

## Lessons in Engrosser's Script

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### Lesson No. 1

This is an, of the Oldest styles of script or lettering in existence, which is used extensively today. If we examine the formation of the letters we find that there has been slight change in the past hundred years or which all indicates that this style has been perfected years ago had has stood the test of time. Probably no other style of writing is used more today by engrossers, and probably no other style of writing is more beautiful in the eyes of the average person. No person following engrossing should, neglect this style because a large volume of the business of the engrosser is executed In this particular style.

### THE AIM

The aim in presenting this course is to give pupils a clear idea of the formation of the letter and to train them to execute attractive script. In the beginning lessons particularly we shall aim to show how the work is written and give a clear idea of letter form, as much as possible rather than to produce fine specimens.

### WHO CAN LEARN THIS STYLE

Anyone who will study intelligently and practice faithfully under proper instruction can acquire considerable skill. It is not necessary to take up any other style of writing preceding this style though all persons will find it advantageous to be able to write a strong business hand.

### SUPPLIES

Use only the best. The EDUCATOR will be glad to give anyone who desires a list of the best material and where to secure it. Special attention should be given to the oblique penholder. If you will send your holder to us with return postage, we shall be glad to adjust it, free of charge, especially for this style of writing. A brass edge ruler and a hard lead pencil are indispensable.

### POSITION

Position for script is similar to that taught for business writing. Sit well back from the desk, leaning forward from the hips with both elbows evenly on the desk. The hand may turn over the side more than in ordinary writing. By having it over on the side you get a firm foundation for the hand, which is necessary in slow writing or lettering. Hold the pen in such a position that it slants in the same direction as the shade which you are making.

An important thing to acquire is an even pressure, therefore, work on the under turn, over turn and compound curve exercises until you are able to come down with the same pressure on all strokes. Beginners should make these exercises a full three eighths of an inch high. Advance students and penmen may reduce the size, but all, regardless of skill, will find them helpful in acquiring more skill. Cut the tops and bottoms off straight without retouching, except where a blunder is made. Get the turns even and watch the upstrokes and connections, they should run in along the side of the shades and not through the shades. The upstroke of the "i" should join the shade at about half the height of the letter. Watch the slant, get a nice graceful turn. The pen should be raised at the base line in practically all letters. Be sure that you make a round, careful "i" dot. It should be as thick as a shade and should be directly in line with the "i".

The "u" is about the same as two "i's" placed close together. End the letter slowly, not with a free swing. The movement should be slow and drawn. The hand may rest on the side more than In business writing where the hand should be kept off the paper, resting only on the tips of the third and fourth fingers.

Get graceful turns at the top. Be sure that you have a round, graceful motion and not too much of the angular type of writing as appears in business writing.

The "m" has three sections, all the same height. Be sure to hit the head and base lines. The paper should be ruled three eighths of an inch high.

In writing the word 'minimum' watch slant, spacing, height, uniform shades, and pressure.

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LESSON No. 2

The w is the same as the u with the exception of the finish. Study the finish. The bulk of the retrace should be on the left side of the upstroke and not on the right, representing a poorly made i. Watch the parallel effect between upstrokes. The ending stroke of one letter should harmonize with the beginning stroke of the next letter. The strokes should be slowly and carefully made.

The first part of the v is the same as the last part of the n and the finish is the same as the w. Do not make the v too wide. Get the top and bottom turns the same. Work for uniform pressure. These copies should first be written three eighths of an inch high.

The first part of r is the same as the first part of n The second upstroke should be parallel to the first upstroke and should curve to the right slightly. The finish is a little different from the finish of the v. The bulk of the shade should be on the right side of the light upstroke. It should resemble small c.

The body of the x should be made the same as the last part of m except, possibly, not as slanting. Make the crossing downward. Start with a light pressure but as you enter the shade it should be a hairline. As you near the base line get a slight pressure. The ends of this cross stroke should be only a suggestion of a shade. Make the beginning and ending strokes of the letters the same length and curve. Cross at half the height of the letter

In addition to these words practice other similar words containing the letters i, u, n, m, w, v, r, x. Watch the slant. Draw slant lines to prove your slant. See that the spacing is uniform. Check your spacing with the spacing in the copy. See that your down strokes are all the same thickness and that the shades start and end at the head and base lines. In other words, hit the head and base lines hard each time. Be careful with your dots. Dots should be as thick as the shades and should be made very painstakingly.

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LESSON No. 3

Notice the similarity of the shaded downstrokes of the letters i and c. Avoid curving the circular strokes

too much. Make line after line of the two exercises. Watch slant and uniform pressure. Practice the letters three eighths of an inch tall before making them smaller. Rule head lines.

See that the initial stroke of the c runs up along the side of the shade and not through it. Make a neat rounding dot up near the headline. Try to get the top and bottom the same in roundness. A few slant lines may help you to get same slope to all letters.

The e is the same as the c excepting the finish. Notice the delicate little shade at the top of the e. Study the shape and the curve. Remember you cannot make a letter if you do not know the form.

Get the oval of the o well balanced. The right and left sides should be curved evenly and the top and bottom should be curved evenly. The finish is much the same as the v. The oval on the a should be a little flatter than the oval on the o. This will enable the oval to be placed up tight against the straight shaded downstroke. Keep the top well closed. The oval part of the a should appear to be as high as the second part.

Here is another style of r which may be used. Keep the top straight and the last part should look like the c without the dot.

The s will require a little more study than some of the other letters. Keep it as wide at the top as it is at the bottom and raise the pen at the headline as well as at the base line. In making the shade think of the right side of an oval.

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#### LESSON No. 4

Practice on these words which contain letters previously practiced. Also use other words containing the letters which we have studied. Be sure to rule head and base lines for all script writing.

This lesson should first be practiced on ruled paper three-eighths inch high, then reduced in size. Watch spacing, slant, and uniformity of pressure and the length of the shades. The mastering of this style may mean your "bread and butter" so use every minute you can And for practicing. The better you get these lessons the more skillful you will become.

In practicing, confine your efforts to a few letters or words at a time. It is the repeating over and over again letters and words, which leads to the most improvement. However, practice alone without study will not produce results. Be sure that you understand the shape of the letter and practice, practice, practice.

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#### LESSON No. 5

At the beginning of this lesson use three eighths inch spacing. As you progress down in the lower part of the lesson reduce the size.

The first line of the copy is the most important if you would master the art of Engrosser's Script. Study this line carefully and work with your pen and ink until you can duplicate it exactly.

In making the small letter t be very careful to get the crossing parallel to the base line.

This lesson should be an easy one for you if you have mastered the first line of the copy. Watch carefully to keep the same distance or space, as nearly as Possible, between each of the black shaded stroke. You must depend upon your eyes to get uniform spacing.

Many students ask the question, "How can I use Engrosser's Script?" not knowing the hundreds of different ways that Script I, used.

One young man writes: "Although I have concentrated my efforts to diplomas and certificates only, I received a job for a memorial. I would like to get a suitable blank cover. I have never seen a memorial engrossed in book form so I will appreciate any suggestions you may make. My entire knowledge of engrossing has been obtained through THE EDUCATOR, which I value as priceless."

In addition to the thousands of resolutions, poems, letterheads, and quotations, many other things are engrossed in this manner. This will give you one suggestion of the hundreds of practical ways he can use Engrosser's Script.

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LESSON No. 6

### UPPER LOOP LETTERS

Draw three guide lines: a base line, a line for the height of the small letters, and a line for the top of the loops. I would suggest that you also draw three or four slant lines with lead pencil, especially if you have trouble with slant. Get these lines about the same slant as the copy.

Before practicing the I, study it, measure it, and see that you have a good clear mental picture. It is a splendid idea to draw these letters out large with a lead pencil erasing and pencilling until you get the correct proportions. This trains the eye. Make the upward stroke of the loop letters rather straight. Too much curve on the upward part of the loop weakens the letter. Study the curve on the downward strokes up towards the top. The loop leans gracefully forward. Cover up the top part of the I and it makes a good i.

The b is the same as the I except the finish which is the same as the v. Watch that you pull the shade on the I and b down equally to the base line. After working on the I and b separately, making if necessary pages, write words. Too many students scatter their efforts. Frequently we have students work a day or more on one individual letter, but after working that length of time intelligently on a letter a student has mastered something worth while, and other problems are made easier.

The h loop should be the same size as the I and b. Notice the slight compound curve in the back. Also notice that the two shades are the same in heft. A common fault is to make the second part lighter than the first part. In this lesson be sure not to make the tall long stroke heavier than the short strokes. If you accidentally get one stroke too light it may be that you can retouch it and build it up.

The first part of the k is the same as the first part of the h. Study carefully the second part. Notice that It starts the same as the h, going up to the head line where a dot is formed. The second shade on the k is

shorter than the second shade on the h. In other words try to get the second part of the h and the second part of the k to appear the same in size. After practicing the letter individually work on the words. Try other words not given in the copy.

The f is a letter that needs special attention. The top is the same as the h and k, but the bottom part is pulled about a space below the line and comes to a sharp point. After practicing the f separately and in groups, practice words. See that all of your loops are the same in size and that the white spaces inside the loops are uniform. Be sure to get your alignment even, hit the head and base lines each time. Watch the thickness of the shades and uniformity of the spacing, I shall be glad to criticize, free of charge, the work from any subscriber to the Educator.

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### LESSON No. 7

#### LOWER LOOP LETTERS

##### Guide Lines

Draw (accurately) three guidelines--a base line, a line for the height of the small letters, and a line for the bottom of the loops. If you have trouble with your slant, draw a few slant lines with a lead pencil about the same slant as the copy. Remember that loop letters are three spaces tall.

The letter h extends three spaces above the base line. Inverting it, it makes a good y and, therefore, should extend three spaces below the headline. Frequently we see students trying to imitate a copy which is based on the three space proposition but where they, in their own writing, because of lack of ruled pencil guide lines, make loops about two spaces high. As a result their work does not look like the copy. This trouble can easily be remedied. By drawing guidelines properly spaced there is very little excuse for not getting the letters the proper size.

Study each letter before practicing upon it. Practice each letter separately and in groups. Compare your work with the copy.

##### General Appearance

After practicing each letter carefully, watching the details of the individual letters, work with the idea of getting a good general appearance. This means that you should watch not only the slant, size, and proportions, but arrangement, margins, etc. It is very important to have a uniform pressure on the down strokes and uniform spacing. Your writing will not be good unless you do get a good page effect. Do not have blots or scratched over letters on the page.

Make the letter j in two strokes. As a rule, we do not raise the pen at the bottom of the lower loops. We sometimes do raise the pen at the crossings. Are you using a 303 pen for work one eighth inches high?

The y, g, and q are similar in formation to other letters we have studied. The finish of the q may require a little special study.

The z begins the same as the letter m. Study the shoulder on the lower loop. Try to get the three turns on the z equal in roundness. The bottom of loop letters should be the same in roundness as the turn in the letter u. Crossings of loops should come on the base line.

Practice other words containing upper and lower loops. See how nearly the same in slant, size, and proportion you can get all the loops.

Every subscriber is entitled to practice on this lesson and to send it to the office of The Educator where you will receive some suggestions for improvement. We are anxious to see the work of different ones following these lessons.

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LESSON No. 8

One common mistake made by students is the failure to rule head and base lines, and to divide the space for capitals into three sections, using one section for short letters and the entire three sections for capitals and loops. Where a student unmindfully makes capitals and loops just twice as high as the small letter his work will never look like the copy. For convenience use  $\frac{3}{8}$  Inch ruled paper and make the capitals  $\frac{3}{8}$  of an inch high. First make a compound curve exercise like a continuous W, getting the bulk of the shade in the center. See how smooth and regular you can make the shades and spaces.

Begin the D, W, H, and K with a small stroke similar to the last part of the n. This first part should not be made very large and should be lower than the main part of the letter. All shades in the capitals presented should begin and end with a hairline. Finish the V and W up at the headline. Study the parallel effect in the W and try not to get the letter too wide.

The first part of the H is similar to the V and W though the shade should be straighter than in the W. Swing the dot up slightly off the base line. Study the placing and shape of the dot. It is important. In making the compound curve upstroke of the second part, make it rather straight. A common weakness is to curve this stroke too much. Another common fault is to get the two sections too far apart. The loop in the second part of the H should be rather large and thrown far out to the right.

The first part of the K is the same as the first part of the H. Study the last part of the H. Notice the slope of the little loop and the position of it. It comes in the center of the letter. Notice the length of the top and bottom sections of the last part of the letter.

Make the compound curve of the I first. It is a simple stroke and should have plenty of curve. Make the second part by starting at the top of the compound curve, coming down rather straight forming a nice, graceful oval. Notice where the oval crosses the compound curve. Notice also the proportion of the top part to the bottom. See if your letter is divided into about two equal sections. Make the shade on the oval of the I and J lighter than the main compound curve stroke. They are really only suggestions of shades or half shades.

The top of the I and J should be the same. A common difficulty in the J is to make the bottom part too small. Therefore, get considerable compound curve. Swing the bottom loop far to the left. Draw slant lines on both sides of the J to see if the top and bottom are the same in width and slant.

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#### LESSON No. 9

This month we take up the A, M and N. The beginning strokes are similar on all three letters. They may be made upward or downward. The quickest way is to make them upward then you are not troubled with shading. Keep the dot up off the base line. It should be neat and rounding. Watch the slant or angle of the upstrokes. The first shaded down strokes in the A and M are very similar. The first section of the M is not as wide as the A. The top of the A and M should be rather pointed.

The middle loop on the A divides the light line into two equal sections. Notice the size of the loop and how it is split in the middle by the first stroke of the letter.

Be careful not to make the turns in the M too wide and rounding. Watch the spaces in the M. Two of them are equal and the middle section is larger.

Make the letter N narrow and the compound shade almost vertical. In fact, it makes a good letter if turned upside down.

#### PROPERLY ADJUSTED PENHOLDERS

It is very important to have the penholder so adjusted that the pen slants in the direction of the shades. One penman who was having trouble in getting a fine line sent his penholder to us for adjustment. After receiving it he wrote to us as follows: "I received the oblique penholder that you adjusted. It certainly does work now. I never knew there was so much in the way a holder was made that affected writing." It is best to have a good penholder that is properly adjusted.

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#### LESSON No. 10

Study the Similarity of the letters in this lesson with those presented in previous lessons. The compound curve is very important in script. Make all letters in alphabet containing the compound curve. See how uniform you can make the shades in the small letters,

Study proportion, slant and spacing. The more you know about letters the better you are going to make them. Study them carefully, therefore, and make line after line of each letter "it word. Compare your work with the copy, be a severe critic. Compel yourself to do your best every time.

Let us see the work you are doing. We shall gladly offer criticisms free of charge.

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### LESSON No. 11

The compound curve is found in many letters. It should be made with a strong shade and should begin and end with a hairline.

In F, T, X, and Y keep the dot up off the base line. Study its shape and size. The Imp, 11 the T and F are similar in size and shape to the beginning Imp In other letters. Curve the down stroke of the loops Start with a light hair line and put on a light secondary shade, Let the cap extend well over the shade and turn the paper to put on the top suggestion of a shade. Notice the beautiful I oval in the first part of X. Complete it and see how nearly a perfect oval it will make. See how steady you can make the final stroke. It should be made slowly and should balance the letter. Get a nice, graceful turn at the bottom.

The Q begins the same as X but finishes like the L. Keep the Imp narrow and low on the base line. This, of course, is slowly made. Too much speed spoils the form. In X, Q, U, and Y. sea how uniform you can make the loops. Watch the down strokes L, U getting both of them the same In shunt and shade. Do not drag the shades too far around the turn. Get both turns the same.

The Y is a combination of U and T. The first part should come down about two-thirds of the way to the base line. Sea that the bottom part balances underneath the entire letter.

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### LESSON No. 12

The compound curve is used in forming many of the capital letters. This group of letters, S, L, and G, is a combination of the compound curve and a nearly horizontal oval. First make a line or a of compound curves represented by the main body stroke. After you have mastered this simple stroke try to make the entire letter.

Study the position of the oval. It is not quite horizontal, and the two shaded down strokes are almost parallel. The first shade is lighter than the main compound shade. Let the shade in the compacted curve rather hurt. It should not be carried too high in the loop nor too far around the base.

Keep the dot up off the line and the dot should be practically as heavy as the shade. Make line after line of the S. Compare your work carefully with the copy. After learning to make the S real well practice on words containing S.

The top of the L is exactly the same as the S only at the base we have the flat loop and the flat compound curve. Study the location of the lower loop, its shape and proportion. Keep the top of the loop rather low on the base line Notice the delicate little shade at the top of the lower loop. Put it on last. Retouch any of the shades which may be a little ragged or imperfect. If your shades are ragged generally it would indicate that your pen is not adjusted right. The pen should slant in the same direction as the shades.

The G begins the same as the L and S. The body oval comes down about two thirds the distance of the entire letter and just a little lower than the first horizontal oval. Notice how the compound curve fits underneath the letter balancing it like a reeking chair. Practice the words in the copy and additional words.