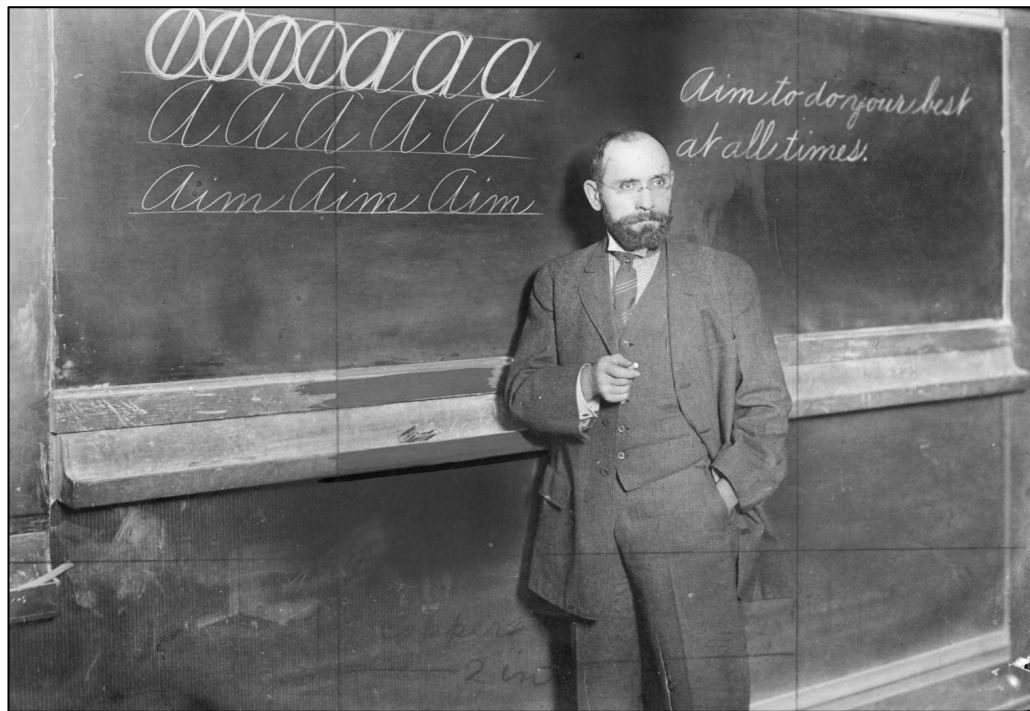


Charles Paxton Zaner's Classroom Notes circa 1908

With HL Darner and Handwritten by AB Endress



Charles Paxton Zaner's (1864-1918)

Joe, Del sent these
to me years ago.

Very interesting.

John

C.F. ZANDER
LECTURE
1908

For Robert Thode
to my grandpa
Mary's handwriting
John

FROM -
TYSDAL
DEC
To: JOHN
DECOLLIBUS

Received from John DeCollibus on October 22, 2012

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Penmanship
Lessons
Lectures by C. P. Janer
and other items
of
Instruction and Information
Gathered at the
Zanerian College,
Columbus, Ohio.
By
A. B. Endress
during course of study and
practice, Sept. 20, 1906 to

How to start beginners.N. L. Darner's lecture, Oct. 13, 1908.

Health

The preservation of health is the first consideration.



Position Chair which slopes toward front is 4 inches back from desk or table. If necessary chair should have 2 front legs cut off a little to give it slope. Bend at hips; place both elbows on desk at angle of 45° . Close right fist tightly, throwing most weight on left arm. With right elbow off desk 2 or 3 inches and resting on muscle, slip arm easily in and out of sleeve to the count of the teacher. Clenching fist contracts muscles of fore arm and gives the demonstration of the muscles that the arm rests and works upon in this motion.

Hand flat on desk - then close partially & give exercises with count - letting hand glide on flesh part of little finger on or below 1st joint. Next teach position of pen in hand.

POSITION

OF INK BOTTLE Ink bottle should be on right in front, so as not to interfere with the

Darner's Lecture. (concluded)
Starting beginners.

movement of the paper. Do not use
How to
dip ink pen in ink at first lesson. Remove
pen slowly from ink for nice pen fill
but not over full. (Remove pen quickly for a
greater quantity.) Caution against ink throw-
ing. ^{CORRECTING OF CLASS} If number of pupils make same error
^{ERRORS} tell class if only an individual or two go to
^{COUNT} them personally. Count 1 to 10 for first 'dip' exer-
^{NUMBER OF CLASSES} cises. ^{ONE CAN HANDLE} Two or three at most is all classes one
can handle ^{in colleges} in a college, Class 1 and 2 or A & B.
^{one} for beginners and ^{other} for advanced pupils
^{NATURAL} using position of hand
^{POSITION} PEN HOLDING Hold pen in hand, after raising arm from
side; held naturally as in leisurely walk.

Mental Conditions.

C. P. Zaner's lecture, Nov. 13, 1908.

Think more practice less. Student 7890
^{THOUGHT} practiced very little but that much and im-
proved more than all others. Mind over body
is the absolutely important thing. It is the
mind that improves. Our concept or per-
^{POWER OF CONCEPT} cept is poor at best with us, all. The bet-
ter the mental picture the better is the form
produced. Concentrated that is above all im-
^{CONCENTRATION} portant. Practice with a tenacious logical
vigor of mind. You will make a better teacher
and be more logical in other things. Finish
each line and each page systematically. If you
^{ABOUT} make an error in the midst of your work
^{"FALL-DOWNS"} do not become careless with the balance but
do your best to make it the last on the page.
'Only one thing at a time' is a good motto.
Keep your mind on your work. Conversation
and practice can not go on together without
both suffering.

Saving and aiding the Eyes(Zaner's lecture ^(Nov 13) continued)

HEADACHE

A common condition of headache among school children is caused by straining the eyes.

EYE STRAIN

SLANT

Slant in writing is not a cause. Yellow paper is. A student of mine overcame her eye trouble by use of blue tint paper. Fine engraved lines and close range of vision coupled with finger movement another source of eye trouble.

ABOUT COLORS PAPER

Red, yellow and white are heating to the eyes. Blue and green are cooling. The substitution of blue for other colored and white pads will aid the eyes.

Health and Position.

(Zaner's lecture Nov. 13, continued)

Position because it is inseparably related to health is the most important factor in your work. Good position insures good health and bad position is positively dangerous. Therefore secure a proper adjustment of table and chair.

Bend at the hips keeping back straight. A bowed back crowds the lungs. One can keep lungs inflated in proper position and this insures health. School seats are mostly wrong for proper position, being too high on front edge, throws weight on thick of leg and stops circulation, and feet go to sleep and children get cramped and restless.

SCHOOL SEATS

Putting a book in back of seat evens it up and is the most available solution to the problem. At the Zanerian all chairs have the front legs sawed off to give them slope toward table. This gives better use of the right arm. Both elbows should be on desk sufficiently to keep both shoulders even and preventing one shoulder getting higher than the other and curvature of the spine.

SCHOOL SEATS

CHAIRS

ELBOWS

SHOULDERS

EYES

Proper distance of eye from paper is de-

8 Pen holding, Control of Movement

Little finger rest. (Zaner Nov. 13, '08.)

terminated by condition of eyes, size work, position, light etc. Pen should be held at angle of 45° . If fingers are long pen must be held up to or in front of third joint (knuckle) of index finger - if short fingers below. No two hands are alike and each one must adjust hand and pen to suit his own individual make up.

Oblique holders should have tin well up, not sagging down position. Let hand slide on flesh part of little finger at or below the first joint near nail.

As the orator lets the sound come from the lower part of the trunk, using the abdominal muscles and lets the chest, lung, throat, tongue and teeth control, modify and deliver the sound, so let the good writer develop the power with the shoulder muscles and of the chest and let the forearm and the hand and fingers control, modify and deliver the finished forms on paper. The fleshy part of little finger at first joint is the last check one has on the movement. If the

Blotter, Finger-movement,

Self study. (Zaner Nov. 13, '08.)

hand slides on the nails slipping and sliding like an old skate on ice, you can ^{BLOTTING} not control it. Use a good blotter always under your hand avoiding the same result as if you slide on the nails.

^{FINGER} MOVEMENT. I used to think one would not get to heaven if they used finger movement, but I have changed my mind about that. A little finger motion - after one has the foundation of the arm movement well laid - is beneficial to the writing and to the fingers, keeping the latter relaxed and maintaining normal circulation.

^{STUDY} YOURSELF Study yourself and methods, long and carefully and you will discover the things that are best adapted to your needs.

The case of the human machine. Especially for Practicing Penmen.

C. P. Zoner's Lecture, Nov. 19, '08

The body is a machine. The mind acts ^{THE FACTORS} upon the body and is reacted upon by the body. Keep the mind active and the body wholesome and each will strengthen the other. Three main factors in bodily health are: 1. Sleep 2. Food 3. Exercise

Sleep is absolutely necessary; it restores equilibrium and repairs wasted tissues.

Determine how much you need and get it.

Some rare cases of persons who can get ^{HOURS} along with 4 hours sleep, average person needs 8 hours. Darkness is the time for repose, so get as much of it before midnight as possible. Go to bed early, get up early.

Sleep rests the eyes - our art is hard on ^{EYE} the eyes, therefore work in daylight and not by artificial light.

Food Our work is not physical labor but mental effort. The food taken should be such as to build up nerve tissue not ^{MEAT} muscle. Reduce meat diet to a minimum and increase grain diet to a maximum.

Let vegetables come next. Fruit is good

Penman's Diet

(continued) Zoner - 11/19/08

but if eaten with vegetables a gas is formed that is antagonistic to good digestion. Eat ^{FRUIT} fruits and grains together.

(Nuts take the place of meat) Fruits are valuable disinfectants and furnish the purest water, sugar and salts in proper proportion.

^{MILK} Milk is a natural diet for the one who ^(manual labor) does not work, and is very good for mental

workers. Buttermilk is a better food and is good for rheumatic people; an antidote ^{Drinking with} for uric acid. Ordinarily do not drink ^{at meals} during meals because you should thor-

oughly masticate your food and mix it with the saliva and not wash down with drink, and thus give the stomach greater work to do in digestion. During my ^{Food Medicine} recent illness I had the good fortune to

have a very common-sense physician who prescribed food of proper kind and quantity in place of medicine; in my case I lived on prunes and buttermilk. Most people want a high sounding or costly remedy so the doctors usually prescribe pills and powders.

Eat 2 meals a day; spend as much time and money on the 2nd as on 3; Reduce quantity - increase quality. Lean will grow fat and the fat will be reduced to normal. The mental ^{to a} ~~to a~~ ^{2nd} ~~2nd~~ coffee ^{to a} ~~to a~~ ^{2nd} ~~2nd~~ coffee

Avoid the use of tea and coffee. Neither contain any nutriment. Coffee is used as a heart stimulant by physicians and being a medicine it is no food for a penman. It unsteadies the nerve and until the effect is worn off the coffee-user has not the best control of his arm. Coffee keeps the eyes open and its reaction upon stomach, kidneys and nerves, collects its interest of bad effects for its temporary loan of stimulation.

Quit tobacco. Uncleanly to the person of the user and unpleasant to many it also is an injury to nerves, eyes, stomach, heart and lungs. So order your lives that nothing will interfere with your profession. Those who win are those who observe and practice only what is best. Good athletes observe strict rules knowing the penalty for violating same.

Exercise is as important as sleep. Without exercise people die on the 9th day as an average but with proper exercise one can fast 40, 75, or even 100 days. Get the necessary exercise for health which does not imply great strength.

PAGE 12 effect will be noticeable, more keen and active. Have meals at regular times. Colds and other ills may be cured and ameliorated by fasting

Take exercise that the body naturally requires. The penman exercises his right arm and shoulder, all other parts are quiet. Don't over do the dumb-bell, Indian club and trapeze exercises. Walking is the best as you can get the necessary out door air and deep-breathing exercises at the same time. It is the ideal exercise for a penman and does not endanger the suppleness of arm. Do the things that make for good health and evolve good penmanship. Horse-back riding and bicycle exercise are good, but are too often improperly performed. Enjoy your daily work. Aim to reach the top round of the ladder, and love your profession.

C. P. Zaner's lecture Nov. 20, 1908.

13
 An intimate knowledge of the machine of the penman will better enable us to properly use it. There are three grand divisions; best penmen use all. Seat of finger movement is in forearm. Muscles that move the forearm are located in upper arm; those that move whole arm are on the body (chest and shoulder) Let all muscles co-operate. Movement is considered in its two phases; Development and Control - both are essential and deserve careful consideration.

There are three factors in the control of the movement; 1. Mind, 2. Forearm muscle, 3. Little finger. - Little finger is last control that modifies eliminates or checks any motion created above it; fleshy part of it and not nail should rest on blotter. Little finger rest in some respects is the most important control. Large muscles are for large movements but in writing the largest muscles are used in all the work even if it be very small. Writing is the ^{smallest} of all universal and utilitarian arts, as it is the swiftest art, when we consider an average of 10 words a minute and each letter averaging 5 strokes, would

make about 250 motions per minute. Seeing this is the littlest and fastest art we have why should we not employ the smallest muscles?

Fingers would seem to be the ones that should perform this small fast work. But fingers were never intended to both grasp a tool and use it rapidly too. They can better hold the tool while the arm performs the act. Gripping with the fingers is born with us, and a babe has more power than it will possess at maturity in proportion to its weight. Fingers make slow round forms and tire and cramp if pushed to work so rapidly.

Fingers are therefore very servicable in slow accurate drawing. Arm movement produces circles and ovals easily and quickly, fingers alone can not. Arm will not tire near so readily as fingers. The arm when used rapidly makes round forms. We do not advocate the use of arm movement only; co-operation of the fingers in certain details is necessary to accurate work.

Start the child with pure arm movement on large forms as it must be decided at the start whether the child is to learn finger-movement or arm movement. Once started with finger movement, the change to the arm movement, is fraught with many difficulties and is more often an impossible effort. Use the arm movement at the outset and in the higher grades introduce sufficient co-operation of the fingers to insure accuracy.

C. P. Zaner. Nov. 23, 1908.

These rules and information are the result of investigation, experiment and observation since 1888. - As a rule down strokes are straight up strokes are curved, in small letters.

v w n m i t

The easiest letters to fail on are:

a o r s, study them closely.

Down strokes are on main slant, up strokes on connective slant. Up strokes were invented to connect main slant strokes.

Main slant strokes remain from the old Italic forms.

The little finger should rest, or slip less easily in making down strokes and slip in making up strokes.

The motion in o and w is not the same; if o is made with pure in and out motion without little finger rest o's will be open at top or be too narrow. Little finger should rest in making a and o in first down and second up stroke; this brings ones pen back to finish oval part of letter and close it. Professional writers observe these rules.

For every contraction there is an expansion.

In making r check motion, at shoulder of letter (r) because it requires more time to execute an obtuse angle than an acute one.

Let finger rest on up and down strokes of r ^{this style.}

Let little finger slip in making last down stroke of s; let finger rest in last down stroke of a.

Forms are but the pictures of motion.

As the {form} is so is the {motion} ^{see p 27}

Slant, Rapidity and Legibility. 21

C. P. Zaner, Nov. 24, 1908.

Vertical writing came, was not equal to commercial demands, impressed legibility and has passed out of use. We learned from it and are better for its coming. The two essentials to good writing are Legibility and Rapidity. Let us see how slant contributes or detracts from these two essentials. There is no doubt but that the print form is the most legible, because it has shaded vertical lines and no connective lines to confuse, all down strokes being on the one (main) slant. Italic, however, is more quickly produced with the pen than heavy shade print forms. Round hand is still quicker of execution; Vertical writing more rapid still, and our modern business style is most rapid of any. A more slanting hand would be more rapid still ^{the demands of} if Legibility did not restrain such a style. Each style it will be noted gave way to a more rapid variety and at the same time sacrificed some legibility for the sake of attaining greater speed.

Zaner 11/24/08 continued

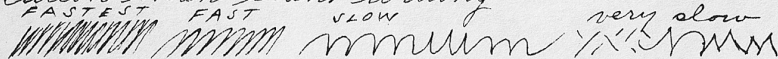
rn rn rn rn rn rn

The above illustrates the evolution, omitting the vertical. The vertical line is the one that makes for legibility and the more slant the less legible, see illustration:

Rn Rn Rn Rn Rn Rn Rn Rn Rn Rn

We to-day have a hand that combines legibility and speed and if either factor is to be give more consideration it must always be at the expense of the other. Each has had to concede to the demands of the other.

Letter n vertically written has up-stroke slant of 45° and down stroke slant of 90° and considering that strokes made in the same direction are made more rapidly than those changing direction, we can see why vertical is slower of execution than slant writing

FASTEST FAST SLOW

very slow

In our present style of semi-slant the n up stroke slants 45° down stroke $22\frac{1}{2}^\circ$

The difference in direction of line between present style and vertical in slant is

(Zaner 11/24/08 Concluded)

only half as great and hence is more rapidly executed. The Spencerian meant half angular $52\frac{1}{2}^\circ$ and the result of teaching it was that pupils wrote too angular a hand. Turns and angles are the essentials of legibility and to maintain this we must strike a golden-mien.

A slant of 60° to 70° is safe for Business Writing. Public schools 1st grade 70° 4th grade 65° 8th grade 60° . For slow writing vertical is the best but it is script drawing really rather than writing. Do not contend that slant is a main factor but a minor detail.

Variety of turns and angles lead to illegibility. Letters have their physiognomy - learn their faces, and at times compare script with its ancestral print forms.

Zaner's lecture Nov. 25, 1908

Progress necessarily implies change. This is illustrated by the complete revolution that has occurred in the mode of travel. Each manner was improved and changed until it reached the maximum of service and the limit of perfection for its type. Changing conditions too, demanded and enabled an entirely new method to be introduced displacing the preceding institution.

The same evolution has occurred with our writing. Up to the time of the discovery of America, the Italic was the style used.

Growing commercial interests demanded something more facile and the scribes complying connected the strokes and Script was evolved.

The angular hand was the next step in advance followed by the semi-angular.

The present is an improvement over the Spencerian. Have we reached the limit of this kind of writing? Can we simplify it any more and maintain legibility? I believe we have reached the height of development of the present style & system and it will remain with us, with some modifications

(Zaner's lecture 11/25 concluded)

for years to come until simplified and then phonetic spelling have conquered by reason of the demand for still greater speed and simplicity when we shall have a new handwriting to express the new spelling. This is in the future, so far that we are not concerned with it, and it remains for us to improve the world's writing by improving the teaching rather than by the modification of form. So long as we have long spelling we will have long hand writing. Be wide awake and abreast of the times and keep up with the procession of progress.

Form and Movement
ZANER'S LECTURE

As the ^(motion) form is so is the ^(form) motion.

Round motions produce round forms; Angular motions produce like forms. In writing the will orders the arm and hand; the arm obeys and the eye afterwards observes the result. In drawing the eye precedes and accompanies the hand. Legibility demands unlikeness of form for the different letters. ^{mile} ~~mill~~ l e
Spencerian style had too much unlikeness for sake of speed. By reducing the height of loops & capitals there is not such great difference from the minimum letters and greater speed is possible. Milwaukee Milwaukee
 Ruling is quite small in modern business books and demands small writing and shorter loops. Letters in back of Manuel are $\frac{1}{2}$ of $\frac{3}{8}$ in height. The \overrightarrow{M} without loop at start is quicker of execution than with \overrightarrow{M} . Some school proprietors prefer teaching of loops in such letters (C E T N K L M N 2 P U V W etc).
 Gain confidence of employers and teach the plainer, quicker, form, and smaller in size.

Form and Movement

Zaner's lecture concluded.

Writing as a fine art, like elocution is for the few. Writing that is legible and rapid is the kind for the many. All should learn this, ^{It is as important} as they should learn to talk.

A Model Hand.

Zaner's lecture Nov 30, 1908

There is a marked difference between a Model or Copy hand and a Business Hand. The model hand should be as near perfect form as is possible to produce. It is for imitation and study; - to impart correct, clear and lasting concepts. One cannot get too good a concept, hence do not give slip-shod copies. One reason for the failure of copy books was that the copy forms were so different and too difficult for practical business use. Fall loops light and shaded lines are out of place in practical writing; Copies were semi-ornamental in style. Then there was the lack of provision of exercises for developing arm-movement.

What is the standard model style? What determines it? Spencerian was the model. Vertical succeeded it. Can we have a more lasting standard?

Considering slant let us find the place where legibility refuses to concede to more slant and where speed has refused to concede to a more vertical style. At this ^{JUNCTURE}

Zaner, Nov. 30, 1908.

where these two factors reach a compromise agreeable to modern demands we have the model slant.

The model hand must not be rounding or angular in style but be so normal as to allow some departure from it either way and still be free from criticism.

In size it should be medium, neither large and bold nor small and dainty.

Not heavy nor very light of line.

The model hand is really best determined by the process of elimination. Discard the features that it should not contain.

The best teacher develops the individual hands of his pupils. Teacher only gives the model hand for copies, devoid of any peculiarities or individuality and does not restrain pupils from any slight departure showing individuality. Do not permit too great a diversion from the standard or compliment pupil before class for his individual style or the rest of class will desert the standard seeking commendation.

Zaner, Nov. 30, '08.

The highest instruction is to help a pupil find himself. Lead them while under your care and they will retain a practical hand when they get out in the world of business.

Never ask a pupil or a class to copy your individual hand. That is teaching forgery. Teachers should have a hand of their own for their own use and a model hand for copies and teaching. Teach the Universal Standard and encourage the development of Individuality but check any tendency toward Eccentricity.

A teacher will do well to have 3 hands: 1. Model copy style 2. Rapid Bus. Style 3. ^{Private} Individual.

In determining the model consider, slant, compactness and spacing, curve and angle, size, shade, form.

Most write good bus. hands before attending Zanerian; we teach you model hand and criticize you accordingly.

Eraser in left hand always. Clean board from top, crosswise left to right and back.

Have eraser clean at start of work ready to quickly erase. Hold chalk between thumb and first finger; chalk pointing toward center of palm.

Learn to write high on board so pupils see work being done. In starting lean to left and in finishing lean to right.

Break crayon in start. Do not stand too near board. ^{The more at arm length you write the better. See 3rd line down.} Public school teachers must learn to write at left or right of body, standing so pupils may see work in execution. ^{In overhead writing one must get closer board.}

Learn to put the alphabet upon the ^{board} at top so it may remain for class use.

Qualify to do this.

Learn to write on a straight line across ^{board}.

Keep quality of line uniform throughout.

Avoid a dull dead line and a heavy sluggish one. Do not let your lines gradually grow heavier. A slight turn of the wrist changes bevel of chalk and insures uniformity.

In large room press hard on chalk and make bright sharp lines. This rather than large form unaided will be visible at a greater distance.

It is more essential that a teacher should write well upon the board than on paper.

Large forms as on board aid one to perceive correct form and aid in pen and paper ^{work}.

Step to board eraser and chalk in hands and do it easily.

Master on board difficulties encountered on paper - saves time - helps both kinds work.

Same muscles are used as in pen writing. One half hour practice for 30 days will make you a good blackboard writer.

Aid your pupils to acquire a good signature.
 The 2 essentials of every good signature are
 1. Legibility 2. Individuality
Legibility is more important than ever as in a type-written letter there are no letters to aid one in deciphering the handwriting. Every letter should be unmistakable in a signature, there being many ways of spelling the same name and so many names are alike in all but one or two letters.
 Bank in Cleveland refuses depositor's accounts of persons who write vertical, claiming all vertical writing looks alike and there is too much risk.
 The signature must be legible to the stranger and at same time individual to the banker.
Individuality will assert itself mainly in the direction of comparative proportions of letters.
 Capitals and small letters one height, one way. Running hand, another. Then there are combinations, and Nervousness, Boldness of Line, Shade.
 Teach signatures 8th year in Public Schools and sixth month in Business College. ⁽⁸⁾ 11111111
 Mr. J. H. Hart's individuality on hotel register I. H. HART.

Not many years since it was that that accuracy was the basis of legibility, not so.

It is possible to write a poor hand but be^{leg}ible one. Accuracy is well nigh unattainable.

Rapid writing is of necessity opposed to accuracy.

The business world demands rapidity. Teachers should emphasize Legibility rather ^{than} Accuracy.

Teach a practical hand. Many persons write poorly, not knowing wherein it is illegible.

A few letters and features make or mar ^{legibility}.

In teaching business writing teach Descriptive Analysis of Legibility rather than Technical Analysis of Accuracy. The latter is taught at the Zanerian to give you a Model Copy Hand.

w is made up of left curve, line ^{and} right curve - principles 5 & 6. 1 space high - and 3 wide - up strokes curved on connective slant, down strokes straight. But this does not tell what makes it legible or what distinguishes it from W. People write w and W alike. Impress upon mind the difference - of angle and turn.

u is composed of angle at top - curve at bottom - sharp at top, curve at bottom and a dot, properly placed. ^{Never loops} or it will be e

W has 2 angles and 2 turns, angles at top, turns at bottom, turns equally rounding.

X seldom illegibly written. Main fault is that it does not harmonize with the other letters (mix) mix. It is best made with n and i principles, and without lifting.

m 4 turns, 2 angles, all turns same, down strokes parallel. Tendency is to slant last ^{DOWN} stroke more than first two. ~~W~~

v 2 turns and a high finish with a blind loop, (blind loop is one without light in it) Main error is to make angle instead of the 1st turn and to make too narrow. ~~v~~ resembles o in fast writing. (Spencer taught that latter part should be $\frac{1}{2}$ width of 1st part ~~v~~)

w Why called w? Was made ~~W~~ (double u) before 15th Century. Has 2 angles 2 turns & finishes high with blind loop. Emphasize the finish for it is the distinguishing feature.

Common error is to get latter part too narrow (~~w~~) (Spencerian way was latter half $\frac{1}{2}$ wide as first part) Do not teach this way. One unconsciously narrows latter half of letter. Less common error: (~~w~~) Pause in finish of this letter always as in b r (and w)

c Chief characteristic is hook at the top. It is not a dot. (May be mistaken for i if improperly made.) The straight down stroke an essential, makes it conform to its neighboring letters. This style is poor (~~c~~)

e is a cousin to c. This letter is a loop; down stroke fairly straight. Always loop e or it may resemble i. This illustrates why we advocate straight down strokes in c & e ~~c~~ ~~e~~ ~~e~~ (for conformity) Turns in c & e same as turns in n & m

p This is preferable to this form: (p)
Is straight stroke and oval. (p) good form
for ornamental. Don't loop bottom (p) upside
down; (q)

a Close at top. bring last part to the
base line (v) and turn right. (Errors ^{resembles u, o} u, a)

d retrace stem, do not loop it. Don't
teach looped d. errors: (cl) (cl) (d) Letter ad-
dressed to — Mr. went to Missouri.

t is an i grown tall and crossed.
retrace top, never loop it, always cross it.
Don't cross other letters so we know there is a
t in the neighborhood and have to look for it.

l is a tall loop. always loop l. and
make high enough to not be mistaken for e.
Do not teach technical, model l for business but full loop.

b is an l or a loop with the same
finish as v and w. Finish is important.

h is tall loop, extension and double
turn, uniform slant of down strokes (h)
Common errors: h h. Finishes like n
Makes good y: upside down.

he is an h with a loop on it;
little loop is chief characteristic. error (h)

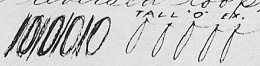
o start to left not downward; close
always at top, so as not to resemble v
keep last part high so as not to resemble a

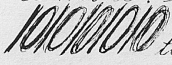
j begins same as i and ends
with a loop below base line, and like
i, it is dotted.

y starts same as n — finishes
same as j; has 2 turns, an angle and a
loop. error (y resembling g)

z begins like v and ends like u; has
angle on b base line not a loop. 118 135 145 155 165 175 185 195 205 215 225 235 245 255 265 275 285 295 305 315 325 335 345 355 365 375 385 395 405 415 425 435 445 455 465 475 485 495 505 515 525 535 545 555 565 575 585 595 605 615 625 635 645 655 665 675 685 695 705 715 725 735 745 755 765 775 785 795 805 815 825 835 845 855 865 875 885 895 905 915 925 935 945 955 965 975 985 995
z should follow y in teaching. (error z)

a begins like a ends like j
close at top (error: g resembles y)

g is small a and reversed loop, the
same length as g & y ex. 

f is an l and loop of g. If made
correctly f contains an i; this \rightarrow f - is a blind
f because it contains no i. Strive for loops of
uniform size. ex.  taller than g ex.

loops should be $\frac{2}{3}$ of entire height of
letter a i j q h k l g y z

Don't tell pupils to make down strokes of loops
perfectly straight, just straighten them up if curved too much

Height of
Business
writing. $\frac{1}{16}$ of inch is a good height for bus-
iness writing of to-day.

pen lifting in
real bus. writing. The pen should not be lifted at all in
practical business writing (^{making} imp. letters).

UNIFORMITY of loops turns and angles enhances appearance.

First show how, then tell how. Step to the board, write, explain and illustrate.

Very, very few pupils have attained the art of observation, but information is imparted thru the eyes and ears, more particularly the last.

Best method often to criticize in a negative way. Consider what kind of criticism appeals to the many and to the few. Suppose you have 45 pupils and 45 minutes to conduct recitation. In case majority - say 30 - are making n wrong (n) step to board and call attention to equal turns (N). If one or two are making it wrong another way, go to them individually. Know the common errors in advance. Do not criticize all faults at one time. Select the most prominent error; call attention and give suggestion to remedy. Clinch one point at a time.

Discriminate between points that concern many and those that concern few.

Counting is all important at right time, detrimental at wrong time. Basic reason is to tell how fast the pen should travel. It trains both sluggish and nervous temperaments to write at the world's gait. The sooner the teacher can bring pupils to the required speed

the better, then counting may be dispensed with when pupils can write at required speed without.

Counting keeps classes together, enables one to handle class in way you could not do otherwise.

When rate of speed is attained stop counting. No need of counting at end of course. Some think counting the most important thing.

Not so. Consider, quality of action, form, proportion, turns and angles, loops, retracing, ovals, straight lines, spacing in words, and in sentence writing, uniformity of minimum letters, continuity of lines across page etc. etc.

Equally sharp angles and round turns and uniform slant. Bring out all these points before a class, but criticize only one point at a time.

Teach pupils to develop observation and to criticize their own work.

Keep position in mind, speaking of it often.

Explain this plainly, at least 3 times in 1st month.

Incidentally touch upon position, every day for months. Good teachers punctuate position from start to end. As course advances you will have to discontinue some things that were essential in start.

Methods of Teaching

Consider what you want to emphasize during 1st, 2nd, 3d, 4th, 5th, ^{year} and soon to end of Public School course. Divide your work into plans for each grade and subdivide into monthly plans.

In Business College results come in months ^{where} it takes years in Public Schools.

It requires the exercise of your gray matter to meet all the problems that arise in this work. Real teaching requires original thought.

The 3 types or classes of teaching are:

1. Public School, requiring 8 years to complete

2. Business College, " 8 months . . .

3. Itinerant Teaching, of 8 to 12 lessons to course.


Each type needs plans suited to its special needs.


In school we deal with children; business college with young men and women; in last kind with mixed a class, mostly adults.



Underlying Principles of Ornamental Penmanship.

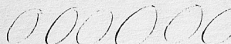
Students of ornamental penmanship should also be students of fine art.

Unless one takes a broad view a great deal of the beauty is overlooked. Lyman P. Spencer was an art critic and student of art history. Mr. Spencer sent Mr. Zaner, Ruskin's Lectures on Art. [also read Light and Shade and Elements of Drawing, "Ruskin"] Artists have certain symbols of grace and beauty and firmness and stability.

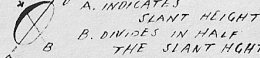
The  circle symbolizes grace, ease, beauty.



The  square symbolizes firmness, stability.


The  ellipse, $\frac{2}{3}$ as wide as long is more beautiful than the circle. It was the basis of Spencerian curves of beauty. Not many flat in Spencerian, viz. M. Use this ^{ELIPSE, $\frac{2}{3}$ wide as high.} for an ideal . Sides and ends of ellipse are equal.

Don't attempt too many things in start of course. At first make oval 'hit and miss way' without shade working for form.  Make few, then criticize. First get shape which involves curve and proportion.


Principles of Ornamental Penmanship.


Then add shade. Heaviest part of shade is located at $\frac{1}{2}$ the slant height. 

Correct shade starts to diminish in width as soon as it reaches the maximum; should not continue for any noticeable distance at the same width. Shade in  comes higher if it is slanted more. Have lateral flourishes elliptical in shape.  have lateral, elliptical, lateral, flourishes.

 Reverse oval, pointed at bottom; shade heaviest at $\frac{1}{2}$ slant height. This is used for Q and J. Keep shade above the loop part. Low shade on q & z looks poor.

(Here we have the old Spencerian classification ^{OLD STYLE} Q J W X all shades high. ^{also:} A N M.)

Flat style oval is the modern for Q) R K M N W X - q & z are in class by themselves. The flat side of oval harmonizes with the rest of letter better, than round oval does.  ^{TAKES longer to reach maximum width than to diminish it in this low shade.}

R U V X Y principle, heaviest part shade is at $\frac{1}{2}$ slant height. In making it this way I start it over to right far enough, as last stroke at finish curves away from start 

T T L G S all ellipses in this group 2/3 as wide as long. Heaviest part of this capital stem shade just above base line. Shade in this is more symmetrical than in T shade.

E shade usually commences after line leaves last little loop but there is no objection to it commencing in loop.

Master forms first, then shades then add flourishes.

Summary of Foregoing

1. Direct ovals with high shade.
2. Indirect ovals with high shade.
3. Indirect ovals, flattened with low shade.
4. Compound reverse oval with low shade.
5. Capital stem with low shade.

There are very few mechanical rules in ornamental writing. They would be too hard to learn. Eye-training is better than rules. There are a few rules of spacing that will aid, however. Spacing should appear wider between letters than in letters, and a little wider between words than between letters, and spacing between sentences wider than between words. Paragraphing is gauged by the literary world. Primary object of spacing is to aid readability, another object; makes more pleasing page.

These rules of spacing apply also to practical writing. Unequal spaces may appear equal, this is as it should be. Style of writing may allow some variation. Angular styles need more spacing between letters to insure legibility. Where we go from ^{o to u} (ou) we have shorter spacing than between au. Between u & n ^{un} un we have the widest spacing. Turns take more space.

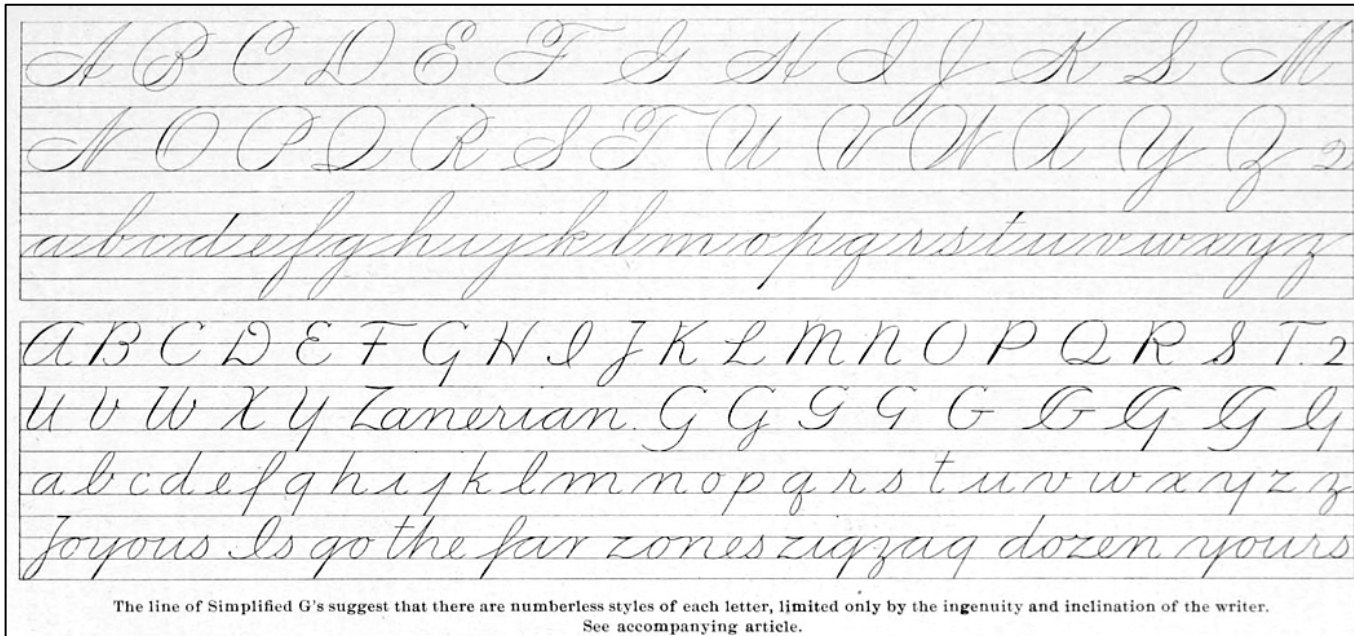
Initial and final strokes will add several per cent to your writing if forethought is taken. Before you finish a word think how the next word is going to begin and finish and begin so as to harmonize.

Distribute your shades about equally - don't bunch them. Far-sightedness of mind is necessary. Don't use hind-sight. Letter of A. D. Taylor is marked example of the planning of detail in advance of execution. Give space to punctuation marks as you go - don't crowd in after. Give $\frac{1}{2}$ as much space for commas as between sentences. Observe correct punctuation. Good writing discloses poor spelling the more readily - a hint to the wise.

Charles Paxton Zaner

(1864-1918)

Specimens



I want you to see one of our new Students' Manuals, issued in four numbers for the grammar grades. They contain complete instructions for the pupils, as well as copies. Some think teachers are more careful when the pupils possess the copies with complete instruction.

I also want you to see our loose-leaf method of binding our Practice Books so that they open and fold backward as flat as a sheet of paper, thereby combining the merits of book, pad, and paper; all in one

The Zaner Method is winning because grade teachers handle it successfully and enthusiastically.

Yours for better writing,

C. P. Zaner.

Columbus, O., 5, 26, '16.

To whom it may concern:

This certifies that Prof. U. L. Weaver, President of Rowe College, Johnstown, Pa., attended the Zanerian College of Penmanship in 1903, since which time I have known him personally and professionally and have formed a high opinion of him, as a man, as well as a penman, and commercial educator. It gives me pleasure, therefore, to recommend Rowe Business College to those seeking instruction in commercial subjects.

Wishing the Institution the success it deserves, and with high personal regards, I am,

Sincerely yours,
C. P. Zaner.

Dear Superintendent;

It takes but little ability to teach form in writing and to get script drawing. Likewise, it takes but little ability to generate movement and secure scribbling. The exactness of the copy-book, and the slipshodness of the muscular movement and speed idea, are each extremes to be avoided.

Zaner Method Writing combines form with freedom. It is the "golden mean", uniting facility in writing and reading.

Manuals for teachers, big writing for children, careful gradation, correlation of form and movement, pen-written copies, individual writing for adults, are some of the distinctive features which have made the Zaner Method a pronounced success.

Correspondence solicited.

Sincerely yours,

Zaner & Bloser Co.

Per C. P. Z.

To the Best
American Penman,
Mr. E. W. Blaser,

From One Who
Would Like
To Be:
C. P. Z.

The
Panoriam

W. Paner
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