

Taken from The Educator, Volume 54 No.8 April 1949. See image posted in next message for reference.

Modern Engrossing

Comments by the Editor (EA Lupfer)

This is an excellent example of modern lettering as used by many of the leading engrossing studios.

We suggest that you lay out the entire piece of work on a piece of scrap paper, any spoiled wrapping paper will do for this first ruff draft. This will enable you to make many changes until you decide on the design of the work.

This piece was made by AM Grove of the BC Kassell Engrossing Studio, 105 N. Clark Street, Chicago, Illinois.

Perhaps we have made the reproduction larger than Mr. Grove intended. It was to represent a page from an album. Where the wording is read at close range the lettering is usually small. However, we wanted our readers to be able to study the letters in detail of this fine specimen and therefore made it large.

First of all select a good grade of paper or cardboard, the appropriate size allowing for a two-inch margin. Draw a marginal line indicating the extreme width and height of the space in which the letters are to occupy. Attach the paper to a drawing board and use T-squares and triangle. The pencil lines should be made with a sharp lead pencil and very light. Many times beginners press too hard and later find the pencil lines are difficult to remove.

Draw a block in the upper left hand corner for the initial letter. The next thing to do is to figure out how many lines the wording will take. We suggest that you letter a line the height and length desired and count the number of lines it will require. Ordinarily it is well to have the copy, which you are going to letter, typewritten or accurately written, uniform in size and spacing. In this way you can better designate the number of lines.

Rule accurately head and baselines with a sharp lead pencil and T square. Recheck the width of every space before starting to letter. In this way you can catch any mistakes in ruling.

With a soft pencil, indicate the letters in each word, using the light line stroke, being careful to get the spacing uniform. This will enable you to make your margin come out even. We prefer the simple light single strokes, and not carefully penciling out the entire detail of the letter. After the entire wording has been indicated in light pencil lines, proof read it for mistakes in spelling, and where words do not come out to the margin erase those particular lines and re-pencil until you do get your margin correct.

The next operation is to do the lettering with a broad pen. Use black India ink and see that your pen, feeder, etc. are in good working condition. Practice on scrap paper before attempting to do the lettering. Your pen should be cleaned of any surplus hard ink and your ink should be in a good flowing condition. After you have lettered the entire page, go back over it and correct any little inaccuracies by retouching them with a fine pointed pen. The amount of retouching will depend upon how fine you wish to finish the lettering. Mr. Grove's work was not retouched. However one can rule up the straight lines and retouch all the ends and take out the flat places. We suggest however in this specimen that you correct mainly the outstanding errors.

The next step is putting in the ornamental fillers at the end of each paragraph to give it the appearance of coming out to the margin. The next step would be to pencil in the initial letter A and ink it in carefully. This could be done before the lettering. In fact we would prefer to do the penciling at the same time the wording was suggested in pencil for spacing and number of lines.

The last operation of course is to color the letter. The outline for this letter suggests using one color on the face of the letter, using two tones. The little ornaments on the face of the letter, would be in white ink. The scroll and leaves can be in different colors as desired. The other ornaments at the end of the paragraphs can also be in color.