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CHARIGRAPHY.

A SERIES OF  
COMMERCIAL WRITING COPIES  
ON THE  
BABBITTONIAN SYSTEM OF PENMANSHIP.

No. 1.



LONDON: B. G. JENKINS, 33, Southampton Buildings, Chancery Lane, W.C.

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## PENMANSHIP

Is both a Science and an Art. The Science of Penmanship explains what constitutes the *Principles* of correct writing, while the Art explains how to execute the writing itself. In treating Penmanship as a science, three *Principles* present themselves :—

### LEGIBILITY, RAPIDITY, BEAUTY,

**LEGIBILITY**, or the quality in writing which makes it *easily read*, is of the greatest importance in *all* Penmanship, but more especially in writing Ledger Headings, Records, etc. Bold strokes and large letters are more easily seen than very small letters, with light strokes, though Beauty and Rapidity require that, in all ordinary writing, the majority of the strokes should not be heavy or very large, as they have a blotty and clumsy look. A Round Hand is more legible than an Angular Hand, but the old Round Hand is too laborious for ordinary use. Letters should be well separated, but if widely separated, Rapidity of execution will be interfered with.

**RAPIDITY** of execution is almost an indispensable requisite for a business man. The muscles of the fingers move more easily and rapidly in light than in heavy strokes, and the hand is less apt to cramp and get wearied from long writing. To write rapidly, the *elongated hand* must not be adopted on the one extreme, nor a running or sprawled hand on the other, as the pen in both cases has to move over too much space to make each letter. The semi-angular hand is more rapidly made than an entirely angular hand, as the pen glides, more easily around a slight curve than it does around a sharp abrupt turn. Rapidity requires a *small, light, closely-written and semi-angular hand*.

**BEAUTY** is of very great importance in Penmanship. **Curvature**, especially in the capitals, should be free and full, not cramped or broken. The Ellipsis, or what is nearly the same, the *Oval*, is more beautiful than the Circle, which is a stiffer and more formal curve. **Parallelism** is carried out by having all the down strokes in the same direction, all the up strokes in the same direction, a little more slanted than the down strokes, and all the continuous curves thrown around equi-distant in all parts. This gives a fine harmony in the strokes of a page. **Contrast** of light and shaded strokes gives a spirited effect to writing. One shaded stroke will offset several light strokes, and two or three shaded strokes will give a pleasing effect to even a long word. **Smoothness** comes from striking both prongs of the pen alike on the paper. **Neatness** is best promoted by the use of a fine pen, by care in keeping small loops, as in small letter *e*, from running into a blot, and avoiding the crossing of shaded strokes.

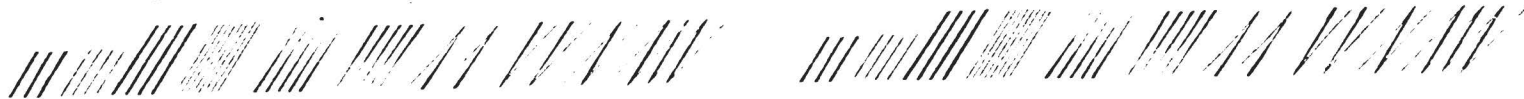
### THE ART OF PENMANSHIP.

**MOVEMENTS.**—These consist of the **Finger** Movement, the **Muscular** Movement, the **Arm** Movement, and the **Combination** Movement.

The **Finger** movement is made with the fingers merely, the hand resting only on the two smaller fingers, and the arm resting on the table not over half way to the elbow. By experimenting, the pupil will see that the fingers are clogged in their motions, by resting the arm on the table as far up as the elbow, as some penmen direct. The *finger* movement is more *exact* and rapid for the small alphabet than any other, but is nervous and cramped in making the larger curved movements of the capitals.

The **Muscular** movement is made by rolling the hand and forth on the muscles without moving the fingers, and the arm from the table. It has more freedom

No. 1. Straight Line Element



Before beginning to write, study well the Instructions on Penmanship, and get a clear idea of the requirements of legibility, rapidity and beauty, the method of holding the pen, the position, different styles of movement, etc. If your marks are rough, it is a sign that both prongs do not strike alike on the paper. If the pen is new, wet it, and wipe it off before using it. If it catches in the paper, and spatters, it is because—1st, You stand it up too straight; or 2nd, Your pen is too much worn; or, 3rd, The point is too crooked or too fine; or 4th, You have a hard surface to write on. To remedy this last defect, place a soft, smooth paper under the single leaf on which you write, and the pen will move much more freely, and will wear twice as long as on a hard surface.

In making the straight-line element use the *finger movement*, or, if you chose, the finger and the muscular movements combined, striking it with rather a quick stroke. Make the *shaded stroke* first for awhile, until you get the pen right; then the *hair stroke*, until you get it as light as the copy; then the *increasing shade*; then the *decreasing shade*; then the *compound movements*, observing to keep the up and down strokes from running into the same mark; then the straight-line flourish below; and, lastly, the *horizontal straight line*, with the arm movement from left to right, across the page, directly below the copy. Make the up and down strokes as near together as possible without mingling.

Straight Line Flourish.



1 2 3 4 5 6 7 8



Faults.—No. 1 is crooked, and not evenly shaded; No. 2 increases too suddenly; No. 3 decreases too suddenly and abruptly; Nos. 4 and 6 have the lines running in the same mark; No. 5 and 7 have rounded instead of sharp turns; No. 8 has the up stroke too far from the down stroke.

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The stem should be made with the arm movement, as it is more beautiful and rapid than with the other movements. But the best way to get proper control in the arm movement is to write up several sheets of paper in making the stem flourish, commencing about double the size given below, and gradually making it smaller as you get control of the arm. Carry the pen around in parallel lines, with contrast of light and shaded strokes and graceful curvature, making the oval about half as long again as it is broad. In this way you will "unloose the fastenings," and get a limberness and freedom of movement that will surprise yourself in a short time.

After this practice, take the stem *element*, as given in this copy, observing to put the shade opposite the oval, not at the top. This is an exceedingly important element, being the foundation for nineteen capitals, etc.

### Stem Flourish



### Looped Stem Flourish.



**Faults.**—No. 1 has a hook at the top and a cramped curve at the bottom; No. 2 is shaded too high, has a stiff, straight form and spoils the oval at the bottom; No. 3 commences its shading abruptly, and is not brought around far enough; No. 4 has two shaded strokes together and the strokes are not parallel; Nos. 5 and 6 are crossed awkwardly at the bottom.



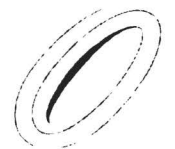
No. 3 O Element

Looped O



The *O* element is made from outside inward in an opposite direction from the stem element, and should have parallel strokes, contrast of light and shaded lines, and a gracefully curved oval form. Practice the *O flourish* on loose sheets before the element, shading it sometimes on the inside and sometimes on the outside. The looped *O* flourish is the best practice for learning to make the looped *O* element for those who prefer that style. After practicing the flourish for some time, take the element in a smaller form.

*O* Flourish.



Looped *O* Flourish



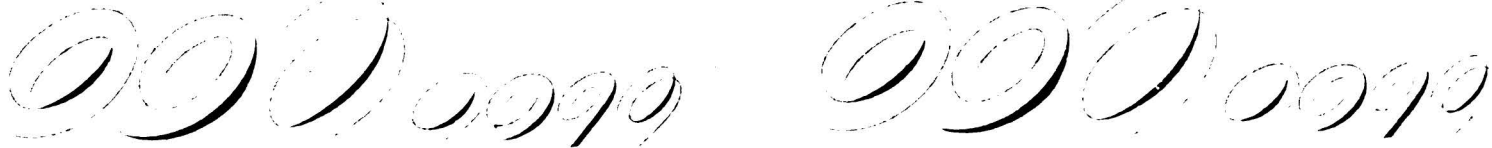
Faults.—No. 1 is top heavy and down strokes not parallel; No. 2 is shaded bluntly at the beginning, has a stiff straight line and bad curve; No. 3 has both down strokes shaded; No. 4 shaded bluntly at the end, and is too broad; No 5 is too narrow, and is badly curved.

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*No 4 Q Element.*

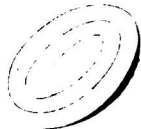
*Looped Q Element.*



The *Q* element is made from inside outward, and carries out the same principles of curvature, parallelism, and contrast of light and shaded strokes as the foregoing.

Practice the flourish first on loose sheets of paper, and then the element. The strokes of the looped *Q* have less harmony of direction than those of the *Q* element, and are, doubtless, less beautiful, but have a loose freedom which some admire.

*Q Flourish*



*Looped Q Flourish.*



**Faults.**—No. 1 has both down strokes shaded, and does not carry out parallelism at the bottom; No. 2 has bad curvature, and the down strokes are too far apart; No. 3 has narrow, cramped movements, and no parallelism.



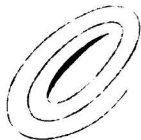
No. 5 C Element



The C element is made from inside outward in the opposite direction from the Q element, and is made on the principles of parallelism, contrast of shading, and oval curvature.

As in the other three oval elements, the shaded stroke should be heaviest half way down the oval, and should die away gradually from this point. Practice the C flourish thoroughly, as here given, before attempting much with the C element.

C Flourish.



Looped C Flourish. 1 2 3



Faults.—No. 1 does not bring the first inside stroke low enough and the strokes are not parallel; No. 2 is too stiff and narrow, and down strokes shaded; No 3 is too broad, etc



Write the letters *n* and *u* so that they can always be distinguished apart—*n* being curved slightly at the top and *u* at the bottom. Separate the letters sufficiently to make it clear where one leaves off and the next one begins. Be careful to make the last part of these letters as high as the first.

1            2            3                    4

**Faults.**—No. 1 has down strokes at unequal distances apart, and irregular in height and direction; 2 has the second *u* movement too short and too narrow; 3 shows how illegible the mere angular hand is, especially as it can be read in a great number of ways, such as *nm*, *mn*, *um*, *mu*, *inn*, *inu*, etc.; 4 is much better, just by means of curvature at the top, and must be either *nnu* or *mm*. The letters need to be separated by curved strokes at the bottom to be correct and legible.

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movement, but less than the arm movement. To perform this best, the arm should rest on the table near the elbow.

The **Arm** movement is made by swinging the whole arm entirely raised from the table, excepting the small finger, which glides along on the paper and gives greater exactness to the motion. This is the most free and beautiful of all the movements, and should be used in all large movements and Capitals, with the exception, perhaps, of the straight-line element, which needs a little greater exactness. In curvature and shading it is so much more perfect than the finger movement, as to be distinguished from it without the least difficulty. The horizontal straight-line element, together with the curved elements and their flourishes, should be practised most thoroughly in this arm movement.

The **Combination** movement is the coupling of two movements at a time. The *Muscular* and *Finger* movements may frequently be combined with advantage in small capitals and in a coarse small hand. The combination of the Arm and Finger movement should be avoided. The *Compound* movement consists of two or more strokes made without lifting the pen.

**POSITION.**—While adopting the arm or finger movement, sit with the left side to the desk. By resting the left arm, the body is kept from swinging about, while the right arm is left free and unincumbered in its movements by the friction of the desk. For the muscular movement, face the desk, or, if you choose, sit with the right side a little to the desk, as the muscular action is best developed by resting the arm near the elbow. Whatever the position of the body may be, the arm should have about the same direction as the paper itself, while the body and head should be as erect as possible.

**HOLDING THE PEN.**—Hold the pen with a light pressure between the thumb and the first and second fingers, placing the second finger under the pen as far as the middle or top of the nail, while the two smaller fingers are turned partly under the hand, so as to be out of the way of the larger ones. Point the pen in the direction in which you make the shaded mark, and let it face the same way, so that both prongs can strike the paper alike. In this way alone can smooth marks be made. With the ordinary slant this will make it point over the right shoulder. Let the pen lie down as much as possible, so that it will not catch and splatter in the up strokes.

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THE DEMANDS  
OF  
A TRUE SYSTEM OF PENMANSHIP.

1. It should be comprehensive, and yet simple.
2. Those styles of letters are best, other things being equal, which have the fewest strokes, without destroying beauty of form.
3. Beautiful letters do not necessarily require a superabundance of strokes.
4. Other things being equal, that system of Penmanship is best which gives the most complete discipline of the Fingers, Muscles, and Arms.
5. Penmanship should be treated as a Science, as well as an Art, and not as a matter of mere mechanical imitation.
6. The forms of letters should by no means always be made after one unchanging model.
7. The advanced student should frequently be required to write without having a prepared copy before him.
8. One of the most effective ways of inculcating Penmanship, or any other branch of study, is to exhibit that which is wrong, as well as that which is right.

## BABBITTONIAN PENMANSHIP.

The unprecedented progress and success of this system in America, is a great argument for its introduction here. It is intended to meet a great want hitherto felt in this country for copies tending to promote a Commercial Handwriting; and from its superior scientific arrangement, its full explanations of every copy, and its system of disciplining the fingers and arms, has thus far never been equalled. The pupil is trained in all the elementary forms that the human hand is capable of making, including movements in all directions, with different sizes and different styles of shading, so that writing is executed with such ease and beauty, that it soon becomes a pleasure to the learner. But while it is thus thorough, it is also exceedingly *simple*, and the rules are developed with mathematical clearness and accuracy. We quote a few of the many enthusiastic commendations of the system:

Babbittonian Penmanship is the best arranged and most scientific system extant.—*M. J. Francisco, Pres. of Francisco's Business College.*

"It is cheap at four times its selling price."—*Hatfield Reporter.*

"Beautiful copies for practice."—*Scientific American, N. Y.*

"Chaste, beautiful, and simple."—*N. Y. Evangelist.*

"Superior to all other systems."—*E. B. Rice, of the N. Y. Custom House, and formerly Teacher of Penmanship in the State Normal School at Albany.*

Messrs. BABBITT & WILT, Bridgeport.  
Gentlemen, Feb. 1st, 1865.

"I have recently introduced your system of Penmanship into the Institute under my charge, and am satisfied that it is more simple, more easily acquired, and of more value when acquired, than any other system with which I am acquainted. I think its introduction and use will be very general when its merits are known.

Yours very truly,

EMORY F. STRONG.

Prin. of the Military and Commercial Institute,  
Bridgeport, Conn.

"The Babbittonian Penmanship is being ordered by the thousand at a time."—*Cincinnati Gazette.*

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