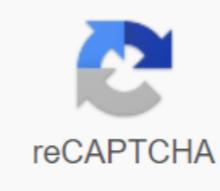




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Click a date/time to view the file as it appeared at the time. Date/TimeThumbnailDimensionsUserComment current10:14, 24 January 20152,522 × 1,534 (456 KB)Thincat (talc | contribs)User created page with UploadWizard You do not override this file. There are no pages that use this file. The following other wikis use this file: This file contains additional information, such as Exif metadata that may have been added by the digital camera, scanner, or software program used to create or digitize it. If the file has changed from its original status, some details, such as the time stamp, cannot be fully reflected in those of the original file. The time stamp is only as accurate as the clock in the camera, and it can be completely wrong. A STATEMENT.—The purpose of this website is to teach quick, easy-to-implement, business writing. It is not written to exploit one's skill as a pen artist. It is meant to be of use to those who are ambitious to become good, practical business writers. The lessons it contains are not experimental, but have been the means to guide millions of boys and girls, young men and women to a good business style of writing. As will be seen at a glance, the Palmer Method of Business Writing has nothing in common with copy-books that have so largely been used in public schools for more than half a century. If they're right, this book is wrong. The two methods of teaching writing are absolutely antagonistic. The copy book has only one goal: to obtain absolute mechanical accuracy. The head of the book of the copy is usually first carefully potted a skilled penman after a certain model, and shows none of the individuality of the penman employed in his construction. The pencil copy is given to an experienced script engraver, who engraves it by hand and further perfects it where possible. This impossible and lifeless ideal the child is required to imitate through long, bleak pages of copying. No wonder he's failing! It has been proven, by at least that the copy-book kills individuality and makes freedom of movement impossible. It forces slow finger-action into the formation of letters, which gives a fair degree of accuracy where only slow writing is required; but the student's work is inevitably scrawled when the least speed is tried. In the Palmer method, freedom of movement is the basis, and through a constantly repeated series of rapid exercises, the application of movement becomes a regular habit of the student. Under this plan the first attempt of the apprentice is naturally rough, but each drill exercised in strict accordance with the printed instructions tends to add grace and accuracy to its work. The sure result is a handwriting that embodies these four essentials - readability, speed, ease and endurance. The exercises and copies in this book are actual writing, performed with a quick, easy, muscular movement, and then photo-engraved, thus retaining the individuality of the writer. Students who practice from these lessons acquire the general style of the copies, but at the same time they are left the opportunity to develop their own individuality. (\*Portrait and bio taken with permission from Michael Sull's Spencerian Script and Ornamental Penmanship, Volume I.) AN Palmer (1860-1927) Taken with permission from Mike Sull's Spencerian Script and Ornamental Volume I (out of print) AUSTIN NORMAN PALMER To be sure, there were many other penmen whose remarkable careers and energetic personalities offer interesting dishes to be told and re-uncovered. While an entire volume would be needed to accommodate an all-inclusive list, there is a single penman whose contributions to the American writing system were of such significance that he should be mentioned. His name was Austin Norman Palmer. A. N. Palmer was born on a farm in Fort Jackson, St. Lawrence County, New York on December 22, 1860. His early childhood was spent on the farm until the death of his father in 1873, when the family moved to Manchester, New Hampshire. In New England young Austin went to public school and received his only instruction in writing from the copybooks that were his most common object of attack in later years. After completing the public school course, his mother advised him to enter the business college of famous penman George Gaskell. It was here that the young student first became aware that writing skills could achieve such a degree of perfection, before Gaskell's office walls were lined with all forms of ornamental specimens. As so many had done for him, A. N. Palmer fell under the spell of the bounded deer, graceful birds, and other concerned blooms that were the pride of the master penman. Op business college, Palmer became a friend of William E. Dennis, who was a fellow student. Young Dennis possessed a natural talent for ornamental punishment, and although Palmer was aware that he would never be able to achieve Dennis' expertise as a penman, he achieved it skill in ornamental writing, and upon his graduation, was awarded a flourishing letter of recommendation from Gaskell himself. Palmer's formal training ended with a course at the Literary Institute in New Hampton, New Hampshire, after which he headed to organize classes in penmanship. He gradually worked his way west and taught in Rockville, Indiana, and St. Joseph, Missouri, where he taught at a business college. Until then, Palmer was not forced to make a practical application of his handwriting skill. In 1880, he was offered a job in Cedar Rapids, Iowa, with the Iowa Railroad Land Company. Since the first practical typewriter had not yet been perfected, all business records were still kept by hand at the end of the 1800s. Clerks, accountants, accountants and other business professions had to do a huge amount of writing in the shortest time. There was no opportunity to demonstrate skill in flowering birds and shady capitals. When Palmer analyzed this circumstance, he soon discovered that there was more to his situation than just the fact that he had been trained to flourish his writing. He noted that the main factor seemed to be that where it was common for the ornamental brushist to flourish all capitals with a free-arm swing, with the arm full of the desk, and to draw the lowercase letters carefully with finger and wrist movement, the servants used, instead, to write a very different movement. The most fast and indefatigable penmen he observed were found to keep their arm on the desk at all times and formed their letters with little or no movement of the fingers. After he adapted this move for his own writing, Palmer soon acquired a free, tireless style of penmanship for himself. The discovery of what he called muscular movement writing turned A. N. Palmer's mind back to education, as he quickly resigned his position at an office to work for the Cedar Rapids Business College on a lower salary. He began to consider the educational possibilities of muscular movement writing, and decided that in order to promote the practical benefits of his style and at the same time offer instruction, he would need to advertise. This was more challenging than it seems, for all the penmanship magazines of the day focused on whole arm movement writing; Palmer's system was much different. The result was that in April 1884, at the age of 24, A. N. Palmer developed and introduced a new publication in the field of penmanship. Named The Western Penman because he hoped that the magazine would attract an audience in the mid-western states, this energetic owner/editor thus embarked on a career that was destined to have far-reaching effects on the education of penmanship in the United States since the days of Platt Rogers Spencer Have. From the founding of The Western Penman until 1900, a period of 16 years, A. N. Palmer continued to teach in several cities in the Midwest, but he publication of the magazine discontinued. In 1888, he published the first edition of Palmer's Guide to Muscular Movement Writing, in which we find the first definition of muscular movement, as Mr. Palmer said in his introduction. ... the movement of the muscles from the arm from the shoulder to the wrist, while the fleshy part of the arm just forward from the elbow [held] stationery on the desk. This movement should be used in all upper case letters and in all lowercase letters, with the exception of the extended stem and loop, which allows a slight extension and contraction of the fingers holding the pen. This definition shows that as early as 1888, the educational principles of the new method were formulated quite well. The actual specimens presented for practice, however, still showed the strong influence of the Spencerian forms. Letters are narrow, and loops are elongated, while moderate blooms and light tones characterize the main shapes. Quoting from Writing, Past and Present: Mr. Palmer's success with large classes of students in business colleges had by then convinced him of the fact that anyone could learn to write a free, tireless hand with his new method. In his desire to spread this knowledge and also to provide a self-education course he came up with the idea of preparing a course of lessons for publication in penman which as instructions a stenographic report of his comments for his class in the Cedar Rapids Business College the idea was implemented and over a period of six months he received a daily transcribed account of each lesson. The course was published in the Penman starting in the September 1899 issue. Not the least important thing that the author has had in mind, Mr. Palmer said in his opening paragraph, is that in hundreds of schools Western Penman has been adopted as a textbook writing, while in others it is used as an aid, work is assigned for the practice from outside the pages from time to time. \* Writing Past and Present by Carroll Gard , 1937; A. N. Palmer Company New York. This published course of lessons did much to impress schoolpeople with the practical nature of the handwriting instruction Mr. Palmer was advocating, and it led directly to classes will reconvene in the afternoon atone hours and will continue with the four divisions until five o'clock. Under this plan, you will teach all the sisters in divisions of fifty, two lessons a day, and they will spend all their free time between the lessons you practice the exercises you assign. That program was implemented, and Mr. Palmer explains that he put every drop of his mental and physical vitality into the work, and the sisters worked just as hard as he did. At the end of Mr. Palmer's lessons, the Mother Superior asked for a conference and explained to him that, she could not establish a monthly publication as a textbook in her schools, she would be happy to give an immediate order for enough copies of the lessons that had had printed in Western Penman for all its schools, if such lessons were put in book form. Thus it happened that the first edition of the Palmer Method of Writing business was printed for the Sisters of I.H.M., whose Mother's House in Monroe, Mich. is, and which run numerous schools in Detroit and other parts of Michigan, as well as in other States. With such encouragement by the sisters and with The Palmer Method of Business Writing now in the form of a textbook, the adoption of his instructions and advocated style grew at an astonishing rate starting in 1900. Over the course of a few weeks, 30,000 copies were printed and sold; in 1901, 90,000 copies; and in 1912, 1,000,000 copies were sold across the country. In 1904, A. N. Palmer performed a penmanship exhibition at the Louisiana Purchase Exhibition in St. Louis. His exhibition generated national attention from school authorities everywhere. In an early issue of Palmer Penmanship Pointers, he described the events: It was very difficult to keep a foot in public schools. The big publishers seemed to control the situation and sold copybooks everywhere. Results were not considered above prejudice and the influence of the agents of copy-book publishers was enough to keep me out of public schools. However, I have achieved adoptions in several small places and good results followed, but there was not the enthusiasm among public school teachers that I found among catholic teachers. Some public school teachers were unwilling to study, practice and master the progressive steps in advance to teach them to their students, but the work continued to spread. During the Louisiana Purchase Exposition, in St. Louis, a very extensive exhibition of Palmer Method penmanship was created, almost everything is from Catholic schools. An associate superintendent of the city of New York saw the exhibition. He left the floor with the clerk in charge of wanting to know more about the Palmer Method, and would love to see Mr. Palmer when he visited New York. This resulted in the list of the Palmer Method for use in the public schools of New York City. Initially, the clients showed a considerable embarrassment when making introductions. The results obtained in different schools, however, were of such a character that attract the attention of many progressive principals who believed that something must be done to improve the character of our schools. Since all who were connected with the Palmer Method had no personal knowledge among the officials of the public schools o f New York City, principals or teachers, the personal element had no direct or indirect influence on the introduction. It was merit only that the Palmer Method four years in schools that are likely to be more than half the enrollment of elementary schools in the city. The exact number of pupils delivered in those four years was 285,605. All this was achieved in the face of the strongest strongest of the biggest concerns publish textbooks. In the above quote, Mr. Palmer refers to a principle that was responsible for much of the success of his handwriting teaching plan. He absolutely refused to be responsible for writing in a school unless the teachers were first qualified as experts in the style of writing they were required to teach. He often said, Teachers can't teach what they don't know, and this was the key to his whole philosophy of teaching handwriting. His own enthusiasm, which was so evident in his own writing and teaching, was an energetic characteristic that he wanted to develop in his students. He tried to contact educational institutions in every direction of America in his efforts to reach the largest number of people. The volume of his correspondence was enormous, and after the creation of the Palmer Method Summer Schools, he made a habit of visiting every school, as well as many other institutions where special handwriting courses were given. The result was that literally thousands of teachers were filled with his own enthusiasm, and from the ranks of these came the handwriting supervisors and specialists who were destined to carry the new method in every community across the country. Really, this was not a short-lived trend of writing. In 1915, Mr. Palmer's system received the Gold Medal at the Panama Pacific Exposition in San Francisco, California, and the Gold Medal at the Sesqui Centennial Exposition in Philadelphia, Pennsylvania, in 1926. He retained offices in New York; Chicago; Cedar Rapids, Iowa; and in Portland, Maine. From the time of the adoption of the Palmer Method in New York City in 1905, the old Copy Book System that advocated whole arm movement was doomed. A permanent office of the A. N. Palmer Company was opened in New York City that same year, and under the laws of his company's home state, Iowa, Mr. Palmer's company was founded as a company on February 25, 1905. With increasing business interests over the years, A. N. Palmer remained essentially a teacher, never losing his contact with the class. He was an educator and publisher of unusual energy. On November 16, 1927, just a month before his 67th birthday, he died after a short illness. At the time of his death, more than 25 million Americans had learned to write the Palmer Method of Penmanship. Back to the Penmen Archives Home

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