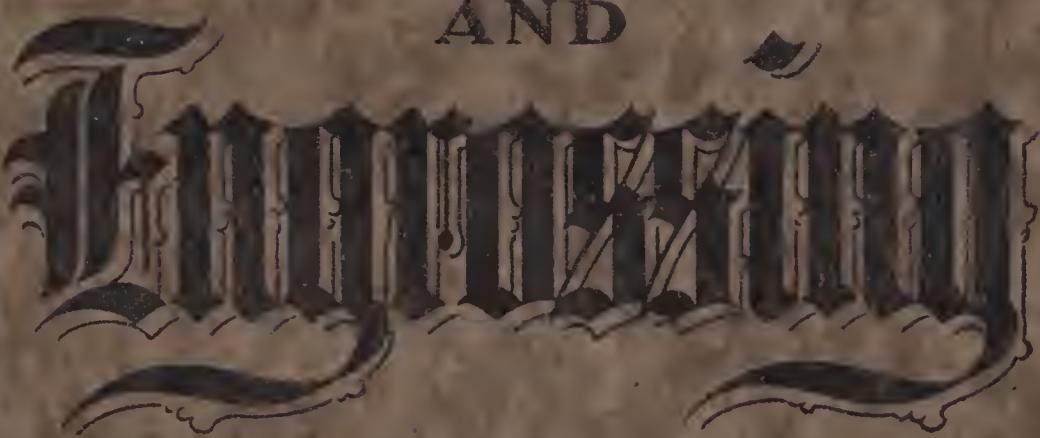


THE  
**ZANERIAN MANUAL**

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— OF —  
**LIBELLIS**

AND



An Instructor in  
**Roundhand, Let-  
tering, Engraving,  
Designing, Pen and  
Brush Art, Etc.**

E A LUPFER

## THIS VOLUME

was originally published and copyrighted in 1895 under the title of The Zanerian Alphabets. It was subsequently copyrighted in 1900, 1904, and 1910, and republished and enlarged a number of times, in all about 10,000 books having been published and sold.

It is now considerably enlarged and greatly improved, and is re-dedicated to the cause of practical and artistic Lettering and Engrossing.

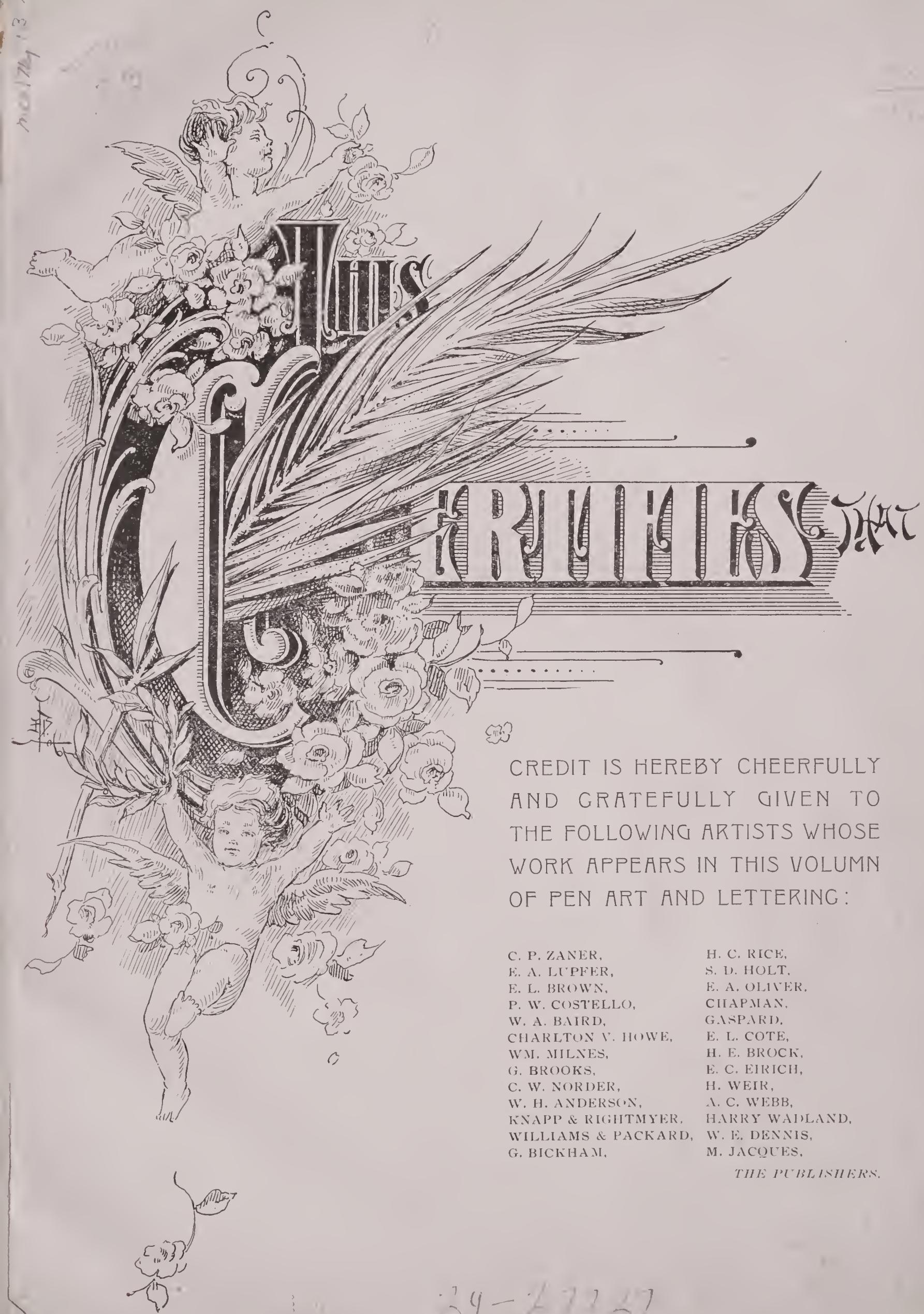
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ZANER & BLOSER CO., Publishers  
COLUMBUS, OHIO



# ART

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

C. P. ZANER,	H. C. RICE,
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THE PUBLISHERS.

24-27227

## PREFACE

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The need of a work on the subject of lettering that would aid the home student in his efforts to learn engrossing, and a desire to present in permanent shape the forms given to hundreds of students, who have requested their publication, impelled the compilation of this manual.

The chief effort has been to present clear and concise instructions in connection with plain, practical forms. Elaborate, intricate, old-time alphabets have been omitted. Novelty has been avoided. Basic principles and standard forms have been considered and inserted. Original alphabets have been added, but not merely because they are new, but because they are practical.

Simplicity, strength, beauty and speed have been uppermost in mind. Ornament has been added, but sparingly. It is better for learners to err on the side of simplicity rather than on the side of complexity and illegibility. Effect is worth more than fine lines, and ease of execution is preferable to tedious detail.

Roundhand has been given first place on account of beauty, practicability and appropriateness. No other style of writing is so widely admired, and so truly artistic for engrossing purposes. Designs have been given to illustrate the application of lettering to commercial and art purposes. Different processes of engraving are illustrated, and work on prepared and grey papers is presented.

The book has been gotten up to reveal rather than conceal methods of working, and to illustrate actual pen work with its usual imperfections as well as its merits. This feature alone is worth more than any other, and is the one that seems thus far to have been overlooked by co-workers. The art of making letters is one thing, but the art of teaching others how to make them is another, and the more important, by far, of the two. As to how well we have succeeded in both, the reader may judge. The many editions of the book that have been sold indicate its popularity and helpfulness.

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## MATERIALS FOR ROUNDHAND OR ENGROSSERS' SCRIPT

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Any good writing ink will do for practice, but it is not best, neither will it answer for engrossing. Ink should have enough body to produce a black shade without retouching, but it need not be glossy. Arnold's Japan will do. India Ink is better. Prepared Liquid India (Zanerian brand) is best. This ink diluted with above five parts water and about one-fourth part of gumarabic to one part of ink, makes a fine ink at a low price. Ink needs enough gum to keep it from flowing too freely but not enough to produce heavy light lines.

Use an oblique holder with the point of the pen slightly elevated. For general engrossing, use Zanerian Fine Writer, and Gillott No. 303 pens for fine work. Spencerian Epistolaire can be used for very small work.

Paper should be of a fine quality, bond, wedding or cardboard. Thin, cheap, soft paper should be avoided.

## INSTRUCTIONS

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Roundhand is the highest art in the matter of script forms. It is essentially decorative in character and partakes largely of the fine arts. It is specially adapted to the engrossing of resolutions, diplomas, certificates, policies, valuable documents, records, etc., as well as for display advertising, letter note and bill heads, calling and professional cards, announcements, etc.

No other style is so widely admired by educated people as roundhand. It has continued in use with but slight modifications for three centuries. It will continue to be used for many years to come, and there is a constantly increasing demand for those who can execute it creditably. You will therefore do well to acquire it. It is within the reach of perseverance and talent. It is more rapid than lettering, and frequently more fitting. Nothing is more suitable for resolution and important state papers.

The forms given are such as are used by the best engrossers in the world. As will be seen, they are unlike ordinary light-line script forms, and must be executed on an entirely different basis or plan. The freedom and lightness of movement usually employed in ordinary writing cannot be used to advantage here. Instead, a movement that is more firm and sure is needed. The little finger should serve as the chief center of control. The first and second fingers must act some, but not much nor exclusively. Too much finger action will make it tiresome, as will too much arm movement make it unmanageable. Use mainly the hand and forearm. Raise the pen often; as often as indicated. These plates were prepared for the purpose of revealing rather than concealing pen liftings and joinings. For that reason they appear broken and unfinished, but they tell the truths of execution. Study the forms closely. See that down strokes are slanted, shaded and spaced uniformly. Notice how the shades increase and diminish at the tops and bottoms of letters, and how delicately the shaded strokes bend as they near the line to assist in making a rounding curve. The *c*, *e*, *o* and *a* all begin alike, and the oval part of the *a* is the same as the *o*.

©CLIA 194793



||||||| / ||||| / ||||| / ||||| / ||||| /  
uuuuu mmm  
nnnnn nnn  
iwwmwmwv  
srecoarrrr.  
iwwmwsrecoaror  
iwwmwmwv  
iwwmwmwv  
aims armor one w  
runners runners ax  
summers anns scissors or  
successes cocoa cocoon rumors.

Practice the forms herewith in the order given. In the first three lines aim to secure uniformity in width of stroke, slant and spacing. Upper and lower turns should be the same in rotundity. Raise the pen every time at the base line. Learn to raise the pen often and to replace it skillfully. Retouch the ends of the heavy strokes if you wish them as square as in the copy. Much engrossing is not retouched, however.

Use pencil head and base lines for small letters. Study carefully the shapes of letters and how the shades increase and diminish at the tops and bottoms of letters. Make small loop stroke of *e* downward. Learn to make the letters large at first and then gradually reduce them in size until they are as small as desired. Be content to make them slowly at first and then increase the speed, if that is required.

Notice the fact that there is no connective slant as in the semi-angular forms, but that up strokes are on the same slant as the down strokes. The tendency with beginners is to slant the *s* and oval part of the *a* too much. The tendency is to slant the up or connecting strokes too much, especially between such letters as *u* and *n*, etc.

Do not become discouraged if you fail to secure as smooth lines at first as desired. Be patient as well as persevering and painstaking. Remember that ink, paper, pens and holders are important factors in quality of line. Of course, skill of hand is all important. And skill in this sense means not only propelling and controlling power, but it also includes touch or the quality of pressure necessary for smoothness and strength.

*Wttdhhkkbbhitdo  
MMPPLPPLPPLS  
JYBZGPPYBZGPF  
SSvsvvsvvsvvsvv  
abcdefghijklmnopqrstuvwxyz.  
1234567890.  
roundhand penmanship.  
summers manners nouns ours.*

Your greatest difficulty will be to secure uniform slant and spacing, and smooth lines. Constant, persevering practice will overcome the first. Careful, analyzing study will reveal that spacings are a trifle wider between letters than in them, and that some are wider than others. When *i* is joined to *n* there is a long compound curve which should not be made to extend diagonally (obliquely) across the intervening space, but it should go up on the main slant, and not on the connective, as in ordinary script. When *n* follows *o*, the tendency is to make the spacing too wide. Aim to so space that a considerable distance all shaded lines will appear equally distant, but near at hand each letter will be distinct. Words must be spaced more widely than letters.

To secure smoothness, you must hold the pen properly and have a holder that is adjusted scientifically. Besides you must learn to make each stroke with a quick, snap-like action. Not quite spasmodic, but quickly enough to secure strength and smoothness. This will come by practice. But it is better to have well proportioned forms that are slightly rough than poorly proportioned forms that are smooth.

Learn to depend largely upon the little finger rest as a means of control. Let it serve as the chief center of action, around which the various movements act. Let the movement be slow and sure at this stage of progress at least. True, in long lines and many short ones, the movement comes from the elbow and above, but it is restricted to a large degree by the hand rest. You must not let your prejudice against "finger movement" prevent you from using it in this kind of writing. If the fingers were not intended for action they would have no joints.

Raise the pen every time you come to the base line, as indicated by the little openings. Endeavor to secure round, full turns at the top and bottom of letters by making the up strokes on the same slant as the down strokes, and by turning to the right before you come to the base line. Make both sides of the loop downward, the heavy side first.

It takes a good, strong, firm action of the fingers, hand and forearm to produce smooth, heavy, long shades, quite unlike that used in light-line writing. At the same time a certain quickness and elasticity of action may be cultivated and utilized to advantage in this kind of work. Experiment. Do good work in your own way, learning as much as possible from this and other sources.

W W W W W W W W W W W W  
A K M V W Z Y  
H K I P T F P P B  
R D S Y U L L  
G E O D A V Z  
P F L Commercially  
Anna Belle Conners.  
Daniel Evert Fannings.  
George Howard Inness, Jr.  
Kingman Lloyd Mann.  
Nora Olive Pennington.

The line of beauty, the compound curve, forms a very considerable part in these forms. And to be a real line of beauty it must be delicately curved, smoothly shaded, and swelled well near the center. You will see, also, that the heaviest part of the shade is at half the height. Some of the light line ovals will be difficult to execute without showing nervous kinks. But kinks are better than reckless, meaningless scrawls. Secure an artistic effect, it matters but little whether you use the fingers or the arm. See that your heavy strokes are uniformly shaded, spaced and slanted; that your lines are graceful and smooth; and that your spacing between letters and words are proportioned so as to be distinct but not detached.

Master the exercise at the top of the accompanying plate before proceeding to practice the letters. It is an important exercise because it contains the strokes used in so many letters. Raise the pen at the top or bottom, as you prefer.

Do not waste time and effort by attempting to make these letters as quickly as in the ordinary ornamental hand. "Slow but sure" is the best rule to follow here. Draw the forms rather than write them. Use the fingers and hand most. Let the hand rest securely upon the side of the little finger, which should slip but slightly.

The round, full ovals will be found quite difficult, but careful, painstaking study and practice will win. Raise the pen whenever you can do so to advantage.

Remember that your forms may slant more or less than the ones here given—that is a matter of individual preference. The turns may be more rounding or less rounding, etc., but to begin with it will be well to learn to copy the forms given and to slant more rather than less.

Don't be in a hurry, but be in earnest. Be careful, be observant, be persevering. If shades are rough on one side, your holder or paper is not adjusted properly. The latter should be held much the same as it writing—the bottom of the paper at about an angle of 20 degrees with that of the edge of the desk.

# *Roundhand.*

*with its numerous modifications,*  
*contains the elements of*

## *Fine Art*

*in its solidity, contrasting light  
and heavy lines, turns and angles,*

### *Decorative Qualities,*

*having continued in use unchanged  
for centuries.*

No other style of writing is so widely admired by educated people as Roundhand. No other style is more easily learned. And no other style is so well suited to the engrossing of resolutions, diplomas, valuable documents, etc. If you wish to do fine art engrossing you cannot afford to ignore or neglect this appropriate style of writing. It is more rapid than lettering, and often times more beautiful and fitting.

This style of writing attained a very high degree of perfection in beauty and skill in the seventeenth century. During the first half of the last century it was superseded by our light line, semi-commercial hand. But the latter proved too weak for true ornament and too difficult for practical purposes, so today, the tendency is toward something simple, easy and rapid for business, and something truly ornamental and substantial for art.

Roundhand is easily read when framed and hung upon the wall (while our light-line systems of writing are not) it is graceful and artistic; and it is not so uncertain in execution. It is not rapid, but fine arts (for their decorative and graceful qualities) are not judged so much by their quickness as by their quality. Beauty is the chief essential.

The regularly spaced heavy down strokes contain an element of repetition and rhythm which are characteristic of music, decorative art, etc. It is well, therefore to see that the spacing is approximately even, neither very wide nor narrow, and that the shades are about the same in thickness. Turns should be rounding and graceful, angles should be tangential, and ovals full and graceful.

Study these essentials more and you will need to practice less. Good, clear, definite, tangible concepts are the secrets of superiority in this art, the same as in painting, sculpture, music, etc. The hand soon learns to do anything that the mind clearly perceives and the will dictates.

a b c d e f f g g h i j k

l m n o p q r s t u v w x

y y z. 1 2 3 4 5 6 7 8 9.

A A B B C C D D

E E F F G G H H I

J K K L L M M

N N O O P P Q Q

R R S S T T U U

V V W W W W W

X X Y Y Z Z Y

• Allegheny	• Scicawille
Baltimore	Ogdensburg
Cincinnati	Pensacola
Lawrence	Quinsigamond
Evanston	Rochester
Fairfield	Southbridge
Georgetown	Tallahassee
Hammond	Uniontown
Indianapolis	Vincennes
Jacksonville	Wilmington
Kalamazoo	Denier
Lawrenceville	Youngstown
Minneapolis	Zanesville

• Wermarke	Northampton
Baltimore	Oakland
Cincinnati	Philadelphia
Davenport	Canonsburg
Evansville	Roanoke
Fremont	Sacramento
Georgetown	Tennessee
Huntington	Uniontown
Indianapolis	Lickskirg
Jamaica	Hudsonville
Kalamazoo	Demia
Lakeview	Youngstown
Milwaukee	Janesville

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

Philadelphia, May 17, 1908.

Messrs. Fauer and Blaser,

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 T. Howe.

1924 Wilton Street.

Columbus, Apr. 15, 1909.

Dear Students:

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

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

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

Very truly yours,

Willis A. Baird.

*E*Hurelius used to say that he should  
have no reward from above nor —  
honour from men yet he would —  
choose to be a philosopher for the  
sake of philosophy itself.

*Wm. Milnes* *Ashby Sculp't.*

Reproduced from The Penman's Repository, 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 engravers, 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 Blaser 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.

# Liberty.



LIBERTY SHOULD REACH EVERY INDIVIDUAL OF A PEOPLE, AS THEY ALL SHARE ONE COMMON NATURE; IF IT ONLY SPREADS AMONG PARTICULAR BRANCHES, THERE HAD BETTER BE NONE AT ALL; SINCE SUCH A LIBERTY ONLY AGGRAVATES THE MISFORTUNE OF THOSE WHO ARE DEPRIVED OF IT, BY SETTING BEFORE THEM A DISAGREEABLE SUBJECT OF COMPARISON.



# Brooks Scr.

This specimen of old-time script was originally written by G. Brooks about 1735 and was reproduced in the Universal Penman by G. Bickham, of England. The strength, the boldness, and the balance of the heading are in perfect accord with the spirit of the article. The unique effect of the body by being executed in capitals is quite pleasing because it is quite different from what we are accustomed to see. Modern penmen have nothing on G. Brooks when it comes to ingenious combinations.

## FREE STYLE ROUNDHAND

The capitals in the three pages following were made offhand with the arm movement, some with the elbow raised from the desk and some with it resting. The aim is to secure forms that are at once symmetrical, graceful, artistic and spirited.

The small letters must be executed with deliberation and retouched with care. The fingers and hand are employed principally in the small letters, the little finger serving as the center of control. Raise the pen often in the small letters, usually after every downward stroke.

This style of script is attractive, but too uncertain for engrossing purposes. The capitals being made off-hand, the risk regarding pen breaking, flipping of ink, etc., is too great to employ them on elaborate specimens of engrossing. But where dash and grace are desired, this style is desirable. If you are a fine light-line penman, or are a skilled engrosser, this style will be easily acquired.

The capitals are the very essence of that kind of skill which comprises accuracy and boldness. It cannot be secured in a day, nor for the asking, but only by intelligent practice and perseverance.

The pen should be fine and flexible, and the holder should be oblique. Some of the flourished strokes were made with a straight holder held as in flourishing.

Writing of this character requires more or less retouching. And as it takes skill as well as judgment and patience to do this, you will do well to learn to do it well. By so doing you will learn the secret of converting failures into successes.



Homer

Insurance

Genius

Kentucky

Kansas

Learning

Manners Movement

National

Number

Oriental

Panama

Penmen

Quinine

Raining

Tumner

Specimen

Tennessee

Unions

Vincent

Vinner

Minnow

Nenia Yours Zebra

Fine Art in Writing  
may be as soulstirring as fine art in  
poetry or painting, depending upon  
power to perceive and produce, and ca-  
pacity to interpret and appreciate.

## MONOGRAM LETTERS

The two styles of accompanying letters are especially adapted to compact, ornate, intricate monograms. The first alphabet partakes of the characteristic of script forms and is particularly suited to penmen, and the second resembles print and is serviceable to the engraver and designer.

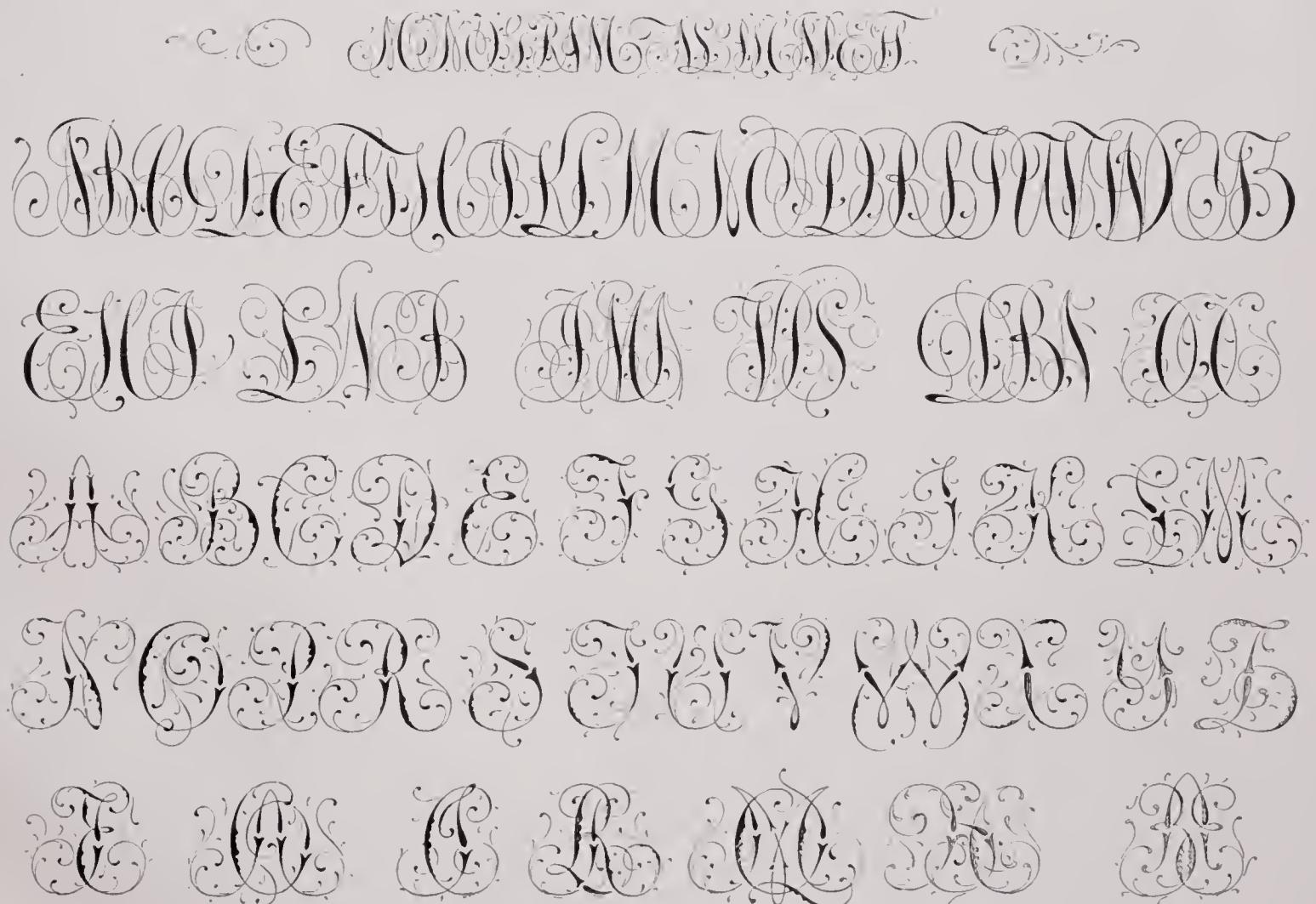
The first depends to a large degree upon contrast, smoothness, grace and harmony for its ornativeness, and the second is dependent upon vine-like curvature, symmetry, scolloped shades and symmetry for its beauty. The parallelism and crossing-at-right-angles of line is much the same in both styles.

The first style reads from left to right to better advantage than the second, but the latter groups more compactly than the former. The weaving, overlapping, crossing principal is much the same in both and should be seriously considered, as it is arrangement, curvature and symmetry of the stroke and letter that counts, rather than the smoothness of the line. This is true of the first, but doubly true of the second.

Space values are well worth considering. By that is meant that there shall be neither large, open, barren, blank, unoccupied spaces, nor small, crowded, jungled, cramped, dense, congested spaces. Then, too, variety of curve, shade, ornament and shape is desirable. Too much of one shading, quality of line, and character of ornament is apt to prove monotonous. For this reason the second style, particularly where the shades and ornaments are not all black, as in *X*, *Y* and *Z*, and *S H*, is more artistic, though less skillful than the first.

To make these letters, first sketch them simply, plainly, boldly with pencil, paying special attention to general shape, symmetry and plainness rather than to detail, ornament and fineness. As you proceed, these latter qualities may be considered and added. Make sure of legibility, and then ornament all you please. As far as possible, let the monogram read from left to right, but this is not always consistent with the highest type of beauty.

Do much head work in proportion to hand work. There is too much invention connected with the weaving of these forms in an artistic manner to admit of grinding them out at the rate of so many per minute. Beauty is the chief consideration, and mood, talent and experience contribute to it.



## 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 need not expect to make much of a success of this graceful, plain, effective alphabet.

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.

*Italic Roundhand.*  
*aabbccddeeffgghhijjk*  
*kllmmnnnopppqqrsttu*  
*uvwxyz12345*  
— 67890 —

*Plain, Practical, Rapid.*  
*A A A B B C C C*

*C D D E E E F F G G  
G H H I I J J J K K L  
L L M M M N N V V V  
O O P P P P Q Q R R  
R S S S T T U U U  
V W W X X Y Y Z Z*

---

— Modern Italics —

*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 z & c*

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 art 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.



### INSTRUCTIONS

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.

*Simple, Practical, Rapid Single-Stroke Lettering*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ & CAPITAL FORMS*

*abcdefghijklmnopqrstuvwxyz - 1234567890. Mr. Mrs. Jr. Sr.*

*For Parcel-Marking, Map-Lettering, Mechanical Drawings, Indexing, Labels, Titles, Tickets, Cataloging, Public Documents, Etc.*

## LIGHT-LINE GOTHIC

We have here two light or hair-line Gothic or Egyptian alphabets, which are very popular among draftsmen, architects, etc. The first may be made entirely by rule but the second should be made free hand. It is best to use head and base pencil guide lines, but to depend upon the eye for spacing and the hand for execution. If absolute accuracy and mechanical effect are desired, then the first alphabet and the ruling pen and straight edge are best. The forms may be modified, not only in slanting them forward or backward much or little, but by making them low and wide, tall and narrow, large or small, light or heavy.

Use a straight holder and smooth or round pointed pen and India ink. A glass pen or a stick sharpened with a groove or grooves running up from the point to retain the ink are not bad. If made just right, the latter is excellent. Watch the spacing closely between letters as well as the relative height and width of the letters.

The ability to do simple, plain, rapid lettering is no mean accomplishment, and is much more easily and quickly acquired than writing. Then, too, it is almost a necessity in nearly all lines of modern business, as there is so much labeling, tabulating, marking, etc., to be done. And the one who can do it has the advantage of the one who cannot, in securing and holding a position.

Light-line lettering is very beautiful and appropriate for many purposes. Its simplicity and strength make it very appropriate for such work as given on pages 107, 108, 109.



## MATERIALS AND POSITION FOR TEXT LETTERING

Any good writing ink will do for practice, but it will not answer for actual engrossing. You need an ink with enough body to it 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. India ink, if diluted with about four parts water to one of ink, with a little gum arabic added, is good. But pure India is best of all. Zanerian brand leads.

Use Broad pointed lettering pens; usually No. 1 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.

It is advisable to first learn to letter without an ink retainer (a small device attached to pen to hold a quantity of ink) in order to learn how to dip ink properly, for 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, and should be used after you acquire considerable skill. Keep a wet sponge at hand with which to clean your pen and retainer. Avoid getting the retainer too tight on to the pen.

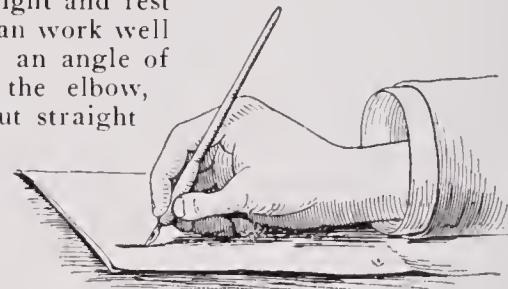
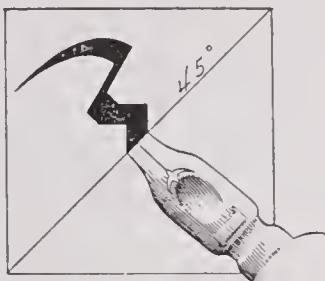
Good, firm, smooth-surfaced, white paper is desirable. Well trained, obedient muscles and keen, critical, perceiving eyes are indispensable. A blotter or similar piece of paper should be kept beneath the hands. An open inkwell should be kept near by, so that ink-dipping is in sight. The dipping of ink is too frequently done in a careless manner. Ink should be dipped sparingly and with great care. It is much more difficult to dip ink for lettering than for writing.

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  $60^{\circ}$  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  $45^{\circ}$  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 farther.

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. The best 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 filling 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 to hit the base line and not to run through it.

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



H.C.RICE

**The Zanerians are the Leading Men**

H.C.RICE

## BROAD PEN BLOCK

This Broad-Pen Block or Egyptian Text, as it is sometimes called, is an excellent one to practice to train the eye to precision in concept and the hand to mechanical exactness.

The spacing 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 and excellent.

Little or no retouching with a common pen is necessary or should be indulged in.

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

## 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 spacing 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 a good hand at lettering.

abcdefghijklmnopqrstuvwxyz ABCDE  
FGHIJKLMNOPQRSTUVWXYZ & 'og  
EclecticText. 1234567890. Practitioner

## Broad-pen Marking Alphabet.

abcdefghijklmnopqrstuvwxyz  
aA bB cC dD eE fF gG hH iI kK lL mM nN oO  
pQ rS tU wW xY zZ 1234567890.  
||||||| ~~~~~ ~~~~~ ~~~~~ ~~~~~

## AMERICAN ALPHABET

This alphabet is the outgrowth of a demand for something that the 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 America by engravers and penmen in lettering diplomas, resolutions, etc., in which it is especially suited to body work. The capitals are sometimes made more ornamental, as the judgement or taste of the engraver 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. Keep the space 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 at all times.

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

The modern engraver must be competent to do many things well, and resourceful in order to remove all obstacles that seem to stand in the way of a paying order.

## American Alphabet

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  
1 2 3 4 5 R S T U V W X Y Z 6 7 8 9 0

E.A. LU PFER



The alphabet at top of page 27 was made with the broad pen and then retouched with a common writing pen. The straight lines were all ruled up using a fine pen, and all inaccuracies were corrected. This takes considerable time, but for first-class engrossing it pays.

The letters at bottom of page 27 were first drawn in outline with a sharp, hard pencil, then outlined in ink with a common pen, and then filled in with a coarse, smooth pen or with a brush. Letters made in this manner cannot be equaled with a broad pen, but while they are prettiest they are also by far the slowest in execution. Heading are often prepared in this manner.

Uniform spacing and slant are the two chief essentials. Use pencil head and base lines for minimum letters.

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 *a* is repeated in *c*, *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*.

Study the principles underlying all shading. See and study pages 59 regarding this work.

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 as much space between letters as in letters.

Following are three varieties of the Old English Text alphabet. No other letter is used so extensively, and no other is so artistic and enduring. You will do well to master it.

The alphabet below was made with a broad pen. It is a style used in filling diplomas, etc., and should not be retouched with a fine pen except where you make a serious mistake. Speed is very necessary in this alphabet.

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
Opqrstuvwxyz&&

— Rapid Old English. —

Retouched Old English

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 Z & A  
a a d g q j 1 2 3 4 5 6 7 8 9 0 7 3 h u w y f

—UPPER—

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 6 7 8  
g o 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 ?

W E C C O U E Z Y U M M I T U V ;

W E D A F F G H J K L

M N O P Q R S T U

V W X Y Z & E

a b r d e f g h i j k l m n o p

q r s t u v w x y z -



G

H

I

J

K

L

— Brown 1915 —



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.

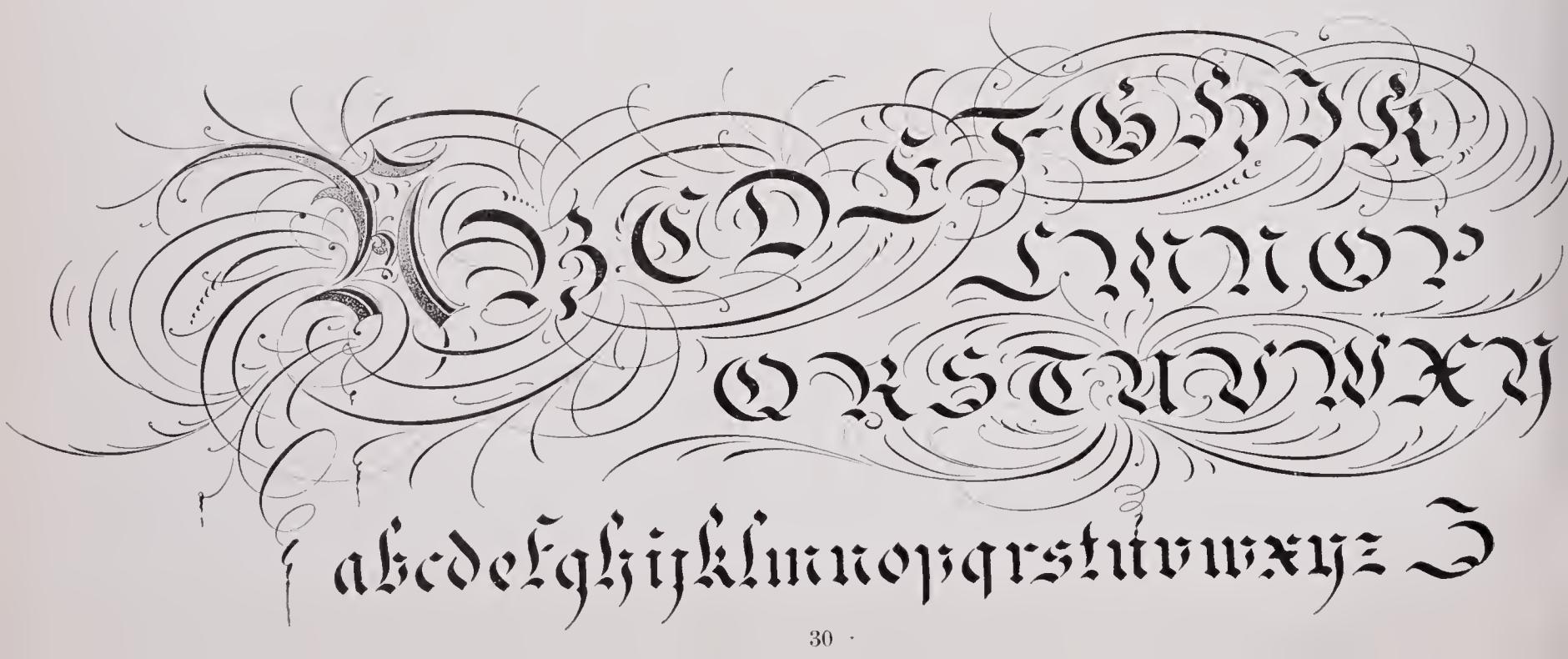
This alphabet will make a good one for study and reference, as it was gotten up with quite careful attention to details of form and finish. Beginners will find it an excellent plan to draw these letters in pencil, with great care and critical study—continuing to change the form here and there until accuracy 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 on nice resolution work.

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 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 g g h i j k l m n o p p q q q r s s t u v  
w w w w w 1 2 2 3 3 3 4 4 5 5 6 6 7 7 8 9 9 0 x y y z z



Engraving 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 z



**Latin Lettering**  
**FOR**  
**Students in**  
**Engineering**

## 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 endeavored to eliminate the poor qualities and to retain the good ones. We do not believe in negro slavery, nor in white slavery, nor in the slavery of opinions to the past. We have no use for lettering that is no better than that used two, one, or three centuries ago.

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. Hence the need for such instruction as this is aimed to be.

Modernized Broad Pen Medieval.12

aabcedfghijklmnnopqrstuvwxyz,3

A B C D E F G H I J K L M N O P Q R S A

S T U V W X Y Z - Church Text.56

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 ABC7

D E F G H I J K L M N O P Q R S T U V W X Y Z 8

## Round Double Pen Letters.

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 6 7 8 9 0 0

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

## UP-TO-DATE ITALIC BROAD-PEN ROMAN

Unmistakeably 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 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 6 7 8 9 0 . A B C D E F G  
H A J K L M N P Q R S  
T V W U Y Z & . m n w  
Zanerian Up-to-date.*

### Plain, Round Letters

*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 6 7 8 9 0  
a b c v e e a j u k l m n  
o p q r s r u v w x y z & ?*

*Plain, Slanting Letters.*

*abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ & 1234567890. 1902.  
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  
1234567890. ABCDEFGHIJKLMNOPQRSTUVWXYZ  
.,?;,:  
abcdefghijklmnopqrstuvwxyz zones.  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
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.

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
PQRSTUVWXYZ & . ; ?!  
~ 1234567890-24 ~

This style readily lends itself to  
a backward slant

# The Ohio State Association of Optometrists

## ITALIAN SQUARE TOP

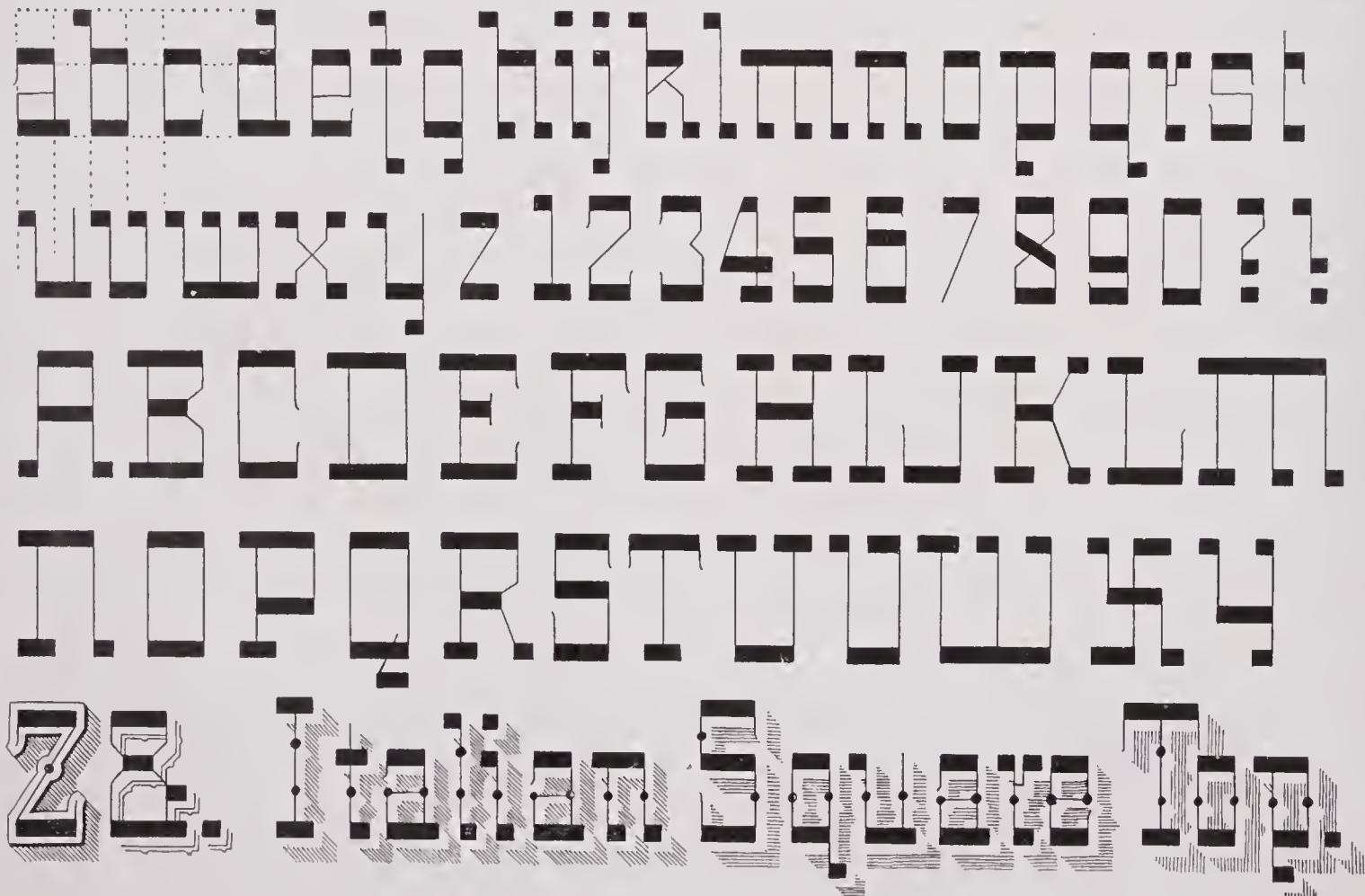
This alphabet, like the "Broad-pen Block" is square and positive, but unlike it, it is not very legible. It is made up of opposites, of light and broad lines. Like some people, it is very precise and proper.

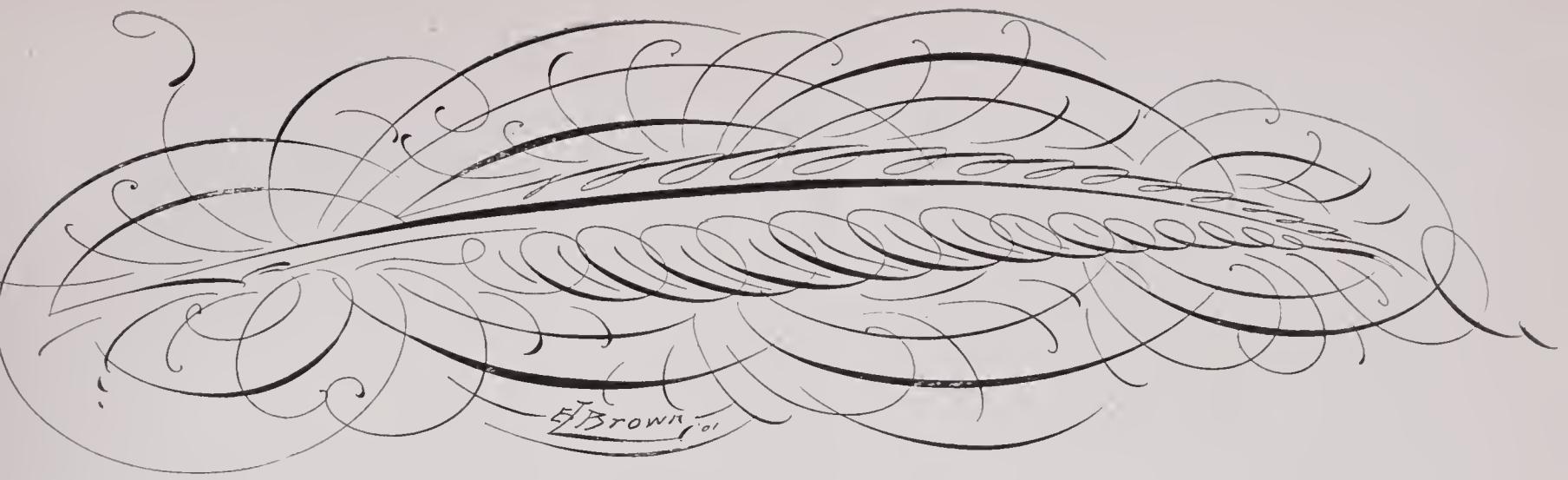
There is less objection to ruling the paper both horizontally and perpendicularly than heretofore. The pen must be changed to suit the stroke, but in nearly all the forms and strokes the point of the pen is held at an angle of  $90^{\circ}$ , or at right angles to the base line.

The spacing, like in the "Block" alphabet, is very regular. Nearly all the down-strokes should be a quarter of an inch apart, or whatever standard you adopt. Remember that the proportion here given is not the only one. It is the usual or the standard. For many purposes it is best to space more widely, and for many others much closer. In fact these letters can be doubled in height without increasing the width, to good advantage.

If your ink or pen does not work well in producing the light strokes, or if you wish your work unusually accurate, it will be well to make the hair lines with a common pen. If you make them in this manner it will be necessary to use slant and space guide lines.

As will be seen by the Z, this alphabet can be made to be quite legible and ornamental by the proper use of ornament. The little round ornament seems to break the straightness or severeness of the form, and the outlining with the shading back of it helps to strengthen the weaker parts. The shading in the three words is modified by drawing the lines in the several directions to illustrate three different methods. One is just as good as another, and but one should be used at a time. Study carefully the construction of the shades. All must be outlined in pencil before the shading can be done. Shading should be done, at this stage of the work at least, freehand, without the aid of a ruler.





## ITALIAN

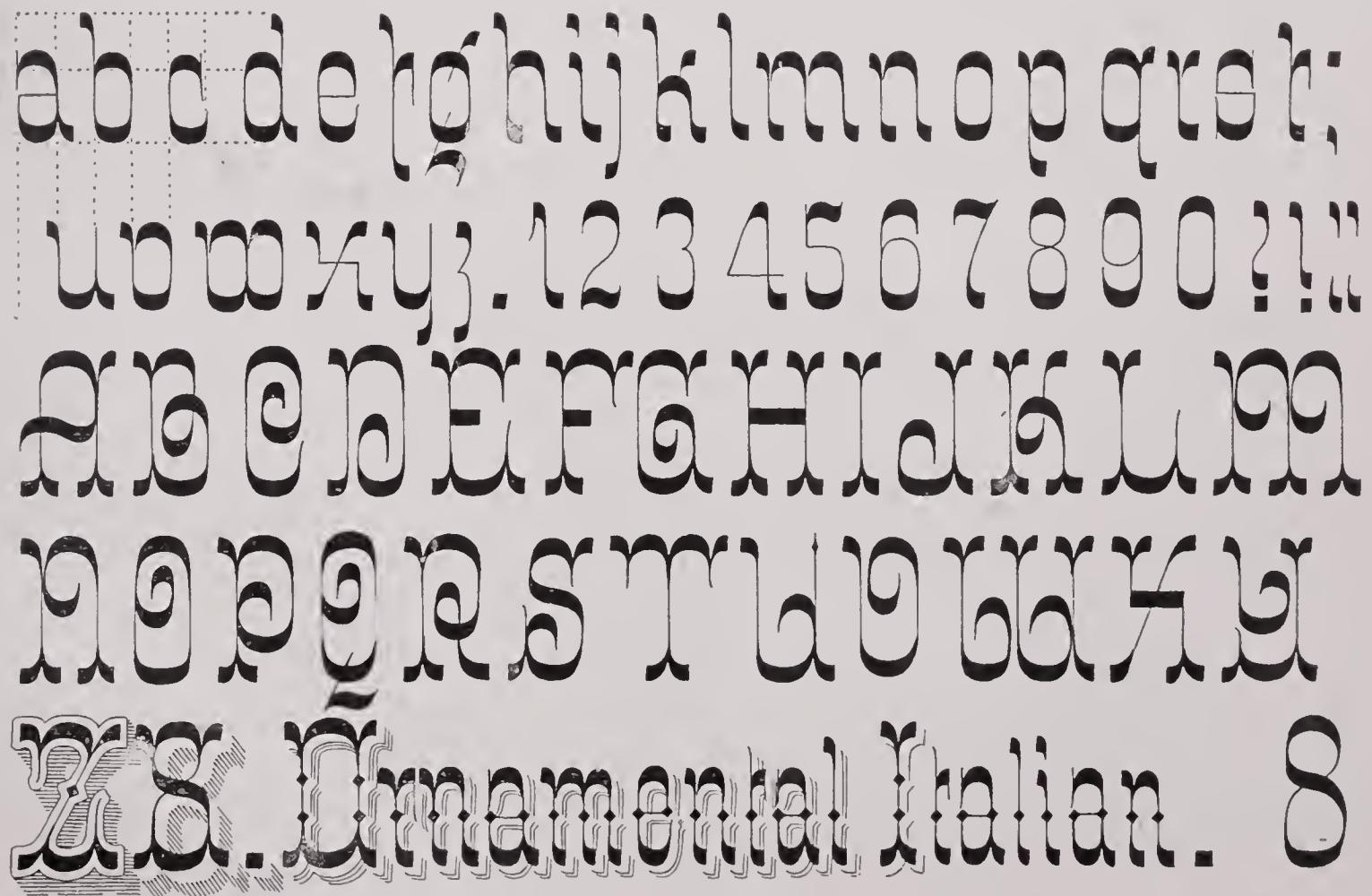
We have here one of the most ornamental, delicate and difficult of the broad-pen alphabets. The peculiar blending of curves and straight lines is not common. The contrasts between the shades and the light lines is quite as strong as in the previous alphabet, though less severe.

The spacing, like the "Square Top" or "Block," is regular. In fact, one can follow quarter inch slant and space lines quite conveniently, for the spacing between the forms should be the same as in the forms.

Some of the curved light lines found in figures be made with a common pen. The peculiar junction of lines in the tops and bottoms of these letters, especially in such as *A*, will require skill and care. The long, light lines will necessitate holding the point of the pen exactly perpendicular and running it precisely edgeways. But good ink, pens and paper, and steady nerve and temper, will secure the desired results.

As will be seen, the addition of the little square in the letters in the word *Ornamental* makes it much more attractive. It adds strength and decision, and should be made with a size smaller pen than that used in lettering. The finish of the *Z* in this alphabet is a good one because it enlarges the body of the letter and makes it much more readable.

For ordinary engrossing, the shade can be put on with the same size pen that was used in making the letters by the use of pale ink, or more properly speaking, with water color. To do this shading, one must turn the paper one-fourth of the way round to the left from that used in lettering. Then, holding the pen as in lettering, and beginning at the end farthest from the body, you shade the sides and bottoms of the letters, and work gradually toward the body. Use water proof ink in lettering for this kind of shading.



## 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.

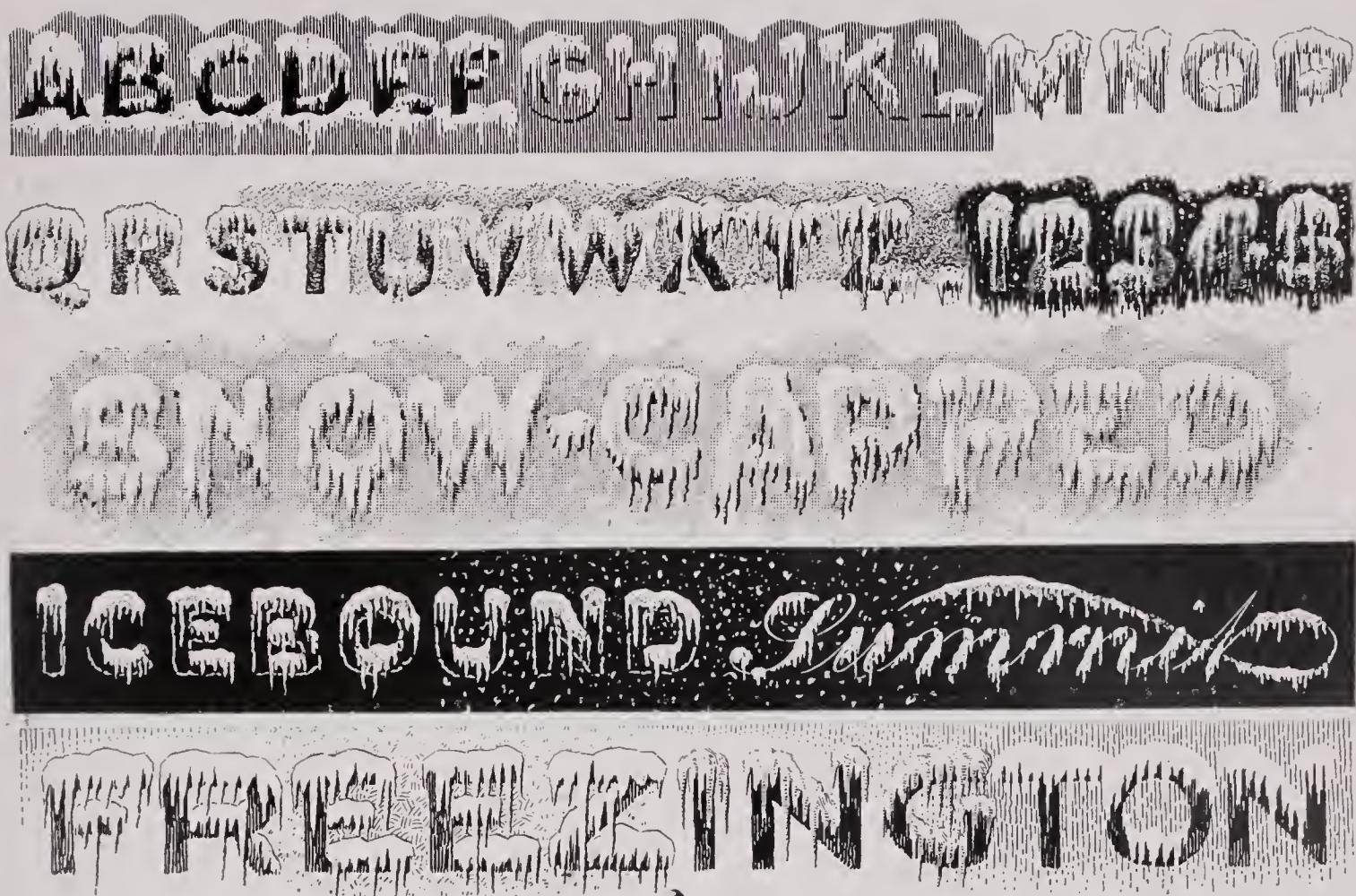
The Egyptian, Gothic, or Block letters serve as a type or foundation for about one-third of the lettering we see. The characteristics are simplicity, strength, plainness and boldness. The strokes or parts of letters are equally heavy and it is this quality of equality of width of stroke that makes these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





## SIXTEENTH CENTURY.

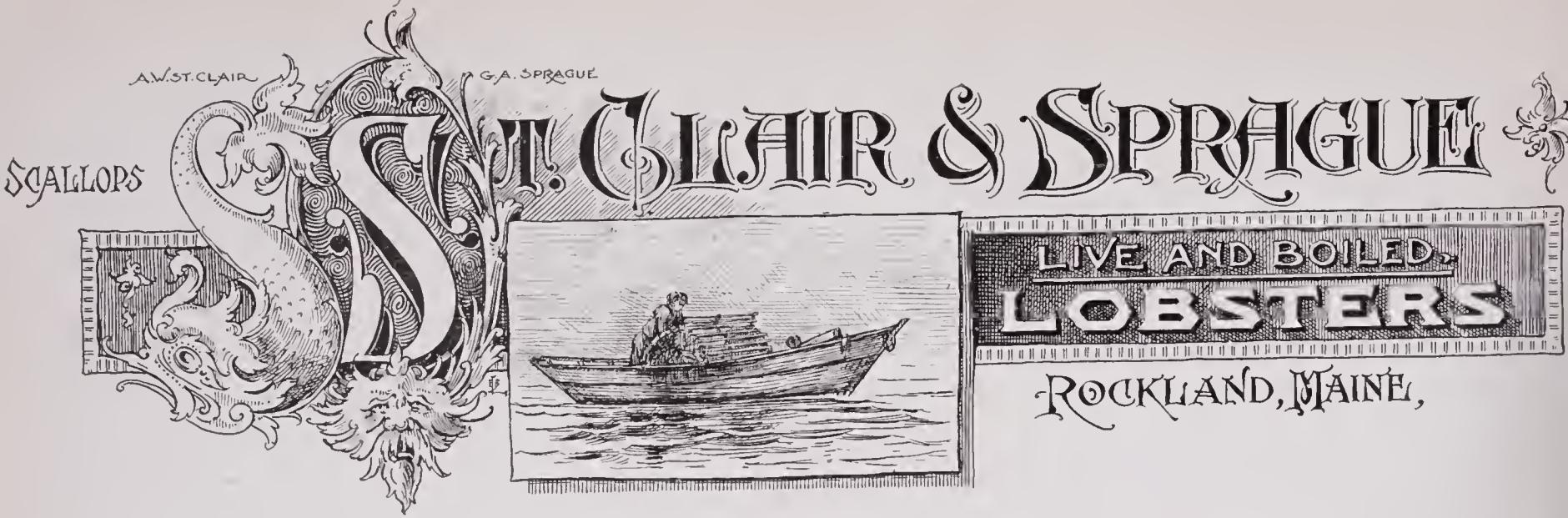
A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z ROMAN.

SIXTEENTH CENTURY GERMAN

A B C D E F G H I J K L

Q N O P Q R S T U V Z



### 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.

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 z . 1 2  
3 4 5 6 7 8 9 0 . Roman Al-  
phabet. SLENDER. <sup>VERY</sup> 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 elements 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 graytone 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.





## BLOCK

Here you have the mechanical, the substantial, the elaborate in lettering. If you want to represent the solid, the permanent, 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.

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 & B L O C K .

O R N A M E N T



# THE PLAYERS

## 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?



## 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 gradation from black to white and white to black. On the other hand, if gradation 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.

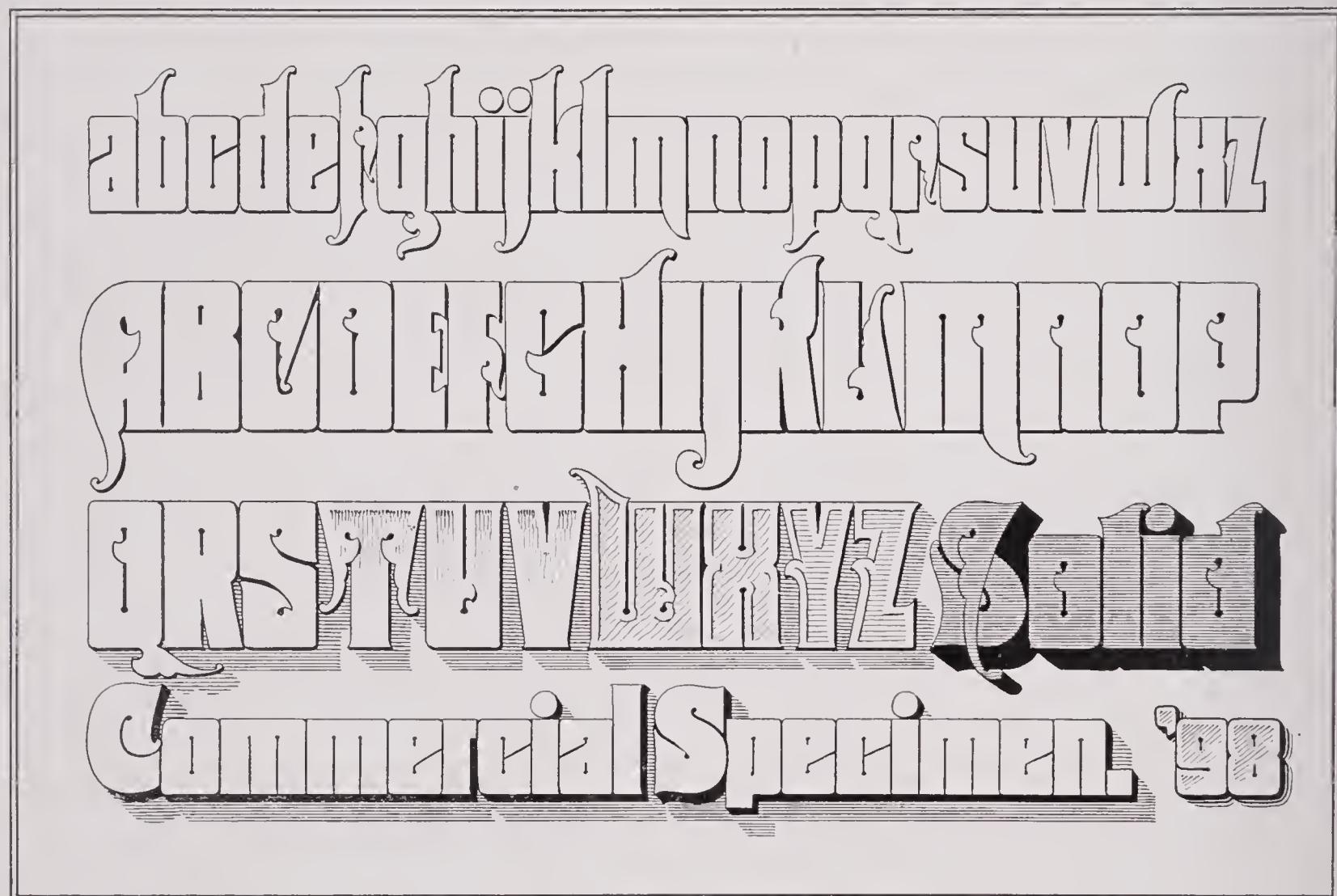


Drawing by E. A. Oliver, Philadelphia, Pa.

## 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 engravers because it enables them with pen and brush combined to secure the maximum effect with the minimum labor and time. And this is an essential quality, particularly in this material age.





## HEAVY BODY

We have here, if anywhere, the novel, grotesque and extreme in lettering. When we first saw such letters as this on show bills, posters and the like, we thought them quite crazy and almost indecent, if letters could be so. But time, the panacea for all ills, 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 to our madness, as many no doubt think it. The first alphabet is heavier than the second because there is 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 announce several new crops of letters, a number of which owe their existence to these forms. You may not, at first, recognize the inheritance, but it is usually there, and not so distant as that of Adam, either.

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, being as they are, neither flat nor violent in construction and contrast. The *Z*'s in the first alphabet also offer good hints for ornament and development.

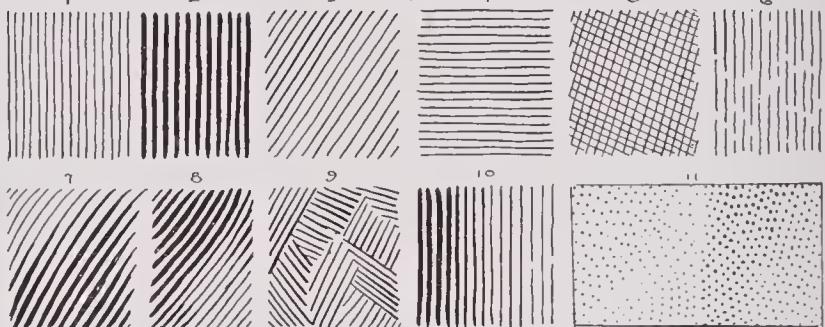
For commercial advertising and in the line of novelties, these letters can be utilized nicely. They are not serious in their tone, nor artistic, therefore, are not suited to memorial engrossing nor elegant illustrating. On the principle that it takes all kinds of people to make a world, so does it take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

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  
t u v w x y z 1 2 3 4 5 6 7 8 9 0  
A B C D E F G H I U K E M  
N O P Q R S T U V W X Y  
Z Z C HEAVY BODY  
E B C F G H I J K L M N  
O P Q R S T U V W X Y Z



# Lettering and Pen Drawing

FOR BEGINNERS



M W W H E M M  
P L 9 9 9 6 6 2 S u

A B C D E F G H J K L M N O P Q R  
S T U V W X Y Z Brown's Alphabets 1916.

- a b c d e f g h i j k l m n o p q r - a b c d e f g h i j k l  
Arlington Mills Corporation of New York Dr.  
Diplomas and Engraving - Reasonable Prices.

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 fine 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. Crosshatched lines are shown in No. 5 and stippling in No. 11. Gradation 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 engravers, 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.



*The above Alphabet was  
made with a Number Five  
Soennecken pen.*

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 re-touching necessary. The heading, "Decorative Drawing and Lettering" shows the same style of letter finished with a fine pen.

# The Art of Lettering

## TOIL AND TALENT TRIUMPH

The symbolic design herewith offers a splendid example of tinting wherein soft gray, striking contrasts, and luminous effects are produced. Note closely how the lines are barely connected, and how one line is made to take the place of two when grading from dark to light.

In tinting of this type, it is well to work from dark to light, and therefore the design should be turned around when putting the tint behind the light letters in the lower right corner of the design.

The egg and dart historical, decorative border was first outlined carefully with pencil and then drawn by tinting.

An oblique holder is a good instrument for such delicate shading. The original drawing is about three times as large as the reproduction herewith.

Regular spacing depends upon a well trained eye as well as upon a skilled hand. Both are capable of development and improvement through practice.



## 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.

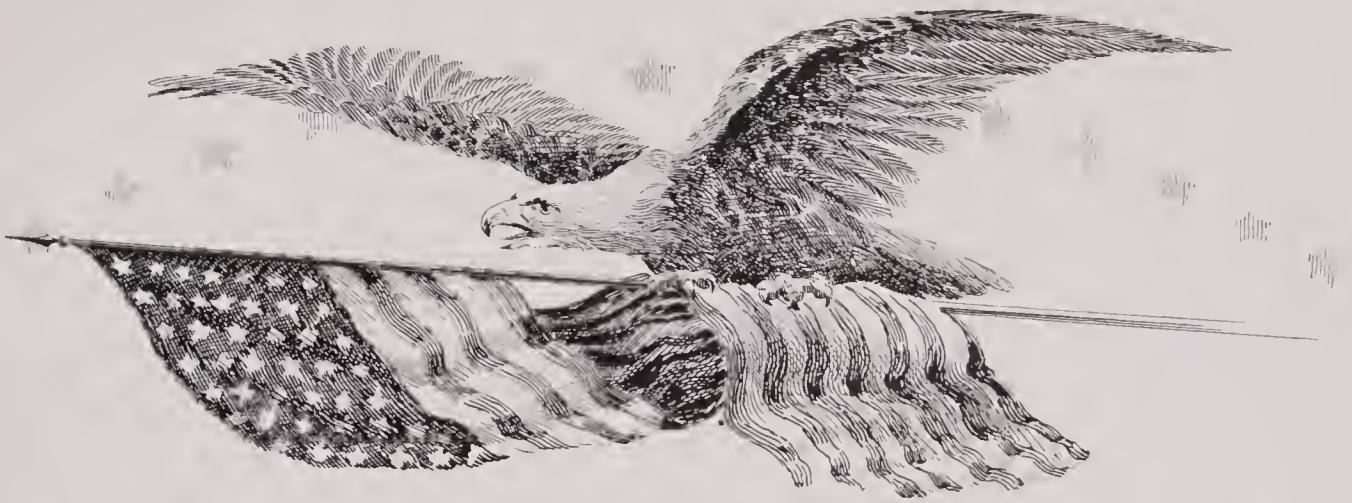
The shield, which is the emblem of protection for human liberty, as employed by the United States, is used as a foundation for these letters. In dealing, therefore, with subjects of a patriotic nature, this alphabet is appropriate and refreshing.

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.



СВОБОДА

ПРОЛІТЯ

ОБРАЗІЙ

УМІЛІЙ

РІДКІОСТЬ АВРІЛЬЯН.

A B C D E F G H

I J K L M N O P

Q R S T U V W X

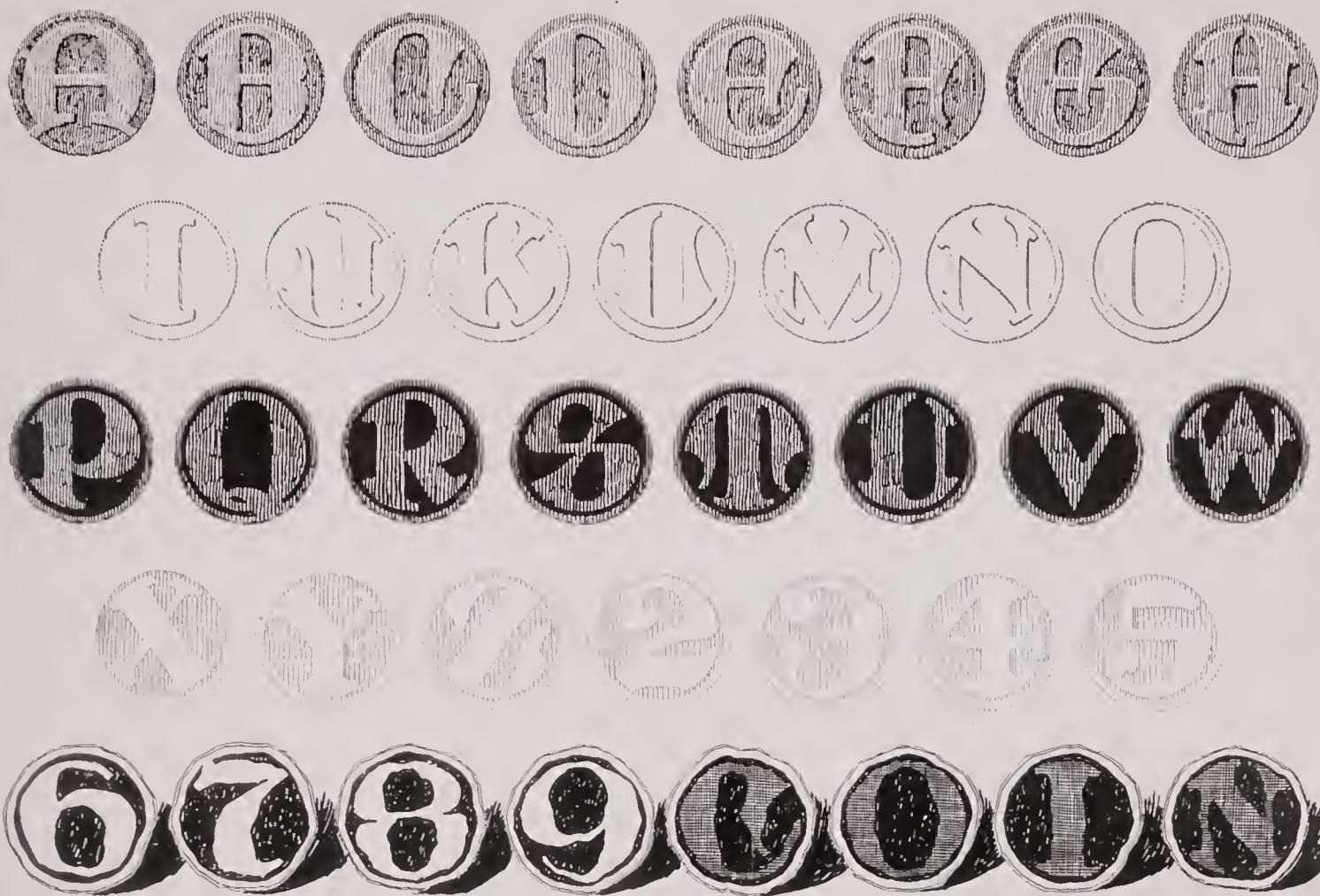
Y Z .

A B C D E F G H I

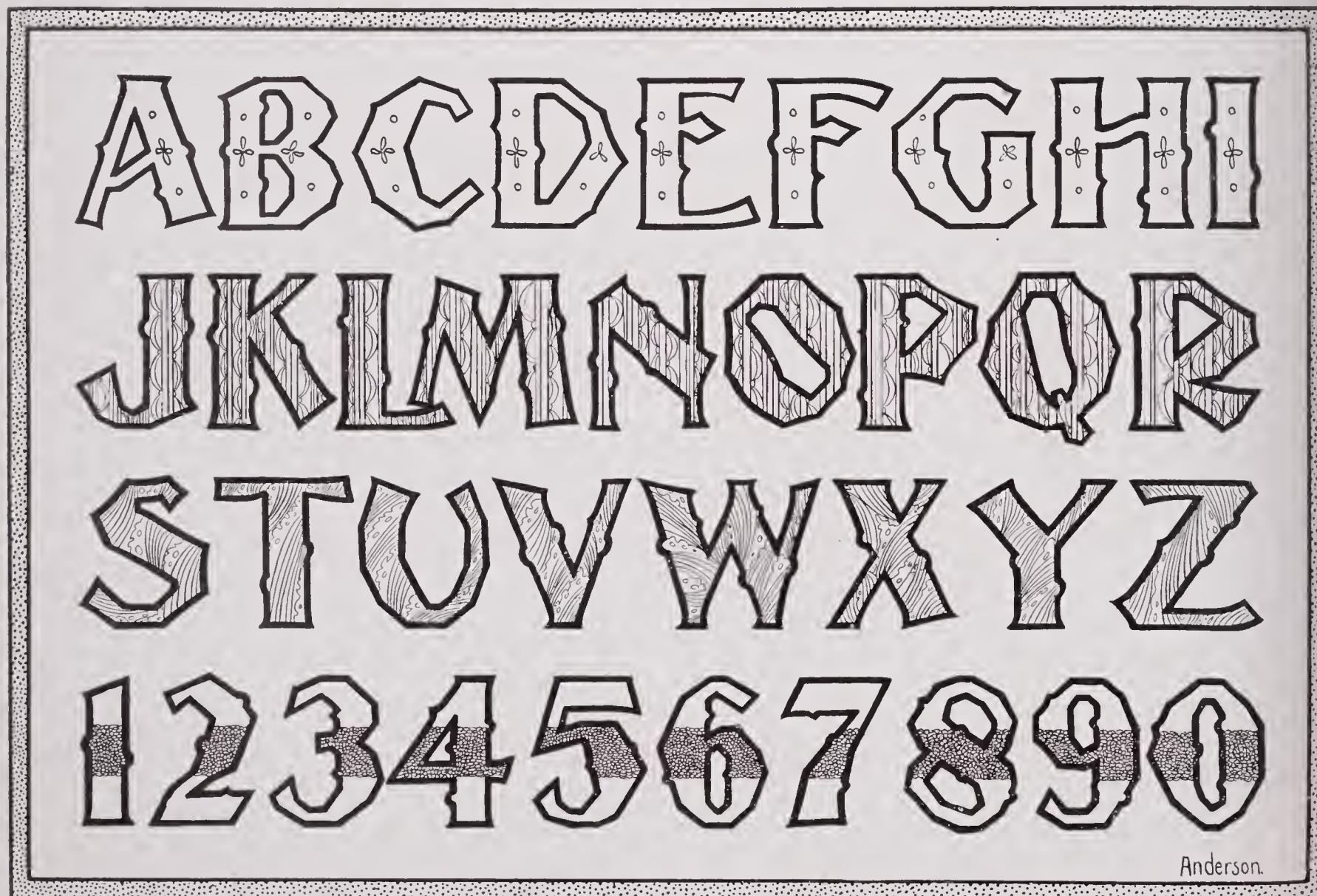
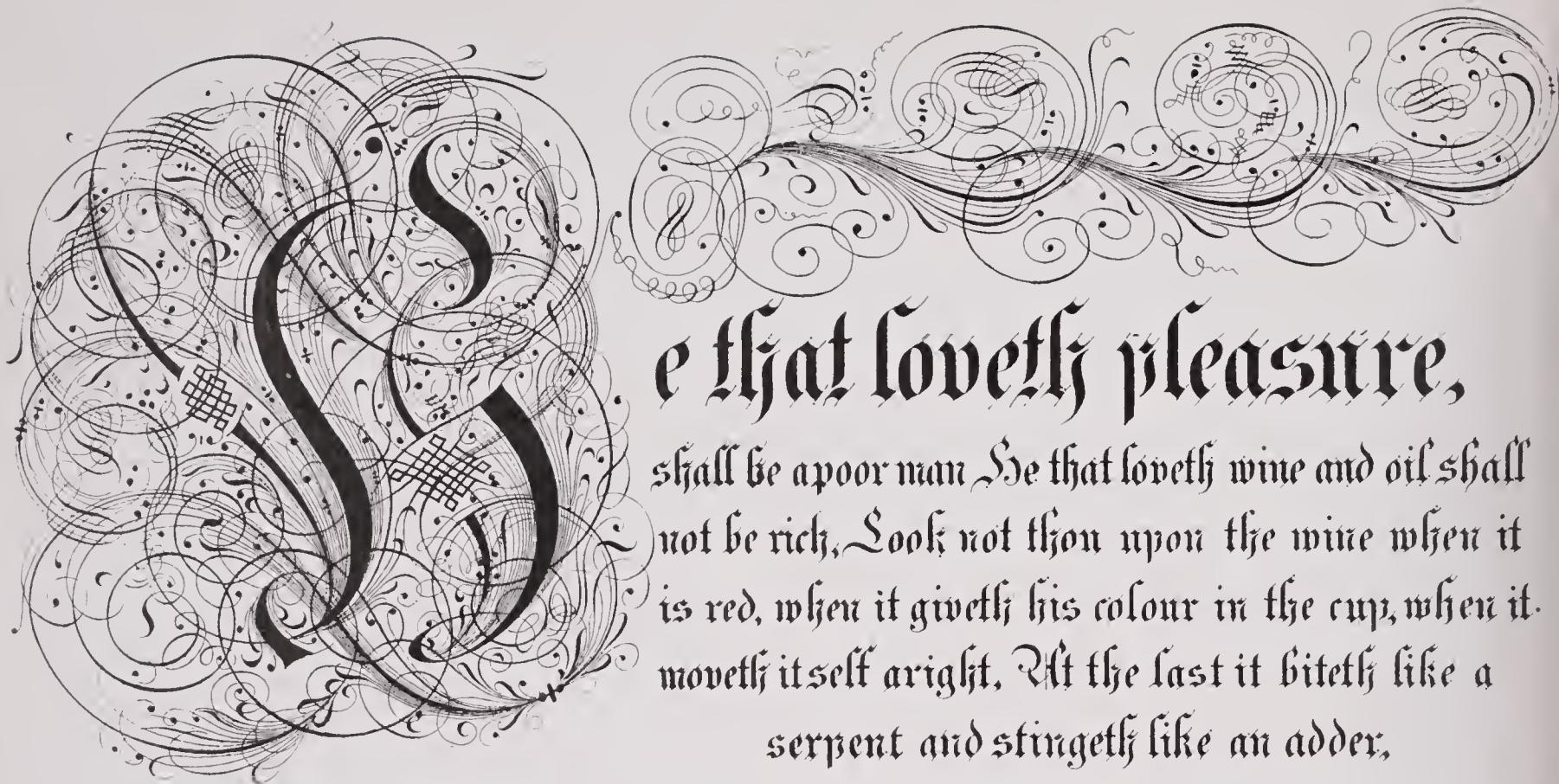
J K L M N O P Q R

S T U V W X Y Z

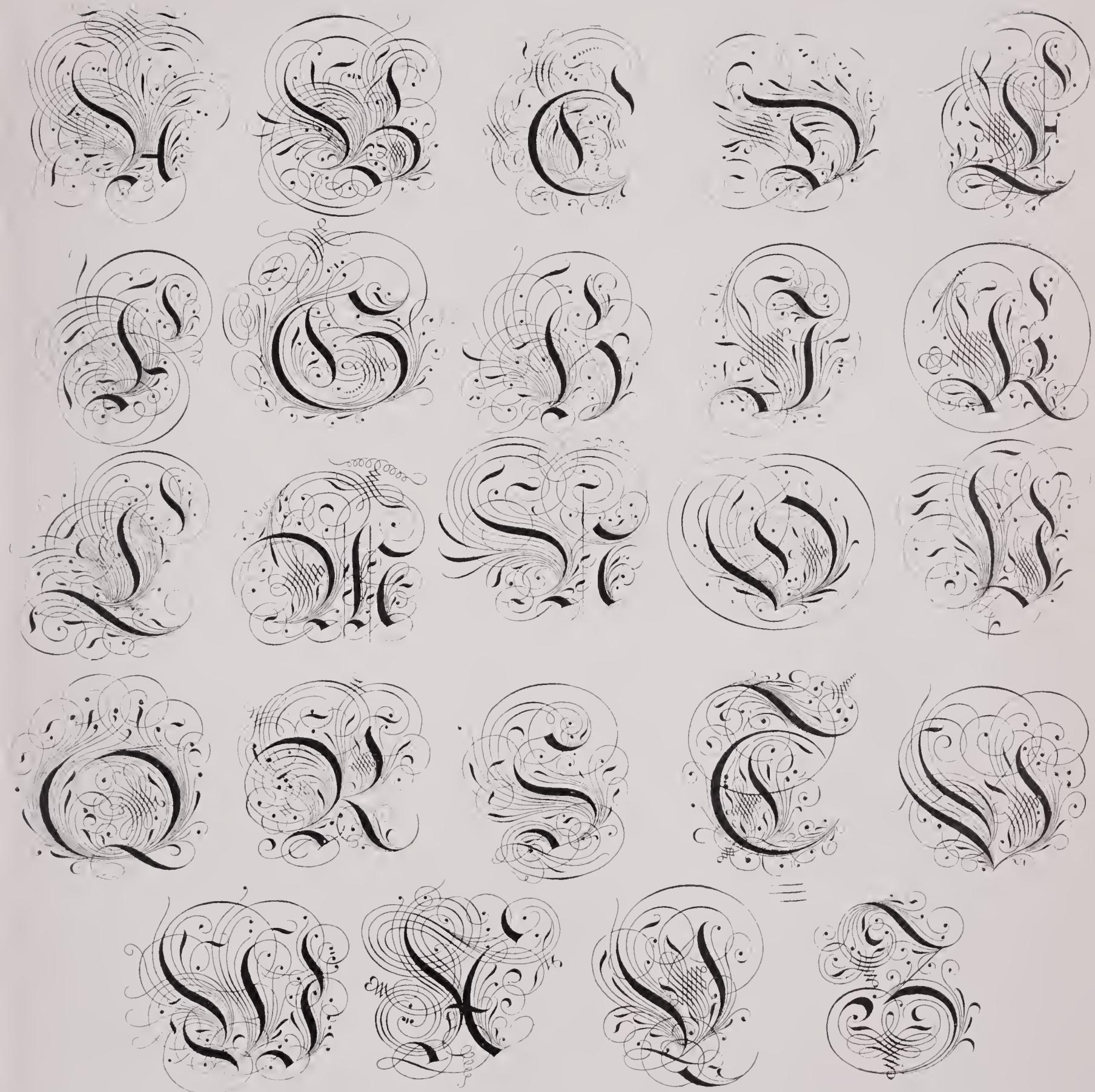
KANGAROO. 1901



This image shows a horizontal strip of four rows of cursive Gothic script, likely a sample of handwriting from the period. The script is fluid and expressive, featuring large, varied letter forms. The first row contains letters A through Z. The second row contains letters K through T. The third row contains letters V through Z. The fourth row contains letters A through D.

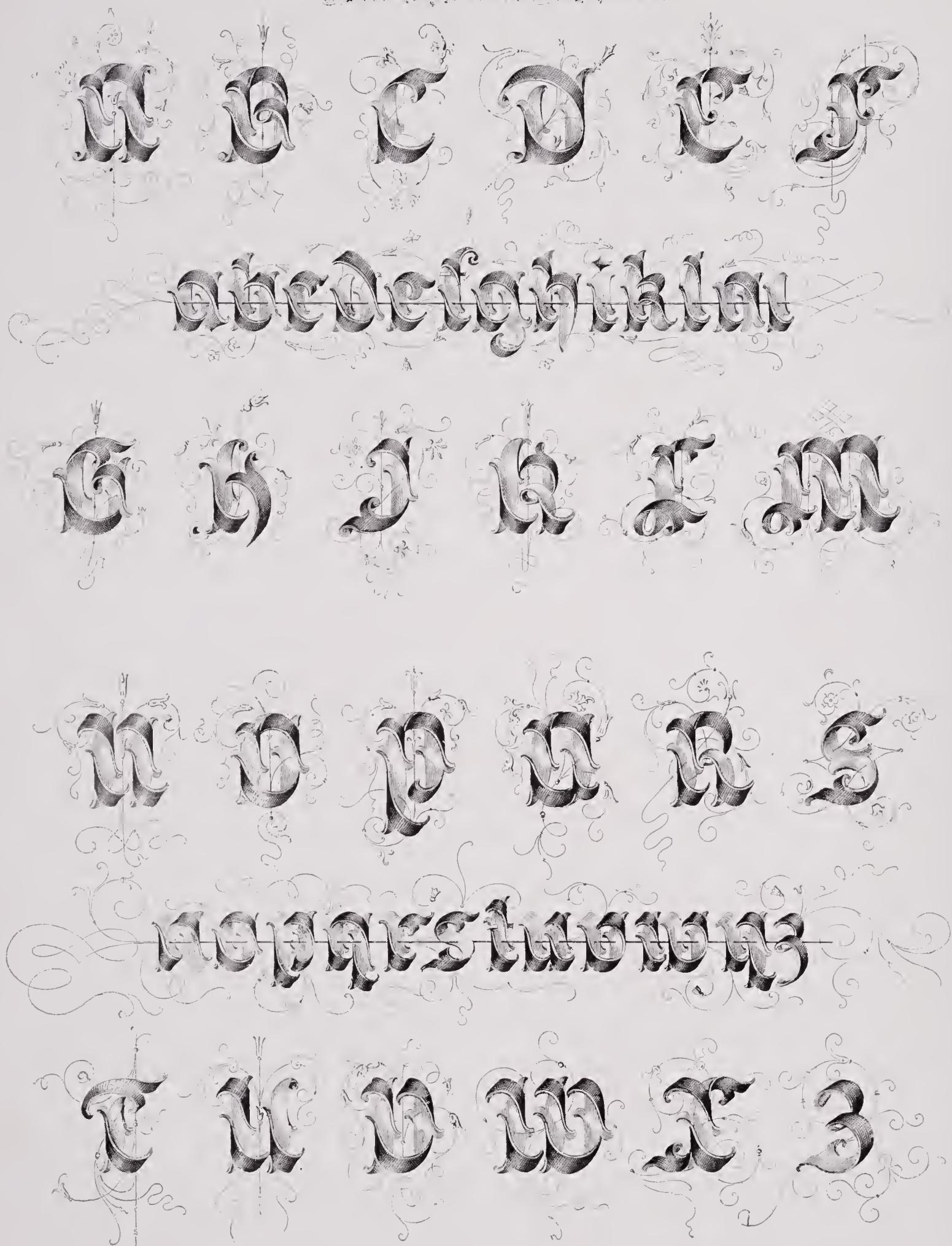


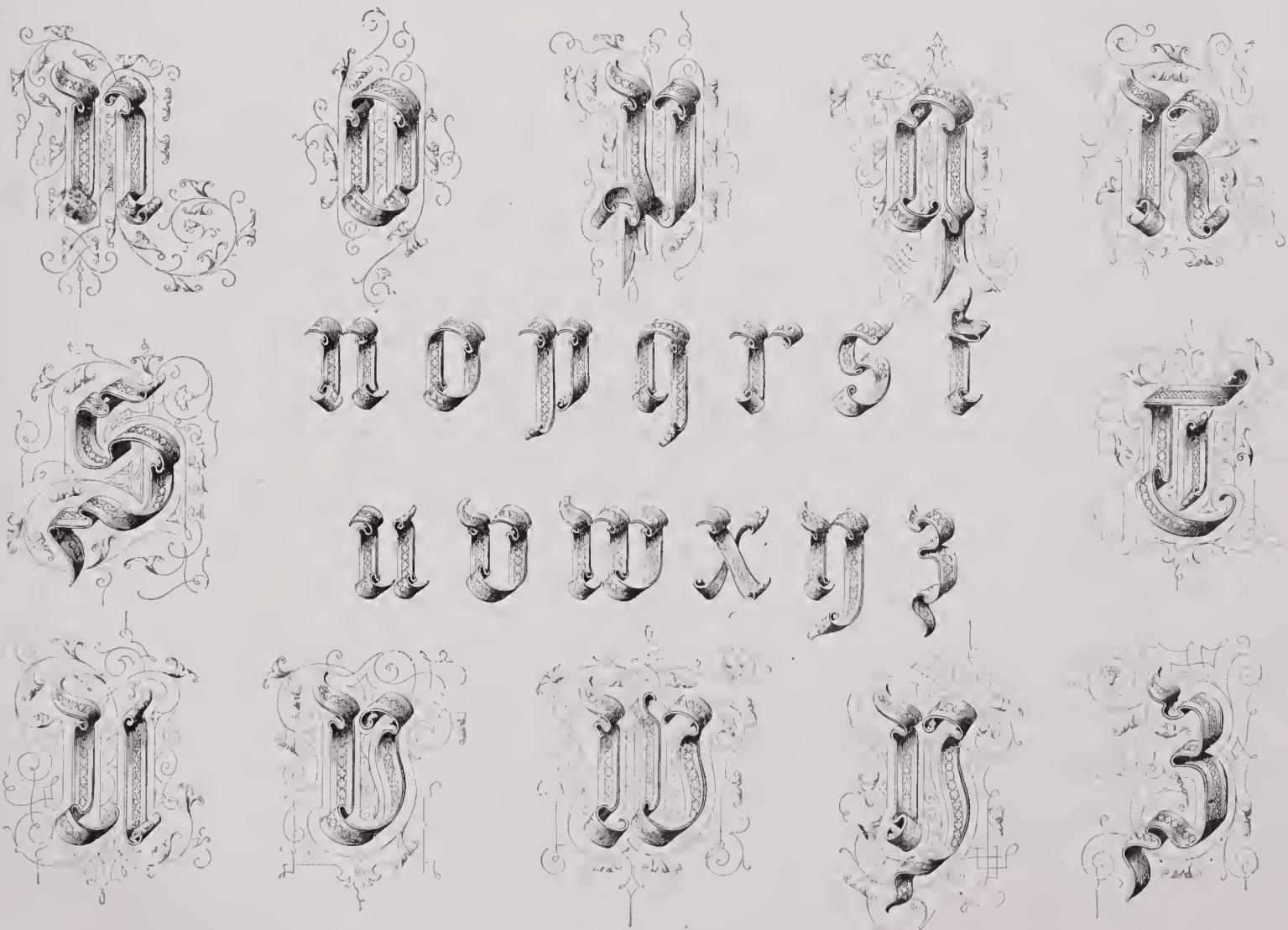
Anderson.



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

## Split & Twisted Alphabet.







## SHADING

The first line represents what is generally termed shading. It represents the side and bottom of a letter as well as the face of it. It is simple if you once get the principle clearly in mind. To produce it, the first thing to do is to draw pencil guide lines from the corners of the letters at an angle of  $45^{\circ}$ . 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. This is the easiest to understand and to master.

Line three illustrates a shadow in perspective and is the most difficult to make. 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, it is necessary to sketch in pencil the whole letter, and then to outline in ink only the right and lower side of each part.

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.

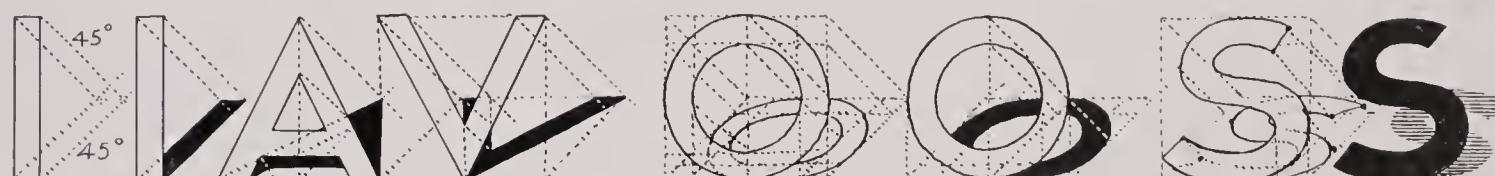
For ordinary quick engrossing, shading is usually done with diluted ink or water color with a broad pen or brush. To do this, turn the left side of the paper towards the body and start shading on the right side of the paper, on the last letter, working towards the left side. The pen should be held in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



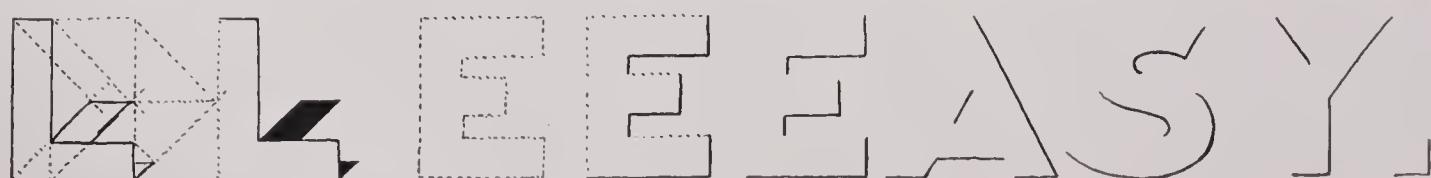
MAKE THE FORTY-FIVE DEGREE LINES FIRST,— THEN OUTLINE THE SHADE OR SHADOW,—



THEN TINT OR BLACK THE SAME. DOTS REPRESENT PENCIL LINES. THE OBLIQUE LINES



DETERMINE APPARENT HEIGHT, WIDTH, AND POSITION OF SHADOWS. STUDY PERSPECTIVE.



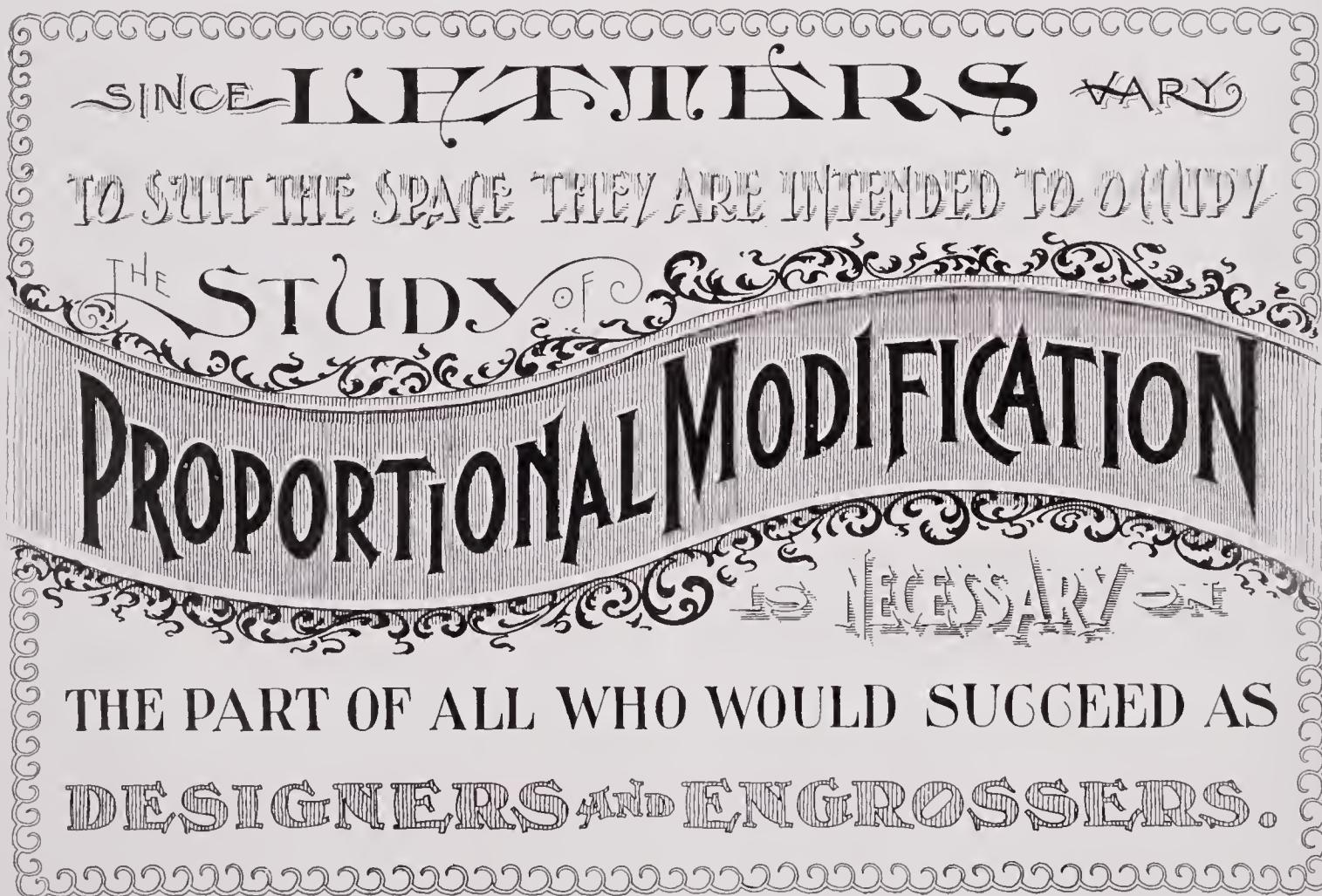
## PROPORTION AND MODIFICATION

Unless you can suit your letters to the space they ought to occupy, your work will be but partially successful. Keep in mind that the alphabets given represent the type form or average proportion. The Roman characters are not always based upon a square (as was the alphabet) but instead are sometimes extended (made wider) as in the word "*Letters*," and sometimes it is contracted (made narrow) as in "*the part of all who would succeed*."

The Medial letters are sometimes changed and shaped to suit conditions as illustrated in the second line from the top. See how narrow and close the letters are. The word "*Study*" is not only made wider than the standard Roman but it is somewhat modified. Such changes are not only allowable, but commendable. See if you cannot do as well.

The central line is based on the Egyptian forms. The characters are modernized and contracted not a little. "*Is Necessary On*" is a very modern type of form, somewhat related to the last line, which is a modification of what we have elsewhere termed the Heavy Body. The letters have been spaced and proportioned as to best fill the space allotted to them and to express the meaning most forcibly.

The work given was done in about a day, designing and all. Do not understand that beginners should do it in that time. There is a vast difference between the rapidity at which a beginner and professional should work. In tinting behind the central line, think more of evenness of tint, as produced by equally distant lines, than straightness and smoothness of line. If you think too much of straightness, you will forget about uniformity of spacing, and thereby fail in securing flatness, which, in this case, is desired.



## APPLIED LETTERING

Here is a composite plate of fifteen alphabets, the object of which is to show how lettering may be applied to design. Keep in mind that it is not good taste to use two styles in one line, as in "Modern Ornament," but it is here given to illustrate the application of as many styles as possible within a limited space.

See how the word "Modifications" is made to stand out by the introduction of a pebble background. But notice how unobtrusive the background is: you see the letters rather than the background. And that is right, your backgrounds must not be conspicuous, they should be subordinate to the forms you wish to express. Study how quickly this same groundwork vanishes about the word as soon as it has served its purpose, that of accenting the word.

The panel about the words "Modern Ornament" is more conspicuous, which it has a right to be, as it occupies the post of honor. However, its outline is rather plain and severe. Note the fact that while the lines in the shading of the words vary in direction, the effect produced is quite the same. But one style at a time should ordinarily be used. Note what a change in the O the outlining of it produces.

"Embellishment, Decoration, Title-pages and Memorials" offer suggestions in treatment and background not so common as many others. The sketchy, free, light and airy treatment is to be encouraged. There is no reason why it cannot be employed more advantageously than it has been in the past. See what you can make out of it.

After studying the principal features of this design, see if you cannot write an advertisement of some school or book and embody the strong points in large, bold and conspicuous letters, and the other ideas in such style letters and ornament as to properly express the idea desired. If you succeed, be surprised; if you fail, be studious and persevering until you know why.

Each design should be composed of one style of letter rather than many as here given merely for practice.



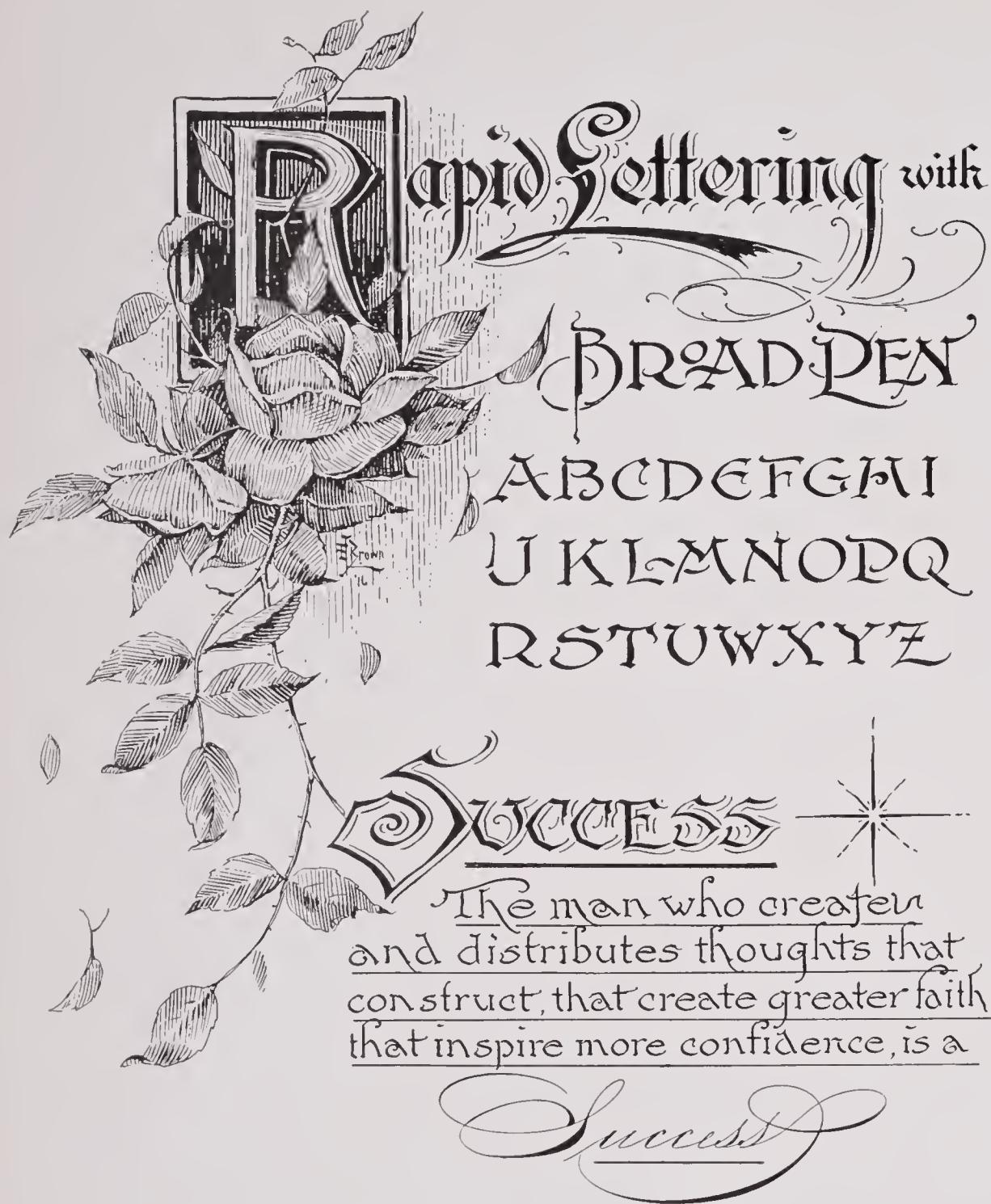
## RAPID PRACTICAL LETTERS

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.

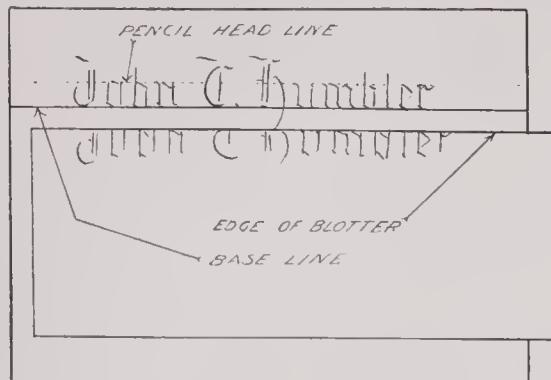
The initial "R" and spray of roses and leaves shows a strong and rather effective line treatment of values. It will be observed that the color values are treated in short, parallel lines varied in thickness for the light and dark tones. No cross-hatched lines in this specimen. The roses are in a lighter 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.

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 - M N D W Z  
A MODERN SCHOOL OF BUSINESS  
FOR YOUNG MEN AND WOMEN - 1911



## 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 or can afford to pay. If the price is rather low (from twenty-five down to ten cents each), then the plain lettering with little or no flourishing, or the shaded writing 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. We rarely ever use flourishes (unless called for) from the fact that most diplomas do not have sufficient room for proper embellishment. The common fault is too many lines and too many fillings and filigree to enhance the symmetry of the letters themselves. 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 placed. In time the head lines should be omitted in the cheaper class of work.

Another plan is to put the pencil marks suggesting the spacing on the blotter and not on the paper. The name on the blotter can be centered and placed up close 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 with a piece of sponge rubber, powdered pumice stone, or stale bread over the space to be lettered or written 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.

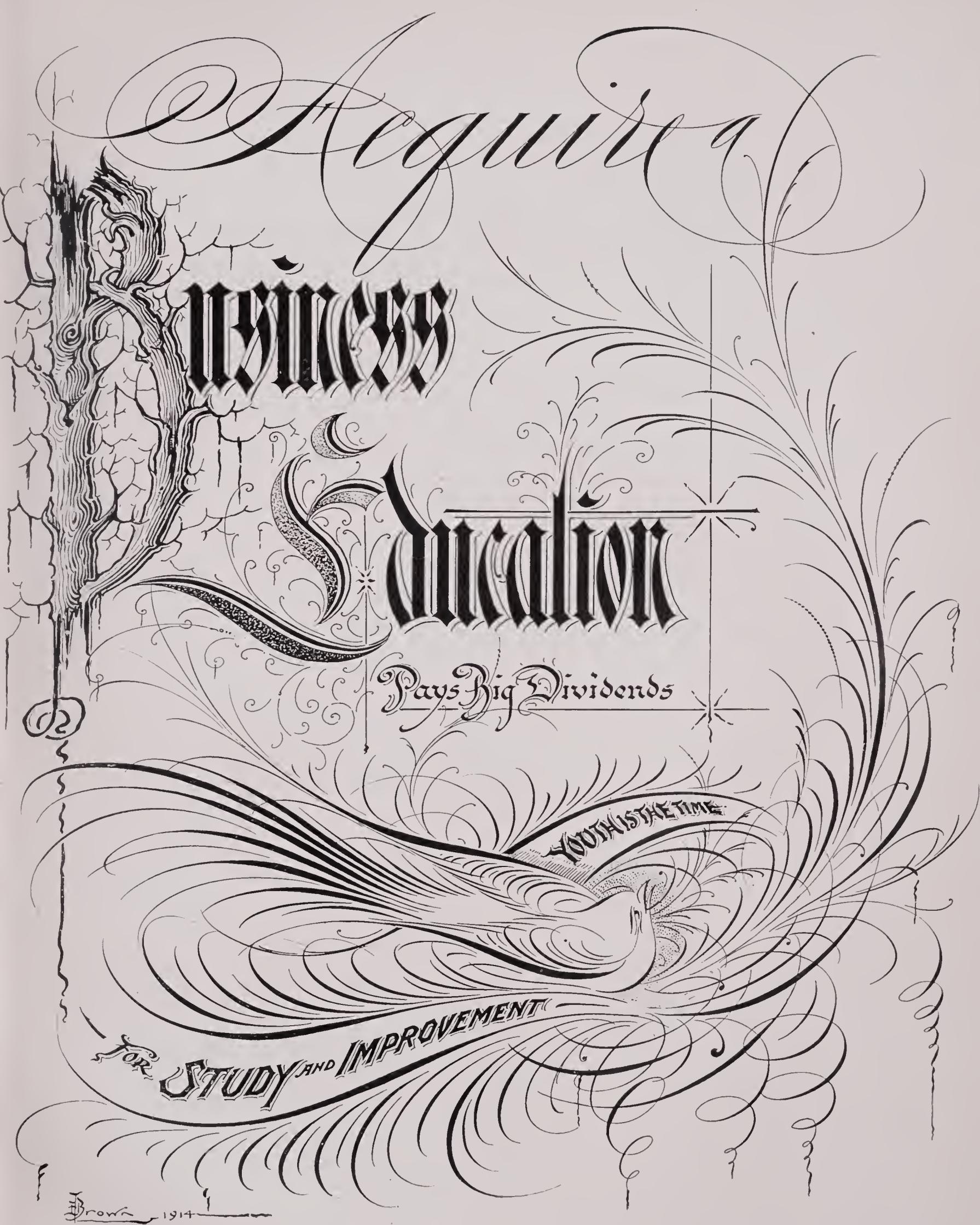
Speed should be developed after you have thoroughly memorized the styles of letters, but not before. Engravers are able to fill from 100 to 300 or more diplomas a day according to the amount of work on each one and the quality of work desired.

Benjamin K. Frankenberg  
B. K. Frankenberg  
Benjamin K. Frankenberg  
Benjamin K. Frankenberg  
Benjamin K. Frankenberg



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.







**A**dvocate 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 contentment. Respectable occupation is the best, most wholesome and satisfying thing a man can have

Alexander H. Revell

# Gold for Everyone

Diligence Wins

Brown 1914

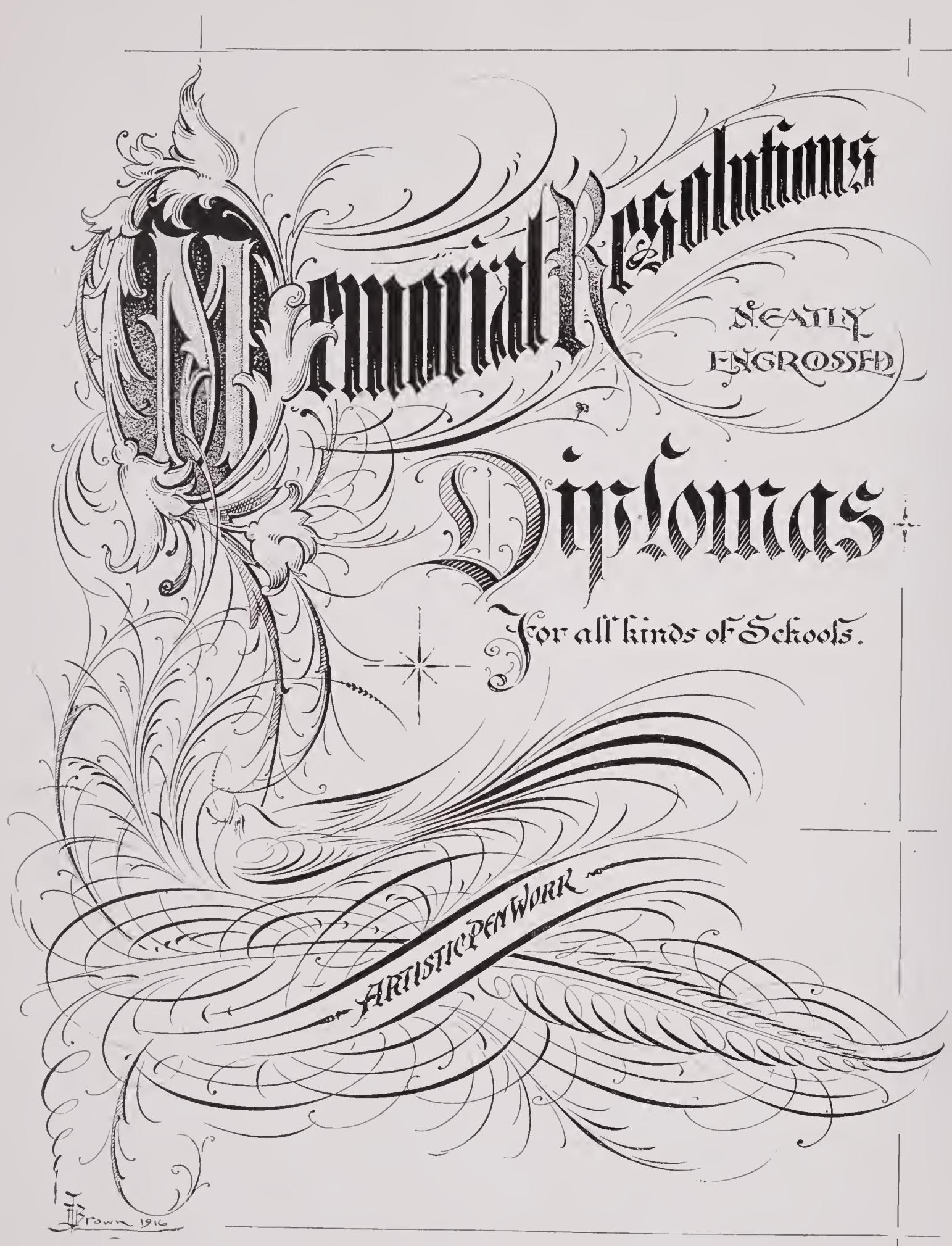
# Qualify for BUSINESS

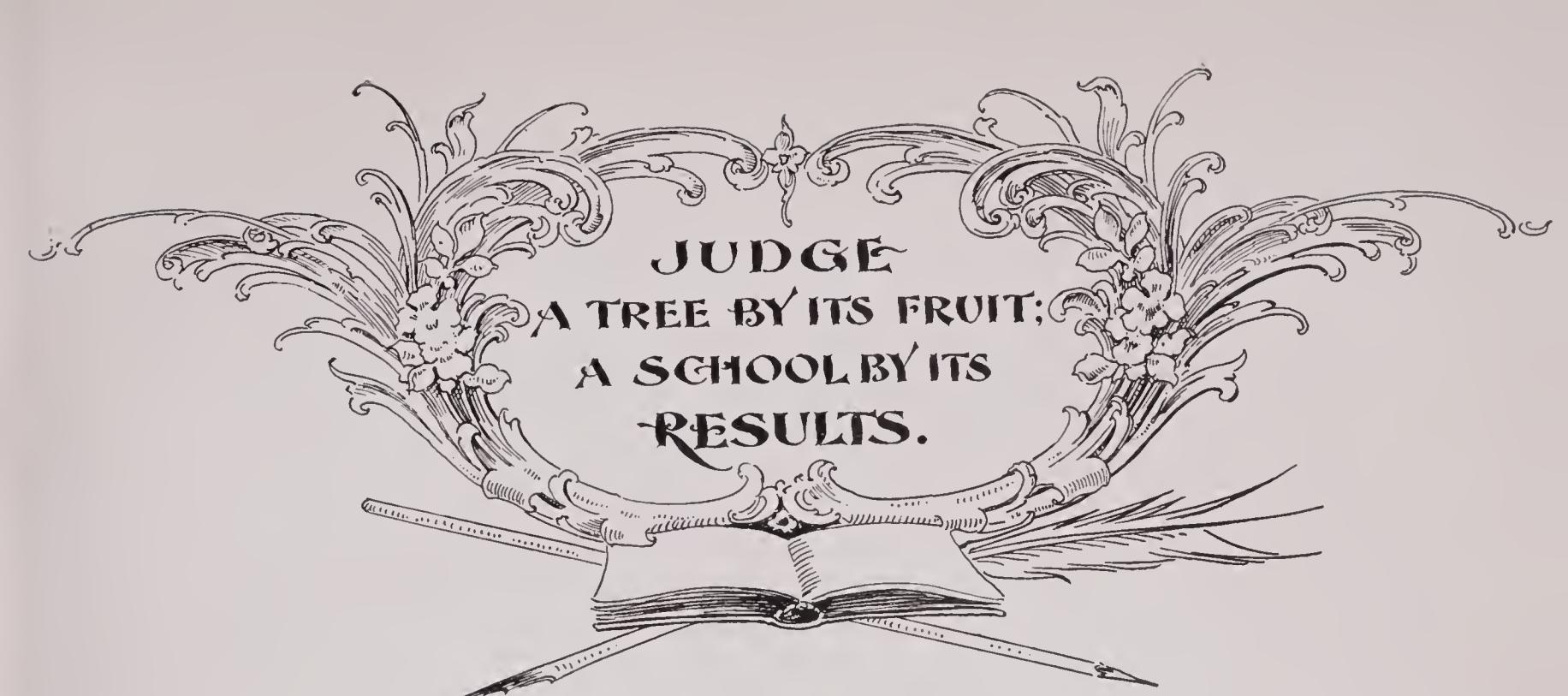
The importance of a Business Education to young men of our country cannot be overestimated. The ordinary college education is of great value, but it is not to be compared in practical importance to the training of young men who have to make their own way in life, to that acquired in a *Business College*.

JOHN SHERMAN

DILIGENCE WINS SUCCESS

J. Brown Rockland Maine. 1914





JUDGE  
A TREE BY ITS FRUIT;  
A SCHOOL BY ITS  
RESULTS.



Commerce! Thou maist the Stars thy Pilots boast,  
Each Haven is thy Inn, each Prince thy Host;  
Kings are but Tenants to thy Farms and Thee,  
O! Glorious Commerce! Landlord of the Sea.  
Their Sceptral Sway must to the Trident bow,  
They the Receivers, but the Donor Thou:  
For Thee Golconda's wealthy Caverns shine,  
And the rich Mountains of Peru are thine.

This exquisite bit of engrossing in words is a eulogy on Commerce, but in form it is a eulogy on the art of the pen. Engravers of today cannot excel the harmony, the grace, and the symmetry of this specimen. Instead there is hardly an engraving artist of today who cannot get some valuable lessons in design, in lettering, in symmetry, and in grace from it. It was published in the Universal Penman by G. Bickham in 1738, the work itself being the product of N. Dove.

## RESOLUTIONS

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 different localities and with different engrossers. The great majority of resolutions are gotten out for from \$10.00 to \$30.00, 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 \$5.00 to \$10.00 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.

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.

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 \$10.00 piece of work can frequently be made to look like a \$20.00 one, by adding a little embellishment. Unless you learn to be resourceful, you will have to do many pieces of work over.

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 so rough that it 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. Use a sponge eraser in cleaning lines and finger prints from your work.



# THE OHIO STATE ASSEMBLY

## 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 1861-62.

Therefore, be it Resolved,

that the Senate of Ohio hereby expresses its high appre-  
reciation of his virtue as a citizen, his pure and  
mild 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  
Chair of the Senate is directed to transmit a copy here-

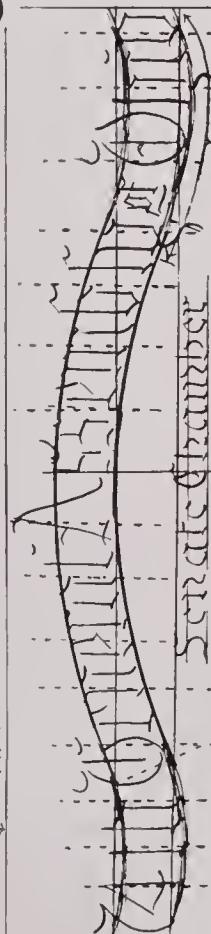
of and copy of this resolution to his widow.

The above Senate Resolution No. 30 (by Mr. Bright)  
was adopted by a rising vote of the Ohio Senate, this  
26th day of January A.D. 1906.

Attest:

Clock of the Senate

MARGIN LINE



FREE HAND

HISTORICAL

COMPARISONS

+

END & CENTER

ATHENS

CENTER POINT FOR CURVE

THESES ARE FREEHOLD

At a meeting of the  
Scranton Underwriters Association  
of the City of  
Scranton, Pa.,

held in their rooms, June 15th, 1910,

The following resolutions were unanimously adopted:

WHEREAS,

Mrs. Nellie Fuller Smith,

widow of our late member —  
Charles R. Smith,

who succeeded him as a member of our Association,  
passed away on the 4th inst., therefore be it

Resolved,

That the following minute be entered on our records and a copy  
sent to the bereaved family.

The loss, within the period of a year, of first the father  
and the head of the family, and second the mother, who bravely took  
up and carried successfully forward the business of the office, is a mourn-  
ful fact unprecedented in the history of our Association, and calls forth  
our deepest sympathy.

The fortitude and courage with which Mrs. Smith took  
up her work and so splendidly carried it forward commands our highest  
admiration, whilst we sorrow that its burden proved too heavy, and had  
so soon to be laid aside. We mourn our loss, we revere her memory  
and commend her heroic example.

F. L. Hitchcock, President,

P. C. Ruth, Secretary.

# 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  
humbly unite in testifying to the grievous loss which we have sus-  
tained 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 offices of our Company in New York.

C. F. Barker	J. H. Brown	H. L. Fullerton	H. W. Wakeman
J. B. Culisper	J. J. Coffey	B. P. Hamill	J. S. Whiting
J. S. Dunn	P. C. Hiddleston	P. J. Johnston	J. G. Simonds
P. E. Wilson	H. J. McVally	C. H. Lockwood	J. J. Anderson
H. J. Bennett	E. C. Viles	O. H. Marrs	C. J. Beauchamp
F. D. Bowker	H. E. Tracy	Ira T. Riggs	John Calder
F. E. Chidester	H. J. Powell	L. H. Roth	C. C. Titch
H. K. Gale	J. L. Bayes	H. H. Smiley	T. H. Jones
H. H. Holmes	G. R. Bradley	Hiram Spelman	J. L. Wallason
J. J. Rose	J. H. Caswell	Franklin Taylor	H. C. Poffe
J. S. Smith	H. C. Eggerl	J. P. Kichener	H. E. Wilder
	B. J. Elliott	J. T. Herden	

**R**esolved — 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

The General Assembly of Ohio  
Senate Chamber

Columbus, O.

Whereas,

Since the adjournment of the 73rd General Assembly

— William W. Marquis,

late Lieutenant Governor, has departed  
this life, therefore be it

Resolved by the Senate, That we extend to the  
family of the late Lieutenant Governor, Mar-  
quis, our deep sympathy, and express our ap-  
preciation of his high character and those qual-  
ties which made him a useful and wise mem-  
ber of the Senate.

Resolved, That the Clerk transmit to Mr. Mar-  
quis, an engrossed copy of this resolution.

The above Senate Resolution No. 190 (A. H.  
Hitchcock), was adopted this 3rd day of January  
A.D. 1900 by a rising vote of the Senate.

Attest:

Chief Clerk, Senate.

## 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.

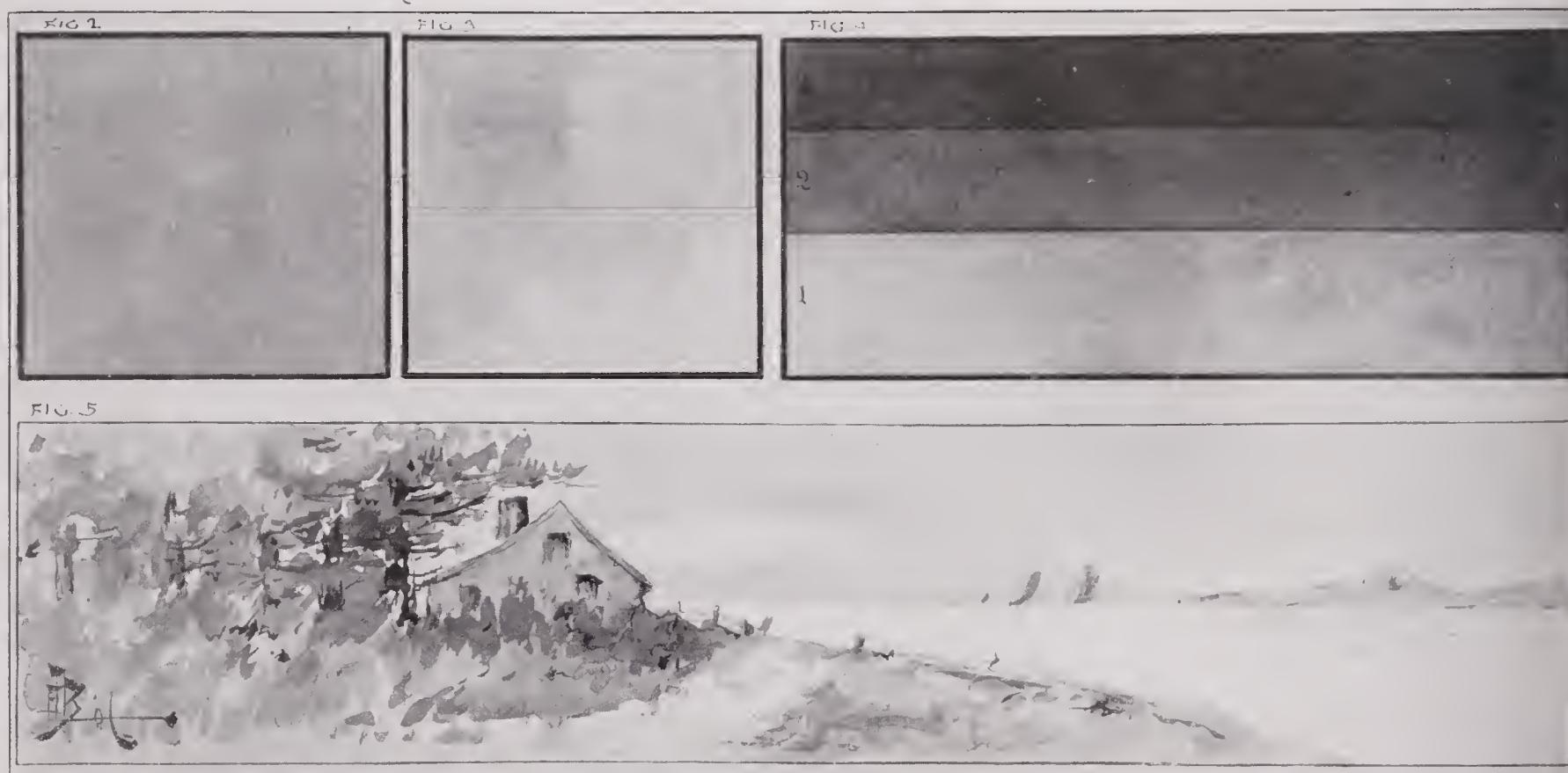
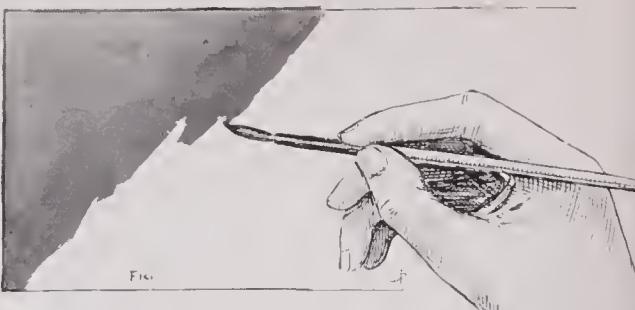
The original of the accompanying design was 15x20 inches, allowing 5 inches margin. The shield alone being 10x15 inches. Stars may be created by cutting them out of bits of paper and laying them about over the upper part of the design—above and below the heading.

## WASH DRAWING BY E. L. BROWN

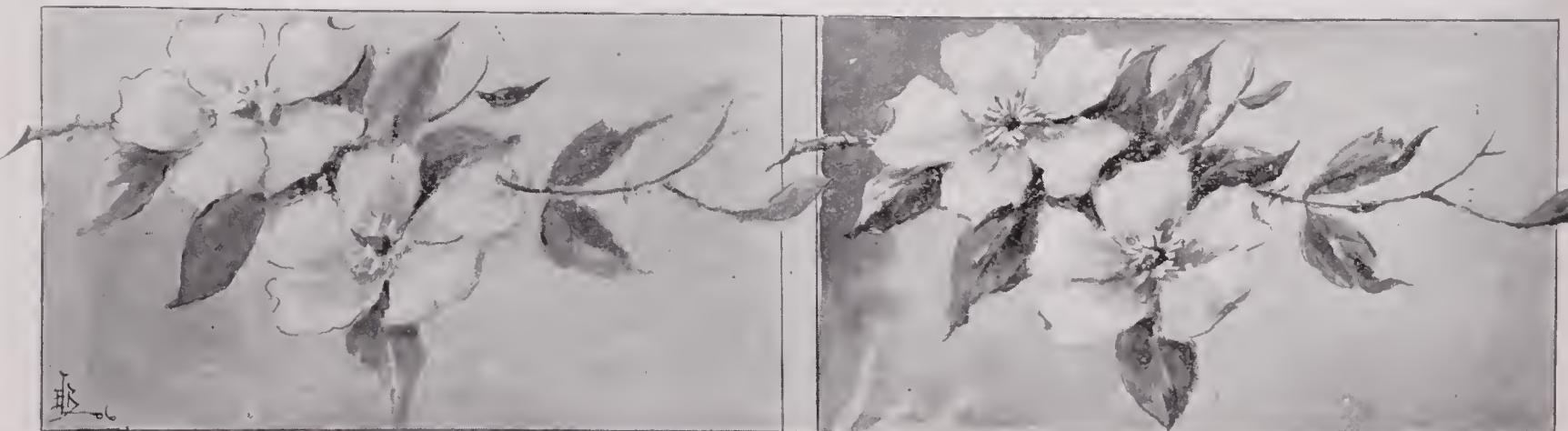
Provide yourself with brushes, trays for mixing color, 2 or 3-ply cardboard, waterproof ink, coarse and fine pens, ordinary or parallel ruler, and you will be ready to make a beginning. The cardboard should have a dull finish to take the color well. Whatman's papers are excellent. When it comes to brushes 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 transparent. 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 Figure 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.



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 contend 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 90 for further instruction.





**ARTISTIC** ————— **ENGROSSING and**  
**ILLUSTRATING**

SEND FOR  
ESTIMATES

**OUR STUDIO**

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

Resolutions and Memorials engrossed and illuminated.

**DIPLOMAS.** Stock and special designs to suit all tastes and for all requirements.

**HOWARD & BROWN,**  
ROCKLAND, MAINE.

*Brown*

Großing &  
Memorials

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IS OUR  
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Simple or elaborate in  
design as taste, price or  
occasion demand

REASONABLE PRICES

H. Brown & S



## ALBUM ENGRAVING

Album engraving is a survival of the days when books were lettered and illuminated by hand. Before the discovery and invention of the printing press and printing, all books were written or lettered by hand, and some of them were so beautifully and elaborately and skillfully executed that they still remain the envy and despair of engravers.

Printing has resulted in a monotonous style of books, the covers being the most distinguishing features. It is here where album engraving has a distinct advantage and opportunity. Each one being done by hand, and rarely ever duplicated, it is possible, therefore, to make each one a distinct product.

In order that this may be made practicable, 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 dominant 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 engravers do this but the tendency is in that direction and the coming engraving product will be less conglomerate but more in accordance with enduring taste than in the past.

## ALBUM OR FOR FRAMING?

Frequently the question arises as to whether a resolution or memorial should be engraved in album form or for framing. As a rule, when it is to be given to an organization for a public office or hall, it is engraved and framed. As a rule, when it is given by an organization to an individual, it is engraved in album form. It can then be placed in the library, on the stand, or put into the grip or trunk and taken to show friends.

The purpose usually determines the form, whether for framing or for binding.

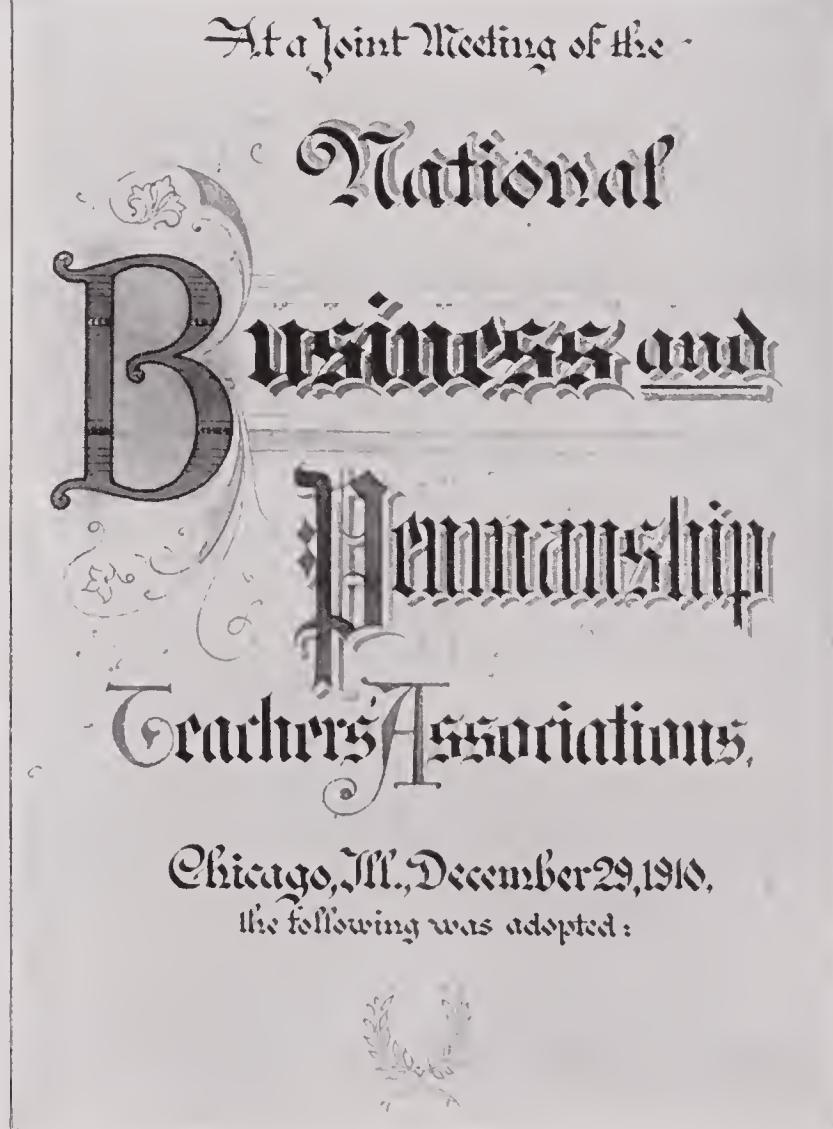
As a rule, album cases or covers are made of flexible leather not unlike bibles. They are made by highly skilled bookbinders or pocket-book manufacturers. The leaves are usually held in place by a small ribbon, but the more elaborate and expensive ones are bound like a book.

The Madarasz Memorial Album here-with presented is well worth studying, even though some pages contain some features not quite harmonious. The last page appeals to us as the best of the five, because it has fewer varieties.

"Script Writing" above "As a Penman," in page three is rather weak, but doubtless it was used to present a script-like effect.

The decorations on pages two and three are particularly appropriate, as they typify the profession in which he excelled.

Engraved by W. E. Dennis





In the death of

# L. Maderose

December 23, 1910—  
in the City of San Francisco,

our profession lost  
one of the most skillful  
penmen of the age.



## W E E V E R Y LINE

pulsated with the  
beautiful in curve,  
in contrast, in har-  
mony, thereby stirring aspir-  
ants to action and to excellency.

In professional cardwriting he reached  
the climax.

## A G O M A N

he was large-  
hearted, courageous and yet tender in  
spirit, exclusive but constant in his  
affections and friendships, as those  
testify who mourn his death.



He combined to a mar-  
velous degree the elements of  
delicacy, accuracy, grace-  
fulness and boldness in  
Script Writing.

## S A P E M A N

he was able through  
his penmanship skill  
to electrify, to encour-  
age, to inspire to high  
grade execution as but  
few men ever have.



## T O L D W I T H

we extend our profound sym-  
pathy in her sorrow and loss,  
and we bid her to cherish his  
memory as a heritage no one  
else can so fully appreciate as  
she who enjoyed the closest re-  
lations to his heart.



At a Special Meeting  
of the Directors of the  
Columbus Gas-  
and Fuel Company

the following was adopted:

WE in the death of  
Anthony Fleischman  
Board of Directors  
has lost a faithful presiding officer;  
A DILIGENT WORKER,  
one who was at all times ready  
to do his share towards the  
advancement of the interests of our  
ORGANIZATION.

Whereas,

Our nation has been plunged  
into deepest sorrow by the  
untimely death of our beloved

President,

**William McKinley**

at the hands of a cowardly  
assassin; and whereas, the  
entire newspaper fraternity  
most deeply and keenly feel  
the loss of one who at all  
times and under all cir-

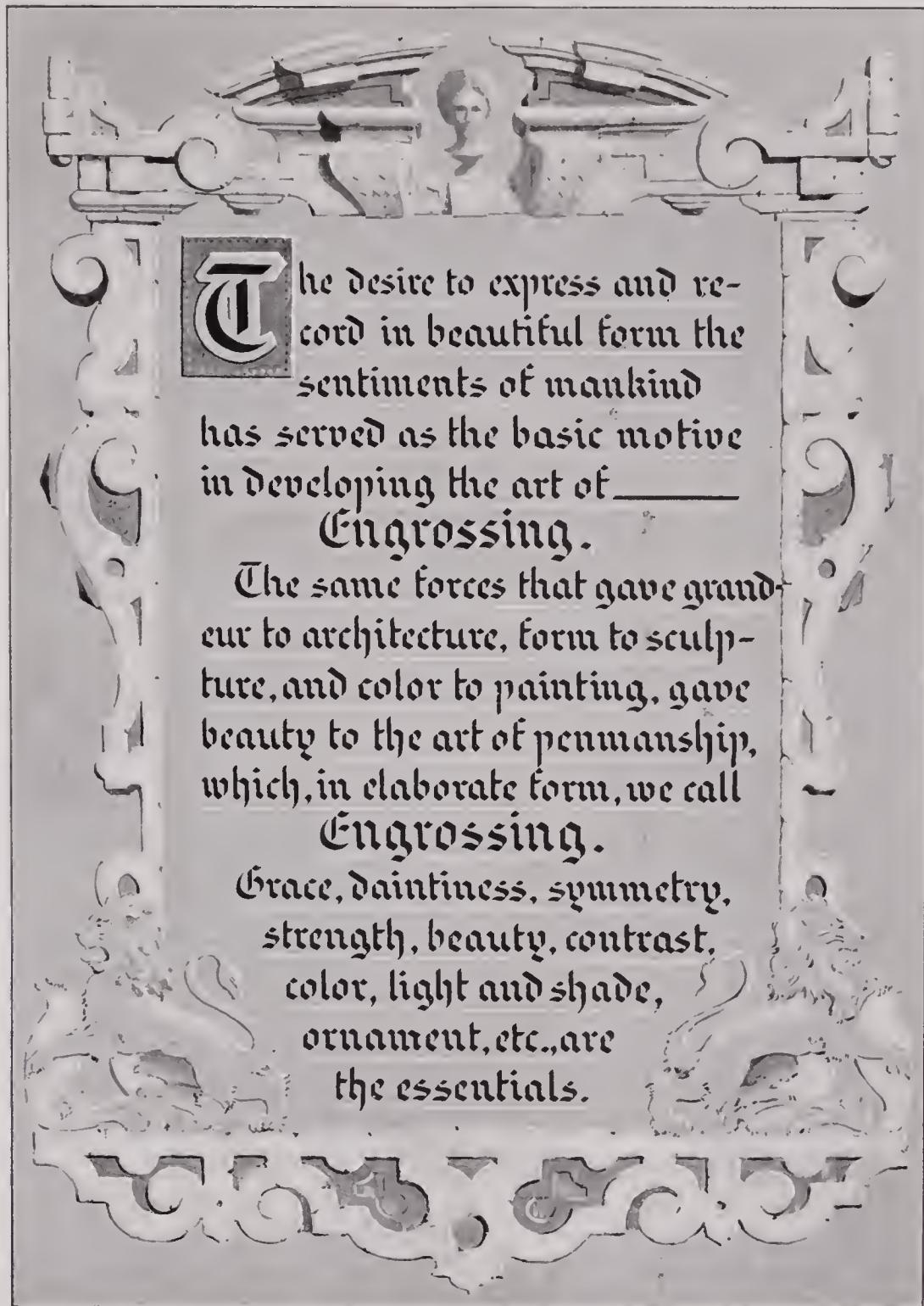
**RESOLVED,**

That this resolution be spread  
upon the minutes of our Association, published  
in the Scranton papers and a copy properly en-  
grossed presented to the family of the deceased

we deeply sympathize.

In their sad bereavement

we commend them to Him  
who doeth all things well.



The desire to express and record in beautiful form the sentiments of mankind has served as the basic motive in developing the art of Engraving.

The same forces that gave grandeur to architecture, form to sculpture, and color to painting, gave beauty to the art of penmanship, which, in elaborate form, we call Engraving.

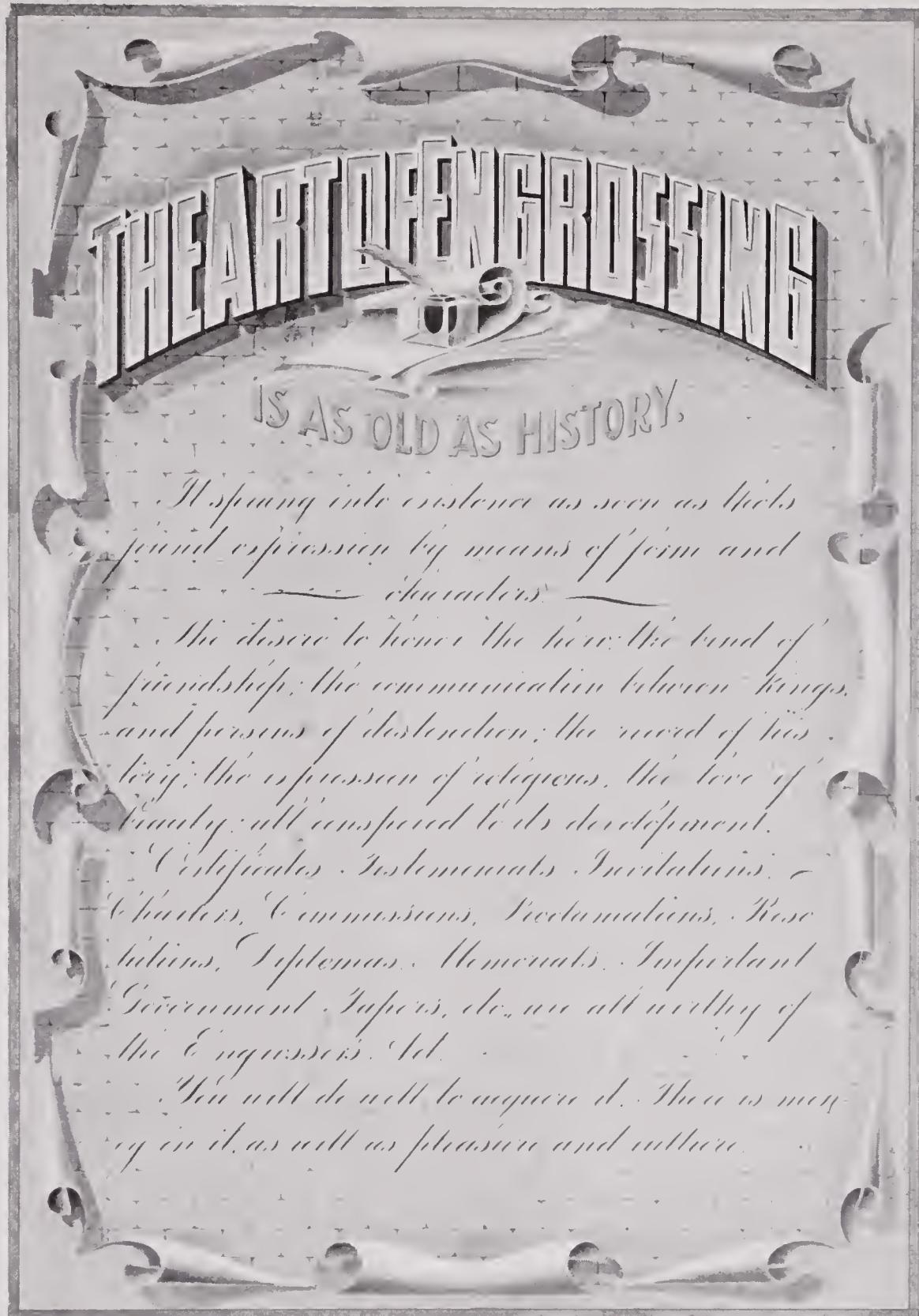
Grace, daintiness, symmetry, strength, beauty, contrast, color, light and shade, ornament, etc., are the essentials.

## 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 engraving. 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 SAM'L D. HOLT, PHILADELPHIA, PA.

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 inside 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 penman 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.

Whereas, THE PRESENCE & ADDRESS OF  
THEODORE ROOSEVELT,  
PRESIDENT OF THE UNITED STATES,  
AT WICKES-BARRE, PA., AUG. 10, 1905,  
the occasion of the 35<sup>TH</sup> ANNUAL CONVENTION OF THE

# Prohibition Christian 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 where, by 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 that we esteem him as a MUNIFICENT AND LUMINOUS RULER, whose private life is not less adorned with the jewels of honesty, probity and paternality, 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 profound esteem and unwavering 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 fraternality, 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

**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,

George L. Cannon, President; John J. Cannon, Treasurer

Attest,

W. H. Thompson, Secretary.

Bishop of Scranton

At a regular meeting  
OF  
**Sheriff's Lodge No. 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 **POLY 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, No 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

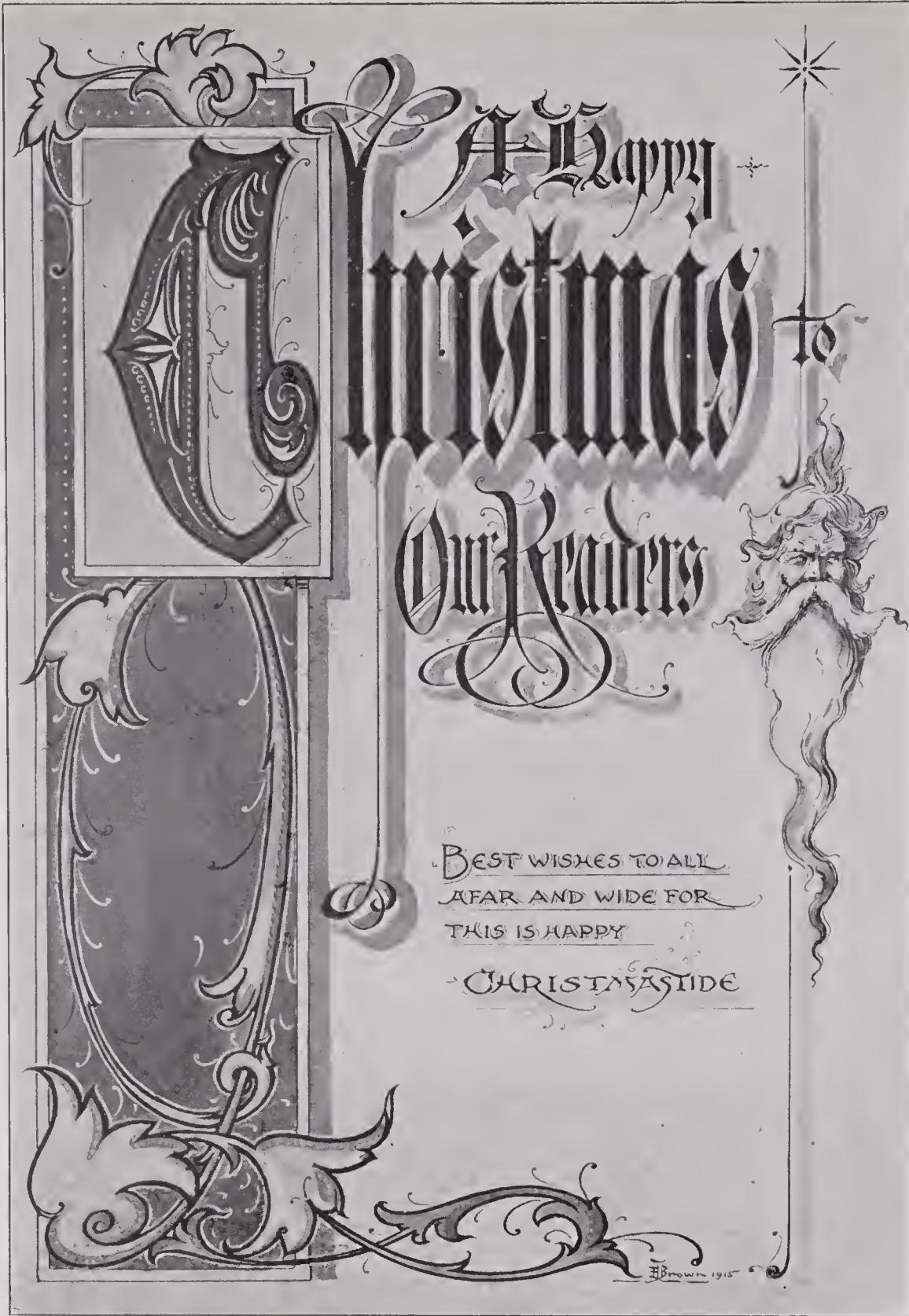
of Scranton Lodge, No 123.

Subtest,

W. S. Gould,  
Secretary.

C. P. G. Malley,  
Exalted Ruler.



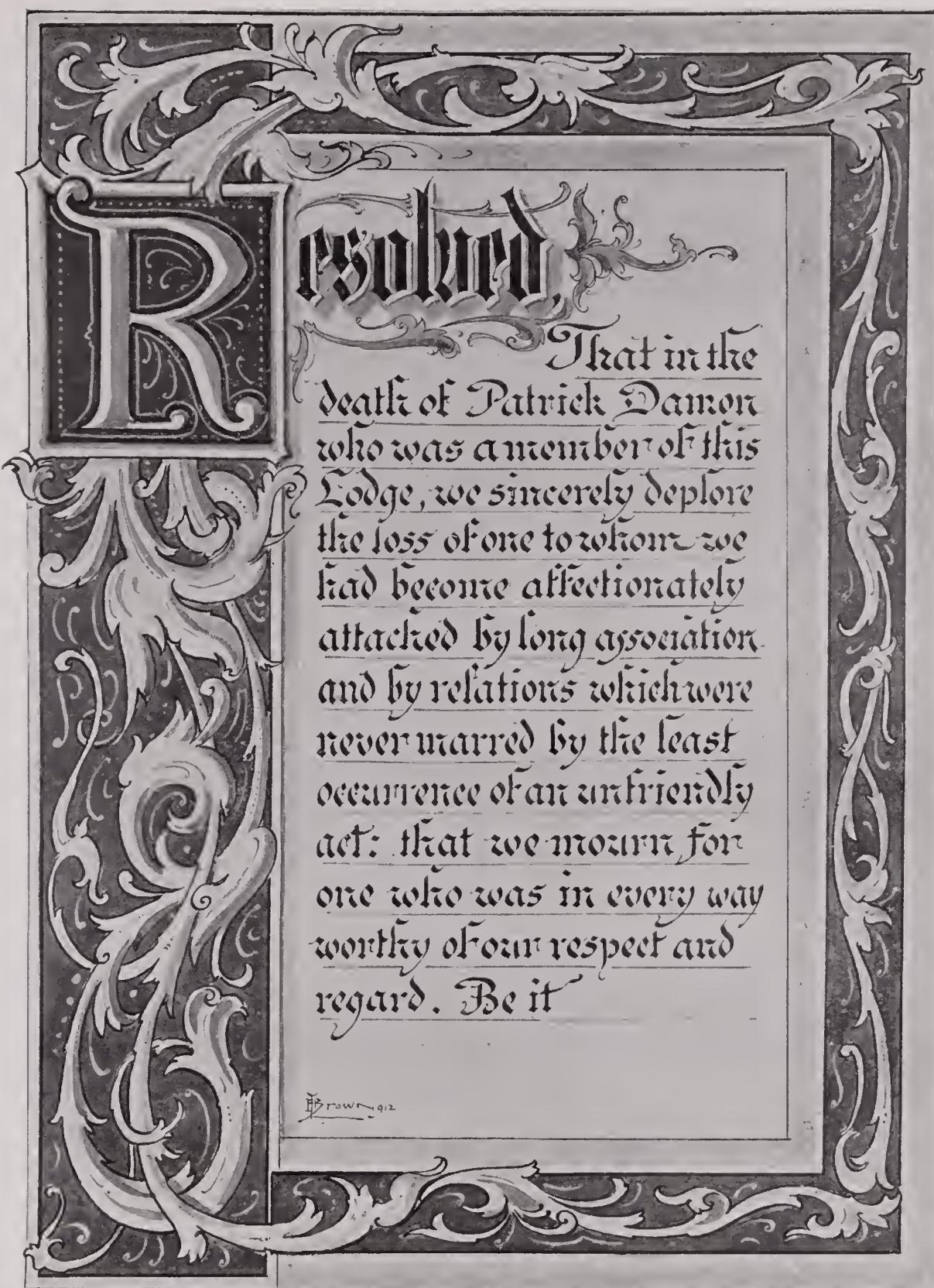


A very appropriate design for a Christmas card.

The design was first carefully drawn with pencil from a rough preliminary sketch. Size over all about 10 x 14. Panel enclosing scroll three inches wide and that of initial "C" 2 3/4 x 4. Letters in word Christmas 2 1/2 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.

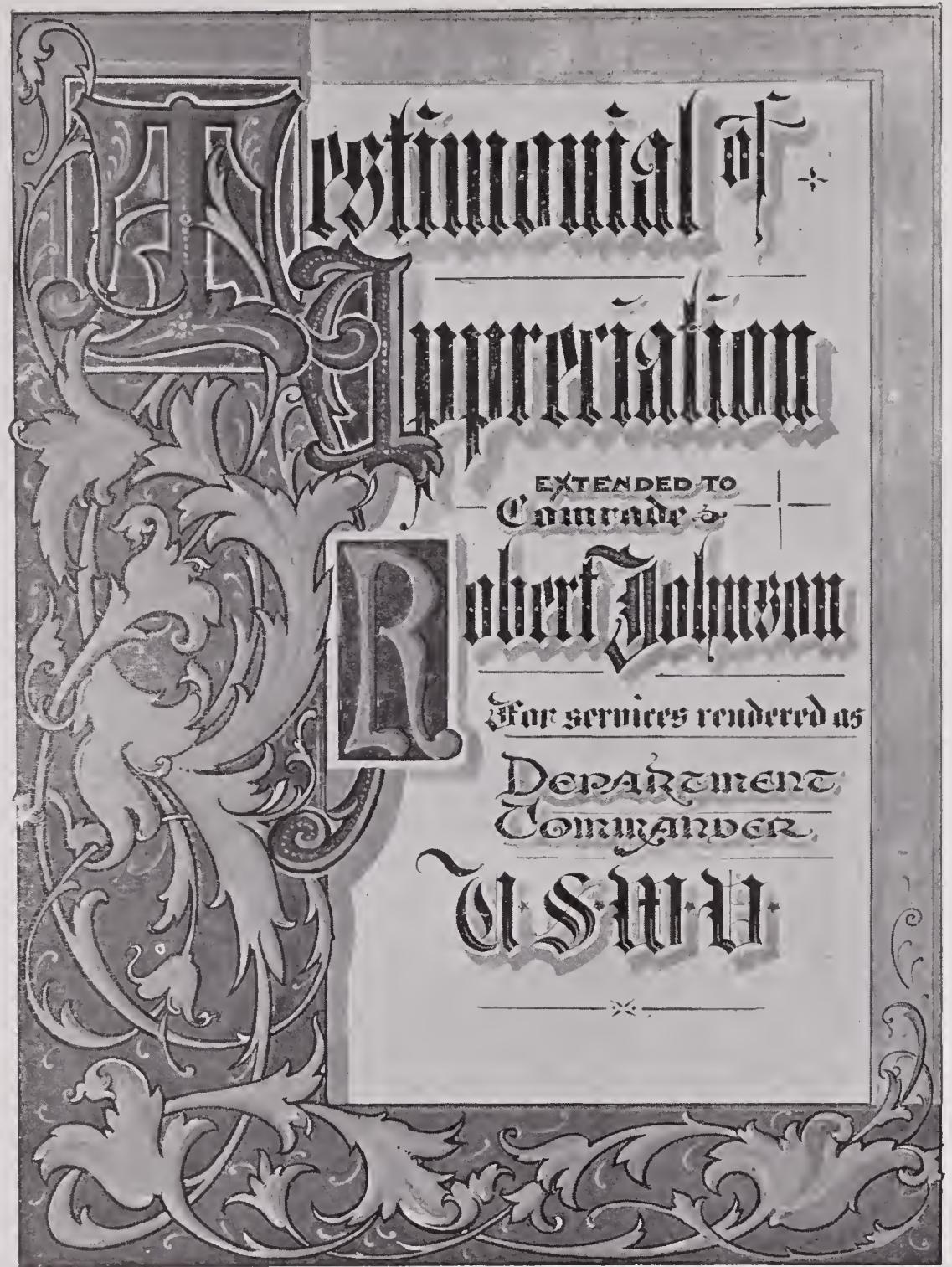
*Color Outfit*—For the benefit of those who never attempted color work, we would suggest the following outfit: 2 Brown Sable No. 7 brushes, best quality. Don't try to use cheap brushes. A few colors will be sufficient for simple pieces of illumination, named as follows: Hooker's green, No. 2, Ivory black, New Blue, Prussian blue, Yellow ochre, Crimson lake, Vermillion and Chinese white. Payne's gray is 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 boarder 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 desire 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.

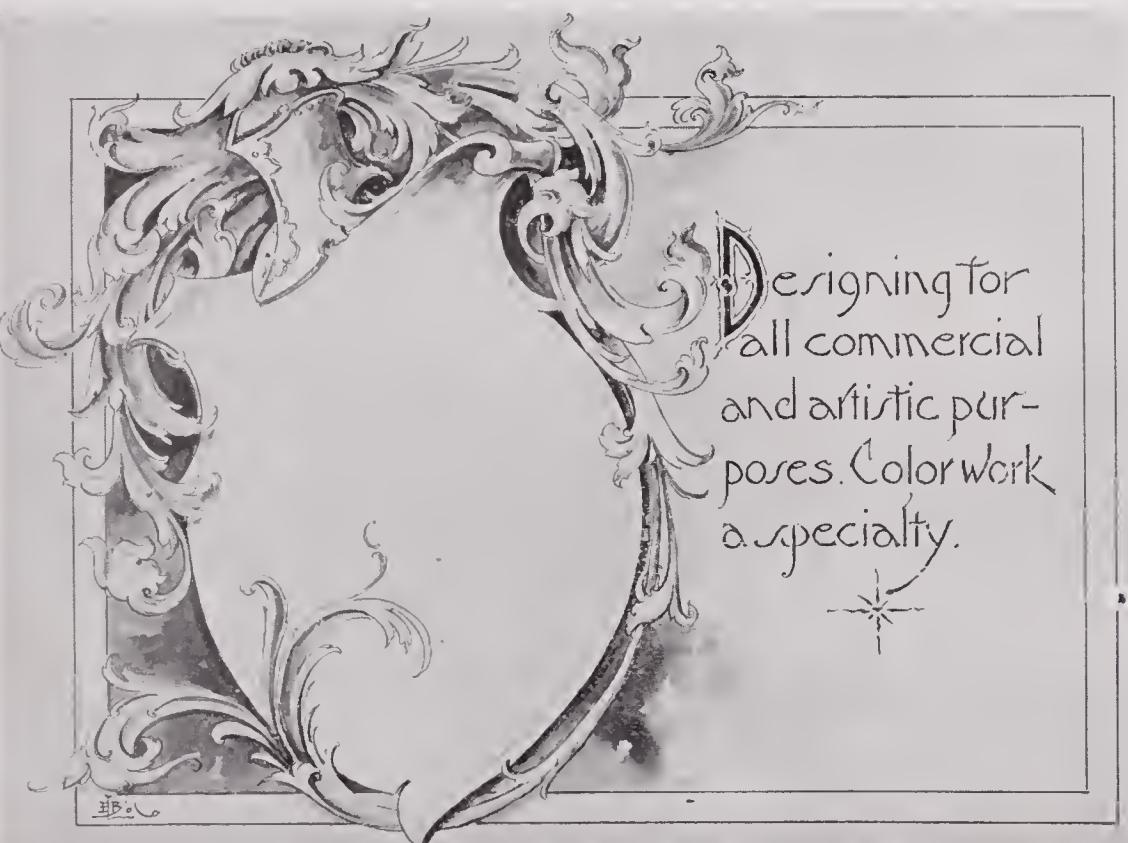
First make a rough sketch of design, aiming only for general effect and balance of the design. Next follow with a detail drawing, giving critical attention to initials "T," "A" and "R," and scroll work. The scroll work will demand much study before a pleasing, graceful style can be mastered. Aim for 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 size 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 vermillion and Chinese white. The vermillion is in itself an opaque color and the addition of the Chinese white furnishes the lighter of the two shades.

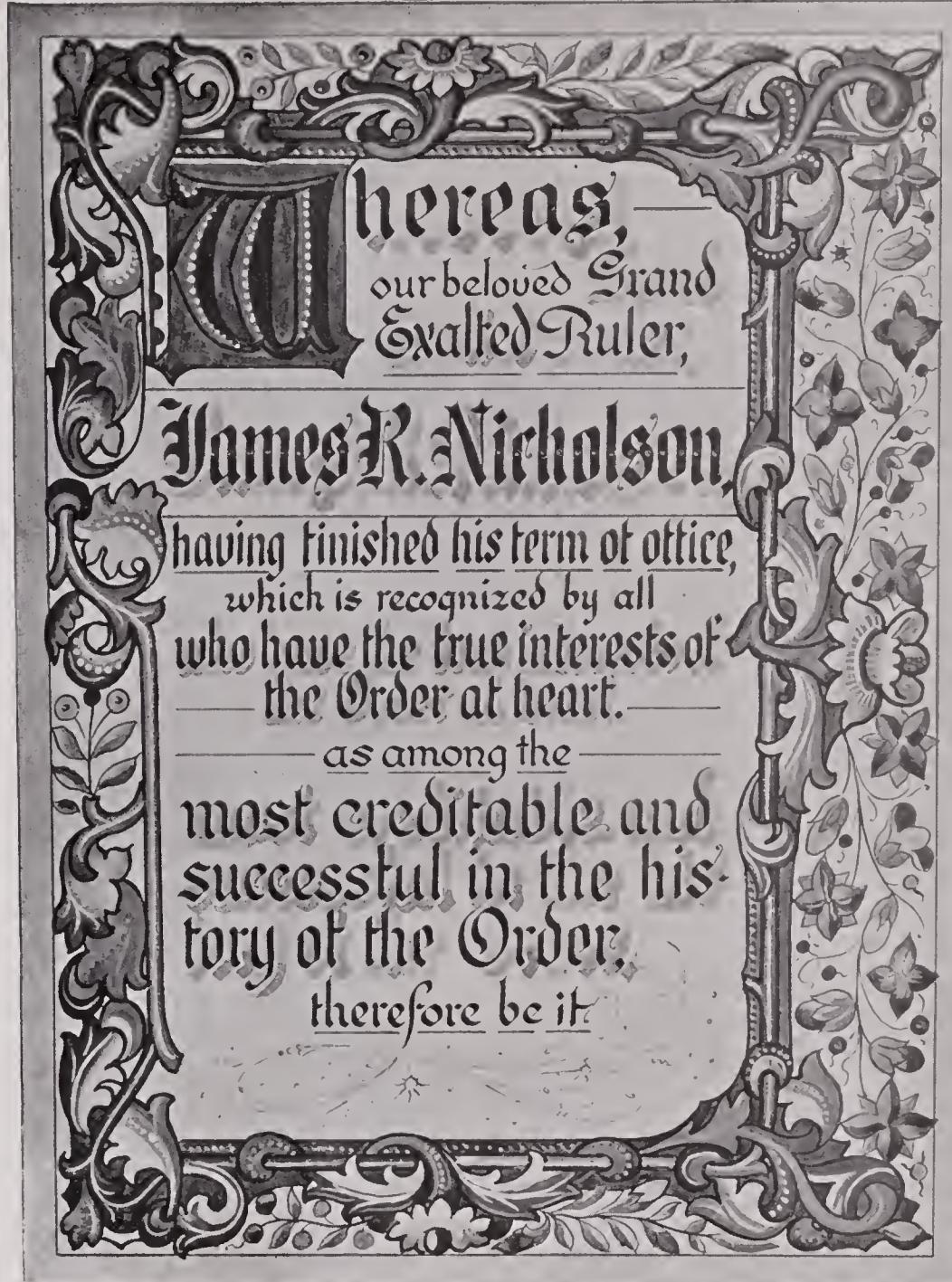
The bar in the border is done in dark red and French blue in alternating sections, and is flanked on either side by burnished gold.

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.



This piece of work 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 vermillion 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.

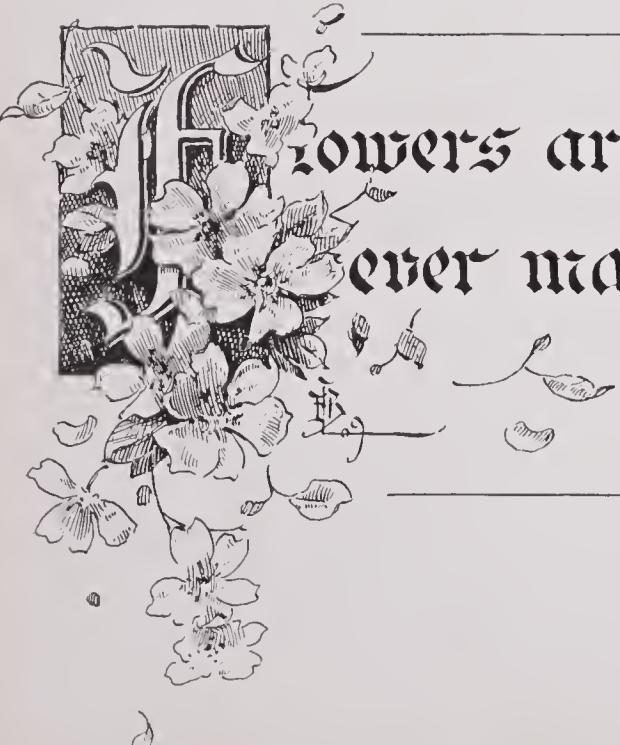
The clouded background of the flag and the large initial "T" was rendered in a wash of blue and the shading on the letters in crimson lake. The initial is in purple obtained by mixing crimson lake with Prussian blue, the background of gold and the ornament in crimson lake. The lettering outside of that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

## A TRIBUTE TO THE Star Spangled Banner.



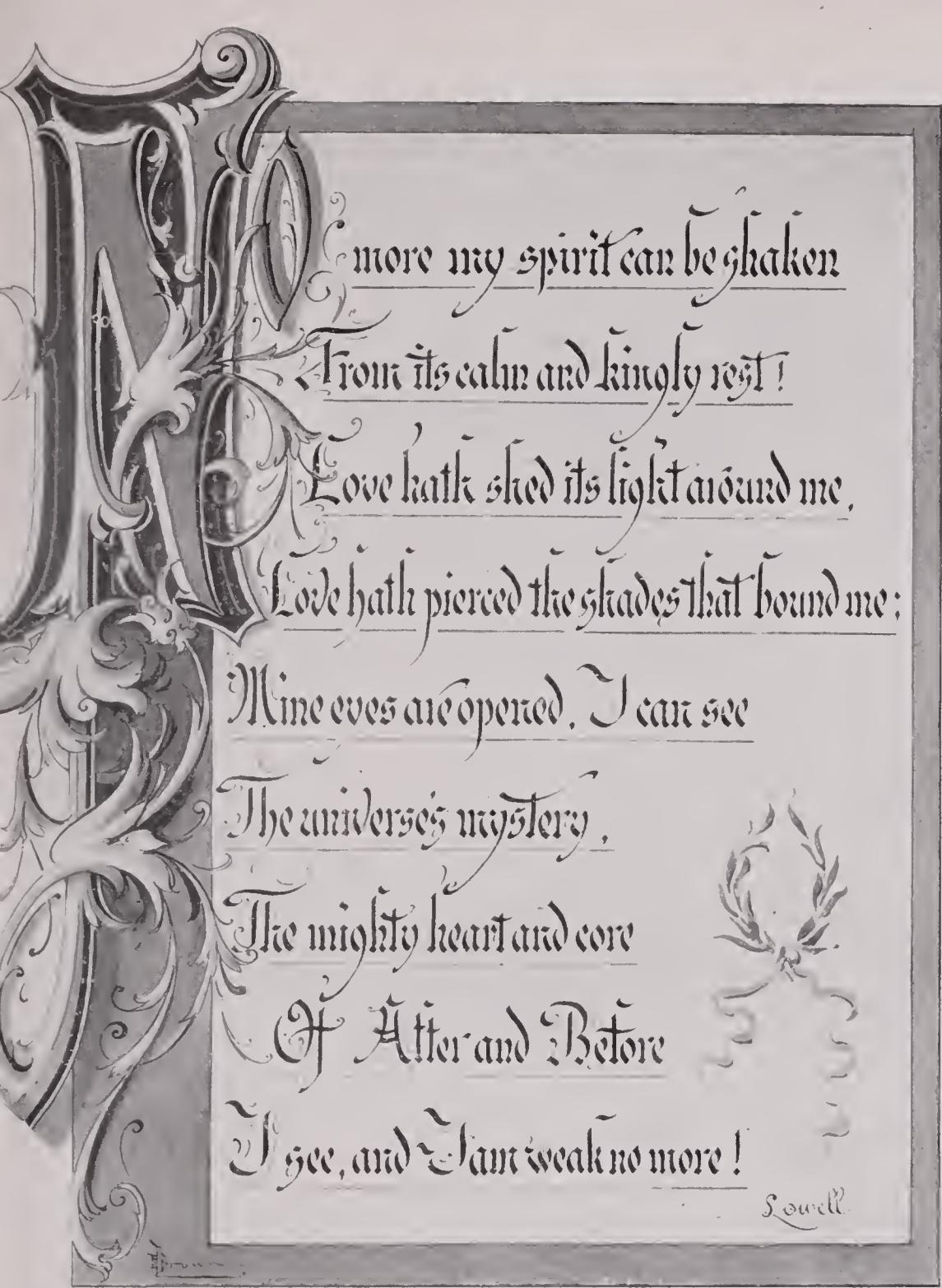
**W**hat flag - our flag -  
is not a Catholic,   
Protestant or Jewish  
flag, but the flag of the Union,  
our flag, the flag of God.

From an address on Patriotism, delivered at a Fourth Degree Knights of Columbus Banquet at Pittston, Pa., on October 15th, 1916, by the Rev. Joseph A. Mulcahy, S.J., President of Fordham University.  
Presented to Scranton Council No 280 K of C by J.D. Schriever



**F**lowers are the sweetest thing that God  
ever made and forgot to put a soul into.

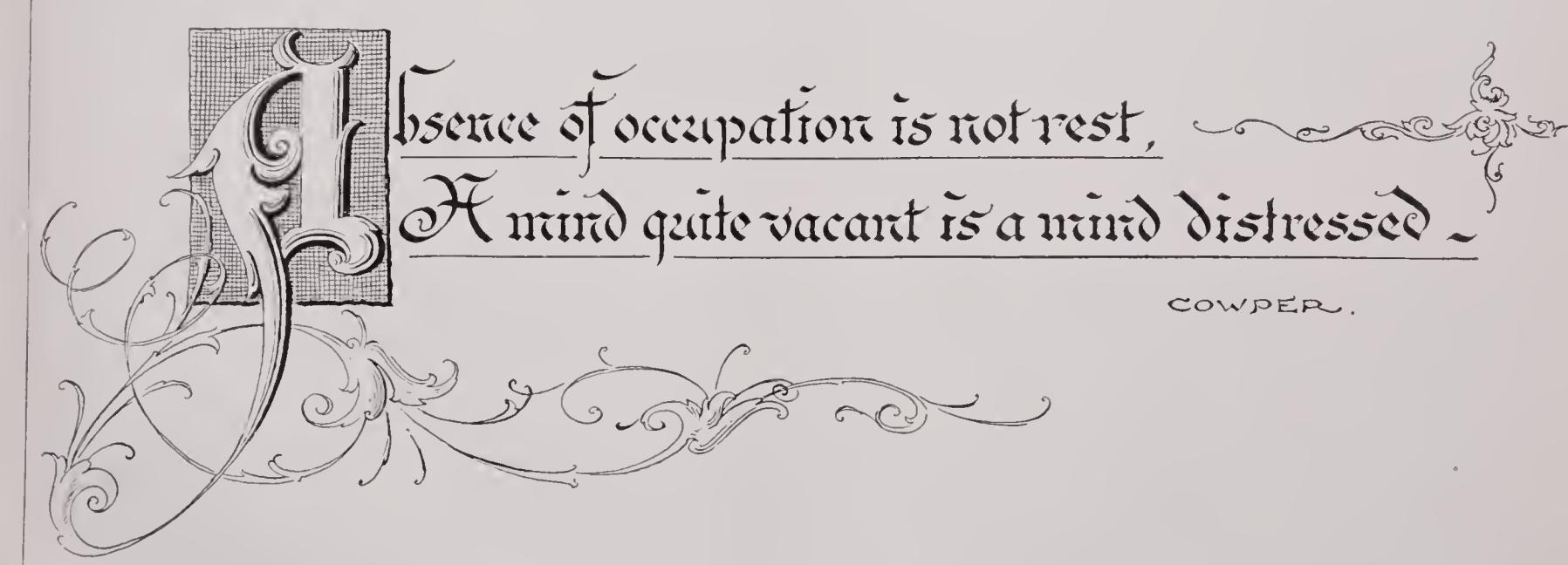
Beecher

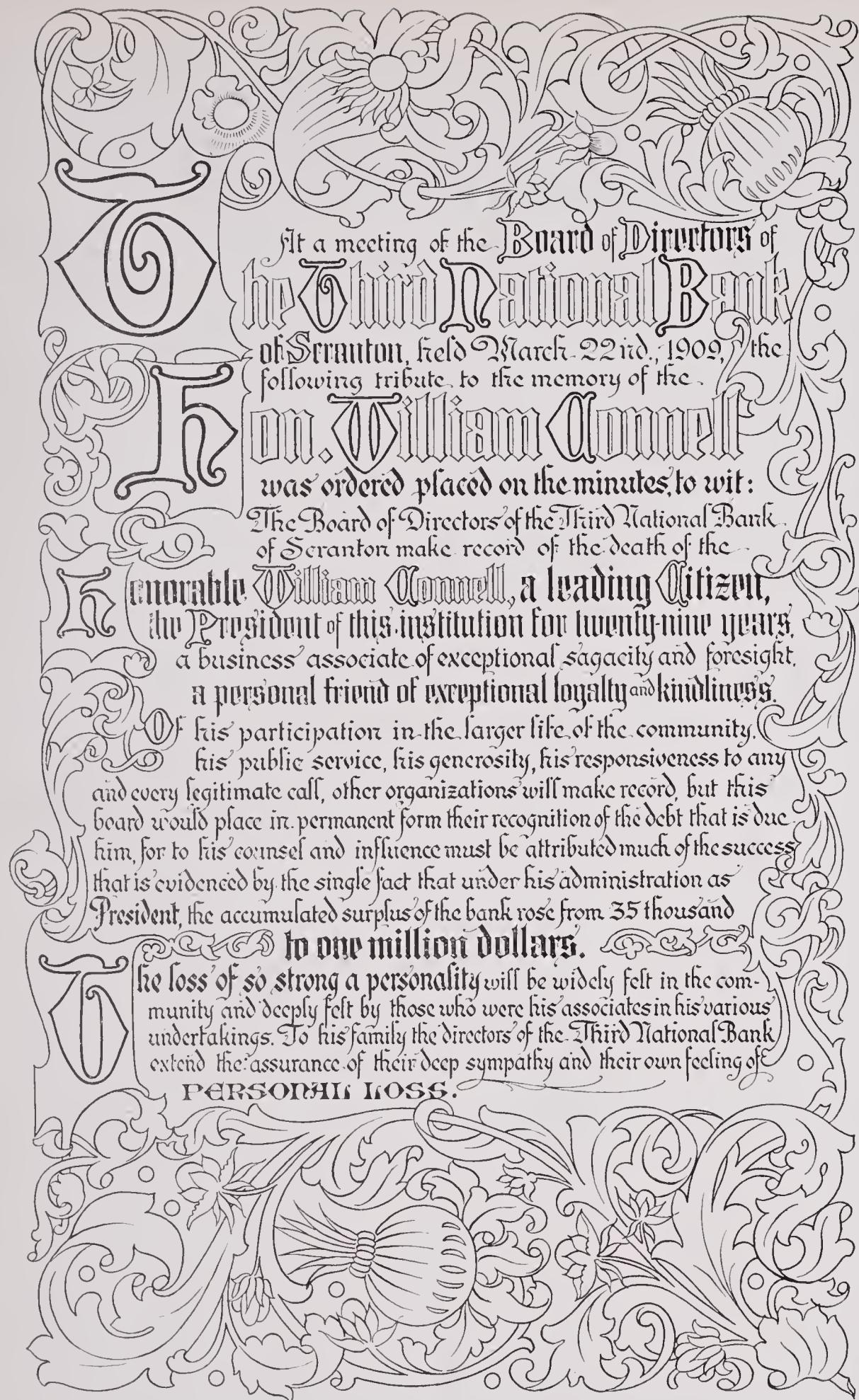


The original of the copy shown on this page was wrought in green with red for background of initial "N" and is quite effective and altogether pleasing. A good specimen of practical engrossing of today.

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.





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 vermillion and Chinese white.

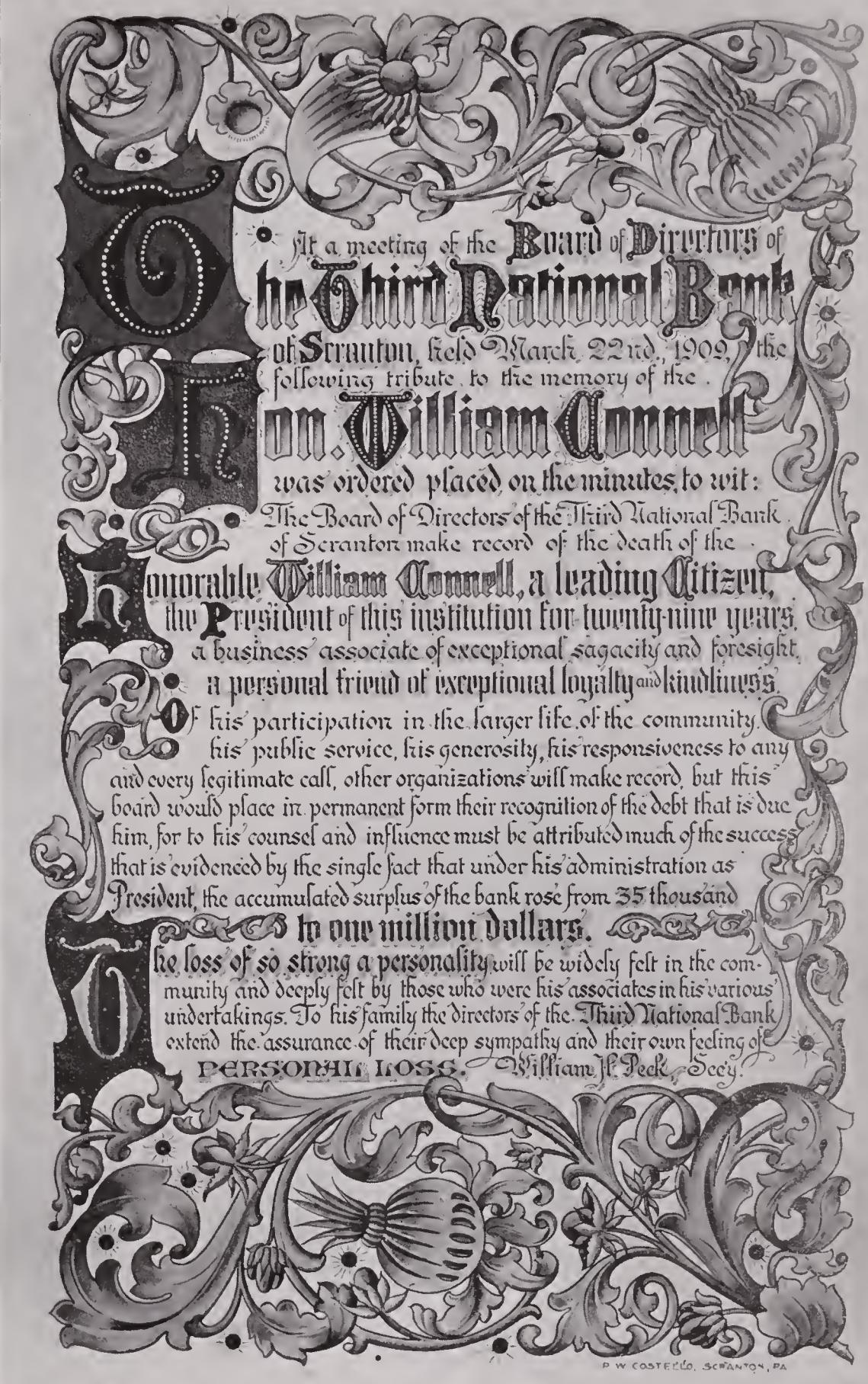
The large "T" at the top in three shades of red and the "H" beneath it in two shades of red. The remaining two large initials in two shades of green obtained by mixing Emerald green and Chinese white. The mixing of Chinese white with any other color which in itself may be transparent gives a solid opaque 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 dots 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.



# A Resolutions adopted by the Anthracite Mine Inspectors of Pennsylvania, on the death of John S. 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 S. 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 T. Davis,  
Augustus McDade.

PAWCO TYPE FOUNDATION

# OBITUARY, LOUIS KEMPER

for many years Organizer and Secretary  
of the International Brotherhood of United  
Brewery Workers,

rendered true and faithful service not only to that organization, but to the humanizing cause of organized labor, and

Whereas, his life work was devoted to making the organization an effective force that workers might be inspired to greater efforts and higher ideals for their common welfare, and Whereas, the Philadelphia, 1914, convention of the

American Federation of Labor —

Directed the President of the American Federation of Labor to convey to the family of Louis Kemper the deep regret and the sorrow of organized labor at his demise, therefore, be it

Resolved, That pursuant to these directions and in compliance with personal and official appreciation of the work and worth of Louis Kemper, the deep sorrow and great regret of

the American Federation of Labor

is hereby tendered to the family of the late Louis Kemper in this their time of bereavement, and be it further

Resolved, That the American Federation of Labor expresses its confidence that the work and life of Louis Kemper will live through the years and make for the larger, greater and better opportunities of the working people, and all the people of America.

By Order of the Philadelphia 1914 Convention of the

American Federation of Labor. Samuel Gompers  
Attest, Frank Morrison, Secretary. President

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.

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



In Memory

Nettie Evelyn

Wife of

Edwin C. Brown

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.

# SONG

Serene, I fold my hands and wait,  
Nor care for wind nor tide nor sea;  
I crave 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 race?  
I stand amid the eternal ways,  
And what is mine shall know my face.

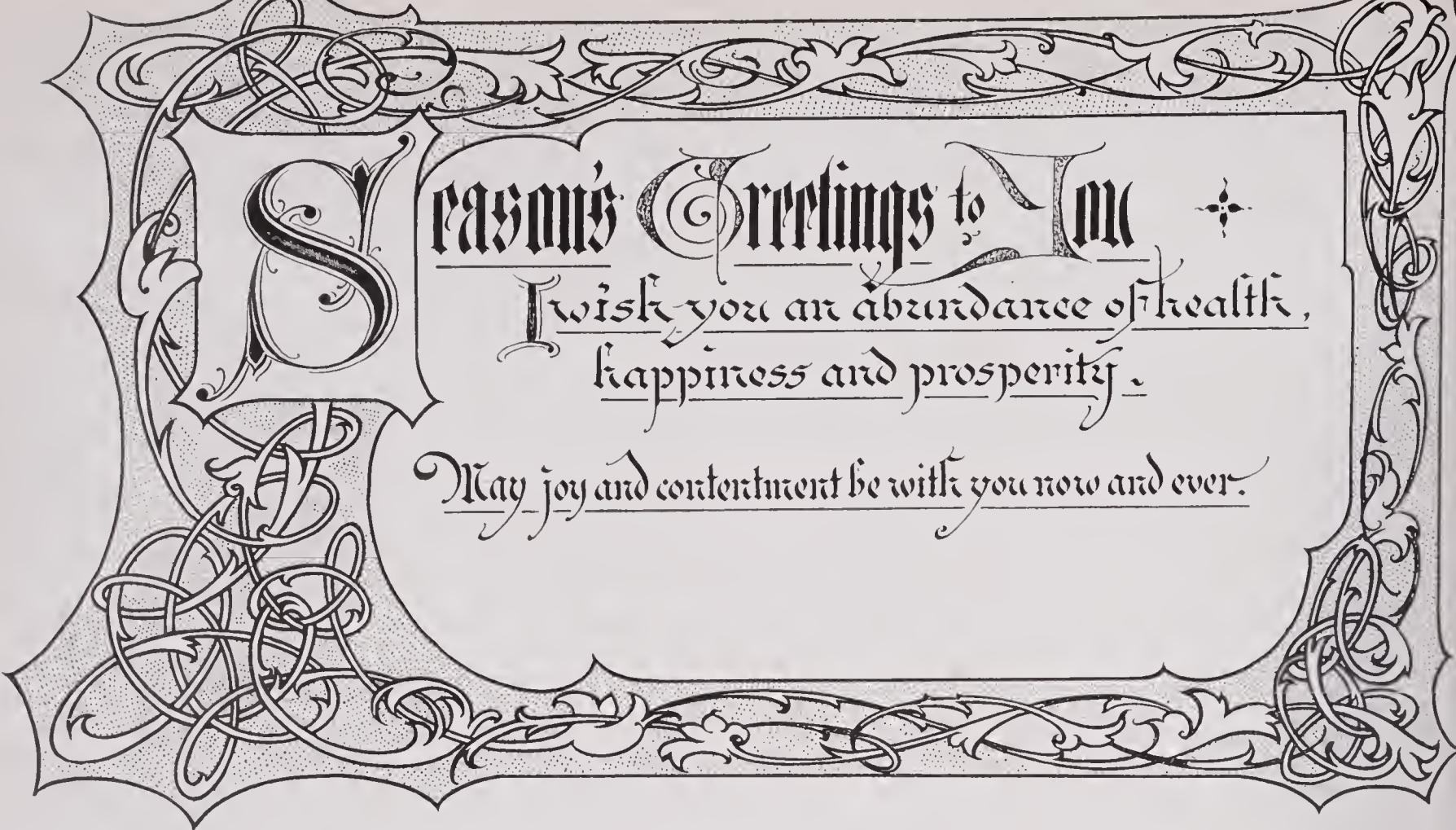
Asleep, awake, by night or day,  
The friends I seek are seeking me;  
No wind can drive my bark astray,  
Nor change the tide of destiny.

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 height,  
So flows the good with equal law  
Unto the soil 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

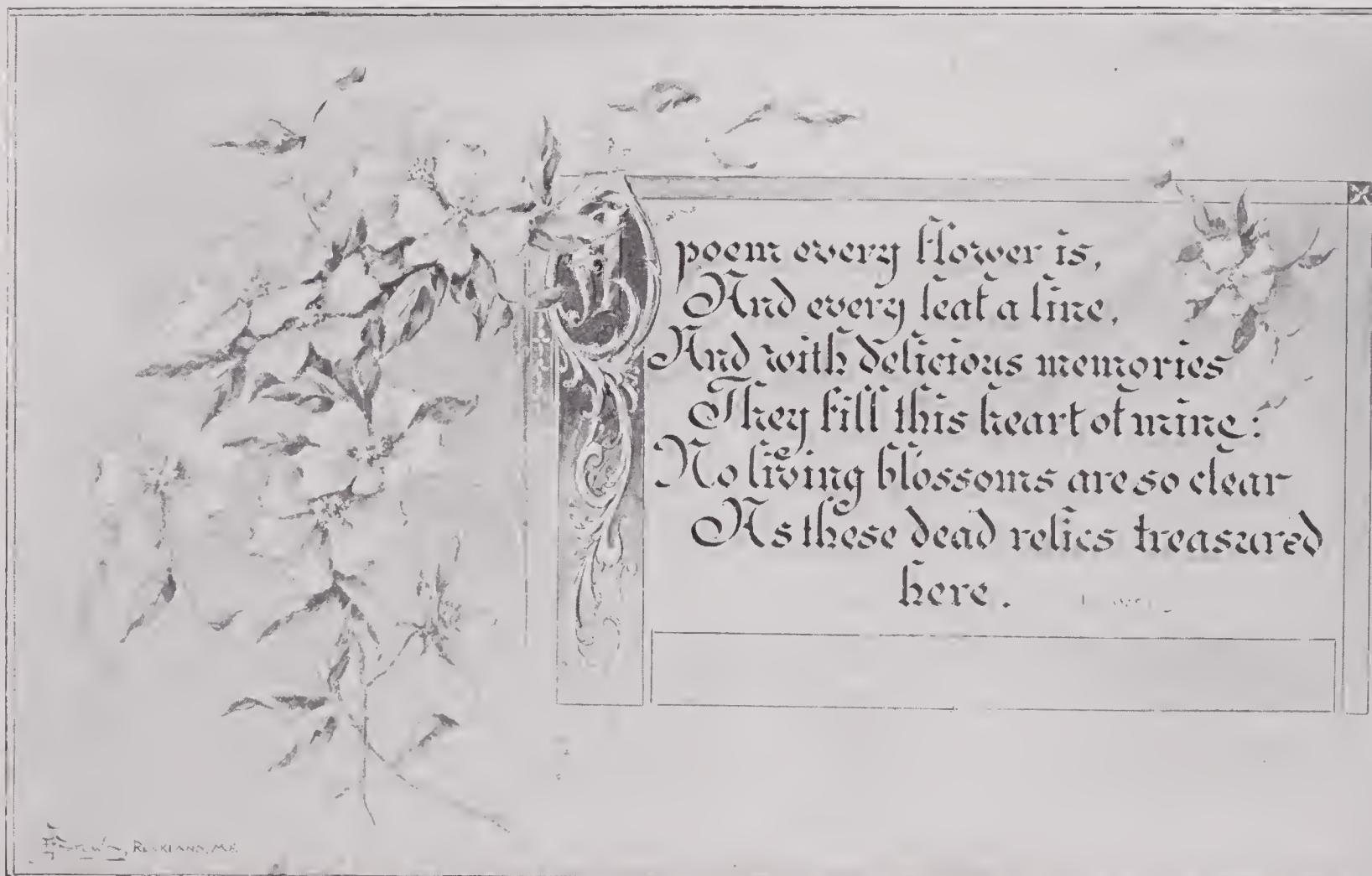


The scroll work is complex yet every stroke has a meaning. Harmony is the key note of every pleasing design, of every beautiful picture. Remember this fact, and aim to avoid discordant lines and false color notes in all of your work.

Size of original  $13\frac{1}{2} \times 7\frac{1}{2}$  inches. The border must be pencilled very carefully

The line, "Season's Greetings to You," may be pencilled 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 black text letters.

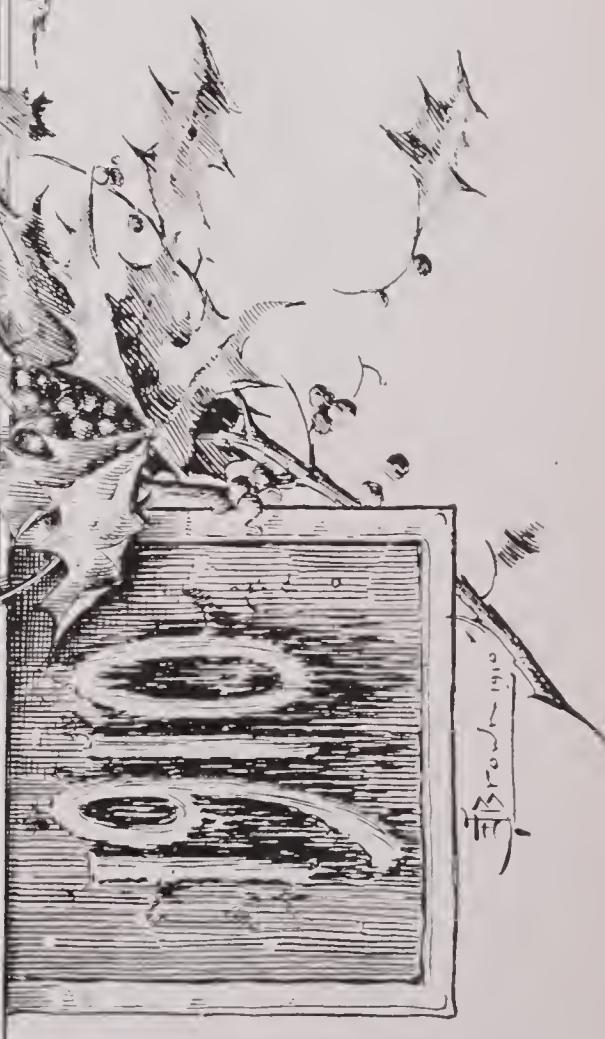
This design was gotten up for a card to be printed in full color. We would suggest that you buy some cards in color as you will find them a great help in these lessons. It is difficult indeed to write instructions of sufficient clearness to enable the student to produce harmonious color work from a design 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.



of  
statement is  
one of the finest  
elements of truth;

inaccuracy  
is a near kin  
to falsehood.

Jrion Edwards



## CERTIFICATES AND DIPLOMAS

Diplomas are outlined or designed in the same manner as resolutions described on page 70. 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 \$25.00 to \$50.00, being fair prices for the former while the latter can be made for from \$2.50 each for short, simple ones to \$10.00 and up, for more elaborate work. Where \$2.50 to \$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.

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.



Principal Dept.

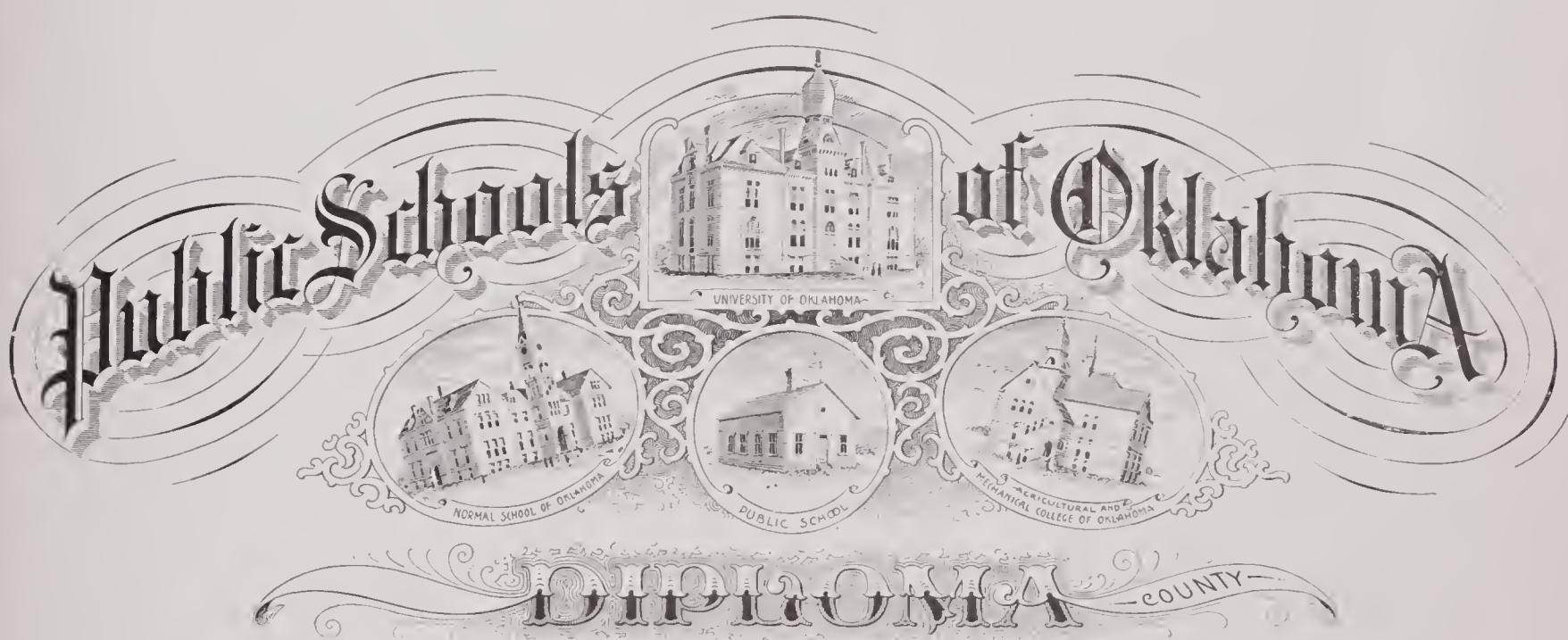
President

Asst. Prin. Dept.

Superintendent Dept.

This Certificate for  
Improvement in Writing  
Is Awarded To

For advancement in writing, for endeavoring to use arm  
movement, and for maintaining a good position!



This certifies that Rain Face Indian has completed the  
regular course of study prescribed by the  
Board of Education of the Territory of Oklahoma  
and has passed a satisfactory examination in Reading, Orthography, Penmanship, English  
Grammar, Arithmetic, Geography, Physiology, and United States History.  
In testimony of which we have affixed our signatures this day of 189

TEACHER

SUPERINTENDENT PUBLIC INSTRUCTION.

COUNTY SUPERINTENDENT

DIRECTOR

SECRETARY BOARD OF EDUCATION.

A decorative banner for Faneuil College. The banner features the college's name in a large, ornate Gothic script at the top, and the word "DIPLOMA" in a bold, serif font below it. A detailed illustration of a rearing horse is positioned in the center of the banner. The entire design is framed by intricate scrollwork and radial patterns.

This certifies that **A. Student**, having completed the  
prescribed course of study and practice in  
**Penmanship & Engraving**,  
is worthy of graduation.

Signed and sealed at Columbus, Ohio this  
nineteen hundred and day  
of

# Western Temperance Association

Certificate of Membership

This certifies that W. J. Kinsley was elected to  
membership in this Association at its annual meeting held at  
Lincoln, Nebraska, and having complied with all the require-  
ments of said Association, as laid down in its Constitution and  
By Laws, is entitled to all the rights, privileges, and honors  
accorded upon members in good and regular standing.

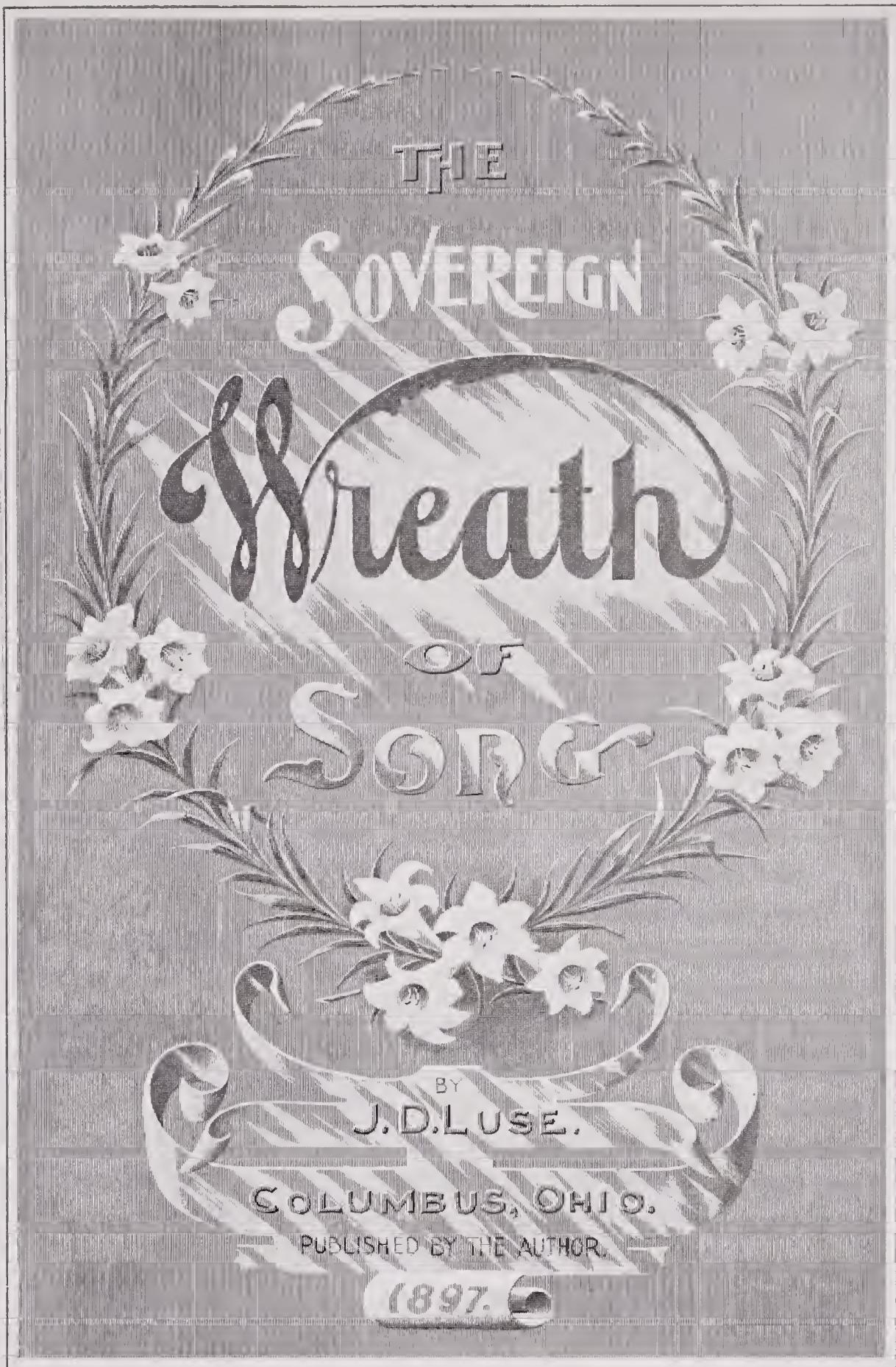
Given this 27<sup>th</sup> day of December 1895.

*F. & J. Gast.*

*J. M. Thornburgh*

*A. Webb*  
PRESIDENT





### 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.

## 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.

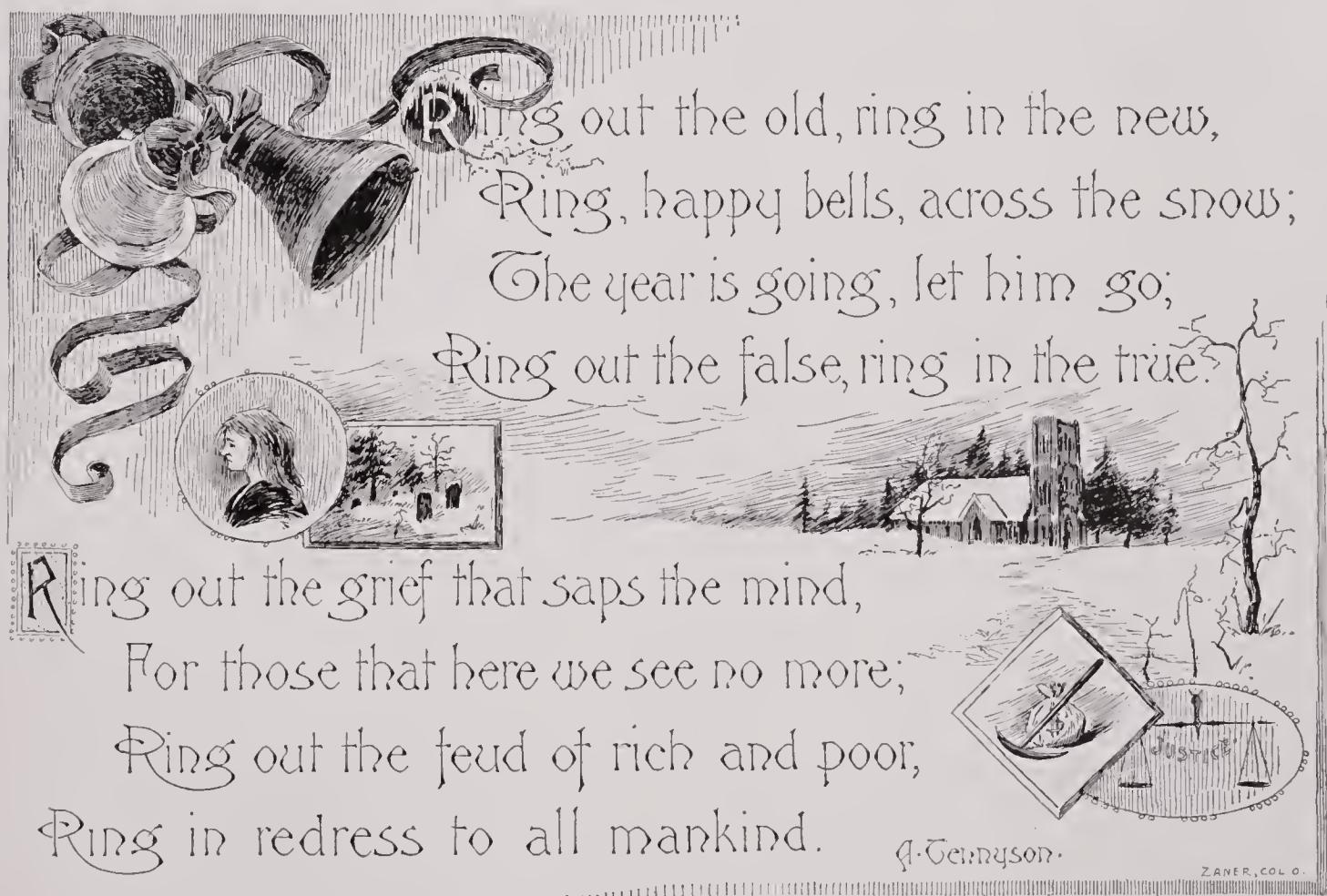
Drawing leads to designing in that it causes the eye to observe form, color, light and shade, contrast, grouping, etc. Originality consists chiefly in grouping that which has been seen separately. Drawing causes one to observe and depict pleasing contrasts of light and shade and form, and designing depends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

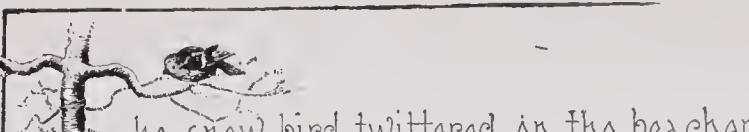
Designs should be well balanced and harmonious. They should contain elements of contrast but not of discord. They should be neither monotonous nor striking. There should be harmony and there should be contrasts. Truth and beauty should be uppermost in the designer's mind.

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 particular 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 snow-bird twittered on the beechen bough,  
And 'neath the hemlock whose thick branches bent  
Beneath its bright cold burden, and kept dry.  
A circle, on the earth, of withered leaves,  
The partridge found a shelter. Through the snow  
The rabbit sprang away. The lighter track  
Of fox, and the raccoon's broad path, were there,  
Crossing each other. From his hollow tree  
The squirrel was abroad, gathering the nuts  
~~Just fallen,~~ that asked the winter cold and sway  
Of winter blast, to shake them from their hold

William Cullen Bryant.



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.



"'Tis pleasant to behold the wreaths of smoke  
Roll up among the maples of the hill.  
Where the shrill sound of youthful voices wakes  
The shriller echo, as the clear pure lymph,  
That from the wounded trees, in twinkling drops,  
Falls, mid the golden brightness of the morn.  
Is gathered in with brimming pails, and oft,  
Wielded by sturdy hands, the stroke of axe  
Makes the woods ring."



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



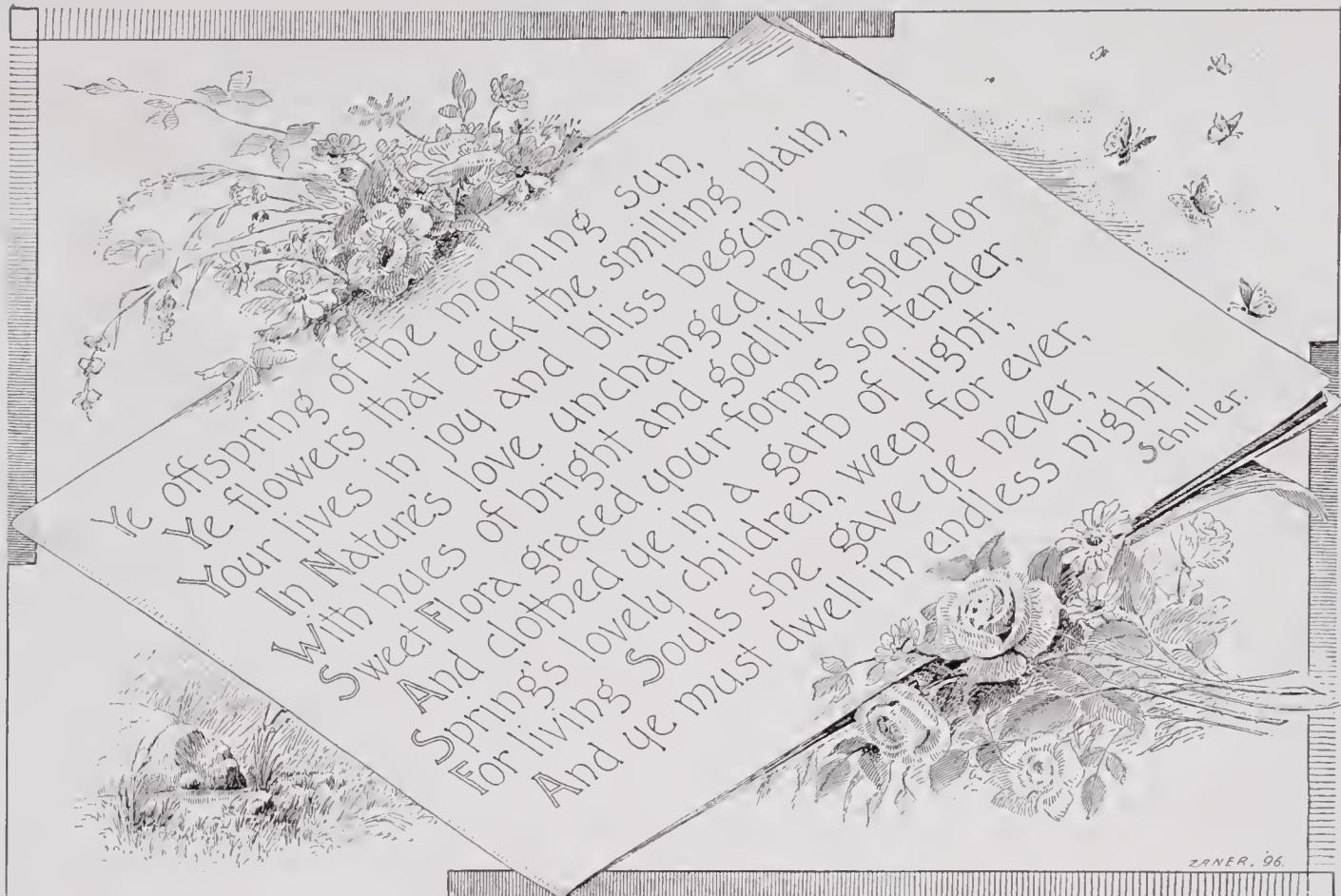
The serious and the frolicsome "teams" should each be studied carefully. The rear view of the former is much simpler than the front view of the latter. Study effect of color in the first and of shadow in the second. Don't overlook nor overdraw the lettering. Use coarse, smooth pen for lettering.

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!

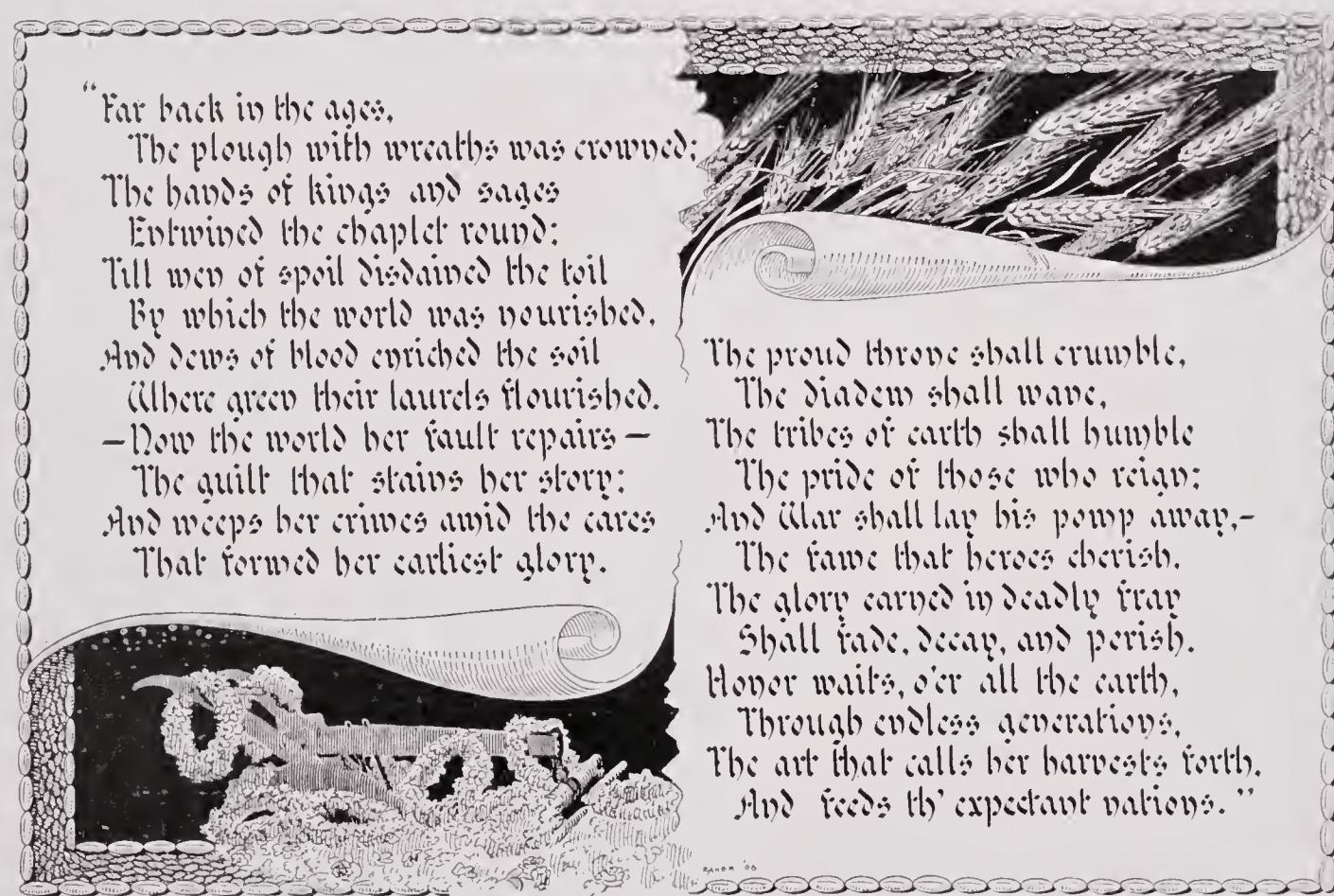
Barry Cornwall.



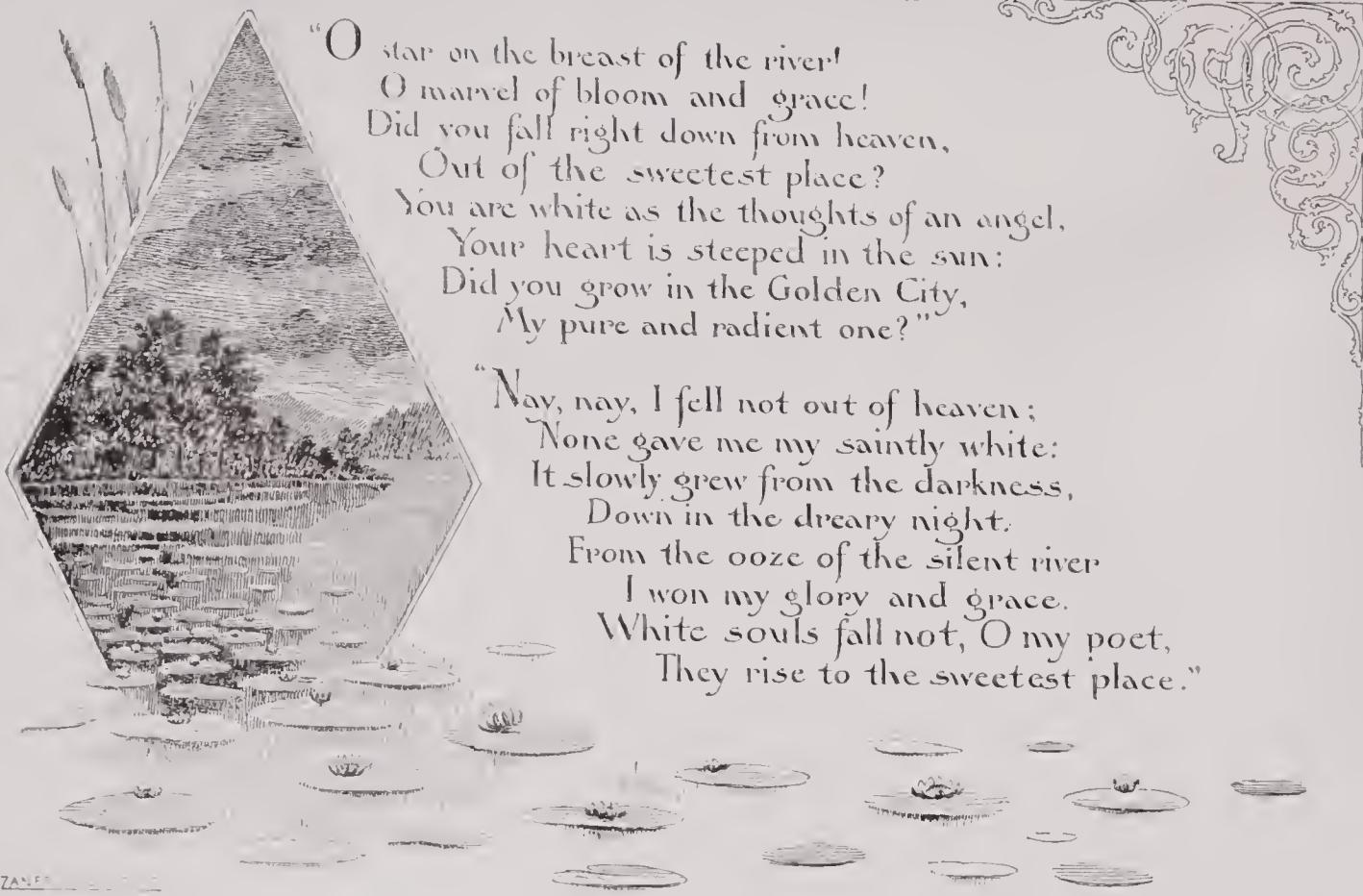
The swallows and lettering need careful attention. The perspective of the former and the angles of the latter will demand study. Note how the one swallow has been placed where the lines of lettering were short.



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.

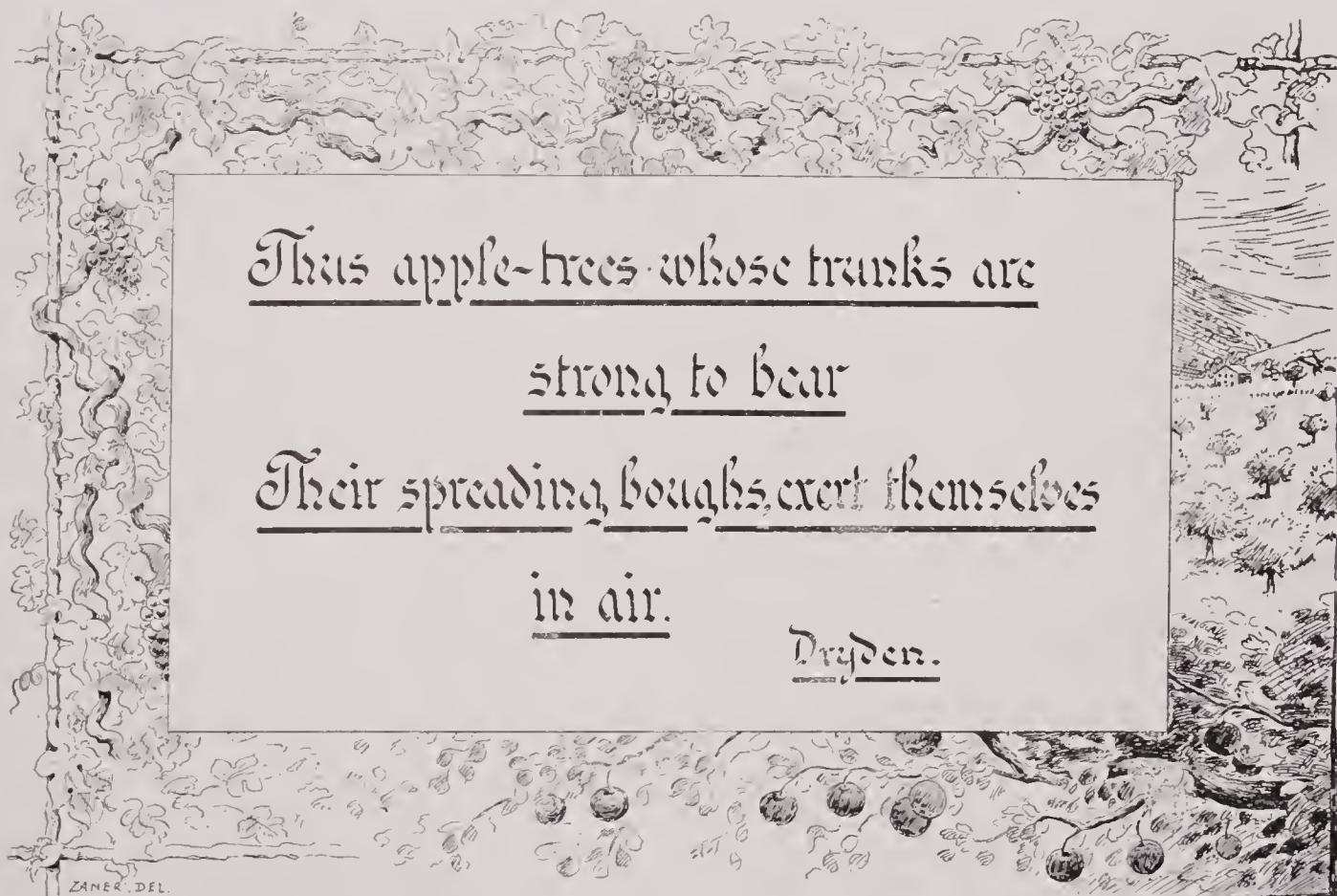


See how simple in drawing the wheat heads are, also the plow and "wreaths." Note border of wheat grains. Study the old-time text letters. See the little shadow beneath each grain of wheat.

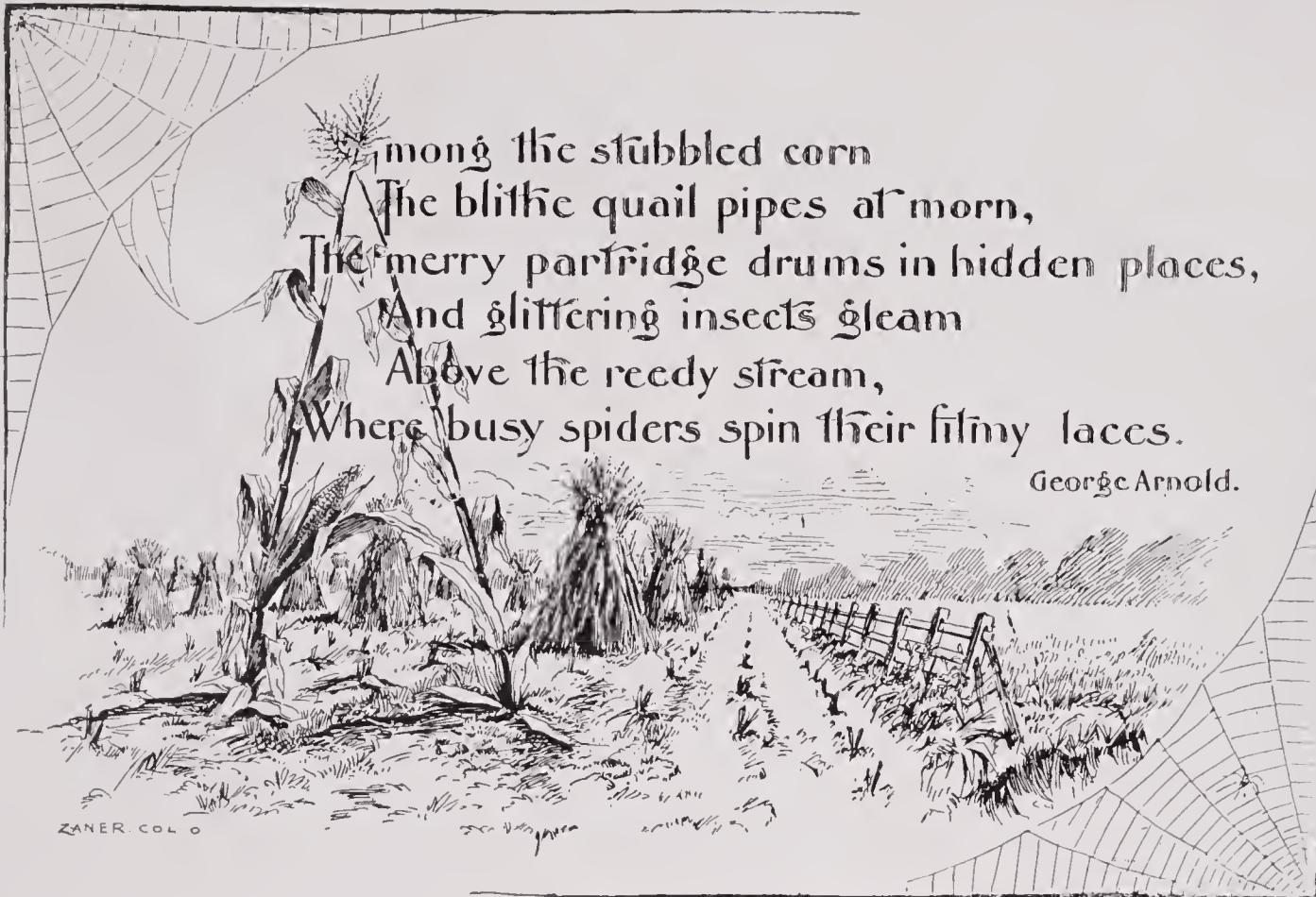


ZANER.

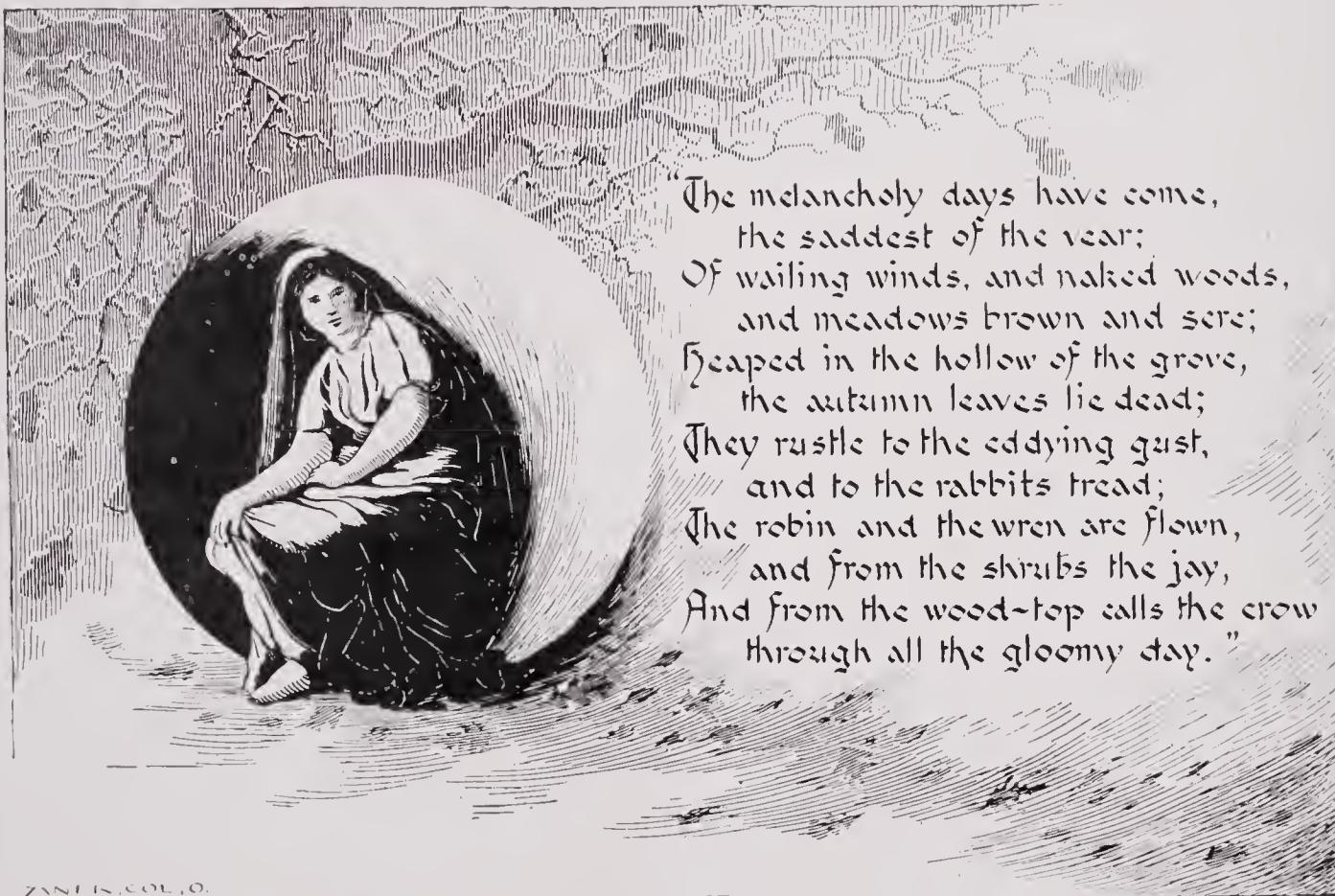
Note the soft, sketchy, actual-pen-like appearance of lettering, caused by tinting rather than blacking the face of the letters. See how the slant of the verses agree with the slant of the *n's* and *m's*.



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.



*ZANER. COLO.*

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.



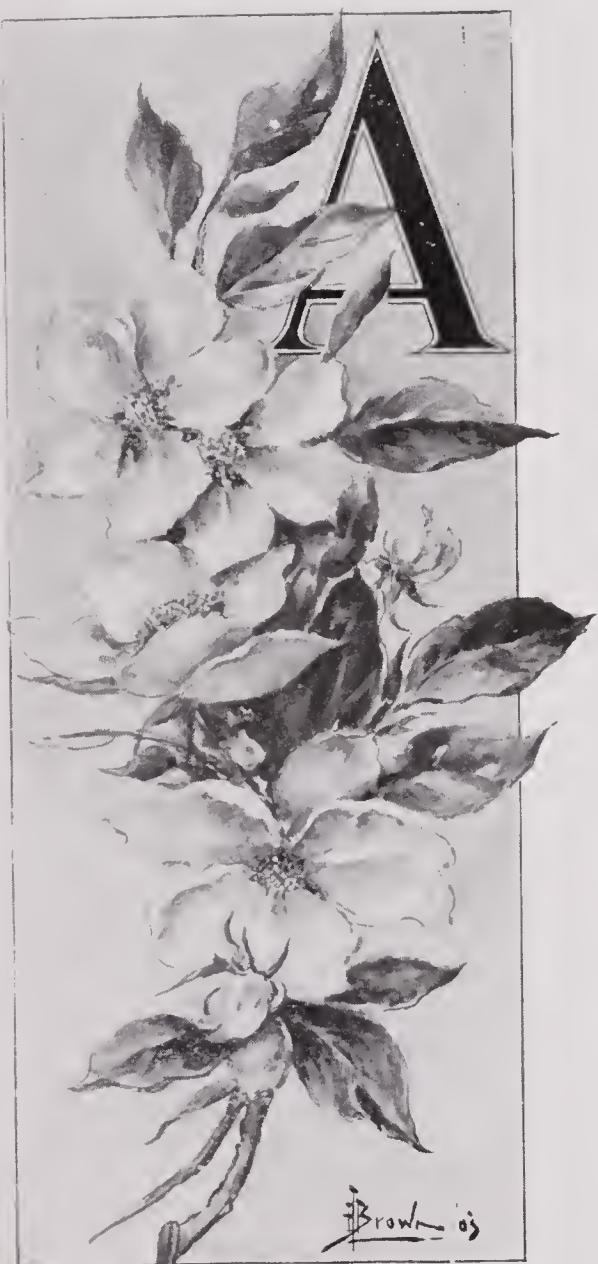
O Winter, ruler of the inverted year,  
Thy scattered hair with sleet like ashes filled,  
Thy breath congealed upon thy lips, thy cheeks  
Fringed with a beard made white with other snows  
Than those of age, thy forehead wrapped in clouds,  
A leafless branch thy sceptre, and thy throne  
A sliding car, indebted to no wheels,  
But urged by storms along its slippery way,  
I love thee, all unlovely as thou seem'st,  
And dreaded as thou art! Thou hold'st the sun  
A prisoner in the yet undawning east,  
Shortening his journey between morn and noon,  
And hurrying him, impatient of his stay,  
Down to the rosy west; but kindly still  
Compensating his loss with added hours  
Of social converse and instructive ease,  
And gathering, at short notice, in one group  
The family dispersed, and fixing thought,  
Not less dispersed by daylight and its cares.  
I crown thee king of intimate delights,  
Fireside enjoyments, home-born happiness,  
And all the comforts that the lowly roof  
Of undisturbed retirement, and the hours  
Of long uninterrupted evening know.

William Cowper.



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

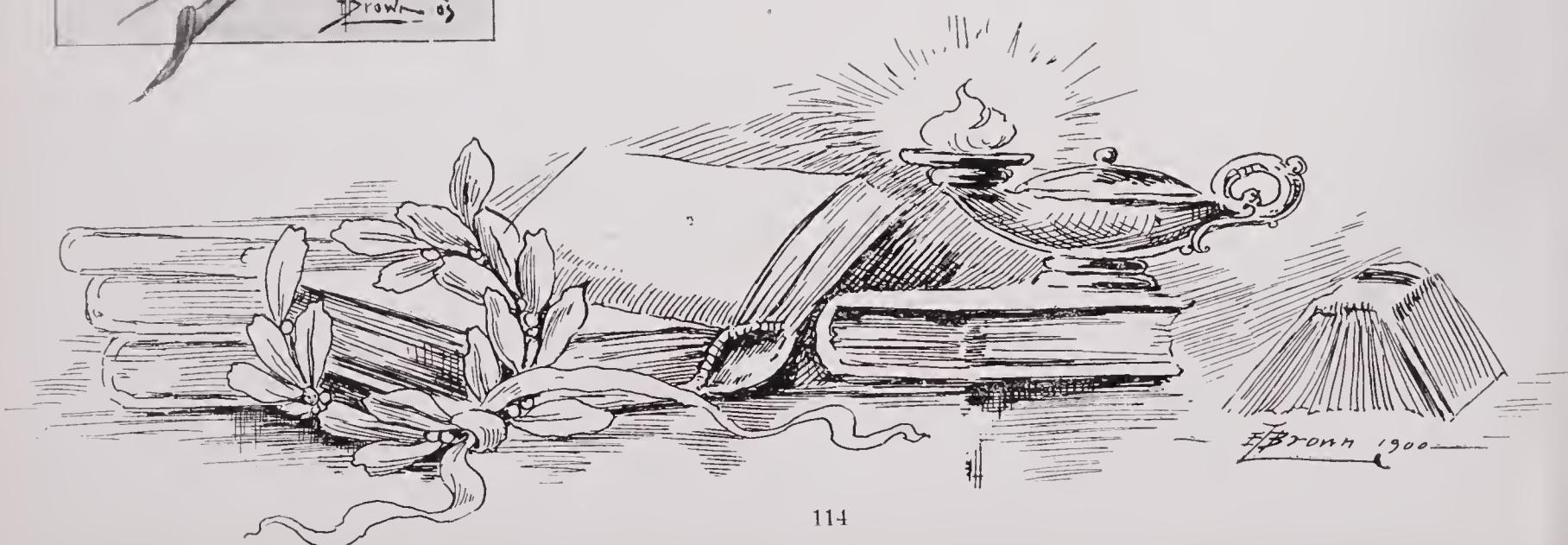
beautiful for spacious skies,  
For amber waves of grain,  
For purple mountain majesties,  
Above the painted plains!  
America! America!  
God shed his grace on thee,  
And crown thy good with brotherhood  
From sea to shining sea!



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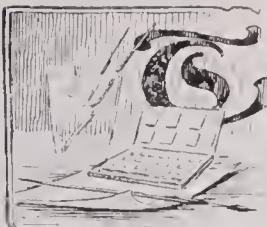
The Columbian

The Stage



PENMANSHIP

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THE ART OF DRAWING is as old as history; even older, as drawing developed before writing. It is an art of expression, much as is music, speech, and writing. Its means are forms and shadows instead of sounds, words and characters.

The art of expressing thought by means of outlines, shades and colors, is not as difficult as is generally supposed; application rather than talent being the necessary requisite. You can learn to draw, and consequently to express thought by form, if you but intelligently try.

Like in learning every other art, there are good and poor, right and wrong methods of learning and doing. The accompanying illustrations are arranged and graded to show how to begin the art of drawing, and the following suggestions are for the purpose of telling how. It would be a good plan to read all of the instructions before beginning to do any of the drawing. Reread and study every word until you know it all thoroughly. Know how and the "do how" will soon follow.

If the illustrations herewith presented and the instructions given will arouse some latent energy or talent, develop observation, or awaken appreciation, their mission will have been achieved.

Use good steel pens (Gillott's 303 and Zanerian Ideal); firm, fairly smooth, white paper or cardboard and Zanerian India ink. A medium hard, high-grade pencil is necessary for first blocking or outlining of picture preparatory to the pen and ink part. A straight holder may be used exclusively, but an oblique holder with pen point well elevated is a good instrument for real smooth lines.

The pen strokes shown in the first illustration should be practiced until they can be made well and without blots. The ink cup, bowl and books show pretty plainly what to do first as well as last, except that the first outlines in each group should be in pencil instead of ink as shown.

The window or arch will prove to be a good thing to learn to make lines parallel and cleanly. The candle, book and cushion will prove more difficult in outline, but easier in the shading. The last group of flowers, books, lamp, quill, etc., will prove to be comparatively easy, if you will but proceed cautiously.

A few "don'ts" might not be out place here: Don't hurry; don't attempt too many things at first; don't do more than one thing at a time; don't expect to learn it all in a day or two.

*First* discover the proportion of the object to be drawn—its relation of width to height, and be sure you discover what it is before going on to something else. Success or failure begins right here. Therefore these are not idle words to be read hastily and as soon forgotten. Just because the drawing looks rapid, do not conclude that it was done rapidly or without much thought. The probabilities are it represents more thought than appears on the surface.

*Second*, study carefully the shape of the object—whether square, round, regular or irregular, etc., and this will involve critical observation and care. Do not proceed until you are sure you know the form and have it suggested in pencil.

*Third*, observe the light and dark places in the object picture, and know why they are light or dark. Study the laws of light and shade and shadow and effect or contrast.

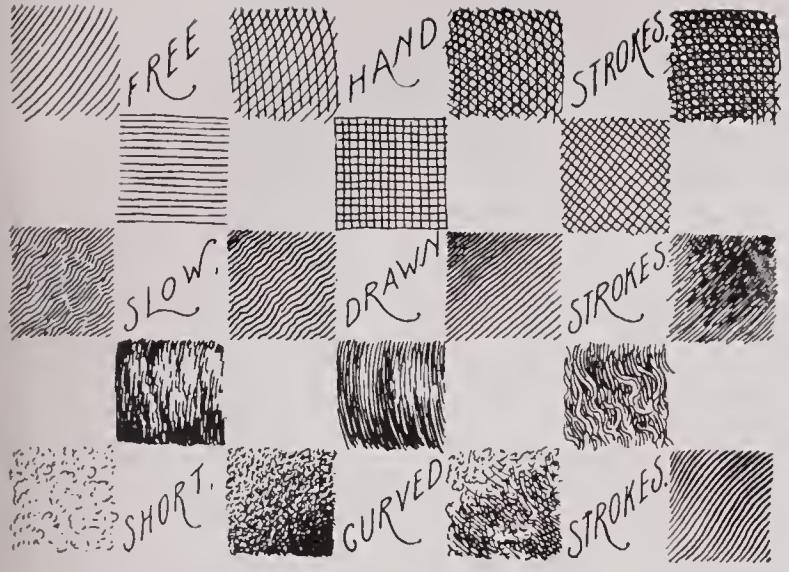
The three illustrations of the jug show plainly what to do *first*, *second* and *third*. And the three drawings of the basket illustrate clearly that different lines or technic may express the same form.

After copying some of the simpler drawings try to draw from similar objects. This will be more difficult at first, but it will be more stimulating and strengthening after the first few trials and partial failures.

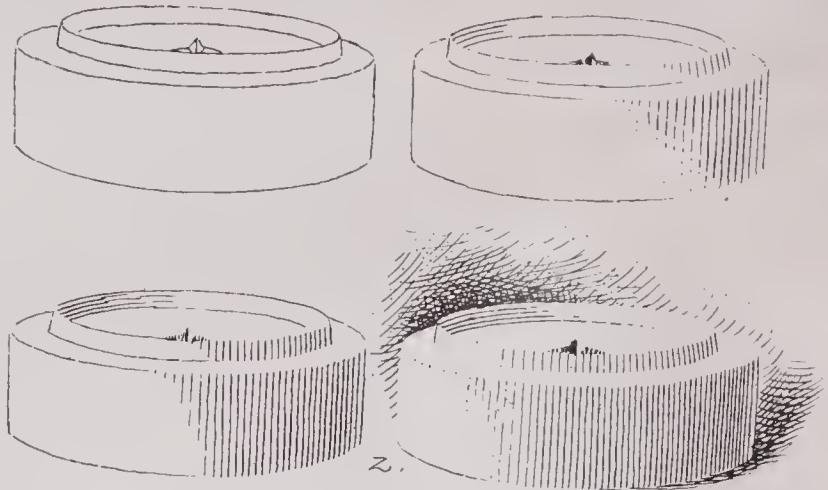
Plants, boxes, fruits, vases, dishes, lamps, book, etc., etc., should be drawn in pencil at odd times; the better ones to be finished in ink if desired.

Remember that effect is more valuable than fine lines; and good proportion better than tedious detail. Strive for the general first, and details last.

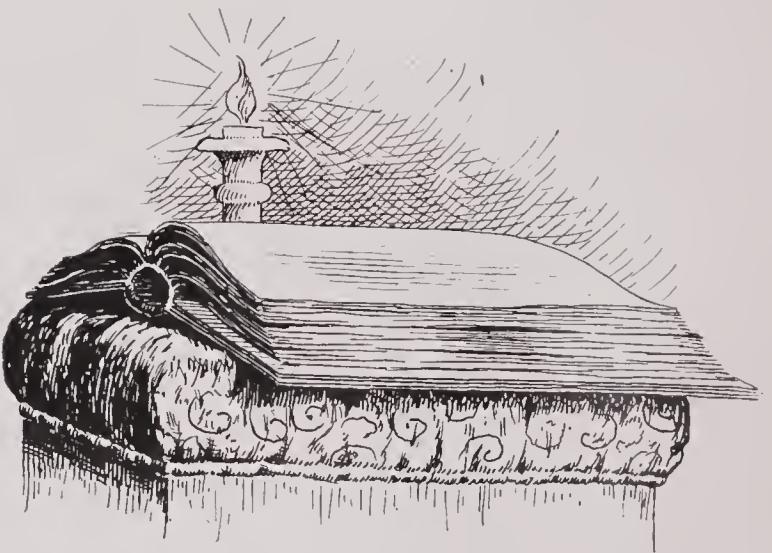
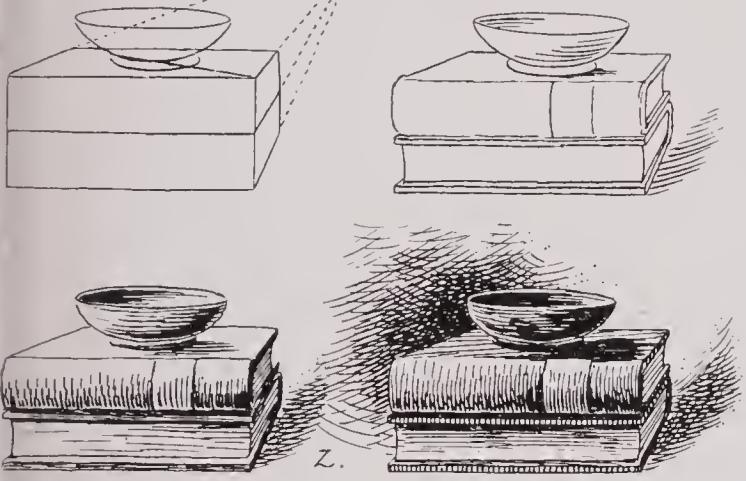
Drawing is the foundation of portraiture, caricature, designing, or illustrating; therefore be patient with perspective, light and shade and shadow, proportion, outlines, details, etc. Success is sure to follow every well-directed, persevering effort.

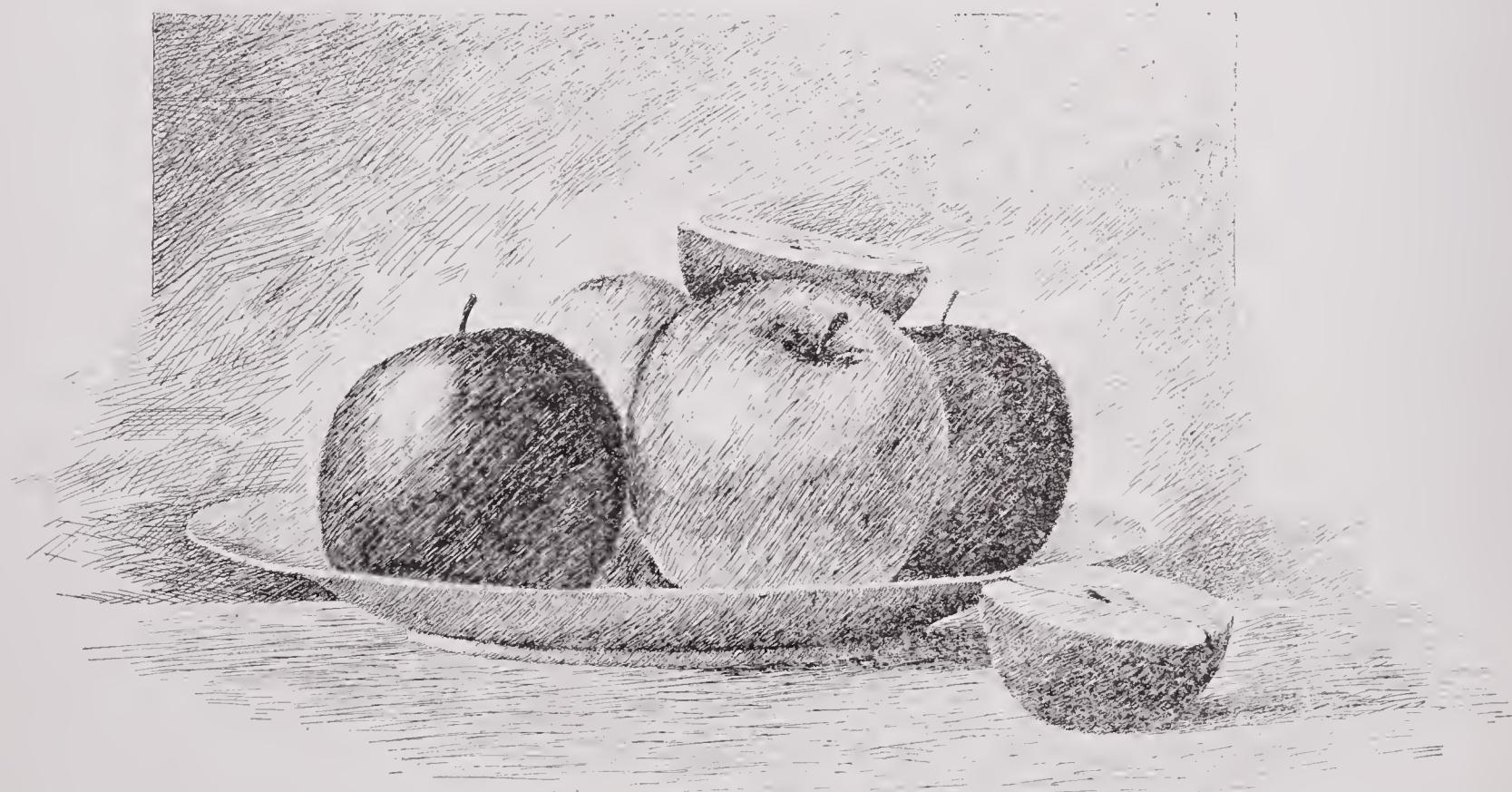
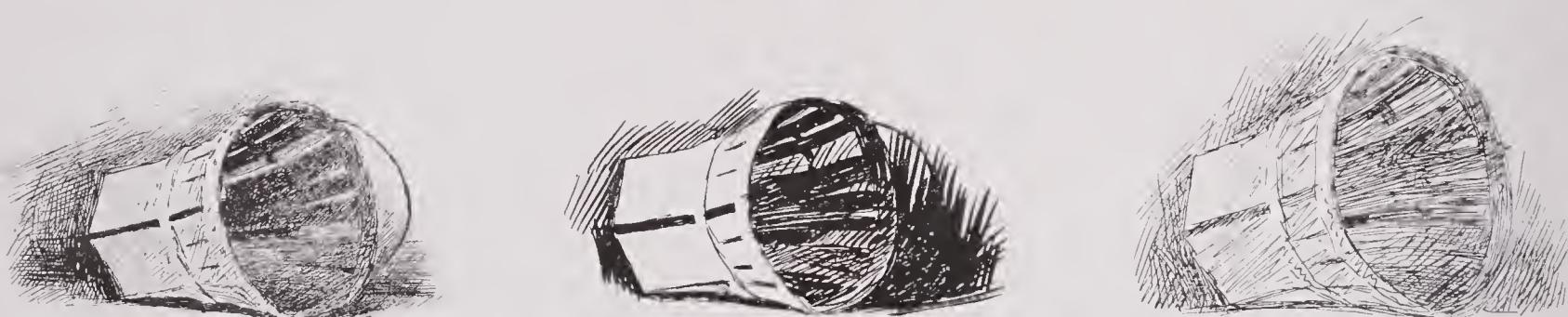


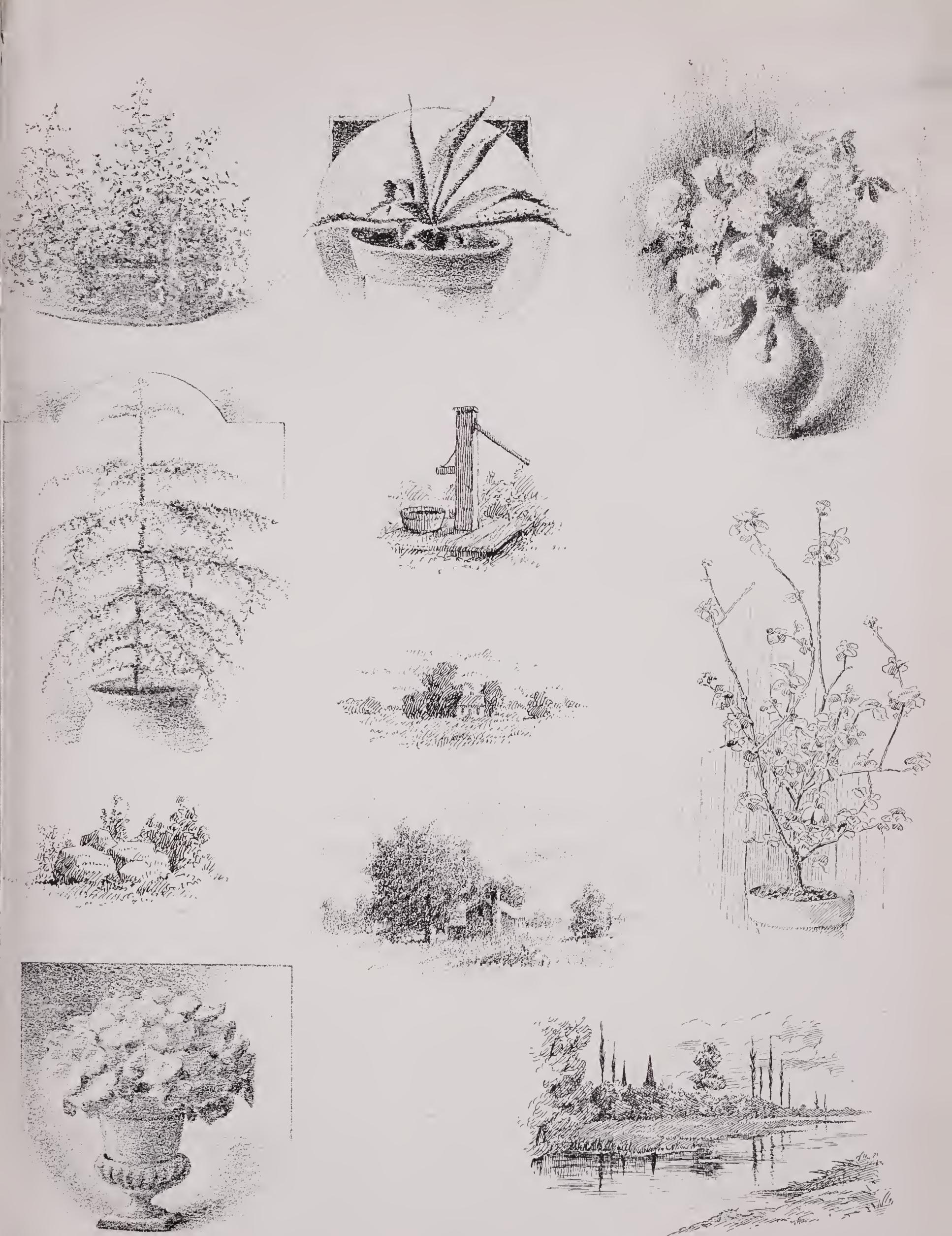
DEVELOPMENT OF CHINESE INK CUPS ~



DEVELOPMENT OF STILL LIFE OBJECTS. ~









This is one of the many specimens of pen drawing made direct from nature by C. P. Zaner which appear in the book entitled "The Road to Sketching from Nature," detailed instructions accompany the sketches both of which are intended for the student who desires to learn to sketch from nature.



PEN PORTRAIT is one of the most attractive and interesting of pictures because it is a portrait plus two personalities—the one drawn and the one drawing. For all art is the objectified opinion of the artist—of what he thought he saw. No other phase of art is so pregnant with character and personality. The study of human nature accompanies the effort to depict likeness and inclinations as represented by the various features and expressions which compose and individualize faces.

The diagrams make plain the proportions of the average or ideal side and front views of the head. Note carefully the location of the eyes, nose, mouth and ears.

The simple profile views of the young lady and Washington will prove fascinating studies to begin practice upon. If your ability to draw is crude, practice observation, and perseverance will improve it.

After copying these pictures, try a sketch from life by having some one pose for you. The three pencil drawings of the man show how to begin the outline and then the shade. Look closely to determine the exact proportion of the head before you attempt to draw any feature, such as the nose, forehead, mouth, eye or ear.

The two illustrations of the boy show the value of shadows and the effect of reproduction in engraving.

The sheet containing the dozen portraits represents pencil drawings made direct from life and reduced about one-third in reproduction. Note the various effects of light and dark backgrounds, of features bold and subtile; of hair light and dark; of technic in outline or mass.

The three sizes of the bearded person show very clearly the appearance of the original drawing as well as of the customary fine effect secured by photographic reduction in engraving.

The group of four young men beneath offer good material for simple, newspaper treatment as well as good examples of decorative ornaments and backgrounds.

The study of races is a most interesting subject, suggesting as it does the evolution of man.

The three portraits beneath, show the photo from which the large drawing was made, and the small picture made from the drawing. It also shows wherein a pen drawing naturally differs from the photo, and wherein it excels in strength and contrast.

The Gaspard and Chapman pictures are each masterful and unlike, the former representing modern and the latter fifty-year-ago technic.

The Costello portrait is a fine example of the pen artist's art. It was reduced but little in reproduction and it is therefore a valuable piece of art for the student.

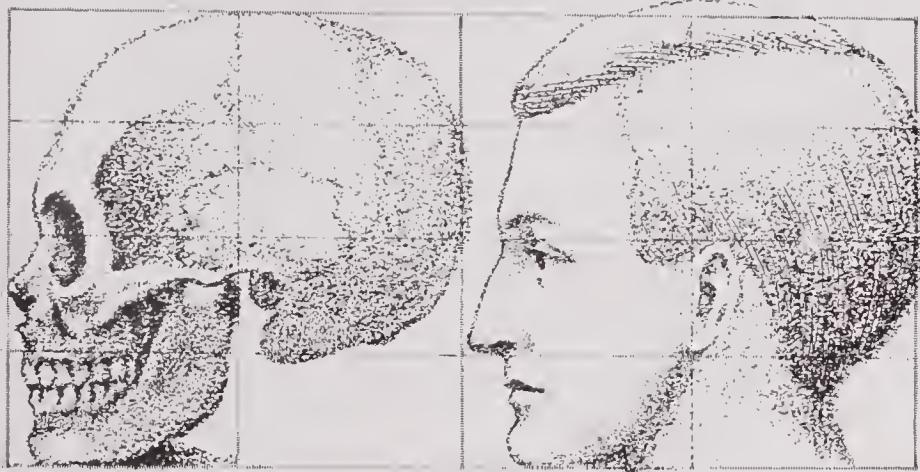
The pictures of young ladies on the last sheet devoted to portraiture represent brush work instead of pencil or pen. This class of portraits is done with water, brush, and lamp black or some kind of water color or India ink.

It is a good plan to copy a few drawings and then to try similar ones from life. And if no one is near to pose for you, seat yourself before a mirror and begin, as shown in the initial letter which starts this page.

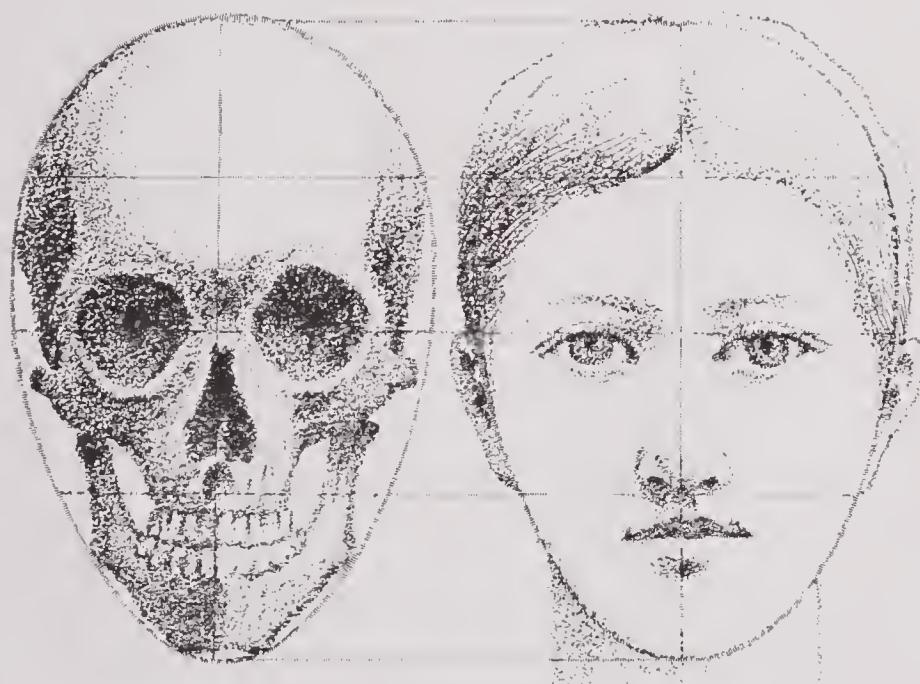
Repeated attempts are sure to strengthen your powers of perception and performance, and a more intimate relation to human nature and art are sure to follow.

# PORTRAITURE

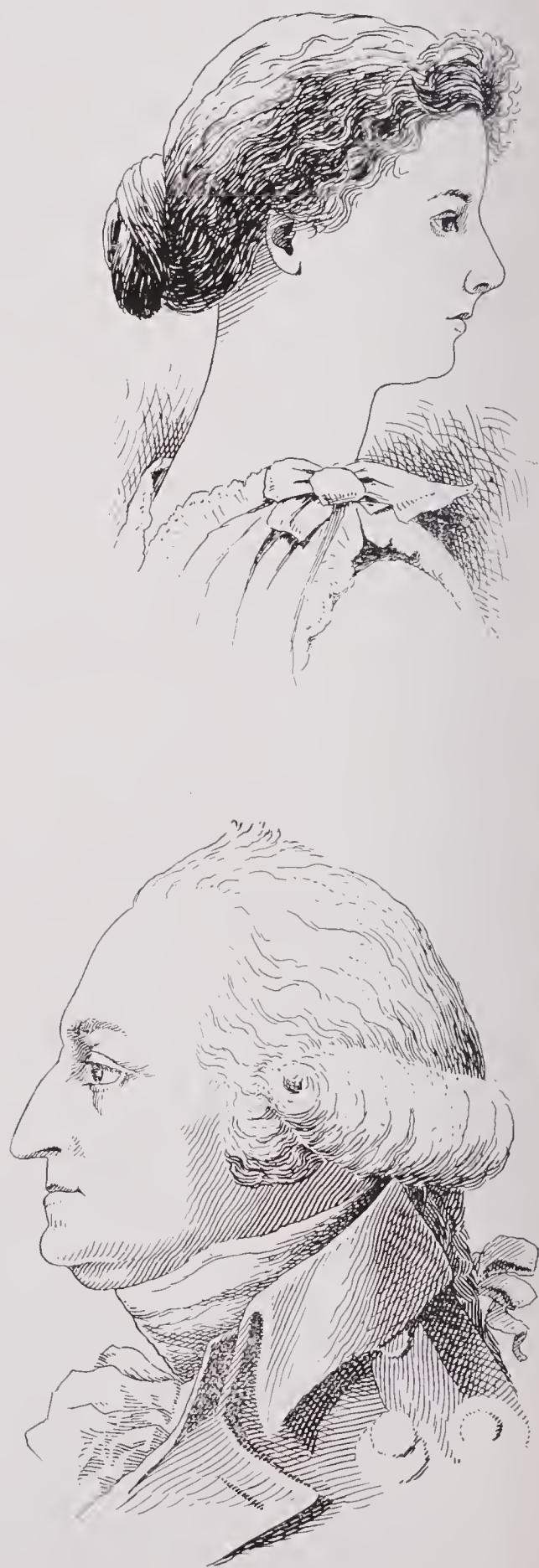
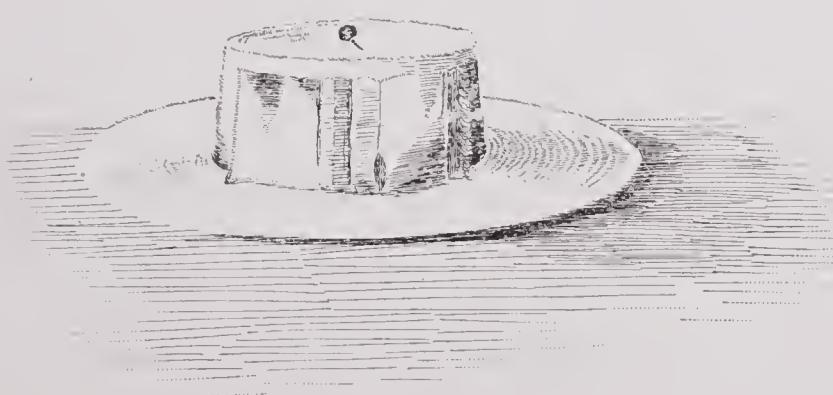
## PORTRAITURE

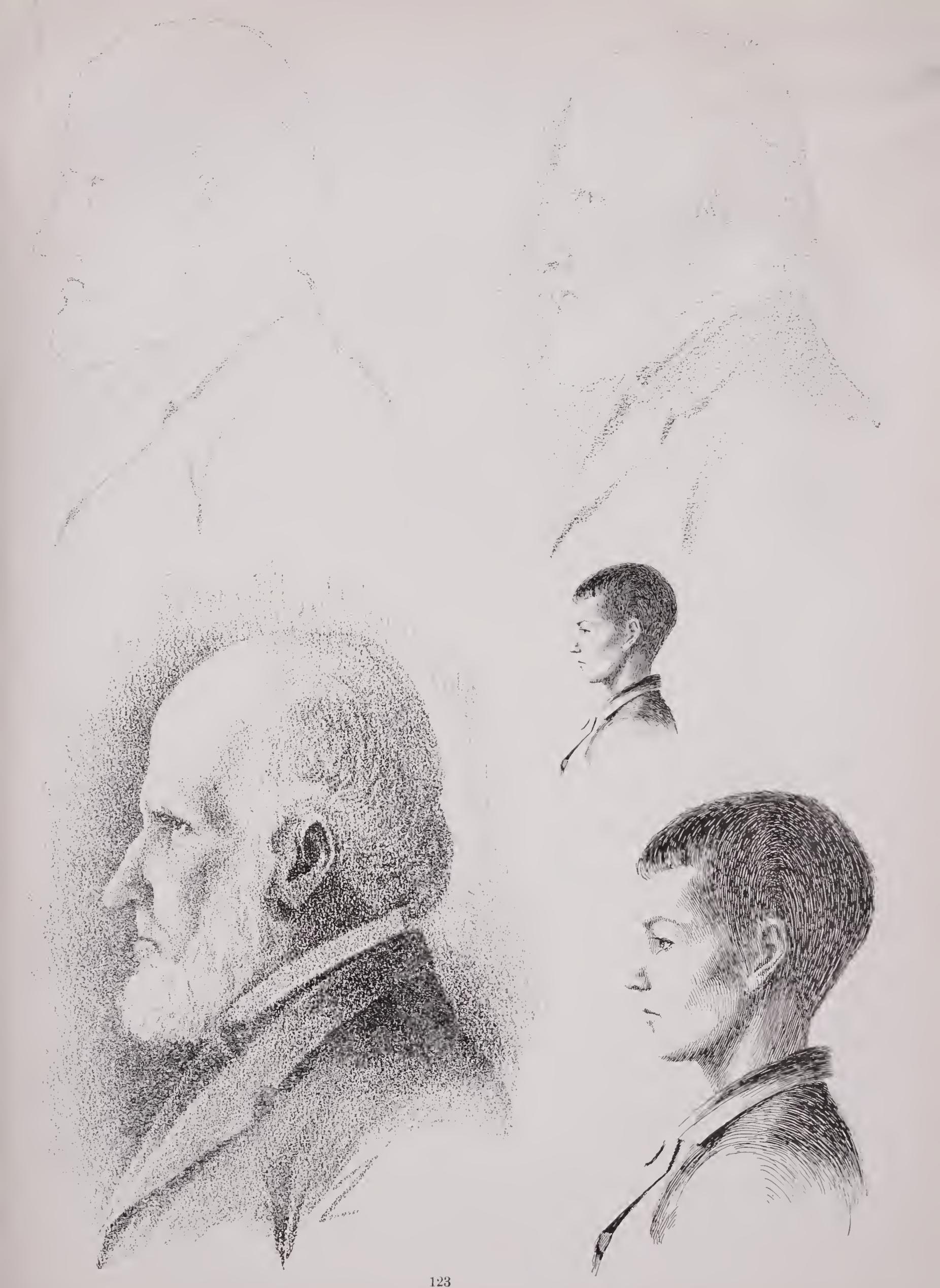


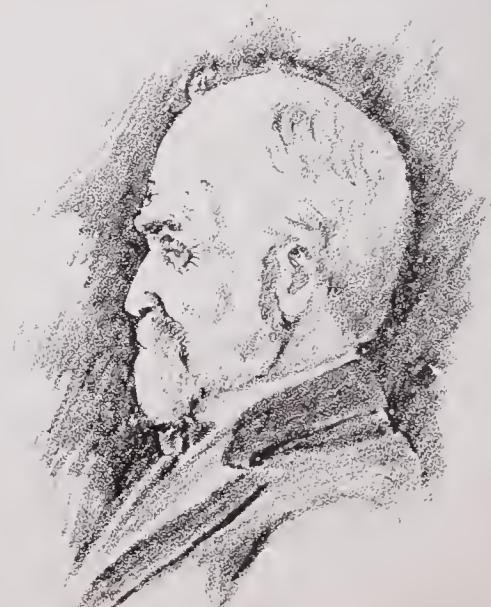
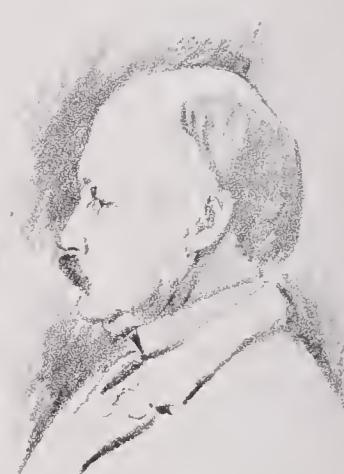
SIDE VIEW BASED ON SQUARE.



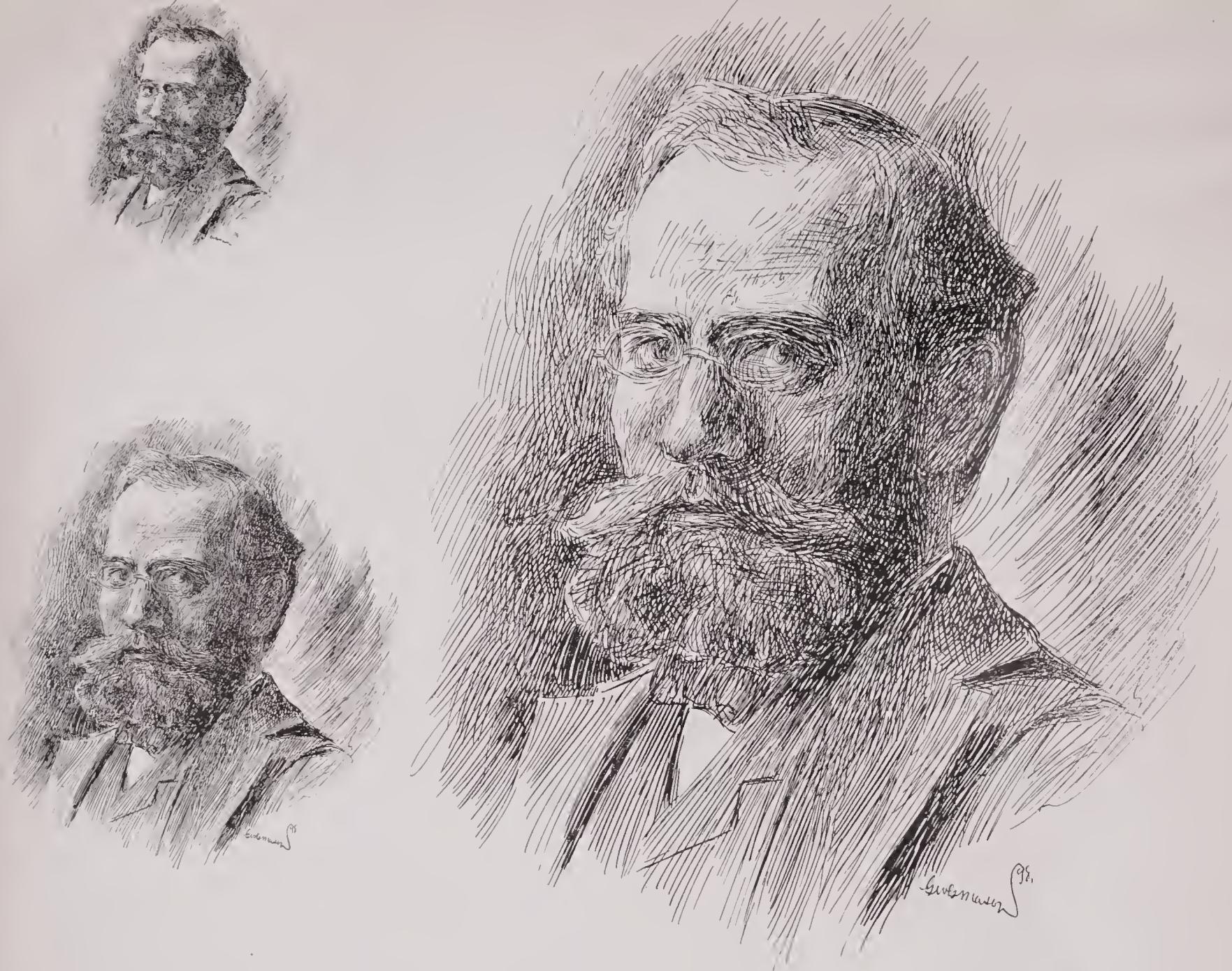
FRONT VIEW BASED ON OVAL.







E.R. FELTON.











YOU will find figure and animal drawing doubly interesting and difficult, because the same problems of disposition and temperament will confront you as in portraiture, together with the evasive quality called *action*. The first essential in figure sketching is that of proportion. How many "heads high" is the person to be drawn, or how much higher is the horse than he is long? Be sure you determine these facts before doing much if any drawing, else you may make vexing errors and enumerable erasures.

The next thing which deserves your attention is balance or action. How much does the body bend or sway this way or that? What is the particular or characteristic motion made by the person or animal when in motion? How can I represent it?

The figures of the violinist and ball player are splendid studies, the latter being much the easier of the two.

The sailor with weapon of offense and defense looks as though it made but little difference to him in which capacity he used it. His sitting posture suggests ever the sway and swagger of the rover of the salty sea.

And how delightfully dainty and graceful are the figure drawings of the decorative ladies to the left of the half scornful sailor.

Unless you learn to see these things in life and nature, you need not hope to put them on paper in the form of art.

Then, too, you must learn to see lights, shades, shadows, and contrasts; high lights, middle tones, and darks; projections, planes and depressions, etc.

The sketches of the swan seems natural and yet quite decorative. As much almost can as truthfully be said of the head and neck of the horse.

The goat is a simple, suggestive study, with its still simpler and more suggestive background.

And the bevy of birds so bent on something to eat, who could or would kill them? Note how dark in color contrast with the surrounding background! See the decorative curved border!

The Oregon pheasants are splendidly drawn amid the natural, grassy environment.

The head of the young bullock with the halo-like ring about it, looks almost as sacred as an oriental bull, but it is so only because the artist was looking for innocence rather than for the devilish.

The wounded bird excites our heartfelt pity, and we instinctively wonder how any one could be so cruel as to wound so innocent and lovely a creature! But do not let your sympathy keep you from seeing the peculiar technic, which, although pen-like, was done with a tool on copper or steel.

The lion makes a splendid study, not only in expression and pose, but in splendid pen technic as well. See how darkly and simply and superbly the mane has been massed in.

The faithful sheppard dog seems to hardly realize what a formidable foe he is looking at. But the technic reveals another's hand, which also discloses the fact that the peculiar relationship between the subjects is but a trick of the compiler's art.

The Indian and pony are, by all odds, the most interesting and attractive subjects, largely because action is very vividly depicted. This is a splendid specimen to copy, while the sheep picture can be studied better than copied.

The sheep fold is a splendid example of simple, bold masses of light and dark enhancing the value of each, and depicting vividly the fleecy subjects.

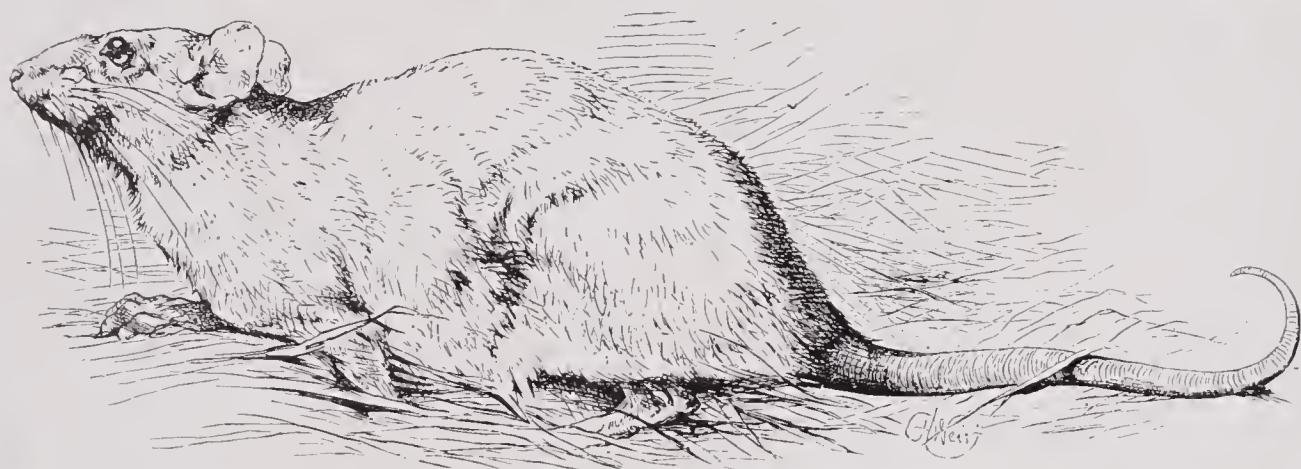
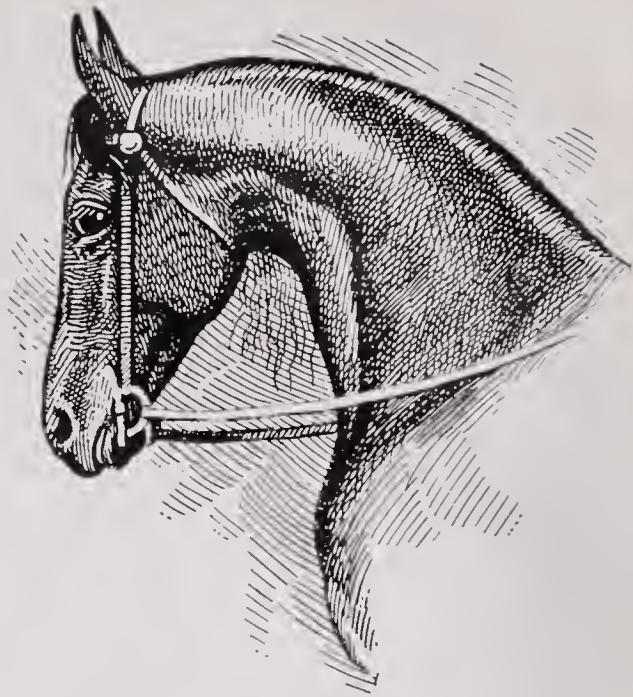
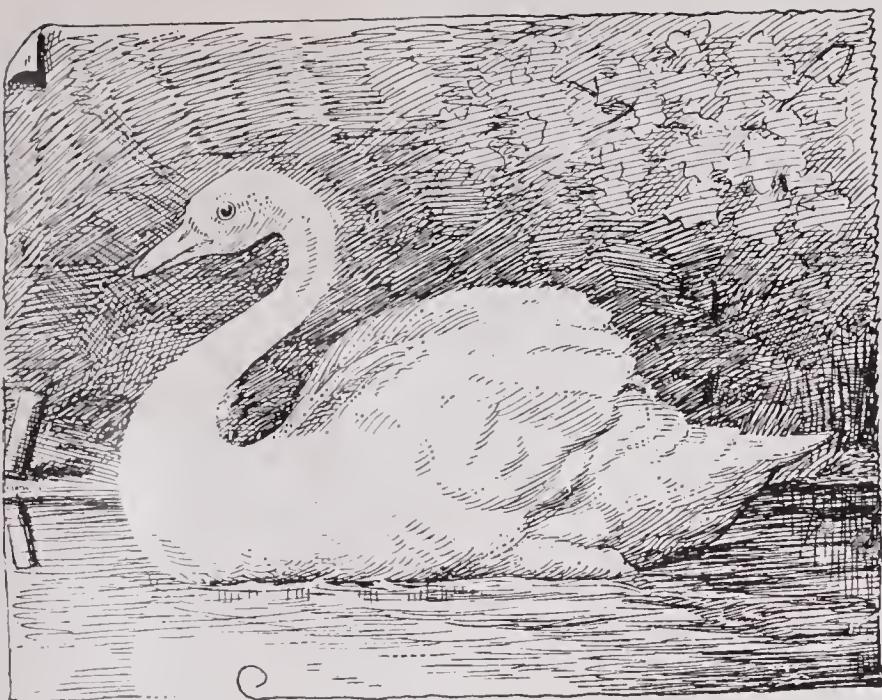
When you see an attractive or impressive picture, endeavor to discover the cause of its attractiveness or impressiveness. This finding the "cause" will help you greatly in expressing your own observations, memories, and imaginings.

As a student, you will do well to try your hand at drawing various animals. In due time you will become specially interested and expert in drawing this or that species of the animal kingdom.

But remember, the same knowledge of light and shade and shadow, and the same facility in pen, pencil or brush handling will be used in drawing animals or objects, portraits or designs. Art is the medium of expression, and expression is but a bursting forth of perception. Therefore, see clearly, think earnestly, and the hand will soon catch the cunning necessary for successful portrayal and suggestive pictures.

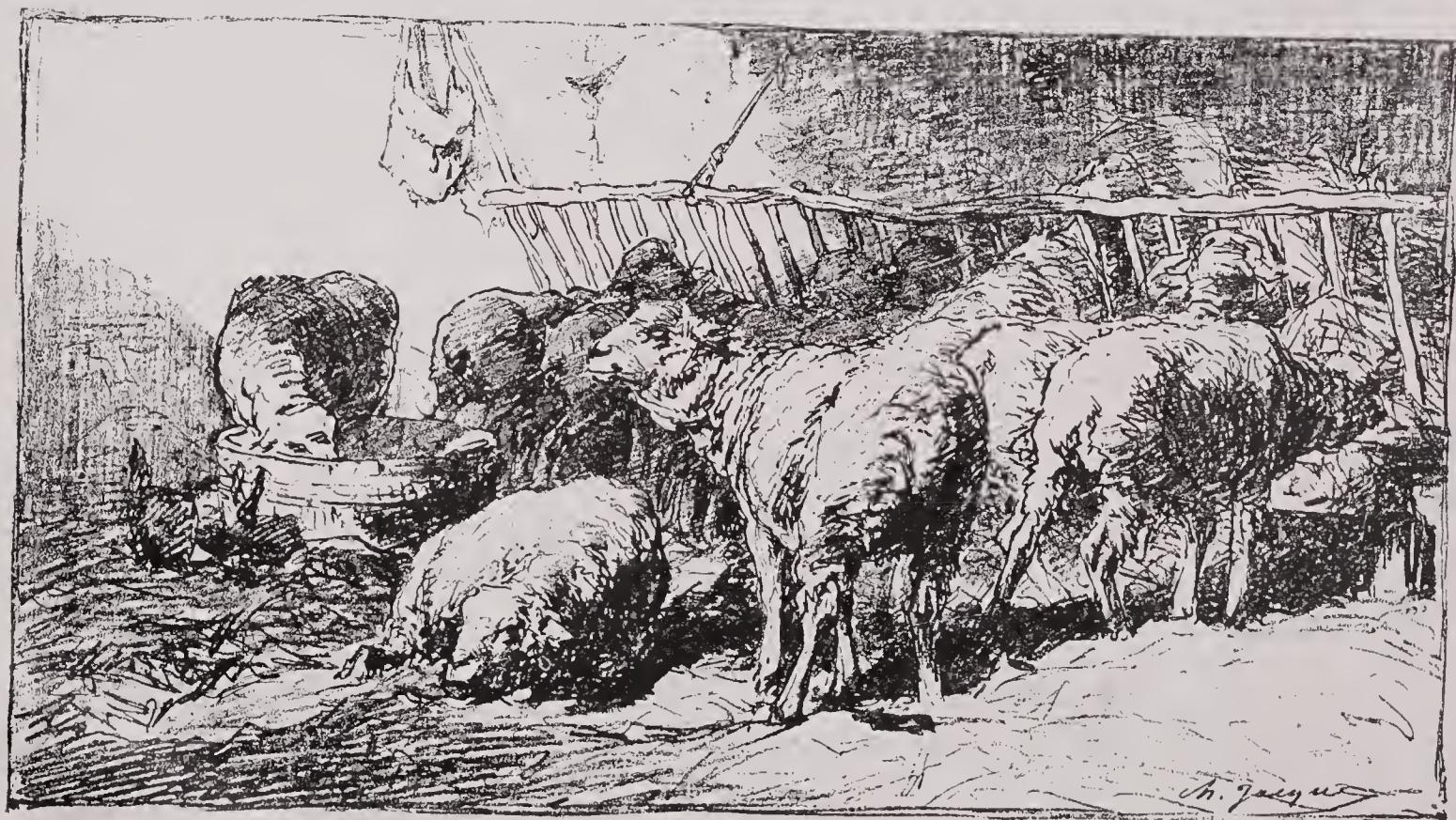














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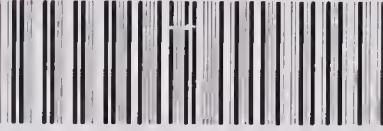
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