

Preface

The New Zanerian Alphabets: An Instructor In Roundhand, Engrossing, Designing, etc., was a monumental achievement by its author, Charles Paxton Zaner. Published in 1900, it was the second in a long line of instructional manuals that continues to this day. Those familiar with the latest update of the Zanerian Manual, 1981, and still in print from the Zaner & Bloser Company, will note the numerous pages from the 1900 version still pertinent.

It is not a penmanship book, but a work created for the lettering artist in the commercial field. Lettering for signs, resolutions, fancy display alphabets in magazines and books were in great demand at the beginning of the twentieth century, a demand that would not diminish until the computer age.

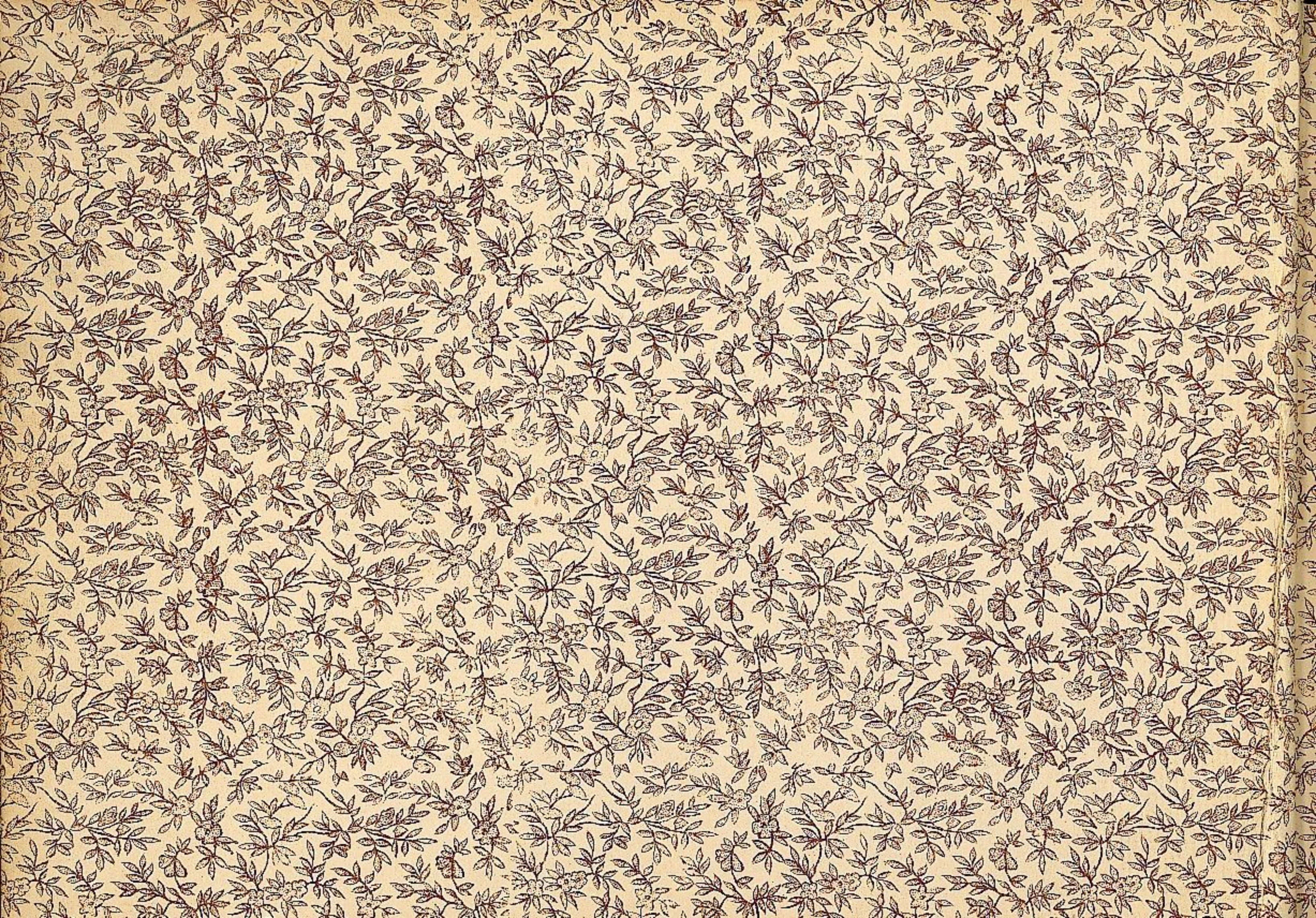
The New Zanerian Alphabets was a textbook for the budding lettering artist. Its many varied lettering styles and designs are a testament to its author, the principal founder of the Zanerian Art College, later the Zanerian College of Penmanship. It would be one of the premier institutions of its kind for over seventy years.

On this disk is a superb piece of lettering history. Every page is here, scanned 150 dpi JPEG, usable just about anywhere. Though the book is printed entirely in black ink, color was included to show the century-old pages as they are today. It is not a large book, measuring only 6" x 8", but extremely well made. Its cloth casebound cover is gold stamped and both have held up well over the years. Smyth-sewn binding is also in fine condition.

Read *The New Zanerian Alphabets*, study it and have fun with it. Even in these days of the computer, there is a lot to be learned from Mr. Zaner's work.

Robert Hurford
Wrightstown, Pennsylvania

THE NEW
ZANERIAN
ALPHABETS
An Instructor in
ROUNDHAND · ENGROSSING · DESIGNING · ETC.



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COLUMBUS, O.

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THE ZANERIAN ART COLLEGE CO.,
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PREFACE.

The need of a work on the subject of lettering that would aid the home student in his efforts to learn engrossing, and a desire to present in a permanent shape the forms given to hundreds of students, who have requested their publication, is what impelled the compilation and construction of the text and letters herein enclosed.

The chief effort has been to present clear and concise instructions in connection with plain practical forms. Elaborate, intricate, old-time alphabets have been omitted. Novelty has been avoided. Basic principles and standard forms have been considered and inserted. Original letters have been added, but not merely because they are new, but because they are practical.

Simplicity, strength, beauty, and speed have been uppermost in mind. Ornament has been added, but sparingly. It is better for learners to err on the side of simplicity rather than on the side of complexity and illegibility. Effect is worth more than fine lines, and ease of execution is preferable to tedious detail.

Roundhand has been given first place on account of its beauty, practicability, and appropriateness. No other style of writing is so widely admired, and so truly artistic for engrossing purposes. Designs have been given to illustrate the application of lettering to commercial and art purposes. Different processes of engraving are illustrated, and work on prepared and grey papers is presented.

The book has been gotten up to reveal rather than conceal methods of working, and to illustrate actual pen work with its usual imperfections as well as its merits. This feature alone is worth more than any other, and is the one that seems thus far to have been overlooked by co-workers. The art of making letters is one thing, but the art of teaching others how to make them is another, and the more important, by far, of the two. As to how well we have succeeded in both, the reader may judge.

THE NEW

ZANERIAN
PLATE

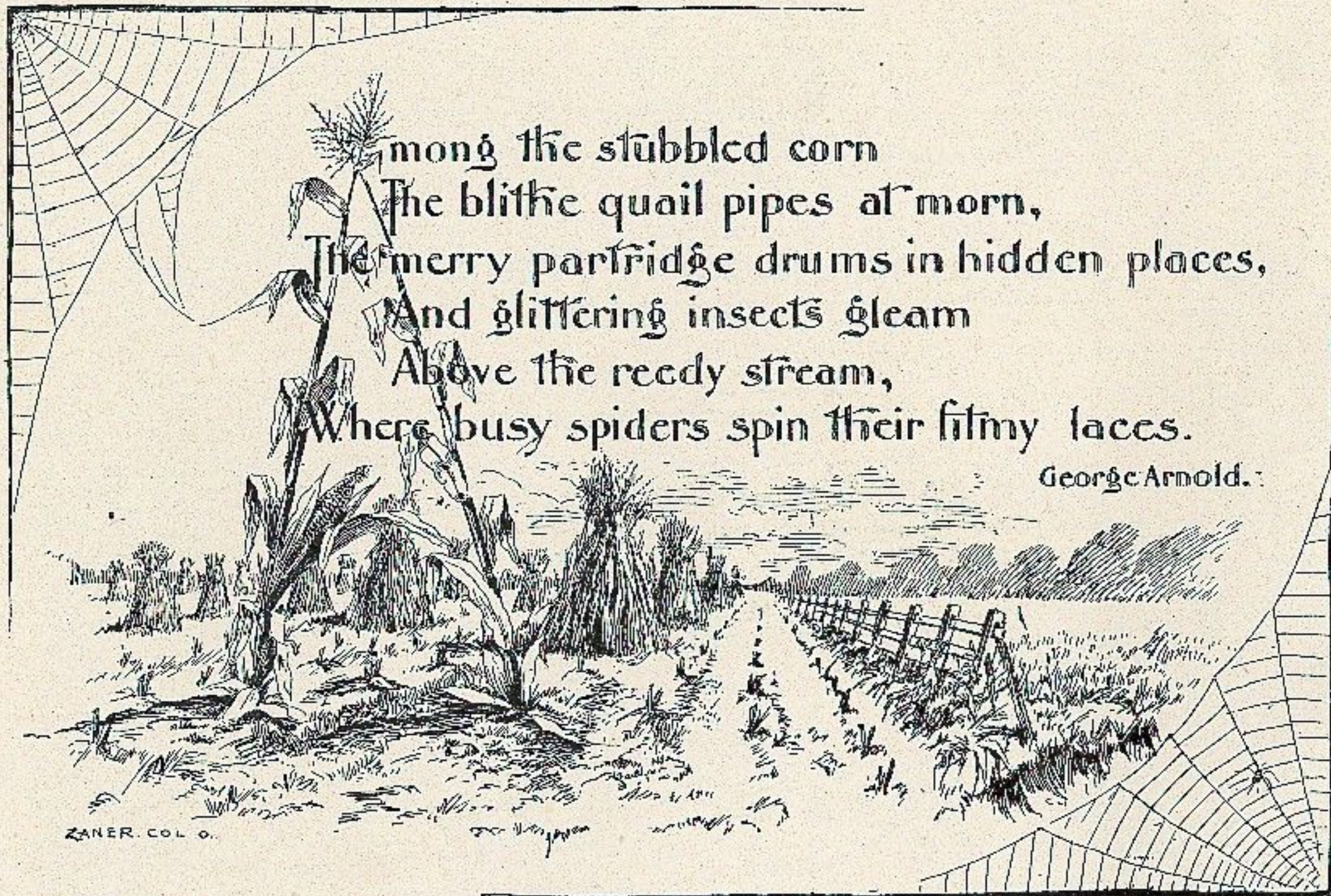
by E. P. Zaner

AN INSTRUCTOR IN
ROUNDHAND, ENGROSSING, DESIGNING, ETC.

PUBLISHED BY

ZANER AND BLOSER CO.,

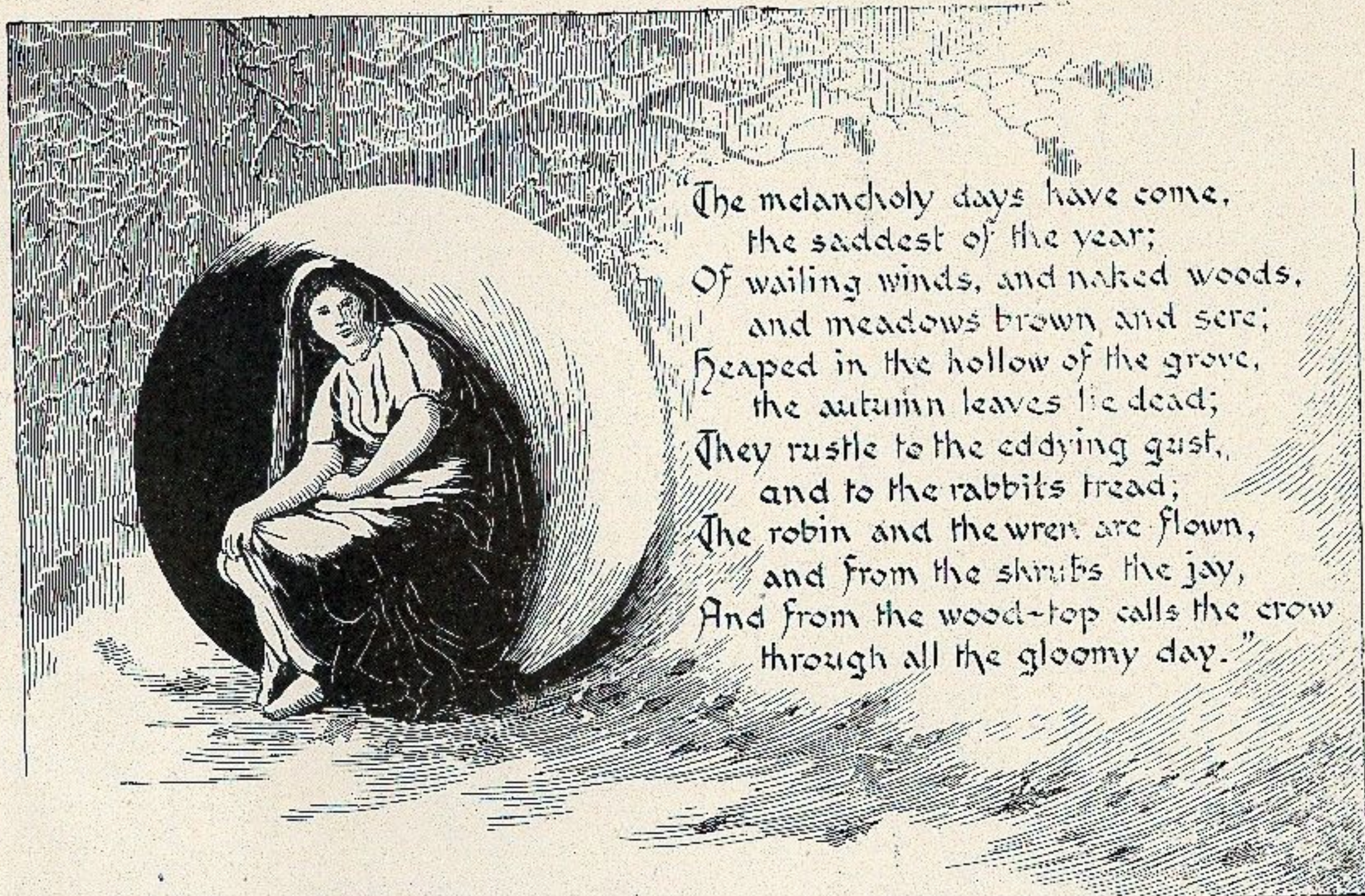
COLUMBUS, OHIO.



Among the stubbled corn
The blithe quail pipes at morn,
The merry partridge drums in hidden places,
And glittering insects gleam
Above the reedy stream,
Where busy spiders spin their filmy laces.

George Arnold.

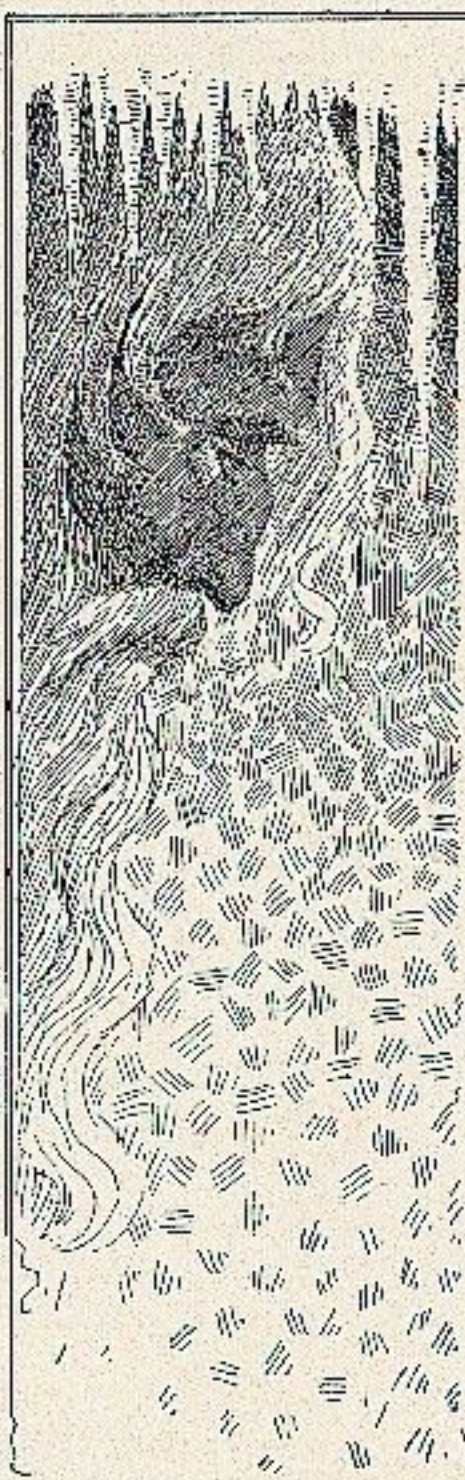
Note perspective of shocks of corn, fence, etc. See how detail diminishes with distance. Note how the lettering gets lighter toward the right as it recedes from the center of the picture.



"The melancholy days have come,
the saddest of the year;
Of wailing winds, and naked woods,
and meadows brown and sere;
Heaped in the hollow of the grove,
the autumn leaves lie dead;
They rustle to the eddying gust,
and to the rabbits tread;
The robin and the wren are flown,
and from the shrubs the jay,
And from the wood-top calls the crow
through all the gloomy day."

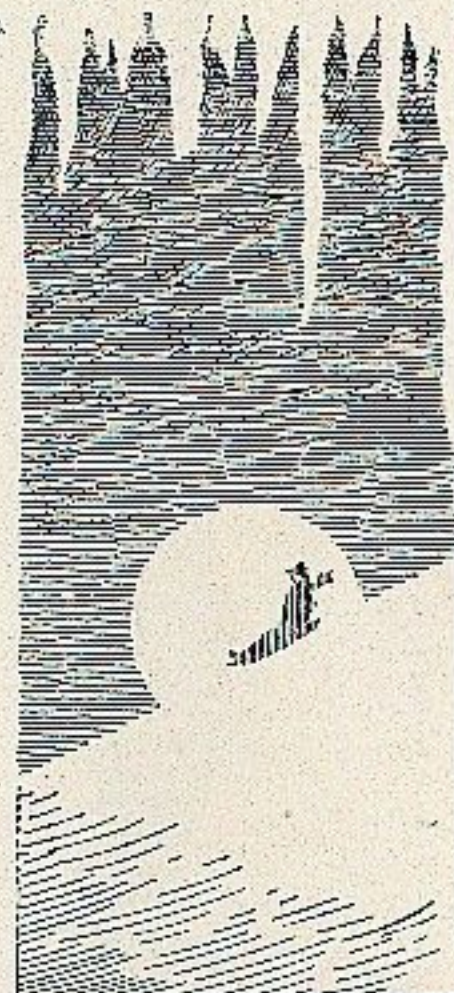
ZANES, COL. D.

Study the frost-like effect of background and windiness of foreground. The figure and contrasting background suggest the opposing elements of nature. Study the four corners.



O Winter, ruler of the inverted year,
Thy scattered hair with sleet like ashes filled,
Thy breath congealed upon thy lips, thy cheeks
fringed with a beard made white with other snows
Than those of age, thy forehead wrapped in clouds,
A leafless branch thy sceptre, and thy throne
A sliding car, indebted to no wheels,
But urged by storms along its slippery way,
I love thee, all unlovely as thou seem'st,
And dreaded as thou art! Thou hold'st the sun
A prisoner in the yet undawning east,
Shortening his journey between morn and noon,
And hurrying him, impatient of his stay,
Down to the rosy west; but kindly still
Compensating his loss with added hours
Of social converse and instructive ease,
And gathering, at short notice, in one group
The family dispersed, and fixing thought,
Not less dispersed by daylight and its cares.
I crown thee king of intimate delights,
Fireside enjoyments, home-born happiness,
And all the comforts that the lowly roof
Of undisturbed retirement, and the hours
Of long uninterrupted evening know.

William Cowper.



The lettering in this design is very compact and uniform, yet legible. Note how close the lines are. Study spacing between words.

·THEREFORE·
·BE·IF· **Resolved** ·THAT·

Resolved

Resolved

Resolved

Resolved

·THEREFORE· **Resolved** ·THAT·THE·

RESOLUTIONS ADOPTED BY THE EMPLOYEES
OF THE

Union Traction Company

GREEN & FAIRMOUNT
DIVISION

FEBRUARY 12TH 1900

WHEREAS, We the Employees of said Company desire to
extend to the

President

AND
Board of Directors

OUR SINCERE AND EARNEST THANKS

FOR THE

UNEXAMPLED GENEROSITY

shown for the courteous treatment accorded us and for
the agreeable relations established and maintained.

RESOLVED, That these resolutions be
properly expressed and framed and
presented to the

President and Board of Directors
as a monument of the gratitude of the Employees

Committee

Charles F. Bonner
John A. Powell

William T. Winters
William S. Wilbert

J. D. HOLT, DESIGNER
1013 CHESTNUT ST. PHILA.

AN ACKNOWLEDGMENT.

The alphabets on pages 112, 113, 114, 115, 116, and 117 were reproduced from Williams and Packard's Gems of Penmanship. In the first edition of this book we gave them credit for having produced them, but later we found that the alphabets were originally produced in a German publication.

We therefore take pleasure in giving credit to whom credit is due, and in rescuing from oblivion some of the finest gems of lettering ever given to the world.

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MATERIALS FOR ROUNDHAND OR ENGROSSER'S SCRIPT.

Any good writing ink will do for practice, but it is not best, neither will it answer for engrossing. Ink should have enough body to produce a black shade without retouching, but it need not be glossy. Arnold's Japan will do. India ink is better. Prepared Liquid India (Zanerian brand) is best. This ink diluted with five parts water and one-half part of powdered gumarabic to one part of ink, makes a fine ink at a low price. Ink needs enough gum to keep it from flowing too freely but not enough to produce heavy light lines.

Use an oblique holder with the point of the pen well elevated. For general engrossing use Zanerian Fine Writer pens. For fine work use Spencerian Epistolare. For real small, dainty work use Gillott's No. 290.

Paper should be of a fine letter quality, bond, wedding, or cardboard. Thin, cheap, soft paper should be avoided.

INSTRUCTIONS.

Roundhand is the highest art in the matter of script forms. It is essentially decorative in character and partakes largely of fine arts. It is specially adapted to the engrossing of resolutions, diplomas, certificates, policies, valuable documents, records, etc., as well as for display advertising, letter, note and bill heads, calling and professional cards, announcements, etc.

No style is so widely admired by educated people as roundhand. It has continued in use with but slight modifications for three centuries. It will continue to be used for many years to come, and there is a constantly increasing demand for those who can execute it creditably. You will therefore do well to acquire it. It is within the reach of perseverance and talent. It is many times more rapid than lettering, and frequently more fitting. Nothing is more suitable for resolutions and important state papers.

The forms given are such as are used by the best engrossers in the world. As will be seen, they are unlike ordinary light-line script forms, and must be executed on an entirely different basis or plan. The freedom and lightness of movement usually employed in ordinary writing cannot be employed to advantage here. Instead, a movement that is more firm and sure is needed. The little finger should serve as the chief center of control. The first and second fingers must act some, but not much nor exclusively. Too much finger action will make it tiresome, as will too much arm movement make it unmanageable. Use mainly the hand and forearm. Raise the pen often; as often as indicated. These plates were prepared for the purpose of revealing rather than concealing pen liftings and joinings. For that reason they appear broken and unfinished, but they tell the truths of execution. Study the forms closely. See that down-strokes are slanted, shaded, and spaced uniformly. Notice how the shades increase and diminish at the tops and bottoms of letters and how delicately the shaded strokes bend as they near the line to assist in making a rounding curve. The *c*, *e*, *o*, and *a* all begin alike, and the oval part of the *a* is the same as the *o*.

Practice the forms herewith in the order given. In the first three lines aim to secure uniformity in heft, slant, and spacing. Upper and lower turns should be the same in rotundity. Raise the pen every time at the base line. Learn to raise the pen often and to replace it skillfully. Retouch the ends of the heavy strokes if you wish them square as in the copy.

Use pencil head and base lines for small letters. Study carefully the shapes of letters and how the shades increase and diminish at the tops and bottoms of letters. Make small loop stroke of *e* downward. Learn to make the letters large at first and then gradually reduce them in size until they are as small as desired. Be content to make them slowly at first and then increase the speed, if that is required.

Notice the fact that there is no connective slant as in the semi-angular forms, but that up strokes are on the same slant as the down strokes. The tendency with beginners is to slant the *s* and oval part of the *a* too much. The tendency is to slant the up or connecting strokes too much, especially between such letters as *u* and *n*, etc.

Do not become discouraged if you fail to secure as smooth lines at first as desired. Be patient as well as persevering and painstaking. Remember that ink, paper, pens, and holders are important factors in quality of line. Of course, skill of hand is all important. And skill in this sense means not only propelling and controlling power, but it also includes touch or the quality of pressure necessary for smoothness and strength.

Your greatest difficulty will be to secure uniform slant and spacing, and smooth lines. Constant, persevering practice will overcome the first. Careful, analyzing study in the second will reveal that spacings are a trifle wider between letters than in them, and that some are wider than others. When *i* is joined to *n* there is a long compound curve which should not be made to extend diagonally (obliquely) across the intervening space, but it should go up on the main slant, and not on the connective, as in ordinary script. When *n* follows *o*, the tendency is to make the spacing too wide. Aim to so space that at a considerable distance all shaded lines will appear equally distant, but near at hand each letter will be distinct. Words must be spaced more widely than letters.

To secure smoothness, you must hold the pen properly and have a holder that is adjusted scientifically. Besides, you must learn to make each stroke with a quick, snap-like action. Not quite spasmodic, but quickly enough to secure strength and smoothness. This will come by practice. But it is better to have well proportioned forms that are slightly rough than poorly proportioned forms that are smooth.

Learn to depend largely upon the little finger rest as a means of control. Let it serve as the chief center of action, around which the various movements act. Let the movement be slow and sure at this stage of progress, at least. True, in long lines and many short ones, the movement comes from the elbow and above, but it is restricted to a large degree by the hand rest. You must not let your prejudice against "finger-movement" prevent you from using it in this kind of writing. If the fingers were not intended for action they would have no joints or corresponding tendons and muscles.

Raise the pen nearly every time you come to the base line, as indicated by the little openings. Endeavor to secure round, full turns at the top and bottom of letters by making the up strokes on the same slant as the down strokes, and by turning to the right before you come to the base line. Make both sides of the loop downward, the heavy side first. Retouch the ends to make them square, but in practical engrossing they can be made square enough without the retouching.

It takes a good, strong, firm action of the fingers, hand, and forearm to produce smooth, heavy, long shades, quite unlike that used in light-line writing. At the same time a certain quickness and elasticity of action may be cultivated and utilized to advantage in this kind of work. Experiment. Do good work in your own way, learning as much as possible from this and other sources.

Utdkkblhitdo

Ubbkklookhobo

jyzzgppzyzgp

pppuffillpuff

abcdefghijklmnopqrstu

vwx yz. 1 2 3 4 5 6 7 8 9 0.

roundhand penmanship.

summers manners noun ours.

The line of beauty, the compound curve, forms a very considerable part in these forms. And to be a real line of beauty it must be delicately curved, smoothly shaded, and swelled well near the center. You will see, also, that the heaviest part of the shade is at half the height. Some of the light-line ovals will be difficult to execute without showing nervous kinks. But kinks are better than reckless, meaningless scrawls. Secure an artistic effect, it matters but little whether you use the fingers or the arm. See that your heavy strokes are uniformly shaded, spaced, and slanted; that your lines are graceful and smooth; and that your spacing between letters and words are proportioned so as to be distinct but not detached.

You will do well to master the exercise at the top of the accompanying plate before proceeding to practice the letters. It is an important exercise because it contains the strokes used in so many letters. Raise the pen at the top and bottom of the exercise, or at the bottom only, or not at all, as you prefer.

Do not waste time and effort by attempting to make these letters as quickly as in the ordinary ornamental hand. "Slow but sure" is the best rule to follow here. Draw the forms rather than write them. Use the fingers and hand most. Let the hand rest securely upon the side of the little finger, which should slip but slightly.

The round, full ovals will be found quite difficult, but careful, painstaking study and practice will win. Raise the pen whenever you can do so to advantage. The slight shade on the upward stroke of the oval of *T*, *P*, etc., is made by retouching. Usually this stroke is apt to be somewhat nervous and broken where they are shaded, and the shade is added to strengthen and smooth the line.

Remember that your forms may slant more or less than the ones here given — that is a matter of individual preference. The turns may be more rounding or less rounding, etc., but to begin with it will be well to learn to copy the forms given, and then you will know better in what manner you shall desire to modify them.

Don't be in a hurry, but be in earnest. Be careful, be observant, be persevering. If shades are rough on one side your holder or paper is not adjusted properly. The latter should be held much the same as in writing — the bottom of the paper at about an angle of 20° with that of the edge of the desk,

No other style of writing is so widely admired by educated people as roundhand. No other style is more easily learned. And no other style is so well suited to the engrossing of resolutions, diplomas, valuable documents, etc., as this. After proper practice it can be written quite rapidly, nearly as rapidly as the usual ornamental light-line forms. If you wish to do fine art engrossing you cannot afford to ignore nor neglect this appropriate style of writing. It is many times more rapid than lettering, and oftentimes more beautiful and fitting.

Reviving interest in Round or Engrossing Script means that some things are good even if they are old. This style of writing attained a very high degree of perfection in beauty and skill in the seventeenth century. During the first half of the present century it was superseded by our light-line, semi-commercial hand. But the latter proved too weak for true ornament and too difficult for practical purposes, so to-day, the tendency is toward something simple, easy, and rapid for business, and something truly ornamental and substantial for art.

Roundhand is easily read when framed and hung upon the wall (which our light-line systems of writing are not); it is graceful and artistic; and it is not so uncertain in execution. It is not rapid, but fine arts (arts for their decorative and graceful qualities) are not judged so much by their quickness as by their quality. Beauty is the chief essential.

The regularly spaced heavy down strokes contain an element of repetition and rhythm which are characteristic of music, decorative art, etc. It is well, therefore, to see that the spacing is approximately even, neither very wide nor narrow, and that the shades are about the same in thickness. Turns should be rounding and graceful, angles should be tangential, and ovals full and graceful.

Study these essentials more and you will need to practice less. Good, clear, definite, tangible concepts are the secrets of superiority, in this art, the same as in painting, sculpture, music, etc. The hand soon learns to do anything that the mind clearly perceives and the will dictates.

The following plates are given for review and variety of forms.

Roundhand,

with its numerous modifications,
contains the elements of

Fine Art

in its solidity, contrasting light
and heavy lines, turns and angles,

Decorative Qualities,

having continued in use, unchanged,

for centuries.

a b c d e f f g 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.

A A B B C C D D

E E F F G G H H I

J K K L L M M
N N O O P P Q Q
R R S S T T U U
V V W W X X
Y Y Z Z

FREE STYLE ROUNDHAND.

The capitals in the four pages following were made off-hand with the arm movement, some with the elbow raised from the desk and some with it resting. The aim is to secure forms that are at once symmetrical, graceful, artistic, and spirited.

The small letters must be executed with deliberation and retouched with care. The fingers and hand are employed principally in the small letters — the little finger serving as the center of control. Raise the pen often in the small letters, usually after every downward stroke.

This style of script is attractive, but too uncertain for engrossing purposes. The capitals being made off-hand, the risk regarding pen breaking, flipping of ink, etc., is too much to employ them on elaborate specimens of engrossing. But where dash and grace are desired, this style is desirable. If you are a fine light-line penman, or are a skilled engrosser, this style is easily acquired.

The capitals are the very essence of that kind of skill which comprises accuracy and boldness. It cannot be secured in a day, nor for the asking, but only by intelligent practice.

The pen should be fine and flexible, and the holder should be oblique. Some of the flourished strokes were made with a straight holder held as in flourishing.

Writing of this character requires more or less retouching. And as it takes skill as well as judgment and patience to do this, you will do well to learn to do it well. By so doing you will learn the secret of converting failures into successes.

America

Browning

Company

Dreamer

European

Flourish

German

Handsome

Home

Insurance

Junius

Kentucky

Kansas

Learning

Manners

Movement.

National

Number

Ornate

Panama

Penmen

Quinine

Raining

Summer

Specimen

Tennessee

Unions

Vincent

Wimmer

Winnow

Venia Yours Zebra

ITALIC ROUNDHAND.

This is a compromise between print and script. It is intensely legible, yet on account of its curves and light and heavy lines, it is quite artistic. It requires no small amount of skill to execute. Use an oblique holder and a fine, flexible pen. Make the forms first much like the second small *a* and then retouch the ends and add the corners with a fine pen and straight holder. Do this after the ink has dried from the first writing. Two or more styles of most forms are given. Use the ones you prefer. Study relationship of styles. For instance. The second *a* does not belong with the first *b* nor with the second *l*. The first *b* does not belong with the third style of *B*, nor with the second or third *C*. The last *Z* properly goes with the last *R*, the last *H*, and the third *G*. Unless you learn to observe these things your work will necessarily lack that unity and taste so necessary in excellence.

Some one has very wisely said "Trifles make perfection, but perfection is no trifle." Little things in lettering are as important, if not more important, as in anything else. Much care must be exercised in retouching this kind of letters. And unless you have more than average skill, you need not expect to make much of a success of this graceful, plain, effective alphabet.

Italic Roundhand.

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

k l l m m n n o p p q q r r s t t u

u v v v w w x x y y z 1 2 3 4 5

— 6 7 7 8 9 0 —

Plain, Practical, Rapid.

A A A B B B C C C

C D D E E E F F G G

G H H I I J J K K L

L L M M M N N N

O O P P P Q Q R R

R S S S T T U U V V

V W W W X X Y Y Z Z

MONOGRAM LETTERS.

The two styles of accompanying letters are specially adapted to compact, ornate, intricate monograms. The first alphabet partakes of the characteristic of script forms and is particularly suited to penmen, and the second resembles print and is serviceable to the engraver and designer.

The first depends to a large degree upon contrast, smoothness, grace, and harmony for its ornateness and the second is dependent upon vinelike curvature, symmetry, scalloped shades, and symmetry for its beauty. The parallelism and crossing-at-right-angles of line is much the same in both styles.

The first style reads from left to right to better advantage than the second, but the latter groups more compactly than the former. The weaving, overlapping, crossing principal is much the same in both and should be seriously considered, as it is arrangement, curvature, and symmetry of the stroke and letter that counts, rather than the smoothness of the line. This is true of the first but doubly true of the second.

Space values are particularly well worth considering. By that is meant that there shall be neither large, open, barren, blank, unoccupied spaces, nor small, crowded, jungled, cramped, dense, congested spaces. Then, too, variety of curve, shade, ornament, and shape is desirable. Too much of one shading, quality of line, and character of ornament is apt to prove monotonous. For this reason the second style, particularly where the shades and ornaments are not all black, as in *X* and *SH*, is more artistic, though less skillful than the first.

To make these letters, first sketch them simply, plainly, boldly with pencil, paying special attention to general shape, symmetry, and plainness rather than to detail, ornament, and fineness. As you proceed these latter qualities may be considered and added. Make sure of legibility, and then ornament all you please. As far as possible, let the monogram read from left to right, but this is not always consistent with the highest type of beauty.

Do much head work in proportion to hand work. There is too much invention connected with the weaving of these forms in an artistic manner to admit of grinding them out at the rate of so many per minute. Beauty is the chief consideration, and mood, talent, and experience contribute to it.

MONUMENTAL

ABCDEFGHIJKLMN O PQRSTU VWX

YZ AB CD EFGH IJKL

MNOP QRSTUVWXYZ

ABCDEFGHIJKLMN O P

QRSTU VWX YZ

COMMERCIAL SCRIPT.

First, study critically the proportion and shape of the forms. Second, outline them with pencil, using head and base guide lines, and a few vertical or slant lines as desired. Third, outline the letters with pen and ink (always use undiluted India ink) as shown in first and third lines, being careful to secure smooth, strong strokes and graceful curves. Fourth, fill in with coarse pen as shown in second and fourth lines, or with fine pen as shown in next to last line, or in any manner you may prefer and deem best and prettiest. The last line presents three ways of decorating the forms by the shading method. The word *Backward* looked well without the shading. Script of this heavy, round, shaded-base sort is very readable, and therefore practicable for artistic advertisements. It is capable of great modification and if you once master the style herewith given you will then be able to modify it so as to appear entirely new by making the forms taller or wider, heavier or lighter, more rounding or angular, etc. Grace is the secret, characteristic charm of this class of work, so be sure to maintain balance of parts, fullness of ovals, gracefulness of line, etc. See pages 118-119.

abbcdeffggghhijkkllmnnopqr

stuvwxyz.1234567890

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. Roundhand

VERY
HEAVY

Backward Any Slant Forward

MARKING.

These alphabets are specially suited to commercial purposes in the marking of packages, boxes, headings, show cards, etc. The two requisites, legibility and rapidity, have been kept in mind in their construction. For beauty in this work must be subordinate to utility. The forms need not be homely to be useful, nor do they need to be ornamental to be impractical. But what we mean is, that beauty, when it affects legibility, must not be introduced.

Head and base lines may be used at first, but in actual use the head lines may be dispensed with.

The spacing must conform with the rule governing letters in general. That is, the spacing between letters must not be so close as to appear blurred, or two as one, nor so wide as to appear broken or detached.

The slant problem may here be touched upon. And it must not be understood that lettering, to be rapid or intricate, must be slanted. It is here given because many people wish to slant their lettering as they do their writing.

The first alphabet is done with an ordinary flexible writing pen. The remaining three alphabets are made with the various widths of broad-pointed or stub pens. It makes but little difference what angle is used, just so that all the letters are uniform. Where blackness and solidity are desired, the second alphabet is best. If delicacy and beauty are wanted in conjunction with readable qualities, the last two are preferable. Continued use of these forms, especially the style you like, will enable one to use them quite rapidly. So much so as to seem wonderful to one unaccustomed to such work. As may be seen, the extended letters of the last alphabet are some shorter than in the others, thus making it suitable to compact lettering. A great deal of matter can be put on a page in a very legible form in this style.

abcdefghijklmnopqrstuvwxyz 123456789

ABCDEFGHIJKLMN OPQRSTUVWXY

abcdefghijklmnopqrstuvwxyz ABCD

EFGHIJKLMN OPQRSTUVWXY 123

abcdefghijklmnopqrstuvwxyz ABCDEF

GHIJKLMN OPQRSTUVWXY 123

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJ

KLMNOPQRSTUVWXY. Marking Alphabets.

SKELETON AND ANTIQUE.

To begin on the forms herewith, rule head and base lines for the small letters. Sketch the letters lightly with the pencil, giving special attention to proportion and spacing. Be sure about the general form, and uniform slant and spacing, before attempting smoothness and detail, for the general, at this stage of progress, is worth more than fineness. After the letters are placed and suggested with pencil, take a business or common pen and draw them carefully in ink.

The first alphabet given is very useful in many ways. It can be useful almost anywhere, in map and plat marking, in mechanical drawing, and picture marking; in a thousand and one ways that nothing else will do as well. Nor is it as plain (unornamental) as you might at first think, as shown in the third line from the top.

The second lot of letters are fancy from the start. They are almost elaborate or gaudy, but not illegible. The more you study these forms, the more you will realize their unlimited possibility of variation and adaptation to engrossing purposes. Enlarge them three or four times and you will be better able to study them.

The last alphabet is not without merit. It certainly must have some good points to be resurrected after many years of rest to be used so extensively by all classes of artists. First draw the letters in skeleton form and then shade them. Notice the different styles *U*, *E*, *N*, and *T* in the words *Antique* or *Quaint*. Try these forms a half inch in height, then their present size. Do not be satisfied with anything less perfect than the copy. These forms were gotten up rather hastily, as they should be.

abcdefghijklmnopqrstuvwxyz.1234567890?!
ABCDEFGHIJKLMN OPQRSTUVWXYZ&AMN

Unadorned Hair Line or SKELETON LETTERS

Unadorned Hair Line or SKELETON LETTERS

abcdefghijklmnopqrstuvwxyz.123

4567890ABCDEFGHIJKLMN OP

QRSTUVWXYZ& Ornamented

abcdefghijklmnopqrstuvwxyz.123456

7890.ABCDEFGHIJKLMN OPSTU

VWXYZ&. ANTIQUE OR QUAIN.

LIGHT-LINE GOTHIC.

We have herewith two light or hair-line Gothic or Egyptian alphabets, which are very popular among draftsmen, architects, etc. The first may be made entirely by rule but the second should be made free hand. It is best to use head and base pencil guide lines, but to depend upon the eye for spacing and the hand for execution. If absolute accuracy and mechanical effect are desired then the first alphabet and the ruling pen and straight edge are best. The forms may be modified, not only in slanting them forward or backward, much or little, but by making them low and wide, tall and narrow, large or small, light or heavy.

Use a straight holder and smooth or round pointed pen and India ink. A glass pen or a stick sharpened with a groove or grooves running up from the point to retain the ink are not bad. If made just right, the latter is excellent. Watch the spacing closely between letters as well as the relative height and width of the letters.

The ability to do simple, plain, rapid lettering is no mean accomplishment and is much more easily and quickly acquired than writing. Then, too, it is almost a necessity in nearly all lines of modern business as there is so much labeling, tabulating, marking, etc., to be done. And the one who can do it has the advantage of the one who cannot in securing and holding a position.

The following three plates may now easily be mastered with little or no further instructions. For "Plain Lettering" use a flexible pen, for "Light-Line Block" use a firm, coarse pen, and for "Skeleton" use a medium pen.

At first study the characteristics of each alphabet and then watch general proportion, shape, spacing, etc. Always look at your work first from the standpoint of legibility and then from the one of beauty.

abcdefghijklmnopqrstuv

wxyz 1234567890. ABCD

EFGHIJKLMNOPQRSTU

VWXYZ & Architect's Favorite.

Some slant this way. Some slant the other.

abcdefghijklmnopqrstuvwxyz33

ABCDEFGHIJKLMN OPQRSTU

WXYZ & Slanting. *Slanting*. Plumb.

Rapid. * Plain Lettering. * Simple

abcdefghijklmnopqrstu

vwxyz.1234567890.ABCDEFG

HJKLMNOPQRSTUVWXYZ

Slanting. * Z * Unshaded

Rapid · Light Line Block · Easy

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

w y z 1 2 3 4 5 6 7 8 9 0 A B C D E F

G H I J K L M N P Q R S T U

V W X Y Z & OCTAGONAL

SLANTING O · R · N · A · T · E · *SLANTING* ·

GOOD — Skeleton — PLAIN
abcdefghijklmnopqrstu-vw-
wx yz 1234567890 ABCDEFGH
IJKLMNOPQR STUVWXYZ & 'M
PLANS AND SPECIFICATIONS FURNISHED.?!
abcdefghijklmnopqrstu-vwxyz 1
234567890 ABCDEFGHIJKL
MNOPQRS TUUVWXYZ 3 & E

MATERIALS AND POSITION FOR TEXT LETTERING.

Any good writing ink will do for practice, but it will not answer for actual engrossing. You need an ink with enough body to it to produce a deep black or brilliant letter, but not glossy. Arnold's Japan will do. India ink is better — in fact, there is nothing as good. India ink, if diluted with about four parts of water to one of ink, with a little blueing and powdered gum arabic added, is good.

Use F. Soennecken's pens; usually No. 1 for practice. Keep it moist to the neck, but do not dip much ink at a time. New pens do not act well until oil is worked off. Press both nibs of the pen on the paper evenly and firmly, but not heavily enough to cause them to spread much. Wiggle or work the pen slightly as you place it on the paper preparatory to starting a stroke, in order to secure uniform flow of ink from the start. Pens, if used well, will last a long time.

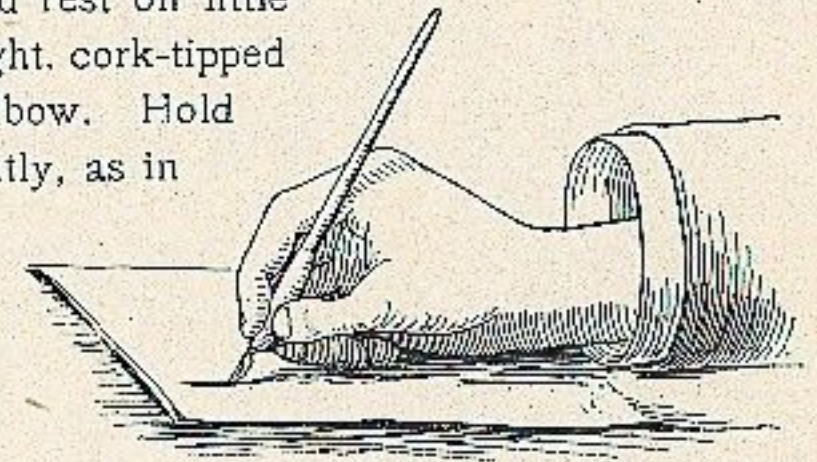
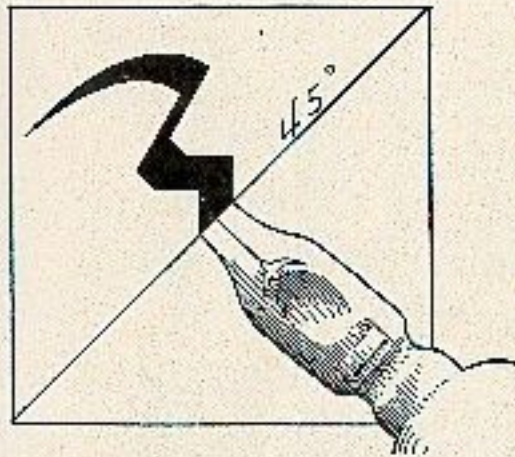
Good, firm, smooth-surfaced, white paper is desirable. Well trained, obedient muscles and keen, critical, perceiving eyes are indispensable. A blotter or similar piece of paper should be kept beneath the hands. An open inkwell should be kept near by, so that ink-dipping is in sight. The dipping of ink is too frequently done in a careless manner. Ink should be dipped sparingly and with great care. It is much more difficult to dip ink for lettering than for writing.

Hold the pen as illustrated. Use combined movement. Roll hand to right and rest on little finger and palm. Work deliberately until you can work well and otherwise. Use a straight, cork-tipped pen holder, and hold same at an angle of about 60° . It may point outward from the elbow. Hold

the paper about straight with the desk; it may be turned slightly, as in writing. Keep the point of the pen at an angle of 45° . This will be difficult, but it is absolutely necessary. See cut of pen herewith and the different width strokes it has made. The right point of the pen is a little shorter than the left, which necessitates throwing holder from the usual shoulder position. Be sure you understand about position before going farther.

The movement should be firm and deliberate and come chiefly from the forearm. The fingers and hand must serve as the chief mediums of control. Cultivate sureness rather than speed — the latter will develop as rapidly as you familiarize yourself with the work and as you become confident.

Remember that the hand will learn with but little difficulty to do whatever the eye perceives and the mind dictates. If you can see letters clearly in all of their details and general proportions, the hand will soon learn to express what has been perceived and invented.



BROAD-PEN BLOCK.

We begin with an alphabet that is simple in construction, yet difficult in execution. Difficult, because the errors or little defects can be seen so plainly. But it is a good one to school the hand to steadiness, the eye to accuracy, and the mind to proper concepts in spacing, slant, and width of line. It is plain, it is true; but it is beautifully simple, and for that reason it serves as a good foundation for head and hand training. It is legible, strong, and fairly rapid — three important features for practical purposes.

Rule head and base lines in pencil one-half inch apart for the short letters. Extended and capital letters require head lines three-eighths inch higher. Space and slant lines may be used, but it is better in most cases to dispense with them. The use of them robs the eye of its proper training. Learn to depend upon the eye and you will never regret it. It is better than any rule, and you always have it with you. Would that beginners could realize the truth of this saying. A decade of teaching lettering has proven to the author the wisdom of depending upon the eye for many things, which at first seem easiest by rule.

The spacing in this alphabet is very uniform, both in and between letters. Sometimes the ends of the letters nearly touch (as in *L* and *M*), but the spacing in general is quite the same. Defective slant can be detected by holding the paper between you and the light with the letters from you. Master the slant, angle, and spacing question right here, before going farther. It will mean much saving of time in the end. Don't hurry — do that when you get paid for it, but now you would be the loser.

These letters need no retouching with a common pen. Sharp, decisive beginnings and endings are the product of careful, firm, skillful, patient, persevering handling of the pen, and good materials. Finish each letter before proceeding to the next. Usually make the left side and bottom of letters, then the top and right side. Study as well as practice.

Master plain forms before attempting ornament. A few styles of finish and shading are given — numberless styles can be invented. Use but one style in a line. Ornament must not obscure the letter nor interfere with legibility — it must be subordinate. Study the work of those who are acknowledged authority. For principles of shading see pages 118-119.

abcde fghijklmnopqrst
vwxyz 1234567890?!

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 & Y V

Broad Pen B L O O K B

AMERICAN.

This alphabet is the outgrowth of a demand for something that the great mass of common people could read without much effort. The forms are full and clear-cut, with hair lines and full shades combined, and alternating. Each letter, even by itself, is unmistakable.

Rule head and base lines for short letters one-half inch apart, and for extended forms and capitals three-fourths inch apart. Work between these lines; do not begin on top, as in the Block.

Space more widely than usual. The letters are proportionately wider than in nearly all forms. Let the eye determine the spacing between letters, also the proportional width of letters. Aim to so space your forms that at a distance they will appear distinct, not detached or crowded.

The first stroke of *a*, the second part of *b*, and the *i* are the key or basic strokes for this alphabet. Master them and you will have begun well, which means "half done." Do not curve the tops of such forms as *a*, *b*, *c*, etc., downward; they are horizontal straight lines with a slight turn in finishing. Shift the point of the pen from the 45° angle in making such forms as *A*, *M*, *N*, *U*, etc., and run it edgewise. Do not merely copy the forms, but commit them to memory.

The last line and the *Y*, *Z*, and *&* give some idea of ornament. The letters themselves are unmodified. Different styles are suggested, but do not use more than one style in a word or line, unless it is for initials. It would be better to spot the words American Letters, or streak them all. *Y*, *Z*, and *&* are good standard forms of ornament. The *&* without shading is very neat and practical. The white dots and lines are made with white ink. The outlining and shading was done with a 303 Gillott pen. Care must be taken to retain uniform width between the outline and the letter. See pages 118-119.

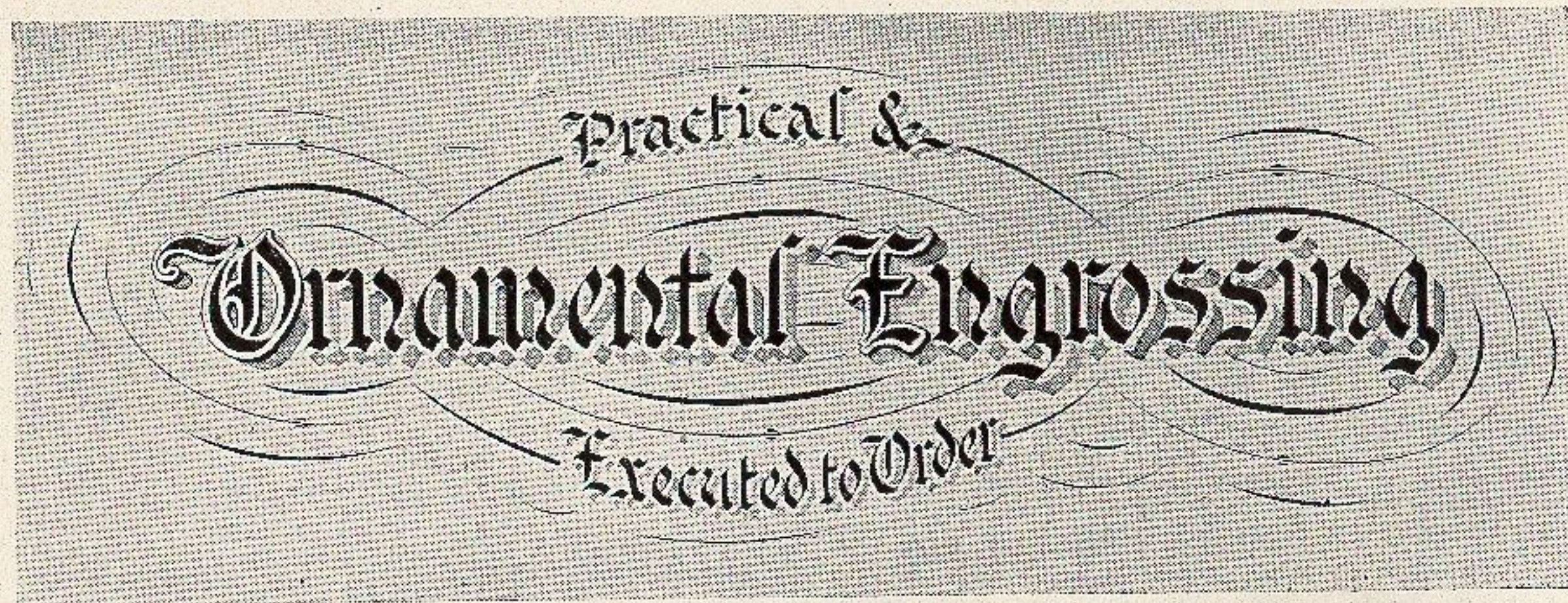
a b c d e f g h i j k l m n o p q r s

t u v w x y z . 1 2 3 5 6 7 8 9 0 4 ? , : ;

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 & ;

American letters



"Dutch lettering," as here used, does not mean that it is such as is used in Holland or by the Dutch people generally. It is so called because it is, to a large extent, a compromise of the German and Old English texts, and because it was invented by a Dutchman. But you need not conclude that it is valueless because of its mongrel parentage and lack of pedigree. If it has merit, adopt it for what it is worth, regardless of ancestry. You ought to be thankful to get something free of old ideas and traditions in these days of title and wealth worship.

You will find that the alphabet is plain and legible to nearly all. Many of our text alphabets are illegible to most of the non-professional people. But here we have grace and legibility joining hands. It is a style that needs no patching, tinkering, retouching, penciling, etc., to be presentable. It can be finished with the broad pen, and made quite quickly. It is an excellent alphabet for engrossing names in diplomas, as it harmonizes with almost any kind of lettering.

The one chief factor of lettering is legibility. The next most important requisite for commercial purposes (such as lettering diplomas, engrossing resolutions, testimonials, etc.) is speed in execution. If, to these essentials, we can add those of gracefulness, beauty, contrast of curve, etc., so much the better, and that is why this is such a popular letter.

The heading herewith was executed similarly to the alphabet, and then shaded with diluted ink with the same width pen that the lettering was done with. To do the shading, hold the pen as in lettering but turn the paper one-half way around, and do not do the shading until the lettering is dry. The ink that the letters are made with should be waterproof.

Dutch Text Lettering. 97.
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 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 & Co. :: ? ! .

LESSONS IN
Old English
LETTERING

Following are three alphabets of the Old English Text variety. No other letter is used so extensively, and no other is so artistic and enduring. You will do well to master it.

The forms on the opposite page were made exclusively with a broad pen, a few strokes in figures excepted. It was not retouched or

improved with any other pen. It is a good style for rapid diploma work and is nearly as pretty as any.

The alphabet on page 46 was made with the broad pen and then retouched with a common writing pen. This takes considerable time, but for first-class engrossing it pays.

The letters on page 47 were first drawn in outline with a sharp, hard pencil, then outlined in ink with a common pen, and then filled in with a coarse, smooth pen or with a brush. Letters made in this manner cannot be equaled with a broad pen, but while they are the prettiest they are also by far the slowest in execution.

Uniform spacing and slant are the two chief essentials. Use pencil head and base lines for minimum letters. The shading on the first alphabet was done with a double-pointed Soennecken pen. Turn the paper one-fourth around to do the shading, holding the pen as usual, and begin on the last letter and work toward the body.

Study the joinings, corners, and parts of letters. See how often certain various strokes are repeated in the various letters. The first stroke in the first *a* is repeated in *c*, *d*, *e*, *g*, *o*, *q*, and *s*. The second stroke of *a* is repeated in slightly modified form in *b*, *g*, *h*, *i*, *j*, *m*, *n*, *o*, *p*, *q*, *u*, *v*, *w*, and *y*.

Study the principles underlying all shading. See and study pages 118-119 regarding this work.

abcdefghijklmnopqr
stuvwxyz.12345678

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 **Rapid Old English.**

Not retouched with a common 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 1 2 3 4 5 6 7 8 9 0 . O 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

Compact. Extended. ^{Old} English

abcdefghijklmnopqr

stuvwxyz 1 2 3 4 5 6 7 8

9 10 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 ?

GERMAN.

This alphabet you will find to be quite difficult, on account of the many curves and ovals. The small letters were made with the broad pen without retouching with a common pen. The sickle gives a very clear idea as to the formation of most of the ovals in the capital forms. The hair line and finish of each oval is produced with a common pen. Otherwise, but few of the letters have been finished with other than the broad pen.

Gracefulness is the chief quality of this alphabet. The capitals serve very nicely as the center for off-hand graceful strokes in the way of flourishes for embellishment. But they are necessarily skillful.

Keep in mind the fact that spacing of letters is all-important. The small letters are relatively high, while the capitals are relatively wide. The ink and pen must be in fine condition to produce letters as smooth as the ones here given.

You must not depend too much on materials nor attribute mistakes in spacing and proportion to them. That hand of yours must be trained, and that eye of yours must learn to see things clearly. Hand, eye, and head training are of most importance. Well-directed, enthusiastic, persevering effort is the secret of success.

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

German Alphabet

MEDIEVAL AND CHURCH TEXTS.

The forms given are of the old style. They are made to conform to the possibilities of the broad pen. They are not given as faithful representations of sixteenth century forms, but as twentieth century forms, retaining the characteristics of the former. We have endeavored to eliminate the poor qualities and to retain the good ones. We do not believe in negro slavery, nor in white slavery, nor in the slavery of opinions to the past. We have no use for lettering that is no better than that used two, one, or three centuries ago.

The ability to letter legibly, rapidly, and artistically is worth considerable. To many it is worth a living, to some it means a fortune. It is worth your while to acquire the art, as there is work of this nature to do in all localities. Filling the names in diplomas or making them, engrossing resolutions, testimonials and memorials, and marking artistic show cards, has grown to such an extent that many find it profitable to do nothing else. Hence the need for such instruction as this is aimed to be.

Modernized Broad Pen Medieval. 12

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, 3

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

S T T U V W W X Y Y Z. - Church Text. 56

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 7

D E F G H I J K L M N O P Q R S T U V W X Y Z 8

BROAD-PEN ROMAN.

This alphabet is the nearest approach to the Roman that we have ever seen made with a broad pen. For that reason it is absolutely legible, almost as plain as the regular Roman, and that is acknowledged as the most legible. The reason of this pronounced legibility is in strongly contrasted curved and straight lines. An alphabet that employs curves and straight lines is more apt to be legible than one that is made of almost entirely one or the other.

The paper may be held straight with the desk, or as usually held in writing. If you have difficulty in securing uniform perpendicular slant it will be well to hold the paper parallel with the desk. This position of the paper will cause the wrist to be somewhat twisted as the pen holder will have to point directly toward the body.

The point of the pen must be held horizontally in most letters, but in such as *V* and *A* it must be shifted to suit the stroke. The light lines may be made with the broad pen or with a common pen. The *U* is probably the most difficult to make with the broad pen alone.

In outlining "Broad-pen Roman," use a common pen and keep an equal distance from the letter, for it is the white space between the outline and the letter that is observed rather than the line. The word *complimentary* was shaded with a No. 30 Soennecken double pointed pen. Of course the paper must be turned one-fourth or one-half way round to do the shading successfully.

The chief concern in producing this alphabet is to secure uniform height (which can be done by ruling pencil head and base lines), uniform slant (which may be done by a well trained eye or vertical pencil guide lines), round, full curves and straight lines, and apparently equable spacing.

abcdefghijklmnop

qrstuvwxyz123456

7890ABCDEFGHI;

JKLMNOPQRSTU

VWXYZ. amnwrain

Broad-pen Roman.:

Complimentary. !?

UP-TO-DATE ITALIC BROAD-PEN ROMAN.

Unmistakably plain in reading qualities and simple, easy, and rapid in execution, are the characteristics of the alphabet herewith given. It has no special history with which to court favor, nor does it aspire to an enviable place in the fine arts as a "thing of beauty and a joy forever." Instead, it comes as a thing of service in the busy world of commerce. Its mission is to serve those who are unskilled in execution as well as in reading text alphabets. It may be used to no small extent in plain engrossing, in diplomas, and in certificates, policies, records, etc. Its chief function is for label marking, package addressing, and window announcements. As such it will prove fitting and practical.

The slant may be more or less, as individuals may prefer. The size may be varied by the employment of large or small pens. The proportion may be varied by making the letters tall and slender (narrow), or by making them low and extended (wide and round).

The paper may be held much as in writing, as may also the pen; the latter may, however, be held more nearly vertical. The pen or paper need not be changed in making any letter except in such strokes as *Z*, *L*, etc.

It may require some practice and experience to secure smooth strokes, square ends, light turns, etc., but care in pen handling, and in dipping ink sparingly, will soon show results to justify thoughtful, systematic practice. The alphabet as shown herewith, was made entirely with a broad pen, no retouching having been necessary with a common pen. And that is why it is practical; it can be finished as you go, without going over it afterward with a common 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 . 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 & . m n l u

Zanerian Up-to-date.

SLANTING DUTCH.

The chief difference between this alphabet and the perpendicular is that the forms appear more free and unrestrained, and the downward strokes are more slender, with larger ends. While the forms appear more rapid, it is questionable whether they are so, or even as rapid. The lines being more slender, they are a trifle more graceful.

The forms should not be made quite so high as usual; the short letters should not be more than about one half inch in height.

The pen should be held at about 45° slant. The compound curve near the upper left corner of the letter should be made first, then the left side, bottom, top, and right sides, always working from the top downward and from the left toward the right.

This alphabet, as well as the Dutch and American, can be worked to good advantage with the No. 3 pen by using eighth inch lines for head and base guide lines. The smaller the pen, the faster the forms can be executed, providing the ink is in good condition. For the ink should be dense enough to make black shades, and thick and pale enough to produce fine joinings.

Ornament can be applied to this alphabet as well as to any other. The shadow form, as in *W*, is quite delicate and pleasing. The *Y* finish adds to the body of the letter very much and makes it appear quite heavy and elaborate. The *&* finish is quite appropriate, accenting, as it does, all the light lines. In fact, this standard method of shading makes the different forms more legible than without it. When ornament thus adds to the reading as well as to the fine art qualities, you can usually depend upon it that it is right. Remember that but few of the more common or universal styles of ornament are given; numberless styles can be invented or found elsewhere.

abcdefghijklmnopqrstu

vwx yz . 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 & Slanting Dutch.

SEMI-SCRIPT.

This alphabet is much like the second one of Marking texts, so far as the small letters are concerned. In this an effort is made in joining and in making loops after the fashion of freehand script forms. The capitals, in many ways, resemble the previous alphabet.

These letters are higher and narrower than the preceding forms. The small letters are composed of lines that are made nearly straight and the turns shorter than those in the former alphabet. The capitals are made up of lines that are curved more.

The spacing is more apt to be uneven than heretofore, which is caused by learners turning to join letters when they should not. No particular slant is given for the reader to follow, that being a matter of taste. However, the slant should be uniform.

The shading in the bottom line is made to extend two ways, not that it should be so in two words, but to show that the same may be placed above and to the right or to the left and below, as well as to the right and below, as is the usual way. It is customary to place it as indicated in *Y* because in nearly all drawing the light is represented as coming from the upper left corner. And we might as well say right here that which we call shading is not shading so much as it is blocking. It represents thickness (block-likeness) rather than the darkening of the sides supposed to be in shadow. It is practically impossible for letters to cast shadows in this way, but usage, aided by belief, has made it customary to call it shading. If by shading you mean lining, or tinting, then the term is all right. The first word looks as though you were below and to the left of it, and the last looks as though you were to the right and above it. It throws them in perspective, but not real perspective. Study the peculiar effects and causes.

abcdefghijklmnopqrstuww

xyz 1234567890 summer?;

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

Ornamented Semi-Script.

SEMI-ROUND.

Here we have forms that are quite as simple as the first alphabet given. This alphabet, however, is composed of turns rather than angles, and is therefore, in many respects, more pleasing than the first.

The letters are about the usual proportion, and the spacing somewhat more regular than usual. By that is meant, the spacing is more nearly uniform between letters than commonly found.

As can be seen, nearly all strokes begin and finish with a hook or round turn, instead of a square finish, as heretofore employed.

One of the chief difficulties in this text lettering is to secure a smooth line. The main essential is the proper holding of the pen. If the right side of each stroke is rough it indicates that too much pressure is placed upon the left point and not enough upon the right. Uniform, firm pressure is necessary. Ink that is smooth, somewhat thick, and dense, is needed.

The usual styles of finish can be employed here as well as elsewhere. The outline could be made broken or nervous and zigzag-like, as in the American letters. Or the usual outline with the horizontal stroke shading could be employed. Or if the pen were shaken slightly in the lettering it would give a rustic effect. Care must be taken in any kind of finish in order that it may be uniform and harmonious.

These forms could be shadowed much the same as the word *Block* in the first alphabet. This kind of shadowing is somewhat difficult on account of the perspective. The shadows of all perpendicular lines should be made on the same angle, and all others should slant more or less in proportion that the letters slant one way or the other. It would be well, if you desire to do much shading and shadowing, to study light and shade and perspective. See pages 118-119.

ab 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 ;

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 & ^{Semi} Round Letters!

ROUND.

These letters partake largely of the ordinary freehand shaded Script. While it looks quite speedy, it is, in reality, but little swifter in execution than the usual style of lettering. The small letters have comparatively short turns, while the capitals are quite the reverse. One thing, the alphabet is very legible, and on account of its light line connective qualities, it is quite pleasing.

The ruling should be about three-eighths inch in height and the loops should be double the height of the short letters. The up-strokes should be on a uniform slant.

The spacing in this style is usually wide, but it can be regulated by the adjustment of the angle of the pen. If wide spacing is desired, hold the point of the pen at an angle of 45° ; if narrow spacing is wanted, hold it at an angle of 60° .

The loops must not be made with one stroke, as might be inferred from the copy. Instead, make all shaded strokes downward and all light lines upward. Raise the pen as often as seems necessary, oftener than you would think from looking at the forms given. The tendency is to make the forms too high and the capitals not round and full enough.

The usual styles of ornament can be used in connection with these letters, but that found in the word *Round* seems most appropriate, as it strengthens the light lines; a point well worth considering. Such styles of finish as found in & will require that the letters be made a little more open than usual. If you have some natural ability and a little originality you will soon learn to modify these forms to suit the circumstances for which you are intending them. They will admit of many modifications, both in construction and finish. In fact, there is no limit to invention and to improvement in these lines. But it is not all to be original. Original work should be good just as well as if it were old. Because it is original does not signify that it is equal or superior to the old. It may be either.

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 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 Round

ENGROSSING HANDS.

The forms herewith are general favorites with engrossers and draftsmen. Slant and curve are characteristics. These alphabets may be made quite small by using a narrow pen, and by using a good writing ink the effect is very dainty and pleasing.

While these alphabets are artistic, even ornamental, and pleasing to the eye, they are not difficult to read, and that is why they are so universally used. They are pretty, rapid, and easy to read; three valuable qualities to possess.

In the last alphabet, the ink and pen must be in fine condition to secure faint, fine, up-strokes. Study the forms closely and critically before attempting practice. Be sure you know just what you wish to produce. Be certain you know the shape of the letters well; the peculiar kind of turns necessary to give a distinctive character to each alphabet.

— Engrossers Texts —

abcdefghijklmnopqrstuwxvz. 123

456789. 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 ea. . . ?

abcdefghijklmnopqrstuwxvzyzones.

ABCDEFGHIJKLMN OPQRSTUWX

YZ. Diplomas, Commissions, Etc.

ITALIAN SQUARE TOP.

This alphabet, like the first, is square and positive, but unlike the first, it is not very legible. It is made up of opposites, of light and broad lines. Like some people, it is very precise and proper.

There is less objection to ruling the paper both horizontally and perpendicularly than heretofore. The pen must be changed to suit the stroke, but in nearly all the forms and strokes it is held at an angle of 90° , or at right angles to the base line.

The spacing, like in the "Block" alphabet, is very regular. Nearly all the down-strokes should be a quarter of an inch apart, or whatever standard you adopt. Remember that the proportion here given is not the only one. It is the usual or the standard. For many purposes it is best to space more widely, and for many others much closer. In fact, these letters can be doubled in height without increasing the width, to good advantage.

If your ink or pen does not work well in producing the light strokes, or if you wish your work unusually accurate, it will be well to make the hair lines with a common pen. If you make them in this manner it will be necessary to use slant and space guide lines.

As will be seen by the Z, this alphabet can be made to be quite legible and ornamental by the proper use of ornament. The little round ornament seems to break the straightness or severeness of the form, and the outlining with the shading back of it helps to strengthen the weaker parts. The shading in the three words is modified by drawing the lines in the several directions to illustrate three different methods. One is just as good as another, and but one should be used at a time. Study carefully the construction of the shades. All must be outlined in pencil before the shading can be done. Shading should be done, at this stage of the work at least, freehand.

abcdefghijklmnopqrstuvwxyz 1234567890?!

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.

We have here one of the most ornamental, delicate, and difficult of the broad pen alphabets. The peculiar blending of curves and straight lines is not common. The contrast between the shades and light lines is quite as strong as in the previous alphabet, though less severe.

The spacing, like the "Square Top" or "Block," is regular. In fact, one can follow quarter inch slant and space lines quite conveniently, for the spacing between the forms should be the same as in the forms.

Some of the curved light lines found in figures must be made with a common pen. The peculiar junction of lines in the tops and bottoms of these letters, especially in such as A, will require skill and care. The long light lines will necessitate holding the point of the pen exactly perpendicular and running it precisely edgeways. But good ink, pens and paper, and steady nerve and temper, will secure the desired results.

As will be seen, the addition of the little square in the letters in the word *Ornamental* makes it much more attractive. It adds strength and decision, and should be made with a size smaller pen than that used in the lettering. The finish of the Z in this alphabet is a good one because it enlarges the body of the letter and makes it much more readable.

For ordinary engrossing, the shade can be put on with the same size pen that was used in making the letters by the use of pale ink, or more properly speaking, with water color. To do this shading, such as is found on the plates on pages 73 and 77, one must turn the paper one-fourth of the way round to the left from that used in lettering. Then, holding the pen as in lettering, and beginning at the end farthest from the body, you shade the sides and bottoms of the letters, and work gradually toward the body. Use water proof ink in lettering for this kind of shading.

a b c d e f g h i j k l m n o p q r e t;

u v w x y z . 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

RS **Ornamental Italian.** 8

DIPLOMA STYLES.

Herewith are given a number of styles suitable for filling in diplomas. The style should be suited to the diploma and to the amount the purchaser desires or can afford to pay. If the price is rather low (from twenty-five down to ten cents each), then the plain form with little or no flourishing, or the shaded writing, can be given. To do good, careful, artistic, well-spaced work requires time, skill, and patience, and deserves liberal reward. The Dutch or German styles look well without flourishing. We rarely ever use flourishes (unless called for) from the fact that most diplomas do not have sufficient room for proper embellishment.

Your attention is especially called to the different styles of flourishing employed about the three names. As will be seen, the flourishing about the German *W* seems to conform to the letter. Thus it is made to appear as a part of the lettering, which is what should be desired. The common fault is to use too many lines and too many fillings and filligree to enhance the symmetry of the letters themselves.

Pencil headlines may be used in this work, but not slant or space lines. If the name is rather long and your judgment uncertain, it is well to sketch the letters in lightly with the pencil before taking the broad pen, in order to gauge the spacing. If the diplomas are parchment, it will be well to rub with a piece of sponge rubber or stale bread over the space to be lettered or written, to remove the oil, which prevents the ink from flowing freely.

Lawrence J. Kennedy.

Anna C. Wanamaker.

John Hancock

Benjamin Gwerts

Jennie Lind Singer

Warren Warner

SPLATTER WORK.

The ability to make letters is desirable, but to be able to combine them into words, sentences, and designs is more commendable. Unless one can arrange lettering in such a manner as to clearly express the meaning and at the same time do so in a way to express beauty as well, the art of lettering is but half learned.

We have here a practical illustration of rapid engrossing as applied to commercial and art purposes. The original of the design given was about three times as long and wide as shown, and far more effective and soft and delicate than can be expressed by photo-engraving and ordinary printing. The design complete was originated, designed, and executed in less than five hours time, and could be duplicated in nearly half that time, proving that lettering is not as slow as many imagine.

First sketch the general outline of the palette and pen, pencil, and brush. Then draw, in pencil, the head and base lines for the lettering and script, being careful to calculate the proper wording for each line. Begin at the top and execute each line in its turn until finished. Then shade the letters with the same size pen as was used in lettering, using very pale ink.

The pen, pencil, and brush should be made with a small brush (as illustrated), and the general design should be developed with tooth-brush, and screen, and diluted India ink, or with air brush, which costs about \$25. The aim in such work is to make the general design delicate and subordinate, to be seen best at a distance, and to make the wording most attractive and definite. The names of the givers and receivers of such certificates should be most conspicuous.

PROCEEDINGS



of the
Ingrassell's Association
of
America

The following was unanimously adopted

Whereas **Mr. Worthington**
having made

application for membership in this Association and
being a person of unimpeached character and re-
putation it is therefore

Resolved,

That Mr. Worthington be admitted into membership
and granted the usual rights, priv-
ileges and honors conferred upon
members in good standing.

J. B. Millard
Secy

RESOLUTION.

The original of the accompanying illustration was upon a cardboard about 15 x 20 inches. First, a pencil outline (limit border) for the wording was drawn two and one-half inches from the edges of the paper, leaving a vertical oblong space of about 10 x 15 inches in which to do the lettering. Second, the head and base lines for each line of lettering and script were drawn faintly in pencil. This requires calculation by counting the words, etc., and by writing a line or two on a separate paper to confirm or condemn the calculation. Third, begin at the top and letter or write each line as they come in their order, from top to bottom. Pencil guide lines may be used to secure uniformity in slant and to maintain vertical lines in letters. Proceed slowly but surely. Watch spacing closely. Be careful about spelling. Care must be exercised to get short lines in the center of the page from left to right. Fourth, retouch the lettering, etc. Fifth, with a sponge rubber about two inches square, erase all pencil lines by erasing over the whole of the work, and not merely along each line. The latter method makes a streaked job of it. Sixth, shade the lettering, using a double pointed pen in the heading and a single pointed pen in the balance. Turn the paper part way round to do the shading from the position in which it was held in the first place, and begin on the last letter in each line instead of the first. (This refers to the use of the double pen, or the broad pen when pale ink is used.) Seventh, draw the border, first suggesting it in pencil. Make the scrolls first, then the heavy central line, leaving the outlines until last. Erase pencil lines and clean the whole, then add the flourishes. The last requires skill born of experience and confidence.

4th General Assembly Ohio
Senate Chamber
Columbus, O.

Whereas, The Senate has learned with profound regret of the protracted illness and recent death of the

Honorable Charles Townsend of Athens County, who was a member of this body during the sixty-eighth General Assembly, and who was Secretary of State for the years 1861-1862.

Therefore, be it Resolved,

that the Senate of Ohio hereby expresses its high appreciation of his virtue as a citizen, his pure and able service rendered the state, and his valiant and honorable career as an officer in the Union Army. To the family and friends of the deceased we extend the sympathy and condolence of this body; and the Clerk of the Senate is directed to transmit a duly certified copy of this resolution to his widow.

The above Senate Resolution No. 30 (by Mr Bright) was adopted by a rising vote of the Ohio Senate, this 26th day of January A. D. 1900.

Attest:

Clerk of the Senate

TINT RESOLUTION.

First, design and draw in pencil outline the shield, including stripes, on cardboard. Second, cut it out carefully with a sharp, pointed knife. Cut out only the blue field and red stripes. Preserve the large pattern.

Third, use the pattern to secure an outline the same size and shape on another sheet of paper. Fourth, outline in pencil head and base lines for all wording. Fifth, letter the heading, including the words *Senate Chamber*, write *Columbus, O.*, letter or write the lines following until the whole has been engrossed. Sixth, erase pencil lines and clean the whole. Seventh, shade the lettering with a broad pen, using watered ink or inky water, turning the paper part way around from the position it occupied while lettering it. Eighth, flourish about the letters. Ninth, lay the pattern over the engrossing, and with a tooth-brush saturated with diluted ink (from sponge cup may do) rasp it rapidly back and forth over a window screen held horizontally a few inches above the design. This will cause the ink to fall in a gentle mist, creating a soft, gray tint, more beautiful than it appears after it has been engraved. Remove the pattern and you will have white stripes and margin, the pattern having protected those parts.

The original of the accompanying design was 15 x 20 inches, allowing 5 inches margin. The shield alone being 10 x 15 inches. Stars may be created by cutting them out of bits of paper and laying them about over the upper part of the design — above and below the heading.

4th General Assembly ^{OF} Ohio
Senate Chamber

Columbus, O.

Whereas,

Since the adjournment of the 3rd General Assembly

William W. Marquis,

late Lieutenant Governor, has departed

this life, therefore be it

Resolved, by the Senate, That we extend to the family of the late Lieutenant Governor Marquis our deep sympathy, and express our appreciation of his high character and those qualities which made him a useful and wise member of the Senate.

Resolved, That the Clerk transmit to Mrs. Marquis an engrossed copy of this resolution.

The above Senate Resolution No. 19 (by Mr. Mitchell) was adopted this 3rd day of January A. D. 1900 by a rising vote of the Senate.

Attest:

Chief Clerk Senate.

BRUSH AND PEN.

The accompanying illustration was first designed daintily with pencil on a sheet of white cardboard. The black shadow line between and below the letters of the heading was put in with the pen, as was also the shadow edge of *is as old as history*. Then the script was written. Then the shadow of the heading was laid on with a brush, first the heavy and then the light shade, with different solutions of water and India ink. The various tones of color are produced by having as many little dishes as different tones are desired. In one there may be water, in another ink, in another a drop or two of ink and a spoonful of water, and in another more ink and less water. With two or three small and medium sable hair brushes the liquid is applied to the design with considerable care until you are familiar with the management of the brush and water.

The scrolls and brick must be suggested with pencil, then the light tone of color applied to the lighter portions and the dark to the darker portions. Put the dark on top of the light but not until the first is dry. Build up the darks gradually and be patient. Do not work over the lights with the expectation of going over them with white ink.

Put in the bricks last. Suggest them wherever there are open places in the script. Put in the mortar lines first with a small, pointed brush, using dark color. Then wash in each brick with a broad, flat brush, bristle would do, leaving a narrow space at the top and left of each brick so as to illustrate a beveled effect.

The original of this illustration was about three times as long and three times as wide as here given.

THE ART OF WRITING

AS OLD AS HISTORY.

It sprang into existence as soon as letters
found expression by means of form and
characters.

The source to which the love, the bond of
friendship, the communication between kings
and persons of distinction, the record of his-
tory, the expression of religion, the love of
beauty, all conspired to its development.

Certificates, Testimonials, Invitations, &
Charters, Commissions, Testaments, Reso-
lutions, Systems, Memorials, Important
Government Papers, etc. are all worthy of
the Engrosser's Art.

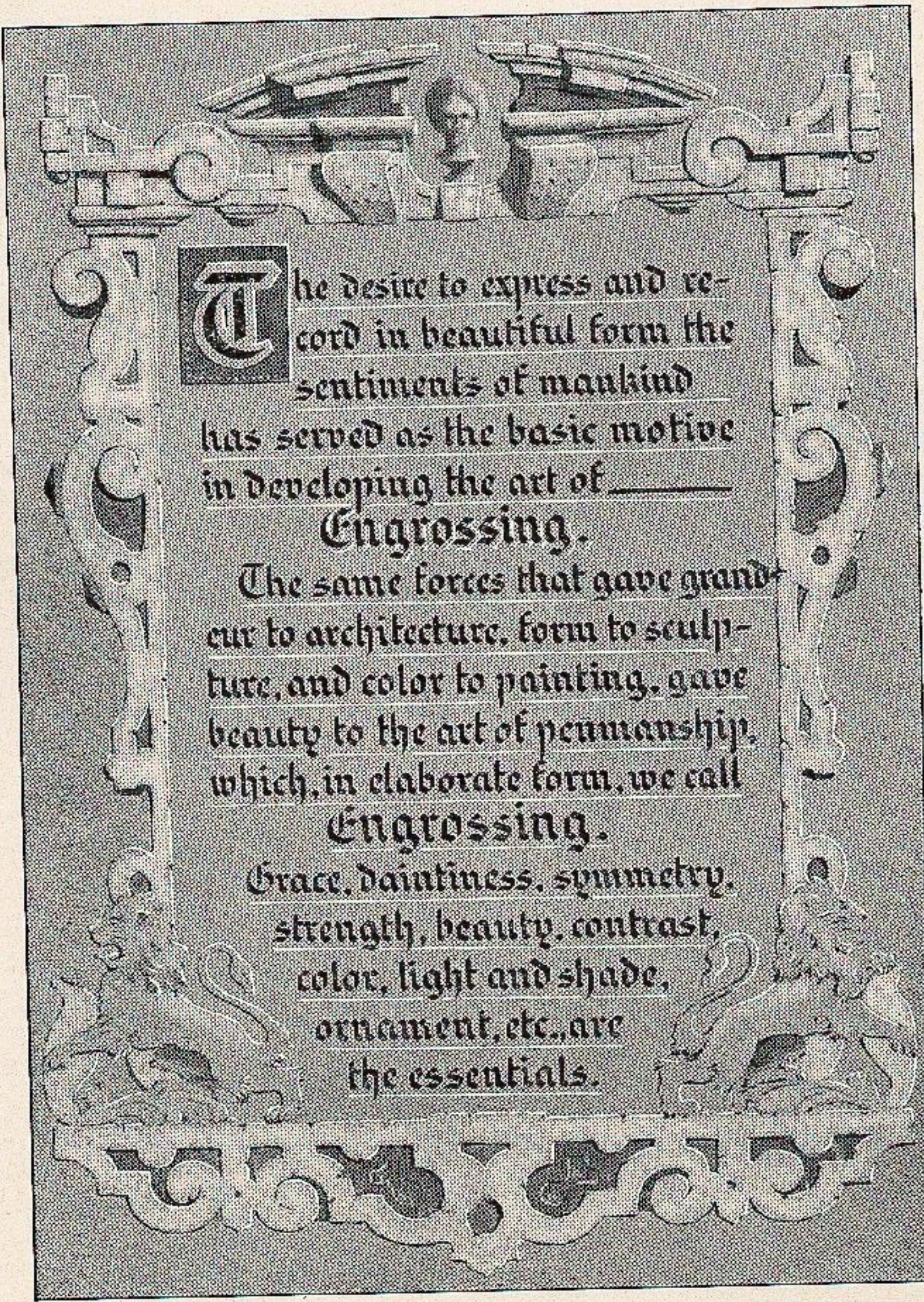
You will do well to acquire it. There is man-
ny in it, as well as pleasure and culture.

GRAY CARDBOARD.

This design was made with brush and pen, principally the former, and black (India) and white (Chinese) ink on gray cardboard. The design was first drawn with pencil on a sheet of white paper and then transferred with tracing paper to the gray sheet. The two sides being the same shape, but one side was drawn originally and then reversed. The lettering was done first with a broad pen in the usual manner. Then the shadows and dark tones in the design were put on with a brush. Then the white lines were put beneath the lettering, and the initial *T* was decorated. Then the sharp white edges (the high lights), which counterbalance the darks, were put on with a small pointed brush, the same as the darks (No. 1 Sable hair). The white coating, which gives it a marble-like effect, was laid on last with a larger brush. This coating was rather thin. You can successfully go over black with white, but not over white ink with black ink. The black ink was simply India ink thinned with water.

This brush work at first appears difficult, but when one is once accustomed to handling the brush in water colors, it is simple, quick, and effective.

Knowledge of, and skill in, drawing is the secret of success in this class of engrossing. Learn to draw. Observe lights and shades. Study contrast. Investigate the laws of harmony, grace, symmetry, etc. Be student of the beautiful in nature and in art.



The desire to express and record in beautiful form the sentiments of mankind has served as the basic motive in developing the art of _____
Engrossing.

The same forces that gave grandeur to architecture, form to sculpture, and color to painting, gave beauty to the art of penmanship, which, in elaborate form, we call
Engrossing.

Grace, daintiness, symmetry, strength, beauty, contrast, color, light and shade, ornament, etc., are the essentials.

EGYPTIAN.

Rule head and base lines and sketch the letters in freehand with a hard, sharp-pointed pencil. Space and slant lines, and horizontal sub-head and base lines may be used, but it is better to deny one's self these aids at first, if not for all time. Nothing is so good as a well trained eye, and the rule robs one of this training. Use India ink, good pens, drawing board and T square. The latter to rule head and base lines quickly and parallel.

The Egyptian, Gothic, or Block letters serve as a type or foundation for about one-third of the lettering we see. The characteristic is simplicity, strength, plainness, and boldness. The strokes or parts of the letters are equally heavy and it is this quality of equality of width of stroke that makes these letters substantial, firm and uniform.

The letters in alphabetic order are about the standard proportion in height, width, and breadth of stroke. The word *Egyptian* presents a condensed or contracted modification, while the word *Block* illustrates an extended or widened modification of the same letter. These letters are modified not only by making them taller or narrower and wider or lower, but also by making the strokes more slender or wider.

The *B*, *C*, *D*, etc., may be made with bevel or round corners and the finish may be made to suit the purpose of the individual. A good illustration as to adaptability is shown in the Snow-capped, or Frigid alphabet following, which is, as regards history or character, as much Egyptian as the first alphabet herewith given. It could be made to represent heat as well as cold, hard or soft, rough or smooth, light or heavy substances as well as snow and ice. To do this requires ability along the line of drawing and representing natural forms. The first alphabet suggests many ways of ornamenting or finishing the letters -- there are no limits to variation.

After considering the proportionate height and width of letters, spacing between letters comes next in importance. The base of *A* and *B* need to be closer together than *B* and *C*. *I* and the lower part of *J* need to come nearer than *J* and *K*. Study these things. Suit letters to their purposes and fit them to the spaces they are intended to fill. See 118 119.

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

M N O P Q R S T U V X

W Y Z 1 2 3 4 5 6 7 8 9

EGYPTIAN-BLOCK.

B C D G U O P Q R S U & 2 3

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

ICEBOUND *Limbo*

abcdefghijklmnopqrstuvwxyz

A B B C C D D E F G G H I

J J K L M N O O P P Q Q

R R S S T U U V W X Y Z

1 2 3 4 5 6 7 8 9 2 3 5 6

ORNAMENTAL EGYPTIAN

ROMAN.

This alphabet embodies to a greater degree than any other the qualities of perfect legibility, delicacy, strength, and beauty. It is all of these because of its contrasting light and heavy, straight and curved lines. It is because of these qualities that it is universally used in printing. It is difficult and slow in execution or it would be used instead of script in writing.

"It's as old as the hills," yet as new and fresh and attractive as ever. There are many modifications of it — as many as there are artists who make it — but it is always easily recognized as the "Old Reliable" — the "Noblest Roman of them all."

Study the proportion and shape of letters as well as the spacing between them. There are no rules that you can employ in spacing except that the letters appear neither too close nor too wide. A well trained eye is the best guide. Some portions of letters nearly touch, as in *A B*, while *B C* do not come so near together at any one place, yet the relative space between the two is about the same.

Sketch the letters with pencil, using head and base pencil lines, then outline them with pen and fill in with pen or brush. Learn to do it well without rule or straight-edge. Sometimes it is best and quickest to use rule, but you must be able to do it both ways.

This alphabet may be made tall and narrow or low and wide. The secret of successful lettering is to suit the size and proportion of the letters to the space they are intended to occupy.

You may ornament the letters to suit yourself. The letters are the most difficult part. They are difficult to perceive as well as to execute.

On the following two pages are modifications of the forms on the opposite page. They represent the kind of letters employed two, three, and four centuries ago. They look ancient but possess merit. They are quaint and much in vogue today.

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 . Roman Al-

phabet. **SLENDER** ^{VERY} **WIDE**.

SIXTEENTH CENTVRY.

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.

SIXTEENTH CENTURY GERMAN

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

M N O P Q R S T U V Z

Modern Medieval Extended

abcdefghijklmnopqrstuw

xyz1234567890 ABCDEFG

Hijklmnopqrstuw

xyz

Modern Old Roman .

abcdefghijklmnoprstuvwxyz

1234567890 ABCDEFGHIJKLM

NOPQRSTUVWXYZ & PLAIN.

MEDIAL.

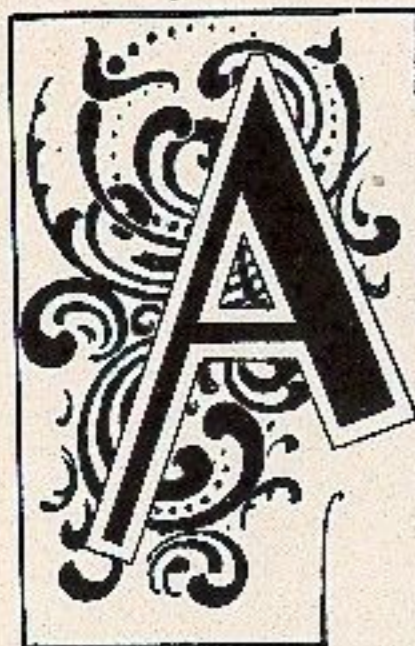
The forms herewith come midway between the Roman and Egyptian alphabets; hence the name, *Medial*. These letters are not as solid as the Egyptian letters, nor as delicate as the Roman characters, but they are not devoid of merit. They are better suited to general designing than either of the others because they combine the elements of strength and beauty, and admit of greater modification.

Use head and base pencil lines and sketch the letters freely off hand. Depend more and more upon the eye for seeing and the hand for doing, and upon the rule less. The eye and hand can learn to draw and space letters unaided by the rule far better than by it. Mechanics need rules, artists seldom need them.

Observation will disclose that the light lines are about one-third as wide as the heavy ones; that the inside of the curves is less curving than the outside; and that the letters are taller than wide. The short small letters are about two-thirds as tall as the tallest, which are the same in height as the capitals but not quite as heavy. The small letters and figures will require close scrutiny and care in their construction.

Spacing between letters must be considered with great care. General effect is what is desired rather than that the letters shall be just so far apart. Note in the word *Standard* how the top of the *T* extends over the *S* and *A*, and how much wider the space is between the letters *N* and *D* than between *D* and *A*.

The words *Standard Medial* illustrate one of the innumerable methods of finishing these letters.



BCDEFGHIJKLM

NOPQRSTUVWXYZ

Z& STANDARD/MEDIAL

abcdefghijklmnopqr

stuvwxyz1234567890!

MEDIEVAL.

These medieval forms are modern interpretations of those used about the tenth century. They are, in many respects, Roman in character, though in many ways they differ widely from that letter. These forms are graceful to an unusual degree and serve splendidly where beauty and old-time conditions are desired.

There is no one way of ornamenting these forms. The letters instead of the background could be tinted, or they could be made black-faced and shaded, or merely outlined. Note the breadth and rotundity, and how well the letters balance. Symmetry is one of the chief characteristics.

In putting in a tint, such as in the above, think more of uniform spacing than of straightness of stroke, or preciseness of joinings. It is the gray tone that is desired rather than precise lines. If you think of straightness and joinings you are apt to neglect spacing. Generality in tone is the thing desired.

MEDIAEVAE
ALPHABETICAE
LITTERARUM
RIFORMAE
XVI SAECULI
ORNAMENTUM

ORNATE ROMAN.

If you wish to become an artist at lettering, and if you wish to avoid making serious mistakes, master the preceding Roman alphabets before attempting these graceful, delicate, elaborate, artistic forms. They require well trained eyes and hands, and sober judgments. Students are inclined to add ornaments indiscriminately, when and where they are not intended.

The short lower-case forms should be made about two-thirds as high as the capitals, and the extended forms the same in height as the latter. The spacing becomes more complex and difficult as the work proceeds, and as the ornaments multiply in numbers and intricacy.

The words *Ornate Roman* need careful study. The peculiar combinations and ornaments suited to these words would not be suited to any other. To know just what will suit best and to be able to invent the needed form requires no little study, or some natural qualifications, or both. The aim should be to locate these ornaments somewhat equally distant and to place them where there appears to be vacancies. After blocking in the letters and adding the notched forms to the inside of the *O*'s and *R*'s, outline them, being careful to place the little ruffles in the outline where they will be the least in the way in shading. Then add the little black shade with No. 3 Soennecken pen by holding it and turning the paper as previously described, after which the large shade may be outlined with pencil and tinted with common pen. Study to avoid overdoing. Keep in mind that every ornament you add will benefit or injure the whole. Each letter must be studied in its relation to all the rest, and especially to the letters immediately before and after it. The last line is more rapid than the others, though not as easy in execution as it at first appears. Try a word after the style of shading used in the &.

BLOCK.

Here you have the mechanical, the substantial, the conspicuous in lettering. If you want to represent the solid, the permanent, the plain, or the elaborate, use this alphabet. See how regular, how uniform its parts are. How easily it could be constructed of little squares or cubes fastened together. How appropriate, therefore, the name.

The ruling can be done as suggested. It is very easy to sketch the forms by the aid of these squares. Spacing can be regulated more mechanically in this alphabet than in any other. Of course this ruling is not best for learning — for training the eye, but it is the quickest way to get perfect forms; perfect in length, width, and spacing.

See how elaborate that *U* appears. How much larger it seems than the others, yet it was no larger before the ornament was added. The *&* was first outlined; then irregular pebble outlines were drawn within and blacked between them; then they were tinted and shaded to produce the proper relief. This style could be outlined and shaded as in *U*, or shaded as in *S*.

The word *Block* was outlined as in the first line. Then shadowed with a black line to represent a beveled or raised edge. Then tinted, and shadowed with a coarse pen. The word *Ornament* was first outlined with pencil; then the black shade was drawn, next the dark, narrow shade, and then the wide shade. The stripes were added last.

As will be seen, the outline is suggested by the ends of the stripes. By counting you will find twelve different styles of letters on this page, and those styles represent but a few of what are possible. Can you not invent others equally as good or better? Try as hard as the author did on the ones herewith and perhaps you can beat them. See 118-119.

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 & B L O C K .

C A N A M E N T

AESTHETIC.

How opposite this alphabet is from the preceding one! Here we have the opposite of the mechanical, the free and unrestrained. At first glance there appears to be nothing but disorder, chance, and craziness, but in reality there is order, system, study, harmony, and uniformity expressed. As the name suggests, it appeals to one's higher nature, a nature not measured by rule nor tested by mathematics. It requires a well trained eye to regulate the spacing and curve the lines in such manner as to add to its neighbors. It requires but little ability to copy these forms, but it does take study to arrange them into words where the relationship of letters is changed. The same forms will not do then. As will be seen, the *Æ* in the word at the bottom of the plate is vastly different (especially the *E*) from the ones in the alphabet. So, also, are the small letters different. It is this peculiar relationship of letters under different conditions that makes this alphabet particularly difficult. And unless you are somewhat original it will be well to not attempt this style of lettering. If you are persevering, painstaking, and studious, there is much to learn right here. No other style of lettering calls into play the use of the eye and the reasoning and originating faculties as much as this. Not only must the letters be properly spaced, and the lines properly curved and harmonized, but the shades must be placed where they will produce the most pleasing effect. Under almost any other circumstances the *K*, *L*, and *M*, would have to be modified considerably; also the *R* and *S*. The same would be true of *O*, *P*, and *Q*, and *U*, *V*, *W*, and *X*.

Do you wonder now where the order, the originality, the study comes in? See *Certificate of Membership* on page 127.

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 A

N S T E A

ORNATE MEDIAL.

This alphabet offers a lesson in drawing as well as in lettering. To be able to grade the tinting from black to white without making abrupt changes requires clear perception and skillful execution. It is the diagonal dividing line that requires careful handling. As will be seen, the lines are not very smooth nor straight. The reason is this: If we had thought of smoothness and straightness of line it is likely that we would have failed in uniform and gradual gradation from black to white and white to black. On the other hand, if gradation was the chief requisite (and it was), to secure it we found it necessary to use the voluntary force of mind to secure such result, and to allow reflex action to attend to the execution of detail strokes. And not having mind specially upon quality of line, they were accordingly somewhat rough.

But it is that slight roughness which reveals quickness and ease in execution and clearness in perception. The longer you work at this line of art, the more fully you will realize that effect is worth more than fineness, proportion more than detail and symmetry more than smoothness.

Sketch these letters plainly at first, then add the ornaments. Do not outline the forms in ink; simply use the pencil outline to guide you in the tinting. This alphabet can be outlined, shaded, and shadowed on the same plan that nearly all others have been. Or it could be executed in this same manner. Indeed, this peculiar tinting is given to illustrate how nearly all the forms could be executed, and all the other styles of finish and construction are given to show how this Ornate Medial could be worked. Thus you see that no one finish belongs to any one alphabet, nor no one style of letter to any one style of ornament.



SINGLE LINE CENTER.

This is what might be termed a Single Line Center alphabet. It is used very extensively wherever compactness and display are desired. It is quite plain though not as plain as the Roman, Egyptian, and Medial letters. It occupies the maximum space possible, covering, as it does, almost the entire surface of the paper where the letters occur. The spacing is about as mechanical as spacing can be, the strokes in all the letters being the same in width and nearly all are perpendicular. It is easily and quickly made because of the fewness and sameness of the strokes and because it is generally used in outline form with a broad, simple shadow beneath. It is capable of infinite variation and admits of no small amount of ornament and decoration. It usually presents a massive, compact, simple appearance, and shows to best advantage when placed upon a graceful compound curve.

It is used extensively by engrossers because it enables them with pen and brush combined to secure the maximum effect with the minimum labor and time. And this is an essential quality, particularly in this material age.

The application of this letter may be seen on page 79.

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

Q R S T U V W X Y Z

Commercial Specimen. **18**

HEAVY BODY.

We have here, if anywhere, the novel, grotesque, and extreme in lettering. When we first saw such letters as these on show bills, posters, and the like, we thought them quite crazy and almost indecent, if letters could be so. But time, the panacea for all ills, has eradicated the first impressions. They now look amusing rather than grotesque, restful rather than shocking.

Usually there is less regularity than we have deemed best to produce, but as models, we thought it better to have some system to our madness, as many no doubt think it. The first alphabet is heavier than the second because there is but one heavy stroke in each letter, whereas in the second there is usually two.

There is no limit to variety in this class of letters. Each succeeding year the show bills announce several new crops of letters, a number of which owe their existence to these forms. You may not, at first, recognize the relationship, but it is usually there, and not so distant as that of Adam, either.

Where the letters are blacked in solid they need a shadow, as in the last line, to break their force and strength. The *H* and *I* in next to the last line are good examples of finish, being, as they are, neither flat nor violent in construction and contrast. The *Z*'s in the first alphabet also offer good hints for ornament and development.

For commercial advertising and in the line of novelties, these letters can be utilized nicely. They are not serious in their tone, nor artistic, therefore are not suited to memorial engrossing nor elegant illustrating. On the principle that it takes all kinds of people to make a world, so does it take all sorts of characters to complete an engrosser's outfit of 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

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 HEAVY BODY**

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

PATRIOTIC ALPHABET.

Variety is not only the spice of life, but of lettering as well. Appropriateness is very essential in this as in all things. When dealing with something purely American, especially relating to Uncle Sam's affairs, the alphabet herewith given, with its numerous modifications, fills a niche heretofore unoccupied.

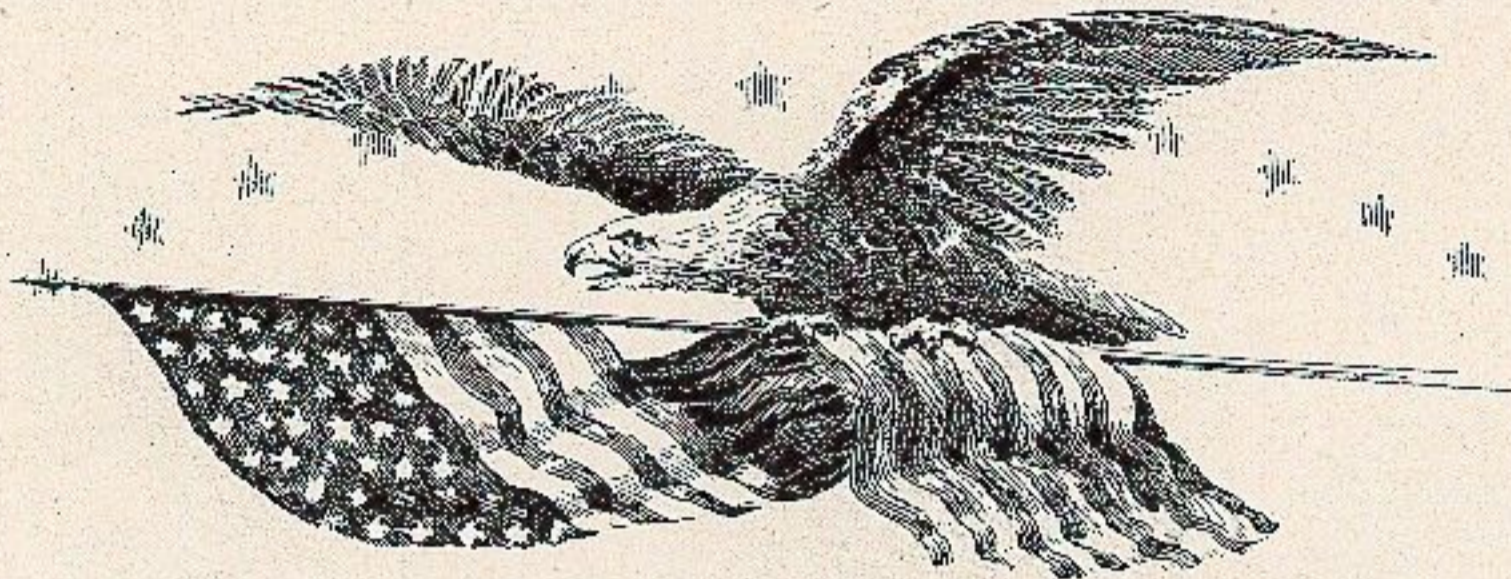
The shield, which is the emblem of protection for human liberty, as employed by these United States, is used as a foundation for these letters. In dealing, therefore, with subjects of a patriotic nature, this alphabet is appropriate and refreshing. It certainly is in better taste than English or German letters.

It is an alphabet that can be used to advantage only in the way of headings and initials, and for the latter, it is excellent.

To make them, outline the letter carefully and completely, suggesting the stars and stripes, with pencil. Then proceed to inking with undiluted India ink. Use common straight holders and pens of good quality — fine or coarse as desired.

The forms of the letters may be varied as well as the treatment, so that there is no end to variety in this alphabet as in all others.

While it is attractive and effective as herewith given, it is doubly effective when produced in red, white and blue, with brush or 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

PATRIOTIC ALPHABET.

COIN LETTERS.

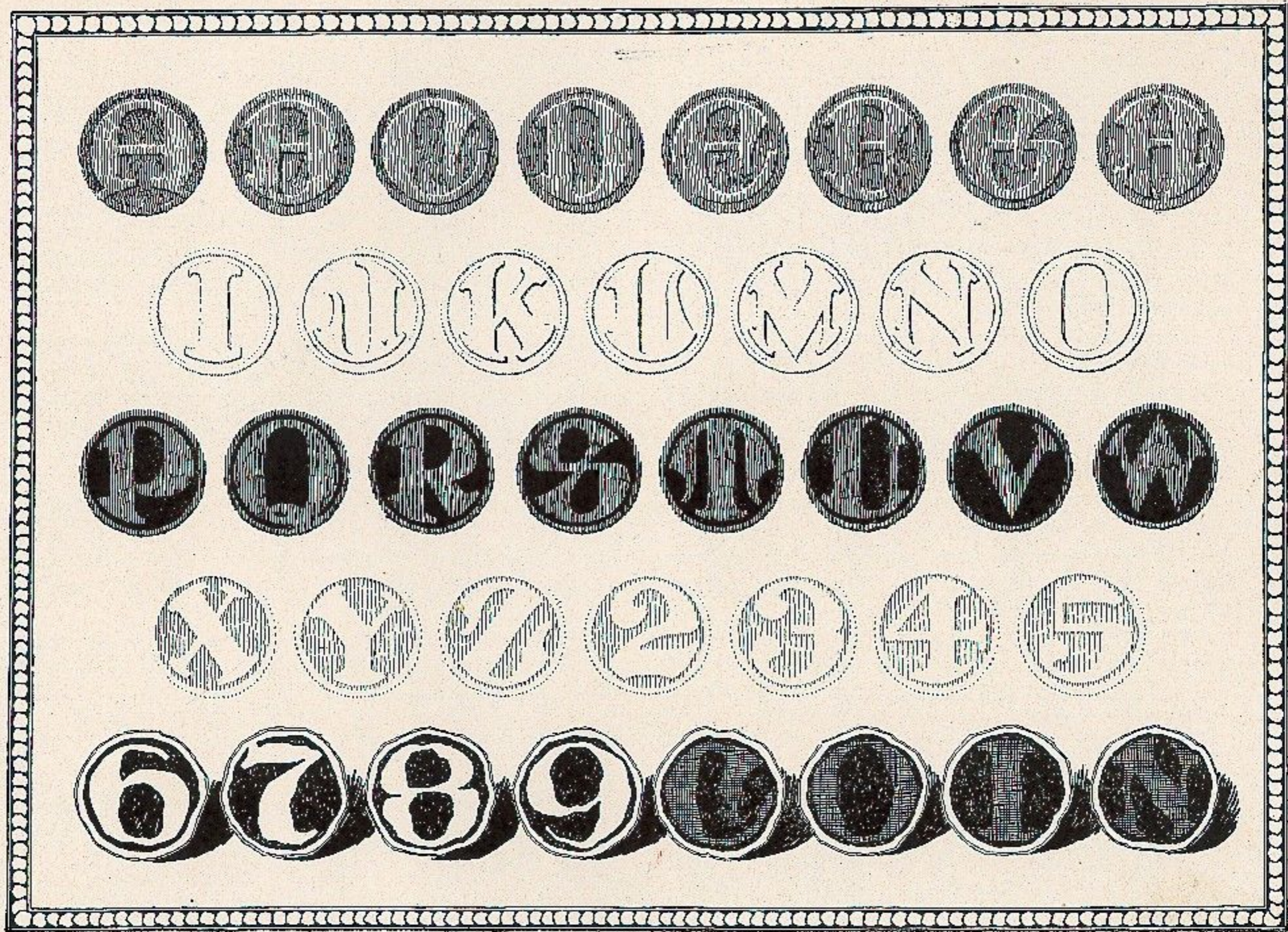
In dealing with subjects regarding relics, money, etc.: the accompanying forms are not without merit. There is a suggestion of quaintness that makes the alphabet savor of something more subtle than the mere material.

The various treatment of the coins will serve as suggestions in drawing and lines. Note how battered and ancient the last ones look, and how the dark shadows serve to unite the forms into a connective, panel like line.

The border, if you will notice, is also suggestive of that which people say "makes the mare go." One thing certain; if you will learn to duplicate even this one page you will, by so doing, add to your money-getting ability, to say nothing about your artistic ability.

We have not represented any particular class of coins, particularly modern and up-to-date coins, as it is illegal to do so. It may not be generally known, but Uncle Sam is very particular about people imitating any of his money, either coin or bills.

Title pages, designs, etc., have been suppressed and destroyed, simply because they contained images of money.



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

6 7 8 9 10 11 12 13

RUSTIC AND RIBBON OR SCROLL.

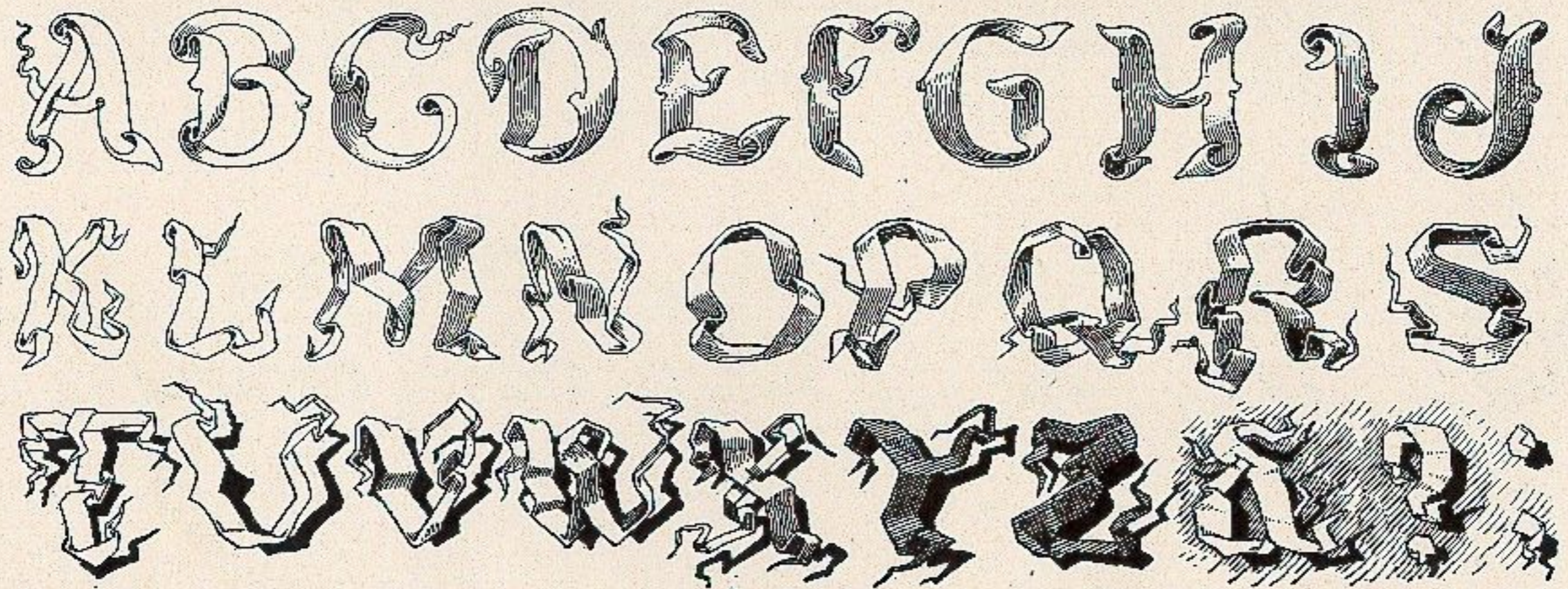
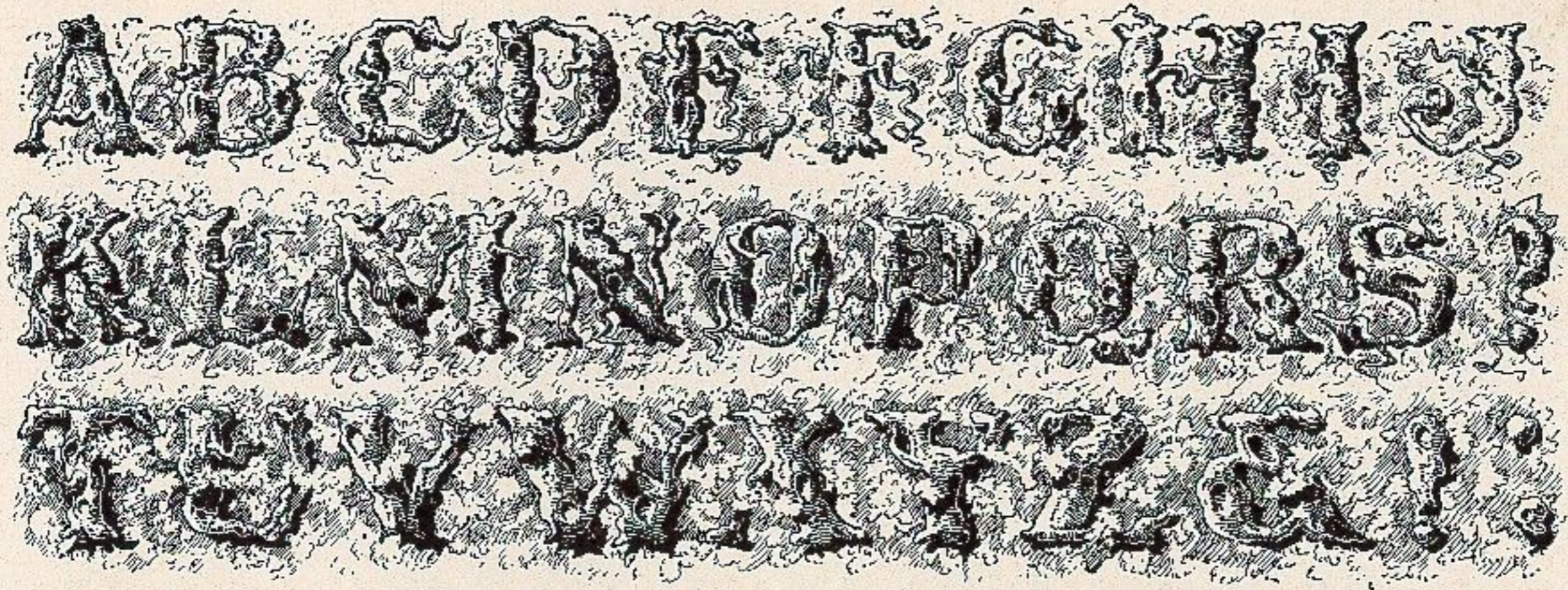
To make a success of these letters, one should have a knowledge of drawing, which means a knowledge of light and shade and shadow, and of common objects. For unless one is familiar with trees, their bark and foliage, and with the possibilities of scroll or ribbon folding, one cannot hope to be other than a copyist.

The third line of the rustic forms is best. To make it, sketch the outline of the letters and of the principal bunches of foliage with pencil. Locate and outline the chief bumps, knots, etc. With a coarse pen shade the letters, making the right and lower sides of all parts dark, and the upper and left sides light. Study the light, shade, and shadows of the knots. Next sketch with a fine pen the clumps of foliage. With a coarse pen add the shadow, retaining a narrow light streak between the heavy shading of the letter and shadow. Add the tinting of the foliage last, being careful to tint behind and joining the light sides of the letters.

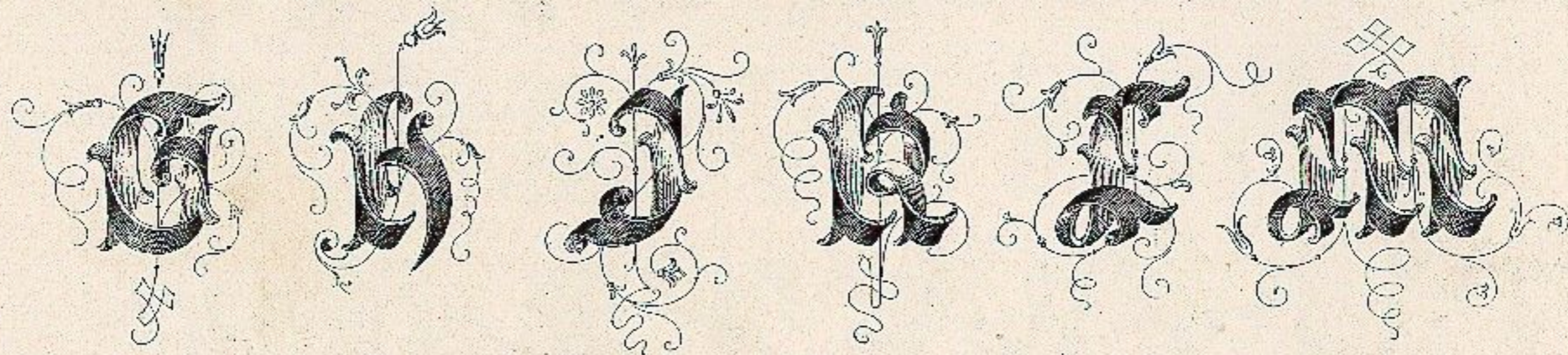
Unless you are willing to study these letters and nature closely, do not attempt rustic lettering. More failures along this line are put upon the market than in any other.

The scroll forms are more varied than most alphabets have been. Study the construction of the first line carefully, copy the line given, and then invent the remaining letters. If you cannot do this, this alphabet (or rather the parts of two) will be of no legitimate service to you.

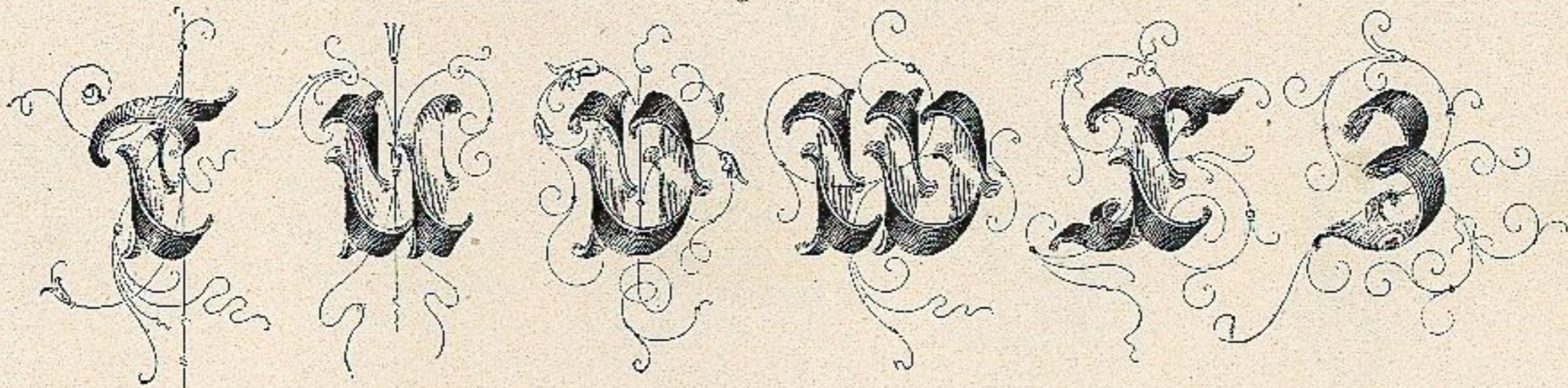
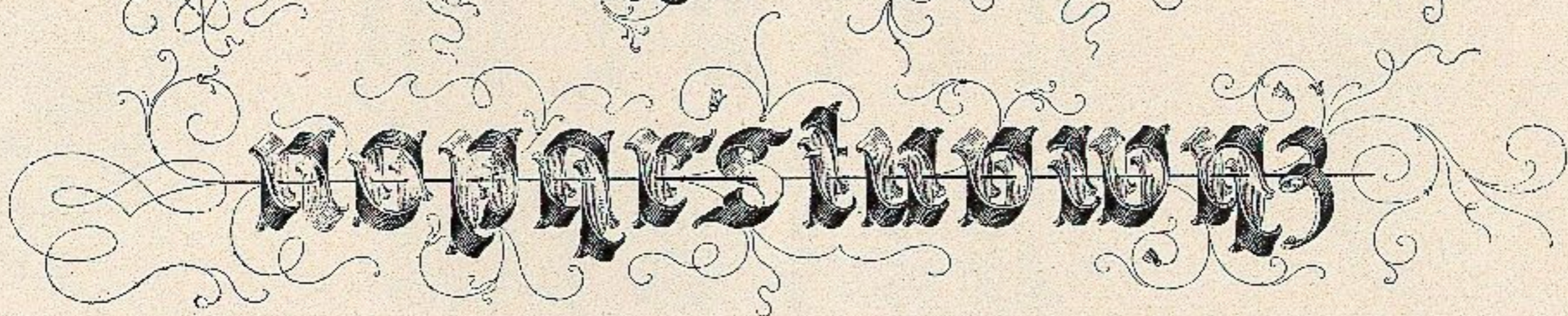
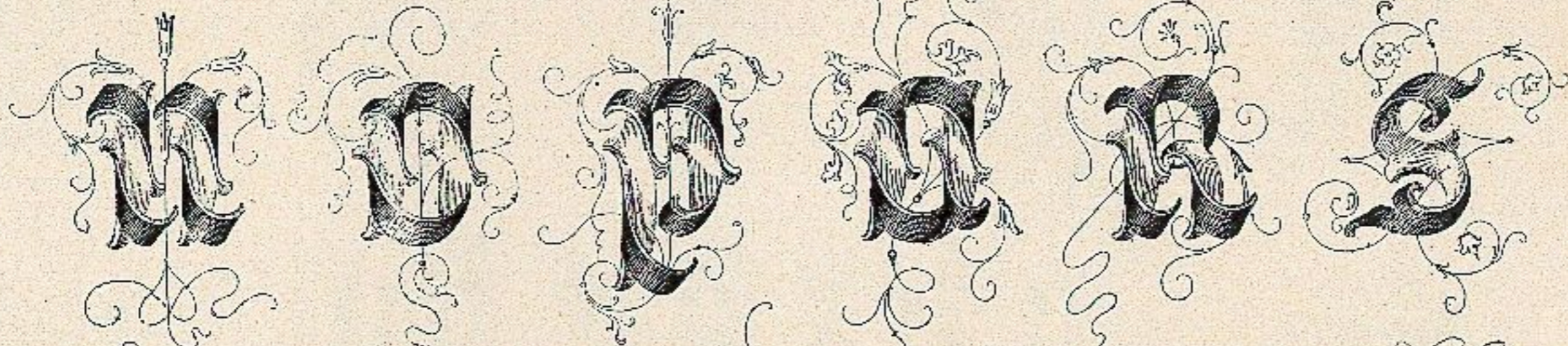
Study the second line, as regards construction, and draw it; then invent the first part. The first two letters of the first two lines are mere outline forms, and the last two of the same lines are full shade forms. The last line presents some four or five styles of finish, any one of which may be used in a word or line, but not all.

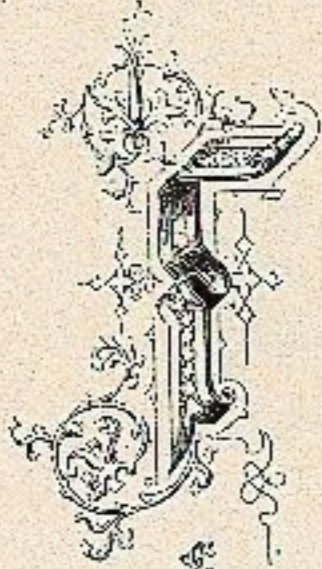
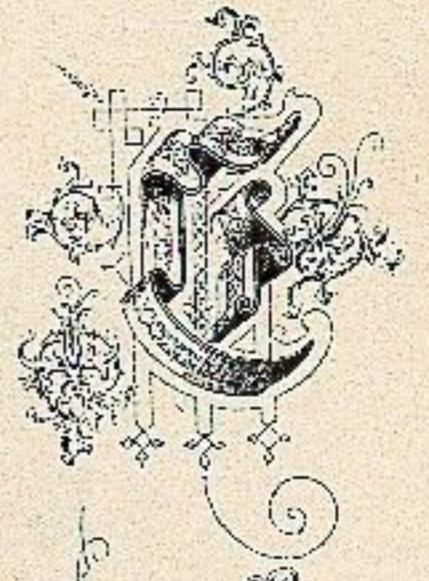
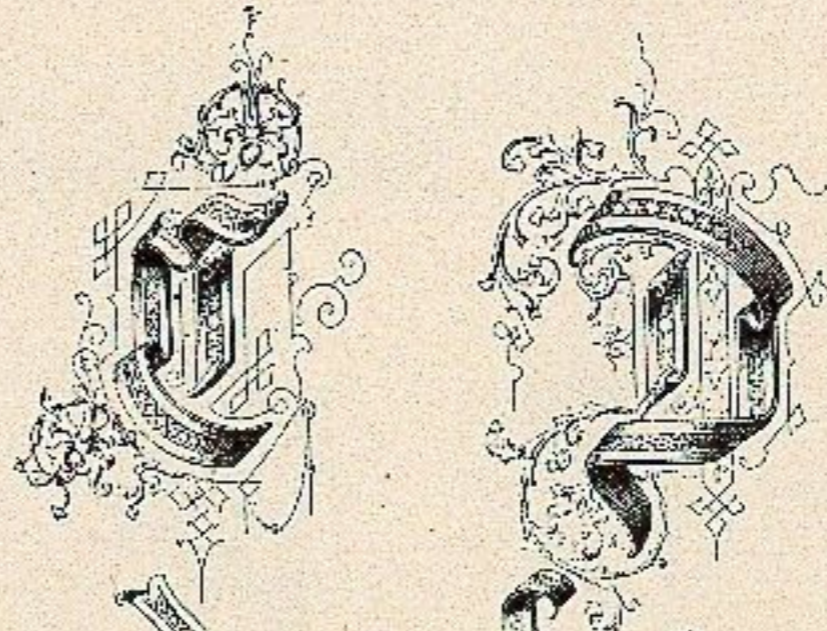
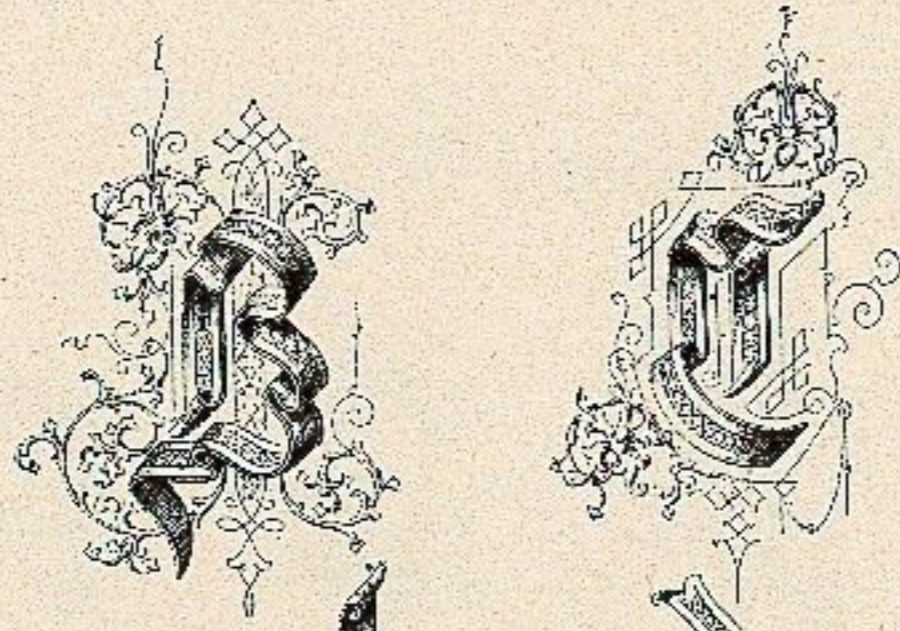
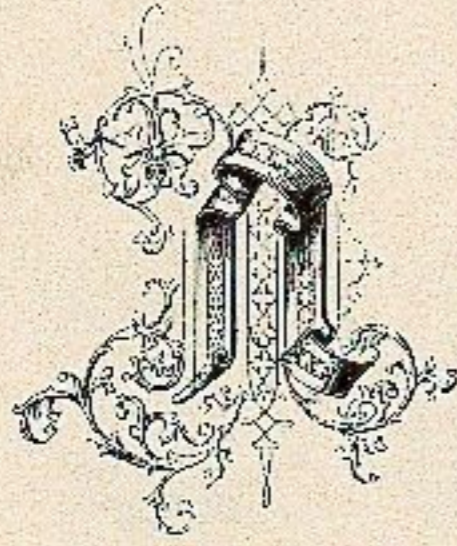


Split & Twisted Alphabet.



Split & Twisted Alphabet.

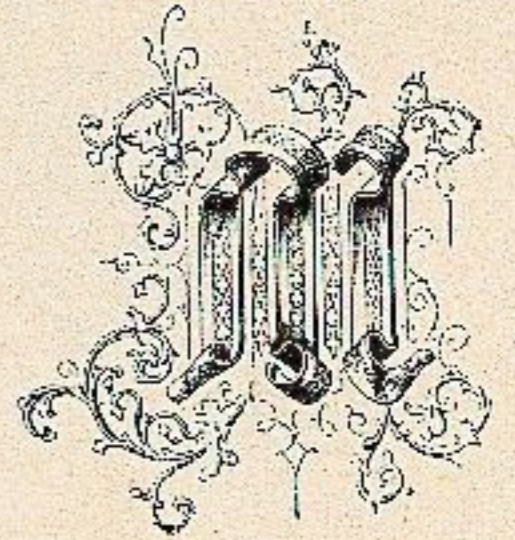
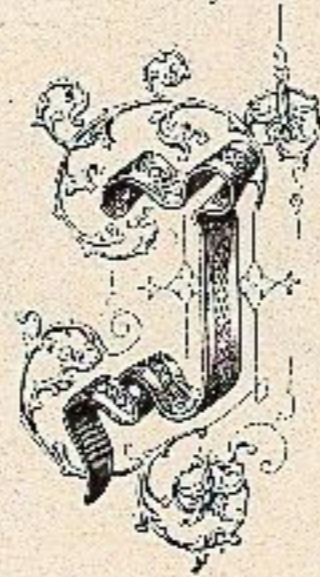


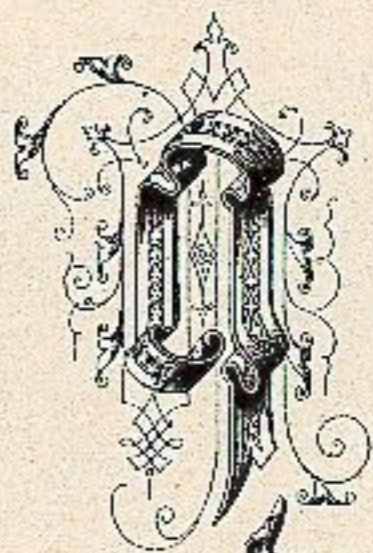
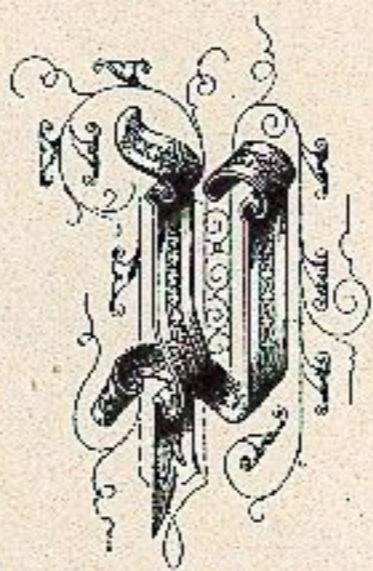
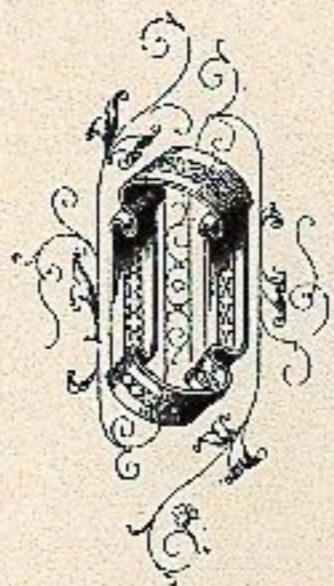
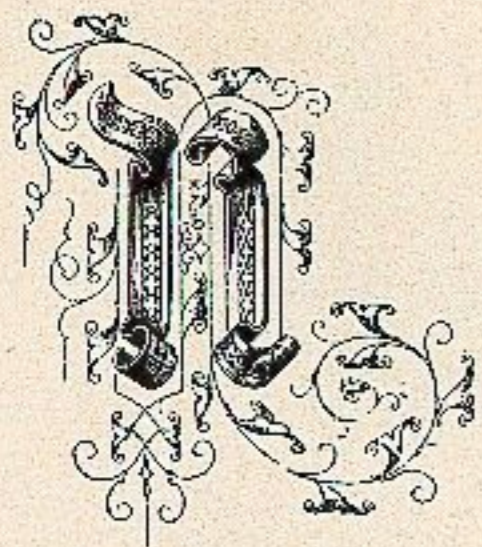


a b c d e f g

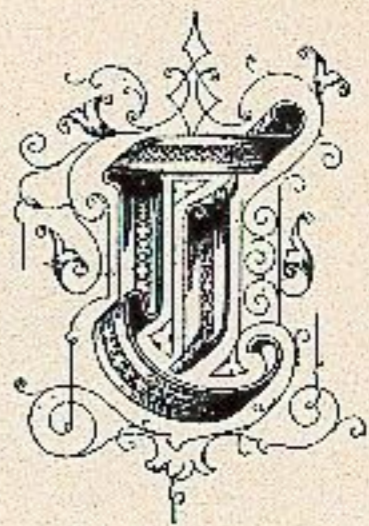


h i j k l m

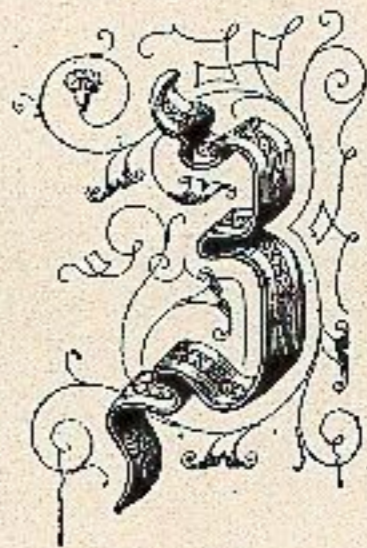
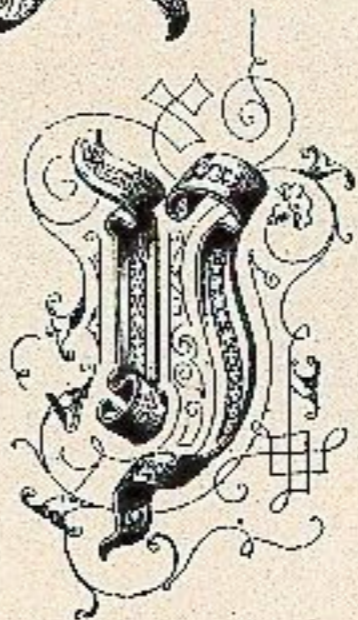
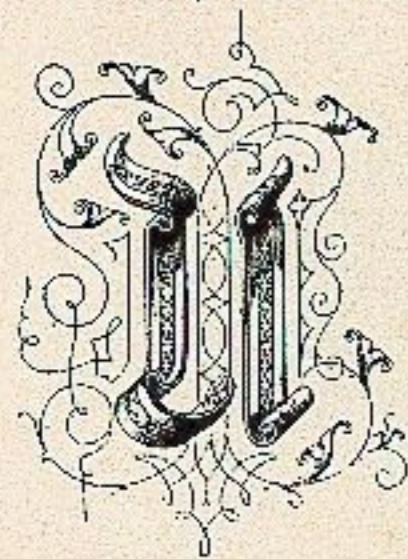


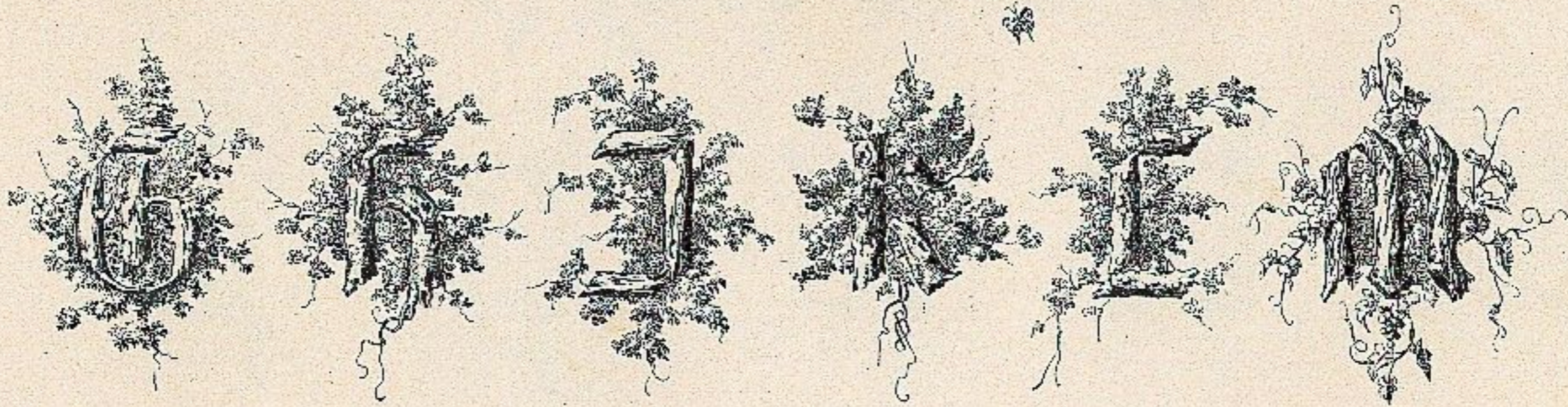
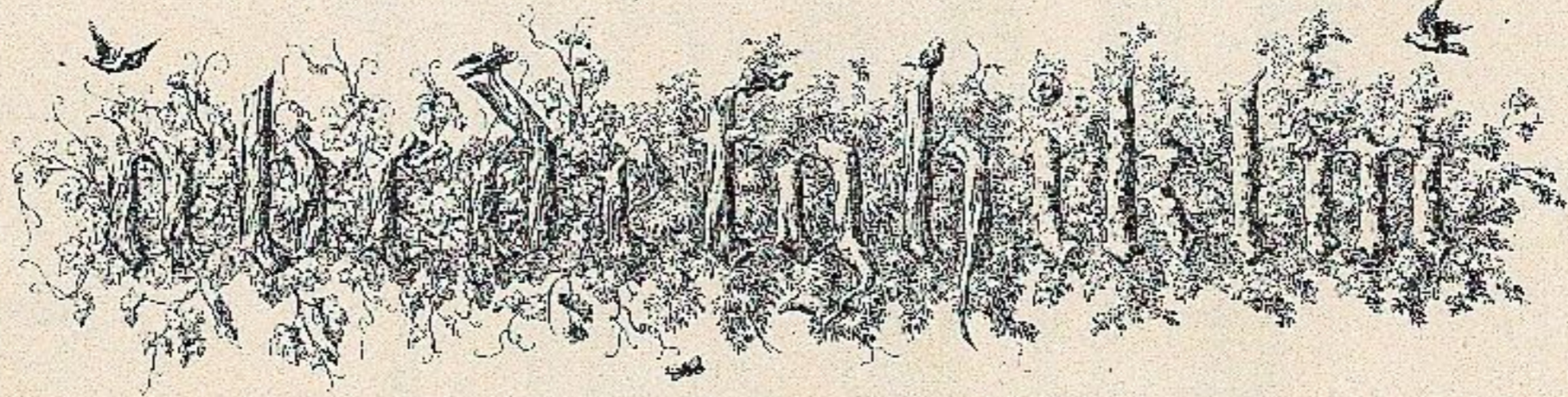


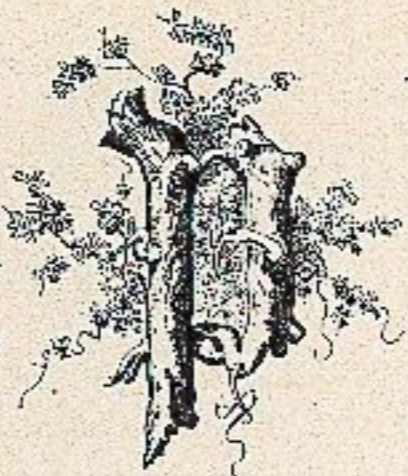
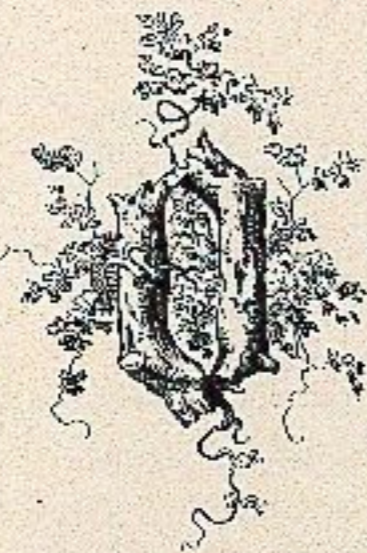
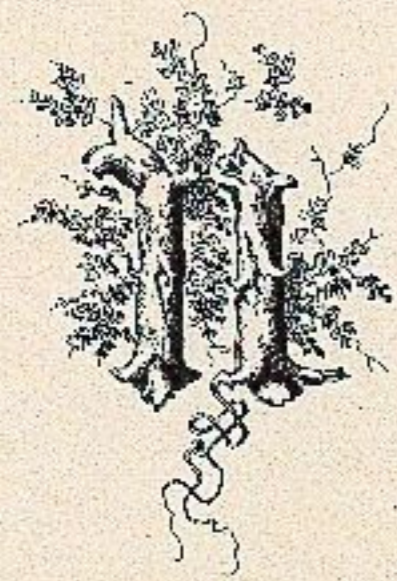
n o p q r s t



u v w x y z







SHADING.

The first line on the opposite page represents what is generally termed shading. It represents the side and bottom of a letter as well as the face of it. It is simple if you once get the principle clearly in the mind. To produce it, the first thing to do is to draw pencil guide lines from the corners of the letters at an angle of 45° . Then outline with pencil the shape of the shade, keeping the general contour of the shade the same as the outline of the letter next the shade. The space between the letter and the shade should be wide where the shade is wide and narrow where the shade is narrow. Vertical and horizontal lines cast the same width shade, while those running in the direction of the left side of an A cast the widest, and those running in the opposite direction the narrowest.

Line two illustrates the principles of what we term a flat shadow. A little study reveals that this shadow is an exact counterpart of the letter a little removed to the right and below of the letter. This is the easiest to understand and to master.

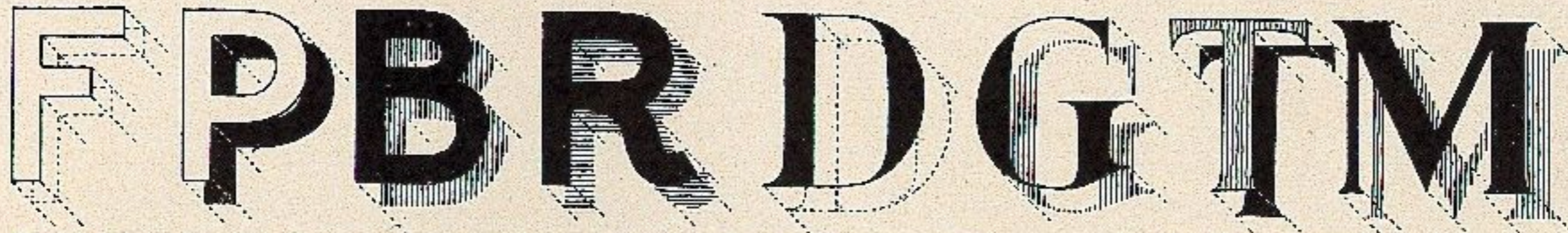
Line four illustrates a shadow in perspective and is the most difficult to make. Some dotted diagrams are given to show the mechanical construction of shadows, but as a rule they are sketched freehand, and can thus usually be made accurate enough for artistic and practical purposes.

The last line reveals how "easy" it is to make letters by merely suggesting their shadow edges. To get the suggestion correct, it is necessary to sketch in pencil the whole letter, and then to outline in ink only the right and lower side of each part.

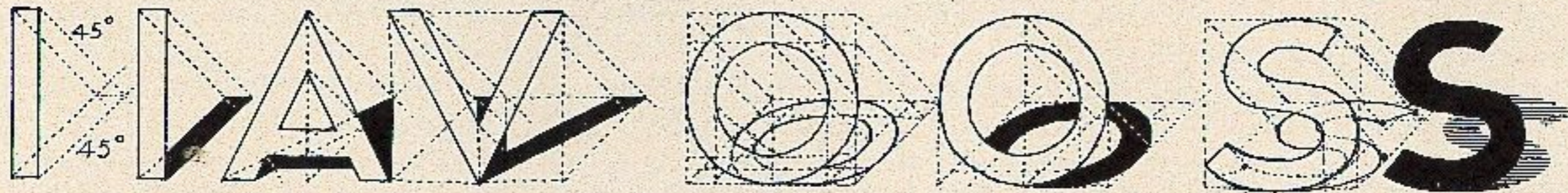
Study, measure, test, draw, and experiment and you will soon see the secret of shading and shadowing letters. Then you will wonder why others, also, cannot see it plainly.



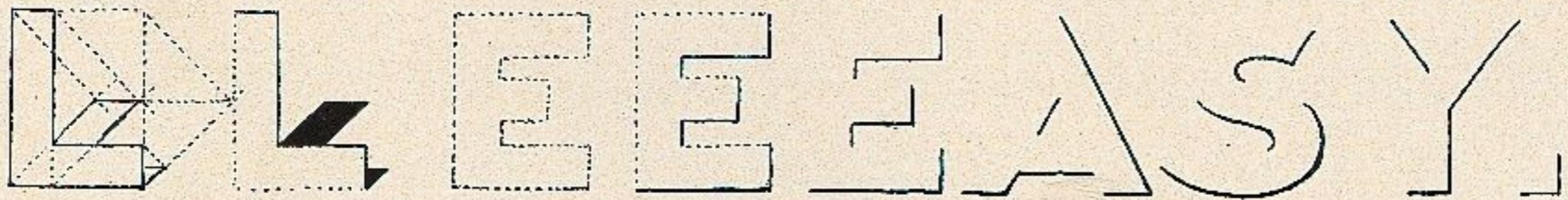
MAKE THE FORTY-FIVE DEGREE LINES FIRST, — THEN OUTLINE THE SHADE OR SHADOW, —



THEN TINT OR BLACK THE SAME. DOTS REPRESENT PENCIL LINES. THE OBLIQUE LINES



DETERMINE APPARENT HEIGHT, WIDTH, AND POSITION OF SHADOWS. STUDY PERSPECTIVE.



PROPORTION AND MODIFICATION.

Unless you can suit your letters to the space they ought to occupy, your work will be but partially successful. Keep in mind that the alphabets given represent the type form or average proportion. The Roman characters are not always based upon a square (as was the alphabet) but instead, is sometimes extended (made wider) as in the word *Letters*, and sometimes it is contracted (made narrower) as in *the part of all who would succeed* as on the opposite page.

The Medial letters are sometimes changed and shaped to suit conditions as illustrated in the second line from the top. See how narrow and close the letters are. The word *Study* is not only made wider than the standard Roman but it is somewhat modified. Such changes are not only always allowable, but commendable. See if you cannot do as well.

The central line is based on the Egyptian forms. The characters are modernized and contracted not a little. *Is Necessary On* is a very modern type of form, somewhat related to the last line, which is a modification of what we have elsewhere termed the Heavy Body. The letters have been spaced and proportioned as to best fill the space allotted to them and to express the meaning most forcibly.

The work given was done in about a day, designing and all. Do not understand that beginners should do it in that time. There is a vast difference between the rapidity at which a beginner and professional should work. In tinting behind the central line, think more of evenness of tint, as produced by equally distant lines, than straightness and smoothness of line. If you think too much of straightness, you will forget about uniformity of spacing, and thereby fail in securing flatness, which, in this case, is desired.

SINCE LETTERS VARY

TO SUIT THE SPACE THEY ARE INTENDED TO OCCUPY

THE STUDY OF

PROPORTIONAL MODIFICATION

IS NECESSARY

THE PART OF ALL WHO WOULD SUCCEED AS

DESIGNERS AND ENGRASSERS.

APPLIED LETTERING.

Here is a composite plate of fifteen alphabets, the object of which is to show how lettering may be applied to design. Keep in mind that it is not good taste to use two styles in one line, as in *Modern Ornament*, but it is here given to illustrate the application of as many letters as possible within a limited space.

See how the word *Modifications* is made to stand out by the introduction of a pebble background. But notice how unobtrusive the background is; you see the letters rather than the background. And that is right, your background must not be conspicuous, they should be subordinate to the forms you wish to express. Study how quietly and quickly this same groundwork vanishes about the word as soon as it has served its purpose, that of accenting the word.

The panel about the words *Modern Ornament* is more conspicuous, which it has a right to be, as it occupies the post of honor. However, its outline is rather plain and severe. Note the fact that while the lines in the shading of the words vary in direction, the effect produced is quite the same. But one style at a time should ordinarily be used. Note what a change in the *O* the outlining of it produces.

Embellishment, Decoration, Title-pages and Memorials offer suggestions in treatment and backgrounds not so common as many others. This sketchy, free, light, and airy treatment is to be encouraged. There is no reason why it cannot be employed more advantageously than it has been in the past. See what you can make out of it.

After studying the principal features of this design, see if you cannot write an advertisement of some school or book and embody the strong points in large, bold, and conspicuous letters, and the other ideas in such style letters and ornament as to properly express the idea desired. If you succeed, be surprised; if you fail, be studious and persevering until you know why.

Standard

Alphabets

With their

MODIFICATIONS

Suited to

THE Demands & Customs of

MODERN ORNAMENT

AS EMPLOYED IN THE Embellishment & Decoration of

THEIR PAGES, RESOLUTIONS, ETC.

MEMORIALS

DIPLOMA.

A diploma was wanted that was plain, simple, soft, and unpretentious. One that was neither showy nor slovenly. In other words, a diploma was wanted that would state its mission in the plainest and briefest manner.

The form on the opposite page was made to fill the purpose. As will be seen, the heading is strong and plain, yet soft and delicate. No one could well mistake the name nor forget it. The peculiar, velvety softness of the letters was produced by first making them solid black and then by lining them with a fine pen and white ink. Quite simple, but the result is satisfying.

Columbus, O. was first lettered plainly with a broad pen, and then softened at the top with white ink so as not to outshine the heading.

The roundhand was first penciled and then inked. This is a slow and tedious process, but it is a perfect process, especially for engraving, as the lines can then be made more uniformly strong than when it is written more freely.

The original drawing for this plate was twenty-four inches long and sixteen and one-half inches wide. Being reduced so much by the photo process of engraving, the lines are much finer and closer than in the original, though the general effect and softness of the original is equal to the plate given.

Many of the plates preceding this are but little smaller than the drawings, and the lines are no finer. The most of the drawings were made on a scale of six by nine inches, and then reduced to four by six inches as shown. As copies, they are better than if they were reduced enough to make the lines so very fine, small, and close.

COLUMBUS ARTS SCHOOL

Columbus, O.

This certifies that E. W. Smith has completed the required Course of Study in Drawing, Modeling, Life, Water Color and Oil Painting, and is entitled to this

DIPLOMA

In testimony whereof, the President of the Executive Board and Teachers of the classes named have affixed their signatures and the seal of the school this day of June 1899

CERTIFICATE.

A Membership Certificate was wanted that would be in harmony with the motives that called it into use. The motives were instruction, improvement, fraternity, and association. The books and blackboard convey the ideas of learning and of teaching. The heart-shaped wreath of laurel and the hearty handshake easily convey the ideas of fellowship and unity.

The words *Western Penmen's* stand conspicuously upright, illustrating the true Western push and spirit of getting to the front and letting the world know it, so that she may, in time, do likewise. The word *Association* is more conservative but none the less forceful. Entertwined with the plain and substantial, we find traces of graceful acknowledgments and sympathetic exertion, with now and then a member reaching out for the reception or giving of ideas.

Certificate of Membership naturally calls up memories of professional relationship which are sometimes as close and dear as those formed of blood, and about which we had not been consulted. What style other than the *Æsthetic* would be as appropriate, for are not the little slender lines connecting the letters and words symbolical of tender and well defined cords of friendship, and loyalty to a common cause?

The original of this illustration was sixteen by twenty-four inches. To make it, sketch two main head lines, then the books and quill, and then the wreath and hands. Outline *Certificate of Membership* and pencil the script. The white forms on the blackboard were placed there with white ink. The letters in *Association* can be filled in with either broad pen or brush. The quill may be drawn or flourished. The tinting or shading in the word *Association* may be done freehand (as was the copy) or by rule.

Western Pencil Association



ZANDER, COL. O.

Certificate of Membership

This certifies that W. J. Kinsley was elected to membership in this Association at its annual meeting held at Lincoln, Nebraska, and having complied with all the requirements of said Association, as laid down in its Constitution and By Laws, is entitled to all the rights, privileges, and honors conferred upon members in good and regular standing.

Given this 27th day of December 1895.

A. J. Faust
TREASURER.

J. M. Thornburgh
SECRETARY.

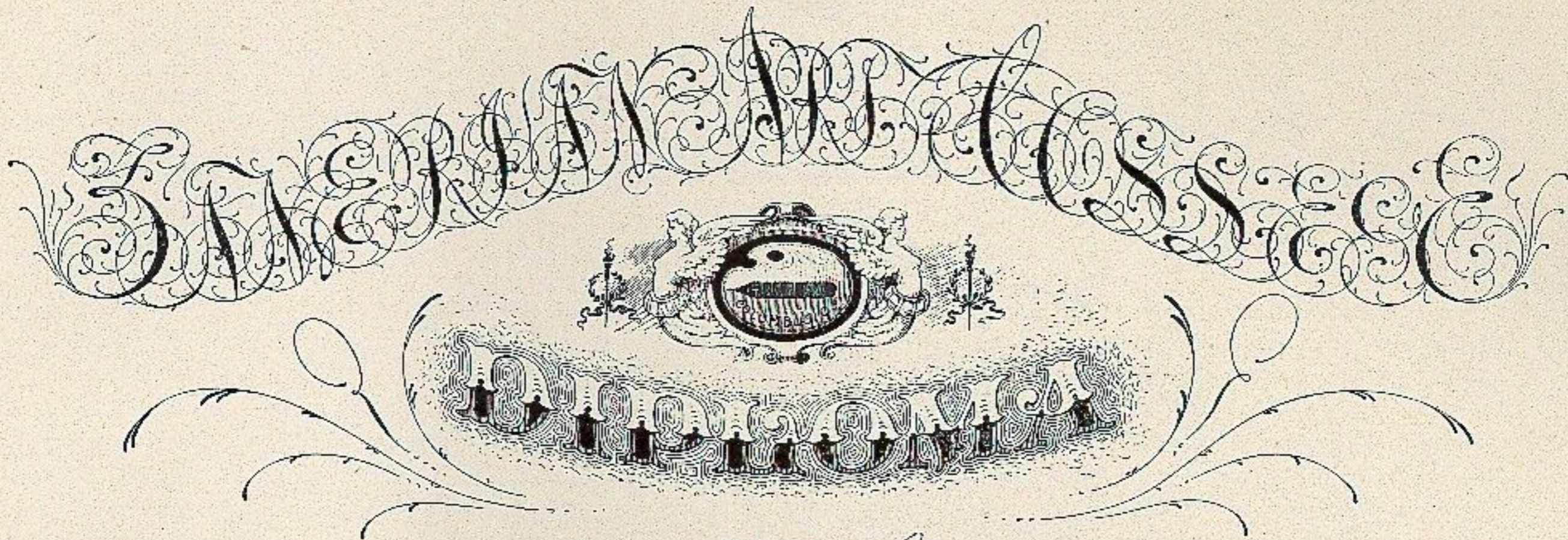
A. C. Webb
PRESIDENT

DIPLOMAS.

The design on the opposite side offers in the heading a good example of applied monogram script. This style of script is a favorite with engravers and is certainly very graceful and artistic. Of course, it is not very easy to read, but it is far easier than Latin, and less easily forgotten. To make it, first design and pencil the letters carefully, and then ink them still more carefully. The word *diploma* is simple, yet effective. Study it in relation to its background. The emblem requires much thought and care in its execution; such things always do. Study the balance and relationship of the parts, and of the whole.

The Oklahoma Diploma is far more pretentious and elaborate. The lettering in the heading offers a good example for study and imitation. Study the location and curvature of the flourishes. The buildings with their scroll framework and background are not easy, yet, if you understand perspective, the former are easy, and if you have a liking for curves, the latter are pleasing. One of the buildings was made from photo, two were made from prints, and one from description. The roundhand was written as it usually is, not pencilled.

For all such work use black ink, good paper, fine pens, and much care. The original drawings were about 20 x 26 inches and were therefore greatly reduced. Work for photo engraving is usually made double the size of the cut desired.

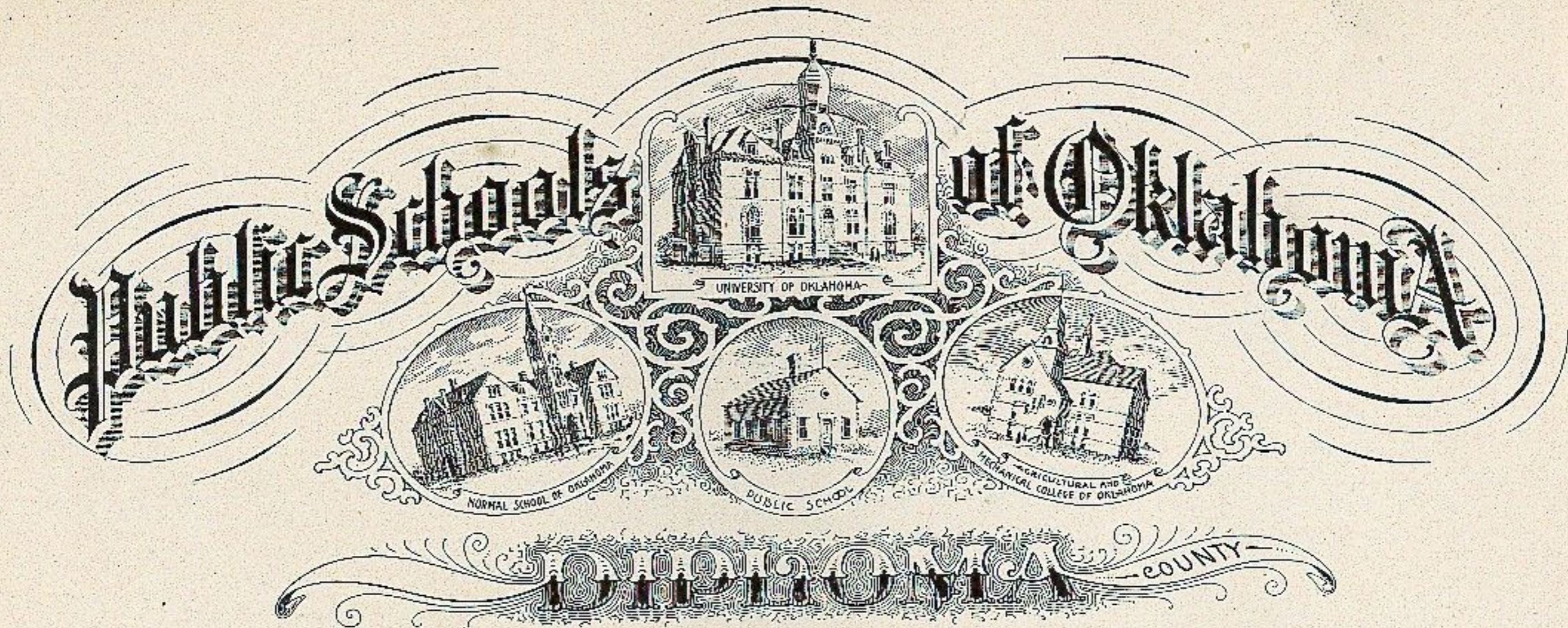


*This certifies that Happy Student, having completed the
prescribed course of study and practice in
Penmanship, Flourishing, Engrossing, and Methods,
is Worthy of Graduation.*

.....
SECRETARY



PRESIDENT
.....



This certifies that Rain Face Indian has completed the regular course of study prescribed by the Board of Education of the Territory of Oklahoma and has passed a satisfactory examination in Reading, Orthography, Penmanship, English Grammar, Arithmetic, Geography, Physiology, and United States History. In testimony of which we have affixed our signatures this day of 189

.....
 TEACHER

 DIRECTOR

.....
 COUNTY SUPERINTENDENT

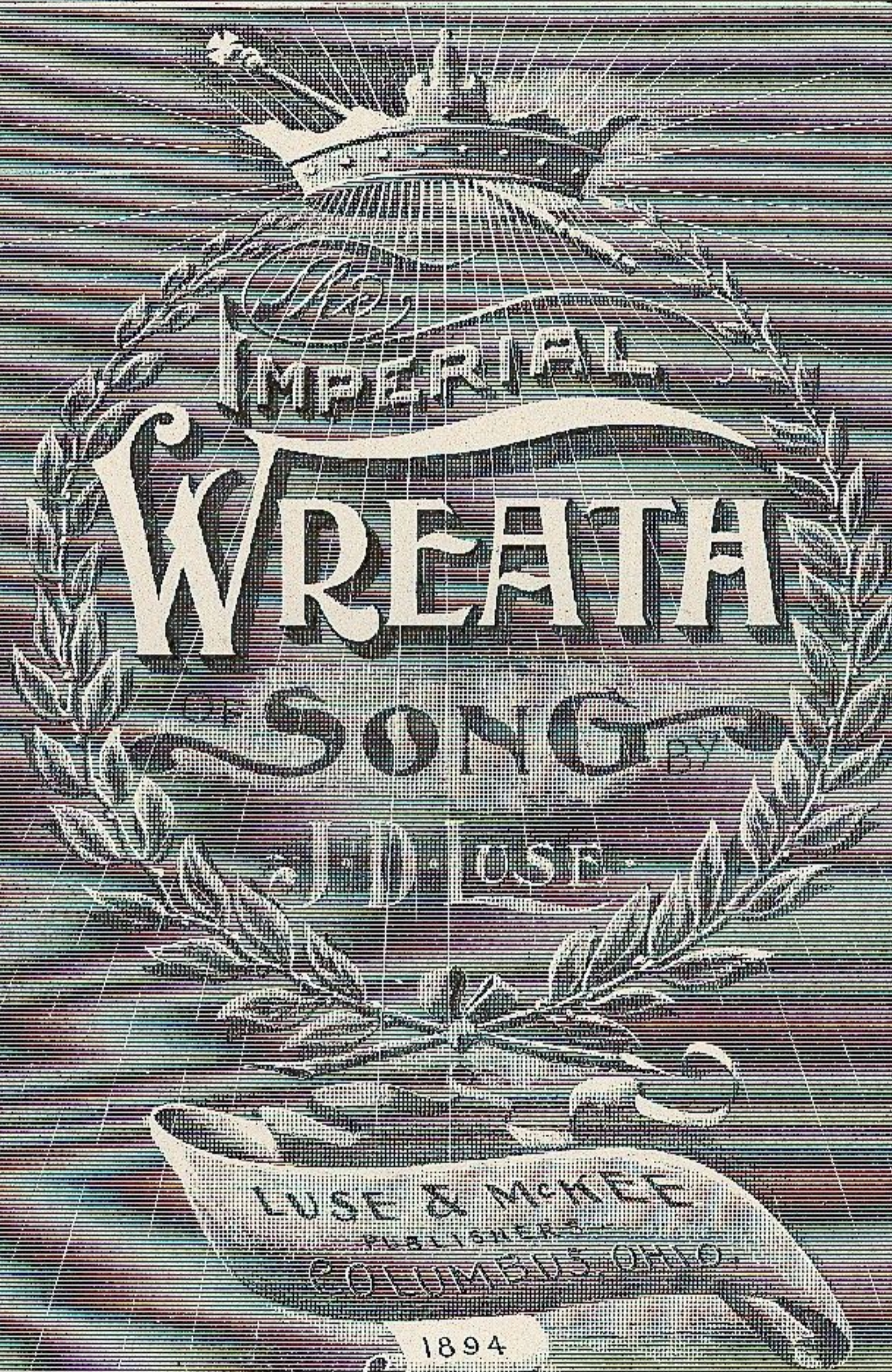
.....
 SUPERINTENDENT PUBLIC INSTRUCTION

 SECRETARY BOARD OF EDUCATION

TITLE-PAGES.

The four designs following are not exclusively pen work. Only the solid black edges and outlines of *Imperial*, *Wreath*, etc., were done with a pen. They are given as examples of designing for commercial uses. Before any hand work was done on the designs, the paper was ruled by mechanical means by the manufacturers as shown in the corners. It is creased in the opposite direction also. By drawing a lithographic pencil across its ruled and ribbed-like surface, a series of lines are produced perpendicular to the ruled lines. (See the shading of the letters.) By drawing a sharp knife over its surface, white lines are produced. (See light side of crown, etc.) The pencil makes it look as though it were cross-lined carefully with the pen and black ink, while the knife produces results the same as if it were cross-lined with the pen and white ink. It is a very quick method of producing results. It is intended only for experts, not for learners. All the whites were made with the knife and all the darks with the pencil. The paper or board is of an enameled or chalk-like surface and character, therefore easily scraped and removed so as to produce the whites. The long brilliant rays from the crown were produced by drawing the point of the knife along the edge of a rule, much the same as if you were scratching a slate or ruling lines with a pen. One familiar with this line of work could execute this design, much larger than here given, after it had been designed and sketched with an ordinary pencil, in about three hours. Thus you see that it is well suited to commercial work. The paper is bought ruled and creased ready for use, and costs about fifty cents for a small piece about 15 x 18 inches.

The following designs were made in this same manner. The design is first sketched on a thin, white sheet of paper. Then it is transferred by blue carbon paper (by pressure with a point) to the ruled sheet. Blue lines do not photograph, therefore they do not need to be erased. This is necessary as much erasing is out of the question on such paper. You must know what you want and how to produce it, or work on this sort of paper is a failure. One must have a good idea of drawing, balance, decoration, contrast, unity, lettering, etc., to make a success of this class of work.



IMPERIAL

WREATH

SONGS

AND VERSE

LUSE & MCKEE
PUBLISHERS
COLUMBUS, OHIO.

1894

C. F. ... Co. D

THE
SOVEREIGN

Strength

OF
SINGLES

BY
J. D. LUSSELL

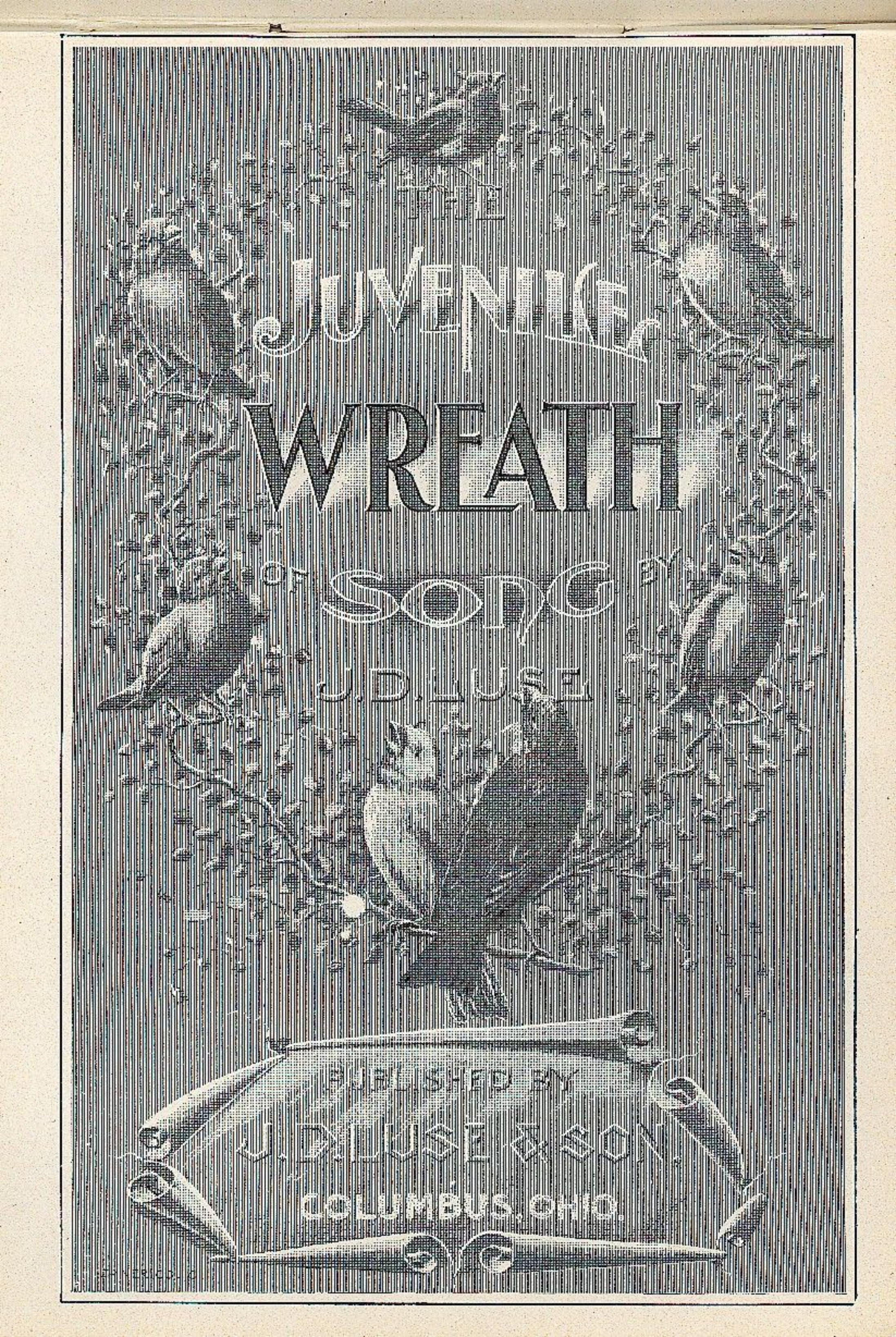
COLUMBUS, OHIO

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1897



ZANER CO. C.



JUVENILE
WREATH

OF SONG

AND LULLABIES

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DESIGNING.

Designing — the art of grouping and creating forms in such a manner as to tell a truth or to ornament one, is well worth studying. The basic principle of designing is drawing. To be a practical designer means that one should be able to draw almost any thing. But after this ability is acquired there is much more to be done. One must have some originality in him by nature as well as by acquirement, to become expert in designing.

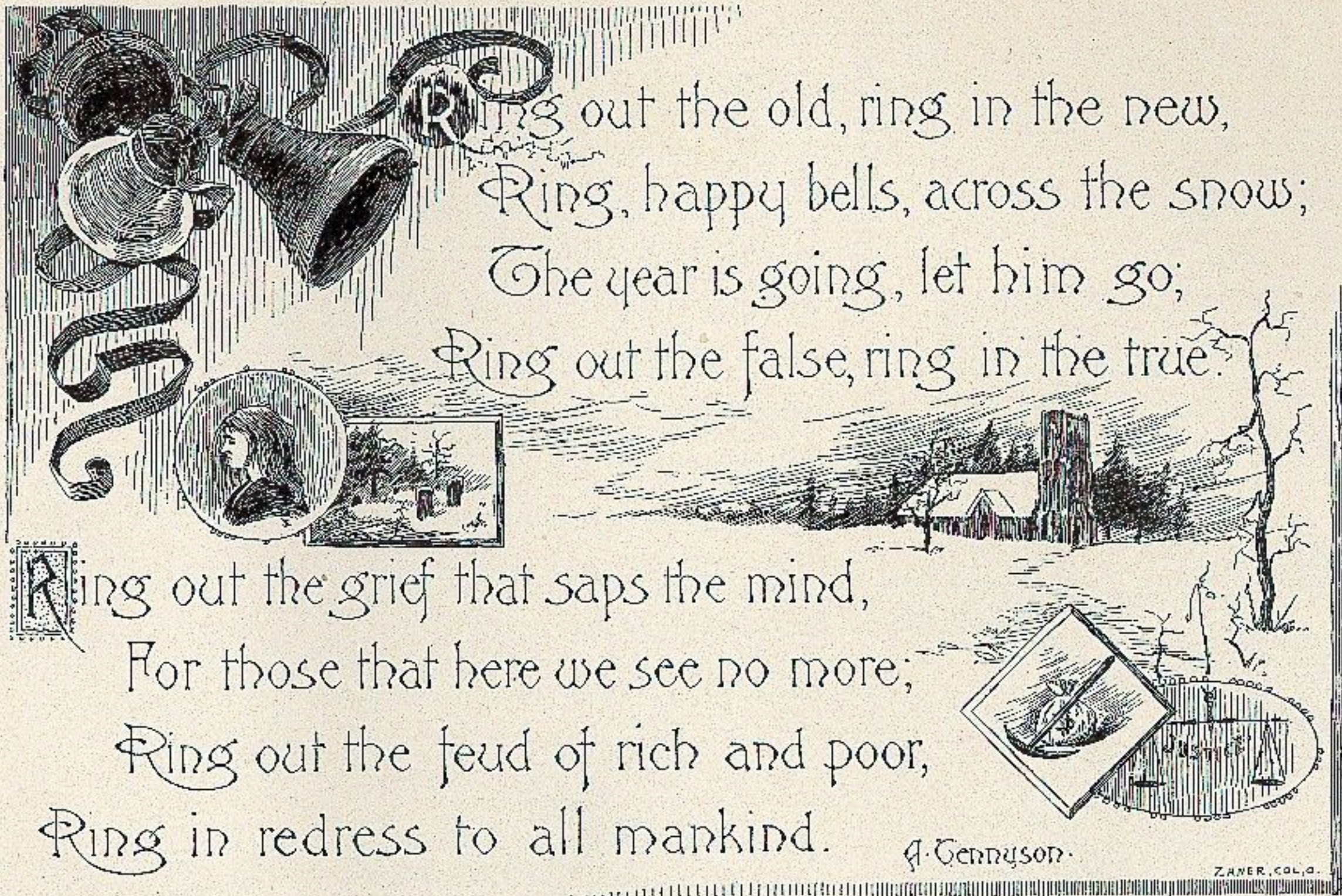
Drawing leads to designing in that it causes the eye to observe form, color, light and shade, contrast, grouping, etc. Originality consists chiefly in grouping that which has been seen separately. Drawing causes one to observe and depict pleasing contrasts of light and shade and form, and designing depends upon these things.

Designs are, as a rule, truthful and decorative. They usually illustrate some truth or fact and at the same time express beauty. Decoration is the art of ornamenting useful things. It derives its material from nature and geometry. Natural forms are conventionalized by making them conform to mathematical exactness.

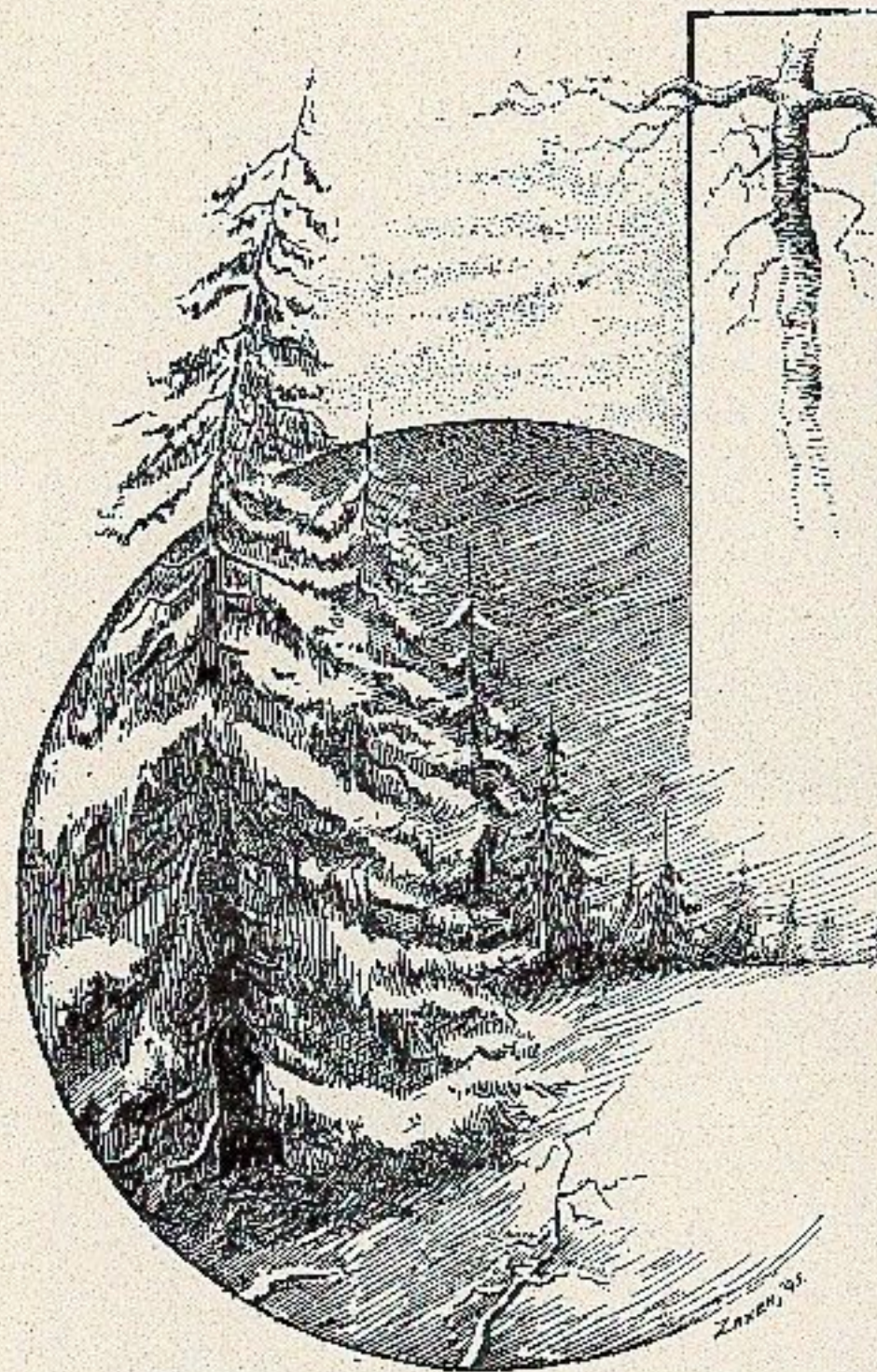
Designs should be well balanced and harmonious. They should contain elements of contrast but not of discord. They should be neither monotonous nor striking. There should be harmony and there should be contrasts. Truth and beauty should be uppermost in the designer's mind.

This is a kind of work that machines cannot do because it takes brains. Designs take no small amount of thought, taste, judgment, and originality. A good designer enters into the spirit of the thing to be illustrated and adopts and adapts things to that particular purpose.

The following designs are given to illustrate the things of which we have been speaking. They are also given to show how lettering may be applied advantageously in designing. Lettering is an essential part of designing. There is much to learn about lettering to adapt it to a particular purpose and space. It is far more flexible than type and less mechanical, if done by a master. It requires patience, skill, detail, judgment, and originality.



First locate and sketch in outline with pencil the bells, church, and smaller illustrations. Then suggest the lettering. After this use India ink and a fine pen, but for the lettering use a coarse pen.

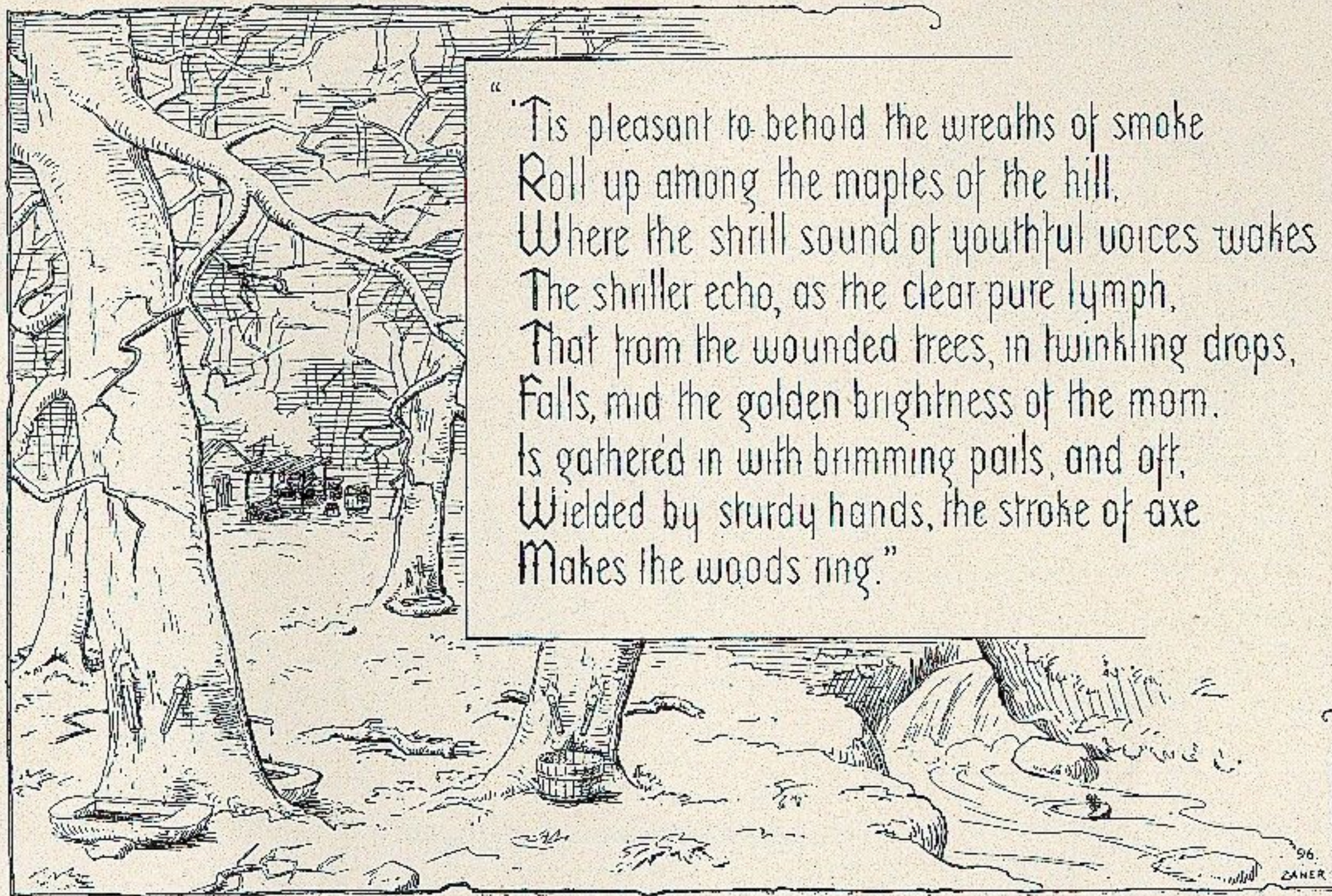


The snow-bird twittered on the beechen bough,
And heath the hemlock whose thick branches bent
Beneath its bright cold burden, and kept dry.
A circle, on the earth, of withered leaves,
The partridge found a shelter. Through the snow
The rabbit sprang away. The lighter track
Of fox, and the raccoon's broad path, were there,
Crossing each other. From his hollow tree
The squirrel was abroad, gathering the nuts
Just fallen, that asked the winter cold and sway
Of winter blast, to shake them from their hold

Williams Cutler Bryant.



The hemlock deserves your serious attention. Study how the dark background and shadows serve to make the snow effect. Study the unstudied effect in the lettering and create a whole alphabet of harmonious characters.



“Tis pleasant to behold the wreaths of smoke
Roll up among the maples of the hill,
Where the shrill sound of youthful voices wakes
The shriller echo, as the clear pure lymph,
That from the wounded trees, in twinkling drops,
Falls, mid the golden brightness of the morn.
Is gathered in with brimming pails, and oft,
Wielded by sturdy hands, the stroke of axe
Makes the woods ring.”

Study the perspective principle as revealed in the relative size and location of trees. The lettering will demand much care. See the "wreaths of smoke," suggestive outlines which form the trees, etc. Make a whole alphabet of this style of letter.



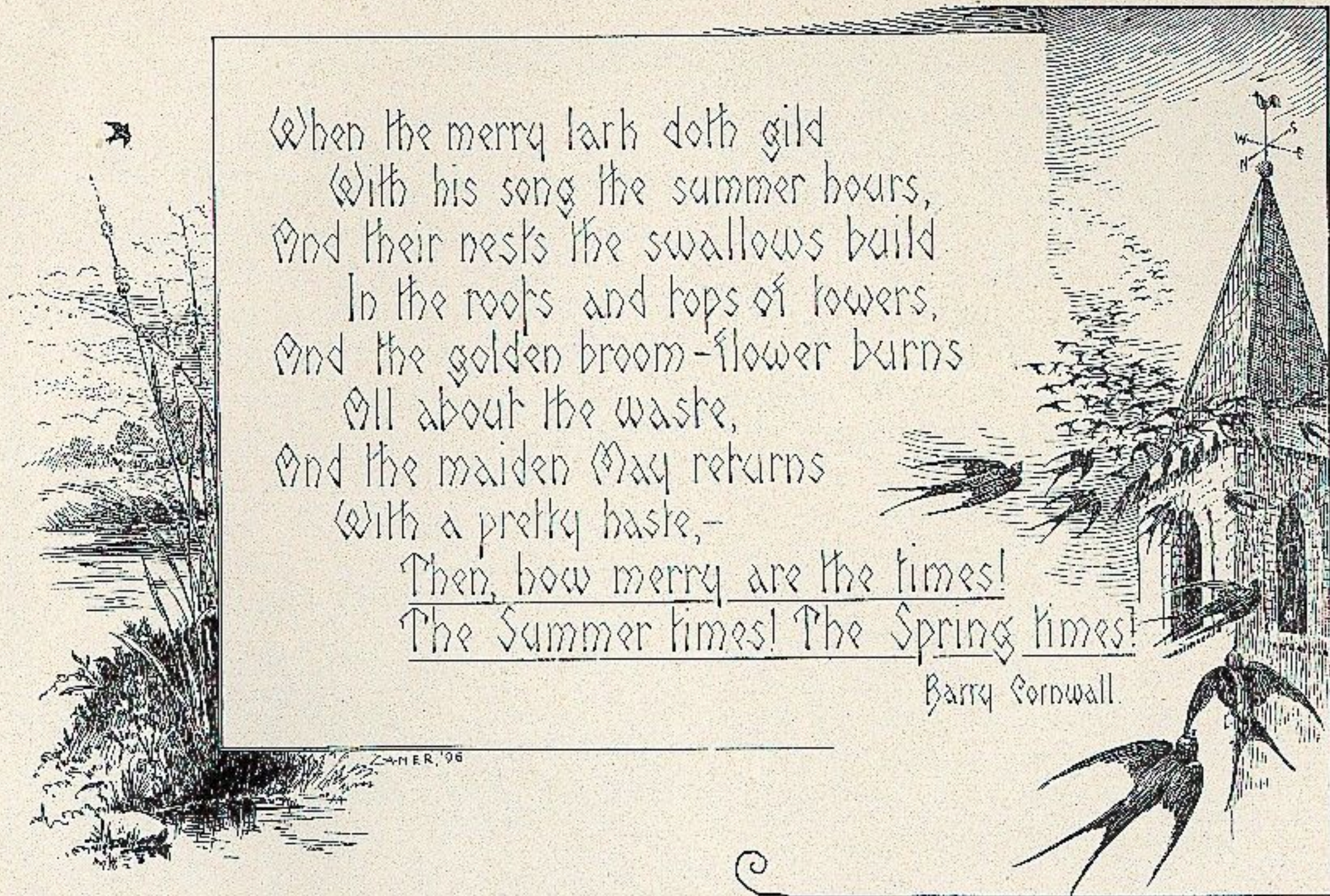
Blithely lusty Roger now
Through the furrows plods along,
Singing to the creaking plough
Many a quaint old country song;
Morning rings,
As he sings,
With the praise of other Springs.

Children now in every school
Wish away the weary hours,
Doubly now they feel the rule
Barring them from buds and flowers,
How they shout,
Bounding out,
Lanes and fields to race about.

W. C. BENNETT



The serious and the frolicsome teams should each be studied carefully. The rear view of the former is much simpler than the front view of the latter. Study effect of color in the first and of shadow in the second. Don't overlook nor overdraw the lettering. Use coarse, smooth pen for lettering.



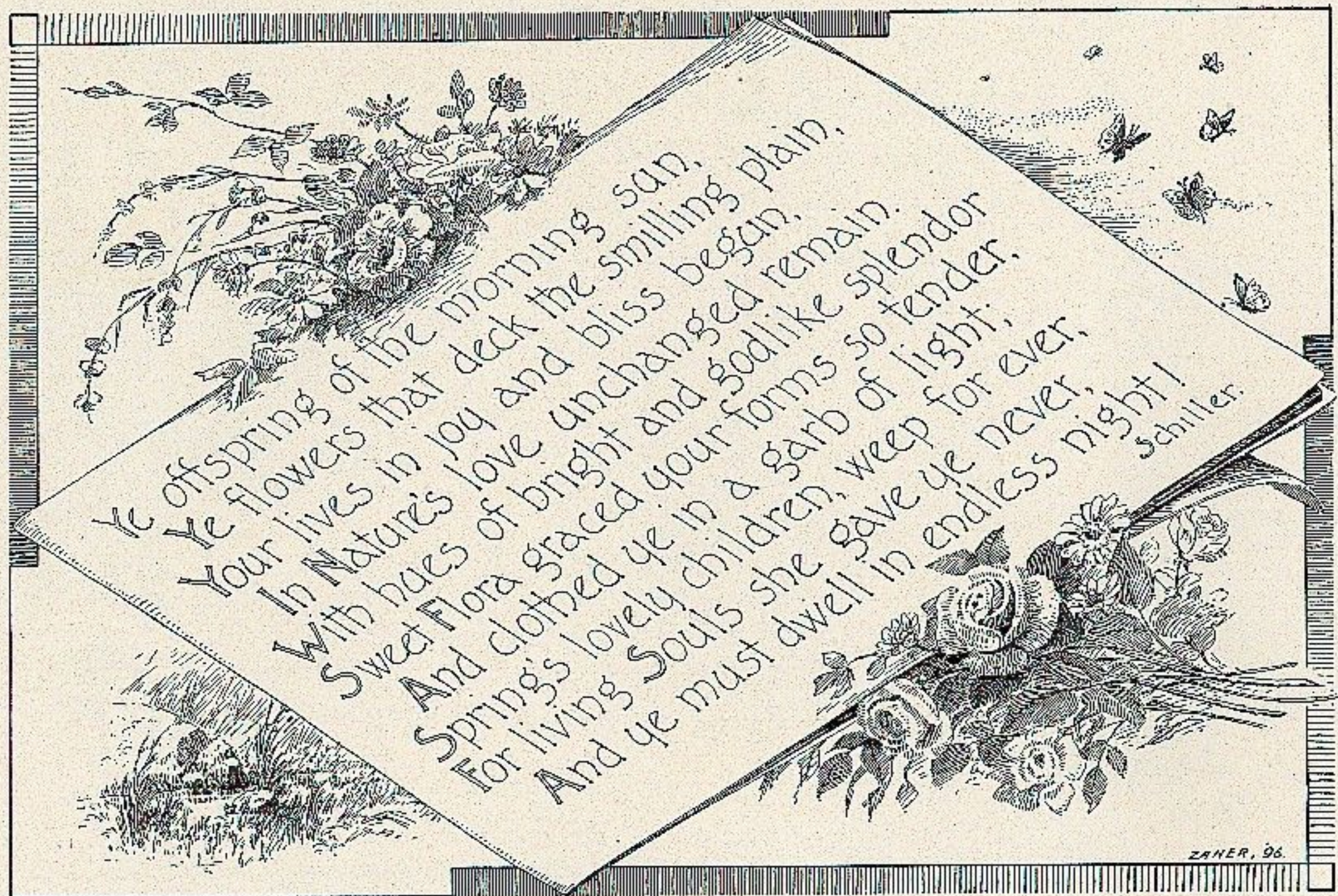
When the merry lark doth gild
With his song the summer hours,
And their nests the swallows build
In the roofs and tops of towers,
And the golden broom-flower burns
All about the waste,
And the maiden May returns
With a pretty haste,—

Then, how merry are the times!
The Summer times! The Spring times!

Barry Cornwall.

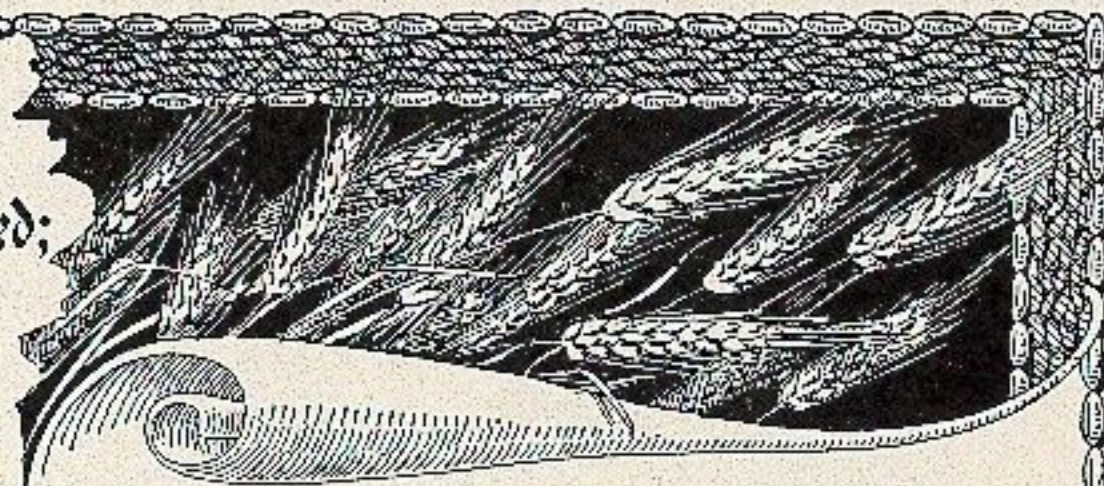
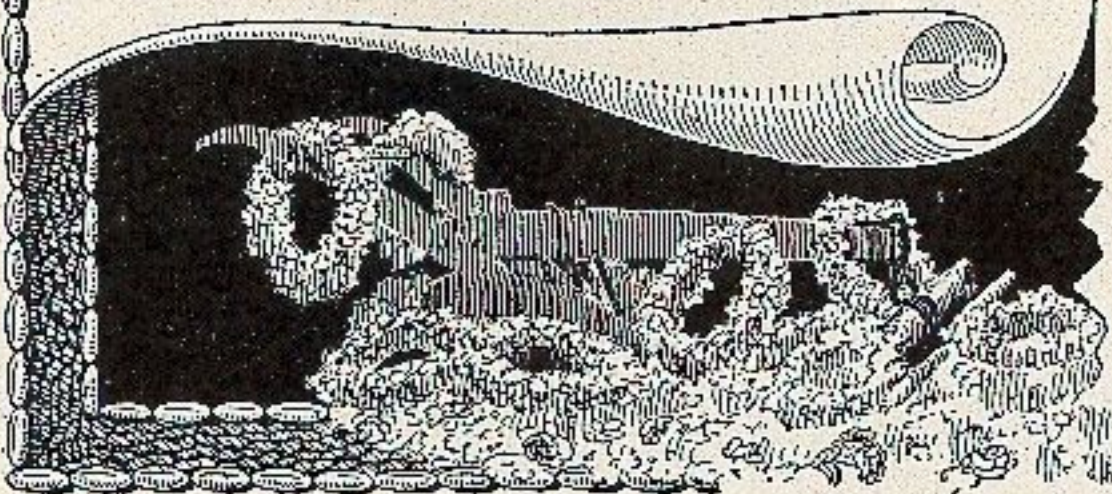
ZAMER, '96

The swallows and lettering need careful attention. The perspective of the former and the angles of the latter will demand study. Note how the one swallow has been placed where the lines of lettering were short.



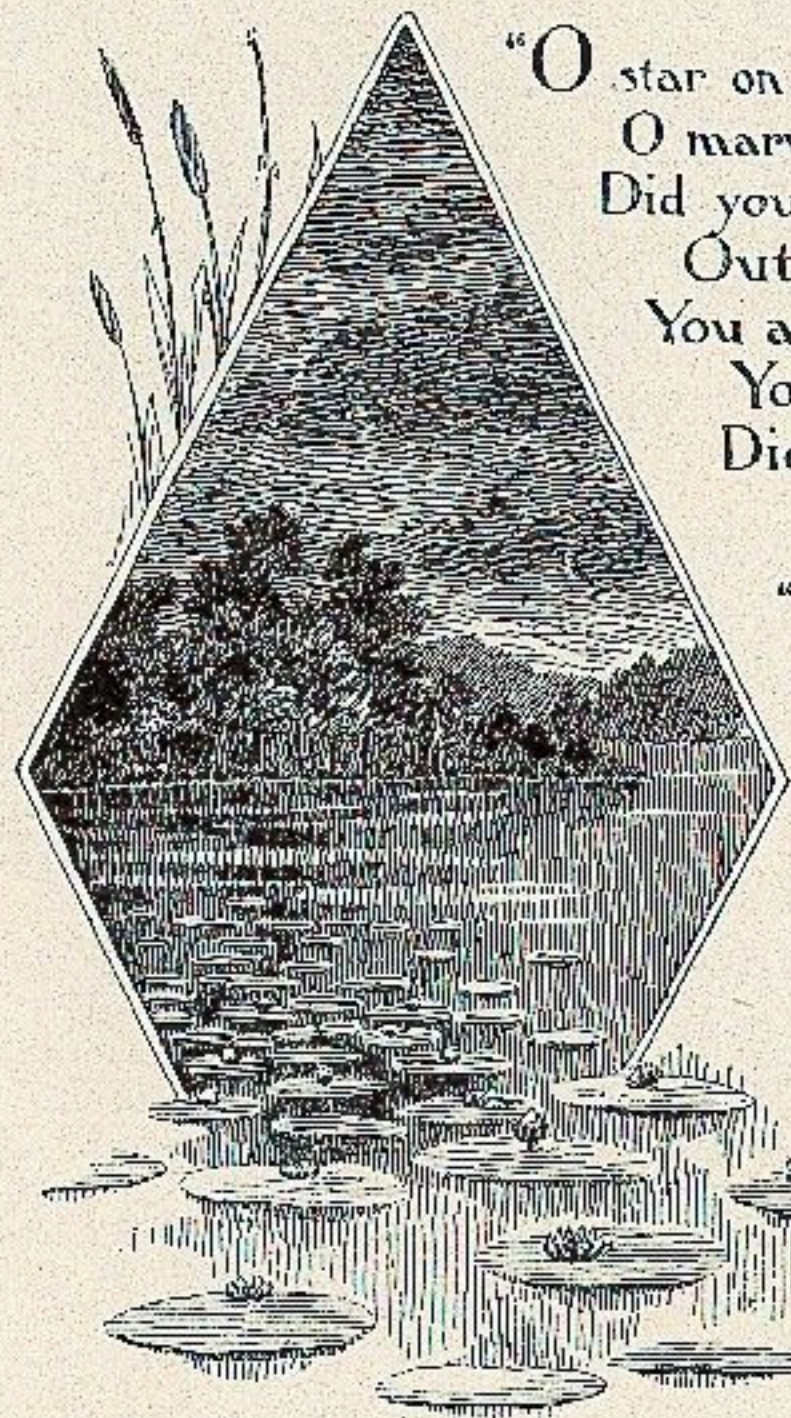
Flowers are tedious to draw, and difficult. Study nature — copy nature. Note effect of border, how it holds the parts together and unifies the whole.

“Far back in the ages,
The plough with wreaths was crowned;
The hands of kings and sages
Entwined the chaplet round;
Till men of spoil disdained the toil
By which the world was nourished,
And dews of blood enriched the soil
Where green their laurels flourished.
—Now the world her fault repairs—
The guilt that stains her story;
And weeps her crimes amid the cares
That formed her earliest glory.



The proud throne shall crumble,
The diadem shall wane,
The tribes of earth shall humble
The pride of those who reign;
And War shall lay his pomp away,—
The fame that heroes cherish,
The glory earned in deadly fray
Shall fade, decay, and perish.
Honor waits, o'er all the earth,
Through endless generations,
The art that calls her harvests forth,
And feeds th' expectant nations.”

See how simple in drawing the wheat heads are: also the plow and “wreaths.” Note border of wheat grains. Study the old-time text letters. See the little shadow beneath each grain of wheat.

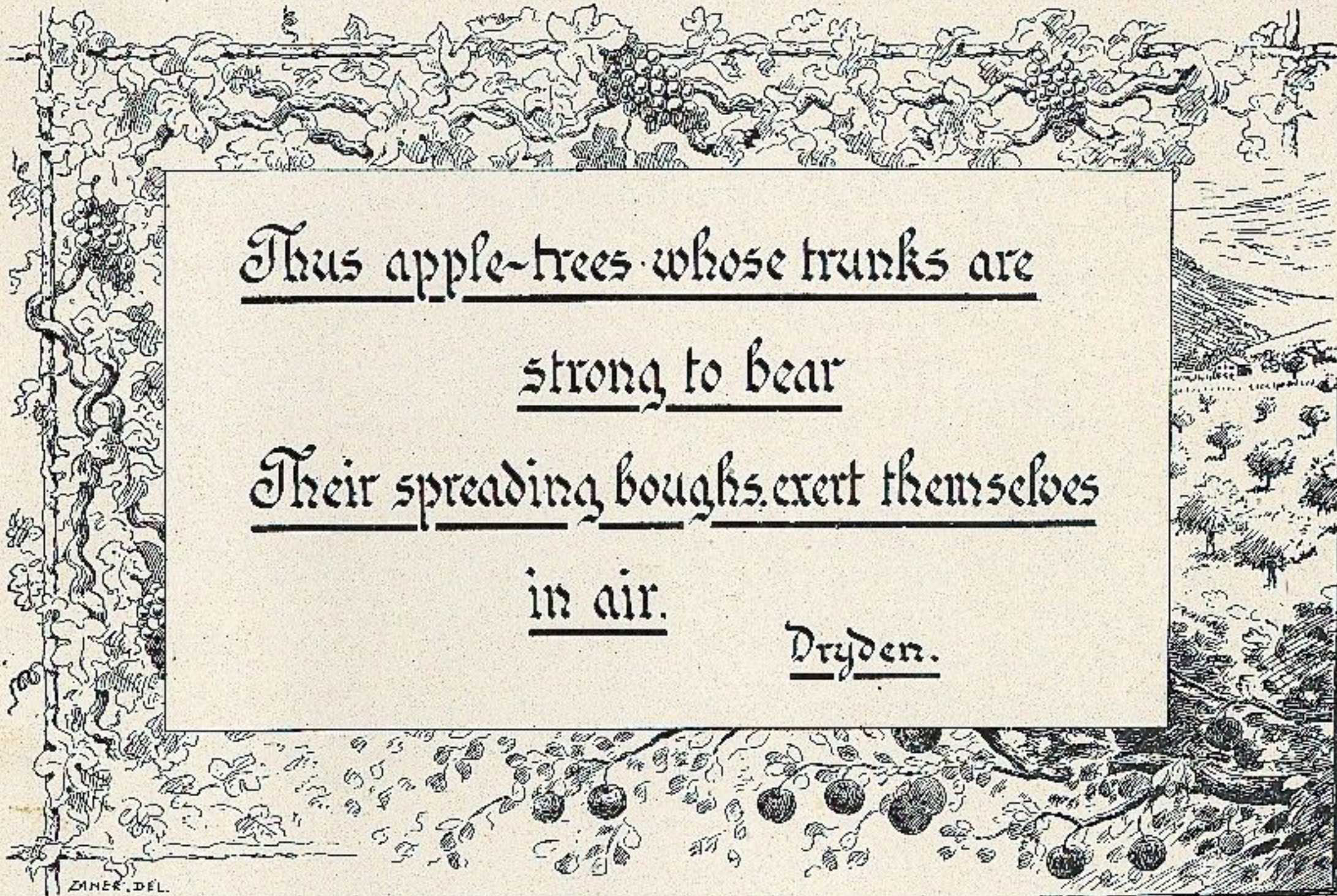


“O star on the breast of the river!
O marvel of bloom and grace!
Did you fall right down from heaven,
Out of the sweetest place?
You are white as the thoughts of an angel,
Your heart is steeped in the sun:
Did you grow in the Golden City,
My pure and radiant one?”

“Nay, nay, I fell not out of heaven;
None gave me my saintly white:
It slowly grew from the darkness,
Down in the dreary night,
From the ooze of the silent river
I won my glory and grace.
White souls fall not, O my poet,
They rise to the sweetest place.”

ZANER, COL'S, OHIO.

Note the soft, sketchy, actual-pen-like appearance of lettering, caused by tinting rather than blacking the face of the letters. See how the slant of the verses agree with the slant of the *n*'s and *m*'s.



Thus apple-trees whose trunks are
strong to bear

Their spreading boughs exert themselves
in air.

Dryden.

Grape-vines are quite artistic when drawn with care and twisted with discrimination. Study effect of underscoring in lettering.