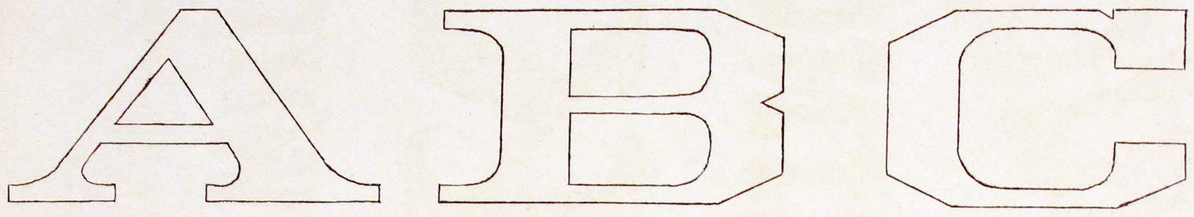
THE STANDARD AMERICAN DRAWING AND LETTERING BOOK

THE MODERN ART of SIGN-WRITING

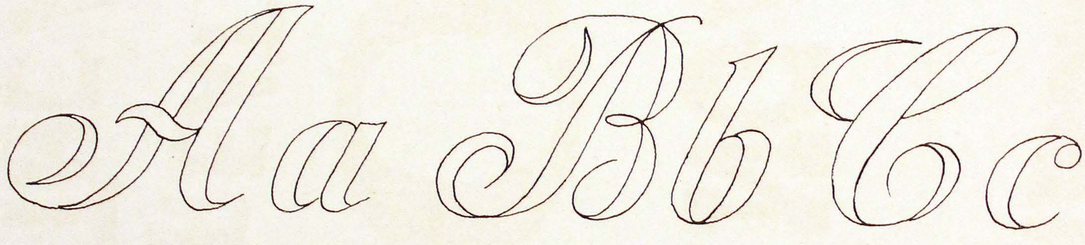
THE
STANDARD AMERICAN DRAWING
AND LETTERING BOOK

SAMPLE OF POINTED ANTIQUE LETTER ALPHABET.

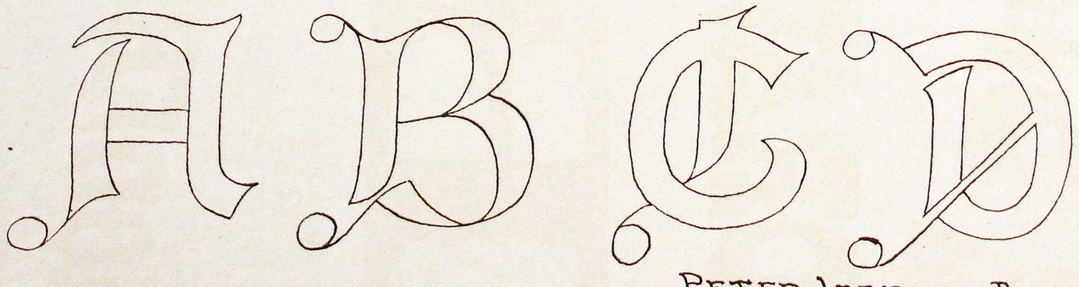


SAMPLE LETTERS
OF THE GERMAN TEXT ALPHABET.

SAMPLE LETTERS
OF THE SCRIPT ALPHABET.



SAMPLE LETTERS OF THE NEW ORNAMENTAL ALPHABET.



PETER IDARIUS, ARTIST.

THE STANDARD AMERICAN DRAWING AND LETTERING

·BOOK·

FULL INSTRUCTIONS
FOR MIXING COLORS
CARE OF BRUSHES, ETC.

A MODERN TREATISE ON THE ART OF SIGN WRITING

DRAWN AND ARRANGED BY
PETER IDARIUS
EXPERT LETTERER

CHICAGO: LAIRD & LEE, PUBLISHERS.

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-PREFACE-

THIS WORK ON PRACTICAL LETTERING, WITH INSTRUCTIONS, IS THE PRODUCTION OF AN ARTIST WITH THIRTY YEARS EXPERIENCE IN MODERN LETTERING AND SIGN-WRITING.

IN PREPARING THIS EDITION, PLATES OF MAPS AND COATS OF ARMS HAVE NOT BEEN CONSIDERED, BUT THE ALPHABET IN CONDENSED INVERTED BLOCK LETTERS [ITALIAN PRINT] AND THE CHICAGO ROMAN LETTERS ARE NOW INTRODUCED FOR THE FIRST TIME IN THE HISTORY OF ANY LETTERING BOOK.

AS THE UTMOST CARE HAS BEEN TAKEN TO PROMOTE MODERN TASTE IN SIGN-WRITING, HOPES ARE ENTERTAINED THAT THIS WORK WILL PROVE INVALUABLE TO ANY ONE DESIROUS OF LEARNING THE ART OF LETTERING AND THAT IT WILL BE A SUCCESS AS A GENERAL ALL-AROUND TEXT AND GUIDE BOOK.

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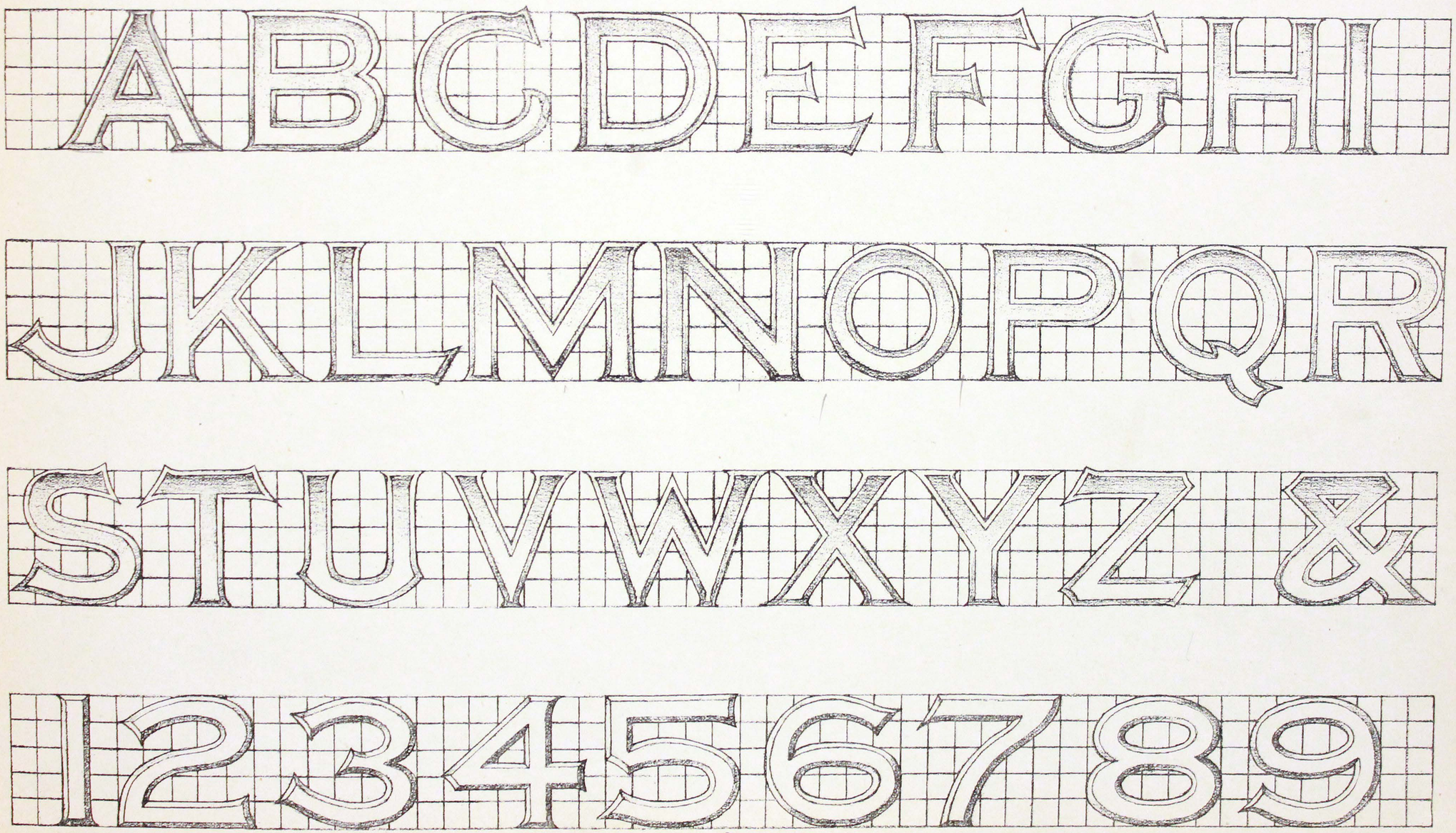
EGYPTIAN (PLAIN)

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ &

PLATE N° 1.

DIAGRAM OF THE ALPHABET AND NUMERALS



Aa Bb Cc Dd Ee Ff Gg Hh Ii

Jj Kk Ll Mm Nn Oo Pp Qq Rr

Ss Tt Uu Vv Ww Xx Yy Zz, &

COMPLETE ALPHABET OF INVERTED BLOCK LETTERS

INTRODUCTION.

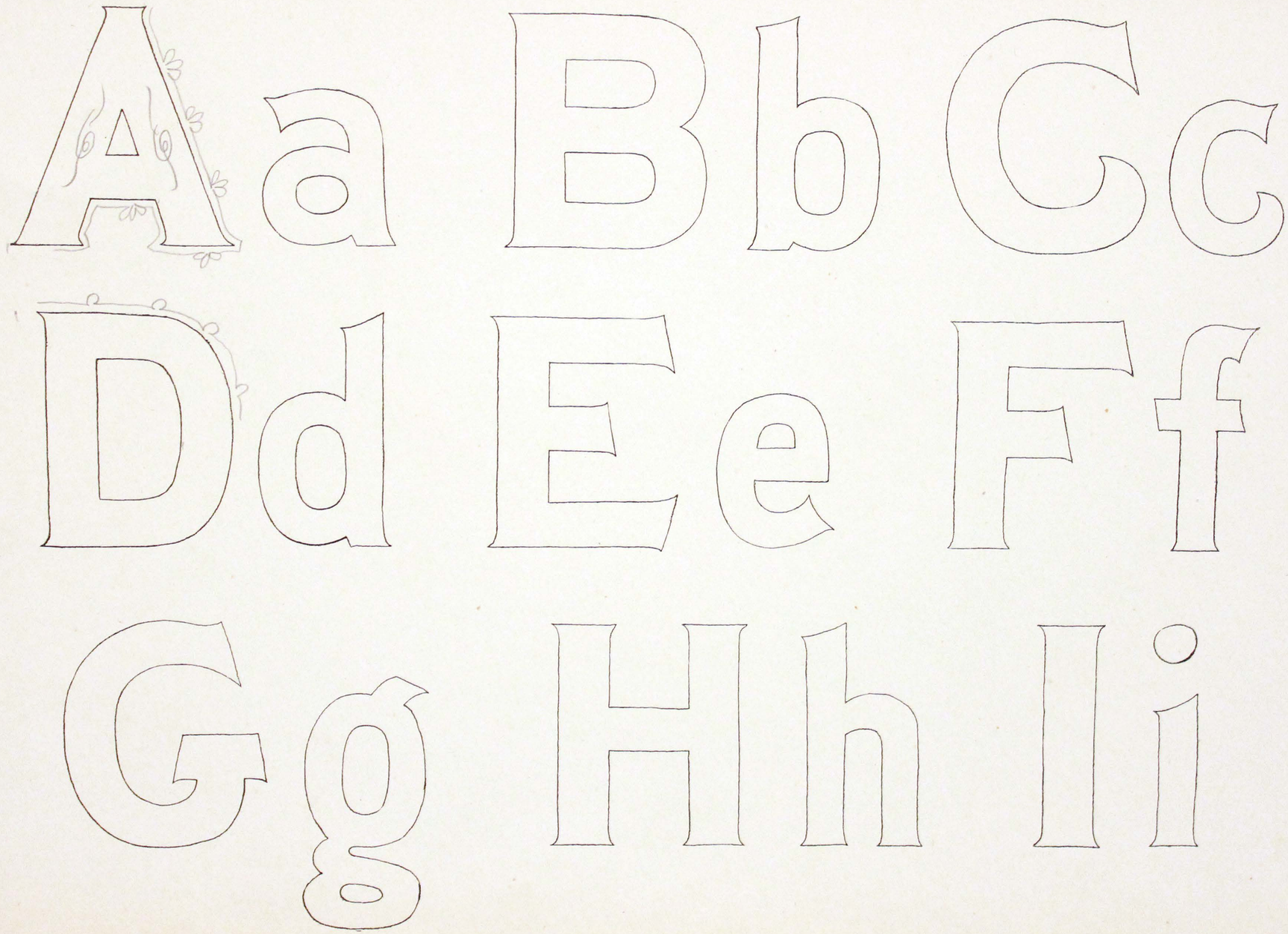
THE AIM AND PURPOSE OF PUBLISHING THIS LETTERING BOOK IS TO GIVE PRACTICAL AID TO STUDENTS AND OTHERS WHO WANT TO KNOW THE CORRECT SHAPE AND DESIGN OF ANY LETTER OF THE MANY DIFFERENT ALPHABETS TO BE FOUND IN THIS WORK. THE PRACTICAL DESIGNER IS FREQUENTLY CALLED UPON TO EXECUTE LETTERING OR SIGN-WRITING IN STYLE AND HARMONY WITH SOME PRACTICAL PURPOSE. FOR THIS REASON, THE STUDENT IS HEREWITH GIVEN A NUMBER OF USEFUL ALPHABETS, TOGETHER WITH DIFFERENT SAMPLES IN LETTERING OF DESIGNS THAT WILL ENABLE HIM TO EXECUTE THE OUTLINE OF EACH LETTER PROPERLY AND PROPORTION THEM ACCORDING TO RULES.

GENERAL INSTRUCTIONS.

WHAT THE STUDENT HAS TO DO IN THE FIRST PLACE THEN, IS TO MASTER THE GREAT VARIETY OF ALPHABETS, THE SMALL OR LOWER-CASE LETTERS NOT EXCEPTED, AS WELL AS THE CAPITAL AND INITIAL LETTERS, NOT NEGLECTING TO STUDY THE DIFFERENT STYLES IN NUMERALS AND SAMPLE DESIGNS.

THE TITLES GIVEN TO THESE ALPHABETS ARE NAMES BY WHICH THEY ARE KNOWN IN MODERN USE AND EXPLAIN THEMSELVES. THERE IS NO RULE BY WHICH ONE CAN DETERMINE WHAT STYLE OF LETTER IS BEST SUITED TO EACH PARTICULAR PURPOSE, BUT IT IS WELL TO BEAR IN MIND THAT LEGIBILITY IS ALWAYS THE FIRST CONSIDERATION. WHEN THE LETTERING IS INTENDED TO CONVEY DIRECT INFORMATION, AS IN A SIGN, THE LETTERING SHOULD BE SIMPLE AND CLEAR, IN ORDER THAT THE PURPOSE OF THE DESIGN MAY NOT FAIL.

ELABORATION OF LETTERS DOES NOT IMPROVE THE DESIGN AT ALL, UNLESS THE LETTERS ARE USED INTELLIGENTLY, AND A PLAIN LETTER, CORRECTLY PROPORTIONED, WILL PRODUCE A MUCH MORE PLEASING EFFECT THAN THE MOST ELABORATE STYLE BADLY AND IGNORANTLY ARRANGED.


Aa Bb Cc
Dd Ee Ff
Gg Hh Ii

Jj Kk Ll

Mm Nn Oo

Pp Qq Rr

Ss Tt Uu

Vv Ww Xx

Yy Zz.&

SUGGESTIONS TO BEGINNERS. [DIAGRAM OF SPACING]

ONE OF THE MOST IMPORTANT POINTS TO REMEMBER IN SIGN-WRITING IS THE CORRECT SPACING AND LAYING OUT. IF THE LETTERS ARE FINELY EXECUTED BUT POORLY SPACED, THE EFFECT IS NOT GOOD.

TO SPACE LETTERS CORRECTLY AND RAPIDLY REQUIRES CONSIDERABLE EXPERIENCE, AND ANY SET RULES ARE OF LITTLE VALUE ON ACCOUNT OF THE MANY COMBINATIONS IN WHICH LETTERS ARE FOUND. A FEW DIRECTIONS, HOWEVER, MAY BE FOUND HELPFUL. FOR INSTANCE, LET US STUDY THE DIAGRAM OF THE ALPHABET AND NUMERALS WHICH ARE FORMED ON THE ANTIQUE EGYPTIAN STYLE OF LETTERS. IT DISPLAYS QUITE CLEARLY THE DISTINCTIVELY SQUARE EFFECT OF EGYPTIAN CAPITALS AND NUMERALS. THIS ENTIRE ALPHABET IS BUILT UPON THIS SQUARE AND ITS UNITS. [SEE DIAGRAM OF THE ALPHABET, PLATE No. 1.]

THE STROKE OF A LETTER IS THE WIDTH OF ITS HEAVY LINES, AND IN THIS LETTER THE STROKE IS ONE-FIFTH THE HEIGHT AS SHOWN BY THE SMALL SQUARES IN WHICH THE LETTER SURFACE IS DIVIDED. THE HEIGHT AND WIDTH OF THE LETTERS AND FIGURES IN THIS ALPHABET ARE EQUAL, WITH THE EXCEPTION OF THE LETTERS A, M, W AND Y, WHICH ARE WIDER THAN THE OTHERS, AND THE LETTERS H, I AND U WHICH ARE NARROWER. THIS PROPORTION MAY BE CALLED THE STANDARD, BECAUSE IT IS THE MOST COMMON AMONG THE SIGN-PAINTERS. THE MIDDLE BAR OF THE A IS THE WIDTH OF THE STROKE BELOW THE CENTER, WHILE THE MIDDLE BARS E, F AND H ARE EXACTLY IN THE CENTER. B, E, S AND FIGURE 3 ARE FASHIONED SO THAT THEY ARE NARROWER AT THE TOP THAN AT THE BOTTOM. AS FAR AS IT GOES, THE LETTER C IS A PERFECT ARC OF A CIRCLE, THE LOWER EXTREMITY OF THE LETTER PROJECTS A LITTLE BEYOND THE TOP AND FINISHES AT A POINT ABOUT ONE STROKE ABOVE THE LOWER LINES. THE RIGHT SIDE OF THE LETTER D IS SEMICIRCULAR AND BECOMES TANGENT AT THE TOP AND BOTTOM TWO STROKES TO THE RIGHT OF THE VERTICAL. IN THE LETTERS E AND F THE MIDDLE BAR EXTENDS TO WITHIN ABOUT TWO STROKES OF THE RIGHT EXTREMITY OF THE LETTER.

IN K, THE SLANTING STROKE BEGINS ONE STROKE ABOVE THE LOWER LINE AND EXTENDS TO THE TOP LINE WHERE THE END IS BEVELED. M IS ONE STROKE WIDER THAN THE OTHER LETTERS, AND IN SOME CASES, IS MADE PRECISELY LIKE AN INVERTED W. THE TAIL OF THE LETTER R INTERSECTS THE MIDDLE BAR AT A POINT WHERE THE CURVE BECOMES TANGENT. THE LETTER S CURVES IN EACH DIRECTION FROM A POINT IN THE CENTER ON A LINE WITH THE MIDDLE BAR OF THE R, AND THIS LETTER, AS

(CONTINUED ON PAGE 27.)

THE COMPLETE ALPHABET IN ANTIQUE EGYPTIAN LETTERS

MENTIONED BEFORE, IS NARROWER AT THE TOP THAN AT THE BOTTOM. THE W IS PRECISELY THE SAME AS TWO V'S JOINED TOGETHER. THE VERTICAL STROKE OF THE Y EXTENDS TWO STROKES ABOVE THE BOTTOM LINE, THE LETTER BEING SIX STROKES WIDE AT THE TOP. THE CORNER OF THE Z IS BEVELED OFF AT THE SAME ANGLE AS THE INTERIOR OF THE 5 AND THE TOP OF THE CHARACTER &.

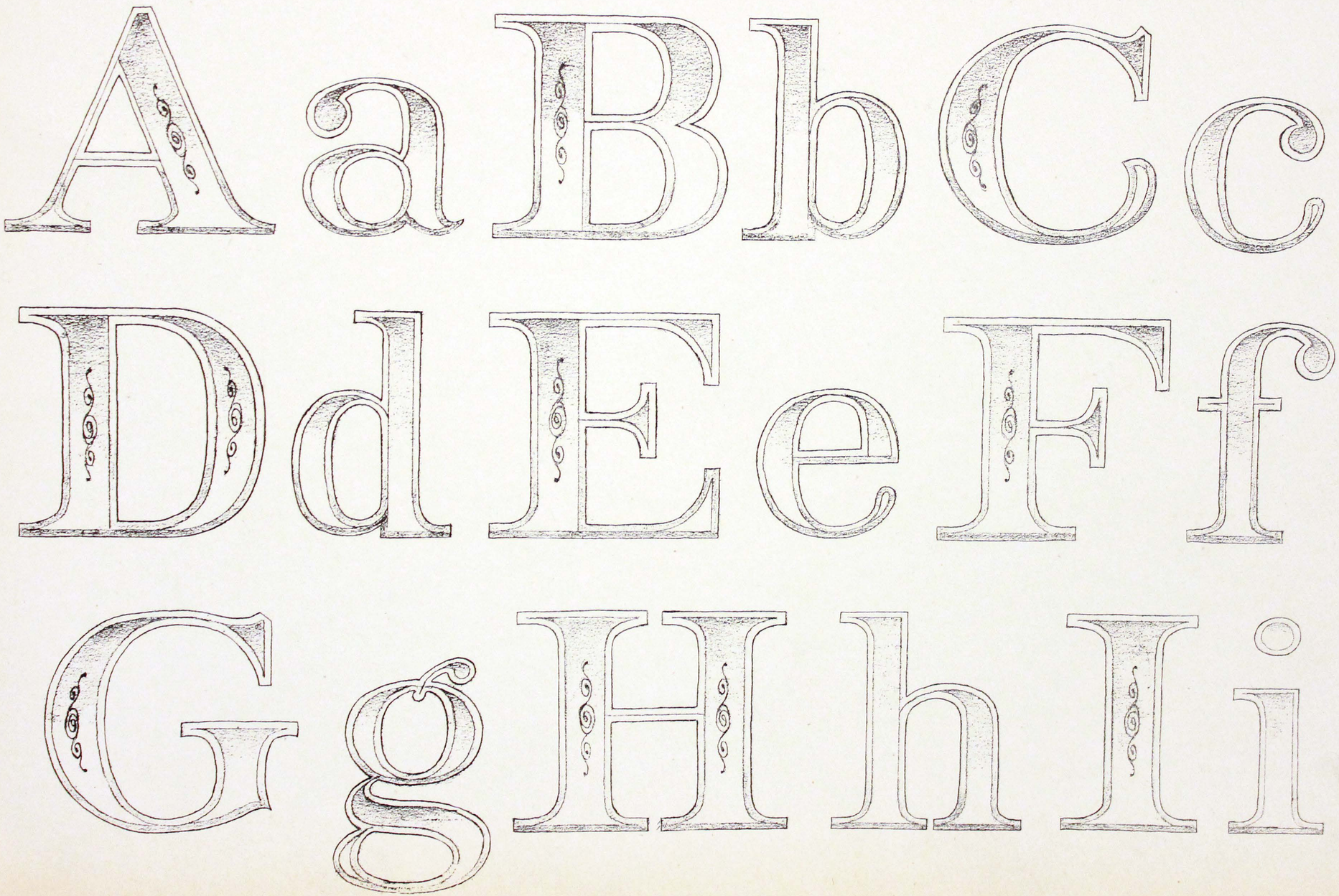
IF ALL THE SPACES WERE MADE EQUAL, AS WILL BE NOTICED BY STUDY OF THE DIAGRAM, THE SPACE BETWEEN A AND B WOULD APPEAR TO BE TOO GREAT, AND THE SAME WOULD APPLY TO THE SPACE BETWEEN THE LETTER L AND M. THE SPACE BETWEEN THE LETTER H AND I AND THAT BETWEEN THE M AND N WOULD BE INSUFFICIENT. IN GENERAL, WHEN THE VERTICAL SIDE OF ONE LETTER IS FOLLOWED BY THE VERTICAL OF ANOTHER AS IN H, I, M, N, ETC., THE MAXIMUM SPACE SHOULD BE ALLOWED. WHEN A AND T COME TOGETHER, THE LEAST SPACE IS GIVEN, FOR IN THIS CASE THE TOP OF THE LETTER T FREQUENTLY EXTENDS OVER THE BOTTOM OF LETTER R. IN GENERAL, THE SPACING SHOULD BE SUCH THAT A UNIFORM APPEARANCE IS OBTAINED. WHEN THE HEIGHT OF THE LETTER IS MADE EQUAL TO THE WIDTH, CONSIDERABLE TIME AND LABOR WILL BE SAVED IN LAYING OUT THE WORK. THIS IS ESPECIALLY TRUE WITH SUCH LETTERS AS O, Q, C, ETC., AS THESE LETTERS MAY THEN BE MADE WITH COMPASSES. IF THE LETTERS ARE OF SUFFICIENT SIZE, THEY MAY BE OUTLINED WITH A LETTERING BRUSH AND AFTERWARDS FILLED IN WITH A 1 OR 2 INCH BRUSH

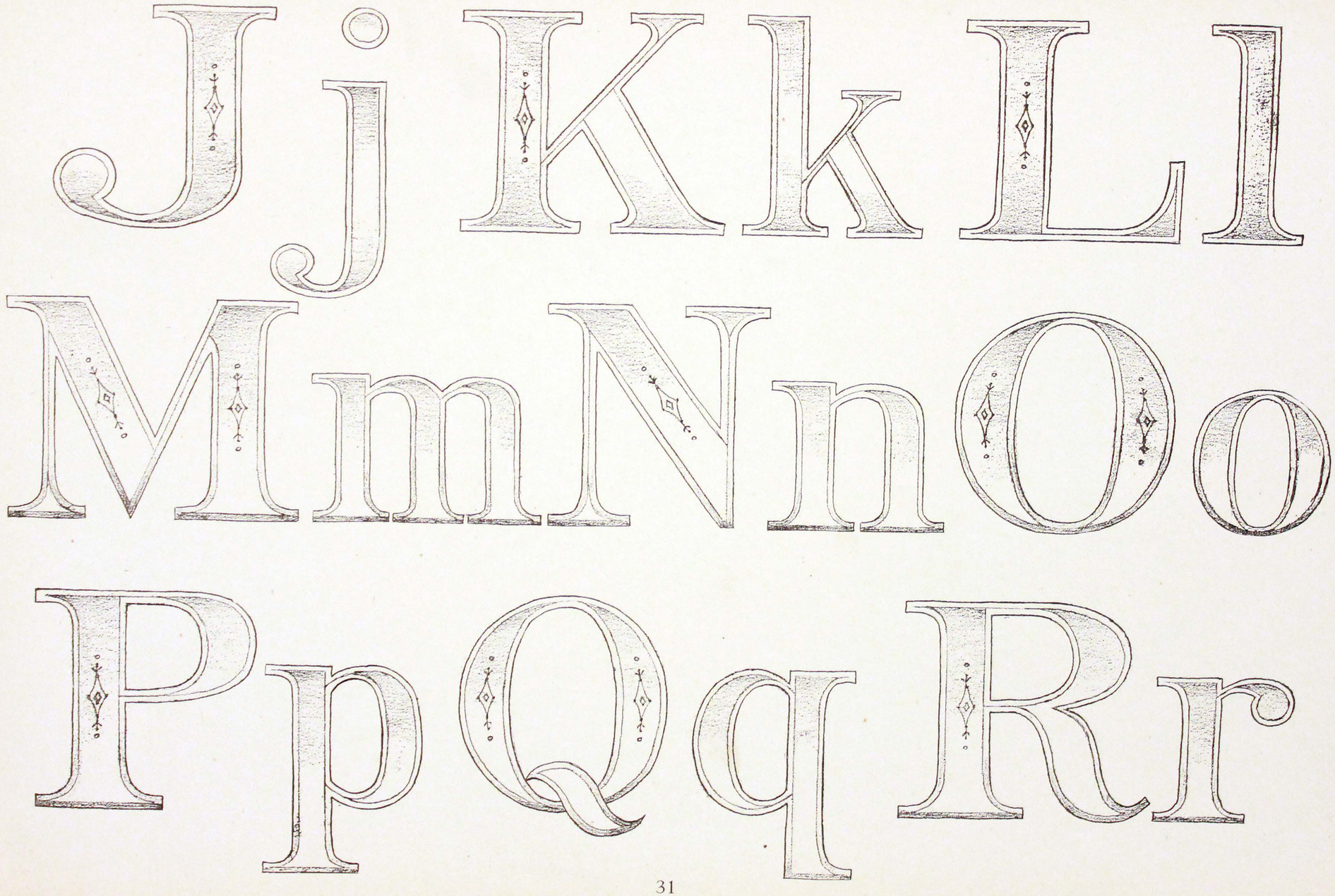
FOR THE DISTANCES BETWEEN WORDS IN A SENTENCE, A SPACE OF ABOUT 1½ THE WIDTH OF THE AVERAGE LETTER MAY BE USED. THE SPACE, HOWEVER, DEPENDS LARGELY UPON THE DESIRED EFFECT. THE EYE MUST BE TRAINED BY CONSTANT STUDY OF GOOD AND PLEASING FORMS OF LETTERING, UNTIL IT APPRECIATES INSTINCTIVELY ALMOST ANY MISTAKES IN SPACING AND ARRANGEMENT. THIS QUALITY HAS BEEN SO MUCH DISREGARDED IN THE CONSIDERATION OF SIGN-WRITING, THAT IT IS IMPORTANT THE STUDENT ATTENTION SHOULD BE DIRECTED TO IT WITH ADDITIONAL FORCE, IN ORDER THAT HE MAY BEGIN WITH THE RIGHT FEELING FOR THE WORK. SPECIAL ATTENTION IS CALLED TO THE STUDYING OF THE DIFFERENT ALPHABETS, DESIGNS, SAMPLE LETTERING, DISPLAY OF NUMERALS, TITLE PAGE, ETC., FOUND IN THIS WORK.

INSTRUCTIONS ON THE ALPHABETS [ITALIAN PRINT]

THE INVERTED BLOCK LETTER ALPHABET, ALSO KNOWN AS THE "ITALIAN PRINT" NOW PUBLISHED FOR THE FIRST TIME, IS AN ODD BUT PRETTY LETTER THAT OUGHT TO BE IN USE TO A FAR WIDER EXTENT. FOR THAT PURPOSE IT IS MADE USE OF ON THE TITLE PAGE IN THIS WORK. AS THE NAME INDICATES, THE

(CONTINUED ON PAGE 35.)


AaBbCc
DdEeFf
GgHhIi


Jj Kk Ll
Mm Nn Oo
Pp Qq Rr

Ss Tt Uu

Vv Ww Xx

Yy Zz .&

HEAVY AND FINE STROKE OR LINE IS INVERTED, THAT IS TO SAY, THE HORIZONTAL LINE IS THE HEAVY PART OF THE LETTER, THE VERTICAL LINE IS THE LIGHT STROKE. THIS COMBINATION FORMS A VERY PRETTY ALPHABET AND OUGHT TO BE IN MORE GENERAL USE THAN IT IS AT THE PRESENT TIME. [SEE PLATES No. 2 AND 3, ALSO THE PREFACE PERTAINING TO THIS ALPNABET.]

STUMP LETTERS. [ANTIQUE EGYPTIAN]

THE LETTER IN THE ANTIQUE EGYPTIAN ALPHABET IS ALMOST IDENTICAL WITH THE PLAIN STUMP LETTER, THE DISTINCTION BEING IN THE ADDITION OF THE SPUR AT THE ANGLES OF THE LETTERS. BUT NO VARIATION OF THE LETTER OR ITS STROKE. SOME DESIGNERS MAKE THE SPUR MUCH MORE EXAGGERATED THAN IS SHOWN ON THESE PLATES, WHILE OTHERS MAKE IT SCARCELY PERCEPTIBLE. ALL LETTERS HAVING A HORIZONTAL STROKE, AS THE E, L, ETC., HAVE THESE STROKES FINISHED WITH A BEVELED END ON WHICH THE SPUR IS ADDED AT THE SAME ANGLE. THE LOWER-CASE OR SMALL LETTERS ARE IN MANY RESPECTS THE SAME AS THOSE IN THE PLAIN STUMP LETTERS, ALTHOUGH MANY EXCEPTIONS OCCUR. [SEE PLATES No. 4, 5, 6 AND 7.]

CHICAGO ROMAN.

THIS STYLE OF ROMAN LETTER—SEE PLATES No. 8, 9, 10 AND 11,—IS TERMED, BY MANY AUTHORITIES, THE "CHICAGO ROMAN" AND IT IS IN USE AT THE PRESENT TIME IN ALL THE LARGE CITIES OF THE WESTERN STATES. IT PROMISES TO BECOME VERY POPULAR. IN MODERN USAGE, THE ROMAN ALPHABET IS VARIED SOMEWHAT TO SUIT CERTAIN PURPOSES. THE CHICAGO ROMAN ADHERES IN OUTLINE VERY CLOSELY TO THE FRENCH ROMAN ALPHABET. THE WIDTH OF THE STROKE IS FROM ONE-FOURTH TO ONE-FIFTH THE HEIGHT OF THE LETTER AND ALL THE LETTERS AVERAGE FIVE STROKES IN WIDTH, WITH THE EXCEPTION OF A, M AND W. IN USING THIS ALPHABET, CARE MUST BE TAKEN TO HAVE THE SMALL LETTERS WELL PROPORTIONED IN THE WEIGHTS OF THEIR STROKES, WITH THE CAPITALS THAT ARE USED.

THE LOWER-CASE LETTERS ARE PROPORTIONED FOR THE NORMAL CONDITION OF THE ALPHABET. THERE ARE MANY CASES WHERE THE USE OF THIS STYLE OF LETTER IS APPROPRIATE BEYOND ALL OTHER ROMAN ALPHABETS. PROPORTIONS OF THE LETTERS MAY BE SLIGHTLY CHANGED IN ORDER TO SUIT THEM TO PARTICULAR CIRCUMSTANCES. OTHER DETAILS OF PECULIARITY EXHIBIT THEMSELVES TO THE BEGINNER AS HE STUDIES THIS STYLE.

PLATE II

ALPHABET IN CHICAGO ROMAN LETTERS

STANDARD BLOCK.

BLOCK LETTER CAPITALS, TOGETHER WITH THE LOWER-CASE LETTERS, ARE IN MOST CASES USED TO VERY GOOD ADVANTAGE WHEN LARGE OR CONSPICUOUS LETTERS ARE WANTED. THIS STYLE OF LETTERS ADHERES VERY CLOSELY TO THE COMMON STUMP LETTER WITH THIS EXCEPTION, THAT THE SPUR WHICH IS FOUND IN ALL BLOCK LETTERS IS EQUAL IN WIDTH TO THE STROKE OF EVERY LETTER IN THIS ALPHABET.

THIS LETTER SHOULD ALWAYS BE CAREFULLY OUTLINED, SO THAT AFTER IT IS FILLED IN, THE EDGES WILL BE AS NEARLY EVEN AS POSSIBLE. WHEN THIS LETTER IS NEATLY EXECUTED, IT WILL LOOK HARMONIOUS AND APPROPRIATE ON THE SIDE OR FRONT OF LARGE FACTORY BUILDINGS, AND IS ESPECIALLY ADAPTED FOR ANY LARGE SIGN-WRITING WHERE DISPLAY OF LARGE-SIZED AND CONSPICUOUS LETTERS ARE REQUIRED. THE PROPORTIONAL SIZE OF THIS LETTER IS ABOUT THE SAME AS IN THE PLAIN STUMP LETTER. [SEE PLATES Nº 13, 14, 15 AND 16.]

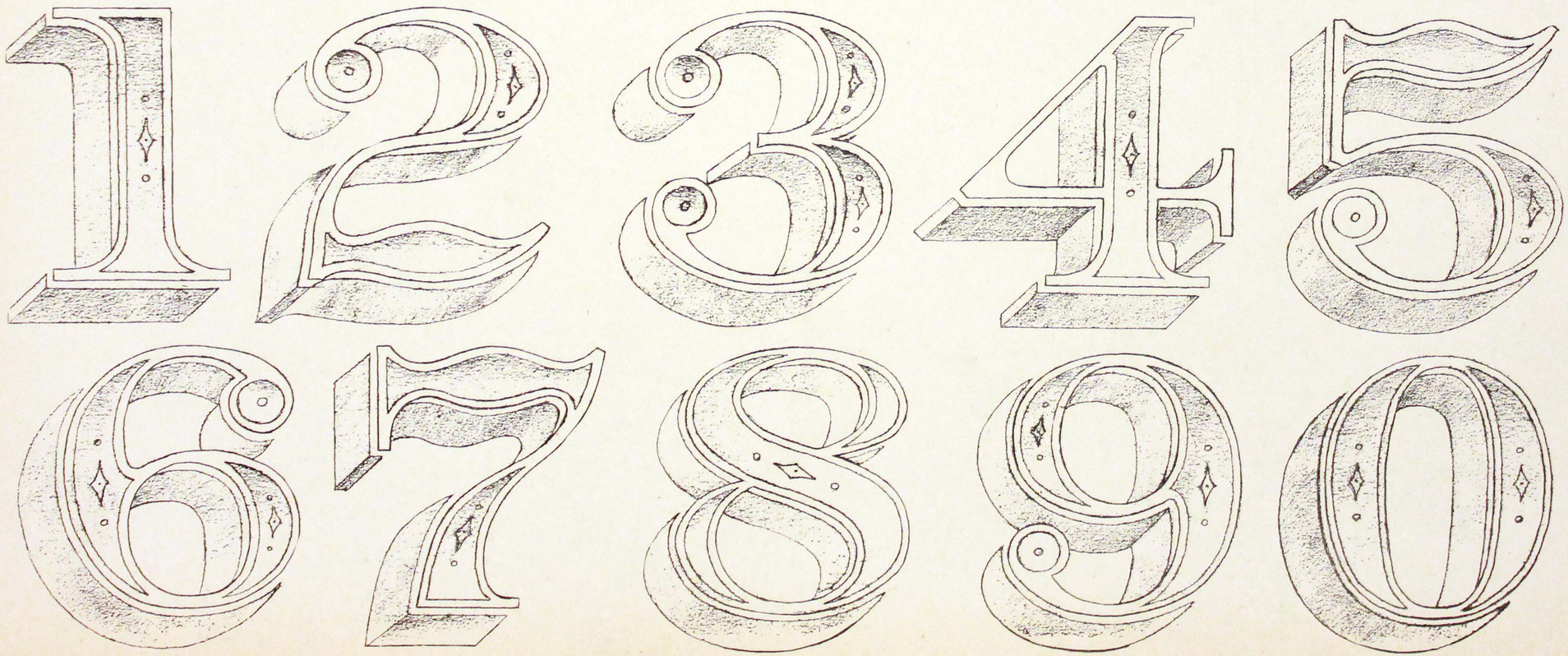
OLD ENGLISH.

A STANDARD ALPHABET THAT HAS EVER BEEN POPULAR AND IS EVER SERVICEABLE UNDER CERTAIN CONDITIONS IS THE OLD ENGLISH FOUND IN THIS WORK. IT IS MUCH USED IN CHURCH WORK, IN THE DESIGNING OF CERTIFICATES AND OTHER ENGROSSED DOCUMENTS AND IS VERY SUITABLE FOR CONDITIONS WHERE ORNAMENTATION IS REQUIRED. IN CERTAIN PLACES OF THE COUNTRY WHERE THERE ARE GERMAN SETTLEMENTS, THE OLD ENGLISH ALPHABET TAKES THE PLACE OF GERMAN TEXT AND IS USED TO A GREAT EXTENT IN SIGN-PAINTING AMONG THAT CLASS OF THE COMMUNITY.

IT WILL BE OBSERVED IN THIS ALPHABET THAT THE WAVING STROKE FORMS A MARKED CHARACTERISTIC IN EACH OF THE LETTERS. SOME PARTICULAR LETTERS ARE MORE OR LESS HARD TO DISTINGUISH ONE FROM ANOTHER IN SOME FORMS OF ALPHABET, BUT IF THE BEGINNER WILL STUDY CAREFULLY THE ALPHABET IN THIS WORK, THERE WILL BE NO CONFUSION WHATEVER. THERE IS NO LETTER SO MISCONSTRUCTED AS THE OLD ENGLISH. FOR EXAMPLE: THE ENGRAVERS WILL MIX THE OLD ENGLISH TO SUCH A LARGE DEGREE THAT IT IS ALMOST IMPOSSIBLE TO DISTINGUISH THEM ONE FROM ANOTHER. THE FOLLOWING INSTRUCTIONS, HOWEVER, WILL HELP THE STUDENT CONSIDERABLY. A CAREFUL ATTENTION SHOWN TO THE LETTERS IN THIS WORK WILL PRESENT TO THE VIEW OF THE BEGINNER, THAT THERE ARE ONLY THREE OR FOUR DIFFERENT STYLES OF STROKE AND THAT MANY LETTERS ARE FORMED SIMPLY BY THE ADDITION OF SOME DETAIL OF OTHER LETTERS.

(CONTINUED ON PAGE 43.)

ROMAN NUMBERS



FOR INSTANCE, THE LETTER C DIFFERS BUT SLIGHTLY FROM THE LETTER E, EXCEPT IN THE ADDITION OF ITS CENTER SPUR, AND THE LEFT HAND PORTION OF THE LETTER M IS ALMOST IDENTICAL WITH THE LETTER I. SIMILAR RESEMBLANCES WILL BE FOUND IN MANY OTHTERS SUCH AS O, Q, ETC. T AND U ARE ALSO DIFFICULT TO DISTINGUISH IN SOME OTHER STYLES OF ALPHABET. THE FORMATION OF CAPITAL I AND J IS JUST THE SAME IN ORDER TO CORRESPOND WITH THE GERMAN TEXT. [SEE PLATES Nº 13, 19, 20 AND 21.]

INITIAL LETTERS.

THE INITIAL CAPITAL FOUND IN THIS WORK SPEAKS FOR ITSELF. THERE MAY BE OCCASIONS WHEN FANCY LETTERING WORK IS IN ITS PLACE, AND WHENEVER CALLED FOR, THE STUDENT WILL FIND IN THIS LETTERING BOOK, THE DAINTIEST DESIGN OF FANCY INITIALS, CONTAINING THE ALPHABET IN TWO SEPARATE KINDS OF LETTERS. THEY CAN EITHER BE SHADED SIMILAR TO THE ARTISTIC SAMPLE SHADING IN THIS BOOK, OR THEY CAN BE WORKED IN WITH SCROLLS AND FANCY LEAVES TO SUIT THE DESIGNER, AND AT THE SAME TIME OFFER A VARIETY OF OPPORTUNITIES FOR EMBELLISHMENT AND ELABORATED ENGROSSING WORK. [SEE PLATES Nº 23 AND 24.]

DESIGNS OF LETTERING.

IN THIS WORK WILL BE FOUND AN ACCOMPANIMENT OF SAMPLE LETTERING OR DESIGNS OF ALL THE VARIOUS NUMERALS AND ALPHABETS, WITH THE EXCEPTION OF THE INITIAL CAPITALS. IT SHOWS THE EFFECT OF SIGN-PAINTING IN MANY DIFFERENT STYLES OF LETTERS, AND IS A GUIDE TO THE BEGINNER. [SEE PLATES Nº 3, 7, 11, 12, 16, 17, 21, 22 AND ALSO THE TITLE PAGE.]

NUMERALS. [ROMAN.]

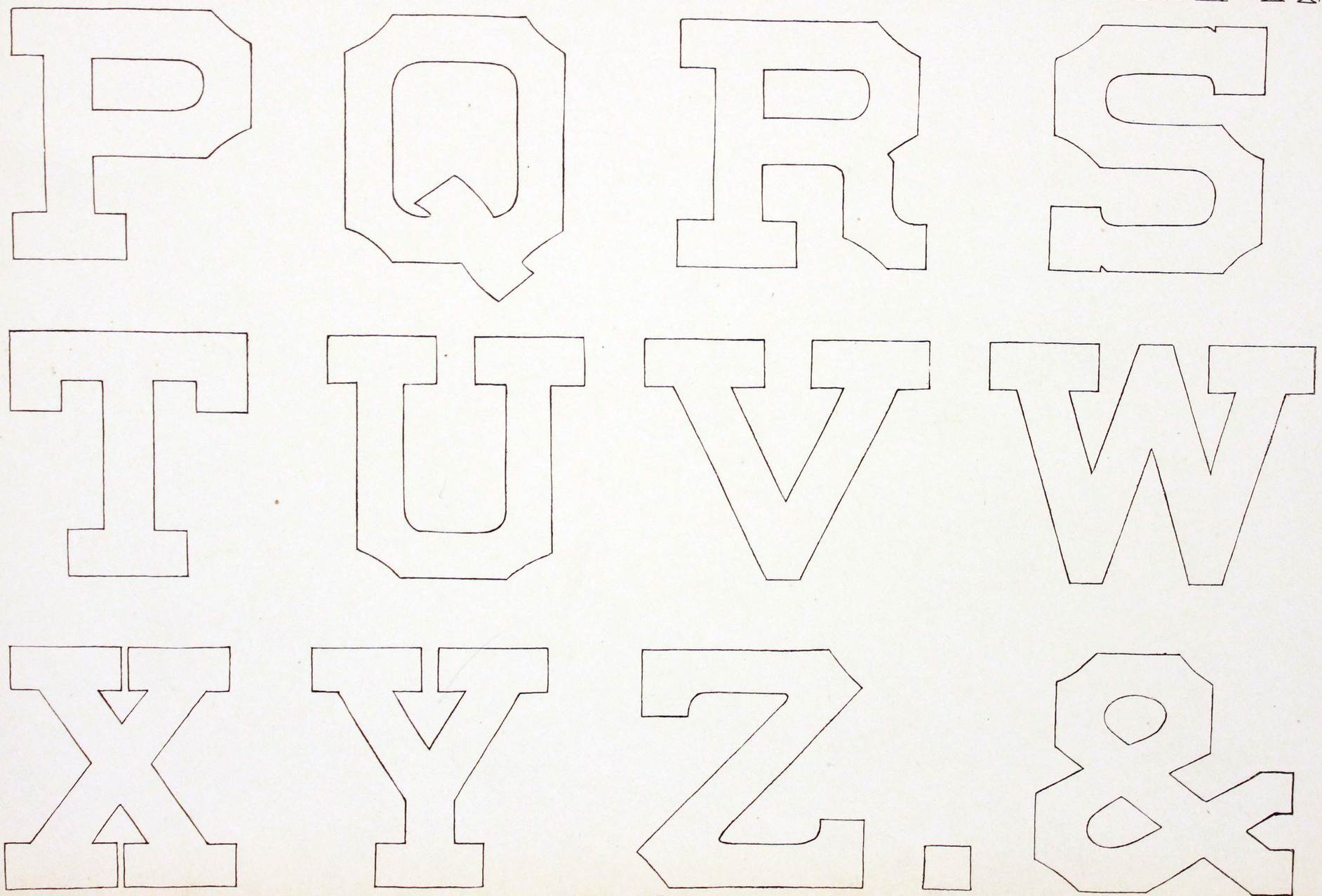
THE ROMAN NUMBER, LIKE THE STANDARD BLOCK AND NUMERALS IN ITALICS, WILL BE FOUND IN THIS LETTERING BOOK EXECUTED IN FANCY SHADED ROMAN STYLE OF LETTERING [SEE PLATE Nº 12] AND IS MORE COMMONLY USED AT THE PRESENT TIME, THAN ANY OTHER KINDS OF NUMBERS.

BLOCK AND STUMP LETTER NUMBERS.

THE STANDARD BLOCK NUMBER [SEE PLATE Nº 17] IS ESPECIALLY ADAPTED FOR FANCY WORK

(CONTINUED ON PAGE 49.)

ABCDE
FGHIJ
KLMNO


P Q R S
T U V W
X Y Z . &

IN NUMBERING ON WINDOW GLASS OR TRANSOM LIGHTS. BY OMITTING THE SQUARE SPUR IN THE BLOCK NUMBERS, A CORRECT FORM OF STUMP LETTER NUMERALS WILL THUS BE OBTAINED.

NUMBERS AND LETTERS IN ITALICS.

THE NUMERALS IN ITALICS, TOGETHER WITH THE DESIGN OF SAMPLE LETTERING, ARE SOMEWHAT SIMILAR TO THE ROMAN NUMBERS AND LETTERS, THE DIFFERENCE BEING IN THE SLANT AND OTHER SLIGHT PECULIARITIES, WHICH WILL BE READILY NOTICED BY THE STUDENT IN COMPARING THE TWO STYLES OF SAMPLE LETTERING AND NUMERALS. [SEE PLATES No. 12 AND 22.]

SHADING OF LETTERS.

ABOUT HALF OF ALL THE PLATES OF LETTERS IN THIS WORK ARE SHADED EITHER INSIDE OR OUTSIDE AND THE STUDENT SHOULD STUDY CAREFULLY ALL THE REGULAR OUTSIDE SHADING. DOUBLE AND EVEN TRIPLE SHADING IS SOMETIMES DESIRABLE, BUT UP-TO-DATE LETTERING IS NOWADAYS VERY SELDOM SHADED. IN MOST SIGN-SHOPS, SHADING IS ENTIRELY DISCARDED. NEVERTHELESS, [IF SHADING IS CALLED FOR] IT OFTEN IMPROVES THE APPEARANCE OF THE LETTER TO VERY GOOD ADVANTAGE. SHADING MAY APPEAR ON EITHER THE LEFT OR RIGHT SIDE OF THE LETTER, TO SUIT THE CONVENIENCE OF THE SIGN-WRITER.

MATERIAL.

FOR ORDINARY SIGN-PAINTING, THESE BRUSHES ARE ESSENTIAL FOR THE BEGINNER: No. 3, No. 5, No. 7 AND No. 12 SABLE LETTERING BRUSHES, ACCORDING TO THE SIZE OF THE LETTER TO EXECUTE THE OUTLINE, AND ONE OR TWO INCH FLAT BRUSHES FOR FILLING IN THE LETTER. IT IS ADVISABLE TO PURCHASE ONLY THE BEST BRUSHES AND TOOLS, BECAUSE THEY WILL OUT-LAST ANY CHEAP MATERIAL. DO NOT BUY ANY CHEAP CAMEL-HAIR BRUSHES FOR THE REASON THAT THEY ARE TOO SOFT AND PLIABLE FOR ALMOST ANY KIND OF PAINT. LETTERING BRUSHES SHOULD NEVER BE USED FOR MIXING COLORS, A STICK OR PALLET KNIFE IS THE TOOL NEEDED FOR THAT PURPOSE. PROPER CARE SHOULD ALWAYS BE TAKEN OF THE BRUSHES, CLEANING OR RINSING THEM IN TURPENTINE BEFORE PUTTING THEM ASIDE. NEVER ALLOW THE BRUSHES TO STAND UPRIGHT AGAINST THE HAIR, BUT WHEN CLEANED,

(CONTINUED ON PAGE 53.)

BLOCK LETTERS. 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

LAY THEM DOWN FLAT. THIS WILL KEEP THE HAIR IN THE LETTERING PENCILS STRAIGHT AND IN GOOD SHAPE. A T-SQUARE AND A STRAIGHT-EDGE ARE VERY HANDY IN HEAVY LETTERING. ALSO PALLET BOARD, PALLET KNIFE, PUTTY KNIFE, LEAD PENCILS, CHALK, A RULE AND A CHALK LINE.

LOWER CASE OR SMALL LETTERS.

IN ALL THE VARIOUS ALPHABETS IN THIS WORK, EXCEPT THE STANDARD BLOCK, THE LARGE AND THE SMALL LETTER ARE SIDE BY SIDE. THIS IS DONE TO FACILITATE THE STUDY OF THE ALPHABET IN SMALL LETTERS. THE SIZE OF THE SMALL LETTER IS ABOUT 2/3 THE HEIGHT OF THE LARGE OR CAPITAL LETTER. VARIATION FROM THE RULE MAY BE MADE WHEN CIRCUMSTANCES OCCUR THAT WILL GUARANTEE THE CHANGE OF THE RESPECTIVE SIZE BETWEEN THE SMALL AND THE LARGE LETTER. ONLY THE STANDARD BLOCK ALPHABET IN SMALL LETTERS IS FOUND SEPARATE FROM THE CAPITAL LETTERS.

OF LATE YEARS, SIGN-WRITERS HAVE NOT BEEN MAKING USE OF THE SMALL LETTER AS MUCH AS IN FORMER YEARS, BUT NOW, EVIDENTLY, THE USE OF THE SMALL LETTER IS BEING REVIVED. THIS, OF COURSE, DOES NOT APPLY TO OLD ENGLISH. IN REGARD TO OLD ENGLISH LETTERS, THE CAPITALS ARE SELDOM USED IN LETTERING EXCEPT AT THE BEGINNING OF A LINE OR SENTENCE. [REFER TO THE TABLE OF CONTENTS, AND SEE PLATES PERTAINING TO ALL THE ALPHABETS IN LOWER CASE LETTERS.]

LAYING OUT.

WE ARE NOT SUPPOSED, IN A WORK OF THIS KIND, TO TREAT OF PAINTING IN GENERAL, BUT ALL SIGN-BOARDS MUST BE PREPARED FOR LETTERING BY PAINTING THE WOODWORK WITH AT LEAST TWO OR THREE COATS OF GOOD OIL PAINT BEFORE A SIGN CAN BE LETTERED. WITH CHALK AND TWINE, SNAP LINES ACROSS THE CENTRE SPACE ACCORDING TO THE HEIGHT OF THE VARIOUS LETTERS, TWO LINES FOR THE CAPITALS AND ONE FOR THE SMALL LETTERS. ALLOW ENOUGH SPACE BETWEEN EACH RUNNING LINE. [NOTE DIFFERENT DESIGNS IN THIS BOOK.] IF THE SIGN-BOARD IS IN DARK GROUND AND IS TO BE LETTERED IN WHITE OR LIGHT COLOR, SNAP THE LINES LIGHTLY WITH CHALK, OTHERWISE USE ARTIST'S CHARCOAL. ALL THE READING MATTER ON THE SIGN-BOARD OR GLASS SHOULD NOW BE INDICATED BY MARKING OUT THE

(CONTINUED ON PAGE 57.)

ALPHABET IN BLOCK LETTERS

LETTERS. NOTE THE SPACING BETWEEN THE WORDS. CHALK CAN BE USED FOR THIS PURPOSE ON DARK GROUND WORK. AFTER THE SIGN IS THOROUGHLY DRY, RUB OUT CHALK LINES. [FOR GILDING ON GLASS SEE INSTRUCTION ON ALUMINUM LEAVES.]

THE BEST LAY-OUT FOR MOST SIGNS IS STRAIGHT LINES. USE AS FEW STYLES OF LETTERS AS POSSIBLE. MANY SIGNS LOOK BEST BY USING ALL CAPITALS, OTHERS ARE MORE EFFECTIVE WHEN THE PRINCIPAL WORDS OR TOP LINE ONLY ARE DISPLAYED IN CAPITALS. AS JUST MENTIONED, IN MOST WORK THE LETTERS ARE MADE IN STRAIGHT LINES, ALTHOUGH WE FREQUENTLY FIND A PORTION OF THE SIGN LETTERED ON THE CIRCLE OR ON AN ARC OF CIRCLE. TO DO THIS WORK REQUIRES CONSIDERABLE PATIENCE AND PRACTICE. FIRST DRAW THE VERTICAL CENTER LINE IN THE MIDDLE OF THE SIGN-BOARD, THEN DRAW HORIZONTAL LINES FOR THE HORIZONTAL LETTERS. THE RADII OF THE ARCS DEPEND UPON THE GENERAL ARRANGEMENT OF THE ENTIRE LETTERING REQUIRED ON THE CIRCLE AND THIS IS A MATTER OF TASTE. THE DIFFERENCE BETWEEN THE ARCS SHOULD EQUAL THE HEIGHT OF THE LETTERS. AFTER THE ARC IS DRAWN, THE LETTERS SHOULD BE OUTLINED IN CHALK OR PENCIL, TO FIND THEIR APPROXIMATE POSITIONS. [SEE THE SEVERAL DESIGNS IN THIS WORK THAT ARE LETTERED ON THE CIRCLE] WHEN LETTERING A LARGE SIGN OR THE FRONT OF A BUILDING, MARK OUT THE SIGN IN MINIATURE ON A SMALL PIECE OF PAPER. DIVIDE THIS DESIGN INTO SQUARES BY RULING ACROSS ITS FACE. THESE SQUARES MAY BE ANY SIZE YOU DESIRE, BUT MUST REPRESENT A REDUCED SCALE OF THE PROPORTION WHICH IS REQUIRED.

SUPPOSE EVERY ½ INCH ON THE PAPER IS ONE FOOT ON THE SIGN-BOARD OR LETTERING ON THE BUILDING. IF THE PAPER DESIGN IS ONE FOOT LONG, THE SIGN WOULD BE 24 FEET LONG. IF THE SCALE IS ONE INCH, THE SIGN WOULD BE 12 FEET LONG. NOW NUMBER THE SQUARES ON THE DESIGN, BEGINNING AT THE LEFT, AND MARK OUT ON THE SIGN-BOARD THE SQUARES, USING CHALK OR CHARCOAL. THEN NUMBER THE SQUARES ON THE SIGN, AND IT IS SURPRISING HOW QUICKLY AND READILY ANY LETTER CAN BE INSERTED EXACTLY WHERE IT IS REQUIRED, NO MATTER WHAT SECTION OF THE SIGN IS TO BE WORKED UPON. AFTER THE LETTERING IS THOROUGHLY DRY, THE CHALK OR CHARCOAL MARKS MAY BE WASHED OFF WITH A WET SPONGE. THERE ARE SEVERAL OTHER METHODS FOR DOING THIS WORK, BUT FOR BEGINNERS THIS PLAN OF LAYING OUT IS POSITIVELY THE BEST.

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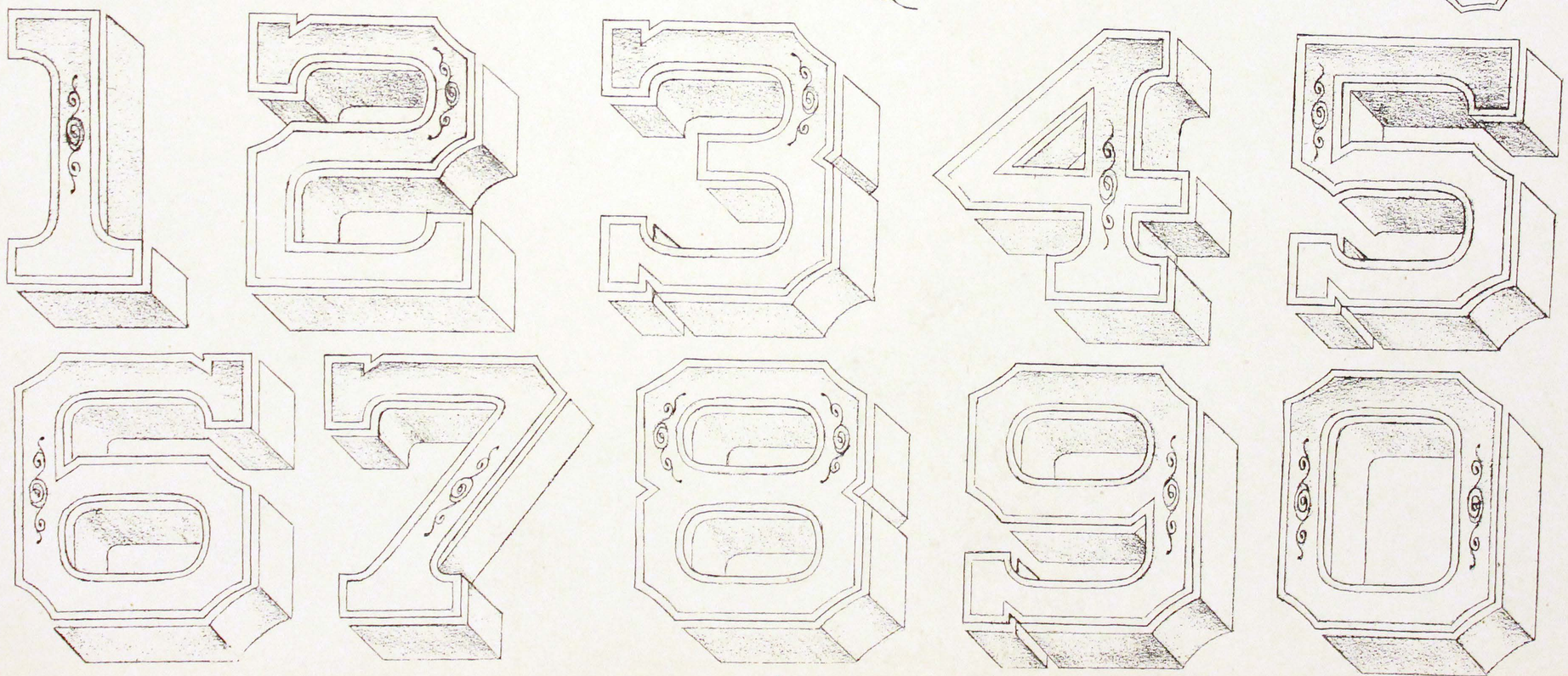


CUTTING IN.

ANOTHER METHOD OF LETTERING A SIGN AFTER LAYING IT OUT IS, TO MARK OUT WITH A LETTERING BRUSH, ALL THE LETTERS WITH CLEAN EDGES, TAKING GREAT CARE NOT TO TOUCH WITH PAINT THE INSIDE OF THE LETTER PROPER. NOW TAKE A THREE OR FOUR INCH FLAT BRISTLE BRUSH, AND PAINT THE ENTIRE SURFACE THAT IS TO BE BLACK. THIS IS CALLED CUTTING IN.

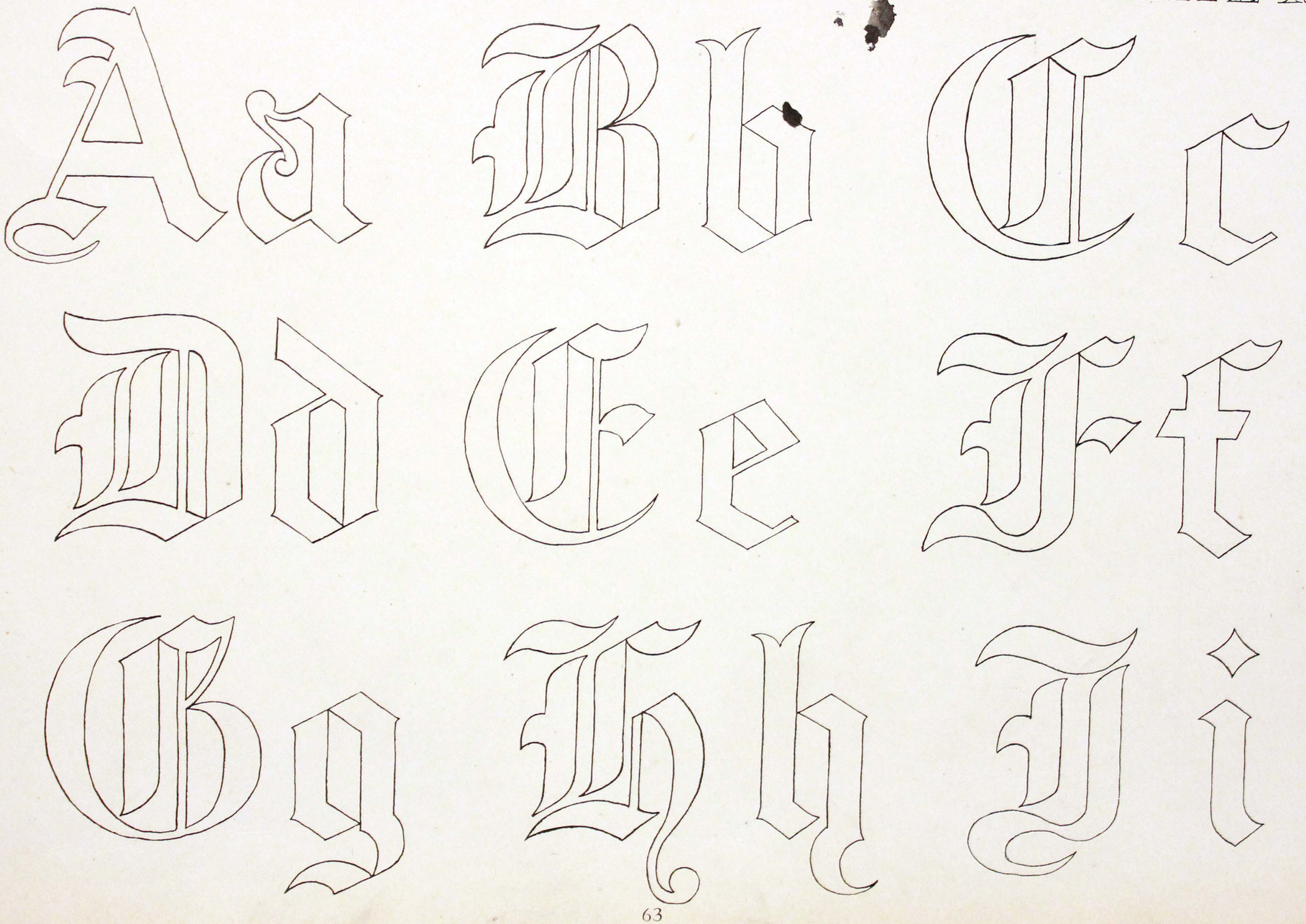
LARGE LETTERING ON THE SIDE OR FRONT OF A BUILDING IS VERY FREQUENTLY LETTERED BY THAT PROCESS, SO ARE ALSO SMALL SHEETS OF TIN. WHEN LETTERING TIN-PLATES, THE TIN IS NOT PAINTED BUT LEFT BRIGHT AND CLEAN, SO WHEN THE LETTERS ARE CUT IN AND THE WORK COMPLETED, THE LETTERS ON THE TIN-PLATE HAVE THE APPEARANCE OF SILVER. BLACK PAINT LOOKS BEST FOR THAT PURPOSE, ALTHOUGH ANY OTHER DARK COLOR WILL DO. REMEMBER THAT IN THIS KIND OF SIGN, EVERTHING IS PAINTED BUT THE LETTER ITSELF.

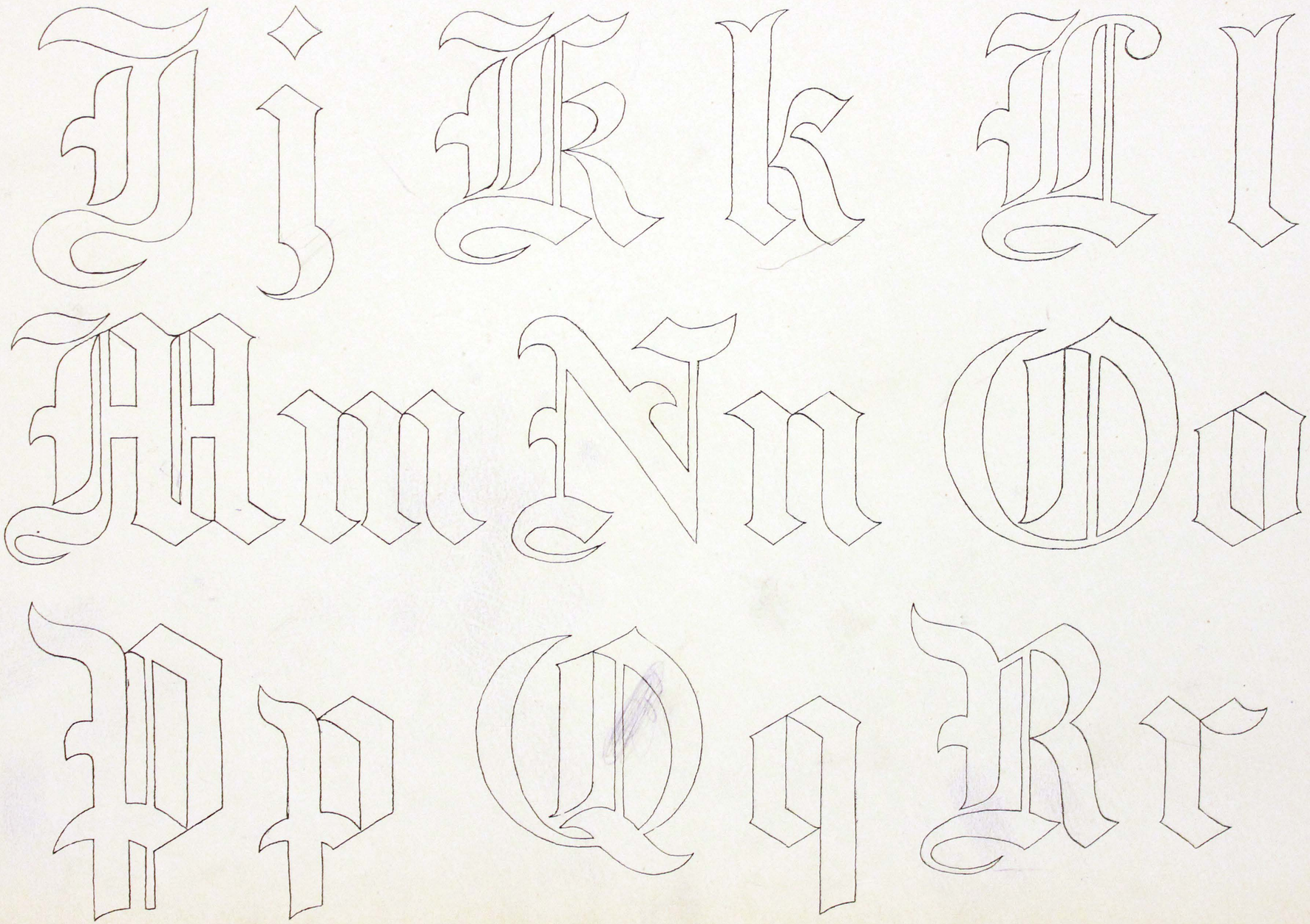
NEVER USE RED OR YELLOW LETTERS ON BLACK GROUND-WORK, AS THE CONTRAST IS OUT OF HARMONY. IT MAY REQUIRE SOME TIME FOR THE STUDENT TO FIND OUT WHAT LETTER APPEARS BEST ON CERTAIN COLORED GROUNDS, BUT A WALK THROUGH A PRINCIPAL BUSINESS STREET, WILL EXHIBIT TO HIM ANY NUMBER OF PRACTICAL EXAMPLES WHICH WILL BE OF HELP TO HIM. THE BEGINNER SHOULD NOW BE ABLE, FROM THE DIRECTIONS GIVEN, TO PROCEED WITH THE PRACTICAL APPLICATION OF COLORS WITH SOME DEGREE OF SUCCESS.

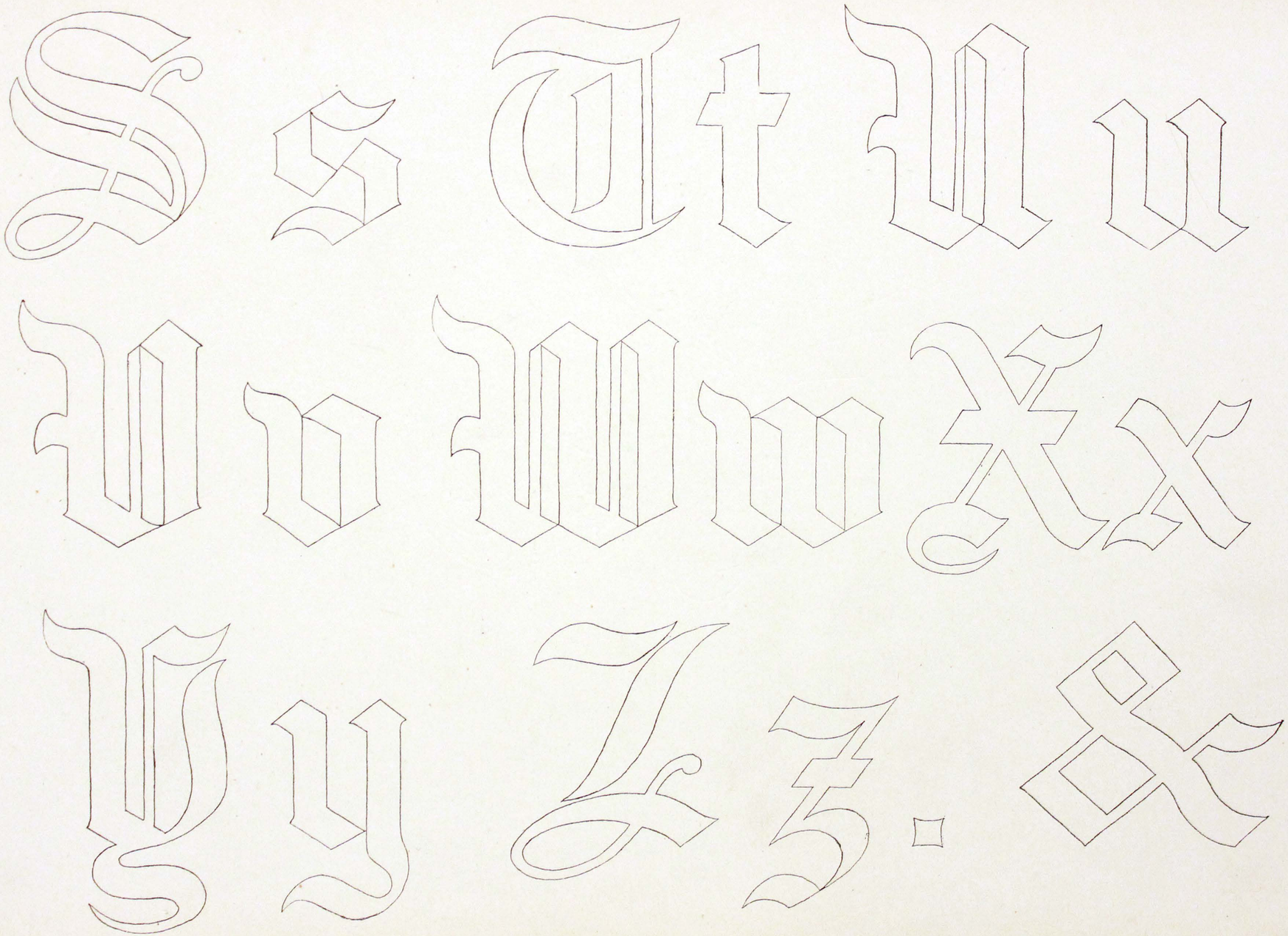
ALUMINUM AND GILDING.

A FEW REMARKS ABOUT ALUMINUM LEAVES AND GILDING ON GLASS WOULD NOT BE AMISS. EVER SINCE THE COLUMBIAN EXPOSITION IN CHICAGO, THERE HAS SPRUNG UP A NEW ERA IN THE LINE OF LETTERING. "THE ALUMINUM" IS A SUBSTITUTE FOR SILVER LEAVES, IS CHEAPER [ABOUT ½ THE PRICE] AND QUITE DURABLE. NATURALLY IT HAS TAKEN THE PLACE OF SILVER LEAVES, AND AT THE PRESENT TIME MOST OF THE LETTERING ON LOCOMOTIVES AND COACHES IN THE LARGE RAILWAY CONTRACT SHOPS OF THE COUNTRY IS DONE WITH ALUMINUM INSTEAD OF GOLD OR SILVER LEAVES. AS ALUMINUM LEAVES ARE USED TO SUCH A GREAT EXTENT, IT IS VERY IMPORTANT TO HAVE A GOOD RELIABLE WORKING SIZE IN

(CONTINUED ON PAGE 69.)


Aa Bb Cc
Dd Ee Ff
Gg Hh Ii





ORDER TO EXECUTE A SMOOTH SURFACE OF LETTERING. JAPAN GOLD SIZE IS A FLUID THAT DRIES STICKY. THIS THE LETTERER USES IN THE SAME MANNER AS ANY OTHER PAINT OR VARNISH. IN ABOUT QUARTER OF AN HOUR OR MORE AFTER LETTERING WITH IT, THE ALUMINUM LEAVES WILL READILY ADHERE TO THE SIZING. IN OTHER WORDS, IT IS NOTHING MORE OR LESS THAN GILDING. RUBBING VARNISH MAY ALSO BE USED TO GOOD ADVANTAGE, TO TAKE THE PLACE OF THE OTHER SIZE WHEN IT CAN'T BE PROVIDED. BUT JAPAN GOLD SIZE, WHICH MAY BE PURCHASED IN ANY PAINT STORE, GIVES FAR MORE SATISFACTION AND MAKES A SMOOTHER SURFACE THAN ANY OTHER SIZING. IF NECESSARY, THE FLUID SHOULD BE THINNED DOWN WITH TURPENTINE.

GILDING ON GLASS IS A DIFFERENT PROPOSITION ENTIRELY. BOTH AS TO MARKING OUT THE LETTERS ON THE GLASS AND AS TO THE GOLD SIZE THAT IS USED FOR THAT PURPOSE ONLY. THE LETTERS SHOULD BE OUTLINED ON THE FRONT SIDE OF THE GLASS AS ON ANY OTHER SIGN, BUT THE LETTERING PROPER SHOULD BE EXECUTED ON THE REVERSE SIDE OF THE GLASS IN THE FOLLOWING MANNER: COAT THE BACK OF THE LETTERS OVER WITH A GOLD SIZE COMPOSED OF WATER WITH ENOUGH WHITE GELATINE TO MAKE THE SIZE ADHESIVE. A FLAT CAMEL-HAIR BRUSH WILL DO FOR THAT PURPOSE AND NO PARTICULAR CARE IS NECESSARY IN DOING THAT PART OF THE WORK, ONLY MAKE SURE THAT THE REVERSE SIDE OF ALL THE LETTERING ARE WELL COVERED WITH THE SIZE.

BEFORE THE SIZING DRIES THE LEAVES SHOULD BE LAID ON WITH NEATNESS AND DISPATCH. THE MARKING OF THE LETTERS CAN NOW READILY BE SEEN THROUGH THE GLASS BY PLACING IT TO THE LIGHT. THE REVERSE OR BACKS OF THE LETTERS ARE BY THIS TIME READY TO BE LETTERED WITH A QUICK-DRYING AND GLOSSY BLACK LACQUER PAINT. THE LETTERING SHOULD BE EXECUTED IN A NEAT AND CORRECT FORM, AND CONSISTENT WITH FIRST CLASS WORKMANSHIP. WHEN THE PAINT IS DRY, WASH THE GLASS WITH SPONGE AND WATER. THIS WILL REMOVE ALL THE SURPLUS LEAVES, AND THE LETTERING WILL STAND OUT BRIGHT AND CLEAN ON THE FRONT OR SMOOTH SIDE OF THE GLASS. IF EDGING OR SHADING ARE REQUIRED WHEN GILDING ON GLASS, ALL THE WORK MUST BE DONE ON THE REVERSE SIDE OF THE GLASS AFTER THE GILDING IS COMPLETED. EDGING IN LETTERING IS DONE BY A FINE STRIPING BRUSH AND CONSISTS OF A SO CALLED "FINE-LINE" ALL AROUND EACH LETTER. A STEADY HAND AND EXPERIENCE, ARE

(CONTINUED ON PAGE 73.)

Complete Alphabet

— In —

Old English Letters.

REQUIRED IN ORDER TO DO THAT KIND OF WORK IN AN ARTISTIC AND WORKMAN-LIKE MANNER. A No. 3 STRIPING PENCIL IS ABOUT THE SIZE OF BRUSH NECESSARY FOR EDGING WORK ON ALMOST ANY KIND OF LIGHT LETTERING. FOR A BIG OR HEAVY LETTER A LARGER BRUSH IS REQUIRED THE SHADING OF LETTERS IS EXPLAINED IN ANOTHER PART OF THIS WORK. [SEE TABLE OF CONTENTS.]

COLORS FOR SIGN-WORK.

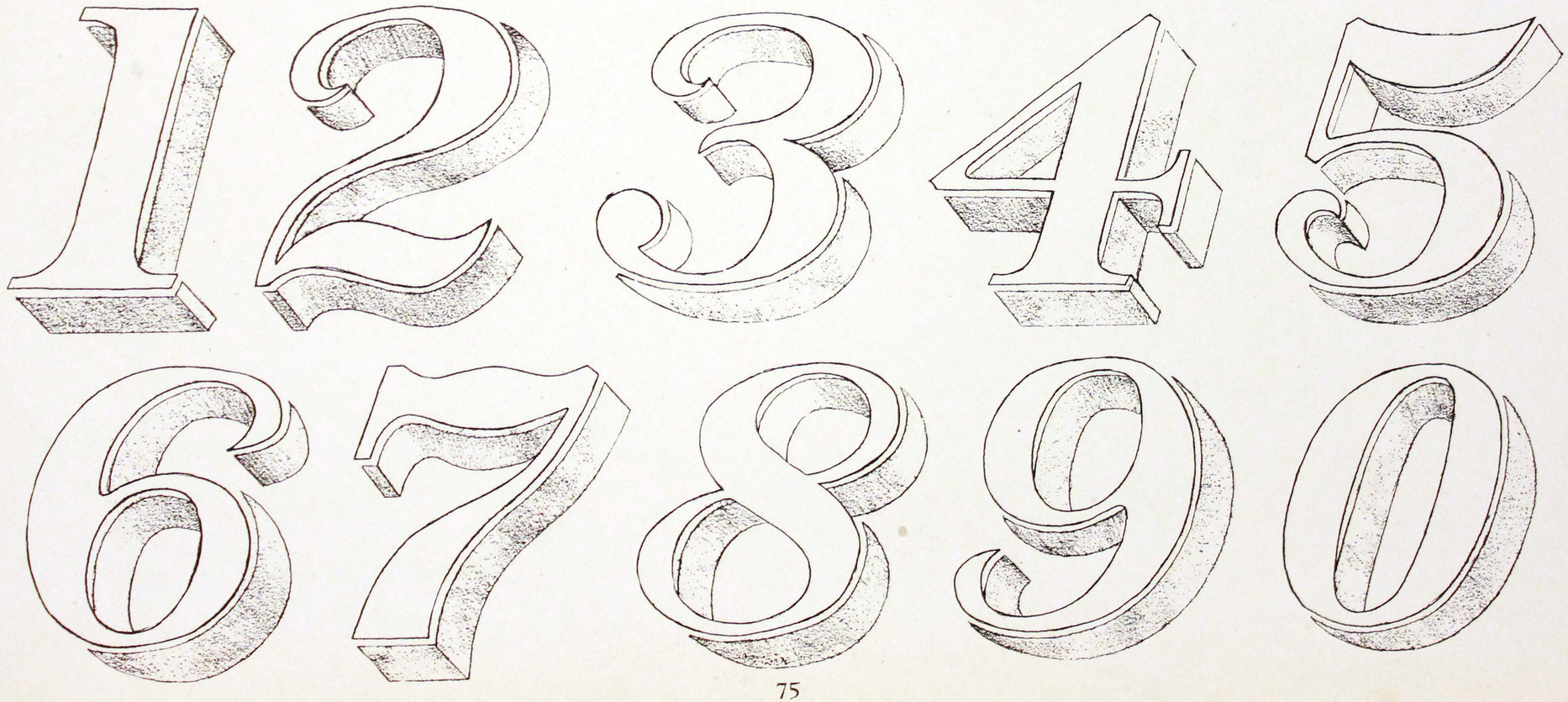
DRY COLORS ARE SELDOM IF EVER USED NOW, BUT COLORS PUT UP IN CANS AND GROUND IN OIL OR JAPAN. THIS COMES PREPARED AND IS MADE READY FOR USE BY THINNING WITH OIL, VARNISH OR TURPENTINE AS THE CASE REQUIRES. IT IS THE BEST, CHEAPEST AND MOST ECONOMICAL PAINT FOR ANY KIND OF LETTERING WORK NOW IN USE.

MIXING COLORS.

AS MENTIONED BEFORE, THERE IS NOT MUCH GAIN IN GRINDING OR MIXING PAINTS FROM DRY COLORS. AS ALL THE DIFFERENT COLORS CAN BE PURCHASED PREPARED FOR USE. COACH, IVORY AND ROGERS' BLACK GROUND IN JAPAN ARE USED TO A MUCH GREATER EXTENT THAN ANY OTHER COLOR FOR SIGN PAINTING. ROGERS' BLACK MAKES AN EXCELLENT GLOSSY SURFACE, WHILE THE FORMER MAKES A SOLID BLACK SURFACE THAT AFTERWARDS CAN BE VARNISHED TO GOOD EFFECT. WHITE LEAD IS THE BASIS OF MOST ALL PAINT AND UPON ITS PURITY DEPENDS THE RESULTING TINT WHEN THE WHITE IS MIXED WITH COLORS. THE BEST LINSEED OIL MUST BE USED FOR THINNING DOWN THE PAINT: ANY OTHER WOULD SPOIL THE WORK.

THE THEORY AND PRACTICE OF MIXING PAINT FOR LETTERING WORK IS THIS: THE VERY BEST WHITE PAINT IS THINNED DOWN TO WORKING CONSISTENCY AND THE REQUISITE AMOUNT OF JAPAN DRIERS IS ADDED. THE PAINT MUST BE WELL STIRRED AND CAREFULLY STRAINED. THE COLORS REQUIRED FOR THE TINT ARE THINNED WITH OIL OR TURPENTINE, MIXED TOGETHER, AND GRADUALLY ADDED TO THE WHITE PAINT WHICH MUST BE CONSTANTLY STIRRED UNTIL THE DESIRED TINT IS OBTAINED.

ITALIC NUMBERS



HARMONY IN MIXING COLORS.

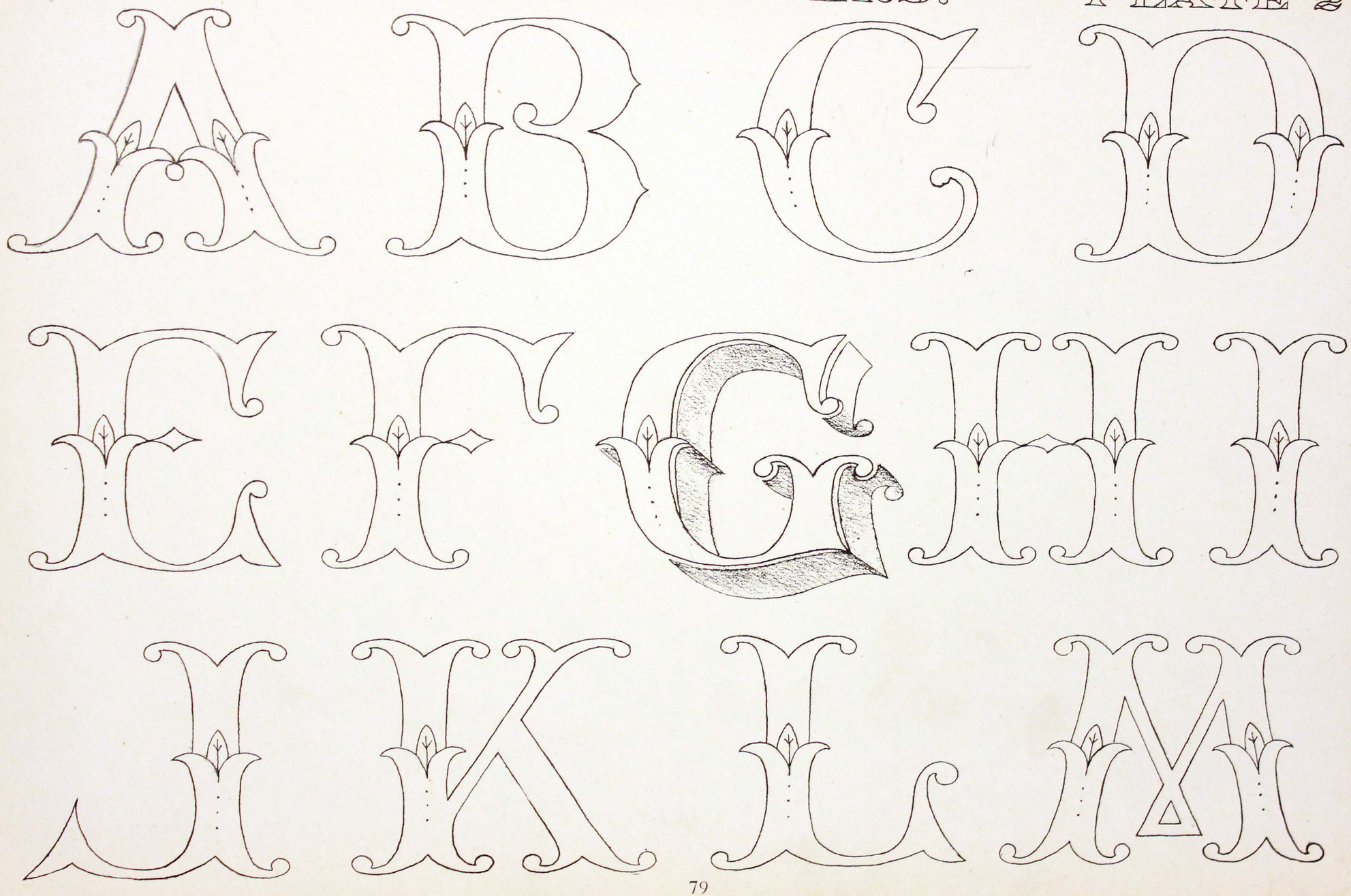
THE LETTERER SELDOM HAS OCCASION TO MIX PAINT IN LARGE QUANTITIES AND THE FOLLOWING SELECTION OF TINTS AND SHADES SPECIALLY USED BY SIGN-WRITERS MIGHT PROVE VALUABLE AND ARE DEEMED OF SUFFICIENT IMPORTANCE TO BE MENTIONED IN CONNECTION WITH COLOR HARMONY.

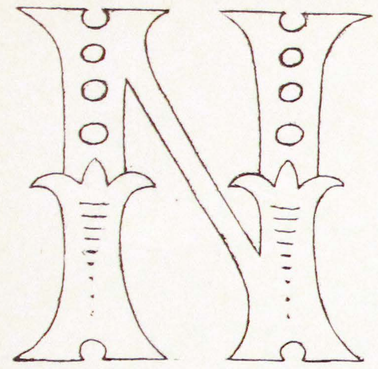
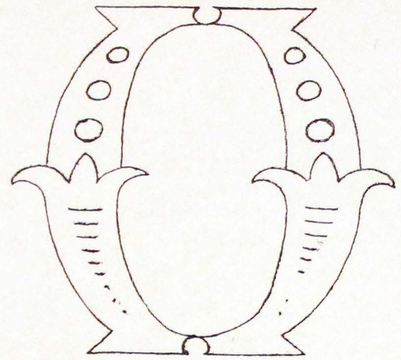
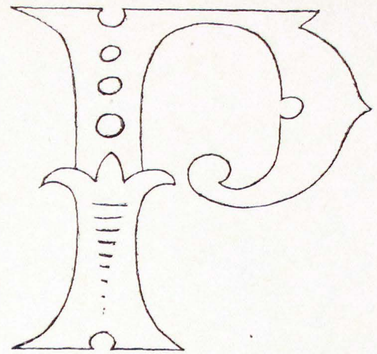
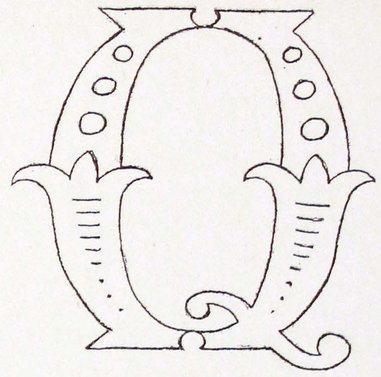
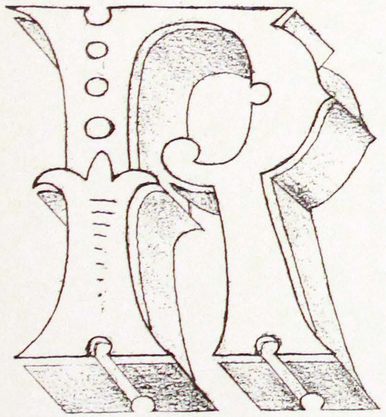
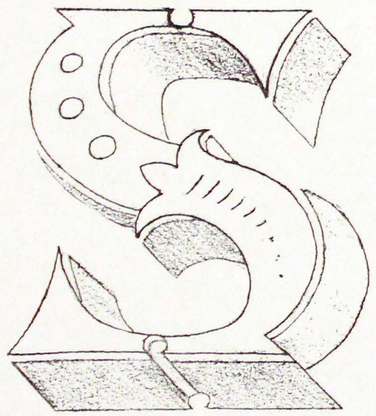
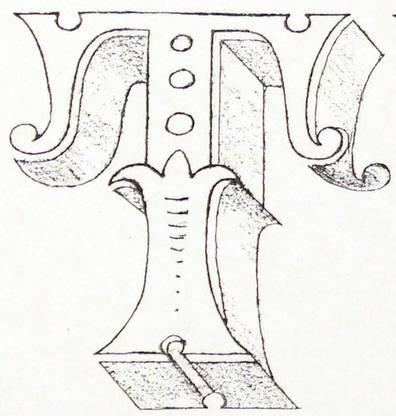
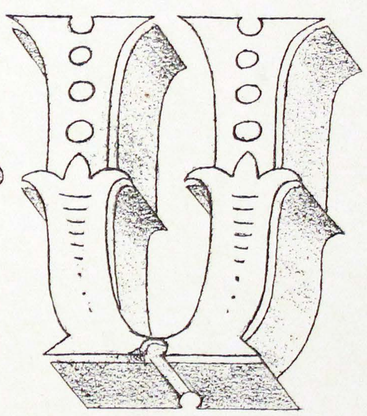
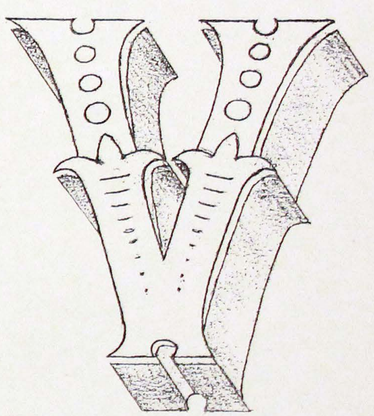
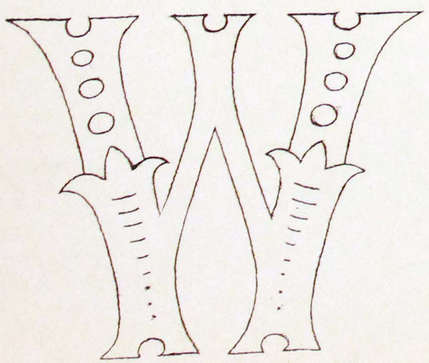
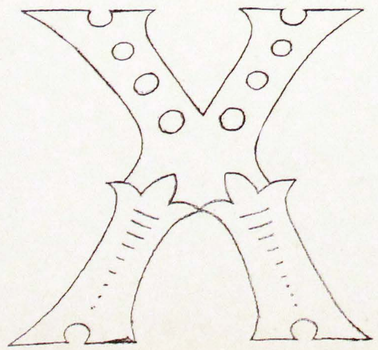
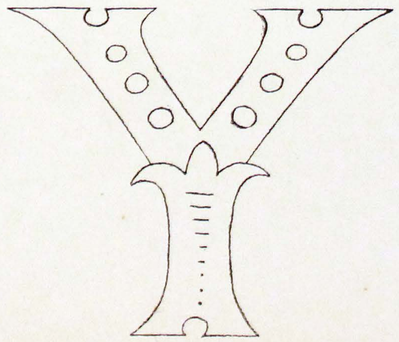
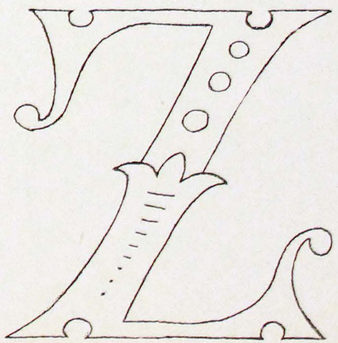
BROWN.-VENETIAN RED AND BLACK TINTED WITH YELLOW. BRILLIANT GREEN.-LEMON YELLOW, WHITE AND CHROME GREEN. BUFF.-YELLOW OCHRE AND WHITE, TINGED WITH A LITTLE RED. BRIGHT GREEN.-WHITE AND PARIS GREEN. CREAM.-WHITE TINTED WITH CHROME YELLOW AND VENETIAN RED. CLARET.-RED, BURNT UMBER AND BLACK. COPPER.-CHROME YELLOW, VENETIAN RED AND BLACK. CHOCOLATE.-YELLOW AND BROWN. CHESTNUT.-BROWN AND WHITE. DRAB.-WHITE AND RAW UMBER TINTED WITH RED. DARK GREEN.-BLACK AND CHROME GREEN FLESH TINT.-CARMINE AND STRAW COLOR. FRENCH WHITE.-WHITE TINTED WITH PURPLE. FAWN.-WHITE, STONE OCHRE AND VERMILION. GOLD COLOR.-PINE LIGHT OCHRE. GRAY.-WHITE, YELLOW OCHRE AND BLACK. GREEN.-YELLOW AND BLUE. LEAD.-WHITE AND BLACK TINGED WITH INDIGO. OLIVE.-CHROME YELLOW, BLACK, RED AND BLUE. ORANGE.-VERMILION AND CHROME YELLOW. PINK.-WHITE AND CARMINE. PEARL.-BLUE AND LEAD COLOR. PURPLE.-VERMILION AND LIGHT BLUE. PEA GREEN.-WHITE AND CHROME GREEN. ROSE.-LAKE AND WHITE. SILVER.-WHITE AND INDIGO TINTED WITH BLACK. STRAW.-WHITE AND CHROME YELLOW. SLATE.-WHITE AND YELLOW OCHRE TINTED WITH BLACK AND VENETIAN RED. SILVER GRAY.-WHITE AND LAMP-BLACK. SNUFF.-VANDYKE BROWN AND CHROME YELLOW. SKY.-PRUSSIAN BLUE AND WHITE. VIOLET.-PRUSSIAN BLUE, BLACK, VERMILION AND WHITE.

VARNISH STAIN.-TO OBTAIN A GOOD BRONZE-COLOR STAIN, MIX VARNISH AND TAR TOGETHER AND LET IT STAND ABOUT 2 HOURS, UNTIL THE TAR HAS SETTLED TO THE BOTTOM. THE TOP PART OF THE MIXTURE, WHEN POURED OFF, MAKES A RICH DARK VARNISH STAIN.

MODERN INITIAL LETTERS.

PLATE 23



FULL ROUND BLOCK

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ. &

FULL ROUND BLOCK LOWER CASE

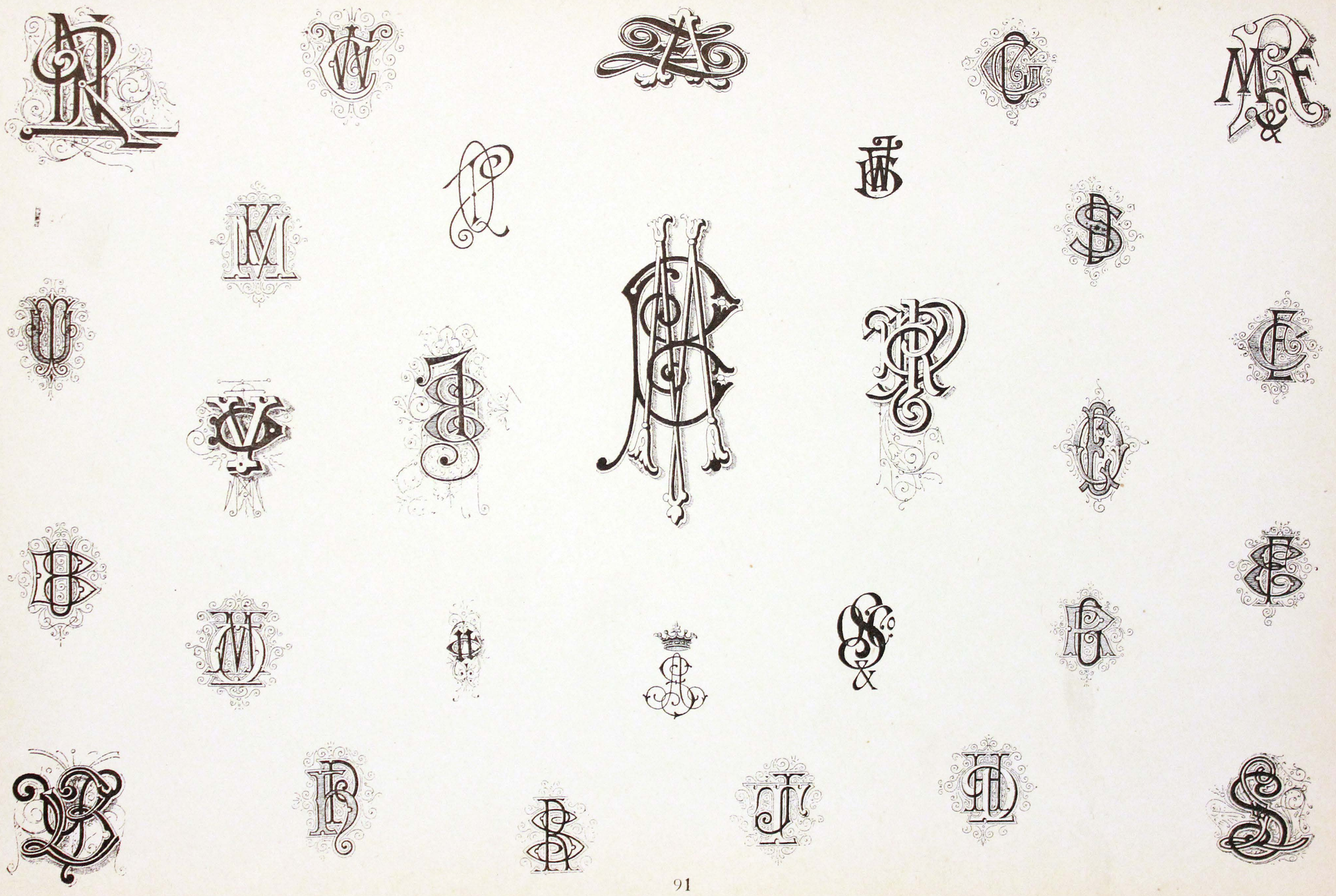
a b c d e f g
h i j k l m n
o p q r s t u
v w x y z &

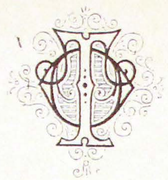
THICK AND THIN (FRENCH)

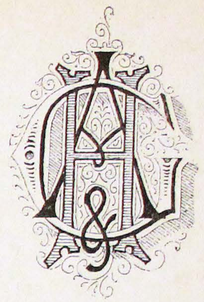
ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ&

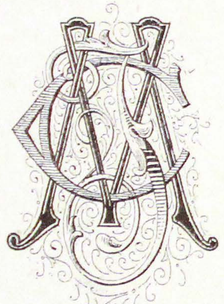
THICK AND THIN (FRENCH) LOWER CASE

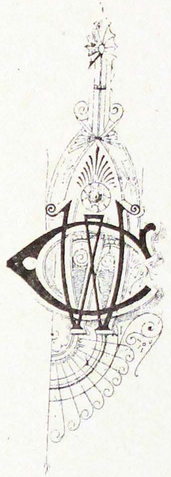
abcdefg
hijklmn
opqrstu
vwxyz&











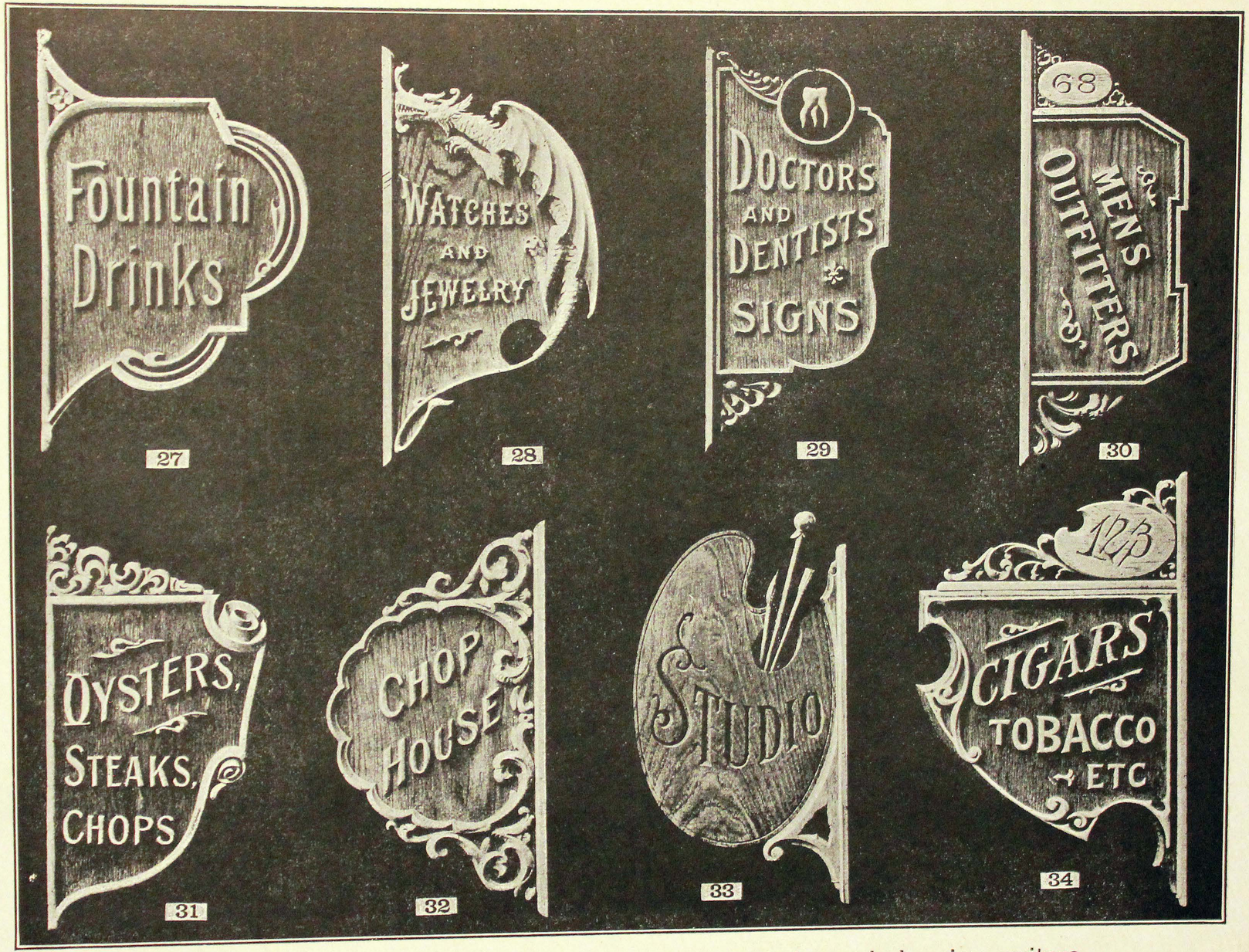
SPENCERIAN SCRIPT

These letters are made in wood, and can be bought by sign-writers as desired.

All these styles can be bought in wood letters for sign work.

Specimen Board of Wood Letters.

Wood Ornaments for Sign Work. Can be bought ready made.



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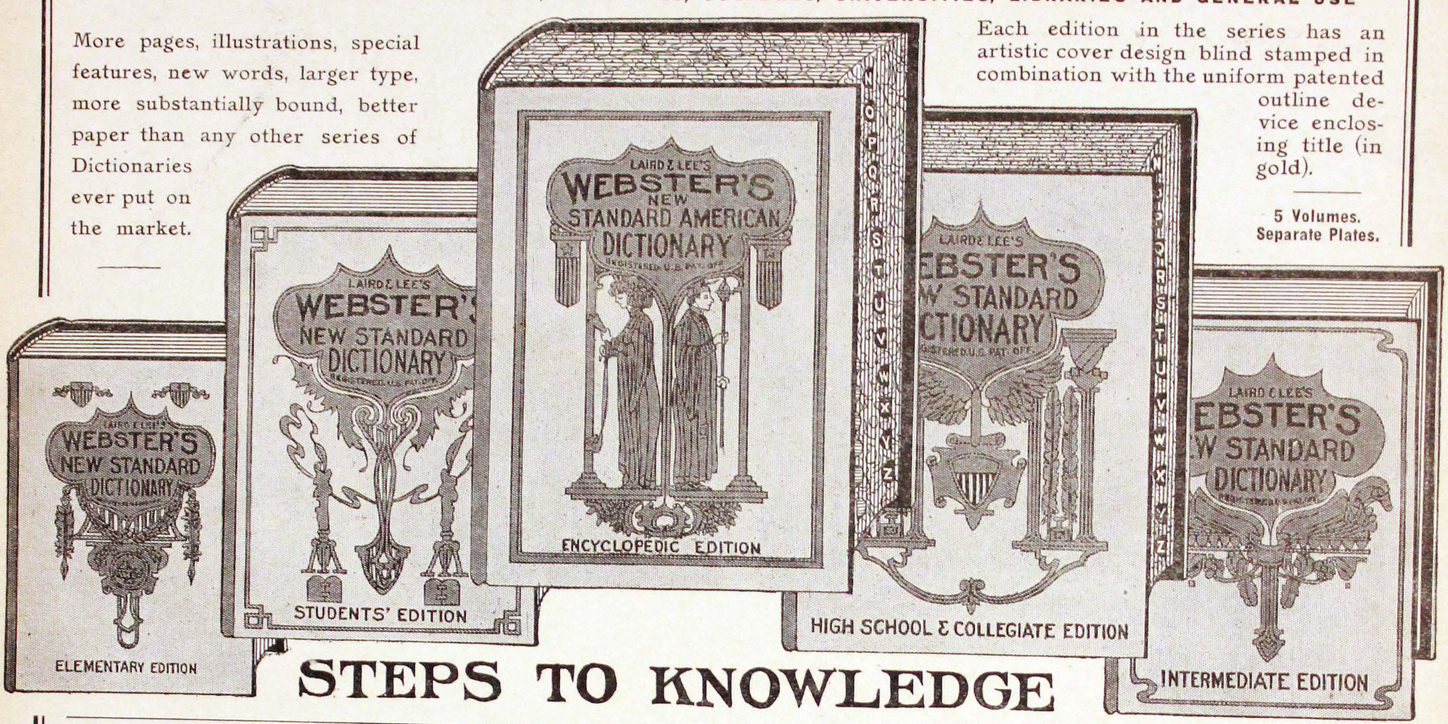

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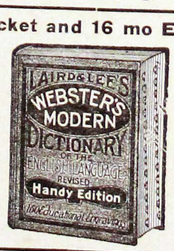

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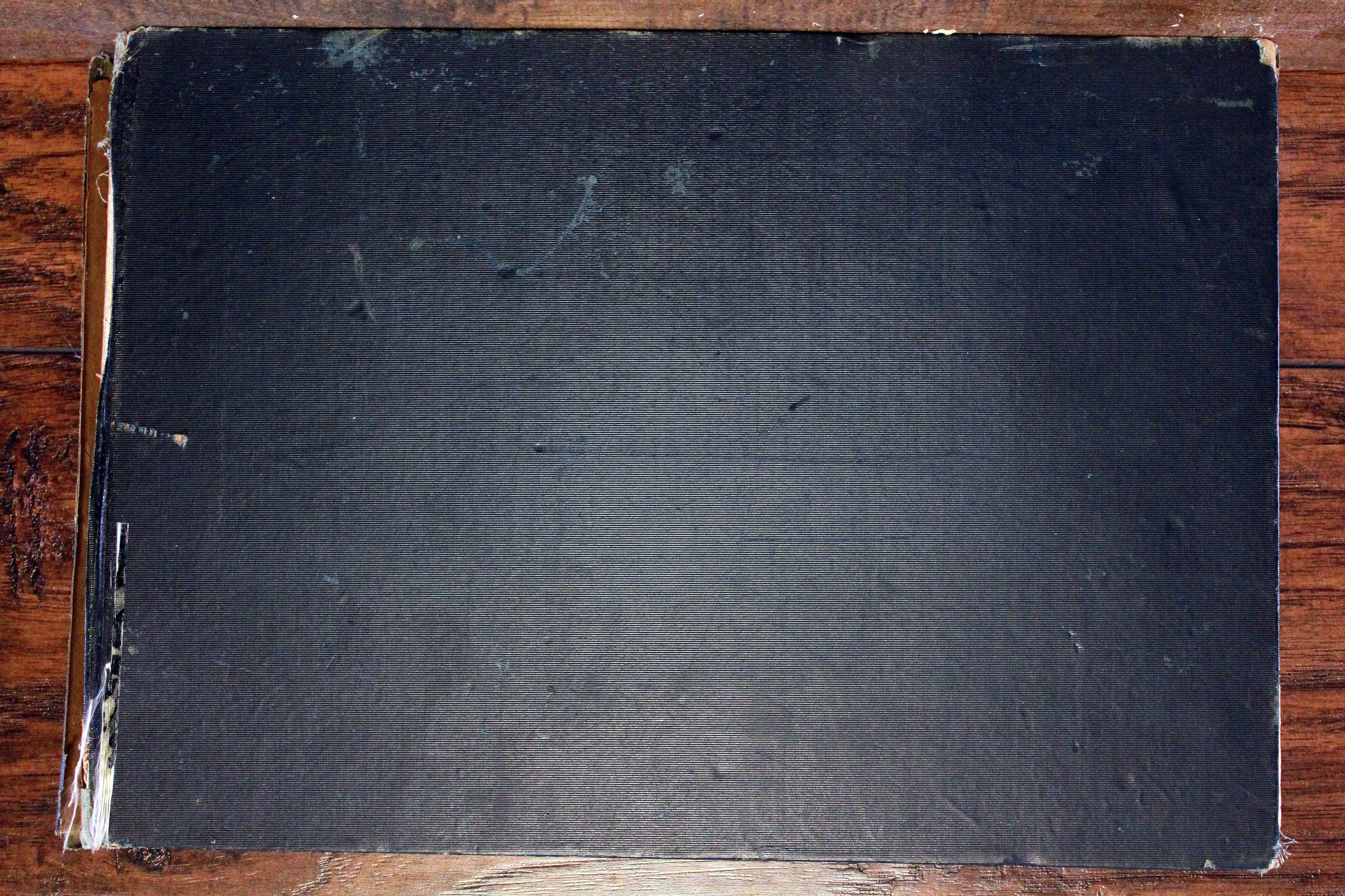
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