

101 Alphabets

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BY

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INTRODUCTION

The reception given to the authors' two previous books *60 Alphabets* and *Lettering of Today* has made it clear that students, artists, designers, advertising men, teachers, and many others interested in lettering constantly are looking for inspiration and new ideas. This is as it should be. There always was and always will be a need for well-designed hand lettering.

With these ideas in mind, and to help the artist get variety in his work, this book has been produced. In it the best material from the earlier books has been included, plus many new and unusual alphabets, over one hundred in all.

All lettering stems from the four basic alphabets, Roman, Block, Script, and Old English, Plates 1, 27, 38, and 46. These are ageless. But from these basic forms many derivations are possible. The following plates are the results of the authors' many years of lettering experience. Some of these alphabets were created through necessity to fit a definite need; others were inspired by seeing just one or two unusual characters. Still a few are the result of just plain doodling, such as novelty alphabets reflecting the spirit of the times. All in all, it is felt that an alphabet for almost every need has been supplied.

Each alphabet is complete. This is to help both the beginner and the artist in being consistent in their lettering. Too often, a line of lettering is made up of one or more characters of different alphabets.

Since this is not a history of lettering or an instruction book, the text accompanying each alphabet has been kept to a minimum. If the authors' own experience can be trusted, the average artist gets more help from *seeing* an alphabet than from *reading* about it.

Finally, because the Roman alphabet is so basic and so widely useful, a geometrical analysis of it has been included.

To their fellow artists and all lovers of good lettering, then, the authors offer 101 ALPHABETS. They hope that it will be a real help to them, and that it will give them the basis on which to design at least 101 more alphabets.

101 ALPHABETS

PLATE 1

This is an excellent example of the accepted Roman alphabet of modern times. There are innumerable variations of this basic alphabet, several of which are shown on later plates. However, it is the one alphabet that the beginner should master before going on to other styles of lettering.

A B C D E F
G H I J K L
M N O P Q
R S T U V W
X Y Z

a b c d e f g h i j
k l m n o p q r s
t u v w x y z &

PLATE 2

This alphabet was used in the inscription on the base of Trajan's Column in Rome, erected about 100 B.C. It is a beautiful letter, always in good taste, and can be used wherever a dignified or conservative style is desired. The individual letters can be condensed or expanded slightly without losing their charm.

A B C D E F
G H I J K L
M N O P Q
R S T U V W
X Y Z

a b c d e f g h i j
k l m n o p q r s
t u v w x y z:

PLATE 3

The letters in the Architectural Outline Roman alphabet are based on old Roman inscriptions in stone, and are used mainly for architectural work. They also are useful for titles and book covers, and look well when used in solid color.

The specimen below shows how this alphabet can be handled to give an incised effect.

PUBLIC
LIBRARY

A B C D E F
G H I J K L
M N O P Q
R S T V W X
A B C Y Z D E F G
H I J K L M N O P
Q R S T V W X Y Z
A V R V S
R M E N E R

PLATE 4

This Latin alphabet is a companion to the Old-German lettering and numerals in Plate 59. It is taken from old hand-cut type used by Melchior Lotther (Leipzig — 1536). The combination letters are interesting examples of abbreviations copied by the early printers from the old scribes. The capitals J, U, and W have been supplied to complete the alphabet.



A B C D E

F G H I K

L M N O P Q

R S T V X Y Z

&

J U

W

·

a b c d e f g h i k l m

n o p q r s t u v x y z

̃ ã æ ç ð é ff fl ñ l̃ m̃

am ae ct ud-oud ðe ff fl ii les mn
du

õ œ p p q q̃ q̃ st t̃ ũ ỹ ?

on oe pep pro qua que quam quod st ter um ver us
vir

1 2 3 4 5 6 7 8 9 0

PLATE 5

This is a modern adaptation of the original Trajan. It shows how an alphabet can be modified by changing the weight of the letters while still retaining the basic form.

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z R
1 2 3 4 5 6 7 8 9
a b c d e f g h i j k
l m n o p q r s t u
& ~ v w x y z ~

PLATE 6

This ornamental Roman alphabet is rather ornate with a touch of Gothic curves. The letters are not appropriate for mass or page-work lettering in which legibility is a factor.

A B C D E F
G H I J K L
M N O P Q
R S T U V W
X Y Z

a b c d e f g h i
j k l m n o p q r
s t u v w x y z

PLATE 7

Another modern variation of Roman capital letters is shown here. It is especially suitable for headings, titles, and letterheads where a modern touch is desired.

A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y Z

1234567890

PLATE 8

This plate shows a modern Roman alphabet which is easy to space and therefore easy to use. It is suitable wherever legible lettering is wanted for headings, titles, letterheads, captions, and logotypes. It also is very legible in mass lettering.

A B C D E F G H I J

K L M N O P Q R

S T U V W X Y Z

a b c d e f g h i j k l

m n o p q r s t u

v w x y z &

PLATE 9

This is a shaded Roman bank note style. Craftint paper is used here to achieve the background and shading.

(Craftint is available in most art stores or can be ordered directly from the Craftint Co., Cleveland, Ohio. It comes in a wide variety of patterns and screens, and will be found useful not only in this style of alphabet but also wherever a shaded effect is desired.)

A B C D E

F G H I J

K L M N O

P Q R S T

U V W X Y

a b c d Z e f g h

i j k l m n o p q

r s t u v w x y z

PLATE 10

A rather unique handling of the Roman alphabet may be achieved with Ben Day or Craftint. A second color also may be used in place of the shaded portions.

A B C D
E F G H I
J K L M
N O P
Q R S T
U V W X
Y Z &

PLATE 11

A delicate Roman adaptation with a modern touch is shown here. It is useful wherever grace or femininity is desired.

A B C D E
f G H I J K
L M N O P
Q R S T U
V W X Y Z

1234567890

PLATE 12

This delicate lightface letter, with which many liberties may be taken, reflects some of the best spirit of the so-called modern movement in lettering. Lower-case letters may be treated like the caps where only a few words are used. The alphabet is appropriate for jewelry, ladies' wear advertisements, etc., and for captions, running heads, and titles.

for the
JUNE BRIDIE



at Malane's

A B C D E F
G H I J K L
M N O P Q
R S T U
V W X Y Z

abcdefghijklmnopqrstuvwxyz;
abcdefghijklmnopqrstuvwxyz;

PLATE 13

This extremely delicate Roman adaptation is useful where femininity is desired.

A B C D E F G H I

J K L M N O P Q

R S T U V W

X Y Z &

1 2 3 4 5 6 7 8 9

PLATE 14

The two-tone effect in this Roman alphabet can be achieved with Chinese white or scratch board. The shaded portion also can be the second color.

A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y Z

1 2 3 4 5 6 7 8 9 0

PLATE 15

This Roman italic alphabet can be used almost anywhere to emphasize a word or draw attention to a point. The following plates (16, 17, 18, 19, 20, and 21) are all slight variations of this basic alphabet. Careful study will show individual characteristics in each one.

A B C D E F
G H I J K L
M N O P Q
R S T U V W
X Y Z &

a b c d e f g h i
j k l m n o p q
r s t u v w x y z

PLATE 16

This is another Roman italic alphabet slightly more ornate than the preceding one on Plate 15.

A B C D E F
G H I J K L
M N O P Q
R S T U V W
X Y Z &

a b c d e f g h i
j k l m n o p q
r s t u v w x y z

PLATE 17

This Roman italic alphabet was inspired by hand-cut type examples of the sixteenth century. It is a very graceful letter with which liberties may be taken, such as extending the swings of the letters K, R, and Q.

*Happiness grows at
our own fireside and
is not to be picked in
strange gardens.*

— Jerrold

*A B C D E F G H
I J K L M N O P
Q R S T U V
X Y Z*

*& ſ Æ & &
a b c d e f g h i k l m
n o p q r s t u v
x y z*

*1 2 3 4 5 6 7 8 9
a fi ct & is*

PLATE 18

Another Roman Italic alphabet which may be made even heavier than shown.

A B C D E F
G H I J K L M
N O P Q
R S T U V W
X Y Z &

a b c d e f g h i
j k l m n o p q
r s t u v w x y z

PLATE 19

This is one of the more flexible Roman Italic alphabets which often is used for one or two words requiring accentuation.

*The History
of Archery*

A B C D E F
G H I J K L
M N O P Q
R S T U V W
X Y Z & J
a b c d e f g h i j k
l m n o p q r s t
u v w x y z The

PLATE 20

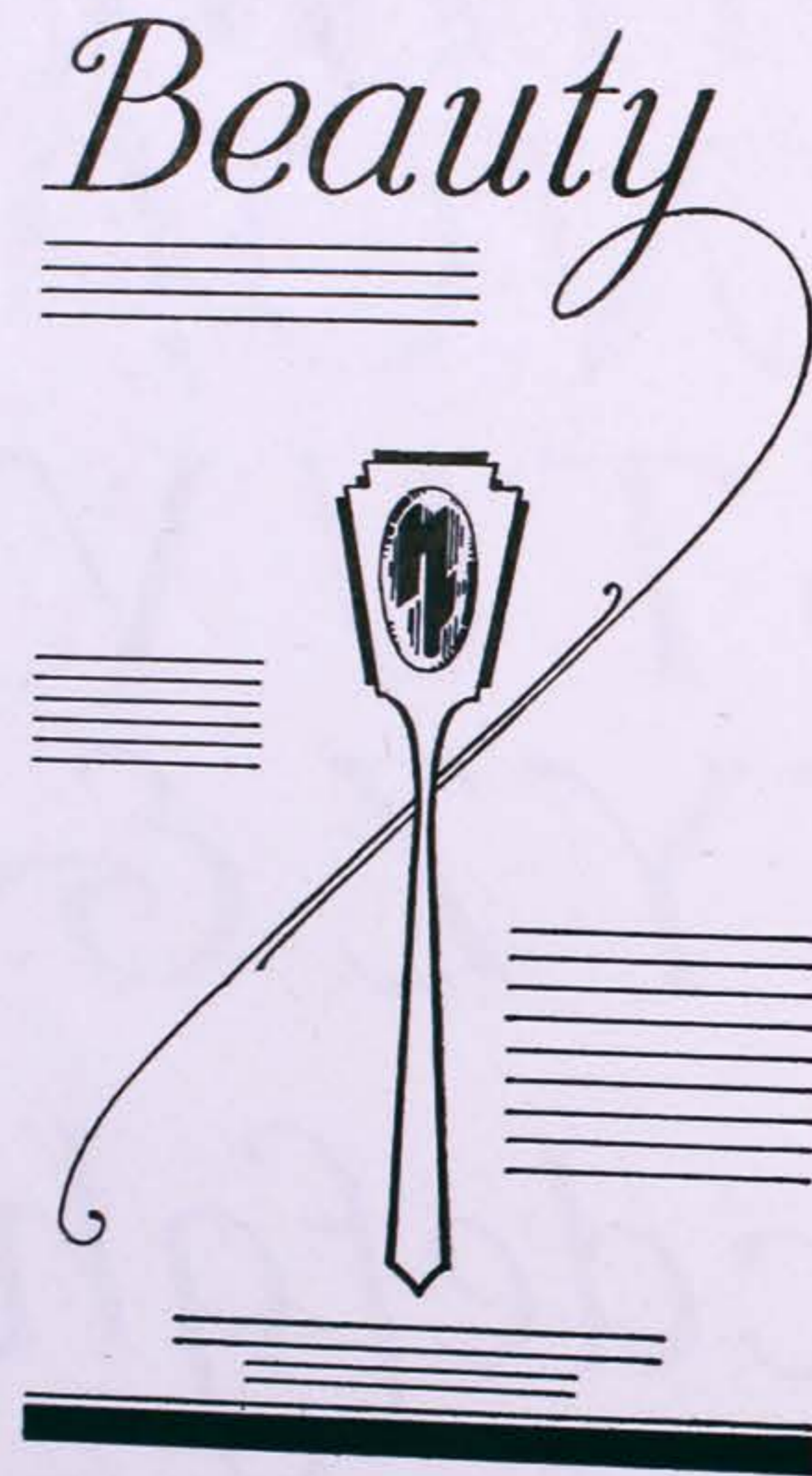
You probably wonder why so many Italic alphabets, but it will be noticed that they are all different in one way or another.

A B C D E F
G H I J K L
M N O P Q
R S T U V W
X Y Z &

a b c d e f g h i j k
l m n o p q r s t
u v w x y z - a g

PLATE 21

One of those ornate Roman Italics which comes in handy for ads of frivolous things. Can be drawn heavier also.



A B C D E F
G H I J K L M
N O P Q R S
T U V W
X Y Z The
a b c d e f g h i j
k l m n o p q
r s t u v w x y z

PLATE 22

This cursive alphabet is very useful where a loose, free letter is desired. It is quickly drawn with a flat-nib pen and is equally effective in headings, spots, or mass lettering.

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z &
a b c d d e f g h i j k l m
n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

PLATE 23

This squared italic letter is useful in modern advertising.

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z &

a b c d e f g h i j k l m n

o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

PLATE 24

A bold Roman italic which lends itself to poster work or where heaviness or strength is desired.

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z

a b c d e f g h i j k

l m n o p q r s t u v

~ w x y z ~

1 2 3 4 5

6 7 8 9 0

PLATE 25

Many liberties can be taken with this alphabet with its Oriental feeling. It is not good for mass lettering.

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z &
a b c d e f g h i j k l m n o
p q r s t u v w x y z

1 2 3 4 5 6 7 8 9

PLATE 26

This is an interesting alphabet with a great deal of character.
Liberties can be taken with both upper- and lower-case letters.

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z

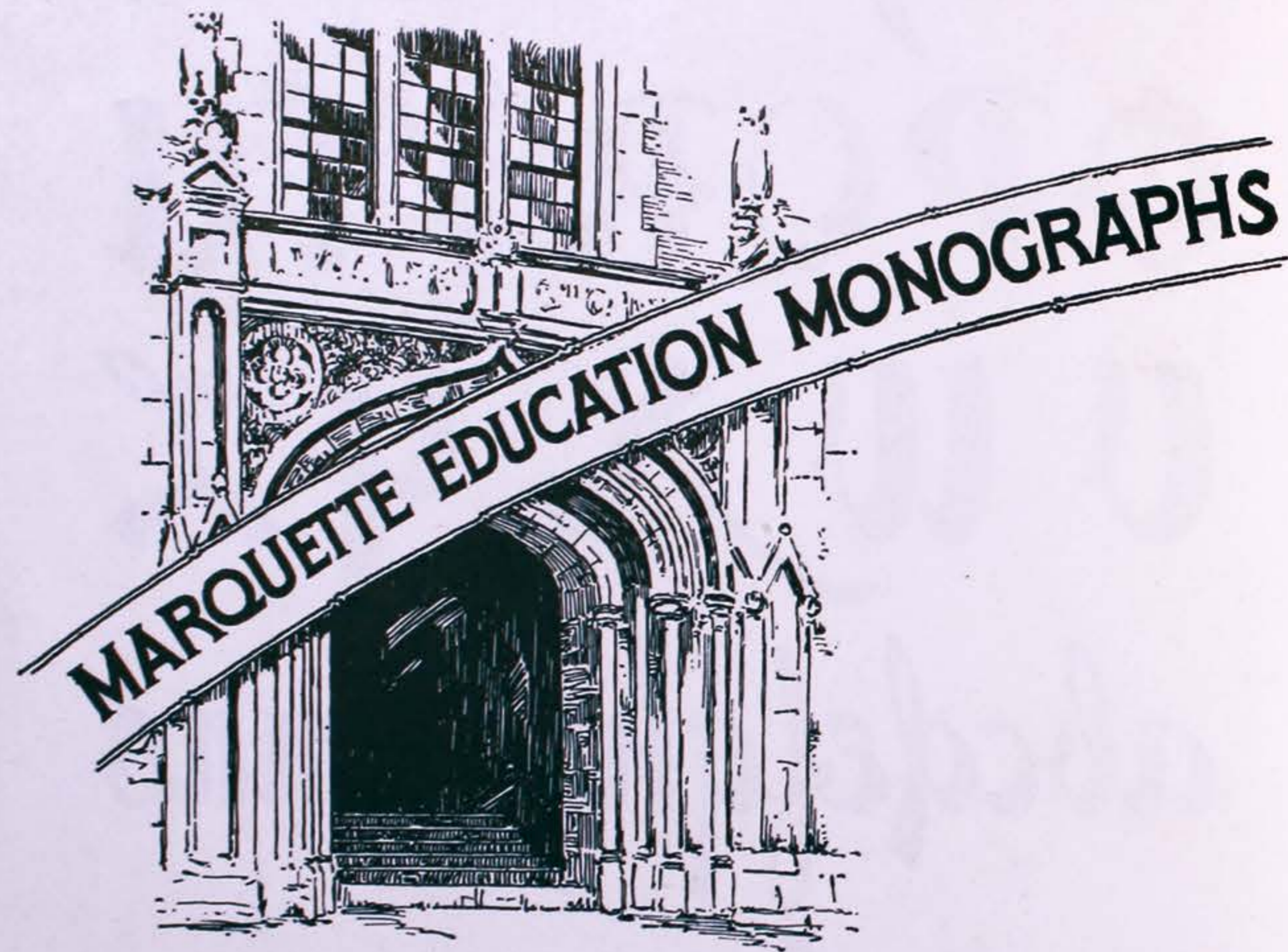
a b c d e f g h i j k l m n o

p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

PLATE 27

A conservative, well-proportioned Gothic alphabet. Always in good taste where legibility and neatness are desired. Many liberties can be taken with these basic forms as shown in the five plates following.



A B C D E F
G H I J K L
M N O P Q
R S T U V W
X Y Z

a b c d e f g h i
j k l m n o p q r
s t u v w x y z

PLATE 28

This style letter is used for poster and sign work.

It may be drawn with serrated or smooth edges with equally good results.

As an eye-catcher it works well in a word of few letters in newspaper and trade-paper advertising.



A B C D E F
G H I J K L
M N O P Q
R S T U V
W X Y Z

a b c d e f g h i j
k l m n o p q r s
t u v w x y z

PLATE 29

This is a squared Gothic alphabet. To be assured of an even thickness of line, the use of a flat-nibbed pen is suggested.

A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y Z

1234567890

PLATE 30

A unique alphabet made with a ball-point pen is shown here. It is strictly an eye-catcher where only a word or two need emphasis.

A B C D E

F G H I J K

L M N O P

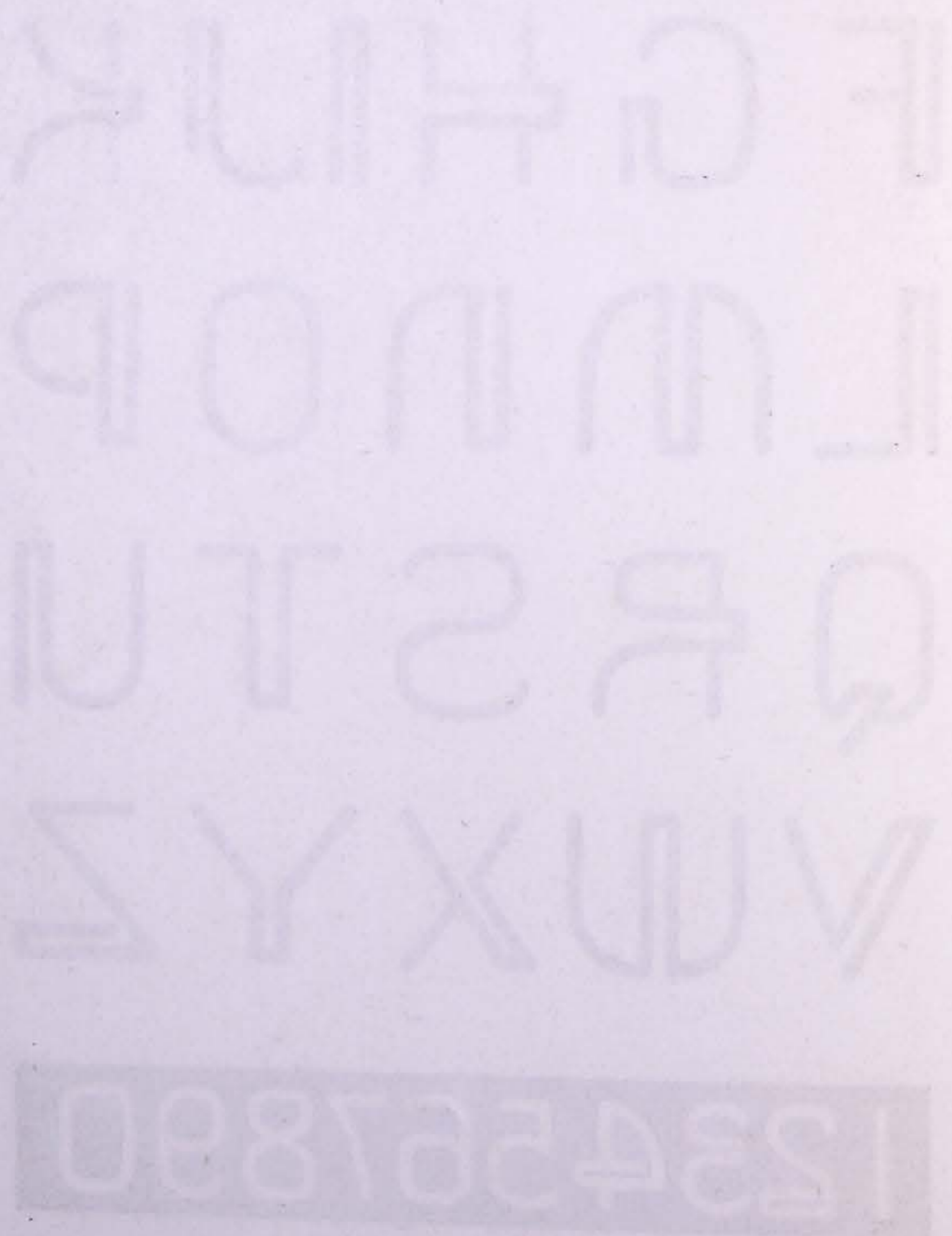
Q R S T U

V W X Y Z

1234567890

PLATE 31

Here is another ball-point Gothic alphabet with a Chinese touch. The ends of the lines are finished with a pointed lettering pen.



À Æ Ç Ð Ë

ƒ Ğ ħ İ Ĵ

Ł Μ Ν Ο Ρ

Œ Ŕ ſ Ŧ Ũ

Υ Ψ Χ Ÿ Ζ

1 2 3 4 5 6 7 8 9 0

PLATE 32

This is a good example of what can be done by varying the strokes in two alphabets with similar characteristics.

A REAL BUY
FOR UNUSUAL PROFITS



A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z &

A B C D E F G
H I J K L M N
O P Q R S T U V
W X Y Z &

PLATE 33

A bold German Gothic alphabet which can be drawn entirely with a ball-point pen is shown here.



A B C D E F

G H I J K L

M N O P Q

R S T U V W

X Y Z

a b c d e f g h i j

k l m n o p q r

s t u v w x y z

PLATE 34

This single-stroke ball-point alphabet permits many variations.

A B C D E
F G H I J K
L M N O P Q
R S T U V
W X Y Z
a b c d e f g h i j
k l m n o p q r s
t u v w x y z
1 2 3 4 5 6 7 8 9 0

PLATE 35

This irregular poster alphabet can be used where ruggedness and force are desired.

**VACATION
TIME**



A B C D E F

G H I J K L

M N O P Q

R S T U V

W X Y Z

1 2 3 4 5

6 7 8 9 0

PLATE 36

As mentioned in the text on page 58, many treatments are possible with the Gothic alphabet. In fact, on this plate will be found the inspiration for twenty-six alphabets. Many more can be created.

A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y Z

VARIOUS TREATMENTS
OF BLOCK LETTERING

PLATE 37

This plate shows twenty-six variations of the Gothic alphabet.
All were done on Craftint paper.



PLATE 38

This is Engraver's Script — what more need be said? It is a basic alphabet, graceful and everlasting. Although one of the hardest to draw, once mastered, it has unlimited use.

Aa Bb Cc Dd
Ee Ff Gg Hh
Ii Jj Kk Ll
Mm Nn Oo
Pp Qq Rrr Ss
Tt Uu Yy Zz
Xx Vv Ww

PLATE 39

This Bold Script alphabet differs from Engraver's Script in the method of bringing the shaded portion around the bottom of each rounded letter, giving more color and strength.

Tonawanda
AUTOMOTIVE EQUIPMENT

A B C D E F
G H I J K L
M N O P Q R
S T U V W X
1 2 3 Y Z 4 5 6
a b c d e f g h i j k l
m n o p q r s t u v
7 8 w x y z 9 0

PLATE 40

This is a modern script with interesting capital letters. The lower-case letters are similar to the lower case used on the preceding plate.

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z & ß

a b c d e f g h i j k l m n

o p q r s t u v w x y z f k

1 2 3 4 5 6 7 8 9 0

PLATE 41

A modern italic with many possible uses, especially in advertising headings, is shown here. The horizontal terminals on the lower-case letters can be extended if desired.

A B C D E F
G H I J K L
M N O P Q
R S T U V W
X a b c d e f I
g h i j k l m n o p q r
s t u v w x y z &

PLATE 42

These are script capital letters.

A B C D E
F G H I J K
L M N O P
Q R S T U
V W X Y Z

1 2 3 4 5 6 7 8 9 0

PLATE 43

Where flourishes are desired, this alphabet is recommended. There is hardly any limit to what can be done with this style script, but please keep the flourishes graceful.

New
Greeting
Cards
• for any occasion •

A B C D E F
G H I J K L
M N O P Q R
T U V W X Y
1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n
o p q r s t u v w x y z

PLATE 44

This is ball-point script.

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z

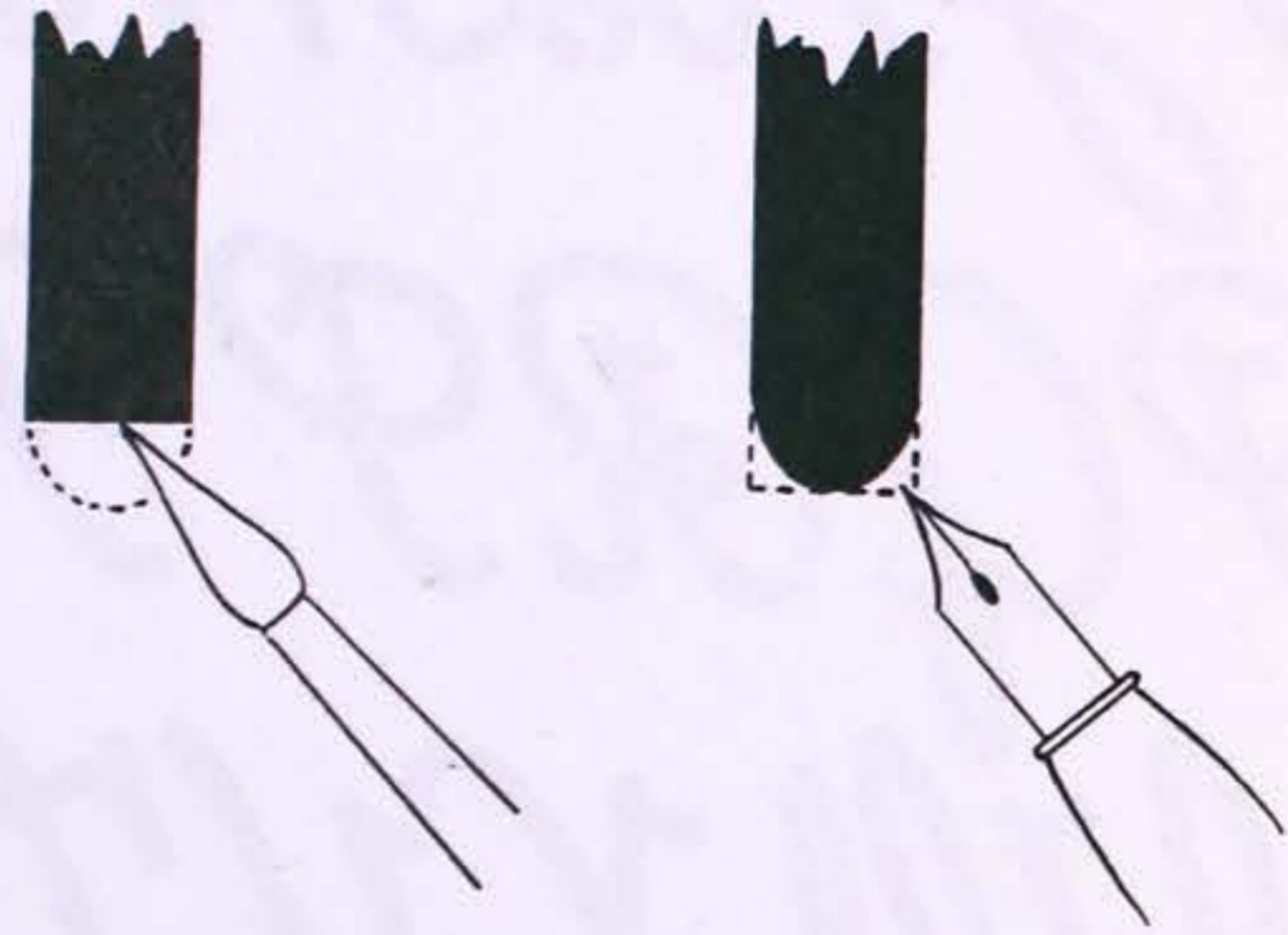
abcdefghijklmnopqrstuvwxyz

:opqrstuvwxyzæ:

1234567890

PLATE 45

In this ball-point italic, note the squared ends of the strokes. The illustrations below show how this is done, either with a pen or with Chinese white.



A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z

a b c d e f g h i j k l m n

o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

PLATE 46

"Old English" is one of the most beautiful and yet the most abused of all the alphabets. Extreme care should be taken when drawing these letters, as they are easily distorted. The letters in this plate form a beautiful alphabet and may be used for a great many purposes — headings, covers, titles, greeting cards, diplomas, etc., and for illuminated work. The capital letters never should be used to letter entire words or sentences.

A B C D E
F G H I J
K L M N O
P Q R S T
U V W X Y Z
abcdefghijklmnopqrstuvwxyz
opqrstuvwxyz:

PLATE 47

Celtic lettering and motifs taken from old tenth-century manuscripts are shown in this plate.



PLATE 48

The alphabets in this plate were carefully copied from old hand-cut type used in ecclesiastical books in the early part of the sixteenth century.

Letters having a dot below them could not be found in the manuscripts consulted and were designed by the authors to harmonize with the other letters.

These alphabets are beautifully adapted for mass lettering. However, when used for book titles or where only a few words are required, it would be well to see if the particular caps to be used are legible enough to insure easy reading.

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z.

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z.

A B C D E F G H I
J K L M N O P Q
R S T U V W X Y Z

abcdefghijklmnop
qrstuvwxyz

PLATE 49

This is an alphabet of capital letters developed for its decorative beauty. For lower-case letters, use standard Old English. See Plate 46.

Staff Doctors
Section

A B C D
E F G
H I J K L
M N O
P Q R S
T U V
W X Y Z

PLATE 50

These letters are drawn from an early hand-cut font of type. The capitals may be illuminated for beginning chapters or paragraphs. As is the case of most Old English and Gothic lettering, this alphabet is suitable for mass work. The alphabet lends itself especially well to ecclesiastical work.

A B C D E F
G H I J K L
M N O P Q R
S T U V W
X Y Z
a b c d e f g h i j
k l m n o p q r s
t u v w x y z

PLATE 51

This variation of Cloister initials can be drawn with a flat-nib pen if a freer effect is desired.

A B C D E
F G H I J K
L M N O P
Q R S T U
V W X Y Z

1 2 3 4 5 6 7 8 9

PLATE 52

This severe German Text can be drawn with a wide flat-nib pen. It looks especially good in mass lettering.

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z

a b c d e f g h i j k l m

n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

PLATE 53

This alphabet with a distinctive character can be drawn with a flat-nib pen if desired. It is good for mass lettering or engrossing.

A B C D E f G

h I J K L M n

O P Q R S T

U V W x Y Z

a b c d e f g h i j k l m n

o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

PLATE 54

This black Initial Text alphabet may be combined with the lower-case letters on Plate 46.

A B C D E
F G H I J
K L M N
O P Q R S
T U V W
X Y Z

PLATE 55

This is a German Uncial Gothic alphabet of both capital and lower-case letters. The capitals may be used for initials and illuminated letters. This alphabet is well suited for ecclesiastical, greeting-card, and manuscript work.

Art is a jealous
thing; it re-
quires the whole
and entire man.
Michael Angelo.

A B C D E
F G H I J K
L M N O P
Q R S T U
V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z

PLATE 56

These are decorative Cloister initials. Note that each line of letters has a different motif — flowers, animals, vegetables, etc. This idea also can be used with different styles of lettering.



PLATE 57

This combination Text alphabet is made with flat-nib and fine lettering pens.

A B C D E F G

H I J K L M N

O P Q R S T U

V + W + X + Y + Z

a b c d e f g h i j k l m

n o p q r s t u v w x z.

1 2 3 4 5 6 7 8 9 0

PLATE 58

This alphabet is based on the letters of a modern English missal. It is a readable and graceful letter, well adapted for ecclesiastical or greeting-card work.

A B C D E F

G H I J K L

M N O P Q R

S T U V W

X Y Z.

a b c d e f g h i

j k l m n o p q r

s t u v w x y z

PLATE 59

This alphabet is derived from a hand-cut type used by Melchior Lotther of Leipzig in 1536. It is recommended for ecclesiastical work in which mass lettering is necessary. Very few, if any, liberties should be taken with these letters.

A B C D E F G

H I L M N O

P Q R S T V

W X Y Z

1 2 3 4 5 6 7 8 9

a b c d d e f g h i l m n

o p q r r s t u u v w

x y y z = ſ ſ ch ſt

PLATE 60

A rather ornate Text alphabet is shown here. Note that the flourish on the upper left of each capital letter is practically the same, giving this alphabet an interesting character.

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z

a b c d e f g h i j k l m

n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

PLATE 61

This alphabet is particularly adapted to stonecutters and wood carvers. The curves have been straightened wherever practicable in order to simplify cutting.

A B C D E F
G H I J K L
M N O P Q
R S T U V W
X Y Z
abcdefghijklmnopqrstuvwxyz
, 1234567890 .

PLATE 62

This ornamental alphabet is very effective when used for book titles, initial letters, etc. Liberties may be taken with these letters to simplify or to elaborate them.

A B C D E
F G H I J
K L M N
O P Q R S
T U V W
X Y Z

PLATE 63

This is a modern flat-nib script.

A B C D E F
G H I J K L
M N O P Q R
S T U V W X
Flat-nib Y Z Script
a b c d e f g h i j
k l m n o p q r
s t u v w x y z

PLATE 64

This is a modern flat-nib Text.

A B C D E F

G H I J K L M

N O P Q R S T

U V W X Y Z

a b c d e f g h i j k l m n o

p q r s t u v w x y z &

1 2 3 4 5 6 7 8 9 0

PLATE 65

This alphabet reflects the gingerbread architecture and type of the gay 90's. It is very effective when filled in with color.

A B C D E F
G H I J K L
M N O P Q R
S T U V W X
Y a b c d e f Z
g h i j k l m n o p
q r s t u v w x y z
1 2 3 4 5 6 7 8 9

PLATE 66

This is another old-style alphabet of the gay 90's period.

A B C D E F G H
I J K L M N O P
Q R S T U V W X
Y Z

a b c d e f g h i j k
l m n o p q r s t u ;
v w x y z

1 2 3 4 5 6 7 8 9

The Gay Nineties

PLATE 67

These ornamental Initial letters were very much in vogue about fifty years ago. In this plate, six different treatments of the same motif were used.



PLATE 68

This alphabet was created by a need for an alphabet with a Persian feeling.

A B C D E F
G H I J K L M
N O P Q R S
T U V W X
Y Z
a b c d e f g h i
j k l m n o p q r
s t u v w x y z

PLATE 69

This rustic alphabet will come in handy for camp or outdoor advertising. While cord holds these letters together, nails could be used instead.



PLATE 70

Here again is an alphabet to fit a definite need. Six different treatments of the beads are shown. The authors got bleary eyed drawing this but it was lots of fun.

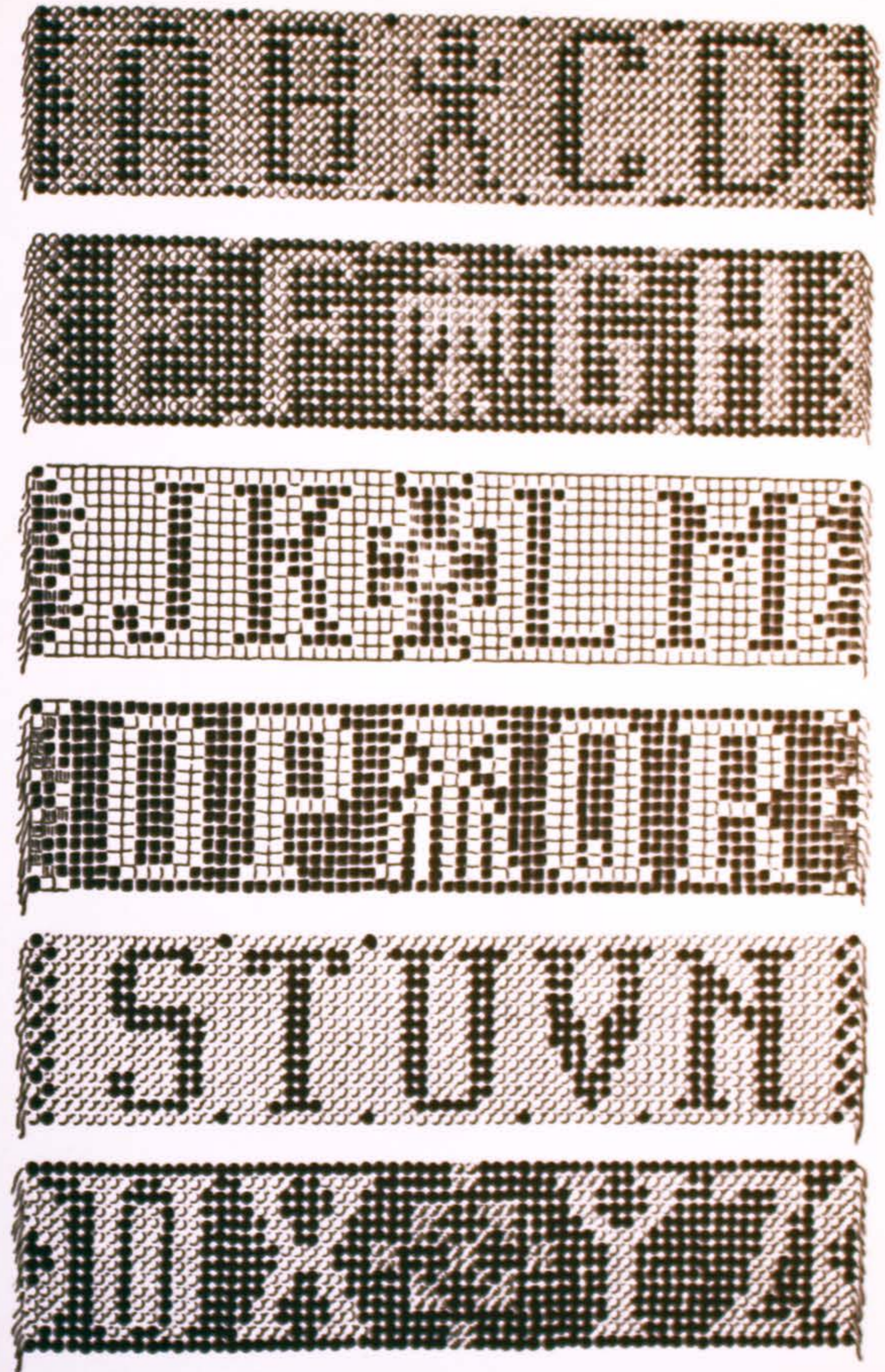


PLATE 71

The authors were at a loss to give this alphabet a name except that it is different. It was made with a ball-point pen.

A B C D
E F G
H I J K L
M N O
P Q R S
T U V
W X Y Z

PLATE 72

It probably would be easier to make this alphabet out of strips of metal but it will come in handy some time. The shading was done with an airbrush.

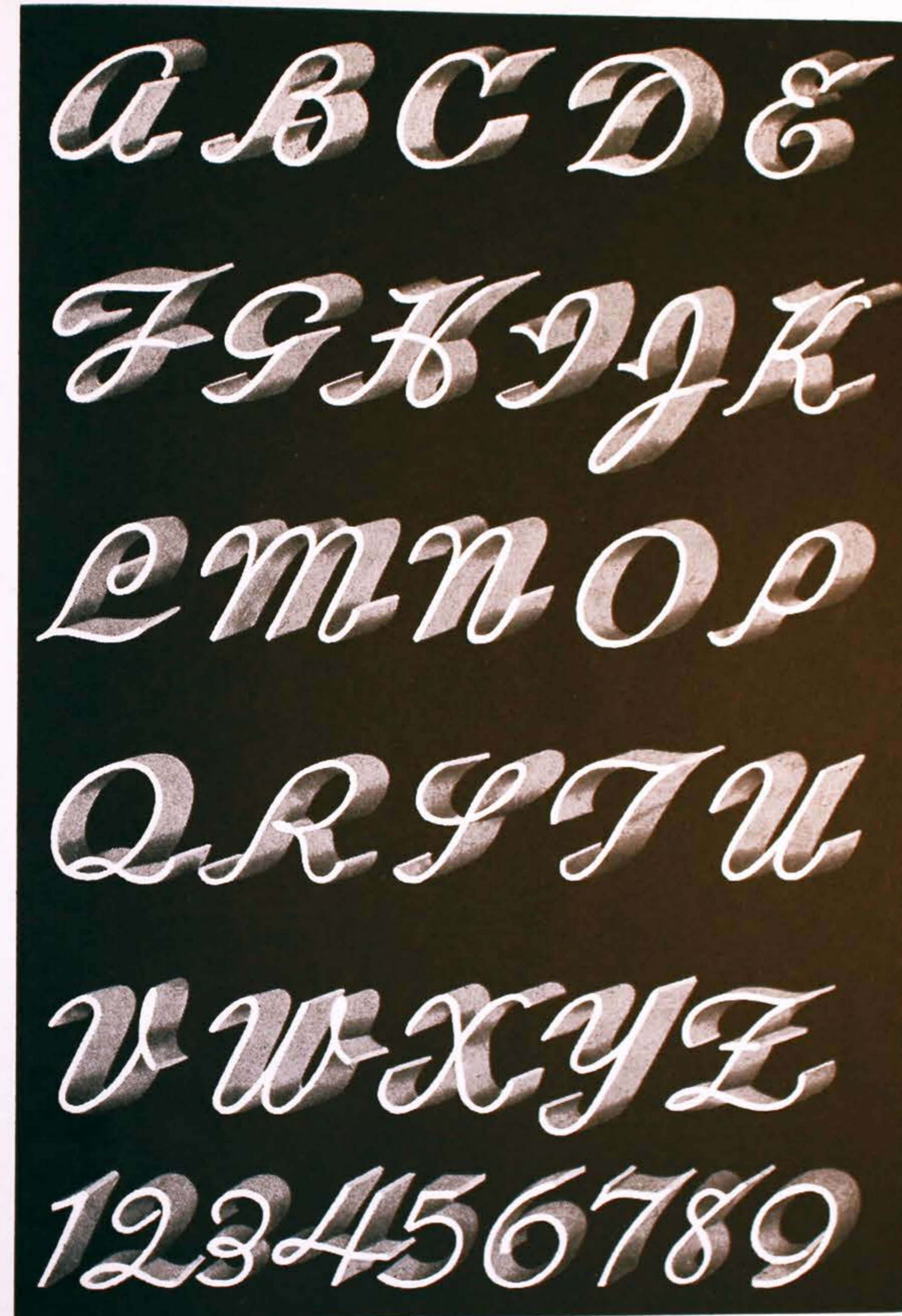


PLATE 73

This effect was achieved with crayon on a rough antique paper.

A B C D a b c d e

E F G H I f g h i j k

J K L M m n o

N O P Q R p q r s

S T U V t u v w

W X Y Z x y z &

1 2 3 4 5 6 7 8 9 0

PLATE 74

This is an unusual treatment of an alphabet where color is desired.

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z.

a b c d e f g h i j k l m

n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

PLATE 75

This is a suggested method of treating not only this but most any lettering to get an unusual effect. It is done with Chinese white after lettering has been completed.

A B C D E F
G H I J K L
M N O P Q
R S T U V W
X Y Z

a b c d e f g h i
j k l m n o p q
r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

PLATE 76

This is an interesting alphabet that can be drawn with a ruling pen, or, if more freedom is desired, it can be drawn freehand.

A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y Z

1 2 3 4 5 6 7 8 9

PLATE 77

A strong alphabet of capital letters suitable for headings, posters, etc., is shown here.

A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y Z

1 2 3 4 5 6 7 8 9 0

PLATE 78

This is a good poster letter where strength is desired.

A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y Z

1 2 3 4 5 6 7 8 9 0

PLATE 79

This is shadow lettering for an interesting effect.



A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y Z

1 2 3 4 5 6 7 8 9 0

PLATE 80

This jigsaw alphabet is suitable for headings and posters. In fact, this type of lettering can be cut out of plywood and mounted on a panel to make an interesting sign.

A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y Z

1 2 3 4 5 6 7 8 9 0

PLATE 81

This diversion from the customary straight line is suitable for spots, headings, posters, etc.

ABCDEFGHI

HIJKLMN

OPQRST

UVWXYZ

abcdefghijklm

nopqrstuvwxyz

1234567890

PLATE 82

This alphabet can be made with either a flat-nib pen or a square-end lettering brush.

A B C D E F

G H I J K L

M N O P Q R

S T U V W X

- Y Z -

a b c d e f g h i j

k l m n o p q r

s t u v w x y z

PLATE 83

This unusual poster letter also can be cut out of plywood with a jig saw to make interesting signs.

A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y Z

1 2 3 4 5 6 7 8 9 0

PLATE 84

This is a good poster letter that adapts itself to a variety of treatments as shown in the center of the plate.

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

A B C D E F G H I
J K L

abc def ghij
klm nopqrs
tuv wxyz

PLATE 85

This modern poster letter, being so very bold, should be used only for short names or captions.

A B C D E F

G H I J K L

M N O P Q

R S T U V W

X Y Z

a b c d e f g h i

j k l m n o p q

r s t u v w x y z

PLATE 86

Serifs are the bugaboo of many an artist. For that reason fourteen of the standard serifs used in Roman type lettering are shown on pages 177 and 179.



PLATE 87

This is the second plate of standard serifs.



PLATE 88

These three alphabets are the customary types used for mechanical drawing. An ordinary ball-point writing pen works best for this weight of letter, and a ball-point lettering pen for heavier lettering.

ABCDEF GHIJ KLMNOP QRSTUV
WX 1234567890 YZ
abcde fghijklmnopq rstuvwxyz
ABCDEF GHIJ KLMNOP QRSTUV
WX 1234567890 YZ
abcde fghijklmnopq rstuvwxyz
ABCDEF GHIJ KLMNOP QRSTUV
WX 1234567890 yz
abcde fghijklmnopq rstuvwxyz

PLATE 89

The apparently simple one-line Architectural alphabet provides almost unlimited opportunity for the expression of personality. Any one of the light modifications shown in the plate may be used with gratifying results. The letters are best adapted to architectural and mechanical work.

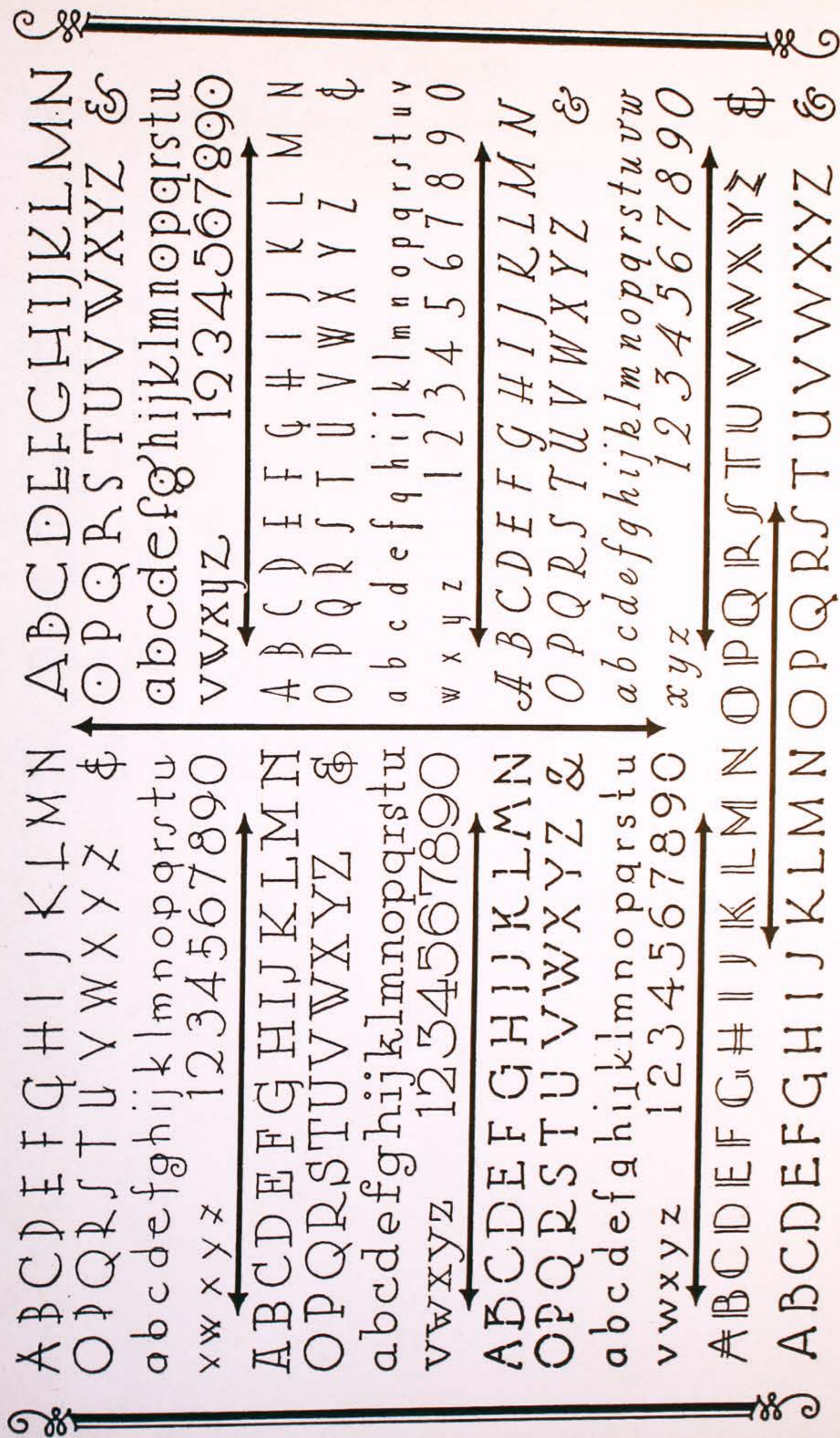


PLATE 90

This plate shows the direction and number of strokes generally used in drawing single-stroke alphabets.



PLATE 91

This plate is self-explanatory.

SIMPLE CHART OF ROMAN NUMERALS

ARABIC	ROMAN	ARABIC	ROMAN
1	I	24	XXIV
2	II	30	XXX
3	III	40	XL
4	IV	50	L
5	V	60	LX
6	VI	70	LXX
7	VII	80	LXXX
8	VIII	90	XC
9	IX	100	C
10	X	200	CC
11	XI	300	CCC
12	XII	400	CD
13	XIII	500	D
14	XIV	600	DC
15	XV	700	DCC
16	XVI	800	DCCC
17	XVII	900	CM
18	XVIII	1000	M
19	XIX	2000	MM
20	XX	3000	MMM
21	XXI	4000	M \bar{V}
22	XXII	5000	\bar{V}
23	XXIII	10000	\bar{X}

EXAMPLES

28 — XX (20) VIII (8) WRITTEN XXVIII
 463 — CD (400) LX (60) III (3) WRITTEN CDLXIII
 1492 — M (1000) CD (400) XC (90) II (2) WRITTEN MCDXCII

PLATE 92

Architects, artists, and draftsmen frequently are called upon to lay out the lettering for inscriptions to be used on buildings, memorials, bronze tablets, and the like. For work of this kind, the geometrical analysis of the Roman alphabet will be found helpful. The letters analyzed have been modernized to some extent, but in the main, adherence to the fine Old Roman has been aimed at.

The individual letters may be drawn with pointed or squared serifs. This may be done by merely moving the centers from which the various radii are drawn as shown on the letters C and E.

