Flourishing

Plates by Clinton C. Canan (1873-1904)
Written commentary by Earl A. Lupfer (1890-1967)
from The Business Educator

Compiled by
Dr. Joseph M. Vitolo
2013

Flourishing

Plates by the Late C. C. Canan
Instructions by the Editor

LESSON 2

After the simple strokes given in the rst lesson (November issue) are iirly well mastered they should be sed in designs such as those illus-ated in the present lesson.

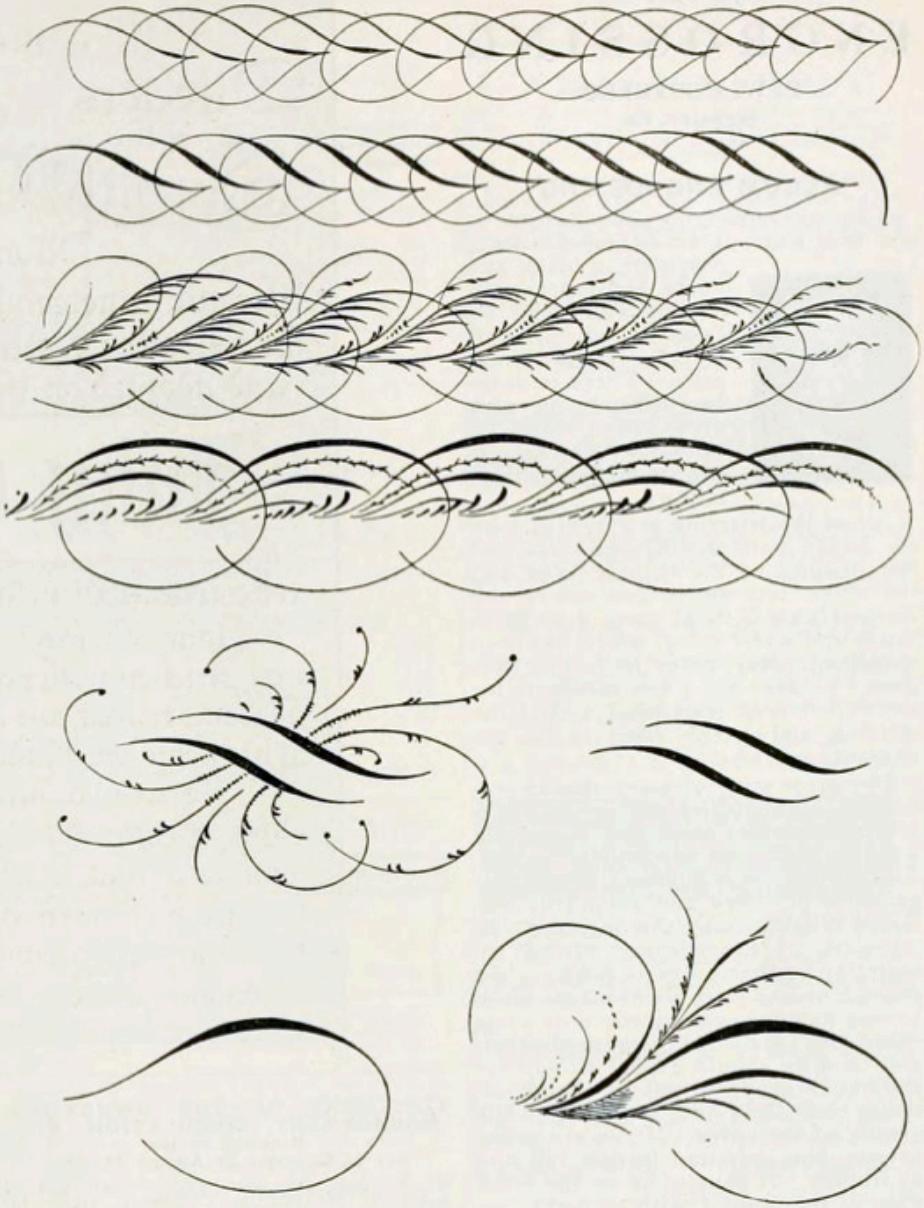
The difference between the first and econd exercises is in the degree of nade. The first exercise is made ith very little shade, and the second ith a heavier shade. These strokes hould, of course, be made rapidly nd freely. Flourishing must be grace-il, and if it is accurate, so much the etter, but flourishing which lacks race is not pleasing to the eye.

In the next two copies strokes are dded for ornament. These strokes lso should be made rather freely, but hey must be kept small. The broken ne in the fourth copy is made up of large number of short, light strokes.

The last part of the lesson shows nore intricate designs. Make first the wo parallel shaded strokes, practicing hem until they can be made the same ength, shade and curvature. Do not dd other strokes until these can be nade to your satisfaction. Then the mbellishments can be added. Notice hat these are made up entirely of ight lines gracefully curved.

The same is true of the last design n the lessons. Practice the large lourished stroke until the shade is hort and snappy, and the curce grace-ul and free. The second curved stroke nust be made upward and to the left. When these can be made in proper re-ation to each other add the fine lines.

Send a page of your best practice vork with a dime to the editor and eceive criticism.



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J. R. Bennett, for some years with Kinyon's Commercial School, Pawtucket, R. I., is a new commercial teacher in the Helena, Montana, Business College.

C. H. Howieson, last year with Bird's Business School, Bronx, N. Y., is to be with Hunt's Business College, Eau Claire, Wis., the coming year.

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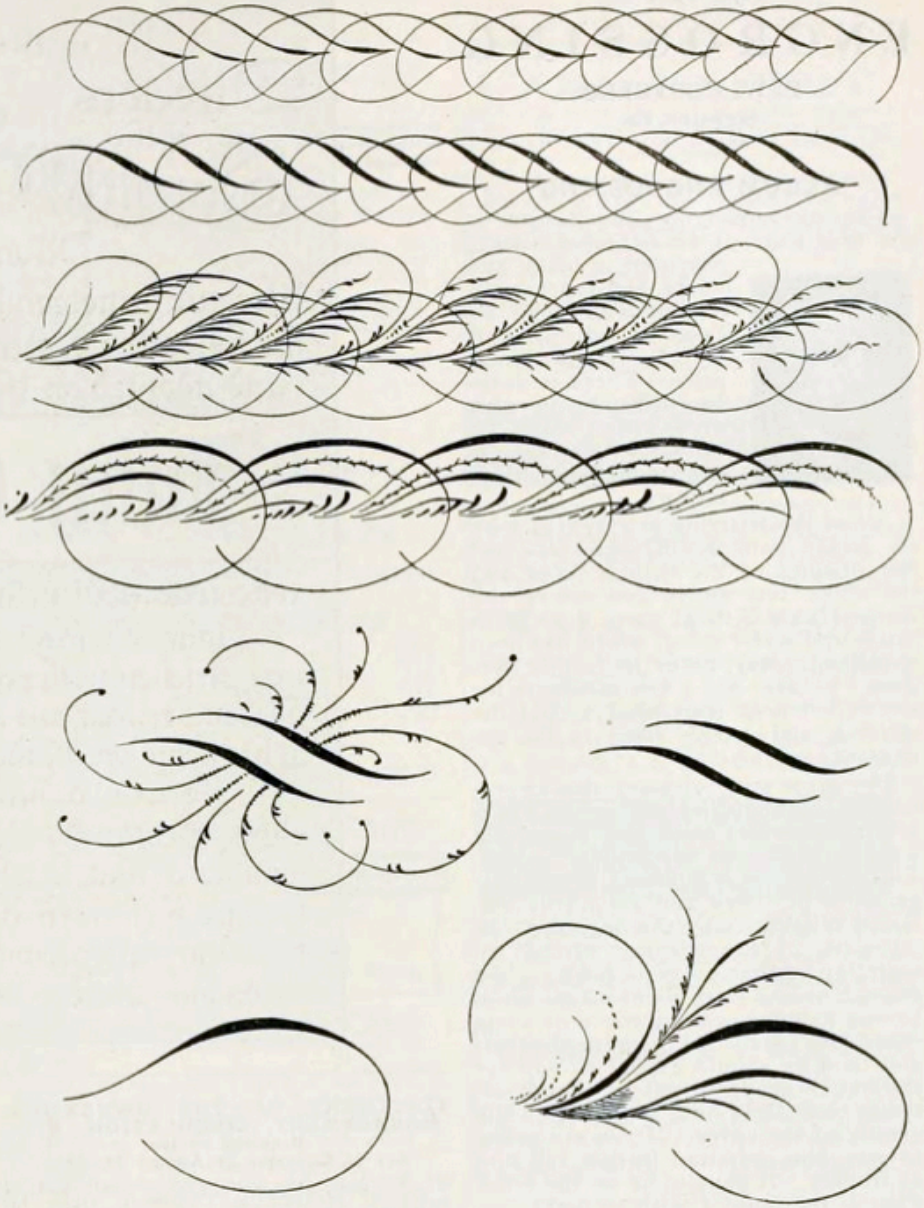

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LESSON 3

A review of the previous lessons should be the first act in every period of practice. The most intricate piece of flourishing is made up of comparatively simple lines, and unless each line is graceful and accurate the result will not be pleasing.

The first plate gives the different strokes used in making a quill. The quill pen was used for so many centuries that it is recognized as the emblem of the writers' and flourishers' art, and is, of course, much more graceful than the penholders in use today, even though our present penholders are better for writing and flourishing.

The first stroke of the quill is a long, shaded stroke nearly straight at the start and curving gracefully at the end. Notice that the shade does not begin until the stroke commences to curve. Keep this shade rather light.

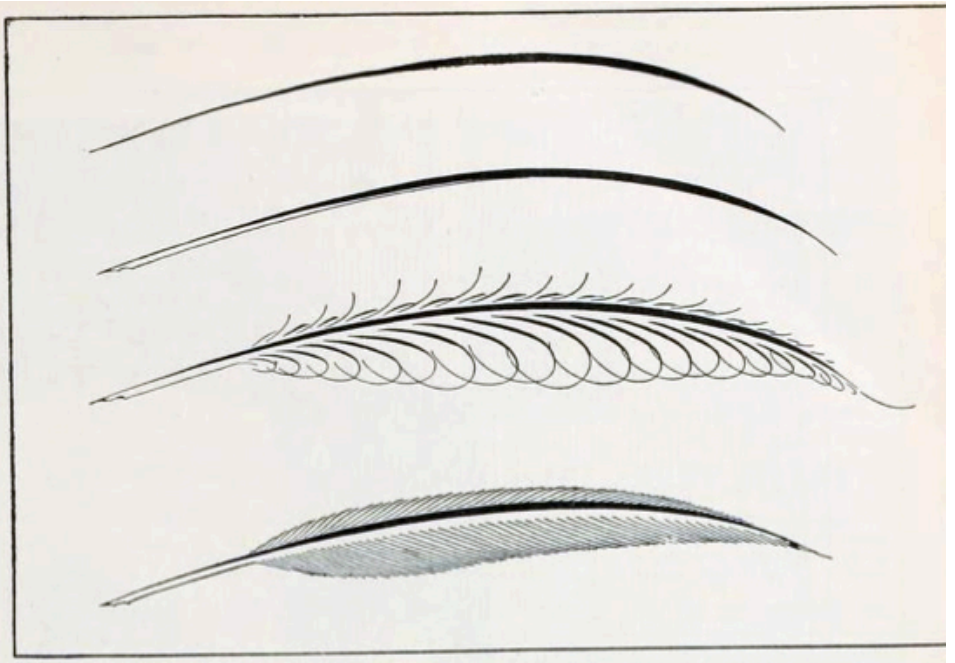
Notice that the second stroke of the quill does not extend the full length and is light and nearly straight throughout its length.

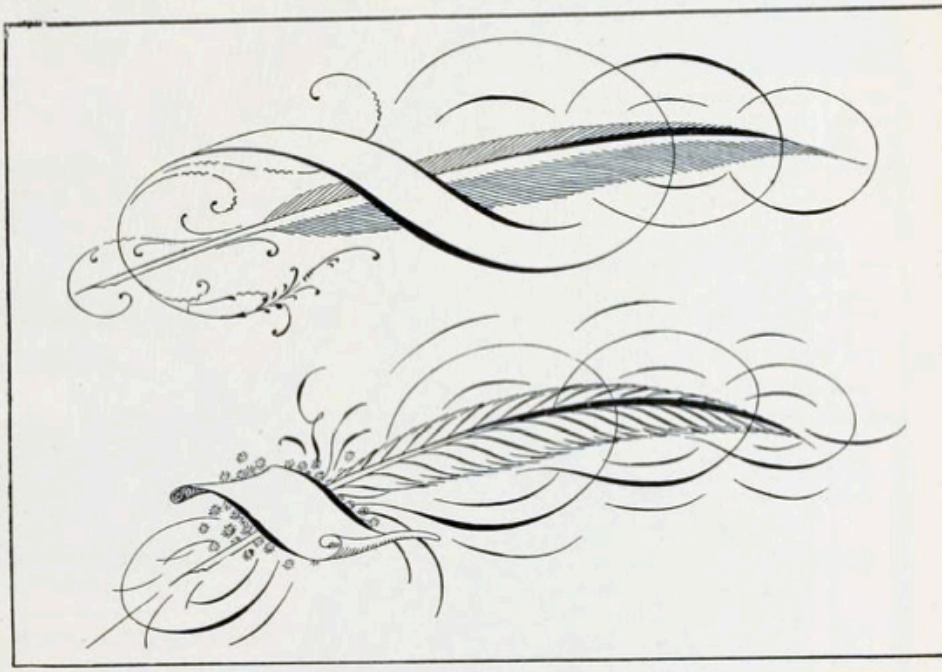
Two styles of feathering are shown and this may be varied still more. Do not make the feather part of the quill too wide or too heavily shaded.

Some of the designs in which the quill is a part are given in the second plate. The scroll for lettering should be made first, and the two parts of the quill on each side of the scroll.

Try the designs in different sizes until you can make them rapidly, gracefully and accurately.

A dime sent with your practice work to the editor will bring you criticisms and suggestions.





J. H. Fries, McPherson College, McPherson, Kansas, one of our good friends and regular clubbers, is on hand at the beginning of the year with a fine list of subscriptinos.

W. J. O'Hara, Herington, Kansas, High School, has stirred up so much penmanship enthusiasm that more than twenty of his students are already subscribers to the BUSINESS EDUCATOR.

J. W. Jones, who recently bought the Duoglas Business College, Connellsville, Pennsylvania, sends us a list of thirty-eight subscriptions with more to follow. Mr. Jones reports that the year is starting off nicely.

G. W. Kopp, Blinn Memorial College, Brenham, Texas, is helping to put the Lone Star State on the penmanship map. Mr. Kopp writes a strong business style and arouses in his students something of his own enthusiasm for

W. G. Stephenson, teacher of penmanship in Albany, New York, Business College, followed up the list sent us by Mr. Wauchope a short time ago with thirty-three subscriptions, four more to the Professional Edition. Mr. Stephenson writes the ornamental style attractively, and has the earmarks of a coming penman. Associated with him in the Albany School are **B. C. Bacon** and **T. W. Wauchope,** making a strong penmanship trio.

The School of Commerce, Harrisburg, Pennsylvania, sends us a club of subscriptions through **Bertha F. Zimmerman,** Secretary. **D. L. M. Raker,** a former Zanerian, is principal of this school.

J. A. Eubanks, supervisor of writing

A. B. Cox, Steward School, Washington, D. C., reports penmanship enthusiasm very high among his students and encloses a list of twenty subscriptions to prove it. Mr. Cox learned his penmanship through correspondence courses, and his writing is a credit to his teachers. We hope to present a specimen of his writing in an early number. He is also offering some of his work through our advertising columns.

Victor W. Jones, Jonesport, Nev., and **Mary M. Hayden,** Valley City, N. D., are two new commercial teachers in the Carson City, Nev., High School. **F. W. Goff** has been selected to head the commercial work in the San Andreas, Calif., High School.

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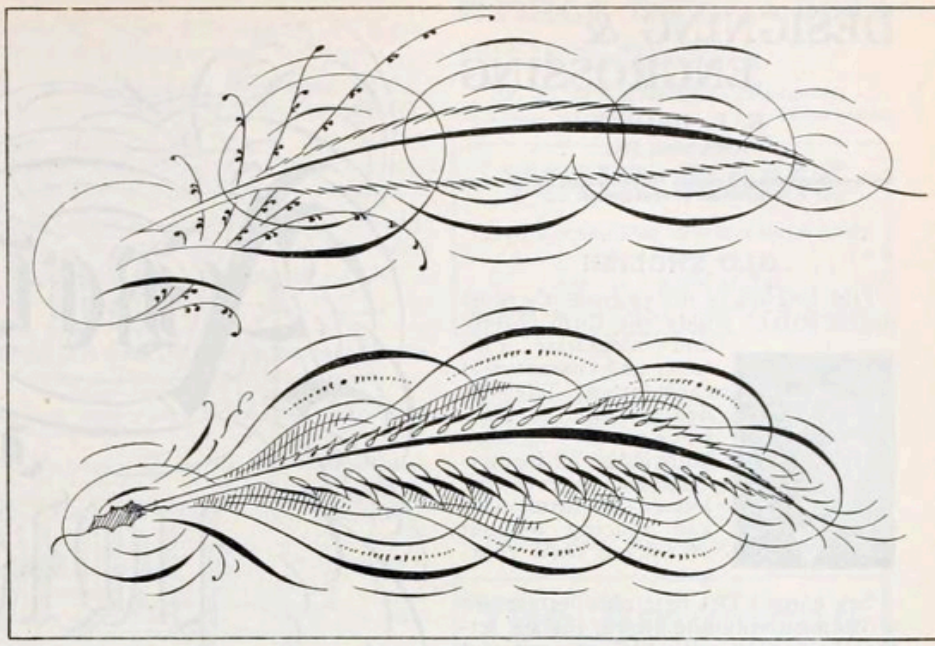

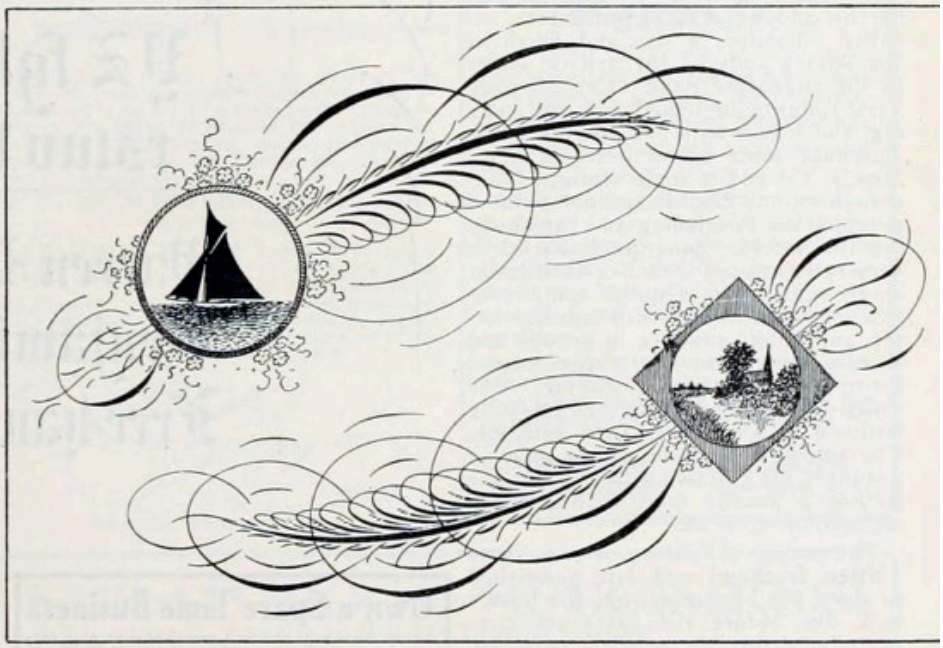

LESSON 4

The first cut in this month's lesson shows some rather elaborate forms of flourished quills. These should not be undertaken until the simpler forms given in the February number have been mastered.

In making either of these quills it will be necessary to change the position of the paper a number of times. This is something that has to be learned by practice.

Every stroke must be firm and clear, no matter how short or light it may be. Firmness is quite as essential in light strokes as in shaded strokes.

The second cut shows quills combined with pen drawings. The beautiful effects in the drawings are secured by very simple lines. Notice how few strokes make the flowers about the drawing, but notice also these flowers are all of about the same size.

To the student who delights in pen work the plates given in this month's lessons will afford material for several hours of pleasant practice.

A dime with your practice work will bring you criticisms worth many times the cost. Address The Business Educator.

REMINGTON SALESMEN MEET

Forty-six Remington salesmen, representing every one of the forty-six branches of the Remington Typewriter Company in the United States and Canada, attended a convention in New York the week of January 16.

These men were the prize winners in their respective offices in the Remington Typewriter Sales Contest which was staged during the months of November and December.

The program of the Remington Convention of Prize Winning Salesmen included visits on successive days to the Remington factory at Syracuse, N. Y., where the new Remington Portable Typewriter is made, to the main Remington factory at Illion, N. Y., where the Company builds the standard Remington machines and the Remington Accounting Machine, and to the factory at Bridgeport, Conn., which makes the famous Remington line of ribbons and carbon papers. Following these visits which were exceptionally interesting and educational to all of the Remington salesmen in attendance, there was held a convention during the balance of the week at the Remington Home Office at 374 Broadway, N. Y., also some notable entertainment features. Among the latter was a Remington party at the Hippodrome on the evening of January 19 and a Remington banquet at the Hotel Astor on the following evening attended by the officials of the Company, department heads, New York Remington salesmen and the visiting prize winners—a gathering of about 150 Remington Typewriter men.

These visiting Remington salesmen during the week of the Remington Convention expressed the greatest enthusiasm for the latest items in the Remington line, this enthusiasm being divided about equally between the new Remington Portable Typewriter and the new Remington Standard Correspondence Typewriter, known as the machine with the "natural touch." These two new Remingtons have only been on the market for a few months but already have achieved a popularity among typwriter users which augurs well for the future growth of the Remington business.

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LESSON 5

Flourishing to most people means "flourished birds." It is wonderful how a few graceful lines properly disposed on paper can represent the beauty and freedom of the flying bird.

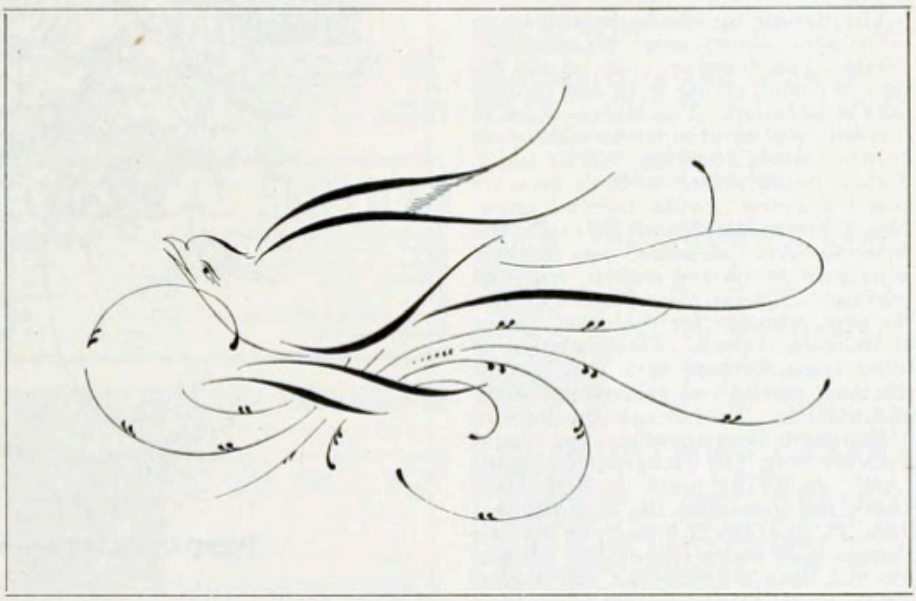
In days not so long past almost every penman who claimed to possess great skill had his favorite forms of bird flourishing. It was expected that the writing master or business college teacher should be able to dash off a beautiful birds for the admiration of his students.

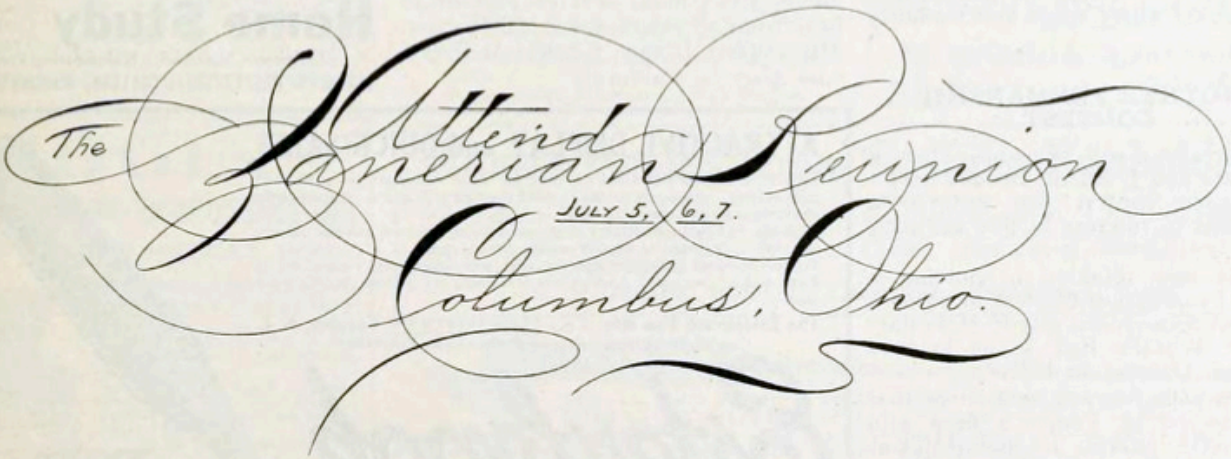
The first cut this month shows the bird taken apart so that we can see how it is made. Notice that it is comparatively simple. The wings are two compound curves gracefully shaded. The tail is a long oval which is also shaded. The head is formed of comparatively few strokes. Notice the arrows which show the direction in which these strokes are made, and, therfore, where each stroke should be begun. You will remember that the paper should be turned so that every stroke in flourishing is made away from the body.

The small strokes of the heads of birds should be flourished rather freely. Gracefulness is so necessary that the greater exactness secured by drawing is likely to spoil the flourish.

The second plate shows the completed bird. This simple form should be mastered before the more intricate forms to be given next month are attempted.

Do your best, then send a sample and a dime.





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LESSON 6

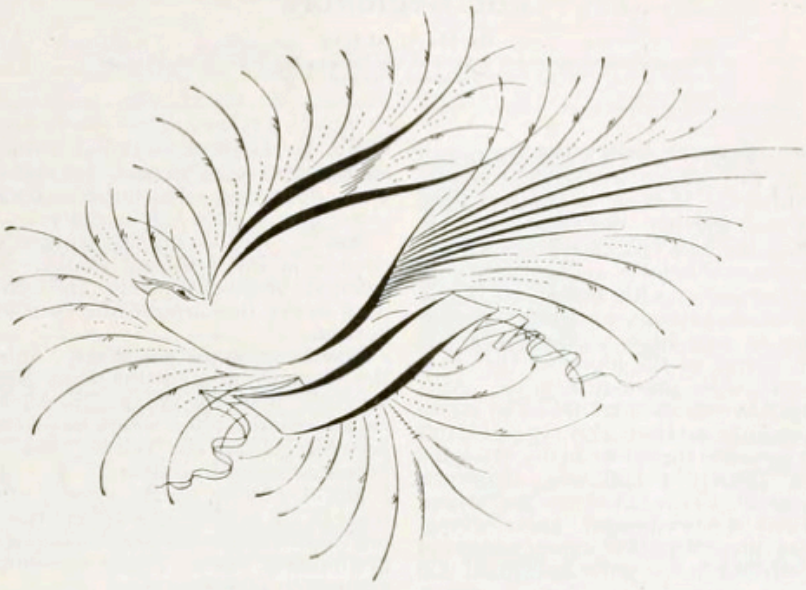
If you studied and practiced faithfully the preceding lessons in these series you are now ready to try your hand at more intricate bird flourishes.

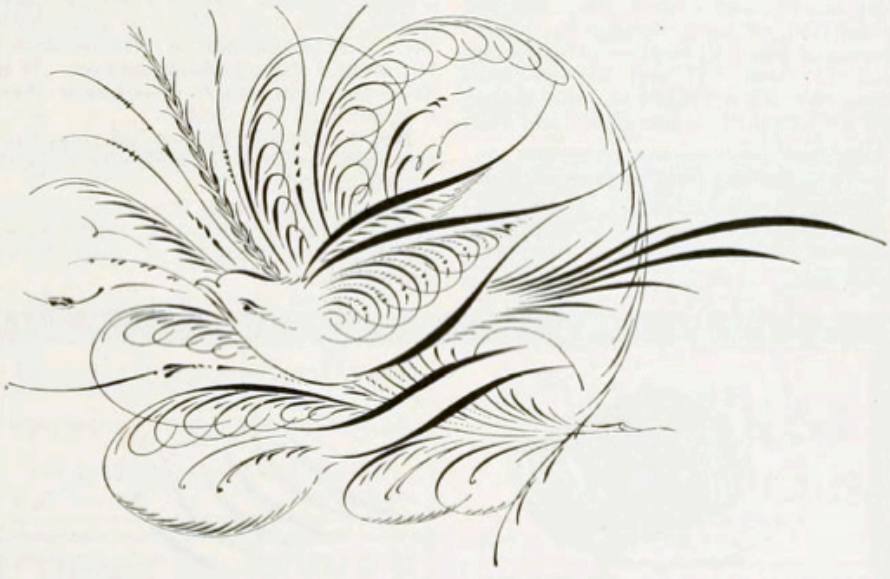
Notice that the birds here shown are very similar to the simple bird given last month, with the addition of the ornamental lines. When the foundation strokes are mastered the ornament is comparatively easy to add.

Unless you become so interested in this work than an hour slips by almost unnoticed, you will probably never become proficient. But if you do have an intense interest in such work you can know that you may finally succeed, even though your first efforts are quite discouraging.

A specimen and a dime brings criticisms worth dollars.

R. W. Carr, the enthusiastic supervisor of writing in Parkersburg, W. Va., with the help of his teachers is securing excellent results in handwriting. Over 700 of his pupils have been awarded Zaner Method Certificates and 33 of his teachers have won the Teachers' Certificate. This is a very good showing for a city the size of Parkersburg. Mr. Carr states that it has been accomplished by hard work.





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D. C. Beighey (at the reader's left) and members of his penmanship class at Western Ill. State Teachers' College, Macomb, Ill. The ten young ladies in the front row, and two in the second row, had won the Zaner Method Teacher's Certificate when this picture was taken. The others are working for it.

During the summer term, June 12 to July 21, work will be offered in Pedagogy and Modern Methods of Teaching Penmanship according to the Zaner Method. Interested teachers should write the above school for further information.