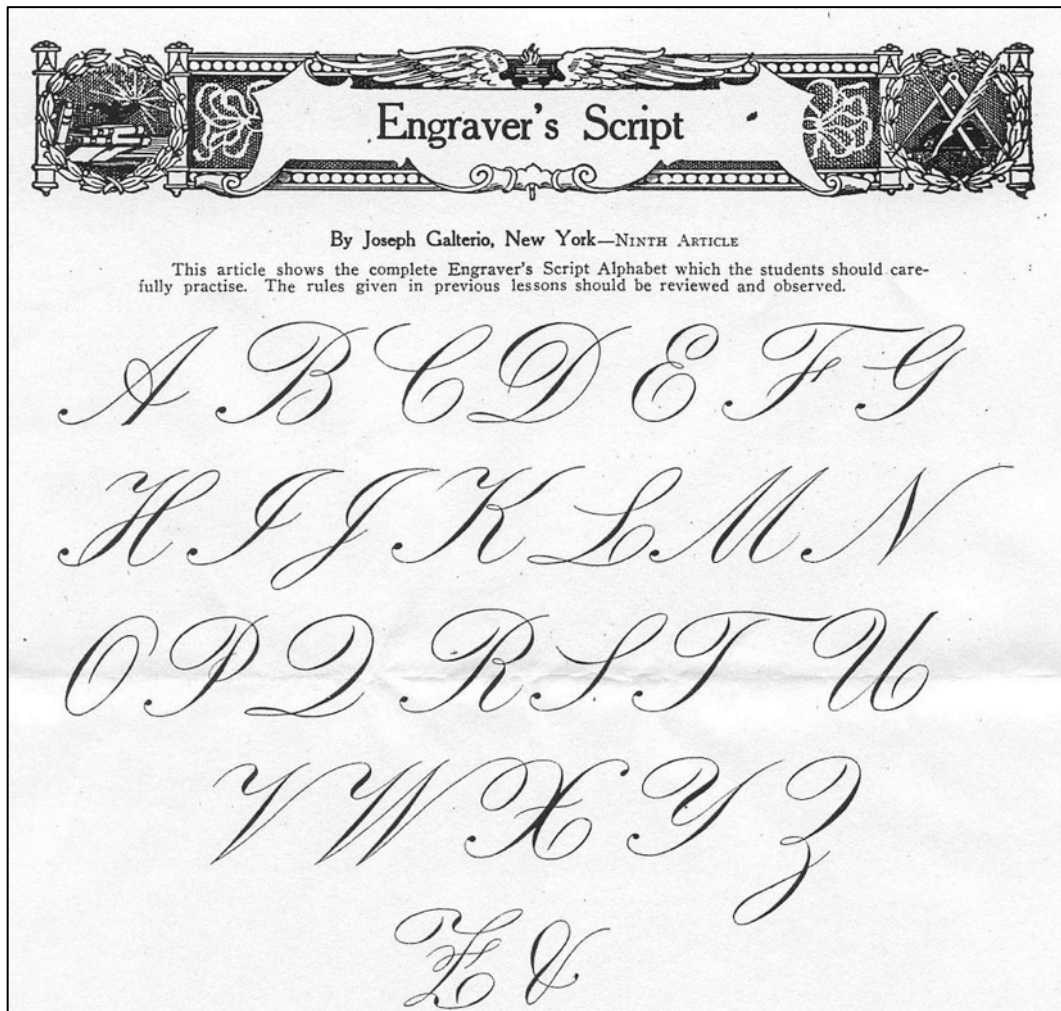


Lessons in Engraver's Script

By Joseph Galterio



Scanned and Compiled by Dr. Joseph M. Vitolo, 2015
Penman and IAMPETH Historian



Joseph A. Galterio

Galterio wrote a series of illustrated articles on engraver's script for the American Penman, 1913-1914. All I know about him is that he was employed by the De Felice Studio in New York (at the time of the articles), and that he was a pupil of W.A. Hoffman. He wrote the Engrosser's script instructional pages for A.N. Palmer's Penmanship Budget.

Engraver's Script

By Joseph Galterio—FIRST ARTICLE



IN taking up the study and practice of engraver's script it will be necessary for you to provide yourself with the proper material. Procure a good quality of paper or cardboard, black India ink, *Palmer Method Artistic Pens*, and an oblique penholder. It would be a good plan for you to provide yourself with a drawing board and T-square for use in ruling your paper, to obtain uniformity in height and slant.

Formation of Letters from the Radical "I"

The regular slant of the script is indicated by Illustration 1, which is obtained by dividing the top side of the square into four parts. Then the line B which gives the slant results from uniting or connecting the angle C with a point three-quarters of the distance to the right on line B.

Illustration 2 indicates the pressure or thickness, which must always be kept uniform.

Illustration 3 shows the diminishing shade as indicated by X and the beginning shade as shown by O.

Illustration 4 shows how U and N are formed.

Illustration 5 indicates the length of P, which extends one-quarter above the top line or one-quarter of the line B (as shown in the square), and is extended below the line almost the length of the line B.

Illustration 6 shows the height of L, which is obtained by extending an equal distance above the top line.

Illustration 7 indicates the height of T, which is one-quarter shorter than the L.

Illustrations 8, 9 and 10 show the uniting or connecting part of the elements. The fine line begins in the middle of the element as shown in Illustration 8. In Illustration 9 the fine line ends in the middle of the element.

Illustration 11 indicates the distance between the two elements.

Illustration 12 shows the formation of the M. Notice where the fine line begins.

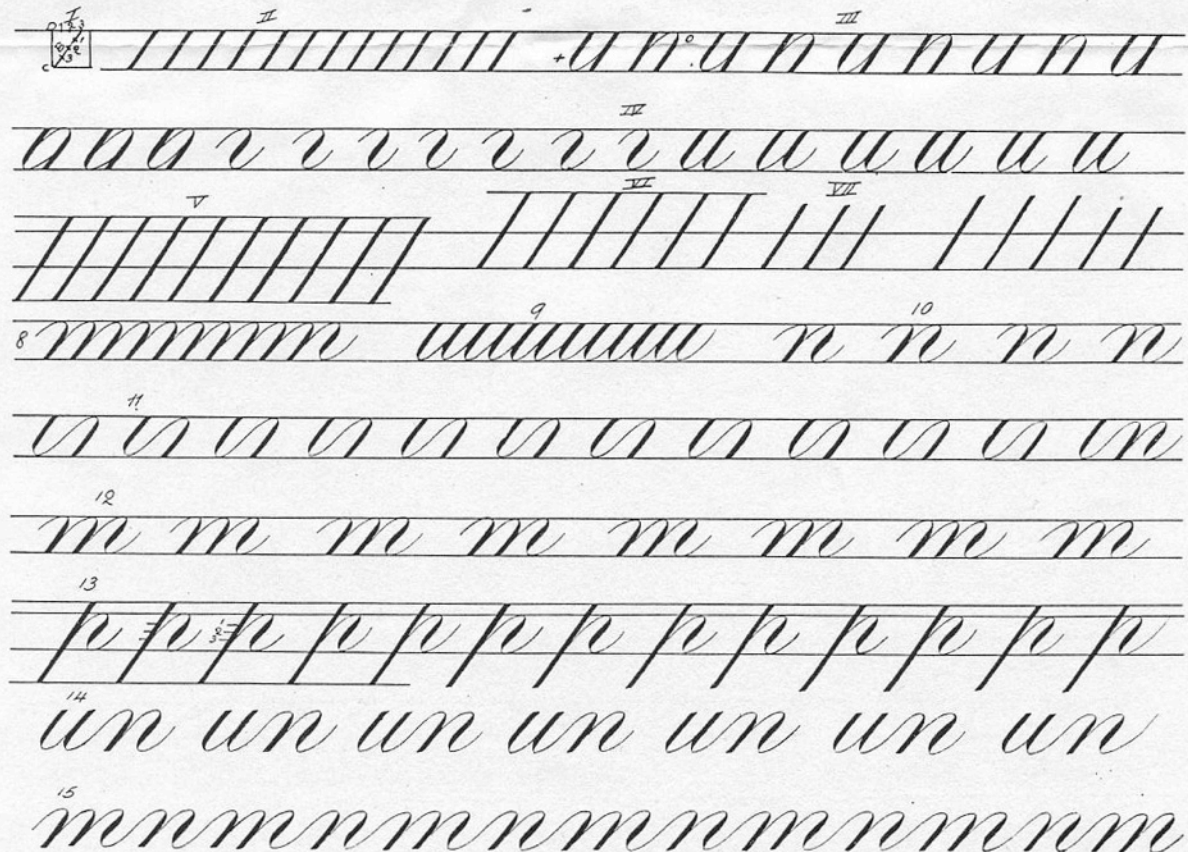
Illustration 13 shows the formation of the letter P. The fine line starts at one-quarter of the distance from the base line.

Illustration 14 indicates the uniting part of the letter U with N and its distance or spacing see Illustration 11).

Illustration 15 shows the spacing between M and N, which is equal to three-quarters of the line B shown in the square.

THE AMERICAN PENMAN is very fortunate in securing the services of Mr. Joseph Galterio, the talented young engraving artist, to present to its readers a series of lessons in engraver's script. Judging from the lessons already submitted, this promises to be one of the most methodical and comprehensive courses ever given in a penmanship publication. All who are desirous of learning this style of script should certainly avail themselves of this splendid opportunity.—Ed.]

Lesson I





By Joseph Galterio, New York—SECOND ARTICLE

Formation of Letters from the O Principle



FIGURE 0 shows the slant of the script.

Figure I indicates the formation of the letter O. The distance between the two curves which form the O, corresponds to one-third of the line B shown in the diagram.

Figure II indicates the curve from which the letter S is formed.

Figure III shows the complete letter S. The beginning stroke extends one-third above the normal height of letters and the down-stroke separates from it slightly above the one-space or usual height. If the curve of the S is continued

around to the left, it forms the letter O as shown by the dotted line.

Figure IV indicates the formation of the letter A, which is obtained by connecting the two basic letters O and I, whose width corresponds to one-half the length of the line B.

Figure V shows the formation of the letters D and G, which are obtained by extending A the entire length of B above and below the lines.

Figure VI indicates the connection of V, which begins one-quarter of the distance below the top line.

Figure VII shows where the top part of C ends.

Figure VIII indicates the formation of the letter J, which is obtained by connecting the letters S and C.

Figure IX shows the connection of the letters O and C, whose distance corresponds to one-half the length of the line B shown in the diagram.

Figure X indicates the connection of the letters O and S.

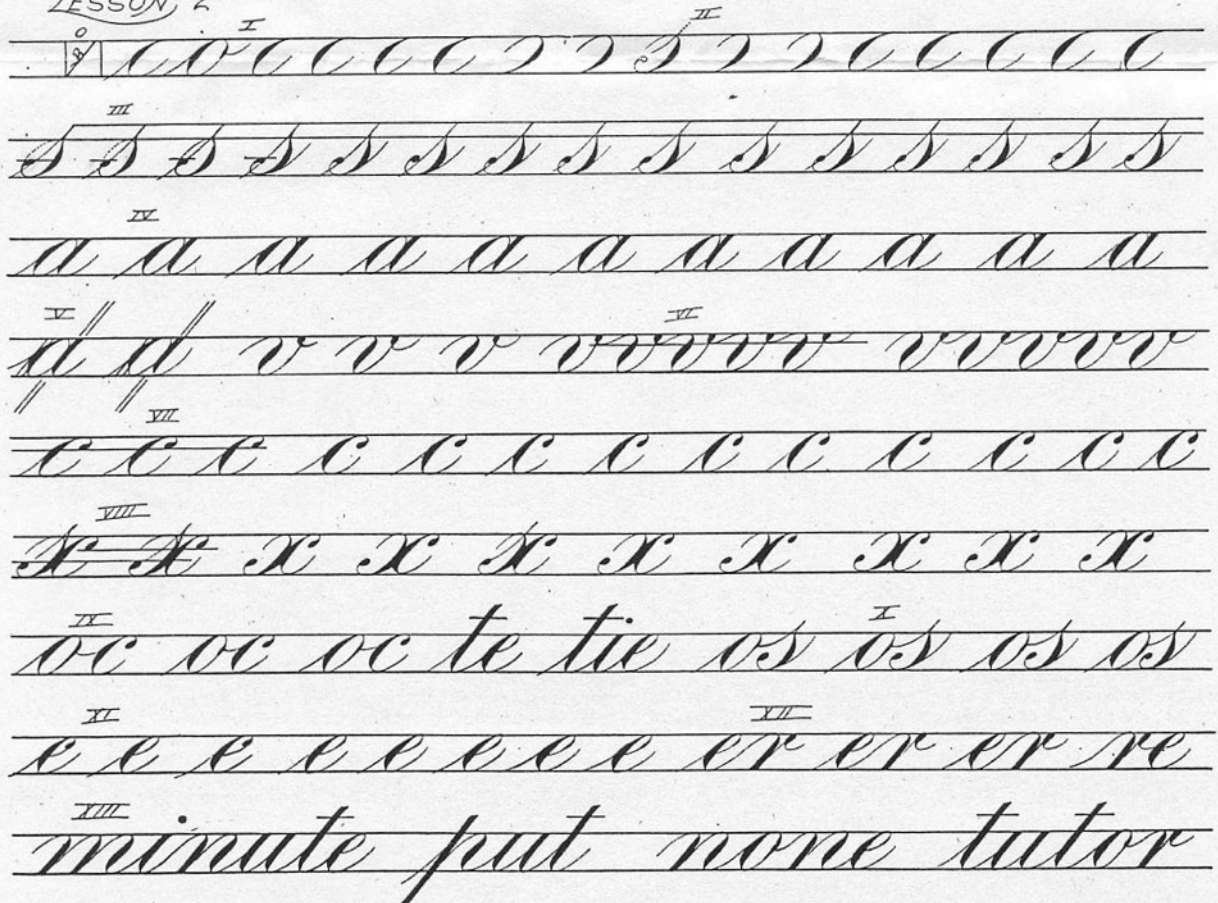
Figure XI shows the formation of E, which is obtained by continuing the upper curve of the letter C. The down-stroke must touch the E in the middle.

Figure XII indicates the connection of E with R.

Figure XIII shows the formation of one entire word and the spacing between letters.

Much study as well as practice is necessary to master this style of script. Isn't it worth while?

LESSON 2





By Joseph Galterio, New York—THIRD ARTICLE

IT might be well for those who are following these articles, thoroughly to review Articles 1 and 2 before beginning work on this month's plate, as all of the letters and words given this month are based upon the principles and strokes given in previous articles. Notice that the letters are given singly and in groups; try the single letter first and follow this by grouping them. This will teach you spacing, which must now

claim considerable attention. Rule your paper with light pencil lines (as in previous articles), and indicate slant in the same manner. Keep your ink in good condition and wipe the pen frequently. Patience and perseverance are the qualities which, in this as in any other line, will crown your efforts with success. Let us paraphrase a great Frenchman and say—Review! And again Review! And ever Review!

ARTICLE 3

a a a a d d d d d d a a a a a a a a
t t t t t t t t t t t t t t t t tutor is
q q q q q q q q q q q q q q q q
s s s s s s s s s s s s p p p p p p p p p p p p
eccentric ocean vote mean
deeds summon quoted no
private provide diameter
inspiration poet tuition be
quarantine obtuse voice to

Engraver's Script

By Joseph Galterio, New York—FOURTH ARTICLE



FORMATION and application of loop letters l, g, b, h and k.

The letters in this article will bear much study and practice. Loops either above or below the base line are prominent on a page and must be made uniform in height and width.

Fig. I shows height, form and proportion of the loop, and is the same in all upper loop letters. The two curves which form the loop, if continued, would form an ellipse. The fine line of the loop ends in the middle of the stem.

Fig. II shows the length of the lower loop. The fine line should also end in

the middle of the stem.

Fig. III shows the completed h and g. Notice that the last

part of h is the same as the last part of n, and the first part of g is an oval.

Fig. IV shows the finished l.

Fig. V shows the connection of the hlk and hbk.

Fig. VI shows the formation of k from the h by adding the curved stroke and finishing with a dot. The last part of k, however, should be somewhat shorter than the regular h.

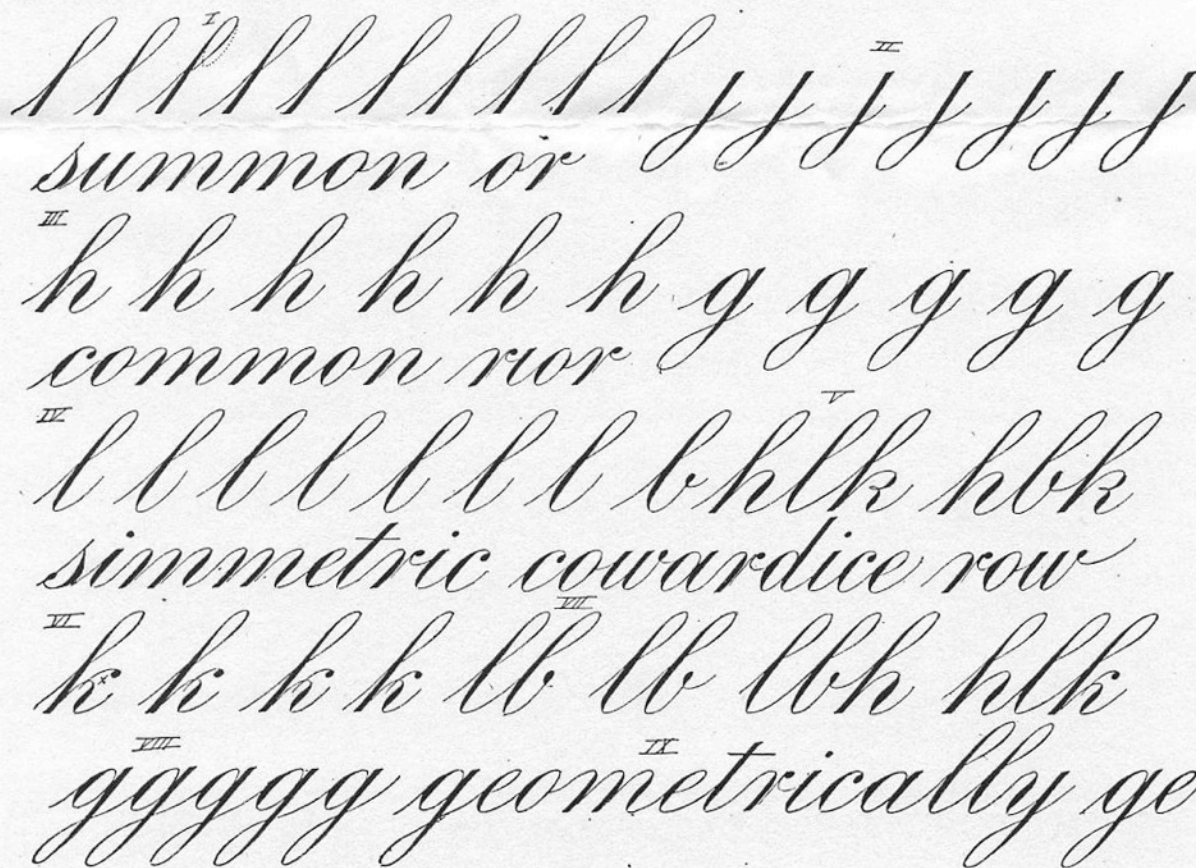
Fig. VII indicates combination and spacing of lb.

Fig. VIII shows combination of five g's. Try for uniformity in spacing, length and width of loops.

Fig. IX you will find "geometrically" a very difficult word to write, but will be a splendid drill in spacing and general arrangement.

Parallel pencil lines as a guide for slant, and a careful pencil sketch of the letters and words are absolutely necessary for beginners.

Success is the reward of patient effort.





Engraver's Script

By Joseph Galterio, New York—FIFTH ARTICLE

FIG. 1 shows a group of small y's, which are made by connecting the element x which forms the letter v, with the letter j.

In Fig. 2 we have the i and j connected.

Fig. 3 shows the combination of y, g, and z.

Fig. 4 shows the small y joined to three different styles of z. N. B.—When a word is written having two z's coming together, it is advisable to use the middle style.

Fig. 5 gives the upper and lower loop letters, which must always be uniform.

Fig. 6 shows the connection of all the letters which are made from the i principle.

Fig. 7 shows the union of letters from the oi principle.

Fig. 8 shows the complete alphabet.

Figs. 9 and 10 show the spacing between the words that compose sentences or phrases. The distance left between the words must be equal to the space occupied by a single letter.

The determined student will again and again review prior lessons.

ARTICLE V

1 yyyyyyyy 2 yyy 3 ygż 4 yzżż
 5 hklbygsff itunm̄pr̄er vādq
 6 abcdefghijklmnopqrsstuv
 7 wxyżżz
 8
 9 beginnings are always hard.
 10 it is the first step that costs.



By Joseph Galterio, New York—SIXTH ARTICLE

THIS article gives an idea of how engraver's script should look when all of the rules regarding strokes, shading, spacing between letters and words, slant and height of letters, are strictly adhered to. It might be well for those who are studying these models to give this a trial, having these things in mind.

We would also recommend that this sermonette by Abraham Lincoln be written and re-written often enough that not only the forms of the letters and everything else which may add to its artistic appearance—but that the sentiment also—may be absorbed.

Persistency is bound to win!

*I do the very best I know how
the very best I can and I mean
to keep doing so until the end. If
the end brings me out all right
what is said against me will not
amount to anything. If the end
brings me out wrong, ten angels
swearing I was right, would make
no difference.*

Abraham Lincoln



Formation and Analogy of the Capitals

By Joseph Galterio, New York—SEVENTH ARTICLE

THE curves composing all capital letters, if continued around, must form an ellipse as indicated by the dotted lines. When all the curves which form the capital are part of the ellipse, then the capital is well made. The student must carefully observe the above rules and continuously repeat them in practice to succeed in obtaining best results.



Ohio California Georgia
 England Utica Texas
 Virginia



By Joseph Galterio, New York—EIGHTH ARTICLE

This article will give the students an idea of some capitals and their different shapes.

The students must remember the antecedent rules given for

the formation of capitals (I am referring to the seventh article) in order to obtain the correct shape of each capital the rules were printed in May issue.

Art. VIII





By Joseph Galterio, New York—NINTH ARTICLE

This article shows the complete Engraver's Script Alphabet which the students should carefully practise. The rules given in previous lessons should be reviewed and observed.

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
L &