

**LETTERING**  
**MODERN AND FOREIGN**

---

**WELO**

PRACTICAL  
LETTERING  
MODERN AND FOREIGN

SAMUEL WELO

*Builder of The STUDIO HANDBOOK  
Lettering and Design - for Artists and  
Advertisers*

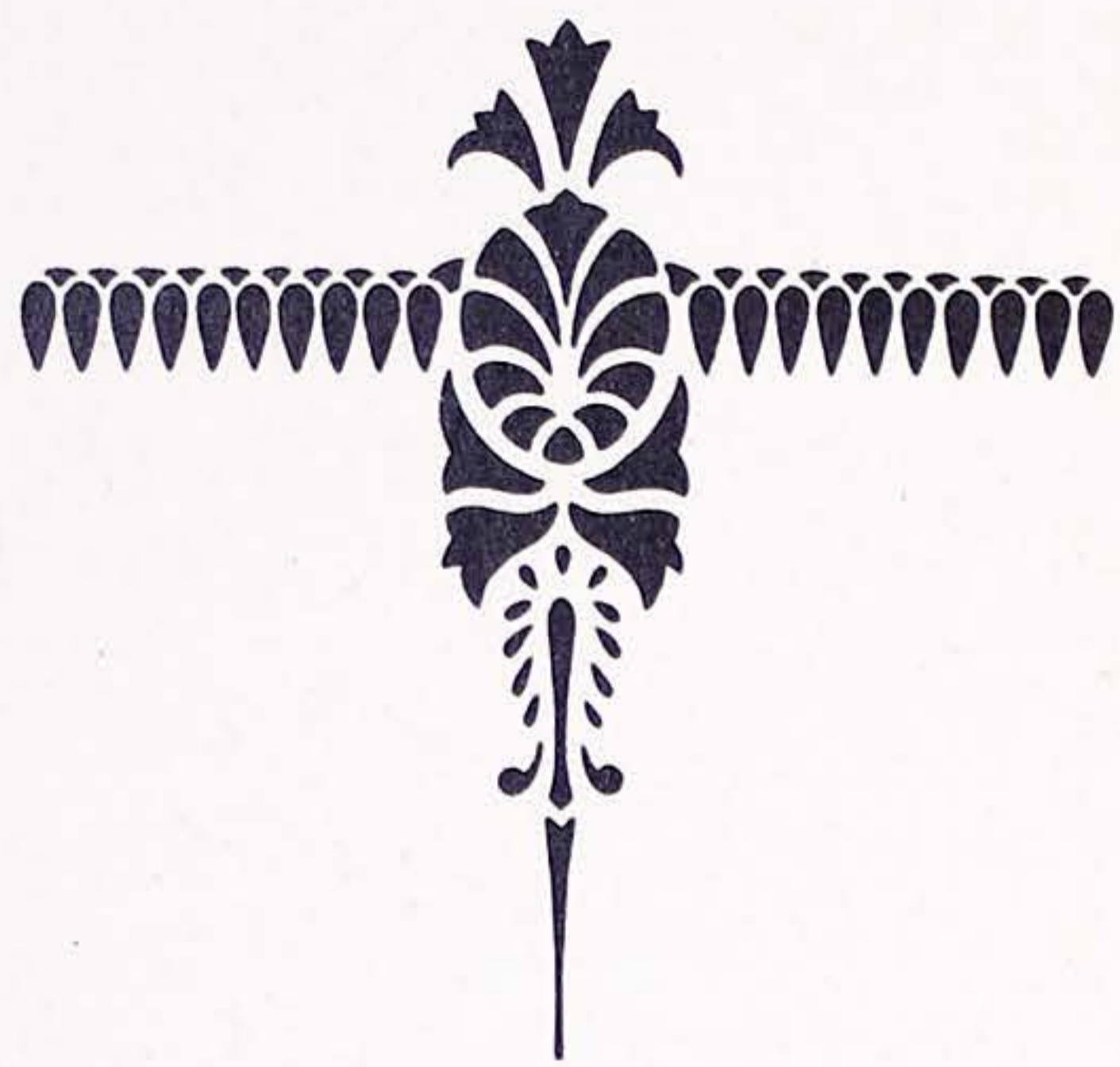


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CHICAGO

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To keep in touch with modern art actually means to acquire an appreciation for Art in its varied forms . . . . .  
. . . Here between two covers comes an irresistible desire to bring forth the thought of *Handcraft Lettering* . . . . .  
. . . It will show the public what is being accomplished and make them more familiar with the work of Artists and Designers who can help them . . . .

*The Author*





# FOREWORD

D



OWN THROUGH THE MISTY AGES MAN'S  
DESIRE FOR EXPRESSION GAVE RISE TO  
THE ALPHABET, CRUDE AND INCOMPLETE AT  
FIRST, IT REMAINED FOR THE ROMANS  
TO PERFECT WITH A BEAUTY EVERLASTING  
-NEVER SINCE EXCELLED. / / / /

NEW INTERPRETATIONS, HOWEVER ARE  
EVER ARISING, AND WITH THIS FACT IN  
MIND THE AUTHOR HAS ENDEAVORED  
TO PRESENT A CERTAIN FULFILLMENT  
OF A LONG-FELT WANT, SOMETHING  
OF THE OLD - EVEN MORE OF THE NEW  
BOUND BY CONSISTENCY ABOUT  
THE WHOLE. / / / / / /

W

*Edward G. Loker*



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Every Page a Plate

DRAWN BY

SAMUEL WELO

LETTER AND DESIGN





# LETTERING



AND ITS VARIETY OF DIFFERENT FORMS COME FROM A PERSON TERMED "*The Designer*"..... ONE INTERESTED IN SELLING MUST HAVE AN INTEREST IN *The Designer*.

*The Designer* must create new ideas that possess *sales power*





He does not use his voice to persuade, he cannot employ a single gesture. He must make type, color or masses of black and white, get the attention of

prospects and appeal to their emotions or reason.....

You ought to know more about this person, his processes of thought, his ability, the principles he applies to put added *Sales power* in advertising..



# ROMAN


UR LETTER COMES FROM THE STONE  
-CUT LETTERS OF THE INSCRIP-  
TION ON BASE OF THE "TRAJAN  
COLUMN" AT ROME, ERECTED  
BETWEEN 106 AND 110 A.D.   
 ALSO IN STONE, ON MONUMENT  
OF EMPEROR HENRY VII (HENRY OF  
LUXEMBOURG) BY TINO *di* CAMAINO  
A PUPIL OF PISANO DATED 1315 

...  
THEN INTO TYPE FORMS BY  
JOANNES SPIRA 1469 · NICOLAS JENSON 1470  
LUCAS PACIOLUS 1494 · ALBERT DURER 1525  
GEOFROY TORY 1532  
MOXON 1676 · CASLON 1720 · BODONI 1752

  
THE MODERN TYPES COME TO US  
FROM DRAWINGS BY

FREDERIC W. GOUDY

*\*titled\**

FORUM TITLE, KENNERLEY OLD STYLE,  
GOUDY OLD STYLE, GOUDY MODERN,  
GOUDY BOLD, GOUDY ITALIC, GOUDY  
BLACK, GOUDY GOTHIC. 

• • See books by FREDERIC W. GOUDY *The Alphabet-Elements of Lettering* • •

A B C D  
E G I L M  
K N O P  
R S T W

THE LETTERS ON THIS PLATE ARE  
DRAWN FROM A PHOTOGRAPH  
OF A PORTION OF THE INSCRIPTION  
AT THE BASE OF THE "TRAJAN-  
COLUMN" AT ROME *Dated CXIV A.D.*

A B C F

D G H J

K N R S

M W Y 

William Caslon - - 1720

 A C B D

F G H K

M O P R

S T W Y 

*Caslon - Old Style Italic 1720*

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

AA AB AC AD AE AF AG AH AI AJ AK AL AM AN AO AP AQ AR AS AT AU AV AW AX AY AZ

Bodoni Book cut in Italy , ,

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

Bodoni Modified , , , ,



A B C D  
E F G H I K  
M P R U  
S T N V



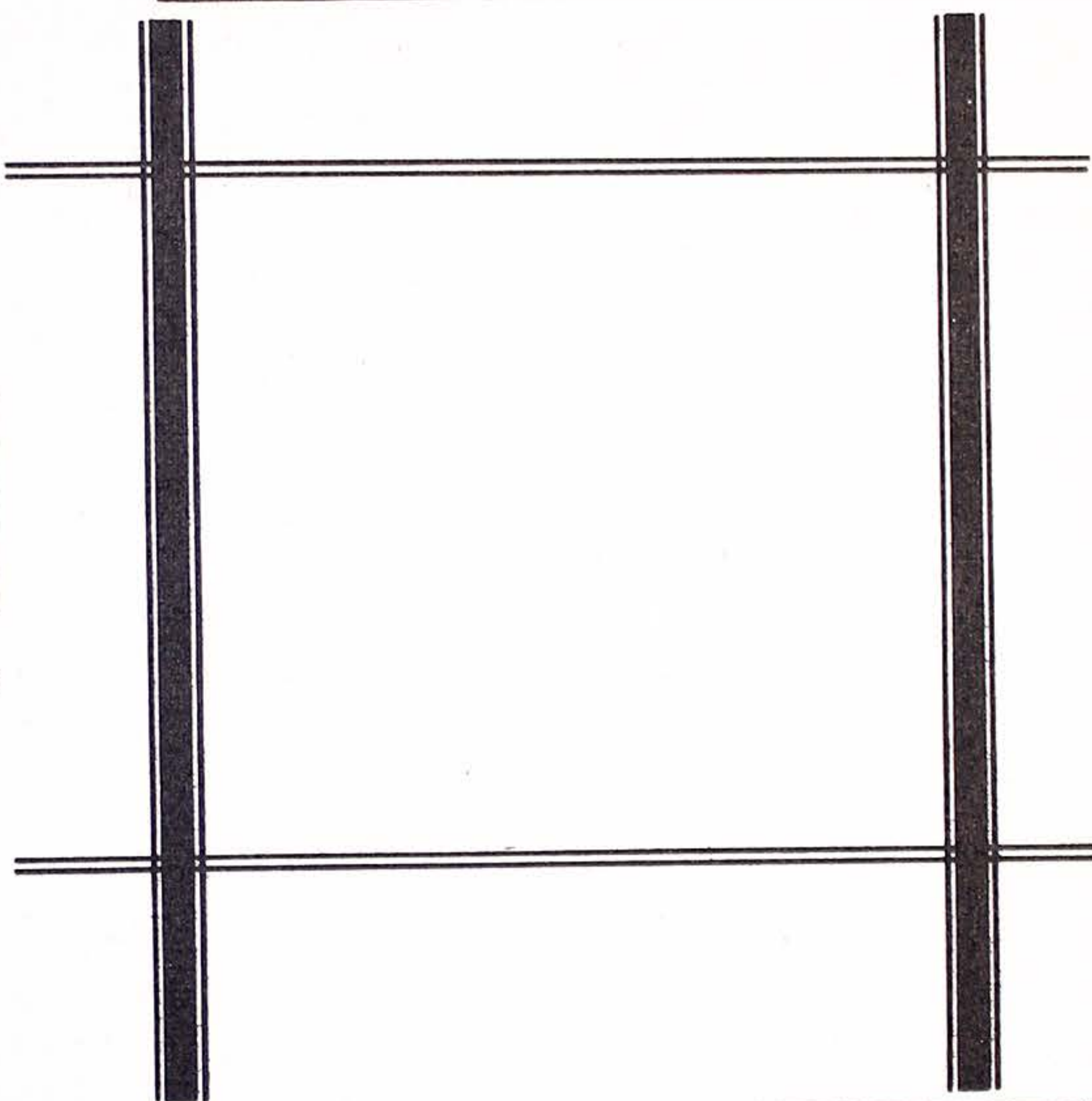
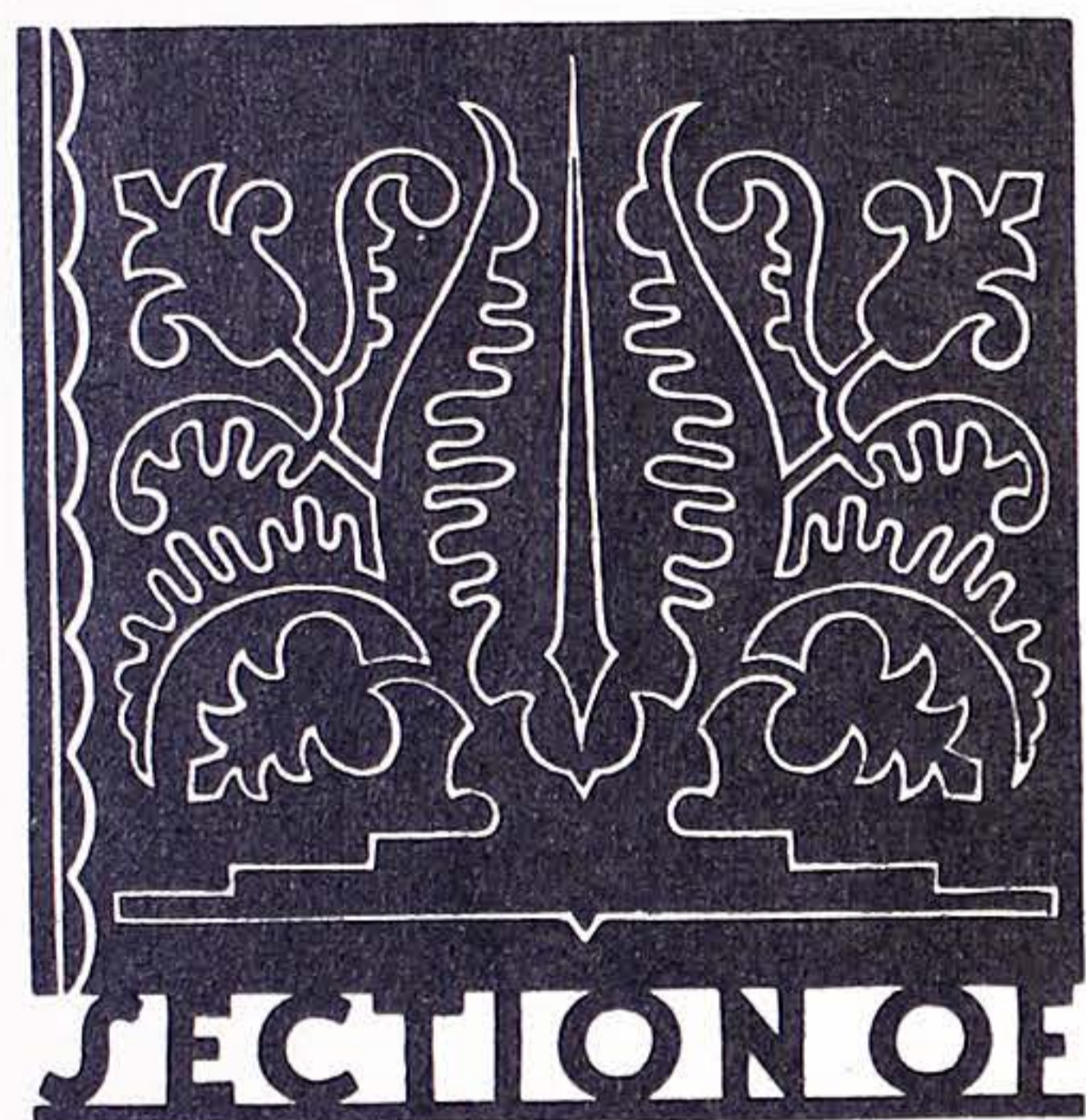
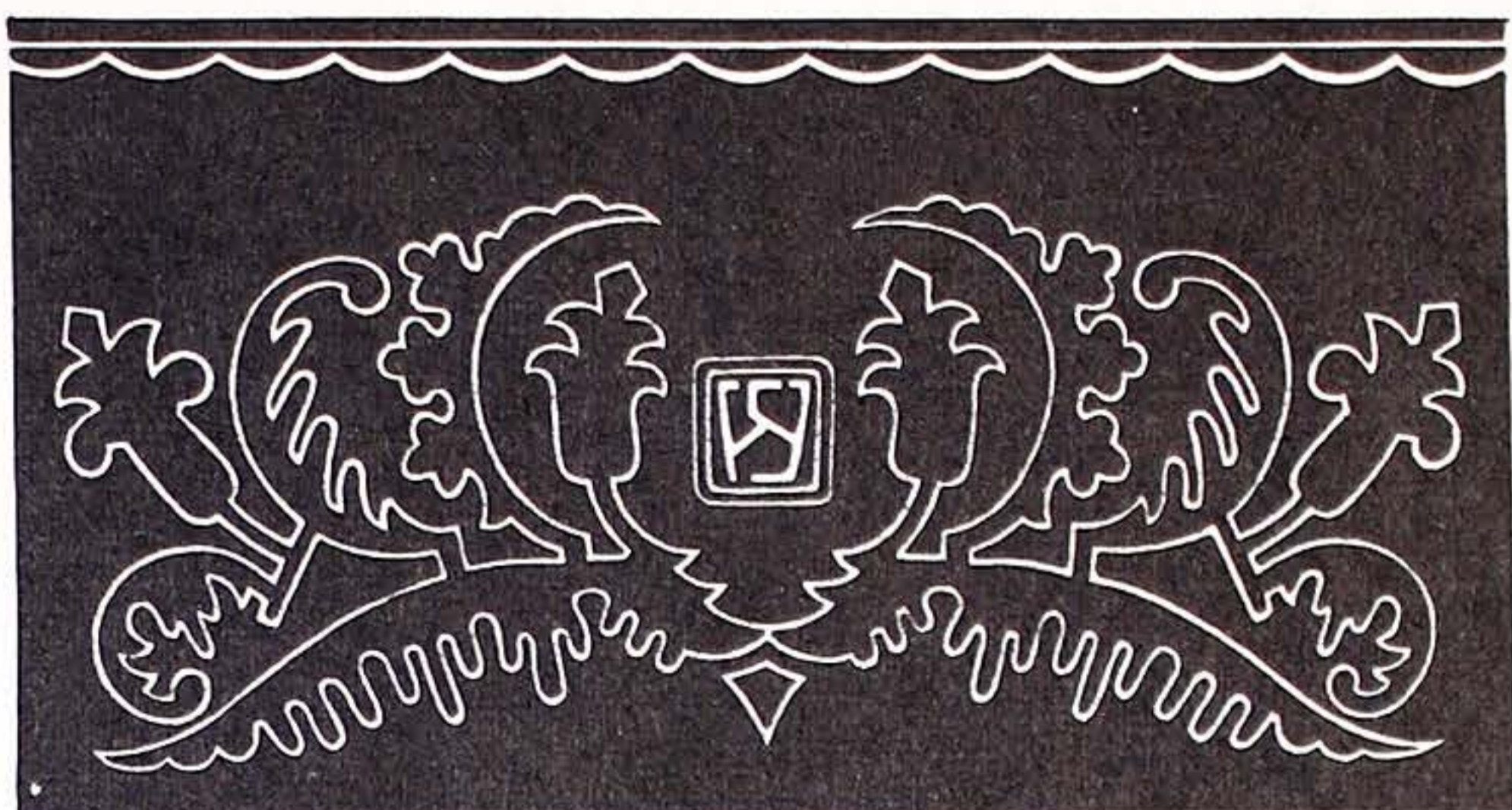
FORUM TITLE *Goudy*

A B H I D  
E G N K  
M R O P ſ  
S V Y U

Goudy-Old Style



**This one  
we made  
different**



**MODERN  
HANDCRAFT  
LETTERING**

# THE LETTER

**H**and lettering is now a requirement in good advertising, because of its ability to give the advertisement the much-needed selling power, as type forms have failed. ~ ~ For that reason a designer must be able to draw good letters and must be able to space well also. ~

On the opposite plate we have taken the letter (R) which is one of the letters from the *Trajan column* as a model because of its even color.

These letters when put into word form and spaced well make any word appear beautiful, as their uniformity gives them good color. ~ ~

One wishing a letter subject (*a perfect letter*) cannot go wrong in using these letters for a study on true form, color and beauty.

The word *corsage* has been chosen to show how all curved letters are drawn a trifle heavier and exceed the guide lines top and bottom; this gives them the required size and color to harmonize with the vertical letters in a word of this kind. ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

Color is also added by spacing right as is shown in *corsage*; *corsage no 2* shows a few things to be omitted in lettering. *Figure 3* shows how the alphabet may be divided into four parts, the *thin*, the *medium*, the *oval*, and the *wide* letters. ~

*The* LETTER  
*has a color Value!*



CORSAGE

*When drawing letters watch your styles, do not mix or errors result!*

CORSAGE

*A letter - may be altered to ones need-for correct spacing*

*The thin* B E F I J L P R S T V

*medium* A D H K U X Y Z

*oval* C G Q *wide* M N W

*This does not apply to all alphabets*



# SPACING

**T**o be able to space well one must study carefully each word by the letters it contains; not so much by the amount but by what letters they are and the spacing each one should have to obtain the required effect of even color throughout. ~

The even color in lettering is obtained by keeping as nearly the same area of white space between each letter as possible. ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

The letters themselves (*speaking of type*) are all of a same height and nearly the same in width, But in lettering one has the liberty to do as he sees fit regarding the width; letters may be widened or condensed to help fill an awkward-looking hole. ~ ~ ~ ~ ~

Instructions on spacing letters are to keep letters of the same value in black, with the space between letters the same. In many cases this is misinterpreted as it is shown on the opposite plate. ~ ~ ~ ~ ~

The words *packard car* have been used in two-lines to show how spacing for color is handled.

The term *letter spacing* of a word is shown in the word *manufacturer* which means to show more than the width of the letter in the open spaces; the term is used in lettering a few words in a space of great length. *Coat and photoplay* (one a four letter word- the other a nine) each occupy the same space. ~

*Welcome* is to show a word hard to space for even color being close in two places and having awkward holes. The remedies are many. ~

*Figures 1 show the words well spaced, Figures 2 are poorly spaced ~*

RIGHT · AND · WRONG  
SPACING

PACKARD · CAR

PACKARD · CAR

MANUFACTURER

MANUFACTURER

COAT COAT

PHOTOPLAY PHOTOPLAY

WELCOME

WELCOME

SPACING





NE MIGHT TERM THIS LETTER  
AS HAVING A "SLOW SERIF".  
ALL UPRIGHT AND SUPPORTING  
LINES ARE SLIGHTLY CONCAVE, WHICH  
GIVE A LONG APPROACH TO SERIF POINT.

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

A B C D

E F G H I J

K L M N

P Q R S T

U V W X Y



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



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

TO KNOW WHAT LETTER TO USE FOR A CAPTION  
IS OFTEN PUZZLING. ONE SHOULD BE ABLE TO  
TAKE A STYLE OF LETTER AND REVISE IT TO SUIT  
THE DESIRED REQUIREMENT. FOR EXAMPLE ~ ~

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

A B C D E

G H I J K N

M O P R

S T U W Y

8

A B C D

E F G H I

K L M N

P Q R S

T U W Y

32

ARROW has a wholly new TYPE of starched COLLAR  
that is rescuing YOUNG men from the sloppy informality  
of sport shirts for business wear - for it is ACTUALLY  
EASIER than a soft shirt - AND MILES HANDSOMER

a b c d e f

g h i j k l n

o m p r s t

u v w x y



A B C D  
E G M K  
H N O R  
S U W Z

a b c d e f

g h i j k l n

o p q r s t r

u v w x y

A B C D  
E F G H J  
K M N P  
O R S U

A B C D

E F G H I J

K L M N P

O R S T U

A B C D E  
G H I K M  
L N O P R  
S T U W



A B C D E

G H K M

L N O R

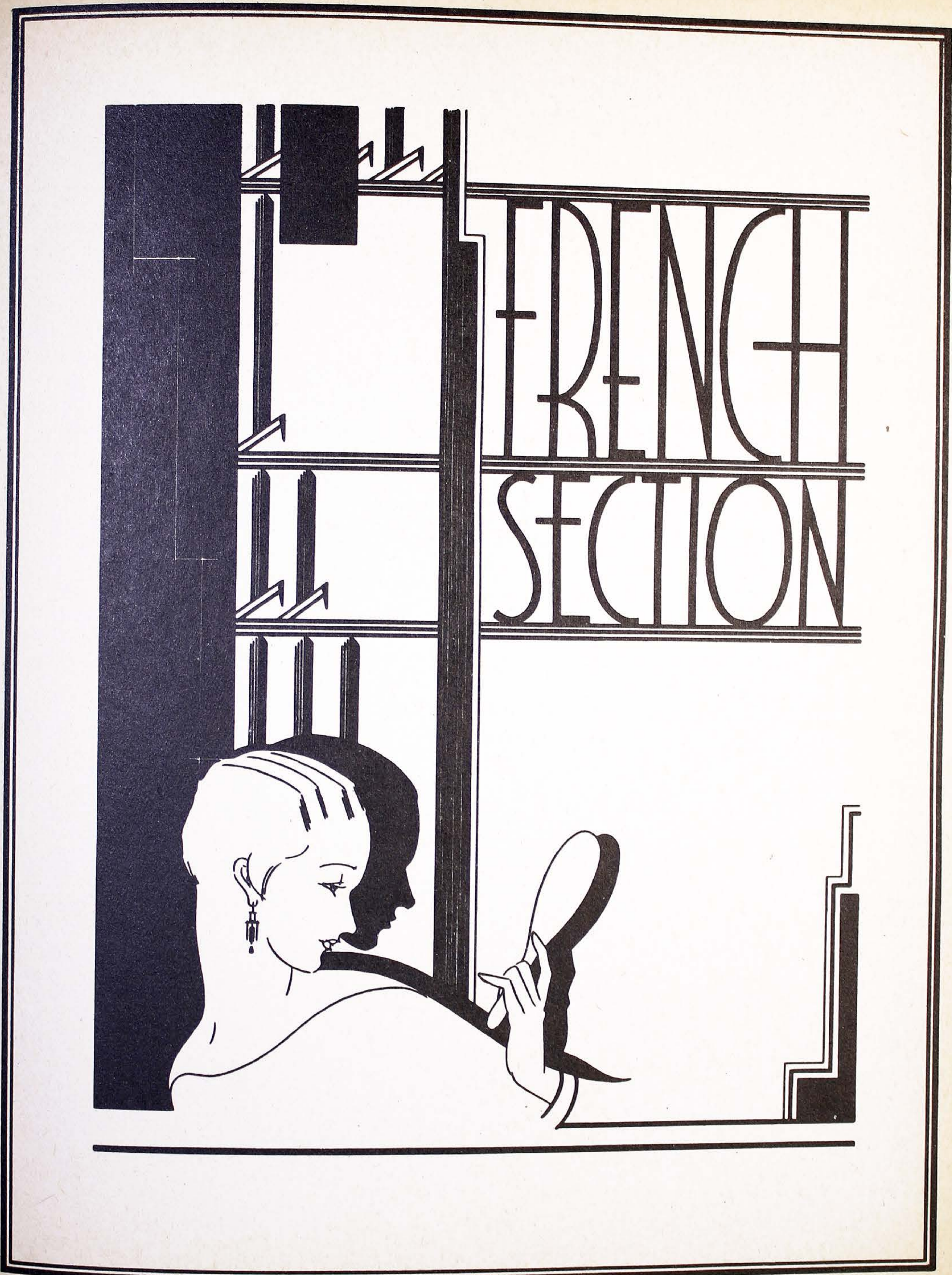
S T V W

17



NEVER SAY  
-CAN'T  
SAY I'LL TRY







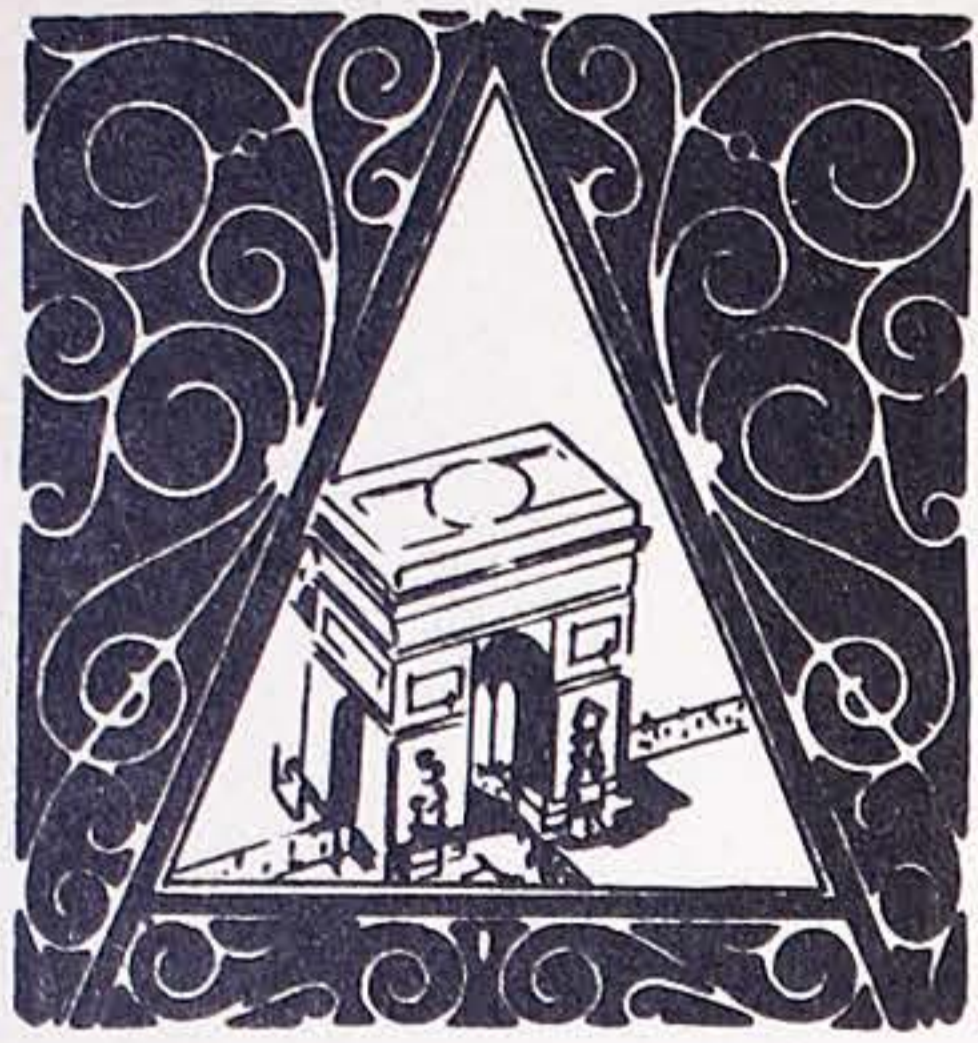
# INDRIMER AVEC UN SENTIMENT FRANÇAIS

MONTRER SOU LES PAGES  
SUIVANT



LETTERING WITH  
A FRENCH FEELING  
SHOWN ON THE  
PAGES THAT FOLLOW

FRENCH-MODERN AND SCRIPT



LETTER THAT EXPRESSES  
GRACE AND STYLE, IN  
OTHER WORDS THE  
"CHIC" SO TYPICAL OF THE  
FRENCH PEOPLE. ~ ~ ~

IT IS NOT A LETTER FOR  
BOLD DISPLAY BUT ONE  
THAT CREATES THE ATMOS-  
PHERE OF REFINEMENT. ~

FRENCH LETTER FORMS  
BRING US A UNIQUE  
QUALITY OF TONE THAT  
IS TRULY DISTINCTIVE. ~






HERE ARE TWO SETS  
OF CAPS FOR THE  
ONE LOWER CASE

*French Femininity-in a thin line letter*

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

A B C D E  
F G H I J K L  
M N O P R  
S T U V W  
a b c d e f g h i  
k l m o p r s t u

HESE MAY BE USED  
WITH LOWER CASE  
ON OPPOSITE PAGE BY  
OMITTING SERIF ~ ~

A B C D E

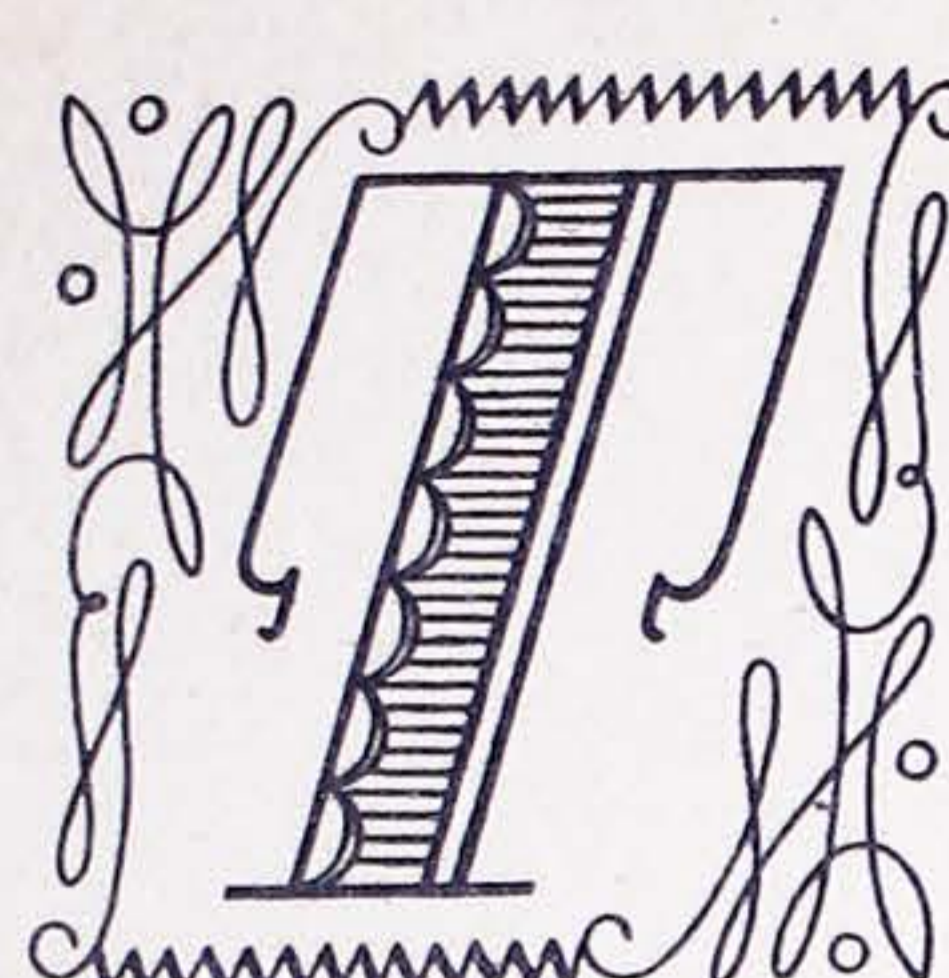
F G H I J K L

M N O P R

S T U V W W.

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

abc cde fghi  
klm opr stu

 HIS LETTER IS SHOWN  
IN ITALICS WHICH GIVES  
IT MORE FEMININITY  
NOTE HOW THE LINES  
COMPOSING THE HEAVY  
STROKE MAY BE CHANGED  
TO GIVE VARIETY ~ ~ ~

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 k

l m n o p r s t u v



A B C D E  
F G H I J K  
L M N O P  
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

k l m p r s t u v w

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

a b c d e f

g h i j k l n

m o p r s t

u v w x y

French Script

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

A B C D E

F G H I K

L M O R

S U W X Y

abcdefghijklmnopqrstuvwxyz

mnopqrstuvwxyz

A B C D  
E F G H I K  
L M N O P  
R S U V

3  
B

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



DESIGN

*...for Packaging!*

LETTERING

*will be*

*Essential*

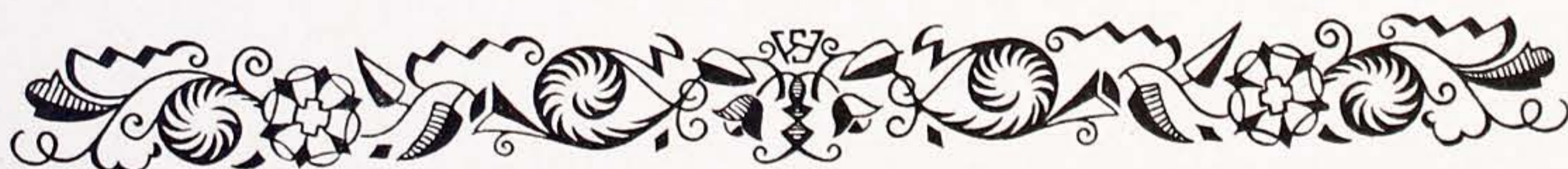
IN YOUR • •  
POSTWAR  
PLANNING

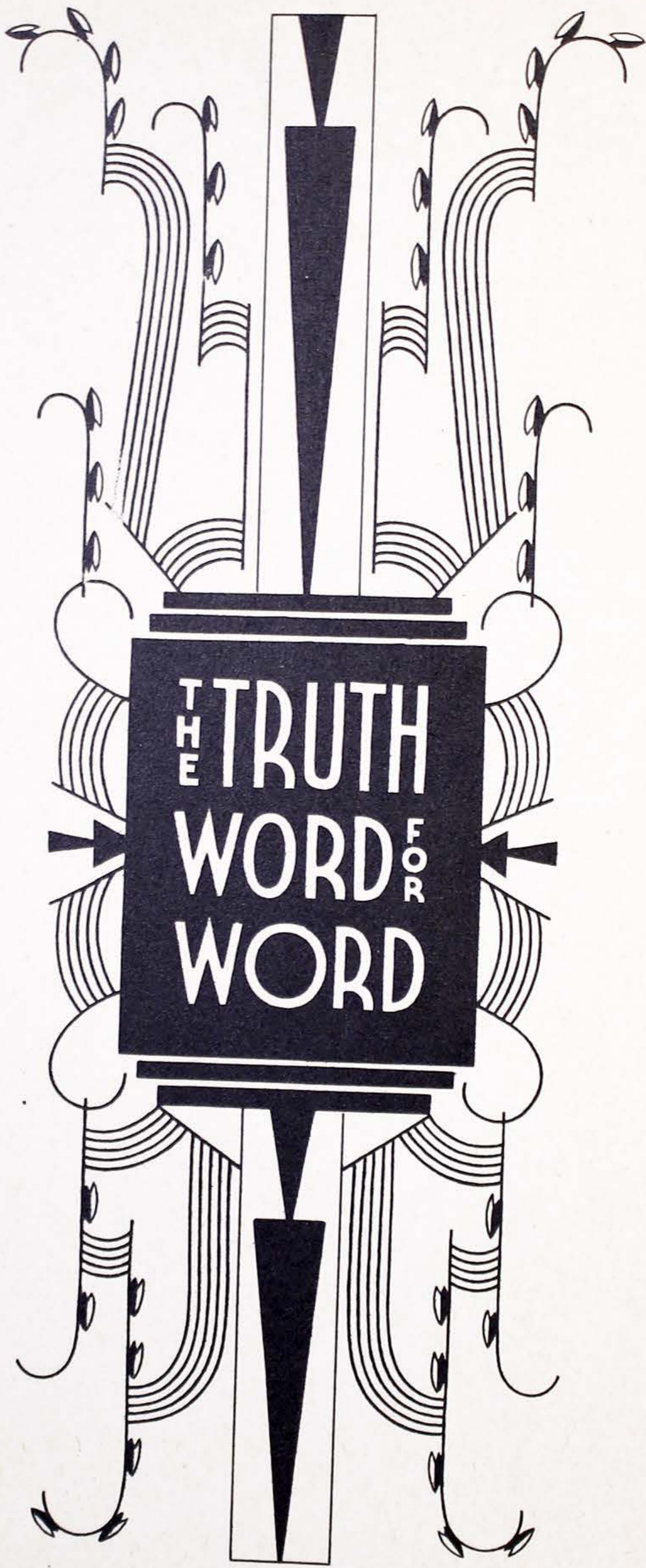




TO GET  
"JUST WHAT YOU WANT"  
IN ART WORK IS ALWAYS  
DIFFICULT ~ ~ ~ ~ ~  
FOR SUCH CREATIVE  
PRODUCTION FACTORY  
METHODS CAN NEVER BE  
SUCCESSFUL ~ AND THE  
SMALL UNIT IS THE MOST  
EFFICIENT ~ ~ ~ ~ ~  
OUR GROUP OF VERSATILE  
ILLUSTRATORS *and* DESIGNERS  
IS NOT TOO LARGE TO GIVE  
EACH PROBLEM THE CLOS-  
EST INDIVIDUAL CARE AND  
ATTENTION ~ ~ ~ ~ ~

Mc MULLEN-WELO  
ADVERTISING ART  
8525 WISCONSIN DETROIT,

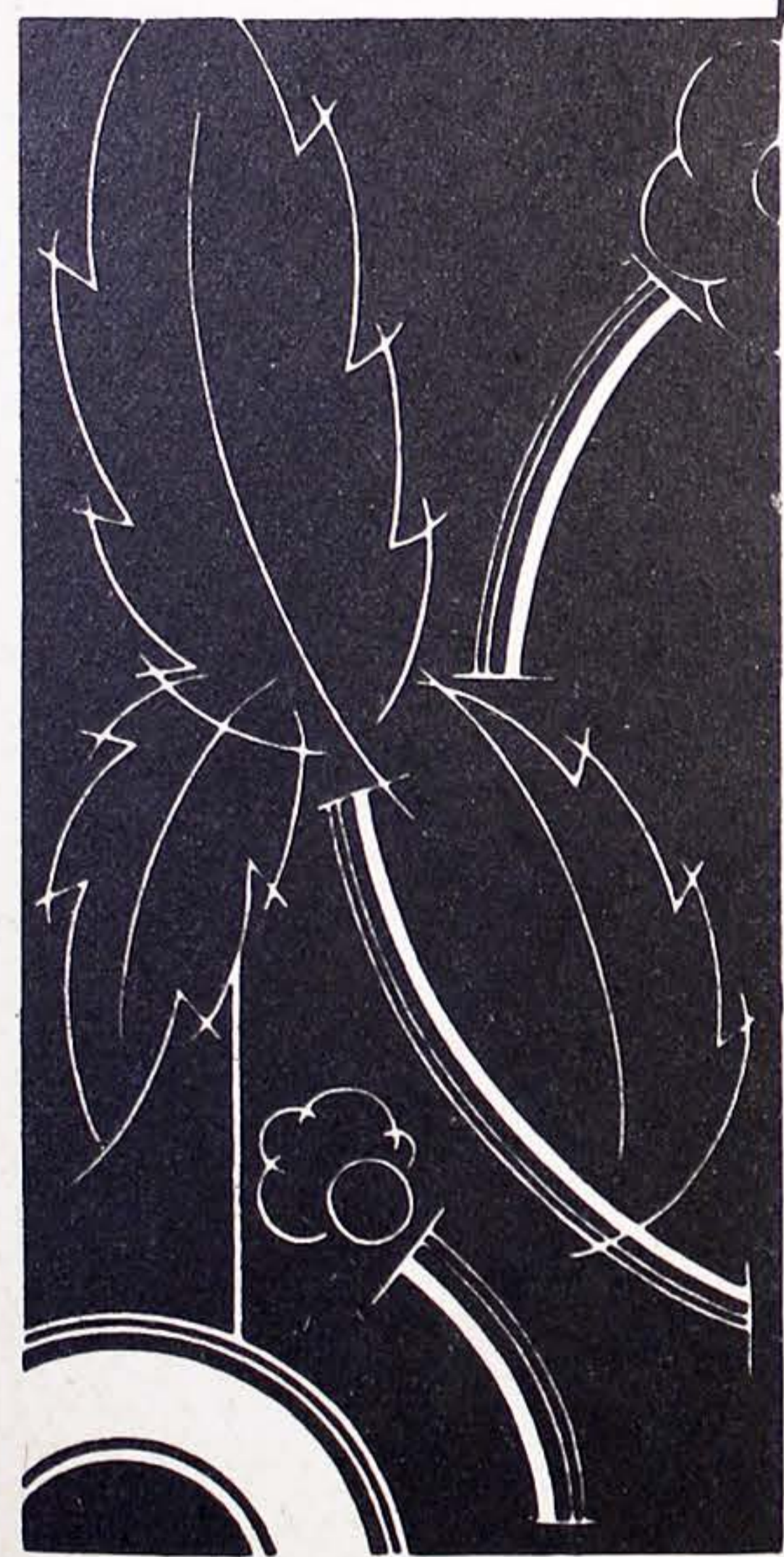






ORNAMENT

AND  
DESIGN



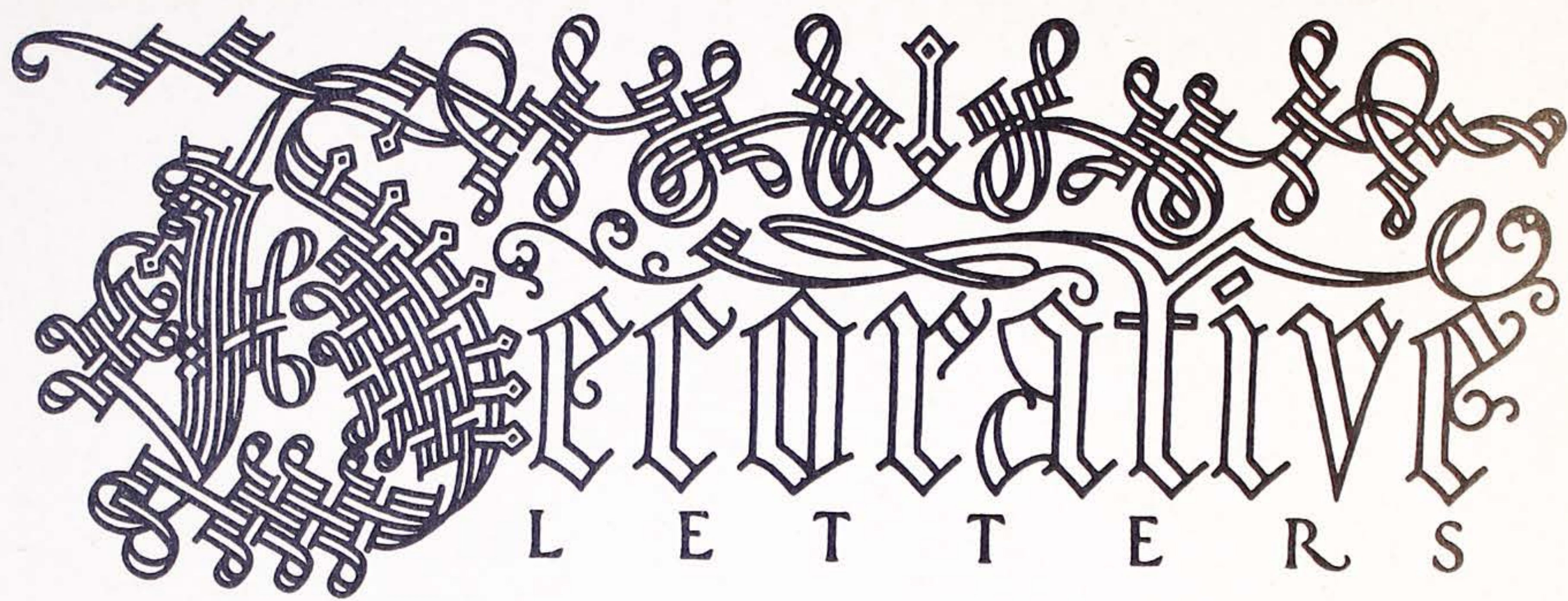
DESIGNED




BY



DETROIT, MICHIGAN.



DECORATIVE  
L E T T E R S



*These letters are valuable  
in enhancing an otherwise  
uninteresting body of type  
or lettering*

*When using the initial letter one  
must consider the "color tone" of  
body type. Then design his letter  
to harmonize*

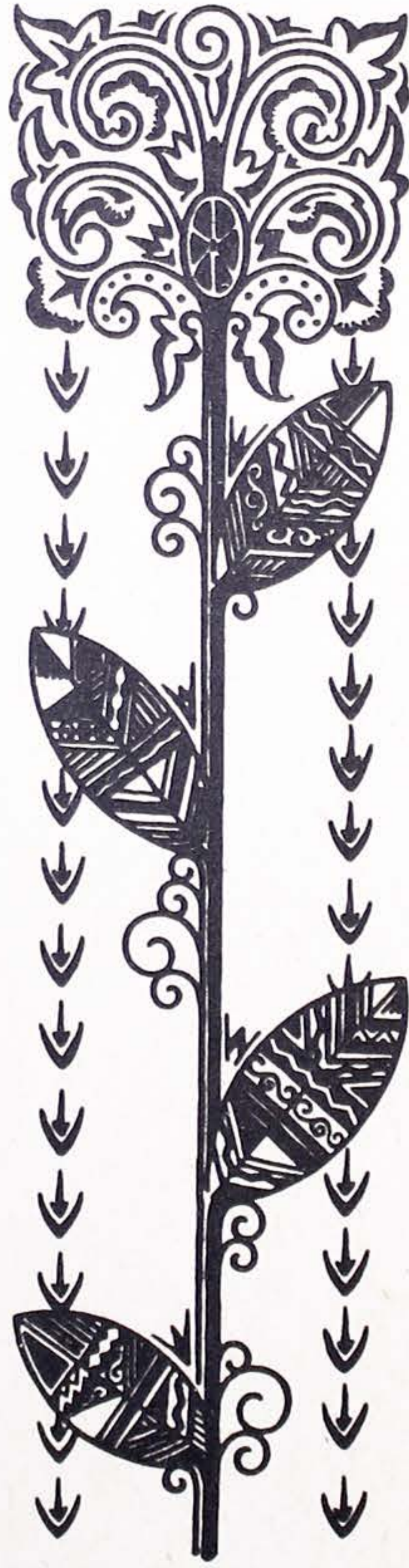
*This modern age demands legi-  
bility in designing of ornamented  
letters and following are a few pages  
of adaptable examples*

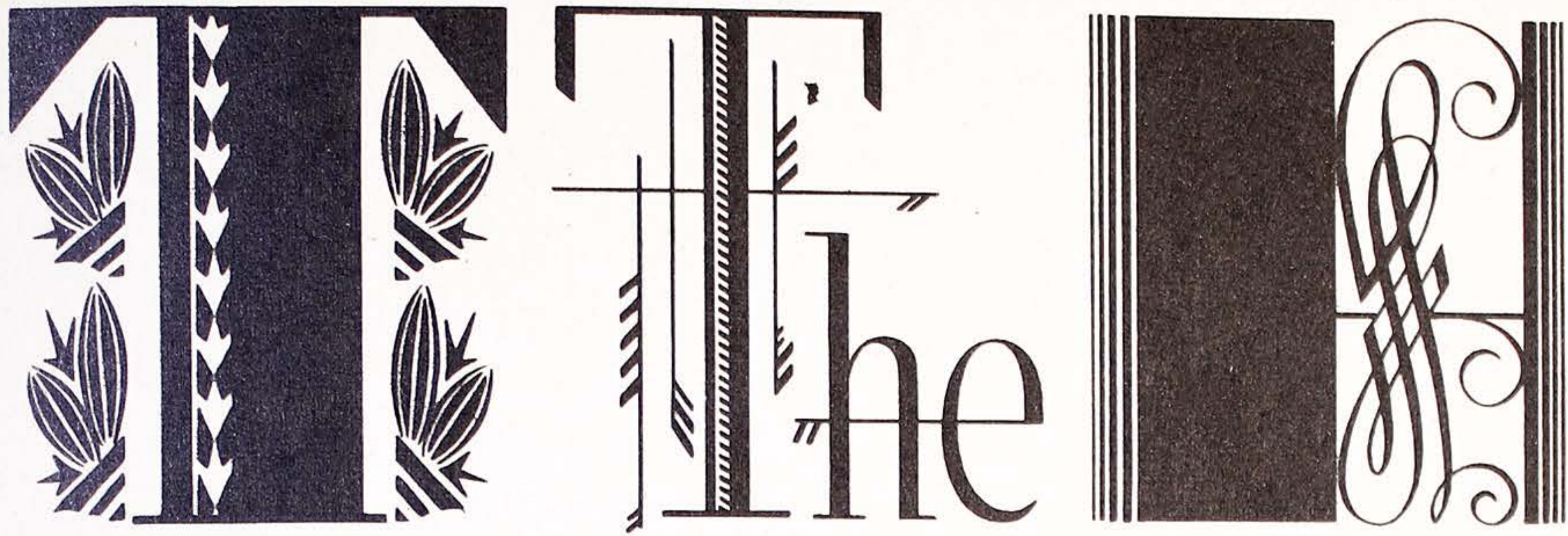






EST OF ALL  
ARE THOSE  
WHICH SHOW  
SIMPLICITY  
IN DESIGN.  
A TREND TO  
THE MODERN






JUST A FEW MORE , ,







NOTHING so good  
as this, nothing  
so smart as this  
*The Merrion CC*  
~ for all round sports  
wear ~ Bilt primarily  
for the golfer, it thinks  
nothing of the tufest  
servis, yet it is eazful  
enuf & wel-bred enuf  
for any clubhouse veran-  
-da. Like all John Wards  
it bespeaks distinction

*Mail orders shipt the  
day receivd. Send size  
and address on a postal  
A catalog, gladly ~* 





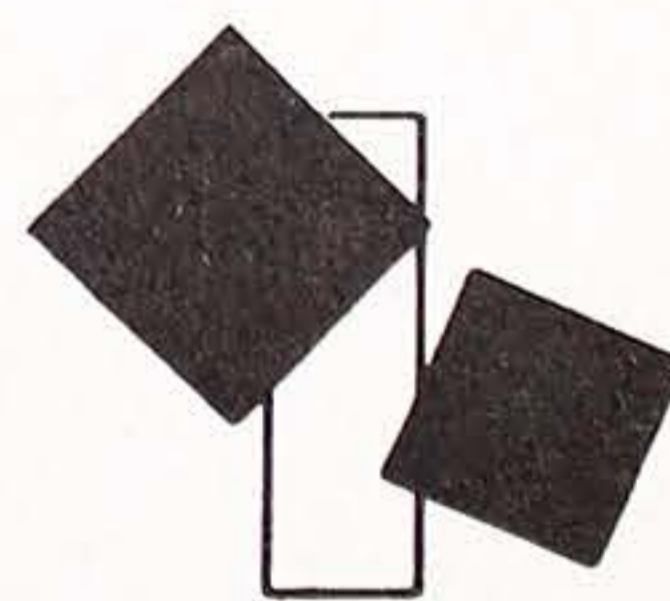
A  
D  
V  
E  
R  
T  
I  
S  
I  
N  
G  
A  
R  
T

# ULTRA MODERN

**N***ew* LETTER  
FORMS  
DEVELOPED  
TO MEET THE  
MODERN  
 TREND



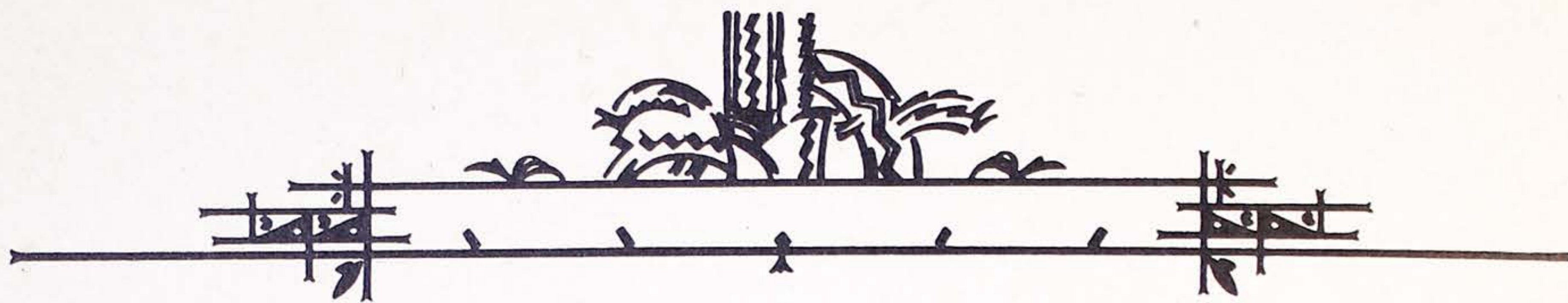
PHONE  
CADILLAC  
5077



**SAMUEL WELO**

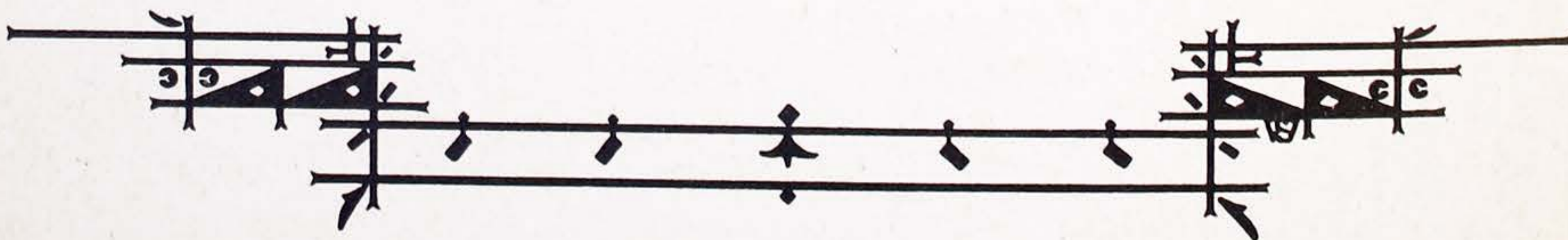
**STUDIOS**

8525 WISCONSIN - DETROIT



# MODERN

**I**T IS A MODERN LETTER. IT IS ONE WHICH HAS RECENTLY BEEN DEVELOPED. IT EXPRESSES THE PRESENT, AS CONTRASTED WITH THE EARLIER PERIODS OF LETTERING. " " " THE MODERN LETTER SHOULD EXPRESS IN SOME MANNER THE SPIRIT OF THE TIME. IT MUST BE DECORATIVE FREE AND DARING, BUT ALSO BUILT ON THE SOLID FUNDAMENTALS OF GOOD TASTE "



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

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 G H K  
M N O P  
R S T U V  
W X Y Z

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

A B C D

E F G H I

K L M N

O P R S

T U W Y

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

**A B C D**

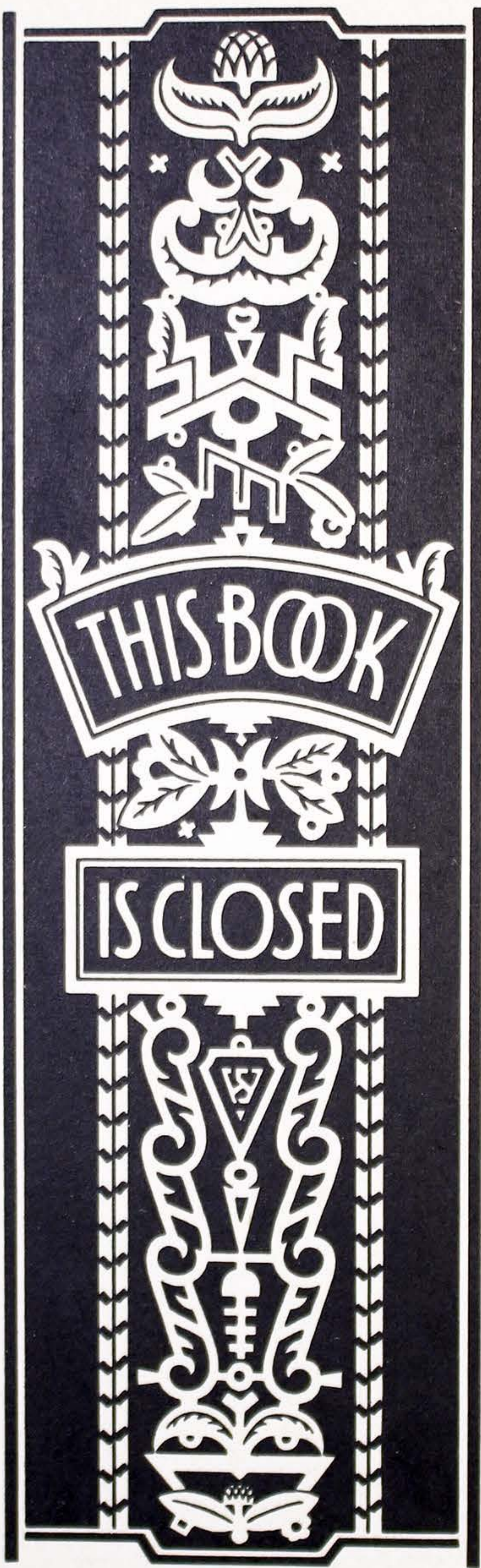
**E G H K**

**M S O P** 

**R N T U**

**W X Y Z**

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



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