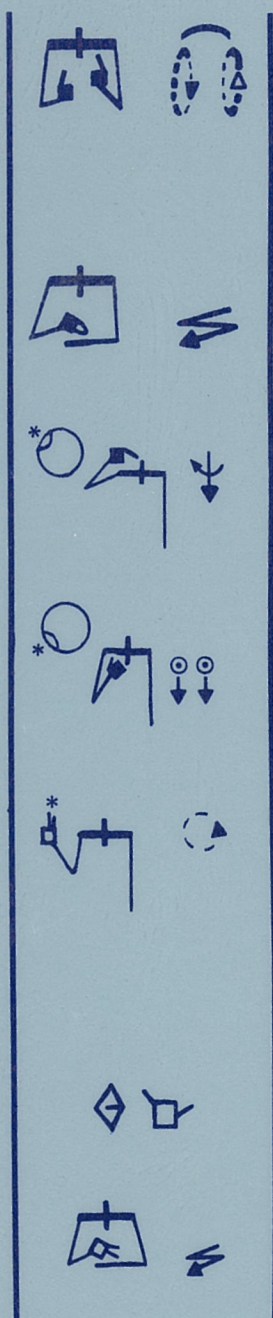
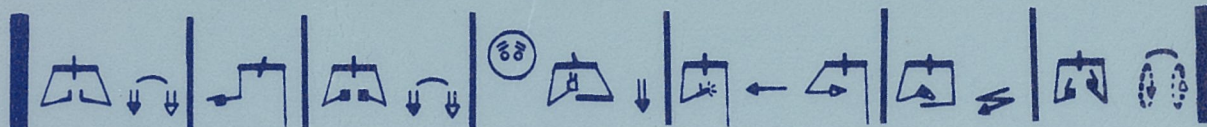


NOW YOU CAN READ AND WRITE SIGNS

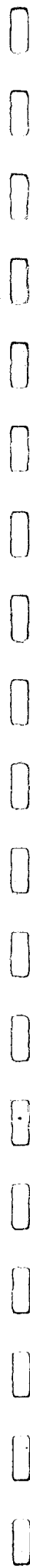


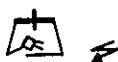
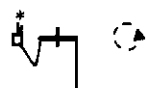
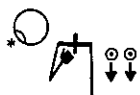
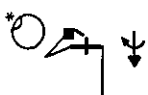
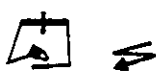
Sign Writing® FOR EVERYDAY USE



By

VALERIE SUTTON





Sign Writing® FOR EVERYDAY USE

By

VALERIE SUTTON



The Story Of Cinderella
Written In
Sutton Sign Writing®
By Nancy Ellen Woo,
Certified Teacher,
Sutton Movement Writing

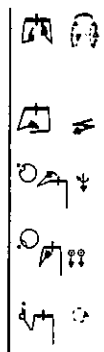
The Poem
"One Harbor"
By
Doris Sutton

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Courtesy: National Technical
Institute For The Deaf



Sign Writing® FOR EVERYDAY USE

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Valerie J. Sutton

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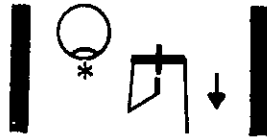
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Shorthand Society, and to our Board Of Directors
and Advisors for their continued efforts and support.



WITH LOVE . . .



*This book is dedicated
to*

VALERIE SCUDDER

who
made its publication
possible.

SIGN WRITING® FOR EVERYDAY USE

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SUTTON

SIGN WRITING®



LESSON ONE

AN INTRODUCTION TO SUTTON SIGN WRITING®
AND SUTTON MOVEMENT WRITING

AN INTRODUCTION TO SUTTON SIGN WRITING®

AND SUTTON MOVEMENT WRITING

The SIGN WRITING® sign language notation system is a new development for American Sign Language (ASL) and all sign languages that will have an important impact on Sign. American Sign Language is a relatively young language, and it is just in recent years that research on Sign has established American Sign Language as a true language. As research continues on the grammatical structures of ASL, more and more people are becoming interested in learning the language. As more people use American Sign Language on a daily basis, there is a growing need for a way to read and write ASL. That need has been met with SUTTON SIGN WRITING®. Now ASL and any other sign language can be written in SIGN WRITING® and analyzed without translation into any spoken language.

I. The English Alphabet And Its Impact On Those Who Speak English

How many times per day would you guess an English-speaking person uses the English alphabet? In every word in the morning newspaper, in business letters, telegrams, street signs, textbooks, telephone directories, voting ballots - the English alphabet appears and reappears constantly in our daily lives. We take it for granted that there was always a way to read and write English. We also take it for granted that we ourselves know how to read and write. We forget that in history, spoken language developed first, and written language second. We also forget how long it took us in school to learn to read and write the language we already knew how to speak.

The best way to understand the impact of the English alphabet on our lives, is to imagine everyday living without the alphabet. Take away all written material,

all newspapers, books, telephone directories - everything - and you will imagine a very barren and frustrating world. Without the alphabet or any other written form for English, you would find your communication with others greatly reduced.

That is why literacy in English is so highly respected in our society, and illiteracy is considered a handicap. We all know that an illiterate person has the frustration of being cut off from a very important part of our daily communication - reading and writing. Because we were born at a time in history when there was a written form for our language and when the average citizen can read and write, it was taken for granted that we would go to school and learn to read and write too. We never questioned the benefits of reading and writing our language, because those benefits were already proven by generations before us.

But what would it be like if we were born in another era, before the invention of the alphabet? We would speak our language, English, and communicate daily with others, but our communication would be limited to a small group of people. We would only know of events in our small community. We could not record any of our theater or poetry. Our traditions would be handed down from generation to generation by word of mouth only. Our knowledge of other cultures and their languages would be minimal.

Picture someone from the outside entering this narrow community, bringing the good news that now there is a new invention called the alphabet. This new invention, the alphabet, will make it possible for us to read and write our language. What would our reactions be? Our parents and grandparents didn't read and write our language. Why should we? Who wouldn't be skeptical of the benefits of something we never used before?

Slowly, over many generations, some people would learn to read and write, and then more and more until reading and writing English would become a normal part of life, as it is today. Now no one is skeptical of the benefits brought by the invention of the alphabet!

II. SIGN WRITING® And Its Impact On Those Who Use Sign Language

SIGN WRITING® is a series of symbols that makes it possible to read and write American Sign Language or any sign language in the world. Although other systems have been attempted, none of them do all that the SUTTON SIGN WRITING® system does. Signers are beginning to realize that now it is truly practical to read and write Sign.

Surprised? Skeptical? If so, that is a natural reaction to anything that is new. But SIGN WRITING® brings the same important benefits to American Sign Language that the alphabet brings to English. Literacy in ASL in generations to come will be something taken for granted by those who use the language. Our generation will be remembered in history as the first generation of signers to be introduced to the written form for Sign.

In generations to come the benefits of reading and writing Sign will be so obvious many will take those benefits for granted. Future signing generations won't know some of the frustrations of their forefathers. How many of us, without a written form for Sign, have wished for a way to record a new sign we just learned, but didn't have a way to write the movements of the sign? How many of us have wished to write a letter to a friend expressing something in ASL, knowing that when we wrote it in English it would lose in translation? How many plays, poems, stories, in ASL have been forgotten because they were never written down? Future signing generations will be able to learn about the signing in our generation as soon as we start to read and write all that we sign.

SIGN WRITING® is very new, and one common question arises: What are the benefits of reading and writing Sign? Although the benefits of literacy are immeasurable, here are some of them:

1. Writing Sign will enrich the deaf community with literature in their own language, preserving their culture and traditions.
2. Writing Sign will improve the teaching of sign language to both deaf and hearing people.
3. Writing Sign will aid linguistic research in the analysis of the structure of the language.
4. Writing Sign will help prove bilingual status for those fluent in Sign and spoken language.
5. Writing Sign will improve the teaching of English and other spoken languages to deaf people fluent in Sign.
6. Writing Sign will improve and increase communication between signers all over the world.
7. Writing Sign will improve and increase communication between the deaf and hearing people, since hearing people are often cut off from learning sign language because of the lack of written literature available. As SIGN WRITING® is found more and more on public library shelves, more and more hearing people will be made aware of Sign and the people who use it.

What about those deaf people in other countries who use another sign language other than American Sign Language? What about those who use other sign languages in the United States, such as the Signing Exact English Method, or the Signing Essential English Method? Are these people to be cut off from reading and writing their language? No. The same SIGN WRITING® symbols that record American Sign Language can record any sign language anywhere.

Again, we take it for granted that other languages use the same alphabet we do. English, Spanish, German, French, Danish and so many others all use the same symbols to write the sounds that we make. An exact comparison can be made with SIGN WRITING®. ASL, Spanish Sign Language, Danish Sign Language, Chinese Sign Language, or Signing Exact English or Signing Essential English - all the sign languages of the world can now be written with the same symbols.

Writing Sign in general will improve and increase communication between signers from foreign countries. Dictionaries are now possible between the different sign languages of the world. Learning to read and write other sign languages can only bring the deaf communities in different countries closer together.

Another question arises: What are the specific uses of SIGN WRITING®? Again, the number of applications are many. Here are some of them:

1. Writing letters in Sign to friends and business acquaintances.
2. Writing dictionaries between different sign languages in the world.
3. Writing dictionaries between Sign and spoken languages.
4. Writing theater in sign language.
5. Writing poems, stories and novels in sign language.
6. Writing daily newspapers in sign language.
7. Writing magazines and periodicals in sign language.
8. Captioning film in sign language.
9. Writing over a TTY or a TDD in sign language.
10. Diagramming textbooks teaching sign language, or any other subject.
11. Writing notes in the classroom or in business meetings in sign language.
12. Writing sign language at speed in the courts, as court stenography of Sign.

III. An English Gloss Is Not The Same As Writing In Sign

In the past researchers have struggled to write sign language with various forms of English glosses. Comparable to describing Russian with German words, or Spanish with Danish words, glossing Sign with English words is using one language to write the other. Just as German words cannot depict the sounds made in the Russian language, English cannot describe the movements made in Sign. American Sign Language, and other sign languages, without a written form, have had no choice but to be translated into English or some spoken language. Even when English words are placed in ASL word order, the words cannot write the movements of Sign in their original visual form. English glosses leave out details of palm facing, direction of movement, handshape, third dimension, dynamics of movement, detailed facial expressions, and the individual signer's dialect and style of signing.

SIGN WRITING® provides the needed pictorial handwriting for depicting the detailed movements of Sign. Writing in ASL means writing the movements of each sign on paper. An English gloss is not the same as writing in ASL. A gloss requires translation from Sign to English words, where writing the movements of ASL in SIGN WRITING® requires no translation into English or any spoken language. (See diagram page 8).

IV. The Four Sections Of SUTTON SIGN WRITING®.

There are four different sections of SIGN WRITING®, and they have four different purposes and uses. SIGN WRITING® can be detailed for researchers or simplified for daily use. For daily use there is both a formal printing and an informal handwriting. And for secretarial use, SIGN WRITING® SHORTHAND records sign language at signing speeds.

AN ENGLISH GLOSS OF ASL IS NOT THE SAME AS WRITING IN ASL

AN ENGLISH GLOSS OF A DANISH SENTENCE:

Like that is there so much.

THE SAME SENTENCE WRITTEN IN THE DANISH LANGUAGE:

Saadan er der saa meget.

THE SAME SENTENCE TRANSLATED CORRECTLY INTO THE ENGLISH LANGUAGE:

That's the way it goes.

or

That's the way the cookie crumbles.

AN ENGLISH GLOSS OF A SENTENCE IN AMERICAN SIGN LANGUAGE:

Touch finish California you?

THE SAME SENTENCE WRITTEN IN AMERICAN SIGN LANGUAGE:

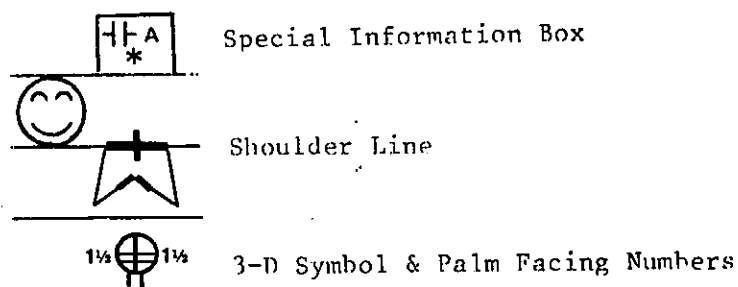


THE SAME SENTENCE TRANSLATED CORRECTLY INTO THE ENGLISH LANGUAGE:

Have you been to California?

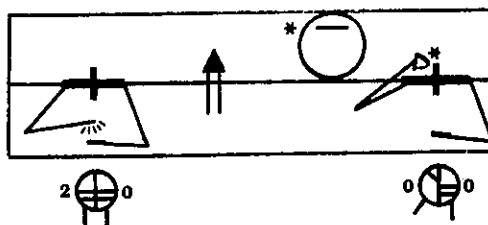
The DETAILED SIGN WRITING® was invented first. I (the author) was requested by the University of Copenhagen in Denmark in 1974 to invent a way to write the movements of the Danish Sign Language. The invention began phonetically. Just as the International Phonetic Alphabet (IPA) is a set of symbols that records the dialects of each individual's speech, DETAILED SIGN WRITING® is an international phonetic writing system for writing the dialects of all sign languages. The DETAILED SIGN WRITING® records exactly what it sees, without making any linguistic decisions. For this reason the DETAILED SIGN WRITING® is an excellent tool for linguistic research. It is accurate yet flexible. It is not based on a knowledge of sign language which means that researchers can record and study sign languages they do not know.

DETAILED SIGN WRITING® places a stick-figure drawing, tracing the skeleton of the body, on a three-lined staff. Below the stick figure is a round symbol representing the overhead view of the person's head. This round symbol gives details of the third dimension (depth). The numbers beside the round symbol represent details of palm facing. Facial expressions are written to the left of the figure and other details can be written above the figure in Special Information Boxes.



Figures and symbols are written from left to right, notating movement position by position as if stopping a film frame by frame:

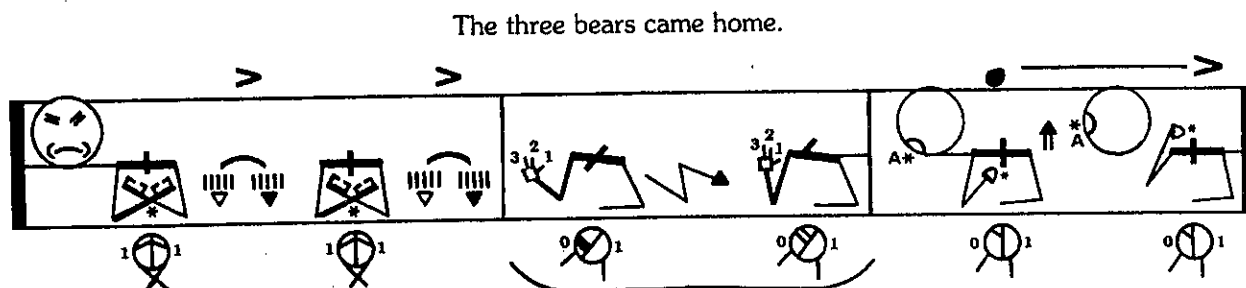
THE SIGN "LEARN"



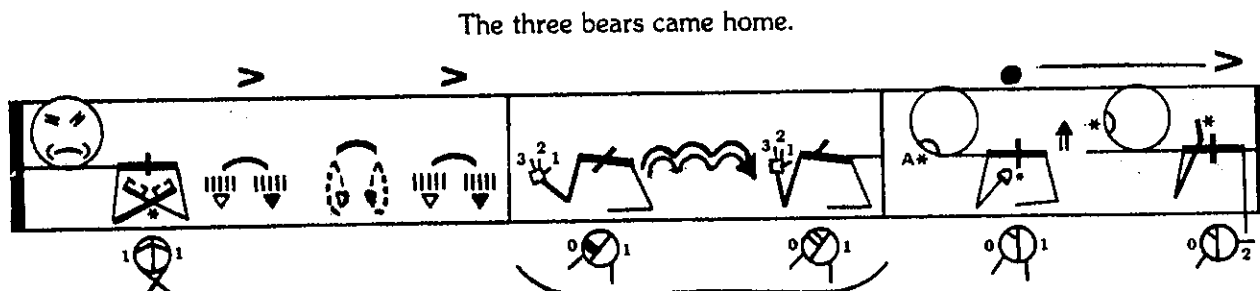
The diagram below shows the recording of the same sentence in ASL signed in two different ways, written phonetically in DETAILED SIGN WRITING® :

THE SAME SENTENCE IN ASL SIGNED TWO DIFFERENT WAYS, WRITTEN PHONETICALLY IN SIGN WRITING®

Variation One:

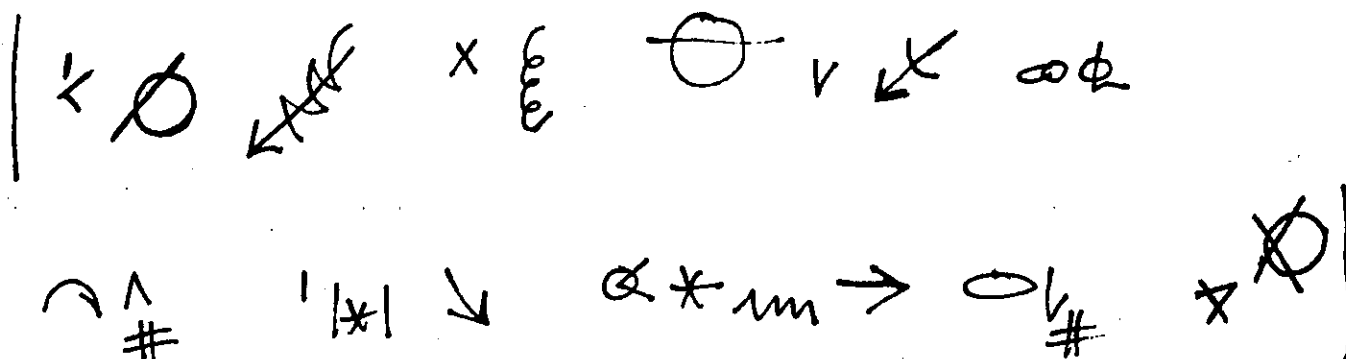


Variation Two:



SIGN WRITING® SHORTHAND was invented second. The need arose for a way to record any sign language at signing speeds. As early as 1977, complete speeches in American Sign Language were recorded at the National Symposium On Sign Language Research And Teaching in Chicago, written at signing speeds with SIGN WRITING® SHORTHAND. Since then the SIGN WRITING® SHORTHAND has been simplified even more for signers, assuming knowledge of sign language to gain greater speed. Once written, the SIGN WRITING® SHORTHAND is transcribed into everyday SIGN WRITING® so that others can read the sign language easily.

Below is a diagram of SIGN WRITING® SHORTHAND recording the movements of ASL. It of course takes special training to write at speed:



After teaching the DETAILED SIGN WRITING® to different groups in the United States, where it is used, for example, for research on the Technical Signs Project in the Communication Research Department of the National Technical Institute For The Deaf in Rochester, New York, it became apparent that a simplified version of SIGN WRITING® was needed for daily use. We don't use the International Phonetic Alphabet (IPA) to write our English language on a daily basis. It is used only for linguistic research. And in the same way, DETAILED SIGN WRITING® is designed for the research lab.

SIGN WRITING® SHORTHAND is also too specialized and requires too long a training to be practical for daily use. It is a skill useful for sign language secretaries. SIGN WRITING® SHORTHAND also leaves out too many details to be read easily, and relies heavily on immediate transcription into the full SIGN WRITING® to be accurate. It too was not practical as a handwriting for daily use.

In 1979 I began the very large task of simplifying the DETAILED SIGN WRITING®, so it could be used easily on a daily basis. I asked the opinions of many linguists doing research on sign language, and then developed both a Printing and Handwriting that is practical, yet is still consistent with the other sections of the system. This textbook, SIGN WRITING® FOR EVERYDAY USE, is the culmination of that work.

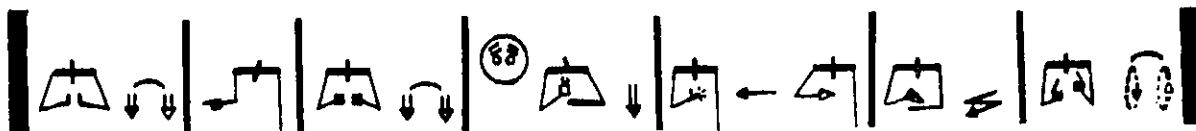
This textbook teaches both SIGN WRITING® PRINTING and SIGN WRITING® HANDWRITING. Both sections are practical for everyday use. Both are visually designed. And both coordinate with other sections of the system.

SIGN WRITING® PRINTING uses the stick figure drawing, without many of the detailed symbols used in the DETAILED SIGN WRITING®. The PRINTING is becoming standardized. Standardized spellings of each sign are now being established. There are established spelling rules, as you will see, and these spelling rules help the reader recognize each sign quickly.

The standardized spellings work in the same way as standardized spellings for English words. Our English words are spelled the same all over the country. Even though there are different dialects that pronounce the words differently, we still write the words the same. This standardization of spelling makes it easier to learn to read and write. If everybody spelled the words differently it would be much harder!

The standardized spellings in SIGN WRITING® assume knowledge of the language. They do not record all the details of your particular dialect, as the DETAILED SIGN WRITING® does. The assumption of knowledge of the language makes it possible to simplify. The standardizations do not tell you how to sign either. You can go ahead and sign in any dialect you please. But the standard spellings will make the meaning clear when you read them, and that is the intent of SIGN WRITING® for everyday use.

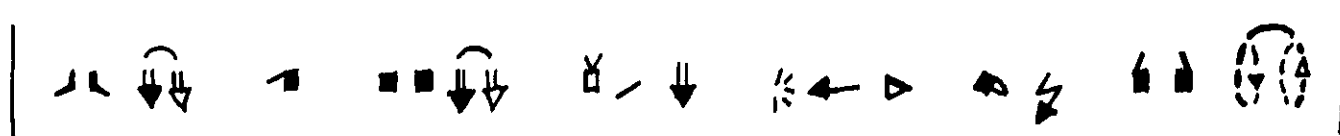
The SIGN WRITING® PRINTING looks like this:



SIGN WRITING® PRINTING is formal writing for easy reading. It is similar to printing in English. It is used in literary works and published books and newspapers. It may take a little longer to write than HANDWRITING, but it is worth it for publications because it is easier to read.

SIGN WRITING® HANDWRITING is informal writing for quick writing. The HANDWRITING, like handwriting in English, is useful in writing a quick note to a friend, or to jot down an idea or a new sign you have just learned quickly and easily. It may not be as easy to read, but it is fun and practical to use.

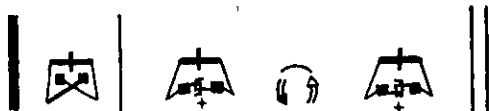
SIGN WRITING® HANDWRITING does not use a stick figure drawing. Instead it assumes the stick figure is in the background, and writes only the handshapes, movements and contact with the face and body. Because of this the HANDWRITING is more abstract than the PRINTING. The symbols for the hands and movements are grouped together in units, in the same way we group letters together to form a word in spoken languages. The HANDWRITING follows the same spelling rules as the PRINTING. Below is an example of the HANDWRITING:



A letter written to you in SIGN WRITING® PRINTING and SIGN WRITING® HANDWRITING is on the following two pages, pages 14 and 15. The letter on page 14 is written in SIGN WRITING® PRINTING. The letter on page 15 is written in SIGN WRITING® HANDWRITING. It is an interesting comparison to see the two sections of the system side by side:

Dear

friend,

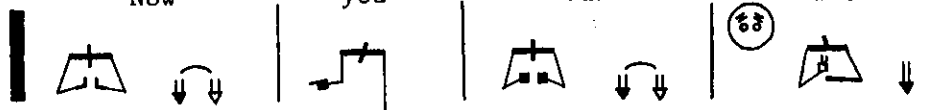


Now

you

can

read



and

write

what

you



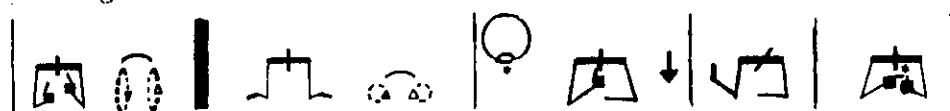
sign.

Here

is

your

first

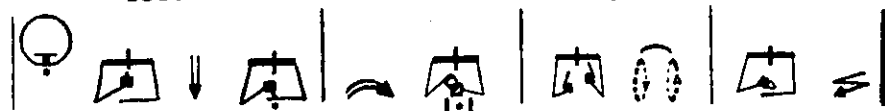


letter

in

Sign

Writing®.



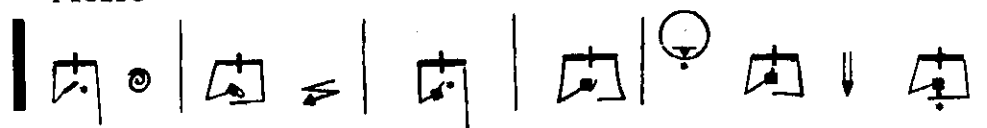
Please

write

me

a

letter



back (again)

in

Sign

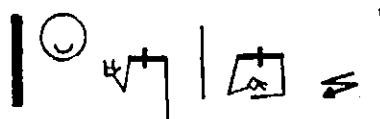
Writing®.



Thank you.



Love, Valerie



Dear

friend,



Now

you

can

read



and

write

what

you



sign.

Here

is

your

first



letter

in

SIGN

WRITING®.



Please

write

me

a

letter



back (again)

in

SIGN

WRITING®.



Thank you.



Love, Valerie
H

V. Publications Using Or Teaching SIGN WRITING®

The Technical Signs Project at the National Technical Institute For The Deaf is using SUTTON SIGN WRITING® is a series of manuals teaching technical signs. The series of manuals combine life-like drawings with Movement Symbols and Contact Symbols from SIGN WRITING® to present a clear picture of each sign. The series is an excellent introduction to the SIGN WRITING® symbols, while teaching signs at the same time. The first three manuals of the series will be available together. For information, contact Dr. Frank Caccamise in the Communication Research Department at NTID, One Lomb Memorial Drive, Rochester, New York, 14623.

THE SIGN WRITER™ Newspaper began in the Fall, 1981. It is the first newspaper in history to write the news in sign language and spoken language. The sign language is written in SIGN WRITING® in ASL. There are five deaf reporters on THE SIGN WRITER™ Newspaper staff plus a hearing, native signer who is the translator of the ASL articles into English. The newspaper is a 16 page paper that is published quarterly, with a Winter, Spring, Summer and Fall issue.

The SIGN WRITER™ Newspaper is more than unique. It is news itself. It is creating new jobs for deaf people and new careers in sign language journalism, a profession that never existed before. It is educating the signing and non-signing public that sign languages can be written languages as well as signed languages. The newspaper is distributed to approximately 15,000 people in 41 countries. Below is an example from the newspaper:

**THE CENTER FOR
SUTTON MOVEMENT WRITING**
The Movement Shorthand Society, Inc.
P.O. Box 7344, Newport Beach, CA 92660
Telephone/TDD: (714) 646-8342

Non-Profit Organization
U.S. Postage Paid
Permit 452
Newport Beach, CA 92660



SIGN WRITING® FOR EVERYDAY USE, the basic textbook for everyone to learn to use SIGN WRITING®, is published by The Movement Shorthand Society, Inc., P.O. Box 7344, Newport Beach, California, 92660-0344. Other textbooks are on the agenda including SIGN WRITING® SHORTHAND For Sign Language Stenography, which teaches the secretarial shorthand to those who already have mastered SIGN WRITING®.

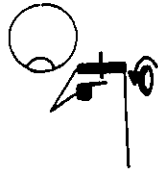
Now that more people are learning to read and write SIGN WRITING®, the need for a dictionary of American Sign Language written in SIGN WRITING® is apparent. The Movement Shorthand Society, Inc., a non-profit, tax-exempt educational membership organization provides the funding for SIGN WRITING® publications. The Society has received funding to publish the first edition of THE SUTTON SIGN WRITING® AMERICAN SIGN LANGUAGE/ENGLISH, ENGLISH/AMERICAN SIGN LANGUAGE DICTIONARY. The first edition of the SUTTON SIGN WRITING® dictionary will have approximately 1100 signs. Future editions will incorporate a larger number of signs.

The Sutton dictionary is unlike any other sign language dictionary. It is unique because each sign is not shown with illustrations done by a professional artist. Instead the signs are written in SIGN WRITING®. Its format is similar to the Cassell's series of bilingual dictionaries for spoken languages. There is a section for looking the English word up first, and then reading the equivalent in ASL, and there is a section for looking the ASL sign up first, and then reading the equivalent in English.

This means that the symbols of SIGN WRITING® have an order to them so that they are "alphabetized" so to speak. This order of symbols is called the SIGN-SYMBOL SEQUENCE™. The SIGN-SYMBOL SEQUENCE™ is the very basis upon which SIGN WRITING® for everyday use is built. The SIGN-SYMBOL SEQUENCE™ is taught in detail in this book, and is also taught in the introductory sections of the forthcoming SIGN WRITING® dictionary.

A SAMPLE FROM
THE SUTTON SIGN WRITING®
AMERICAN SIGN LANGUAGE/ENGLISH,
ENGLISH/AMERICAN SIGN LANGUAGE
DICTIONARY

AMERICAN SIGN LANGUAGE/ENGLISH.....



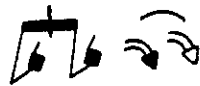
SPEAK

SAY

SAID

HEARING
PERSON

ABOUT



GO

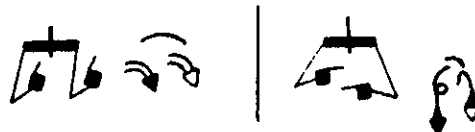
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ENGLISH/AMERICAN SIGN LANGUAGE.....

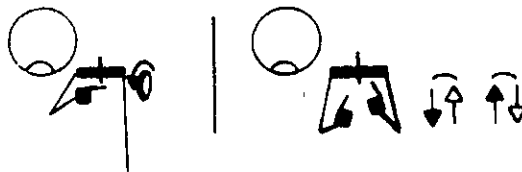
ABOUT



GO



SPEAK



The Movement Shorthand Society, Inc. also plans to publish SIGN WRITING® literature, including a "Children's Stories" series, a "Songs-In-Sign" series, a "Religious Literature" series, a "Do-It-Yourself" series, a "Poems-In-Sign" series, a Theater series, a "Recreational Literature" series and a "Sign-Around-The-World" series. One of the stories from the "Children's Stories" series is included in this book. The story of Cinderella appears in Lesson Seventeen.

It will take time to build a library of literary works written in Sign. The list of written literature in SIGN WRITING® will grow as more people learn SIGN WRITING® and contribute manuscripts to be published by our press. We hope that in time quality publications will be available to the public. If you find learning SIGN WRITING® enjoyable, and you would like to contribute manuscripts for publication written in SIGN WRITING®, we welcome your work and hope that you will contact us.

VI. Who Uses SIGN WRITING®?

SIGN WRITING® has been presented or taught to:

National Technical Institute For The Deaf, 1978, 1979 -

University of Copenhagen, Fall 1974 & 1975

Brown University, 1978 & 1979

New England Sign Language Society, February, 1977

National Symposium On Sign Language Research & Teaching, June, 1977, Oct., 1980

National Theater Of The Deaf, June, 1977

The Amoskeag Center For Educational Services, Manchester, New Hampshire, March, 1978

National Association Of The Deaf, July 1978, 1980 & 1982

Registry Of Interpreters For The Deaf, July, 1978 & 1980

California State University At Northridge (CSUN), February, 1981

Golden West College in Huntington Beach, California, January, 1981

Saddleback College in Mission Viejo, California, November, 1980 & Fall, 1981

Los Angeles Pierce College in Woodland Hills, California, Winter, 1981, Fall, 1981

University Of Akron, Akron, Ohio, Summer, 1981

Garden Park School, Garden Grove, California, Spring, 1981

Mesa College in San Diego, California, Spring, 1981

Tustin High School, Tustin, California, Spring, 1981

And the list is growing.....

VII. Courses In SUTTON SIGN WRITING® .

The following courses are presently available in SIGN WRITING® :

WORKSHOP ONE: SIGN WRITING® FOR EVERYDAY USE

Workshop One presents the fundamentals of SUTTON SIGN WRITING®. In 24 hours of classroom instruction participants learn to read and write all sign language movement in a simplified form that is practical for everyday use. The workshop includes instruction in both SIGN WRITING®, PRINTING and SIGN WRITING®, HANDWRITING. Students learn to read stories and poems written in sign language, and the workshop concludes with students writing letters in sign language to each other.

WORKSHOP TWO: SIGN WRITING® LITERATURE

Workshop Two develops the student's skill in writing sign language literature. New opportunities for careers in SIGN WRITING®, journalism and publishing are developing. The first half of Workshop Two teaches participants about these new developments and improves their writing skills in SIGN WRITING®, PRINTING and SIGN WRITING®, HANDWRITING. The second half of the workshop introduces DETAILED SIGN WRITING®, for phonetic transcription of signs. To conclude, students

write one piece of sign language literature in all three sections of SIGN WRITING®: SIGN WRITING®, PRINTING, SIGN WRITING®, HANDWRITING, and DETAILED SIGN WRITING®.

WORKSHOP THREE: SIGN WRITING® SHORTHAND FUNDAMENTALS

Workshop Three presents the fundamentals of SIGN WRITING® SHORTHAND. In 24 hours of classroom instruction participants learn to write American Sign Language at moderate speed (more advanced workshops are necessary for shorthand skills at signing speed). New careers in SIGN WRITING® SHORTHAND are developing, including sign language secretarial work and sign language court stenography. This workshop serves as an introduction to those new fields. The Shorthand skills are also very helpful for sign language students, instructors, and interpreters.

WORKSHOP FOUR: SIGN WRITING® BASIC CERTIFICATION (SWB Certificate)

Workshop Four is a training workshop for aspiring professionals of SIGN WRITING®. Through 25 to 30 hours of classroom instruction participants learn about the history of sign languages, written alphabets for spoken languages, movement notation systems and SIGN WRITING®. Each student learns to teach SIGN WRITING® by presenting formal lectures to fellow classmates and assists teachers already certified in the classroom as teacher's aids. The Basic Certification Workshop concludes with an all-day certification exam. If the exam is passed, the new teacher has acquired an S.W.B. (S.W.B. represents SIGN WRITING® BASIC Certificate), and is qualified to teach Workshops One, Two and Three.

More advanced SIGN WRITING® certificates are available. The SIGN WRITING® advanced certificates are specialized in the fields of Sign Writing® Instruction (SWI certificate), Sign Writing® Notetaking (SWN certificate), Sign Writing® Translation (SWT certificate), Sign Writing® Secretarial skills (SWS certificate), Sign Writing® Publications (SWP certificate), and Sign Writing® Reporting (SWR certificate). Each specialty requires four workshops in that specialty and an advanced certification exam follows. It is possible for one teacher to have many advanced certificates (many specialties).

VIII. SIGN WRITING® Is A Part Of Sutton Movement Writing

SIGN WRITING® is a section of a much broader general movement notation system called Sutton Movement Writing.

A general movement notation system is a symbol system that records any kind of movement. Sutton Movement Writing writes dance, sports, mime, theater, sign language, physical therapy, yoga, sociological studies, and even animal and insect movement.

Sutton Movement Writing consists of different sections, including SIGN WRITING®, DANCE WRITING_{T.M.}, MIME WRITING_{T.M.}, SPORTS WRITING_{T.M.}, and SCIENCE WRITING_{T.M.}. Once one section is learned other sections can be read and written easily. This is because the symbols for each section come from the same source.

Because SIGN WRITING® stems from Sutton Movement Writing, which also writes dance movement, it is possible to record the combination of sign language and dance together on the written page. SIGN WRITING® and DANCE WRITING_{T.M.} combined records sign language theater. And SIGN WRITING® combined with MIME WRITING_{T.M.} adds subtle nuances to a deaf playwright's works. Now sign language theater can be written down in its entirety, including the sign language, the dance, the mime and the stage blocking, all in one writing system. This offers the deaf playwright the opportunity for copyrighting the movement in his or her works.

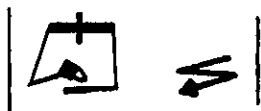
IX. The Center For Sutton Movement Writing

Centers For Sutton Movement Writing on both the East and West Coasts have been established under the auspices of the Movement Shorthand Society, Inc., a non-profit, tax-exempt, educational, membership organization established to promote the use of Sutton Movement Writing in all its forms and to publish its textbooks, teaching materials,

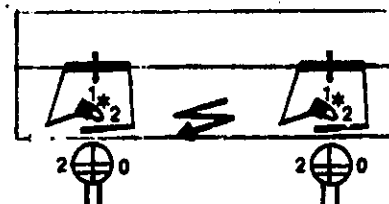
SUTTON MOVEMENT WRITING™

SUTTON SIGN WRITING®

Sign Writing® Printing



Detailed Sign Writing®



Sign Writing® Handwriting

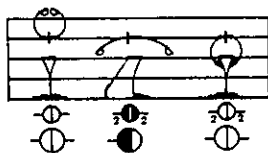


Sign Writing® Shorthand



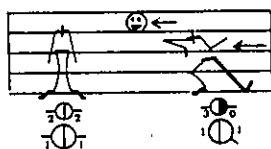
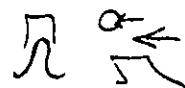
SUTTON DANCE WRITING™

Dance Writing™

Dance Writing™
Shorthand

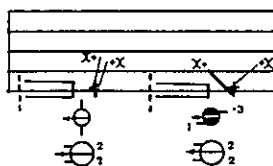
SUTTON MIME WRITING™

Mime Writing™

Mime Writing™
Shorthand

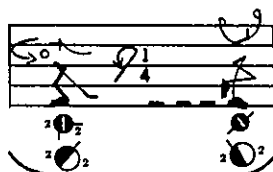
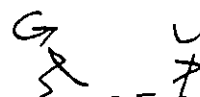
SUTTON SCIENCE WRITING™

Science Writing™

Science Writing™
Shorthand

SUTTON SPORTS WRITING™

Sports Writing™

Sports Writing™
Shorthand

and notated literature. The Society certifies teachers to teach in their specified movement field. At present, there are seventy-two teachers certified in different sections of Sutton Movement Writing. Teacher certification programs continue so that the numbers of qualified teachers will continue to increase.

The trademark SIGN WRITING® is a registered trademark of the Movement Shorthand Society, Inc. It is registered with the Patent and Trademark Office in Washington D.C.

The Center For Sutton Movement Writing (The Movement Shorthand Society, Inc.) is a charitable organization which donates many of its services to deaf education and to the arts. Its only means of support is through donations from benefactors and foundations. It is sorely in need of funds to publish sign language literature.

Membership in The Movement Shorthand Society is only \$5.00 a year, tax-deductible. Members receive newsletters published by the Center, and fliers announcing new courses and publications. As the number of members build in one region, the Center also hopes to hold social events. The Center refers jobs to teachers certified in the system when requests for teachers in Sutton Movement Writing come into the Center.

EAST COAST CENTER

P.O. Box 650, Astor Station
Boston, Massachusetts, 02123-0650
U.S.A., Telephone: (617) 267-9092

THE CENTER FOR SUTTON MOVEMENT WRITING

(The Movement Shorthand Society, Inc.)
a non-profit, tax-exempt educational corporation



WEST COAST CENTER

P.O. Box 7344, Newport Beach,
California, 92660 0344, U.S.A.
Tele: (714) 644-8342 (Voice TDD)

MEMBERSHIP FORM

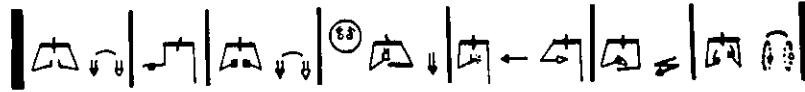
I would like to be a member of The Movement Shorthand Society, Inc. Please send all mail to:

Name _____ Telephone No. Or TTY: _____

Address _____ Enclosed Is \$5.00 for 19____.

LEARN SIGN WRITING®

NOW YOU CAN READ AND WRITE SIGNS



A New Book
SIGN WRITING®
FOR EVERYDAY USE
Teaches You How
With Hundreds Of Illustrations

EASY TO READ

FUN TO WRITE

INTERNATIONALLY USED!
Sign Writing® Can Write
Any Sign Language In The
World

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\$20.00. Add postage for each book
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SIGN WRITING® LITERATURE

THE AMERICAN MANUAL ALPHABET
8 1/2" by 11" Booklet With Diagrams \$3.00

SIGN WRITING® "CHILDREN'S STORIES" SERIES
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2. Cinderella In ASL \$3.00

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2. A Poem For Deaf People By Tina Sampson \$3.00

SIGN WRITING® "SONGS-IN-SIGN" SERIES
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2. The Star Spangled Banner (Lyrics Only) \$3.00

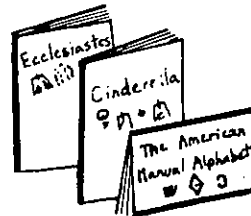
SIGN WRITING® "SIGN-AROUND-THE-WORLD" SERIES
1. Examples Of Notation Of The Danish Sign Language (Written In Detailed Sign Writing) \$3.00
2. Examples Of Notation Of A South Pacific Sign Language (Written In Detailed Sign Writing) \$3.00

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From The Bible In ASL \$3.00
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SIGN WRITING® "CITIZENS' LITERATURE" SERIES

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92660-0344, U.S.A. Telephone: (714) 644-8342 (Voice/TDD)

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Postage

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..... Please send me The Sign Writer™ Newspaper! Enclosed is Sign Writing® Membership fee of
\$5.00 for 1982

California residents add 6% tax on all books. *Allow 3 weeks for delivery.

TOTAL ENCLOSED



SUTTON

SIGN WRITING®



LESSON TWO

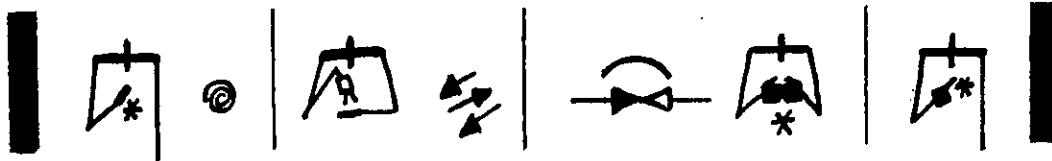
THE FOUR SECTIONS OF SUTTON SIGN WRITING®

THE FOUR SECTIONS OF SUTTON SIGN WRITING.

SIGN WRITING. PRINTING

SIGN WRITING. PRINTING is comparable to printing with block letters in English. It is for everyday use. SIGN WRITING. PRINTING is pictorial, using a stick figure drawing of the upper body, which shows the position of your body as you sign. SIGN WRITING. PRINTING is for easy reading of sign language literature. In English it is easier to read printing than handwriting. The printing is slower for the writer, but better for the reader. SIGN WRITING. PRINTING is the same. It takes longer to write than HANDWRITING, but it is easier to read.

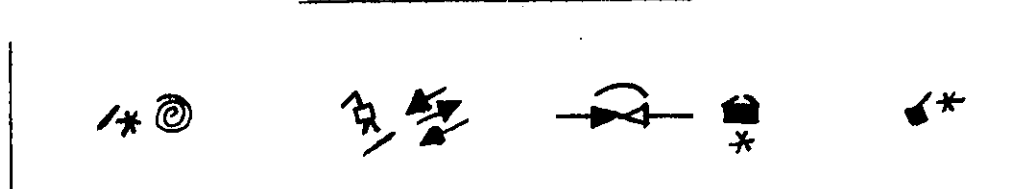
SIGN WRITING. PRINTING



SIGN WRITING. HANDWRITING

SIGN WRITING. HANDWRITING is comparable to handwriting in English. One major difference however is that SIGN WRITING. HANDWRITING is not cursive as English handwriting is (the symbols do not flow together; they do not connect). SIGN WRITING. HANDWRITING is for everyday use. It records only the handshapes, movements and contact without showing the position of the body with the stick-figure drawing. SIGN WRITING. HANDWRITING is for quick writing of Sign. As with English, the HANDWRITING is faster to write, but not as easy to read. It is informal writing.

SIGN WRITING. HANDWRITING

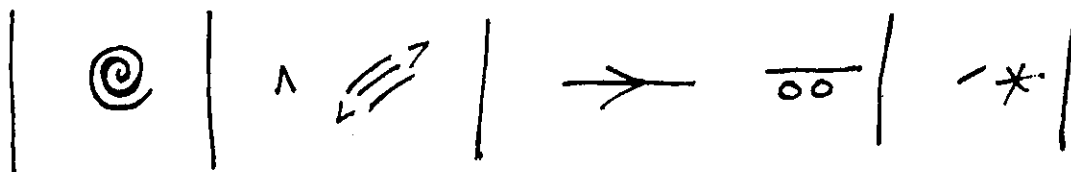


THE FOUR SECTIONS OF SUTTON SIGN WRITING®

SIGN WRITING® SHORTHAND

SIGN WRITING® SHORTHAND is comparable to Gregg Shorthand or other shorthand systems for recording English at speed. SIGN WRITING® SHORTHAND is a secretarial shorthand for writing sign language at speed. It is used for business meetings conducted in Sign, for classroom notetaking, and has potential for courtroom stenography of sign language. In shorthand systems for writing English, the secretary records the sounds at speed, and then immediately transcribes the notes into English printing or handwriting. Without immediate transcription, information can be lost. SIGN WRITING® SHORTHAND is the same. It is written at the speed of signing, and then immediately transcribed into SIGN WRITING® PRINTING or SIGN WRITING® HANDWRITING. It takes specialized training.

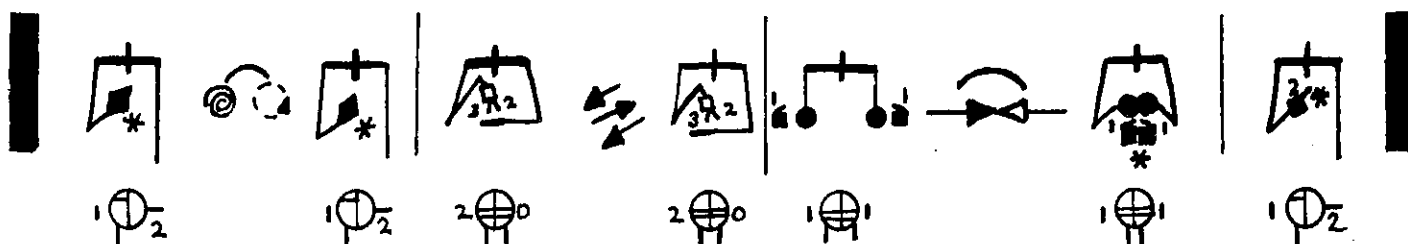
SIGN WRITING® SHORTHAND



DETAILED SIGN WRITING®

DETAILED SIGN WRITING® is comparable to the International Phonetic Alphabet (IPA) that records the dialects of all spoken languages throughout the world. DETAILED SIGN WRITING® is a phonetic transcription system for recording the dialects of all movement languages. With detailed symbols for third dimension, palm facing, and minute movements of the hands and fingers, and with accurate descriptions of the mime-like qualities and change of direction and torso movements, DETAILED SIGN WRITING® can record Danish Sign Language, Taiwan Sign Language, Japanese Sign Language - any sign language on the globe. It can also write the different dialects within one sign language. It is for linguistic research and phonetic transcriptions in dictionaries.

DETAILED SIGN WRITING®



4 WAYS TO WRITE ENGLISH

HERE ARE EXAMPLES OF FOUR WAYS TO WRITE ENGLISH.
EACH EXAMPLE WRITES THE SENTENCE:
"NOW YOU CAN READ AND WRITE SIGNS."

FOR EVERYDAY USE

1 WRITING ENGLISH, PRINTING (Formal Writing For Easy Reading)

NOW YOU CAN READ AND WRITE SIGNS.

2 WRITING ENGLISH, HANDWRITING (Informal Writing For Quick Writing)

Now you can read and write signs.

FOR SPECIALIZED USE

3 WRITING ENGLISH, GREGG SHORTHAND (For Secretarial Use)

N Y C R A W S

4 WRITING ENGLISH, PHONETIC TRANSCRIPTION (For Dictionaries and Linguistic Research)

(The Example Below Is The International Phonetic Alphabet)

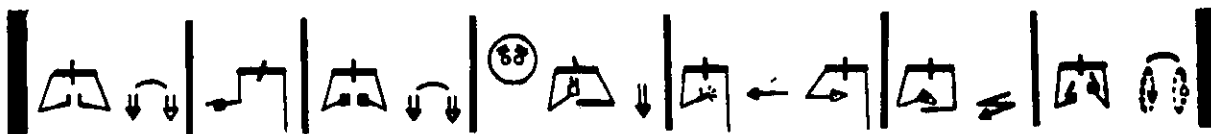
Nou yu Koən rɪd ænd raɪt saɪn.

4 WAYS TO WRITE SIGN LANGUAGE

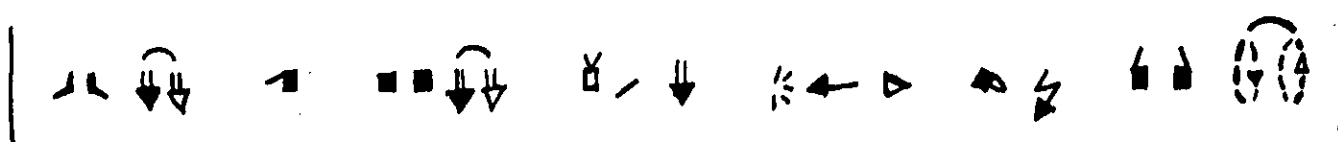
HERE ARE EXAMPLES OF FOUR WAYS TO WRITE SIGN LANGUAGE.
EACH EXAMPLE WRITES THE SENTENCE
"NOW YOU CAN READ AND WRITE SIGNS."

FOR EVERYDAY USE

1 SIGN WRITING®, PRINTING (Formal Writing For Easy Reading)



2 SIGN WRITING®, HANDWRITING (Informal Writing For Quick Writing)



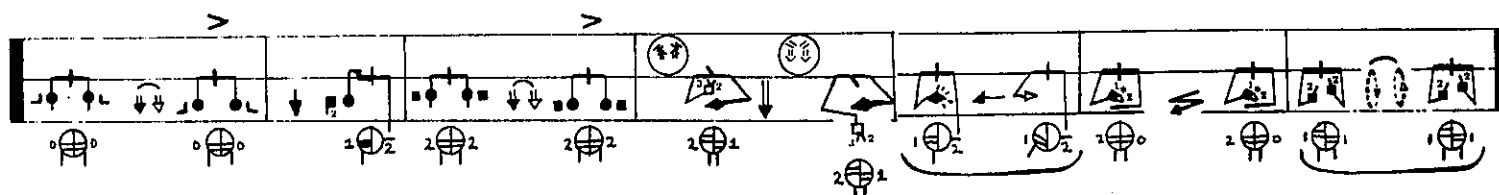
FOR SPECIALIZED USE

3 SIGN WRITING®, SHORTHAND (For Secretarial Use)



4 SIGN WRITING®, DETAILED (Phonetic Transcription For Dictionaries And Linguistic Research)

(The Example Below Is Detailed Sign Writing® For International Use)



ABOUT THIS BOOK.....

This book teaches SIGN WRITING®, PRINTING and SIGN WRITING®, HANDWRITING.

The lessons are presented visually, with many diagrams and illustrations.

The lessons begin with SIGN WRITING®, PRINTING and end with SIGN WRITING®, HANDWRITING.

SIGN WRITING®, PRINTING totally coordinates with SIGN WRITING®, HANDWRITING. Once you learn to read and write SIGN WRITING®, PRINTING well, the HANDWRITING makes a great deal of sense and is easy to learn.

The lessons begin with many visual aids, and as you advance, the visual aids are gradually taken away. By the time the visual aids are gone, you will know SIGN WRITING®, so well you will not need them.

There are both writing and reading lessons directly after the presentation of new symbols in each lesson. You may want to write your lessons on a separate piece of paper first for practice and later copy the correct answers in the writing lessons in your book. This way your book will always remain in good condition. Answer sheets are available from The Center For Sutton Movement Writing for members or for correspondence students (see page 24 for membership form and information).

Remember that it took all of us a long time to learn to read and write English or other languages. SIGN WRITING® takes less time to learn than writing English, but even so, because it is new for you, it will take a little time to get used to writing Sign. Allow yourself time, and PRACTICE. The only way you can really learn to write any language is to write it. Write, write and keep writing. If you have any questions, our Center will be more than glad to help you.

Do you remember how we used to write rows and rows and rows of each letter in the alphabet when we were in school? It will help you to write rows and rows of SIGN WRITING® symbols too. It is the repetition of doing it that brings skill.

Remember also that SIGN WRITING®, PRINTING is designed for the reader. It is so visual, that it is easiest to read. The SIGN WRITING®, HANDWRITING is designed for the writer. If you find writing complete stick figures in the PRINTING is a little slow, just keep going in the book until you get to the HANDWRITING. You will love it!

Learning the PRINTING is the foundation for learning the HANDWRITING.

Lesson Twenty is the last lesson in the book. It is a list of detailed Writing Rules for both the PRINTING and HANDWRITING. Lesson Twenty is like a reference lesson, which you will want to refer to long after you have completed the book. As SIGN WRITING® is used more and more, the Writing Rules are likely to expand. Lesson Twenty will become larger in future printings of this book. You are welcome to write to the Center For Sutton Movement Writing for any new pages your book might not have.

If you are interested in learning DETAILED SIGN WRITING® for research use and theater use, or SIGN WRITING®, SHORTHAND for secretarial use, contact The Center For Sutton Movement Writing for information.

SUTTON

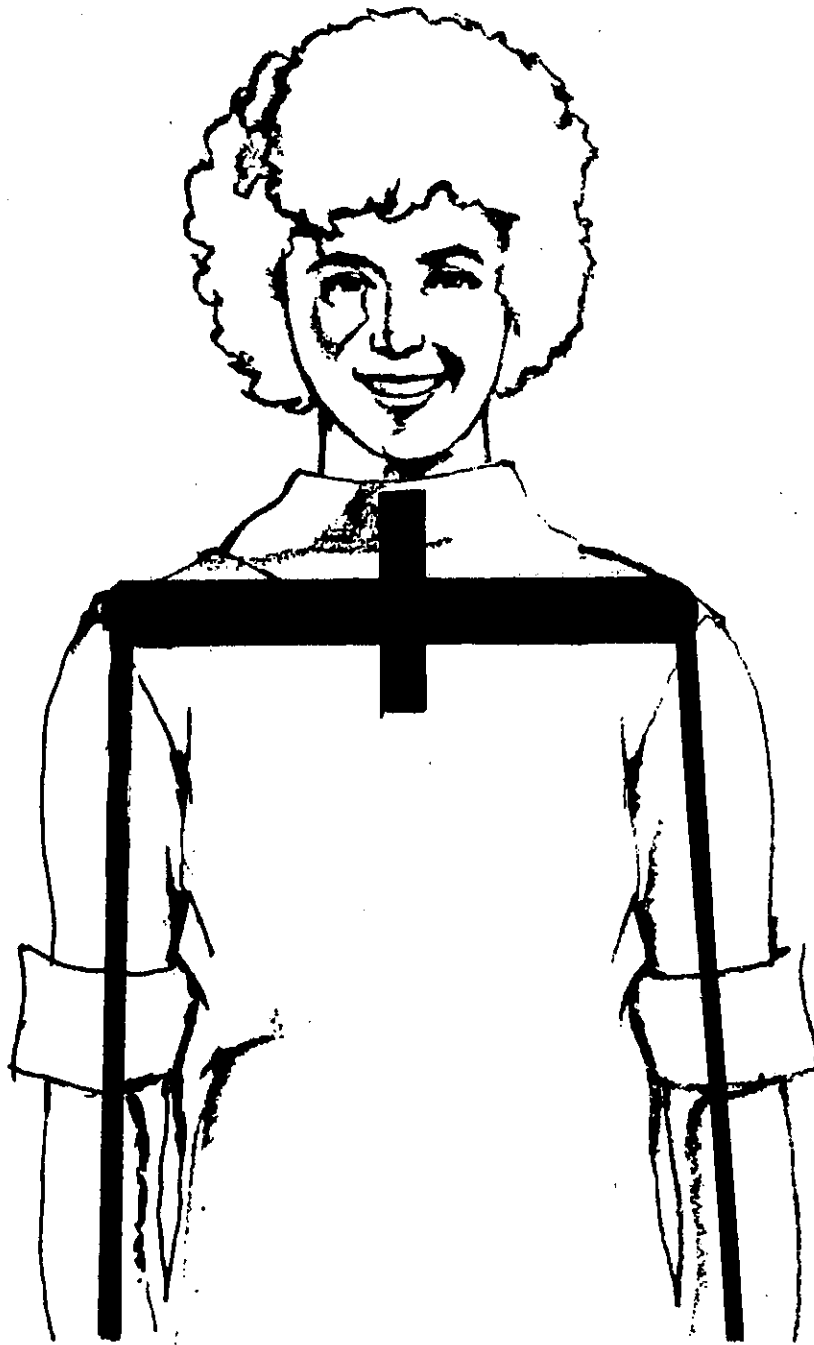
SIGN WRITING®



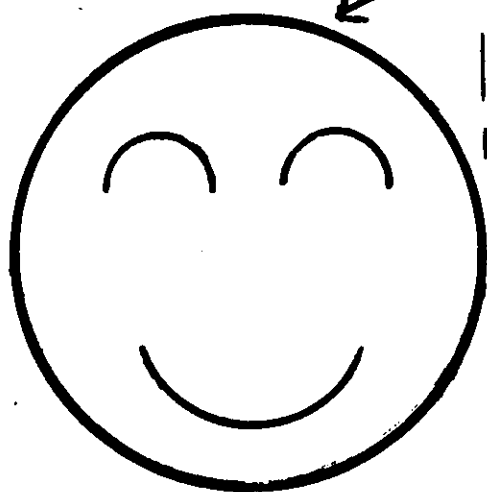
LESSON THREE

FACIAL EXPRESSIONS, THE FACE-DIRECTION LINE,
AND THE SHOULDERS

LINE DRAWING TRACES SKELETON OF BODY

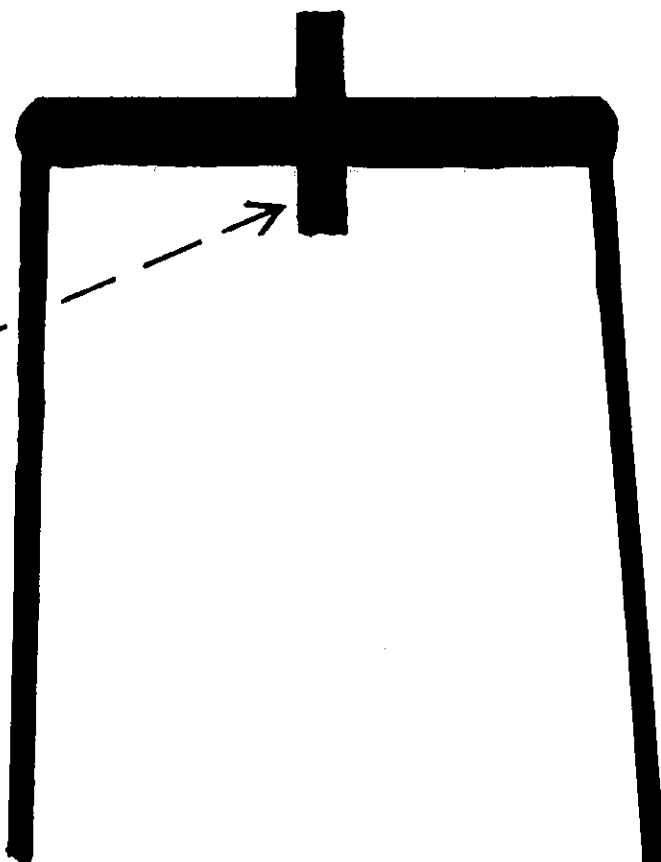


FACIAL CIRCLE AND FACE - DIRECTION LINE



THE FACIAL CIRCLE

The Facial Circle is only used occasionally. It is always written to the left of the drawing. It is used to show facial expressions and contact with the face and head.

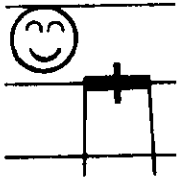


THE FACE-DIRECTION LINE

The Face-Direction Line is written at all times. It is a single slash that is written across the Shoulder Line of the drawing. It is used to show the direction of the face. It shows how the face and head are turned: straight front, to the side, slanted, and so on. It is a very quick way to write the turning of the head. It is not the neck.

THE FACIAL CIRCLE

You do not have to memorize Facial Expressions. Use these two pages for reference.



Eyes Open



Eyes Closed



Eyes Squeezed



Bug Eyes



Eyeballs Down



Eyeballs Up



Eyeballs Right



Eyeballs Left



Cross Eyes



Eyes Half Open



Eyes Half Closed



Eye-brow



Wrinkled Eyebrows



Eyebrows Up



Eyebrows Up Inside Corner



Eyebrows Up Outside Corner



Eyebrows Down Inside Corner



Eyebrows Down Outside Corner



Fore-head



Wrinkled Forehead



Nose



Wiggling Nose



Wrinkled Nose



Wrinkling End Of Nose



Cheeks



Air Bloating Cheeks



Sucking In Of Cheeks



Tongue Pressing Cheek Right



Tongue Pressing Cheek Left



Ears



Wiggling Ears



Normal Mouth



Smile



Frown



Puckered Lips



Fish Mouth



Small Open Mouth,



Large Open Mouth



Yawning Mouth



Sucking In Of Lips



Chew



Under-Lip Over Over-Lip



Over-Lip Over Under-Lip



One End Of Mouth Up



Wrinkling End Of Mouth



Lips Forward Mouth Open



Lips Forward Mouth Closed



Teeth



Bite

Biting
of LipsTeeth
Resting
on Lower
LipTongue
Out &
DownTongue
Out &
UpTongue
Out &
RightTongue
Out &
LeftTongue
Out &
DiagonalTongue
Out &
ForwardWiggling
Tongue
(Out)Tongue
Inside
UpTongue
Inside
DownTongue
Inside
RightTongue
Inside
LeftTongue
Inside
MiddleWiggling
Tongue
(In)Biting
Of
Tongue

Chin

Jaw
Protruding
ForwardJaw
RightJaw
LeftWhole
Face
RightWhole
Face
LeftThe Neck
And ThroatEyelashes
UpEyelashes
DownFluttering
of
EyelashesTop
of
HeadBack
of
Head

Hair



Beard



Mustache

SENSE LINES

Receiving
Sensing
Into
BodyListening
Or Hearing

Smelling



Sniffing



Tasting

Seeing
SomethingThinking
Of SomethingGiving Out
Sound Or
Other

Coughing

Clearing
of Throat

Gargling



Hiccuping



Sneezing

EMOTIONS



Anger



Crying



Sorrow



Joy



Bored



Excited



Pensive



Nervous



Fear



Grimace



Pout



Disgust



Laughter



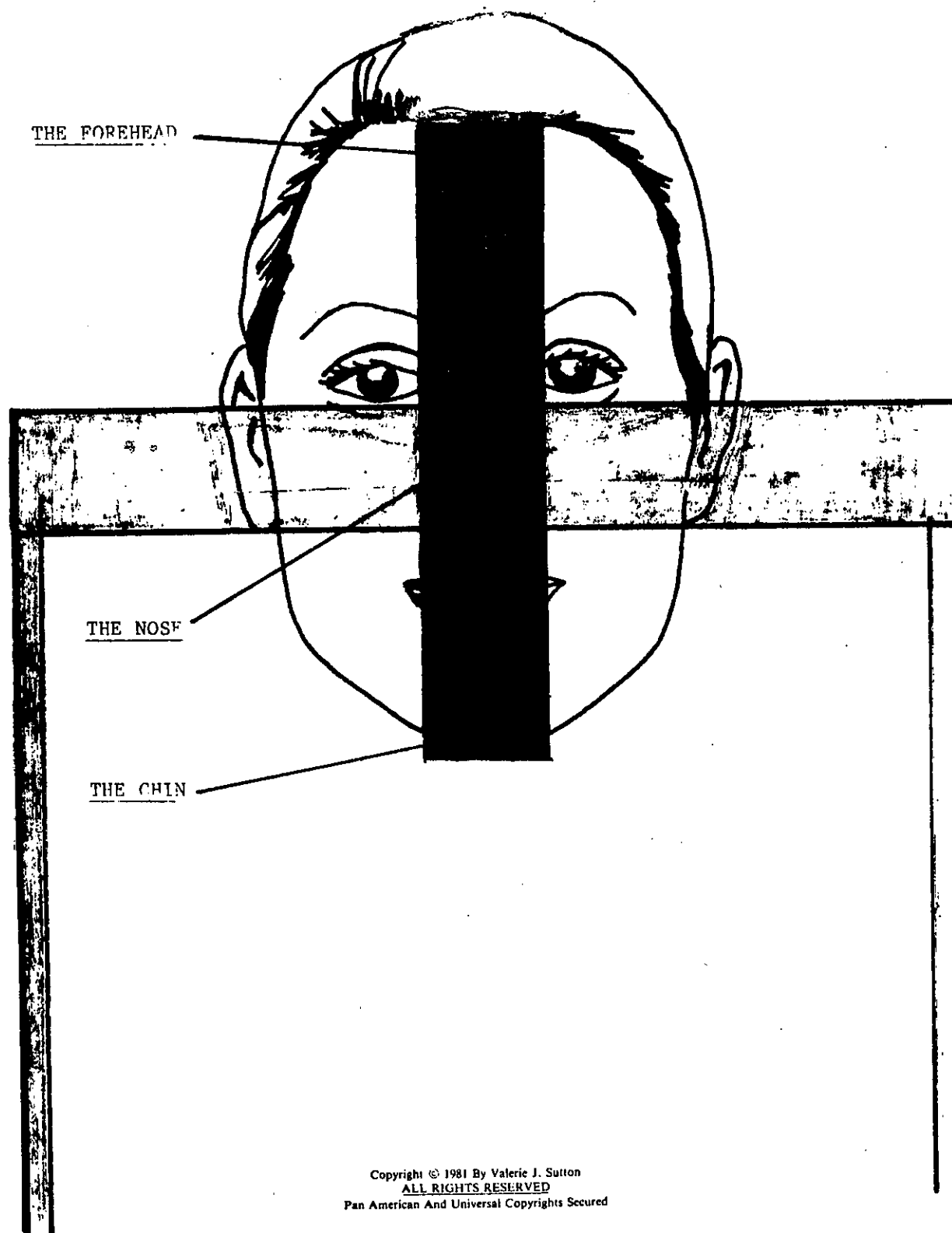
Giggling



Calm

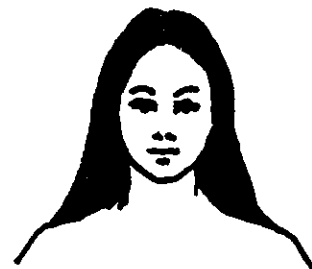
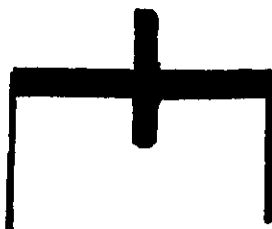
THE FACE-DIRECTION LINE

The Face-Direction Line is a slash across the Shoulder Line of the stick figure drawing. It shows the direction the head is turned. The Face-Direction Line represents the center of the face. It goes down the middle of the nose.

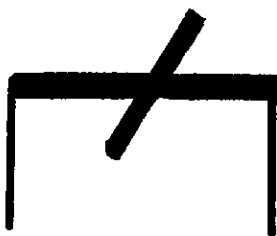


THE FACE - DIRECTION LINE

Face Directed Straight Forward
At Normal Level



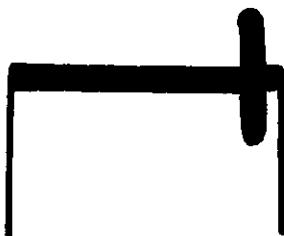
Face Directed At A Tilt
At Normal Level



Face Directed To The Side
At Normal Level



Face Directed To The Side
At Normal Level

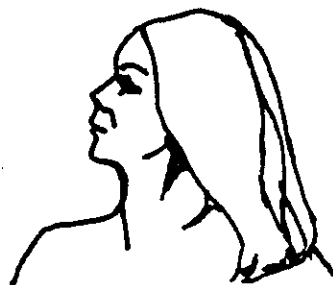
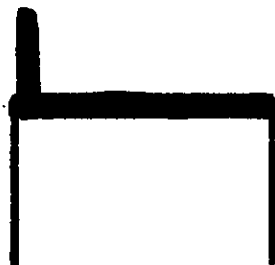


Face Directed Center & Up



THE FACE-DIRECTION LINE

Face Directed To The Side
Looking Up



Face Directed To The Side
Looking Up



Face Directed Center & Down



Face Directed To The Side
Looking Down

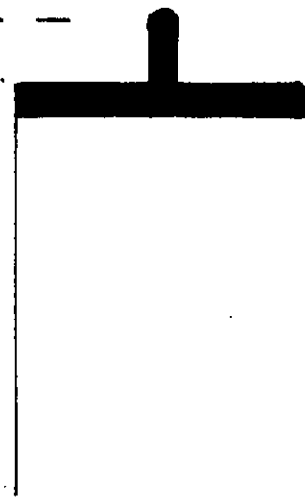
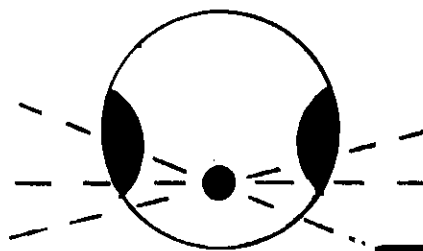
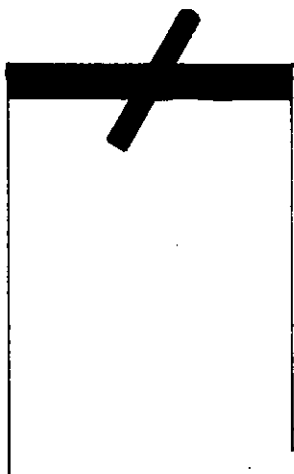
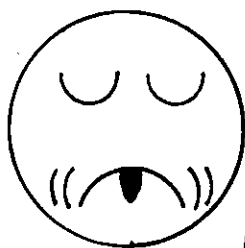
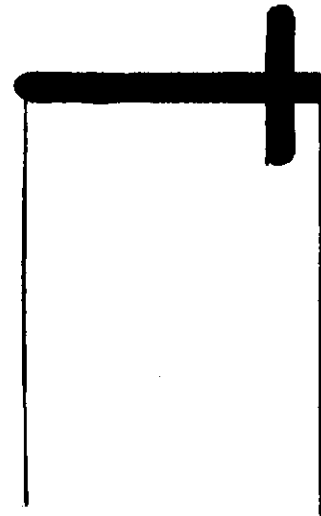
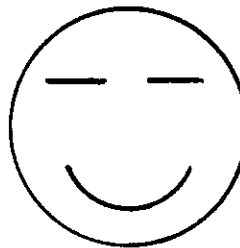
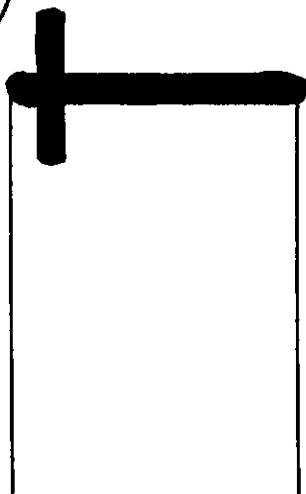


Face Directed To The Side
Looking Down



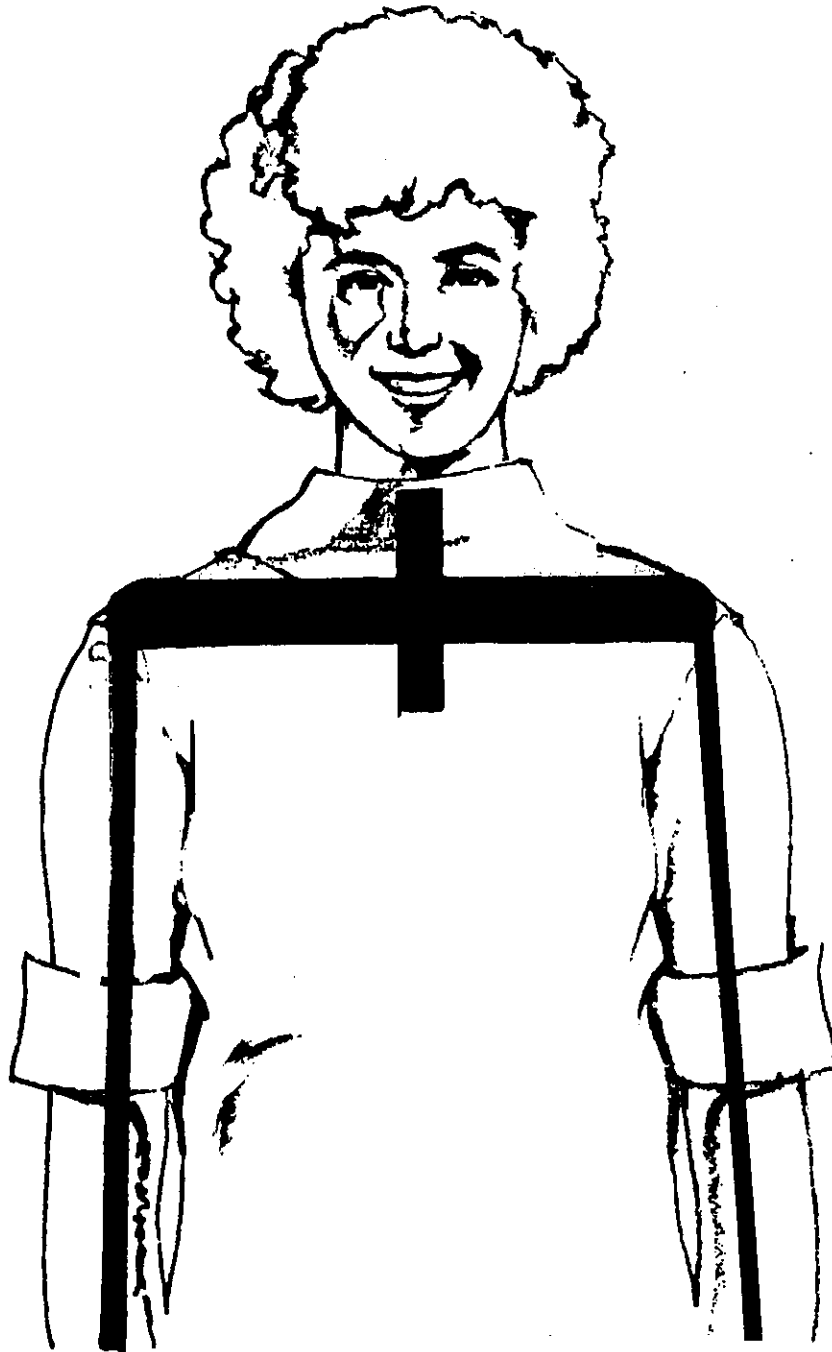
THE FACE-DIRECTION LINE

The Face-Direction Line shows the turning of the head. The Facial Circle writes the facial expressions. Even though the Face-Direction Line moves, the Facial Circle always faces straight front. It is always placed to the left and slightly above the figure.



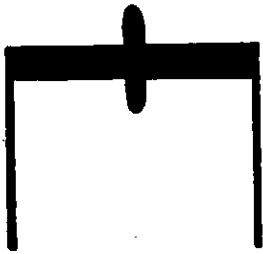
THE SHOULDERS

The Shoulder Line is always a very thick line. The Shoulder Line is much thicker than the lines for the arms. There is a reason for this. Without a thick line for the shoulders it is hard to see where the shoulders end, and the arms begin (in some positions).

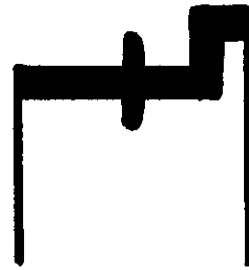


THE SHOULDERS

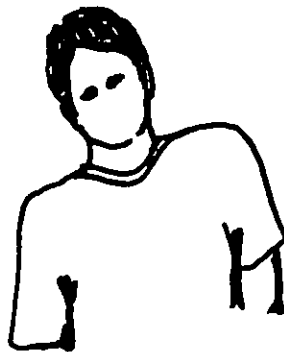
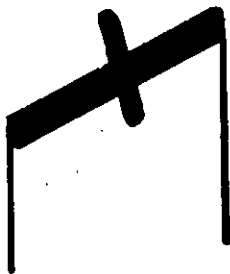
43



SHOULDERS STRAIGHT



LEFT SHOULDER PRESSED UP



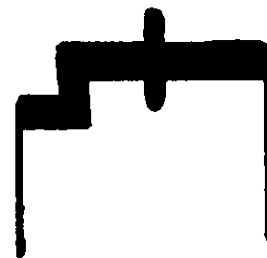
SHOULDERS TILTED RIGHT



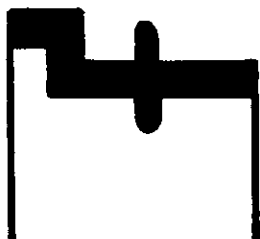
BOTH SHOULDERS PRESSED UP



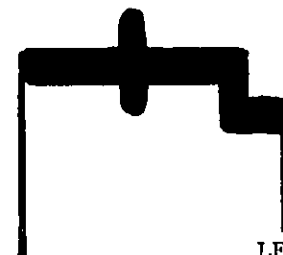
SHOULDERS TILTED LEFT



RIGHT SHOULDER PRESSED DOWN

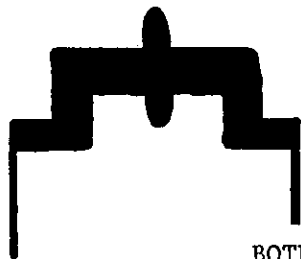


RIGHT SHOULDER PRESSED UP



LEFT SHOULDER PRESSED DOWN

THE SHOULDERS



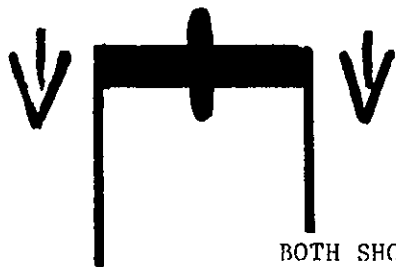
BOTH SHOULDERS PRESSED DOWN



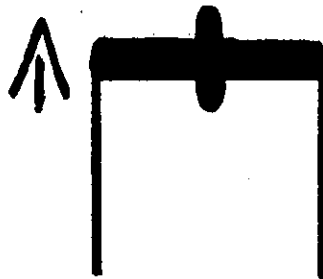
RIGHT SHOULDER PRESSED FORWARD



LEFT SHOULDER PRESSED FORWARD



BOTH SHOULDERS PRESSED FORWARD



RIGHT SHOULDER PRESSED BACK



LEFT SHOULDER PRESSED BACK



BOTH SHOULDERS PRESSED BACK

SHOULDER ARROWS

45

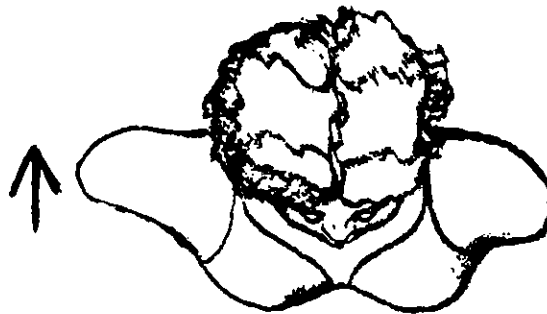
Shoulder Arrows are seen from the overhead view. A single-stemmed arrow pointing down means forward. A single-stemmed arrow pointing up means to the back. These Shoulder Arrows are placed directly beside the Shoulder Line of the drawing (see page 44). They are very small, and they are very close to the Shoulder Line.

Arrow
Straight
Forward



SHOULDER PRESSED FORWARD

Arrow
Straight
To The
Back



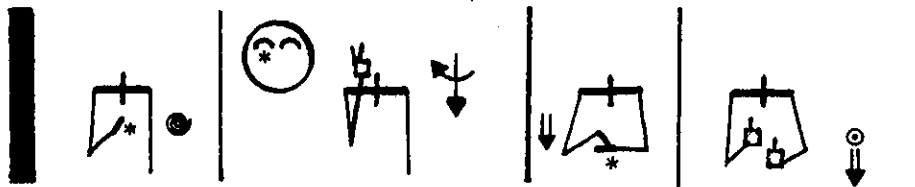
SHOULDER PRESSED TO THE BACK

Please

look

at

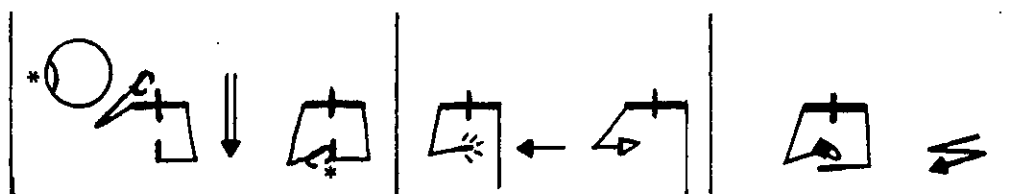
each



picture

and

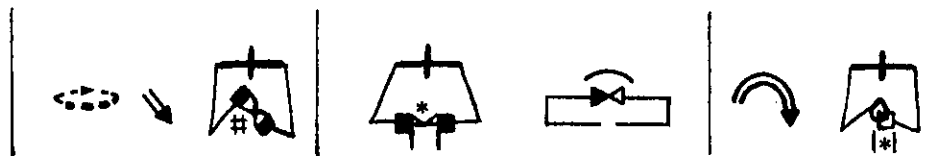
write



the exact

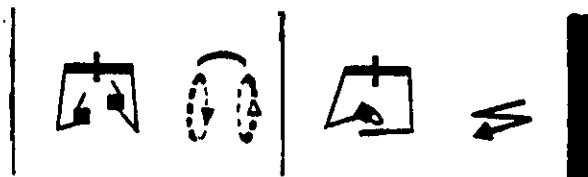
position

in

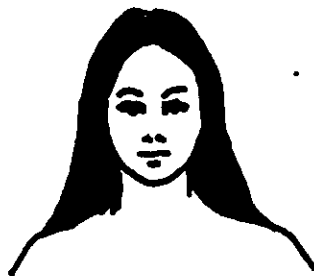


SIGN

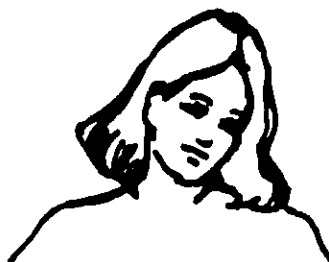
WRITING



Write the Shoulder Line on the second line (the middle line). Write three or four drawings per line for practice.



Face Directed Straight Forward
At Normal Level.



Face Directed At A Tilt
At Normal Level



Face Directed To The Side
At Normal Level



Face Directed To The Side
At Normal Level



Face Directed Center & Up



Face Directed To The Side
Looking Up



Face Directed To The Side
Looking Up



Face Directed Center & Down



Face Directed To The Side
Looking Down



Face Directed To The Side
Looking Down

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SHOULDERS STRAIGHT



SHOULDERS TILTED RIGHT



SHOULDERS TILTED LEFT



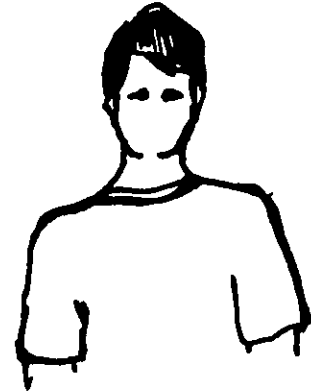
RIGHT SHOULDER PRESSED UP



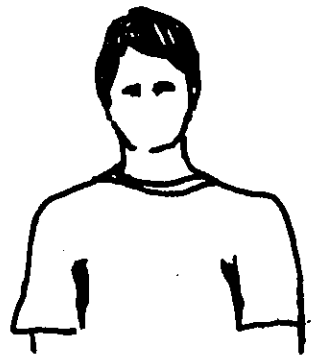
LEFT SHOULDER PRESSED UP



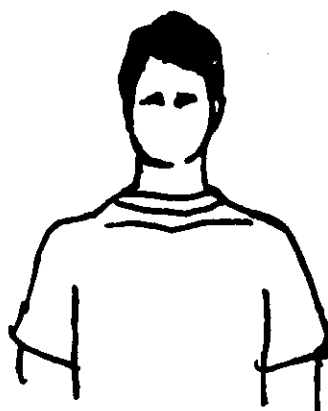
BOTH SHOULDERS PRESSED UP



RIGHT SHOULDER PRESSED DOWN



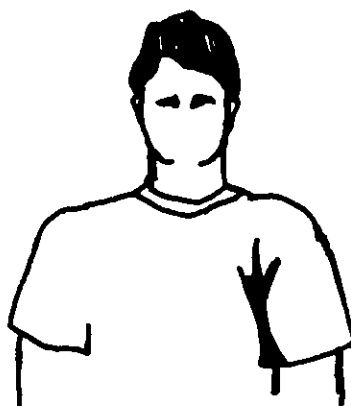
LEFT SHOULDER PRESSED DOWN



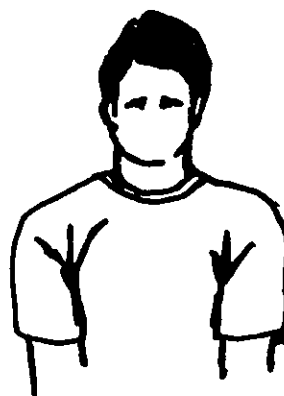
BOTH SHOULDERS PRESSED DOWN



RIGHT SHOULDER PRESSED FORWARD



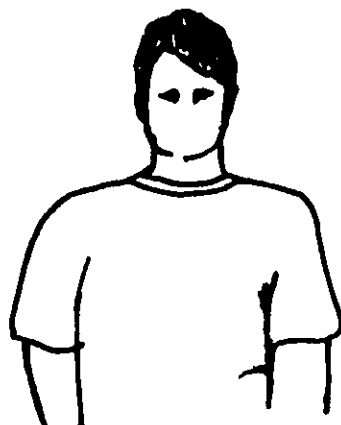
LEFT SHOULDER PRESSED FORWARD



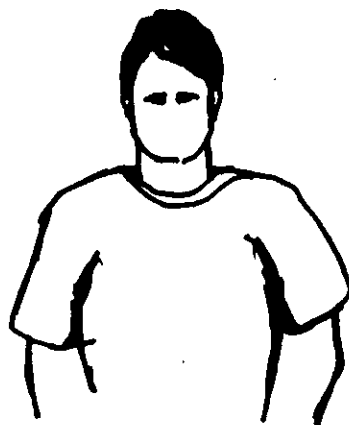
BOTH SHOULDERS PRESSED FORWARD



RIGHT SHOULDER PRESSED BACK



LEFT SHOULDER PRESSED BACK



BOTH SHOULDERS PRESSED BACK

SUTTON

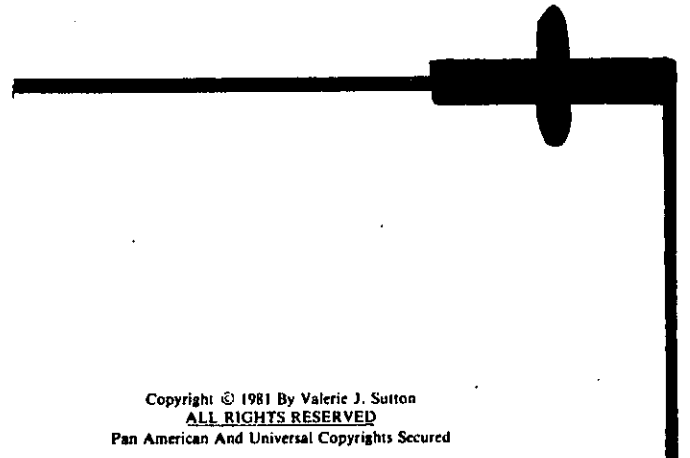
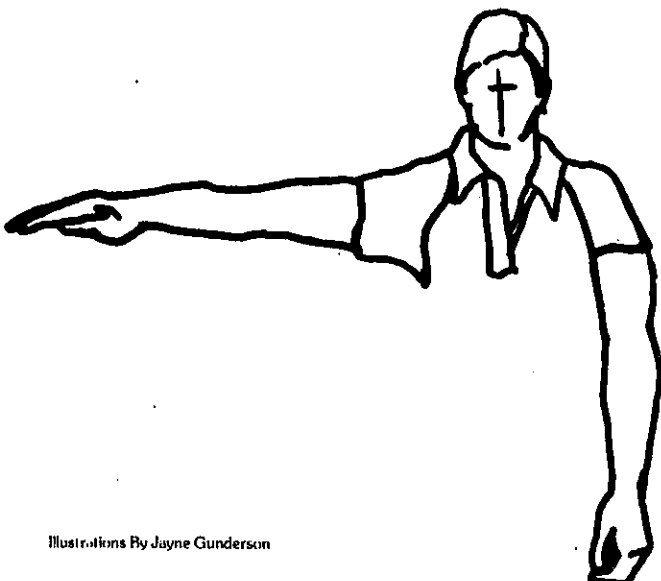
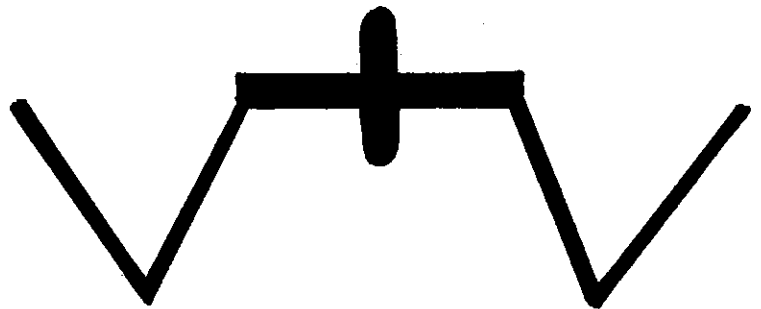
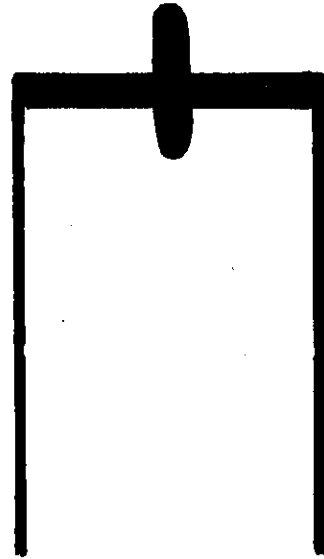
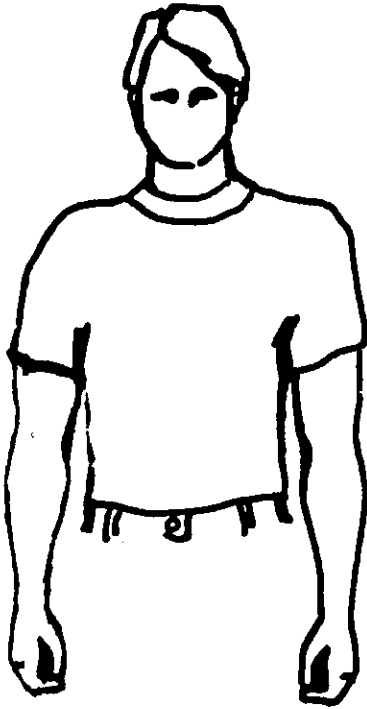
SIGN WRITING®



LESSON FOUR

THE ARMS

THE ARMS

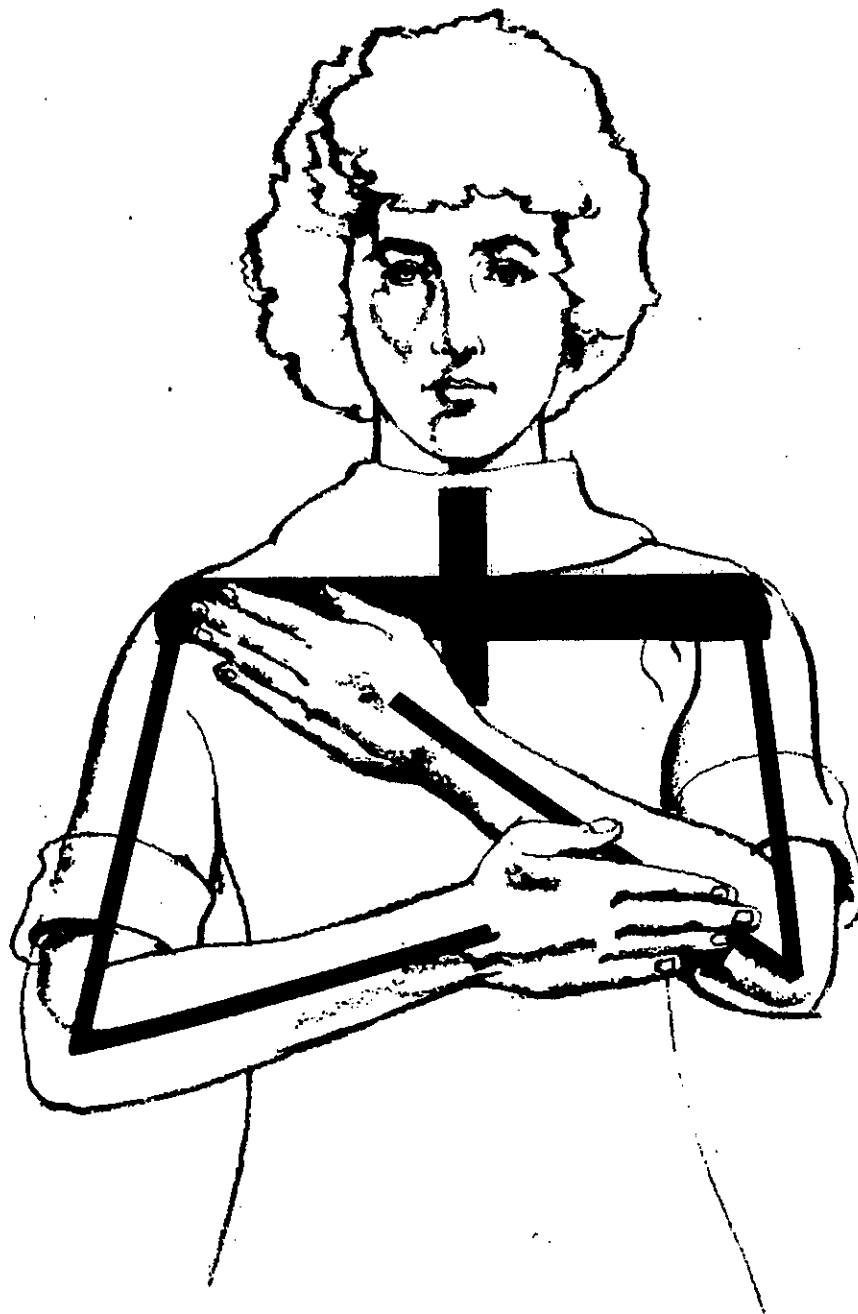


THE ARMS

55

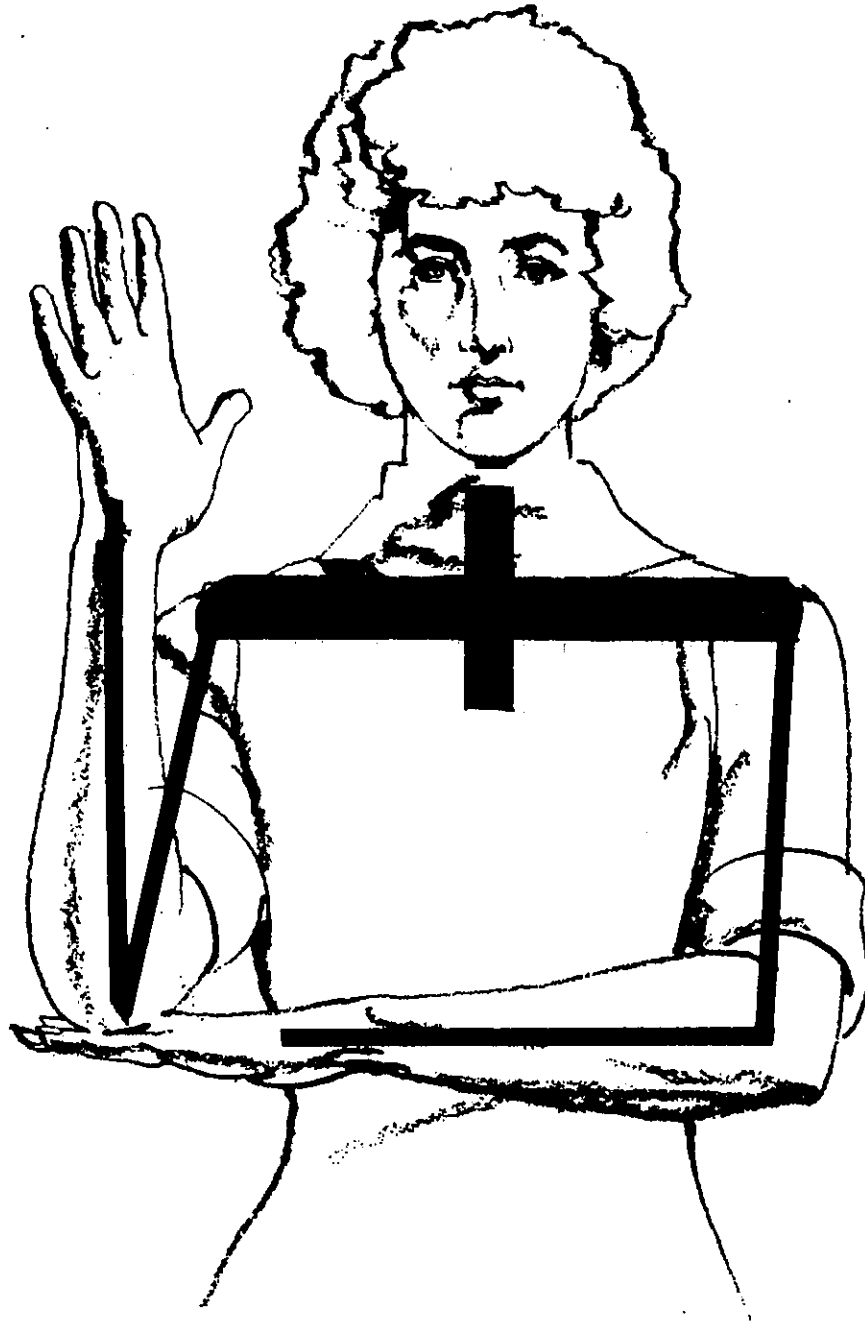


THE ARMS



THE ARMS

57

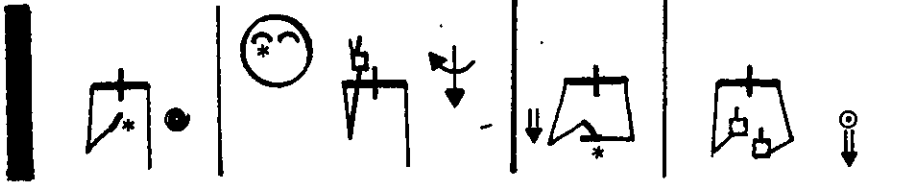


Please

look

at

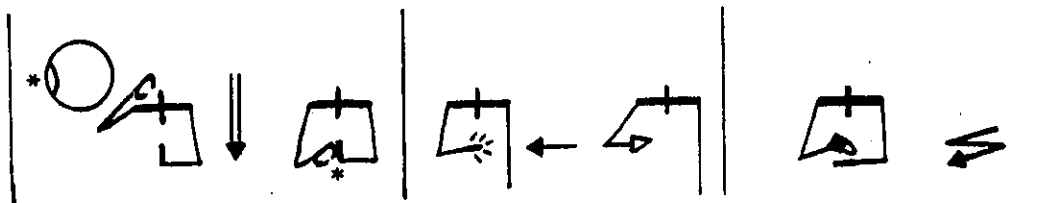
each



picture

and

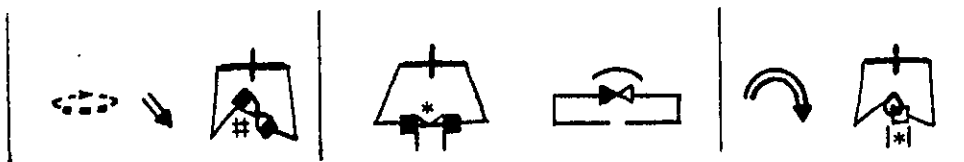
write



the exact

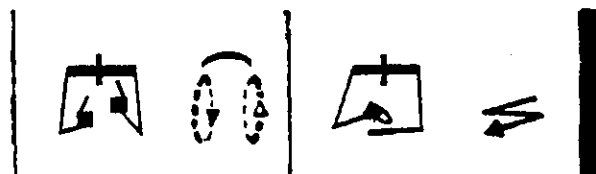
position

in

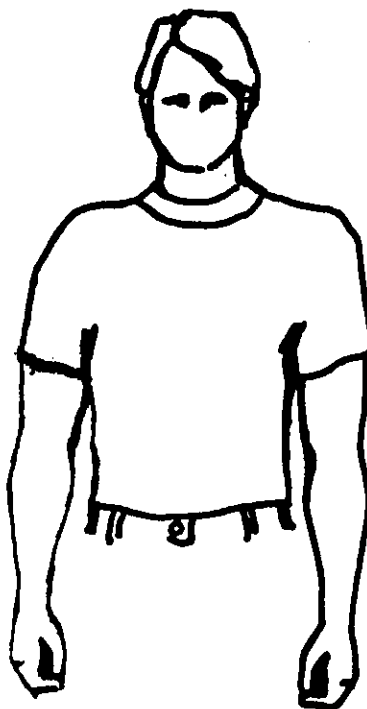


SIGN

WRITING®



Write the Shoulder Line on the second line (the middle line). Write many drawings per line for practice.

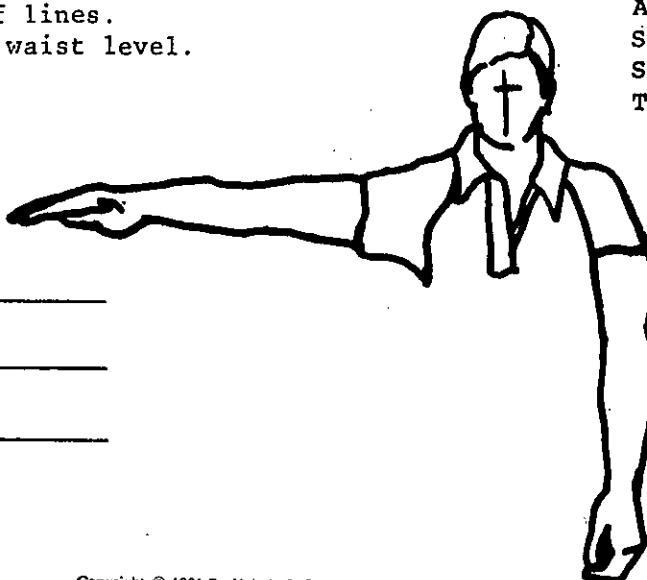


ARMS STRAIGHT HANGING
TO THE SIDE



ARMS BENT TO THE SIDE

*Note: The middle line of the three-lined staff is for the shoulders. The bottom line of the three-lined staff is for the hips (the hips are not usually written-in). The imaginary waist of the stick figure is between the middle and bottom staff lines. The elbows in this drawing bend at waist level.



ARMS, ONE STRAIGHT AT
SHOULDER LEVEL, ONE
STRAIGHT HANGING TO
THE SIDE



Write this position in SIGN WRITING®.
Write rows and rows of this position
for practice. Try not to lift your
pen, but write quickly and smoothly.

Illustrations By: Ken Merchant

Courtesy: National Technical Institute For The Deaf.



Courtesy: National Technical Institute For The Deaf



Illustrations By Ken Merchant

Courtesy: National Technical Institute For The Deaf.

SUTTON

SIGN WRITING®

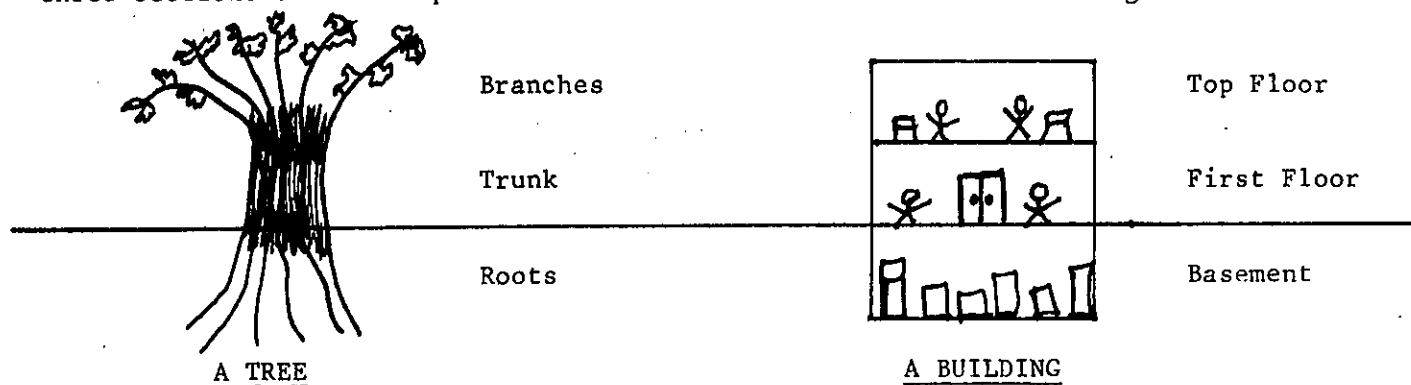


LESSON FIVE

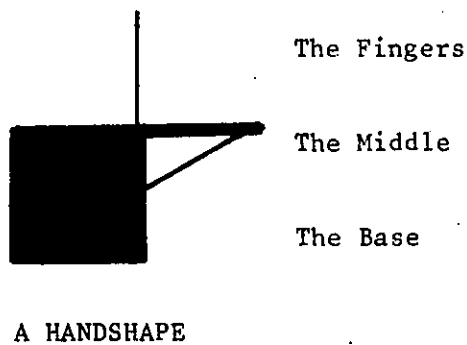
THE EIGHT BASE HANDSHAPES

THE HANDSHAPES

The Handshape symbols in Sutton Sign Writing are composed of three sections. These three sections can be compared to the sections of a tree or a building:











The three sections of the Sign Writing Handshapes are: The Base, The Middle, and The Fingers.



THE BASE HANDSHAPES

There are 8 Base Handshapes in Sutton Sign Writing. The Base Handshapes form the base, or the foundation for all other handshapes.

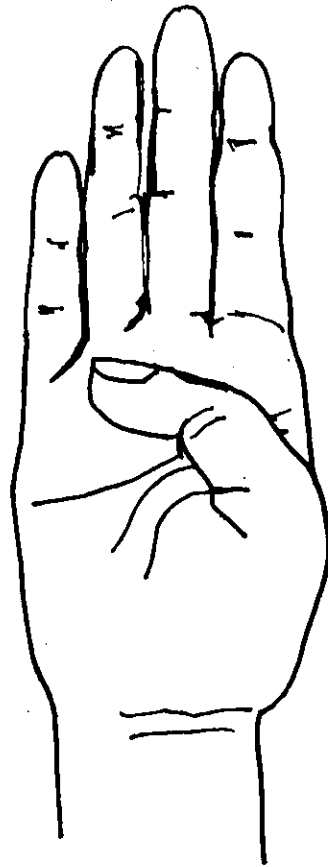
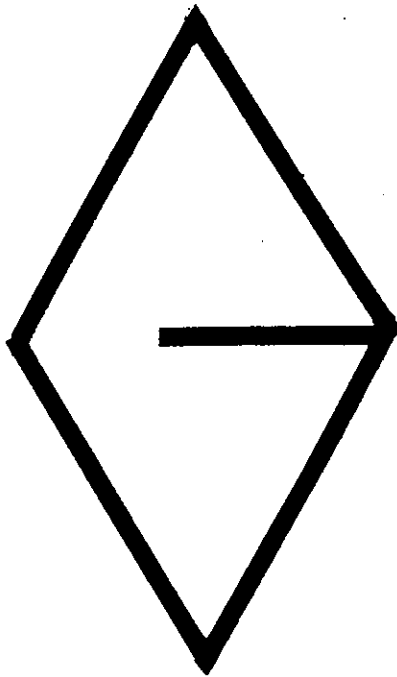
THE 8 BASE HANDSHAPES

CATEGORY ONE	CATEGORY TWO	CATEGORY THREE	CATEGORY FOUR
<p><u>No Joints Bent</u></p> <p>TENSE FORM</p>  <p>RELAXED FORM</p> 	<p><u>One Joint Bent</u></p> <p>TENSE FORM</p>  <p>RELAXED FORM</p> 	<p><u>1st And 2nd Joints Bent</u></p> <p>TENSE FORM</p>  <p>RELAXED FORM</p> 	<p><u>2nd And 3rd Joints Bent</u></p> <p>TENSE FORM</p>  <p>RELAXED FORM</p> 

CATEGORY ONE: NO JOINTS BENT

TENSE FORM: THE "B" HAND

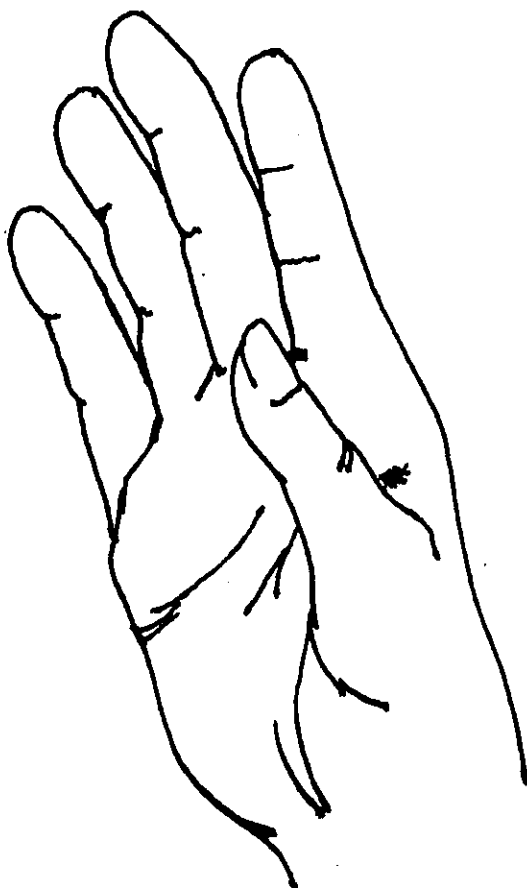
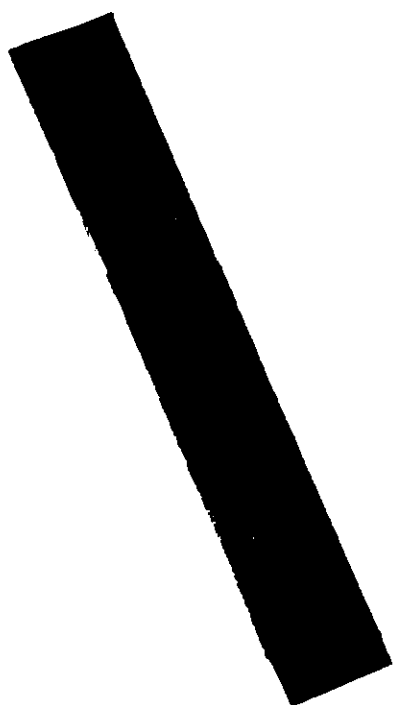
Definition: The "B" Hand stretches all fingers tightly, except the thumb. The four fingers are together and touching, with no joints bent. Only the thumb bends in front of the palm of the hand. The "B" Hand is only written from the front view, so that the thumb can be seen crossing the palm at all times.



CATEGORY ONE: NO JOINTS BENT

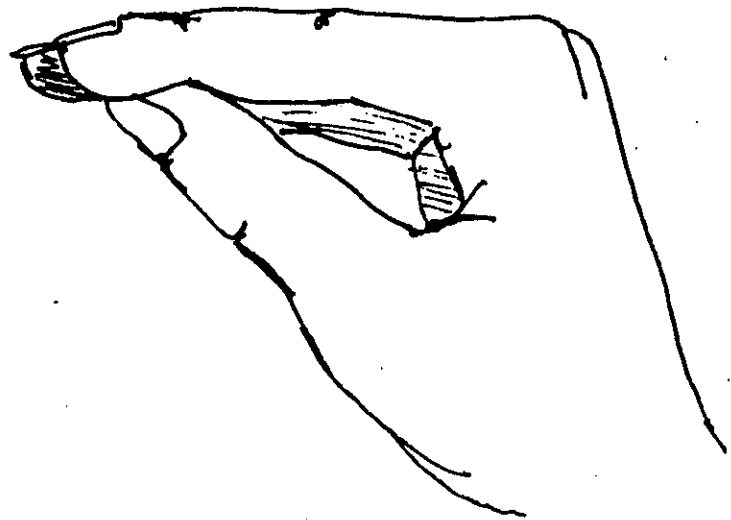
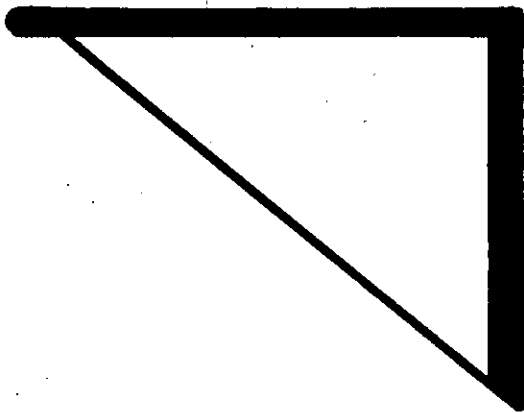
RELAXED FORM: THE NEUTRAL HAND

Definition: The Neutral Hand is a relaxed version of the "B" Hand. The hand is in no set shape. No joints bend. The thumb does not cross over the palm of the hand, but is relaxed in its natural position. All hands that do not have joints bent, and are not "B" handshapes, use the Neutral Hand. The Neutral Hand is a little dark line placed at the end of the arm line of the figure.



CATEGORY TWO: ONE JOINT BENT**TENSE FORM: THE ANGLED HAND**

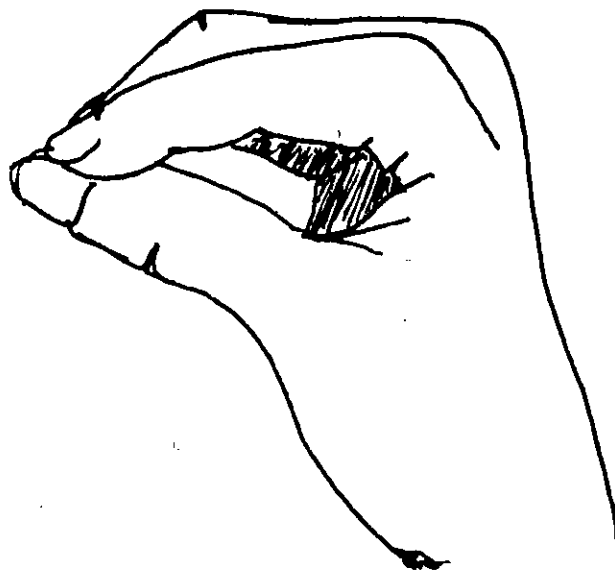
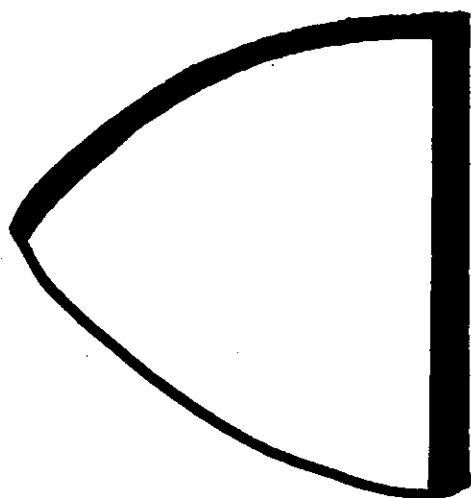
Definition: The Angled Hand places all fingers together, straight, and touching, bent at one joint only. The fingers are tightly stretched. It is assumed that the fingers are bent at the knuckle joint (joint G) unless otherwise stated.



CATEGORY TWO: ONE JOINT BENT

RELAXED FORM: THE OVAL HAND

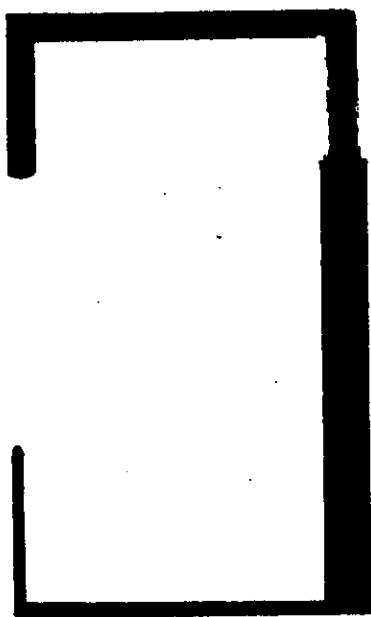
Definition: The Oval Hand is a relaxed version of the Angled Hand. The fingers are bent at one joint only, but the rest of the fingers are slightly relaxed to form the shape of an oval. It is assumed that the fingers are bent at the knuckle joint (joint G).



CATEGORY THREE: TWO JOINTS BENT (1st & 2nd Joints Only)

TENSE FORM: THE CLAW HAND

Definition: The Claw Hand bends the 1st joint (joint C) and the 2nd joint (joint E), but not the knuckle joint. The fingers are bent very tightly, looking like the claws of an animal.

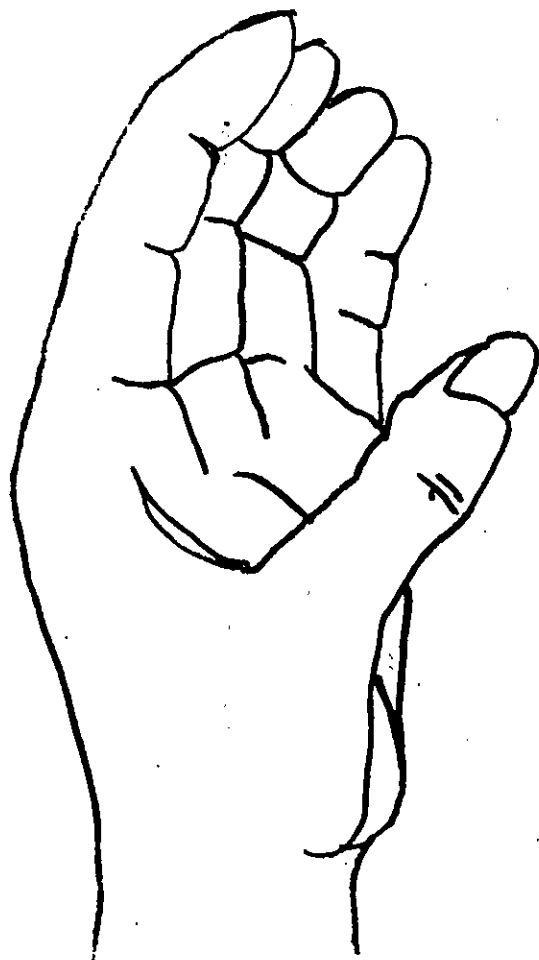


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CATEGORY THREE: TWO JOINTS BENT (1st & 2nd Joints Only)

RELAXED FORM: THE CUPPED HAND

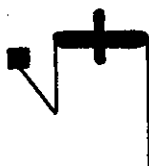
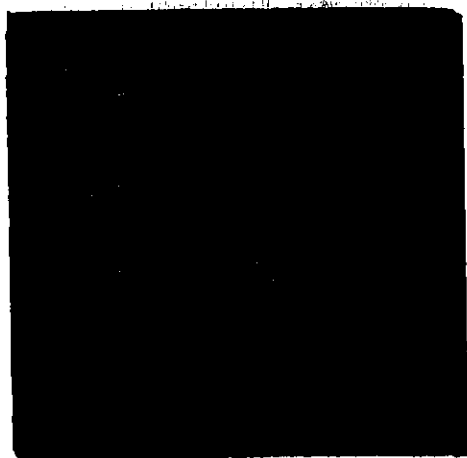
Definition: The Cupped Hand bends the 1st and 2nd joints in a relaxed fashion, creating the curves of a letter C or a cup. The knuckle joint is not bent.



CATEGORY FOUR: TWO OR MORE JOINTS BENT (2nd And 3rd Joints Always)

TENSE FORM: THE CLOSED FIST

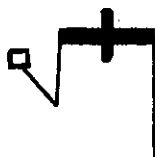
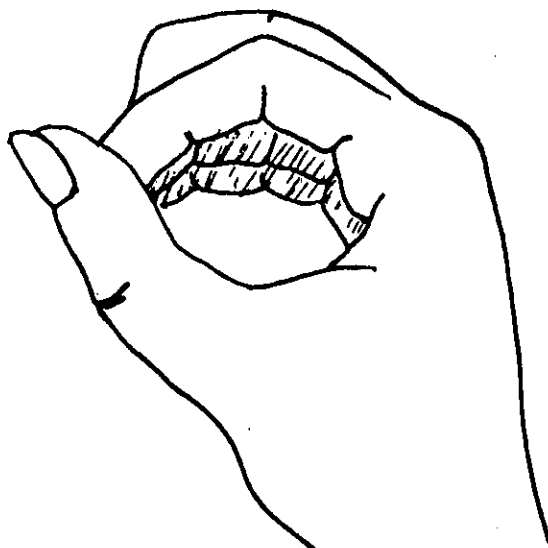
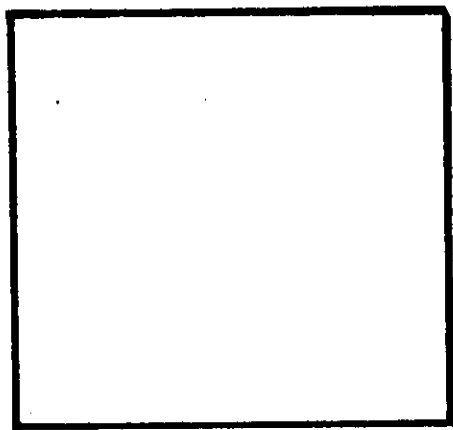
Definition: The palm of the hand is closed off from view by the fingers in a fist. Joints are bent at the 2nd joint (joint E) and the knuckle joint (joint G) at right angles. It is assumed that the pads of the fingers (B) touch the palm of the hand; that the 1st joint (joint C) is straight (not bent); and that the thumb is bent and touching in front of the other fingers (unless special information is written beside the symbol).



CATEGORY FOUR: TWO OR MORE JOINTS BENT (2nd And 3rd Joints Always)

RELAXED FORM: THE OPEN FIST

Definition: The fingers do not touch the palm of the hand. The fingers are bent at the 2nd joint (joint E) and the knuckle joint (joint G). It is assumed that the joints are bent at right angles unless otherwise stated. It is assumed that the 1st joint (joint C) is straight (not bent) unless special information is written beside the symbol.

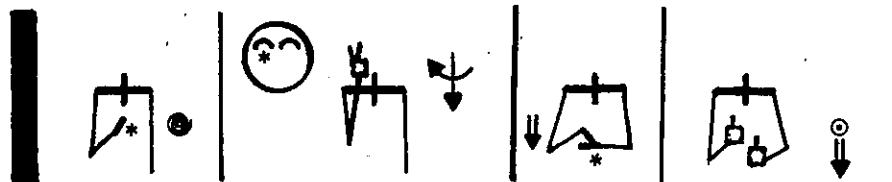


Please

look

at

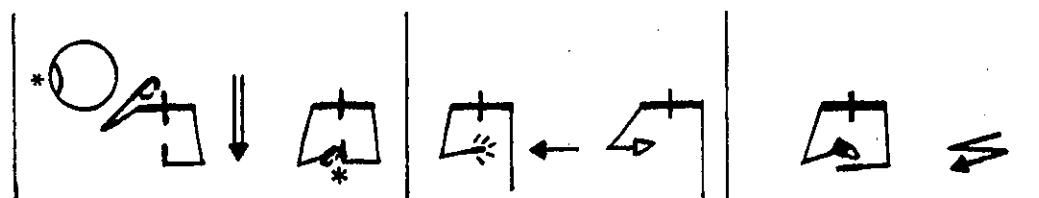
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picture

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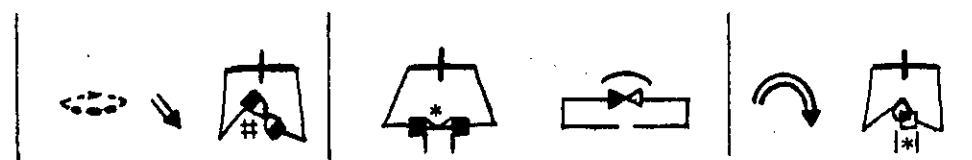
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the exact

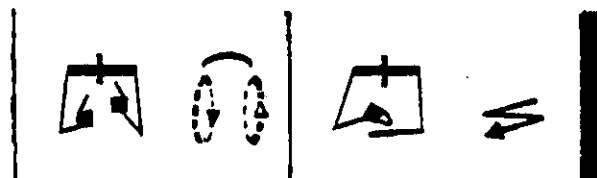
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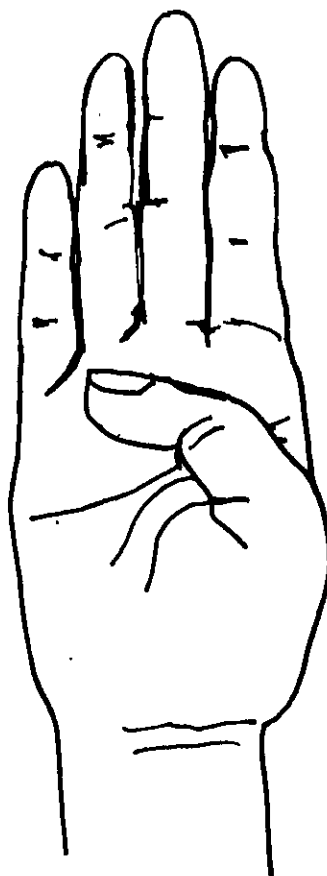


SIGN

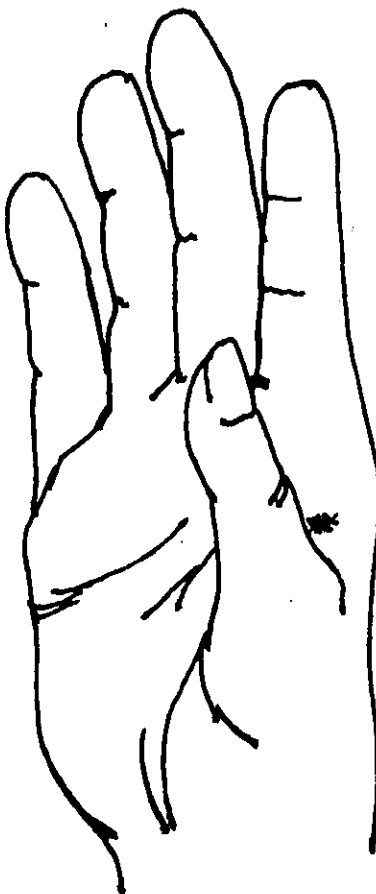
WRITING®



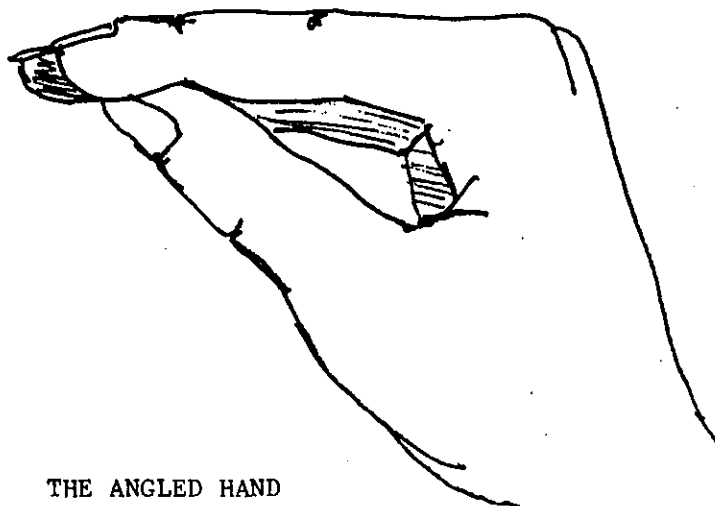
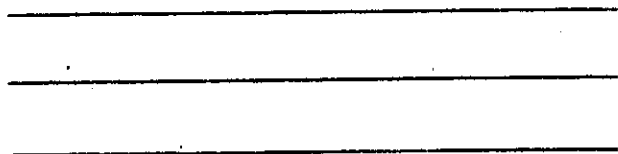
Please write each handshape on a stick figure drawing. Place the shoulders of the stick figure on the middle line of the three-lined staff. Write many figures in a row for practice.



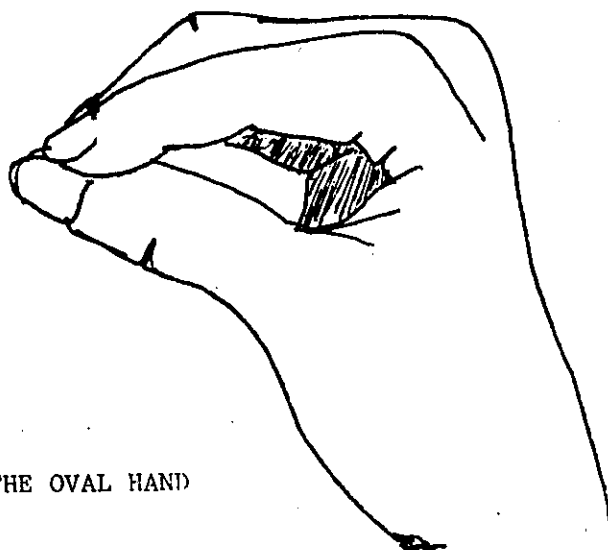
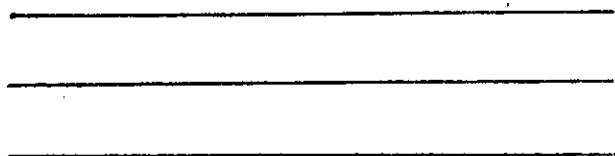
THE "B" HANDSHAPE



THE NEUTRAL HAND



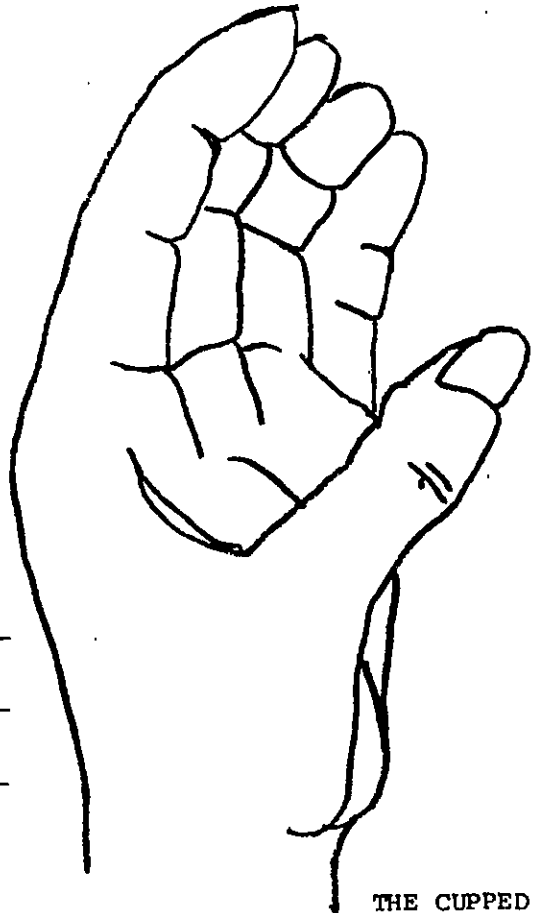
THE ANGLED HAND



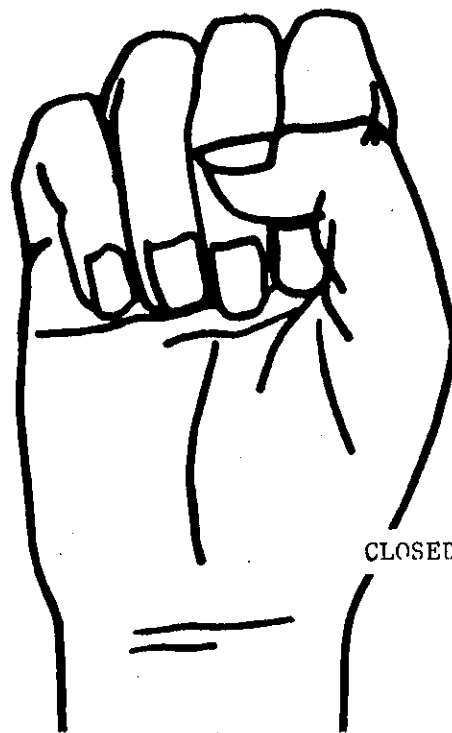
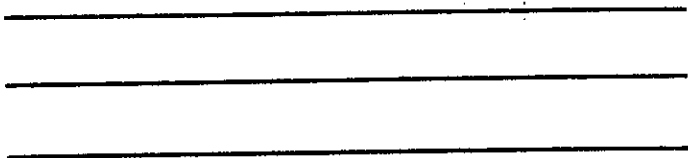
THE OVAL HAND



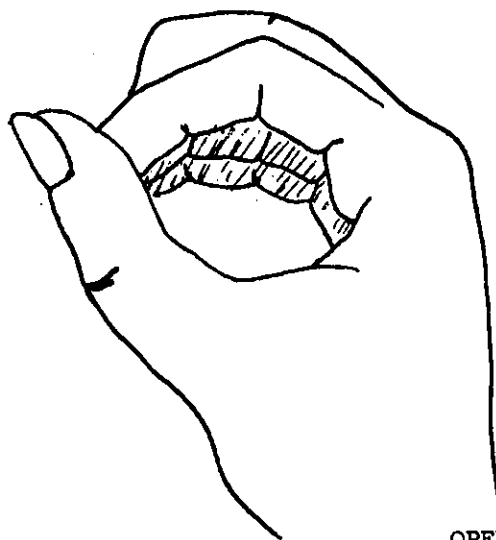
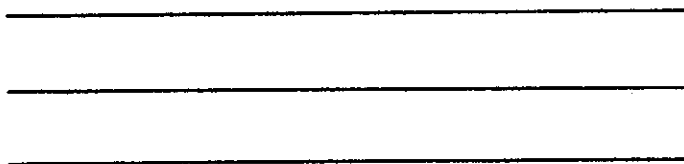
THE CLAW HAND



THE CUPPED HAND



CLOSED FIST



OPEN FIST

Write each position many times
for practice.



NEUTRAL HANDS



CLOSED FIST



NEUTRAL HANDS

Illustrations By Ken Merchant

Courtesy: National Technical Institute For The Deaf.



ONE CUPPED HAND, ONE NEUTRAL HAND

Courtesy: National Technical Institute For The Deaf.

Illustrations By: Ken Merchant



ONE CLOSED FIST, ONE NEUTRAL HAND

Illustrations By Ken Merchant

Courtesy: National Technical Institute For The Deaf.

SUTTON

SIGN WRITING®



LESSON SIX

THE COMBINATION HANDSHAPES

COMBINATION HANDSHAPES: THE BASE PLUS THE MIDDLE

Combination Handshapes are the combination of two or more Base Handshapes. One half of one Base Handshape combines with one half of another Base Handshape, and the two handshapes are written together as one symbol.

In the entire SIGN WRITING[®] system there are 21 Combination Handshapes. These 21 shapes are used to record foreign sign languages, and are used for linguistic research on Sign. They are a part of DETAILED SIGN WRITING[®].

Only five of these 21 Combination Handshapes are used in SIGN WRITING[®] for everyday use. These five combinations are used often when writing American Sign Language. They are a part of the SIGN-SYMBOL SEQUENCE[™], which is explained in detail in Lesson Fourteen, pages 283-292, of this book.

The fingers that have the fingertips closest to the palm of the hand determine the shape of the Base hand symbol. If the fingers touch the palm of the hand, then the Base Handshape is a dark square for the closed fist. If the lowest fingers do not touch the palm, then the Base Handshape is the open fist. Write the Base Handshape and then attach the shape of the other fingers in an angle, an oval, or a claw.

MIDDLE SECTION



BASE SECTION

The five Combination Handshapes used in the SIGN-SYMBOL SEQUENCE[™] are:

Combination 1:



Combination 2:



Combination 3:



Combination 4:



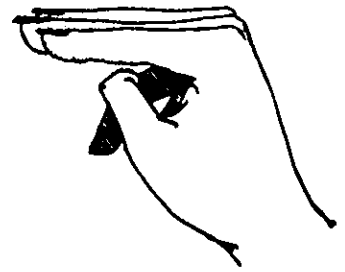
Combination 5:



FIVE COMBINATION HANDSHAPES ⁸⁵

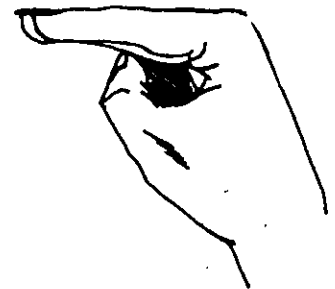
COMBINATION ONE: THE "M" HANDSHAPE

This symbol is always used for the letter
M.



COMBINATION TWO: THE "N" HANDSHAPE

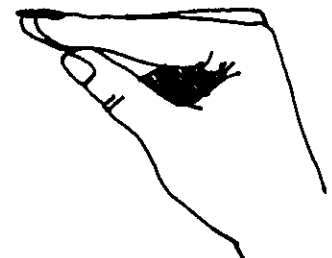
This symbol is always used for the letter
N.



COMBINATION THREE: THE "NO" HANDSHAPE

(Thumb, Index Finger, Middle Finger
Touch. The Symbol Always Looks The
Same Whether The Fingers Are Straight
Or Relaxed.)

This symbol is used for the sign "no".



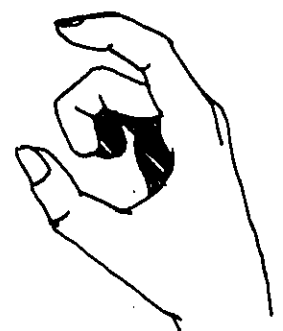
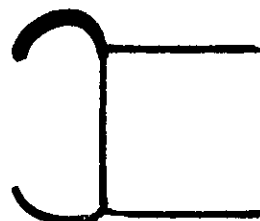
COMBINATION FOUR: THE "WRITE" HANDSHAPE
(Thumb And Index Finger Touch. The Symbol
Always Looks The Same Whether The Fingers
Are Straight Or Relaxed.)

This symbol is used for the sign "write".

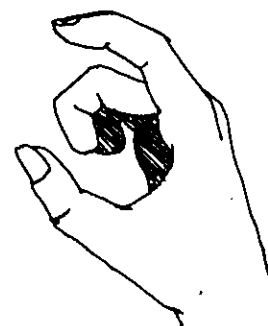
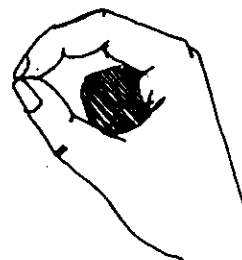
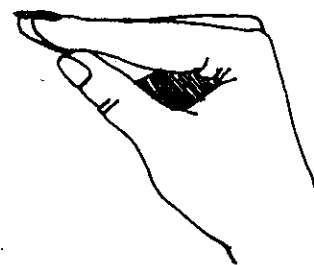
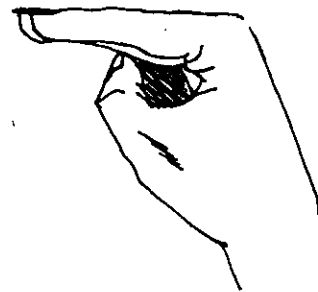


COMBINATION FIVE: THE "BIG" HANDSHAPE

This symbol is used for the sign "big".



Please write each handshape on a stick figure drawing. Write many for practice.



SUTTON

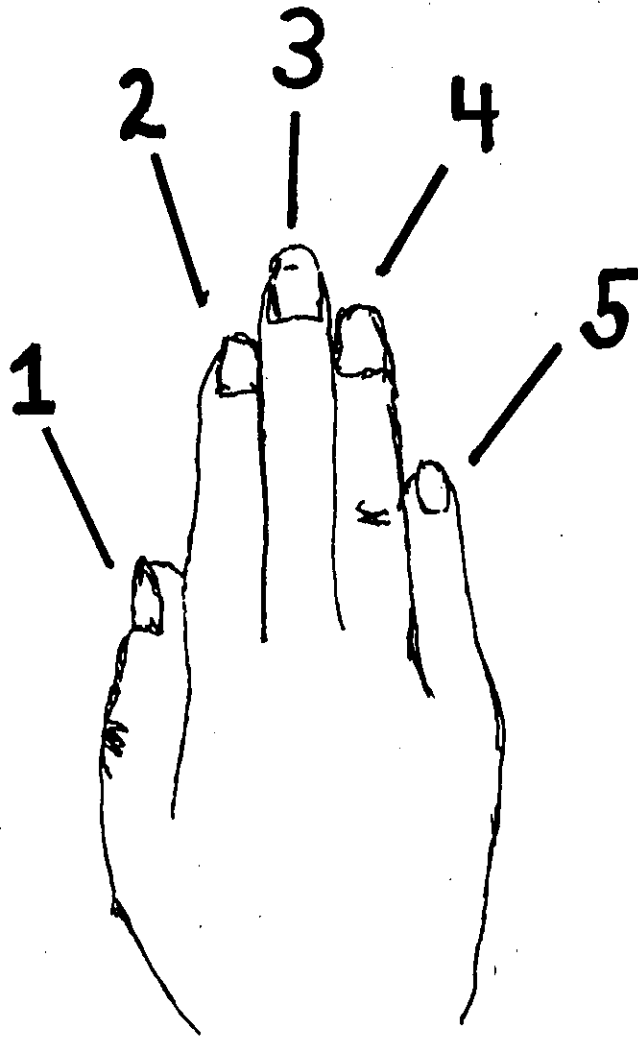
SIGN WRITING®



LESSON SEVEN

THE FINGERS AND THE AMERICAN MANUAL ALPHABET

THE FINGERS

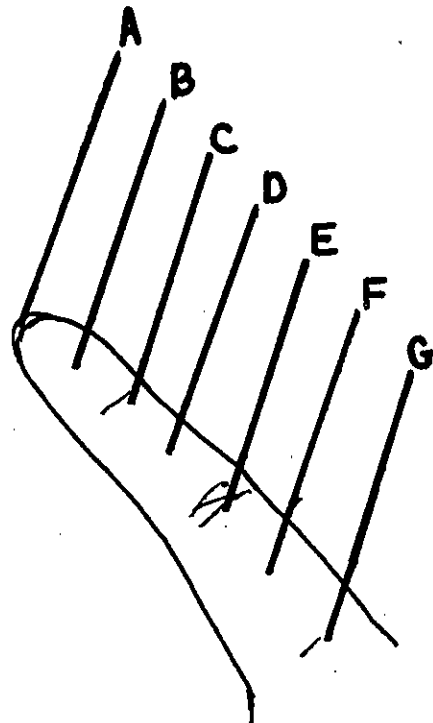


FINGER NUMBERS FOR REFERENCE

For reference, each finger has a number. The thumb is number 1. The index finger is number 2. The middle finger is number 3. The ring finger is number 4. The baby finger is number 5.

JOINT LETTERS FOR REFERENCE

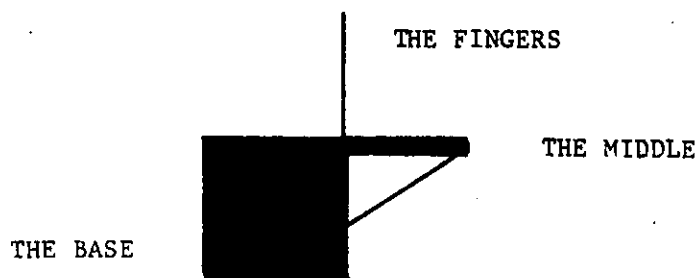
For reference, each joint of the finger has been given a letter in the alphabet. The tip of the finger is letter A. The pad of the finger is B. The 1st joint is C. The area between the 1st and 2nd joints is D. The 2nd joint is E. The area between the 2nd and 3rd joints is F. The 3rd joint, the knuckle joint, is G.



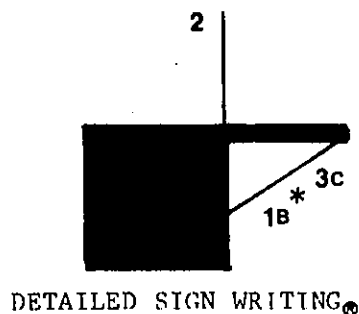
THE FINGERS

89

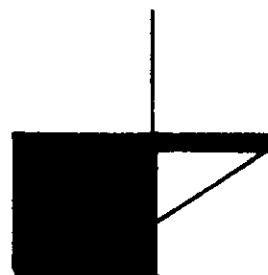
Individual fingers can stick up or out of the Base or Middle sections of the handshapes. These individual fingers are written with single lines (not thick), that protrude from the Base or Combination Handshapes:



In DETAILED SIGN WRITING, the fingers are numbered. Contact with different sections of the fingers is written with letters from the alphabet. In SIGN WRITING, PRINTING and SIGN WRITING, HANDWRITING the finger numbers and letters for sections of the fingers are eliminated for simplicity:



DETAILED SIGN WRITING



SIGN WRITING, PRINTING
& HANDWRITING

Individual fingers can also have different shapes. Below are examples of fingers that are straight and in a claw shape:



Fingers Stretched Straight



Fingers In The Shape Of A Claw

The Neutral Hand is a short thick line at the end of the arm line of the stick figure drawing. The fingers are assumed to be basically together, although relaxed. There are times when the fingers will spread in a relaxed position. When this happens, five little finger spokes are written around the Neutral Hand, showing the spread of the fingers:



Neutral Hand Without
Spread Fingers



Neutral Hand With Spread
Fingers

THREE SPECIAL CASES

THREE VARIATIONS OF THE ANGLED HAND

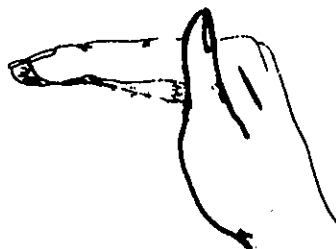
The Angled Hand is one of the 8 Base Handshapes. It is presented on page 68 of this book.

There are three variations of the Angled Hand used in SIGN WRITING®, PRINTING and SIGN WRITING® HANDWRITING. These three variations are in the SIGN-SYMBOL SEQUENCE_{T.M.}.

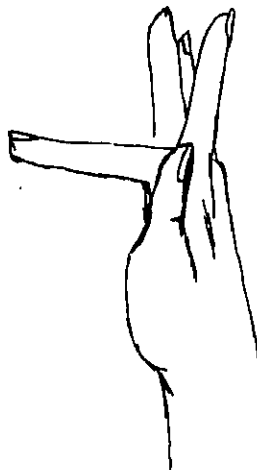
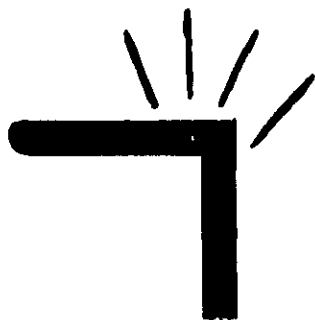
The first variation of the Angled Hand moves the thumb down. It no longer touches the other fingers:



The second variation of the Angled Hand moves the thumb to the side. The thumb is not written at all in the SIGN WRITING® symbol:

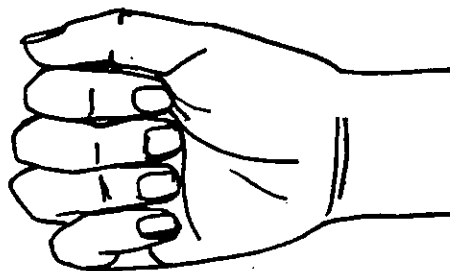


The middle finger (finger 3) is used in American Sign Language to show feeling. For example, the sign for "feel" uses spread fingers, with finger 3 slightly forward, touching the chest. There is a special symbol for this handshape in SIGN WRITING®. Because finger 3 is the lowest finger, and it is bent at one joint only (joint G), it is in Category Two of the Base Handshapes (see page 68). Its base is the Angled Hand. The other fingers are spread, and they are written projecting from the Base Handshape:

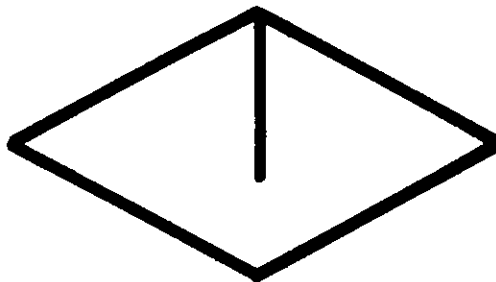
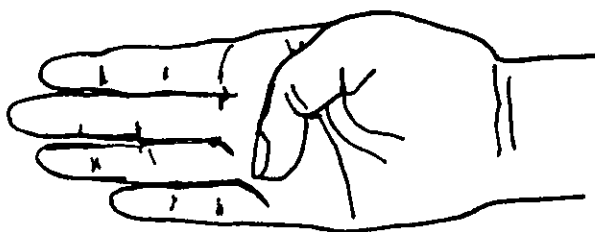


THE AMERICAN MANUAL ALPHABET

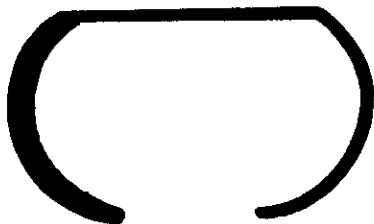
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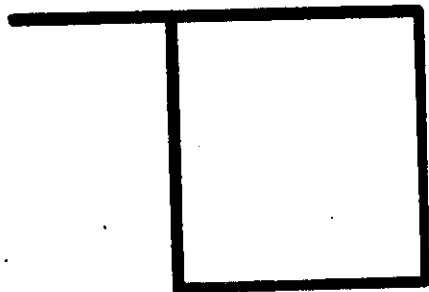
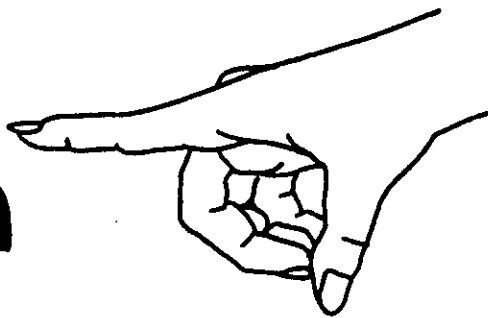
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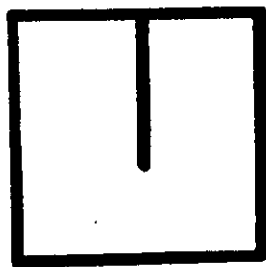
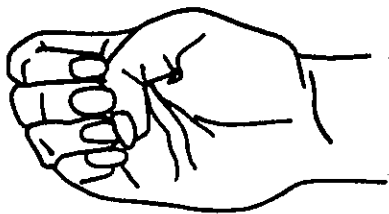
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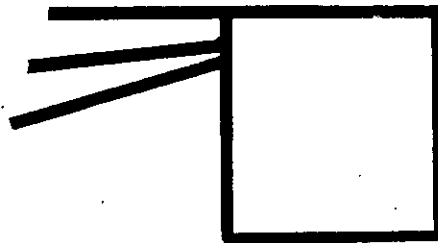
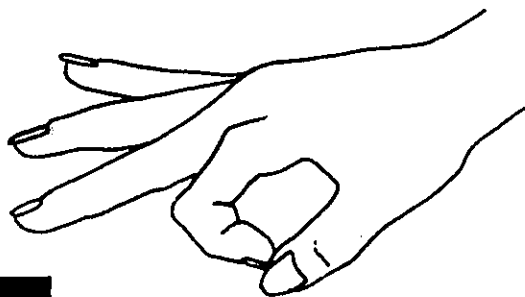
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E



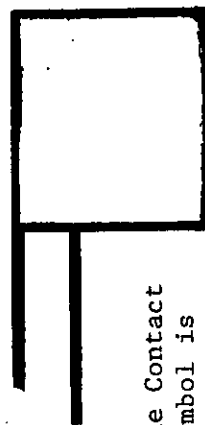
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G



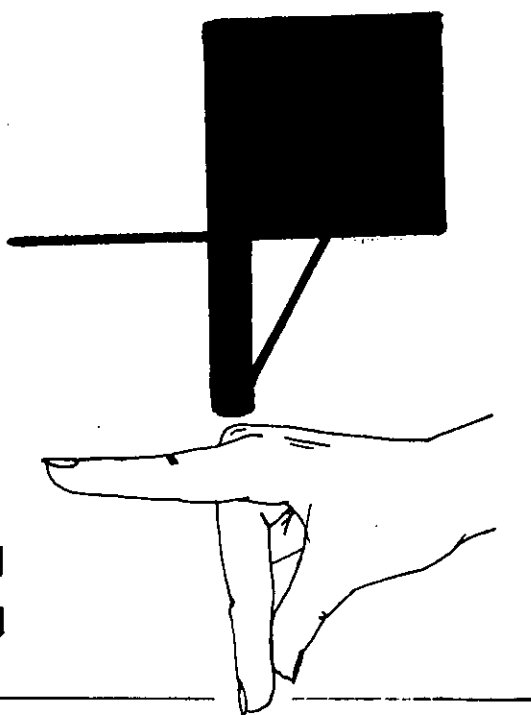
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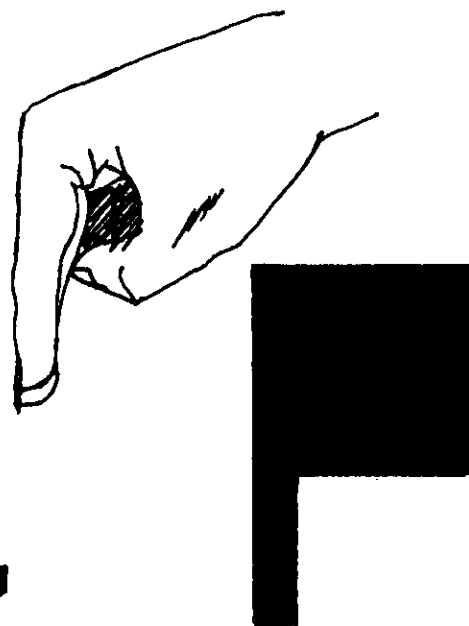
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The Contact
Symbol is
optional.

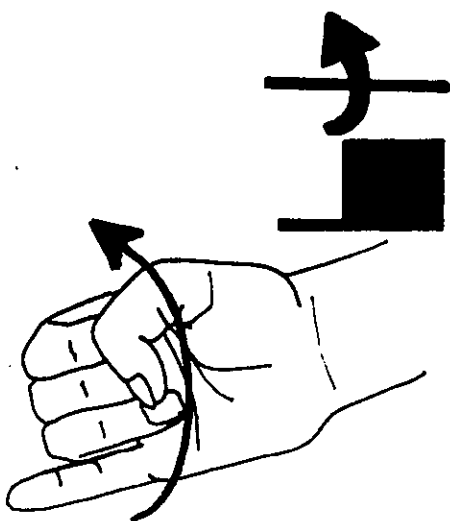
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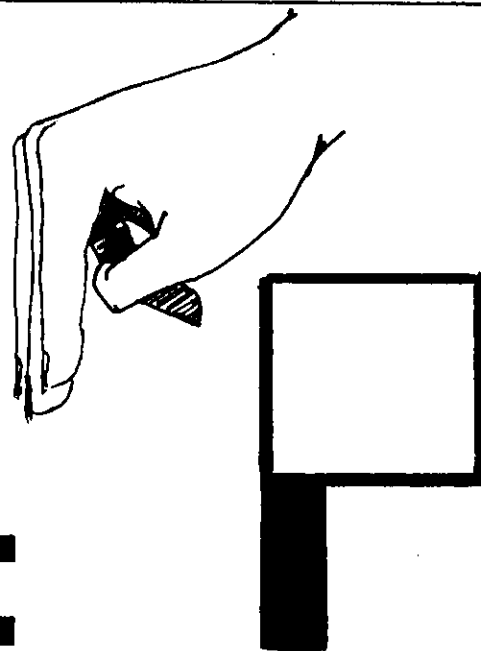
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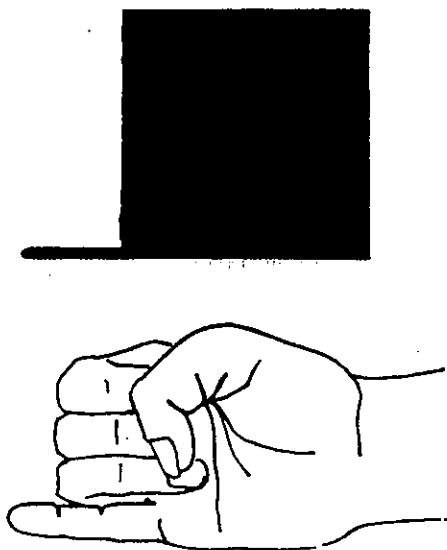
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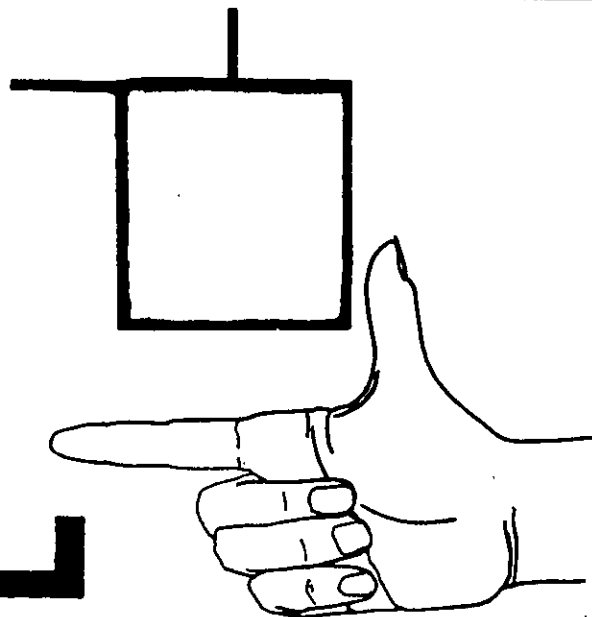
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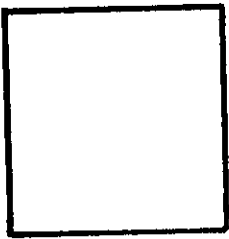
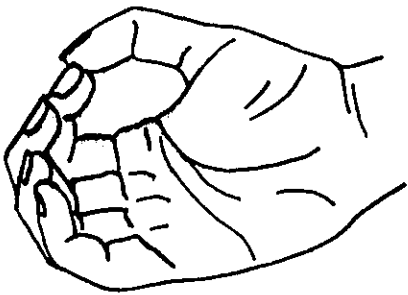
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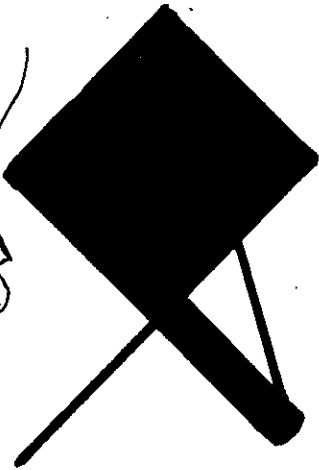
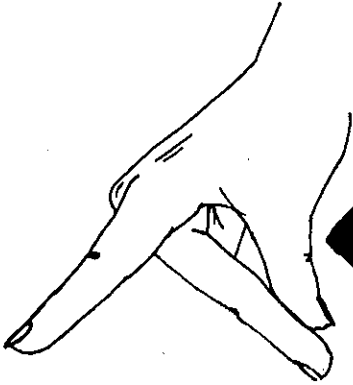
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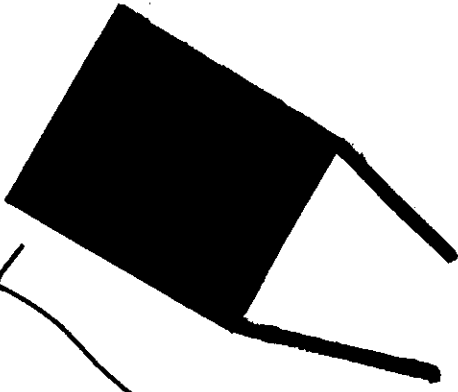
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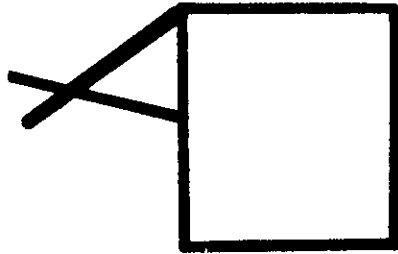
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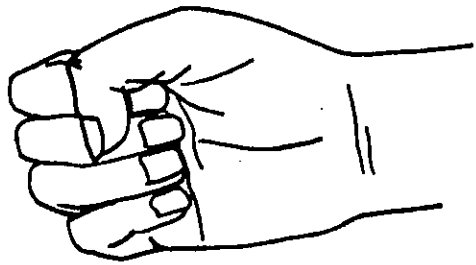
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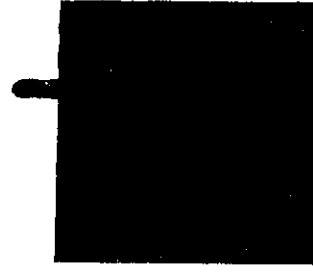
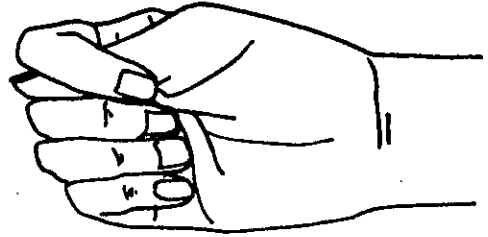
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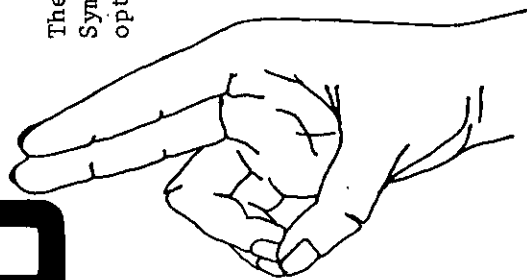
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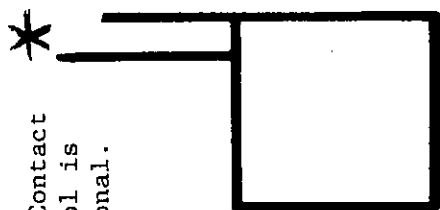
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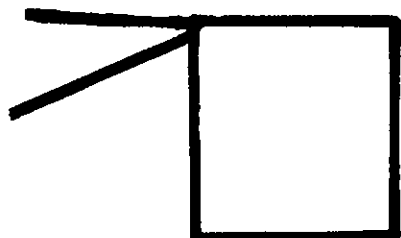
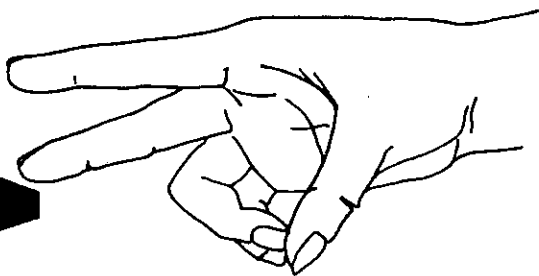
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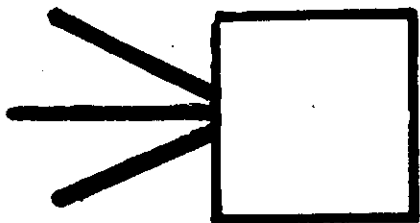
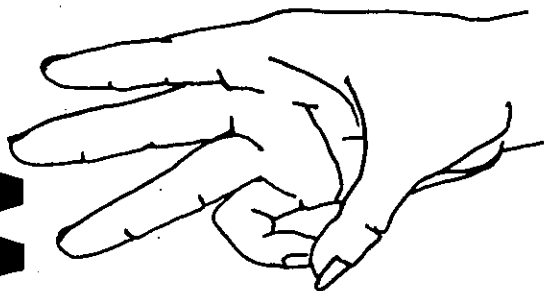
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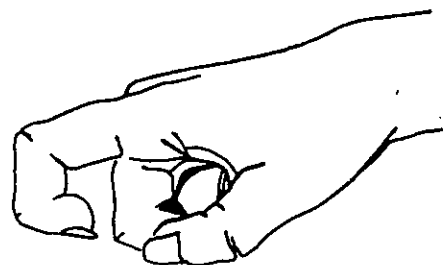
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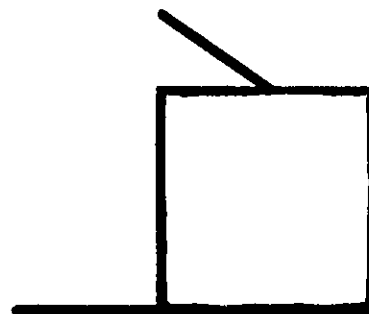
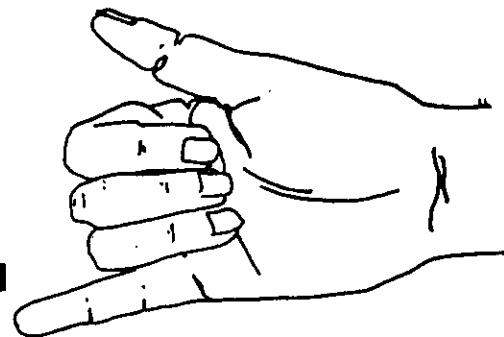
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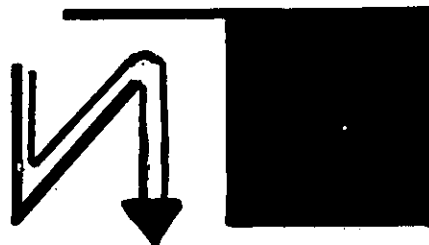
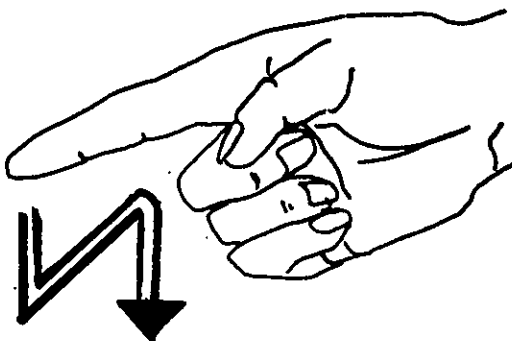
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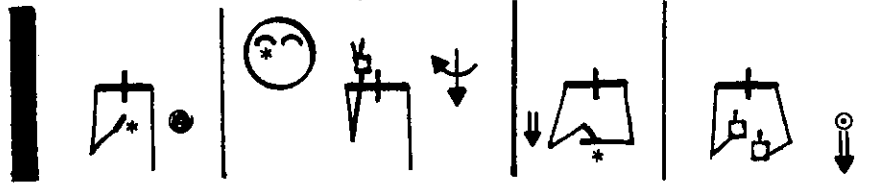


Please

look

at

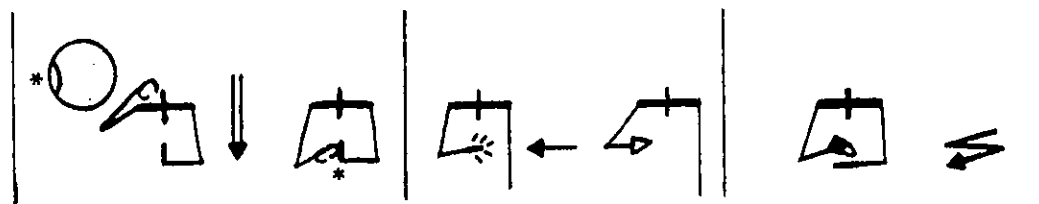
each



picture

and

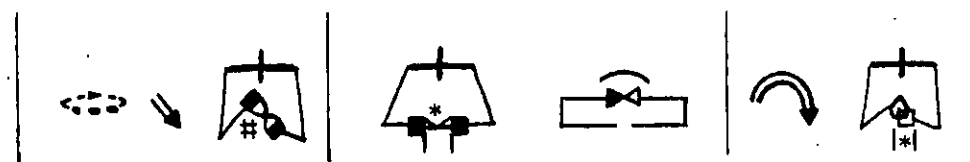
write



the exact

position

in



SIGN

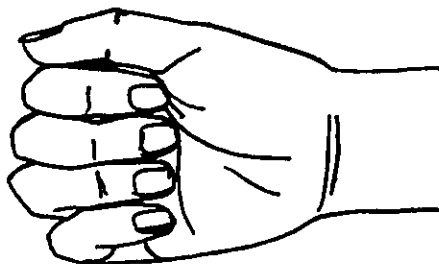
WRITING®



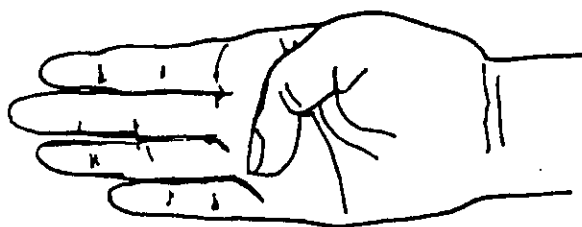
THE AMERICAN MANUAL ALPHABET

Please write each handshape on a stick-figure drawing. Write many for practice.

A



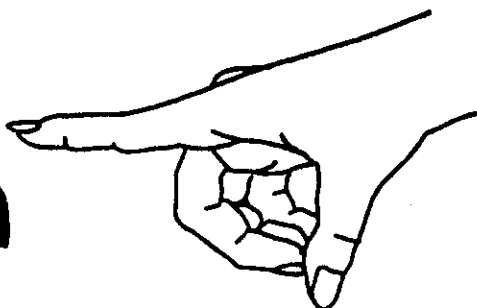
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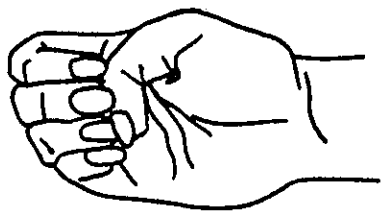
C



D



E



F



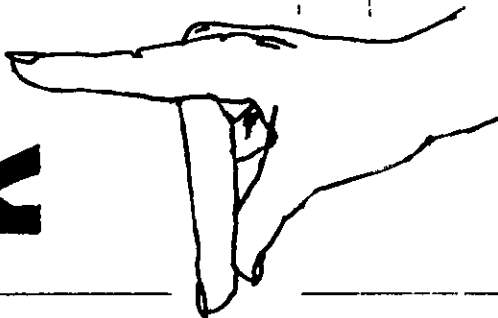
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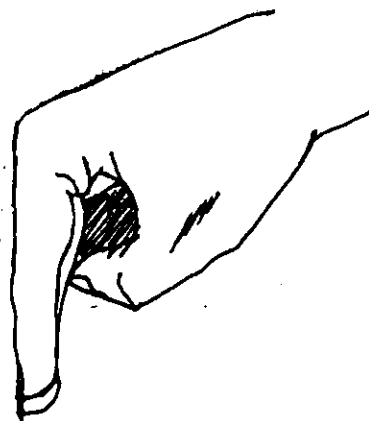
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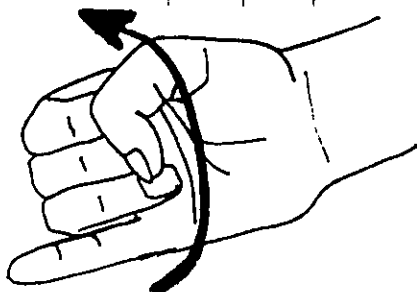
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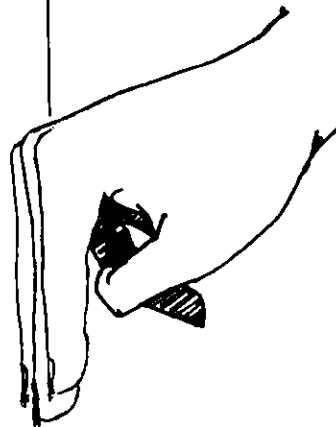
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J

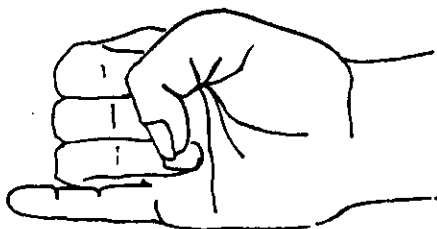


M

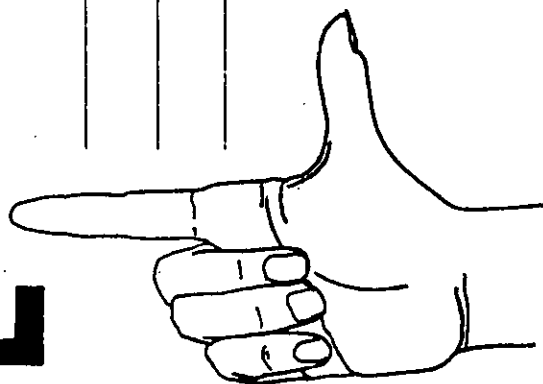


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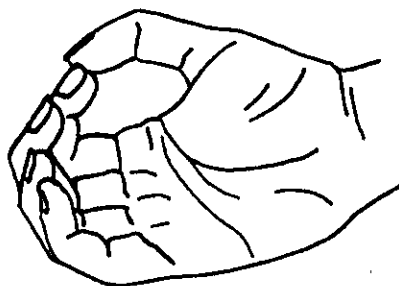
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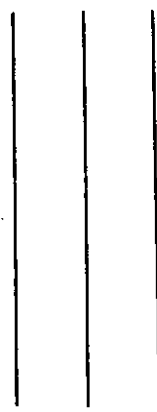
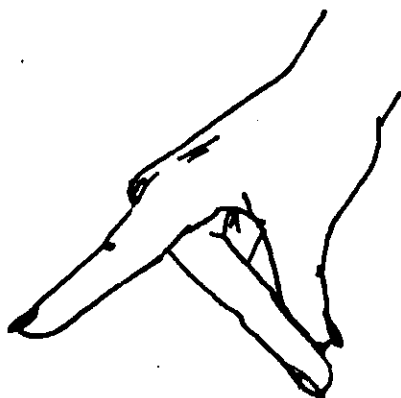
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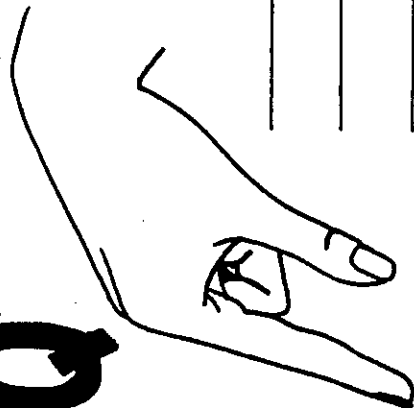
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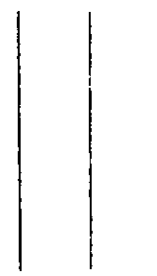
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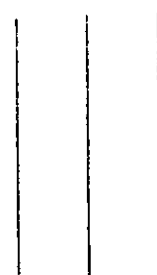
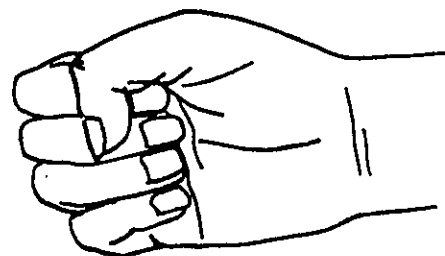
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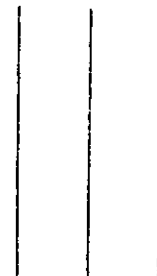
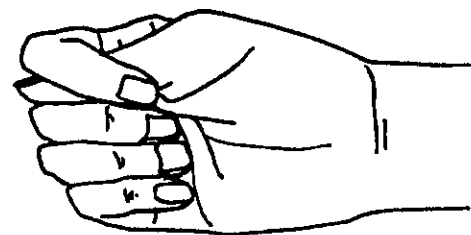
R



S

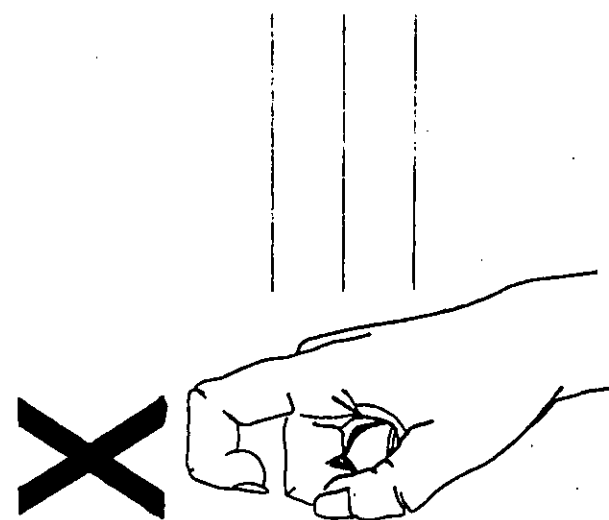
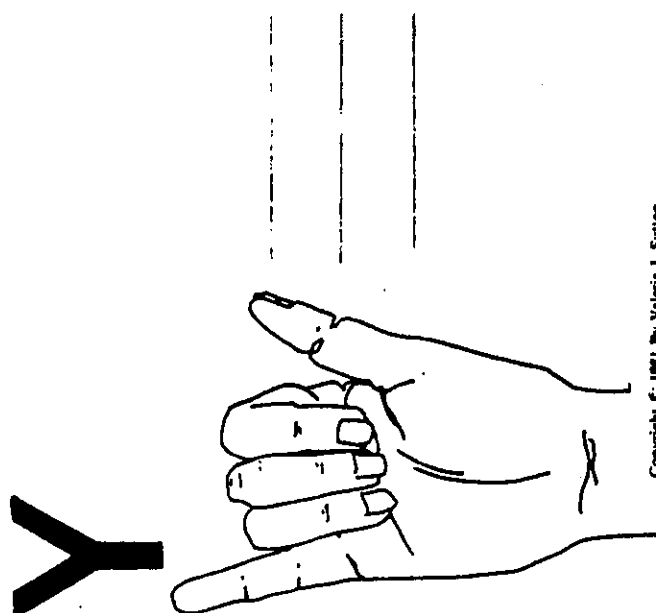
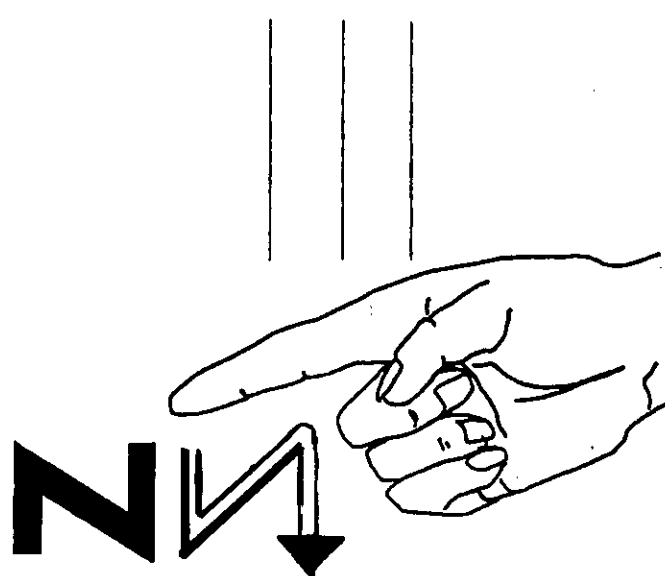
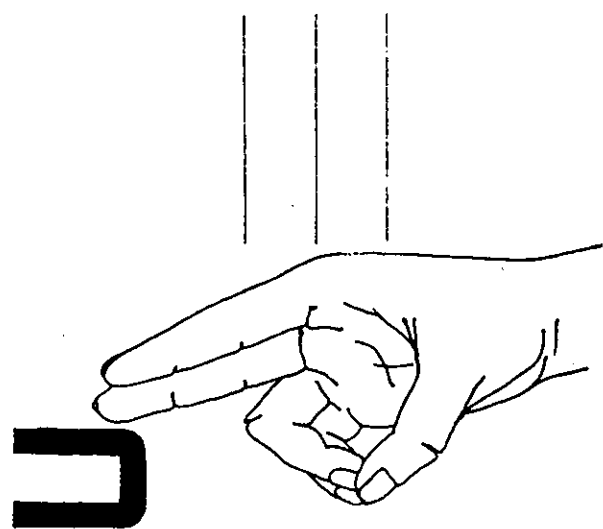
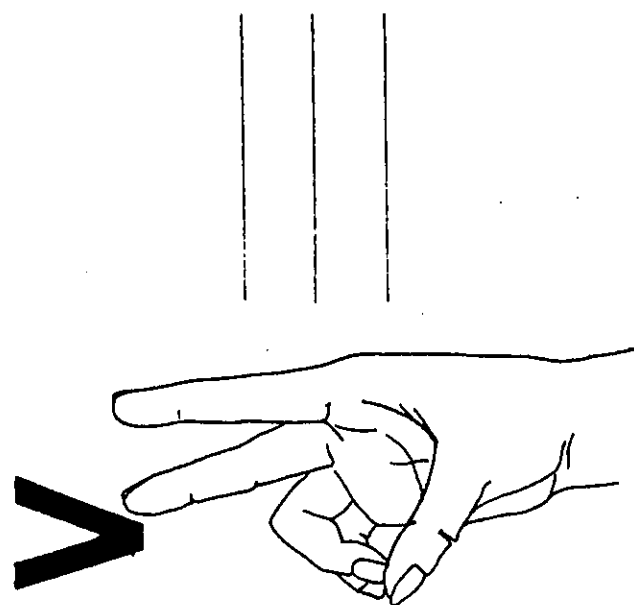
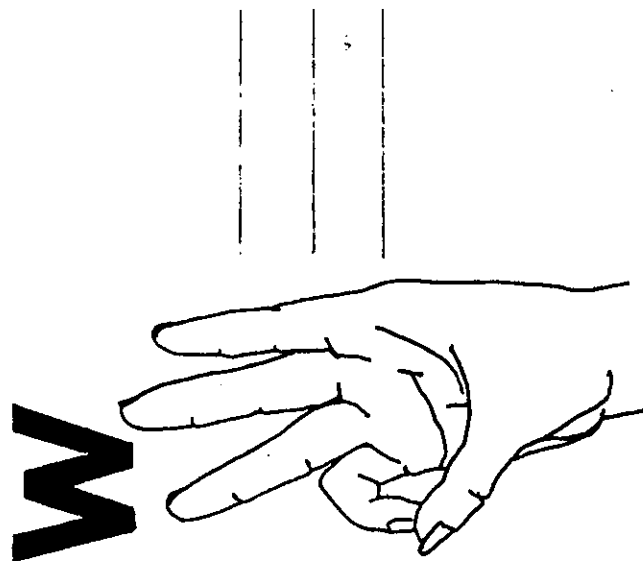


T



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SUTTON

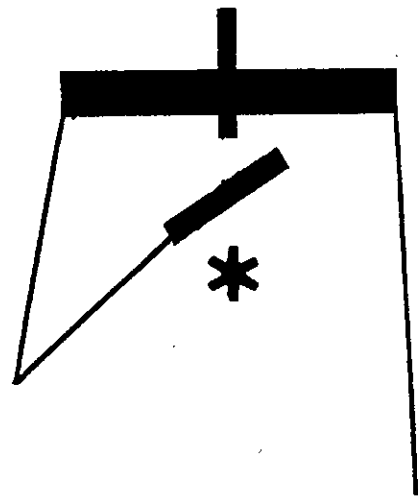
SIGN WRITING®



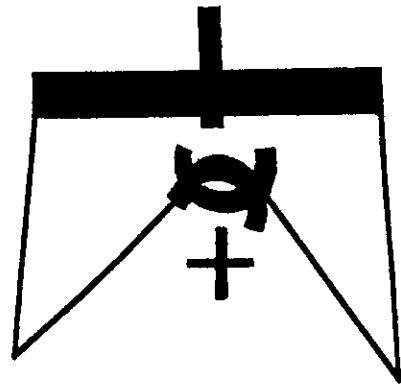
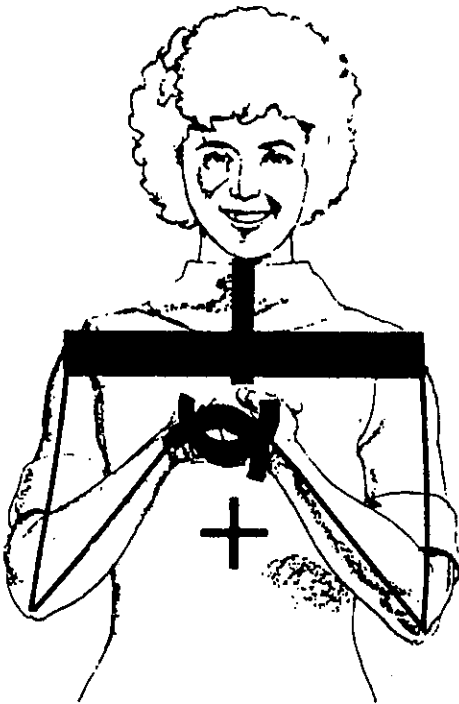
LESSON EIGHT

CONTACT SYMBOLS AND CONTACT WITH THE FACE

***** = touch

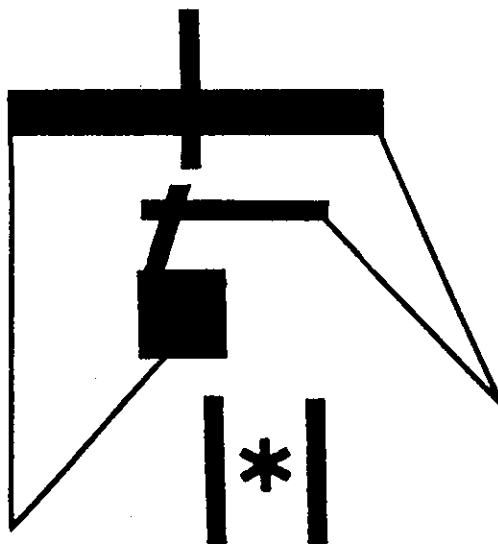
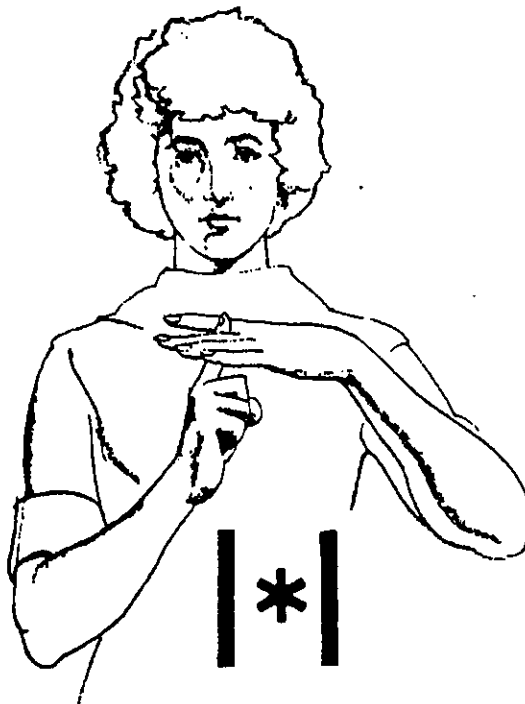


+ = hold



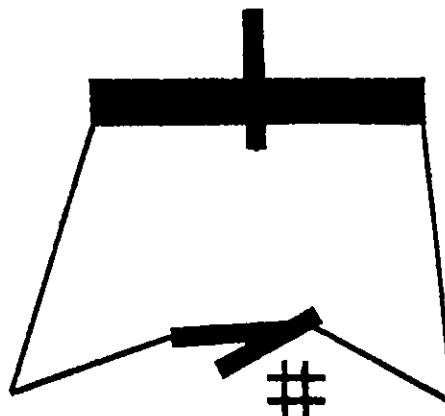
|*| = in-between

The symbol for in-between contact is a touching contact star between two lines.
The in-between contact is defined as touching between two points.



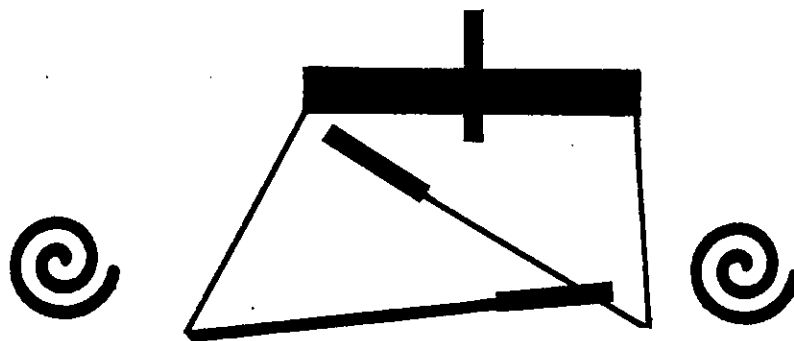
= strike


Striking is defined as movement that forcefully contacts a surface.



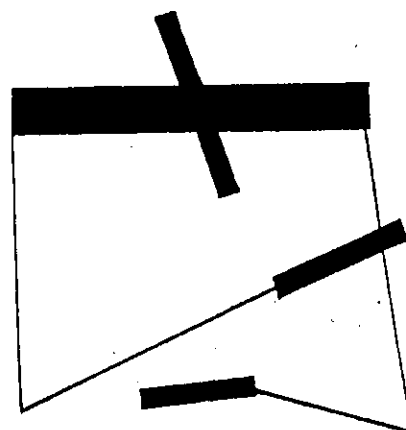
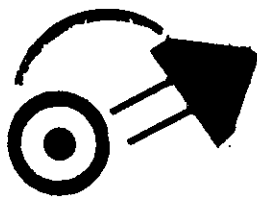
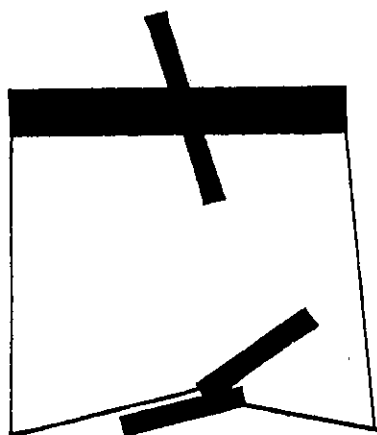
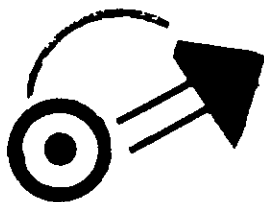
@ = rub

Rubbing is defined as movement that contacts and then moves while staying on the surface.



 = brush

Brushing is defined as movement that contacts and then moves off a surface.



Review List

CONTACT SYMBOLS

1. Touching Contact:



2. Holding Contact:



3. In-Between Contact:



4. Striking Contact:



5. Rubbing Contact:



6. Brushing Contact:



CONTACT WITH HEAD

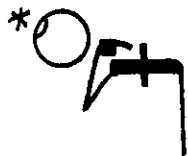
1. When the face and head are contacted from the tip of the nose down, the hand of the figure is directed toward the low end of the Face-Direction Line.



2. When the face and head are contacted from the middle of the nose up, the hand of the figure is directed toward the top of the Face-Direction Line.



3. The Contact Symbol is always written near the Facial Circle when contact with the head or face occurs. The Contact Symbol is not repeated near the Face-Direction Line:

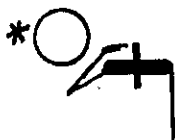


CORRECT



INCORRECT

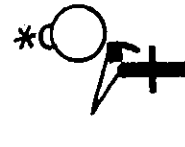
4. When contact occurs on the head, but not on the face, then the Contact Symbol is written to the outside of the Facial Circle in the area of contact, and that is all.



Contact With Side Of Head



Contact Under Chin



Contact With The Ear

5. When contact occurs on the face, to the outside of the face, then the area of contact is circled, and the Contact Symbol is written near the circled area, on the outside of the Facial Circle:

Contact With The Front
Of The Chin

Contact On Cheeks

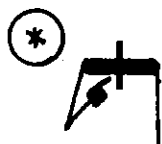


Contact On Temple

6. When contact occurs on the face, to the inside of the face, then the area of contact is not circled. The Contact Symbol is written directly on the inside of the Facial Circle, directly on the spot of contact:



Contact Under Eye

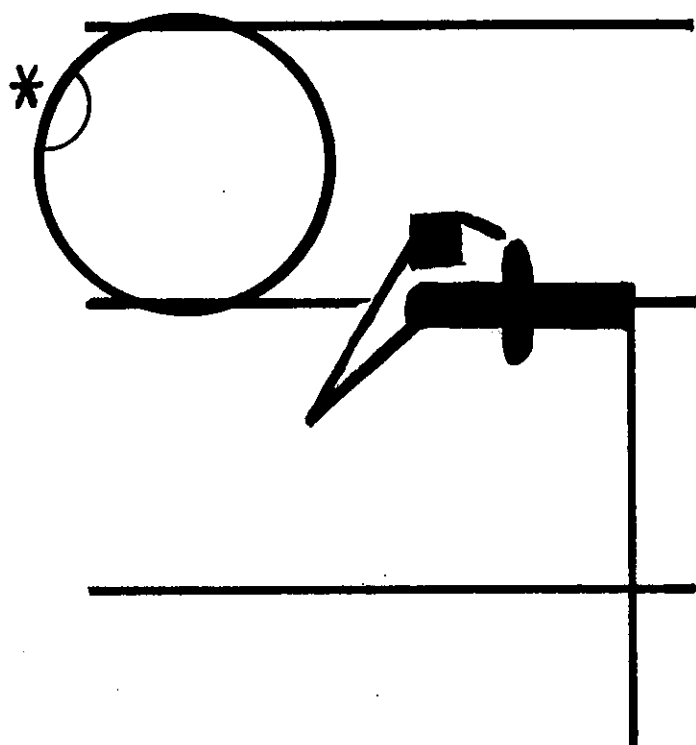


Contact On The Nose

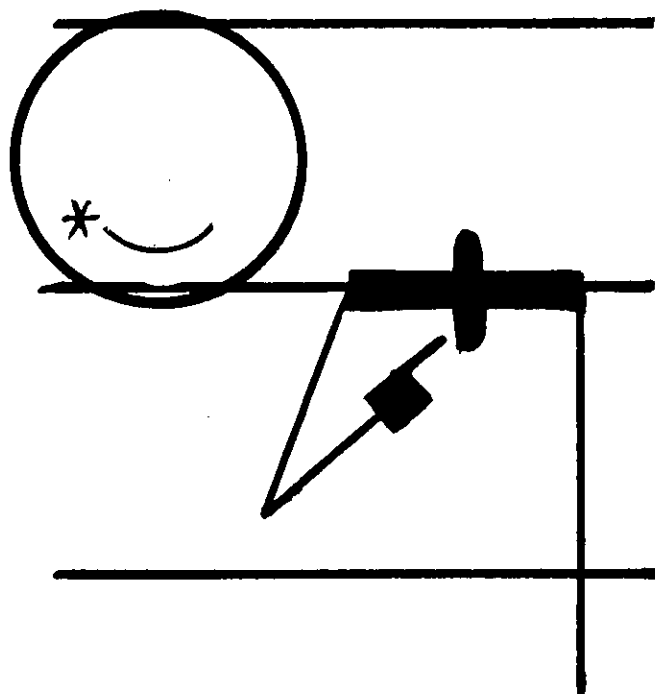


Contact Near The Mouth

CONTACT WITH HEAD



When the upper part of the face is contacted (contacted above the tip of the nose) then the Contact Symbol is written on or near the Facial Circle and the arm and hand of the figure are directed toward the top of the Face-Direction Line.



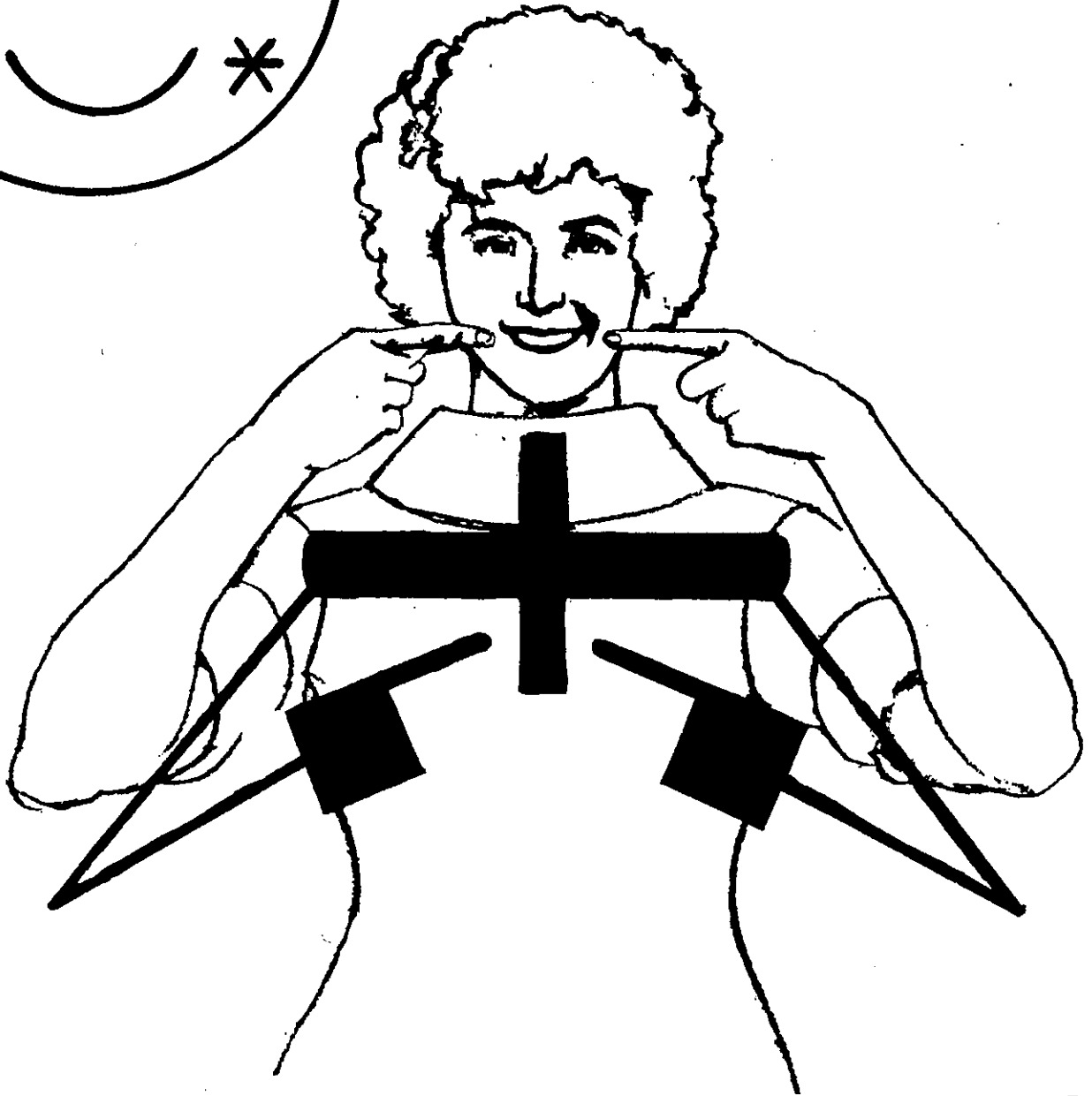
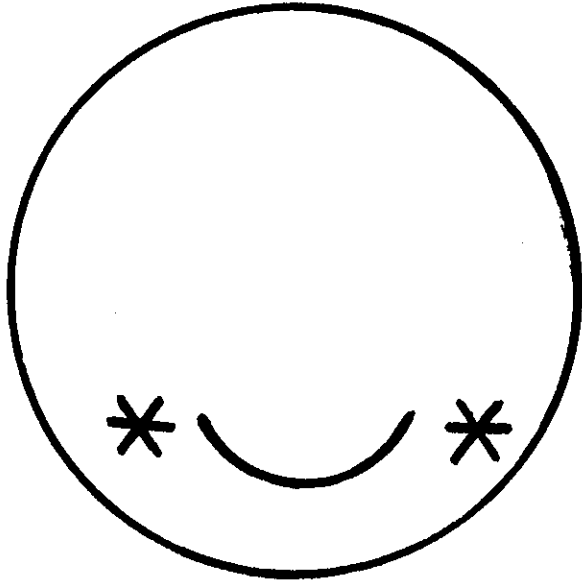
When the lower part of the face is contacted (contacted from the tip of the nose down) then the Contact Symbol is written on or near the Facial Circle and the arm and hand of the figure are directed toward the low end of the Face-Direction Line.



CONTACT ABOVE NOSE



CONTACT BELOW NOSE



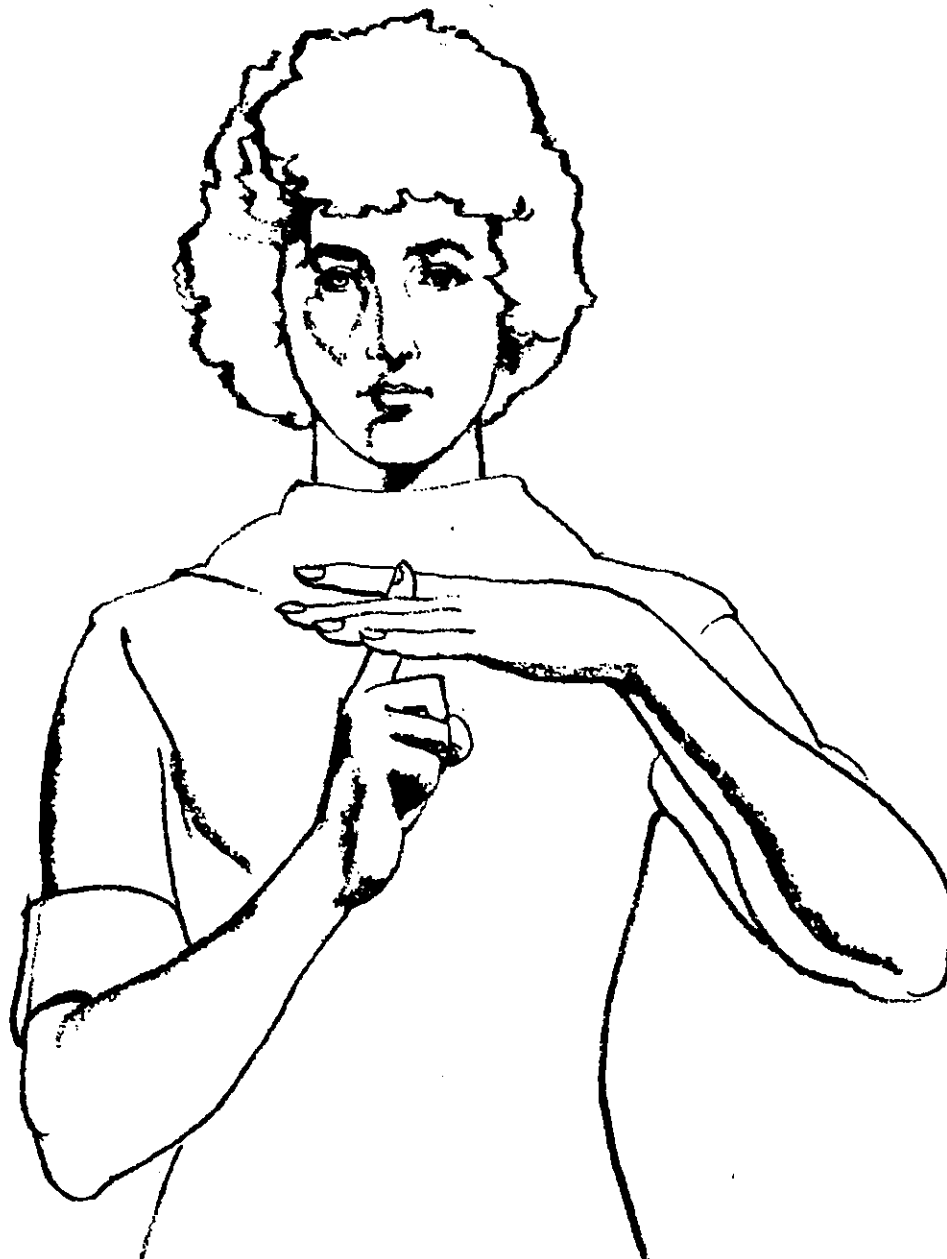
Please write the positions in SIGN WRITING®, including Contact Symbols.



HOLDING CONTACT

Illustrations By Ken Merchant

Courtesy: National Technical Institute For The Deaf.



IN-BETWEEN CONTACT

Courtesy: National Technical Institute For The Deaf

Illustrations By: Vee Merriam



TOUCHING CONTACT



HOLDING CONTACT



TOUCHING CONTACT
WITH THE FACE

SUTTON

SIGN WRITING[®]



LESSON NINE

THE PLANES OF THE ROOM AND THE BASIC DIRECTION ARROWS

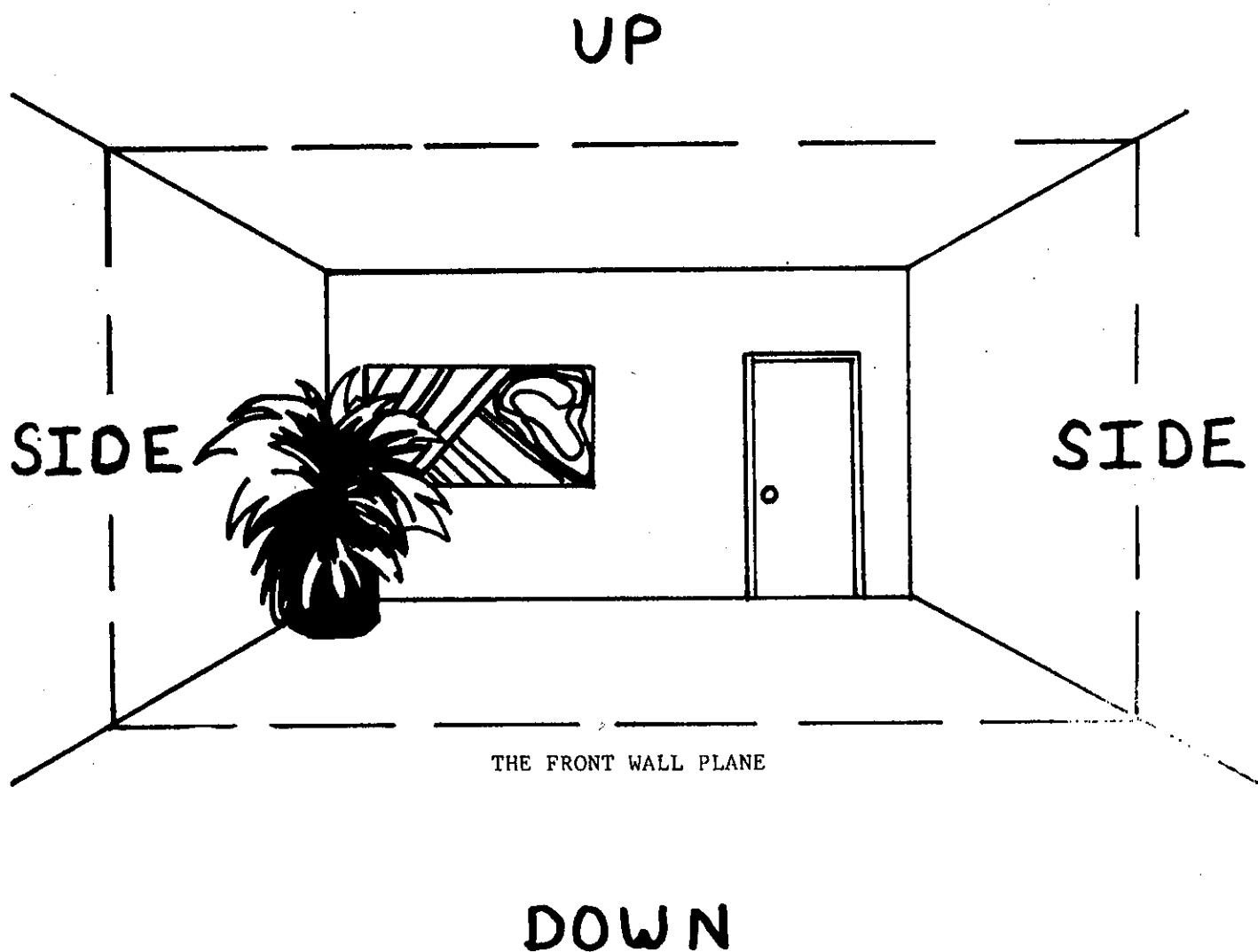
THE FRONT WALL PLANE

(THE FRONTAL PLANE)

THE PLANE PARALLEL WITH THE FRONT WALL

All Movement Arrows relate to planes that cut space. A plane is an imaginary flat surface, like an imaginary wall, or an imaginary sheet of glass. It cuts the room from one end to the other, and from top to bottom. In SIGN WRITING®, we use two different planes. The first plane is called the Front Wall Plane.

The Front Wall Plane is parallel with the front wall of the room. There are actually hundreds of imaginary Front Wall Planes that cut the room at different places. They are all parallel with the front wall.

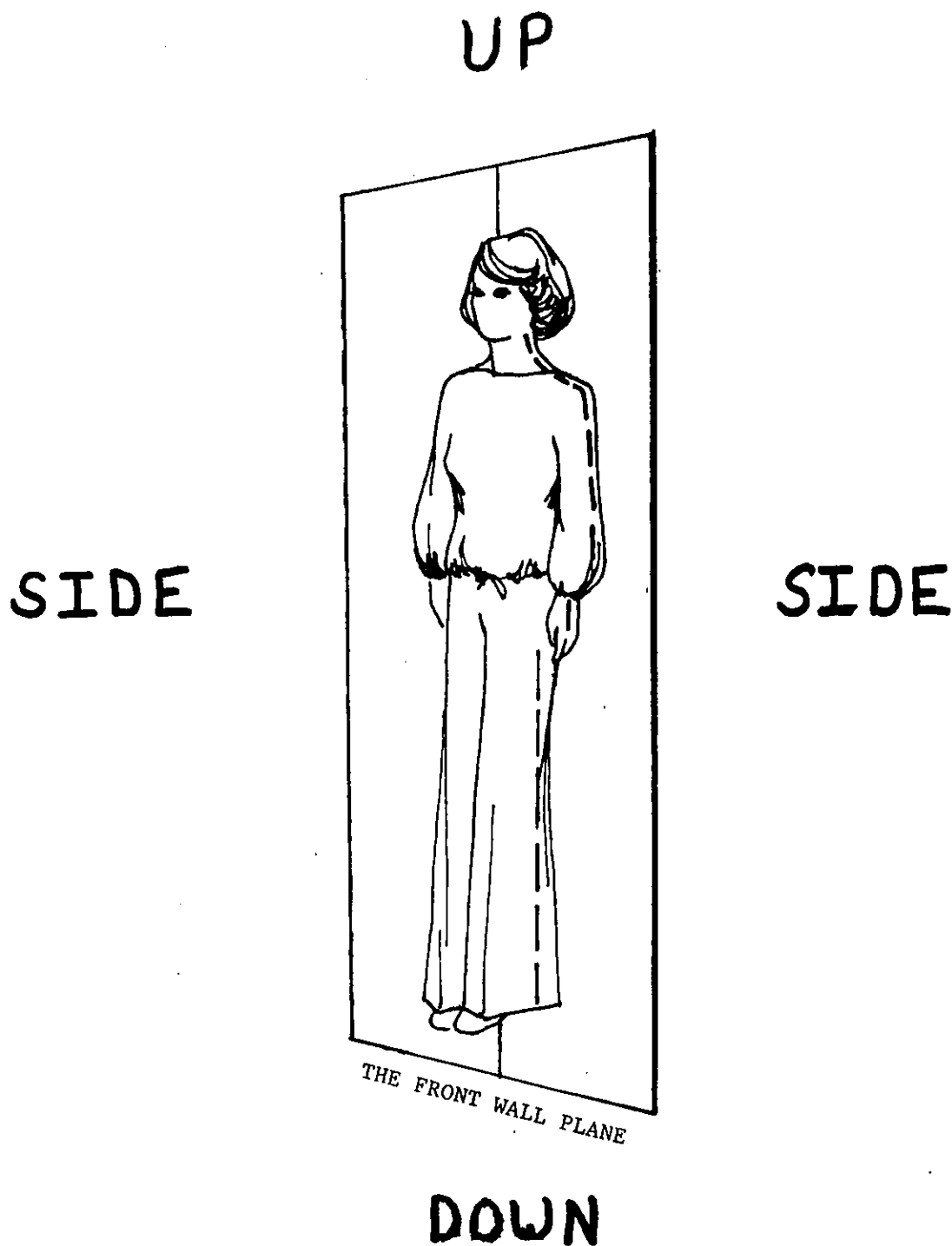


THE FRONT WALL PLANE

(THE FRONTAL PLANE)

THE PLANE PARALLEL WITH THE FRONT WALL

The body is also cut by imaginary planes. The imaginary Front Wall Plane cuts the body from side to side.



basic direction arrows

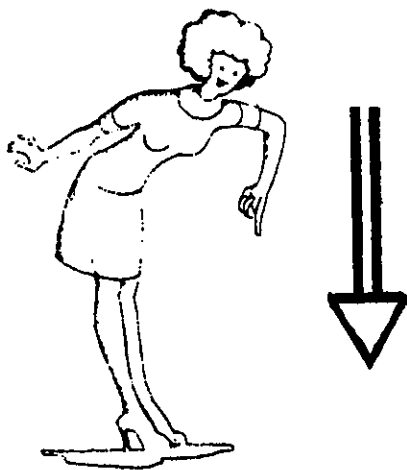
MOVEMENT PARALLEL WITH THE FRONT WALL PLANE (The Frontal Plane)

All Arrows Parallel With The Front Wall Plane Are Double-Stemmed

Movement Straight Up



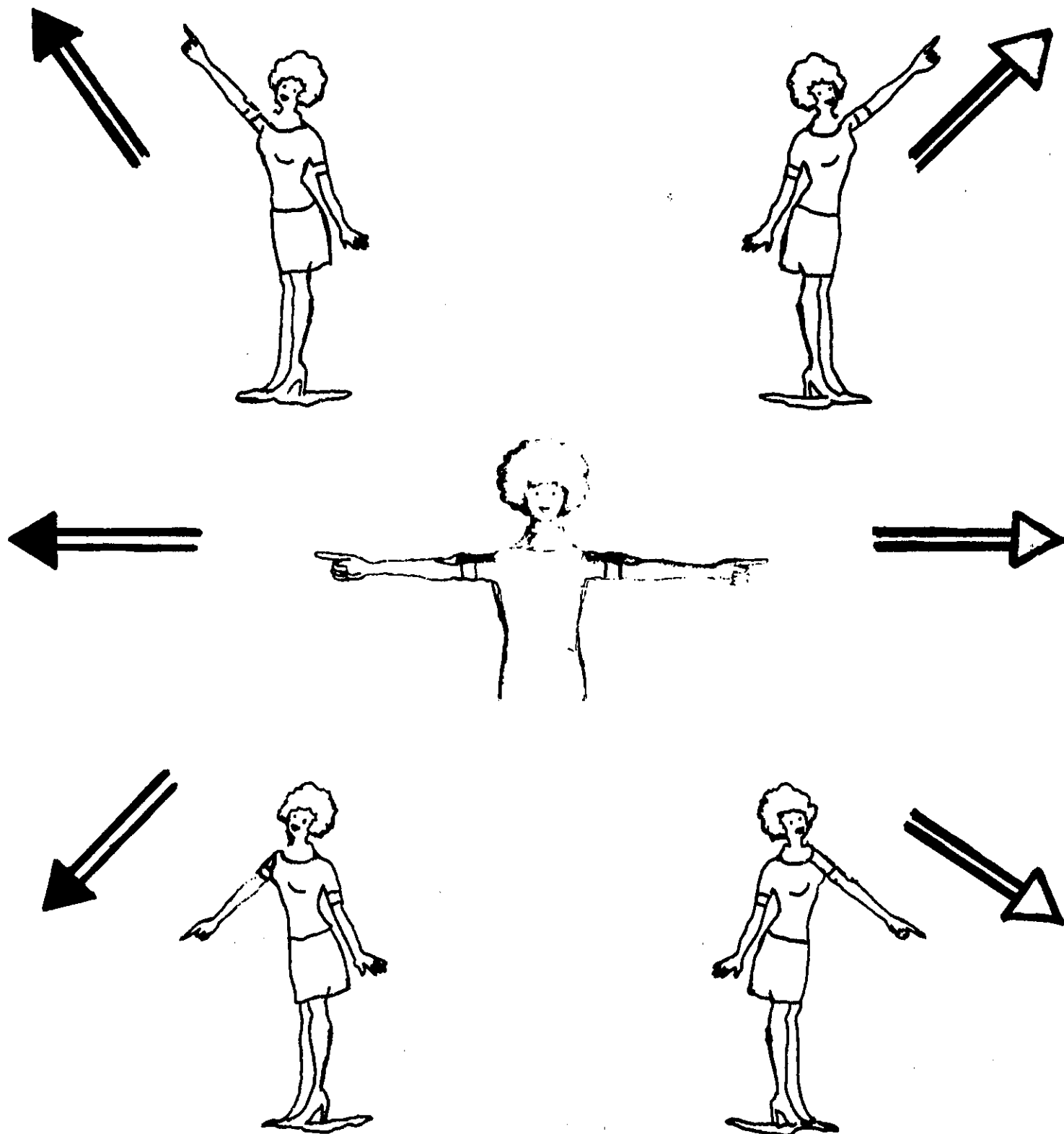
Movement Straight Down



basic direction arrows

MOVEMENT PARALLEL WITH THE FRONT WALL PLANE (The Frontal Plane)

All Arrows Parallel With The Front Wall Plane Are Double-Stemmed



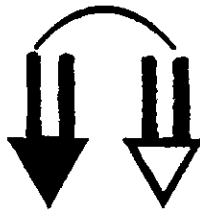
right and left arms and hands



1. A dark arrowhead represents movement with the right arm.



2. A light arrowhead represents movement with the left arm.



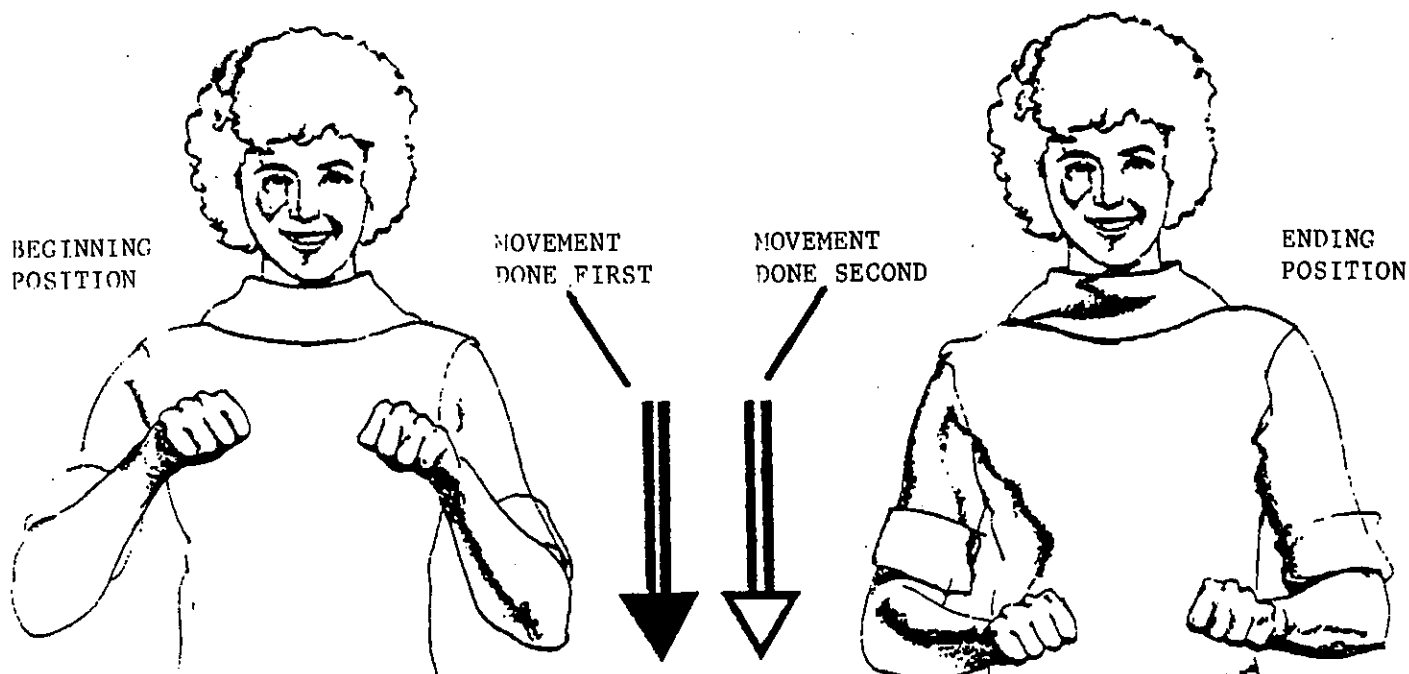
3. Here both right and left arms move at the same time. The arms and hands are not together. Because of this they make two separate paths in space as they move. Two separate arrows are used to show the movements of the two arms.

A curved line over two or more arrows means that the movements are done simultaneously.



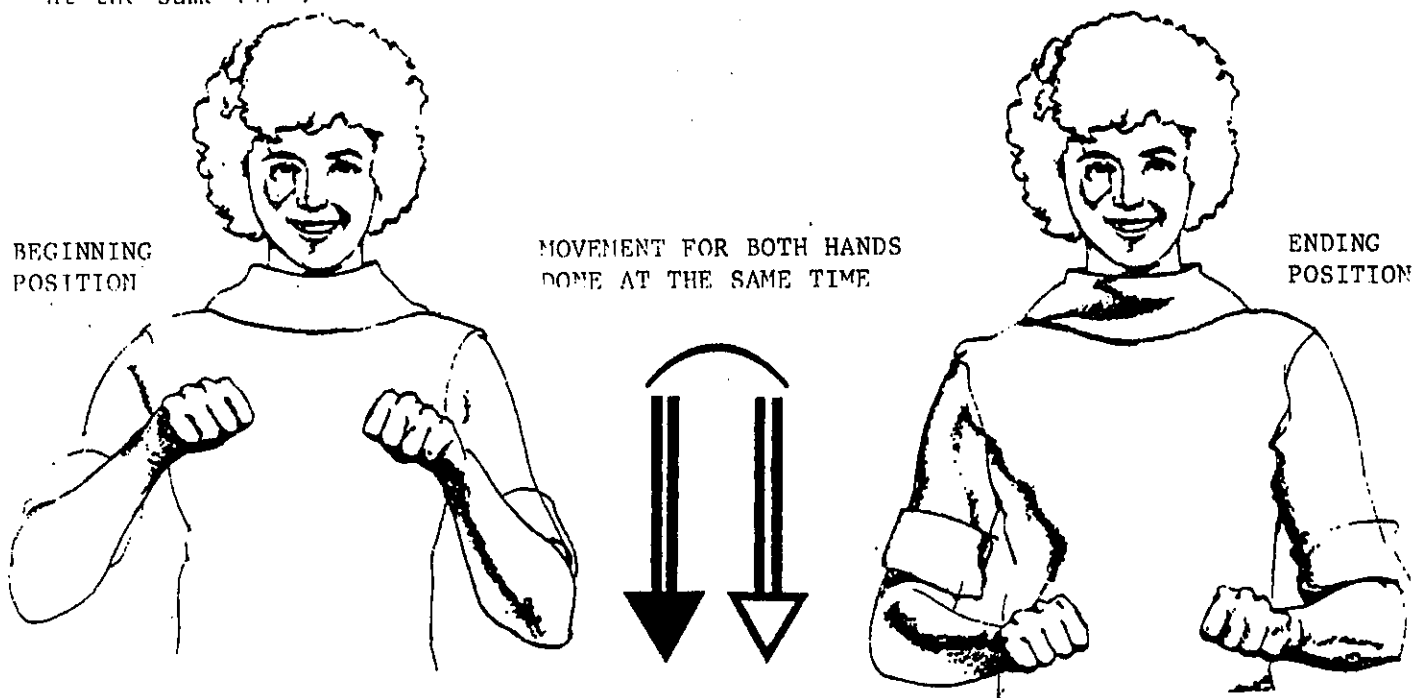
4. When two hands contact each other and move together along the same path, they are represented by an arrow with a "V" or open arrowhead.

READ FROM LEFT TO RIGHT



When no Simultaneous Line is written over Movement Symbols, the movements are done at different times. Always read from left to right. The first Movement Symbol that appears to the left is the first movement done by the signer. When that first movement is completed, then do the next movement written to the right, and so on.

When a Simultaneous Line is written over the Movement Symbols, both movements are done at the same time.

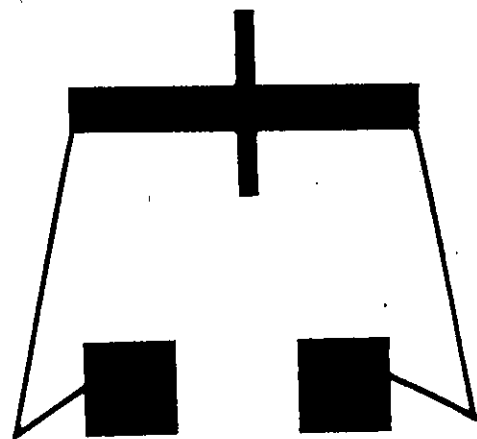
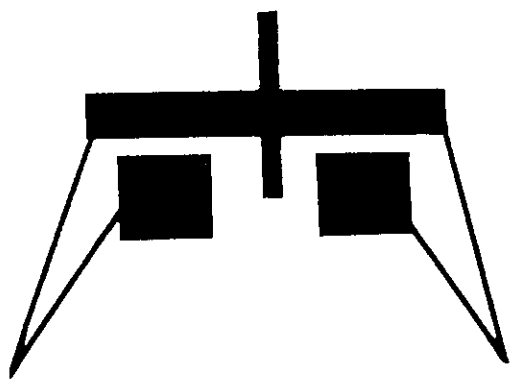
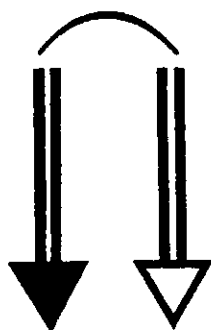


direction straight down



CAN



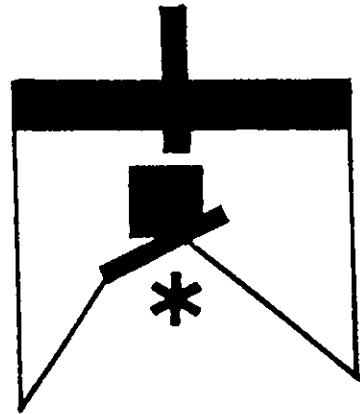
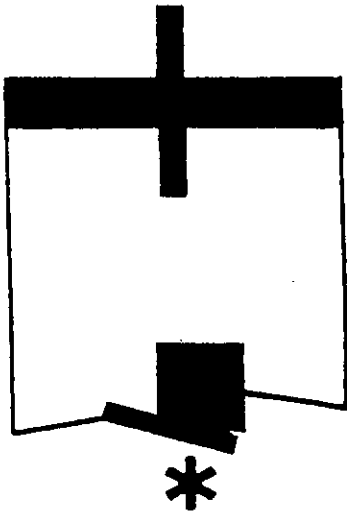
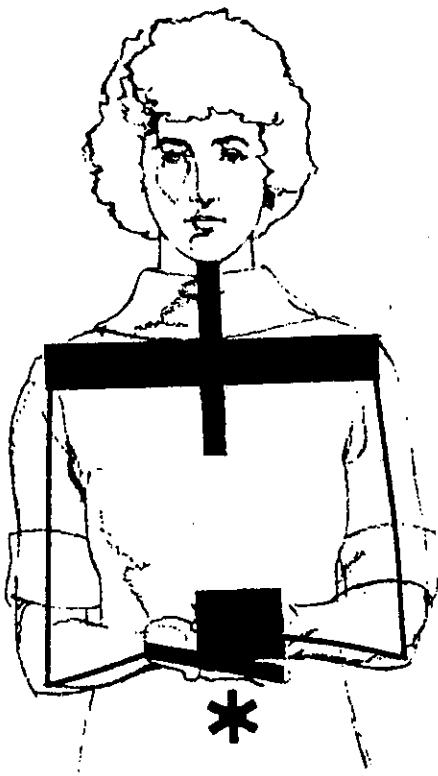


direction straight up

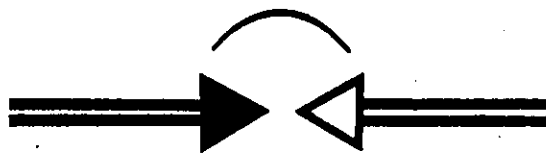


HELP

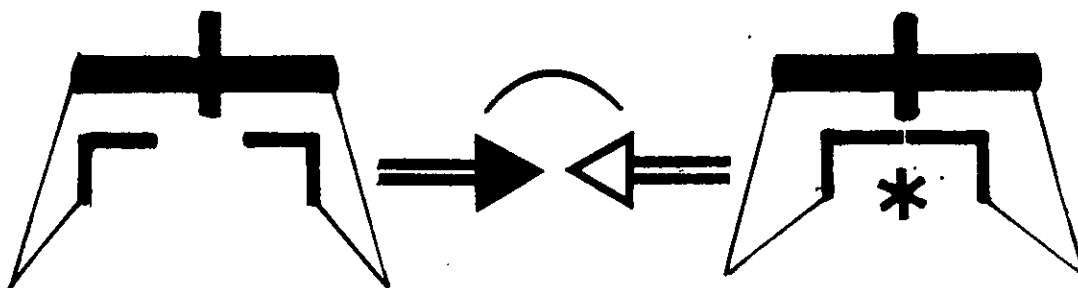
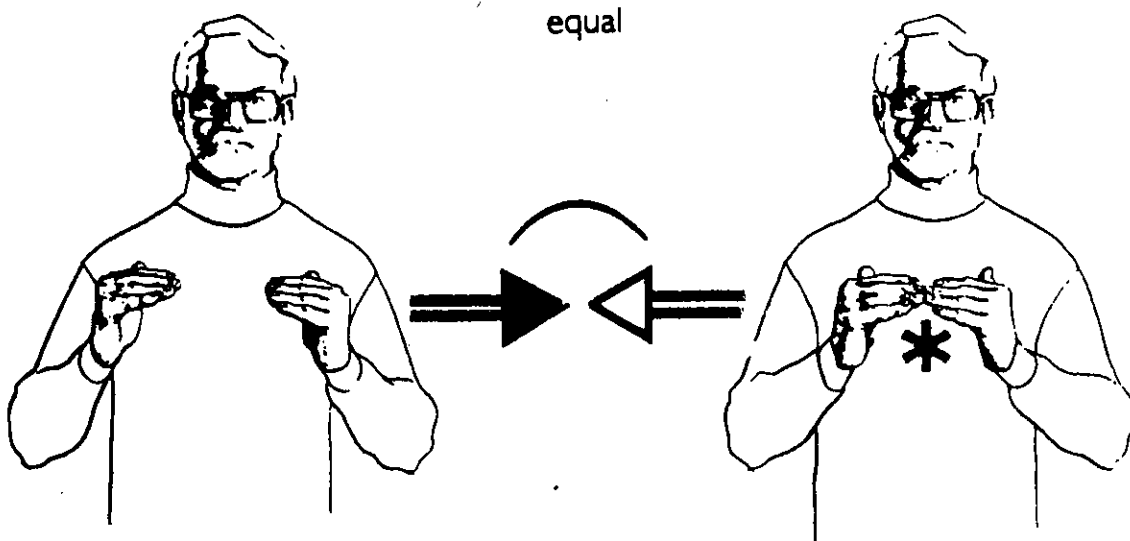




direction to the side:



equal

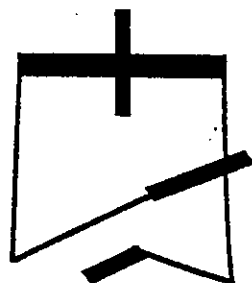
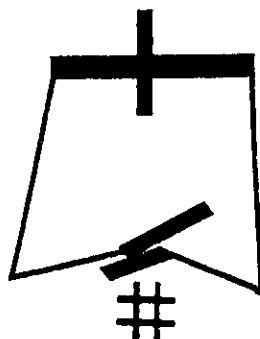
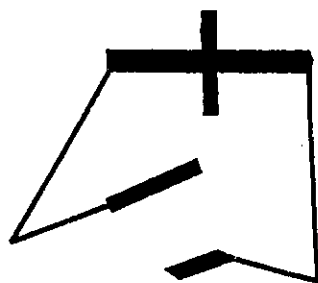


direction diagonal:

129



PAPER



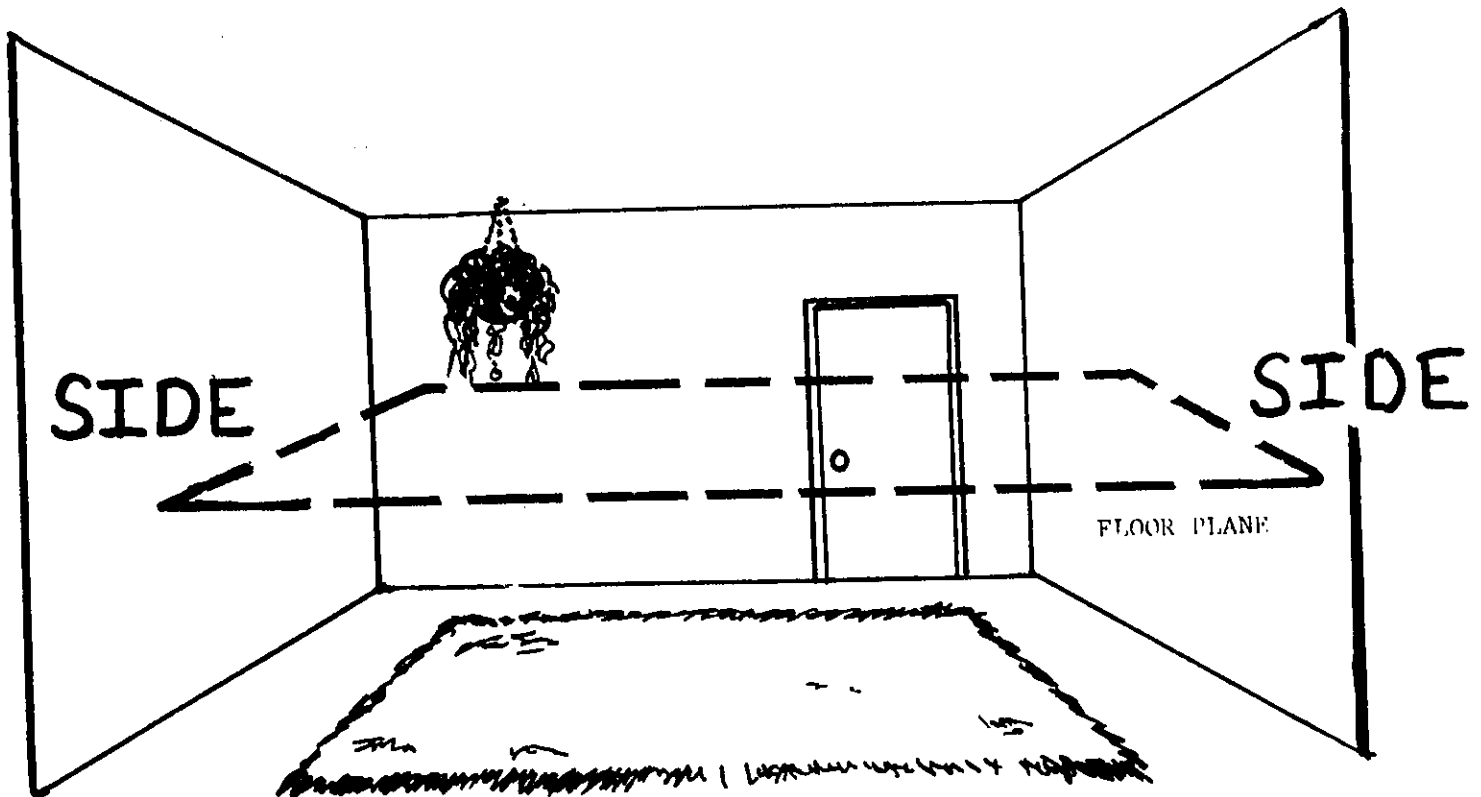
THE FLOOR PLANE

(THE TRANSVERSE PLANE)

THE PLANE PARALLEL WITH THE FLOOR

The Floor Plane is parallel with the floor of the room. There are actually hundreds of imaginary Floor Planes that cut the room at different places. They are all parallel with the floor.

BACK



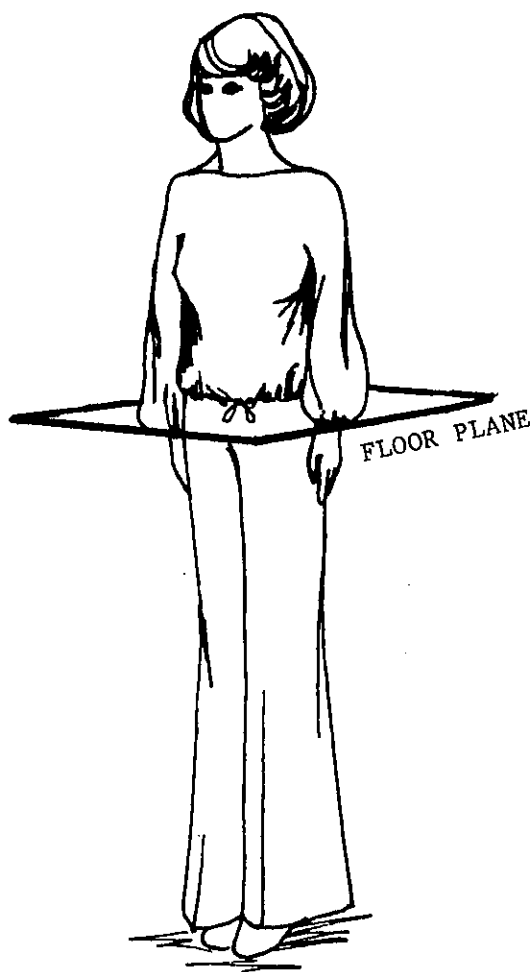
FORWARD

THE FLOOR PLANE

(THE TRANSVERSE PLANE)

THE PLANE PARALLEL WITH THE FLOOR

The body is also cut by imaginary planes. The imaginary Floor Plane cuts the body like a table top.



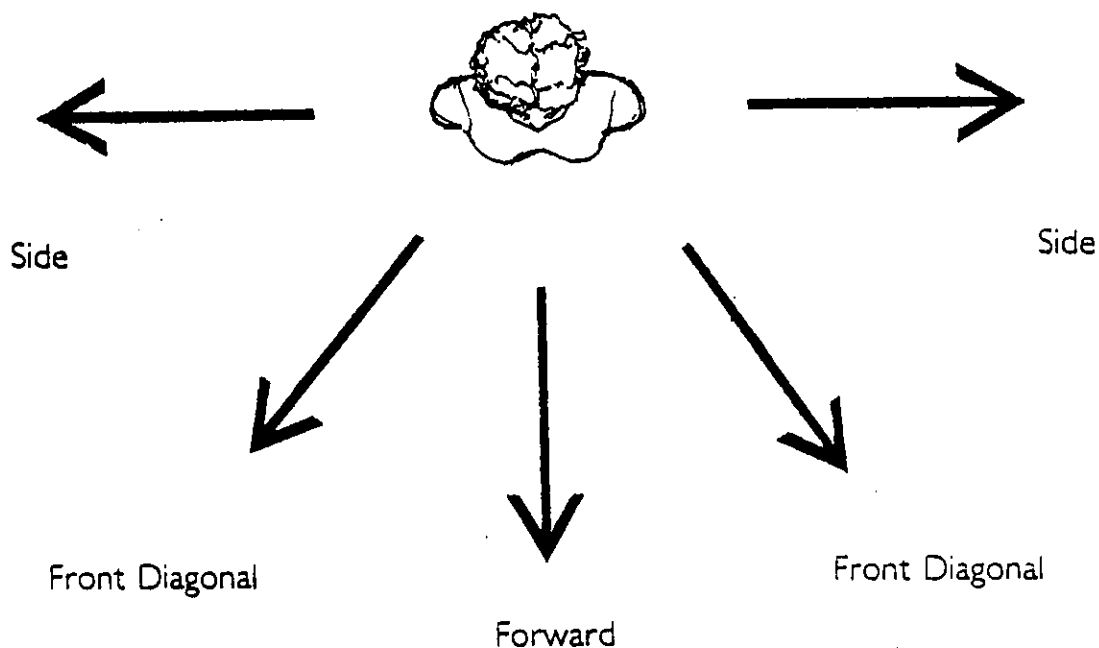
basic direction arrows

MOVEMENT PARALLEL WITH THE FLOOR PLANE (The Transverse Plane)

All Arrows Parallel With The Floor Plane Are Single-Stemmed

Away From Signer

(Away From The Stick Figure Drawing,
Toward You, The Reader)



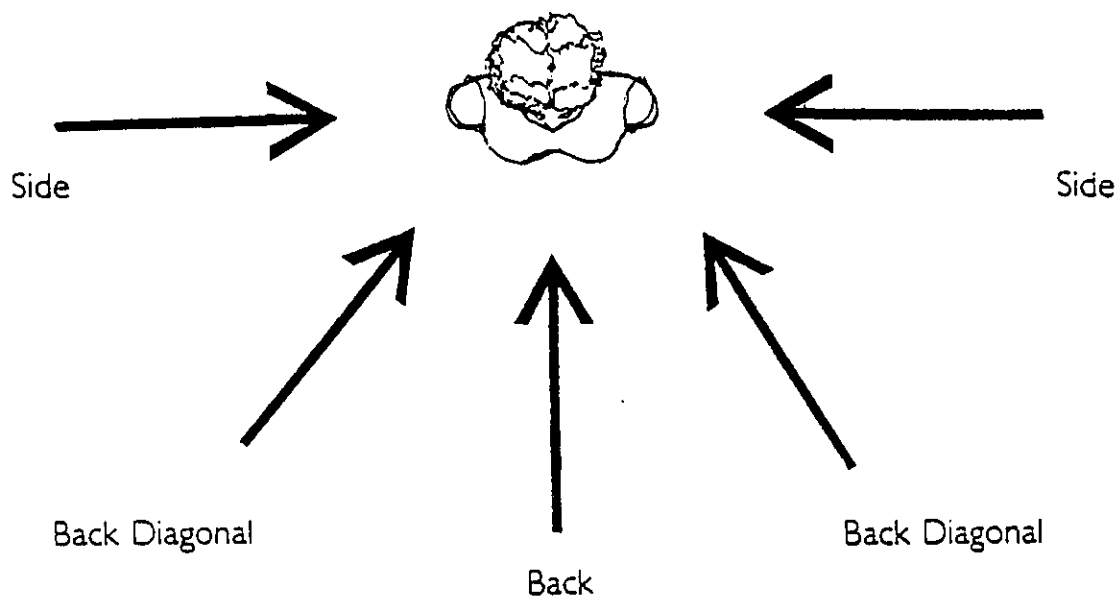
basic direction arrows

MOVEMENT PARALLEL WITH THE FLOOR PLANE (The Transverse Plane)

All Arrows Parallel With The Floor Plane Are Single-Stemmed

Toward Signer

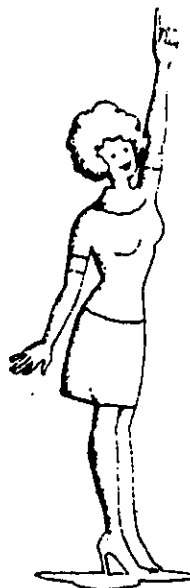
(Toward The Stick Figure Drawing,
Away From You, The Reader)



Be careful not to confuse these two symbols:



MOVEMENT STRAIGHT BACK
(Parallel With The Floor)



MOVEMENT STRAIGHT UP
(Parallel With The Front Wall)

Be careful not to confuse these two symbols:



MOVEMENT STRAIGHT FORWARD
(Parallel With The Floor)

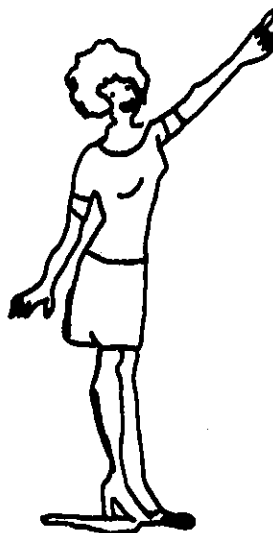


MOVEMENT STRAIGHT DOWN
(Parallel With The Front Wall)

Be careful not to confuse these two symbols:

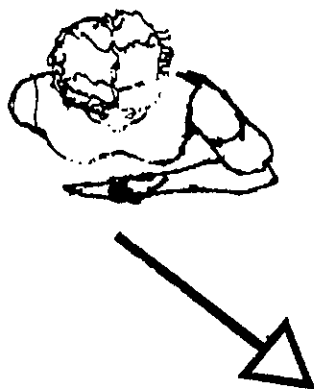


MOVEMENT BACK AND DIAGONAL
(Parallel With The Floor)

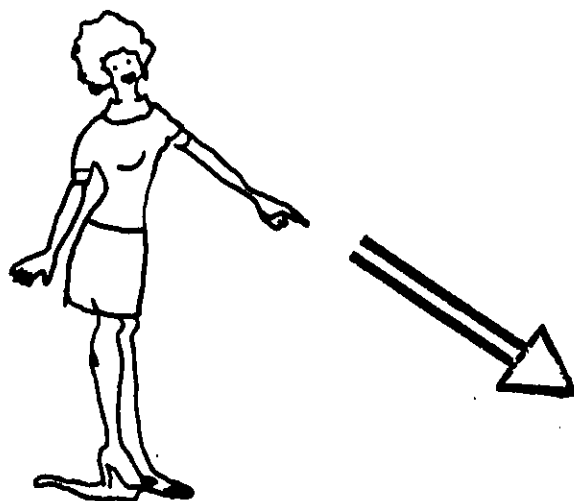


MOVEMENT UP AND DIAGONAL
(Parallel With The Front Wall)

Be careful not to confuse these two symbols:

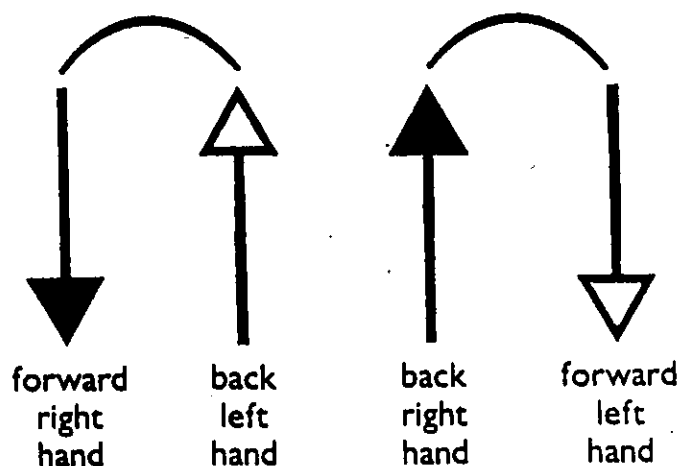


MOVEMENT FORWARD AND DIAGONAL
(Parallel With The Floor)

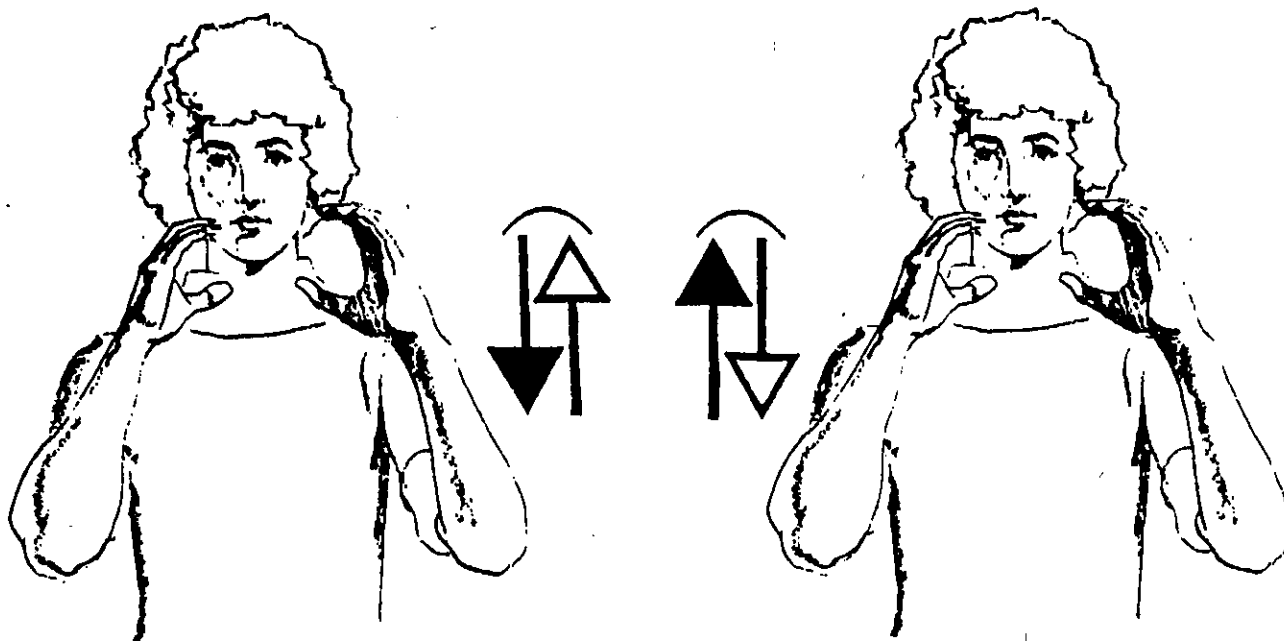


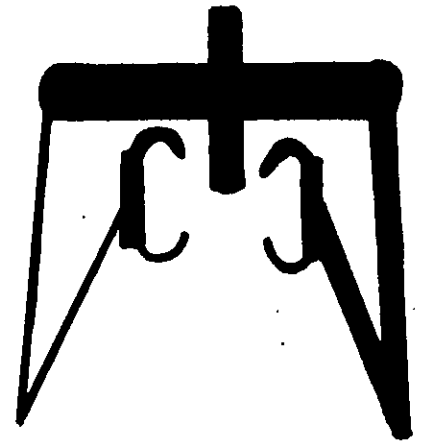
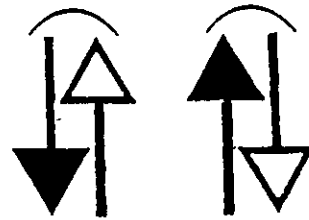
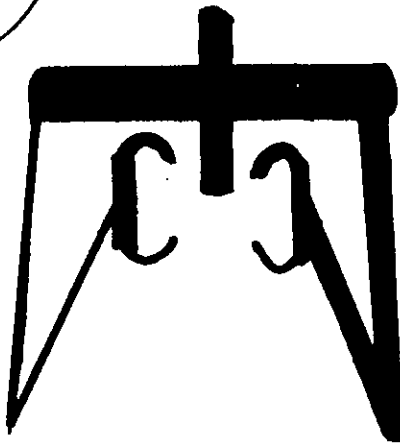
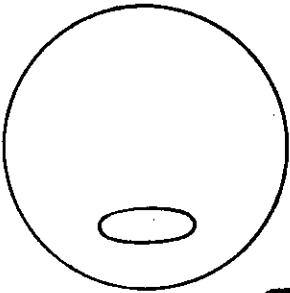
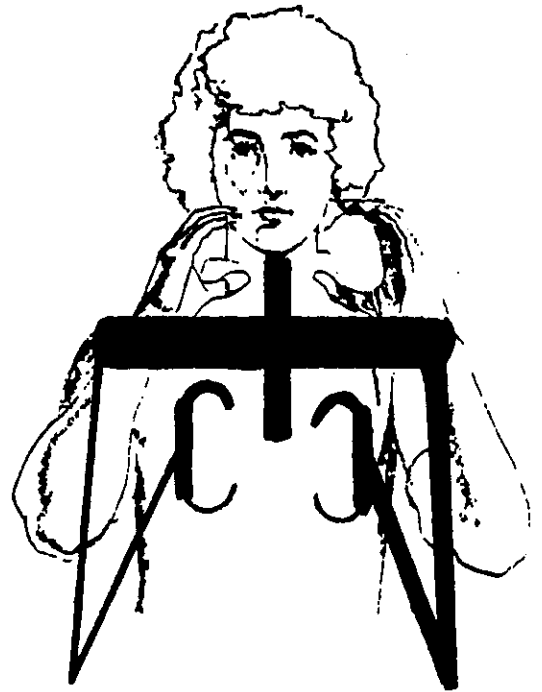
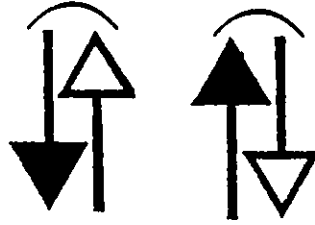
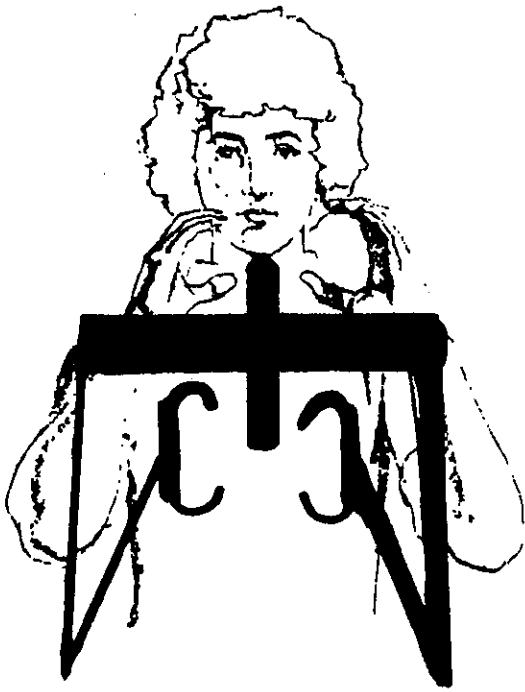
MOVEMENT DOWN AND DIAGONAL
(Parallel With The Front Wall)

direction forward and back

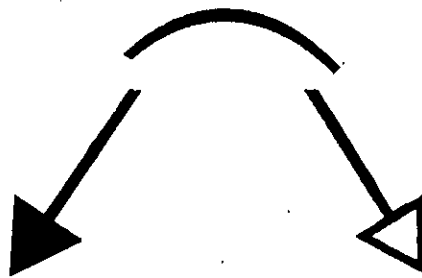


COMMUNICATE

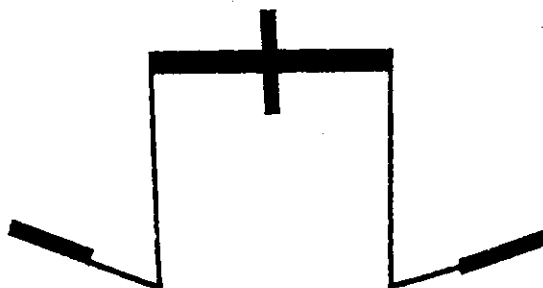
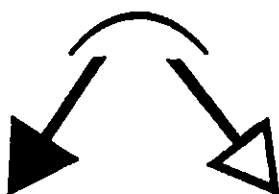
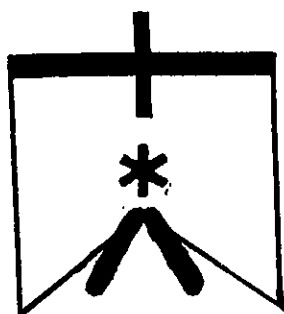
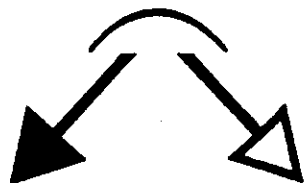




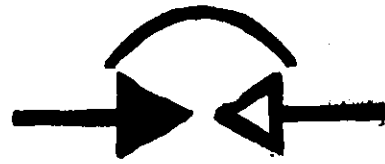
forward to the diagonal:



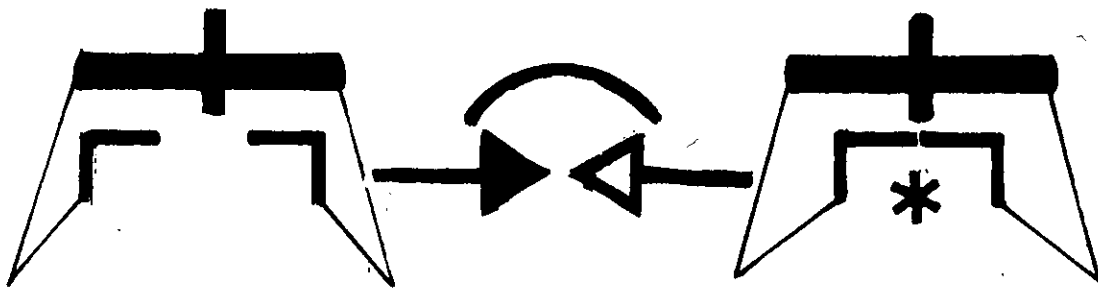
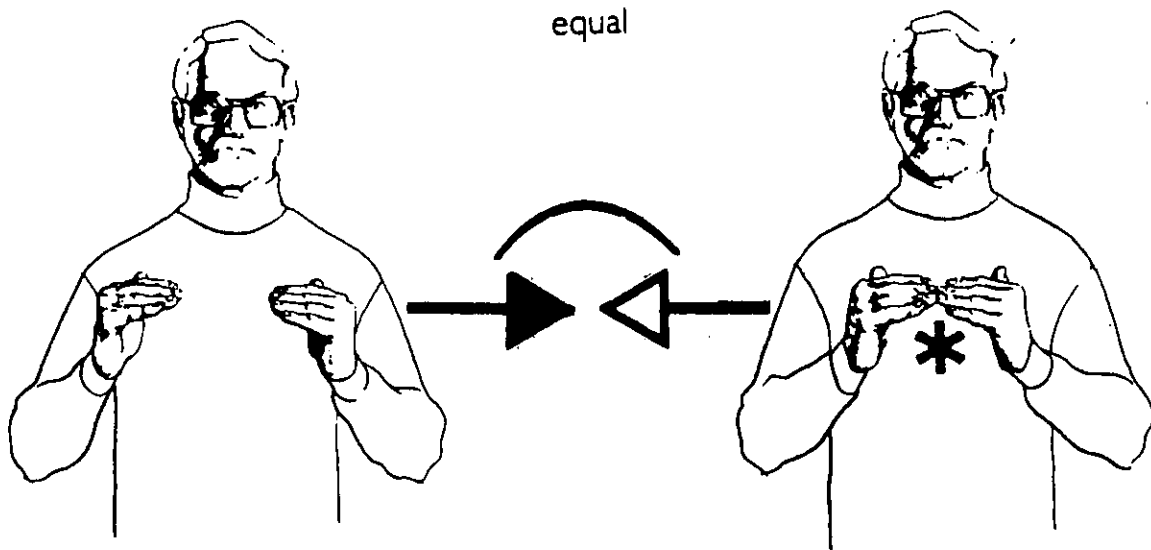
GENERAL



direction to the side:



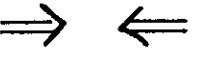




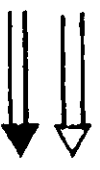







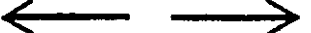


Note: Movement straight to the side can be written with either single-stemmed or double-stemmed arrows. The sign for "equal" is also written on page 128 with double-stemmed arrows. Both are correct. Why? The answer is that movement to the side is a special case. It is both parallel with the Front Wall Plane and parallel with the Floor Plane. This is only true for movement to the side, and does not occur with any other direction. You can choose to use either.)

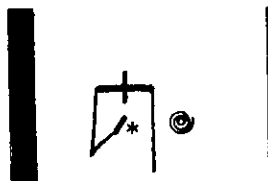


Review List

DIRECTION ARROWS

1. Direction Straight Up: 
2. Direction Straight Down: 
3. Direction Straight Side: 
4. Direction Down & Diagonal: 
5. Direction Up & Diagonal: 
6. Direction with Right Arm and Hand: 
7. Direction with Left Arm and Hand: 
8. Direction with Both Arms and Hands, Two Paths: 
9. Simultaneous Line: 
10. Direction with Both Arms and Hands, One Path: 
11. Direction Toward the Signer, Straight Back: 
12. Direction Toward the Signer, Back Diagonal: 
13. Direction Toward the Signer, Side: 
14. Direction Away From the Signer, Straight Forward: 
15. Direction Away From the Signer, Forward Diagonal: 
16. Direction Away From the Signer, Side: 

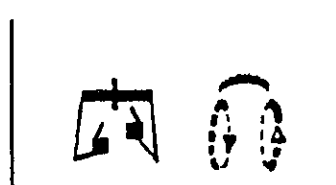
Please



write



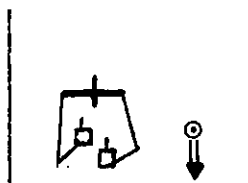
the sign



for



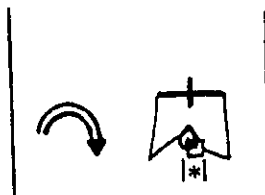
each



word



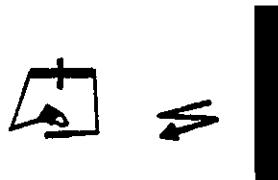
in



SIGN



WRITING®



142 Write the beginning and ending position with a stick figure drawing and write the Movement Symbols between the two drawings. The Movement Symbols should be at the level of movement.

CAN

HELP

EQUAL

PAPER

COMMUNICATE

GENERAL

RIGHT

LEFT

SUTTON

SIGN WRITING®



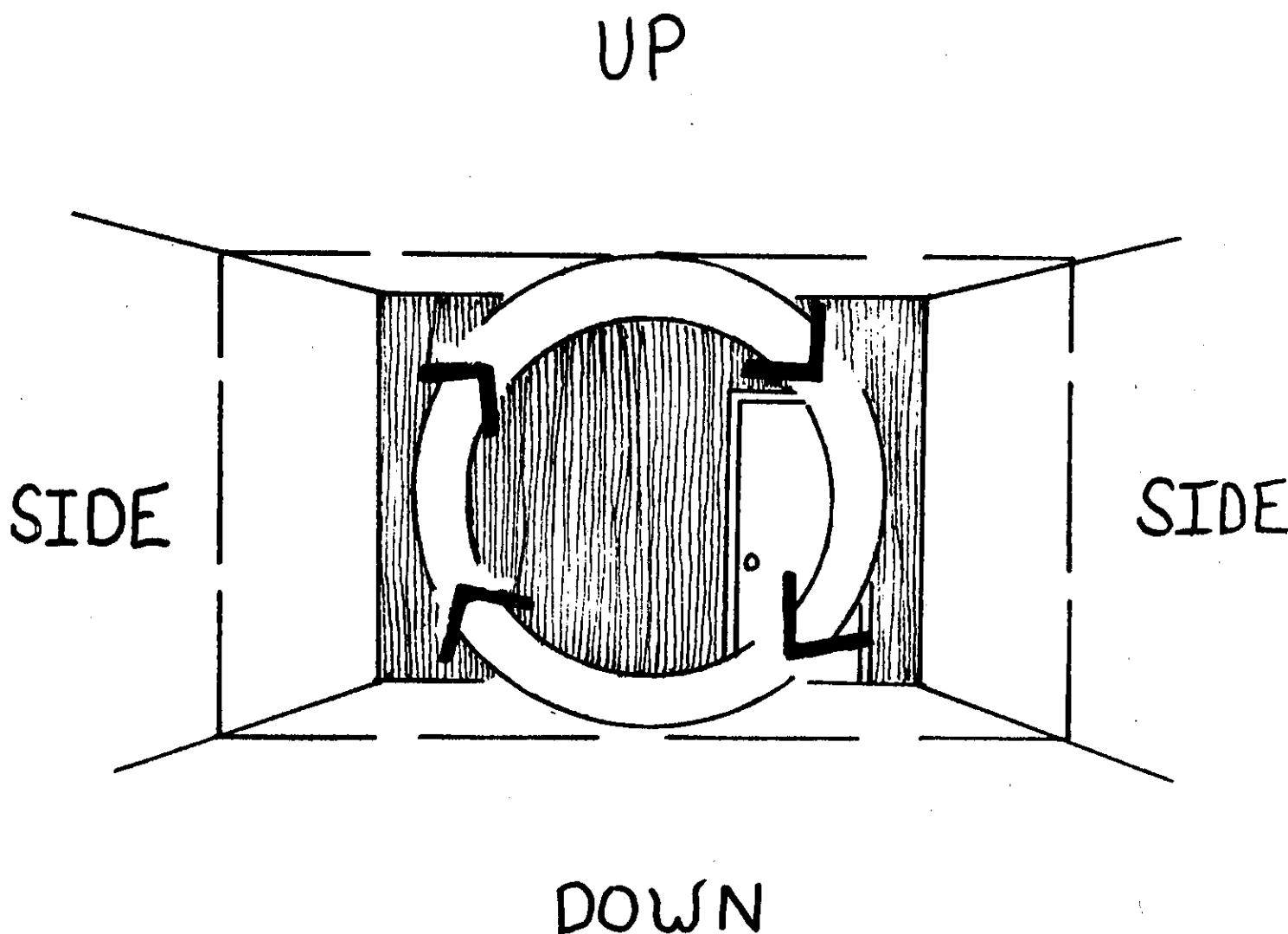
LESSON TEN

CURVED ARROWS THAT RELATE TO THE FRONT WALL PLANE

CURVED ARROWS PARALLEL WITH THE FRONT WALL PLANE

All Arrows Parallel With The Front Wall Plane Are Double-Stemmed.

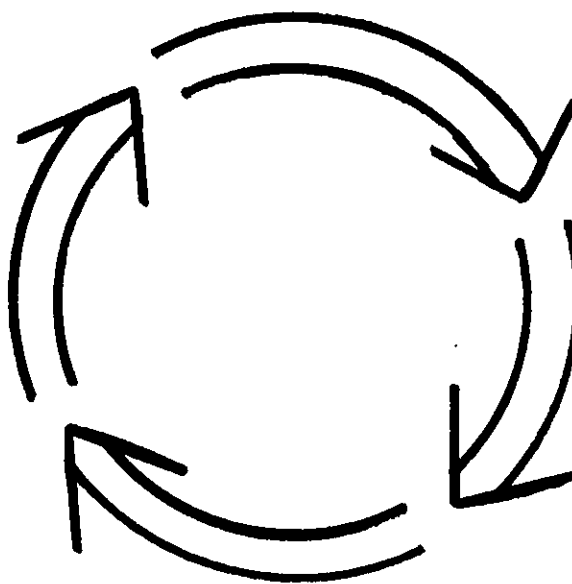
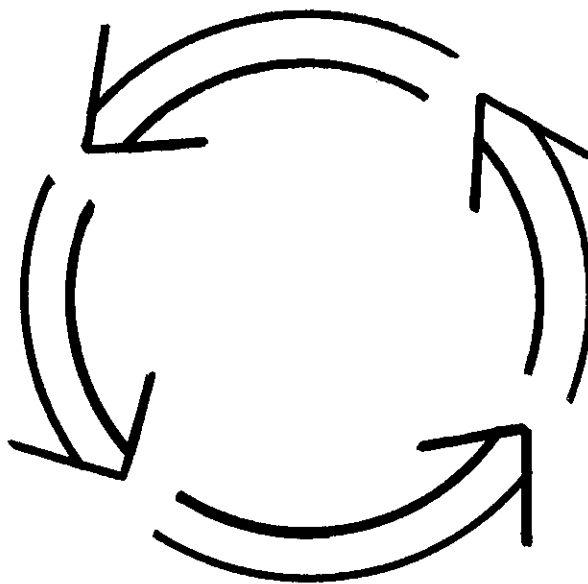
Curved Arrows Describe A Curved Movement. The Curved Movement Is A Portion Of A Circle.

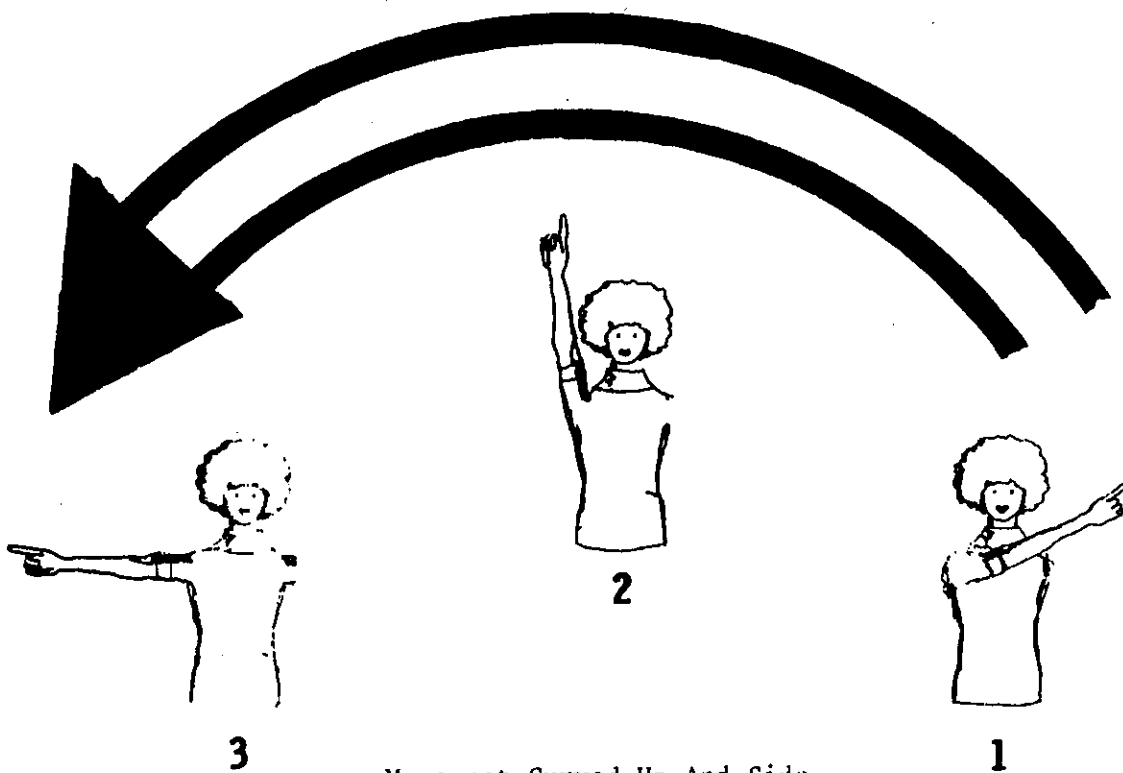
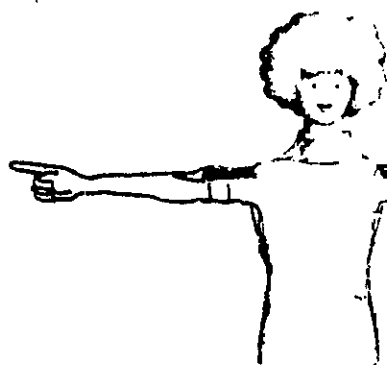
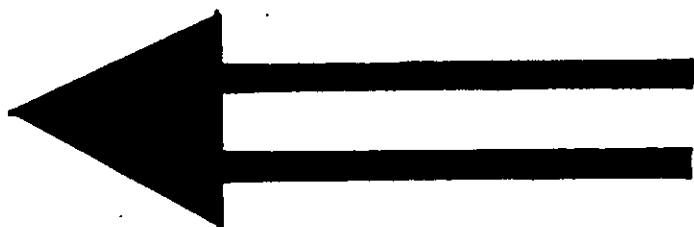


CURVED ARROWS PARALLEL WITH THE FRONT WALL PLANE

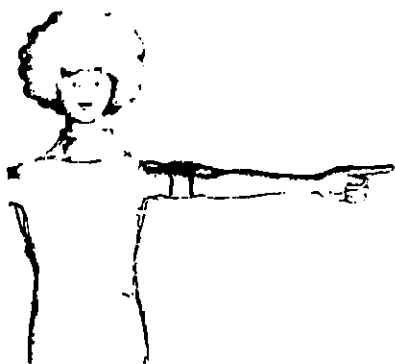
All Arrows Parallel With The Front Wall Plane Are Double-Stemmed.

Curved Arrows Describe A Curved Movement. The Curved Movement Is A Portion Of A Circle.

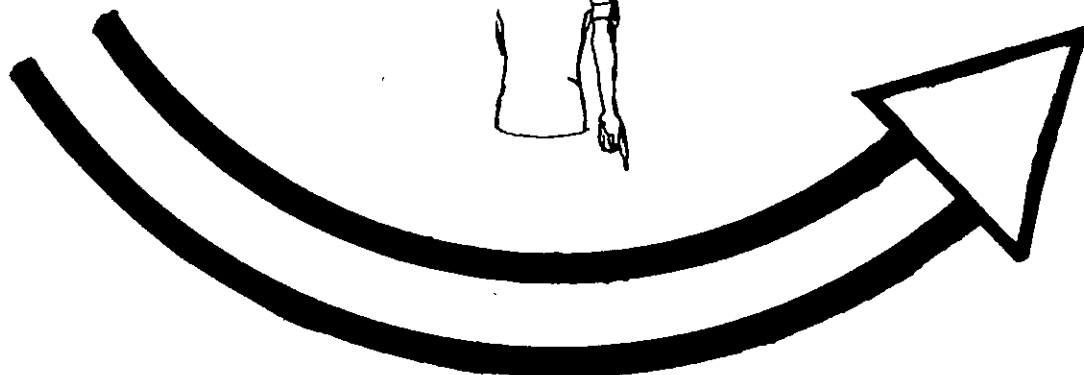
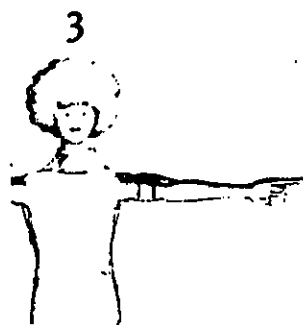


MOVEMENT PARALLEL WITH THE FRONT WALL PLANE (The Frontal Plane)Movement Straight SideMovement Curved Up And Side

MOVEMENT PARALLEL WITH THE FRONT WALL PLANE (The Frontal Plane)



Movement Straight Side



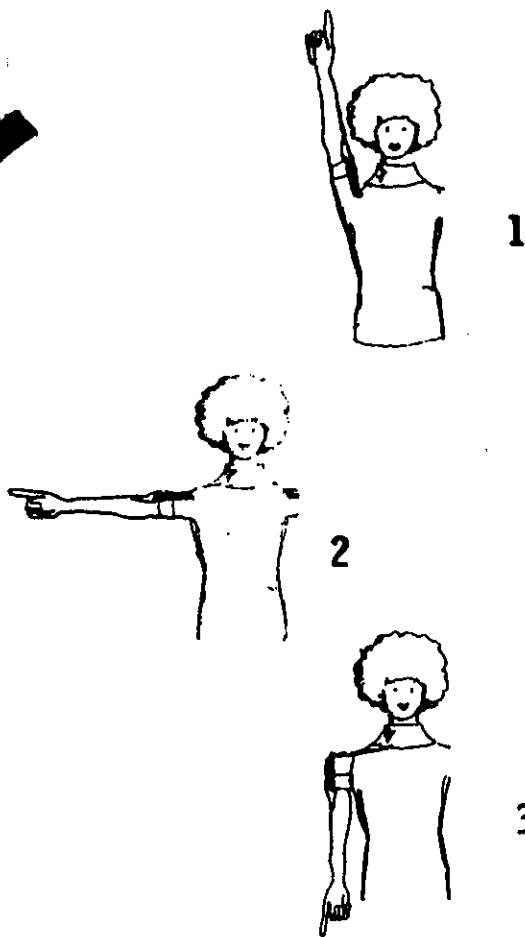
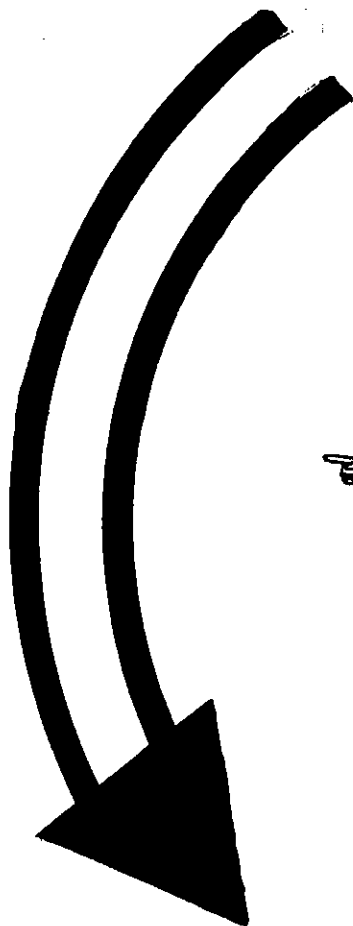
Movement Curved Down And Side

MOVEMENT PARALLEL WITH THE FRONT WALL PLANE (The Frontal Plane)

Movement Straight
Down



Movement Curved
Side And Down



MOVEMENT PARALLEL WITH THE FRONT WALL PLANE (The Frontal Plane)

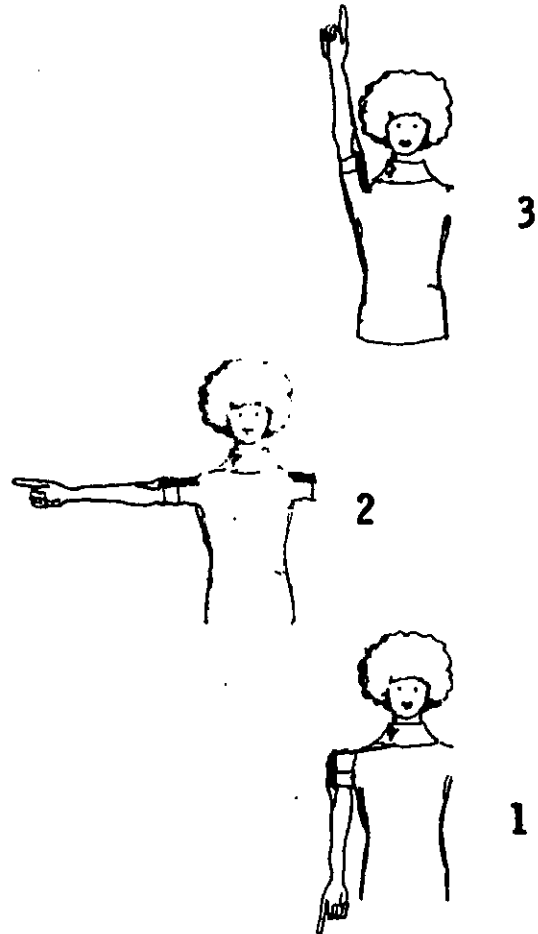
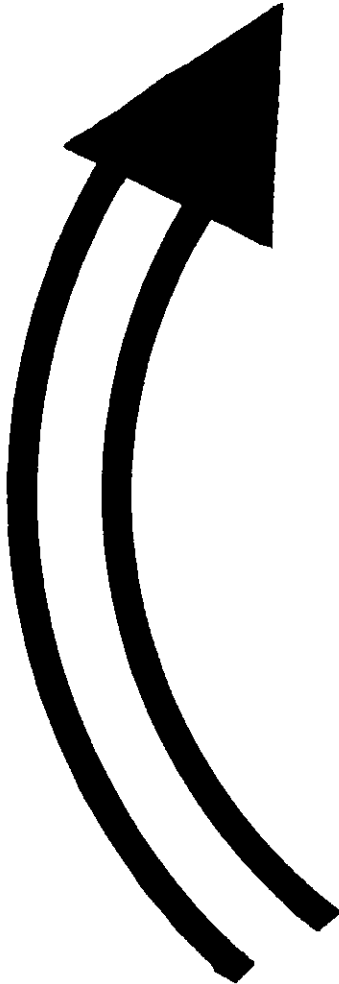
Movement Straight

Up



Movement Curved

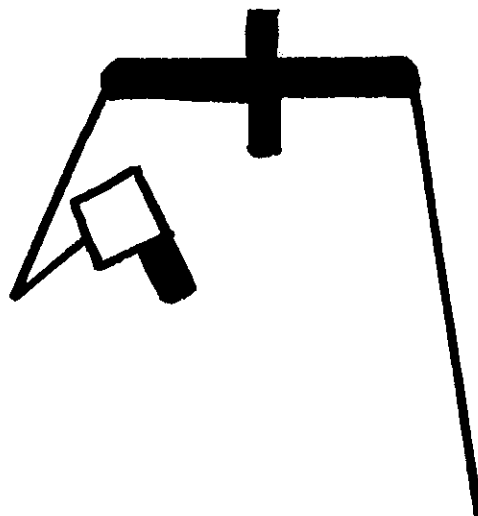
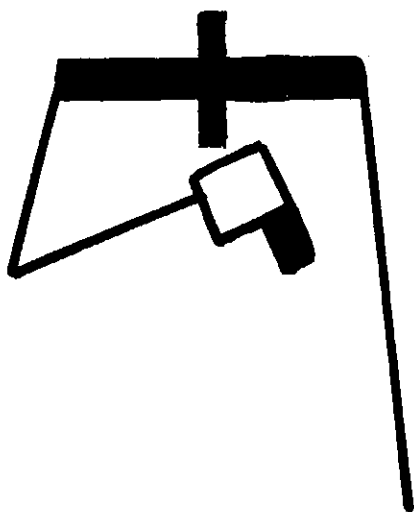
Side And Up



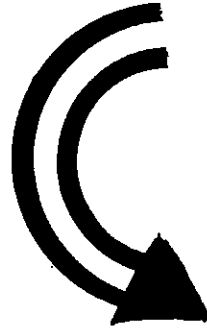
CURVE UP AND SIDE



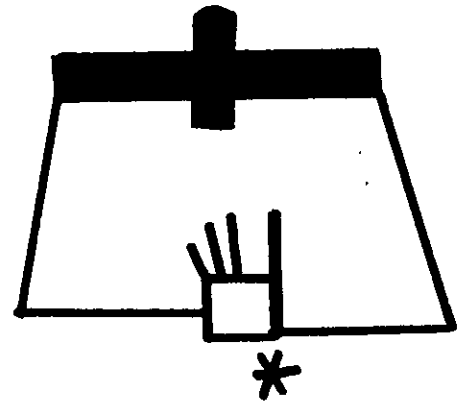
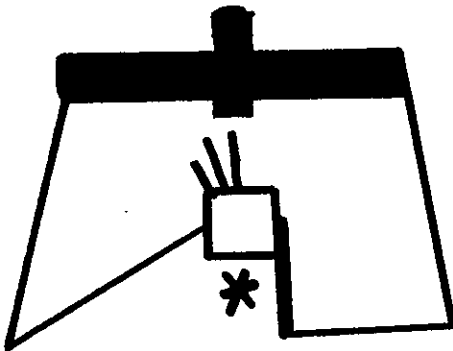
monomial



CURVE SIDE AND DOWN



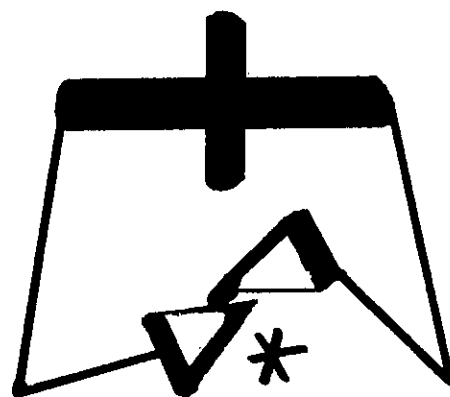
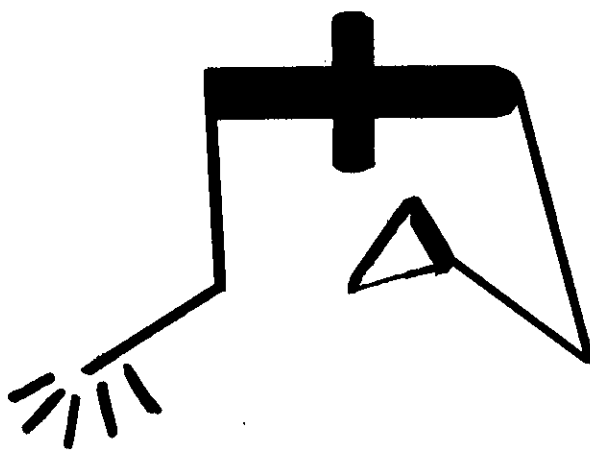
formula



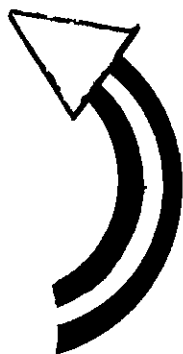
CURVE DOWN AND SIDE



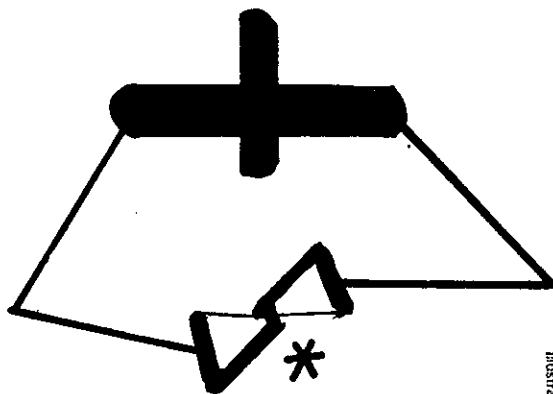
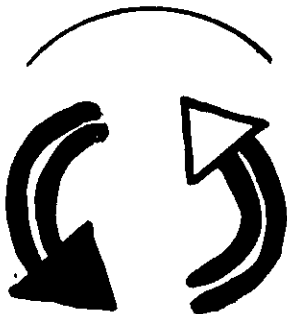
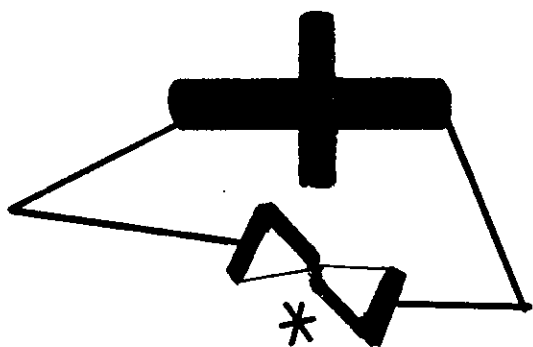
added to



CURVE SIDE AND UP



number

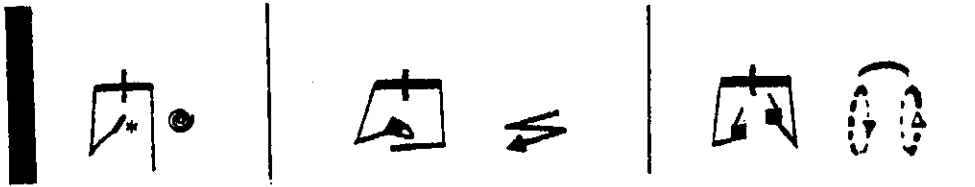


Illustrations By Ken Merchant

Please

write

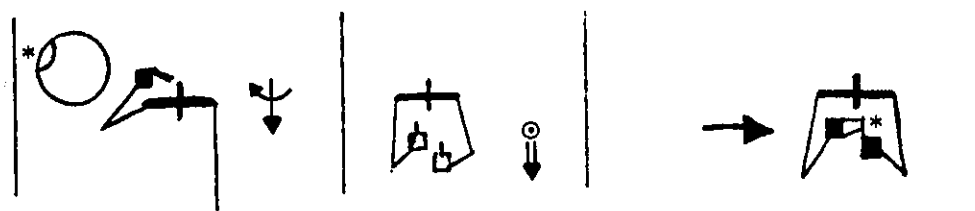
the sign



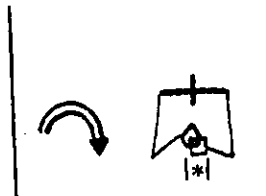
for

each

word

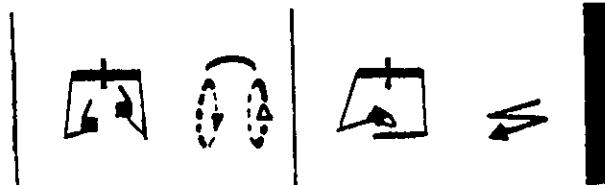


in



SIGN

WRITING®



Write the beginning and ending position with a stick figure drawing and write the Movement Symbols between the two drawings. The Movement Symbols should be at the level of movement.

MONOMIAL

FORMULA

ADDED TO

NUMBER

IN

OUT

IMPORTANT

BUT

BIG

VERY

FREE

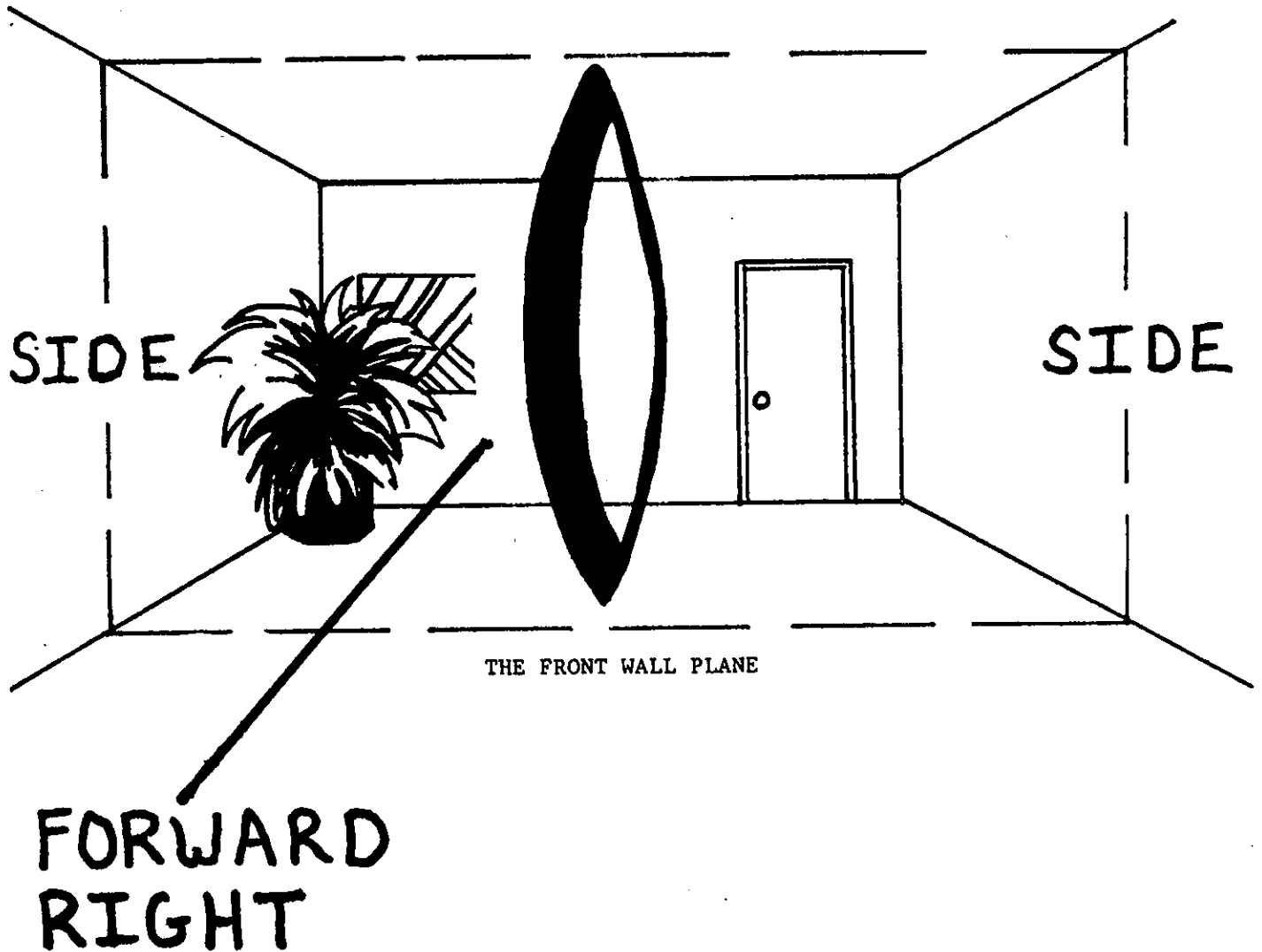
DAY

ALL NIGHT

CURVE THAT "HITS" THE FRONT WALL

CURVE FORWARD WITH THE SIGNER'S RIGHT ARM AND HAND

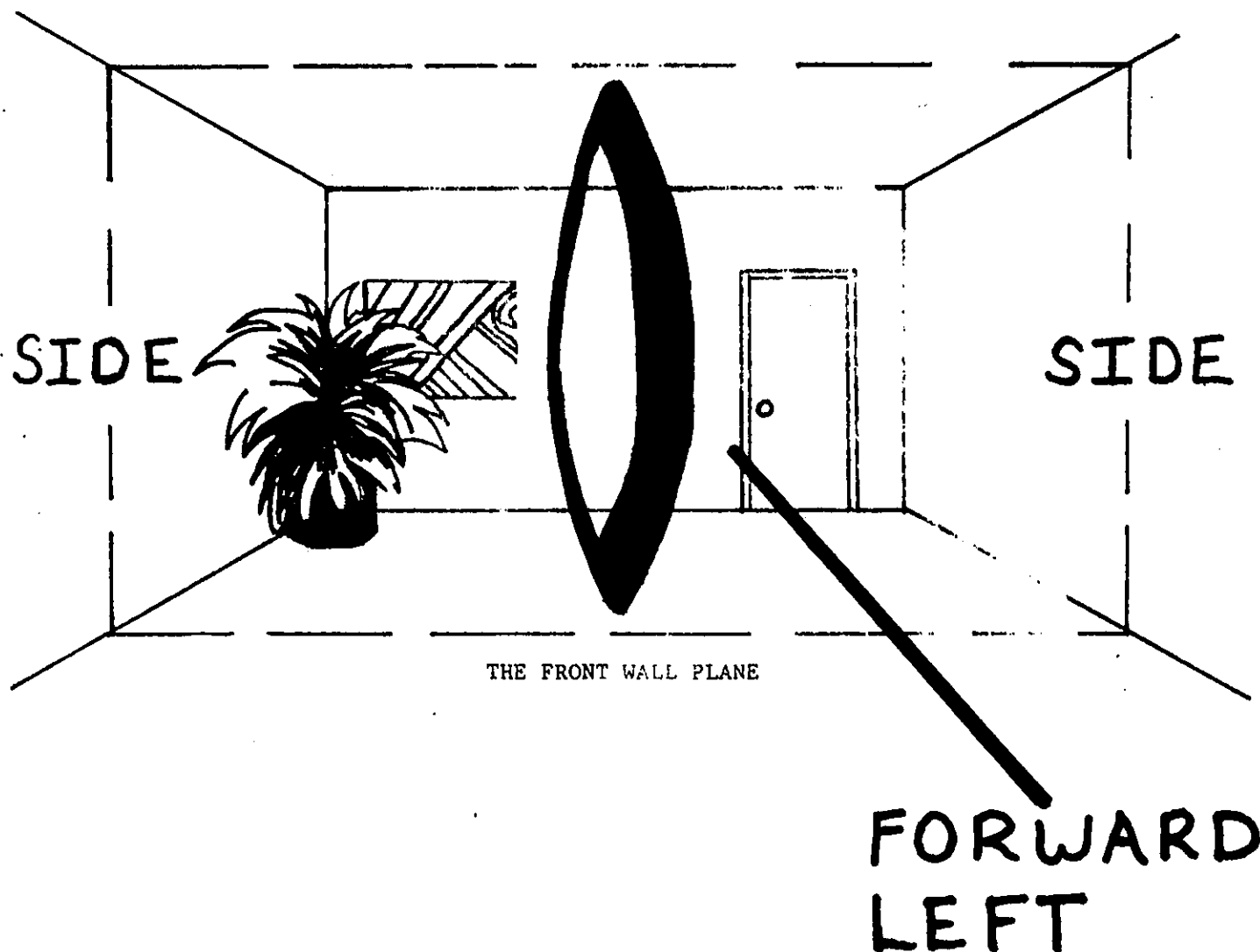
The dark portion of the circle is the forward portion.
The forward portion "hits" the Front Wall Plane.



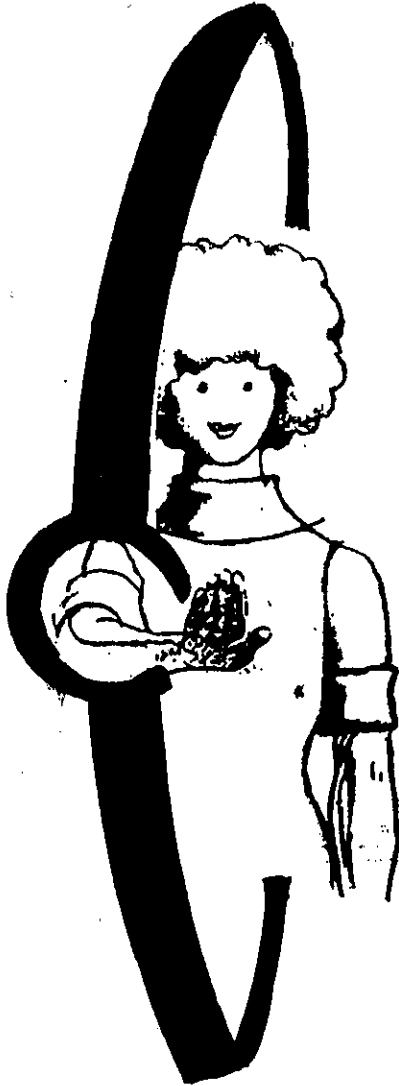
CURVE THAT "HITS" THE FRONT WALL

CURVE FORWARD WITH THE SIGNER'S LEFT ARM AND HAND

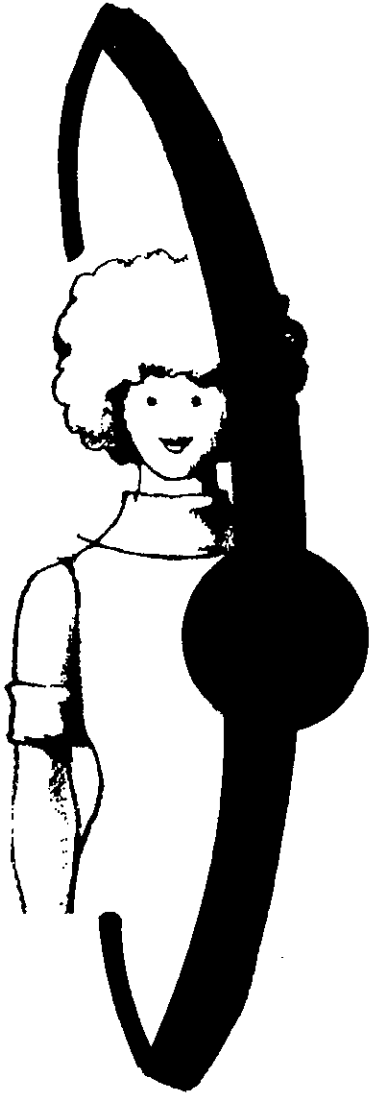
The dark portion of the circle is the forward portion.
The forward portion "hits" the Front Wall Plane.



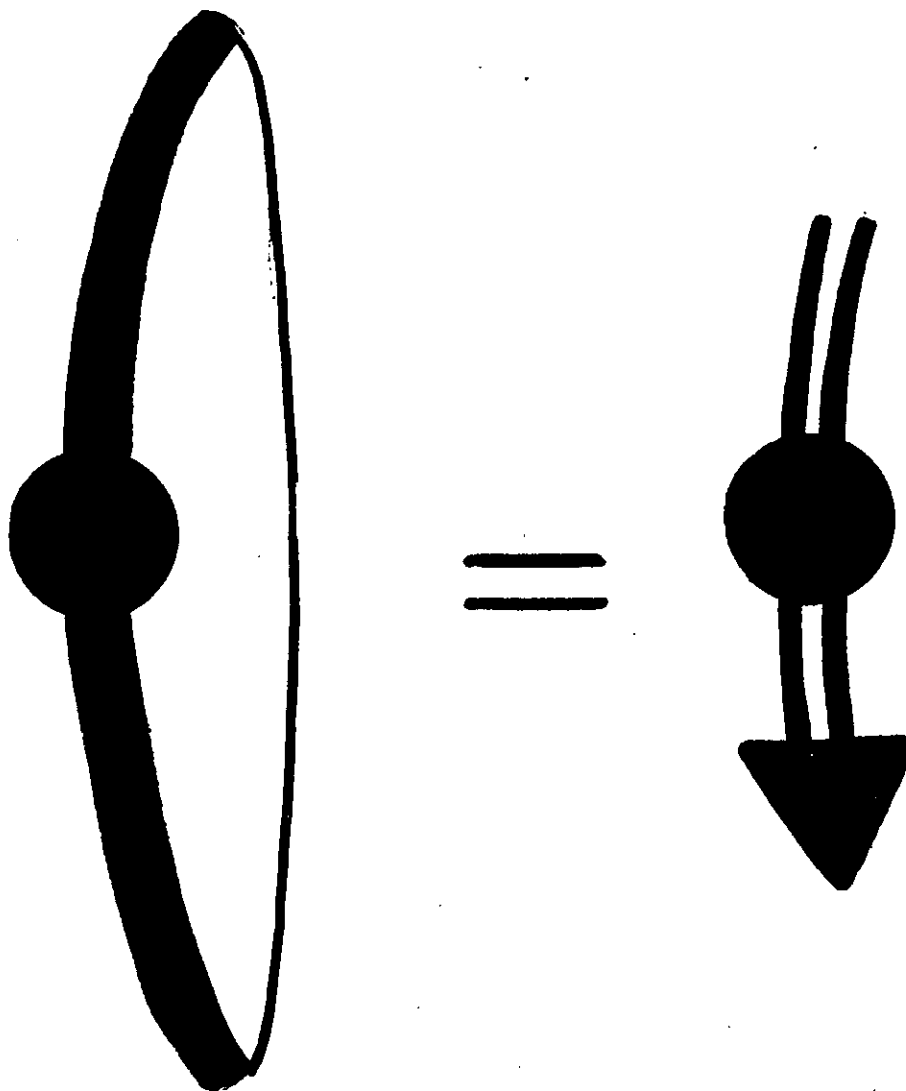
WHEN THE HAND "HITS" THE
FRONT WALL IT CREATES A DOT



WHEN THE HAND "HITS" THE
FRONT WALL IT CREATES A DOT

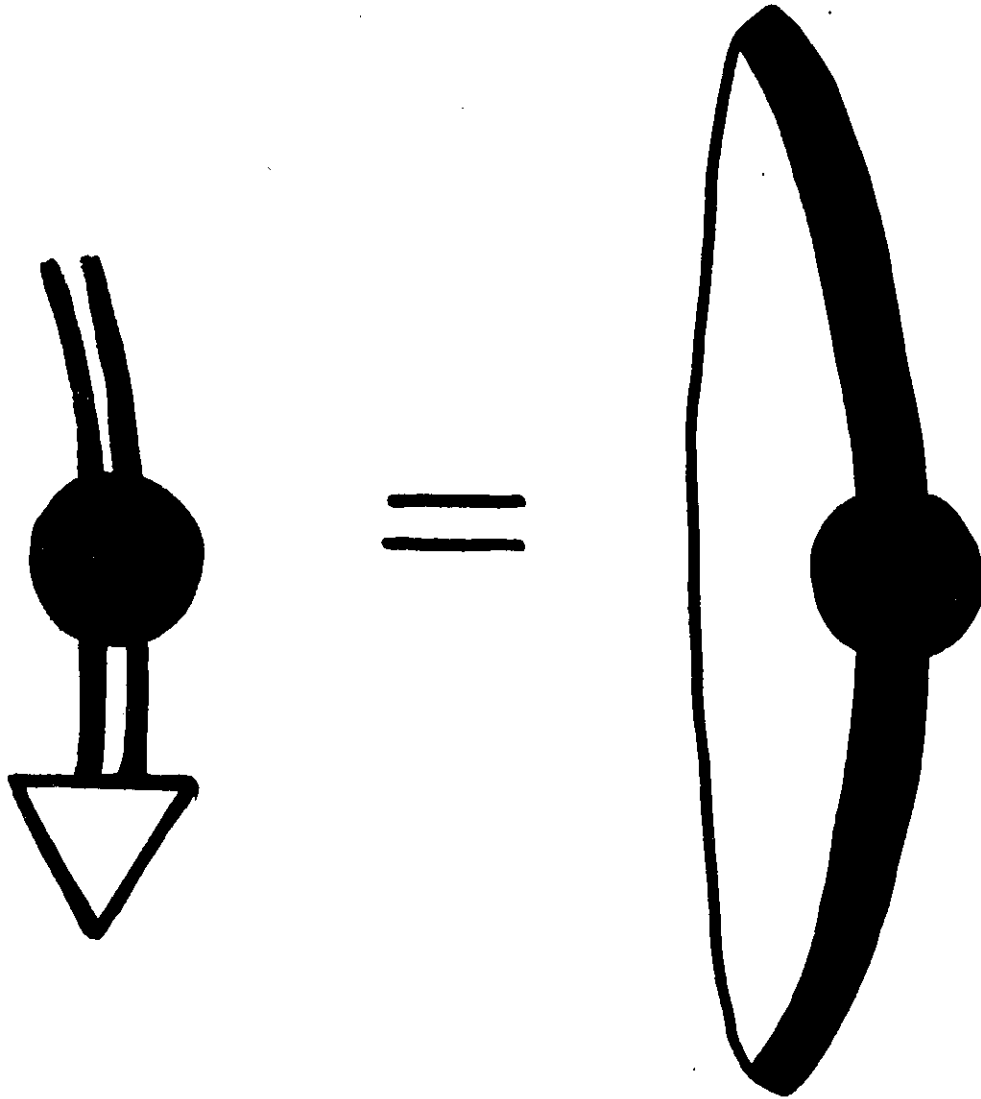


DOT MEANS FORWARD



THE DOT MEANS FORWARD MOVEMENT, MOVEMENT TOWARD THE FRONT WALL, TOWARD THE READER

DOT MEANS FORWARD

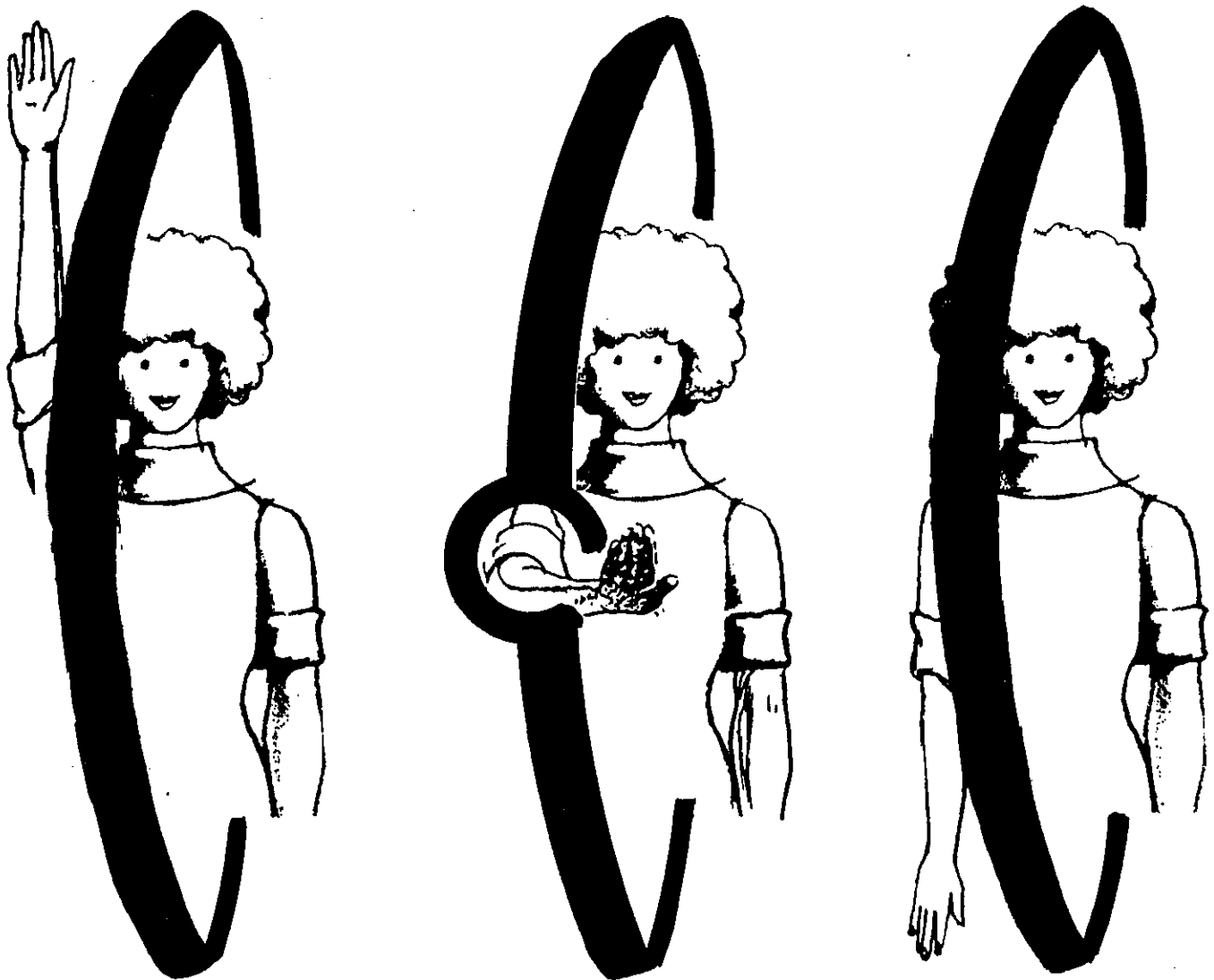


THE DOT MEANS FORWARD MOVEMENT, MOVEMENT TOWARD THE FRONT WALL, TOWARD THE READER

A CURVE FORWARD ALWAYS CURVES TO THE OUTSIDE

A CURVE FORWARD WITH THE RIGHT ARM CURVES TO THE SIGNER'S RIGHT SIDE.

OUT FROM THE CENTER OF THE BODY

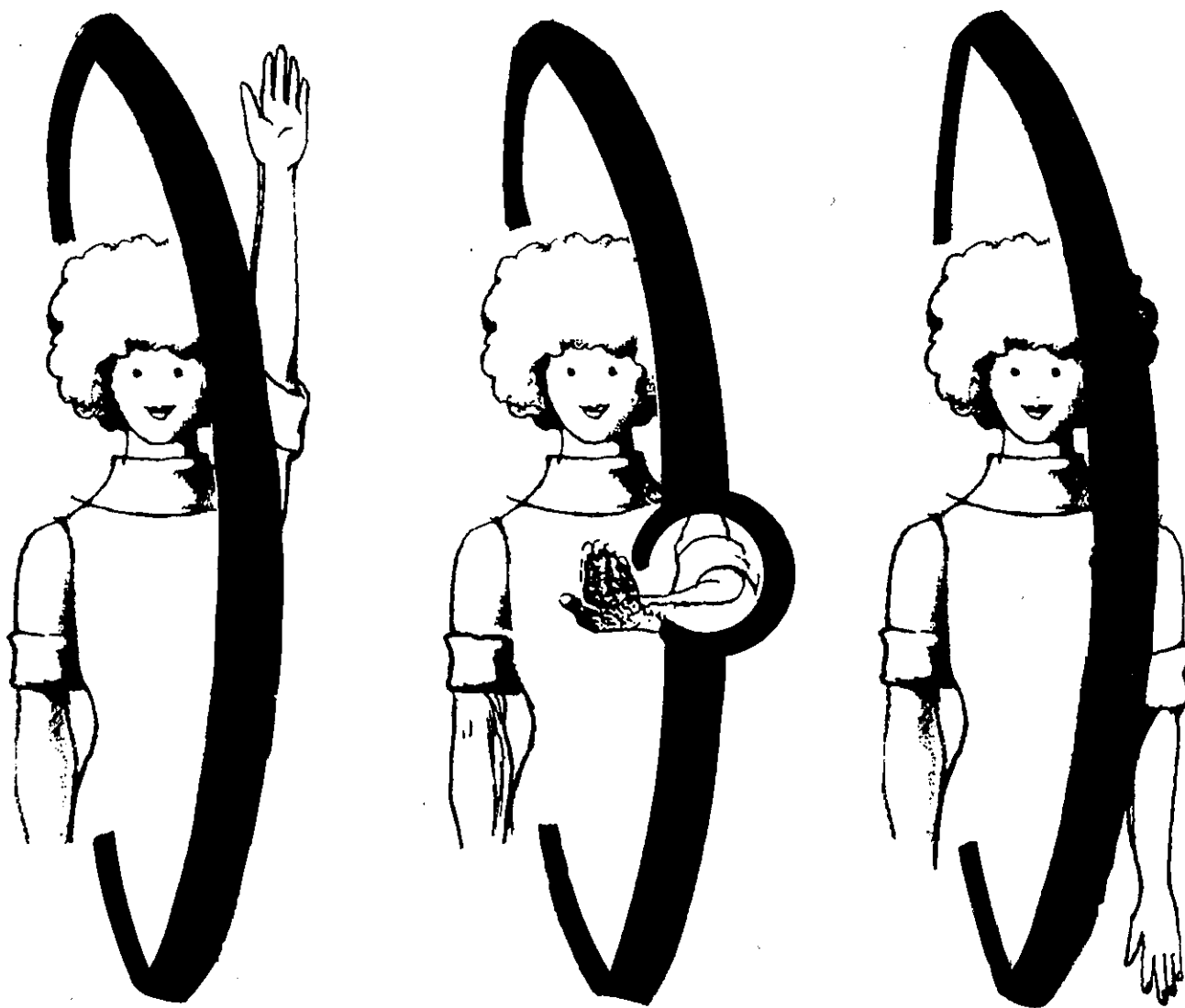


Curves with the right and left arms curve in opposite directions from each other.
They are symmetrical opposites.

A CURVE FORWARD ALWAYS CURVES TO THE OUTSIDE

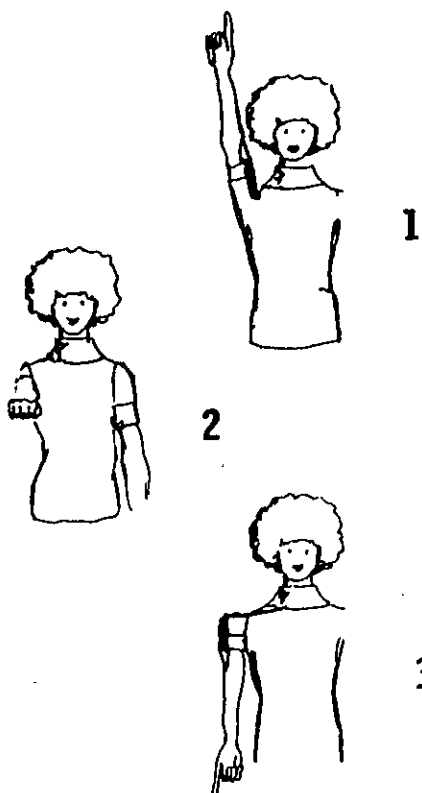
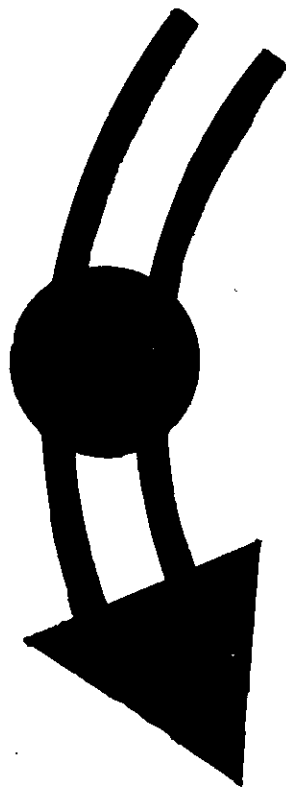
A CURVE FORWARD WITH THE LEFT ARM CURVES TO THE SIGNER'S LEFT SIDE,

OUT FROM THE CENTER OF THE BODY

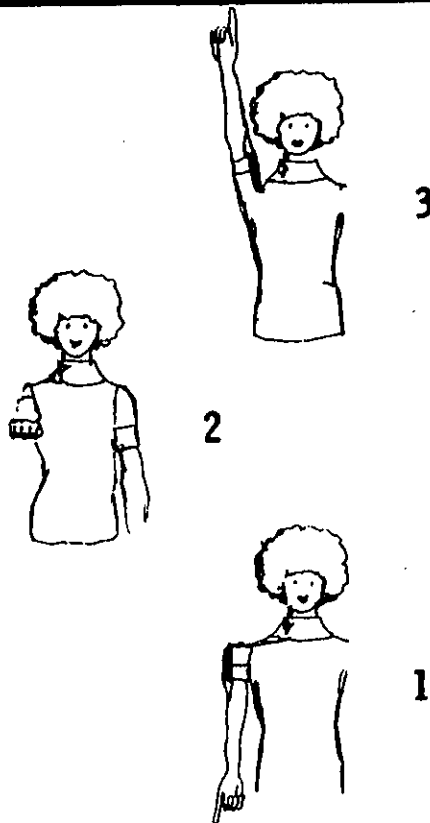
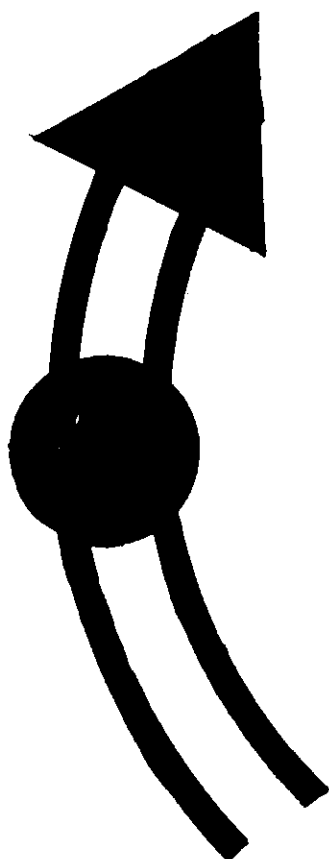


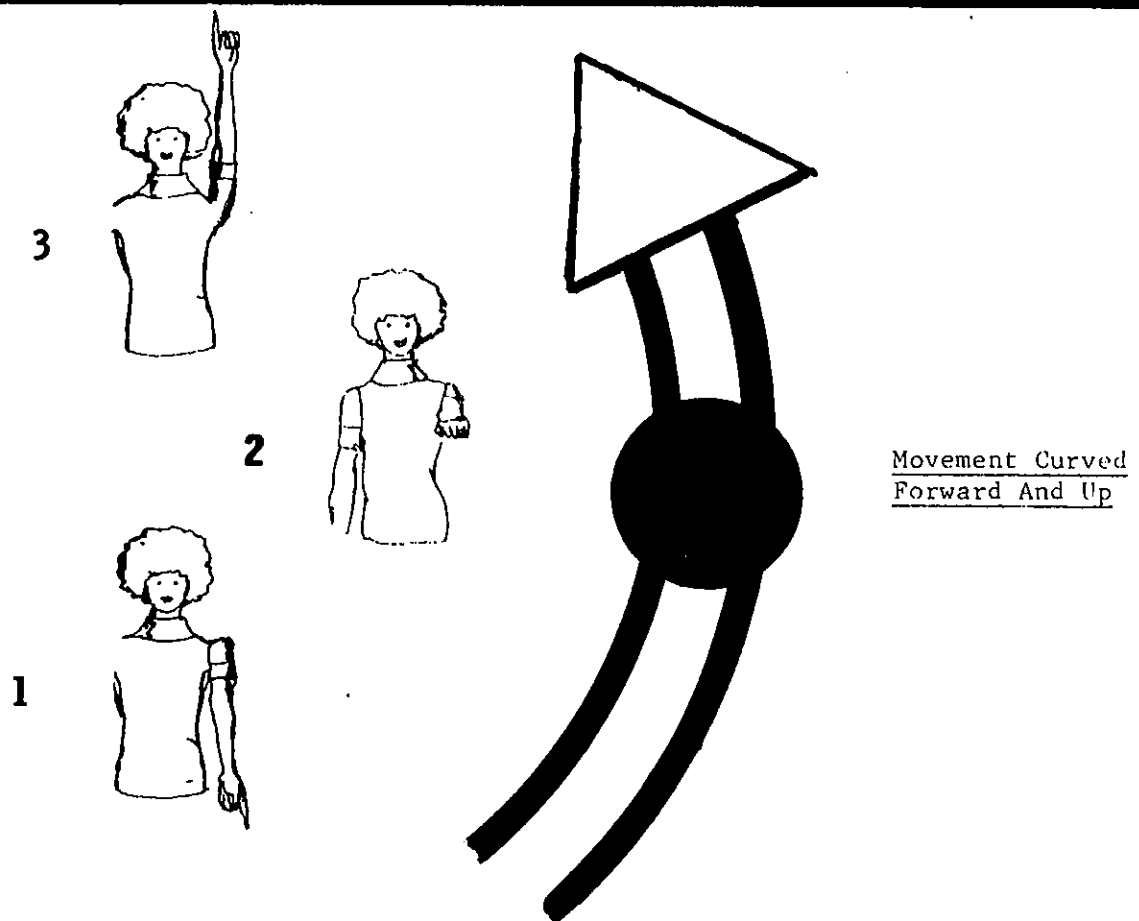
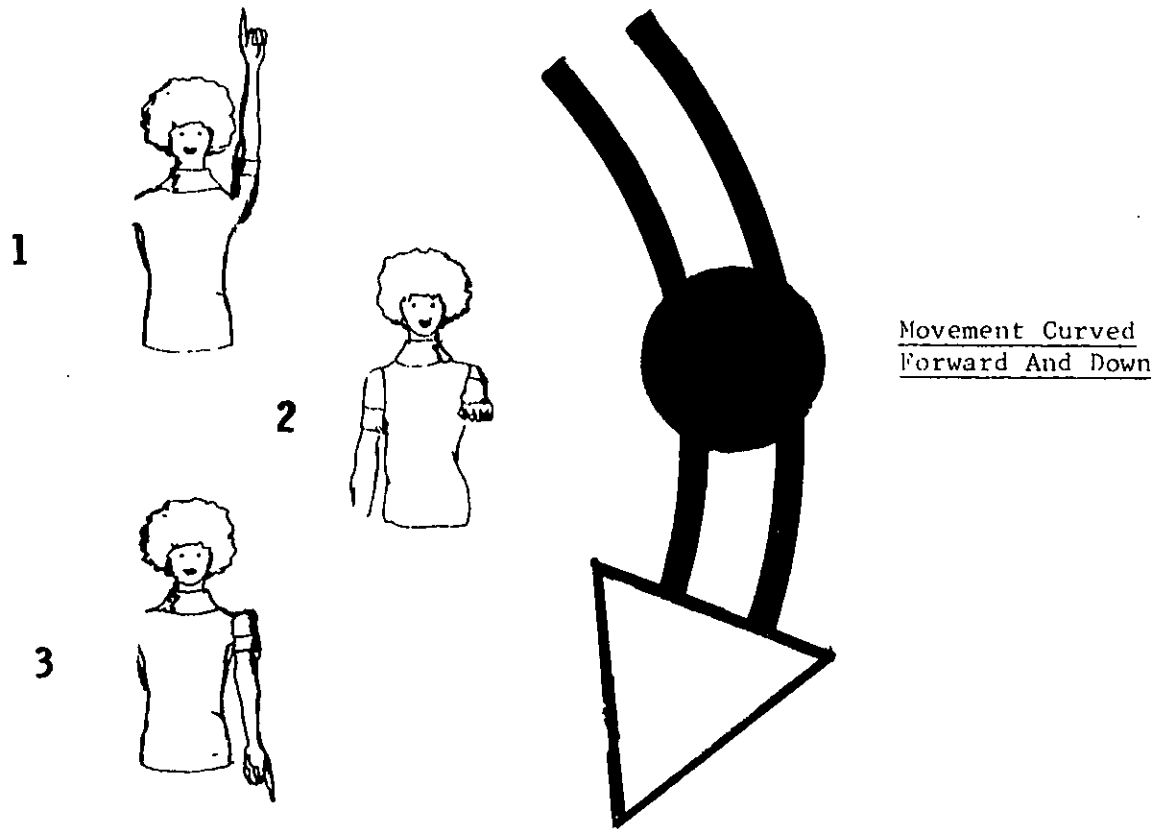
Curves with the left and right arms curve in opposite directions from each other.
They are symmetrical opposites.

Movement Curved
Forward And Down

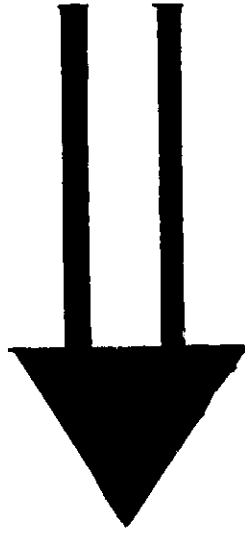


Movement Curved
Forward And Up

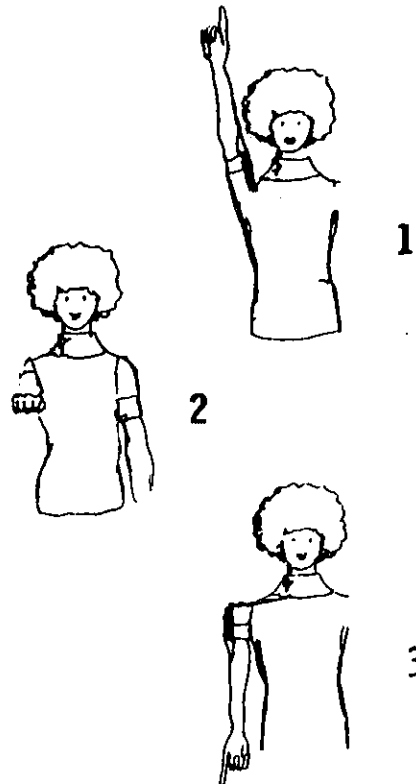




Movement Straight
Down

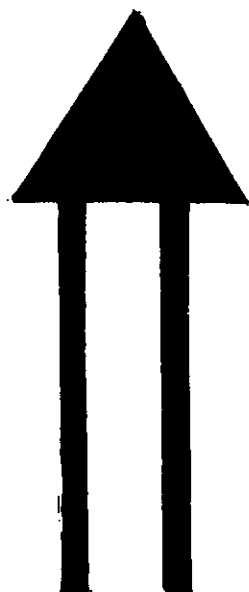


Movement Curved
Forward And Down



MOVEMENT THAT RELATES TO THE FRONT WALL PLANE (The Frontal Plane)

Movement Straight
Up



Movement Curved
Forward And Up



2

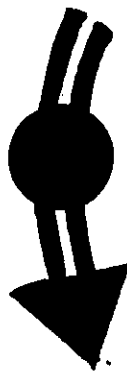


3

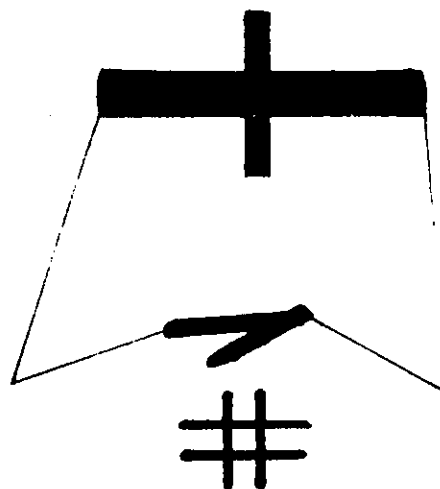
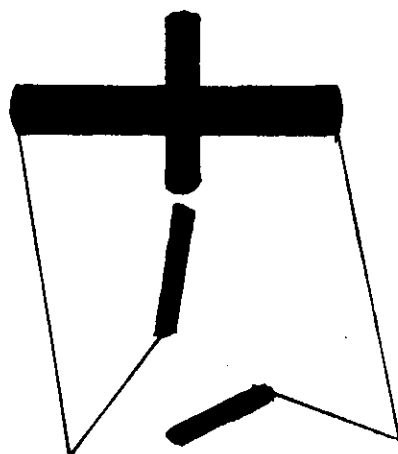
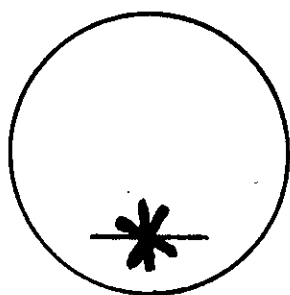


1

CURVE FORWARD AND DOWN



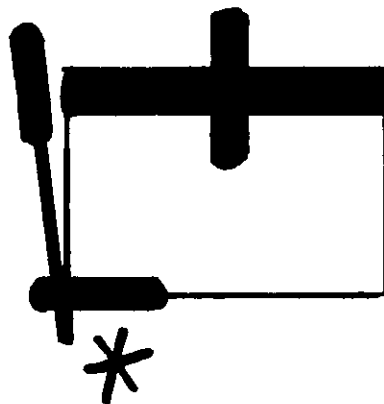
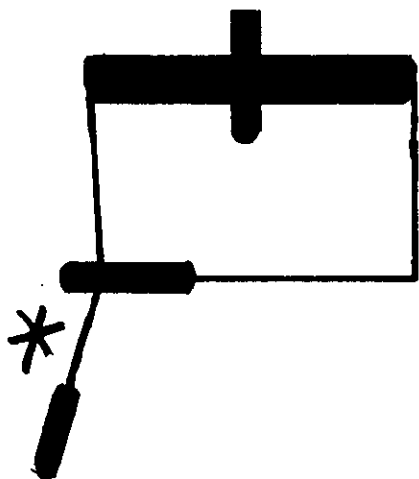
GOOD



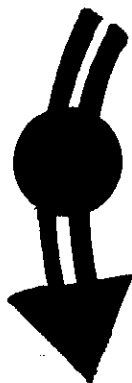
CURVE FORWARD AND UP



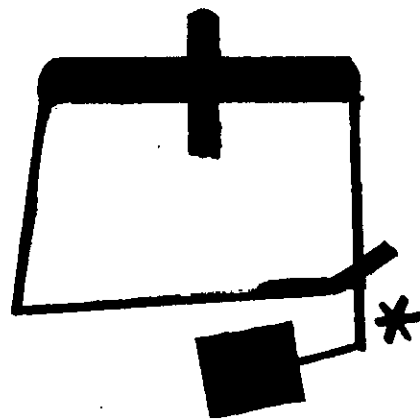
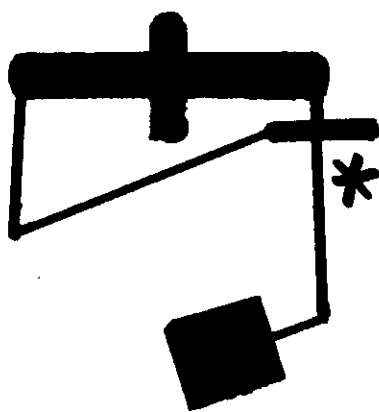
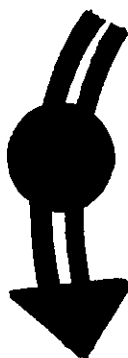
MORNING



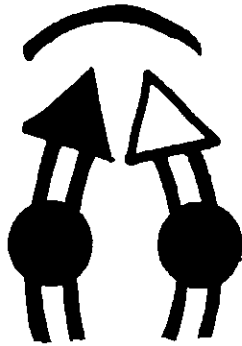
CURVE FORWARD AND DOWN



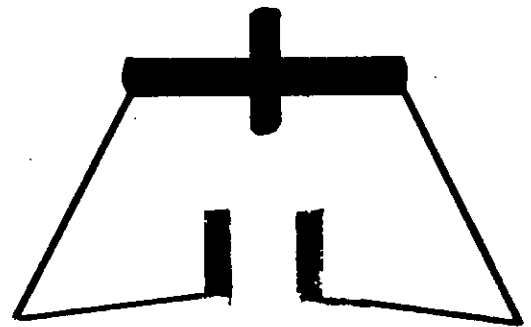
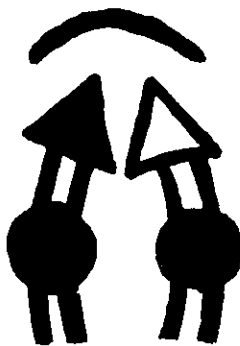
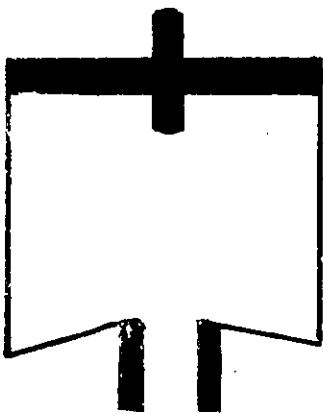
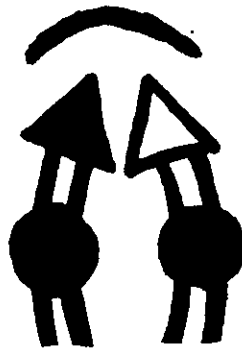
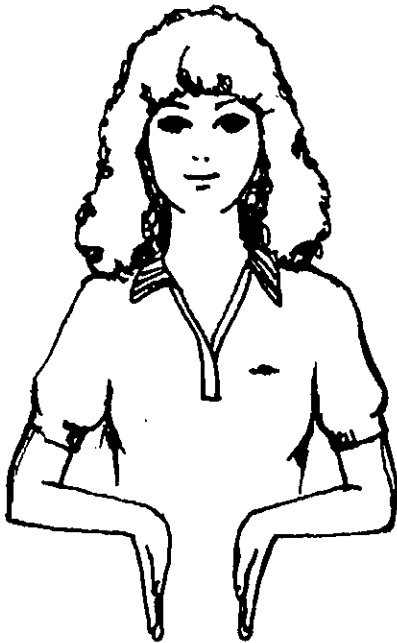
power



CURVE FORWARD AND UP ¹⁷¹



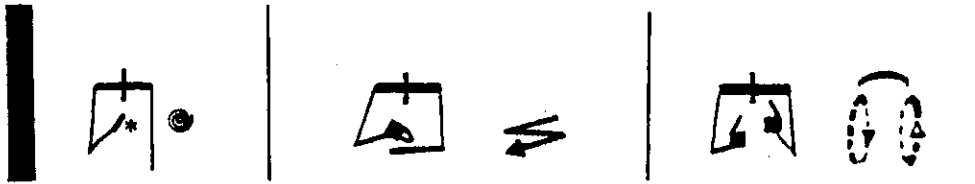
LET



Please

write

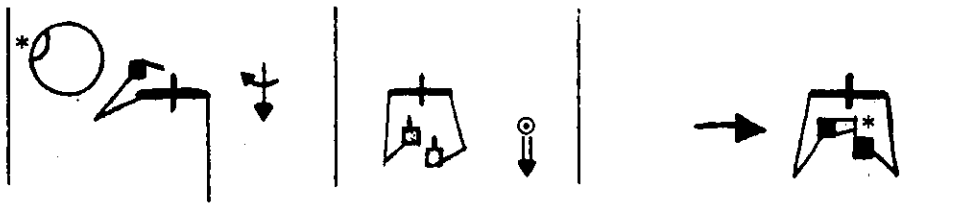
the sign



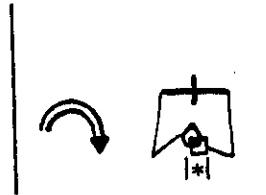
for

each

word

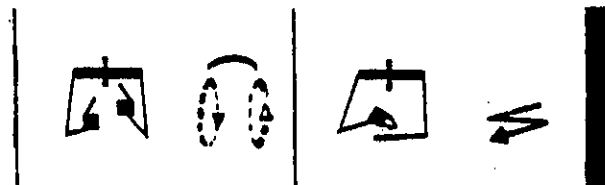


in



SIGN

WRITING®



GOOD

MORNING

POWER

LET

LATER

MINUTE

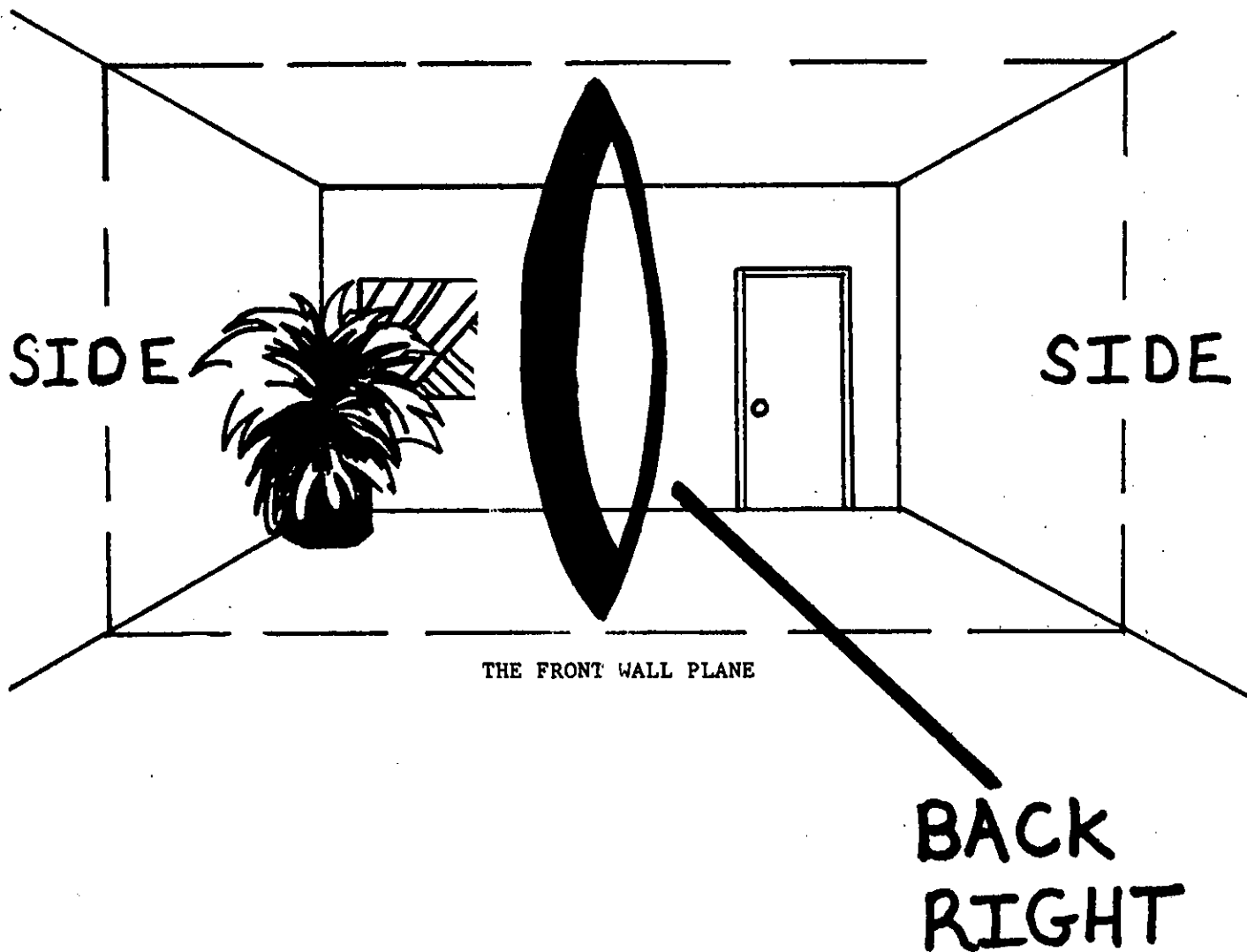
AFTERNOON

REMEMBER

CURVE THAT "HITS" THE BACK WALL

CURVE TO THE BACK WITH THE SIGNER'S RIGHT ARM AND HAND

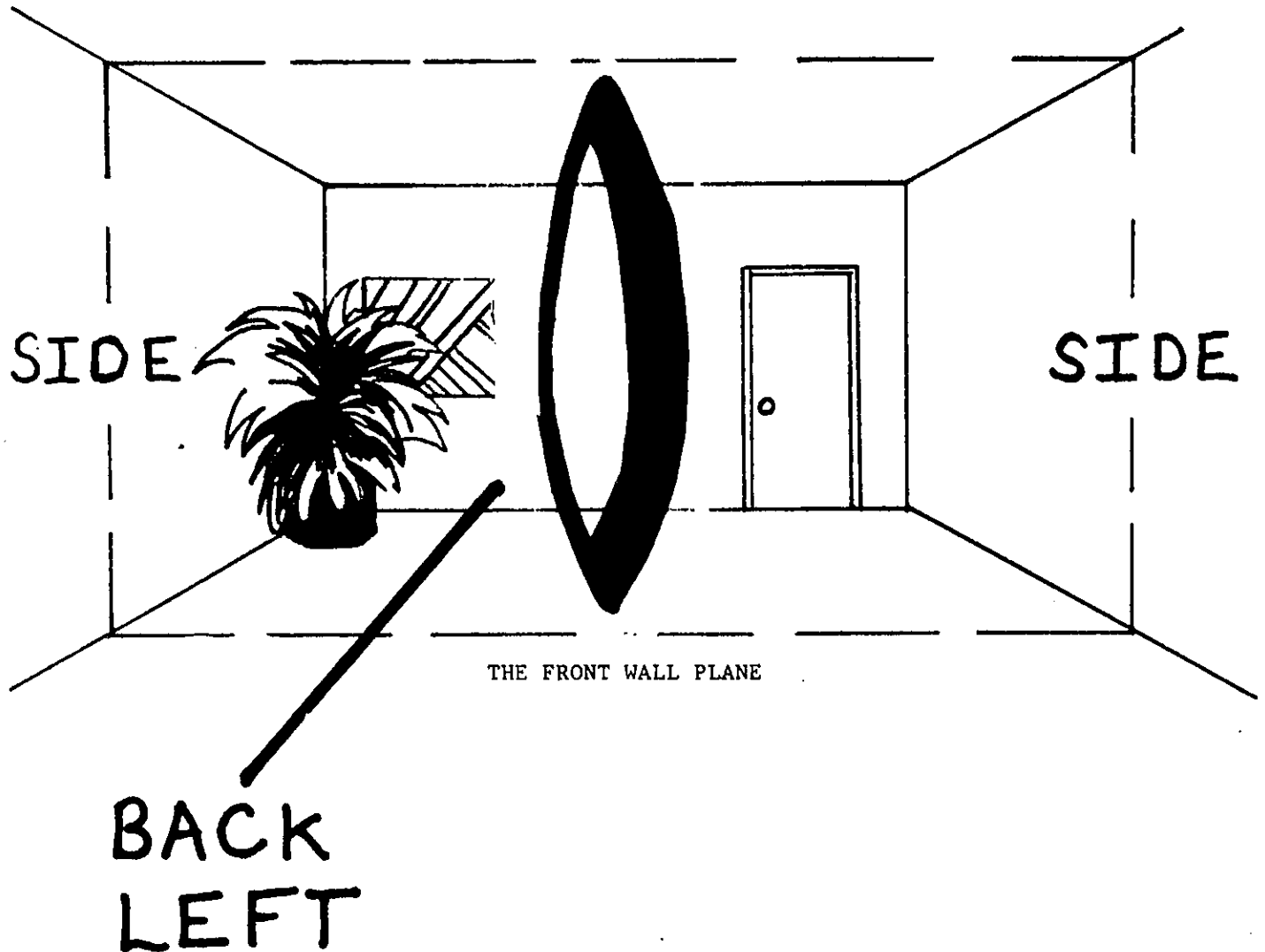
The light portion of the circle is the back portion. The back portion "hits" the back wall. The back wall is really one of the Front Wall Planes, since it is parallel with the front wall.



CURVE THAT "HITS" THE BACK WALL

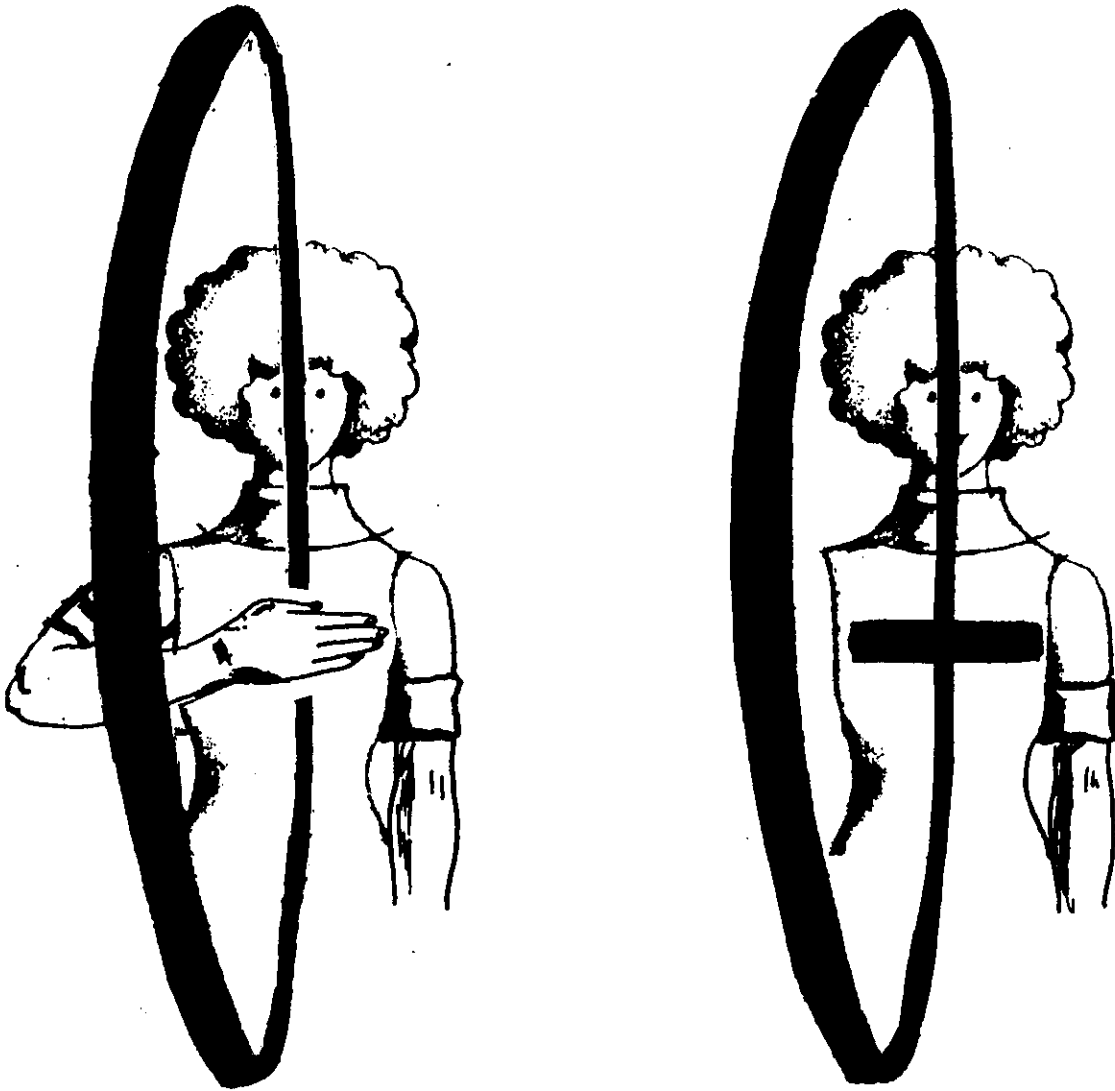
CURVE TO THE BACK WITH THE SIGNER'S LEFT ARM AND HAND

The light portion of the circle is the back portion. The back portion "hits" the back wall. The back wall is really one of the Front Wall Planes, since it is parallel with the front wall.



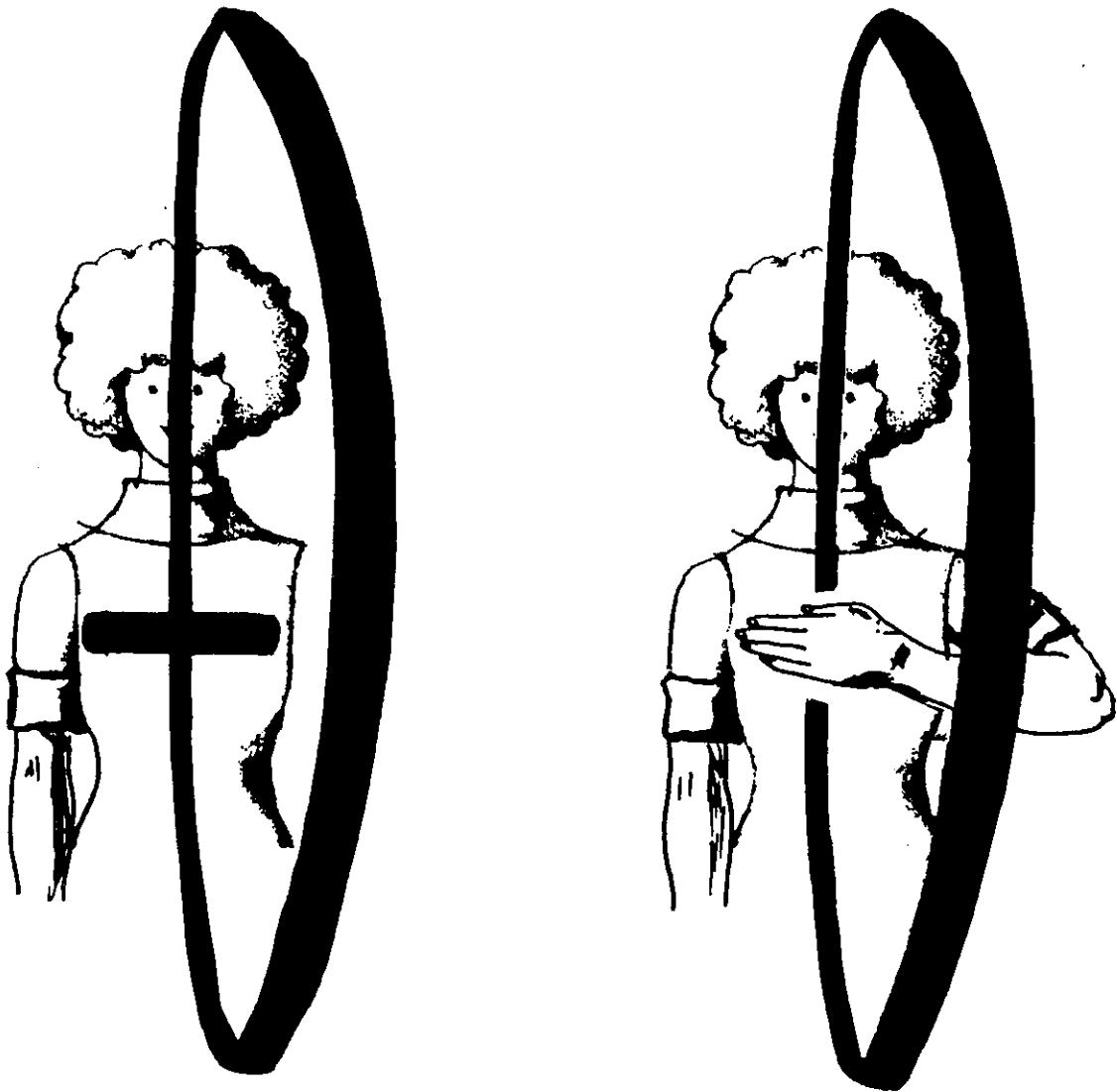
WHEN THE HAND "HITS" THE CHEST IT CREATES A LINE

(MOVEMENT TOWARDS THE CHEST, OR INTO THE BODY, CREATES A LINE)

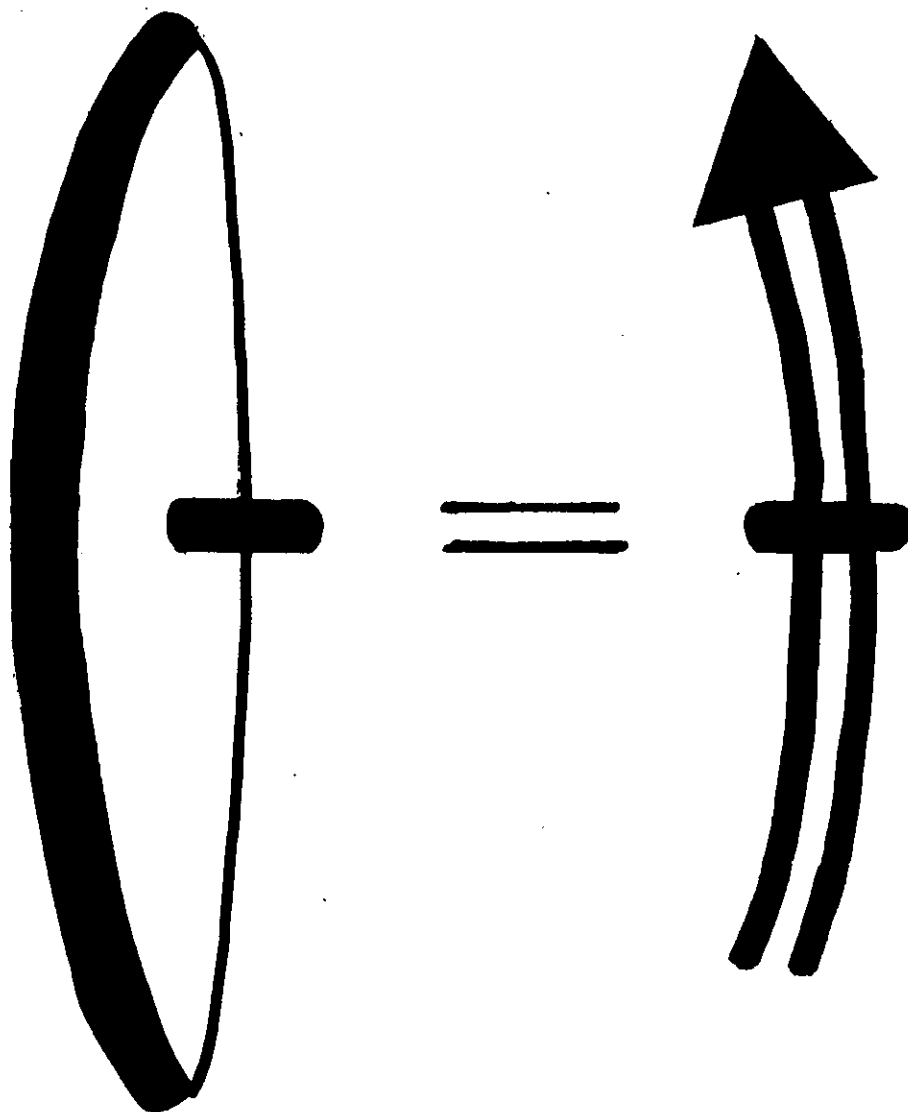


WHEN THE HAND "HITS" THE CHEST IT CREATES A LINE

(MOVEMENT TOWARDS THE CHEST, OR INTO THE BODY, CREATES A LINE)

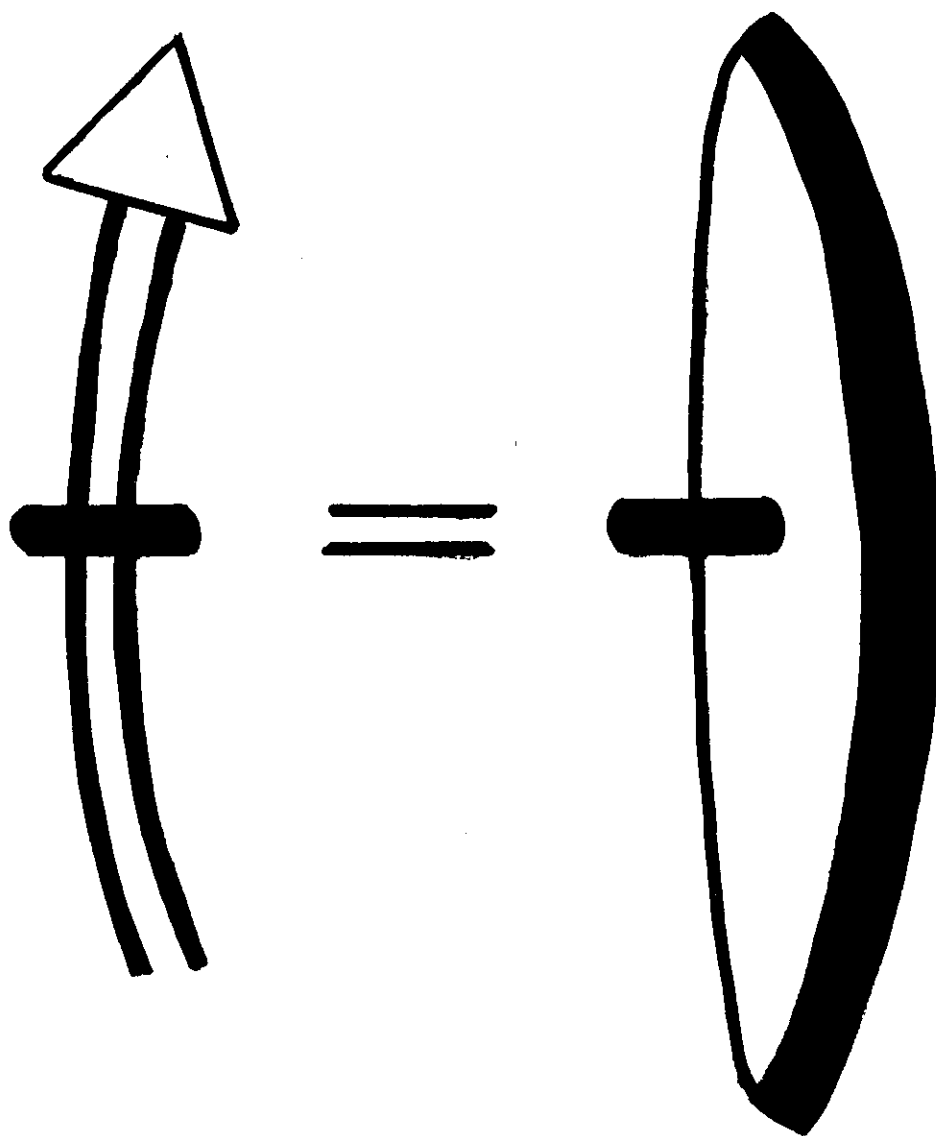


LINE MEANS BACK



THE LINE MEANS MOVEMENT TO THE BACK, MOVEMENT TOWARD THE BODY, TOWARD THE SIGNER

LINE MEANS BACK

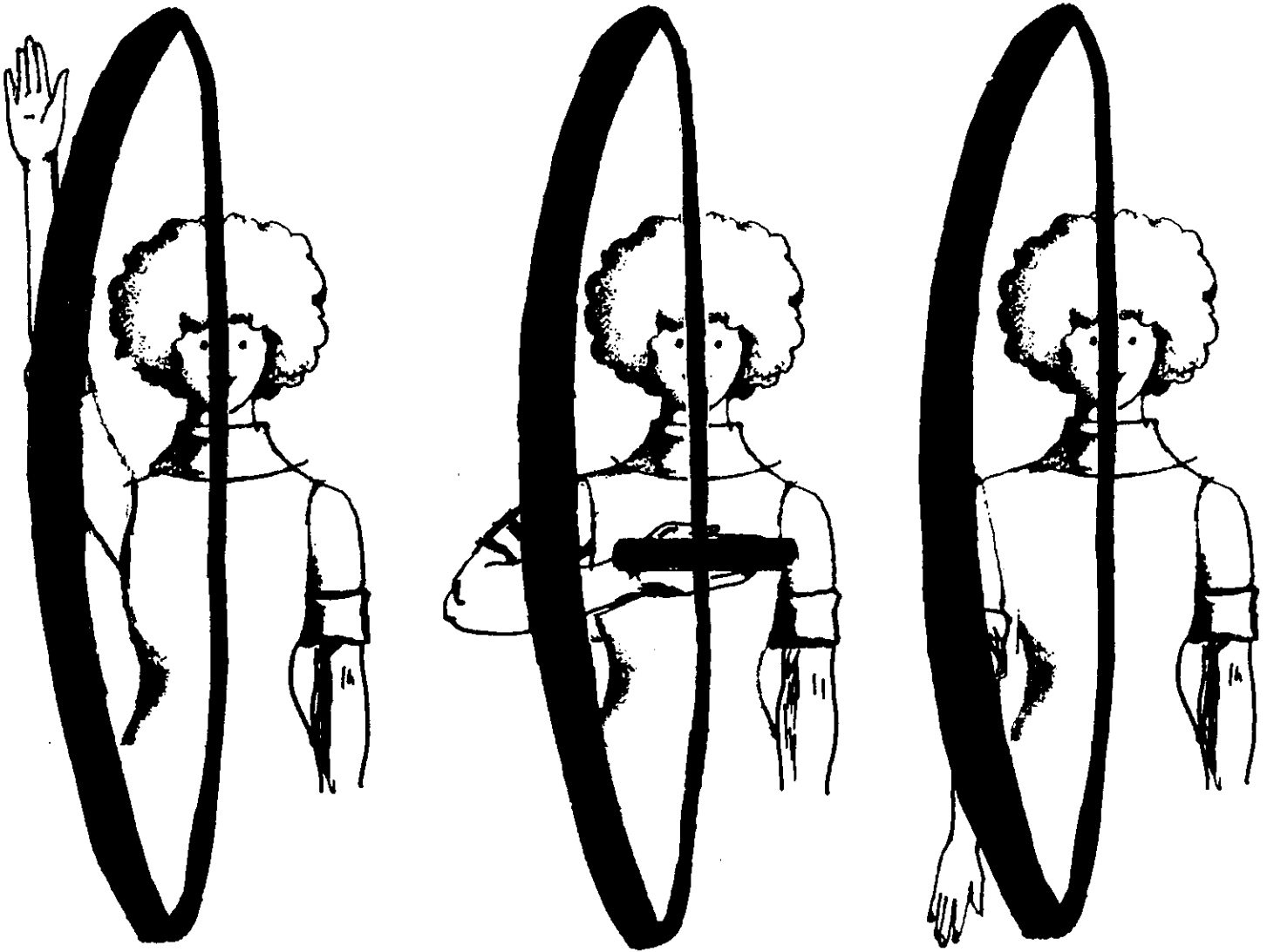


THE LINE MEANS MOVEMENT TO THE BACK, MOVEMENT TOWARD THE BODY, TOWARD THE SIGNER

A CURVE BACK ALWAYS CURVES TO THE INSIDE

A CURVE TO THE BACK WITH THE RIGHT ARM CURVES TO THE SIGNER'S LEFT SIDE.

IN TO THE CENTER OF THE BODY

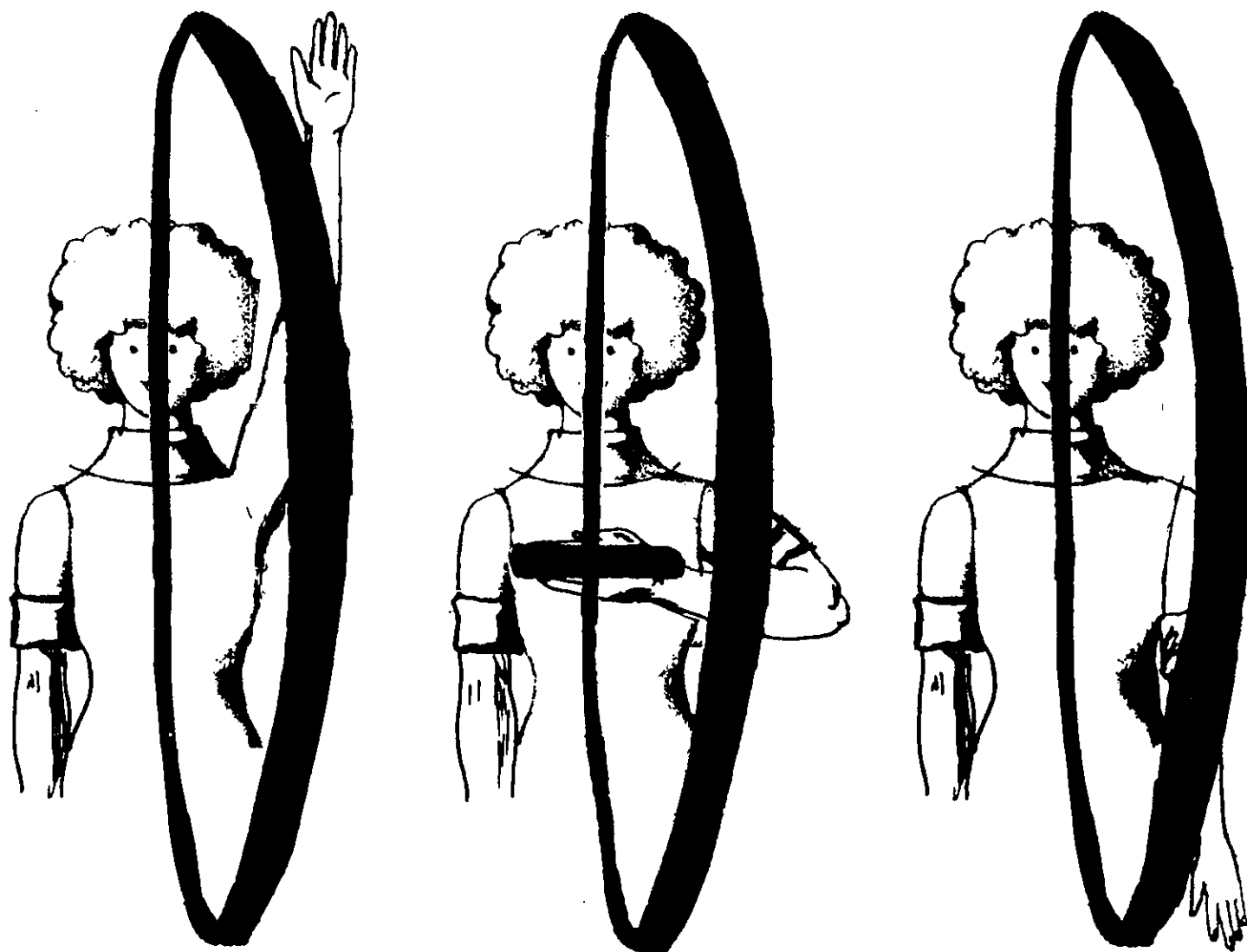


Curves with the right and left arms curve in opposite directions from each other.
They are symmetrical opposites.

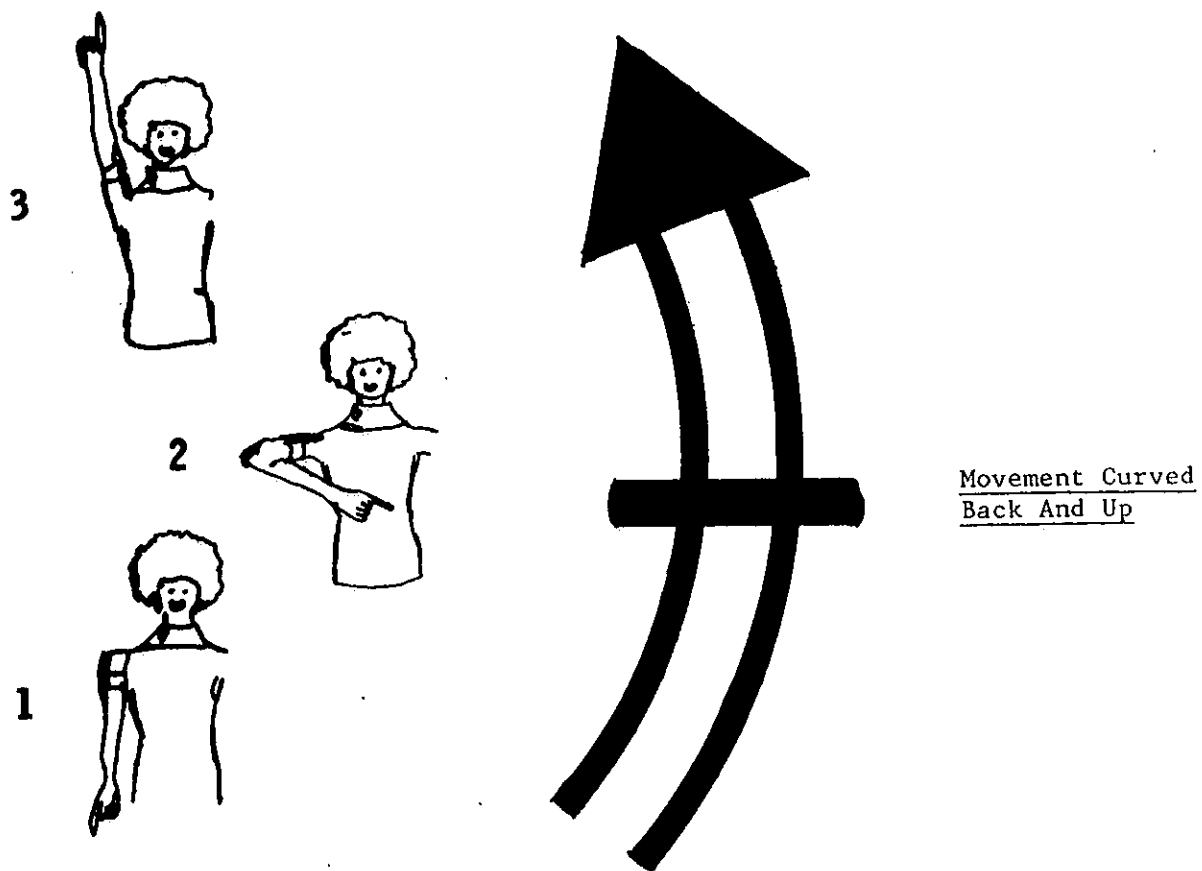
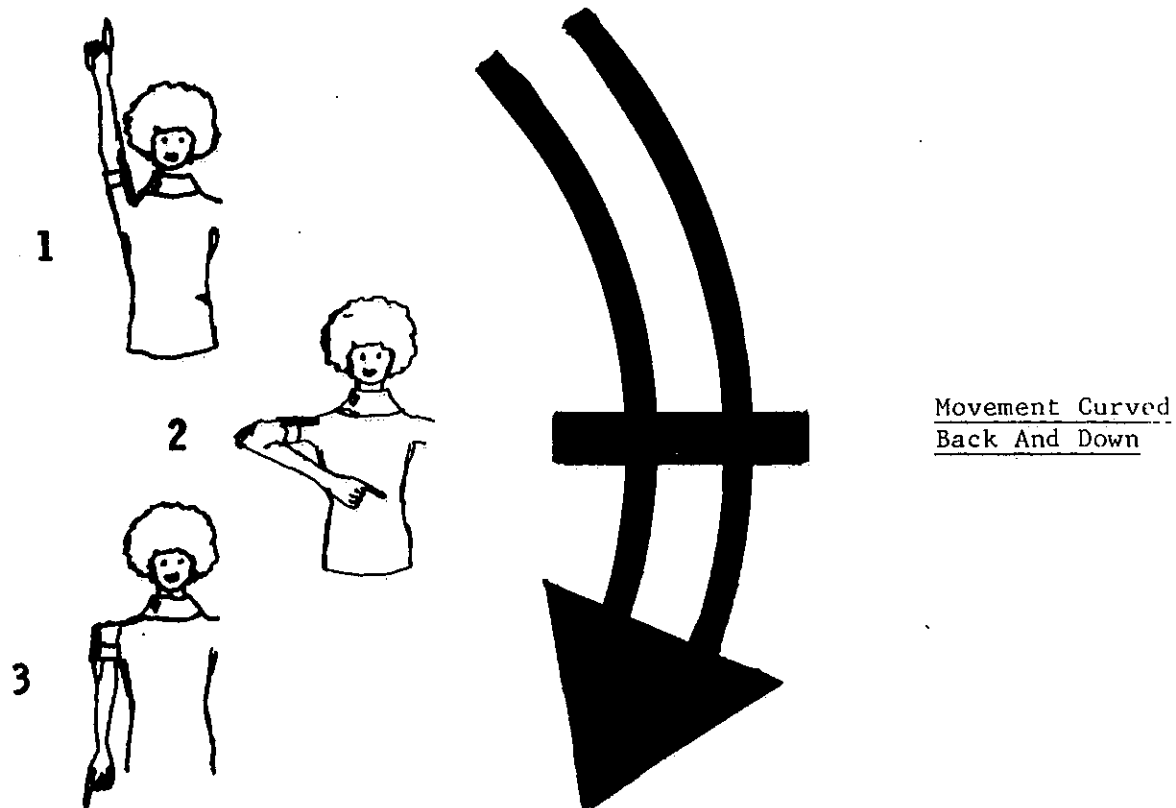
A CURVE BACK ALWAYS CURVES TO THE INSIDE

A CURVE TO THE BACK WITH THE LEFT ARM CURVES TO THE SIGNER'S RIGHT SIDE,

IN TO THE CENTER OF THE BODY

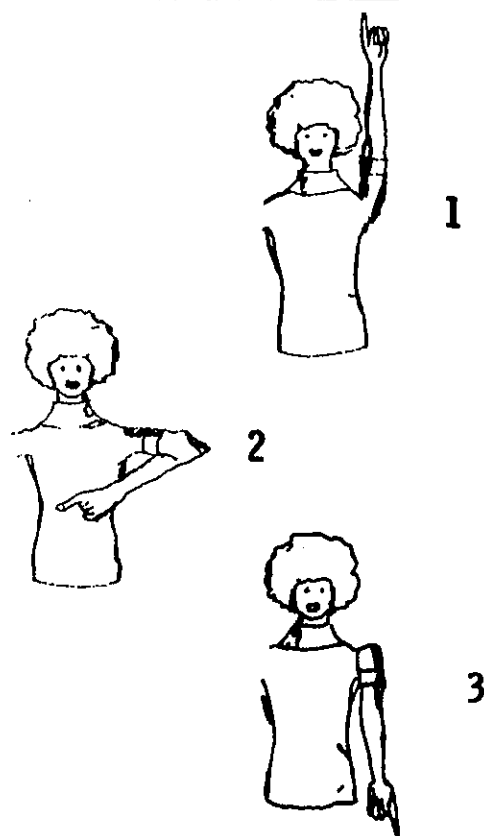
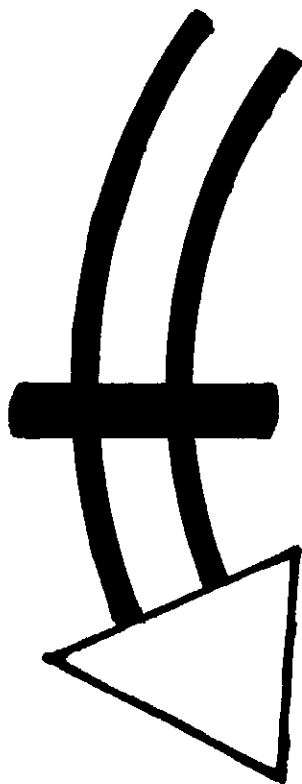


Curves with the left and right arms curve in opposite directions from each other.
They are symmetrical opposites.

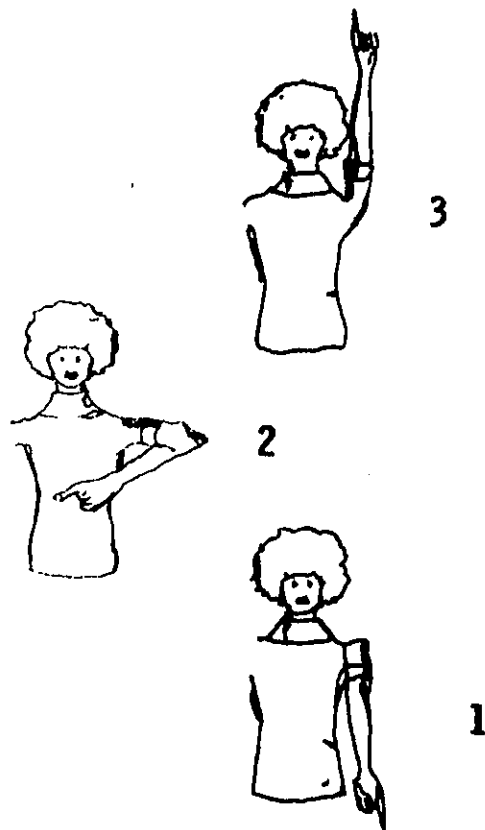
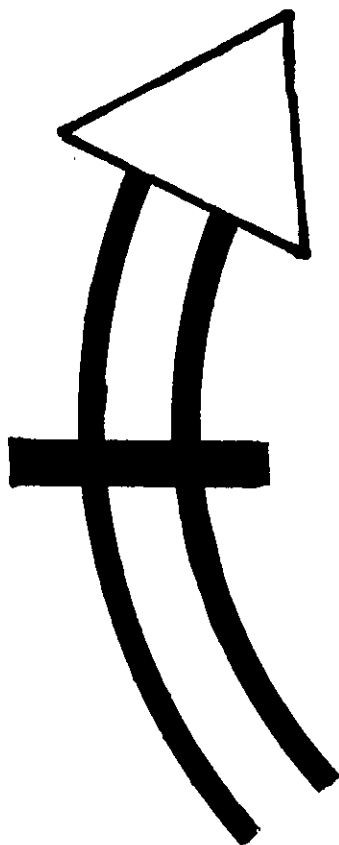


MOVEMENT THAT "HITS" THE CHEST, OR MOVES BACK TOWARDS THE CHEST

Movement Curved
Back And Down



Movement Curved
Back And Up



MOVEMENT THAT RELATES TO THE FRONT WALL PLANE (The Frontal Plane)

Movement Straight
Down



1



2

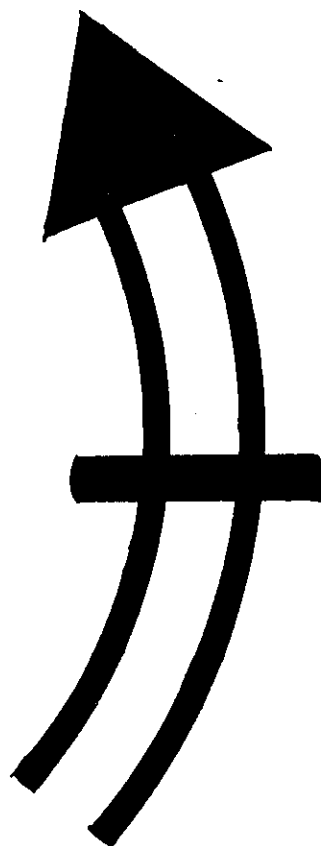
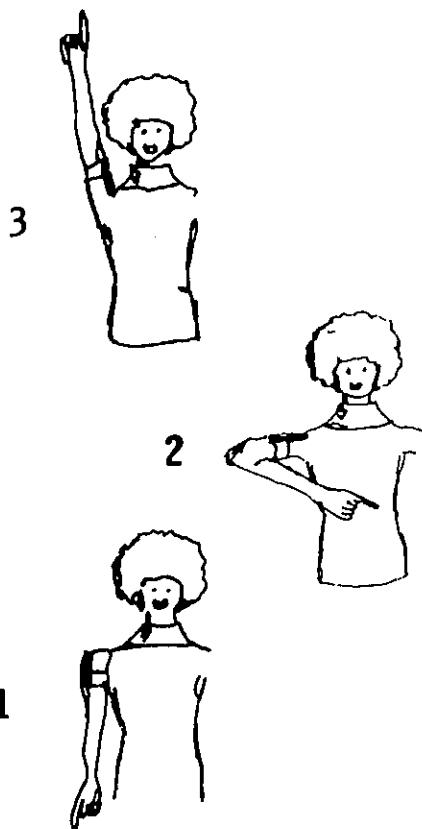
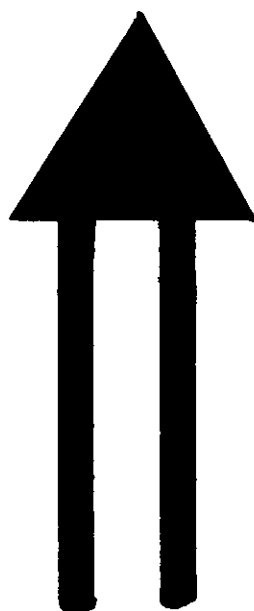


3



Movement Curved
Back And Down

Movement Straight
Up

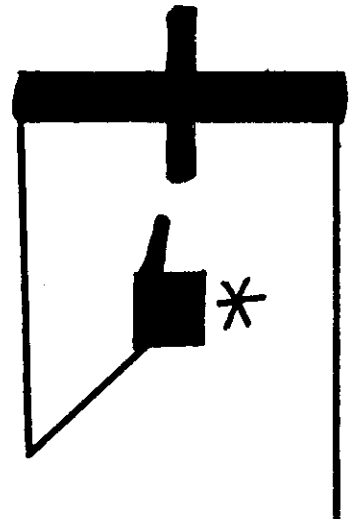
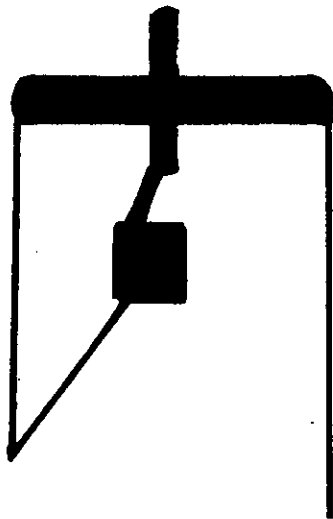
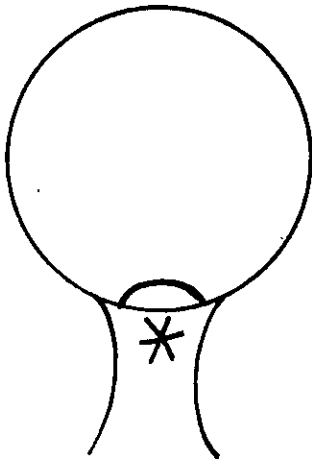


Movement Curved
Back And Up

CURVE BACK AND DOWN



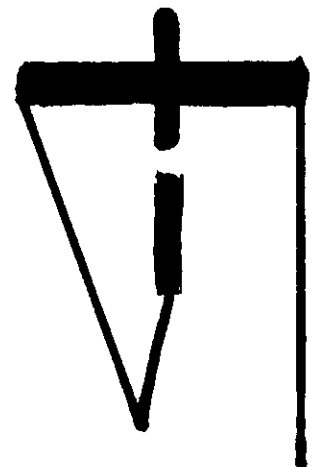
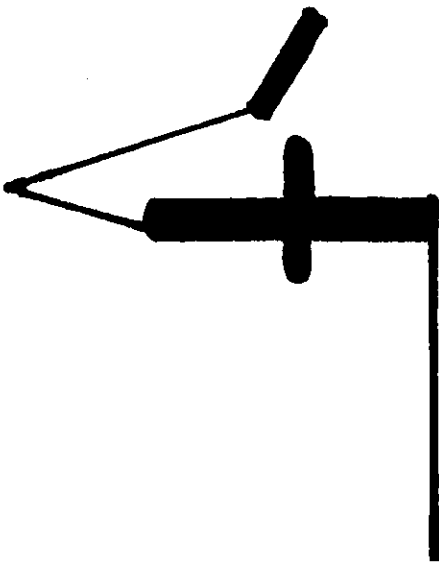
SWALLOW



CURVE BACK AND DOWN



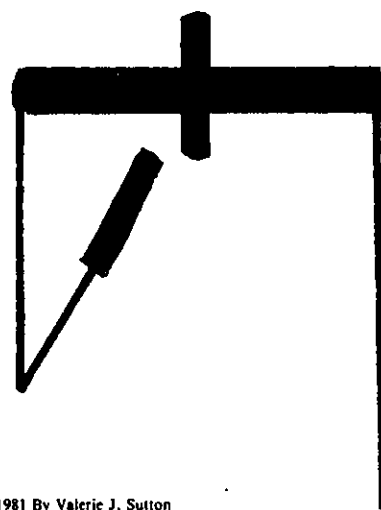
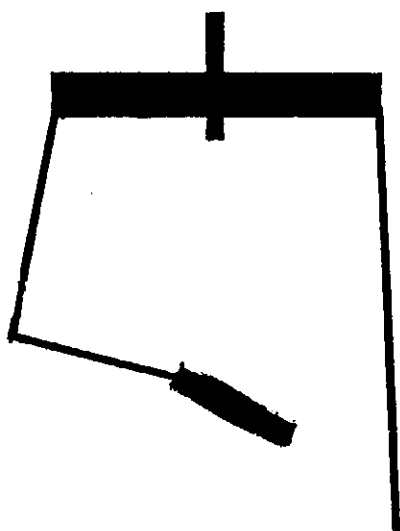
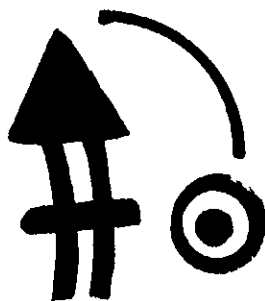
GOD



CURVE BACK AND UP



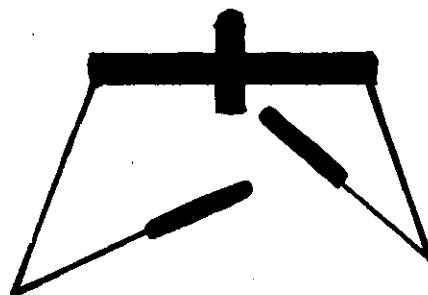
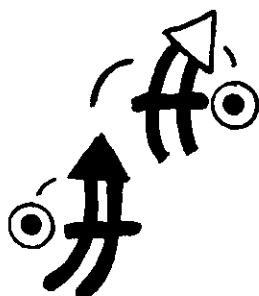
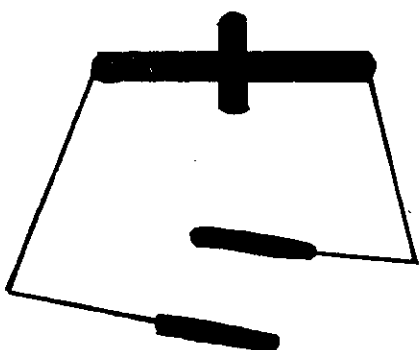
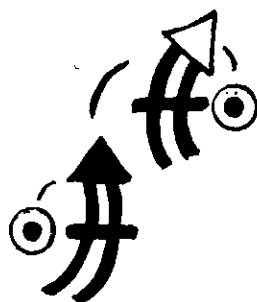
HAPPY



CURVE BACK AND UP



JOY, HAPPY



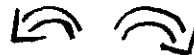
Review List

CURVED ARROWS

THAT RELATE TO THE FRONT WALL PLANE (The Frontal Plane)

All Arrows That Relate To The Front Wall Plane Are Double-Stemmed Arrows:

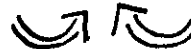
1. Curved Arrow Up And Side:



2. Curved Arrow Side And Down:



3. Curved Arrow Down And Side:



4. Curved Arrow Side And Up:



5. Curved Arrow Forward And Down:



6. Curved Arrow Forward And Up:



7. Curved Arrow Back And Down:



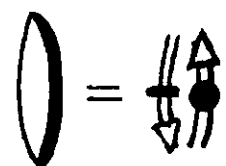
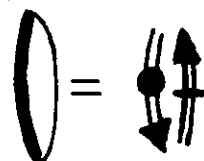
8. Curved Arrow Back And Up:



Curved Arrows 1-4 Above Relate
To A Circle Parallel With The
Front Wall Plane:



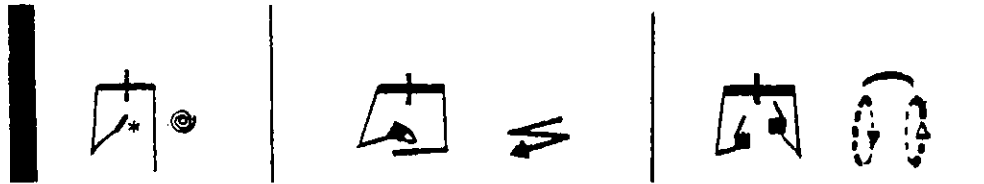
Curved Arrows 5-8 Above Relate
To A Circle That Hits The Front
Wall And Back Wall:



Please

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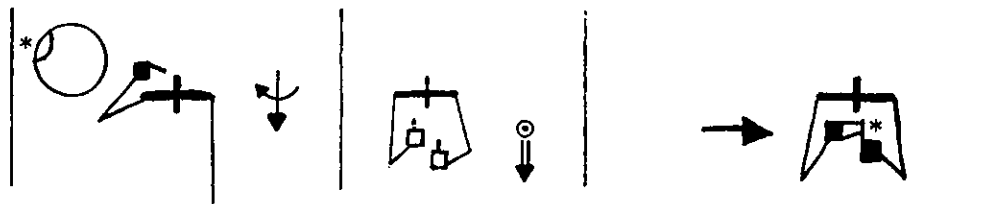
the sign



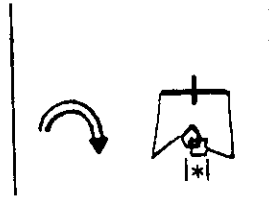
for

each

word

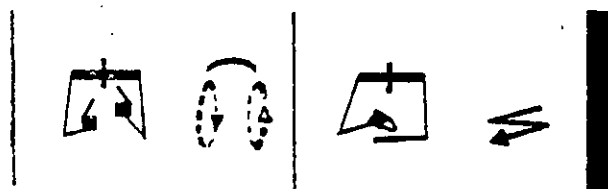


in



SIGN

WRITING®



SWALLOW

GOD

HAPPY

JOY (DOUBLE HAPPY)

FEEL

EXCITED

CLOTHES

SKIRT

SUTTON

SIGN WRITING®



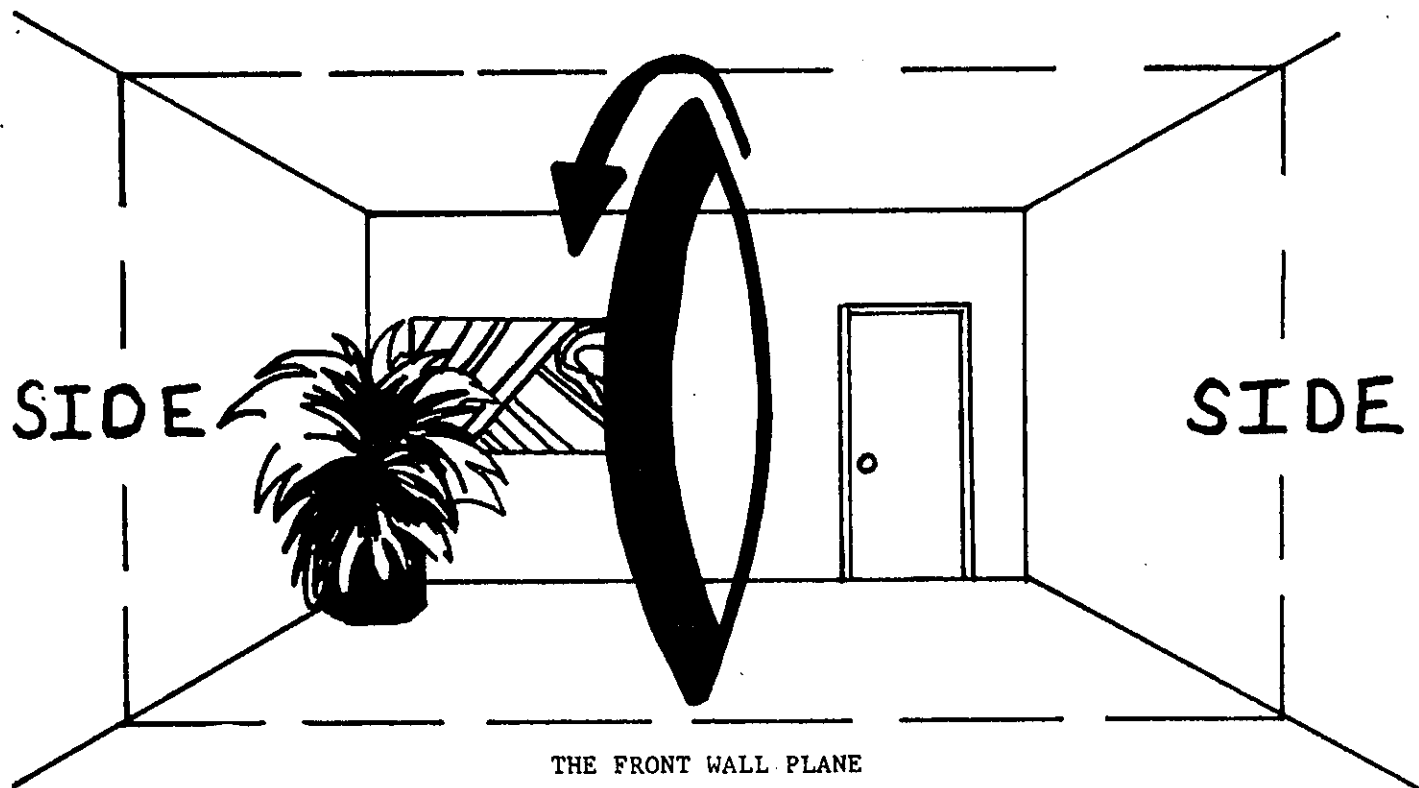
LESSON ELEVEN

CURVED ARROWS THAT RELATE TO THE FLOOR PLANE

CURVED ARROWS THAT RELATE TO THE FLOOR PLANE AND CURVE UP AND OVER

CURVE UP AND OVER WITH THE SIGNER'S RIGHT ARM AND HAND

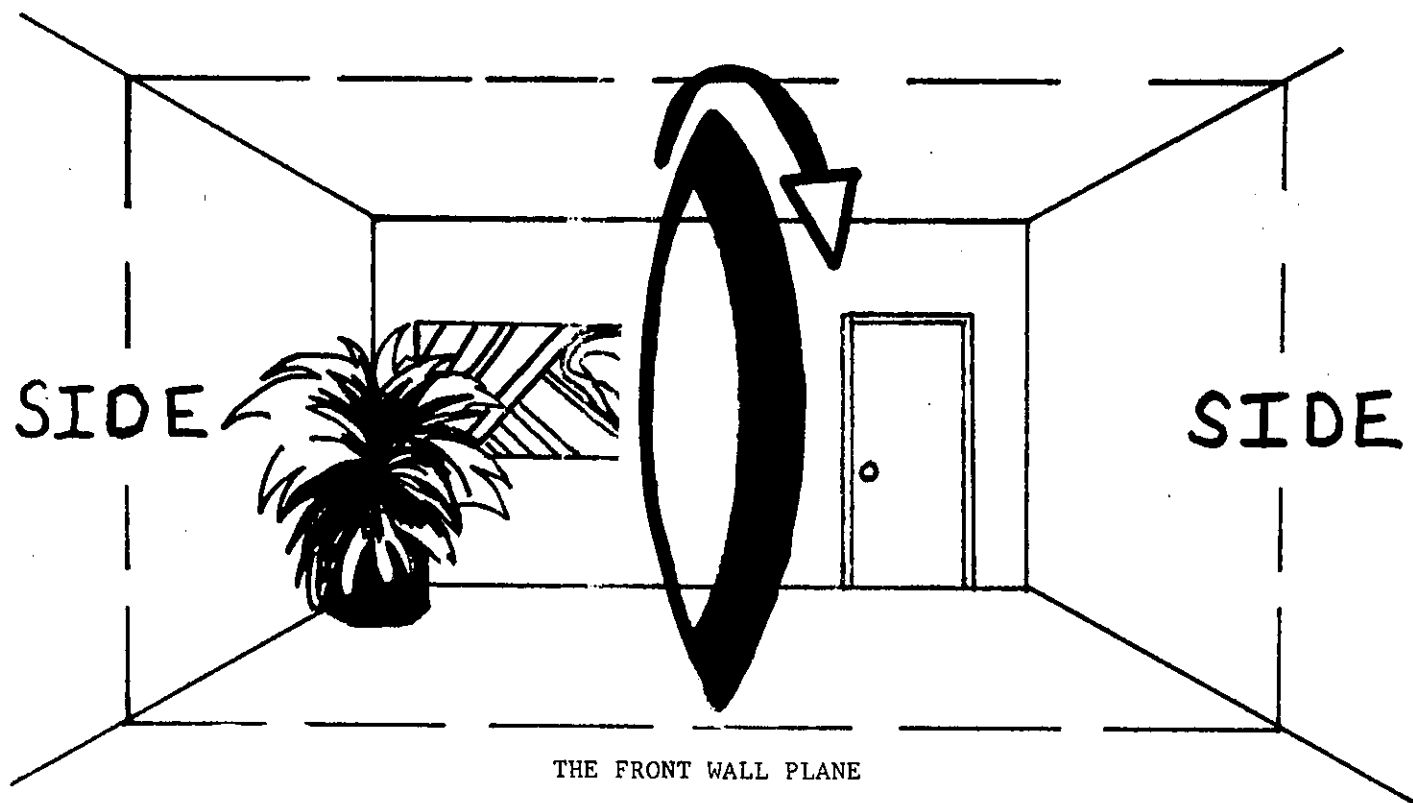
The top portion of the circle "hits" the ceiling. The ceiling is really one of The Floor Planes, since it is parallel with the floor. All arrows that relate to The Floor Plane are single-stemmed.



CURVED ARROWS THAT RELATE TO THE FLOOR PLANE AND CURVE UP AND OVER 195

CURVE UP AND OVER WITH THE SIGNER'S LEFT ARM AND HAND

The top portion of the circle "hits" the ceiling. The ceiling is really one of The Floor Planes, since it is parallel with the floor. All arrows that relate to The Floor Plane are single-stemmed.

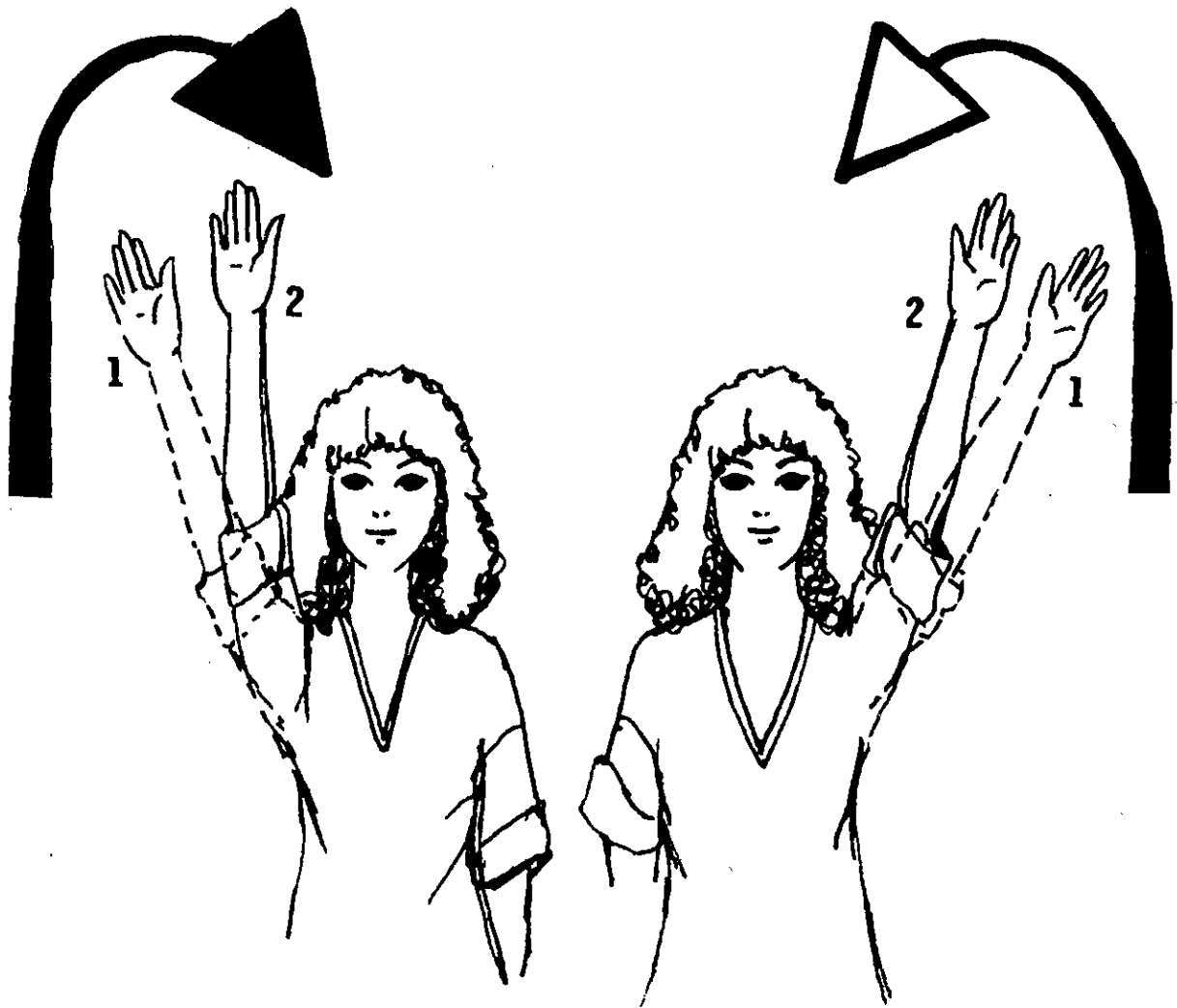


CURVE UP AND OVER HAS CURVE ON TOP



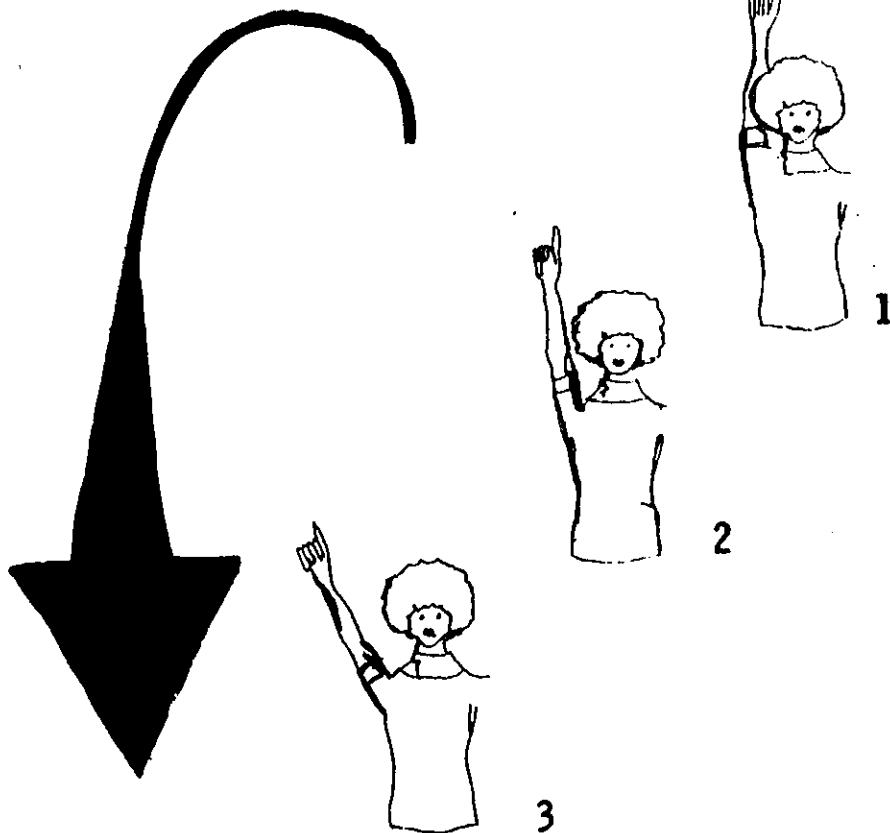
CURVE UP AND FORWARD

CURVE UP AND OVER HAS CURVE ON TOP

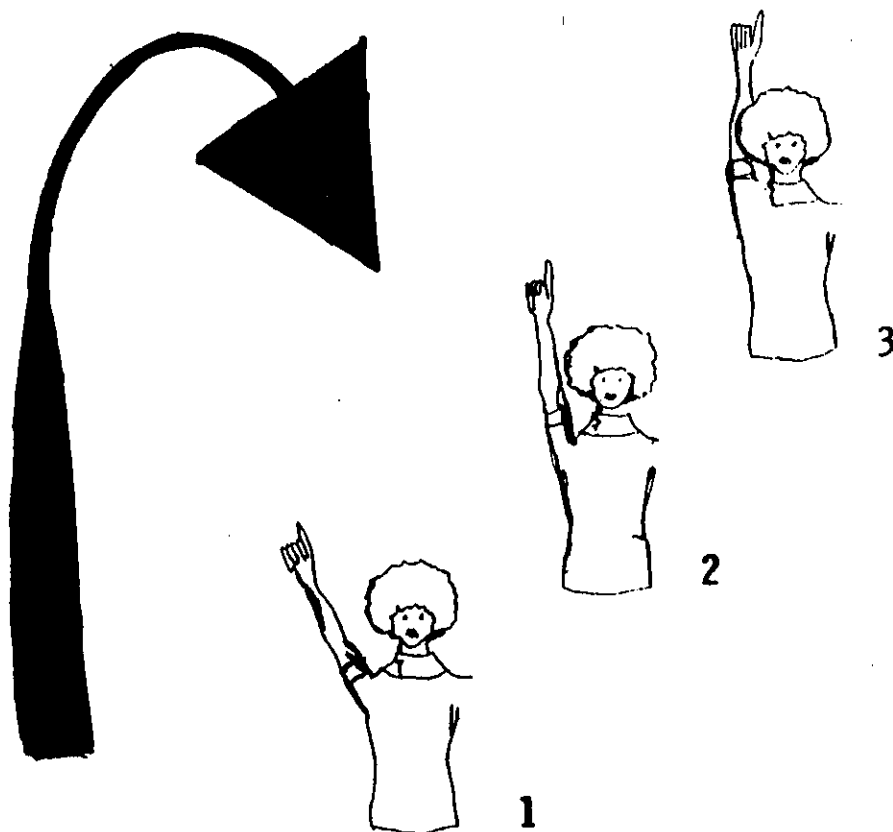


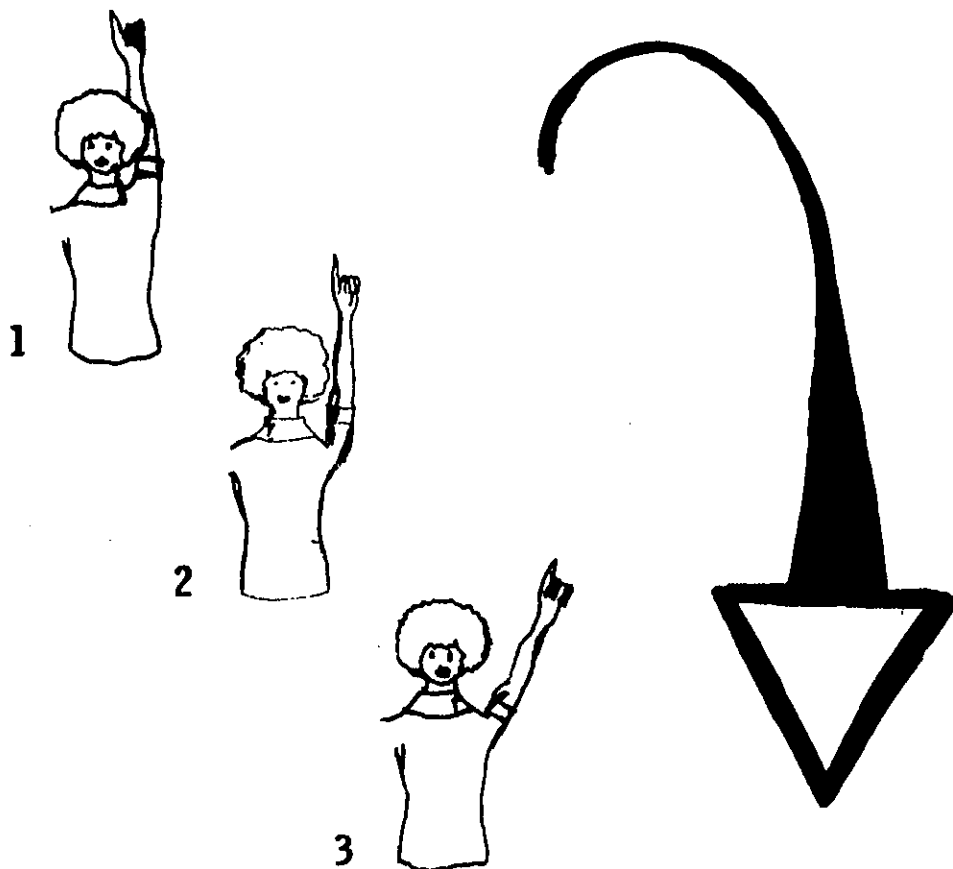
CURVE UP AND BACK

Movement Curved
Up And Forward

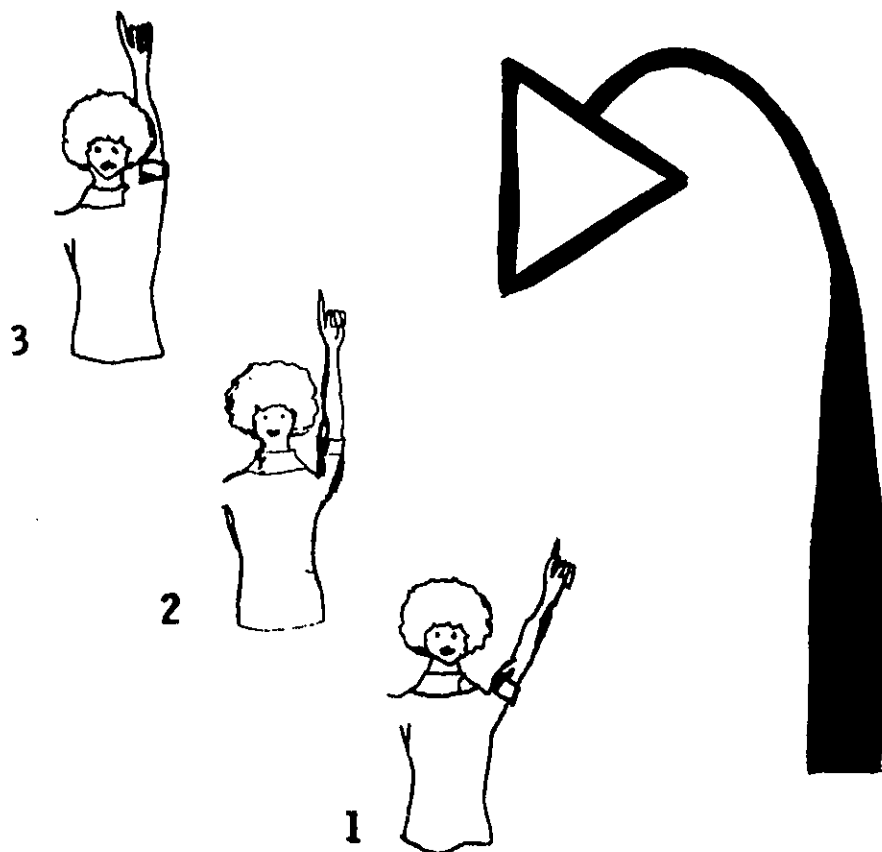


Movement Curved
Up And Back

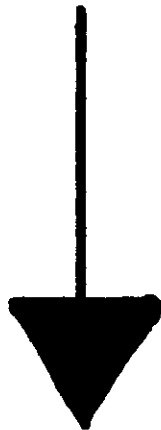




Movement Curved
Up And Forward



Movement Curved
Up And Back

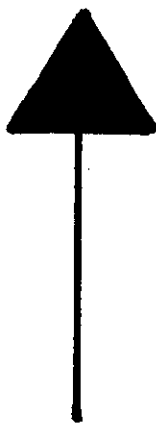
MOVEMENT THAT RELATES TO THE FLOOR PLANE (The Transverse Plane)

Movement Straight
Forward

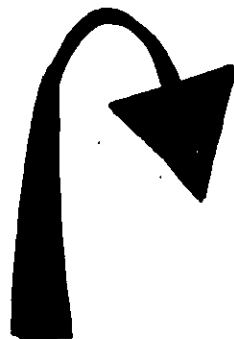


Movement Curved
Up And Forward

MOVEMENT THAT RELATES TO THE FLOOR PLANE (The Transverse Plane)

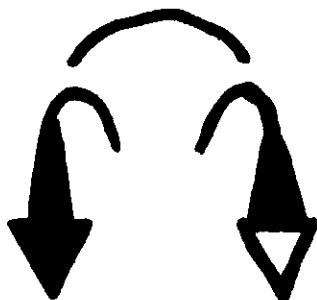


Movement Straight
Back

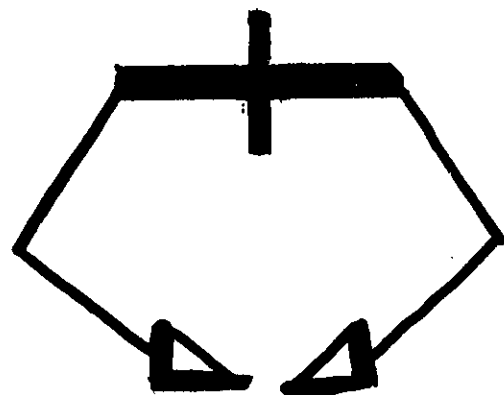
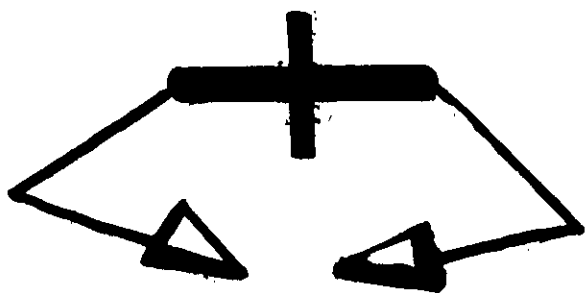
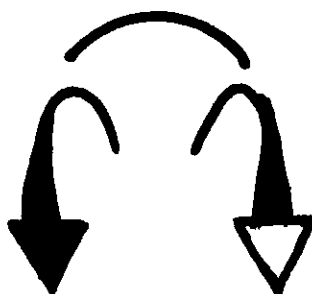


Movement Curved
Up And Back

CURVE UP AND FORWARD



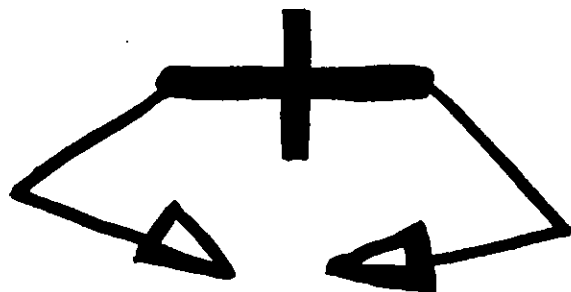
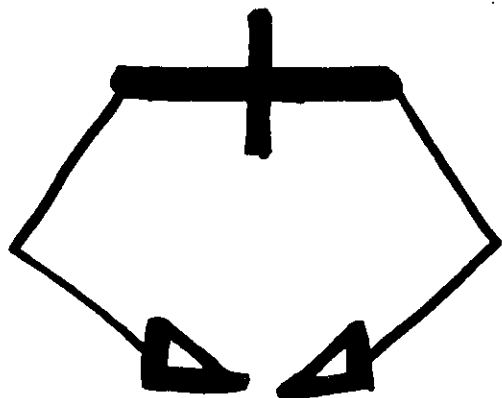
GIVE TO YOU



CURVE UP AND BACK



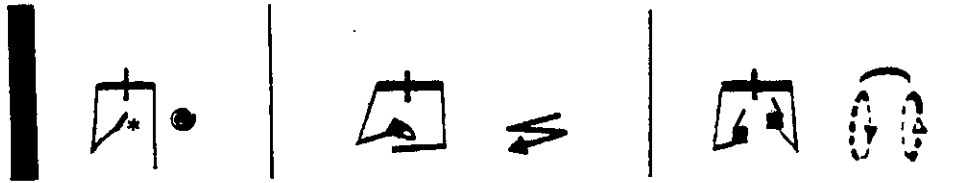
GIVE TO ME



Please

write

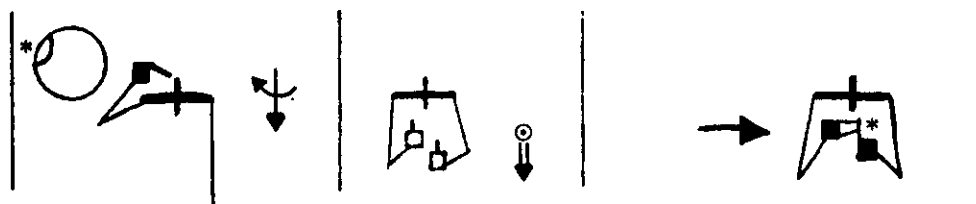
the sign



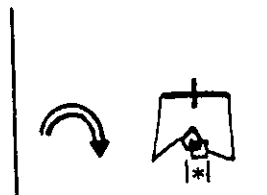
for

each

word

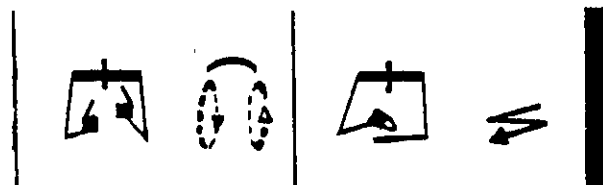


in



SIGN

WRITING®



GIVE TO ME

GIVE TO YOU

PUT

ANSWER

TELL

TRUE

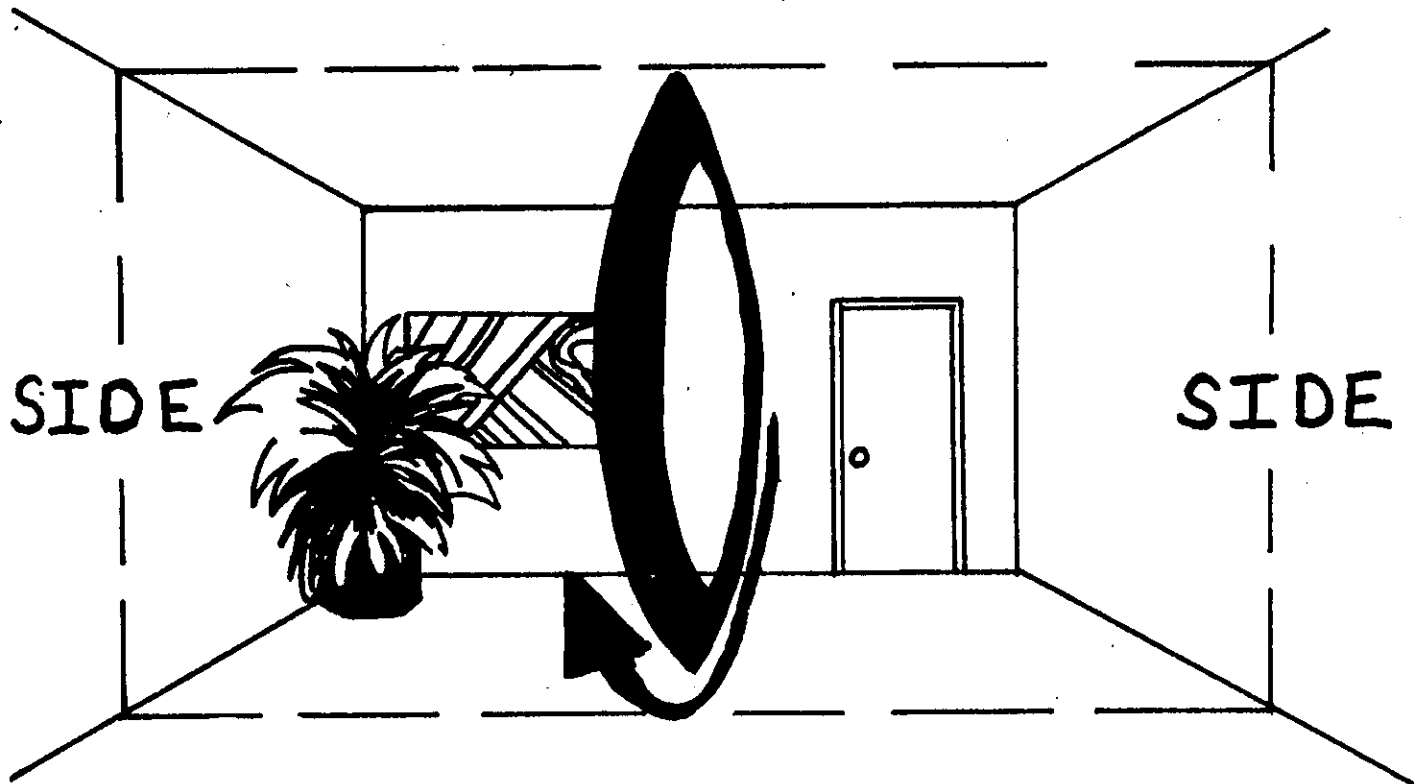
WARM

WILL (Future)

CURVED ARROWS THAT RELATE TO THE FLOOR PLANE AND CURVE DOWN AND UNDER

CURVE DOWN AND UNDER WITH THE SIGNER'S RIGHT ARM AND HAND

The bottom portion of the circle "hits" the floor. It "hits" The Floor Plane. All arrows that relate to The Floor Plane are single-stemmed.

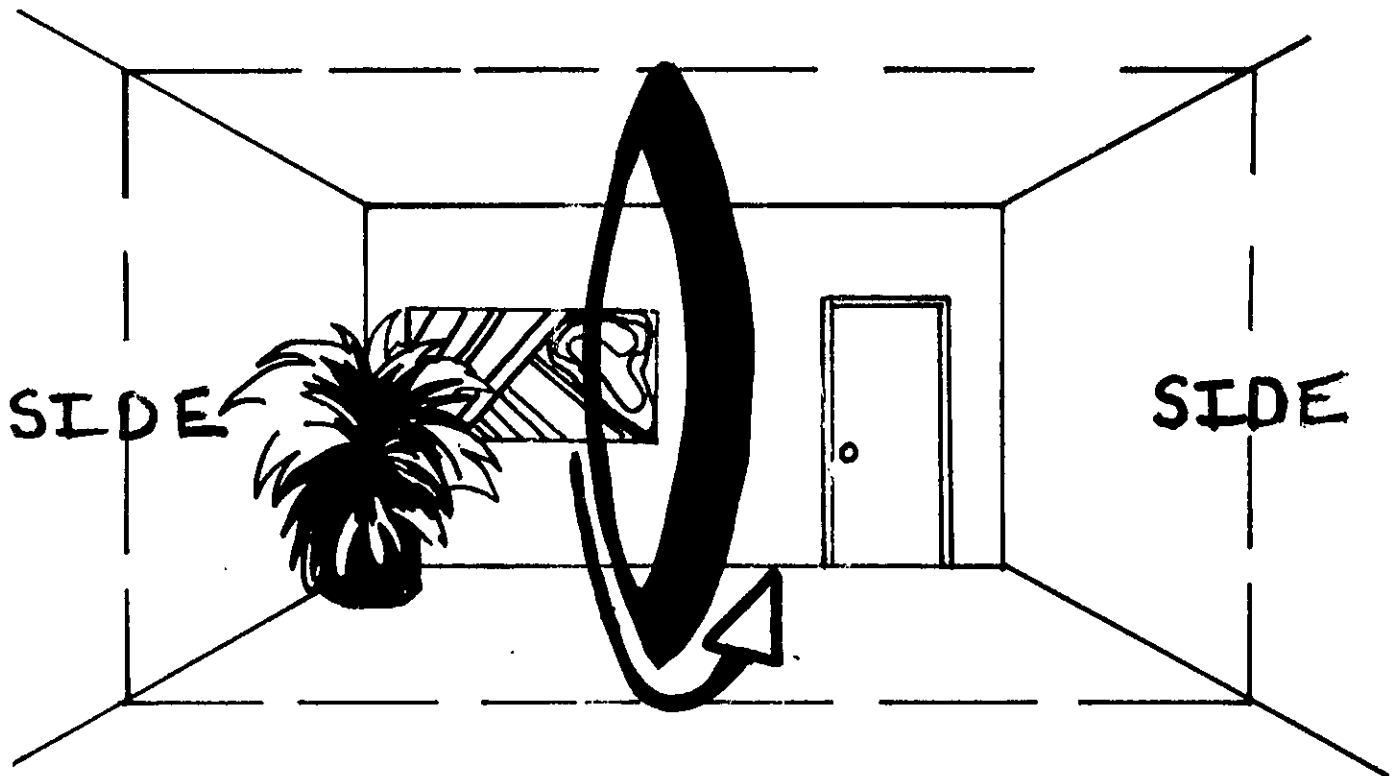


CURVED ARROWS THAT RELATE TO THE FLOOR PLANE AND CURVE DOWN AND UNDER

207

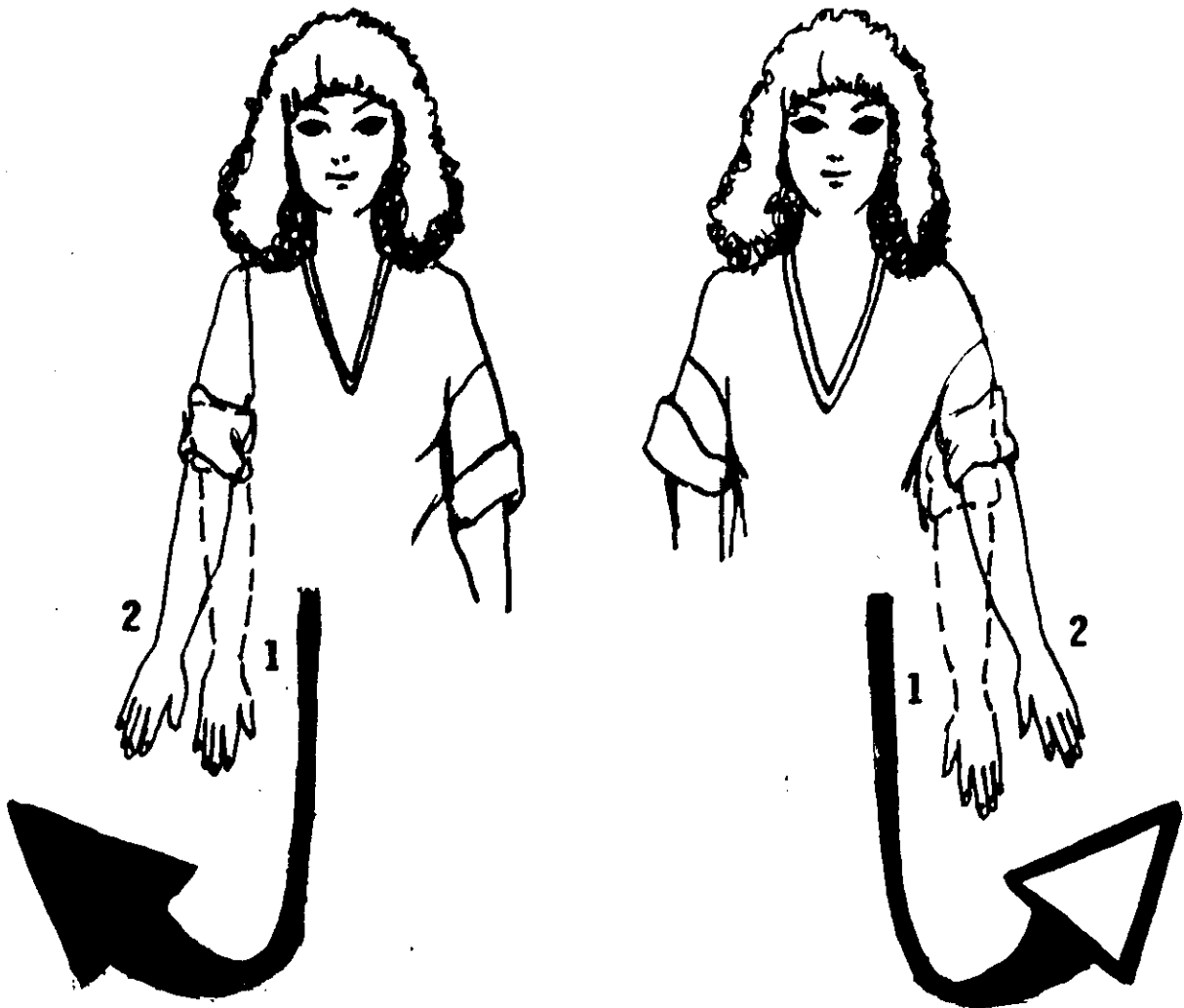
CURVE DOWN AND UNDER WITH THE SIGNER'S LEFT ARM AND HAND

The bottom portion of the circle "hits" the floor. It "hits" The Floor Plane. All arrows that relate to The Floor Plane are single-stemmed.



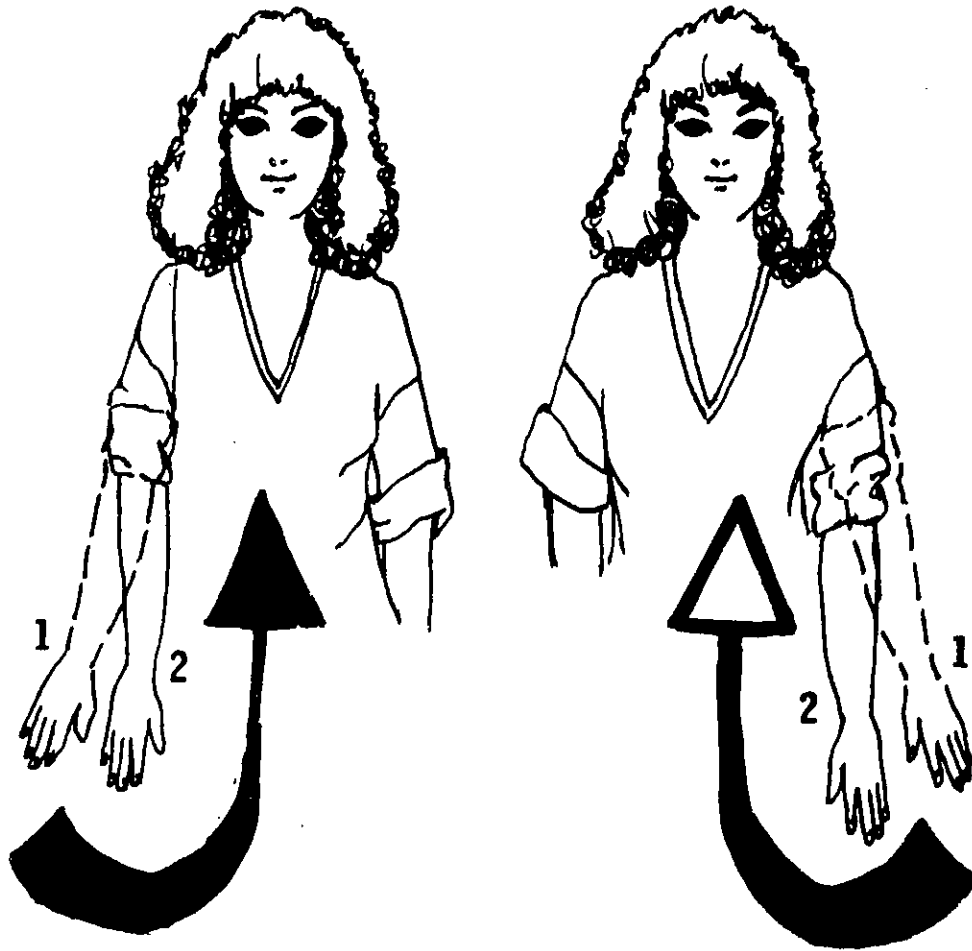
CURVE DOWN AND UNDER HAS CURVE ON BOTTOM

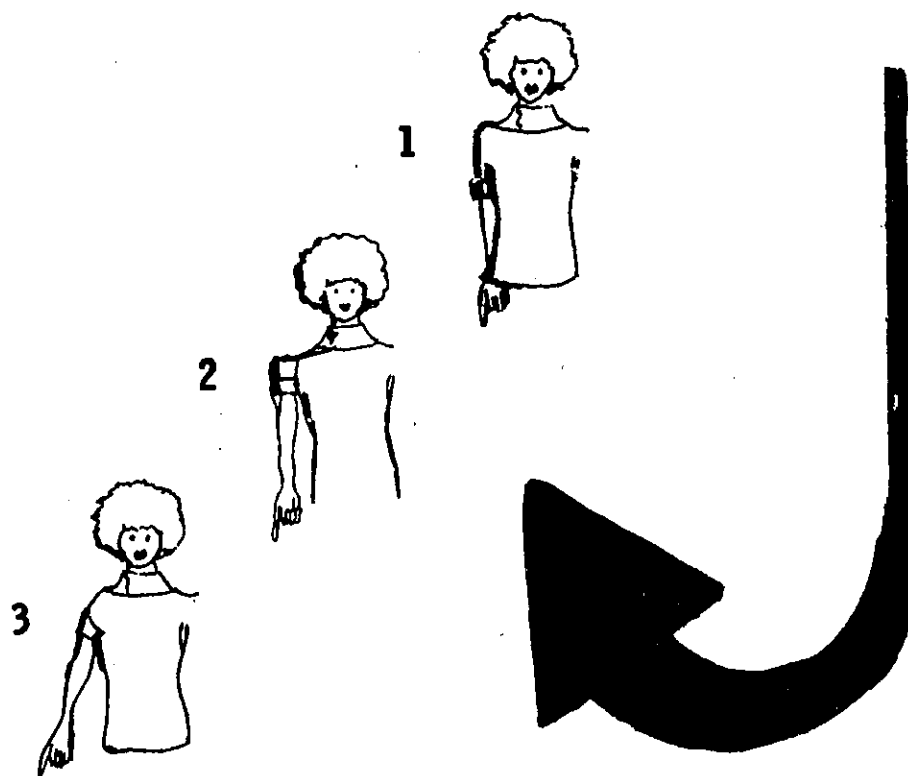
CURVE DOWN AND FORWARD



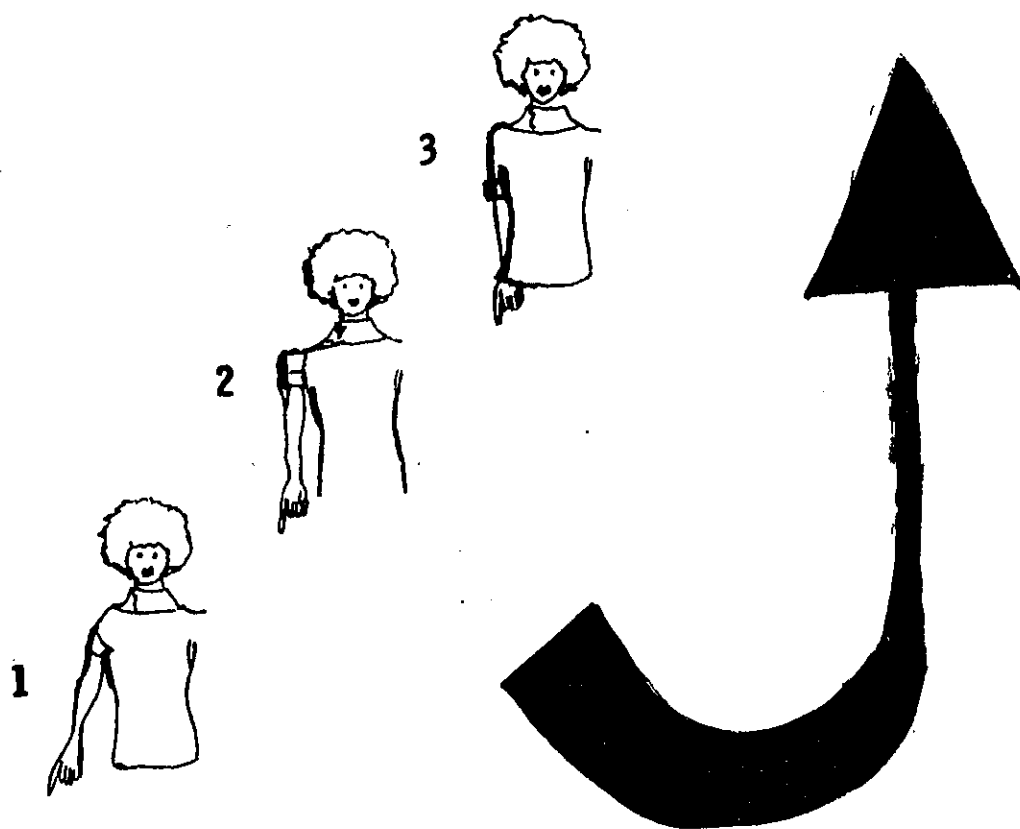
CURVE DOWN AND UNDER HAS CURVE ON BOTTOM

CURVE DOWN AND BACK



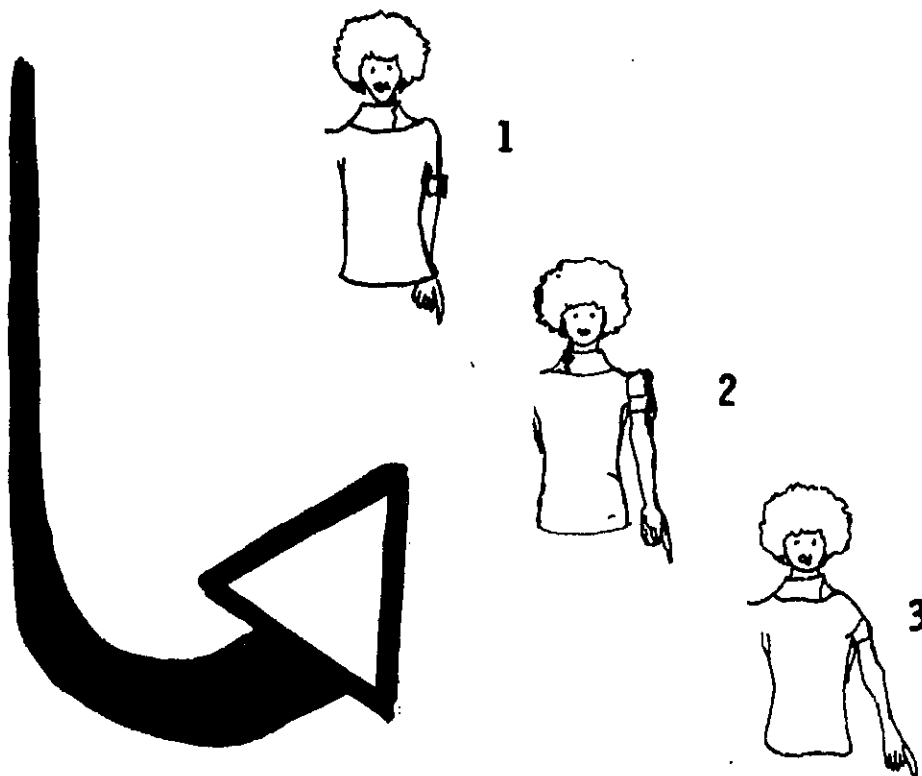


Movement Curved
Down And Forward

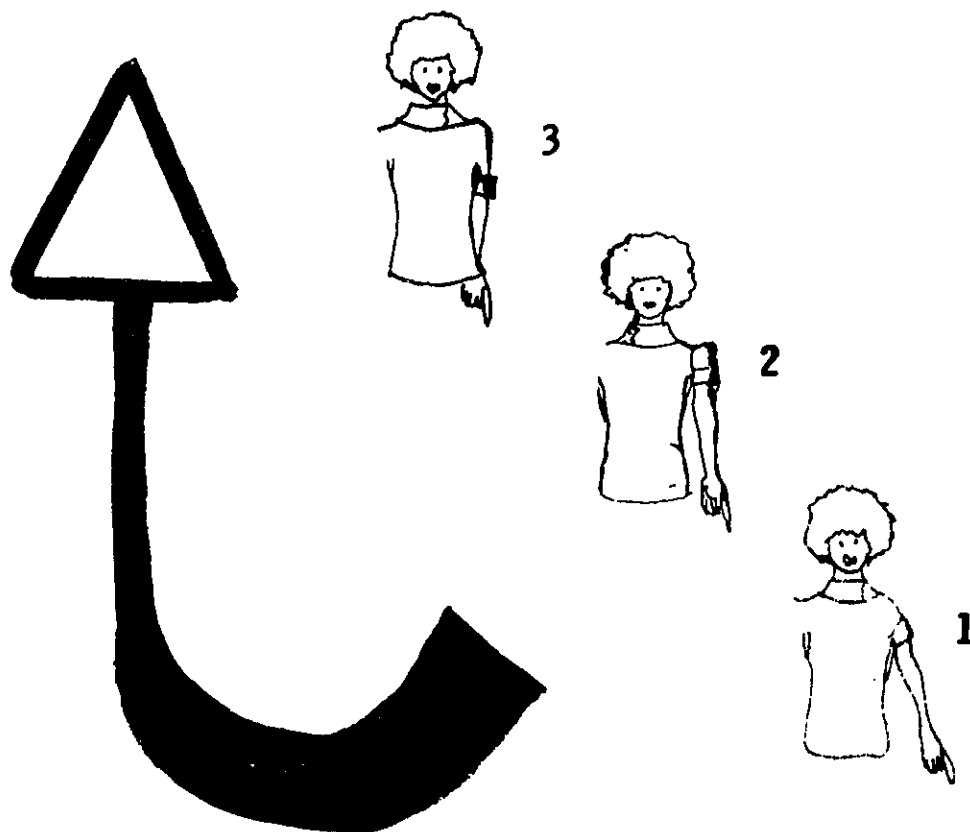


Movement Curved
Down And Back

Movement Curved
Down And Forward



Movement Curved
Down And Back



MOVEMENT THAT RELATES TO THE FLOOR PLANE (The Transverse Plane)

Movement Straight
Forward



Movement Curved
Down And Forward

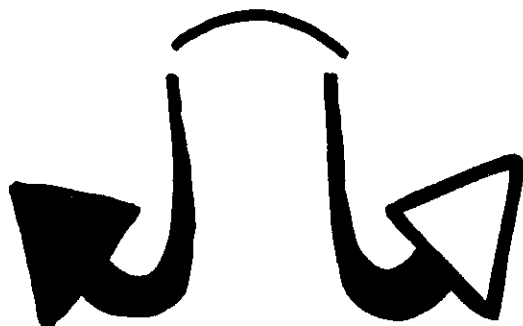


Movement Straight
Back

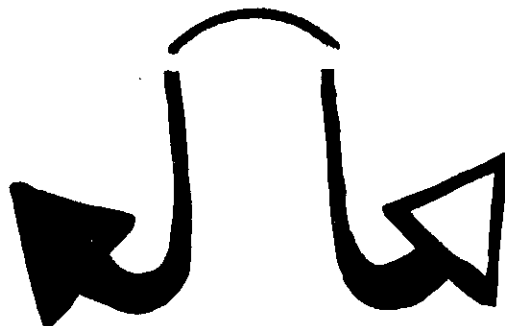
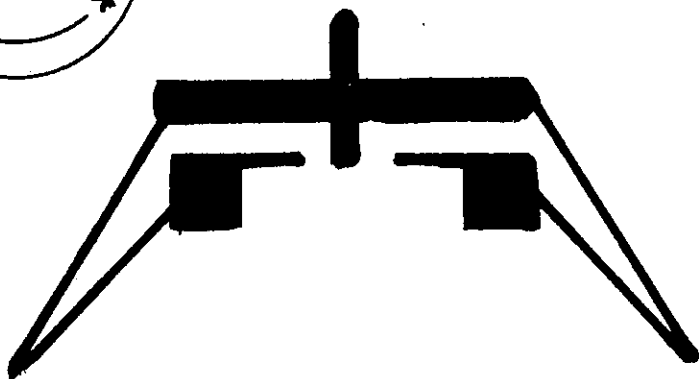
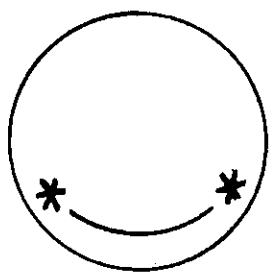
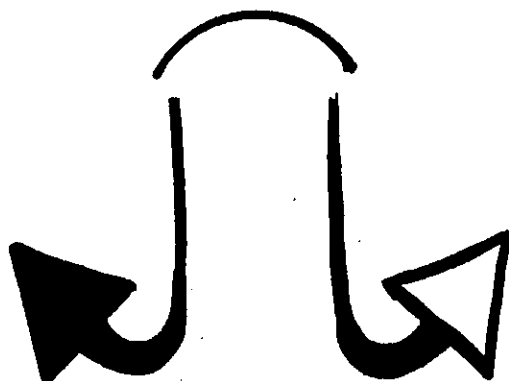


Movement Curved
Down And Back

CURVE DOWN AND FORWARD



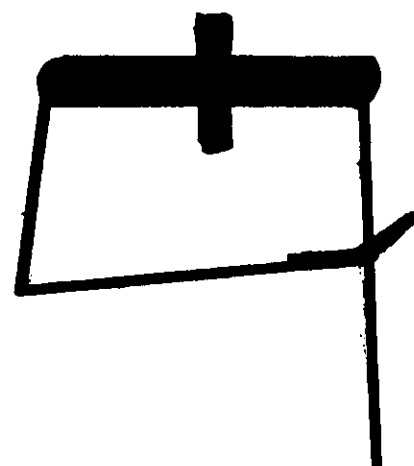
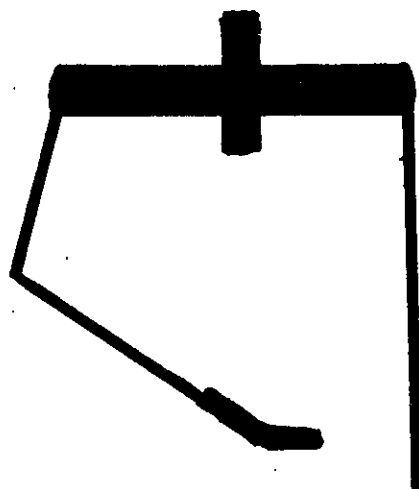
ANNOUNCE



CURVE DOWN AND BACK



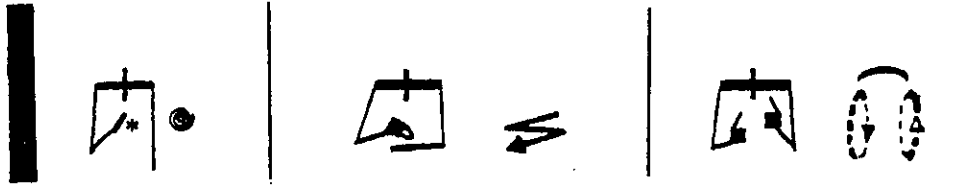
WELCOME



Please

write

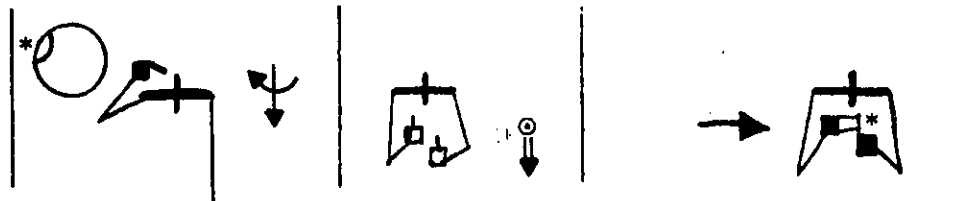
the sign



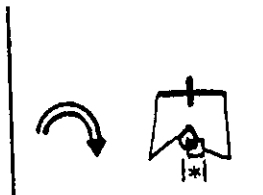
for

each

word

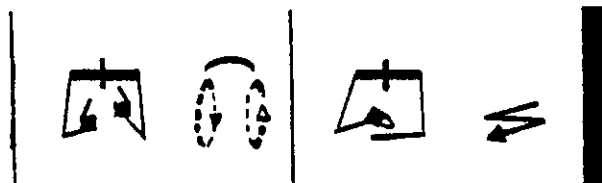


in



SIGN

WRITING®



ANNOUNCE

WELCOME

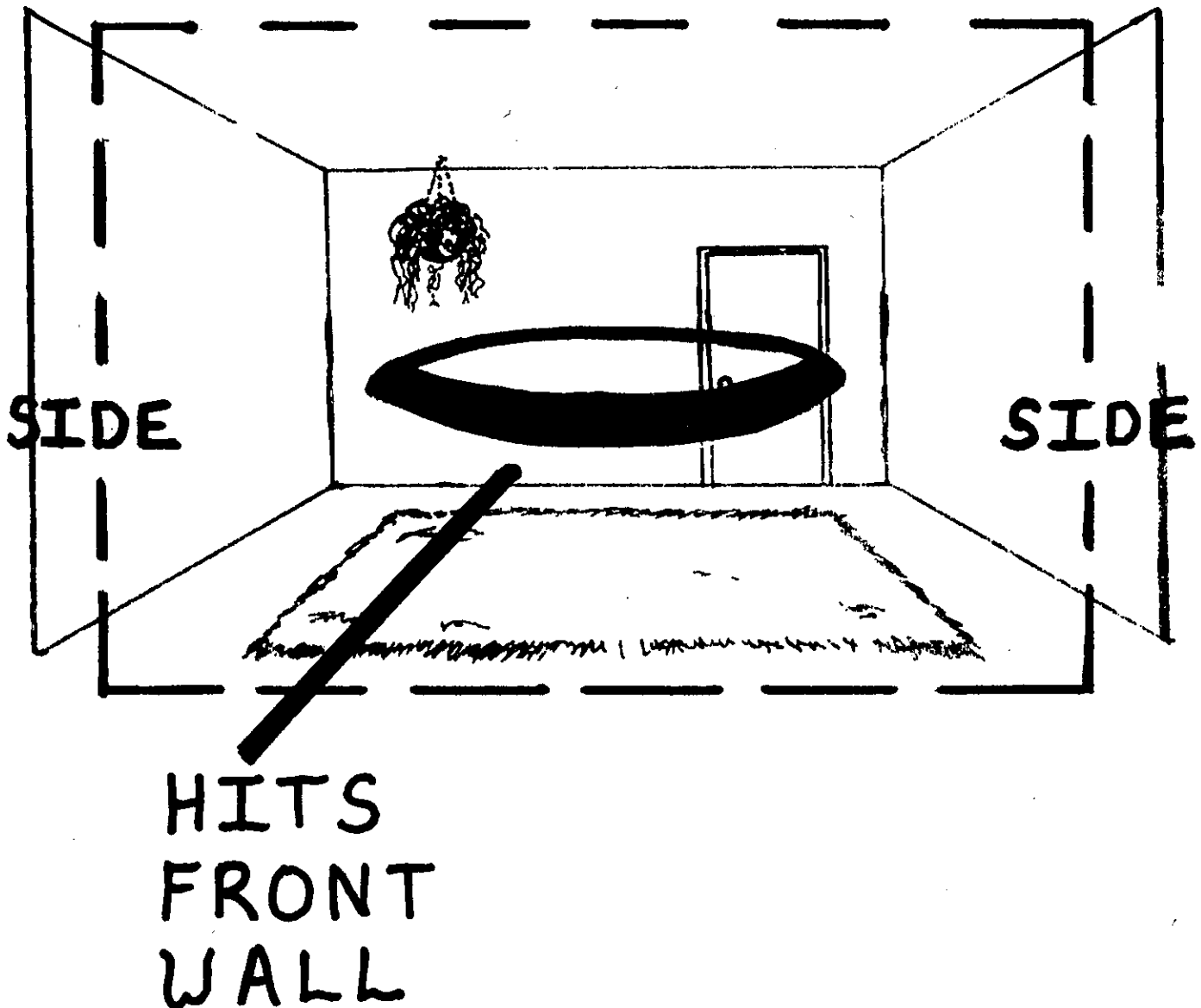
BIRTH

BAKE

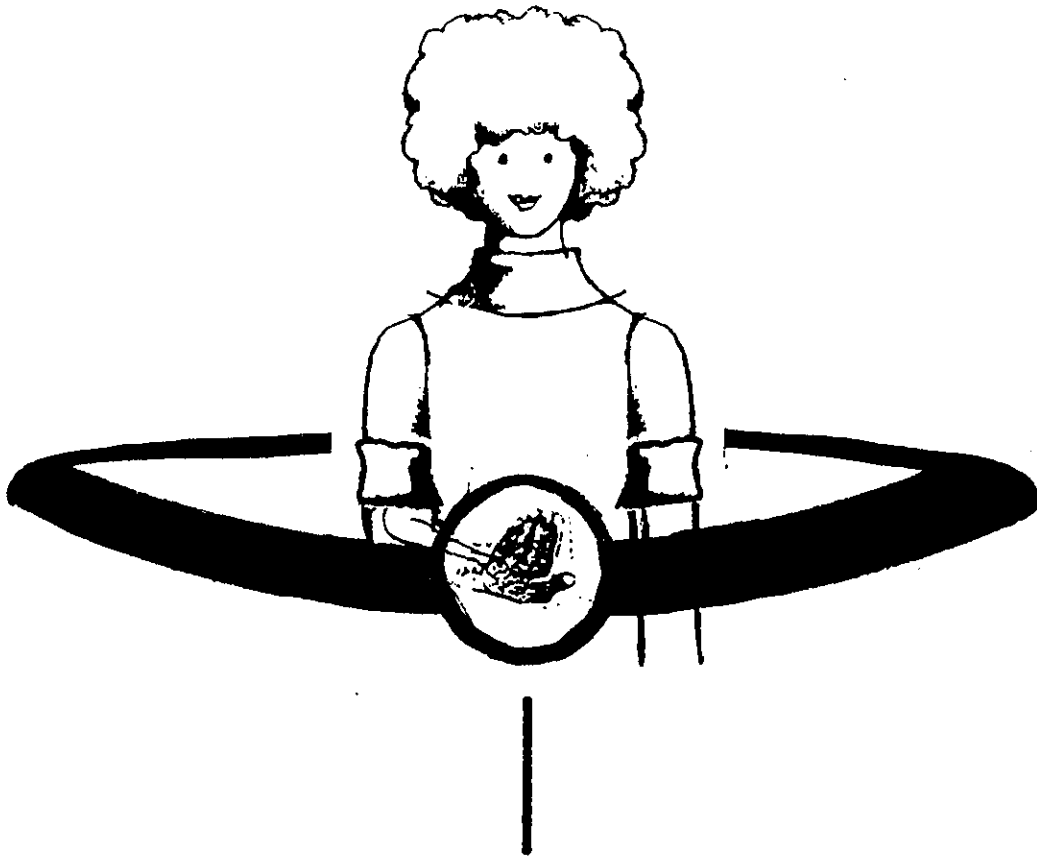
UNDER

CURVE PARALLEL WITH THE FLOOR THAT ALSO "HITS" THE FRONT WALL

The dark portion of the circle is the forward portion.
The forward portion "hits" the Front Wall Plane.

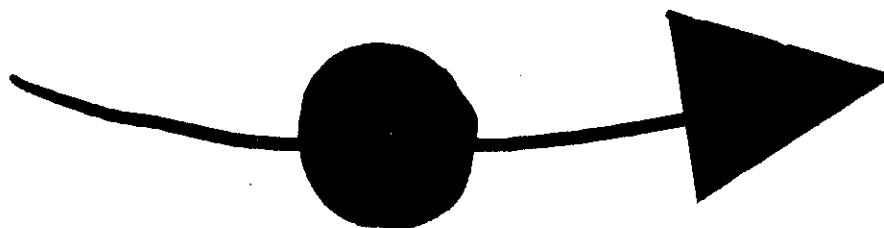
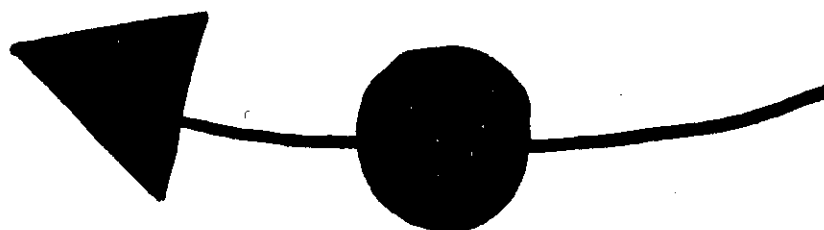
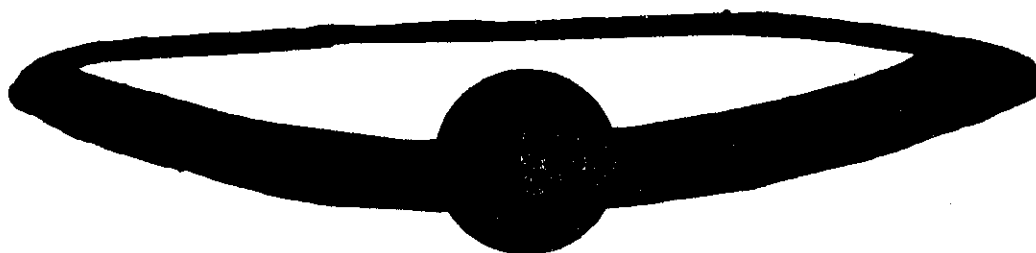


CURVE PARALLEL WITH THE
FLOOR THAT ALSO "HITS"
THE FRONT WALL

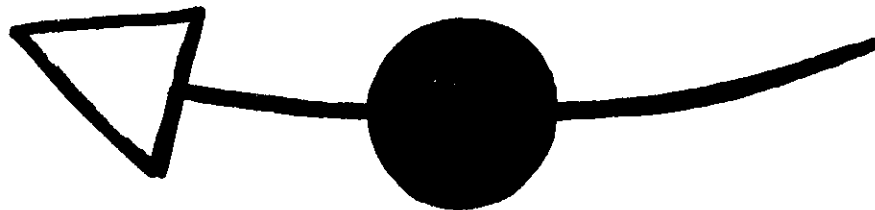
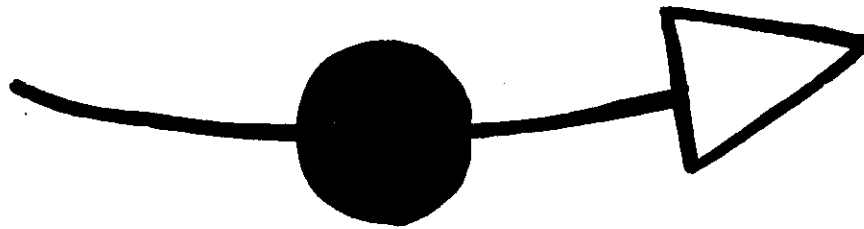
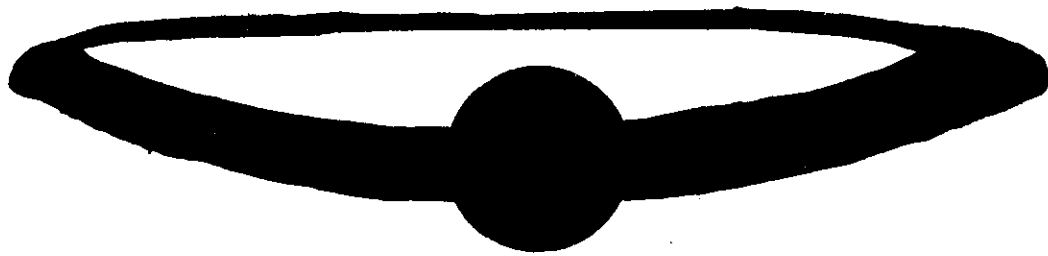


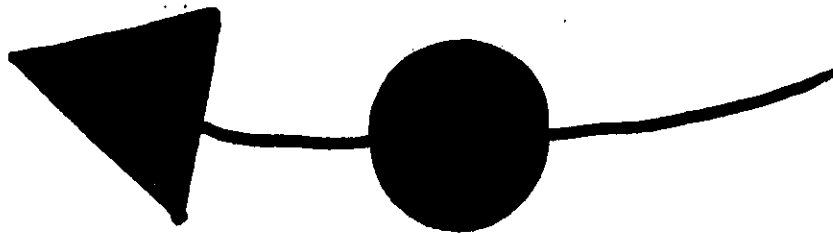
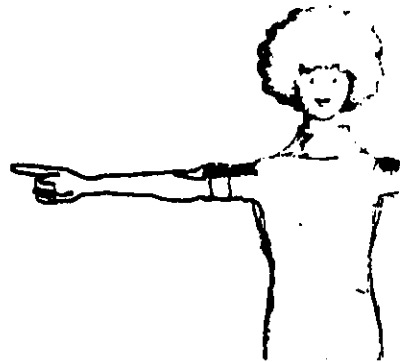
When the hand "hits" the
front wall, it creates a
dot.

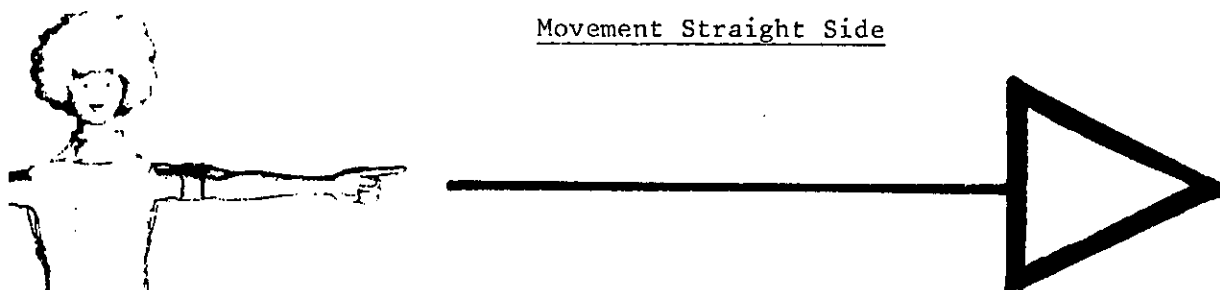
DOT MEANS FORWARD



DOT MEANS FORWARD



MOVEMENT PARALLEL WITH THE FLOOR PLANE (The Transverse Plane)Movement Straight SideMovement Curved Forward And Side

MOVEMENT PARALLEL WITH THE FLOOR PLANE (The Transverse Plane)Movement Straight Side

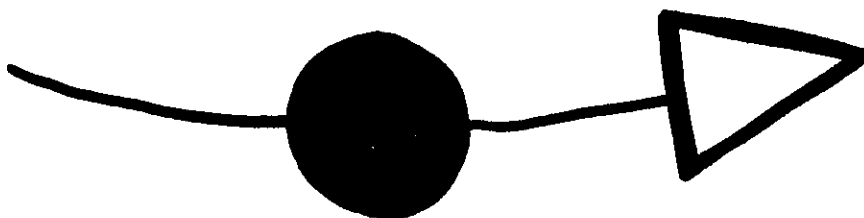
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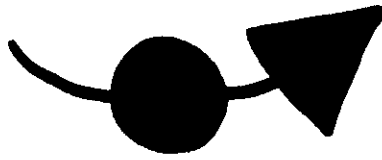
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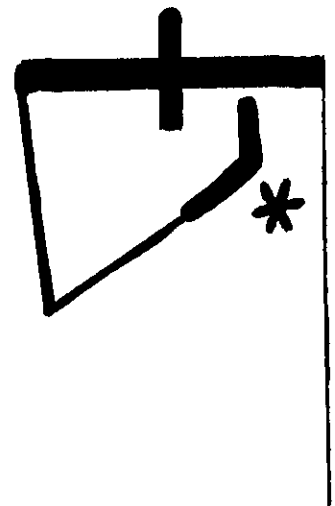
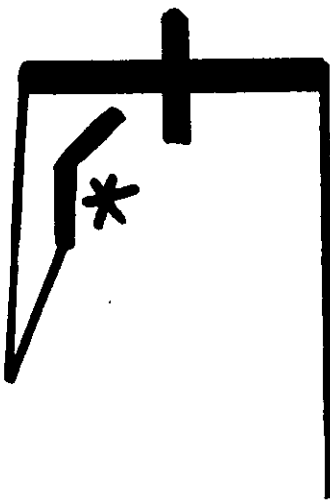
3

Movement Curved Forward And Side

CURVE FORWARD AND SIDE



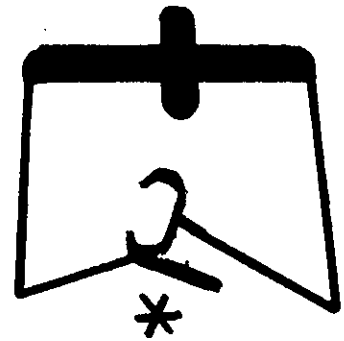
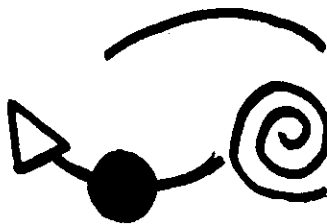
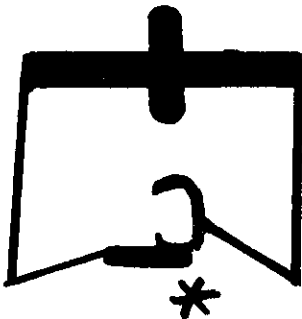
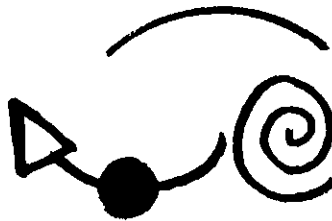
OUR



CURVE FORWARD AND SIDE



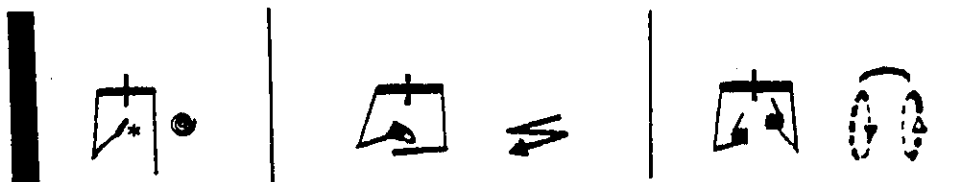
CREAM



Please

write

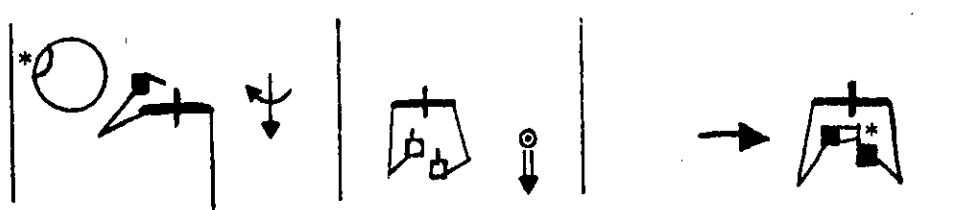
the sign



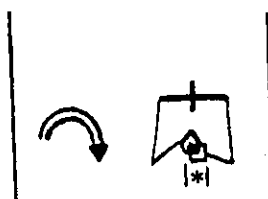
for

each

word

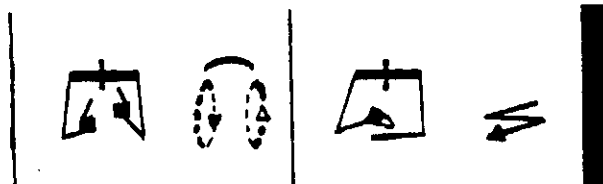


in



SIGN

WRITING



CREAM

WE

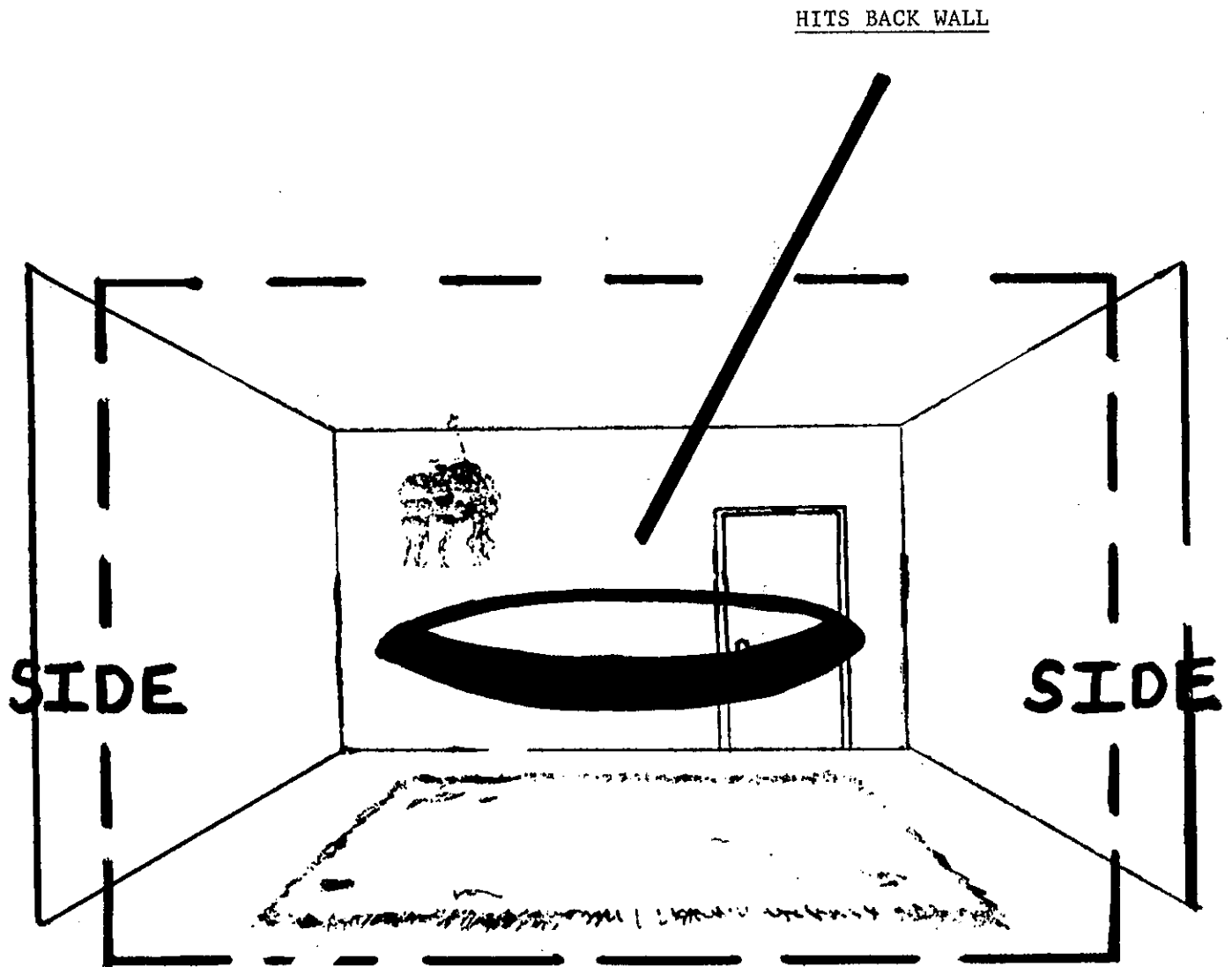
MEMBER

US

OUR

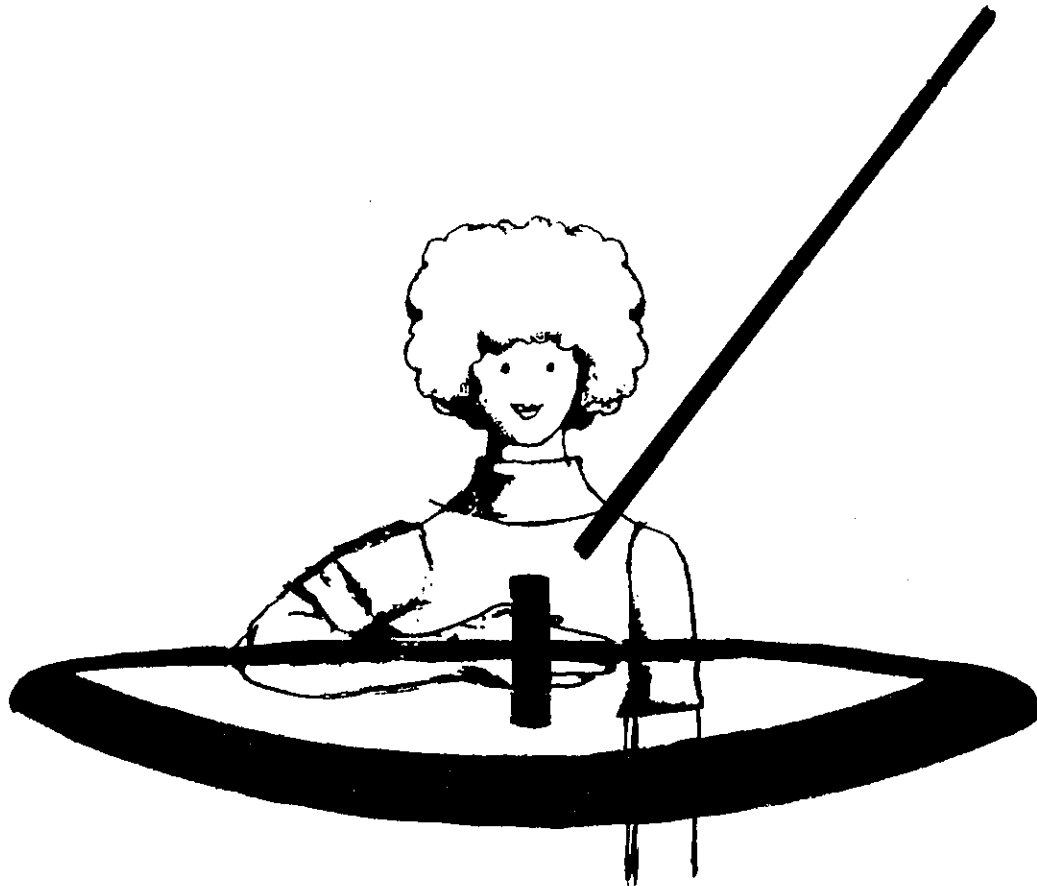
CURVE PARALLEL WITH THE FLOOR THAT ALSO "HITS" THE BACK WALL

The light portion of the circle is the back portion of the circle.

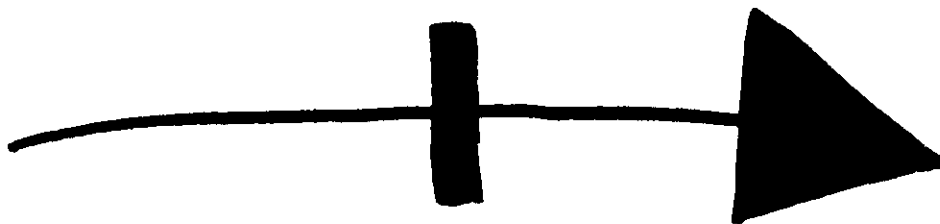
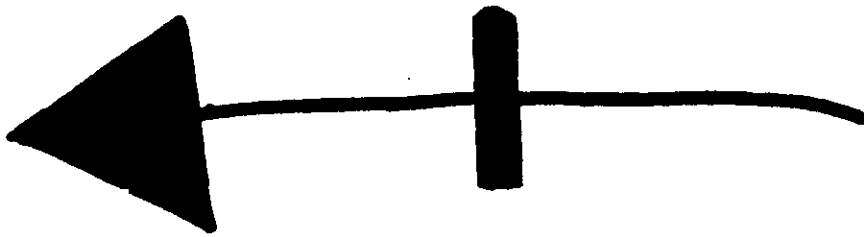
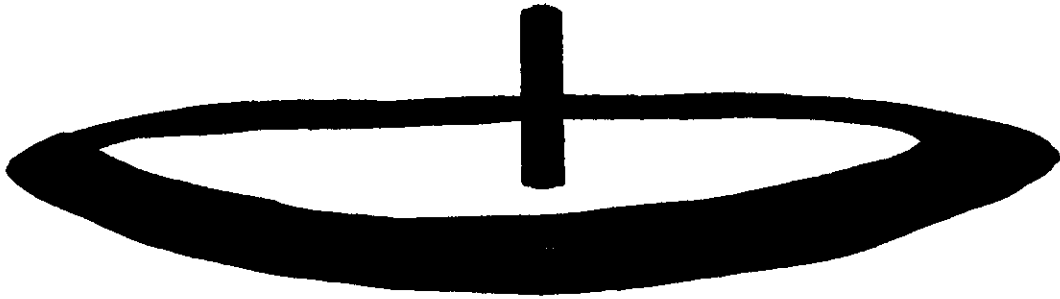


CURVE PARALLEL WITH THE
FLOOR THAT ALSO "HITS"
THE CHEST

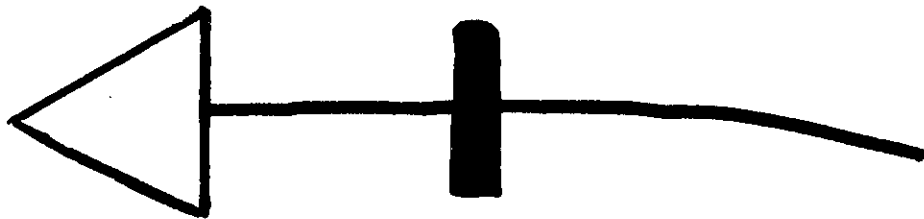
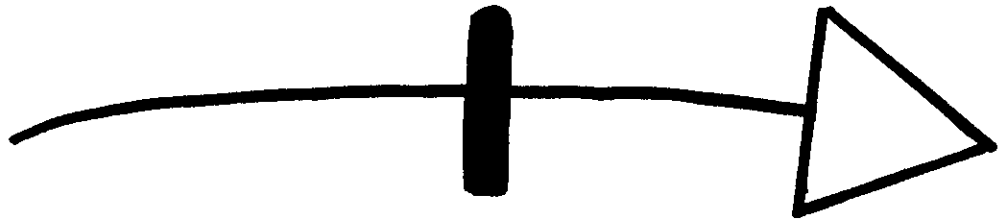
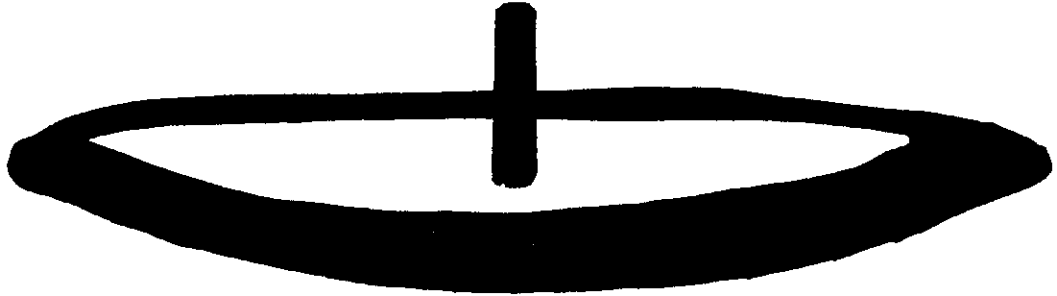
When the hand "hits" the chest,
(moves towards the chest), it
creates a line.

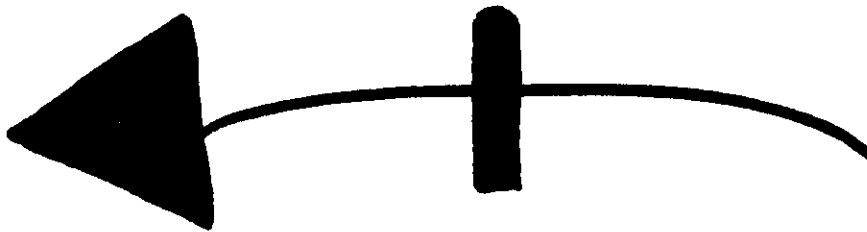
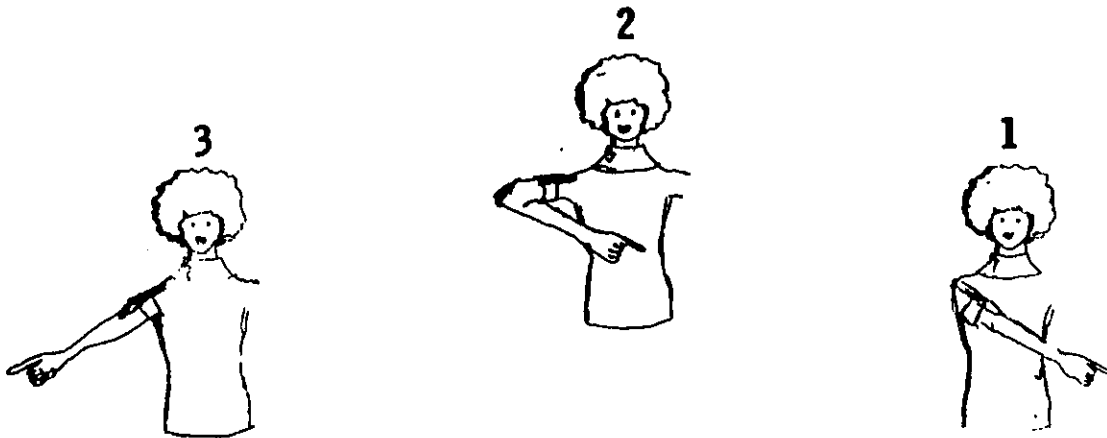
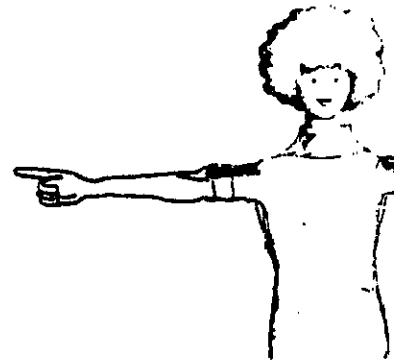


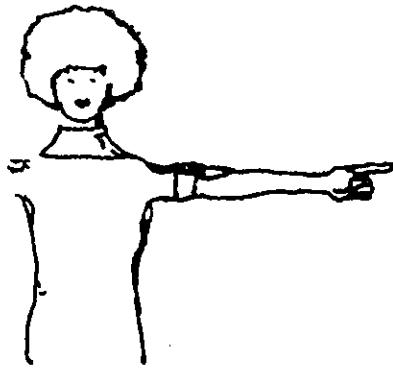
LINE MEANS BACK



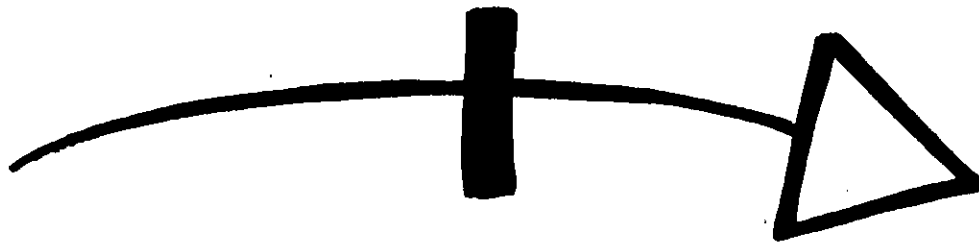
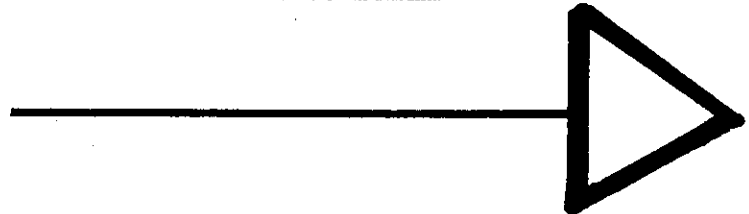
LINE MEANS BACK



MOVEMENT PARALLEL WITH THE FLOOR PLANE (The Transverse Plane)Movement Straight SideMovement Curved Back And Side



Movement Straight Side

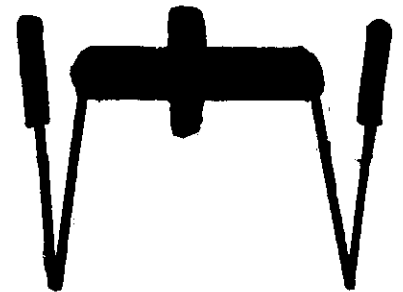
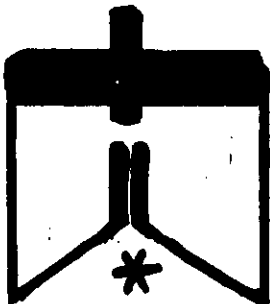
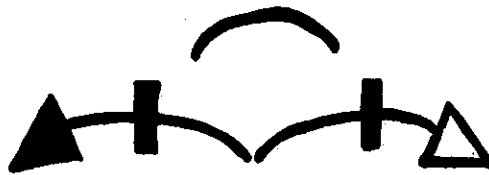


Movement Curved Back And Side

CURVE BACK AND SIDE



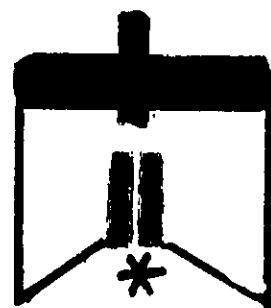
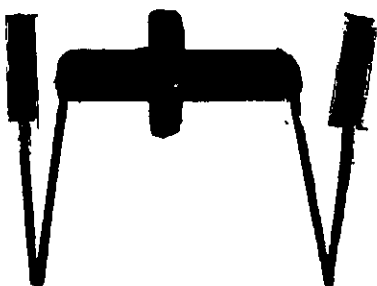
OPEN



CURVE BACK AND SIDE



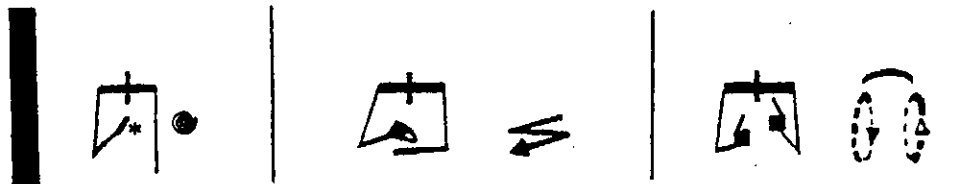
CLOSE



Please

write

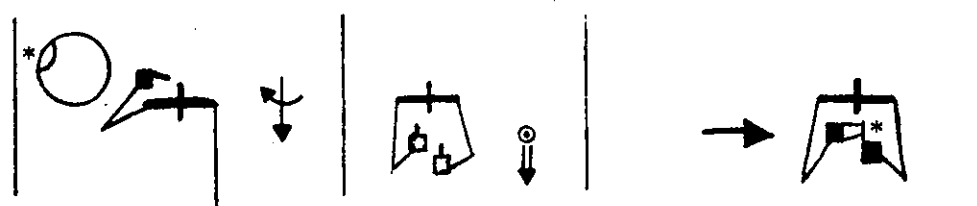
the sign



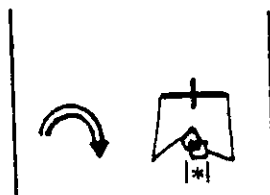
for

each

word



in



SIGN

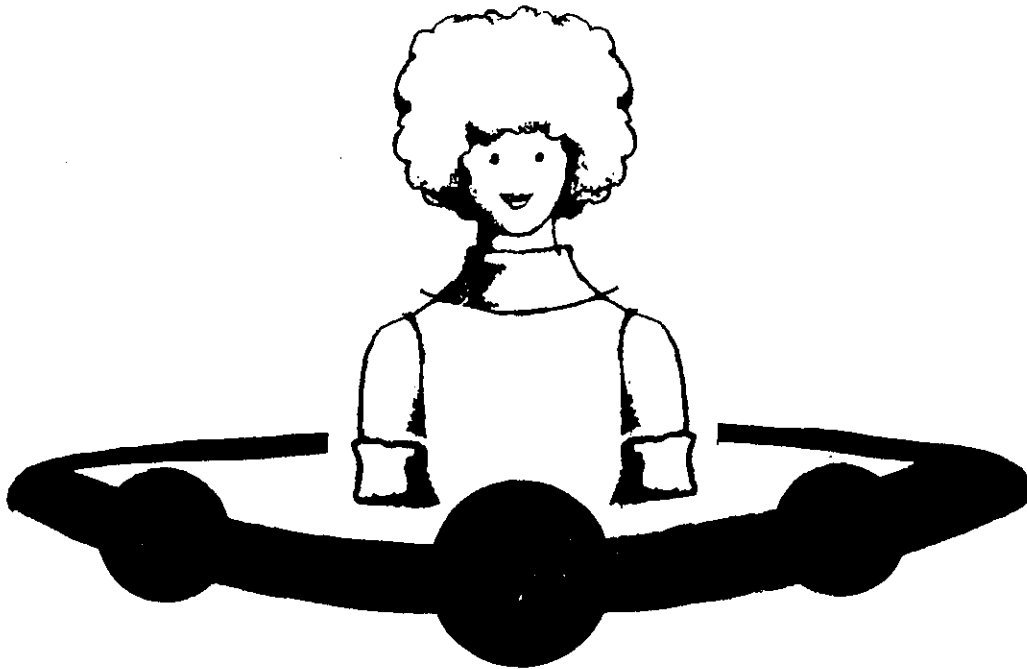
WRITING



OPEN

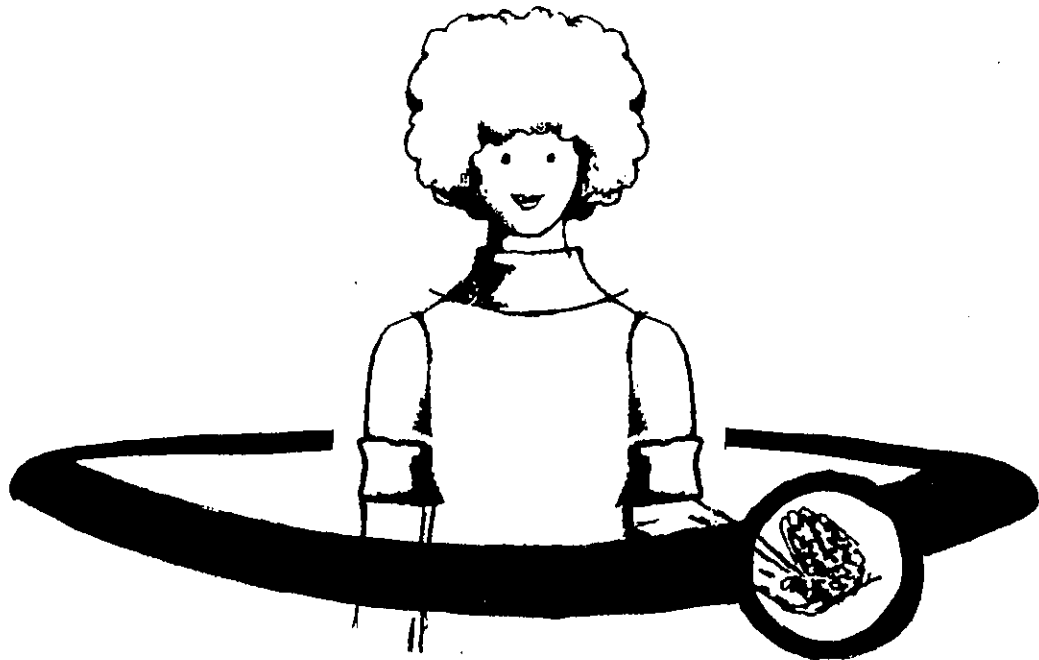
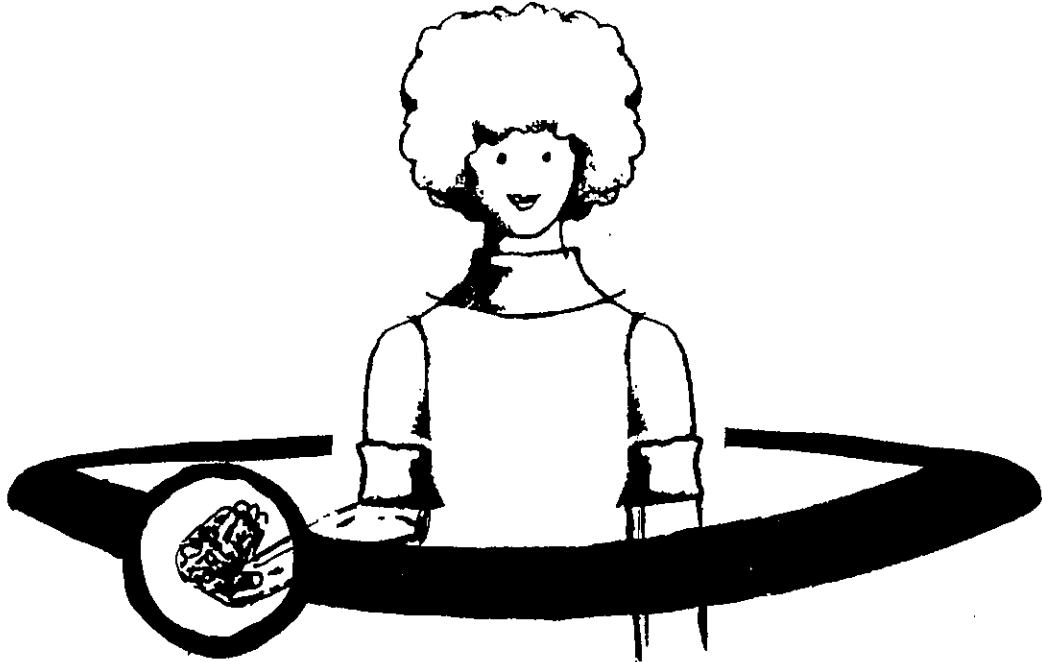
CLOSE

THE FRONT WALL CAN BE "HIT" IN THREE PLACES

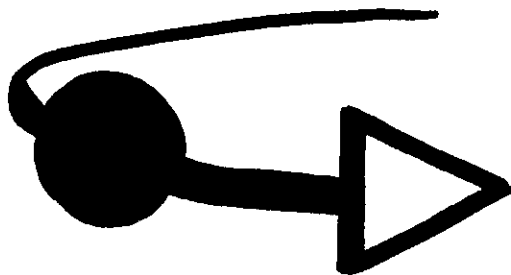
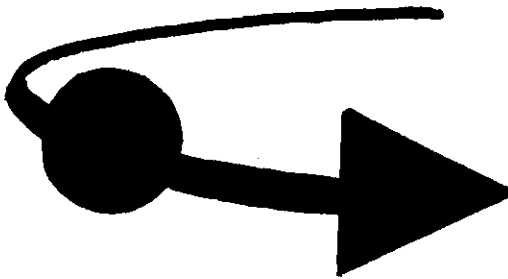


The hand can "hit" the front wall in three different places. It can hit in the right front corner, in the middle, or in the left front corner. Whenever the hand "hits" the front wall, it creates a dot. The dot is placed exactly where the hand hits on the curve.

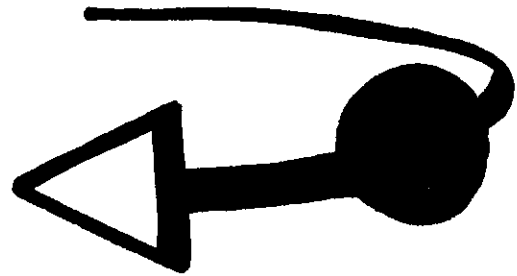
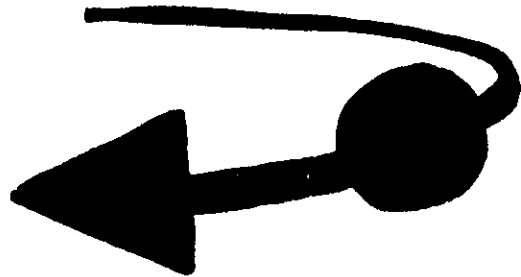
WHEN THE HAND "HITS" THE FRONT WALL IT CREATES A DOT



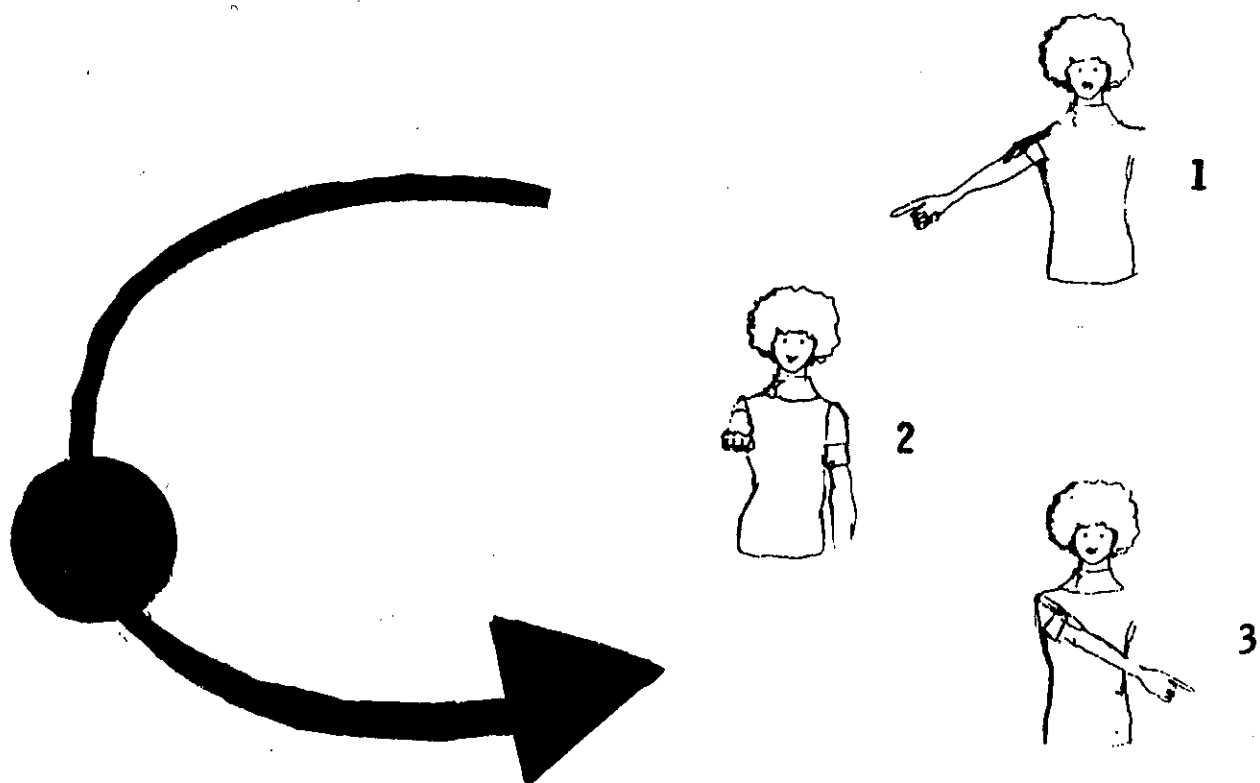
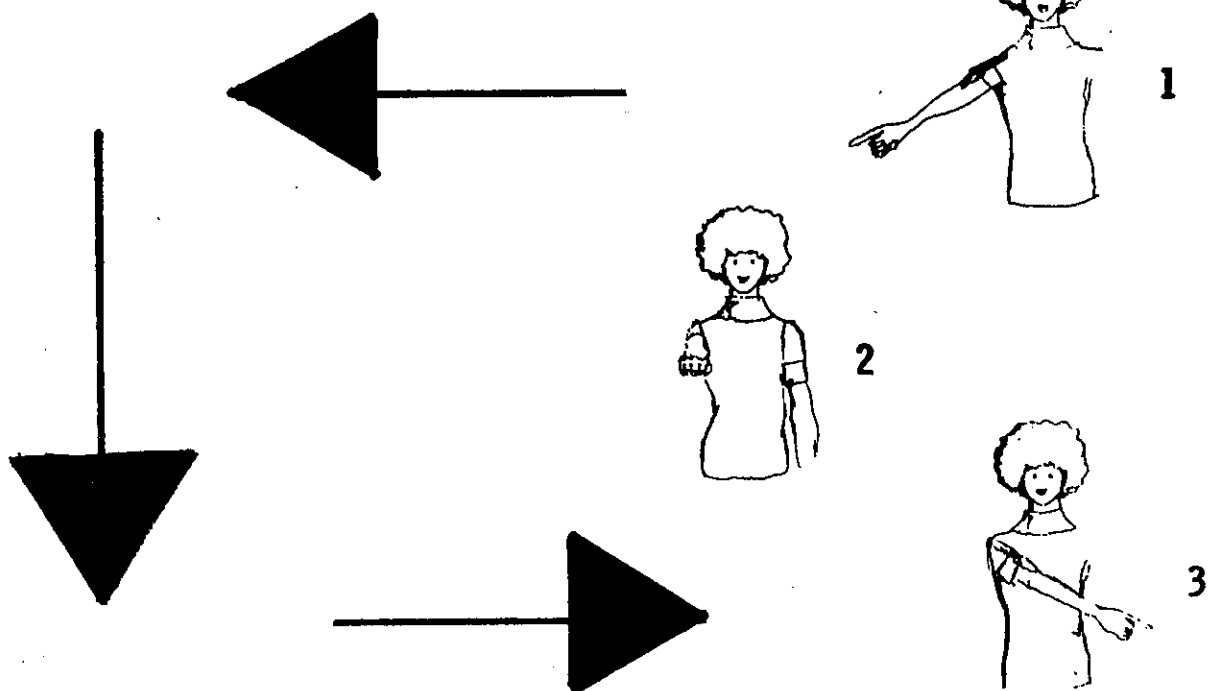
DOT MEANS FORWARD



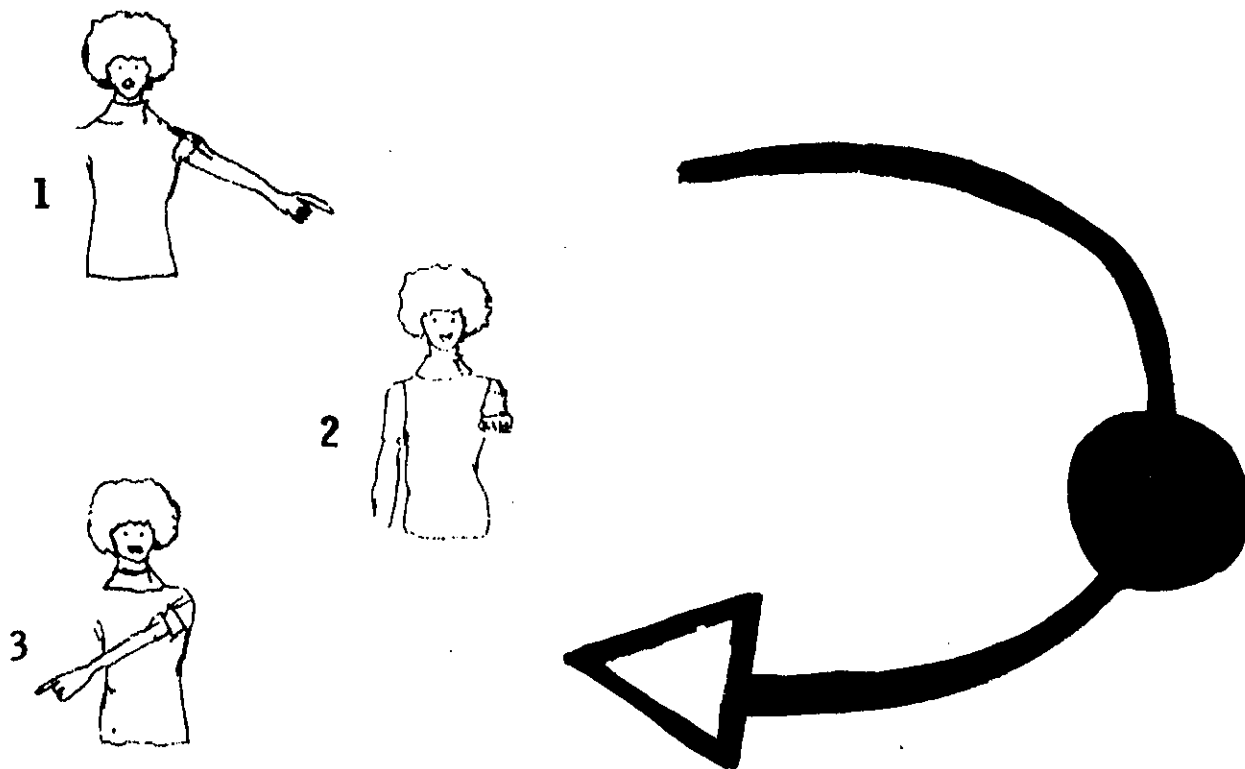
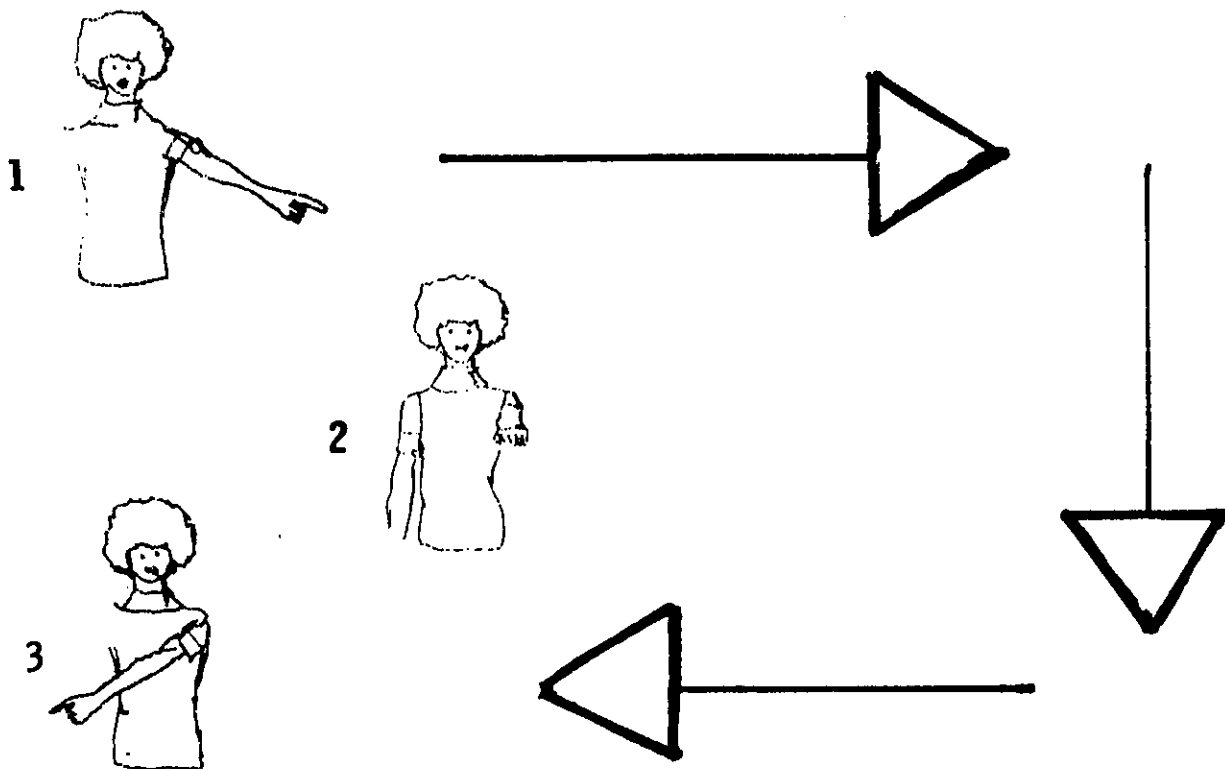
DOT MEANS FORWARD



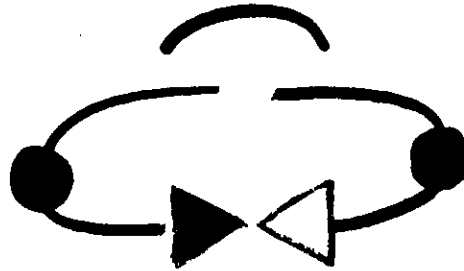
MOVEMENT PARALLEL WITH THE FLOOR PLANE (The Transverse Plane)



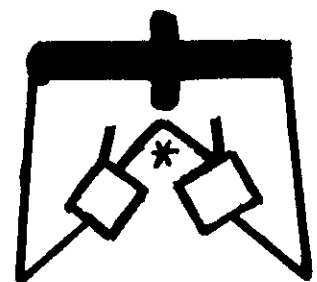
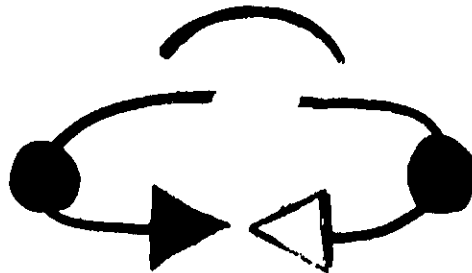
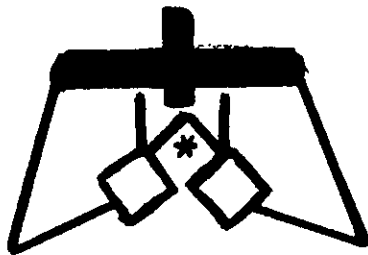
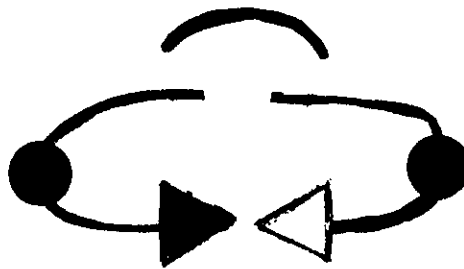
MOVEMENT PARALLEL WITH THE FLOOR PLANE (The Transverse Plane)



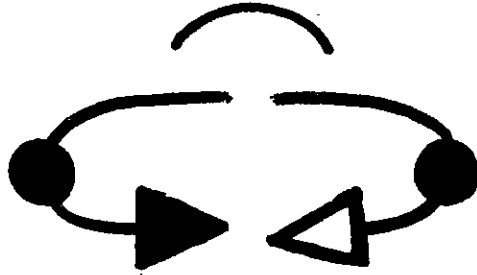
CURVE SIDE AND FORWARD AND SIDE AGAIN



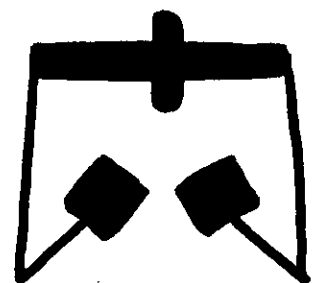
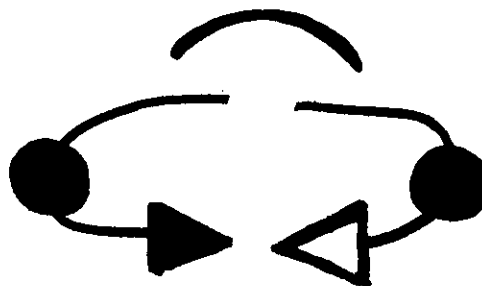
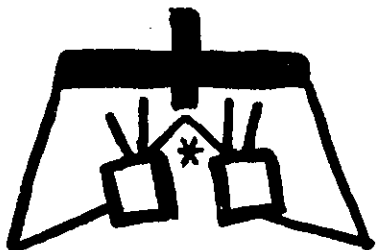
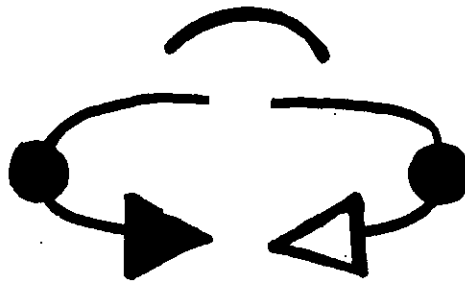
VOLUME



CURVE SIDE AND FORWARD AND SIDE AGAIN



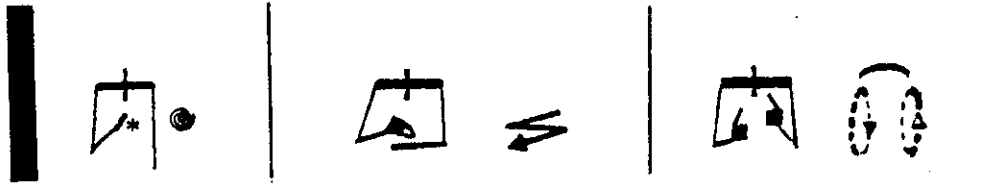
WORKSHOP



Please

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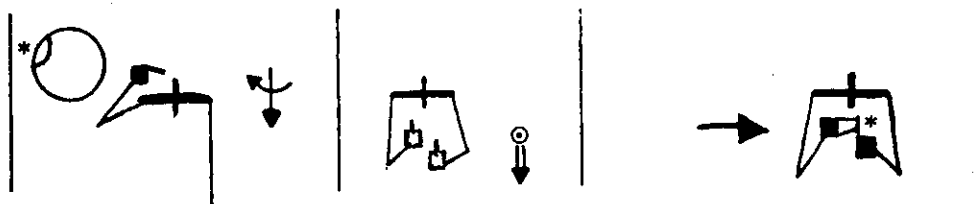
the sign



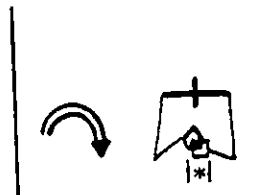
for

each

word

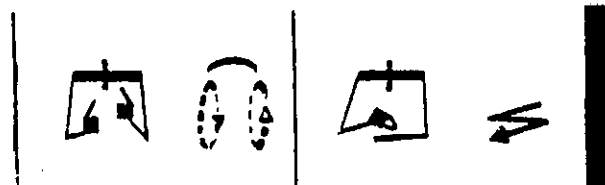


in



SIGN

WRITING®



VOLUME

WORKSHOP

FAMILY

DEPARTMENT

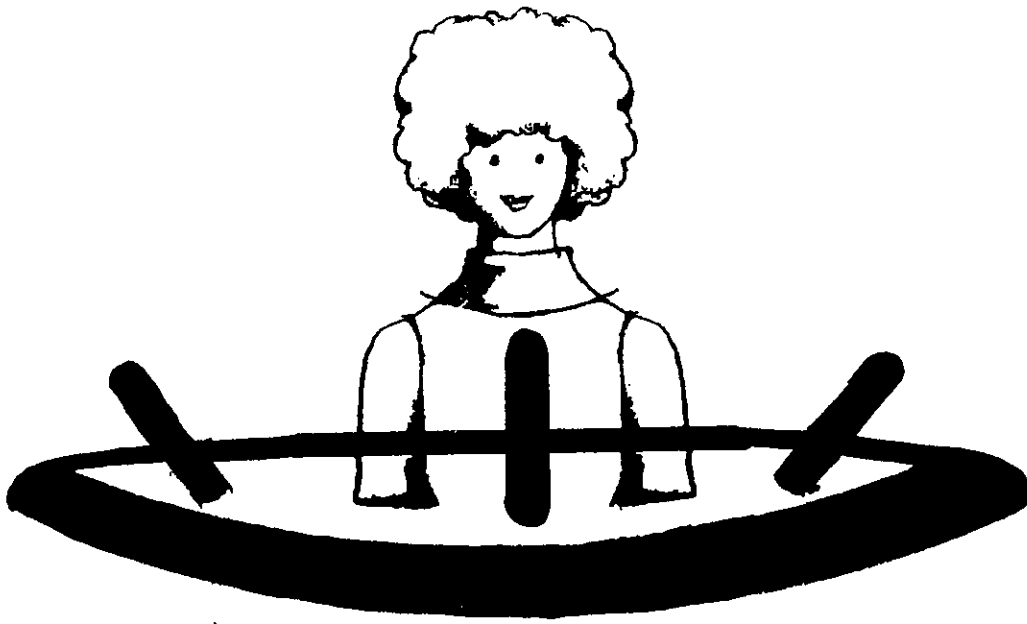
ORGANIZATON

GROUP

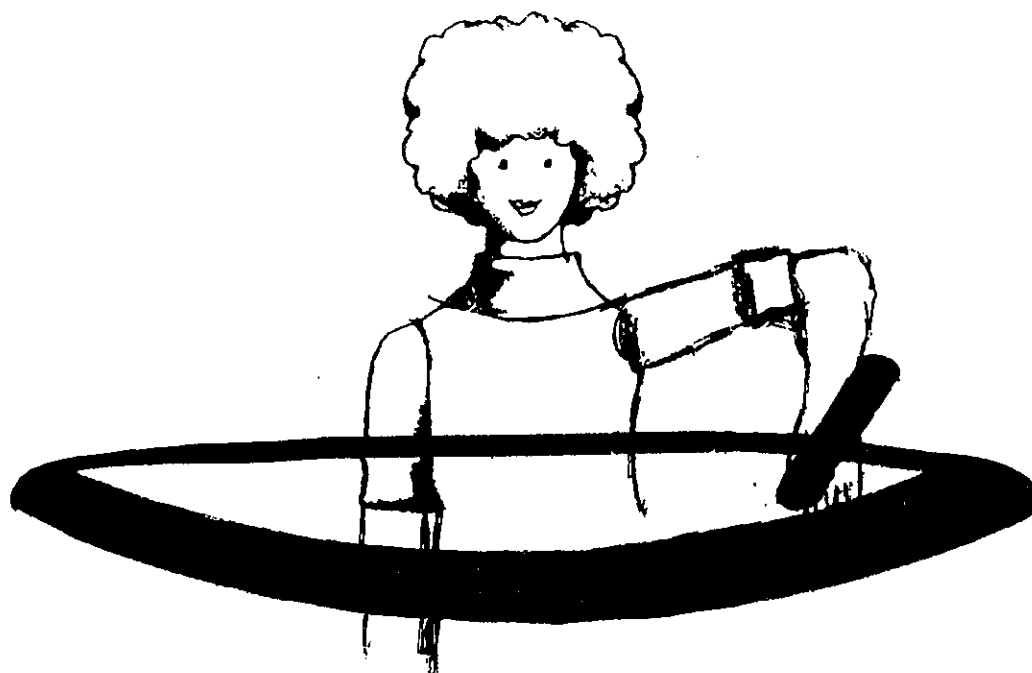
CLASS

CLOUDS

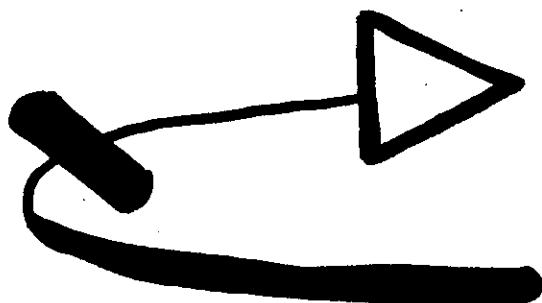
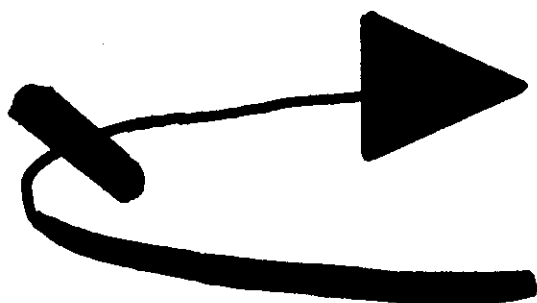
THE BACK WALL CAN BE "HIT" IN THREE PLACES



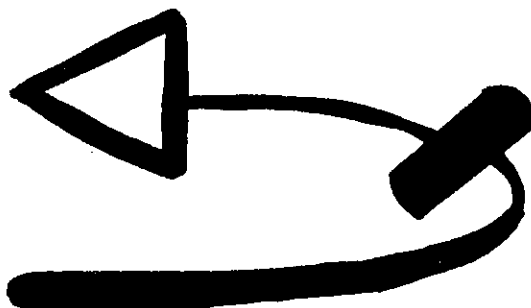
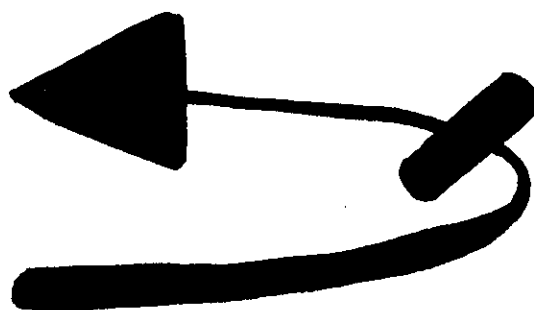
The hand can "hit" the back wall in three different places. It can hit in the right back corner, in the middle (the chest), or in the left back corner. Whenever the hand "hits" the back wall, it creates a line. The line is placed exactly where the hand hits on the curve.

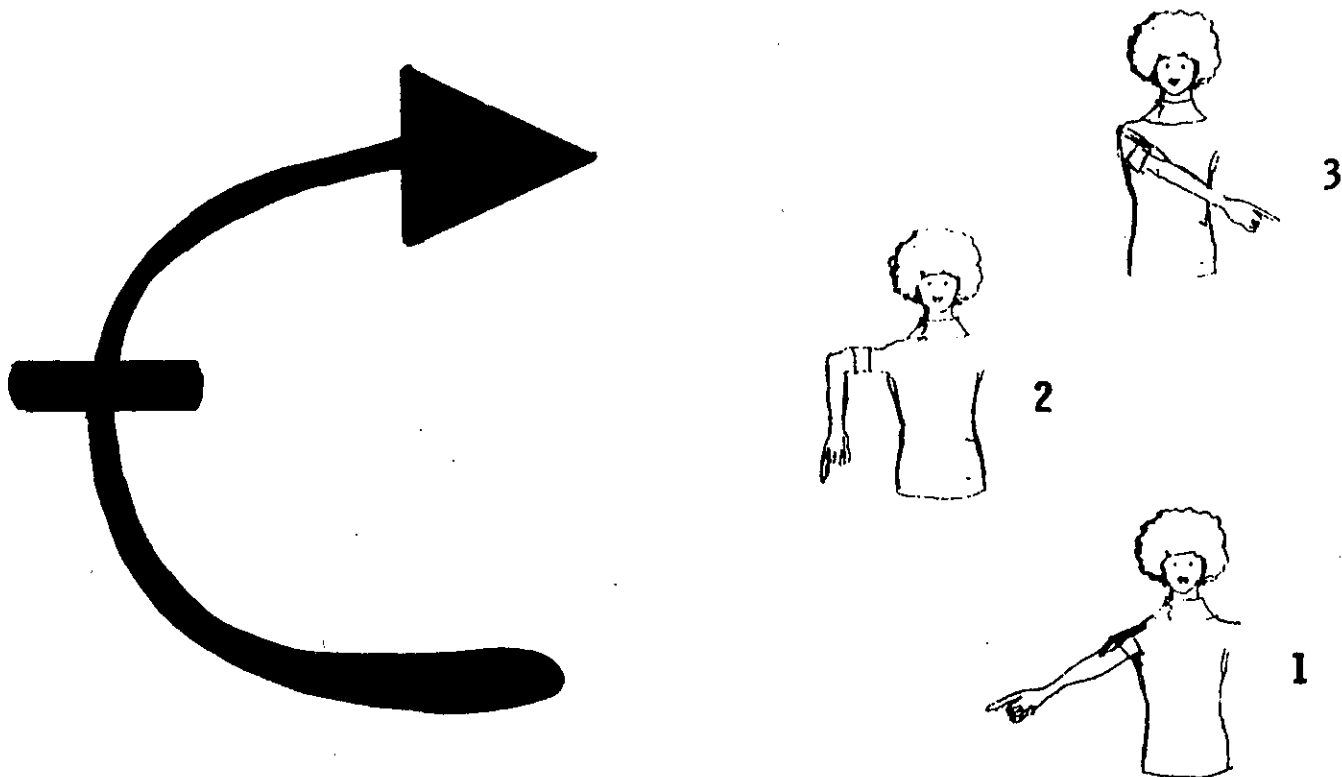
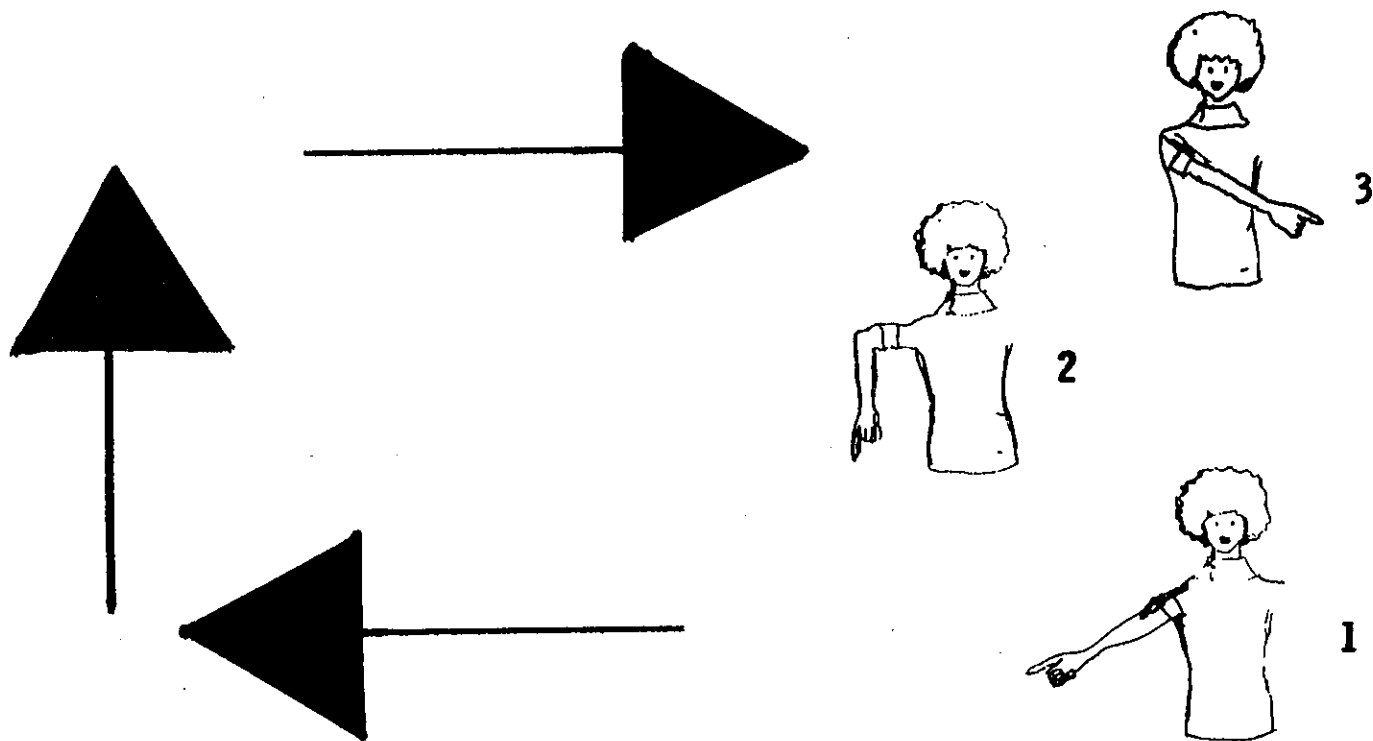


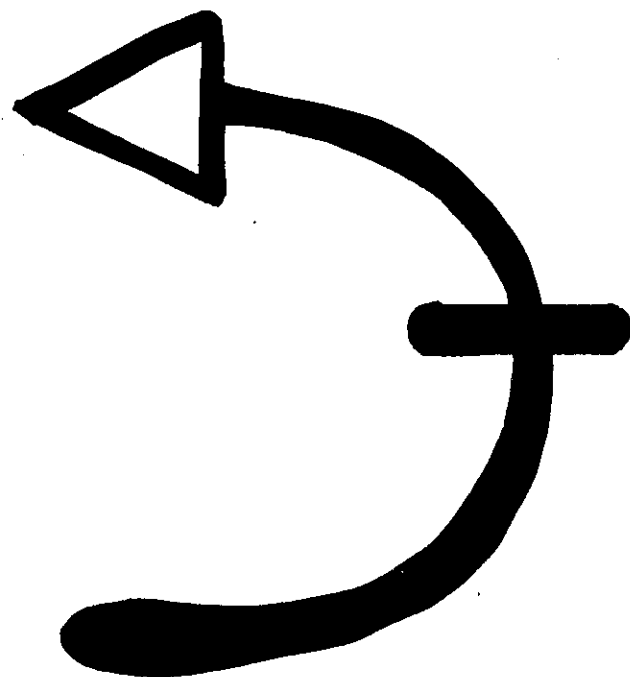
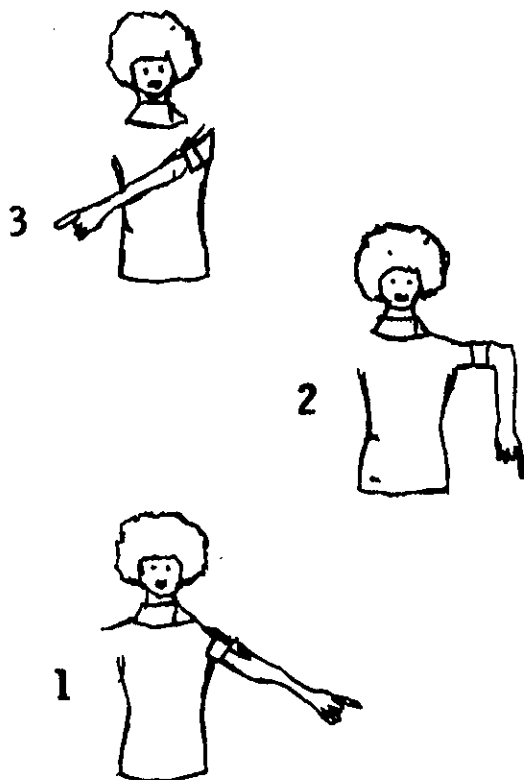
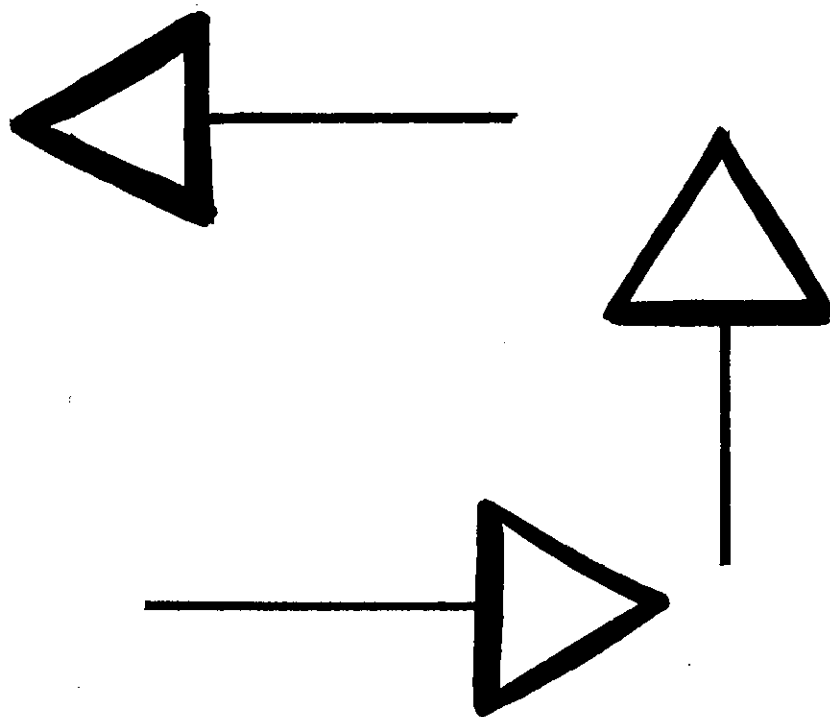
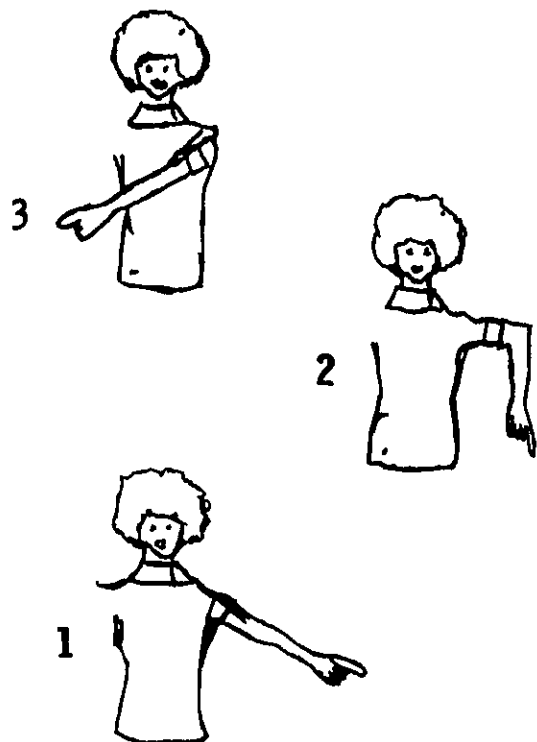
LINE MEANS BACK



LINE MEANS BACK



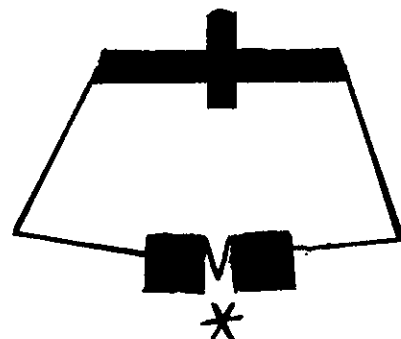
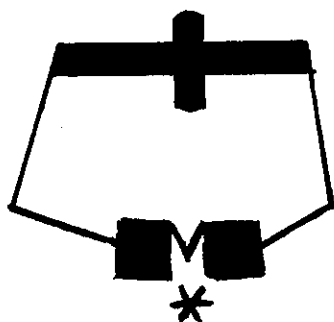




CURVE SIDE AND BACK AND SIDE AGAIN



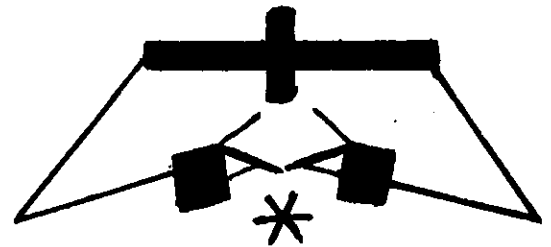
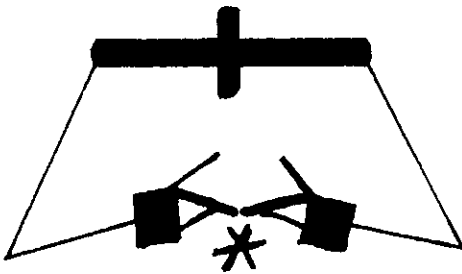
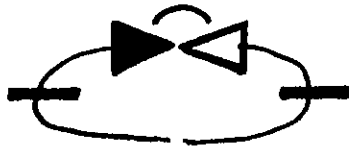
AREA



CURVE SIDE AND BACK AND SIDE AGAIN



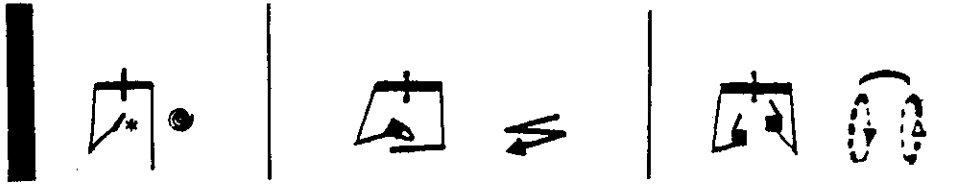
PLACE



Please

write

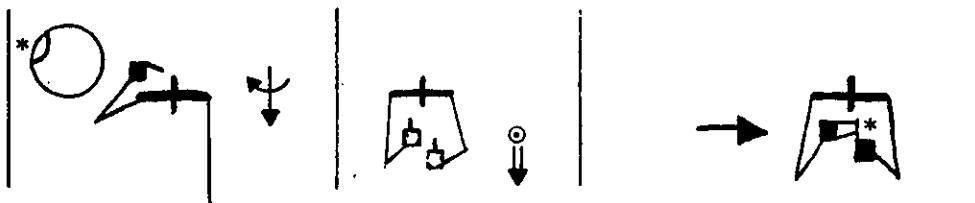
the sign



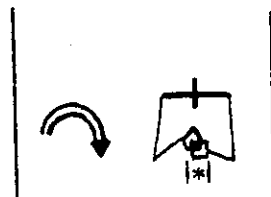
for

each

word

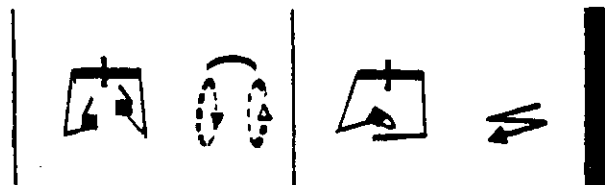


in



SIGN

WRITING.



AREA

PLACE

APRON

Review List

CURVED ARROWS

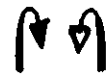
THAT RELATE TO THE FLOOR PLANE (The Transverse Plane)

All Arrows That Relate To The Floor Plane Are Single-Stemmed Arrows:

1. Curved Arrow Up And Forward:



2. Curved Arrow Up And Back:



3. Curved Arrow Down And Forward:



4. Curved Arrow Down And Back:



5. Curved Arrow Forward And Side:



6. Curved Arrow Back And Side:



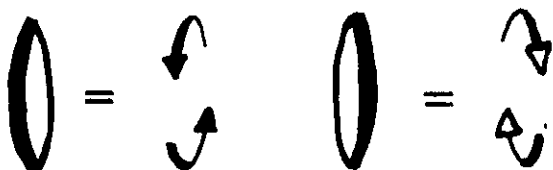
7. Curved Arrow Side And Forward And Side Again:



8. Curved Arrow Side And Back And Side Again:



Curved Arrows 1-4 Above Relate
To A Circle That Hits The
Floor Plane:



Curved Arrows 5-8 Above Relate
To A Circle Parallel With The
Floor Plane:



IN SUMMARY

259

IN SUMMARY

1. Signing Space is the distance you can reach in front, below and above you. Signing Space is the area in which you move while you sign. Signing Space travels with you wherever you go.
2. Think of Signing Space like a room. It has a Front and Back Wall and a Floor and Ceiling.
3. Signing Space can be divided into planes. There are two planes used in Sign Writing®. The first plane is parallel with the Front and Back Walls, and is called The Front Wall Plane. The second plane is parallel with the Floor and Ceiling, and is called The Floor Plane.
4. All Movement Symbols in Sign Writing® relate to these two planes that cut through your Signing Space.
5. All arrows that relate to the Front Wall Plane are double stemmed arrows.
6. All arrows that relate to the Floor Plane are single stemmed arrows.
7. When writing Sign Writing®, think: "My Signing Space has walls. When I do this movement, which wall do I think of?" When you know which wall the movement relates to, you can then look up the writing rules that govern movements relating to that wall.
8. A Review List of all Curved Arrows is on the next page.

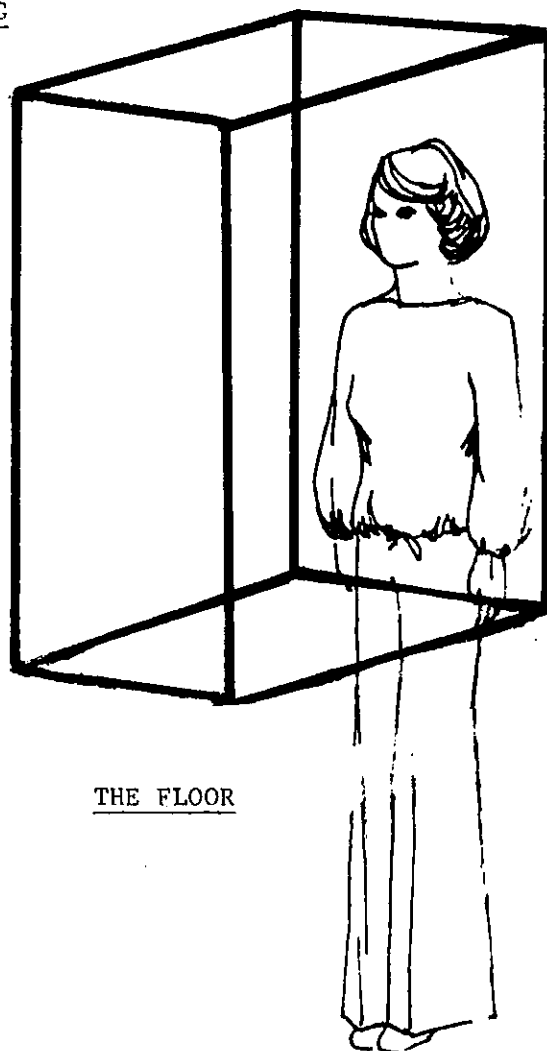
SIGNING SPACE

THE BACK WALL

THE CEILING

THE FRONT WALL

THE FLOOR



Review List

CURVED ARROWS

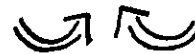
1. Curved Arrow Up And Side:



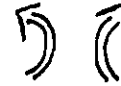
2. Curved Arrow Side And Down:



3. Curved Arrow Down And Side:



4. Curved Arrow Side And Up:



5. Curved Arrow Forward And Down:



6. Curved Arrow Forward And Up:



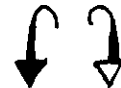
7. Curved Arrow Back And Down:



8. Curved Arrow Back And Up:



9. Curved Arrow Up And Forward:



10. Curved Arrow Up And Back:



11. Curved Arrow Down And Forward:



12. Curved Arrow Down And Back:



13. Curved Arrow Forward And Side:



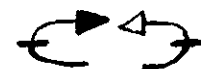
14. Curved Arrow Back And Side:



15. Curved Arrow Side And Forward And Side Again:



16. Curved Arrow Side And Back And Side Again:



SUTTON

SIGN WRITING®



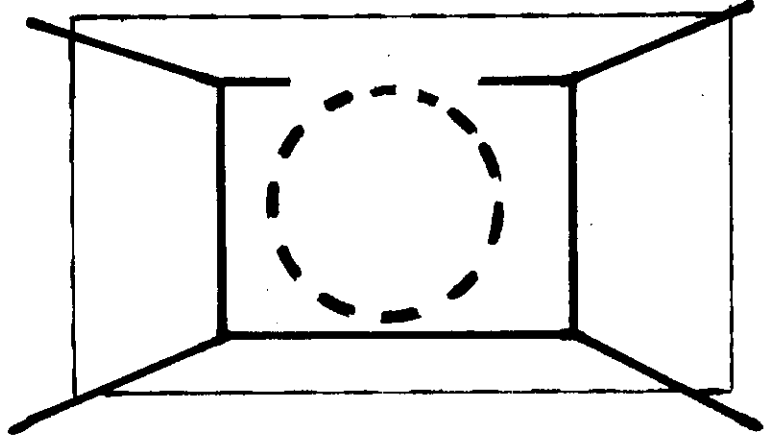
LESSON TWELVE

COMPLETE CIRCLE SYMBOLS

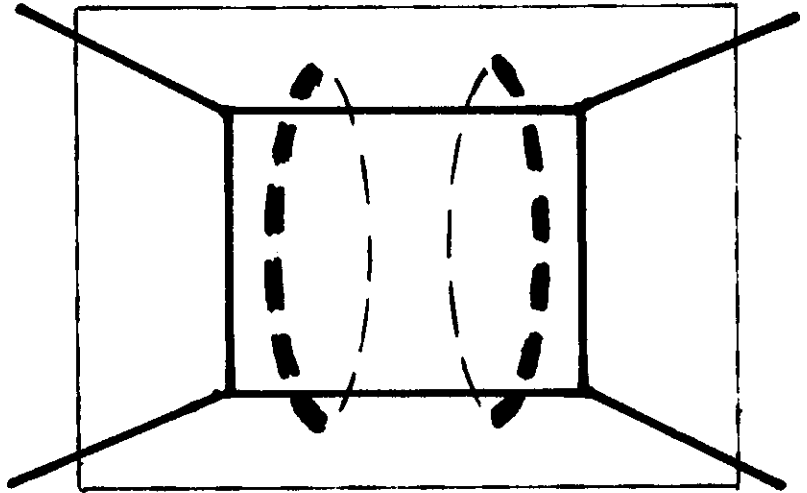
COMPLETE CIRCLES WITH THE ARM

CIRCLE ORIGINATES FROM THE ELBOW JOINT

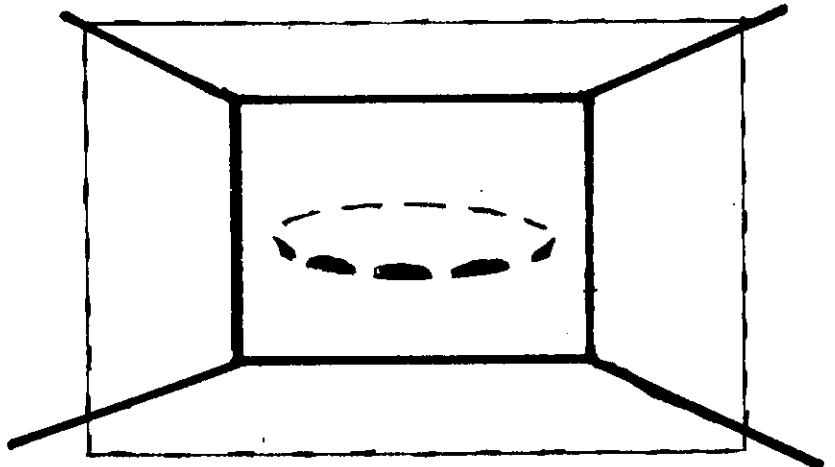
CIRCLE PARALLEL WITH
THE FRONT WALL PLANE



CIRCLE THAT "HITS" THE
FRONT WALL PLANE



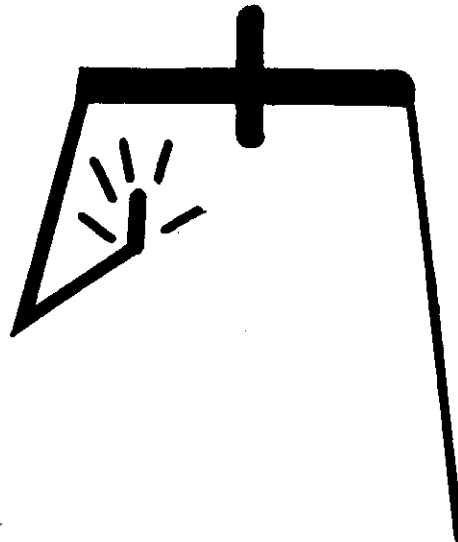
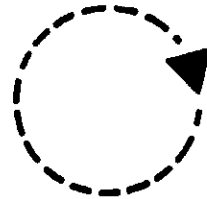
CIRCLE PARALLEL WITH
THE FLOOR PLANE



COMPLETE CIRCLE PARALLEL WITH THE FRONT WALL PLANE



APPROXIMATE



COMPLETE CIRCLE THAT "HITS" THE FRONT WALL PLANE

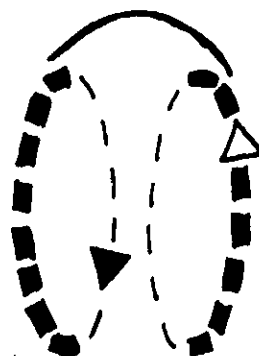
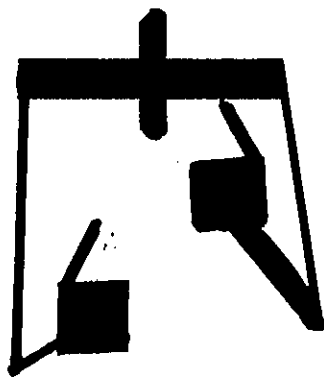
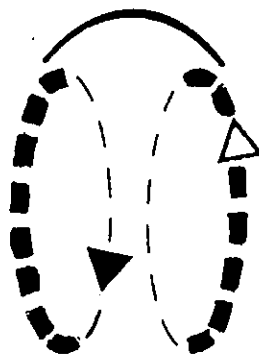
The darkened portion of the circle is the front of the circle, closest to the reader. The lighter portion of the circle is the back of the circle, closest to the signer.



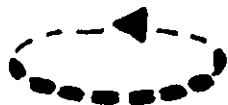
Right Left

If the arrowhead is placed on the dark side of the circle, then the circle begins forward, closer to the reader. If the arrowhead is placed on the light part of the circle, then the circle begins to the back, closer to the signer. The movement will always begin where the arrow is placed on the circle.

SIGN

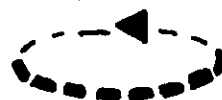
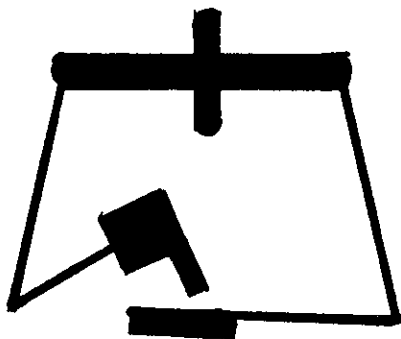


COMPLETE CIRCLE PARALLEL WITH THE FLOOR PLANE



The arrowhead is always placed on the circle where the movement begins. Since the arrow in this diagram is placed on the back portion of the circle (the lighter portion) the circle begins close to the signer and then continues to move toward the front (the darkened section).

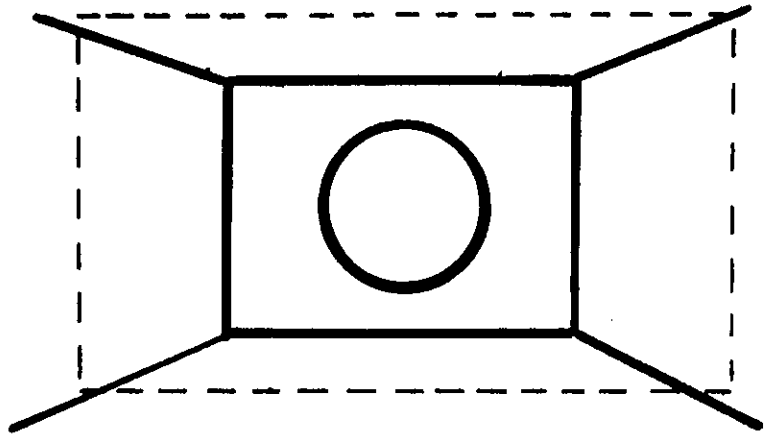
NUMERATOR



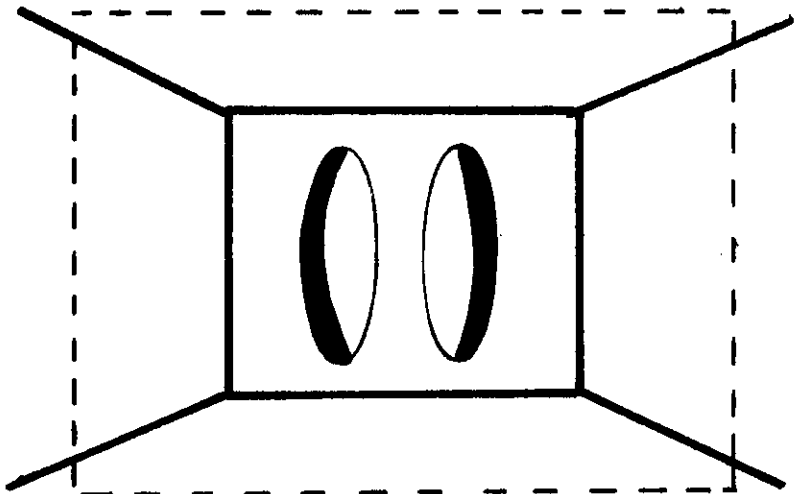
COMPLETE CIRCLES WITH THE WRIST AND HAND

CIRCLE ORIGINATES FROM THE WRIST JOINT

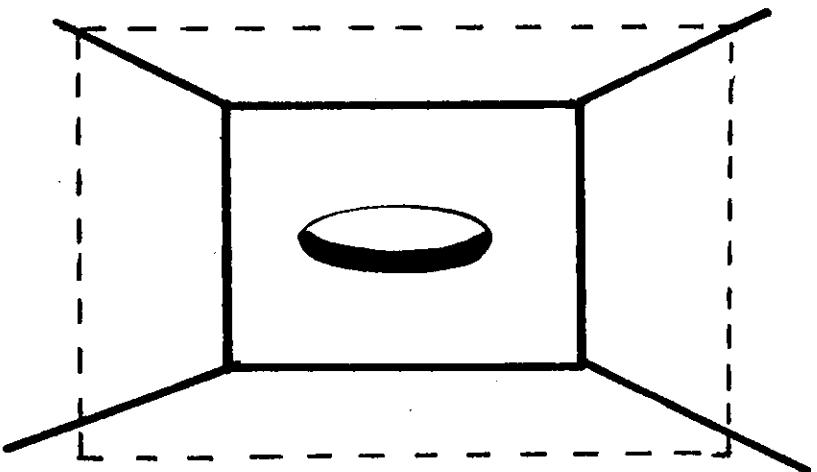
CIRCLE PARALLEL WITH
THE FRONT WALL PLANE



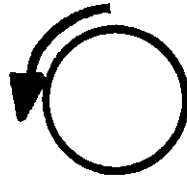
CIRCLE THAT "HITS" THE
FRONT WALL PLANE



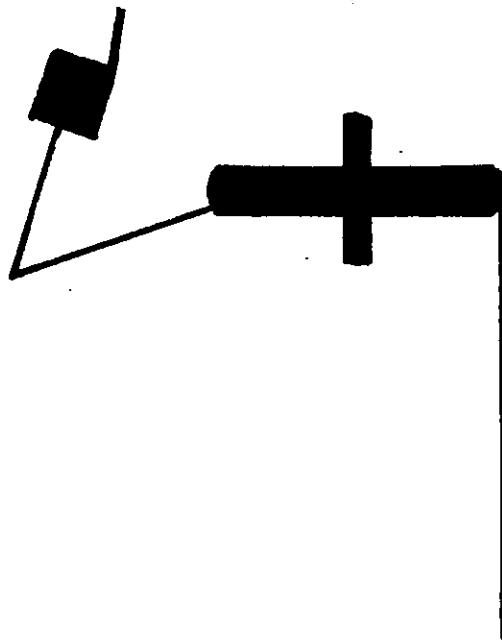
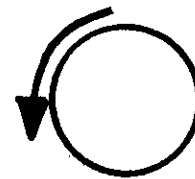
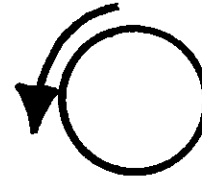
CIRCLE PARALLEL WITH
THE FLOOR PLANE



COMPLETE CIRCLE PARALLEL WITH THE FRONT WALL PLANE



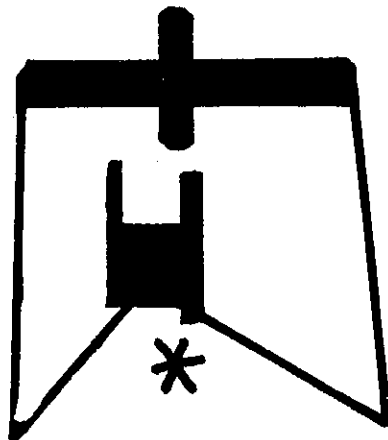
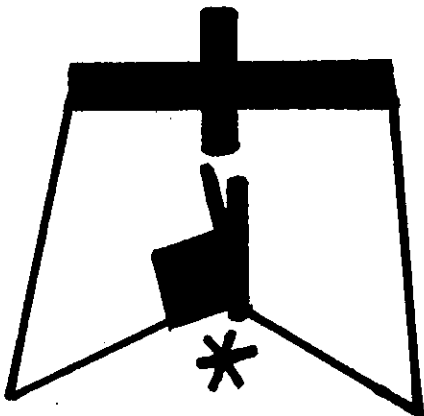
THE SUN



COMPLETE CIRCLE THAT "HITS" THE FRONT WALL PLANE



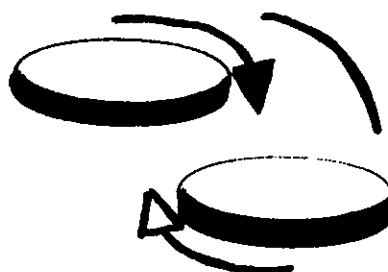
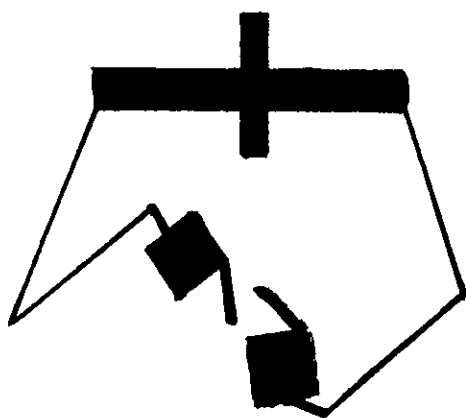
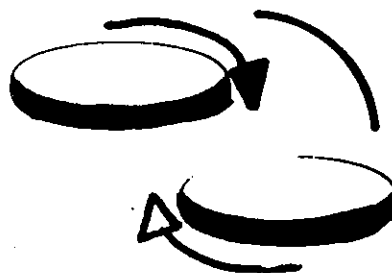
HOUR



COMPLETE CIRCLE PARALLEL WITH THE FLOOR PLANE



TRAVELING AROUND



Writing Rules For COMPLETE CIRCLES

1. Portions of circles, such as one-quarter of a circle and one-half of a circle, are written with Curved Arrows. The Curved Arrows are explained in detail in Lessons Ten and Eleven of this book.
2. Complete circles are always written with the symbols shown in this Lesson, Lesson Twelve.
3. There are two kinds of complete circles in SIGN WRITING® for everyday use. They are: 1. Circles with the arm. 2. Circles with the wrist and hand.
4. Circles with the arm are circles that use the entire forearm to make the circular motion. Circles with the arm originate from the elbow joint. The upper arm remains still as the forearm moves. These are the most commonly-used circles in sign language.
5. Circles with the wrist and hand are circles that use the hand to make the circular motion. Circles with the hand only originate from the wrist joint. The forearm remains still as the hand moves. These are not common in sign language and are used rarely.
6. Circles with the arm are always dotted-lined circles.
7. Circles with the wrist and hand are always solid-lined circles.
8. Circles with the arm always place the arrowhead directly on the circle. The arrowhead replaces one portion of the dotted-line. The movement begins at the arrowhead.



COMPLETE CIRCLE WITH ARM
Arrowhead directly on circle.

9. Circles with the wrist and hand always have a separate arrow with a stem line, that curves around the outside of the circle. The movement begins at the end of the stem line of the arrow, not at the arrowhead.



COMPLETE CIRCLE WITH WRIST AND HAND
Arrowhead on outside of circle.

10. Circles with the arm are large circles. Circles with the wrist and hand are smaller circles.
11. All circles relate to the Front Wall Plane and the Floor Plane, as shown in diagrams in this lesson.
12. Circles with the arm and circles with the wrist and hand are always written as separate Movement Symbols before or after the stick-figure drawings. They are never written on top of the stick figure, but are always between the beginning and ending positions of a sign:



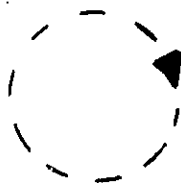
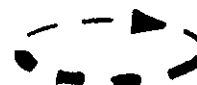
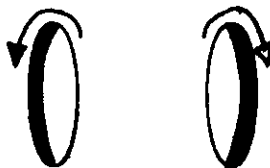
Circle With The Arm



Circle With The Wrist
And Hand

Review List

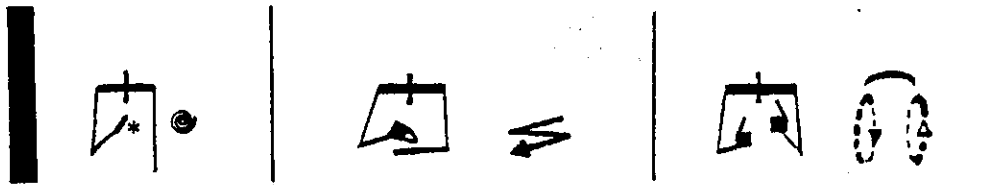
COMPLETE CIRCLES

COMPLETE CIRCLES WITH THE ARMCircle Parallel With
The Front Wall PlaneCircle That "Hits" The
The Front Wall PlaneCircle Parallel With
The Floor PlaneCOMPLETE CIRCLES WITH THE WRIST AND HANDCircle Parallel With
The Front Wall PlaneCircle That "Hits" The
The Front Wall PlaneCircle Parallel With
The Floor Plane

Please

write

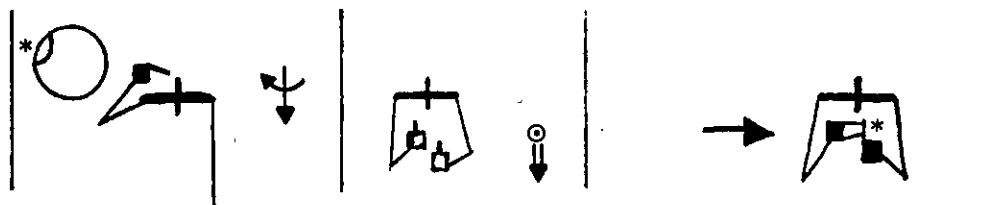
the sign



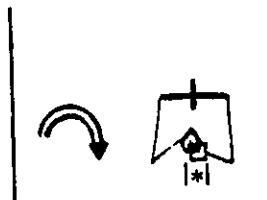
for

each

word

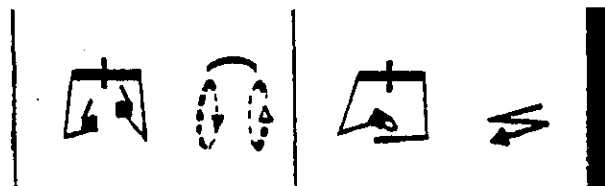


in



SIGN

WRITING.



APPROXIMATE

SIGN

NUMERATOR

BEAUTIFUL

THE SUN

TRAVELING AROUND

WORLD

CRAZY

ALL

ALWAYS

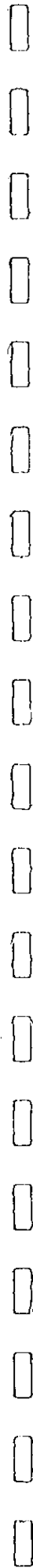
YEAR

CIRCLE

PEOPLE

HOUR

SAY, SPEAK



SUTTON

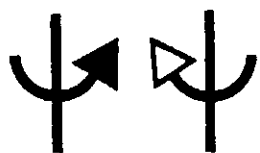
SIGN WRITING®



LESSON THIRTEEN

MOVEMENTS THAT STAY IN ONE PLACE

rotation arrows



Rotation In To Center



Rotation Out from Center

The straight vertical line represents the arm. The arrow points in the direction that the arm rotates. The dark arrow represents the right arm rotating. The light arrow represents the left arm rotating. This Rotation Symbol notates turning the *arm, wrist, and hand as a unit* from one palm facing to another. It notates turn-out or turn-in from the elbow or shoulder joint. The arrow paints the path of the baby finger of the hand (the outside of the arm, wrist and hand) as the limb rotates in space.

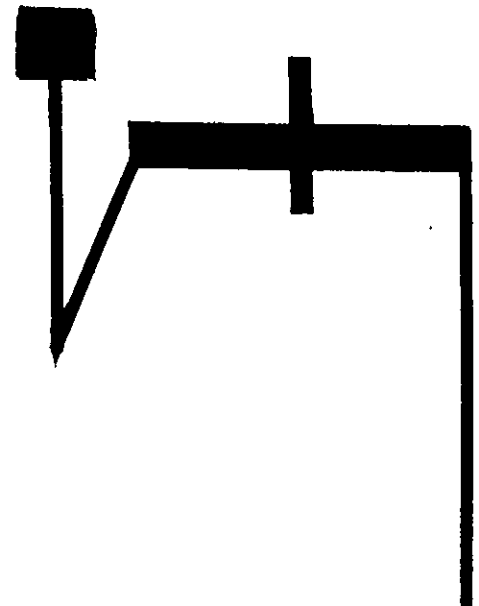
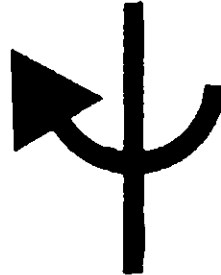
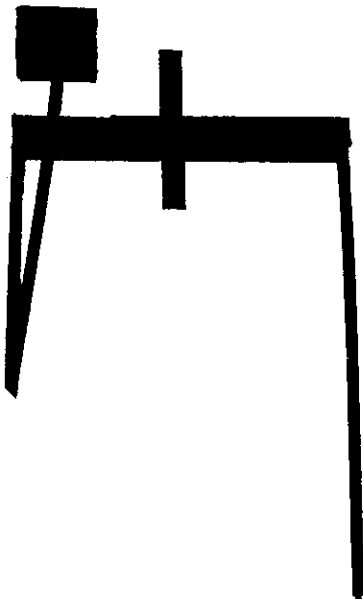
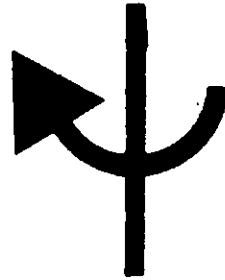
Rotation In



Rotation Out

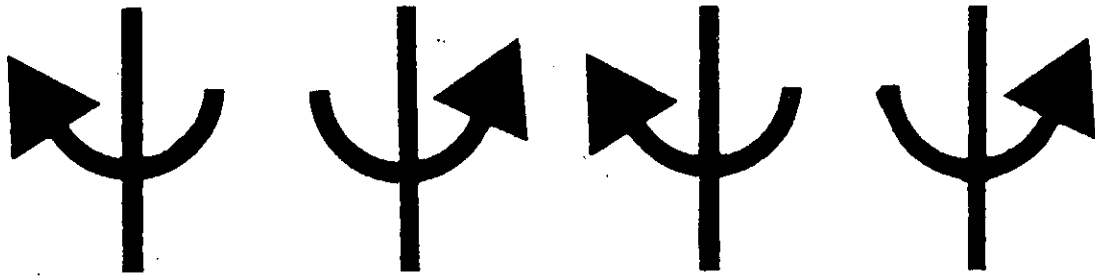


REBEL



shaking arrows

Rotation Arrows
(right arm)



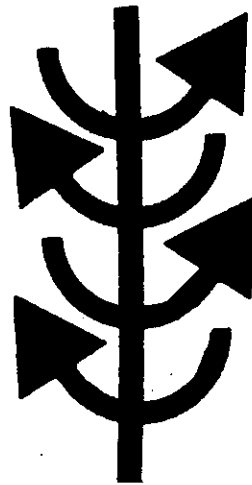
Out

In

Out

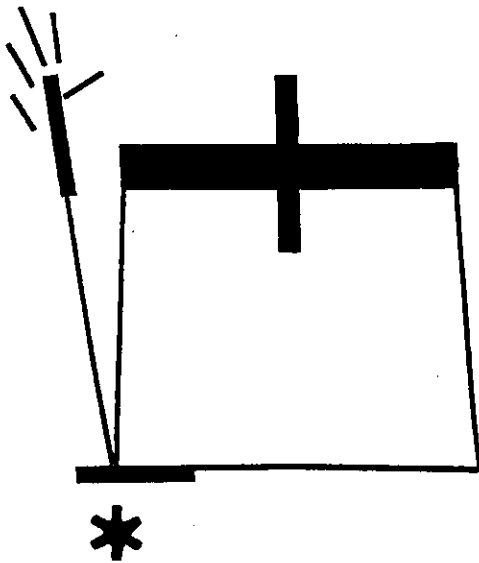
In

Rotation Arrows, if done quickly,
become Shaking Arrows.



Repeated rotations of the arm in one direction and then the other at a quick pace is considered to be a "shaking movement". Shaking Arrows look like Rotation Arrows (see previous two pages), but Shaking Arrows are stacked in a row.

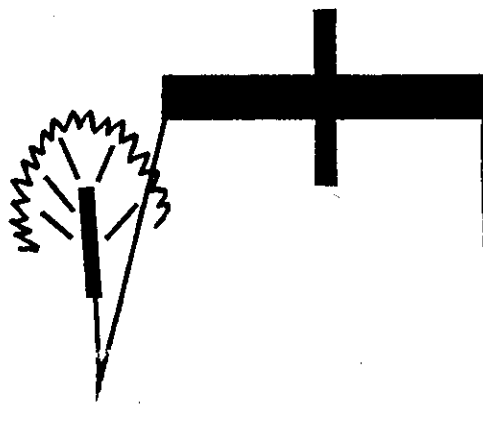
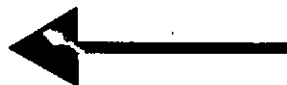
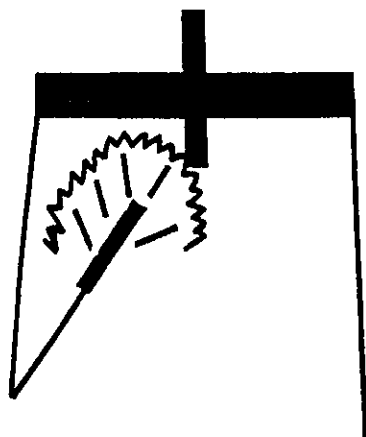
TREE



trembling motion



FINGERSPELL

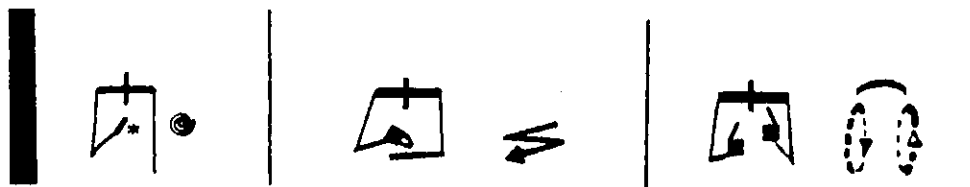


The Trembling Motion Symbol is the only Movement Symbol in SIGN WRITING® for everyday use that is written directly on the stick figure drawing. All other Movement Symbols are written between the drawings, separate from the stick figure.

Please

write

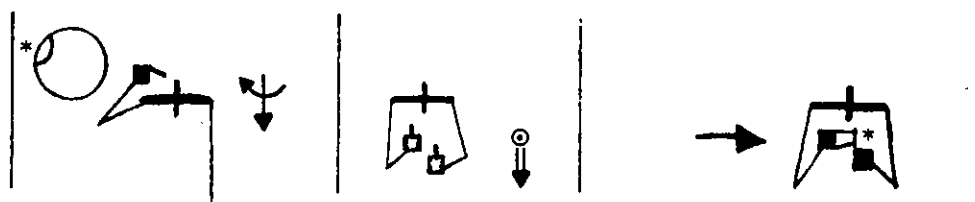
the sign



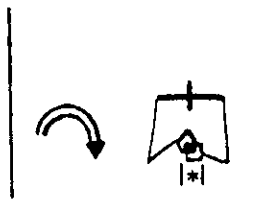
for

each

word

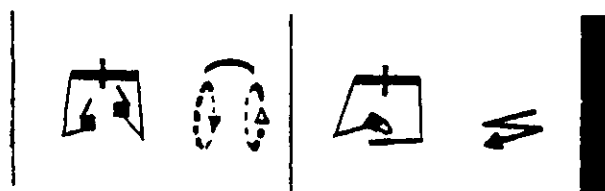


in



SIGN

WRITING®



REBEL

FINISH

TREE

FOREST

FINGERSPELL

STUDY

SUTTON

SIGN WRITING.[®]



LESSON FOURTEEN

THE SIGN-SYMBOL SEQUENCE[™]

How do you look up a word in an English dictionary? The alphabet with which we write English has been put in a sequence, called alphabetical order. Through many years of schooling we learned the alphabetical order, through songs, games and rhymes. When looking up words in an English dictionary we automatically use the alphabetical order. We look for words in groupings. Each group of words begins with a different letter in the alphabet:

Aa

Abound About About-face About-ship Above Above-board Abrasive

Bb





Bacon Bacteria Bad Bade Badge Badger Badinage Badlands Badly

Before the invention of Sign Writing® there was no way to read and write the many sign languages of the world. Now times are changing. It will soon become commonplace to find written sign language (Sign Writing®) in books, magazines and newspapers. Such widespread use of Sign Writing® will require dictionaries written in Sign Writing® explaining how to spell (write) each sign. The first edition of the SUTTON SIGN WRITING® AMERICAN SIGN LANGUAGE/ENGLISH, ENGLISH/AMERICAN SIGN LANGUAGE DICTIONARY is scheduled for publication of The Movement Shorthand Society, Inc. (see address on copyright page of this book).


The Sutton dictionary is a bilingual dictionary between two languages, American Sign Language and English. It therefore has two sections. In the first section the reader looks up the American Sign first, to find the English equivalent. In the second section the reader looks up the English word, to find the Sign equivalent.

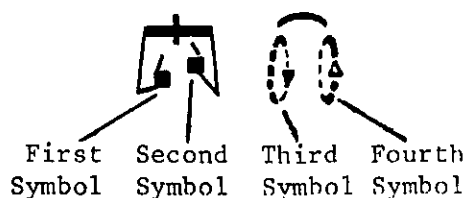
To look up an English word in the second section, one must use the alphabetical order to find the English word.

To look up an American Sign in the first section, one must learn a sequence of Sign Writing® symbols. This sequence is called the SIGN-SYMBOL SEQUENCE_{T.M.}, a term coined by Valerie Sutton. The SIGN-SYMBOL SEQUENCE_{T.M.} has 65 symbols. The 65 symbols are the most commonly used handshapes and Movement Symbols from American Sign Language, written in Sign Writing®, and listed in a set order. The SEQUENCE is listed on page 286 of this book.

Just as A comes before B, and B comes before C in the English alphabet, the sign-symbols  comes before , and  comes before  in the SIGN-SYMBOL SEQUENCE_{T.M.}. In time, children in school who use sign language will probably memorize this sequence to help them look up signs in the dictionary. The SIGN-SYMBOL SEQUENCE_{T.M.} will become as automatic as ABC.

When looking up a sign in the dictionary, the signs will be in groupings. Each group of signs begins with a different symbol from the SIGN-SYMBOL SEQUENCE_{T.M.}. Once you find the first symbol in the sign, then you look for the next symbol in the sign, and the next, and so on. We do this when we look up English words. We look for the first letter in the word, then the next and the next and so on:

A Sign That Begins
With The Symbol  :

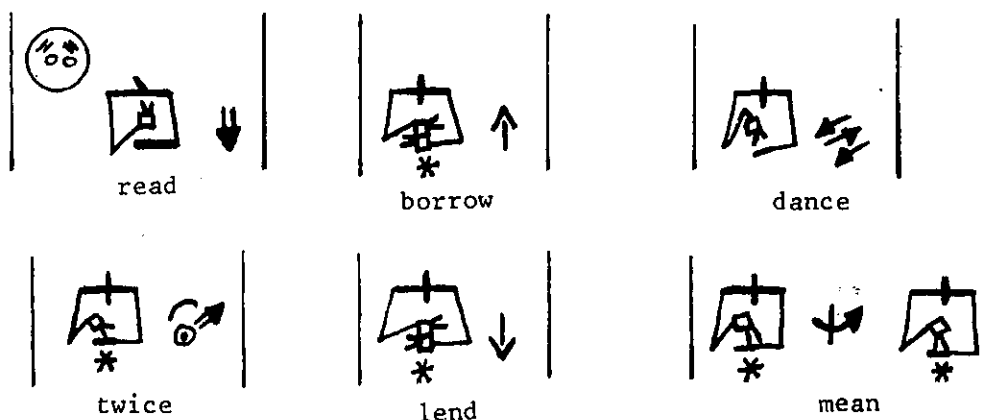


Here is a series of signs beginning with the same symbol from the SIGN-SYMBOL SEQUENCE™:

Signs That Begin
With The Symbol ■ :



Signs That Begin
With The Symbol ■ :



There is one major difference between the English alphabet and the Sign Writing symbols in the SIGN-SYMBOL SEQUENCE™. The English alphabet is abstract, and does not portray pictures of body positions and movement. The symbols from the SIGN-SYMBOL SEQUENCE™ are visual, pictorial. The symbols are placed directly on a stick figure drawing of the body, or are placed between the drawings painting the visual paths of moving arms and hands.

Because the sign-symbols are visually-designed, they are written at different angles, depending upon the angles of the arms and hands. The English alphabet, on the other hand, does not turn the letters upside down, or on a side slant:



SIGN-SYMBOL SEQUENCE™ Turns Symbols
At Different Angles To Create The
Visual Picture Of The Body Movements

a b c d e

English Alphabet Keeps Letters
At One Angle All Of The Time

For visual reasons the symbols of the SIGN-SYMBOL SEQUENCE™ can also be written in a mirror image. They can be written symmetrically opposite to the way they are written in the SEQUENCE. Again, the English alphabet is never flipped visually in this way.

SUTTON'S
SIGN SYMBOL SEQUENCE_{T.M.}

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.
- 18.
- 19.
- 20.
- 21.
- 22.
- 23.
- 24.
- 25.
- 26.
- 27.
- 28.

- 29.
- 30.
- 31.
- 32.
- 33.
- 34.
- 35.
- 36.
- 37.
- 38.
- 39.
- 40.
- 41.
- 42.
- 43.
- 44.
- 45.
- 46.
- 47.
- 48.
- 49.
- 50.
- 51.
- 52.
- 53.
- 54.
- 55.
- 56.



- 57.
- 58.
- 59.
- 60.
- 61.
- 62.
- 63.
- 64.
- 65.

Facial Circle
for facial
expressions

All symbols in the SIGN-SYMBOL SEQUENCE_{T.M.} have been presented in this book in Lessons Five through Thirteen.

Notice that the first 10 symbols in the SIGN-SYMBOL SEQUENCE_{T.M.} are the handshapes of the numbers 1-10 in American Sign Language. These shapes were put first in the list to make it easy for people to memorize the first 10 symbols in the SEQUENCE.

Symbols 11 through 28 in the SIGN-SYMBOL SEQUENCE_{T.M.} are handshapes used in the American Manual Alphabet. Not all of the handshapes in the American Manual Alphabet are included because some of the handshapes appear elsewhere in the SEQUENCE. The handshapes for the letters F, J, P, Q, U, V, W, and Z have been eliminated and can be found elsewhere in the SIGN-SYMBOL SEQUENCE_{T.M.}

Symbols 29 through 40 in the SEQUENCE are other handshapes used in American Sign Language. Symbol 34 represents:  Symbol 35 represents: 

Symbol 45 is the category of down & diagonal or up & diagonal, either direction. Symbol 46 is the category of movement to the side, either direction. Symbol 47 is the category of forward or back diagonal, either direction (forward or back diagonals are parallel with the floor).

Symbols 50 through 59 represent categories of Curved Arrows. Symbol 50 is the category of movement that curves up & side or down & side, either direction. Symbol 51 is the category of movement that curves side & down, or side & up, either direction. Symbol 52 is the category of movement that curves forward & down, or forward & up, either direction. Symbol 53 is the category of movement that curves back & down, or back & up, either direction. Symbol 54 is the category of movement that curves up & forward, or up & back, either direction. Symbol 55 is the category of movement that curves down & forward, or down & back, either direction. Symbol 56 is the category of movement that forward & side, either direction. Symbol 57 is the category of movement that curves side, forward, and side again, either hand. Symbol 58 is the category of movement that curves side, back and side again, either hand. Symbol 59 is the category of movement that curves back & side, either direction.

Symbol 60 is the category of complete circles done with the arm. The category includes all circles done with the arm: 1. Circles parallel with the Front Wall Plane. 2. Circles that "hit" the Front Wall Plane. 3. Circles parallel with the Floor Plane. Symbol 61 is the category of complete circles done with the wrist and hand, which includes wrist circles parallel with the Front Wall Plane, those that "hit" the Front Wall Plane, and those parallel with the Floor Plane.

Symbol 62 is the category of rotation movement of the arm, representing either direction of rotation.

All arrows always darken the arrowhead if the movement is done with the right arm, and keep the arrowhead light if the movement is done with the left arm. Dark for right and light for left are not shown in the listing of symbols in the SIGN-SYMBOL SEQUENCE_{T.M.} only because each category of Movement Symbols includes both right and left automatically. When looking up a sign in the dictionary, you will look for the category of the direction of the movement, such as movement straight up, or movement curved forward & down, and the fact that the arrowhead may be dark or light is not of importance.

Of course, darkening the arrowhead is of importance when writing Sign Writing®. It is just not necessary when looking up a sign in the dictionary. Such details are a part of the grammar and punctuation rules of Sign Writing®. These Punctuation Rules are discussed in detail in Lesson Twenty of this book.

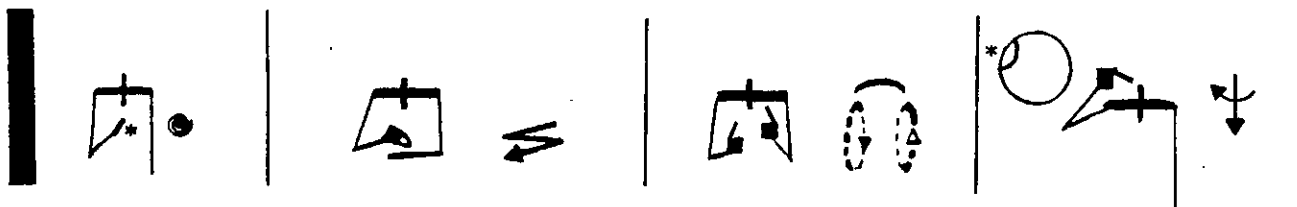
Symbols from the SIGN-SYMBOL SEQUENCE_{T.M.} can also be combined together and stacked in rows when writing Sign Writing®. These cases are also considered a part of punctuation, and are discussed in Lessons Fifteen and Sixteen of this book.

Please

write

the sign

for

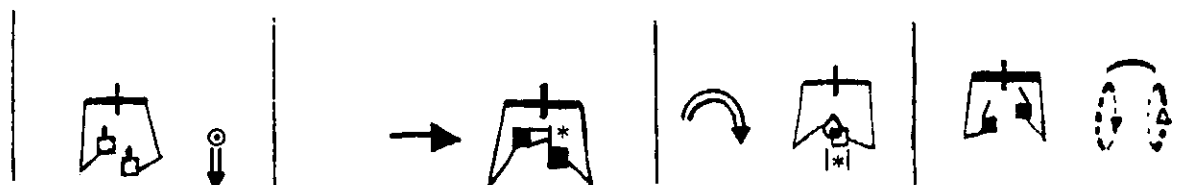


each

word

in

SIGN

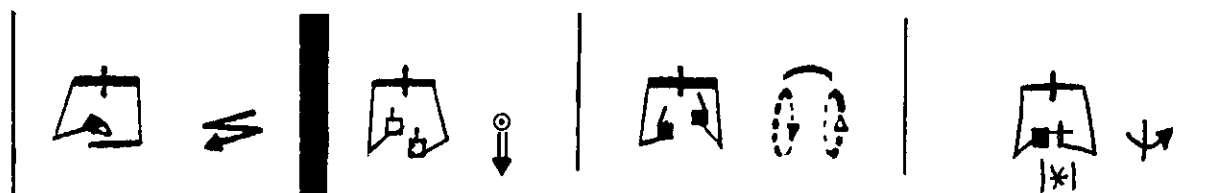


WRITING®

Each

sign

begins

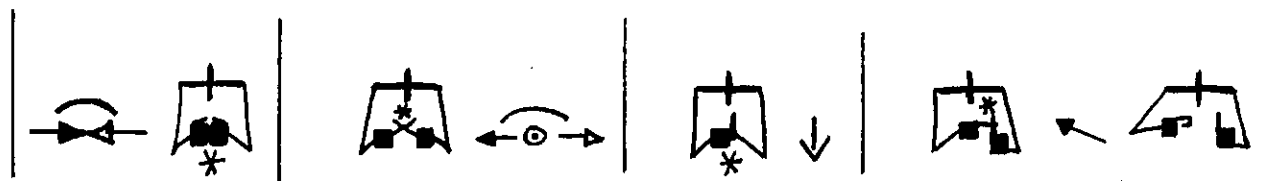


with

a different

symbol

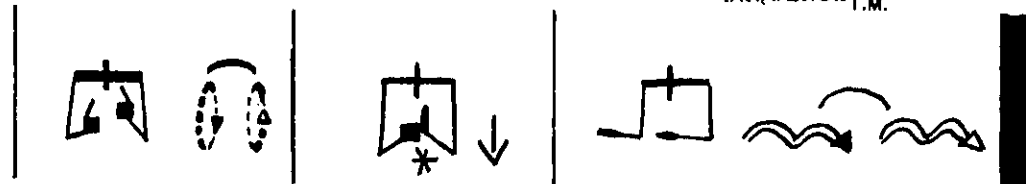
from


















the SIGN





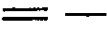


SYMBOL

SEQUENCE_{T.M.}



1.  SIGN2.  READ3.  GARAGE4.  TALK (SPEECH, SPEAK)5.  MOTHER6.  WATER7.  SEVENTH8.  EIGHTH9.  COOPERATE10.  IMPRESS11.  HIDE12.  BLUE13.  COMMUNICATE14.  DICTIONARY15.  EVALUATE16.  GREEN17. * EGG18.  DRAW

19.  KING20.  LANGUAGE21.  MATHEMATICS22.  NATION23.  NOTHING24.  READY25.  CAN26.  TUESDAY27.  MUST28.  PLAY (RECREATION)29.  AIRPLANE30.  KID31.  BEARS32.  QUOTE33.  BIG, LARGE34.  WRITE35.  NO36.  NUMBER

37.  PARAGRAPH38.  TOO MUCH39.  FEEL40.  BECOME41.  WISH, HUNGER42.  ALL GONE43.  WORK44.  APPEAR45.  PAPER46.  EQUAL47.  TO48.  HIT49.  HAVE50.  ADD ONTO51.  CLEAR52.  MORNING53.  HAPPY54.  GIVE

55. JL WELCOME

56. ☞ GATHER

57. ↺ DEPARTMENT

58. ↺ APRON

59. ✕ CLOSE

60. ↻ WORLD

61. ♂ HOUR

62. 卩 FINISH

63. 卩 TREE

64. 〰 STUDY

65. ○ DISGUST

SUTTON

SIGN WRITING®



LESSON FIFTEEN

ALTERNATING MOVEMENTS

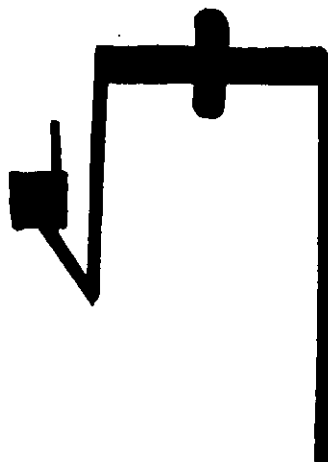
alternating direction arrows

ARROWS IN A STACK (GROUPED IN A UNIT) MEAN QUICK, ALTERNATING MOTION



side - to - side

WHERE



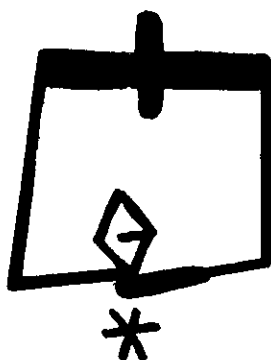
alternating direction arrows

ARROWS IN A STACK (GROUPED IN A UNIT) MEAN QUICK, ALTERNATING MOTION



diagonal

BUSY

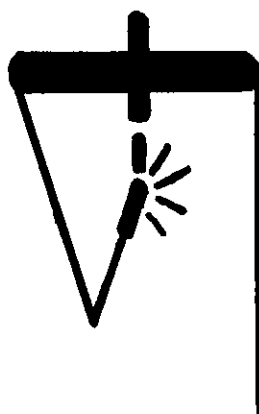
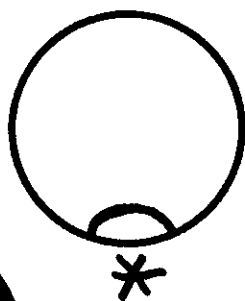


alternating direction arrows

ARROWS IN A STACK (GROUPED IN A UNIT) MEAN QUICK, ALTERNATING MOTION

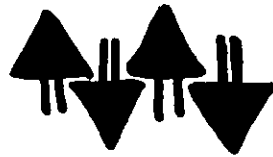


forward - back



alternating direction arrows

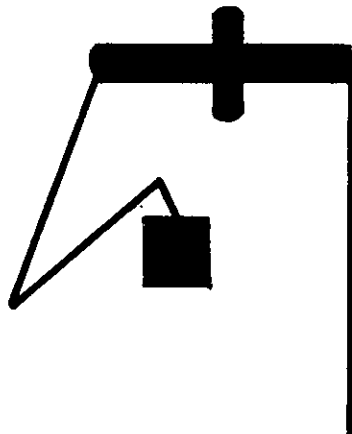
ARROWS IN A STACK (GROUPED IN A UNIT) MEAN QUICK, ALTERNATING MOTION



up - down



YES

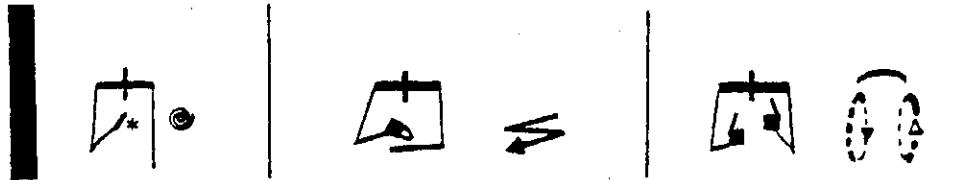


*Note: The arrows in the sign for "yes" show the flexing of the wrist, not the movements of the whole arm. See Writing Rule 8, Section II, page 435, for a detailed explanation of movements of the wrist.

Please

write

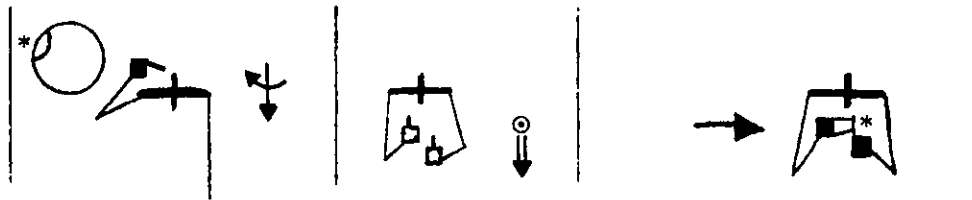
the sign



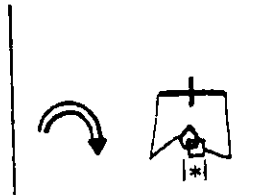
for

each

word

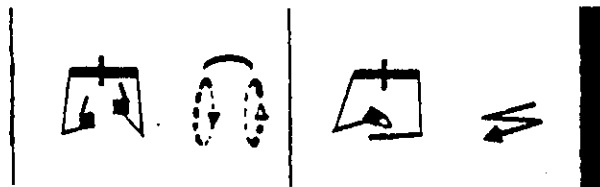


in



SIGN

WRITING®



WHERE

BUSY

MOTHER

YES

FATHER

THUNDER

EXCUSE ME

WEEKLY

MONTHLY

LECTURE

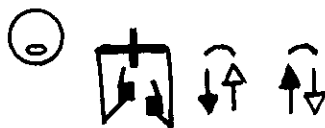
WONDERFUL

APPLAUD

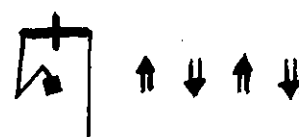
1. SLOW ALTERNATING MOVEMENTS. When movement alternates at a very slow, even pace, then the Movement Symbols are not stacked in a small group as shown in this lesson. Instead the Movement Symbols are written from left to right on the page without special treatment. When Movement Symbols are not stacked in a group the movement is assumed to be done at an even pace:



Driving At An Even, Slow Pace



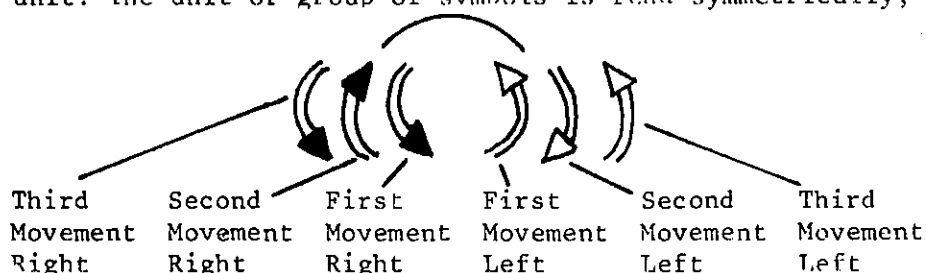
Talking At An Even, Slow Pace

Saying Yes Slowly
And Evenly

2. QUICK ALTERNATING MOVEMENTS. When movement alternates at a very quick, uneven pace, then the Movement Symbols are stacked in a small group as shown in this lesson. The stacked unit gives the feeling of quick little movements. When Movement Symbols are stacked in a group the movement is assumed to be done very quickly and unevenly:

Driving Very Quickly &
ExcitedlyTalking Very Quickly &
ExcitedlySaying Yes Quickly
& Excitedly

3. READ FROM THE CENTER - OUT. When movements are quick, and the Movement Symbols are stacked in a unit, read the unit from the center - out. The first movement done is the first movement closest to the center of the Movement Symbols. The second movement done is the next movement out from the center, and so on. In other words, although SIGN WRITING in general is read from left to right, stacked Movement Symbols are read as a unit. The unit or group of symbols is read symmetrically, from the center and out:



4. REPEATED MOVEMENTS. When a movement repeats and there is an emphasis on the repeated direction, and that emphasis is strong and evenly paced, then the movement is not considered to be alternating. It is not stacked. Repeated Movements are written from left to right. Only the direction that is emphasised is written. It is written as many times as the direction is repeated. Here are some examples:



CLEAN



WORK



SHOES

SUTTON

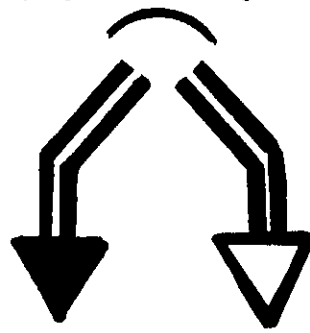
SIGN WRITING®



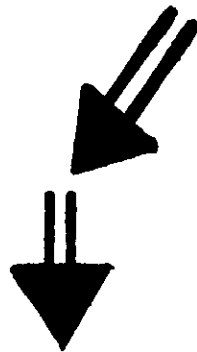
LESSON SIXTEEN

COMBINATION ARROWS

COMBINATION ARROWS



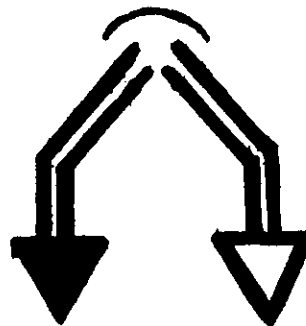
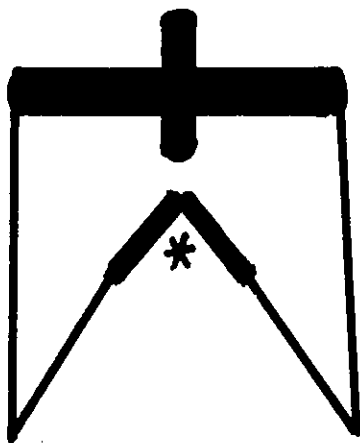
TRAVELING DOWN DIAGONALLY AND STRAIGHT DOWN
PARALLEL WITH THE FRONT WALL PLANE



can combine
to become

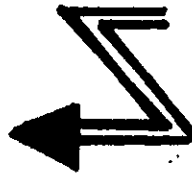


HOUSE



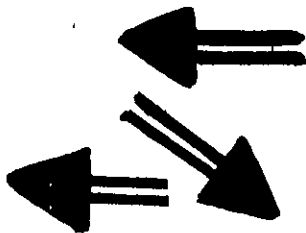
COMBINATION ARROWS

303



TRAVELING SIDE, DOWN DIAGONALLY,
AND SIDE AGAIN

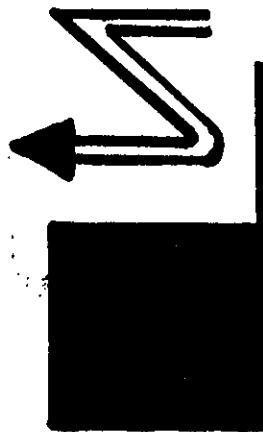
PARALLEL WITH THE FRONT WALL PLANE



can combine
to become



THE LETTER Z



COMBINATION ARROWS



TRAVELING TO THE SIDE WHILE
MOVING UP AND DOWN DIAGONALLY

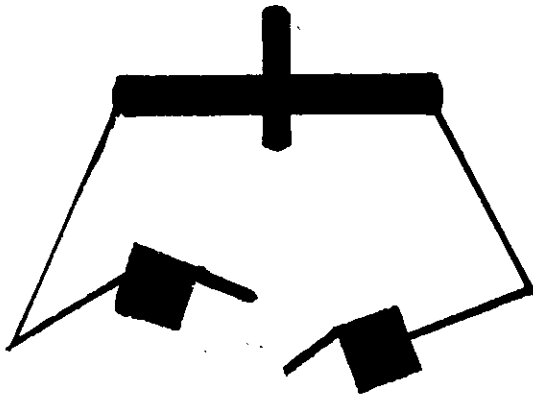
PARALLEL WITH THE FRONT WALL PLANE



can combine
to become

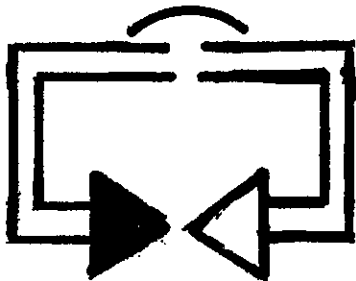


VARY



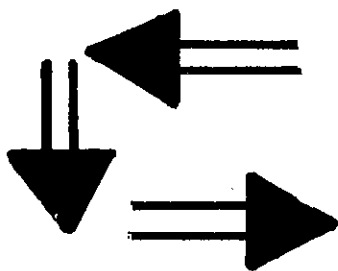
COMBINATION ARROWS

305

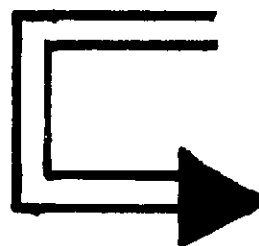


TRAVELING SIDE, DOWN, AND SIDE AGAIN

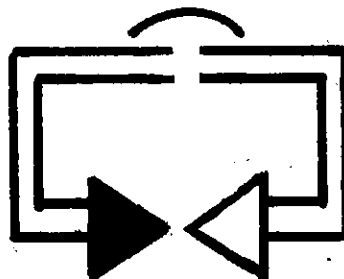
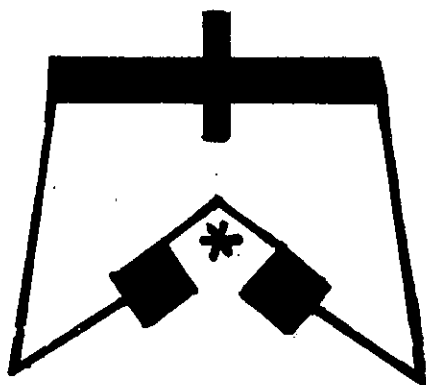
PARALLEL WITH THE FRONT WALL PLANE



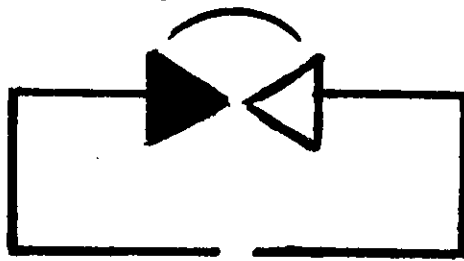
can combine
to become



SQUARE

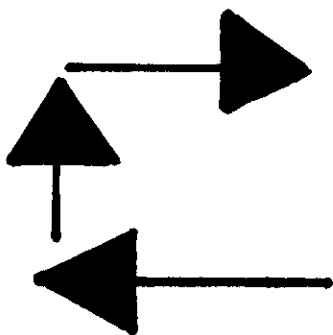


COMBINATION ARROWS

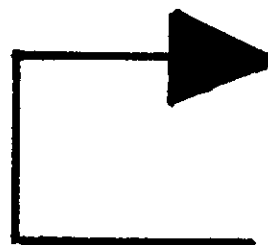


TRAVELING TO THE SIDE, TO THE BACK, AND TO THE SIDE AGAIN

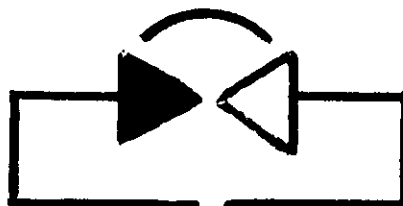
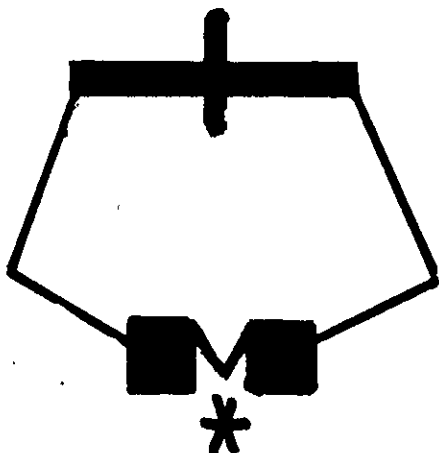
PARALLEL WITH THE FLOOR PLANS



can combine
to become



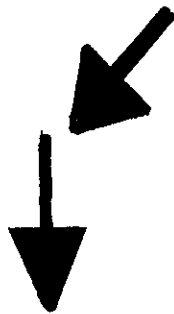
AREA



COMBINATION ARROWS

307

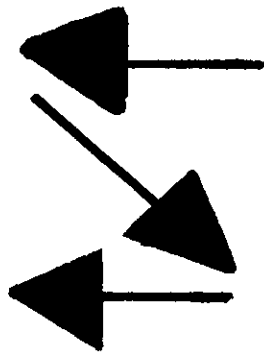
OTHER COMBINATION ARROWS PARALLEL WITH THE FLOOR PLANE



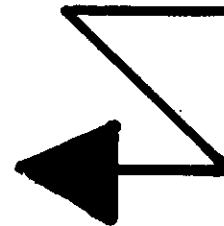
can combine
to become



TRAVELING FORWARD DIAGONALLY,
AND STRAIGHT FORWARD



can combine
to become



TRAVELING TO THE SIDE, FORWARD
DIAGONALLY, AND TO THE SIDE AGAIN



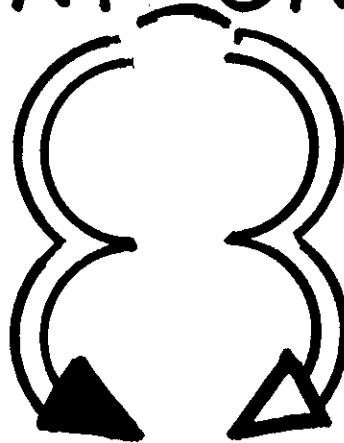
can combine
to become



TRAVELING FORWARD DIAGONALLY,
BACK DIAGONALLY, AND FORWARD
DIAGONALLY AGAIN

COMBINATION ARROWS

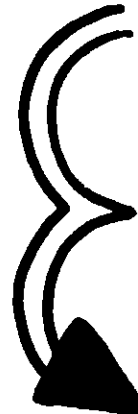
TRAVELING SIDE AND DOWN,
AND SIDE AND DOWN AGAIN



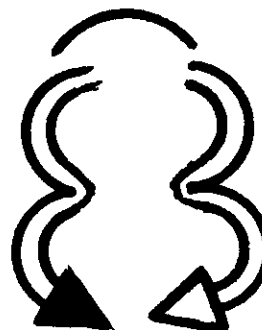
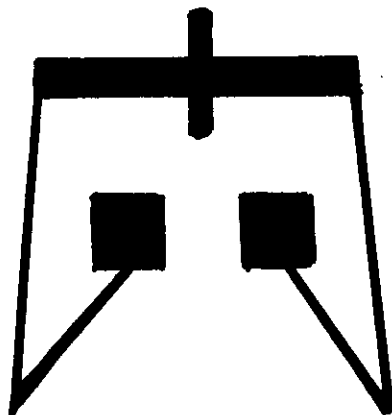
PARALLEL WITH THE
FRONT WALL PLANE



can combine
to become



SYSTEM



COMBINATION ARROWS



TRAVELING UP AND SIDE AND UP AND SIDE AGAIN

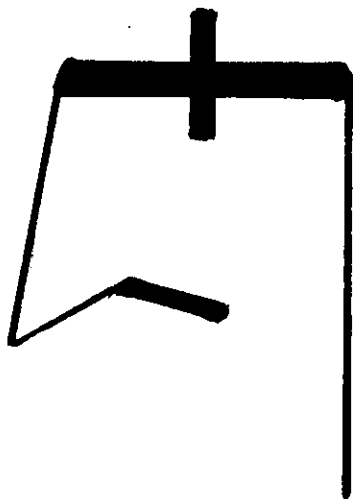
PARALLEL WITH THE FRONT WALL PLANE



can combine
to become



THING

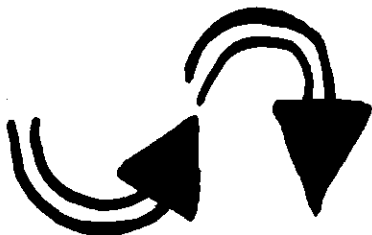


COMBINATION ARROWS

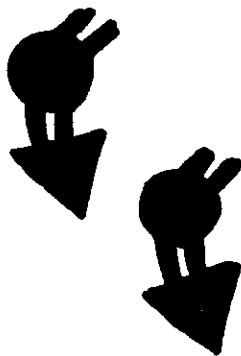
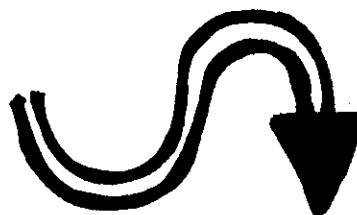
OTHER COMBINATION ARROWS RELATING TO THE FRONT WALL PLANE



can combine
to become



can combine
to become



can combine
to become



can combine
to become

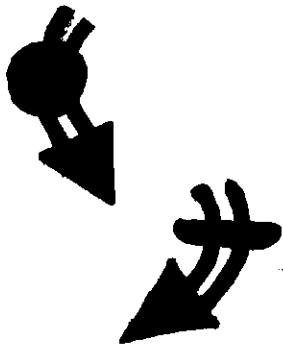


COMBINATION ARROWS

TRAVELING FORWARD AND DOWN,
AND THEN BACK AND DOWN



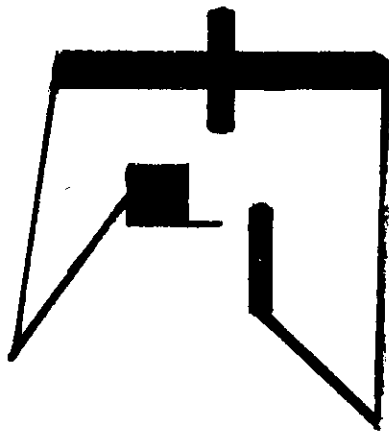
"HITS" THE FRONT
WALL PLANE



can combine
to become



DRAW



COMBINATION ARROWS

TRAVELING UP AND FORWARD
AND UP AND FORWARD AGAIN

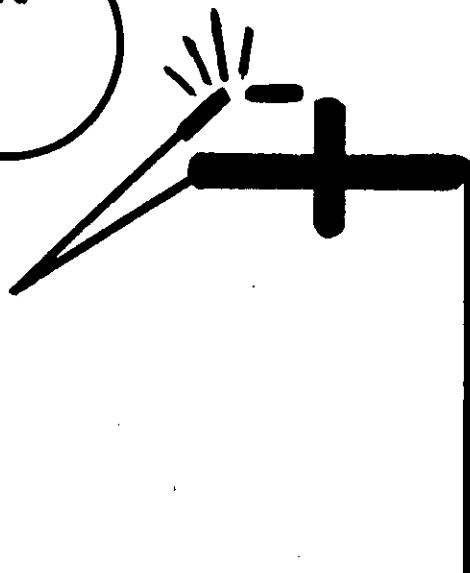
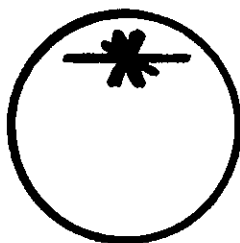
MOVEMENT RELATING TO THE
FLOOR PLANE



can combine
to become



GRANDFATHER



COMBINATION ARROWS

TRAVELING UP AND FORWARD
AND THEN DOWN AND FORWARD



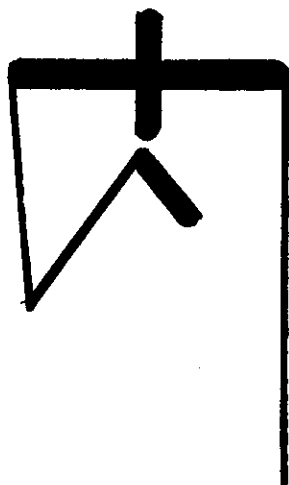
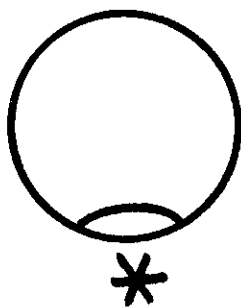
MOVEMENT RELATING TO THE
FLOOR PLANE



can combine
to become



ELEPHANT



COMBINATION ARROWS

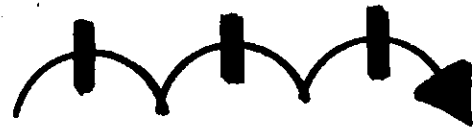
OTHER COMBINATION ARROWS RELATING TO THE FLOOR PLANE



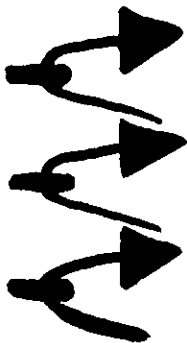
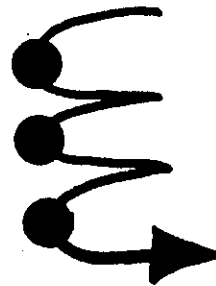
can combine
to become



can combine
to become



can combine
to become



can combine
to become



COMBINATION ARROWS



TRAVELING FORWARD AND SIDE, FORWARD AND SIDE, FORWARD AND SIDE

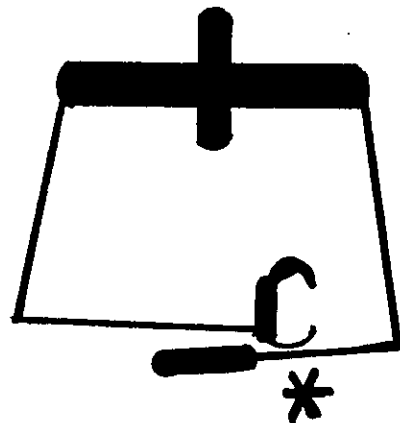
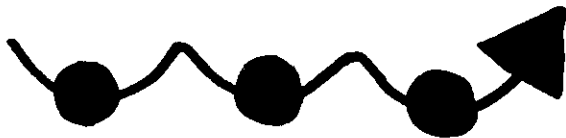
PARALLEL WITH THE FLOOR PLANE



can combine
to become



COLLECT, GATHER



COMBINATION ARROWS



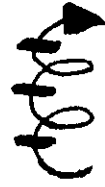
Traveling
Circular
Movement
Side & Down



Traveling
Circular
Movement
Up & Side



Traveling
Circular
Movement
Side, Forward &
Side Again



Traveling
Circular
Movement
Side, Back &
Side Again



+



can combine
to become



+



can combine
to become



+



can combine
to become



+

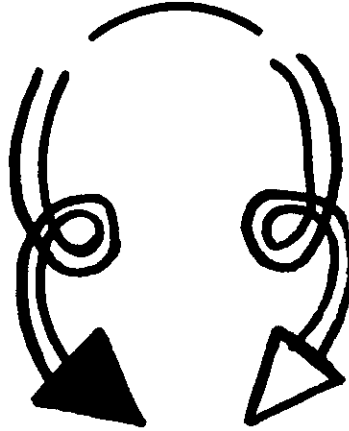


can combine
to become



COMBINATION ARROWS

TRAVELING CIRCULAR MOVEMENT
SIDE & DOWN



PARALLEL WITH THE FRONT WALL PLANE



+

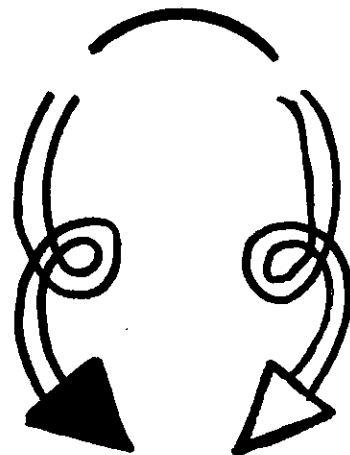
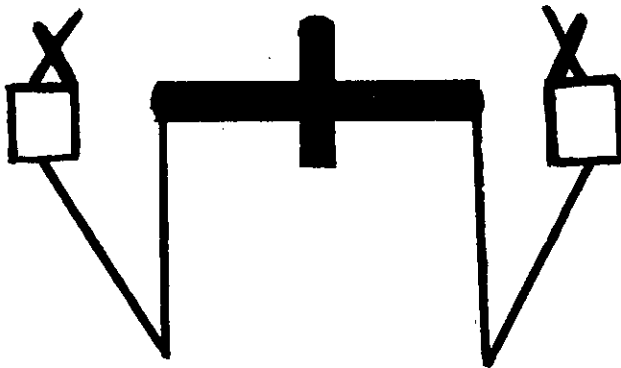


can combine
to become

Curved Arrow Side & Down
Plus Complete Circle
With Arm

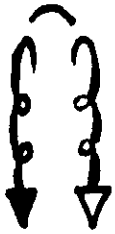


LONG, CURLY HAIR



Note: This sign is used in the story "Goldilocks And The Three Bears", which is written in SIGN WRITING® on pages 391-394 of this book.

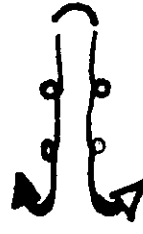
COMBINATION ARROWS



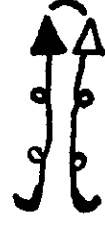
Traveling
Circular
Movement
Up & Forward



Traveling
Circular
Movement
Up & Back



Traveling
Circular
Movement
Down & Forward



Traveling
Circular
Movement
Down & Back



+



can combine
to become



+



can combine
to become



+



can combine
to become



+



can combine
to become



COMBINATION ARROWS

TRAVELING CIRCULAR MOVEMENT
UP AND FORWARD



PARALLEL WITH THE FLOOR PLANE



+

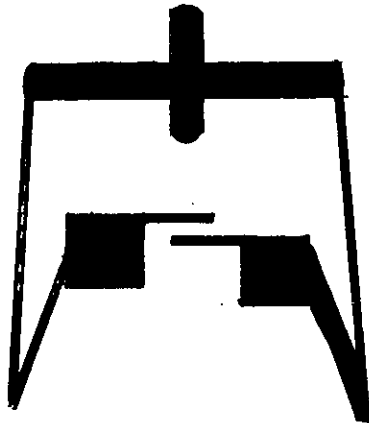


can combine
to become

Curved Arrow Up & Forward
Plus Complete Circle With
The Arm



GO



COMBINATION ARROWS



Rotation Movement
While Traveling
Straight Forward



Rotation Movement
While Traveling
Forward Diagonally



Rotation Movement
While Traveling
To The Side



Rotation Movement
While Traveling
Straight Down



+



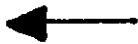
can combine
to become



+



can combine
to become



+



can combine
to become



+



can combine
to become



COMBINATION ARROWS

Rotation Movement To The Outside
While Traveling Straight Forward



Parallel With The Floor Plane



+

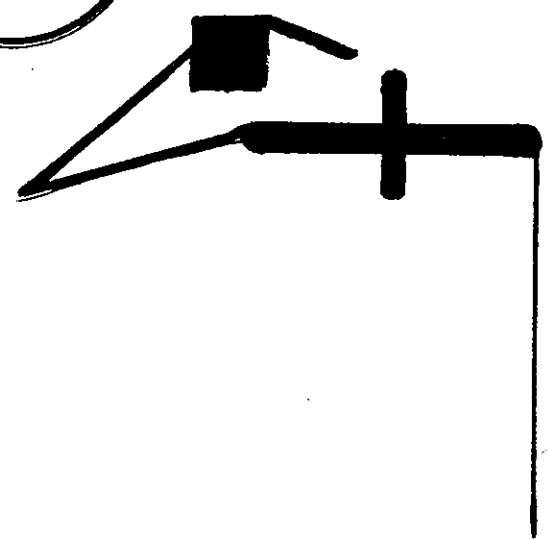
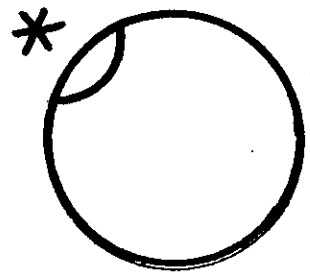


can combine
to become



Movement Straight Forward
Plus Rotation To The Outside

FOR



COMBINATION ARROWS



Shaking Movement
While Traveling
Straight Forward



Shaking Movement
While Traveling
Forward Diagonally



Shaking Movement
While Traveling
To The Side



Shaking Movement
While Traveling
Straight Down



+



can combine
to become



+



can combine
to become



+



can combine
to become



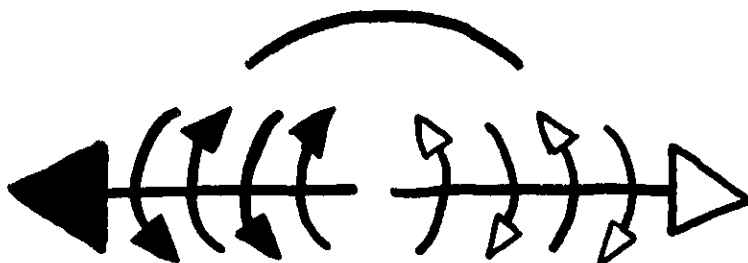
+



can combine
to become

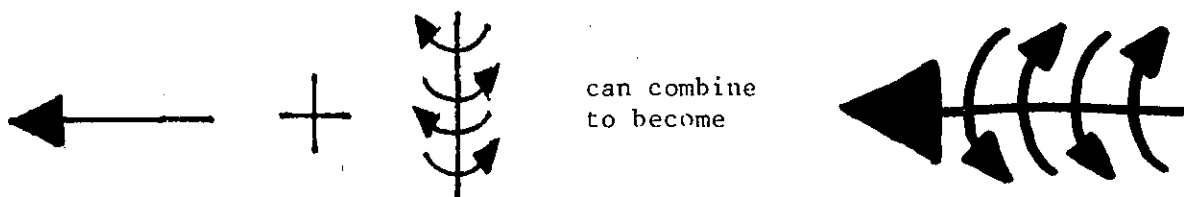


COMBINATION ARROWS

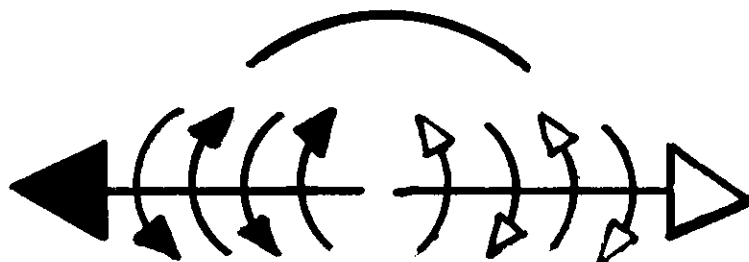
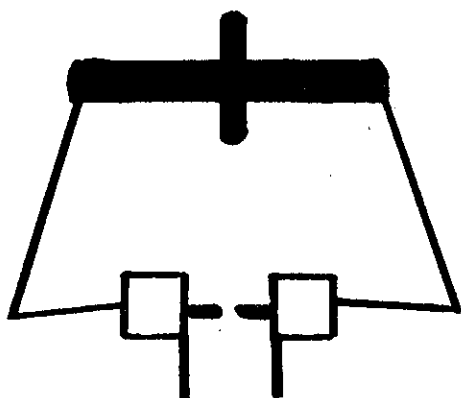


SHAKING MOVEMENT WHILE TRAVELING TO THE SIDE

PARALLEL WITH THE FLOOR PLANE



LANGUAGE



IN SUMMARY

1. Alternating Movements (Lesson 15) and Combination Arrows (Lesson 16) are not new symbols that must be memorized. They are all symbols from the SIGN-SYMBOL SEQUENCE^{T.M.} (Lesson 14) that have already been presented in previous lessons in this book.
2. Alternating Movements are written by stacking the symbols in tight little rows. The stacking gives the feeling of short movement done quickly. Alternating Movements do not travel far, but return to where they started or end up very close to where they started:



3. Combination Arrows are written by combining one arrow with another. The only symbols in Sign Writing that can be combined in this way are arrows. Combination Arrows always represent traveling movement. Unlike Alternating Movements, Combination Arrows usually describe large or long movements of the arms and hands, traveling from one place to another:



4. When two movements are done simultaneously with the same arm and hand, and the two movements involve any kind of Sign Writing arrows, the movements can be written in two different ways. 1) The Movement Arrows can be placed side by side, and a Simultaneous Line can be written over the two arrows. 2) The two arrows can be combined into one Combination Arrow. Both methods are correct:



Use Of Simultaneous Line



Combination Arrow

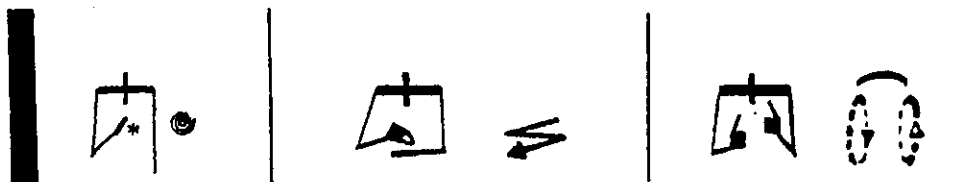
5. The Combination Arrows presented in this lesson are commonly-used when writing American Sign Language. There are many, many other combinations, however, and it is quite possible that the need will arise for others as you are writing. When this happens, figure out what the movements are, and write the first movement that happens first, and continue, without lifting your pen, to write the second movement. You will see that the two arrows will become a Combination Arrow.

Check with this textbook to make certain your Combination Arrows are written correctly within the Sign Writing rules.

Please

write

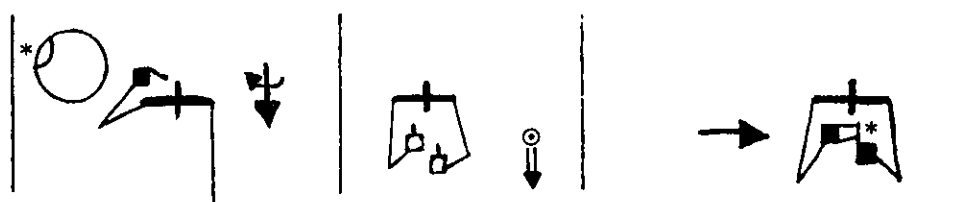
the sign



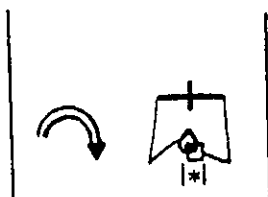
for

each

word

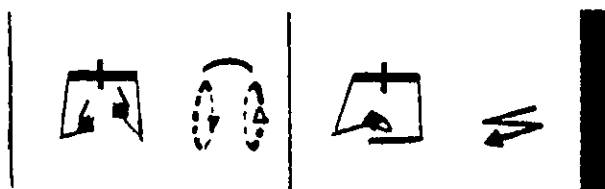


in



SIGN

WRITING®



HOUSE

SQUARE

SYSTEM

THING

DRAW

GRANDFATHER

ELEPHANT

COLLECT, GATHER

LONG, CURLY HAIR

GO

FOR

LANGUAGE



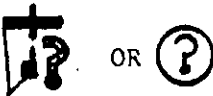


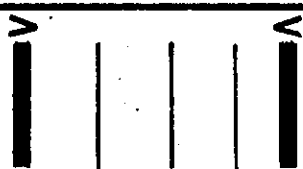
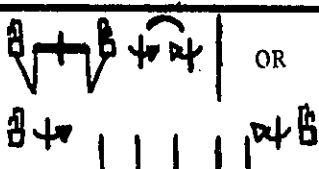

SUTTON

SIGN WRITING®



LESSON SEVENTEEN

SIGN WRITING® PRINTING: COMPLETE SENTENCES

Punctuation Symbol	Purpose And Placement	English Equivalent
1. 	Begins And Ends Each Sentence	Capital Letter & Period
2. 	Divides One Sign From Another	Space Between Each Word
3. 	Question Expressed Through Movement Of The Finger Or Question Mark On The Facial Circle (Can Be Placed At The Beginning, In The Middle, Or At The End Of A Sentence)	Question Mark
4. 	Gives Emphasis Or Adds Energy To A Sign Or Movements Within A Sign. The Symbol Is Written Above The Sign Or Movement Symbols	Underlining Or Italics
5. Blank Space Between Two Lines 	A Pause Between Two Movements (Placed Between Two Signs)	Comma
6. 	A Quick, Excited, Energetic Sentence (Accent Mark Over Thick Line Comes At Beginning And End Of Sentence, With The Point Of The Accent Mark Pointing Into The Sentence)	Exclamation Point
7. 	Sets A Title Or A Statement Apart From The Rest Of The Sentence (Quote Is Written As A Complete Sign Before The Title Or Handshapes And Movement Symbols Are Written At The Beginning And End Of The Title)	Quotes
8. 	Marks Off Extra Comments Or Additional Thoughts Not Normally A Part Of The Sentence (Parentheses Is Written As A Complete Sign Before The Comment Or Handshapes And Movement Symbols Are Written At The Beginning And At The End Of The Comment)	Parentheses

Punctuation Symbol

Purpose And Placement

English Equivalent

9.



Small Vertical Line Inside A
Sign Used To Divide One Portion Of A
Compound Sign From The Other Portion

Similar To A
Hyphen Between
Syllables

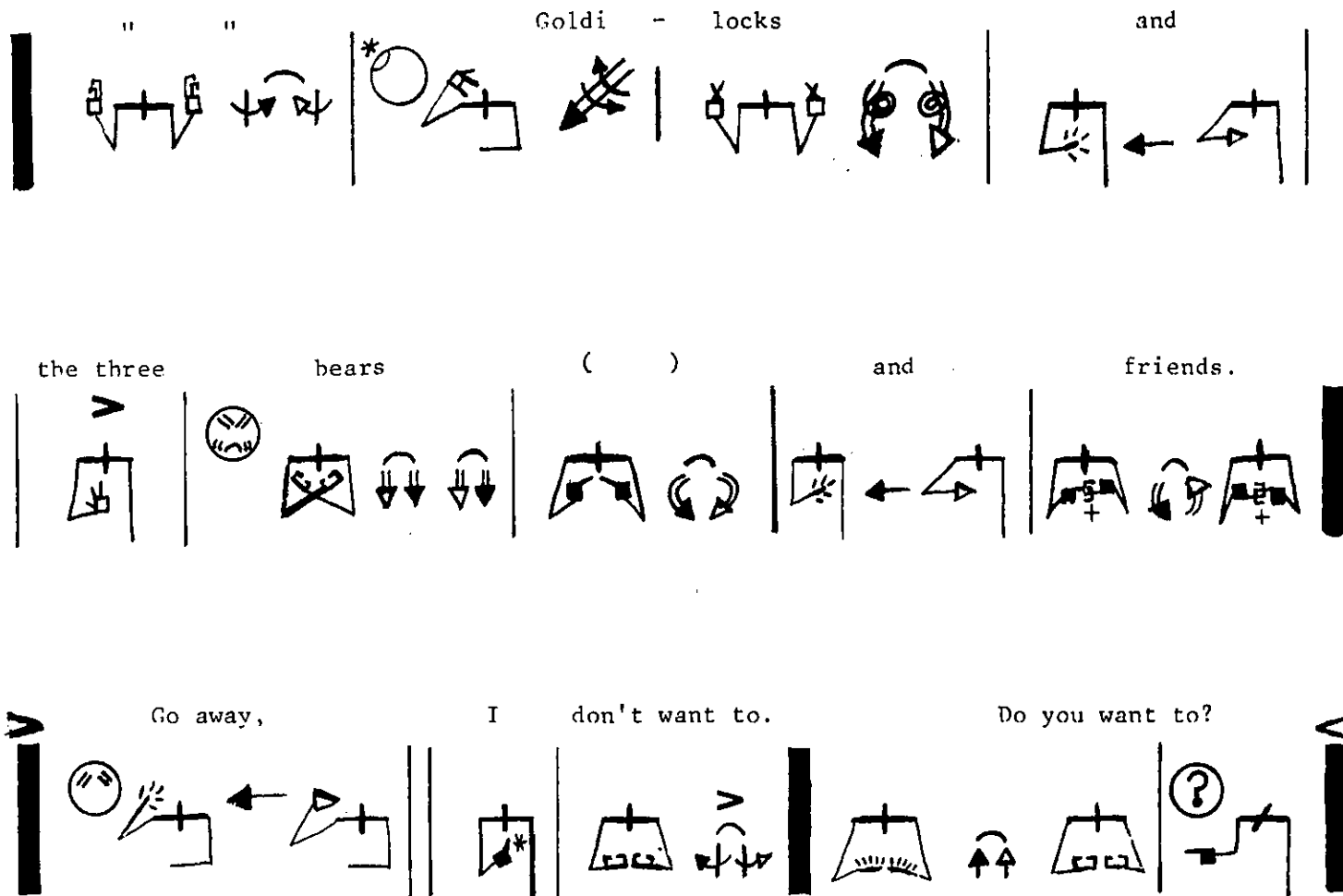
10.



Topic Marker Or Indicator
Used to specify or emphasize the
subject of a sentence in American
Sign Language (Placed At The
Beginning Of A Sentence)

No English Equivalent

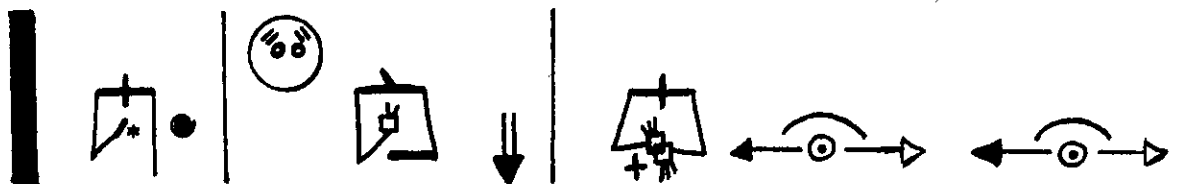
THE FOLLOWING SENTENCES IN SIGN WRITING SHOW
EXAMPLES OF THE TEN PUNCTUATION SYMBOLS



Please

read

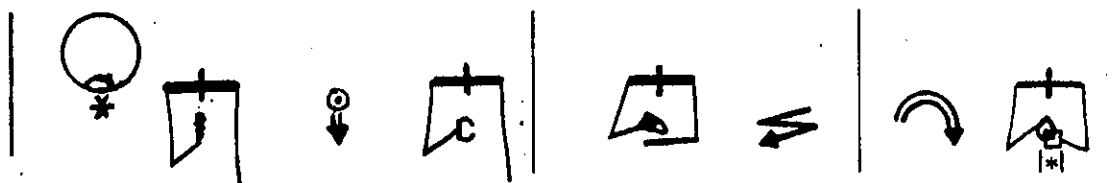
the story



CINDERELLA

written

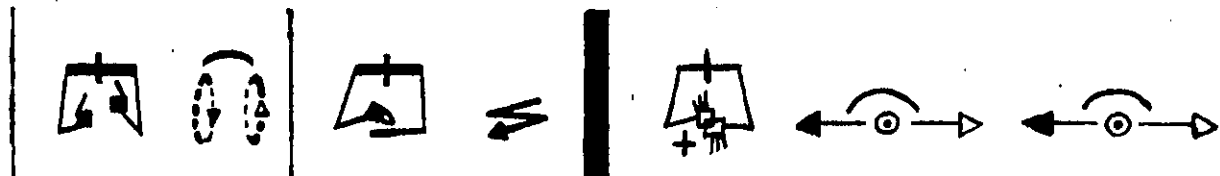
in



SIGN

WRITING

The story

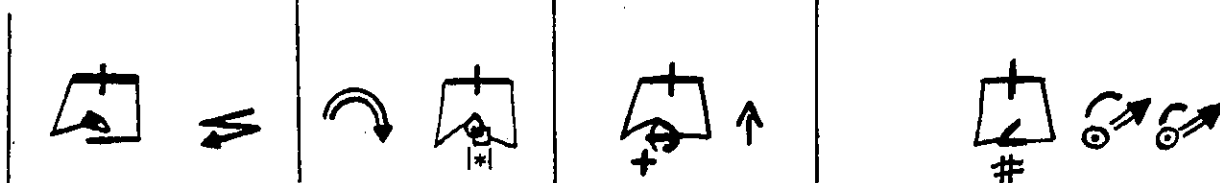


is written

in

English

on page



367.



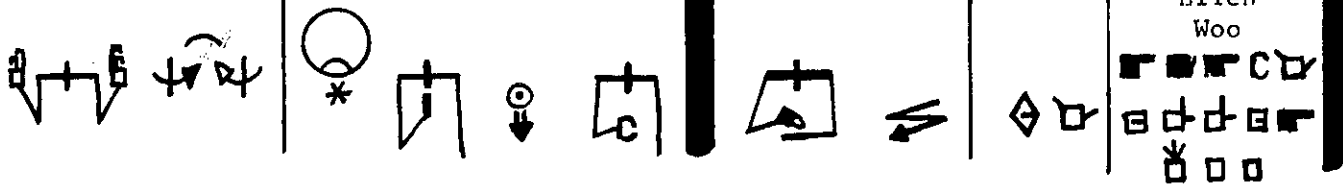
CINDERELLA

Written

By

Nancy
Ellen
Woo

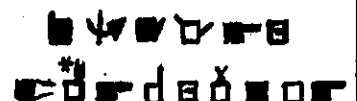
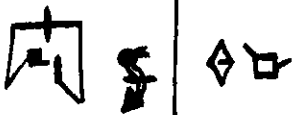
331



Drawings

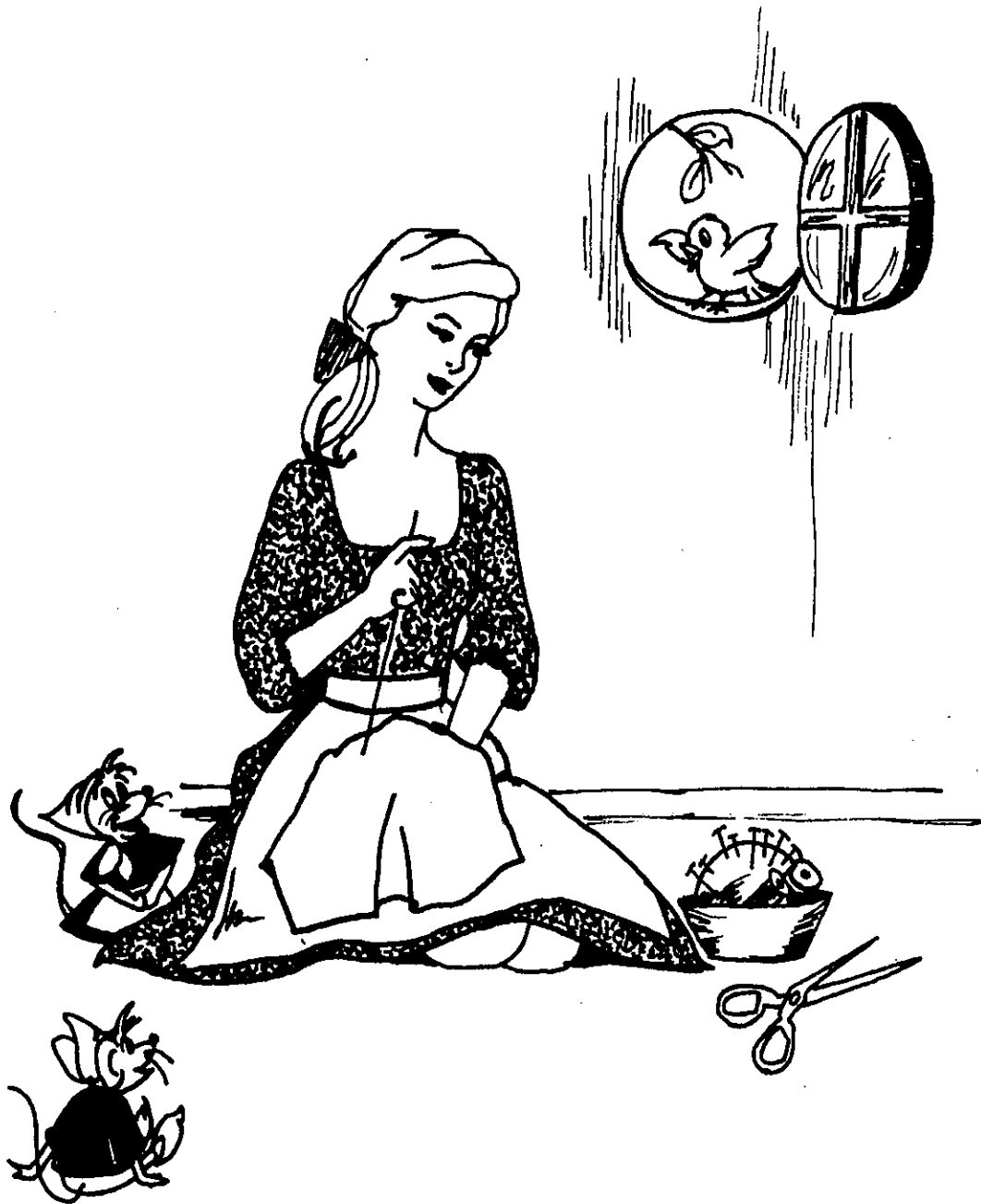
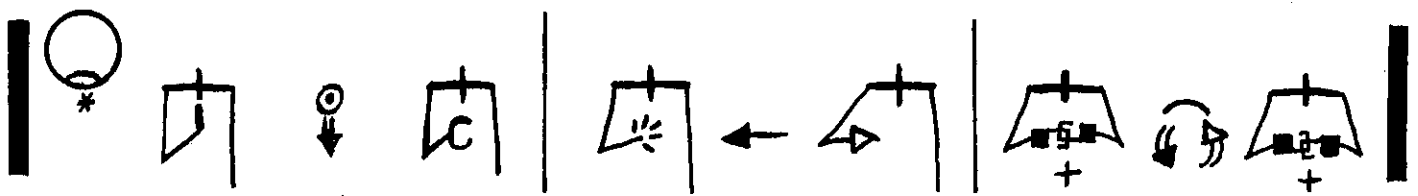
By

Jayne
Gunderson

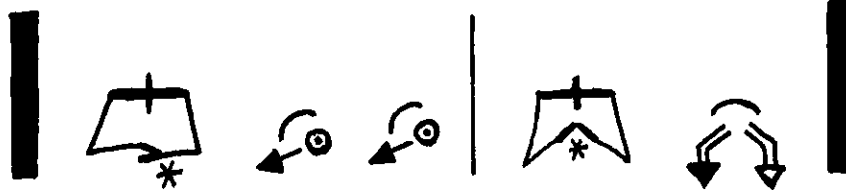


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Pan American And Universal Copyrights Secured

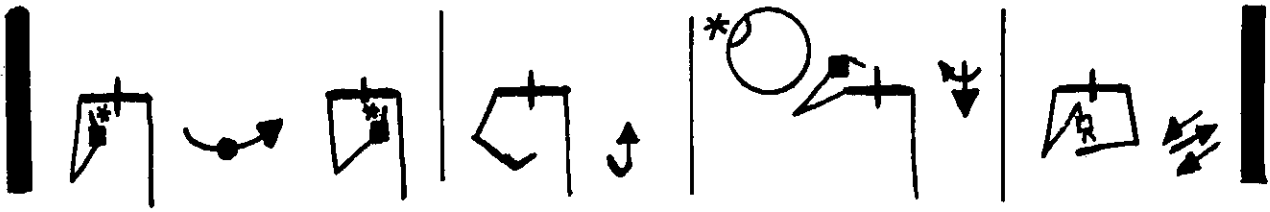
Underlying Drawings Used By Permission
© 1950 Walt Disney Productions

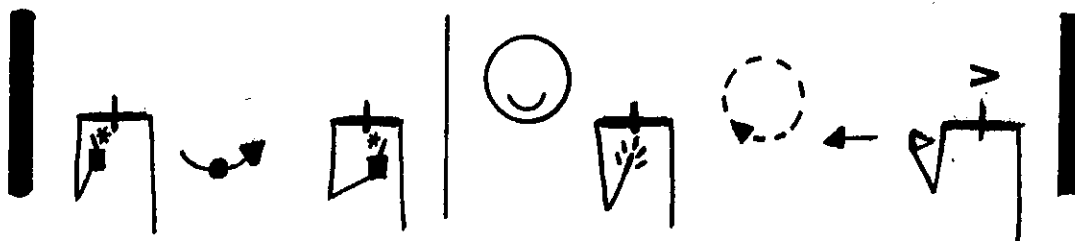






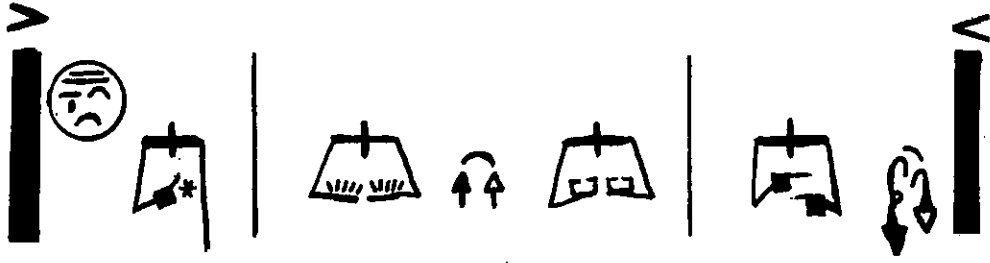




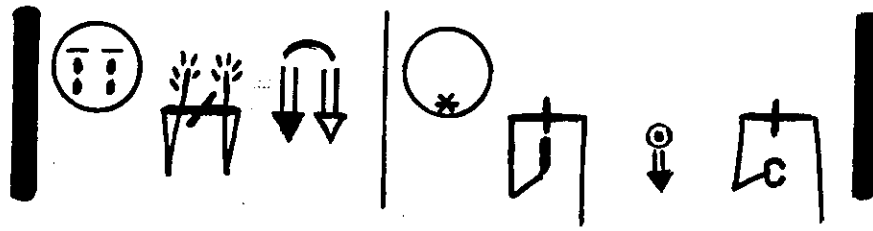




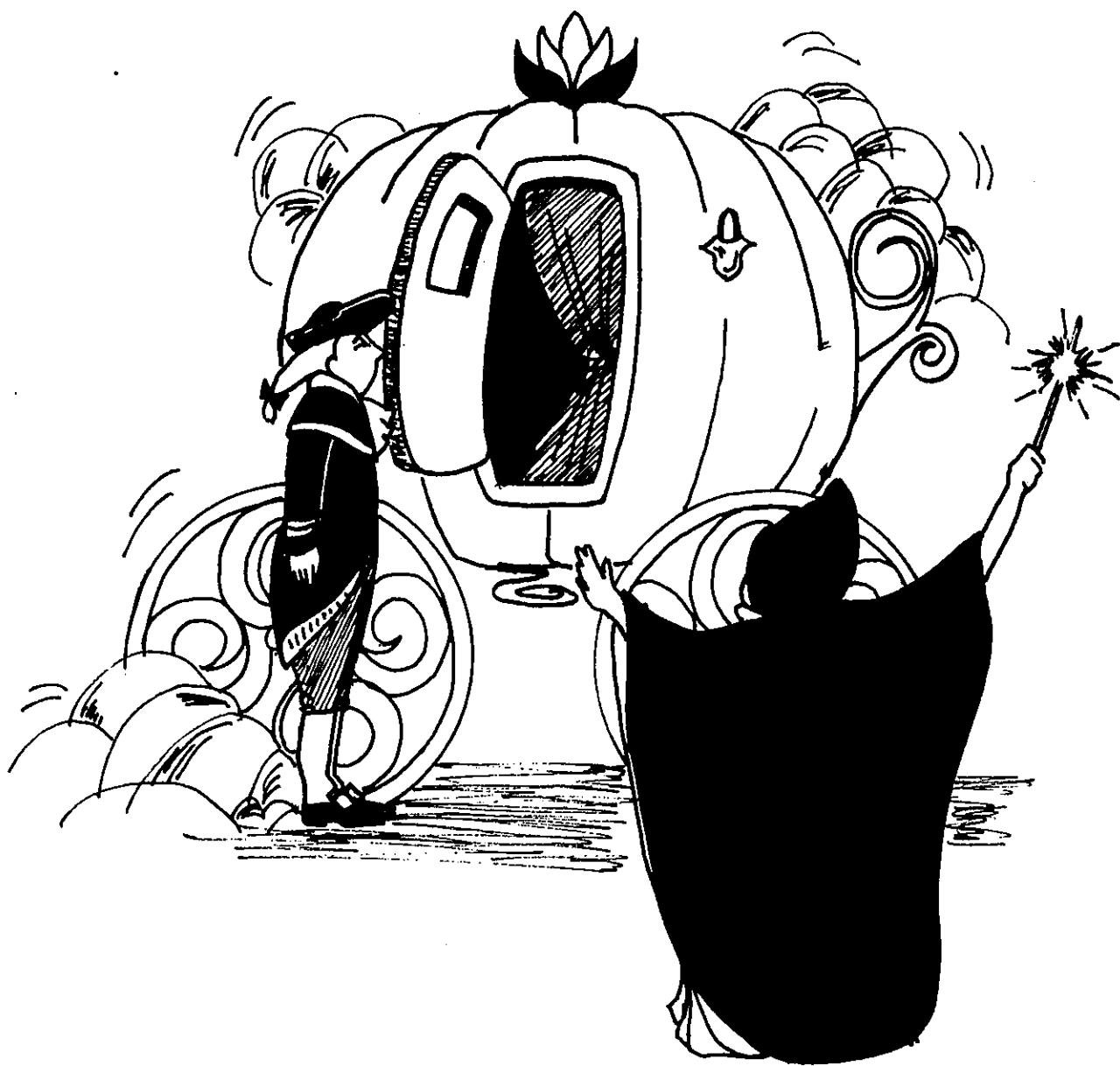
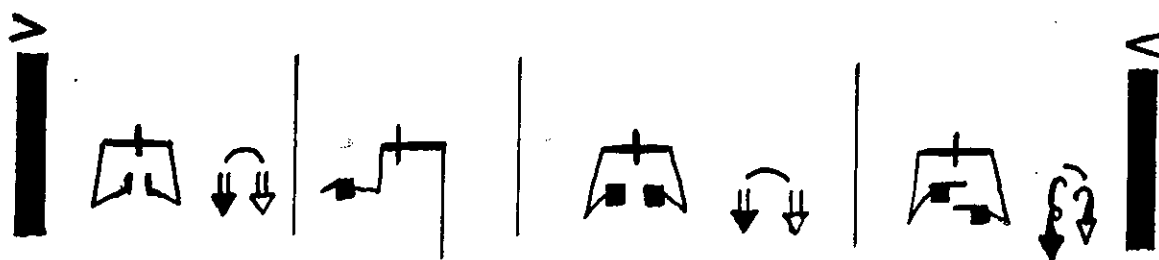


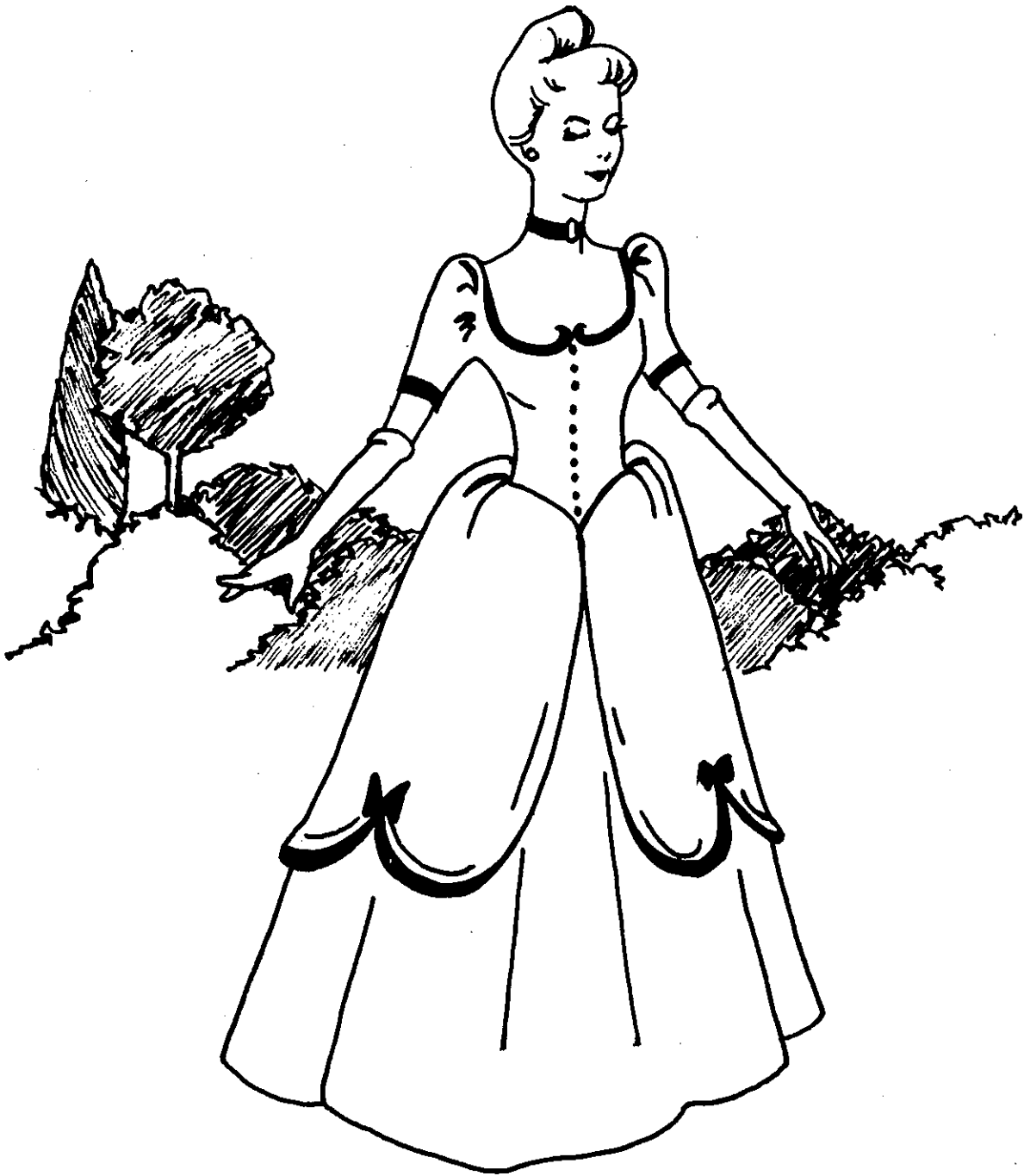
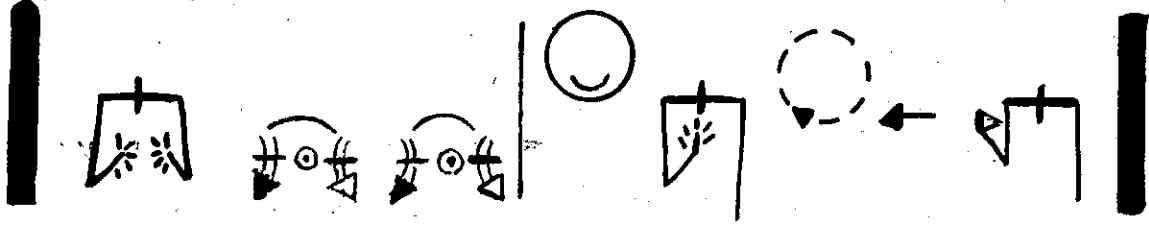


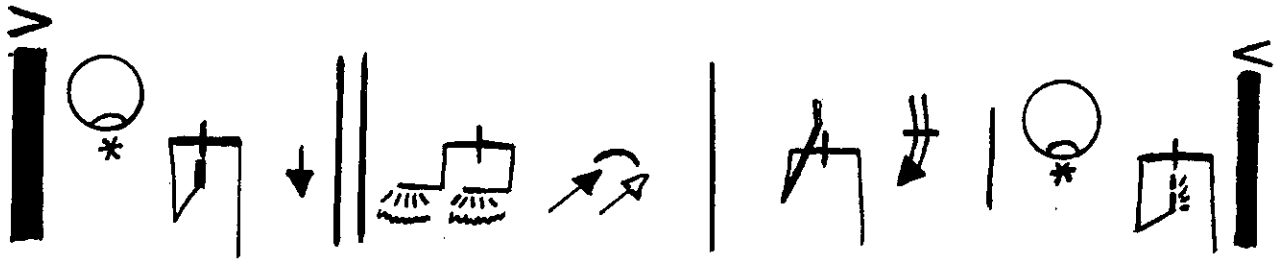


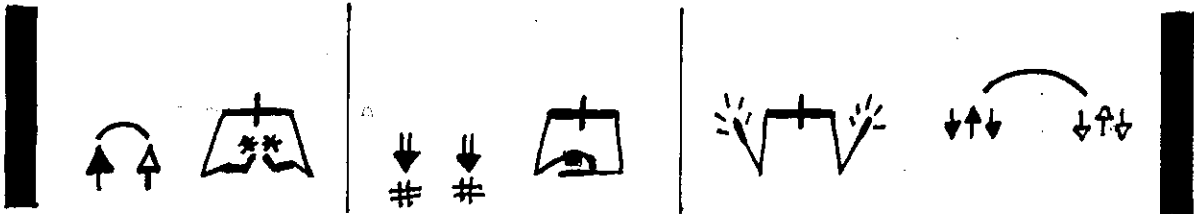


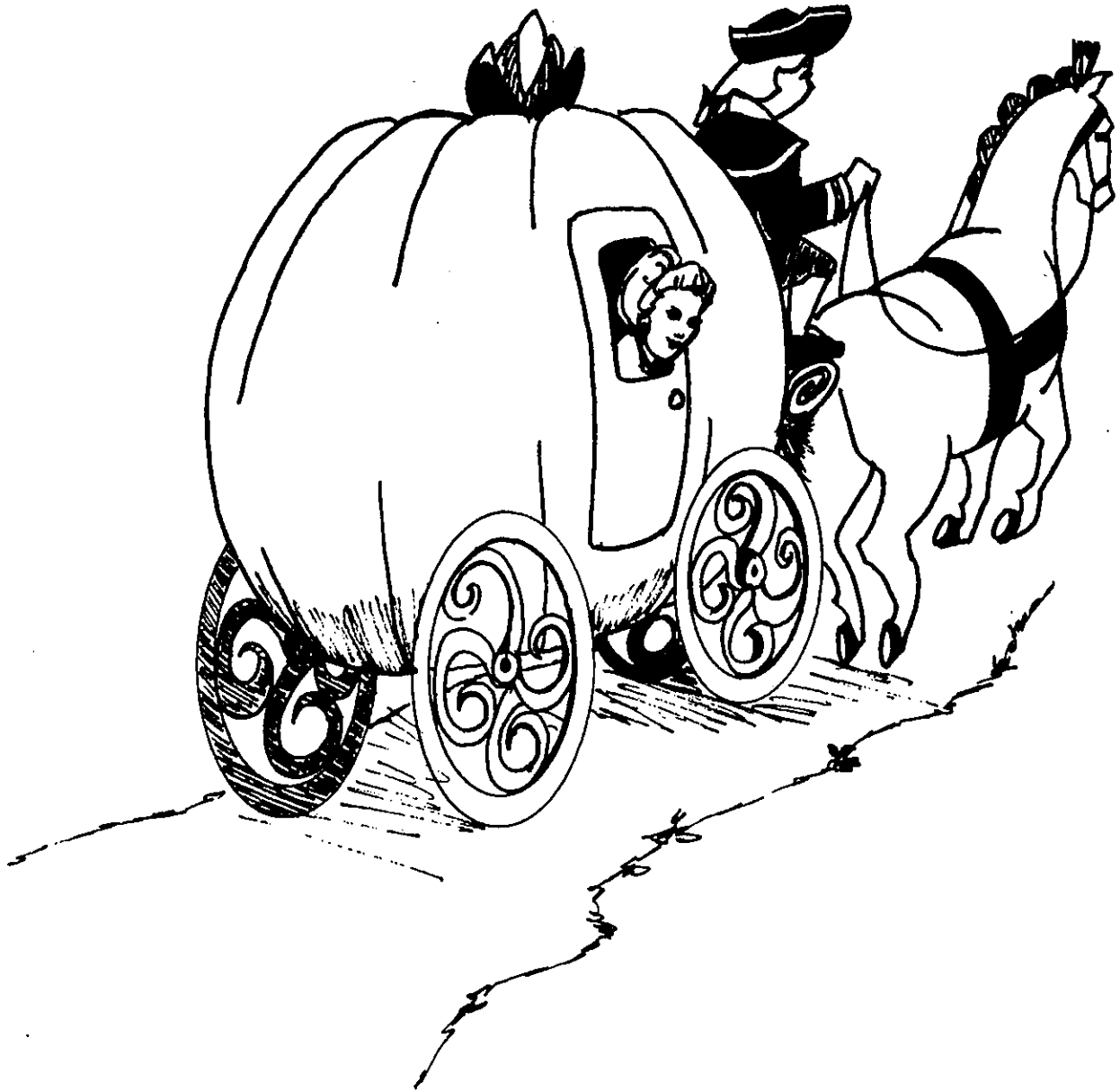
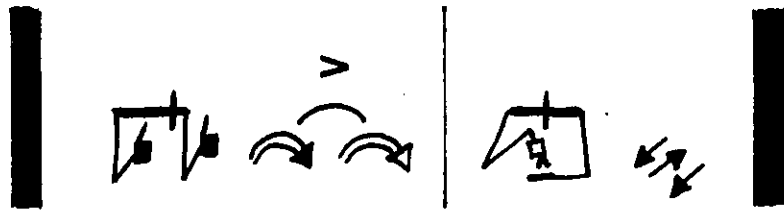


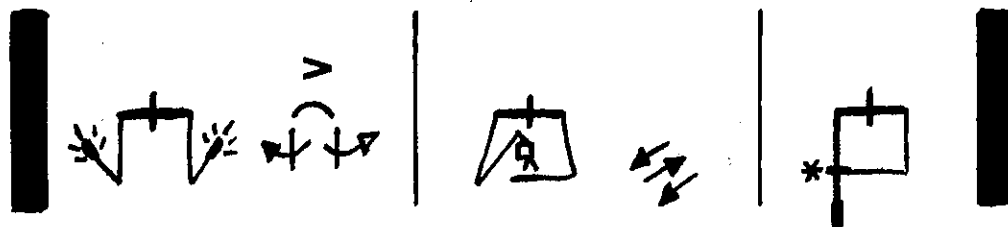


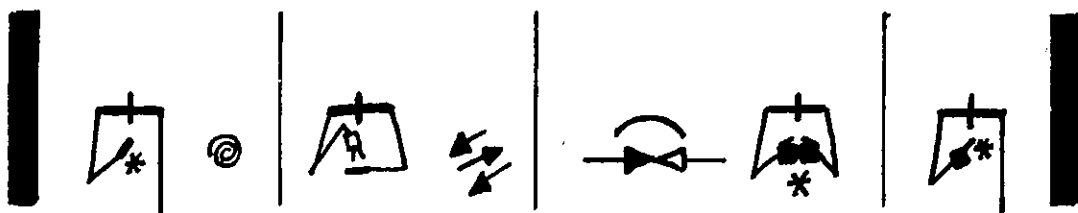


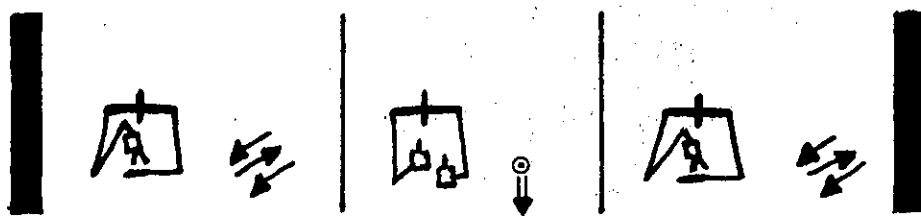


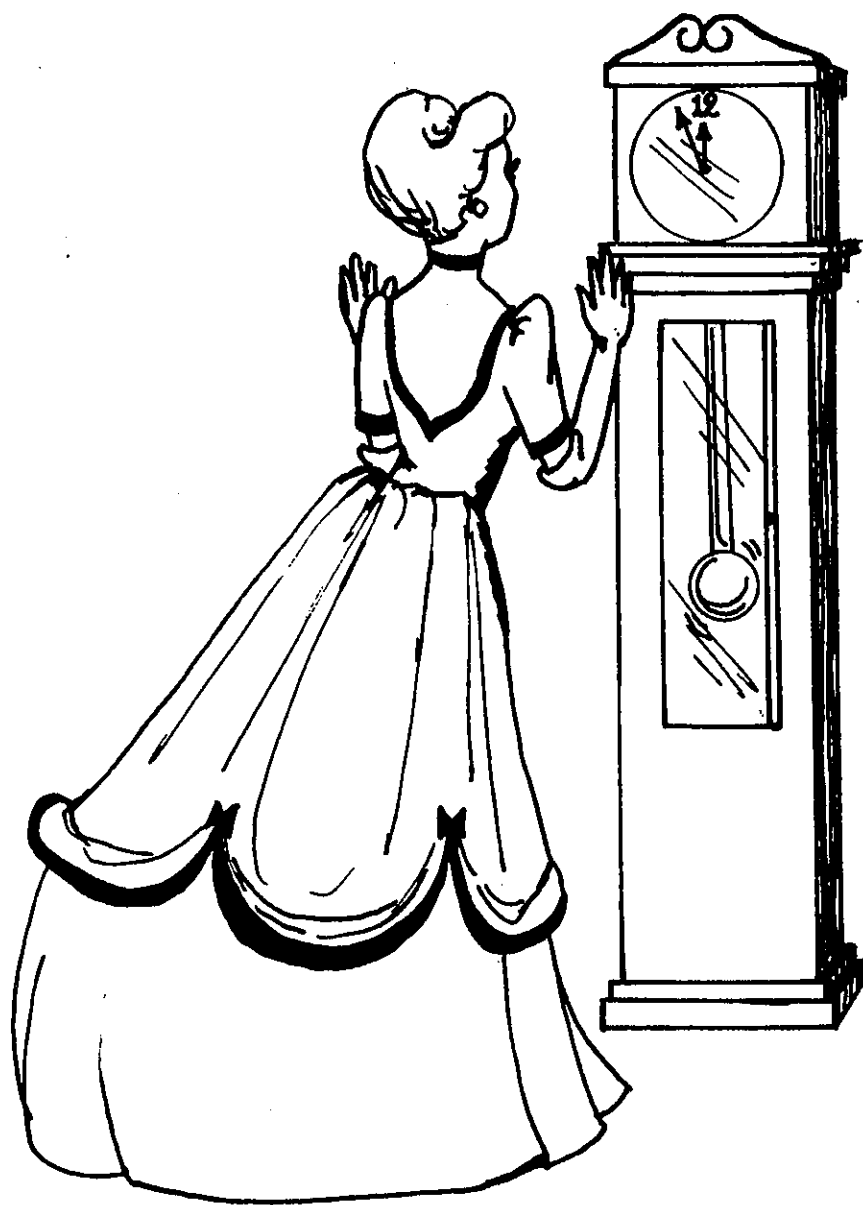
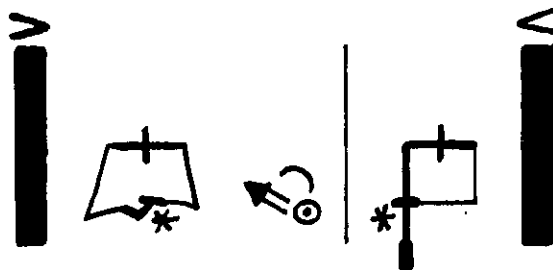


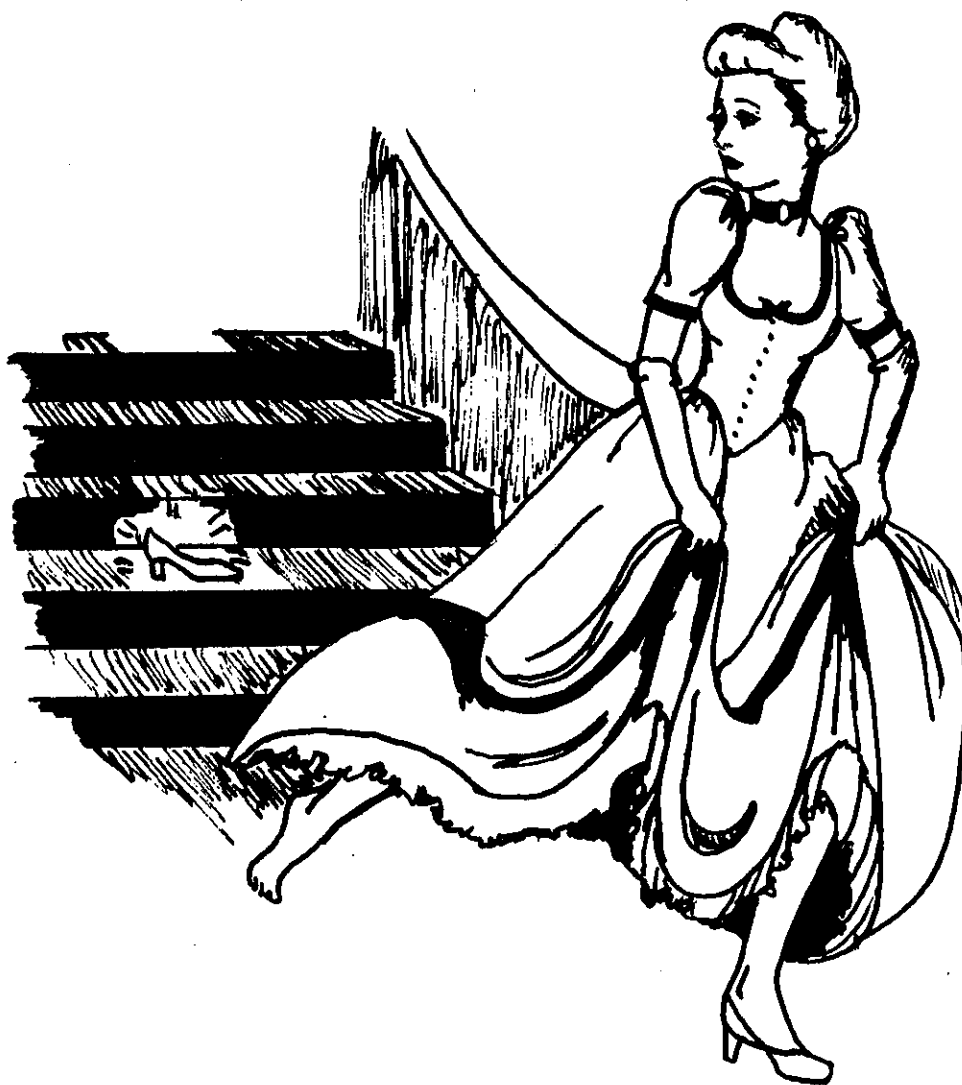
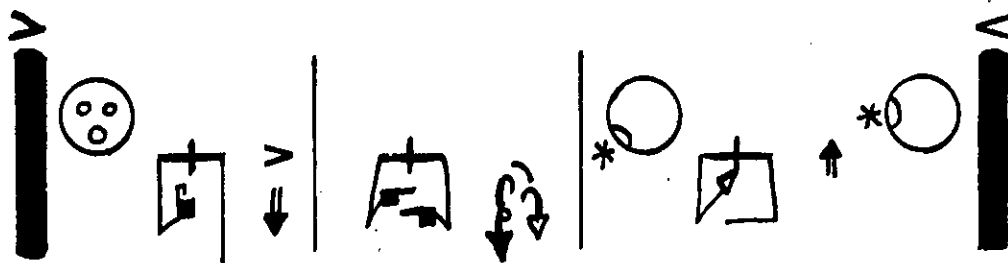


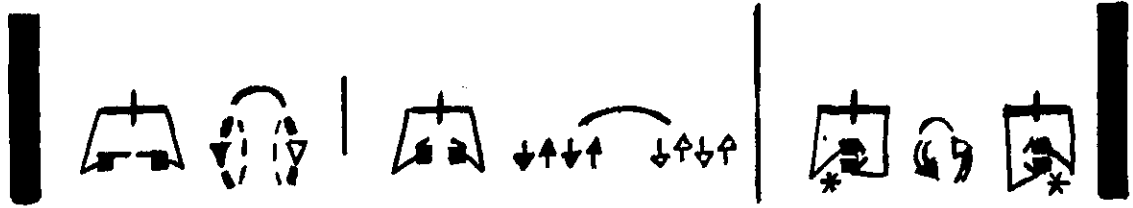


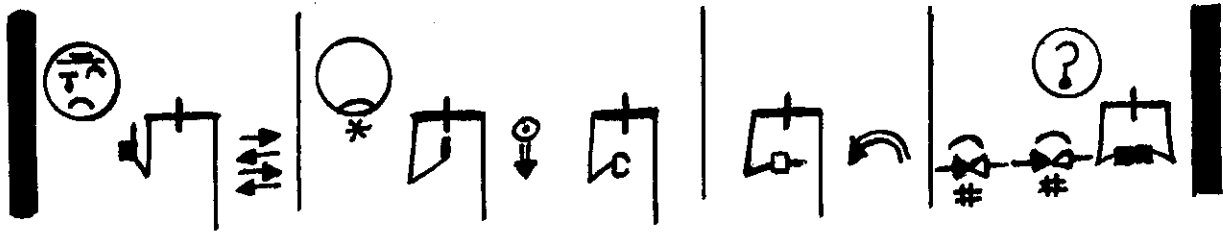


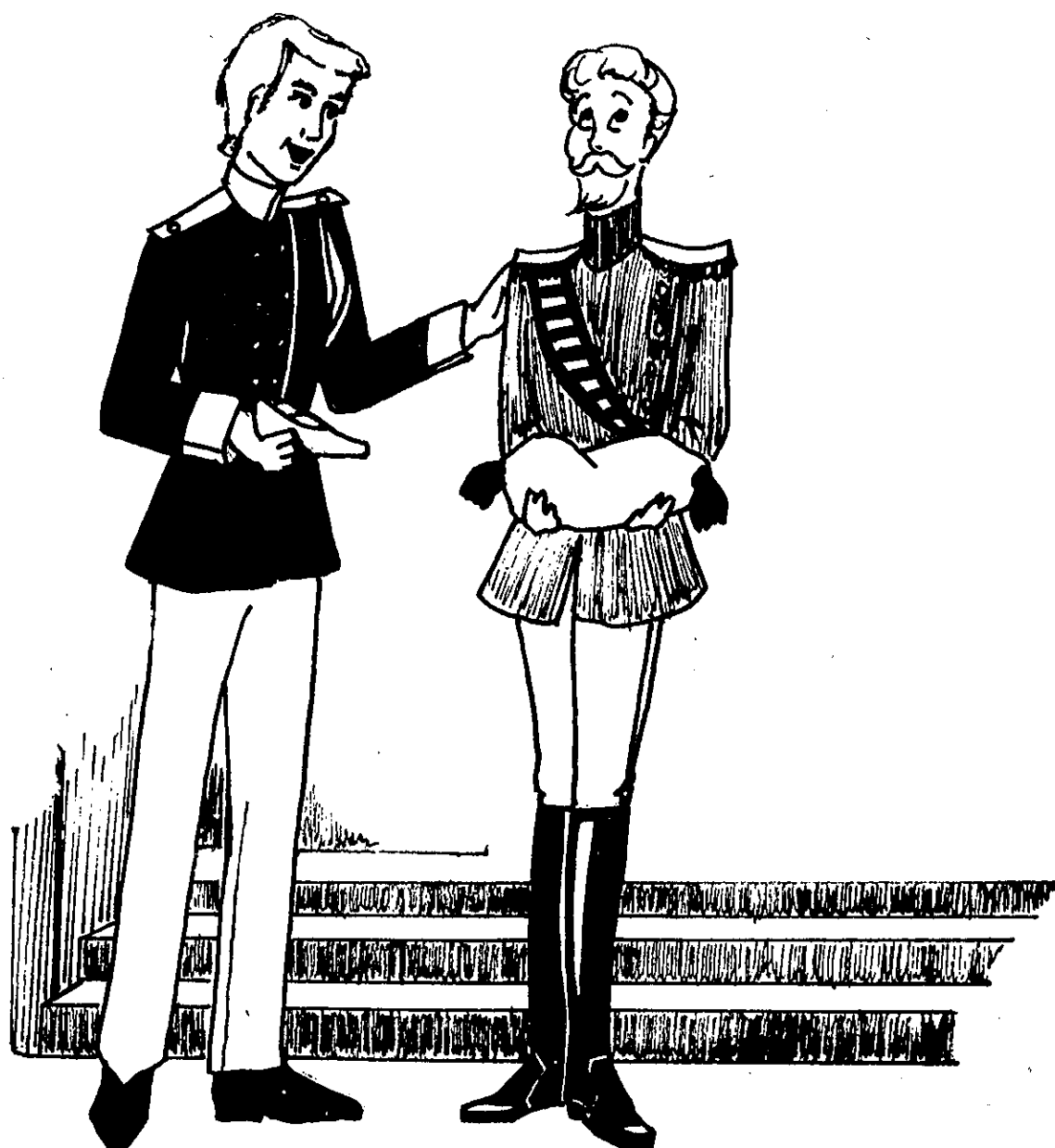
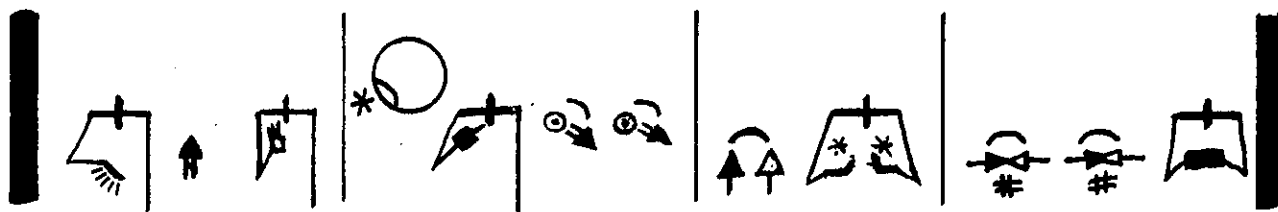


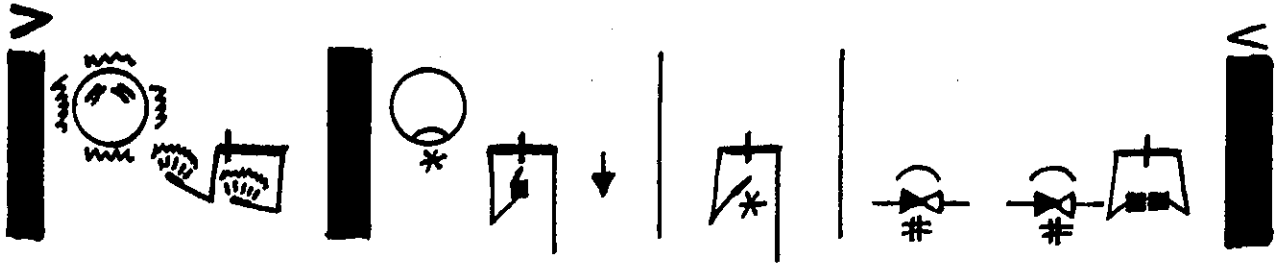


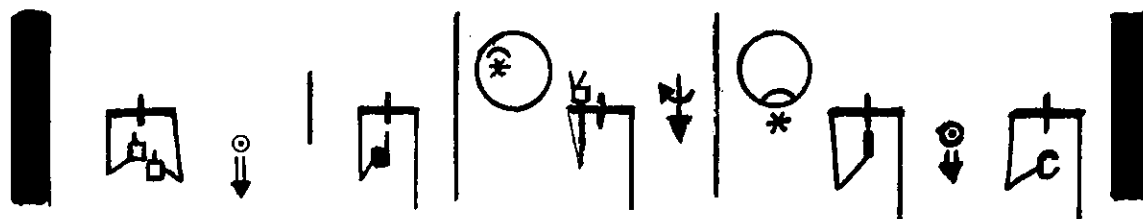


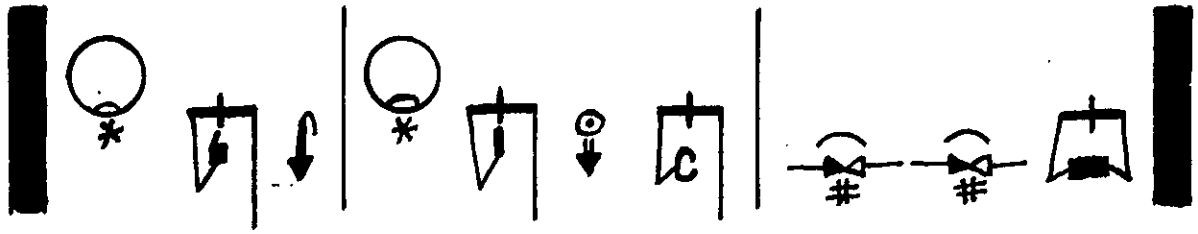


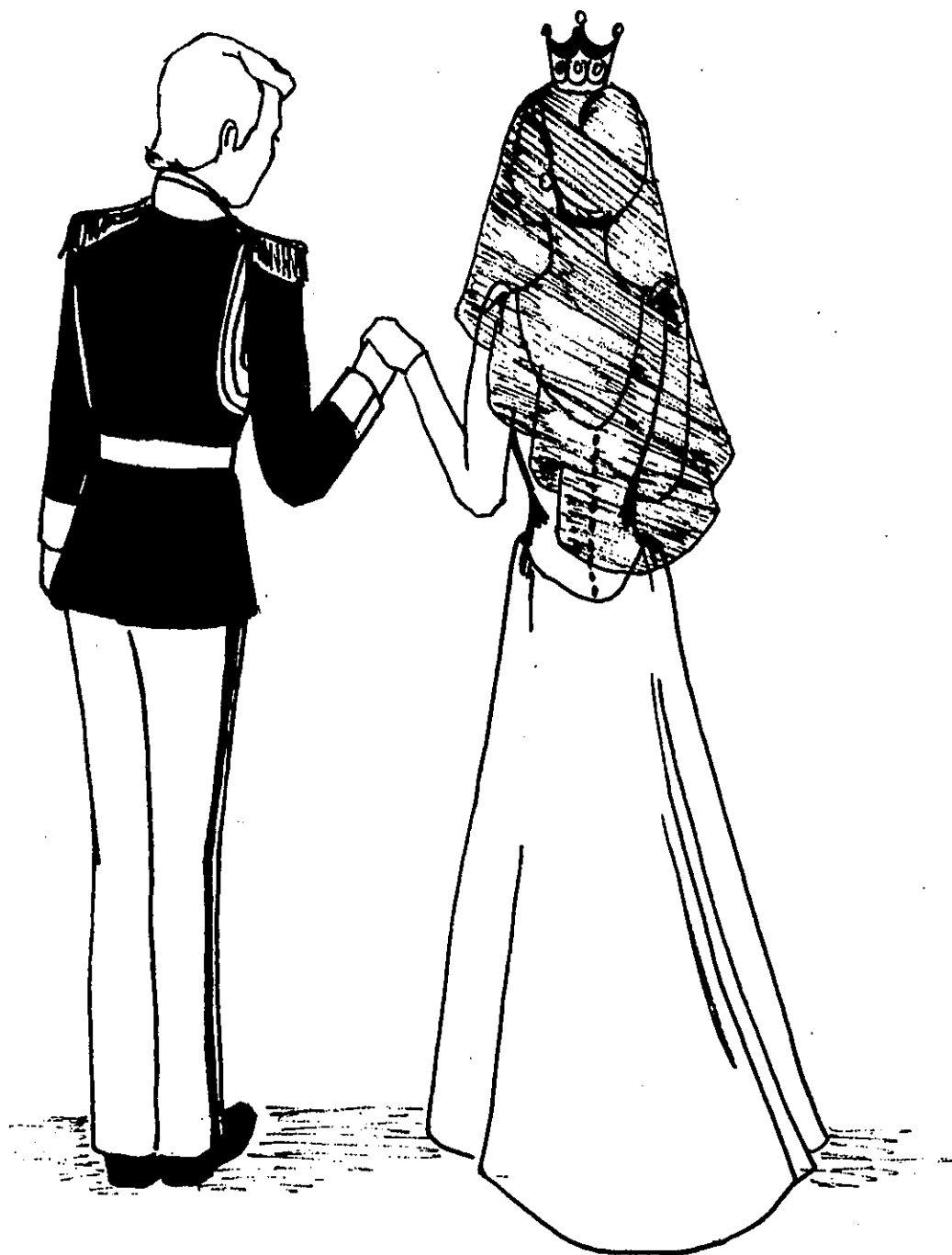
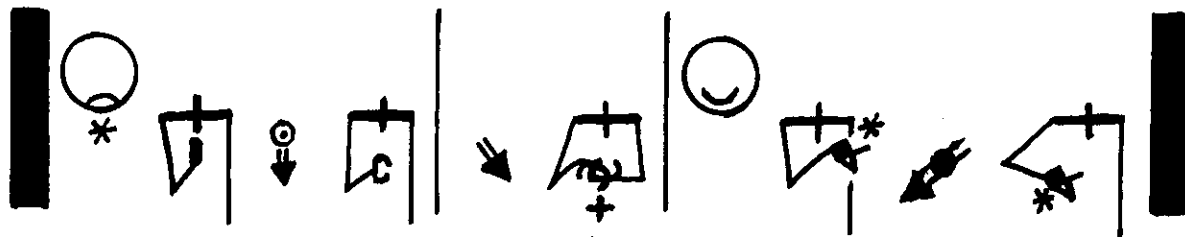


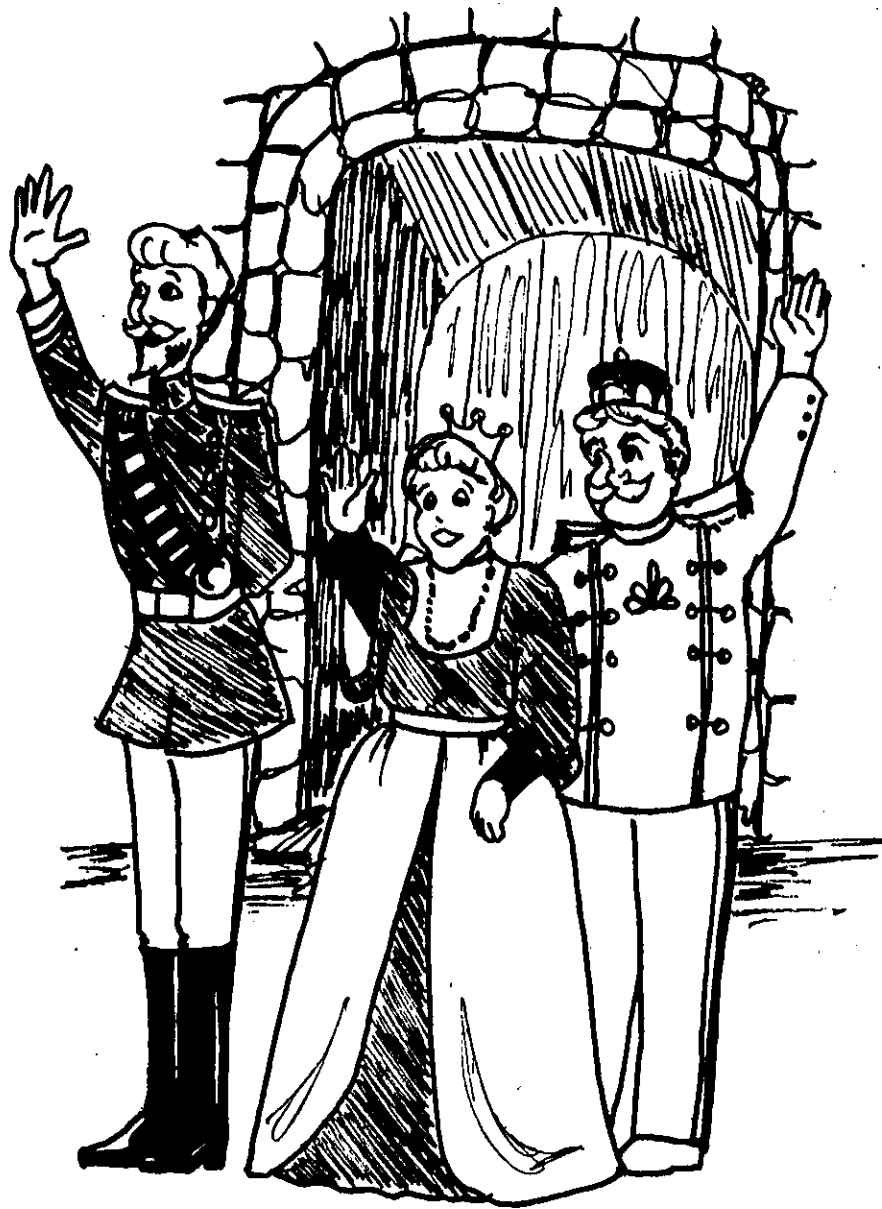
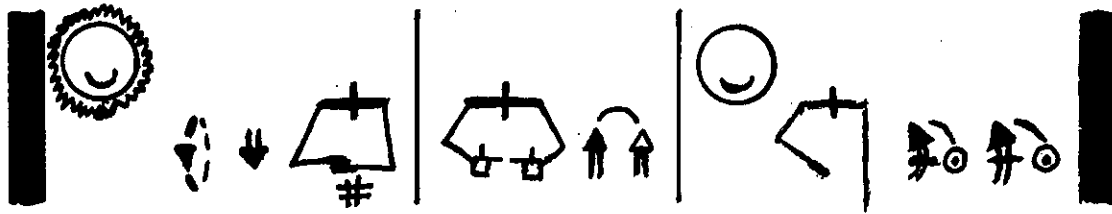












ENGLISH TRANSLATION OF THE STORY "CINDERELLA"

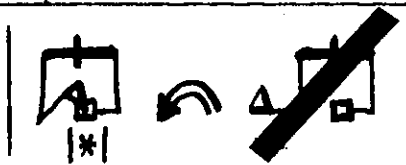
Below is each sentence from the story Cinderella translated and written in English. The page number where each sentence appears in the book is written beside each sentence. Words in parentheses are words used in English but not in the written sign language. Words underlined are words that have an accent mark over them in the Sign Writing®. They are words (or signs) with emphasis.

Page 332.....Cinderella and friends.
 Page 333.....Fire for cooking.
 Page 334.....Cleaning house.
 Page 335.....Hears sisters talking.
 Page 336.....We (are) invited for (a) dance (ball).
 Page 337.....We (are) beautiful.
 Page 338.....Clean clothes.
 Page 339.....Do good work:
 Page 340.....Make me look (seem) beautiful.
 Page 341.....I want (to) go!
 Page 342.....(We) must leave (go) now.
 Page 343.....Sad Cinderella.
 Page 344.....Fairy God-mother.
 Page 345.....Now you can go!
 Page 346.....The gown (dress, clothes) (is) beautiful.
 Page 347.....Thank you, Fairy God-mother!
 Page 348.....Have time wonderful (Have a wonderful time).
 Page 349.....Going (to) (the) ball (dance).
 Page 350.....Finish (the) ball (dance) (at) midnight.
 Page 351.....Please dance with me.
 Page 352.....Dance every dance.
 Page 353.....(It's) almost midnight!
 Page 354.....Must go home!
 Page 355.....(The) carriage changes.
 Page 356.....Where (is) Cinderella's other shoe?
 Page 357.....Find (the) girl (who) has (the) shoe.
 Page 358.....(It) is my shoe.
 Page 359.....(You) must stay (in) your room.
 Page 360.....(I) must escape!
 Page 361.....Friends rescue.
 Page 362.....Wait! (It) is my shoe!
 Page 363.....Every-one looks at (watches) Cinderella.
 Page 364.....(It is) really Cinderella's shoe.
 Page 365.....Cinderella marries (the) prince.
 Page 366.....All live happily.

SIGN WRITING® FOR EVERYDAY USE

THE FOURTEEN BASIC SPELLING RULES

1. Spelling Rule 1: Always Write Position Of Contact. The goal in each Spelling Rule is to write each sign with as few stick figure drawings as possible. But which positions do you write and which positions do you take away? The Spelling Rules will give you the answers. They are based around contact. In general, always write the position that contacts and do not write positions that do not contact (there are exceptions).



Position Of Contact
Will Always Be Written

Position That Doesn't
Contact Will Be Taken
Away

2. Spelling Rule 2: Contact-Movement. When the sign begins with a contacted position, the sign begins with a stick figure drawing in the position of contact. The Movement Symbols are at the end of the sign:



Out

3. Spelling Rule 3: Movement-Contact. When the sign ends with a contacted position, the sign begins with Movement Symbols. The stick figure drawing in the position of contact is written at the end of the sign:



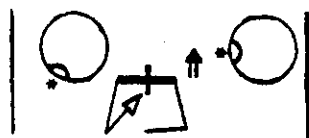
In

4. Spelling Rule 4: Two Positions Of Contact. All signs that have two positions of contact are spelled with two stick figure drawings to show the change in contact (the only exceptions are Spelling Rules 5 & 6). The first position of contact is written first, then the Movement Symbols, and then the finishing position of contact:

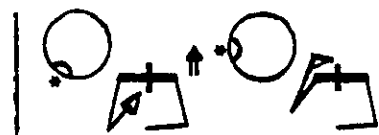


*Note: If there are three positions of contact in a sign there will be three stick figure drawings. There are as many figures as positions of contact.

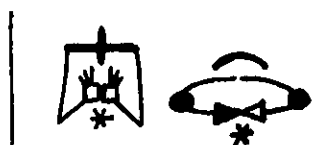
5. Spelling Rule 5: Second Position Of Contact Contacts The Face. If the sign begins with a contacted position, and ends with a contacted position, and the handshapes do not change, and the contact in the last position is on the face, then the first stick figure is written in its entirety but the last stick figure is eliminated. In its place is written the Facial Circle only, showing the contact position. The sign for "home" is a good example, as shown below:



Correctly Written

Incorrectly Written
(Last Stick Figure Not Necessary)

6. Spelling Rule 6: Two Movement Symbols That Show Contact At The End. When a sign that has two positions of contact, also has two Movement Symbols between the positions that show contact by touching each other, then it is not necessary to write the second position of contact on a stick figure drawing. The final position of contact is assumed because the Movement Symbols painted the path of the two hands coming together. This rule can only apply when there is no handshape change from one position to the next.



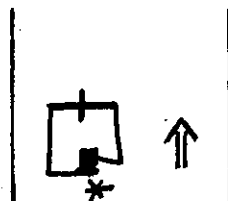
Family

7. Spelling Rule 7: Contact In The Middle Of Movement. If contact occurs in the middle of movement and does not occur as a position at any time, the sign will begin with the stick figure drawing in the beginning position and will end with the Movement Symbols and Contact Symbols:

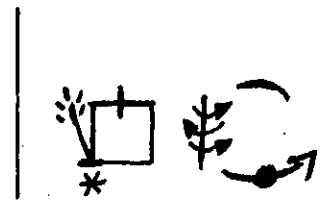


Happy

8. Spelling Rule 8: Continuous Contact. If contact of any kind continues throughout a sign and never changes, for example, in the sign for "help" where the two hands continue to contact in the same way throughout the sign, then write the first position of contact with a stick figure drawing. Complete the sign with the Movement Symbols without writing the last position:



The Sign For "Help"



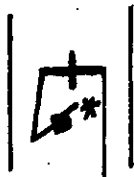
The Sign For "Forest"

9. Spelling Rule 9: No Contact. If the sign has no contact either in the beginning position or the ending position, and the handshapes do not change, then the sign will begin with the stick figure drawing in the beginning position and will end with the Movement Symbols:

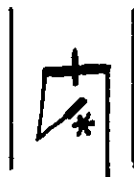


Sign Writing.

10. Spelling Rule 10: One Position Only. There are a few rare signs that are spelled with one stick figure only. No Movement Symbols are included in the spelling. These signs oftentimes show pointing to different parts of the body, or refer to a person, such as I, My and You:



I



My



You

11. Spelling Rule 11: Change Of Handshape. All signs that have a change of handshape are spelled with two stick figure drawings to show the change of handshape (the only exception is Spelling Rule 12). The first stick figure drawing begins the sign and represents the starting position of the sign. Movement Symbols are written next. A stick figure drawing is then written at the end of the sign, showing the change in handshape:

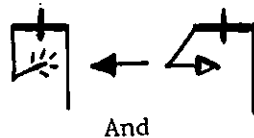
Many



*Note: If there are three changes of handshapes in a sign there will be three stick figure drawings. There are as many figures as changes of handshapes.

12. Spelling Rule 12: Neutral Hand Non-Dominant. The Neutral Handshape can act as a base for the other hand, or it can be an active part of the movements of a sign. Even when the Neutral Hand is active, it is considered to be "non-dominant". "Non-dominant" means that the Neutral Hand takes second place to the other handshapes, when both the Neutral Hand and other handshapes are present in a sign.

When a sign begins with Neutral Handshapes and finishes with other handshapes, there is a change of handshape in the sign. Some of these signs follow Spelling Rule 11. Both the "non-dominant" beginning position and the "dominant" finishing position are written in full:



And



Want

Other signs of this nature do not follow Spelling Rule 11. Instead they eliminate the "non-dominant" Neutral Handshape from the sign entirely. Such cases begin with Movement Symbols, and finish with the "dominant" hand position. This purposely puts emphasis on the MOVEMENTS in the sign. The Neutral beginning position is assumed:

Add Onto

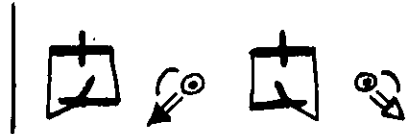


Add Up



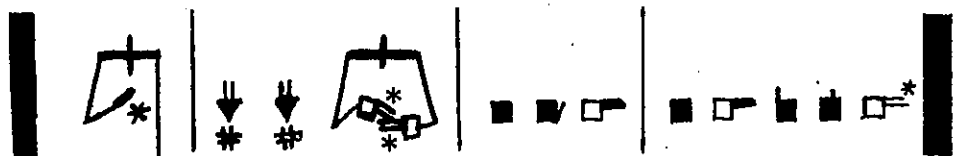
13. Spelling Rule 13: Repeating On The Other Side. When a sign is done with one hand, and is then repeated with the other hand, and the repeat is an important part of the sign's meaning, for example, the sign for "hands" repeats on the opposite side, then the entire sign has to be written twice, once on both sides:

Hands

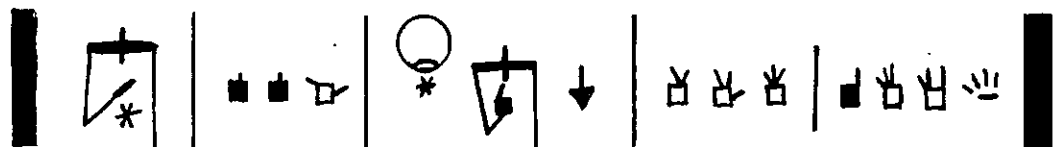


14. Spelling Rule 14: Fingerspelling And Numbers. A single number or a single handshape from the American Manual Alphabet is written on a stick figure drawing, but when fingerspelling and numbers are done in succession (two or more handshapes in succession) the handshapes are written in a row without stick figure drawings. They are written from left to right. The only handshapes used are those in the SIGN-SYMBOL SEQUENCE_{T.M.} (see page 286).

My name is Sam Smith.



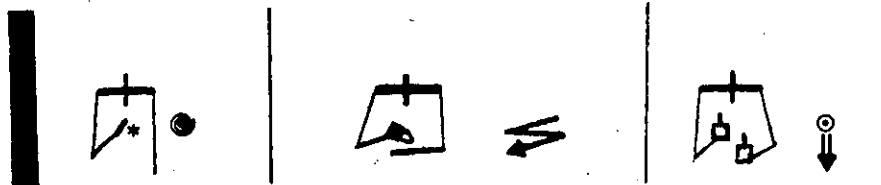
My TTY is 236-1984.



Please

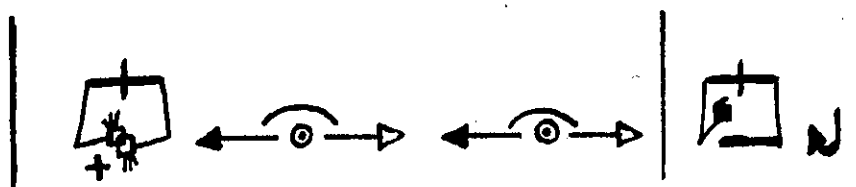
write

each



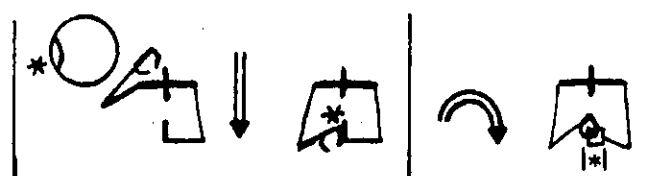
sentence

under



the pictures

in

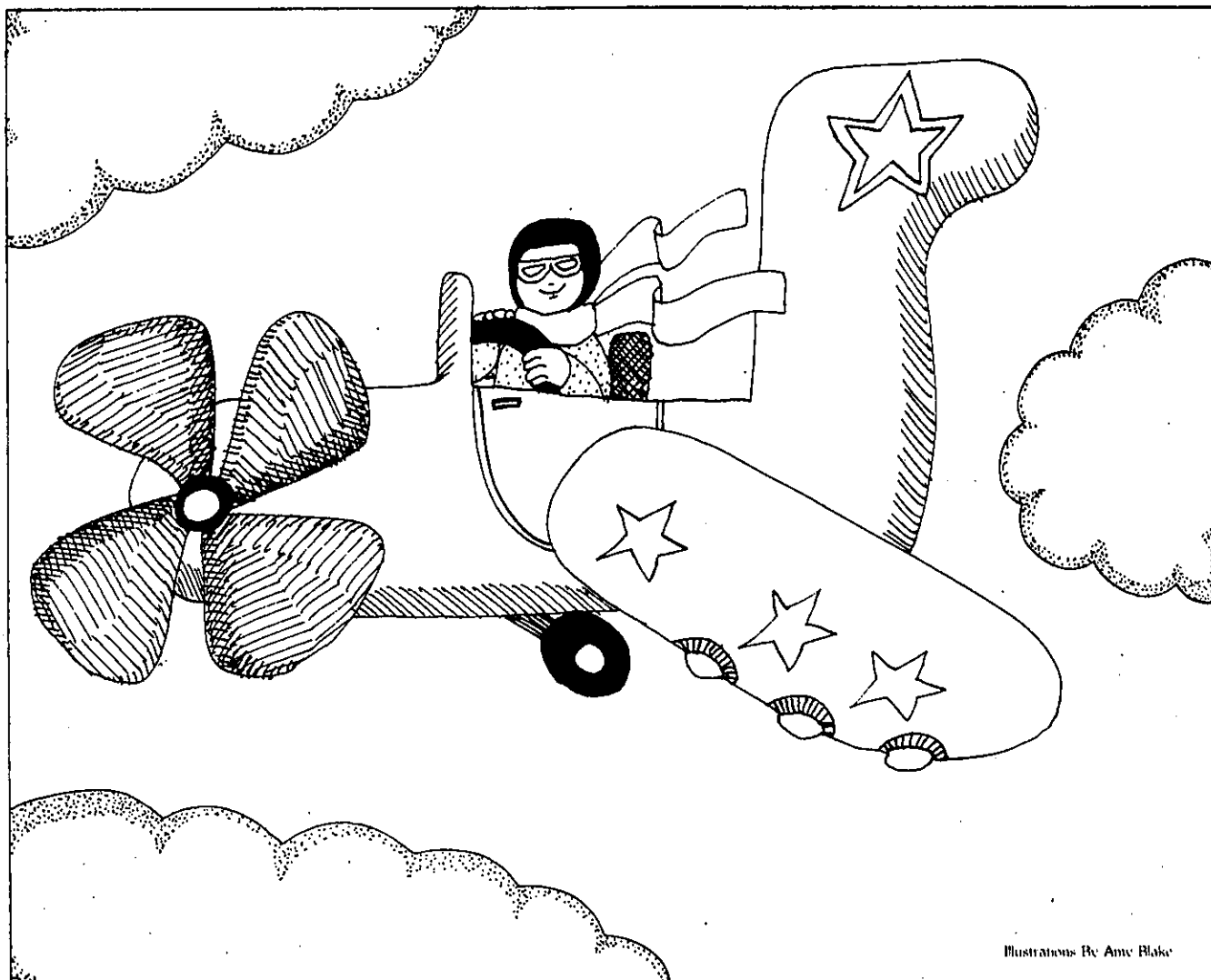


SIGN

WRITING®

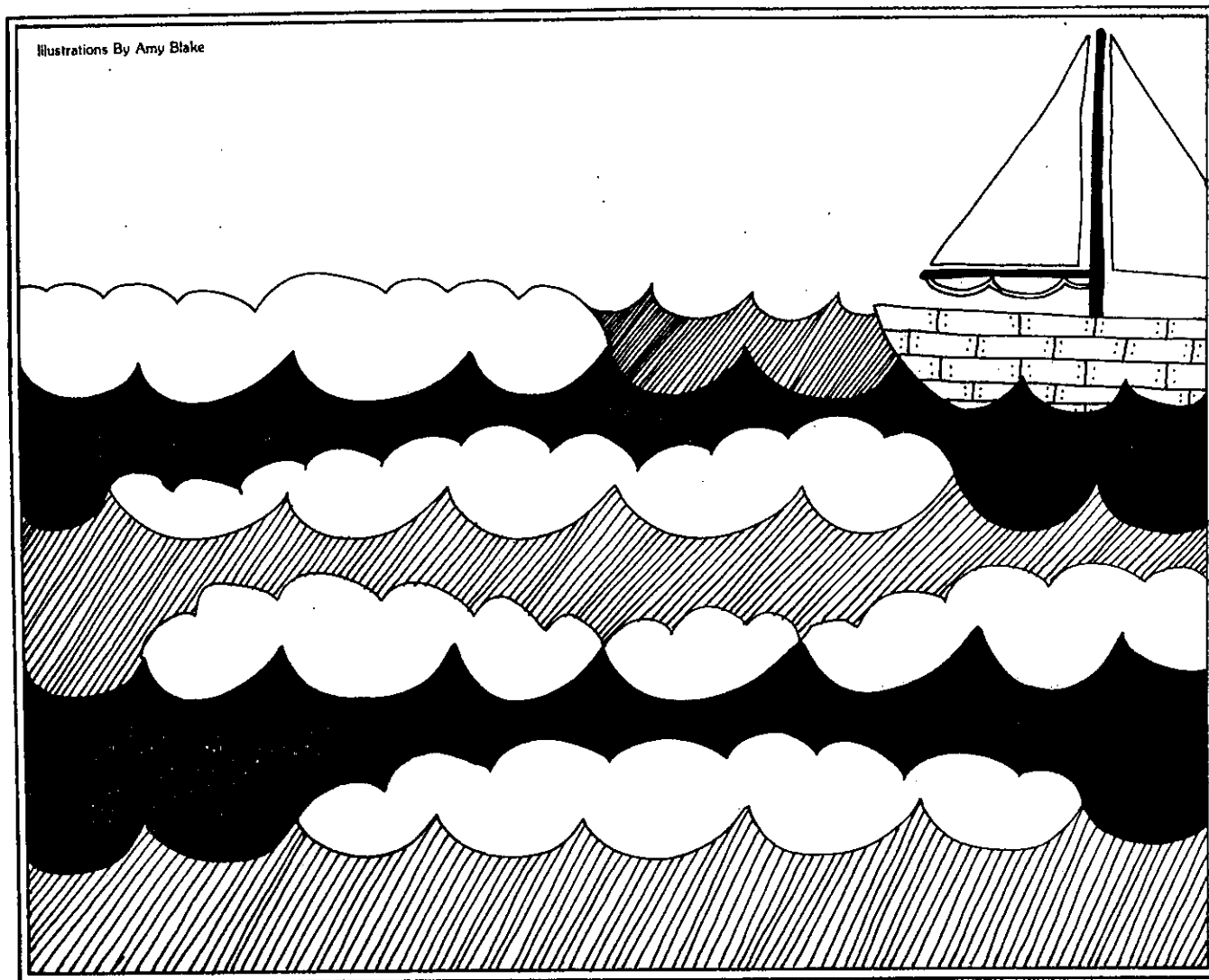


(Write each sentence in the sign language of your choice.)

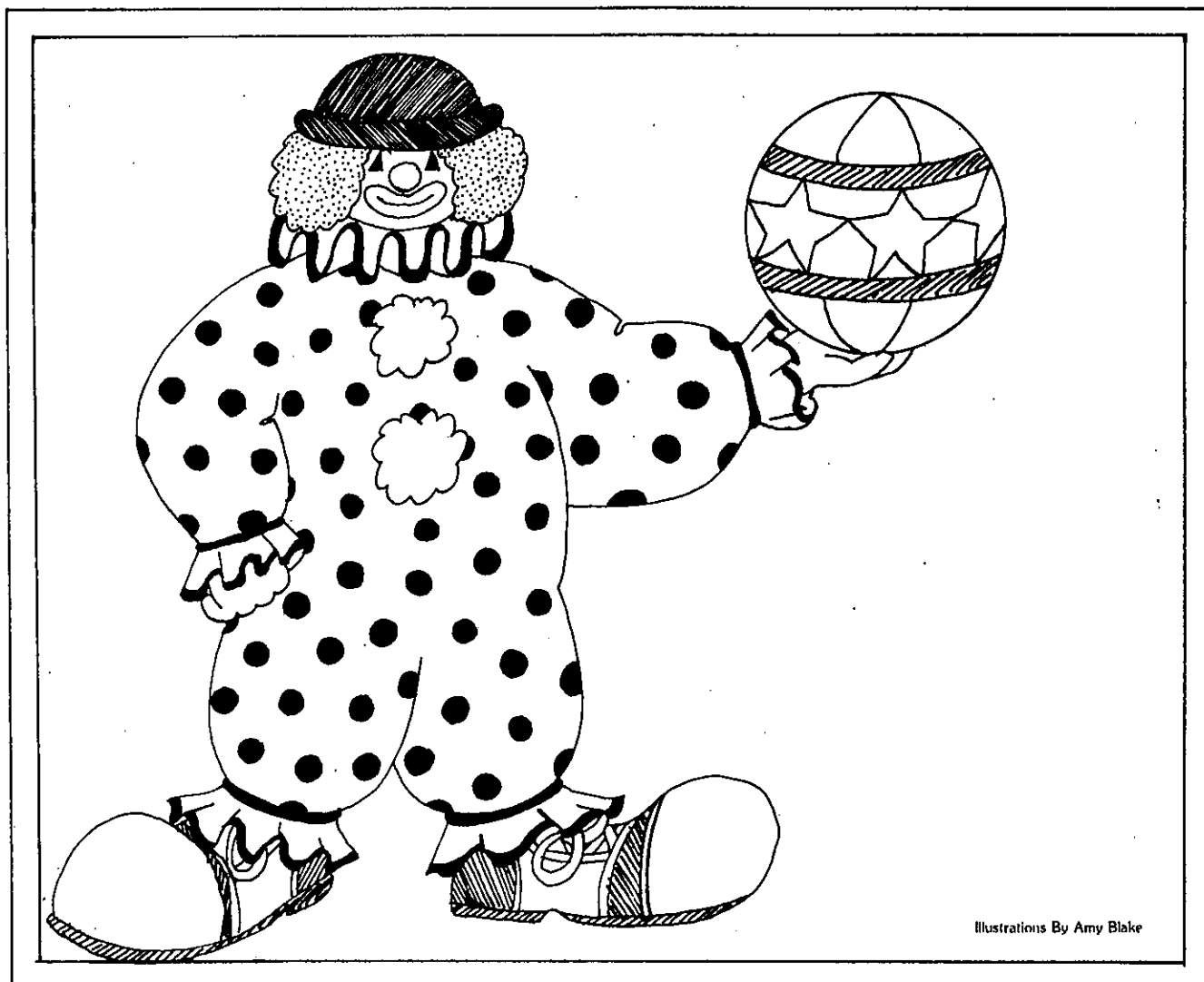


THE MAN IS SITTING IN AN AIRPLANE.

Illustrations By Amy Blake

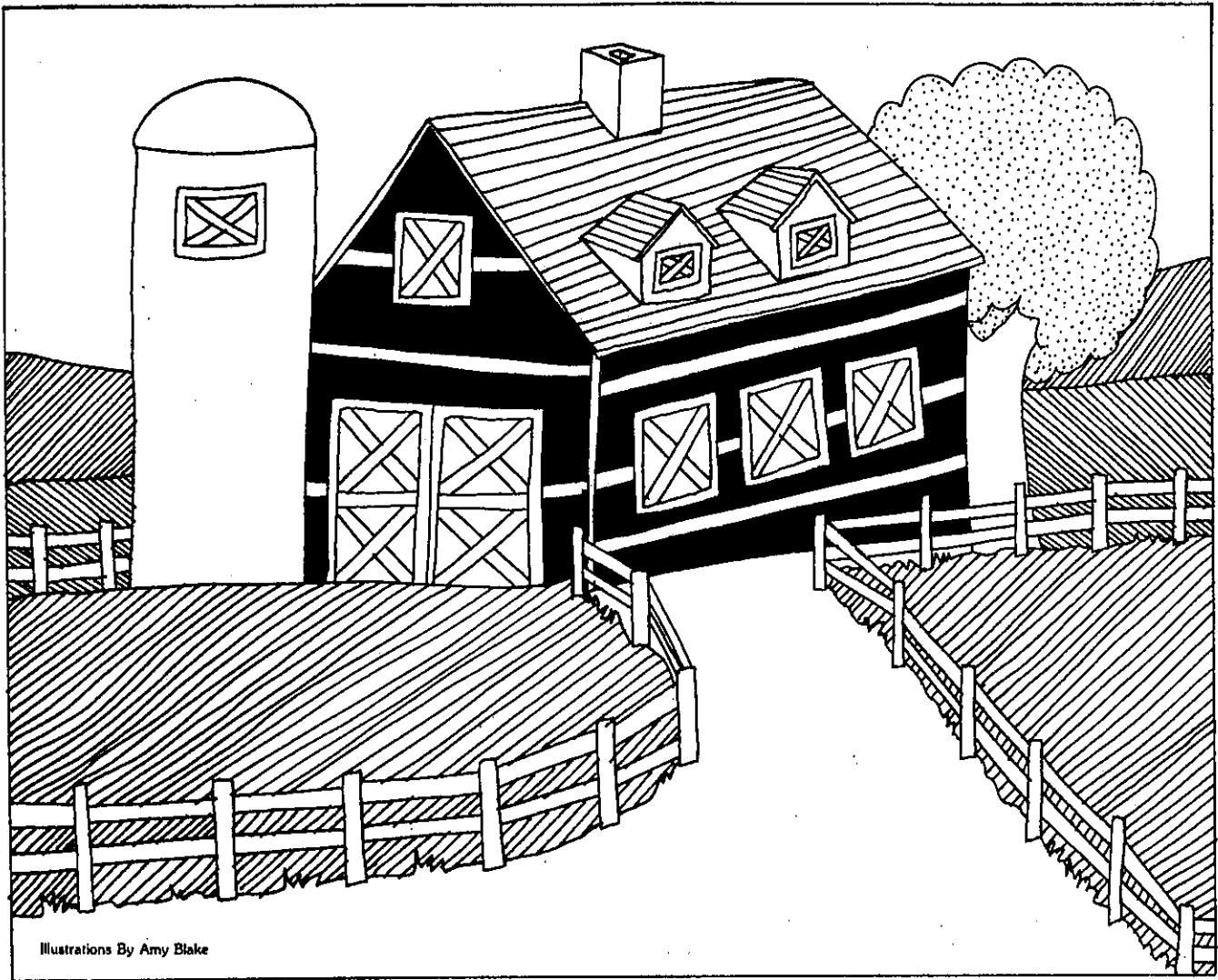


THE BOAT IS SAILING ON THE OCEAN.



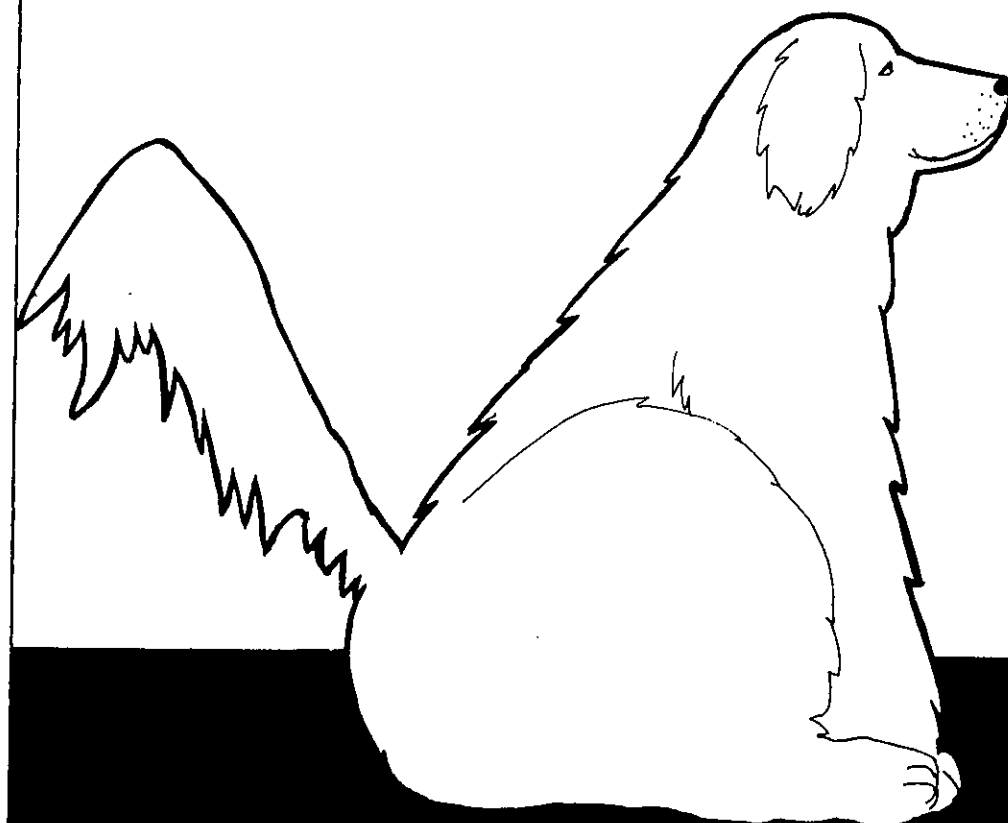
Illustrations By Amy Blake

THE CLOWN HAS BIG SHOES AND A BIG BALL.

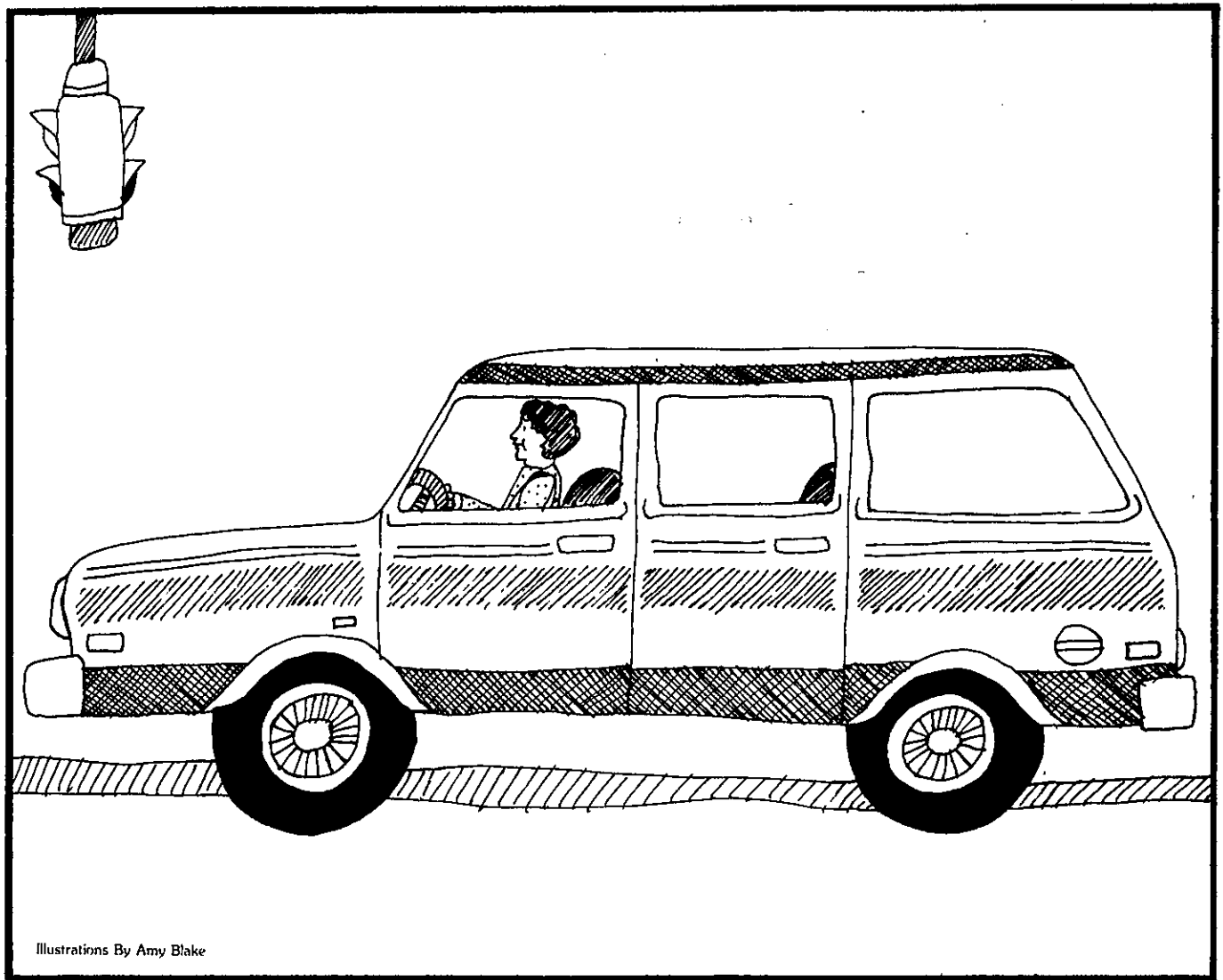


Illustrations By Amy Blake

THE COUNTRY FARM HOUSE HAS A BARN.



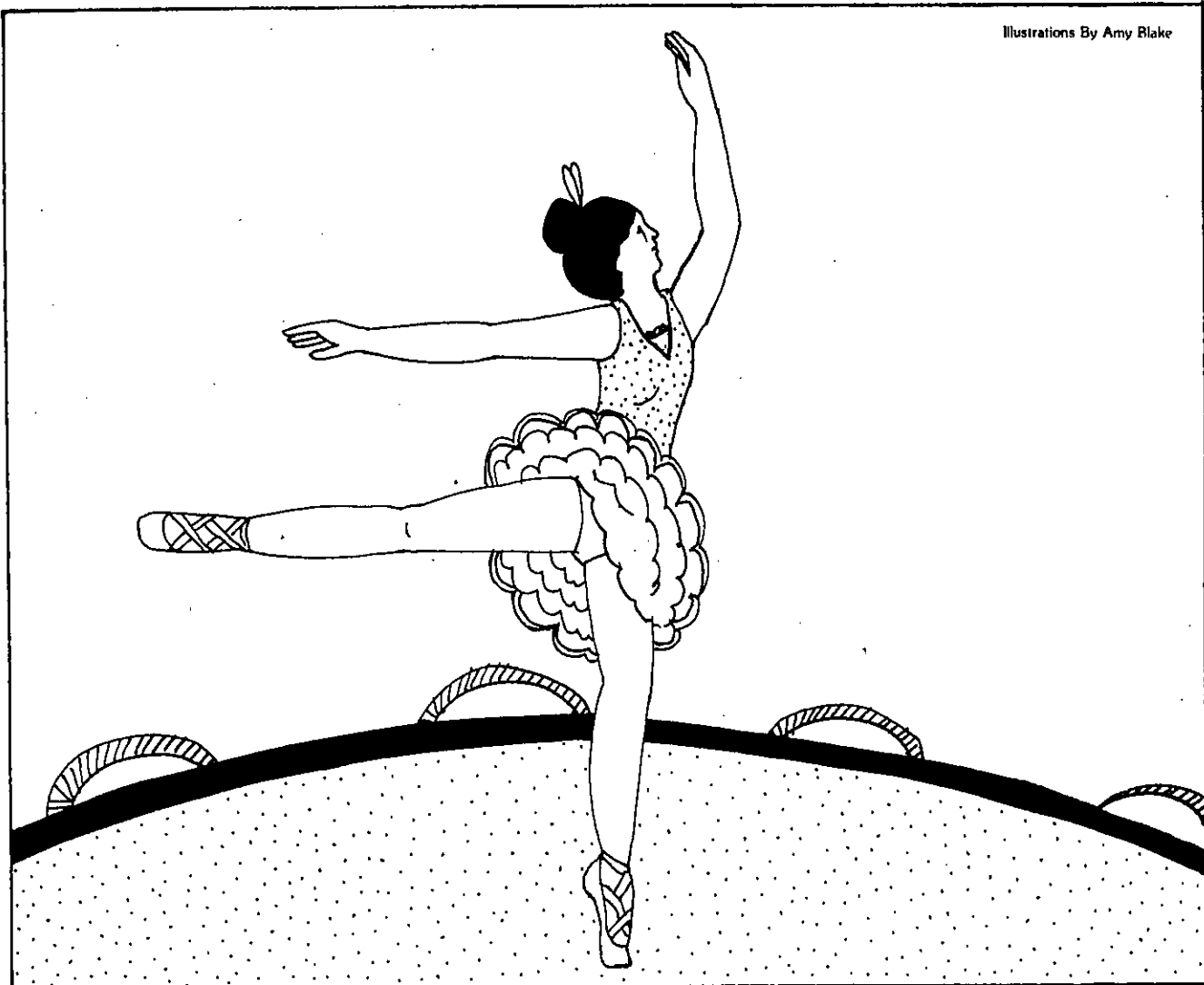
Boy! Is THIS DOG FAT!



Illustrations By Amy Blake

THE LITTLE OLD LADY IN THE BIG CAR HAS STOPPED FOR A RED LIGHT.

Illustrations By Amy Blake

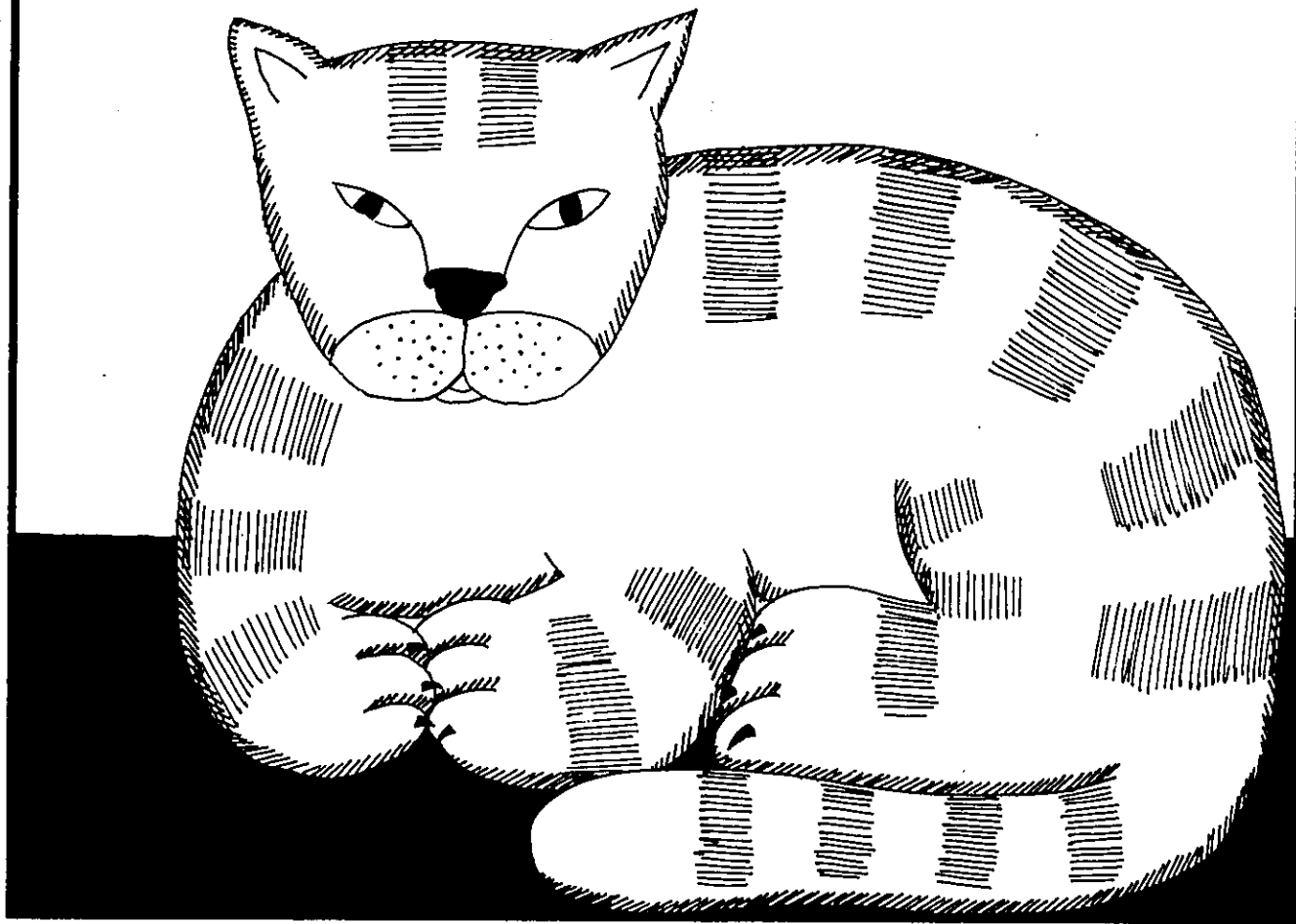


EVERY LITTLE GIRL DREAMS OF BECOMING A BALLET DANCER.

Illustrations By Amy Blake

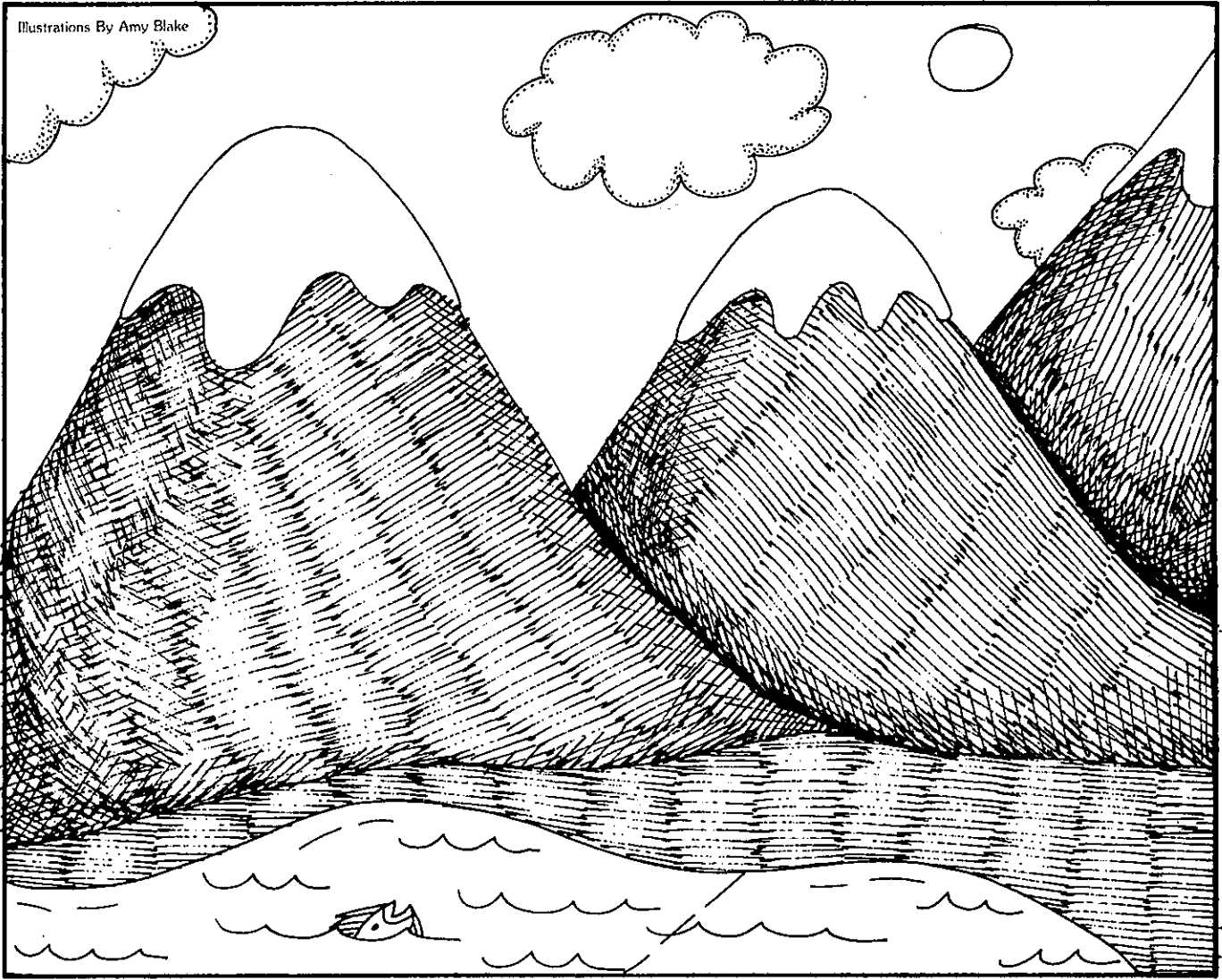


THE FIREMAN JUST FINISHED PUTTING OUT A FIRE.



MOST PEOPLE LOVE CATS, BUT, THIS CAT LOOKS ANGRY!

Illustrations By Amy Blake



THE FISH LOOKS UP AND THINKS TO HIMSELF, "THOSE ARE BEAUTIFUL MOUNTAINS".

SUTTON

SIGN WRITING®



LESSON EIGHTEEN

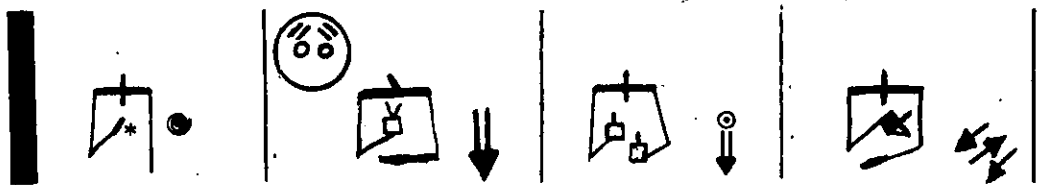
SIGN WRITING® PRINTING: READING AND WRITING SIGN LANGUAGE LITERATURE

Please

read

each

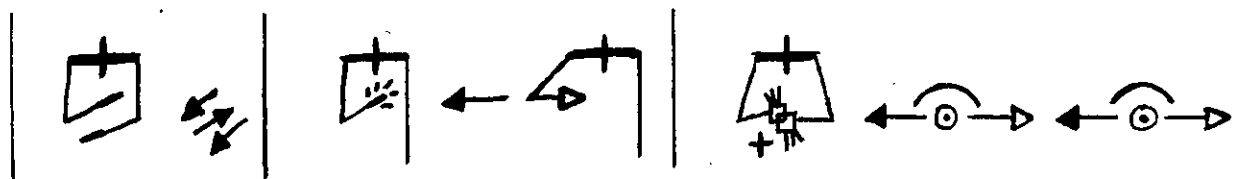
poem,



song

and

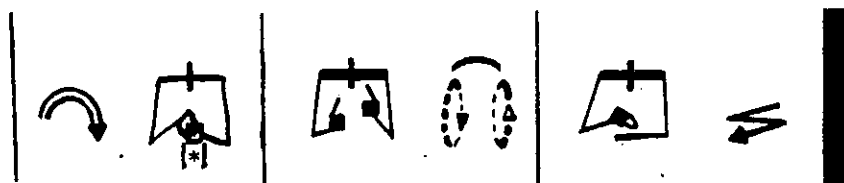
story



in

SIGN

WRITING®



The English

is written

for

each

one

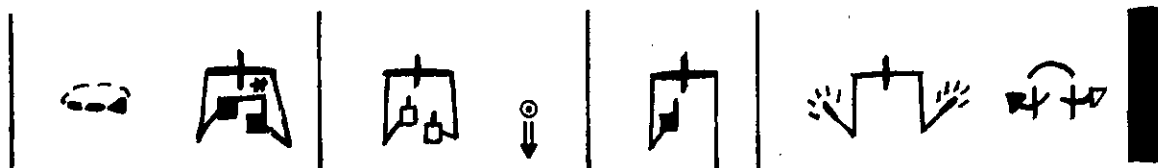


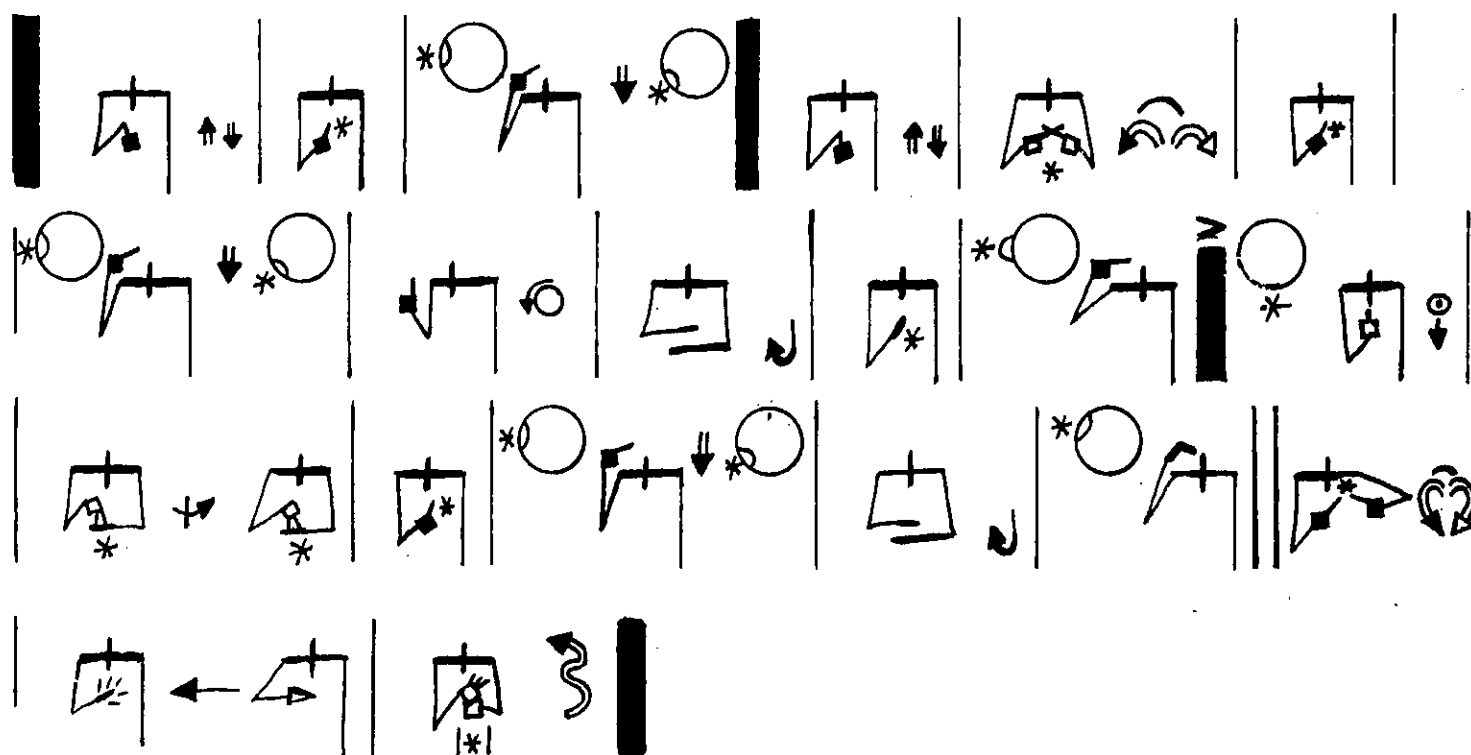
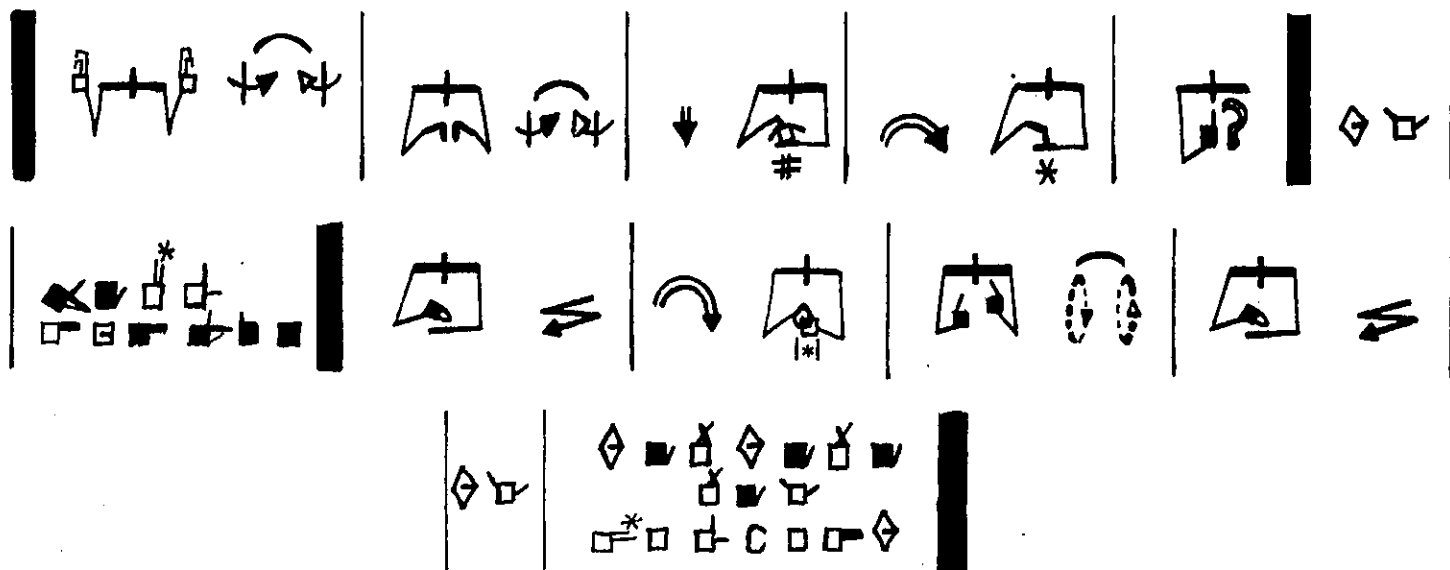
when

each

one

is finished.





ENGLISH TRANSLATION

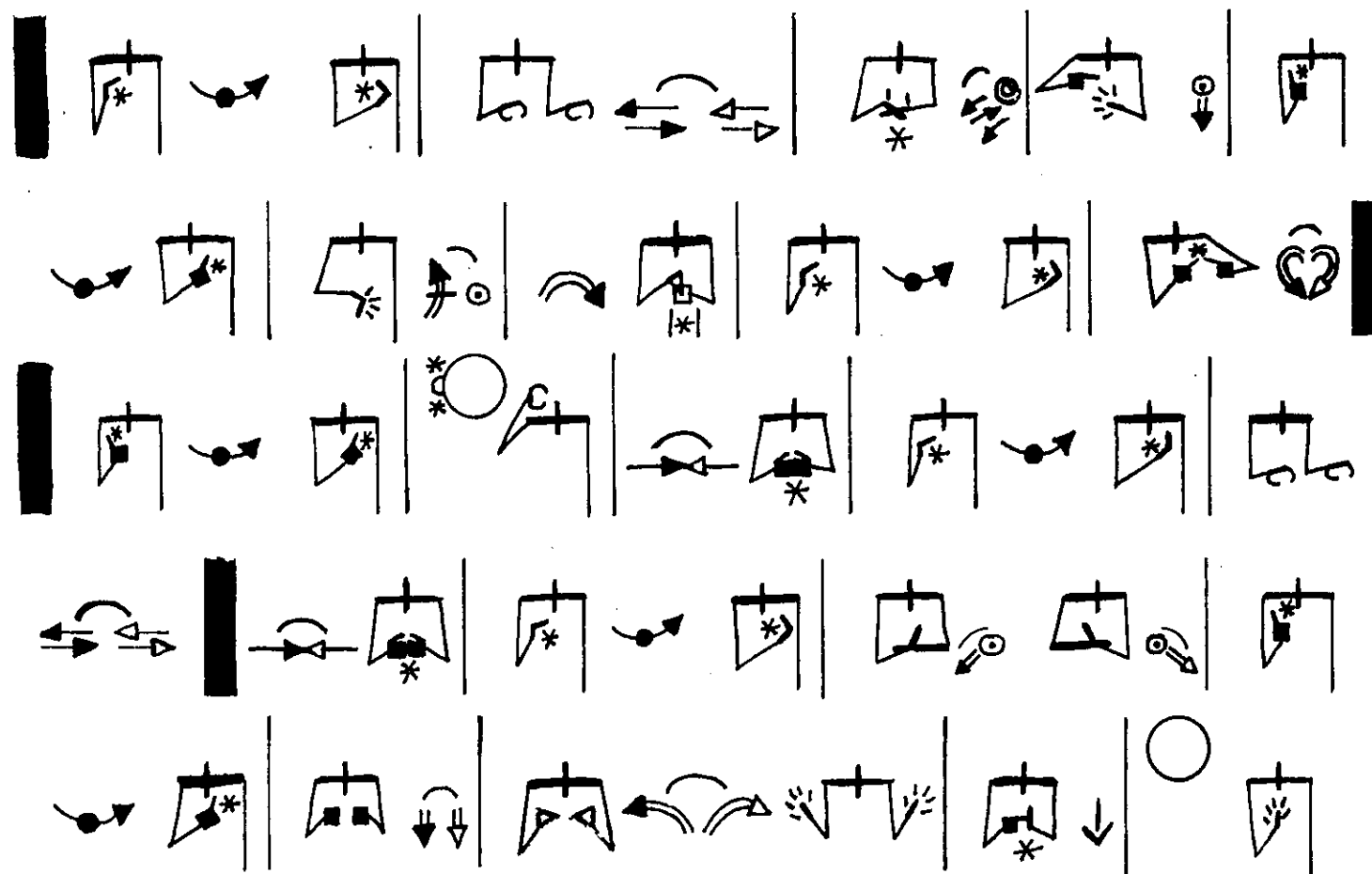
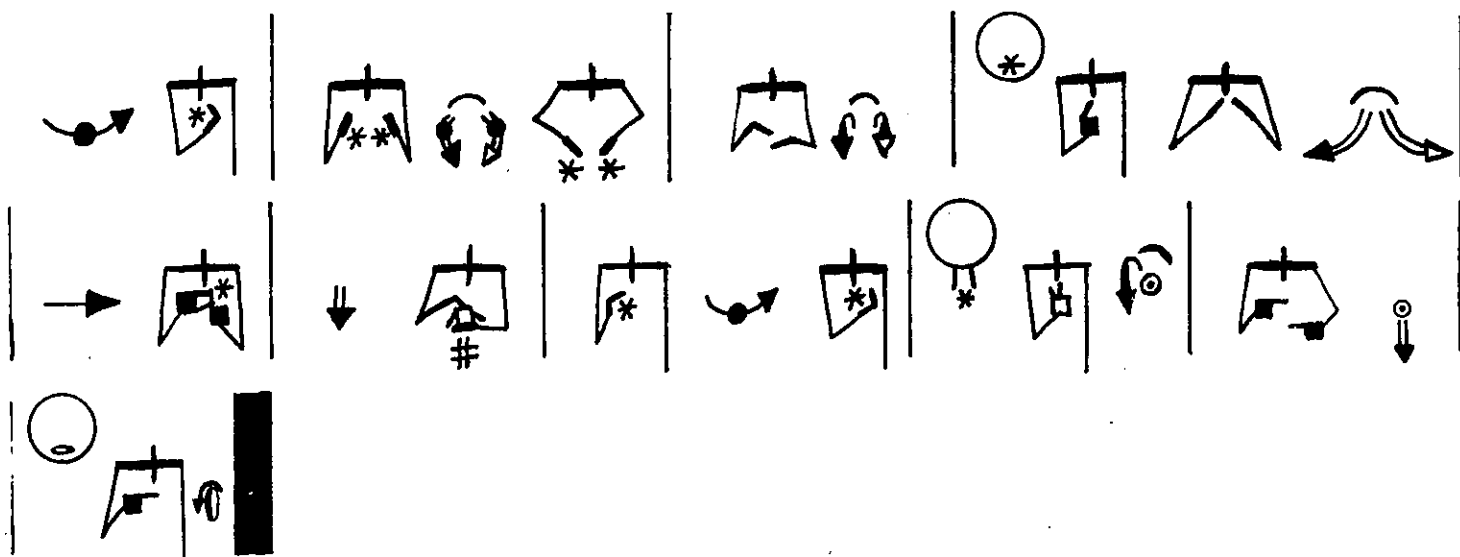
Quote HOW'S THAT AGAIN? By Paul Menkis Written In Sign Writing By Barbara Ray Holcomb

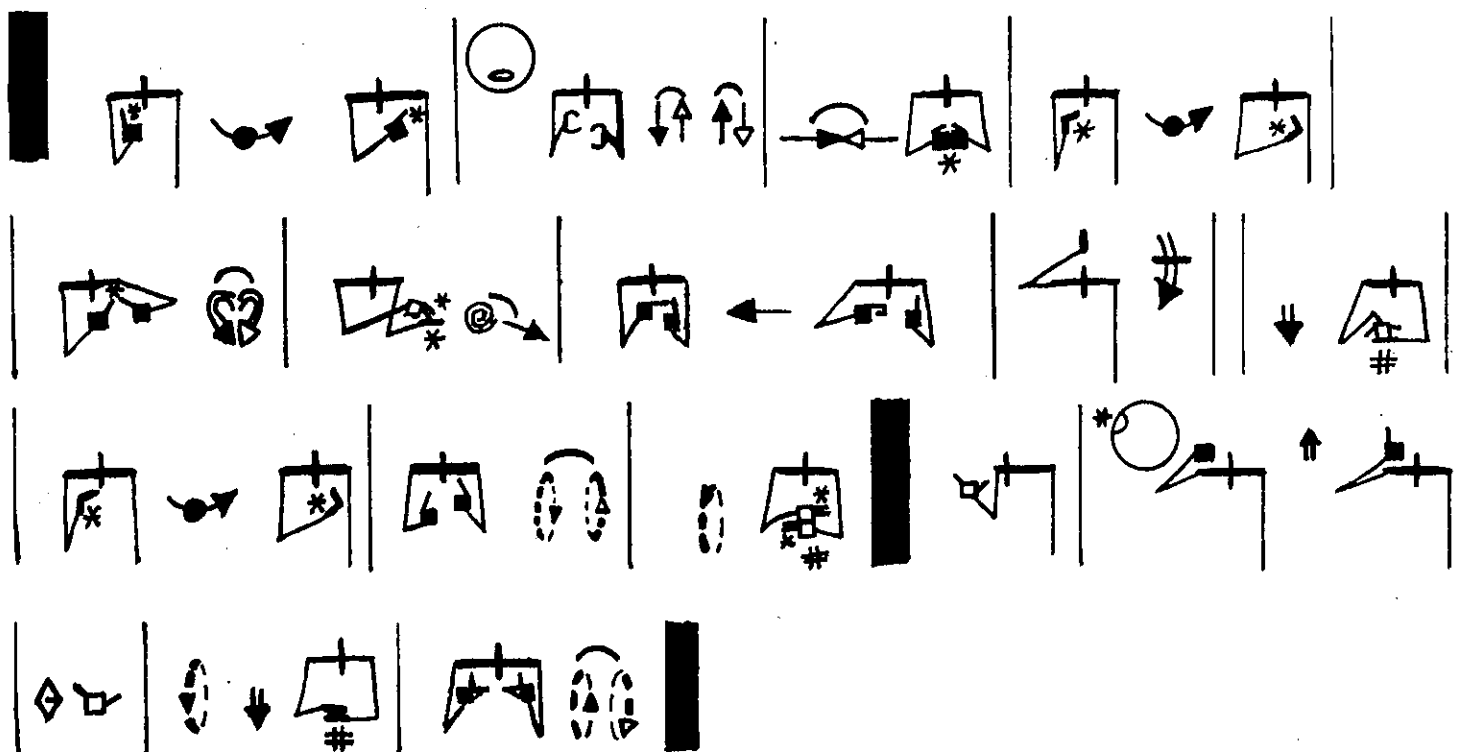
Yeah I (am) deaf. Yeah but I (am) deaf only in my ears. (It does) not mean I (am) deaf in mind, heart and (or) spirit!

Paul Menkis: Faculty, Gallaudet College
 Barbara Ray Holcomb: Faculty, National
 Technical Insitute For The Deaf

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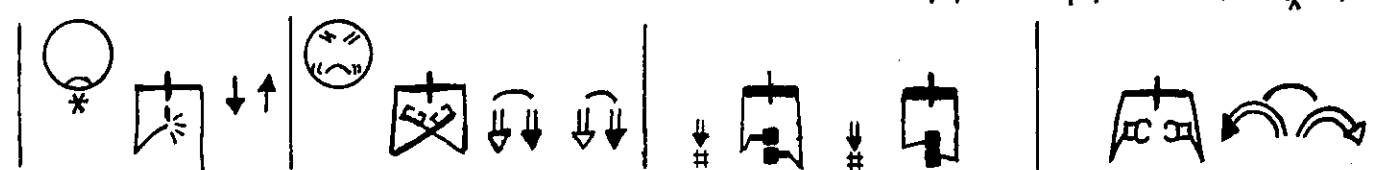
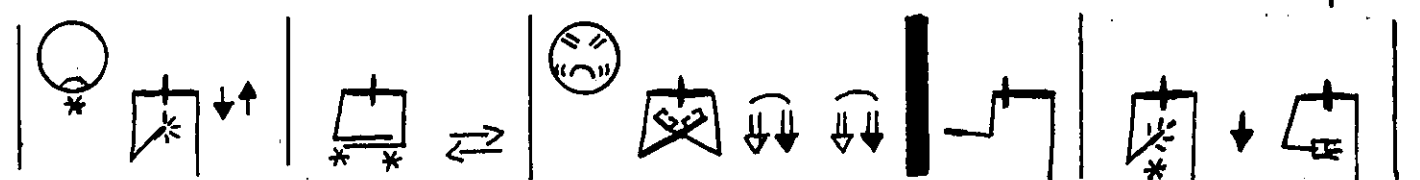
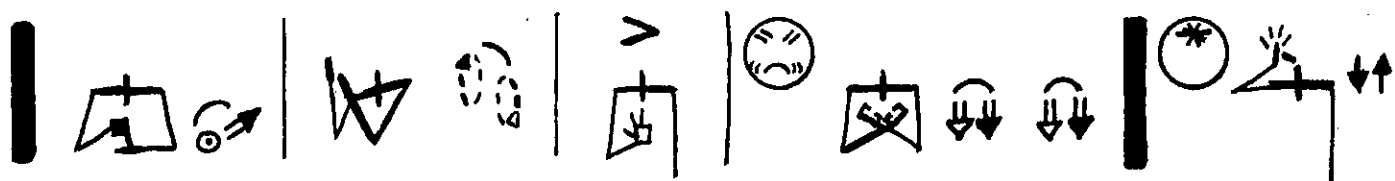
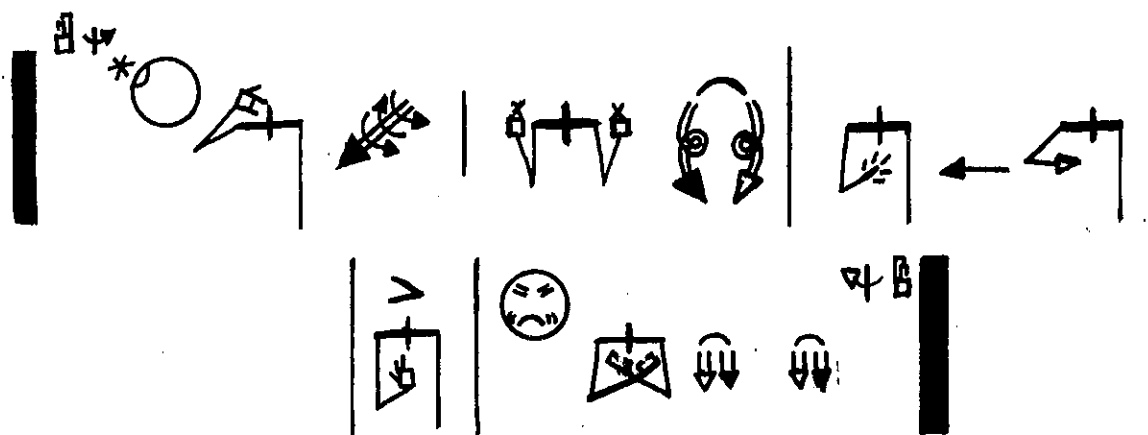


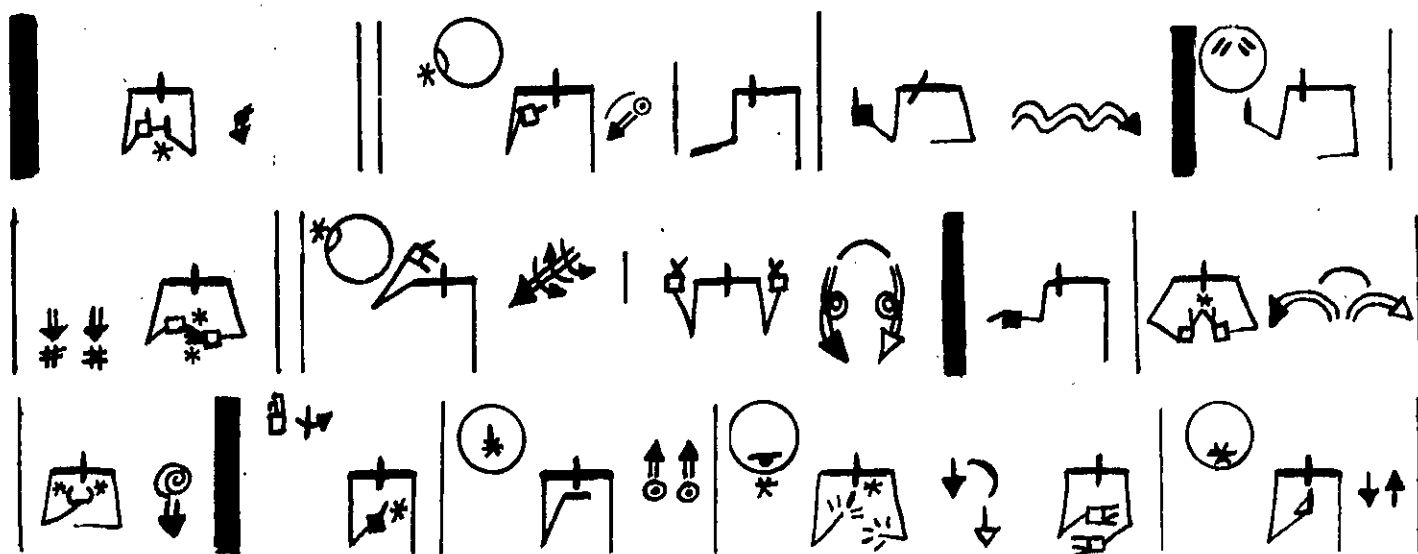
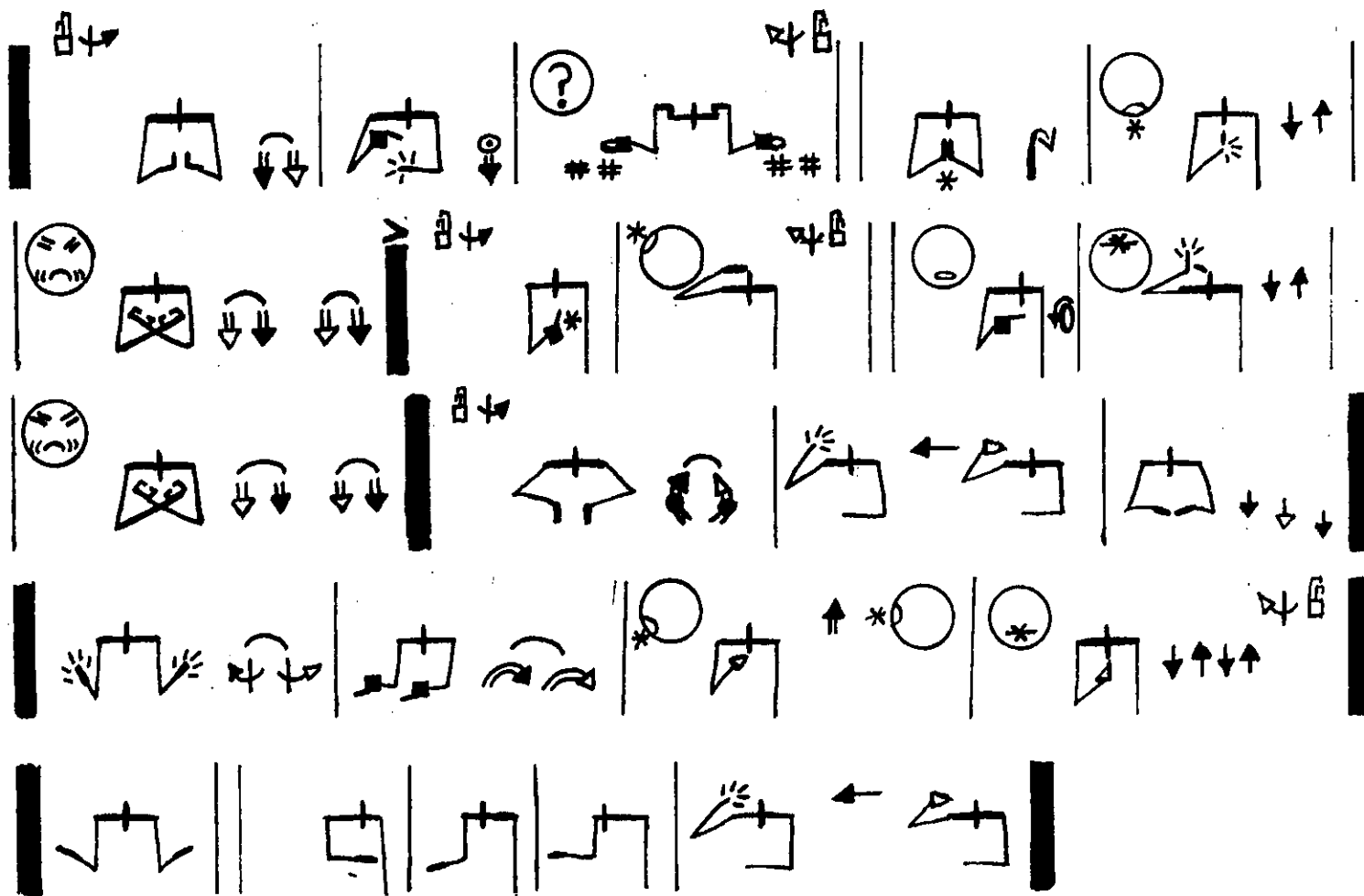
Quote POEM FOR DEAF PEOPLE
Written In Sign Writing By Tina Samper

The words are in our bodies. Our bodies offer silent words that our voices cannot speak.

We communicate with our hearts a truth from God, that our signs are universal. They are understood by all people.

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ENGLISH TRANSLATION

(English Words Written By Nancy Ellen Woo)

"GOLDI-LOCKS AND (THE) THREE BEARS."

Signed By Betty Beekman. Written By Valerie Sutton.

Once a long time ago (there were) three bears. Papa, mama (and) baby bear. They liked, to eat and eat. So, one day mama bear made (a) large bowl (of) soup, but (it was very) hot.

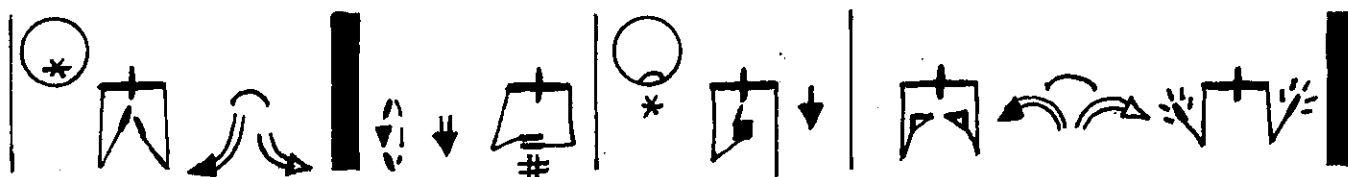
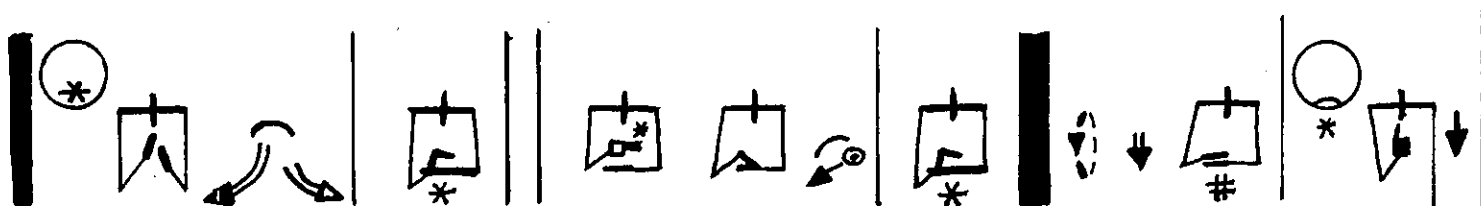
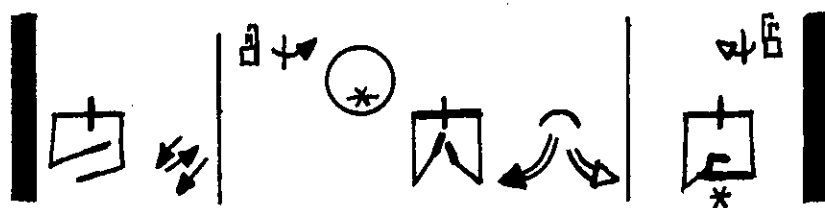
"Now what do we do?", asked mama bear. "I know!", said papa bear. "Let's go out for a walk. (When we are) finished (we will) come home (to) eat." So, they (the three of them) went out.

Later, (a) little girl came walking along. Her name, (was) Goldi-locks. She (was) very hungry. "I smell delicious food in that house." So, Goldi-locks walked into (the house and) swallowed (it) all.

That moment (the) three bears came home (came walking along). "Who (are) you?!", cried (shouted) baby bear. Goldi-locks saw the bears, (was very) surprised, jumped up, shot out of the house (and) ran all (the way) home.

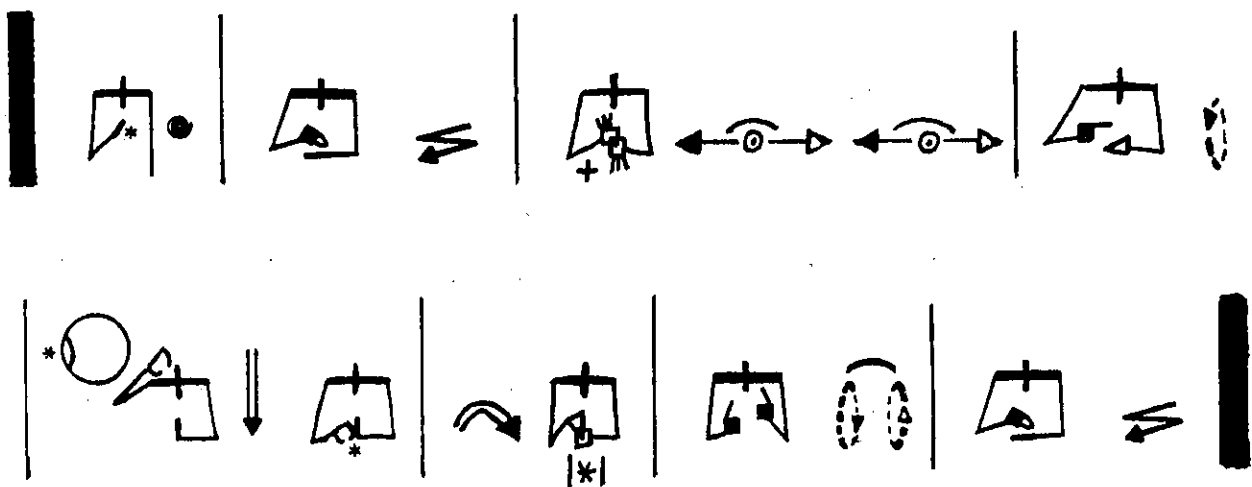
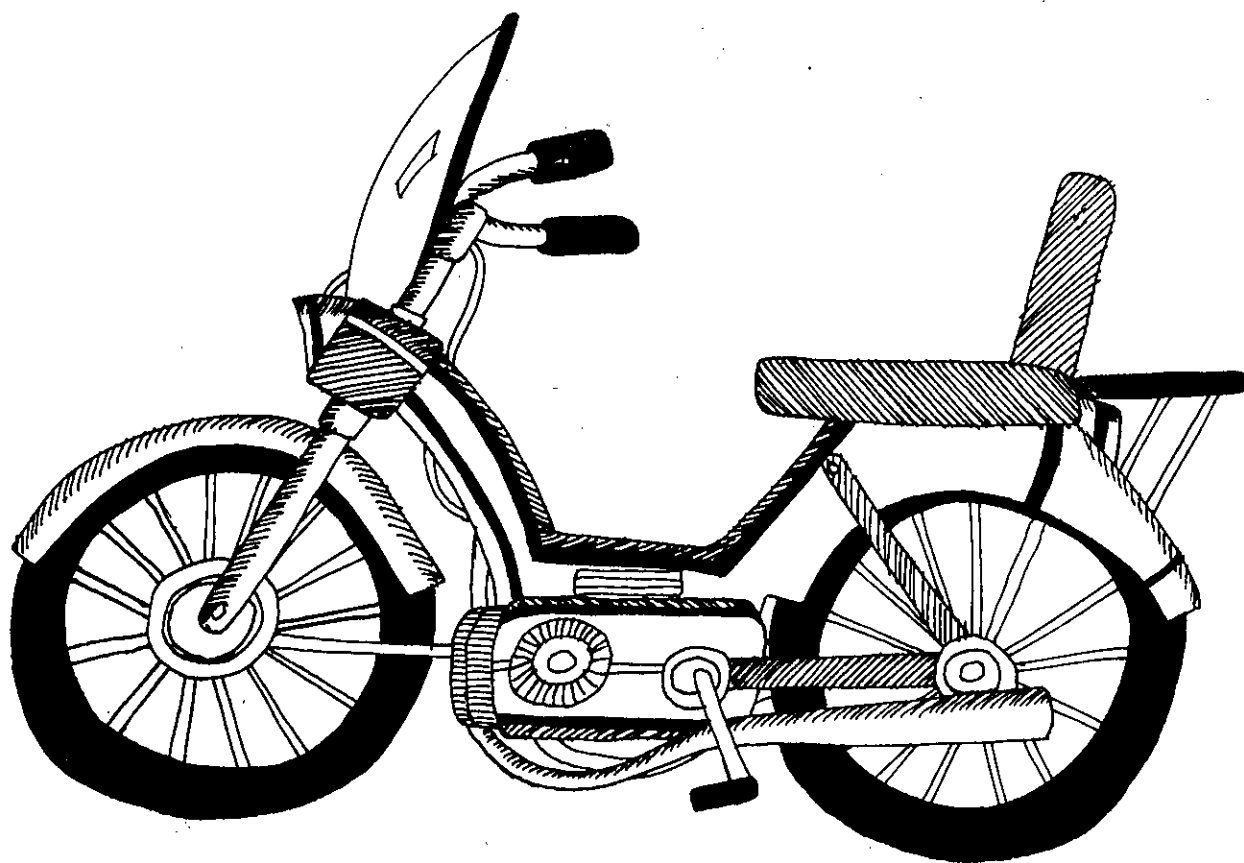
Betty Beekman: Interpreter, Member Of The National Theater
Of The Deaf in Waterford, Connecticut.

Nancy Ellen Woo: Certified Teacher, Sutton Sign Writing®
& Sutton Dance Writing_{T.M.}



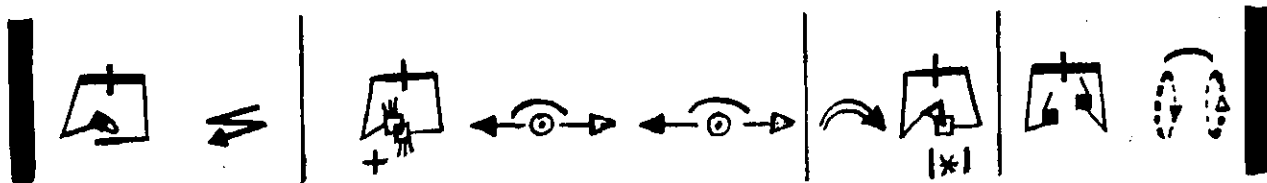
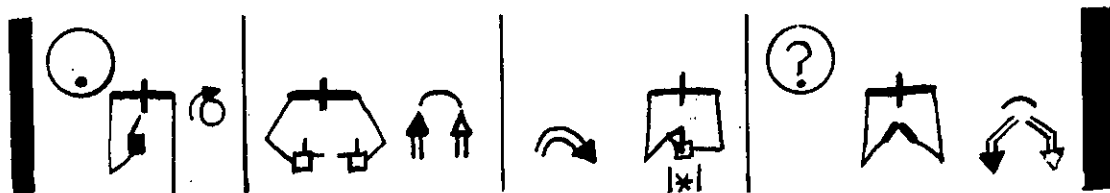
(The) Song "SILENT NIGHT"
Written By Valerie Sutton

Silent night, holy night. All is calm. All is bright. Around
(the) virgin mother and child. Holy infant (so) tender and
mild. Sleep in heavenly peace.



(Please write a story about the picture in Sign Writing.)

Illustrations By Amy Blake



(Who lives in the house? Write a story in Sign.)



One Harbor

By Doris Sutton

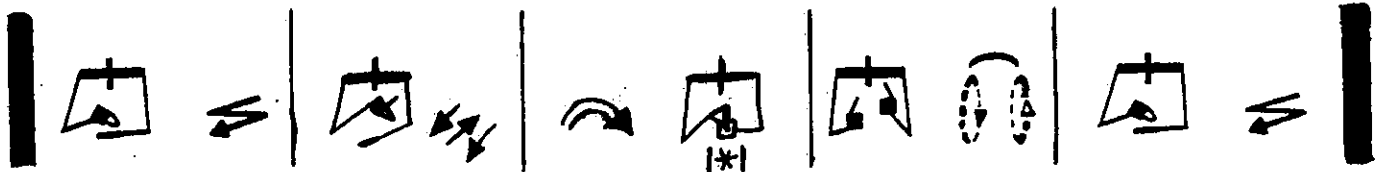
*You
Are your own island,
A place
Where sun and sea have meaning.*

*Where nothing was
You are.
Winds sweep in
Tides swirl
Sea-birds find you.*

*Living,
You are a lighthouse
On the uncertain coast.
Being,
Others groping
Find passage.
Standing,
Seemingly alone,
You project
Strength
Beam warmth.*

*Unknowing
Even to yourself,
You bring in the lost
To One Harbor.*

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(Write the poem in Sign Writing®)

"THE BOY WHO CRIED WOLF"

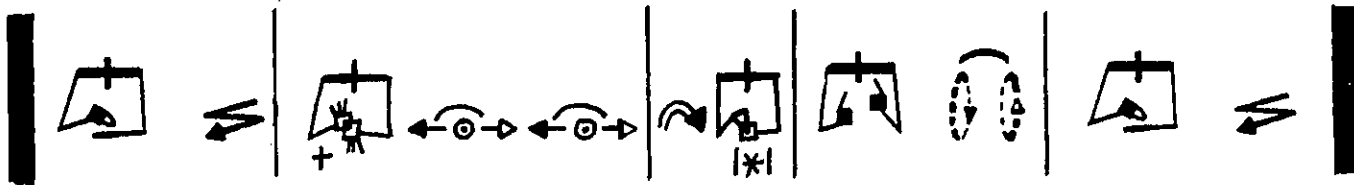
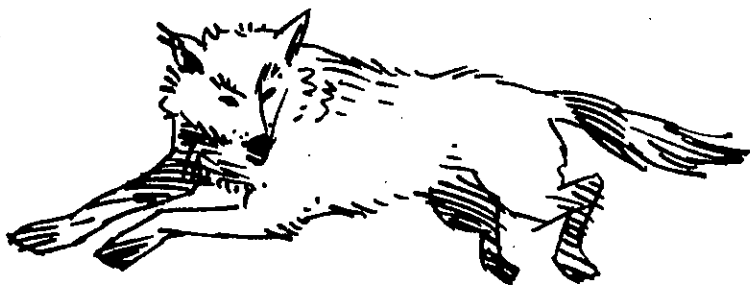
A farmer brought a new boy to the fields to care for his sheep. "If a wolf comes, call as loud as you can," said the farmer, "and I will come running."

The boy soon found he did not like being all alone. One morning he thought of a way to have some fun. He put his hands to his mouth. He shouted, "The wolf! The wolf!"

The farmer came running. "Where is the wolf?" he asked. "It was only a joke," said the boy. "The wolf was not here." "Let us have no more jokes," said the farmer.

The next day the boy again grew tired of being alone and he shouted, "Wolf! Wolf!" Again the farmer came. Again there was no wolf.

The next day a wolf did come. The boy called for help as loud as he could. The farmer heard but did not come. He thought it was just a joke. With no one to stop him, the wolf killed two of the sheep. When the farmer found out, the boy lost his job. "If you tell lies," said the farmer, "no one will ever believe you. Not even when you are telling the truth."



(Write the story in Sign Writing®)

SUTTON

SIGN WRITING®

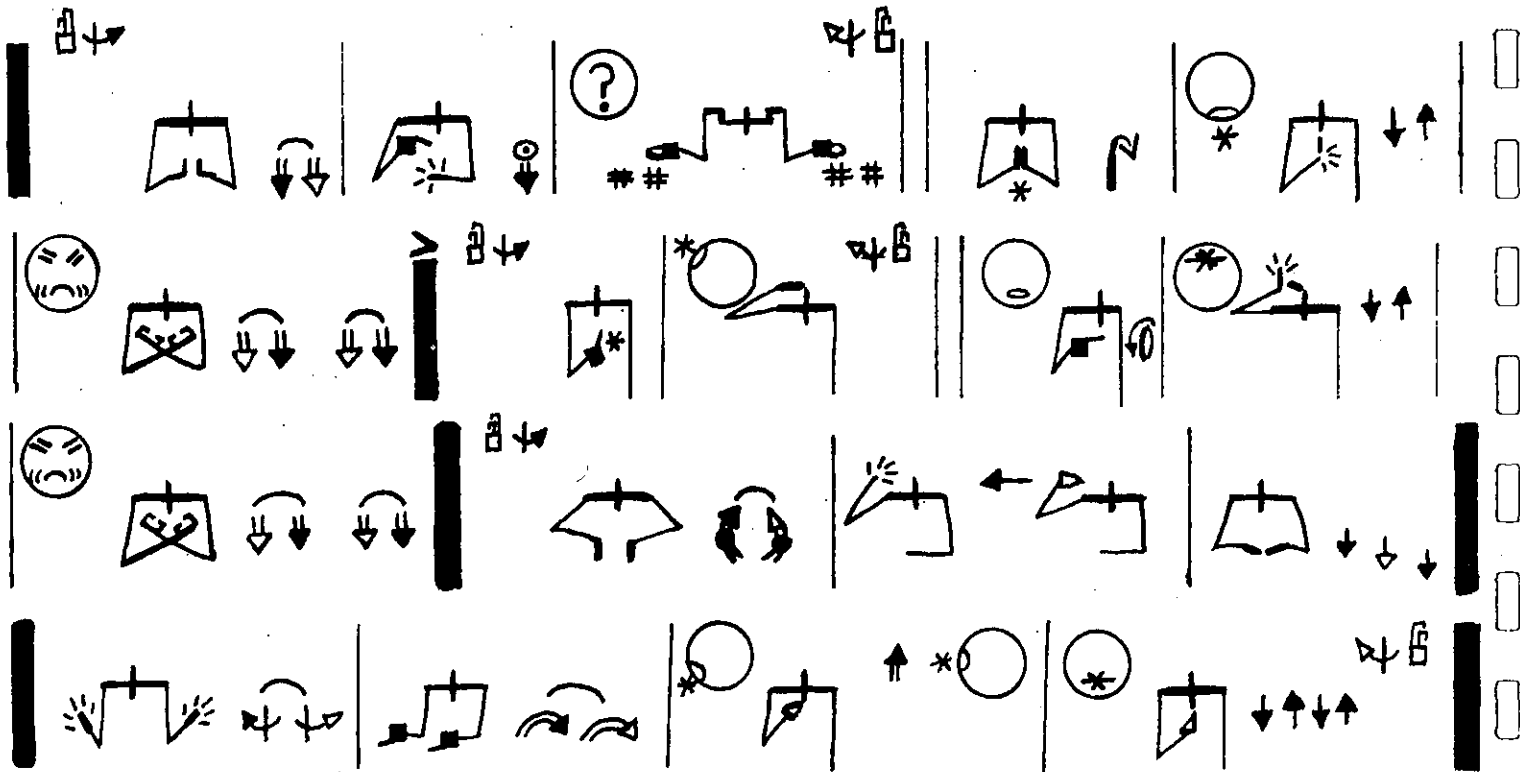


LESSON NINETEEN

SIGN WRITING® HANDWRITING

SIGN WRITING® FOR EVERYDAY USE

PRINTING

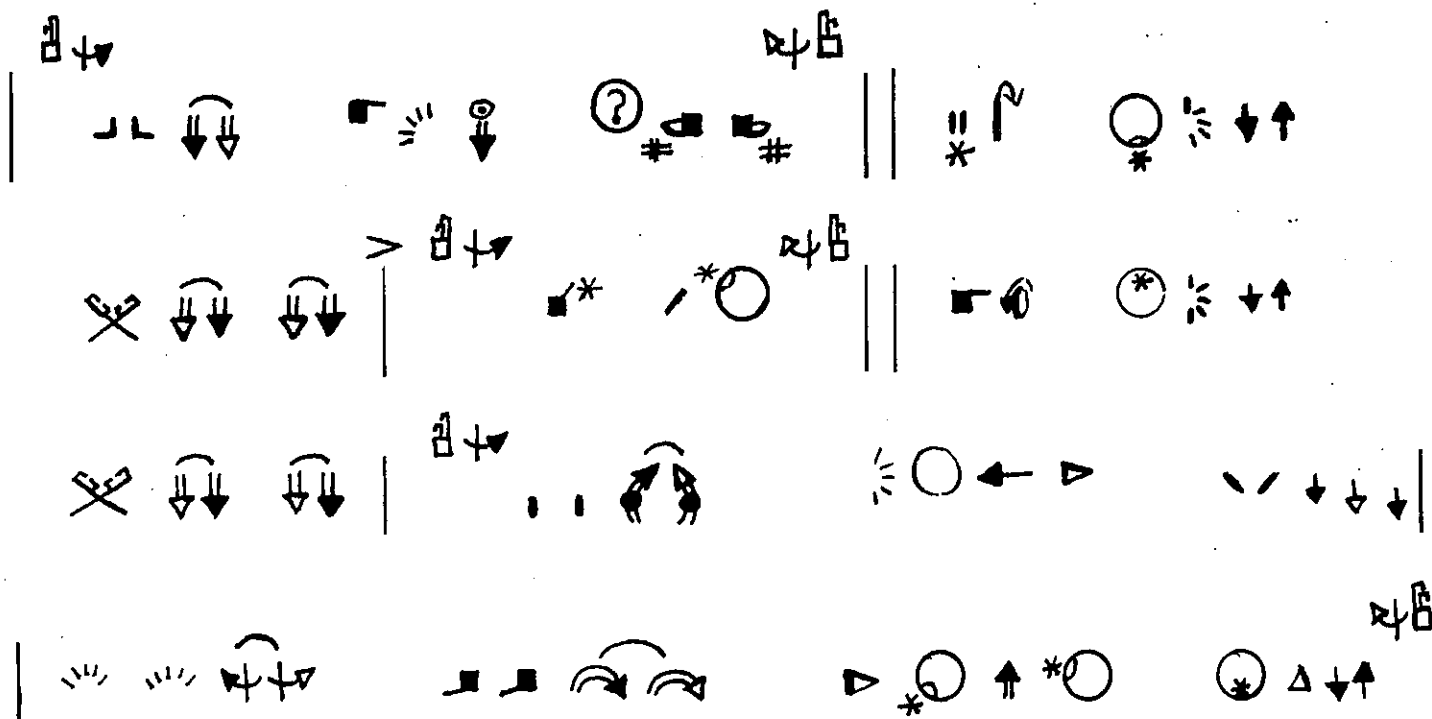


SIGN WRITING® PRINTING

1. PICTORIAL: Writes sign language with stick-figure drawings and facial expressions.
2. SIGN-SYMBOL SEQUENCE_{T.M.}: Places the symbols from the SIGN-SYMBOL SEQUENCE_{T.M.} directly on the stick-figure drawing, or between the drawings.
3. PURPOSE: For easy reading of sign language literature.
4. FORMAL: Sign Writing® Printing is formal writing for literary use.

SIGN WRITING® FOR EVERYDAY USE

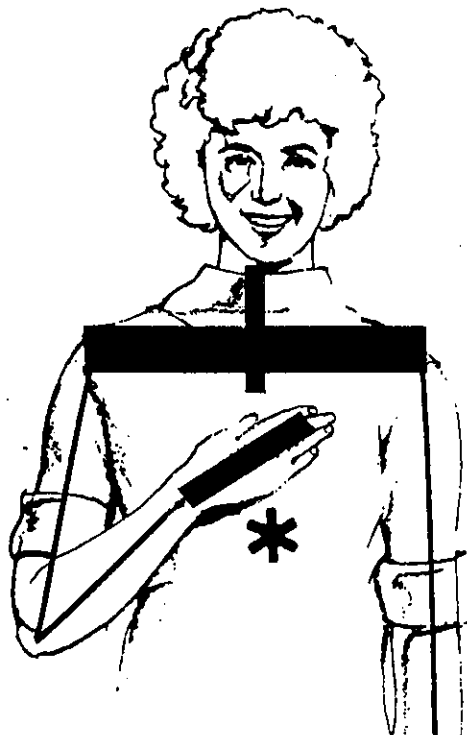
HANDWRITING



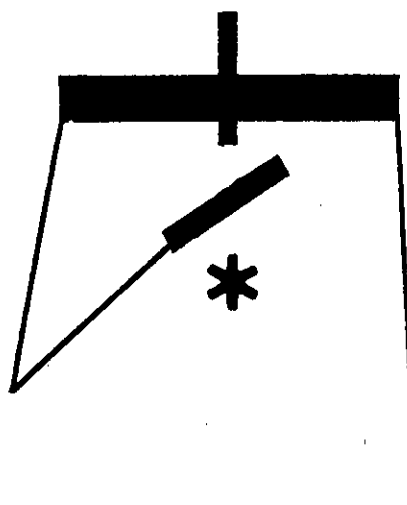
SIGN WRITING® HANDWRITING

1. ABSTRACT: Writes sign language with handshapes and Movement Symbols only, taking away the stick-figure drawing.
2. SIGN-SYMBOL SEQUENCE_{T.M.}: Uses only the symbols from the SIGN-SYMBOL SEQUENCE_{T.M.} plus the Facial Circle and the Contact Symbols.
3. PURPOSE: For quick writing of sign language in letters or other on-the-spot communications (for example, typing Sign Writing® over a TTY or TDD).
4. INFORMAL: Sign Writing® Handwriting is informal writing for personal use.

THE SIGN FOR "MY"

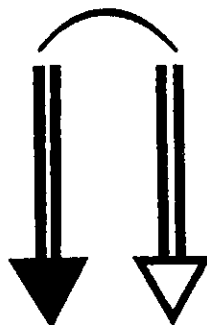


SIGN WRITING® PRINTING

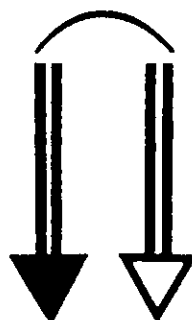
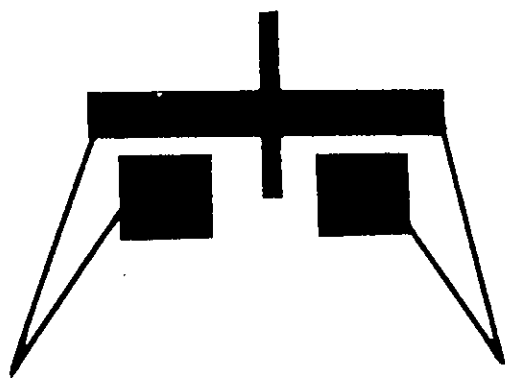


SIGN WRITING® HANDWRITING

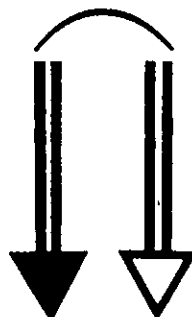




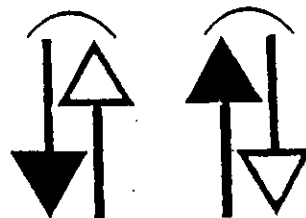
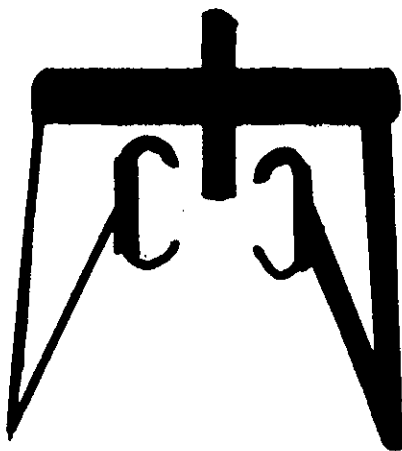
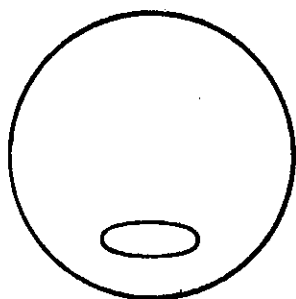
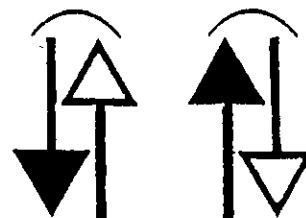
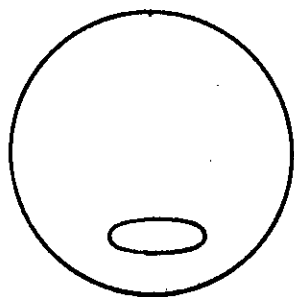
THE SIGN FOR "CAN"



SIGN WRITING® PRINTING

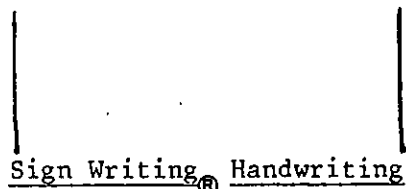
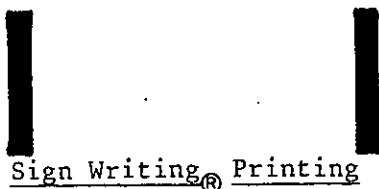


SIGN WRITING® HANDWRITING

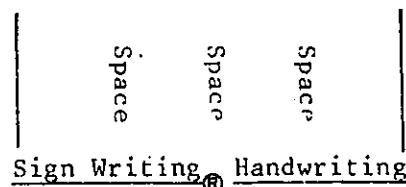
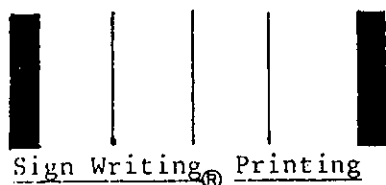
SIGN WRITING PRINTINGCommunicateSIGN WRITING HANDWRITINGCommunicate

SIGN WRITING® HANDWRITINGPunctuation Rules

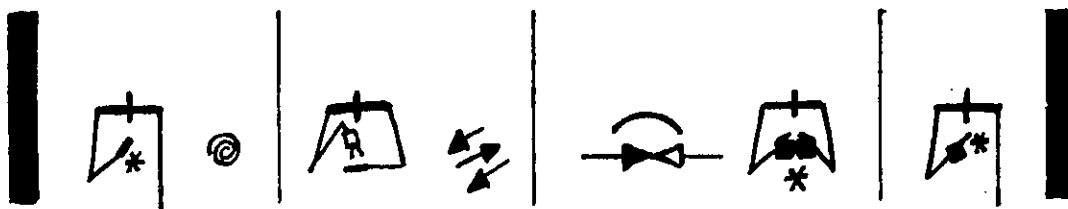
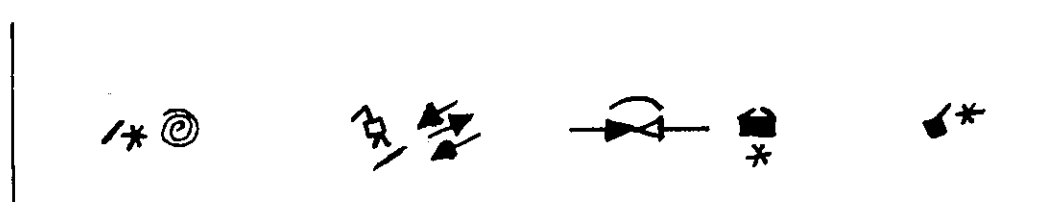
1. A thin vertical line begins and ends each sentence. This is equivalent to a Capital Letter and Period in English. It is equivalent to the thick vertical line in Sign Writing® Printing.

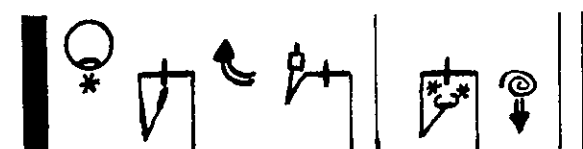
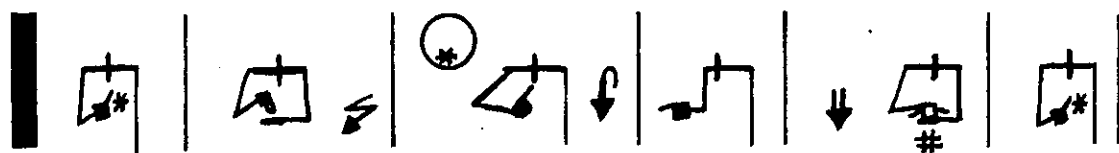


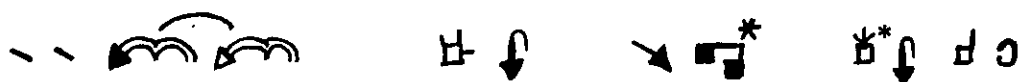
2. A space is left between each sign in Sign Writing® Handwriting. This is equivalent to the space between words in English. In Sign Writing® Printing, a thin vertical line is used to divide the signs.



3. All other punctuation rules and symbols are the same in both Sign Writing® Printing and Sign Writing® Handwriting. Refer to pages 328 and 329 for information.

PRINTINGHANDWRITING





ENGLISH TRANSLATION OF THE LETTER WRITTEN
ON PAGES 412 and 413

Dear Larry Jones,

I write to tell you that I
plan to fly to Washington D.C.

May 22nd. Can we meet
that day at 4:00 o'clock?

I wait for your reply.

Best wishes,

Rita Brown

ENGLISH TRANSLATION OF THE LETTER WRITTEN
ON PAGES 414 and 415

Oct. 3

Dr. Stevens
331 Park Drive
Cleveland, Ohio

Dear Dr. Stevens,

I want to thank you for
all that you did for
my daughter Ann. Because
of your help, Ann now feels
much better. Ann eats all
the good food that you suggested
and swallows her medicine everyday.
We now expect that
Ann will be well enough
to go to school next week

With many thanks,

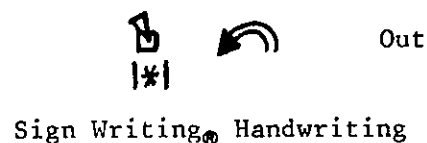
Sarah (Sign Name)

Mrs. Sarah Shaw
8869 Main Street
Minerva, Ohio

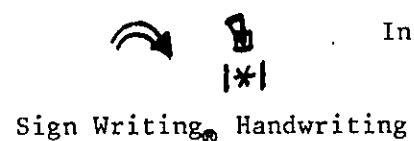
SIGN WRITING, FOR EVERYDAY USE

SPELLING RULES FOR INFORMAL HANDWRITING

Every spelling rule mentioned on pages 368-371 apply to both the Sign Writing, Printing and Sign Writing, Handwriting. The Sign Writing, Handwriting eliminates the stick figure drawing, but in general the Handwriting follows the same sequence of writing as the Sign Writing, Printing. For a review, turn to page 368 and go over each spelling rule. Below is an example of Spelling Rule 2 and 3 written in both Sign Writing, Printing and Sign Writing, Handwriting:



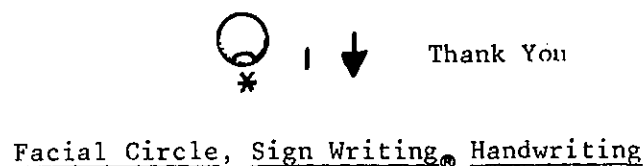
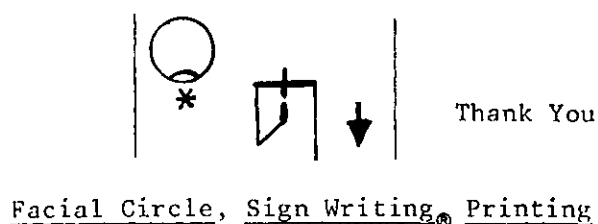
Spelling Rule 2



Spelling Rule 3

Because Sign Writing, Handwriting eliminates the stick figure drawing, special spelling rules for the Handwriting are necessary. Without the stick figure it can be difficult to know where to place certain symbols. The following spelling rules apply only to Sign Writing, Handwriting, and to no other section of Sign Writing.

1. Handwriting Spelling Rule 1: 70 Symbols. The symbols used in Sign Writing, Handwriting are the 65 symbols of the SIGN-SYMBOL SEQUENCE_{T.M.}, 4 other Contact Symbols, including Touch*, Hold +, Strike #, and In-Between|*|, and the Facial Circle. In total there are 70 symbols plus the symbols for punctuation.
2. Handwriting Spelling Rule 2: Facial Circle. The Facial Circle is written when contact occurs on the face or the sign relates to the face. Facial expressions are rarely written in Handwriting. The Facial Circle is almost always written on the same level with the handshapes, and often begins the sign:



3. Handwriting Spelling Rule 3: Contact On Right Side Of Face. If the hand contacts the face on the right side of the face (the signer's right side, which is to the left when reading from left to right), then the handshape is written first. The Facial Circle is then written with the Contact Symbol. Then Movement Symbols follow after that:

For



Contact On Right Side Of Face,
Sign Writing, Printing

For

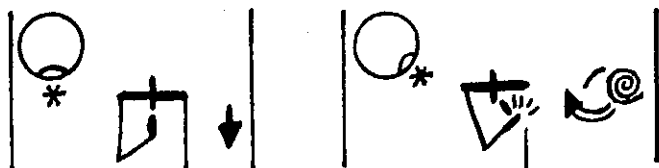


Contact On Right Side Of Face,
Sign Writing, Handwriting

4. Handwriting Spelling Rule 4: Contact On Middle Or Left Side Of Face. If the hand contacts the face in the middle or on the left side of the face (the signer's left side, which is to the right when reading from left to right), then the Facial Circle is written first with the Contact Symbol. The handshapes are written after the Facial Circle, followed by the Movement Symbols:

Thank You

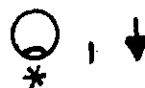
Farm



Contact On Middle Or Left Side Of Face
Sign Writing, Printing

Thank You

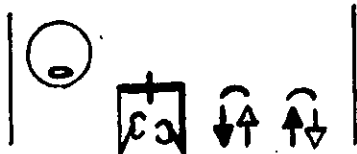
Farm



Contact On Middle Or Left Side Of Face
Sign Writing, Handwriting

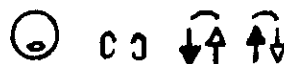
5. Handwriting Spelling Rule 5: No Contact On Face. Signs that have no contact on the face almost always begin with handshapes or Movement Symbols. In the rare case that the sign relates to the face without actual contact, the Facial Circle is written first, with handshapes and Movement Symbols following:

Communicate



Relating To Face With No Contact
Sign Writing, Printing

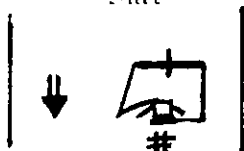
Communicate



Relating To Face With No Contact
Sign Writing, Handwriting

6. Handwriting Spelling Rule 6: Contact With Base Handshape. The base hand is written with the Neutral Handshape, described on page 67. In the Handwriting it is a simple line. This line is written under the other handshape, when it acts as the base handshape, and when there is contact with the base.

That



Contact With Base Handshape
Sign Writing® Printing

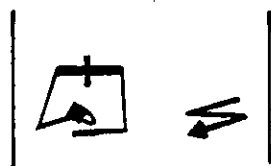
That



Contact With Base Handshape
Sign Writing® Handwriting

7. Handwriting Spelling Rule 7: Relating To Base Handshape. When a sign refers or relates to the base handshape, without actually contacting the base, then the Neutral Handshape is written at a slant:

Write



Relating To Base Handshape
Sign Writing® Printing

Write



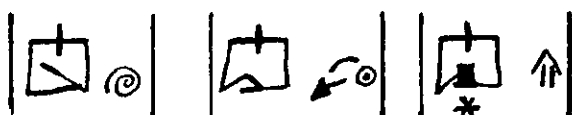
Relating To Base Handshape
Sign Writing® Handwriting

8. Handwriting Spelling Rule 8: Contact Symbols. The Contact Symbols for Brush Ⓢ, and Rub Ⓡ, are considered Movement Symbols. They are in the SIGN-SYMBOL SEQUENCE_{T.M.}. They are never placed under handshapes, but are treated as Movement Symbols separate from positions. The other four Contact Symbols Touch *, Hold +, Strike #, and In-Between |*|, show position. They are placed under or near the handshapes and Facial Circle, at the necessary level to show the contact:

Country

Clean

Help



Rubbing Brushing Touching
Sign Writing® Printing

Country

Clean

Help



Rubbing Brushing Touching
Sign Writing® Handwriting

9. Handwriting Spelling Rule 9: Arm Positions. No arm positions are written in Handwriting except for: 1. Arms that cross. 2. When a flex of the wrist occurs. Just a small portion of the arm line is written in, in these cases, without shoulders or any other part of the stick figure drawing:

Love

Yes



Arms That Cross Wrists That Flex
Sign Writing® Printing

Love

Yes



Arms That Cross Wrists That Flex
Sign Writing® Handwriting

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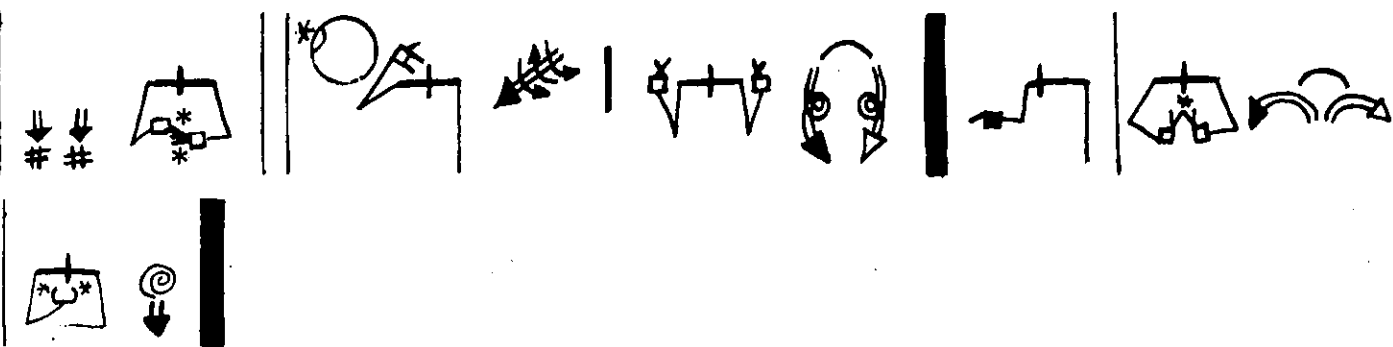
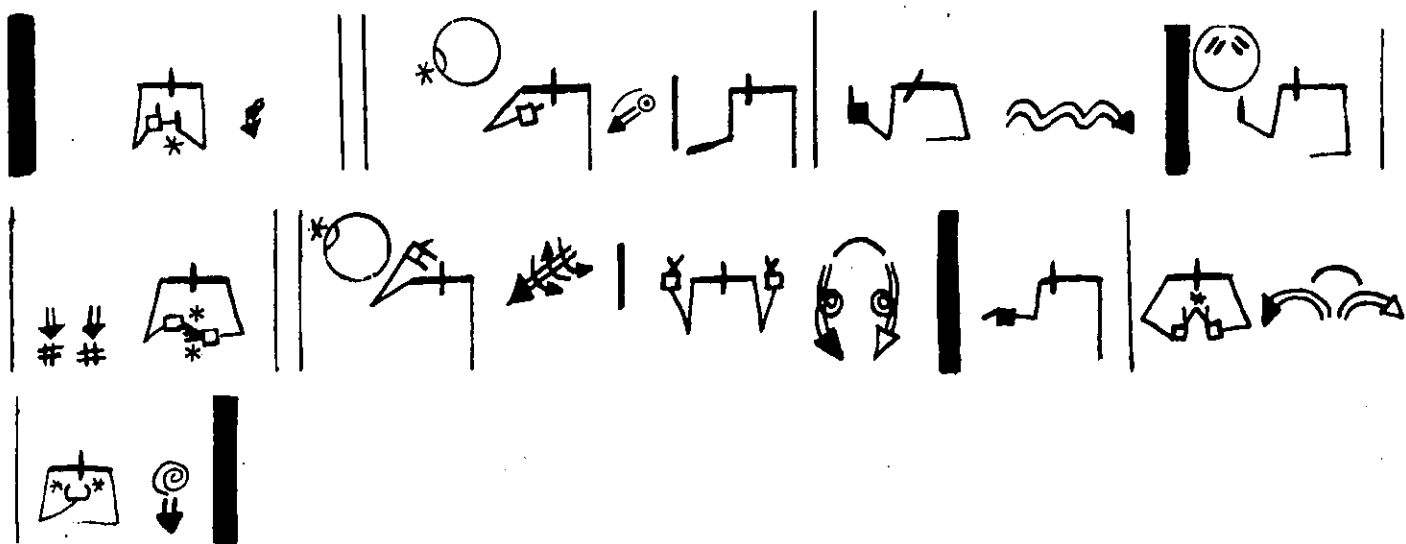
↻

ENGLISH TRANSLATION:

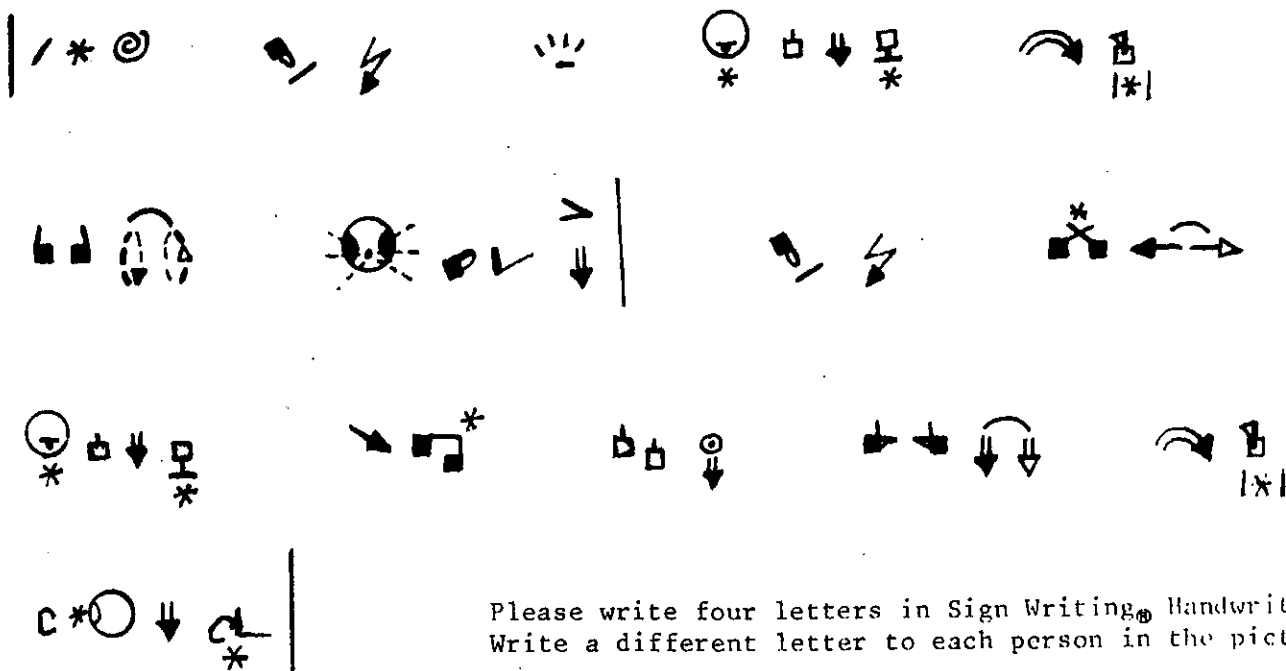
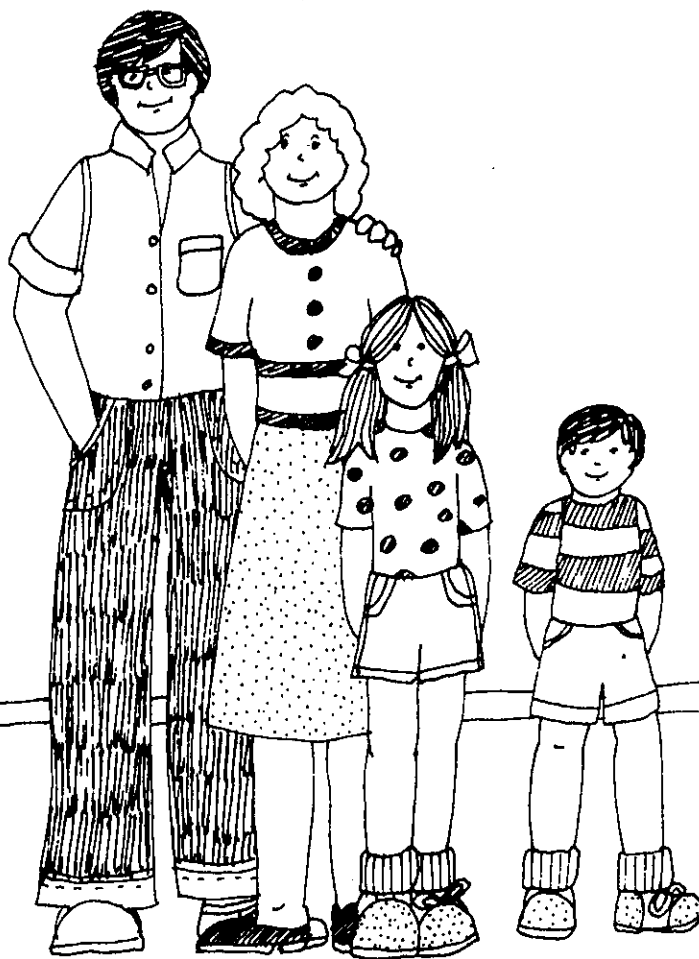
Please read the sentences written in SIGN WRITING. PRINTING.
 (PRINTING is signed "Formal" above.)

Write the sentences again in SIGN WRITING. HANDWRITING.
 (HANDWRITING is signed "Fast" above.)

*Note: In ASL, SIGN WRITING. PRINTING is signed "SIGN WRITING. FORMAL".
 SIGN WRITING. HANDWRITING is signed "SIGN WRITING. FAST".



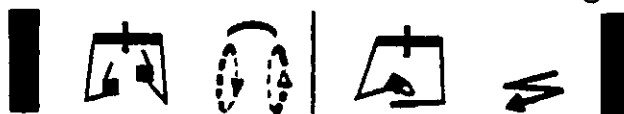
Illustrations By Amy Blake



Please write four letters in Sign Writing® Handwriting.
Write a different letter to each person in the picture.

SUTTON

SIGN WRITING®



LESSON TWENTY

WRITING RULES

SIGN WRITING® FOR EVERYDAY USE

WRITING RULES

Writing Rules are not Punctuation, Spelling or Grammar Rules. Writing Rules are rules that govern the way certain symbols are drawn. They tell you when and why symbols look as they do.

Writing Rules usually pertain to Contact Symbols and Movement Symbols. Many of the details of writing the Movement Symbols were not listed when those symbols were first introduced in previous lessons in this book. This lesson, Lesson Twenty, is like an appendix or summary of all the little writing details.

This lesson, Lesson Twenty, is for reference at times when you are writing Sign Writing® and have questions. Rather than memorize each Writing Rule, skim through them once to become familiar with them, and then refer to them, as you would refer to a dictionary, when you are writing the system.

Writing Rules pertain to both Sign Writing® Printing, and Sign Writing® Handwriting.

As more and more people learn to read and write sign language, it is possible that more Writing Rules will develop. Rules of this nature tend to evolve with use. When new Writing Rules are established, they will be written up and added to any new editions of this textbook. If you have an early edition of this book and would like to own the additional Writing Rules, the Center For Sutton Movement Writing would be glad to send you the few extra pages. Contact the Center for further information.

The Writing Rules are organized in the following sections:

SECTION ONE: CONTACT SYMBOLS.....	Page 429
SECTION TWO: BASIC ARROWS.....	Page 433
SECTION THREE: CURVED ARROWS.....	Page 437
SECTION FOUR: COMPLETE CIRCLES.....	Page 440
SECTION FIVE: ROTATION ARROWS.....	Page 440
SECTION SIX: SHAKING ARROWS.....	Page 441
SECTION SEVEN: TREMBLING MOTION.....	Page 441
SECTION EIGHT: ALTERNATING MOVEMENTS.....	Page 442
SECTION NINE: COMBINATION ARROWS.....	Page 443
SECTION TEN: GENERAL WRITING RULES.....	Page 444

WRITING RULES

SECTION ONE: CONTACT SYMBOLS

(Also Refer To Lesson Eight, p.103-116)

1. Writing Rule 1: Definition. Contact Symbols are used whenever there is contact. They are defined in the following way:

Touching Contact: *

When two objects contact each other without force or pressure.

Holding Contact: +

When one object contacts and grasps, or clasps the other object. Some pressure is used in the grasping motion.

In-Between Contact: |*|

The symbol for In-Between Contact is a Touching Contact Symbol between two vertical lines. The In-Between Contact Symbol is defined as touching between two points or objects.

Striking Contact: #

When one object contacts a surface with great force behind it. Striking will hurt a little as it hits the surface.

Rubbing Contact: @

When one object contacts another and then moves while staying on the surface.

Brushing Contact: ⊙

When one object contacts another and then moves off the surface.

2. Writing Rule 2: Positions of Contact. Contact Symbols can be placed directly on the drawing, as a part of the figure. In this case, the Contact Symbol represents the position of contact. Four Contact Symbols can be used with the stick figure drawing as positions: Touching, Holding, In-Between, and Striking:



Touching



Holding

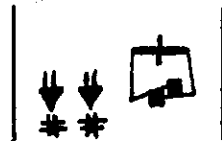


In-Between

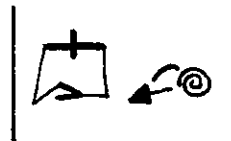


Striking

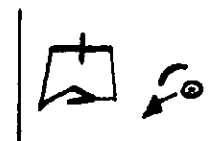
3. Writing Rule 3: Contact as Movement Symbols. Contact Symbols can also be placed between the drawings as Movement Symbols. They represent contact during movement. They are a part of the movement. Three Contact Symbols are used as Movement Symbols: Striking, Rubbing and Brushing:



Striking



Rubbing

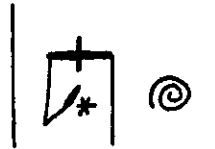


Brushing

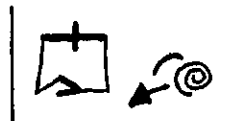
4. Writing Rule 4: Striking As A Movement Symbol. When the Striking Contact Symbol is written with Movement Symbols, the Striking symbol is always written at the end of the arrowhead of any arrow. The Striking symbol is placed at the finish of the movement, showing the strike when the movement is completed:

Striking Contact Symbol Placed At
Tip Of Arrowhead

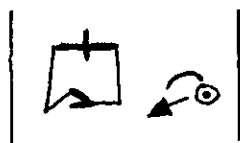
5. Writing Rule 5: Rubbing As A Movement Symbol. When the movement of rubbing is done in a circular motion, but otherwise stays in one place, the Rubbing Contact Symbol is written between the drawings as a Movement Symbol. No other Movement Symbol is necessary. The Rubbing Contact Symbol means rubbing in a circle when no other Movement Symbol is combined with it:

Rubbing Contact Symbol Alone Means
Rubbing In A Circle

When the movement of rubbing is done in a straight motion, and is not circular, then the Rubbing Contact Symbol is combined with an arrow. The two symbols are written side by side, and a Simultaneous Line is written above. The Rubbing Contact Symbol means rubbing straight in the direction of the arrow when another Movement Symbol is connected with it:

Rubbing Contact Symbol Simultaneous
With Another Movement Symbol Means
Rubbing Straight In That Direction

6. Writing Rule 6: Brushing As A Movement Symbol. Since the movement of brushing is defined as moving off of a surface, the Brushing Contact Symbol must be combined with some other kind of Movement Symbol. The Brushing Contact Symbol cannot stand alone. The other Movement Symbol shows the direction of the brushing motion:

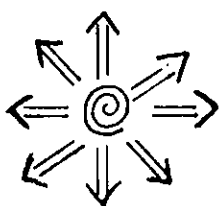


Brushing Contact Symbol
Cannot Stand Alone

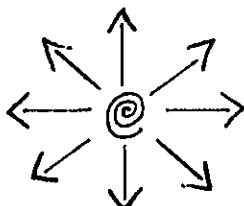
7. Writing Rule 7: Rubbing And Brushing Symbols Are Dragged By Arrows. When a Rubbing or Brushing Contact Symbol is written side by side with an arrow, and the two movements are done simultaneously, then which symbol do you write first on the page?

The Rubbing and Brushing Contact Symbols are always dragged along by the arrows. The arrows pull the Rubbing or Brushing symbols in the direction of the arrows. The Rubbing or Brushing symbols are written at the end of the stem line of the arrow (the opposite side from the arrowhead).

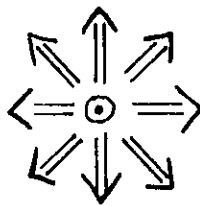
When in doubt, draw the following diagram: Write the Rubbing or Brushing Contact Symbol on a piece of paper. Then, with the Rubbing or Brushing symbol as the center of an imaginary circle, draw arrows coming from it, projecting in all possible directions in space:



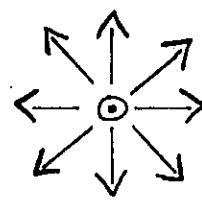
Rubbing Front
Wall Plane



Rubbing Floor
Plane

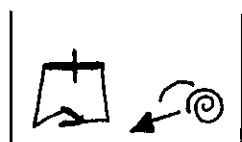


Brushing Front
Wall Plane

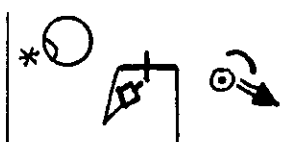


Brushing Floor
Plane

Then look at the movement in the sign you are trying to write. Which arrow will you be using? Erase all those arrows you will not be using, leaving only the Contact Symbol and the one arrow. The Contact Symbol and arrow are in the correct relationship to each other. As you can see, the arrow drags or pulls the Rubbing or Brushing symbol in the direction of the arrow.



The Sign For NICE



The Sign For GIRL



The Sign For WISH

8. Writing Rule 8: Rubbing And Brushing Symbols Dragged By Unusual Arrows. When a Rubbing or Brushing Contact Symbol is written side by side with other Movement Symbols, such as Rotation Arrows, Shaking Arrows, Alternating Movements or Combination Arrows, and the movements are done simultaneously, then the Contact Symbol is dragged by the arrow of the other symbol once again. The Contact Symbol is written at the end of the stem of the arrow:



With Rotation
Arrows



With Shaking
Arrows



With Alternating
Movements



With Combination
Arrows

Note that when a lot of arrows are stacked, the Rubbing or Brushing Symbol is only written once, dragged by the first arrow in the stack. It is assumed that the rubbing or brushing is continuing with the other arrows lower in the stack.

9. Writing Rule 9: Rubbing And Brushing Symbols Combined With Complete Circle Symbols. When a Rubbing or Brushing Contact Symbol is written side by side with Complete Circles, the Contact Symbol is placed at the end of the stem line of the arrow for Wrist Circles, as shown below:



Rubbing Or Brushing Combined
With Complete Wrist Circle

The Rubbing or Brushing symbol is placed directly beside Arm Circles, placed in the exact location where the rub or brush occurs:



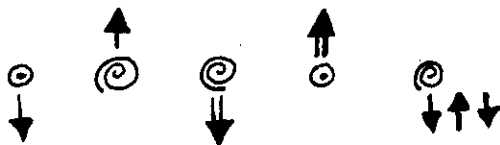
Rubbing Or Brushing Combined
With Complete Arm Circles

10. Writing Rule 10: Use Of Simultaneous Line. When Rubbing or Brushing occurs simultaneously with other movements, then the Contact Symbols and other Movement Symbols must be connected with a Simultaneous Line, as shown below:



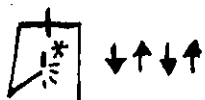
Diagonal And Side Arrows Use
Simultaneous Lines When They
Drag Contact Symbols

The one exception to this rule is when the two symbols are written one on top of the other. When one symbol appears above the other, it is assumed the two movements are done at the same time:



Up Or Down Arrows, or Forward Or Back Arrows
Do Not Use Simultaneous Lines When They Drag
Contact Symbols

11. Writing Rule 11: Darkening The Finger Of Contact. In both SIGN WRITING® Printing and SIGN WRITING® Handwriting the finger that contacts the face or body is often darkened slightly to make it clear which finger is contacting, as shown below:



SIGN WRITING® Printing

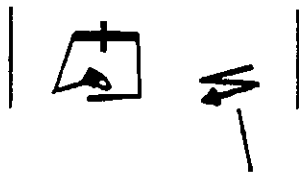


SIGN WRITING® Handwriting

SECTION TWO: BASIC ARROWS

(Also Refer To Lesson Nine, p. 117-142)

1. Writing Rule 1: Painting Paths With Movement Arrows. Movement Arrows paint paths of movement in space. Pretend that your wrists have black paint on them. As your wrists move in space, they paint a pattern or line in space. The Movement Arrows represent this painted pattern. They paint the paths of the extremities.



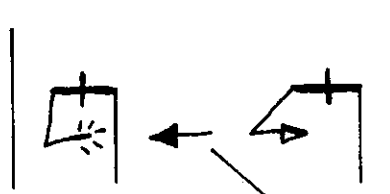
Movement Arrows Paint Patterns In Space

2. Writing Rule 2: Paint Pattern Of Wrists. To be very specific, the Movement Symbols always paint the pattern of the wrists in space. Why the wrists? Why not the hands? The Movement Arrows paint the patterns of the wrists because the wrists are the true end (or stub) to the arms (forearms). The hands are not a stable marker in space since they can move up or down just by the flexing of the wrists. The wrists, however, always remain in the same relationship to the arms - they are always at the end! They are therefore the most accurate marker for painting the paths of the extremities.
3. Writing Rule 3: Movement Arrows At Level Of Movement. Movement Arrows are always placed at the level of where the movement occurs. The symbols are placed at the level of the wrist.



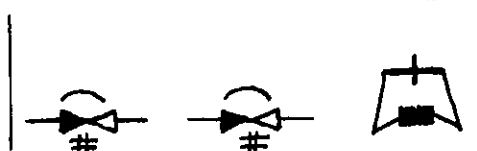
Movement Arrows Show The Level Of Movement

4. Writing Rule 4: Movement Arrows The Length Of Movement. Movement Arrows are always the length or size of the movement that occurs. For example, the stem of the arrow (the opposite side from the arrowhead) begins in space where the wrist of the previous drawing is located, and the arrowhead finishes where the wrist of the next drawing is located. It paints an exact path in space from one drawing to the next - same level, same length.



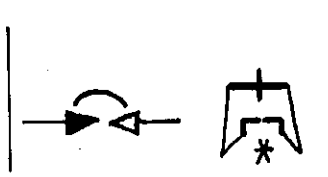
Movement Arrows Show The Length (Size) Of Movement

5. Writing Rule 5: Finishing With Contact, Base Of Hand Touching. When a movement finishes in contact, and both hands finish contacting with the whole hand, not just the fingers, then the Movement Arrows will finish touching each other because that is the pattern they painted in space. Both hands must touch at the base of the hand (the base is the part of the hand that the fingers connect to; palm; back of hand).



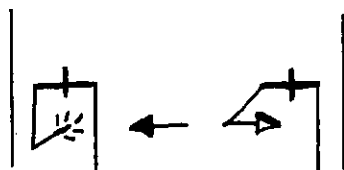
The Whole Hand Finishes In Contact

6. Writing Rule 6: Finishing With Contact, Fingertips Touching. When a movement finishes in contact, and the fingertips finish touching, then the tips of the arrowheads of the Movement Arrows will not finishing touching each other. Since the Movement Arrows describe the pattern of the wrists in space, the wrists or whole hand did not finish touching, and the Arrows do not finish touching either:

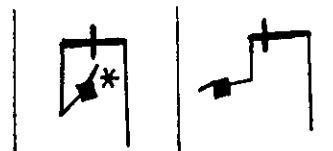


Fingertips Finish Contacting

7. Writing Rule 7: Must Have Movement To Have A Movement Arrow. A Movement Arrow is required every time the wrist moves (makes a path in space). When no movement occurs (no paths are painted) then no Movement Arrow is placed between the figures:



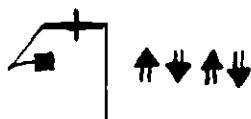
Movement Paints A Path



Positions With No Movement

8. Writing Rule 8: Flexing Movement From The Wrist. What happens when the wrist does not paint a pattern in space, but stays in one place while the hand moves up and down? Flexing from the wrist joint is written in Sign Writing® for everyday use by starting with the position of the down flex, showing the flex on the stick figure drawing. The Movement Arrows that follow then paint the path of the hand only, as it continues to move up and down.

In summary, if the sign begins with a stick figure drawing that does not have a flexed wrist, then any Movement Arrows following will paint the path of the entire arm as the entire arm moves in space (lead by wrist). But, if the sign begins with a stick figure drawing with a flexed wrist, then any Movement Arrows following will paint the path of the hand only, as the wrist flexes up and down.



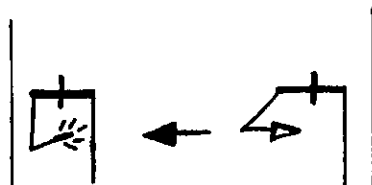
Movement Arrows Paint Path
Of Entire Arm, Lead By The
End Of The Extremity (Wrist)



Movement Arrows Paint Path
Of The Hand Only, As The
Wrist Stays In One Place And
Only Flexes

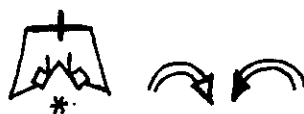
Note: The recording of flexing of the wrists can become very detailed. Writing Rule 8 above shows the way wrist flexing is written in Sign Writing® for everyday use. More details are written when using Detailed Sign Writing® for research use. For research use, refer to the textbook Sign Writing® For Research Use, published by the Sutton Movement Writing Press.

9. Writing Rule 9: Time Moves From Left To Right. Time is written on paper from left to right. A reader reads the Sign Writing® from left to right. Whatever appears first to the left on the page will be done first. Whatever appears next on the page is done next, and so on.

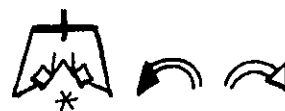


Time Moves From Left To Right.....

10. Writing Rule 10: Two Movements Done At Different Times. When two movements are done at different times, then the first movement that occurs will be written to the left, and the second movement that occurs will be written to the right, as so on. This is true regardless whether it is the left or the right hand that moves first:



Movement First With The Left,
Second With The Right



Movement First With The Right,
Second With The Left

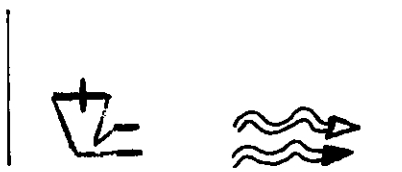
11. Writing Rule 11: Two Movements Done At The Same Time. When two movements are done at the same time, simultaneously, the simultaneous movements can be written in two different ways:

- A. The usual way to write simultaneous movements is with a Simultaneous Line. The Simultaneous Line can only be used when the two movements are not done on top of each other in space. The Simultaneous Line is used to connect the two movements in time. The Simultaneous Line states that the reader should do the two movements at the same time. The two symbols must be placed symmetrically, with the right symbol on the side of the signer's right arm, and the left symbol on the side of the signer's left arm:



Using A Simultaneous Line

- B. When two movements are done on top of each other, with one arm higher and above the other, and the two movements are done simultaneously, a Simultaneous Line is not used. The reader knows automatically that the movements are done at the same time because neither movement is written before the other one. The two Movement Arrows are written one on top of the other, at the correct levels of the wrists. That is all.



No Simultaneous Line When One Movement
Is On Top Of The Other

12. Writing Rule 12: Simultaneous Line From Middle To Middle. The Simultaneous Line extends from the middle of the first symbol to the middle of the second symbol. It does not encompass both symbols entirely, and it does not connect them from end to end. It connects the two symbols from middle to middle.



Correct



Incorrect



Incorrect

SECTION THREE: CURVED ARROWS

(Also refer to Lesson Ten & Eleven,
pp. 143-260)

1. Writing Rule 1: Curved Arrows Up And Over Have Loop On Top. Arrows that curve up and forward and up and back always have the little hump or loop on the top of the symbol. This is because it coordinates with an imaginary circle that hits the front wall plane:



Imaginary Circle That Hits
The Front Wall Plane



Loop Or Hump Is Always On Top

2. Writing Rule 2: Curved Arrows Up And Over Always Have Long Stem Line On Outside. Arrows that curve up and forward and up and back always have the loop on the top, and the long stem line on the outside of the symbol, coordinating with the imaginary circle.



Imaginary Circle That Hits
The Front Wall Plane



Long Stem Line Is Always On
The Outside Of The Circle

3. Writing Rule 3: Curved Arrows Up And Over Always Have Long Stem Line Thick Or Dark. Curved Arrows always coordinate with an imaginary circle. The curved arrows up and over coordinate with an imaginary circle that hits the front wall plane. The imaginary circle is darker on the side that hits the front wall plane. The darker side is to the outside of the circle. Since the long stem line of the curved arrows up and over are always to the outside (see Writing Rule 2), then the long stem line must always be thick or darkened-in. The little loop at the top is never darkened-in:



Imaginary Circle That Hits
The Front Wall Plane

Long Stem Line Is Always
Thick Or Darkened-In

4. Writing Rule 4: Curved Arrows Down And Under Have Loop On Bottom. Arrows that curve down and forward or down and back always have the little hump or loop on the bottom of the symbol. Think of the symbol like the movements of a swing. The swing always paints a path of down and forward or down and back, and the down part is always on the bottom. This coordinates with an imaginary circle that hits the front wall plane:



Imaginary Circle That Hits
The Front Wall Plane

Loop Or Hump Is Always On Bottom

5. Writing Rule 5: Curved Arrows Down And Under Have Long Stem Line On Inside. Arrows that curve down and forward or down and back always have the loop on the bottom, and the long stem line on the inside of the symbol, coordinating with the imaginary circle:



Imaginary Circle That Hits
The Front Wall Plane

Long Stem Line Is Always On
The Inside Of The Circle

6. Writing Rule 6: Curved Arrows Down And Under Always Have Little Loop Thick Or Dark. Curved Arrows always coordinate with an imaginary circle. The curved arrows down and under coordinate with an imaginary circle that hits the front wall plane. The imaginary circle is darker on the side that hits the front wall plane. The darker side is to the

outside of the circle. Since the long stem line of the curved arrows down and under are always on the inside (see Writing Rule 5), then the long stem line must always be thin (not darkened-in) and the little loop will always be thick or dark. This is because the little loop is in the front portion of the circle:



Imaginary Circle That Hits
The Front Wall Plane

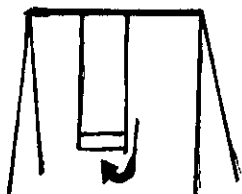


Little Loop Is Always
Thick Or Darkened-In

7. Writing Rule 7: Curved Arrows Down And Under Similar To A Swing Or Pendulum.

Curved Arrows down and under can be compared to a swing or pendulum. Think of a child's swing for one moment. The swing swings down and forward and down and back constantly. The movement is also similar to the pendulum of a grandfather clock. The pendulum swings down and under all of the time.

Curved Arrows that swing down and under are like that child's swing, swinging to and away from you, down and under. Think of that every time you write the Curved Arrows. You will find it will help you remember that the curve always goes on the bottom of the symbol:



Child's Swing



Clock Pendulum

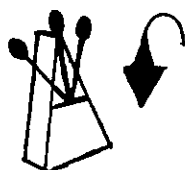


Curved Arrows Down
And Under

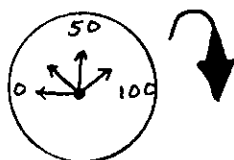
8. Writing Rule 8: Curved Arrows Up And Over Similar To A Metronome Or Speedometer Dial.

Curved Arrows up and over can be compared to a metronome or dial. A metronome, used to give the beat of rhythm, is like a pendulum that is upside-down. The pendulum is on the top, and swings back and forth and up and over. The movement is also similar to a speedometer dial in a car. The speedometer dial curves up and over as the car drives faster and faster.

Curved Arrows that swing up and over are like that metronome, swinging up and forward, and up and back, up and over. Think of that every time you write the Curved Arrows. You will find it will help you remember that the curve always goes on the top of the symbol:



Metronome



Speedometer Dial



Curved Arrows
Up And Over

SECTION FOUR: COMPLETE CIRCLES

(Also Refer To Lesson Twelve, p.261-274)

There are no special Writing Rules established for Complete Circles at this time.

SECTION FIVE: ROTATION ARROWS(Also Refer To Lesson Thirteen,
p. 275-277)

Writing Rule 1: Rotation Arrows Always Vertical When No Traveling. When the Rotation Arrow stays in one place, without combining with another traveling arrow, the straight line through the Rotation Arrow will always be vertical. It never tips or slants no matter what the angles of the arms of the figure before or after:



Rotation Arrows Always
Vertical



Incorrect To Slant Arrows

2. Writing Rule 2: Rotation Arrows Slant With The Direction Of Travel. When the Rotation Arrows travel they combine with another traveling arrow. The stem line of the other traveling arrow becomes the center line of the Rotation Arrow. This means that the Rotation Arrow does slant in the direction of travel, when the symbols travel. When they do not travel, they always remain vertical (see Writing Rule 1, above).



Traveling Rotation Arrows Slant
In The Direction Of Travel

3. Writing Rule 3: Curve Of Rotation Arrow Always Curves Down And Towards Arrowhead. Rotation Arrows that do not travel, always have the curve of the arrow directed down. Rotation Arrows that travel always have the curve of the arrow towards, or closest to, the arrowhead of the traveling arrow:



Curve Of Arrow Directed Down
When No Traveling



Incorrect



Curve Of Arrow Always Towards
Arrowhead Of Traveling Arrow



Incorrect

SECTION SIX: SHAKING ARROWS

(Also refer to Lesson Thirteen, p.278-279)

1. Writing Rule 1: Shaking Arrows Follow All Rules For Rotation Arrows. In almost all cases, Shaking Arrows are considered to be Rotation Arrows in a stack, and therefore follow all rules that pertain to Rotation Arrows. For example, Writing Rules 1, 2 and 3 for Rotation Arrows also apply to Shaking Arrows:



Shaking Arrows Vertical
When No Traveling



Shaking Arrows Slant
In Direction Of Travel

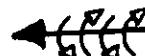


Curve Of Arrows
Directed Down Or
Towards Arrowhead

2. Writing Rule 2: Shaking Arrows Must Coordinate With Traveling Arrow. When Shaking Arrows travel, they are placed on a traveling arrow. The Shaking Arrows must have dark (filled-in) arrowheads for the right hand if the traveling arrow also has a dark arrowhead for the right hand. It is impossible to have a group of light arrowheads for shaking on a traveling arrow that has a dark arrowhead:



Correct



Incorrect

SECTION SEVEN: TREMBLING MOTION

(Also Refer To Lesson Thirteen, p.280)

1. Writing Rule 1: Trembling Motion Symbol Always Written As A Position. In Sign Writing, for everyday use the Trembling Motion Symbol is always placed directly on the stick figure drawing, usually around the fingers or hand. It is placed around the part of the body that is trembling. It is never written around or beside a Movement Symbol:



Trembling Motion Always
Around Part Of Body



Trembling Motion Never Around
Movement Symbol

There is a reason for this. When the Trembling Motion is placed around a Movement Symbol, it is impossible to know which part of the body is trembling as the body moves. Only in the Detailed Sign Writing® is trembling allowed to go around a Movement Symbol, because in the Detailed Sign Writing® other information is added in a Special Information Box above the symbol. See Sign Writing® For Research Use for further information.

SECTION EIGHT: ALTERNATING MOVEMENTS

(Also Refer To Lesson Fifteen, p.293-300)

1. Writing Rule 1: Side To Side Arrows Stack Up And Down. Arrows that travel from one side to the other, and are stacked in a unit showing alternating motion, are stacked up and down. One arrow is placed on top of the other. They are stacked vertically:



Stacked Vertically

2. Writing Rule 2: Diagonal Arrows Stack Up And Down Diagonally. Arrows that travel from one diagonal to the other, and are stacked in a unit showing alternating motion, are stacked up and down on a diagonal. One arrow is placed very close to the other. They are stacked diagonally:



Stacked Diagonally

3. Writing Rule 3: Forward And Back Arrows Stack From Side To Side. Arrows that travel forward or back, and are grouped in a unit showing alternating motion, are grouped from side to side. One arrow is placed very close to the other. They are stacked horizontally:



Stacked Horizontally

4. Writing Rule 4: Up And Down Arrows Stack From Side To Side. Arrows that travel up or down, and are grouped as a unit showing alternating motion, are grouped from side to side. One arrow is placed very close to the other. They are stacked horizontally:

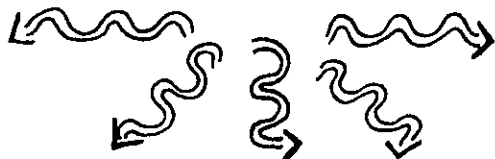


Stacked Horizontally

SECTION NINE: COMBINATION ARROWS

(Also Refer To Lesson Sixteen, p.301-326)

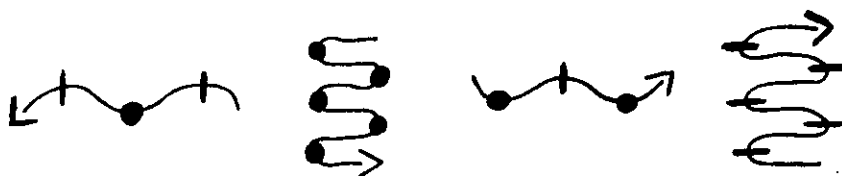
1. Writing Rule 1: Undulation Arrows. Undulation Arrows are combinations of Curved Arrows. Undulations with two curves have already been shown in Lesson Sixteen of this book. What do they look like with three or more curves? Just continue to add on more Curved Arrows. Here are some examples:



Undulations Parallel With The Front Wall Plane



Undulations That Hit The Front Wall Plane



Undulations Parallel With The Floor Plane



Undulations Up And Over And Down And Under, That Relate To The Floor Plane

SECTION TEN: GENERAL WRITING RULES

1. Writing Rule 1: The Rule Of Symmetry. All Movement Symbols in Sign Writing® follow the rule of symmetry. The Movement Symbols themselves are constructed symmetrically. They are also placed symmetrically on the page. Here are some examples of symmetry:

- A. Circles. Circles that hit the Front Wall Plane and relate to the Front Wall Plane are always darkened symmetrically, on the outside of the symbols. The right is darkened to the right, and the left is darkened to the left:



Circles Darken The Front Portion
Symmetrically

- B. Simultaneous Movement. Movements that are done simultaneously are placed symmetrically on the page. The reader reads the arrows from the center, starting at the end of the stem line of the arrow, and moving out towards the arrowhead. Movements that are not done simultaneously (done at different times) are not always placed symmetrically, as shown below:



Simultaneous Movements
Written Symmetrically



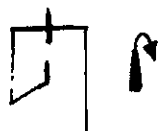
Movements Done At Different
Times Not Written Symmetrically

2. Writing Rule 2: Two Hands Moving On One Path. When Movement Symbols are written symmetrically, one for the right hand and one for left hand, how do you write the Movement Symbol if the movement is with both hands traveling along the same path (using the general arrowhead, neither light nor dark, but in a "v")? Which half of the symmetry do you choose for the general arrowhead?

These questions arose in the following two examples:

- A. Curved Arrows. When both hands are touching and the base part of the hands are together, and the movement then moves up and back, as in the sign for ASK, the Curved Arrow must take a general arrowhead (neither dark nor light for right and left). Which side do we curve the Curved Arrow? To the right or to the left?

The rule is that the general arrowhead always takes the curve to the right, as if the curve were being done with the right hand:



Curve Up And Back With
Right Hand Only



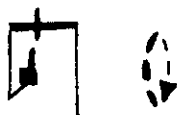
Curve Up And Back With
Both Hands Together



Curve Up And Back
With Left Hand Only

- B. Complete Circles. Complete Circles that hit the Front Wall Plane and relate to the Front Wall Plane, as in the sign for SIGN, are darkened on the outside of the circle. Which side will you darken if both hands are moving together along the same path?

The rule is that the general arrowhead on the circle will always take the curve that is darkened on the right side, as if the circle were being done with the right hand:



Complete Circle With
Right Hand Only



Complete Circle With
Both Hands Together



Complete Circle With
Left Hand Only

3. Writing Rule 3: Rule For General Arrowhead. The general arrowhead is a "v" arrowhead that is only used when the two hands travel along one path. One path is defined in the following two ways:
1. When the bases of the two hands (the part other than the fingers) contact completely and the two hands then move in any direction as one unit. 2. When the base of one hand is directly above the base of the other hand (with or without contact) and the two hands then move straight down or up.

4. Writing Rule 4: Writing The Mime-Like Qualities Of Sign Language. Sign languages are beautiful languages. Much of the languages' beauty comes from the mime-like qualities. Each individual signer expresses thoughts differently. And each individual signer lends a personal mime-like style to each movement.

As explained in Lesson One of this book, SIGN WRITING® first began as a phonetic writing system that was very detailed. This DETAILED SIGN WRITING® records all of the individual mime-like qualities of sign language. The recording of mime has not been presented in this book, SIGN WRITING® FOR EVERYDAY USE. If you are interested in detailed recording of mime, you may want to refer to SIGN WRITING® FOR RESEARCH USE, published by The Sutton Movement Writing Press.

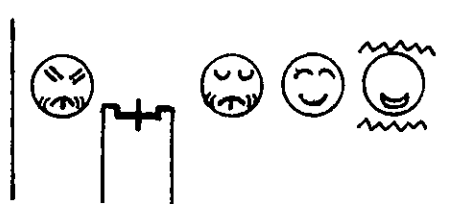
Mime can be written in SIGN WRITING® for everyday use too, but in a less detailed way than in DETAILED SIGN WRITING®. How? Here are two examples:

A. Change Of Facial Expression. Adding many Facial Expressions will give a mime-like quality to your writing. All signs that have more than one Facial Expression must have more than one stick figure in their spelling. There will be as many stick figure drawings as Facial Expressions:



Change Of Facial Expressions

If many Facial Expressions occur in succession, and there is no change in any other body movement, then the Facial Circles can be written in succession too:

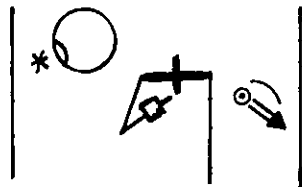


Many Facial Expressions In Succession

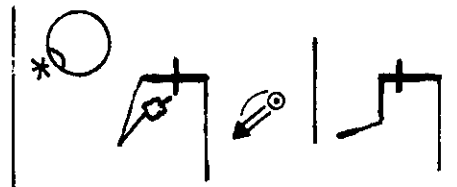
B. Directionality. Directionality in sign language means that signs can relate to people or objects, and when they do, they will direct the movements specifically to that person or object. This gives a mime-like quality to the signs, and is an important part of the grammatical structure of many sign languages.

In SIGN WRITING®, each spelling for each sign has a certain number of symbols. Unlike the symbols in the English alphabet, the SIGN WRITING® symbols can be turned at any angle to give the visual feeling of movement. This turning of the symbols makes it possible to write the directionality of the signs. You turn the symbols in the direction you want them to go.

A good example of directionality written in SIGN WRITING® is the sign for "girl". When written facing the reader straight front, the sign is written one way, but when referring to a little girl on the other side of the room, the sign is directed toward the little girl:



The sign for "girl, facing straight front.





























The sign for "little girl", placing the little girl to the signer's right side.





























In general, mime-like qualities can be written in SIGN WRITING® for everyday use by simply adding a few more positions to show the mime. The signs of course become a little longer, but the mime-like quality has been pictured on paper. The only time the Fourteen Basic Spelling Rules (see pages 368-371) are ever changed is when the mime-like qualities are included. When this occurs, figures are only added to show the mime - never subtracted.

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26. Complete Circles With Wrist:		Pages 266-269, 270-271, 286-287
27. Rotation Arrows:		Pages 276-277, 286-287
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Sign Writing® FOR EVERYDAY USE



VALERIE SUTTON

is a movement analyst. She is the inventor of a comprehensive system for writing all human movement, called Sutton Movement Writing & Shorthand. Because of her unusual ability to put movement on paper, she offers an effective way of writing dance, mime, sports, and all sign languages. The SIGN WRITING® sign language notation system is a section of Sutton Movement Writing. SIGN WRITING® writes American Sign Language (ASL), all variations and dialects of ASL, and all other sign languages in the world. It is visual, pictorial and practical. Besides SIGN WRITING® for everyday use, which is a boon to signers who do not want to have to translate into spoken language, there is a more detailed form of SIGN WRITING® for researchers and a SIGN SHORTHAND™ form for secretaries. The beauty of using the everyday SIGN WRITING® system is that it can be read at a glance, by children and adults. It can be used to teach English and other spoken languages.

VALERIE SUTTON

has a unique background which has inspired and shaped the development of SIGN WRITING®. A Californian, she wrote her first textbook in 1973, at age 22. In 1974, while teaching the Dance Writing section of the system to the Royal Danish Ballet Company, she began her invention of SIGN WRITING® at the University of Copenhagen. At the request of Lars von der Lieth, her system was used in recording the movements of the Danish Sign Language. From that time on, she has worked to create an everyday handwriting useful for everyone. In 1976, she returned to teach Dance Writing at the Boston Conservatory of Music (where Dance Writing is a requirement for graduation) and began teaching SIGN WRITING® in the United States. She has presented papers on SIGN WRITING® at conventions of the National Association Of The Deaf, The Registry Of Interpreters For The Deaf, and The National Symposium On Sign Language Research And Teaching, and has taught SIGN WRITING® at such leading institutions as The National Theater Of The Deaf and The National Technical Institute For The Deaf. The National Technical Institute For The Deaf is using SUTTON SIGN WRITING® in a series of publications that teach technical signs. NTID's Technical Signs Manuals will be available in the near future.

VALERIE SUTTON

is teaching SIGN WRITING® for everyday use in colleges on both the east and west coasts. She is certifying teachers in SIGN WRITING® who in turn are teaching the system to low-language-level deaf children and adults, and to students and teachers at the college and university level. She is the author of over thirty publications on Sutton Movement Writing. She directs the activities of the Center For Sutton Movement Writing in Newport Beach, California and Boston, Massachusetts. Since 1974, she has been dedicated to the idea that all sign languages can be written on paper. This useful, self-teaching book, SIGN WRITING® FOR EVERYDAY USE, is proof that her idea has become a reality.