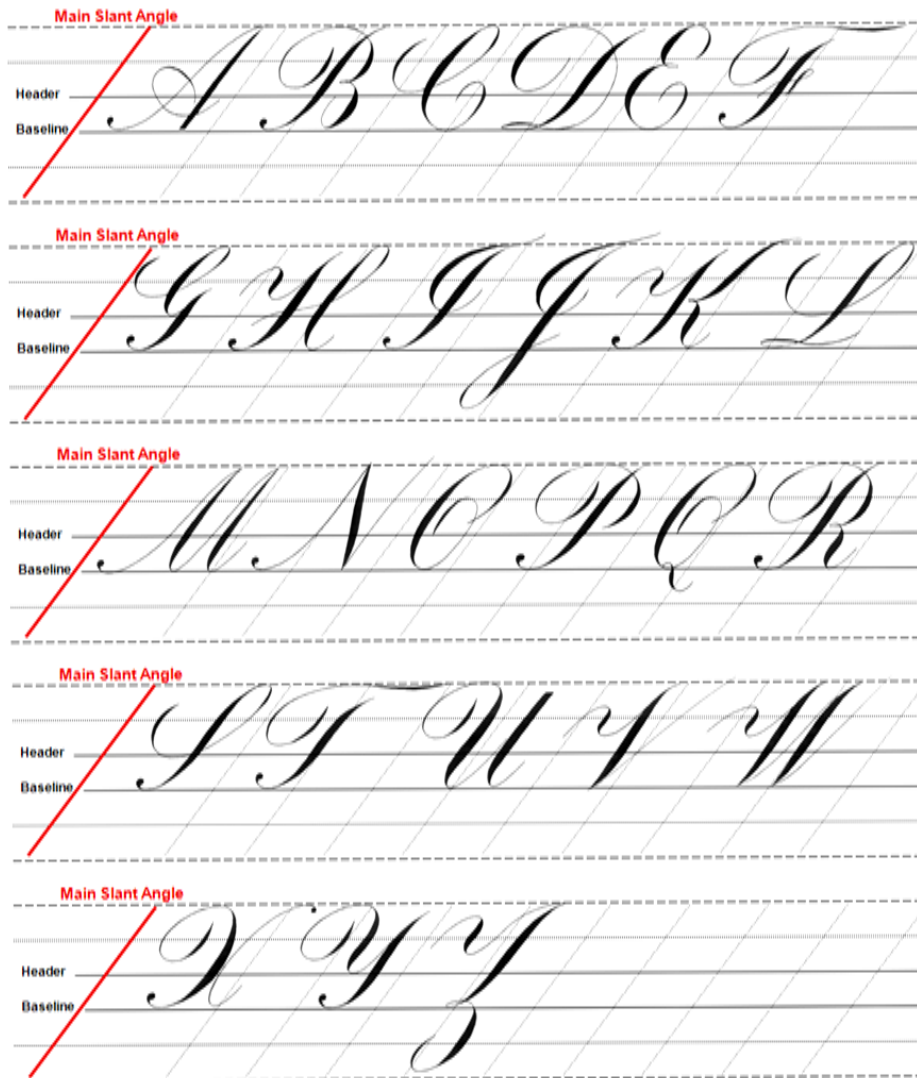


Script in the Copperplate Style[©]

By Dr. Joseph M. Vitolo

<http://www.zanerian.com>



Author's Bio:

Dr. Vitolo is the owner/webmaster for both Zanerian.com and The Ornamental Penmanship Group on Yahoo. In addition, he is the founder of IAMPETH.com. Dr. Vitolo spends most of his spare time studying and promoting the history and art of ornamental penmanship. A specialist Engrosser's script (commonly called Copperplate) and an active member of The International Association of Master Penmen, Engrossers and Teachers of Handwriting (IAMPETH) he has published more than sixty articles on penmanship/script and lectures extensively around the country on topics ranging from science to dentistry to calligraphy. He holds two doctorates: one in Dentistry and a Ph.D. in Biochemistry. Dr. Vitolo is currently the director of both the Advanced Care Clinic and the Advanced Education in General Dentistry Residency program at Marquette University Dental School in Milwaukee, WI.

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Dedication

This book is lovingly dedicated to my Mother and Father, Anna and Joseph Vitolo for their unwavering love and support throughout my entire life.

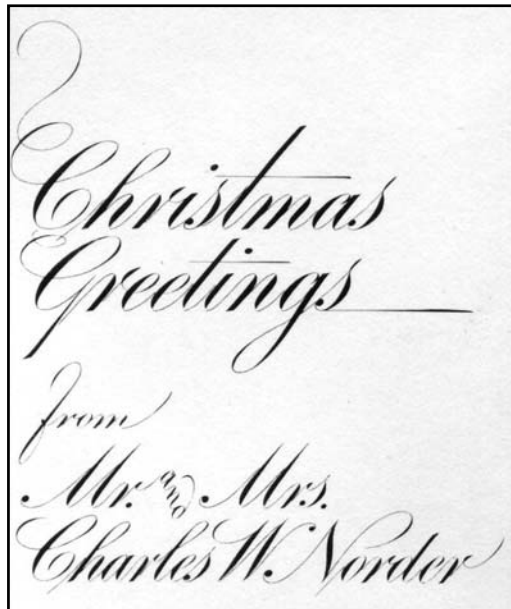
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The following specimen was penned by Charles W. Norder (1881-1979).

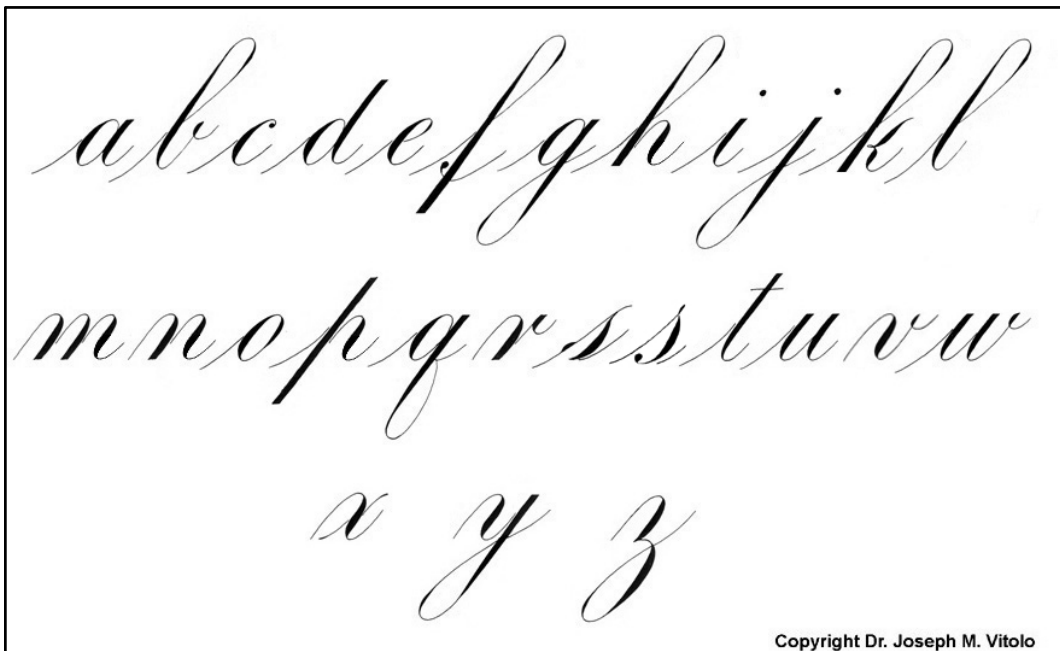


Copperplate Workshop: Handout

**Original exemplars penned by Dr. Joseph M. Vitolo*

PLEASE NOTE: For the purposes of this workshop I will use the terms Copperplate and Engrosser's script interchangeably.

The Exemplars



Fundamental Form Combinations

A
B
C

↓

Resultant Letterform

Copyright Dr. Joseph M. Vitolo

Group 2

Fundamental Form Combinations

A
B
C

↓

Resultant Letterform

Group 3

Fundamental Form Combinations

A
B
C

↓

Resultant Letterform

Group 4

Fundamental Form Combinations

A
B
C

↓

Resultant Letterform

Main Slant Angle
Header
Baseline
A B C D E F

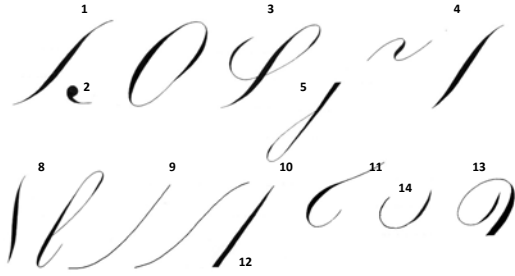
Main Slant Angle
Header
Baseline
G H I J K L

Main Slant Angle
Header
Baseline
M N O P Q R

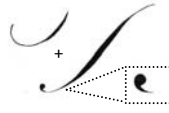
Main Slant Angle
Header
Baseline
S T U V W

Main Slant Angle
Header
Baseline
X Y Z

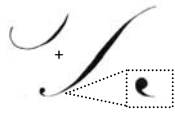
Fundamental Forms: Upper Case Letters



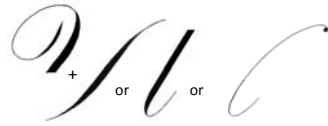
Upper Case B, P, R



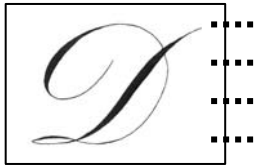
Upper Case F, T



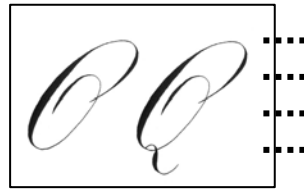
Upper Case U, Y, X



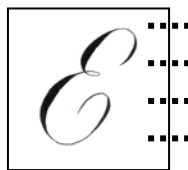
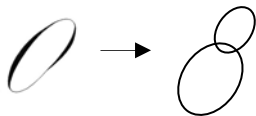
Upper Case D (a transitional form)



Upper Case O, Q



Upper Case E (first oval transitional form)



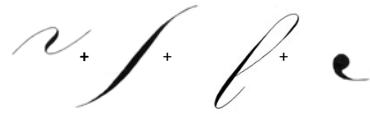
Upper Case C (second transitional form)



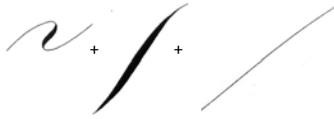
Upper Case G, L, S



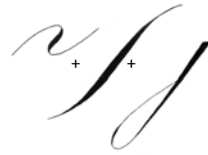
Upper Case H, K



Upper Case V, W



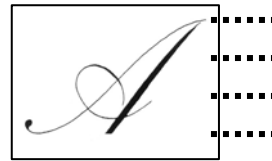
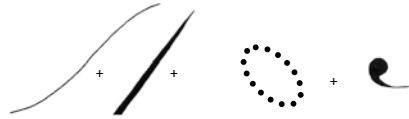
Upper Case Z



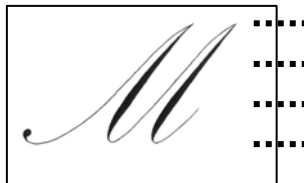
Upper Case I, J



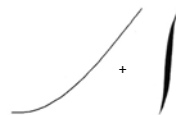
Upper Case A



Upper Case M



Upper Case N



Chapter 1: An Introduction to Understanding Styles of Script

In this chapter we will examine the various styles of pointed pen script and the sometimes confusing terminology that apply. The samples provided in the reference image should allow you to visually compare and contrast the different styles of script.

In the United States, the Copperplate style of script is a very popular form of pointed pen calligraphy. It adorns many of the wedding invitations that calligraphers are commissioned to pen. The modern usage of the term Copperplate applies to several styles of shaded script. Therefore, we will use it as a starting point for this discussion.

Historically, Copperplate was the term applied to the English roundhand scrip so wonderfully represented in Bickham's *The Universal Penman*. This monumental work displays the roundhand script from some of the finest historical English writing masters engraved for printing. Sample 1, originally penned by English writing master Joseph Champion, Sr. (1709-1765) was included in Bickham's book. The specimen illustrates the beautiful flowing shaded letterforms based on ovals that typify this style of script. It is ironic that English roundhand should start off a discussion on pointed pen script since it was not a pointed pen form. Instead it was executed using a quill pen. Furthermore, we know from Bickham's *The Young Clerk's Assistant* that, contrary to popular belief, the quill was cut to a narrow broad edge and not sharply pointed. Yet these historic letterforms are the basis of the modern 'Copperplate style' of calligraphy.

The handwritten specimens of English roundhand were engraved for printing purposes onto a 'copper plate' by a master engraver. Hence, the eventual use of the term Copperplate for this form of script should not be hard to fathom. Modern Copperplate instructional manuals emulate this quill pen style using a pointed flexible steel pen.

The earliest usage of the word 'Copperplate' applied to English roundhand that I have come across can be found in Sir Ambrose Heal's monumental 1931 publication entitled, *The English Writing-Masters and Their Copy-Books 1570-1800*. However, usage of the term likely predates this publication. It should be noted that there were several variants of English roundhand script including a less ornate less shaded hand that was used for day-to-day correspondence.

The next calligraphic style we will examine is Engrosser's script. This form of script is similar in appearance to English roundhand; however, looks can be deceiving. Several historical terms correctly apply to the script shown in Sample 2 (penned by the author). These include Engrosser's' script, Engraver's script and roundhand. Since this style of script was used extensively for the calligraphic embellishment of documents, known as 'engrossing', the term Engrosser's script was applied. For the purpose of this discussion I will use the term Engrosser's script when referring to this calligraphic style.

The progenitor hand for Engrosser's script was the previously described English roundhand. For this reason, the term 'roundhand' is sometimes used to describe this style. However, unlike traditional English roundhand, Engrosser's script is not a form of handwriting. In fact, Engrosser's script has been more accurately described as the equivalent of engraving on paper. It developed as an attempt to simulate the exacting roundhand letterforms used by engravers. Hence, the term Engraver's script was also used to describe this form of script. The oval-based letterforms are literally drawn using a pointed flexible steel nib such as the legendary Gillott 303 and a series of interrupted strokes that are loosely analogous to the ductus in text lettering. Consider that the capital 'S' seen in the word 'Script' (see Sample 2) was executed in four separate strokes. Therefore, a fundamental difference between traditional English roundhand (Copperplate) and Engrosser's script rests in the execution of the letters, i.e. handwriting versus drawing, respectively.

Next, we come to a uniquely American form of cursive handwriting called Spencerian Script. Sample 3A, penned by Platt R. Spencer, Sr. is representative of this hand. Developed in the first half of the 19th century by PR Spencer, Sr. as a shaded form of cursive handwriting, it was based on the graceful ovals and curvatures he observed in nature. Of course, the name Spencerian derives from the originator of the hand, Spencer. The lowercase letters are typically delicate in appearance and less shaded than the forms of script previously mentioned. Prior to Spencer's contribution, handwriting in America was based on an English roundhand style as typified in the American instructional books of the time like Jenkins' *The Art of Writing*. The emergence of Spencerian script would usher in the 'Golden Age' of ornamental penmanship in the United States. This period would extend through the early portion of the 20th century.

Spencerian script, in its original form was executed with a quill pen. The eventual availability in the mid-late 1800's of high quality steel pens together with the skill of properly trained penmen, both men and women, would lead to a further refinement of the basic hand by those who came after Spencer. A good example of this refinement can be seen in Sample 3B penned by master penman Earl A. Lupfer (1890-1974), former Principal of The Zanerian College. There were several forms of Spencerian script including more ornate styles, a delicate 'ladies' hand, a more rapid monoline style as well as others.

Eventually, the artistic ability of the penman together with high quality steel nibs like the legendary Gillott Principality, the development of the oblique penholder, smoother papers and legendary ink formulations such as Arnold's Writing Fluid would combine to embellish the basic Spencerian letterforms into a dramatic variant called Ornamental Script. A wonderful example of this script, penned by master penman HP Behrensmeyer (1868-1948) is shown in Sample 4. Ornamental script can be thought of as a stylized form of Spencerian script. Added to the basic Spencerian letterforms are beautiful swirls and curls that followed rules of symmetry along with dramatic shades opposing almost invisible hairlines.

Is it or is it not handwriting? The short answer to that question is ‘yes’ it is still handwriting. However, Ornamental script represents a Spencerian form that floats gracefully between the realms of handwriting and art. Hence, the term ‘Artistic’ writing was also used to describe this hand. It is interesting to note that Spencerian script and Ornamental penmanship are undergoing something of a renaissance due primarily to the efforts of master penman Michael R. Sull. The script has even found a foothold in England due to the efforts of master penman Brian Walker.

The various styles of script were not always used exclusively of each other. In fact, it was a common practice to use Spencerian/Ornamental capital letters in combination with Engrosser’s script lowercase letterforms to great advantage. This makes it difficult to classify specimens from past masters into neat categories.

The final style we will examine is Business penmanship, also called plain penmanship. It should be noted that both English roundhand and Spencerian script were successfully employed business hands. However, the style we will be focusing on was developed in the late 1800’s for teaching in business colleges and eventually in grade schools. Sample 5, penned by master penman EC Mills (1872-1962), is a fine example of this monoline cursive hand. Business penmanship is essentially a non-shaded form of cursive handwriting that evolved after the development of Spencerian script. Since the style did not require shading, a flexible pen was not needed. Modern practitioners of the hand can easily use either a fountain pen or a ballpoint pen to equal effectiveness. I am certain that many calligraphers will remember being taught a version of plain penmanship such as The Palmer Method or the Zaner-Bloser Method of writing in school.

Hopefully, you should now have a better idea of the basic styles of pointed pen script and the terminology used to describe them. In the next installment we will examine the implements used for shaded script in the Copperplate style. Specifically, the oblique penholder/pointed flexible steel nib and the reasons why they are useful for shaded script styles.

PLEASE NOTE: For the purposes of this workshop I will use the terms Copperplate and Engrosser’s script interchangeably.

Styles of Script

1) English Roundhand (Copperplate):

Virtue & Friendship

2) Engrosser's script (Engraver's script):

Engrosser's Script

3) Spencerian script:

A) *On the Spencerian*

B) *Study and practice should be properly combined*

4) Ornamental script:

W. B. Whittier

5) Business Penmanship:

Haphazard practice is very poor

Chapter 2: Script in the Copperplate Style ‘Getting Started’

In this Chapter I would like to address the topic of getting started writing script in the Copperplate Style. I will cover pen points (nibs), inks, paper, penholders, guidelines and where to find instruction.

The first tool needed is a good penholder (Figure 1). For the right-handed calligrapher, using an oblique penholder will be helpful for the reasons covered in detail in Chapter 3. For modern penholder choices please visit the oblique Penholder Gallery on Zanerian.com.

Figure 1. The Paper & Ink Arts ‘Fully Adjustable oblique penholder’



The next item and perhaps the most critical is the nib (Figure 2A). The nib must have a sufficiently flexible point to allow for the formation of shaded down strokes by applying downward pressure to the pen. It should also be sharp enough to allow for fine hairlines to contrast the shades. An example of such a nib is the Leonardt Principal. While it is generally acknowledge that modern nibs are not as good as their vintage counterparts, there are still very serviceable modern nibs available. These include:

- Leonardt Principal
- Gillott 303 (Sharp), 1068A (stiff)
- Hunt 22b, 56

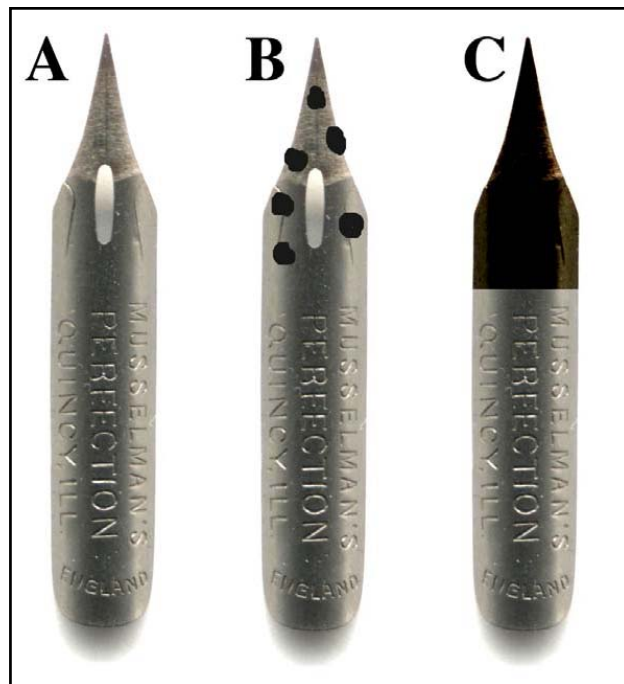
Those lucky enough to come across vintage nibs should keep their eyes open for and of the following:

- Gillott: Principality, 303, 404, 604EF
- Esterbrook: A1, 356, 357, 358
- Spencerian: 1, 2, 5
- Zanerian: FineWriter

This list is by no means complete but it should serve as a starting point. A good place to locate vintage nibs is eBay. However, the prices are another matter. Most notably a single box (144 nibs) of Gillott Principalities recently sold on eBay for nearly \$2,000. This same box when manufactured almost a century ago sold for \$1.75.

I would like to discuss how to prepare a new nib for ink (Figure 2). New nibs, whether vintage or modern, are coated to prevent oxidation (rust) of the metal. This coating tends to repel ink making the ink bead up (Figure 2B) rather than coating the nib and needs to be removed.

Figure 2. Preparing a new nib to accept ink.



There are several approaches to nib preparation. These include quickly flaming the nib and the use of solvents. Each of these methods presents potential problems. For example, flaming the nib with a match can alter the temper of the metal. The end result would be to alter the flexibility of the nib itself. This especially important to consider when preparing expensive and hard-to-find vintage nibs like the Gillott Principality or the 303. Furthermore, the use of solvents such as acetone or ammonia instead of flame can work; however, noxious fumes and potentially carcinogenic materials (in the case of some solvents) are best avoided.

It has been said that the penmen of old would simply pop a new nib into their mouth and suck on it to get it ready for ink. As a dentist, I consider this a bad idea. A very simple but effective method uses a dry Q-Tip with a small dab of ordinary toothpaste. Gently scrub the new nib in ONE direction starting from the end opposite the point and stroking towards the point. Use a light touch and be sure to treat both top (convex side) and underside (concave side) of the nib. Modern dental abrasives will not harm the nib but will effectively remove the nib's protective coating.

Once the nib is thoroughly washed and dried place it into the oblique holder using a tissue being careful not to touch the nib with your fingers since finger oil will repel the ink. Please refer to my previous Chapter that discusses in detail how to place the nib into the oblique penholder and align it. Once inserted, moisten a paper towel with saliva and wipe down the nib top and underside and allow it to dry for a minute or two. The saliva will actually coat the metal with a protein pellicle that helps to render the metal hydrophilic (fluid-loving). The ink should now adhere without any problem. Lastly, be sure the eyelet is cover after dipping the nib in the ink. A properly inked nib is shown in Figure 2C.

The next item we must consider is the ink. In pointed pen work, the ink can be a very critical factor. More importantly to those scribes familiar with text lettering, inks sufficient for broad pen work may not work well with the flexible pointed pen. If the ink is too thin, it will not allow shade formation. If too thick, it will not flow off the pen. Inks can be thinned (usually with water) or thickened (usually with gum Arabic) depending on the ink formulation. This can be tricky to reproduce from batch to batch. Preparations of stick inks or gouache can be used if diluted to the proper consistency. Don't be afraid to experiment.

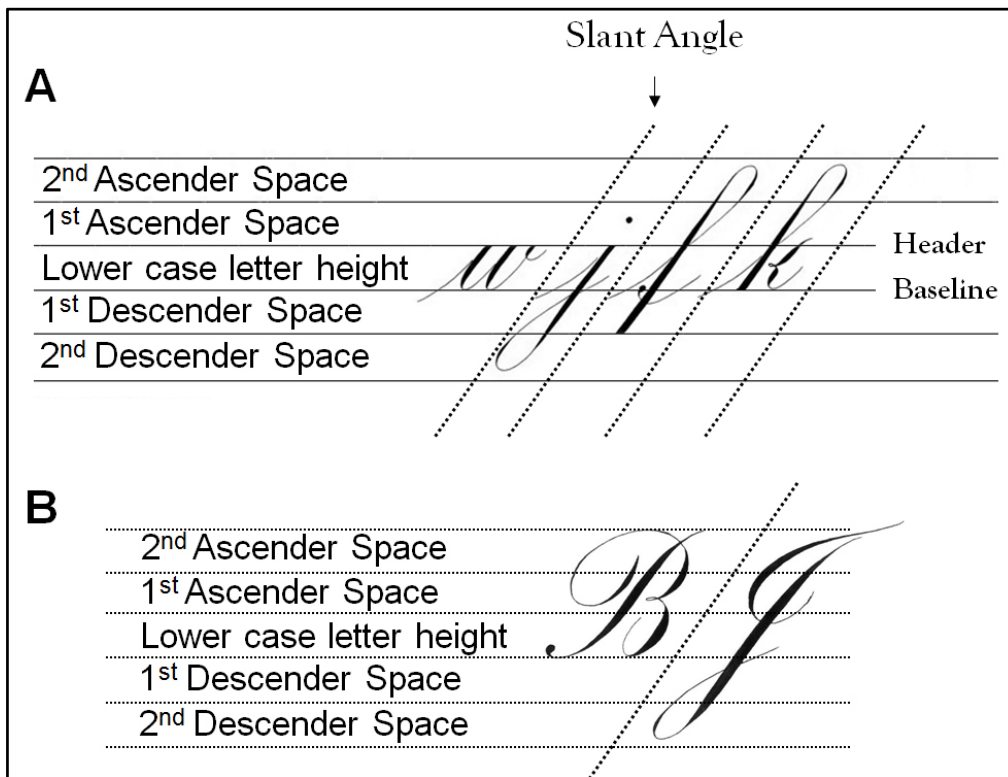
At this point you're probably thinking, 'Ok Joe, what is the proper ink consistency?'" Luckily, there are modern inks that are ready to go 'right out of the bottle'. This means they are formulated with the right consistency or viscosity. These inks include McCaffery's Penman's Inks (all colors), Blot's Iron Gall Ink, Walker's Copperplate Inks and Norton's Walnut Drawing Inks

These inks will give you a good idea of the ink consistency necessary to produce fine script. In general, the faster the pen stroke, the thinner the ink should be. Past masters of ornamental script wrote with a speed and snap that necessitated the use of lower viscosity (thinner) inks. There are less than a single handful of pen artists practicing today who utilize/mastered that particular style of writing. The inks mentioned above are ideally formulated for the modern styles of script in the Copperplate style.

All of these carefully selected items will be of no avail if the paper won't accommodate the style. The broad pen can be used on a wide variety of surface textures. The pointed pen is much more finicky. Suitable paper characteristics include resistance to ink bleed from thinner inks. Meaning the paper has been properly sized. Smoothness of the surface is also important. It should be noted that the paper should not be too glossy. A little bit of tooth is desirable but not too much. Using a sharp nib like a Gillott 303, modern or vintage, on a rough paper can be a nightmare. Suitable practice paper that I personally use is Kodak's Ultimate 24lb inkjet paper. Once again, experiment and find what works for you.

I highly recommend that you practice using a grid designed for this style of script. Line spacing should be between 3/8" and 1/2" with regularly spaced slant angles of between 52-55 degrees. The sample of my script shown in Figure 3 illustrates how these lines are used. The lowercase letter height (Figure 3A) is defined by the header and base lines that are bordered by two ascender spaces and two descender spaces as indicated in the figure. As a general rule, capital letters like 'B' are approximately three times the lowercase letter height; however, the capital 'J' extends almost five full spaces (Figure 3B).

Figure 3. The proper use of guidelines for script.



For those with web access, guidelines are available free for downloading on zanerian.com that can be printed directly onto your practice paper or used under a light weight paper (24 lb or less). For the novice, they provide a sense of the letter proportions needed for fine script work.

Figure 4. Script in the Copperplate style with offhand flourishing penned by the author.

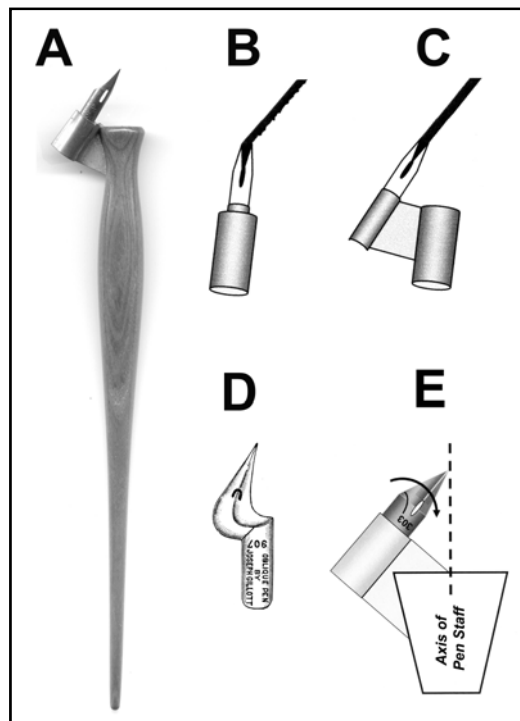


Chapter 3: The Oblique Penholder

Writing script in the Copperplate style using a flexible pointed can be a daunting task. One of the reasons for this difficulty is using an oddly shaped pen staff known as the oblique penholder (Figure 1A, pen made by Michael Sull). For the novice this 'tool' can seem as mystical as a wizard's staff. In fact, the oblique penholder aided the development of the modern day Copperplate styles of script. Unfortunately, a poor quality or improperly adjusted oblique penholder has caused many a calligrapher to give up on the pointed pen style or greatly limited their progress. In this chapter I will 'try' to demystify the oblique penholder and explain why it is so successfully used for script writing.

Let us first examine what happens when pressure is applied to a flexible steel pen (nib). It should be noted that all shades are formed using down strokes of the pen. As your hand exerts downward pressure on a flexible nib such as the Gillott 303, both the left and right nib tines will spread apart laying down more ink to create a shade (Figures 1B, 1C). I will refer to the width of a shade as heft. Increase or decrease the pressure and you increase or decrease the heft of the shade accordingly.

Figure 1



In addition, the overall slant angle of the letters can vary from $\sim 45^{\circ}$ - 55° or more depending upon the style of script and personal preference. The two factors, shading and slant angle, combine to give rise to problems when a right-handed calligrapher attempts to write shaded script using a flexible nib and a straight pen staff.

Walt Disney once said, "Every line has two edges." This statement is especially important when considering a shaded line of significant heft. When a right-handed calligrapher uses a straight penholder and attempts to write script at the angles mentioned above a curious thing happens. As the nib tines spread and the pen moves across the paper, the right nib tine will tend to drag across the paper leaving a ragged edge on the right side of the shade (Figure 1B). This happens because the long axis of the nib is far off the main slant angle of the shaded stroke.

It should be noted that this 'ragged edge' is not necessarily a negative since France's Jean Larcher uses this ragged edge to great effect in his wonderful script. Many left-handed calligraphers do not face this issue when using a straight penholder since their pen position usually, but not always, accommodates the slant angle. However, it is worth noting that most 'lefties' that I know who are very proficient in script use an oblique penholder, including master penman John DeCollibus of Southboro, MA.

In order to get both nib tines to move smoothly over the length of the shade, the long axis of the nib should be on or very close to the main slant angle of the shade (Figure 1C). There are a few ways to accomplish this. One way to properly align the nib tines would be to use a straight penholder and modify your hand and/or the paper position to facilitate making a smooth shade. I do not recommend this approach since this will place your hand in a very awkward writing position.

A better approach is to mechanically angle the nib relative to the pen staff. This could be accomplished in one of two ways. First, nib manufacturers such as Gillott produced a flexible steel nib with an elbow bend for use in a straight penholder (Figure 1D). These 'Elbow' nibs have been used effectively by many calligraphers. However, they do not allow adjustment of the pen angle relative to the pen staff to accommodate an individual's personal writing style.

The solution, and the approach embraced by past masters of the pointed pen, was to modify the pen staff itself with an obliquely positioned flange (Figures 1A and 1C). The flange usually made of metal, positions the entire nib at an offset angle relative to the long axis of the pen staff. This eliminated the dragging of the right nib tine across the paper. Smooth edged shades were now possible since the nib is on or closely approaching the slant of the shaded stroke (Figure 1C). The earliest patent I have seen on this important tool was from England by Morden and Brockedon in 1831 (Sull).

The placement of the nib in the flange is also important. The nib should be inserted into the flange so that the very tip of the nib is in line with the long axis of the staff of the pen as shown by the dotted line in Figure 1E. While some pen artists may prefer slight variations, a nib that has its tip positioned too far off the indicated dotted line in Figure 1E will feel unbalanced when writing.

The following pen holder adjustments that I will discuss here are accommodations to the modern day pen grip. The penmen/calligraphers of the golden age of American ornamental penmanship were taught to hold their pens in a different fashion. However, that subject is beyond the scope of this book.

Most modern premium oblique penholders, like their vintage counterparts, have a metal flange that can be adjusted to better accommodate one's own style of holding the pen. In the following section of this chapter I will discuss how to properly adjust an Oblique Penholder for writing script in the Copperplate style.

Adjusting Your Premium Oblique Penholder

There are several styles of oblique penholders available on the market. Some of them have set-in or glued flanges, while others have non-fixed (i.e. not glued) flanges that can be removed with care such as the premium quality Century Oblique penholders in regular and 5/8th diameter. This Chapter will address how to set the angle and stabilize the flange on these types of holders. These modern penholders compare favorably to their highly prized vintage counterparts (Figure 1).

Figure 1 The legendary Magnusson Oblique Penholder

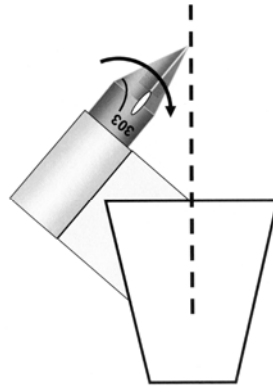


First, allow me to clarify the term ‘removable flange’. This simply means that the metal flange is not glued or permanently fixed to the pen staff. It does not mean that the flange should be removed regularly since doing so could loosen its fit or damage the pen staff itself. Occasionally, a holder like the Tysdal Zanerian Oblique has its flange tightly seated by friction. It is not necessary to stabilize it any further unless it loosens up; however, it will be necessary to adjust the nib angles for proper writing.

I need to mention a quick word about inserting the nib (pen point) into the flange of a new Tysdal or Century oblique for the first time. Occasionally, the manufacturing process used to produce the metal flange leaves metal burrs on the inside edge of the flange that accepts the nib. This can make it next to impossible to insert a nib into the new holder. To correct this carefully remove the flange from the pen staff, gently spread the metal open a small amount and scrape the forward edge of the flange with a sharp X-Acto blade to de-bur it. While the flange assembly on both the Tysdal and Century oblique penholders fits a very wide variety of commonly used nibs, it does not fit all nibs right out of the box. For example, a vintage Spencerian No. 1 nib will require bending the flange to accommodate the pronounced curvature of that nib. That is a topic that is beyond the scope of this Chapter.

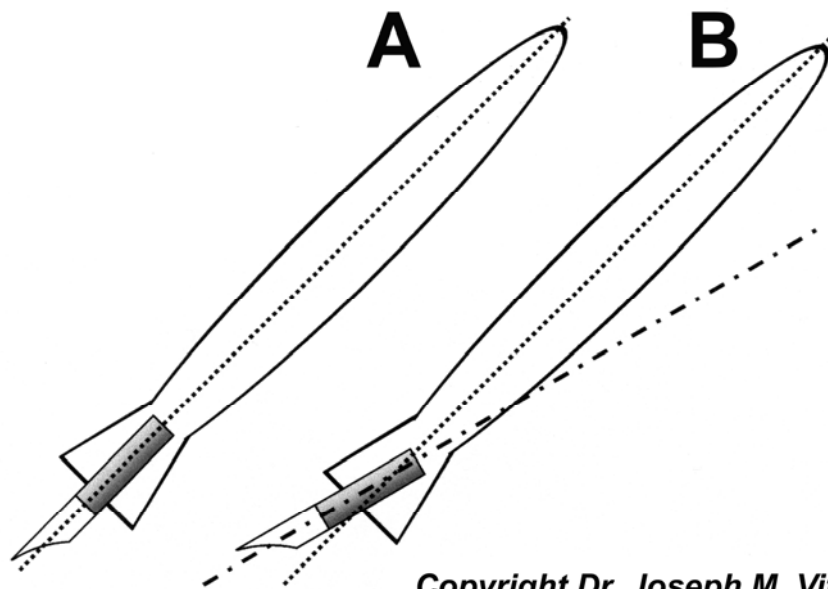
A good starting point as an adjustment for your nib/flange assembly to have a slight inward cant with the tip of the nib slightly elevated (Figures 2 and 3B, respectively). The purposes behind these adjustments are two-fold. The inward cant of the nib (Figure 2) permits both left and right nib tines to sit flush to the paper when writing. This should accommodate most modern pen grips.

Figure 2. Inward nib cant and tip alignment



The angle of the nib relative to the long axis of the pen staff is also important (Figure 3, A and B). If the nib-to-paper angle is too steep relative to the paper (Figure 3A) this could result in a ‘scratchy’ nib while writing. Applying a slight upward angle of the nib/flange assembly (Figure 3B) decreases the angle of the nib relative to the paper’s surface to facilitate writing. Note that the upward cant of the nib in Figure 3B results in a less steep nib-paper angle than that shown in Figure 3A. These are highly individual preferences but the information in this Chapter represents a good starting point.

Figure 3. Upward nib angle and the nib-to-paper angle



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The adjustments described in the paragraph above are essential if your nib is to travel smoothly over your paper. A common complaint among pointed pen novices is, ‘My nib constantly sticks, or catches in the paper when I write!’ While there can be many reasons for such a problem, including a bad nib, bent nib, etc. an improperly adjusted penholder is the cause more often than not.

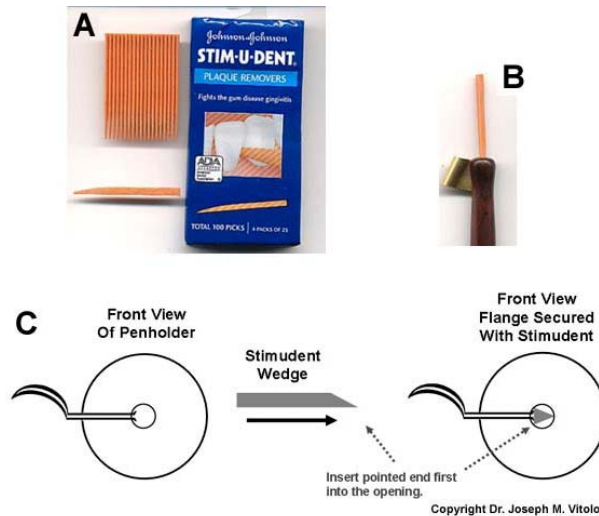
The procedure that I am about to describe can also be accomplished by using your fingers instead of the pliers. To my hand the pliers offer greater control. Figure 4, shows how I use a smooth round beak pliers to adjust the flange angle of my oblique penholder. The pliers will not damage the metal flange since they have no teeth. I approach the flange as shown from the back side. Notice how the beaks fit snugly into the flange concavity. I make the adjustment with an old nib inserted into the flange. I should also point out that I have not stabilized the flange at this point since the adjustment can loosen it. Use the pliers to gently bend the flange so the nib is positioned upwards and inwards as indicated in Figures 2 and 3. Be very careful since too much force could fracture the wood. Once adjusted the flange angle can then stabilize the flange using a Stim-U-Dent.

Figure 4. Adjusting the flange before fixation



To stabilize a new flange I recommend using the Stim-U-Dent dental toothpick from Johnson and Johnson (Figure 5A). This particular toothpick is made of a very soft orange wood and available from most stores. However, caution is need. Anytime you insert something into the center of a piece of wood the possibility of fracture must be considered. Factors like strength of the wood, grain, etc. can influence resistance to the wood to splitting. Since the Stim-U-Dent wood is very soft, the likelihood of cracking the wooden staff is reduced.

Figure 5. Stabilizing the removable flange



Simply seat the adjusted flange all the way into the holder. Next insert the Stim-U-Dent into the hole as shown (Figure 5B) placing the base of the wedge towards the flange (Figure 5 B and C). Use a moderate amount of finger force. Remember the wood is soft and will compress easily. The amount of wood to insert is simply enough to stabilize the flange, no more. Break off the excess Stim-U-Dent flush with the pen staff. That is all there is to it! This procedure will not permanently fix the flange since the wood is extremely soft. The flange can be removed by applying some pressure to the base of the flange. In fact, this procedure will have to be repeated from time to time as the flange may loosen up.

Insert your good nib into the flange and be sure to align the tip with the long axis of the pen staff as shown by the dotted line in Figure 2 and 4. You can now use your holder. The adjusted penholder is shown in my hand in Figure 6.

Figure 6. A properly adjusted oblique penholder in use.

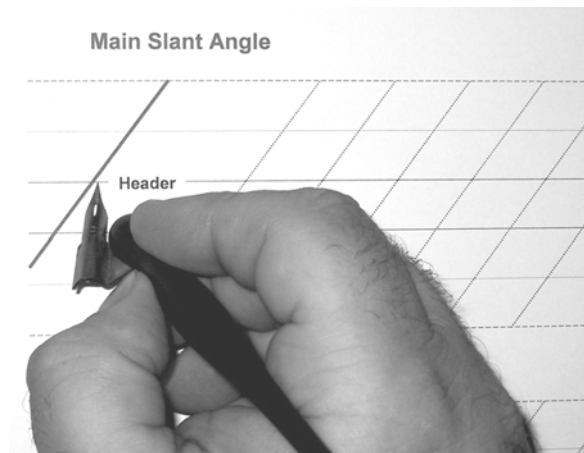


The Proper Positioning of Pen and Paper

Now that your pen has been adjusted let us now consider how to hold the pen properly and position the paper for optimum writing;

A) Image 2 shows the paper lying with its top edge parallel to my shoulders, essentially the paper straight up and down relative to my torso.

Image 2



B) Simply grip your oblique penholder in your usual and customary way, close your eyes* and lay your pen hand on the paper in front of you so it is comfortable and oriented in your usual writing position. Now open your eyes and see how your pen point is angled relative to the main slant angle on the paper. At this point you should NOT be altering your grip or lay of your hand. Adjust the paper to fit you.**

**Closing your eyes prevents your brain from interfering with how you place your hand on the paper. You want to achieve your natural writing position.*

*** Problems occur when a pen artist's normal pen grip sets the pen staff at very different or acute angles versus a normal pen grip. I have seen right-handers that like to angle the pen staff to the extreme right OR in some instances to the extreme left. Such cases could require you to rethink your pen grip.*

C) In Image 3, I have rotated the paper while keeping my grip and position the same as in Image 2, Adjust the paper so the long axis of the nib is on or closely approximates the main slant angle (heavy line).

Image 3

D) This will guarantee that your shaded down strokes will all be smooth AND on the overall main slant angle as shown in Image 4.

Image 4

Chapter 4: All about Pen Points (Nibs)

It has been said that the majority of pointed pen calligraphers do not know when to replace their nib. Direct manifestations of this problem include difficulty executing pen strokes and ultimately poor script. Anyone who has ever spent hard-earned dollars on pen points, especially the vintage nibs, knows the anxiety of throwing that precious nib into the garbage after wearing it out. The anxiety turns into a full-blown nightmare as you dip into your supply of unused vintage nibs thereby effectively decreasing the number of remaining nibs by one. I get nervous just thinking

about it! Feeding this sense of dread is the fact that most legendary pen points are exceedingly scarce. Therefore, having the money to buy more of them does not quell the fear of parting with that beloved nib. It is my intent with this brief Chapter to address some of the factors that affect point life and when to reach into that hallowed nib storage box to grab a replacement.

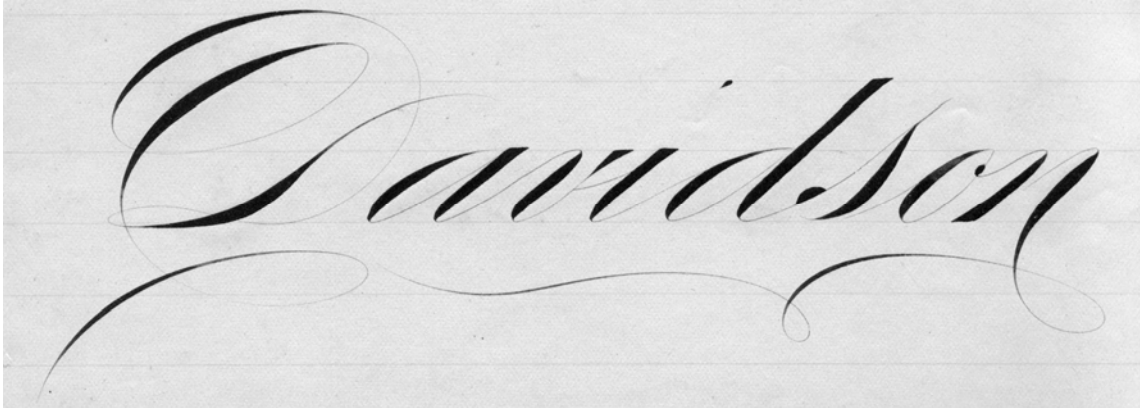
Figure 1. The Legendary Pen Points



The legendary vintage nibs (Figure 1) include, but are not limited to the Gillott Principality, Zanerian Finewriter, Musselman's Perfection (a relatively obscure nib that is my personal preference), Spencerian No. 1 and the Gillott 604EF. There was a time long ago when an entire gross a Gillott Principalities cost approximately \$2.00! In the last few years a single gross box of Gillott Principalities sold for as high as \$2000! The result is that several penmen use nibs long after the point should be discarded. I am guilty of this myself.

At this point you should be asking, "Ok, so when should I change my nib?" Unfortunately, there is no simple answer. Short of an obvious sign like metal fatigue resulting in a nib tine breakage, determining when to change your nib is personal decision influenced by your own personal requirements. Someone who makes their living with a pen may go through many more points than someone who practices an hour every day.

An important factor influencing the point at which the nib should be discarded is the penman's level of skill. A master of script writing has an absolute requirement for a fully functioning nib. He/she can instantly tell if the nib is not 'responding' to his/her touch. Let us consider the fine hairlines of a legendary master like Louis Madarasz. Achieving work of such quality requires the harmonious interplay between artistic skill, pen point, ink and paper. A scratchy nib or one that has lost its springiness could easily affect the quality of the work. In contrast, a modern day pointed pen calligrapher that is just beginning his/her 'quest' for script may not be capable of producing superfine hairlines or sharp crisp shaded strokes of great heft. Therefore, nib wear may not be discernable. This does not mean that they need not worry about nib wear. In fact, poor and worn out nibs can actually hinder progress.

Figure 2.

** The Script and ultra fine hairlines of Louis Madarasz who likely used a Gillott Principality to pen this specimen. Note Madarasz's hanging 'dot' on the lower case 's'. No hairline connects the half dot to the main 's' shade. This gives the illusion of a ridiculously fine hairline.*

The person making their living writing wedding invitations may not require Madarasz- like precision and the finest hairlines. Therefore, a nib that starts to lose the ability to produce delicate hairlines might be less of an issue than one that becomes excessively scratchy. This is especially true if the nib begins to slow down the volume of the work produced. For the person using shaded strokes of great heft, as those necessary for large Engrosser's script (a form of script in the Copperplate style), the chance of permanently deforming the nib increases. An obvious sign would be nib splaying. In other words, the tines lose their 'springiness' and are unable to properly come together. If your nib starts to have difficulty laying down ink, clean it off and check to see if the nib tines are splayed out. If so it is time to change the nib. While it is common for a nib to 'soften' over time, or 'wear in' as some call it, the tines must be in contact.

Another problem facing your nib is acid etching of the metal surface by the ink. Many types of ink are acidic in nature and will etch or 'pit' the metal surface over time. The amount of etching will vary with the acidity level of the ink and the proper cleaning of your nib after use. Even fountain pen inks can be acidic as well as the very popular Walnut Inks. The consequence for the nib over time is more than just a slight color change. The metal becomes rougher as pitting on the surface of the metal increases. The result is a nib that becomes progressively scratchier. In extreme cases, acid induced fatigue leading to nib tine fracture can result (Figure 3). These are just a few of the potential causes of a nib becoming scratchy over time. Nib tines bending or splaying from regular use can also have the same effect. Regardless of the cause, once the point becomes scratchy, it is time to change your nib.

Figure 3

*The Nib and When to Change it!
OR the Tale of my poor, poor
Musselmen's Perfection Nib*



Another common problem to look for is thickening of hairline strokes. This problem can result from several possibilities including mechanical wear from repeated writing on paper or a slight splaying of the tines. If you notice that your hairlines are no longer thin regardless of how much gum Arabic you put in your inkbottle, consider changing your nib.

I would suggest that you take special care to note the writing properties of your new pen point over time. Record a few sample letters a record book every so often for a comparison. Once you get accustomed to judging the state of your nib you can dispense with taking notes. While you cannot set a time limit on nib usage, you can get an idea of how long your nib should last with average use. In closing, the bottom line is that a worn out pen point will have an adverse effect on your script. Be diligent about evaluating your nibs and dig out that new one when necessary.

Chapter 5: The Lowercase Fundamental Forms

In this chapter I will examine the fundamental strokes that make up the lower case letterforms in Engrosser's script (Figure 1). It is important to understand that I will be discussing my version of Engrosser's script. While I was heavily influence by The Zanerian Manual, this is not Zanerian Engrosser's script. My particular style of script involves fewer pen lifts. It is my hope to impart a way of seeing letterforms from the standpoint of what makes them similar rather than simply seeing individual letters. To help me accomplish this goal I've broken the lowercase letters into four basic 'groups' that I will detail in future chapters. These letters (Figure 1) are essentially composed of eight fundamental strokes or forms (Figure 2A) that give rise to the all the letters. Practicing

these fundamental forms is of critical importance since they form the basis of each lower case letter. Therefore, the focus of this Chapter will be these eight forms.

Figure 1

Engrosser's Script Exemplar Lower Case Letters



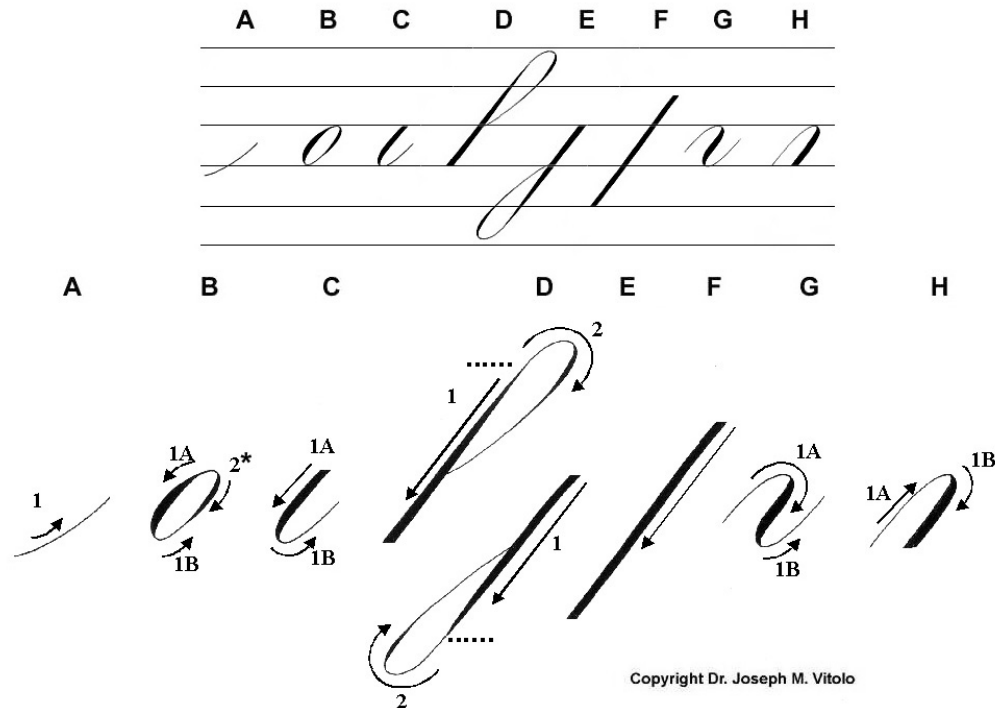
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A point of confusion for many novices is the direction of the individual pen strokes. As I stated in the first chapter, Engrosser's script is not handwriting. We are literally 'drawing' the letters. Therefore, a different approach is needed to accomplish this. The technique involves creating letters using a series of strokes. These strokes can be thought of as being analogous to the ductus in text lettering. In addition, the position of the paper may be altered to facilitate certain strokes. To clarify this point, the paper is not moved while you are making the stroke. Rather, the paper is first repositioned then the stroke is executed. This 'paper-repositioning' will be used when we discuss the descender stem loop later in this Chapter. As a rule all shades are created by applying pressure on the down strokes. I am not aware of any technique that would allow shades on an upstroke. The rule for hairlines is more of a guideline in that most hairlines are upstrokes. However, hairlines can also be formed on the down stroke. Using a down stroke to form a hairline is tricky since the slightest pressure will yield a shade. It is simply a matter of preference. I recommend using guidelines with a line spacing of either 3/16th or 1/2 inch for practice. A slant angle of between 52-55 degrees is recommended. The important thing is to be consistent in whatever line spacing and slant angle you choose to use. Guidelines for Engrosser's script can be printed off of IAMPETH's web site at:

<http://www.iampeth.com/lessons.php#guidesheets>

Figure 2

Engrosser's Script: Fundamental Forms for Lower Case Letters



Let us begin with the fundamental forms (Figure 2A). Follow the both the direction and sequence of the Arrows indicated in Figure 2B. A word about how to follow the pen strokes indicated by numbered Arrows. Each component stroke is indicated by a separate number, i.e. 1, 2. A continuing stroke is indicated by the addition of a letter, i.e. stroke 1A and 1B. The designation 'B' of stroke 1B indicates that this is a continuation of stroke 1A made without lifting the pen. The use of an asterisk (*) with a number indicates that this is an optional stroke. Keep in mind that there are few absolute rules when it comes to letter formation. In the end, how you form a letter will be dictated by your own experimentation to find what works best in your hands.

Ok, let us examine Figure 2B in detail. In Form A, we have a simple hairline connector stroke that should approach the slant angle. This is created by a single upstroke of the pen. Next we have the all-important oval as indicated by Form B. It is my personal preference to form the oval using two separate strokes. Starting at the top line form the primary shade in the direction of Arrow 1A swinging down to the baseline and around (Arrow 1B) stopping midway up on the right side of the oval. I then lift my pen and complete the second stroke from the top down as indicated by Arrow 2* placing a slight shade on the right side of the oval. This is a style that WA Baird frequently used often. This second stroke (2*) is optional. If you have better success completing the oval in one stroke then do so. However, you will need to use a hairline in this case since your nib will be on the upstroke. As I previously mentioned, trying to form a shade on an upstroke is not recommended. Simply go back and add the shade later or use the traditional half-dot as per The

Zanerian Manual. I prefer to keep my oval shade weighted just below center as per The Zanerian Manual. Finally, keep the long axis of the oval on or very close to the main slant angle.

In Form C we have a very important shape that forms the basis of several letters. It is formed in one stroke as indicated. Note that the shading and curvature at the base of the form is identical to that of the oval (Form B). This concept is discussed in detail in my Letterform Analysis Chapter elsewhere in this issue.

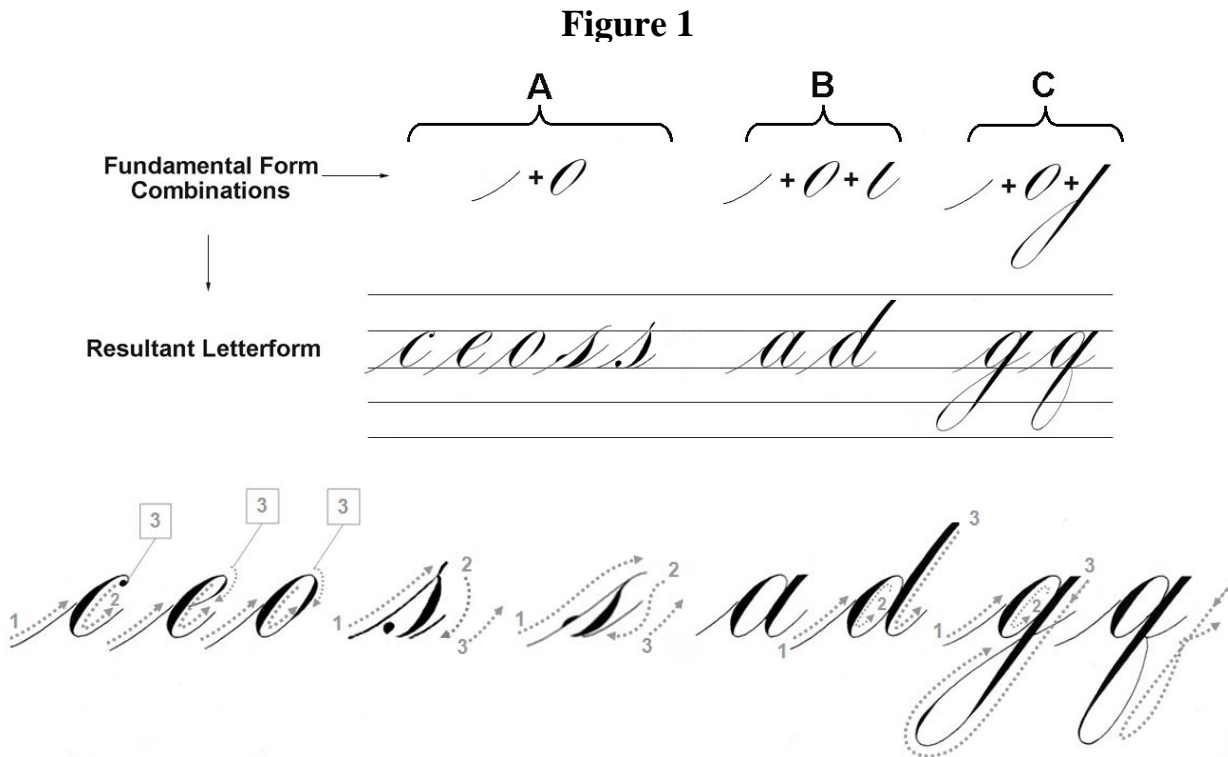
The next two Forms, D and E, are the stem loops. When properly executed the ascending and descending stem loops should appear as inverted mirror images. My preference is to form the stem loop using two separate strokes as indicated by Arrows 1 and 2, respectively. This approach allows for the highest degree of control in my hands. The primary shade (Form D, E: Arrow 1) should have a graceful wedge transition from top to bottom. I place a slight shade on the second stroke (Form D, E: Arrow 2). This is an example of when I will form a hairline using a down stroke. The only word of note is for the descending loop (Form E). I form the first stroke (Form E: Arrow 1) with the paper in the usual orientation. However, I invert the paper 180 degrees to complete the second stroke (Form E: Arrow 2). This is done only for the second stroke. It works best for me to form this stroke by an 'up and over the top' motion. This means that I will use the exact same motion for the for the ascender and descender loops to form the second stroke (Arrow2). Keep the loop hairlines curving gracefully. Try to avoid flattening the loop. I will be addressing stem loops in greater detail in the future.

A deceptively difficult stroke is the straight shaded stroke (Form F). It is composed of a single stroke but requires maintaining constant pressure to achieve best results. Only practice makes perfect. A few words about the square cutoffs are needed. I routinely re-touch my tops and bottoms to square them off. This technique was frequently employed by the masters and is not cheating. My online video clips on both the Square Cutoff and the Re-Touched Square Cutoff demonstrate how to achieve the squared final result.

The last two shapes, Forms G and H, are also formed in a single stroke. Be sure to review my online video clips that cover both forms. Practice these forms until you can properly execute them.

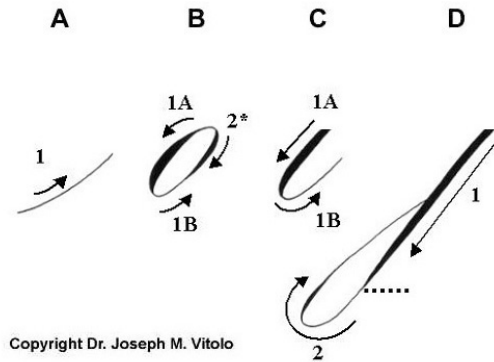
Chapter 6: Lowercase Group I Letters (c, e, o, s, a, d, g, q)

In this chapter we will begin with the Group I lower case letterforms. It was my desire to make these chapters visually oriented. I designed the exemplars with this idea in mind. In addition, I would strongly recommend you continue to use The Zanerian Manual (ZM). Lupfer's instructional pages remain the finest instruction ever given on the subject.



Let us begin with the Group I letterforms shown in Figure 1 along with their representative pen strokes. The common denominators for letters in this group are the hairline lead in stroke and the oval. The simple oval is a challenging form especially when trying to keep the long axis of the oval on the main slant angle. Note in Figure 1 that the dot on the 'c' and the loop on the 'e' are formed last. As a general rule all lower case letters are formed from left to right. Therefore, the first stroke will always be the hairline connector (Figure 2A). In this connector concave, having a slight under curve that approaches the main slant angle of the letter. If we focus in on the 'c', 'e' and 'o' you should note that the left 'shade' side of the letters are identical. My preference for shading is to keep the weight of the shade just below the center of the oval as per The ZM. The finishing dot on the 'c' should be added last. For fine work it is best to form the dot by making a small circle then fill it in.

The letter 'e' is formed in a similar way to the oval indicated in Figure 2B. This means the loop of the 'e' is formed last by a downward stroke indicated by the arrow marked 2* in Figure 2B. I place a very slight shade on the forward portion of the loop. This is accomplished by applying the slightest downward pressure as the loop is made. In the case of the 'o' I use a slight shade, rather than a half-dot on the right side of the letter. I took this idea from WA Baird's work. If you prefer using a half-dot as per The ZM then do so. The lower case 's' may seem out of place in this group but it is simply an extended hairline connector and an oval. We are accustomed to seeing shades on the left side of the oval rather than on the right side. Be sure to keep the entry hairline stroke on a similar angle as the previous letters just extend it upwards and slightly over the header line forming a small loop before heading back down to form the shade. I keep the weight of the shade below center. The finishing dot is formed in the same manner as described for the 'c'. In fact, a properly formed traditional 's' is an inverted 'c'.

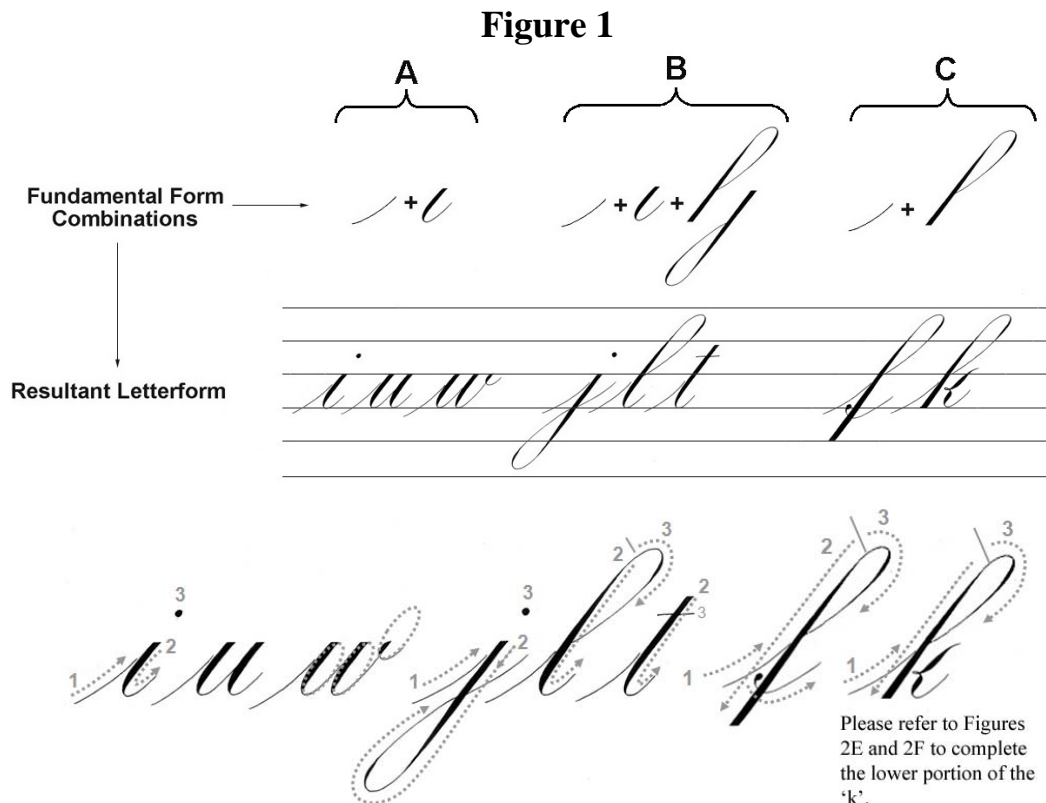
Figure 2

Next we will examine the Group B letterforms (Figure 1). The common denominators for letters in this group are the hairline lead in stroke, the oval and the vertical stem illustrated with their respective pen strokes in Figures 2A, 2B and 2C. A point of clarification regarding Figure 2B and the stroke indicated by the arrow labeled 2*. I use a slight shade only for the letter 'o'. The oval used for 'a', 'd' and similar letters would simply have a hairline in place of the slight shade. Please pay particular attention to how the 'a' looks like a truncated 'd'. This uniform symmetry lends grace and elegance to high-level script. My preference is to keep the height of the vertical stem of the 'd' just short of the top of the first ascender space. You should also notice how both sides of the 'a' are nearly identical at the base of the letter. The same is true for the 'd'. I would like to mention that some script writers use a slightly narrower oval form for letters like 'a', 'd', etc. than the width of the oval used for the letter 'o'. My preference is to keep it simple. Therefore, I prefer to keep the ovals the same size. In my opinion, this increases the uniformity and symmetry of the script.

Finally, we will examine the Group C letterforms (Figure 1). The common denominators for letters in this group are the hairline lead in stroke, the oval and the descender stem loop illustrated with their respective pen strokes in Figures 2A, 2B and 2D. To save space I will not detail the stem loop since I go into great detail on it elsewhere in this issue. (Please refer to my Letterform Analysis Chapter in this issue for a detailed analysis of the stem loop.) The letters, 'g' and 'q' start off the same way as the 'a' but have stem loops (Figure 2D) in place of the vertical stem stroke (Figure 2C). My preference with the 'g' is to place a slight shade on the left side of the loop. This is possible because I form the stem loop in two separate strokes (Figure 2D) instead of a single continuous stroke as is commonly done. The second stroke is made with the paper inverted upside down. Therefore, I am actually making the stroke up and over the top. Remember, you cannot produce a shade on an upstroke because the nib tines would dig into the paper. The slight shade on the loop is not essential but can also be added secondarily after the loop is formed. Lastly, the stem loop of the 'q' must be addressed. Due to the 'reverse' nature of the loop, I make this stem loop in one stroke. Unlike the 'g' stem loop illustrated in Figure 2D that I make using the two pen strokes indicated.

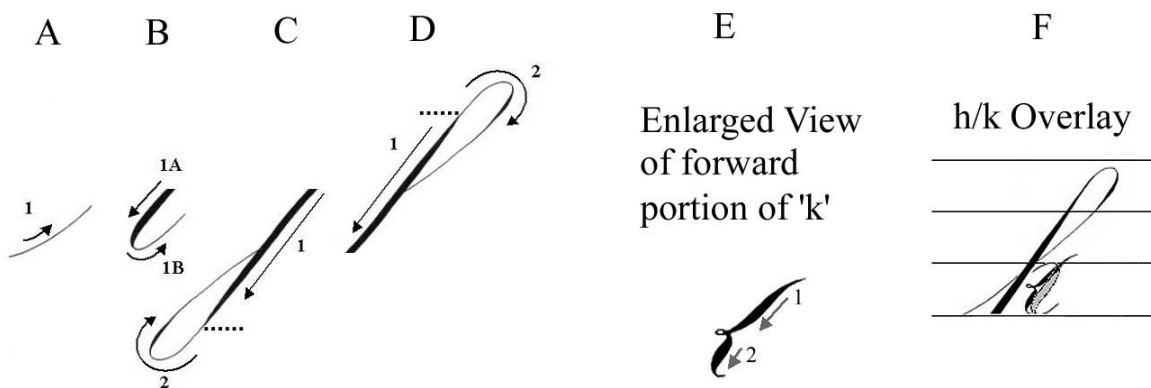
Chapter 7: Lowercase Group II Letters (i, u, w, t, j, l, f, k)

In this chapter we will examine the lower case Group 2 letterforms shown in Figure 1 along with their representative pen strokes. Since several letters are multiples of the same basic stroke I did not represent arrow stroke for every letterform. The letters in the Group 2A family are composed of the two basic shapes shown with their corresponding pen strokes illustrated in Figures 2A and 2B. Remember that letters are typically formed from left to right. Therefore, you should begin with the hairline upstroke (Figure 2A). Hopefully by this point your eye will be able to pick up the remarkable similarity between these three letters. The 'i' can be viewed as the fundamental stroke. I form the stem of the 'i' in one stroke as indicated by the arrows in Figure 2B. To finish the 'i' we must now consider the dot. As a general rule, the dot should be made by first drawing a small circle of equal width with respect to the vertical shade of the 'i' (Figure 1 Inset A). The dot should be located in the center of the first ascender space. Then simply fill in the circle with ink to complete the dot. Avoid making the dot wider than the width of the vertical shade of the 'i'. Such large dots will tend to distract the eye. Continuing on, the letter 'u' is formed by simply connecting two 'i' strokes, minus the dots of course. Finally, the letter 'w' is formed by fully extending the hairline exit stroke of the 'u' upwards. Finish with a small half dot as shown. This connector should be formed with the same size imaginary oval that forms the rest of the letter as indicated in Figure 1 by the dotted ovals. To form this half dot first trace the shape and fill in with ink (Figure 1 Inset A). When time is a consideration, this half dot may be formed in one step by applying pressure to the nib on the down stroke of forming the connector hairline. Notice also that the curvature of the connector off the half dot is identical to the curvature at the base of the letter.



Next, we will examine the Group 2B letterforms in Figure 1. Letters in this family are created by combinations of the forms illustrated in Figures 2A, 2B, 2C and 2D. In my view of letterforms, I consider the 't' as a transitional form between the 'i' and the ascender stem loop. Therefore, I consider the 't' as sort of an ascending 'i' that starts with a pen stroke just below the top of the first ascender space and continues downwards towards the baseline exactly as the letter 'i'. Finish the 't' by carefully crossing the stem with a hairline in the middle of the first ascender space as shown. Be sure the 't-cross' is parallel to the baseline. Next, we have two stem loop letters 'j' and 'l'. The loop portions of these letters can be thought of as inverted mirror images. Please note that the strokes used to form the ascender and descender stem loops, indicated by the arrows in Figures 2C and 2D, represent my personal approach to forming stem loops. Let us consider Figure 2C, the descending stem loop of the letter 'j'. I would first form the main wedge shaped shade with a down stroke, stop at the point indicated by the dotted line. I will then lift my pen off the paper. Next, I 'invert' the paper 180 degrees and finish the loop by going 'up and over the top'. Notice that I place a slight shade on the forward portion of the loop. This is done by placing a slight amount of pressure to the down stroke. Remember, the paper has been turned upside down to finish this letter. This is a modification of one approach given in *The Zanerian Manual*. Try it my way at first but feel free to experiment to find what works best for you. The 'j' is finished with a dot in the same way as the letter 'i'. I keep the dots of letters like 'i' and 'j' and the 't'-cross discussed above at the same relative height, i.e. at the midpoint of the first ascender space. Be careful not to let the loop of the 'stem loop' get too wide or too narrow, consistency is the key. Allow me to refer you to a previous Letterform Analysis Chapter of mine that delves into great detail on stem loops. In addition, my current Letterform Analysis Chapter in this issue examines the baseline crossing of the descender stem loop.

Figure 2



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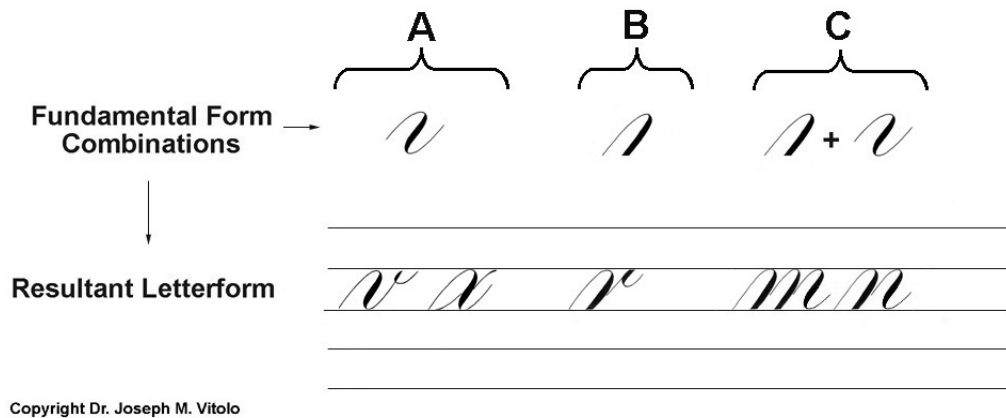
The final letters we will discuss are the Group 2C letterforms in Figure 1. Letters in this family are formed by the combination of the strokes shown in Figures 2A and 2D. Before continuing, I would like to pose a question. Does anything strike you about the letters 'f' and 'k'? The answer should be, absolutely! Specifically, the stem loops are identical save for the descender portion of the 'f' stem. My approach to forming ascender stem loops is shown in Figure 2D. The wedge

shaped shaded down stroke is formed first by starting at the point indicated by the dotted line and stopping at the baseline. The square cutoff is formed by a quick leftward flick of the pen. If done correctly, the base of the stroke should be squared off. Please refer to the Zanerian Manual for more on the ‘cutoff’. In the case of the ‘f’, continue the down stroke below the baseline through the first descender space as indicated. Care must be taken since the overall length of the ‘f’ makes it deceptively difficult to form this letter correctly. After lifting my pen, I start at the point indicated by the dotted line proceeding ‘up and over the top’ to form the loop. Try to keep the loop smoothly curving until it intersects the main shade. As discussed above, I place a slight shade on the loop as indicated in the figure. The bottom front portion of the ‘k’ is formed last by starting just above the header line using sequential strokes as indicated by the arrows in Figure 2E. The first stroke indicated by arrow #1 is basically a short compound curve that enters into a loop structure and should be on the main slant angle of the letter. Keep the tiny loop open and horizontal to the baseline. The second stroke indicated by arrow #2 is akin to a squat ‘v’ shaped shade. This stroke should also be on the main slant angle and parallel to the main stem loop shade. I form both strokes and the loop without lifting my pen from the paper. Do not allow the letter get too wide at the base. A good rule of thumb is to keep the width of the lower half of the ‘k’ slightly narrower than that of the lower half of the letter ‘h’. Figure 2F illustrates this concept by superimposing the forward portions of the ‘k’ and ‘h’. Note that the base of the ‘k’ is contained within the area of the base of the ‘h’. The Zanerian Manual contains a beautifully illustrated example of this concept on page 4.

Chapter 8: Lowercase Group III Letters (v, x, r, m, n)

In this chapter we will continue our examination of the lower case letterforms, specifically the Group III forms. The letterforms in the first group (Figure 1A) are composed of a single basic shape shown with its corresponding pen stroke illustrated by the arrows in Figures 2A.

Try drawing this form in a single pen stroke without lifting the pen. Since letters are typically formed from left to right you should begin with the hairline lead in upstroke. Continue this stroke up and over the top. Pressure is gradually increased as the pen travels towards the right. If done correctly, the shade will be smoothly curving at the top and gradually thickening as the pen descends and more pressure is applied. Pressure is then released in the same gradual manner as the pen travels to the right to form the smoothly curving shade to hairline upstroke.

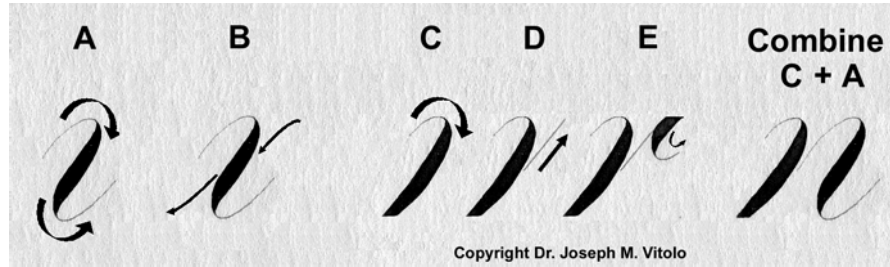
Figure 1: Group III Lower Case Letterforms

Please note that the shade form is actually a small reversed compound curve formed by a combination of pen directionality and the application of varying pressure to the nib. In the case of the 'v' the hairline continues upward towards the header line. Finish with a small half dot as shown in Figure 1A.

For high-grade work the half-dot should be drawn and then filled in with ink as was previously discussed in the last chapter of this series. If speed is needed, the half dot may be formed in one step by applying pressure to the nib on the down stroke when forming the connector hairline. An important point to remember is that the curvature of this connector should be identical to the bottom of the letter at the baseline. This serves to reinforce the overall symmetry of the letter and helps maintain uniform letter spacing.

The 'x' is formed in an identical manner save for the crossing. Please note that in this form of the letter 'x' the hairline crossing does not actually cross the shade. In fact, it is formed using two separate hairline strokes that do not touch the shade. Draw the first stroke of the crossing from the header line on the right side of the letter using a slight amount of pressure to give the line a little weight at the top (Figure 2B). The pressure is then released to form the remainder of the hairline towards the main shade slightly above center. The hairline should gently curve down towards the shade as shown in Figure 2B. As I mentioned above, I do not actually touch the shade with the hairline to prevent 'bleed in' from the wet ink of the shade. The letter 'x' is then finished on the left side of the main shade using a hairline down stroke. Start the hairline just below center of the shade and continue curving gently downward to the baseline. Apply slight pressure at the baseline to give some weight to the finish of the line.

Figure 2

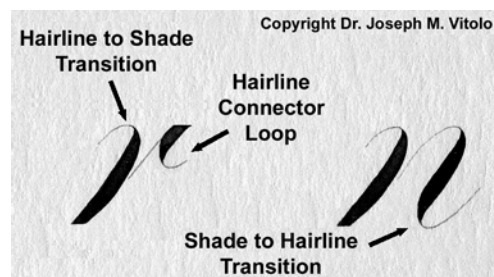


The Figure 1B category contains a single letter, the lowercase 'r'. I consider this letter to be a transitional form between the 'v/x' and 'm/n' letterforms. This particular style of 'r' was used extensively by past master penman CW Norder. The 'r' uses a similar hairline lead in and shade transition stroke as the 'v'. However, the difference is that the shade ends at the baseline in a cutoff rather than curving around and upwards like the 'v' (Figure 2C). Always try to see the similarities in letterforms rather than viewing them as distinct entities.

As before, simply draw the lead in hairline and shade in one continuous stroke and end it in a cutoff at the baseline (Figure 2C). Next, extend a hairline up from the midpoint of the shade up to the header (Figure 2D). This hairline should be on or closely approach the main slant angle. Remember to leave a slight gap between the shade and the hairline. The pen is lifted off the paper and repositioned on the header line to the right of the hairline upstroke. Make the short curving shade with hairline connector loop as shown in Figure 2E. The top of this shade should be squared off. This can be done if necessary by retouching the shade at the header. Keep the curvature of this hairline connector loop consistent with your other shade to hairline transitions (Figure 3).

The Figure 1C letterforms are 'm' and 'n'. These letters are constructed using exactly the same strokes described above in detail (Figure 2A and 2C). The 'm' and 'n' build upon the previous letterforms. Hopefully by this point everyone will see that a lowercase 'n' is nothing more than the letter 'm' with one shaded stroke missing on its left side.

Figure 3



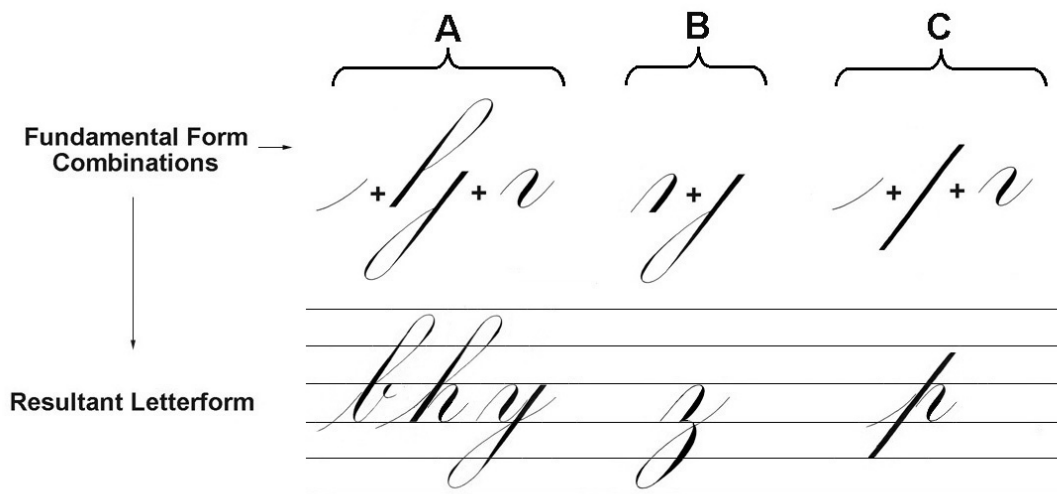
The 'm' is formed from left to right using a total of three strokes and the 'n' is formed using two strokes. For example, the 'n' is formed by combining the previously discussed forms as shown in the final illustration of Figure 2.

An important point to remember when constructing these letters is to keep your transitions, 'shade-to-hairline' or 'hairline-to-shade' as consistent as possible (Figure 3).

Chapter 9: Lowercase Group IV Letters (b, h, y, z, p)

In this chapter we will examine the last group of lower case letterforms (Figure 1). You will notice that the letters 'z' and 'p' are separated from the grouping of letters 'b', 'h' and 'y'. This was done because the 'z' and the 'p' are special cases. While they do contain elements common to other forms they also contain unique characteristics as well. These will become apparent later in this discussion.

Figure 1



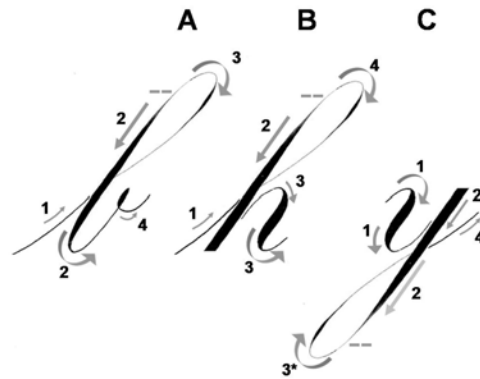
Copyright Dr. Joseph M. Vitolo

The letterforms in Figure 1, Group A, are stem loop variants of the basic 'v' shape. For example, the letter 'b' is essentially a 'v' with an ascender stem loop extending from its left side? Remember to always look for characteristics that letters have in common rather than seeing only the differences. Your script will benefit immensely from this approach.

I would like to first say a word about following the gray arrow stroke indicators used in the figures. Arrows in a given letter that have the same number indicate the stroke is continuous and made without lifting the pen. For example, the 'b' in Figure 2A contains two arrows both marked '2'. Both arrows represent the same stroke at different points on the letter, i.e. the stroke is continuous. Any arrow number designated with a (*) indicates that the paper should be inverted 180 degrees before making the stroke. The (--) indicates the join point between two separate strokes.

Let's start with the 'b' in Figure 2A. The first stroke is the hairline connector formed on the upstroke (Arrow 1). The second stroke (Arrow 2) forms the gracefully transitioning shade of the stem loop. I start this down stroke at the point indicated by the (--) without out any pressure to the nib. Gradually increase the pressure as you proceed downwards to create the wedge. I continue this second stroke down towards the baseline quickly releasing pressure as I approach the baseline swing around to the right and upwards finishing the hairline at the header.

Figure 2



I complete the stem loop by starting the third stroke (Arrow 3) at the (--) proceeding up and over the top gracefully curving back the hairline to intersect the shade. There is a tendency for novices to make a shade of too much heft and abruptly transition into a flat rather than a curving hairline loop. This can be avoided by careful study of good letterforms. It is my preference to place a slight shade on the forward portion of the loop by applying the slightest pressure on the down stroke. Note how the 'b' finishes with the hairline curving gently inward with a connector dot and loop (Arrow 4). The dot can be filled in or when speed is needed can be formed with pressure on the down stroke of Arrow 4.

The 'h' (Figure 2B) begins with the same two initial strokes (Arrows 1 and 2) as the 'b' except that the second stroke (arrow 2) ends at the baseline in a cutoff. The lower right portion of the 'h' is a fundamental 'v' shape formed in one stroke as indicated by Arrow 3. The final stroke is the finish of the stem loop (arrow 4) exactly as previously described. If you prefer to first complete the stem loop then proceed to the 'v' shape you should feel free to do so.

The 'y' (Figure 2C), when properly formed, is simply an inverted 'h'. Go ahead invert the paper and see for yourself. Again, look for the similarities. While both the 'h' and the 'y' contain stem loops, I form my descender loops differently than the ascender loops. The first stroke (arrow 1) forms the 'v' portion of the 'y'. The descending vertical shade starts (Arrow 2) at the header line and ends at the (--). The gradual wedge shape is achieved by gradually releasing pressure on the nib as you proceed downwards.

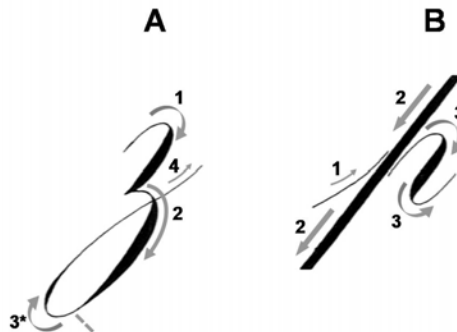
I next INVERT the paper 180 degrees and complete the stem loop starting from the (--) by going up and over the top as indicated. I do this so I finish both ascender and descender loops the same way by going up and over the top (Arrow 3*). In my hands, this leads to consistent letterforms. I then return the paper to its normal writing position and complete the exit hairline up stroke (arrow 4). Do not cross the shade or you will run the risk of dragging the ink out of the shade. Please remember that this method of forming stem loops works best for me. If you want to form the ascender or descender stem loops using different strokes you should feel free to experiment. Even the Zanerian Manual allows for more than one approach to stem loops.

The 'z' (Figure 3A) can be a tricky letter to form correctly. The first portion of the letter is formed in one stroke (Arrow 1). This stroke should remind you of the first shaded stroke of the lowercase 'm'. However, this shade constricts towards the left at the baseline. This is accomplished by lifting the pen quickly using a slight leftward motion just before you hit the baseline.

Now let us turn our attention to what makes the letter 'z' unique, namely its right-offset descender stem loop. The stroke forming the descender shade emerges from the baseline and travels towards the right for a short distance before curving downward (Figure 3A, Arrow 2). I end this stroke at the (--). This is very different than the usual descender stem loop. Another important difference is that the 'z' stem shade maintains a descending wedge shape while it gracefully curves downward towards the (--). This is very different from the straight descending stem shade of the 'y'. I form the stem loop in two separate strokes as described for the 'y'. This means I invert the paper 180 degrees for the third stroke (Arrow 3*). Return the the paper to its original position and cross the baseline as indicated by Arrow 4.

The key to making a proper 'z' stem loop is keeping in mind those imaginary ovals I discussed at length in previous chapters. This means that the imaginary ovals that make up the upper and lower portions of the 'z' have their long axis on the main slant angle. Therefore, both the upper and lower shades should parallel the main slant angle over all.

Figure 3



The 'p' (Figure 3B) is a deceptively challenging letter to form correctly because it contains a straight shaded line of considerable length. This shade must be uniform from top to bottom. The initial hairline is formed as before (Arrow 1). The down stroke forming the shaded line will require considerable practice to form correctly. This shade is formed in one stroke (Arrow 2) that starts just below the top of the first ascender space and continues down to the bottom of the first descender space while maintaining a constant pressure to the nib. The stroke ends in a cutoff as indicated in the exemplar at the bottom of the first descender space. The final portion of the 'p' is another 'v' shape and is formed exactly described for the 'h' and 'y' indicated by arrow 3.

Chapter 10: The Uppercase Letters

The Letters B, P and R

In this chapter we will examine the uppercase letters. Grouping of the capital letters presents a greater challenge than does the lowercase letters. This is due in part to the greater variety of component strokes as shown in Figure 1A. I will begin with an examination of the capital P, B and R (Figure 1B). I should note that my personal approach to forming some of these letters may differ from the description given. However, for simplicity I will stick with the most common approach to forming the letters. Do not be afraid to breakup difficult strokes or to change the position of the paper to make executing a stroke easier. You must determine what works best for you.

Figure 1A

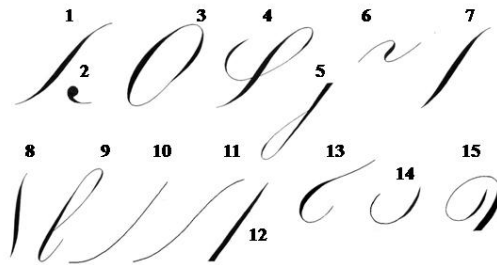


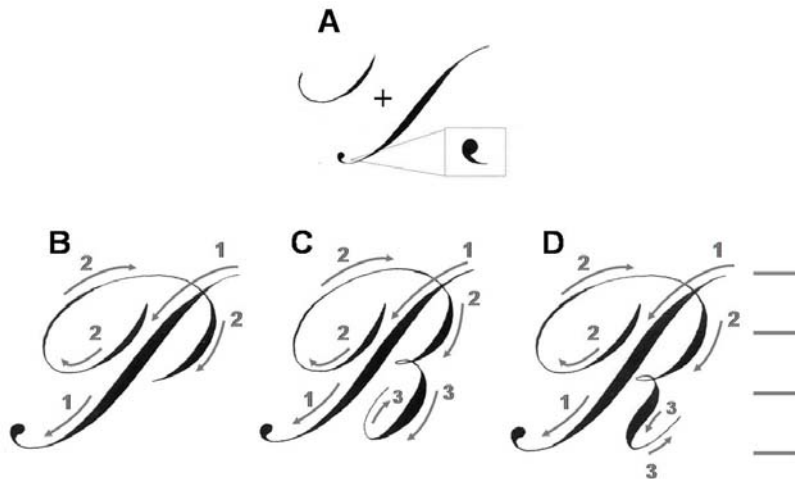
Figure 1B



The basic strokes that form the 'common' elements of these three letters are shown in Figure 2A. We will start with the letter 'P' (Figure 2B) since both the 'B' and the 'R' can be thought of as variants of the 'P'. Remember, to always look for common factors between letters. Please note that arrows designated with the same numerical value represent a single continuous stroke.

The first stroke in Figure 2B is a compound curve indicated by Arrow 1. Start at the top of the second ascender space and continue down to baseline, a full three line spaces and end in a comma dot as shown in the blow up in Figure 2A. The second stroke indicated by the Arrow 2, should be made by applying a light pressure to the down stroke to create a delicate rear shade that should harmonize with the previously formed compound curve*. Continue down around and upward in a gently curving arc that at its greatest height reaches to top line of the second ascender space but not beyond. The stroke continues on to the right of the compound curve arcing downward. Apply increasing pressure to form the forward shade of the 'P'. Finish the shade by releasing pressure quickly as the shade curves inward. The stroke ends just above the header line in the first ascender space. This shade should parallel the delicate rear shade; however, I prefer it to be of greater shade heft*.

Figure 2

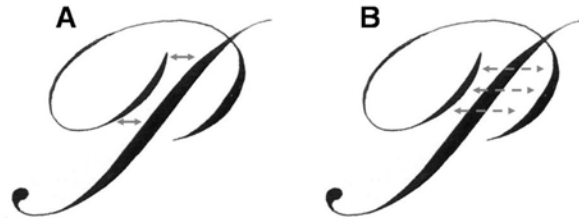


Moving on to the 'B' and the 'R' in Figures 2C and 2D, respectively, it should be noted that the entire description given above for the 'P' applies. Instead of ending the forward shaded stroke cleanly, a tiny hairline loop is formed that is horizontal to the baseline thus allowing for the continuation of the lower portion of the letter. Be sure to keep the loop open and just above the header line in the first ascender space. In the case of the 'B' (Figure 2C) the stroke continues on as indicated by Arrow 3. Apply pressure to the curving down stroke to create a shade of slightly greater heft than the shade directly above it. Pressure is released at the baseline curving around and upward curving inward as shown to complete the stroke as a hairline. This lower portion of the 'B' should form an oval with its long axis on the main slant angle.

Finally the capital 'R' shown in Figure 2D finishes with a stroke similar in form to an oversized lowercase 'v' as indicated by Arrow 3 coming off the horizontal hairline loop. The shade portion of this 'v' stroke should be on the main slant angle. Release pressure at the baseline curving around to a hairline connector. It is possible with practice to complete these letters in two individual strokes: One for the compound curve and the second for the remainder of the letter. In the case of the 'B' and the 'R' described above I added a third stroke to make it easier for the novice.

I will expand on two concepts mentioned above () that are important to maintaining the symmetry and beauty of letters like 'B', 'P' and 'R': 1) the double sided gray arrows in Figure 3A illustrate how the delicate rear shades harmonize with the previously formed compound curve. 2) The paralleling and harmonizing of the rear and forward shades are indicated by the dotted gray arrows in Figure 3B

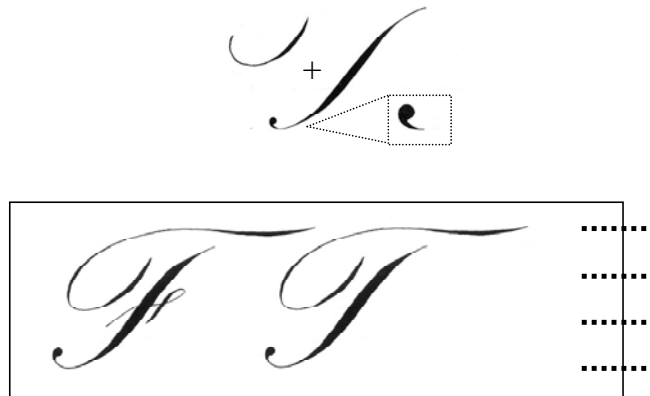
Figure 3



The Letters F and T

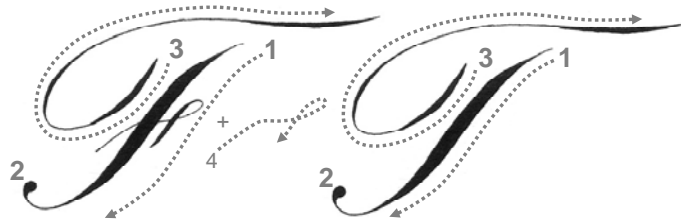
The previously discussed forms B, P and R were composed of common shapes, namely a compound curve and a rear loop form. The F and T also contain these elements but are basically identical forms with one minor difference, the cross-hatch on the 'F'.

Figure 1



The basic form consists of two strokes and a comma dot (Figure 2). Like the B, P and R forms the rear shade (Arrow 3) should harmonize with the compound curve (Arrow 1) and have slightly less heft. The delicate shade that finishes stroke 3 can be formed by first making a hairline then turning the paper 90° clockwise and using a downstroke to retrace the hairline using a gentle pressure to form the delicate shade. This should not be too thick.

Figure 2



The Letters U, X and Y

With these letters we maintain the rear loop as discussed above but we are starting to transition from the compound curve (still present in the 'Y') to different forms. All the previous principles apply.

Figure 1

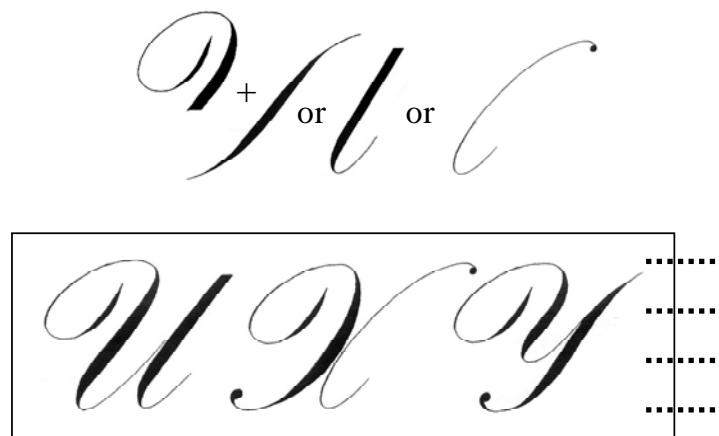


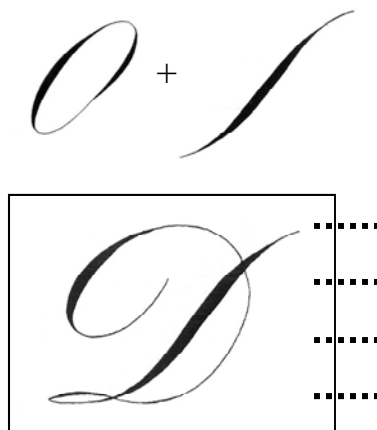
Figure 2



*The Letter D**

***I dedicated an entire chapter to this challenging letter, please see Chapter 15 on page 68 of this book.** I view the letter as a transitional form that connects the previously discussed letters to the more oval forms.

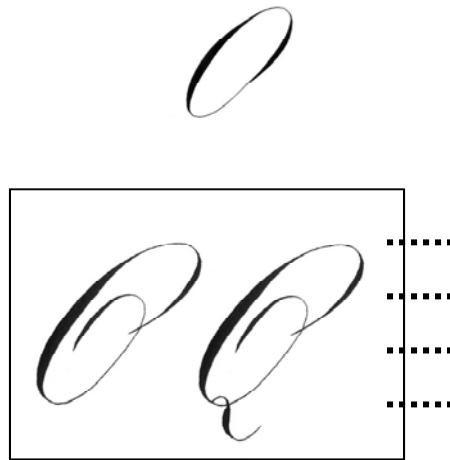
Figure 1



The Letters O and Q

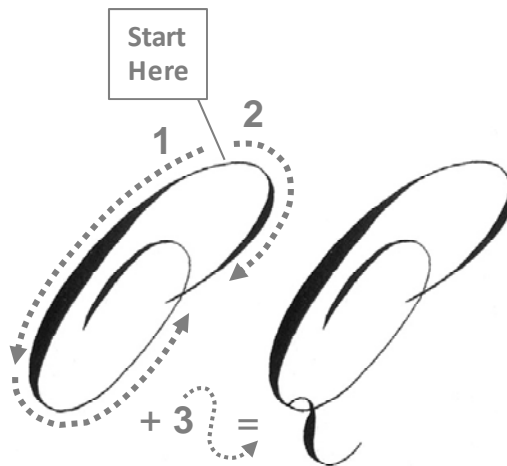
It should be very easy to see why I grouped these two forms together. I should note that there is another form of 'Q' used in traditional Copperplate/Engrosser's script. This 'Q' is shaped like a large rounded numeral '2'. I have never been fond of that particular form and instead use the pure oval form represented below.

Figure 1



Both the O and Q are formed in two strokes (Arrows 1 and 2) with the 'Q' have the little pigtail added at the baseline (Arrow 3). Be sure to note the directionality of the arrows. This indicates the direction of the stroke. Apply a slight pressure to stroke 2 to form the delicate forward shade of the letter. Be careful that the shade is not too thick OR that it does not stick out too far to the right.

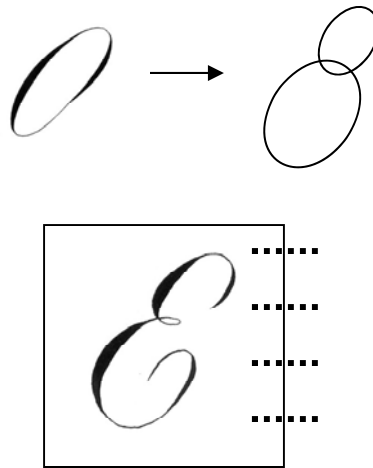
Figure 2



*The Letter E**

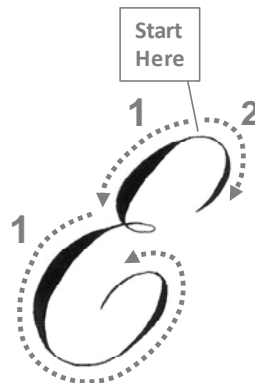
***Like the 'D' (Figure 1) I dedicated a whole chapter to this letter, Please see Chapter 17 on page 71.** The basic strokes that form this letter are shown in Figure 2.

Figure 1



The first stroke (Arrow 1) can be completed in either a single stroke OR it can be broken up at the mid-point of the letter depending on your ability and comfort. Apply a slight pressure to stroke 2 to form the delicate forward shade of the letter where indicated. Be careful that the shade is not too thick. The delicate shade on the lower portion of the letter is formed last by retracing that portion of the hairline and applying a slight pressure on the downstroke.

Figure 2



The Letter C

The letter 'C' (Figure 1) and its associated strokes (Figure 2) are shown below.

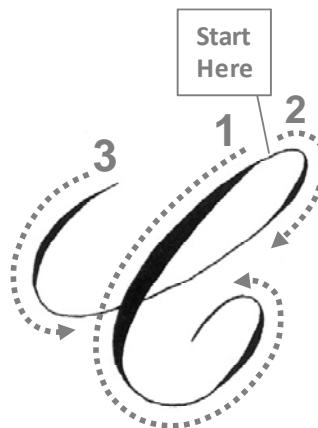
Figure 1



The first stroke (Arrow 1) is completed in a single stroke. Apply a slight pressure to stroke 2 to place an extremely delicate shade on the loop as shown. Be very careful that this shade does not become too thick. The delicate shade on the lower portion of the letter 'C' is formed last by retracing that portion of the hairline and applying a slight pressure on the downstroke.

**It should be noted that many script writers form this letter in one stroke starting from the '3' position. This approach is fine but I am unable to achieve consistency using it.*

Figure 2



The Letters G, L and S

Figure 1

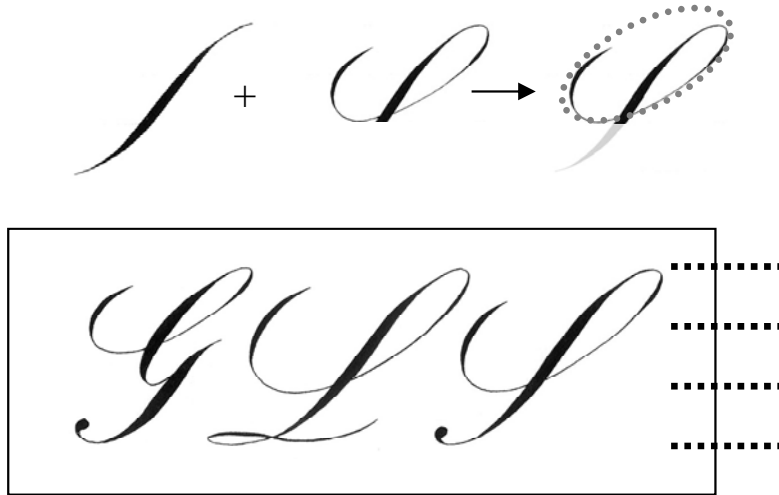
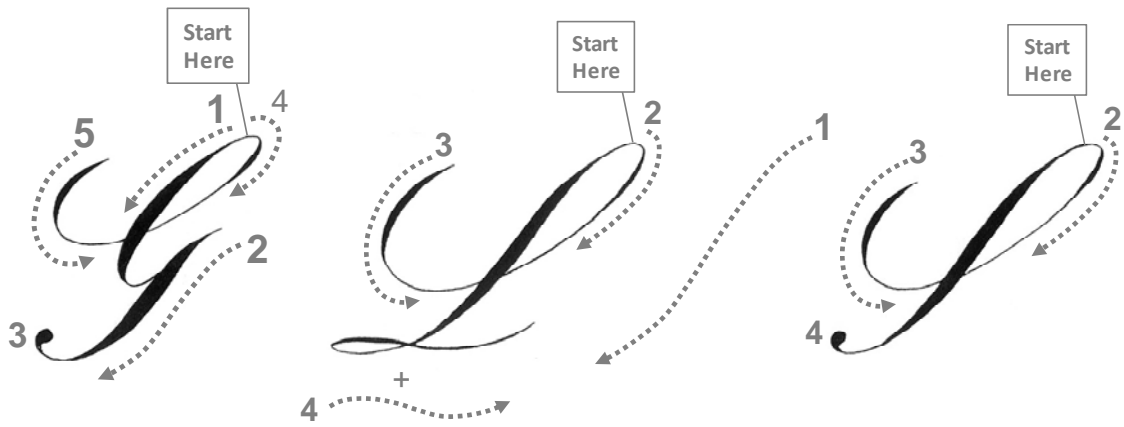


Figure 2



The Letters H and K

In these letters we see a compound curve, stemloop and an extended form of the 'v' shape.

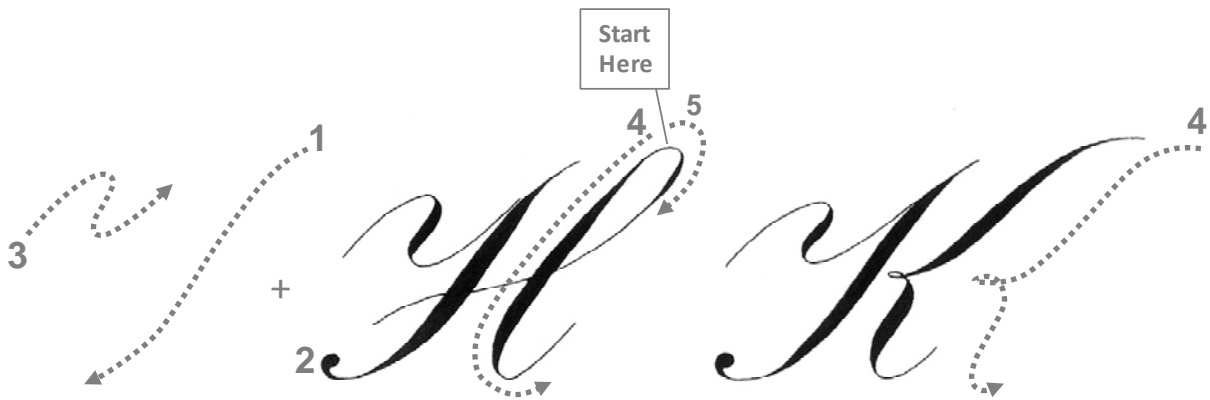
Figure 1



You should recognize the right side of the 'H' as a lowercase 'l' form. It is formed in the same way as the 'l'. The cross-hatch hairline of the 'H' is formed last.

The fourth stroke (Arrow 4) of the 'K' can be completed in either a single stroke OR it can be broken up at the mid-point loop of the letter depending on your ability and comfort.

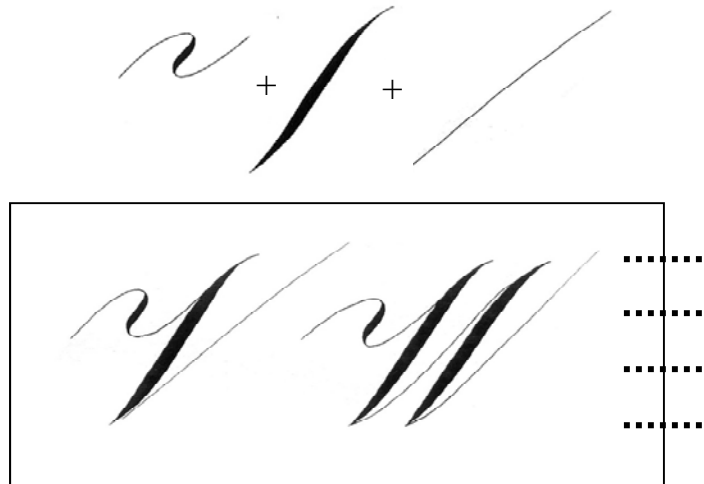
Figure 2



The Letters V and W

In these letters we see basic forms consisting of a slightly modified compound curve and the same extended form of the 'v' shape seen in the H and K forms.

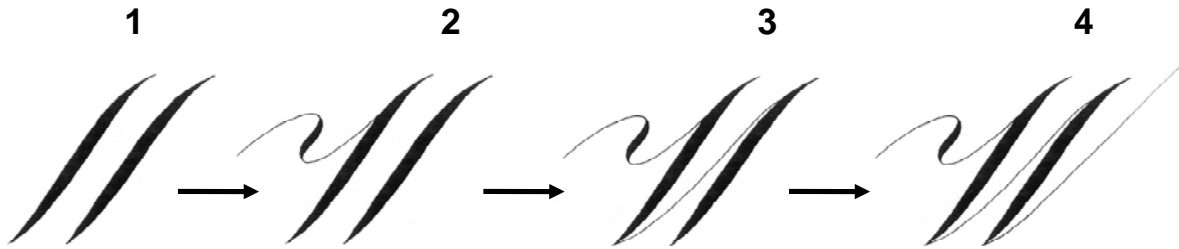
Figure 1



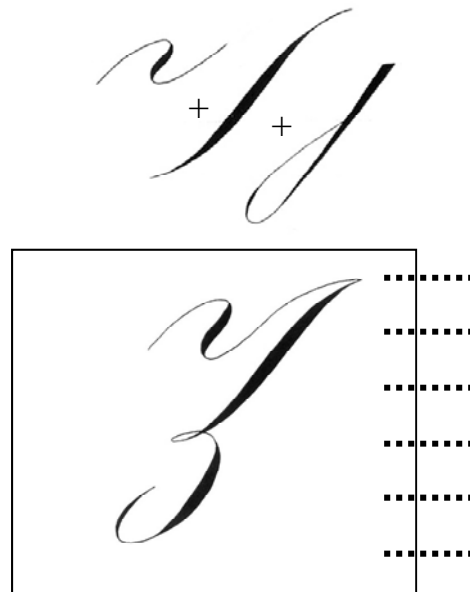
These two letters are formed in nearly the same way. The 'W' is simply two 'V' forms linked together. When drawing the 'W', I first form the compound curves to make sure they are properly spaced, see Figure 3.

Figure 2



Figure 3***The Letter Z***

This form of the letter 'Z' is one of the two longest letters in script. It extends nearly five full spaces. It is composed of the extended 'v' form, the compound curve and the descender stemloop. For this particular form I prefer what I refer to as a 'fish hook' descender instead of the traditional stemloop. This is a matter of personal taste, like the 'Q' form, there is nothing wrong with using the traditional form.

Figure 1

The delicate shade on the left side of the fish hook loop is formed last by retracing that portion of the hairline and applying a slight pressure using a downstroke.

**Remember that ALL shades must be formed using a downstroke.*

Figure 2



The Letters I and J

The letters I and J are nearly identical forms with the 'J' being an extend version of the 'I' using the descender stemloop. Like the 'Z', the 'J' is a long letter extending five spaces.

Figure 1

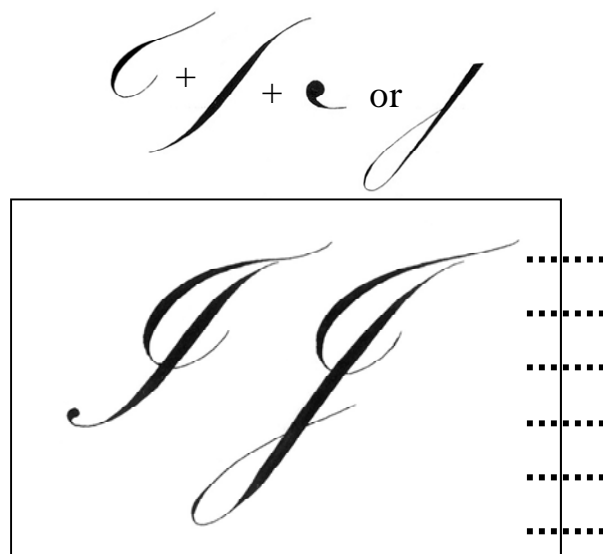
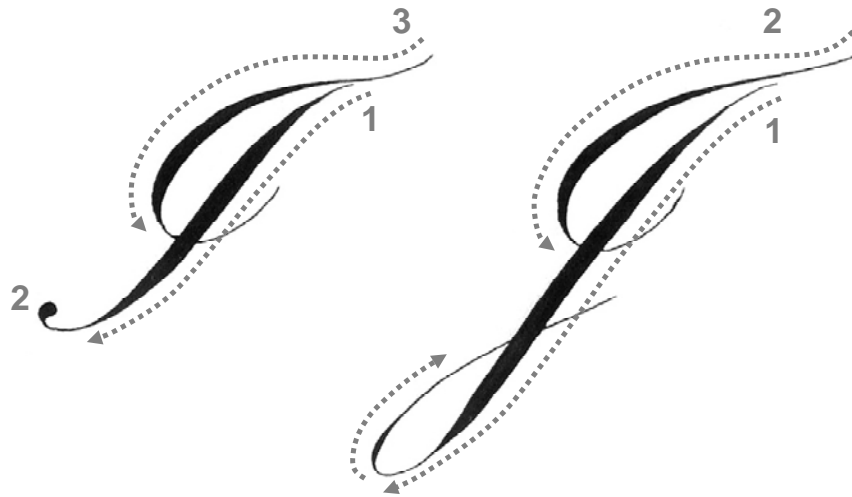


Figure 2

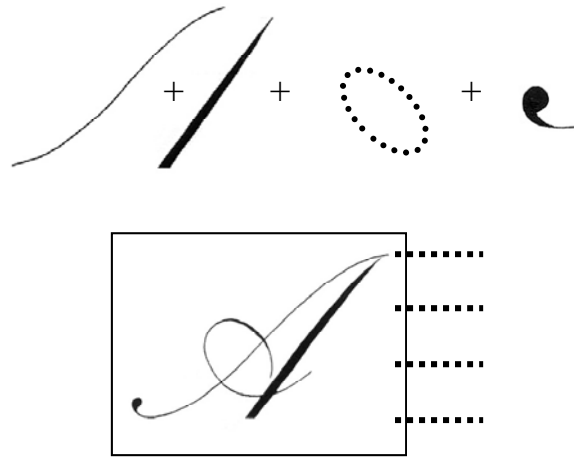
The long graceful compound curve of the 'J' will challenge your pen point. Be sure your nib is adequately inked before penning the first stroke (Arrow 1). In addition, be sure to maintain the 'oval symmetry' on both sides of the compound curve within the upper portion of both letters, see Figure 3 for reference.

Figure 3

The Letter A

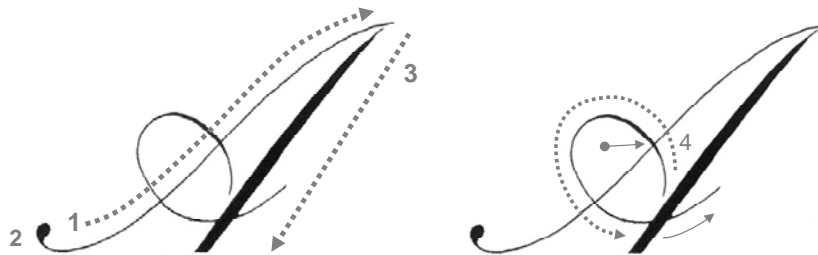
This form of the letter ‘Z’ is one of the two longest letters in script. It extends nearly five full spaces. It is composed of the extended ‘v’ form, the compound curve and the descender stemloop. For this particular form I prefer what I refer to as a ‘fish hook’ descender instead of the traditional stemloop. This is a matter of personal taste, like the ‘Q’ form, there is nothing wrong with using the traditional form.

Figure 1



This letter starts with a hairline upstroke (Arrow 1). However, it could also be formed using a downstroke. If using a downstroke, the slightest pressure will lead to a shade. I prefer the upstroke here. The main shaded stroke (Arrow 3) should be a graceful wedge shape and **not** uniform in thickness. Lastly, the oblique oval formed by Arrow 4 should bisect the hairline (Arrow 1) at the point indicated below by the small arrow.

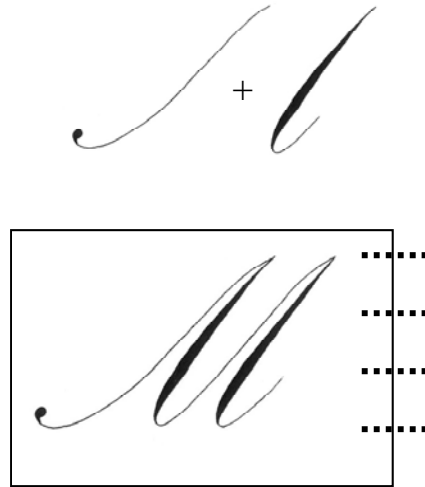
Figure 2



The Letter M

The letter 'M' (Figure 1) consists of two graceful wedge shades that have the same curvature at the baseline form. This means that both shades should be identical as you can make them.

Figure 1



Like the letter 'A', this letter starts with a hairline upstroke (Arrow 1). However, it can also be formed using a downstroke. To avoid overcrowding the image I represented the stroke to the right of the letter using only the dotted arrows without the letter.

Figure 2



*The Letter N**

***Like the ‘D’ and the ‘E’ I wrote a separate chapter on the ‘N’ (Figure 1), please refer to Chapter 16 on page 70 of the book.**

The letter ‘N’ is formed using the three strokes indicated in Figure 2. In script writing we seldom consider angles perpendicular to the baseline since our letterforms are drawn/written on a slant angle. This is true for both hairline strokes of the ‘N’ (Figure 2, Arrows 1 and 3). They are formed on the main slant angle but the shaded stroke is not. A properly formed ‘N’ requires that the base/foot of the shaded stroke (Figure 2, Arrow 2) be placed to the left of complete vertical as shown in Figure 3. Chapter 16 explains in great detail why this is critical in the proper formation of the ‘N’.

Figure 1

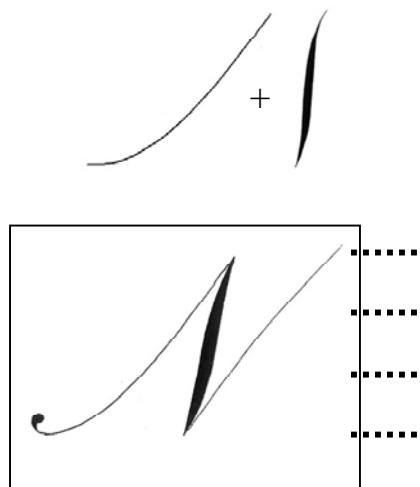


Figure 2

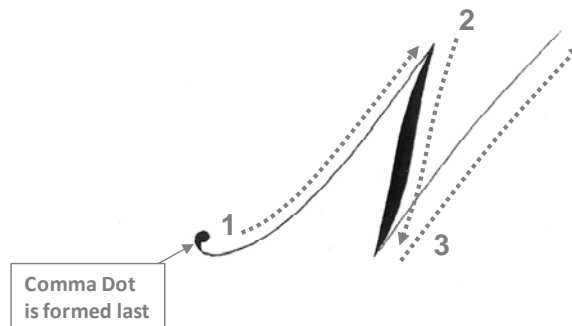
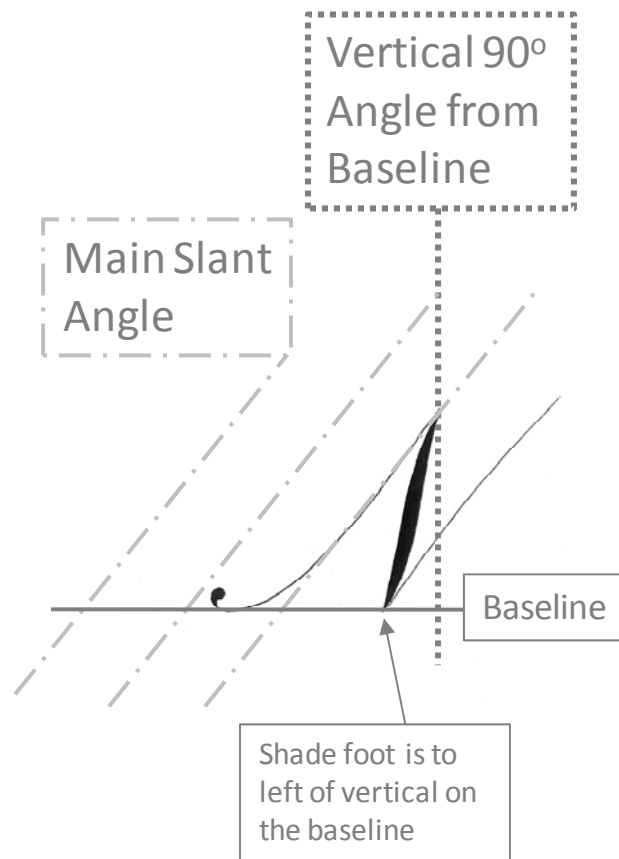


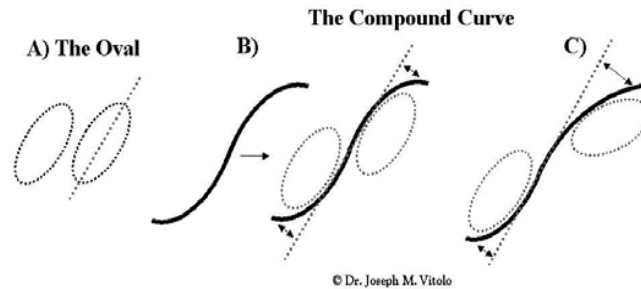
Figure 3

Chapter 11: Basic Concepts in Letterform Analysis

In this chapter I would like to discuss my approach to letterform analysis. A prerequisite for understanding the proper formation of letters in any script discipline is to first identify the fundamental shapes that make up a given set of letterforms. To simplify the discussion, I will focus on Engrosser's script as the model for this analysis. The basic concepts discussed can be applied to other forms of script as well.

The structural building blocks of Engrosser's script are the oval (Fig. 1A), the compound curve (Fig. 1B) and to a much lesser degree, the straight line. Of these three basic shapes the oval dominates since, as we shall soon see, it defines the symmetry of almost every letter. Curiously, a properly formed and slanted oval is one of the most difficult fundamental shapes to achieve (Fig. 1A) Note that the long axis of this oval is on the slant angle. As seen from the illustration the slant angle will bisect a properly formed oval into two equal halves (Fig. 1A).

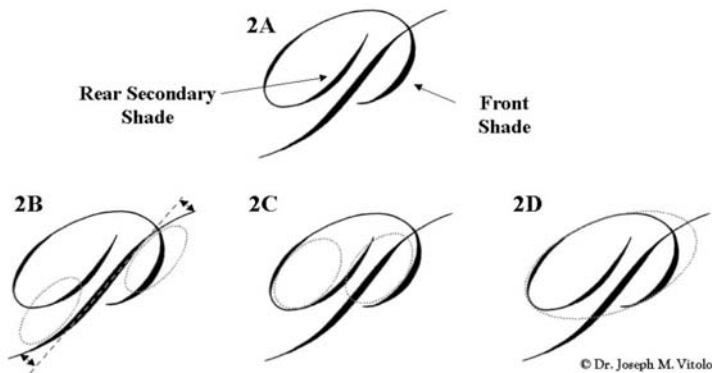
Figure 1



Let us now consider the compound curve (Fig. 1B). Making this stroke correctly is essential to the proper formation of many Engrosser's script capital letters. Even this important fundamental stroke is dependent upon the oval. Notice how the seemingly identical entry and exit angles, indicated by the double arrows, are defined by imaginary symmetrical ovals having their long axis on the slant angle (Figure 1B). Thus, the oval forms the basis of my approach to letterform analysis.

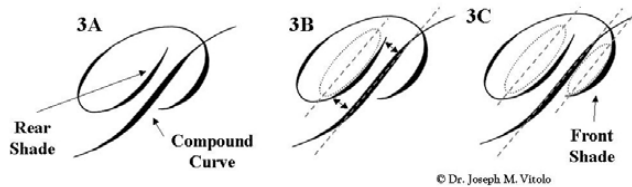
Letters formed without proper regard to their component ovals will appear 'off' to the eye. To illustrate this concept, consider a compound curve formed with imaginary ovals each having a different slant angles (Fig. 1C). This compound curve appears asymmetrical. Furthermore, the entry and exit angles are no longer equal (see double arrows in Fig. 1C). Let us now apply these basic concepts to an actual letter.

Figure 2A illustrates a properly formed capital 'P' in the Engrosser's script style. Please note that this is a somewhat simplified 'P' form to aid in illustrating the concept. First, let us examine the primary shade of the 'P', namely the compound curve (Fig. 2B). You will notice that the compound curve is exactly on the slant angle (dotted line Fig. 2B). Furthermore, the entry and exit angles of the compound curve (double arrows Fig. 2B) are essentially identical. The question is, "why is this stroke so well formed?" The answer is, "because this compound curve traces the curvature of imaginary ovals (dotted ovals Fig. 2B) that are properly formed and on the main slant angle."

Figure 2

We will now turn our attention to the component shades of the ‘P’, namely the rear shade and the front shade (Fig. 2A). When properly formed these shades harmonize with each other and are parallel. Once again this is due to the fact that the component ovals are properly formed on the main slant angle (Fig. 2C). Finally, the overall result is a letter that is symmetrical and properly formed. Notice how the upper portion of the ‘P’ also forms a larger imaginary oval (Fig. 2D). These rules also apply to both the capital ‘B’ and ‘R’.

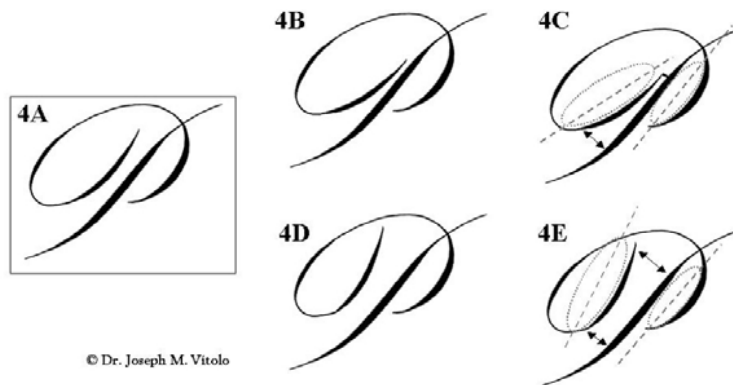
We can further break down this letterform to provide additional insight into refinement of this particular letterform. Let’s look at the rear shade indicated by the arrow (Fig. 3A). Please note how this shade ‘harmonizes’ with the main compound curve. This effect is achieved by forming the rear shade on an imaginary oval whose long axis is rests on the main slant angle (Fig. 3B). As a result, the gap between the rear secondary shade and the compound curve will have equal space at the top and bottom as indicated by the double arrows (Fig. 3B). The final effect is achieved by forming the front shade of the ‘P’ using the same principles involving the imaginary oval (Fig. 3C). This results in front and rear shades that are parallel and harmonious.

Figure 3

Let us consider what would happen to the symmetry of the letter ‘P’ if these rules were not followed. Figure 4A shows the properly formed letter ‘P’ using the principles previously discussed. The ‘P’ in Figure 4B looks almost perfect; however, something should appear slightly ‘off’ to your eyes. Yes, some may think this overly critical but this type of critical evaluation is essential to making progress. Notice how the rear shade no longer fully harmonizes with the compound curve as seen previously in Figure 3B. In addition, the top and bottom spaces formed between these two shades are no longer equal (Fig. 4C double arrow and dash). If we examine the

slant of the oval used to form this rear shade we notice it has a less angled than the main slant angle (Fig. 4C). The last problem we will consider is pictured in Figure 4D. You should notice that this 'P' (Fig. 4D) seems much more asymmetrical than the form pictured in Figure 4B. The imaginary oval used to form this rear shade is at a greater angle relative to the main slant angle (dotted lines Fig. 4E). The result is greatly unequal spaces formed between the rear shade and the main compound curve as indicated by the double arrows (Fig. 4E). Furthermore, the front and rear shades no longer harmonize with each other as they do in Figure 4A.

Figure 4



In the next chapter I will use this approach to evaluate letters that would seem to have nothing in common with an oval. Yet their very grace and elegance are dependent upon adherence to the rules discussed above.

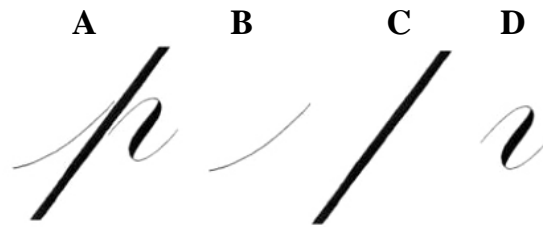
Chapter 12: Letterform Analysis ‘The Fundamental Oval’

In this chapter I would like to examine the influence of the fundamental oval shape on letterforms that would appear to have little in common with ovals. An example of such a letter is the lower case 'p'. However, before I discuss these concepts I would like to talk about how to apply these concepts to your practice sessions.

The first thing a serious student of the art, in this case Engrosser's script, should do is to identify exemplars worthy of diligent study. Please be very careful when making a choice. Now it's time to mention Vitolo's 'Rule of Penmanship' that states, "If you choose to study mediocre letterforms the best level of proficiency you can expect to achieve is mediocre script." As always, my first recommendation is The Zanerian Manual (see inset comments). Once your exemplar is selected, the practice session should proceed with a goal in mind. I firmly believe that 'Goal Oriented' practice is a sure fire method of improving. I would suggest you pick a single letter to study and

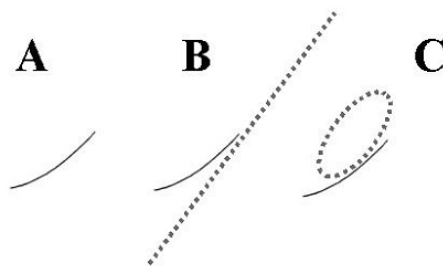
apply the concepts I have been/will be discussing to that letterform. After studying the letter in detail, close your eyes and try to visualize the letter in your mind's eye picturing your hand executing the stroke. Please refer to Bob's chapter on visualization in the last issue. Then proceed to execute the strokes with your pen. Once you have several letters formed, pick the best letter and use the concepts I've discussed to critique the form. Identify areas to improve and repeat the process. Your letterforms will improve drastically.

Figure 1



Now let us move on to the letterform analysis and the letter 'p' (Figure 1A). This letter is unique due to the straight shaded stroke. While it is true that an oval has no influence on the straight shaded stroke, it will have an effect on the overall symmetry of the letter. Let us break the 'p' down into its component strokes. This letter is composed of three separate portions: 1) a hairline connector, 2) straight shaded stroke and 3) a hairline-shade-hairline (Figure 1B, C and D respectively). The first stroke is the lead in hairline connector (Figure 2A). For Engrosser's script connectors should be kept on or closely approach the main slant angle (see dotted line Figure 2B). In addition, properly formed hairline connectors also conform/harmonize with an imaginary oval formed on the main slant angle (see dotted oval Figure 2B).

Figure 2

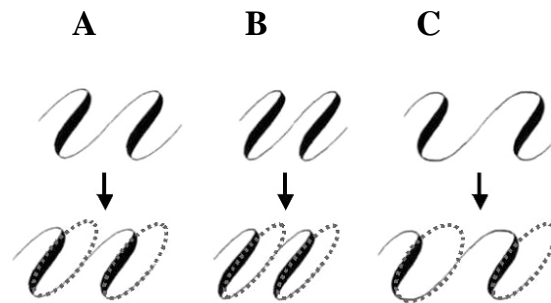


The next stroke is the straight shaded line (Figure 1C). This particular stroke is deceptively difficult because it requires constant and even pressure over the entire course of the line to get a uniform shade/heft that is on the slant angle. Consistency comes only through diligent practice. As previously stated, the oval is not involved in the formation of this stroke.

The final hairline-shade-hairline strokes are probably the most influential on overall letter symmetry (Figure 1D). Consideration of the imaginary oval is a must for proper formation of this portion of the letter. Please note that both hairline strokes are formed on imaginary ovals that are

formed on the main slant angle. Properly formed strokes can be linked to form a rhythmic evenly spaced pattern (Figure 3A). At this point I would like to address a very common pitfall, namely the effect of dissimilar hairline transitions. This means that transition strokes made on inconsistent imaginary ovals will have drastic effect on how wide or narrow your letterform becomes. If the transitions are formed on narrow imaginary ovals, the result is letterform compression (Figure 3B). On the other hand, if the transitions are formed on wide imaginary ovals, letterform expansion will result (Figure 3C).

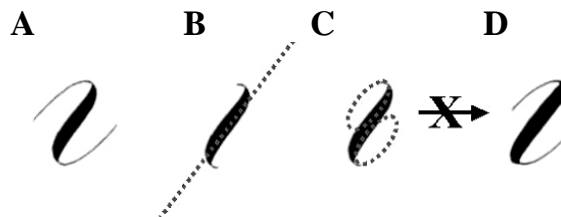
Figure 3



3

Now let us examine the shaded stroke in between the previously mentioned hairline transition strokes (Figure 4A and 4B). Please note that this is a fundamentally a compound curve. Therefore, all concepts for forming compound curves discussed in my previous chapter apply. This stroke is formed on the main slant angle with top and bottom curvature defined by imaginary ovals formed on the slant angle (Figure 4C). A very common pitfall is to make this a straight shaded line rather than a smoothly transitioning compound curve (Figure 4D). Be sure to study Figure 4A and 4D very carefully. Notice the beauty and grace of the correctly executed stroke (Figure 4A) versus the blocky ungraceful stroke (Figure 4D).

Figure 4



In conclusion, both the grace and symmetry of a given letter is determined by how well that letter conforms to the rules I have discussed. It should be noted that the final portion of the 'p' pictured in Figure 4A is essentially the same as the right side of the letters 'h', 'm' and 'n'. Therefore, the rules mentioned pertain to those letters as well. I wrote the word 'piston' in Figure 5 keeping these concepts in mind. Note the symmetry of the hairline-shade-hairline strokes between the 'p' and the 'n'. In the next chapter I will examine the symmetry of curves and how curvature can be used to bring your Engrosser's script to a higher level of proficiency.

Figure 5

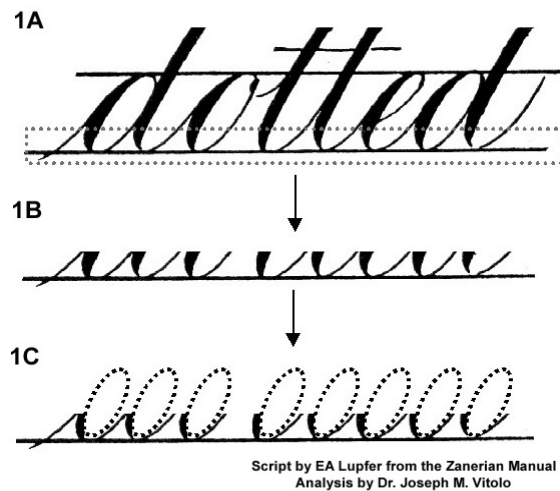

*The Zanerian Manual (Author's Note)

The Zanerian Manual (ZM) has at times been the subject of misunderstanding. I have been asked, 'Why make such a big deal about those pages since the script is not perfect?' My response is, "Of course the script is not perfect since it was executed by the human hand! However, The ZM represents the best the human hand can produce, period!" I've never seen a modern day exemplar to match the Baird specimen on page 12. Furthermore, there is a perception that the manual contains a single rigid form of Engrosser's script. This is simply NOT true. Yes, EA Lupfer's instructional chapters do approach the script from a particular approach. However, this is absolutely essential when teaching students fundamental concepts. Remember, this book was used as a textbook at the Zanerian College. Lupfer simply tried to standardize an instructional approach for the novice. In fact, The ZM contains several different high-level exemplars of Engrosser's script. The style of Baird is very different than that of Lupfer, Howe, Norder or Healey. All of which are represented in the manual. In addition, the ZM actually contains specimens of English Round Hand script and of course, the WE Dennis masterpiece The Our Father. Dennis' specimen owes much more to English Round Hand than to CP Zaner's approach. This brings up the last point. The original Zanerian Manual (pre-Lupfer) contained Engrosser's script penned by the man himself, CP Zaner. Those instructional pages are very, very different than the pages penned by Lupfer. When you think of Zanerian Engrosser's Script, you need to consider the facts, not the rumors. Go ahead and compare the exemplars on pages 12, 19, 20 and 21. You will find that the letterforms are not the same.

Chapter 13: Letterform Analysis 'The Symmetry of Curves'

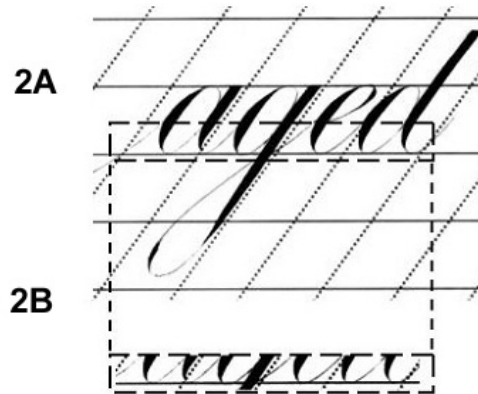
In this chapter I would like to discuss an aspect of script writing that qualifies as both fundamental and advanced concepts, namely the symmetry of curves. Those who have seen my workshop presentations know the emphasis I place on the concept of curvature in Engrosser's script. I recall listening to Master Penman Michael Sull discuss the importance of understanding curvature in a past seminar on drawing acanthus leaves. This served as the impetus for my examining curvature and its implications in Engrosser's script. An intensive study of the script of past masters such as EA Lupfer, CV Howe and of course my personal hero from that era WA Baird led to a deeper understanding of letterforms. I will confine my discussion to the lower case letterforms to limit the length of this chapter. Keep in mind similar principles can be applied to upper case letterforms.

When you look at a high quality specimen of Engrosser's your eye instantly perceives a graceful symmetry that seems to defy description. The letterforms exhibit a remarkable uniformity of slant angle and wonderful contrast between hairlines and shades. However, there is more to this harmony than is first perceived. I began to realize that while the script of the masters exhibited the usual similarity of letterforms such as the o, a, e, c, etc., in reality the overall letterforms were more similar than I had originally realized. Closer scrutiny reveals that other letterforms such as l, b, v, u, in fact, all the lowercase forms exhibited nearly identical curvature.

Figure 1

It is important to keep in mind everything I discussed about the all-important oval in previous chapters of this series. As I will demonstrate, the 'secret' can be found at the base of the letters. If we consider the word 'dotted' (Figure 1A), written by EA Lupfer and taken from The Zanerian Manual. The word is composed of apparently different letterforms: d, o, t and e. If we focus our attention on the lower portion of the letters (Figure 1B) we notice that the apparently different letters are nearly indistinguishable! When I discovered this for the first time I nearly fell off my chair. In fact, I consider this to be the second most important finding in my studies. The first was of course the influence of the oval on letterforms.

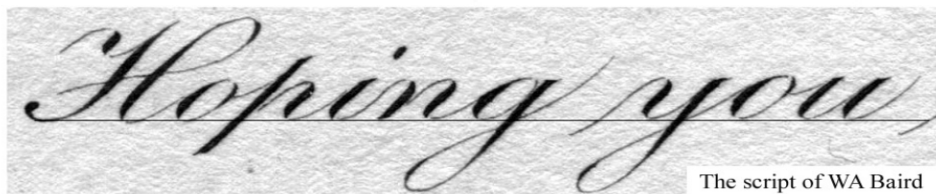
We must now consider the imaginary ovals that form the individual letters of Lupfer's word. In Figure 1C, we see that the source of the uniform symmetry is the imaginary oval that forms the letters. It is interesting to note that while the spacing varies slightly due to the 'o-t' connector transition, the overall harmony is maintained. Of course, all these forms are 'dead on' the slant angle. Furthermore, all connectors approach this slant angle. The combination of elements I just described translates into the uniform curvature of the letterforms. Specifically, the shade-to-hairline transitions at the base of each letter are symmetrical. It is particularly interesting to note how the component parts of the lower case d, the oval and the ascender-shaded line, are also identical at their base. To further illustrate this concept, I penned the word 'aged' (Figure 2A) and performed a similar analysis on the bottom portion of the word (Figure 2B). The symmetry is maintained even though the vertical descender stroke of the 'g' divides the form into two parts.

Figure 2

How was this remarkable symmetry achieved by the past masters? The answers are quite simple. First, they had access to the best instruction/instructors at schools such as The Gem City Business College and of course The Zanerian College. There are only a handful of these graduates today including Master Penmen Bill Lilly, Joseph Kowalski, Stephen Ziller and Chris Costaras. These men studied under the legendary penmanship teacher EA Lupfer. They had access to inks such as Arnold's and Korean stick ink as well as legendary nibs such as Gillott's Principality, 303, 604EF and the Zanerian FineWriter. Both the inks and nibs mentioned have taken on reputations of mythic proportions. Finally, they studied from quality exemplars. Such exemplars are still available today in The Zanerian Manual, The Universal Penman and online at <http://www.zanerian.com> to name a few sources. As I have stated in the past, using poor to mediocre exemplars can only result in perfecting mediocre letterforms. Aim high and your efforts will be rewarded.

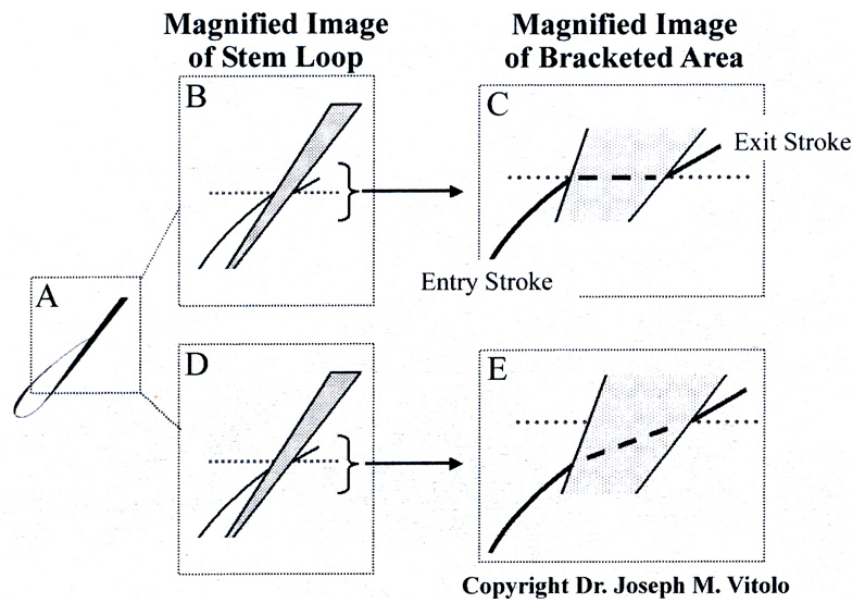
Chapter 14: Letterform Analysis 'The Descender Stem Loop and the Baseline Crossing'

In this chapter, I will examine the baseline crossing on descender stem loops. For the remainder of this chapter, anytime I use the term 'stem loop', I will be referring specifically to the descender stem loop found in letters such as 'g', 'j', 'y' and 'z'. Figure 1 (script from Willis A. Baird), illustrates a typical descender stem loop in Engrosser's script. However, before I continue I would like to take this opportunity to thank everyone for indulging my 'rants' on letterform analysis. It is my hope that this series has been helpful to the reader/student of this beautiful art form.

Figure 1

To set up this discussion we need to consider letters immediately following descender stem loops in a given word. These letters should have their hairline connector stroke emerging from the baseline on the right side of the stem loop. Consider the letter combination ‘yo’ written in the word ‘you’ in Figure 1. Notice that the lead in hairline stroke of the ‘o’ emerges from the baseline extending upwards from the ‘y’. The importance of this will be made clear later in this chapter. I will refer to this stroke as the ‘Exit Stroke’ with respect to the stem loop. The question I want to address in this chapter is ‘what should occur on the left side of the stem loop to facilitate proper transition through the baseline?’ Specifically, where should the hairline of the loop meet the stem shade? I will refer to this stroke as the ‘Entry Stroke’. Both Entry and Exit hairline strokes are shown in Figure 2C.

Figure 2



The typical descender stem loop is shown in Figure 2A. We will now ‘zoom in’ on the baseline transition (Figure 2B). Note that this entry stroke intersects the shade exactly at the baseline (indicated by the gray dotted line). This means that for the exit stroke to emerge from its proper position on the baseline, the imaginary line connecting both strokes would have to bend quite a bit (Figure 2C). In fact, it would be nearly horizontal to the baseline. Keep in mind that the crossing is meant to look like a continuous smoothly curving line to the mind’s eye. I will readily admit that the example in Figures 2B and 2C does not look way off and might be acceptable to some. However, masters such as Lupfer and Baird had a more refined and graceful look to their best script.

At this point I should state that I recently re-evaluated my own approach. I will now share with you the result of this study. After reviewing MANY specimens from stellar script penmen of the past including EA Lupfer and WA Baird, I discovered that their entry strokes insert into the shade slightly below the baseline (Figure 2D). The end result is a baseline crossing that is smoothly continuous as illustrated in the magnified image in Figure 2E. This is devoid of any acute

imaginary bends, as per Figures 2B and 2C. The proof and effectiveness of this approach can be seen in the remarkable specimen of the words ‘Hoping you’ from the pen of WA Baird (Figure 1). Notice how the entry strokes of both the ‘g’ and the ‘y’ are slightly below the baseline and the exit strokes emerge from the baseline. This brings us back to a point I mentioned above about letters following these stem loops. Notice how the exit stroke of the ‘y’ in the word ‘you’ emerges from the baseline to form the lead in hairline for the ‘o’. Both entry and exit strokes are harmoniously continuous without any acute angles. I hope you found this chapter helpful.

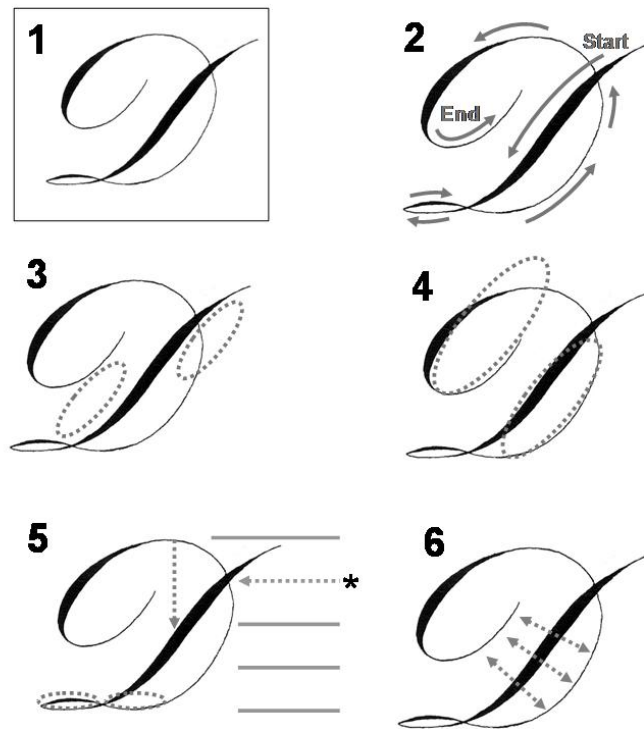
Engrosser’s script penned by the author



Chapter 15: Letterform Analysis ‘The Key of D’

Forming any letter consistently well requires precise knowledge of not only the pen strokes involved but also the structural components that help form the letter. Of course, some letters are harder to pen than others. In this installment I would like to discuss the challenge that is the Engrosser's script capital ‘D’.

A properly formed ‘D’ is shown in Figure 1 (penned by the author). The direction of the pen strokes forming the letter are shown in Figure 2. Begin as indicated by the ‘start’ with the main shaded compound curve. Think of this as the backbone of the letter. It should be noted that The Zanerian Manual suggests forming the letter in one continuous stroke as indicated. My own approach to forming this letter involves using separate strokes; however, that is beyond the scope of this chapter. To understand how to properly form the letter we will break the letter into the structural components that help form it.



The initial stroke is a graceful compound that extends three full line spaces. As I have explained in past chapters, the compound curve is formed on imaginary ovals that have their overall slant dead on the main slant angle as shown in Figure 3. As the stroke hits the baseline it extends back in a gently curving oval that continues around and forward to form a delicate oval before sweeping first downward then upward to form the forward portion of the 'D'. Keep in mind the final form. By this I mean that both the forward and rearward portions of the letter are formed by two imaginary ovals indicated by red dotted lines in Figure 4. Achieving this result is dependent on how the lower portion of the letter is formed. Note how the lower portion of both the rear and forward curvatures are formed on nearly identical imaginary ovals that are horizontal to the baseline (red ovals in Figure 5). Or to say it another way, 'the way you curve in is the way you curve out.' This will help impart the proper upward trajectory to the forward hairline portion of the 'D' without it getting too wide or too narrow.

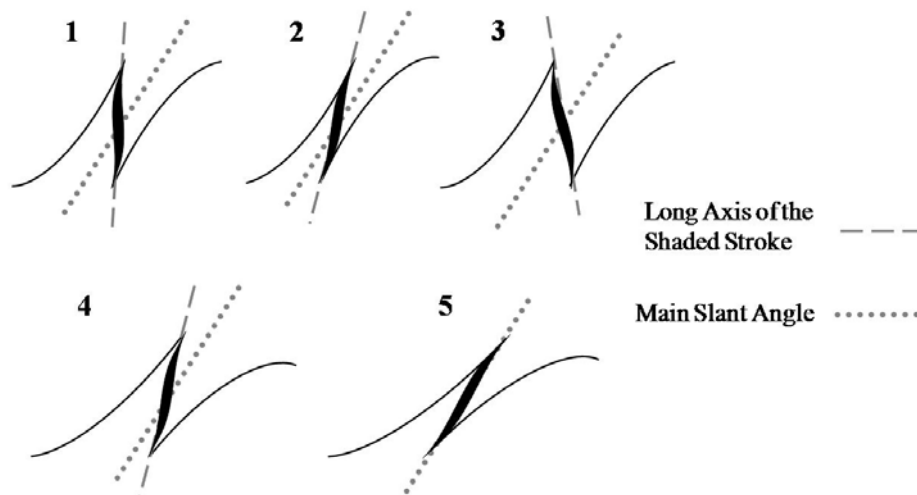
The forward hairline of the 'D' continues 'curving' gracefully upward and should intersect the compound curve at or slightly above the top of the first ascender space as indicated by the red arrow in Figure 5. Continue the graceful curvature back. If done correctly, the maximal height of this curvature will be no higher than the top of the second ascender space as indicated by the upper most line in Figure 5. In addition, this height of curvature should be located approximately over the center point of the main compound curve as indicated by the downward pointing red dotted arrow in Figure 5.

Place a rear shade as the curve descends in the rearward portion of the 'D'. Be careful to make this rear shade less wide than the main compound curve of the letter. Continue the stroke around and up to end in a hairline that should be parallel and harmonize with the forward hairline

portion of the 'D' as shown by the red dotted lines in Figure 6. The completed 'D' should have an overall form consistent with Figure 1. Go ahead and try your hand at the letter. Be sure to compare it to the exemplar. Then pencil in the imaginary component ovals of your letter as I have done. Make adjustments as necessary. I tried to show with this chapter that the Key of 'D' is rests in the ovals!

Chapter 16: Letterform Analysis 'The Slant on N'

I will discuss The Slant on the Story of N. My personal preference is to start with the left hairline stroke working from the baseline and proceeding upwards to the top line. I usually use a slant angle of approximately 52 degrees. Find a slant angle you find comfortable and stick with it. Now back to N. I will next move the paper so it is vertical in front of me. The shaded stroke is next. I like to make this stroke almost vertical with the lower point just to the left of completely vertical. I then finish with the final hairline starting from the baseline and proceeding up keeping it on the slant angle. My computer-generated model pictured in the image posted in the next message illustrates the effects of varying the vertical angle of the shaded stroke and/or the angle of the hairlines. My personal preference is for Form #2 and to a lesser extent Form #1. Notice how even small changes can have a big effect on the appearance of the letter. When keeping the hairlines on the main slant angle, varying the vertical angle of the shaded stroke will either flatten or fatten the letter depending upon the position. Form #3 is a little too obese for my tastes. Form #4 with both hairlines and shade off the slant angle just looks off to my eyes. Lastly, Form #5 is your classic tilting till it falls over cap N. This form imparts lots of tension in the appearance to my eyes. Best to experiment and learn.



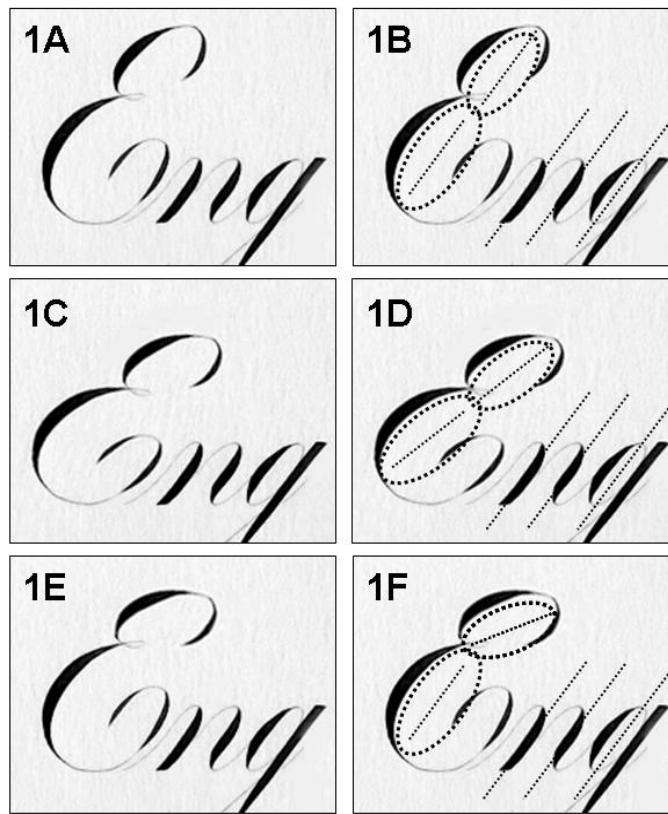
Chapter 17: Letterform Analysis 'The Leaning Tower of E'

In this chapter we will examine an all too common problem, namely maintaining slant angle on certain capital letters such as 'C' and 'E'. For this discussion we will focus on the capital 'E'.

One of the most important aspects of good script writing is maintaining consistent slant angle. Please note that I said slant 'angle', singular, not slant angles. Even the best letterforms will be held hostage to the glaring inadequacies of inconsistent slant angles. While such consistency requires much practice, there are some letters that can be more problematic in this regard. One such letter is the capital 'E'. I have seen examples of the letter either too erect or too slanted. In either case the harmony of the letter slant angle is disrupted.

Let us examine all the letters shown in Figure 1A. Their respective slant angles are in fact all parallel. This means that there is one overall slant angle. In order for us to understand how to consistently achieve a properly slanted 'E', we must break the letter into its component parts.

The Capital 'E' is essentially two ovals stacked one atop the other (Figure 1B). In fact, when I approach making the 'E', I basically attempt to form two individual ovals that happen to be connected by a loop. Of course, the top oval is slightly smaller than the bottom oval. I cannot overstate the importance of learning how to make correct ovals.



The 'secret' is that each of these imaginary ovals has its long axis on the slant angle as shown in by the dotted straight line bisecting the dotted oval in Figure 1B. Thus the main axis of the 'E' overall is on the same slant angle as the other letters and contributes to the perceived consistency of the slant angle.

Now let us examine some common mistakes when making this letter. Figure 1C, shows a digitally modified 'E' with the letter leaning/tilting drastically to the right. To the untrained eye the letter might appear ok. However, it is my hope that after all my ranting on ovals and slant angles that the problem will be glaringly obvious to your eye. Notice how the visual harmony is compromised when compared to figure 1A. Remember that this is exactly the same letter pictured in Figures 1A and 1B. I just tilted it using some electronic wizardry. No, I am not Harry Potter. Notice that while both imaginary ovals are on the same slant with respect to one another. Yet they are way off the main slant angle. Therefore, they are out of synch with the rest of the other letters (Figure 1D).

Another common error is demonstrated in Figure 1E, namely an 'E' made with the top and bottom imaginary ovals formed on different slant angles (Figures 1F). This actually compounds the issue since it not only skews the overall letter slant but also results in a poor letterform. Note how the letter appears compressed at the top.

The concepts discussed above should be addressed in practice sessions. This is because practice allows us to evaluate our work and make corrections to form when necessary. Writing high quality script requires a focus and rhythmic flow that would be impeded by worrying about imaginary ovals.

The best approach for practice is to use guidelines. I believe that one should practice script with ALL the guidelines possible. The exception would be very experienced script writers. I personally use a complete set of guidelines for practice sessions. These guide sheets include properly drawn slant angles spaced at regular intervals depending upon the size of the script. The particular angle depends on your preference. Angles of 52 or 55 degrees are often mentioned in instructional texts. Pick one and stick to it.

Once you have your practice sheet start making capital 'E's. Just write them as you naturally would. Do not worry about imaginary ovals and their slant angles until after finishing about 10 letters. Once done, simply draw the imaginary ovals over your letters as I have done and compare their slant angle to the actual slant angles of your guide sheet. Make changes in your technique as necessary and follow it up with lots of practice.

Developing skills in consistent goal-oriented practice will allow you to 'draw from the well' when needed. By this statement I mean that such practice will engrain the proper form into your 'subconscious' mind. This will allow you to let your script flow from your pen without needing to think about it.

Chapter 18: Advanced Concepts in Copperplate ‘Needle Stitch Script’

The art of script writing enjoys a prominent place in calligraphic circles since it adorns many of the Wedding invitations that calligraphers are commissioned to produce. Therefore, any technique that can add flair to one's script without requiring hours of practice would be of great value. In this chapter, I will describe such a technique. Specifically, we will examine a novelty script from long ago called Needle Stitch Script. It should be noted that this technique is applied to lowercase letterforms. These are used in combination with traditional Spencerian or Copperplate style capitals. Please refer to my instructional exemplar in Figure 1.

Figure 1



During a period that extended from the mid-late 1800's through the first half of the twentieth century there were American pointed pen calligraphers, then referred to as penmen (men and women) who possessed script-writing skills rarely seen today. One such individual was Francis B. Courtney (1867-1952). Even among the best pen artists of the day, Courtney had the well-earned nickname as 'The Pen Wizard'. His skill with the flexible pointed pen was truly remarkable. Please visit <http://www.zanerian.com/FBCourtney.html> to learn more about this American pen artist. Courtney originated and/or utilized several 'novelty' scripts. One of the most popular of these novelty forms was an interrupted shaded script that we now call Needle Stitch Script (NSS). A wonderful specimen of Courtney's NSS can be seen in Figure 2. In reality, we do not know what Courtney actually called this script variant. To my knowledge, the first usage of the term NSS in reference to this particular style of script occurred in Michael Sull's important two-volume work *Spencerian Script and Ornamental Penmanship*. In all the specimens I have seen of Courtney's

NSS, the interrupted shading was used exclusively for lowercase letters. As previously stated, the capital letterforms were not modified.

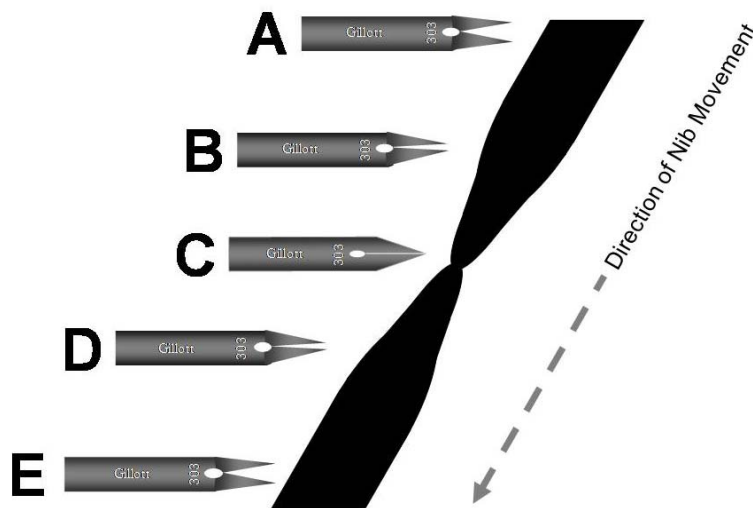
Let us examine how this stunning yet simple script variant is formed. First, anyone who has some level of fluency with Engrosser's script (Copperplate) or Spencerian lowercase letters can easily execute this script with just a little bit of practice using your own lower case letterforms. It is important to stress that you do not need to learn another alphabet. Simply apply the technique to your current hand. In fact, this technique can be applied to almost any shaded script form.

Figure 2



As you already know, shades are created by applying pressure on the down stroke. Figure 3 shows how the Needle Stitch shade is created. In this diagram nib position markers are used. The width of the nib tine spread indicates pressure applied to the nib, wide or narrow positions indicates increased to decreased pressure, respectively. The entire black shaded stroke in Figure 3 is made without lifting the pen off the paper. In other words, the stroke is continuous. However, the difference is in the variation of pressure applied during the stroke.

Figure 3



The 'dance of the pen' is a familiar concept to many calligraphers. This particular description of pen movement is especially appropriate for NSS. Begin the stroke with maximal pressure indicated by Figure 3, nib position A. As you proceed downward begin gradually releasing pressure at position B, transitioning to little or no pressure at position C. Continue without lifting your nib and immediately begin applying downward pressure through position D, ending with maximal pressure at position E. The overall effect would be to create a constriction in the mid-portion of the shade giving it a 'stitched' appearance.

While there are no absolute rules, there are some general guidelines that govern this script. The first and possibly the most important rule is to 'be consistent' with the placement of your shade interrupts. This means forming all your letters in a similar manner. All stem loop based letters should be formed using the same numbers of shade interrupts, etc. Next, for letters or letter portions contained within the baseline and header such as 'o' or the lower half of an 'a' or 'd', try to keep the 'notch' at or slightly below the midway point of the shade. Refer to my exemplar in Figure 1 for my take on applying these concepts.

Figure 4



To further increase the overall effect of these forms I created stem loops that are not loops. Instead they have a hook finish that I like to call 'fish hooks'. As I previously stated, the NSS lowercase letters were used with regular capital letters. However, I applied this 'fish hook' finish to certain capital letterforms to make them work better with the NSS lowercase letters (Figure 4). In Figure 5, I posted a specimen of my NSS using the name 'Juddson'. Please note the 'fish hook' motif in the capital 'J'. It is my hope that you will try this wonderful script variant and allow your pen the freedom to 'dance' across the page.

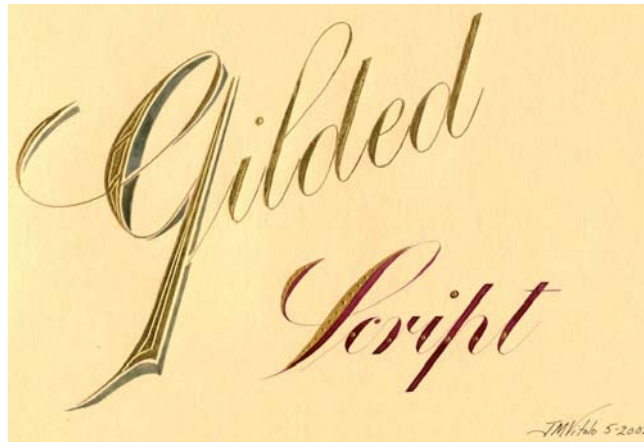
Figure 5



Chapter 19: Advanced Concepts in Copperplate “Gilded Script”

The use of gold leaf on script is rarely encountered even though the technique is relatively simple. Figure 1 shows a specimen of my 23k gold leaf ‘gilded’ script. While it may not be evident in the image, the word ‘Gilded’ is done in 23k gold leaf and embossed. In addition, gray shadowing was done for the “G”. I used a very inexpensive and relatively easy to find metal leaf adhesive produced by Mona Lisa and 23K Patent gold.

Figure 1



Before I get to the ‘gold size’ also known as ‘gold adhesive’ I’d like to say a word or two about gold leaf. Gold leaf comes in several styles and types; however, for this application I would recommend ‘Patent’ gold leaf rather than loose leaf gold. ‘Patent’ gold leaf is gold leaf that has been lightly adhered to a paper backing sheet to make handling of the gold easier. Keep in mind that gold leaf is only a little over a few atoms thick and can easily be blown away with the slightest breath. Patent gold make the delicate leaf much easier to manipulate. A book of 20-25 leaves of 23k patent gold can range in price from \$25-\$50.

The Mona Lisa gold size is readily available at most art and hobby stores. To make the size more visible when writing I added some Sumi Vermilion ink. Add approximately 1 teaspoon per new jar of size. The adhesive can then be used like ink, simply dip your clean nib into it and start writing. The Mona Lisa size writes remarkably well with good hairlines. After writing a word, the size should be allowed to dry for 10- 15 minutes until it becomes tacky. The gold is then applied using gentle finger pressure on the backing paper to adhere the gold leaf to the adhesive. Apply additional gold until no more gold sticks. The excess gold flash is then gently removed using a soft Revlon makeup brush. You will find that the genuine 23k gold leaf produces a truly wonderful effect.

Figure 2

Figure 2: Mona Lisa gold size containing the Sumi Vermillion ink was used to write the name 'Marie' using a flexible steel nib on a Crane's envelope. I allowed the size to dry for about 10 minutes (it will become tacky).

Figure 3

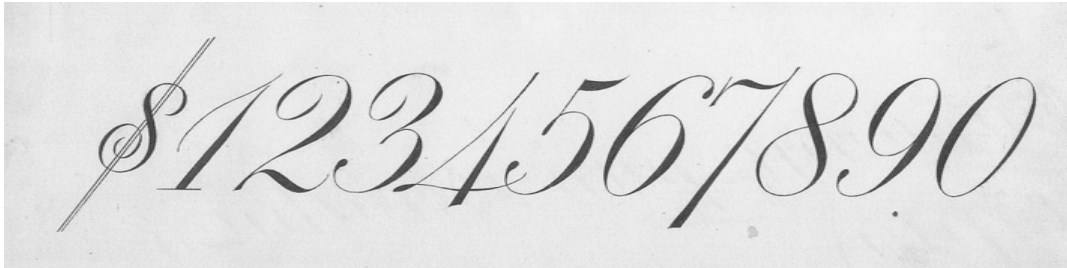
Figure 3: The 23k patent gold leaf was applied using gentle finger pressure. The rule is keep applying the leaf until no more sticks. The image shows the excess gold flash which is removed using a very soft 'Make up' brush to gently remove the flash.

Figure 4

Figure 4: The 'Marie' done in 23k gold leaf name after the flash has been removed with a brush.

Chapter 20: Copperplate Numerals

Penned by Charles W. Norder (1881-1979)



Chapter 21: Concepts in Flourishing “Flourished Letterforms”

Flourished Script: Specimen penned by EA Lupfer (1890-1974)

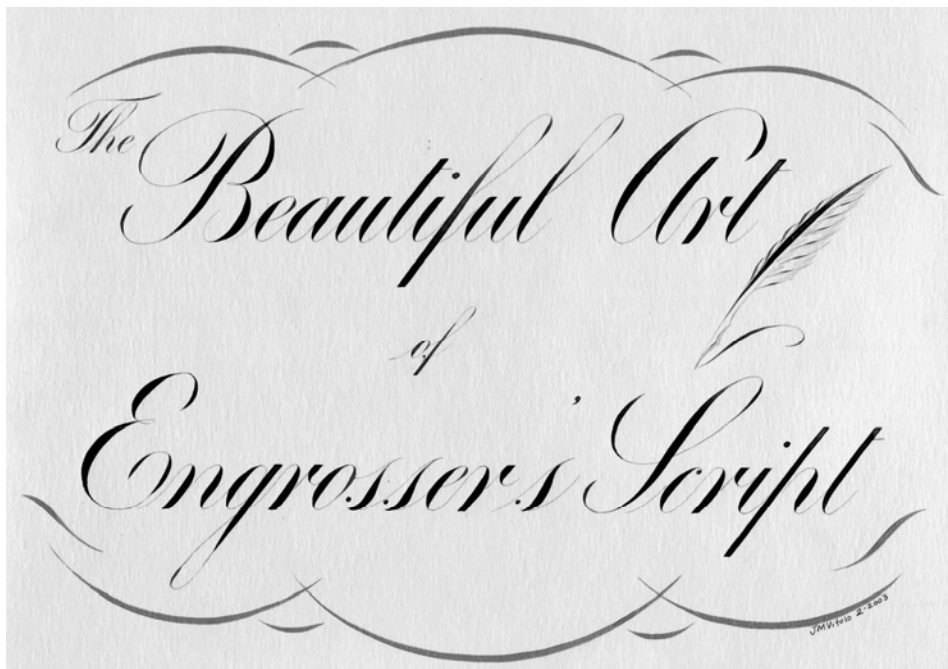
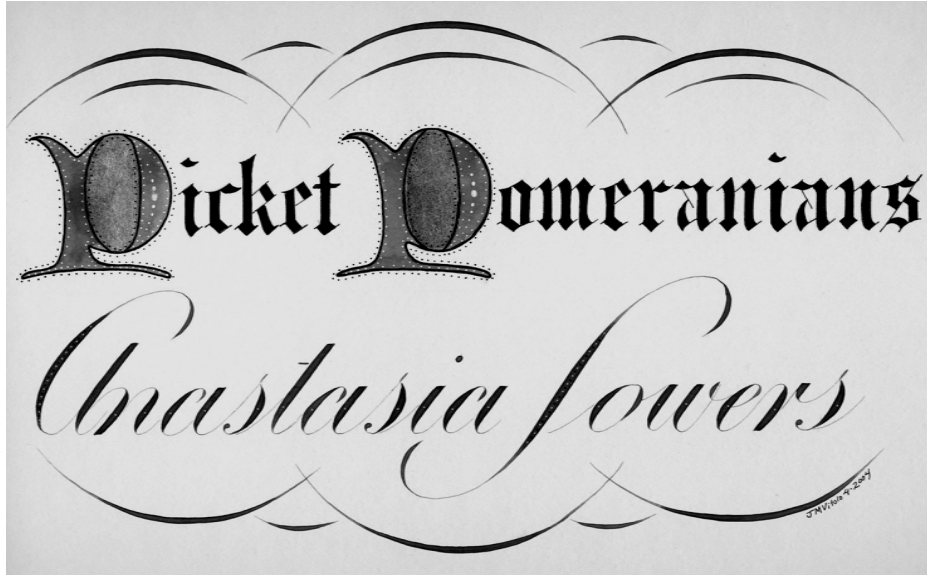


Flourished Script: Specimen penned by Louis Madarasz (1860-1910)



Chapter 22: Concepts in Flourishing “Bracketing Highlights”

The following specimens were penned by the author:



Chapter 23: Concepts in Flourishing “Offhand Quills”

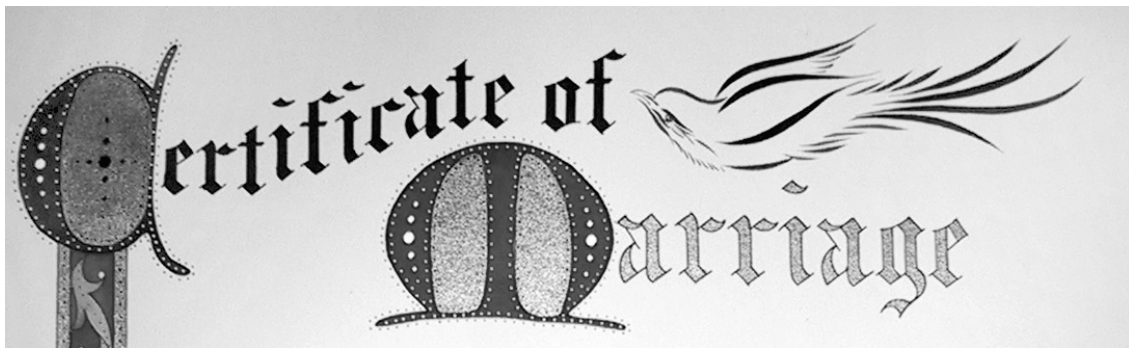
The following series of specimens were penned by the author:



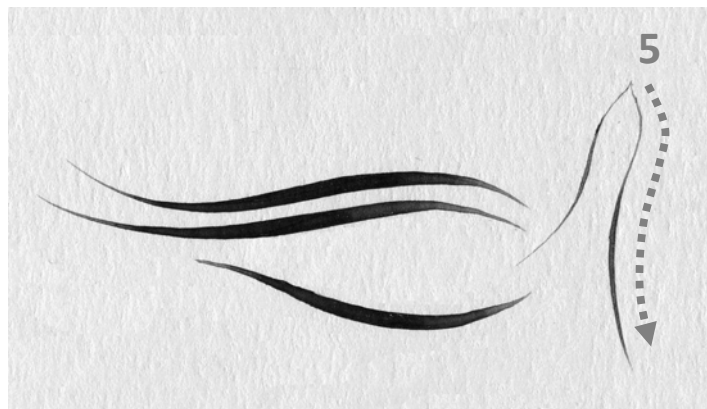
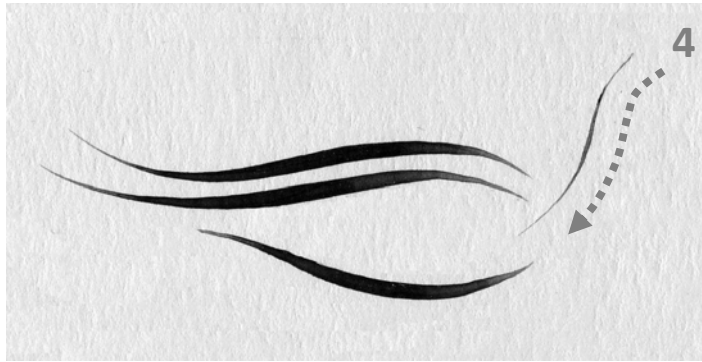
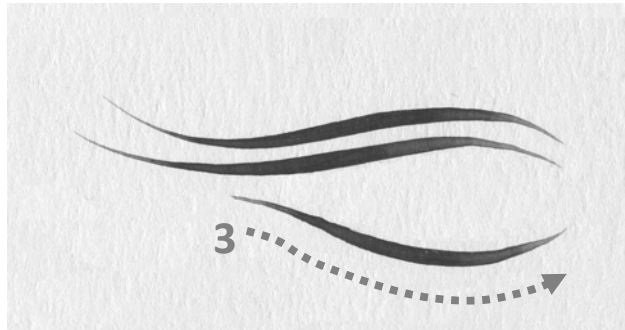
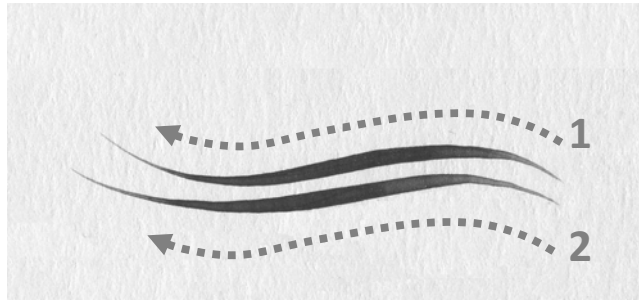


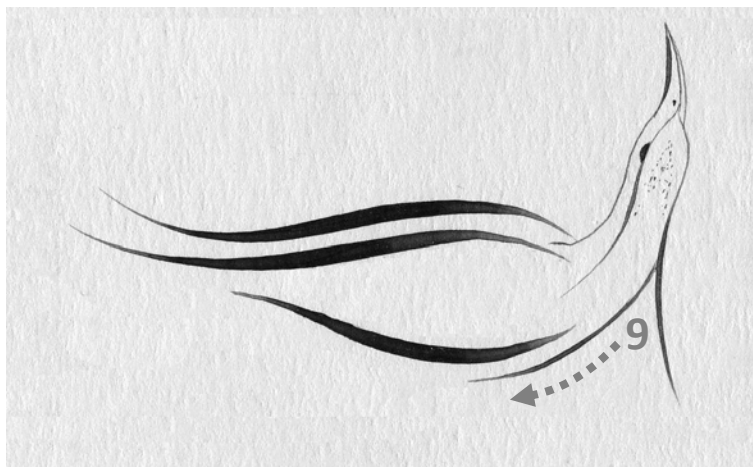
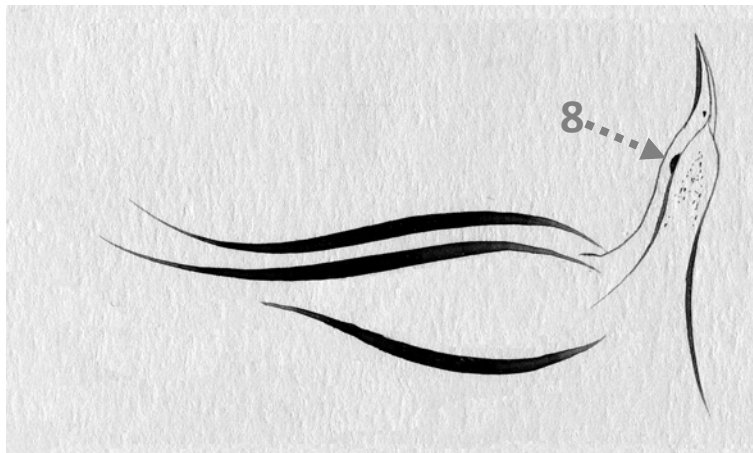
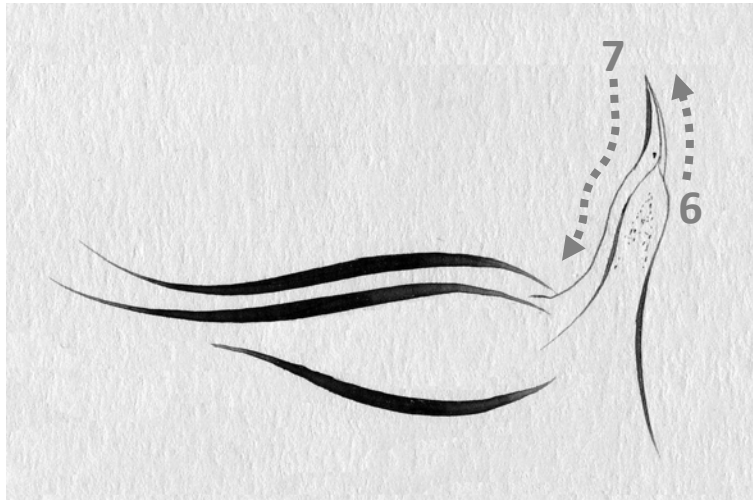
Chapter 24: Concepts in Flourishing “Offhand Birds”

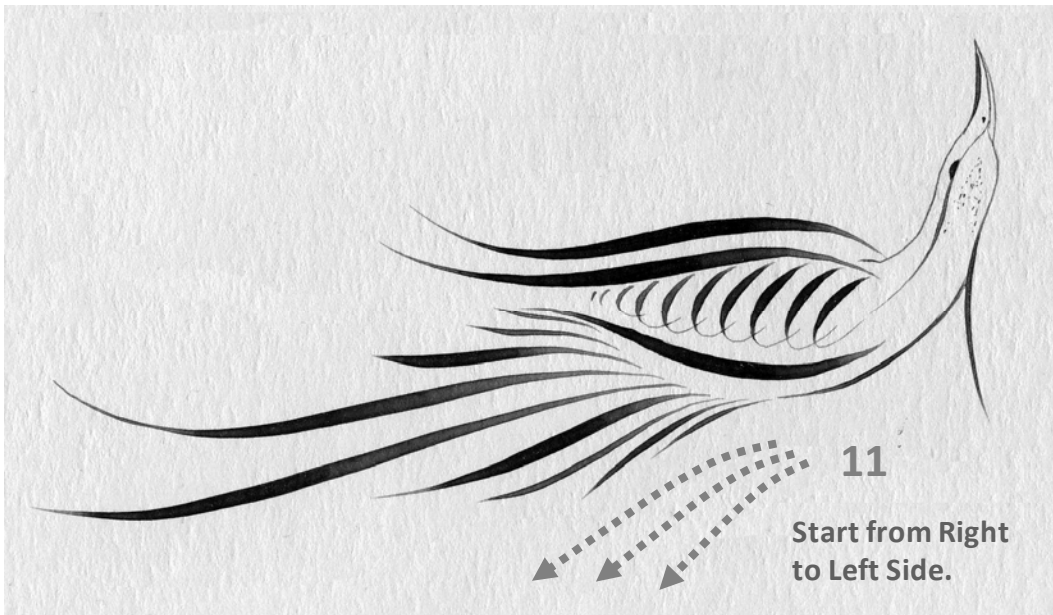
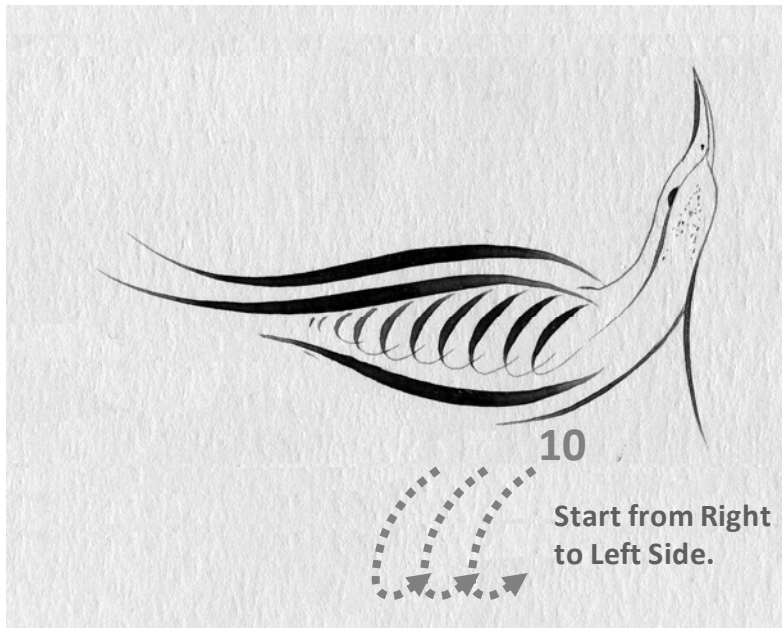
The following series of specimens were penned by the author:



The Tradition of offhand flourishing of birds and quills like the ones shown above was utilized by itinerant penmen in the U.S. during the nineteenth century as a means of showcasing their skill with a pen or quill. The most utilized for was the bird. This relatively easy to learn art form can add a new dimension to your embellishments. The birds shown above were drawn rapidly in less than five minutes. The following pages will graphically demonstrate how the bird at the top of this page was formed. The style represented here is a modern approach using an oblique penholder and a regular grip. The penmen of old used a very different approach to holding the pen but that is beyond the scope of this chapter.

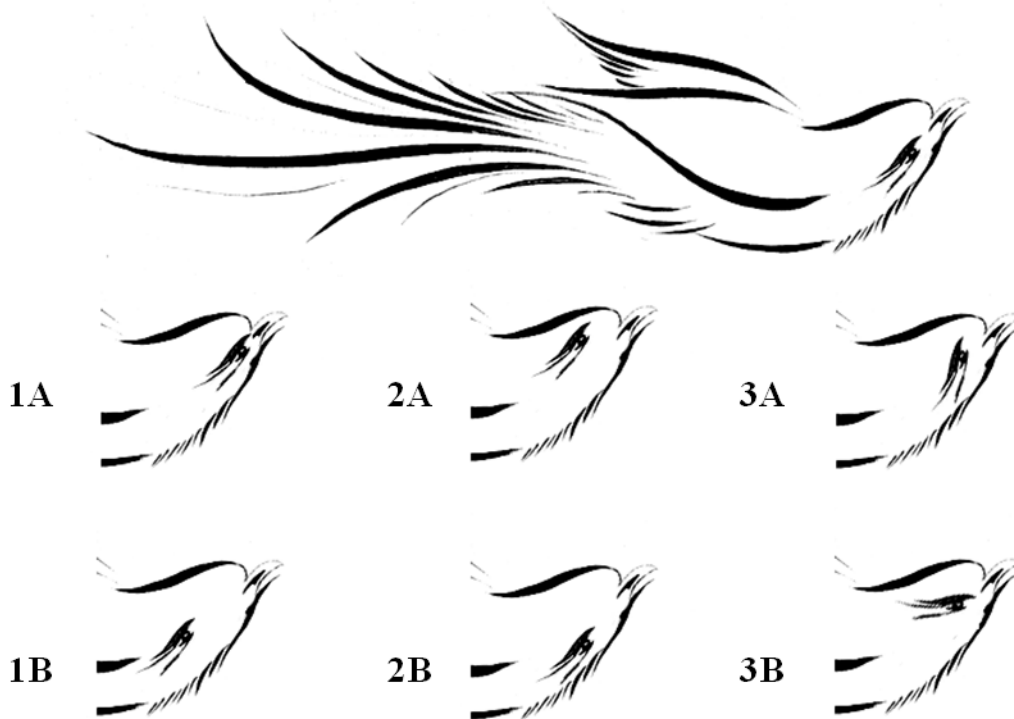






Chapter 25: Aesthetics in Bird Flourishing: Eye Position

An offhand flourished bird penned by the author based on a William E. Dennis form. The image shows a bird penned by the author that is based on a design used by William E. Dennis (1860-1924). The bird's eye has been digitally repositioned to demonstrate the effect of eye position and alignment on the overall aesthetic of the bird. Figure 1A shows the effect of positioning the eye further forward versus Figure 1B which places the eye further rearward. Next the vertical positioning of the eye is altered with Figure 2A showing a higher vertical position versus Figure 2B where the eye is displaced towards the bottom of the head. Finally, the angulation of the eye is altered in the upward direction in Figure 3A whereas Figure 3B shows a downward angulation. Based on this image, it should be obvious that there is more than one correct position for eye placement. To my eyes Figure 1B and 2B look more dolphin-like than bird-like to my eyes. Furthermore, the downward slanting eye in Figure 3B gives the bird a more menacing appearance.



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