


**A**LPHABETS  
AND OTHER MATERIAL  
USEFUL TO LETTERERS  
BY  
CHARLES ROLLINSON

*D. VAN*

*NOSTRAND CO. PUBLISHERS, 25 PARK PLACE, N. Y.*





A black and white portrait of a man with a full beard and mustache, wearing a dark suit, white shirt, and patterned tie. The portrait is enclosed in an oval frame with decorative leaf-like flourishes at the corners.

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## MATERIALS FOR ENGROSSING

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**P**APER. For artistic designing, the papers most common are Bristol Board, Whatman's Hot Pressed or Cold Pressed Paper, Parchment (made of sheepskin), and Vellum (made of calfskin). When taste or requirement calls for colored papers, the delicate gray or other tinted papers find application.

In ordinary pen-work, the smooth papers are better than the rough papers. This is particularly true in such cases where the drawing is to be reproduced by the photo-engraving process. Here, the rough paper causes a variation in the weight of the line, which, when viewed under a magnifying glass, shows up with a ragged appearance.

Further, the smooth papers yield to more rapid handling of the pen-work.

**I**NK.—For script (writing), India Ink, prepared by rubbing the stick in a slate saucer, will be found most suitable. If the work is intended for reproduction, then the ink must be jet black.

Waterproof Ink is suitable for certain purposes, as, for instance, in working up the bold lines of letters and borders in advance of the other parts of the design. When brush tints are to be used in connection with pen work, then, the waterproof ink permits washing over the heavy black masses of ink. It also makes it easier



to determine upon the depth of shade required for the tinting.

Before inking, it is desirable to clean off most of the pencil guide lines, as their subsequent removal will cause the ink to lose its brilliancy. When erasing must be done on the completion of the inking, however, the sponge and kneaded rubbers will give best results.

**P**ENS.—Good pens for script are Gillott's Principality Pen No. 1 and No. 170. For general work the No. 170 is suitable, while for more careful drawing, the No. 290 is better. To block in Old

English, German, Church Text, Round Hand, Pen Text, and other broad faced letters, the Sonneck Pen, which may be obtained in various widths, is recommended.

**W**ATER COLORS.—The leading colors used to put backgrounds, cloud-effects, shadows of letters, etc., will be found to be Payne's Gray, Lamp-black, Sepia, and Van Dyck Brown. In the present state of the art, brush-work, in connection with engrossing, is becoming more and more common; formerly, the pen alone was used.



## SUGGESTIONS IN ART DESIGNING

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The beginner should try to obtain the opinion of an experienced person on his pencil layout. Careful spacing of letters is necessary so as not to offend the eye. A common rule is to see that equal amounts of light come to the eye from the space between successive letters of a word; between words, the space should be somewhat greater. The final design is proportional to the amount of care bestowed on its making—a statement which applies with equal force anywhere.

The preparator of a design should always embody some one feature with which to attract attention; the other features should be subordinated, and coordinated

to lead to the main idea to be expressed. One color work is to be avoided if possible as it leads to a flat appearance. When it is necessary, however, the reverse effects of white on black, or black on white, may yield the proper contrast.

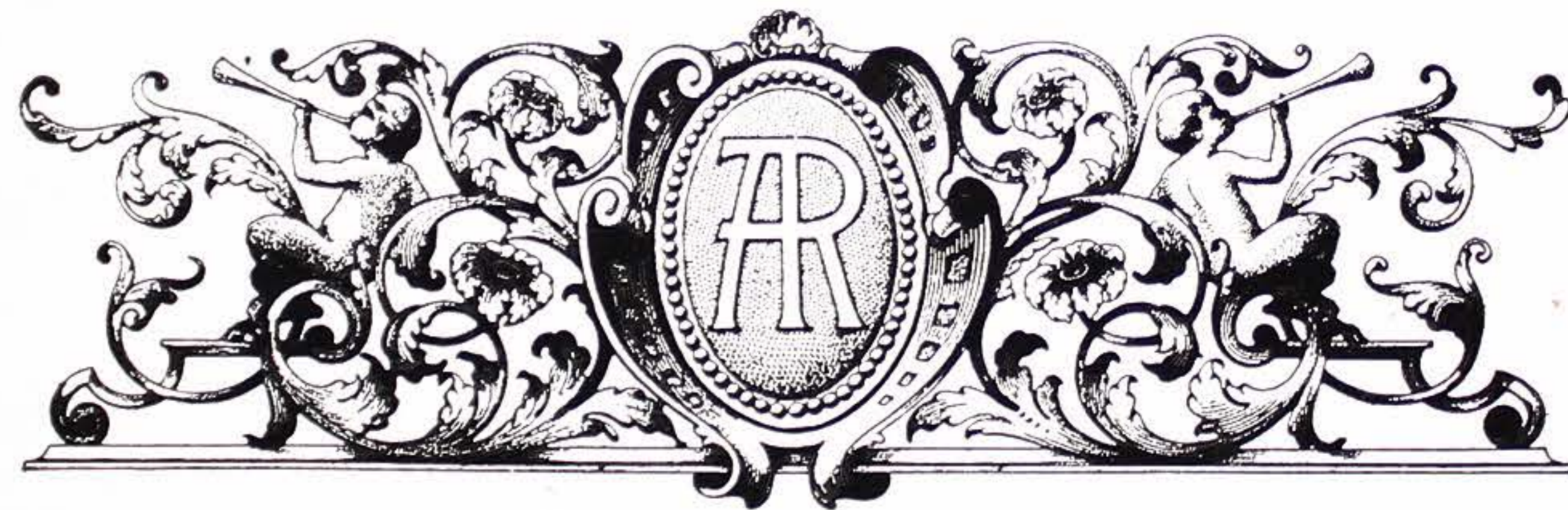
Proper attention should be given to the importance of the various phrases, used in engrossed work, so as to obtain a variation in the size of letters employed. For example, in a testimonial, the name of the recipient should have a larger size letter than the name of the institution which bestows it. Similarly, in the words "Whereas" and "Resolved," more importance should be attached to the latter as it



signifies a conclusion. In general, the main lines of the work should show above the body of the work.

It is unethical to appropriate another's design outright. To copy an individual idea, and then to supplement it with the author's originality, is, in general, permissible. The appropriated idea forms the nucleus of an artistic sentence, to which the artist should

add, and then strive to put it forth, entire, with its proper emotion. Many excellent examples of sculpture, ornament, etc., form classical ideals; they become ideals on account of their world-wide acceptance. These ideals the beginner should study for motives; then, gradually, the reshaping, along original lines, will put newer designs into being.





BUSINESS SCRIPT

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 & etc  
1 2 3 4 5 6 7 8 9 0



BUSINESS LETTER

New York, December 1, 1909.

Mr. Samuel Richards —

Your very kind letter regarding the situation of the property and the price that the Real Estate people are holding it at has just reached me — Accept my hearty thanks for the information therein contained and believe me

Very Sincerely Yours  
Chandler Pierson



SPENCERIAN CAPITALS

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



SPENCERIAN LOWER CASE

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



ENGLISH SCRIPT CAPITALS

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



ENGLISH SCRIPT LOWER CASE

a b c d e f g h i j k

l m n o p q r s t u

v w x y z & Co.



ENGLISH SCRIPT (ORNATE)

Carl West, New Orleans  
Henry Stoddard Robinson  
Carnest Application Years  
John Dwight, New Varsity

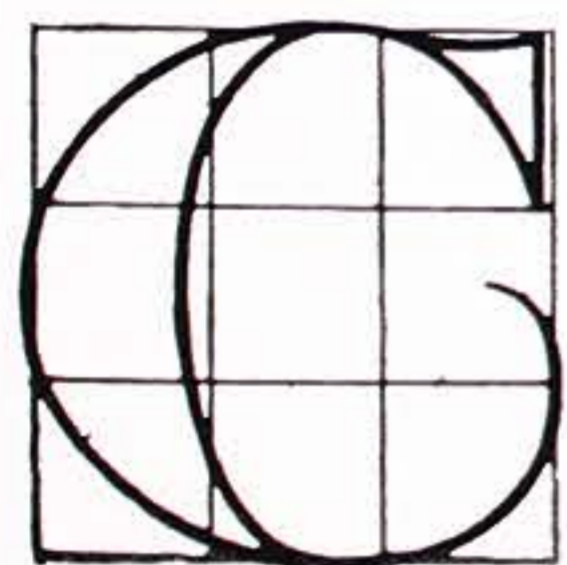


A B C D E F G H I J K L M N

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

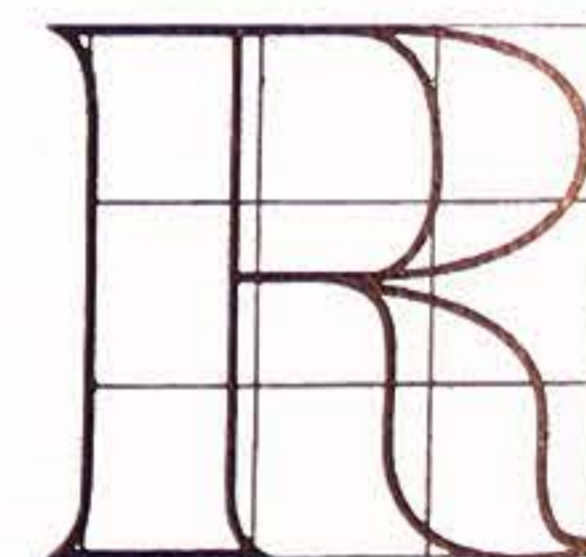
a b c d e f g h i j k l m n o p q r

s t u v w x y z 1 2 3 4 5 6 7 8 9



More time should be spent on this letter than any other as it is the Foundation for all letters

It will be found a help in constructing letters to draw them in squares





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 etc. ; ? !**

**1 2 3 4 5 6 7 8 9 0 - \$**



OLD ENGLISH

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

abcdefghijklmnopqrst  
vwxyz 1234567890



MODIFIED OLD ENGLISH

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



GERMAN TEXT

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



GOTHIC

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



MEDIAEVAL

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

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



SICKEL'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 & c.  
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 Finish



SICKEL'S (ORNATE)





GERMAN ROUND-HAND

A B C D E F G H I K

L M N O P Q R S T

U V W X Y Z & etc.

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



GERMAN ROUND-HAND (MODIFIED)

A B C D E F G H I K  
L M N O P Q R S T  
U V W X Y Z Finis  
a b c d e f g h i 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

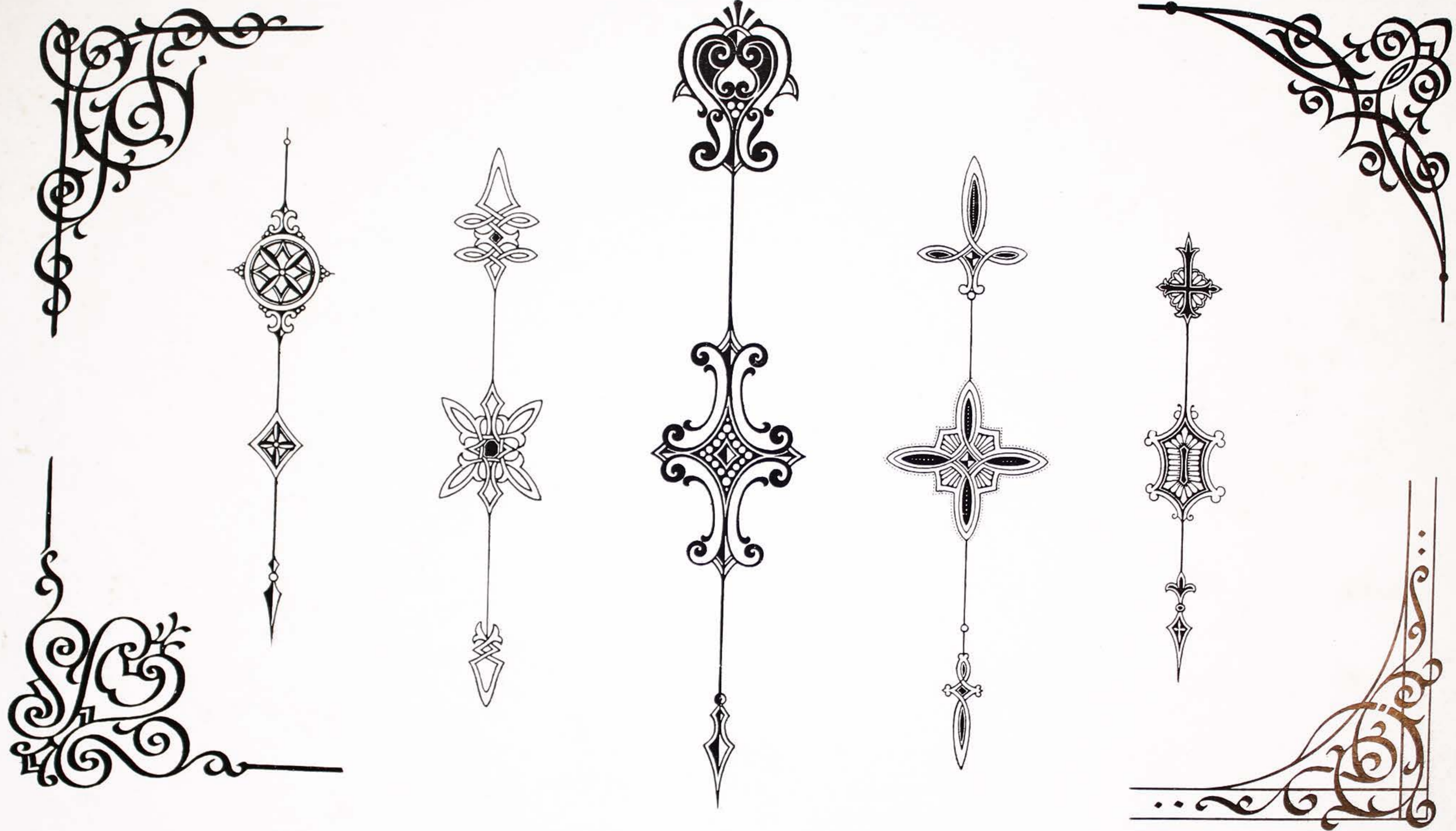


BROAD POINT

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 & BROAD POINT  
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



BORDERS AND NORTH POINTS





ROMAN LETTER AND SOME MODIFICATIONS



Many modifications of the plain Roman letter can be made as illustrated above. After the student has mastered the simple form the ornate arrangements are a matter only of thought.



FRENCH SCRIPT

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 French

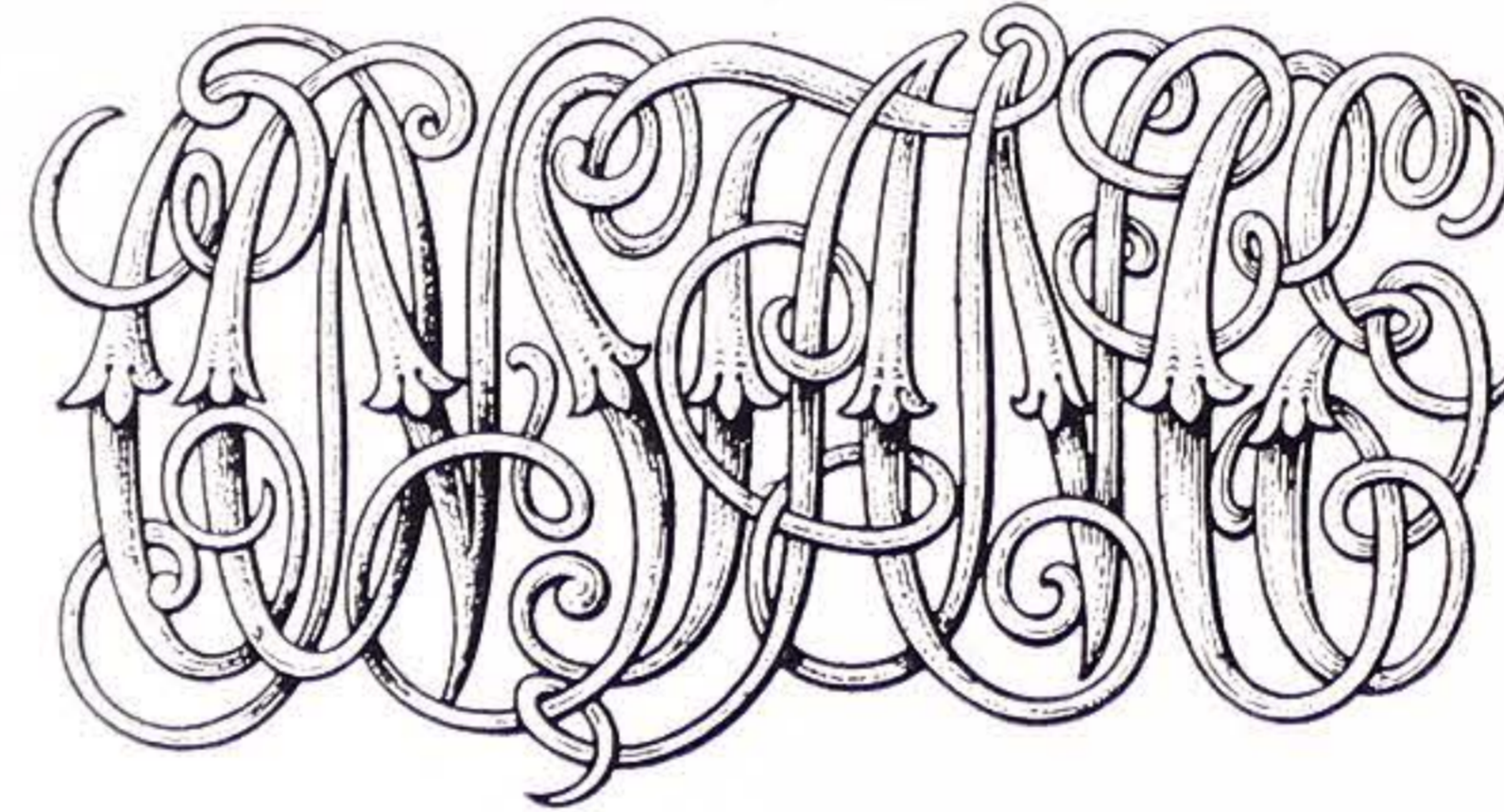
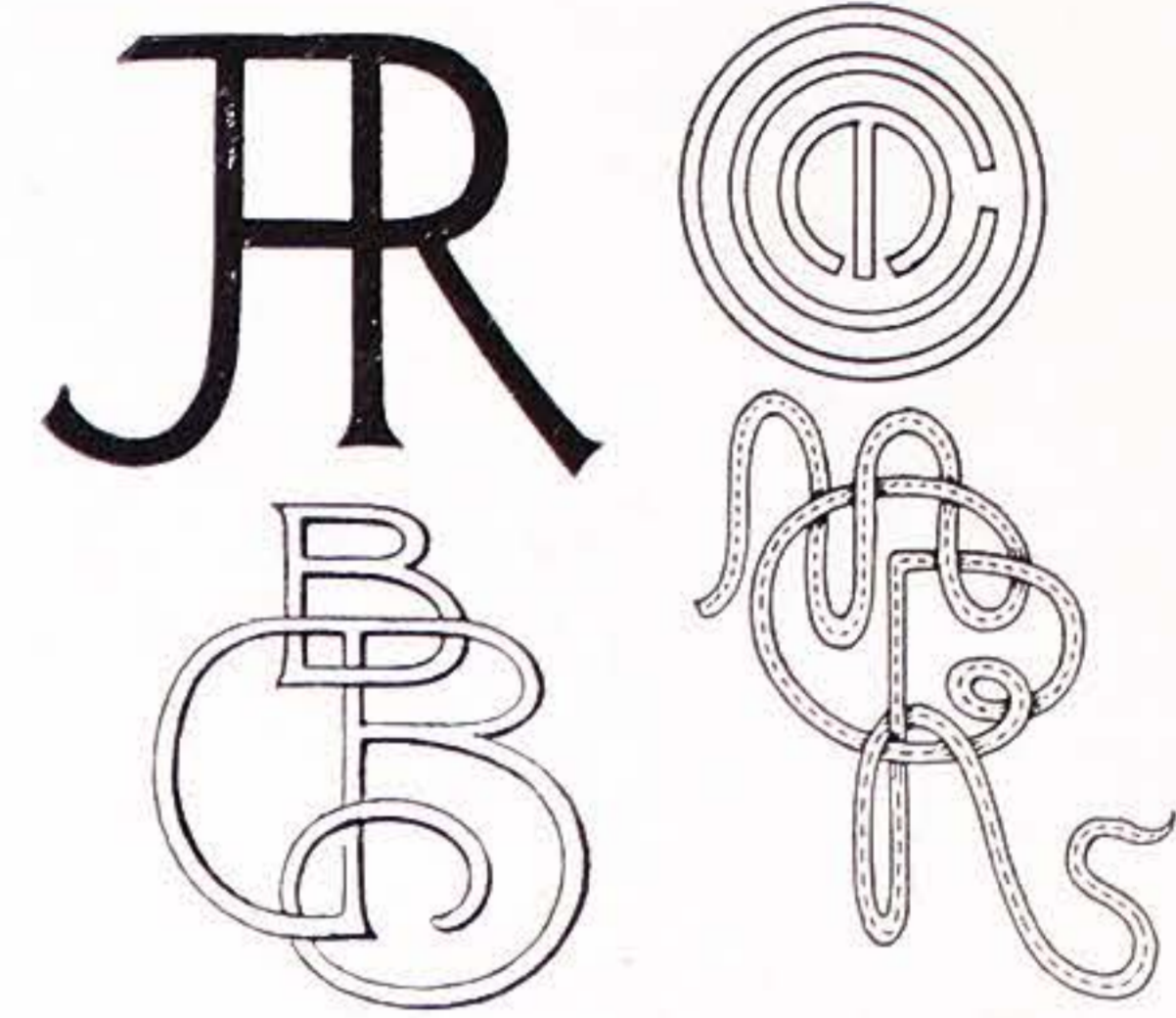


ITALIAN

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



MONOGRAMS



CONSTANCE



I. L.









## CHURCH WORK

**D**AS the peculiar appropriateness of the albums occurred to you in connection with Church Work? Our list of churches whose Societies or Boards have placed work with us is of too generous proportions to find admittance here, but from

• OLD TRINITY and  
stately ST. THOMAS to the  
hamlet churches of the circling  
states, every creed and denomination  
is represented - Nor is this strange -

**B**E it a CHURCH OR PASTORAL ANNIVERSARY the occasion of a WELCOME OR RESIGNATION, in recognition of voluntary or other service, or in SYMPATHETIC MEMORIAM, nothing more appropriate could be devised than our average album. The paper of heavy Whatman stock worked only on one side, brought together by a simple \* \* \* ribbon in a cover of seal or levant, it presents what somebody has happily called "modestly handsome".

• HERE IS A SUGGESTION •

**M**any of these albums have formed a pictorial history of the church, in that each page has in part been devoted to illustration and by view, portrait and biography has formed an enviable history.

• ILLUMINATED AND MISSAL WORK •

SEEM TO FIND PARTICULAR FITNESS IN THIS FIELD, AND AT THE BUILDING OF A CHURCH IT IS CUSTOMARY TO HAVE THE OFFICIAL DEEDS AND DOCUMENTS SET FORTH IN THIS STYLE ON PARCHMENT.

ESTABLISHED 1869

**AMES & ROLLINSON**  
ART ENGROSSERS  
DESIGNERS AND  
ILLUMINATORS  
203 BROADWAY  
NEW YORK

EQUILITER ET DILIGENTER

TELEPHONE  
1964  
CORTLANDT





Resolved, That we, the Members  
of the Elizabeth Yacht Club

tender our heartfelt thanks to

DR. CHARLES RICE

for the very able manner in which  
he has served us as President



