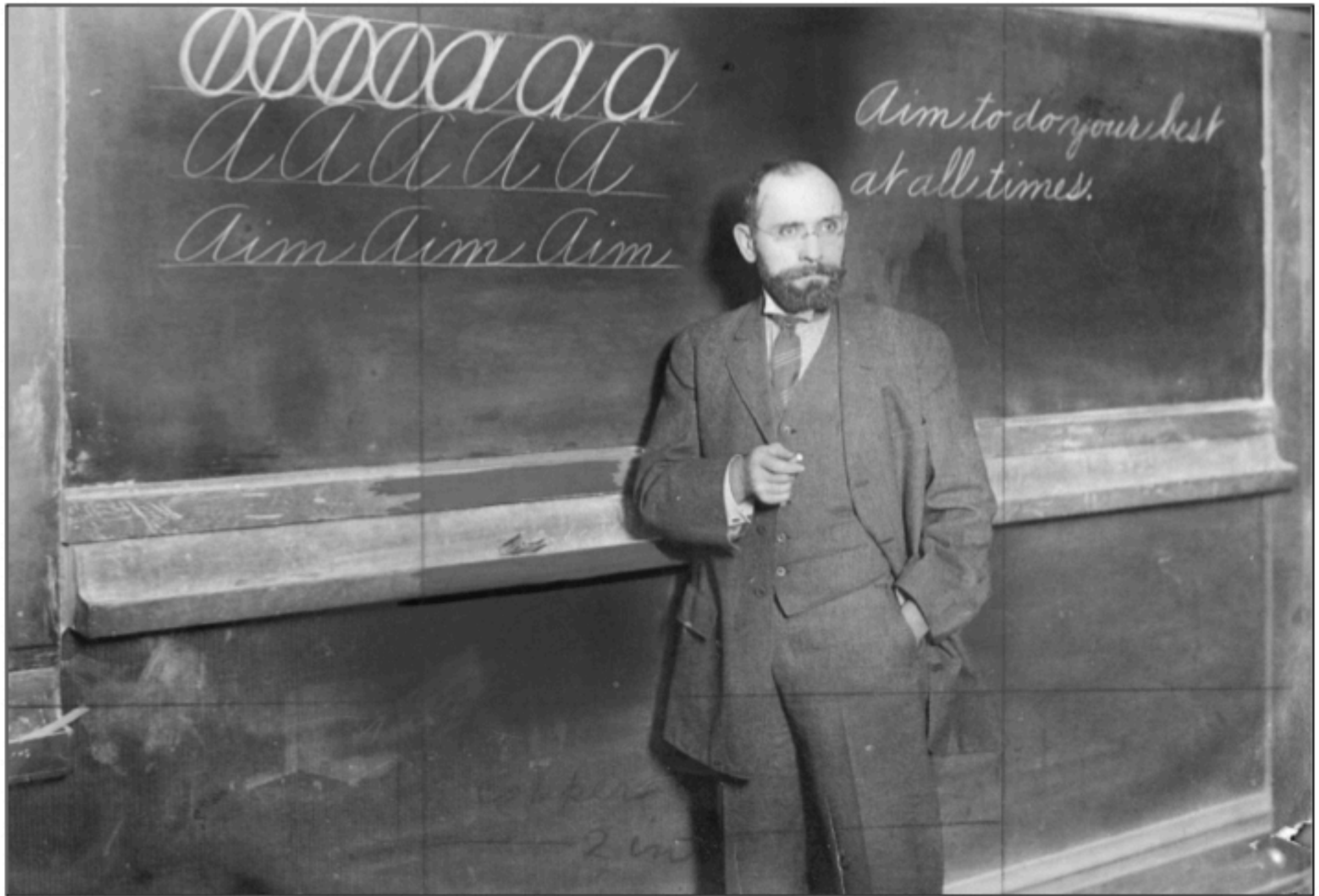


# Typed Classroom Notes From Charles Paxton Zaner's Class on Teaching Handwriting *Circa 1908*

**NOTE: Pages 1, 2, 3 and 59 are missing.**



Charles Paxton Zaner (1864-1918)

Thanks to John DeCollibus and Del Tysdal for providing the copies.

1st. Next pay attention and criticize size and secure uniformity of size.

2nd. Then, criticize direction across the board. The ability to write straight will come largely if you insist on the front position.

3rd. Try, next, to unify slant, not that all might write the same slant, but that all may write a fairly uniform slant. After this comes turns, angles, and spacing. Little other than these six things are needed, for great improvement. should follow both on blackboard and on paper. A golden opportunity has been neglected by neglecting blackboard writing in the past. Write as you wish it written. "I believe that all teachers should write well on the board and you are not asking any unreasonable thing for the dexterity is not very great. If it were necessary to train my left hand, I would start on the blackboard. Any teacher can, therefore, write well on the blackboard, in a short time." The main thing is to think good writing. Most schools provide, on paper, good copies of the work, but the teacher must provide the blackboard copies and the copies should be good.

Send the poorest writers to the board with only enough good ones to show how. Let the ones at the board do the same work as the ones at the seats.

The only time the board should be ruled is for children for 1st. 2nd, or 3rd, grades; it helps to secure uniformity of size. Rule lines to illustrate the size of your copy, tell and show both, as some hear poorly and others observe poorly. Keep the lines faint so as not to "kill" the writing. Rule lines by swinging the body, holding the chalk.

Clean a dirty board by erasing up and down first, then across starting from the top downward. Dust is raised by careless placing of the eraser against the board, rather than in the manner of striking.

#### No.4.

#### Position-Body..Health..Efficiency

This subject is being discussed very generally by school man, doctors, and manufacturers of school furniture.

Two important things 1st, What position is best. 2nd. What position is best with the furniture in use. As far as possible adopt what can best be used with the furniture used.

Two phases, 1st. Health. 2nd. Execution. Better to have good health and poor writing than vice versa. However, both are possible.

Health. Spinal curvature is said to be a serious thing by anatomists; Mr. Zaner accepts the statement. Spine should be straight laterally. Standing on one foot more than another curves the spine by raising one hip. Having one shoulder higher than the other curves the spine. Method of sitting determines greatly whether hips and shoulders are even. If this be so, we ought to have even hips and shoulders if possible. If the desk be not too narrow and they are generally wide enough, he believes in straight front position as they were intended to be faced.



Unfortunately, desks are made with curved seats the front higher than the back of the seat. This makes a serious problem as it should be level. Anyone who sits diagonally in a curved seat that is not level has one hip higher than another. Mr. Zaner says these seats are good to sit back in, but not to sit up in and do something in. Pupils should never sit diagonally in such seats. Sitting diagonally also raises one shoulder higher than another by putting one elbow on and another off; this curves the upper end of the spine.

For these reasons, Mr. Zaner favors front position to keep hips and shoulders even. Also it is good for writing.

One thing that is not good about curved seats and is difficult to avoid. It is that with the front of the seat higher than the back, it is impossible for the pupils to sit erect without curving the spine forward. This can be remedied by laying a small board in the hollow of the seat at the back. "The most comfortable position possible maintained too long becomes the most uncomfortable, so no matter what the ideal may be it can be maintained only for a certain length of time." No matter what position we teach if it be not maintained the teaching is not effective. Both health and efficiency must be recognized. Position for mental work must be recognized as well as for manual work. For mental work he recommends that pupils be allowed to lean back and relax. Relaxing physically does not mean that mental work be interfered with, but rather aids the mental work. If they are allowed to do this, they will welcome the change to the position for manual work.

The feet have much to do with the posture of the body, whether relaxed and resting or wide awake. When relaxed, the feet should project well forward, resting on the heels. To encourage arm movement we must get away from this resting position for the writing lesson; to encourage finger movement, this is the best position. To encourage the pupils to sit erect, have the feet kept flat and close in or even back on the toes. Do not criticize having feet on toes if they cannot be placed flat, though it should not be encouraged if the feet can be kept flat.

Mr. Zaner believes that the forward curvature does more harm than the lateral curvature and that thousands of office people are in their graves as the result of sitting with back curved forward, thus compressing the vital organs. There is no question that penmanship has something detrimental to health; all highly skillful professions are detrimental to health since they require so much patient concentration. He does not believe it more detrimental than any well-paid profession, but we penmen should know its drawbacks. Some say that penmen die of consumption and it will end that way if position be not carefully observed. Professional writing does suppress breathing; no one can write professionally well and breathe freely at the same time. The act of putting forth a professional effort automatically shuts off our breathing. However, much depends on how we prosecute the art. If we will put the chair well back and lean forward the back will be straight and shoulders well forward, that is if the feet are close in.

This expands the chest and inflates the lungs. It is not the inflated lungs but respiration that disturbs the writing because the passing of the air expands and depresses the chest. The main writing muscle for pushing the arm out is located on the chest, therefore has an effect of moving the arm. It is not necessary to keep the lungs deflated for it may be kept inflated. It is the deflated lung that collapses, while the inflated lung is practically lung proof. Mr. Zaner says that he is satisfied that his lungs are as good as thirty years ago in spite of much writing and desk work for that time. He believes it better to sit well all day than to sit badly and take 30 or 40 minutes breathing exercise a day. In this room---years ago, teaching in Business Colleges, Mr. Zaner noticed that those who relaxed during writing did not secure success in Writing. He told them that leaning back caused laziness and leaning against the table caused ill health. There is a law of health as a reason. With a slight sore or pain in any part of the body, one cannot do his best work in Writing, the equilibrium is disturbed. When the pupil leans back, the reason he cannot do good work is that the back of the chair does the work designed for the muscles which relaxed. The muscles which hold the body erect and the muscles which move arms and legs are interwoven on the trunk. If one muscle relaxes, the others near, in sympathy, naturally relax also. To have an arm awake, the best way to insure it is to have the whole body alert. To perform feats with a pen, Mr. Zaner believes, our toes must be awake, to a degree at least.

If we can place this matter sensibly before the teachers he thinks they will be glad to co-operate with us in this matter.

"If the pupils cannot reach the floor with their feet, the only human thing to do is to have small boxes or platforms made for the pupils".

If seats are too close to desks, it is good for study as it makes the chair nearer the eye, but it has a tendency to cause pupils to relax during manual work. Moreover, he has not sufficient room to shift his position.

Due allowance must be made for the positions recommended by college professors who have considered only the mental side of work and not manual work at all.

Inclined desks aid us to see more clearly what we are doing. The monks did their engrossing on racks, with ledges at the bottom which racks were at 45° slant and they looked at their work straight or at right angles. There is no disadvantage in slanting top unless it takes all the pressure off the elbow. The slanting top is best for eye sight.



The art of writing is the most difficult or most skillful universal art. No other that he can discover requires so much skill and practice to acquire and still be universal. He came to this conclusion because so many write poorly and so few write well and that they do write more badly than they do other things. Also, it is one of the littlest arts that people are required to acquire. It takes smaller effort than other acts of daily use. The other thing that makes writing difficult is its swiftness. When the speed of the pen is compared with other daily acts, it is found to be the swiftest of our acts. Twelve words a minute, considered slow by some writing promoters, averaging five letters each, equals sixty letters a minute or one a second, averaging four strokes a letter, or four strokes a second, or 240 motions per minute, make this one of the swiftest arts.

The smallness of the act and the swiftness of it, means minutes impulses and rapid impulses from the brain. Before people learn to write well, they must learn to think intently and quickly. The teaching of writing requires a quality and intensity of effort that few other things requires, and learning it, requires about the same effort. There is no other phase of human activity takes the same concentration and intensity of desire.

We should be in final physical and mental trim to acquire. We should be in good physical condition to have steady nerves. The finest penmen have been of a nervous type, rather than vital or motor type. We need therefore to take good care of our nerves. Nothing will defeat our progress more than worry. Free yourselves of all sense of worry and responsibility. If worked down and low in vitality, store up vitality rather than depleting it, for your progress will be increased. Your progress will, in large measure, be in proportion to your health. See that you get the necessary amount of sleep; it effects nerves more than anything else, except stimulants. We can live sometime without food or exercise, but not without sleep. It is possible to get so much sleep as to be sluggish, however, and not alert. See to your exercise; enough for a appetite and enough to help you sleep. This depends on the person, how much you need.

Be careful of the quality and nature of your food. See that your body receives the right kind of nourishment. Spend no money on anything that contains no nutrition such as tobacco, tea, coffee. There may be cases when coffee is necessary but he believes it ought to be considered a stimulant and used only temporarily. It affects the ability to sleep. "Coffee was evolved to make dull persons appear bright, when they are above their station." Coffee stimulates, tobacco deadens and quits, both are detrimental to eyesight. Good eyes are necessary to good writing. From the stand point of sleep and eyes, both necessary to nervous health, tobacco, coffee, etc., should be avoided. Let your diet be fruits vegetables and cereals, in hot weather. Place health first, penmanship, and success in our profession, next.

Watch sleep exercise, quality and nature of food. These things help or hinder as we treat them. He gave up tobacco and coffee, not for health which was poor, but for it penmanship. He knew he could not master the art with stumbling blocks along the way. Your happiness and your success are going to depend primarily on your health and efficiency. Sleep and diet bear directly on these two things of happiness and efficiency. If a puglist must abstain and train, much more must we do so, for it takes quality of effort to learn to write. It was thought that muscle was the foundation, but newer Psychologies say not nerve not muscle. We realize that quality of desire and of effort controll success in these arts. We must be in good trim. We can tire ourselves in learning to write as easily as on Arithmetic, etc, and we are probably under a mental strain under which we have never been before.

Improve the quality of your lives, for writing is the product of the humane machine. We should not be finicky about our eating, but use a good sense. Few there are who do not eat too much and few are sufficiently particular about quality of food. Study your needs and what you inherited and get what you need, then, if you must, take some other things and it won't hurt you very much. Few schools, colleges, or even seminaries send out as few smokers as the Zanerian for they do not require the quality of effort. Coca-Cola is a narcotic and should be avoided. Doctors say that the immense sale is due to the narcotic effects on nervous, worried people. Chocolate and cocoa contain a little of the narcotic but are fattening and nourishing.

#### No.6. Position-Arms, Pen & Paper-Details.

In view of the fact that humanity in our cities to day is earning its living by sitting rather than standing, in standing rather than walking, makes it important that correct sitting be taught. Correct sitting becomes a responsibility to those responsible for health of pupils in schools. Mr. Zaner thinks correct sitting can be taught and secured only by giving two positions, one for manual work and the other for relaxed and mental work. It will be difficult, but a good logical case placed before teachers should get results. We must stop at the health of the pupils, however. We must secure an efficient position and get results in writing. Supervisors are often too narrow and do not secure results in their own work.

Arms. The position of the body has no direct bearing on writing but rather on health. The position of the arms, paper, head, etc., directly effect writing and indirectly only as to health. Both the elbows should be off the desk but near the edge. If the space between seats is too narrow, instruct that both may be placed on. However, they should both be placed in the same relation.

Hand and Pen. The hand should, so far as possible, be in a natural position, so far as the art of writing which is unnatural will allow. Writing is an artificial art entirely. If we wish our pupils to use the arm rather than fingers, it is necessary that we get wrist and side of hand off the paper. They naturally get this on the paper as the fulcrum is closer the point of writing and control easier at beginning, but not permanently.



When the hand and wrist are off the paper, little trouble will be had with movement. To get this position takes the shrewdest kind of disciphnering and tactics on the part of the teachers. How they glide on nails of second finger, first finger, or side of finger, is not so important, so long as there is a gliding rest. He secures this after the third year, by resting arm and sliding on nails of two last fingers and having pen point over shoulder. This does two things; gets the wrist over and raises the pen to about the right angle,  $45^{\circ}$  and keeps the wrist up. The wrist may be kept up by putting a wooden skewer under hand held by a rubber band or otherwise. Mr. Zaner does not believe in penny on wrist, though he says it may be used. With the average individual the wrist will tip to  $30^{\circ}$ , with some  $45^{\circ}$ , and in a few horizontal. When normal, the wrist will be in the middle of its twisting ability and is also governed by what the ancestors have done with their arms and wrists, or their occupations. People vary, some walk with thumbs turned in next the sides; those who walk with palms in will write with wrists tipped over unless their habits have been changed by a particular teacher. Those who write with palms forward would have trouble to write with flat wrist. Therefore in Zanerian, they do not say a perfectly flat wrist. The height of desk effects the tip of the wrist. Raise arm high enough and wrist must be flat; lower it enough and it must be on edge. Where the holder should cross the hand, need not worry as on account of shapes of different hands, therefore pay attention to slant of holder, and less attention to slope of wrist and more to wrists being off and fingers sliding freely.

With all these points correct, we can still fail on account of position of paper. This has not received enough attention in the past. How to get a rule so that all teachers and all pupils of grades from 8th down to 1st may understand it is a problem. (Part of what follows must be taken on faith until discussion of scientific position) The best way to get uniformity of position of paper is to have drawn on top of desk a line from front right hand corner or ink well diagonally to opposite corner, and instruct that the paper be placed so that the lines of the paper run the same way as the diagonal line. This just happens to be about the right angle for paper, and nearly all desks are about of the same proportion. He used to try getting  $30^{\circ}$  on ends of paper, but  $30^{\circ}$  is Greek to 99% of teachers and pupils. The length or size of paper does not affect the result secured by using this line.

The angle, however, is not enough. The placing of it on the desk is very important. It is customary to place it in the center but if a new sheet of paper be placed on the desk against the ink well the left side (it only happened so) will be about the center of the desk, and the paper is in the most advantageous position to start. There is one thing that we, as penmen, have felt but have not always discovered, that is that there is one place where we can do our best work. So far as Mr. Zaner can discover this place is where we can see best and act best, or to will best and act best. The right hand is made to act best from the center of the body outward and not inward therefore, he believes, the best place to start is from the center of the body outward. How far we can go, depends upon how technical writing we are doing. For non-technical writing he believes we should be able to write half way across, before shifting the page.

However, we must also see that the arms are reasonably right. Ordinarily it is well to have elbows near the corners of desk as average desks and average pupils are such that left elbows will be properly near the corners. With small people in large desks, elbows may be in from corner, and vice versa. By placing the right elbow near corner and paper as given above, the forearm will point toward the front left hand corner of the desk and the point of the pen will be within an inch or two of the center of top of desk, which means in front of pupils so that he can see clearly what he is doing. We must get a position hereby pupils need not look at an extreme angle.

Pupils should, also, be trained to shift paper up and down to keep elbow in approximately right. It is not well, however, to train pupils to think that the elbow must be in an exact position, but they ought to become accustomed to shifting it up or down, or to the sides to an extent of an inch or two, so train them to shift paper part of time and elbow part of time, train them to keep elbow within a certain territory.

The Left Hand. Do not train them to hold paper at top thus twisting body out of position. Have them hold it at bottom when writing at top, and hold it above writing line while writing at the bottom of the page. To hold it above all the time pulls the body out of shape again and is likely to cause a shadow on the writing.

If it is possible to have blotters in schools, have the left hand hold the blotter and the paper at the same time always below the writing line. This should not be given attention until all things else are gotten into good condition. The blotter should not be introduced until pupils are far enough along to glide on the flesh of the little finger for all penmen glide there and better control is secured because (1) it will glide less freely and (2) they have more sensation. This cannot be done until pupils are using more movement than is necessary.

Recapitulation. (1) Location of elbows, (2) Angle of Paper (3) Position of Paper, are all very important.

Distance for body to lean and of eye from paper, depends upon size of desk, size of pupil, and eye sight of pupil, ~~xxx~~ It is a handicap to a pupil not to be able to see well. Rules should be flexible, but be specific enough to be perfectly clear, but not enough to limit.

Pupils should acquire a habit of holding paper at the left edge and of shifting it, almost automatically, by the time or soon after, they enter third grade.

#### No.7. Position-Angle of Paper Scientifically.

People go wrong in theory and practice often because they do not consider the whole situation. There is time in everything, our own calling included. To teach writing rationally it is necessary to consider almost 1000 things.



Mr. Zaner learned many things about writing by reading other things, for example Darwin's "Origin of the Species." Darwin was forced to his final conclusions about evolution after observing all phases of nature. He did not form a theory first and he was faithful to facts. To teach writing correctly we should observe all facts relating to it, and he recommends us to read Darwin's book. It will broaden us and make us more observant, also "Progress and Poverty" by Henry George. It demonstrates infinite patience in observing. We should consider many things before becoming settled in our opinions.

Two things or forces to be considered in writing (1) the human machine or body (2) the writing implements and material. The adjustment must be well made.

The arm has three main divisions, shoulder, elbow, hand. Muscles operating fingers are on the forearm. Muscles moving elbow are upon the upper arm. The muscles that move the whole arm, in or out, or up or down, are on the chest, back or shoulder.

Fingers move mainly in an out, not laterally. The main movement of forearm is crosswise, from side to side. We have an action of the whole arm, back and forth in the same direction as fingers, it and the fingers being opposite to elbow movement. Finger action is weakest, then elbow, then whole arm. No one can write well without the hinge (elbow) movement in conjunction with the fingers or arm movement or both. No one can write well with a stiff elbow. There are three sources of activity. We cannot write with one for it makes a straight line approximately, but we can write with two, fingers and elbow or elbow and whole arm. We must use at least two. The majority of good writers use a combination of all three movements. That the combination must be depends upon the work, the person's individuality and the latter depends upon his heredity, whether natural to use fingers or arm. The combination depends also upon the instruction. There are three sources of power and two directions, and any direction can be made with hinge or elbow with either of the other sources.

In ordinary script writing, there are three main directions, downwards at 60°, upward at 30° and laterally at 10°. We cannot write with any one or any two; three are necessary.

#### How best to adjust Machine.

When we examine the science of writing, we find it unscientific, but we must do it. It is a slow, bungling, difficult way of expressing thought, but it is what we have. Unless the relationship between the machine, implements and material is harmonious, no good writing can be done.

The Elbow is the centre of activity and is half-way between the weakest power and the strongest power. It is always used. As nearly as Mr. Zaner knows, the upstrokes represent the centre of activity or center of direction, or halfway between down strokes and horizontal strokes. If this be true the best writing could be done when the hinge is operating in the average direction,

that must be covered. Give a style that is adopted and believing that slant writing is generally adopted, the question is what angle of the paper? Naturally, so that the forearm will operate in the angle of the up-stroke, or as an average so that the forearm is at right angles to the slant of the up-stroke of ordinary writing.

There have been three main positions of the paper: (1) straight, parallel to the desk, (2) parallel to arm (the penmen's position) (3) the position between them, not so extreme about  $20^{\circ}$  to  $25^{\circ}$ . The forearm should cross the desk at about  $45^{\circ}$ . We have the greatest control at acute angle of elbow, least at obtuse angle of the elbow. Anatomists who have studied the principles of leverage state this, and Mr. Zaner's experience bears it out.

The vertical position of the paper is favorable to two kinds of writing, the centre of activity is along  $90^{\circ}$ , and in 2nd position at  $0^{\circ}$  and in 3rd or middle position at  $22\frac{1}{2}^{\circ}$ . Therefore, straight position is favorable to vertical writing, or a tall slender hand. Second position is favorable to a running hand, wide low forms or very slanting writing. For a fairly slanting hand, like the Zanerian forms, the third position is favorable. Fortunately, the position required agrees with the line drawn across the desk at stated before. This position is for the great average, and must be varied to the individual needs to secure the greatest efficiency. It need be modified only slightly and should be done unconsciously. This will be done in accordance with previous teaching, and habit or with the way nature wants to do it.

The object of this lecture is to get us thinking seriously before we adopt a definite plan. This is not necessarily the final word, but is the best that Mr. Zaner can discover.

In 1888, Mr. Zaner got the Spencerian Compendium and attempted to imitate different styles of writing and found that he could change his hand by shifting the paper. The position of the paper, therefore, modifies not only the style of our writing, but also our movement. To do our best most easily, we must not only locate the paper correctly, but also turn it to the proper angle. "The angle of the paper has more to do with the result in writing than anything else outside of the individual."

Pupils should be allowed, in the upper grades only, to modify the angle of the paper to suit their individuality.

Our highest attainments in writing, as in English, will come only after we are grounded on some universal essentials.

Mr Zaner's Lectures.

### No.8. What Constitutes a Standard in Writing.

We have recognized standards in money, weights, measures, prescribed by law, but none in writing and education by law. Things mathematical can be reduced to specific standards. Writing is not mathematical and it is difficult to come to a conclusion as to what is a good definite standard. If all writing could be put in a pot and boiled xx



down to one handwriting, we would have a standard; or a composite photograph of numberless kinds of good writing would, also, constitute a standard, but would be hazy due to over-lapping.

In determining a standard in writing, two things must be kept in mind, or two people, the writer and the reader, for the standard is something for one to write and for another to read, and it should be the best for writer and for reader. It should be easily written and easily read. In discussing a standard, ease of execution and the writer must not be lost sight of. Writing, too easy of execution, is often illegible and too scrawly.

Standards vary according to the work, as an engrosser does work once to be read several times, but the man who writes what is to be read once and discarded is foolish to spend too much time and effort. Copy writing, also, should be good, especially for engraving.

In arriving at a standard, however, we will consider legibility and rapidity. We shall look into different standards, which have been standards in the past. We have vertical and extreme slant, 45°. It seems that neither can be good for all, since both are extremes, hence Mr. Zaner would infer that from 65° to 70° would constitute a standard as far as slant is concerned. Vertical is easy for the reader, but hard on the writer, and extreme slant, vice versa.

Some people write a rather tall condensed hand, others, a wide, low, running hand. It seems that neither is best for average people, since one is extreme in height and minimum in space and the other vice versa. It seems as if one that is an average of these two would be a good standard. It would not attract attention as to either height or width.

Some like a rounding hand; it is easy on the reader. Some people prefer an angular hand, but Mr. Zaner thinks that the standard should be neither of these extremes, but a hand that is neither round nor angular.

From six kinds of writing, extremes from different view-points, he secured the same average, the Zanerian forms, Thus

Vertical plus extreme slant	-Medium slant when avgd.
Tall, condensed plus wide, low	-Medium height and width
Round style plus angular style	-Medium roundness of style

The standard, then, being an average of the six forms indicated in the fore-going would be medium in slant, height and width and roundness.

Having determined a type or standard, it may be varied to some extent. If in the upper grades, business school, or High School, one pupil chose to write compactly, another running and wide, another more round, another angular, Mr. Zaner would not discourage it, so long as it was good of its kind, fairly legible and free. However, if the style should cause poor movement, he would criticise the style. Try always to find out whether the style caused defective motion, or the incorrect motion, the style. The good writing teacher of the future will be the one who will turn out the greatest variety of handwriting, but good writing still.

It is not possible to teach individuality of writing for we cannot read character so thoroughly, but we can recognize individuality and not criticize because it is different, but rather because it is poor. In the Zanerian, model writing or standard writing is taught, and we may not write an individual hand, and they (the teachers, Mr. Zaner and Mr. Lupfer) try not to give us their individual hands. For a few years Mr. Zaner did give what was his best individual hand as copies, but he now believes that it is not best to do so. We should use as our copies, not our own type, but a good general standard. Mr. Zaner says that he has more moral right to hold us to an inflexible standard than we have to hold others to it, than we will have unless we are teaching teachers. For ordinary writing is not to be imitated or admired, but to be read, while a teacher's hand is to be imitated. We should have an impersonal hand for teaching, but should get individual writing from the 7th and 8th grades up through the High School.

If we teach this safe standard, our pupils ought to be able to evolve a good hand for themselves, suitable to their characteristics, environment, and needs. Writing that may be commercially good may be an abomination in the schoolroom because pupils cannot get a good idea of most of the letters. A hand to represent the standard ought to represent the maximum of legibility and the maximum of ease of execution. What we give should be of the kind we wish the pupils to acquire, but of a higher quality. The difference, then, between teachers' and pupils' writing, is not type but quality.

Vertical writing failed, not because of quality, but of kind or type, for business men did not like it. Spencerian failed because it got out of date and was not taught well (though many thought because it was accurate). It was evolved in a period when people wanted everything to be beautiful as well as practical. What could serve both as well as the Spencerian? It served its needs well. Since 1850, however, things progressed so that beauty is not needed now, but ease of execution. It was continued, however, until it would no longer be endured. It was not accuracy but lack of ease that caused its downfall.

We should keep the quality of our writing up, so that the quality should be high in our pupils. We should not adopt any type until we have stopped and investigated, etc. We have no moral right to teach our own individual hand. To do so would indicate that we think we're IT, and the verdict of the world is that few are fit to act as models. We should teach writing as impersonal and as universal as possible to reach the most possible pupils effectively. When a variation comes out, if legitimate, it should be recognized, and if not, should be criticised. When vertical writing came out, a large banking concern in Cleveland refused to accept money from children who wrote a vertical hand, saying that it lacked individuality and they feared paying the money to the wrong people. Vertical writing did not, however, lack individuality as a type, but because it was in such a way that the pupils were held close to the type. Spencerian lacked individuality, also, when taught that way. A reason for this opinion on the part of the bankers was that they were not familiar with the type. Lack of individuality can also come from the immaturity of the pupils.

The type of writing selected has a very great effect on manner, or movement of execution.

To tell how much we may expect in the way of excellence of a pupil, we should learn his heredity, his former teaching, his environment, etc. All who get a red seal do not necessarily have the same quality, but they must do their best work. The element of personality, and of ease of execution should always be taken into consideration. Standards must be different for first grade from that of the fourth grade, and different from the fourth in the eighth grade. Mr. Zaner would accept from a public school teacher at 100% what he would give 90% to in the Zanerian.

Mr. Zaner considers ease the greatest factor of execution, and equal in importance to legibility in the dept. of form.

Students of writing should imitate professionals only to the extent that writers would imitate great writers. To imitate too much would be disastrous for it brands one as an imitator only. Both Taylor and Madarasz worked from the Spencerian Compendium, but with different results because of different ideals.

#### No. 9. The Slant of Writing.

##### Illustrations:

In discussing slant, two things must be kept in mind, which are form and freedom, or freedom and legibility. It is impossible to determine which is best by considering legibility alone; vertical was founded on that. If legibility is the criterion, we must use print, not script. If freedom to the criterion, we must do away with script and adopt shorthand. It is a question of which kind of writing is both most legible and at the same time, has the greatest ease. These two are essentials.

It will be seen that the first letter above is more legible than the last, and vertical is always more legible. Even if more legible it may not be the best on account of execution. Mr. Zaner is satisfied that in the hands of the average citizen, it is less easy to execute, because the contrast between turns and angles is greater than in slanting writing, and we must adopt a rounding hand. In the world of Art, vertical and horizontal lines stand out clearly and represent stability and are more definite. Slant lines, however, are not so clear and represent instability and speed. If everything in nature were constructed on a specific angle other than vertical, that specific angle would stand out as the most conspicuous. Natural and artificial things present to us vertical and horizontal lines and we gain in power to perceive these lines. We become accustomed to them, though at one time in our lives we have no perception. The argument, therefore, for vertical writing is that it is easy to read. In the Art world, lines running at right angles retain their identity. In order to lose the sensation of lines in a pen drawing, shading one way and then go over it again at a very slight angle. The nearer lines become to parallel though not parallel, the more confusing they are as lines. In vertical writing, the up-strokes and down-strokes are nearly at 45° angle to each other, while in slant, there is less difference in the angles, therefore vertical writing is less confusing than slant writing.



### Movement or Speed of Execution

Lines running in a dis-similar direction can be made less easily and less rapidly than lines running in similar directions. This is true in shorthand and longhand. If given a million lines to make for so much money, would we not make them parallel? In vertical we go up at 45 degrees and down at 90 degrees, a difference of 45 degrees. In slant, we go up at 30 and down at 60, a difference of 30 degrees. This makes the difference in vertical one half greater than in slant. This makes vertical less easily written than slant writing. As far as Mr. Zaner can discover, this causes the difference in execution of vertical writing. These reasons are based on fundamental principles recognized in the art world, optical world, and in the mechanical world. Machines that repeat the same operation do the most work.

The question is what is the most legible and at the same time, the most rapid. It seems as if the maximum of speed and legibility is between the two extremes. Writing is a line-and-form art; not color at all, nor form exclusively. In writing, form depends upon the lines whether curved or straight, in capitals; and in small letters, turns and angles. Anyone who makes turns where they should be and angles where they should be, will write legibly, no matter how badly. Therefore, there must be a contrast of turns and angles. We find in our illustrations, that, where the slant becomes too much, the turns become too much like the angles and we get into the danger zone of illegibility.

Vertical develops into backhand for some people, because of the enforced front position. Mr. Zaner thinks that vertical may be the most rapid style for some people, but probably only for a few. He thinks this lecture proves that vertical is less rapid for the majority. In a western city, where thousands of pupils were changed from slant to vertical, by taking timed specimens before changing, it was found that pupils who wrote rapidly in slant wrote vertical rapidly, those that wrote slowly in slant, wrote vertical slowly, those that wrote slant well, wrote vertical well.

He now concludes that speed is due to mental alertness, or mental quickness, or cleverness. That one is naturally slow and another naturally rapid.

In three months in the above test, it was found that the pupils were as rapid, or a little more rapid, and he does not think that a short test would show much difference, but to keep it up all day he thinks that the nearness to the parallelism of slant writing would win out. One reason that vertical is just as rapid for a short time is that the pen travels through a shorter distance than in slant. However, the hand must travel through a difficult direction, and in a long time, there is great wear and tear. One penman wrote vertical very rapidly and very easily by having the paper parallel to the arm.

Vertical is undoubtedly best for a few people. However, those few must seek employment and the business world is prejudiced against vertical writing. It is to the interest of the average girl and boy to learn a slant hand.

By teaching a hand at 60 degrees, we get the merits of both slant and vertical; legible yet rapid. This comes between the extremes that can be written well for the extremes of slant cannot be well written,

or at least not easily written well.

Mr. Zaner says, that if he favored simon-pure muscular movement, he would favor vertical with the paper parallel to the arm for muscular movement can be written pure, when vertical, more easily than any other but any one who uses the fingers in slant will use it in vertical and vice versa.

Children write vertical more easily at first because their perceptions are ~~xx~~ all vertical and horizontal. If the child's percepts are vertical and he sees a very slanting line, he will really have a percept which lies between vertical and the extreme slant. We may exaggerate the slant as well as all other things for children, for example rotundity.

Children should not be allowed to write vertical first for both percepts and action must be changed. We need not, however, require as much slant as in the higher grades. The pupils will give about half the slant that we teach, for it is the average of what they see and what they have in mind. Moreover, we must give more slant on the board than we would otherwise for it does not look so slanting to people in all positions, as stated in lecture on blackboard writing.

Writing at a certain specified angle is impossible of uniformity.

#### No.10. Kinds of Movement and How to Control.

All movement of any value is the result of an effort both to create motion and to control it. We have this two-fold impulse in writing, and more of the holding-back principle than in many of the arts. In arts and crafts it takes the go-ahead, or quantity of impulse, while in writing, it is the quality of efforts that counts. The difficulties of writing are double the others; it takes increase of effort and control of effort-- increase to get the necessary quantity and the effort to get the quality as well. This latter is the hold-back principle.

There are three ways of creating motion; 1 Body muscle which move the arm backward and forward at the shoulder, 2 muscles of the upper arm moving the elbow in the out, and 3. The finger muscles. We always use the hinge with one of the others. We have in these muscles, also, the power to control the force. They create and control. If we had only this, we would not find writing as we have it, but would have only the pencil or pen touching. However, we have two other means of control; 1 the forearm rest which controls the pen considerably and what is more precise 2. the little finger glide. We have, therefore, (1) mental control, which comes from the will acting through the nerves and muscles, and (2) skin control. and (3) little finger control.

The best writers use the combined movement. They use the arm to get the quantity, but also the elbow rest part of the time and the little finger rest part of the time. Therefore, it would seem that it would be the best movement to teach. This would be true if we had people learn under proper instruction and at the right age. We do not find anyone who may wait until nature interded that they should write, however.

The reason for not teaching combined movement, though best, is that we require writing of children before they can master it, and when they can only master AT it, and we find that the combination is too ~~x~~ intricate for their experience, development and attention span.

With the child, it will not be combined movement for that will be the finished product. It will be one of two things: (1) Pure finger movement or (2) hinge and upper arm. He goes at things in a purer way.

Average adults use the fingers to excess and do not use enough arm movement to give ease and quantity. Therefore, if we start the child with arm movement, we shall get enough arm movement to balance the natural finger movement.

### Rests

We have in the two rests, two different qualities or conditions. Many years ago when it was found that the most fluent writers rested their arms on the muscles of the fore-arm, they evolved a term called "muscular movement" but later developments showed that the forearm muscles did not make the movement but only helped to control. Still later developments have shown that the fore-arm muscles only hold the pen, and that the skin covering is what allows and controls movement. It is the elasticity of the skin covering the muscle that determines the scope of our movement.

The little finger. With the ordinary individual who does not care to write well, it has not much of a function, or rather too much of a function; it anchors on the one hand with the finger movement plodder, or it slides all over with the slip-shod. With the careful writers, it slides ~~xxxxxxx~~ when we want freedom and stops when we want close control. With nearly all good writers, it slips on the up-strokes and to the right, and rests on the down-strokes. This point we can hardly stop to teach in elementary schools for we can hardly take time to establish the fundamentals.

The farther we get along, the more we will use the little finger. To make the best use of it, we should slide on the side and on the blotter, which detards but does not entirely control motion. In hot weather it also, absorbs moisture. The little finger rest is probably the greatest secret we have of doing professional writing. Many have had excellent movement, but could not <sup>38</sup>control because they did not use the finger rest. They had the hand gliding on the nail on smooth paper and getting about as much control as a dull skate on ice. The flesh of the finger on the blotter controls both the touch of the pen and also retards enough to give control. The flesh is more sensitive than the nail and hence is more efficient as a control, for it controls by its sensitiveness all irregular spasmodic movements coming down the arm. The penmen who use the finger rest can produce good work with less finger flexing than those who use the nail rest, for they can meet the hard spots without the use of the finger movement. The little finger movement will do more for our professional writing than any other thing.

If we teach writing with arm movement from the start, in a rational manner the child will acquire this little finger control unconsciously, when he is old enough.

When Mr. Zaner came to Columbus in 1886, a beardless youth, he was confronted with a condition. He had been brought up on a theory of muscular movement with nail gliding, etc. He was set to writing letters to prospective students. He had not written correspondence, but had had principal letters, and cards. He did not wish to acknowledge that he could not do it, so he set it with his best concentration.



In the first thirty days, he made improvement as never before, and during the year, he made the most improvement he ever made, and improved in both quantity and quality. When he had been at it about two years, he found that the little finger did not slide all the time, in fact it only slid a little. This puzzled him, and he thought that it would be necessary to make it slip, and tried to do it, but found that when it slid he would not write so well. He had to get the letters out, so he kept on, and forgot the theory when writing letters and forgot the finger when teaching. Finally, he found that others were doing it too. He took Mr. L. M. Kelchner in as a partner and after he was busy in the office, Mr. Zaner noticed that his little finger was not sliding all the time. Investigation proved that all did it who wrote well. Therefore, they decided that it must be a good thing and that it might just as well be acknowledged. So, after we get beyond the elementary stage, if it does not slide all the time, we need not worry.

All will not be professionals, but if we teach writing rationally and do not get so much freedom as to lose all from, they will get this control without knowing it, and they need not know it. It would not do to teach all the fine points of technic to children. There are times when this little finger rest can be used to greater advantage than at other times. As teachers, we are quite safe in seeing that they get enough steam (movement or power). When they get too much, they easy way to shut it off is to criticise the form a little.

In writing, we must build up plenty of initiative, the power to go ahead, therefore, we must build up the large muscles of the arm, as they are unaccustomed to doing skillful things. Writing is a manual not an intellectual art. It takes little brains, very much vitality, but not reason, etc., and is largely a manual art. One skilled in manual arts would learn to write more easily than one not so skilled. This attracted Mr. Zaner attention when persons came to his school to learn to be professionals, coming from the mines, farm, etc., and did much better than city boys. This proved to be because their muscles were better trained than the city boys'. When they wanted their muscles to write, they bungled a little because it was a finer job than digging coal, but they relished it, and did some fine work. Hull came from a stone quarry, with a great big hand, and wrote the fines and most delicate hand in the school. He had been a stone xxx cutter. It is a part of motor education. Those engaged in manual work, use xxxxxxxxxx xxxxxxxxxx xxxxxxxxxx xxxxxxxxxx xxxxxxxxxx intellect, not of the higher order, but they train brains all over the body, and have as much, or more, brains as many others and can do many things that college professors could not do. It is brain whether in the body or in the head.

Learning to write is simply training the body, or transferring intelligence to nerve ganglia, and if children are brought up to writing rationally, the line will come when they will think rationally along the line of writing.

To get the best control, keep the fingers all touching. If the first two are separated, the control must pass up through the

base of the fingers to the others. If they touch nearly all the way, the control is much better, and less of the control force or impulse is lost.

#### No. 11. The Technic of Professional Writing

This lecture consists of the little disconnected things that some regard as unimportant, but which make some more masterful than others.

As teachers, we must give only generalities, but to become proficient, we must take up some of the small details of technic. However, until the fundamentals are established, we should not deal with them.

Pen Liftings It depends upon the kind of writing we are doing or teaching as to the number of pen liftings we should encourage or allow. In teaching in the public schools, "the" should be written without lifting except to cross the "t". It is better to encourage a pause, at the top of "t" to make sure of retracing and not looping. In professional business writing, it is perfectly legitimate to make the up-stroke of "t" and then going up and meeting it on the down-stroke, making two liftings counting the crossing. Mr. Zaner thinks one is enough. In practical business writing, "did" ought to be written without raising the pen, but in professional work, the pen may be raised at the top of the "a" part on the second up-stroke. In ornamental writing, this may be done more still. In "f", the pen, if raised, should be raised at the top of the lower loop. If the pen is not raised, it would be checked, and this may be taught in the upper grades of the public schools. If we keep in mind that every "f" should have a good letter "i" in it, we will finish it much better.

Pupils frequently lift the pen on the up-strokes of the lower loops just where it crosses lines. It is very difficult to do it and not have it show on an up-stroke, and there is no reason for it, so it should be discouraged.

In ornamental writing, the common custom is to lift the pen at the crossing of "l", then replace the pen and retrace the little, make the shade and finish. This enables the writer to get the free loop without an angle on the line. This may be done in "l" and "b", but it need not be done in "h" and "k", for, having no shade, it will show. Some, also, lift it at the crossing of the top of "f". Mr. Zaner thinks that in the loop of "f" it should not be done as it spoils the momentum which we need in "f". We are apt to show shakes in the continuation of the down-stroke.

In small letter "p" in ornate writing, come down rapidly on the down stroke; it does not need to be stopped on a line, and can be made with pure arm movement, there being no definite place to stop. In professional writing, either ornate or business, see that after lifting, we do not start too much to the right for this will show that the pen was lifted. Rather see that it is started upward.

Speed. depends upon age of the pupils and purpose of pupils. In business schools, the rate should be higher than in the public schools and in the Public Schools than in the Zanerian. Mr. Caner's old rule for the purpose of improving their professional penmanship is to, "Write as slowly as you can to write freely."

This rule can be reversed to be, "Write as rapidly as you can to write accurately." There is a rate of speed that is absolutely necessary to each individual to acquire the highest possible efficiency for us. It depends upon the nervous character of the individual. This must lie between the extremes of slow, shaky writing and the speedy kind that tears down form.

Sit Up! For Capitals. In professional writing, we have two positions one for capitals and one for small letters. This is usually unconscious. We should sit up for capitals as the movement is larger and less exacting. In small letters, the movement is exacting. By sitting up, we rest the arms, see the forms a little better, though not so exactly, which is not so necessary in capitals. Small letters, however, require greater precision, better closeness of view, also, it puts more pressure on the arm and prevents excessive freedom, which would spoil the small, accurate difficult letters if we bend over. The difference in position should not be much in business writing, but, in ornamental, it ought to be quite noticeable. Form the habit of changing position, and it will help not only the eye, but the arm as well. We often try to see detail at too great distance, or generalities at too short distance. This is an argument against using the blackboard for copies in the schoolroom. We can see only one thing at a time and only at one distance at a time. Artists recognize this and focus the technic by the important object. He does not make distant objects as clear as he sees it when he looks at it, but rather as it looks when he looks at the important part of the picture; the same applies to the foreground.

The eye can see with absolute clearness only straight ahead. In making capitals, therefore, get far enough away so that our range of vision is large enough to take in the whole capital. The range of vision varies greatly with the pupils, and not two have the same. Some can see both sides of the street at once; others can see only a few people at a time. A few years ago Mr. Zaner had a pupil who could see only in a very narrow range, almost a narrow line, and he was thought on account of this to be indifferent because he did not notice people nor things.

#### Style in Writing

It is thought that vertical is round. The fact is that a rounding hand is not written by professional penmen because it must be written rapidly. They write an angular hand, which can be written both more rapidly and more slowly. On a rounding turn, we must keep going or the turn will show a break, while an angular turn may be made with the motion checked considerably. and the fact that the motion was checked will still not be visible. Therefore, an angular hand is both faster and slower than a rounding one. Rounding hands are very graceful and beautiful, but must be written more rapidly than we can write professionally well, especially in words containing letters with difficult turns.

It is difficult to get rules and remedies for exceptional pupils. They do not respond to usual treatment. For a formal professional hand, Mr. Zaner makes some modifications in the instructions of the manual; as, (1) Write more slowly than the manual tell you, ifixix



In the most of these letters, the down strokes are nearly straight, and up-strokes curved. In "c" and "e", it is curved but as straight as possible. When we come to "o" and "a", the down-strokes are curved and are shaded to call attention to it. In "r" the shaded stroke is curved and different from any other. The down stroke of "s" also, is an exception. These letters, "o" "a" "r" "s" are the ones that have made the students trouble at the Zanerian.

Rule 2. Down-strokes are on main slant; up-strokes, on connective slant.

Illustrate.

Exceptions are shown by the shaded strokes. These letters seem to be the ones which violate both rules. If we go back in the penmanship world to the time of Columbus's discovery of America, we had a penmanship somewhat on the order of Italic (print), disconnected. They found that, by joining letters, they could write faster, so evolved roundhand on an angle of about 45 degrees. This eventually got too slow, so about 1800, they evolved a script in which the pen was not lifted at all. In this the work was still shaded. The up-strokes were on a greater slant and were evolved to connect the downstrokes. The up-strokes gradually became more distinct, until to-day, they are about half the slant of the down-strokes.

The down-strokes are the main strokes or back-bone of the letters; upstrokes are for speed and ease of execution by connecting the ~~xxxx~~ letters. Therefore, the down-strokes are called main slant, and the up-strokes are called connective slant.

When we find a letter which is not on average slant, we find difficulty and we must make differences in both form and action. The average student tries to make all letters in the same manner, but this is incorrect.

#### A Rule of Action for These Letters.

(Not to be given to pupils of Public Schools, but will help us in our teaching).

The little finger slips or glides less freely in making down-strokes than in making up-strokes.

Illustrate.

The rule of action given above applies to the most of the above letters. When writing the most of these letters with greatest facility, or maximum of form with minimum of effort, we will find that the little finger does slip more freely on the up-strokes than on the down-strokes. If the little finger does not slip as far as the pen, there must be some action in or flexibility in the hand; it writes, so to speak, a word as wide, but not as high as the pen. The little finger really slips to the right rather than "up" in the up-strokes and rests on the down-strokes. There is an expansion and contraction of the little finger; it works something like the ratchet on a wheel.

if it says 15 words a minute, make it ten, etc., but never get below the point of freedom. The speed given is too much for certainly of control, and for the forming of new habits, but when the pen is on the paper make it fairly rapidly.

(2) Raise the pen more frequently than the book says. We should be able to write without lifting the pen, as instructed in the book, but should practise both, especially if going to take up ornamental. For professional writing, on wide-ruled paper, we should write the looped capitals. They may be made four or five times as high as minimum letters. The loop, also, gives grace if made well. He teaches the blind loop because, for unprofessional writing. It takes less skill and allows for variation by the pupils, also, in small writing (where the capitals are not more than  $2\frac{1}{2}$  or 3 times the height of minimum letters). the fewer loops the better, the same being true of other frills.

"k" We have our minimum letter which are supposed to be the smallest writing and the smallest we can make well. If we make the second part of "k" the same in height as "n", we make the parts of the second part so small that pupils cannot make the two efforts in that small space. They either make the down-stroke or the second part too short or the loop too small. This is less noticeable in large writing than in small writing.

"r" and "s" With the letters the same rule holds good. If "r" be made the same in height as the minimum letters, the minimum height must be divided into two strokes and is usually badly divided. Therefore, Mr. Zaner runs it up so that the break may come at the minimum height.

With "s" Mr. Zaner is inclined to think that we have run it up because we do "r". They have been associated since coming from roundhand and there is really no reason why "s" should be higher than the minimum letters. "r" starts and ends like "i" and the top is like "i" and it is the break in the down-stroke that makes it an "r". This is the safe-guard. Professional penman often make "r" twice or more times as high as the minimum letters when the loops are in the same proportion, and it looks good that way, too.

"v" and "w" The last part of these letters should be made higher than the first to prevent confusion is badly made.

## No 12. Rules Governing Forms and Movement of Small Letters

A few years after he began to take up writing professionally, Mr. Zaner noticed that some letters are more difficult than others. He began to try to discover why, and the rules following are the results of that investigation.

Letters have like qualities and unlike ones. The like ones are easy; the unlike ones, difficult.

Rule 1 Down-strokes are straight; up-strokes are curved.  
Illustrate

In the most of these letters, the down strokes are nearly straight, and up-strokes curved. In "c" and "e", it is curved but as straight as possible. When we come to "o" and "a", the down-strokes are curved and are shaded to call attention to it. In "r" the shaded stroke is curved and different from any other. The down stroke of "s" also, is an exception. These letters, "o" "a" "r" "s" are the ones that have made the students trouble at the Zanerian.

Rule 2. Down-strokes are on main slant; up-strokes, on connective slant.

Illustrate.

Exceptions are shown by the shaded strokes. These letters seem to be the ones which violate both rules. If we go back in the penmanship world to the time of Columbus's discovery of America, we had a penmanship somewhat on the order of Italic (print), disconnected. They found that, by joining letters, they could write faster, so evolved roundhand on an angle of about 45 degrees. This eventually got too slow, so about 1800, they evolved a script in which the pen was not lifted at all. In this the work was still shaded. The up-strokes were on a greater slant and were evolved to connect the downstrokes. The up-strokes gradually became more distinct, until to-day, they are about half the slant of the down-strokes.

The down-strokes are the main strokes or back-bone of the letters; upstrokes are for speed and ease of execution by connecting the ~~xxxx~~ letters. Therefore, the down-strokes are called main slant, and the up-strokes are called connective slant.

When we find a letter which is not on average slant, we find difficulty and we must make differences in both form and action. The average student tries to make all letters in the same manner, but this is incorrect.

#### A Rule of Action for These Letters.

(Not to be given to pupils of Public Schools, but will help us in our teaching).

The little finger slips or glides less freely in making down-strokes than in making up-strokes.

Illustrate.

The rule of action given above applies to the most of the above letters. When writing the most of these letters with greatest facility, or maximum of form with minimum of effort, we will find that the little finger does slip more freely on the up-strokes than on the down-strokes. If the little finger does not slip as far as the pen, there must be some action in or flexibility in the hand; it writes, so to speak, a word as wide, but not as high as the pen. The little finger really slips to the right rather than "up" in the up-strokes and rests on the down-strokes. There is an expansion and contraction of the little finger; it works something like the ratchet on a wheel.



Exceptions. The little finger does not slip in the up-stroke of "o" or of the "o" part of "a", and does slip in the downstroke of "s" for when it slips on an up-stroke, it goes to the right and would leave "o" open at the top. "a" violates two rules. If we allow the finger to slip on the down-stroke of the o-part we get enough momentum to spoil our up-stroke. The little finger, to make this correctly, then, must rest and we pull to the leftward first. With "o", we are inclined to make a straight down-stroke and then to the right; thus we must teach the pupils to start quickly to leftward and to keep the finger from slipping to the right, and we have enough momentum to close it. The same with "a" start to left and keep the finger from slipping and we have enough momentum to bring us back to the starting point to close it.

In "s" the down-stroke is on connective slant and curved. Only one part of "s" touches the line and it is a wider turn than is found in any other letter except "p". The letter "a" being is found in any other letter except "p". The letter "a" being of two parts must be made more carefully for the parts are compared, while "s" is so different from other letters in curve that it is not compared with others anyway. But another reason that we may slide on the down-strokes of "s" is that if we do not meet the line, the connecting stroke may touch, or if we cut the line, the connecting stroke may cut through the letter and rest on the line and make it look quite good.

A good deal of harm has been done to the average professional student by teachers' sticking too long to somethings. For years, Mr. Zaner taught "muscular movement and required all letters to be written with the same movement. To illustrate the result, he put these letters, contained in the word "soar" on the blackboard with a uniform movement and got a very poor result. Next he wrote with irregular motions and pauses, and got a fine result. Pupils are not allowed in many cases to modify their movement. When they get to a certain stage therefore, they should be allowed to drift into a modified action. The best penmen are the ones who do not pretend to make all letters in the same time, just as good speakers utter some sounds without effort and quickly, and yet take time and use considerable effort to utter other sounds.

The sooner we adopt these principles, the sooner we achieve success. We must use pure arm movement on some letters, and different proportions on others.

#### The Extended Letters--13 in number.

What has been said applies to these, but there are modifications peculiar to these letters.

Some say that in making "h", "k", "l", "b", "j" and "y" that above the line, we must stretch the finger, also below the line. Others say "let the little finger slide on the loop and rest on the "i" part of the upper loops. To get great accuracy, use the finger, but to get gracefulness, use the arm. Mr. Zaner uses mainly the arm and just a little finger action, and the fingers slide to regulate the slant more than the length.

In 1888, Madarasz came out with the statement that he was making capitals with "muscular movement" or "arm-down" movement. So Mr. Zaner decided to practise "muscular movement" for a month, and discovered that his capitals had not changed, but that his small letters were more graceful, so he decided to stay by it, and since then, has used the "whole arm" movement very little except ~~xxxxxx~~ on "social occasions". (Mr. Zaner says, "You must do it to get a wife; they all demand it.")

Mr. Zaner found that the muscular made the lower loops more slanting than the upper loops. Next, he discovered that he was using the fingers in the upper loops. Then, he either had to use the fingers on the lower loops or get the slant correct, so he worked the lower loops with the arm and got the slant correct, but then he found that he was using the arm on the upper loops.

Madarasz and Blosser and other fine writers used the fingers much. If we have long, supple, facile, fingers; we should use our fingers in professional writing; but, if our fingers are short and "Dutch", we must use the arm. We must try for ourselves, but he wishes us to know that there are two ways for professional writing.

When it comes to practical writing, however, he strongly favors "arm movement."

Loops. Tall letters take more motion up-and-down, than from left to right, while the reverse is true of "m", etc. We must learn to get both movements, to be able to write both types of letters well. Many penmen can make loops better than wide letters, and vice versa. We must learn to adjust hand, arm, pen, paper, etc., to write equally well on both to be good penmen.

Figures. The best movement for them is what Mr. Zaner calls "hand movement" or arm movement with the fingers resting. Bookkeepers use this movement, and Mr. Zaner considers them authorities on the matter. Don't subordinate your practice to some one else's theories. We must be a law unto ourselves. If necessary, use finger movement on the lower loop of "f" for example, but, if possible, use the arm. We must adapt ourselves to our own characteristics, heredit, etc., and find how we can do our best, but we must not conclude that this is necessarily best for others.

Miscellaneous. It is a question how much weight should be put on the arm. Sometimes, it ought to have only its own weight, and sometimes more than the weight of the arm. It depends largely upon the kind of work, too.

Many penmen who have succeeded, have been very close-mouthed about how they have succeeded. Madarasz wrote most ~~xxxx~~ of the small letters, even the loops, except Capitals, with fingers.

Mind is more than muscle or anatomy in learning to write well. The difficulties that a Christian Scientist encountered, however, show that writing is a difficult, complex matter. Much practice, however,

fails

because we do not send out the right impulse from the mind. For the hand will do nearly what we want it to do, but often we do not will it to do the right thing. Writing, of professional quality, never becomes of merely mechanical nature. It is largely a matter of perception to secure good improvement, rather than muscular.

Movement exercises date back five hundred years. They were not invented; they were evolved and no particular date can claim them. They are the result of necessity for speed.

### No 13. Spacing

Spacing is something that we must strive for. In the patent medicine world, there three "S's" that stand for a certain thing. In the Penmanship world, there are three "S's": 1 Size -- that all letters should be approximately the same in size, but that there should be uniformity of size in the writing of each person. The size of our writing is often the reverse of our own size. Mr. Zaner thinks that our writing often typifies our ideals, which are often the opposite of ourselves. The minimum letters govern the page in size; if they are uniform, the page will look uniform in spite of irregularity in the loops. The minimum letters are very noticeable in size.

2 Slant.-- This does not mean that all should write the same slant, but that the same slant should be maintained throughout the page. To the same extent that the minimum letters govern size, the loop letters govern slant. If minimum letters are uniform in size, and the loops in slant, the page will look good. The slant of minimum letters will not be noticeable, but the slant of loops will be noticeable. More important than the length of loops is the width of loops.

Therefore, we have the statement that the loops govern the slant of the writing on a page, while the minimum letters govern the size of the writing on a page.

3 Spacing Often, we do not get better spacing because we do not look at it from a great enough distance. There are a few broad principles that will help us get along better. In nearly everything around us, "spacing-values" are considered. In the decorative arts, they come in and help us to make things more beautiful and therefore more useful. In building, in textiles, space-value is given consideration, and in all other arts. It agrees with principles in music, poetry, oratory. It is a matter of rhythm, and is a universal principle. The more rhythm we get into our writing, the more fine art we get into it. In Roundhand, for instance, we have the principle of rhythm emphasized more than in writing. In writing, the one who can get out a page in which the spacing is approximately equal will have a page more admired than one who does not.

The spacing in writing is determined largely by the angles and turns. The more nearly equal the spacing, the more uniform the angles and turns must be. If all angles and turns are uniform, we are almost sure to have uniform spacing.



We must think of space-values rather than distance. Spacing-value is whether we have open spaces. Where the spaces are unequal, we have unequal turns and angles, and the effect is unrhythmical. So, space so that all spaces shall have the APPEARANCE of sameness. It needs not be exactly the same, but must appear the same.

If the word "onin" be written correctly, the spaces will look the same, while if the down-strokes are placed exactly the same distance apart, it does not look the same. "If it looks right, it is right," is a rule given by Webb, the artist.

#### Rules for Spacing, Between Letters Specific.

Rule 1. "When going from a letter straight across, as from "o" to "n", Mr. Zaner tries to shorten the space, and, if anything, widen the next space. The average pupil will write it thus:

Rule 2. Between "o" and "n" should be the narrowest space between letters, and where the space is between a turn and an angle, as between "n" and "i", it should be wider to look the same. The widest space is where two letters are joined together by double turns; as between "i" and "n", in order that the space may appear the same.

The way that this is reasoned out is that in going straight across, the space is undivided. In the second, it is divided through the centre. These rules should be given only to upper grades and to High School pupils, and should be the last rules given to pupils.

#### Other Rules for Spacing, General.

Rule 1. "A space in height is about the same as a space in width." It applies to all writing whether vertical or extremely slanting. In different kinds of writing, the relationship between height and width may vary, but in a normal hand, not extreme, it will be approximately the same.

Rule 2. "Spaces between letters should be wider than in letters." How much wider is a matter of judgment and taste. The style of writing also determines; a rounding hand does not need so wide a space as an angular hand. If turns and angles are nearly the same, the letters must be set farther apart to be legible. Fundamentally, the style governs more than taste.

Rule 3. "Spacing between words should be wider than in words, or spacing between words should be wider than between letters." The spacing should be open enough so that the words stand out distinct from each other. Where there is too much space, however, between words, there is an appearance of disconnection. The artist in printing will arrange it so that all spaces between words will appear the same in spite of differences in the letters. Looking at a sign, it is possible to tell whether it was made by a mechanic or an artist, even if made only with Roman letters. "Nothing equals the educated eye; not even a rule."--Mr. Zaner.

Rule 4. "Spacing between sentences should be wider than between words." This is necessary to distinguish between proper names and sentence beginnings. We read a page, not by seeing a small part at a time, but by seeing considerable of it. The eye sees ahead and detects open or closed spaces and we prepare to stop at the ends of sentences. That

reading depends upon regular spacing between letters, words, and sentences.

The trouble with spacing in the past is that it has been too mechanical. Mr. Zaner believes that it is better to train the pupils to use the eye to space rather than to space by rules. Educate children gradually in these rules, until this consciousness of spacing is in the eye.

Rule 5 "The space between paragraphs should be greater than between sentences." This rule is how obsolete, due to the present habit of indention.

#### History of Development of Paragraph Indention.

First, they used the " " sign to indicate the beginning of one paragraph on the same line as another. Next, they started the new paragraph out on the margin and always on the next line and used the sign " " to call attention to the fact that it was a new paragraph. The next step of indention brings it up to date.

Spacing is not a matter of skill so much as of perception, judgment, or foresight, conscious or semi-conscious. Even in penmanship papers, and even in the B. E., poor spacing can be noticed, and it shows poor perception of spacing on the part of the writer.

There must be uniformity in the units of expression, and uniformity of greater width between the still larger units of thought. There would not be need of greater space between sentences, were it not for the proper names occurring in sentences, for we could easily distinguish the beginnings of sentences by the capitals.

It will be found that initial and final strokes have much to do with spacing and with the beauty of the page. In printing, there are alphabets which meet half-way up *x* and this has been copied in writing by some systems. While this is necessary in printing, it is abominable in the writing world, for it is necessary, when starting and finishing at the centre of the *x* height of minimum letters, either to space too wide or they will run the the words together. "In the best writing, the initial stroke and the ending stroke will agree in curvature, slant or direction, and in length." This one thing will make our writing professional without extra skill, more than any other thing, except spacing, but even then, if we get these points right, we are not likely to be far wrong with spacing. To do otherwise, we destroy harmony between strokes; these strokes should agree in direction and curve to make a page look uniform. This can be taught quite low down in the grades, taking one up at a time, slant, curve, and length. If final strokes are long, the initial strokes should be long.

#### Initial and Final Strokes for Fine Art Writing

In fine art or ornamental writing, it is found that the page can be made more attractive by (1) Finishing one word long and starting the other following, long and below the line, (2) Finishing one with a right curve and beginning the next with a left curve, and (3) Finishing one word with a compound curve when the next can be started with a compound curve and parallel. Also, since "o"

is finished horizontally, try to start, as far as possible, the

next word nearly the same.

### Margins

Margins will vary depending upon the writing and purpose, but have the spaces at the sides of the page nearly equal so that it "frames up" well. The wide left-hand margin came from the sending of work to the printer, and was so arranged that he could place it in a holder. Margins are the first step in teaching spacing, then between words, then between letters.

Size would be the most important of the three "S's" if any, but there is little difference. Mr. Zner would take them up in the order of, 1. Size, 2. Slant, 3. Spacing, unless he mentioned margins before finishing all of these.

### No. 14. Individuality of Letters and Descriptive Analysis.

For a long time, accuracy was thought to be the chief essential of writing. Accuracy and legibility were thought to be synonymous, but we can write legibly yet not accurately. Accuracy IS an essential of professional but not of universal penmanship. The two essentials of universal writing are legibility and facility.

While accuracy was overdone, facility or movement is now overdone and some think that any writing that is done with the arm is good. To Mr. Zaner, writing is good, even if done with the toes, if it have legibility and facility.

Anyone who writes minimum letters uniform in size; loops, uniform in slant; and spaces well, has the essentials of beauty and, also, to a large degree, of ease of execution.

### Fundamentals of Legibility.

Anyone who makes turns and angles, retraces and loops, straight lines and ovals, will write legibly no matter how badly he writes. Anyone who can make these things where they should be can learn to write plainly at least. We must learn these fundamentals. Any writing that has a tendency to confuse, that does not distinguish turns and angles, is not good.

We should first teach boys and girls to make "n's" and "u's" alike in height, width, number of turns, etc., but unlike in position of turns and angles. The description of a letter from the point of width and height, etc. do not help so much in legibility as to say that it has an angle at the top and a turn at the bottom and a dot above. When we give the foregoing, we give the essentials of a good "i". To say that "u" has two turns and two angles, etc., helps legibility. Teach writing rightly and it may vary, but it will be plain. Let us emphasize turns and angles and their location. We can teach all but a clumsy few to make turns where they should be and angles where they should be. To get them all into line takes tenacity of purpose and strong personality, for they do not get them all into line in any line of endeavor.

As intimated in the last lecture, the legibility of "n" depends upon three turns and one angle, but the excellence of the letter depends upon the uniformity of the turns.

"m"--This letter has four turns and two angles, and if they are kept in the right places, it will be legible. There is danger of illegibility when turns and angles cannot be distinguished. "w" is simply "u" with a dot or retrace at the top of the second part, and since that little dot or retrace is what distinguishes, we should dedicate our effort to it. Do not teach the pupils to make the second part narrower; they will do that unconsciously, and if taught to do it, may close it and make "io". Retraced "w" frequently leads to doubt as to identity, as teach the blind loop and emphasize it. The letter can be made with great rapidity, but we must pause at the finish. "w" came from the old form of "u" (v) and they doubled it to get a new letter

"v".--What is true of "w" is true of "v". It consists of two turns and the same finish. If we make it sharp at the top, we may get "o" and if sharp at the bottom, we get a form of "r" ( ). Attention must be given to the finish of this letter so that it may not resemble "re" or something else. To prevent this keep the finish short and high. It is the turns and angles and other details which make it a letter "v" and not height, width, etc., so let us keep the important things to the front.

"x".-- This letter is not usually illegibly made but badly made. If the style which needs to be crossed be taught to pupils, they will cross it downward with very bad results, when they get out of school. This letter starts like "n" and finishes like "i". It is not confused much, having an individuality, and not being used so often.

"x".-- Ordinarily, this letter came from the round-backed Roman "c", and Mr. /Zaner taught it that way for some time, but found that it destroyed the ability to make other letters with straight lines. It is better, therefore, to teach it as an "i" with a hook at the top. A curve in the down-stroke has a demoralizing effect on the other letters.

"e".-- One thing will make this letter certain, and that is a loop. To make the top as rounding as the bottom makes it a good letter, or the bottom as narrow as the top, with a decided loop. Of course, we should first give the rule that makes for legibility, and afterward for excellence.

"o".-- Its characteristic is an oval/ It starts leftward and not downward, is closed at the top and finished high. Many "o"s are straight on the down-stroke, not closed, and finished low. This makes for illegibility. If finished low it may confuse with "a". If open, it may look like "v" with an angular beginning. To execute it correctly, get the hand circling quickly on the little finger.

"a".-- Its characteristic is an "o" with a straight line attachment. It is not bad to take {u} and put a curved stroke from the top of the second angle/ Have the second downstroke kept straight and finished low, all as down on the line. To get a good letter, get the two turns the same and both on the line,



and the width about the same as that of "u". Get the second downstroke slanting enough, by having the oval part almost too slanting

"r".-- This starts, ends, and has top the same as "i", but its back is broken. This obtuse angle needs time and effort to execute well.

"s".-- This consists of two curves, one the same in slant as other letters, but the downstroke different. Teach the pupils to come over to the left in the downstroke, and make a wide turn and close it. If the shoulder of "r" is distinct, and "s" is closed, there will be little confusion. There is little objection to the other style of "r", but it needs emphasis on the loop or retrace as in "w" or "v".

"t".-- The main thing in this letter is to see that it is re-traced and crossed and to see that the right letter is crossed, not putting the crossing somewhere in the neighborhood. Mr. Zaner does not believe in teaching the letter that traces up from the bottom as a substitute for crossing, as it may confuse with Capital "A" in one style, or a badly made "s".

"d".-- Since "t" should be retraced, he thinks it more distinctive to teach "d" traced also. The looped "d" is all right if well made, but few make it well; they come down off slant, etc. It may resemble "o" with a flourish if badly made, or, if not closed, "cl". For elegance, if looped, it would seem that it ought to be the same in size as the loop of "l". This is difficult and, therefore looped "d" should be avoided.

"p".-- Should not be looped below the line, as the tendency of modern business writing is to cut out loops, even on "y". It is much the same as "d" reversed and comes nearest to the type (Roman or printed) form, does not take so much room, and lines up better with other letters. It would seem more sensible to make the top of this letter one space high, but people do not seem to like it, so he does not advise it.

"l".-- Its characteristic is a loop, not height, width, etc. The thing that makes it a good "l" is that the top shall have the same turn as the bottom. Mr. Zaner would not lose much time on the crossing; the essential is a loop, then that turns be similar to those on other letters.

"b".-- Nothing but "l" with finish the same as in "v" and "w". The trouble is that it is not carefully finished (of "w" and "v"). Be careful of the loop or "l-principle"; then finish carefully. To get an excellent letter, get the turns uniform. The back is not perfectly straight; the curve is about as much as in peoples' backs. To get it straight, we must check the motion at the top and at the bottom and we get a one-sided letter. The most graceful "l" or "b" has nearly as much curve on the downstroke as on the up-stroke, but not enough to be noticeable. In joining "b" to "s", if "s" is to be closed, it carries

the finish of "s" too high, or the finish of "b" too low.

"h",-- Made of a loop and two turns, or a loop, an angle, and two turns, and this will make a legible letter.

"k",-- This same with a cap at the top. Be sure to make the cap large enough not to look like "h" with a blunder.

It would be all right to make "h" and "k" without loops, and to loop "l" and "b", but is difficult to get the mind to distinguish by habit, so it is not safe.

### Loops Below the Line.

"j",-- Is an "i" with a low loop.

"y",-- Is a part of "n" and a "j".

"z",-- Begun the same as "n", ended the same as "i" but watch the centre to keep the crossing on the line.

"g",-- "a" and "j" combined.

"q",-- "a" with loop reversed.

"f",-- "l" with "q" attachment.

There is a tendency to discontinue using the loops below the line, and if they could be well executed, it would be all right, but Mr. Zaner thinks it is best to continue the loops below the line. They should be as long as loops above the line. The loop in "l" begins a space above the bottom, therefore, loops below the line do not go down three spaces.

### Length of Loops.

Ten or twelve years ago, Mr. Zaner taught two-space writing, but found that people would not distinguish "e" and "l". The larger the writing, however, the shorter the loops may be in proportion; the smaller the hand, the longer the loops, relatively, should be made.

In "h" and "k", there is a slight compound curve, and also, in "g" and "y" when gracefully made, but it must be slight.

"t", "d", and "p" are shorter than loops because, Mr. Zaner thinks, we cannot trace them if as long as the loops.

Mr. Zaner would not teach final "t" and "d" in the grades. The pupils will get these for themselves, just as we do not need to teach slang. Teach these technical points very sparingly to grade pupils, and do not suggest the wrong way until they have made the error. After pointing out the error, erase it, and leave the correct form for imitation.

### No. 15 Pedagogical Reasons for Arrangement of Alphabet, or Gradation.

Some think gradation a matter of little importance; others of great importance. It depends on how much is included.

Gradation, in the past, consisted of giving letters and copies according to similarity of elements composing them, but this should not constitute all of gradation.

If the old ~~saxrx~~ theory of "from the known to the unknown" be correct, it is correct to go from the easy to the difficult. In



In writing, it is "from the possible to the impossible." In other words, let to-day's acquirement help us with to-morrow's, but gradation from the simple to the complex is much discussed and much disputed. It is a question which to teach first, capitals or small letters. It is done both ways with good results. For years in the Zanerian, they taught small letters first, and got results in technic that they do not get since, even when longer time is taken. While this might do for technical writing, it seems best to mix them. If pupils work all on small letters, they develop movement peculiar to small letters and cannot well write capitals. Also, with capitals exclusively-at first, they get too free to control it well for small letters.

Mr. Zaner believes that pupils in public schools, who have capitals one week, and small letters the next, etc., get along better. The movement required by one class of letters helps on the others. So his scheme of gradation will include both capitals and little letters because of the effect they have on each other, also, they are both needed by the pupil all the time. After having worked out many schemes, the one in the manual is Mr. Zaner's final result and the best he knows. Generally speaking, it is "from the simple to the complex," but there are little complexities of the alphabet that make this almost impossible. Letters that have no modifications from simple curves and straight lines, are put first, as i, u, m, n, and v and w are left to come later on account of finish. He tries to teach letters by groups in order of difficulty.

The same is true of the capitals O, A, C, E D; D not being the fifth easiest letter, but it is one of the easiest group. So he takes P, B, R, then K because it finishes the same as R, then H because it starts both parts the same as K. Then follow upper turns N, M, V, W, Y, J, I, X, Q, L, S, G, T, F. It will be noticed that compound-curve letters are left to the last. They are harder to perceive and more difficult, in the matter of execution.

Take the capital and the same small letter next is seriously inconsistent. It starts well, but varies greatly. To tell what plan is best compare advantages and inconsistencies. This part of gradation is only half of the question. Technically, this is correct, xx but pedagogically it is not. This relates to technical penmanship but does not meet the phase met in the grades. This is the logical way, but the logical way is often not the natural way for the child to learn. The part taken is that part of the scheme of gradation that relates to adults; it does not meet the needs of growing children.

"from the simple to the complex" means not only the type forms we should teach first, but goes also into the difficulties of execution as well as differences. It takes greater difference of quality of effort to make small "o" after capital "O" as it does to make "f" after capital "O" on account of size/ size has as much to do with the quality of effort as similarity.

We need a scheme of gradation to meet the ability of children, large writing, freer writing, and more spontaneous. If our gradation is to meet the needs of both children and adults, we need two schemes, from simple to complex, technically called "horizontal gradation," and according to the needs of the child in size, called "vertical gradation." It is difficult to meet the complex difficulties of children when they are learning to write before they are able to write.

We should teach not only the simple letters first, but also the simplest as far as size is concerned. Childhood is impulsive and large writing can be done impulsively. Small writing puts a quietus on breathing and is the most difficult general art. Therefore, "from the simple to the difficult" also includes size as needed by the child. The first scheme recognizes the art, but we ought, also, to recognize the development of the child. There is a regular scheme of developing Arithmetic, etc., and there should be one in writing. Many penmen belittle this idea of different sizes for different ages.

It is almost twenty years ago that G. Stanley Hall and Col. Parker started their crusade against small things for children in writing drawing, and other things, and Mr. Zaner saw that there was something wrong, either that they were wrong in their deductions, or that he was wrong. It didn't take long for him to decide that their logic could not be contradicted, because it was based on nature. So, he began to adopt the plan of large writing for children. How much larger it should be, will be discussed in another lecture.

So long as we teach little writing to children and large drawing, one must be wrong, and the evidence is all against small writing. Writing cannot exist apart from other things, but must co-relate with all other things.

Therefore, consider the two schemes of gradation, horizontal and vertical.

Our schools are made up, as far as they can for the money that can be paid and the policy adopted, entirely of specialists, some best with children, some best in the Grammar grades, etc. In the fifth grade, therefore, we find teachers who can teach any subject successfully to pupils of that age, and so on. They are specialists in age, not in subjects. Specialists in subjects (supervisors for instance) are the reverse and should know their subject thoroughly, but should, also, be able to modify it to the needs of the different ages. Note, then, that the grade teacher should be a specialist in age (should be perfectly familiar with it) and general in subject, while we should be specialists in subject and general in age specialists.

If we are to teach writing correctly, we must know it from A to Z, but we must also know what part may be given to children and how much may be presented to adults, and how to present it so that it may be learned most easily. It takes breadth of view and education to measure up to these requirements.



Mr. Zaner profited much by a phrenologist who talked of what we inherited, what we came into the world with, and what we went out with, and physical changes that took place etc., and he concluded that the same thing for six, sixteen, and sixty was absurd. Many penmen teach certain letters because they found them easy, but this is often due to a knack, trick, or special ability. However, it is often harder for others and the fact that one can do it well may only prove it.

The larger the number of principles, the easier the analysis, because the fewer the modifications. Mr. Zaner has thirteen principles, the number of Type-forms of letters. There are extremes of analysis, some have too many; others, too few.

Penmen are as likely to follow one idea of which all the connected ideas are impractical, as are people in other lines of work. The enemy of specialism is narrowness. Unless we keep browsing outside of Penmanship books and literature and unless we can go out of here thinking for ourselves, we are not worthy to be called specialists. We should be able to do our own thinking and our own arguing. When confronted by the Superintendent with a question or questions as to the why and wherefore.

#### No. 16. Preparation for Primary Work

Preliminary. Gracefulness should be striven for; it gives the appearance of speed and ease, also, appearance of accuracy. Mr. Zaner considers it the true ideal. Accuracy is almost unattainable, and absolutely unretainable for speed writing. Keep gracefulness as the ideal, for it embodies ease and rapidity, and also accuracy and some elements of form, while accuracy is typical of form only.

Gradation. Another thought not given in the last lecture is that we are all children to some extent and we need to keep the child in us alive; it helps. What is good for a child is good for an adult. He recommends very large writing as a beginning for a child and starts adults on large forms first. It is easier to get the right action from a large tracer, and the right knowledge of it. After this, it can be reduced to one ruling and afterward to  $\frac{3}{4}$  of a ruling. The smaller a capital is, the easier it is to join it to small letters.

Physiology and Psychology. If any one in the class has not taken up Physiology, he should do so, either in connection with Psychology, or with Anatomy. Mr. Zaner did not take them up until he needed the information given by these subjects. However, he did take them up and as a result, knows many things about writing that he could not have learned otherwise. Get hold of a good book on Physiology or Anatomy, and of Genetic Psychology. (Hall's books, one or two at least, are good, also, Judd's Genetic Psychology). The mind grows through activity as well as muscle does. Thought is mental food. Phrenology showed him that, if he was poor in a faculty, the thing for him to do was to get at it. It encouraged him that he could strengthen his weak points.

Another great value of this study was that it taught him to look into the origin of life, to look into a child's condition when it enters the world and to know its weaknesses and limitations. He found that Phrenology had more to do with the body than with the head; that the fat belongs to the vital type; others who are bony and thin to bony, muscular or motive temperament; others who are very thin, & with large heads, belong to the mental type.

He discovered that fat people are adapted to certain lines; bony of muscular, to something else; the same being true of the mental type.

We enter the world with vital temperament, and we shall go out because of a lack of it. A child is a bundle of vitality. It has a brain. But must learn everything. There is instinct or "involuntary action of the mind." There are things that a child should do, could do, and should not try to do. This fundamental knowledge of human life helps to determine how children should be taught.

After Mr. Zaner had tried to teach writing as he was taught and had found that it did not go well, he got a book on Methods of Teaching, and it helped him to his work. We cannot get too close to human nature.

It is well to take up such Physiology and Psychology as will help us to understand growing children. It is well to teach writing, not as it should be taught, but as the child can learn it, for the child's sake, as well as for his writing. Methods in other subjects have been revolutionized in the last few years, and writing needs some light. Specialists often come up in the rear if they are not careful.

In teaching writing, we must recognize that there are many systems and many methods, some better than others, some better in one thing, and others in another thing. We should study and compare all of them to know the merits of them, and to select such systems or parts of such systems as will aid us in our work.

For some time, we had the analytical method of teaching writing, first an element, then a word, etc. Then came a method of teaching reading by words first, that is wholes rather than parts, and specialists in reading concluded that what was good in reading was good in writing, so a decade ago, they gave sentences to children before they knew one letter or word from another. What is true of oral speech may not be true for written speech. This method had good, and, also, evils and we now recognized that this method had good. However, the Phonic Method has gained much, and it is now thought that the exercise or letter method is good for Writing. In order that we should teach writing as it should be taught, we must familiarize ourselves with Pedagogy, Physiology, and Psychology, of all subjects.

The first thing is to recognize the limitations of childhood, but not that alone for this makes for inefficiency. We should recognize, also, the possibilities. We need to know the feebleness of childhood to sympathize with its struggles; yet we need to know and to impress the regular teacher with the possibilities and capabilities of the child. We should know what it can do, and what is ought to do. Children can do marvelously accurate script drawing, but this is not what it ought to do. It is not

best to do. Mr. Zaner says that he has not seen any labor in factories so depressing, so nerve straining as small, accurate writing, even though there are child-labor laws. A child frequently shuns what he should do, and it takes tact to get him to do it, without arousing his antagonism.

About twenty-four years ago, Mr. Zaner profited by reading some articles on horse racing in a magazine. The articles dealt with scientific breeding of race horses, and how to train them. It was stated that horses were not trotting as rapidly as they should trot by training. They found that by starting with horses as young as three years old, it was surprising how fast these three-year-old horses could trot. So, they tried two-year-olds on the track, and they did wonderfully well. But time showed that the ones who made early records did not make the highest records later on. It was decided that training was good for colts, but that it was unwise to try them at their maximum power until they had attained strength from age.

Applying this to the teaching of children, he saw that we were expecting the maximum of activity of them too soon. Therefore, we should train the children early, but the maximum of requirements should be held off until they have attained certain strength and age.

About ten years later, he profited by reading a report of some educational gathering. They were talking of functional development. The committee appointed to investigate reported: (1) That from six to ten years in the child's life was the period of health development, that all school work should aid health, that nothing should be given that would put any quietus on health development; that all school work should be happy and spontaneous; that the foundation of health and good cheer was laid here.

(2) That the period from ten to 14 was a period of intellectual and manual acquirement. The foundation of intellectual and skillful things should be laid there. All things of a technical nature should be given here.

(3) That the period from fourteen to eighteen was a period peculiar to themselves; boys and girls attempted things that they should not attempt; that boys would try to be rough, rather than skillful; that this was Nature's way of developing a strong frame, not merely healthy, but strong and full endurance.

He decided that writing did not take roughness or strength of effort, but delicacy of effort, and therefore, that they should have the foundation in the Grammar grades, as it is not a healthy or health-producing thing, it does not rightly come in the first period mentioned. If then, we are to train the public to be skillful, we should lay the foundation in the Grammar grades.

Naturally, we would conclude not to teach writing until the Grammar grades, but "naturally", we would not have any writing, for it is not natural. Writing is required in Primary grades, and the children should not be allowed to bring themselves up in "any old way." The question is not, "When should it be taught?", but "How best to teach it to children when we must teach them, because it is required, even though they should not be required to have it."

We have "Blue Mondays" in writing because the amount of new material replaced by nature on Sundays is so much bulk that has not been under the control of the will. A great musician says, "If I fail to practise one day, my fingers know it; if two days, I know it; If three days, my audience know it."

The human element is not considered enough to-day. Many pupils do not write as well as they should have written if taught rationally. The vital type is the happy type, likely to debauch too much, are optimistic, etc., a little inclined to indolence, but they are the "best fellows" and most sociable. They are very optimistic. The motive type are the basis of the pioneers, but, unfortunately they are likely to overwork, to gain rheumatism, etc. The mental type write the most sublime poetry, write the highest class of books, think and have the highest ideals, etc, but they are foxy. If unscrupulous, they are the worst.

Read "Sequin, On Idiocy," published by Columbia College, price about \$2., though it may be possible that we, as teachers, can learn more from books based on normal people. It will, however show how much patience, at least, is required to teach idiotic people.

Another Book that he profited by, sixteen years ago, is Law of the Psychic Phenomena", by Hudson. It is procurable from nearly all public libraries. It is both praised and denounced, but is probably of considerable value to us.

#### No.17. Foundation of Primary Writing

The teaching of writing to children is a very complex affair because the tough part is quite as difficult as the manual part. We learn so gradually that we have it become a habit before growing up, and do not realize its difficulty. We do not sympathize with the child, nor realize how round-about a way it is of expression.

In expression we have:

- (1). Sign Language, the language of gesture, used by every one, used by actors, mutes, by children in their first days. It is a primitive language.
- (2). Sound Language, expressed vocally-- Writing is a substitute, used at a distance.
- (3). Language of Form. in the way of making things; a desk is a form of expression of an idea. A substitute for this is Drawing of the object, the language of line, outline, light, shade, and color. Writing is not a primary art, but a substitute art, replacing sound. We have, therefore, three languages, Sign, Sound, and Form, or Sign Writing, and Drawing.

A child's natural modes of expression are along the basis of or natural arts. The first three in the last paragraph are natural; while Writing and Drawing are less natural. A child would rather make a table than draw a table. If in a foreign country whose language we could not speak, we would need to use signs to get what we needed to eat.

If signs failed, a drawing of the apple we wanted, would probably get it for us. This is an easy way of expressing the idea--apple.



Next, comes the spoken word, two syllables.

The most difficult is to write the word.

With the child, writing is the most complex, round-about and sumbersome of the methods of expression. When we realize that a child must learn that letters are joined to represent sounds, and that sounds ~~x~~ joined represent words, and that words represent ideas, we will sympathize with the child in his difficulties.

The child naturally gets into an incorrect position because we ask of him something for which he is not naturally qualified, and that tends to get him to assume an unnatural position, it being almost superhuman for him at his age. We laugh at Hieroglyphics and the Indians' totem poles, but there is really more intelligence in them than in our own manner of writing for the letters "a-p-p-l-e" have no connection with "apple", while a totem pole or Hieroglyphics represent to some degree the idea.

The child must be confused by the looks of the alphabet and also by the manual task confronting him. Few of us can remember how it impressed us. If confronted with something strange and difficult for us now, would we not get into as awkward a position?

The tendency in childhood is to have the best control of the larger muscles of the body; the larger muscles develop first, with the exception that the muscles of the forearm and hand are developed out of proportion. At birth, we can grasp with more strength in proportion than we can at any other time, but this ability is quite largely lost later. However, it causes children to grip things in their hands before they have lost the instinct to grasp. If a child be given a pencil, he will grasp it like a knife and make large motions naturally but when we request him to hold it differently and make small forms, his position will be distorted. It is the abnormal task in connection with nature and its griplike tendency, which has not yet died out, that causes the distortion.

Hall said, ~~Admit~~ "Don't teach writing until this has died out," but when we consider the needs of the time, we find it necessary. One way to prevent this excessive gripping is to use large forms, and not to allow children to write until they can sit up and hold the pen correctly, or rather the pencil, and fairly easily. The gripping tendency dies out at about ten years of age. It takes months to get the requirement stated, without doing any writing. Find what is required of the child and then discover how best to meet that requirement.

The best way, so far as Mr. Zaner can discover, is, if the child must learn writing at six, to hurt his health the least, and to hurt his prospects of learning to write well later on the least. To do this, we should cultivate right habits from the beginning, right habits in view of future habits.

The main distinction between instruction to children and to adults is that, in order that the habit may interfere with neither health nor ~~xxx~~ future writing, we should teach at the beginning the correct kind of writing, position, etc., but not the same quality, from the beginning. The child has power to act in the same kind but not in the same quality. Do not expect the same quality of effort or of product.

If we teach correctly at the beginning, we will not need to change the child's habits later on, but will be able to say each year, "do it a little better." This is not always done, but often we start one thing and hope to change to another. The Spencerian idea was finger movement first, increasing speed and hoping to get arm movement later. It failed because the wrong kind of machinery was set in motion first.

We should begin the correct faculties first, and each year refine rather than change them. This will safeguard health and produce results in writing. It will meet the immediate needs of the child in writing, and the future needs in writing. Habit forming is important; habit breaking is serious and should be avoided.

There is no objection to the child's drawing a strange letter in order to learn its form, but there is an objection to his continuing to draw it.

#### No. 18. A Few Odds and Ends.

Rate of Speed. One hears much of rapid writing in penmanship literature, and sees specimens at a commercial rate of speed, yet frequently the work is done more slowly than one would suppose. A certain amount of speed is necessary for good writing, but too much tears down. If the rate of speed lacks enough momentum to carry the work along smoothly and gracefully, practice is almost useless. When we go too rapidly, however, writing becomes doubly difficult. We must know and determine what is correct. We should, in our teaching, as far as possible, establish right habits of action. We should establish the right motion and we have the right foundation for high perfection in form, or for the highest speed. Do not teach as if they will all be bill clerks or all engrossers; the correct rate of speed is faster than the wabbling speed and below where form is torn down. The rate of speed must be adapted and gauged between the extremes of temperament.

Counting is a device for drilling classes, we would not use it for individuals. No individual can do his best while counting. It drills large classes, however, and is a class necessity. How to count is less important than the rate of counting. The average class have no idea of how fast to go. Showing them on the blackboard, or telling the number of revolutions required per minute, will not get the speed required. Most of them will go too slowly, while a few will go too rapidly. To get the result, count and see that they go to the count, at least 19 out of 20. If we cannot do this, we are not much good as drill masters. Get the speed right, and bring them to it. The speed is necessary because it makes the writing easy and graceful, also, the world demands it. Some will say, "I can't go that fast," others, "I can't go so slowly." These are the ones who need to go at just that rate of speed. The ones who go too slowly are slow mentally, and should be awakened. The rapid ones are too nervous and rapid in action and need restraint. Hurry some, and hold others in check. Nothing is so essential as counting at times; yet, nothing defeats progress more than counting at times. The beginning class is the one that needs counting and need drill, but as soon as the class knows about how fast to go, we need to give them something more necessary, for it is very elementary. To know when to count takes brains. When the

class gets into word writing, where each letter requires different time, very little counting is needed, but slant, retracing, turns and angles, spacing, etc., need attention. The more elementary the instruction, the more counting is necessary. It comes in for repeated exercises without variation. In words and sentences, the less counting we do the better. Position should be individualized after the pupils are well on their way. Their writing, also, needs individual attention later on so that it will not change when they leave school. How to count is immaterial, some successful teachers tap the desk, others sing or play, others use the metronome, or count with the voice. Do not limit the method a teacher must use; it is the result that we want. The necessity of counting in preliminary work needs emphasis. Do lots of counting early in the year to give them the rhythm that they have lost during the vacation. Pupils who come from another city usually write badly, because they are "floaters" their parents too, do not stay long in one place. Do more counting in the Primary grades than in the Grammar grades, or do it at the beginning of the term, or whenever the pupils change teachers.

Left-Hand Writing Mr. Zaner's convictions are not as radical as others; he is not sure how serious it is. Penmen say "Change them"; psychologists say, "Do not do so," that it will block the evenness of their speech, and make them stammer.

Penmen know too little Psychology to know the effect on the individual; psychologists know the child, but the manual difficulty is not understood by them.

In view of the fact that writing is one of the few right-hand arts, as far as possible, we should start all pupils with the right hand. The fact that writing is done by nearly all people from the centre of the body outward or toward the right, enables it to be done more easily with the right hand. If society would permit writing to be done from right to left, there would be no disadvantages to the left-handed. But, we force left-handed people to write xxxxx as they should write with the other hand. It is a disadvantage to go ahead or to change. The majority of left-handed people would be benefitted by being changed to the right hand. Nine out of ten who get into the second grade with left-hand habit, should have been changed. The change should be made in the first grade. After they have gone some distance, it is a problem. In the case of adults, it is sometimes an advantage to change to the right hand, if they are to change from finger to arm movement, because the right arm has had no bad habits of finger movement. Allow such to do all other writing with the left hand, but to practise with the right, and continue until the right can write legibly and in the right manner.

The best way and the best place to learn with the right hand is at the blackboard. Train the muscles to go in a large way at first; it is larger and less skillful. As fast as learned on the blackboard, transfer it to the paper. In the grades, change pupils to the right hand at the blackboard. In Massachusetts last fall, Mr. Zaner found a lot of left-handed pupils with a boy of who would not try to use the right hand. He got him to try by taping his left hand employed with the eraser at the blackboard. Have pupils to to changed, do as much of their actual writing as possible, on the



board with the right hand.

Psychologists claim that to change results in mental confusion, resulting in stammering, retardation, etc., and to change back effects a cure. Schools of elocution to change the speech, change the methods of speech, and we change only the mode from finger to arm. If the psychologists are correct as to the seriousness of changing habit, it must be almost as serious to change from the fingers to the arm, as from left to the right, since the centre of action and centralization of faculties must be changed. It is difficult to tell what the effect is, but the change seems as great to Mr. Zaner from the finger to the arm, as from left to the right. There is more sympathy between the two forearms than between the fore-arm and upper arm. Skill cannot be transferred from the forearm to the upper arm.

The best thing to do is to change nearly all pupils to write right-handed, since they must write a right-hand style. Light, also, if a reason for changing.

Rule for Left-Handed Students. If a pupil writes badly with the left hand, no matter how old, change him. If he writes quite well, improve the writing of the left hand. If the pupils be obstinate and does not want to change, it is a question whether he should be changed. Reverse the position for those who intend to continue with the left hand. It is not necessary to eat, etc., with the right hand, in order to do good work in writing. Left-hand pupils get into bad position because they have not been instructed how to sit, the teachers not knowing how they should sit.

Mr. Fred O. Young, of San Francisco, is a remarkably good left-handed penman; writes better than most right-hand penmen. He has only one eye, and one arm. He is peculiar and narrow in his views. Of course, he is not so good as the best right-hand penmen.

Mr. Zaner had a student with a fine, sensitive, soul, who stammered badly, through early fear through contact with a person he feared in childhood, and he was greatly improved by a course in elocution, because the teacher of elocution called into use new muscles. To a girl, with whom he became very intimate, he could talk freely, showing that it was nervousness.

#### No 19. Teaching Writing in the First Grade.

There are almost a thousand things to consider besides writing.

1). What is required of the child in writing. This varies in the different communities, but find out what is absolutely required, and try to meet it in the light of the child's need by nature and by the art of writing. Consider what is best for the child, and what is best for his writing. Anyone who stops to consider this will be more apt to get good results finally than those who do not. When Mr. Zaner began to advocate arm movement for children, five years ago, many supervisors and parents said, "It cannot be done," but they saw it being done. Next they said, "If you get the arm up from the desk, you cannot get it down," but the trouble is that the pupils get it down too soon.



Writing, ultimately, needs to be rapid, but there is no need of rapidity in the lower grades. Will it pay not to require speed from the younger children? When we look into writing, we find two things that make writing difficult; remove them and it will not be difficult. They are, (1) The smallness of writing, (2) The swiftness of writing. It is commercial writing, small and rapid that is difficult. Does childhood demand these two qualities, by nature or educational requirements? It appears that it does not, so why not remove, to some extent at least, these two things, and make it come within their ability. Mr. Zaner originally thought that with big writing they would need to use big muscles, entirely different ones from those used in small writing, and that whole arm movement was produced with different muscles. From anatomy, he learned the position of the writing muscles. He went to medical school and saw a large part of the arm dissected. He learned about the origin of motion, where the muscles are, and how they operate. In all writing (except finger movement) four muscles are mainly used, one in front of the shoulder, one behind, one on the front of the upper arm, one on the back of the upper arm. When he learned that the size of writing, and that raising the arm did not change the work from one muscle to another, he saw that it would be possible to teach children large writing and have them decrease the size.

"Size determines the quality of effort; speed determines the intensity of effort." By teaching large writing and allowing it to be written slowly, we make the work or art less difficult and less intense. So, Mr. Zaner, believes in large writing and fairly slow writing for children.

If we go back to the time that what is now called the Business Educator was called, "Penman, Artist, and Business Educator," we will find that Mr. Zaner thought that if a child were given a copy an inch high, he would use the arm and not the fingers. He was not teaching in public schools, but had pupils who were and had them experiment, giving different sizes, gradually enlarging the work, while under observation. It was found that pupils changed from the finger action to the arm when it was made as large as from one-half to three-quarters of an inch, and went from the arm to the fingers at the same height when reduced. With this as a basis, he went to work on his first set of writing books, which were published six years ago. In these, the minimum letters were one-half inch high.

After more experiments, he concluded that one-half inch is about the right size. He does not mean to say that the child will write one-half-inch writing with arm on account of the size, but with correct instruction he can be taught to do so, and there will be less work reducing again.

The best place to start pupils is at the blackboard. Ordinarily pupils will crowd up against the board and will write very small. First teach them to take the eraser in the left hand and to learn how to erase, also to take the chalk in the right hand. The best way is to break the chalk and allow them to hold it such as we do. The next important thing is to teach them to stand almost straight length, where they can see well, and do not look at great angles. To prevent getting their hands on the board, keep left-hands out of the trough and behind them.

It may be necessary to draw a line on the floor to keep them back. If benches are used to stand on, they can be placed away from the board at the proper distance. They will see better and inhale less dust if far enough back.

How Large? Mr. Zaner is convinced that four inches is high enough for blackboard writing for small children. They cannot do it with finger movement, and can with the arm. Soon, the work should be reduced to two inches. He would recommend that the blackboards in Primary grades be ruled with faint lines four inches apart. Size is one most important thing; if we cannot get size, we cannot get shape. If we ask them to make ovals the size of hens' eggs, we will get all sizes of ovals. It will take from one to three months to get them to make the size we want with lines. Start with four-inch writing of exercises on the blackboard. First point, is position; then, size; then, direction; then ovals, making the direction as plain as possible. Direction takes time; ~~xx~~ many are so feeble in comprehension. Any teacher who has not a superabundance of sympathy, patience, and perseverance, has no business in the first grade.

We must go at it logically, step by step, to produce the result. "We must learn that pupils learn through different avenues, and must make recognition of this in our teaching; some pupils see, others hear, none perfectly." We must use many different terms so that all may understand.

Some schoolrooms have three times as much blackboard space as others so no inflexible rule as to how long at the blackboard should be made. Pupils may need to go in groups, bright ones first, a few at a time until they get manageable, finally one half may be manageable at the board at one time. By the second month, some of the bright ones may be working on paper, but all should be started at the board.

Size Ovals on the board should be four inches to start. As soon as they are made fairly well, give them two inches high. Whenever they are ready to go to work on paper with a large pencil, if they can make two-inch oval on the board with the arm, the same pupils can make the oval just as well one inch high on paper at the desk, because they have better bracing for their bodies than when standing. The fulcrum is one half nearer when sitting. Whenever blackboard writing must be transferred, it can easily be reduced. The object of keeping it as small as possible is to keep it related and associated with ordinary written work. After one inch work on paper, it can be gotten down to one-half inch. Without a definite scale of sizes, we are not likely to get much results in the first year at least.

Mr. Zaner believes that we can get more arm movement, and of good quality too, by this method than by any other method that differs greatly from it.

Too large writing at first, is likely to force pupils into finger movement later on, for we cannot get it down quickly enough. It is not best to try to get it smaller than one-half inch, or at the smallest three-eighths inch, by the end of the first year. If pupils are allowed to place the arm on the desk the first year, they are likely to get wrist and side of the hand on the desk.



and to use the finger movement. To slide the arm would be desirable, but many put pressure on the arm.

#### Development of Movement, in Primary work.

First, have the arm raised with nothing gliding but the pencil. Second, have them glide on one or both of last fingers.

Third, (about the second year) get the arm to sliding on desk.

Fourth, (in the third year), stop the arm from sliding.

Finger action can be broken up very quickly by raising the arm. Pupils learn that they can do free work without the use of the fingers, very quickly in this way.

The main thing is to train the pupil to "think through the large muscles of the arm."

As much form is possible with arm movement if we let them make it large enough, as is possible with small forms and finger movement.

To emphasize form too much, at first, only confuses the pupil.

Movement will require almost more emphasis than form the first year.

It is easier to teach the form of an oval, then the direction, the latter belonging to the field of movement.

At the end of the fifth month, send only the poor ones to the blackboard, or the poor ones with enough good ones to show them how.

The blackboard would be used some, Mr. Zaner believes, up through the third and fourth years, and that a great deal of their written work should be done on the board.

All arms should be gotten on the desk not later than the third year, if it does not cause finger movement when it rests. If necessary, let it slide. Keeping the arm up should not be emphasized too much; it should be close the first year; sliding the second year; and on the desk, resting or sliding as the pupils may need in the third year.

#### No. 20. Professional (Ornate) Writing

Foundation Principles. In the art world, the oval is one of the fundamental principles, and the one that is two-thirds as wide as long is considered the most beautiful. It is supposed to possess a greater variety of curves than one broader or longer. If this be true, then the nearer we can approximate this proportion, the more beautiful our writing will be. Try to make O, C, E, two-thirds as wide as long. It may be modified, but with this type in mind, we cannot go far wrong.

In Capital M, both the horizontal and vertical ovals should be in the proportion of two-thirds. Educate the eye to recognize the proportion of ovals and of letters. Proportion is more fundamental than shape, for it is an important principle of shape. Two things make the attractiveness of ornate writing, (1) graceful ovals, (2) shades, for variety and spice; or (1) gracefulness, and (2) contrasts or shading.

The first thing is the proportion or shape of the letter. Very often the shade is considered first; this is wrong. If we have proportion and shape right, it is almost impossible to have it wrong, if made at the correct rate of speed.

After proportion and shape, comes shading. The first thing is to locate the shade. The location must be clearly understood. For example, the heaviest part of the shade is O is at the top half of the slant height. The shape of the shade is correct. The rest

beautiful shade varies the most, yet conforms to some principle. It should have climax and variety, not monotony. A shade should have life. Increase and decrease should be gradual and the climax should be properly located. To get this kind of shade is what constitutes the difficulty. The reason for this difficulty is that, in shading, we use a different set of muscles, which act in the opposite direction and are distinct from the others. It takes time to train these muscles to make the up-and-down action as quickly as it must be made. The shade must be made within a certain short space of time to keep it smooth and regular. Any penmanship that has not the proper proportion, shape, and the proper accent of shade, lacks beauty and the classic element. It may please those who do not know the art, but offend the few who do. It takes agility, but it can be gained only by practising it with a flexible pen.

In practising the oval exercises, compact, do not try to see too much. Look at it in only a general way, watching mainly the spacing and height. Next take the shaded compact oval; ordinarily, trying to shade to high will help. Mr. Zaner finds the long S- exercise shaded on both loops the best exercise to develop the power to shade when, where, and how we please. Curve the up and down strokes equally, and keep loops of equal size and on the same slant. Take it unshaded first, then shade the bottom, then the top, then both the top and bottom. When we can do the last, we can make high shades, low shades, and short shades.

Many of the very best ornamental writers are poor in business writing and vice versa, because those who are artistic by nature lack the practical, and vice versa, also because they neglect the one they do not like.

"The 'pluggers' make the best writers-- the ones who keep at it day in and day out." But there are two classes who make good, (1) the athletic class; the ones who are skillful in a manual way, are agile, etc., (2) the artistic class, who love beauty and pursue it, are fertile in their imagination of beauty. Those who do not belong to one of these classes must pay a double price for their writing. Mr. Blosser learned writing through necessity, to become a telegrapher, at night school. He is not of an artistic nature, but of the athletic nature. Mr. Zaner belongs to the other type. He learned to write for its beauty; the skill did not appeal to him as much as the beauty of the product; but he had to have the skill, so worked at it.

The mental type have the hardest time to learn to write. They are thinkers, and they think of other things, and cannot seem to concentrate on the point of the pen. They think, think, think, of everything.

There is a clumsy type that is manually inefficient through heredity or luxury, and they have a hard time learning writing.

"The more unnatural writing is, the more a pupil needs to learn it." This is not only for the writing, but also for the training it gives him.

#### No. 21. Primary Work, continued.

The larger one writes especially on paper, the smaller one will be able to do the work, sitting rightly, and using the right machinery. If we attempt to do small work with the arm, we are unable to do written work within a year or two. If we can keep it done



large the first two years, we are more likely to keep them in the right mode finally.

He believes in giving the direct retraced oval, and the retraced pulling movement, and the indirect oval retraced, first. These are the main basic principles. It is impossible to get the correct slant, or even uniform slant at first from all pupils.

Following the above, he would give the upper turn, because one of the most common turns. Next give the lower turn principle. "Straight", to a child, means vertical or horizontal. Next give the double turn exercise, illustrate. The foregoing are the three most specific principles, and the three most common exercises, and when they can make these, they can make letters. The main thing to do at first is to get them to thinking clearly of the forms given and to ~~xxxx~~ moving the right machinery, but speed should not be expected at first. The following letters and words may follow: n, o, on, noon, etc.

In most schools, only the minimum letters are needed at first. Drill on these, then the extended letters, and cover all the small letters the first year. Give only the capitals that are necessary. If a child can make the small letters by the proper method, he can make the capitals in the proper way by imitation.

Too much has been attempted each year in writing, with poor results. This is not done in other subjects. The first year, should be only an attempt in the right direction; the second, a continued attempt; and when we have gotten them over four years', we find them just old enough to start in fresh. Each year ought to appear new and to be just as difficult as the ones preceding, and this ought to continue. The seventh-year pupil should be made to hustle as much as the second-year pupil.

For the First Year. teach the little letters and drill on them. Do not expect the quality but the kind. It is only a training.

The Second Year. Give a thorough review of position, etc., more thoroughly than before, then a good review of the little letters, and review again through the year, but put the emphasis on capitals. Avoid giving both the first year; it is spreading our our energies too much, and makes the work monotonous. We must try to meet the writing requirements of the literary subjects, etc. on the one hand, and try to correct them on the other question. Often, we must try to get them to use more oral work, in place of written work. Opposition on the part of the Superintendent, often gives away to a word at the proper time. No one finds a place that is ideal, but if we can get one thing right at a time, in a few years, we shall have worked a reformation. Mr. Zaner's object is only to convince, not to get orders for his books, etc., but to explain and convince. No matter how bad conditions, only one thing should be attempted at a time. Don't quibble with a teacher about some little, non-essential. If teachers have some little fussy way of getting a detail that gets results, just the same, say "Fine." Supervisors fail to forge ahead because they fail to secure the co-operation of all the teachers. One dominant idea is the secret of success in any subject. As teachers of writing, we have not been patient enough to wait until the child has the ability. No teacher must deal in "futures" as the supervisors of writing must do. Pupils cannot master writing in the first years; they can only master at it, but have then master in the right direction. Unfortunately, pupils often leave us before they are old enough to master writing. We ourselves, of the Zanerian,

have our own difficulties and are mature in all respects.

So we must aim at only a few things. Have a few puzzling details as possible, and have a definite plan.

Third Year. This is the meanest and hardest of all years in writing. children are at an uncertain age and stage. It is the most critical, many claim, of all the years of a child's life. The child goes through a reconstruction physically. They are too old to do it childishly, and too young to do it in an adult way. It will try the patience of the teachers in this grade; nothing is worse for the writing of a school than an inexperienced teacher. In the third year, attempt no new problems, but rather try to get better results, more thoroughness, better position, a little more speed. There is enough of a problem without anything new. Emphasize in the third year, more than all other things, the problem of Position. Try to put the FINISHING TOUCHES ON POSITION. It can and ought to be done here. It can be emphasized here so that the emphasis need not be put on it later.

Fourth Year. The work goes on more easily in this year. Children have more definite ideas of work, etc. They are more nearly adult, and work can be carried along more steadily. They can stand more drill.

#### Nature of Exercises of Different Years.

First Year. Give simple, retraced exercises; they are not ready mentally for more difficult things.

Second Year. Give extended exercises and more difficult exercises.

Third Year. Give some exercises that have not been given in the second year, a little more difficult, but not much, for variety. We must be careful how we litter up the blackboard before a class of children. Things must be clear for the children and few things on at a time. Too many lines, half distinct, should not be on the board. It will never be too clear. Simplify. Argue accordingly with the Superintendent, and then with the teachers. Be sure that you have a definite plan and try to make some reform in the work. We must study the problem, collect the facts, and conserve our force. Have the plan and let the teacher fill in the details. A supervisor cannot, physically do all.

Pen and Ink. Work with these should be started about the middle of the second year. Some have done it sooner with good results; others wait longer. Mr. Zaner took an inventory of the opinions of the second and third grade teachers in Columbus, and the best and most successful teachers of the second grade said that it ought to be started some time in that (the second) year. Indifferent, inexperienced, second-year third year some original thought work and writing must be done and it is best to have the pupils familiar with the use of these materials.

The imitative method is a "form" method and is a drawing, rather than a writing method.

Mr. Zaner believes in oral spelling first, and written spelling following. "Writing maketh the exact man." If written work (Spelling or other work) be required, early, it would be best to hurry over the alphabet in a rather superficial way.

All written work should be supervised in the first years. If pupils must write for "busy-work" let them do it at the board; it is less likely to be careless there.



No.22. Principles of Professional Writing, continued. and the standard of comparison, there are modifications and they must be considered carefully. How well we manage the modifications determines our progress.

The first modification is , one side flattened. As an oval, it is not so nice, but in its combinations, it is nicer. The next modification is , widest at the bast line.

Two letters are made with the first modification of the reverse shaded oval--Q and Z. The climax is at one-half the slant height.

In and , the downstroke that is shaded is flattened because the other downstrokes are straight. It makes the two parts of the letter appear to come togheter as if made for each other. The shade of "W" was originally made like the shade of "Q" and "Z" but when they started to make "M" and "N" this way it was found that it did not write well until the shade was lowered and shortened. Based on this shade are M,N,W,X, H, and K.

Another modification is the putting of a compound curve in the shade of U,V. and Y. The climax is at one-half the slant height, as the attachments are at the bottom. When we have low shades, the attachments are up along the side. Many people with skill sufficient to do work right, do slipshod work from lack of organized thought and information on these subjects. Over half the alphabet is based on the foregoing.

The next principle, the capital stem (Originally called "the line of beauty" and containing a compound curve) came from Roundhand when all downstrokes were shaded. (There are more elements of beauty and art in Roundhand than in any other writing). The shade was brought down to the line to conform with the second modification. The stem is used, unmodified, in appropriate types of A, N, and M, and has little curve, but in T and F, the top of the stem is curved a great deal more. In P,B, and R, the stem is curved still more at the top, so that the beginning may be made parallel to the top of the left or wide part. If lines do not run nearly parallel, try to get them to cross at right angles. In these letters, P, B, and R, the stem is curved and shortened at the top, and the turn is narrowed at the bottom also.

The capital stem found is "S" and "L" is nodified from the one in "A", "M", and "N", in being curved more and slanted less. In "G" as far as it goes it is an unmodified capital stme. Capital "I" is based on the capital stem. The top of "J" is the same as "I" but the shade is below the line.

Another principle, , is of uncertain origin. Whether to consider it a modif- ication of the reverse shaded oval, or a modified capital stem, is a question, for it partakes of the nature of both. It is very much like the former with horizontal oval to start, but it is also like the capital stem.

"We have more skill than we use, because we do not use our brains enough." Ornate writing takes more brains than business writing, and we must have the craving for beauty.

Ornate writing is not greatly in demand. It is mainly of use in engrossing, policy engrossing, and in commercial schools. It belongs to the fine art world, rather than to the mechanical arts. It is



less manual than mental, for it requires artistic taste to a great extent. It was developed by the Spencers to meet the needs of the time; needs for beauty. Now, we need beauty from fineness of line, accuracy, etc., for business only, and not from shading.

Some think ornate writing the finest art in the world, but Mr. Zaner thinks that it is one of the crudest of fine arts, because its object is to decorate the useful art of writing. It is fine art to the extent that it decorates, for fine art improves and embellishes the things of daily use. It is the crudest of the arts, however, because admired most by people of ordinary education. Put penmanship and painting as opposing exhibits and the painting will draw the intellectual class more than the penmanship will do. We can appreciate things most that we understand best; people of ordinary intelligence can see about how it is done and they have used the pen enough to appreciate the difficulties. With a drawing, they do not know where it was started, finished, or how it was done. With art, the average person knows only that there is a mysterious something there, but that the artist had natural talent. They cannot appreciate balance, light and shade, or analyze color, etc. In writing there are form and line, but portraits have these and color, etc. Writing does not require the intelligence necessarily, but a lot of skill, while the reverse is true of painting.

While Ornate Writing is not a fine art, it has a good deal of fine art connected with it. If we have the foundation of business writing, we have the foundation for ornate writing.

Engrossing. As the nation rises in art appreciation (as it must do to flourish), the fine art in engrossing must increase. In Europe, they do engrossing as it is never done here. There is money in this work for those of artistic temperament, and enjoyment as well.

We are approaching an era in education that is different from anything previous to it, that is along the line of manual training. Persons skilled in other things appreciate skill in anything, so there will be more appreciation in the future for writing.

#### No. 23. Complete Review of Grade Work.

As teachers of writing and supervisors, we have not recognized clearly enough, the principle of groups by way of ages. For instance, a fourth-grade class is a group of boys and girls, from nine to twelve years of age, averaging ten years. We should consider their immediate needs in writing, and their capacity to meet them, and then train for both immediate needs and for the future. We should recognize that there is some difference of capacity between normal pupils of different grades, and it takes experience to know how much to expect and to exact. The inexperienced teacher usually expects too little, though some are tyrants and exact too much. A "general", however, does not exact too much. In Columbus, a teacher who was too exacting was first transferred and later dropped, yet she had almost the correct essentials for success in writing. Mr. Zaner wished that he had more teachers who could show generalship, who could give a command and get it done. Discipline means more in writing than in almost any other subject; if a teacher is good on discipline, she can nearly always get results, but, to do it rightly, she must know how much to expect and to exact from the pupils, of different grades. If a seventh or eighth grade teacher be placed down in the Primary grades,

she usually expects, though not exacts, too much, and the reverse is true, also.

As indicated yesterday, the First Year work should be small letters; Second Year, capitals; Third Year, emphasis on position, getting more excellence, a little more ease, etc.

In the Fourth Year, the pupils are getting old enough to be able to concentrate, not for a story, etc., but for the love of mastery. But in spite of that, they are still too immature for the final pressure. We cannot go so far with the technic. In this year, we should fasten position and try to get a stronger motion, and to improve the writing generally.

The Fifth Year. This is the year when we should start anew, when we may give exactions for boys and girls, rather than children. In this year, drill on the easy capitals and easy little letters. Drill for ease, form and go into more detail. Be more exacting in requests and expectations. Improve the exercises and dig deeper into the technic and be more explicit, in explanation.

The Sixth Year. Give the hard things of writing, though some could have been given in the fifth year if necessary for interest. Spend nearly all of September reviewing the fifth year's work. Children are good back-sliders in writing. It is a poor system that cannot show considerable improvement between September and June to allow for what is lost during the vacation. During the vacation, Nautre gets in her work in opposition to art; new muscle is not trained yet. In this year and the one preceding, try to give the foundation of good writing.

The Seventh Year. This should be a review year for several reasons: (1) Many pupils have been too immature to master the art sooner; they need another chance if for no other reason than immaturity. (2) They need it, also, to allow for weak teachers who exist in all systems and there are many changes of teachers. So review of account of the weaknesses of teachers. Increase speed a little, decrease size a little, and gain a little in excellence. The work should be covered before the seventh grade in most cities, since many pupils drop out before this year, and on account of our haste to cover it, we need to review.

The Eighth Year. This is the last chance many will have. We must hold interest and advance their art. Interest is important, and if a lot of prizes are necessary, there is something wrong with our Pedagogy. The more prizes, the less Pedagogy, and science in our work. If we grade our work, so that it is more difficult each year, we will keep it interesting.

Some things ought to be given in this year that could not be given before. Signatures-- Give capitals, single and joined, and in signatures. This also gives a review of the alphabet (the primary object) but they will not recognize it. Help the individual to develop a signature that has some consistency in it; it ought to have relationship and taste. Pupils are old enough to recognize the need of a good signature, and in the giving of this, we strengthen their writing. Even in this grade, will be some who have not gotten along well and who write too formally, by rule. In order to break up this formality and to make them write their own hand, and to help some who have not even grasped the formal



style yet, we need to give rounding writing, seeing how much distinction they can make between turns and angles. Many will get grace and freedom of action in this way. Give a week of this.

Give, also, some tall writing; they may need it for narrow ruled spaces in bookkeeping some time, but give it for the vertical freedom that it gives, for one week.

Then give the running hand for horizontal freedom. Give the six varieties found in the book, and it will be interesting.

It is needed to help those who have not reached our expectations, and to fit the writing to the individual needs of the pupils. It may not be given sooner, or we should have chaos. We must give it in the eighth year, for it is the last chance to reach them and to individualize the work. Formal writing goes to pieces out of school; it individualizes itself so that it is illegible.

Give a month or two of this variety work. It will be found after each week, that some will write one kind better than others. Then the teacher should encourage each pupil to write the style he finds easiest and writes best. Less should be given of formality and more of encouragement and criticism.

There are other kinds of work that can be given, letters, etc., but it is hard to get the time.

Good questions are: What can we eliminate? and What is necessary? We will come in contact with all kinds of arguments; and educator who has advanced to the head of a college from the bottom, gets on a textbook committee and he knows more of politics than of writing, and does not know how difficult it is to write well. He thinks that writing ought to be taught in the first five years. We must fortify ourselves with the immaturity of the pupils in order to combat these ideas.

It is less important for the supervisor to know what style of writing to teach than to have a perspective of the whole situation from the bottom to the top. We must be firm of what to expect, exact, and require, and when we are sure, put the screws to the situation if necessary. But be careful and be sure first.

Teachers are looked up to, and nearly all the work placed on the board should be a formal hand, especially in Primary grades. The teacher's hand should be quite a formal one, typifying freedom, and form. The best way to get teachers to do this and to gain a formal hand, is to convince them of the disastrous results following when each teacher writes her own style. Teachers must be careful of their writing that the pupils are to see. Teachers must be helped to see beyond their own grades; this is, Mr. Zaner thinks the grade teacher's weakness.

#### No 24. Development of Individuality and Miscellaneous-6

Whatever style we teach should be given first unmodified, and individuality, ~~xxxxxxxxxxxxxxxx~~ should be developed afterward by some scientific process or freethinking results. We cannot foresee or teach individuality, but we should recognize it and give it a chance to develop. The six fundamental kinds of writing in the manual are, for two purposes, (1) to get students over a penmanship riddle, (2) to discover which style of writing each student can do best. It helps students to find themselves and this is the object of education.



Some teachers talk individuality, but have no scheme of discovering it; others "knock" individuality; but all must come to it, if they are to write well. Since it is bound to come, let us go ahead and see that it comes right. We have been through the accurate stage (Spencerian), the extreme slant stage, and are now in the movement stage, and the next stage must surely be the stage of individuality, and we, as specialists, ought to be the ones to anticipate it, when it comes. We ought to be informed on it, and we are not doing our best unless we look ahead and anticipate. Individuality cannot be reached in a city in less than four years; we have the technical points to deal with first, before we dare teach individuality.

Sentence Writing. Often interest lags when sentence writing is taken up, especially when the teacher counts too much. Mr. Zaner used, himself, to keep students too long on the elements and the elementary work, with too much counting. In the same room, then a commercial school, the Columbus Business College, the school being run badly, and many students being back in tuition, Mr. Zaner found that, if he was to teach writing, he must do something outside of writing, and he found that he could give lectures and sharp things on the board, without hurting any ones feelings too much, yet with good results. He discovered that students who chewed gum, did not get along so well in writing, through divided attention, and cured one student who would not quit for other arguments, by putting comments on the board. He found, however, that the students did too much thinking on the subjects of the sentences, and not on the technic of the turns and angles, spacing, etc. Then, it occurred to him that he could improve matters by giving thoughts about writing in the sentences they were to write. This produces fine results; it reaches the intellectual, brainy class whose minds go too fast and drift away. If, therefore, we can give thoughts of instruction that we wish them to follow, we shall have improvement. There is a time for this, but not in Primary work, where we must give things within the pupils' experience. So long as we are teaching formal work, we ought to keep the students' minds focused on the points of the lessons, for example, speed may need emphasis, or form, or position, of slant, or spacing, etc., and sentences giving the thoughts of these matters will help. No one becomes, however, a good business writer by thinking of technical matters only. In a business college with a six-month course, he would start these sentences about the second month and continue, for some extent, until the fifth month, but he would, also, give some sentences to draw their minds away from technic so that it becomes unconscious. This work may be on success, on business, etc., but the quality and art must be held. This ought, also, to be done in the upper grades of the public schools. There is a time where outside thoughts may be brought in, but there is a time that it would be suicidal. Give thought, therefore, to the right time to give sentences and what to give. It will aid in interest and technic.

#### Differences between Constructive and Critical Instruction

The more elementary, more immature, the pupil, the more need of showing how to do it, etc. Show and tell them, both; go into detail about form and execution. This is elementary or formal instruction, but there comes a time when we must reverse and tell them what not to do and how not to do. We come to the Zanerian, having passed the elementary stage, and told them how to do a thing. We need criticism,

or constructive criticism. Sometimes, where pupils are adults, we go by the process of forewarning. While there are arguments against forewarning, there are benefits, just the same. While it is ideal to get away from suggesting evil, it is necessary some time. Try to give forms and exercises that prevent their doing it wrong. As pupils advance, our instruction must change and we must tell how not to do. To tell it in a positive way is good. It is a matter of "diagnosis" in writing. It is necessary to find what the elements are and what is needed. A physician who cures a pain without discovering the cause and removing it, is not much of a physician. In teaching writing, we should not only point out the defects, but show the cause and how to remove it. We must show how to remedy the trouble. Pain is a great blessing to humanity to tell us when something is wrong with us; it is a beneficent thing, for it usually starts early and if we will heed it, we shall soon be all right. In our writing, the farther we get along, the more we can help them by individual criticism, and not enough individual criticism and suggestion, is being given in most schools.

The teaching of writing involves as much Psychology and Physiology as most other subjects, and more Physiology than most other subjects. It takes a lot of the mental to teach it rightly. There is a variation and breadth to the teaching of writing that is essential to teach it best. Writing has not yet been done as well as it can be done on the part of the average boy, girl, man, or woman, if taught more scientifically. We must teach it better by scientific teaching, and in less time in the future, and to do this, we must be up-to-date in our Pedagogy. We must foresee the needs and qualify for them. What we will need in a few years cannot now be told, but we can meet these needs by meeting the problems of each year in the best way. We may be on the threshold of teaching it much better.

Many get along with little intelligence and a lot of enthusiasm, but the time is coming when we must measure up with other teachers in subjects out side of Writing. Do not try to measure up with other specialists and supervisors, but with other teachers and educators, and we will get attention that we cannot get otherwise.

Mr. Zaner hopes that the time is coming when the art of writing can be abolished; the average citizen tries to do too much writing to do it well. He thinks every schoolroom ought to be equipped with typewriters or some other device to enable pupils to do more with less effort. This is not likely to come soon.

Writing is an adult art, and not a child art, and belongs, almost entirely, to the upper grades, while almost none ought to be given in the lower grades, particularly at first. Writing be given in the lower grades particularly at first. "Writing maketh the exact man." Much time is given to writing well, but speaking well is being badly neglected, while it is one of the highest arts. In conversation with an excellent elocutionist, twenty years ago, Mr. Zaner said to him he would give almost anything to be able to talk as he did. ~~xxxxxx~~ And Gardner (the elocutionist) replied that he would give almost anything to be able to get on his feet and think as Mr. Zaner did. He had memorized so much that other peoples' thoughts came to him. Children fail to finish letters and words well, because in both home and school, they have not been trained to be thorough and to finish everything they start. Tell them that no matter how they ~~xxxxxx~~



start it, you want them to finish it right.

Unfortunately, many penmen, supposed to be great, never get beyond the preliminary work.

#### No.25. Professional Writing Essentials.

Mr. Zaner thinks that penmen, generally, are inclined to be short-visioned and "finicky", in their judgments and criticisms of writing. We are not liberal enough as to style and variation of writing and details. Art world has its differences of opinion, but outsiders recognize that there are great artists of both the old school and the new school. The public generally are not as much interested in how things are done, as in the result. We may allow details to cause us to over-look large things. When Mr. Zaner started to study art and drawing, he found that the literature of art was richer in wholesome things than the literature of penmanship. Writing is an art, so some rules of art apply to it. Anything that helps us to discover our weaknesses is good for us. In the Art World, any piece of work must be symmetrical; this is essential in pictures, architecture, etc. We admire, appreciate, and enjoy the symmetrical. In our writing, we are often too much engrossed in details to get away far enough to see if it is symmetrical. Symmetry is balance. See if your work is symmetrical. Each letter, as a whole, ought to balance well; some things will not balance, but we should try to make it so as much as possible. It is well to stop and ask ourselves, "Is it symmetrical?" In writing, symmetry is a two-fold affair. Sometimes, writing being a slant art, must be judged by slant, and also by the vertical. Do not be narrow with your symmetry. In connection with symmetry, we do not appreciate and emphasize proportion enough. Put these words on a card and keep them before us and ask ourselves, "Is it a good proportion?" It is possible to make a letter, to know that it is wrong, but not to know what is wrong. To judge proportion, put a standard letter in a "box" or diagram to find its proportionate height, width, etc. Then do the same with our own and we shall discover the error. We may frequently make something in our work, on which the one word, "Proportion," would help. As penmen, we have not been critical enough; we have not had a critical vocabulary. Proportion is the bed-rock foundation of art. It we can get other things more difficult to see. Artists achieve things that look mysterious to the public, but they do it step by step. We fail to accomplish things in art, because of inability to see. If we can see the slant of the forehead, whether the chin is forward or backward from the forehead, sloping forward or backward, etc., we can draw a portrait, the other things are easy. As penmen, we try to see the whole thing at once. If we can teach our pupils to see one thing at a time, we shall have them see all that they were intended to see at one time. If we get the essential foundations by seeing things in the right proportion, we can easily get the details. It takes schooling to see with the mental eye. If the Zanerian could be run on a strictly scientific basis, there wouldn't be a half dozen here. We would not be willing to do the things in preparation and when we got here, we would be unwilling to do other things. Penmanship is not as fine an art as music or painting, so they do not need to keep us on as scientific a basis as in those other schools. What we need to do is to take up the principles of art, etc., which are akin and would help us. Mr. Zaner got more help outside than inside our profession.

Proportion and Symmetry are related, but sometimes one will help us and sometimes another. By "boxing" and drawing lines from one corner to



to another, we get not only the height, and width, but also the slope of it.

Another good term to put down is, "Gracefulness". Ask ourselves, "Is it graceful?" Analyze the curves, see if there is anything that is stiff and not graceful. Analyze first the lines, then as a whole. Grace is the foundation of the beauty of writing. The one thing that constitutes charm more than anything else in writing is Grace curve in lines, an element of pleasing action, curves with no jars or jolts in them. The straight line has no grace; the circle has some, but it is too mechanical. The oval, however, being between, has grace, so the letters are based on it. Letters may be in proportion, be symmetrical, and be graceful, and yet lack beauty through lack of Harmony. Harmony is the relationship between forms. It makes no difference how much proportion, etc., if we do not have the relationship. In writing or art, the relationship of lines is what makes it good or bad. To get the relationship in harmony, the lines must be nearly parallel, or nearly at right angles. If we get this relationship, we get a result that is pleasing; if not, we get a mix-up. We may make a very intricate combination, but, if we observe these rules, we cannot very well get a mix-up. Harmony means parallelism or right-angled-ism. In painting, harmony means the relationship of color more than of line (writing being a line art), but if we go far enough, it enters into all arts.

Whatever we start out with, let us be consistent. If we apply Proportion and Symmetry to business writing, we cannot go far wrong.

The next term, "Contrast." He flourishes a bird and uses shades on the birds with light lines around it. This makes the bird stand out. The beauty can be increased, however, by adding more shades to relieve the monotony. Beauty can be increased still more by adding some light lines for variety. Contrast can be had in light and shade, color, etc. A business signature can be beautiful, but it could be improved by the addition of contrast afforded in shade.

Another term denoting an essential of writing, "Space Values." It is very important in an ornate signature. To the unschooled, a signature without proper space values, may be good, but to those who know, it is not good. The spaces must be evenly divided. Many paintings are poor because of faulty space values, and error in composition.

Without some method of detecting our errors, a lot of our work would go out faulty, and may do us harm.

Taste is something indefinable that varies with different human beings. It may be best to use two different varieties of forms when two initials are the same, for the sake of variety, but it may not be best on account of the taste involved.

Madarasz had skill that went to waste because of a lack of art education. He and others often tried to break the monotony of a signature by keeping the centre letter up, but they weakened it in the centre. A good signature should be constructed on the square rectangle, oval, or triangle and should be strongest in the centre.

#### No. 26 High School Writing

What he would teach and how, depends on a number of things. During the past decade, it was ignored in the grades, but the tendency now, is to teach it in the High School, and a new movement is to put grade penmanship under the Commercial Teachers, so there is a demand for commercial teachers who can supervise.

The need of Writing in the High School is two-fold:

(1) Large numbers of pupils leave the grades before of sufficient age to manually master writing. They are old enough mentally. Most pupils have really not been old enough to master it in the grades without an unusually large amount of time or effort.

(2) It has been neglected in many grades and schools. Instruction in High School depends upon what has been neglected. In some High Schools, he would not teach movement for too much had been taught. He would give more attention to form, spacing, slant, etc. In other schools, he would teach movement with a vengeance, "because they had form not movement. He would try to teach them to practise for profit.

There are three stages of penmanship instruction: (1) Primary, (2) Grammar, (3) High School. Ordinarily, writing may be taught as in business colleges for adults, though they are not exactly adults in High Schools. He would give it slowly and more thoroughly if taught two years than if taught for one year. Some High Schools have writing daily, some three times a week, or twice, or once. If daily or three times, go after them as in business college. If other wise, put it on the basis of other subjects, require work outside of school. In Toledo, they get results with the least effort on the part of the teachers and pupils. They use the Zaner Compendiums. The pupils have the text and the teacher gives a lesson a day for a month in the beginning of the term to get their writing ready for bookkeeping, while some other classes are not yet started. He has them long enough to train them in position, movement, etc., and never teaches it more except to make and collect assignments. He checks the work over and criticises it and returns it. He shows them how to go and then puts it "up to them", and the results are very satisfactory. When lessons can be had only infrequently, this seems to be the only way. These High School pupils are older and can stand more concentration. In the grades, they have fifteen-minute lessons, but in High School, they have a period and it is concentration for thirty to forth-five minutes that counts.

The details are much the same as in business college, except that they are not paying for instruction but are compelled to go, so it is up to a teacher in High School to arouse interest and get pupils enthusiastic about writing. Superintendents sometimes ask Mr. Zaner for a teacher who can convince pupils that they need writing and have not graduated in the subject; who can inspire them. When writing does not give credit as other subjects, it is hard to get interest. In High School, the work takes more effort and vitality to inspire and maintain discipline than in business colleges, especially when the Principal is not in sympathy with the work.

The work varies greatly in different cities because of previous training, time given sympathy of the Principal of the School, credit given, whether assignments are allowed, etc. There are policies larger than the technic of writing, and if we do not get the policy, the technic will not get results. Superintendents sometimes require supervisors to inspire without authority to demand anything of pupils. Mr. Zaner knows of no kind of work that takes "gumption", tact, and the resources that teaching Writing in a High School does.

If necessary, argue with the superintendent on the manual standpoint, good drill in concentration and control, in addition to the commercial value of writing, and even its value to the boy going through college



by writing better and more rapidly. If, however, we can inspire the students and have them with us, we have strong arguments. The time is coming when colleges will recognize anything in training, with credits. Leland Stanford University gives credit for Writing now. The work "Efficiency" is modifying the educational standards now, and any education that is not efficient is not good. This will help writing more than before.

If all writing were required well done and all errors pointed out and nothing but good writing be accepted, the writing would gradually change into good writing. Mr. Zaner would select the plan of supervising the written work, rather than that of teaching writing without paying any attention to the written work. Writing falls down in a High School because High School teachers do know little of writing and care little about it. While this condition exists, writing remains a problem in High School. There are too many people qualified to teach in High School, who are narrow specialists; they do not appreciate good work in writing. Penmen may be narrow, but they do appreciate good work in English, etc.

Normal School Work Our work in Normals has been defective because it has been either drill, drill, drill, or all theory. Teachers need both theory and practice. They need the practice to appreciate the difficulties of the pupils, but they need the theory too. Mr. Doner, is getting the penmanship on a basis that it never has been on before, and he has the respect of the other teachers in the Normals too. The work is continued two years. They have practice each day and they hand in papers in theory and method. They do teaching for criticism for a week at a time too. Mr. Zaner, thinks that he carries practice and theory in one lesson, and gives blackboard practice too.

#### No. 27. Supervision-- The Essentials.

(1) The first thing that the supervisor should be is an inspiration. If we cannot inspire teachers and pupils, we are not in our calling. It may be done mentally, spiritually, physically, or in some way, but if we cannot do it, we had better leave the calling. Technical knowledge is necessary, but to be an inspiration is the most important thing. As a physician should carry confidence and healing in his very manner to the sick room, so should the supervisor carry inspiration. There is a physiological effect to it. What should the supervisor do upon entering? "Simply inspire." There should be something that makes them glad that you're there, and that they can accomplish something. If it can be done by manner, without flattery, it will be most effective. Our inspiration will differ with different persons; it may be spiritual, magnetic, or professional consisting of earnestness and seriousness, but all methods may be equally good. We should try to be ourselves-- honestly so. We need not necessarily become a "Sunny Jim" to inspire, but we should be ourselves. Lincoln, with his sad face would have inspired as a supervisor.

(2) The Supervisor needs to know his subject thoroughly, and professionally, know the history of it, and the practice of it. There are great supervisors achieving success through professional qualities rather than personal qualities, while with others the reverse is true. The ideal supervisor is one who is personally fitted and professionally trained for it. Mr. Zaner knows of sailing supervisors who have held their positions for years without accomplishing much in the way of results, though personal qualities. Cranky supervisors, however, do hold positions through professional quality in spite of hard feelings.



If it were not that the teachers, weak in writing, would tolerate poor written work, the department system is the ideal system. One cannot get to this for the first year, second year, but eventually, we should get there.

The one thing, above all others, to do when going into a new position is to gain the confidence of the Superintendent, Principals, and Teachers. Do what you know is not best, if necessary, but, when you get the confidence, they will turn you loose to do your way, and then you can reverse things. It takes perseverance and patience. We must be careful what we say; we must speak up at times, but be careful and be sure that we are doing the right thing. When angry, be quiet and wait and think. We must be careful not to let our tempers to get us into trouble.

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