

AMERICAN TEXT BOOK FOR LETTERS,
(with a Diagram)



WITH COPIOUS REMARKS ON
the VARIOUS LETTERS NOW IN USE,
with the most correct method for producing them with the
Pen, Brush, Chisel or Graver.

— BY N. S. DEARBORN. —
(Boston.)

11th Edition

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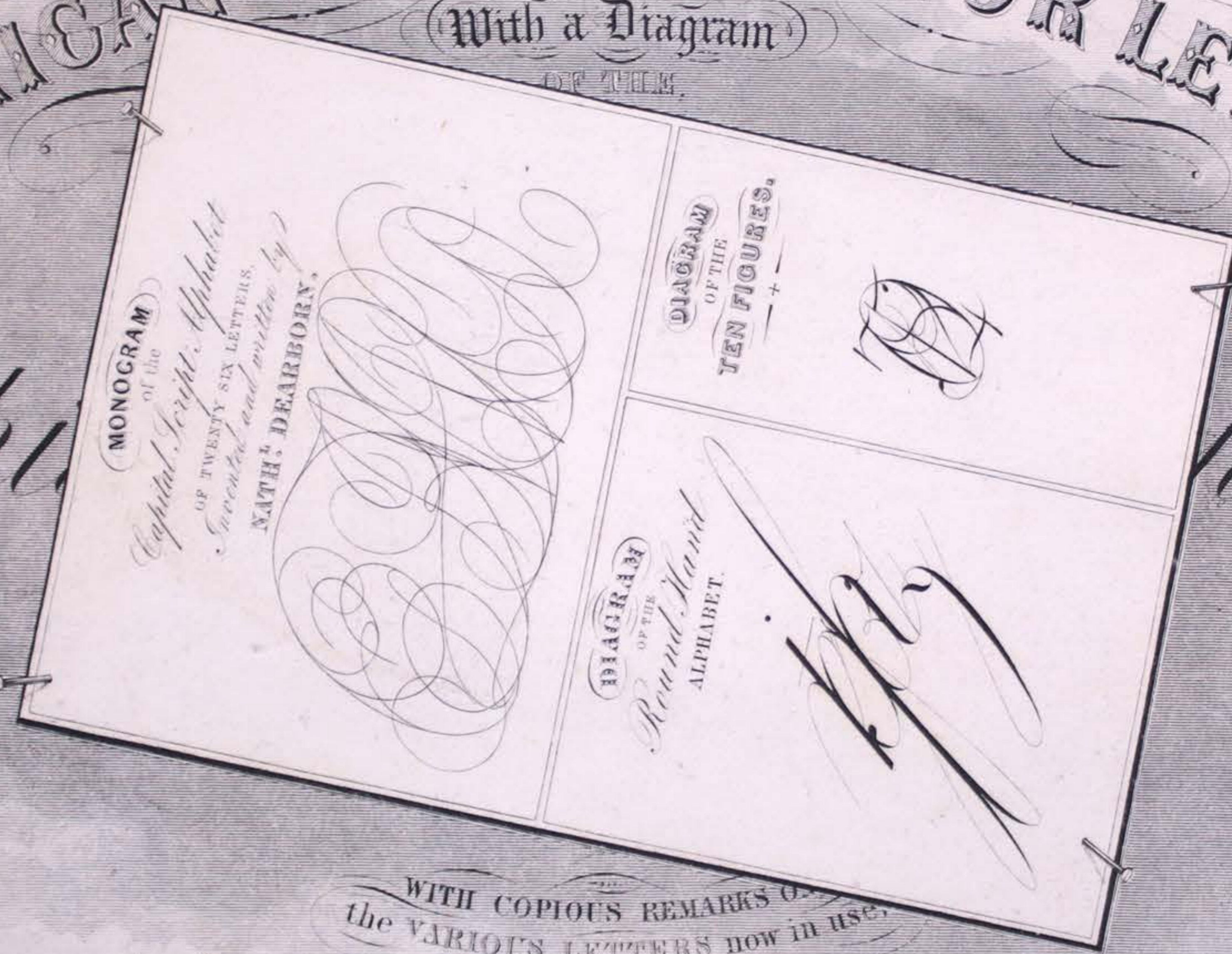
AMERICAN TEXT BOOK FOR LETTERS,

(With a Diagram)

OF THEM.

Capital

Alphabet



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ELEVENTH EDITION
OF THE
AMERICAN TEXT-BOOK FOR LETTERS.

CONTENTS.

- Title Page, with a Monogram of the Capital Script Alphabet, formed on seven lines; also a Monogram of the Round-Hand Alphabet; and one of the Ten Figures, represented on a Card.
- Plate 1. German Text flourished; Capitals and Lower Case.
- “ 2. Alphabet of Improved Old English Capitals; observations on page 3.
- “ 3. Old English Capitals and Lower Case; observations on page 3.
- “ “ Condensed Old English—Capitals and Numbers.
- “ 4. Roman, Block and Old English Figures.
- “ 5. Sign Painters’ Roman; observations on pages 2 and 3.
- “ 6. Block Letters,—modern style; observations on page 5.
- “ 7. Roman Capitals and Lower Case; observations on pages 2 and 3.
- “ “ Writing Print; Capitals and Lower Case.
- “ 8. Gothic; Capitals and Lower Case.
- Plate 8. Roman Letters of the 17th Century.
- “ 9. Stone-Cutters’ Alphabet.
- “ “ Medieval Capitals.
- “ 10. Plain Script—Capitals and Lower Case; observations on page 5.
- “ 11. Flourished Script—Capitals and Numbers.
- “ 12. Commercial Script; Capitals, Lower Case and Numbers.
- “ 13. Cyphers; for Marking Silver, etc.
- “ 14. “ “ “ “
- “ 15. Ornamental Penmanship.
- “ 16. Eccentric Monograms; observations on page 5.
- “ 17. “ “ “ “
- “ 18. Ornamental Capitals; observations on page 6.
- “ 19. “ “ “ “
- “ 20. “ “ “ “
- “ 21. “ “ with Lower Case Elizabethian.
- “ 22. Illuminated Capitals in Shields.
- “ 23. Greek Alphabet and Numerals.
- “ 24. Hebrew Alphabet.

REMARKS ON THE VARIOUS STYLES OF LETTERS.

SIGN PAINTERS' ROMAN.

This letter differs from the Roman print only in the finish of the tips and the round letters. See Plates 5 and 7.

The letter A is generally formed with more fault than almost any other letter of the alphabet, by spreading its angles too much; it should not be wider than H or N, hair-lines included. The upper part of B, E, F and R, should take up a particle less space on the main line of each letter than the lower part; and the upper horizontal projecting curve of B and R should, in the same proportion, be a particle the smallest; the connecting bar of H should be a trifle above the centre of that letter; the perpendicular width of the curve for P should take up just half the length of the main limb of that letter; the bottom curve of J is allowed a handsome sweep, so that the whole letter will occupy the space of the letters C or S; the upper curve of S should be smaller than the lower curve; and, for the reason that the bottom of all letters should, as far as practicable, form a base for

their apparent structure, the middle top-line of W is dispensed with, and that centre limb terminates to a peak, or point; to form a curve to the last of R is preferable to a flat, straight termination, provided the curve be made full, and it seems to stand firm. The last limb of G should terminate at seven-sixteenths of its height, or a little less than half its height.

Eight letters, viz., B, D, E, G, O, P, Q and T, will occupy the same space from left to right as they do in height; six letters, viz., C, F, J, L, S and Z, will take one-sixteenth less width than height; nine letters, viz., A, H, K, N, R, U, V, X and Y, one-sixteenth more width than height; M and W, three-sixteenths more width than height; I, half its height wide.

If two lines are ruled across a page, half an inch apart, and eight compartments set off, half an inch square, B, D, E, G, O, P, Q and T, each will fill one square, and be well-proportioned letters; then divide off six compartments, one-sixteenth part narrower than high, for C, F, J, L, S and Z;

then nine compartments, one-sixteenth wider than high, for A, H, K, N, R, U, V, X and Y. For &, one-eighth more width than height. *See Plate 7.*

LOWER-CASE ROMAN PRINT.

The *main body* of thirteen letters, viz., a, b, d, g, h, k, n, p, q, u, v, x and y, will occupy a square each; letters c, e, o, r, s, t and z, require one-sixteenth less width than height; i and l, one-half their height in width: those relative proportions are stated without their projecting limbs, above and below the main body of the letter; which projection should be one-half the height of the main body of the letter.

NEW MONOGRAM OF THE ALPHABET.

A monogram of the Capital Script Letters is now, for the first time, accomplished. It was thought impossible to combine the twenty-six cypher letters of the alphabet in twice the width of their height, to preserve a correct form of each, with their tracing lines distinct; but it is now done, as an evidence of what perseverance and industry

will do, when united to a determination to surmount a difficult or complicated undertaking. *See title page.*

The ten figures are, for the first time, introduced in about the size of the 0. A monogram of the round-hand alphabet has been formed for many years. *See title page.*

Other monograms are introduced on the 13th and 14th plates for the amusement of readers in tracing the form of the various letters in each combination.

OLD ENGLISH FIGURES.

On plates 3 and 4 we introduce sets of figures to be used in connection with the Old English letter. Their peculiar fitness for this purpose recommends them.

IMPROVED OLD ENGLISH CAPITALS.

On the second plate may be found an alphabet of Old English Capitals, of modern shape. The letters are more beautiful in form, besides being simplified, and made distinct from each other: the difference will be perceived on comparing this with the alphabet on plate 3, the greatest being in the letters E, N, U, V and W. By using this alphabet, confusion of letters will be avoided.

TO WRITE OLD ENGLISH AND GERMAN TEXT LETTERS.

The pen should be broad and chamfering nibbed, sufficiently so as to make the full part of the letters with one movement, if intended to be black without ornament: the pen to be held between the thumb and the two fingers next to it; and the hand should be a little inclined or turned to the front, or towards the body of the writer.

The letters of the Old English hand should be made perpendicular and compact, and pretty closely put together, to appear in their best and most appropriate costume; for, when spaced any considerable distance apart, or the letters made broad, it detracts from the solidity and characteristic beauty of that elegant letter.

The capitals of Old English will occupy space as follows: seven letters, **A, D, G, L, R, T, U**, each fill a square; seven letters, **B, C, E, F, O, P** and **K**, one-eighth less in width than height; six letters, **H, K, N, Q, S, V**, a ninth part wider than high; **M**, one-quarter wider than high; **W**, two-thirds wider than high. See *Plate 3*.

A decided improvement has been made in the form of some of the capitals; the five following, by comparison with the engraved alphabet, *plate 2*, will bear off the palm for simplicity and beauty.



LOWER-CASE OLD ENGLISH.

Ten letters, viz., **a, b, d, g, h, o, r, s, v** and **y**, the body of each letter is three-quarters in width to height: eight letters, **c, e, f, i, j, l, t** and **z**, two-thirds in width to their height: six letters, **k, n, p, q, u** and **r**, about one square each: **m** and **w**, one-quarter more width than height. The projections above and below the body of the letter, to be about one-half the length of the body.

German Text letters will admit of a little more spacing and width of the letter: and, as it possesses more of a curving character in the formation of the letters than those of Old English, so also will it admit of more embellishment by judiciously formed flourishes and ornaments. See *Plate 1*.

The hair lines on both will be made by the pen being turned sideways, or angular with the line to be made, so as to form a fine hair line.

German Text capitals admit of so much embellishment, that a definite size to be laid down for them would be

almost useless. The lower case of the German alphabet does not deviate in proportionable size to that of the Old English, in any important degree.

The generality of black ink is rather too thin a liquid for the full parts of text writing, unless much evaporated: a mixture of equal parts of Japan and common writing ink will be found superior in every respect.

BLOCK-LETTER ALPHABET.

Block Letters should occupy the same proportions of height to breadth as Roman Letters. See *Plate 6*.

ECCENTRIC MONOGRAMS.

On plates 16 and 17 are letters of all styles and ages, intertwined and so arranged as to harmonize in their outlines and finish; still each preserves its form, and is distinct in its individuality. They are used on carriages, harnesses, plate, clothing, stationery, cards, in fact everything in use where initials are useful or ornamental.

THE SEVENTEENTH CENTURY ROMAN LETTER

Is much in vogue, and is identical with the modern Roman in all its uses and purposes. It is engraved on plate 8.

THE MEDIEVAL LETTER

Is used in monograms and embellishments; it will be found on plate 9.

FORMATION OF THE CAPITAL SCRIPT LETTERS.

The "Line of Beauty," so termed by an eminent artist (Hogarth), is formed of two gentle curves; and that line occurs twenty-nine times in forming twenty letters of our alphabet: it is the first line of *A*; the middle of *B*, *D*, *F*; last of *G*; first part of *H*, *I* and *J*; two parts of *K*; part of *L*; three parts of *M*; two of *N*; part of *P*, *R*, *S*, *T*; two parts of *V*; four parts of *W*; last of *Y*; and middle of *Z*; as may be seen on the tenth of the plate engravings of this work.

A little time judiciously devoted in examining this as a general principle,—which is the most important part of twenty of the capital letters out of twenty-six,—and by practice in making this one line gracefully, will rapidly contribute to the formation of correct penmanship as respects the capital letters. The letters in which the Line of Beauty is not introduced are *C*, *E*, *O*, *Q* and *X*.

In writing the Script Capital, all the lines drawn towards the writer are to be gradually swelled and full lines, and

all lines from the writer are to be hair lines; and the curves of the capitals should be evenly true in their oval shape, and sloped to the same angle with the main body of the letter, that being 48 degrees.

The loop to be formed on making the first part of letters C, G, L and S should be an equal curve on each side of the loop, which can be easily tested by drawing a straight line from the centre of its top curve to its union at the main body of the letter. If the curves and distances are not equal on both sides of the said straight line, they should be made so, to be correct and graceful.

Other script alphabets may be found on plates 11 and 12.

ORNAMENTAL LETTERS.

These may be illuminated or plain, as desired, and are designed to be used in beginning names and sentences or wherever capitals are required.

SYMPATHETIC INK.

Write with a solution of nitrate of bismuth; it is then invisible: with a sponge or feather, wet it with an infusion from galls; the writing will then be of a dark color: or, if written with the infusion of galls, and the salt of bismuth applied, the same change of color will take place.

DECEPTIVE INK.

Write with sal-ammoniac dissolved in water, or with lemon juice; it will be discernible only when warmed. Another way: write with the yolk of an egg diluted in water; the surface of the paper then wholly blackened with ink; the ink will easily peel off from the letters, on being gently scraped with a knife. Another: write with water colored with ink, but hardly perceptible; then write all over the sheet with a mixture of gunpowder and water; wash off the last writing with a sponge saturated with water having been boiled with galls, and the first writing will then appear clear and black.

RED INK.

Half pound quicklime to two quarts water, mixed, and stand to settle; pour off the clear water; add one pound Brazil-wood shavings, and boil till the liquor and color is strong enough to write with; add two ounces gum-arabic and one ounce rock-alum, and strain it.

BLUE INK.

Dissolve indigo in sulphur acid; neutralize the acid by an alkali; add sufficient Prussian blue to give flush to the color; then pour this into prepared gum-arabic water, to make it as strong as possible.

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

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 & xsz
 abcdefghijklmnopqrstuvwxyz ag

Condensed Old English.

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.

1 2 3 4 5 6 7 8 9 0

BLOCK.

1 2 3 4 5 6 7 8 9 0.

OLD ENGLISH.

1 2 3 4 5 6 7 8 9 0.

SIGN PAINTERS' ROMAN.

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 &

BLOCK LETTER.

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

Writing 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

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 &

abcdefghijklmnopqrstuvwxyz

17th Century Roman.

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 & Æ z

abcdefghijklmnopqrstuvwxyz

STONE CUTTERS' LETTER.

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 &

MEDIEVAL.

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

Plain Script.

abcdefghijklmnopqrstuwxvxyz

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

C E O Q U X

The Line of Beauty is good practice for the Penman.

Flourished Script.

A B C D E F G

H I K L M N O

P Q R S T U V

W X Y

1 2 3 4 5 6 7 8 9 0

Commercial 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

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

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

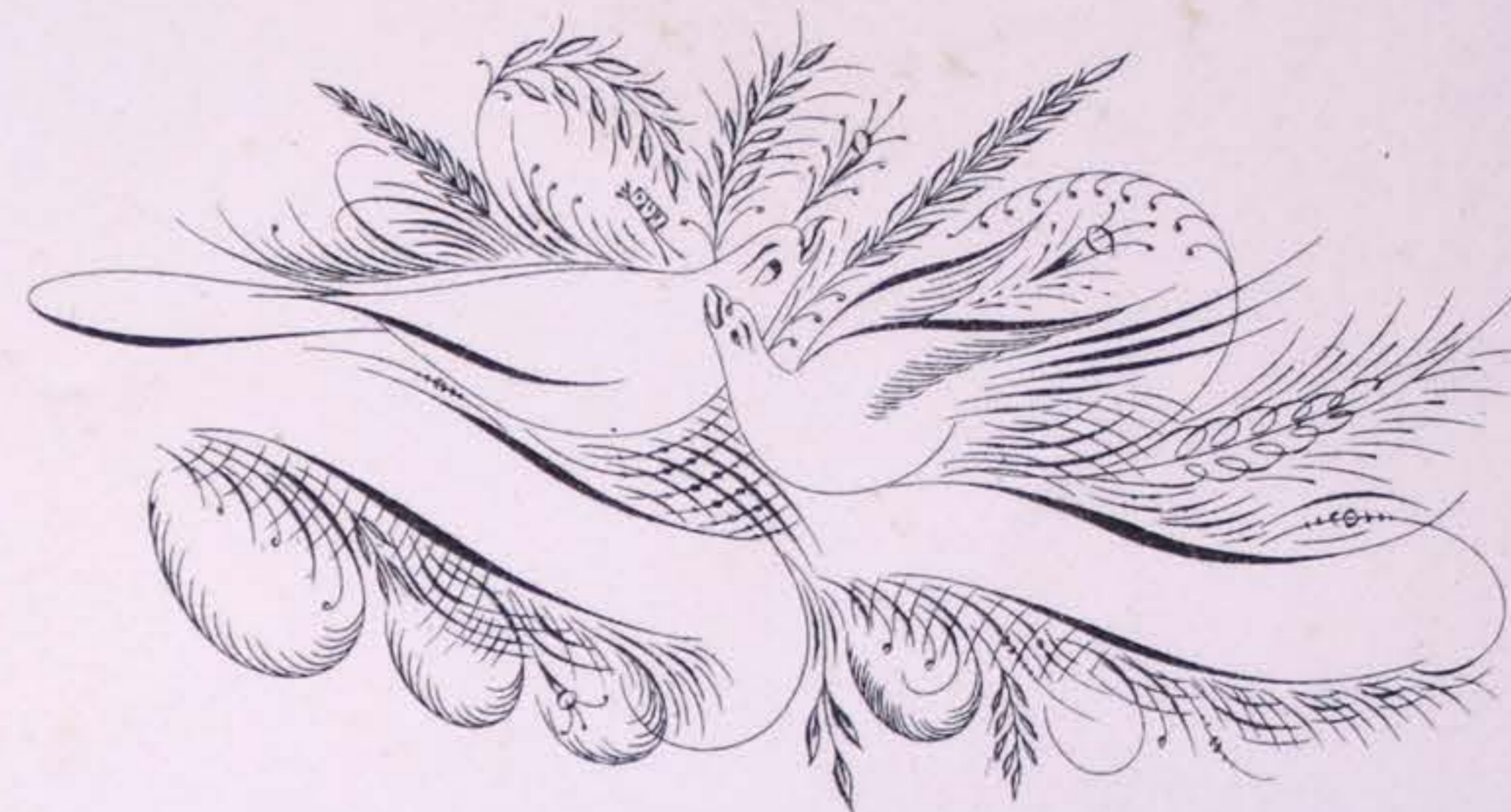
AA AB AC AD AE AF AG AH

+

*

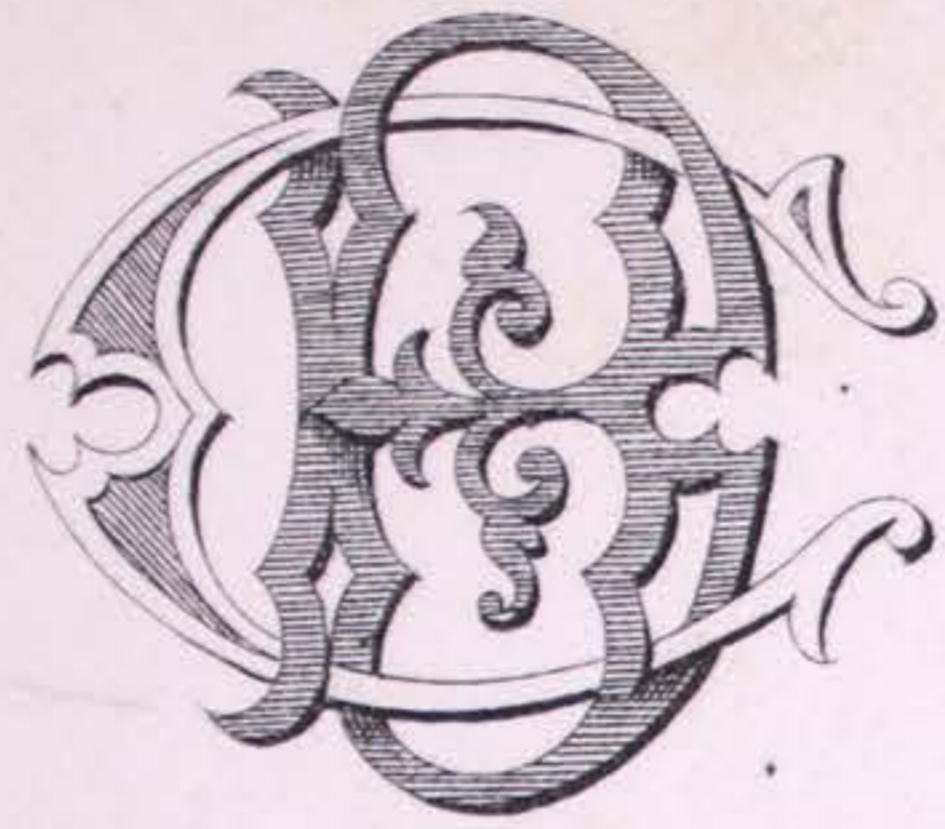
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I J K L M N O P Q
R S T U V W X Y Z
AA AB AC AD AE AF AG AH
AI AJ AK AL AM AN AO AP

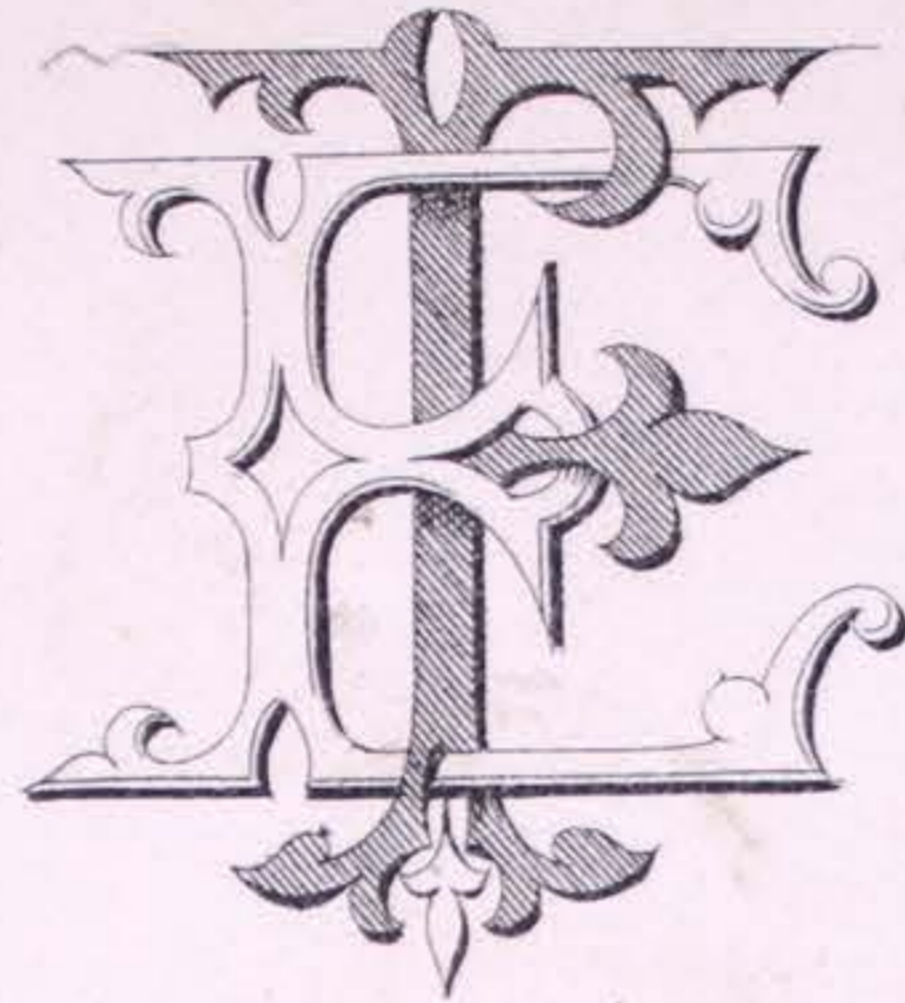




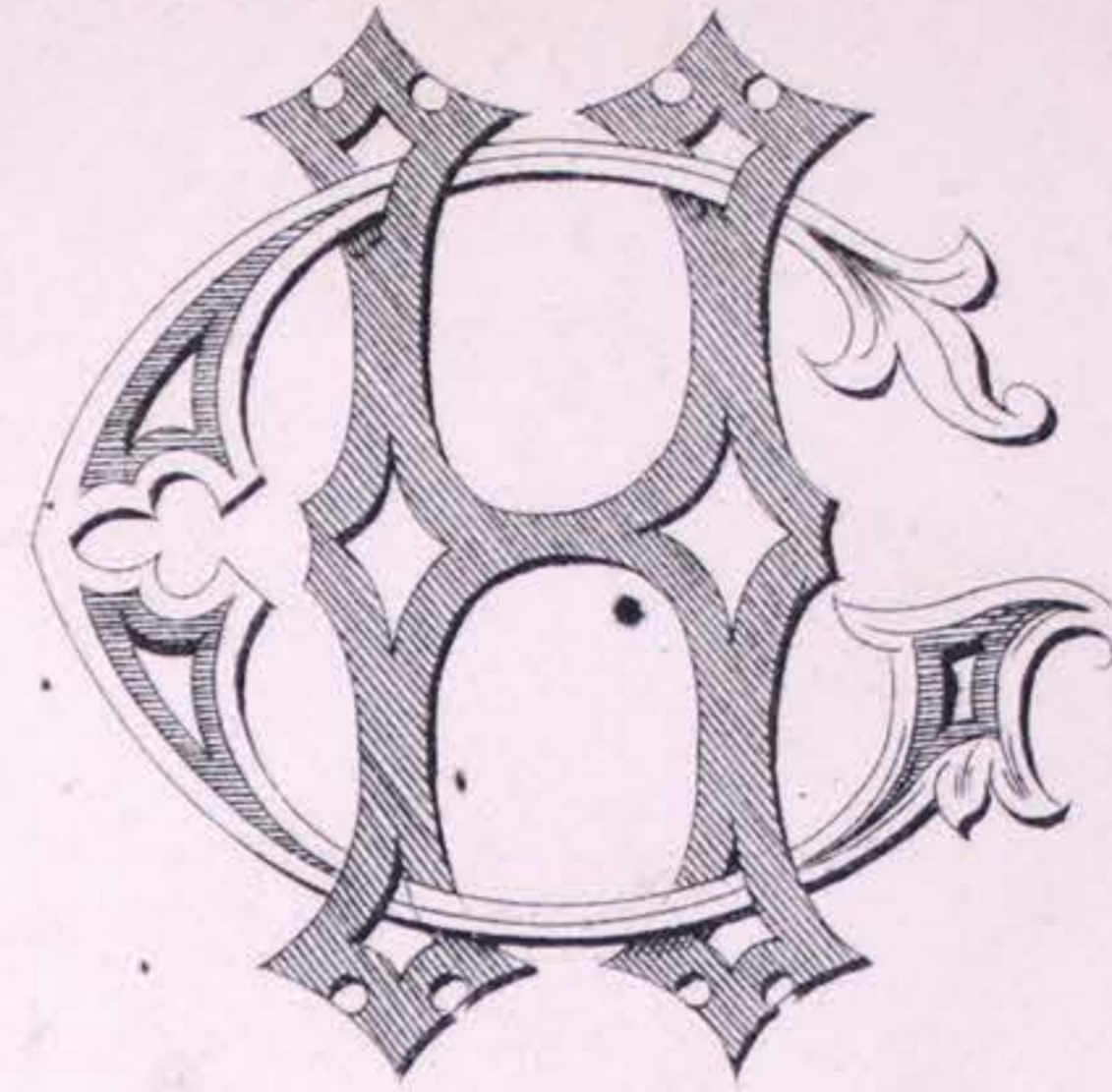
AB



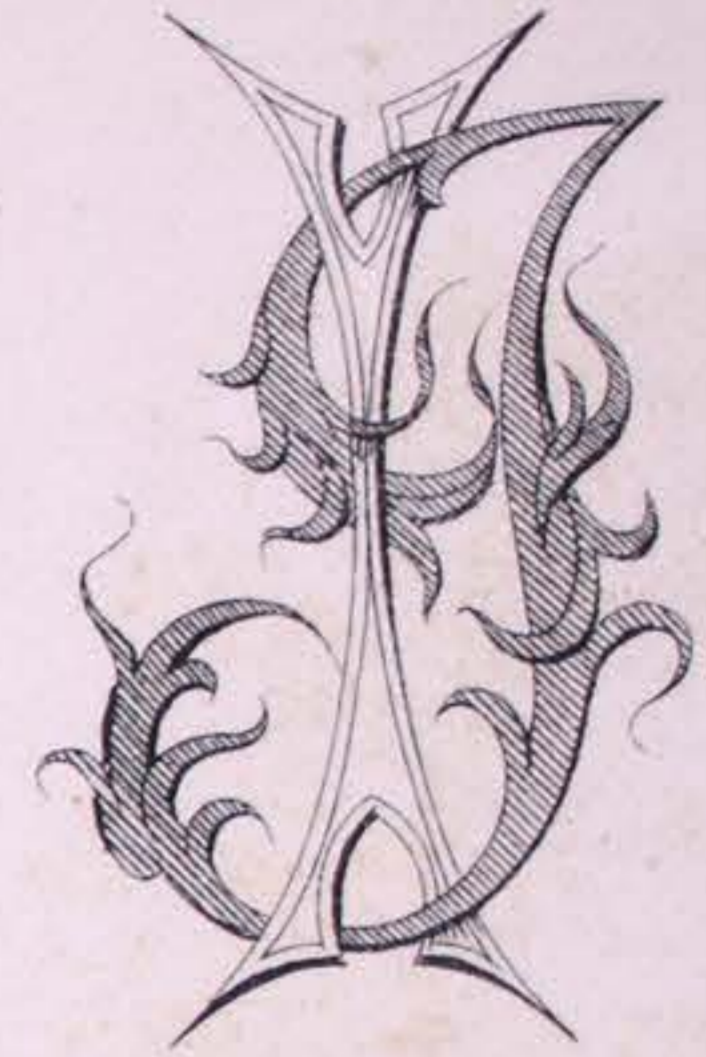
CD



EF



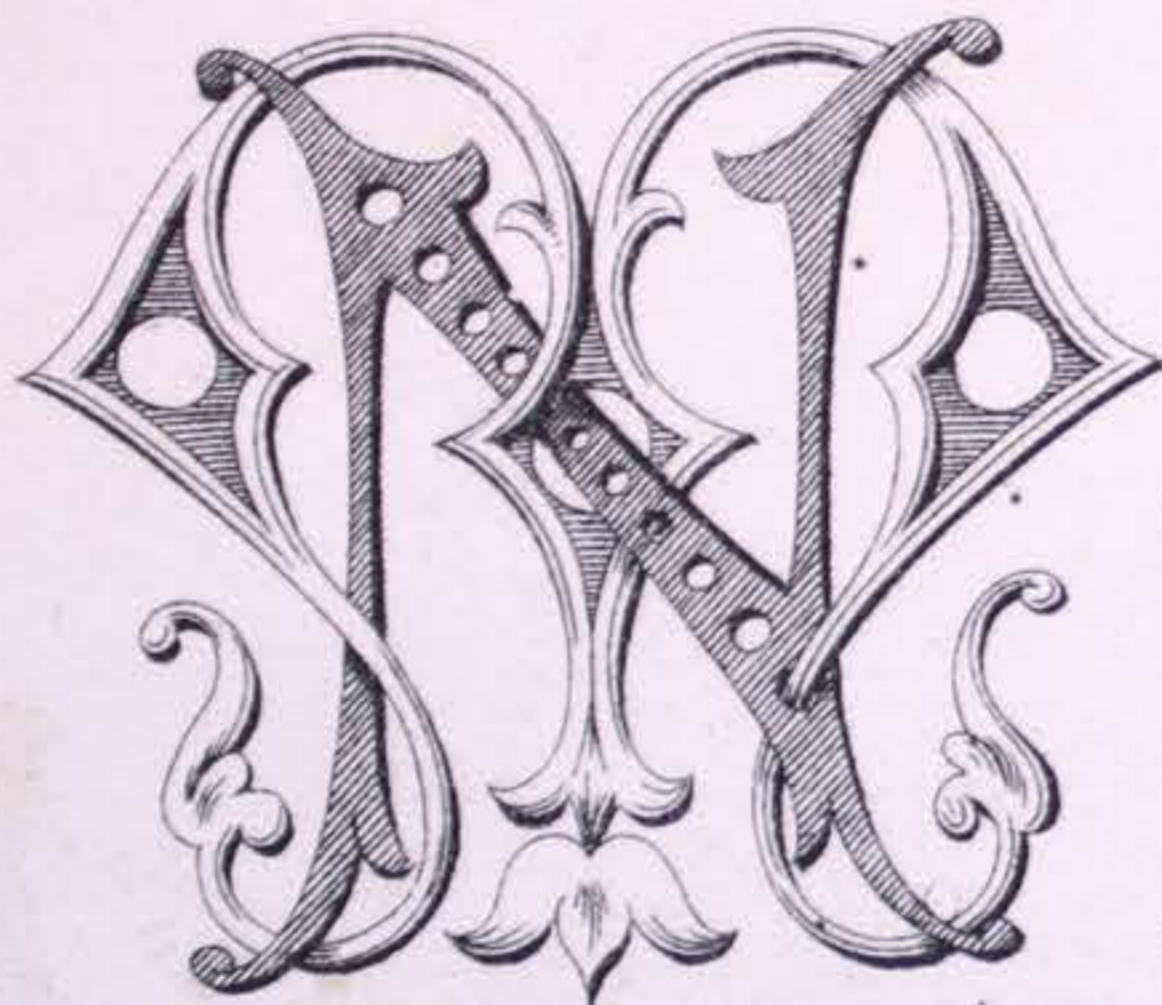
GH



IJ



KL



MN



OP



QR



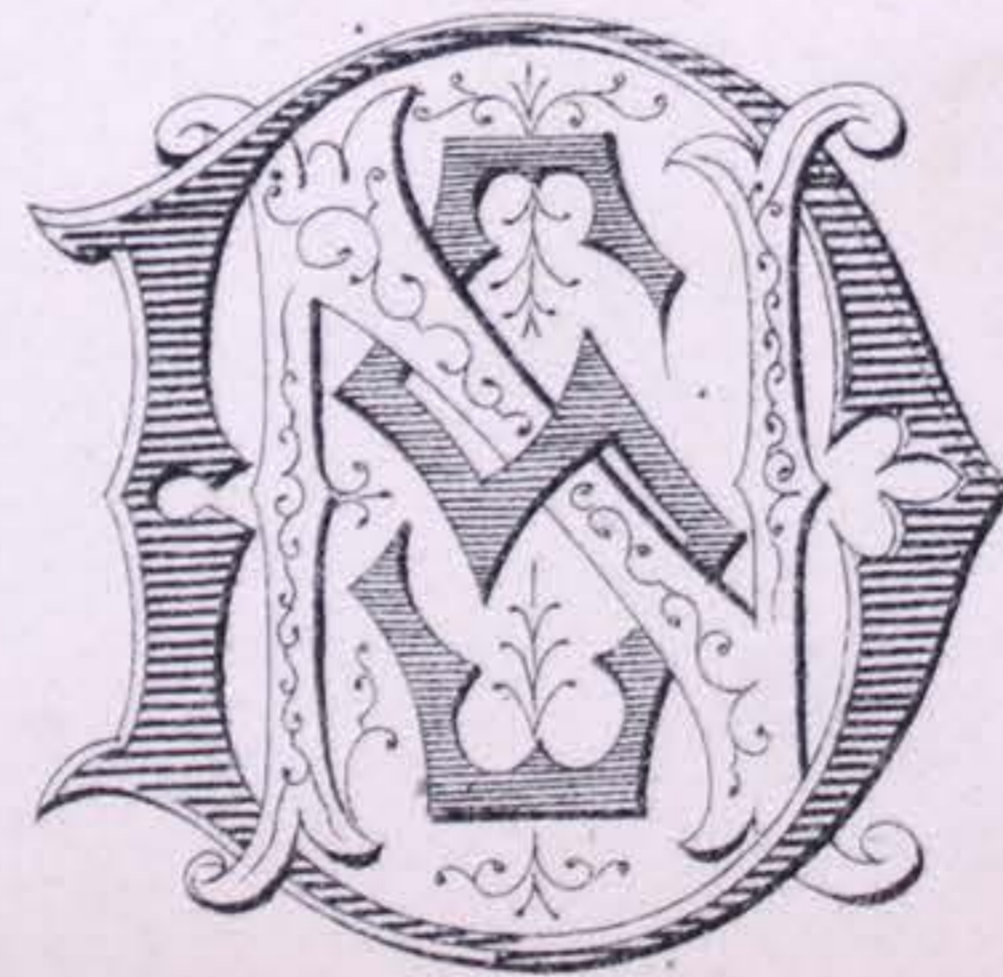
ST



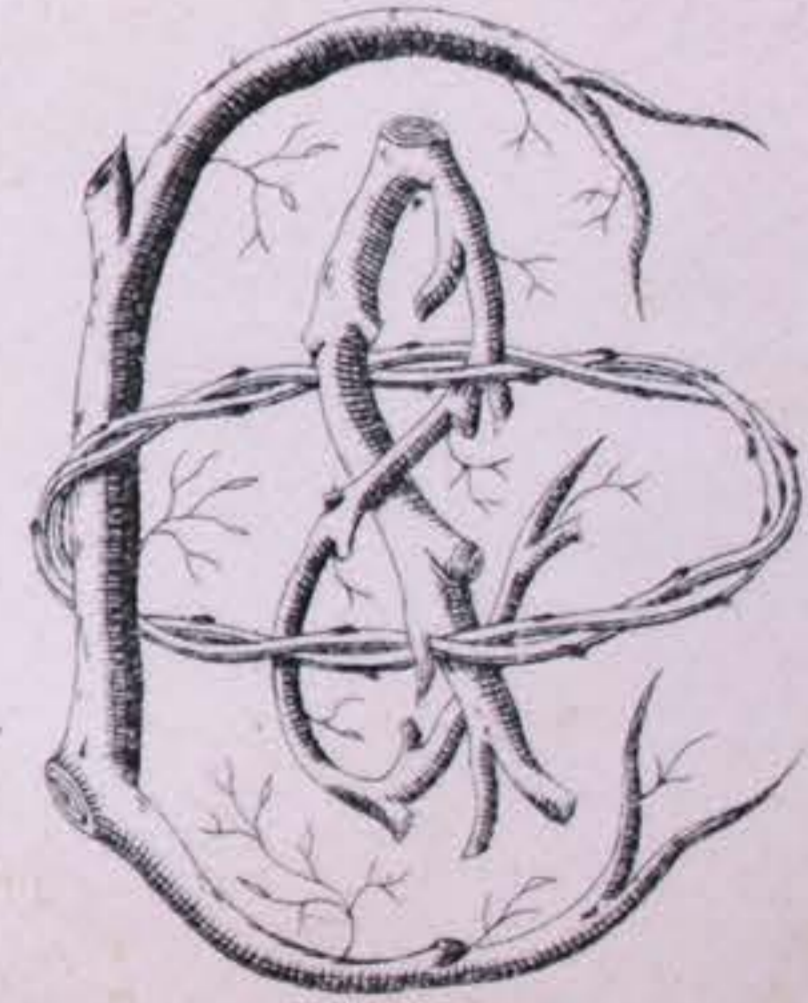
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WX

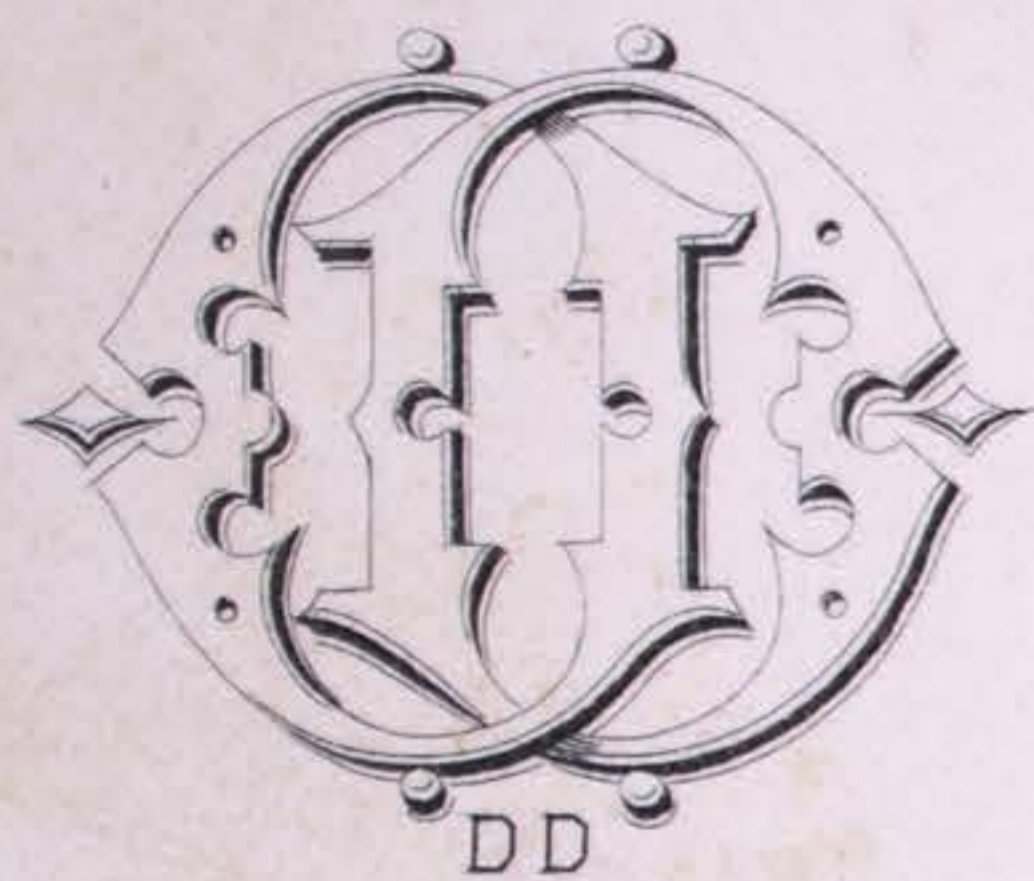


YZ

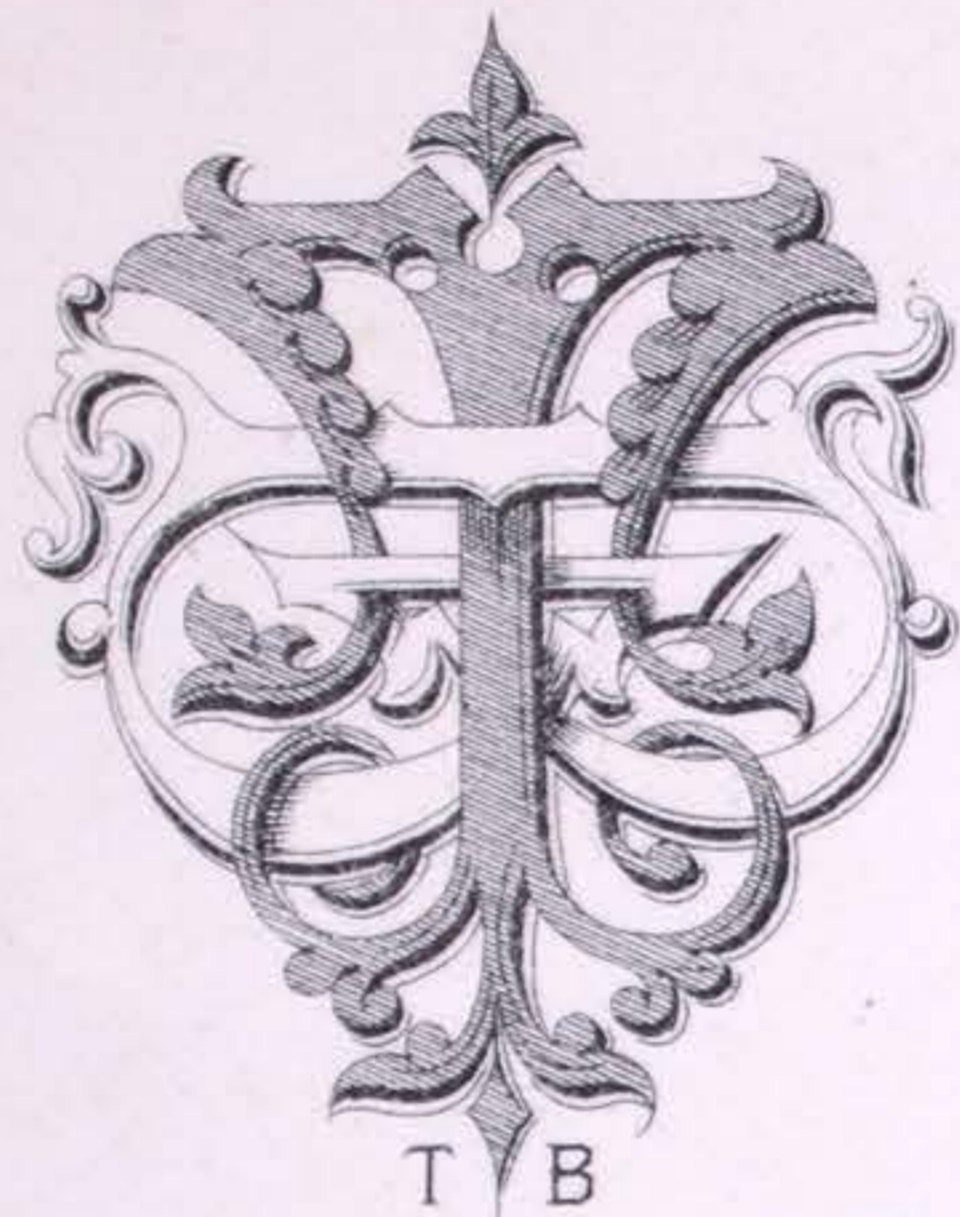


& Co

MONOGRAMS.



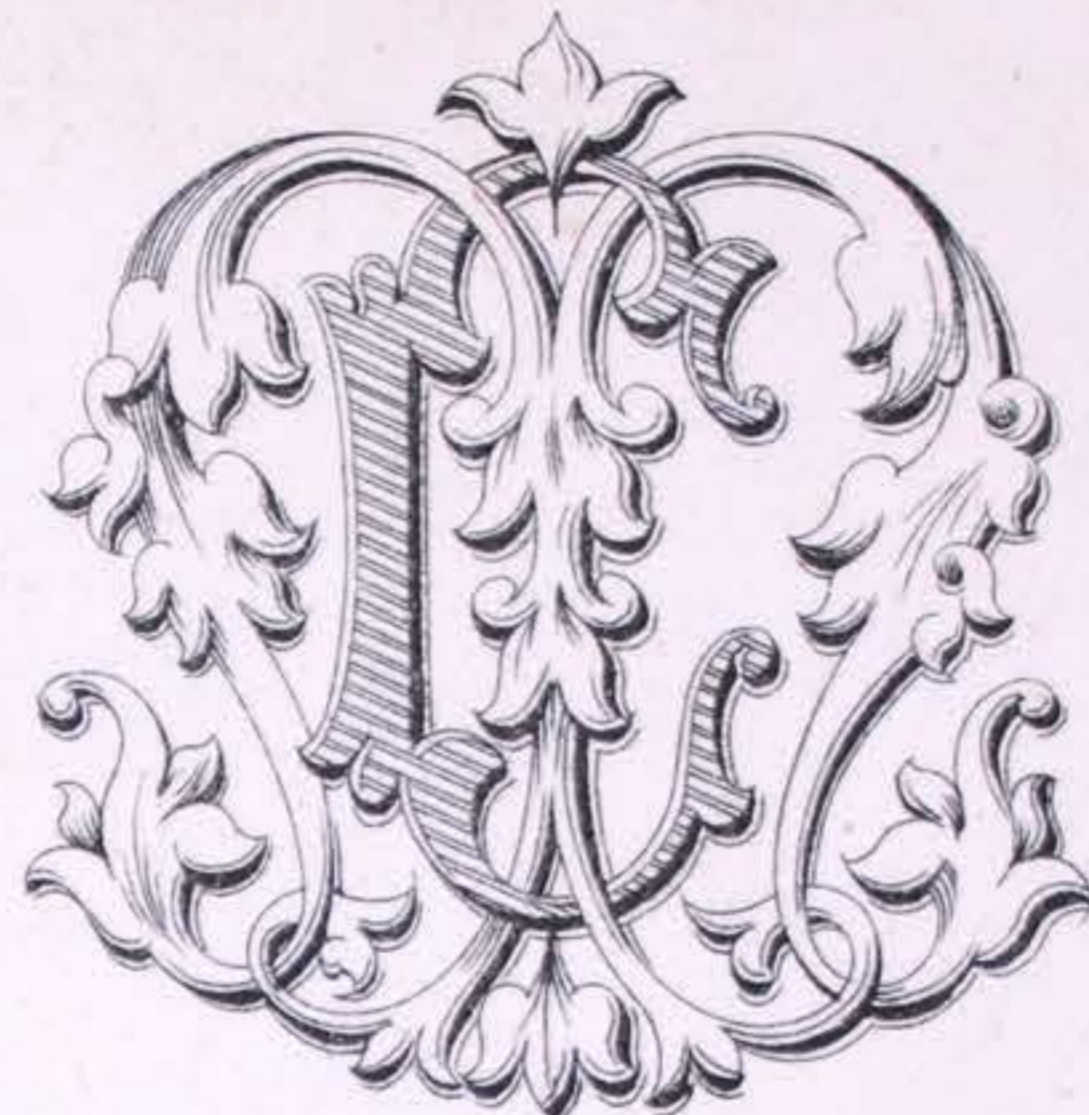
DD



T B



H C



M C



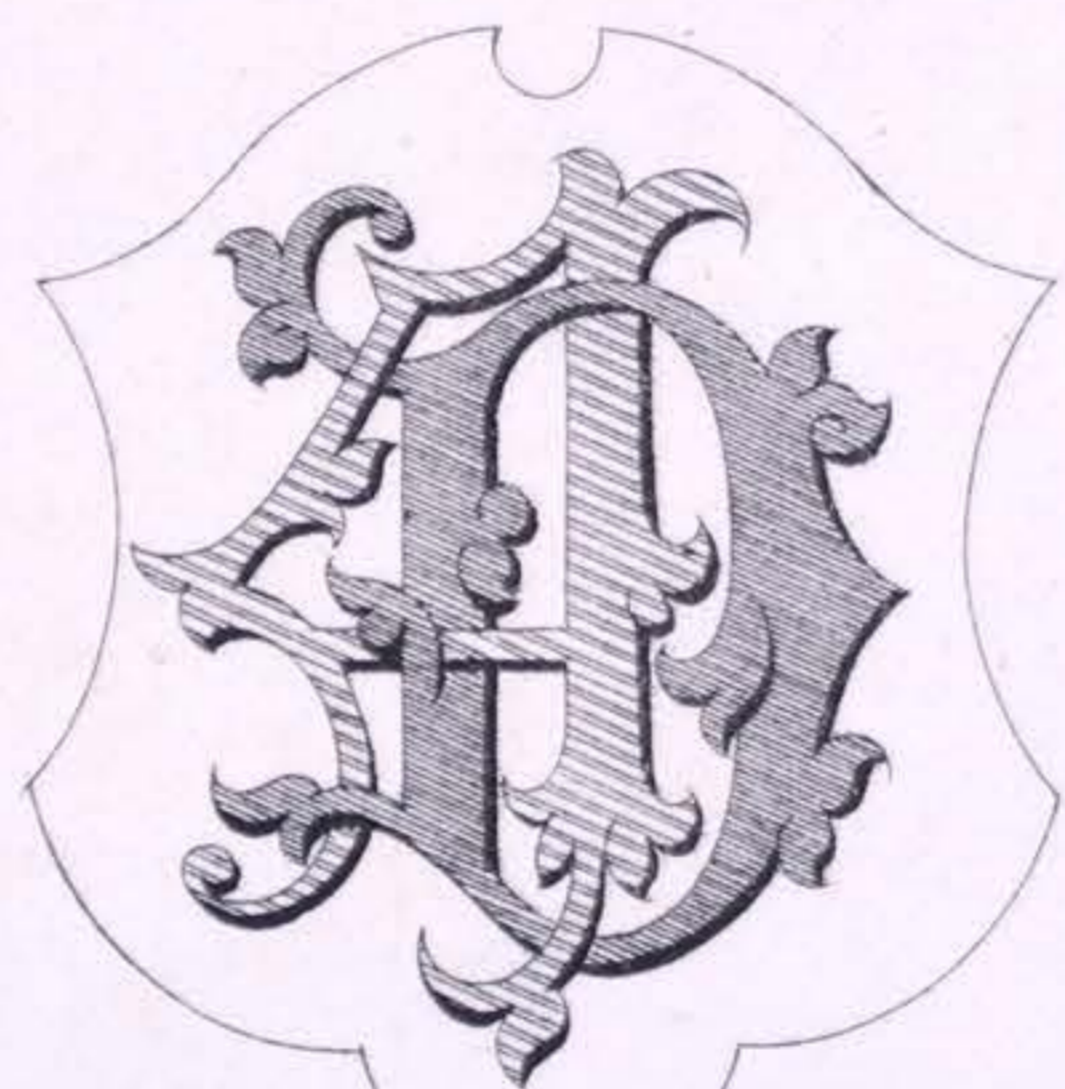
G D



P S



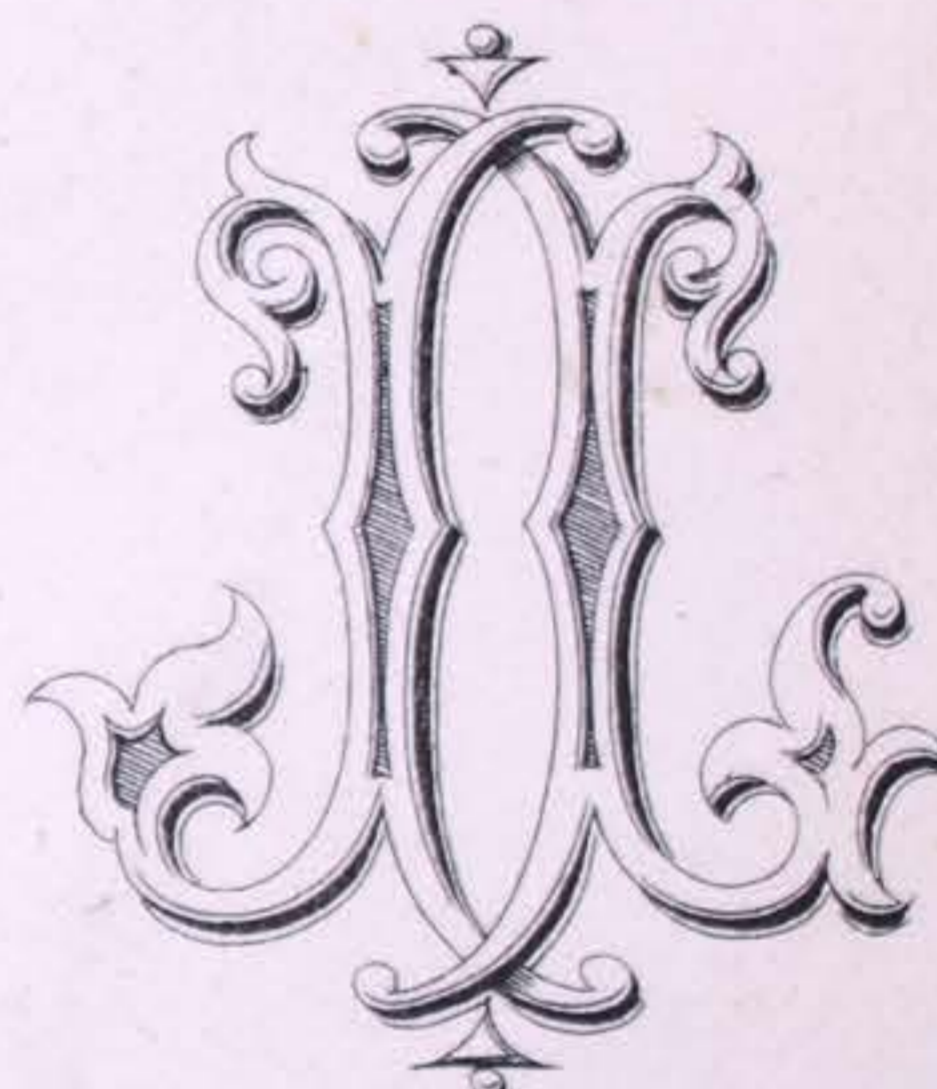
H G



A D



J D



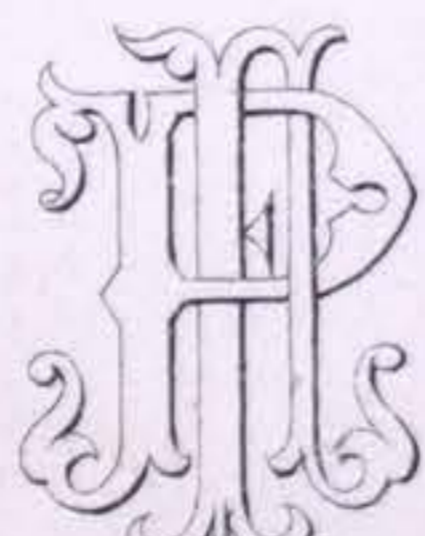
J L



B D



O O



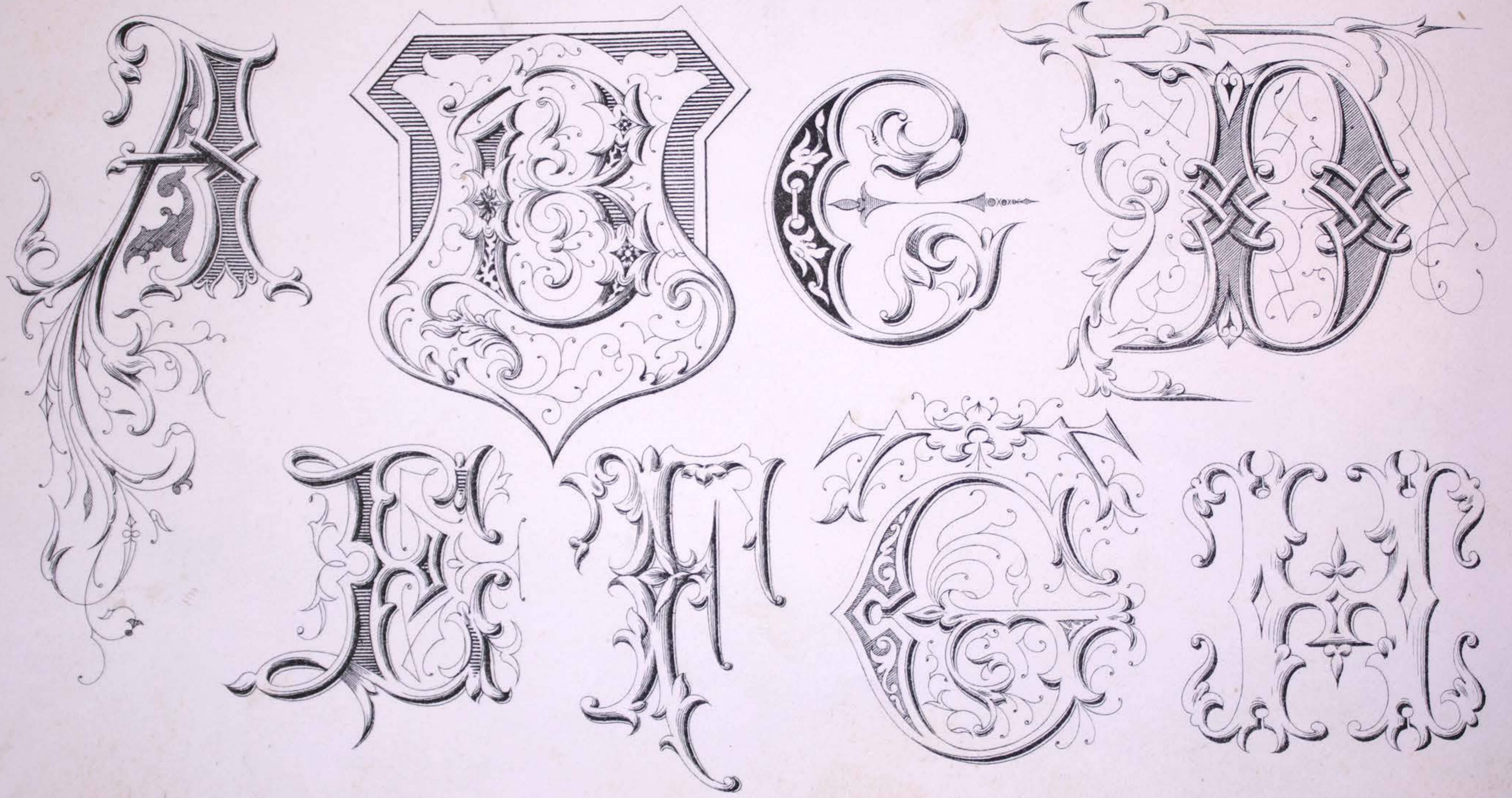
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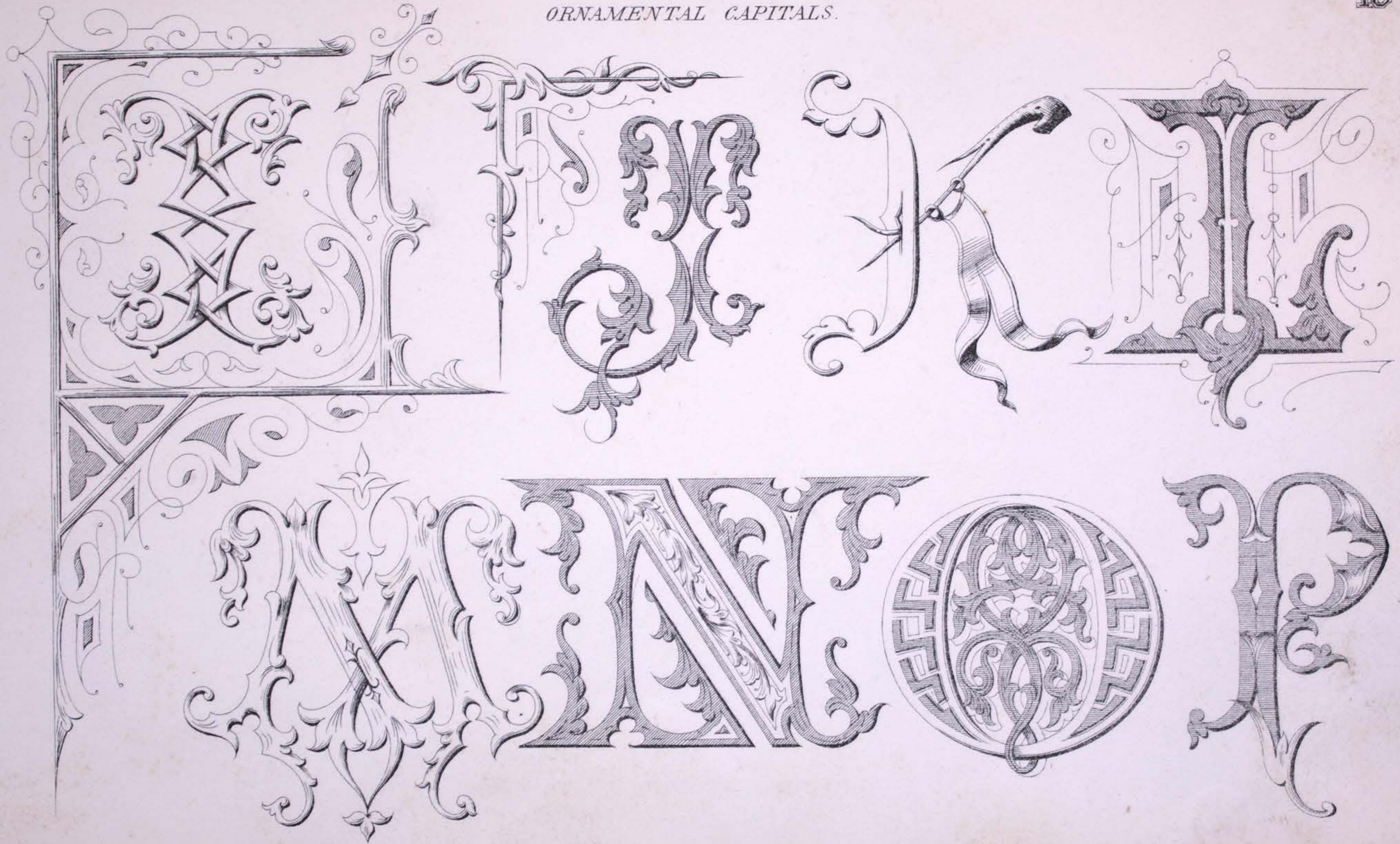
E T



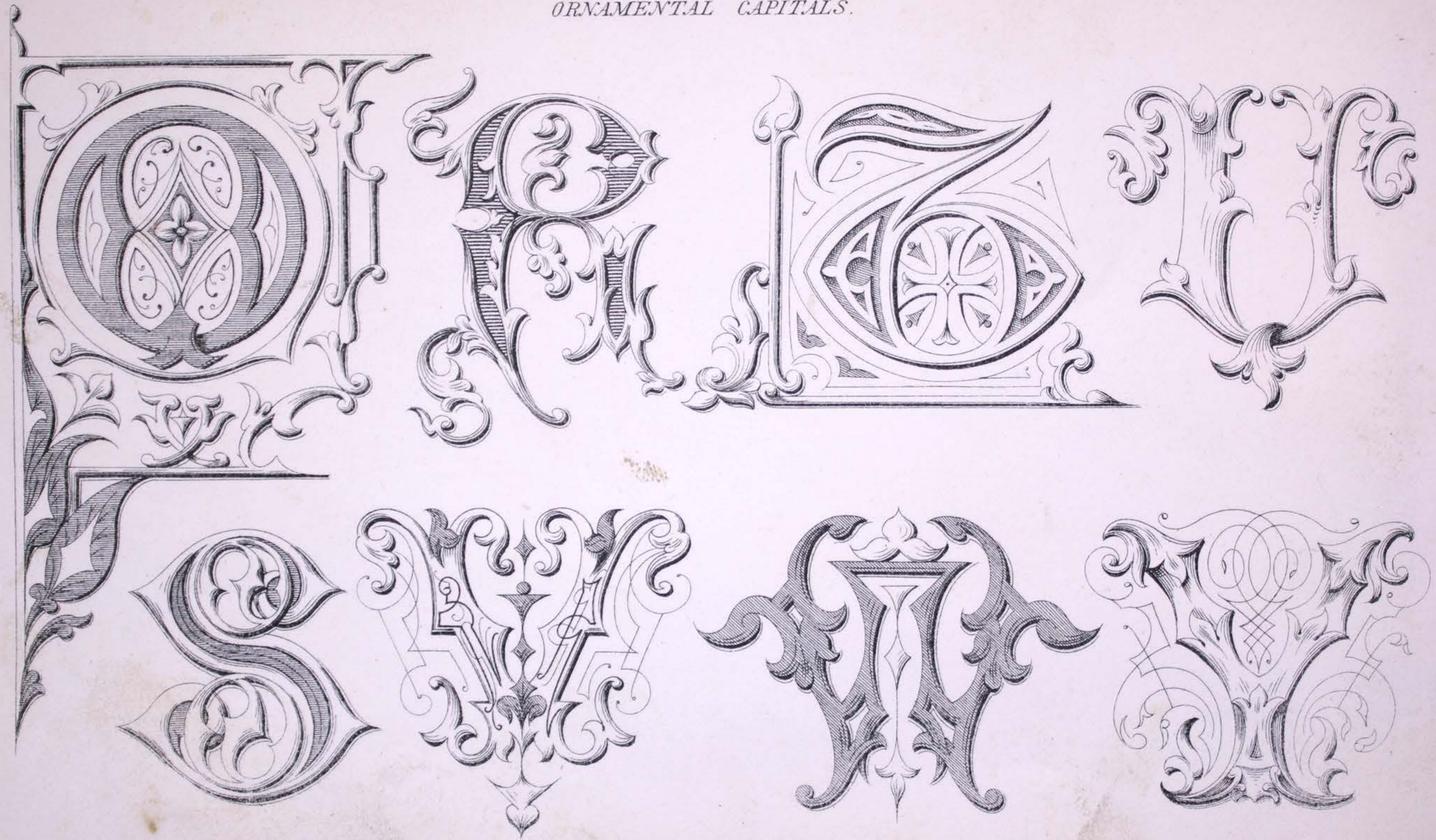
A S



ORNAMENTAL CAPITALS.



ORNAMENTAL CAPITALS.

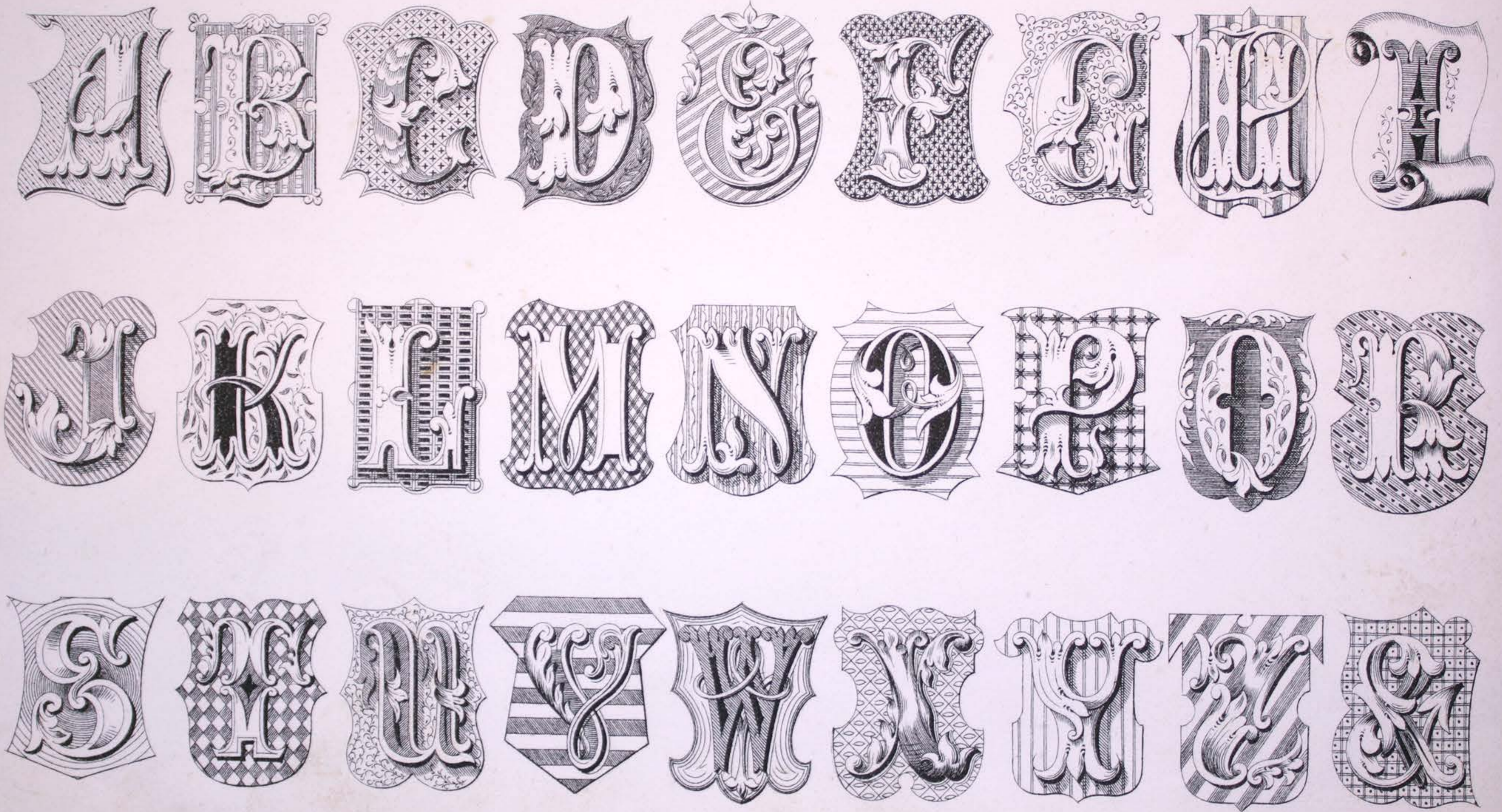




LOWER-CASE ELIZABETHIAN.

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 .

Illuminated Capitals, designed for Lower case Elizabethan.



GREEK ALPHABET

Character	Name	Power	Character	Name	Power	
Α α	Α λ φ α	Alpha	α	Ν ν	Nu	n
Β β δ	Β ῆ τ α	Beta	β	Ξ ξ	Xi	x
Γ γ Ϛ	Γ ά μ μ α	Gamma	γ	Ο ο	Omicron	ō
Δ δ	Δ έ λ τ α	Delta	δ	Π Ϟ π	Pi	p
Ε ε	Ε ψ ι λ ό ν	Epsilon	ε	Ρ ϣ ρ	Rho	r
Ζ ζ Ϝ	Ζ ῆ τ α	Zeta	ζ	Σ σ Ϻ	Sigma	s
Η η	ῆ τ α	Eta	ē	Τ τ Ϛ	Tau	t
Θ θ ϛ	Θ ῆ τ α	Theta	th	Υ υ Ϛ	Upsilon	y.u
Ι ι	ῆ τ α	Iota	i	Φ ϕ ϣ	Phi	ph
Κ κ ϗ	Κ ά π π α	Kappa	k	Χ χ	Chi	ch
Λ λ	Λ ά μ δ α	Lambda	l	Ψ ψ	Psi	ps
Μ μ	Μ ῆ τ α	Mu	m	Ω ω	Omega	ō

THE NUMERALS

	10	20	30	40	50	60	70	80	90
	ι	κ	λ	μ	ν	ξ	ο	π	ρ
1	α	κα	καλα	καλαμα	καλαμανα	καλαμαναξ	καλαμαναξο	καλαμαναξοπα	καλαμαναξοπαρ
2	β	κβ	κβλ	κβλμ	κβλμν	κβλμνξ	κβλμνξο	κβλμνξοπ	κβλμνξοπα
3	γ	κγ	κγλ	κγλμ	κγλμν	κγλμνξ	κγλμνξο	κγλμνξοπ	κγλμνξοπα
4	δ	κδ	κδλ	κδλμ	κδλμν	κδλμνξ	κδλμνξο	κδλμνξοπ	κδλμνξοπα
5	ε	κε	κελ	κελε	κελεμε	κελεμενε	κελεμενεξ	κελεμενεξο	κελεμενεξοπ
6	ς	κς	κςλ	κςλμ	κςλμν	κςλμνξ	κςλμνξο	κςλμνξοπ	κςλμνξοπα
7	ζ	κζ	κζλ	κζλμ	κζλμν	κζλμνξ	κζλμνξο	κζλμνξοπ	κζλμνξοπα
8	η	κη	κηλ	κηλη	κηλημη	κηλημηνη	κηλημηνηξ	κηλημηνηξο	κηλημηνηξοπ
9	θ	κθ	κθλ	κθλμ	κθλμν	κθλμνξ	κθλμνξο	κθλμνξοπ	κθλμνξοπα
100	ρσ	τρ	τυ	φ	χ	ψ	ω	η	α

