

AN
AVER'S
Sons of Fournishing.



B. B. Anet.

ZANER'S
GEMS OF FLOURISHING
BY
C.P.ZANER.

IF EYES WERE MADE FOR SEEING,

THEN BEAUTY IS IT'S OWN EXCUSE FOR BEING.

EMERSON.

DESIGNED TO MEET THE NEEDS OF THOSE
SEEKING IMPROVEMENT AND PERFECTION IN
THIS BEAUTIFUL ART.

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To All

Who love beauty and harmony in Art,
this book is affectionately dedicated, by

The Author.

PREFACE.

Prompted by a desire, far from selfish, to lend a helping hand to all who are desirous of learning the beautiful Art of Flourishing, is what impelled and finally succeeded in bringing forth this little volume, which is launched on the sea of Art, not as an exhaustive treatise of the subject, but as an earnest of faithful effort to meet the needs of all who love grace and beauty in this harmonious Art. In its construction simplicity and harmony have been kept in view, and, finally originality has wrought such changes and shaped anew such forms as are calculated to meet the demands of all whose interests have been awakened in this branch of Art.

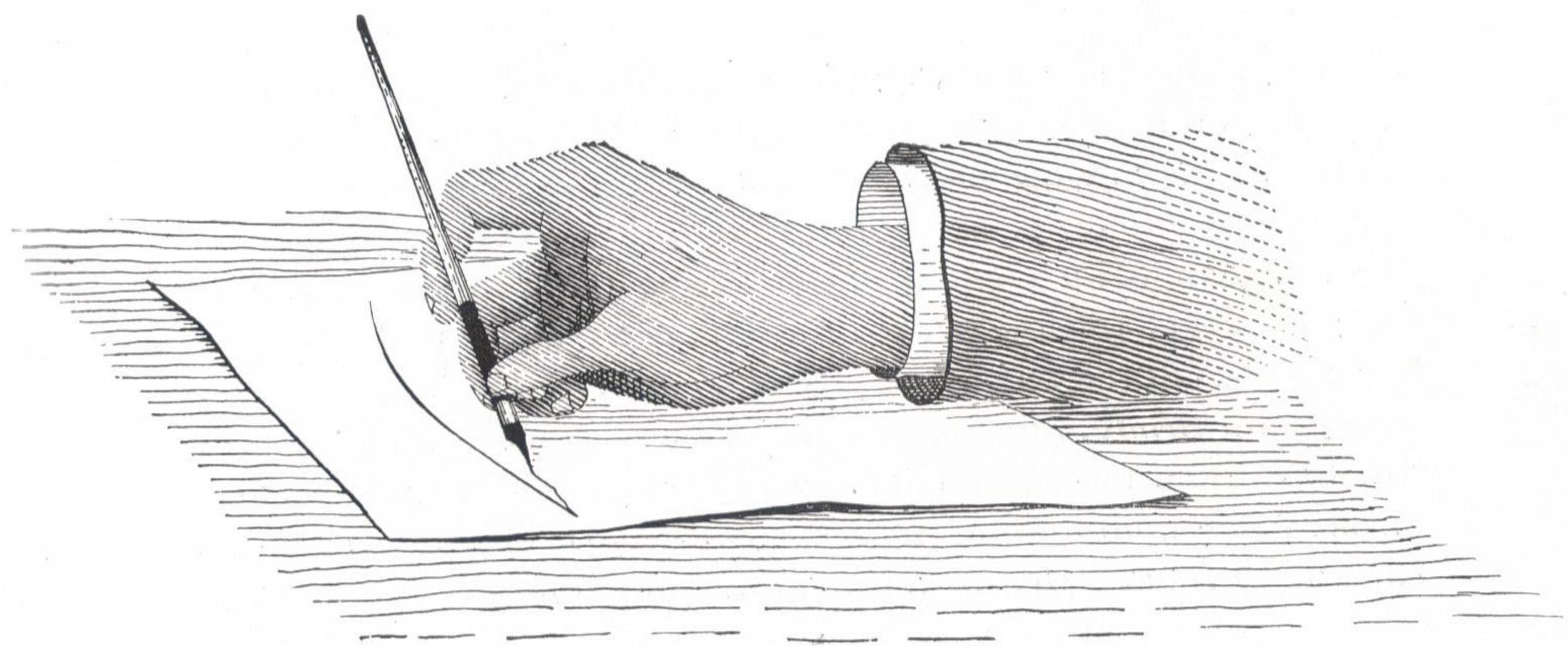
FLOURISHING.

As an Art, is ornamental rather than practical. To learn it requires the application of both mental and physical forces. To become proficient in the Art, requires the same training of the muscles as in writing, and at the same time those organs of the brain which are ever active and largely developed in artists; such as form, imitation, ideality, and constructiveness must be brought into action and developed, which may be done by studying and practicing from meritorious work. If you are a teacher of penmanship, much of your success depends, in many instances, upon your ability to flourish, as there is no one thing so easily and quickly made that will attract as much attention as a skillfully executed flourish.

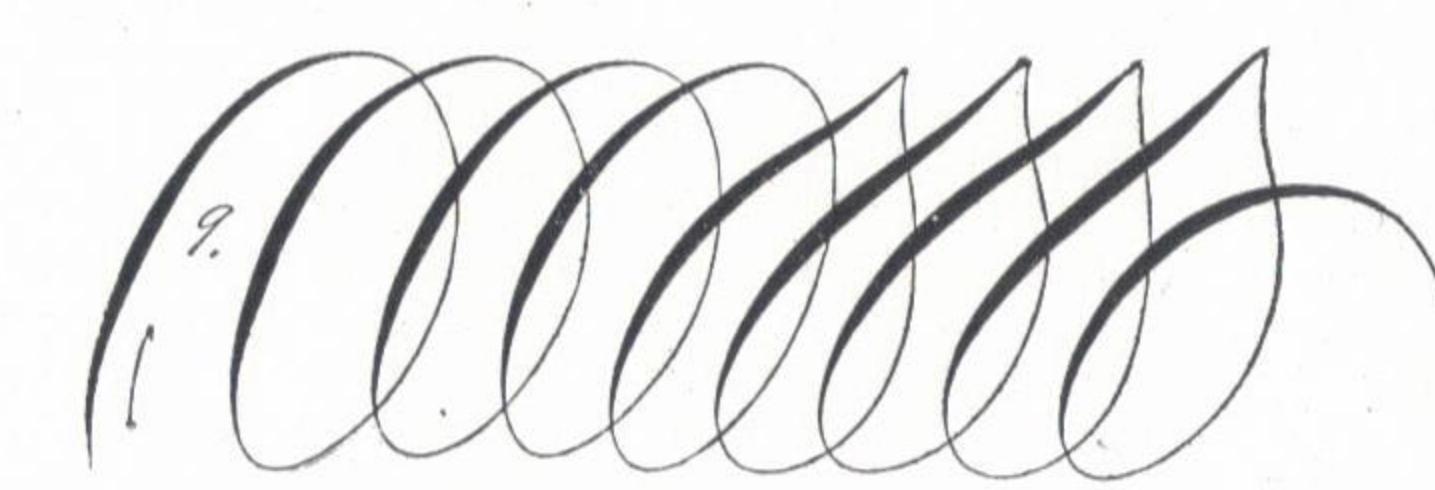
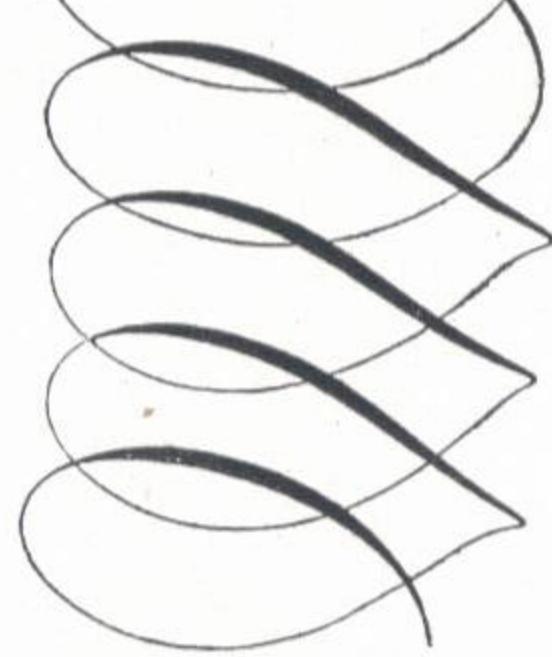
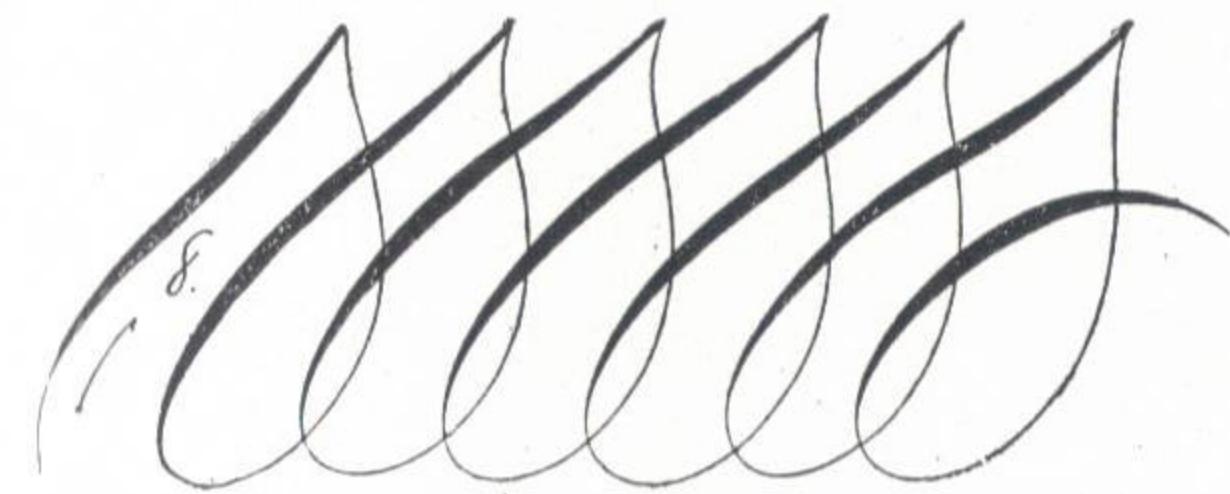
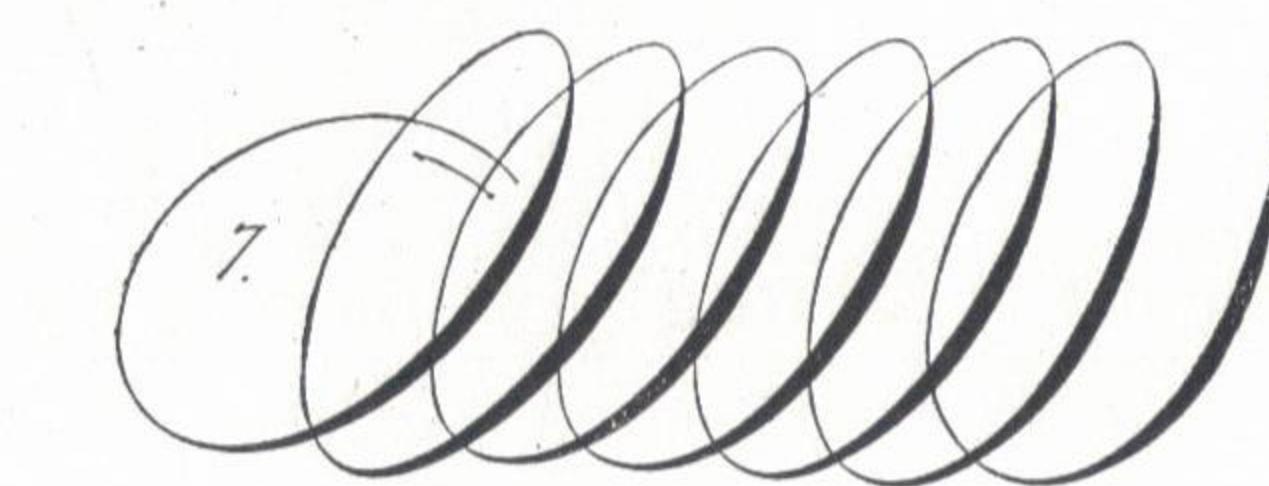
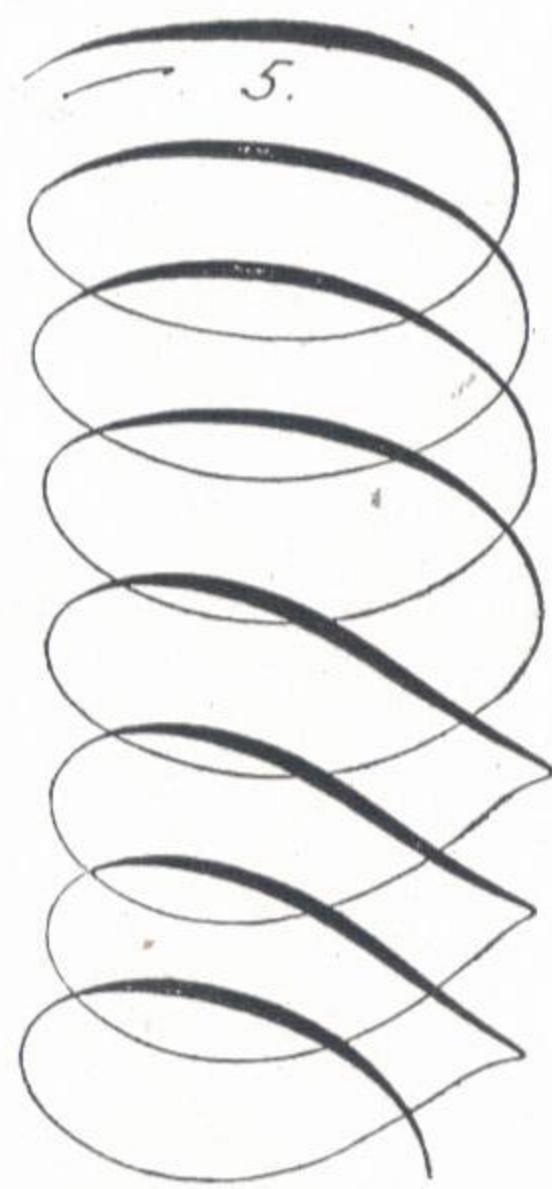
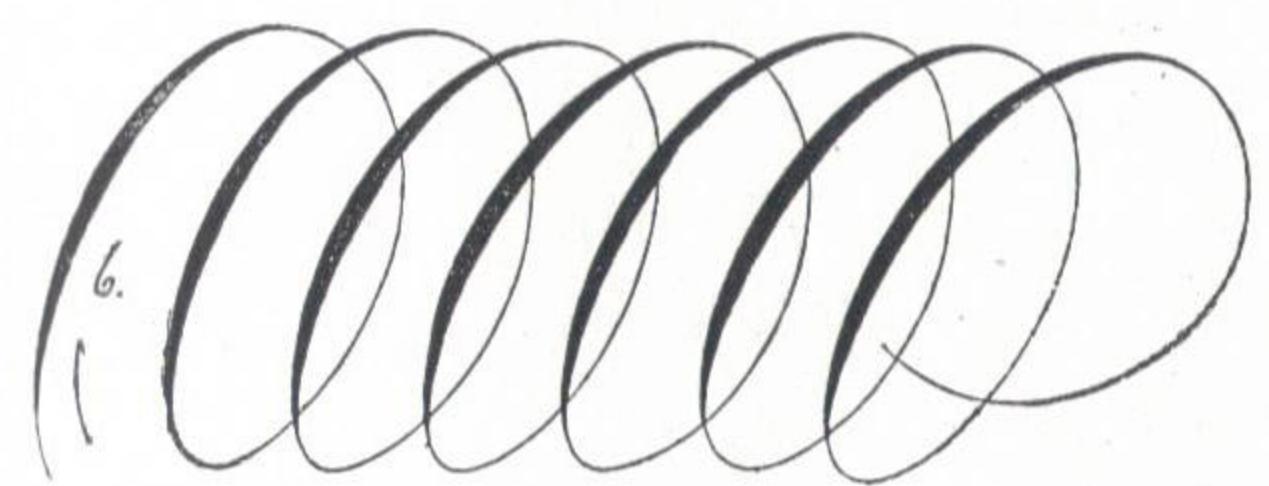
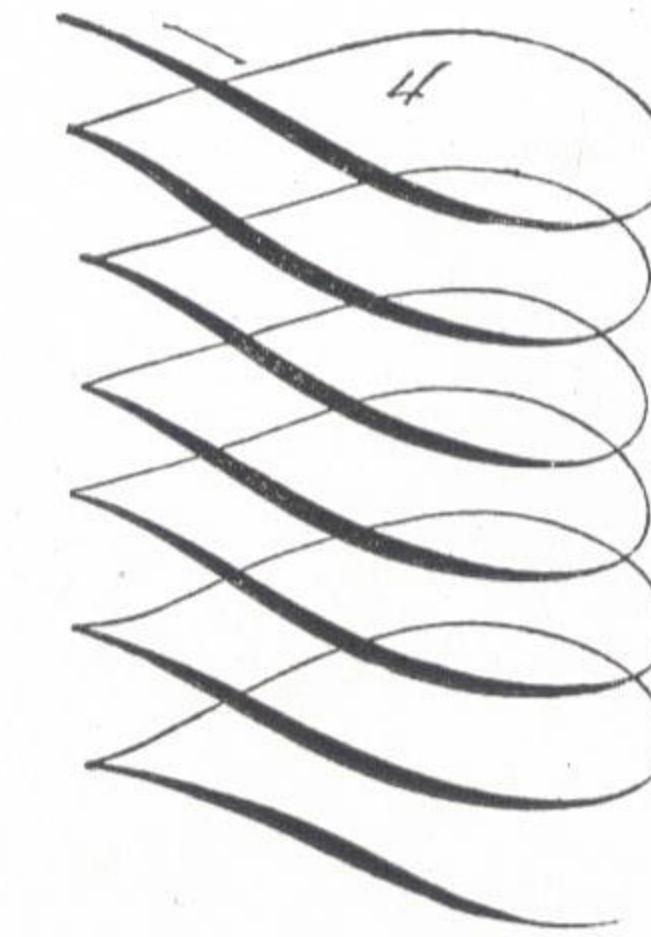
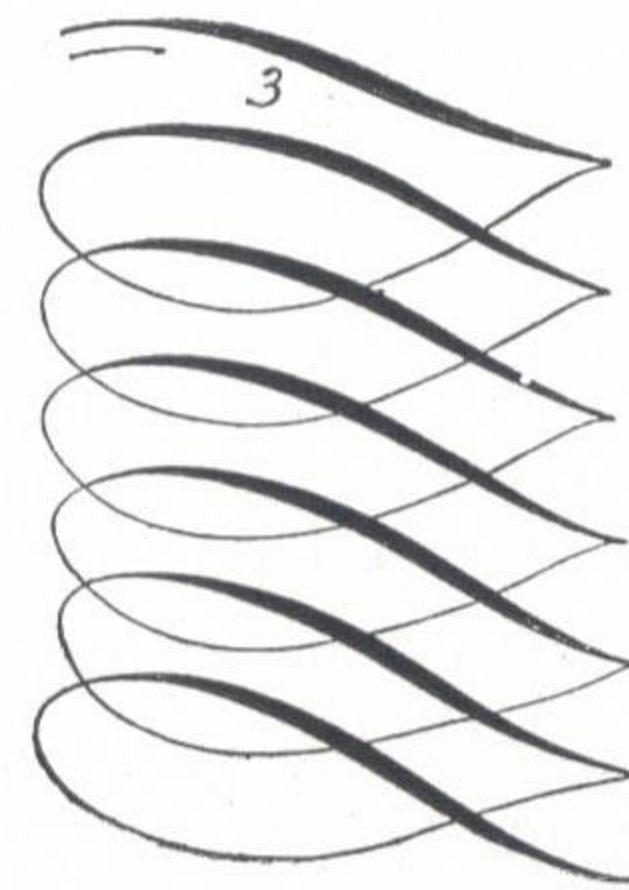
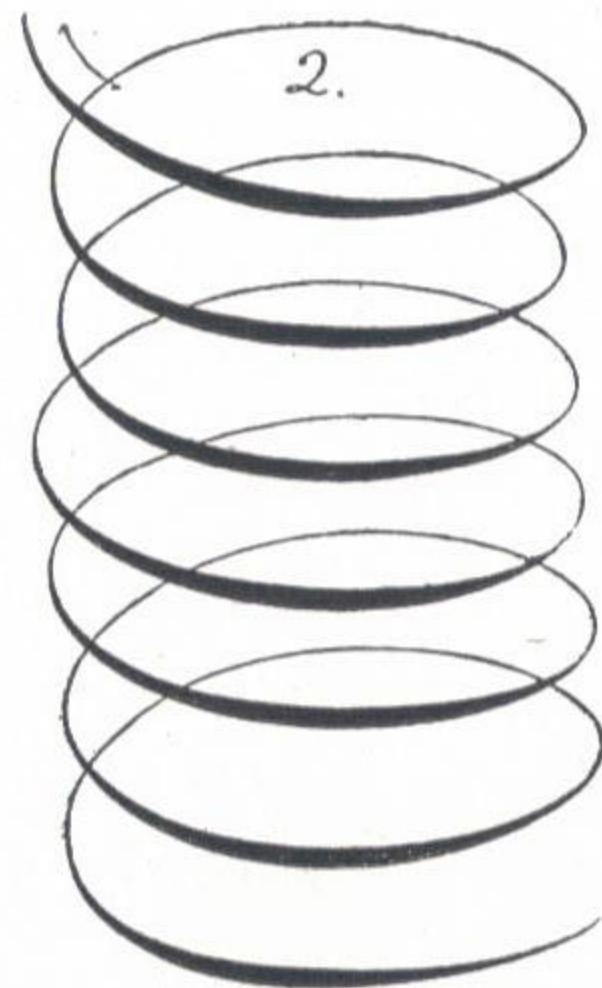
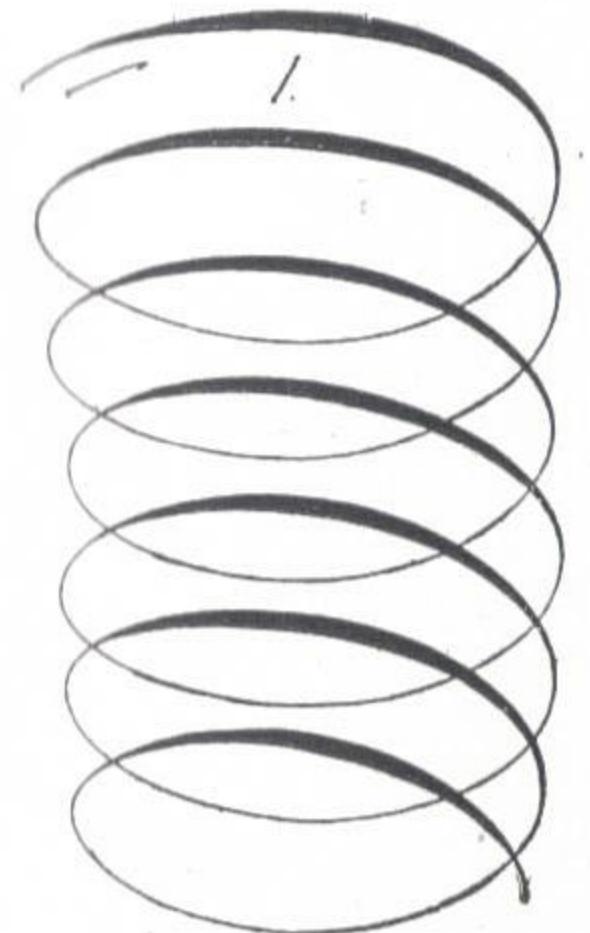
PROPER POSITION

Is very essential, and as a support to the whole body the feet should rest flatly upon the floor. Sit facing the desk (front position), allowing the body to incline slightly forward, but never allow it to touch the table, which should be of convenient height to suit the pupil. On the opposite page will be seen the proper position for holding the hand and pen. Hold the pen firmly, yet not tightly enough to tire or cramp the hand, between the thumb and second finger, both of which should be well curved, so as to allow the end of each to come squarely against the holder on opposite sides, close to the pen. The holder should rest against the first finger, which should be held well out from the rest. The first joint of the little finger should form a sliding rest for the hand for all ordinary work, but it will be necessary in the execution of large work to allow the pisiform bone, which is located in the wrist, back of the little finger, to serve as a rest in place of the little finger.

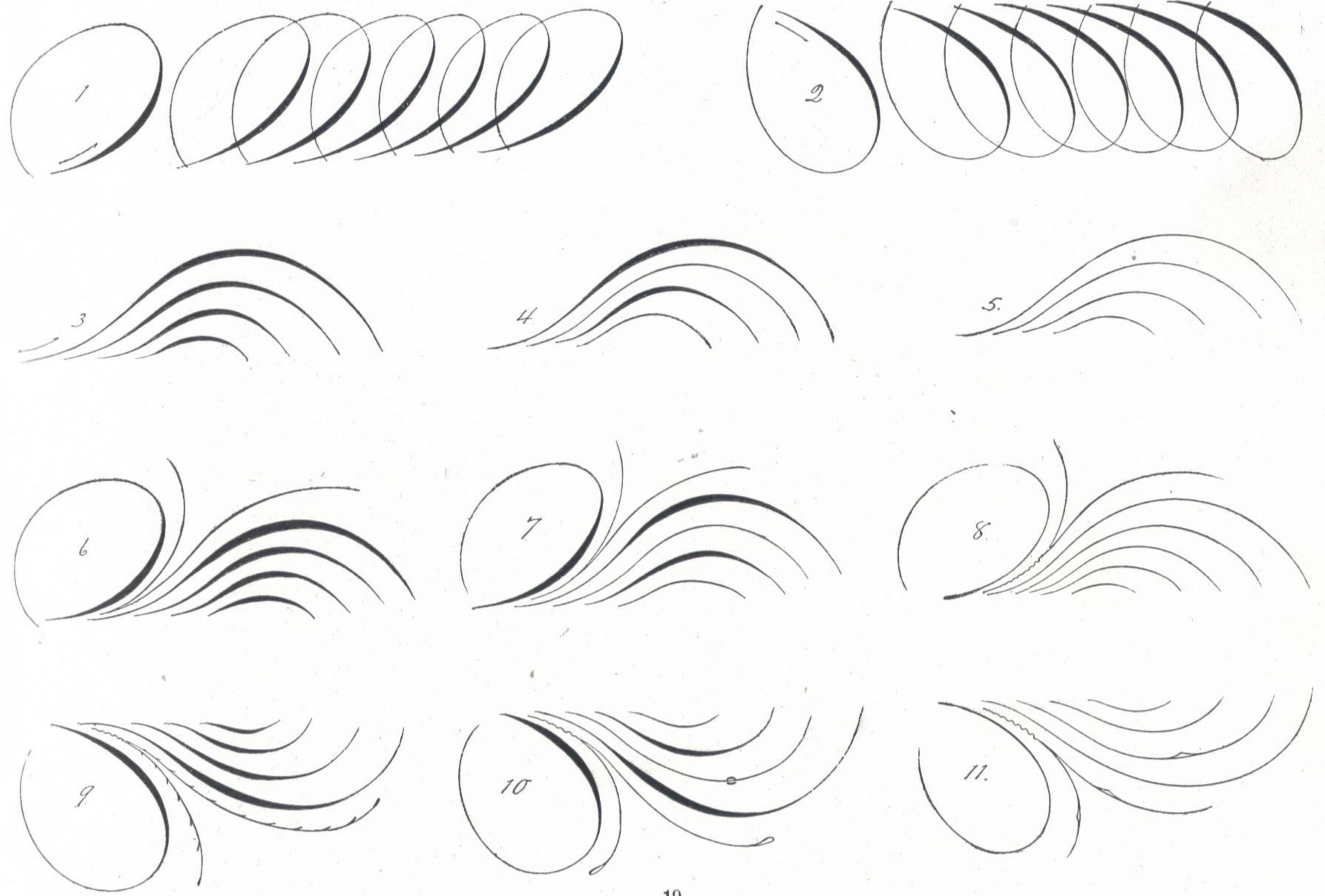
The strokes should be executed from the body, at an angle of about sixty degrees, holding the paper with the left hand. Use a fine quality of unruled writing paper, Gillotte's 604 pens, and a wooden or rubber holder that holds the pen firmly.



IF YOU have concluded that you would like to flourish in more ways than one, and if you have made up your mind to learn the Art, you may assume the position described on the preceding page, and begin work on the exercises on the opposite page, making them in the order numbered, and in the directions indicated by arrows. Make all shaded strokes from the body at an angle of sixty degrees. Use the whole arm movement, which consists of raising the arm at the elbow slightly from the table. Make all strokes freely and firmly, and the shaded ones with more force and positiveness than the light ones. Make about one hundred shaded strokes per minute, thus making your work appear strong and smooth. Practice five to ten minutes on each exercise, until you can make them all well, when you may turn to the next page and



BEGIN work on the first element with the same movement as on the preceding page. After ten minutes practice turn the paper quickly to the left with the left hand, and make the second element with a firm but delicate motion in order to prevent the flipping of ink on the light strokes. See that both nibs of the pen press upon the paper evenly, so as to make a smooth shade and a strong line. No. 3 should be made with considerable force, No. 4 with caution, and No. 5 with a delicate touch of the pen to the paper. See that the shades are smooth, the lines strong, and free from little kinks and breaks, and that they harmonize by running nearly parallel. Give the elements and exercises herewith your closest attention, as your ability to execute the designs on the following page depends greatly on the skill with which you make these.

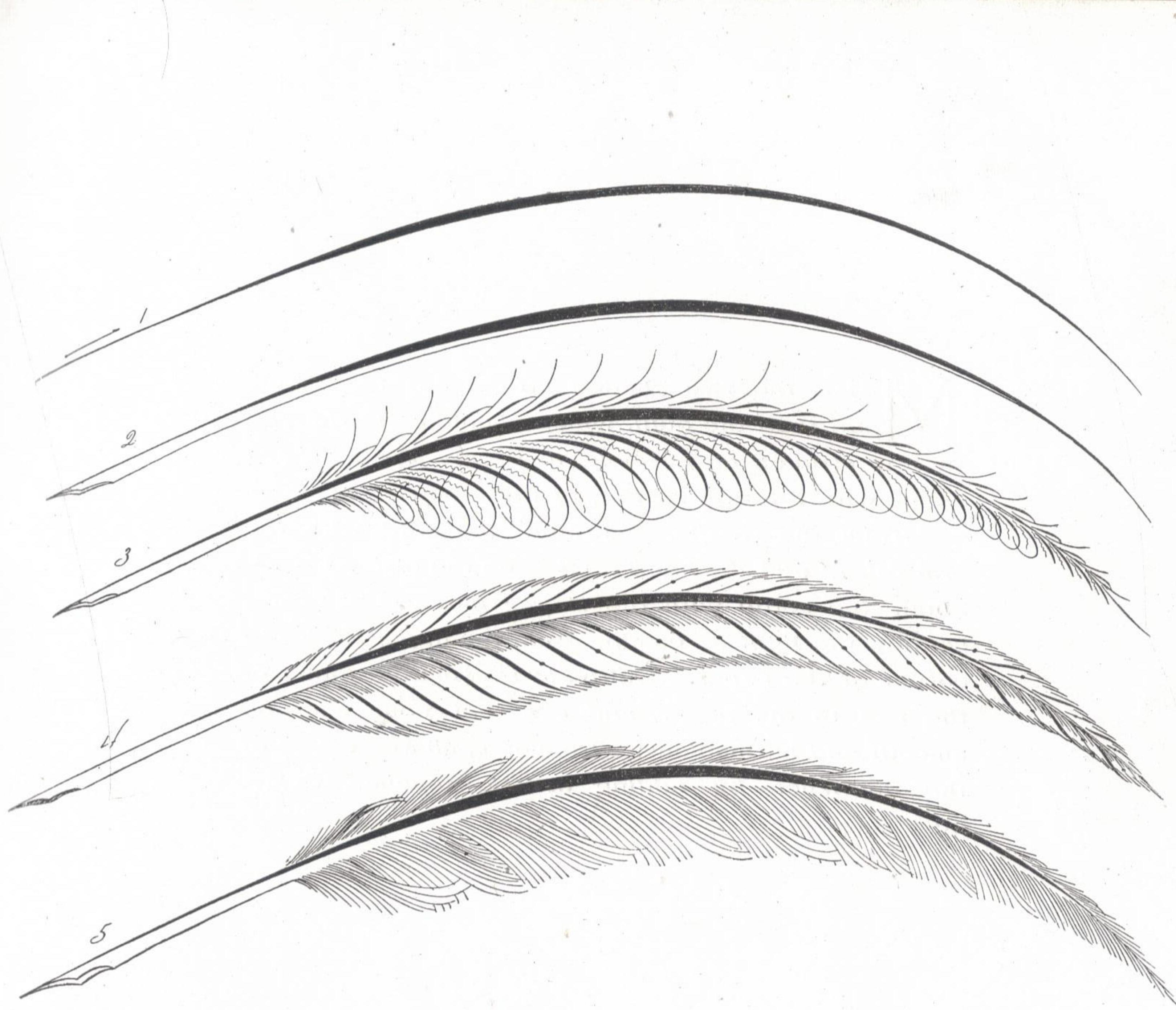


THE COPIES on the first line are the same as given before with the strokes thrown around to the beginning point. In making the scrolls notice carefully how they are turned at the ends, and the manner in which they are shaded. Study light and shade.

To make the last design, throw the right hand shaded stroke, reverse the paper quickly with the left hand and make another just like it. Draw the circle slowly, flourish the right side, and after reversing the paper finish the left in the same manner. Do not get discouraged if you fail to execute the designs as well as the copies, but persevere. Patience, study, and practice will produce the desired results.

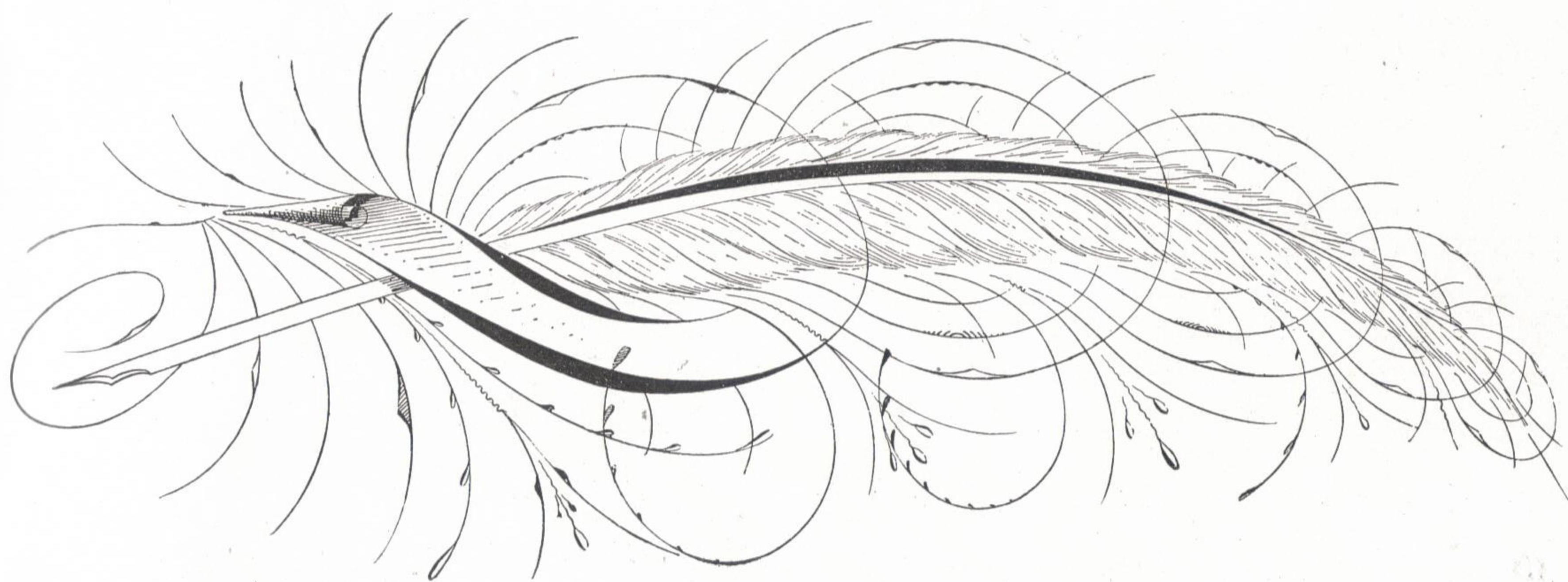
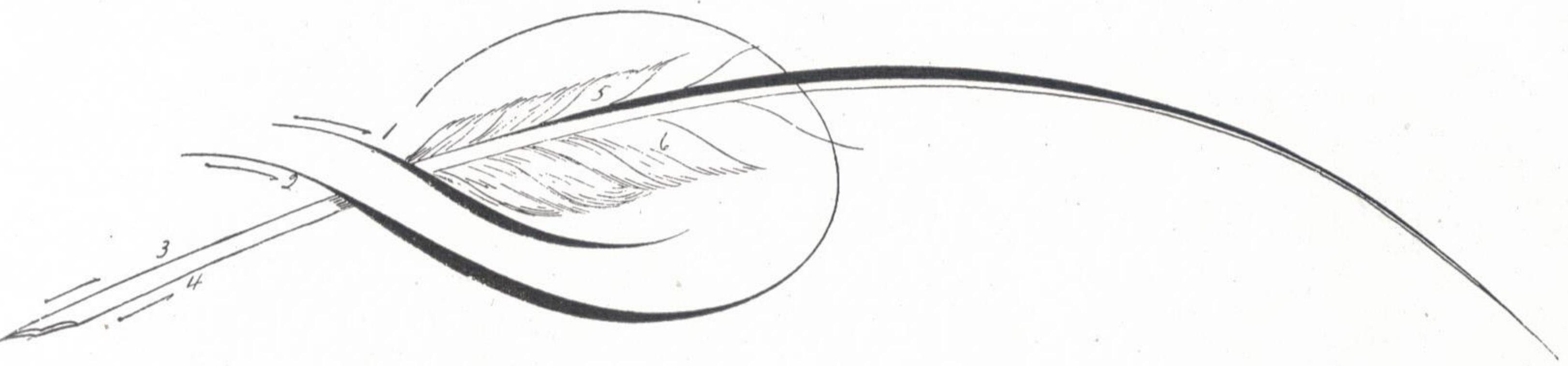


AS QUILLS are emblematical of Pen Art, we present on the opposite page three styles which seould be made throughout with the arm resting at the elbow. The long shaded stroke may be made with the whole arm movement, but we prefer the former. No. 5 is the most difficult, and requires patience and perseverance to secure the artistic effect, which is produced by shading each stroke slightly, and making them quickly and nearly parallel.



MAKE the two shaded strokes of the scroll, and then the quill, which should be made with as few strokes as possible, to secure the feathery effect, with the arm resting at the elbow.

Make the flourishes around the quill with the arm raised and the hand resting on the pisiform bone. Shade the scroll with the finger movement, representing the light as coming from the upper left hand corner of the paper. Cultivate a sensitive touch of the pen to the paper, and see that your work is smooth and harmonious. Do not spoil the effect of the flourishes by adding artistic touches, twigs, bugs, etc.



PARTS OF BIRDS

Require careful, systematic practice. Make the forms in the order lettered, and the strokes of each form in the manner indicated by arrows, and in the order in which they are numbered. The eye and bill, with the exception of the upper part, should be made with the finger movement, to secure accuracy in form. The tails, G and H, should be executed with or without shade, with the muscular movement. If you can execute all the copies on the preceding pages with a fair degree of skill, you are then prepared to combine that which you have learned into harmoniously blended designs, which can be done by combining mental and physical forces. Take one design at a time, and work faithfully at it until you secure an harmonious effect. Study simplicity, harmony, and effect. Be earnest, be progressive, be original. Study faithfully and work diligently. Patience and perseverance must be cardinal features in the make-up of all who expect to become proficient in the Art. Make but few strokes, and make them freely, firmly, and harmoniously.

