

PENMANS HALL OF FAME

The listing of men and women who were prominent in the various fields of penmanship is long. In the years between the Civil War and World War 11, literally thousands of individuals practiced "the penman's art." Of this multitude, perhaps as many as several hundred achieved the status of "Master." Among these, few more than one hundred were widely known, primarily because of the public exposure they gained from writing articles for penmanship magazines. Such magazines frequently featured a small photograph of the person who contributed the article. From time to time, photos of various other penmen were published with brief biographical sketches of their lives. Sadly, though, the magazines have long since ceased publication.

To the many millions of people alive today whose senses have but slight recollection or none at all of taking pride in one's penmanship, the individuals we now present may seem to be little more than illustrated excerpts from the past. However, in the course of our narrative, the following men and women represent the champions of a unique although somewhat forgotten period in history. Prior to the publication of this work, information about these penmen was shared primarily by those who peruse the old penmanship magazines, or the relatively few who still hold personal memories of the era.

There is always a degree of risk involved in gathering information for the purpose of presenting to the public some sort of definitive list. It matters not what the subject may be; in offering such a listing one is liable to offend some reader because, unintentionally perhaps, a particular item or person is not included in the register. It is with this realization that the author has endeavored to provide a glimpse of those men and women who achieved public acknowledgement in the art of penmanship. I do so with the following guidelines: In several years of conducting research for this project, I collected the names of people whose skill in penmanship was written about, referred to, cited, promoted, acknowledged, featured, displayed, and otherwise made reference to in print. In my efforts to pursue this endeavor, my travels have extended throughout our country and into Canada, and I have examined nearly seven decades of magazines, copybooks and newsletters dedicated to the art of penmanship.

Above all, I cherish the times I have shared with elder penmen both men and women, for "penman" to me has always been a rather generic term without reference to gender. In this regard I pay special homage to my teachers Paul, David, and Weldon, and an endearing note of thanks to Eileen Richardson. She has, with her husband Fred, valiantly kept the history of the Golden Age of Ornamental Penmanship alive for 40 years.* I also wish to acknowledge the help of Delbert Tysdal, who graciously shared much of his research material with me, and to Jan Powell, my capable studio assistant, who illustrated the following portraits. With the help of these dedicated friends, herewith is presented the following artists who bear recognition in the Penman's Hall Of Fame. In addition, it must be stated that there were others who merit such membership as well. These accomplished penmen also rendered work of an exceptional quality. Unfortunately, no photographs of these masters were located during the research efforts conducted for this work. Consequently, although their portraits are absent from among their colleagues, their names are duly recorded.

The products of the penman's hand were not folk art in nature; they truly represent fine art and deserve to be so recognized. In a testimonial article honoring Fielding Schofield, author Horace G. Healey wrote:

... Here is a man who would have won worldwide fame with the brush or chisel. Nature quickly endowed him with great artistic talent. Had his lot been cast in a different environment or in a different age, he would, without doubt, have stamped his genius on material of far more permanent texture than bristolboard, or with instruments more generally appreciated or understood than is the steel pen. It is sad to think that the brilliant products of the skill and brain of a 'Spencer' a Williams a 'Flickinger' a 'Schofield,' a Madarasz,' must be limited to his generation, to be seen and admired by relatively few. (*The Penman's Art Journal; April 1924)

It has been nearly 150 years since Platt Rogers Spencer published his first book on penmanship. In the ensuing years, penmen have come and gone without fanfare, leaving for us the legacy of their art. It is time we knew who they were.

MASTERS OF DISTINCTION

Among the ranks of Master Penmen, there were a select number of individuals whose works, when reviewed from an historical perspective, distinguished their stature above others in the Golden Age of Ornamental Penmanship. Some of these gifted artists were "the best" at certain styles; some the most novel, influential, or regarded as the best teachers. One was the era's founder. Together, they represent the finest talents of an epoch in American history. Within the Penman's Hall of Fame, they are MASTERS OF DISTINCTION.

1. JOSEPH J. BAILEY
2. WILLIS A. BAIRD
3. SAMUEL E. BARTOW
4. HENRY P. BEHRENSMEYER
5. ELMER WARD BLOSER
6. EDWIN L. BROWN
7. CLINTON C. CANAN
8. CLINTON H. CLARK
9. PATRICK W. COSTELLO
10. FRANCIS B. COURTNEY
11. WILLIAM E. DENNIS
12. A.R. DUNTON
13. HENRY W. FLICKINGER
14. CHARLTON V. HOWE
15. LLOYD M. KELCHNER
16. EARL A. LUPFER
17. LOUIS MADARASZ
18. EDWARD C. MILLS
19. AUSTIN N. PALMER
20. FIELDING SCHOFIELD
21. LYMAN P. SPENCER
22. PLATT ROGERS SPENCER
23. FREDERICK W. TAMBLYN
24. ALBERT D. TAYLOR
25. JOHN D. WILLIAMS
26. CHARLES PAXTON ZANER

Joseph J. Bailey
1879-1970

J. J. Bailey, Canada's most well known penman, was Edward C. Mills' foremost student, and except for Mills, Bailey was unsurpassed by anyone in plain, rapid, business penmanship. After graduating from the Zanerian College of Penmanship in 1910, he became associated with both elementary and high school systems in the teaching of penmanship. He was author of The Bailey Method of Penmanship which was used in the high schools throughout Ontario, Alberta and Saskatchewan for over 40 years. He also wrote 3 textbooks and a teachers' manual for use in elementary schools. One of the founding members of the International Association of Master Penmen, Engrossers and Teachers of Handwriting, J. J. Bailey was also an Honorary President of the Ontario Penmanship Association. A dedicated teacher, he significantly influenced the education of handwriting in Canada during the first half of the twentieth century. Among his many students were Frederick and Eileen Richardson.

Willis A. Baird
1882-1954

Willis A. Baird achieved a skill in engraver's script that was second to none and equal to his teacher, Charlton V Howe. In this form of writing, both Baird and Howe gained reputations as excelling above all other penmen. Baird was born in Santa Cruz, California on November 14, 1882. He spent a summer at the Zanerian College, Columbus, Ohio in 1909, where he studied engrossing and a variety of penmanship styles under the great master penman, C. P. Zaner. Later that year he met William E. Dennis and worked for him, penning diplomas and other artwork as the job required. His skill at engrossing was of an exceptional level, and in 1914 he became a partner of Dennis. The Dennis and Baird Studio, located at 357 Fulton Street, Brooklyn, New York, became one of the most highly respected firms of its kind in the nation. Willis A. Baird died in Brooklyn, New York, on August 10, 1954, age 72 years.

Samuel E. Bartow
1868-1938

Born on Christmas Day, 1868, Samuel E. Bartow was a multi-talented penman who was, for over twenty years, associated with the A. N. Palmer Company. He was one of the most widely known teachers and experts in all branches of penmanship, and was regarded as one of the finest masters of business writing in America. He served as an editor of the American Penman and was a principal of the Palmer Method School of Penmanship in New York. Mr. Bartow died in 1938 at the age of 70.

Henry P. Behrensmeyer
1868-1948

One of the foremost penmen and offhand flourishers of the early decades of this century; H. P. Behrensmeyer was widely respected by his peers. Born on February 18, 1868 near Quincy, Illinois, Mr. Behrensmeyer lived in Quincy all his life. As a boy, he attended the Salem Parochial School and the public schools, and as a young man entered the Gem City Business College. Here he studied penmanship under C. L. Martin, Fielding Schofield, and D. L. Musselman, Sr. His interest in penmanship began, however, when he was in his teens. He studied the art at night school, and practiced during spare moments while working as a clerk in a grocery store. After graduation from high school, Behrensmeyer wrote to Mr. Musselman (founder of the Gem City Business College), inquiring about what type of ink was best for writing. Shortly thereafter, he applied to the college and was accepted as a student. Within a few months time he had made so much progress in penmanship that Mr. Musselman began to take a special interest in him. He gave Behrensmeyer a job at the college as a clerk, in which capacity the young pupil served for two years. During this time he was also given the responsibility of teaching penmanship. This work as a penmanship instructor began in September, 1886. Soon afterwards, he was placed in charge of the Penmanship Department, and continued in this role for over fifty years.

Among all of his teachers, young Behrensmeyer was most influenced by Musselman and Schofield. As a teacher, Behrensmeyer was highly regarded, not only for his great skill as a penman, but also for his kind and honest character. Thousands of students came under his influence during his years at the Gem City Business College. Among those who achieved prominence were Charlton V. Howe and Chester Cook. Behrensmeyer's ornamental penmanship was especially delicate in nature, but his flourished birds and swans were exceptional in design and gracefulness. He died at the age of 80 on April 24, 1948 in Quincy, Illinois.

Elmer Ward Bloser
1865-1929

E. W. Bloser was born on November 6, 1865, and raised on his parents' farm in Pennsylvania. As a boy he made up writing inks and sold writing supplies to neighboring children who were interested in learning how to write. At age 17 he left home and entered the Sherman Telegraph School in Oberlin, Ohio. While he was studying telegraphy he became acquainted with G. W. Michael's Pen Art Hall. He entered Michael's school on August 2, 1883, and became so skilled that within a short period of time he assumed duties as a

Penmanship instructor there. The school was relocated to Delaware, Ohio, and E. W. Bloser went along as well. In 1885, he made the acquaintance of Platt R. Spencer, Jr., who persuaded him to become one of the instructors at the Spencerian Business College in Cleveland, Ohio. Under Mr. Spencer's tutelage he made remarkable progress in his writing and acquired great skill and accuracy in body writing. In a few years he was considered the finest page writer in the penmanship profession.

The following year, Bloser moved back to Delaware, Ohio to work for Mr. Michael. During part of that year, in 1886, C. P. Zaner also taught and worked in the school with Bloser. In 1891, Bloser purchased a third interest in the Zanerian Art College, the other two thirds belonging to C. P. Zaner (who founded the College in 1888) and Lloyd M. Kelchner, who was Zaner's cousin. Nearly a year later Kelchner left the company, and the name was changed to the Zanerian College, Zaner and Bloser Company, both partners having equal shares. After Zaner's untimely death in 1918, Bloser purchased Zaner's share and managed the business until his own death in 1929. A tireless worker and generous friend, he was referred to as a kind and gentleman and thought of with the highest regard by his colleagues.

His penmanship was among the most precise, delicate and beautiful of all his peers. As a teacher he ranked with the finest. From the labors of his and Mr. Zaner's teaching, many of the best penmen of the early twentieth century received their start. He and Zaner were two of the most influential teachers of penmanship who ever lived.

Edwin L. Brown
1869-1958

Born in Camden, Maine on March 25, 1869, Brown showed great interest in handwriting as a youth. In the unfilled pages of his grandfather's old account books, on any scrap of paper and on board fences he made crude drawings and flourishes. His first real inspiration and help came from GA Gaskell's Compendium of Penmanship, which he purchased with his first dollar. He entered Rockland Commercial College, Rockland, Maine, in 1887. After graduating a year later, he returned to the college to become a teacher. Under the training of H. A. Howard, he made rapid advancement in all styles of plain and ornamental penmanship.

In 1888, he met A. R. Dunton, the famous author of the Duntonian System of Handwriting. Mr. Dunton was so well pleased with Brown's work and ability that he gave him instruction in more advanced penwork. Eventually, Dunton employed him to assist in engrossing the diplomas of the Boston Public Schools. During later years, he worked for a time at the Ames & Rollinson Engrossing Studio in New York

City, and traveled abroad in 1900 to study European art and design at the Paris Exposition.

In his early days as an engrosser, he made large exhibition pieces, embracing all styles of plain and ornamental penmanship. Over the years, few artists in his profession produced the volume of work he did during his lifetime. The studio partnership E. L. Brown shared with his former instructor, H. A. Howard, began advertising in the Business Educator penmanship magazine in 1902. This successful business relationship was an enduring one, and ended at the death of Mr. Howard in November, 1952 at the age of 89. On January 8, 1958, Edwin L. Brown passed away in Rockland, Maine. During their years together, Howard & Brown built up a thriving engrossing and designing business that covered the entire United States and Canada.

Clinton C. Canan
1873-1904

C. C. Canan was born at Pleasantville, Pennsylvania on July 31, 1873. For more than fifteen years he suffered from an attack of appendicitis, which at that time was little understood and ineffectually treated. Surgical operations were performed to no avail, and he passed away in his 31st year on September 29, 1904.

Despite his frail health, as a penman he ranked with the famed A. D. Taylor. An artist of superb skill, after the death of Taylor in 1898, Canan was equaled by no living penman in delicate, accurate, freehand ornamental penmanship. He enjoyed painting in oil and watercolors, and produced much of his best work but two years before his death. He attended the Zanerian College in 1893 at the age of twenty, and displayed an uncommon talent for penmanship. After graduating from the Zanerian, he taught penmanship in the Cleary College at Ypsilanti, Michigan, for two years, and following this he was employed to teach penmanship and pen art in the Penmanship Department of the Cedar Rapids Business School in Iowa. Later, he taught penmanship in the Shissler College at Norristown, Pennsylvania. In his instructions, he credited Platt Rogers Spencer as a man of vision and intellect that originated the letterforms and popularized shaded writing.

C. C. Canan was an invalid during the last years of his life, and it was at this time that he acquired an interest and talent for poetry. He developed such ability in this vein prior to his death, that, considering his weakened health, he surprised many friends when he published a collection of his poetry, entitled "Thorns and Flowers." He was always pleasant and his brief but noteworthy life was an inspiration to all.

Clinton H. Clark
1864-1937

Clinton H. Clark was one of those rare artists who, like Francis Courtney, seemed to have the skill to produce penmanship that bordered on the impossible. He was born in New York, April 15, 1864. When eight years old, he told his father that he intended to make his living with a pen. Through years of study and determined work, he developed into a penman of uncommon ability. He taught in business schools in San Antonio, Texas; Buffalo, New York; Hutchinson, Kansas; and Sioux City, Iowa. From 1916 until his death he was connected with Strayer's Business School in Philadelphia.

In 1893 he won first prize in a world wide contest conducted by the Penman's Art Journal. In so doing, the Journal classed him as one of the most skillful penmen in the United States. His offhand flourishing was on par with Fielding Schofield and John Williams not only in exquisite renderings, but in his original designs as well. He died at age 73 on June 6, 1937.

Patrick W. Costello
1866-1935

Patrick William Costello was born in Minooka, Pennsylvania in 1866, an area long known as one of the major coal regions of the state. As a young boy he exhibited an interest in lettering, yet his family's poor financial situation afforded no easy schooling for him. In his youth he worked as a clerk in a grocery store and also picked slate in the coal breakers with the other young men in the community. He had no formal training in art, except for a few lessons from WE Dennis in 1903. However, he still practiced his lettering more as a hobby, for within a short time, Patrick promoted himself in business by applying for and being offered the job as the first clerk in the City Engineering Department of Scranton, Pennsylvania. He made friends easily and enjoyed doing little engrossing jobs for his friends. These attracted the attention of professional penmen many miles away who were amazed at his work.

After working in the Department for a brief period, Costello entered local politics and served two terms as County Auditor. However, during this political portion of his life, a visitor came to see him and changed the course of the young man's career path. Costello's fame in penmanship had spread throughout the state. Charles Paxton Zaner, himself a native of the coal field region of Pennsylvania, made a special trip to see Costello and find out about his work. The great penman was astonished at Patrick's pen art, and advised him to drop out of politics and pursue a career as an engrossing artist. Costello opened up a small studio in Scranton and within a short time earned the respect and admiration of all penmen for many years. From the advice given by Zaner, a strong friendship grew between these two men that lasted the rest of their lives. Patrick W. Costello died on May 20, 1935, after being in ill health for three years. His admirable work was distinctive, often being executed only in various shades and washes of Payne's Grey or umber tones.

Francis B. Courtney
1867-1952

Known as "The Pen Wizard" by his peers, Francis B. Courtney was truly unique among penmen. As a student at age 17 of AH Hinman, the grand old master and student of PR Spencer, Courtney developed his passion for penmanship early in life. Shortly thereafter, he received further training in penmanship at the Spencerian Business College, Cleveland, Ohio.

His first position after graduation was as an accountant in a manufacturing company, which he held for two years. However, preferring to work in a business college environment rather than in a general office, Courtney wrote 200 single page specimens, each line being in a different style, and sent them out to business colleges throughout the country. This brought him many job offers, and his reputation as a penman grew rapidly. Over the years, he taught at many such colleges: Hinman's College, Worcester, Massachusetts; Portland, Maine Business College; Lincoln, Nebraska Business College; Spaulding's Commercial College, Kansas City, Missouri; McDonald Business College, Des Moines, Iowa;

Caton's Commercial College, Minneapolis, Minnesota; Wood's School of Business, New York; Cedar Rapids Business College, Cedar Rapids, Iowa; and Toland's Business University. He was one of the most consistent contributors to the Penman's Art Journal, the American Penman and the Business Educator, and was very prolific in his personal correspondence with his friends and colleagues.

No other penman was so versatile in various writing styles as Francis B. Courtney. He was most flamboyant in the penmanship demonstrations he gave, and he exhibited his prowess with the pen often. He seemed to revel in dashing out exotic and novel forms of decorative writing, a number of which were of his own creation. His Needlestitch script, Courtney's Backslanted script, Figure Writing, and Letterheads became trademarks for this great penman. Throughout his long life, he was an avid teacher, and influenced many young writers with his flawless work. He died at 85 years of age in 1952.

Mr. Courtney was born near Worcester, Massachusetts in 1867, attended Hinman's Business College in Worcester, taught penmanship at many business colleges. He eventually became a Questioned Document examiner in 1917 where he spent his career until his death in 1952. He and his wife Mildred are buried in Flint, Michigan. He was called the 'Wizard of the Pen' with his many styles of writing including upside down an backwards.

William E. Dennis
1860-1924

Among the ranks of penmen, there were few indeed who earned the respect and admiration of his peers to a greater degree than William E. Dennis. As a man beloved by the members of his profession, he rates with E. W. Bloser, C. P. Zaner and even P. R. Spencer. As a skilled penman in every field of penmanship and pen art, he ranked above them all. In the eyes of his contemporaries and those penmen who followed after his death, he was often regarded as the finest all around penman who ever lived. To this day, his work remains unchallenged and undoubtedly will remain so.

Born in Manchester, New Hampshire in 1860, Dennis' interest in penmanship started in 1875 at the age of 15 when he secured a copy of Gaskell's Compendium of Penmanship. He studied the plates in the text and sent his lessons to Gaskell for critique. Two years later he enrolled in Gaskell's school and was widely promoted by the great penman as "Gaskell's boy wonder". It was at that institution where Dennis made friends with his new classmate A. N. Palmer, a treasured association that lasted through both men's lifetimes.

While a young man in his twenties, Dennis tried several lines of work as a clerk, but found them too boring for his taste. He decorated the ledger books in his charge with fancy birds and scrolls, but it seems that this did little to impress his employers, for he was fired from no less than three jobs! His fortunes changed and his career path became guided when shortly thereafter he met A. R. Dunton one of the most skilled penmen of the 19th century. Under Dunton's guidance, Dennis learned much practical use for his pen, as well as many advanced techniques of penmanship.

During his career as a penman and engrosser, W. E. Dennis was known as an expert of the highest caliber in all forms of ornamental penmanship, shaded "display" scripts, and text lettering. He was considered a genius at offhand flourishing, and was acclaimed as "America's Dean of Engrossing." In 1909 he met Mr. Willis Baird, and in 1914 the two men formed a partnership in Brooklyn, New York. It was also in that same year that the American Penman published a superb collection of ornamental penmanship by Dennis entitled "Studies In Pen Art," copies of which were eagerly sought by penmen of his day and are prized by collectors today

For many years until his death, William E. Dennis maintained his studio in Brooklyn and produced work of superlative quality. His death at age 64 on June 6, 1924 was a shock to the penmanship profession. A slightly built man of 5'6" and 135 pounds, his passing resulted from pneumonia after an illness of only three days. Numerous Master Penmen eulogized him, but perhaps none better than his dear friend Samuel E. Bartow: "Dennis was to the penmanship profession what such painters as Whistler, Sargent and Da Vinci were to the art world. His book known as 'Studies in Pen Art' forms one of the most enduring monuments to that Greatest of Great all around penman, W E. Dennis."

A. R. Dunton
1812-1892

One of the most skilled and widely known penman of his time was A. R. Dunton, who was born at Hope, Maine in 1812 and died in Camden, Maine at the age of 80. He exhibited a love for penmanship at an early age. When he was but 13, he showed such skill in writing that his teacher had him write the copies and make quill pens for his school.

Beginning at the age of 20 he conducted his first writing school at Hales Mills, Massachusetts, and thereafter he taught penmanship in nearly every state in the Union. He held writing academies in Boston, New York, Philadelphia, and New Orleans. For a number of years he issued a challenge to the world as a penman. In 1840, a penman from England by the name of Mr. Barstow came to compete with Dunton at the Boston Mechanics' Fair Barstow claimed that Dunton's specimens were engraved, and that no living penman could do such work with a pen. The Master Penman William E. Dennis, who was a student of Dunton's and lived with his mentor for some time in his younger days, recalled this incident in a 1914 edition of the Business Educator: "This gave Dunton an opportunity to say something emphatic, and being as proficient in profanity as in penmanship said 'By God, I'll show you that can be done with a pen.' So he stamped the floor, did some more hard swearing, then got his implements together and in a short time produced a sample of his skill fully equal to the disputed specimens. Dunton convinced the judges and won the medal."

In 1941, Mr. Dunton wrote fifty calling cards for the English author, Mr. Charles Dickens, who happened to be in Boston at the time. Upon each card was the author's name and each card was written in a different style. Dickens was duly impressed upon his receipt of the cards, and was most appreciative to Dunton.

While teaching in New Orleans in 1842, Mr. Dunton conducted a writing academy assisted by his brother, who he had trained as a penman and teacher. It was there that the penman published his first copybooks. His brother returned to Boston, and in connection with J. W. Payson, a former pupil of A. R. Dunton, they reproduced, copyrighted and published a series of A. R. Dunton's copybooks for their use in teaching. These books were published in 1848 least four years before P. R. Spencer published his in Ohio. Dunton's books, being the first in the East, became so popular that they were widely sought, and used by many public and private schools throughout the eastern portion of the country. Later, W. M. Scribner, another A.

R. Dunton pupil, united with the other two men and published Payson, Dunton and Scribner's Copy Books. These, too, became popular. A. R. Dunton, upon returning from New Orleans to Philadelphia, published a lithographed system of Duntonian Writing, but the publishing company failed to market the book to any great extent. As a result, there were limited sales.*

Aside from his success as a teacher in a classroom setting, it was said that "In his time (contemporary with P. R. Spencer's) no other penman in the east or south made more successful pen artists, or was his equal as a teacher and skilled penman." This statement was written in 1903 by A. H. Hinman one of Spencer's most successful students." Hinman further states: "His skill was unlike the bold, free writing and flourishing of Spencer and Williams in the West

*It is interesting to note that for many years; afterwards, Dunton claimed that Platt Rogers Spencer had copied his style, and that true credit for America's style of penmanship should go to him instead of Spencer. In actuality the styles, although similar differed in that Spencer's initial forms were somewhat more crude, or rough, than Dunton's. Each man developed his style individually. Spencer was very charismatic as a teacher a humanitarian, and as an educator. He also had five sons who energetically marketed the Spencerian method of writing through the business colleges they were associated with as well as through the massive chain of Bryant & Stratton Business Colleges. Spencer was a much more public figure than Dunton. In addition, there is ample evidence of Spencer's progress as he developed his style from his early trials with letterform, angle and shade, to his perfected style of the early 1850's when he began teaching at the Jericho log seminary. The caliber of Dunton's work was actually of a higher artistic nature than Spencer's. Indeed, one may surmise that to a significant extent, not the actual penmanship style, but rather the marketing system of each penman is what shaped the destiny of their writing systems.

"Business Educator May 1903

His work in script, in pen drawing and lettering was equal to the finest engraving. . ."

Like Spencer, A. R. Dunton became a sort of "folk hero" over the years. Besides his penmanship skills, he was an accomplished slight of hand artist, and used to entertain many of his colleagues at various functions. A dedicated and gifted man, A. R. Dunton was highly regarded by many in the penmanship profession, and especially in his home state of Maine, was considered an historic pioneer in Education.

Henry W. Flickinger
1845-1925

Henry W. Flickinger was born August 30, 1845 in Ickesburg, Pennsylvania. At age nineteen he enlisted in a drum corps during the Civil War. When the war ended he entered Eastman's Business College in Poughkeepsie, New York where he received training in lettering, penmanship, and flourishing. He became Professor of the Pen Drawing Department of this College in 1866. During this time he was able to obtain some specimens of offhand flourishing by the great John D. Williams, which inspired Flickinger to master his own hand at this art. The next year he taught penmanship at the Crittenden Business College in Philadelphia.

The year 1870 became a significant milestone in this penman's career, as he joined brothers Henry C. and Lyman P. Spencer in Washington, D. C. Lyman was considered the finest living penman at that time, and while Flickinger assisted the two men in the revision of the Spencerian Copy books, his own penmanship improved to such a degree that it equaled Lyman's. The following year he went back to Philadelphia to teach, and for several years afterwards Flickinger's penwork was in great demand by societies for engrossed resolutions and by numerous business colleges wanting exhibition pieces for display. In 1875 he again went to Washington to assist the Spencers in the preparation of several large pieces for display at the Centennial Exhibition to be held in Philadelphia the following year. Of these pieces was one that became known as the finest example of script and pen drawing in the world: a copy of the Declaration of Independence. It was penned by both Flickinger and Lyman Spencer. During the ensuing years, Henry W. Flickinger prepared revisions for three other sets of copybooks, and was recalled by the Spencers yet again for a special project

preparing to publish the New Spencerian Compendium of Penmanship. Flickinger and Lyman Spencer wrote all the models for the numerous plates for this historic manual.

For many years afterwards, Flickinger did much engrossing work and also taught at a number of business colleges in Pennsylvania. His conception of form and skill in execution were widely respected by his peers, and among those master penmen whose works became legendary, it was said that in the pure Spencerian, characterized by its chaste and elegant forms, grace, and proportions, Henry W. Flickinger and Lyman Spencer each displayed a skill that was probably never attained by any other penman. Louis Madarasz considered Flickinger to be the best penman of the 19th century.

Charlton V. Howe
1870-1952

Charlton Valentine Howe, who shared with Willis Baird the distinction of possessing the highest degree of skill in engraver's script above all other penmen, was born on February 14, 1870 in LaGrange, Missouri. When he was seven years old his father engaged an itinerant writing teacher to begin schooling the young boy in penmanship. At the age of 17, he worked as a clerk for a railroad company, a job that he secured due to his good penmanship. Two years later he became a clerk for a lumber company, but determined that in order to find more lucrative employment he needed to further his education in business skills. With this objective in mind he decided to attend the Gem City Business College in Quincy, Illinois. He entered as a student in 1892 and studied penmanship under master penman H. P. Behrensmeyer. After graduation, he went to Chicago the following year to attend the World's Fair and to seek employment. He was soon offered a position as a clerk in another railroad company, and 6 months later advanced himself with a better position working for a wholesale jewelry store. He remained in this job for 6 months when he took a course in Engraver's Script from IW Pierson with the thought of preparing himself for a position as a policy engrosser. After this he worked at several other companies, and in the summer of 1899 he became associated with Chicago's leading engrosser, MCL Ricketts. In this situation he assisted by engrossing numerous diplomas, and learned much about the various Engrossing techniques used by the masters.

Throughout his long life, Howe continued to work in a clerk's capacity, while he also taught and wrote numerous lessons on Engraver's Script for the American Penman and The Business Educator. C. P. Zaner introduced him to his bride-to-be. The couple was married in Mr. Zaner's home on April 12, 1902.

What a script writer he was. He and his wife, Fannie, had a studio in the Girard Trust Building in Philadelphia Pa. Fannie was an artist and did the flowers and colored designs for their illuminated manuscripts done for various events, dignitaries and other commissioned works. The two were partners in their engrossing business. She lived well into the 1970's. But alas, no kids. But this next fact makes his writing in script interesting. He used a magnifying glass. You know the desktop mounted ring style, lighted. He also held his oblique pen a bit differently. His forefinger was well over the end of the wood, nearly to the end of the nib. Truly a stained finger once in a while I suppose.

Lloyd M. Kelchner
1862-1948

One of the finest all around penmen who ever took pen to ink, Lloyd Kelchner's work in ornamental penmanship, pen art illustration and offhand flourishing served as an inspiration to thousands of individuals for 60 years. Well into his eighties, he continued to produce exquisite work.

Born in Light Street, Pennsylvania, Mr. Kelchner's skills in writing were developed while attending G. W. Michael's Pen Art Hall in Oberlin, Ohio in the early 1880's. It was in 1883 that he met C. P. Zaner and E. W. Bloser, fellow students with Kelchner at Michael's school. Four years later, Kelchner and Bloser secured positions and taught in Delaware, Ohio, and later, both men worked at the Euclid Avenue Business College in Cleveland. A strong friendship grew between these men and Zaner that lasted their lifetimes.

In 1889, Lloyd Kelchner purchased a half interest in the Zanerian College of Penmanship in Columbus, Ohio which had been established the year before by Mr. Zaner. In 1891, Mr. Bloser came to Columbus and purchased a third interest in the Zanerian. The partnership ran for almost a year when Kelchner sold his interest and left for Dixon, Illinois to teach in the Northern Illinois Normal College. He then accepted a teaching position at the Highland Park College in Des Moines, Iowa.

The year 1909 is recorded as the point in Kelchner's career when he moved to Seattle, Washington and became a teacher in the Seattle Business College. He remained in Seattle the rest of his life. Over the years he taught thousands of students engrossed countless resolutions, and lettered the names on many thousands of diplomas. He contributed articles, lessons, and samples of his own work to various penmanship magazines, particularly the Business Educator, for several decades, and was particularly known for his unique style of bird flourishing. Each year for over 40 years he made a tradition of designing his own Christmas cards. These colorful cards featured beautiful penmanship and dramatic bird flourishes, and were prized by his friends and associates.

Lloyd Kelchner kept in close contact with the penmanship profession, maintaining strong friendships and earning the respect of penmen everywhere. He passed away after a short illness on July 5, 1948.

Earl A. Lupfer
1890-1974

Born in Irvona, Pennsylvania, Earl Lupfer spent nearly his entire working career at the Zanerian College of Penmanship. He studied at the Zanerian as a pupil in 1908-1909. His skill at ornamental penmanship was far above his fellow pupils, and Mr. Zaner took a special interest in furthering young Lupfer's talents. Within a few years Mr. Lupfer's abilities were exemplary, and Zaner offered him a faculty position at the College. There he worked into the 1950's, teaching countless men and women through the years. A tall, lanky man, Earl Lupfer was an inspirational teacher. He became the last principal of the Zanerian College, working with Parker Zaner Bloser, the son of E. W. Bloser, in the late 1950's. Although there were many highly skilled penmen who taught at the Zanerian, it is thought that none had a longer teaching tenure or contributed articles for The Business Educator over a longer period of time than did Mr. Lupfer. He was the most enduring classroom teacher of penmanship in the 20th century.

Louis Madarasz
1859-1910

The man who, above all others, is universally regarded as the most highly skilled ornamental penman that ever lived, Louis Madarasz, was born January 20, 1860. He obtained a copy of Gaskell's Compendium of Penmanship when he was in his teens. Studying the text by himself, he achieved a degree of skill in ornamental writing that was remarkable for one so young. Such self-discipline and persistence were instrumental in Madarasz's desire to master the art of penmanship.

In the late 1870's he enrolled as a student at the Rochester Business University in Rochester, New York. While attending this institution, his facility with the pen earned him a reputation throughout the state. During the years that followed, Madarasz took on penmanship positions at a number of institutions. His wanderings eventually led him to Manchester, New Hampshire the location of Gaskell's penmanship school. Besides being an accomplished master penman, Gaskell was also a businessman who recognized advertising opportunities. Madarasz, whose fame as a penman was fairly widespread by this time, also recognized the opportunity to further his own skills by being associated with Gaskell. It was a good association for both men, and soon the famous signature of Madarasz appeared on the advertisements for Gaskell's Compendium. Madarasz stayed with Gaskell for several years, learning much about advertising and the business of mail order.

As time went by, Madarasz again moved from one institution and town to another. He seemed to have a restless spirit in this regard, and seldom stayed anywhere longer than a few years. He worked in Sterling, Illinois; Jersey City, New Jersey; and Poughkeepsie, New York.

Regarding his social interests, he enjoyed chess and other board games, and was quite skilled at playing them. He also enjoyed the theater, not only as a spectator, but as an actor. He once studied under a professional thespian and even had a part in a stage performance. This interest was, however, only temporary in the penman's life and he soon went back to his love and profession of penmanship with greater zeal than ever before.

Over the years, Madarasz never tired of travelling, working and teaching. He had incredible energy to devote to penmanship, and the quality of his work never faltered. His speed of execution was reputed to be faster than any penman, before or since. His style was unique, a dramatic, rather heavily shaded variety of ornamental writing. It has been said that Madarasz's penmanship style was copied by more penmen than that of any other. In 1908-1909, Madarasz involved himself in a most ambitious project to earn money. He purchased large, new scrapbooks of two hundred pages each. He then filled each page of the books with his own penmanship. To do this he copied his own business letters, correspondence, writing lessons and display writing and pasted them, one by one, upon each page. He advertised them as the Madarasz Scrapbooks, and sold them for \$45; \$25 to be paid as a deposit, and then \$5 per month on the balance. In all he sold perhaps a dozen such books. Only one of these is known to be in existence today, and much of it has been reproduced in Volume Two of this text.

The last few years of Madarasz's life were spent in a business association in Goldfield, Nevada. It was there that health problems began to plague the penman. After a severe bout with pneumonia, Madarasz became diabetic and never regained his formally healthy physique. Quoting from *The Secret Of The Skill Of Madarasz*, a book published by the Zaner Bloser Company in 1911 as a tribute to the great penman: "He passed away quietly on December 23, 1910, having on the day he was stricken written a Christmas greeting in that beautiful clean cut style of penmanship which has been copied by so many thousand aspirants during the past thirty years. At his request his body was cremated. His ashes rest in the beautiful Columbarium at Fresh Pond, Long Island. His epitaph reads:

"In memory of a brave and gentle man whose love of Truth and justice made him an Inspiration to all who knew him. He put his house in order, his work was done."

Edward C. Mills
1872-1962

As Louis Madarasz was the acknowledged master of Ornamental Penmanship, E. C. Mills was the undisputed master of Business Writing. As Madarasz was first inspired by Gaskell's *Compendium of Penmanship*, so, too, was Mills. At the age of fifteen, he entered the Denver Business College, where he was to address circulars, help with the business correspondence, and partake in a business course. After a couple of years, he traveled back to his home state of Illinois and taught school classes for five years. The Williams & Rogers Company in Rochester, New York hired him in 1896 to prepare script for their publications. Mills did this for several years, until the company was sold to the American Book Company. After this, Mills decided to go into business for himself, and conducted numerous correspondence courses, performed commercial penmanship services and became the director of the penmanship programs of the parochial schools in Rochester, New York. He had many successful students, and several of these students later taught numerous students of their own. Some of the master penmen who were considered to be either first or second generation students of Mills were Joseph J. Bailey, Alva Wonnell, and Paul O'Hara, among many others. Mills constantly advertised his courses in *The Business Educator* and *American Penman* magazines, and in fifty years of service as a penman, he set the standards by which business writing was judged.

Austin Norman Palmer

1860-1927

When considering the entire line of penmen throughout America's Golden Age of Ornamental Penmanship, the one individual who was the most successful from a financial standpoint was A. N. Palmer. More noteworthy, however, was that Palmer also became the most significant penman of the 20th century. He was a disciplined teacher who loved his work, and possessed an enormous amount of energy that he focused upon his many projects.

As a portion of this chapter is devoted to the history of Palmer, for the purpose of this inclusion we need only to reiterate the main points in Palmer's life.

While yet in his teens, Palmer was enrolled in Gaskell's Business College in Manchester, New Hampshire. It was here that he became acquainted with William E. Dennis and Louis Madarasz. After his graduation from Gaskell's College, Palmer set out to earn his living with his pen. He worked his way west through Rockville, Indiana; St. Joseph, Missouri; and finally, Cedar Rapids, Iowa. While working at a railroad company in Cedar Rapids, Palmer noticed that the more experienced penmen wrote without whole arm movement. Instead, both arms were resting on the paper and the hand was controlled by muscular movement, with the hand balancing on the forearm muscle. This was a great reformation of the older whole arm movement method, and was much easier to write than the shaded Spencerian.

Shortly thereafter, Palmer developed his own copy book system, founded the A. N. Palmer Company, and personally conducted many training sessions for school teachers. His alphabet boasting no shades was easier to write (especially for children), and was far more legible to read than the shaded styles were. After an exhibition held in St. Louis in 1905 commemorating the centennial of the Louisiana Purchase, Palmer's methods of handwriting instruction were used through out the country. Today, more than 80 years later, Palmer method writing is still used by many educational systems in America.

A talented penman, author, publisher, and businessman, A. N. Palmer expanded his company, but never lost sight of his role as a teacher. To this end he remained devoted. He died on November 16, 1927, approximately one month prior to his 67th birthday.

Fielding Schofield
1845-1924

One of the greatest offhand flourishing artists of the era was Fielding Schofield. He had his peers in William E. Dennis, Clinton H. Clark, and John Williams, but none were better. He was born at Poughkeepsie, New York on January 17, 1845. It appears that Fielding inherited his artistic nature from his father, who by profession was a designer of patterns for carpets and tapestries.

Fielding Schofield spent his youth working at various jobs: newsboy, errand boy, and a worker in a chair factory. In his later teens, he secured a janitor's position at the famous penmanship and business institution, Eastman College. By diligent work, study and practice, he was promoted quickly to advertising agent for the college, then assistant secretary, correspondent, and finally, instructor in penmanship. At age 21 he moved to Chicago to work with H. B. Bryant, staying for 2 years. He returned east in 1867 and worked in business education for 10 years at Warner's Polytechnic Institute in Providence, Rhode Island. In 1877, he moved once again, this time to Newark, New Jersey, where he taught penmanship for 5 years at the Coleman School. The year 1883 found Schofield joining his former classmate, D. L. Musselman, at the Gem City Business College in Quincy, Illinois. Here he was to remain for eight seasons, and it was during this portion of his life that Fielding Schofield reached the pinnacle of his skill as a penman. From 1883 to 1890 no one in the ranks of penmen surpassed him in skill or ability to produce original designs. In 1891 he joined Mr. E. P. Herald in San Francisco. Shortly thereafter he moved back to the East. He did some teaching, first in Utica, New York for three years, and then in several evening schools in Boston. His health began to fail in his retirement years, and he passed away at the age of 79, an undisputed master of the pen.

Lyman P. Spencer
1840-1915

A biographical sketch of Lyman P. Spencer's life is detailed earlier in this chapter. In brief, he was without question the most artistic of the Spencer children, and the finest penman among his siblings. Born in 1840, he displayed an ability at drawing and illustration during his youth that surpassed many of his elders. While in his twenties he served in the Civil War, after which he devoted his career to developing and promoting the Spencerian publications. In 1876 Lyman Spencer and Henry Flickinger produced a masterwork of the Declaration of Independence for the Centennial Exhibition of the United States. Both men were considered to be the finest penmen of their age, with flawless skill in the execution of letterform and flourish. Together, these artists penned the original specimens for the *New Spencerian Compendium of Penmanship* (1879), the finest book of penmanship at that time. From an historic perspective, Lyman P. Spencer's efforts were noteworthy not only for his facility with a pen, but perhaps more importantly because it was he who served as a vital link between his father, Platt Rogers Spencer, and the most productive generation of American penmen. Through his work with the *Compendium*, the other Spencer publications and his professional associations with other penmen, the guiding principles and philosophy of the Spencerian System of Penmanship continued to influence the style of American handwriting well into the twentieth century. Lyman Spencer lived to his seventy sixth year, and passed away on June 11, 1915.

Platt Rogers Spencer
1800-1864

Platt R. Spencer was a pioneer not only in the field of penmanship, but also that of American business education. A biography of "Father Spencer" is to be found earlier in this chapter. Throughout his life, he earned the respect of countless individuals who studied and practiced the Spencerian method of writing, as well as those who heard him speak on the dignity of human rights. In this subject he was most outspoken, crying aloud publicly for the abolition of slavery. The subject of his life is a story of personal conviction, inspiration and dedicated effort. Platt Rogers Spencer passed away on May 16, 1864 in Geneva, Ohio.

Frederick W. Tamblyn

1870-1947

Frederick W. Tamblyn was born on a farm in western Kansas in 1870. At the age of sixteen, he gained his first start in penmanship under the instruction of Mr. Goss, an itinerant writing teacher. The gracefulness and beauty of the writing fascinated young Tamblyn, and he was filled with a determination that would allow nothing to prevent his progress in mastering the techniques of ornamental penmanship. He learned a great deal while studying on his own, scanning the pages of such penmanship magazines as *Gaskell's Guide*, *The Western Penman* and *the Penman's Art Journal*.

After graduating from High School in Paola, Kansas, he attended and subsequently graduated from the Central Business College at Sedalia, Missouri. Here he remained for five years as a member of the faculty. In 1894, after an experience as an itinerant teacher, he spent some time in engrossing and teaching in St. Louis, and in 1897, located permanently in Kansas City, Missouri. For forty years Mr. Tamblyn conducted business there, turning out exceptional work in engrossing, card writing, and most significantly lessons by mail. In this last category he was a pioneer, establishing himself as the leader in correspondence courses for nearly two generations. He was a very successful and most inspiring teacher, who strove to impress upon his students the necessity of faithful application that was paramount to achieving proficiency in penmanship. At the time of his death on February 16, 1947, it was estimated that he had trained over 40,000 men and women in penmanship through his "lessons by mail."

Albert D. Taylor
1863-1898

A. D. Taylor, "the Wonder of the Penmanship World," was born near Somonauk, Illinois on August 21, 1863. His first writing lessons were from H. H. Miller, a traveling writing teacher. While still in his teens, he won the prize (a year's subscription to The Business Journal, an early penmanship magazine) for the greatest improvement in penmanship within one year's period.

In 1883 he took a commercial course at Elliott's Business College in Burlington, Iowa, studying penmanship from noted penman IW Pierson. In 1885 he studied with A. N. Palmer in Chicago for several months, and in August was employed as a penman by the Bryant & Stratton Business College of Chicago. After spending a year with this school he spent some time in New York, then in 1887 he traveled again, accepting a penman's position at the Los Angeles, California Business College. He remained there for 2 years, afterwards accepting a job with Mr. Elliott once more, returning to Burlington, Iowa for a 3 year period. During 1892 he was employed to fill out names on invitations for the World's Columbian Commission. He was next employed with the Chicago Guaranty Fund Life Society as a policy writer. In the mid 1890's he worked for the Galveston, Texas Business University, performing duties as penman and correspondent.

Throughout his life, A. D. Taylor astounded the penmanship profession with his writing. He succumbed to tuberculosis at the age of 35 years. Despite his youth, he is remembered as one of the most highly skilled penmen of all time. His writing was phenomenal it was considered to be the finest and most perfect that could be performed by the human hand. Unlike the bold, dramatic style of Madarasz, A. D. Taylor's work was delicate and fine in detail, with a precision of spacing and letterform that was absolute. He died in San Antonio, Texas on December 27, 1898.

John D. Williams
1829-1871

Born in Pittsburgh, Pennsylvania in the year 1829, John D. Williams was known as one of the finest Offhand Flourishing penmen who ever lived. As with many of the master penmen, he showed an interest in handwriting from his early childhood, and this manifested itself in the discipline of offhand flourishing. Mr. Williams first gained prominence through the advertising of Peter Duff, proprietor of Duff's Commercial College in Pittsburgh, in whose employ the young penman was for a number of years. It was during this tenure that John D. Williams is given credit for originating many of the flourishing designs since attempted by penmen. In 1866 he produced a great quantity of remarkable flourishes, and with Mr. Silas Packard (yet another great penman from the past), published Packard and Williams' Gems of Penmanship.

In later years, he gave much attention to the preparation of his work for engraving in future publications. He died at the age of 42 in January 1871.

Charles Paxton Zaner
1864-1918

Charles Paxton Zaner was born on a farm near Bloomsburg, Pennsylvania on February 15, 1864. He showed a fondness for handwriting early in his youth, and after completing his common school curriculum, he went to Oberlin, Ohio in 1882 to enroll in G. W. Michael's Pen Art Hall course in penmanship. For a short time after finishing the class work in Oberlin, he traveled to Audubon, Illinois to assist his brother in a business venture. Within a short period of time (approximately one year), his desire to earn his living as a penman caused him to journey to Delaware, Ohio, becoming a teacher of penmanship in a local college. In 1888 he left Delaware and went to Columbus, Ohio as an instructor of penmanship in yet another business college. Not long afterward the school was closed, and it was then, in 1888, that C. P. Zaner decided to establish a school of his own. Originally known as the Zanerian Art College, Master Penman Lloyd Kelchner became a partner with Zaner the following year. In 1891 Elmer W. Bloser joined the partnership, but before the end of the same year, Kelchner left the business arrangement, resulting in Zaner and Bloser becoming equal partners in the Zaner-Bloser Company

For the rest of Mr. Zaner's life, he continued, with the help of Mr. Bloser, to improve the status of the Zanerian College. Zaner was instrumental in authoring the texts used at his institution, and through the medium of the Zanerian's penmanship magazine the Business Educator he published countless lessons in every branch of penmanship and pen art, involving the talents of the finest penmen, engrossers, and educators. These men and women, representing the very best in their respective fields, contributed their talents monthly to the magazine, providing penmanship specimens, information on various techniques, and advertising for all manner of supplies, equipment, and correspondence courses. Through Mr. Zaner's vision and insight into the field of Penmanship, countless thousands of people learned the method and manner of such handwriting.

His skill at wielding a pen was legendary, and he thoroughly deserved his unofficial title as "the world's best all around penman" In every standard lettering style, as well as in offhand flourishing, his flawless models were breathtaking examples of perfection in the penman's art. He was a sincere and devoted instructor who inspired his students to achieve their highest potential. In terms of the Golden Age of Ornamental Penmanship, both C. P. Zaner and E. W. Bloser were pivotal figures where student met master and new careers were launched. Many of the master penmen from the era were products of the Zanerian. Most of those who were not either contributed to the Business Educator, or taught in its classrooms. It became the Mecca for penman and penmanship, and its reputation became synonymous with the highest standards of the art.

Charles Paxton Zaner's life ended tragically on Sunday evening, December 1, 1918, when the car that he was riding in on a trip back to Columbus was struck by a train which gave no warning of its approach in the darkness. He was 54 years old and in the height of his career. His death was mourned by penmen throughout the country.

J. C. Ryan
"The Handless Penman"

J. C. Ryan, known as "the Handless Penman," was an individual who overcame a personal handicap and earned his place in the Penman's Hall of Fame. One of his close friends was Warner C. Brownfield. Excerpts from two of his letters* to Brownfield indicate that he was, indeed, an optimistic person. One of these letters dated June 26, 1917, said: "I am doing the biggest business in my life ... I am getting 35 cents per dozen for cards; 50¢ with address, 50¢ that is a good price." The other, dated September 16, 1916 read: I am back in good old Missouri. Business is good. I called on Tamblyn, a fine fellow"

On September 14, 1917, the following article" was written by Brownfield and published in the Park City Daily News, Bowling Green, Kentucky:

* * Yesterday I saw in your paper the results of an interview with I C Ryan, the handless penman. He has been here twice before and as hardly a week goes by that someone does not ask me about him, I am taking the liberty of answering some of the questions.

To begin with, he is an optimist, he is a prodigious worker and a quick worker He has patience, a world of it, but not lazy patience. He lost his hands in a Dakota blizzard when about 22 years of age. After several years of sad and almost hopeless effort to learn to work again he went on the road with a show There he learned to write with his feet, but as that was very inconvenient, he tried using the stumps of his arms. With this method he has been quite successful as his work attests. When I first met him I found him studying from the ornamental writing of the greatest of all ornamental writers, the late L. Madarasz. Having been a personal student of Madarasz, I explained the methods he used and some of the finer points on movement used in the finest professional writing. For this he seems to feel indebted and deeply grateful.

He travels from city to city and has In his time met and called on all the best penmen of the profession. He knows all their secrets of working and is a master at handling ink and putting it into condition.

The movement he uses is mainly body motion flowing out through both arms, though his left arm does most of the propelling. The resting of his arms and rolling on the muscles with precision gives him much the same control gotten by the best professional penmen through aid of the fingers. His life is an example of courage and should be an inspiration to those who have hands and don't train them. He has earned, not with his hands, but with his stumps, as much as \$30 a day writing cards.

*The Penman's News Letter Vol. 7, No. 3, January, 1974

* *ibid

PENMAN'S HALL OF FAME

Roster Of Master Penmen For Whom No Photographs Have Been Found

R. W. Ballentine
E. M. Barler
J. F. Barnhart
Enrique Benguria
Theodore Bondy
C. E. Chamberlin
J. G. Christ
M. Otero Colmenero
E. M. Coulter
E. C. Enriquez
S. B. Fahnstock
Lester L. Fields
Walter Filling
J. F. Fish
E. O. Folsom
J. A. Francis
J. M. Frashier
H. D. Goshert
A. M. Grove
G. E. Gustafson
J. Vreeland Haring
W. A. Hoffman
George G. Hoole
Oscar E. Hoovis
E. W. Jones
L. W. Karlen
Raymond Kasten
A. W. Kimpson
R. C. King
D. E. Knowles
James K. Lowe
S. C. Malone
E. E. Marlatt
R. N. Marrs
Rev. Kelvin McCray
E. G. Miller
E. J. O'Sullivan
H. W. Patten
Claude Rhinehard
Howard C. Rice
J. D. Rice

C. L. Ricketts
Charles J. Romont
Milton H. Ross
A. T. Sprott
Charles E. Sorber
D. L. Stoddard
H. W. Strickland
Adrian B. Tolley
H. J. Walter
J. A. Wesco
F. W. H. Wiessehahn

THE END OF AN ERA

In many ways, the Golden Age of Ornamental Penmanship quietly died away, without a sound, into America's history books. The days of the itinerant penman those nomadic individuals who roamed from town to town throughout the countryside, teaching penmanship wherever they went were over. The industrial wheels of progress began turning faster and faster, and typewriters, as well as other forms of mechanized/electronic communication, found their way into every business office on the continent.

Correspondence courses in penmanship continued for a few decades; F. W. Tamblin, C. W. Ransom and L. H. Hausam being the primary leaders in this form of penmanship education. Yet, it was almost as if a "quietness" had swept over the land with regard to penmanship. Some of the penmanship magazines ceased publication and the newspapers no longer carried advertisements for penmanship instruction or supplies. Fountain pens and then ball point pens, became popular around the time of World War 11, and, quite simply, the "new" industrial revolution so intimately associated with the war cause brought about a new era that was far different from the days of Spencer, Madarasz, and Dennis.

THE PENMEN'S NEWSLETTER

In spite of such industrial progress and the evolution of a more modern society, there were yet a number of master penmen and penmanship devotees still very much alive in post World War 11 America. Many of these individuals were of retirement age by that time, but their interest in penmanship remained strong, and the fellowship that resulted because of their penmanship ties served as an elixir of life. It was not merely the teaching of letterforms and writing techniques that drew these people together; it was the history of the penmen, going back to P. R. Spencer; it was the tradition of fellowship and sharing among penmen and business educators, lived out in some seventy years of conventions. In short, it was the people and the aspect of such sharing.

In 1949, the Zaner-Bloser Company was considering the discontinuation of the Business Educator. After 55 years of service, the Educator was the last of the penmanship magazines still in operation. Mr. Robert C. King, a noted engrosser from Minneapolis, called upon several penmen and engrossers to meet in his studio to discuss the possibilities of creating a penmen's newsletter. During December 1949, the group met and one of the attendees, Major FO Anderson, of the Salvation Army, offered to be the new editor of The Penmen's Newsletter. The first regular issues began officially with the January, 1950 issue, and among the first subscribers was the famous Edward C. Mills. Major Anderson, a 1909 graduate of the Zanerian, remained the editor for 17 years.

THE INTERNATIONAL ASSOCIATION OF MASTER PENMEN, ENGROSSERS AND TEACHERS OF HANDWRITING

Among the penmen who were active during the closing years of the 1940s were Frederick and Eileen Richardson, of Ottawa, Canada. The Richardsons were students of Joseph J. Bailey, Canada's finest penman JJ Bailey was EC Mills' favorite and most successful student), and graduates of the Zanerian

College of Penmanship. In the course of over 25 years, Mr. Richardson taught penmanship to 15,000 high school students and hundreds of high school teachers. Mrs. Richardson has also served as an educator of penmanship for many years; Both individuals have honored reputations as master penmen in business writing.

In 1949, while the couple was working on their summer cottage, they discussed the idea of having penmen get together to renew old acquaintances and share ideas. The next year, they did just that. In July, 1950, a group of master penmen gathered with the Richardsons. They were: J. J. Bailey, H. J. Walter from Chicago, Enrique Benguria from Cuba, Rene Guillard of Evanston, Illinois, and Charles N. Begin from Quebec City. The group decided that they should form an organization to try to do something to restore penmanship in schools. This became their core idea: to improve the handwriting of young people. They elected as their first officers: President, Rene Guillard; Secretary, Fred Richardson; Treasurer, Eileen Richardson; and Honorary President Enrique Benguria. Mr. Richardson was asked to think of a suitable name for the group. Since the group was composed of representatives from three countries he decided on "The International Association of Master Penman and Teachers of Handwriting." Shortly thereafter, it was decided that the name of the organization should reflect the discipline of engrossing. Thus, the official name became "The International Association of Master Penmen, Engrossers and Teachers of Handwriting."

From the very beginning, the newly formed association began to attract people, young and old, who shared an interest in penmanship. It has continued in this fashion ever since 40 years to date. The Penmen's Newsletter became IAMPETH's (as the group became known) official publication. Major F O. Anderson, founder of the Penmen's Newsletter, served as the newsletter's editor for 17 years, at which time he passed on the responsibilities of editor to Eileen Richardson. The next year, 1968, Major Anderson passed away, but the simple publication he started was in capable hands. Ever since, for 21 years, as of this writing, Mrs. Richardson has published the Penman's Newsletter with the assistance of her husband, Fred, they have exposed thousands of people to the subject of penmanship. They have shared the traditions, the techniques, and the writing masters with countless subscribers, and in doing so, they have kept the legacy of the Golden Age of Ornamental Penmanship alive.

* To them, and Major Anderson, a great tribute is due.

CONCLUSION

As this work goes to press and our world looks ahead to the 1990's, several thoughts come to mind. New means of electronic communication are developed almost daily, and there is an accelerated effort to teach children correspondence by pushing buttons on computer keyboards. Simultaneously, there is a decreasing emphasis on teaching them to write well. This is truly unfortunate. Although the advancement of technology has enabled us to correspond in ways unimaginable just a few decades ago, there is yet a need for people to know how to write. Both skills, computer usage and penmanship, should be encouraged. Practically no one goes through any day without having to write something. Handwriting is not an outdated skill; it is, rather, a necessary skill for all literate people. Yet it is a skill that must be taught, and therein lies both the challenge and responsibility for our teachers. Already there is a growing interest in home schooling throughout America, and among home schooling parents, penmanship instruction is a subject of emphasis.

The days of practicing oval exercises upon a blackboard are gone now, as are the common school inkwell and pen. This statement, although true, should not infer that it is less than important for us to know about the penmen of old about who they were, what they did, and more significantly what they have left for us the new stewards of handwriting. The penmen and their times are part of our heritage; they are part of us. If nothing else, amid the hectic pace of daily living, this we should remember.

*The address for The Penmen's News Letter will be found under Sources for Supplies in the appendix.

BIOGRAPHICAL PROFILES

For me, the efforts involved in the creation of this text, from its inception through its completion, have been a personal tribute to my three teachers: Isaac Weldon Bullock, David P. Fairbanks, and Paul H. O'Hara. Mr. Bullock was my first instructor, introducing me to the oblique penholder and the beauty of Copperplate (Roundhand) script. Regarding my longtime mentor and friend, David Fairbanks, I fondly recall our close association over the years, from the countless times I studied engrossing under his tutelage, to the period when he assisted me in forming the Tidewater Calligraphy Guild. Lastly, it is with equal respect that I mention the venerable penman, Paul H. O'Hara. As a living link to the "Golden Age," Mr. O'Hara shared with me the techniques of ornamental writing that he had learned seventy years ago at the Zanerian College of Penmanship. During our time together, he frequently spoke of his experiences from that early period in his life, recalling his teachers, colleagues and acquaintances. His dialogue filled me with a sense of wonder about the penmen and their lives. Remembering these thoughts, I realize that his inspiration was and remains as important to me as the significance of his instruction.

For their guidance and patience, I am forever in their debt, and it is with sincere gratitude that I dedicate this work to them.

-MRS-

Paul H. O'Hara

Veteran penman Paul H. O'Hara was born on February 16, 1889, in Alma, Michigan. Throughout his life, Paul has been an advocate of personal fitness, and even today at the age of 101, he continues to do exercises. He has been a faithful follower of the Bernard McFadden physical culture system (an early 20th century conditioning routine resembling shadow boxing) for 80 years. He has never smoked nor drank intoxicants.

Shortly after the turn of the century, Paul was enrolled in the Commercial Department of the Ferris Institute in Big Rapids, Michigan. Here his training in penmanship began under the guidance of master penman Alva M. Wonnell. In 1908, Paul entered the Zanerian College of Penmanship in Columbus, Ohio. While studying there he received instruction from C. P. Zaner, E. L. Bloser and H. L. Darner. Among his fellow students were many pupils who, like Paul, were destined to become legendary penmen: Willis A. Baird, John Stryker, Earl A. Lupfer and F. W. Martin. In his two years at the Zanerian he mastered Business Penmanship, Ornamental Penmanship, Text Lettering, Engrossing and Engrosser's Script. As a penman, Paul's Business Writing ranked among the best in the profession, and he has long been known for his outstanding E. C. Mills' style of penmanship.

After graduating from the Zanerian, Paul commenced upon his career as a teacher of penmanship and other business related subjects. Over the next eleven years he taught in high schools and business colleges in South Carolina, Massachusetts, New York and Virginia.

In 1921, he accepted employment at Maury High School in Norfolk, Virginia. He taught mathematics there for 33 years, retiring in 1954. During his long tenure at Maury High, Paul also designed the diplomas and filled them in for a number of the high schools in the Norfolk public school system. In the course of his career, he filled in more than 75,000 diplomas and certificates.

An amiable, good natured man, Paul O'Hara turned 101 years old this year. The above photograph was taken in November 1988.

Isaac Weldon Bullock

Born on Christmas Day, 1915, IW Bullock is a native of Creedmoor, North Carolina. After graduating with Phi Beta Kappa honors from Duke University in 1937, he went to work for famous strongman Bob Hoffman, and his strongman team that traveled around the country, putting on weightlifting demonstrations

and promoting York brand barbells. Naturally athletic as a youth, "I. W." set a weightlifting record in 1933 when he "cleaned and jerked" 308 pounds. From 1940 to 1950, IW earned his living as a beer salesman, first for the Krueger Company and later for the Rupert Brewery. During these years he became a portrait artist, and was known for his realistic renderings. In 1950 his interests turned to the field of photography, and he opened a photographic studio in the Norfolk-Durham area of Gravel County, North Carolina. Entirely self-taught, IW became proficient in various photographic disciplines, especially that of photo retouching. Through this skill he learned hand control, a valuable asset years later when he practiced calligraphy.

In 1954, IW Bullock secured employment in the County tax office that was located next to his photography shop. He became a tax collector, then a tax supervisor and auditor, serving his county in these positions for 25 years until his retirement in 1979.

Upon his retirement, Mr. Bullock became interested in calligraphy. He began teaching himself the art by studying the Speedball textbook. Old English and Copperplate held a particular fascination for him. He wrote to the Zaner Bloser Company for further information and purchased a number of their oblique penholders. As time went by, IW worked to improve the design of these unique penholders. He succeeded in developing oblique penholders that were more versatile than any on the market, as his could hold pen points of all sizes, including crow quill points. In the past ten years, Mr. Bullock's heavily shaded lettering and "ob-holders" (as he calls them) are known to calligraphers throughout America. He has taught numerous classes in Copperplate lettering, and continues to devote much of his time to this form of calligraphy.

David Parish Fairbanks

Born in New York City in 1913, David became an international traveler at the age of eight when his father accepted employment as an administrator of an arts academy in Rome. The Fairbanks family moved to the historic city, planning to live there for six months, and stayed for 19 years. In addition to working at the academy, the senior Fairbanks became a successful portrait painter in Rome.

While living in Europe, David received schooling in several disciplines. He attended schools in Italy, England and Switzerland, and, with the help of his father, learned to draw and illustrate. He also studied design and became fluent in French, Spanish and Italian. While in Rome, David became interested in calligraphy when a friend who was studying medieval manuscripts stayed with the Fairbanks family. She would bring home pictures of the manuscripts, and he was fascinated with the intricate detail and beauty of the art.

In the early 1930's, David returned to America for a brief period and lived in New York. Having always enjoyed dancing, he obtained a job as a ballroom dancing instructor. During this time, he also attended the famed Julliard School in New York, taking various courses in piano instruction. In his spare time, he played the ukulele for fun and still does!

In the early 1940's David enrolled in a drafting school, and this line of work became his profession. He worked as a draftsman for a number of companies, eventually accepting a position in one of the design departments of the Newport News Shipbuilding and Drydock Company in Norfolk, Virginia. Some years later he took a position as a draftsman for the Southeastern District Planning Commission in Virginia Beach, Virginia, and remained in their employ until his retirement in 1979.

In addition to Fairbanks' career, throughout the years he has maintained a calligraphic studio known as The Scriptorium. Although he is proficient at a number of broad pen alphabet styles, he enjoys the discipline of engrossing most of all. Studying from the Zanerian Manual of Alphabets and Engrossing and the works of famed engrossers Alberto Sangorski and Arthur Szyk, David developed a style characterized by traditional composition, extreme detail in decoration, and dramatic use of color. His work exhibits a masterful sprinkling of filigree throughout border treatments, and the liberal use of gold to accent prominent features in the design.

A charter member of the Tidewater Calligraphy Guild (Virginia Beach, Virginia), David Fairbanks continues to produce work of an exceptional quality while freely sharing the techniques of his skill with his fellow guild members.

Michael R. Sull

A native of Buffalo, New York, Michael R. Sull was born February 25, 1949. He attended and graduated from both the New York State College of Environmental Science and Forestry, and Syracuse University in 1971, earning a Bachelor of Science degree in Forestry. After graduation he enlisted in the U.S. Navy, performing navigational duties as quartermaster onboard the U.S.S. Pawcatuck throughout the Caribbean, the Mediterranean Sea, the North Sea, and the Barents Sea. Upon his discharge from Service, Michael began a career in youth service work, first as a professional Scout with the Boy Scouts of America for five years, and then two years with the Virginia Cooperative Extension Department, as an urban 4-H Agent. It was during these post-Navy years that Mr. Sull began studying calligraphy and trained under Messrs. Bullock, Fairbanks and O'Hara. In 1979 he founded the Tidewater Calligraphy Guild in Virginia Beach, Virginia, and in 1981, joined the staff of Hallmark Cards, Inc. in Kansas City, Missouri as a Calligrapher/Lettering Artist. In 1986 Michael left Hallmark Cards and started his own company, The Lettering Design Group, a studio specializing in ornamental penmanship, calligraphy and commercial lettering design. He has taught at calligraphy guilds throughout the United States and Canada. In 1987, he organized and developed the Spencerian Saga, an intensive week long workshop devoted to Spencerian Script and Ornamental Penmanship. Conducted annually at Geneva on the Lake, Ohio, the "Saga" attracts participants from states and provinces across North America. In 1989, Mr. Sull displayed a large portion of his penmanship collection in a major exhibition held in Kansas City, Missouri. It is the only exhibition of its kind available for public viewing. Married and the father of one daughter, Jenny, he enjoys being with his family and writing (as well as reciting) ballad style poetry.