

Published Quarterly by The Zanerian Art College Co., Cor. High and Gay Sts., Columbus, Ohio.
Subscription Price, 10 Cents a Year.

VOL. 2, No. 3.

AUGUST, SEPTEMBER, OCTOBER, 1896.

WHOLE NO. 7.

MOVEMENT.

We hear much in a general or superficial way about movement, but not much about it in particular. Many are particular to state, however, that this, that, or some other movement is best, but they fail to give either psychological or physiological reasons for it, or results. Some think that the shoulder muscles should be used most, some think the biceps and triceps, and some think we should use only the muscles of the forearm. Others think we should use a combination of two of these sets of muscles, while others think we should use all. There are those, also, who believe that some of the muscles should do all of the work while others do nothing, and there are those who believe that all of the muscles of the arm should aid in the execution of writing in order that none might become wearied or worn out. There are penmen who believe that all should use the same movement or movements, and there are other penmen who believe that movement should be adjusted to suit the individual, not the individual to the movement. There are penmen who think seriously about these things, and there are others who do not consider them worth thinking about. The ones who do not think about these various conditions are the ones who are most emphatic that whatever they use or teach is better than all others. It is the ignorant who are always most certain and contented, but most frequently wrong. They are the ones who believe they cannot be wrong, and cannot be made to believe otherwise. With them it is easier to believe than to know.

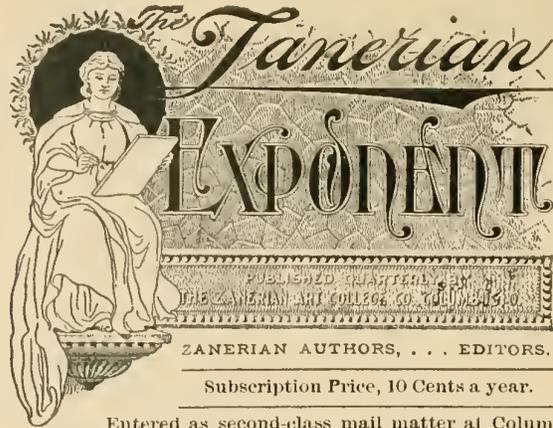
Are you one of that class? We do not believe that you care to be classed as such. We do not believe that you are one of that kind, or you would not have read thus far. If you have brains and ambition to read this much abstract, critical, and suggestive matter, we know you are too broad to be one-sided and narrow. We know you are on the lookout for ideas, and better methods of teaching and of writing. We know that you will be interested in what we have to say when you learn that we do not believe that all should use the same movement. We believe this because the arms which produce movement are different—because the heads which stimulate the arms are

different—because nature gives to each man that undefinable something called individuality which cannot be made to conform to rule. We do not believe that some of the muscles should do all of the writing while others in the immediate vicinity should do nothing. Because nature has so constructed the arm that it is easier for one muscle to cooperate with another muscle to produce such forms as penmanship than it is for them to act independently. We do not walk with the muscles of the foot, legs, or hips alone, but we use all simultaneously and co-operatively. He walks best, easiest, and fastest who uses the muscles of the foot, leg, and hip conjointly. The muscles of the hip or trunk give power; those of the leg modulate, distribute, and utilize it; and those of the foot give finish, elegance, and delicacy to the step.

So, also, we do not write with the muscles of the fingers, hand, arm, or shoulder alone, but usually use all but do not realize it. Nature (anatomy, physiology, and psychology) tells us that it is impossible to write well or easily (if at all), with but one set of muscles such as those of the hand, forearm, upper arm, or shoulder. But instead, she (nature) informs us, both through study and practice, that he writes best, easiest, and fastest who uses the muscles of the fingers, hand, fore and upper arm, and shoulder conjointly. The muscles of the shoulder in writing give force, freedom, and durability; those of the upper and forearm modulate, distribute, and utilize this energy; and those of the hand and fingers give form, finish, and control.

The pianist secures power and scope from the shoulder, modulation from the arm, and delicacy from the fingers. The elocutionist secures force from the abdominal muscles, modulation from the vocal cords, and distinctness in pronunciation from the tongue and lips. The artist secures boldness from the shoulder, control from the arm, and detail from the fingers. Why may we not learn something from these things that will be serviceable in teaching penmanship and in learning to write? We think so, for human energy is much the same whether utilized in playing the piano, speaking, painting, or writing. In

[Continued on page 2.]



Subscription Price, 10 Cents a year.

Entered as second-class mail matter at Columbus, Ohio, P. O., April 23, 1895.

COLUMBUS, OHIO, SEPTEMBER 1, 1896.

WHOLE NUMBER, 7.

When this paragraph is marked it means that your subscription expires with this number of the EXPO-NENT, or that no more sample copies will be mailed you unless we hear from you. Don't fail to renew your subscription promptly, so that you will not miss a number. The EXPO-NENT will contain what you cannot afford to miss.

THE EXPO-NENT is growing steadily in favor and popularity. Many seem to think it the most interesting and artistic paper of its kind. All think it worth more than the price, and many do not see how we can afford to give so much for so little. We are not sure that we can afford it if we judge solely by dollars and cents. As stated in No. 1 we issue it not for the money there is in it, but for the purpose of keeping alive the friendships we have formed with students and friends, and for adding those yet to be made through scholarship in the Zanerian.

IT IS WITH both pride and pleasure that each number goes forth. We feel proud of the work of our students, and it gives us pleasure to show it to the world. By so doing we benefit ourselves, introduce our pupils and their accomplishments to the profession, and inform the world where to look for successful penmen, artists, and teachers.

AND we have been greatly pleased to note the confidence that college men have in us and our students, as evidenced by the large number of applications for teachers and artists. Many of our foremost colleges apply to the Zanerian for talent as often as they are in need of the same. They realize that we charge nothing and recommend only suitable persons. Our only regret is that we do not always have pupils enough who are qualified to fill all the places that are offered.

WE DO NOT believe that there is any other school of similar nature that secures as many of its students as desirable positions, or proportionately as many, as the Zanerian. We have never known of any, at least, and we are in a pretty good position to judge, coming in contact as we do, both in person and by correspondence, with people from all over America.

WE THINK a study of the plate entitled Extremes in Penmanship and a perusal of the article labeled Slant in Penmanship will convince almost anyone that there is yet much to think and to practice before the vertical question will "down" on the one hand or "win" on the other. The fact is, as a one or no slant system it is one-sided, but as a compromise between two extremes it is quite sane.

MOVEMENT should receive a thoughtful reading and a thorough investigation on the part of all who are looking for the light which leadeth unto understanding. The vase of snowballs ought to inspire many to go to nature for real enjoyment. The sentiment so beautifully expressed by Whittier and so skillfully executed by Mr. Engle is enough to make not only a good penman, but what is still better, a good citizen. Mr. Langley has given us a heading which was executed in one hour—a rapid, effective effort, to be sure. Miss Hollister has added to our inland pleasures those, also, of the sea.

MR. SEBRING tells us the need of improvement in a very straightforward, convincing way. Heed the advice, please. Mr. Hoffman has treated to a basket of luscious strawberries. Are they not worth a dime? They are the kind that will keep the year round—art is well nigh imperishable.

NOW, DEAR READER, if you want to know more what we are doing as a family of Zanerians, read the Personals and Professionals. You will then know what we are doing, where we are, how we get the fat places, and how we hold them. We hope to keep the record thus far gained, and to break it next season. Will you help by attending and then by filling a position for us to mention in these columns?

[Continued from page 1.]

these things they do not pretend to do the work with one movement or set of muscles (unless the others have been destroyed). Why should we do so in penmanship?

The facts are the movements in writing are too varied and wonderful to be described in one or two words. We cannot tell you, then, just how we write. To do so would require that the anatomy of the arm be first understood. Suffice it is to say that we teach those movements which seem most sensible and suitable; those by which superior and satisfactory results can be produced. We teach those movements which nearly all penmen use, but which many do not know that they use them. We teach those movements which nine out of ten business and professional men use who write rapidly all day long. In brief, we teach such movements whereby you may write either accurately and beautifully or rapidly and legibly—whereby you may write with the least effort and with the greatest speed or beauty. Come and see for yourselves.