PLAIN ALPHABETS

FOR

OFFICE AND SCHOOLS.

—

WRENTMORE.

PLAIN ALPHABETS

FOR

OFFICE AND SCHOOL

SELECTED BY

C. G. WRENTMORE, B. S.,

INSTRUCTOR IN DESCRIPTIVE GEOMETRY AND DRAWING IN THE
UNIVERSITY OF MICHIGAN.

SECOND EDITION.

---

inside curve of the oval used in O, Q, C, G and D is an ellipse. The outer curve is an approximation to an ellipse, but slightly flatter upon the haunches. A common error is to leave this curve too full, producing an awkward, clumsy looking letter. The long points of the E, F and L are rounded off by narrow ellipses.

The Roman lower case is especially difficult and slow of execution, and for that reason should be avoided by the beginner. The right line Roman style is a very easy letter to draw, and can frequently be used in place of the true Roman. It is given only in outline, in order that its geometrical construction may be more clear. The example shows the letter constructed in squares. By extending or reducing these in horizontal dimensions, the letter may be extended or condensed to any desired extent.

Block.

This is a letter much used for titles and is very easy to draw, but rather slow. All bars, horizontal, vertical and inclined, are of same width, this width being the dimensions of the unit square. Its construction being so simple as to require no comment. This letter may be condensed or extended by the method mentioned above, in which case the horizontal bars will not have the same width as the vertical.

Egyptian.

This letter is formed of bars all of same weight, and the elements are right lines and circles. In the condensed letter here shown, the round letters, C, D, G, O, Q, are formed by connecting the arcs at the top and bottom of the letter by a right line.

As the letter is extended from this form to a broader one, the right line grows shorter, and in the square letter disappears altogether, leaving the letters composed of full circles or portions thereof. The right line letter derived from this form is an easy and rapid letter to draw, and needs no explanation. A few simple styles of shading are here shown, which may be applied also to the Block letter.

Old English.

This letter is a very effective one for use in titles, and is much easier of execution than the Roman and more rapid than the Block. In drawing it five horizontal lines are drawn, the top, bottom and middle lines, and one inside the bottom and top lines a distance equal to the thickness of the heavy bars of the letter. The lower case is three-fifth the height of the capitals, and the long letters are as high as the capitals. The horizontal lines for the lower case are drawn in the same manner as for the capitals, but the middle line is omitted.

Geometric Forms.

These are rapid and very easy. The beginner will not find any letter more useful for a time. However, they do not produce as finished an appearance as the Roman, and should be used only as a step in acquiring this latter. The heavy Geometric has been used by the writer to a considerable extent on working drawings where plainness and speed were important and fine finish not necessary. They are made with single

strokes of a Soennecken Round Writing Pen, or if still larger letters are desired, with an automatic shading pen. The smaller forms are single strokes of the ruling pen.

Stub Print.

These are, like the Geometric, examples taken from working drawings. They are written in with the pen, the guide lines used being tne base line, the top lines for capitals and for lower case, and the middle line for capitals, which is placed slightly above the middle of the letter. A set of parallel lines giving the slant of the letters may be pencilled in if desired.

The two Italic and the first of the back-slant styles are from the Roman model. The first of the Italic styles is done entirely with a flexible writing pen, the heavy lines being made with a single stroke. In the second style, the right-line pen may be used to put on the horizontal lines and the caps of the letters, while the upright lines are put in with the writing pen. This is much slower than the first, but gives a more finished letter.

The first of the back-slant styles is, like the first Italic, put in with a single stroke of the writing pen.

The second back-slant style is put in with a single stroke of the pen, except in the capital D, J and S and the lower case f, g, j, s, y and z. In these the line is drawn from the top down and the shaded portion is drawn by retracing the line from left to right. The pen is held between the first and second fingers, and turned so as to shade on a stroke to the right. A flexible pen should be used, and care taken to bring the

bottom of the letter around in a smooth curve. This is a very easy and rapid letter and makes a good appearance.

The last of the stub prints is written with the pen in the position commonly used in writing. The element in this form is a line shaded heavily at the bottom and finished with a light stroke up to the right. It is very easy and rapid.

Numerals.

These are in constant use by the draftsmen, and a number of styles are given. The next to the last of these, taken from a drawing from a large shop, while not quite so rapid as some of the other styles, is one of the plainest and least liable to error in reading,—strong points in its favor. The round writing style, shown in the last set, is very rapidly written, but not nearly so neat and finished in appearance.

Spacing.

No general rule can be given for spacing. On account of the fact that the letters are not of uniform width, the centers cannot be spaced at equal distances, except where the word is greatly extended to cover a large space of a map, as a lake, a river, or mountain chain. The best guide to the student will be his own experience, aided by this general principle—the spaces between the letters of a word when finished should appear to the eye to be uniform in width. A common rule for spaces between words is to make them equal to the height of the letters used.

BLOCK

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

ROMAN STYLE

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

RIGHT LINE EGYPTIAN

ABDEFGHIJKLC

MNOPQRSTUW

VXYZ

abcdefghijklmnop

qrstuvwxzatr

EGYPTIAN

ABCDEFGHIJKLMNO

PQRSTUVWXYZ

abcdefghijklmnopqrst

uvwxyz

ROMAN

ABCDEFGHIJKLM

NPQRSTUVWXYZ

abcdefghijklmnopqr
stuvwxyz

Old English

ABCDEFGHIKL
MNOPQRSTUV
WX abcdefghijklm YZ
nopqrstuvwxyz

IDEAL—ACADIAN

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

ABCDEFGHIJKLMNO
PQRSTUVWXYZ

DAINTY—MEDIEVAL

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

abcdefghijklmnopqrstuvwxyz

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

GEOMETRIC

ABCDEFGHIJKL

MNOPQRSTUVX

abcdef WYZ ghijlmk

nopqrstu v w x y z

GEOMETRIC FORMS

ABCDEF GHIJKLMNOPQRSTUVWX

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

ABCDEF GHIJKLMNOPQRSTUVWXY

ABCDEF GHIJKLMNOPQRSTUVWX

ABCDEFGHIJKLMNOPQRSTUVWX

ARCHITECTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNQPRSTUVWX

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

SIGNET—GOTHIC

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

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

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

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

FREE HAND

𝒜𝐵𝒞𝒟 ℰ ℱ 𝒢 ℋ 𝐼 𝒥 𝒦 ℒ ℳ 𝒩 𝒪 𝒫 𝒬 ℛ 𝒮 𝒯 𝒰

1 2 3 4 5 6 7   𝒱 𝒲 𝒳 𝒴 𝒵   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.

Written with a No 6 Soennecken Pen.

ABCDEFGHIJKLMNOPQRS
12345 TUVWXYZ 6789
abcdefghijklmnopqrstuvwxyz

FREE HAND

ABCDEFGHIJKLMNOPQRSTU

12345 VWXYZ 67890

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWX

YZ abcdefghijklmnopqrstuvwxyz Beam.

123456789

Written with an Esterbrook "Flyer" pen, № 531.

ROUND WRITING

$\mathcal{A}$ $\mathcal{A}$ $\mathcal{B}$ $\mathcal{B}$ $\mathcal{C}$ $\mathcal{D}$ $\mathcal{E}$ $\mathcal{F}$ $\mathcal{G}$ $\mathcal{H}$ $\mathcal{H}$ $\mathcal{I}$ $\mathcal{I}$ $\mathcal{J}$

$\mathcal{K}$ $\mathcal{L}$ $\mathcal{M}$ $\mathcal{N}$ $\mathcal{O}$ $\mathcal{P}$ $\mathcal{Q}$ $\mathcal{R}$ $\mathcal{S}$ $\mathcal{T}$ $\mathcal{U}$ $\mathcal{V}$ $\mathcal{W}$ $\mathcal{X}$

$\mathcal{X}$ $\mathcal{Y}$ $\mathcal{Z}$ ~ o o i i n n l l ~ o a b b

c c d d d e e f f g g g g h h h i

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

v v v w w x y y y z z z ~ Arbor~

1 2 3 4 5 6 7 8 9 0 ~ Pen No 3½ =

STUB PRINT

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

S T U V W X Y Z

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

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

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

V W X Y Z & 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.

STUB PRINT

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

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.

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.

BORDERS AND NORTH POINT

TRUE NORTH.
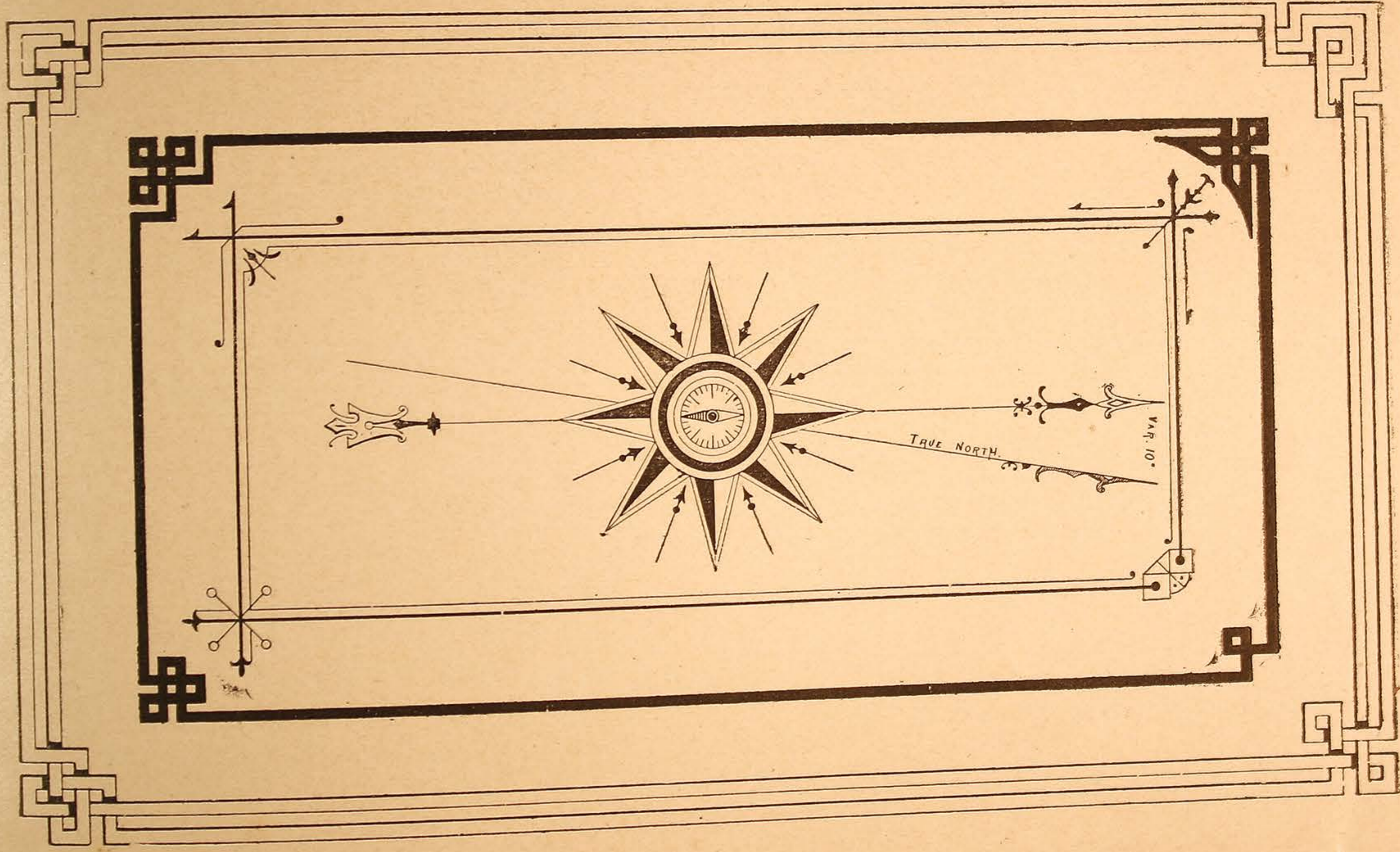
NUMERALS

1234567890 1234567890

1234567890 1234567890

1234567890 **123456789**

1234567890 1234567890

1234567890 1234567890

1234567890 *1234567890*

1234567890 **1234567890**