

## Spencerian Chp 4

\*Taken from the 1875 text Spencerian Key to Practical Penmanship

### CHAPTER IV.

#### MOVEMENTS.

"Let the pen glide like gently rolling stream, Restless, but yet unwearied and serene, Forming, and blending forms, with graceful ease, Thus letter, word, and line are born to please."-Spencer.

ALL written forms correspond, in every particular, with the movements that produce them. In music the melody is full and rich, or faint and indistinct in proportion, as the touch is finished and powerful, or feeble and uncertain. In penmanship, if the movements are free and graceful, the lines formed will be symmetrical and beautiful; if the movements are slow and labored, the writing will be heavy and inelegant, or, if the movements; are cramped, nervous, and irregular, the lines will be rough and uneven. I

To produce melodious sounds upon an instrument of music, the pupil must submit to long hours of practice daily, before the muscles of the arm and hand learn to obey the will, and no less discipline will be required in learning to produce beautiful forms with the pen.

While giving lessons on position, thorough instruction should be -given in the various movements used in writing, and the pupil should -practice them on waste paper. On the Spencerian Exercise Chart, in the Exercise Series of Copy Books, and on the page of exercises accompanying this chapter, will be found a great variety of exercises designed for movement drill.

In regular writing, we recommend only two movements, namely, the Combined movement, and the Whole-Arm Movement.

The Combined -Movement consists in the combined and simultaneous action of the fore-arm, hand, and fingers, the hand moving easily over the paper, upon the nails of the third and fourth fingers. The three minor movements of the fore-arm, hand, and fingers may be drilled upon separately, before combining them. Eminent professional and business men use them in combination, in preference to other movements, because power, and freedom of sweep of the fore-arm can thus be-united with the more delicate touch and shaping power of the fingers, enabling the writer to execute smoothly, rapidly, and elegantly, for hours, without wearying the hand.

Long and varied experience, and extended observation, demonstrate this to be the true movement for those who desire to become accomplished business penmen.

The Whole-Arm Movement consists in the independent action of the entire arm from the shoulder, the fore-arm and elbow being slightly raised from the paper, and the hand moving upon the nails of the third and fourth fingers, as in the combined movement.

The Whole-Arm Movement is adapted to the formation of large capital letters, to flourishing, and to writing upon the blackboard. Since it calls into exercise all the muscles of the arm, it is indispensable as a medium of training for those who wish to become masters of the art of penmanship.

There is also a lateral movement, which is not a continuous Motion, but consists in changing the place of rest. It is almost impossible, in writing across a page of ordinary width, to keep the resting-place of the fore-arm, which is upon the muscles just below the elbow, in any one place. Either the paper must be re-adjusted at every long word, or after every two or three short '-words, or else the arm itself must change its base. We consider the change of base, or the rest of the arm, the least objectionable, as it is the most

convenient and expeditious. However, as the top or bottom of the page is approached, the paper must be moved up or down to suit convenience.

The diagrams on the preceding page furnish illustrations of these movements.

\*\*Please see next message for reference image posted.....Joe V