL 14 *Test the movement by tracing the first stroke in the air. Start the motion below the base line, and as the pen moves rapidly upward let it strike the paper at the beginning point. Drive the pen through the exercise rapidly and lightly. Make four connected m's before lifting the pen, and three such groups across a line. You will make the letters too large, irregular, and awkward at first, and will have trouble with the union (connecting lines), but keep right on. Make the four lines in a minute and move the paper after each group. As taught in drill 13, the parts of small m are made with over-motion, but to use an over-motion between letters would give no connective line, and hence no dividing line between the letters. Keep in mind as you practice,

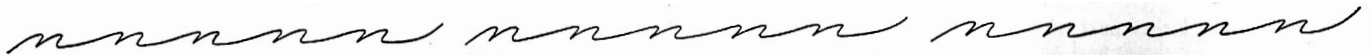
that the over-motion makes the parts of m, and that the opposite or under-motion forms the connecting lines. You may count 1, 2, 3; or slide, 2, 3; or over, over, under. Drill 14 should be practiced a minute or more at the beginning of each practice period. Four drills have now been suggested for use at the beginning of every practice period. They should be practiced, not only in the beginning stages, but until the entire course has been mastered. These drills furnish the very best movement exercises, and at the same time give the right kind of practice in form building. Students who thoroughly master them in size, form, and speed application will find the remaining drills easy. As it teaches the correct use of under-motion in connecting letters, small m is perhaps the most important of the four.



WRITE FOUR LINES IN 60 SECONDS. FOUR M'S TO A GROUP, THREE GROUPS TO A LINE.

Handwriting practice lines for Drill 14, consisting of four horizontal lines with vertical dashed midlines, divided into three groups.

DRILL 15 For small m, a count of three is used; and in n, a count of two. Thus, the count for drill fifteen will be 1, 2, 1, 2, 1, 2, etc., or for five connected letters 1-2, 3-4, 5-6, 7-8, 9-10.



WRITE FOUR LINES IN 60 SECONDS. FOUR M'S TO A GROUP, THREE GROUPS TO A LINE.

Handwriting practice lines for Drill 15, consisting of four horizontal lines with vertical dashed midlines, divided into three groups.

DRILL 17 Small i, being made entirely with an under-motion, has a sharp point at the top. Count 1, 2, 3, 4, 5, for each group;

make the downward as light as the upward strokes and try to make them equal distances apart.



WRITE FIFTY I'S IN 60 SECONDS. FIVE I'S TO A GROUP, FIVE GROUPS TO A LINE.

Handwriting practice lines for Drill 17, consisting of four horizontal lines with vertical dashed midlines, divided into five groups.

DRILL 18 A space in width is the distance between the points of small u. This is sometimes called a lateral space. For each

group of four connected letters, count 1-2, 3-4, 5-6, 7-8.



WRITE TWO LINES OF U'S IN 60 SECONDS. FOUR U'S TO A GROUP, FOUR GROUPS TO A LINE.

Handwriting practice lines for Drill 18, consisting of two horizontal lines with vertical dashed midlines, divided into four groups.

Pupils who have studied and followed the explanations, suggestions, and instructions so far will have sufficient control of the muscular movement to master easily the letters on this page.

The capitals, small letters, and figures are given at this point for convenient reference, and an effort should be made hereafter to employ these forms in all the

written work.

One lesson each week should be devoted to special study and practice of the capitals until they are mastered.

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

Handwriting practice lines consisting of multiple sets of horizontal lines with a dashed midline for ascenders and a solid baseline for x-height.

DRILL 19 *Extend small i about two and one-half times its height, cross with a short horizontal line, and the result will be small t. An effort should be made to bring the upward and downward strokes of*

small t together at the top, but if a very narrow loop is sometimes made as a result of rapid movement, it will not conflict with legibility. The small t should always be a little shorter than the small l and its companions, b, h, h, and f.



WRITE FIFTY T'S IN 60 SECONDS. FIVE T'S TO A GROUP, FIVE GROUPS TO A LINE, TWO LINES.

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DRILL 20 *The count for small e in groups of five, is 1, 2, 3, 4, 5.*



WRITE FIVE LINES OF E'S IN 60 SECONDS. FIVE E'S TO A GROUP, FIVE GROUPS TO A LINE.

DRILL 21 *Drill 21 is our first word drill with a capital. Do not neglect the study of the motion and its applications to form. In drill 6 the final line in capital A drops below the base line. This is done to give*

a rhythmic movement drill. In writing words beginning with capital A, it is better to connect the last line with the small letters following.



WRITE FOURTEEN OR MORE WORDS IN 60 SECONDS. FOUR TO A LINE.

DRILL 22



WRITE FOURTEEN OR MORE WORDS IN 60 SECONDS. FOUR TO A LINE.

DRILL 23

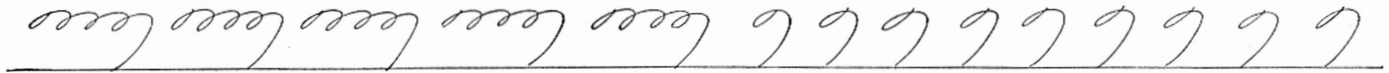
Omen Omen Omen Omen Omen Omen

WRITE SIXTEEN OR MORE WORDS IN 60 SECONDS. FOUR TO A LINE.

DRILL 24 Study this shape closely, and notice particularly that the nine exercises at the right are the enlarged form of an inverted figure six.

Fix clearly in your mind the direction of the moving pen as it comes into contact with the paper in making the beginning loop. Do not make this loop larger than it is in the drill. For business writing it would be better to make a dot than a

large loop. Energetic practice of the drill at the left will help to develop the right motion. In this part of the drill, a count of 1, 2, 3, 4, 5, should be used. In the nine forms on the right, the count may be 1-2, down over; or down, over; or one stop for each; but each form should stop abruptly at the base line in a blunt stroke. As this form is used for the beginning of twelve capitals, it should be thoroughly studied and practiced now, and frequently reviewed.



DRILL 25 Observe that the five drills extend across the page, with ten parts in each drill; with the paper held in the right position, the downward strokes should be made toward the center of the body, and

the over-motion is applied in making the turns at the top. The count should be 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.



MAKE SIXTEEN GROUPS IN 60 SECONDS. FIVE GROUPS TO A LINE.

DRILL 26 Study capitals M and N closely before trying them. Compare their parts in relation to slant, height, and width. Your attention is particularly directed to the finishing lines in M and N. Dropping this line below the base, and lifting the pen without stopping the motion, forces free-

dom, continues the rotary motion and develops an automatic movement preceding and following each letter, so that the motion is continued, even when you are not actually forming the letters. The capital M should be made in a count of 1, 2, 3, 4.



MAKE THIRTY M'S IN 60 SECONDS. FIFTEEN TO A LINE.

DRILL 27 Capital N should be made in a count of 1, 2, 3

N N

MAKE FORTY N'S IN 60 SECONDS. FIFTEEN TO A LINE.

Handwriting practice lines for Drill 27, consisting of four sets of three horizontal lines (top, middle-dashed, bottom).

DRILL 28 In penmanship, constant repetition is essential, and in connection with drill twenty-eight the best results will be secured by practicing the word several minutes. We prefer to have pupils at first use the style of capital given by the first line, in which the finishing stroke is

carried below the base, and then pen lifted from the paper before the small letters are made. Later the final stroke in capital M may be connected directly with any small letters following, as in the second line. Don't use count for writing words. Spell them as you write.

Moon Moon Moon Moon Moon Moon
Moon Moon Moon Moon Moon Moon

WRITE FOURTEEN TO SEVENTEEN WORDS IN 60 SECONDS. SIX WORDS TO A LINE.

Handwriting practice lines for Drill 28, consisting of four sets of three horizontal lines (top, middle-dashed, bottom).

DRILL 29 Repeated letters and words should always be considered movement drills. Strive for a firmer, lighter motion constantly. Examine all letters and words practiced with special reference to firm, smooth lines, their direction, size, distances between letters, height and width

of the different parts, connecting lines, the finishing lines in the final letters, and every little detail.

Noon Noon Noon Noon Noon Noon
Noon Noon Noon Noon Noon Noon

WRITE FIFTEEN TO EIGHTEEN WORDS IN 60 SECONDS. SIX WORDS TO A LINE.

Handwriting practice lines for Drill 29, consisting of four sets of three horizontal lines (top, middle-dashed, bottom).

DRILL 30 Small a is, in the main, a reduced copy of capital A, and the first parts of small d, g, and q, are identical with it. Fix the resemblance in the mind; it will help you. In business writing it is best to make the looped small d. It is just as legible as the stem and can be made more rapidly. The loop below the base line in small g should be made without finger motion. We favor the blunt style of small g and y at the end of words, and this ending should be shorter than the loop. Fix in your mind the length of this abbreviated g. Small q is

a little shorter below the base line than g. The g ending bluntly below the baseline, is just like the figure nine.

It will pay you to practice the small a drill a great deal. Try to make a half-dozen or more lines of letters as small and as uniform as the copy. A count of 1, 2, should be used for each small a, and in connecting five letters it is a good plan to count 1-2, 3-4, 5-6, 7-8, 9-10.

aaaaa aaaaaa aaaaaa aaaaaa

WRITE SEVENTY A'S IN 60 SECONDS. FIVE A'S TO A GROUP, FOUR GROUPS TO A LINE, FOUR LINES.

Handwriting practice lines for Drill 30, consisting of four sets of three horizontal lines (top, middle-dashed, bottom).

DRILL 31 Reckoning small o, one-sixteenth of an inch high, as one space, small g should extend three spaces, or three-sixteenth of an inch below the base line while the loop of q and abbreviated g should extend two spaces below.

The loop of d extends about two and one-half spaces above the base.

Writing which is good in other respects is often spoiled in the written page because the loops are too long, extending into the lines above and below.

The count for each letter in groups of five should be 1-2, 3-4, 5-6, 7-8, 9-10

dddddd ddddd ddddd ddddd

WRITE SIXTY-FIVE D'S IN 60 SECONDS. FIVE D'S TO A GROUP, FIVE GROUPS TO A LINE.

ggggg ggggg ggggg ggggg ggggg

WRITE SIXTY G'S IN 60 SECONDS. FIVE G'S TO A GROUP, FIVE GROUPS TO A LINE.

qqqqq qqqqq qqqqq qqqqq qqqqq

WRITE FIFTY Q'S IN 60 SECONDS. FIVE Q'S TO A GROUP, FOUR GROUPS TO A LINE.

DRILL 32 If you use your eyes to good advantage, you will see that the first g begins one space above the base line, there being no

initial line starting from the base; also that the first parts of small g and d are of the same height as o, m, and n, to which special reference has already been made.

gadding gadding gadding gadding

WRITE TWELVE WORDS IN 60 SECONDS. FOUR WORDS TO A LINE.

DRILL 33 *The basis of the extended loop letters, b, f, h, and k, is small l. These five letters should extend the same distance above the base line. The practice of small l should be thorough now, and it should be reviewed often. In fact, it would be well to add it to the group of compact ovals, and small m's, and o's, to be practiced at the beginning of each lesson.

Height—Reference has already been made to 1/16th of an inch as representing a space in height for the minimum letters a, c, e, i, m n, o, u, v, w, and x. The small l and s are in the same class, but are made a quarter space higher than the others.

These minimum letters should always be used as a standard of 1-space measurement to regulate the height of all other small letters. On that basis the small l should be four spaces—four-sixteenths of an inch between the ruled lines in the practice paper generally used. There should be two-sixteenths of an inch between the top of the loop and the ruled line above.

Movement Used— In business writing, all loops below the line should be made with pure muscular movement. In making those above the line, the fingers should be relaxed, and as the arm slides forward, a slight extension of the fingers will help to make the upper part of the loop. The combination of the two movements is perfectly natural to most hands, and little encouragement need be given to the use of the fingers. The student must guard against using much of it. Keep an eye on your wrist to see that it moves forward and backward in unison with the other movements. Under no circumstances allow the fleshy part of the hand in front of the wrist to touch the paper.

There is a slight check in the motion on the downward strokes, but no pause at the base line. After a little practice, loops as good as the above should be made. The count in each group of five is, 1, 2-3, 4-5, 6-7, 8-9, 10-one for each letter.

DRILL 33*

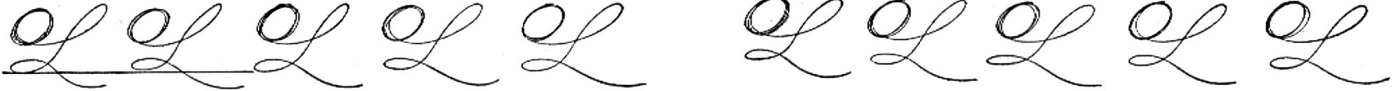


WRITE ONE HUNDRED L'S IN 60 SECONDS. FIVE PER GROUP, 5 GROUPS TO A LINE, FOUR LINES.

DRILL 34

The small traced oval is about one-half the capital in height, and the upper loop is also about one-half the entire height of the letter. Note the curve in the main downward stroke, the flatness of

the lower loop on the base line, and the dropping of the finishing stroke below the base.



WRITE L TEN TIMES ONE A LINE, IN GROUPS OF FIVE, ACROSS TWO LINES IN 60 SECONDS.

DRILL 35

Swing for the L, swing for the L, swing for the L. In other words, study the letter closely, and swing the pen in its direction a few times before making it. The first line starts about one-half the distance from the base to the top, and dips under; the upper loop is one-half the

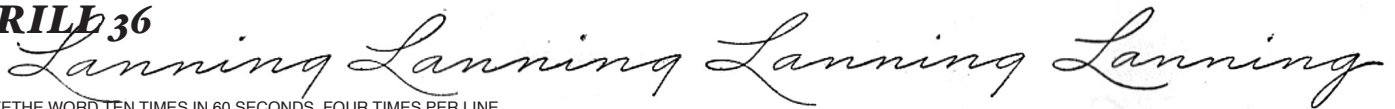
entire length of the letter; the lower loop rests on the base line; and the finishing line is carried below the base.

The count is 1, 2, 3 for each letter, or slide two, three.



WRITE L FIFTY TIMES IN 60 SECONDS. FIVE PER GROUP, THREE GROUPS PER LINE.

DRILL 36



WRITE THE WORD TEN TIMES IN 60 SECONDS. FOUR TIMES PER LINE.

DRILL 37

Are your small l's shorter than the capitals; are both l's the same height; and do they cross one space above the base?

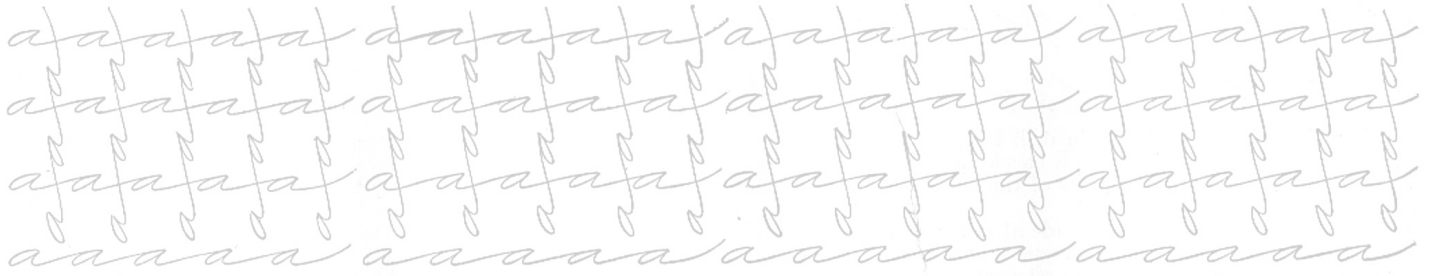
Study the spacings between the letters and try to show improvement in each line. Practice speed, the same for drill 36.

Compare slant, the parts of letters and letters complete.



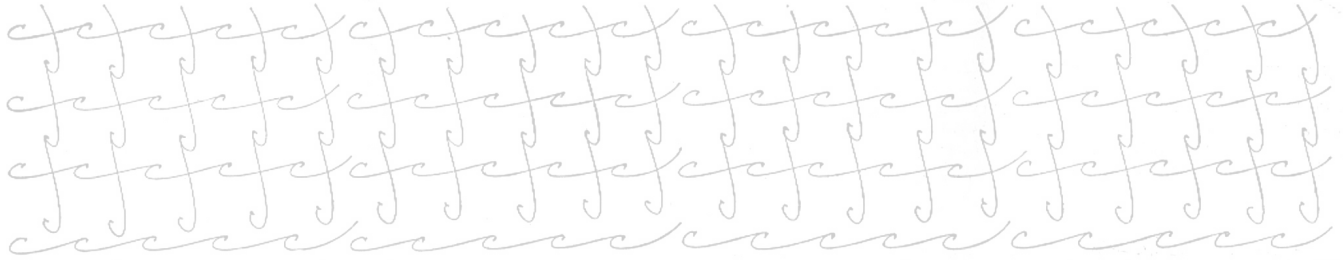
WRITE THE WORD TEN TIMES IN 60 SECONDS. FOUR TIMES PER LINE.

DRILL 38



DRILL 39 *The first part of small a serves as the foundation of small c. In making connective lines, an over-motion must be used. If an under-motion is used from the ending of one c to the dot at the top of the next, there will be a loop, and the letter will be too large. After making a few lines,*

compare the height of c with o, a, m, and n. The count is 1-2, 3-4, 5-6, 7-8, 9-10; or dot over, dot over, dot over, dot over, dot over, for each group of five.



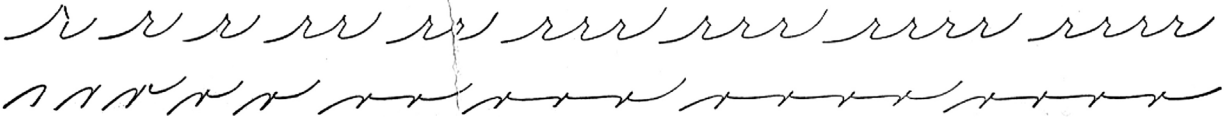
WRITE C EIGHTY TIMES IN 60 SECONDS. FIVE PER GROUP, FOUR GROUPS PER LINE.

DRILL 40 *The small r given in the first line in drill forty cannot be made at a high rate of speed, as the form requires a checking of movement at the top to form the shoulder. Study the parts of the letter shown before the first completed form.*

The form in the second line can be made at much higher speed, and, while somewhat difficult to learn, is much easier in execution when mastered. The first part

of it is just like the first part of small m or n. The downward stroke is retraced to a point about one-fourth of a space above the first part; a stop (hardly noticeable) and a dot are made before the swinging curve to the next letter. If the connective lines between letters of this style are made with too much under-curve, perhaps touching the base line, they will more nearly resemble small x than r.

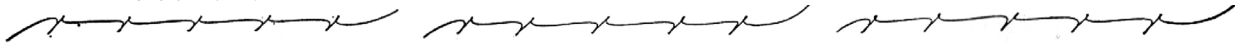
Guard against this fault.



WRITE NINETY R'S IN 60 SECONDS. EIGHTEEN GROUPS, FIVE PER GROUP, FIVE GROUPS PER LINE.

DRILL 41 *The count for this small r in drill 41 for each group of five is 1-2, 3-4, 5-6, 7-8, 9-10; or one-dot, two-dot, three-dot,*

four-dot, five-dot; or one-stop, two-stop, three-stop, four-stop, five-stop.



WRITE NINETY R'S IN 60 SECONDS. EIGHTEEN GROUPS, FIVE PER GROUP, FIVE GROUPS PER LINE.

DRILL 42



WRITE TWENTY WORDS IN 60 SECONDS. FIVE PER LINE.

DRILL 43

occur occur occur occur occur occur

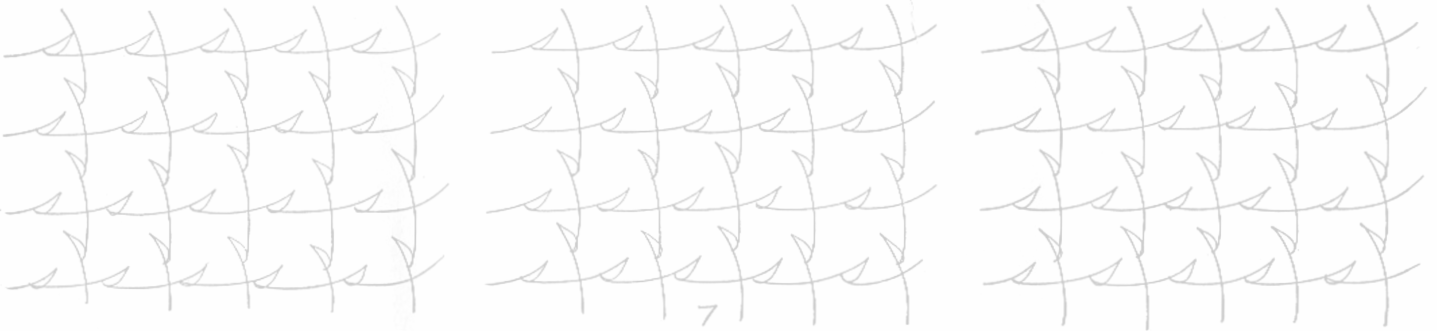
WRITE TWENTY WORDS IN 60 SECONDS. FIVE PER LINE.

DRILL 44 *As before mentioned, small r and s are companion letters, and both may be made one-fourth higher than other letters of the minimum class; not because of any technical rule, but rather because it generally is agreed that they look better so made. Small s should be pointed, not looped, at the top, and entirely closed on the base line. Be sure to use just the right*

about of under-curve in the beginning stroke, and the width will depend upon the amount of curve in the last part. Practice, study, and compare.

The count for each group of five is 1-2, 3-4, 5-6, 7-8, 9-10. A conversational count similar to that given in the small o drill could be used to advantage; thus, swing one, sing two, swing three, swing four, swing five.

WRITE SEVENTEEN GROUPS IN 60 SECONDS.



DRILL 45 *The first two parts of small w form u. The distance between the points in small u represent a lateral (running) space. Keeping this in mind, carry the third or finishing part of small w one-half*

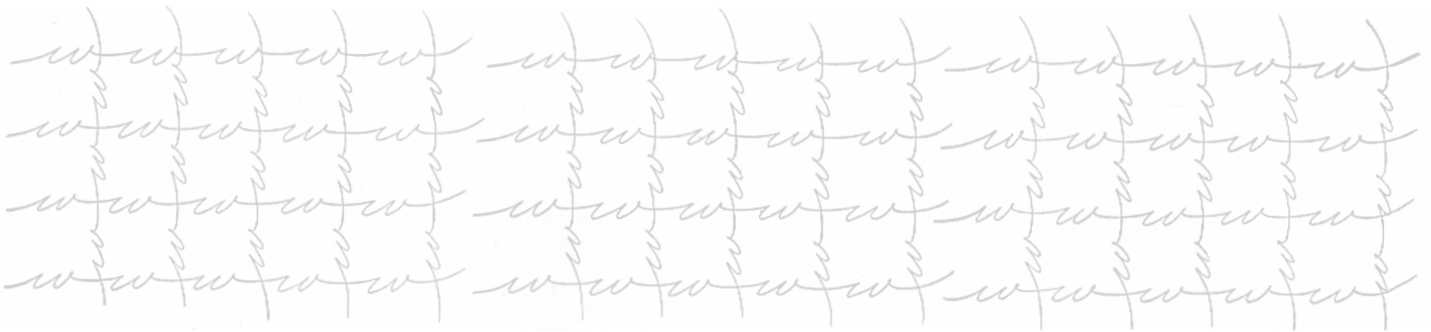
space to the right of the second, or finishing point in small u. The connecting stroke is slightly curved.

The count for each letter is 1, 2, 3; 1, 2, 3; 1, 2, 3; or one, two, dot; one, two, dot;



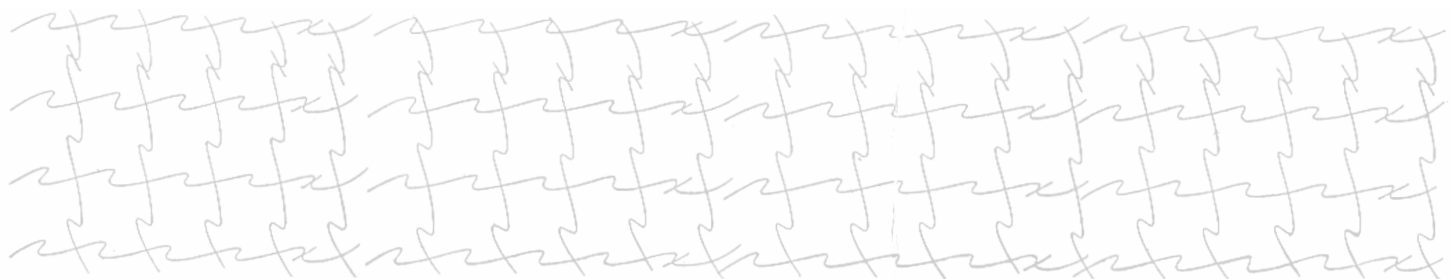
WRITE EIGHTEEN GROUPS OF THREE IN 60 SECONDS.

DRILL 46



DRILL 47 *Small x is simple in construction. Study closely before practicing it. The crossing may be made either upward or*

downward. In writing a word containing it, complete the word before crossing the letter. Make the crossing short.



DRILL 48 Small x is simple in construction. Study closely before practicing it. The crossing may be made either upward or

downward. In writing a word containing it, complete the word before crossing the letter. Make the crossing short.

sixes sixes sixes sixes sixes sixes

DRILL 49 The first part of small v is the same as the first part of small x, and it is ended with the form used in finishing

small w. Don't close this letter at the top. It must be left open. Count 1-2, 3-4, 5-6, 7-8, 9-10, for each group of five letters

v v v v v w w w w w

DRILL 50

waive waive waive waive waive waive

DRILL 51 The loop in h is small l, brought to the base in a straight line on the main slant, the second part is one section of small m. Notice that the first and last parts of small h meet on the base in a point. Study until you see just how it is done. A count of 1-2, should be used for one h,

and a count of 1-2, 3-4, 5-6, 7-8, 9-10, for a group of five.

Study an inverted h, and if correctly made, you will see that in that position it is a small y.

h h h h h h h h h h h h h h h h

WRITE FOURTEEN GROUPS OF FIVE IN 60 SECONDS.

DRILL 52

h h h h h h h h h h h h h h h h

DRILL 53

hill hill hill hill hill hill hill

WRITE TWENTY WORDS IN 60 SECONDS.

DRILL 53

hull hull hull hull hull hull

WRITE TWENTY WORDS IN 60 SECONDS.

A set of handwriting practice lines consisting of a solid top line, a dashed middle line, and a solid bottom line. The lines are divided into ten columns by vertical lines, each column containing a diagonal line from the top-left to the bottom-right.

DRILL 53

hilly hilly hilly hilly hilly hilly

WRITE SIXTEEN WORDS IN 60 SECONDS.

A set of handwriting practice lines consisting of a solid top line, a dashed middle line, and a solid bottom line. The lines are divided into ten columns by vertical lines, each column containing a diagonal line from the top-left to the bottom-right.

DRILL 54 *An application of the reverse oval motion is made in forming capital J. The reverse oval, it must be understood, begins with an upward stroke on the left side. Before attempting capital J, make reverse ovals four or five minutes, and if the movement is then light and uniform, the copy may be safely practiced. The oval is used as the developing and driving force. Make the oval to a count of six, lift the pen from the paper at the top, and without checking the motion swing the pen in its natural course above the paper to the right and below the base to the point of contact with the paper in starting the letter. Do not stop the motion, but strike the paper in an upward course at*

full speed for the beginning stroke of J. If the explanation of applied motion is not fully understood, study it until it is, and then fill at least half a page with the copy. Do not neglect the form, but note carefully the following points: J should begin with an upward stroke from a point just below the base line; the turn at the top should be round; the upper part should be a little longer than the lower part, and twice its width.

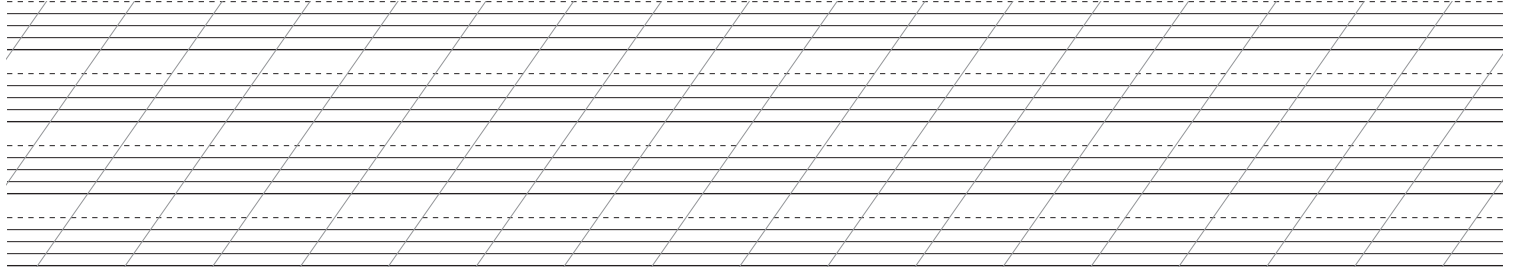
J J J J J J J J J J J J J J J J J J J J

A set of handwriting practice lines consisting of a solid top line, a dashed middle line, and a solid bottom line. The lines are divided into ten columns by vertical lines, each column containing a diagonal line from the top-left to the bottom-right.

DRILL 55 *If slant is troublesome, study and practice this drill faithfully. Count 1, 2, 3 for capital J.*



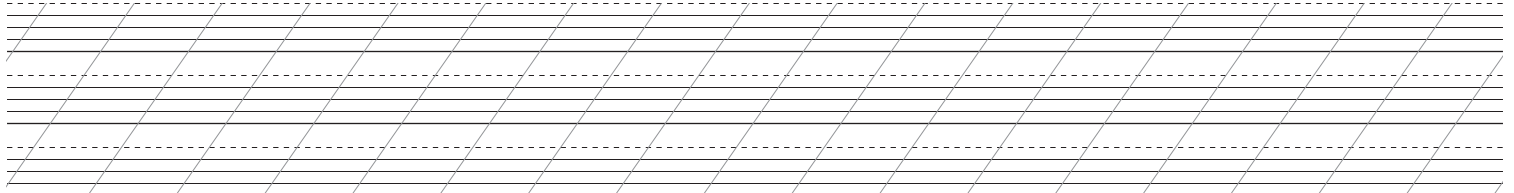
WRITE SIXTY LETTERS IN 60 SECONDS.



DRILL 56 *This copy is given as a drill on both movement and form. From the beginning stroke of J to the finishing of small s the pen should not be lifted. Write the word from beginning to end with a steady, light, and uniform movement.*



WRITE EIGHTEEN WORDS IN 60 SECONDS.



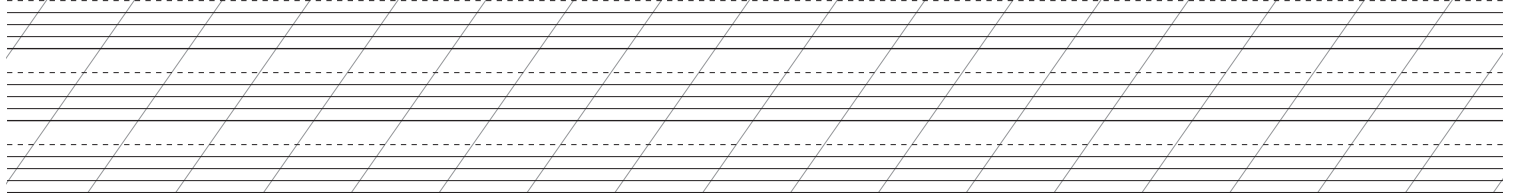
DRILL 57 *Make capital I, and continue with the reverse oval. The count should be two for I and six for the oval, as follows: 1, 2, 3, 4, 5, 6, 7, 8. Apply enough speed to make the lines smooth and clear-cut.*



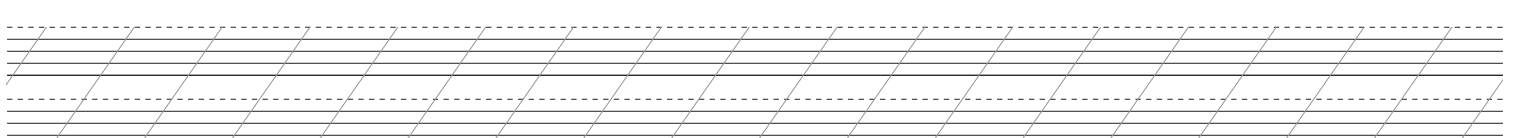
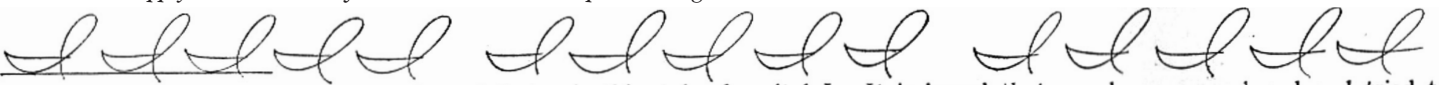
DRILL 58 *Question: Where and how does the capital I begin? Answer: Below the base line with upward motion. Question: How wide is the upper part? Answer: A little less than half the width of the lower part. Question: How is it finished? Answer: With a full left curve and a dot at the end. Question: Where do the first upward and the first downward lines cross? Answer: At the height of small o. Question: What part of the space between the ruled lines is occupied by I? Answer: About three-fourths. You should analyze every letter you practice just as completely as is done in these questions and answers. Then you will have good mental pictures of the letters, will see at once when they are poorly made, and will make them well as soon as you have good control of the movement. Without the good mental picture, you will never write well, no matter how perfect your control of the motive power may be. Count is 1, 2, for each letter.*



WRITE FORTY-FIVE LETTERS IN 60 SECONDS.



DRILL 59 *To form the angle at the left, there must be a full stop in this style of capital I. It is hoped that you have remembered and tried to apply the instructions of an earlier lesson about stops in making all angular connections. This is a particularly good style of capital I to use in beginning a word. Count 1, 2-3; or 1-2, swing.*



LESSON 53 Write one line of each word, or several pages grouped
as presented above.

absence clothes during getting
quantity obliging; each seize
instead unite while; these
juggle picture; letter believe
hoping knew forbidden; your
zinc mutilage nephew receive
value x-ray

DRILL 61 *Count 10 for each drill, two for capital S, and eight for the reverse traced oval.*



WRITE SIXTEEN LETTERS IN 60 SECONDS.

DRILL 61 *Study the curve of the first stroke; study the loop at the top, and give especial attention to the fact that the loop*

(upper part of S) is one-half the entire length of the letter. Count 1-2 for each letter.



WRITE FORTY-FIVE LETTERS IN 60 SECONDS.

DRILL 62 *Study the curve of the first stroke; study the loop at the top, and give especial attention to the fact that the loop*

(upper part of S) is one-half the entire length of the letter. Count 1-2 for each letter.



WRITE FORTY-FIVE LETTERS IN 60 SECONDS.

DRILL 63 *The angular finishing stroke shown drill sixty-three is very popular with many excellent teachers of business*

writing. Count 1, 2, swing; or 1, 2, 3, for each letter



WRITE FORTY-FIVE LETTERS IN 60 SECONDS.

DRILL 64 *Write a page of this copy; more if you have sufficient time. A continuous steady movement should be used. Do not lift*

the pen from the beginning to the ending of the word.



DRILL 65 Capital G is made first to a count of three, and then, without lifting the pen, followed with six revolutions of

the reverse traced oval. Count 1, 2-3, 4, 5, 6, 7, 8, 9.



WRITE SEVENTEEN LETTERS IN 60 SECONDS.

DRILL 66 Study the form of capital G closely.



WRITE FORTY TO FIFTY LETTERS IN 60 SECONDS.

DRILL 67 This is a good business form.



WRITE FIFTY LETTERS IN 60 SECONDS.

DRILL 68 Count 1, 2, 3, for each letter, or 1, 2, 3-4, 5, 6-7, 8, 9, for each group of three.



WRITE EIGHTEEN GROUPS IN 60 SECONDS.

DRILL 69 Nothing can be better at this stage of the work than easy words constantly repeated. Through a series of repetitions, strength in movement is developed, and faults are seen.



WRITE TWELVE WORDS IN 60 SECONDS.

DRILL 70 Not much movement drill of a special character is necessary in opening this lesson, the connected small p affording an excellent exercise. Study the form with care. Note particularly the point at

the top, the loop below the base line, the length above and below the base, and the point where the left curve from below the base crosses the main line.

ppppp ppppp ppppp ppppp

WRITE SIXTY LETTERS IN 60 SECONDS.

Handwriting practice lines for Drill 70, consisting of four sets of three-line guides (top, middle, bottom) with a dashed midline, and a diagonal line for slant.

DRILL 71 If small l is difficult, turn to drill twenty-three, study the instructions, and practice l.

pull pull pull pull pull pull

WRITE TWENTY WORDS IN 60 SECONDS.

Handwriting practice lines for Drill 71, consisting of four sets of three-line guides (top, middle, bottom) with a dashed midline, and a diagonal line for slant.

DRILL 72

pulling pulling pulling pulling

WRITE FOURTEEN WORDS IN 60 SECONDS.

Handwriting practice lines for Drill 72, consisting of four sets of three-line guides (top, middle, bottom) with a dashed midline, and a diagonal line for slant.

DRILL 73 Make a few imaginary letters as a preliminary movement drill before beginning active work. As will be seen, nearly all the main oval part is at the left of the beginning stroke. Count 1, 2, and repeat; or 1-2, 3-4, 5-6, 7-8, 9-10 for each group of five. Move the paper after each group.

P P P P P P P P P P P P P P P P

WRITE FIFTY LETTERS IN 60 SECONDS.

Handwriting practice lines for Drill 73, consisting of four sets of three-line guides (top, middle, bottom) with a dashed midline, and a diagonal line for slant.

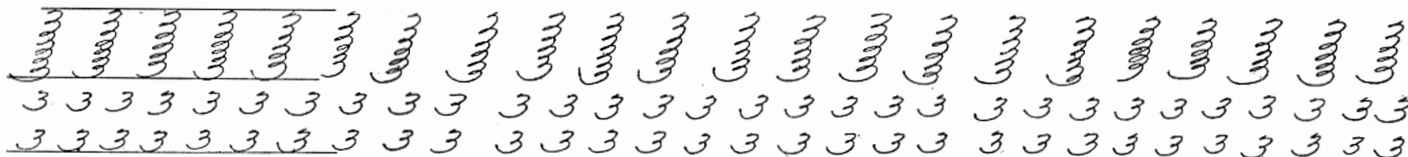
DRILL 74 Also make a page of this letter. It is a good movement drill. Count three and be sure to join the last part to the first with a loop a little above the center of the letter. Count 1, 2, 3.

R R R R R R R R R R R R R R R R

WRITE FORTY-FIVE LETTERS IN 60 SECONDS.

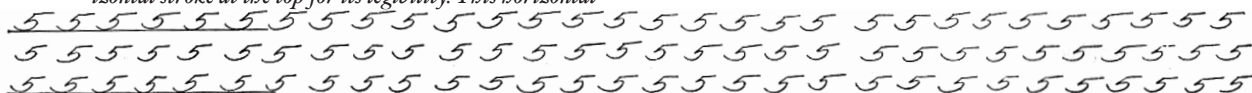
Handwriting practice lines for Drill 74, consisting of four sets of three-line guides (top, middle, bottom) with a dashed midline, and a diagonal line for slant.

DRILL 80 *The method here presented of teaching figure 3 has proven more satisfactory than any other tested. The motion produces the figure; learn this motion thoroughly. Count one, two, three, or dot, two, three.*



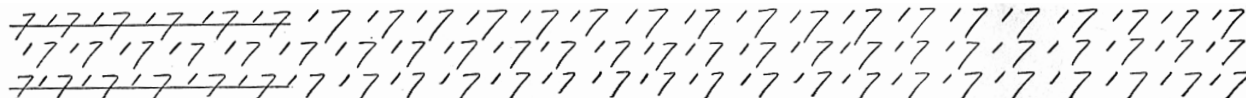
WRITE SEVENTY FIGURES IN 60 SECONDS.

DRILL 81 *Figure five is in a large measure dependent upon the horizontal stroke at the top for its legibility. This horizontal line should be made last. Study the form and practice it. Count one, two, three.*



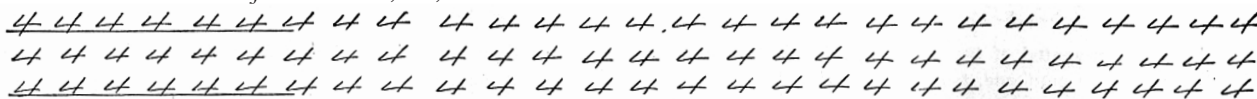
WRITE SEVENTY FIGURES IN 60 SECONDS.

DRILL 82 *Seven extends below the base. Count one, two.*



WRITE EIGHTY-FIVE IN 60 SECONDS.

DRILL 83 *Four rests on the base line, and usually the last part extends above the first. Count one, two, three.*



WRITE SIXTY-TO-SEVENTY FIGURES IN 60 SECONDS.

DRILL 84 *The compound curve at the left on the first line in drill 84 shows how figure eight begins. After a few minutes' drill on figure eight, miscellaneous figures should be introduced.*



WRITE SIXTY TO SEVENTY FIGURES IN 60 SECONDS.

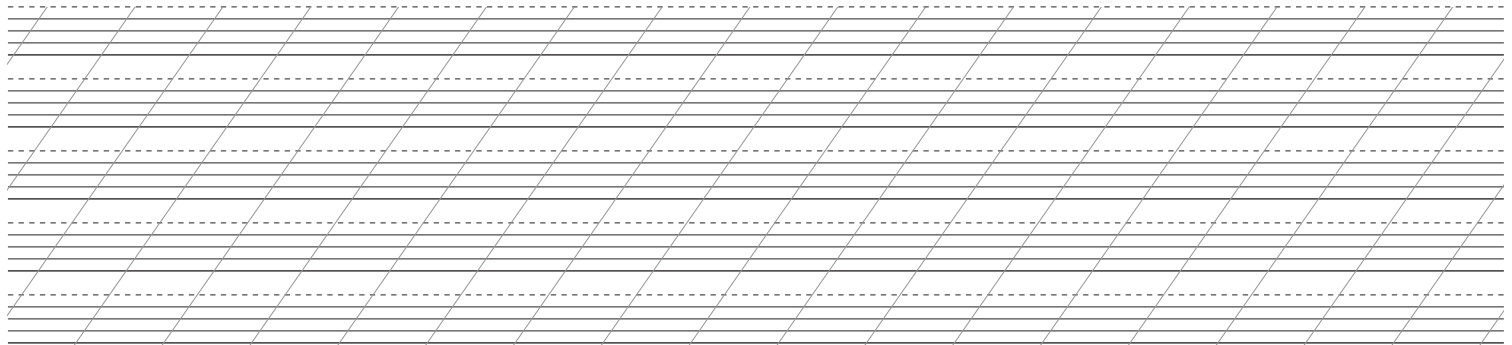
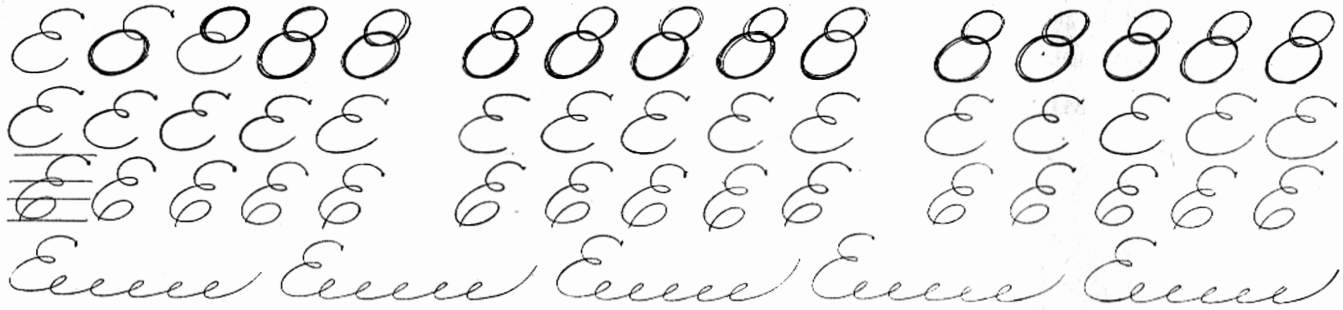
DRILL 85 Capital E is made with an application of the oval motion, as developed in capitals O, A and C. The upper part of capital E is about one-third the entire height of the letter. The finishing oval should not exceed one-half the entire height, and the loop marking two-thirds the height of the letter points downward at about right angle with the main slant.

Practice the first row as a movement drill. Make the small oval first, and swing into the lower and larger oval without lifting the pen. Make five traced ovals for

the upper, and the same for the lower part, thus permitting a count of ten for each completed exercise.

The abbreviated E in the second line is used by good business penmen more than any other; but the form used in the next line, finished with an oval, should be practiced and mastered.

Count 1, 2, 3 or dot, 2, 3. The abbreviated capital E, followed with the small e, may be practiced as a movement drill. Count 1, 2, 3, 4, 5, 6, 7.

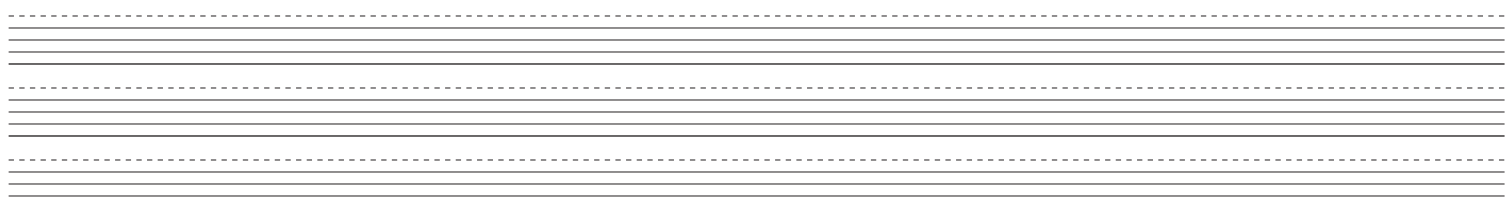


DRILL 86 The framework of capital B is clearly shown in the models below. The straight line starting at a point about three-fourths of the distance from the base is purely a guide line, a prop upon which the remainder rests. Without it, beginners make very feeble letters. Although usually lost in the retraced line, consider it a very essential part of the letter.

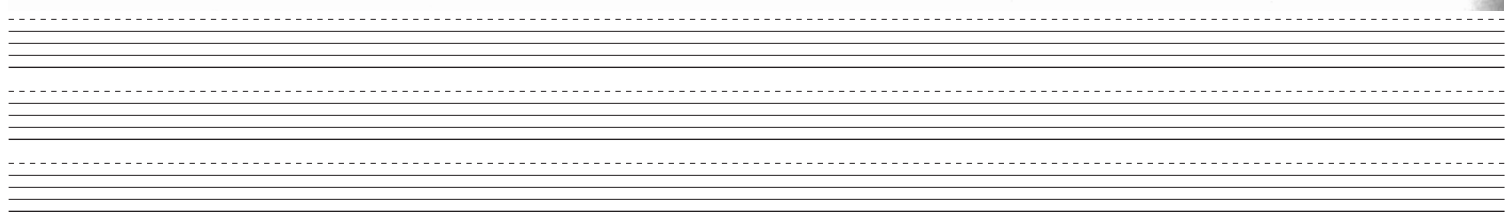
Definiteness is essential in business writing. There should be a definite starting-point and a definite ending-point in every letter. Every curve and every loop should be definite and have a definite place in the plan of construction. In studying the forms of the letters here given, bear this in mind. Capital B may end in a dot as shown above, or it may end in an angular form, furnishing a connective stroke for the letters following. Count 1, 2, 3.



WRITE FORTY LETTERS IN 60 SECONDS.



DRILL 87



DRILL 88 Study small b. The lower part of the letter should be as wide as the loop through the widest part, and some good penmen make it a little wider than this. Do not make your letters larger than those in the copy. Make line after line until you are able to make the letters easily

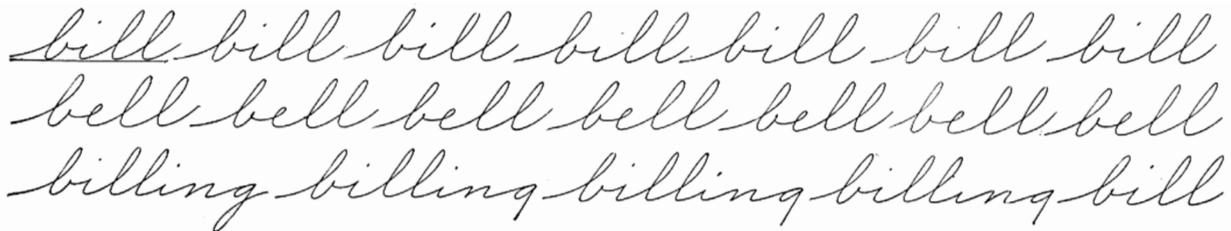
and at a fair rate of speed.

The count for each group is 1-2, 3-4, 5-6, 7-8, 9-10, with the emphasis on the finishing point in each letter. The connective stroke is slightly curved.



WRITE SIXTEEN GROUPS OF FIVE LETTERS IN 60 SECONDS.

DRILL 89 Students are expected to practice the above words as movement drills.



WRITE TWENTY TO TWENTY-FIVE WORDS IN 60 SECONDS.

DRILL 90 Study the form before attempting the drill. Count 1, 2, 3 for each letter with a slight check on the 2.



WRITE FIFTEY LETTERS IN 60 SECONDS.

DRILL 91

kill kill kill kill kill kill kill
kill kill kill kill kill kill kill
kill killing killing killing killing
kill killing killing killing killing

WRITE "KILL" TWENTY TIMES, OR "KILLING" FIFTEEN TIMES IN 60 SECONDS.

To Relieve Muscular Tension...

It is often advantageous to go over the path of the letter, or exercise, with a dry pen. This method is especially helpful to a student whose muscles are hard, and who finds difficulty in overcoming the tendency to keep the muscles of the arm and body in a rigid condition. This plan has been suggested in former lessons, and we consider it of sufficient importance to receive emphasis here.

Another plan which teachers find helpful to students who write with strained

muscles, is to place a weight on the paper, and write with the left arm hanging down. The tension of the right arm is relieved at once.

Still another plan to relieve this tension, so common among beginners, is to select some easy drill like o or m, and make it across the ruled lines with the eyes fixed upon some object at a distance on a level with them when the body is fairly erect.

DRILL 92 *Small f is a little shorter below than above the base line, and is closed on the base line. Count 1-2, 3-4, 5-6, 7-8, 9-10, for each group.*

fffff fffff fffff fffff fffff
fffff fffff fffff fffff fffff

WRITE FOURTEEN GROUPS OF FIVE LETTERS IN 60 SECONDS.

DRILL 93 *Write several lines of the first word before changing to the second.*

full full full full full full full
fill fill fill fill fill fill fill

WRITE TWENTY OR MORE WORDS IN 60 SECONDS.

DRILL 102 *By comparison it will be seen that q is a little shorter below the base than g; that the turn at the bottom is made to the right, instead of to the left; and that the lower part connects on the base line with the first. On account of the check at the connective point, fewer*

letters are made to the minute than of small g, but the movement should be quick



DRILL 103 *The inverted small e preceding capital H in page sixty-nine will not only aid in developing the small loop beginning but will insure freedom of movement and lightness of stroke.*

Count 1, 2, 3, 4, for this drill and first part of capital H, and 1, 2, for the last part. In making the last part, swing the hand to the same direction as for the beginning of capital O, but straighten the stroke from its center to its base. Let nothing escape you, observe closely every stroke, no matter how minute it may appear.



DRILL 104 *With an easy, swinging movement, the beginning loop may be made smaller than in the copy, but no larger in*

business writing. Capital K is a natural companion to Capital H. The beginning strokes in both letters are identical in shape and size.



WRITE THIRTY-FIVE LETTERS IN 60 SECONDS.

DRILL 105 *Careful study of the last part of K will be very much to the advantage of every student. Study it with the first part covered with a piece of paper. Turn the copy upside down and study it in*

that position. Notice particularly that the loop grasps the first part a little above center.



DRILL 106



WRITE THIRTY-FIVE LETTERS IN 60 SECONDS.

DRILL 119

K K K K K K K K K K K K K K K K
Hauling Hauling Hauling Hauling

WRITE H AT THIRTY-FIVE PER MINUTE, "HAULING" AT FIFTEEN.

DRILL 120 *Forty capital K's to the minute is a fair rate. Pupils should not lose sight of the fact that motion determines form. Take care of the motion and the forms of the letters will develop easily and naturally. A careful study of the movement as applied to capital K will be helpful. After making the first part of the letter, the hand (with the pen in the air) should*

swing below the base line, describing an oval and returning upward to the beginning point of the last part of the letter. Be sure to connect the parts with a loop, as shown in the copy. Drop the finishing part below the base line. Don't forget the word practice.

K K K K K K K K K K K K K K K K
Killing Killing Killing Killing Kill

WRITE TWELVE WORDS IN 60 SECONDS.

DRILL 121

P P P P P P P P P P P P P P P P
Pulling Pulling Pulling Pulling

WRITE FIFTY P LETTERS, THEN TWELVE WORDS, IN 60 SECONDS.

DRILL 122 *Be sure to fix in mind the image of the letter before attempting it.*

paper twelve or fourteen inches from the eyes.

Don't forget that your advancement depends upon movement, and that movement depends much upon position. The body should be self-supporting, with the feet resting squarely on the floor, and should not crowd against the desk; the right arm should be well out from the side; the right hand well in front of the eyes; and the

If the wrist or side of the hand rests on the paper, all motion coming from the muscles of the arm will stop at the wrist and it will be an impossibility to use muscular movement. Watch the wrist and the side of the hand closely. Remember that the propelling power is above the elbow, in the upper arm and shoulder.

R R R R R R R R R R R R R R R R
Running Running Running Run

WRITE FIFTY R LETTERS, THEN TWELVE WORDS, IN 60 SECONDS.

DRILL 123

S S S S S S S S S S S S S S S S
Swelling Swelling Swelling Swelling

WRITE A WHOLE PAGE OF "SWELLING"

DRILL 124

G G G G G G G G G G G G G G G G
Galling Galling Galling Galling

DRILL 125 As explained in a former lesson, capital Q is simply a large figure two. It is a good movement drill. In all your

word practice a special effort should be made to space the letters evenly.

Q Q Q Q Q Q Q Q Q Q Q Q Q Q Q Q
Quelling Quelling Quelling Quell

DRILL 126 Pupils should give particular attention to the appearance of their finished pages, making letters and words conform to spaces. The capitals should occupy only from two-thirds to three-fourths the distance between the ruled lines, assuming that they are about three-eighths of an inch apart.

made, a page of capitals written in accordance with these suggestions will present a very pleasing appearance.

The crossing of capital F is above the center, and the final stroke at the crossing is small. In practice, write the full word every time the capital is made. Do not let your practice work approach scribbling. Do the very best you can, not part of the time, but all the time.

From fifteen to twenty capitals should be made to a line. If the forms are well

F F F F F F F F F F F F F F F F
Filling Filling Filling Filling Filling

DRILL 127 Always start capital I with an upward stroke from below the base line. The upper part should be about one-half the width of the lower. The crossing of the beginning with the main

downward stroke should be one space above the base line. Practice the detached capital as well as the word until there is an improvement in the movement and its application.

I I I I I I I I I I I I I I I I
Inning Inning Inning Inning Inning I

DRILL 128 Capital J is twice as wide above as below the base, and the lower part is a little shorter than the upper part.

J J J J J J J J J J J J J J J J
Judging Judging Judging Judging

DRILL 129 Write a page of capital E's and another page of the word

E E E E E E E E E E E E E E E E
Elling Ending Elling Ending Elling

DRILL 130

B B B B B B B B B B B B B B B B
Billing Billing Billing Billing

DRILL 131

D D D D D D D D D D D D D D D D
Drilling Drilling Drilling Drilling

SPEED: FIFTY LETTERS, AND FOURTEEN WORDS PER MINUTE

DRILL 132

The first part of capital T should be no more than two-thirds the height of the entire letter. Give attention to

the abrupt stop on the base in the first part of the letter. Carry the last part up and over the first part in a graceful curve.

T T T T T T T T T T T T T T T T
Twilling Twilling Twilling Twilling

DRILL 133

Capital W should be very closely studied. The tendency is to slant the last part too much, tipping it away from the first part. The upward stroke beginning the second part is a right curve, and the construction of the last part and the appearance of the entire letter are to a

considerable extent dependent upon that line. This will aid very much in the construction of the last part of the letter. The last line in the letter, it will be noticed, is shorter than the two center strokes. It is unlikely that students who fail to study its construction closely will learn to make a good capital W.

W W W W W W W W W W W W W W W W
Willing Willing Willing Willing Will

WRITE FORTY LETTERS IN 60 SECONDS. ABOUT SIXTEEN WORDS TO THE MINUTE.

DRILL 134

The last part of capital U is shorter than the first part.

Study the letter until you have a good mental picture of it.

U U U U U U U U U U U U U U U U
Ulling Ulling Ulling Ulling Ulling

WRITE FORTY-FIVE LETTERS IN 60 SECONDS.

DRILL 135

An otherwise good capital V will be spoiled if the finishing line is too long. Notice its length.

V V V V V V V V V V V V V V V V
Vining Vining Vining Vining Vining

DRILL 136

Practice the copy in sections. Repeat capital I until the form is good when made rapidly, follow with several lines of the word "am" and continue to practice each word in the copy until unifor-

mity in spacing, height, and slant have been developed. Then write a page of the complete copy and criticize it. As simple as it looks, there is material for several hours' practice in this copy.

I am pinning for a pin to use in pinning
I am pinning for a pin to use in pinning

DRILL 137

The same method of practice should be followed in this drill as in the preceding one.

ABC Collins owns the mill on the hill
ABC Collins owns the mill on the hill

DRILL 138 *First practice in sections, word by word. Follow with a full page of the completed copy, and do not neglect to criticize results. Height, spacing, and slant should receive special attention.*

Specimens of my business penmanship
Specimens of my business penmanship

In the following drills, line-writing copies are given from which whole pages should be written. It may be easy for some students who cannot maintain uniform excellence throughout a page to write one or two lines well. The object of your practice should be attractive work and commercial speed. To attain this end, study the appearance of the finished line and page from time to time, and always try to harmonize the writing with the space it occupies.

DRILL 139

Always study drill before practicing

DRILL 140

Be sure to use a good rapid movement

DRILL 141

Do not fail to see and correct all errors.

DRILL 142

Faithfully fulfill all promises. Final.

DRILL 143

Good business writing is in demand.

DRILL 144

Hold happiness more sacred than gold.

DRILL 145

Join letters with care and judgment.

DRILL 146

Keep thinking Keep moving Keep gliding.

DRILL 147

Louis Lanning paid his account in full.

DRILL 148

Mills and Milligan are good millers.

DRILL 149

Nine months after date I promise to pay.

DRILL 150

One by one the sands are flowing One

DRILL 151

Pull push and practice penmanship.

DRILL 152

This drill is difficult enough to merit careful practice for a full writing period. It will be best first to practice capital Q as a movement drill.

Quibbling and quarreling are bad habits.

DRILL 153

Rolling muscular movement is the best.

DRILL 154

Summer sunshine follows spring.

DRILL 155

Time and tide wait for no man.

DRILL 156

Important improvement in penmanship.

DRILL 157

Union of interests brings union of minds.

DRILL 158

Value your time as you value money.

DRILL 159

Willing William was willing to watch.

DRILL 160 *Capital X is made with a figure six inverted, and a figure six right side up. Keep this in mind when making it.*

Xenophon fixed historical events.

DRILL 161

Young man grasp your opportunity.

DRILL 162

Zero weather gives zest to pedestrians.

DRILL 163

Pay James C. Robinson on demand \$4175623.

DRILL 164

Due E. J. Gilman Nine Hundred Dimes.

DRILL 165 *Many teachers of business writing have found the practice of combinations of capitals very helpful in developing accuracy and freedom. This is an excellent part of the course in which to introduce such drills, but tangled and difficult combinations should be avoided. Drill 165, if rightly practiced, will insure light movement and develop constructive ability.*

CPR CPR CPR CPR CPR CPR

WRITE TWENTY-TWO COMBINATIONS IN 60 SECONDS.

DRILL 166 & 167 *Practice the combinations of capitals several minutes before practicing the small letters. A perfect mastery of the following combinations will help students in the work that follows. A few scattered lines will not meet the requirements. Write a full page.*

*C. Loomis C. Loomis C. Loomis
C. Rollins C. Ryan C. Runnels*

DRILL 168

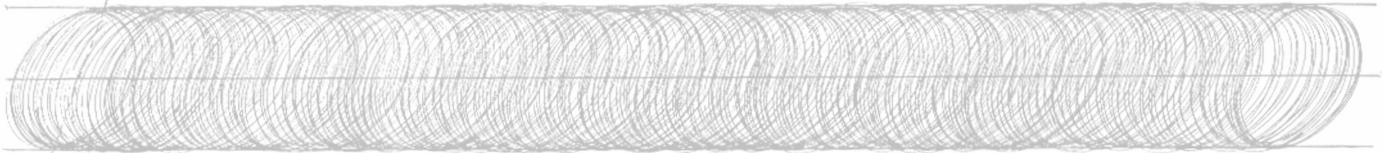
*ANP ANP ANP ANP ANP
ANPalmer ANPalmer ANPalmer*

DAILY DRILL PRACTICE

These drills should be practiced before every session. They are included here in a compressed format for efficient printing.

| | Count | Number per Minute | | Count | Number per Minute | | Count | Number per Minute | | Count | Number per Minute | | Count | Number per Minute |
|---|-----------|-------------------|---|-----------|-------------------|---|-----------|----------------------|---|---------|-----------------------|---|--------|----------------------|
| A | 1, 2 | 75 | K | 1, 2-3, 4 | 35 to 40 | U | 1-2-3 | 45 | e | 1 | 28 groups of 5 or 140 | p | 1, 2 | 12 groups of 5 or 60 |
| B | 1-2, 3 | 40 | L | 1, 2, 3 | 50 to 55 | V | 1-2 | 55 | f | 1, 2 | 14 groups of 5 or 70 | q | 1-2, 3 | 10 groups of 5 or 50 |
| C | 1, 2 | 70 | M | 1, 2-3, 4 | 30 to 35 | W | 1, 2-3, 4 | 40 | g | 1-2, 3 | 13 groups of 5 or 65 | r | 1, 2 | 18 groups of 5 or 90 |
| D | 1, 2, 3 | 45 | N | 1, 2-3 | 40 | X | 1, 2-3, 4 | 35 | h | 1, 2 | 14 groups of 5 or 70 | s | 1, 2 | 17 groups of 5 or 85 |
| E | 1, 2, 3 | 45 to 50 | O | 1-2 | 70 | Y | 1, 2-3, 4 | 40 | i | 1 | 10 groups of 5 or 50 | t | 1 | 10 groups of 5 or 50 |
| F | 1, 2 | 50 | P | 1, 2 | 50 to 60 | Z | 1, 2, 3 | 50 | j | 1-2 | 14 groups of 5 or 70 | u | 1, 2 | 12 groups of 4 or 48 |
| G | 1, 2-3 | 40 to 50 | Q | 1, 2, 3 | 60 | a | 1, 2 | 14 groups of 5 or 70 | k | 1, 2-3 | 10 groups of 5 or 50 | v | 1, 2 | 12 groups of 5 or 60 |
| H | 1, 2-3, 4 | 35 | R | 1, 2, 3 | 45 | b | 1-2 | 16 groups of 5 or 80 | l | 1, 2 | 20 groups of 5 or 120 | w | 1, 2-3 | 12 groups of 5 or 60 |
| I | 1, 2-3 | 45 | S | 1, 2-3 | 45 to 50 | c | 1, 2 | 16 groups of 5 or 80 | m | 1, 2, 3 | 12 groups of 4 or 48 | x | 1 | 18 groups of 5 or 90 |
| J | 1, 2, 3 | 60 to 70 | T | 1, 2-3, 4 | 40 | d | 1, 2 | 13 groups of 5 or 65 | n | 1, 2 | 18 groups of 5 or 90 | y | 1, 2 | 14 groups of 5 or 70 |
| | | | | | | | | | o | 1, 2 | 18 groups of 5 or 90 | z | 1-2 | 14 groups of 5 or 70 |

DRILL 3



DRILL 6



WRITE THE CAPITAL A SIXTY TO SEVENTY-FIVE TIMES IN 60 SECONDS. THREE GROUPS, FIVE A'S TO A GROUP, FIVE LINES.

Handwriting practice lines consisting of multiple sets of five horizontal lines (top, middle, bottom, dashed, top) for writing the capital letter 'A'.

DAILY DRILL PRACTICE

These drills should be practiced before every session. They are included here in a compressed format for efficient printing.

DRILL 11 *Reminder at this point: Each lesson should begin with practice of the compact two-space oval, drill three, six, and eleven, and there should be frequent reviews of the other drills so far practiced.*

In the large oval drill and its modifications in capitals A, O, and C, the motion has been mainly forward and backward, while that used in the connected small o drill is mainly toward the right, developing the lateral movement. If too much driving force from above the elbow is used, the letter will be too large. If the position is just right, the least possible force will drive the hand far enough to form the o. The line connecting the letters should be as nearly straight as is possible

to make it at the required speed. If too pronounced an under-curve is used in the connective lines the result will be a form more nearly resembling small a than o.

In this style of writing, small o and letters in its class should be one-sixteenth of an inch high. The letter in this drill is of that height, and it should be used as a basis of comparison in determining the height of the other minimum letters a, c, e, i, m, n, r, s, u, v, w, and x. Small r and s may be made one-fourth higher than the other letters in the minimum class.

Wherever there is an angular connection as in closing small o at the top, there must be a checking of the motion at that point; in fact, a stop. The closing of o is so quickly done that the stop can hardly be seen by the closest observer.



WRITE O NINETY TIMES IN 60 SECONDS. FIVE TO A GROUP, THREE GROUPS TO A LINE, FIVE LINES.

Handwriting practice lines for Drill 11, consisting of five sets of four-line guides (top, middle, bottom, and descender lines).

DRILL 14 *Test the movement by tracing the first stroke in the air. Start the motion below the base line, and as the pen moves rapidly upward let it strike the paper at the beginning point. Drive the pen through the exercise rapidly and lightly. Make four connected m's before lifting the pen, and three such groups across a line. You will make the letters too large, irregular, and awkward at first, and will have trouble with the union (connecting lines), but keep right on. Make the four lines in a minute and move the paper after each group. As taught in drill 13, the parts of small m are made with over-motion, but to use an over-motion between letters would give no connective line, and hence no dividing line between the letters. Keep in mind as you practice,*

that the over-motion makes the parts of m, and that the opposite or under-motion forms the connecting lines. You may count 1, 2, 3; or slide, 2, 3; or over, over, under. Drill 14 should be practiced a minute or more at the beginning of each practice period. Four drills have now been suggested for use at the beginning of every practice period. They should be practiced, not only in the beginning stages, but until the entire course has been mastered. These drills furnish the very best movement exercises, and at the same time give the right kind of practice in form building. Students who thoroughly master them in size, form, and speed application will find the remaining drills easy. As it teaches the correct use of under-motion in connecting letters, small m is perhaps the most important of the four.



WRITE FOUR LINES IN 60 SECONDS. FOUR M'S TO A GROUP, THREE GROUPS TO A LINE.

Handwriting practice lines for Drill 14, consisting of three sets of four-line guides.

DRILL 33 *lllll lllll lllll lllll lllll*

WRITE ONE HUNDRED L'S IN 60 SECONDS. FIVE PER GROUP, 5 GROUPS TO A LINE, FOUR LINES.

Handwriting practice lines for Drill 33, consisting of four sets of four-line guides.

DRILL 170 *This afford a good drill and a good test of accuracy in applying movement. The last downward stroke in capital H is a left curve, is it not? Study the direction of the pen in making it, and*

then strike boldly. This will be a good drill to practice frequently at the beginning of a lesson.









