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CLASS

VERE FOSTER'S COPY BOOKS

LETTERING

PLAIN AND ORNAMENTAL

(VERE FOSTER ORIGINAL SERIES, No. 10)

BLACKIE & SON LIMITED
LONDON AND GLASGOW



VERE FOSTER'S COPY-BOOKS

PLAIN AND ORNAMENTAL LETTERING

This work on Ornamental Writing and Lettering contains no less than thirty-one carefully prepared alphabets, besides many lines of words and sentences, and will be a boon to all those who practise lettering, not only in schools, but in workshops and offices. Two lines of letters, and in many cases three, where the characters are small, occupy the page, which is ruled in fine dotted lines as guides for drawing the letters, ample space beneath being given in every case for copying. The two first letters of each line of printing are indicated below to show how they are to be formed.

The *first page* contains what are called "Roman capitals", which are the source from which all later styles of letters are derived. If anyone will take the trouble to compare any letter in each and all the styles in this book, he will see that, although they do not exactly coincide, the same idea runs through all. Take A for example: the skeleton is there, although it may be a little distorted. Again, see how our beautiful, flowing, modern writing is formed from this same Roman letter. In the lower-case or small letters the departure from the original is greater, but still the similarity is traceable.

ROMAN—	A a	B b	C c	D d	E e
ITALIC—	<i>A a</i>	<i>B b</i>	<i>C c</i>	<i>D d</i>	<i>E e</i>
WRITING—	<i>A a</i>	<i>B b</i>	<i>C c</i>	<i>D d</i>	<i>E e</i>
BLACK LETTER—	A a	B b	C c	D d	E e

And so on all through the alphabet.

Page 2.—Italic capitals—i.e. sloped Roman; of great use in lettering maps, &c.; easier to do than the upright, irregularities not being so discernible.

- 3.—Roman capitals and small letters, black and shaded.
- 4.—Italic capitals and small letters, black and shaded.
- 5.—Block letter, or Egyptian, upright and sloped, capitals and small letters.
- 6 & 7.—Engrossing capitals, small letters, alphabets, and exercise. This is a great favourite with lawyers, many of the more elaborately written deeds being executed in this style, with the important words and sentences written in heavier Old English or black letter.

8 & 9.—Old English capitals and small letters, black and shaded, and exercise on words. This mediæval letter in black can only be done properly with the stump pen, and the hair lines added after with an ordinary fine-pointed pen.

10 & 11.—German Text capitals and small letters, black and shaded, and exercise. The same remarks apply as in the case of the Old English alphabets.

- 12.—Old English capitals ornamented in various ways.
- 13.—German Text capitals, do. do.
- 14.—Italic capitals, do. do.
- 15.—Roman capitals, ornamented.
- 16.—Fancy capitals, do.
- 17.—Fancy capitals, do.
- 18.—Gothic capitals, do.
- 19.—Black Letter alphabet, capitals, small letters, and figures, being the ordinary style of printing letters from the time of Caxton, and in law books down to the seventeenth century. Gothic capitals range admirably with the small letters of this alphabet, and are thus much used by illuminators.

[For continuation, see page 3 of Cover.]

R O M A N

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

A B

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

ITALIC

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

A B

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

N O

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

A B

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

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

ITALIC

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

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

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

EGYPTIAN.

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

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

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

ENGROSSING.

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

Blank handwriting practice row with 12 columns and dotted lines.

Blank handwriting practice row with 12 columns and dotted lines.

Blank handwriting practice row with 12 columns and dotted lines.

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

Blank handwriting practice row with 12 columns and dotted lines.

Blank handwriting practice row with 12 columns and dotted lines.

Blank handwriting practice row with 12 columns and dotted lines.

abcdefghijklmnopqrstuvwxyz 1234567890

England & Wales, Scotland, Ireland.

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 &

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

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

Blank handwriting practice line

Blank handwriting practice line

Blank handwriting practice line

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

Blank handwriting practice line

Blank handwriting practice line

Blank handwriting practice line

London, Dublin, Edinburgh, Glasgow.

Blank handwriting practice line

Blank handwriting practice line

Blank handwriting practice line

GERMAN TEXT.

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

H B

[Empty handwriting practice row]

[Empty handwriting practice row]

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

O P

[Empty handwriting practice row]

[Empty handwriting practice row]

GERMAN TEXT.

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

[Empty handwriting practice line]

[Empty handwriting practice line]

[Empty handwriting practice line]

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

[Empty handwriting practice line]

[Empty handwriting practice line]

[Empty handwriting practice line]

S i v e r p o o l , M a n c h e s t e r , N e w c a s t l e .

[Empty handwriting practice line]

[Empty handwriting practice line]

[Empty handwriting practice line]

OLD ENGLISH ORNAMENTED

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

Blank handwriting practice line

Blank handwriting practice line

Blank handwriting practice line

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

Blank handwriting practice line

Blank handwriting practice line

Blank handwriting practice line

GERMAN TEXT ORNAMENTED



ITALIC ORNAMENTED

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 ORNAMENTED

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

Blank handwriting practice line

Blank handwriting practice line

Blank handwriting practice line

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

Blank handwriting practice line

Blank handwriting practice line

Blank handwriting practice line

ROMAN ORNAMENTED

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

Blank handwriting practice line

Blank handwriting practice line

Blank handwriting practice line

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

Blank handwriting practice line

Blank handwriting practice line

Blank handwriting practice line

ORNAMENTAL



Blank dotted line for handwriting practice.

Blank dotted line for handwriting practice.

Blank dotted line for handwriting practice.



Blank dotted line for handwriting practice.

Blank dotted line for handwriting practice.

Blank dotted line for handwriting practice.

GOTHIC INITIALS.



Blank dotted line for handwriting practice.

Blank dotted line for handwriting practice.

Blank dotted line for handwriting practice.



Blank dotted line for handwriting practice.

Blank dotted line for handwriting practice.

Blank dotted line for handwriting practice.

CHURCH TEXT.

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.

Blank handwriting practice line

Blank handwriting practice line

a b c d e f g h i 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 0.

Blank handwriting practice line

Blank handwriting practice line

Chaucer. Caxton. Spenser. Shakspeare.

Blank handwriting practice line

Blank handwriting practice line

FRENCH.

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

Handwriting practice line for uppercase letters A through M.

Handwriting practice line for uppercase letters A through M.

Handwriting practice line for uppercase letters A through M.

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

Handwriting practice line for uppercase letters N through Z.

Handwriting practice line for uppercase letters N through Z.

Handwriting practice line for uppercase letters N through Z.

C E L T I C

Qa B b Cc Dd Ee Ff Gg Hh Ii

[Blank handwriting practice lines]

Ll Mm Nn Oo Pp Rr Ss Tt Uu

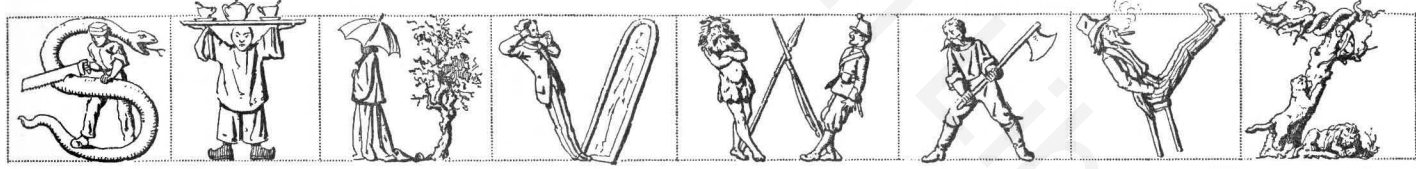
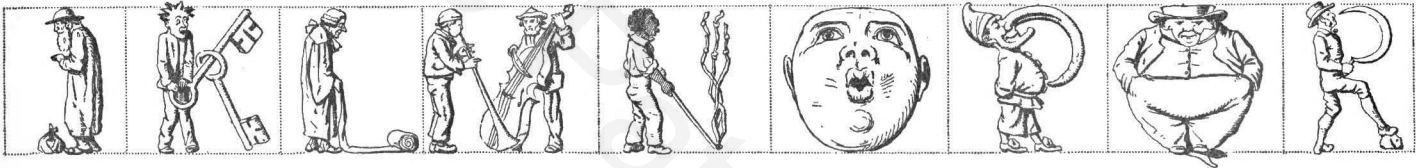
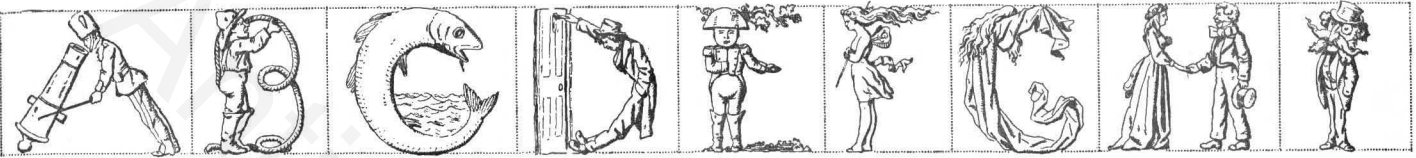
[Blank handwriting practice lines]

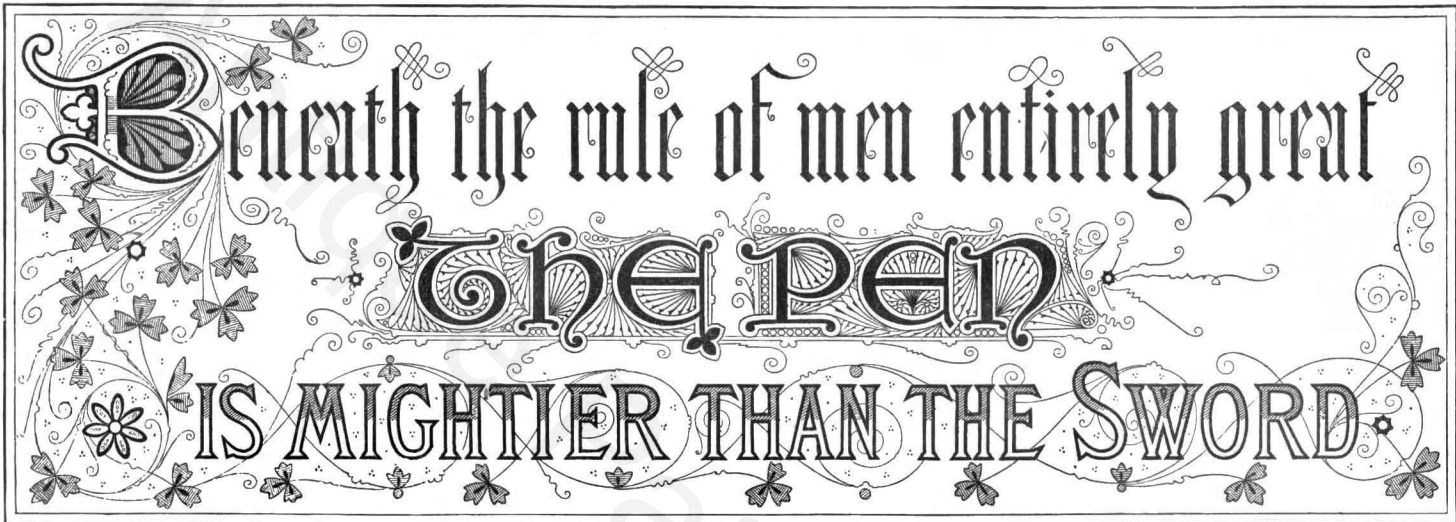
Céad Míle fáilte. Einninn go brá.

[Blank handwriting practice lines]

Penmanship

Writing is almost as important as speaking.





VERE FOSTER'S WRITING COPY-BOOKS, No. 10—ORNAMENTAL LETTERING—Continued

20.—“French” capitals. Some of the letters are decorated with hair-line finishing, which should be used on initial letters only.

21.—Celtic alphabet, capitals and small letters, two lines, and one line with the Irish national mottoes, as a model exercise in combining the letters.

22.—Exercise in Old English and German Text, with flourishes.

23.—Comic alphabet, in three lines; the letters formed of figures doing some act which suggests the initial, as, A is represented by an artilleryman looking down a cannon's mouth and setting fire to the touch-hole, his arm holding the light forming the cross of the letter.

24.—An elaborate exercise in the illuminated style.

PRACTICAL DIRECTIONS

We add some practical instructions to the student to enable him to overcome some of the technical difficulties in the drawing of letters, and put him in the right way of working. The student is recommended, first, to draw correctly the form of each letter lightly in pencil, and then with the pen to ink the lines, imitating the copy in every respect, line for line as near as possible. *Indian or China Ink* should be used for this purpose, as ordinary writing ink is not suited for drawing, being unequal in colour, and apt to run and blot the work. Indian Ink may be had in sticks of various sizes and prices, and should be freshly ground on each occasion. A small saucer answers very well to rub down the ink in. If it becomes too thick in using, add a few drops of water, and rub it well together with the finger. A little practice will soon determine the proper consistency for the liquid.

For the purpose in view, the student is advised to prepare his own ink in the way described, in preference to using ready-made Indian Ink put up in bottles in liquid form, as the latter (especially the waterproof variety) is more difficult to work with, being apt to clog the pen.

It is a great advantage to have practised drawing a little before lettering is attempted. It greatly facilitates the handling of the pencil or pen; and the eye will also be trained to observe more clearly the relative proportions and niceties in the forms of the letters. It is excellent practice, saving much time and labour afterwards, to begin by drawing letters on a large scale, say an inch or $1\frac{1}{2}$ inches in height, from good models. When the skeleton or naked shape of each letter is well understood by repeatedly drawing it, any amount of variety of decoration to those shapes becomes simply a matter of neatness and practice.

PENS.—The characteristic tool for lettering is the quill, with its point cut to an oblique chisel-shaped tip. A metal pen may be sharpened on an oil-stone, and thus adapted to the shape required; but the process is not so easy as with a quill, and the steel nib lacks the pleasant elasticity of the other.



Of the styles shown in this book, the quill is specially suitable for those on pages 5–11 inclusive, and page 21. All these should be written freely, without pressure on the pen: the width of the nib should be equal to that of the letter at its widest point. Other alphabets, such as the Roman, in its different forms, are best drawn in outline to begin with, the heavy downstrokes being afterwards filled in. For the ornamental styles, which require considerable delicacy of execution, a fine pointed metal pen is necessary, such as Gillott's steel Crow Quill. No. 291, No. 170, and No. 303 by same maker can also be recommended.

Always use a loose piece of paper under the hand while working, to keep the work clean. When the inking of the letters is complete, and the ink properly dry, erase with the india-rubber all traces of the pencil, when the work will have a clean finished appearance.

Aim to get the shapes by firm decisive strokes, rather than by laboriously “painting” the lines. The latter method will never lead to really satisfactory results.

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