

John M. Clark's

SERIES OF

Alphabetals & Co.

FOR

SIGN WRITERS,
DECORATORS, DESIGNERS
AND DRAUGHTSMEN.

BOOK N^o 1

PUBLISHED BY JOHN HEYWOOD LTD
Deansgate & Ridgfield, MANCHESTER.
22, 24 & 26, Lamb's Conduit Street, LONDON, W.C.
1906.

PRICE 1/- NET.

A Brief Explanation of the Plates.

MODERN Alphabets in general use are all based on the styles known as Egyptian, Roman and French, and these may be taken as pure original types from which many hybrid styles have been and may be evolved by means of exaggerations combinations and additions.

The **Egyptian** being of uniform thickness throughout and "Sans-serif" will best serve as a study as to the correct form of each letter as it is accepted by designers and writers of the present day. The following rules apply to letters of all styles except Grotesque, Fancy and Script, which are regulated by different principles.

Capitals.—It is important that each letter should *appear* to occupy the same amount of space. This is a very different matter from making them the same size as there are scarcely three letters of the same proportions in the alphabet. **H** and **N** may be taken as the standard width and height, and the remainder should approximate to those proportions. All round or partly round letters as **O** and **C** must be wider and also slightly overlap the height lines otherwise they will appear less than the other letters. All rounded portions also require to be slightly thicker than the straight line portions. There is a general

inclination in letters which may seem to be equal top and bottom, for the lower portion to be larger than the top, as in **B, E, S, X, Z.** The middle horizontal line in **B, E, F** and **H** is really above the centre, while in **P** and **R** it is below the centre. **A** and **V** being so pointed at one end require to be wider in proportion at the other, while **M** and **W** being double letters are wider still. The junctions at the tops in **M** and **N** should be half as thick again as the single upright, while at the bottoms they are thinner. These general principles may be readily observed by ruling horizontal and vertical lines in touch with the letters. The spacing of letters is a very important matter which, if badly done will entirely spoil the effect of letters which in themselves may be well drawn. Judgment must be used to make the space between each letter *appear* the same and experience alone can give knowledge of this, although it may be pointed out that round sides should be closer to their neighbours than straight sides, and also that letters such as **J** and **L** having in themselves vacant space, should be narrower than the standard and closer to the letters which may be next to these vacant sides. It should always be borne in mind that a horizontal line of any thickness appears to the eye really thicker

than an identical vertical line.

In the **lower case** or small letters there are several letters which are simply capitals reduced, and the previous rules apply, although as the style of letter is not so rectangular, measurement must be made by the eye more than by mechanical means. It may here be pointed out that throughout this book the lower case **t** has been drawn with a square foot as **d, l** &c. This is more correct and of late years has come more into use than the turned up foot which really belongs to a script style or a type letter.

Attention may be drawn to the fact that in lettering, words may be composed of capitals entirely, lower case entirely or lower case with an initial capital, any other promiscuous mixing of the capitals and lower case is wrong and gives a ridiculous and uneven result. The proportions of an initial capital to the rest of a word vary to any degree, but when combined with lower case it should generally be of the same height as the long letters **h, d** &c.

Roman.—Consists of a thin up stroke with a distinctly heavy down stroke.

ALPHABETS, &c.

FOR

Signwriters, Decorators, Designers and Draughtsmen.

1st SERIES.

Collated and drawn by

John M. Clark.

ALTHOUGH there are many books on Lettering extant, there are none which are published at a very moderate price, and at the same time fill modern requirements.

During an experience of twenty five years in lettering, the author has repeatedly observed the great want among designers, of a collection of alphabets giving the correct shapes of the various styles at a glance. The present series of books has been specially designed to

12, Preeson's Row,
Liverpool.

May, 1906.

meet this want, and great care has been taken to give the various standard styles most accurately, together with such novelties as have of late years been evolved through artistic designing. As there have been many requests for hints as to shadings and shadows, special coloured plates have been prepared in order to make the series a most complete treatment of the subject, while the price has been kept very low, in order to be within the reach of the youngest apprentice and student.

While the books will prove to be useful ready references for the qualified workman, explanatory notes have been added to assist the beginner to fully understand the peculiar characteristics and distinctive styles of the various letters.

NOTE.—The reader is cordially invited to write to the address given below, suggesting the alphabets which he would wish to be included in the second part of this little book.

JOHN M. CLARK.

MANCHESTER—John Heywood Limited, Deansgate and Ridgfield.

LONDON 22, 24 & 26, Lamb's Conduit Street, W.C.

1906.

EGYPTIAN (Capitals)

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 &

EGYPTIAN (lower case)

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

ROMAN (Capitals)

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 &

ROMAN (lower case)

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

FRENCH (Capitals)

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 &

FRENCH (lower case)

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

GOTHIC (Capitals)

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 &

GOTHIC (lower case)

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

ENGLISH SCRIPT (Capitals)

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

ITALIAN SCRIPT (Capitals)

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

ENGLISH NUMERALS.

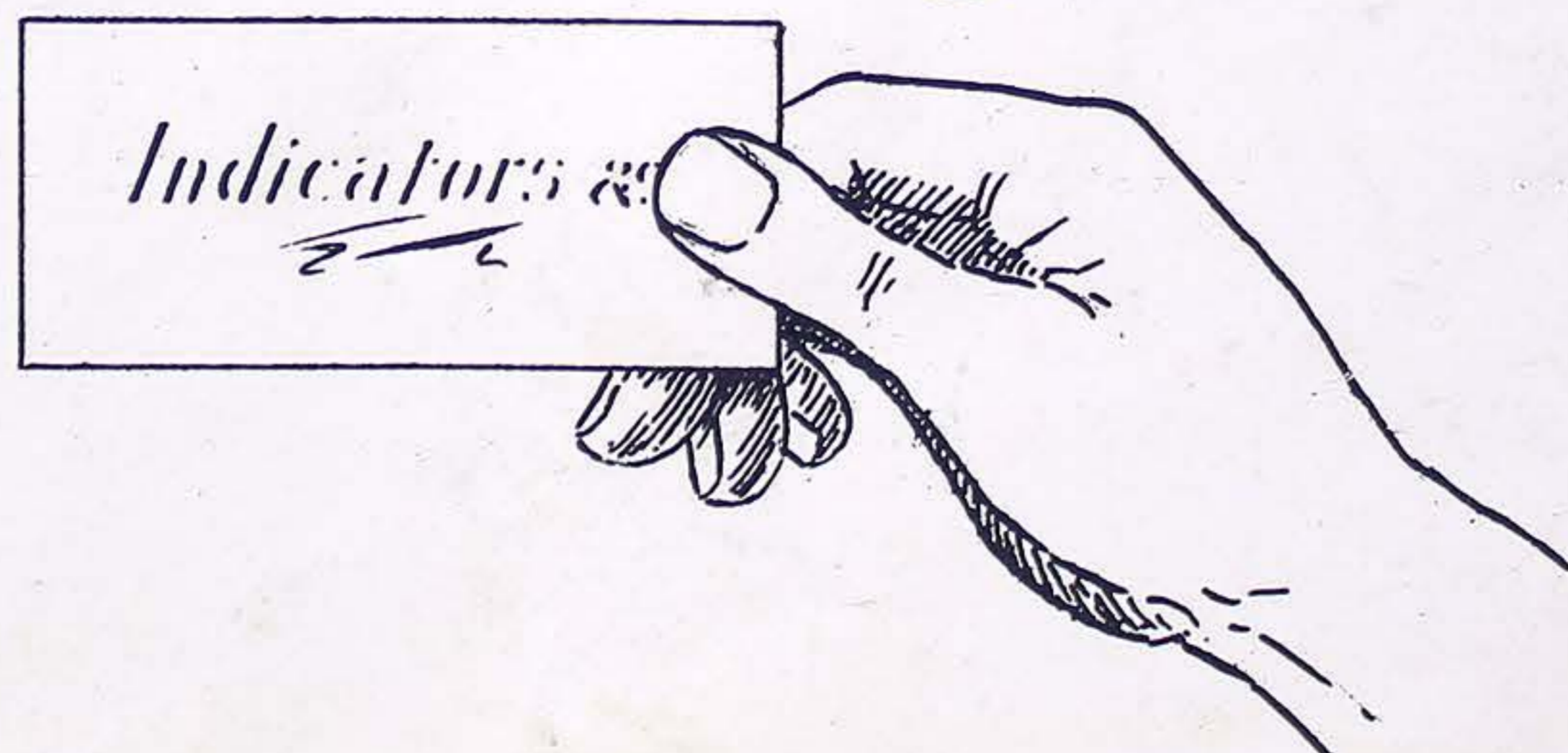
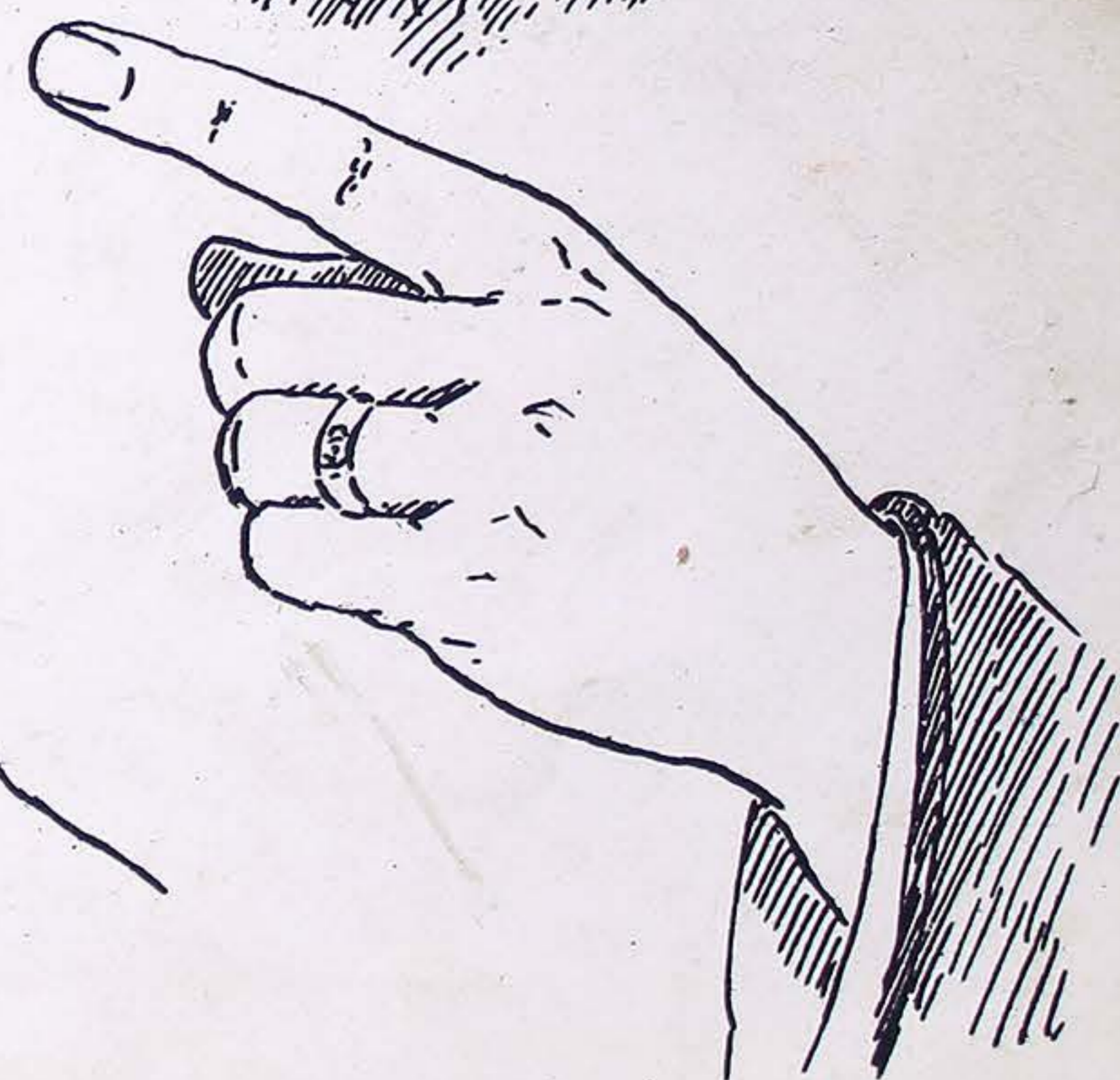
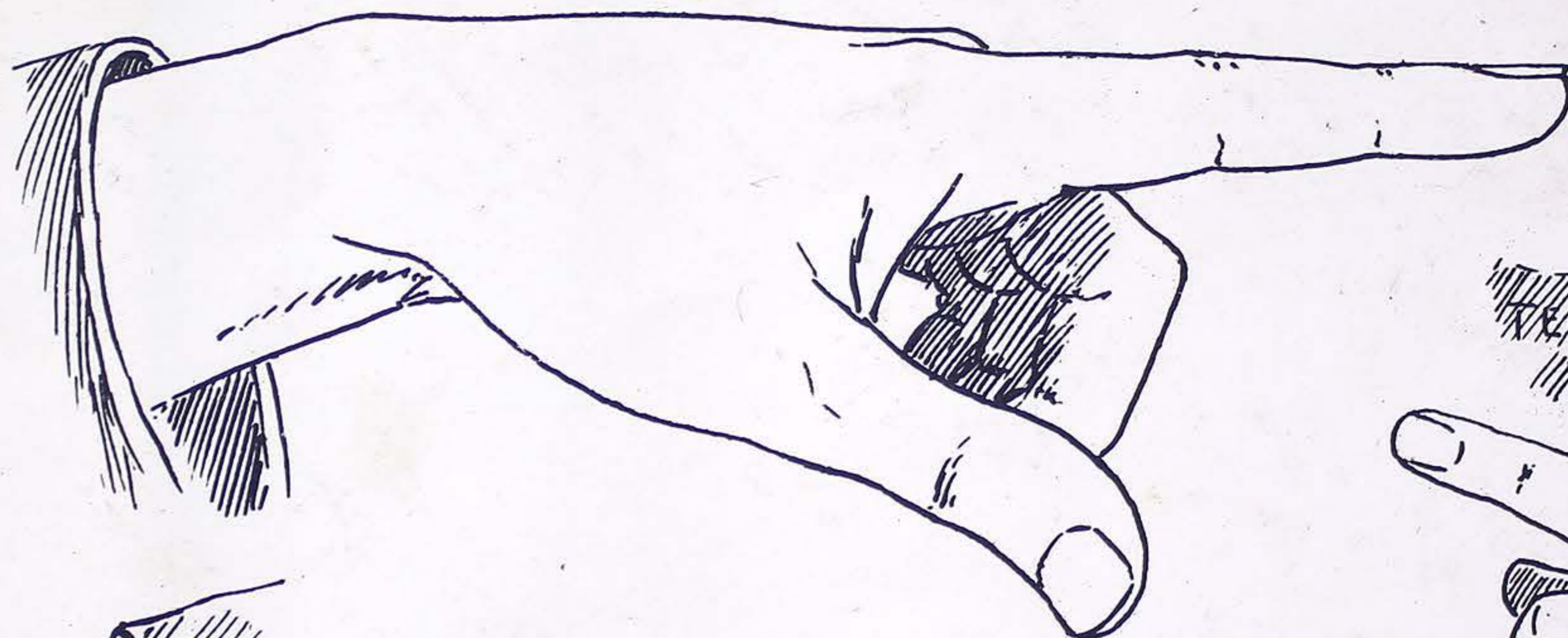
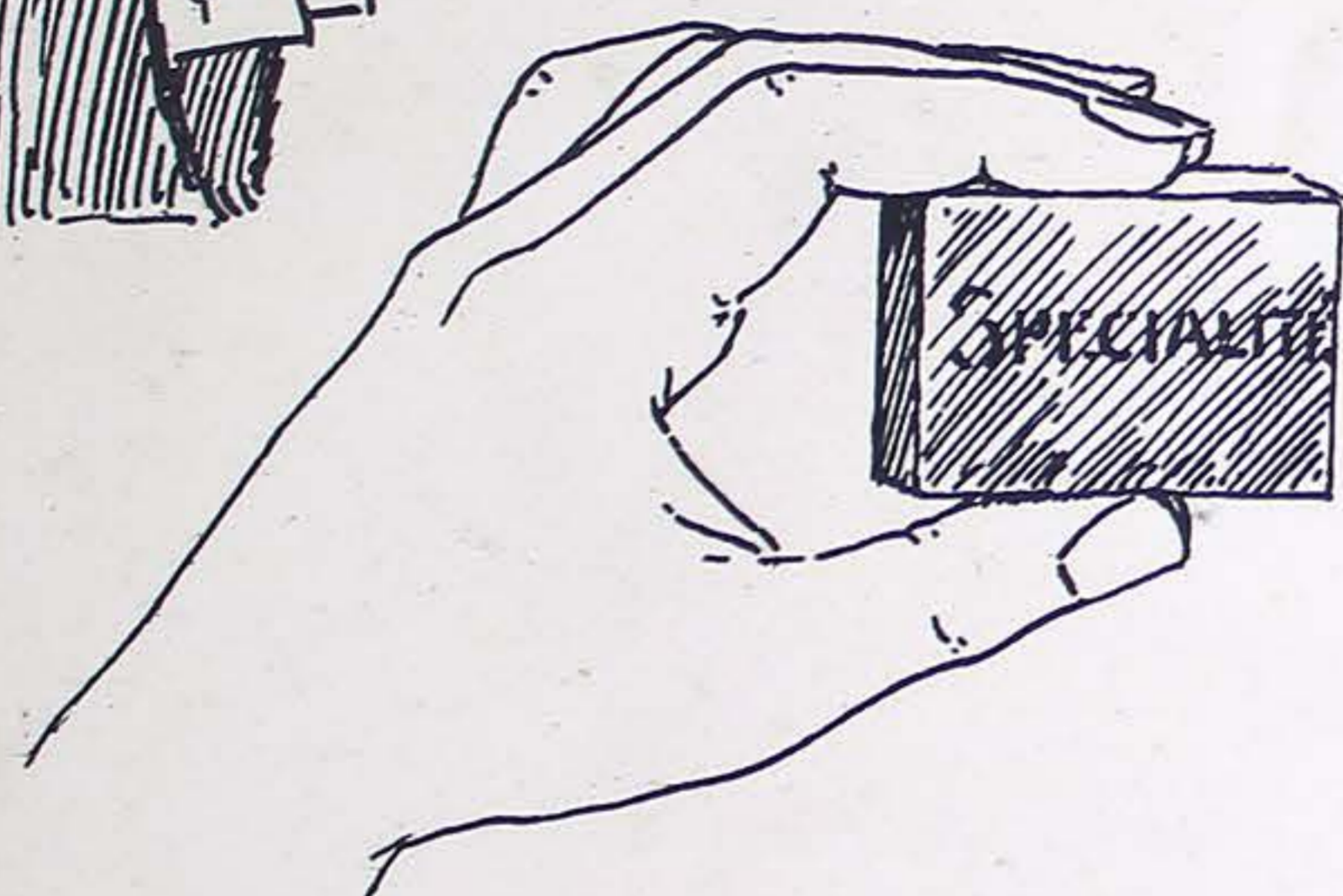
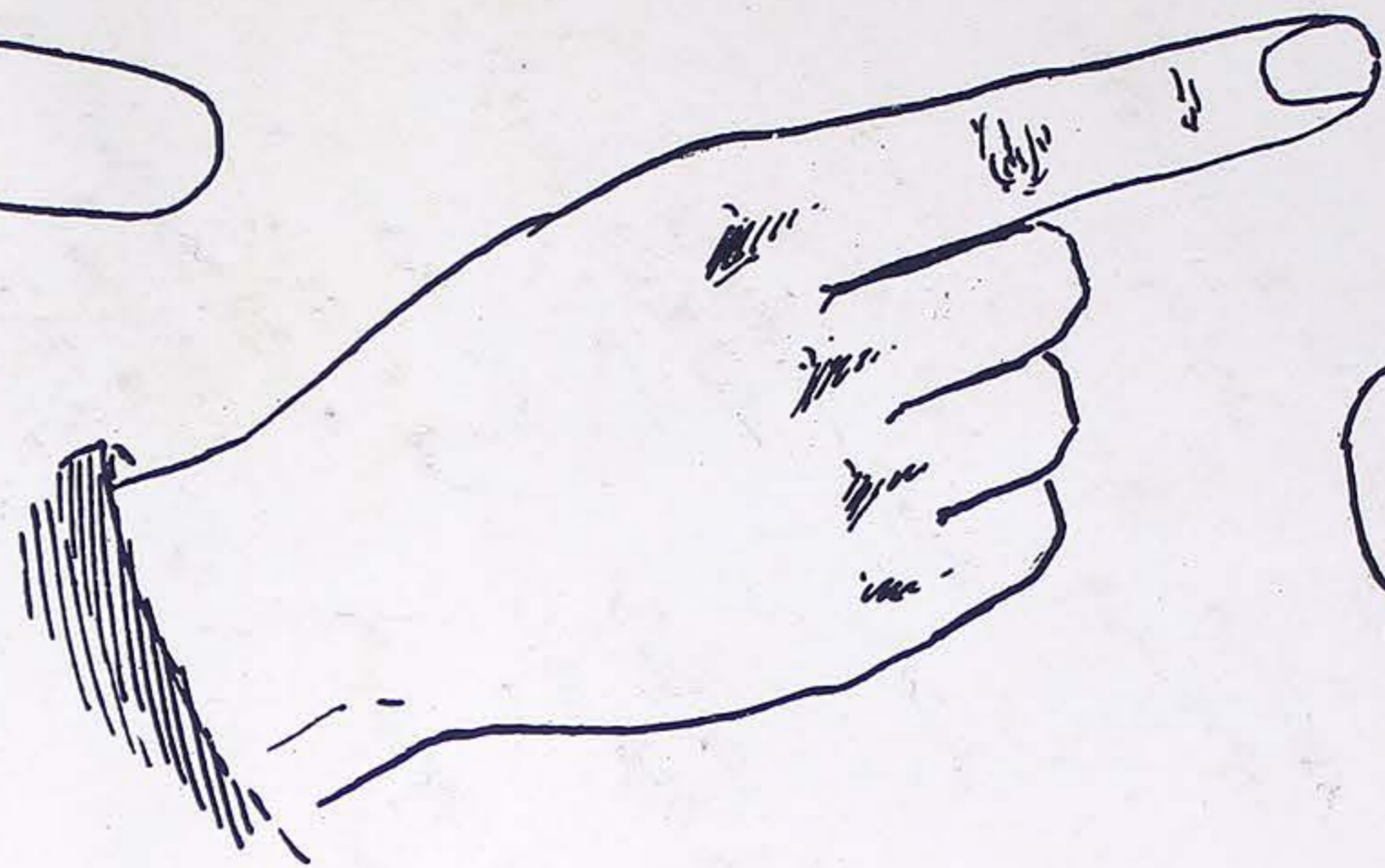
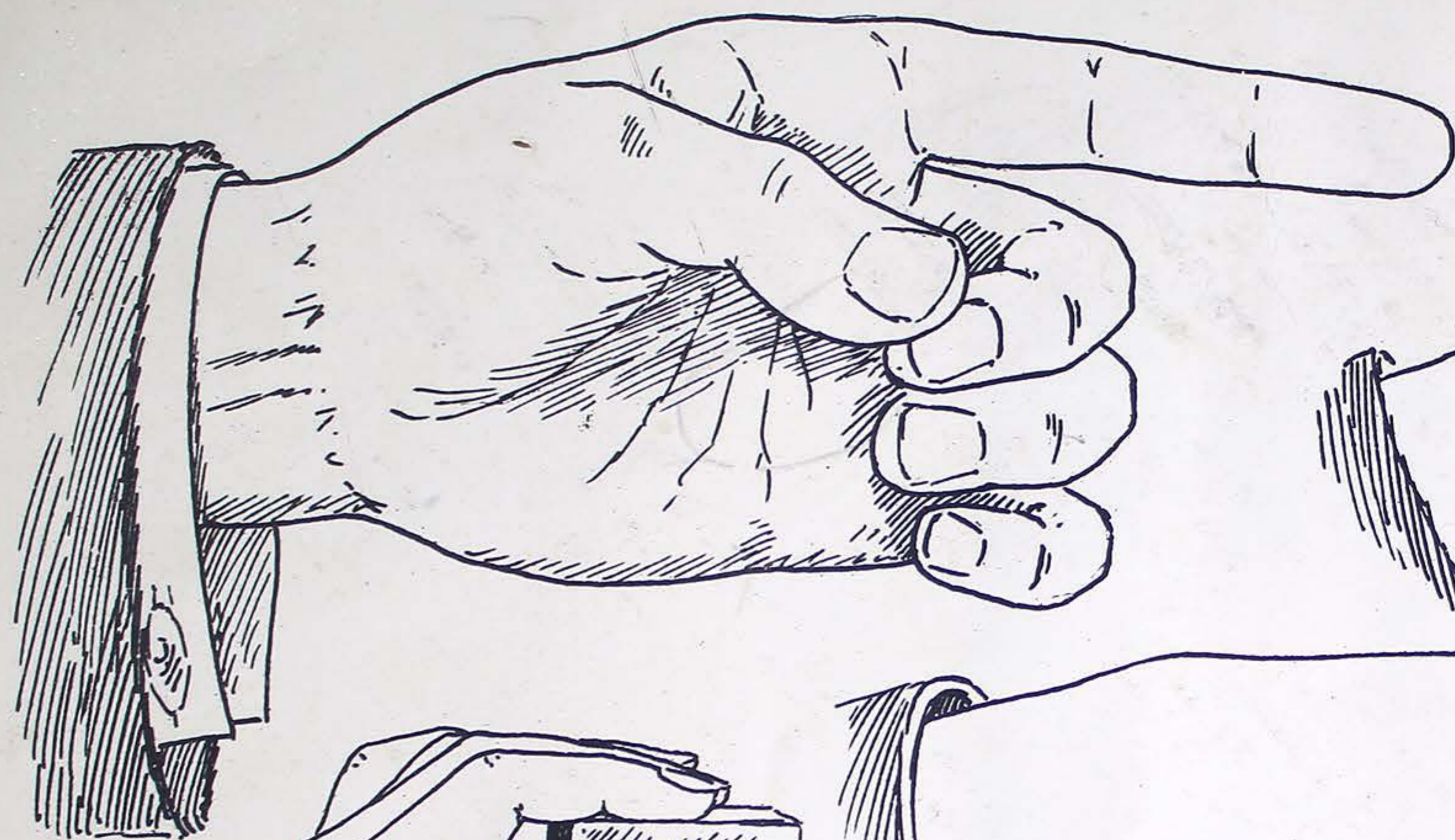
f. 1 2 3 4 5 6 7 8 9 0 &

ENGLISH & ITALIAN SCRIPT (lower cases)

abcdefghijklmnopqr
stuvwxyz - abcdefghijk
lmnopqrstuvwxyz 1234

Filmour & Co.
Fuller &

Co
F



TRANSPOSED (Capitals)

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 &

TRANSPOSED (lower case)

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

CONDENSED (Capitals)

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 &

CONDENSED (lower case)

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

FANCY N°1 (Capitals)

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

BRUSH (Capitals)

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 &

BRUSH (lower case)

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

SLOPED (Capitals)

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 &^c

SLOPED (lower case)

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

SERIFS.

E E E E E E E

Wilkinson,

Heywood

& Clark L^{TD.},

FOR upwards of a century have been well known for the excellence of their Decorative Materials, but at no period in the development of an ever increasing business have their facilities for manufacturing high-class Varnishes and Colours been so favorable as at the present time.

It is being generally admitted by those who KNOW, that the days of cheap and consequently unsatisfactory materials for decorating are slowly but surely passing away, and we confidently look forward to a still larger demand for our well-known Manufactures. Through the various and almost revolutionary changes which the Trade has experienced of late years we have consistently maintained the standard of quality associated with our name, and so well appreciated to-day.

On application we shall be pleased to supply full particulars of all Varnishes, Colours, &c., but we may specially mention the following :—

WHITE OIL VARNISH.—The palest in the Trade, and warranted not to turn yellow as most varnishes do.

ITALIAN OIL VARNISH.—Free flowing, brilliant and pale.

FINISHING COPAL VARNISH for Outside and Inside.
(Highly recommended.)

A very fine selection of Enamels, notably—

EXTRA SUPER WHITE ENAMEL.—Hard and brilliant.

"OPALLINE."—Slow drying for large surfaces, and giving the best results in every way.

BERLIN WHITE.—Pure in colour and showing the perfection of "flatted" surface.

ENTRANCE DOOR VARNISH.—Exceedingly tough and brilliant.

COPAL OAK VARNISH of various shades and drying properties.

CHURCH OAK VARNISH.—Hard and reliable.

MAPLE, PAPER and FLOOR VARNISHES, JAPANS, GOLD SIZE, KNOTTING and many others.

EXTRA PALE GOLD SIZE and **WHITE KNOTTING** for special purposes—the palest in the market.

GOLD SIZE specially prepared for Writers and Gilders:—
QUICK, dries in about 2 hours. | **MEDIUM**, dries in about 8 hours.

SLOW, dries in about 24 hours.

EXTRA PALE, Tough and Durable Varnishes for **SIGN BOARDS** in three shades.

GOLD LEAF, OIL GOLD SIZE.

GOLD, SILVER, COPPER and other **BRONZES** and **LACQUERS.**

Writers, Gilder's **TIPS, KNIVES, &c.**

A fine assortment of Colours in Oil, Water and Turps—rich in colour, perfect in tone, and in great variety of shades.

NON-POISONOUS COLOURS.—Delicate and neutral tints for high-class work.

"PHASANTITE."—The new washable Distemper. **GIVE IT A TRIAL.**

For full particulars and detailed Lists, please apply—

7, Caledonian Road,
London, N.

French.—Consists of a medium thick up stroke with a corresponding medium down stroke. In the **V** is shown a seriffed foot, which is permissible if the style be a broad letter, although the point as in **W** is more correct and more suitable when the letter is narrow. The French is perhaps the most graceful of all styles, and the basis of more fancy styles than any other.

Gothic.—Is distinctly ecclesiastical and a relict of Church Manuscript work. The lower case letters, being chiefly composed of upright lines, have a more regular appearance than many other styles. Gothic numerals are given, while Roman numerals—to be found on almost any watch—are often used in combination with this style of letter.

English Script.—This beautiful style of lettering has no arbitrary written rules, as it consists of the delicate drawing of graceful curves. What one may strive after is to make the curves flow naturally as it were, and it will be observed that they result chiefly in almost perfect ovals in the capitals, with a full swelling down stroke. In the lower case, the straight strokes are cut off sharp in the same direction as the word may be running. The angle of Script is more acute than in other lettering, the best being one of about 52° . Care should be taken that each letter slopes to the

same angle. Script must never be attempted on a circle or curve, it is essentially a straight line style of letter. Capitals should be about two and a half times the height of the small letters to give the most pleasing effect.

Italian Script differs from the above in that the thick and thin lines are reversed in the capitals, while the lower case is very much thinner and more delicate, with the tops and bottoms rounded off instead of cut off sharp.

A few samples of Fancy Script are given together with scrolls, showing that many variations are possible.

The page of **Indicating**—or **Index-Hands** are studies from life, and are inserted as a ready reference for those sign painters and others who may wish to improve on the stiff and antiquated forms hitherto seen on the boards.

Transposed.—Consists in the main of a heavy stroke where a thin stroke would be, and *vice versa*, with at the same time a general feeling of heavy tops and bottoms. Based on Roman chiefly.

Condensed Grotesque.—Is practically a narrow Egyptian with a serif, while the distinctive characteristics of several of the letters have been accentuated.

Fancy, No. 1.—Is in reality the French style softened from the severe correct form by an artistic licence.

Brush.—Is another play on a thick French style of letter giving the effect of bold brush work; this is particularly effective in the combination of initial capital and lower case. The freedom of shape gives great scope for colour.

Sloped.—Are samples of the effect of the three original styles when sloped, the angle most suitable is found to be about 70° , and it may be mentioned that a sloped letter of the same gauge as an upright one, is actually a shade higher and carries that effect.

Coloured Plates.—These plates are designed to show results of different letters and shadings, of which some 22 examples are given. Study and copying of these are recommended to students and beginners, attention being drawn to the comparisons of the different effects of the same colours when used differently, such as in the orange of the words "Ideas," "Treatment," "Shadows," &c., also in the red and black of "Various Colours and Shadings."

The page with green background has been designed with a two-fold purpose, 1st, to give a great variety of styles, 2nd, to show that too great variety in any design spoils or weakens the general effect of the whole; this is an important fact which should be kept in mind.

WILKINSON, HEYWOOD

Established
1796.

AND **CLARK LTD.,**

Gold Medals
Paris
1878—1900.

HIGH CLASS

Varnishes & Colours

FOR ALL KINDS OF DECORATIONS.

**7, Caledonian Road,
LONDON, N.**

☛ See also Advertisement within. ☚