

WILLIAMS.

This superior teacher was widely known; probably a very considerable number who read this knew him personally. He was at one time "general superintendent of Ornamental Penmanship for the Bryant & Stratton chain of colleges," and was undoubtedly one of the finest penmen the world ever produced.

"John D.," as his friends always called him, was in boyhood a tailor's apprentice, and a very "shiftless, useless fellow," his employer used to say, who wasted his chalk in drawing eagles, flourishing swans, and caricaturing the tailors. Mr. Duff, a writing-teacher who had opened a commercial school in Pittsburgh, dropped into the tailor's one day, and, happening to see the lad and some of his chalk-marks, was surprised at the fellow's skill; and, as his employer was thoroughly convinced he would never make a tailor, Mr. Duff told him that he could attend his school and learn to write. This was just the chance the boy had long wanted, and he made good use of his opportunity. He became a teacher in Duff's,

and subsequently taught large and successful classes in that vicinity.

Afterward he was connected with some of the leading business schools; and, lastly, with Packard's, in New York. It was here, while associated with Mr. Packard, that he, in connection with the latter,

published his "Gems of Penmanship." He prepared also "Williams & Packard's Guide." Although Mr. Williams' style of writing was essentially the same as that of other teachers of the better class, he was much opposed to the exact style some follow, of submitting every stroke to geometrical measurement. As a result, his penmanship was more free and natural than that of most penmen who con-



JOHN D. WILLIAMS.

fine themselves exclusively to copy-writing and "specimen work." Mr. Williams was one of the first to adopt a simpler form of analysis, reducing the principles to the simple and compound curves and the straight line, a great improvement on the copy-book systems. He was born in the city of Pittsburg in 1829, and died at Albany, N. Y., in January, 1871.

We are indebted to D. T. Ames, Esq., of New York, publisher of the *Penman's Art Journal*, 205 Broadway, for the excellent portraits of Spencer and Williams.



Form of Poster.

WRITING SCHOOL.

See Small Bills Giving Full Particulars

—OF—

JAMES W. HAMMOND'S

WRITING SCHOOL,

SOON TO BEGIN HERE

Specimens of his Penmanship

MAY BE SEEN


AT THE POST-OFFICE.

In the smaller villages, where posters are a novelty, they will be found an excellent means of calling attention to the school. The above is given as a good one, because it can be used throughout the season in all the places visited.

PROGRAMME for a 12-Lesson Course.

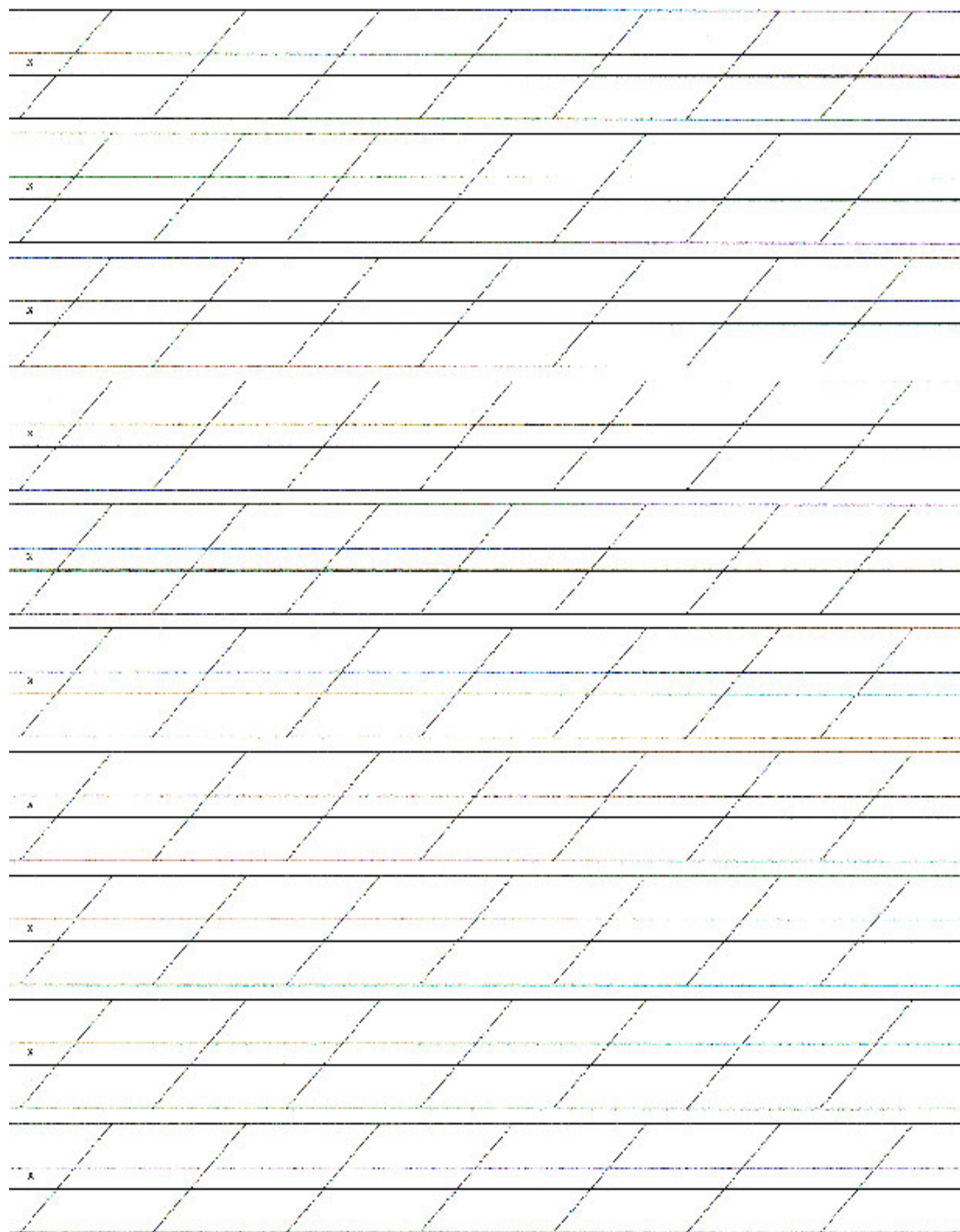
Each Lesson to last two hours, with intermission of fifteen minutes.

First Lesson.



ALL audience to order and state the object of the writing school. Pupils take seats and assume their positions for writing. Draw on the black-board a simple oval outline, and divide it, as in cut on a previous page, into four curves, showing the simple convex and concave; and how, by combining the two, we get both forms of the compound curve or wave-line. Thus we have the four principles. Number them and add the *fifth*, the straight line, and explain *why* you place it last among the principles. Distribute copies. [These should be prepared beforehand, and should consist of short words. For first lesson use an easy movement exercise, similar to Copy 1, Plate 1.] Call attention to the fact that all the connecting up-strokes of small letters are curves, and the down-strokes mostly straight lines. Explain the proper position at the table or desk, and of the hand and pen in writing. Each pupil hands to teacher a specimen of his and her penmanship as follows: "*Specimen of my handwriting during the first lesson at Mr. —'s writing-school,*" with name signed to each. Urge them to do their best in writing this, so

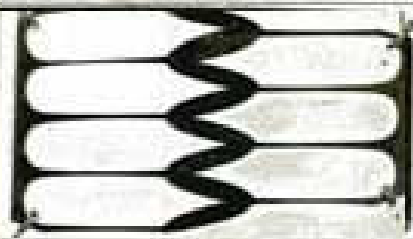
that they may know exactly, at the close of the term, how much they have improved. More practice on movement exercises, on the principles, and simple words. *Intermission.* Erase all writing from the black-board and draw the *five principles*. Ask pupils to point out to you the difference between the first and second, and second and third, and to tell you where the principles are obtained. After fixing the attention wholly upon the principles, write below them the word *mine*, and assist the class in analyzing the word, giving the principles of each letter throughout. Write beneath the word the figures which represent its principles. Give out second copy. More practice by the class. Explain new copy and tell the class what it is proposed to do at the



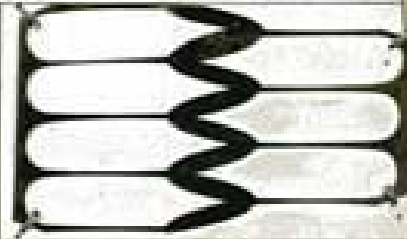
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