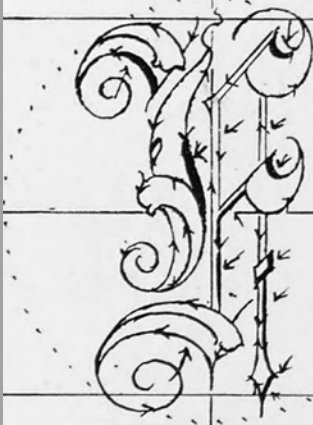
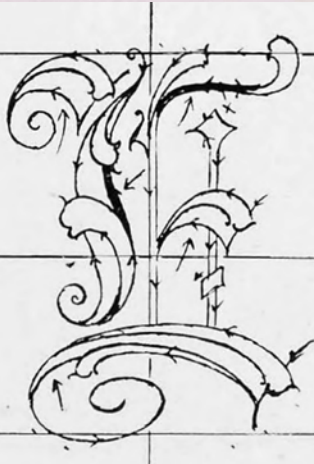
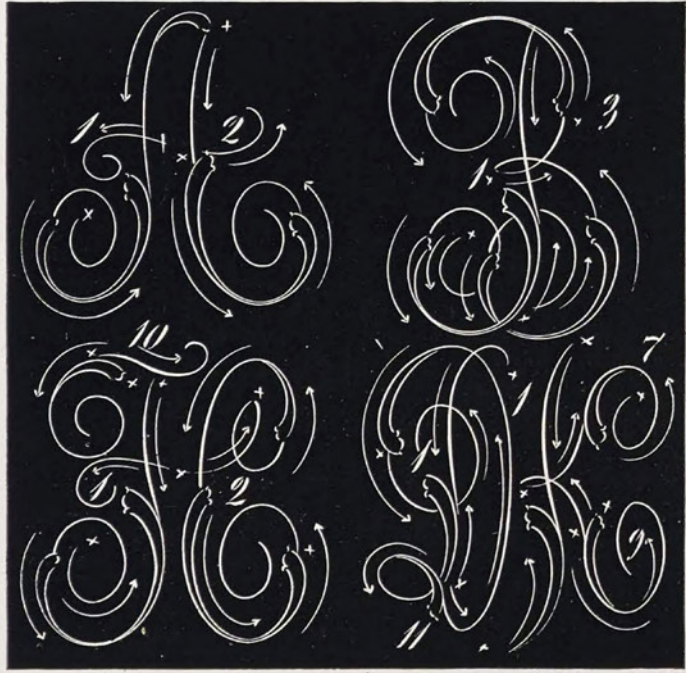


TYPOGRAPHY



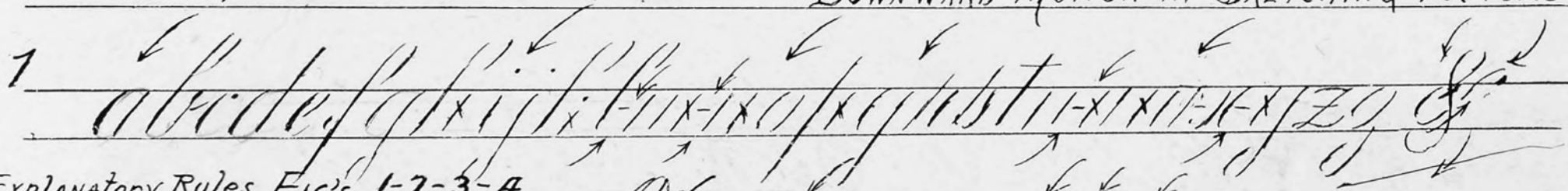
STUDIES IN SCRIPT.

System in following Designing

Code - The line χ indicates the double cut.

SPACING OF SMALL SCRIPT letters
Filling in of the hair lines with GRAVER.

" " $\frac{\chi}{\chi}$ " to CUT hair line UP & DOWN. 5
ARROWS SHOW
DOWNWARD MOTION IN SKETCHING letters.



EXPLANATORY RULES FIG'S. 1-2-3-4

y-v-or-w.

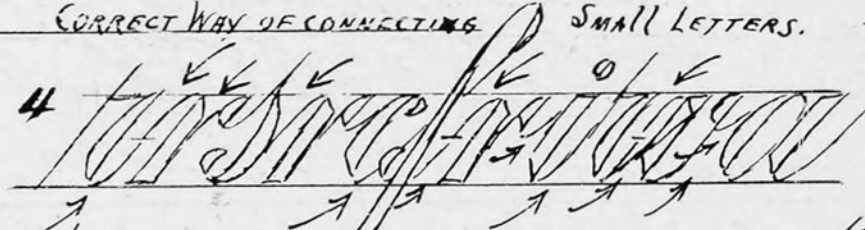
Small letters cut double or single,

2



Small (R)
2 styles.

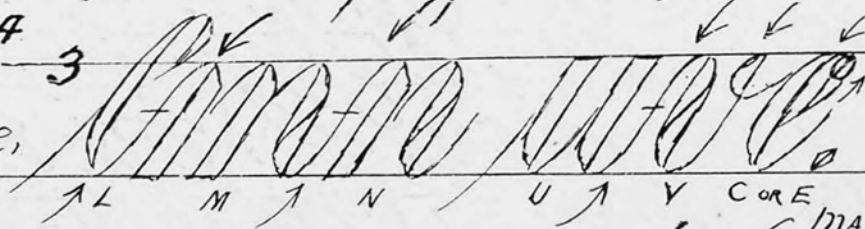
4



CORRECT WAY OF CONNECTING

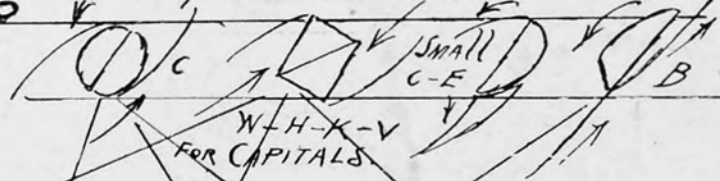
SMALL LETTERS.

3



6

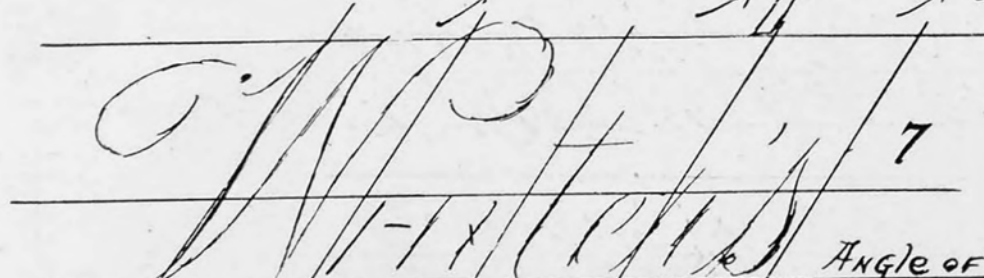
MAY BE CUT double or single



W-H-K-V
FOR CAPITALS.

H. or K.

7

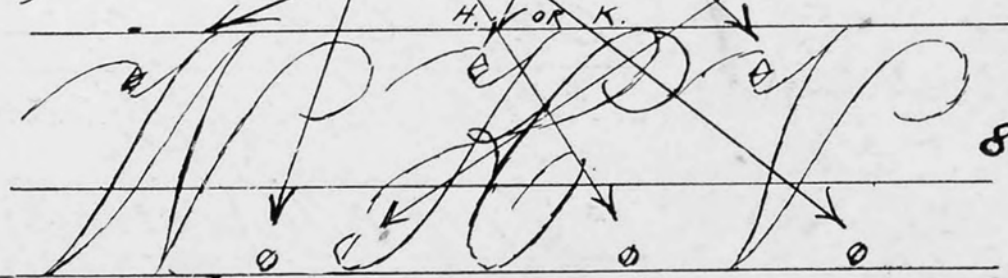


GUIDE LINES

ANGLE OF
45 DEGREES -

Ready For ENGRAVING

8

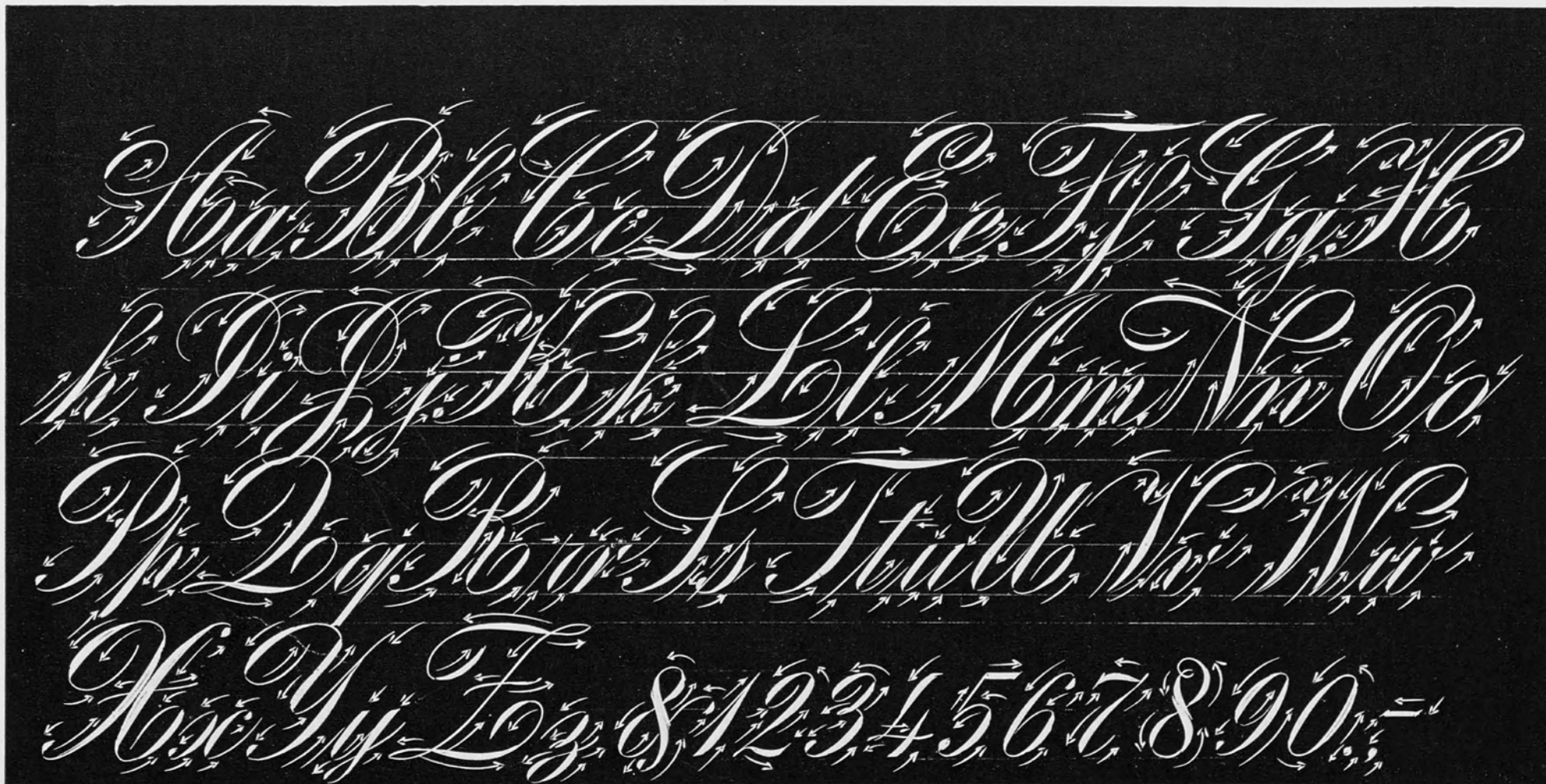


Also used For PERIODS.

EXPLANATORY RULES FIG'S. 5-6-7-8.

SCRIPT LETTERING

Standard for Correctness of Style, Grace and Beauty



ENGRAVING SCRIPT ON SMALLER ARTICLES OF GOLD, GOLD FILLED AND SILVER

such as silver spoons, the inside of watch cases, rings, bracelets, napkin rings, charms, medals, class pins, etc.

As these articles consist of different metals, they must be either solid cut, or close lined, according to thickness of metals.

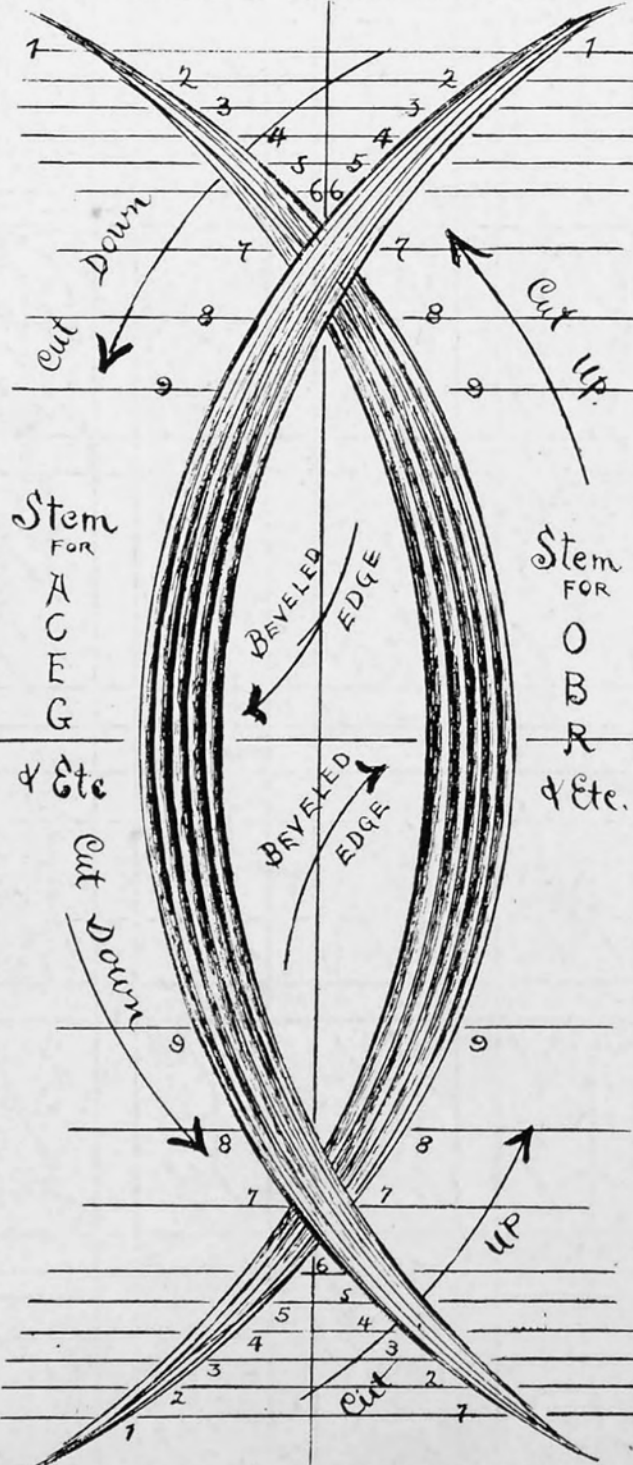
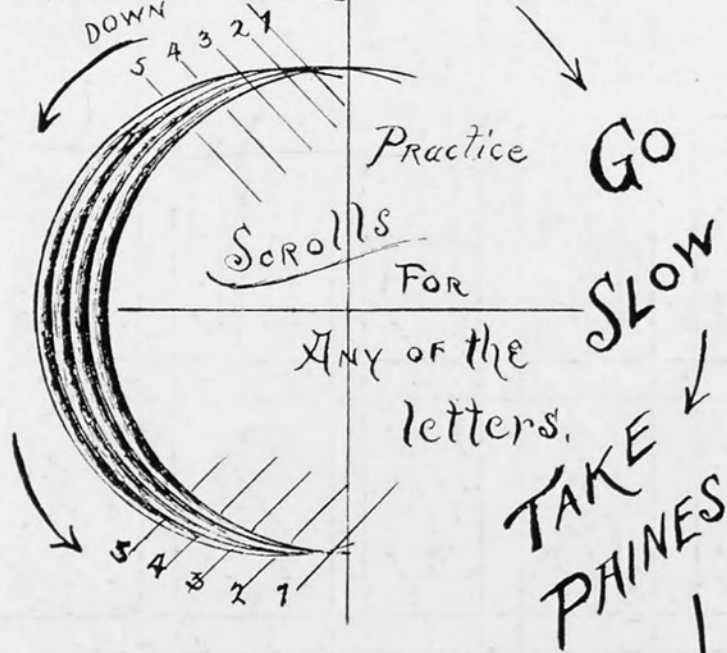
Bright cutting on cheap filled goods and all hard metals cannot very well be done.

It is only possible to engrave a smooth cut.

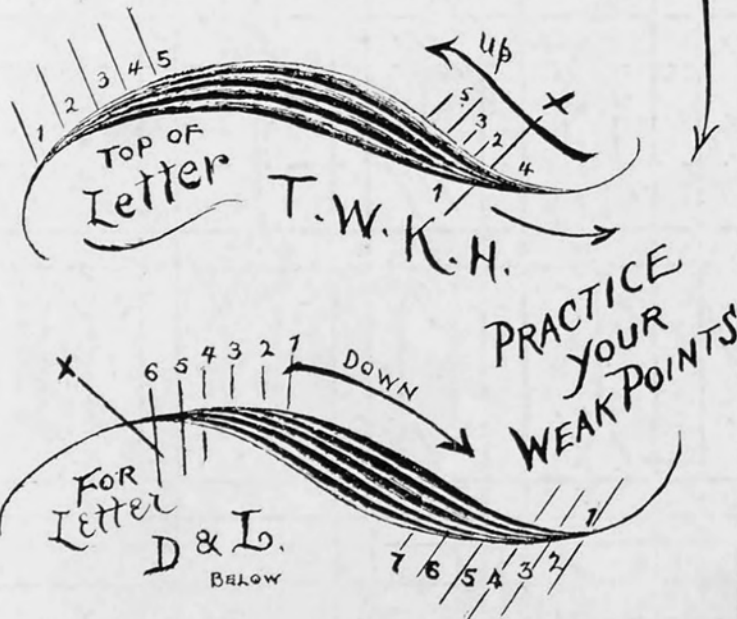
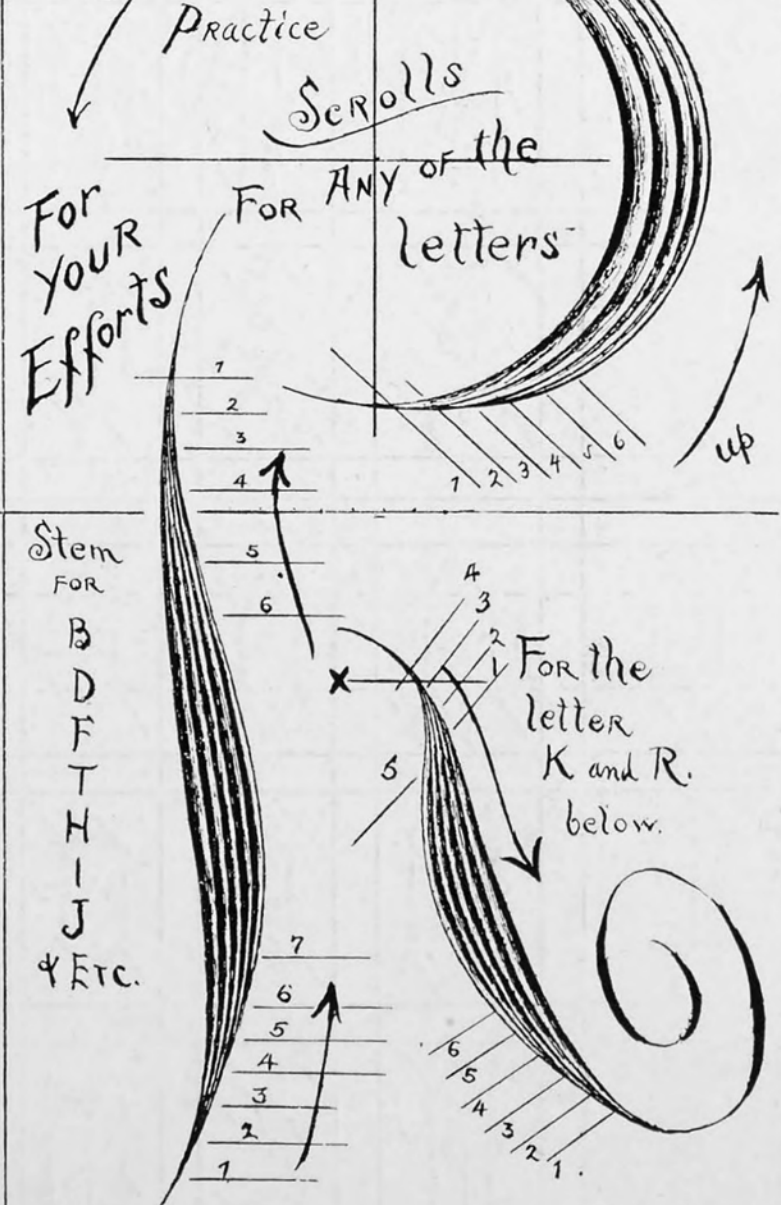
ENGRAVING SHIELDS ON CARVING SETS

of silver, nickel or German silver. The same rule holds for these as for the smaller articles enumerated in the above paragraph.

Note To GAIN SPEED



WATCH RESULTS.

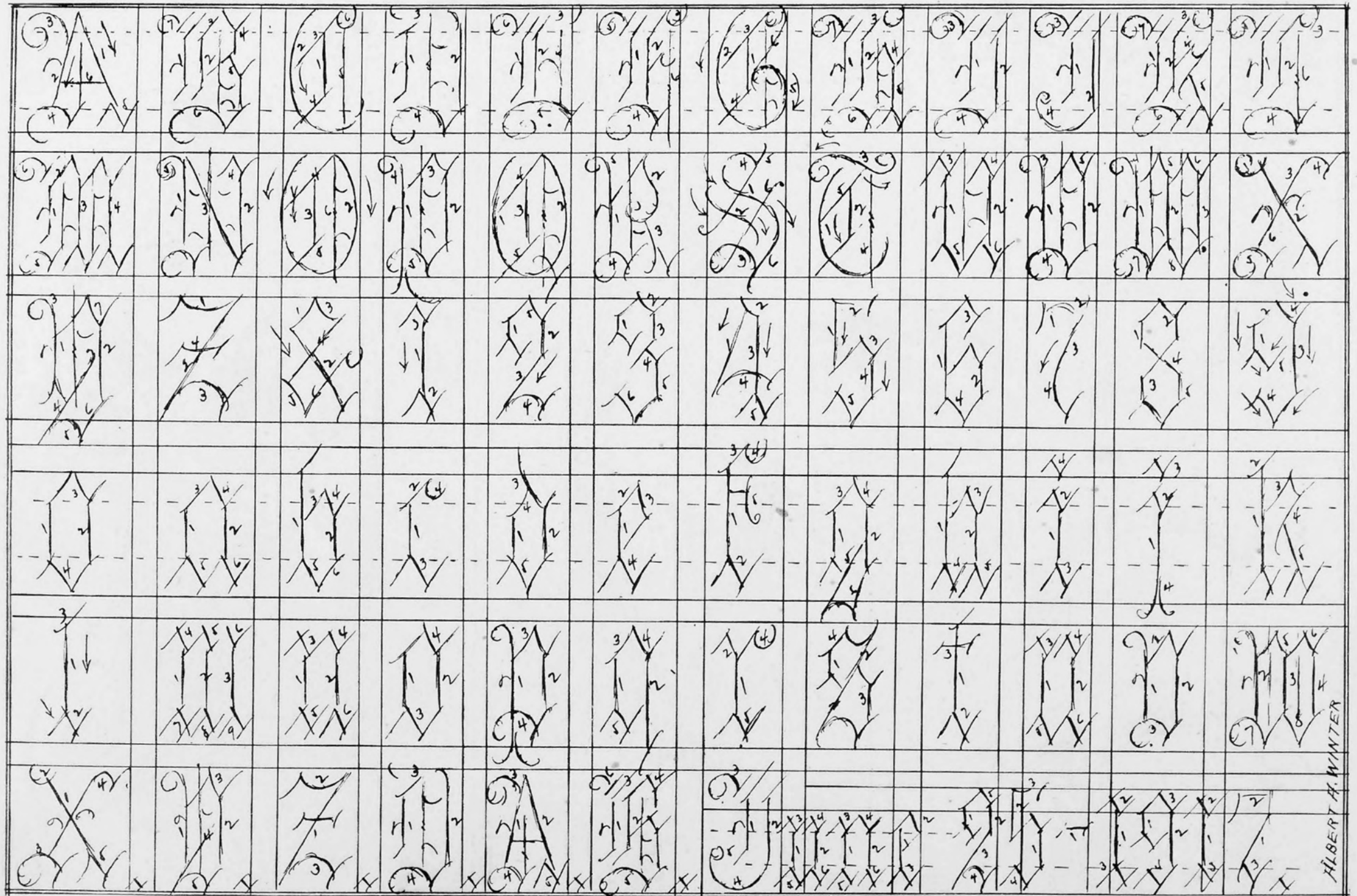


Albert A. Winter

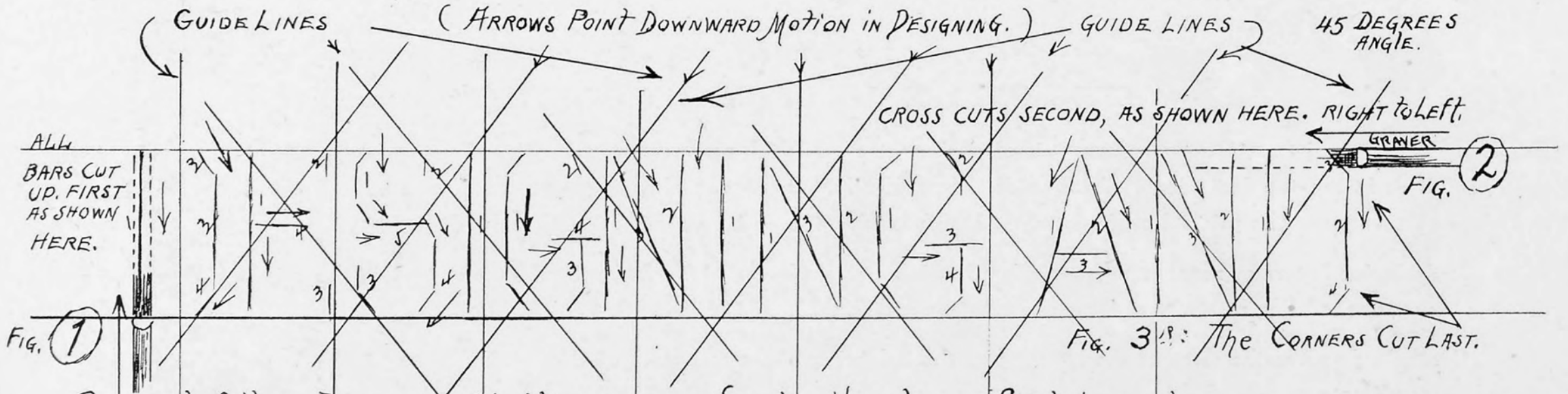
9-5-1917.

Chicago Ill.

METHOD OF DESIGNING OLD ENGLISH FOLLOWING NUMBER IN ROTATION



BLOCK AND OLD ENGLISH LETTERING.



RULES to follow DESIGNING of LETTERING.

Single Hairline Sketch only.

for ENGRAVING, PLACING of the GRAVER. AS SHOWN IN FIGURE 1- AND 2- Also For Old English

FOR EXAMPLE -

FOR HAIR LINES No 1

FOR SQUARES No 2

FIGURE 3 AND 4.

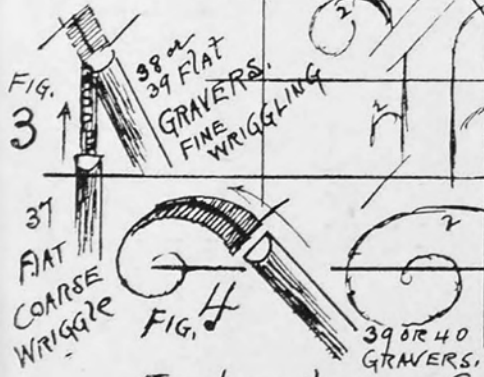
DESIGNING of O.E.
Old English Letters
follow SAME SYSTEM
AS BLOCK.

Guide Lines No 1

FOR HAIR LINES

Guide Lines No 2

FOR SQUARES & CURVES,



Explanatory Code-

LIGHT SKETCH

LETTERS COMPLETE

THUS → BARS → SQUARES AND → CURVES →

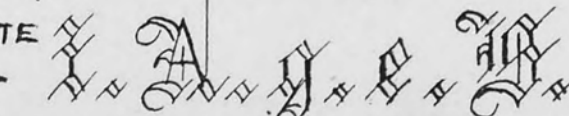
HEAVY SKETCH.

→

→

→

→



BLOCK LETTERING



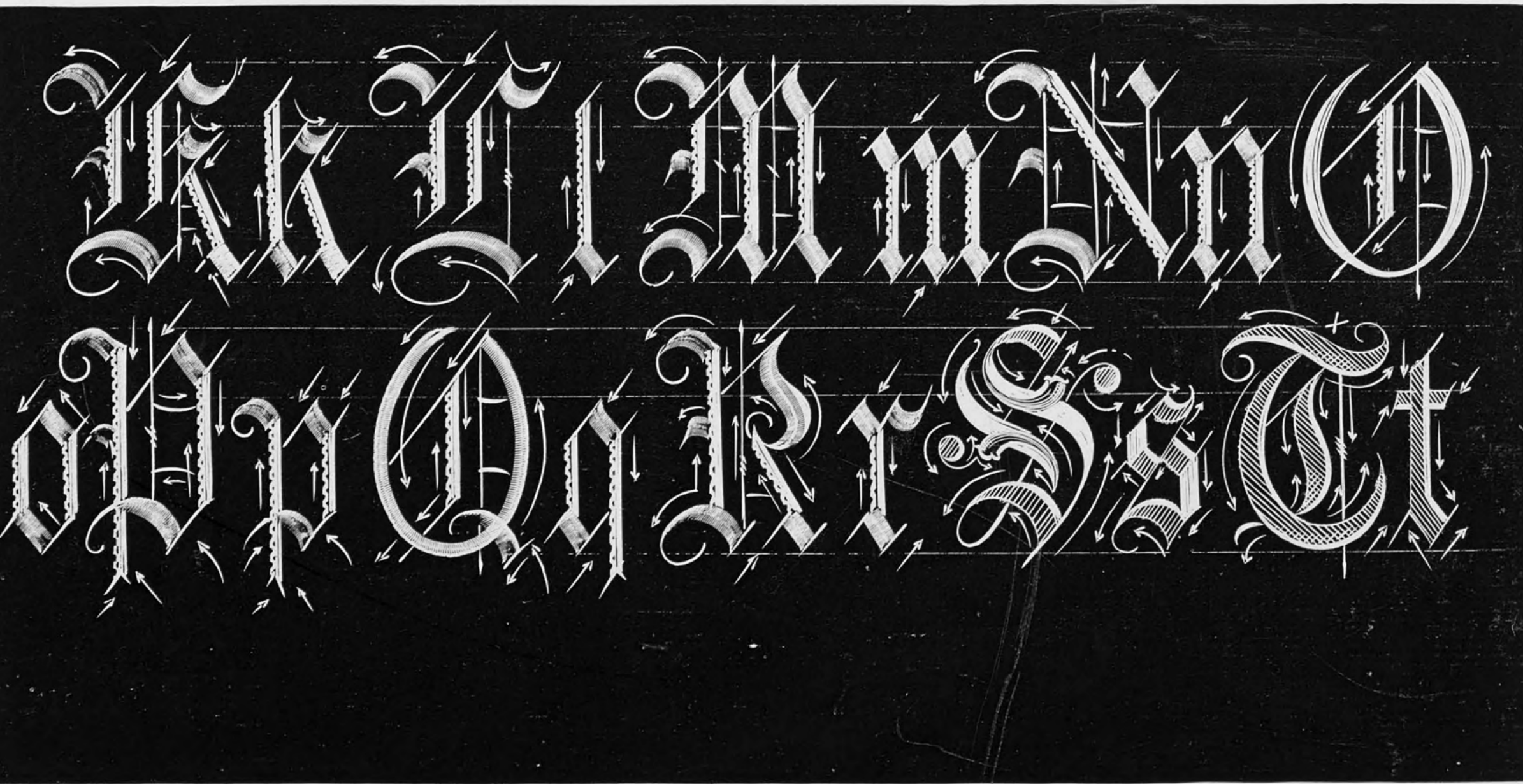
Designed and Engraved in Various Styles as per Demonstrations, According to Different Sizes, on Different Metals



Display Plate No. 1

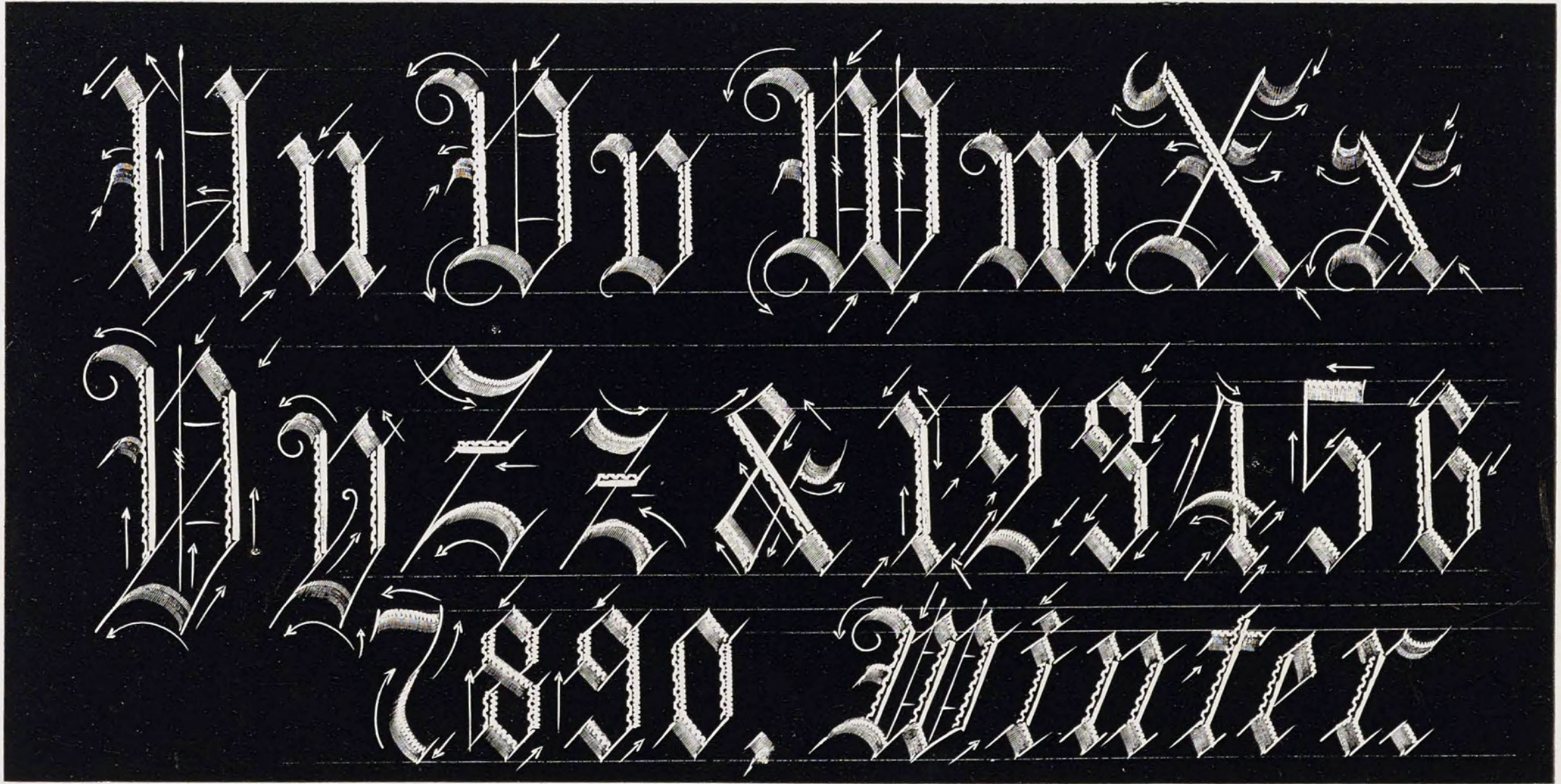
OLD ENGLISH

Winter School of Engraving



Display No. 2

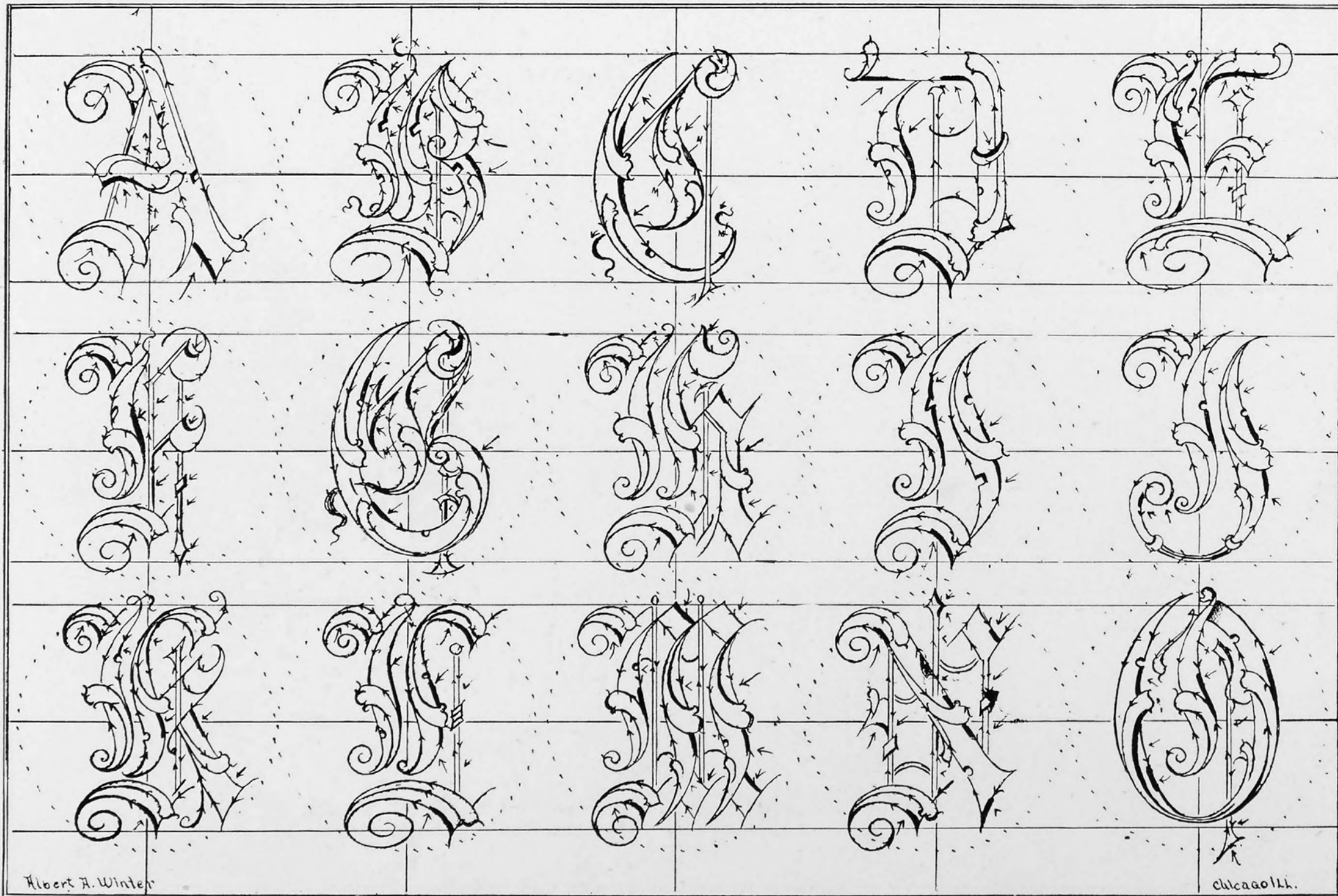
OLD ENGLISH—Continued



Display Plate No. 3

DESIGNING AND ENGRAVING OF THESE LETTERS

INDIVIDUAL LEAF OLD ENGLISH LETTERS FOR LOCKETS, SIGNET RINGS AND WATCHES



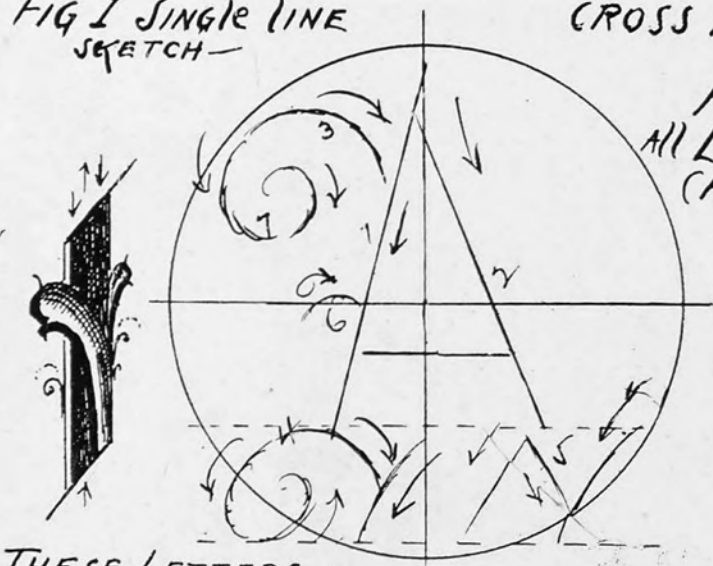
DESIGNED AND DEMONSTRATED FOR CUTTING, SHOWING ALL SHADING



Fancy Names for Cutting on Metal as well as on Ivory and Tinting

METHOD USED FOR DESIGNING Old English Letters, (DOUBLE LINED) (CROSS LINE SHADED WORK AND CROSS LINE LEAF WORK)

FIG 1 SINGLE LINE
SKETCH—



THESE LETTERS
MAY ALSO BE
ENGRAVED IN
CLOSE LINE
AND RIBBON
FILLING.

FIG 2
ALL LINES MARKED
(A): NEXT.

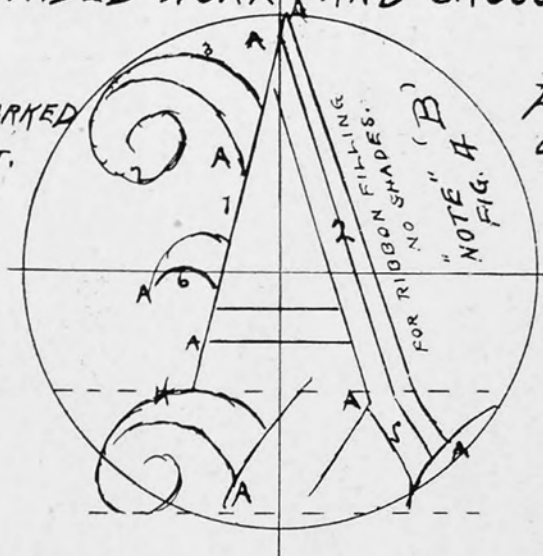
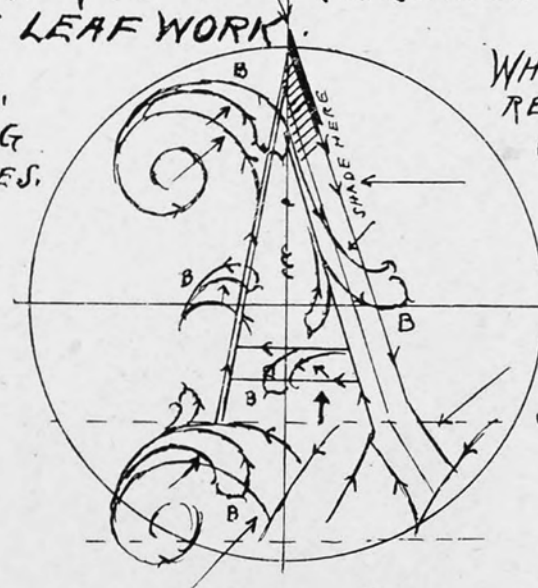


FIG 3.
PLACING
OF LEAVES.



WHICH IS NOW
READY FOR
CUTTING
FOLLOWING
THE ARROWS
AS SHOWN.
All other
LETTERS
IN THE
SAME MANNER.

Note the FILLING - THESE letters are all OUT LINED First,
THE SHADING OF THE LETTERS IS DONE 2ND THE HAIR LINES ARE CUT 3RD, THE FILLING IN OF
THE LEAVES 4TH, SHADING
OF THE LEAVES LAST,
WHICH ARE THE
BLACK LINES.

FIG 5

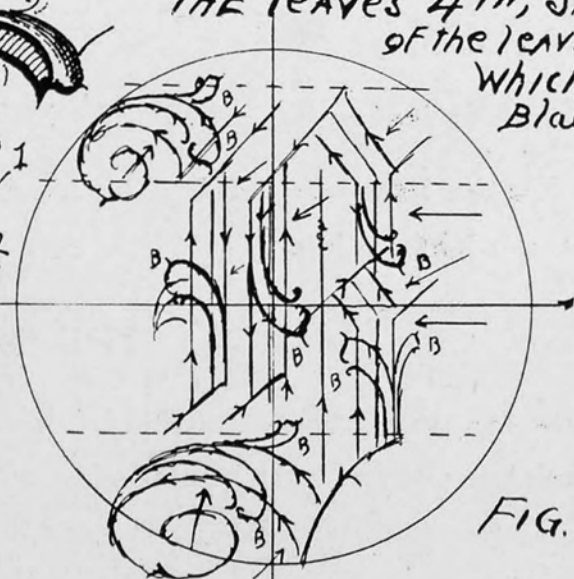
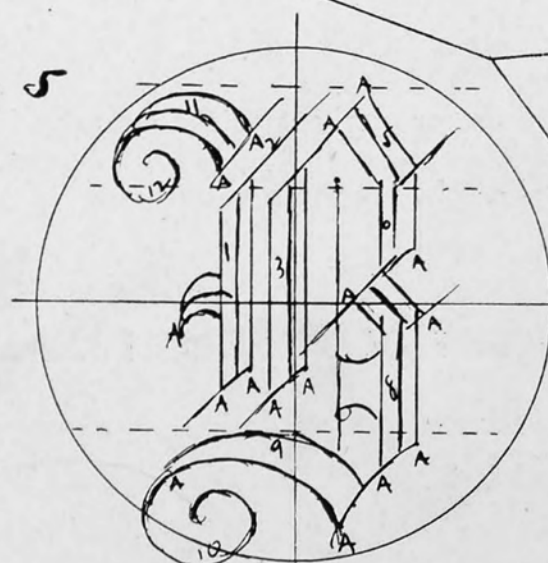
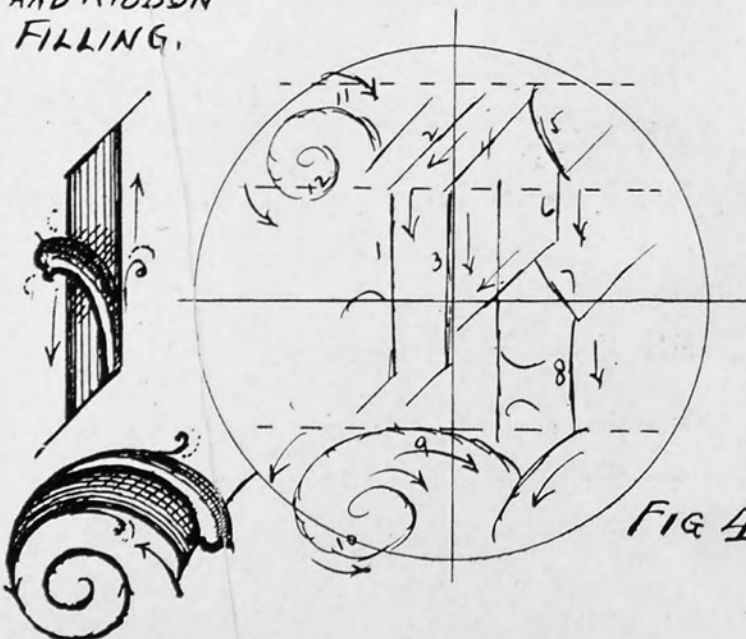


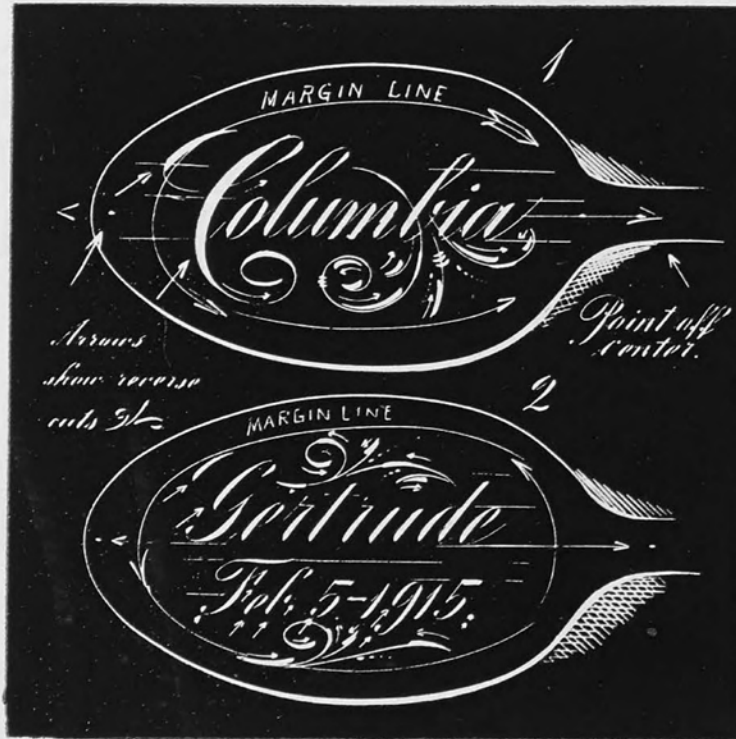
FIG. 6

FIG 4

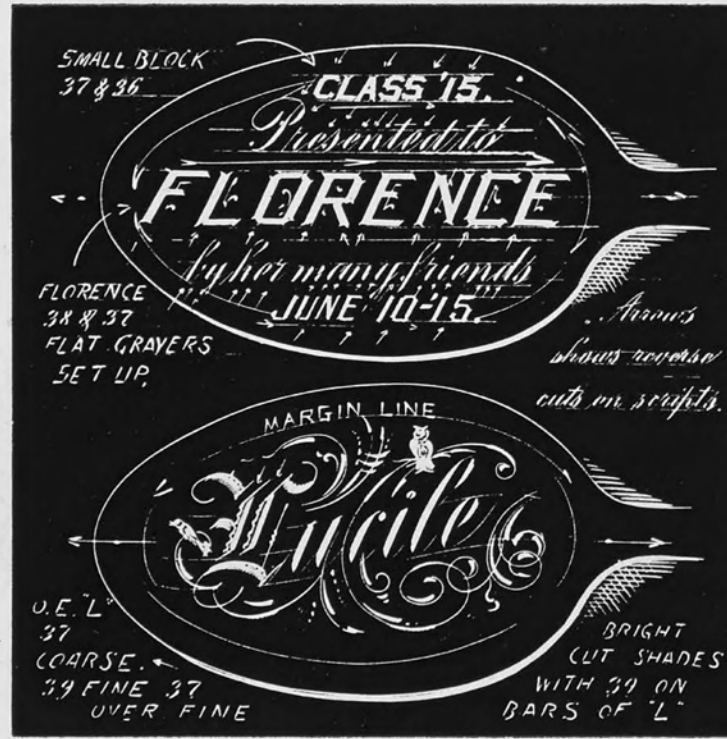


NAMES AND INSCRIPTION WORK OF SPOON BOWLS

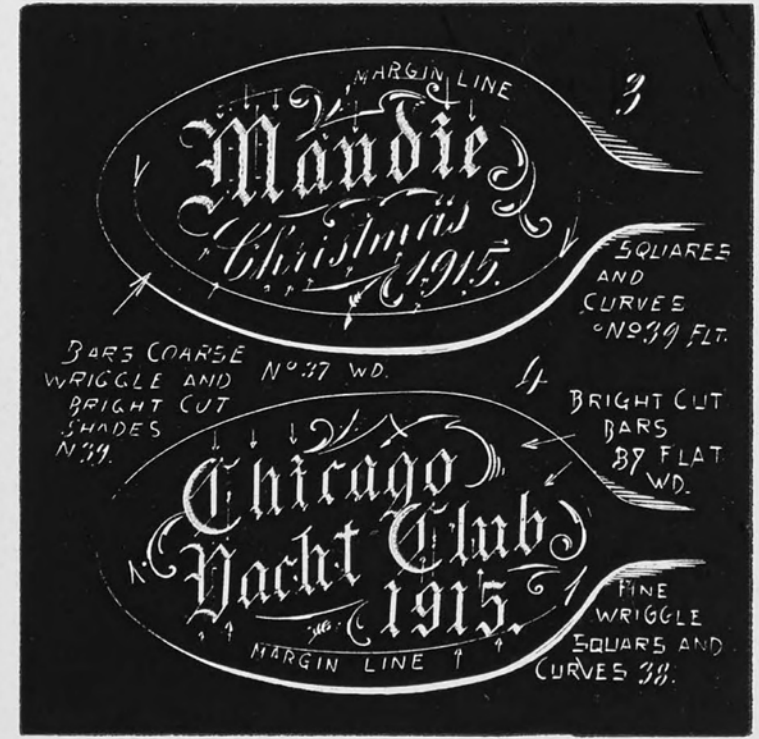
Plain, Fancy Script, Block, and Old English Lettering



Display Plate No. 1



Display Plate No. 2

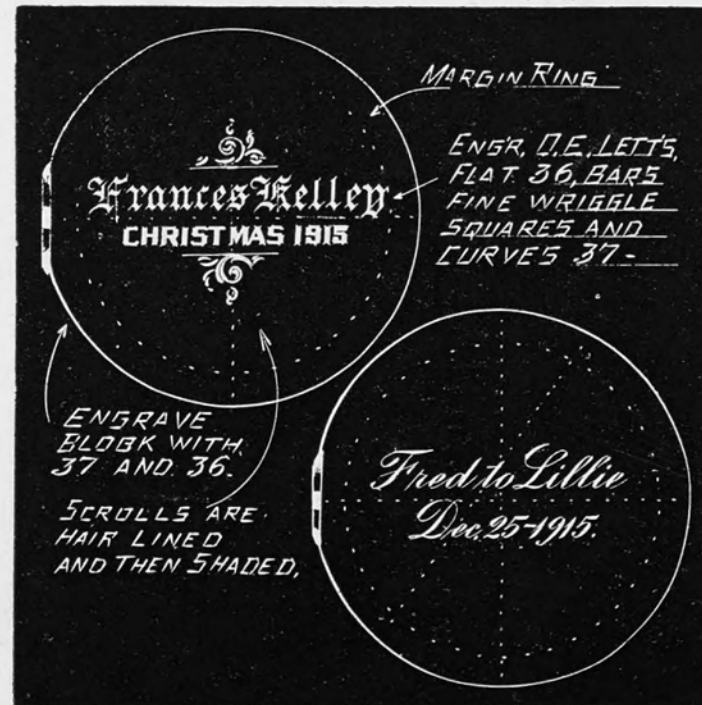
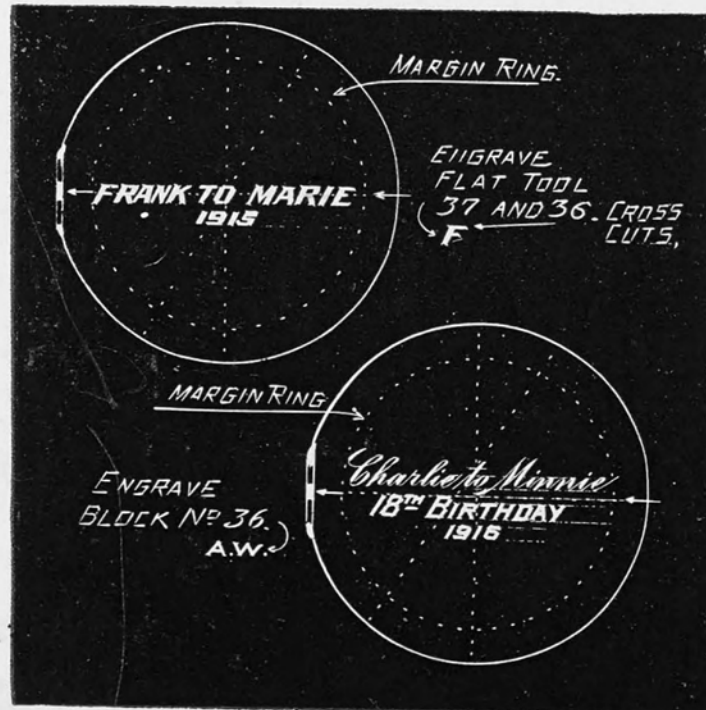


Display Plate No. 3

ENGRAVING SPOON BOWLS

First find the center, pointing the tip of the bowl, then at the handle. Draw the lines with our Patent Spoon Bowl Guide Line Placer, as shown in chart. Then placing the design in capital letters or names, in Script, Block or O. E. as desired. Second, the capital or large letters should be first drawn two-thirds and the small letters one third. Use heeled gravers for cutting. Use No. 39 flat graver for the shading and a round graver, No. 55, for the hairlining. Block letters are also engraved this way by heeling up gravers for any width of cutting desired.

INSCRIPTIONS IN SCRIPT BLOCK AND OLD ENGLISH LETTERING



ENGRAVING INSCRIPTIONS ON WATCH CAPS, ETC.

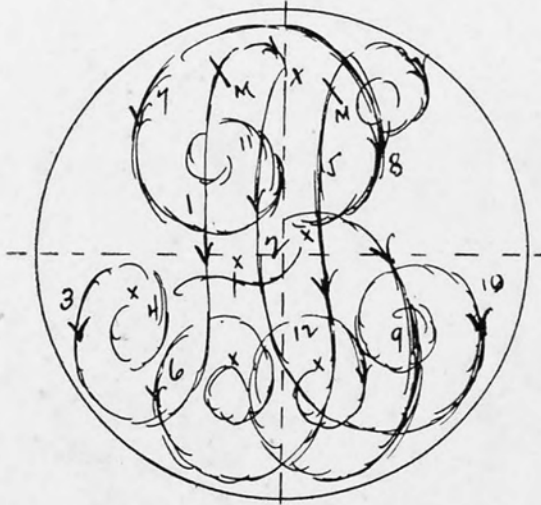
Before removing the inside cap, cut a small dot with the graver at the crown. Next, using a pin push and small hammer to drive out the pin, from right to left, as shown in chart, a few raps, but do not rivet it. When putting pin back is also shown. Now remove the cap and whiten with Chinese white. Draw a line to the joint, marking a point between the small open part at the joint, as shown in the chart. Draw a circle, leaving a margin of about $\frac{1}{4}$ inch around. Draw a line up and down. Place the intended design. The design is now ready for engraving. If the cap is thin it should be backed up with cement, or a thin piece of cork to prevent denting it and to afford a firm working surface for the graver. It is well to test out a thin case with a rubber marker to determine how much pressure it will stand. The center of a cap is best determined with a divider. To clean a cap after the engraving has been done, boil it out in a cup of ammonia over the flame of an alcohol lamp or over a gas flame. Any small article that is thin should always be backed up with cement or cork. Note for Demonstration, see page 72.

DESIGNING OF SCRIPT MONOGRAMS

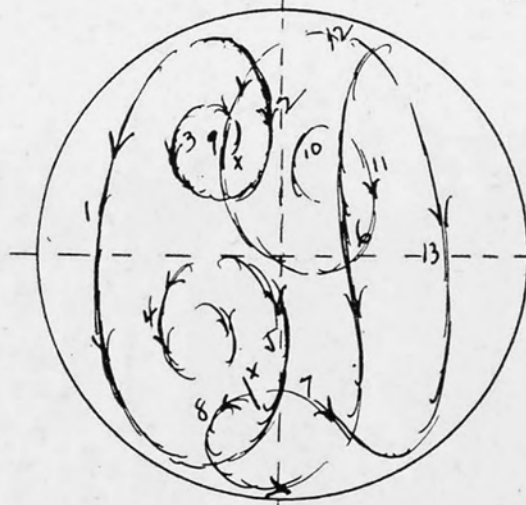
Code, for ENGRAVING; THE LINE \backslash^M IS TO MEET THE CUTS, WHEN OUTLINING.

THE \backslash LINE WITH the X IS TO START BOTH WAYS

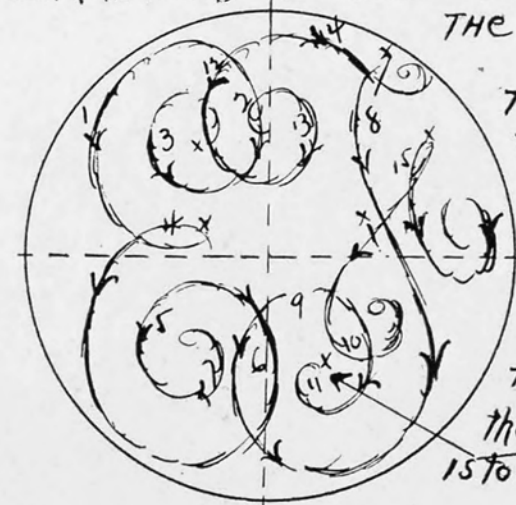
THE X AT THE POINTS OF THE SCROLLS IS TO START FROM.



A.B.



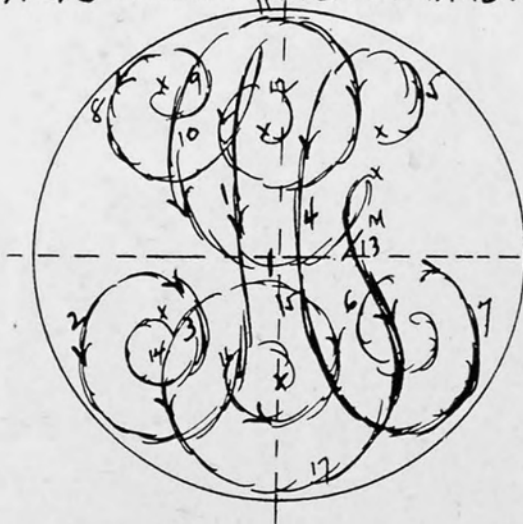
C.D.



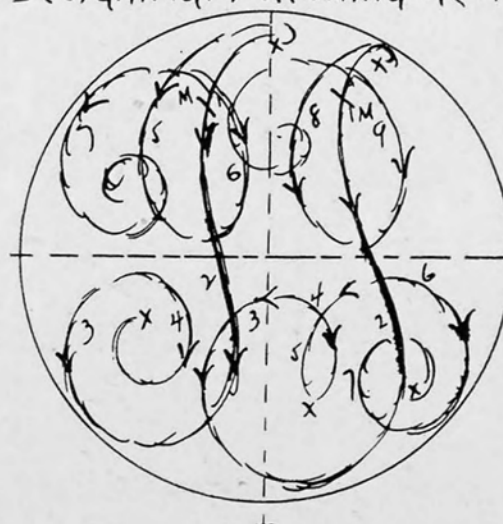
E.F.

THE ALPHABET IN TWO LETTER COMBINATIONS.

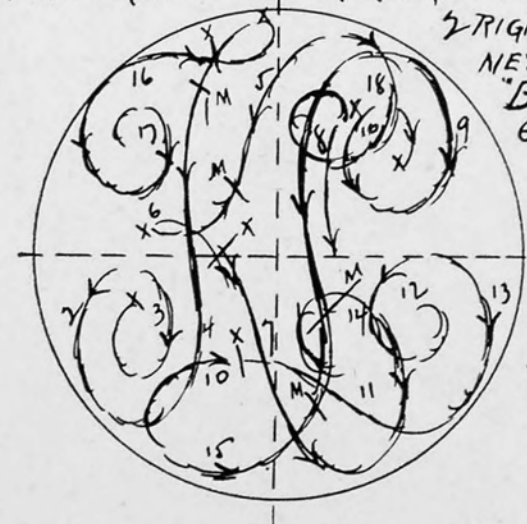
Code, The ARROWS ON THE LETTERS SHOW THE DOWNWARD MOTION IN DESIGNING. FOLLOWING THE NUMBERS AS SHOWN— FOR EXAMPLE "A.B." 1 left 2 right, 3 left & 4. NEXT THE letter "B." 5 TO RIGHT 6 to left, 7 left. ETC. Other letters THE SAME. The letter "P" IS CUT DOWN. TO LINE M.



G.H.

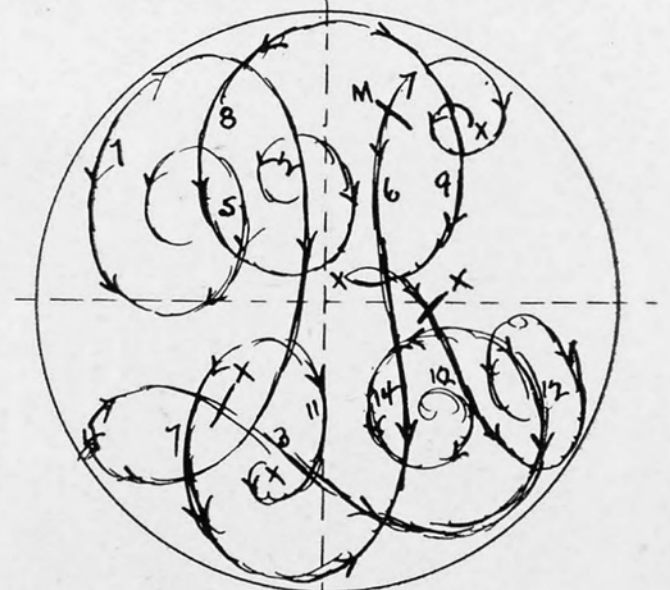
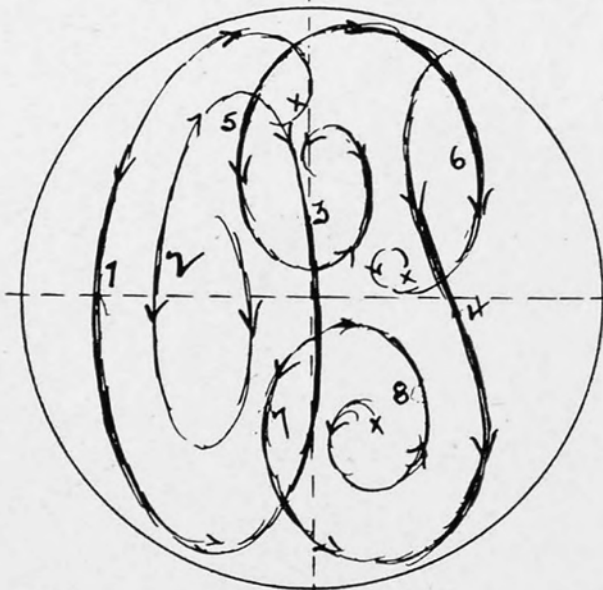
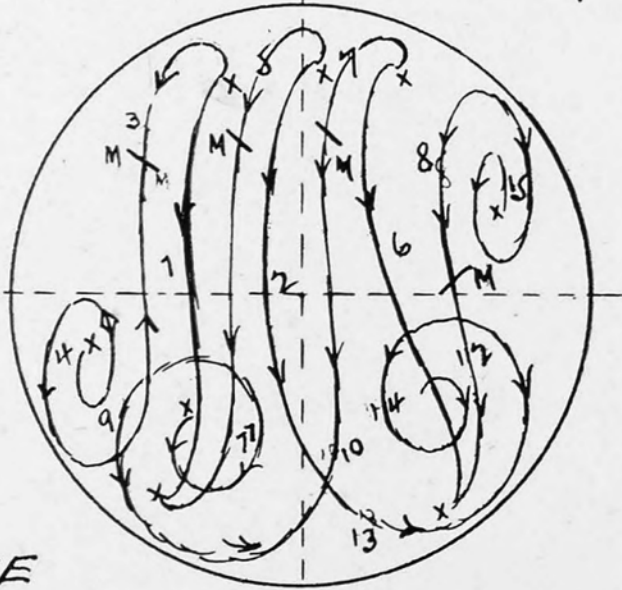


I.J.



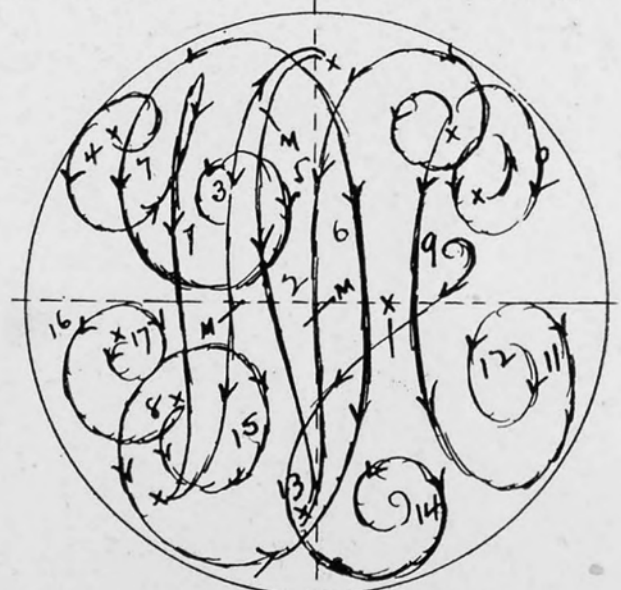
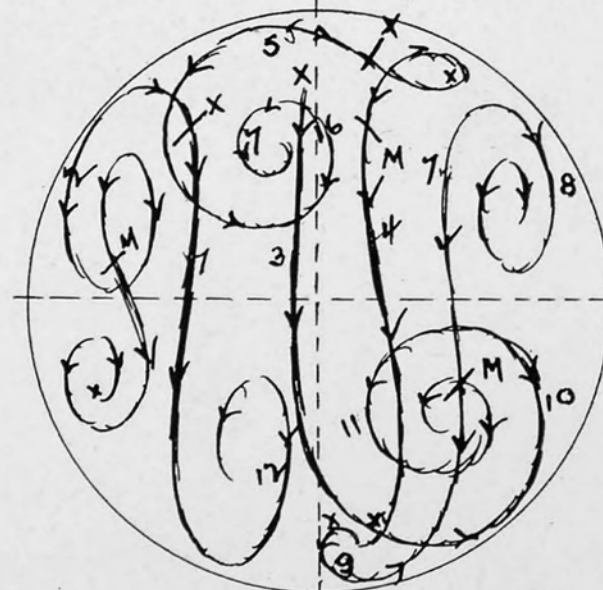
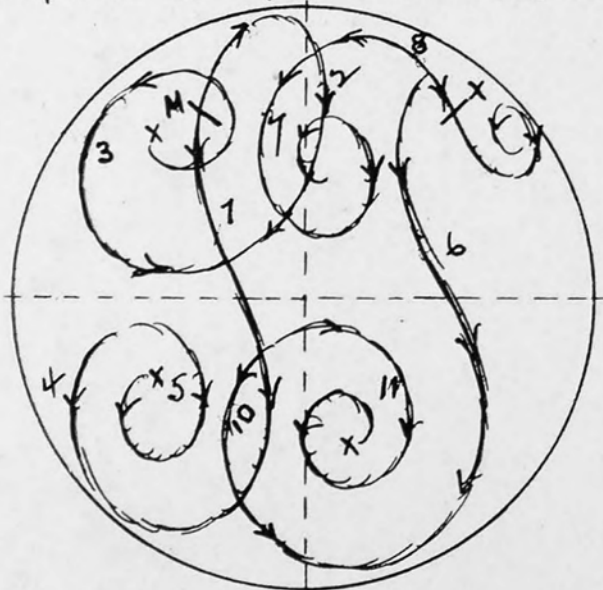
K.L.

DESIGNING Lightly Following Numbers AS SHOWN ON the letters. 1-2-3- ETC.



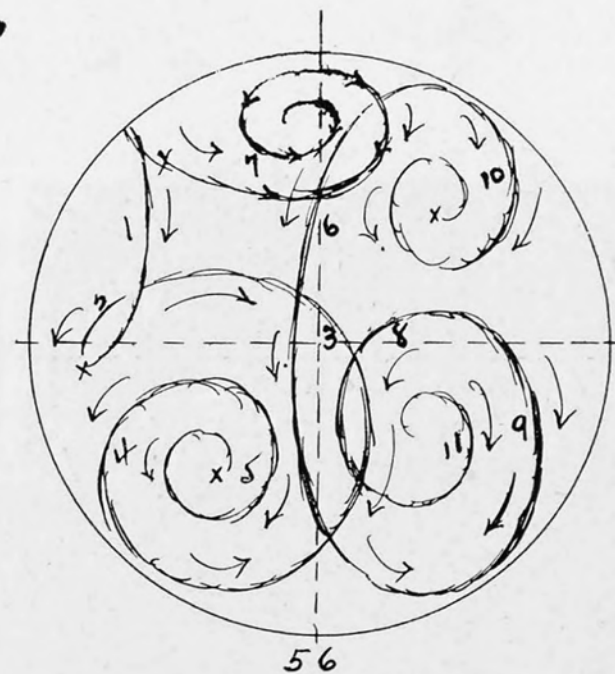
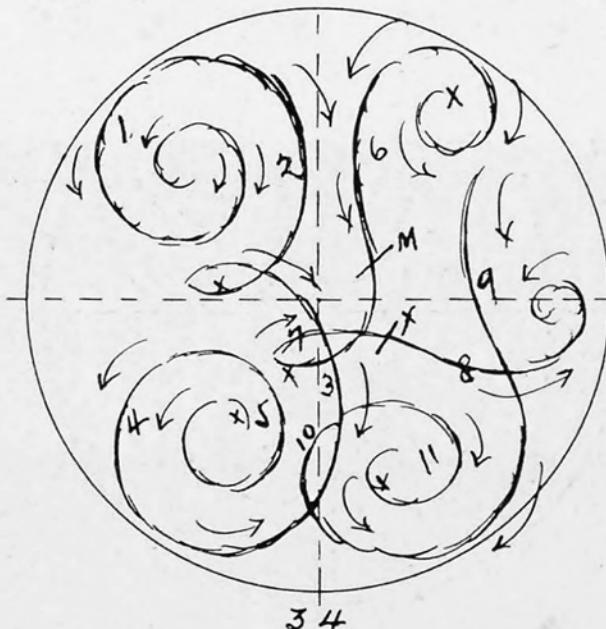
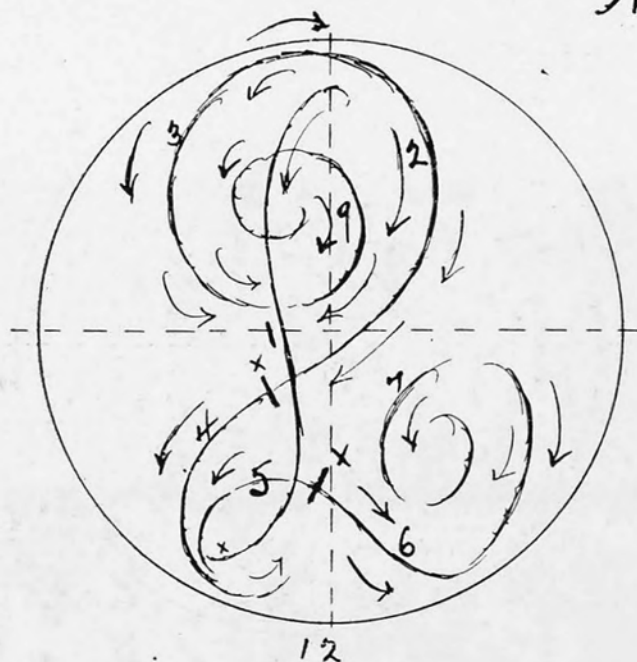
NOTE

DEMONSTRATION- THE ARROWS ON the lines show the MOTION FOR DESIGNING, THE SMALL x IS TO START CUTTING FROM, THE "M" ON the LINE IS TO MEET the CUTS. THE x ON the LINE IS TO START BOTH WAYS—

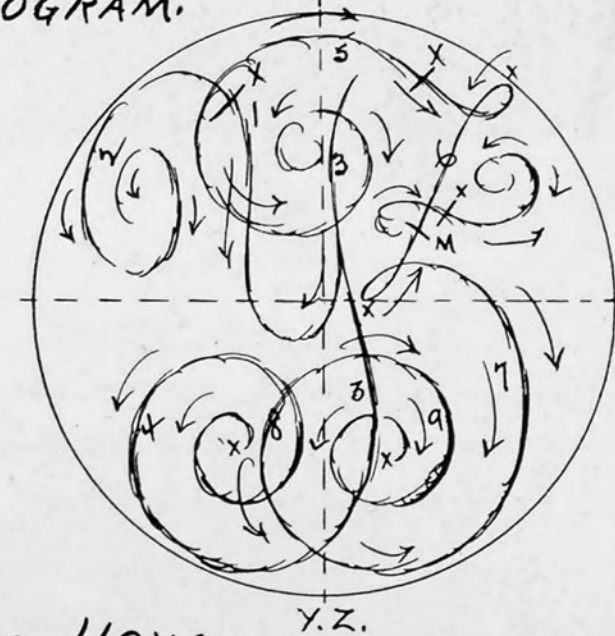
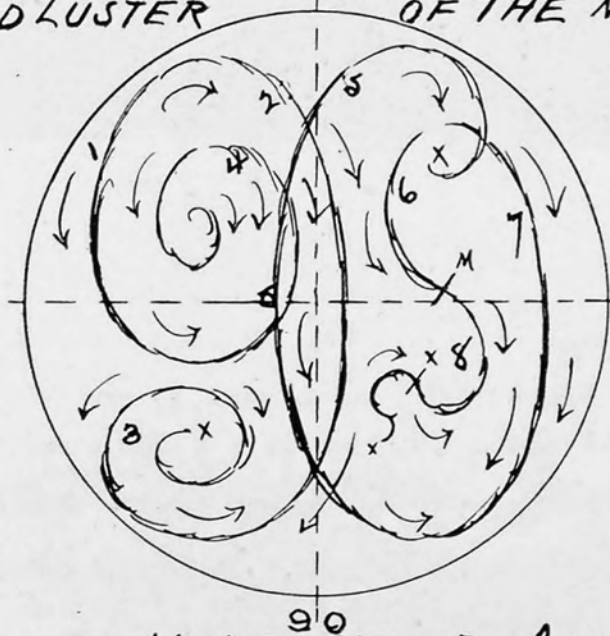
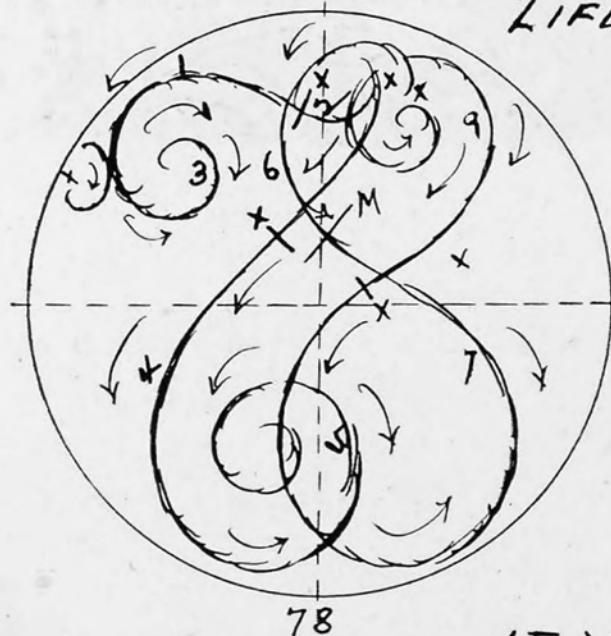


THESE MONOGRAMS ARE ALL OUTLINED FIRST AND THEN CLOSE LINED IN DULL EFFECT.

MONOGRAMS IN FIGURES.



Then Bright Cutting the Shades at the Edges to bring out the Beauty
Life, and Luster of the Monogram.



IF YOU DONT UNDERSTAND ASK US, HOW.

PLAIN CLOSELINE STEMS FOR CLOSELINE MONOGRAMS



Plate No. 1



Plate No. 2



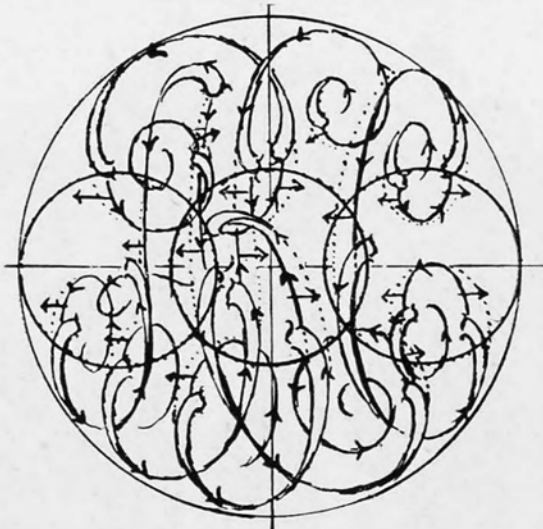
Plate No. 3

PRACTICE LESSONS

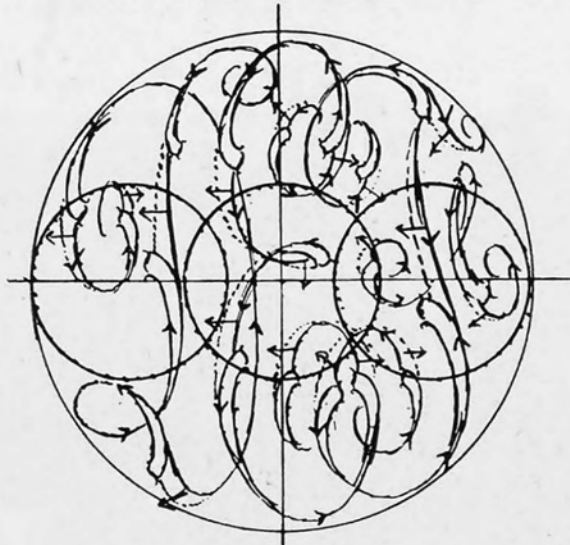
The following stems should be practiced from two to three hours daily for a week, until mastered, before you should attempt to start engraving complete monograms. Practice these stems alone, first taking them in rotation by Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 and 11; for example, start with No. 1, next Nos. 2 and 3, finally 4, and go back to Nos. 1 and 2; next take Nos. 5, 6, 10 and 11, and 8, 9, and back to 3 and 4. Keep changing off so as not to get tired of them, and do not practice too long at one stem. This will bring better results.

Plate 2 shows monograms completed. When engraving monograms, always be sure and cut all the main stems first, and then the loops or scrolls should follow, always observing signs and arrows which will guide you.

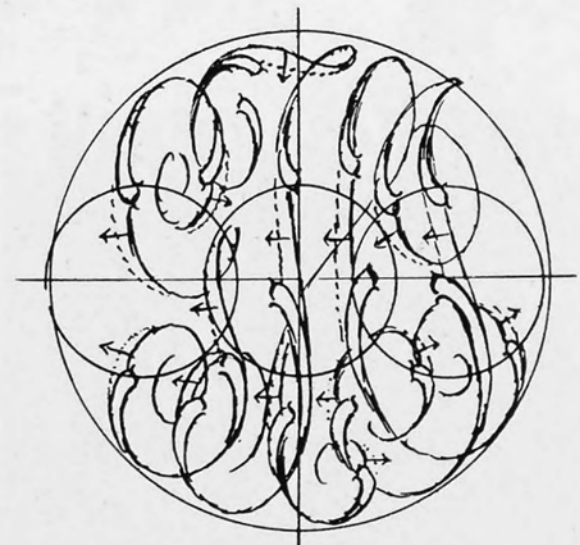
THE ALPHABET IN THREE LETTER COMBINATIONS.



A.B.C.

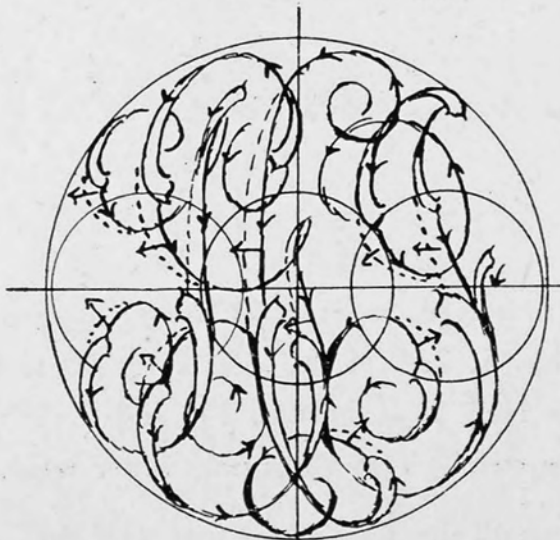


D.E.F.

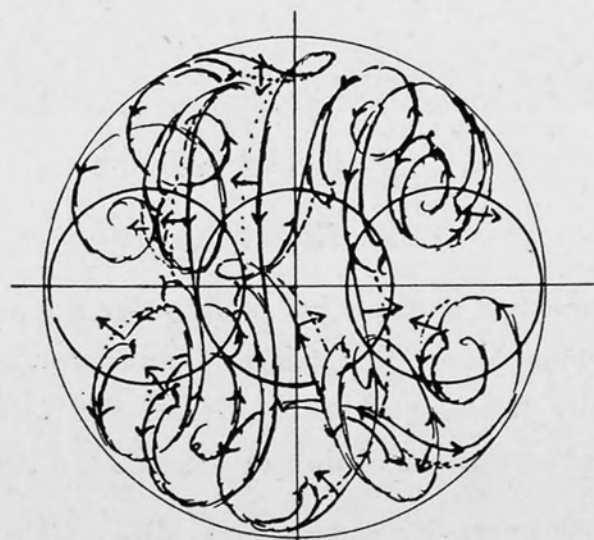


G.H.I.

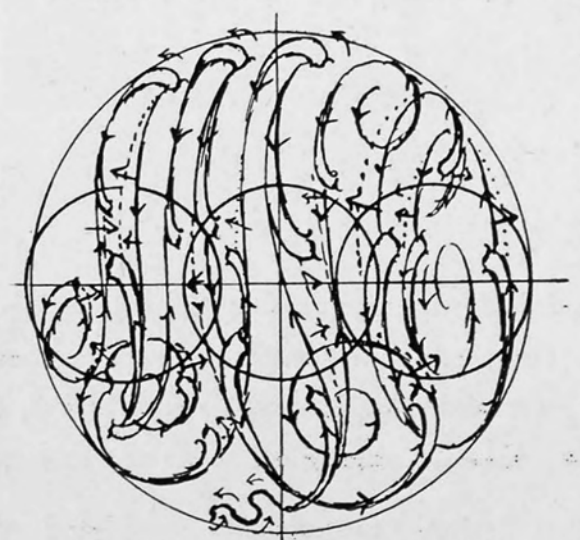
SHOWING THE METHOD OF PLACING THE LEAVES.



G.H.I.



J.K.L.



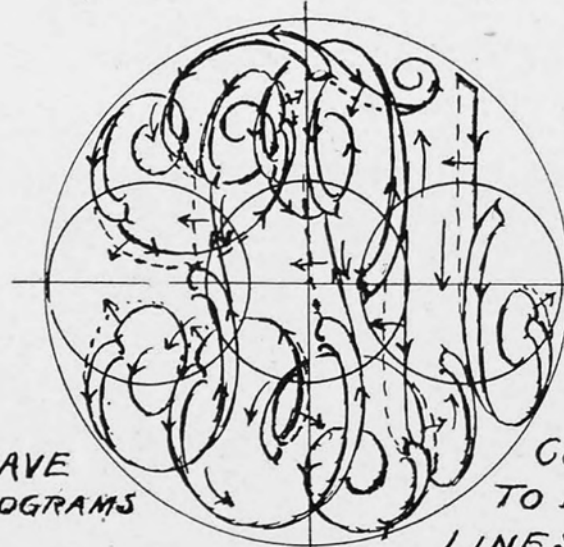
M.N.O.

METHOD USED IN DESIGNING AND ENGRAVING.



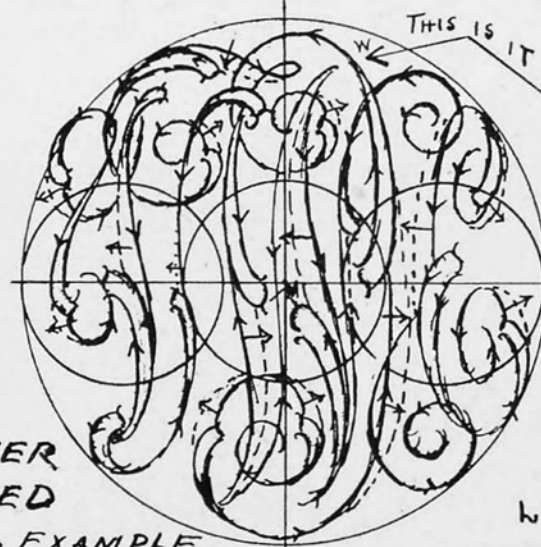
P. Q. R.

TO ENGRAVE
THESE MONOGRAMS

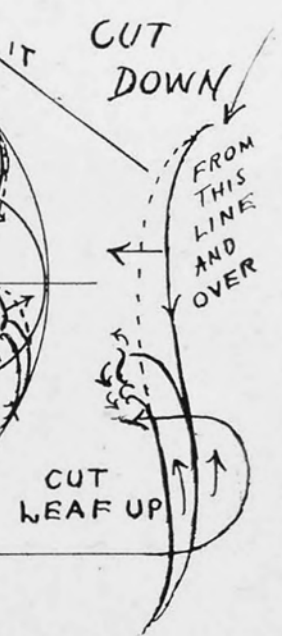


S. T. U.

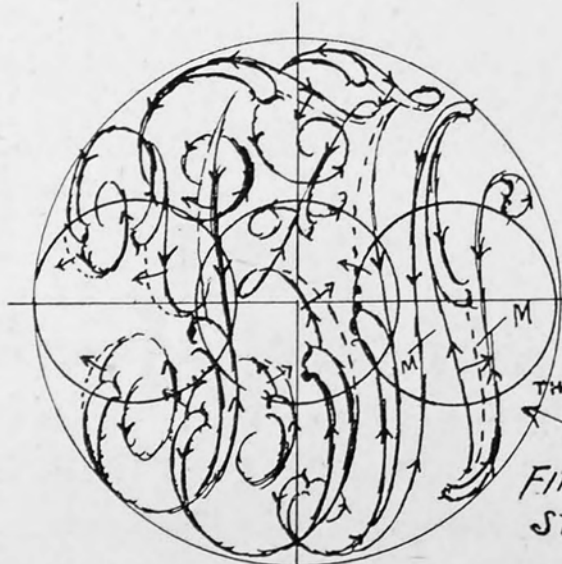
CUT OVER
TO DOTTED
LINES, FOR EXAMPLE



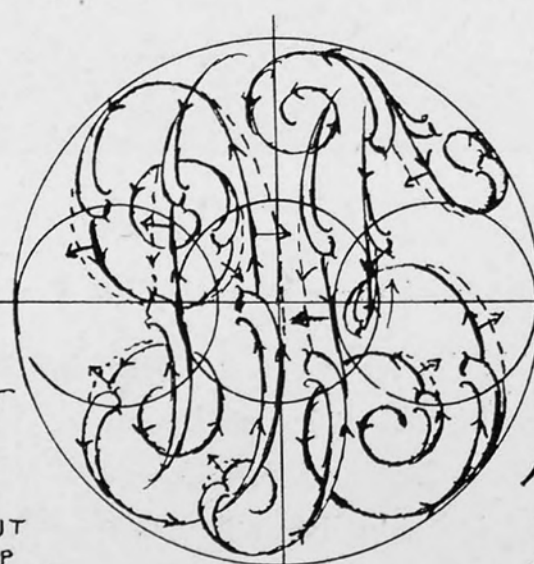
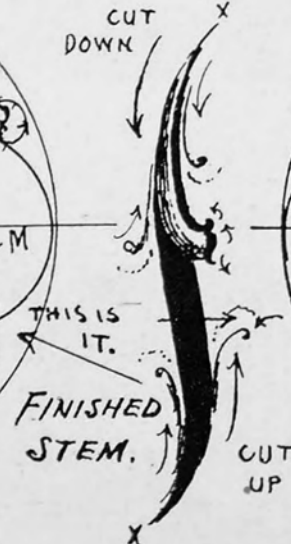
V. W. X.



THE ARROWS SHOWING THE WAY TO ENGRAVE THE LETTERS.

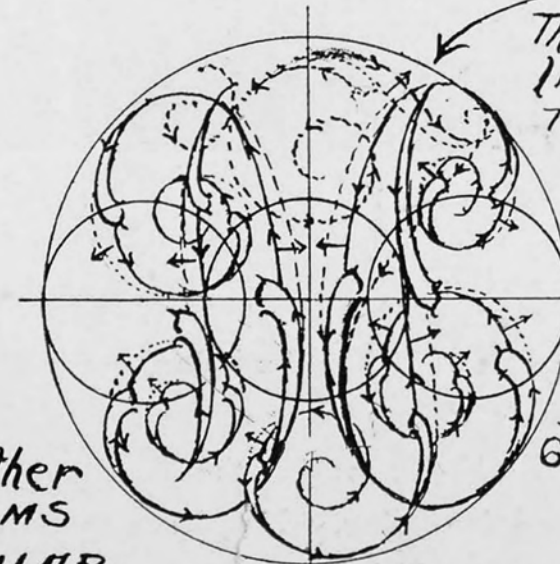


Y. Z. W.



1915

All other
STEMS
SIMILAR.



1916

1917.

The DOTTED
LINES IS
THE FIGURE
7- THE
LOWER HALF
of 6-
MAKING THE
BALANCE
of the 7

CLOSELINE LEAF STEMS

For Closeline Leaf Monograms

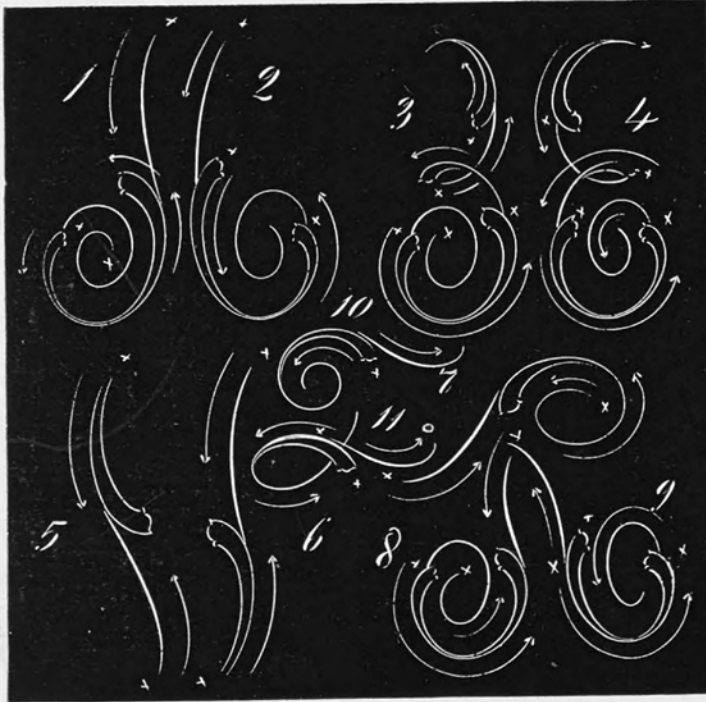


Plate No. 1

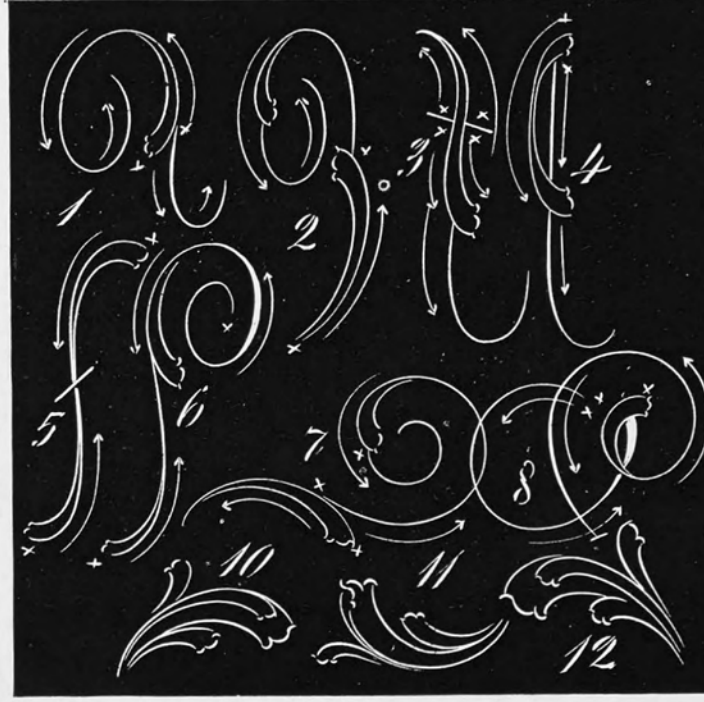


Plate No. 2

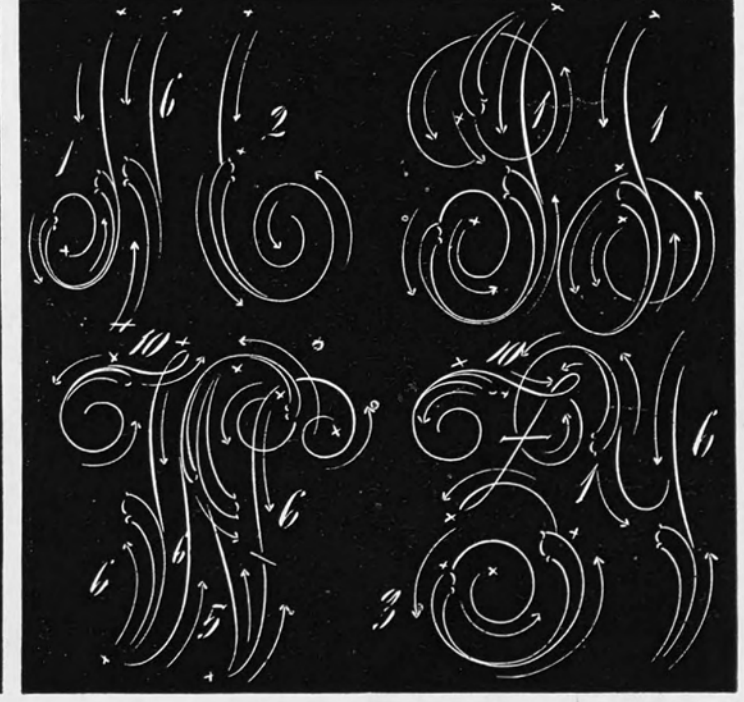


Plate No. 3

Practical demonstrations of these stems. First Practice Lessons.

1. The design. 2. The outlining, commencing with the leaves from tip to tip, always cutting the way arrows point. 3. The close-lining is done next. 4. The filling of the leaves, finally the bright cutting at the edges. Display Plate 3 shows the letters I and J, stems 1, 1. Stem Nos. 6, 6, 5 and 10, making the W. Stem Nos. 10 and 3, 1 and 6, making the Y. Monogram Z Y. Nos. 10, 11 and 12, showing the leaves outlined for filling, which have to be practiced individually until mastered (for a few weeks at least). These leaves are more complicated in nature, which requires more study—for grace, beauty and form—with the proper shading effects.

MONOGRAM STEMS FOR CLOSELINE LEAF MONOGRAMS

Demonstration Below



Plate No. 1



Plate No. 2



Plate No. 3

How to Make and Build Monograms

Lesson. Display Plate 1.—Stem Nos. 1 and 2, making the A. Stem Nos. 1 and 3, making the B. Stem Nos. 1, 2 and 10, making the H. Stem Nos. 1 and 1, 7, 11, 9, making D. K. Display Plate 2.—Stem Nos. 2, 2 and 7, making Q. Stem Nos. 8 and 1, making the S. Stem Nos. 2, 2, making X. Stem Nos. 6, 2 and 5, 5, making M. Stem Nos. 8, 1 and 11, making L. Stem Nos. 6 and 11, making D. Monogram Display Plate 3.—Stem Nos. 1, 9, 3, making the R. Stem Nos. 6, 10, 1, making the V, which reads Monogram R V. Stem 1, loop 3, with loop 4, making Monogram E P. Stems 1, 5, 1, with 6, 11, making Monogram N L. Stems 4, 8, with loops 2 and 2, making Monogram G O. The small white crossline is to meet the cutting. Small X on the line is to cut both ways. The small X indicates where to start from, following arrows.



Plate No. 1

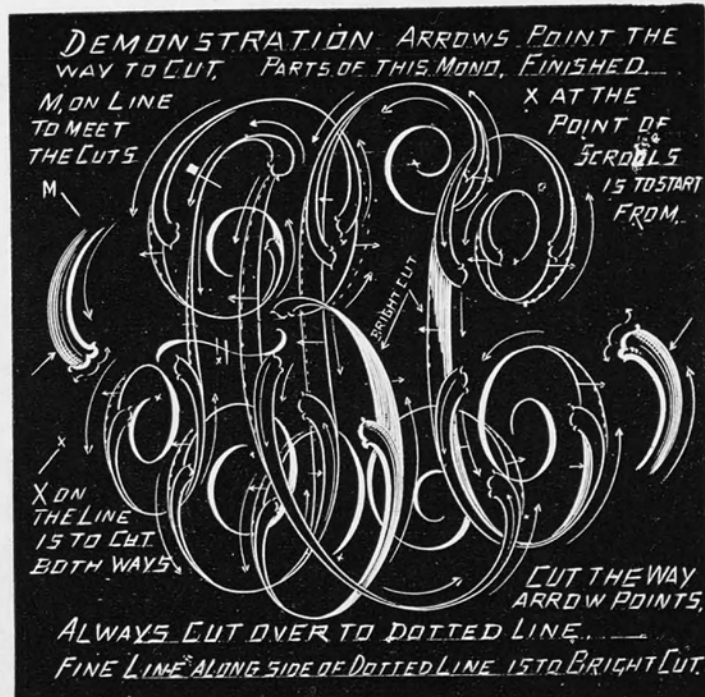


Plate No. 2



Plate No. 3

CLOSELINE LEAF MONOGRAMS

Plate 2 shows demonstration for any closeline leaf monogram. Plate 4 shows some running, linked script, A, M, A, and below H, B, L in vertical style; on the sides of plate, a few drop monograms. These letters may be bright cut, like script or closelined, according to size.

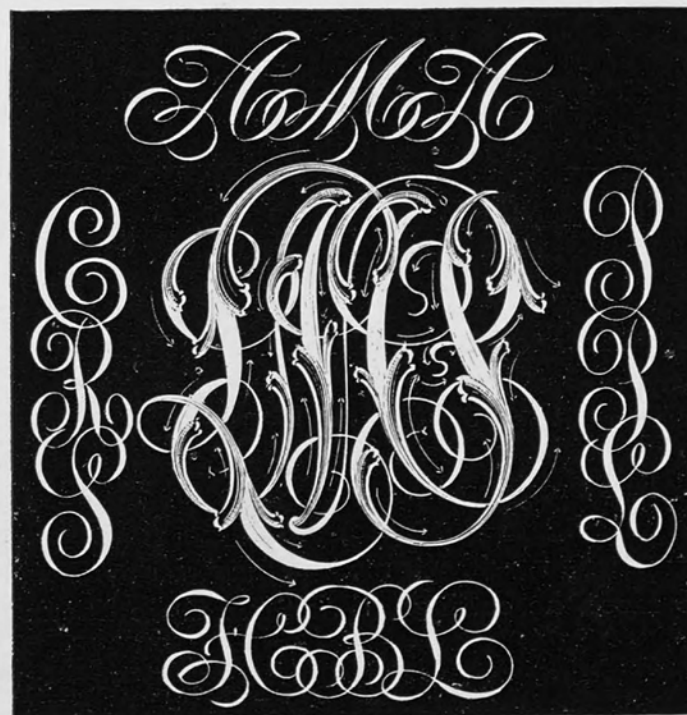
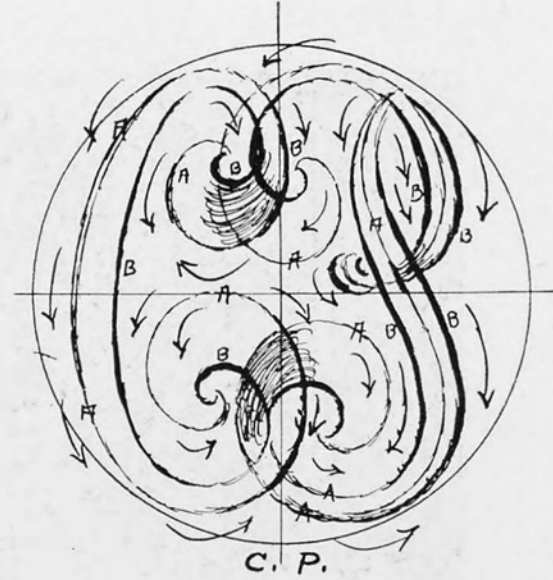


Plate No. 4

Plate 3 shows monograms. 1, designed and outlined; 2, shows next step, close-lining; 3, shows filling in of the leaves; 4, shows the monogram, W R, complete, with bright cutting; all other monograms must be cut similarly.

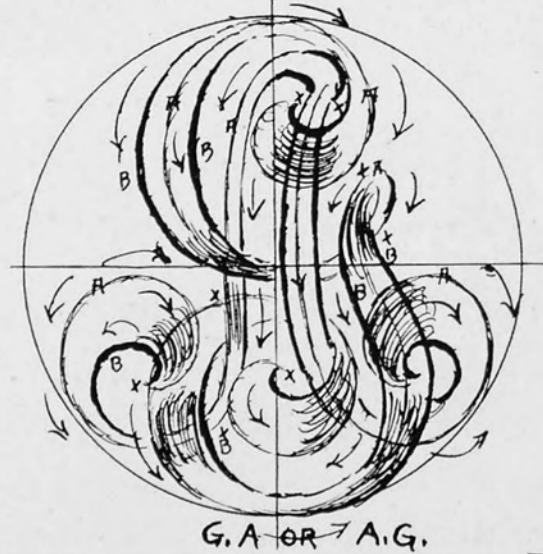
Al. A. Winter,
Instructor.

METHOD USED IN DESIGNING DOUBLE LINE CIPHERS.



NOTE
DEMONSTRATION. - A. B.

THESE MONOGRAMS ARE ALL DRAWN IN THE FINE LIGHT, ROUGH SKELETON SKETCH. MARKED A NEXT THE BLACK LINES MARKED B. ARE DRAWN ON EACH SIDE AS SHOWN. 3rd THE FINE BLACK LINES SHOWN ARE FOR THE LOOPS CROSSING OVER ONE, AND THE OTHER. AND NOW READY TO ENGRAVE.



THE ARROWS SHOW THE MOTION FOR DESIGNING, THE SMALL X IS TO START TO CUT FROM.

METHOD OF DESIGNING RIBBON, AND RIBBON LEAF MONOGRAMS.

PLAIN AND FANCY

FIG 1
SINGLE HAIR
LINE, FOR
DRAWING
THE
LETTERS.

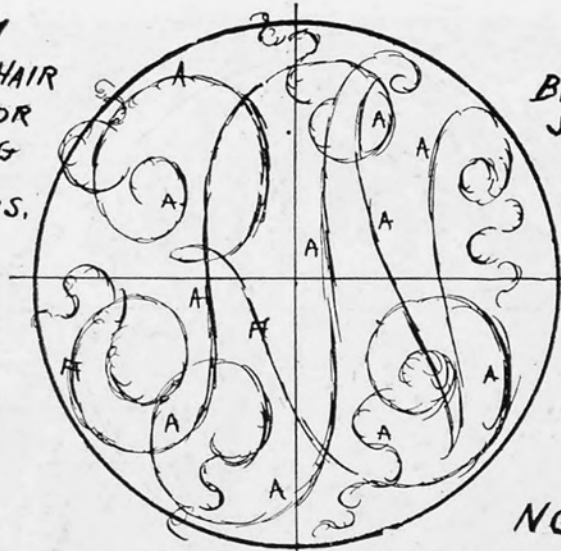


FIG 2
BLACK LINES
SHAPING
INTO
RIBBON

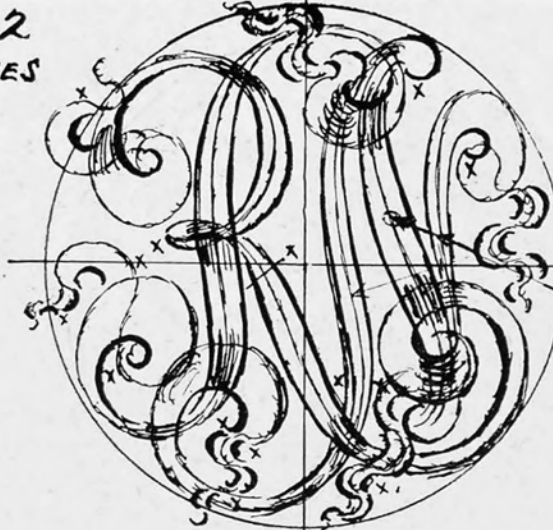
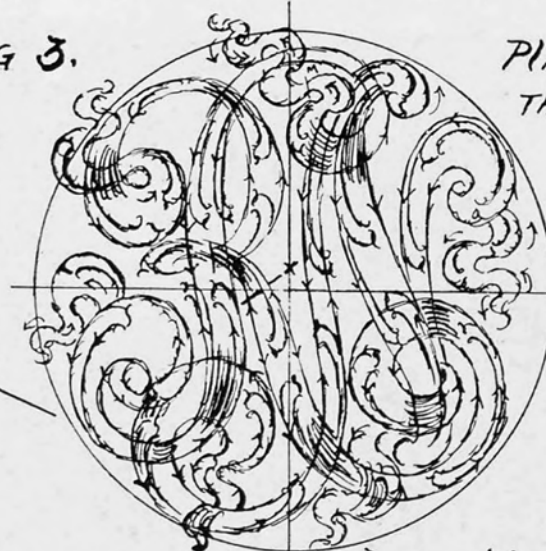


FIG 3.



PLACING
THE LEAVES.

R.N
SHOWS
FINE
LINES
OMITTED.

NOTE

DEMONSTRATION FOR ENGRAVING THESE MONOGRAMS.
THE SMALL X IS TO CUT FROM BOTH WAYS - (X ON THE LINE IS THE SAME
SMALL LITTLE ARROWS INDICATE THE WAY TO CUT.

NOTE

THE FINE LINES BETWEEN
THE BLACK, MARKED B
ARE NOT ENGRAVED.
FIG 6.

FIG'S 4-5-6
ARE READY
FOR
ENGRAVING

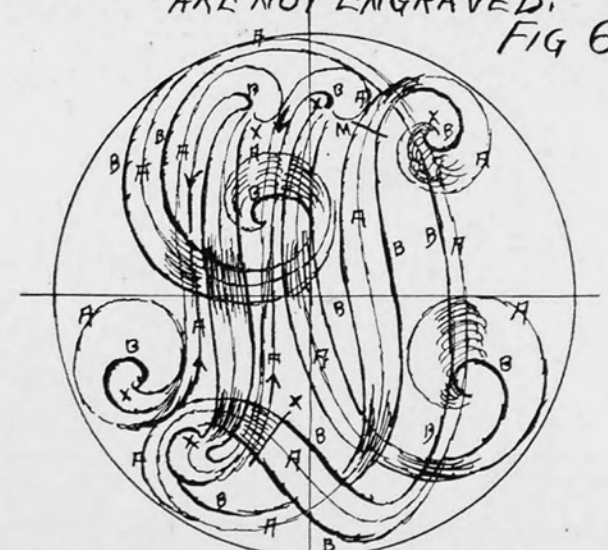


FIG 4.

FIG. 5.



"M" ON THE LINE IS TO MEET THE CUTS
THE FINE BLACK LINES, ARE WHERE THE LETTERS GO OVER AND UNDER.



THE USE OF A RULE, AND DIVIDERS ARE NECESSARY FOR DRAWING FOR DETAIL WORK
 VERY LITTLE FREE HAND DRAWING AS THESE MONOGRAMS ARE MORE MECHANICAL IN NATURE

FIG. 1.
 USING THE
 DIVIDERS TO
 DRAW THE
 CIRCLES &
 OVALS, TO
 CENTER UP
 THE LETTERS.
 THE TWO
 SMALLER
 CIRCLES ARE
 FOR THE DOTTED
 LINES TO BALANCE
 UP THE LETTERS.

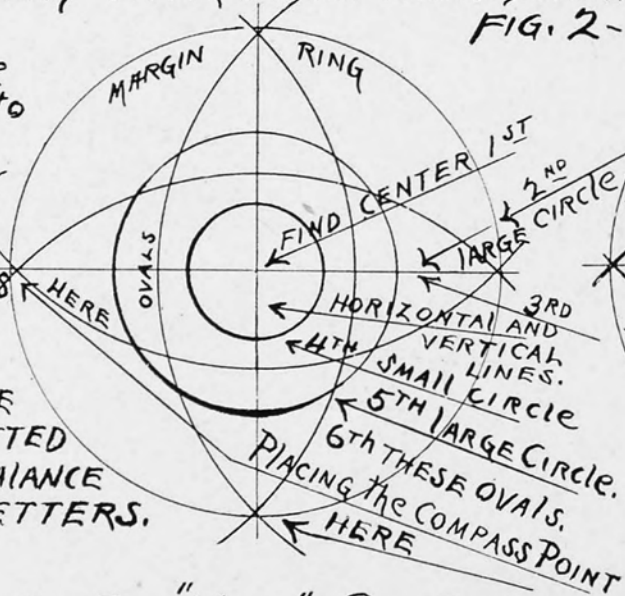
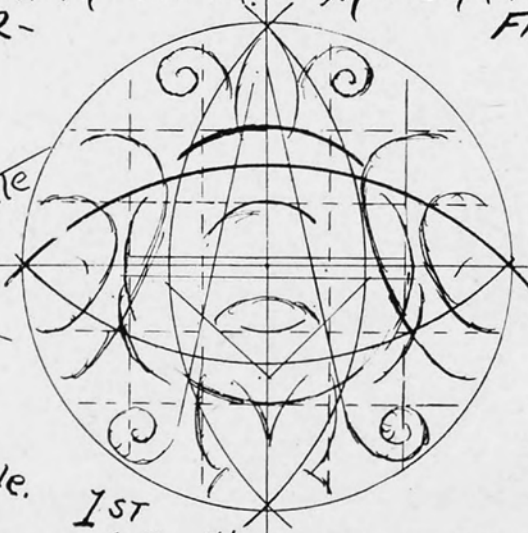


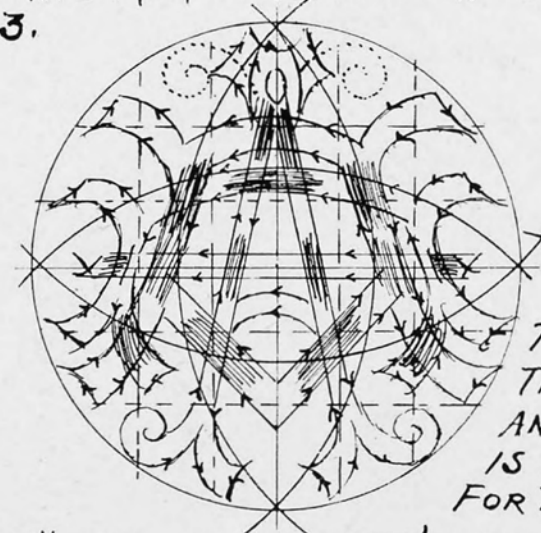
FIG. 2-



1ST

AFTER THE DESIGN IS MADE AND THE MONOGRAM IS OUTLINED.

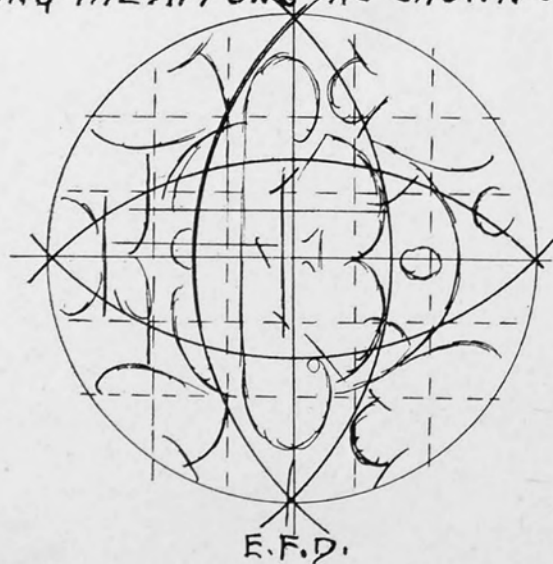
FIG. 3.



2ND

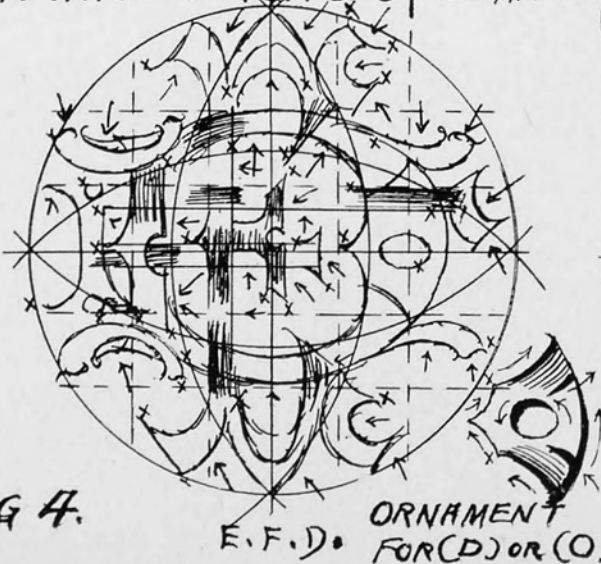
RUBBING OFF
 THE WHITE
 AND MONOGRAM
 IS NOW READY
 FOR THE FILLING.

FIGS. 3-4-5- "Now" Ready FOR ENGRAVING, BEING OUTLINED WITH SQUARE GRAVER-
 FOLLOWING THE ARROWS AS SHOWN ON THE LINES OF LETTERS THE ARROWS WHICH POINT TOWARDS THE LETTERS
 ARE FOR PLACING
 THE SHADES.



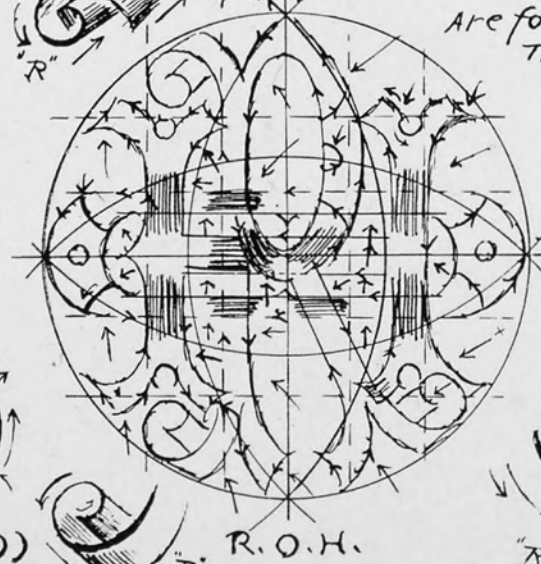
E.F.D.

FIG. 4.



E.F.D.

ORNAMENT
 FOR (D) OR (O)



R.O.H.

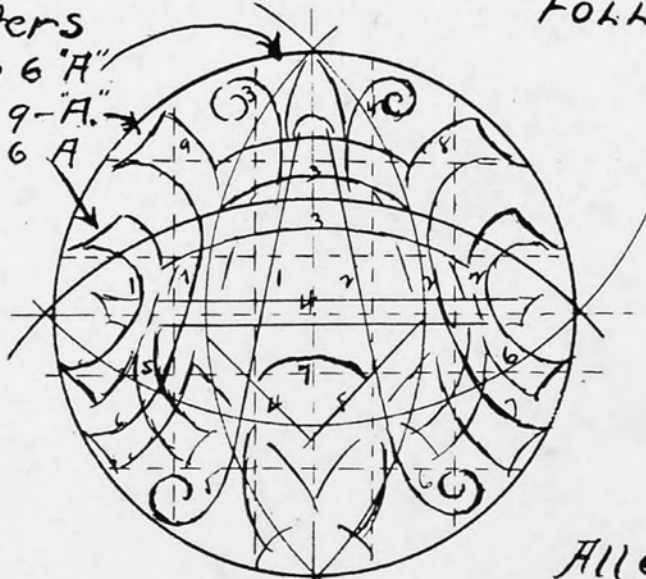
FIG. 5.

ENGRAVING
 OF SAME
 ROLLING,
 "R" SCROLLS.

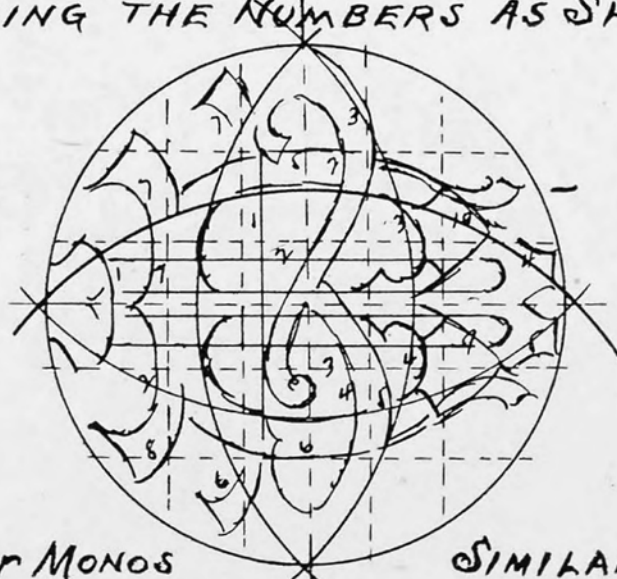
DESIGNING OF THESE MONOGRAMS ARE IN THE ROUGH SKELETON SKETCH.
FOLLOWING THE NUMBERS AS SHOWN.

Letters

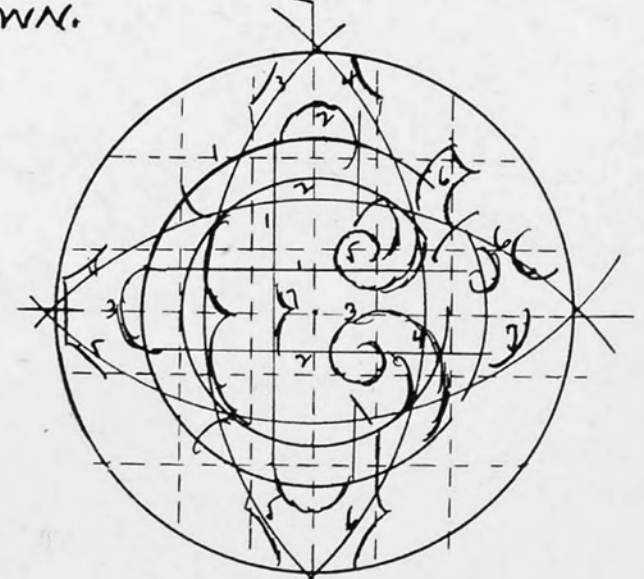
1 TO 6 "A"
1 TO 9 "A"
1 TO 6 "A"



A. A. A.



B. B. B.

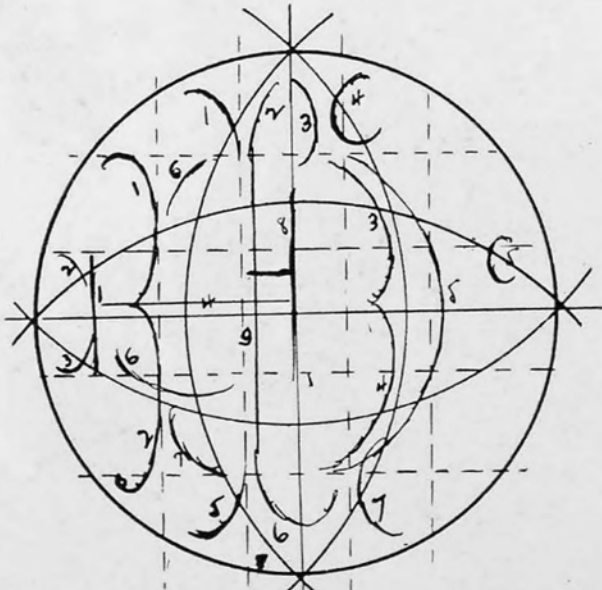


C. C. C.

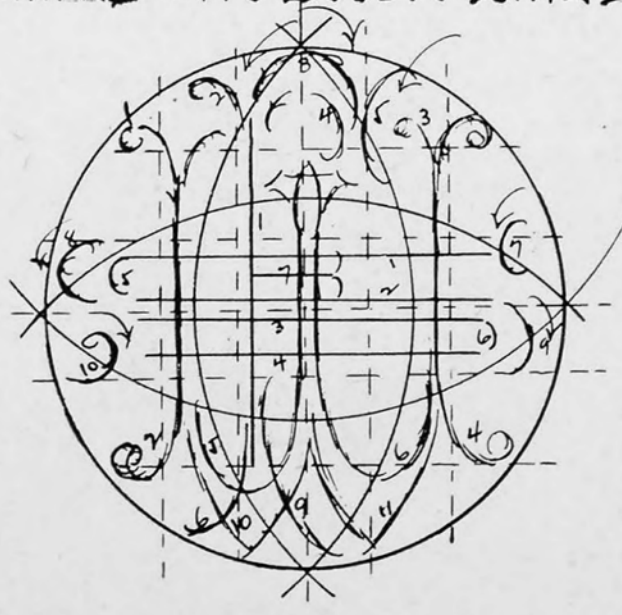
All other MONOS

SIMILAR.

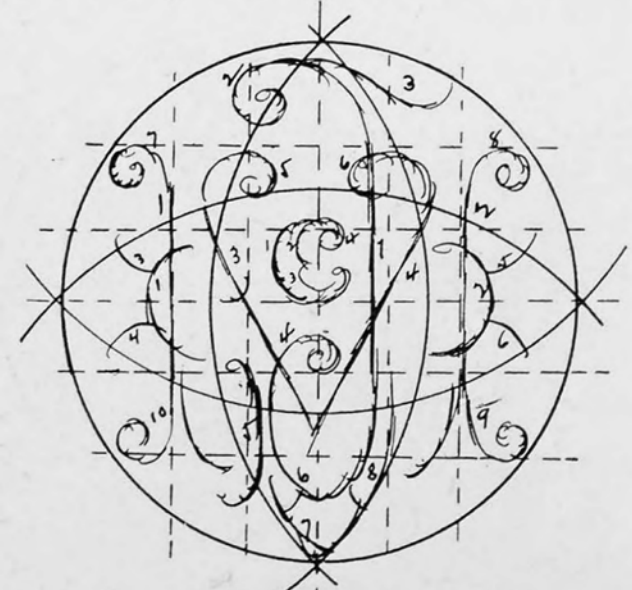
Which are then SHAPED INTO DOUBLE LINE DESIGN, SHOWN ON FOLLOWING PAGES.



F. E. D.

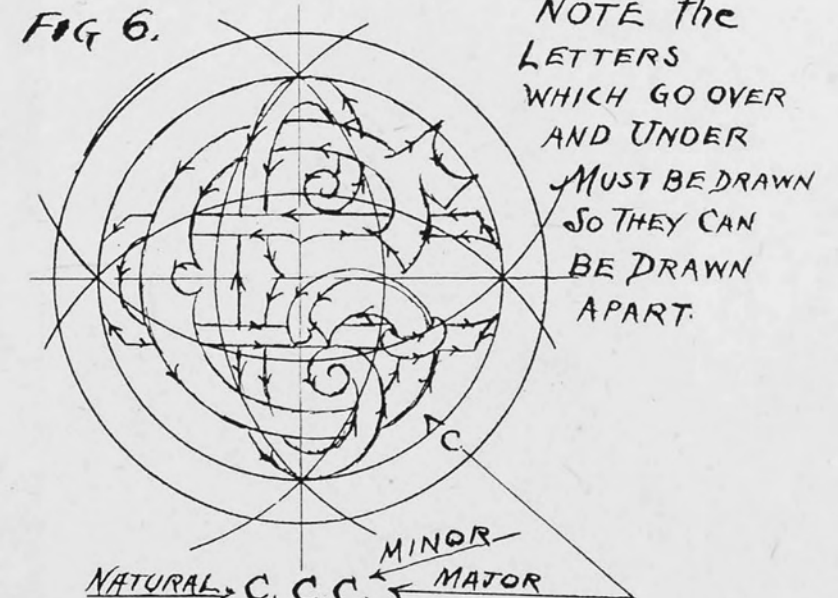
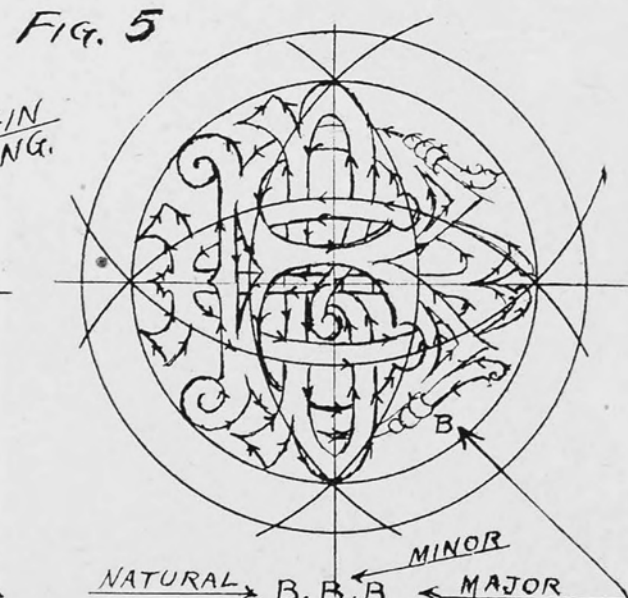
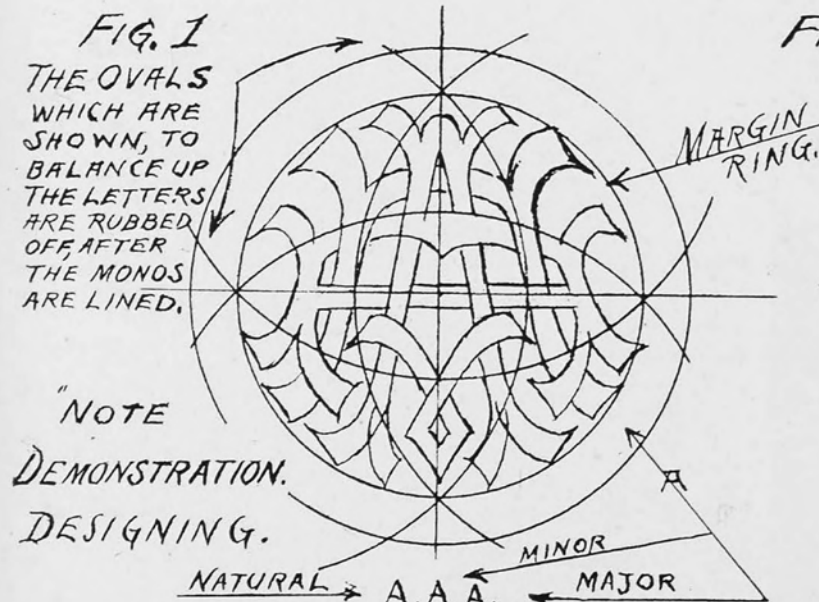


S. F. W.



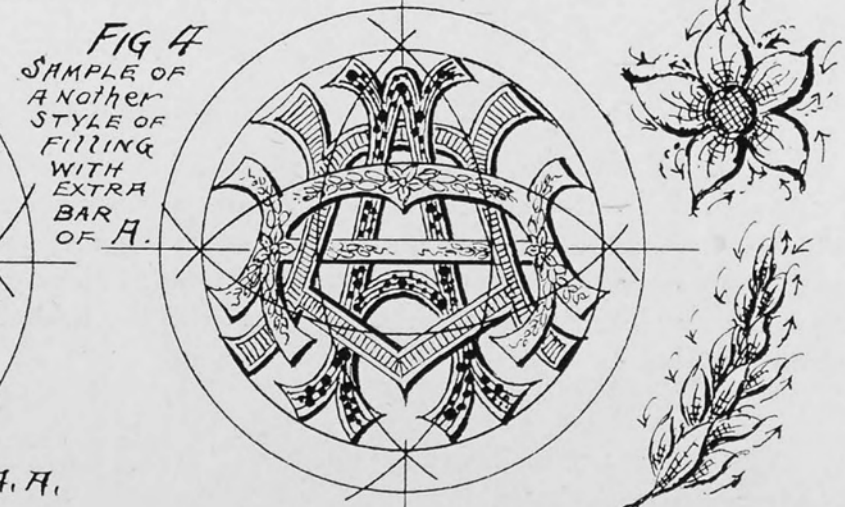
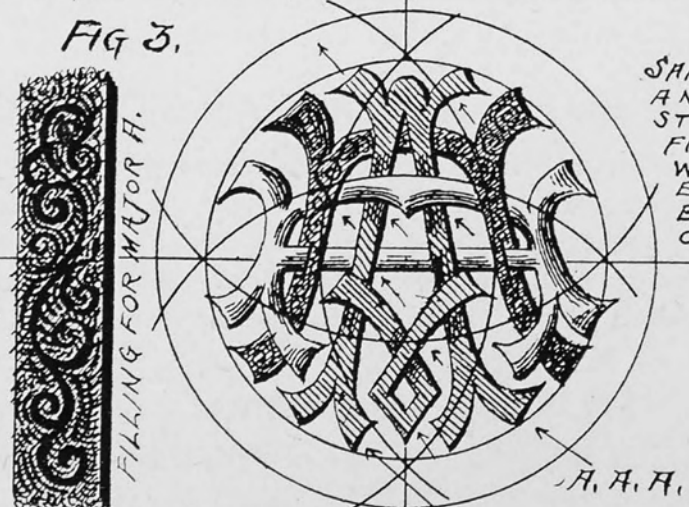
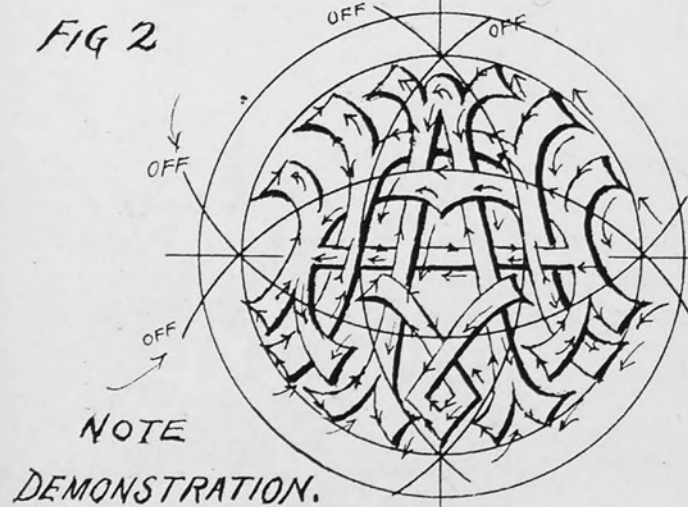
J. O. M.

BLOCK AND ROMAN MONOGRAMS.



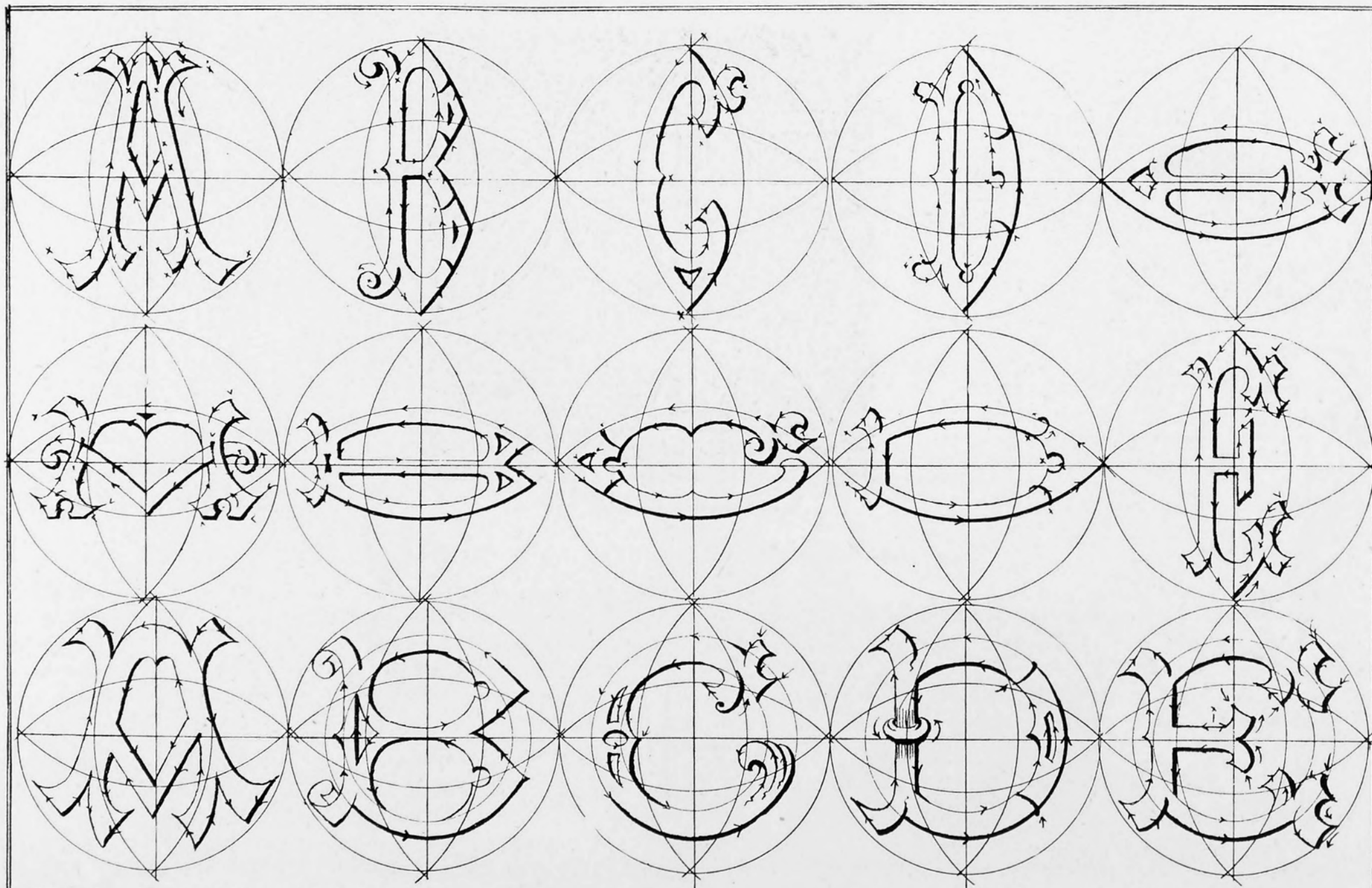
NOTE THE LETTERS WHICH GO OVER AND UNDER MUST BE DRAWN SO THEY CAN BE DRAWN APART.

HOW TO READ THE BLOCK AND ROMAN MONOGRAMS, THE LAST LETTER BEING THE MOST PROMINENT.

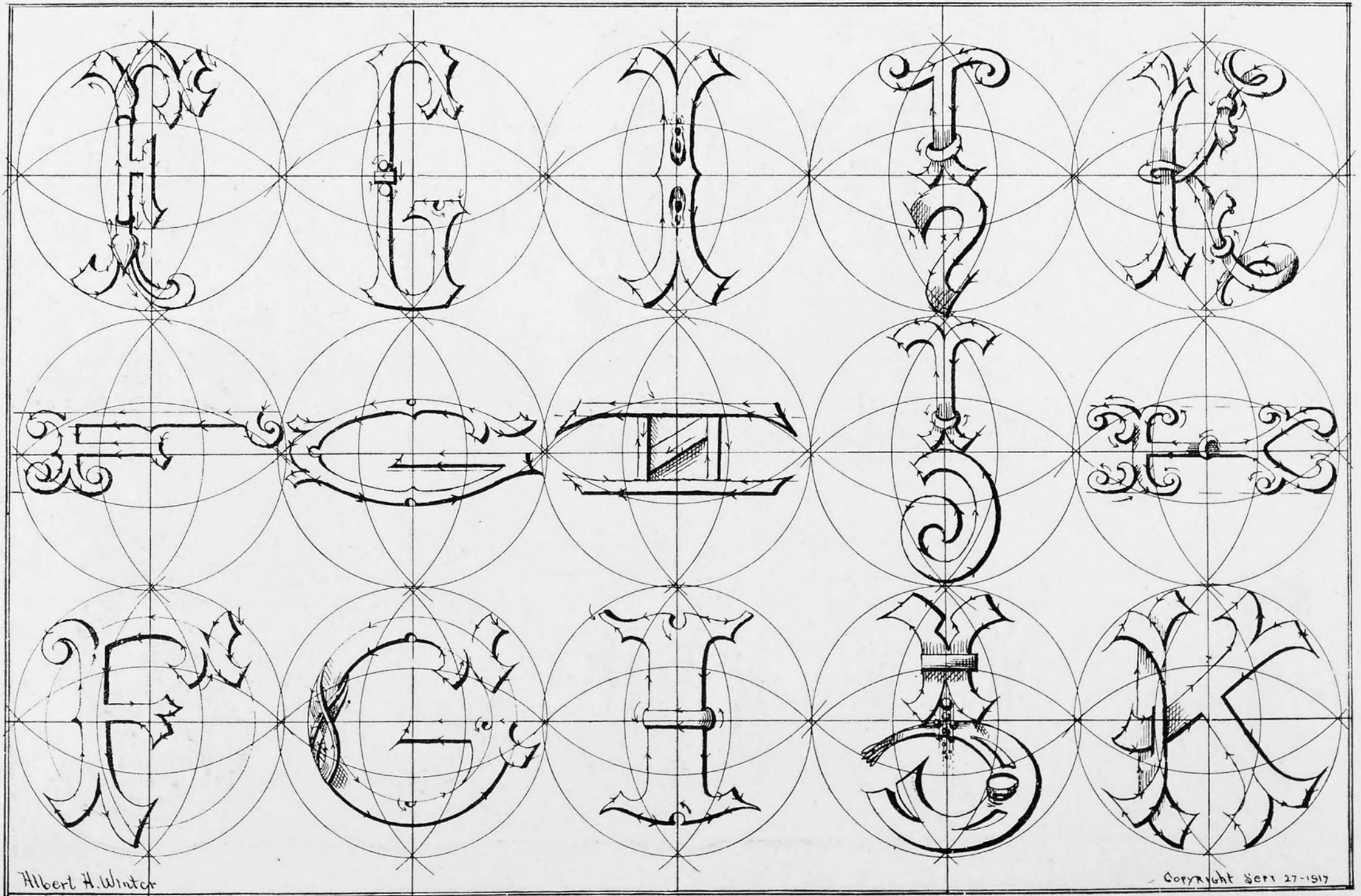


THE DESIGN, AND OUTLINING. WITH GRAVER, FIG. 2 THE PLACING OF THE SHADES, NEXT, FILLING IN-OF THE LETTERS, BEING CAREFUL TO FOLLOW THE ARROWS AS SHOWN. PLACING THE GRAVER THE PROPER WAY TO CUT.

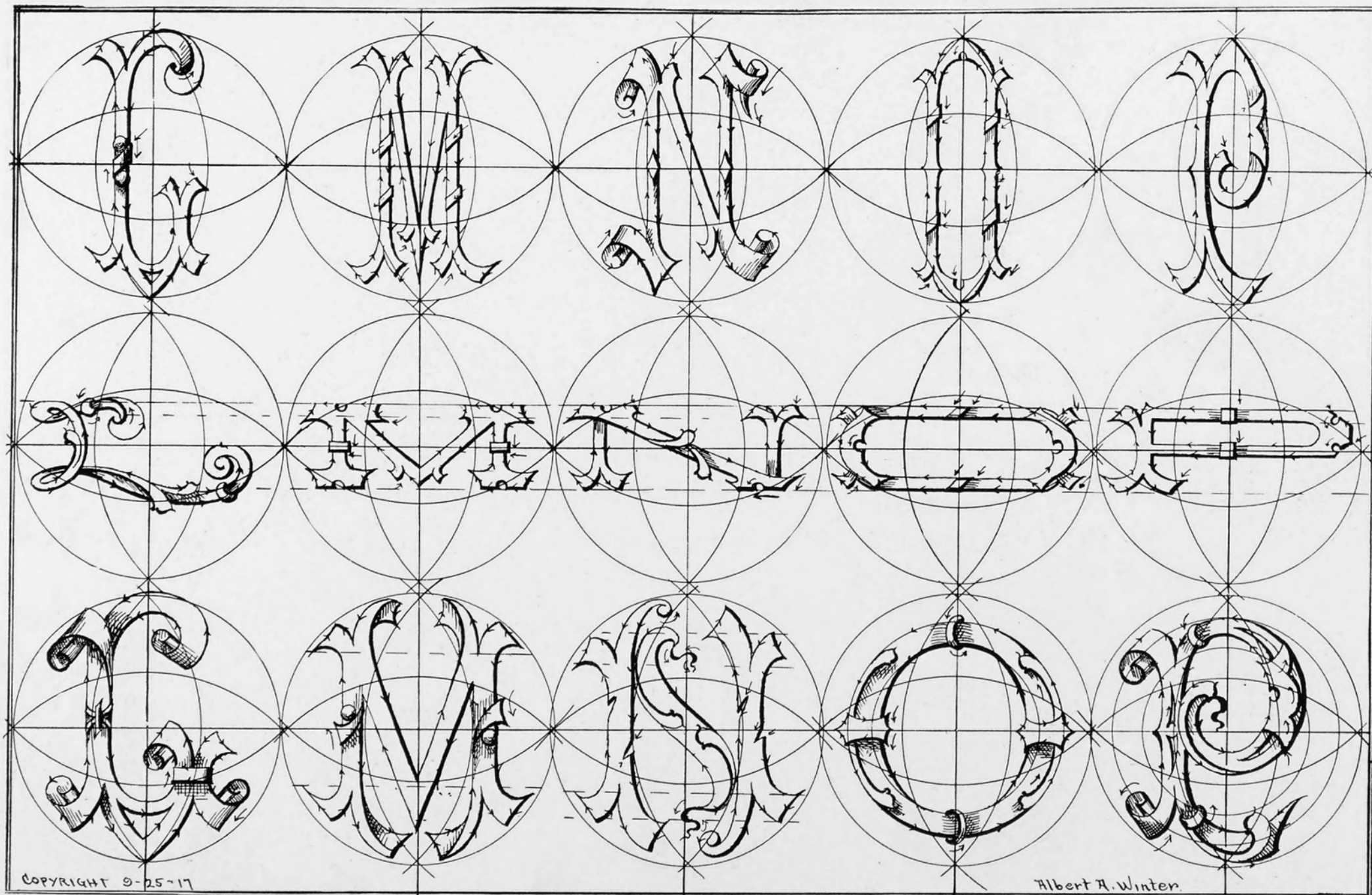
INDIVIDUAL BLOCK OR ROMAN LETTERS FOR MAKING UP ANY MONOGRAM



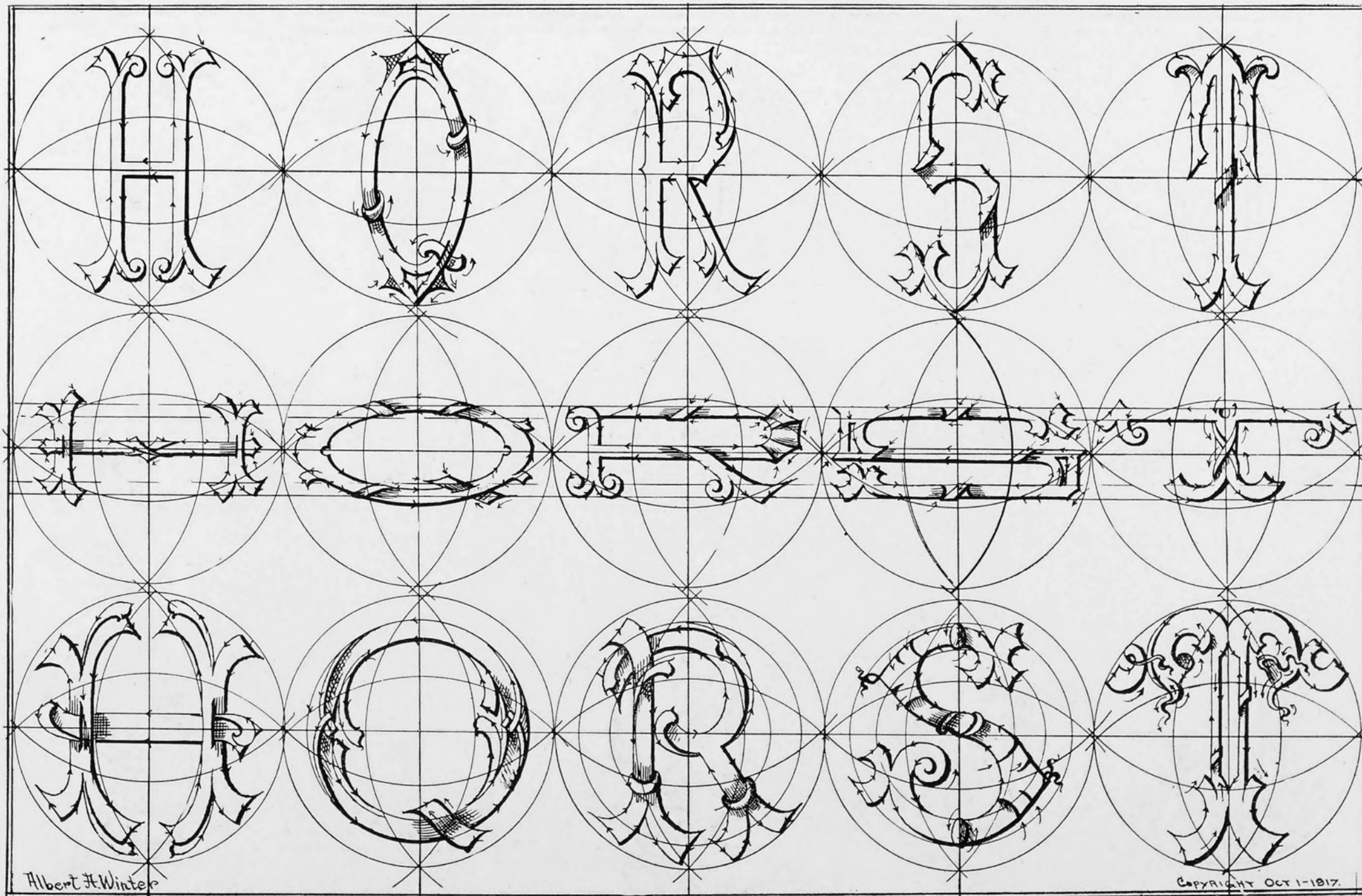
ARE DESIGNED AND DEMONSTRATED, FOLLOWING ARROWS WHICH



INDICATE HOW TO OUTLINE THE LETTERS AND SHOWING ALL SHADING



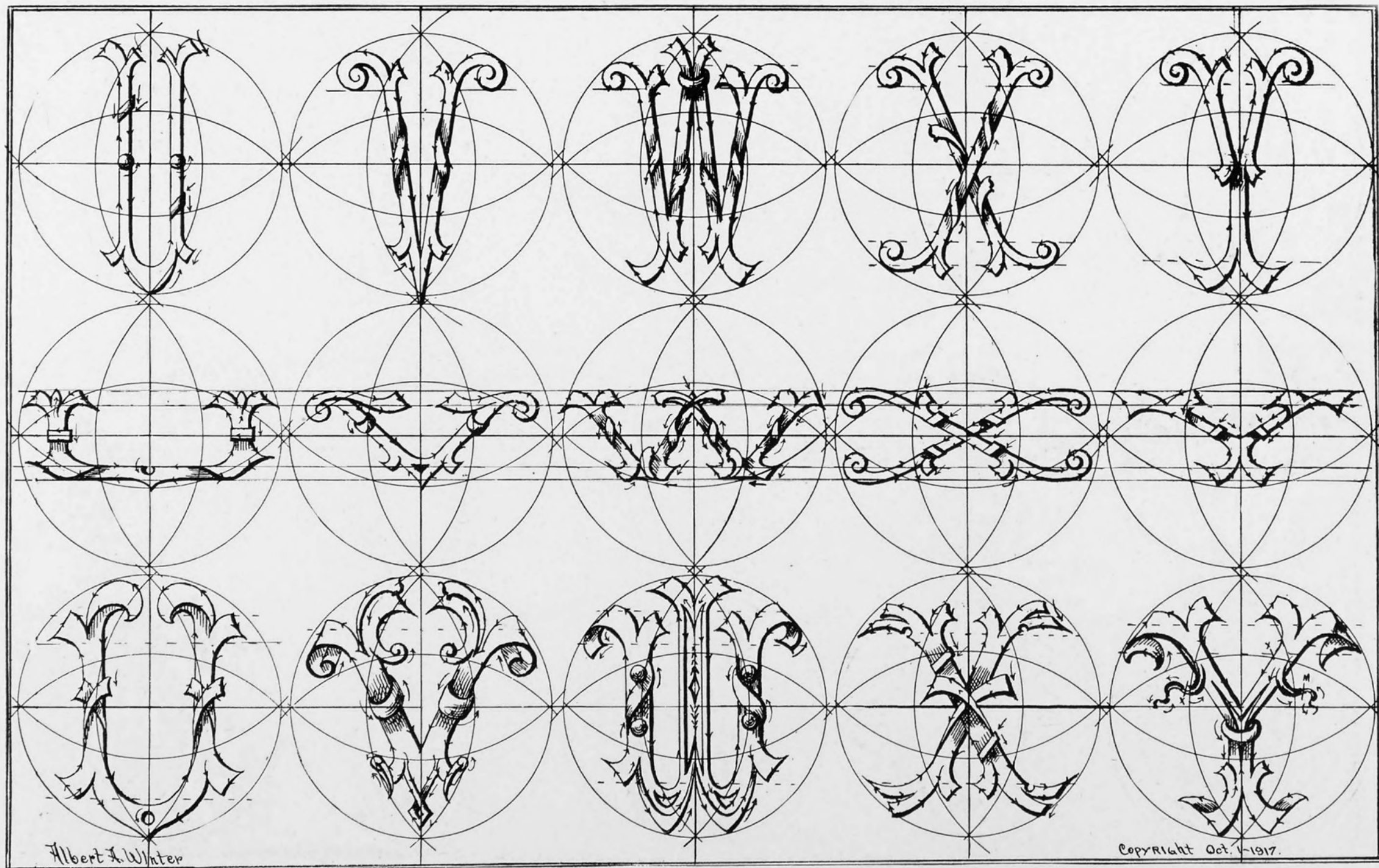
ORNAMENTS SUCH AS LEAVES, RINGS, ROLLS, BALLS AND THEIR SHADING



Albert H. Winter

COPYRIGHT OCT 1-1917.

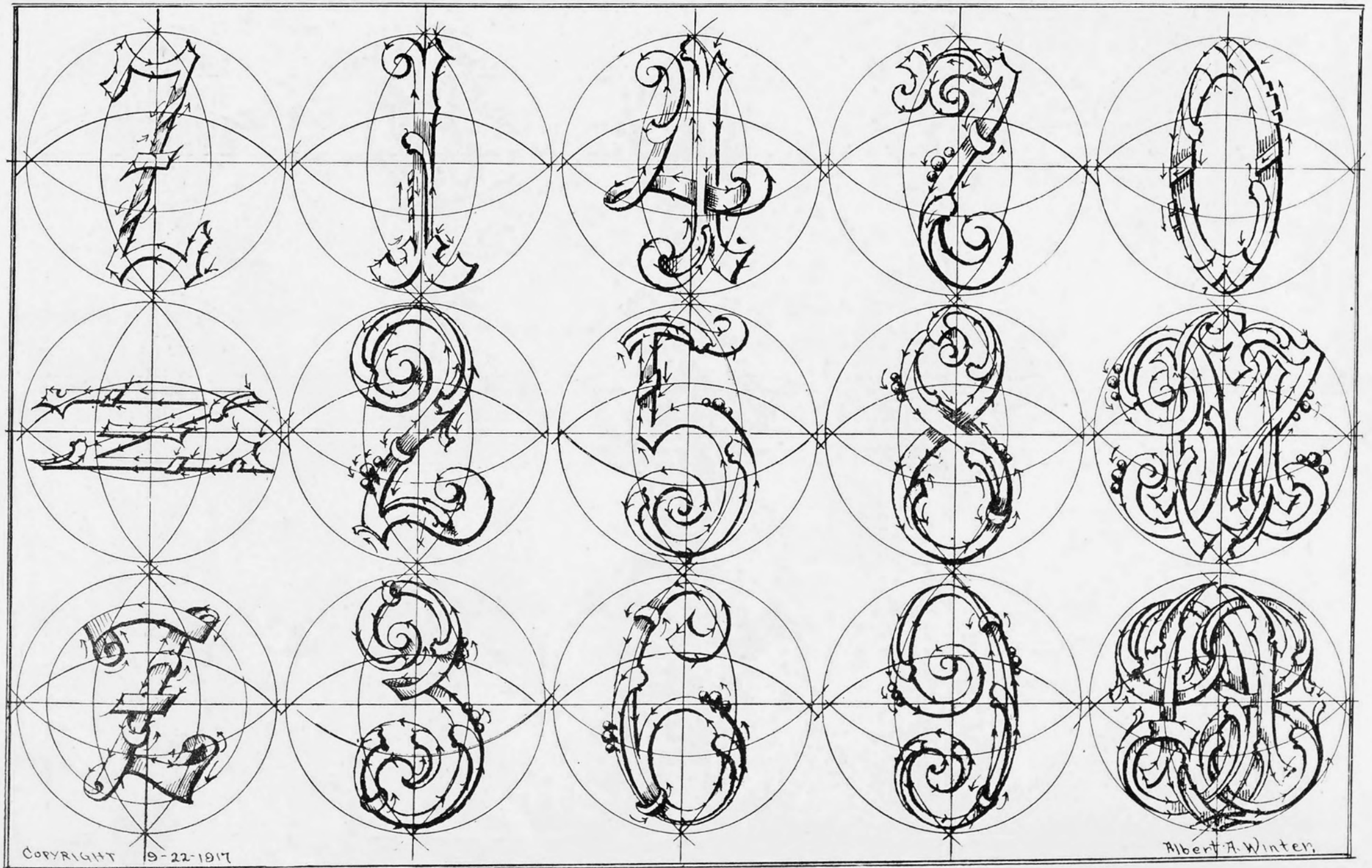
THESE LETTERS ARE TO BE ENGRAVED EITHER CLOSE LINED OR BRIGHT CUT ACCORDING TO SIZE



Albert J. Winter

Copyright Oct. 1-1917.

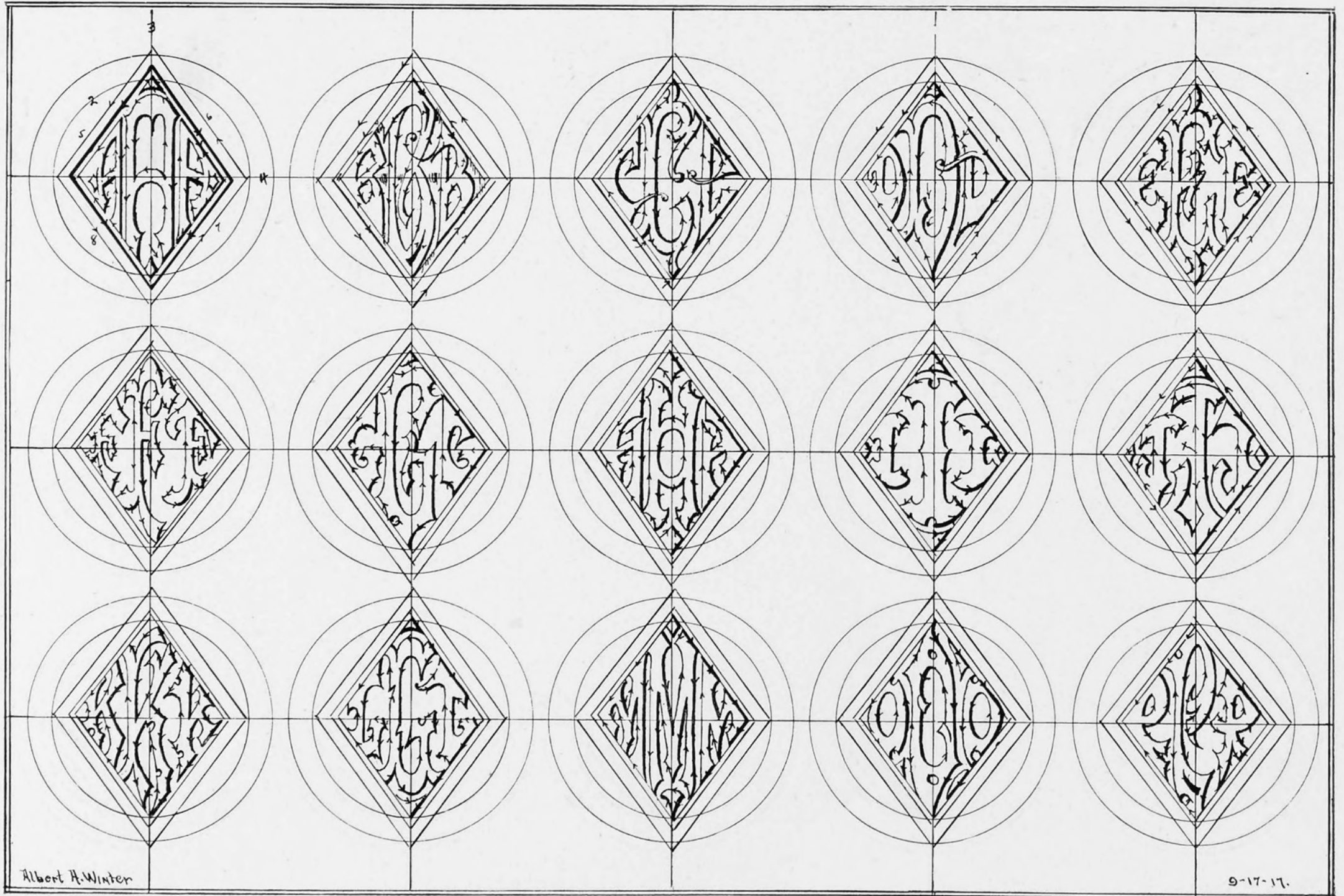
ACCORDING TO THICKNESS OF METAL, SILVER, GOLD FILLED, OR SOLID GOLD GOODS



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Albert A. Winter.

DIAMOND MONOGRAMS IN ALPHABET CAN BE MADE UP INTO ANY MONOGRAM



Albert H. Winter

9-17-17.

For Example, take Monogram A. A. A. Next B. and C., leave A. in Center and you have Monogram B. A. C., and so on with others—D. E. E. or F. G. A., Etc.

Albert H. Winter

9-17-17.

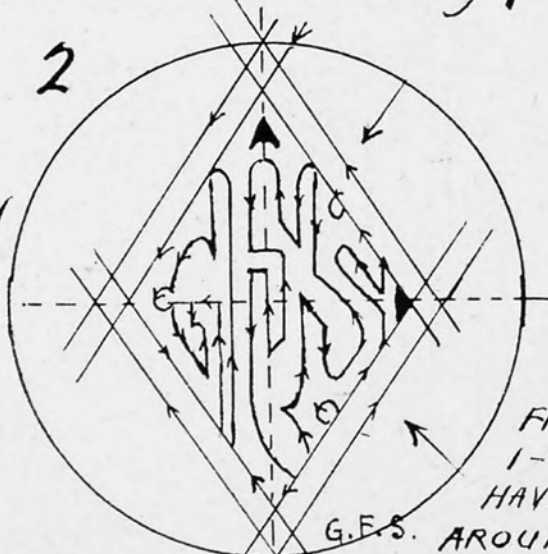
9-17-17.

Below Diamond Monogram dates 1917, 1918, 1919, 1920, Etc.

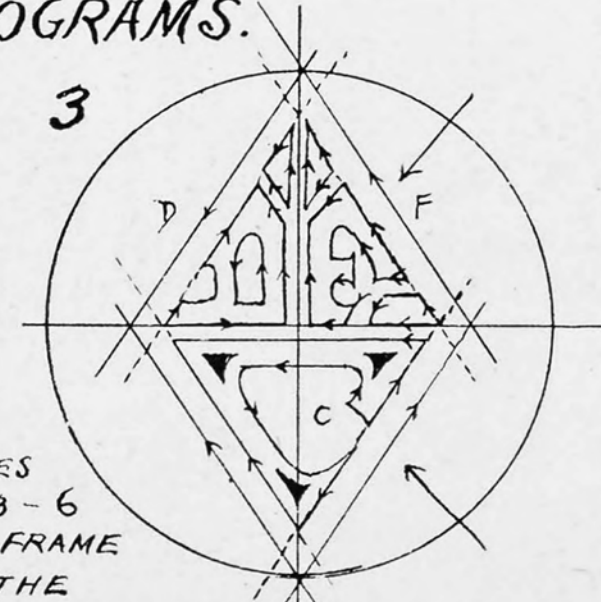
STUDIES IN DIAMOND MONOGRAMS.



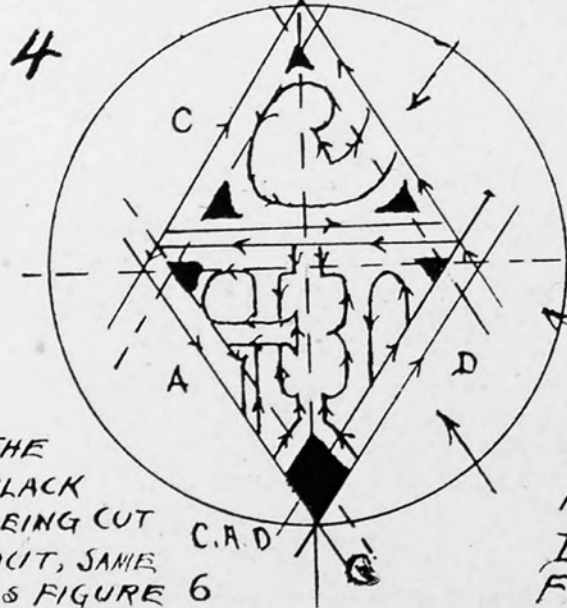
F.W.L.
1918



FIGURES
1-2-3-6
HAVE A FRAME
G.E.S. AROUND THE
LETTERS, ARROWS
SHOW THE WAY TO CUT
AND SHADE FRAME

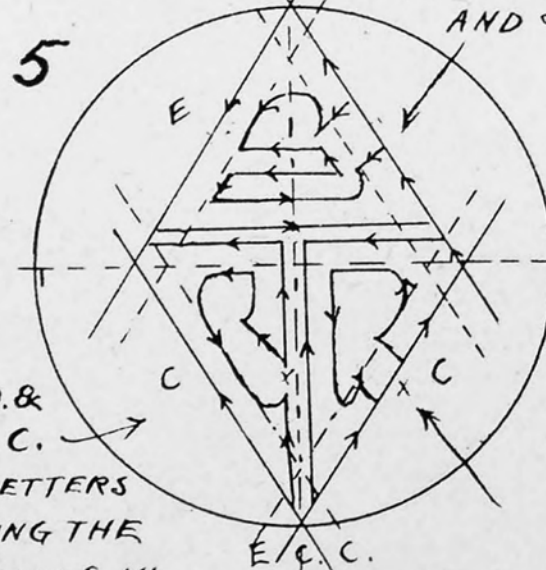


D.F.C.



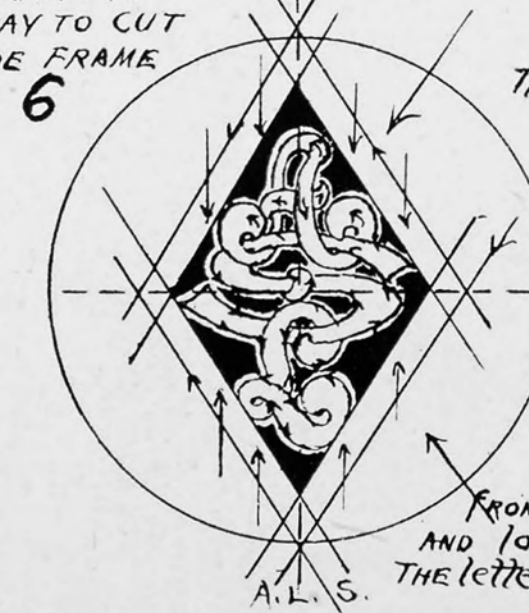
THE
BLACK
BEING CUT
OUT, SAME
AS FIGURE 6

C.A.D.



C.A.D. &
E.C.C.
The LETTERS
FORMING THE
DIAMONDS IN
FIGURES, 4 & 5.

E.C.C.



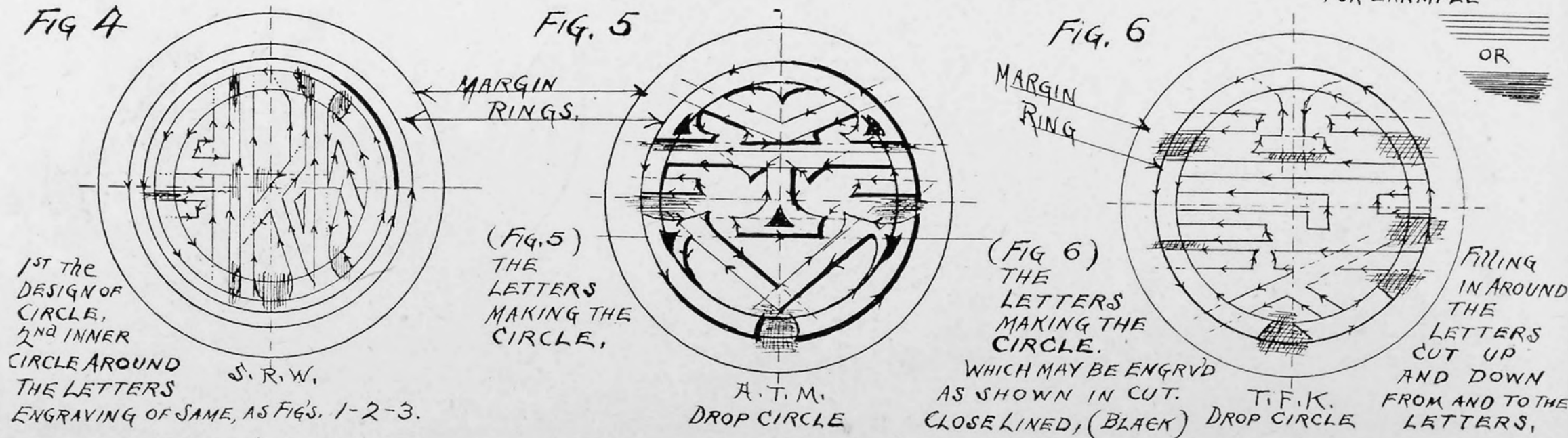
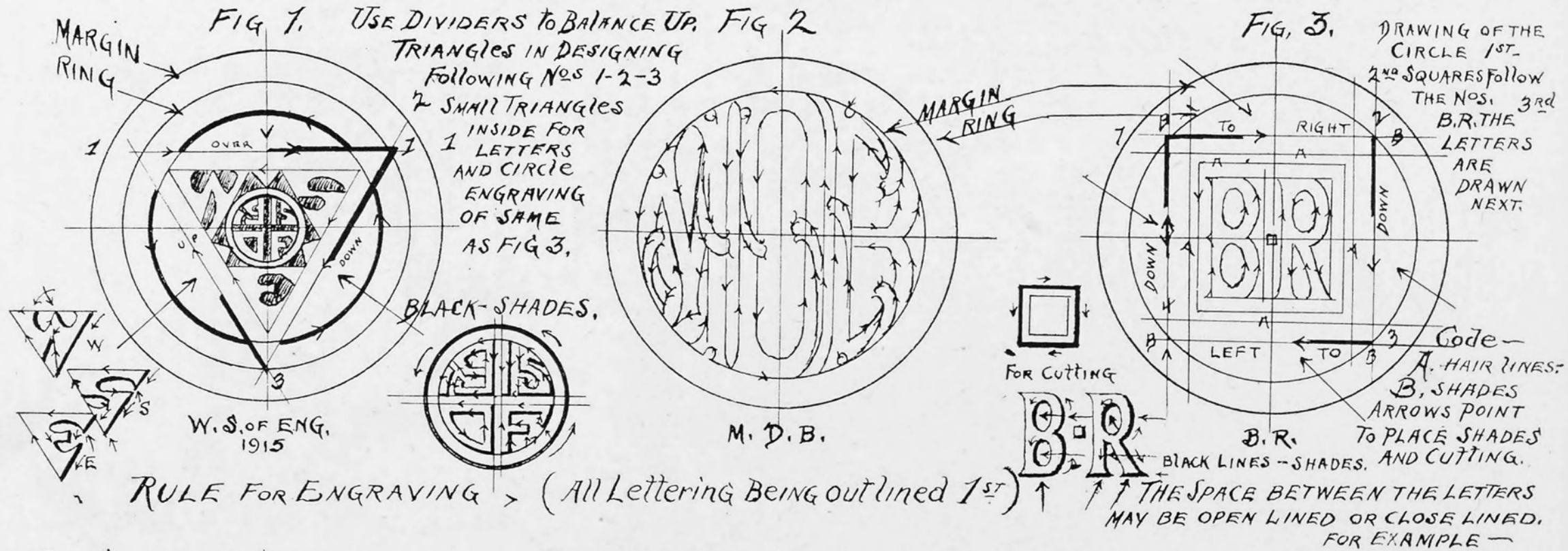
THE LETTERS
A.L.S. ARE
OUTLINED 1ST
THE FILLING
IN, AROUND
THE LETTERS
WHICH SHOWS
BLACK IS
CLOSE LINED.

FROM
AND TO
THE LETTERS

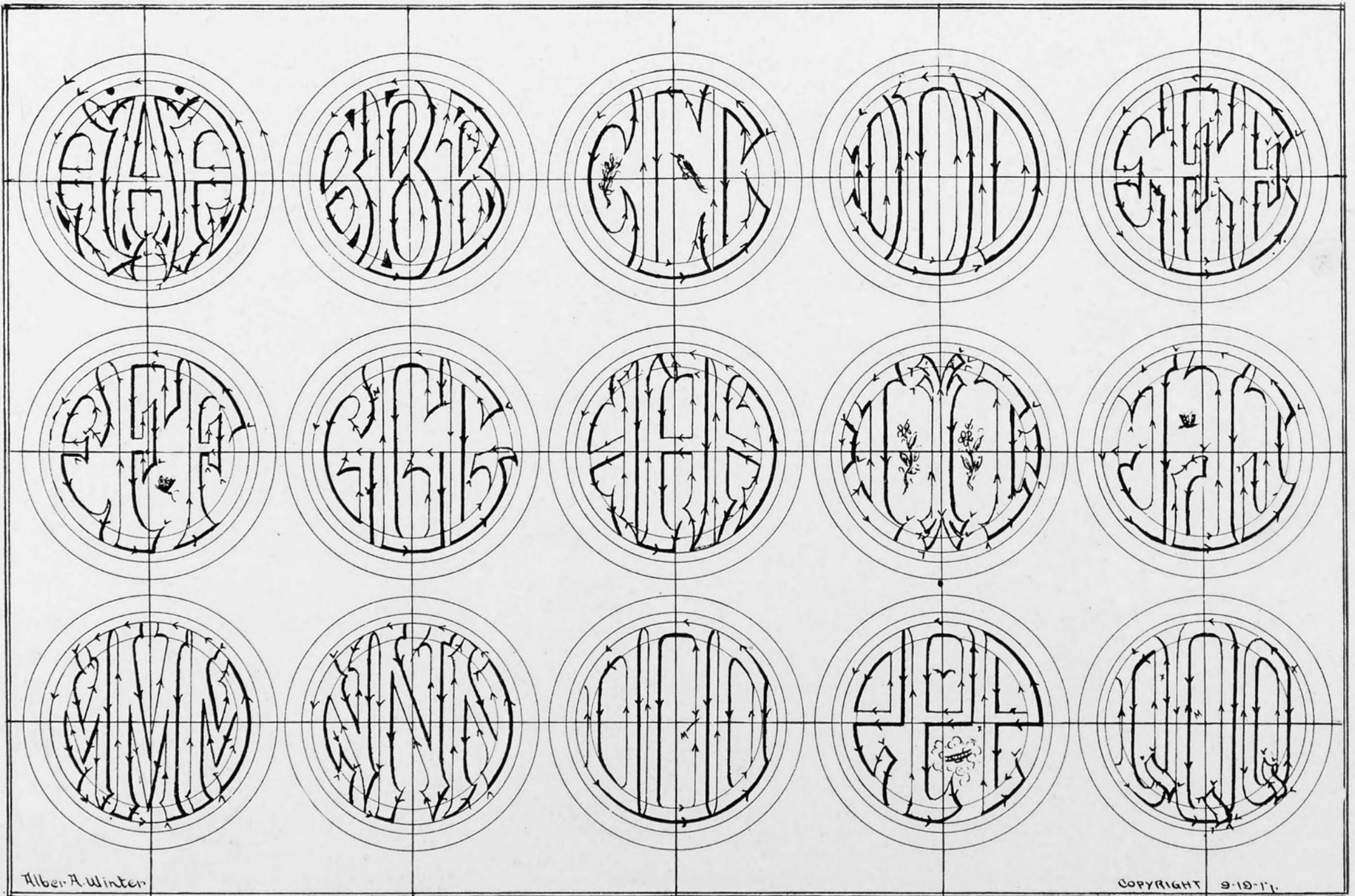
A.L.S.

Explanatory Rule, for OUTLINING LETTERS

ARROW ON THE LINE, → ← CUT THE WAY ARROW POINTS.

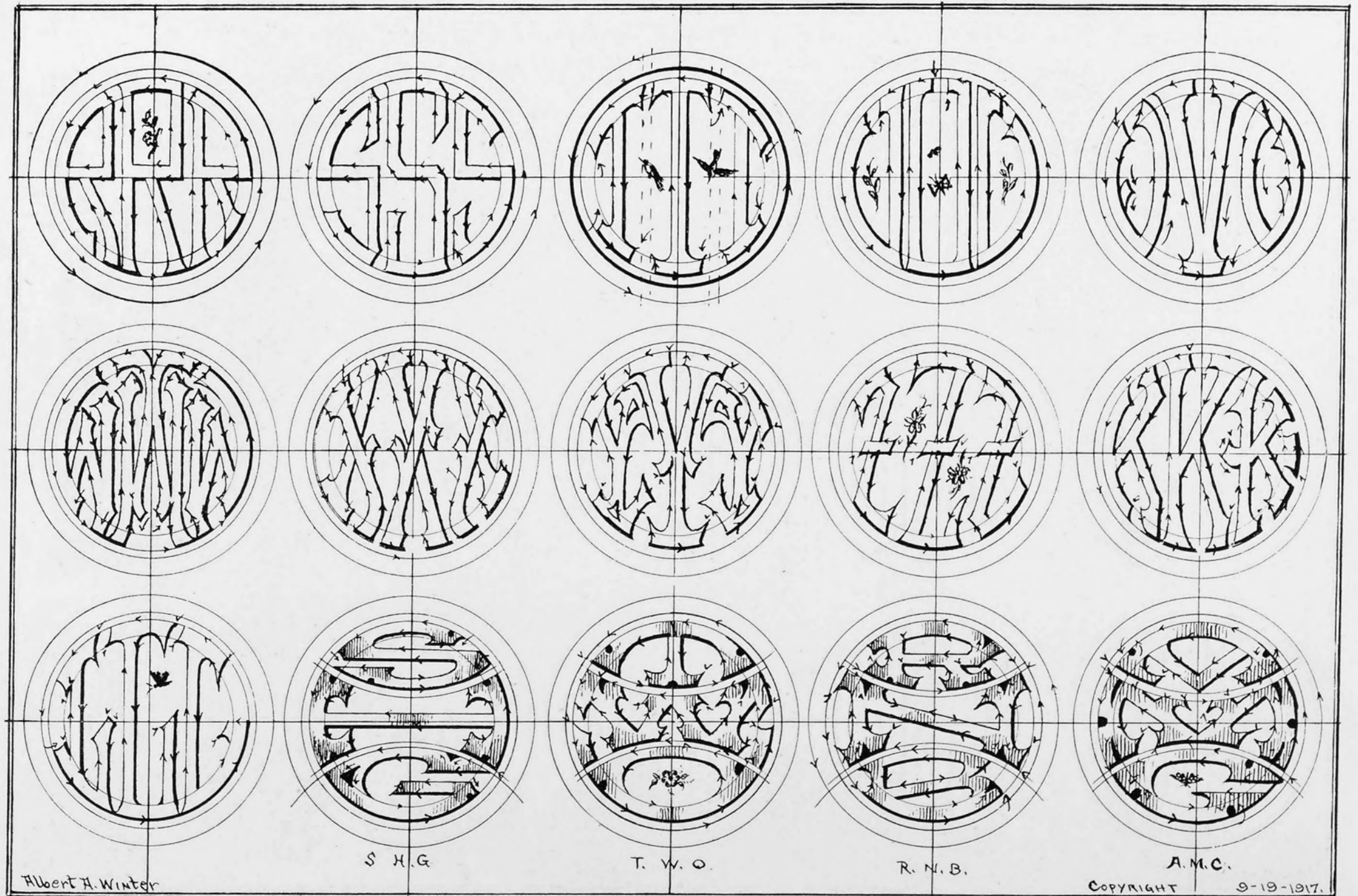


CIRCLE MONOGRAMS IN ALPHABET IN SIMILAR MANNER



These Monograms look best size of Dime or Nickel, and smaller

THESE MONOGRAMS CAN ALSO BE USED FOR IVORY WORK AND TINTED



Below Drop Circle, or Base Ball Style—the very latest

RUSTIC PERTAINING TO COUNTRY LIFE, RURAL; HOMELY; Plain; Simple:

FIG A, Shows letters DESIGNED. FIG B, Next cut with LINING tool. FIG C, CROSS CUTTING WITH LINER OR SQ. GRAVER FIG D, DARK SPOTS close lined; Some BRIGHT CUTTING AND LEAVES. FIG E, AND C, IS CALLED BIRCH, = WOOD. WHITE BARK: ENGRAVED USE SQ GRAVER Close line fine, A KIND OF TORN EFFECT, & SOME BRIGHT CUTTING. FIG A, DESIGNED AND OUTLINED. FIG D Completes the letter) Also FIG F.



FIG. A.

FIG. B.

FIG. C.

FIG. D.

FIG. E.

FIG. F.

FIG 1. DESIGN, AND OUTLINE WITH GRAVER }
1-2 CIRCLE
3-4 LINES
THRU CENTER
NEXT NO 5
THEN
SQUARE &
COMPAS.

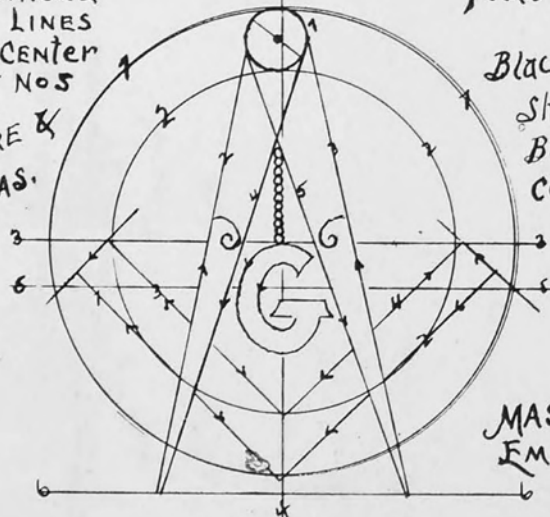


FIG. 1

FIG 2. DESIGN, NEXT OUTLINE WITH GRAVER.
The BLACK TRIANGLES
Are close lined
IN DULL EFFECT.
FIG 4.

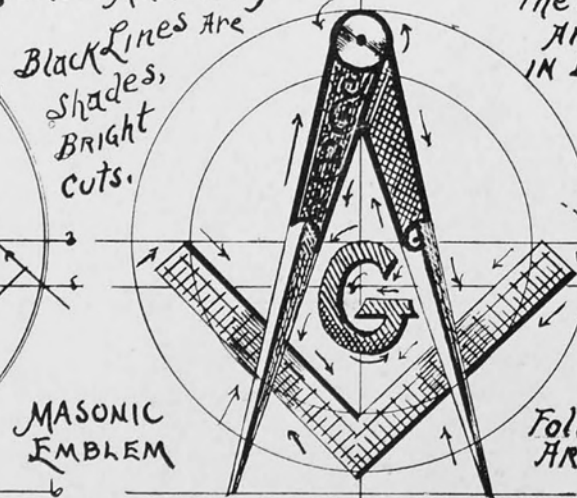


FIG. 2

Also Shield.
OPEN
LINED

Follow
ARROWS IN CUTTING.

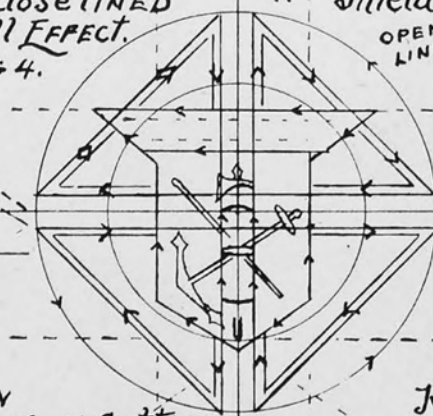


FIG. 3

FIG. 4. FINISHED

Black Lines Are Shades, BRIGHT CUTS.

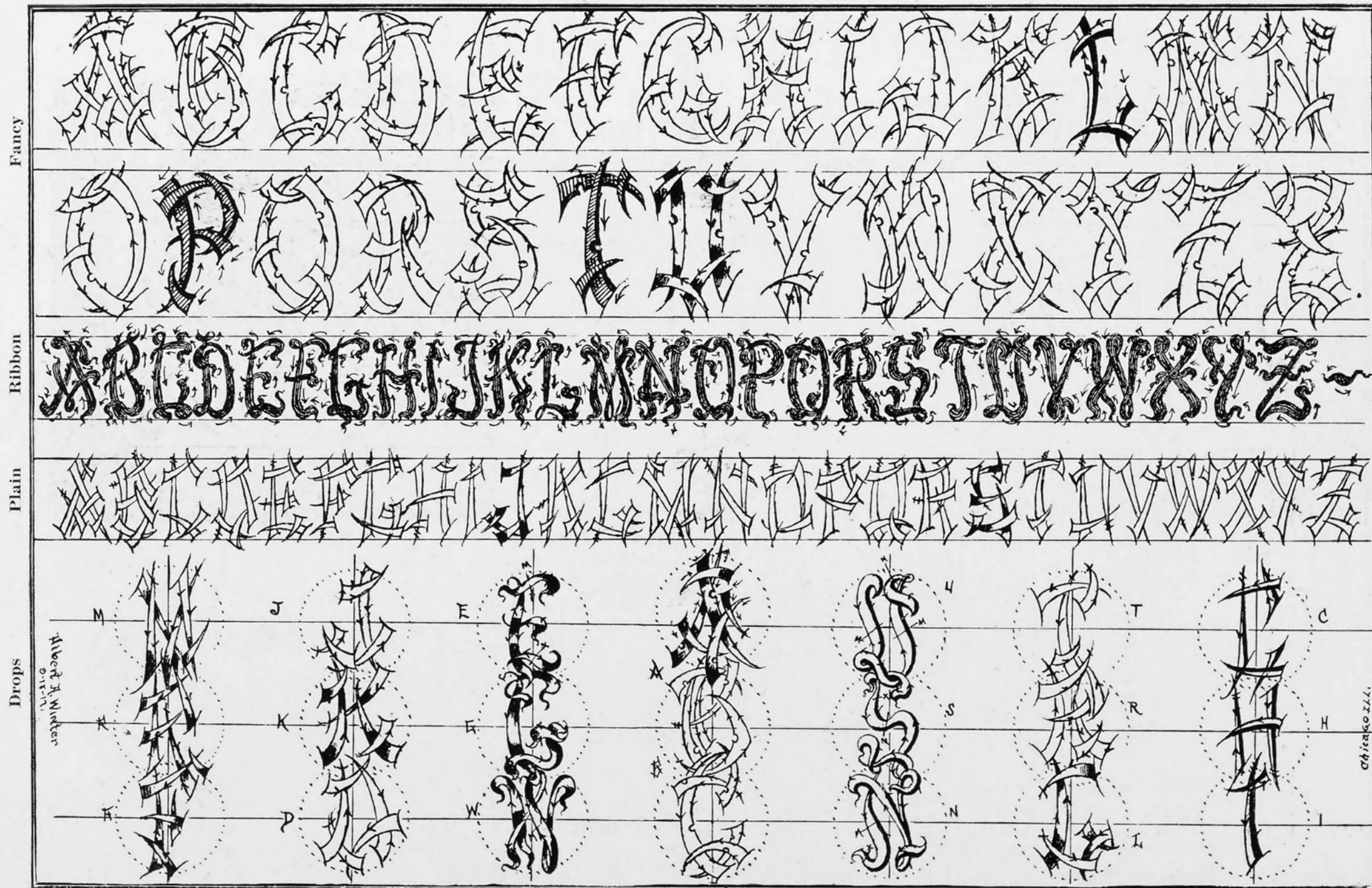


FIG. 4

K-C
EMBLEM

Circle
FRAME
OMITTED.

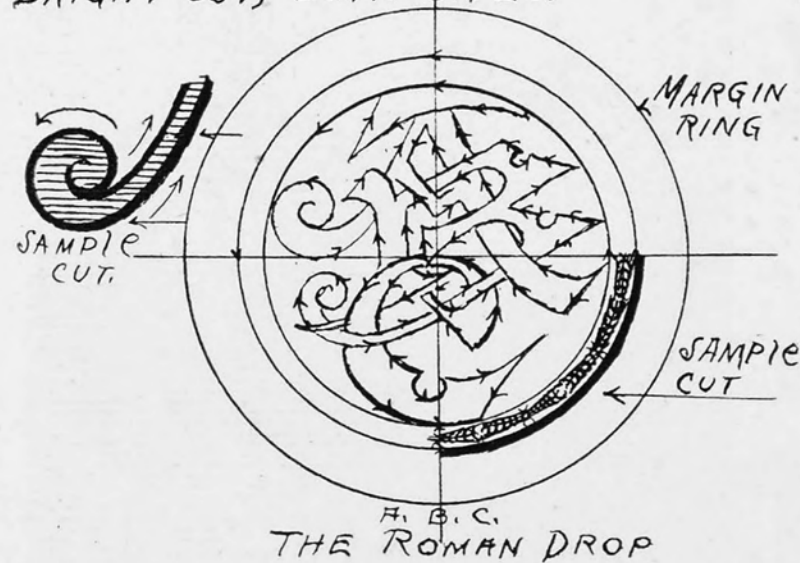
JAPANESE ALPHABET IN THREE STYLES, DEMONSTRATING DESIGNS AND CUTTING



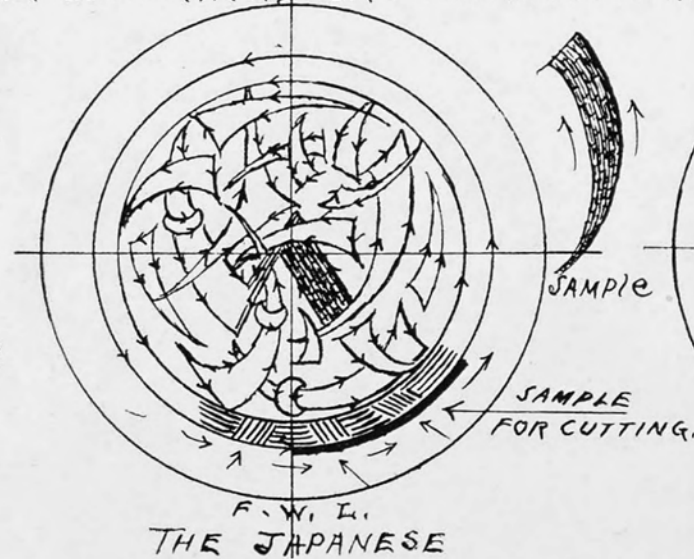
Drop Letters in Japanese showing same styles, for any purpose

NOVELTY MONOGRAMS

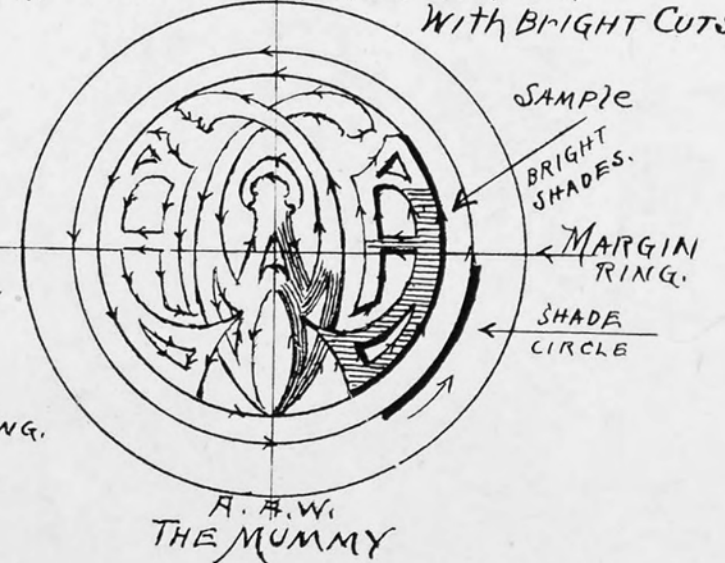
ENGRAVING OF A.B.C.
CROSS LINE SHADED. OR HEAVILY
BRIGHT CUT, BOTH SIDES.



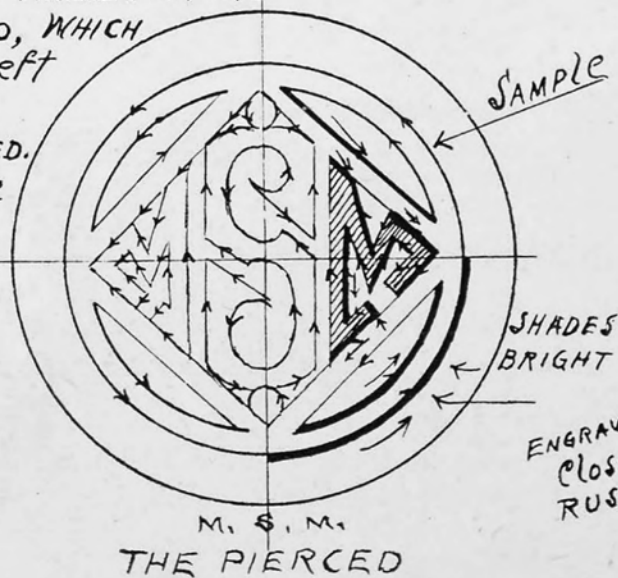
ENGRAVING OF F.W.L.
WHICH MAY BE CUT LIKE A.B.S.
OR CLOSE LINED OR IN STRAW EFFECT.



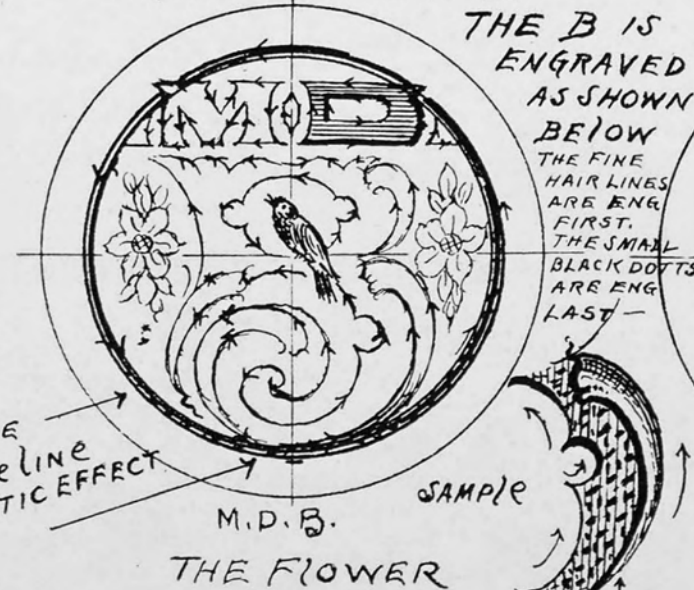
ENGRAVING OF A.A.W.
MAY BE LINED AS SHOWN BOTH A'S
AND THE 'W' RIBBON LINED—
WITH BRIGHT CUTS.



ENGRAVING OF M.S.B.
SHADED WHERE ARROWS
POINT TO, WHICH
MAY BE LEFT
PLAIN OR
CROSS LINED.
THE CIRCLE
AND
SQUARE
SHADED
ON BOTH
SIDES—

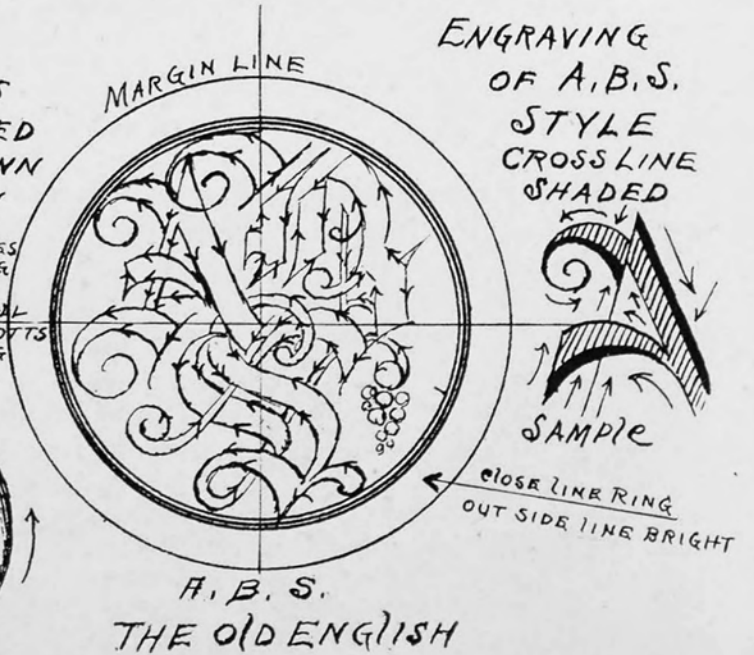


THE LETTERS M.D. ARE
CROSS LINE SHADED.



THE B IS
ENGRAVED
AS SHOWN
BELOW
THE FINE
HAIR LINES
ARE ENG.
FIRST.
THE SMALL
BLACK DOTS
ARE ENG.
LAST—

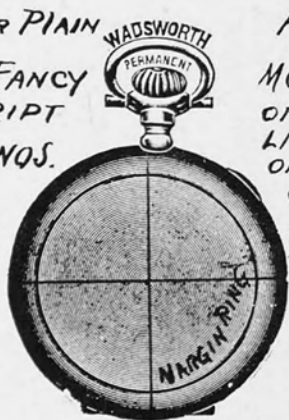
ENGRAVING
OF A.B.S.
STYLE
CROSS LINE
SHADED



PROPER MARGINS TO LEAVE.

FOR PLAIN
OR FANCY
SCRIPT
MONOS.

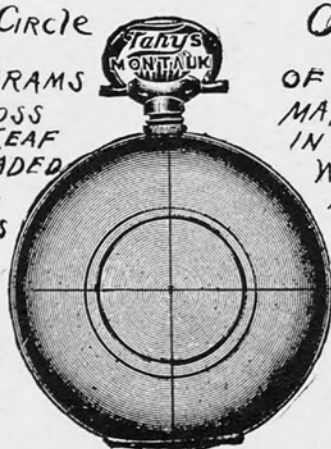
FIG 1



FOR CIRCLE

MONOGRAMS
OR CROSS
LINE LEAF
OR SHADED
O. E.
L'thrs

FIG 2



Old English Letters on Shields

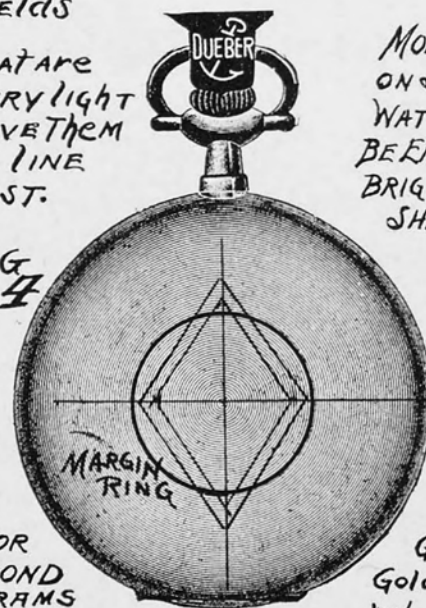
OF WATCHES
MAY BE CUT
IN ANY STYLE
WHEN CASES
ARE HEAVY

FIG 3



CASES THAT ARE
THIN, VERY LIGHT
ENGRAVE THEM
CLOSE LINE
IS BEST.

FIG 4



MONOGRAMS
ON SHIELDS OF
WATCHES SHOULD
BE ENGRAVED IN
BRIGHT CUT.
SHADES—

THE LETTERS
BEING
OUTLINED
1ST, THEN
SHADED.

FIG 5



SIGNET RINGS IN GOLD

LETTERS
BEING
OUT
LINED
FIRST.



THEN SHADED
BRIGHT
CUT
Solid

FIG 6



RE CUTTING

THE SHADES
OVER
SEVERAL TIMES

BRINGING OUT THE BEAUTY
OF THE SHADES.

FOR
DIAMOND
MONOGRAMS
WITH OR WITHOUT FRAMES.
DRAWING THE CIRCLE FIRST.

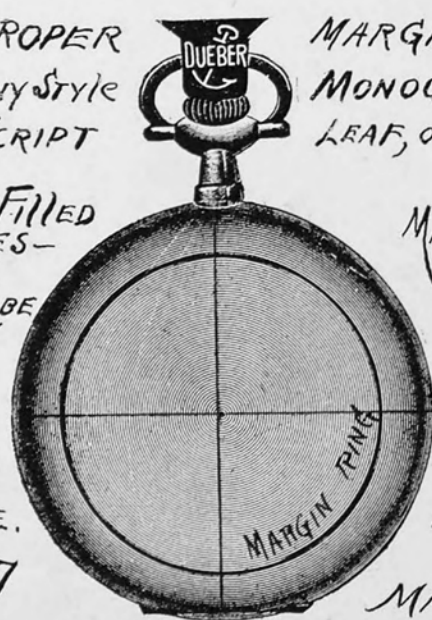
Gold or
Gold Filled.

WHEN CASES ARE THIN
CLOSE LINE THEM LIGHTLY.

PROPER
FOR ANY STYLE
IN SCRIPT

GOLD FILLED
CASES—
CARE
MUST BE
TAKEN
NOT TO
CUT
THRU
THE
PLATE.

FIG 7

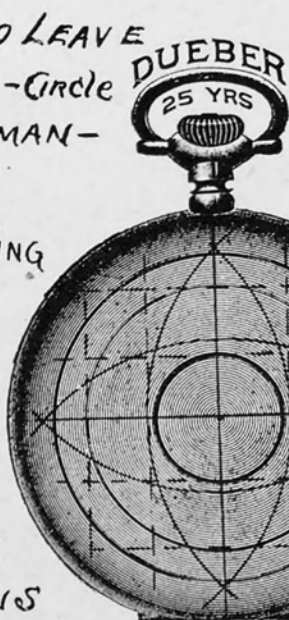


MARGINS TO LEAVE
MONOGRAM—CIRCLE
LEAF, OR ROMAN—

MARGIN RING

FIG 8

MARGINS



FOR WATCH
CASES—

CORRECT WAY TO ENGRAVE CUFF BUTTONS.

LINKS THAT
ARE VERY THIN
ENGRAVE THEM
LIGHTLY—IS BEST.
CLOSE LINE THEM.

FIG 9



LEAVE
MARGIN
AROUND

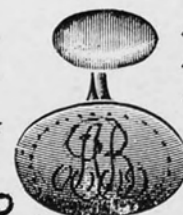


FIG 10

WHICH MAY BE THIN, OR HEAVY.

LINKS THAT ARE
HEAVY—MAY BE
ENGRAVED IN
Solid BRIGHT
CUT SHADES—

FIG 12



THESE LINKS MAY ALSO BE ENGRAVED
IN THESE POSITIONS.

Old Engl.
LETTERS
2 or 3
CAPT'S,
Also IN

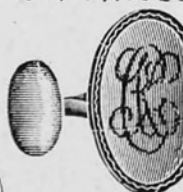
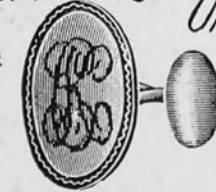
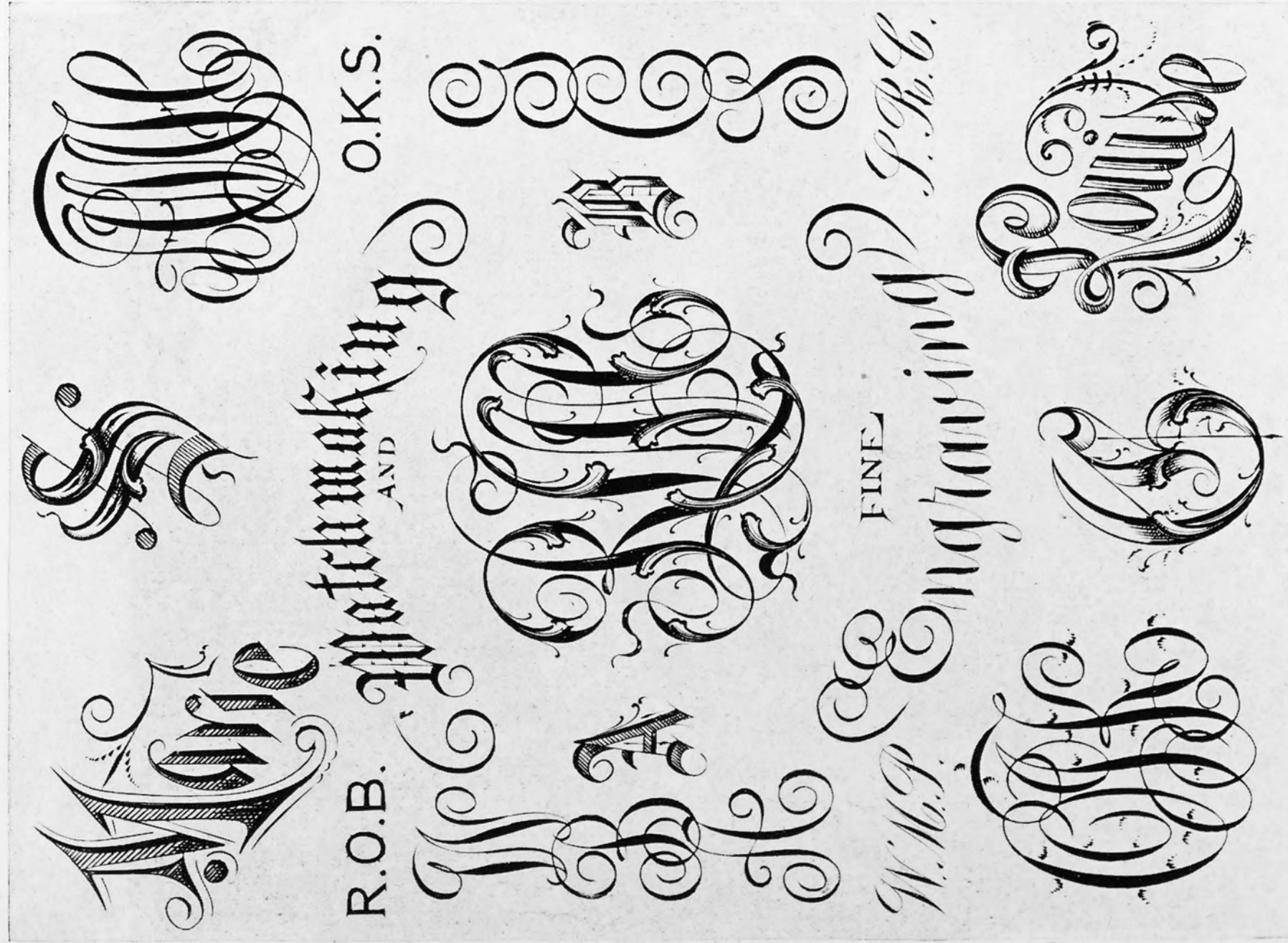


FIG 11



SCRIPT AND O. E. NAMES & ETC.

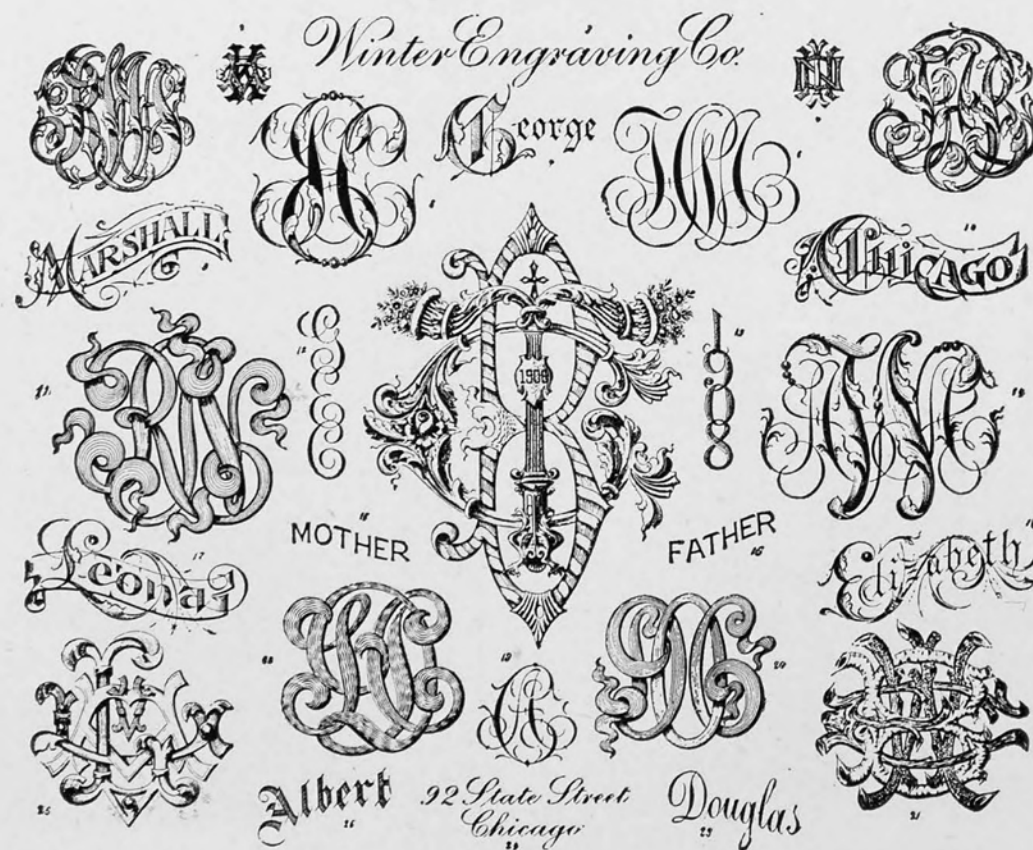
UNLESS OTHERWISE ORDERED BY CUSTOMER—OR JEWELERS.



DISPLAY PLATE OF
CELLULOID ENGRAVING

Styles of Engraving for the Jewelry Trade

Price List Upon Request



All orders receive prompt attention

THE METAL

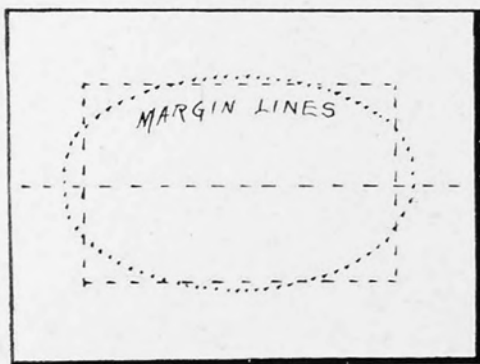


FIG 1. IN SILVER
GOLD OR GOLD FILLED.

ROUGH SKETCH

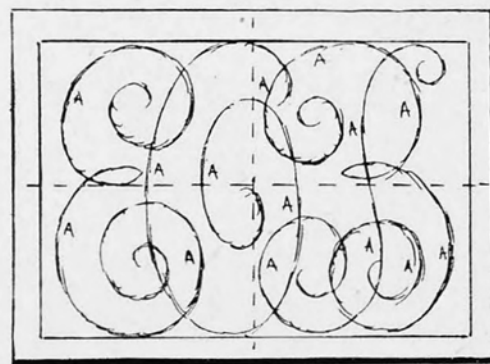


FIG 2. THE DESIGN

DOUBLE LINED

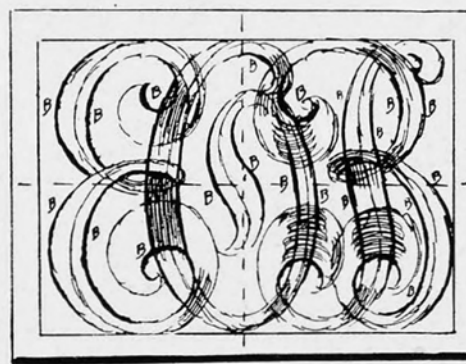


FIG 3- READY FOR OUT LINE

OUT LINED
ENGRAVED

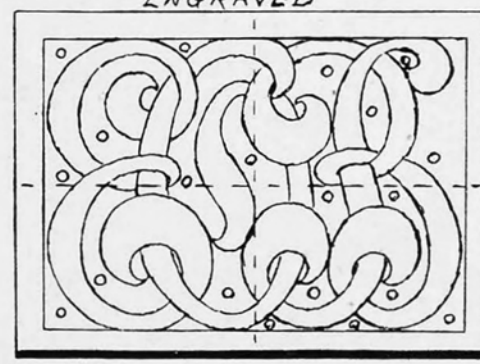


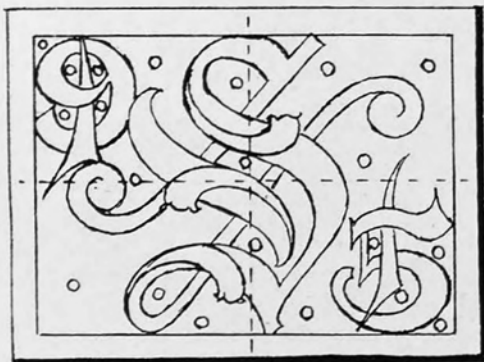
FIG 4 SMALL HOLES DRILLED

FIG 4.
READY
FOR
SAWING
OUT

Light lines ARE the (A) lines to be drawn FIRST.

BLACK lines 2nd SEE PAGE Double line Ciphers.

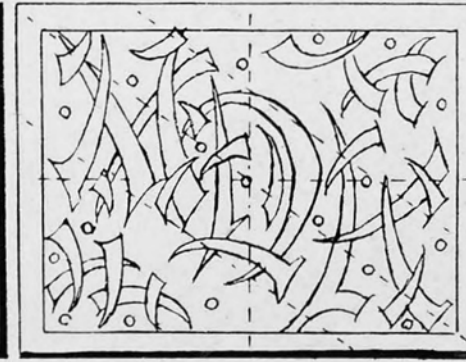
WIDER FRAMES MAY BE USED AS SHOWN IN ABOVE, FIG. 1.
IN SQUARES OR OVALS.



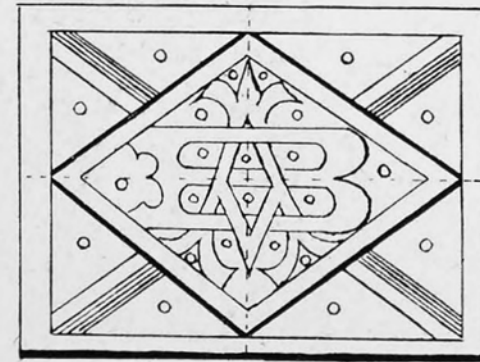
O.E. S. LEAF STYLE 1915.



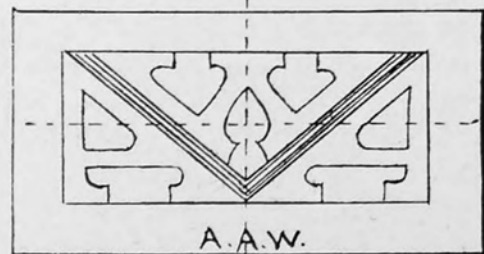
A.B.C. IN OLD ENGLISH



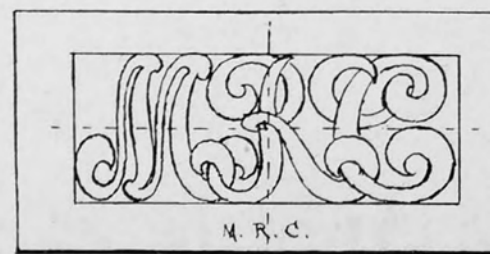
X.D.X IN JAPANESE



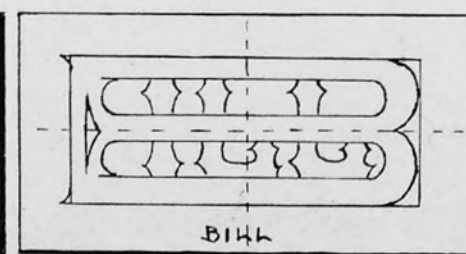
A.B. IN ROMAN-BLOCK



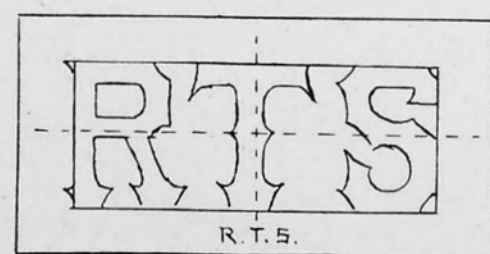
A.A.W.



M.R.C.

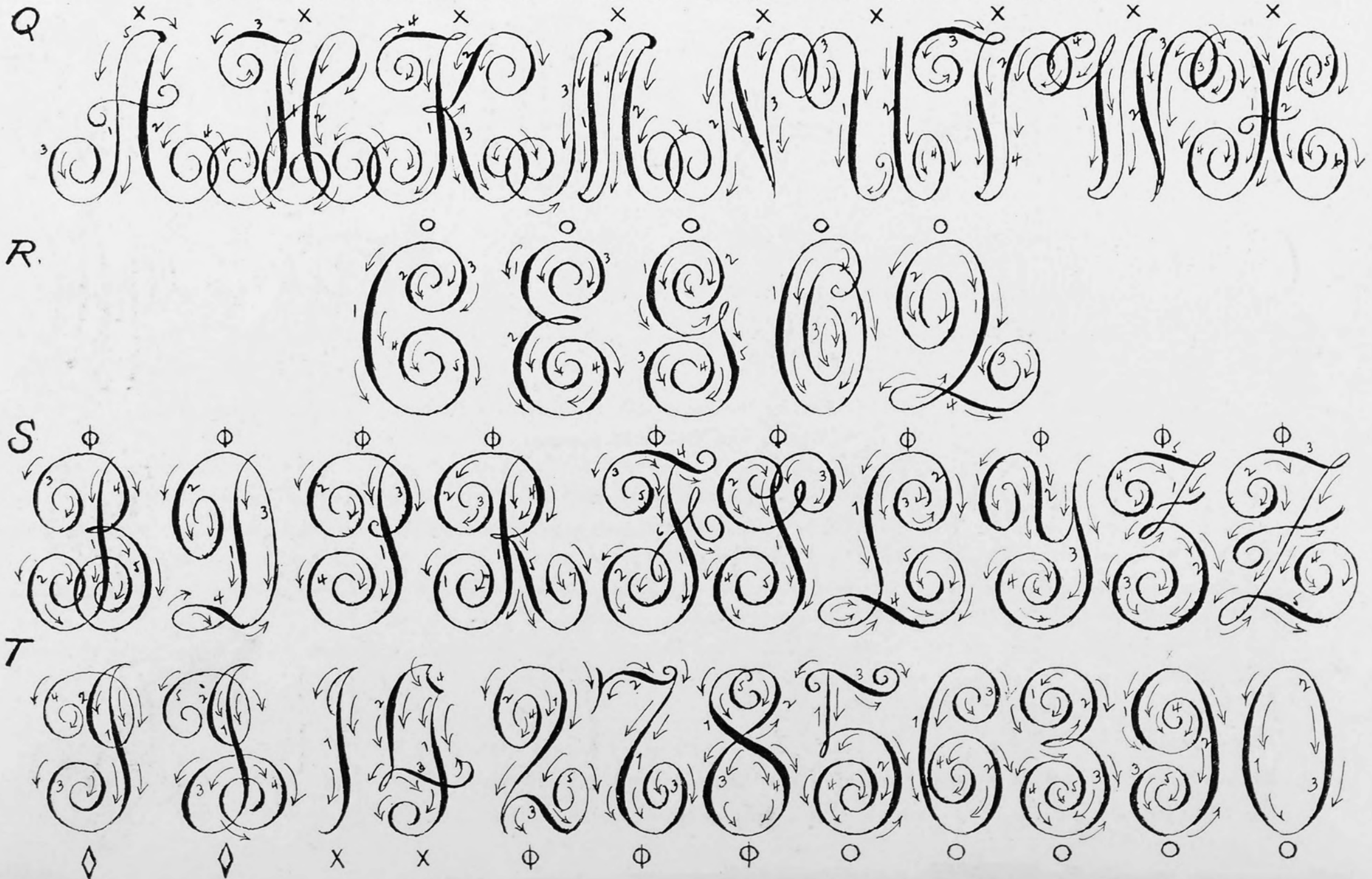


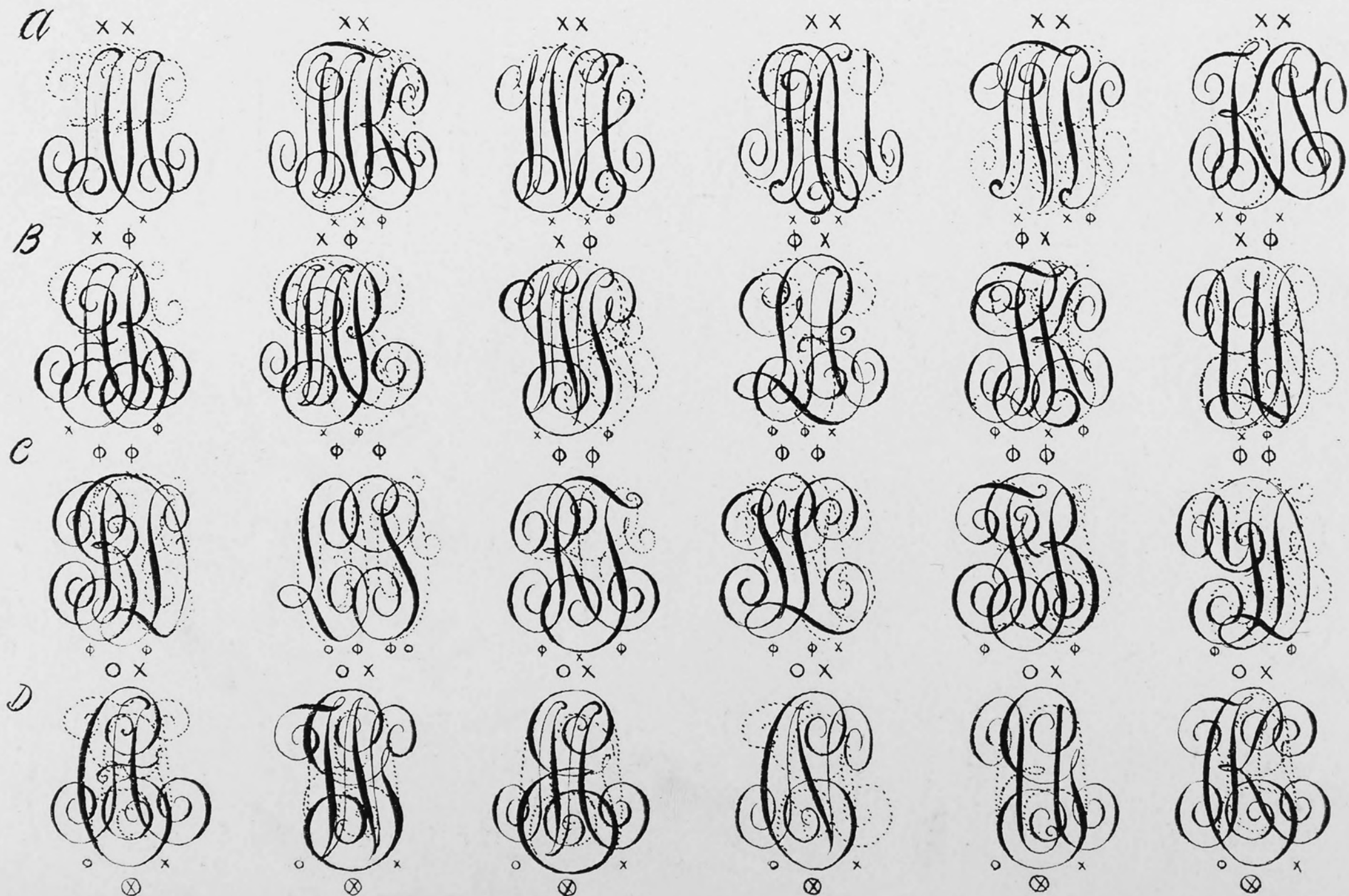
B.H.L.

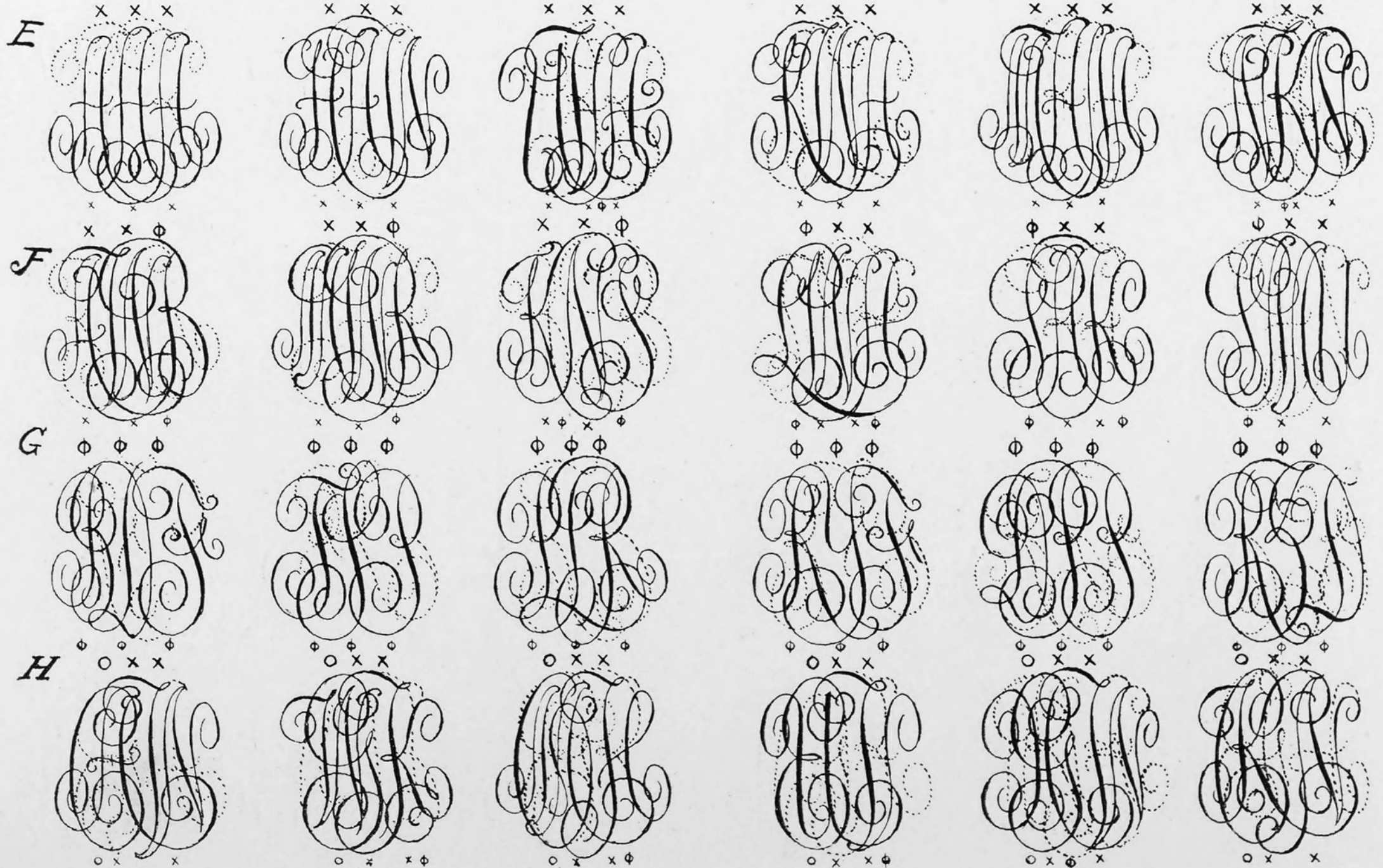


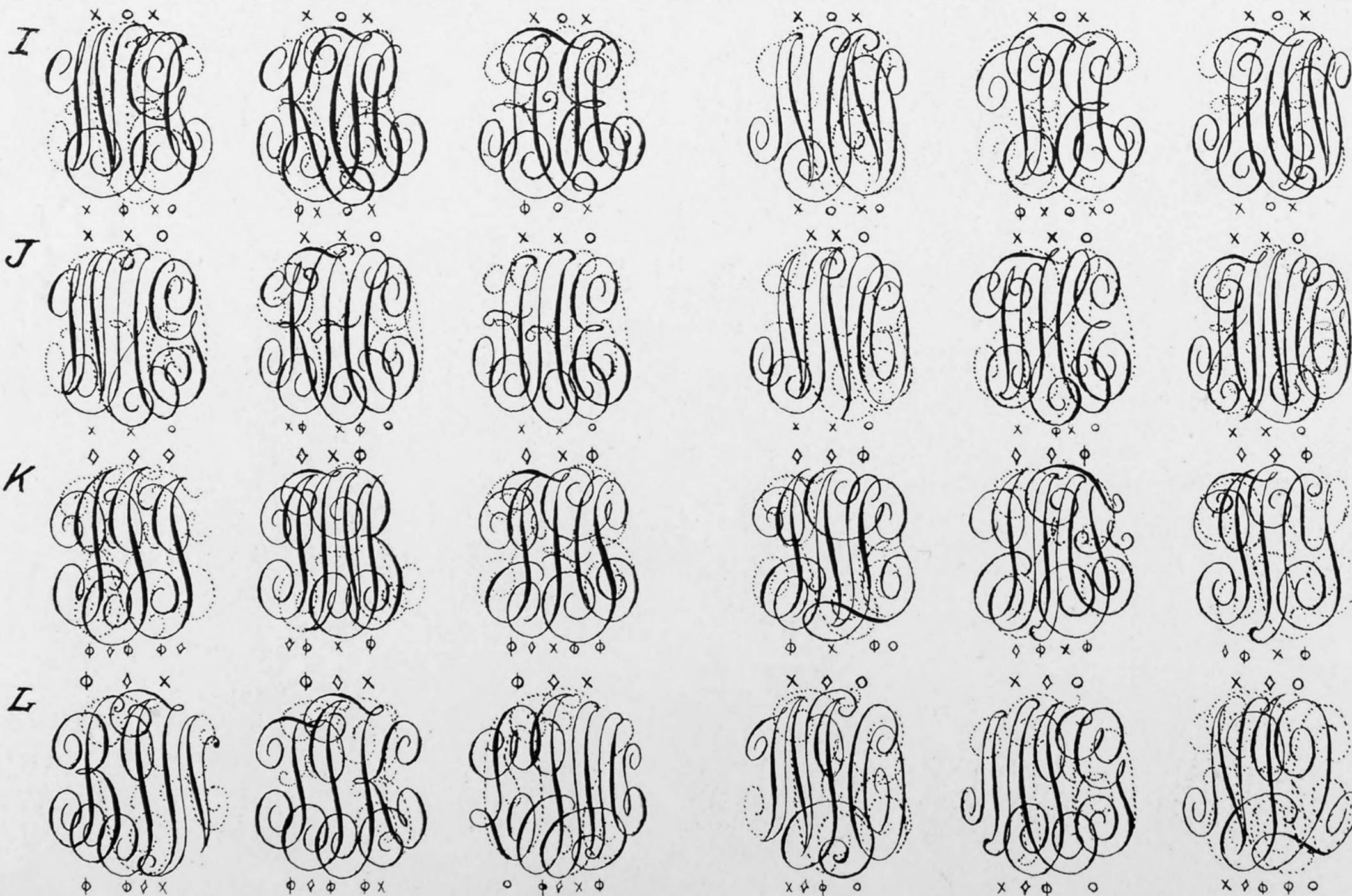
R.T.S.

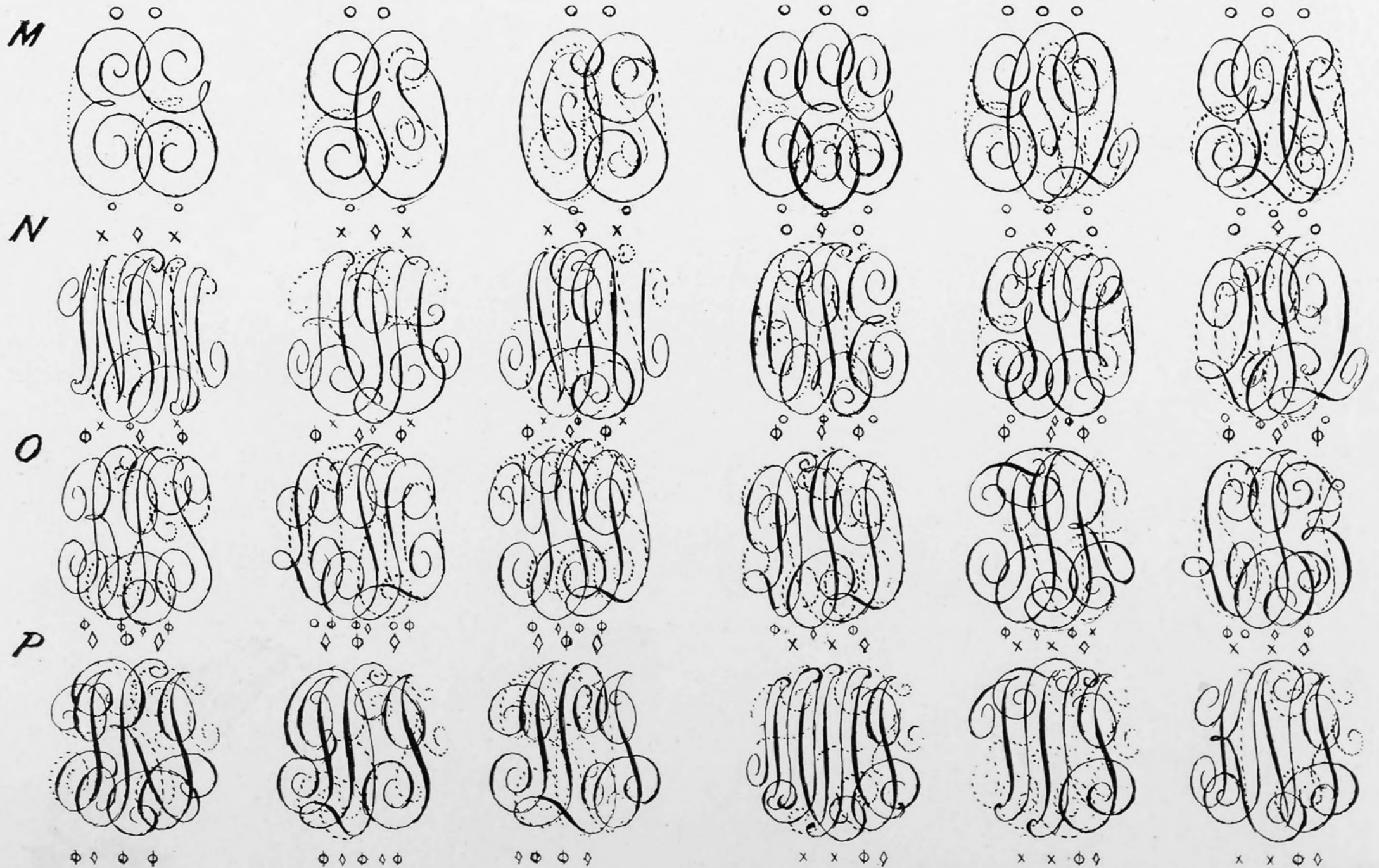
Arrows show and indicate motion in designing of monograms, following numbers in rotation.





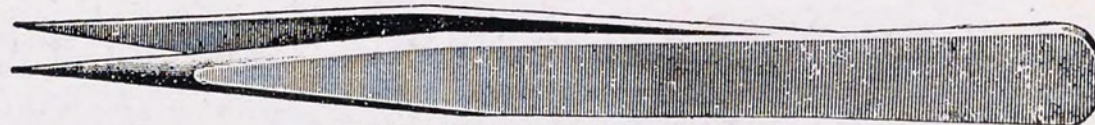




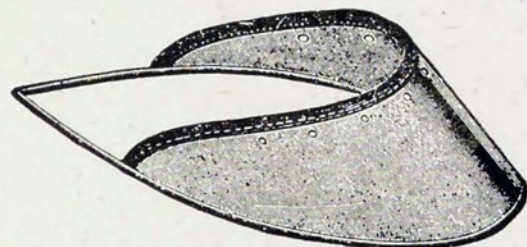




ENGRAVERS' MARKER



FINE HAND MADE TWEEZER



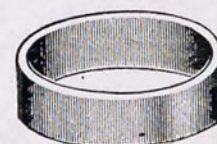
EYE SHADE



CHINESE WHITE



PIN PUSHER



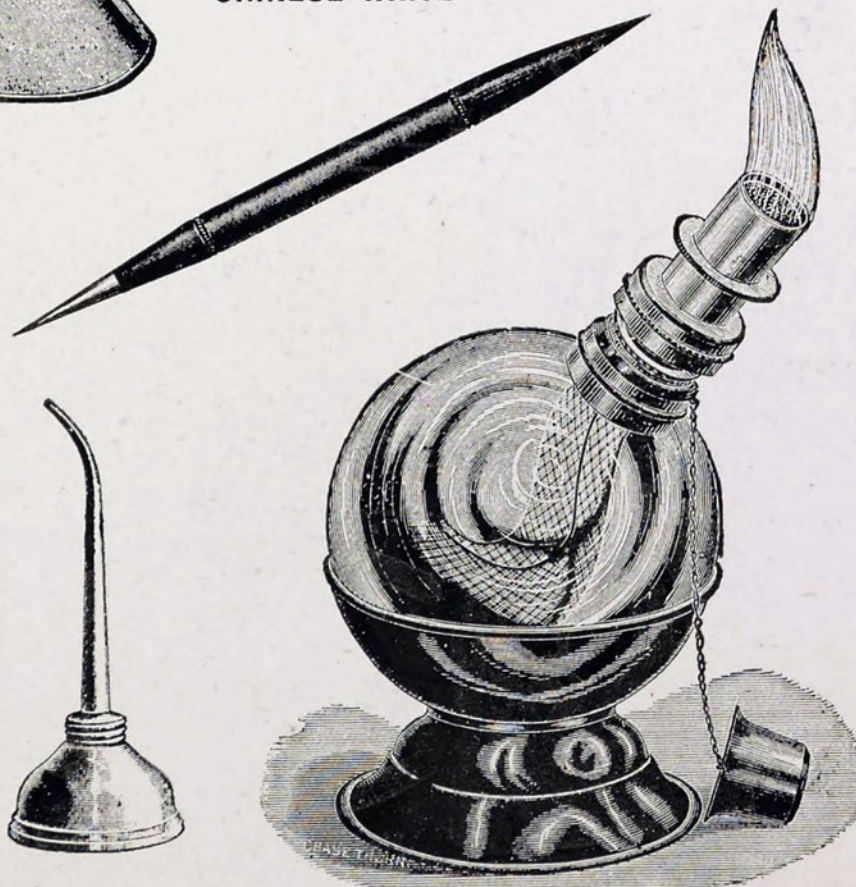
Flat.

BRASS PRACTICE RINGS

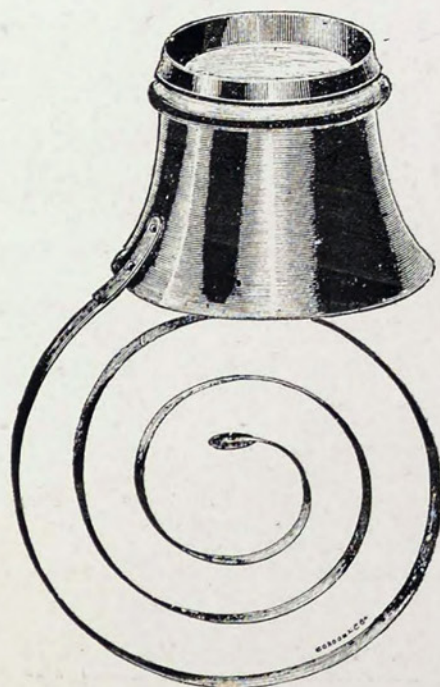


Oval.

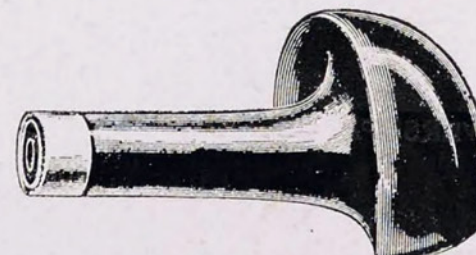
BRASS PRACTICE RINGS



LARGE SPHERICAL LAMP.



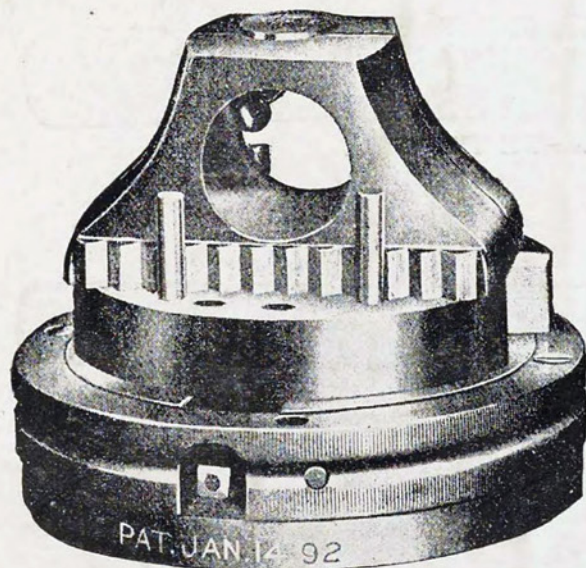
EYE GLASS WITH SPRING



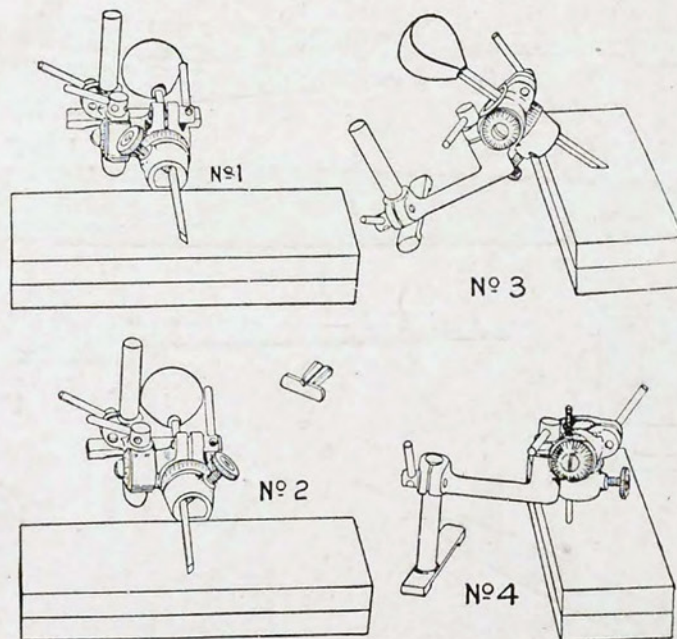
GRAVER HANDLE--Black Japanned



THE WINTER'S SCHOOL OF ENGRAVING, CHICAGO



CROCKER SLEEVE BUTTON HOLDER



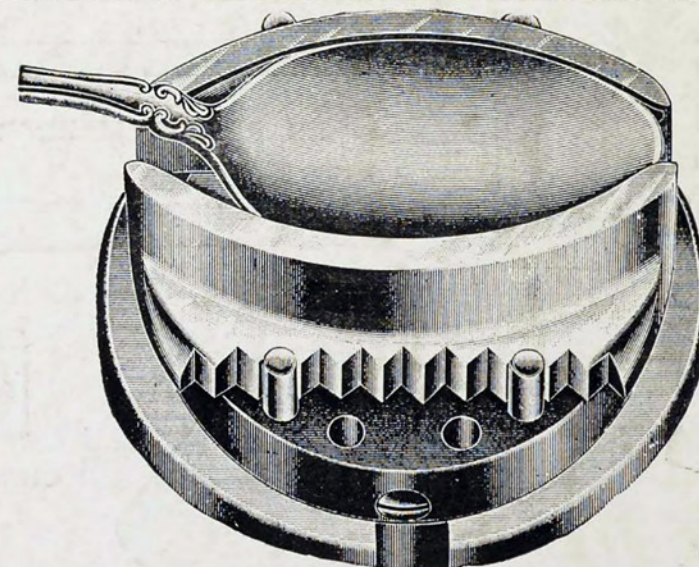
GRAVER AND TOOL SHARPENER

These Cuts Show the Great Capacity of the Sharpener

No. 1 shows a square graver or turning tool being faced flat.
 No. 2 shows tool reversed to other side without losing the angle
 No. 3 shows the tool being sharpened on top. This is accomplished by simply turning the tube over and setting it by the gauge
 No. 4 shows method of squaring face of punch or screw driver, and is accomplished by raising body of sharpener to top of post
 The sharpener can be set by the gauge to any angle, as shown in above drawing.

No. C17. Each

.....\$3.50

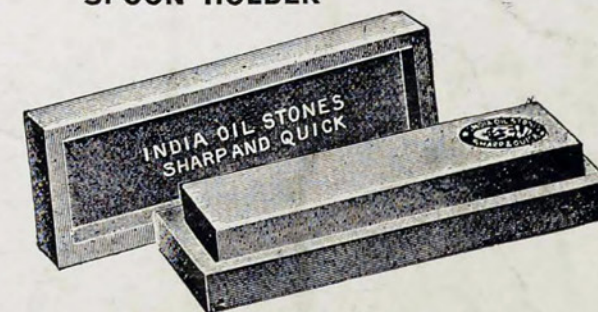


IMPOSSIBLE TO MAR SPOON

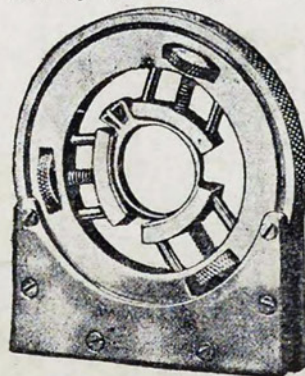
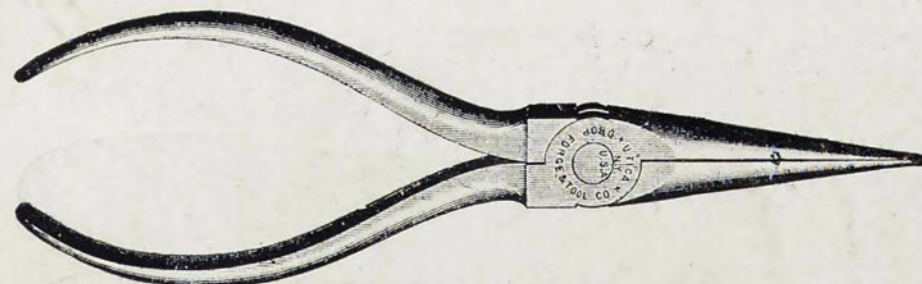
SPOON HOLDER



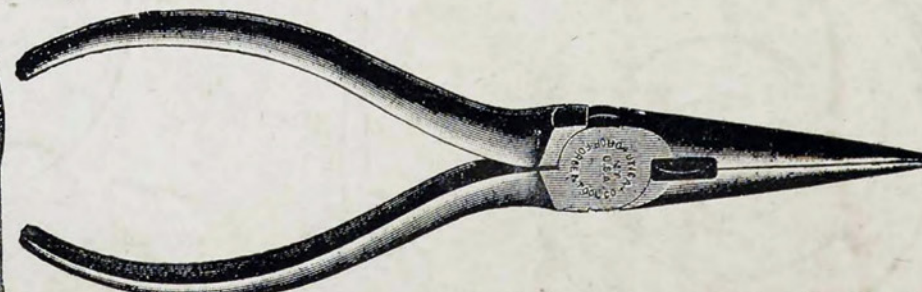
ENGRAVERS' PAD—SOLID



INDIA OIL STONES—6 inch



RING HOLDER



No. 2173. Long Snipe Nose Pliers, drop forged, 5½ inch\$0 70
 No. 2174. 5½ inch, nickel plated0 90

No. 2175. Long Snipe Nose and Side Cutting Pliers, drop forged 5½ inch\$ 80
 No. 2176. 5½ inch, nickel plated1 40

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