

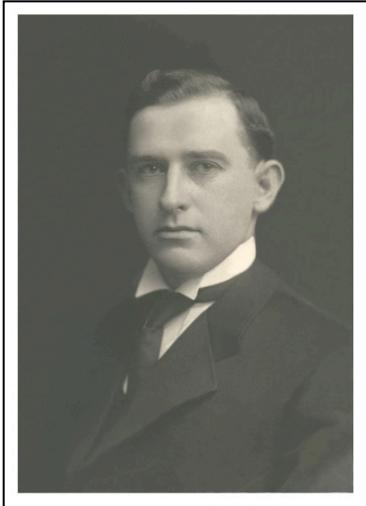
Willis A. Baird

His Life & Works



Willis A. Baird
(1882-1954)

Compiled by Dr. Joseph M. Vitolo, 2014
Penman and IAMPETH Historian



An oblique penholder owned and used by Mr. Baird from the RR Reed Collection

The following biography is used with permission from Michael Sull's Spencerian Script and Ornamental Penmanship, Volume I.

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.

Thank you to Michael Sull and Tom Costello for making the above portrait image from the Zaner-Bloser Collection available to us.

The obituary notice for Willis A. Baird taken from The Educator, 1955

It is with saddened hearts and a realization of an irreparable loss that we learned of the recent death of our friend, Willis A. Baird, the master engrosser and illuminator of Brooklyn, New York. He died August 10, 1954.

We met him for the first time in 1907 when he enrolled in the Zanerian College, where we studied and worked together. He was a leader among the boys who admired him for his ability and fine character. It was an inspiration to watch him work.

Few men have had the training and close association with leading engrossers and illuminators of the entire profession. Mr. Baird's Engrosser's Script writing, early in his career, reached a degree of perfection and beauty equaled by no other penman - he was the king of scriptwriters.

As an all-round engrosser and illuminator, his masterful, accurate work earned for him a position ranking with the work of the all time great masters.

From the Zanerian, Mr. Baird went to New York City to work as an engrosser. His work attracted the attention of that lovable and great penman and engrosser, W. E. Dennis, who persuaded him to join the Dennis Studio. The result was the development of the Dennis and Baird Studio and a long and close friendship. After Mr. Dennis' death, Mr. Baird continued the studio that grew in fame.

Willis A. Baird, above all, was a gentleman, always willing to help others. The profession has suffered a tremendous loss but his work will live on to influence future generations.

The Script of Willis A. Baird

HARLES J. SMITH

MILTON BETELLE

HOWARD E. BETELLE

THE KEATING COMPANY

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of work brings the Trade constantly in
contact with it.*

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for this work and are equipped to handle
it with efficiency.*

Jersey City, Aug. 26, '11.

Mr. and Mrs. E. A. Lupper,
Columbus, Ohio.

Dear Friends:

I received your marriage announcement some time ago and it came as a great surprise. I have been wanting to write to you for some time but never managed to get started.

Hoping you are well and that your joys may be many and your troubles "little ones," I am,

Sincerely yours,

Willis A. Baird.

Brooklyn, December 1^o.

Dear George:

I received your Christmas Card on time.

Many thanks for the remembrance.

As usual I put mine off until the last minute and then a small size lizard knocked it all in the head.

Heres hoping you have a very happy and prosperous New Year.

Burnet.

Columbus, Apr. 15, 1909.

Dear Students:

This letter concludes the course of lessons in Engraver's Script which I have been conducting in the Business Educator beginning with the September number, 1908.

I wish to thank all who have faithfully followed the lessons and trust that each has derived therefrom as much benefit and pleasure as I have in preparing them.

With best wishes for your success in mastering the art of Engraver's Script, I am,

Very truly yours,

Willis A. Baird.

Columbus, Ohio, A. 22. 08.

Mr. E. A. Suyler.
Dear Sir:

In this you have a specimen
of my roundhand or engrossers script.
Hoping that it will please
you, I remain,

Yours truly,
Willis A. Baird.

The International Association

*of
Master Penmen
and*

*Teachers of Handwriting
cordially invite you to attend
their annual convention.*

Baird

The Union Trust Company

The script of Willis A. Baird from the IAMPETH Archives

Engrossing from Willis A. Baird

Announcement Extraordinary

SOUR attention is invited to the unique entertainments the Chateau du Parc Academy of Arts is furnishing for exclusive society, featuring only performers whose sole ambition is culture of their innate desire to perfection of their several artistic talents, free from professionalism; we therefore will furnish artists for your home, club or other functions and for public productions of private natures, in Dramatic, Aesthetic, Nature, Grecian, Oriental, Freedom, Classic or National Dancing (in solo or group); also Vocal Soloists of exceptional interpretation and voice, Recitationists and Plays and Operas (comedy and straight), One Act Playlets, particularly.

MOST particularly note that the Chateau du Parc Academy of Arts specializes in the training of children in all of the above arts, and they are unusually brilliant for their age, and the pick of the City of New York, their performances at all occasions are received with enthusiasm and great admiration, and are well known to the society columns of the press.

For further particulars address,
Yours most sincerely,

SILVER JUBILEE

1891

December 19th

1916

At a Regular Meeting of the
Holy Name Society of
The Assumption Church

held on Sunday November twelfth
One Thousand Nine Hundred and
Sixteen, the following Resolutions
were unanimously adopted: —

WHEREAS the REVEREND

W. W. O'NEAL D.D.

has completed Twenty-five Years Service in the Priesthood and Fourteen Years as the Beloved Pastor of
The Assumption Church; and —

WHEREAS By his Zeal and Generous Labors
he has reared an imposing edifice and
beautiful rectory, and has by his priestly dignity and
sterling character gained the love and esteem of his people

RESOLVED, That the
members of the Holy Name Society of
The Assumption Church unite in giving
this Testimonial to their Beloved and
Honored Pastor as a token of their Heartfelt
Appreciation, and pledge their sympathy in his pres-
ent illness and their prayers for his speedy recovery

James A. Cunningham
President
Michael Flynn
Secretary

A Meeting of the Entire Working Force at the
Factory of
J. R. Wood & Sons
held December 30, 1919, the following Resolu-
tions were unanimously adopted:-

Whereas, Through their just and business-like treatment



Ransom L. Wood
AND **St. John Wood**



in making their employees happy and contented
and their surroundings congenial, and doing everything in their power to make
their factory the most modern, bright, sanitary and healthful in existence; and

Whereas, By their Profit Sharing System they have given us en-
couragement to better our conditions, as well as to improve our minds,

THEREFORE BE IT

Resolved, That we, the co-operators, express our Sincere,
Thanks, and also our appreciation for the additional considera-
tion given us at CHRISTMAS; and be it further

Resolved, That we pledge to them Our Loyalty in the
future as in the past; and be it further

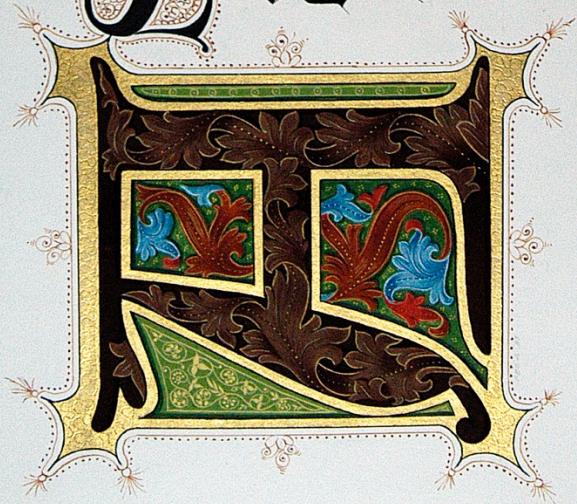
Resolved, That a copy of these Resolutions,
handsomely engrossed and illumina-
ted, be presented to them as a
Token Of Our High Esteem.

The Production Division of

J. R. Wood & Sons.

Emerson, Conduct of Life: Worship.

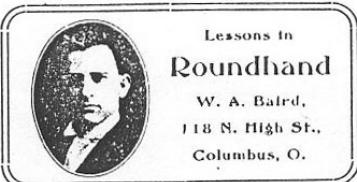
S w r s u r , s u r m r s u ;
s u m u s u s u s u ,
s u s u s u s u s u .



Script Instruction from Willis A. Baird



The Business Educator



INSTRUCTIONS FOR LESSON NO. 1.

By way of apology for this course in Roundhand or Engraving Script, little need be said of this style of penmanship itself. While it is an old style, it seems to be quite popular at the present time, and its popularity seems to be increasing.

To execute it to a fair degree of accuracy, you must first have a clear idea of the forms to be made, but outside of the shaded down strokes there is not such a great difference between the forms used in Roundhand and those used in Light-line writing, as at first seems apparent.

This style is strictly ornamental, and like most ornamental arts, is slow in execution.

Materials.

There is no paper, pen or ink made, that I consider too good for Roundhand. Most cheap papers will soak up ink like a blotter when any shading is attempted, and since Roundhand is a shaded hand, such paper is entirely unfit for this work. There are a number of good grades of paper on the market, but for a high grade paper, cut to a convenient size I would recommend the "17½ lb. Wedding" paper, handled by Zaner & Blosier.

I use "Zanerian" India ink; it is more convenient than and gives as good results as stick India.

Use an oblique holder, specially adjusted for Roundhand; the 10c holders handled by Zaner & Blosier are as good as any, and they will adjust them if instructed to do so. For these lessons use a Zanerian Fine Writer or a Gillott's No. 1 pen.

Position and Movement.

Use the same position at the table as in light-line writing, both as regards the arm and the paper. Owing to the comparatively slow speed, the pen must be held somewhat tighter than for business writing. The hand may be turned farther to the right and may rest on the side; the little finger being the center of control.

The movement comes principally from the forearm and the wrist, giving the wrist a sort of rocking motion; the fingers are not used as much as might be expected. I would advise each one to lose no opportunity to watch some one write Roundhand, as you could then see the movement employed, and the work would be easier.

In the first exercise in the copy, try for uniformity in width of stroke and spacing between lines. Place your pen on the paper and press down on it until the points are forced open as wide as you desire the stroke to be, then move the pen downward and make the stroke; starting in this way will make the tops square.

The lower-turn exercise will naturally start the same as the straight line, and should hold the same width until the pen has traveled between two-thirds and three-fourths of the distance to the base line, when it should begin to taper in order to

make the turn. See that the right side of the stroke is nearly straight, and that the taper comes from the left side. Raise the pen as you come to the base line and replace it to make the hair line connecting stroke. Always raise the pen at the base line, and you will find it equally as helpful to raise it at the top of all minimum letters. Take particular notice where the hair line apparently joins the shaded stroke.

In making the upper-turn, the introductory stroke should begin slightly below the base line; the upper-turn will naturally be the reverse of the lower turn.

The hard part will be to keep the strokes from getting wedge-shaped, too wide at the square end of the stroke, and too narrow near the turn.

In the exercise giving the double-turn, try to make the upper and lower-turns equally round.

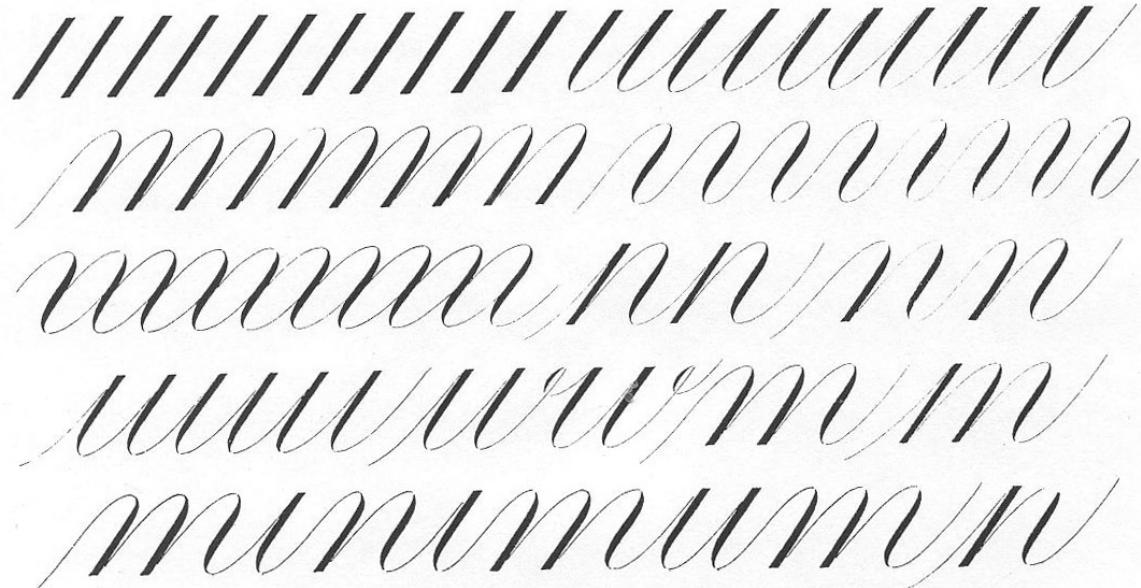
The rest of the lesson is composed of these principals joined together. Strive for uniformity in width of line, in spacing and in slant.

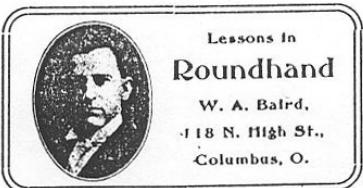
Nearly every stroke used in making minimum letters is given in this lesson. Work hard and study the copy carefully.

Send in your best work for criticism, and enclose postage if you wish your work returned.



By Blosier, Zaner and Darner.





INSTRUCTIONS FOR LESSON
NO. 2.

We have in this lesson the remaining strokes used in the minimum letters.

I have given you a half line on the double turn the same as in the first lesson in order that you may have a chance to redeem yourselves for the mistakes you may make in your first attempt. Try to get both the top and the bottom turn equally round, and the shade heaviest at half the height. A good test for this exercise is to turn the paper up side down and see if your work looks equally well in that position. If it does not start in to remedy it.

The *e c o* and *a* contain the same principle and when one is mastered the others will come easy. The beginning stroke should be gracefully curved and made with a free movement, the shaded stroke should be made much slower, it is curved but not circular. Notice that the heaviest part of the shade is below half the height of the letter. In the *e* the second shaded stroke is made downward the shade being near the top. The hook on the *c* is made downward and the dot should not be shaded too heavily. The first shaded stroke of the *o* is the same as that in the *e* and *c*. The second shade is made after the letter has been completed. The *a* is similar to the *o* so far as the oval part is concerned. It is finished same as the letter *i*.

The letter *x* will be somewhat difficult, the heaviest part of the shade should be above half the height of the letter. The down stroke in the second part of the *x* is slightly curved. The main stroke of the *x* if turned upside down will make a good letter *c*.

The letter *s* will perhaps give you more trouble than the others. The up stroke should be more slanting than the up stroke in the other letters, this will make it easier to get the shaded stroke

This is a page from the October 1908 issue of "The Business Educator." It is the second lesson in a ten-lesson series. Apparently one lesson appeared each month in that year. If anyone has any of the other issues, I would be delighted to have them for the News Letter. Willis A. Baird was considered one of the all-time champions in this beautiful style of script. His instructions are clear and would be most helpful to anyone who is learning Roundhand or Engrossers' Script. I have lesson 10 in this series, but need all the other 8 lessons. Your help will be appreciated.

Eileen Richardson, Editor

on the same slant as the other shaded strokes, the dot or blind loop at the top of the *s* should be somewhat higher than the other minimum letter. See that the dot at the bottom of the *s* does not cross the first stroke.

In writing the word *see to* the spacing, try to keep the down strokes equally distant. Good spacing will cover up more faults than any other one factor.

This lesson will conclude the large work. It was given in order that your faults would be more readily noticed than in small work.

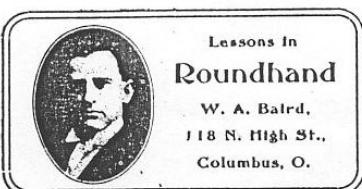
Work hard on this and the first lesson as the minimum letters are used much oftener than the extended letters or the capitals.

Send in your best efforts on this work and you will not regret in the end the time spent in learning this style of script.

m m m m m m m m
r r r r x x x x x x
o o o o c c c c e e e e
v v v v a a a a s s s s
s o o r s c o u r s e



The Business Educator



INSTRUCTIONS FOR LESSON NUMBER THREE.

The exercise on the first line of this lesson is one that should be mastered before beginning work on the letters themselves. You will find it extremely hard to keep the down strokes of equal heft, there will be a tendency to swell the shade when you have completed about one half of the stroke. This will be due to the fact that the stroke is much longer than the minimum letters and you have to exceed your range of motion. You will soon overcome this difficulty however if you practice on the first line of the lesson and stick to it. Do not try the letters or words until you feel reasonably sure of the first line. Another tendency will be to taper the shade too much as you near the base line. After you have made a line of this exercise place your ruler over the upper half of the work and see if the lower part would resemble your best effort on an exercise of the small letter *u*. It ought to.

Be sure that you have your paper ruled and make the exercise two spaces high. The connecting hair line should extend up one space.

The letter *t*, given in the second line is a repetition of the first line with the crossing added. The crossing is made 1-3 of a space from the top.

The letter *d* consists of the oval used in the *a* and is merely an *a* with the second shaded stroke extended another space higher. See to it that both shaded strokes are of equal width.

The letter *p* is three spaces high being 1 1-2 spaces above the base line and 1 1-2 spaces below. The second shaded stroke of *p* is the same as the last stroke in the *m* and *n*. Retouch the strokes that are finished off square at either one, or both ends just as soon as you make them. It will soon become a habit to do this, and will in time be done almost unconsciously.

The letter *h* in this style is 2 1-2 spaces high, the second shaded stroke is the same as that in the letter *p*.

The first part of the *k* is the same as in the *h*, the second part however is entirely different, it consists of a hair line stroke commencing one space to the right of the first stroke and joining the first stroke 1-2 space above the base line, it should be a compound curve and can be made upward instead of downward if preferred. The second part of the finishing stroke begins at the junction of the two other strokes and is a compound curve, the general direction of which is nearly vertical. The joining of the two parts of the finish for the *k* forms a small loop.

The letter *I* is the same as the first line exercise only 1-2 space higher.

The letter *b* is the same as *I* except the finishing stroke which is the same as the finish for the *v* and *w*.

This lesson will be good training in slant as the long shaded strokes are what determines the slant of page writing, that is, more so than the minimum strokes do.

BAIRD'S CRITICISMS.

R. L. H., Cincinnati, O. Lower turns too sharp, and you are not particular about hitting the head line. Up strokes are made too fast, In fact all your work has the appearance of having been rushed. Square up strokes in *m* and *n* by retouching after the stroke has been made. Raise the pen at the top of all minimum letters.

Rene G., Kansas City, Mo. Your work is very fine. Shades taper a little too much in making the double turns. Would advise you to raise the pen at the top of all minimum letters, you will notice the benefit more when you get on smaller work.

Penfield, Pa. Work is altogether too fast, shades are not heavy enough. Read the instructions carefully as to pen liftings. You use too much connective slant, the up strokes should be on nearly the same slant as the down strokes. Sign your name to your work.

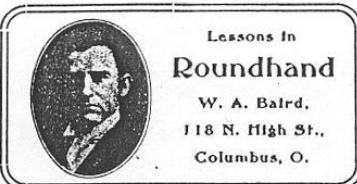
W. A. D., Hartford, Conn. Your work is very good. It is a little too high for the width, but expect you to overcome that fault on small work. In writing words you are not careful enough about bringing all letters to the head line. To get ends of strokes square it is necessary to retouch the work.

Handwriting examples showing various cursive strokes and words:

- Repetitions of the letter *h* (2 1-2 spaces high).
- Repetitions of the letter *d* (three spaces high).
- Repetitions of the letter *p* (three spaces high).
- The word "hush" written twice.
- The word "knack" written twice.
- The word "knot" written once.
- The word "hill" written once.
- The word "bubble" written once.
- The word "blank" written once.
- The word "blubber" written once.
- The word "blade" written once.
- The letter *b* written once.



The Business Educator



Lessons In Roundhand

W. A. Baird,
118 N. High St.,
Columbus, O.

In this lesson we have the upper loop letters and you will no doubt find that the loop is quite difficult. There are two ways of making the loop, 1st, make it the same as you would make it in ordinary business writing by making the right side of the loop upward and going over the top make the heavier side downward. 2nd. After making the introductory stroke, which at the beginning of a word should begin a little below the base line, raise the pen and begin at the top of the loop and make the heavier side of the loop first, and after reaching the base line raise the pen again and beginning again at the top of the letter make the right side of the loop. In this way both sides of the loop are made downward and I believe that the average person will learn to make good loops in much less time than in the first way described. This is only my belief and it may have been formed on account of having learned that way myself, as the best writer of Engraver's Script that I know of makes the loops as first described. If this is your first attempt at Roundhand it would perhaps be a good idea to practice them both ways and by all means adopt the way by which you can do the best work.

In following the work rule lines for the tops of the loops which in this lesson are three spaces in height as compared with two and one-half spaces the height given the extended letters in the 3rd lesson, but while the letter itself is longer by actual measurement in the loop style, it would not appear so on account of the shade tapering at the top while in lesson No. 3 the shade of the extended letters was as great at the top as at any other point.

You will notice that in beginning the loop the pen at first travels just about as much to the left as it does in a downward direction. Notice also that after the beginning of the shade the stroke is straight. This feature is quite noticeable in the *f*, *h* and *k*. The shape of the loop itself is a very important feature and a fault which seems to be a general one is to have a saggy looking loop, which is caused by keeping the loop the same width almost its entire length. Another fault is to drag the shade on the right side of the loop too far. This shade which should be very slight and kept as close to the top as possible adds greatly to the life of the letter, but if carried down too far, detracts from it.

The loop is the feature of this lesson, the finishing strokes of the *h*, *k*, *j* and *b* are the same as given in lesson three.

In this lesson however, I have given you two different finishes for the *b*, one is the loop and the other a blind loop or a loop that is afterward filled in. We also have an additional letter the *f*. The *f* is always made with a loop, the letter extends three spaces above the base line and one space below it. Notice the dot on the base line to the left of the stem, it should be made large enough to avoid looking weak, but not large enough to attract more attention than the rest of the letter.

Do not practice on the loops to the exclusion of the minimum letters, but try and build them all up together.

This is a hard lesson so work hard to master it. Let me receive your work between the 20th and 25th of the month.

Baird's Criticisms,

C. E. B., Winooski, Vt. Most of your work is very good and graceful. Second shade on first style of *r* is too heavy. Watch joinings in the small *o* exercise. Dots at top of *s* and second style of *r* are too large. Your lower turns generally are too sharp. I would advise you to use an ink that would produce soft brown hair lines and a black shade, the hair lines in your work are too black.

P. E. C., Bowling Green, Ky. Your work is very good. Second shaded stroke of first *r* is too heavy, while the second style of *r* is too wide. The *x* is too wide. The *x* should be closed. Watch spacing in the words. I have some specimens about you.

W. A. D., Rockford, Ill. Your work is fairly good but has a labored appearance. Square up ends of strokes by retouching. You would do well to slant your work more. Send your work earlier next time.

A. A. A., Fitchburg, Mass. Your paper and ink are both poor, and your retouching is not very skillfully done. Both shaded strokes in small *a* should be the same in width. The down stroke in second part of small *x* should be a hair line, you have shaded yours slightly. You have a good idea of the work, use better ink and paper and in large work write on every other line, rather than on every line. Your work will be more encouraging to you. You can easily become a good Roundhand writer.

F. L., Bristol, R. I. Your work is good but you are inclined to write too angular, but this fault you can easily overcome. You raise your pen too soon on your lower turns in *n*, *m* and *w*. You make shaded stroke in *x* and *s* too light. Raise your pen at top of minimum letters as well as at the base line.

J. F. C., Bellefontaine, Pa. The width of your shaded strokes varies too much in different letters. You get too much of a running hand effect in your work, this is especially true in your line of *v*'s and *x*'s. If you study the copy you will see that there is very little difference between the slant of down strokes and up strokes. Shaded stroke in first *r* is wedge shaped. Study form.

R. L. H., Cincinnati, O. Your work on the third lesson is very good, especially so on the first two lines of the copy. You end the shade on the lower turns too abrupt. Your slant is bad in some places where you have an extended letter in connection with the minimum letters.

Not knowing, I am unable to give you the information asked for. Would advise you to communicate with a few different companies.

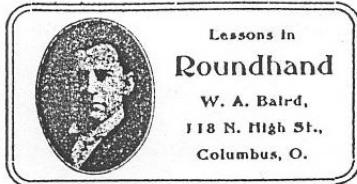
SPECIMENS

R. C. Cottrell, supervisor of penmanship in the Public Schools of Logansport, Ind., has sent us a specimen of penmanship by a 13 year old pupil which would do credit to a great many of our older business college pupils. He states that this pupil wrote the vertical six weeks ago.

Mr. L. H. Hausam, of the Salt City Business College, Hutchinson, Kans., is doing much to influence the penmanship and commercial teaching professions by preparing young persons to engage in these lines of work. The following named students who have been under his instruction have recently taken positions as penmen and commercial teachers in the schools mentioned: C. A. Dillman, Nevada, Mo., Business College; F. M. Allworth, Metropolitan Business College, Red Wing, Minn.; C. L. Swenson, Bethany College, Lindsborg, Kans.; I. D. Smith, Southwestern Business College Meade, Kans.; C. J. Hemphill, Commercial High School, Kingman, Kans.; N. A. Campbell, Manhattan Business College, Manhattan, Kans.; E. R. Cornell, Bethany College, Bethany, Nebr.; A. E. Wright, Los Angeles, Calif., Business College; C. Strahm, Pittsburg, Kans., Business College, and H. C. Hanson, Normal & Business College, Concordia, Kans.

We acknowledge the receipt of a number of very beautiful specimens of penmanship, ornamental style, executed by his students, all of which bear to a marked degree the characteristics of Mr. Hausam's work.





Lessons in
Roundhand
W. A. Baird,
118 N. High St.,
Columbus, O.

This month we have the loops below the line, which completes the work on the small letters. This lesson will undoubtedly be harder than the previous lessons in many ways and will call for harder work on your part.

The lower loop is just the reverse of the upper loop, the main stroke of the loop is practically straight on the inside as far as the shade extends which is about $2\frac{1}{4}$ spaces. Write your work the same size as the copy and rule head and base lines for the minimum letters and also for the loops, be careful about pen liftings, all liftings are plainly shown in the copy and you should study the copy carefully.

The lower loop like the upper loop can be made in two ways: first, make both sides of the loop downward, the heavy side first and second, by making the loop with but one stroke. I would recommend the first way to beginners, but after one has become quite proficient I believe better looking work can be turned out by the second method.

The *j* is composed of a preliminary stroke and the loop with a dot above it, be sure the dot is on a line with the loop and do not make it too large; the first stroke of the *j* is a double turn same as finishing stroke of *n*. The *g* is composed of an oval same as the *o* or *a* with the loop added, see to it that there is a small space between the half circle of the oval and the shaded stroke of the loop. The *q* is the same as the *j* except it goes, it extends about 1-2 spaces below the base line the same as the letter *j*, while all the other loops extend two spaces below: the base line, the finishing stroke of the *q* is a slightly curved stroke to the right of the main stroke of the loop. The *q* is spoken of here as a loop but in reality it is not, at least in this style. The *z* will be found to differ some from the other loops, the first part of the *z* is the same as the first stroke of the *n*. In beginning the loop the pen swings to the right and then downward, be careful to keep the shade on this loop rather high as there is a tendency to drag it too far down more so than in the other loops.

Study very carefully the spacing in the words, look out especially for letters which follow the *o*.

In the lower line of the copy we have the entire small alphabet, this will afford an excellent opportunity to see how often certain strokes are repeated. I have not given many different styles of letters, but have tried to give those which seem to me to be the most common in use. All the upper loop letters with the exception of the *f* can be made with a straight stroke the same as the second *k*, the *g* and *j* may be finished the same as the *y*, but when this finish is used it rarely extends more than one space below the base line.

Chicago, Sept. 9th, 1908.
The Business Educator.
Columbus, Ohio.

Gentlemen:— Please send me the Business Educator the coming year for the dollar enclosed, Professional Edition.

Try and mail it this week yet as I am going home next week on my vacation.

By complying with the above request you will greatly oblige,

Yours truly,
A. M. Grove.

1003 Chi. Opera House Bldg.

By A. M. Grove, a 1905 Kanerian, now with B. C. Kassell, engrosser, Chicago.

Some students who sent in work on the first and second lessons have not been heard of since. There may be some specimens given to those doing the best work at the end of the course, and if you rest on your oars too long you will be counted out at the finish.

BAIRD'S CRITICISMS.

C. E. B., Winooski, Vt. Your work is very good. Write your work same size as copy. Second shaded stroke of *h* and *p* is invariably off slant. Finishing stroke of *K* is only one space high. Retouch your work carefully after it is written, you will find it the very best kind of

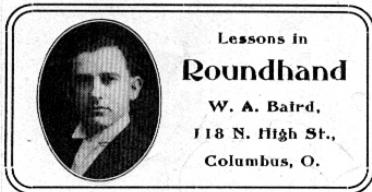
practice. I expect some fine work from you in the future.

W. A. D., Rockford, Ill. Your work on the third lesson is very good. You should read instructions given with lesson No. 1, as to pen liftings. Slant your work a little more. Send in work same size as copy.

F. L., Bristol, R. I. Write your work same size as the copy. Your double turns in letter *p* are too angular; second part of *K* is too weak looking for the first part. Study the copy carefully.

P. E. C., Bowling Green, Ky. Your work is nice. No particular criticisms.

.....
W W W W Y Y Y Y Y Y joy join jumps
g g g g g g gag young q q q q q q q q
z z z z z z zigzag quiz queen zone
a b c d e f g h i j k l m n o p q r s t u v w x y z



Lessons in
Roundhand
W. A. Baird,
118 N. High St.,
Columbus, O.

INSTRUCTIONS FOR LESSON NO. SIX.

This month we begin on the capitals and you will find that the mastery of them is very important. Though in ordinary work capitals are used much less than small letters, a few shaky looking capitals can easily spoil the appearance of an otherwise neat looking page. The shaded strokes in the capitals in Roundhand differ from the shades used in ornamental writing in that they are not of the short, snappy order.

In this lesson we have eight capitals. You will notice that certain strokes are repeated in different letters and you should keep this fact in mind when making them. If you would always study a letter and note wherein it contained strokes used in the formation of other letters you would acquire a good style of writing in a comparatively short time.

The first part of the *V*, *W*, *H* and *K* is a double turn, this part of the letter should be kept comparatively high, the top part of it not being more than one-half space lower than the second shaded stroke.

The capital *V* has this beginning and the second shaded stroke is a straight line on the main slant, this second shaded stroke will be somewhat difficult to make, it begins and ends with a hair line and the heaviest part of the shade should be at least about half the height of the letter. The finishing stroke is a hair line joining the shaded stroke at the base and is curved considerably near the top and finished with a dot. The first part of the *W* is the same as the *V*, the third shaded stroke is not quite parallel to the second, these two strokes being about three-fifths of a space apart at the top and one space apart at the base line, the finish is the same as in the *V*.

The *V* and *W* are both three spaces in height.

The first part of the *Z* is an oval slightly more slanting than the rest of the letter, the main stroke in the *Z* is a compound curve beginning and ending with a hair line, this stroke is more slanting than the main strokes in the *W*; the loop at the base line is quite small and the shade on the finishing stroke is nearly vertical. The



M. A. Albin, Portland, Ore.

hair line crossing the main stroke is a horizontal compound curve.

The first part of the capital *H* resembles the capital *V* until it comes to within about $\frac{1}{2}$ space of the base line, when it curves to the left and finishes with a dot $\frac{1}{2}$ space above the base line, this first half of the *H* differs from the *V* in that it is only $\frac{1}{2}$ spaces high. The second part of the *H* is three spaces high, it may be made without raising the pen or the hair line may be made downward, the same as the upper loops in the small letters, the hair line crosses the shaded strokes at about $\frac{1}{2}$ their height.

The first part of the *K* is the same as in the *H*. In making the second part begin at about $\frac{1}{2}$ the height of the first stroke and make the hair line upward finishing with a dot, the shaded stroke in the second part of *K* is a compound curve and is a difficult stroke to make just right. The second part of *K* is three spaces in height.

The capital *N* begins with a dot $\frac{1}{2}$ space above the base line and after making the turn at the bottom is a straight line on the main slant, the shaded stroke is similar to those in the *V* and *W*, but is more nearly vertical. The finishing stroke is the first stroke inverted.

The first stroke of *A* is made upward the same as in the *N*, but is much more slanting in order that the shaded down stroke may be on the main slant, the finish of the *A* begins at the base line, is made upward and turning to the left forms an oval, the line crosses the main stroke of *A* about $\frac{1}{4}$ space above the base line. The shade on the oval should be parallel to the main stroke.

The first stroke of *M* is made the same as the first stroke in *A*, it is not as slanting as the first stroke in the *A*, nor as vertical as the first stroke in the *N*, but just about half way between the two. The down strokes are similar to the shaded stroke in the small *I* and are parallel.

There is plenty in this lesson to keep you busy for a month, some of the principles in these letters will be found in many of the other capi-

tals, the main stroke in the first part of the *H* appears somewhat modified at times in just one half of the letters of the alphabet. Let me see your best work on this lesson.

C. E. B., Winooski, Vt. Your work on Lesson 4 is very nice and neat. The worst fault is your ink, it does not flow freely, it may be either due to your ink well becoming dirty or too much gum in the ink, if the latter, add a little water. Come again.

R. L. H., Cincinnati. You need more practice on upper loops, you have a tendency to get them pointed. The finish on *b* and *k* appear well, you are inclined to give more space between letters than in them, they should appear the same. Many thanks for the good words.

P. E., Bowling Green, Ky. Your work is very good, in fact the best I have received this month. Your ink is a little too thick. Keep coming.

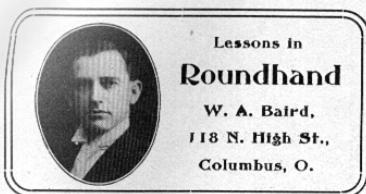
Z. C., Hartland, Minn. You are a trifle late in the day but 'tis better than never. You should rule lines for the top of your small letters. Try and make up the work you have let go. You can come out all right in the end if you work hard.

A. A., Fitchburg, Mass. Your work compares very favorably with the work received from other students. Your shades appear ragged, perhaps your pen is not properly adjusted. You do not begin the shades on the upper loop letters soon enough. Your spacing between *b*'s is too wide. I think you will be doing good work at the end of the course if you stick to it. Your ink is not the best.

W. A. McI., Norwood, O. Your work looks very nice, try and get all shaded strokes the same in width. Would advise you to use an ink that is less glossy.

C. E. A., Penna. Your work is very neat. Your work on the words was not as good as on the exercises. Try and make up the work you have let go by you, square up ends of *n* and *m* as gives them a much nicer appearance. Your work on the third and fourth lesson just arrived. Rule lines for the tops of minimum letters, measure the copy and make your work the same size.





In this lesson you have nine capitals, quite enough to become acquainted with in one month, some of these letters are bound to trouble you to some extent, but if they were too easy they would not be worth while learning. These letters are more difficult than those in the preceding lesson but from the practice you have now had they will perhaps be mastered by you in less time. You will discover that some of the strokes used in the last lesson are also employed in making some of the letters appearing this month. If you study carefully before you practice you will discover a certain relationship in letters that will make their execution easier for you. You are too likely to regard each letter as being made up of entirely new principles, and that being the case you will have a harder time mastering them.

The *J* has for its main stroke the same principle used in the first part of the *H* and *K*, it has a little more curve than in those two letters but the principle is the same. Begin the *J* with a hair line and give it plenty of curve at the top, the dot at the bottom is one half space above the base line. The second shaded stroke should cross the first about one space above the base line. This second stroke is not shaded as heavily as the first.

The *J* will be a difficult letter on account of its great length, it is five spaces long, three above and two below the base line, give the *J* plenty of curve in the main stroke which begins the same as the *I*, the bulk of the shade is below the base line. You can continue the first stroke and make the loop without raising the pen or you can make both sides of the loop downward as per instructions given on the lesson in lower loop letters. The second shaded stroke in the *J* is the same as in the *I*.

The *S* is three spaces high, the main shaded stroke contains the same principle as the *I*. The *S* may be made in three strokes, first, the main shaded stroke, second, the stroke forming the loop and third, the stroke to the left of the stem. The dot at the bottom is one half space above the base line.

The *L*, if I may judge from my own experience, is one of the hardest if not the hardest letters in the alphabet. The main stroke must be well curved and the loop on the base line long and narrow. The upper part is the same as the *S* and may be made either with three different strokes as given in the instructions for making the *S* or it may be made with one stroke. I prefer the latter.

The top part of the *G* is the same as the *S* and *L*. The *G* may have either two, three or five pen liftings. The main shaded stroke in the top of the *G* is slightly curved and extends to within one space of the base line. The shaded stroke which forms the lower part of the *G* is the same stroke as is used in the *I* and the stem of the *S*, but is only one and one half spaces high.

The *C* is three spaces high, the upper part is the same as the *G*. The shade on the main stroke begins about one-half space from the top and ends about one half space from the base line. Be careful not to curve this stroke too much. The shade on the oval formed at the bottom is added after the letter has been completed.

The *E* is a difficult letter and will require much practice. The first form given is the standard but the other seems to be more popular. The lower part of the *E* is the larger and resembles the lower half of the *C*, be careful as to the size of the loop at the center of the *E*.

The main stroke in the *T* is but two and one half spaces high and is the same principal as that used in the *I*. The oval made in forming the top is more slanting than the stem, avoid getting one side of this oval flat.

The *F* is made exactly the same as the *T* with a hair line crossing the stem about one and one half spaces above the base line well curved.

There is enough in this lesson to keep you busy, but cheer up for the worst is yet to come.

BAIRD'S CRITICISMS

F. L., Bristol, R. I. Your work on the Dec. and Jan. lessons shows some improvement, your upper loops are better than the lower loops. You should study carefully the shape of the shade in the loop letters. I would advise you to read instructions in September and October number regarding pen liftings.

C. E. A., Pa. Your work on lesson 5 looks good. Watch spacing of letters following small *o*. You are inclined to get the loops too wide. Put in more time on the capitals, the shaded strokes in the *V* and *W* should be practically straight. The oval in the *A* is too small.

Z. C., Hartland, Minn. Your ink is poor and some of your work has the appearance of having been done in a rush. I believe you could learn to write Script fine if you gave it the proper attention and time. Let me have your best work on the next lesson.

R. L. H., Wellsville, Pa. Your work is scattered out too much and is larger than the copy. Work slower and with more care. See criticisms to F. L. as to pen liftings.

C. E. B., Winooski, Vt. Study the shape of the loop and the shape of the shade. Your ink is too glossy, do not use too much Gum Arabic as it prevents the ink from flowing freely. See instructions regarding pen liftings in September and October number, they will help you wonderfully if you follow them.

EXECUTIVE COMMITTEE

National Penmanship Teachers' Association, 1909

Chairman, Mr. R. L. McCarty, Spencerian Commercial School, Louisville, Ky.

C. C. Lister, New York, N. Y.
C. W. Ransom, Kansas City, Mo.

The above names were recently received from President L. E. Stacy, Meadville, Pa. Either Mr. Stacy changed his mind (a most commendable thing to do), or we were misinformed when we announced in the February number the names of Adams, Zener and Ransom.

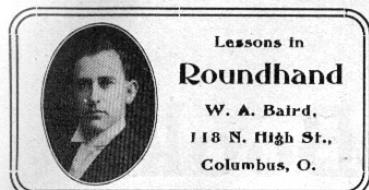

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INSTRUCTIONS FOR LESSON NO. 8.

In this lesson we take up the remainder of the Capitals, nine in number. Some of these letters will be found to be quite difficult, but careful study of some of the important principles involved will show such a similarity in the different letters as to make them comparatively easy, only comparatively.

Five of the nine letters given here have in their make-up the capital stem, the same as you found in last month's lesson in the *I, S, L, T, F* and the last part of the *G*. The *P* is made up of a capital stem three spaces high and a top part which begins the same as the top of *T* but this top part continues around as though a complete oval was to be made but after crossing the stem finishes with a slight upward curve. This crossing of the stem is about at 1-2 the height of the letter. Be careful in making capital stems to keep the shade relatively high. The *B* is composed of a capital stem the same as the *P*. The top is almost the same, however, after the top part passes to the right of the stem it does not extend quite as low as in the *P* and it is kept closer to the stem. After the loop at the right of the stem is formed the stroke to the base line resembles the top part of the *E* inverted. The *R* is composed of a capital stem three spaces high the same as in the *P* and *B* and the top is practically the same as the *B* as far as the loop to the right of the stem. This loop is about horizontal while in the *B* the loop slants considerably.

The last shaded stroke of the *R* will be found to be quite difficult, it is found in but one other letter, the *K*. The *U* begins with a reversed oval the same as the top of the *T*. The first stroke which extends to the base line should be a compound curve and the last shaded stroke is the same as is used in the small *d* and is not more than 2 1-2 spaces high. The first part of the *Y* is the same as the *U* except that it is

shorter, being about 3-4 the length of the *U*. The last part of the *Y* is a capital stem 2 1-2 spaces high. The *X* is begun the same as the *Y* but the first part of the letter if continued would make an indirect oval. The second part of the letter is in the form of a direct oval. Avoid shading this second part of the *X*. The *O* is a direct oval. To make it begin at the top and go down and around bringing the "up-stroke to 3-4 the height of the letter and down again with a lighter shade than in the first down stroke. The shade to the right on top is made downward.

The *Q* is made the same as the *O* with a finishing stroke at the bottom which is not very difficult.

The *D* is a very difficult letter and will require a great deal of practice. The stem which should be well curved is but 2 1-2 spaces high and the swing around the stem forms a direct oval or rather a part of one. This oval comes to within one space of the base line to the left of the stem. The oval or long, narrow loop formed on the base line should be carefully studied as it is an important part of the *D*.

Much practice on the capitals will be necessary before you can expect to master them, but the range of motion which you acquire by practice upon them will add freedom to your small letters.

There will be but two more lessons in this course and I will give a couple of specimens to those doing the best work at the finish, so work hard from now on to win.

BAIRD'S CRITICISM.

J. H. G., Woodsfield, Ohio. Your work looks fine. The general forms of the letters are good. I would advise you to shade a little heavier. It

matters little whether you use wide or narrow spacing so long as you keep your work uniform throughout.

C. E. B., Winooski, Vt. You depend altogether too much on retouching to make your work appear good. Shade down strokes more when first made. Script for ordinary purposes needs but little retouching. The dots on the capitals are too small and weak.

R. L. H., Wellsville, Pa. Study the form of letters in the copy very carefully and also the instructions. Watch where shaded strokes begin and end. First stroke in *M, N* and *A* is made upward. The loop on second part of *K* is too low. Spacing in small alphabet is bad.

Z. C., Hartland, Minn. Your work has a good appearance and is better than the average I receive. Would advise you to use a better grade of ink. Be careful with the strokes in the small *u, m* and *n* and do not get them wedge shaped.

W. A. D., Rockford, Ill. First part of *V, W, H* and *K* is not graceful enough. Do not get shades bunched up. You could slant your work more to an advantage. Study form carefully and do not become discouraged.

F. L., Bristol, R. I. Read your instruction over for Feb. lesson and you will discover that you make the first stroke in *N, M* and *A* the wrong way. First part of *V, W, H* and *K* too scrawly. Study form more and practice less.

W. A. Mc., Norwood, O. Your work looks very good. The beginning part of the *Z* is three spaces high. You should shade a little heavier. Your *M* is off slant. Good careful practice will make a good script writer of you.



Albin-Williams Studio, Portland, Ore.

PP Proportion BB Bankers

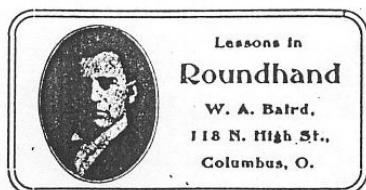
RR Repetition UU Uniforms

YY Yours XX Xerilate

OO Ohio QQ Quinine DD Dimes



The Business Educator



INSTRUCTIONS FOR LESSON NO. 9.

This month we have an example of Engraver's Script applied to a commercial paper. You will also notice that the greater part of the work is smaller than you have had up to this time.

Arrangement and neatness in your work will be a factor this month more than ever, and I expect to see evidence of greater interest on your part, as the work should now begin to be a pleasure and not a task, because you will have something to look at besides a monotonous humdrum of letters when the lesson is finished.

Write your work the same size as the copy, ruling both head and base lines to govern the height of minimum letters. The wording should be sketched in with a lead pencil in order to get the proper arrangement. Watch the spacing between words as well as in them. Do not get the spacing narrow in one word and wide in the next, shifting the paper so as to keep the pen the same distance from the eye at all times will be found of great benefit as regards spacing and slant also. Watch the slant carefully as there is a tendency to write more slanting as the size of the work decreases.

Careful study of the forms of letters is of course of the greatest importance, but arrangement and neatness are also very important and they require no additional skill. They are merely a matter of carefulness and fore-thought.

It might be a good idea for you to look over the instructions given all through this course and examine your work carefully to see if you are following them.

I expect to receive more work and better work than on any of the previous lessons as you need to be on edge for the final test that comes next month.

BAIRD'S CRITICISMS.

Z. C., Hartland, Minn. I have your work on lessons 6 and 7. You do not study the forms in the copy as careful as you should. Beginning stroke of *V*, *W*, *H* and *K* are too breezy looking and they have not enough curve. Your *A* and

M are generally too wide. Give more attention to your small letters. Work slow and carefully. Study the form of the stem in *T*, *F*, *J*, *S* and *L* and try to make them as near like the copy as possible.

F. L., Bristol, R. I. Your work looks good, you are improving. Work slower and make each stroke as carefully as you possibly can. Your work has a free easy appearance that is necessary to good work, but it is not quite as accurate as it might be.

P. E. C., Bowling Green, Ky. Your work is about as good as any I receive. You look like a contender for first prize. Work carefully.

R. L. H., Wellsville, Pa. Your work is improving. Follow the copy closely. The final test comes next month and you want to get in line.

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Fine Art in Writing



**Lessons in
Roundhand**
W. A. Baird,
118 N. High St.,
Columbus, O.

LESSONS IN ROUNDHAND NO. 10.

Page writing is the very hardest test to which you can be put in a practical way and this month's lesson will give you an opportunity to see what you can do in the way of real practical work.

There are many places where you may "fall down" if you are not always on the alert. You may not be pleased with your first efforts but do not become discouraged. Write and rewrite the letter many times and if you practice faithfully you are sure to succeed.

Rule lines an eighth of an inch apart or even less than that distance and use every 5th or 6th line as a base line. Mark these lines on the margin with a check sign in pencil.

On the line above the one you have checked, sketch in the wording in pencil very roughly the same size as you expect to write with the pen, being careful to get equal spacing in all words. By this penciling process you will be able to keep a nice even margin on the right-hand side of the page. This is absolutely necessary if you expect to turn out a nice looking page. A soft lead pencil, well sharpened should be used for the ruling. Rule the lines as lightly as possible that they may be easily removed with Art Gum or a Sponge Rubber when the work is completed. A section liner is generally used by engravers to do accurate and rapid ruling.

There will be many things to keep in mind in working upon this lesson and while you are centering your thoughts on one thing, another may be overlooked. Much practice and careful study will in time overcome your faults and a well written page will be the result.

Try to make every shaded stroke equally heavy. It will be necessary to watch your slant closer than ever before. Remember that in all

minimum letters the shade begins at the head line and ends at the base line. There is a tendency to cut the double turns short. Try to avoid this. Make all minimum strokes appear equally high.

Use Gillott's 303 pen for writing the letter accompanying this lesson.

I have received some very good work and a number of communications from different students which shows they are intensely earnest. As THE BUSINESS EDUCATOR is not published during July or August I would advise you to review the lessons from the beginning. In the review make the minimum letters about 3-16 or 1-8 of an inch in height. Enclose a stamp for the return of your work and I will criticise it personally.

NOTICE—To the two students submitting the best work on this lesson I will give a specimen letter in Engraver's Script. These students, however, must have submitted work for criticism on at least four different occasions previous to June 1st. All work must be in before July 1st.

Baird's Criticism.

C. E. B., Winooski, Vt. Your work on lesson 8 was a big improvement over lesson 7. You depend too much on retouching. Learn to make good clean shaded strokes without going over it. Better read instructions on lesson No. 1 regarding pen liftings.

C. E. A., Mo. You should write the same size as the copy. Your work is not systematic at all. You cannot expect to accomplish very much working in that manner.

Z. C., Hartland, Minn. You are doing better work on the capitals than on small letters. Try and get all down strokes equally heavy. Study form carefully.

W. A. D., Rockford, Ill. Your work is beginning to look better. Study the shape of the capital stem very carefully. Try to make the work look graceful. Stick to it and you will succeed.

R. L. H., Wellsville, Pa. Your work on lesson 8 is good, but is larger than the copy. That copy is given for a purpose and would advise you to write the same size. Your work is not as poor as you imagine.

A. K., Des Moines, Ia. Your work has a neat business like appearance. Study form carefully and you can become a fine script penman. Its in you. You should have sent in work before now.



**DESIGNING
and
ENGROSSING**
By
E. L. BROWN,
Rockland, Me.

We show herewith a variety of headings which contain some artistic lettering and effective designing, as applied to diploma making.

In the design "Mack College" there is considerable careful study. The original of this line measures 15x2 1-2. Letters seven-eights of an inch high. First make a careful pencil drawing giving especial attention to the form and character of the scroll work and lettering. In inking the pencil drawing see that all your lines are sharp and clear, as weak, indistinct lines will not reproduce satisfactorily.

The old English letters in the next line must be well formed and carefully spaced, as there are no embellishments to obscure defects.

"A Competent Bookkeeper and Amannensis" is perhaps the most difficult heading of the three owing to the line tinting. The tinting is best executed with a spacing square, and a ruling pen. The lines must be uniform in thickness and spacing for the best effect.

HIGGINS' { ETERNAL INK ENGROSSING INK

WRITE EVERLASTINGLY BLACK



THE ETERNAL INK is for general writing in plain or fountain pens (2 oz. bottle by mail 20c.)
THE ENGROSSING INK is for special writing, engrossing, etc. (2 oz. bottle by mail 30c.)

These inks write black from the pen point and stay black forever; proof to age, air, sunshine, chemicals and fire.

If your dealer does not supply these inks, send to
CHAS. M. HIGGINS & CO., MFRS.,
271 NINTH ST., BROOKLYN, N.Y.



Walworth Business and Stenographic Institute

A Competent Bookkeeper and Amannensis

Taken from The Zanerian Manual

SUPPLEMENTARY COPIES, BY W. A. BAIRD

See next two pages.

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mmmmnnnnnnn/mm/mm/mm/minimum/win/nun
v/v
rrrrrrrr/s/s/s/s/s/s/s/s/x/x/x/x/x/x/x/x/x/x/x
common/summer/coarse/winner/communion/rs
succession/coax/ease/runner/raam/easier/ream
ttttttttttttttttttttttttttt pppppppp pppppppp dddddd ddd
tiptop/dipper/dont/tint/pippin/tpdltphdtphdtp
lllllllllllllllllllllllllland/land/lubber/bubbles

Taken from The Zanerian Manual

Albemarle	Northampton
Baltimore	Oakland
Cincinnati	Philadelphia
Davenport	Queenstown
Evansville	Roanoke
Frankfort	Sacramento
Georgetown	Tennessee
Huntington	Uniontown
Indianapolis	Vicksburg
Jamaica	Watsonville
Kalamazoo	Xenia
Lakewood	Youngstown
Milwaukee	Zanesville

This remarkable specimen of engrossing script is from the pen of W. A. Baird, who writes quite freely—much faster than the accuracy of the product would indicate. The spacing is wonderfully rhythmical and pleasing.