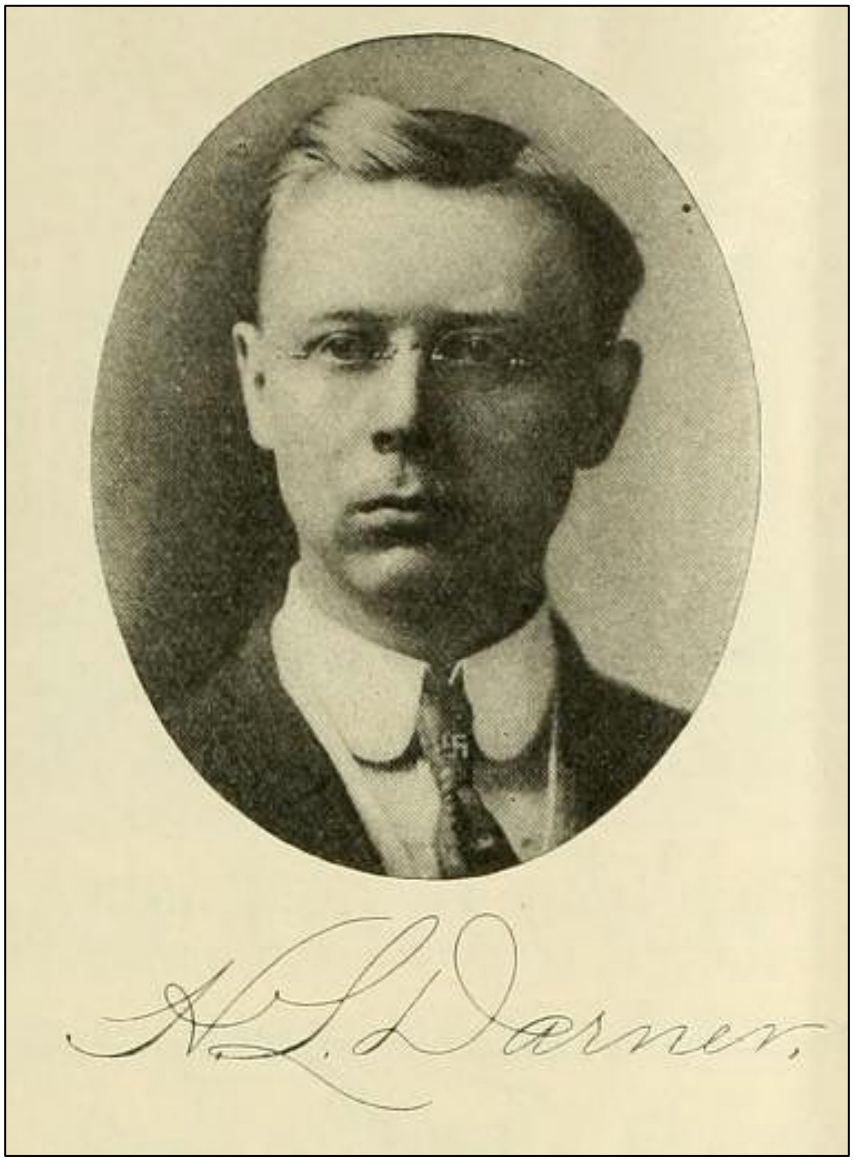
From the Pen of

H.L. Darner



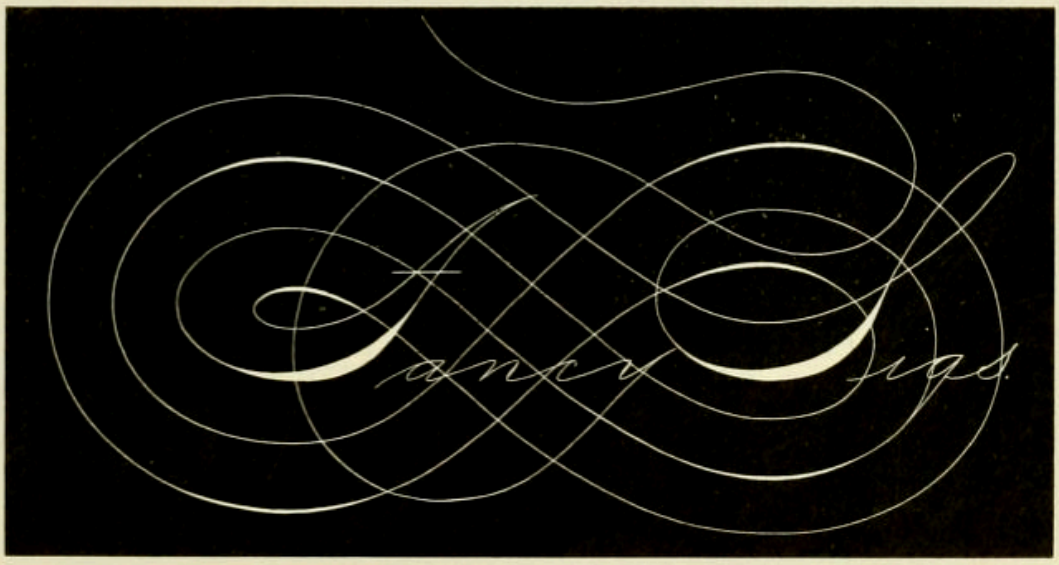
Compiled by Dr. Joseph M. Vitolo, 2014
Penman and IAMPETH Historian

The following is a post to the Ornamental Penmanship Group on Yahoo from the late Delbert Tysdal:

“I have a scrapbook of E A Lupfer's early writings at Zanerian. Lupfer kept them and pasted his efforts on pages of a scrapbook. The pages have notations in pencil or ink that read 'OK-Z' or 'OK-D'.

The 'Z' is Zaner. But the 'D' would be a name unknown to most in this group. The man 'D' wrote the finest set of lessons in ornamental penmanship that I have ever seen.

His name was H.L. Darner. He attended Zanerian in 1906-1907 and then taught school for Zaner in 1908 and 1909. He was Lupfer's teacher along with Zaner and Bloser. After Zanerian he went to work out east in a business school, then went to his home area in Bradley Arkansas and opened a Chevy dealership. I had many letters with him in early 1970 and was to go to his home to take 'class' with him privately as he said he could 'give me some finishing touches'. After his death, I did get to meet his family personally on a trip we took down that way.”



By H. L. Darner, Assistant Zanerian Instructor, Columbus, O.

Harmony, Symmetry and Contrast in Signature Construction by H. L. Darner, Assistant Instructor in the Zanerian.

Business Institute

Santa Ana, California.

Dear Friend:

This school offers a course of instruction that every young man and woman should have for future advancement.

The business methods of this school are equal to those in the best banks and business houses. our courses of study are practical and complete and our teachers are competent and enthusiastic.

We take each pupil individually, study his needs and build him up to the business man's standard. Consequently when I place him in a good position he can expect certain and rapid advancement.

If interested write for information.

Very truly yours,

D. S. Johnston.

This letter was prepared by H. L. DARNER, Strayer College, Homer Building, Washington, D. C.

From A To Z In Ornamental Penmanship

By

H. L. Darner

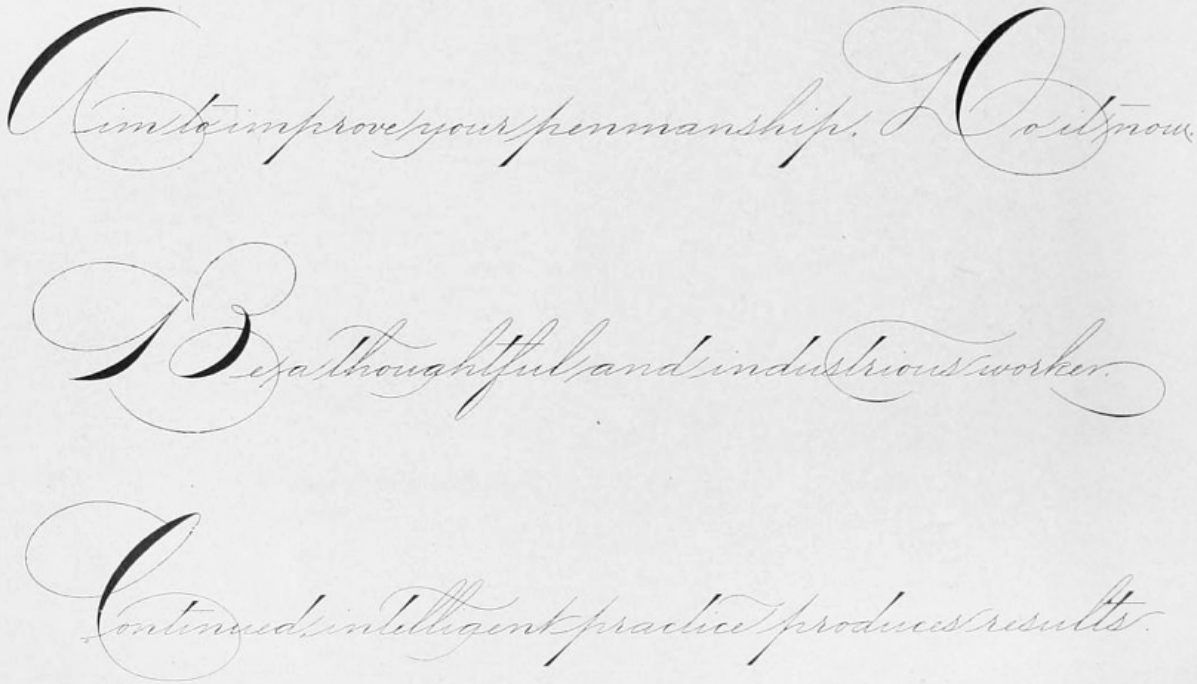
Ornamental penmanship is a beautiful art from which you can get a great deal of pleasure and satisfaction. It will also help you to improve your business writing. We advise every teacher or penman who wishes to become extra skillful in penmanship to study Ornamental Penmanship; not that you are going to teach this style in your classes, but for the added skill it will give you.

Make line after line of the capital letter A. Study the location of the shade, the size and proportion of the letter. Notice the size of the finishing oval compared to the body of the A. After practicing on the A, try each word by itself. Where you have trouble with a particular letter in the word, practice the letter by itself. Break the words up and even break the letters by practicing on the parts of letters.

After working on each individual word, write the entire s e n t e n c e, watching quality of line, slant, spacing and proportion. Don't forget to have all of your letters rest on the base line. You will find enough work on these few copies to keep you busy for an entire month if you stick to each letter until you have clearly mastered it. Don't stop with one good letter, but keep on until you can make a page with the average good.

Notice the uniform size of finishing ovals. The shades in D, A and C are nearly the same.

Study the beginning part of B. The oval should be horizontal. Keep the shade low on the base line. Place the shades where they belong. Make them short and snappy.



From A To Z in Ornamental Penmanship

By

H. L. Darner

Skill in Ornamental Penmanship will improve your Business Writing. Any practice that you do in Ornamental penmanship is time well spent.

Practice the capital letters separately. Make line after line of each letter.

Study the location of the shades. The body stroke of the letter is the one which should be shaded. Make the shade snappy by increasing and diminishing the shade quickly. A short snappy shade is always desirable. A long shade, pulled out around the turn is not attractive.

Study the size and location of the ovals. An Oval should be 2/3 as wide as long.

One of the important things in Ornamental Penmanship is to get a free graceful swing. Without free movement, Ornamental Penmanship is lifeless. Wobbles indicate slow movement, so avoid the wobbles.

Review the letters in the September Educator. Collect all of the letters in this series of lessons from A to Z.

Employ mind as well as muscle in your practice.

Form and freedom are important essentials.

Good writing habits should be acquired early.

From A To Z in Ornamental Penmanship

By

H. L. Darner

Have you made up your mind to succeed?

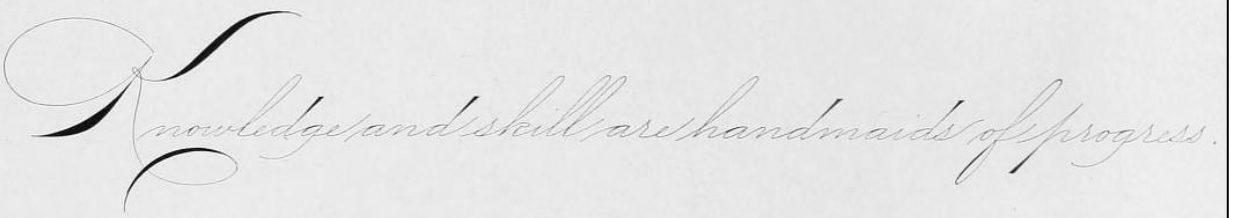
Individuality, if not extreme, is very desirable.

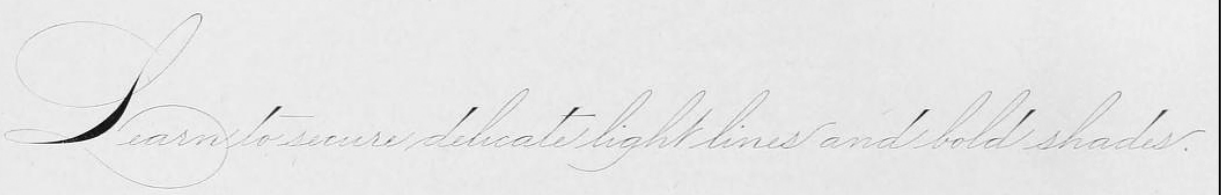
Joy of a high order results from work well done.

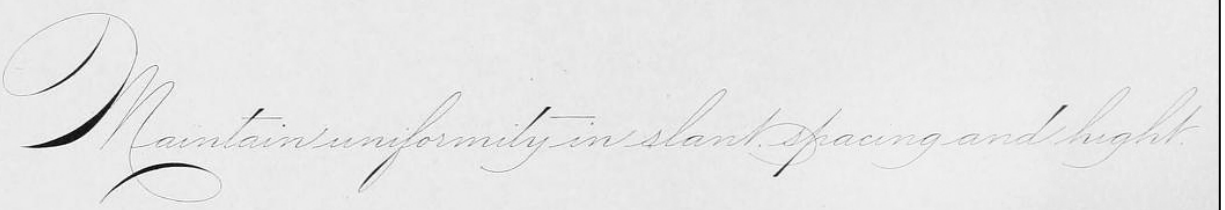
From A To Z in Ornamental Penmanship

By

A. L. Darner







From A To Z in Ornamental Penmanship

By

H. L. Darner

Neatness is a very desirable quality in writing.

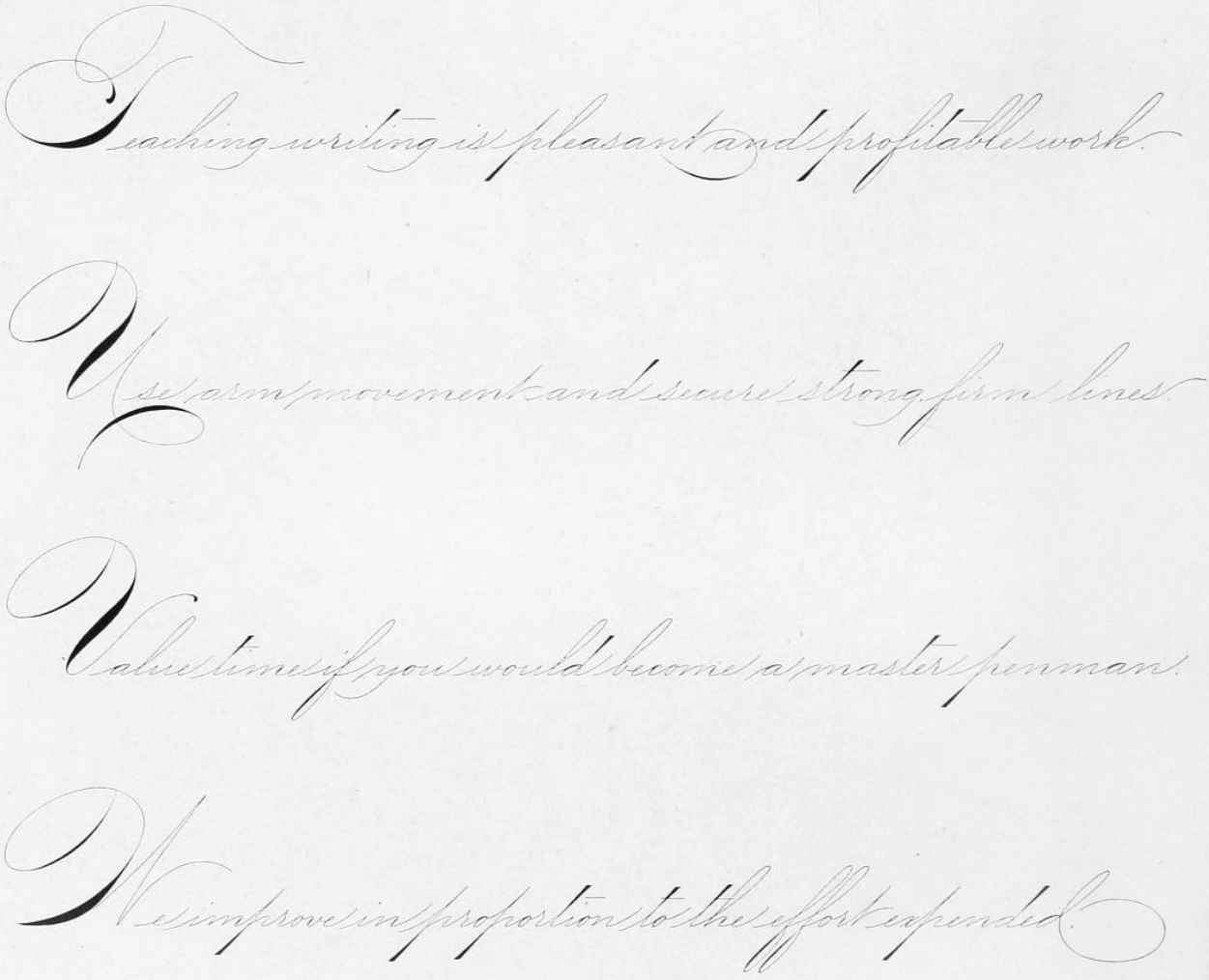
Ornamental penmanship commands our admiration.

Principles and elements should be thoroughly mastered

From A To Z in Ornamental Penmanship

By

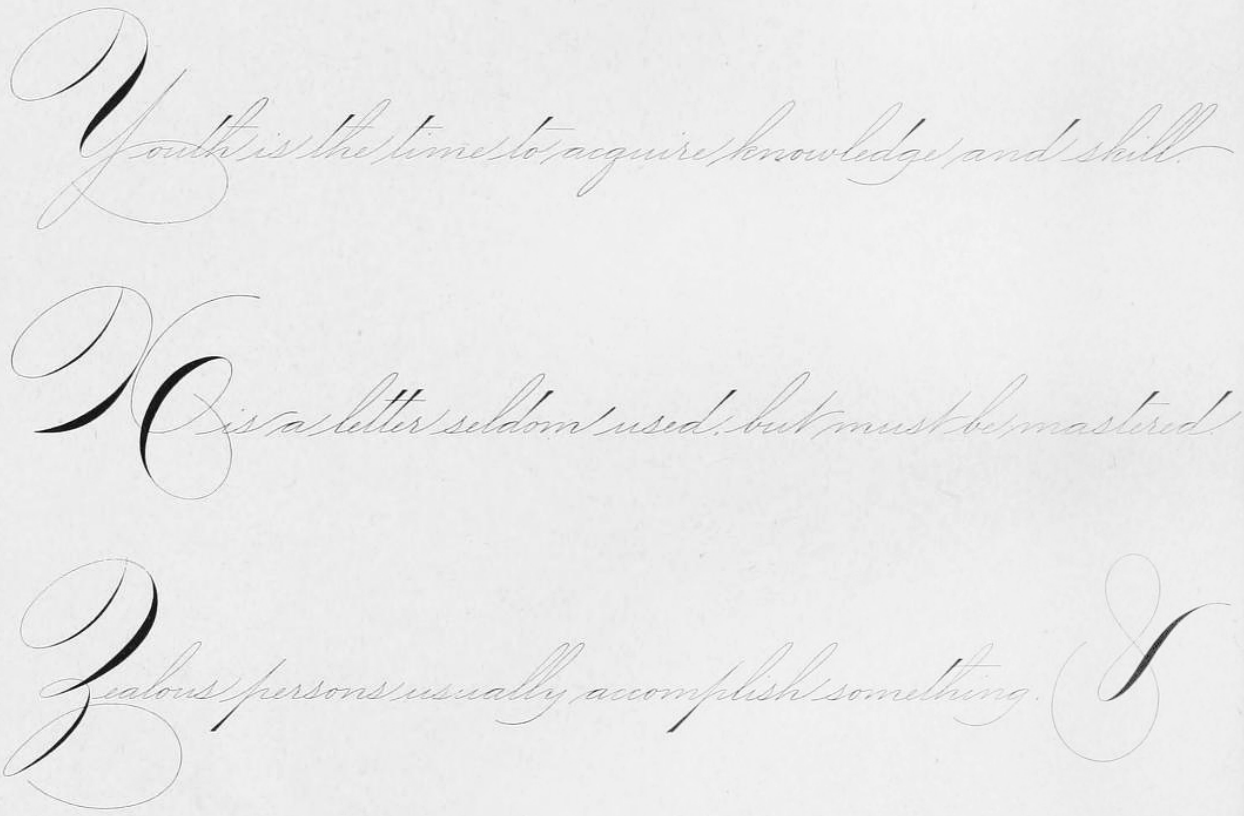
H. L. Darner



From A To Z in Ornamental Penmanship

By

H. L. Darner



From A To Z in Ornamental Penmanship

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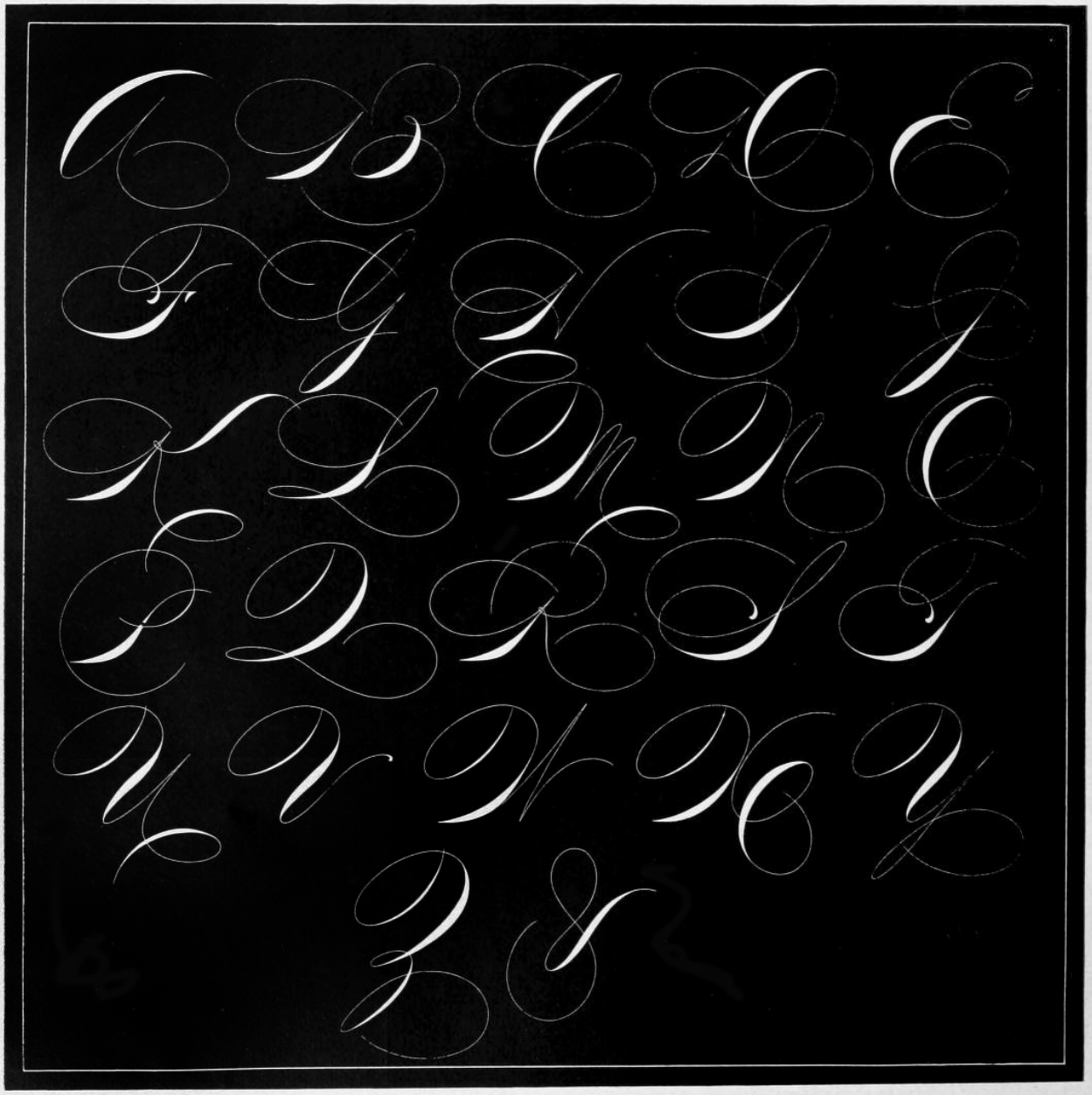
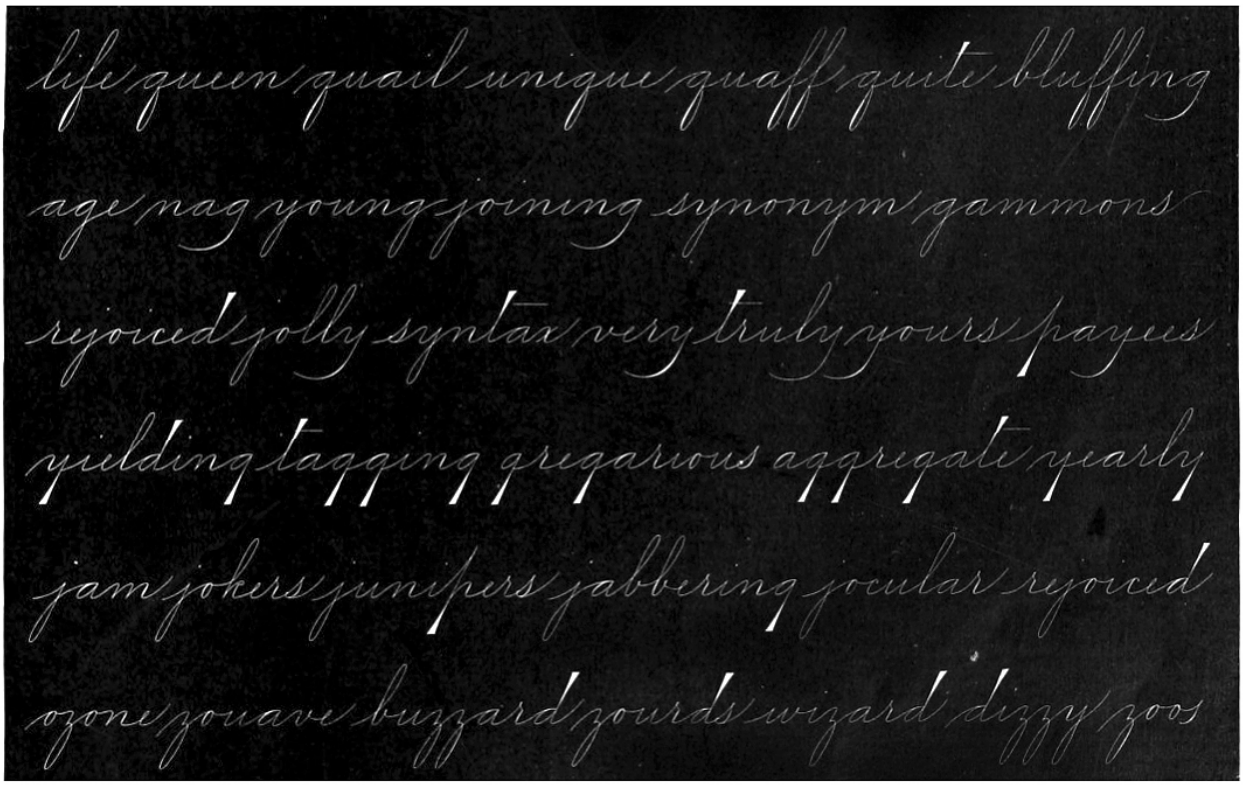


Ornamental Penmanship as applied to commercial school catalog advertising, by H. L. Darner, penman, Blair Business College, Spokane, Wn.



ARTISTIC PENMANSHIP

H. L. DARNER, PENMAN, BLAIR BUSINESS COLLEGE, SPOKANE, WASH.

Comment Accompanying Illustrations

This is a really difficult lesson, one of the most difficult you have had and probably more difficult than any yet to come.

Notice that I have given you three different ways to form the loops below the line. Each style has its admirers. I like the plain loop or the curved finish.

I have received only a few of what I would call really fine specimens from persons who are working from my former lessons. I have received much good writing, but in many cases the writer was handicapped by using poor paper and poorer ink.

Read instructions for the first lesson carefully, and do not think that you can do fine work with poor materials, you are only wasting your time. The finest writer in the United States cannot execute a fine specimen of penmanship with undiluted India Ink, or upon soft, cheap paper.

Send your work to me after you have worked out nearly all of the errors you can see yourself. If there is something wrong with a certain letter and you cannot tell exactly what it is, be free to send it to me and I will try to help you with it.

Try for smoothness of line and good ending strokes. All retouching should be done very carefully or the shades will appear ragged and rough.

See how closely you can come to equalling the copy.

ARTISTIC PENMANSHIP

H. L. DARNER, PENMAN, BLAIR BUSINESS COLLEGE, SPOKANE, WN.

Comment Accompanying Illustrations

No one should take up this course in Ornamental Writing who has not previously studied business writing and acquired a good, free, easy arm motion. All that you have learned regarding position, material, etc., while studying business penmanship will apply to the Ornamental, I want however, to give you a few pointers regarding material. In my own practice I use nothing but the very best, which consists of the following: Whiting's white wedding or Zanerian 12-pound paper. Arnold's Japan ink, (Directions for mixing comes with the bottle) Zanerian fine writer pens, and a Zanerian expert oblique pen holder, (this holder costs only fifteen cents but is as good as any.)

I shall be glad to criticise the work of any person who will enclose a self-addressed postal card. Of course I cannot take the time to give as much criticism as I could if I were giving a course of instructions by correspondence, but I can probably point out your chief faults.

I have made this first lesson very easy and I shall of course expect some correspondingly good work. I should like to have a hundred young people follow this course. You need not try the heading (Minimum Letters) unless you choose, for if you are just beginning the work, you can of course do very little with it. Remember that in ornamental writing you are not required to do any certain amount, and it is therefore not executed at as high a rate of speed as is business writing. I care not how long it takes you to do the specimen, all I care about is a fine finished product.

In business writing it is enough to get the "i's" and "u's" sharp at the top and the "m's" and "n's" round, but in ornamental writing we must do more—we must get all angles of the SAME sharpness and all turns of the SAME rotundity. Another thing you will need to watch is the shades on the small letters. Notice how the shades taper and how delicate they appear.

It takes a fine touch, which comes with long training, to get small letters shaded exactly right. Now notice the location of the shades. Notice that I have frequently shaded an "a" or an "o" and at other times I have left them unshaded, this depending upon where they fall in the word. In other words, I mean that two letters standing together should not both be shaded. The shading should be sprinkled here and there throughout the word or page. Every down stroke should not be shaded neither should you write a long stretch without shading any. Get the idea? If not, study the writing over carefully. Let me hear from you with your best efforts upon this lesson.

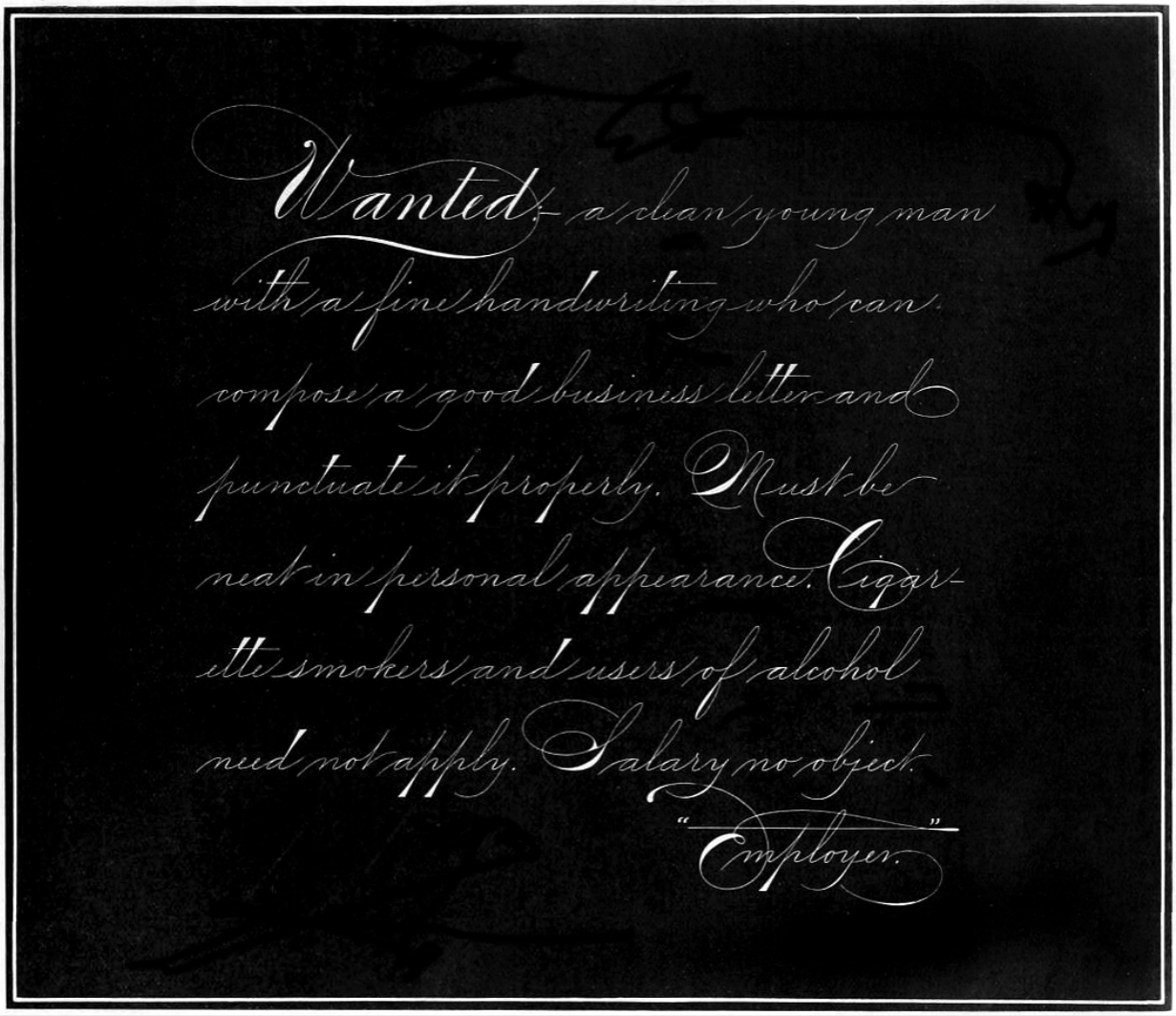
ARTISTIC PENMANSHIP

H. L. DARNER, PENMAN, BLAIR BUSINESS COLLEGE, SPOKANE, WASH.

Comment Accompanying Illustrations

The two headings presented are not given as copies but to show what can be done in the way of catalogue headings and newspaper advertising cuts with ornamental penmanship. Notice that I have given you three different sizes of loops to chose from. I do not like an extremely short loop nor an extremely long one. The size given in the second line is about the kind I like. Give especial attention to the drawings in which I have shown as best I could the relative shapes and sizes of the second parts of the "b," "h" and "k". I want you to notice that the "b" and the "k" are only one-half as wide as the "h". This large loop is probably not a model because there is too much curve in the down stroke, but notice that the down stroke of the loop is not perfectly straight.

Now I want to make a little general criticism. I have received some good work from several, but I want you to practice longer on this work before sending it to me. Too much of the work was gotten out too hastily. Remember that it takes time to do this kind of work. Mr. S. O. Smith, Hartford, Conn., sent me some elegant penmanship. I am looking for him to make fine progress during the coming year. There is not room though for much improvement because he is already one of our professional penmen.



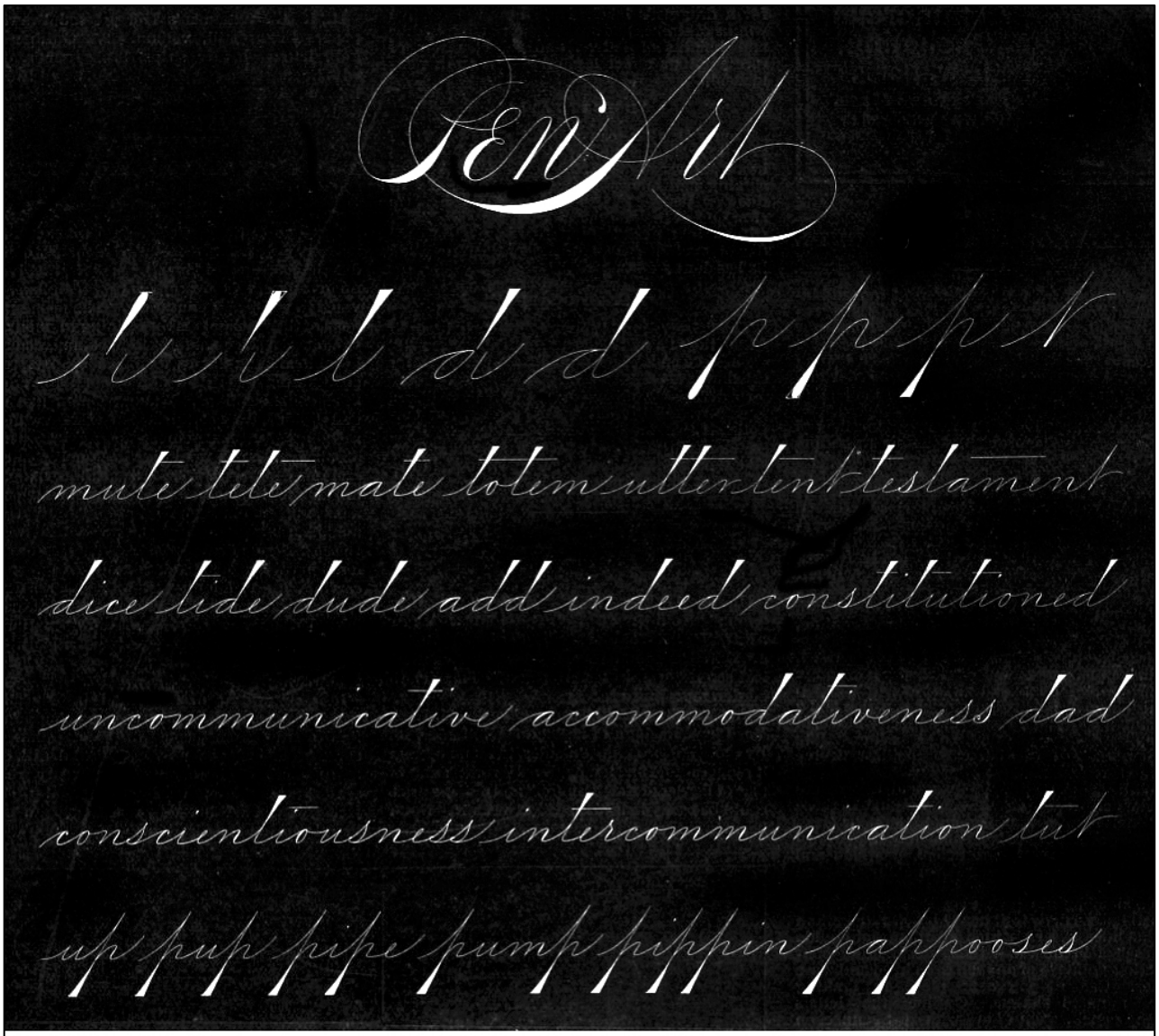
ARTISTIC PENMANSHIP

H. L. DARNER, PENMAN, BLAIR BUSINESS COLLEGE, SPOKANE, WASH.

No comment to accompany the above illustration having been received from Mr. Darner, it may be he considers none necessary.

It is a fine lesson in penmanship, and it contains another lessan of even more importance for many young men. Let all master the penmanship, and let those who should do so master themselves so as to be ready for the important position which surely is open for all who are competent and deserving.—EDITOR.

Offhand signatures by E. A. Lupfer, instructor in the Zanerian College. Keep an eye on this young man. His work entitles him to rank with the very finest in the profession.



ARTISTIC PENMANSHIP

H. L. DARNER, PENMAN, BLAIR BUSINESS COLLEGE, SPOKANE, WN.

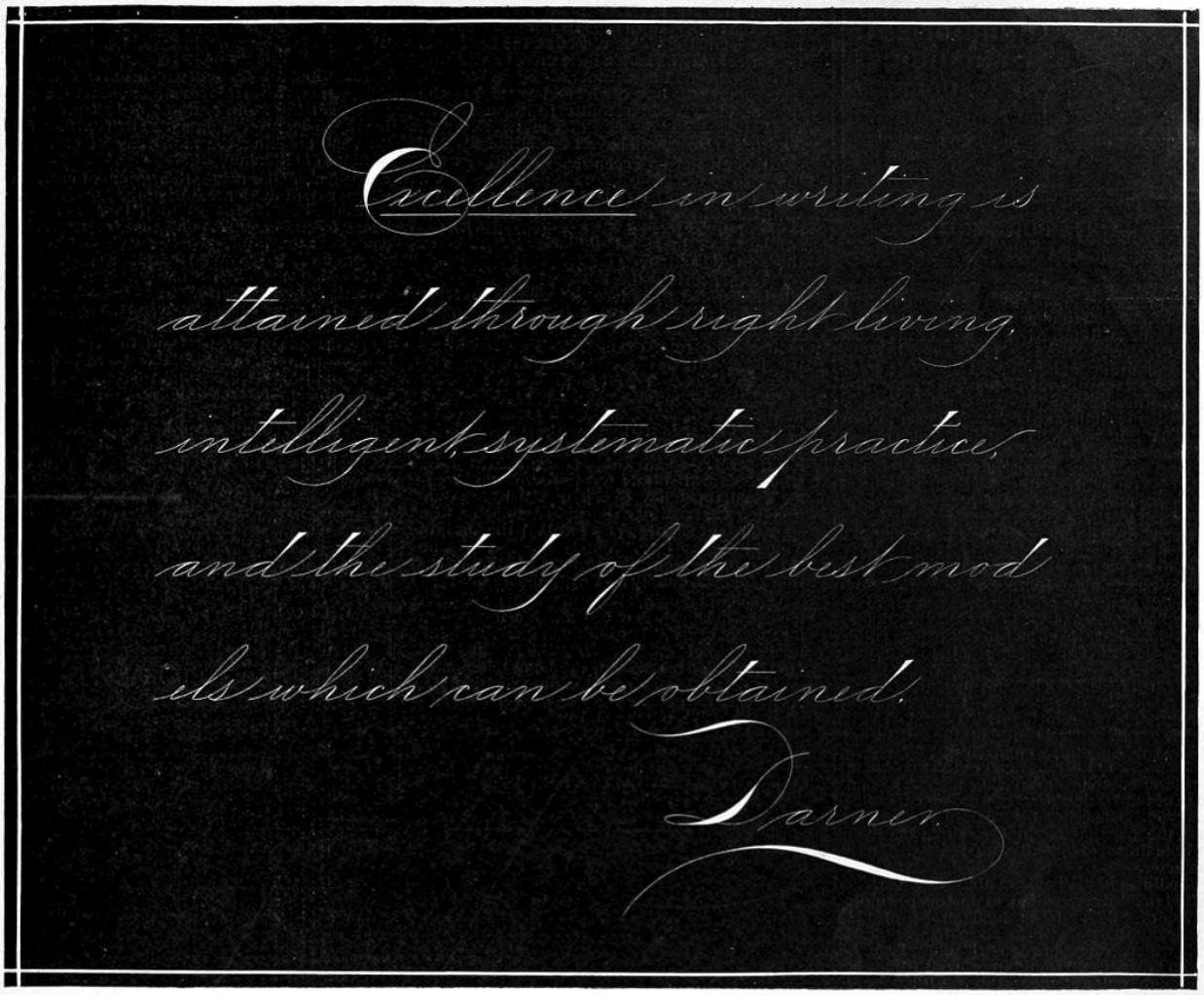
Comment Accompanying Illustrations

I regret that I was so pressed for time that I did not get to do this lesson over. There are several things about it that I know I could excel if I had the opportunity of trying it over again. I trust however that what I have done may be an inspiration to some of the beginners.

What I wish you to learn from this lesson is how to re-touch the "t's", "d's", and "p's". Some penmen make these letters without retouching and still make them square. I follow this method in small work where I am using thin, pale ink but I do not believe this method can be used successfully by anyone where large, heavy shades are wanted and where one has to use heavy, black ink that will engrave well. I do not know that I need to explain how these shades are made because the line of large letters at the beginning of the lesson will tell you how I re-touch them. In making the first down stroke of the "t" and "d" you will need to watch the slant, also try to connect with your first up stroke.

For November you may look for upper loops. The lower loops will no doubt be taken up in December.

I wish you would notice the shade on the small letters. Strive not for fairly good work, or for good work, or to equal the copy, but for PERFECTION.



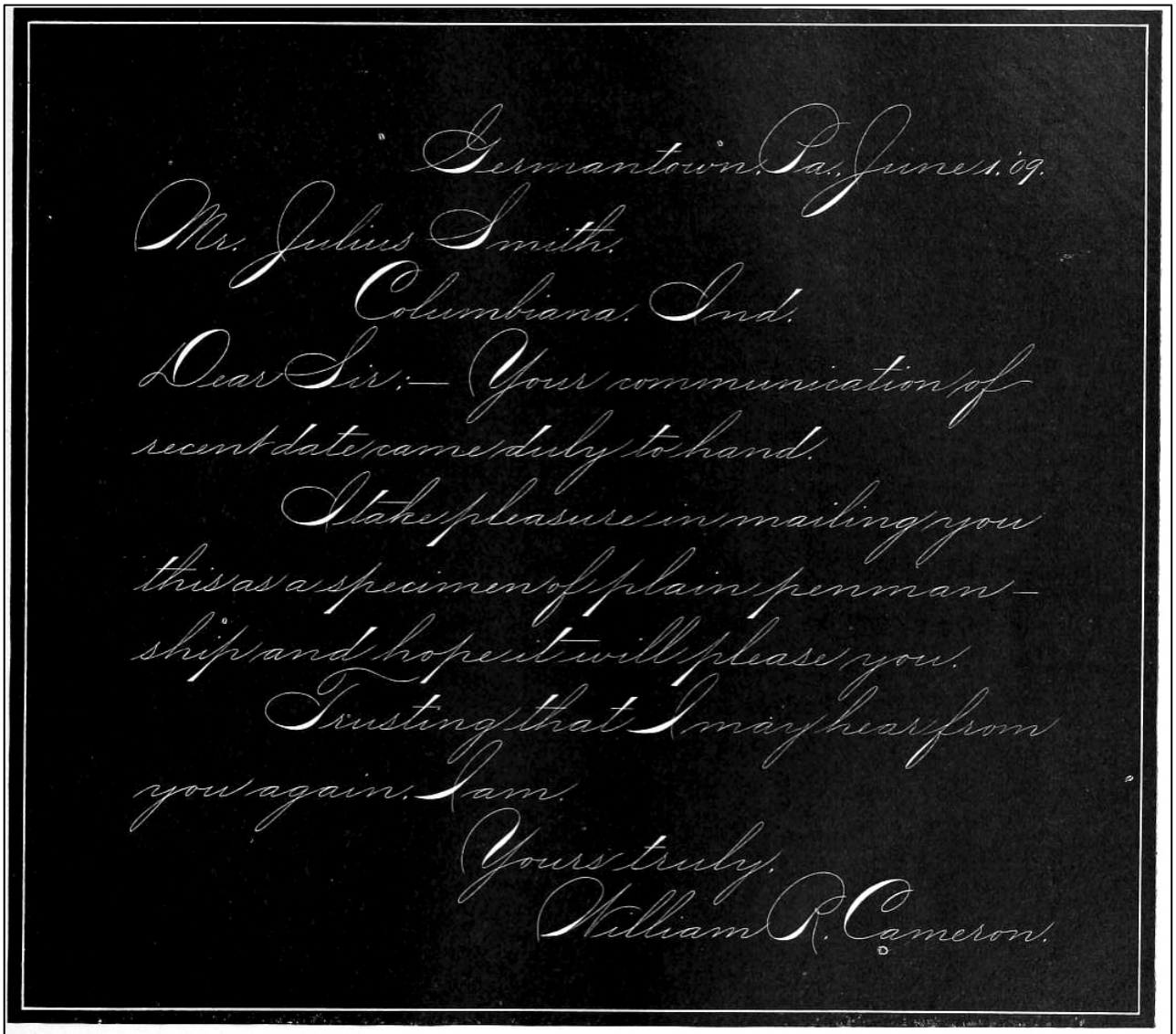
ARTISTIC PENMANSHIP

H. L. DARNER, PENMAN, BLAIR BUSINESS COLLEGE, SPOKANE, WASH.

COMMENTS ACCOMPANYING ILLUSTRATION

You will find the work for this month a great deal more angular and slanting than any you have had thus far. In fact it is just a trifle too slanting to suit me, probably next month you may look for something a little less slanting than this and a little more slanting than that you have had previous to this. I trust that you will derive some benefit from the sentiment expressed in this specimen. I wish I could impress upon you more forcefully the importance of right living. A young man who drinks booze and smokes cigarettes simply cannot learn to write as well as if he had no bad habits. Penmanship is a matter of control. If you cannot control your appetite you cannot expect to control your hand and your mind.

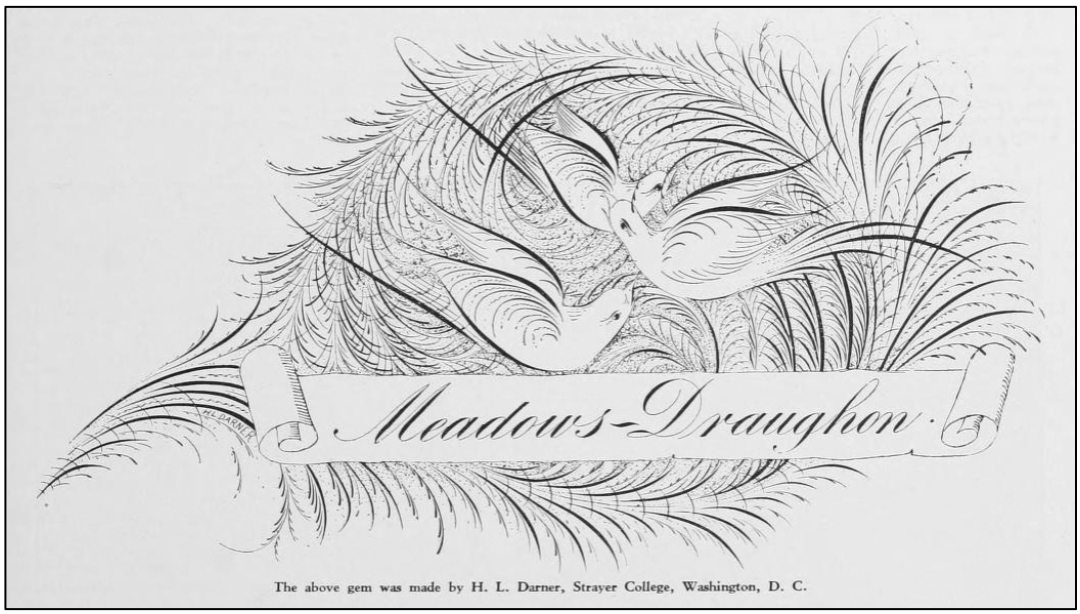
I want to thank all who are following this course for their kind words of appreciation.



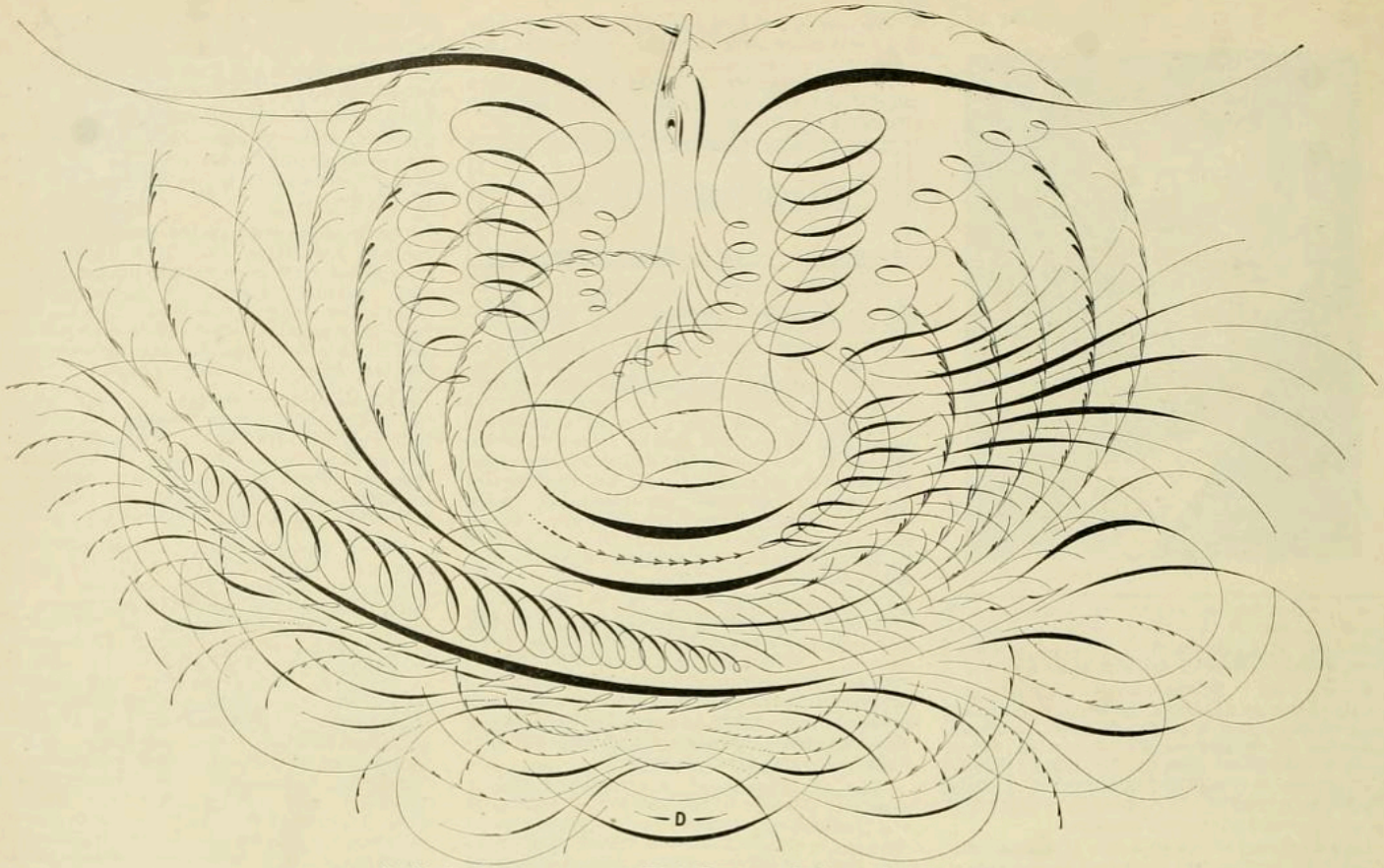
We have had a request to repeat this letter which was prepared by H. L. DARNER now of the Strayer's Business College, Washington, D. C.

Penmanship to be beautiful does not necessarily need many flourishes and heavy shades. Some of the most delicate attractive work we have ever seen has been the light shade graceful type as portrayed by the style above. Study the extreme accuracy of the letter forms. See if you can improve your letter forms by practice on the individual words in this letter. Take the word "communication" and study it. Notice the regularity of slant, uniform turns, height etc. Put this word down as near to the paper on which you are practicing as possible and see how near you can come to imitating it. At first your efforts may be discouraging but a little practice of this kind will be well-rewarded.

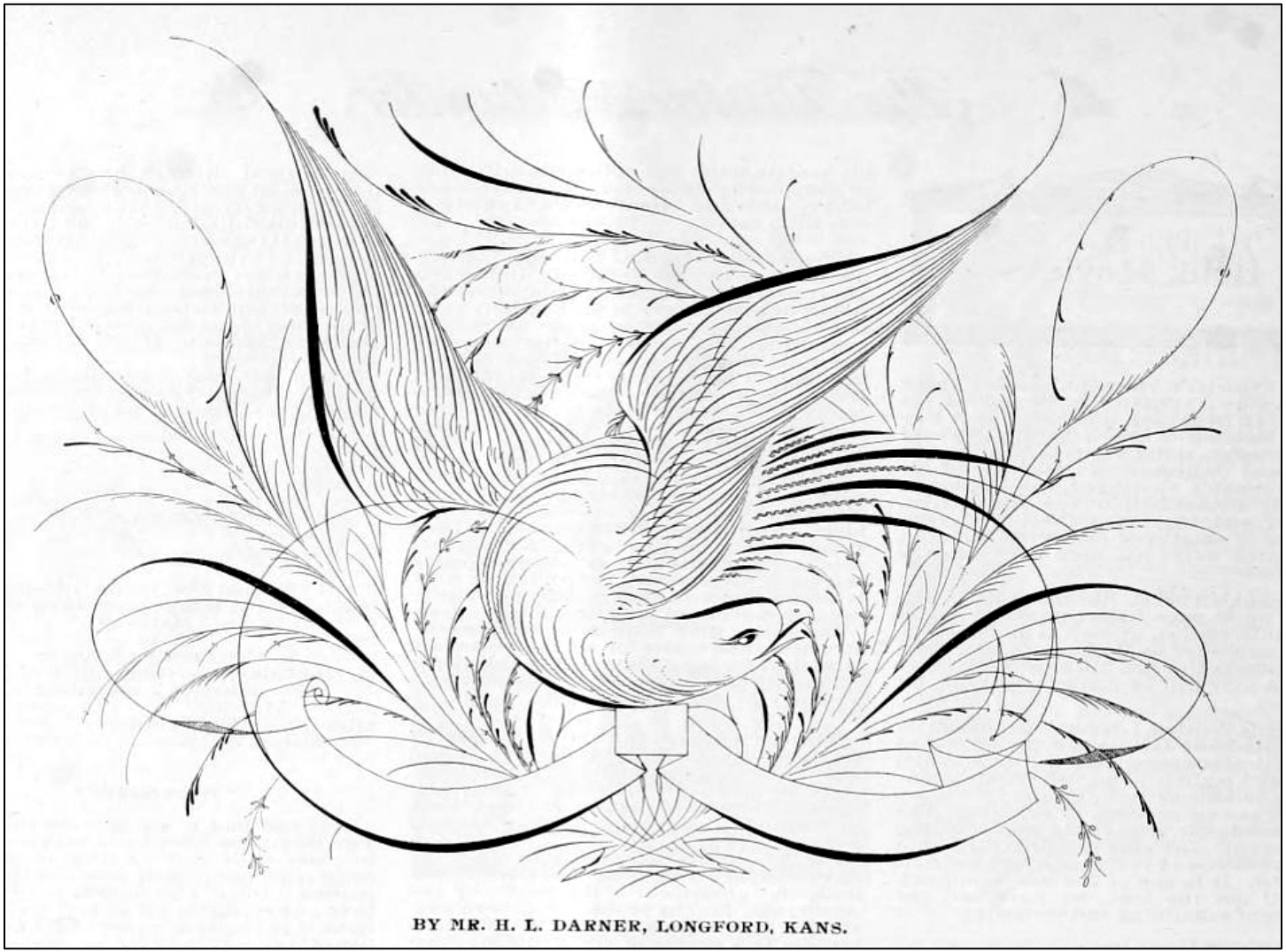
Gracefulness and simplicity from the pen of H. L. Darner, penman, Blair Bus. College, Spokane, Wn.



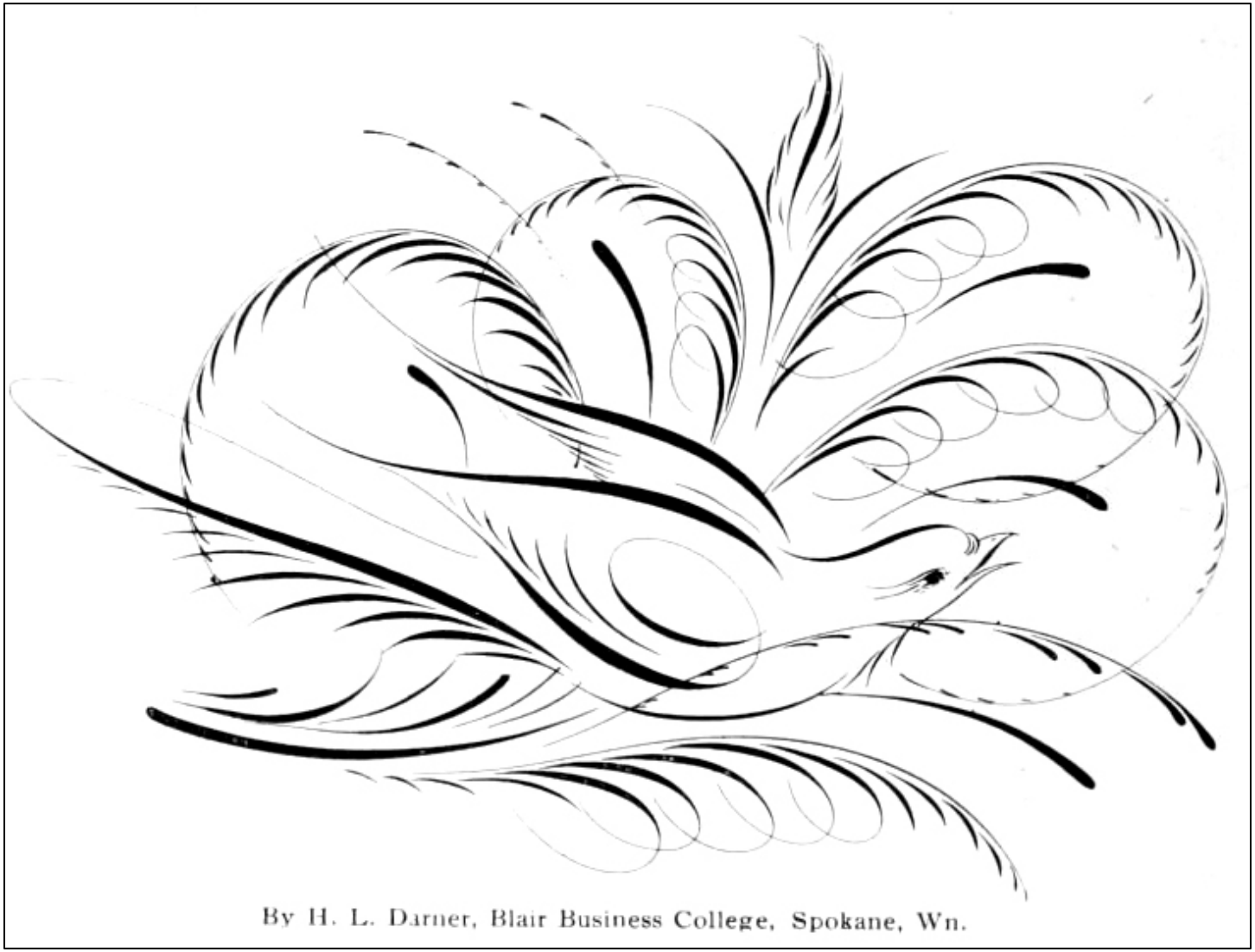
The above gem was made by H. L. Darner, Strayer College, Washington, D. C.



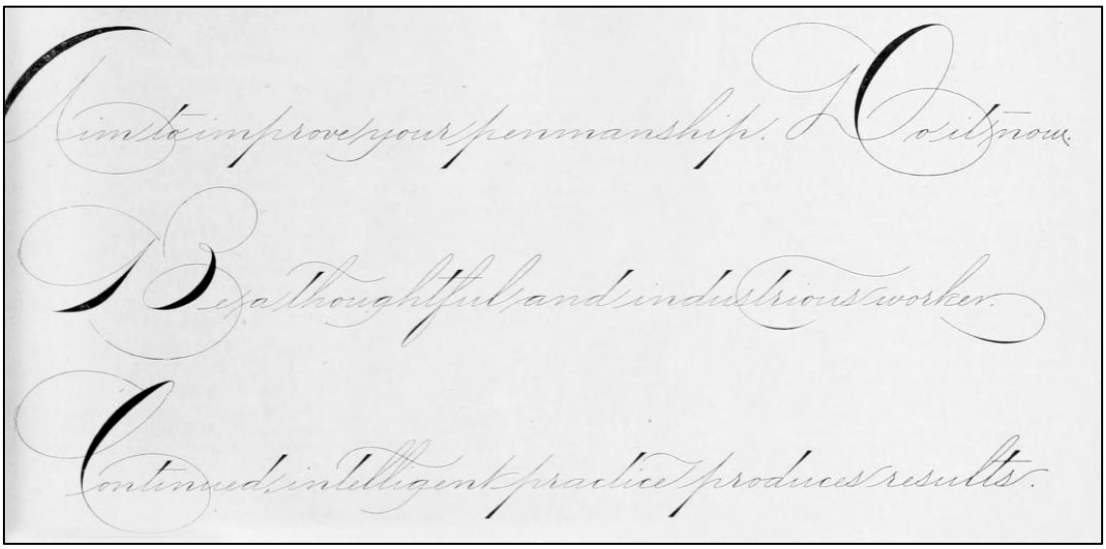
By H. L. Darner, penman, Blair Business College, Spokane, Wn.

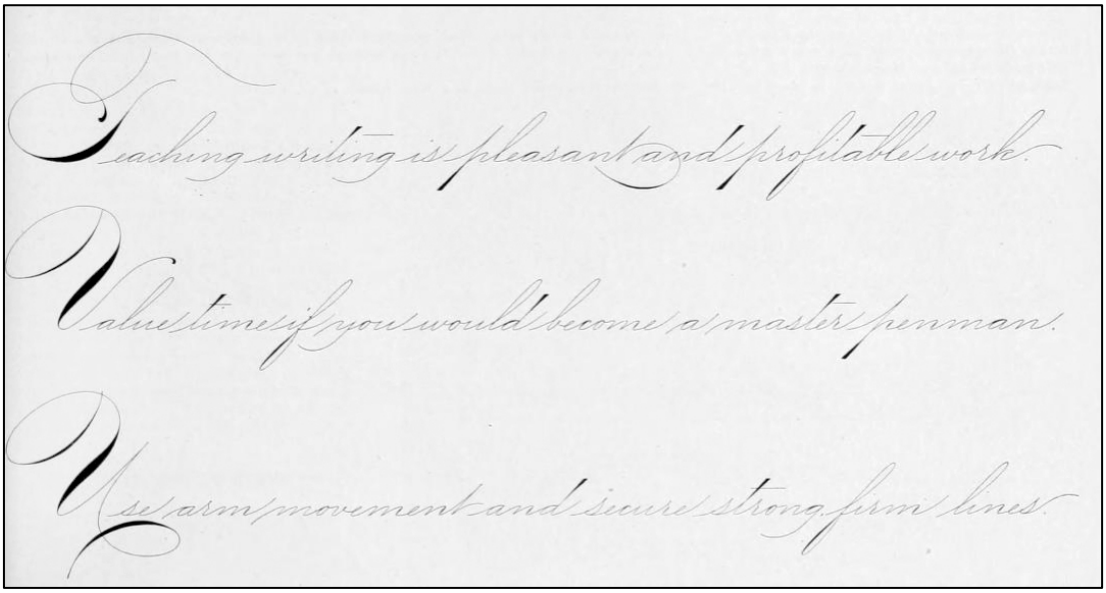


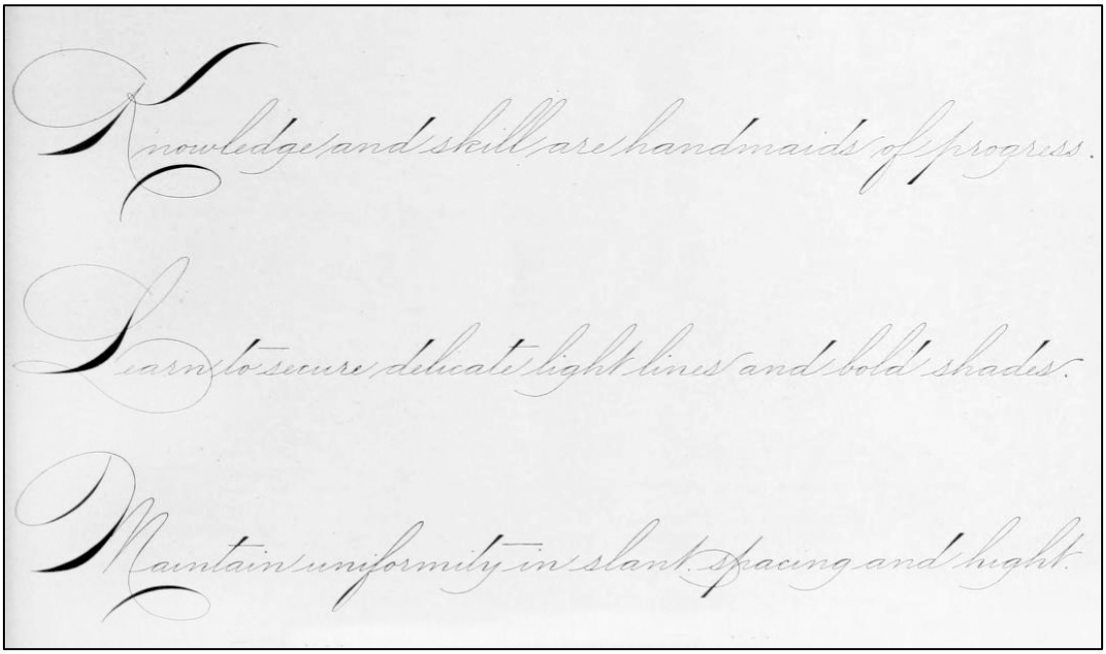
BY MR. H. L. DARNER, LONGFORD, KANS.



By H. L. Darner, Blair Business College, Spokane, Wn.


Aim to improve your penmanship. Do it now.
Be a thoughtful and industrious worker.
Continued intelligent practice produces results.


Teaching writing is pleasant and profitable work.
Value time if you would become a master penman.
Use arm movement and secure strong firm lines.


Knowledge and skill are handmaids of progress.
Learn to secure delicate light lines and bold shades.
Maintain uniformity in slant spacing and height.