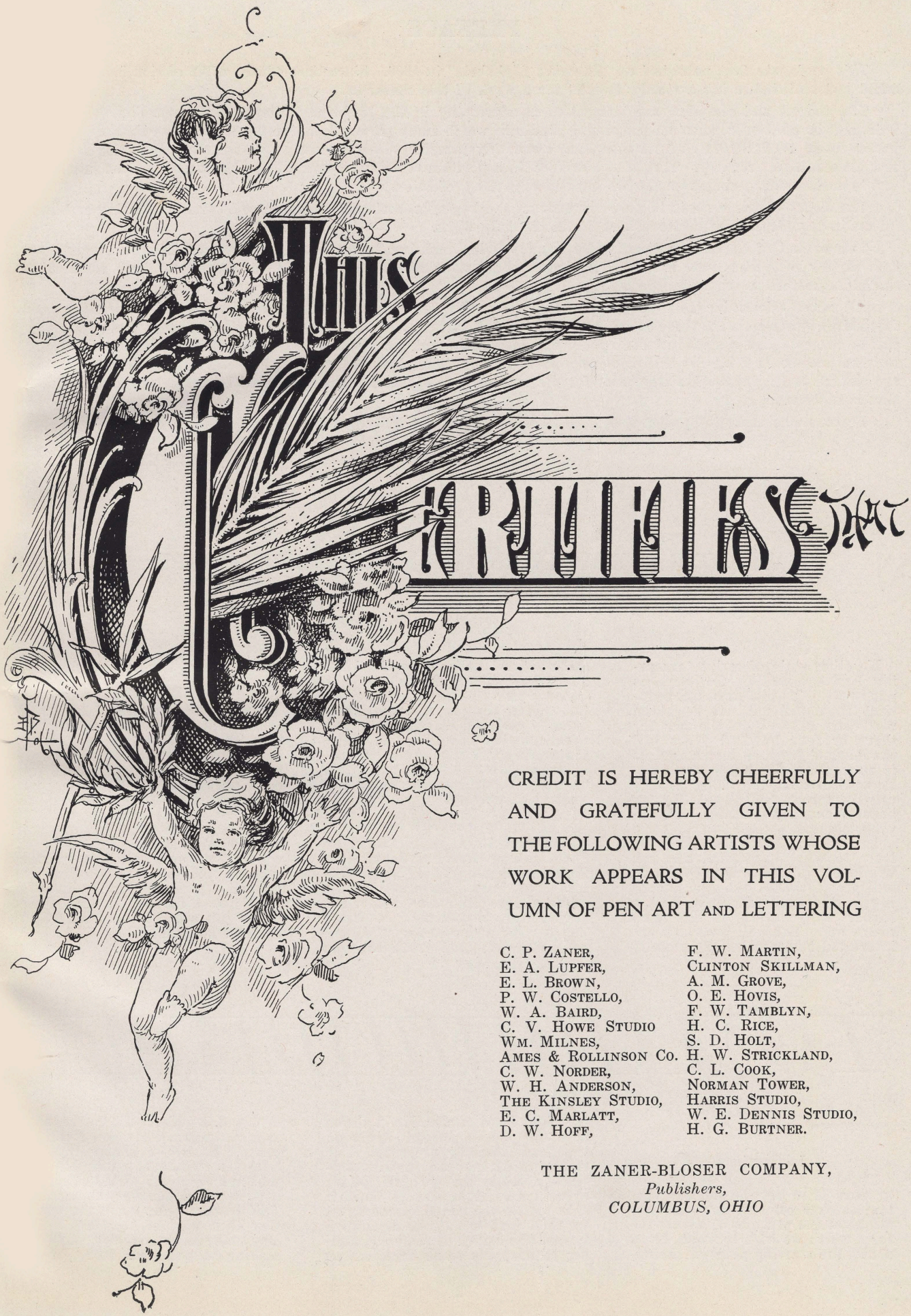
Morris Pierson

THE ZANERIAN MANUAL OF

ALPHABETS AND ENGROSSING

An Instructor in Roundhand, Lettering, Engrossing, Designing, Pen and Brush Art, Etc.

E A LUPFER



CREDIT IS HEREBY CHEERFULLY AND GRATEFULLY GIVEN TO THE FOLLOWING ARTISTS WHOSE WORK APPEARS IN THIS VOLUMN OF PEN ART AND LETTERING

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THE ZANER-BLOSER COMPANY,
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PREFACE

This work was first published as "Zanerian Alphabets" in 1895. Since that, edition after edition has been published and sold, indicating a steady demand for a work of this character.

The authors and compilers are instructors in engrossing in the Zanerian College of Penmanship, Columbus, Ohio, and in addition conduct an engrossing studio in which many pieces of engrossing are executed. They are also publishers of THE BUSINESS EDUCATOR, a monthly journal presenting many specimens of engrossing from the best artists in this country. They are, therefore, in a position to improve each edition by presenting the latest and best in modern engrossing from the leading artists in the profession.

The object of the work is to properly instruct the beginner, assist the amateur, and furnish inspiring and helpful material which the professional can use in his daily work.

The amount of engrossing done in this country today runs into hundreds of thousands of dollars annually, and it is rapidly increasing year by year. A large amount of additional work could be secured if there were more skilled engrossers to secure it.

All whose talents incline toward engrossing will surely make no mistake in mastering this interesting and fascinating profession, for there is much profitable work to be done. A young man with business and engrossing ability can establish a studio of his own in any large city and make more than he possibly could on a salary. It is no uncommon thing for skilled engrossers to receive upward of $5.00 an hour for their efforts. The purchasers are pleased to get the work at the price for the reason there are so few who can execute work of the high standard that is in demand.

Persons who make the proper use of this book will find it a money maker.

THE PUBLISHERS.

LESSONS IN ROUNDHAND OR ENGROSSERS' SCRIPT

By E. A. LUPFER, Principal Zanerian College of Penmanship

Columbus, Ohio

No other style of script (excepting business writing for business purposes) is as practical and beautiful as roundhand. It has been used with only slight changes for three or four hundred years and the demand for it is increasing. It is appropriate for many occasions. Persons desiring anything written usually select roundhand for its beauty, reading qualities and appropriateness.

It will pay you financially to learn to write roundhand and you will find it very interesting work. It will give teachers a higher standing in the eyes of pupils, and a higher appreciation of the penman's art. You will become more interested in penmanship generally and no doubt put more enthusiasm into your penmanship classes.

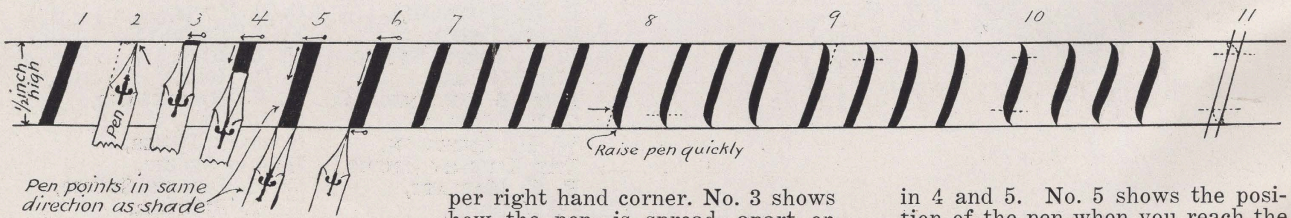
Any teacher or person interested in penmanship can master roundhand by giving it careful study and practice. We have tried to make the work so simple, plain and interesting that any one can learn. The object has been to reveal the method of writing.

Supplies You Will Need

Zanerian 6 lb. paper, Zanerian India Ink or Arnold's Japan Ink. Zanerian Fine Writer and Gillott's 303 Pens. Zanerian Expert or Excelsior Obilique Penholder adjusted for roundhand. A brass edged ruler and a sharp hard pencil. Without good material you cannot expect the best results.

Position

Position for roundhand is similar to that taught for business writing. Sit well back from the desk, leaning forward from the hips with both elbows evenly on or off the edge of the desk. Shoulders up. The hand may turn over on the side more than in ordinary writing. By having it over on the side you get a firm foundation for the hand, which is necessary in slow writing such as roundhand. Hold the pen in such a position that it slants in the same direction as the shade which you are making. See below in illustration No. 5.



Instructions

The first point which we shall try to learn is to cut the top and bottom strokes off straight with one stroke of the pen. No. 1 shows the form which we wish to make. No. 2 shows the starting point at the upper right hand corner. No. 3 shows how the pen is spread apart on the head line by pressure. The right nib of the pen remains stationary while the left nib glides over in a straight line to the left side. After the pen is spread apart we then draw the stroke downward toward the center of the body, aiming to keep the same thickness as in 4 and 5. No. 5 shows the position of the pen when you reach the base line. No. 6 shows that the left nib remains stationary and that the right nib slides along the base line until it meets the left nib. This is exactly opposite the operation illustrated in No. 2 and No. 3. You may now develop skill by making a page or more of the

straight line exercise until you are able to make square tops and bottoms without retouching.

The next step is to master the bottom turn. As you near the base line quickly release the pressure, pulling the pen towards the right and raising it while in motion. The success of this stroke depends upon a slow deliberate motion on the straight line and a quick elastic motion on the turn. Study the copy carefully and learn to correct your own work.

No. 9 is the reverse of No. 8 in form. Use a slow deliberate motion. As soon as you have made the turn you should have the nibs sprung apart the full width of the stroke, which pressure should be continued to the base line. End as illustrated in No. 6. Avoid wedge shaped, irregular shaded strokes.

No. 10 is a combination of No. 8 and No. 9. See how well you can make it. Turn your paper upside-down and look at it.

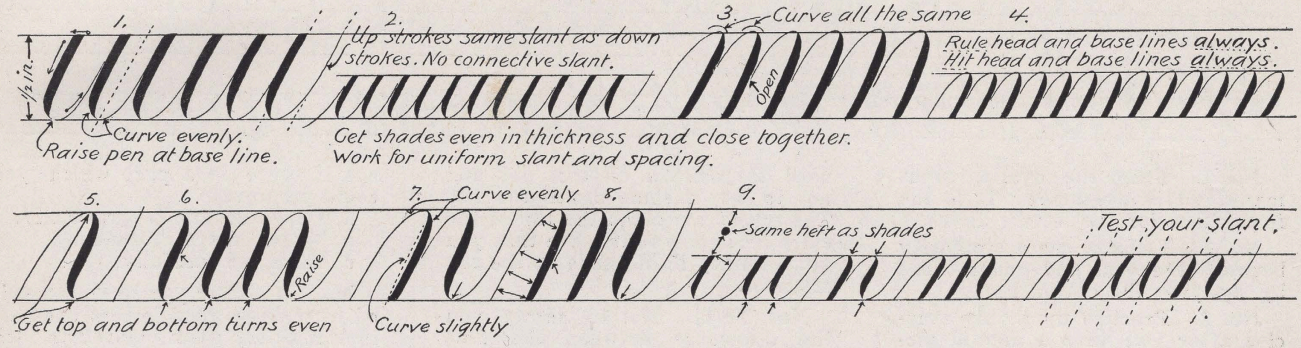
No. 11 was made with a rule. Study it and see where the full width of the shade begins and ends.

Master these simple strokes and the more difficult ones will be easy.

Even though your efforts at present may be crude, there is absolutely no doubt but that you can acquire considerable skill by following these lessons. You must do much intelligently directed work and become enthusiastic about it. Halfheartedness and thoughtless practice is waste of time.

Use a slow deliberate movement with hand resting on the side more than in free light-line writing. The pen should be raised often—every time at base line. Use paper ruled ½ in. Always rule head and base lines.

System is necessary for success in any work. Let us be as systematic in our practice as possible. Repeat a simple stroke so many times that you can make it in any word with ease. Visualize a form before practicing it. When practicing a form have some particular part in mind you wish to improve and work on one point at a time. Compare your work point by point with the copy.



No. 1. This form is used in many letters. When you work on this under turn exercise you are really working on a number of letters. Work on the following points one at a time:

a. Cut tops off square at head line.
b. Hit head and base line each time.
c. Pull shades towards center of body.
d. Get an even pressure on shades.
e. Make turns even and graceful.

No. 2 is smaller and lighter than No. 1. It will require more care and patience. Work on one thing at a time.

a. Slant up strokes same as down strokes.
b. Get uniform slant and spacing.
c. Raise pen at base line quickly.

No. 3. The top turn is the same in form as No. 1 except reverse. Turn your paper upside down and compare your upper and lower turns. Some things to avoid are:

a. Tapering, wedge-shape shades.
b. Too much connective slant.
c. Sharp ungraceful turns.

No. 4. Large work improves percept, and strength and boldness of line. One thing at a time as follows:

a. Light smooth hair-lines.
b. Uniform shades. Not too heavy.
c. Get square effect at base line.

No. 5. This is a beautiful and skillful stroke. It is a combination of Nos. 1 and 3. Work on it systematically.

a. Study it before practicing.
b. Top and bottom turns are equal.
c. Watch the slant.

No. 6 is a repetition of No. 5.

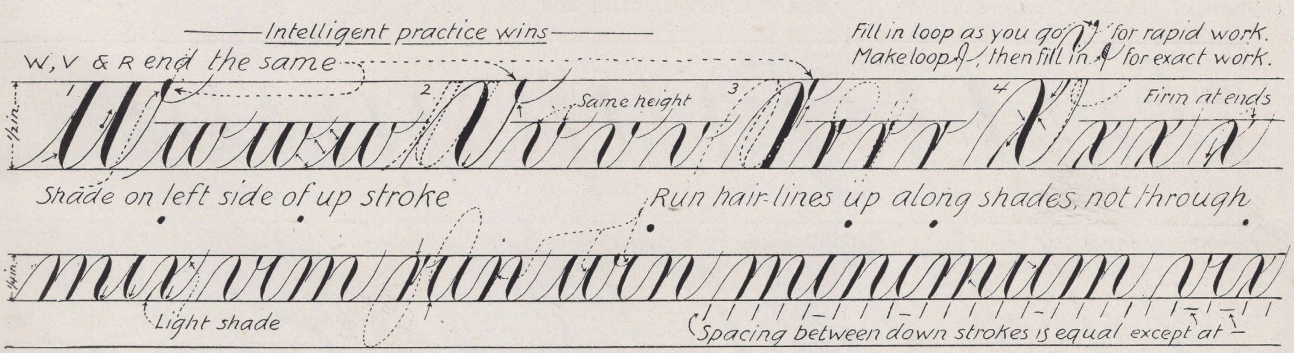
a. Study shape of hair-lines.
b. Space evenly.
c. Think of what you are doing.

Nos. 7 and 8.

a. Make pages of n; then m.
b. Turns are important.
c. Compare your work with copy.
d. Finish with a graceful curve.
e. Make eight n's to the line.

No. 9. If you have mastered the preceding exercises the letters will be easy. Avoid haphazard practice.

a. Get your work to look regular.
b. Draw slant lines to see where your letters are off slant.
c. Hit head and base line each time.
d. Make eleven n's on line.



No. 1. The **w** begins like the **u** and finishes with a blind loop on the main slant and a hair-line ending upward. Study the shape and position of the finish before practicing.

a. Get dot on **w** as heavy as shades.
b. Get spacing equal, not too wide.
c. Round out turns gracefully.

No. 2. The **v** is the same as the

last down stroke of **n** and the finish of **w**. Be systematic in practice.

a. Notice the width.
b. Watch slant of blind loop.
c. Finish carefully.

No. 3. The **r** begins like **n** and ends same as **v** and **w**. Study the dotted lines before practicing.

a. Do not slant last part away from first part.
b. Get uniform shades.
c. Hit ruled head and base lines.

No. 4. The new part for you in **x** is the crossing which should be made downward. Notice the dainty shades.

a. See that crossing is in the center.
b. Get light shades.
c. Compare **x** with **v** and **n.**

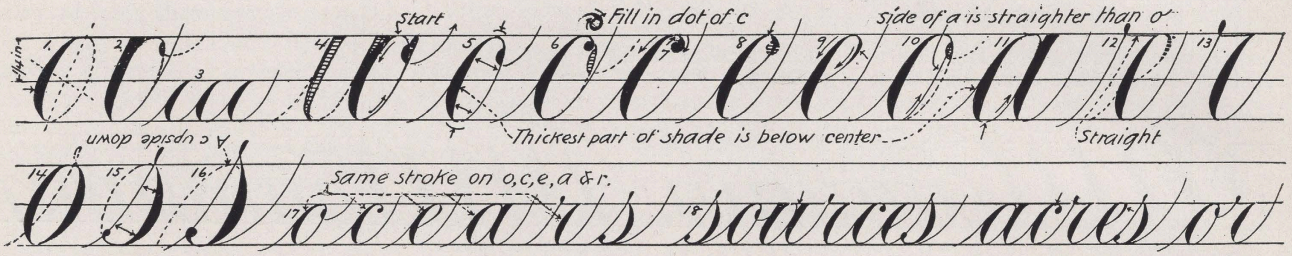
No. 5. You should not leave a letter until you have practiced it in words. Try the ones in the copy and other simple ones. Think of one thing at a time.

a. Slant.
b. Spacing.
c. Height.
d. Turns.
e. Endings.
f. Raise pen often.
g. Compare your work with copy.

Make sure that your ink, paper, pens, etc., are in good shape. You should get light hair-lines and black uniform shades. Change pens as soon as one does not work well.

The more carefully you study the copy the more quickly you will learn to write. Study each letter in detail before working upon it. Make page after page of each letter. Work to improve one thing at a time.

Remember the movement used in Roundhand is slow and careful, not like the free hand type of writing. Make the hair-line upward strokes as careful as you make the shades. Too much speed destroys accuracy. In the beginning we want accuracy.



No. 1. From the oval a great many letters are made. It is the foundation for the letters above.

No. 2. You can see a similarity between the oval and under turns by studying the dotted lines.

No. 3. Practice upon this exercise after you have a mental picture of No. 1 and No. 2. At first you can make them a half inch high, then make them a quarter of an inch high. Begin the shade with a hair-line and do not put on full pressure until below the center. Pick the pen up with a quick motion at the base line.

a. Make a line of this exercise, watching the location on the shade.
b. Get graceful bottoms.

No. 4. Study this illustration. The **o** is much like the **w.** The turn at the bottom and the finish are practically the same.

No. 5. You should study this letter very carefully before trying to practice it. You should then work systematically.

a. See that sides curve evenly.
b. Get top and bottom even.
c. See that shade is not too high.

Nos. 6-7-8-9. The **c** and **e** are practically the same with the exception of the top. Care must be used to make a distinct dot and not to let it come down too far. The top of the **c** and the top of the **e** are made downward. See that you get a dainty light shade at the top of the **e.**

Nos. 10-11. No. 10 shows you the difference between the first part of **a** and the **o.** The upward stroke of the **a** is made rather straight to fit along the side of the straight second downward stroke. Make a line of **a's** watching one thing, and then make another line trying to improve some other point.

a. Watch inside space of oval.
b. Get turns even.
c. Get shades even in heft.

Nos. 12-13. The shade on the **r** is the same as **c** and **e** and other circular letters.

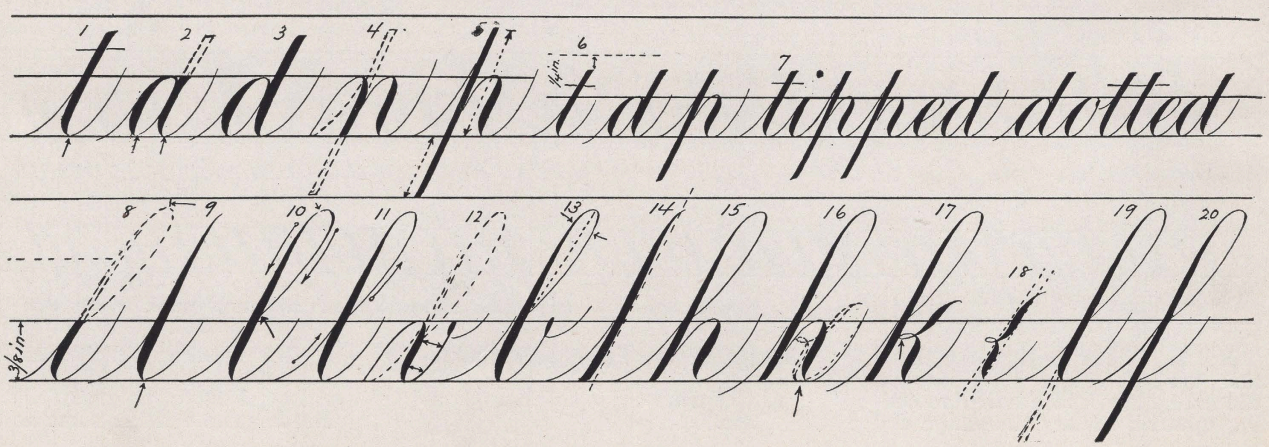
a. Be particular with the dot.
b. Get the top straight.
c. Do not curve downward stroke too much.

Nos. 14-15-16. The **s** is made from the right side of an oval. It should make a good inverted **c.** Study the white space on the inside of the letter. It should be about as wide at the top as it is at the bottom. After making one line compare it with the copy to see if there is a part which you could improve.

a. Curve up stroke gracefully.
b. Watch shape of shade.
c. Make dot carefully.

No. 17. After you have succeeded in making good letters one-half inch high try them one-fourth inch high. Make line after line of a single letter. Haphazard practice will not benefit your writing. It is concentrating on one thing at a time that brings the best results in the quickest possible time. The idea which was kept in mind in preparing these lessons was to make the student observe, to form good ideals of letters, and practice systematically.

Mastering Roundhand may mean many dollars to you. Surely it will mean much pleasure. It would not be so interesting if anyone could master it without considerable intelligent and systematic practice and not meet with discouragement. A few poor looking letters which you are bound to make should not be sufficient to give up in discouragement. Have confidence in yourself.



No. 1. The **t** is an extended **i**, not quite two spaces high. Unsystematic practice will not win.

a. Study shape and proportion.

b. Get uniform width of shades.

c. Make beginning and edging same length.

Nos. 2-3. The **d** is a combination of **a** and **t.**

a. Make both shades same thickness.

b. Get uniform up strokes.

Nos. 4-5. The **n** and **p** are similar. Do not make the mistake of shading the long straight stroke heavier than the short compound curve. Take one point at a time and concentrate upon it.

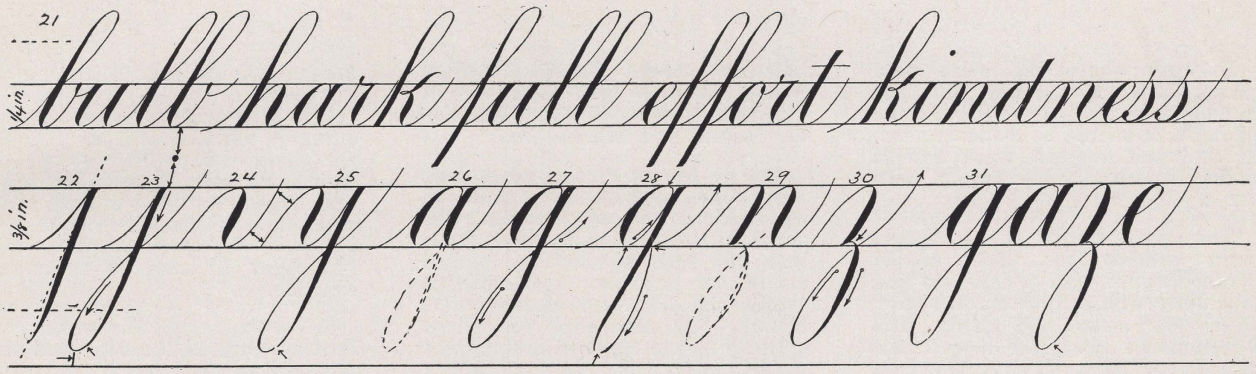
Nos. 6-7. Before working on these copies be sure that you have the correct forms in mind. One letter mastered is better than six half mastered.

Nos. 8-9-10-11. The **i** is the foundation of **l.** See that both sides curve evenly and that the top is as rounding as the bottom. Two methods of making loops are used by engrossers. Some make them in sections as shown in Nos. 9 and 10, while others make them like No. 11. Try both ways.

Nos. 12-13. The **b** is a combination of **l** and **v.** The loops are usually made nearly three spaces high. Watch the dot, the width, the heft of shade and the turns.

Nos. 14-15-16. All loops should be the same in form and size. Compare the **h** in form with other letters. Be careful and thorough.

Nos. 17-18. Notice the similarity of **h** and **k** in No. 16. They should appear the same in width but in actual measurement **k** is not as wide as **h.** Let the second part touch the first. The little loop points downward.

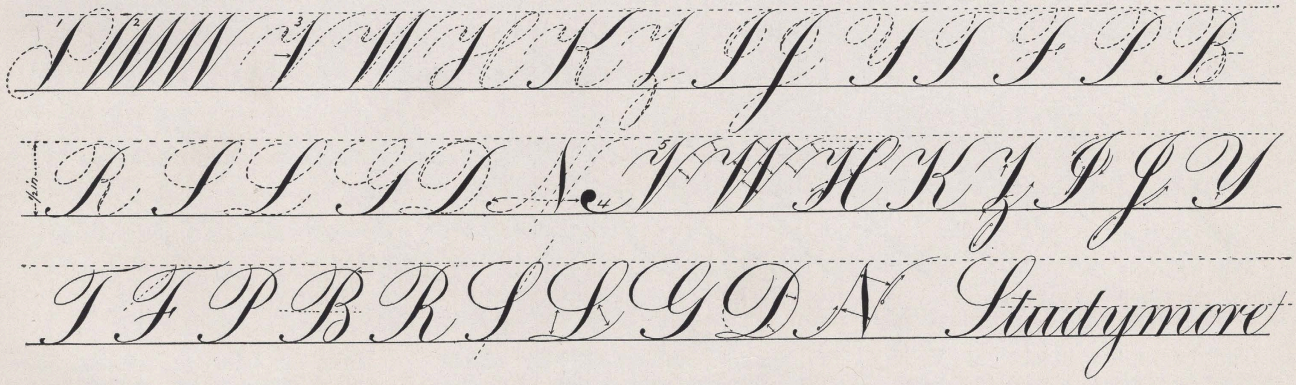


Nos. 19-20. Study the curve in the back. Notice the direction of the finish.

No. 21. After making good individual letters combine them in words. Be sure your ink makes a fine hair-line. The pen point should be sharp. Change pens when the lines become thick.

Nos. 22 to 31. The bottom loops should be the same in size and proportion as the upper loops. Study the similarity of letters. Only a few comparisons have been made to get you to think and study for yourself.

The hair lines in lower loops like in the upper loops can be made upward or downward. Go slowly and be sure you know exactly what you are trying to make.



This plate is based upon the capital stem. The object is to show you how the capital stem stroke is the foundation of the majority of the capital letters. This plate has been made with the idea of encouraging you to study form. See the relation of the capital stem to the various letters and the similarity of various letters. The average roundhand student does not do enough careful analyzing of form. Study the work of good roundhand writers and compare your work with theirs.

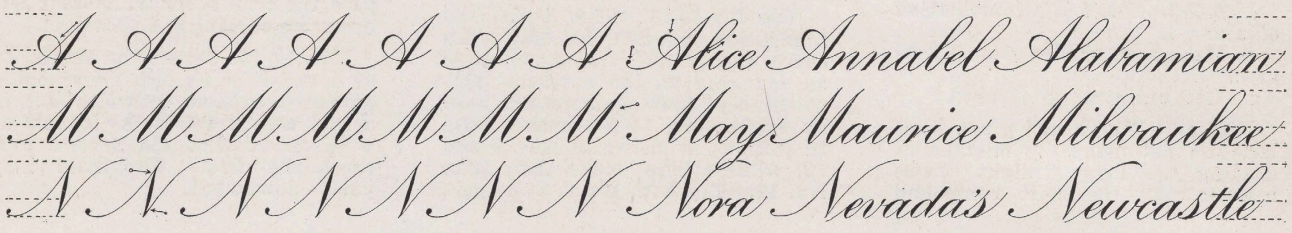
No. 1 is a compound curve stroke made from two ovals. Start with a hair-line and gradually add pressure until the full width of the shade is secured; then begin to diminish into a hair-line.

No. 2. Practice the compound curve exercise getting a little fine, graceful bulged shade, curving gracefully and evenly at both ends. Keep your upper strokes all on the same slant and parallel.

No. 3. Notice the application and slight modification of the compound curved stroke in the various letters. For instance, it is the same in the first and the second part of the **K** with the exception of the slant, and the last one is slightly more curved than the first.

No. 4. So many letters finish with a dot above the base line that it is advisable to give it special attention. Study the enlarged copy carefully. You will see that it is circular and tapers out gradually into a hair-line. The dot is up off the base line but be careful not to twist it too much.

No. 5. Take up the individual letters one at a time. Study the arrows and as nearly as possible get your ideals in mind perfect before trying to make them with pen. Some of the letters may be made a little differently. For instance, the second part of the **H** may be made upward in one stroke, but in the beginning it is well for you to take it in sections. See how graceful and beautiful you can make these capitals.



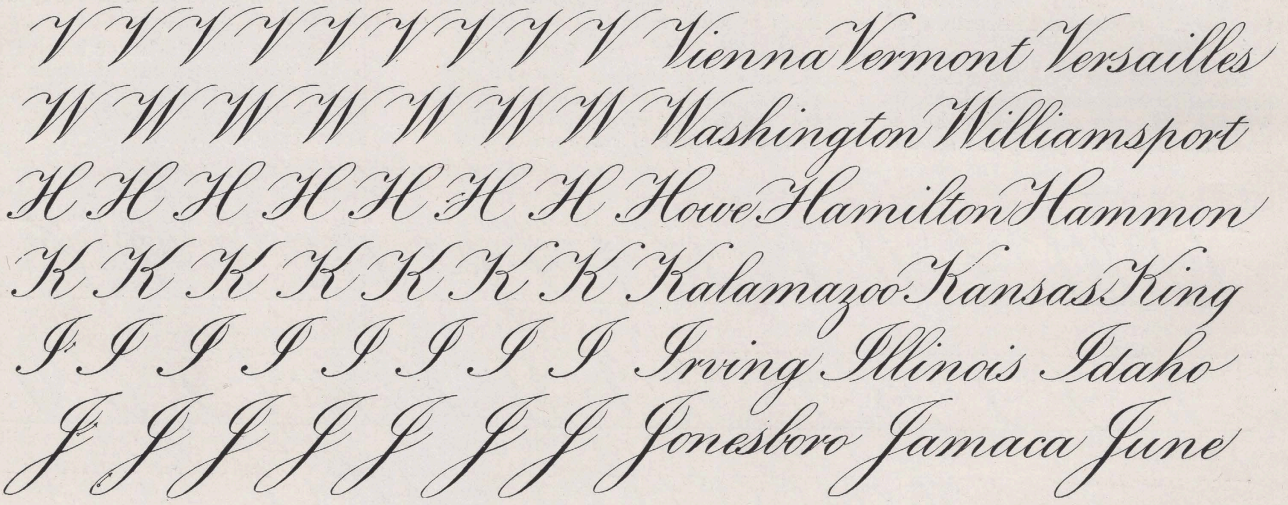
In work where the price paid necessitates speed and not the highest type of skill the first stroke of **A, N, M** should be made upward. In the most accurate work writers make it downward. Try it both ways.

The first stroke of **A** should slant considerably. The second stroke begins with a hair-line and gradually widens into a full shade. Study the shape and slant. The finish stroke should be a well balanced, full loop, dividing the first hair-line stroke in the middle. Study the slant and shape of it. The more you study detail the better results you will secure.

The **N** begins much like **A.** The light lines are parallel, and on same slant as up strokes. The shade begins and ends with a hair-line and has a beautiful bulged shade. Notice the slant of this stroke and the slant of the entire letter. You may shift the elbow slightly to the right in making the shade. Make the dots carefully and up off the base line.

The **M** should not have too much curve in shaded strokes. The letter should be pointed at the top. Study the space between light lines and shades, the slant of each stroke and shape of shades. The turns at the base should be narrow. It is important to learn to make good capitals.

After mastering the letters work on the words in the copy and similar words.



The beginning stroke of **V** is similar to the last part of **n.** Keep it up near the head line. Never get it very low. Be sure to start and end the main stroke with a hair-line. Get a clear-cut gradual swell shade, and curve gracefully. Finish up at head line with a nice curve. Keep above rather than below the head line with the finish.

See how graceful you can make the **W.** Study the parallelism and the width between shades. If you have mastered the **V,** you can easily make the **W.**

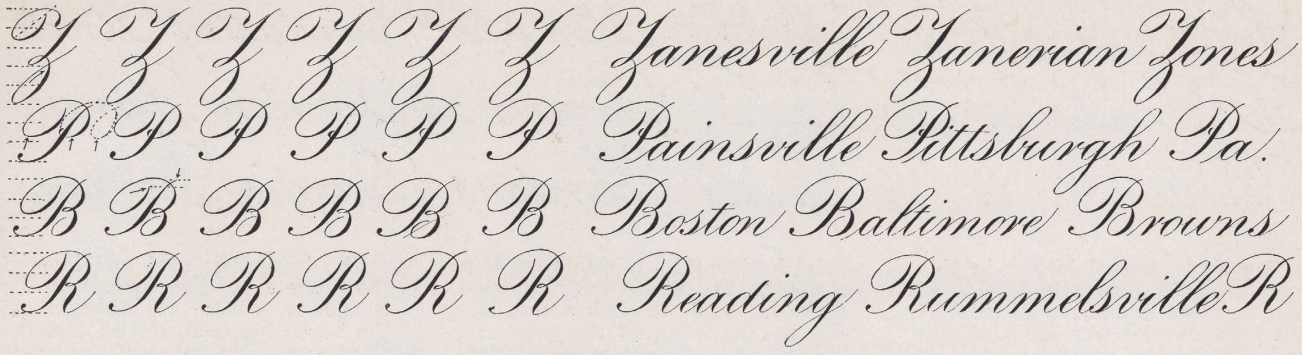
The first part of **H** is about the same as in **W,** but swings around to the left ending slightly above the base line with a dot. Get the dot circular and properly placed. The second part should be higher than the first. Get a graceful, compound curve. The last part resembles **l.**

Get first part of **K** and **H** the same. Study the compound curves, slant and size of loop. The **I** is a very simple letter. Get plenty of curve in the stem which is made first. The oval part is made last and should be shaded lighter than the stem. Before making the **J,** study it. Unless you get a good compound curve, it will look stiff. Make the **J** in two sections. The **I** and **J** begin alike. Place a small shade on left side of loop.

Give much attention to the words. Study spacing, slant, and regularity of shades.

There is possibly no style of writing which is more beautiful than roundhand, nor is there a style which can be used appropriately in as many places.

Do not try to write with too much speed. Roundhand is written slowly and carefully. As a rule enough money is paid to justify writing it very carefully.



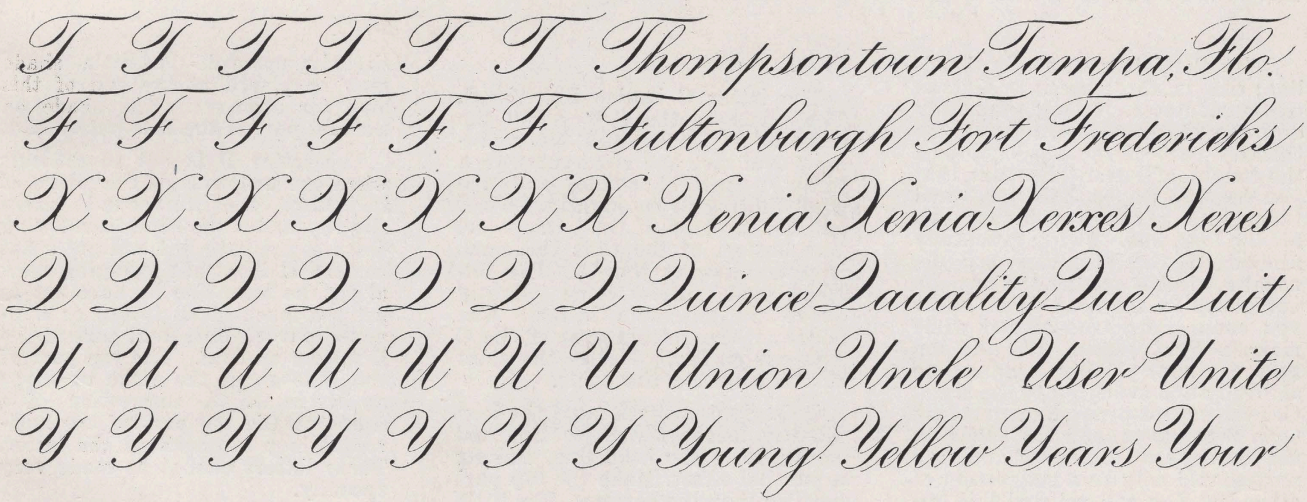
The **Z** may be started like the **H** and **K.** However, a beginning loop gives it more width. The loop should extend 1½ spaces below the head line and should swing over, making a shade the same as the last part of the small **n,** which should not be made too large. It should be only about 1 space tall. Draw some slant lines. The body stroke of the **Z** should come down on a 60° slant. See how gracefully you can curve this stroke, beginning and ending with a hair-line. Study the direction of the small loop on the base line, and the oval in the loop below the line. It extends two spaces below the base line.

The stem of the **P** is the same as the stem of the **I.** The new and difficult part is the oval or top part. Before attempting to make any letters, study the copy carefully. The stem is made first. Notice that the loop in the top part comes down about 2/3 of the way, and if continued would make a running scattered oval exercise. Notice that the shade on the first downward stroke of the oval should be parallel to the second downward stroke which loops over the stem, and be the same proportion. It is a good plan to try the oval part first without any shade to get the form; then try it with a shade.

The **B** is similar to the **P** with the exception of the last upright oval. Give special attention to the compound curved stroke, the dot, the final oval and the top. Measure some of yours and the copy. Put them in squares. That will show you about the proportion and other things which you may have overlooked.

The beginning loop on the **P, B** and **R** at the top should be the same size and shape. The **R** is the same as the **B** with the exception of the last part. Do not get it too short nor too long. Point the little loop on the **R** and **B** downward.

Do not attempt words before you have practiced the individual letters. Make the capital letters with a slow careful motion. This is not free-hand writing, and even if you do get a few shaky lines at first, you will be able in time to produce fairly smooth, graceful lines. Practice the words faithfully, giving special attention to spacing, uniformity, shades, etc.



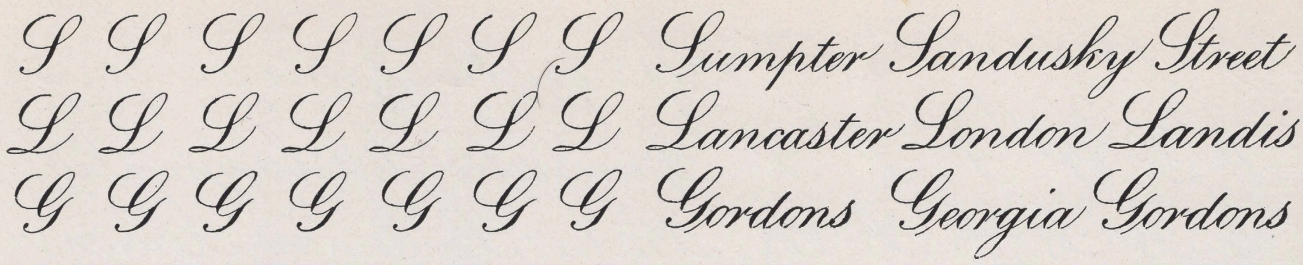
The **T** and **F** are the same with the exception of the crossing. Get a beautiful, compound curve gracefully bulged in the center. Swing the dot up off the base line a little —not too high. The loop in the capital **T** begins similar to the loop in other letters in the copy. A slight shade at the end of the top stroke gives it strength. Notice the direction of the loop and the compound curve. Let the cap extend well over the stem.

The first part of the **X** is part of an oval. If completed it would make a good oval. The finishing stroke starts at the head line and swings down with a graceful curve, touching the first stroke and making a nice turn on the base line. This turn should not be too rounding in order that it may harmonize with the turn of small letters following it.

The **Q** begins the same as the **X** but finishes like the **L,** getting a long narrow loop. Give special attention to the compound curve. Go slowly but carefully. A slight shade on top of the lower loop strengthens it.

The loop on the **X, Q** and **U** should be the same size and proportion. The new part in the **U** is a compound curve and the finish. Do not drag the shade too far around the turn. The turns at the bottom should be uniform. The second part does not start quite as high as the first.

The **Y** is a combination of the **U** and the compound curve. The first part should not come down to the base line. Study the copy critically.



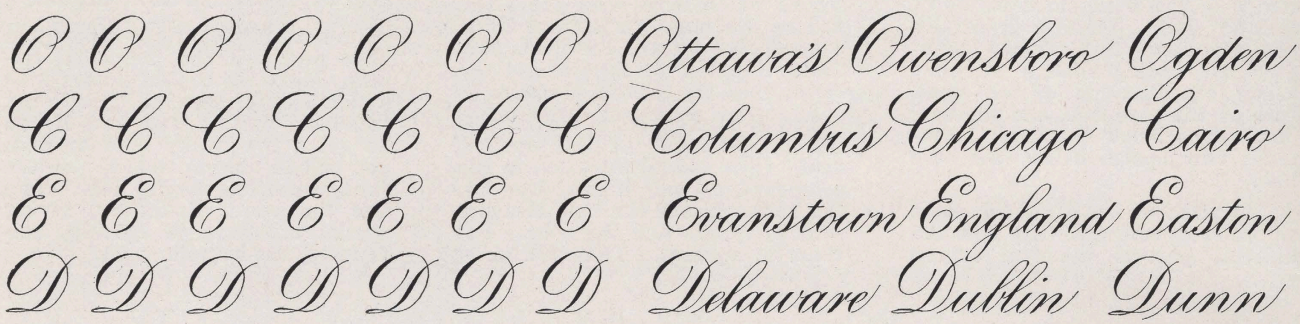
The three capital letters in this copy are quite generally considered a little more difficult than most of the preceding letters. Be sure that you have good material such as pens, ink and paper, and that your holder has been adjusted especially for roundhand.

The letter **S** is made with one stroke without raising the pen. Before attempting to practice on the letter, look at the copy carefully. Analyze it and be sure that you understand definitely the form of the letter. The beginning oval is not quite horizontal. It slants up at a slight angle. Study the compound curve in the downward stroke. Notice the dot is up off the base line. There is a lot of grace in this letter when properly made. Be sure that you get the beginning oval shaped correctly.

The letter **L** is the same as the **S** with the exception of the loop and finish. Notice the delicate little shade at the top of the lower loop. Put it on last. The shade on the beginning oval is also retouched and built up in real careful work.

The beginning oval and loop of the **G** are about the same as on the **S** and **L**. Notice the direction of the beginning oval. Notice also the slant and slight curve of the shade in the loop. A common tendency is to curve the shade in the loop too much. Get a snappy, graceful compound curve resting on the base line.

Keep on practicing and studying roundhand, for when you become skillful you can readily sell your work.

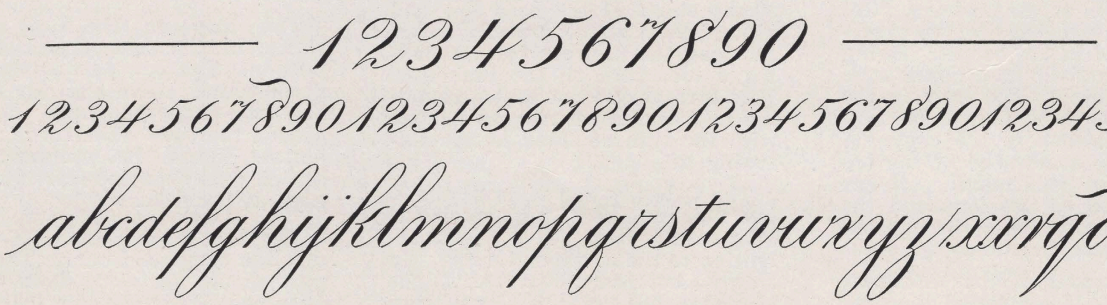


Start the letter **O** at the headline; that is, three times as high as the small letter. Swing gracefully down to the base line, getting the thickest part of the shade at half the height of letter. Be sure that you begin with a hair-line, and taper into a hair-line before you hit the base line. Swing gracefully around on the base line and up, usually without raising the pen. Do not go up to the head line. After you come down the second time make a light shade. Put the top part on last, picking up the line skillfully and swinging to the right. Get the top part no more rounding than the bottom, and the shade on the downward stroke of the top part should only be a suggestion of a shade. You will not find this letter so difficult if you study it carefully.

The letter **C** begins like the **S**. The shade in the **C** is about the same as in the **O**. Get the beginning oval nice and clear-cut with a snappy graceful shade, and the oval slanting down slightly. Do not get the top loop of the **C** too wide. The bottom of the **C** is the same in roundness as the **O**. The finished oval should come slightly above the minimum letters. The shade on the bottom oval of the **C** was put on last. Notice the slant of the loop and the ovals.

In beginning the **E** start the loop slightly below the head line and swing up to the head line, making a parallel effect. Make the top part smaller than the bottom. The little loop in the center should point slightly upward. A little shade may be placed at the end of this loop for strength. The shade on the last part of the **E** is put on last.

The letter **D** is not so difficult when one understands the shape of it. Start the compound curve slightly under the head line. Swing down to the base line and get a flat horizontal loop. In swinging back along the base line be sure not to get too much of an instep or compound curve. The final part of the **D** makes an oval. The top part of the **D** is about the same in shape as in the **O**. A suggestion of a shade on the top part of the horizontal loop strengthens the letter. These letters cannot be made very speedily.



At a meeting of the Directors of

The Market Exchange Bank

Columbus, Ohio

the following resolution was adopted:

Dr. Samuel B. Hartman

died at the advanced age of 87 years on January 30th, 1918, after a long and successful life. His connection with this Bank was very close, being its founder, its first President, and having contributed more than any other one person to its success.

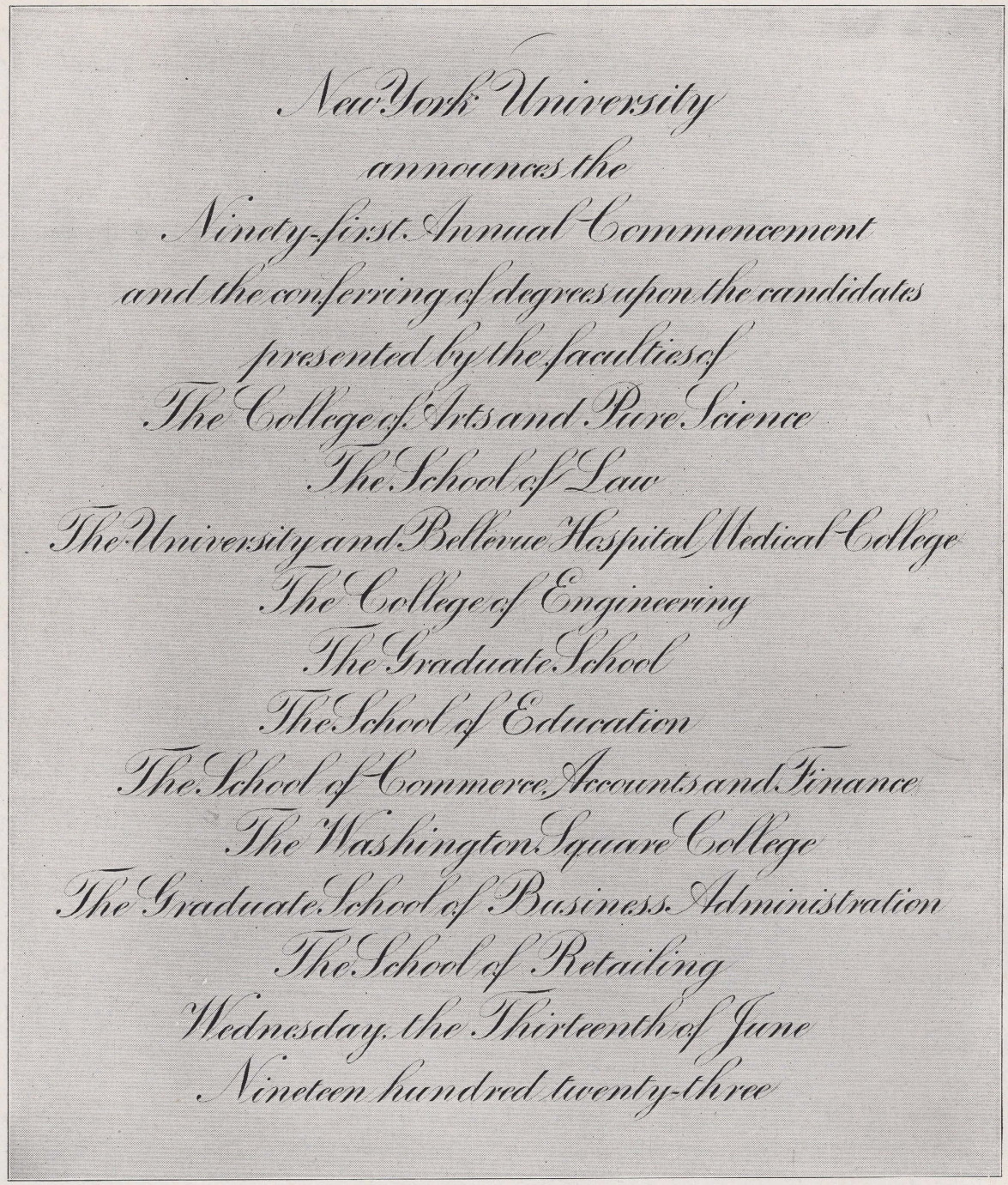
Resolved

by the Directors of The Market Exchange Bank Company that we remember with gratitude the staunch friendship of Dr. Hartman for this Bank and everyone connected with it; that we regret that the community has lost a man whose life was useful and in harmony with his fellow men, and that his kind heart, his genial and even disposition, and his deep interest in his friends will live in our memories.

The Market Exchange Bank Company

Freedom For All Forever

LUPFER, SCR.



This masterful page was prepared by Lester L. Fields while a student of Engrossing in the Zanerian College of Penmanship, after working from the preceding lessons as they were presented in the Business Educator. Mr. Fields began the study of Engrossers' Script less than a year before writing the above specimen. His accomplishment should be an encouragement to all beginners.

Mr. Fields was a very painstaking, critical student, and a persistent worker. He realized that he could reach the highest skill only by thoroughly mastering details.

The most skillful penmen of today had to study and work for hours and months to acquire their skill.

If you desire to succeed you must work intelligently and faithfully. It is worth trying.

n n uuuu iiiiii u u u w w wwwwww iiiiii wwww
mmm n nnnnnn m mmm minimum win nun
v vvvvv vvvvv o ooo eeeeee cccccc aaaaaa rrrrrrr
r rrrrrr s s sss ssss xxx x x x x x x xxxx xxxxxxx
common summer coarse winner communion vs
succession coax ease runner roam easier ream

tttttttt tttttttt pppppp pppppp dddddd ddd
tiptop dipper dont tint pippin tpdtpdtpdtpdtp
l l llllll bbbbbb lblblb bland land lubber bubbles
hhhhh kkkkkk hike kink hub hatpin hint
tpdlbhktpdlbhktpdlbhk blank bills billiards
battlement khaki knickerbocker knock donts

llllll llll little lulu loops bbbbbb bbbbbb bullet bubble bibs
hhhhhh hhhhhh hunch kkkkk kick knack luck t
ffffff fulfill flush buffet fluff flash flotilla flocks
bush filbert fickle field fellow fiendish flail flake bs
fable flabbiness flank battleship friendliness belabored
belittle hobble hub hobnob holland knickknack knocks

jjjjj jjjjj joiner jabber jackdaw jardiniere jewel justice
y yyyyyyy youthful yodel yourself yarn yellowish
ggggggg jagged generalship geology geography gage
q q q q qqqq qqqq quack queer qqq qqq quinine q
z z z z z zodiac zephyr zoopathy zero zymurgy zygosis
quiz zigzaggy zoanthropy gargoyle gastronomy giggle

habitation halibut halleluiah hairbreadth hallowed
hack knapsack knight knobby laggard larkspurs
latitudinarian communication successes friz frame
frequently gingham grandiloquent jonquil jokers
yank young zither zoography zenith honorable s
morocco mosquito proportion organization oranges

Victorious Visalia Vacation Vestibule Viburnum Venice Vienna
Watsonville Wellington Waitsfield Wagnerian Warsaw Witch
Alabama Alameda Almagest Augustus Aptos Anna
Missouri Monterey Manchester Mollycoddle Monday
Neapolitan Nazarene Napa Norwegian Nugget Nymph

Indianapolis Illinois Iroquois International Ithaca Ibis
Johanna Judiciary Jacksonville Judgment Jupiter Joe
Harrison Hollister Hueneme Hydrodynamic Honesty
Kentuckian Kalamazoo Knickerbocker Katydid Killdee
Indianola Justinian Humboldt Kinetoscope Juvenile H

Universe Uncharitable Unanimous Unicorn Unprecedented
Youthfulness Yellowish Youngstown Yesterday Yeomanry
Xanthine Xiphoidian Xylophone Xylographical Xenia
Quarantined Quintessence Quinquennial Quadruplicate
Zanerian Zigzagging Zincographical Zoologist Zither

Tomahawk Tulare Tambourine Tabernacle Tasmanian
Fortification Franciscan Fresno Fusileer Frontispieces
Pennsylvania Pajaro Pasadena Panama Palace Porch
Bermuda Benediction Berkeley Baltimore Boulevards
Roumania Riverside Revolution Rhadamanthine Rhine

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

1 2 3 4 5 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 6 7 8 9 0

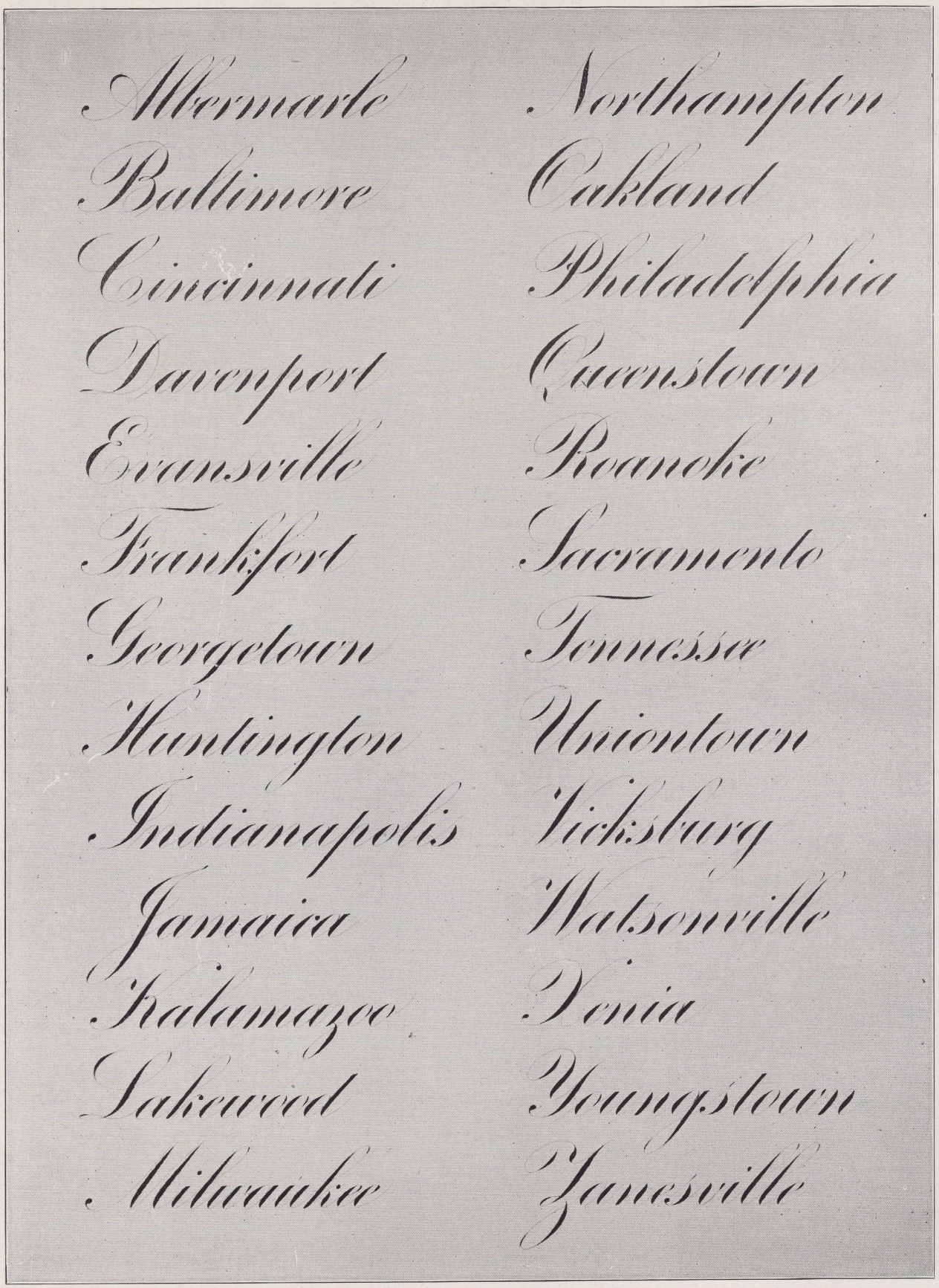
Charlton V. Howe.

KNOCK AT THE DOOR OF

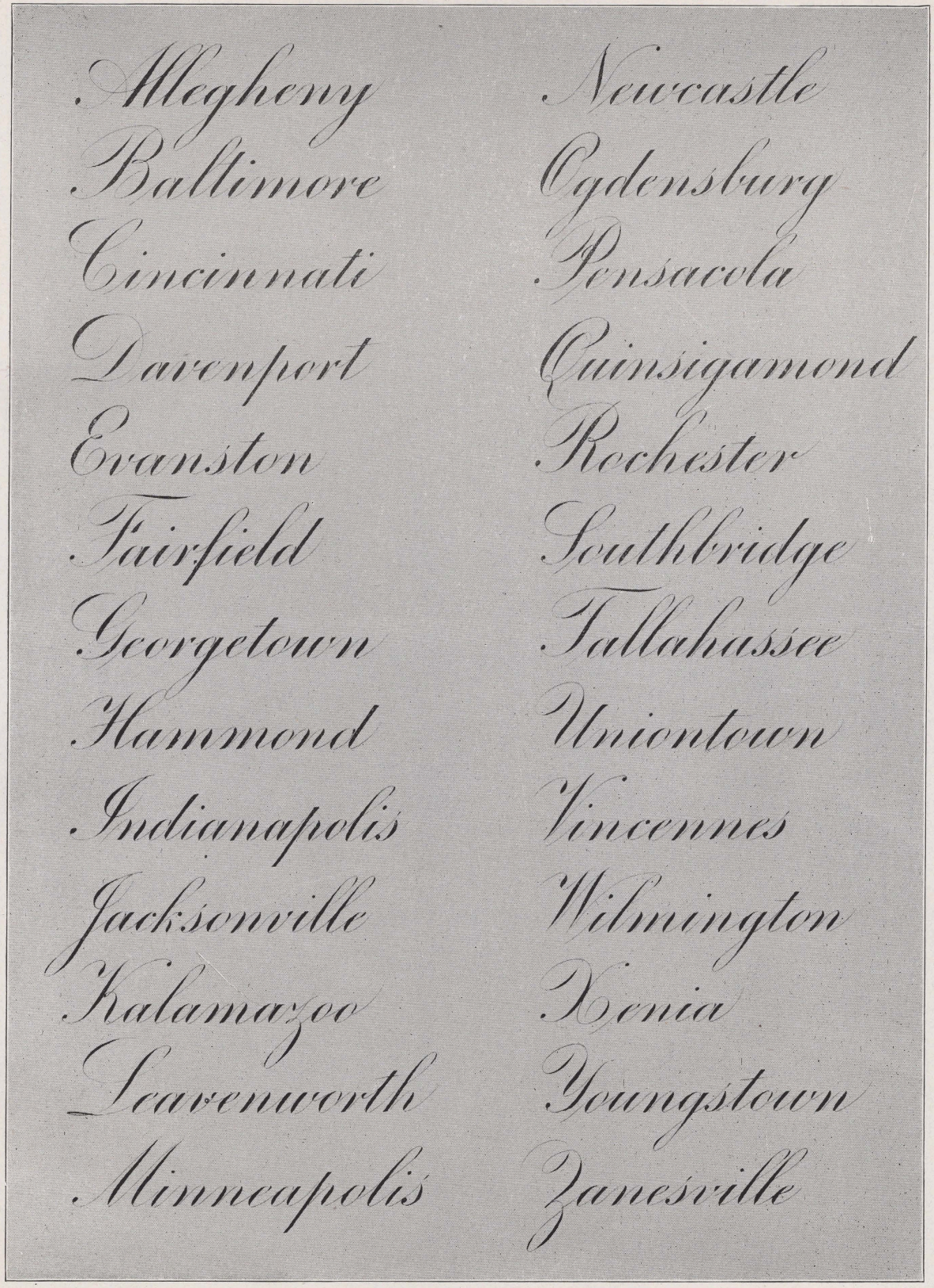
Opportunity

IF YOU WOULD HAVE IT RETURN THE CALL.

One of the many fine specimens from C. P. Zaner's pen which appeared in the Business Educator.



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.



This beautiful page was prepared by Charlton V. Howe.

Chicago, May, 1920.

Mr. Lester L. Fields,

Prescott, Arizona.

Dear Mr. Fields:

I have your letter of May tenth with enclosure, and in this letter you have a specimen of engraver's script such as is required on high grade work.

Hoping this will come up to your expectations, I am,

Very truly yours,

Willis A. Baird.

Philadelphia, May 17, 1908.

Messrs. Zaner and Bloser,

Columbus, Ohio.

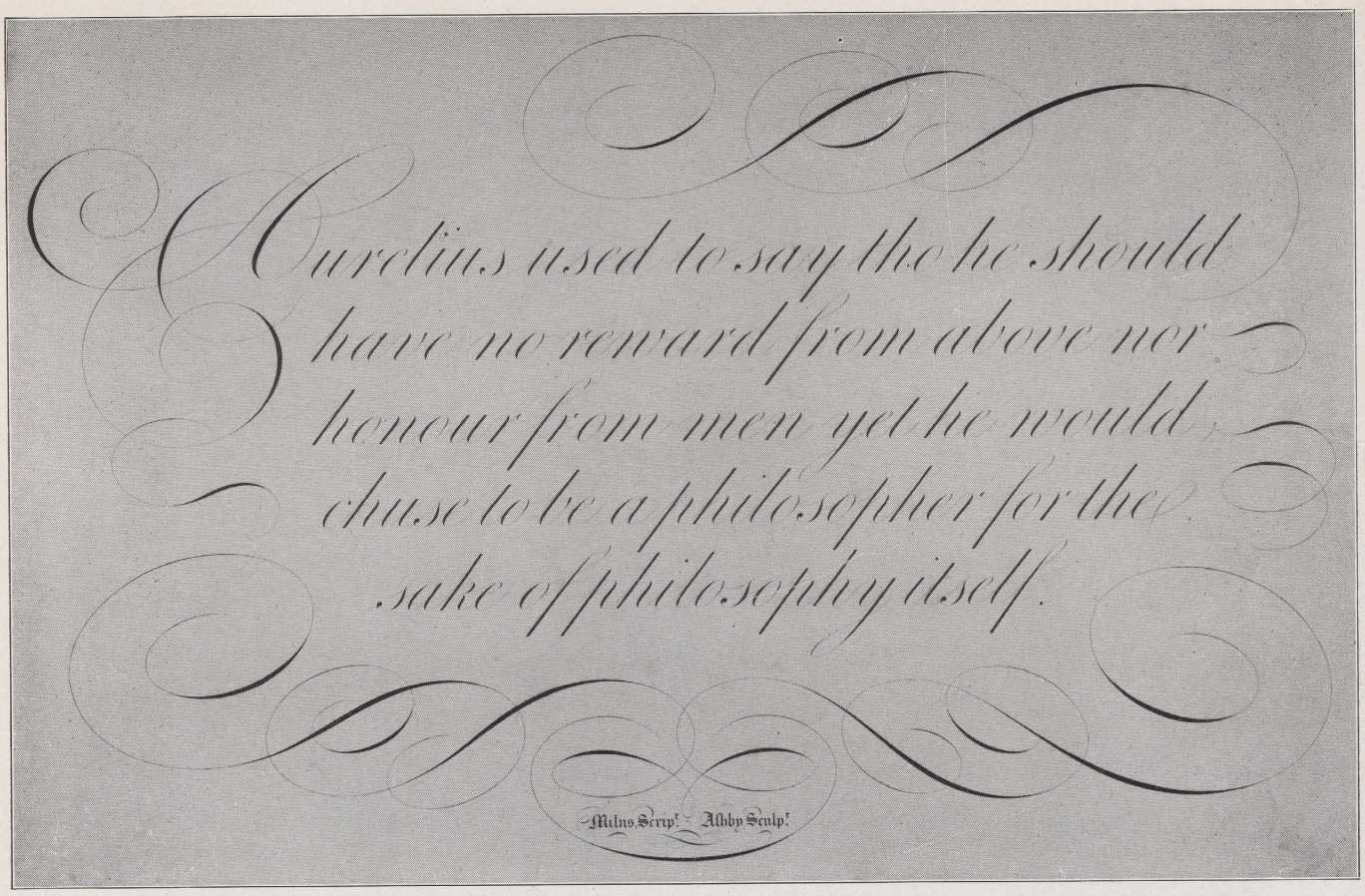
Gentlemen: I am submitting this letter as a specimen of my Engraver's Script.

I sincerely hope it will be an inspiration to the readers of the Business Educator who are interested in this line of work. It is very practical and profitable and is well worth mastering. I can testify to this fact for it has been the means of earning many dollars which I could not have otherwise earned.

Very truly yours,

Charlton V. Howe.

1747 Wilton Street.



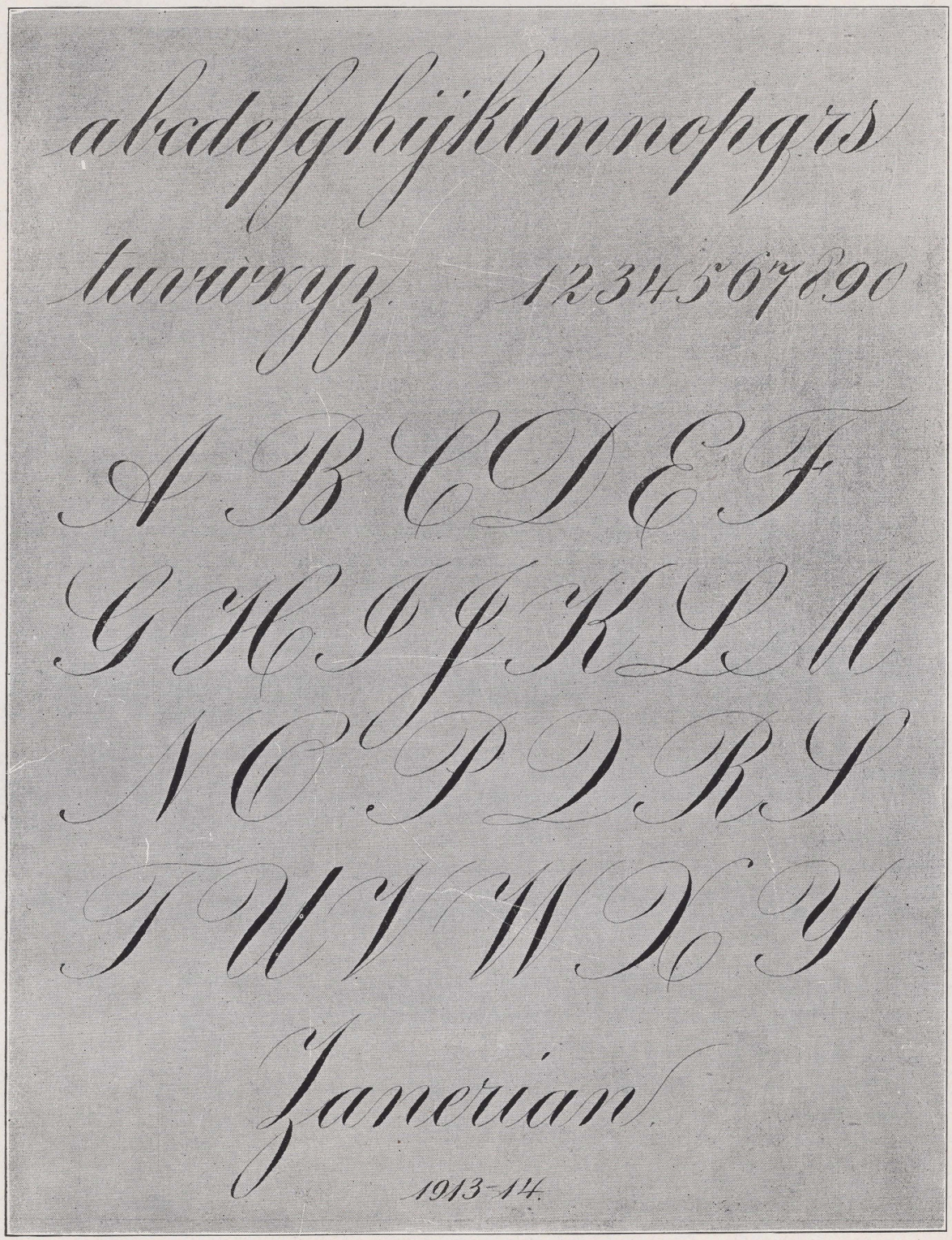
Reproduced from The Penman's Repositary, by William Milnes, member of St. Mary's Hall, Oxford, and Master of the City Commercial School, London. Published 1775 by J. Walker and engraved by Ashby.

To all to Whom it may Concern:

Persons who wish to prepare themselves as engrossers, professional penmen, policy writers, etc, would save time and money by attending the Lanerian. No other school in my opinion has had the experience in preparing students in this special work. Messrs. Laner and Bloser stand in the very front rank as penmen and teachers of penmanship, and students who come under their influence enjoy exceptional advantages and consequently develop to the fullest extent of their powers.

Willis A. Baird

Brooklyn, February 21, 1915.



The above alphabet was written by C. P. Zaner for a pupil in the Zanerian with no thought of having it engraved.



Eastern Yacht Club,

Secretary's Office,
Boston, Massachusetts, U.S.A.

To His Imperial Majesty
The German Emperor William II.

Your Majesty:

It is my great privilege to inform Your Majesty that at the Annual Meeting of the Eastern Yacht Club, held on February twelfth, nineteen hundred and seven, Your Majesty was unanimously elected an Honorary Member in grateful recognition of the interest shown in the German American Races.

Below is a copy of the vote of the Club.

I trust Your Majesty will confer upon the Club the distinguished honor of accepting this election.

By order of the Eastern Yacht Club

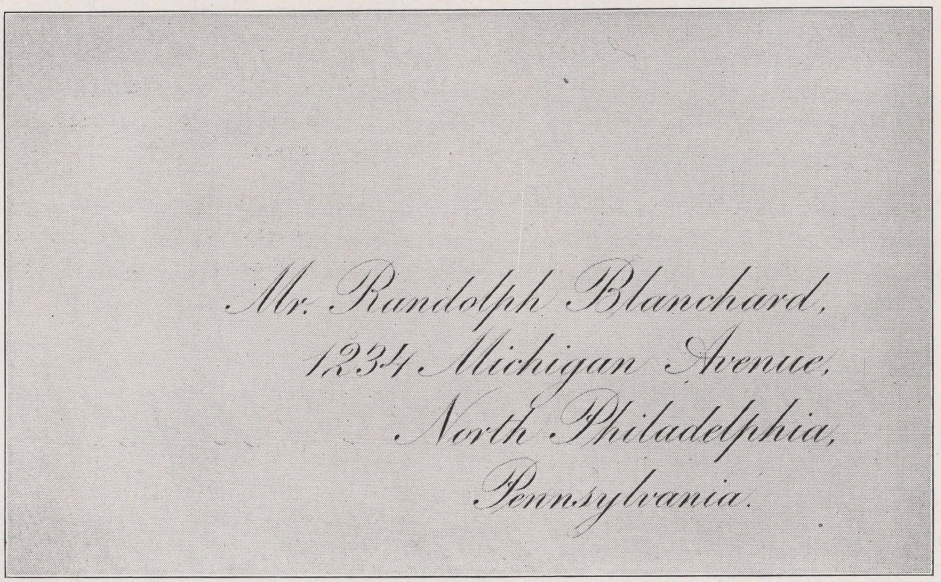
_____
Secretary

"Moved by Mr. Henry Howard, and duly seconded that His Imperial Majesty, the German Emperor, William II., be elected an Honorary Member of the Eastern Yacht Club, and that the hearty thanks of our members be extended to His Majesty for the honor conferred upon us by entrusting to our Club the American arrangements for the races for His Majesty's Cup."

F.W. MARTIN, BOSTON.

Character is the Coin of Life

In writing large, free, graceful roundhand, C. P. Zaner was regarded as one of the finest. Probably no one ever excelled him in this style of work.



By W. A. Baird. One of the finest we have ever seen.

P. G. BUTLER, (OF N.Y. UNIV. B.C.S.), PRIN. 139 LEMARCHANT RD.

RELIABLE OFFICE HELP FURNISHED FREE



ST. JOHN'S, NEWFOUNDLAND.

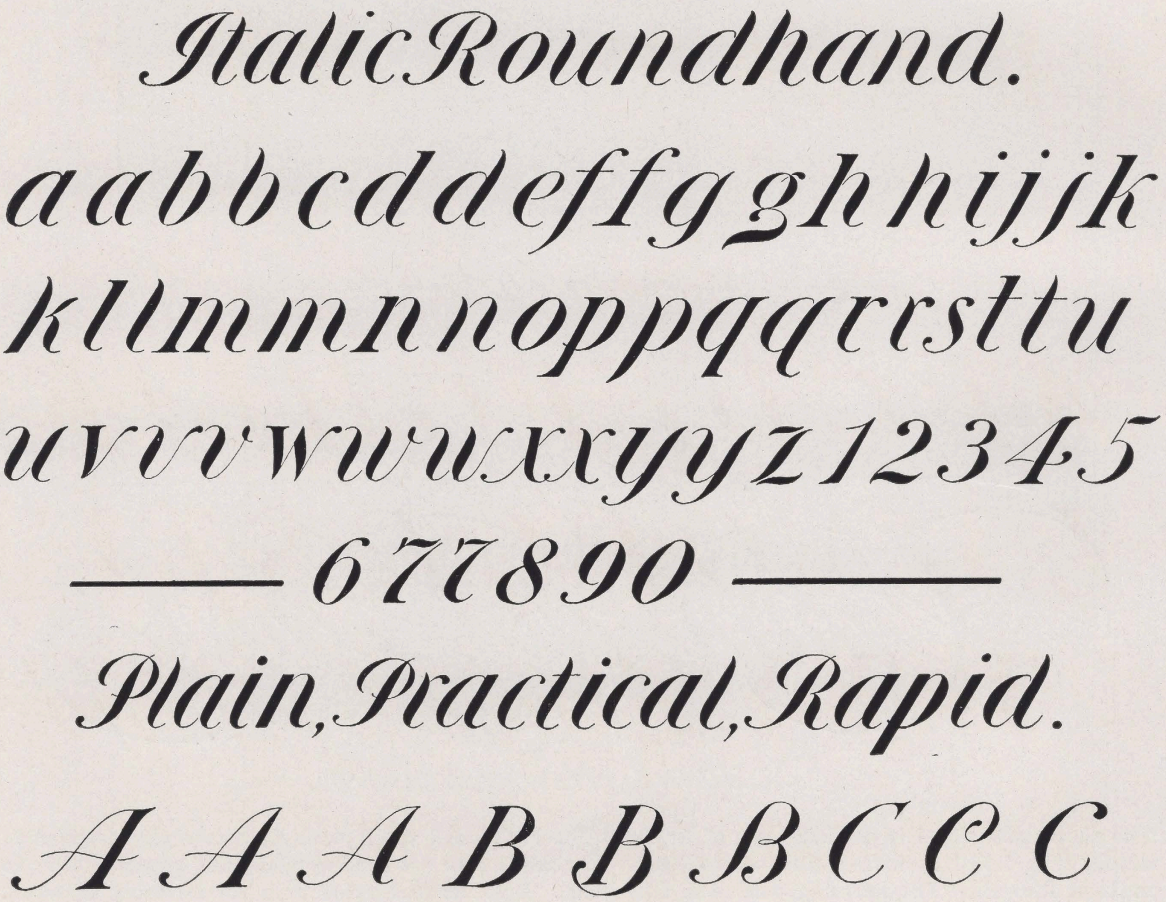
The above letter-head is from the pen of Lupfer. The script and scroll were first carefully penciled in detail, then inked in with a fine pointed pen. The scroll does not conceal enough of any one letter to make it illegible. The lettering was done free hand. Rule vertical guide lines for lettering in scroll.

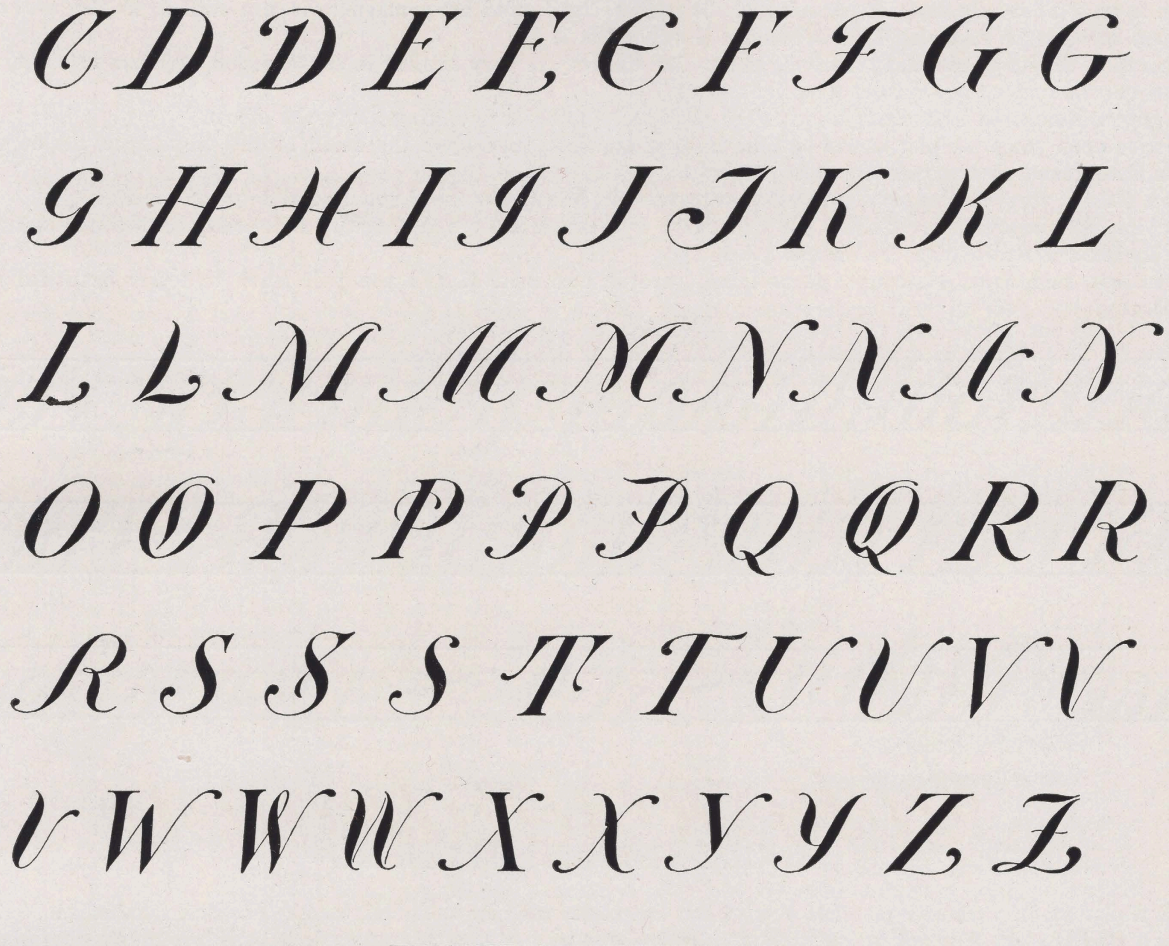
ITALIC ROUNDHAND

This alphabet is a compromise between Roman and script. It is intensely legible, yet on account of its curves and light and heavy lines, it is quite artistic. It requires no small amount of skill to execute. Use an oblique holder and a fine, flexible pen. Make the forms first much like the second small *a* and then retouch the ends and add the corners with a fine pen and straight holder. Do this after the ink has dried from the first writing. Two or more styles of most forms are given. Use the ones you prefer. Study relationship of styles. For instance: the second *a* does not belong with first *b* nor with the second *f*. The first *b* does not belong with the third style of *B*, nor with the second or third *C*... The last *Z* properly goes with the last *R*, the last *H*, and the third *G*. Unless you learn to observe these things your work will necessarily lack that unity and taste so necessary in excellence.

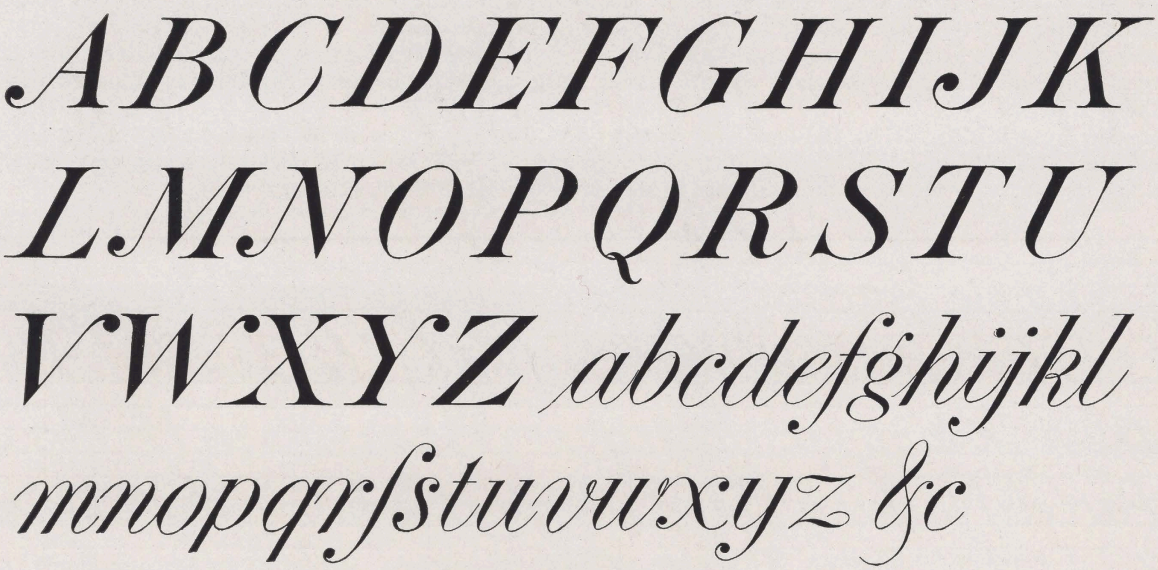
Some one has very wisely said "Trifles make perfection, but perfection is no trifle." Little things in lettering are as important, if not more important, than in anything else. Much care must be exercised in retouching this kind of lettering and unless you have more than average skill, you should not expect too much from your first attempts.

Spacing in and between letters must be carefully considered. General effect is desired rather than that the letters be just so far apart. All minimum letters must hit the head and base lines to secure a uniform effect. Try to get the compound curve strokes the same heft as other strokes.





Modern Italics



By C. W. Norder.

PRACTICAL MARKING ALPHABET

This is an old favorite style of lettering or "Marking Text" used by penmen who are skilled in the use of a fine, flexible pen such as the Zanerian Fine Writer or Gillott's No. 1.

It is rapid, effective, and comparatively easy. Its strokes are very similar in construction, uniform in slant, most are compound curves, and all are shaded near the center.

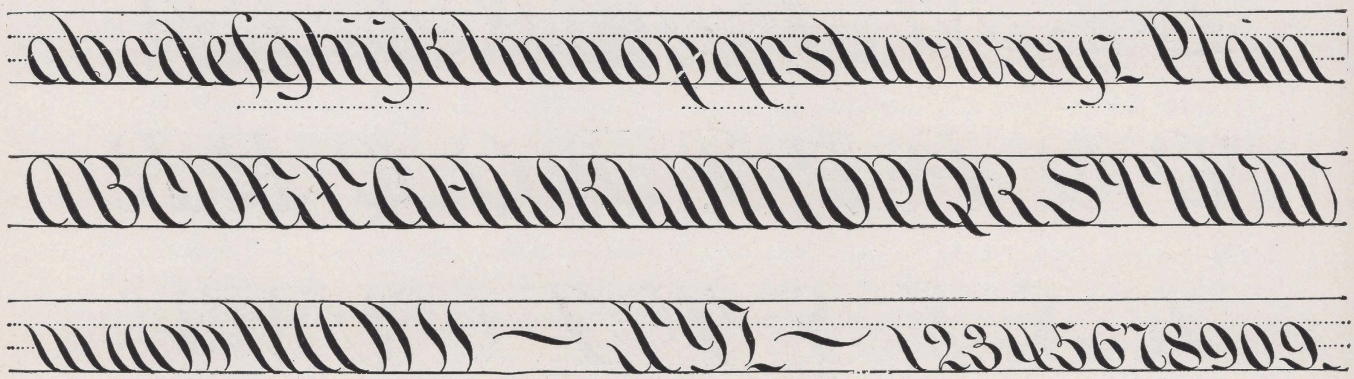
The paper should be held straight with the desk and the holder pointing above the elbow.

Practice upon the principles at the bottom of the plate first, then upon the small letters, next upon the capitals, and last upon the figures, as they are the most difficult.

Use a steady, sure, combined finger and arm movement, letting the hand rest and slide upon the side.

Practice the compound curve until you can curve it symmetrically and shade it artistically with the heaviest part in center. Increase and diminish the shades gradually.

Be patient, ambitious, observant, persevering, careful, and critical and you will learn to letter beautifully as well as practically.



SINGLE-STROKE LETTERING

This alphabet, in variously modified forms, has long been used by architects and mechanical draftsmen.

It is a modification of script and Italic and is easier than either, and therefore well suited to many people and many uses.

Use fine, faint pencil head and base lines as shown in the copy to secure uniform height of short (minimum) and tall (extended) letters.

For practice upon writing paper, divide the space between the blue lines into three equal spaces, and rule pencil lines as suggested by the dotted lines.

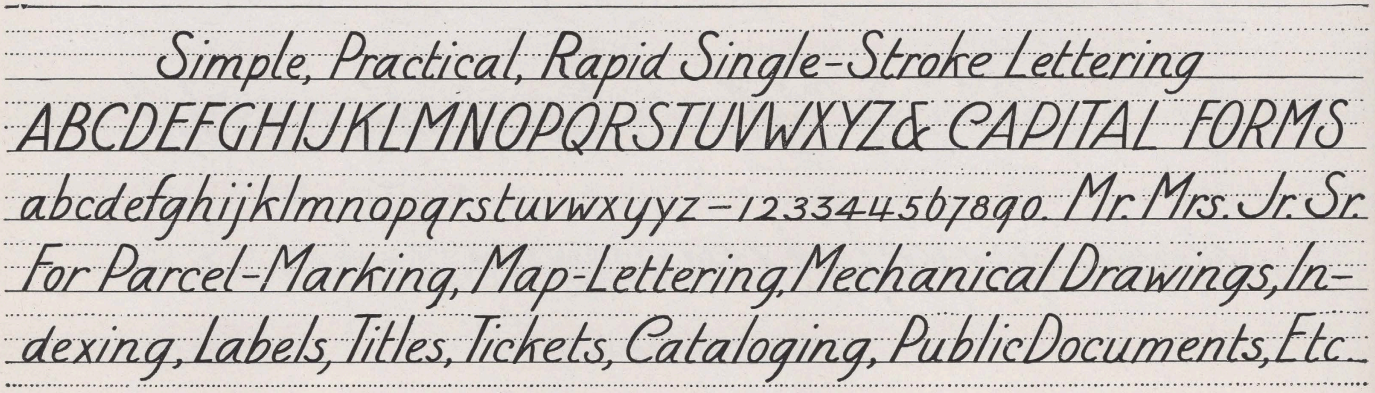
Use a coarse, smooth-pointed pen so as to secure uniformly heavy up and down strokes. Watch slant to keep it uniform. Endeavor to secure regular spacing between strokes and between letters.

Practice the capitals first. As a rule, make the left side and bottom strokes, then the top and right side strokes.

Many of the small letters may be made without raising the pen, on the order of script forms. Raise the pen whenever it seems best to do so.

Use a slow, sure motion, letting the hand rest on the side. The paper may be held much as in writing.

Repeat one letter over and over until you can show improvement and do it well. Then practice small simple words. And then try to use the lettering in some of your other lesson work for titles, headings, etc.



LESSON IN TEXT LETTERING

By E. A. Lupfer

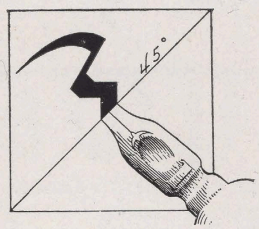
Any good ink will do for practice, but it will not answer for actual engrossing. You need an ink with enough body to produce a deep black or brilliant letter, but not glossy. Arnold's Japan will do. India ink is better—in fact there is nothing as good. Zanerian brand leads.

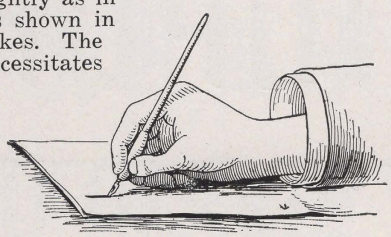
Use Broad pointed lettering pens; usually No. I for practice. Keep it moist to the neck, but do not dip much ink at a time. New pens do not act well until the oil is worked off. Press both nibs of the pen on the paper evenly and firmly, but not heavily enough to cause them to spread much. Wiggle or work the pen slightly as you place it on the paper preparatory to starting a stroke, in order to secure uniform flow of ink from the start. Pens, if used well, will last a long time.

Success in making clear, smooth lines depends upon the ability to dip ink sparingly and uniformly. An ink retainer will help you to do more lettering in a day. Keep a wet sponge at hand with which to clean your pen and retainer. It should not fit on the pen too tight and should be away from the top of the pen far enough to enable you to run a fine pen under it to clean out any dry ink which may collect under the retainer.

Good, firm, smooth-surfaced, white paper is desirable. Well trained, obedient muscles and keen, critical, perceiving eyes are indispensable. A blotter should be kept beneath the hands. An open inkwell should be kept near, so that ink-dipping is in sight.

Hold the pen as illustrated. Use combined movement. Roll hand to right and rest on little finger and palm on side of hand. Work deliberately until you can work well and rapidly. Use a text-lettering straight pen holder, and hold same at an angle of about 60° as shown in illustration to right. It may point outward from the elbow, so that the nibs are both evenly on the paper. Hold the paper about straight with the desk; it may be turned slightly as in writing. Keep the point of the pen at an angle of 45° or less as shown in illustration at the left. Hold pen at same angle for nearly all strokes. The right point of the pen is a little shorter than the left, which necessitates throwing holder from the usual shoulder position. Be sure you understand about position before going ahead.





The movement should be firm and deliberate and come chiefly from the forearm. The fingers and hand must serve as the chief mediums of control. Cultivate sureness rather than speed—the latter will develop as rapidly as you familiarize yourself with the work, and as you become confident. Remember that the hand will learn with but little difficulty to do whatever the eye perceives and the mind dictates. If you can see letters clearly in all of their details and general proportions, the hand will soon learn to express what has been perceived and invented.

Use head and base lines in the beginning. Engrossers use them for their very best work. You will have much to watch besides the head line. When you can letter good with head lines you are ready to learn to work without them for rough work, such as cheap diplomas, etc. At that stage you will have mastered many of the little things which at first took your attention. You can therefore concentrate upon alignment. Get the work uniform at the head line and be careful not to run through the base line.

A few vertical guide lines are permissable if you have trouble to maintain uniform slant.

BROAD PEN BLOCK

This Broad-Pen Block is an excellent one to practice to train the eye to precision in concept and the hand to mechanical exactness.

The spaces should be the same between the strokes in the letters as between the letters.

Great care must be exercised to keep the angle of the point of the pen at forty-five degrees at all times or the vertical and horizontal strokes will not be the same in width. And unless all vertical and horizontal strokes are the same in thickness, the effect will not be pleasing.

The beveled corners in some of the capitals are made by going over them a third time, but it is not necessary to twist or change the angle of the pen in so doing.

The left and lower strokes or sides of the letters are usually made first, and then the top and right sides are made.

It will take considerable practice to train the eye to perceive and the hand to exactness in the execution of straight lines, regularly spaced, uniformly vertical, and well proportioned.

Sharp, square-cut beginnings and endings are desirable, therefore exactness in detail is necessary.

Pencil head and base lines for both capitals and small letters may be used, and if much difficulty is experienced in securing uniform slant and spacing, vertical pencil space lines may also be used to school both eye and hand to accuracy.

India ink, Soennecken pens, firm paper are necessary for the best work.

Much care, patience, firmness, sureness, and skill are necessary to execute this alphabet, but its mastery makes all other text alphabets easy.

Little or no retouching with a common pen is necessary.

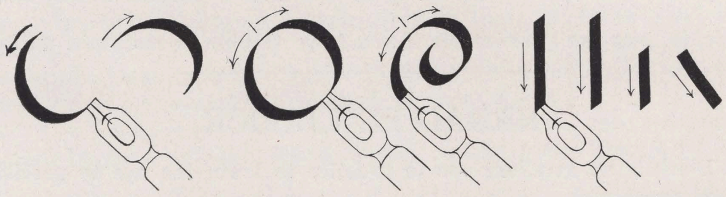
abcdefghijklmno
pqrstuvwxyz
ABCDEFGHIJKLM
NOPQRSTUVWXYZ

ECLECTIC TEXT

This is a complete alphabet, having been made up of the principles of a number of standard forms. Study carefully the proportion and shape of letters, as well as the spaces in and between letters.

Use a broad-pointed pen, and hold it more nearly vertical than in writing. Keep the edge of the point at an angle of forty-five degrees throughout the work.

Dip ink sparingly, carefully and frequently. Watch spacing. Use a head and base line for the small letters which may be erased after lettering is complete. Make the left side of letters first and then the right side. Study carefully the turns at the top and bottom of letters.



Use a slow, firm, sure, combined movement in executing this kind of lettering. Speed is not so essential as accuracy. The little finger and right side of palm of hand should rest firmly upon the paper.

Uniformity in height, width, spacing and thickness of stroke is essential.

Be patient, observant and careful and you will win.

abcdefghijklmnopqrstuvwxyz ABCDE
FGHIJKLMNOPQRSTUVWXYZ& '09.
EclecticText. 1234567890. Practitioner

RAPID OLD ENGLISH

This alphabet is used in filling diplomas, etc., and should not be retouched with a fine pen except where you make a serious mistake. Speed and pleasing appearance are very necessary.

Use a No. 1 Soennecken on ½″ ruled paper or a No. 1½ pen on ⅜″ ruled paper. By working on top of the line as in the Eclectic Text you will have a guide line for every stroke.

Study the joinings, corners and parts of letters. See how often certain various strokes are repeated in the different letters. The first stroke in the first c is repeated in d, e, g, o, q and s. The second stroke of a is repeated in slightly modified form in b, g, h, i, j, m, n, o, p, q, u, v, w and y. The "spurs" in Old English should be neither too small nor too large. Let them extend out about half the width of the pen, or one nib on the small letters. The spurs in the center of the capitals should be rather large and circular with sharp hair-line beginnings. The head and base strokes should slant in the same direction. Lettering should be solid and not scattered. Get no more space between letters than in letters.

Rapid Old English

abcdefghijklmnopqrstuvwxyyz

ABCDEFGHIJKLMN

aOPQRSTUVWXYZs

Profitable 1234567890 Lettering

RETOUCHED OLD ENGLISH

Make this alphabet the same as the unretouched alphabet only allowing more space for hair-lines which should be put in with a fine pen. Turn the paper so that the right side is next to your body and rule up edges of straight strokes with a Gillotts 303 pen. Smooth out all strokes, correct all inaccuracies and sharpen the corners and spurs with a fine pen. Use Zanerian India Ink. Study the arch effect at top and bottom of letters. Keep the spurs neat and small. It is best to master this standard style before attempting individuality. (See page 28).

PENCILED OLD ENGLISH TEXT

Old English Text is used to such an extent that it will pay you to become skillful in its execution. One of the best ways to get a correct mental picture is to pencil the letters large enough to see the details clearly. We therefore present a carefully penciled alphabet on the following page. (Also see alphabets on page 32).

Use tough cardboard about 12x18″. Make small letters one inch high and loops and capitals 1¼″ high. Rule two head and two base lines about ⅛″ apart to help in getting even thickness of beginning and ending strokes, also to give an exact place at which to begin and end each stroke.

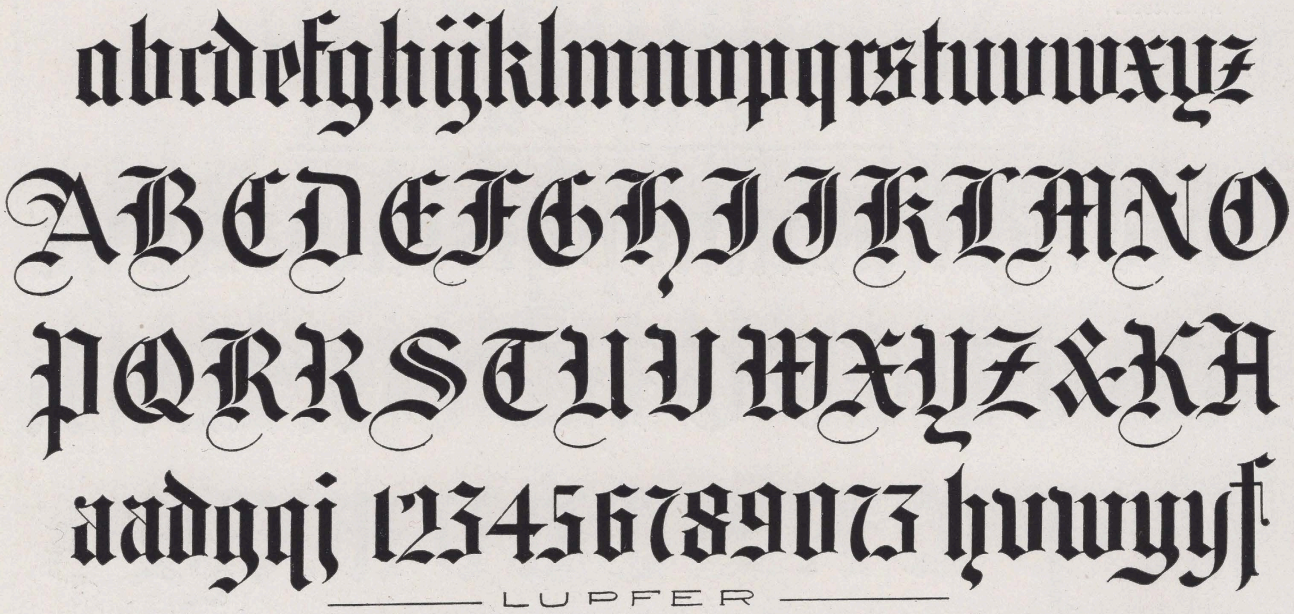
Use a drawing board, T square and triangle. Make horizontal lines with T square and vertical lines with triangle by resting triangle on T square. Draw each letter carefully with hard lead pencil, erasing and redrawing until you get a smooth, clear-cut, accurate outline. Make down strokes all even in heft, about 5/32 of an inch thick. Get top strokes same thickness as bottom strokes and on the same slant. The angle of the end of the top strokes should be the same as the angle of the bottom strokes, less than 45 degrees. Regularity of spacing in and between letters is important. Rely on the eye rather than mechanical measurement.

This work is excellent for training the eye and hand. The more you study lettering the more beauty you see in it.

After you have the letters all penciled as carefully as you can get them, outline them with a Gillott's 303 pen, using ruler on straight lines. The inside of the letters may be filled in with brush or broad pen. After you have inked in the alphabet, go over it with a fine pen and build up strokes which are too thin and improve everything you can.

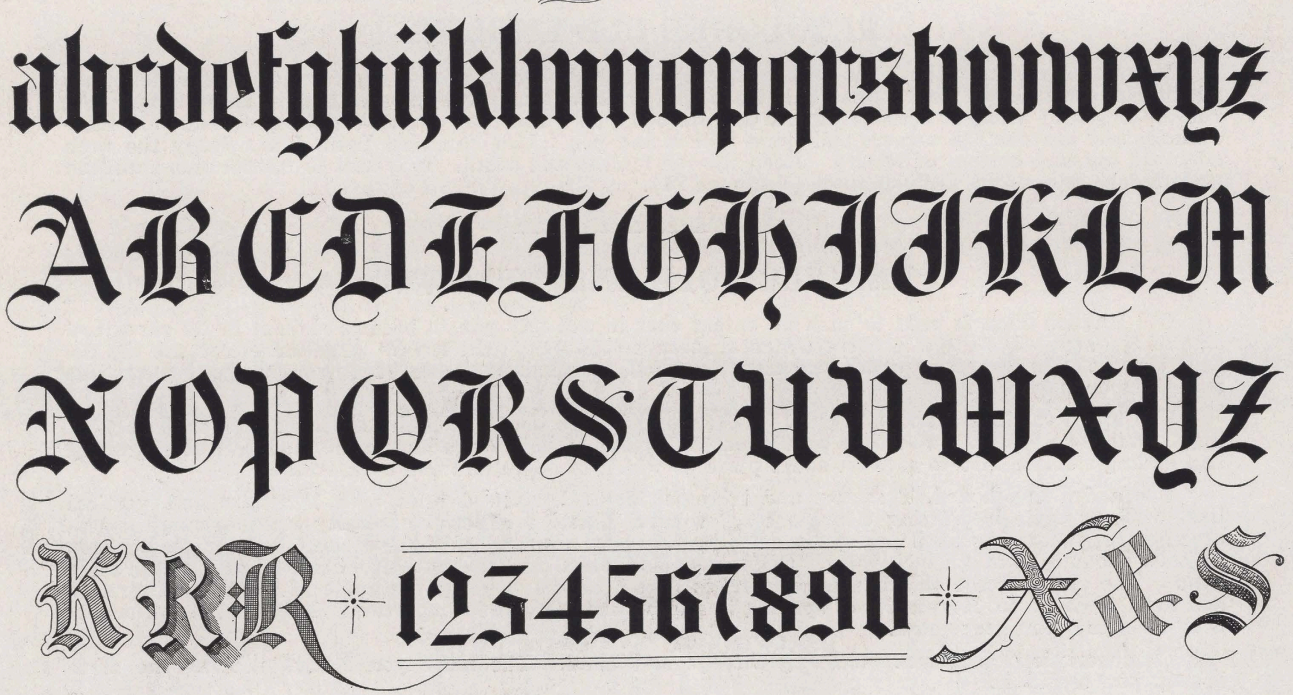
Study carefully the tinting of the heading and letters on the last line. They are presented to suggest a few of the many ways of treating or finishing letters. Uniformity of tinting is desired rather than fineness of lines. Unless the tinting and shading are carefully done you will spoil the entire alphabet.

Retouched Old English



LUPFER

Old English Text





AMERICAN ALPHABET

This alphabet is the outgrowth of a demand for something that people not trained in lettering can read without much effort. The forms are plain, clear-cut and graceful. This alphabet is used quite extensively in lettering diplomas, resolutions, etc. It is especially suited to body work. The capitals are sometimes made more ornamental, as the judgment or taste of the engrosser dictates. There are times when a simple letter does not look as well as one more elaborate.

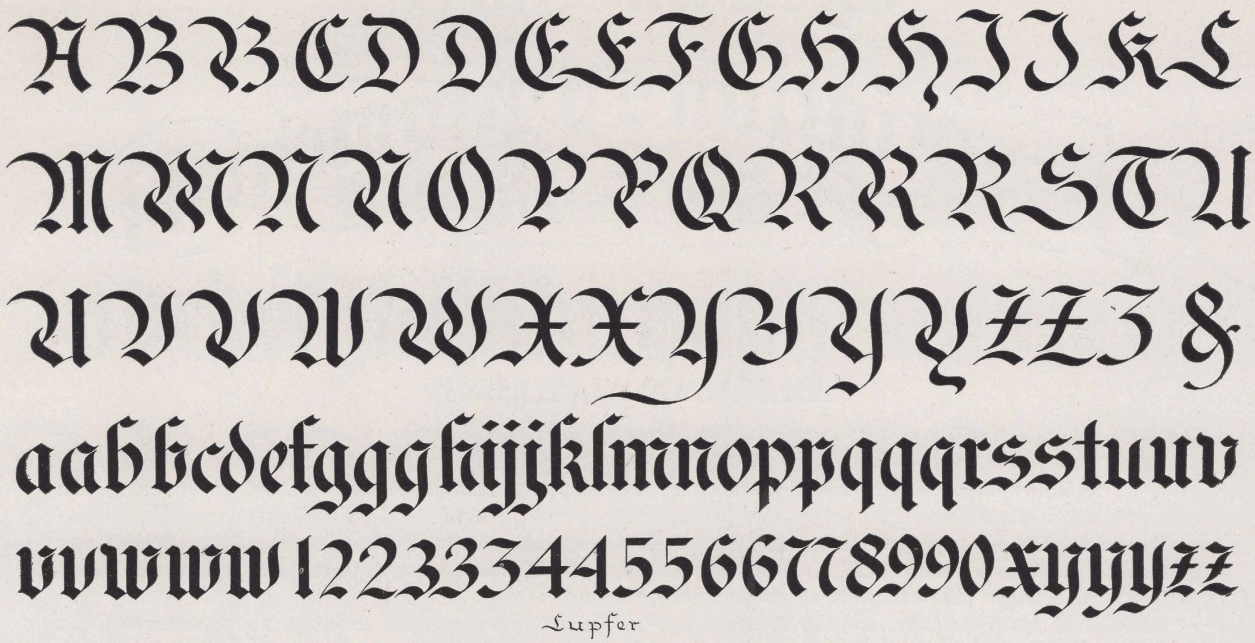
Rule head and base lines for short letters one-half inch apart, and for capitals about seven-eighths inch apart, using a No. 1 pen. Keep the spaces in letters the same as between letters. Use the eye to judge spacing. Keep the letters fairly close together so that the lettering looks solid and stands out more than the background.

Give special attention to curved strokes. Unless you can make them clear-cut and graceful, your work will look weak. Keep the small letters *h, m,* and *n* open at the bottom and small *u, v, w* and *y* open at the top for legibility. The top and bottom strokes should be on the same slant. Get sharp, clear beginning and ending strokes. Too much ink on your pen will not produce sharp, smooth lines. Dip often and use waterproof ink. Do not merely copy the forms, but commit them to memory so that you will have a good mental picture of them.

Do not patch this alphabet with a fine pen, but finish it is as you go with the broad pen. You will find it a very speedy and beautiful alphabet.

After learning to make the alphabet well with a No. 1 pen, use a smaller pen.



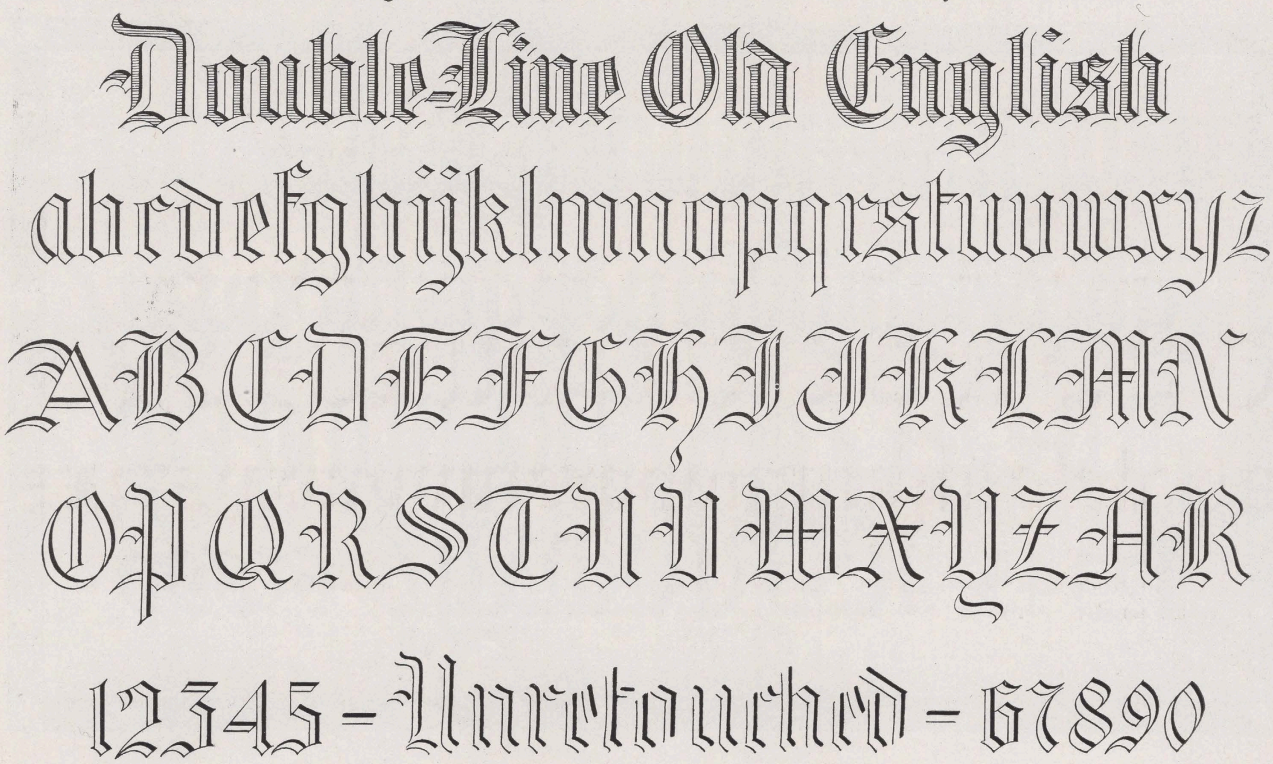


DOUBLE-LINE OLD ENGLISH

The alphabet herewith was developed to meet the demand for a rapid, effective, double line Old English. It is about the same in form as the retouched alphabet.

Double line lettering is very pretty and practical. It can be tinted effectively in many ways as suggested by the heading. On work not for engraving we use diluted ink or inky water in place of the line tinting. The ink or wash should be put on with a broad pen or brush. The wash which can be any color gives it a soft, artistic tone.

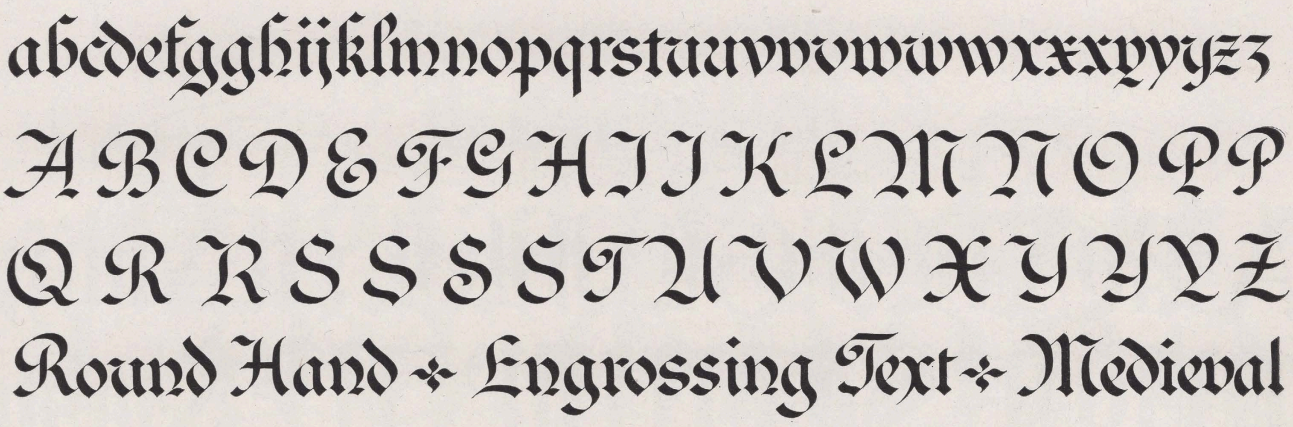
If you will study the word "Unretouched," you will be able to see how to proceed. Use a No. 10 double pointed pen for the body or foundation. Retouch and close the ends with a 303 Gillott's pen. Be careful to get the main down strokes vertical and straight. Spacing proportion, etc., are the same as in the 'Retouched Old English." Your ink can be diluted some for ordinary work.

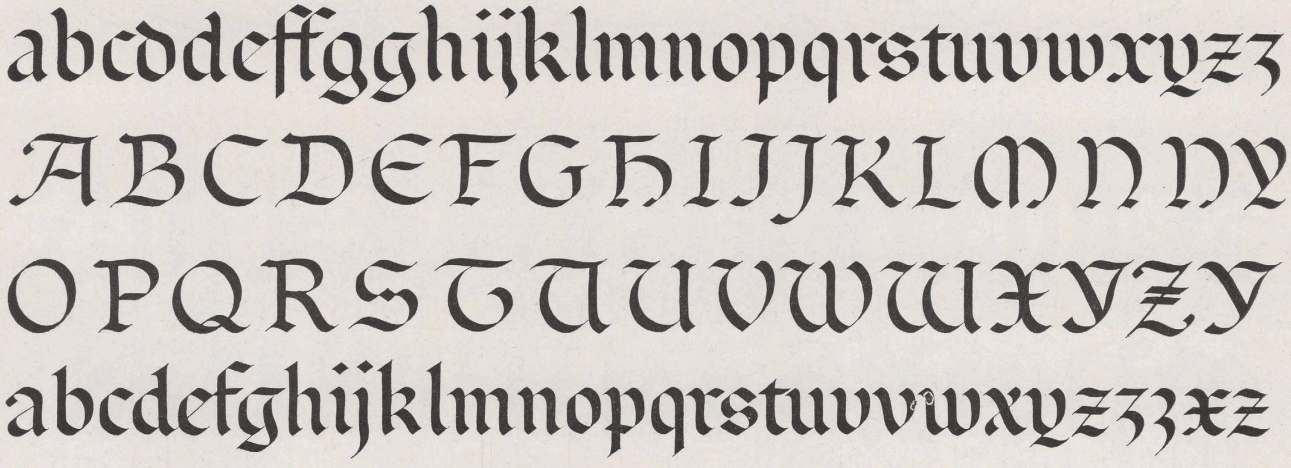


The two alphabets below prepared by W. A. Baird are extensively used by engrossers for the body of resolutions. These styles of letters are plain, very readable, and more rapid than Old English Text. You will do well to study these alphabets very critically. In practicing them first use a large pen. Use smaller sizes of pens as soon as you become able to handle them. Much of this work is done with a No. 4 Soennecken Pen. Always rule head and base lines for both small letters and capitals.

Many of the high priced resolutions today are prepared in lettering. You will therefore make no mistake in thoroughly mastering these two alphabets.

Study the alphabets by Mr. Baird on page 33. These are very practical alphabets and should be mastered by every student of engrossing.





No student of engrossing or professional penman can afford not to study these alphabets by Mr. Baird as they represent the latest in styles and the highest in skill.

Old English is the engrosser's most useful style and we would advise that the correct form of each letter be memorized. While a standard form is observed, no two penmen will make these letters exactly alike. Their lettering, like their writing, is bound to show certain markings of character and taste.

This alphabet will make a good one for study and reference, as it was gotten up with quite careful attention to details of form and finish. Beginners will find it an excellent plan to draw these letters in pencil, with great care and critical study—continuing to change the form here and there until accuracy is finally acquired. Take up each letter in this manner and you will be surprised how thoroughly the form of each letter will in this way become fixed in the mind.

The copy was first written with a No. 1 lettering pen. The edges were afterwards ruled. All the strokes were connected, corners pointed and inaccuracies corrected with a common pen.

Remember that spacing is of the utmost importance and it must receive as much attention as the form of the letters. A great deal of our work is for reproduction by the various engraving processes, hence, coarseness or blackness of line is necessary for printable plates. However, much of our work is on memorial resolutions for framing or in book form, and this class of work is finer, more delicate, and more pleasing. Brush and color effects, and pale India ink script give a mellowness and an artistic quality very much desired.

The line "Old English" shows an effective treatment for the sake of variety. The letters were first carefully drawn in pencil, and then outlined. The tinting was done free hand and the flourished strokes were added with a quick offhand movement. See that the strokes are well balanced and the shading harmoniously arranged.





A Produce of Clinton Skillman.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMMNOPP

QRSTUVWWWXYZ AJTUZ

∴ ∵ ∴ ∵ Broad Pen Roman ∴ ∵ ∴ ∵

This practical alphabet was made by W. A. Baird.

ABCDEFGH

IJKLMNOPQ

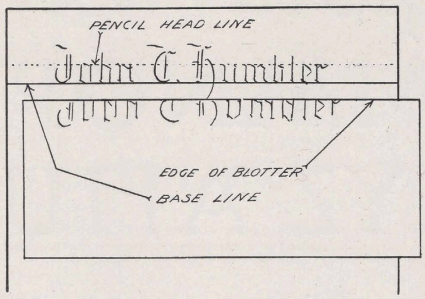
RSTUVWXYZ

A carefully prepared, usable alphabet by W. A. Baird should be carefully studied and imitated.



By E. L. Brown

DIPLOMA FILLING STYLES



Herewith are given a number of styles suitable for filling in diplomas. The style should be suited to the diploma and to the amount the purchaser desires to pay. If the price is rather low (about twenty-five cents), the plain lettering with little or no flourishing, can be given. To do good, careful, artistic, well-spaced work requires time, skill and patience, and deserves liberal reward. The American and Old English styles look well without flourishing. Rarely ever use flourishes (unless called for) for most diplomas do not have sufficient room for proper embellishment. The common fault is too many lines and too much filigree. Light line shading as in the last line is good. Diluted ink with a broad pen is frequently used.

If one will do enough lettering and study spacing, he can in time become fairly accurate in judging how much space a name or word will occupy.

Beginners will find it a good plan to rule a light, sharp pencil head line, then indicate lightly with pencil, between the head and base lines, where the letters are to be placd. In time the head lines should be omittd in the cheaper work.

Another plan is to put the pencil marks suggesting the spacing on the blotter and not on the diploma. The name on the blotter can be centered and placed up to the line upon which you intend to work. In this way you can see how much space will be required and avoid getting pencil marks on the paper. This saves erasing and insures good spacing. The pencil marks do not have to be put in carefully, except for space values. As soon as you can, do away with all head lines, except on parchment.

It will be well to rub a pencil eraser, powdered pumice stone, or stale bread over the space to be lettered to remove the oil on parchment which prevents the ink from flowing freely.

The style and size of lettering and roundhand used in filling the name and date should be in harmony with the rest of the diploma. When the name is short, make your lettering wide and low, as in the second line; and where the name is real long, make the lettering high and compact.

Speed should be developed after you have thoroughly memorized the styles of letters, but not before. Engrossrs are able to fill from 100 to 300 or more diplomas a day according to the amount and quality of work.

Benjamin K. Frankenberg

B. K. Frankenberg

Benjamin K. Frankenberg

Benjamin K. Frankenberg

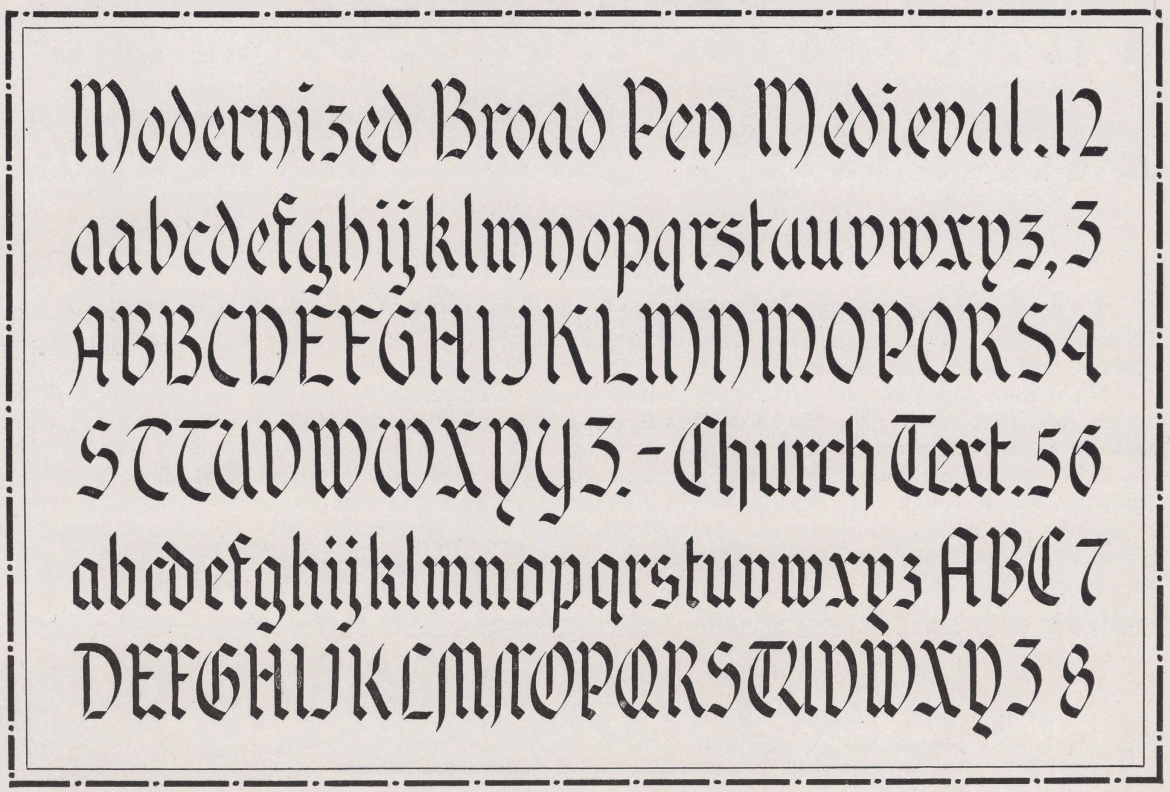
Benjamin K. Frankenberg

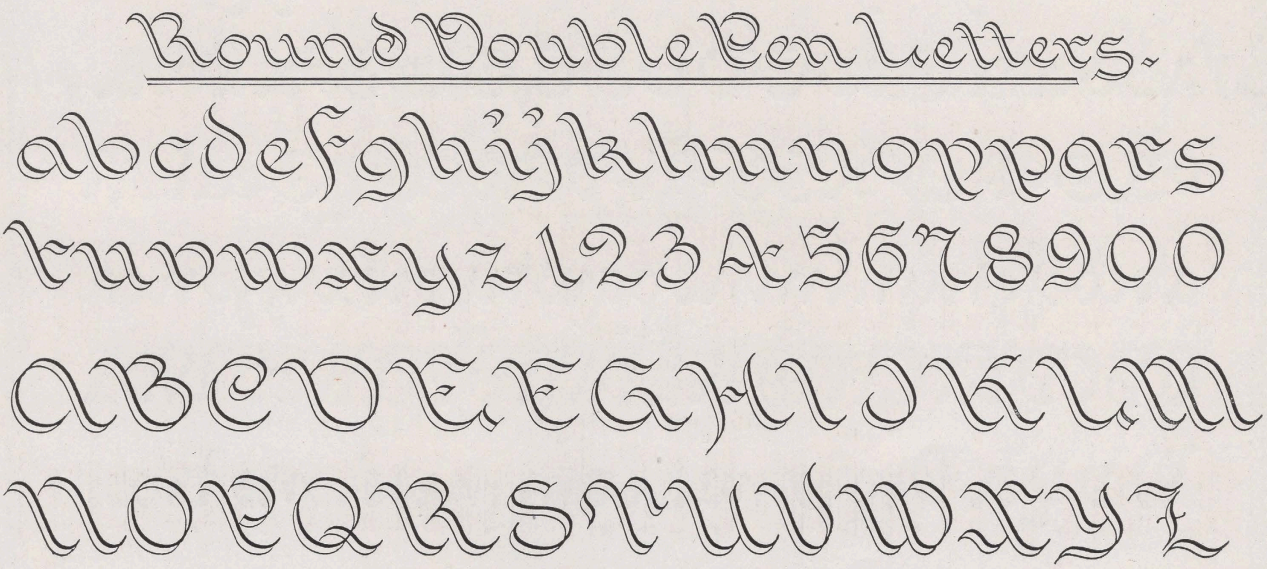
LUPFER

MEDIEVAL AND CHURCH TEXTS

The forms herewith given are of the old style. They are made to conform to the possibilities of the broad pen. They are not given as faithful representations of sixteenth century forms, but as twentieth century forms, retaining the characteristics of the former. We have enedavored to eliminate the poor qualities and to retain the good ones. We do not believe in the slavery of opinions of the past.

The ability to letter legibly, rapidly, and artistically is worth considerable. To many it is worth a living, to some it means a fortune. It is worth your while to acquire the art, as there is work of this nature to do in all localities. Filling the name in diplomas or making them, engrossing resolutions testimonials and memorials and marking artistic show cards has grown to such an extent that many find it profitable to do nothing else.





Use a No. 10 Soennecken Double-pointed Pen for This Alphabet.

Plain, Slanting Letters.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRST

UVWXYZ & 1234567890. 1904.

rounding slender and compact

ENGROSSING TEXTS

The forms herewith are general favorites with engrossers. Slant and curve are its characteristics. These alphabets may be made quite small by using a narrow pen, and by using a good writing ink the effect is very dainty and pleasing.

While these alphabets are artistic, even ornamental, and pleasing to the eye, they are not difficult to read, and that is why they are so universally used. They are pretty, rapid and easy to read; three valuable qualities to possess.

In the second alphabet, the ink and pen must be in fine condition to secure faint, fine up-strokes. Study the forms closely and critically before attempting practice. Be sure you know just what you wish to produce. Be certain you know the shape of the letters well; the peculiar kind of turns necessary to give a distinctive character to each alphabet.

Engrossers Texts

abcdefghijklmnopqrstuvwxyz.123

456789. ABCDEFGHIJKLM

NOPQRSTUVWXYZ&ea.:,?

abcdefghijklmnopqrstuvwxyzones.

ABCDEFGHIJKLMNOPQRSTUVX

WYYZ. Diplomas, Commissions, Etc.

FRENCH ROUND WRITING

By C. W. Norder.

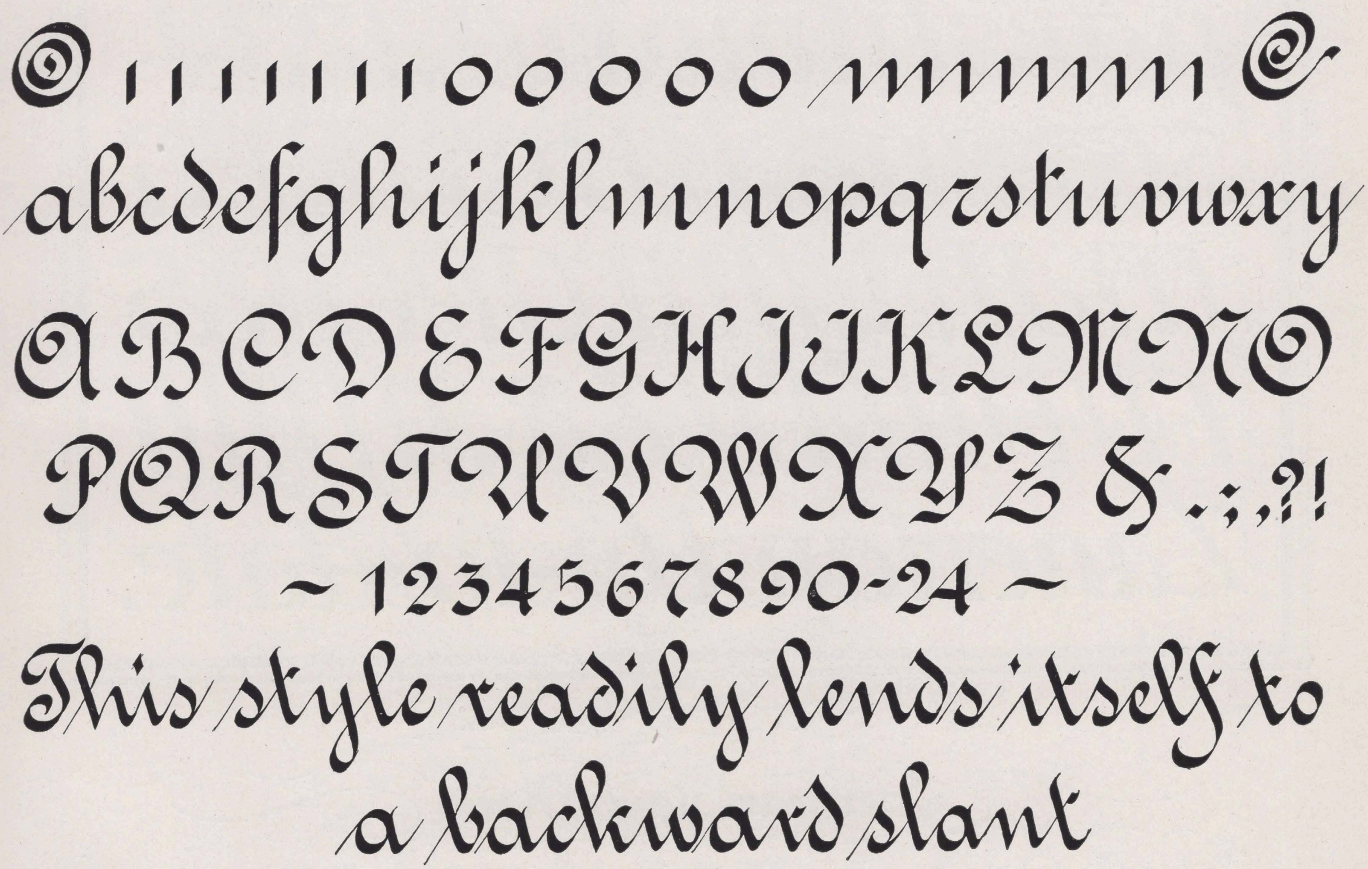
These letters partake largely of the ordinary freehand shaded script. While it looks quite speedy, it is, in reality, but little swifter in execution than the usual style of lettering. The small letters have comparatively short turns, while the capitals are quite the reverse. One thing, the alphabet is very legible, and on account of its light-line connective qualities, it is quite pleasing.

The ruling should be about three-eighths inch in height for a No. 1 pen, and the loops should be double the height of the short letters. The up strokes should be on a uniform slant.

The spacing in this style is usually wide, but it can be regulated by the adjustment of the angle of the pen. If wide spacing is desired, hold the point of the pen at an angle of 45°; if narrow spacing is wanted, hold it at an angle of 60°.

The loops must not be made with one stroke, as might be inferred from the copy. Instead, make all shaded strokes downward and all light lines upward. Raise the pen as often as it seems necessary, oftener than you would think from looking at the forms given. The tendency is to make the forms too high and the capitals not rounding and full enough.

The usual styles of ornament can be used in connection with these letters. If you have some natural ability and a little originality you will soon learn to modify these forms to suit the circumstances for which you are intending them. They will admit of many modifications, both in construction and finish. In fact, there is no limit to invention and to improvement in these lines. But it is not all to be original. Original work should be good just as well as if it were old. Because it is original does not signify that it is equal or superior to the old.



Practical Lettering

Many teachers secure lettering to do outside of school hours and thus increase their income many hundreds of dollars. Our course is very practical, interesting and easy. It can be mastered by any one. Prepare.

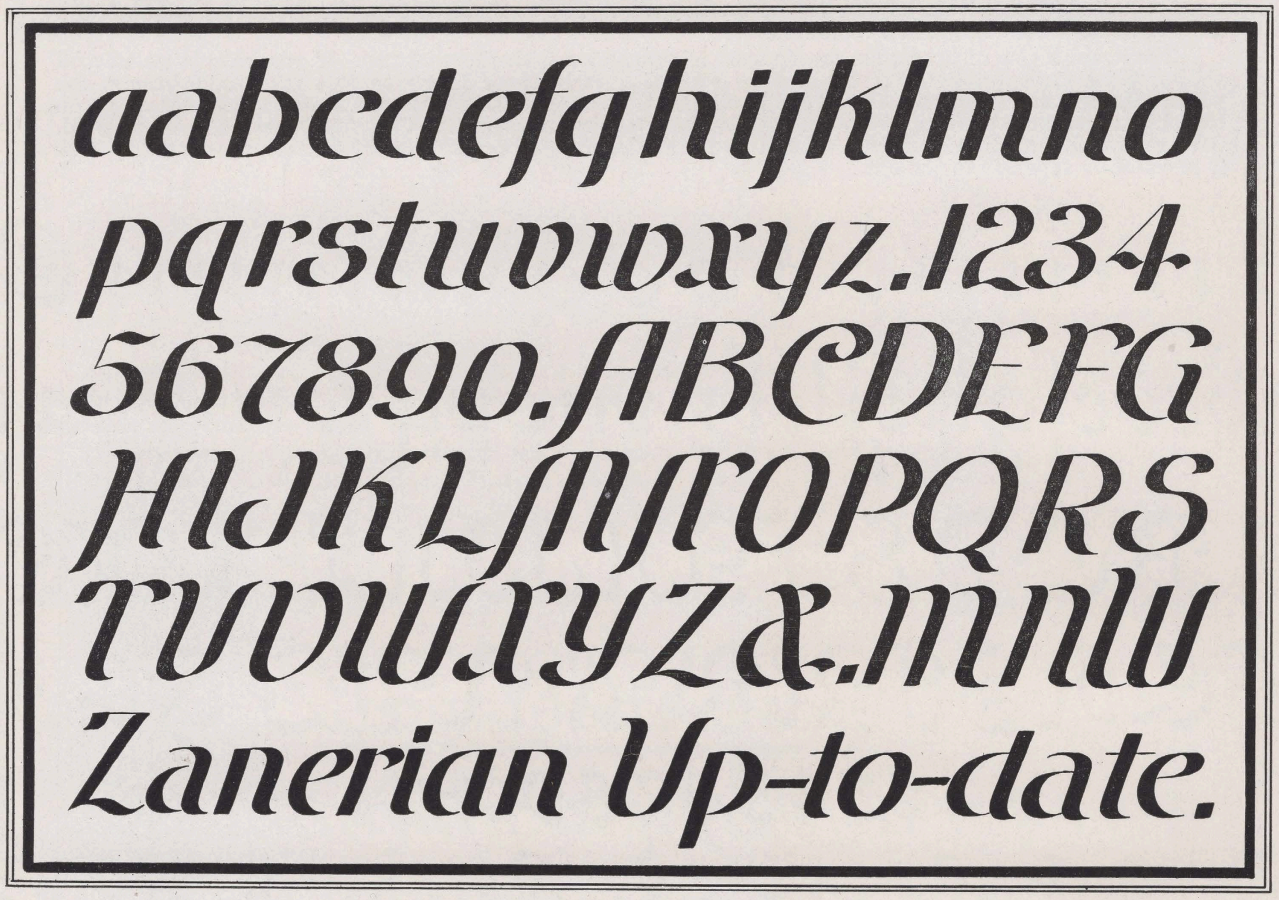
By E. A. Lupfer.

UP-TO-DATE ITALIC BROAD-PEN ROMAN

Unmistakably plain in reading qualities and simple, easy and rapid in execution are the characteristics of the alphabet herewith given. It has no special history with which to court favor, nor does it aspire to an enviable place in the fine arts as a "thing of beauty and a joy forever." Instead, it comes as a thing of service in the busy world of commerce. Its mission is to serve those who are unskilled in execution as well as in reading text alphabets. It may be used to no small extent in plain engrossing, in diplomas and in certificates, policies, records, etc. Its chief function is for label marking, package addressing, and window announcements. As such it will prove fitting and practical.

The slant may be more or less, as individuals may prefer. The size may be varied by the employment of large or small pens. The proportion may be varied by making the letters tall and slender (narrow), or by making them low and extended (wide and round).

The paper may be held much as in writing, as may also the pen; the latter may, however, be held more nearly vertical. The pen or paper need not be changed in making any letter except in such strokes as *Z*, *L*, etc.

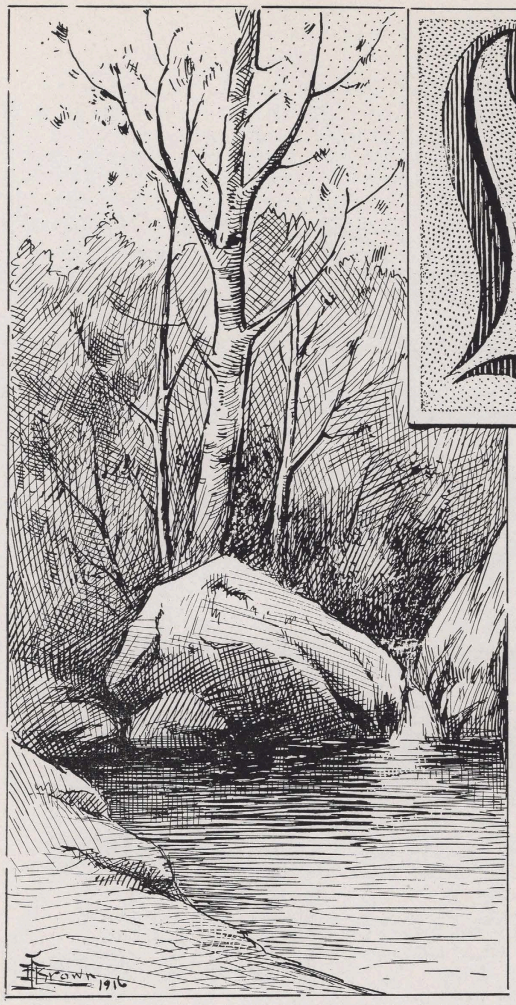




A Practical Alphabet by Clinton Skillman

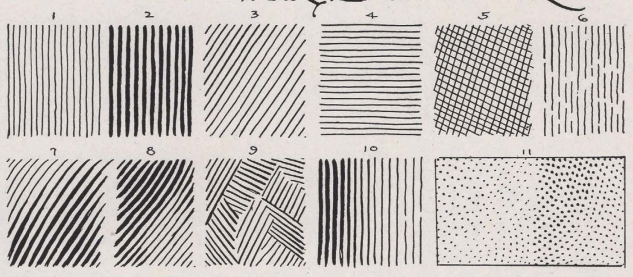


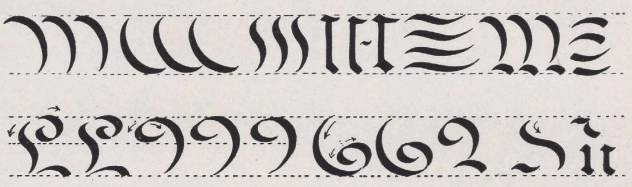
Who noble ends by noble means obtains,
Or failing, smiles in exile or in chains,
Like good Aurelius let him reign, or bleed
Like Socrates, that man is great indeed.

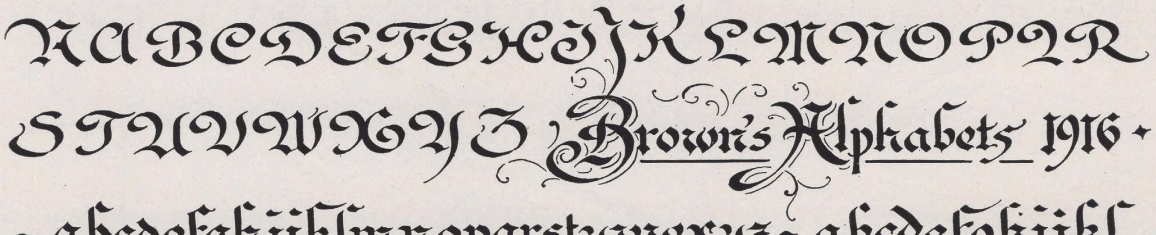


Lettering and Pen Drawing

For Beginners







The outfit for the above work may consist of a few medium fine writing pens and broad pointed pens numbers 2½ and 5, a bottle of waterproof ink, a medium soft pencil and paper or cardboard with a good surface.

In pen drawing the values are obtained by thick and thin lines and stipple, similar to exercises given. Exercise number one shows the straight line which should be uniform in spacing and thickness. No. 2 shaded vertical lines. No. 4 should be made with the arm movement, exactly like writing. Cross-hatched lines are shown in No. 5 and stippling in No. 11. Graduation of tone is obtained by thickening the lines and increasing size of dots.

Practice on the exercises in the order given, using a finger movement on all excepting No. 4. The little sketch shows the application of lines and stipple to produce color values. "Technic" is a term referring to manner of using brush or pen in producing tone value.

A pen drawing is first drawn in pencil in order to obtain correct shape, good proportion and balance. Color value may also be suggested. Note deep shadow under the boulder, indicated by shaded parallel lines and spots of solid black, also the high light on top of boulder. The distant trees must be simply suggested.

This is a very useful letter for engrossers, being most suitable for body of resolutions and diploma filling. Use a No. 2½ pen and practice on the exercises until some skill is acquired, then follow with the alphabet. Study the form and proportions of each letter with critical care. Rule lines to govern height of letters as follows: One-half of an inch apart for capitals, and one-quarter for small letters. The correct form must be thoroughly impressed upon the mind, therefore critical study and careful practice must go along hand in hand.



RAPID PRACTICAL LETTERS

Herewith is some practical lettering for show cards, price cards, etc. Study character of letters critically. First rule lines to govern height, then pencil each letter for spacing only. Use a No. 3 lettering pen and India ink. Never use common inks for lettering. Connect the strokes and correct inaccuracies with a fine pointed pen. The lower case letters follow the word "Success" and were written with a No. 5 pen.

The initial "R" and spray of roses and leaves shows a strong and rather effective line treatment of values. It will be observed that the color values are treated in short, parallel lines varied in thickness for the light and dark tones. No cross-hatched lines in this specimen. The roses are in a lighter tone than the leaves, obtained by very fine lines thickened where the edges of the leaves are turned. Make leaves directly under the roses very dark in tone for contrast and relief. This spray of roses may be effectively treated in wash, and would make a very nice design for word "Resolved" on engrossed resolution.

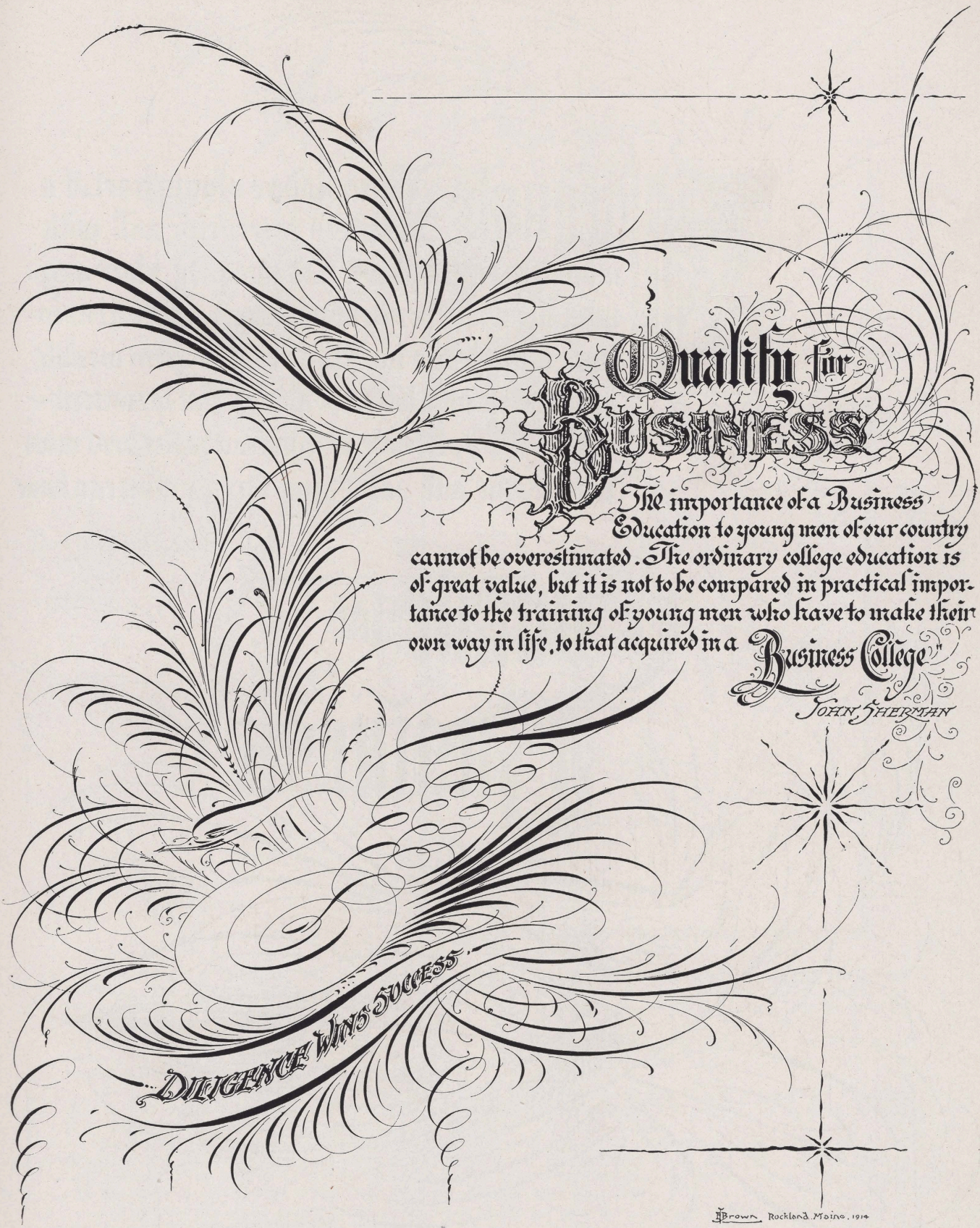
Remember that the greatest success comes to those who remain students through life; those who are willing to brush aside pecuniary gain to make way for artistic excellence.

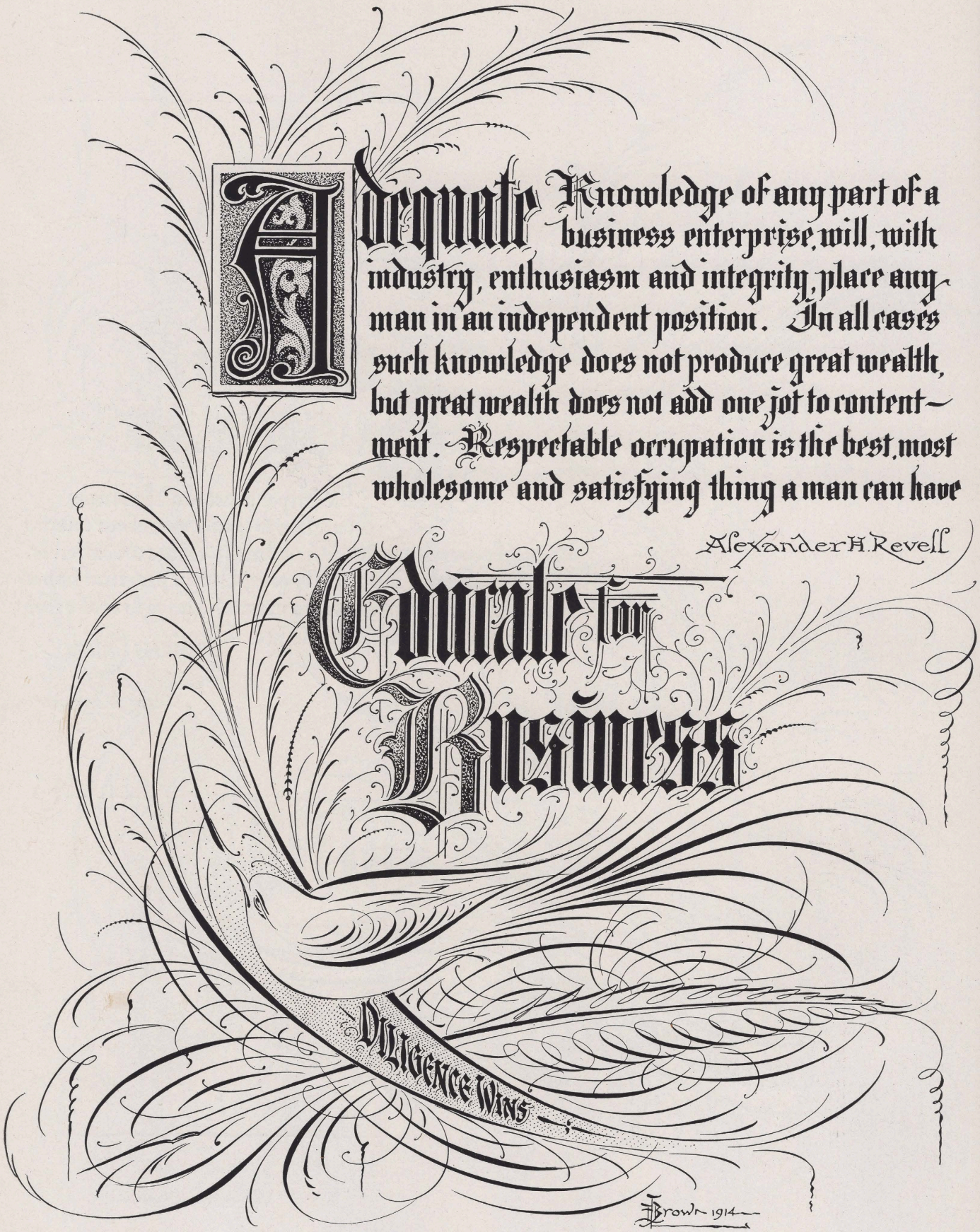


BCDEFGHIJKLMNOPQ
RSTUVWXYYZ-MNDWZ

A Modern School of Business
for Young Men and Women ~ 1911 ~


Engrossing Text
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 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 y z z
Specimen of Pen Lettering
FOR
Students in
Engrossing
J. H. Brown
1916


Quality for Business
The importance of a Business Education to young men of our country cannot be overestimated. The ordinary college education is of great value, but it is not to be compared in practical importance to the training of young men who have to make their own way in life, to that acquired in a Business College.
JOHN SHERMAN
DILIGENCE WINS SUCCESS
H. Brown Rockland, Maine, 1914


Adequate Knowledge of any part of a business enterprise, will, with industry, enthusiasm and integrity, place any man in an independent position. In all cases such knowledge does not produce great wealth, but great wealth does not add one jot to content-ment. Respectable occupation is the best, most wholesome and satisfying thing a man can have
Alexander H. Revell
Education for Business
Diligence Wins
Brown 1914



Pen technic is far more difficult than brush or pencil, but it can be mastered by critical study and practice. The blossoms and leaves in design for this lesson are an excellent study in color values, and the spray with slight changes can be adapted for many purposes. The same design can also be finished very effectively in brush and color.

The original drawing measures 11x15 inches. First make a very rapid sketch of the spray of blossoms omitting detail entirely. This is the way to obtain balance and good action. A detail drawing should follow with color values suggested.

Always use India ink for all kinds of pen drawing. Very pleasing effects are obtained by thinning the ink with water for the most delicate tones, but we do not recommend this method, as weak, brownish lines will not reproduce satisfactorily.

Nearly all the lining was done with a Gillott No. 170 pen. The darkest tones, however, were obtained with a No. 5 lettering pen. Note the lines used for the different tones and aim for close imitation. Shaded lines and spots of solid black should be used wherever darkest shadows occur. When you add the darkest tones your design will take on strength and character.

LETTERING—This is a very practical broad pen letter for general marking—a style of letter that is easy to master and one that is easy to read.

Rule lines to regulate height only. Use a No. 5 broad pen, and aim for regular size and spacing. No retouching necessary. The heading, "*Decorative Drawing and Lettering*" shows the same style of letter finished with a fine pen.

203 Broadway,
New York, Nov. 11, 1911.

Messrs. Zaner & Bloser,
Columbus, Ohio.

Gentlemen:— Just a line to let you know that I have received no "Business Educator" for November.

Very truly yours,
Willis A. Baird.

% Ames & Rollinson

Select Sentences

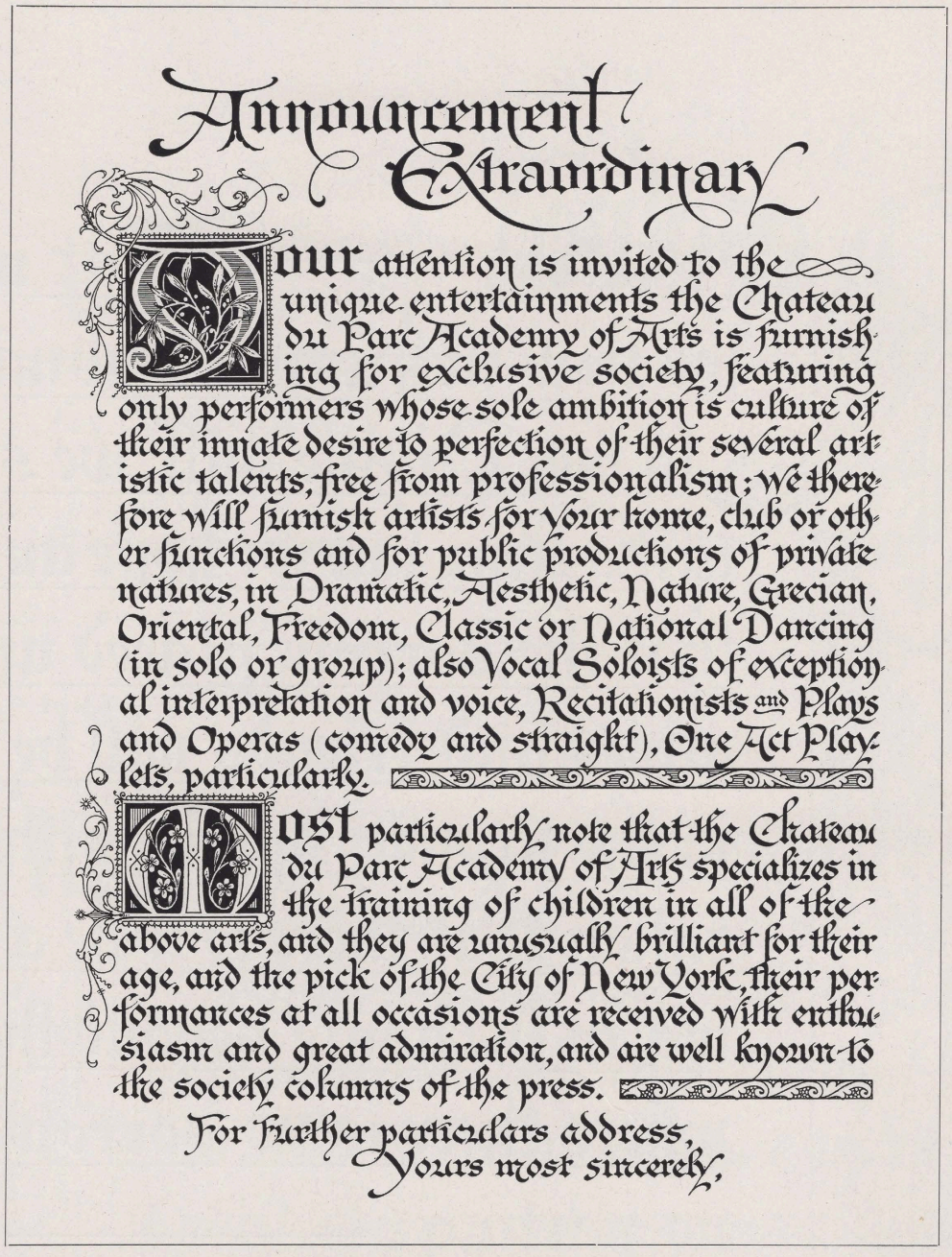
THE Man of true fortitude may be compared to the castle built on a rock, which defies the attacks of the surrounding waters: the man of a feeble and timorous spirit, to a hut placed on the shore, which every wind shakes, and every wave overflows.

The desire for self improvement discovers a liberal mind, and is connected with many accomplishments, and many virtues.

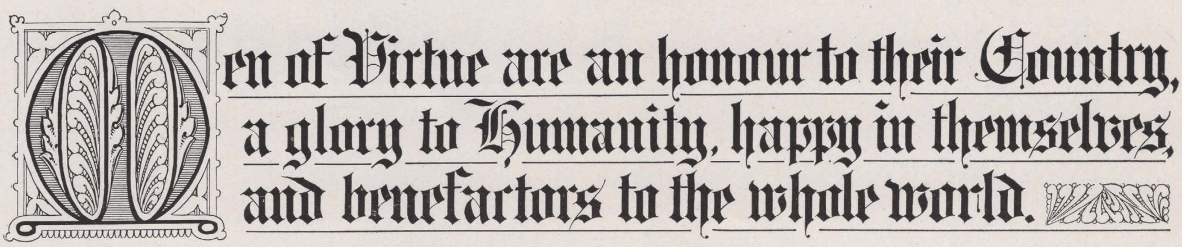


Resolved, ——— That while we bow in humble submission to the Divine will, we shall miss him, but we hope and trust that the sorrow placed upon relatives and friends will be borne in the proper spirit, with realization that there is to be a meeting in the home beyond the grave where there is no sorrow and no parting. ———

And be it further



A fine example of present-day lettering by W. A. Baird.



This quotation was lettered by A. M. Grove.

EGYPTIAN

Rule head and base lines and sketch the letters in free hand with hard-pointed pencil. Space and slant lines, and horizontal sub-head and base lines may be used, but it is better to deny one's self those aids at first, if not for all time. Nothing is so good as a well trained eye, and the rule robs one of this training. Use India ink, good pens, drawing board and T square. The latter to rule head and base lines quickly and parallel.

The Egyptian, Gothic, or Block letters serve as a type or foundation for about one-third of the lettering we see. The characteristics are simplicity, strength, plainness and boldness. The strokes or parts of letters are equally heavy and it is this quality of equality of width of stroke that makes these letters substantial, firm and uniform.

The letters in alphabetic order are about the standard proportion in height, width and breadth of stroke. The word *Egyptian* presents a condensed or contracted modification, while the word *Block* illustrates an extended or widened modification of the same letter. These letters are modified not only by making them taller or narrower and wider or lower, but also by making the strokes more slender or wider.

The *B, C, D,* etc., may be made with bevel or round corners and the finish may be made to suit the purpose of the individual. A good illustration as to adaptability is shown in the Snow-capped, or Frigid alphabet following, which is, as regards history or character, as much Egyptian as the first alphabet herewith given. It could be made to represent heat as well as cold, hard or soft, rough or smooth, light or heavy substances as well as snow and ice. To do this requires ability along the line of drawing and representing natural forms. The first alphabet suggests many ways of ornamenting or finishing the letters, there are no limits to variation.

After considering the proportionate height and width of letters, spacing between letters comes next in importance. The base of *A* and *B* need to be closer together than *B* and *C*. *I* and the lower part of *J* need to come nearer than *J* and *K*. Study these things. Suit letters to their purposes and fit them to the spaces they are intended to fill. See 59.



ROMAN

This alphabet embodies to a greater degree than any other the qualities of perfect legibility, delicacy, strength, and beauty. It is all of these because of its contrasting light and heavy, straight and curved lines. It is because of these qualities that it is universally used in printing. It is difficult and slow in execution or it would be used instead of script in writing.

"It's as old as the hills," yet as new and fresh and attractive as ever. There are many modifications of it—as many as there are artists who make it—but it is always easily recognized as the "Old Reliable"—the "Noblest Roman of them all."

Study the proportion and shape of letters as well as the spacing between them. There are no rules that you can employ in spacing except that the letters appear neither too close nor too wide. A well trained eye is the best guide. Some portions of letters nearly touch, as in A B, while B C do not come so near together at any one place, yet the relative space between the two is about the same.

Sketch the letters with pencil, using head and base pencil lines, then outline them with pen, and fill in with pen or brush. Learn to do it well without rule or straight-edge. Sometimes it is best and quickest to use rule, but you must be able to do it both ways.

This alphabet may be made tall and narrow or low and wide. The secret of successful lettering is to suit the size and proportion of the letters to the space they are intended to occupy.

You may ornament the letters to suit yourself. The letters are the most difficult part. They are difficult to perceive as well as to execute.

Make sure that you shade the right strokes in A, M, N, U, V, W, X, and Y. The lower case (small) letters are more difficult and tedious than the upper case (capitals) and are not shaded quite as heavy.

ABCDEFGHIJKL?
MNOPQRSTUVW,
XYZ&abcdefghijkl!
mnopqrstuvwxyz.12
34567890.Roman Al-
phabet. SLENDER. VERY WIDE.

MEDIAL

The forms herewith come midway between the Roman and Egyptian alphabets; hence the name medial. These letters are not so solid as the Egyptian letters, nor as delicate as the Roman characters, but they are not devoid of merit. They are better suited to general designing than either of the others because they combine the elments of strength and beauty and admit of greater modification.

Use head and base pencil lines and sketch the letters freely off-hand. Depend more and more upon the eye for seeing and the hand for doing, and upon the rule less. The eye and hand can learn to draw and space letters unaided by the rule far better than by it. Mechanics need rules, artists seldom need them.

Observation will disclose that the light lines are about one-third as wide as the heavy ones; that the inside of the curve is less curving than the outside; and that the letters are taller than wide. The short small letters are about two-thirds as tall as the tallest, which are the same in height as the capitals, but not quite as heavy. The small letters and figures will require close scrutiny and care in their construction.

Spacing between letters must be considered with great care. General effect is what is desired rather than, that the letters shall be just so far apart. Note in the word *Standard* how the top of the T extends over the S and A, and how much wider the space is between the letters N and D than between D and A.

The words *Standard Medial* illustrate one of the innumerable methods of finishing these letters.





MEDIEVAL

These medieval forms are modern interpretations of those used about the tenth century. They are in many respects, Roman in character, though in many ways they differ widely from that letter. These forms are graceful to an unusual degree and serve splendidly where beauty and old-time conditions are desired.

There is no one way of ornamenting these forms. The letters instead of the background could be tinted, or they could be made black faced and shaded, or merely outlined. Note the breadth and rotundity, and how well the letters balance. Symmetry is one of the chief characteristics.

In putting in a tint, such as in the accompanying alphabet, think more of uniform spacing than of straightness of stroke, or preciseness of joinings. It is the gray tone that is desired rather than precise lines. If you think of straightness and joinings you are apt to neglect spacing. Generality in tone is the thing desired. For such tinting, use a firm pen (303 Gillott or Crow Quill) and use an oblique holder, drawing the lines toward you.





PATRIOTIC ALPHABET

Variety is not only the spice of life, but of lettering as well. Appropriateness is very essential in this as in all things. When dealing with something purely American, especially relating to Uncle Sam's affairs, the alphabet herewith given, with its numerous modifications, fills a niche heretofore unoccupied.

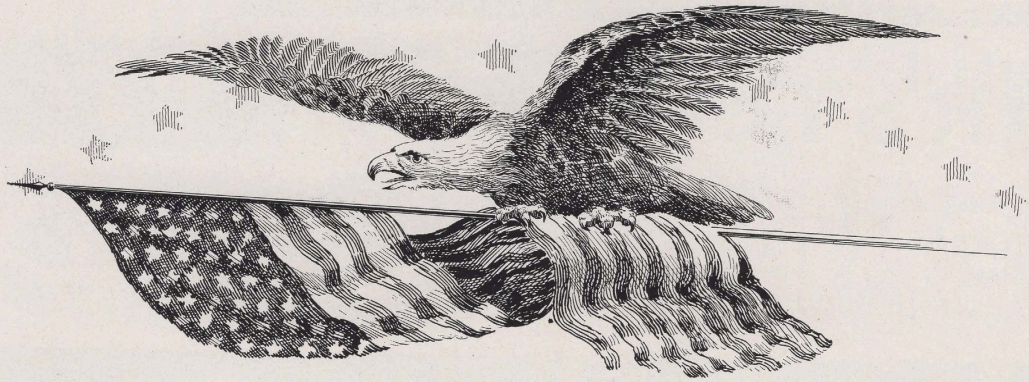
The shield, which is the emblem of protection for human liberty, as employed by the United States, is used as a foundation for these letters. In dealing, therefore, with subjects of a patriotic nature, this alphabet is appropriate and refreshing.

It is an alphabet that can be used to advantage only in the way of headings and initials, and for the latter, it is excellent.

To make them, outline the letter carefully and completely, suggesting the stars and stripes, with pencil. Then proceed to inking with undiluted ink. Use common straight holders and pens of good quality—fine or coarse as desired.

The forms of the letters may be varied as well as the treatment, so that there is no end to variety in this alphabet as in all others.

While it is attractive and effective as herewith given, it is doubly effective when produced in red, white and blue, with brush or pen.



ABCDEFG

HIJKLMN

OPQRSTU

VWXYZ&.

PATRIOTIC LIBERTY.



SIXTEENTH CENTVRY.

ABCDEFGHIJKLMNO

PQRSTUVWXYZ ROMAN.

SIXTEENTH CENTURY GERMAN

ABCDEFGHIJKL

MNOPQRSTUWZ



BLOCK

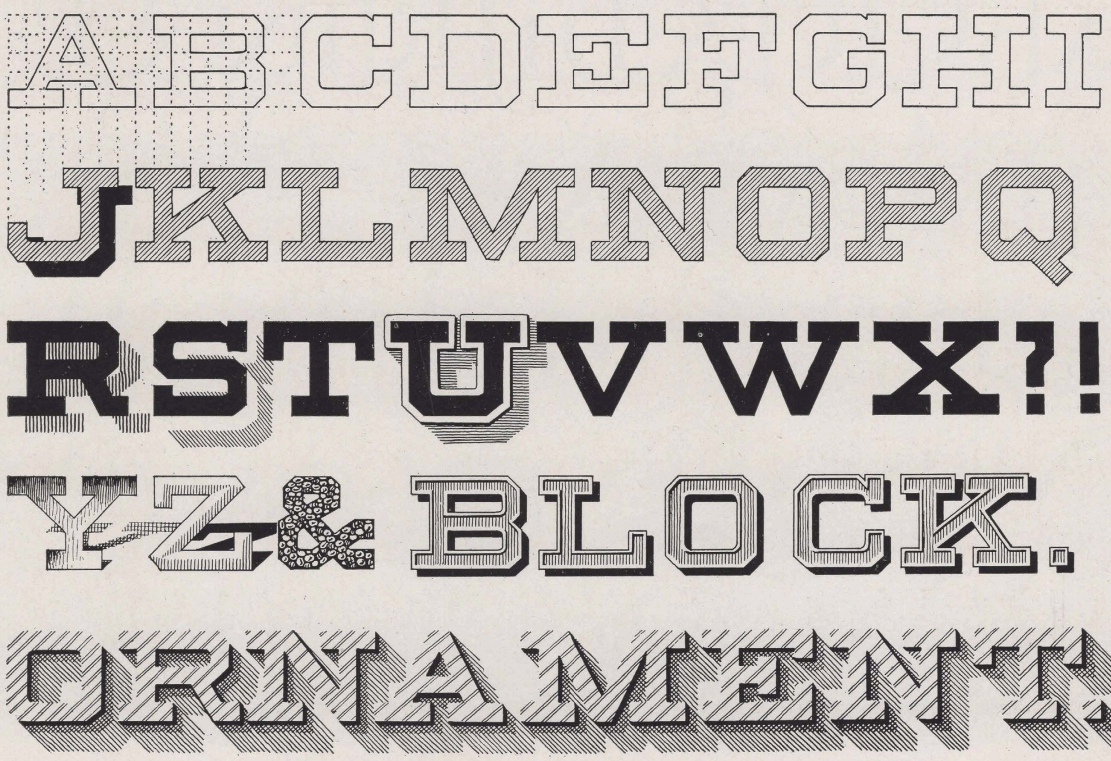
Here you have the mechanical, the substantial, the elaborate in lettering. If you want to represent the solid, the permanent, the plain, or the elaborate, use this alphabet. See how regular, how uniform its parts are. How easily it could be constructed of little squares or cubes fastened together. How appropriate, therefore, the name.

The ruling can be done as suggested by dotted lines. It is very easy to sketch the forms by the aid of these squares. Spacing can be regulated more mechanically in this alphabet than in any form. Of course this ruling is not best for learning—for training the eye, but it is the quickest way to get perfect forms; perfect in length, width, and spacing.

See how elaborate that U appears. How much larger it seems than the others, yet it was no larger before the ornament was added. The & was first outlined; then irregular pebble outlines were drawn within and blacked between them; then they were tinted and shaded to produce the proper relief. This style could be outlined and shaded as in S.

The word *Block* was outlined as in the first line. Then shadowed with a black line to represent a beveled or raised edge. Then tinted, and shadowed with a coarse pen. The word *Ornament* was first outlined with pencil; then the black shade was drawn; next the dark, narrow shade; and then the wide shade. The stripes were added last. The pencil lines were then erased.

As will be seen, the outline is suggested by the end stripes. By counting you will find twelve different styles of letters on this page, and these styles represent but a few of what are possible. Can you not invent others equally as good or better? Try as hard as the author did on the ones herewith and perhaps you can beat them.





AESTHETIC

How opposite this alphabet is from the preceding one! Here we have the opposite of the mechanical, the free and unrestrained. At first glance there appears to be nothing but disorder, chance and craziness, but in reality there is order, system, study, harmony, and uniformity expressed. As the name suggests, it appeals to one's higher nature, a nature not measured by rule nor tested by mathematics. It requires a well trained eye to regulate the spacing and curve the lines in such manner as to add to its neighbors. It requires but little ability to copy these forms, but it does take study to arrange them into words where the relationship of letters is changed. The same forms will not do then. As will be seen, the Æ in the word at the bottom of the plate is vastly different (especially the *E*) from the ones in the alphabet. So, also, are the small letters different. It is this peculiar relationship of letters under different conditions that makes this alphabet particularly difficult. And unless you are somewhat original it will be well not to attempt this style of lettering. If you are persevering, painstaking and studious, there is much to learn right here. No other style of lettering calls into play the use of the eye and the reasoning and originating faculties as much as this. Not only must the letters be properly spaced and the lines properly curved and harmonized, but the shades must be placed where they will produce the most pleasing effect. Under almost any other circumstances the *K, L* and *M,* would have to be modified considerably; also the *R* and *S*. The same would be true of *O, P* and *Q,* and *U, V, W* and *X*.

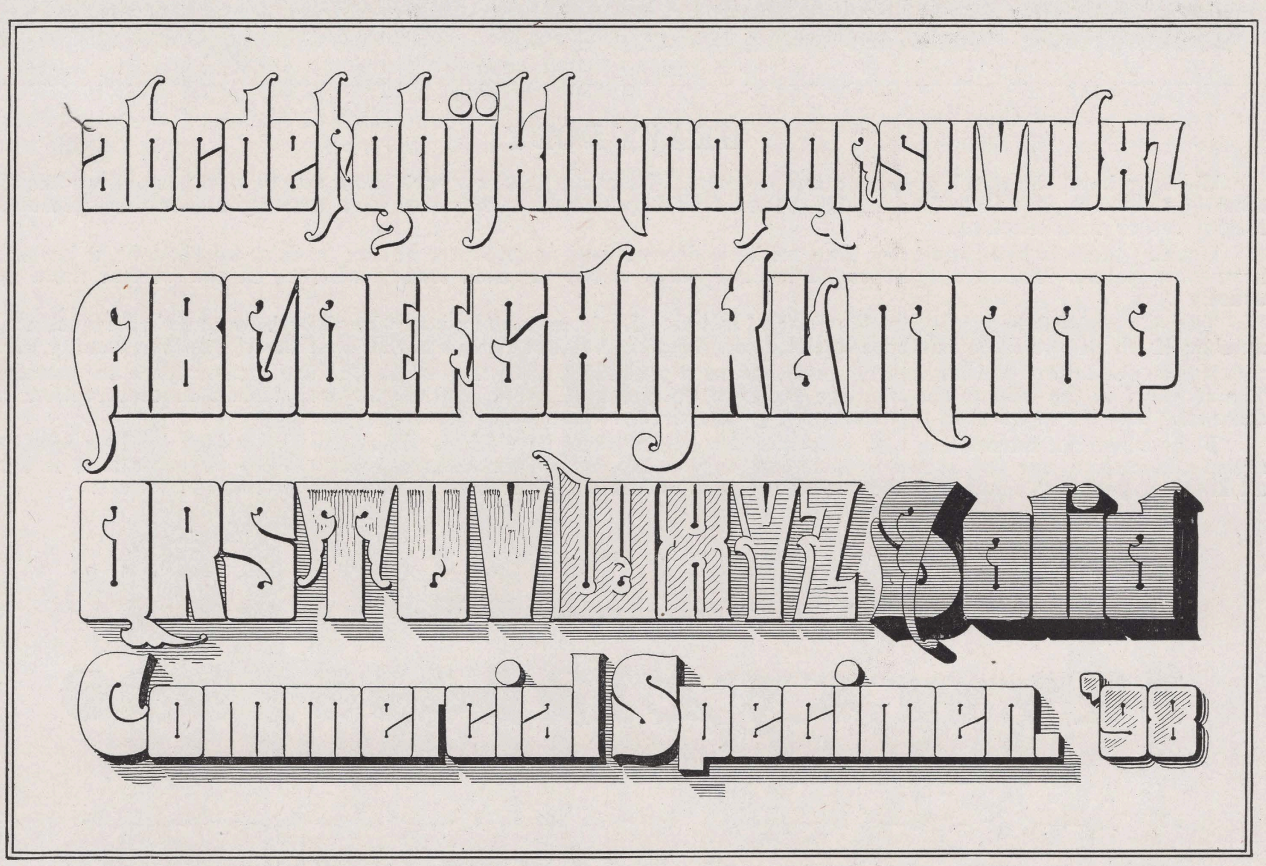
Do you wonder now where the order, the originality, and the study comes in?

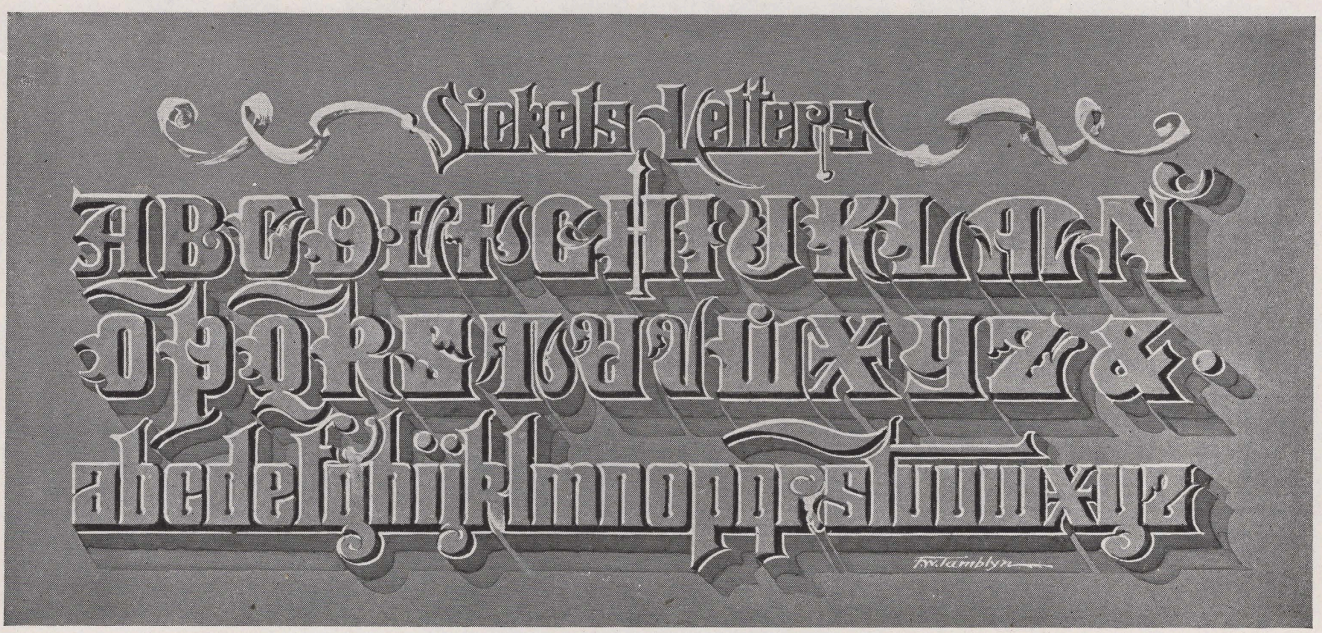


SINGLE-LINE CENTER, OR SICKLES ALPHABET

This alphabet is used very extensively wherever compactness and display are desired. It is quite plain though not as plain as the Roman, Egyptian and Medial letters. It occupies the maximum space possible, covering as it does, almost the entire surface of the paper where the letters occur. The spacing is about as mechanical as spacing can be, the strokes in all the letters being the same in width and nearly all are perpendicular. It is easily and quickly made because of the fewness and sameness of the strokes, and because it is generally used in outline form with a broad, simple shadow beneath. It is capable of infinite variation and admits of no small amount of ornament and decoration. It usually presents a massive, compact, simple appearance, and shows to best advantage when placed upon a graceful compound curve.

It is used extensively by engrossers because it enables them with pen and brush combined to secure the maximus effect with the minimum labor and time. Study the fine example on the following page.







HEAVY BODY

We have here, the novel, grotesque and extreme. When we first saw such letters as this on posters, we thought them quite crazy. But time, has eradicated the first impressions. They now look amusing rather than grotesque, restful rather than shocking.

Usually there is less regularity than we have deemed best to produce, but as models, we thought it better to have some system. The first alphabet has but one heavy stroke in each letter, whereas in the second there are usually two.

There is no limit to variety in this class of letters. Each succeeding year the show bills contain new letters, a number of which owe their existence to these forms. You may not recognize the inheritance, but it is usually there.

Where the letters are blacked in solid they need a shadow, as in the last line, to break their force and strength. The *H* and *I* in the next to the last line are good examples of finish, neither flat nor violent in construction and contrast. The *Z's* in the first alphabet offer good hints for ornament and development.

For commercial advertising and novelties, these letters can be utilized. They are not serious in their tone, nor artistic, therefore, are not suited to memorial engrossing nor elegant illustrating. On the principle that it takes all kinds of people to make a world, so does it take all sorts of character to complete an outfit of letters.





ORNATE MEDIAL

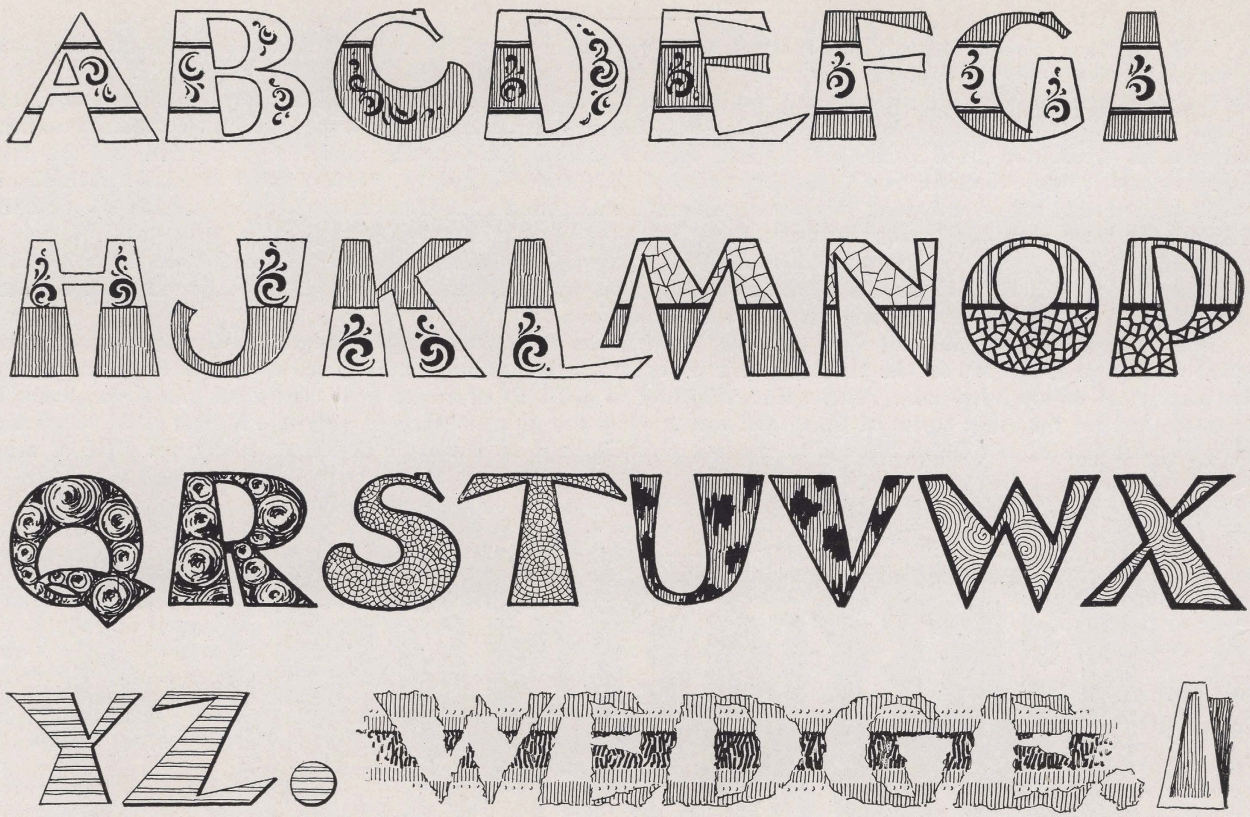
This alphabet offers a lesson in drawing as well as in lettering. To be able to grade the tinting from black to white without making abrupt changes requires clear perception and skillful execution. It is the diagonal dividing line that requires careful handling. As will be seen, the lines are not very smooth nor straight. The reason is this: If we had thought of smoothness and straightness of line it is likely that we would have failed in uniform and gradual graduation from black to white and white to black. On the other hand, if graduation was the chief requisite (and it was), to secure it we found it necessary to use the voluntary force of mind to secure such result, and to allow reflex action to attend to the execution of detail strokes. And not having mind especially upon quality of line, they were accordingly somewhat rough.

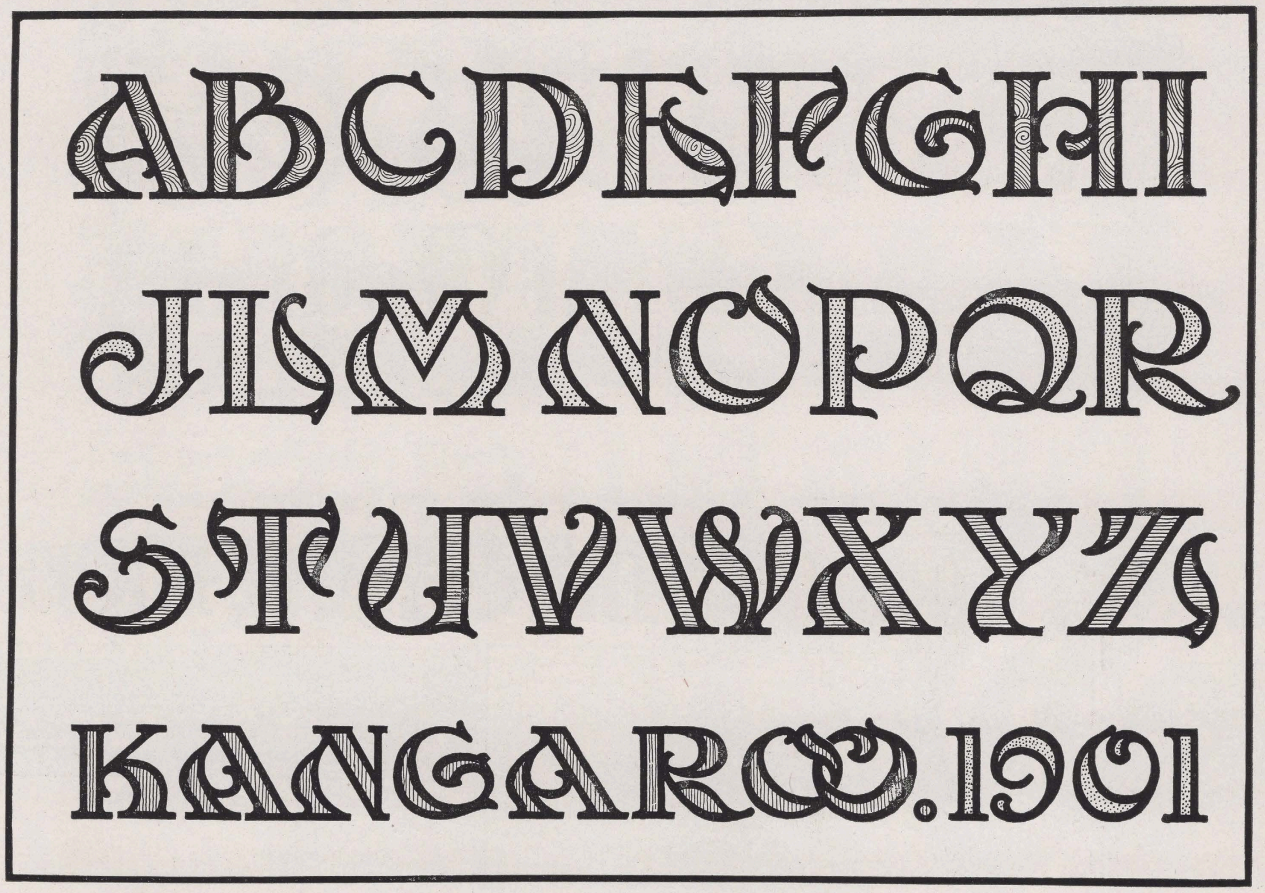
But it is that slight roughness which reveals quickness and ease in execution and clearness in perception. The longer you work at this line of art, the more fully you will realize that effect is worth more than fineness, proportion more than detail and symmetry more than smoothness.

Sketch these letters plainly at first, then add the ornaments. Do not outline the forms in ink; simply use the pencil outline to guide you in the tinting. This alphabet can be outlined, shaded, and shadowed on the same plan that nearly all others have been. This peculiar tinting is given to illustrate how nearly all the forms could be executed, and all the other styles of finish and construction are given to show this Ornate Medial could be worked. Thus you see that no one finish belongs to any one alphabet, nor no one style of letter to any one style of ornament.






ABCDEFGA
HJKLMNOP
QRSTUVWX
YZ.


ABCDEFGHI
JLMNOPQR
STUVWXYZ
KANGAROO.1901

SHADING

The first line represents what is generally termed shading. It represents the side and bottom of a letter as well as the face. It is simple if you once get the principle clearly in mind. Draw pencil guide lines from the corners of the letters at an angle of 45°. Then outline with pencil the shape of the shade, keeping the general contour of the shade the same as the outline of the letter next the shade. The space between the letter and the shade should be wide where the shade is wide and narrow where the shade is narrow. Vertical and horizontal lines cast the same width shade, while those running in the direction of the left side of an A cast the widest, and those running in the opposite direction the narrowest shade.

Line two illustrates the principles of what we term a flat shadow. A little study reveals that this shadow is an exact counterpart of the letter and a little removed to the right and below the letter.

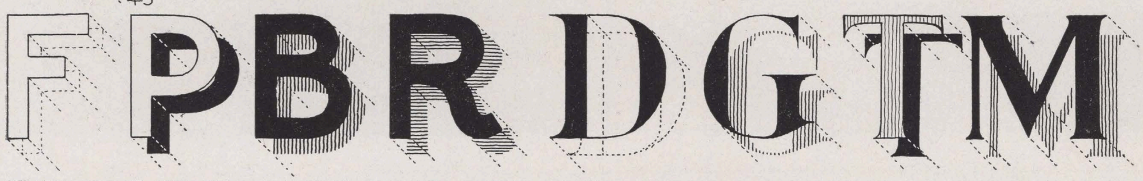
Line three illustrates a shadow in perspective and is the most difficult. Some dotted diagrams are given to show the mechanical construction of shadows, but as a rule they are sketched freehand, and can thus usually be made accurate enough for artistic and practical purposes.

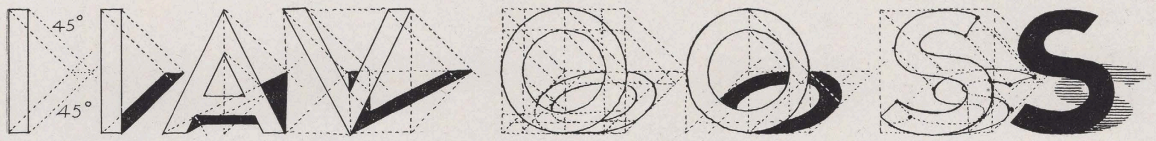
The last line reveals how "easy" it is to make letters by merely suggesting their shadow edges. To get the suggestion correct, sketch in pencil the whole letter, and outline in ink only the right and lower sides.

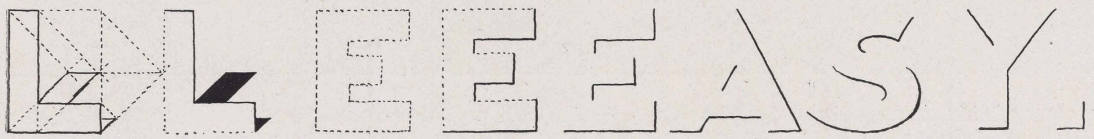
Study, measure, test, draw, and experiment and you will soon see the secret of shading, shadowing or blocking letters. Then you will wonder why others, also, cannot see it plainly.

For ordinary quick engrossing, shading is usually done with diluted ink or water color with a broad pen or brush. To do this, turn the left side of the paper towards the body and start shading on the right side of the paper, on the last letter, working towards the left side. The pen should be held in same position as in broad-pen lettering. You must understand the principles of shading before you can shade in this free hand manner. (See pages 123 and 126 for good examples of diluted ink shading.)





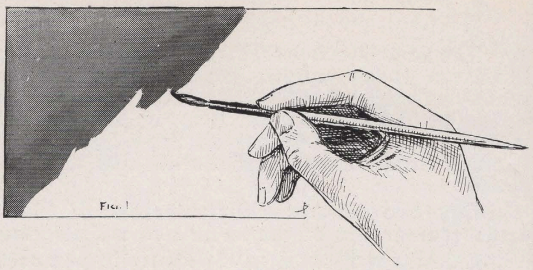






The above heading by E. A. Lupfer is a good example of shaded Old English. Study it carefully. Draw 45° lines to the right and bottom of letters, then outline the shape of the shade with pencil accurately before putting in ink lines.

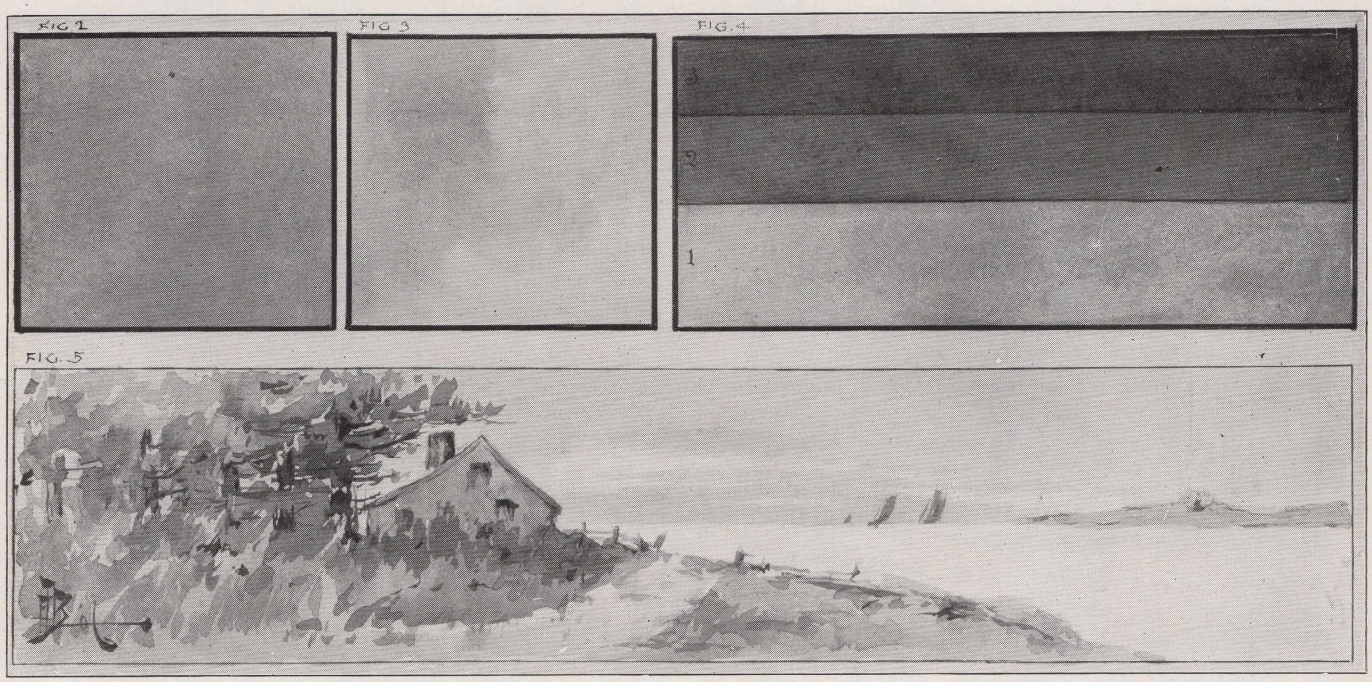
WASH DRAWING BY E. L. BROWN



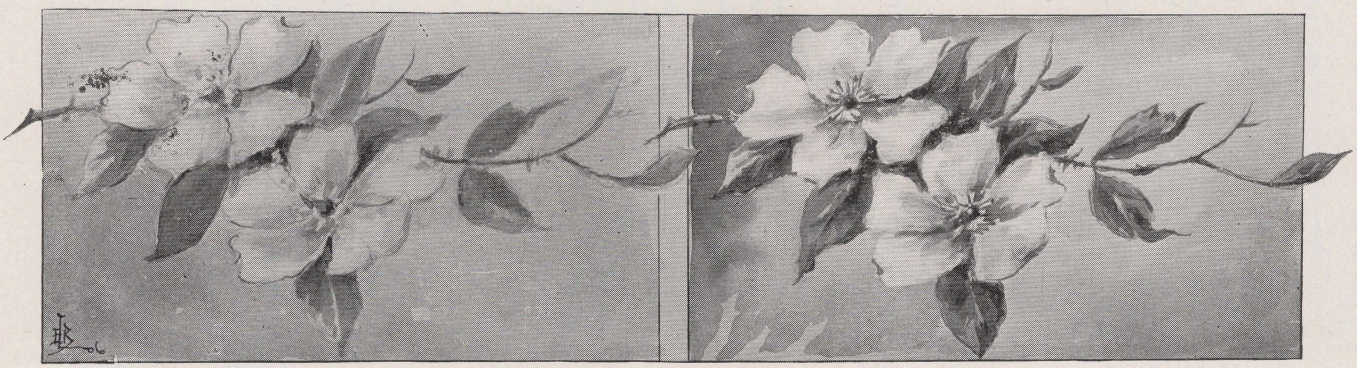
Provide yourself with brushes, trays for mixing color, 2 or 3-ply cardboard, waterproof ink, coarse and fine pens, ordinary or parallel ruler, and you will be ready to make a beginning. The cardboard should have a dull finish to take the color well. Whatman's papers are excellent When it comes to brushes we say that a poor brush is mighty mean. The variety and grades of brushes is large, and prices range from 35c up Winsor & Newton's brown water color sable brushes are quite satisfactory, No. 3 size costs 55c each. For practice purposes use Payne's gray and lamp black. There is a knack in handling color that can only be acquired by practice. It is our endeavor to start the beginner with the simplest designs and lead him step by step to the most elaborate engrossing.

One of the faults of the beginner is to use too little color in the brush, and his work has muddy, spotted appearance. He is "afraid of the color," as artists say, and his painting lacks breadth and transparency. After mixing the color with the brush well filled with color proceed to wash the surface of the square, beginning at the top and working downward as shown by Fig. 1. Tilt the drawing just a little and the color will have a tendency to run downward. Keep a puddle of color on the edge and carry same along over the space. The result should be like that shown in Fig. 2. In Fig. 3, the clouded effect is obtained by placing some color in the square and blending same off with another brush filled with pure water. Fig. 4 shows three separate washes. Begin with tone marked one and wash over entire space, and when this wash is perfectly dry wash in No. 2 and 3 in the same manner. Fig. 5 is made up of simple washes. Study it carefully, and keep your washes clean and transpartne. Use a free brush, so called, in other words a brush well filled with color.

Persistent efforts after repeated failures will win success. Remember the word, go on—what others have done you can do.



Make your copy of this lesson at least twice as large as the cut, and be sure to pencil the form and proportions with care. The battle is more than half won when a good drawing is obtained. Next mix your color, two quantities, one with a little more body than the other, and with some of the pale color in a clean pen, outline the leaves and roses. When this is done erase all pencil lines and proceed with the washes. Keep your tones clean and transparent, especially in the shadows. Leave the white paper for the highest lights as far as possible. Chinese white is also used for high lights. Figure 1 shows the effect after the first washes, and Figure 2 the complete design. For similar designs turn to pages 78, 80, 94, 95 and 100.



The drawing and development of the vase is presented for your attention. The most important thing in the development of a design after the drawing in outline is obtained, is the halftones. These should be clean and transparent and of the proper depth of color, in other words not too dark.

Figure No. 1 shows the effect of the first wash, and Figures 2 and 3 the final washes. Use strong color in the darkest values and blend off to the lighter tones with a brush slightly moistened with clean water. Don't be afraid of your color, fill brush well with color and work quickly toward the lighter parts of the design, then let the washed surface dry completely before applying other washes.

FIG. 1

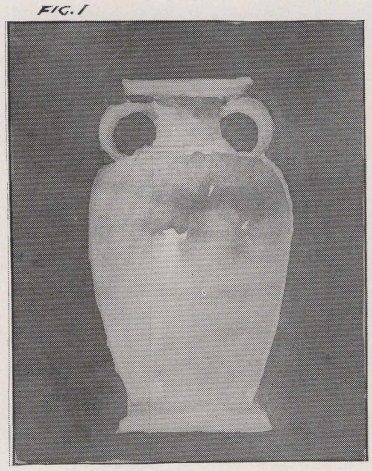
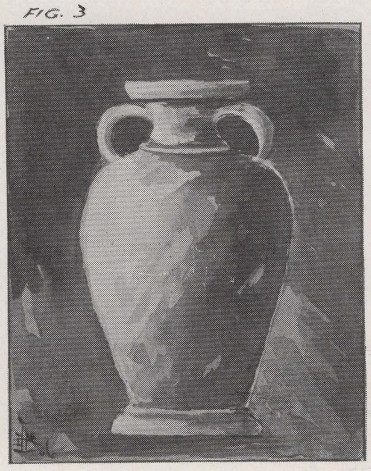


FIG. 2

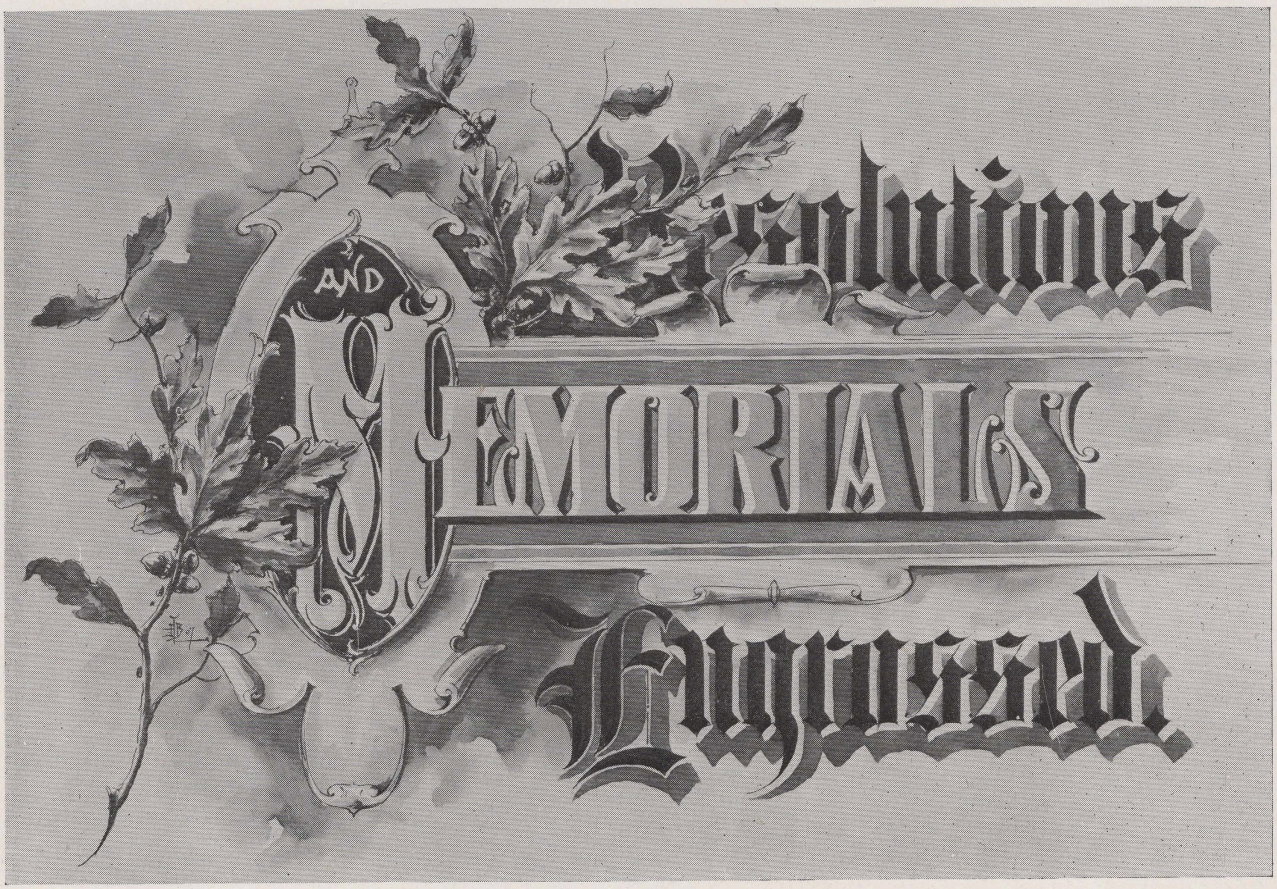


FIG. 3



This copy shows a good arrangement of color values. First make a pencil outline of the lettering, then trace in waterproof ink. Make your copy at least twice as large as the cut. After the ink is added erase all pencil lines with a soft rubber. Outline the shading with a hard pencil. The white bevel on the left and top of letters should be uniform in width. Beginners should use guide lines whenever the tones must be uniform in width, as such lines lessen the problems to content with in obtaining clean, uniform and transparent values. In adding the background put color on where darkest values occur and blend off to the white paper.

Always see that your brush is well filled with color, and work quickly to attain the best results. Turn to page 114 for further instruction.





ARTISTIC Engrossing and DESIGNING

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is headquarters for high grade designs, pen or wash drawing, for Letter Headings, Catalog Covers, etc.

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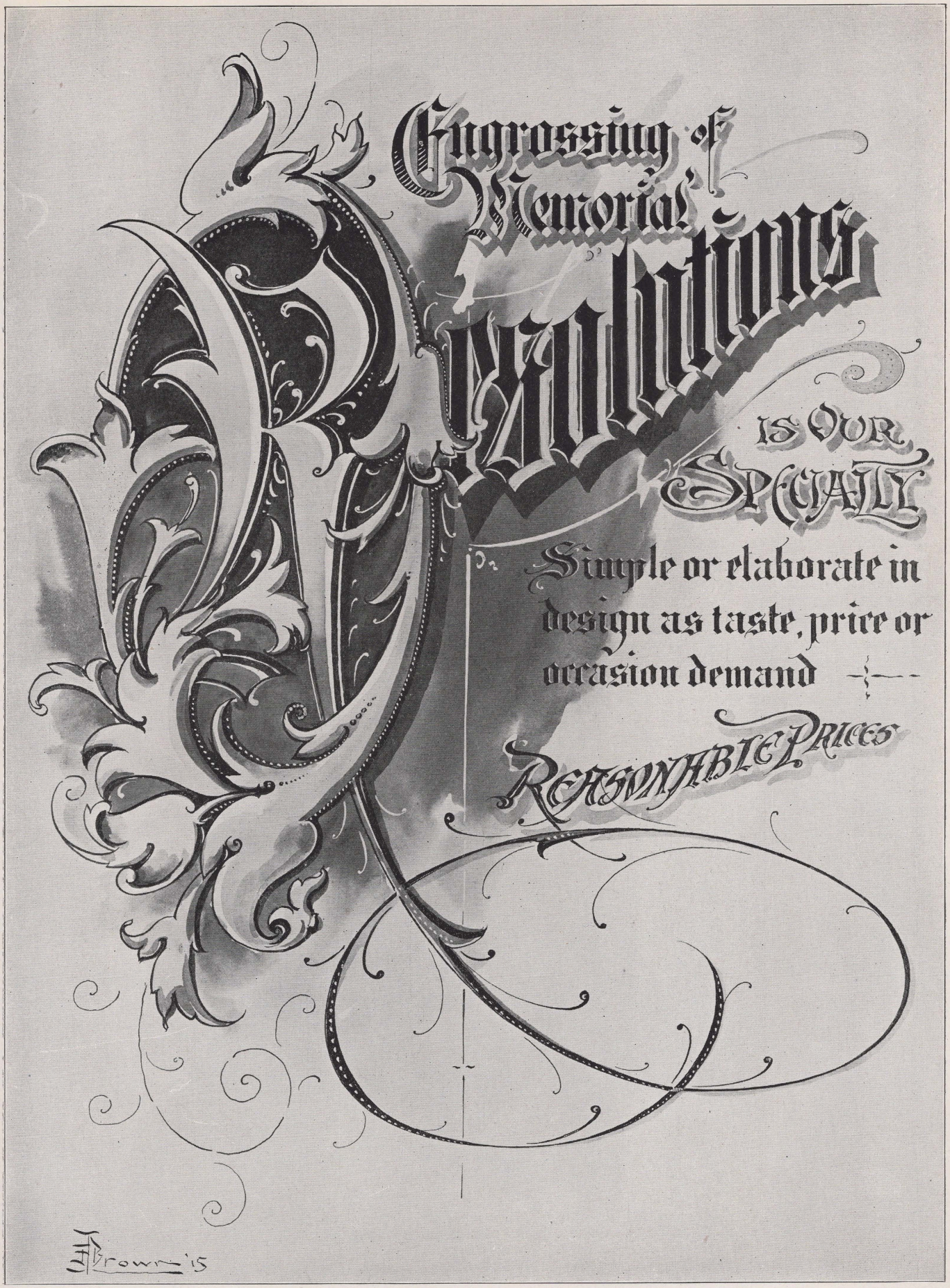

Engrossing of
Memorial
Resolutions
IS OUR
SPECIALTY
Simple or elaborate in
design as taste, price or
occasion demand
REASONABLE PRICES
H Brown '15

RESOLUTIONS

The engrossing of resolutions, memorials and testimonials, has become such a voluminous business that special attention should be given to it by all penmen who wish to make the most financially from their pen. A resolution intended for an office, lodge room, or any public place should be prepared for framing but where it is to be presented to an individual it is proper to prepare it in album form.

Stock, flexible album covers are more convenient to use than a special cover made by a book binder, and are less expensive. The leaves are held together by a small ribbon, but in more expensive ones made by book binders they are bound like a book. The pen work appears on the right hand side of each page only, as the back is left blank.

After determining the number of pages the work is to occupy, it is well to make a dummy and number each page before starting the pen work to avoid mistakes. Lay out each page the same as you would any piece of work. In a first-class resolution the entire resolution is carefully outlined in pencil to secure proper spacing, arrangement, etc., and is proof-read before the work is started in ink. This prevents mistakes in spelling which otherwise are likely to be made. Practical experience alone will teach you the quickest and most profitable way of outlining work. A high priced resolution must be more carefully outlined than a cheap one. Keep all pages uniform in size and harmonious in style, design, etc.

It is advisable to employ some one style of letter in one album and some other style in the next album. It is not so easy to make each one distinct when many styles of lettering are used in each. In architecture, in house decoration and furnishings, in clothing, etc., the best always consists of some dominent idea, style or tone.

Simplicity lasts longer than elaborateness. It is always safest, therefore, to avoid mixture of styles, such as Gothic and Roman or Old English and German Texts or Roundhand and Spencerian. Few engrossers do this but the tendency is in that direction and the coming engrossing product will be less conglomerate but more in accordance with enduring taste than in the past.

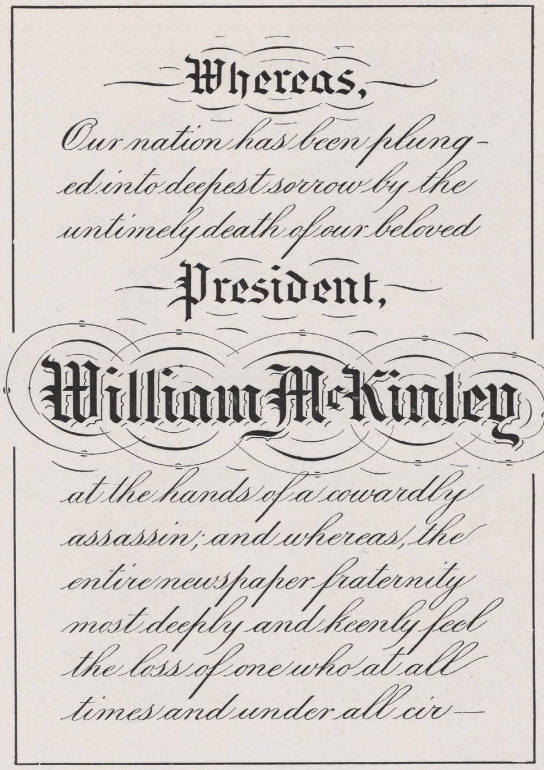
The style, ornament and elaborateness of a resolution depends to a great extent upon the price a customer desires to pay. Always give full value, but when the amount paid is small it would be foolish to give an elaborate piece of work.

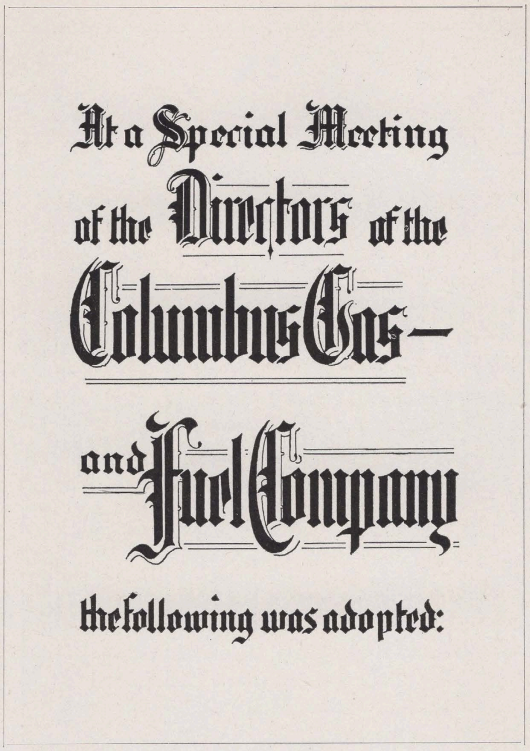
Prices vary greatly in diffirent localities and with different engrossers. The great majority of resolutions are gotten out for from $25.00 to $50.00, using lettering for headings and script for the body. Where higher prices are paid, more ornament is used, such as initial letters, borders, etc., as well as illumination. Some find a cheap class of resolutions nets them a good income, for a resolution can be gotten out in a few hours by using unretouched lettering and script which is not so exact in detail but good in general appearance.

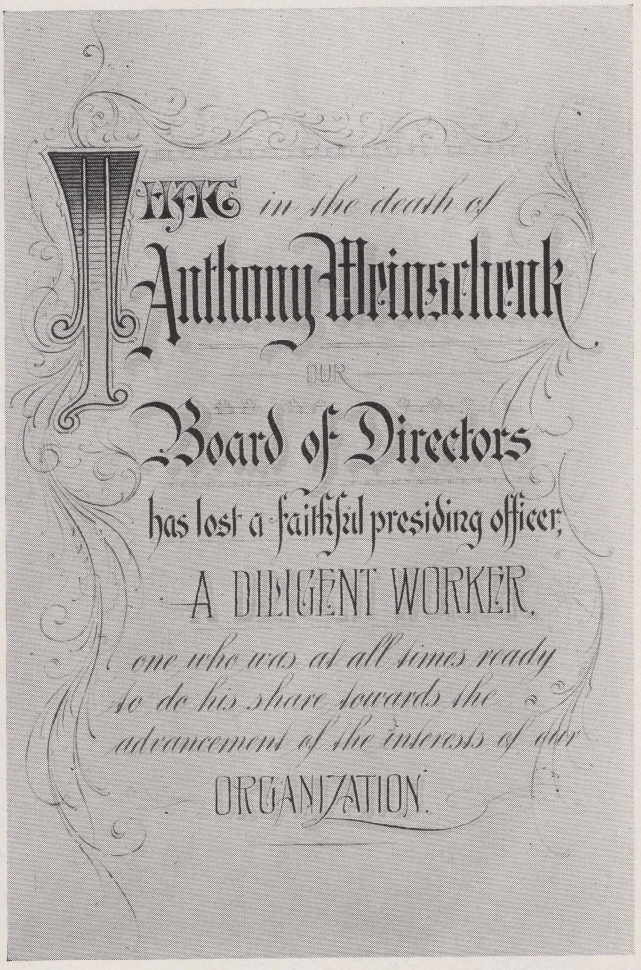
The wise engrosser will work to keep prices up which will enable him to give better work. Use business ability in getting business and in handling it, and you are sure to succeed.

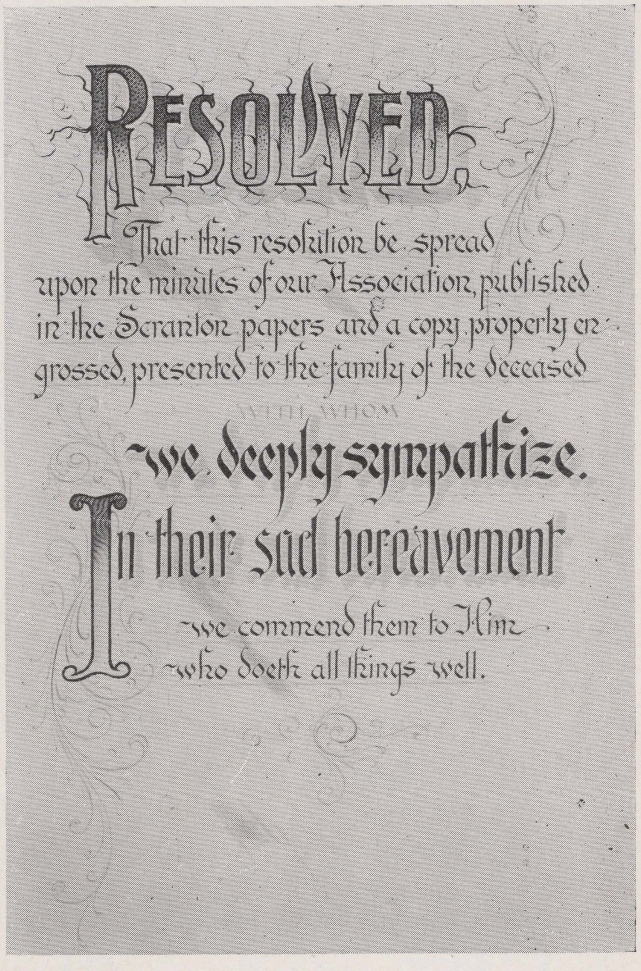


A photograph of an album. No work ever appears on the left hand side of the page. Some albums cost as much as $1,000.

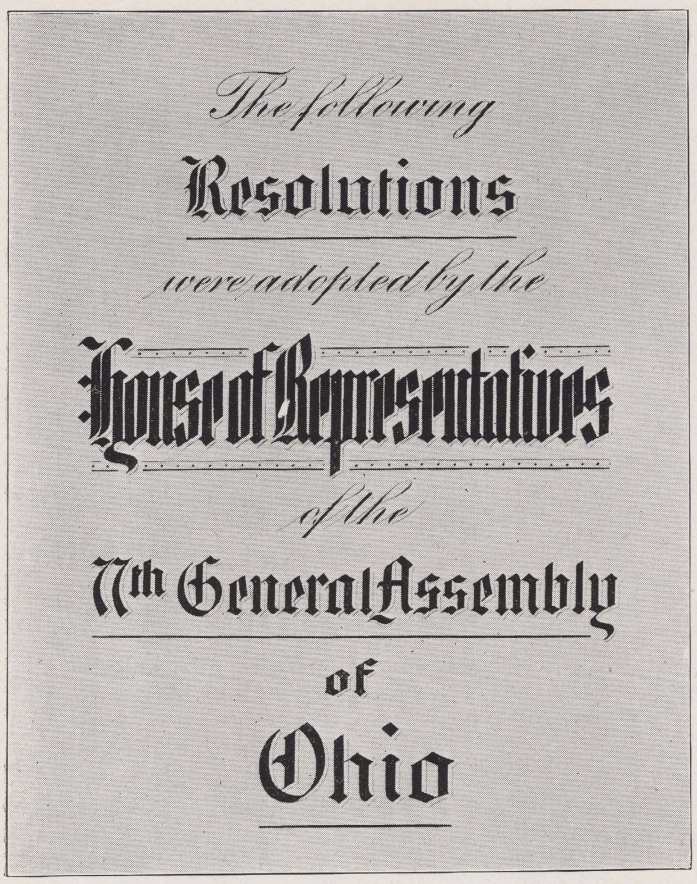




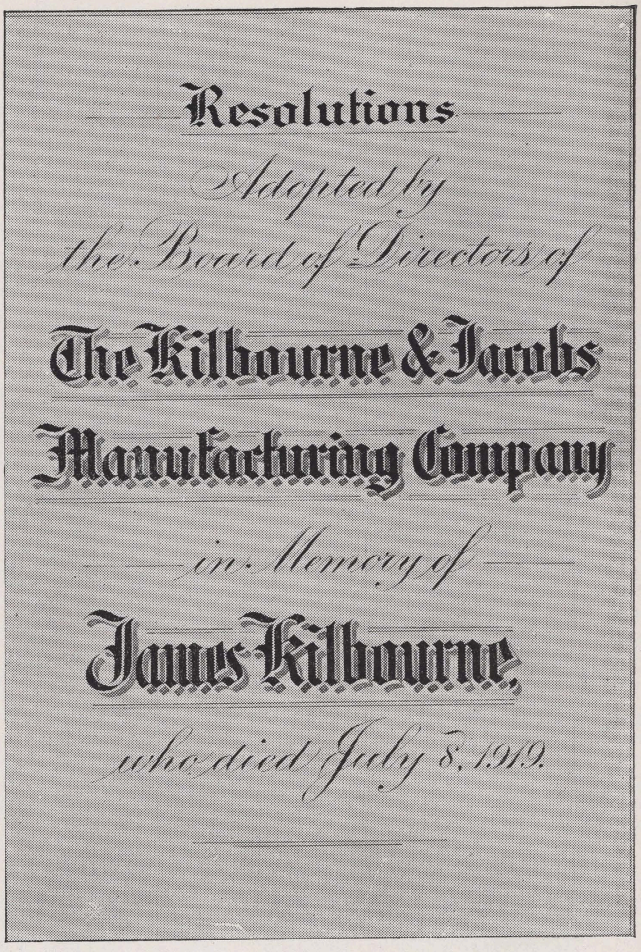




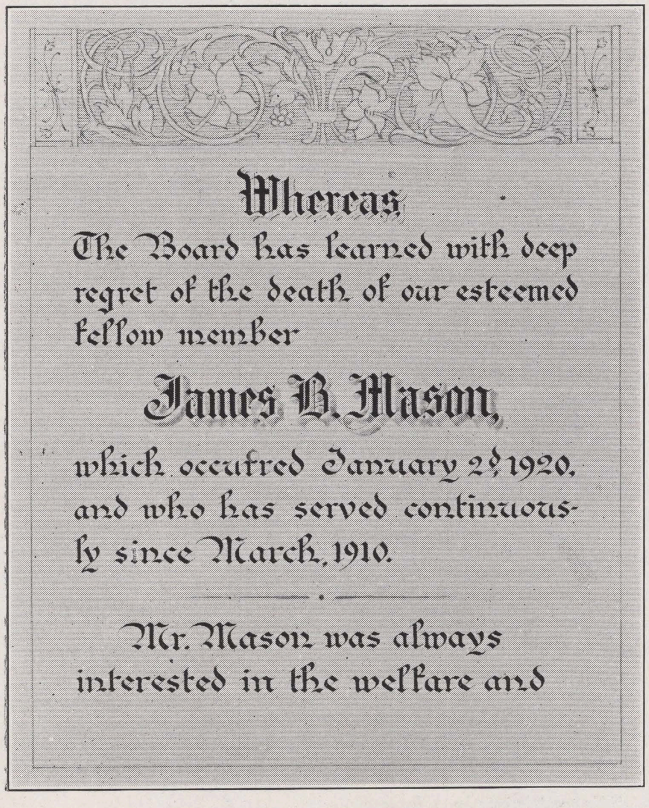
These pages were taken from different simple albums.



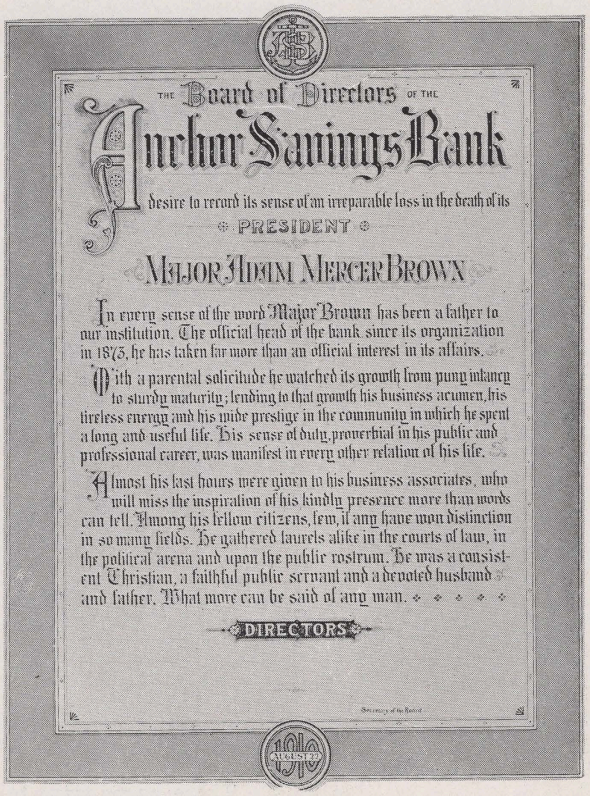
By W. A. Baird.



By E. A. Lupfer.



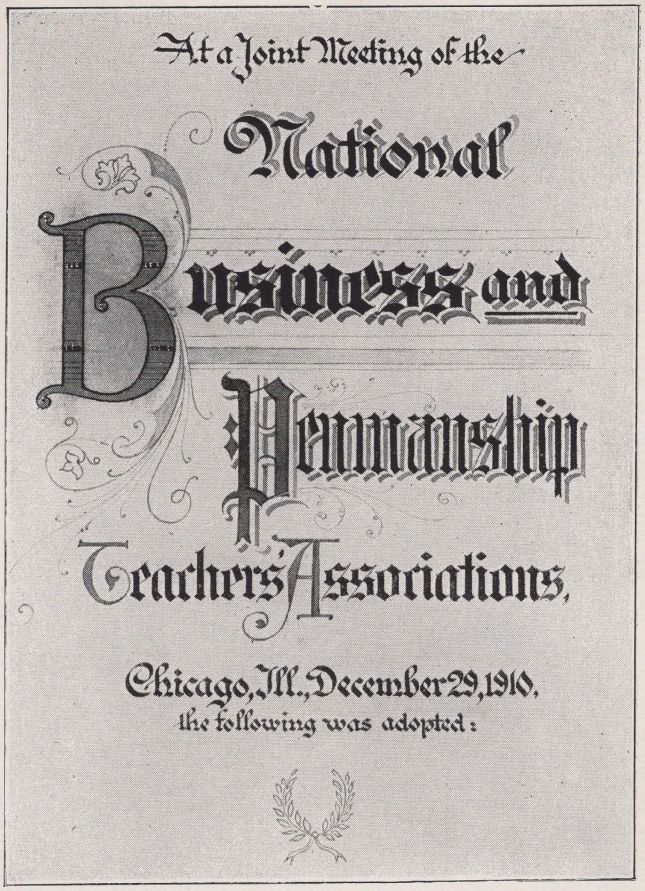
By H. W. Strickland.

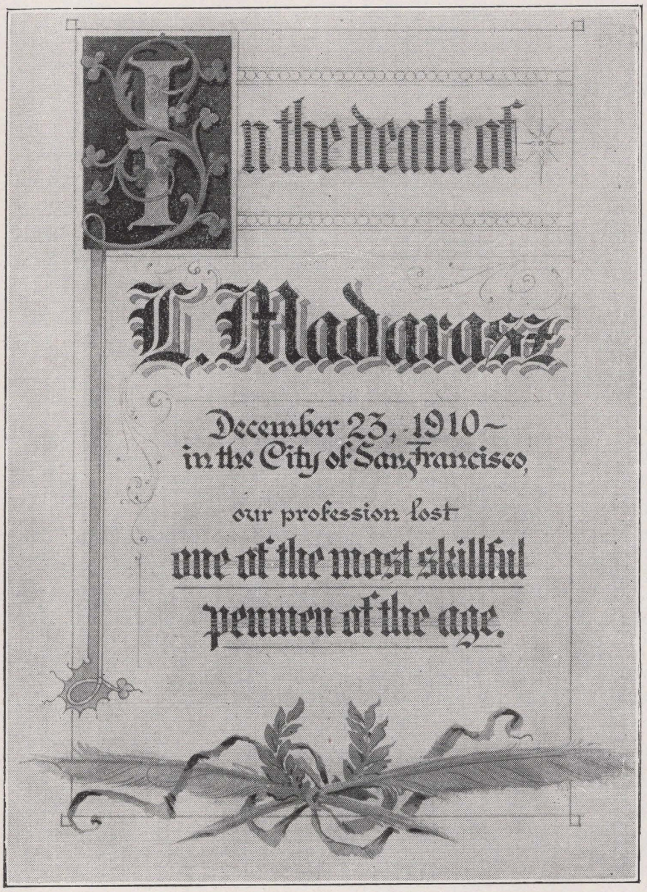


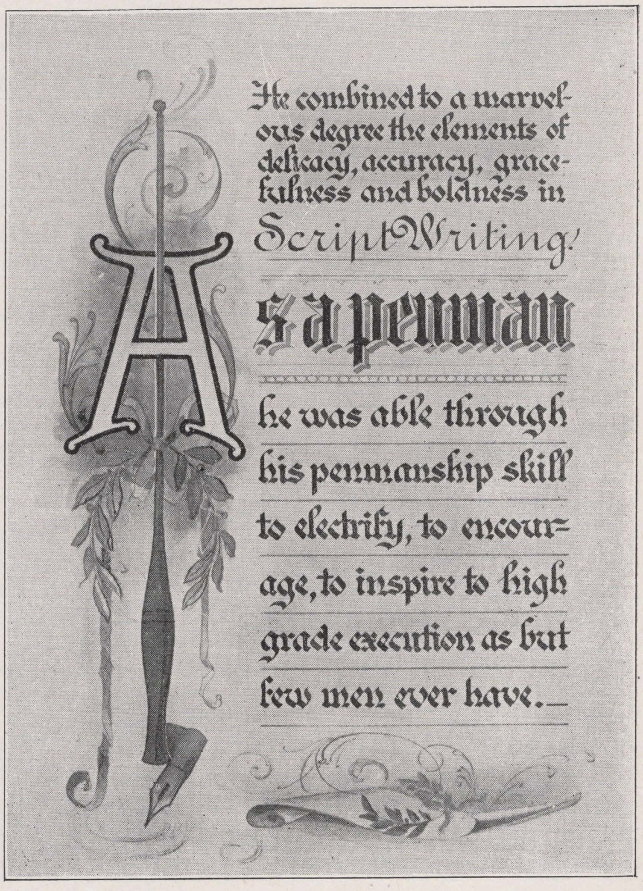
H. G. Burtner.

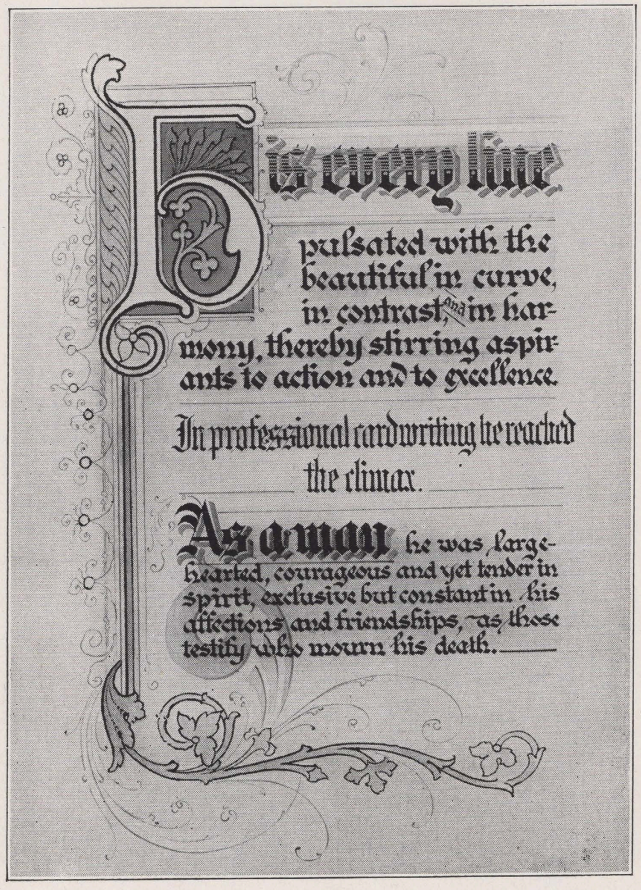
The Madarasz Memorial Album herewith presented is well worth studying and imitating. Notice how cleverly Madarasz's profession has been suggested on the second and third pages by the quills and pen. The ability to draw and illustrate can be used to good advantage in engrossing. The wash work and colors lend a softness and beauty to the lettering which is quite pleasing. Resolutions of this quality bring from one hundred dollars up.

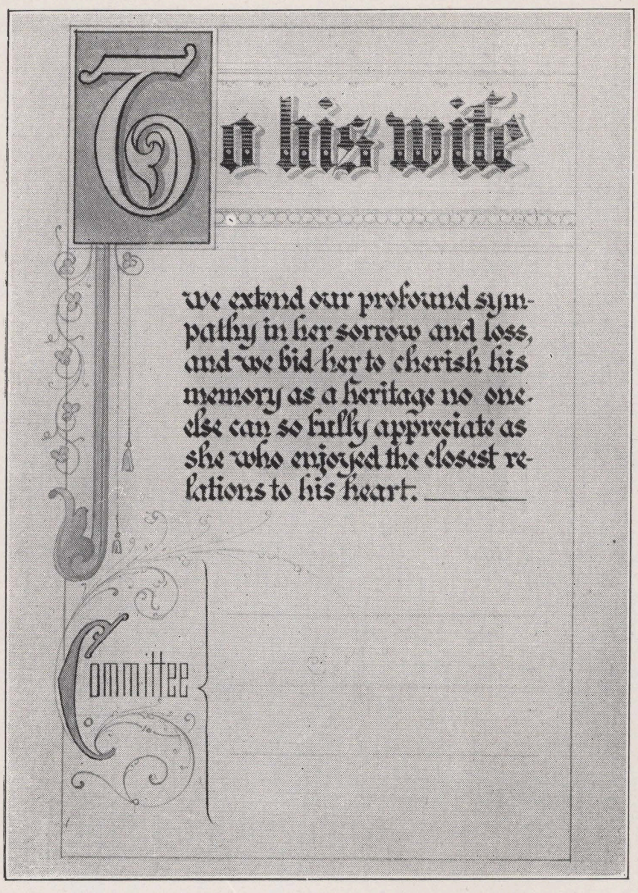
This album was prepared by W. E. Dennis.











PLANNING A RESOLUTION

After deciding upon the size of paper you wish to use, get the center and outside margin lines or limit border for the pen work. Next write or letter a line of the body on scrap paper the same size and length as you intend to make the work on the resolution. By so doing you can determine how many lines of script or lettering the material you intend to engross will make. The heading should come next. If compound curved heading is desired proceed as illustrated in the lay-out on the next page.

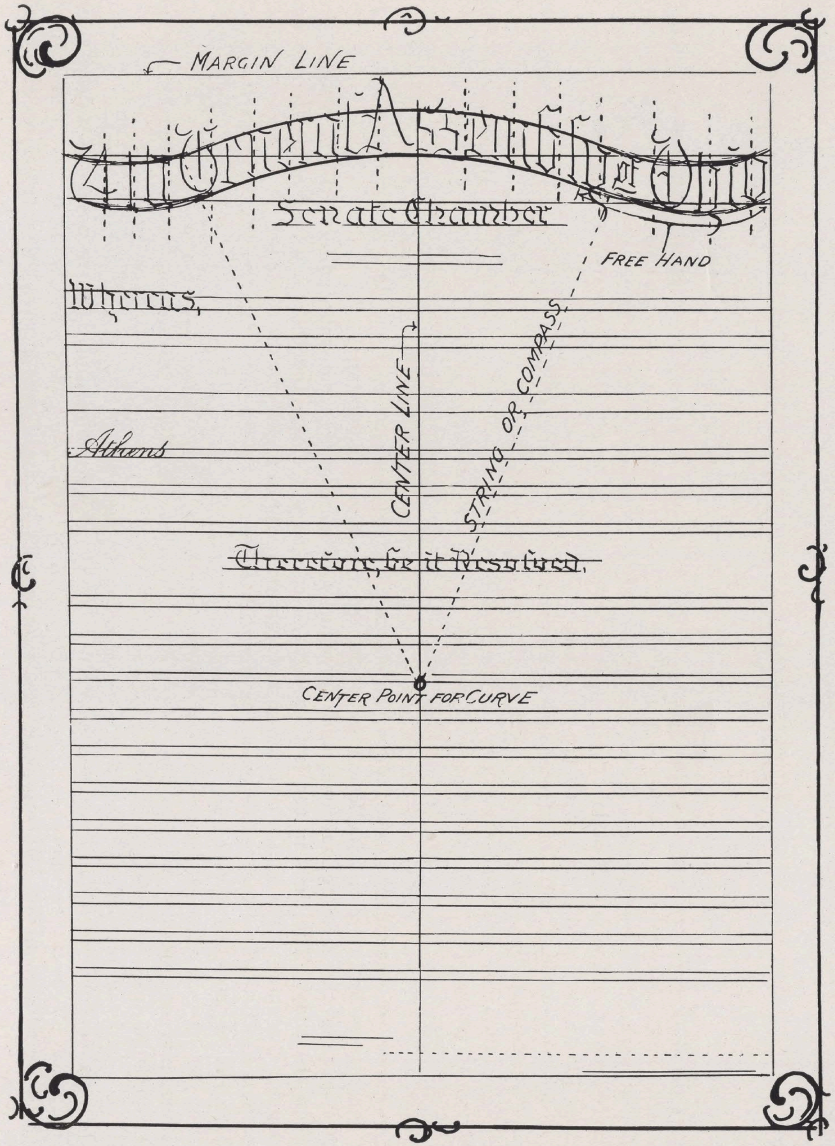
With a string (which will not stretch) or a compass, make the center curve of the heading (in which General Assembly is lettered), then draw the two long horizontal straight lines just below the center curve, letting the top straight line touch the bottom curved line. These straight lines (which are the same distance apart as the curved lines) serve as guide lines for sketching in free hand the short ending curves of the arched curve. (See following page.)

Always rule vertical guide lines for lettering on curves as shown by dotted vertical lines in the lay-out. Lettering on curves in resolutions should never be slanted toward the center of the design, as printers are compelled to do. Sometimes lettering on simple curves is slanted forward to advantage.

After getting the heading outlined, and knowing how many lines and subheadings will be needed, you can easily plan the body. The lines in the last paragraph can be put closer together or wider as desired to make the resolution fill the space. The space left for signatures and subheadings can be widened or narrowed as desired. Subheadings can be put in the center on a line by themselves or to the left, followed by body material. In this way space can be saved or covered as desired.

After you have lettered in headings and written or lettered the body, retouch and add shading, flourishing, underscores, and ornament to help out the design where needed. A $20.00 piece of work can frequently be made to look like a $30.00 one, by adding a little embellishment.

Where a word is misspelled it can easily be corrected by erasing with an ordinary pencil eraser. Seldom use a sand eraser on good work for it leaves the surface rough and is dangerous to work over it without spoiling the job. The rough places can be smoothed somewhat by scraping off the fuzz with a sharp knife and rubbing the surface of the paper with the handle. Unless you learn to be resourceful, you will have to do many pieces of work over. Use art gum in cleaning lines and finger prints from your work.



The General Assembly of Ohio

Senate Chamber

Columbus, O.

Whereas, The Senate has learned with profound regret of the protracted illness and recent death of the—

Honorable Charles Townsend of—

Athens County, who was a member of this body during the sixty-eighth General Assembly, and who was Secretary of State for the years 1881—1882.

—Therefore, be it Resolved,—

that the Senate of Ohio hereby expresses its high appreciation of his virtue as a citizen, his pure and able service rendered the state, and his valiant and honorable career as an officer in the Union Army. To the family and friends of the deceased we extend the sympathy and condolence of this body; and the Clerk of the Senate is directed to transmit a duly certified copy of this resolution to his widow.

The above Senate Resolution No. 30 (by Mr Bright) was adopted by a rising vote of the Ohio Senate, this 16th day of January A.D. 1900.

Attest: .....

Clerk of the Senate

Resolutions Adopted by the Branch Office Managers of the North American Organization of the

Remington Typewriter Company

at Ithaca, N.Y. June 24, 1907

Whereas, it has pleased an overruling Providence to call from the scene of his earthly labors our beloved Secretary and Assistant Treasurer,

Mr. Howard Brewster Wilson,

Therefore be it **Resolved**, That we, the branch office managers of the Remington Typewriter Company, do hereby unite in testifying to the grievous loss which we have sustained in the death of an officer and leader who was strong and noble in every quality of leadership, of a counselor whose wisdom was unfailing, of a friend who gave us and who commanded of us the fullest measure of love and devotion, and of a man who has left a living example of manhood to each one of us.

Resolved, That we tender our heartfelt sympathy to the family of the deceased in this our common sorrow; and be it further

Resolved, That copies of these resolutions be forwarded to the family and to the officers of our Company in New York.

C. F. Barber	J. H. Brower	H. L. Fillebrown	H. M. Wakeman
J. B. Culpeper	J. J. Coffey	B. P. Hamil	J. A. Whiting
J. S. Greene	P. C. Kellogg	R. A. Johnston	J. G. Ambrose
P. E. Allison	W. J. McNally	C. W. Lockwood	J. J. Anderson
W. J. Bennett	E. C. Niles	C. M. Mears	C. A. Beauchamp
L. W. Bowker	F. E. Olney	Ira L. Riggs	John Calder
F. E. Chidester	W. A. Powell	A. W. Roth	C. C. Fitch
M. K. Deale	J. S. Bayes	H. H. Simler	L. W. Jones
H. H. Holmes	G. R. Bradley	Howard Spelman	T. T. Malleson
A. T. Rose	L. H. Caswell	Franklin Taylor	H. C. Tosh
L. L. Smith	W. C. Doggett	J. P. Tichenor	H. E. Wilde.
	B. I. Elliott	J. T. Thornton	

Resolutions of Condolence

adopted by the

Pequest Tribe, No. 337,

Improved Order Redmen

of

Dunmore, Pennsylvania.

Whereas, It has pleased the Great Spirit to remove from our midst, our late Brother

John J. Reilly,

Whereas,

We bow in humble submission to the Divine decree, nevertheless we cherish the fond hope that our loss is his eternal gain, therefore, be it

Resolved,

That Pequest Tribe, No. 337, Improved Order Redmen of Dunmore, Pennsylvania,

thus express our sincere grief and record the high esteem in which Brother Reilly was held by all who knew him, and those who were in any way connected with the

Improved Order Redmen.

In Council wise, in manner courteous, in purpose honest, these were the attributes that endeared him to all who knew him. His kindly influence fell with genial and friendly warmth throughout the circle in which he moved.

We pray that his example may serve to illume the path of us, and when it shall please the Great Spirit to call us unto his eternal presence we may be as well fitted as he is to enjoy the fruits of our earthly labors.

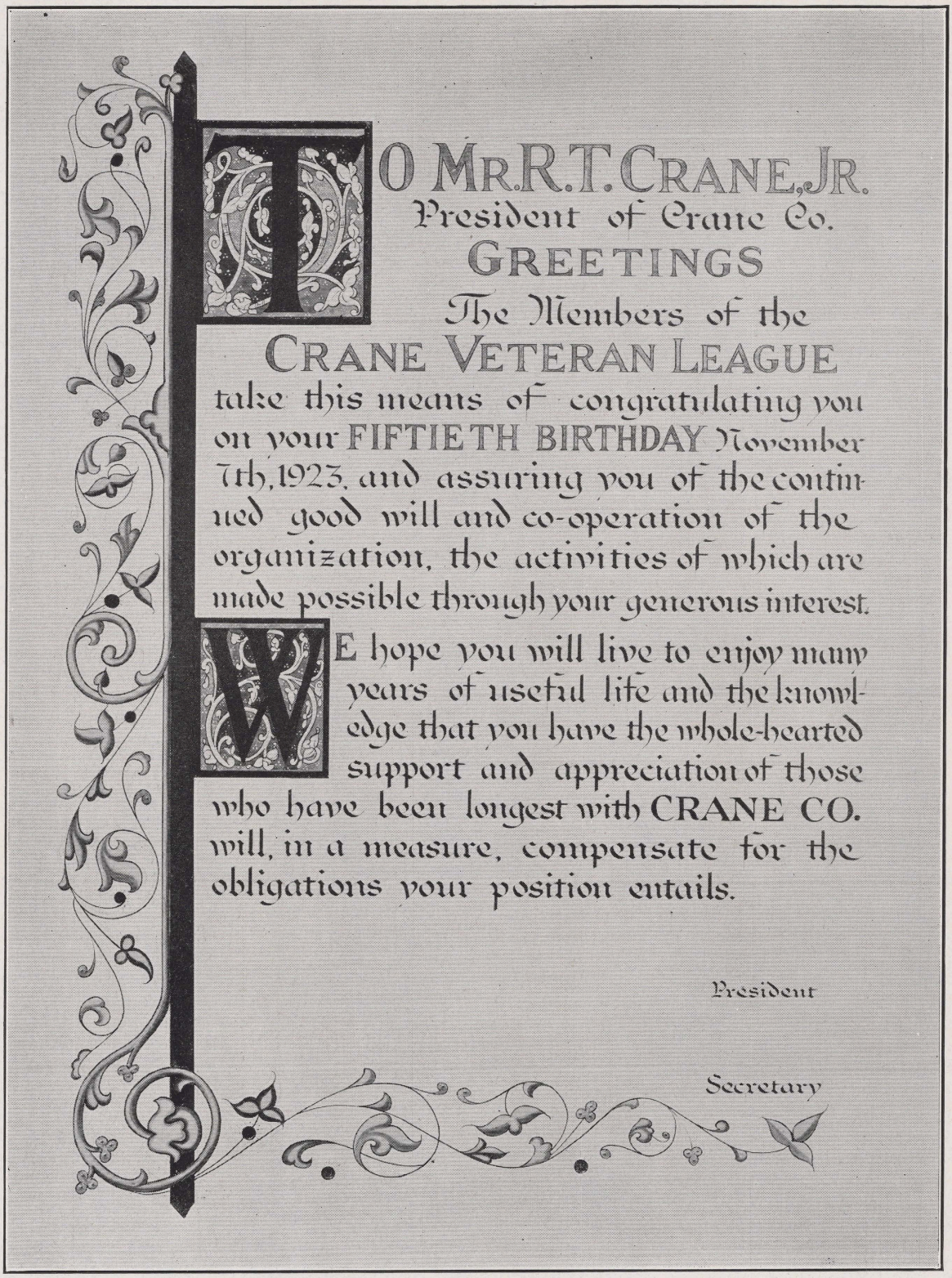
Resolved,

That these resolutions be spread upon the records of the Tribe, and a copy suitably engrossed sent to the family of the deceased to whom we extend our most sincere sympathy.

Committee, B. J. Kelly,
W. L. Purcell, Mickl Dempsey.

Dunmore, Pa., April 8, 1909.

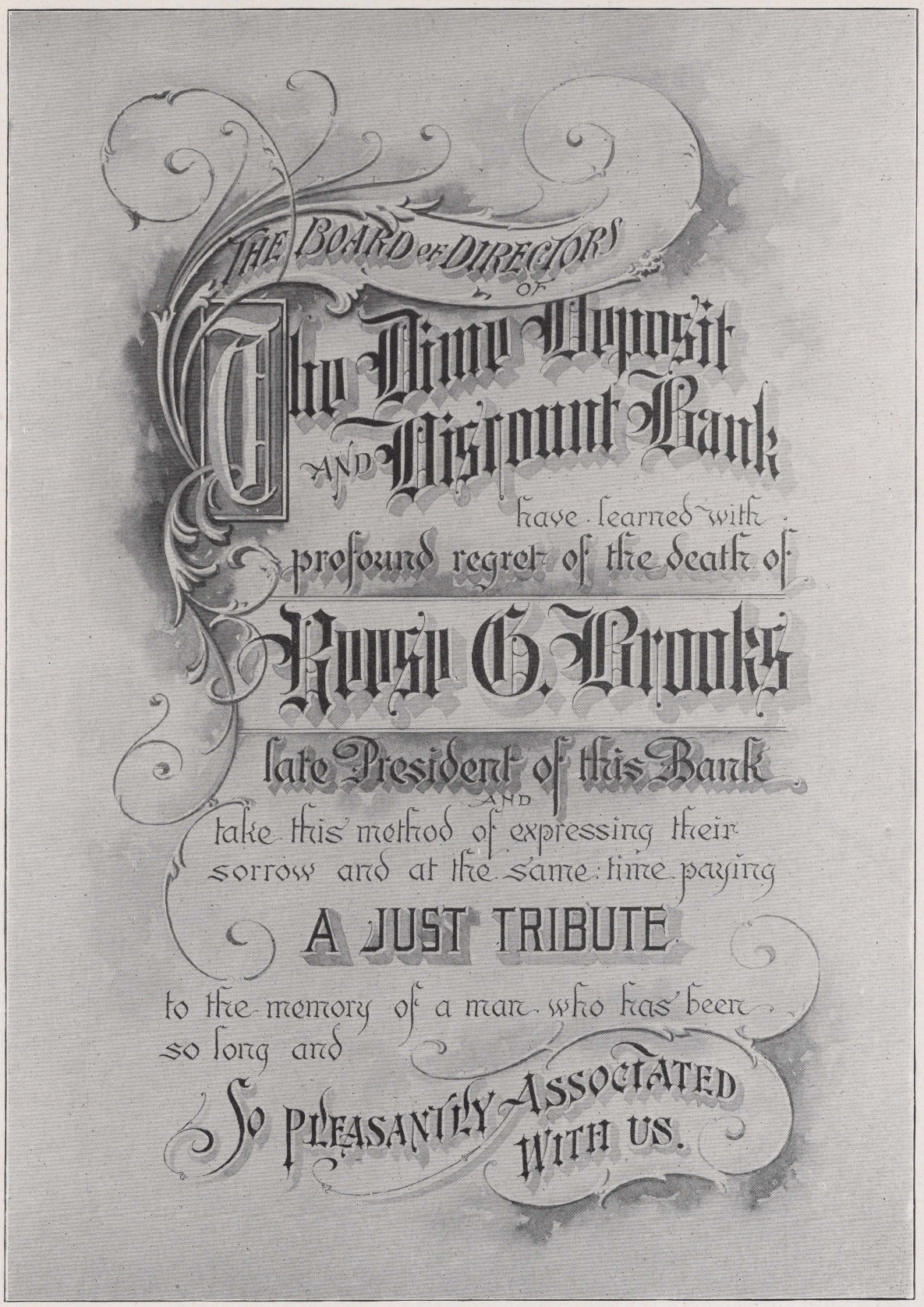
P. H. Costello, Scranton, Pa.



A beautiful page by C. L. Cook.

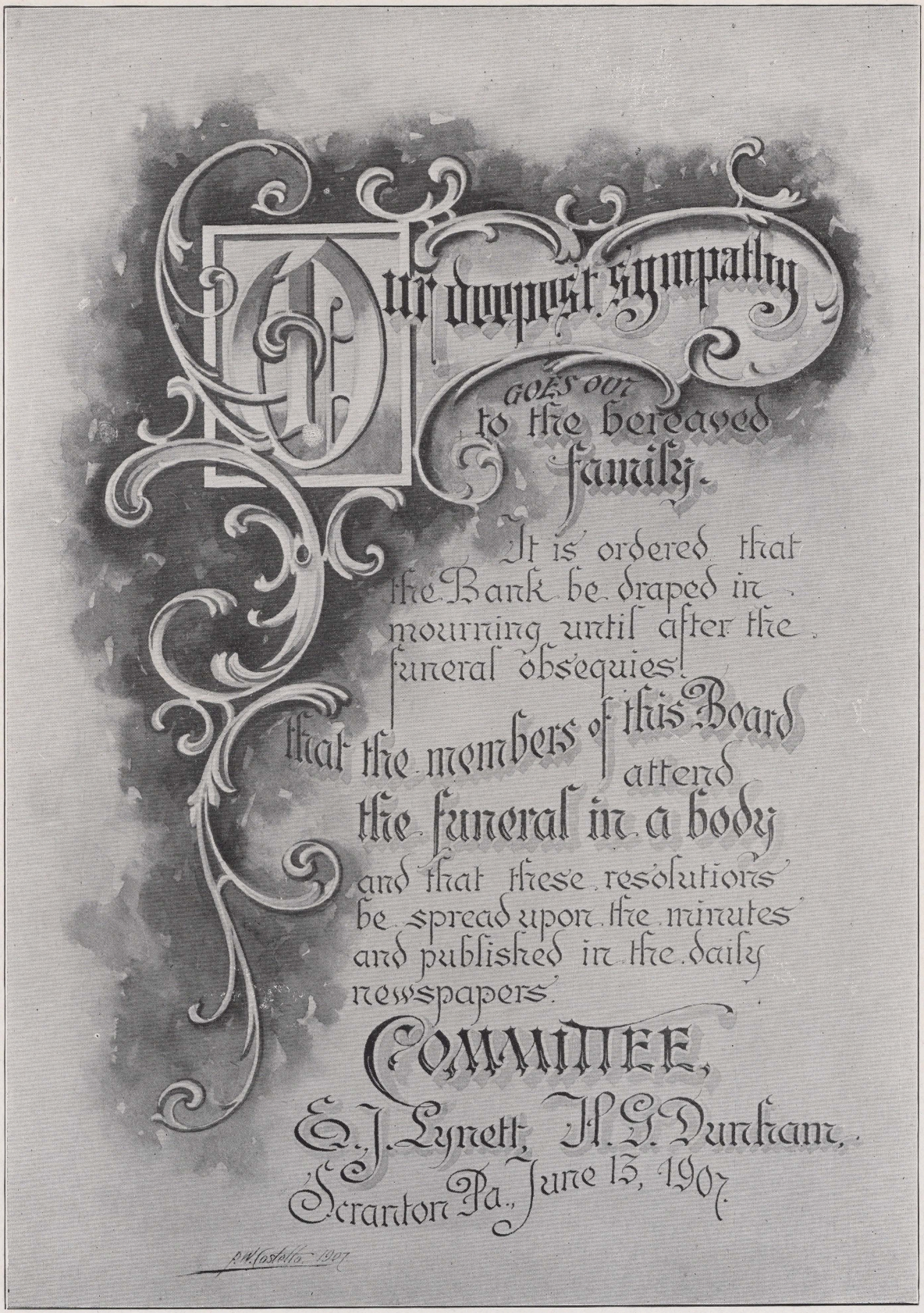


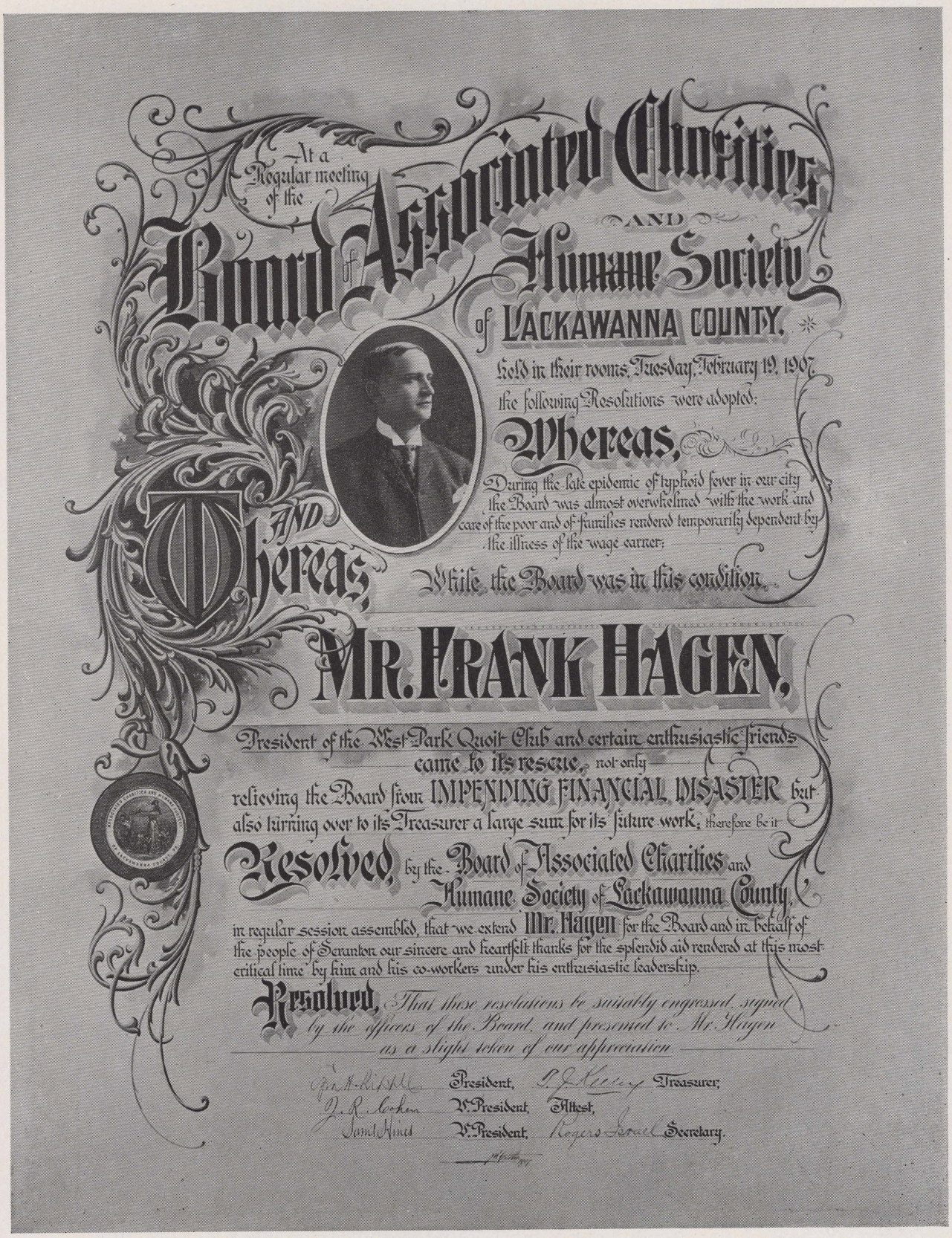
This album page and the three on the following pages by P. W. Costello are good studies in wash work.


THE BOARD OF DIRECTORS
OF
The Dime Deposit
AND Discount Bank
have learned with
profound regret of the death of
Reese G. Brooks
late President of this Bank
AND
take this method of expressing their
sorrow and at the same time paying
A JUST TRIBUTE
to the memory of a man who has been
so long and
SO PLEASANTLY ASSOCIATED
WITH US.

He was active in many enterprises, and we attribute the success of those ventures which engaged his greatest activities to his rare judgment and business ability.

The City and every INDUSTRY in which he was engaged will sadly miss him. His interest in public matters was for the people. As COUNCILMAN, AS SCHOOL CONTROLLER, as Poor Director and as CITY TREASURER he served the people well and through all the vicissitudes of his active life he left for the consolation of his family an unsullied and an honored name.


Our deepest sympathy
goes out
to the bereaved
family.
It is ordered that
the Bank be draped in
mourning until after the
funeral obsequies.
that the members of this Board
attend
the funeral in a body
and that these resolutions
be spread upon the minutes
and published in the daily
newspapers.
COMMITEE.
E. J. Lynett, H. G. Dunham.
Scranton Pa., June 15, 1907.



A good study in ornament and arrangement by P. W. Costello.



This resolution was prepared by Norman Tower.

At a special meeting of the Board of Associated Charities and Humane Society of Lackawanna County,

Held in their rooms, 234 North Washington Avenue, November twentieth, 1909, at four o'clock, p.m.,

THE FOLLOWING MINUTE WAS ADOPTED:

There are times in the history of every community when men speak with bated breath, when eyes fill all too easily with tears, and sorrow takes possession of the heart.

Through such a period our city is now passing.

STIRRED TO ITS DEPTHS BY THE DEATH OF

Hon. EZRA HOYT RIPPLE,

a man who had done a square days work. A man beloved by thousands of his fellow-citizens respected by all who knew him irrespective of race, conditions, class or creed, a man of modesty and reserve of force and authority. EZRA HOYT RIPPLE, has been claimed by death and has gone from us while we members of the Board of Associated Charities can but accept the inevitable and unite in the universal mourning.

From the founding of our organization, December 1893, to the present, some sixteen years, our dear departed friend and associate, Colonel Ezra Hoyt Ripple presided over this body to the satisfaction of all.

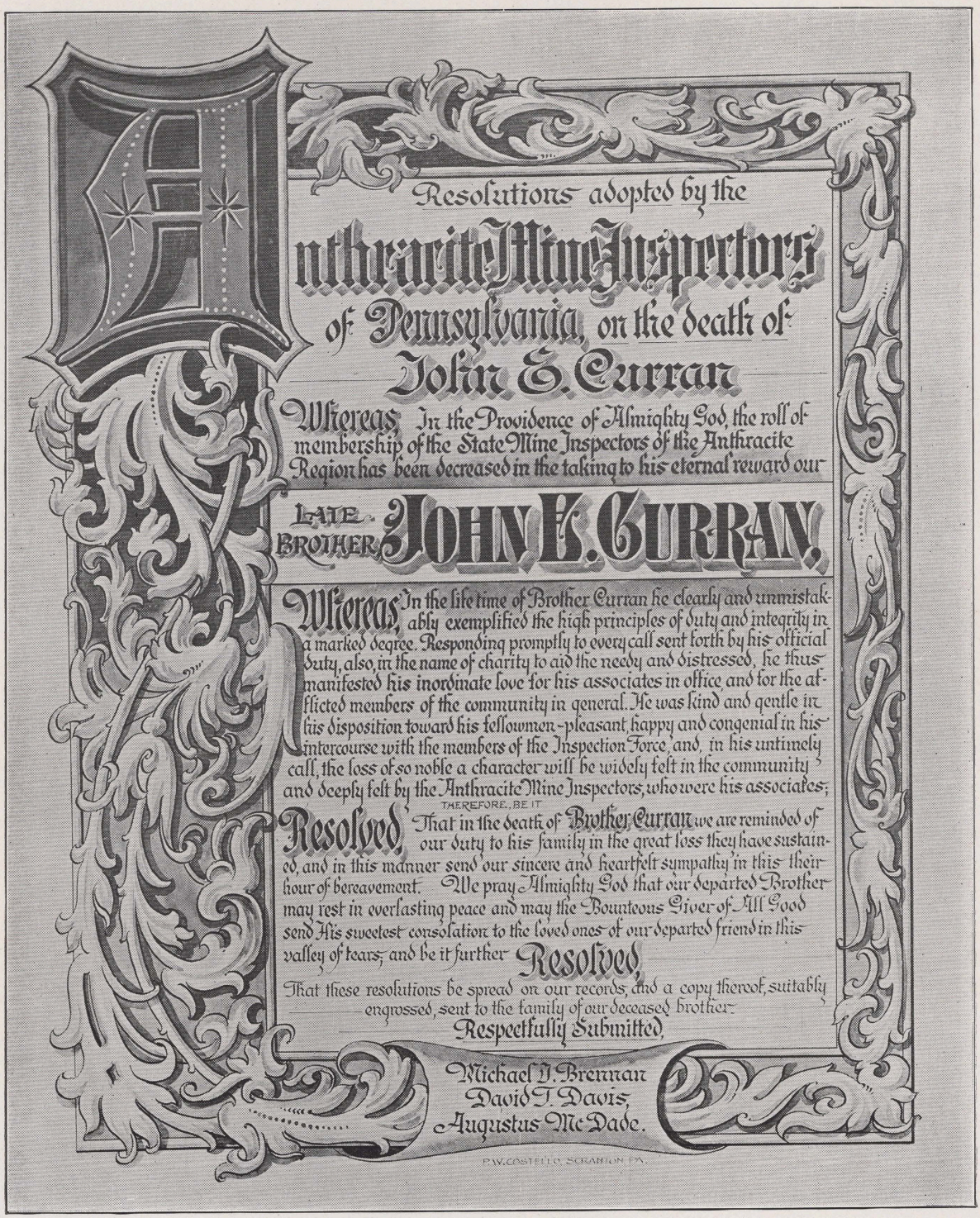
AS PRESIDENT, FOUNDER & SUPPORTER

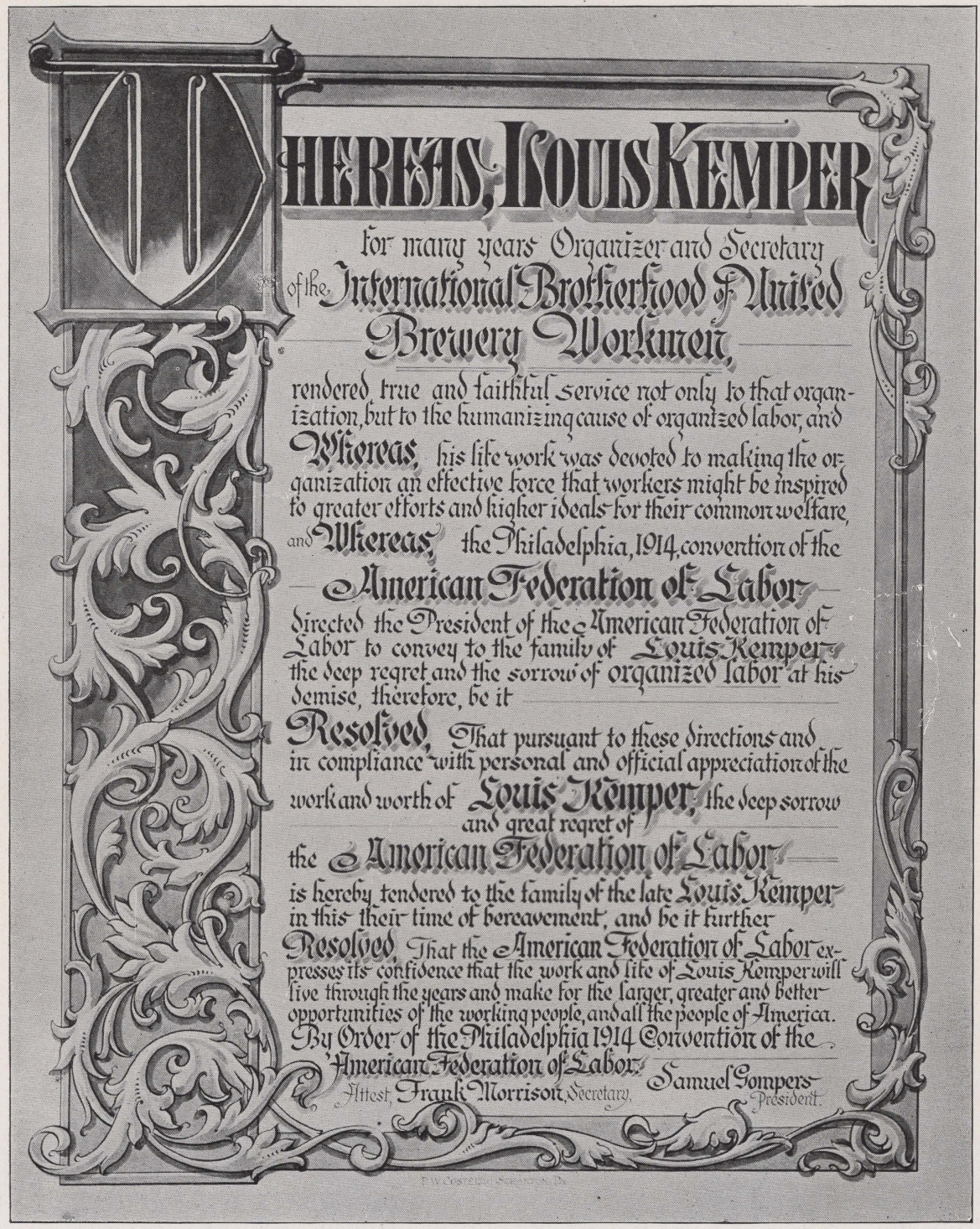
he has served the cause of the poor, the wretched and the sinner with unflagging faith in humanity, with tenderness and generosity to the unfortunate and with a forceful fair minded common sense which has never been questioned.

We deplore our loss, which is irreparable and desire in these lines to record our sorrow at his death and our admiration and respect for his exceptional character.

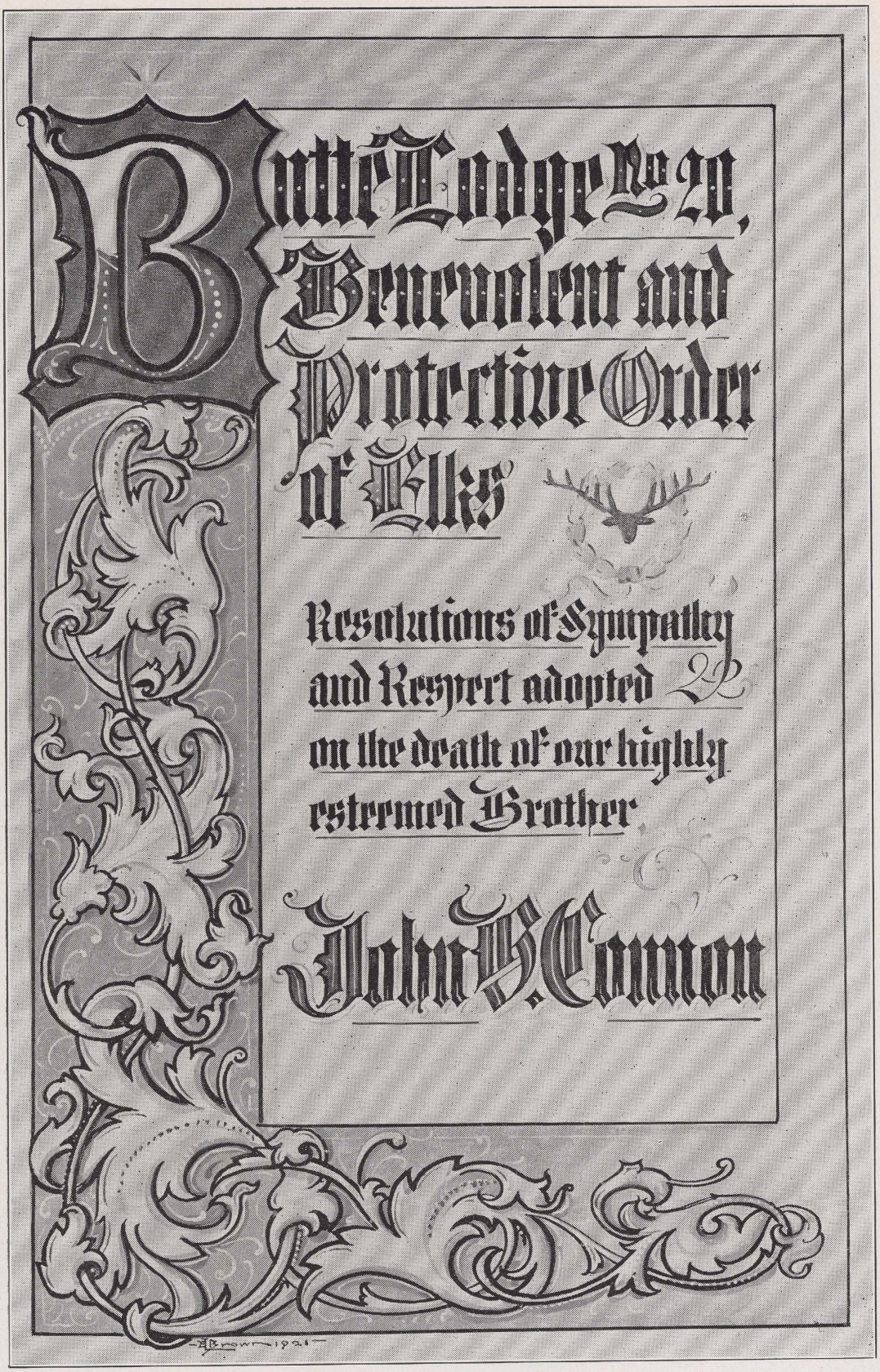
To the bereaved family we offer our sincere sympathy and assure them that a city joins in their loss.

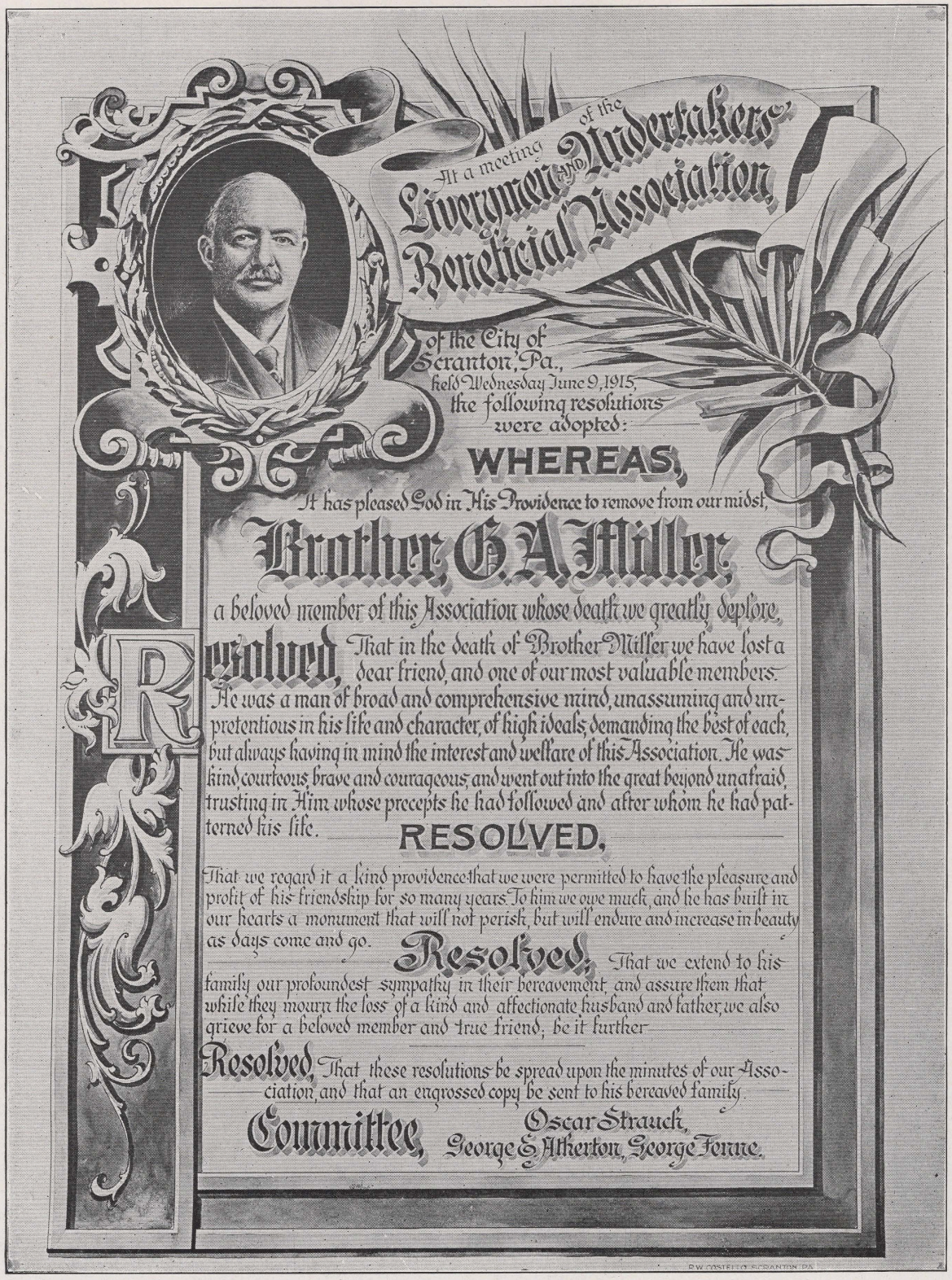
Committee, Rogers Israel, Henry A. Knapp, Jacob R. Cohen.


Resolutions adopted by the
Anthracite Mine Inspectors
of Pennsylvania, on the death of
John E. Curran
Whereas, In the Providence of Almighty God, the roll of membership of the State Mine Inspectors of the Anthracite Region has been decreased in the taking to his eternal reward our
LATE BROTHER JOHN E. CURRAN,
Whereas, In the life time of Brother Curran he clearly and unmistakably exemplified the high principles of duty and integrity in a marked degree. Responding promptly to every call sent forth by his official duty, also, in the name of charity to aid the needy and distressed, he thus manifested his inordinate love for his associates in office and for the afflicted members of the community in general. He was kind and gentle in his disposition toward his fellowmen - pleasant, happy and congenial in his intercourse with the members of the Inspection Force, and, in his untimely call, the loss of so noble a character will be widely felt in the community and deeply felt by the Anthracite Mine Inspectors, who were his associates;
THEREFORE, BE IT
Resolved, That in the death of Brother Curran we are reminded of our duty to his family in the great loss they have sustained, and in this manner send our sincere and heartfelt sympathy in this their hour of bereavement. We pray Almighty God that our departed Brother may rest in everlasting peace and may the Bounteous Giver of All Good send His sweetest consolation to the loved ones of our departed friend in this valley of tears; and be it further Resolved,
That these resolutions be spread on our records, and a copy thereof, suitably engrossed, sent to the family of our deceased brother.
Respectfully Submitted,
Michael J. Brennan
David J. Davis,
Augustus McDade.
P.W. COSTELLO, SCRANTON, PA.



This excellent specimen of engrossing is from the head and hand of Mr. P. W. Costello, Scranton, Pa. The original is in colors and therefore much more attractive than here.


Butte Lodge No. 240,
Benevolent and
Protective Order
of Elks
Resolutions of Sympathy
and Respect adopted
on the death of our highly
esteemed Brother
John B. Cannon



The originals of many of the resolutions presented in this book were in colors and therefore much more attractive. This resolution was engrossed by P. W. Costello.



At a regular meeting
of
Scranton Lodge, 123,
B.P.O.E.,
held in their rooms Thursday, Dec. 5, 1907,
The following Preamble and Resolutions were unanimously adopted:

WHEREAS

Mr. John H. Docking,

Manager of the **POLI THEATRE** of Scranton,

donated that beautiful house of amusement for the evening of Dec. 1, 1907, wherein to hold our annual Memorial Services in honor of our departed brothers;

Resolved, That Scranton Lodge, № 123, B.P.O.E.

tenders to Mr. Docking its most sincere thanks for his greatly appreciated generosity; and be it further

Resolved,

That these resolutions be properly engrossed and presented to Mr. Docking as a memento of the gratitude of Scranton Lodge, № 123.

Attest:

W. S. Gould,
Secretary.

C. P. G. Malley,
Exalted Ruler.

At a meeting of
Division No. 168,

Amalgamated Association of Street & Electric Railway Employes of America,

held in their rooms in the City of Scranton on the second day of July, nineteen hundred and nine, the following preamble and resolutions were unanimously adopted as read:



Whereas, from the very beginning of his activities in the great cause of labor not only in this community but in the big industrial Northwestern Pennsylvania,

MR. WILLIAM GORLESS

has zealously and unselfishly given his best efforts for the advancement of the interests of wage earners of every capacity, his labors and his high ambitions on many occasions involving personal sacrifices worthy of one of unselfish purposes and the humane word that appeals to those of just and generous impulses,

AND

Whereas,

To his unremitting and intelligent advocacy of the principles of arbitration as an enlightened means of the peaceful adjustment of labor disputes more than to any other single factor, is due the practical and admittedly successful application of this advanced method and the steady, certain progress which has been made towards industrial peace and satisfaction in this section; therefore be it

Resolved,

That the members of Division 168, Amalgamated Association of Street & Electric Railway Employes of America take this means of expressing so far as they can their high appreciation of the services of William Gorless which have been rendered to us without compensation and the value of which is beyond calculating in the advancement of the welfare of our organization and its members, and be it

FURTHER

RESOLVED,

That the unwavering fidelity so characteristic of him, his unyielding and fearless loyalty to Trades Unionism and his ready, eloquent and logical defense of the cause of toilers as well as his alertness in improving the opportunities for the advancement of their material and social interests call for an expression of the heartiest appreciation of every wage earner in this valley of industry; and while his ready and powerful advocacy has shown its force and results in the cause of labor, his tact and intelligence in dealing with those whose views might not accord with the experience of the cause in which he has been so able a champion, has proven a most material factor in the progress towards that cherished agreement and harmony in the social economy of our complex life.

Committee,

P. J. Shea,
Thomas Burke,
George Englebrake.

Whereas, THE PRESENCE ADDRESS OF

HIS EXCELLENCY, THEODORE ROOSEVELT,

PRESIDENT OF THE UNITED STATES,

AT WILKES-BARRE, PA., AUG. 10, 1905,

the occasion of the 35TH ANNUAL CONVENTION OF THE

Catholic Total Abstinence Union

OF AMERICA,



have imparted strength and efficacy to the Cause of Temperance throughout the land: and

Whereas, This organization aims at the development of true manhood, good citizenship and practical christianity whereby our fellow-citizens may be taught to enjoy the material blessings of a resourceful country, and to appreciate the spiritual and temporal opportunities of a free and enlightened Government; and

Whereas, The drink-habit and liquor traffic, uncontrolled by right reason and the spirit of self sacrifice, are calculated to offset these unparalleled blessings and golden opportunities among our gifted and favored people, therefore, BE IT

Resolved, That the unqualified and unbounded thanks of 100,000 men and women comprising the membership of this organization, be most heartily and filially tendered to our BELOVED AND REVERED PRESIDENT, for his condescending presence and encouraging words on that occasion, and be it

That we esteem him as a MODEL FATHER AND LUMINOUS RULER whose private life is not less adorned with the jewels of honesty, probity and paternity, than his public career abounds in consistency, fidelity and the practice of all fundamental virtues, and BE IT

RESOLVED, That it is the sense of this organization that the daily exercise of these virtues has won for him the praise and esteem and unswerving confidence of his fellow-citizens at home, and gained the universal admiration of all good people abroad; and be it

Resolved, That this happy combination of providential circumstances has, as the reward of merit, raised our President in the eyes of the whole civilized world, a monument of fraternity, peace and prosperity among all peoples and all nations; and be it further

RESOLVED, That as Total Abstainers and patriotic citizens of this grand and abiding Republic, we pledge him our love, our loyalty and earnest co-operation in all that he may undertake for the

Glory of God, the Happiness of Mankind and the betterment of the World at large, and

BE IT LASTLY

Resolved, That these resolutions be engrossed, framed and presented to His Excellency at the WHITE HOUSE, WASHINGTON, D.C., as a token of appreciation for the good that he has done our Cause on the memorable event of August 10th, 1905.

SIGNED,

Regis Canevin President; John J. Curtain Treasurer

Attest, [illegible] Secretary.

M. J. Hoban
Bishop of Scranton.

There is much on this page for the student to study and imitate. The heading contains excellent ideas of treating headings to give them solidity. Pick up ideas here and there so that you can apply them to your own work. The above is from Costello.

KIND OF HEART AND OF A CHEERFUL DISPOSITION, SHE LIVES IN SWEETEST MEMORY



In Loving Memory of

Nettie Evelyn

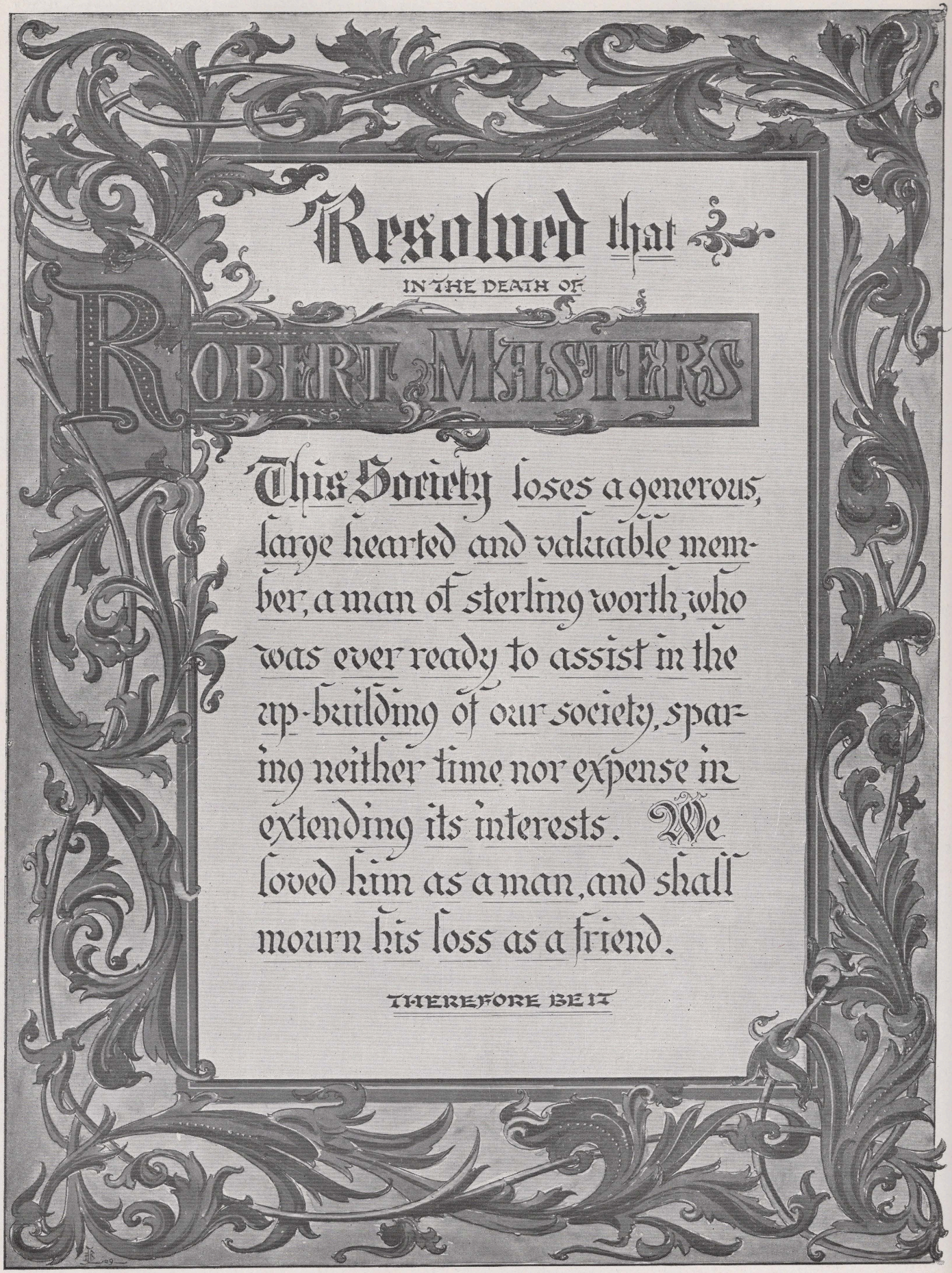
WIFE OF

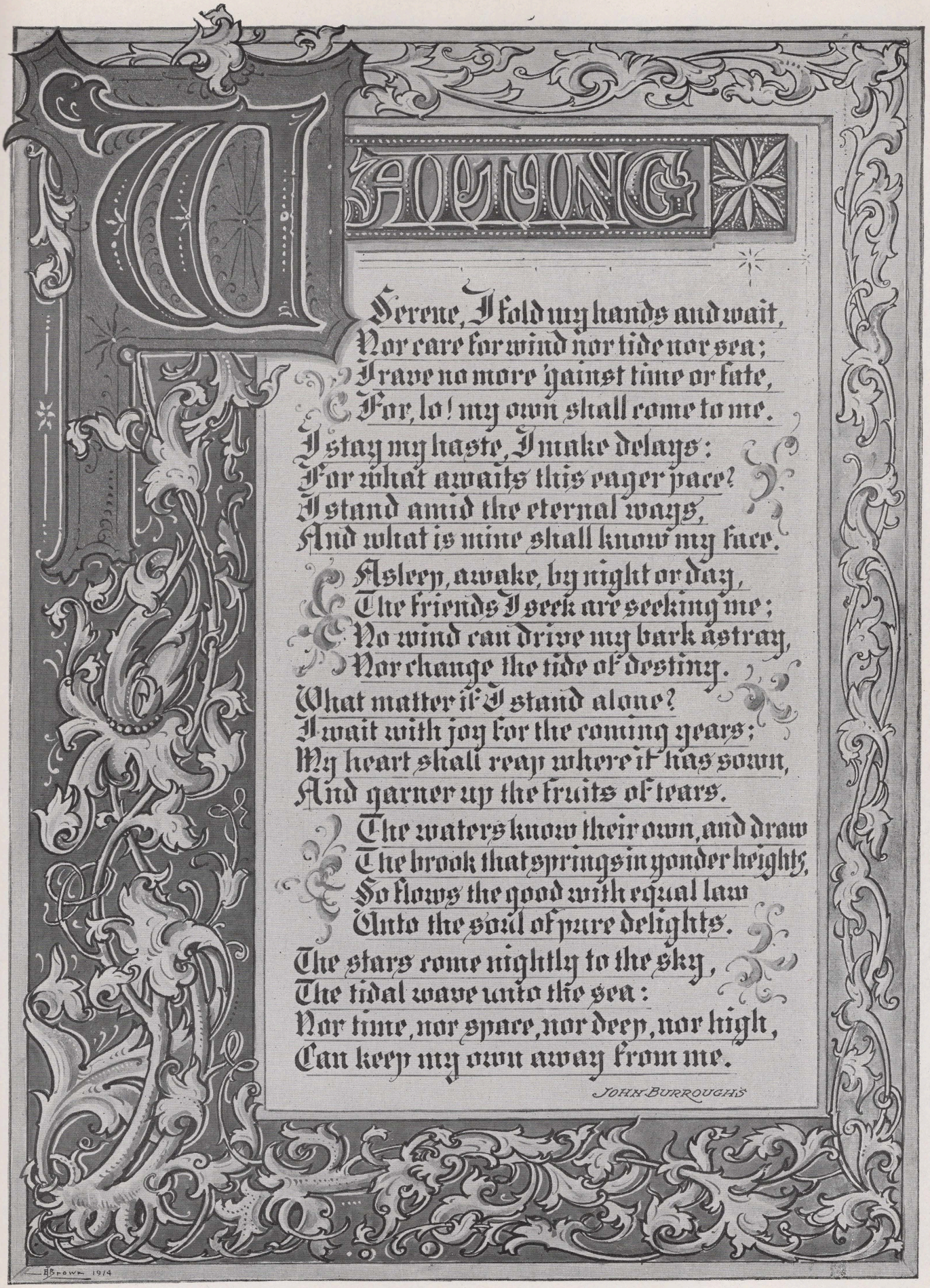
Edwin L. Brown

1872
1913

One by one earth's ties are broken,
As we see our loved decay,
And our hopes so fondly cherished,
Brighten but to fade away.
Just beyond this world of sorrow,
Just beyond this world of care,
We shall find our missing loved ones
In our Father's mansion fair.
One by one our hopes grow brighter,
As we near the shining shore,
For we know across the river
Wait our loved ones gone before.

E. J. Brown, 1914


Resolved that
IN THE DEATH OF
ROBERT MEISTERS
This Society loses a generous, large hearted and valuable member, a man of sterling worth, who was ever ready to assist in the up-building of our society, sparing neither time nor expense in extending its interests. We loved him as a man, and shall mourn his loss as a friend.
THEREFORE BE IT


COMING
Serene, I fold my hands and wait,
Nor care for wind nor tide nor sea;
I rave no more 'gainst time or fate,
For, lo! my own shall come to me.
I stay my haste, I make delays:
For what awaits this eager pace?
I stand amid the eternal ways,
And what is mine shall know my face.
Asleep, awake, by night or day,
The friends I seek are seeking me;
No wind can drive my bark astray,
Nor change the tide of destiny.
What matter if I stand alone?
I wait with joy for the coming years;
My heart shall reap where it has sown,
And garner up the fruits of tears.
The waters know their own, and draw
The brook that springs in yonder heights;
So flows the good with equal law
Unto the soul of pure delights.
The stars come nightly to the sky,
The tidal wave unto the sea:
Nor time, nor space, nor deep, nor high,
Can keep my own away from me.
JOHN BURROUGHS
H Brown 1914



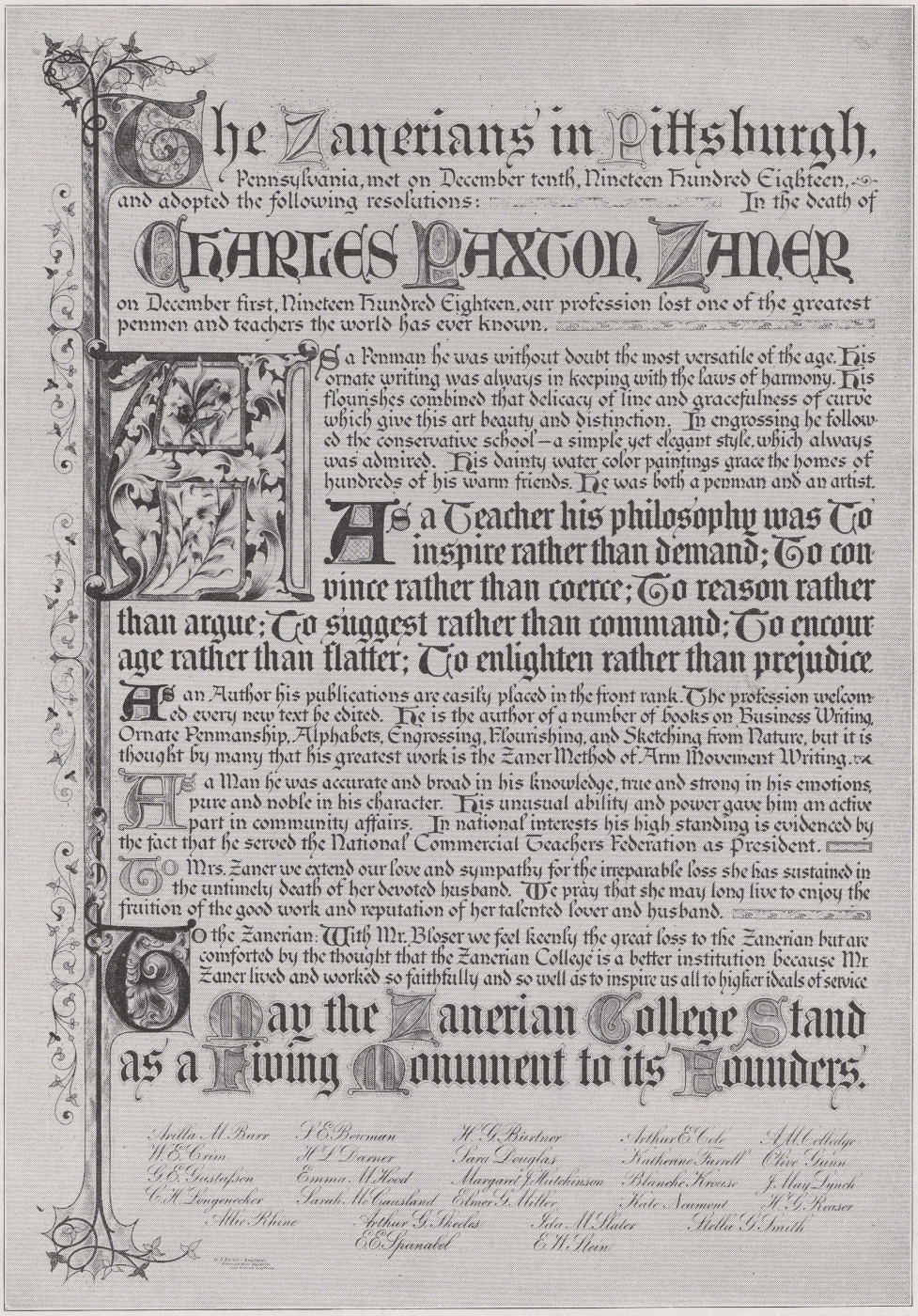
Four pages of a beautiful album prepared by the Harris Studio, Chicago. The lettering and scroll work are well worth careful study.



Executed in the Ames & Rollinson Studio, New York City, one of the oldest and largest studios in the country.



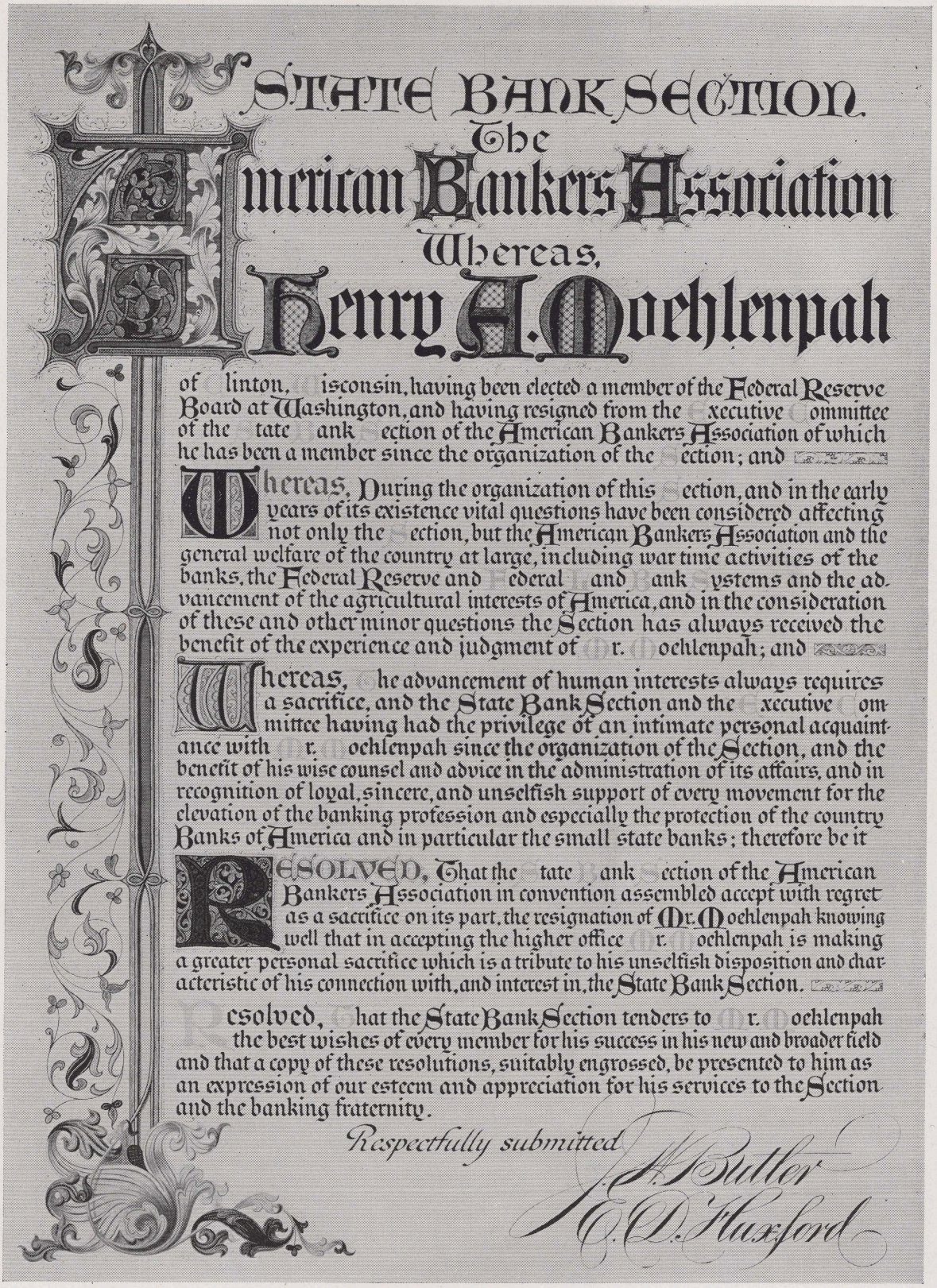
Occasions like the visit of Lloyd George to America as well as the death of prominent individuals call for resolutions to be engrossed. A high class, well known engrosser has no trouble in securing work to do.



This masterpiece by W. A. Baird hangs on the walls of the Zanerian College, Columbus, O., and is an inspiration to hundreds of persons studying penmanship and engrossing. Like much of the work presented in this book, it cannot be fully appreciated without seeing the original. You are urged to visit the Zanerian and see this as well as other masterpieces.



Anyone who learns to do excellent work like the above by C. L. Cook of the Harris Engrossing Studio of Chicago can easily develop a very profitable engrossing business.



A very fine piece of work from the Dennis Studio, Brooklyn, N. Y.

At a meeting of the

BOARD OF DIRECTORS

of the

E. W. Bliss Company

held at the office of the Company, Adams and Plymouth Streets, Brooklyn, New York, Monday, August tenth, 1903, the following Resolutions were unanimously adopted:

THE BOARD OF DIRECTORS of the E. W. BLISS COMPANY deploring the untimely demise of



Mr. ELIPHALET W. BLISS,

who departed this life on the 21st day of July, 1903 at Owl's Head, in the Borough of Brooklyn, City of New York, not only bow in this bereavement beneath a Personal Loss to themselves and to all whose privilege it was to have been associated with him in the many years of his active, Resourceful and MARVELOUSLY SUCCESSFUL CAREER, culminating in friendships the MEMORY and ENNOBLING INFLUENCE of which will eternally endure; but also, in this their official capacity, recognize in the loss of their PRESIDENT, the passing of the Founder of this Great Industrial Enterprise to whom, as Counselor, Co-laborer and Leader, and to whose versatile talents in every avenue of effort, this corporation, in the largest possible measure, must attribute the lofty standard of efficiency and integrity for which the name of E·W·BLISS has BECOME a SYNONYM of INTERNATIONAL REPUTATION: Therefore,

be it

RESOLVED, that to all who are here associated within the corporation that bears his name we express, as the embodiment of our highest ambition, the preservation and development of this institution to which we pledge our Unswerving Fidelity in the emulation of his great example that the same may endure as an Eloquent, Spotless and Indestructible Monument to his Memory and in the hope that as we in turn shall be called to relinquish its guidance; future generations may find our work well wrought and this, our sacred trust, conserved in all its present strength; and be it further

Resolved, that to Mrs. BLISS and to her family, standing as they do within the shadow of this great sorrow, we tender this, our expression of sympathy and condolence, yet rejoice with them that in this, their bereavement, there is yet the illuminating and comforting memory and influence of a life radiant with nobility of purpose and achievement, exemplifying the immortality of truth, rectitude, industry and integrity; and be it further

RESOLVED, that this minute be spread in full upon the records of this corporation and that a copy thereof be presented to Mrs. Bliss and her family with the assurance that we share with them the great burden of sorrow which they are called upon to endure.

VICE PRESIDENT. SECRETARY.

THE KINSLEY STUDIO 220 B'way, New York.



United Brotherhood of Carpenters and Joiners of America

District Council New York City.

In session assembled March 17, 1919, explanatory of the situation existing in this District 1918 and 1919 the following preamble and resolution were adopted:

Whereas, The Employing Carpenters Association of the Building Trades Employers of New York made an attack by lock-out on the carpenters of New York, December 9, 1918, and our

General President William L. Hutcheson

realizing the danger to our jurisdiction immediately arrived in New York and after investigation of the entire situation decided the attack was most unwarranted. We at once took a defensive and offensive attitude which has called for his undivided time and attention and which he has persistently and generously given for fully three months; and

Whereas, By his clearness of vision, decision of character and perseverance he has completely frustrated all efforts of employers to reduce wages of our membership; and

Whereas, Our General President, by his resourceful ability turned the attack into a rout and has successfully established an increase of wages making the rate the highest ever received by carpenters in this city; therefore,

In recognition and appreciation of these sterling qualities

IT IS

Resolved That we, the members of the New York District Council in session assembled, representing our entire membership in this District, approximating 25,000 beg to present to our General President suitably engrossed, **OUR SINCERE THANKS** for his noble work in our behalf.

District Council of New York City

At a meeting of the Board of Directors of the Third National Bank of Scranton, held March 22nd., 1909, the following tribute to the memory of the Hon. William Connell was ordered placed on the minutes, to wit:

The Board of Directors of the Third National Bank of Scranton make record of the death of the Honorable William Connell, a leading Citizen, the President of this institution for twenty-nine years, a business associate of exceptional sagacity and foresight, a personal friend of exceptional loyalty and kindliness.

Of his participation in the larger life of the community, his public service, his generosity, his responsiveness to any and every legitimate call, other organizations will make record, but this board would place in permanent form their recognition of the debt that is due him, for to his counsel and influence must be attributed much of the success that is evidenced by the single fact that under his administration as President, the accumulated surplus of the bank rose from 35 thousand to one million dollars.

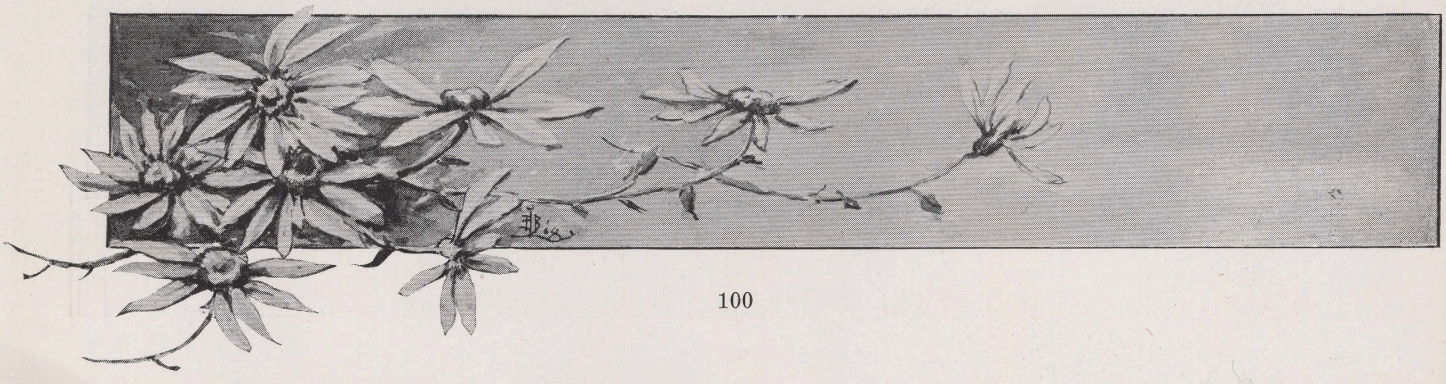
The loss of so strong a personality will be widely felt in the community and deeply felt by those who were his associates in his various undertakings. To his family the directors of the Third National Bank extend the assurance of their deep sympathy and their own feeling of PERSONAL LOSS.

To the left is presented the outline of the resolution to the right before any brush work was added. It was done mainly with a broad lettering pen. This gives a splendid idea how carefully the scroll work must be worked out in detail before applying color. Unless the foundation scroll work and lettering is carefully done the final result will be a disappointment.

Color lines should be broad and massive rather than narrow, slender or weak. Study the graceful, harmonious curves and equal distribution of lines and values.

The background of the initial letters are in gold and ought to be put in first before any color is laid on.

The gold may be inserted in either of two ways: Gold leaf or brick gold which is brushed on evenly with a brush similar to laying on color. For the beginner the latter method is the easiest. A small brick of gold costs in the neighborhood of $1.50. A little gum arabic dissolved in the water will insure its sticking to the material on which the work is done, either a smooth or satin finished bristol board, (Reynolds preferred) parchment or vellum. After laying on the gold and when same is dry it is necessary to cover it with a piece of glazed paper and rub over same very briskly with a burnishing tool. This presses the small particles of gold ink into a flat even surface, which may be left in that shape with a dull finish or burnished by the use of the same tool after removing the paper covering.



The supple effects in some of the background is made with an agate point made for that purpose. They may be put in very carefully as to location of the dots or they may be of the hit or miss variety. The capital letters in line "Board of Directors" and "Third National Bank" are in gold. The small letters in the latter line are in two shades of purple putting on the lighter shade first.

The small letter of the line Hon. Wm. Connell are in two shades of green, the capitals W. & C. in two shades of red using a mixture of vermilion and Chinese white.

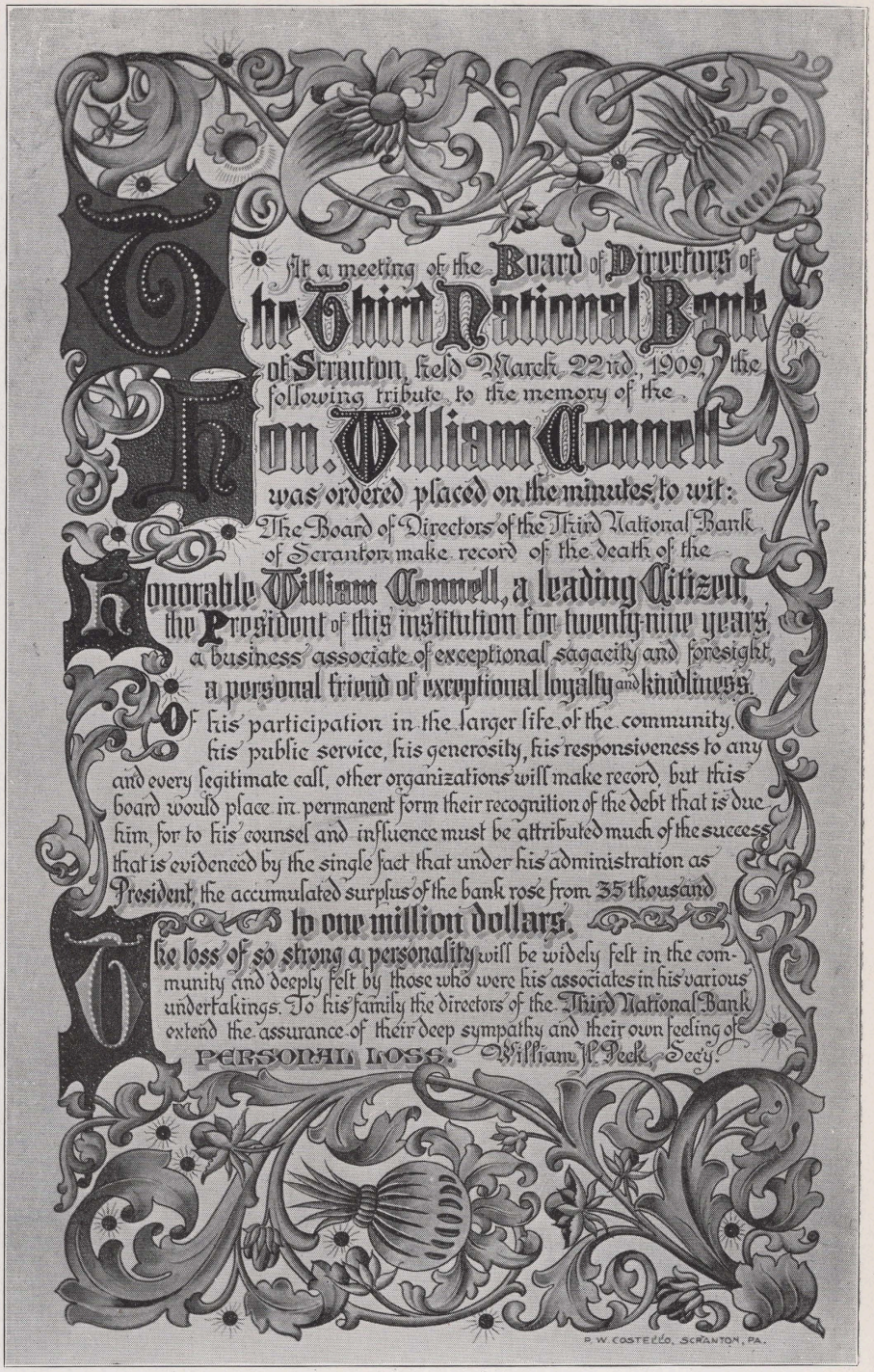
The large "T" at the top in three shades of red and the "H" beneath it in two shades of red. The remaining two large initials in two shades of green obtained by mixing Emerald green and Chinese white. The mixing of Chinese white with any other color which in itself may be transparent gives a solid opaque color. If these heavy colors are put on first, where they are used in connection with gold background it is utterly impossible to properly burnish the gold.

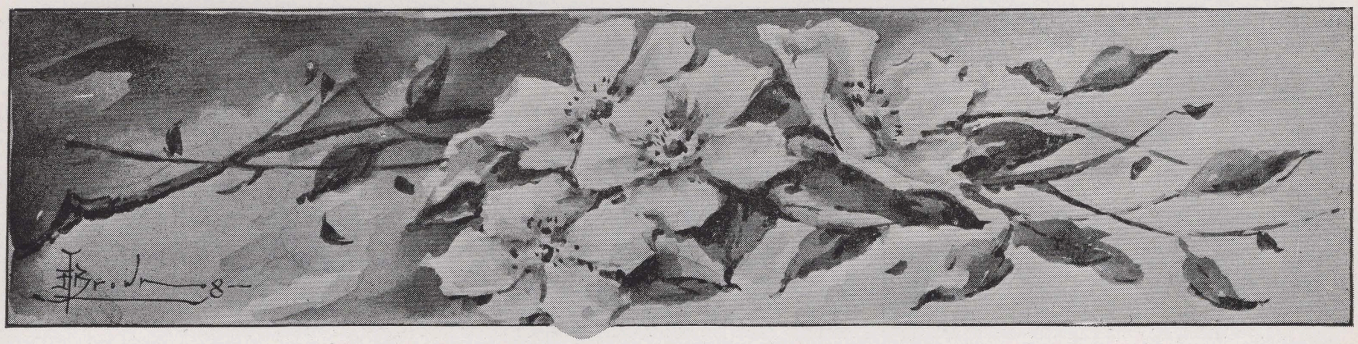
The large initials might be alternated in red and green if the engrosser sees fit and probably might look better that way. The ornament in this particular job is put in in transparent washes of light purple, greens, blues and reds of two shades of each color, and a reproduction can give no idea of what pretty effects may be produced in color. Let the student use his own judgment as to the arrangement of the colors mentioned.

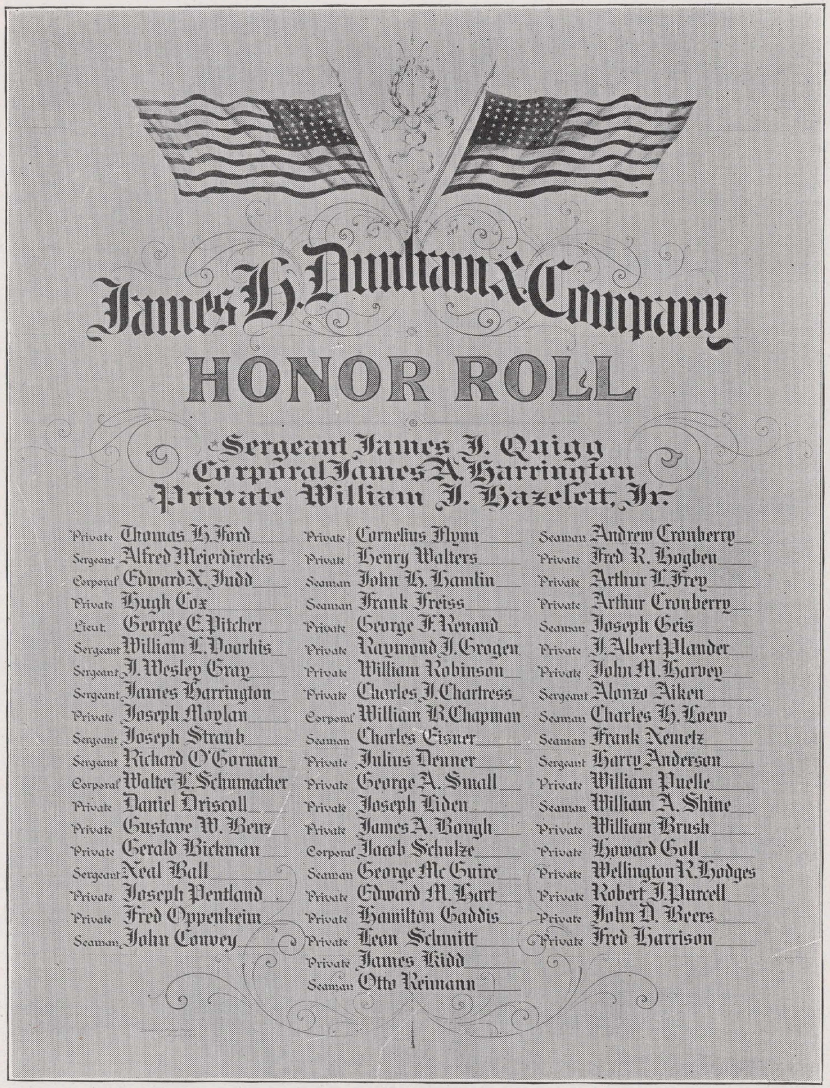
The shading of the different display lines in the Hon. William Connell resolutions are put on in light washes of alternate green and purple. The green is Hookers and a little lampblack and the purple a combination of crimson lake and Persian blue.

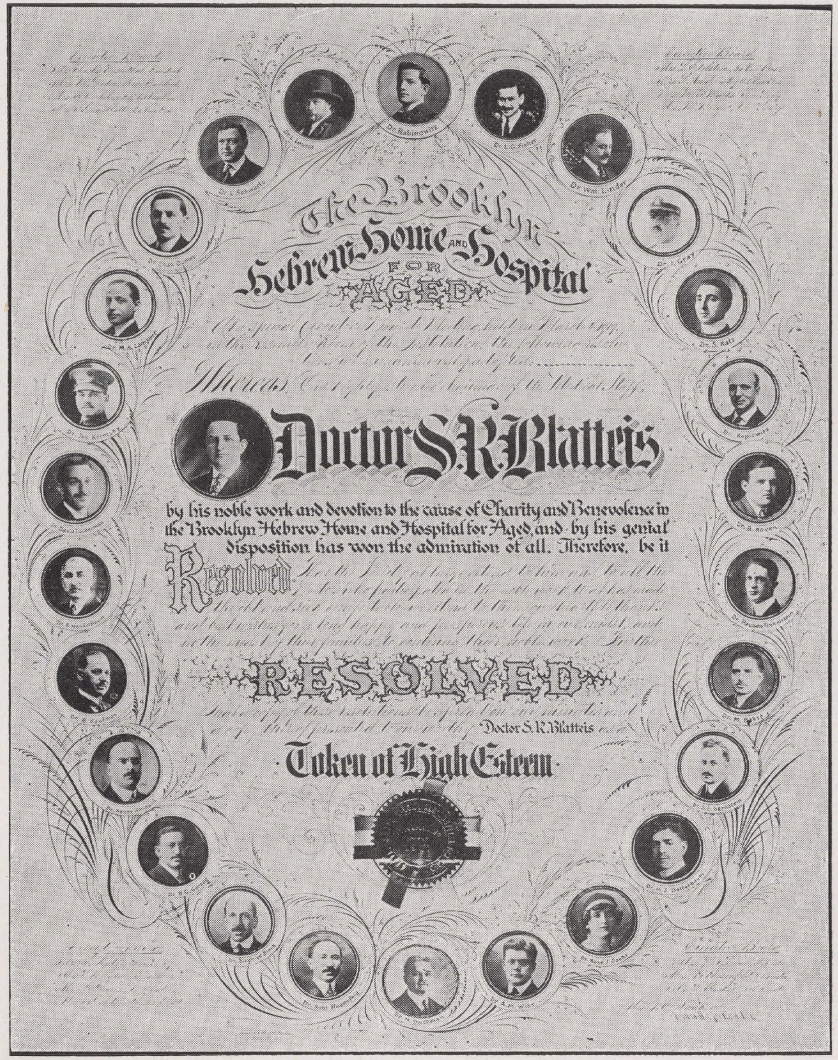
The little circles scattered throughout the work are filled with burnished gold. The white does in the initial letters are Chinese white.

One thing is absolutely certain, that illuminating is the most fascinating of the various styles used in the engrossing business.









The two masterpieces above show the wonderful skill and versatility of W. E. Dennis, who was considered the dean of engrossers. Study the simplicity and elegance of the honor roll, and the skillful, unique way in which the photos were decorated.

The South Side Bank of Scranton,

PENNSYLVANIA

desiring to record
the fact of the death of

Peter Robling, Sr.,

a member of its Board of Directors,
and to offer suitable tribute to his memory
expresses for record its appreciation of the deceased as follows:

PETER ROBLING, SR.,

died April fifth, Nineteen Hundred and Eighteen.

He was one of the founders of the South Side Bank and served upon its Board of Directors since its organization. Mr. Robling was a conscientious, alert, farseeing business man, whose judgment was sound and ready. He gave in his representative capacity on the Board of Directors the same earnest and sincere labor that achieved for him success in private business life. In his opinions he was clear, tolerant and strove always to be in the right.

THE BANK also learned to know MR. ROBLING'S worth in the business community and his character as a husband, father and citizen, and commends the life of Mr. Robling as of the highest order of citizenship.

He was a loyal devoted father and husband, and his career abounds in inspiration and good example. We mourn his loss. We will miss his agreeable companionship and his business sagacity as a member of our Board. We sympathize with his family in the loss of a home-loving loyal husband and father. We direct that these sentiments be spread upon our official minutes and be sent to the family of the deceased.

Committee on Resolutions,
Thomas A. Donahoe,
Richard Grimes,
Frank J. Dickert.

P. W. Costello

Margaret and Milton Roblee:

Words are inadequate to describe our feelings of regret and sorrow at your departure. We adopt the dictionary to assure you, if such assurance is necessary, that among your many admirers and friends there are none more sincere and devoted than we, and none who feel more deeply that your going is a personal loss, for we will miss the evenings spent in your company, but the recollections of those pleasant and enjoyable occasions will be ever present in our memory and although absent you will not be forgotten.

We cannot enumerate the many estimable and admirable qualities and traits of character which you possess, and which have attached and endeared you to us. We are convinced and this opinion could not be disturbed, that you embody all the virtues which are comprised in an ideal man and woman. If you have any faults we are not aware of them. So it is not to be wondered at that we so greatly admire, respect, esteem and love you and so deeply deplore your departure. The extent of our feelings might be suggested by paraphrasing the lines of Lord Byron to Tom Moore:

"Were it the last drop in the well,
As we paused upon the brink,
Ere our fainting spirit fell,
'Tis to you, Margaret and Milton Roblee, we'd drink."

We do not feel that you are going out of our lives. Your fragrance will live in our memory and affection and we hope to meet and renew our friendship often. Our selfish feeling of personal loss is somewhat overcome by the hope and belief that the change will result in your betterment and that you are about to enter upon a larger field, with greater opportunities and possibilities of your ability and worth being recognized and appreciated; it is this hope, that, in a measure compensates.

Therefore, we say **Hail!** and **Farewell. We love you. We'll miss you.** May God bless and prosper you is the heartfelt wish of your

devoted friends.

Scranton, Pa., April 24th, 1917.

Two excellent pieces by P. W. Costello.

HEADQUARTERS

UNITED SPANISH WAR VETERANS

12TH NATIONAL CONVENTION COMMITTEE

515 PEOPLES BANK BUILDING

SCRANTON, PA.

THOS. H. McGOURKLIN, C
DAVID J. DAVIS, VICE-CHA
DR. JOSEPH A. WAGNER,
ED. R. CONLEY, SECRETAR

The United Spanish War Veterans

request the honor of the presence of

His Excellency

Woodrow Wilson

President of the United States

at the

Twelfth National Encampment

at Scranton, Pa.,

August thirtieth, thirty-first and September first, nineteen hundred and fifteen.

Attest, _____ Chairman of Committee

_____ Secretary.



Engrossers are called upon to execute various things in various ways. The above invitation was prepared on a regular letter head. The two specimens on this page were prepared by P. W. Costello.

SILVER JUBILEE

1892 December eighteenth 1917



At a General Meeting of the Members of the Parish of

Our Lady of Lourdes

Brooklyn, New York

held in the Parish Hall on Monday evening October 15th 1917, it was unanimously decided to fittingly observe the Silver Jubilee of the Very Reverend

William J. McAdam S.P.M

Whereas, Father McAdam has completed Twenty-five Years Service in the Holy Priesthood and Seven years as the beloved Pastor of Our Lady of Lourdes Church; and

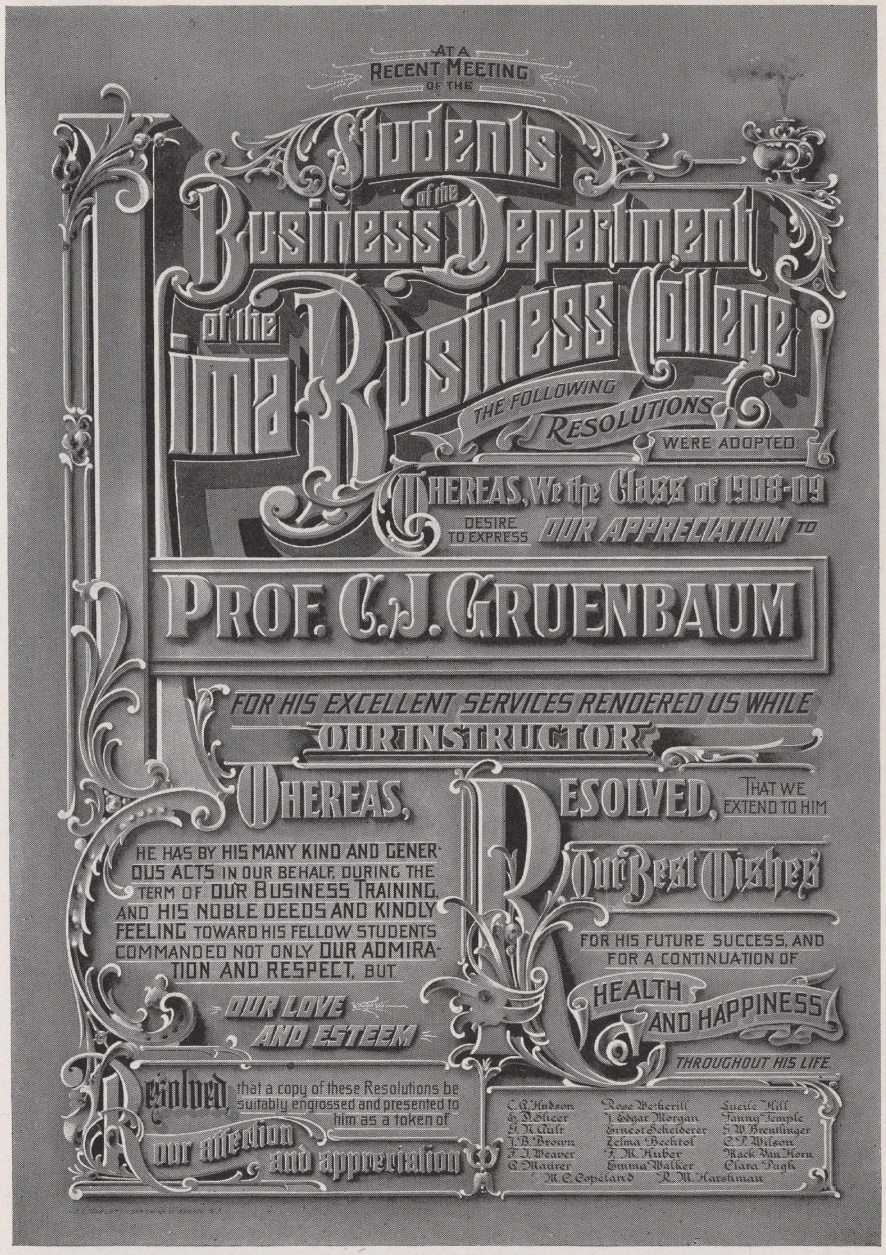
Whereas, by his Zeal and Generous Labors he has greatly reduced the parish debt and has by his Priestly Dignity and Sterling Character gained the love and esteem of his devoted people; now therefore be it

Resolved, that the entire Membership unite in giving this Testimonial to their beloved and honored Pastor as a token of heartfelt appreciation for his untiring labors, and pledge their sympathy in his present illness and their prayers for his speedy recovery with the hope that he may be spared for many years to come as

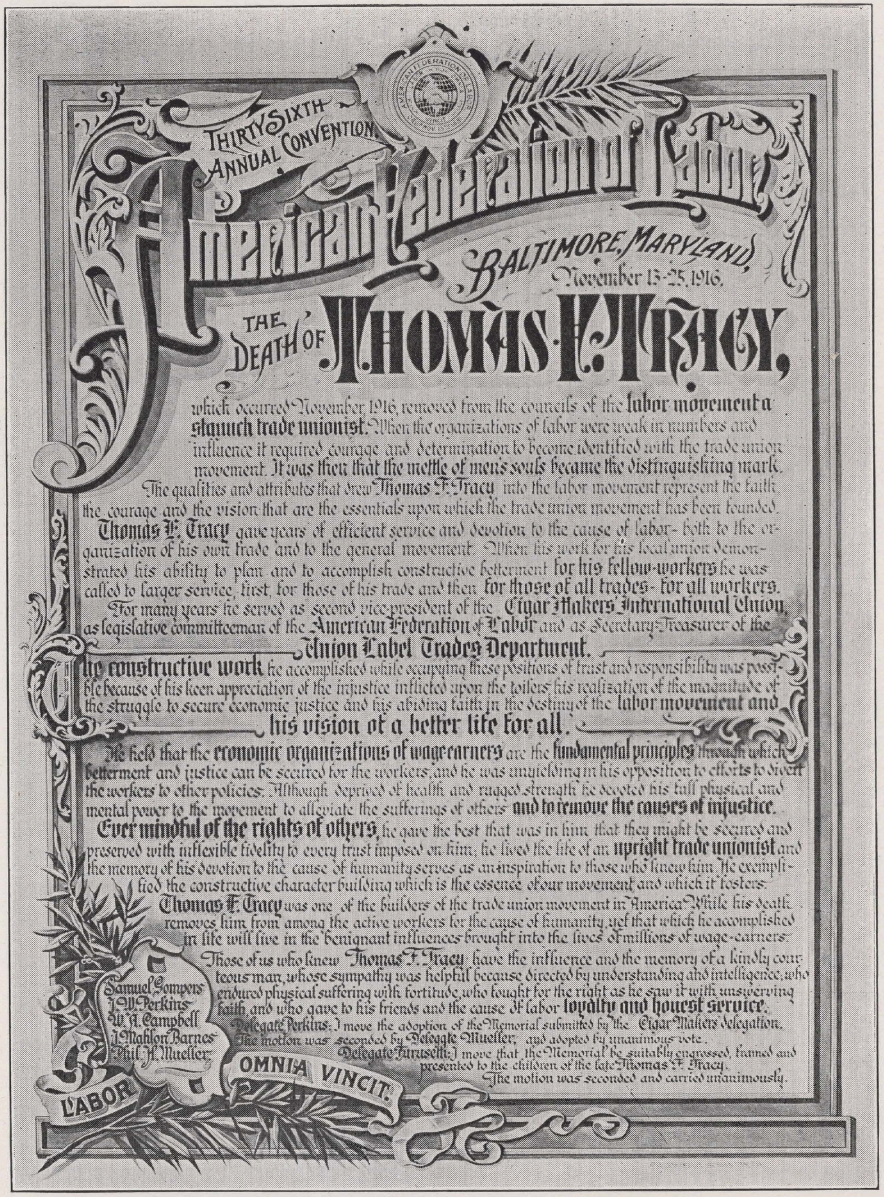
THEIR

Devoted Friend and Pastor

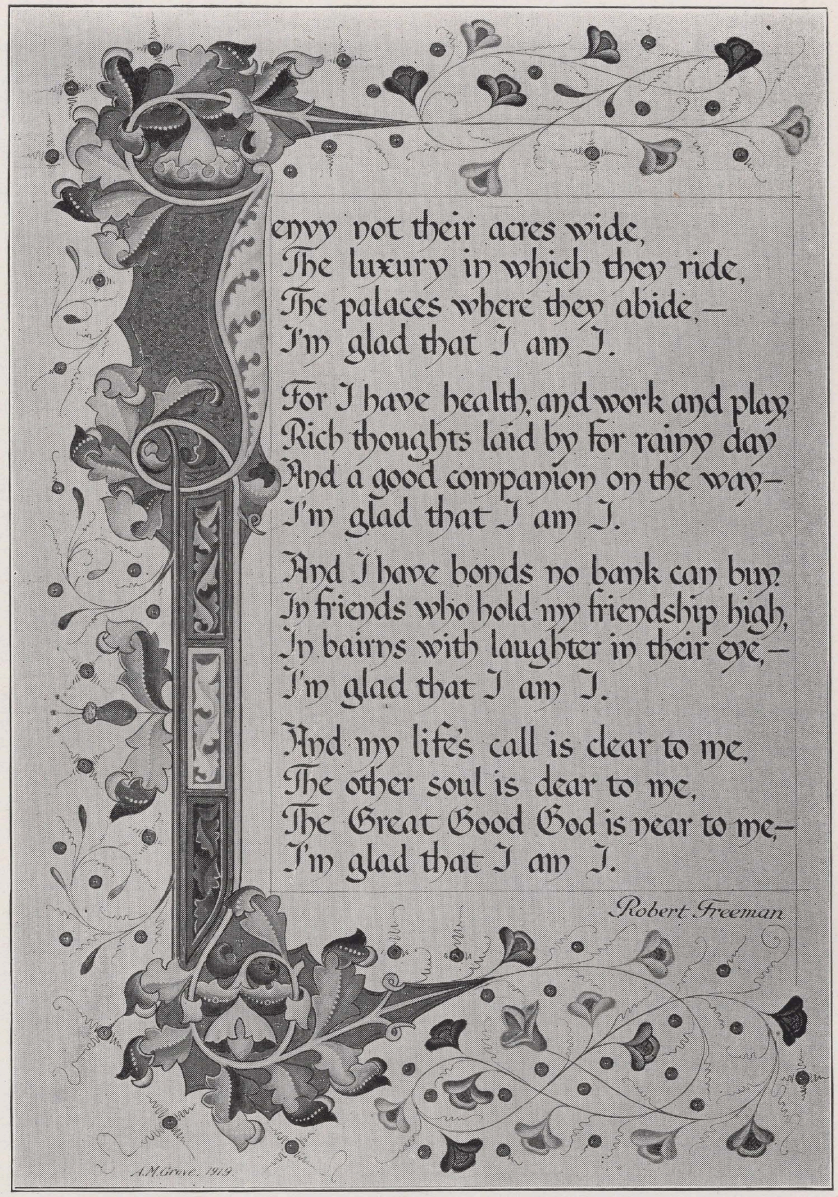
Another elegantly prepared specimen of engrossing from the studio of W. E. Dennis, who was one of America's finest engrossing artists.



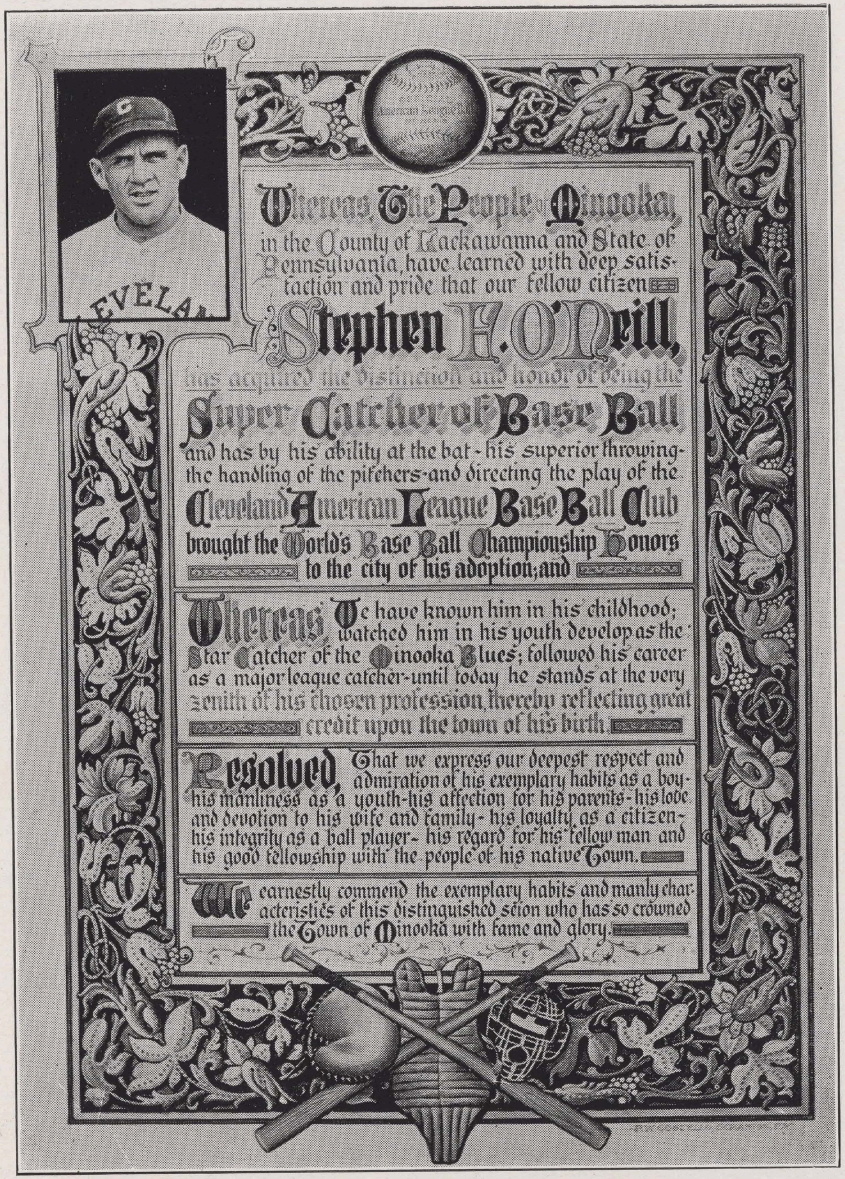
The air brush can be used to good advantage by engrossers as shown by this specimen by E. C. Marlatt.



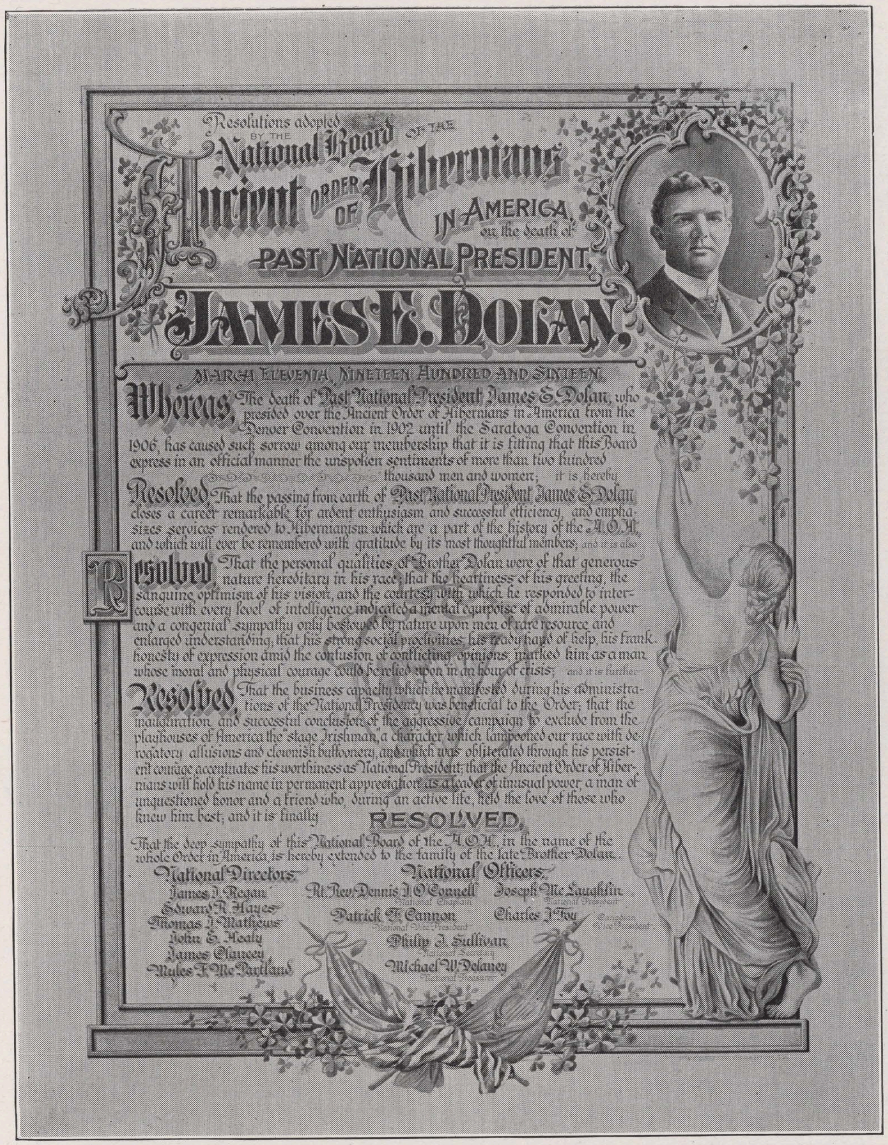
Costello's fountain of ideas seems inexhaustible. Each specimen has something different, something worth special attention.



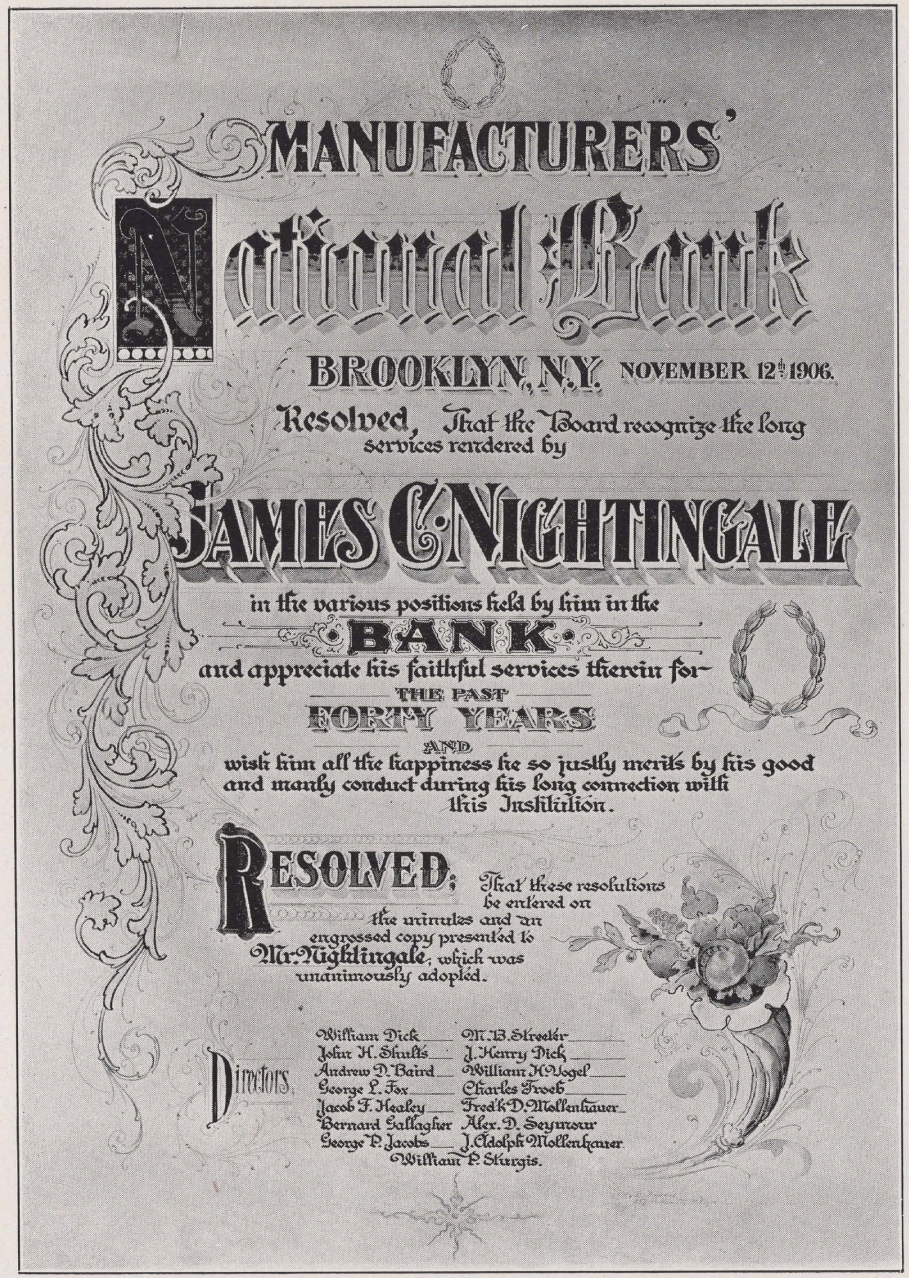
A beautifully illuminated poem by A. M. Grove, who is one of America's finest engrossers.



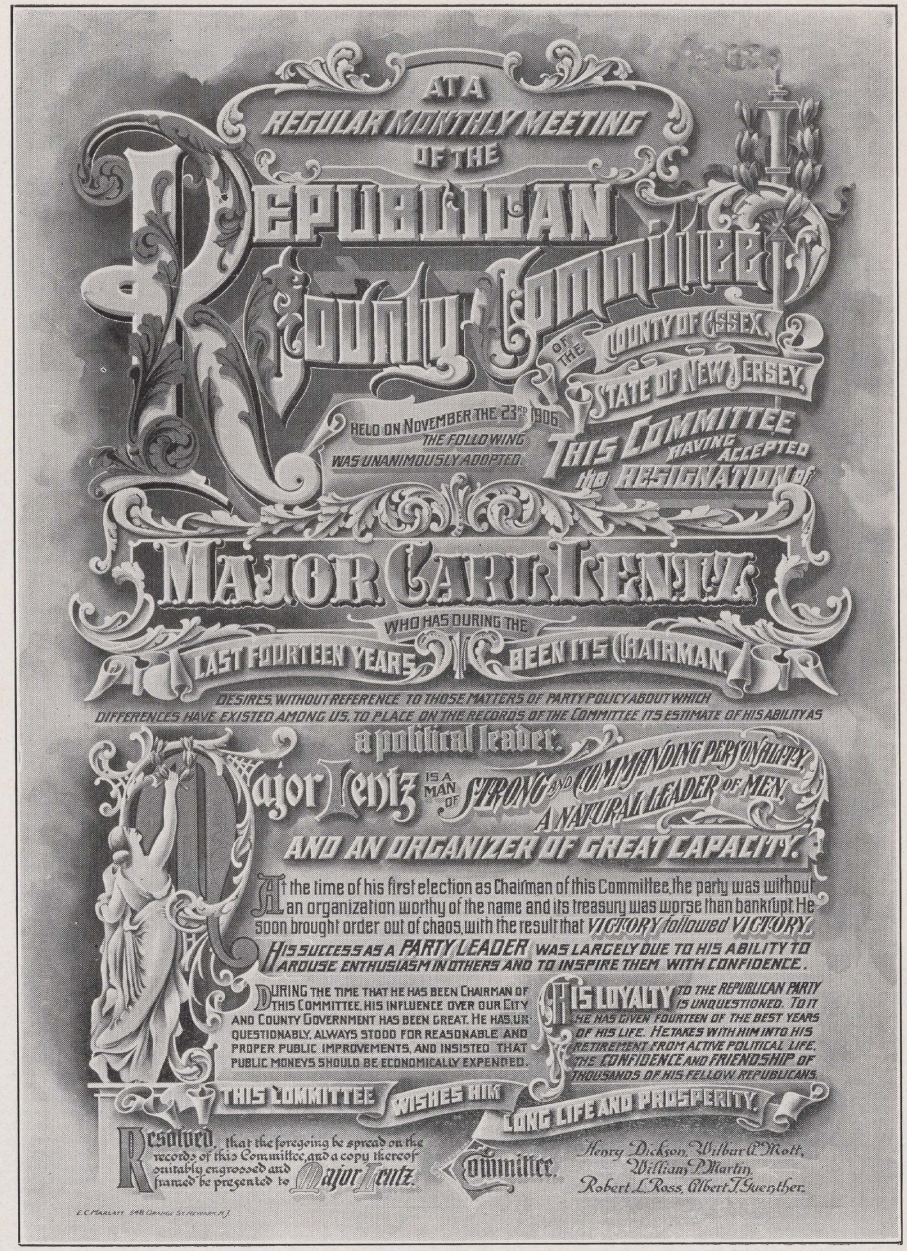
As the above indicates, an engrosser can use any amount of art ability.



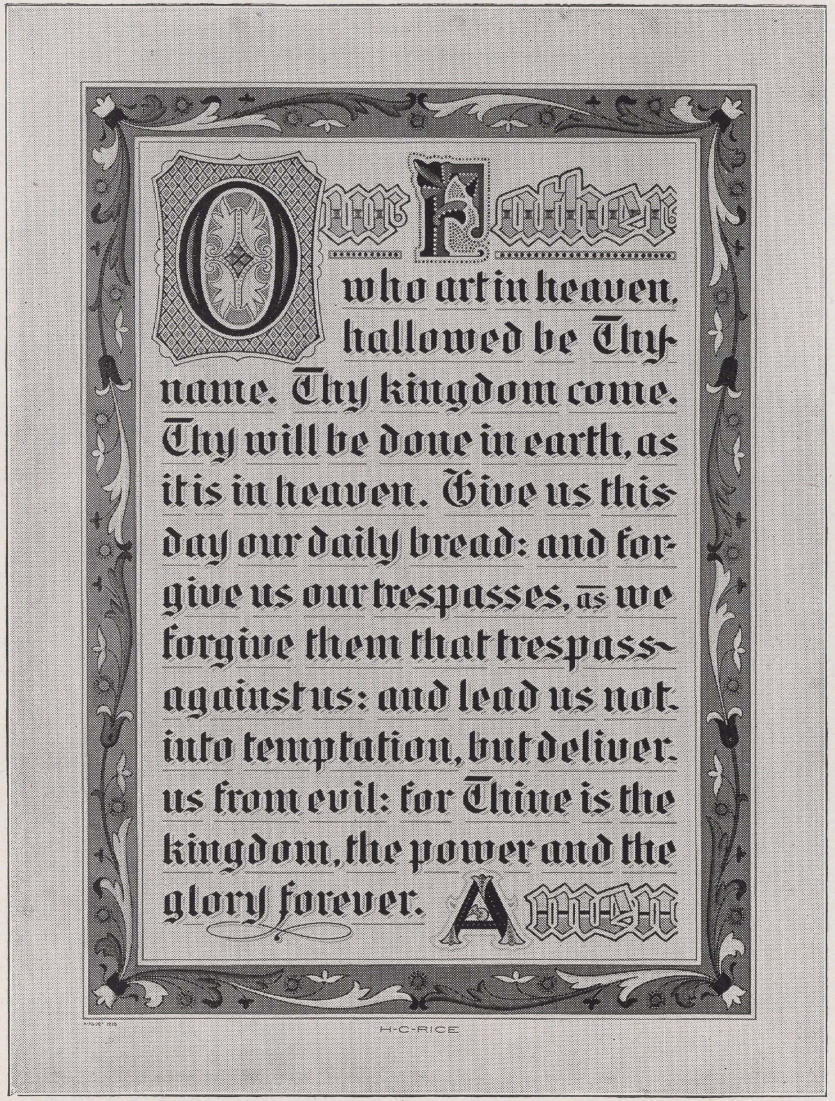
You can make no mistake by studying art in connection with engrossing.



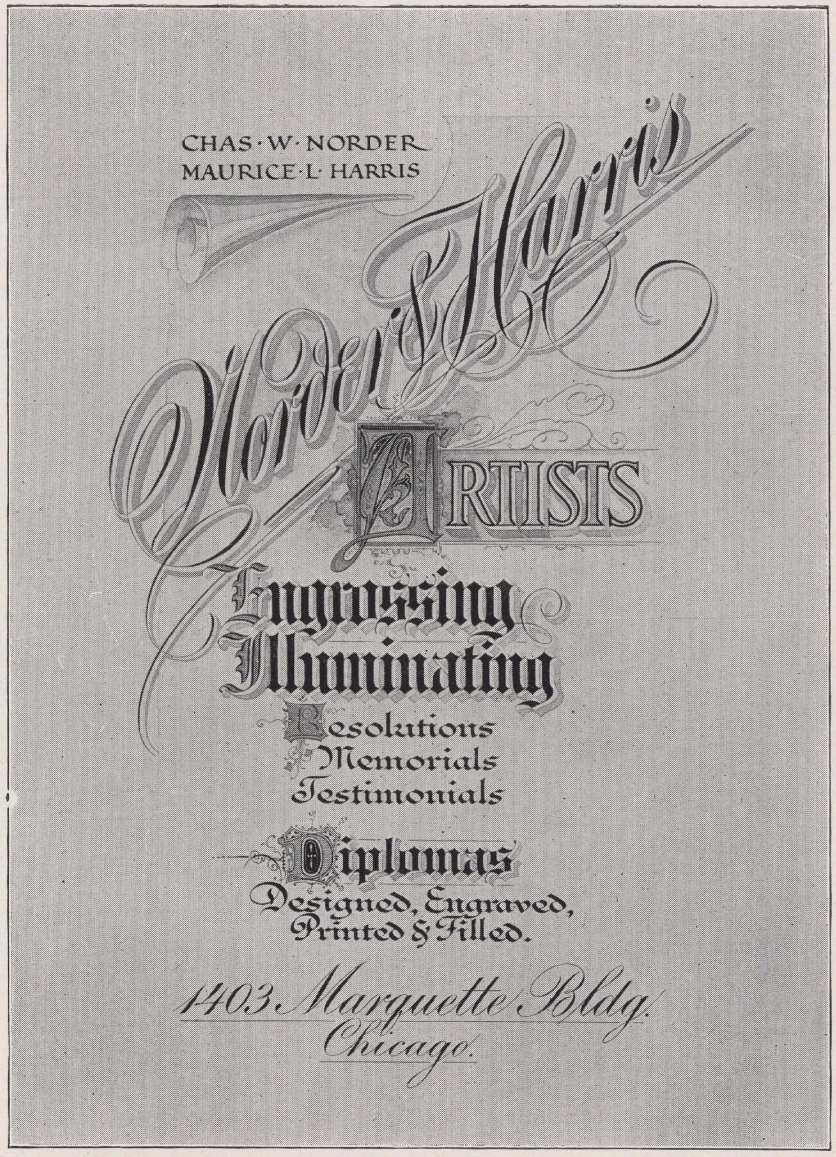
From the Dennis Studio.



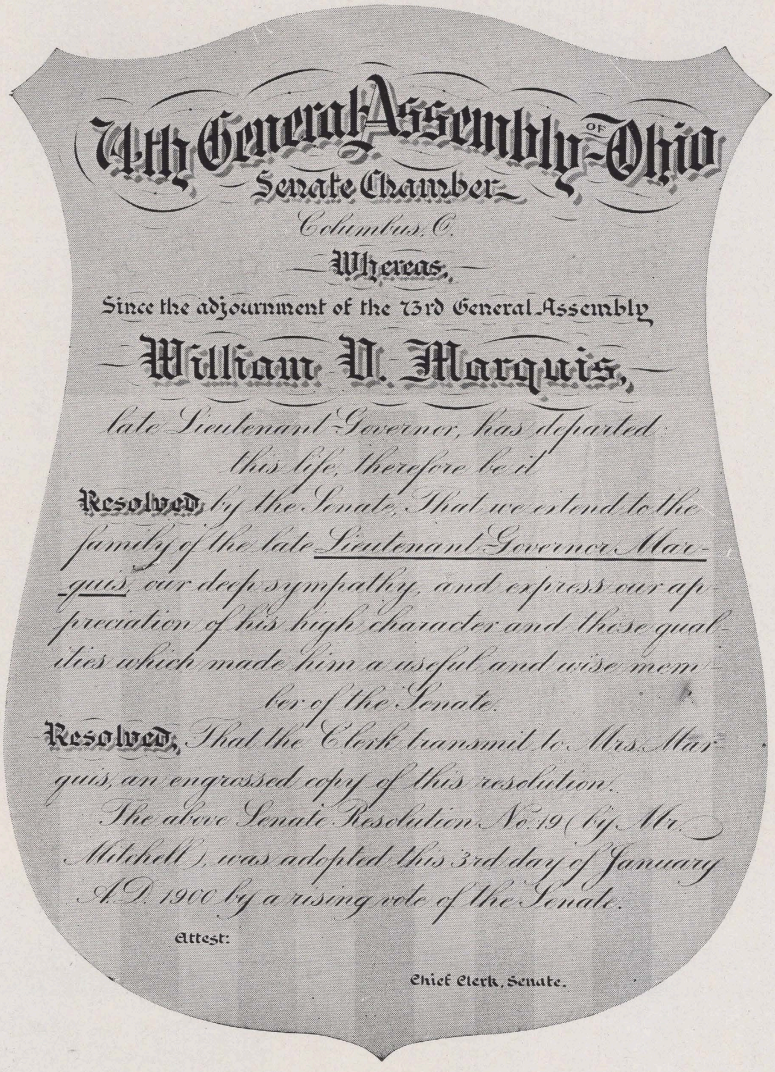
By E. C. Marlatt.



H. C. Rice, who engrossed the prayer above, is one of the most careful, painstaking men in the profession.



An attractive advertisement prepared by C. W. Norder, Pittsburgh.

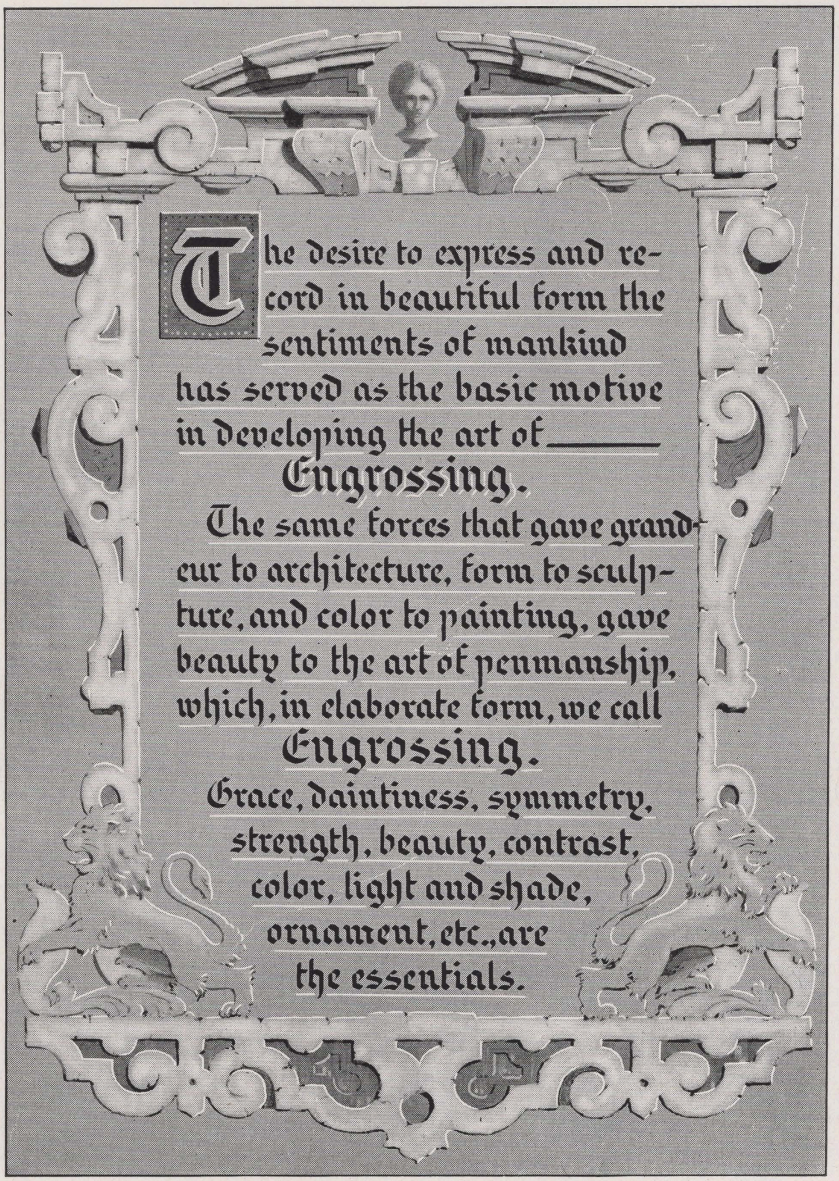


SPLATTER WORK

First, design and draw in pencil outline the shield, including strips, on cardboard. Second, cut it out carefully with a sharp, pointed knife. Cut out only the blue field and red stripes. Preserve the large pattern.

Third, use the pattern to secure an outline the same size and shape on another sheet of paper. Fourth, outline in pencil head and base lines for all wording. Fifth, letter the heading, including the words *Senate Chamber*, write *Columbus, O.*, letter or write the lines following until the whole has been engrossed. Sixth, erase pencil lines and clean the whole. Seventh, shade the lettering with a broad pen, using watered ink or inky water, turning the paper part way round from the position it occupied while lettering it. Eighth, flourish about the letters. Ninth, lay the pattern over the engrossing, and with a tooth brush saturated with diluted ink (from sponge cup may do) brush it rapidly back and forth over a window screen held horizontally a few inches above the design. This will cause ink to fall in a gentle mist, creating a soft, gray tint, more beautiful than it appears after it has been engraved. Remove the pattern and you will have white stripes and margin, the pattern having protected those parts.

The original of the accompanying design was 15x20 inches, allowing 5 inches margin. The shield alone being 10x15 inches. Stars may be created by cutting them out of bits of paper and laying them about over the upper part of the design—above and below the heading.

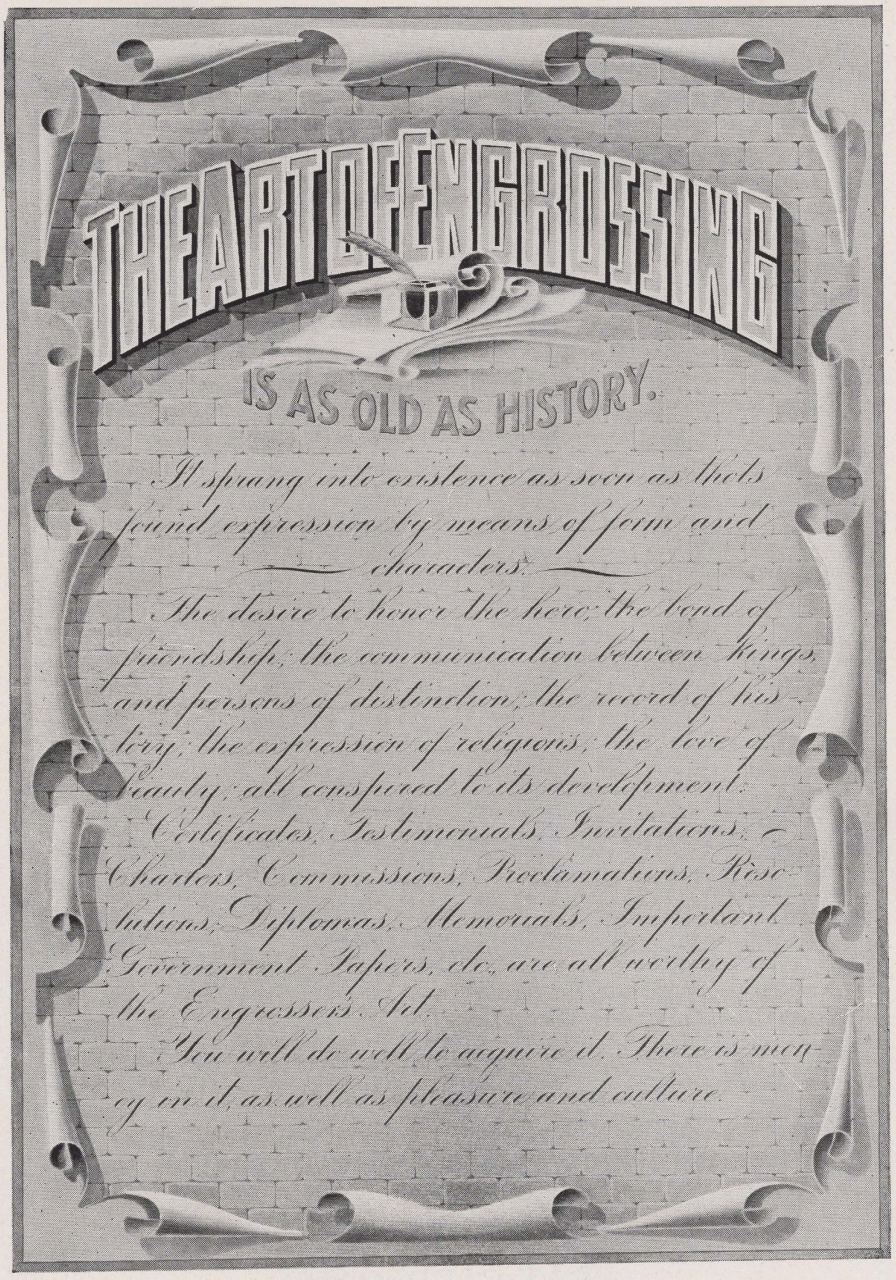


GRAY CARDBOARD

This design was made with brush and pen, principally the former, and black (India) and white (Chinese) ink on gray cardboard. The design was first drawn with pencil on a sheet of white paper and then transferred with tracing paper to the gray sheet. The two sides being the same shape, but one was drawn originally and then reversed. The lettering was done first with a broad pen in the usual manner. Then the shadows and dark tones in the design were put on with a brush. Then the white lines were put beneath the lettering, and the initial *T* was decorated. Then the sharp white edges (the high lights), which counterbalance the darks, were put on with a small pointed brush, the same as the darks (No. 1 Sable hair.) The white coating, which gives it a marble-like effect, was laid on last with a larger brush. This coating was rather thin. You can successfully go over black with white, but not over white ink with black ink. The black ink was simply India ink thinned with water.

This brush work at first appears difficult, but when one is once accustomed to handling the brush in water colors, it is simple, quick and effective.

Knowledge of, and skill in drawing, is the secret of success in this class of engrossing. Learn to draw. Observe lights and shades. Study contrast. Investigate the laws of harmony, grace symmetry, etc. Be a student of the beautiful in nature and in art.

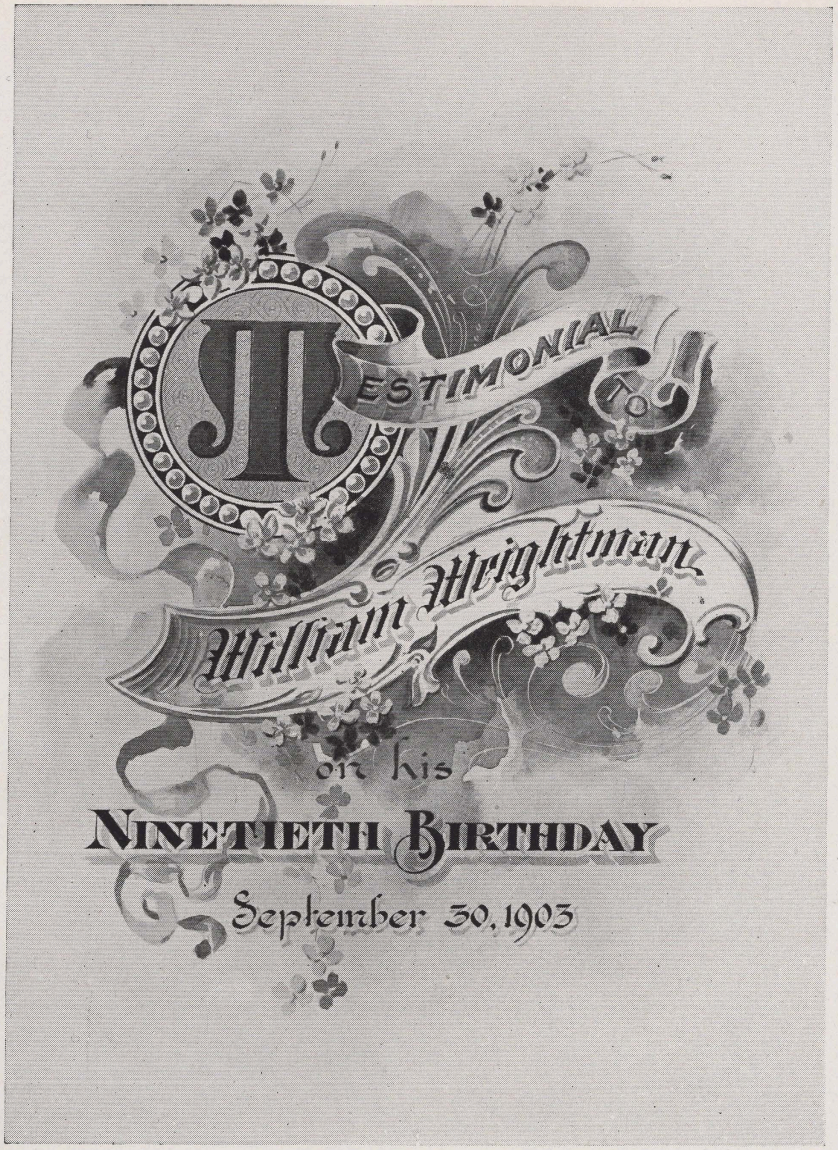


The accompanying illustration was first designed daintily with pencil on a sheet of white cardboard. The black shadow line between and below the letters of the heading was put in with a pen, as was also the shadow edge of *is as old as history*. Then the script was written. Then the shadow of the heading was laid on with a brush, first the heavy and then the light shade, with different solutions of water and India ink. The various tones of color are produced by having as many little dishes as different tones are desired. In one there may be water, in another ink, in another a drop or two of ink and a spoonful of water, and in another more ink and less water. With two or three small and medium sable hair brushes the liquid is applied to the design with considerable care until you are familiar with the management of the brush and water.

The scrolls and brick must be suggested with pencil, then the light tone of color applied to the light portions and the dark to the darker portions. Put the dark on top of the light but not until the first is dry. Build up the darks gradually and be patient. Do not work over the lights with the expectation of going over them with white ink.

Put in the bricks last. Suggest them wherever there are open places in the script. Put in the mortar lines first with a small, pointed brush, using dark color. Then wash in each brick with a broad, flat brush, bristle will do, leaving narrow space at the top and left of each brick so as to illustrate a beveled effect.

The original of this illustration was about three times as long and three times as wide as here given.

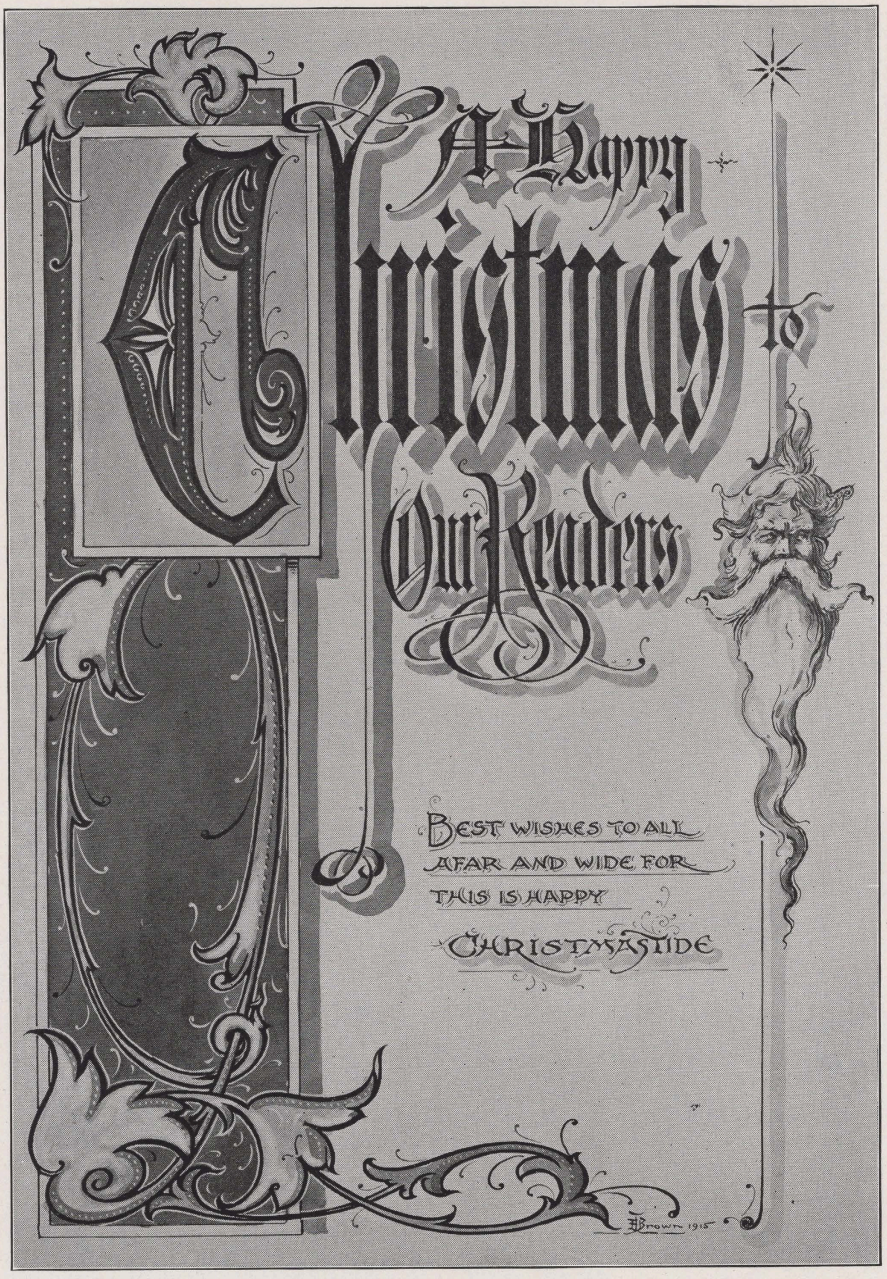


HIGH GRADE TITLE PAGE BY SAMUEL D. HOLT

To create the title page for an engrossed album presented herewith, first make a light pencil sketch of the entire design. Too many—especially beginners—place insufficient value upon the pencil sketch. It should be complete and very carefully done. If there is any one thing that should be impressed upon the learner of this course it is this, that the original draft should be perfect, so far as execution is concerned. After a letter is once inked in it is a difficult matter to make a change, but with a pencil line it is different, and frequently, after a design is completed, the importance of changes is noted. This would not be the case if the penciling process be correctly done.

After the pencil work has been accomplished, the next step will be to put in the background, washing it in with Prussian blue and lamp black, mixed in water. For the initial *T* two shades of black were used—vermilion shaded with crimson lake. The background of the initial side of the circle can be made of gold or aluminum. If gold be used it will be necessary to buy a brick, and put it on with the brush. Many who wish to raise the gold, giving it the impression of being thick, put a little Chinese white on first, and then cover that with the gold. In lettering the words, care must be taken in putting in the shadow. Of course there are many who cannot letter well and until one has practiced spacing and securing desired effects his work will not be pleasing to the eye.

In practicing this design it might be well for the beginner, especially, to make his work about twice as large as shown here. There is a growing field for penmen who wish to be something more than "Capital Connecters," and the field lies in this line of work. Every city with a population of 3,000 or over should have its Engrossing Artist.

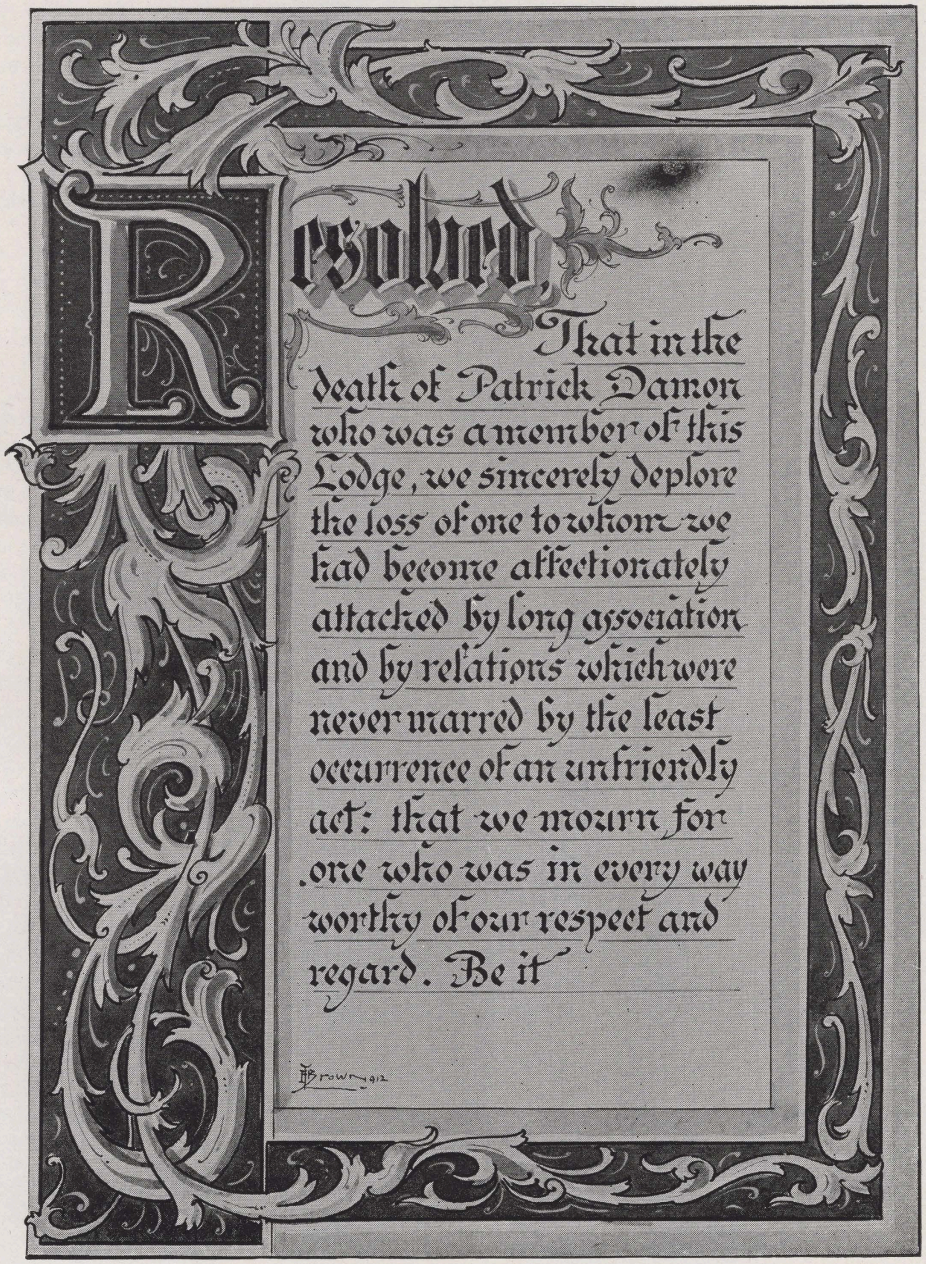


A very appropriate design for a Christmas card.

The design was first carefully drawn with pencil from a rough preliminary sketch. Size over all about 10 x14 Panel enclosing scroll three inches wide and that of initial "C" 2¾ x4. Letters in word Christmas 2½ inches high. Use water-proof India ink on all drawing and lettering to be finished in color.

Color Scheme—Shades of green and red. Mix Hooker's green No. 2 with a little Payne's gray, and Chinese white. With a thin wash of this mixture cover background of panel also face of scroll. When this wash is thoroughly dry, put in background with a deeper tone of same mixture. However, do not cover scroll work with this wash. Work around edges carefully leaving face of scroll in the lighter tone for contrast. Aim for evenness of tone in all the different washes. Next outline scroll work with a No. 4 lettering pen and India ink (waterproof). Rule lines enclosing initial "C" and scroll work. Initial "C" should be in red with ornaments in a light green tone. Complete the lettering next in order, giving the form, character and spacing of letters the most careful attention. Initials "A," "H," "O," and "R" in red outlined in black. Shade letters in green using a "free brush," that is a brush well filled with color, and this will give your washes clearness and transparency. The mask of Santa Claus gives the design an appropriate flavor, and should be drawn in the simplest and most direct manner for effective results. Use Chinese white for lines and dots, and for washes wherever a tone should be lightened for contrast and effect.

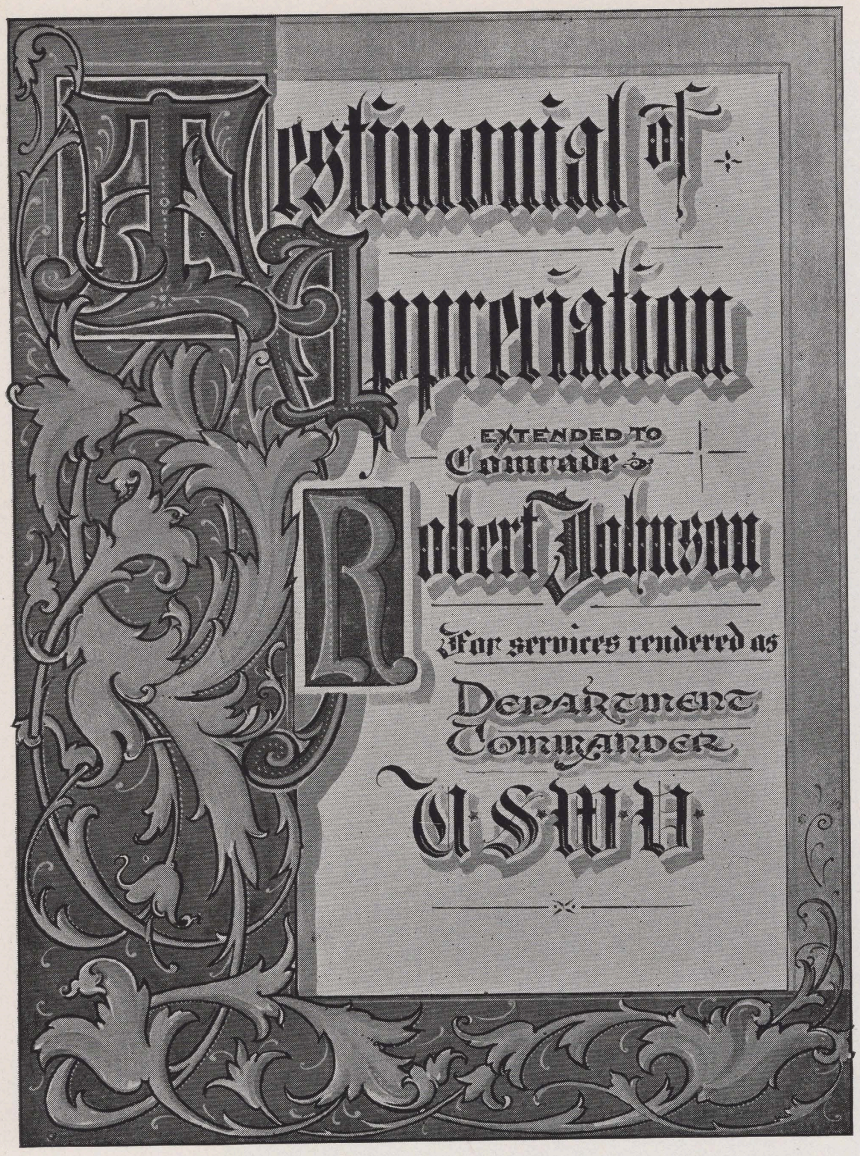
Color Outfit—For the benefit of those who never attempted color work, we would suggest the following outfit: 2 Brown Sable No. 7 brushes, best quality. Don't try to use cheap brushes. A few colors will be sufficient for simple pieces of illumination, named as follows: Hooker's green, No. 2, Ivory black, New Blue, Prussian blue, Yellow ochre, Crimson lake, Vermillion and Chinese white. Payne's gray in a beautiful shade and one that the engrosser can use frequently. A few pans for mixing colors will be necessary. This is a simple inexpensive outfit and should not cost over three dollars.

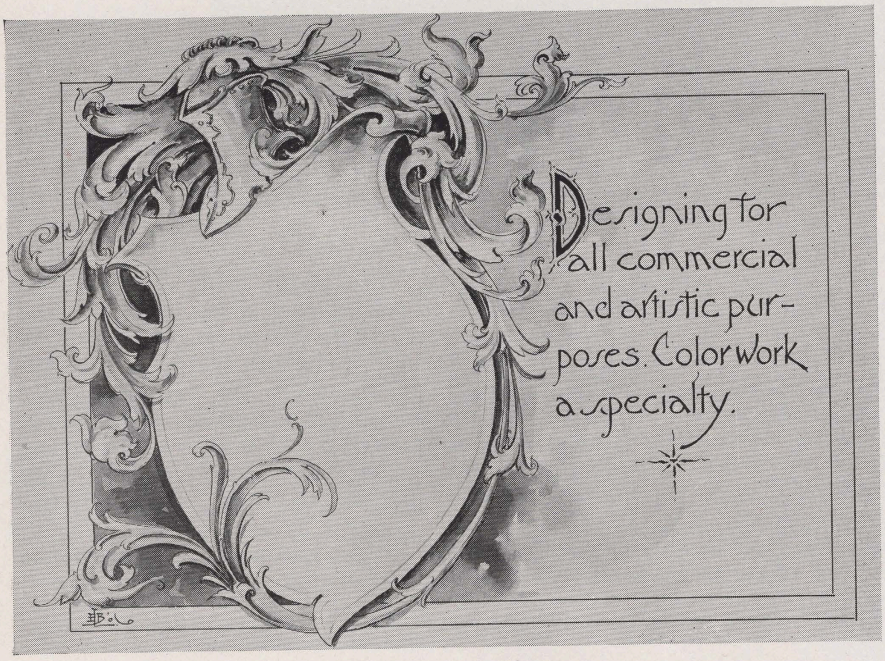


Lay off design in usual manner giving special attention to the form and action of the scroll work which is made the principle part of the design. Make your pencil drawing complete in detail before inking. Block in text very roughly for spacing only. Apply color first. The ground back of the scroll is reddish brown, obtained by a mixture of Vermilion, Crimson Lake and Prussian Blue and Chinese White to give opaqueness or a velvet-like appearance. Use color quite thick. When background is finished, outline scroll with a No. 5 pen and water-proof ink and your work will now appear strong and snappy when before it appeared weak and indistinct.

Mix a bluish green composed of Hooker's Green No. 2 and Payne's Gray, making a thin wash for scroll work. After applying this wash, add the color a little thicker for the shaded parts. The very delicate color outlining part of border can be obtained by a mixture of light red and cobalt. Lastly add Chinese White in a common pen for tracing and dots on background and initial "R".

Care in mixture and application of colors is of the utmost importance for success, and no one should become discouraged by failure to obtain the desired effects on the start.





We give herewith a design for title or first page, which is full of ideas for students in decorative drawing.

Size of an average album is about 7x10. Leather covers cost from $3.50 upwards. Sheepskin can also be used for covers tied with narrow ribbon. Cut paper so each sheet folded will make four pages.

First make a rough sketch of design, aiming only for general effect and balance of the design. Next follow with a detail drawing, giving critical attention to initials "T," "A," and "R," and scroll work. The scroll work will demand much study before a pleasing, graceful style can be mastered. Aim for bold, graceful curves, and proper arrangement of masses. Use a 4-H hard pencil on your detail drawing.

Mix Prussian blue, Payne's gray and Chinese white with considerable body and of sufficient quantity to complete the principal washes. The light tones were obtained by thin washes of the same color. Wash in border using a thin wash of gray, aiming for evenness in the tone. Carry this wash over scroll work leaving panel for initial "T." After this wash is thoroughly dry, add the background which must be uniform in tone. Note carefully the treatment of light and shade in scroll work. Aim to combine delicacy and strength in these washes. A delicate hue was obtained by a few touches of Crimson Lake and Chinese white. Be sure to use a generous quantity of white in all washes, as proper tone quality cannot be obtained by transparent color.

Initials "T" and "A" in shades of red with gold background. "R" in shades of gray on gold ground, and J in red. Use Vermilion, Crimson Lake and White for red. When color becomes thoroughly dry outline initials and scroll work with a No. 5 broad pen and waterproof ink, to give your color work strength and character.

Underscore lines with red, and add little touches here and there according to your best taste and judgment. Always be sure, however, that these little touches enhance the artistic effect of your work.

The other pages of the album should be similar in design but less elaborate.

The shield and decoration must first be drawn in pencil and care should be used to preserve the swing of the design. Outline the pencil drawing in water-proof ink and make a careful study of the color values before adding the wash. You may make many attempts before you obtain a satisfactory drawing but don't get discouraged. Well directed effort wins success. Similar designs can be used for many purposes, including covers, headings, etc. Students should cultivate their ingenuity in adopting designs to various purposes, and while their work may not be entirely original it will certainly bear the characteristics of the artist.

This illuminated album page was executed on pages cut to sixe 9x12 inches of Reynolds 3-ply bristol board. The following is a brief description of the color scheme employed for this particular page and used also for the balance of the work.

The initial "W" was rendered in two shades of red, with gold background and outlined in black.

The gold background should be supplied first whenever the same is to be burnished to avoid scratching of the color in the event of it being the first to be laid on.

The red is a mixture of vermilion and Chinese white. The vermilion is in itself an opaque color and the addition of the Chinese white furnishes the lighter of the two shades.

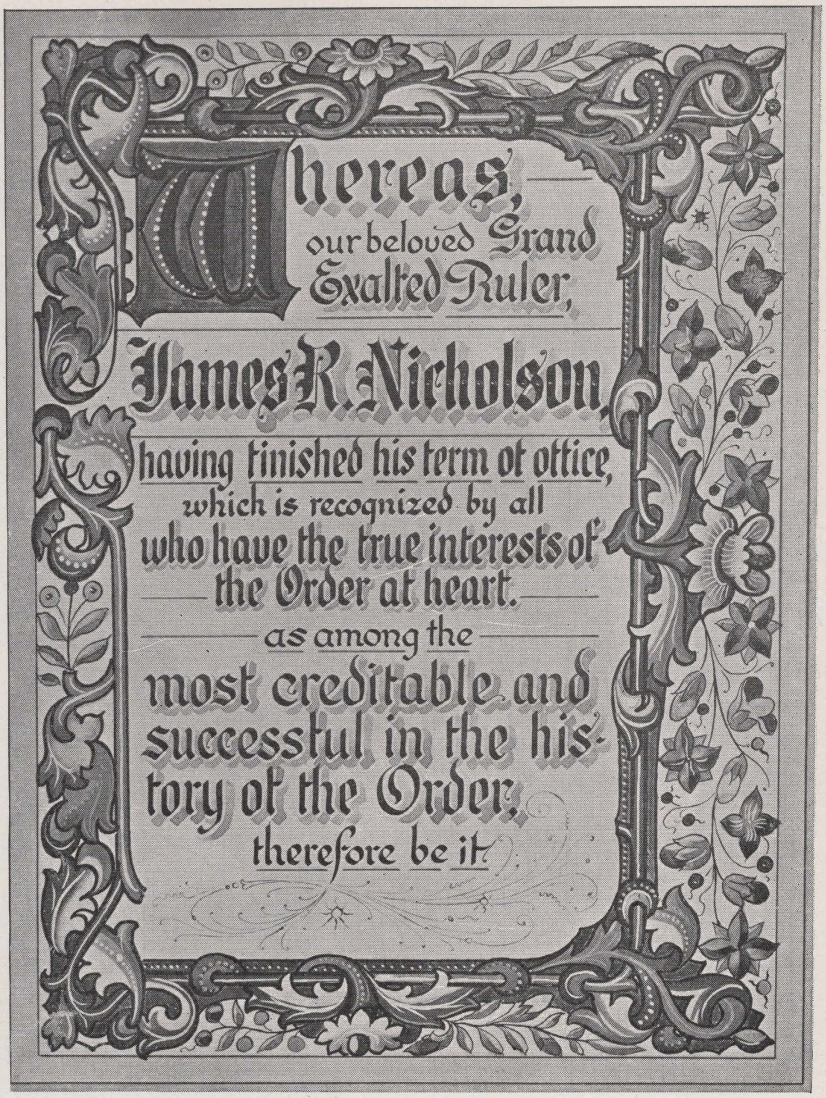
The bar in the border is done in dark red and French blue in alternating sections, and is flanked on either side by burnished gold.

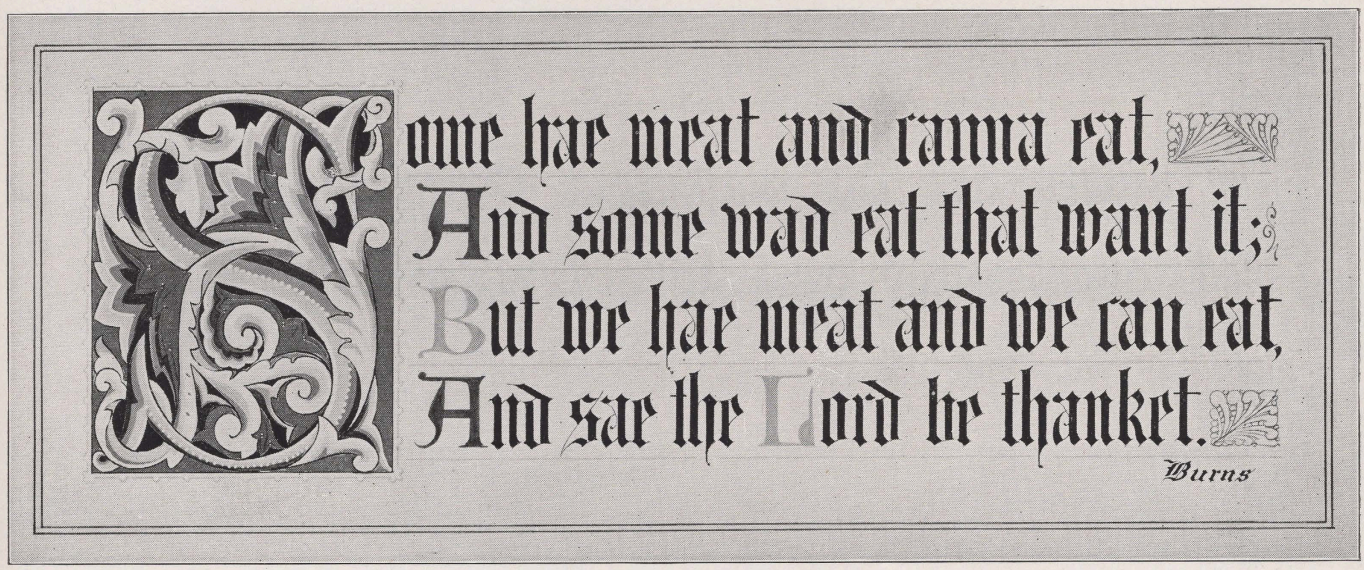
The trailing or twisting ornament in the border is in dark red, French blue and green, each color mixed with Chinese white.

The sprays of flowers are in washes of blue, purple and crimson lake and the leaves in green.

The dots in the border are Chinese white and burnished gold, and the stripes in Chinese white and Naples yellow, the latter being used in the green portion of the ornament.

The shading of the letters in the text is done with a purple wash obtained by the mixture of crimson lake and Prussian blue. The initials of the name, James R. Nicholson, are in red and dots in the small letters in burnished gold.





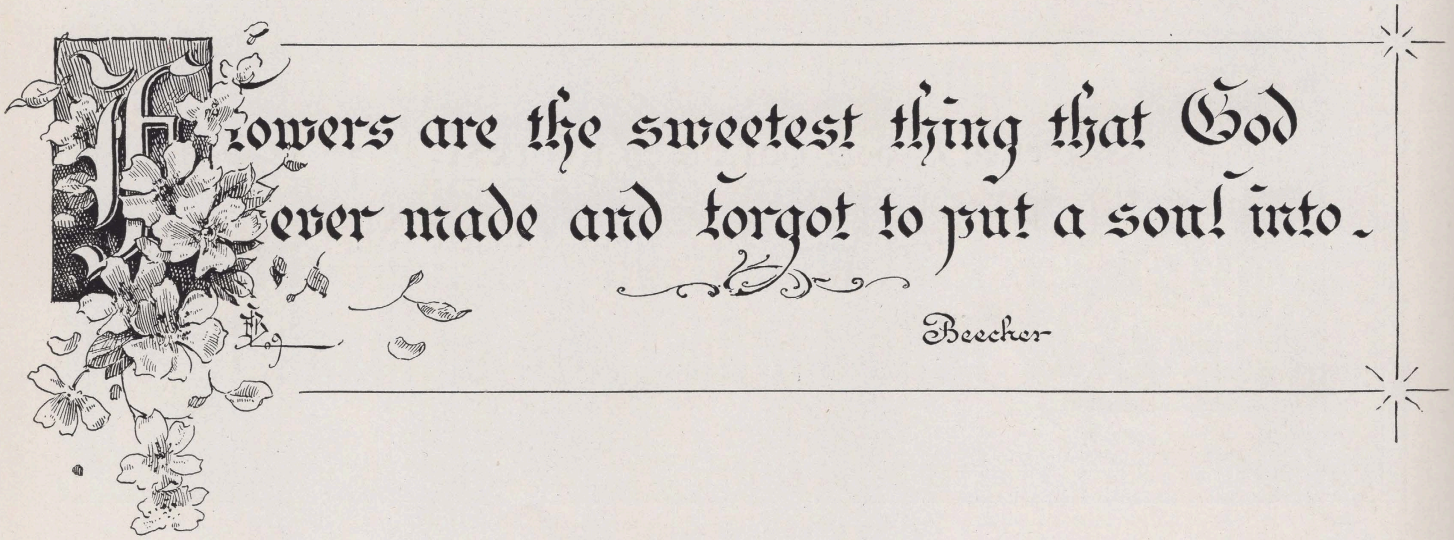
By A. M. Grove

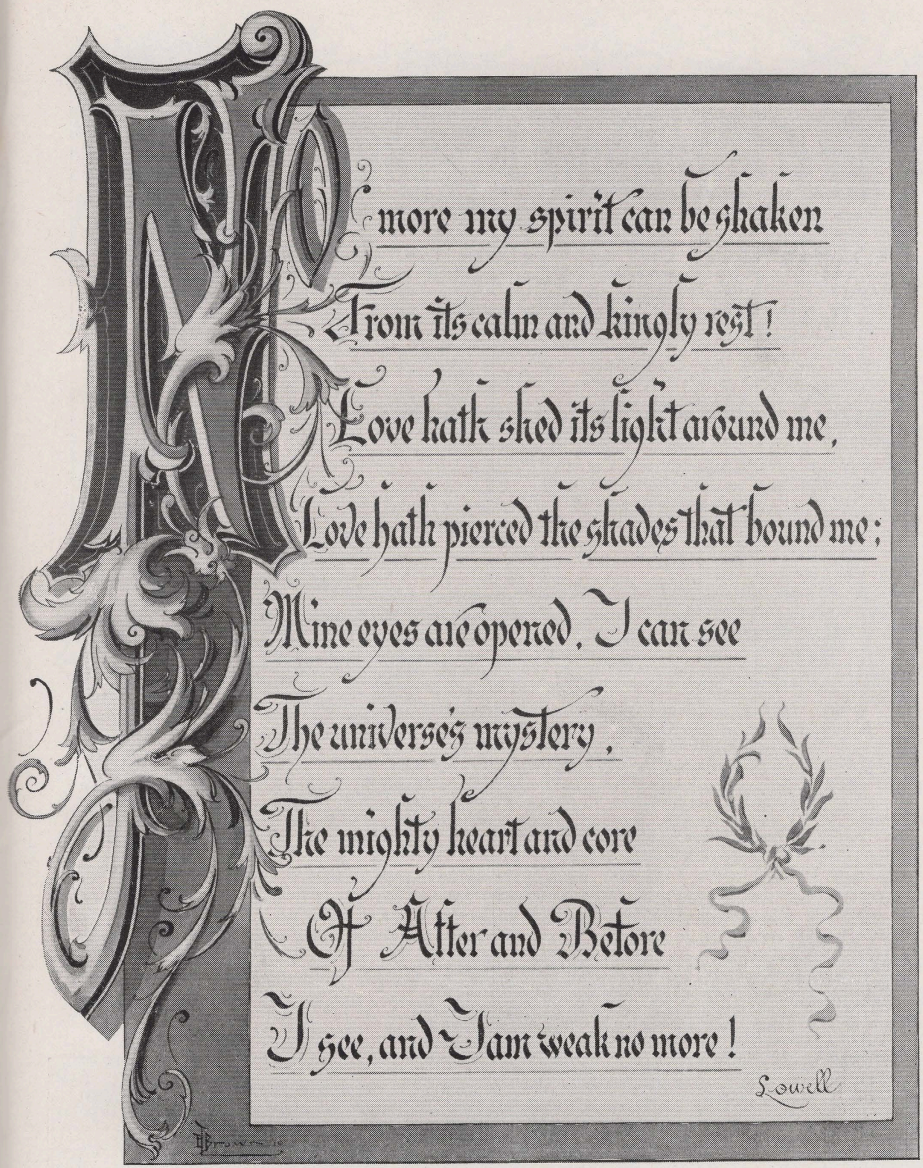
This piece of work by P. W. Costello will serve to show the student of engrossing one more of the various kinds of work the engrosser of the present day is called upon to turn out in his profession. The engrossed quotation was taken from a patriotic address. It was therefore deemed appropriate that the flag itself be made the central and most conspicuous part of the design. If the general lay out of a piece of work be inappropriate, it matters not how skillfully the work may be executed, the result in all probability will be far from satisfactory to a discerning customer.

The original of this piece of work was executed on a sheet of three-ply kid finish bristol board 15x20 inches in size. The initial letters of the words "Star Spangled Banner" were done in vermilion mixed with Chinese white and the flag in its natural colors of red, white and blue. The bars of the flag were washed in with varying tints of crimson lake. Lay in the lighter wash first and when quite dry add more color to the wash for the darker tints. The background of the starry field may be done in Prussian blue and the white stars painted on top of it with Chinese white.

The clouded background of the flag and the large initial "T" was rendered in a wash of blue and the shading on the letters in crimson lake. The initial is in purple obtained by mixing crimson lake with Prussian blue, the background of gold and the ornament in crimson lake. The lettering outside of that already described was executed in waterproof black ink and the white striping in Winsor & Newton's permanent white, using a fine steel pen.



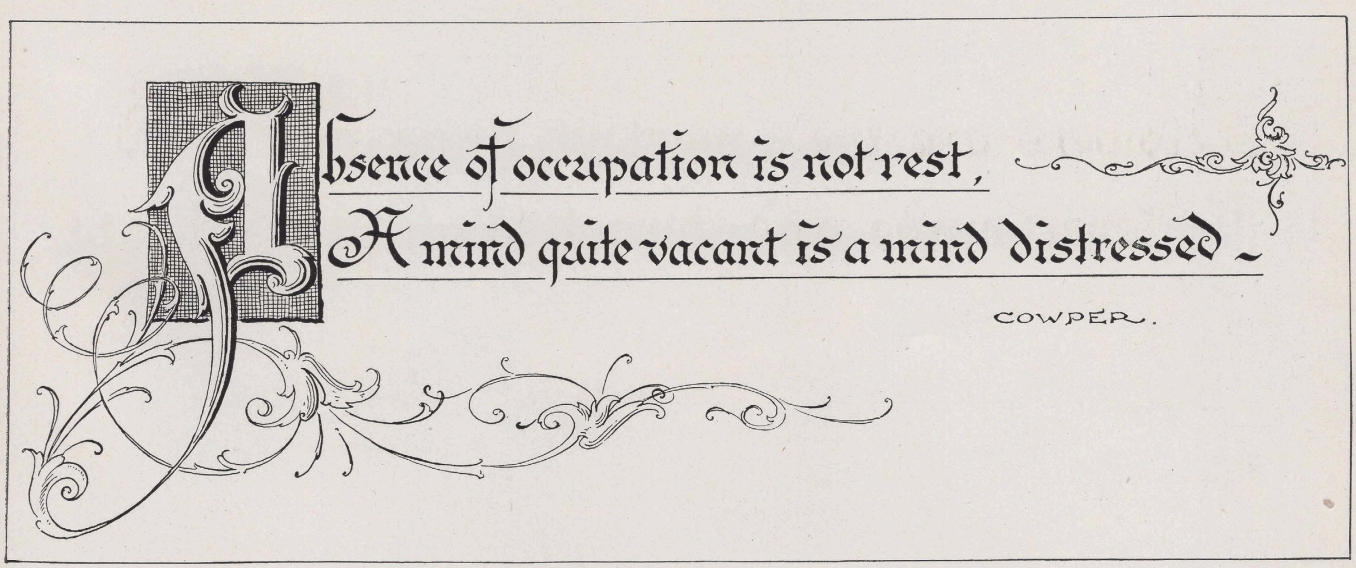


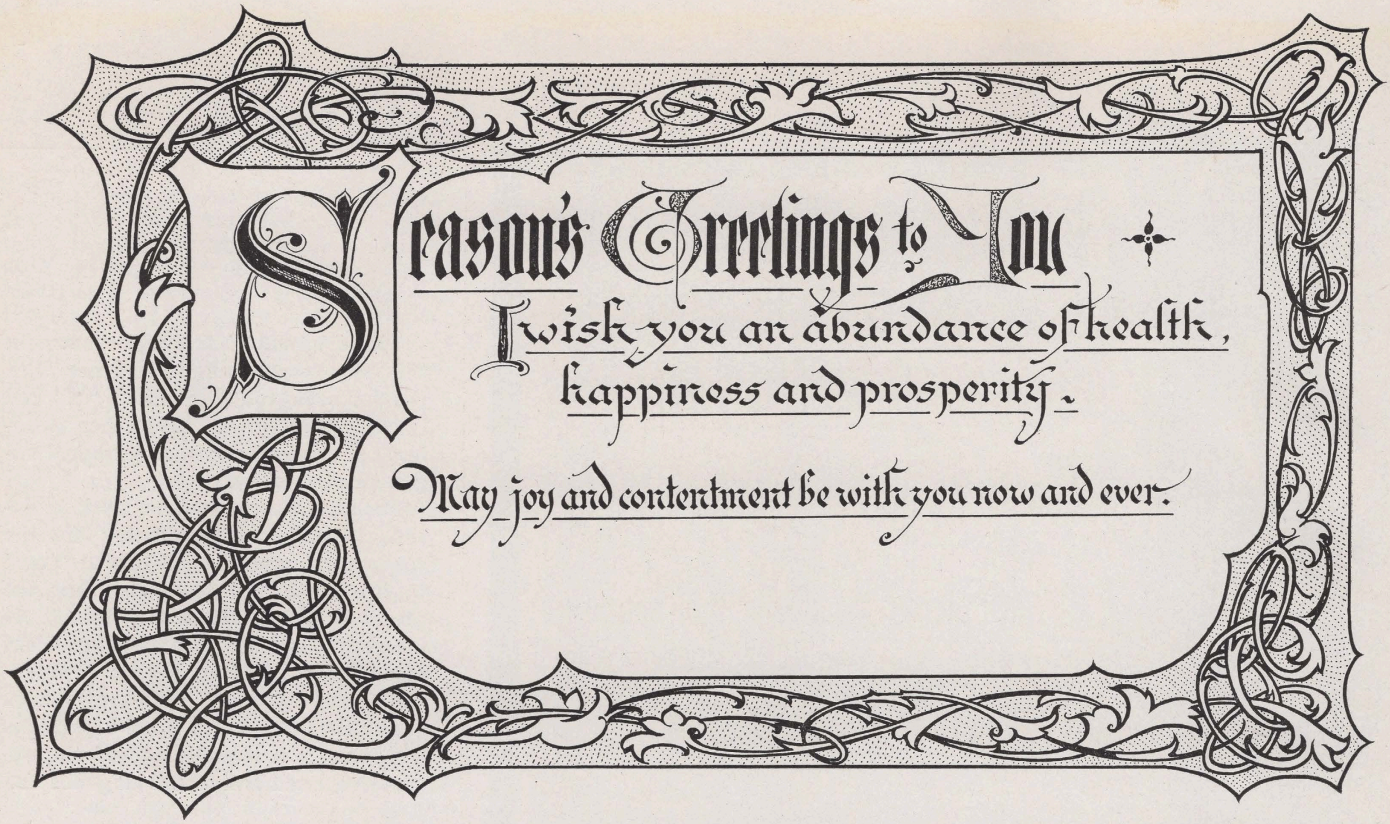


The original of the copy shown in this page was wrought in green with red for background of initial "N" and is quite effective and altogether pleasing. A good specimen of practical engrossing of today.

Pencil initial and scroll work in detail, aiming for symmetry in the curves and accuracy of form. Trace in ink when you feel sure that the pencil drawing is correct in all respects. It pays to be particular. Next lay off the lettering giving arrangement and spacing close attention. Write the text with a No. 3 broad pen. The text is a modification of the engrossing hand and is full of grace and dash.

Color. The green was obtained by mixing Payne's Gray with Hooker's Green No. 2. For the red, Vermilion, Crimson Lake with a few touches each of Chinese White and Ivory Black. In adding the washes be sure that your brush is well filled with color. The flat uniform tone border will test your skill in handling color.



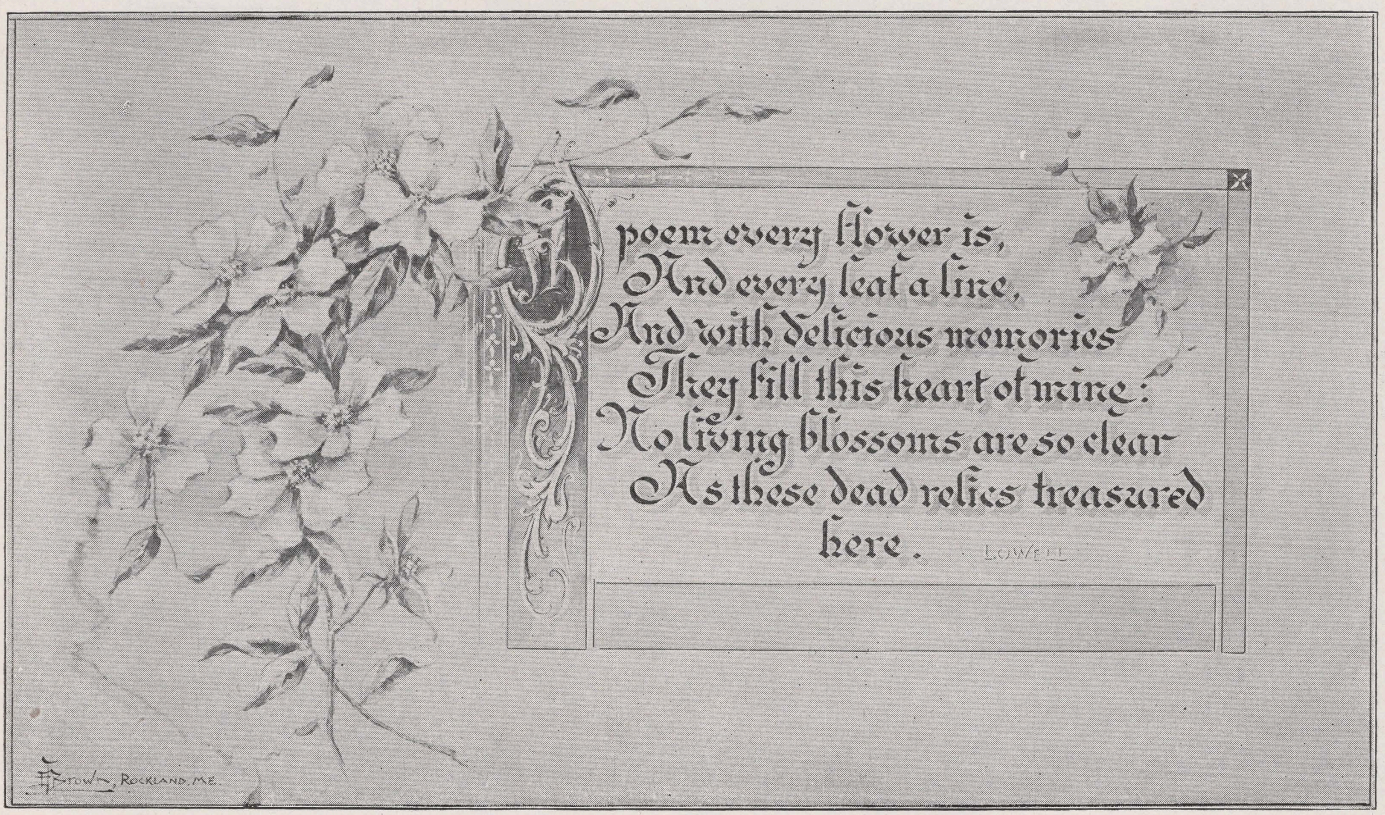


The scroll work is complex yet every stroke has a meaning. Harmony is the key note of every pleasing design, of every beautiful picture. Remember this fact, and aim to avoid discordant lines and false color notes in all of your work.

Size of original 13½x7½ inches. The border must be penciled very carefully.

The line, "Season's Greetings to You," may be penciled for character and spacing of lettering. The smaller lettering may be spaced only, and then written with a No. 3 broad pen. Outline scroll work with a No. 4 broad pen. Small dots quite regularly spaced for background. The thickness of stroke outlining border and scroll work should be uniform. The stippled initials are in pleasing contrast to the solid back text letters.

This design was gotten up for a card to be printed in full color. We would suggest that you buy some cards in color as you will find them a great help in these lessons. It is difficult indeed to write instructions of sufficient clearness to enable the student to produce harmonious color work from a design printed in black. However, form is of the utmost importance and color can be mastered by close study of good specimens. But unless you erect your structure of art knowledge on a foundation of good drawing it will surely fall.





ACCURACY of statement is one of the first elements of truth; inaccuracy is a near kin to falsehood.

Tryon Edwards

J Brown 10

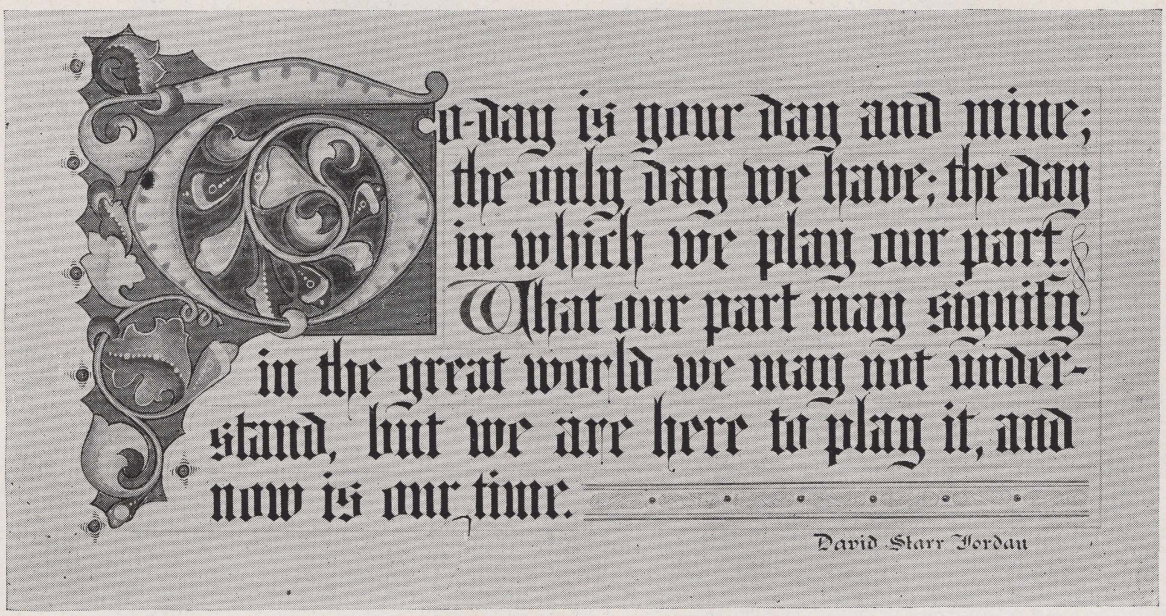
CERTIFICATES AND DIPLOMAS

Diplomas are outlined or designed in the same manner as resolutions. The name of the school is usually the most important part and, therefore, should be the most conspicuous part. It is usually larger and contains more ornament than the rest of the diploma. It is very important to carefully outline the entire design in pencil in order to get balance.

It is worth considerably more money to prepare a diploma in pure India ink for engraving than to prepare it in thin ink not for engraving, from $40.00 to $100.00, being fair prices for the former while the latter can be made for from $5.00 to $10.00 and up. Where $5.00 fresh-from-the- pen diplomas are ordered in large numbers, one can make them quite profitably. One can make the lay-out on all, then the headings, and then follow with the body much more advantageously than if each were completed separately. The larger the quantity the lower the cost should be.

In making copies of the diplomas herewith, persons who are not good in pen drawing should omit the school buildings. The present day tendency is to omit them. Make drawings at least twice the size of the copies.

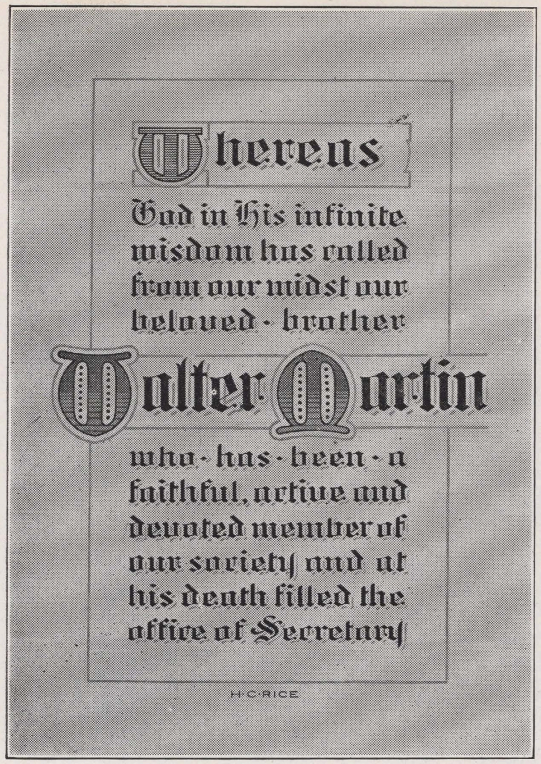


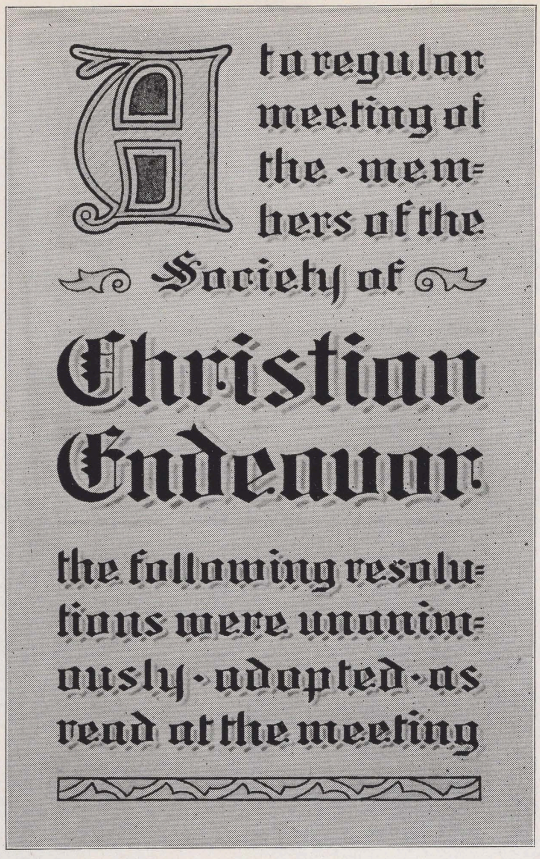


Executed by A. M. Grove



A beautiful three color membership certificate by C. W. Norder.





This specimen and the one to the right is from the pen of H. C. Rice.





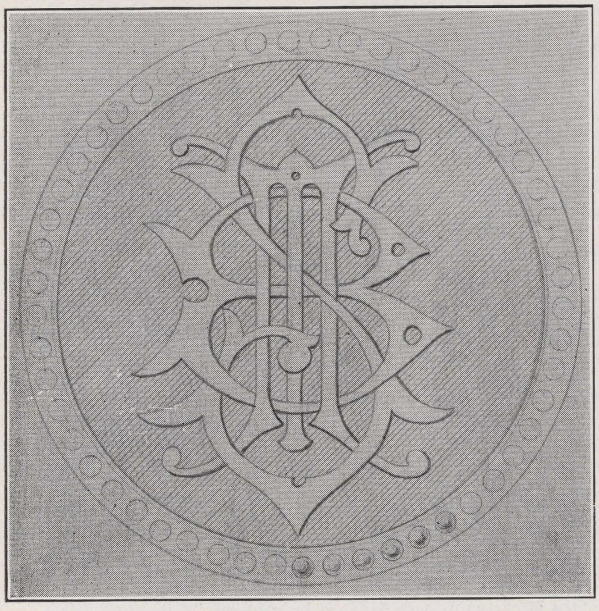
TITLE PAGE OR ROSS PAPER

This design was made with pencil and knife instead of with pen as might be supposed. The paper is purchased already ruled and tinted as shown by the background. It is not only ruled but "ribbed" or creased at right angles to the ruling. By drawing a pencil across its surface a cross-hatch, dark tone or shade is produced as shown in the shadows and the word "Wreath." By scraping the paper with a knife a lighter tone is produced as shown in the high lights, scroll, flowers, etc.

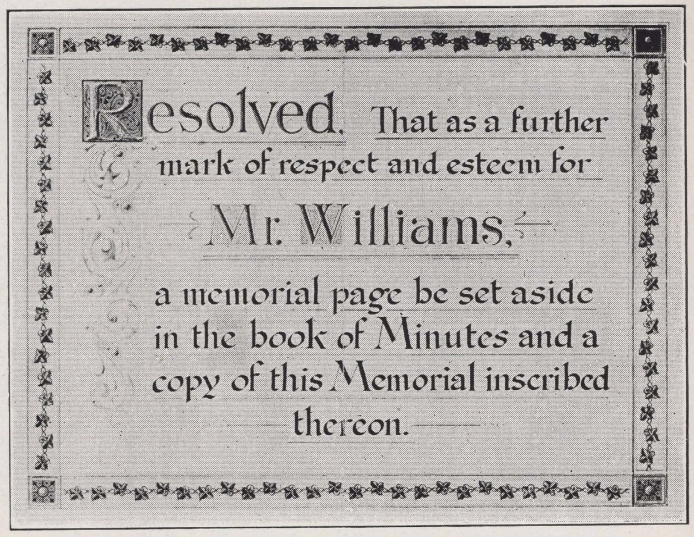
The paper or cardboard has a coated, chalk-like surface which scrapes easily, or upon which an oiled or lithographic pencil works well and engraves successfully.

Designs of this sort are first created on ordinary paper and then carefully transferred to the Ross paper, preferably with blue as it is not so apt to show up in the engraving. It is a quick method of securing good printing results of a wood cut like nature. It is purely a commercial art type of work and not intended for framing. It is quickly executed because only the lights and darks need to be produced, and they are done by simple processes and easy mediums.

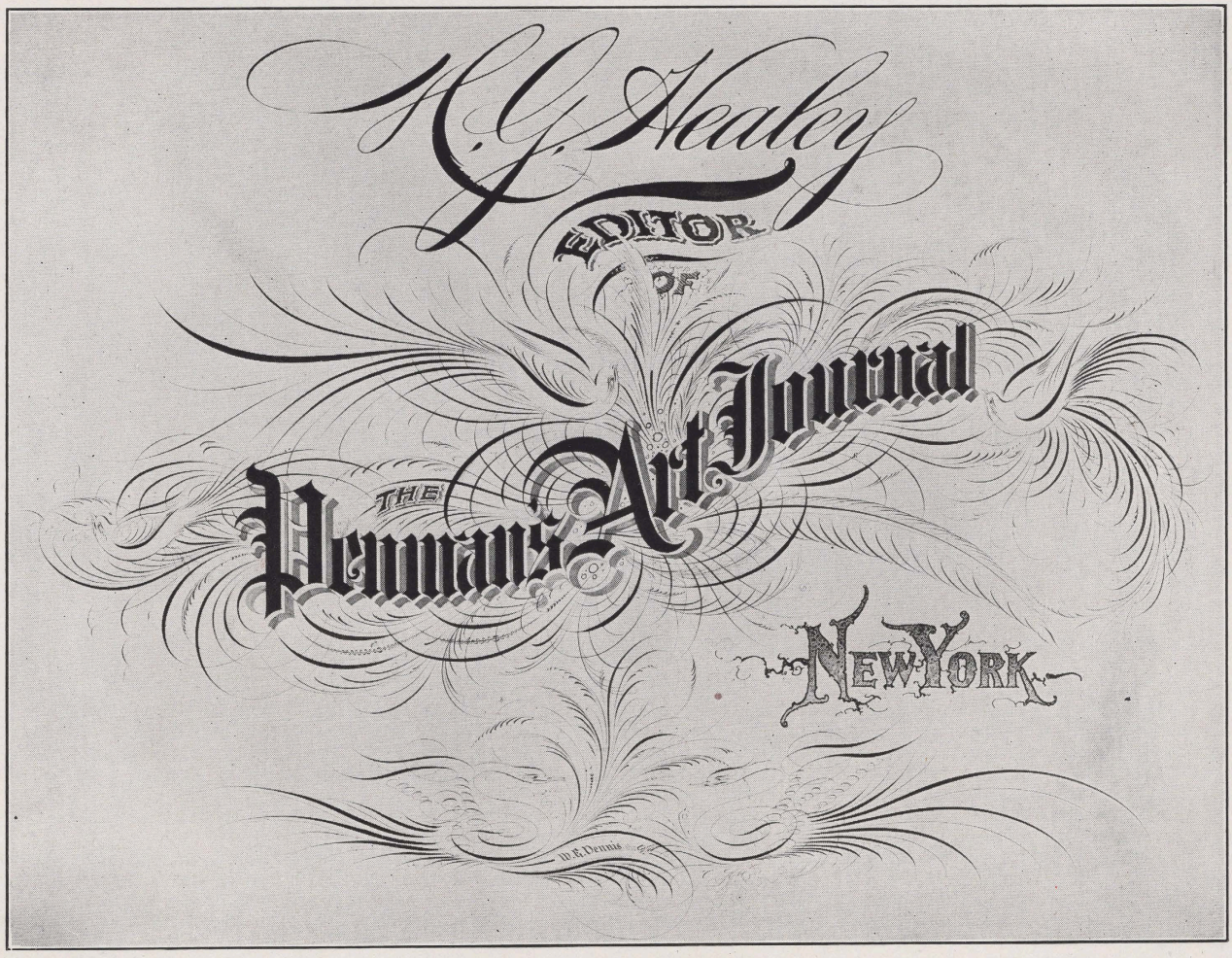
This design offers a good example in symmetry or balance, of a mechanical type. Some cartoonists employ this kind of paper. T. Nast used it with telling effect, and others.



D. W. Huff, Meadville, Pa. Commercial College.



From the studio of H. W. Strickland, Philadelphia, Pa.



DESIGNING

Designing—The art of grouping and creating forms in such a manner as to tell a truth or to ornament one, is well worth studying. The basic principle of designing is drawing. To be a practical designer means that one should be able to draw almost anything. But after this ability is acquired there is much more to be done. One must have some originality in him by nature as well as by acquirement, to become expert in designing.

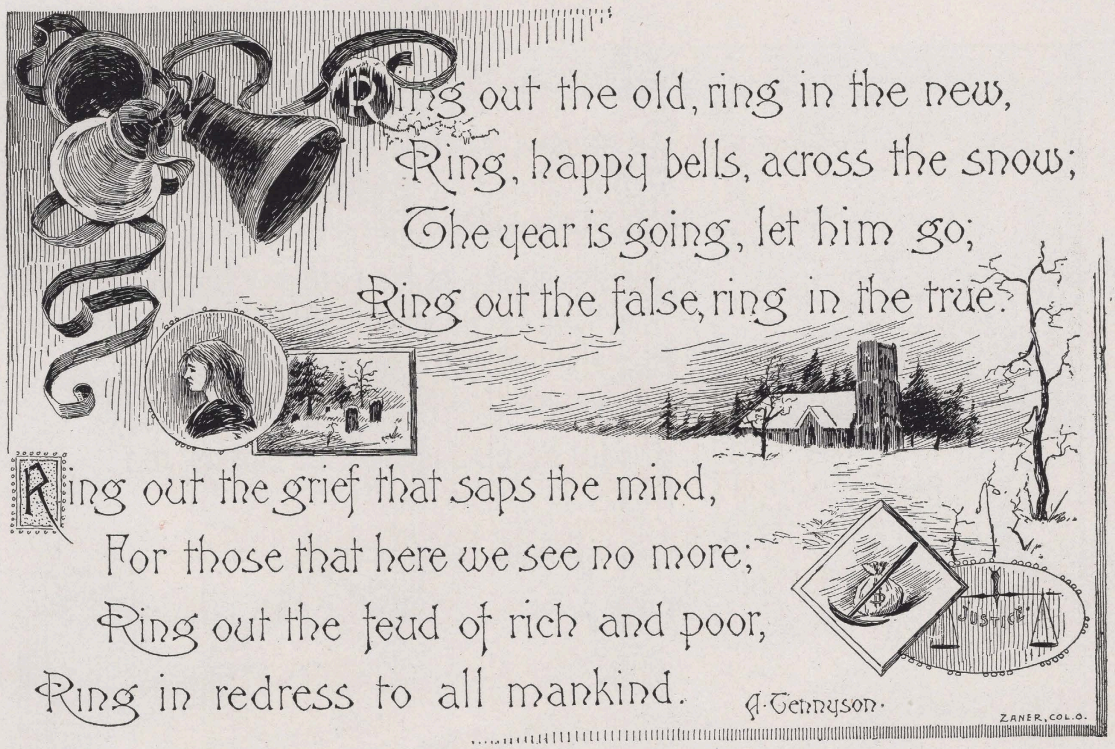
Drawing leads to designing in that it causes the eye to observe form, color, light and shade, contrast, grouping, etc. Originality consists chiefly in grouping that which has been seen separately. Drawing causes one to observe and depict pleasing contrasts of light and shade and form, and designing depends upon these things.

Designs are, as a rule, truthful and decorative. They usually illustrate some truth or fact and at the same time express beauty. Decoration is the art of ornamenting useful things. It derives its material from nature and geometry. Natural forms as conventionalized by making them conform to mathematical exactness.

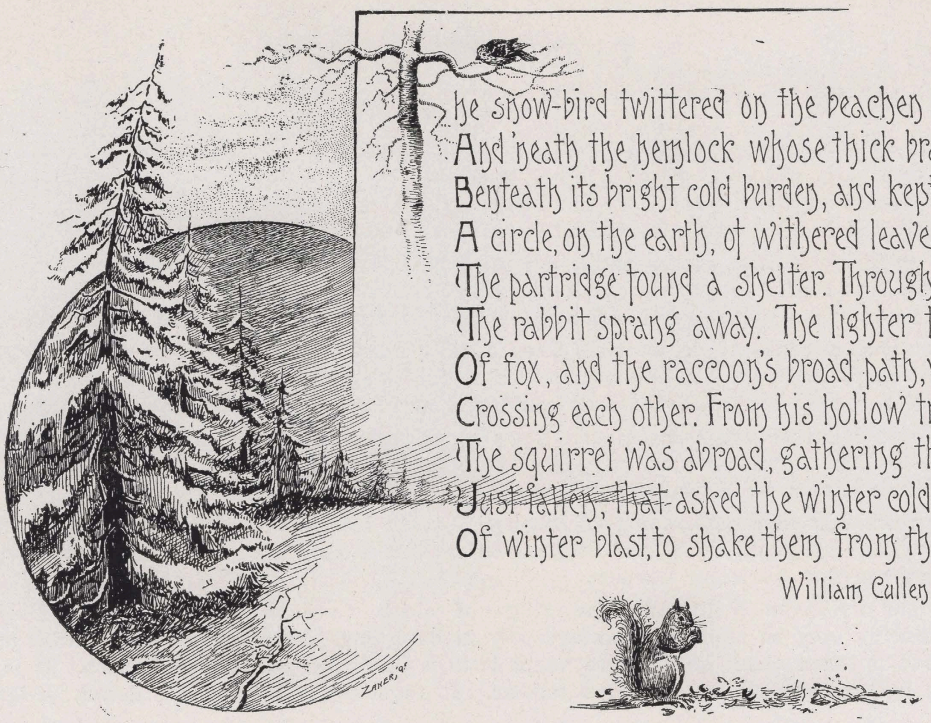
Designs should be well balanced and harmonious. They should contain elements of contrast but not of discord. They should be neither monotonous nor striking. There should be harmony and there should be contrasts. Truth and beauty should be uppermost in the designer's mind.

This is a kind of work that machines cannot do because it takes brains. Designs take no small amount of thought, taste, judgment, and originality. A good designer enters into the spirit of the thing to be illustrated and adopts and adapts things to that paricular purpose.

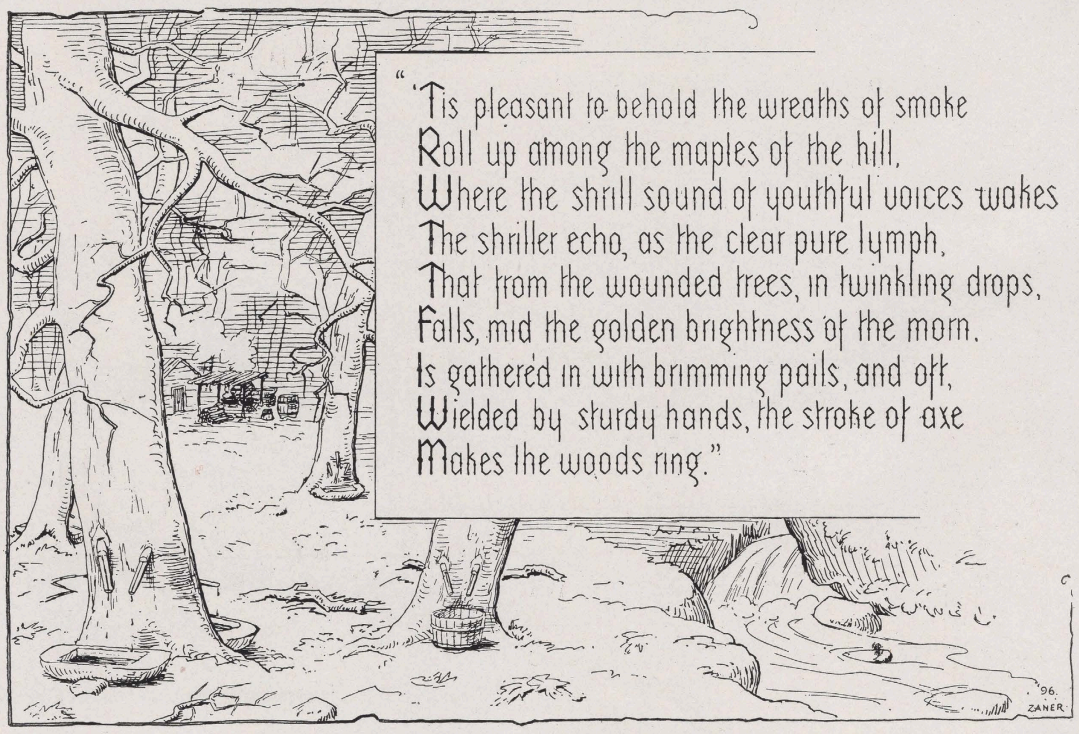
The following designs are given to illustrate the things of which we have been speaking. They are also given to show how lettering may be applied advantageously in designing. Lettering is an essential part of designing. There is much to learn about lettering to adapt it to a particular purpose and space. It is far more flexible than type and less mechanical, if done by a master. It requires patience, skill, detail, judgment, and originality.



First locate and sketch in outline with pencil the bells, church, and smaller illustrations. Then suggest lettering. After this use India ink, but for the lettering use a flexible pen.



The hemlock deserves your serious attention. Study how the dark background and shadows serve to make the snow effect. Study the unstudied effect in the lettering, and then create a whole alphabet of harmonious characters.



Study the perspective principle as revealed in the relative size and location of trees. The lettering will demand much care. See the "wreaths of smoke," suggestive outlines which form the trees, etc. Make a whole alphabet of this style letter.



Blithely lusty Roger now
Through the furrows plods along,
Singing to the creaking plough
Many a quaint old country song;
Morning rings,
As he sings,
With the praise of other Springs.

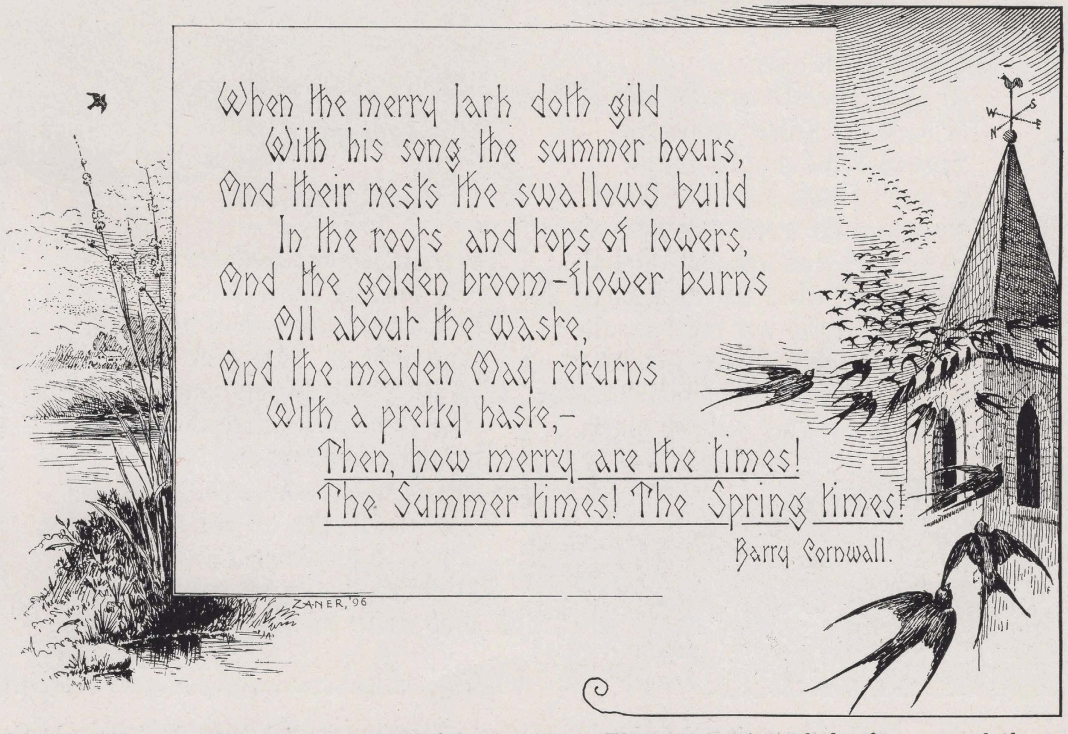


Children now in every school
Wish away the weary hours,
Doubly now they feel the rule
Barring them from buds and flowers,
How they shout,
Bounding out,
Lanes and fields to race about.

W.C. BENNETT

ZANER '96

The serious and the frolicsome "teams" should each be studied carefully. The rear view of the former is much simpler than the front view of the latter. Study effect of color in the first and of shadow in the second. Don't overlook nor overdraw the lettering. Use coarse, smooth pen for lettering.

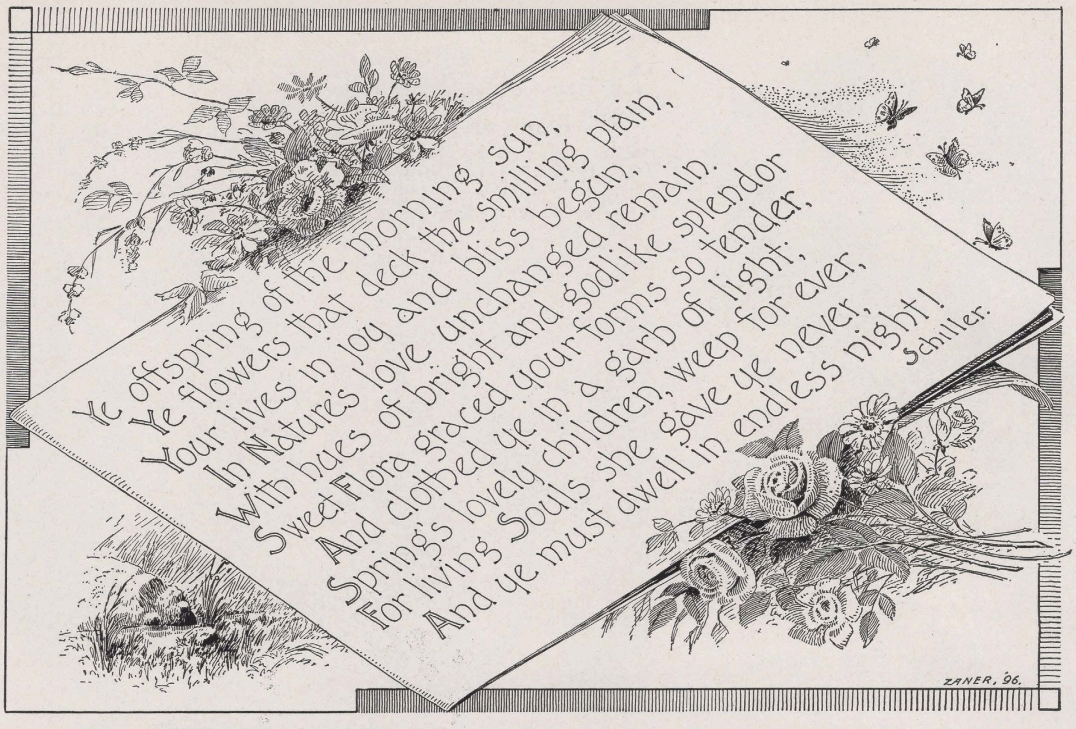


When the merry lark doth gild
With his song the summer hours,
And their nests the swallows build
In the roofs and tops of towers,
And the golden broom-flower burns
All about the waste,
And the maiden May returns
With a pretty haste,—
Then, how merry are the times!
The Summer times! The Spring times!

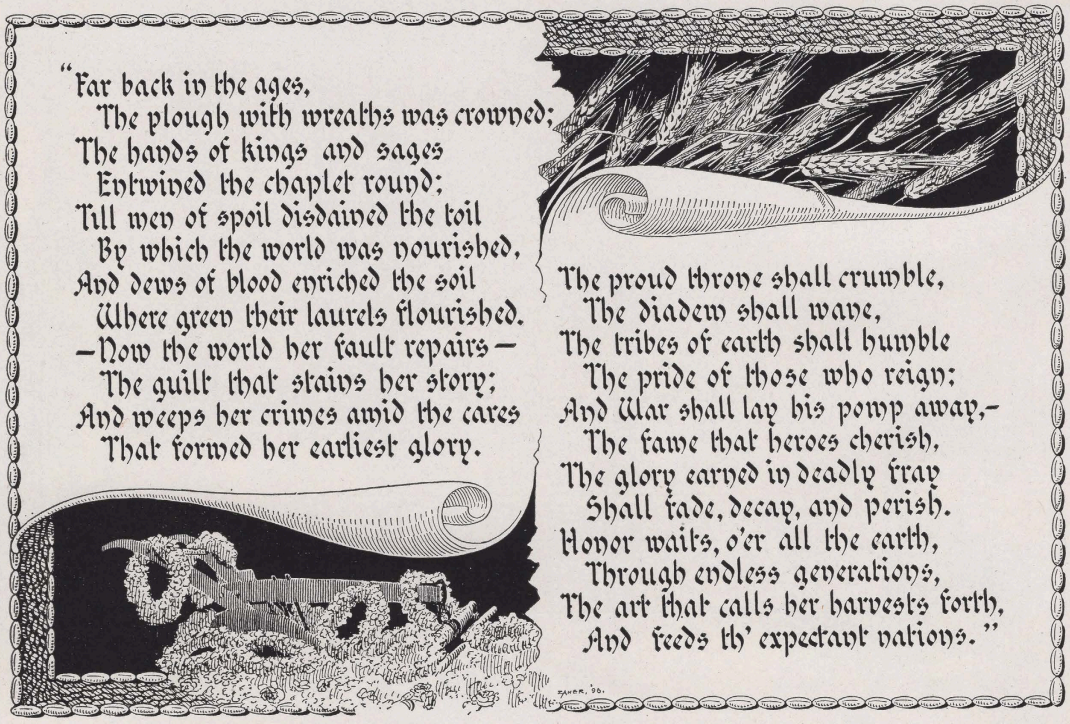
Barry Cornwall.

ZANER, '96

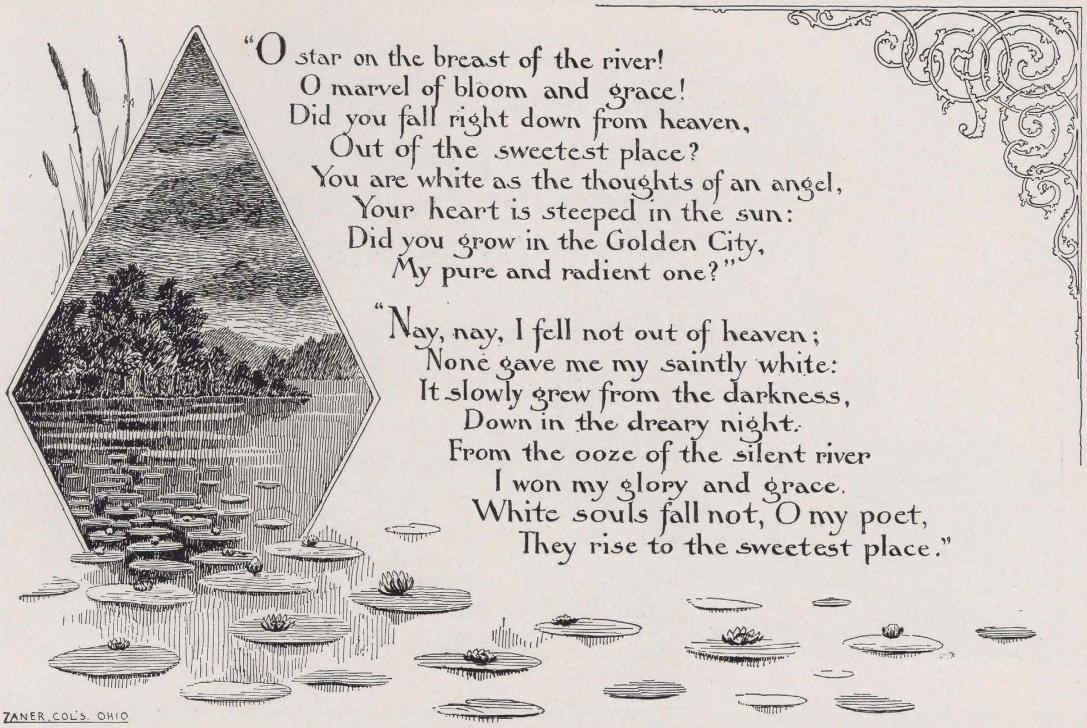
The swallows and lettering need careful attention. The perspective of the former and the angles of the latter will demand study. Note how the one swallow has been placed where the lines of lettering were short.



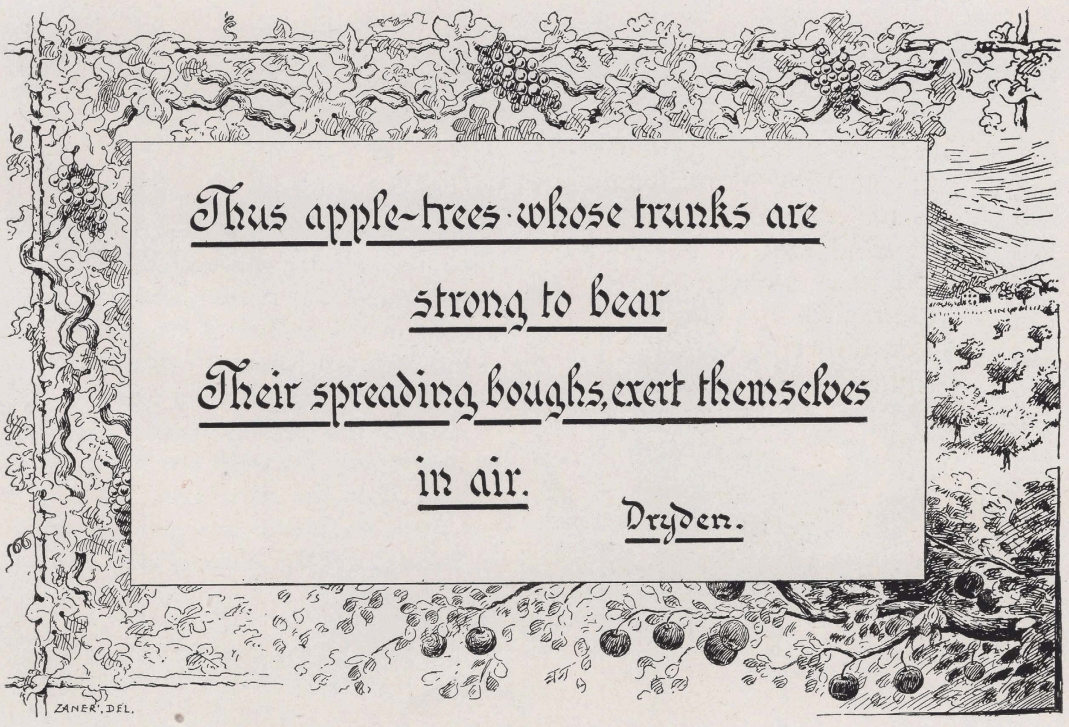
Flowers are tedious to draw, and difficult. Study nature—copy nature. Note effect of border, how it holds the parts together and unifies the whole.



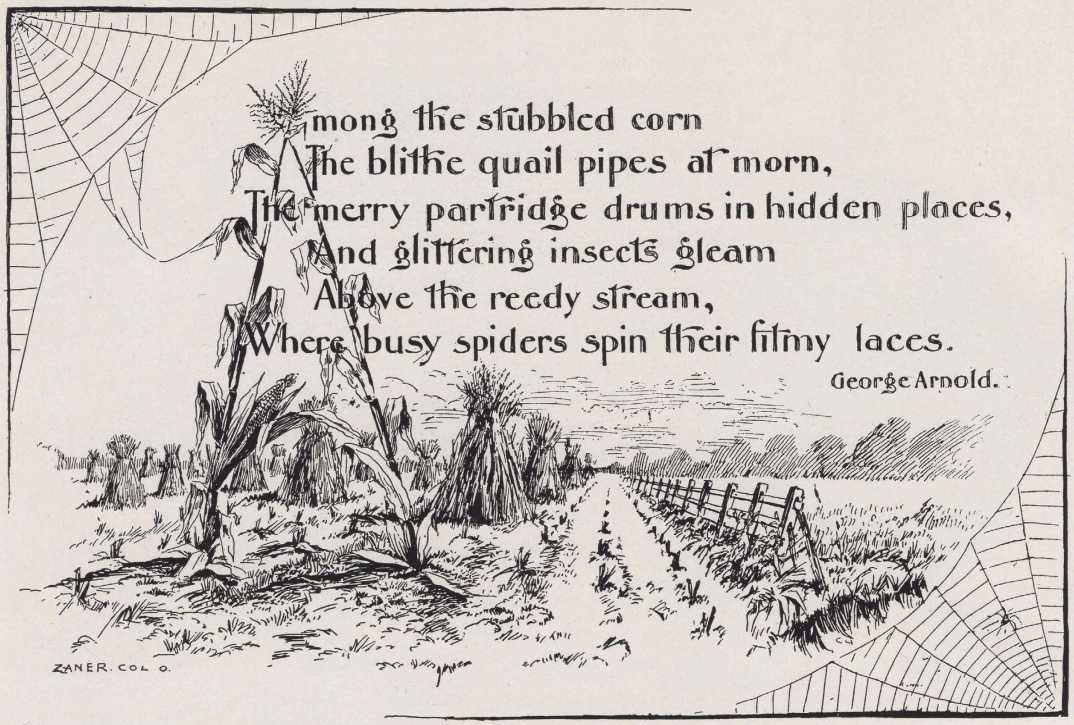
See how simple in drawing the wheat heads are, also the plow and "wreaths." Note border of wheat grains. Study the old-time text letters. See the little shadow beneath each grain of wheat.



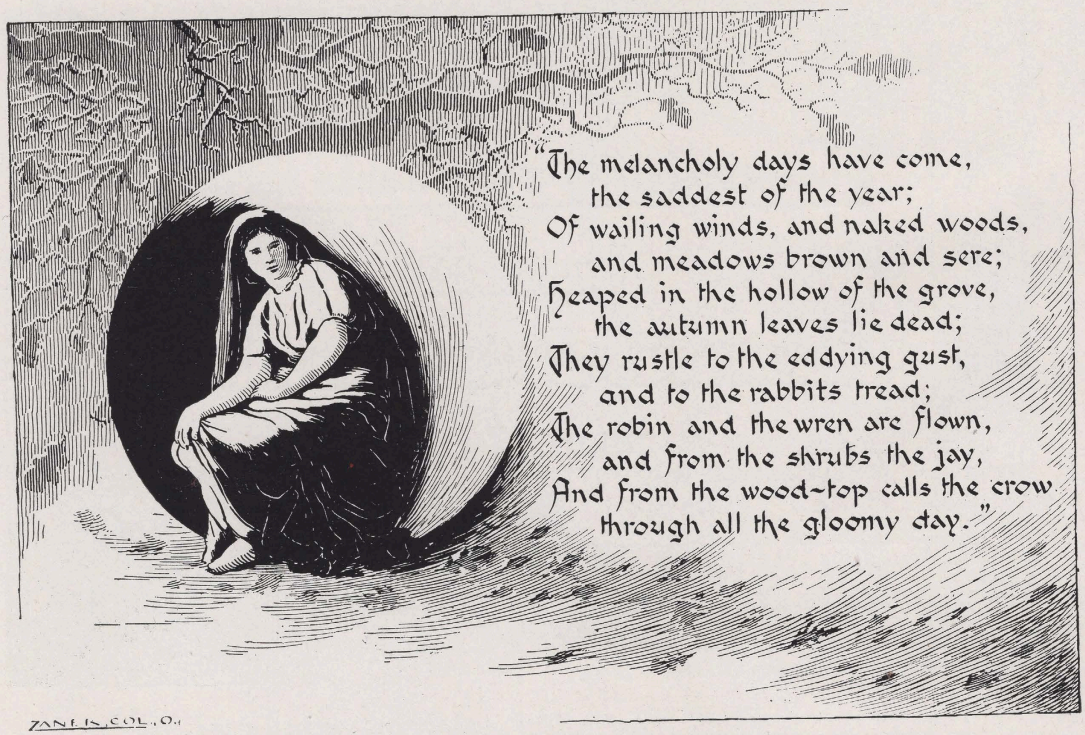
Note the soft, sketchy, actual-pen-like appearance of lettering, caused by tinting rather than blacking the face of the letters. See how the slant of the verses agree with ths slant of the *n's* and *m's*.



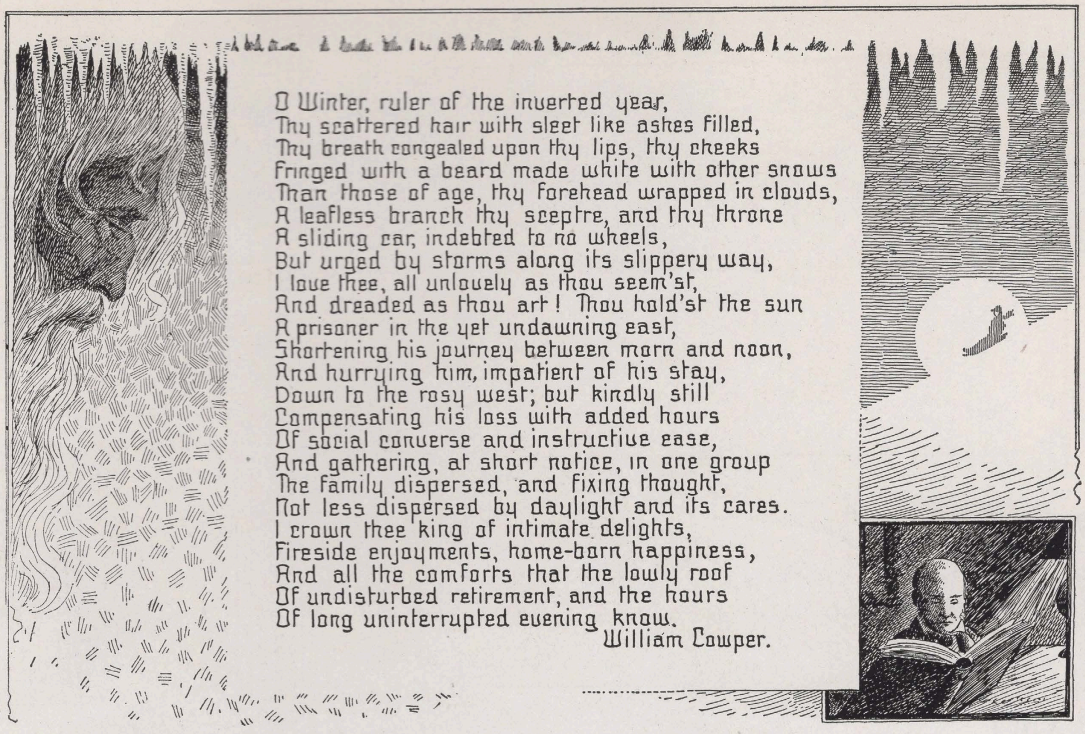
Grape vines are quite artistic when drawn with care and twisted with discrimination. Study effect of underscoring in lettering.



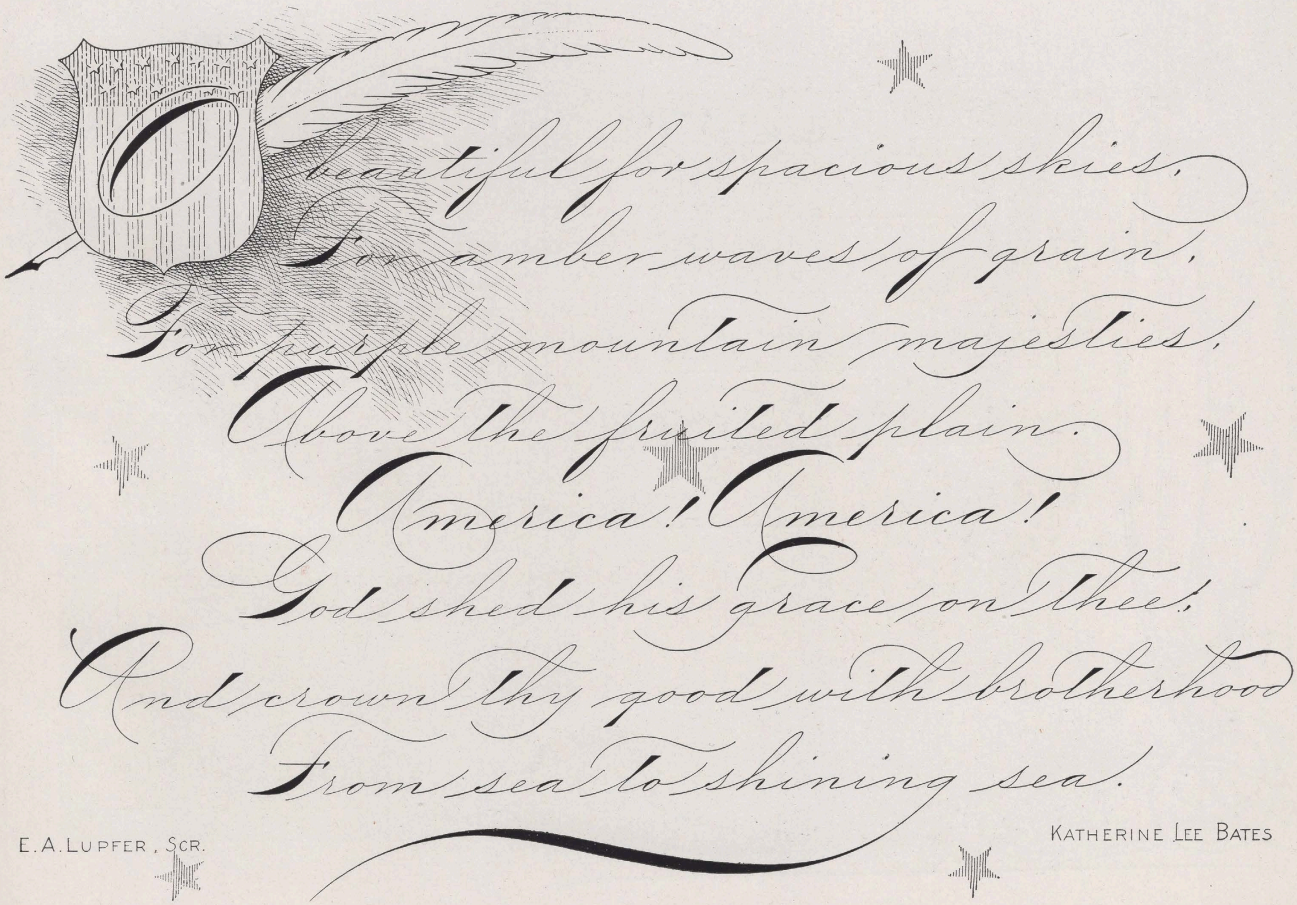
Note perspective of shocks of corn, fence, etc. See how detail diminishes with distance. Note how the lettering gets lighter toward the right as it recedes from the center of the picture.



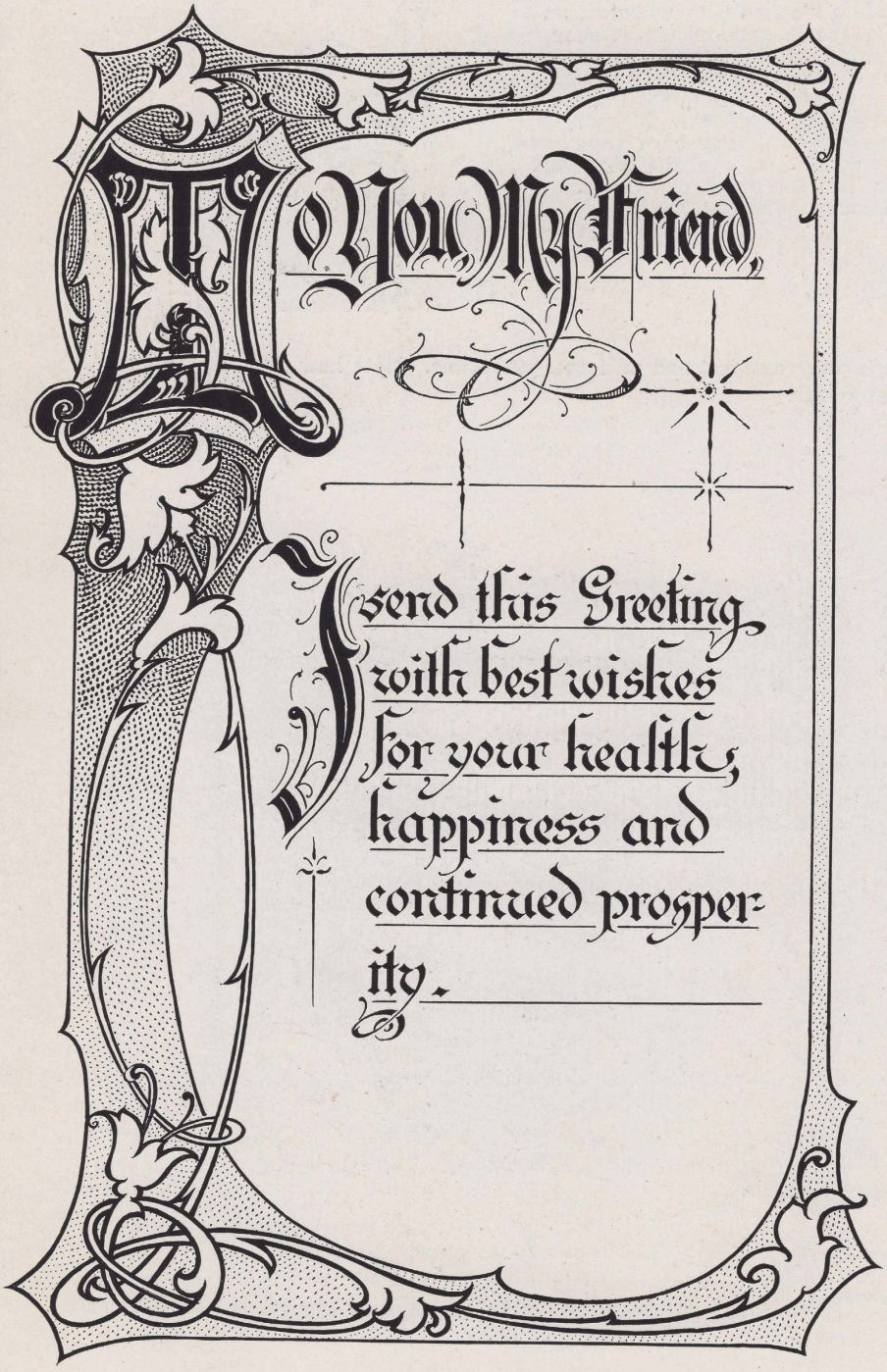
Study the frost-like effect of background and windiness of foreground. The figure and contrasting background suggest the opposing elements of nature. Study the four corners.



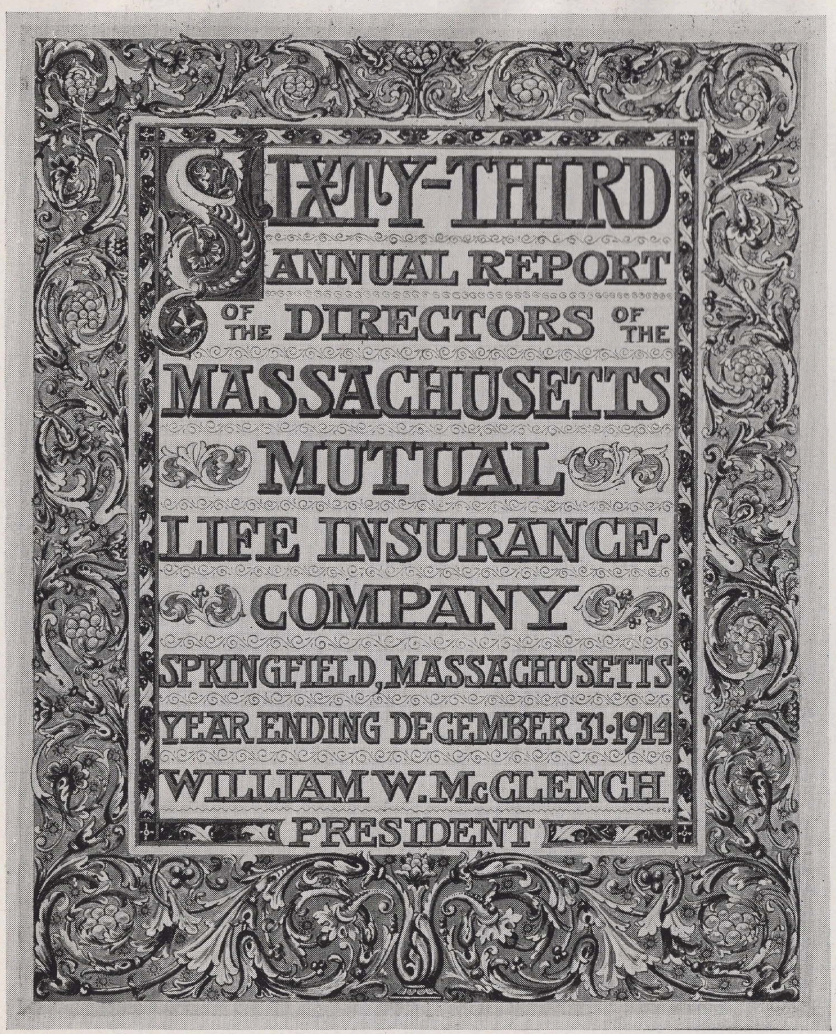
The lettering in this design is very compact and uniform, yet legible. Note how close the lines are. Study spacing between words.

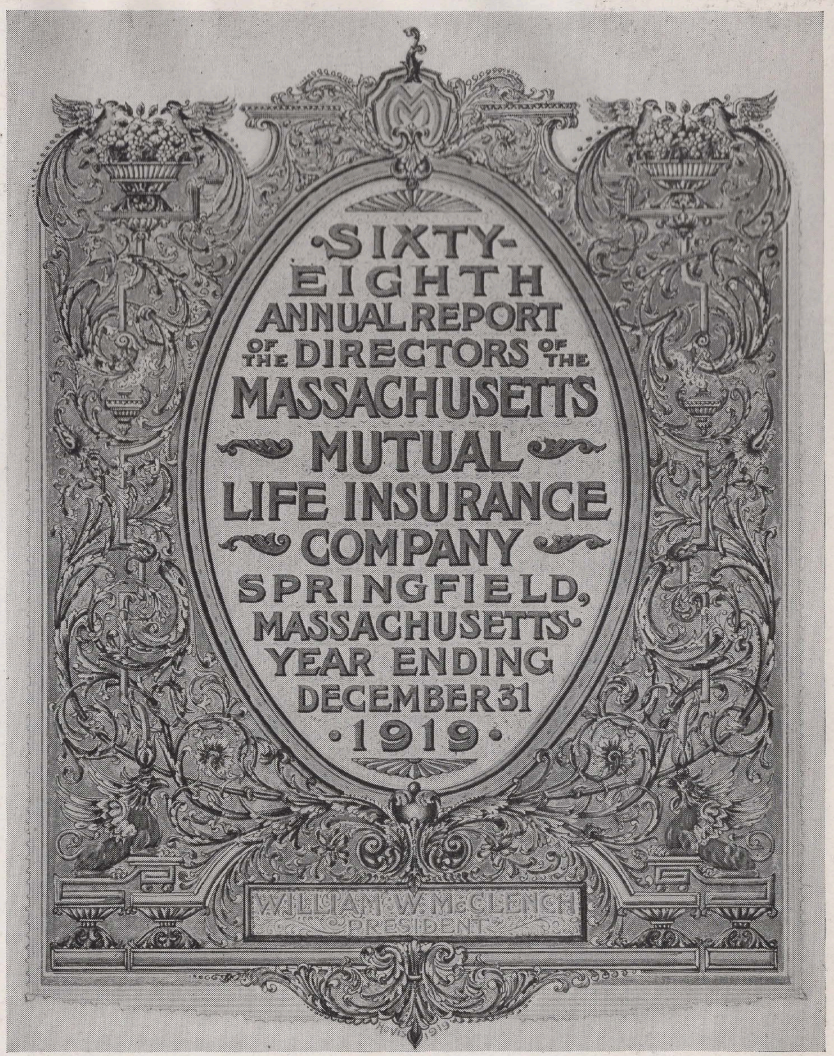



The Stage
H. Brown — Designer


To You My Friend
I send this Greeting
with best wishes
for your health,
happiness and
continued prosperity.

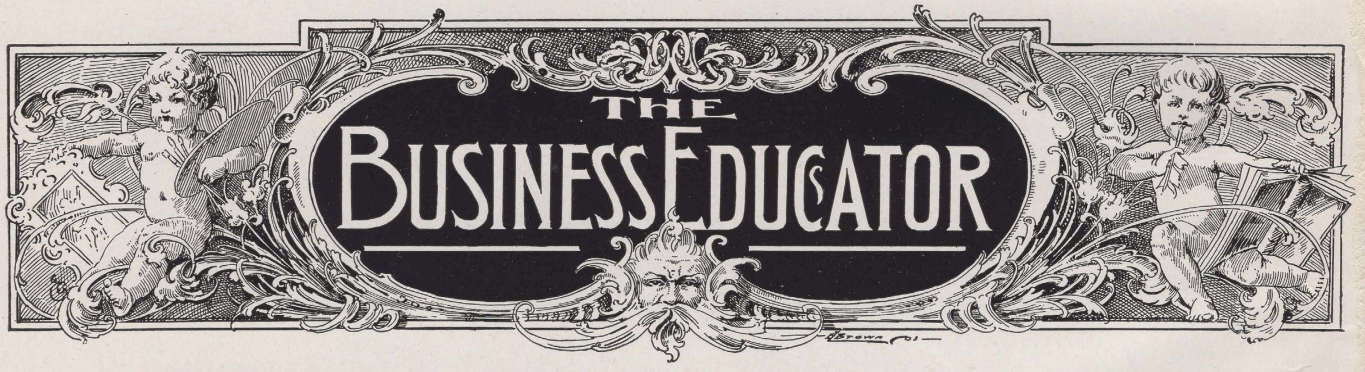

Lyceum Theatre
Week Commencing June 6, 1904.
Book by Tracy Sweet.
Music by A. Baldwin Sloane.
Cupid and Company
A. J. Duffy, Manager & Proprietor





Students of design and ornament will find a feast in the two elaborate cover design above, by O. E. Hovis.





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