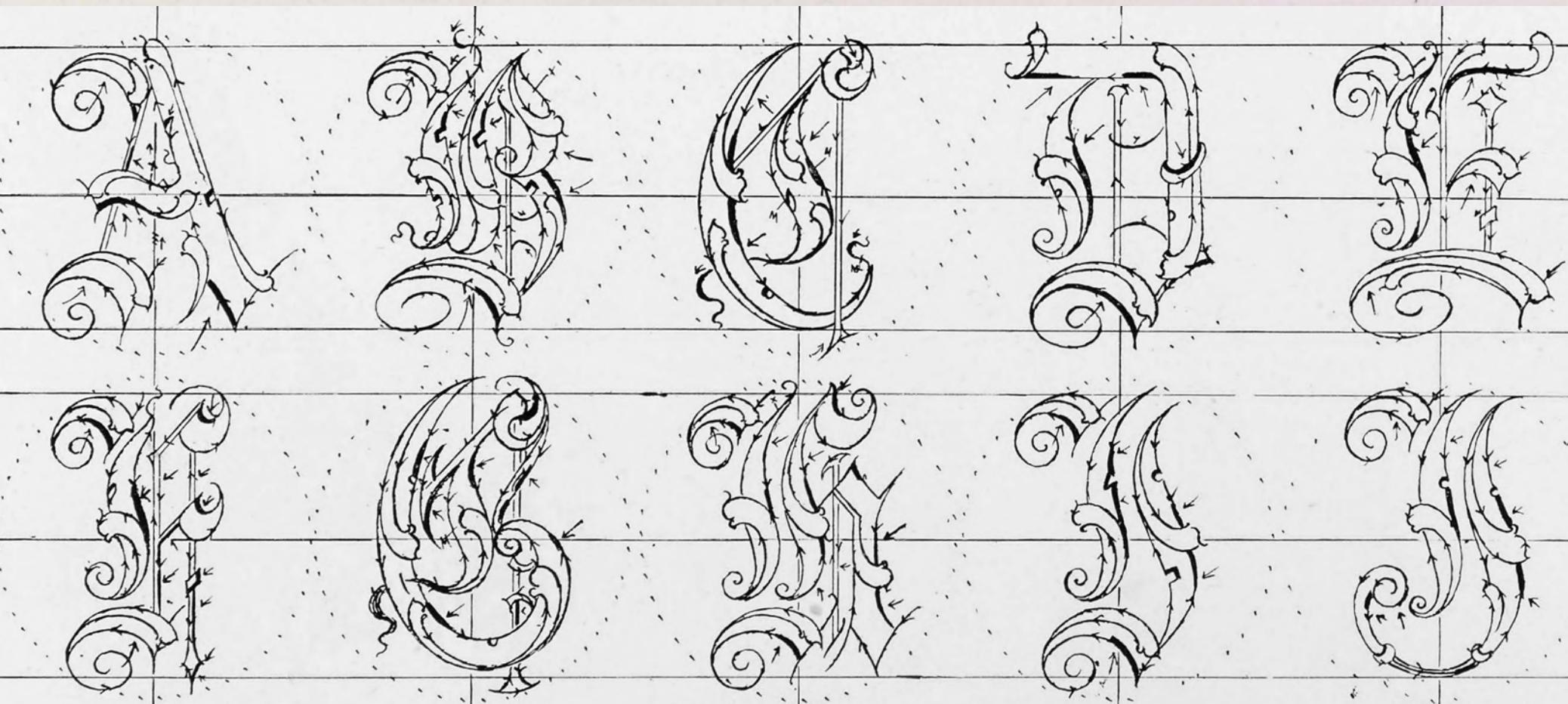


TYPOGRAPHY

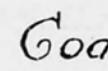


STUDIES IN SCRIPT.

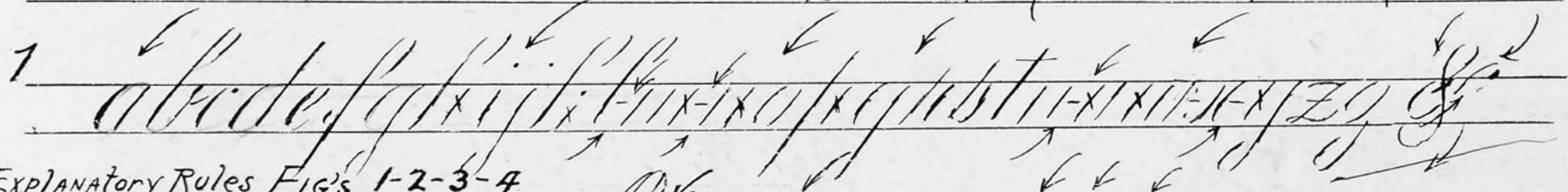
System in following DESIGNING

SPACING OF SMALL SCRIPT letters

FILLING IN of the hair lines with GRAVER.

Code - The line  indicates the double cut.

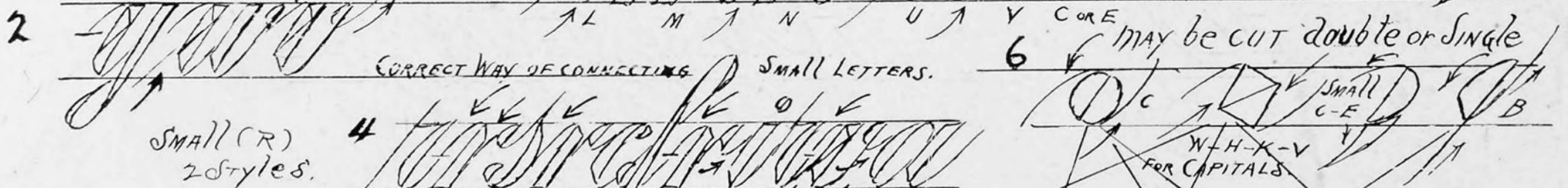
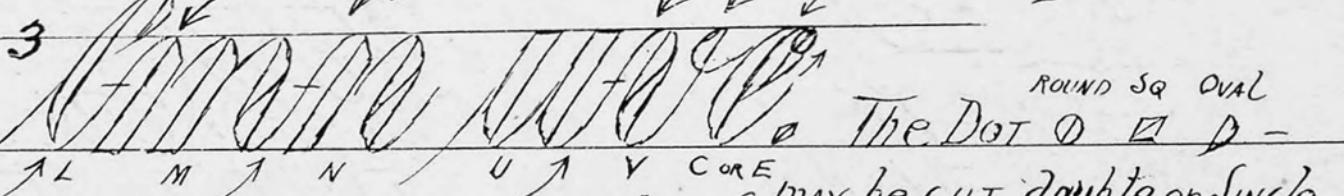
Arrows  to CUT HAIRLINE UP & DOWN. 5
Arrows SHOW
DOWNWARD MOTION IN SKETCHING letters.



Explanatory Rules FIG'S. 1-2-3-4

y - v - or w.

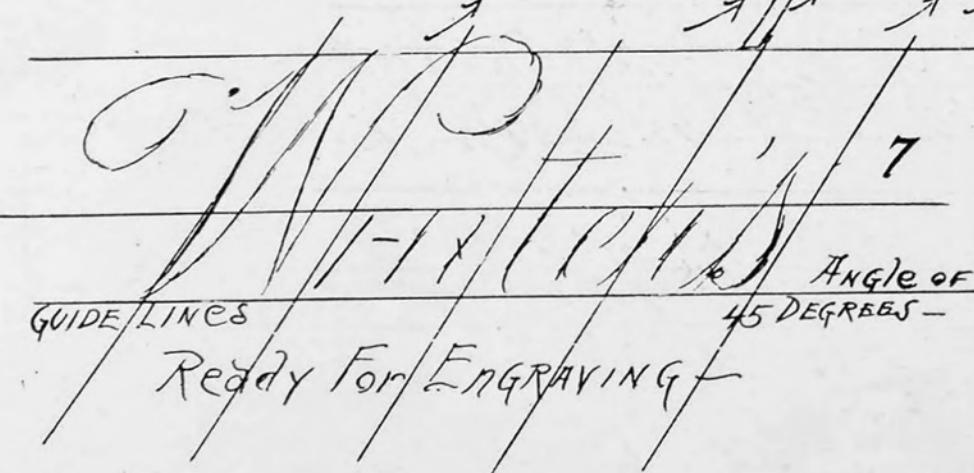
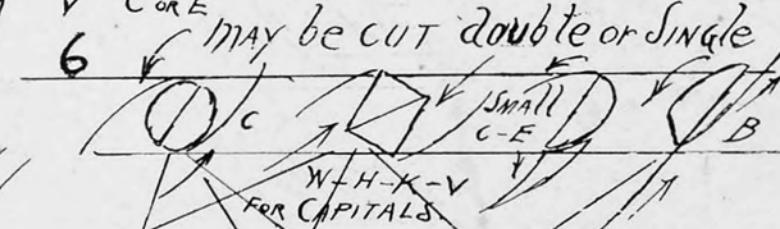
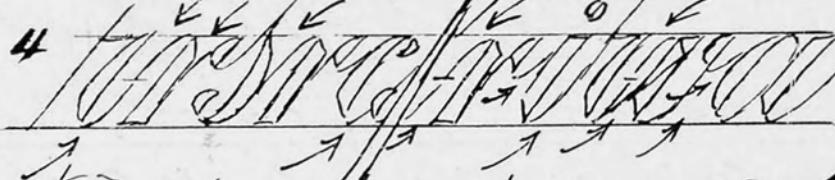
Small letters, cut double or single,



CORRECT WAY OF CONNECTING

SMALL LETTERS.

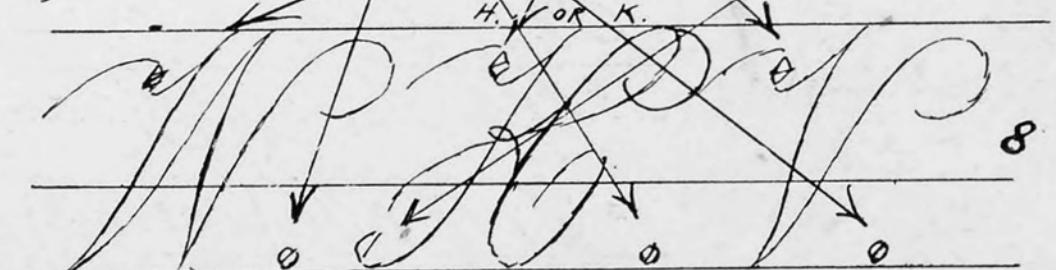
SMALL (R)
2 STYLES.



GUIDE LINES

ANGLE OF
45 DEGREES -

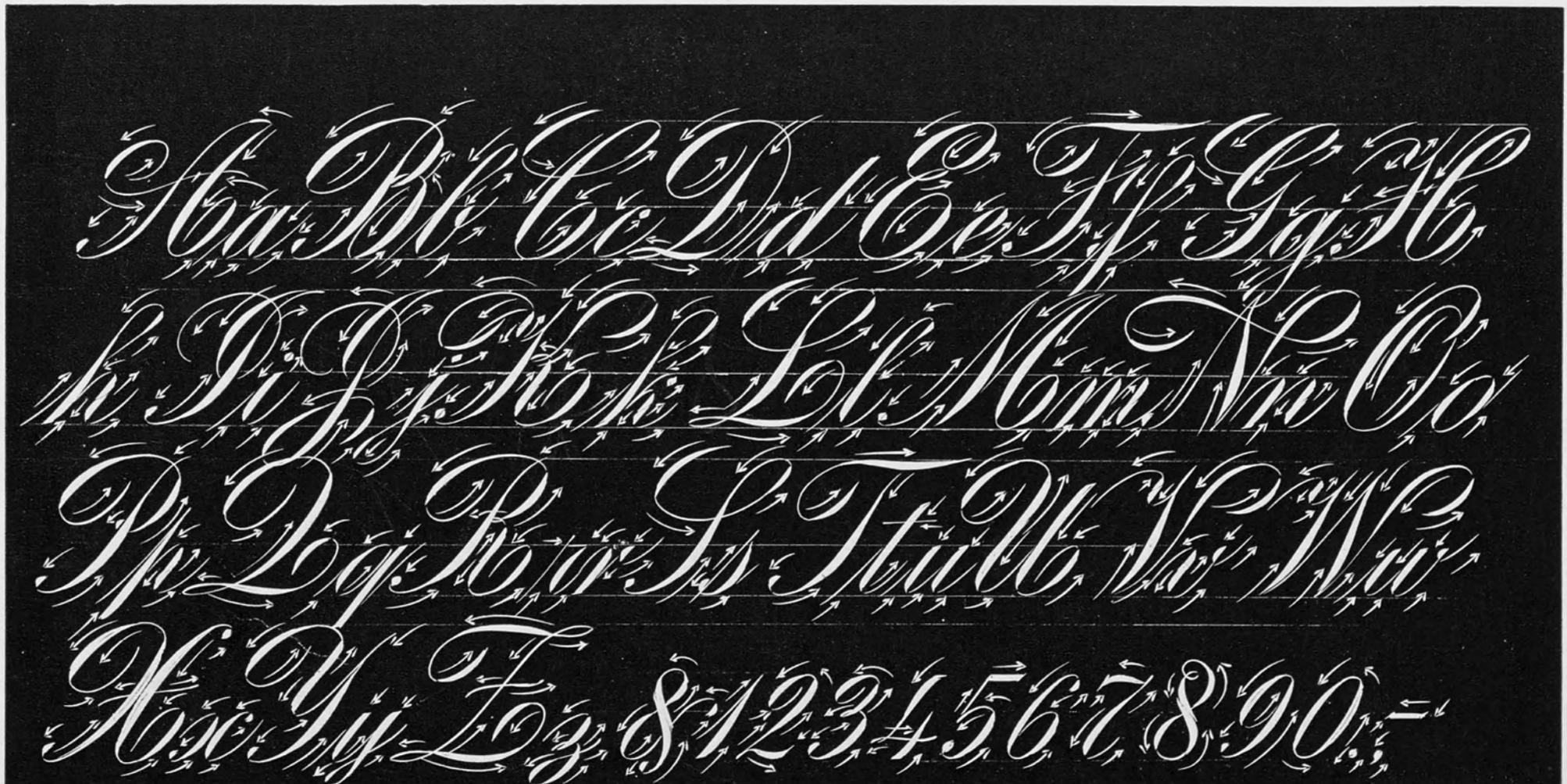
Ready For ENGRAVING



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.

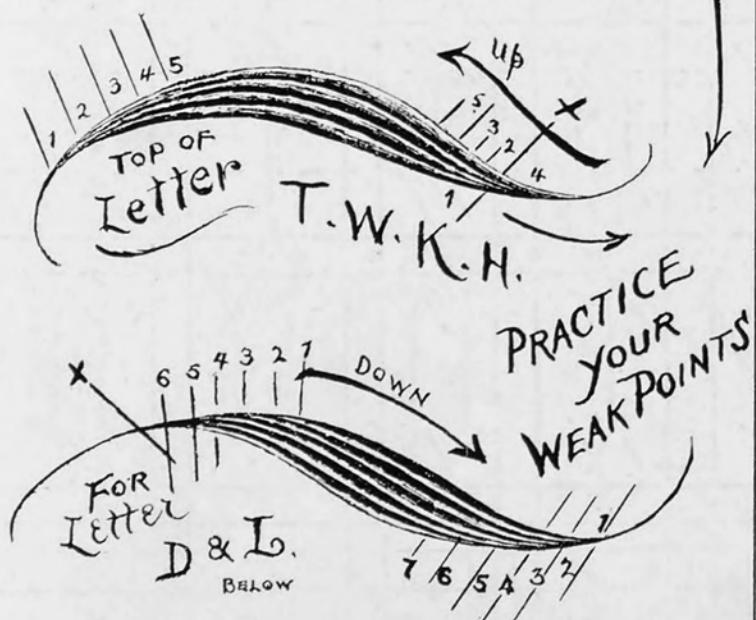
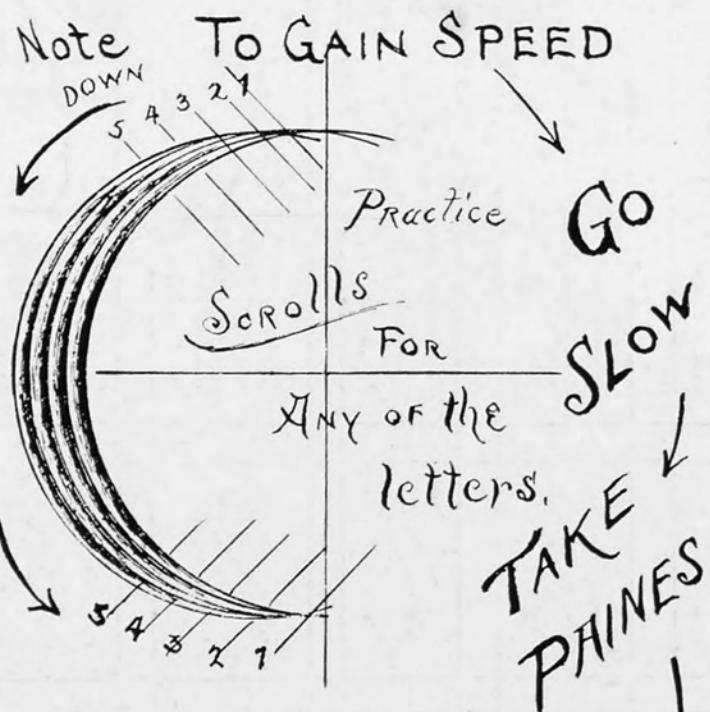
As these articles consist of different metals, they must be either solid cut, or close lined, according to thickness of metals. Bright cutting on cheap filled goods and all hard metals cannot very well be done.

It is only possible to engrave a smooth cut.

ENGRAVING SHIELDS ON CARVING SETS

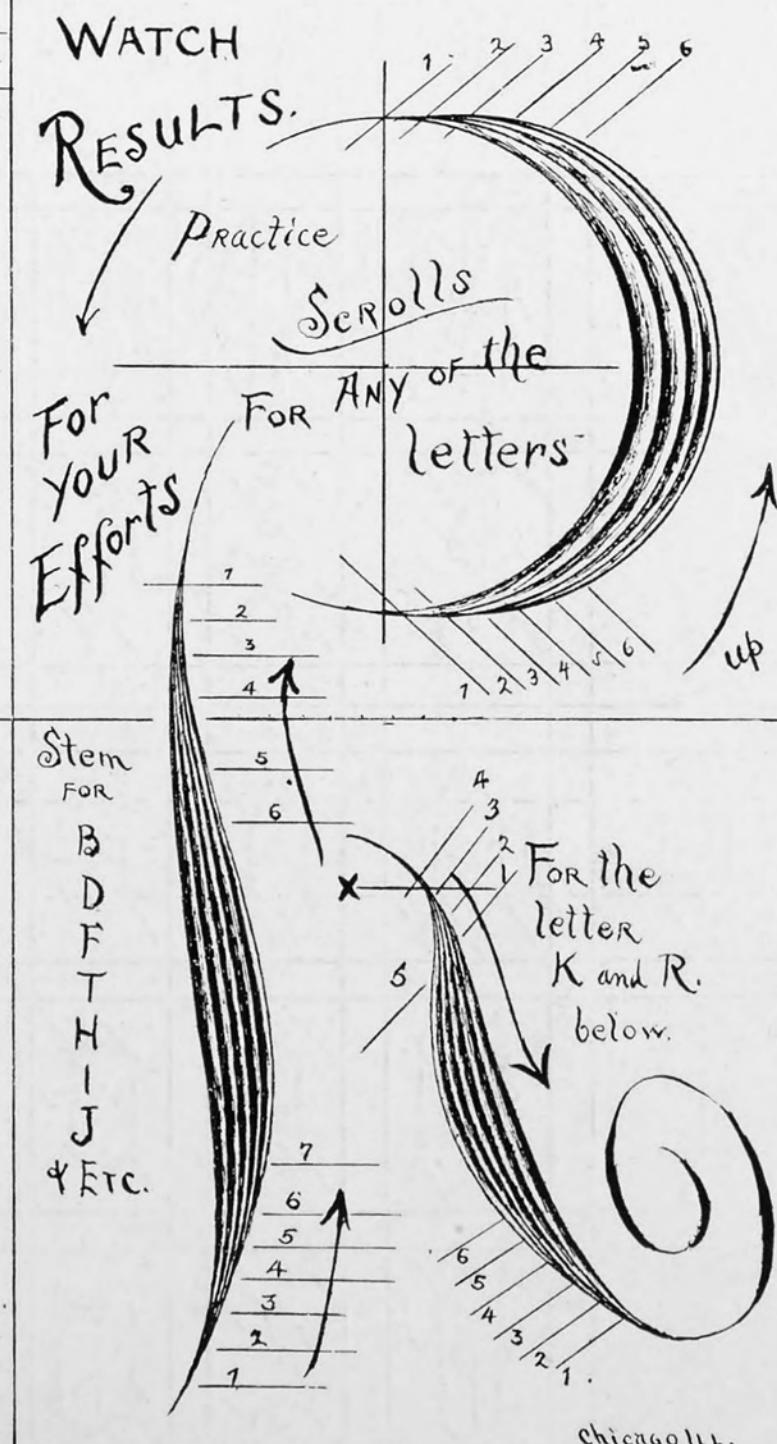
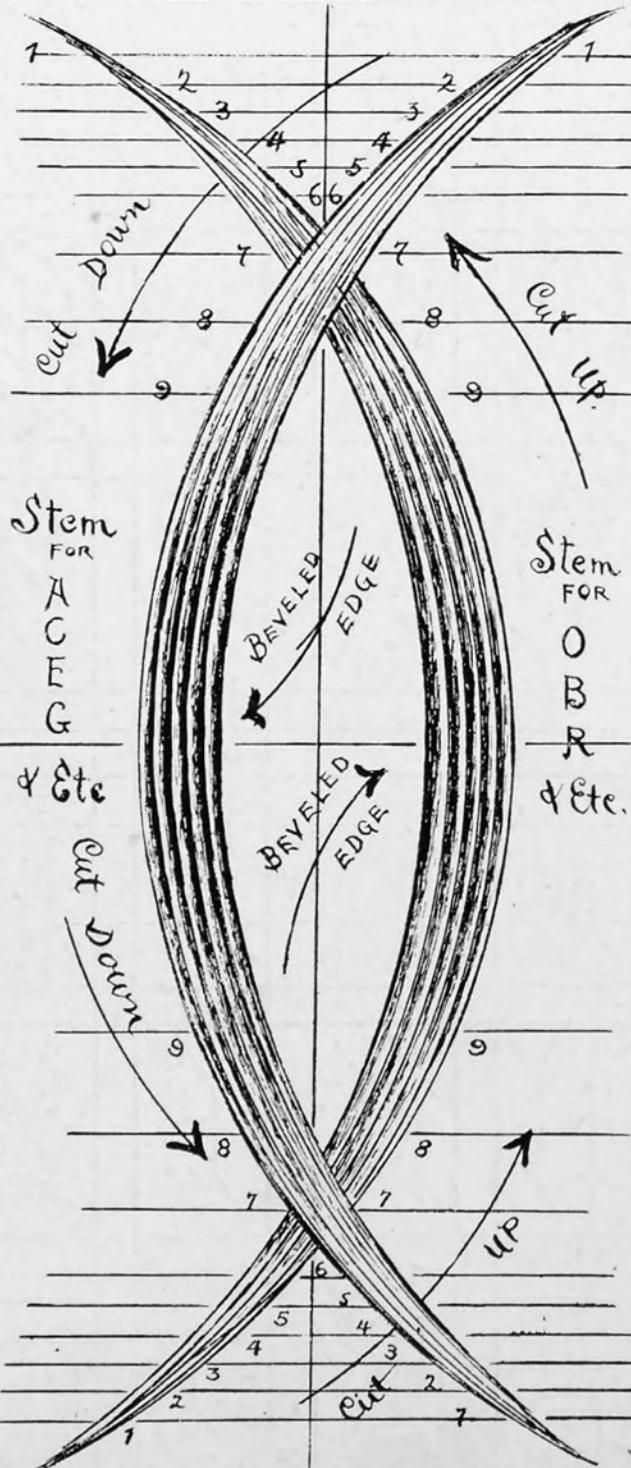
of silver, nickel or German silver. The same rule holds for these as for the smaller articles enumerated in the above paragraph.

METHOD OF HOW TO LEARN CLOSELINING—CORRECT SYSTEM



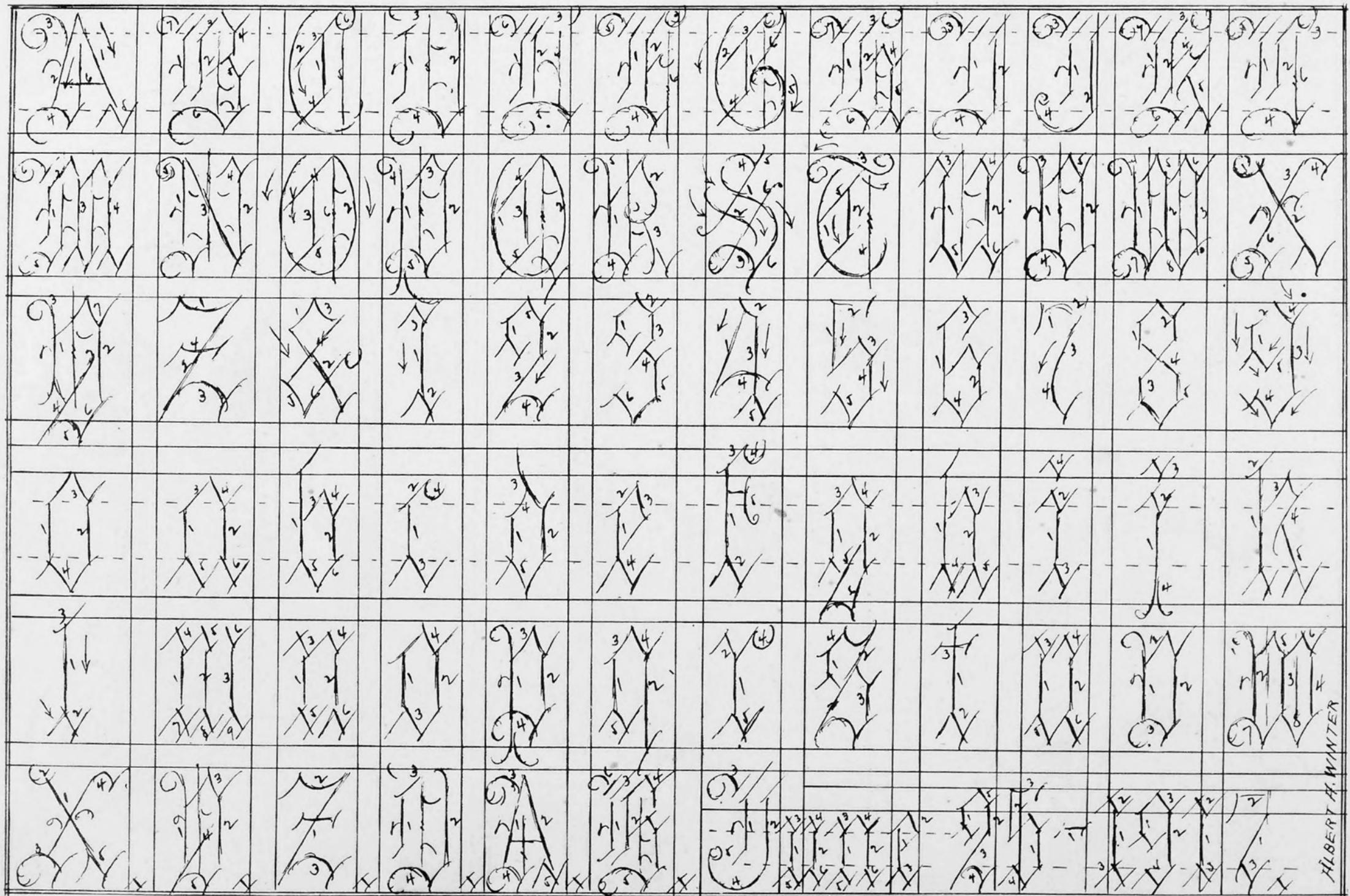
Albert A. Winter

9-5-1917.



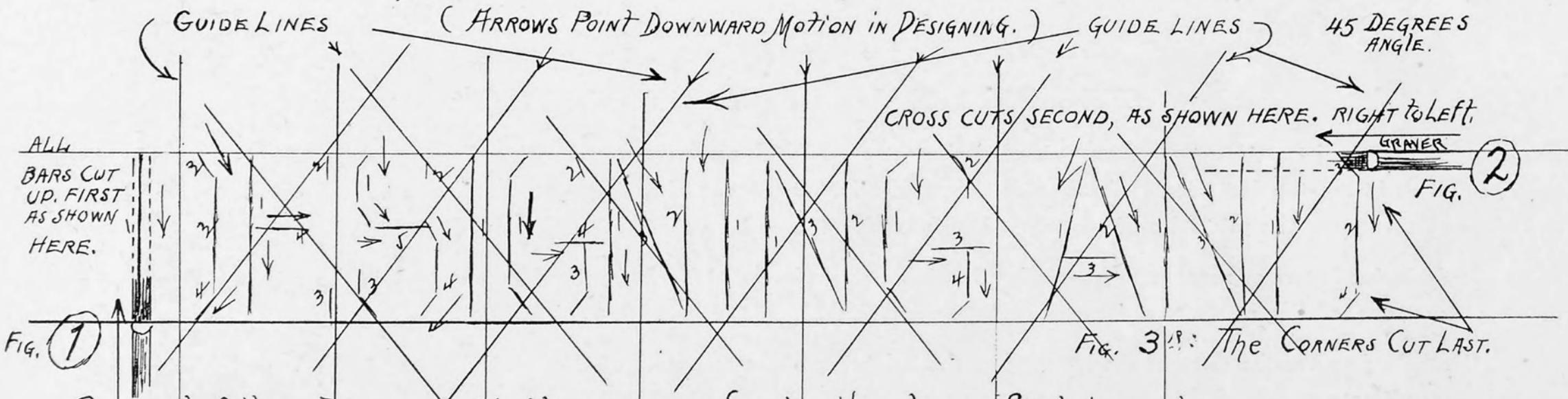
Chicago Ill.

METHOD OF DESIGNING OLD ENGLISH FOLLOWING NUMBER IN ROTATION



ALBERT A. WINTER

BLOCK AND OLD ENGLISH LETTERING.



RULES to follow Designing of LETTERING.

" for ENGRAVING, PLACING OF THE GRAYER. As shown in FIGURE 1- AND 2- Also for Old English

FOR EXAMPLE-

FOR HAIR LINES № 1

FOR SQUARES № 2

FIGURE 3 AND 4.

DESIGNING OF O.E.
Old English Letters
Follow SAME System
AS BLOCK.

Guidelines № 1

FOR HAIR LINES

Guidelines № 2

FOR SQUARES &
CURVES,



Explanatory Code-

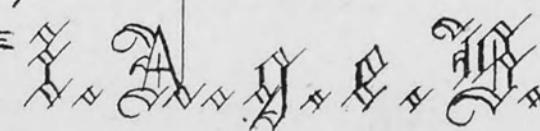
THUS → | BARS
HEAVY SKETCH.

LIGHT SKETCH

→ / \ SQUares AND

" LETTERS COMPLETE

CURVES



BLOCK LETTERING



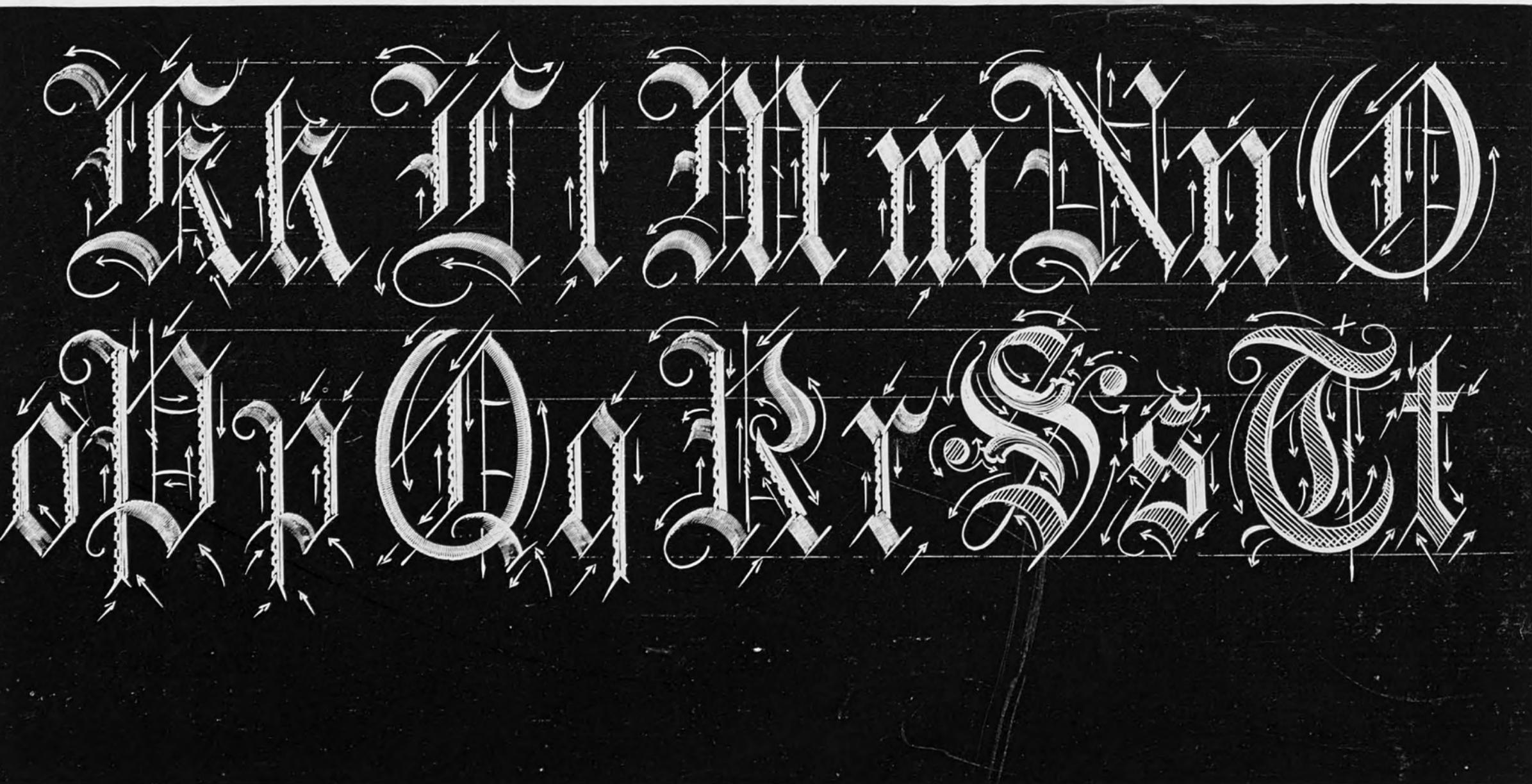
Designed and Engraved in Various Styles as per Demonstrations, According to Different Sizes, on Different Metals



Display Plate No. 1

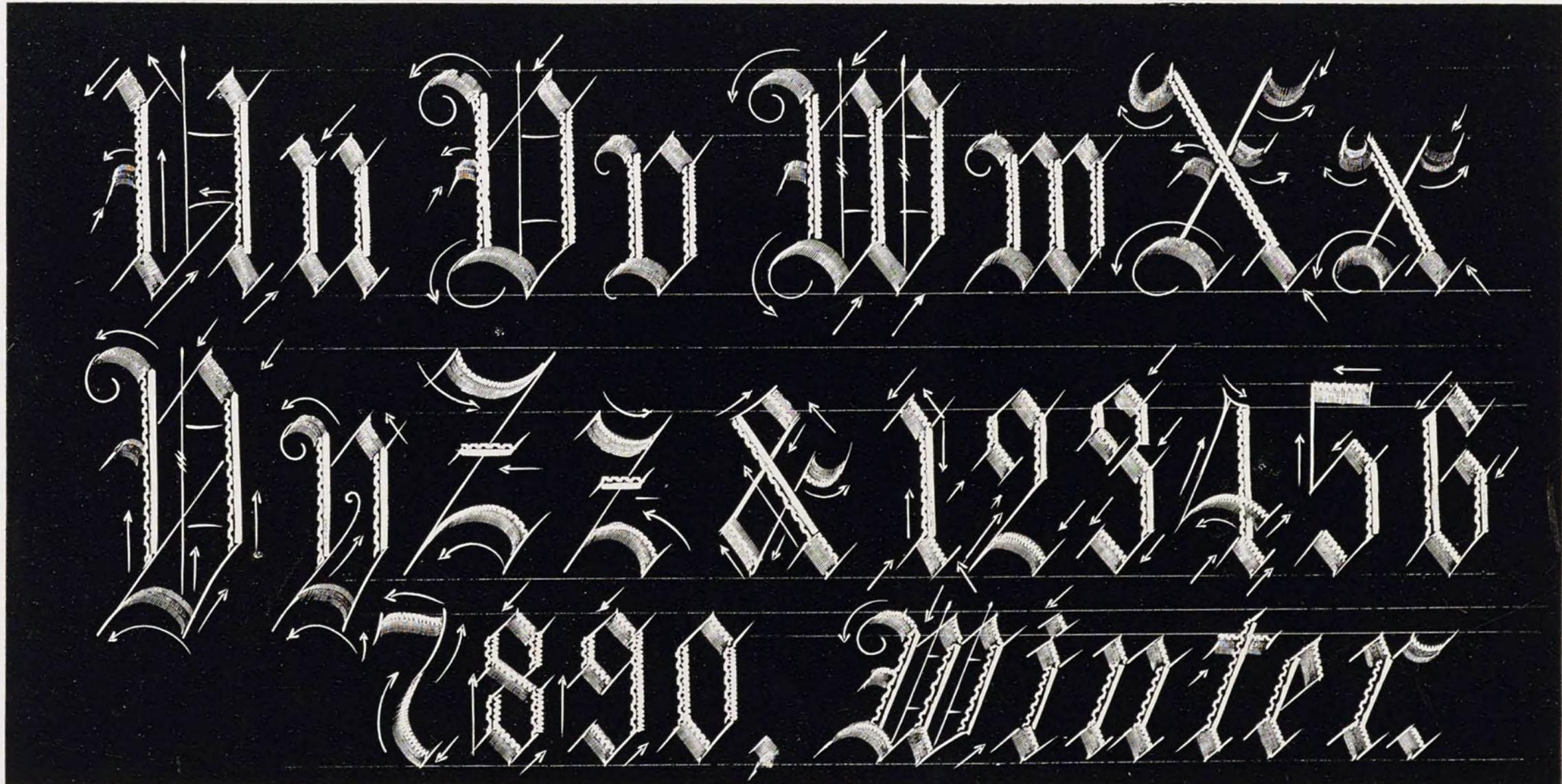
OLD ENGLISH

Winter School of Engraving



Display No. 2

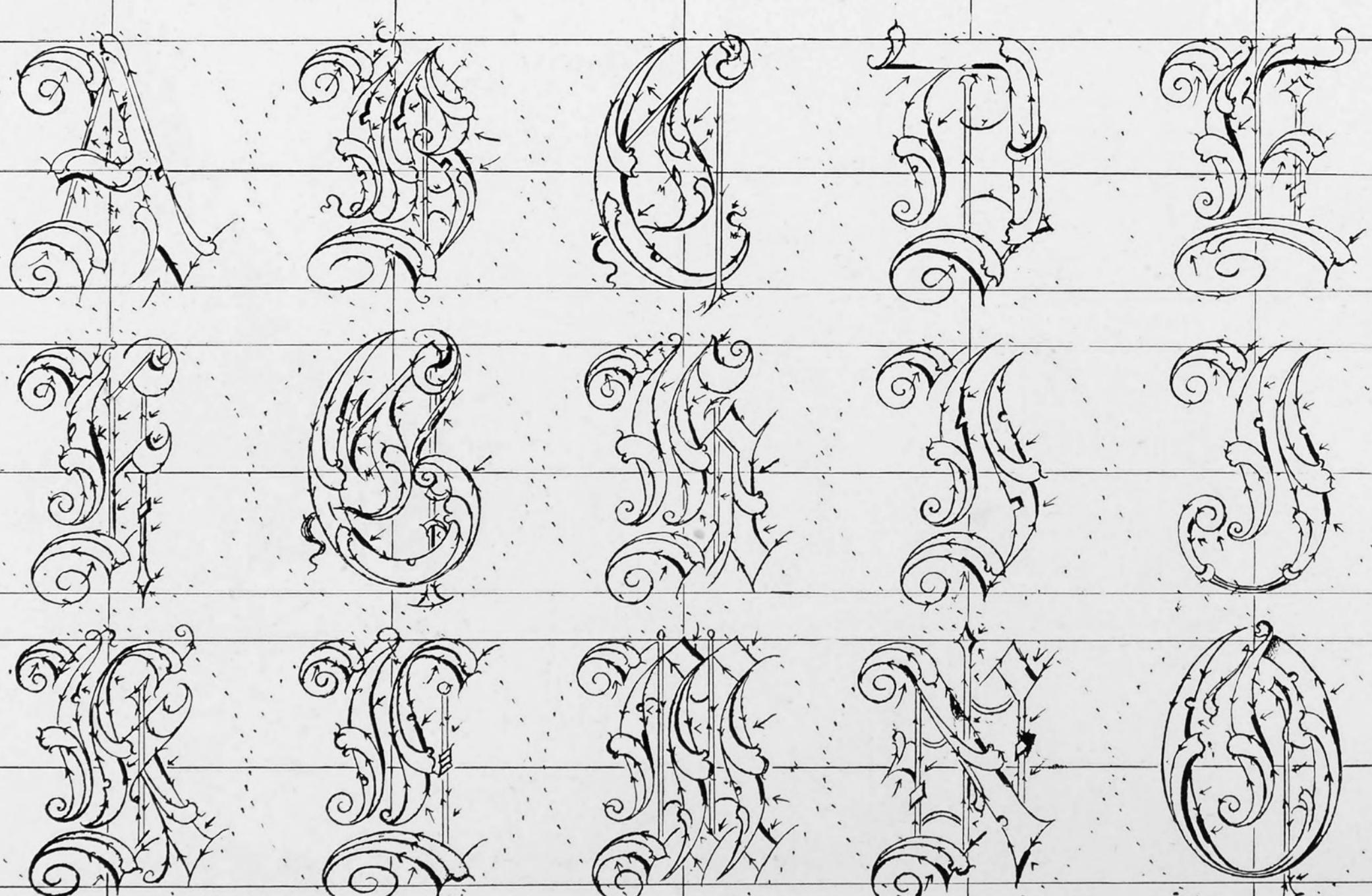
OLD ENGLISH—Continued



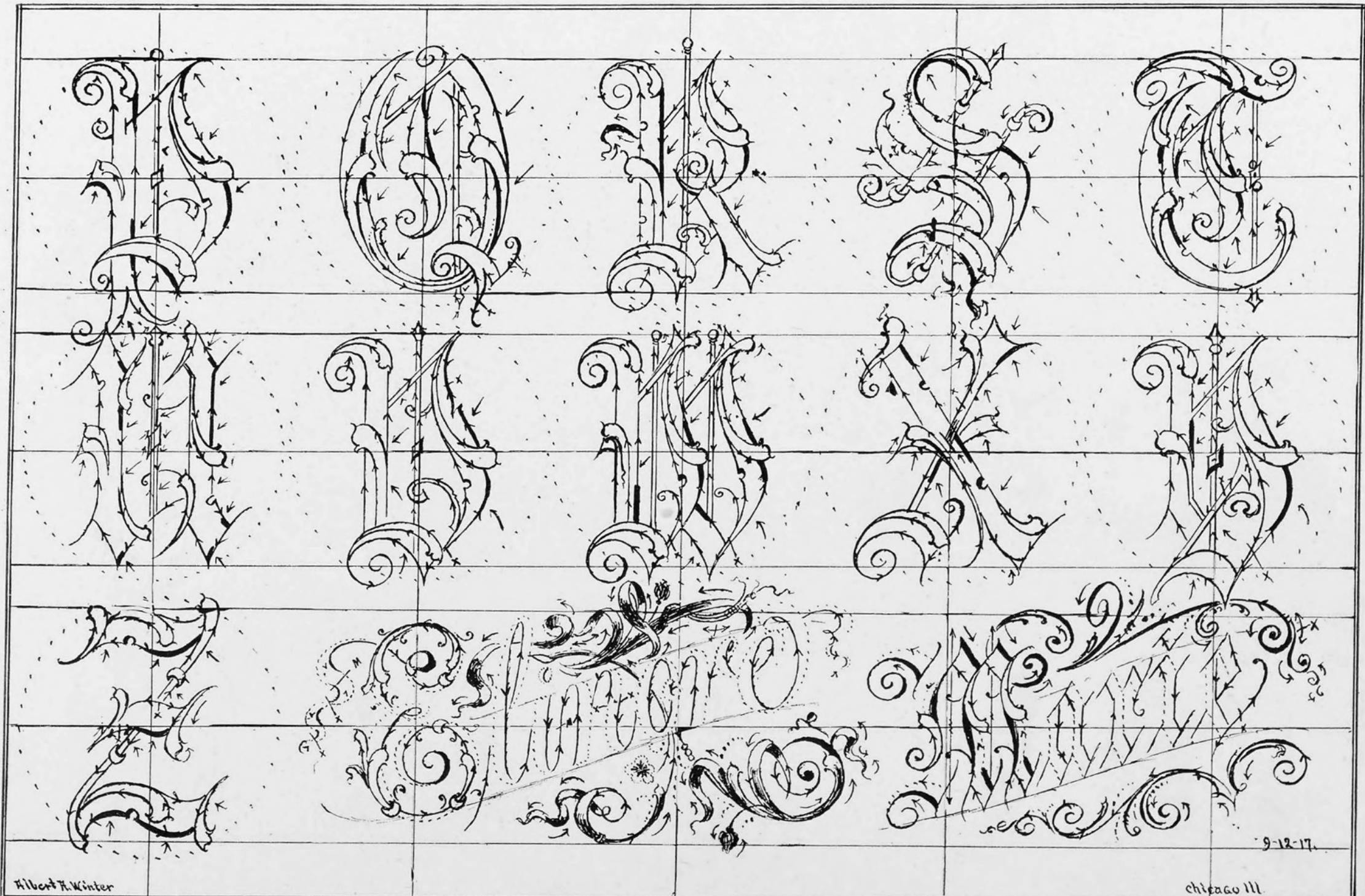
Display Plate No. 3

DESIGNING AND ENGRAVING OF THESE LETTERS

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



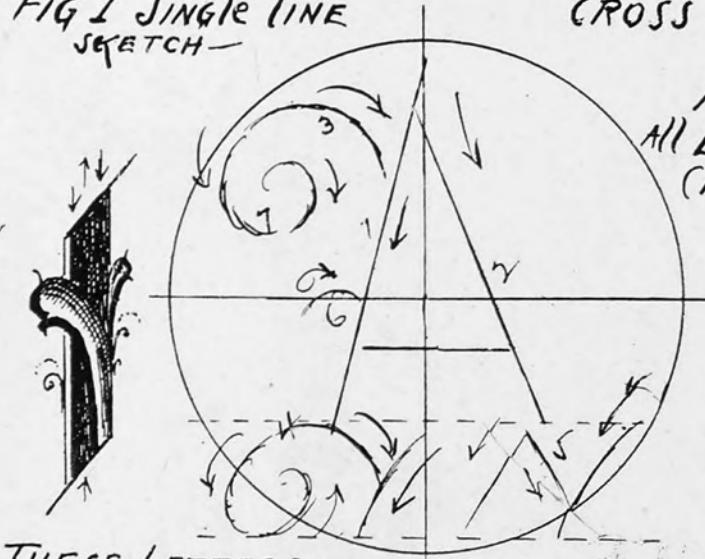
DESIGNED AND DEMONSTRATED FOR CUTTING, SHOWING ALL SHADING



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
CLOSELINE
AND RIBBON
FILLING.

FIG 2
ALL LINES MARKED
(A): NEXT.

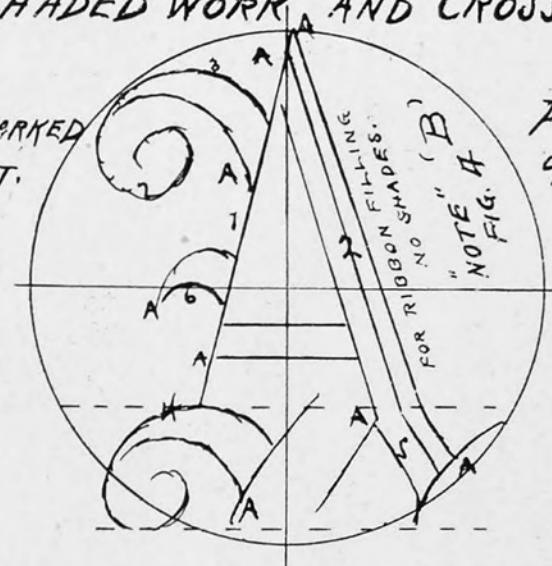
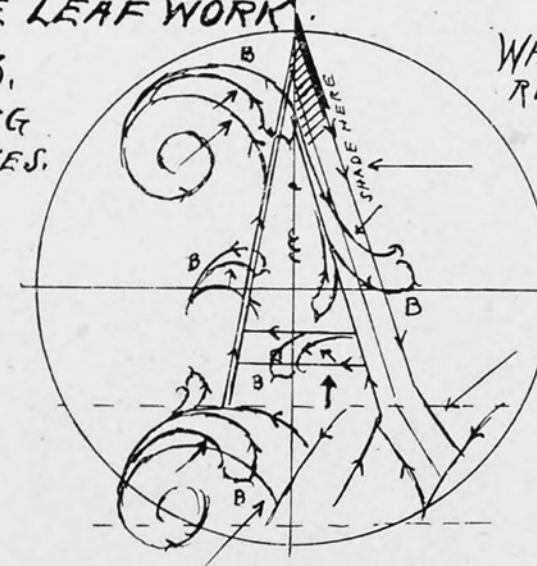


FIG. 3.
PLACING
OF LEAVES.



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 outlined 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.

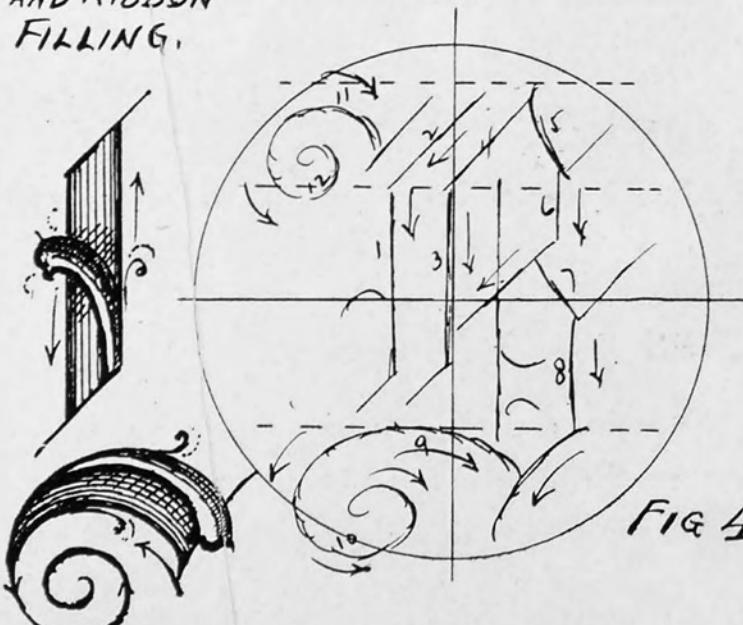


FIG. 4

FIG. 5

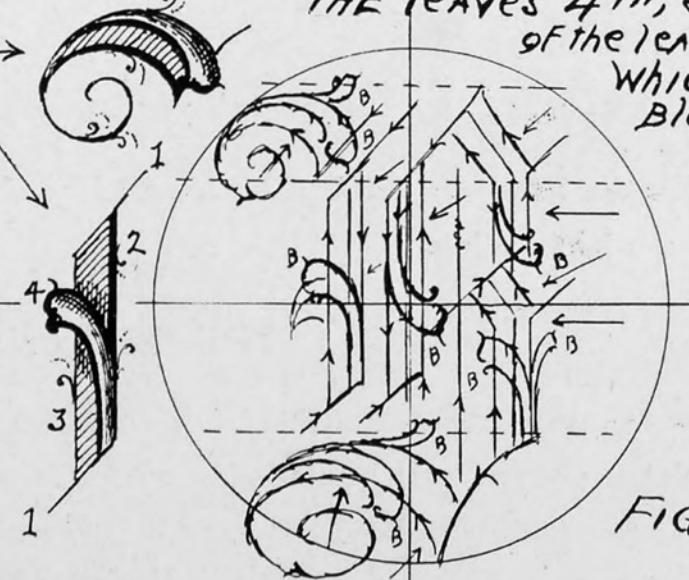
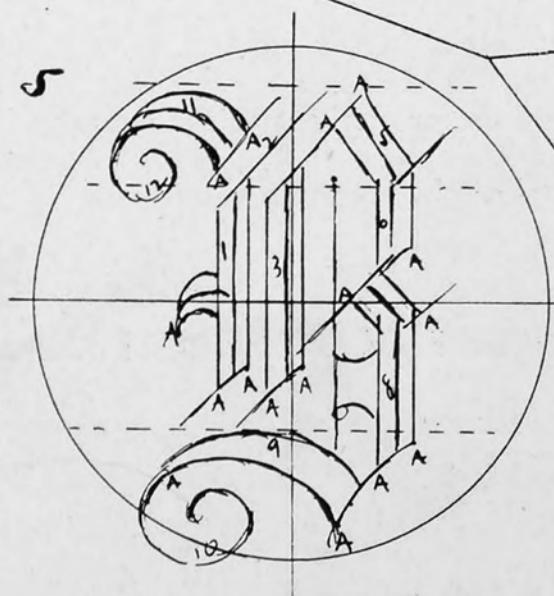
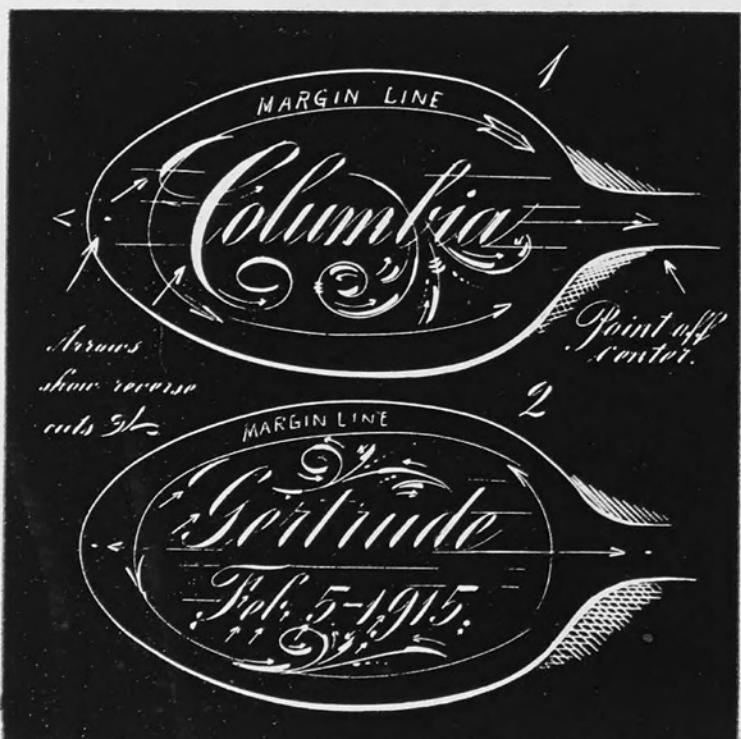


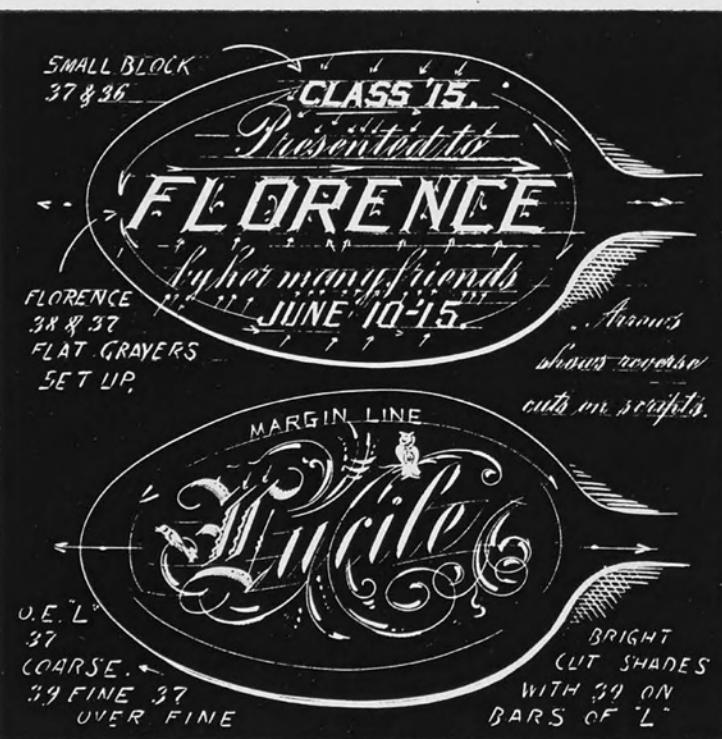
FIG. 6

NAMES AND INSCRIPTION WORK OF SPOON BOWLS

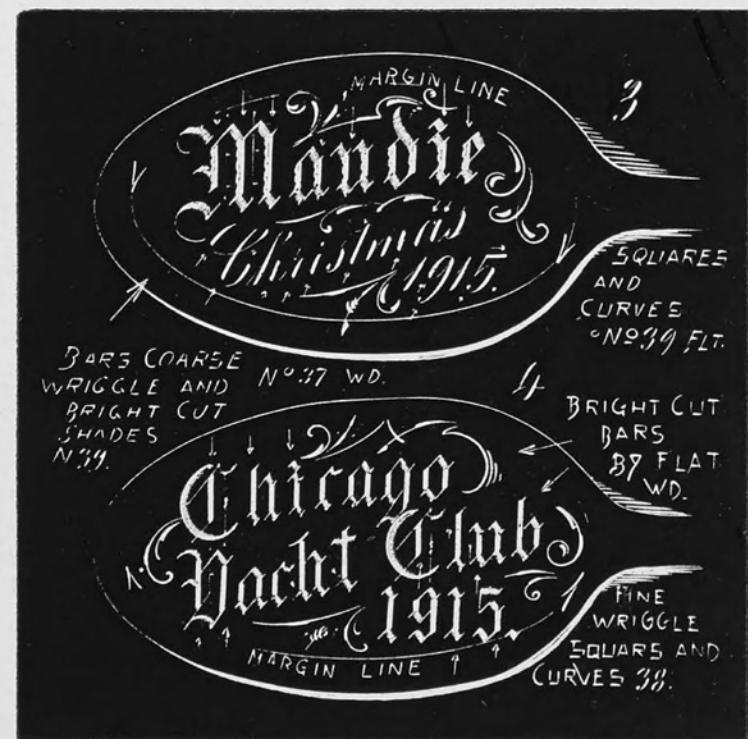
Plain, Fancy Script, Block, and Old English Lettering



Display Plate No. 1



Display Plate No. 2

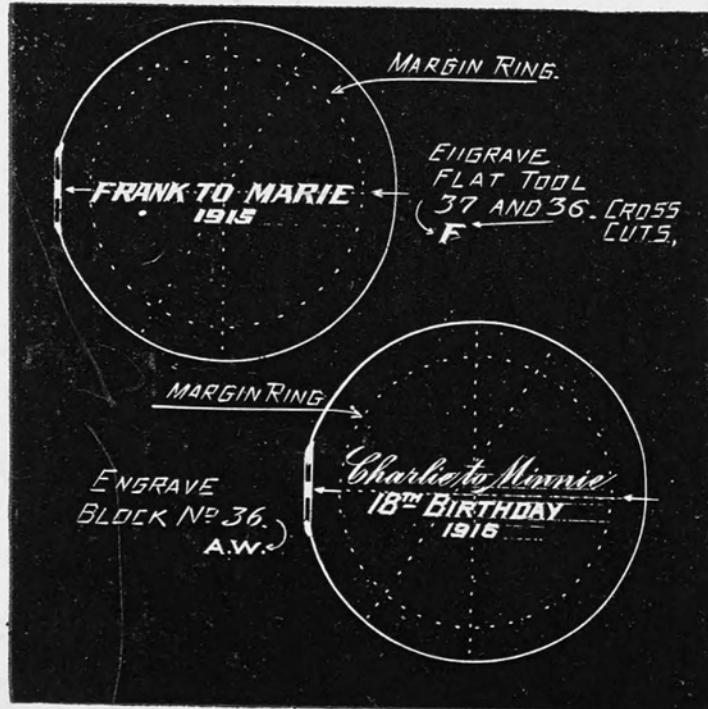


Display Plate No. 3

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.

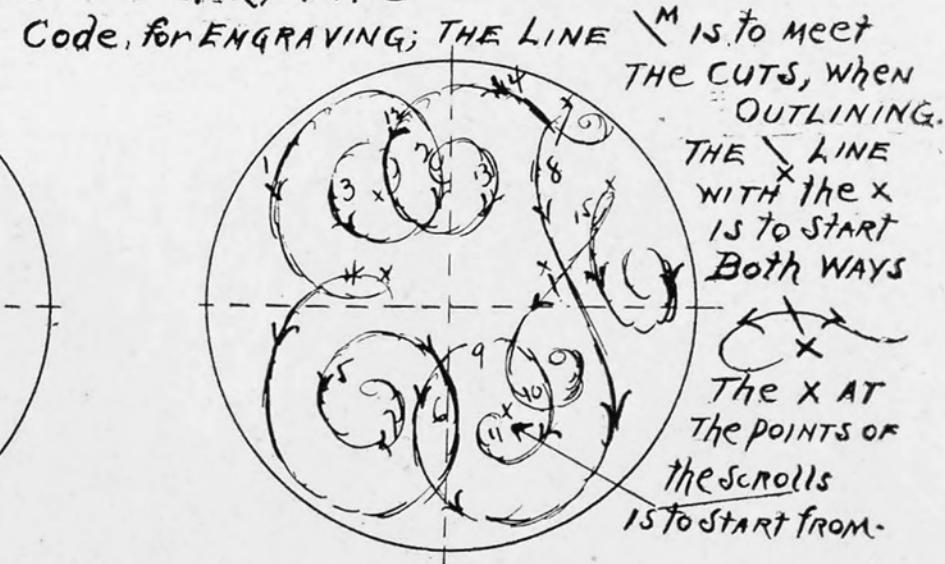
INSCRIPTIONS IN SCRIPT BLOCK AND OLD ENGLISH LETTERING



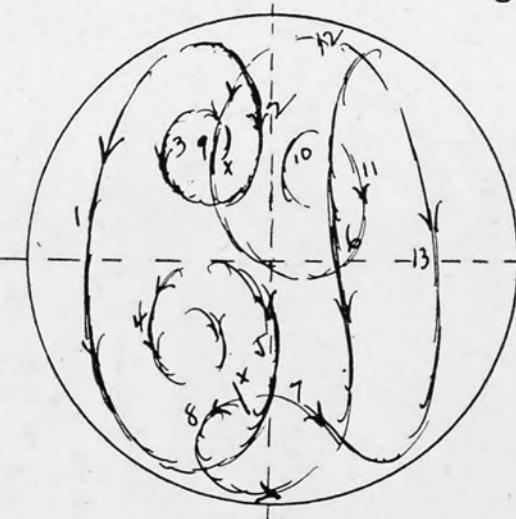
ENGRAVING INSCRIPTIONS ON WATCH CAPS, ETC.

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



A.B.

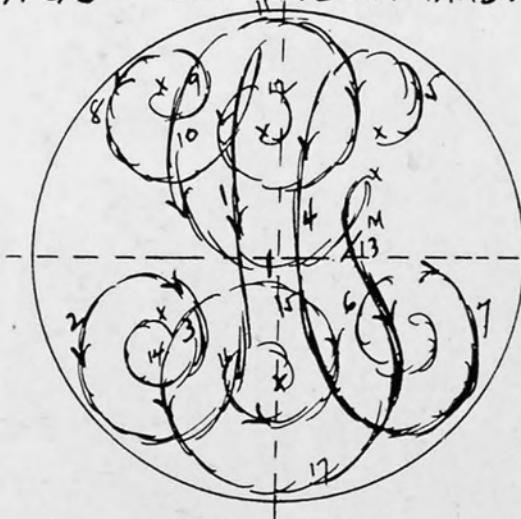


C.D.

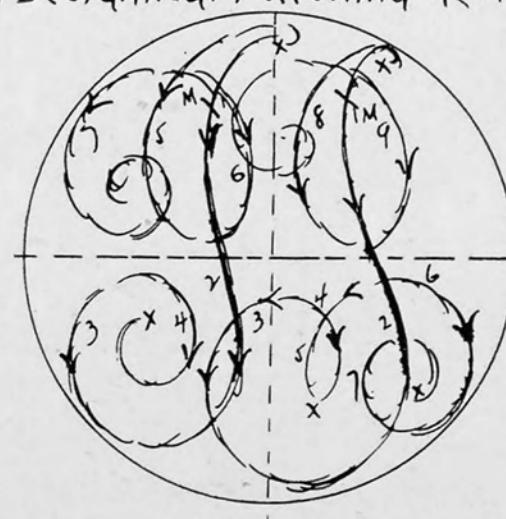
E.F.

Code, The ARROWS ON
the LETTERS SHOW THE DOWNWARD MOTION IN DESIGNING.

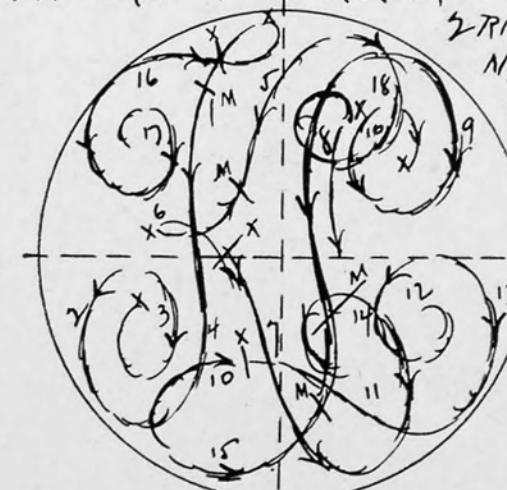
THE ALPHABET IN TWO LETTER COMBINATIONS.



G.H.



I.J.

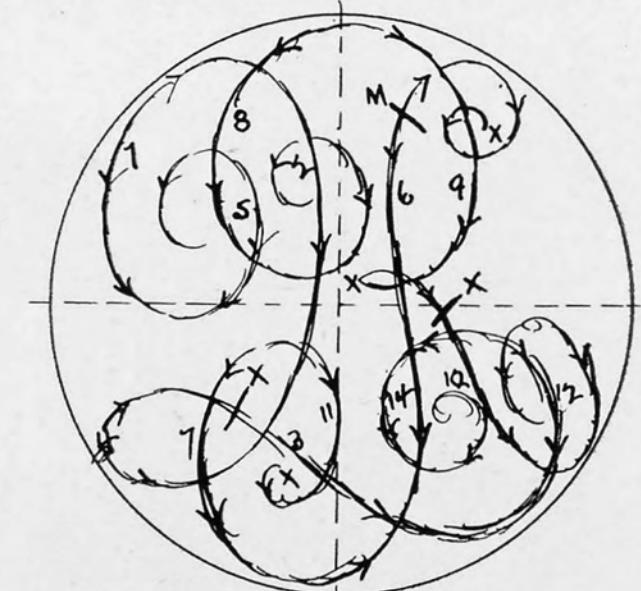
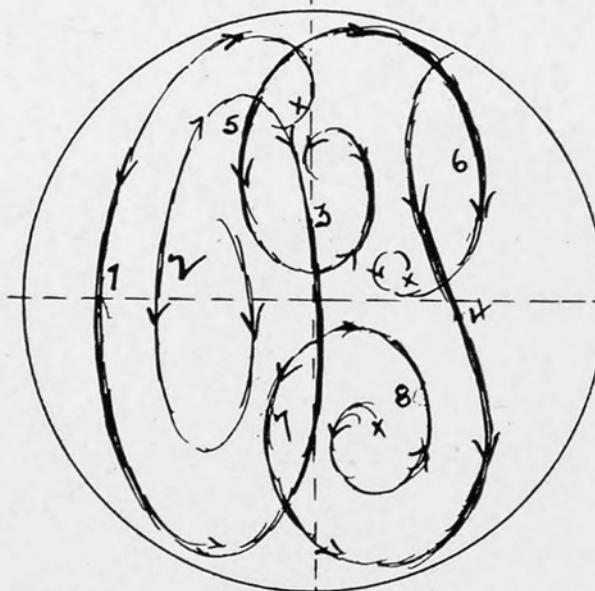
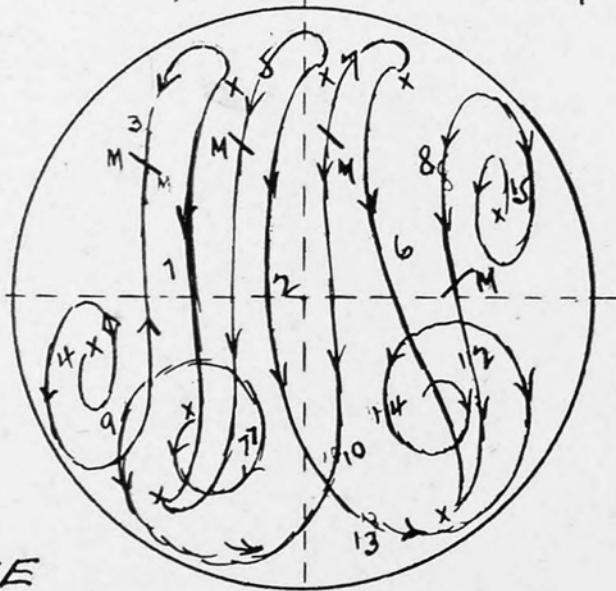


K.L.

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.

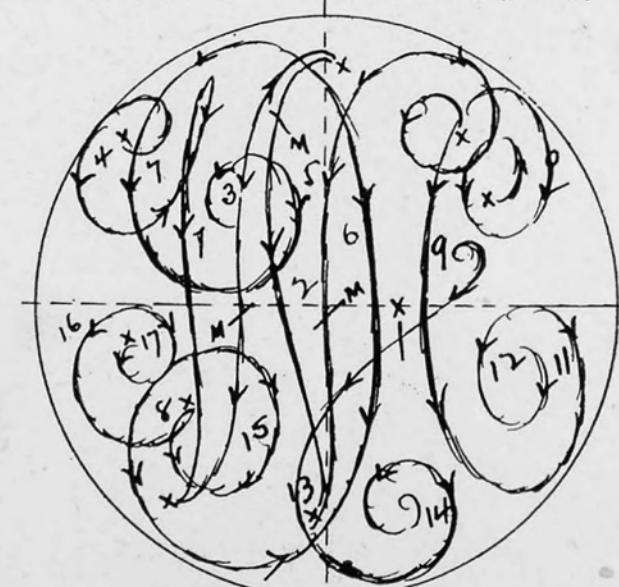
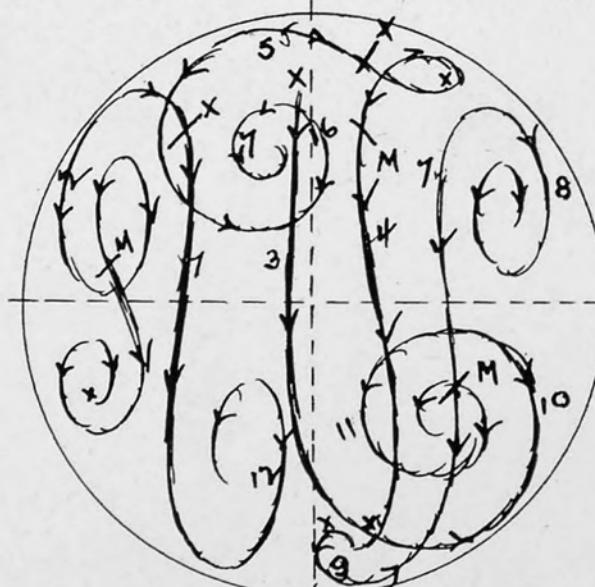
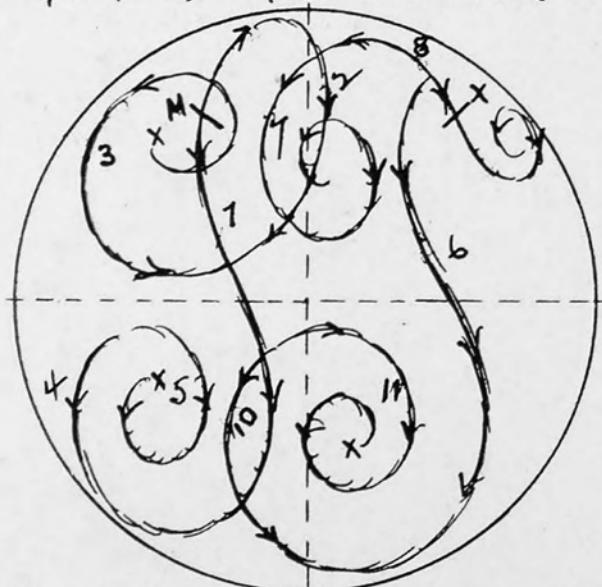
The letter "P"
IS CUT DOWN.
TO LINE M.

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



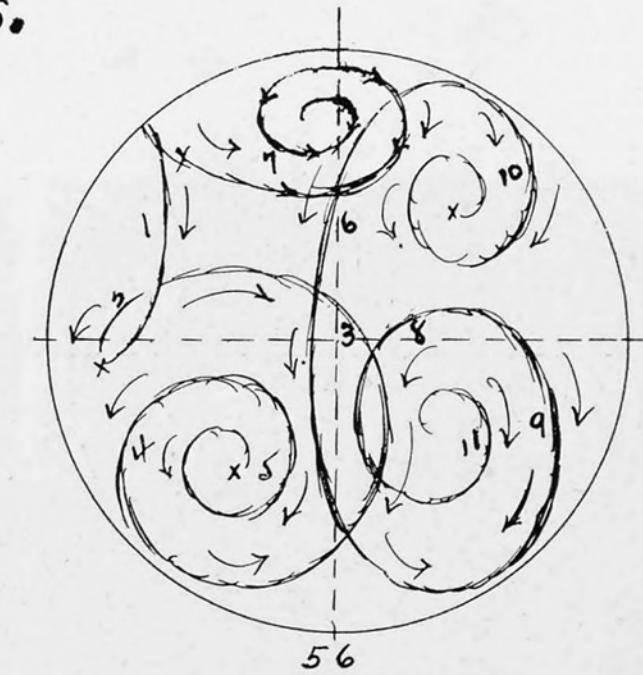
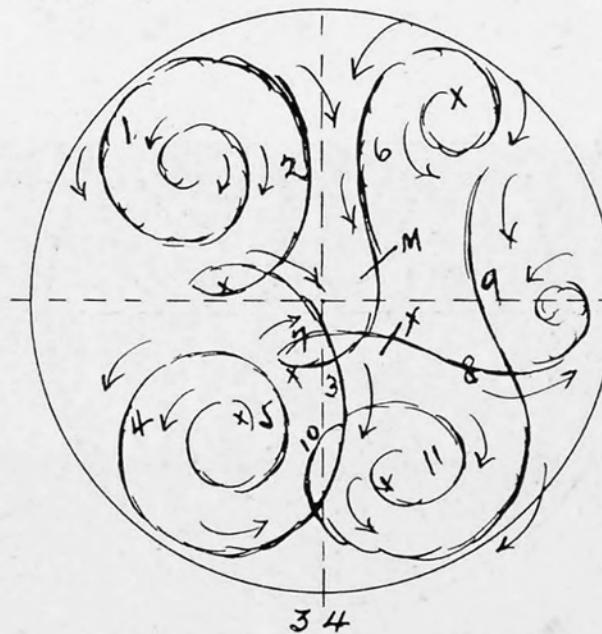
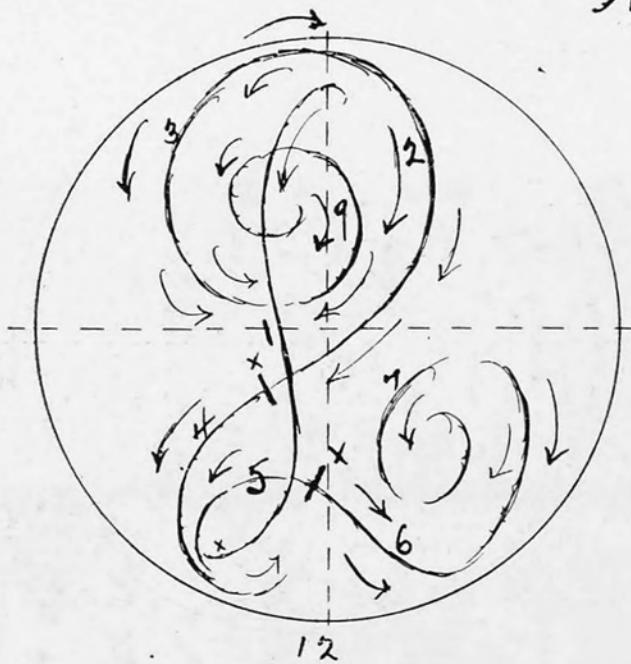
NOTE

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 -

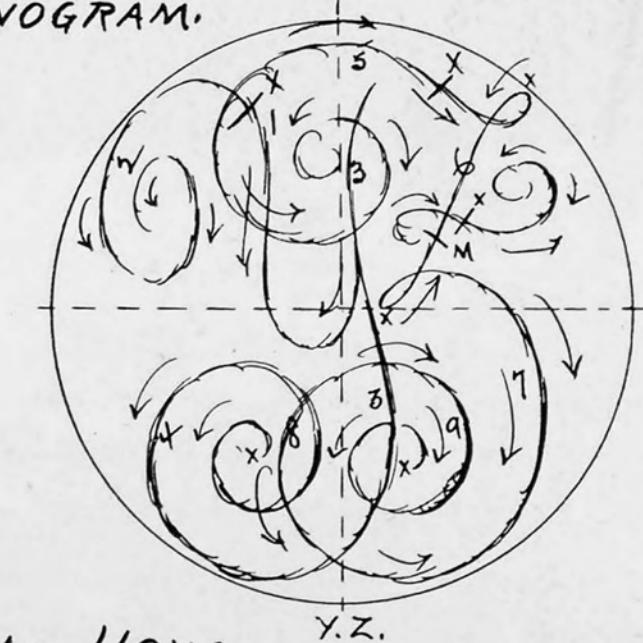
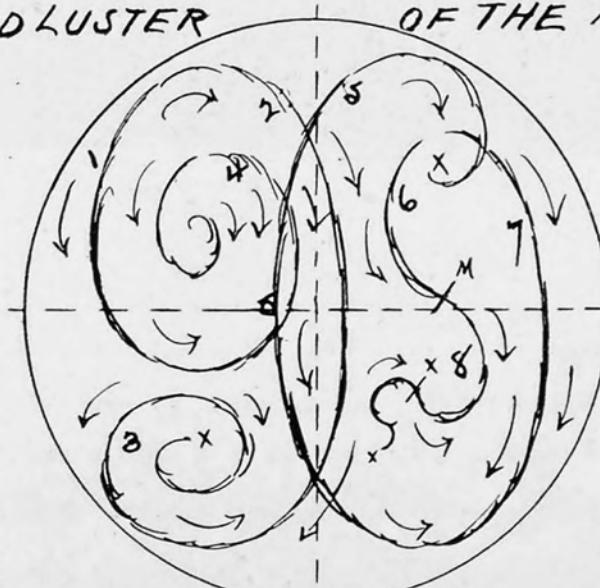
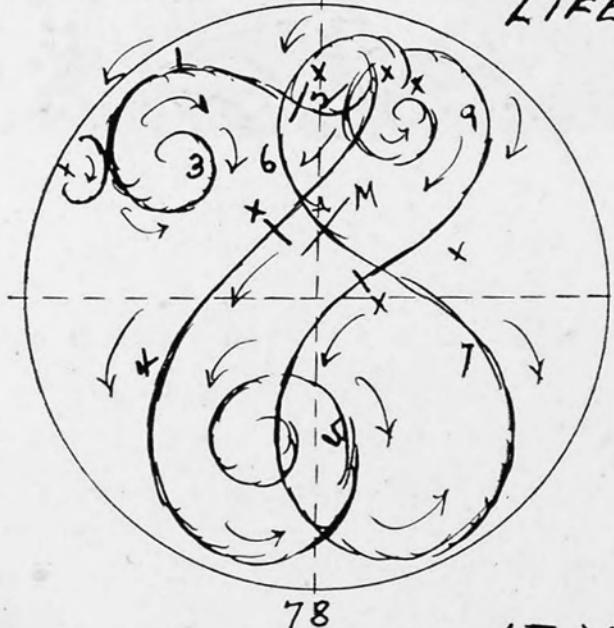


These monograms are all outlined first and then close lined in dull effect.

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



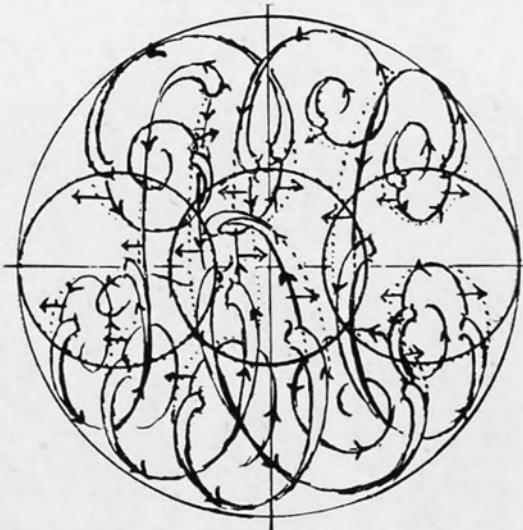
Plate No. 3

PRACTICE LESSONS

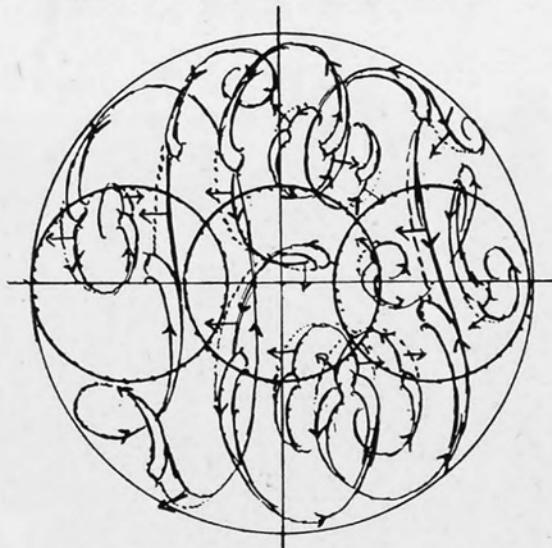
The following stems should be practiced from two to three hours daily for a week, until mastered, before you should attempt to start engraving complete monograms. Practice these stems alone, first taking them in rotation by Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 and 11; for example, start with No. 1, next 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.

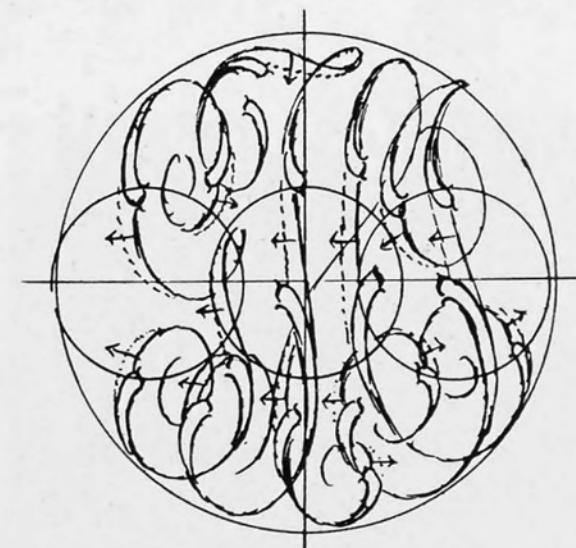
THE ALPHABET IN THREE LETTER COMBINATIONS.



A.B.C.

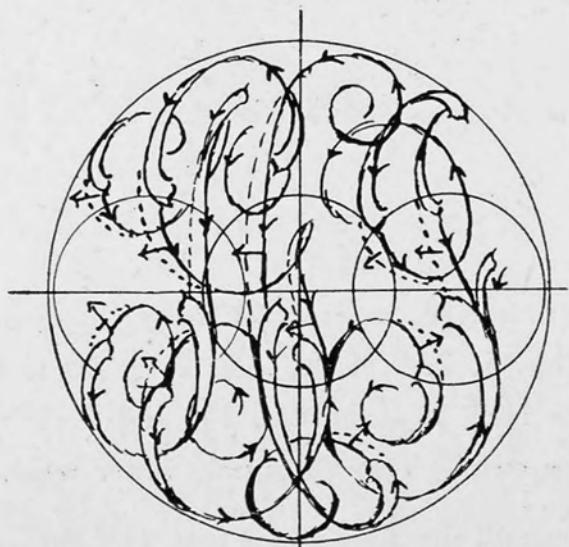


D.E.F.

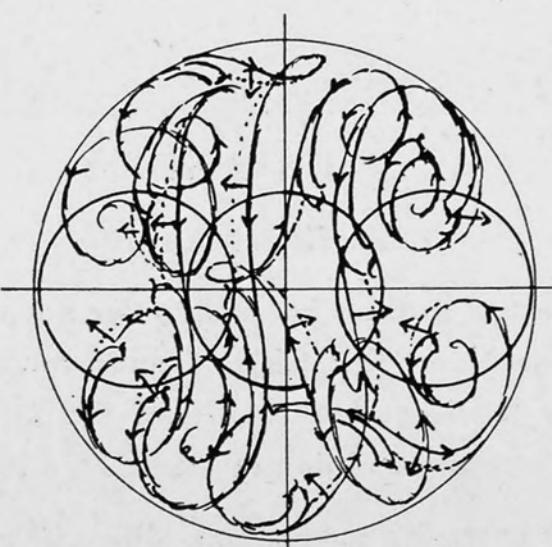


G.H.I.

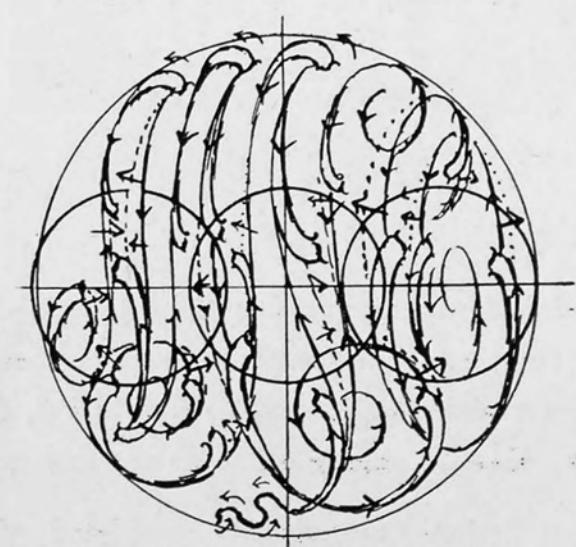
SHOWING THE METHOD OF PLACING THE LEAVES.



G.H.I.

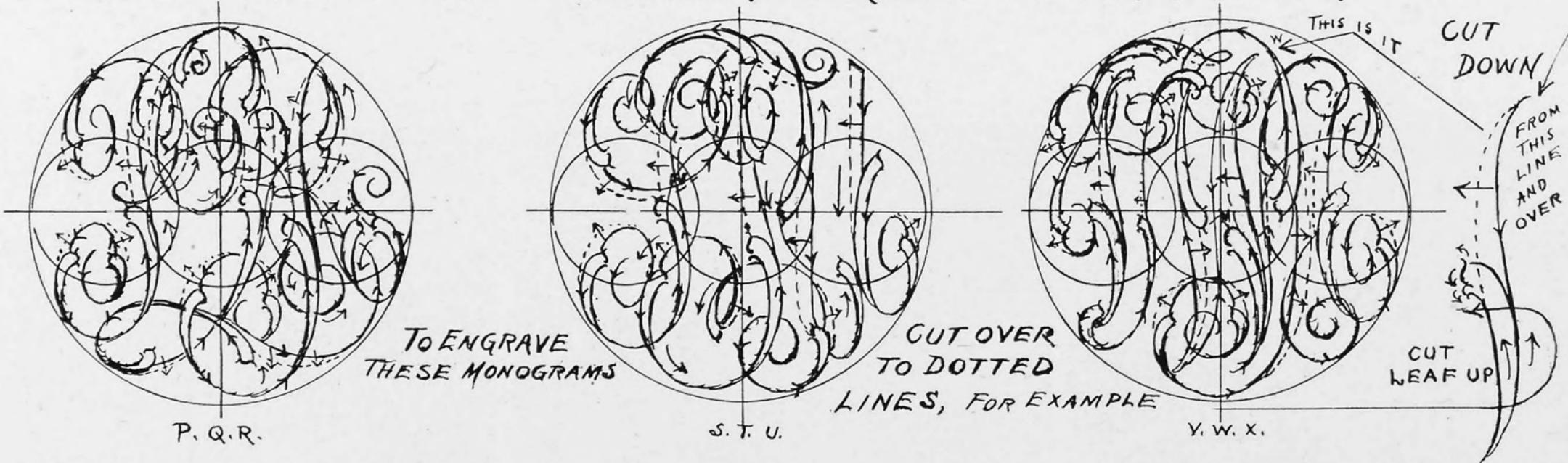


J.K.L.

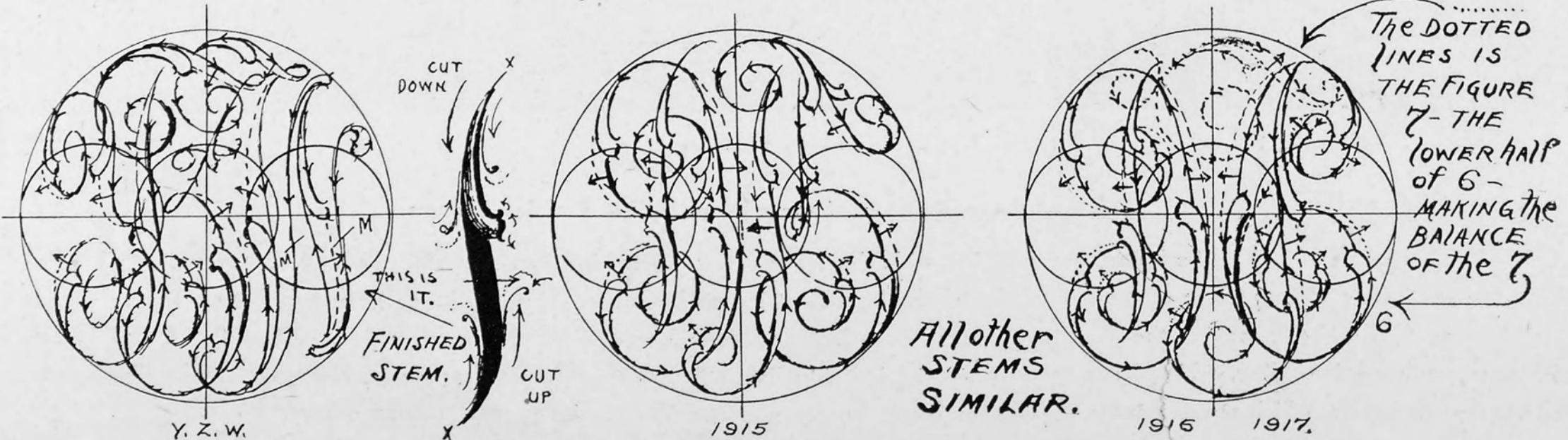


M.N.O.

METHOD USED IN DESIGNING AND ENGRAVING.



THE ARROWS SHOWING THE WAY TO ENGRAVE THE LETTERS.



CLOSELINE LEAF STEMS

For Closeline Leaf Monograms



Plate No. 1

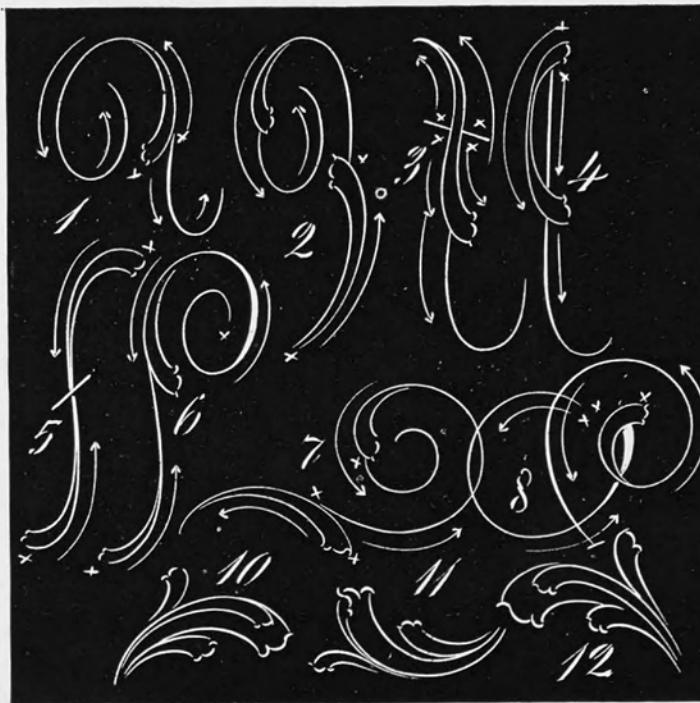


Plate No. 2

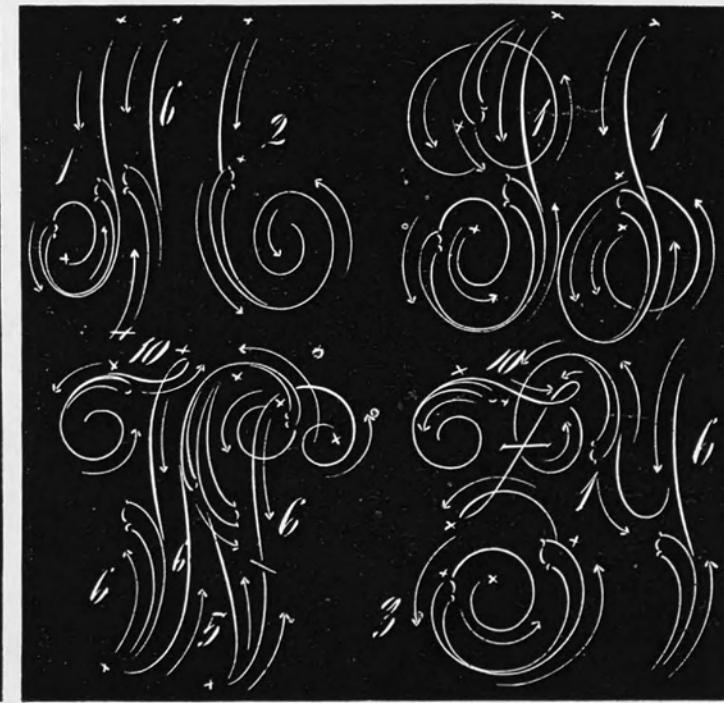


Plate No. 3

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

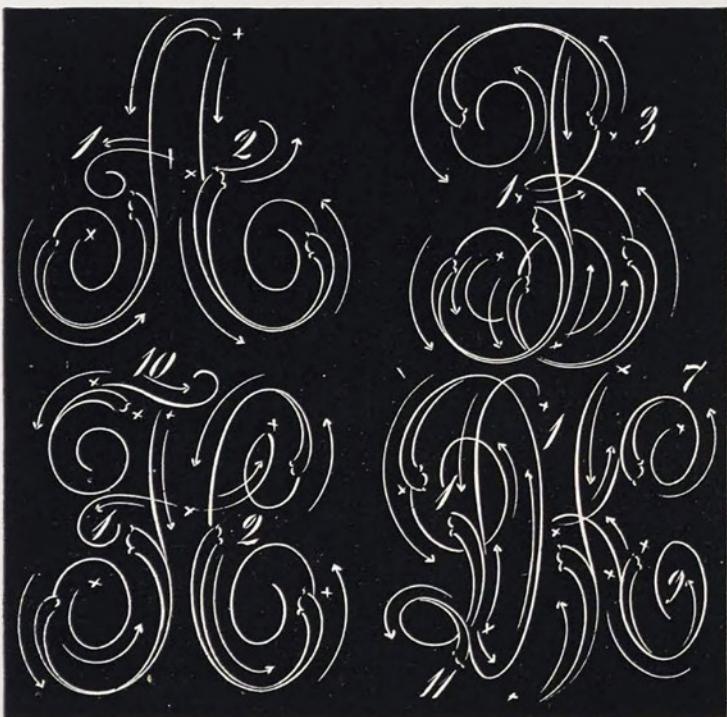


Plate No. 1



Plate No. 2

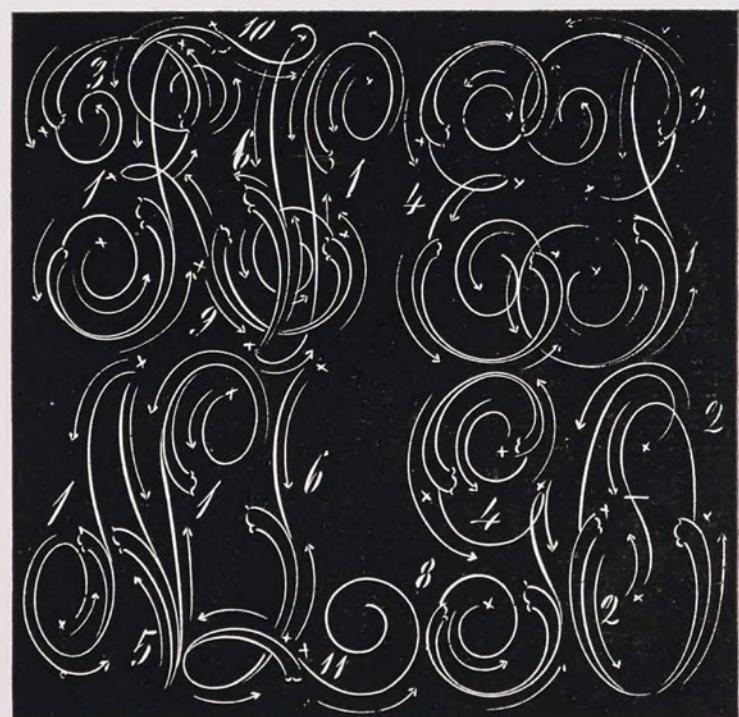


Plate No. 3

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

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.

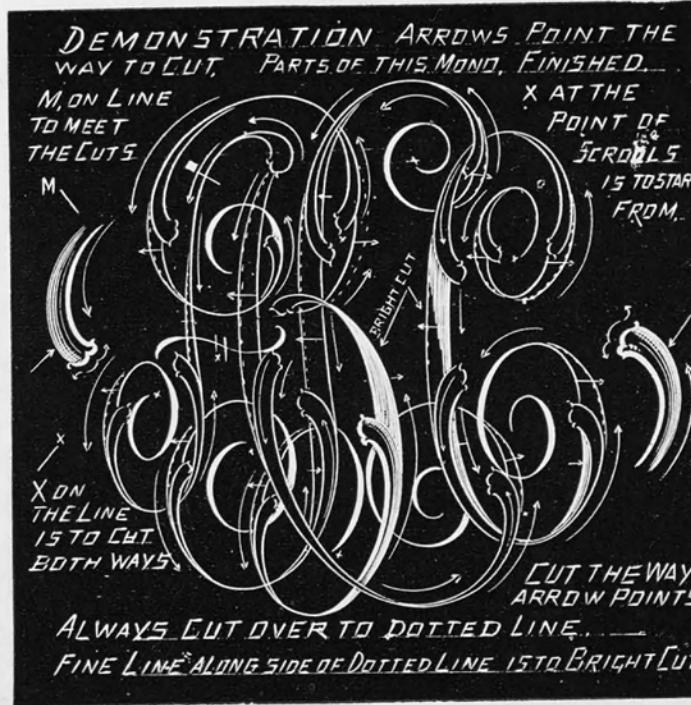


Plate No. 2



Plate No. 3

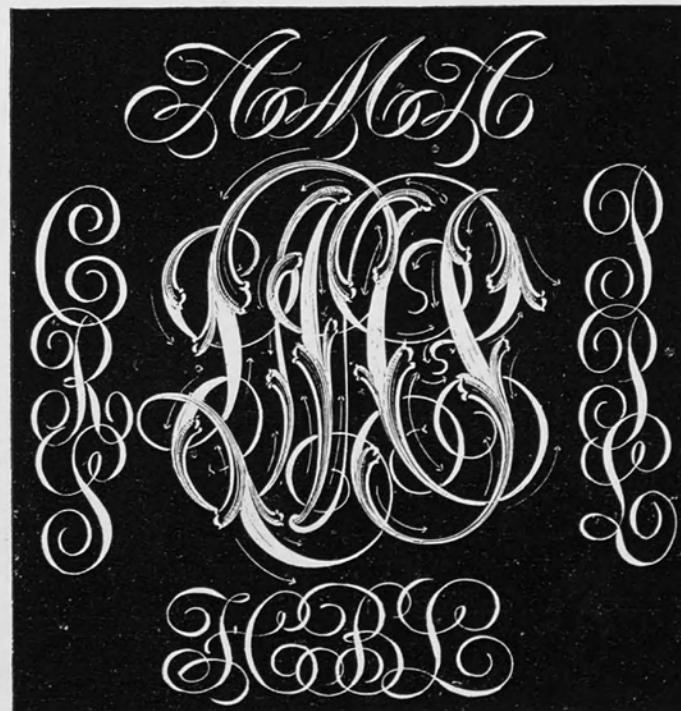
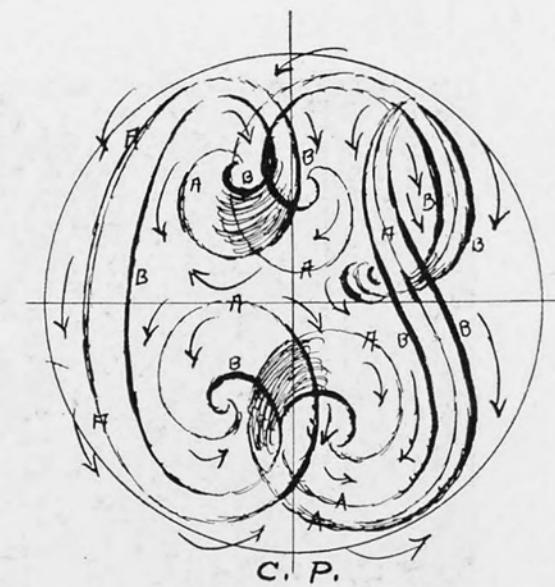
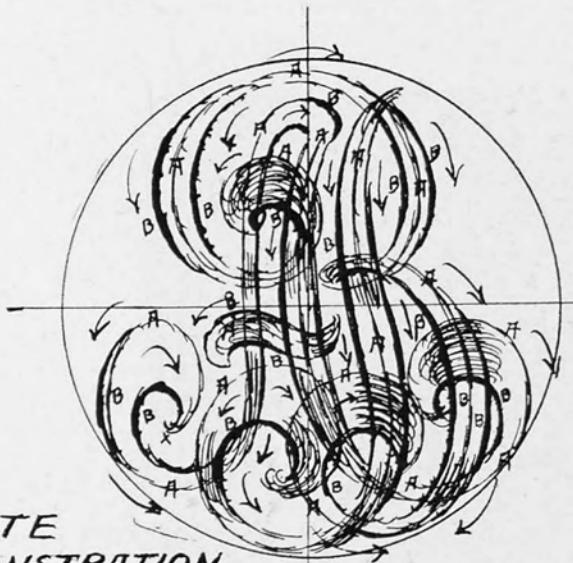


Plate No. 4

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.

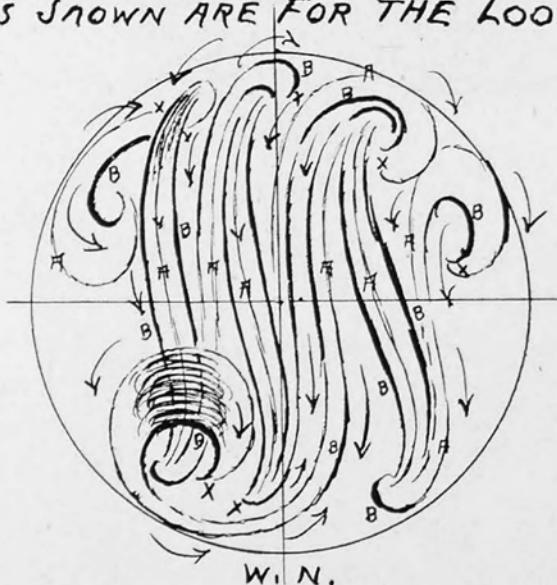
Al. A. Winter,
Instructor.

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.

FIG 1
SINGLE HAIR
LINE, FOR
DRAWING
THE
LETTERS.

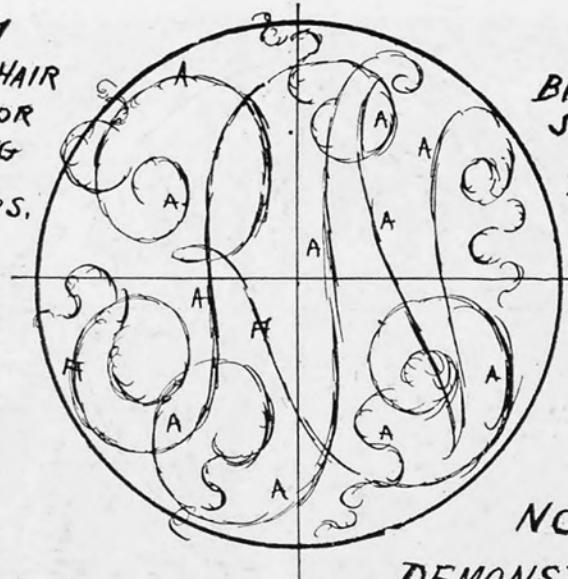
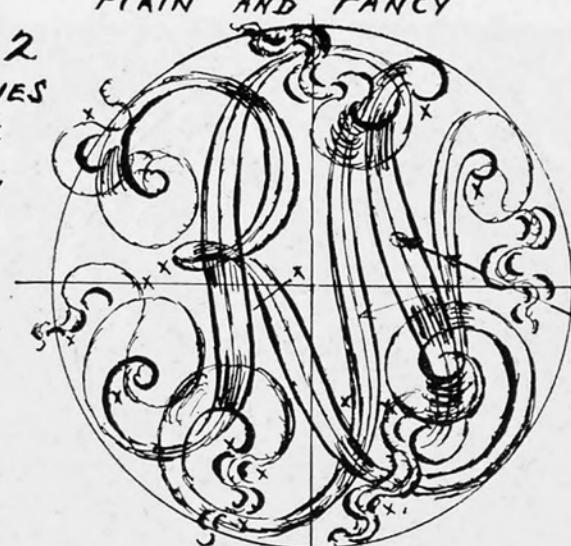
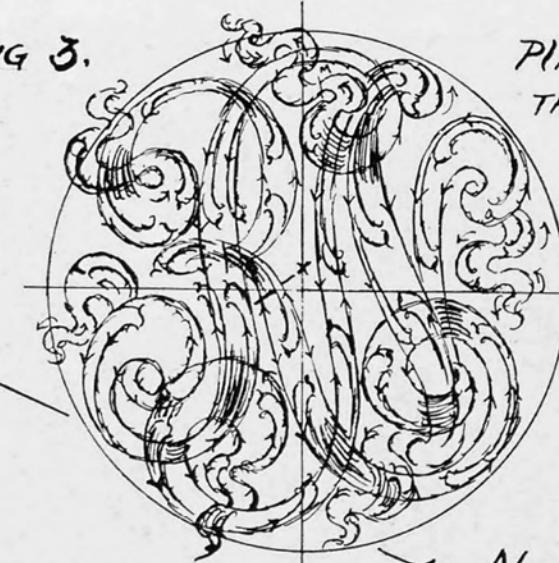


FIG 2
BLACK LINES
SHAPING
INTO
RIBBON



PLAIN AND FANCY

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



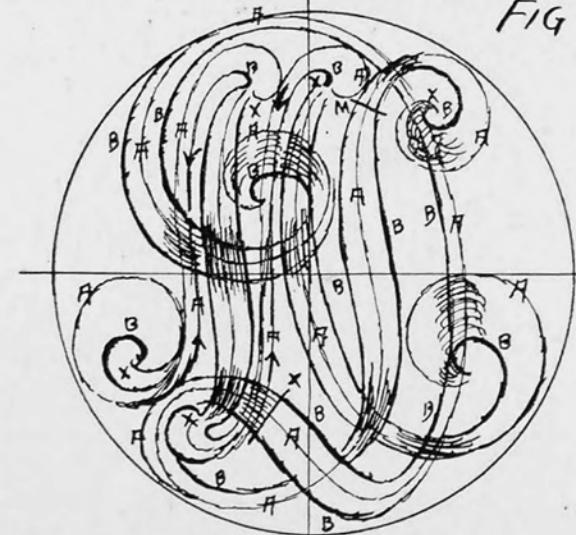
FIG. 5.



FIG 4.

"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.

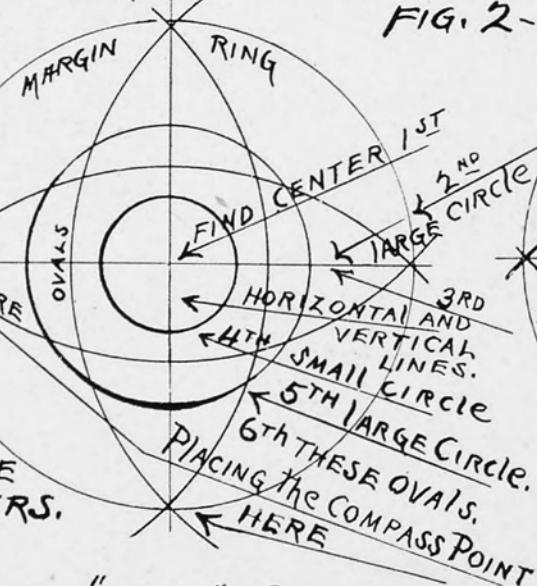


FIG. 2-

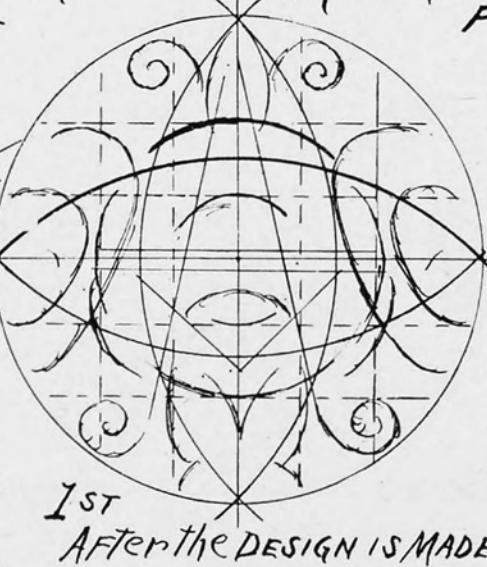
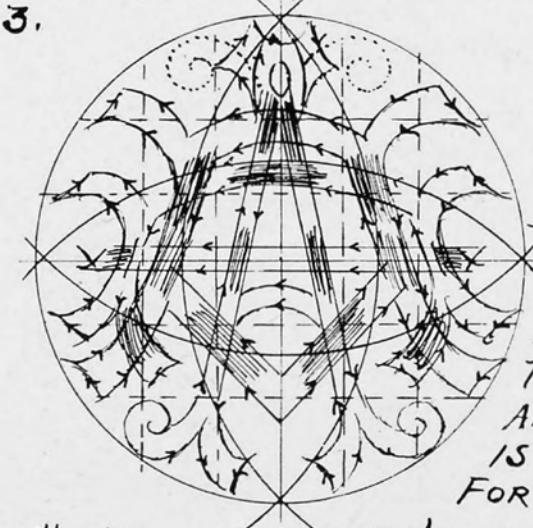


FIG. 3.



2ND

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

1ST
AFTER THE DESIGN IS MADE AND THE MONOGRAM IS OUTLINED.

FIG'S. 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.

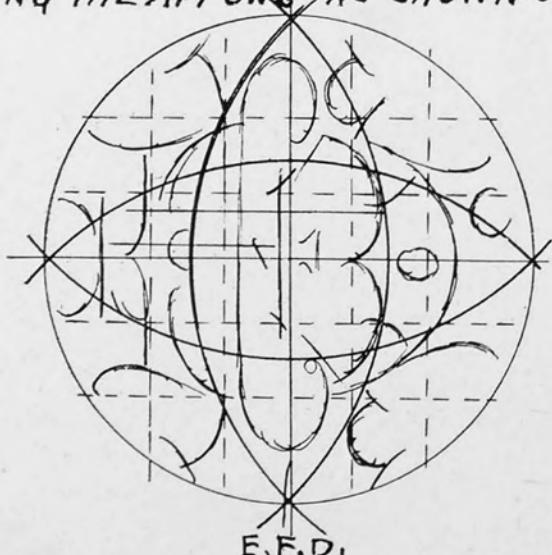


FIG 4.

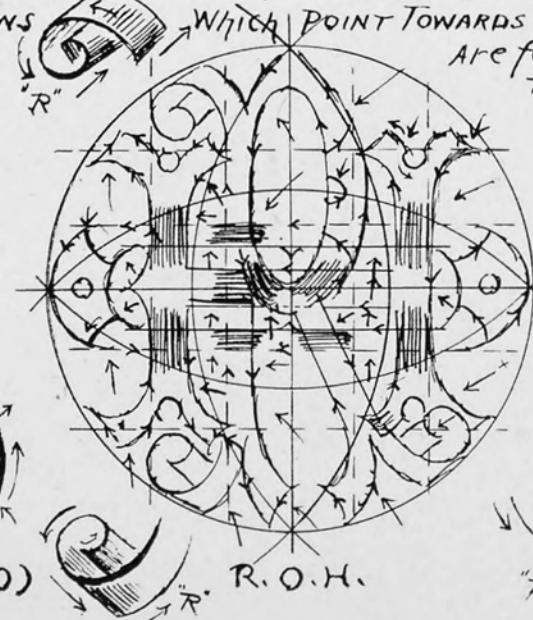
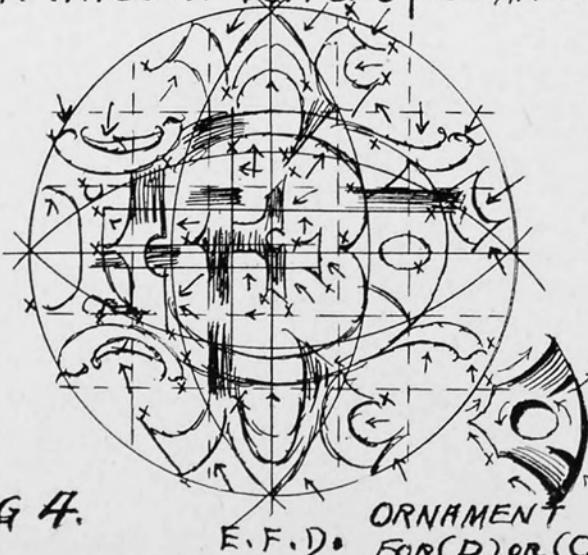


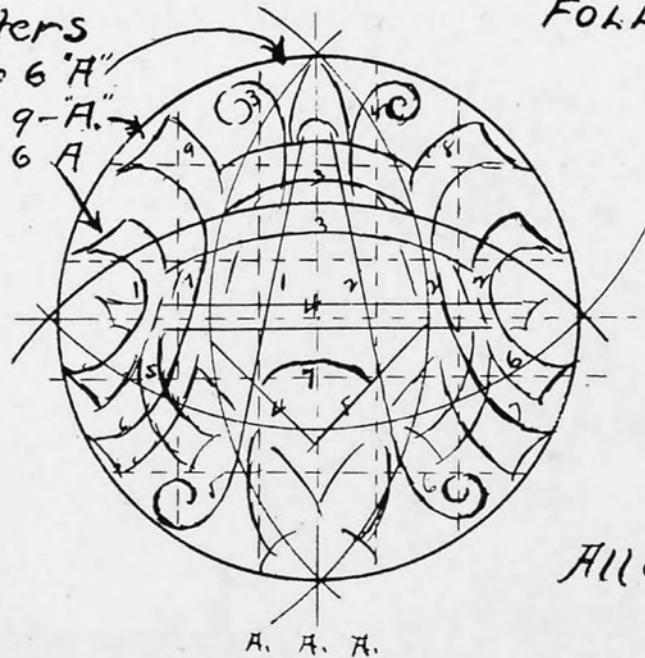
FIG 5.



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

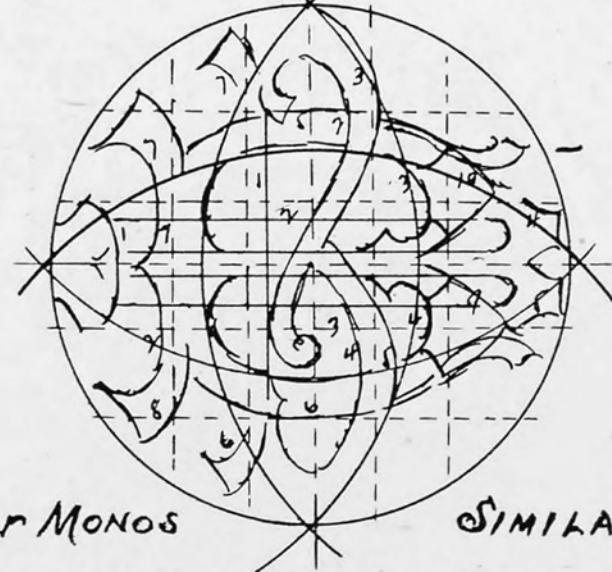
Letters

1 TO 6 "A"
7 TO 9 "A."
7 TO 6 A

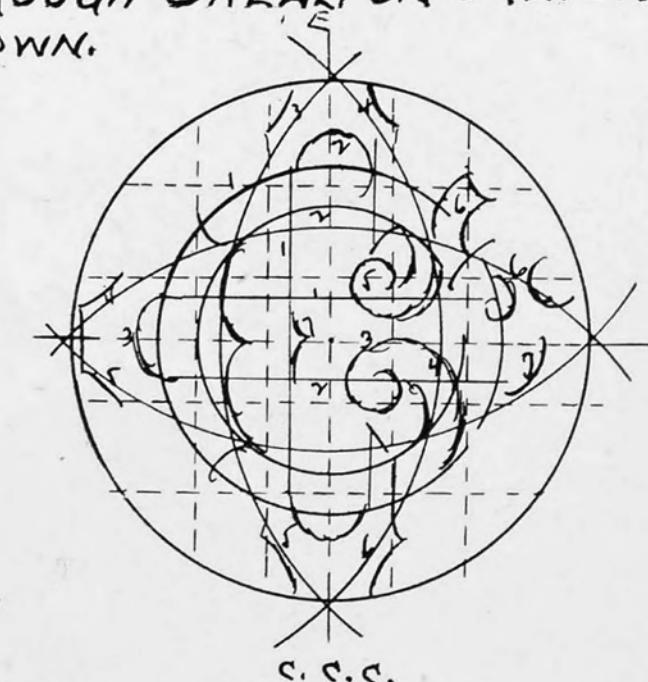


A. A. A.

All other MONOS

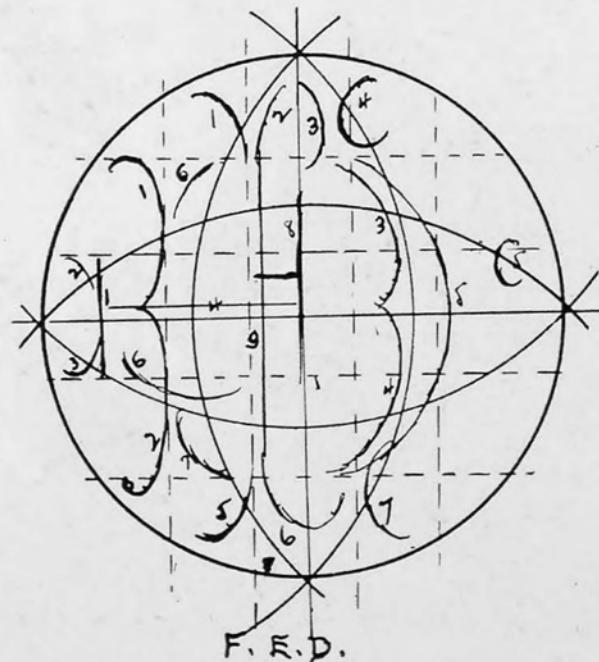


B. B. B.

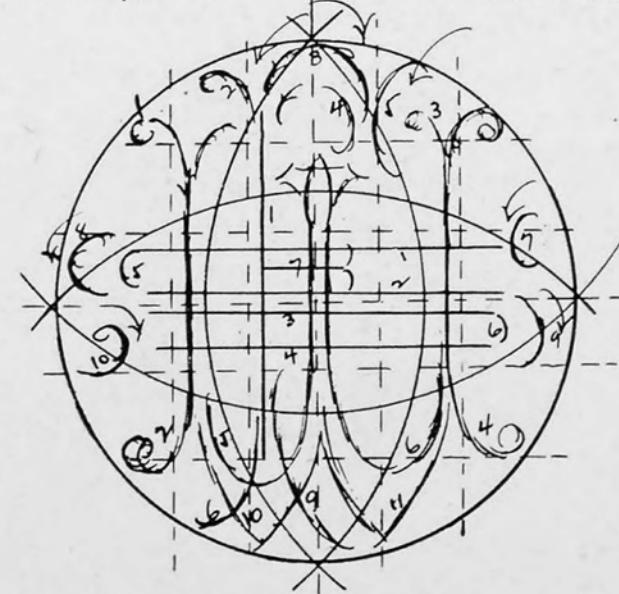


C. C. C.

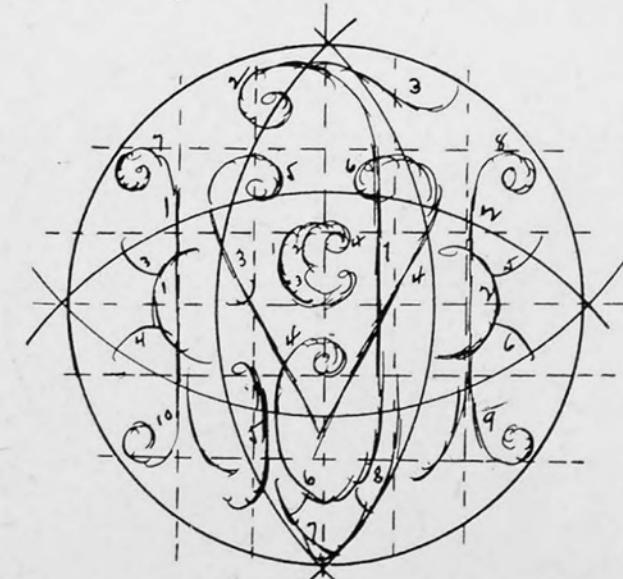
Which are then SHAPED INTO Double LINE DESIGN, SHOWN ON FOLLOWING PAGES.



F. E. D.



S. F. W.



J. O. M.

BLOCK AND ROMAN MONOGRAMS.

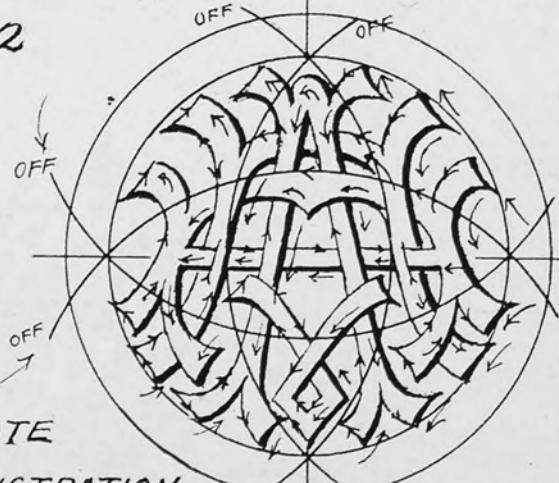
FIG. 1
THE OVALS WHICH ARE SHOWN, TO BALANCE UP THE LETTERS ARE RUBBED OFF, AFTER THE MONOS ARE LINED.

"NOTE
DEMONSTRATION.
DESIGNING.

NATURAL → A. A. A. ← MAJOR
MINOR

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

FIG 2



NOTE
DEMONSTRATION.

FIG 1 A. A. A.

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.

FIG. 5

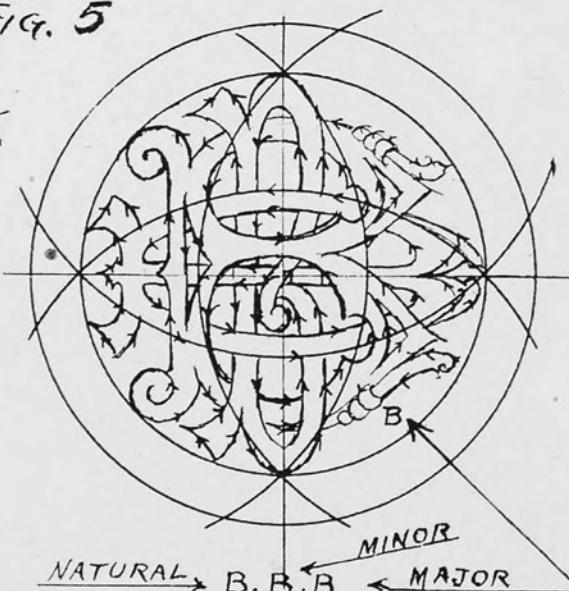
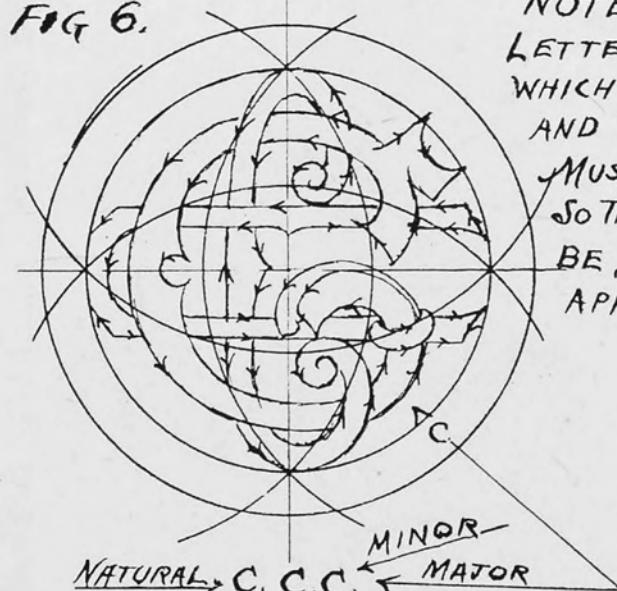


FIG 3.



ENGRAVING OF THE LETTERS.

FIG 6.



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

FIG 4
SAMPLE OF ANOTHER STYLE OF FILLING WITH EXTRA BAR OF A.

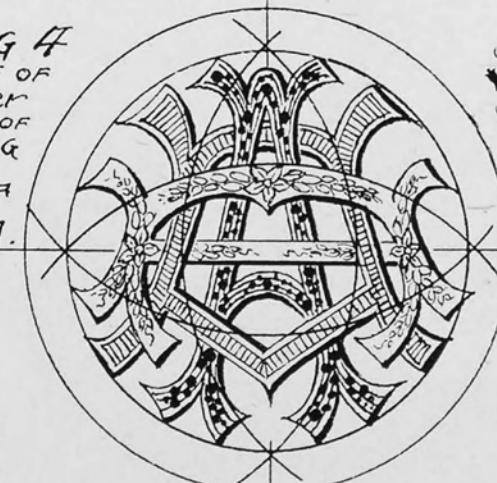
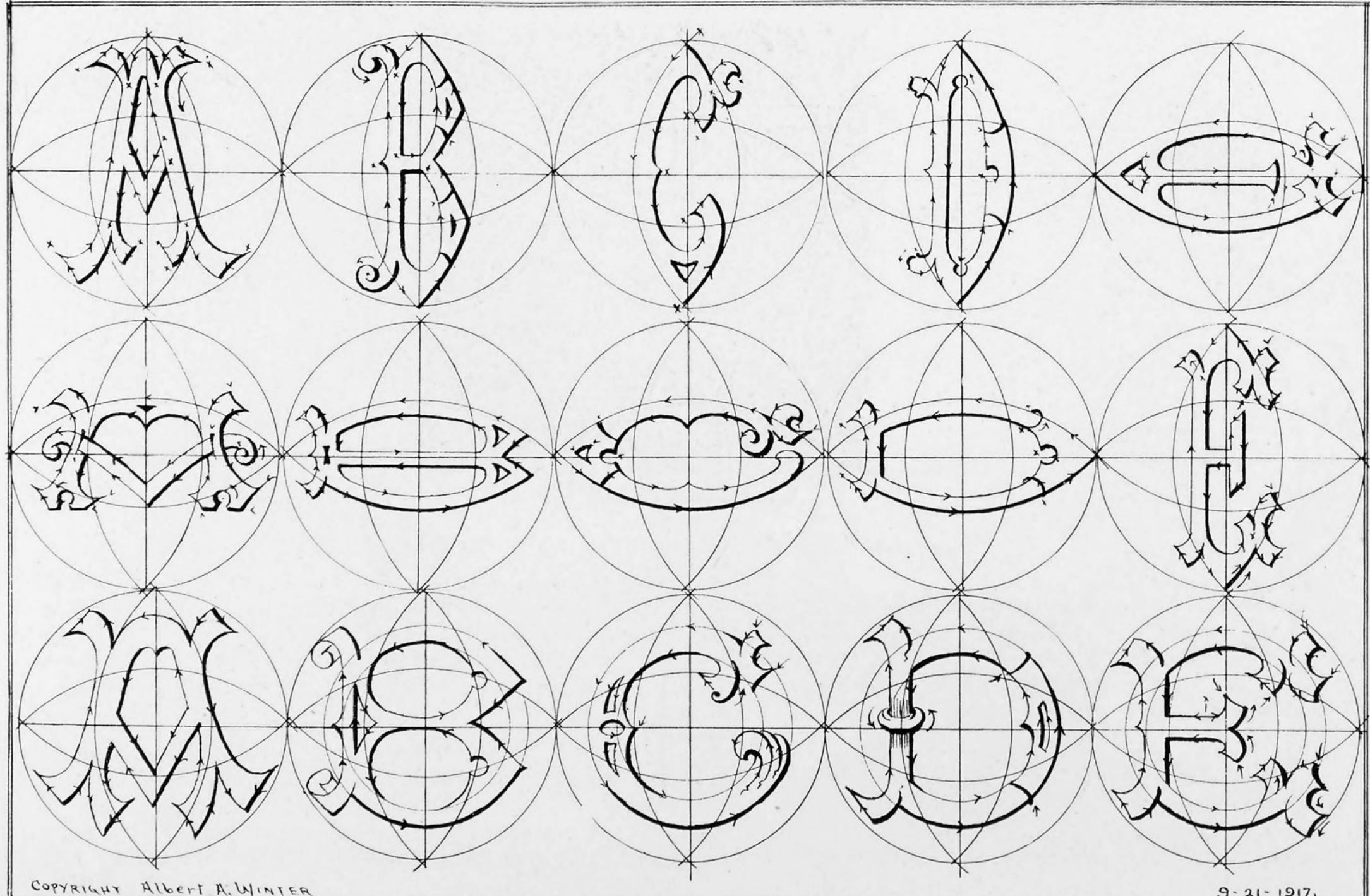


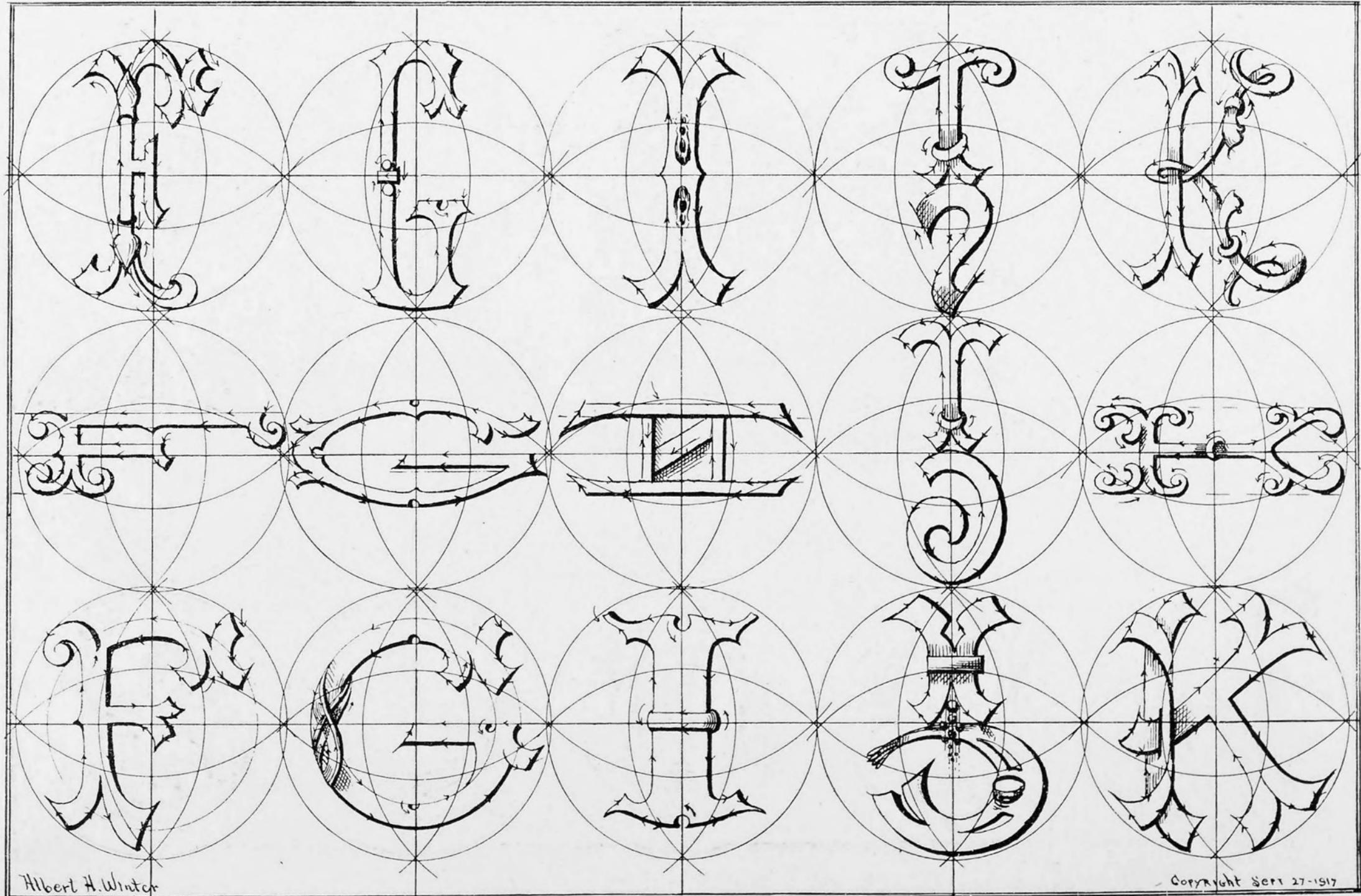
FIG 3, A. A. A. FINISHED.

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.

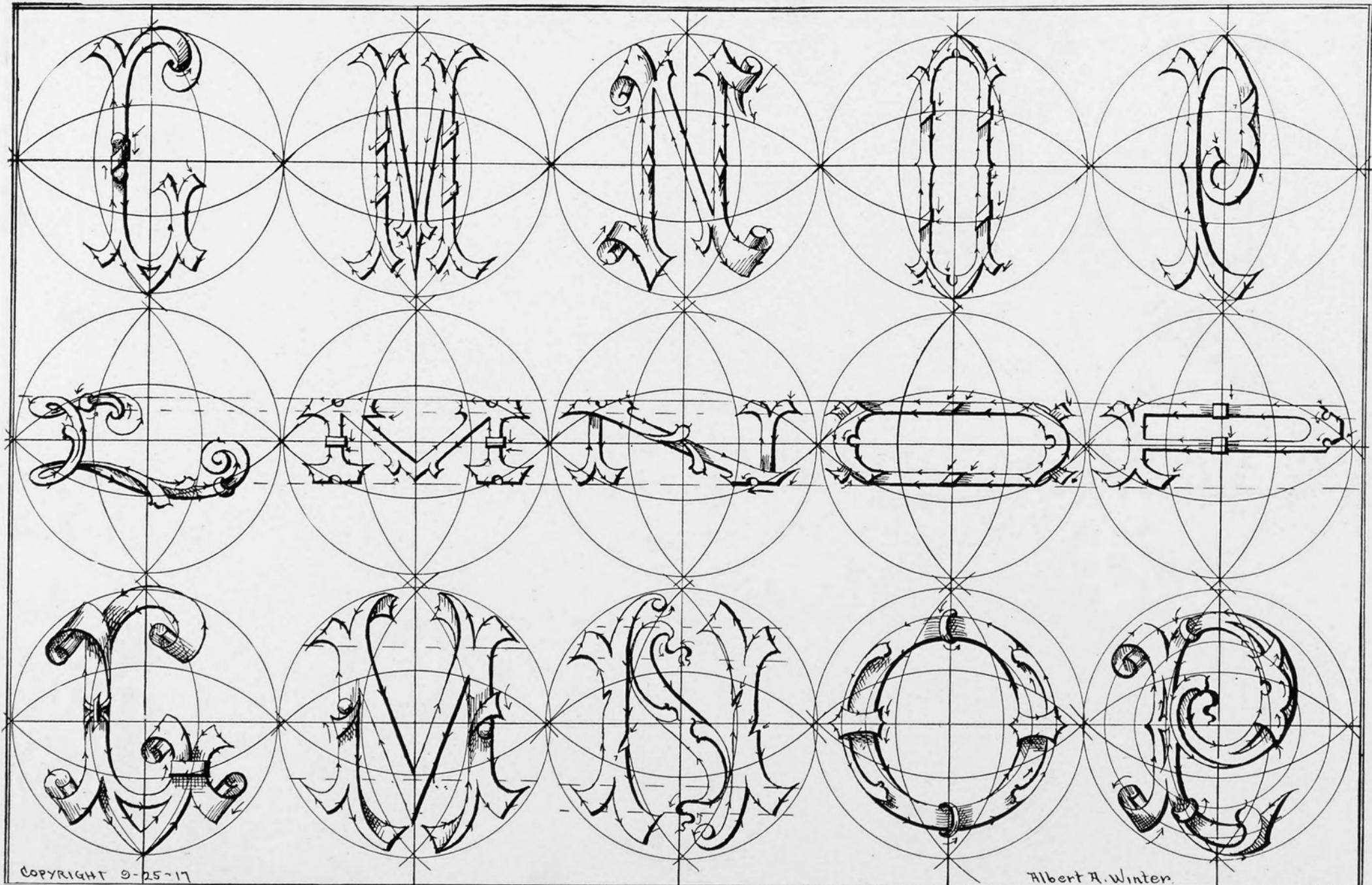
INDIVIDUAL BLOCK OR ROMAN LETTERS FOR MAKING UP ANY MONOGRAM



ARE DESIGNED AND DEMONSTRATED, FOLLOWING ARROWS WHICH



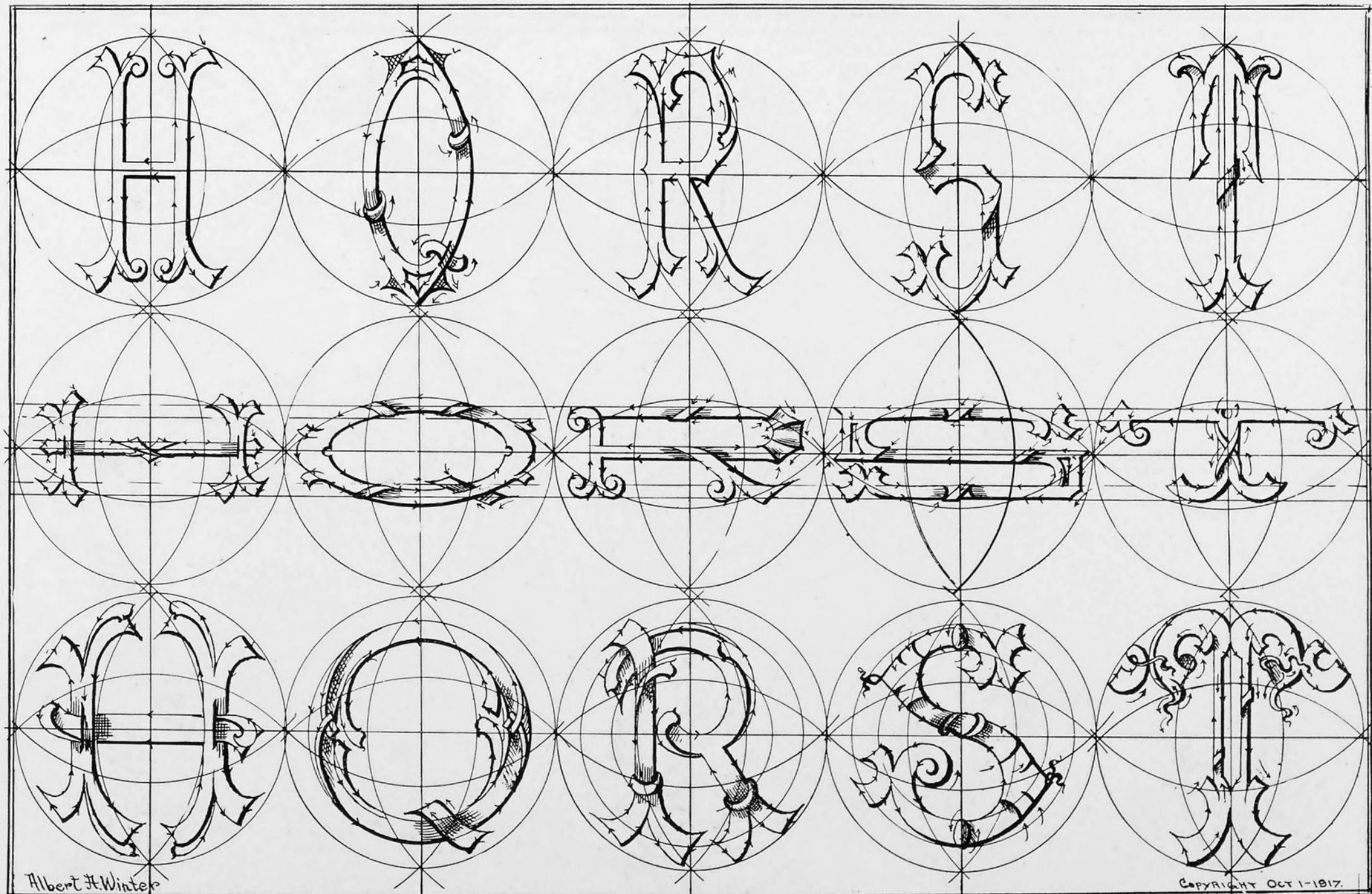
INDICATE HOW TO OUTLINE THE LETTERS AND SHOWING ALL SHADING



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Albert A. Winter.

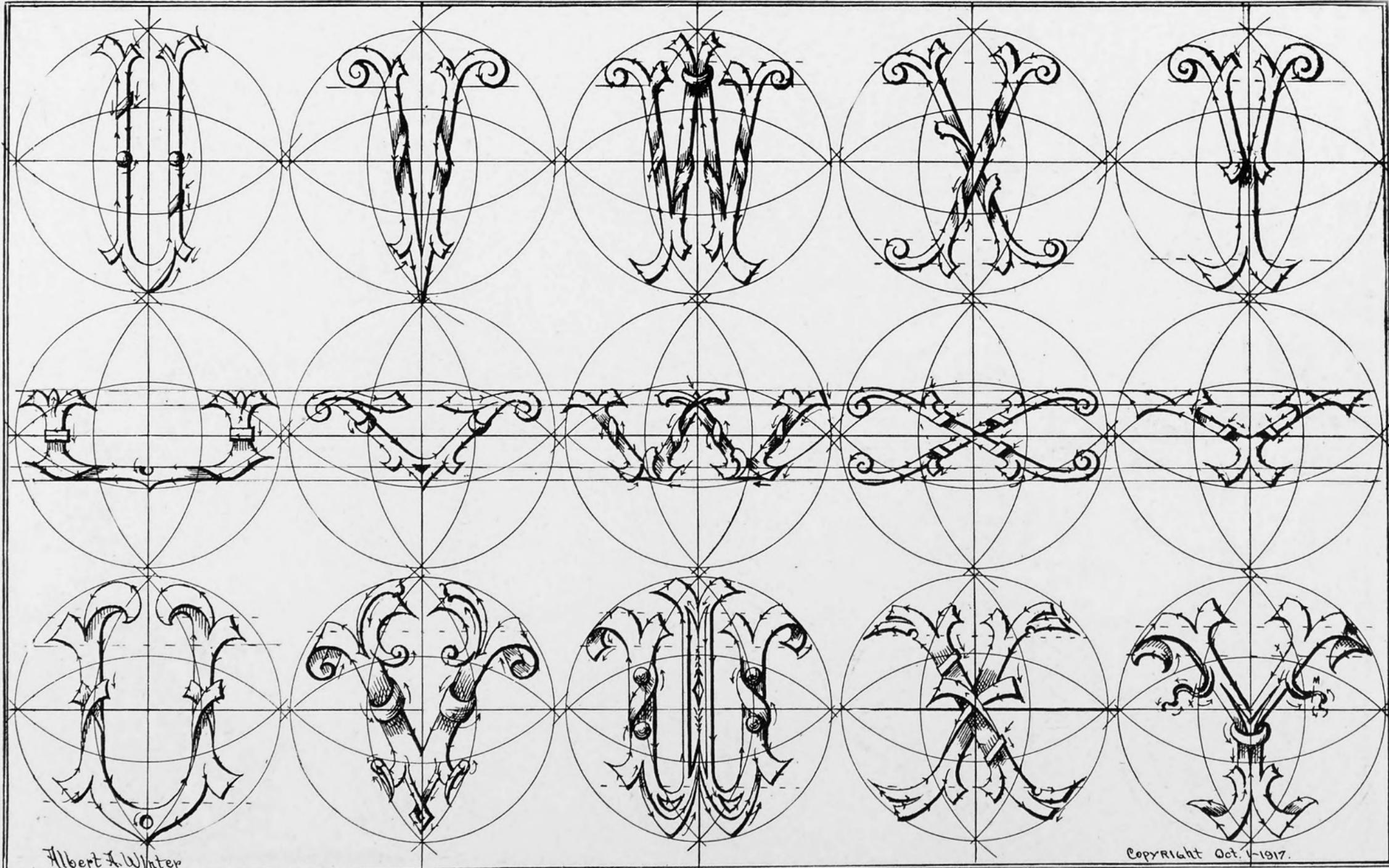
ORNAMENTS SUCH AS LEAVES, RINGS, ROLLS, BALLS AND THEIR SHADING



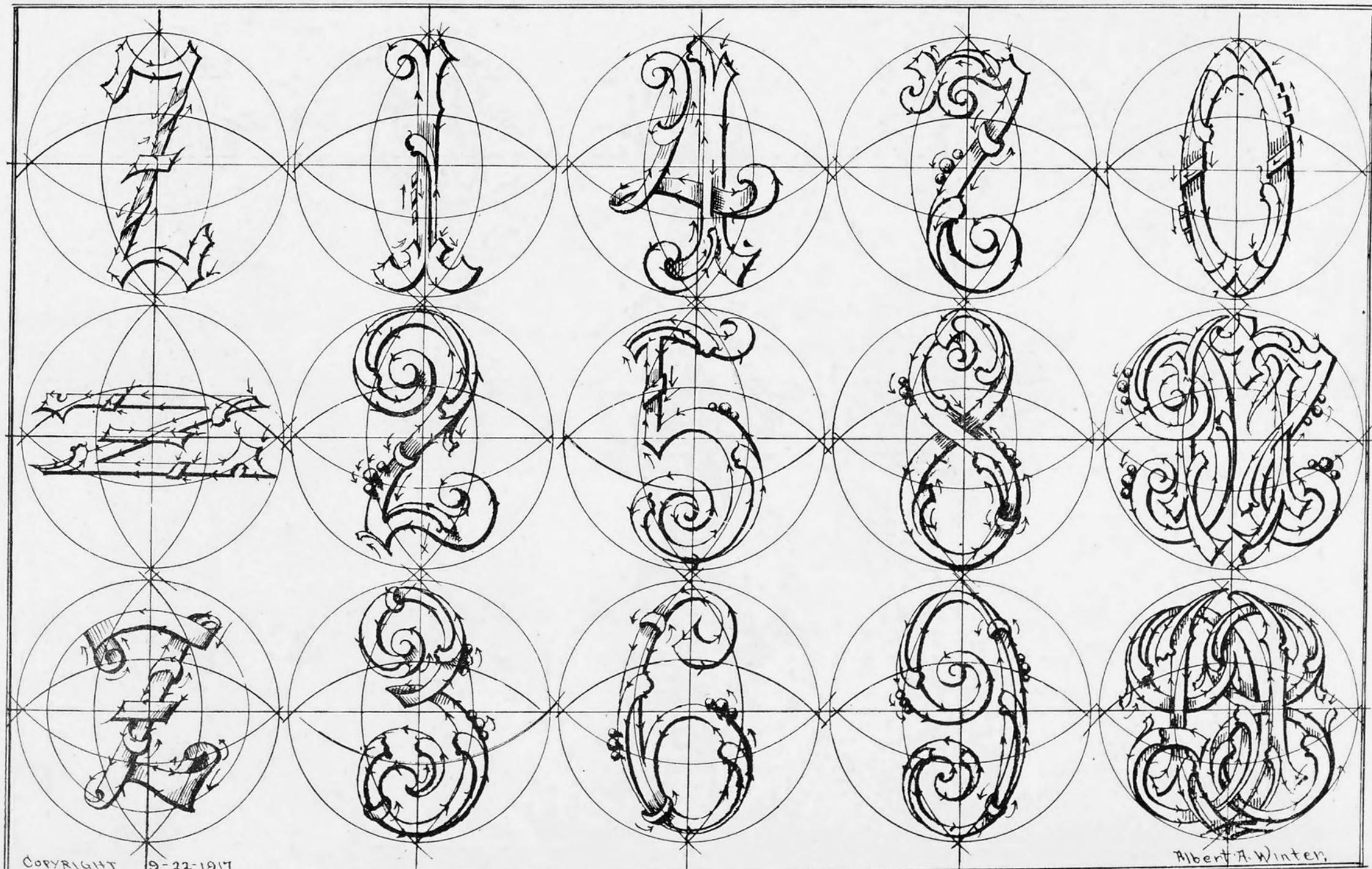
Albert H. Winter

COPYRIGHT OCT 1-1917

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



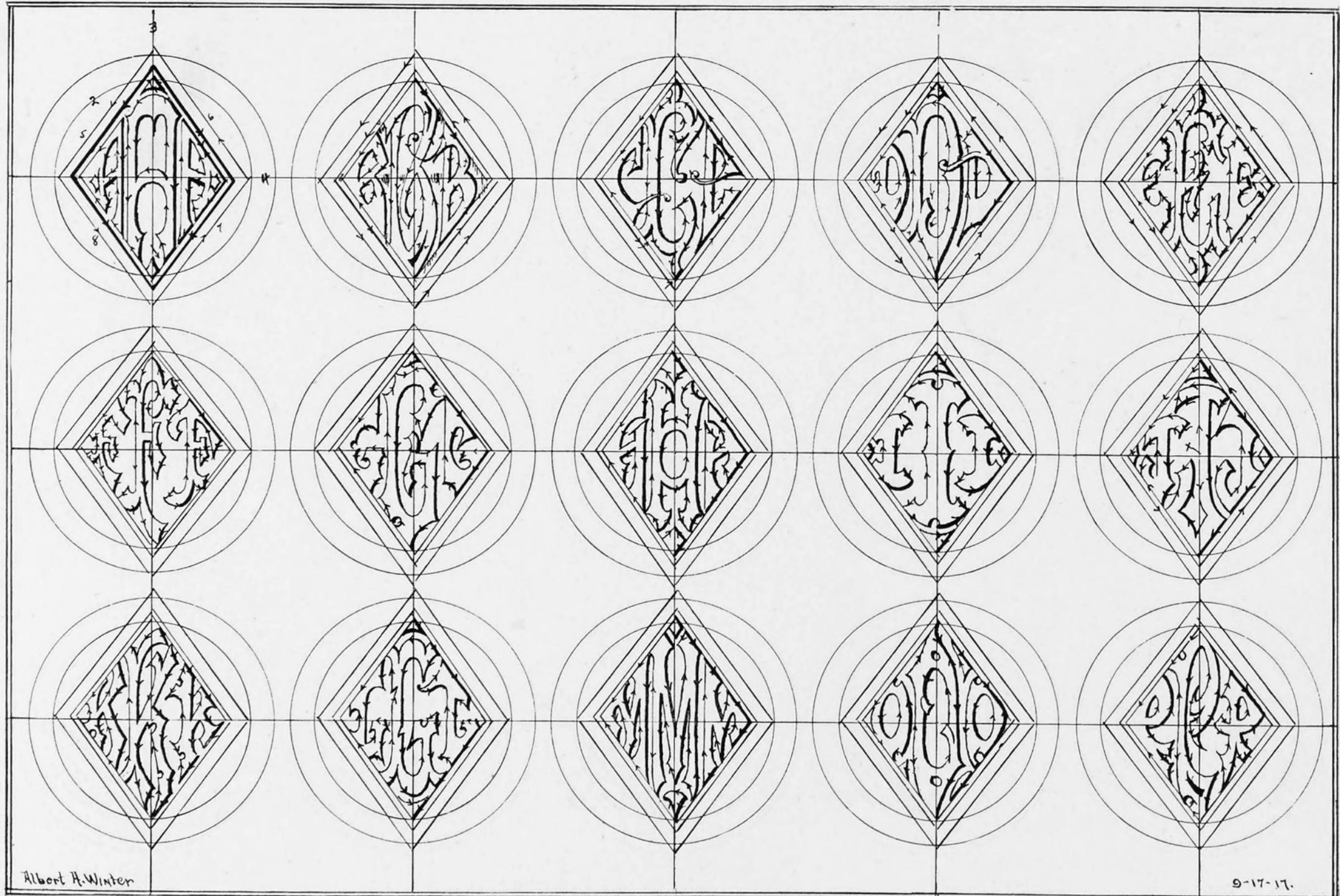
ACCORDING TO THICKNESS OF METAL, SILVER, GOLD FILLED, OR SOLID GOLD GOODS



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DIAMOND MONOGRAMS IN ALPHABET CAN BE MADE UP INTO ANY MONOGRAM

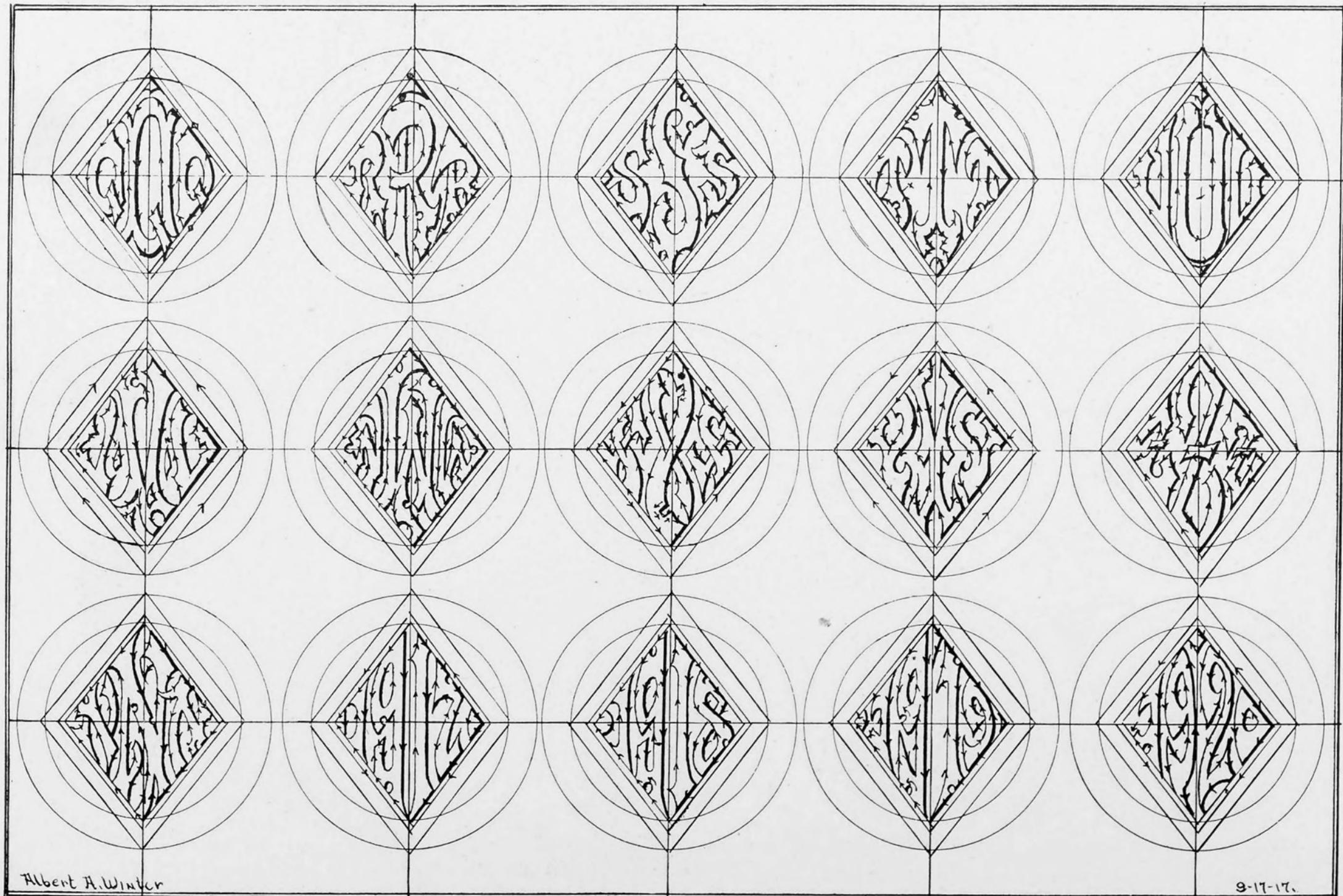


Albert A. Winter

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.

ALL SHADING TO BE CLOSE LINED OR BRIGHT CUT ACCORDING TO SIZE AND THICKNESS OF METAL



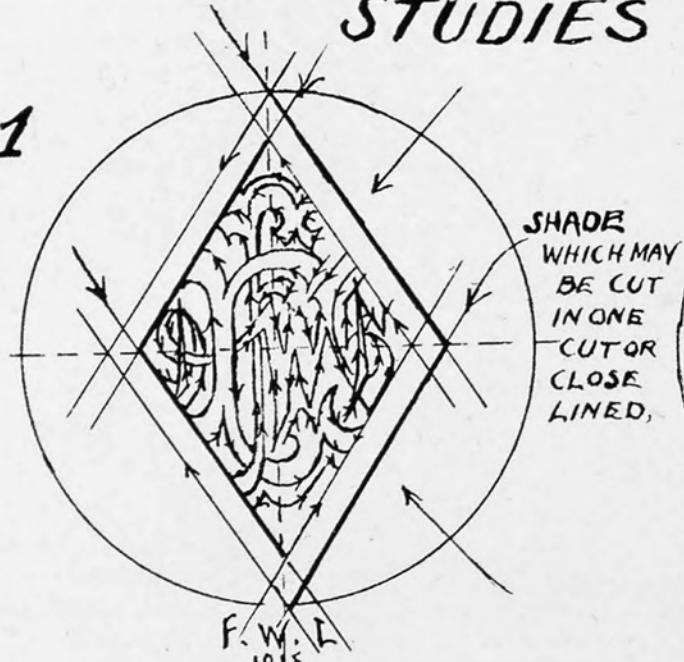
Albert A. Winter

9-17-17.

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

STUDIES IN DIAMOND MONOGRAMS.

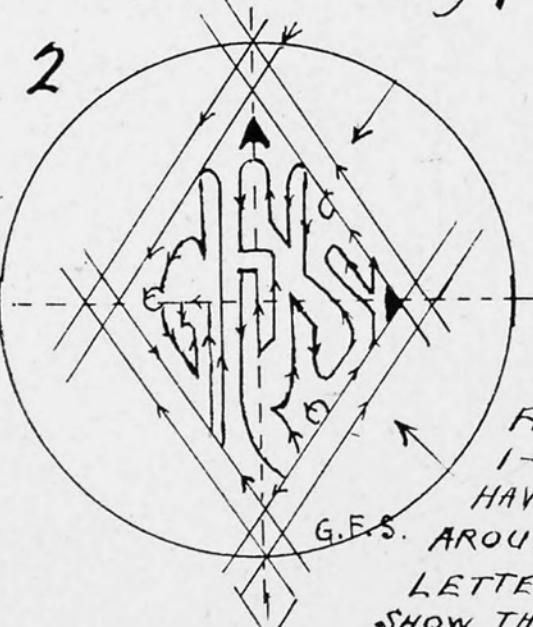
1



SHADE WHICH MAY BE CUT IN ONE CUT OR CLOSE LINED.

F. W. L.
1916

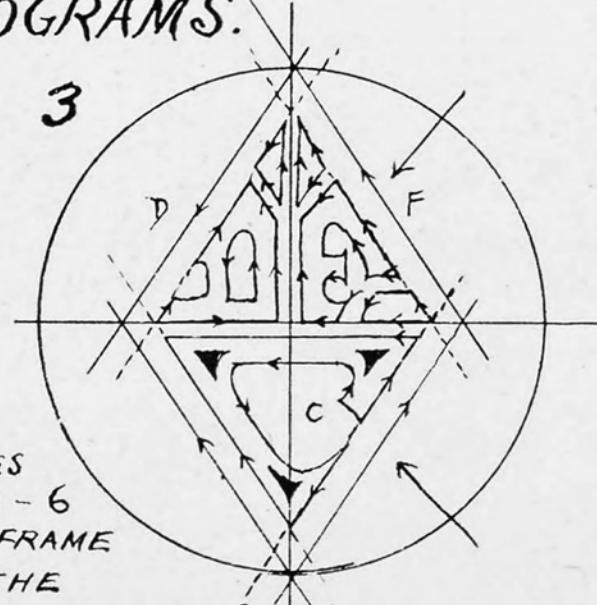
2



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

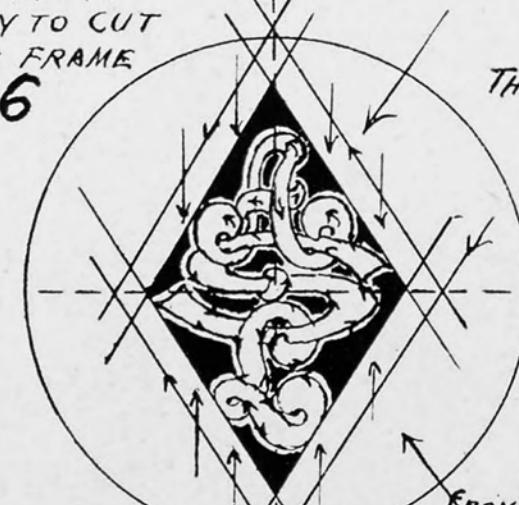
G.F.S.

3



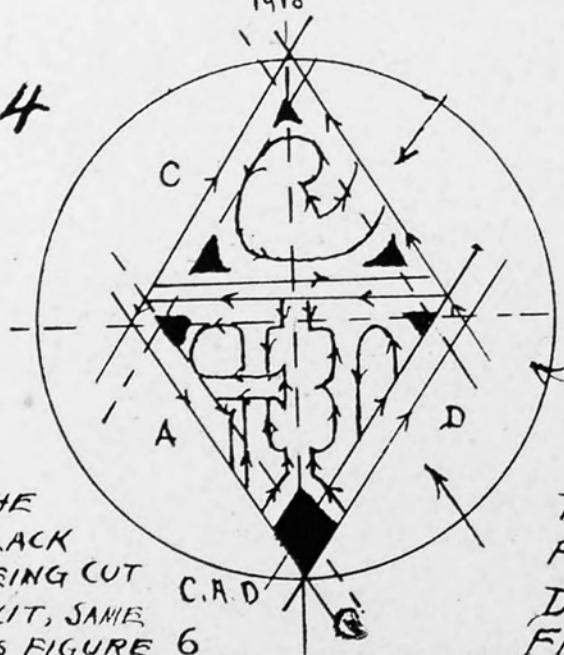
D.F.C.

6



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

4

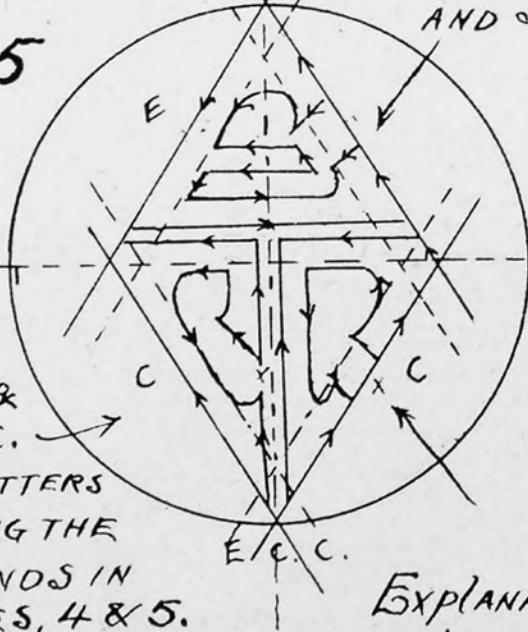


THE BLACK BEING CUT OUT, SAME AS FIGURE 6

C.A.D.

G

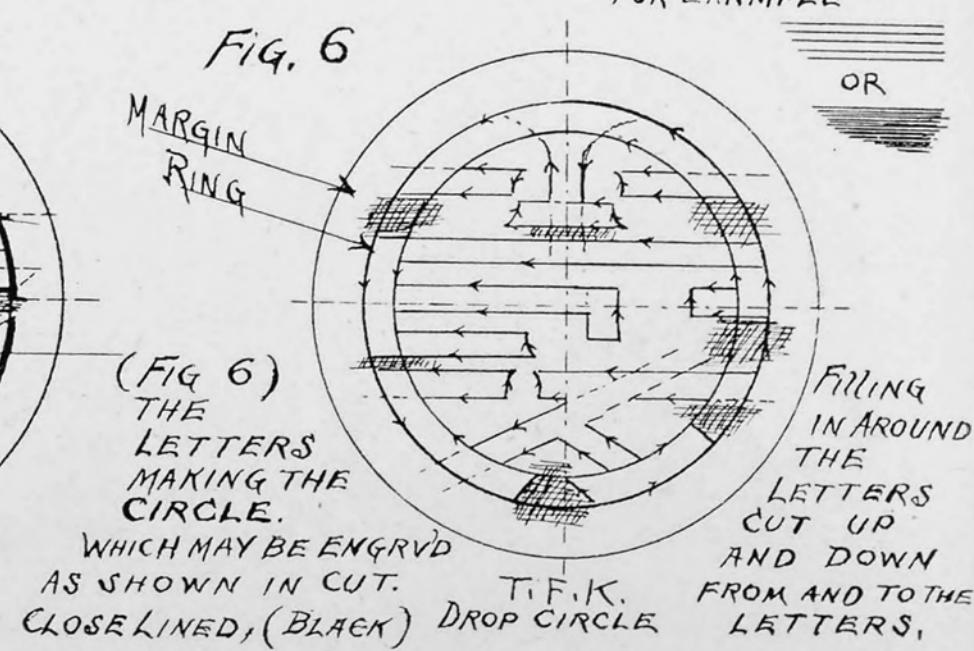
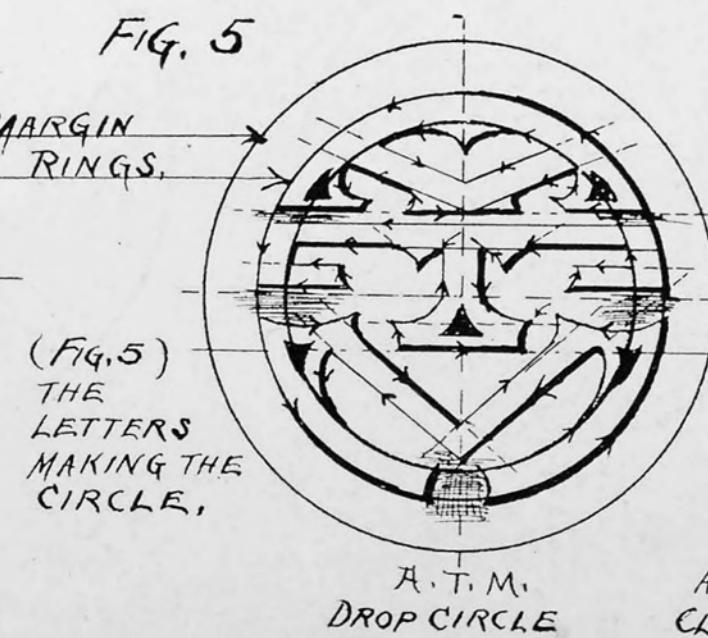
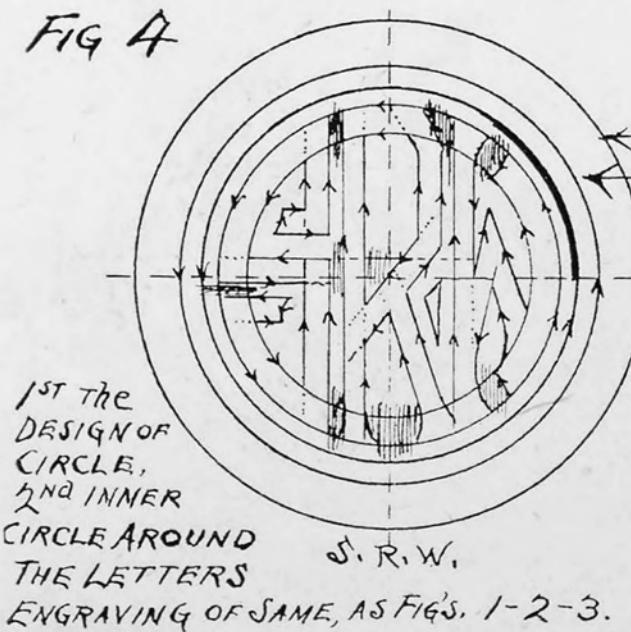
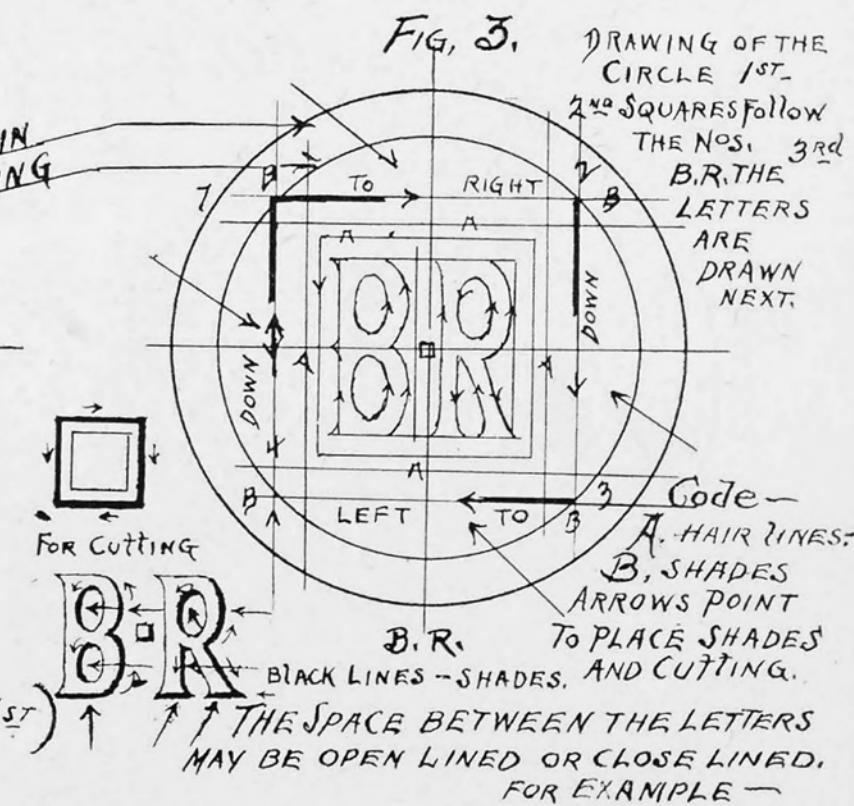
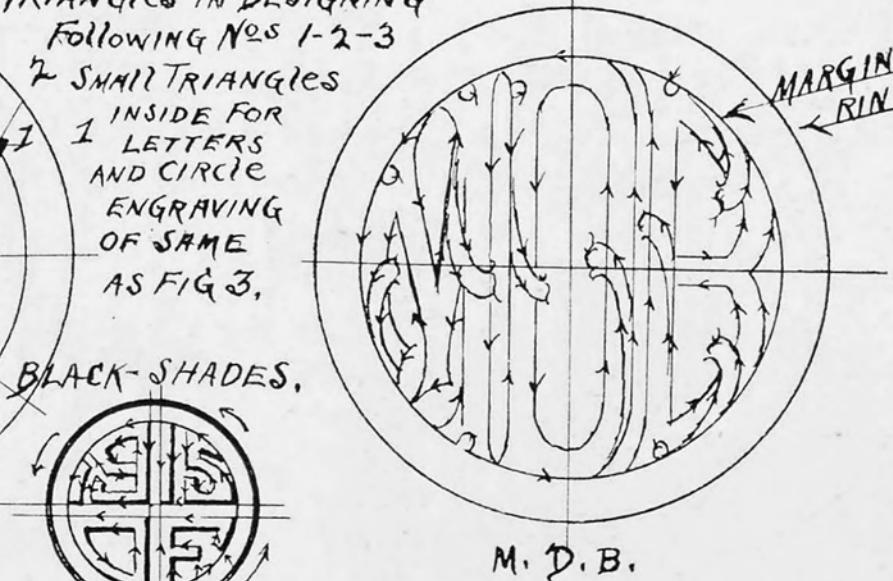
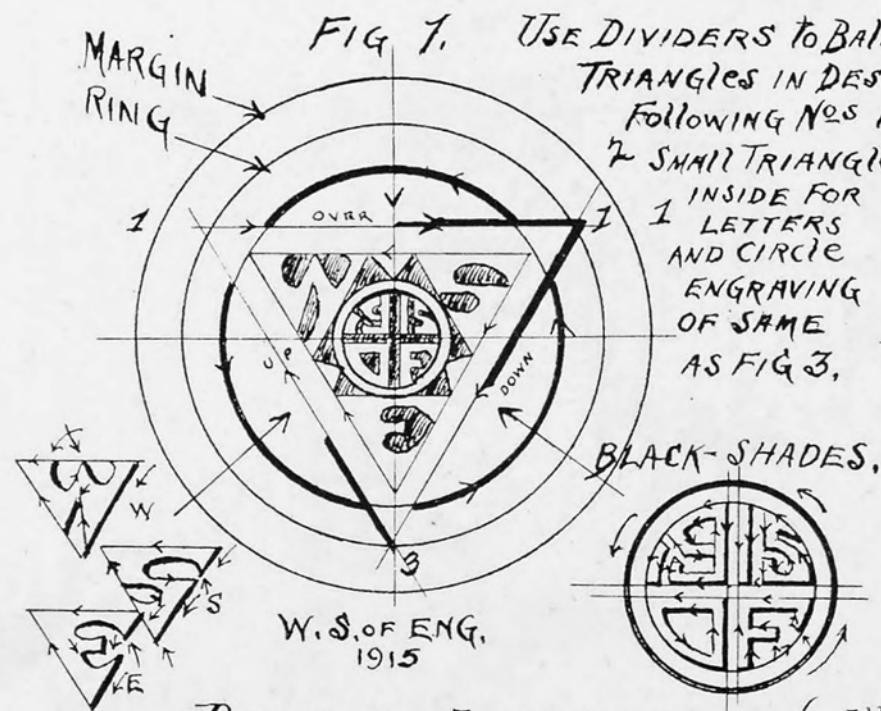
5



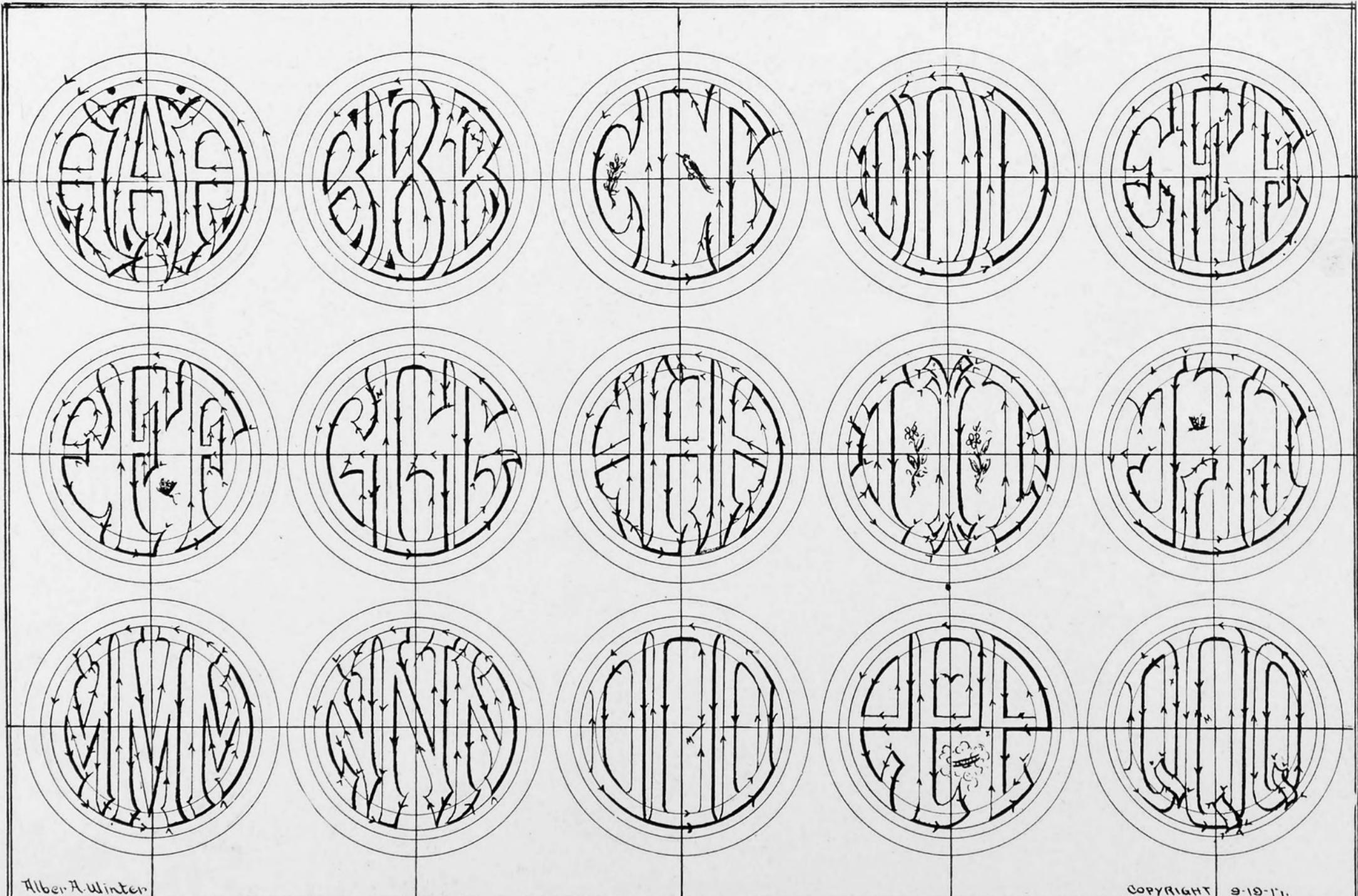
C.A.D. & E.C.C.
The LETTERS FORMING THE DIAMONDS IN FIGURES, 4 & 5.

E/C.C.

Explanatory Rule, for OUTLINING LETTERS
ARROW ON THE LINE, → ← CUT THE WAY ARROW POINTS.



CIRCLE MONOGRAMS IN ALPHABET IN SIMILAR MANNER

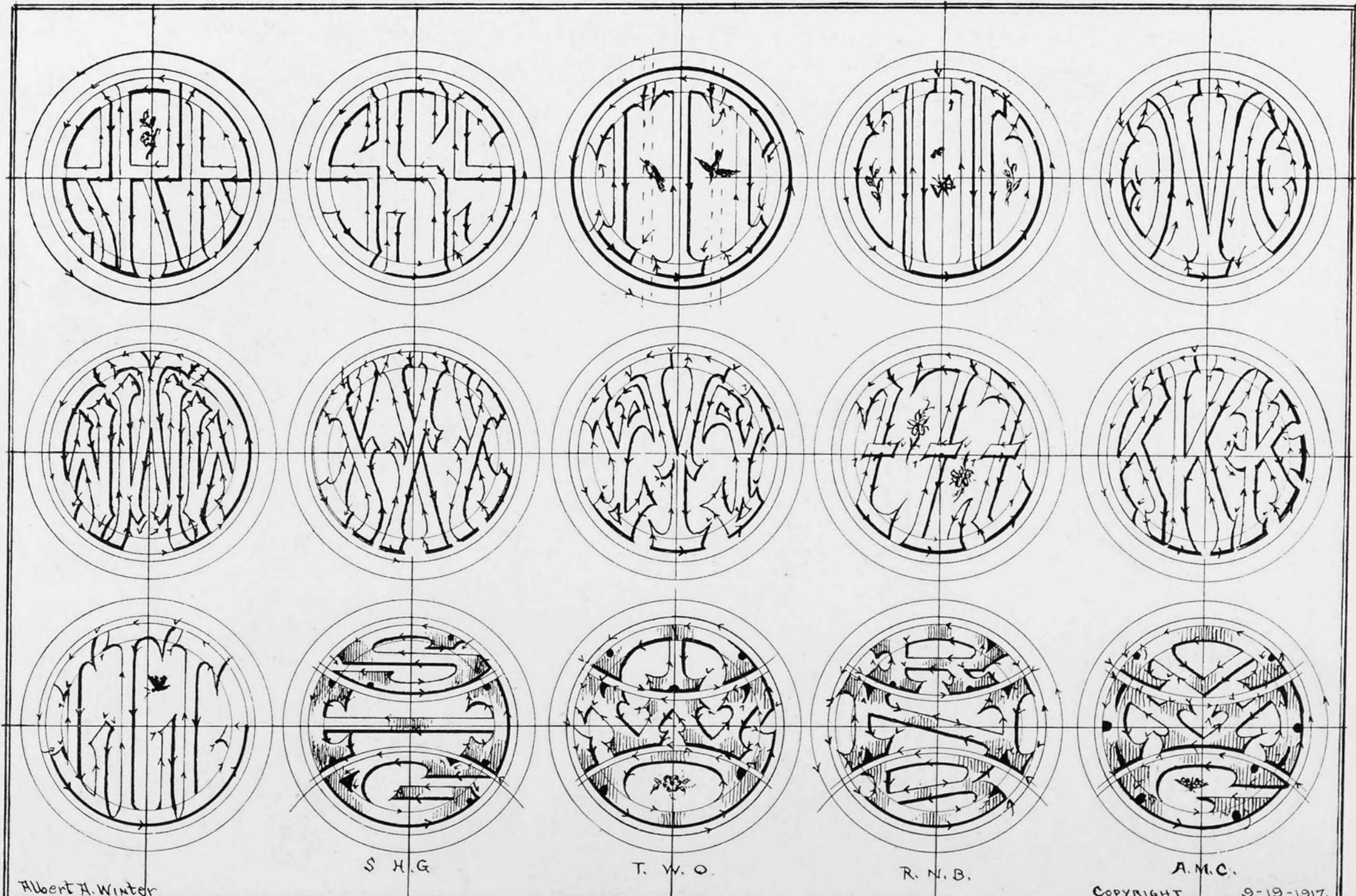


Albert A. Winter

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

THESE MONOGRAMS CAN ALSO BE USED FOR IVORY WORK AND TINTED



Albert A. Winter

S. H. G.

T. W. O.

R. N. B.

A. M. C.

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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 F, is called BIRCH-WOOD: WHITE BARK: ENGRAVED USE SQ GRAVER CLOSELINE 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 NOS
THEN
SQUARE &
COMPAS.

Follow ARROWS.
Black Lines are
shades,
BRIGHT
CUTS.

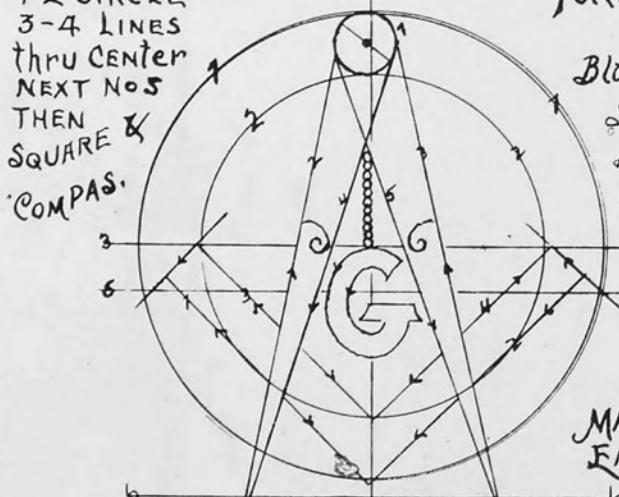


FIG. 1

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

FIG 4.

OPEN LINED
Also Shield.

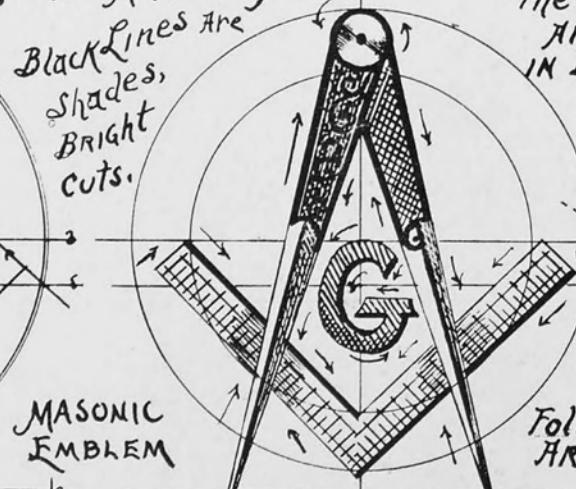


FIG. 2

Follow
ARROWS IN CUTTING.

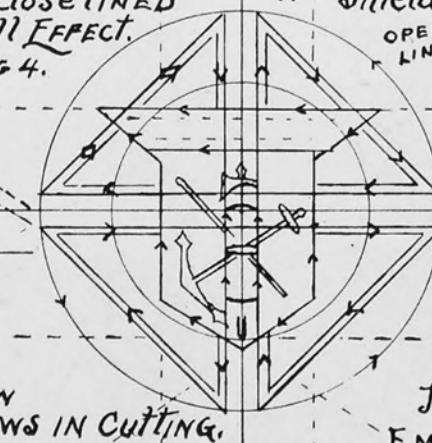


FIG. 3

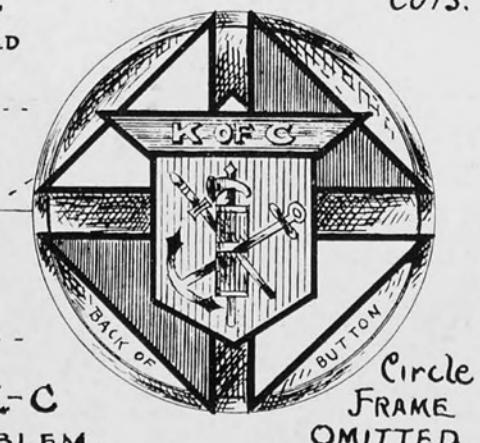


FIG. 4

JAPANESE ALPHABET IN THREE STYLES, DEMONSTRATING DESIGNS AND CUTTING

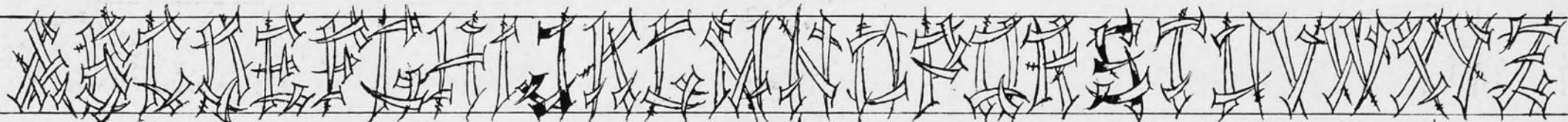
Fancy



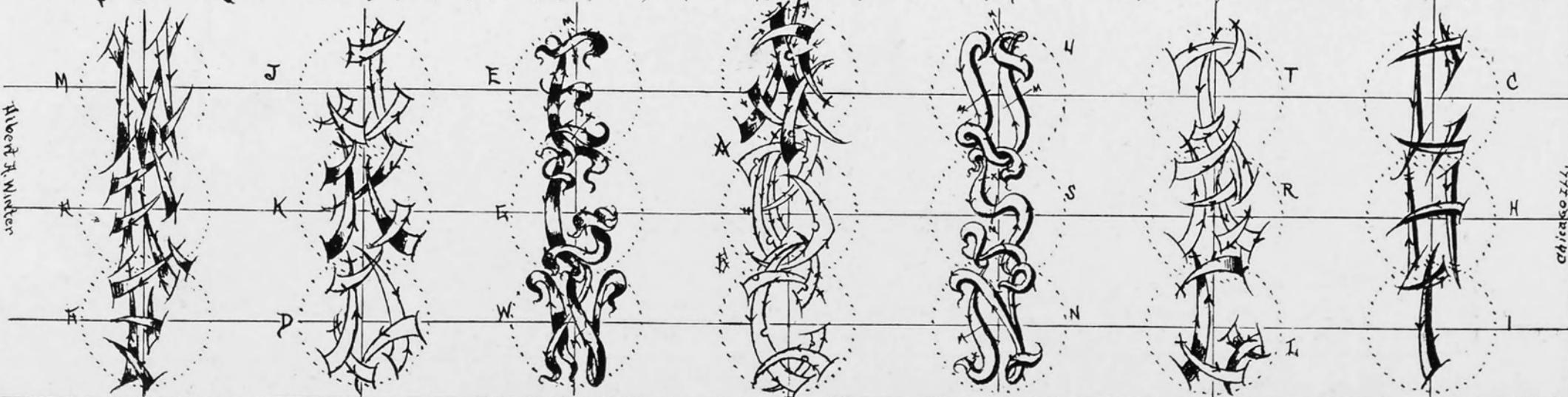
Ribbon



Plain



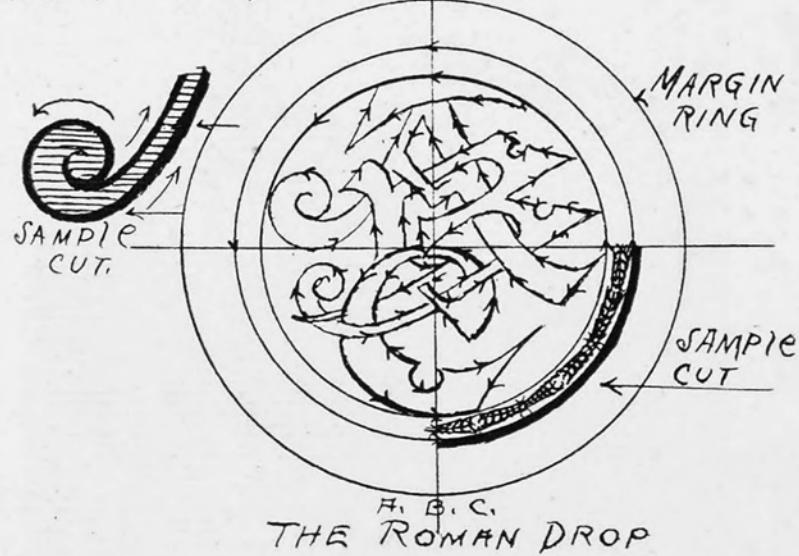
Drops



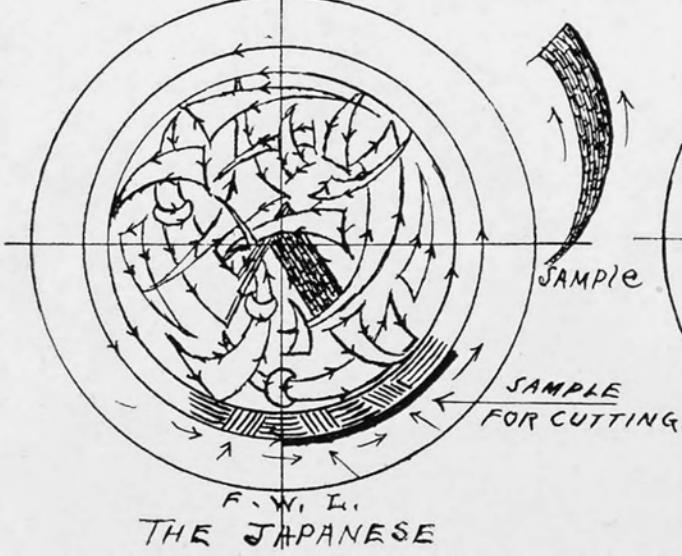
Drop Letters in Japanese showing same styles, for any purpose

NOVELTY MONOGRAMS

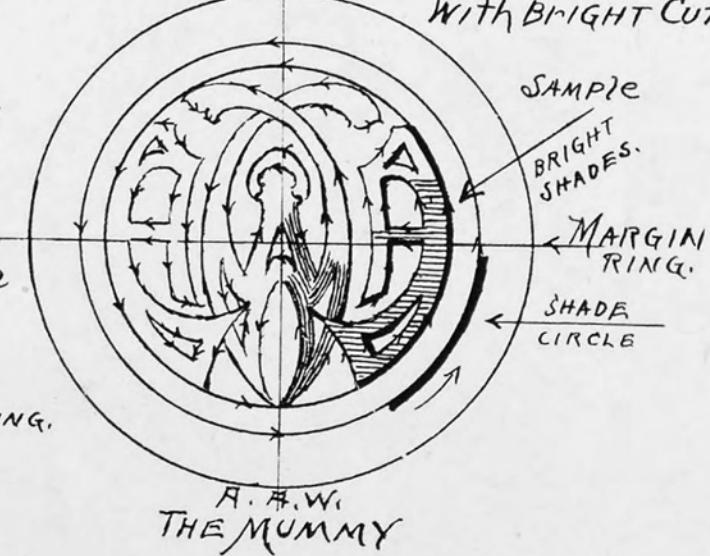
ENGRAVING OF A.B.C.
CROSS LINE SHADED, OR HEAVILY
BRIGHT CUT, BOTH SIDES.



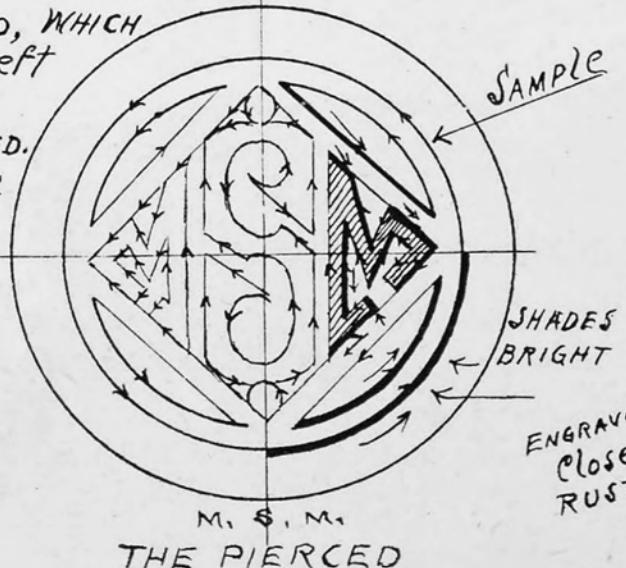
ENGRAVING OF F. W. I.
WHICH MAY BE CUT LIKE A.B.S.
OR CLOSE LINED OR IN STRAW EFFECT.



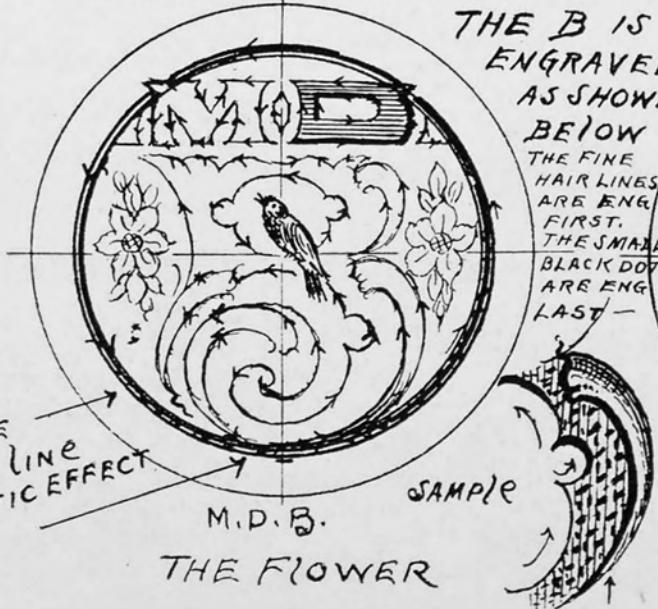
ENGRAVING OF A. A. W.
MAY BE LINED AS SHOWN BOTH A'S
AND THE "W" RIBBON LINED —
WITH BRIGHT CUTS.



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 —



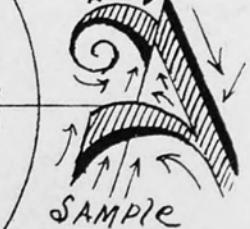
THE LETTER'S M. D. ARE
CROSS LINE SHADED.



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

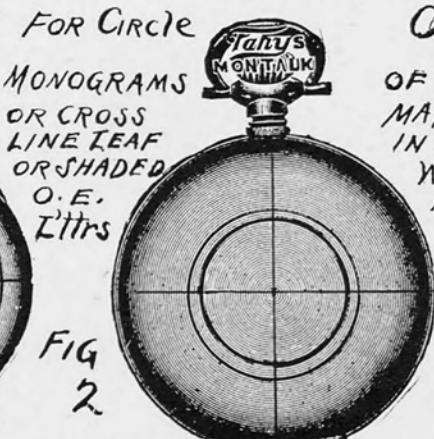


PROPER MARGINS TO LEAVE.

FOR PLAIN
OR FANCY
SCRIPT
MONOS.

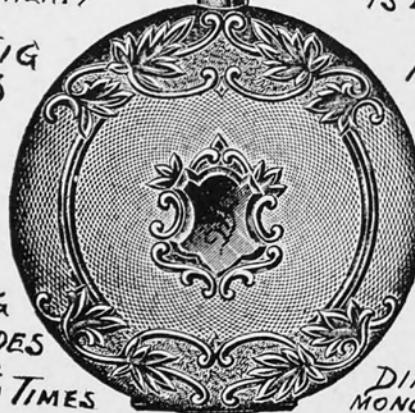


FOR Circle
MONOGRAMS
OR CROSS
LINE LEAF
OR SHADeD
O.E.
Ltrs



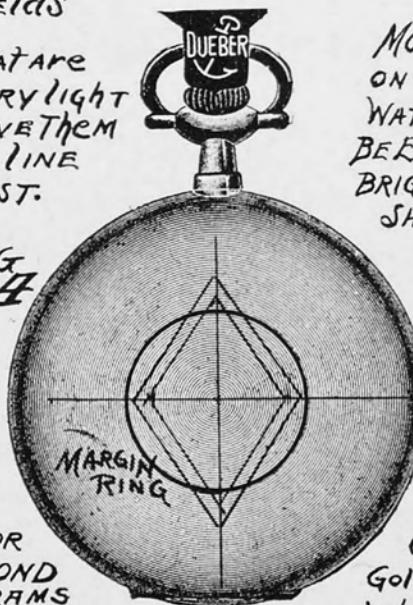
Old ENGLISH LETTERS ON SHIELDS
OF Watches
MAY BE CUT
IN ANY STYLE
WHEN CASES
ARE HEAVY

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



RE CUTTING
THE SHADeS
OVER
SEVERAL TIMES

BRINGING OUT THE BEAUTY
OF THE SHADeS.

6 FIG. 6

PROPER
FOR ANY STYLE
IN SCRIPT

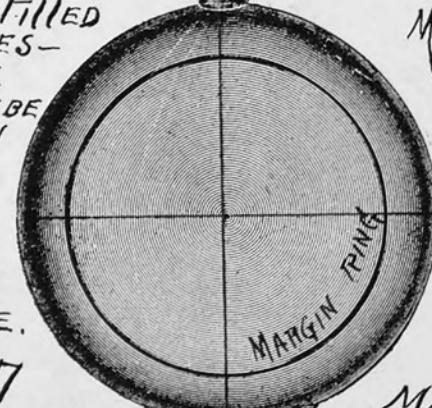


MARGINS TO LEAVE
MONOGRAM - Circle
LEAF, OR ROMAN -



FOR WATCH
CASES -

Gold Filled
CASES -
CARE
MUST BE
TAKEN
NOT
TO
CUT
THRU
THE
PLATE.



MARGIN RING

FIG. 8

MARGINS

FIG. 7

UNLESS OTHERWISE ORDERED BY CUSTOMER - OR JEWELERS.

Correct WAY to ENGRAVE CUFF BUTTONS.

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

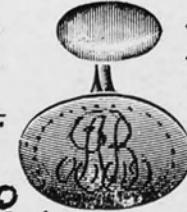


FIG. 9

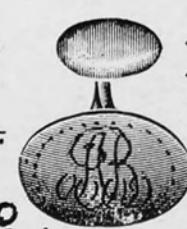


FIG. 10

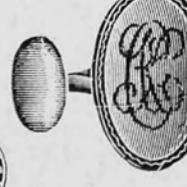
Gold
which may be thin, or heavy.

These LINKS MAY ALSO BE ENGRAVED
IN THESE POSITIONS.

FIG. 11



Old ENGL
LETTERS
2 or 3
CAPT'S,
Also IN

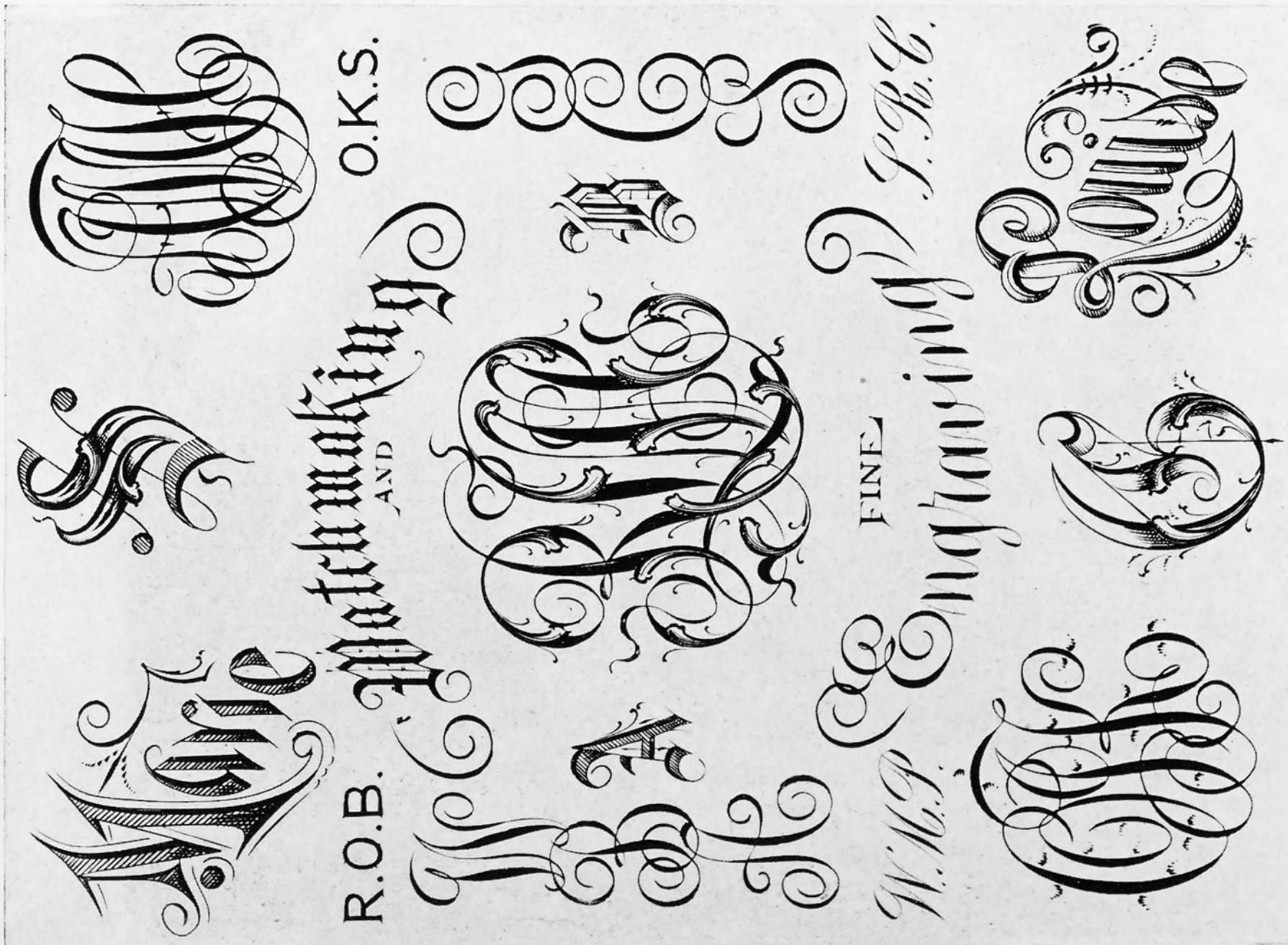


SCRIPT AND O.E. NAMES & ETC.



UP AND
DOWN
SINGL
O.E.
Ltrs.

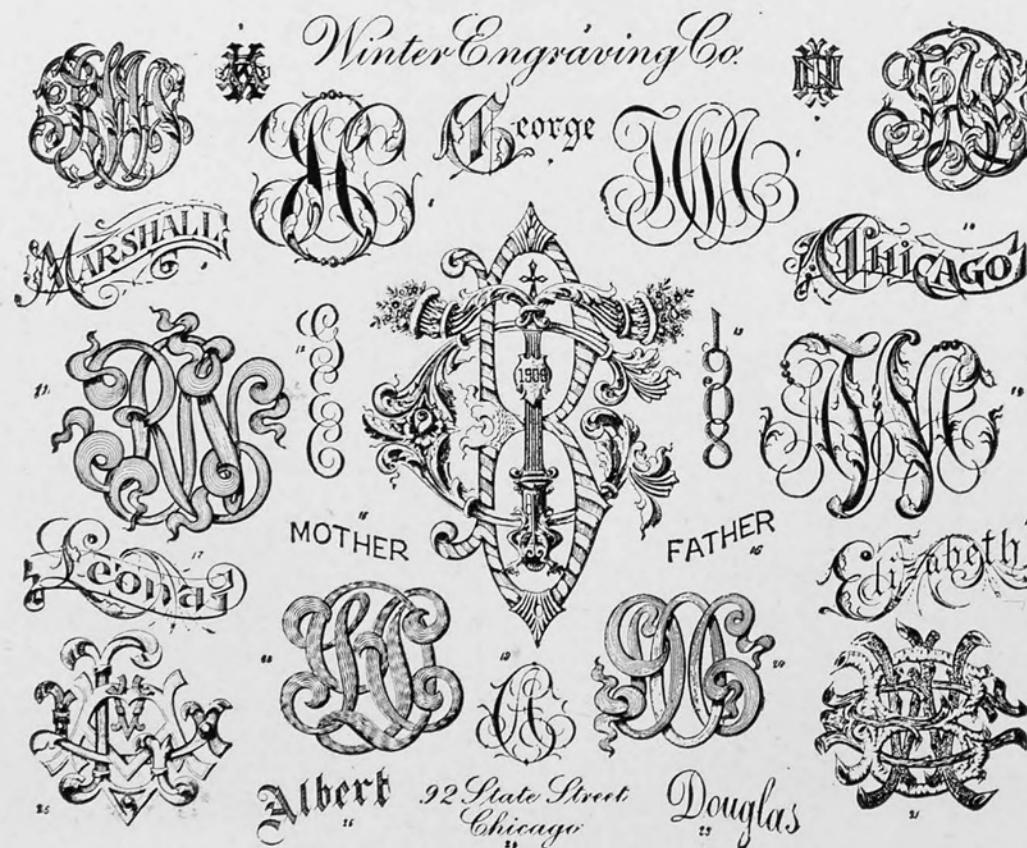




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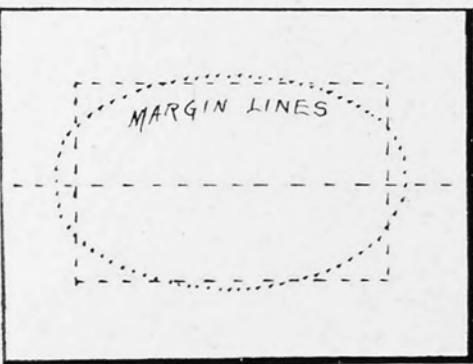


FIG. 1. IN SILVER
GOLD OR GOLD FILLED.

ROUGH SKETCH

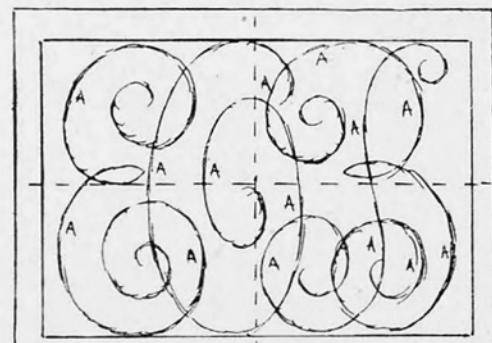


FIG. 2. THE DESIGN

DOUBLE LINED

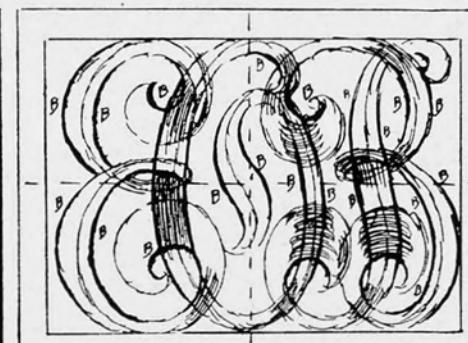


FIG. 3. READY FOR OUTLINE

OUT LINED
ENGRAVED

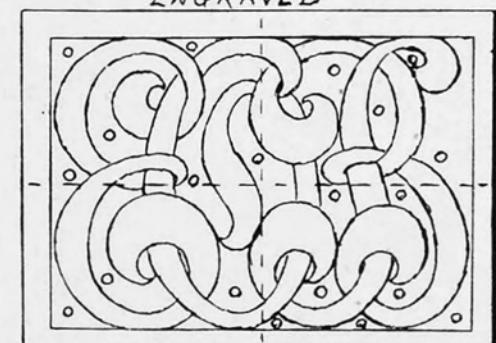
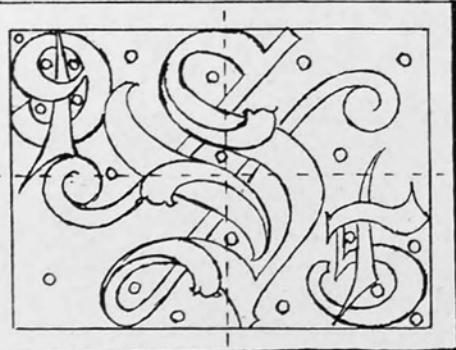


FIG. 4.
READY
FOR
SAWING
OUT

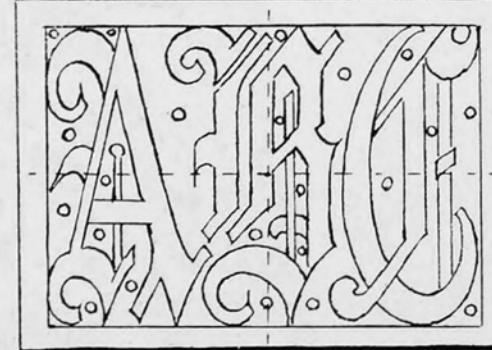
FIG. 4. SMALL HOLES DRILLED

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.



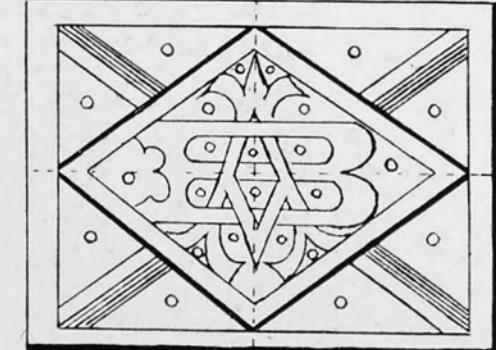
O.E. S. LEAF STYLE 1915.



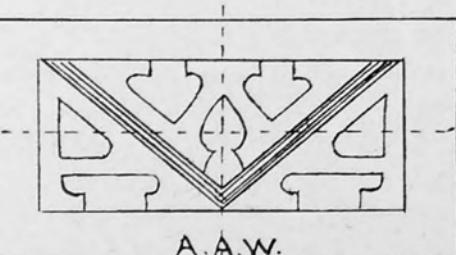
A.B.C. IN OLD ENGLISH



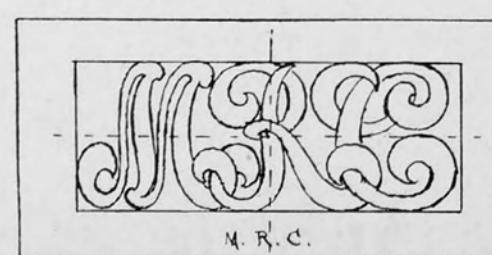
A.B.C. IN JAPANESE



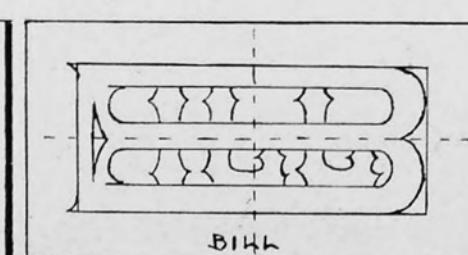
A.B. IN ROMAN-BLOCK



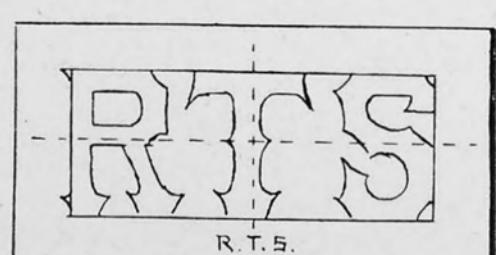
A.A.W.



M.R.C.



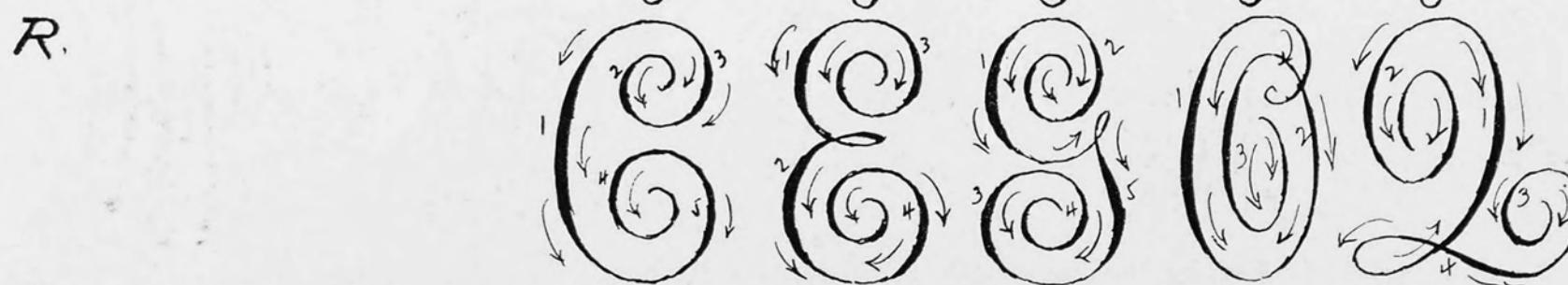
B.I.H.L



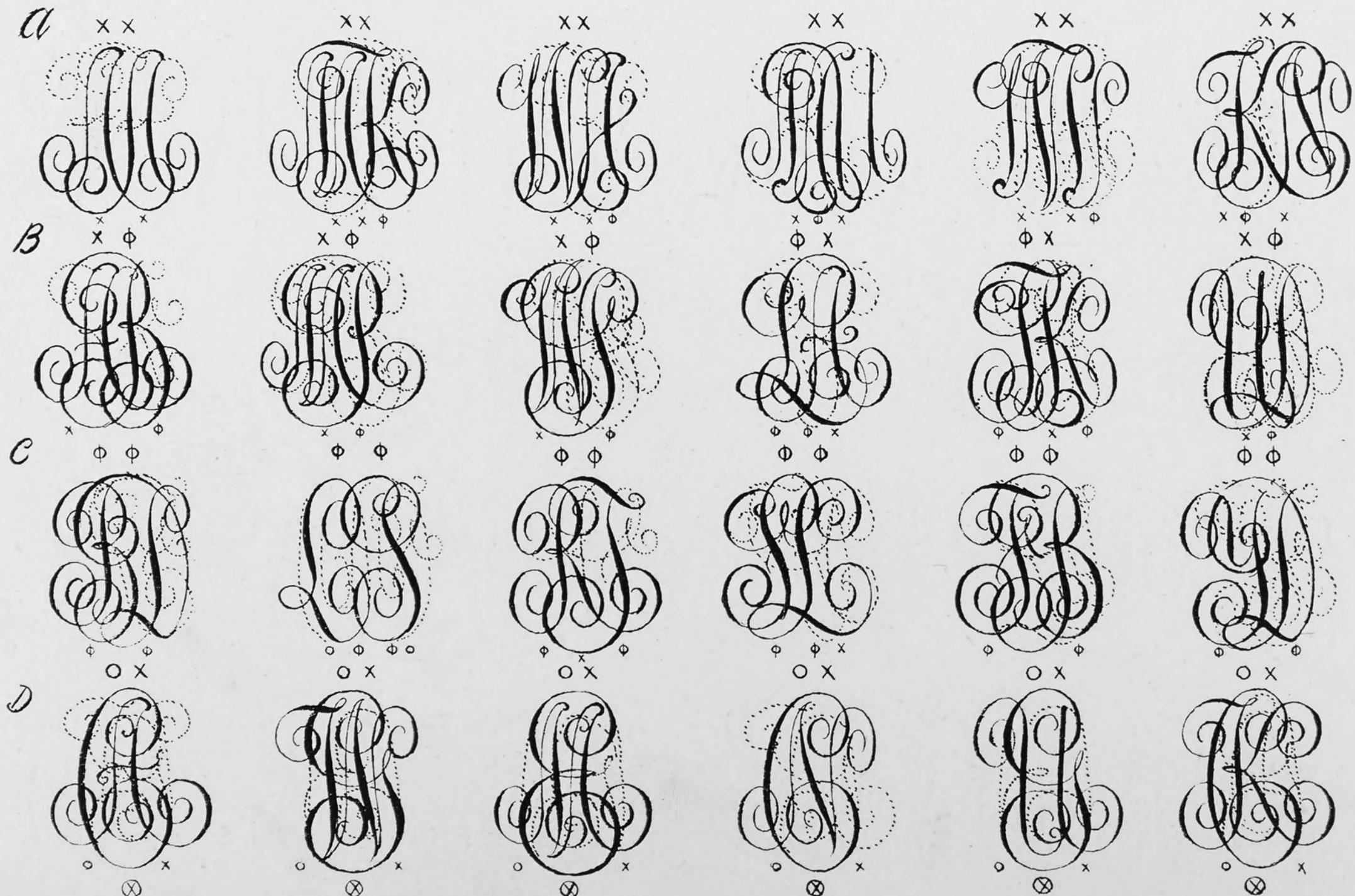
R.T.S.

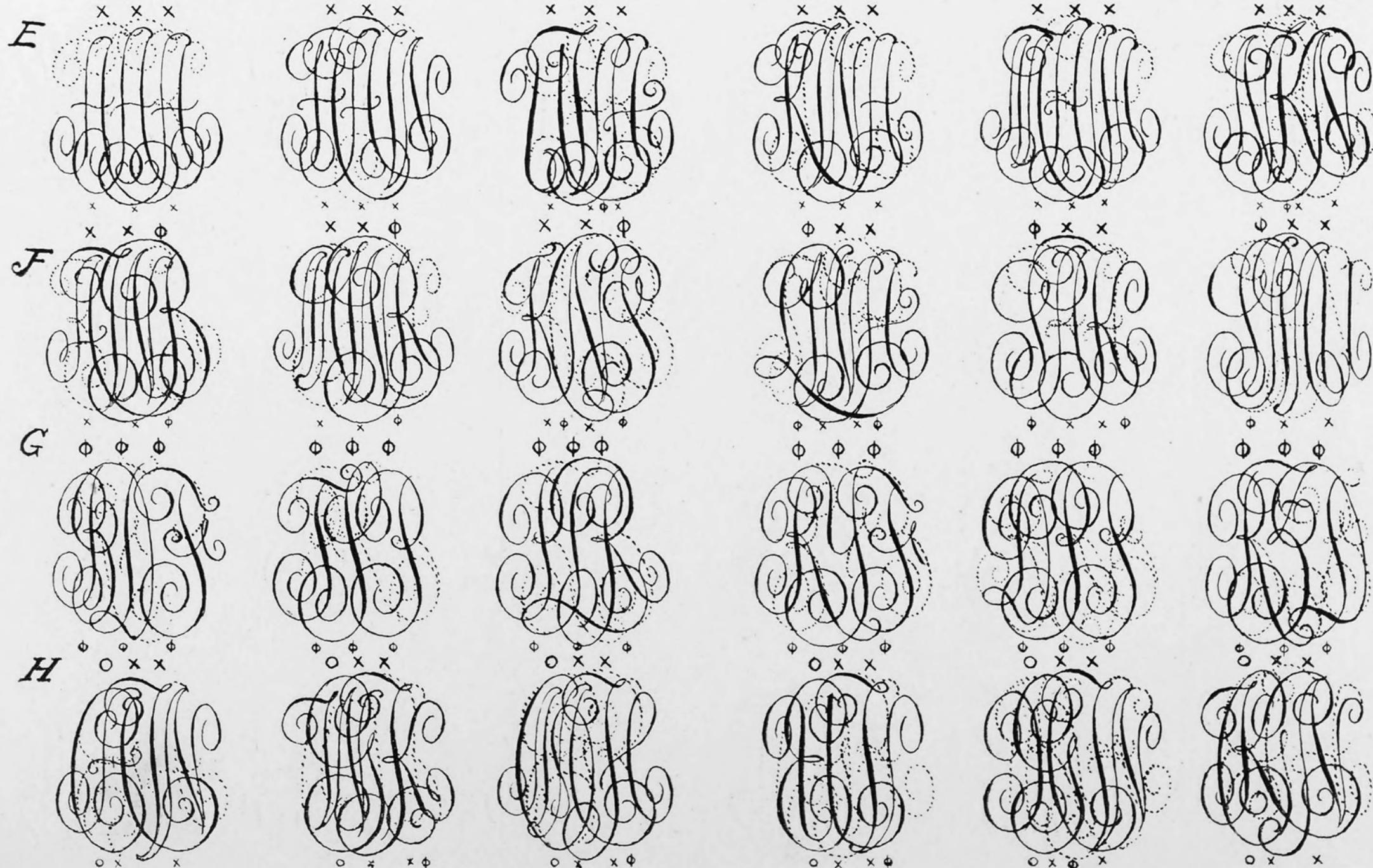
Winter School of Engraving

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

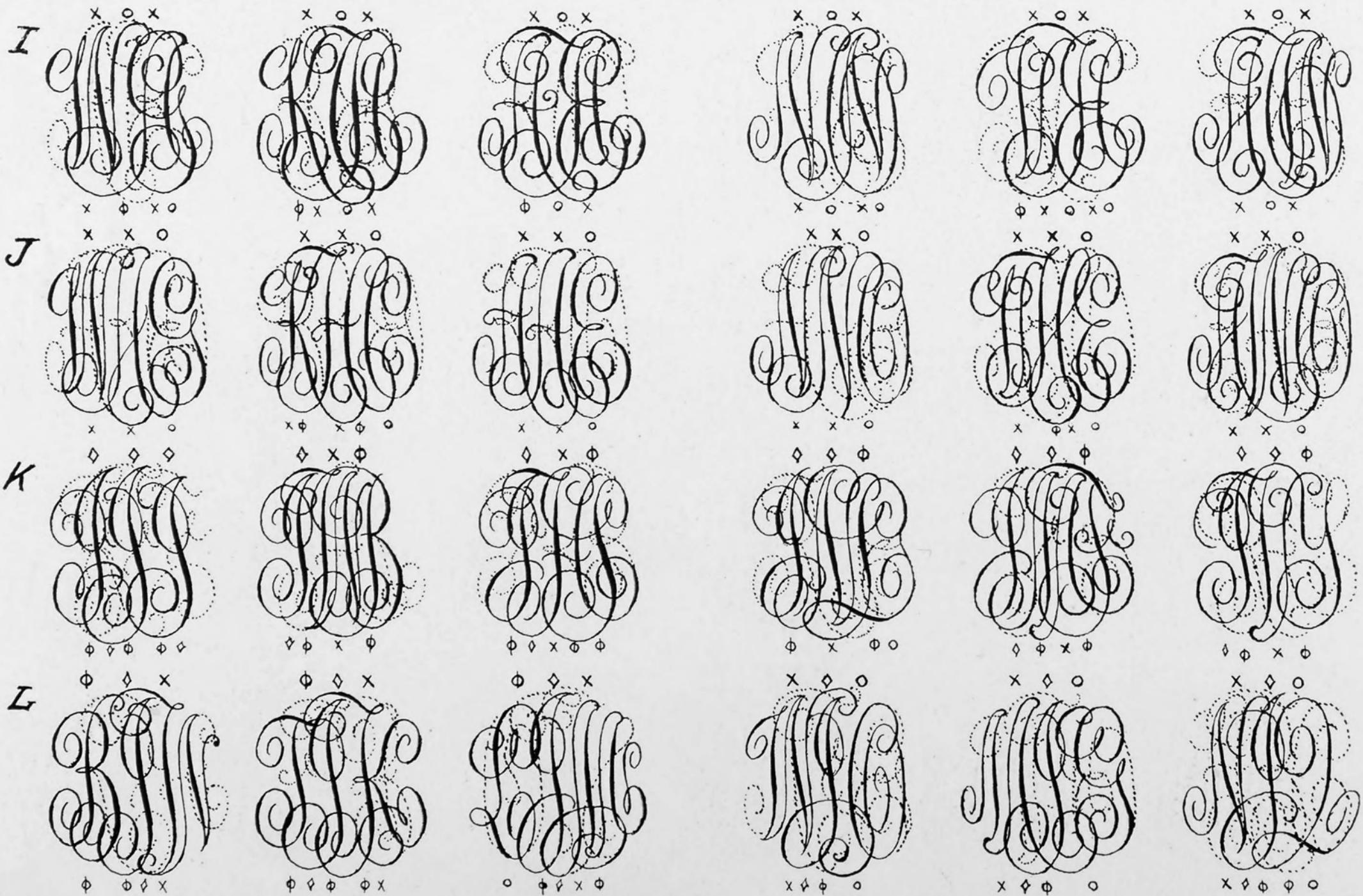


Winter School of Engraving

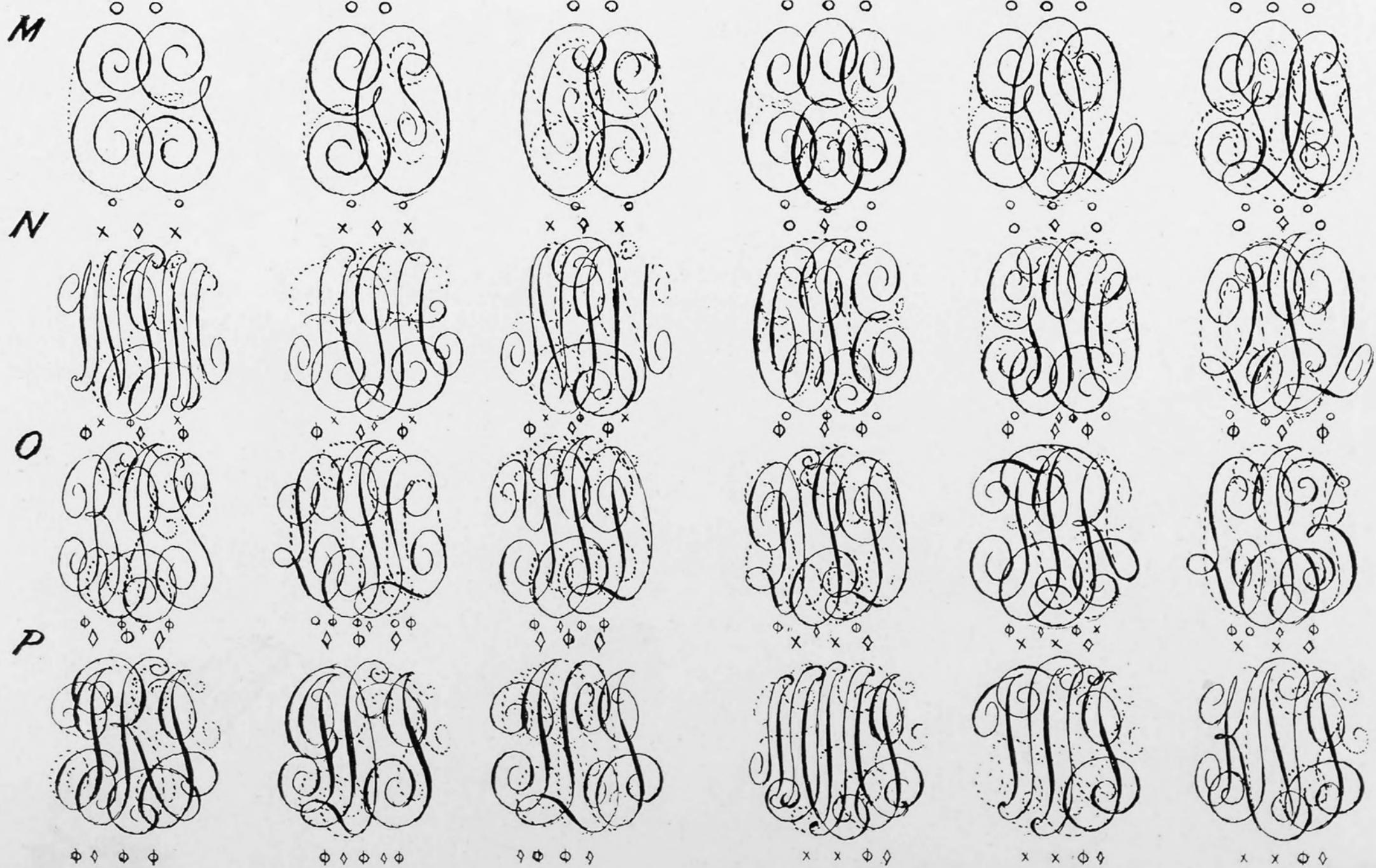


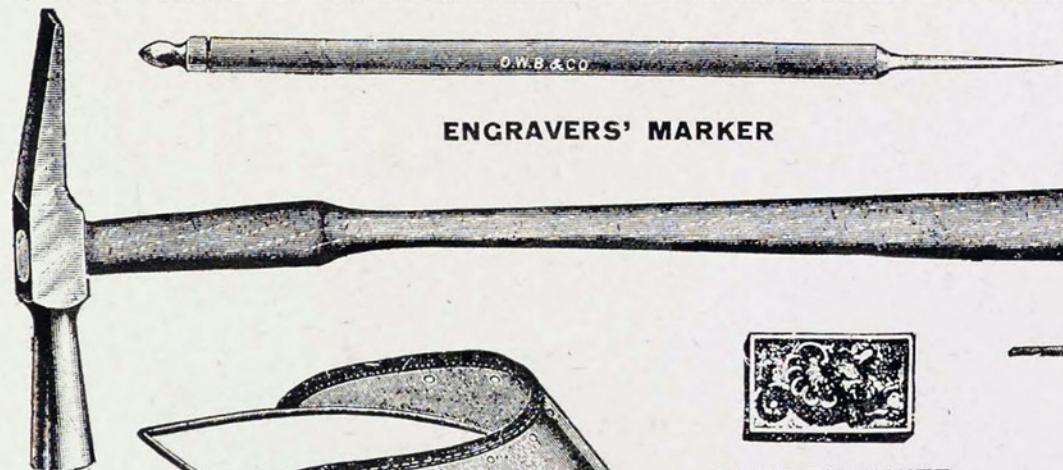


Winter School of Engraving

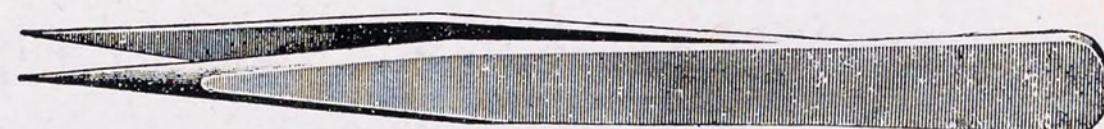


Winter School of Engraving





ENGRAVERS' MARKER



FINE HAND MADE TWEEZER



EYE SHADE

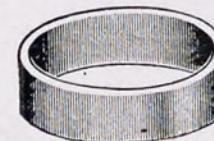


CHINESE WHITE



PIN PUSHER

3



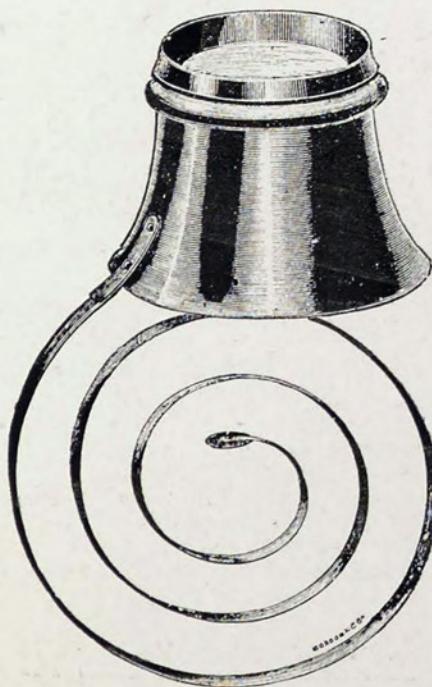
Flat.



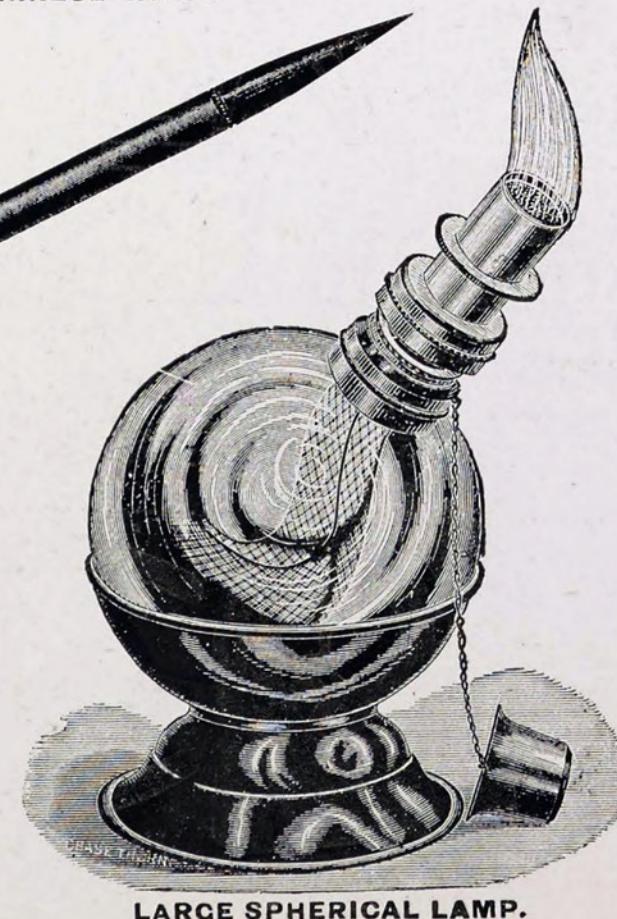
Oval.

BRASS PRACTICE RINGS

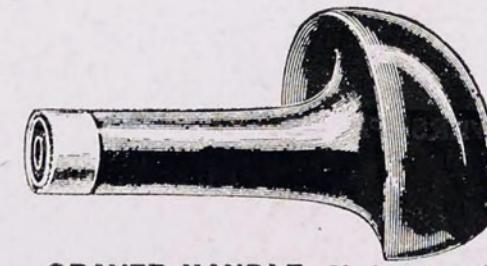
BRASS PRACTICE RINGS



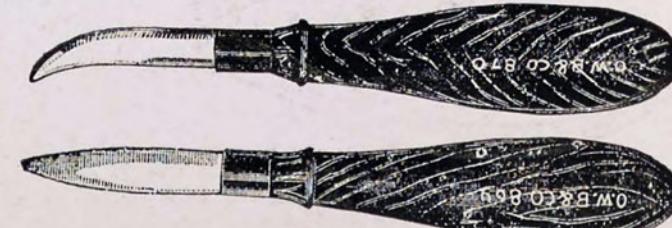
EYE GLASS WITH SPRING



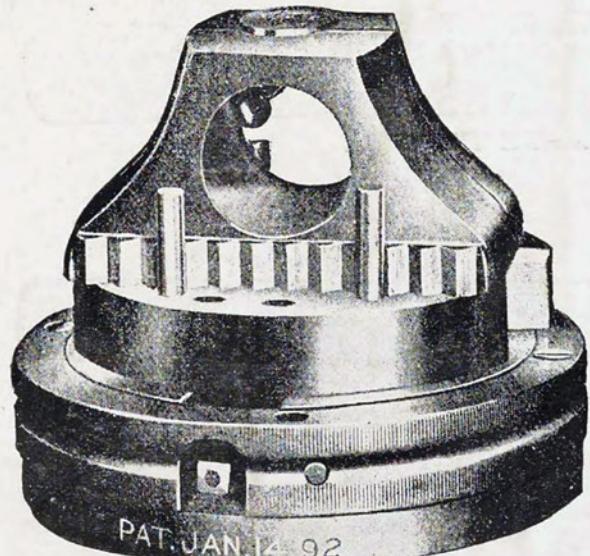
LARGE SPHERICAL LAMP.



GRAVER HANDLE—Black Japanned



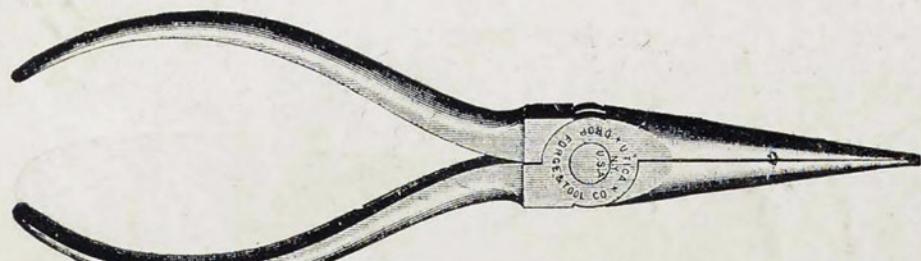
THE WINTER'S SCHOOL OF ENGRAVING, CHICAGO



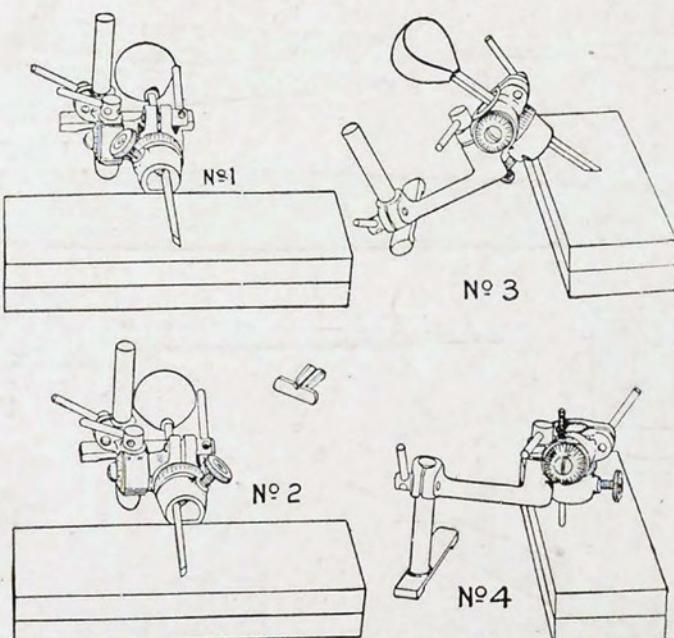
CROCKER SLEEVE BUTTON HOLDER



ENGRAVERS' PAD—SOLID



No. 2173. Long Snipe Nose Pliers, drop forged, $5\frac{1}{2}$ inch \$0.70
 No. 2174. $5\frac{1}{2}$ inch, nickel plated 0.90



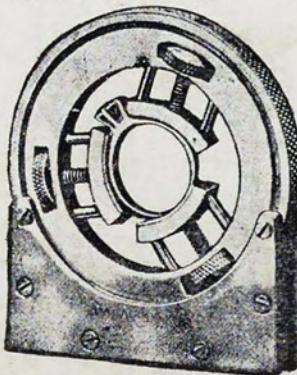
GRAVER AND TOOL SHARPENER

These Cuts Show the Great Capacity of the Sharpener

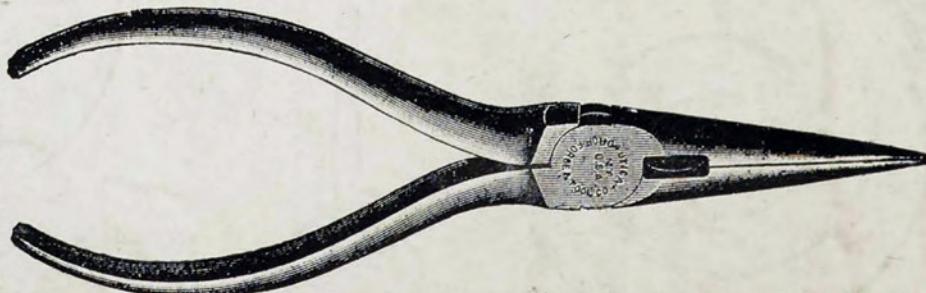
No. 1 shows a square graver or turning tool being faced flat.
 No. 2 shows tool reversed to other side without losing the angle.
 No. 3 shows the tool being sharpened on top. This is accomplished by simply turning the tube over and setting it by the gauge.
 No. 4 shows method of squaring face of punch 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.

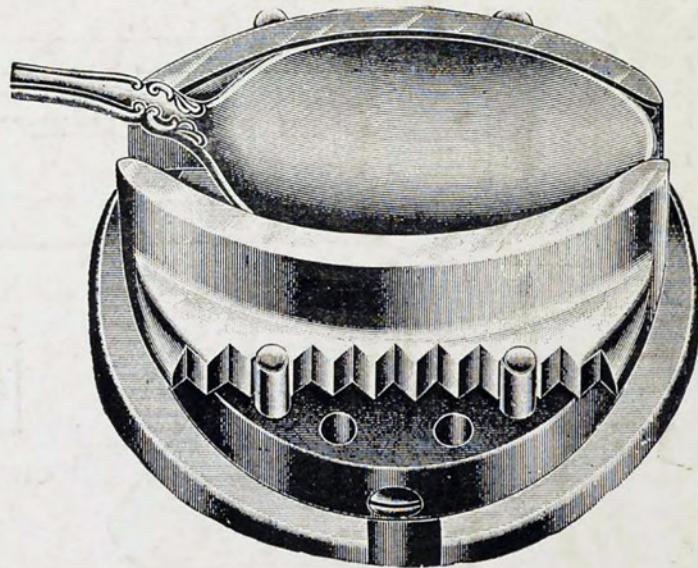
No. C17. Each \$3.50



RING HOLDER



No. 2175. Long Snipe Nose and Side Cutting Pliers, drop forged $5\frac{1}{2}$ inch \$ 80
 No. 2176. $5\frac{1}{2}$ inch, nickel plated 1.40



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