Manuscript Writing and Lettering

SIR ISAAC PITMAN & SONS, LTD.
LONDON, BATH, MELBOURNE, TORONTO & NEW YORK

PROVINCIAL NORMAL SCHOOL

CAMROSE, ALBERTA

MANUSCRIPT WRITING AND LETTERING

Manuscript Writing and Lettering

A HANDBOOK for Schools & Colleges – showing the Historical Development & Practical Application to Modern Handwriting of several Manuscript Styles derived from Ancient Roman Letters. Fully Illustrated. – By an Educational Expert

LONDON
SIR ISAAC PITMAN & SONS, LTD:
PARKER STREET KINGSWAY, W.C.2.

SECOND EDITION.

PUBLISHER'S FOREWORD

THIS little volume, forming one of a series of elementary handbooks for the introduction of arts and crafts into schools, is offered to the teaching profession with the desire to furnish a practical solution of two long-standing educational problems: how to secure with the minimum of time and effort a readable and sufficiently rapid handwriting suitable for business and professional purposes and at the same time possessing a good appearance that may commend it to those who are familiar with the fine calligraphy of the best periods of ancient manuscript writing; and how to avoid the difficulty, familiar to all teachers of young children, which arises from the use of different alphabets for Reading and Writing.

It is perhaps not generally realised that the latter difficulty is of comparatively modern origin and has been continually aggravated since the invention of printing, owing to the tendency to copy in writing the forms produced by an alien instrument—the cutting-tool ('graver') of the copperplate engraver—which necessitates the employment of a sharp, flexible pen

instead of the broad, firm pen of the old scribes, and gives rise to numerous redundancies and divergences of form which have not only made modern written letters very dissimilar[1] from printed letters, but have seriously detracted from their beauty and readableness.

The paramount importance of simplicity, whether in ordinary writing or in the more carefully executed styles known as 'formal writing,' is emphasised throughout the book; and teachers of experience will no doubt be struck by the author's contention that, as in the early stages of teaching any other subject it is advisable to reduce the matter to its simplest elements, so in teaching Reading and Writing, instead of putting at once before the children the complicated 'finished' forms of printed and written letters as is the traditional method, better success and quicker progress will be attained by using for the first few years of school life the Roman Alphabet stripped of all finishing strokes and reduced to its 'essential forms,' that is, retaining in each letter nothing but the strokes necessary to distinguish one letter from another (see Figs. 10 and 11). The author has clearly shown (see Figs. 12, 22, 23, 24, and 26) that the 'skeleton alphabet' thus obtained may be readily developed either into ordinary running writing or into one of the finished manuscript styles which form the *raison d'être* of this book.

With regard to the other problem, the author calls attention to a fact worthy of consideration, namely, the new point of view which it is possible to take since the introduction of the modern writing-machine. This machine, the typewriter, sets a standard of speed and

[1] See Fig. 20.

legibility which ordinary handwriting cannot attain; but like other machines, it has the strictest limitations as to style and many other matters that enter into the handwork of a craftsman. The author therefore contends that it has now become not only possible but necessary that modern handwriting, instead of attempting the hopeless task of competing with the machine for *speed*, should rather strive for another ideal which *is* possible of attainment, and should endeavour to secure a beauty and character and individuality that may bear comparison with some of the best examples of bygone centuries.

Most of us undoubtedly are not sufficiently aware of the perfection of the work done for us nearly two thousand years ago by the Roman designers of the Alphabet, nor how often in the centuries that have followed has their excellent standard served to arrest the inevitable tendency towards deterioration in hasty everyday writing and in ignorant designing of printing-types.

An early historical example of a widespread reform in writing was that instituted by order of the Emperor Charlemagne in the first years of the ninth century, which led to the general use, for some centuries, of the beautiful 'Caroline Minuscules'—a style illustrated in Collotype Plates V and VI, and recommended by the author as a model for a modern reform.

The reform that is needed cannot in our day be imposed by the autocratic command of a benevolent Emperor. That responsibility is now in the hands of teachers and Education Authorities, and it is for their use that we issue this handbook. It contains the technical information necessary for those who wish to adopt a reformed

style of writing, discusses the principles that must be studied in order to amend our degenerate ways, and points to the classic examples to which we must always turn when once we have realised that the perfected forms of the Roman Alphabet are not to be lightly tampered with, but are a valuable and noble inheritance from the past.

The acknowledgments and thanks of the author and publisher are due to the Trustees of the British Museum for permission to reproduce Figs. 3, 4, 5, 6, 7; to the Dean and Chapter of Ex ter Cathedral for the Chapter Initials copied from the 'Exeter Book' of Saxon Poems; to A. W. Searley, Esq., of Kingskerswell, Devon, for the photograph reproduced in Collotype Plate VIII; to the teachers and scholars of several London schools for the originals of Figs. 42 to 50; to the author and publisher of 'Writing and Illuminating and Lettering' and the 'Portfolio of MS. and Inscription Letters' for Figs. 2 15, 19, 27, 30, 34, 37, and 38, and for Plates I to VII; and to Messrs. W. H. Smith & Son for the blocks of Figs. 3, 4, and 5.

AUTHOR'S PREFACE TO THE SECOND EDITION

THE need for a reprint of this handbook is an indication of the rapid spread of interest in the reformed style of handwriting which is now practised in a large number of schools, and which has even attracted attention in the daily press under the designation of " The New Handwriting." It has also been the subject of correspondence and discussion in *The Times Educational Supplement* and in other scholastic periodicals; the author is gratified to note that almost every point brought forward in these discussions has been touched upon somewhere or other in the pages of this book.

Adverse criticisms are comparatively few, and are based mainly upon what seems to the author a mistaken assumption—that the simple skeleton print, with which the majority of schools have been content to let their experiments end, is to be taken as a *finished* style. But readers of this handbook will realise clearly that the skeleton alphabet of " essential forms " (Figs. 10 and 11) contains the basic elements of both writing and printing (*see* p. 34), and is intended to be taken merely as the elementary stage of writing.

This elementary style should lead to a further development; either of ordinary joined writing, as mentioned and illustrated on pp. 44 and 45, and which needs no

further consideration here, or of a real manuscript style as described in Chapter V, the whole aim being what is stated on p. 32—" a progressive plan for a system of writing which shall combine the utmost *simplicity in the earlier stages* with a superior degree of *beauty and character in the later stages*." If this complete plan were carried into general practice there is little doubt that successful results would follow.

Success in manuscript writing depends so much upon apparently trivial details that the degree of excellence attained is always an indication of the care taken in avoiding deviations from the standard forms; consequently, if the different classes of a school use different forms of letters (even though the differences be slight) the writing is not likely to be really good, because the pupils will naturally assume that there are no *fixed* forms and that capricious variations are permissible.

Probably the best way to prevent deviations from standard is to have a well-written chart always on view in each classroom; but it is very difficult to make perfect letters on a large scale, and still more so for different persons to produce similar copies of the same standard forms.

With the object of helping teachers over this difficulty the author has prepared three large *ALPHABET CHARTS* to accompany this handbook. The first of these contains the **essential forms** (*see* Figs. 10 and 11) for use in the elementary stages. The other two contain the fully developed manuscript styles, one of which—but not both—should be adopted in the advanced stages. One chart gives the " slanted pen " style derived from Caroline minuscules (*see* Figs. 22 and 23); the other

gives the "straight pen" style derived from uncials and half-uncials of earlier centuries (*see* Fig. 26).

For the further assistance of teachers who prefer their pupils to use copy-books, a set of three *SCRIPT WRITING COPY BOOKS* has been prepared by Mr. Fooks, an experienced Art Teacher who has made a thorough study of writing and lettering. These books contain a series of exercises, in agreement with this handbook, which have been successfully practised in a London school; and the publishers feel confident that the handbook, charts, and copy books furnish a complete guide for writing in schools and colleges.

Note to the Second Edition

Since the publication of this handbook several educational conferences, as well as correspondents in educational journals, have discussed the new writing experiments; and, as far as the author is aware, only two questions have been raised which are not referred to in this book: (1) Will the "new" style enable a child to read ordinary running writing? (2) Will it be accepted as a signature?

To the first, the reply can be made that, when writing is taught in the manner here described, the fact that *the same essential forms underlie both writing and printing* (*see* illustration on p. 34) is so obvious that after a very little practice no difficulty is likely to arise in reading ordinary *legible* writing. But, in order to read the bad

and almost illegible writing which is not uncommonly met with, special practice would be needed; and such practice is equally necessary when the prevailing style of handwriting is taught, as is shown by certain Civil Service examination papers which give reproductions of bad handwriting for transcription.

As to the second question, it is safe to say that the simple forms which a child first learns to write, whatever style may finally be adopted, are never likely to be preserved in the signature which is ultimately evolved by haste and constant repetition. The matured signature usually shows more dash and flourish, and, in the case of a man of affairs who may perhaps sign scores of documents daily, it not infrequently becomes an illegible scrawl—a fact which has actually made it necessary for the War Office to lay down the rule that the "signature" in military documents must be typewritten as well as signed. There can be little doubt that a child trained to write in a style such as this handbook describes will acquire, by the time the matter becomes of any legal importance, a characteristic signature which will need no typewritten translation, but will be both readable and distinctive.

CONTENTS

ILLUSTRATIONS

CHAPTER I

CHAPTER II

CHAPTER III

CHAPTER IV

CHAPTER V

CHAPTER VI

CHAPTER VII

2—(1094)

APPENDIX

SPECIMENS OF WRITING BY SCHOOL CHILDREN

(*see* NOTES, pp. 141–143)

COLLOTYPE PLATES

(*see* NOTES, pp. 155–164)

MANUSCRIPT WRITING AND LETTERING

Chapter I

INTRODUCTORY

HUNDREDS of years ago, when the art of writing was practised only by the learned and by professional scribes, it was regarded not merely as a ready means of recording and communicating ideas, but was valued for its own sake as a skilled handicraft which could produce a page or a book goodly to look upon, a pleasure to the eyes; but in modern times, when the pen or pencil is in everyone's hands from school to counting-house, and writing is heedlessly scribbled with feverish haste to complete an 'imposition' or to catch the post, the *appearance* of the written page is usually the last thing to be considered. Happily, however, there are many evidences of a growing dissatisfaction with the customary handwriting of the times, and many experiments have been made during

Introductory

the past few years with the object of evolving a style more nearly approaching the best forms of Roman or Italic, and thus lessening that gap between the written and printed forms which has ever grown wider since the introduction of printing. It is, perhaps, not without significance that these experiments have acquired greater prominence at a time when the whole world is in a state of transformation, when all men's minds are seeking for guidance in every direction, and when there is consequently a disposition to regard possible changes with more favourable eyes than in former days of self-satisfied serenity.

Type-writing

The invention of the typewriting machine, and the rapidity with which it has come into very general use as a substitute for handwriting, must undoubtedly be considered among the prime factors in this movement, for two main reasons: it has set a standard of print-like legibility; and it has relieved the writer in a race for speed which necessarily sacrificed everything else.

Revival of Fine Printing

Other influences, perhaps more potent than this, have also been at work: the revival of fine printing in the later decades of the last century, necessitating the study of many beautifully written old manuscripts in the search for good models on which to found new types, has furnished many expert calligraphers and typographers with a high standard that could not remain satisfied with writing and printing as generally practised. The work of these pioneers, associated with a general revival of interest in arts and crafts, has unquestionably led to a gradual spread of artistic taste, demanding amongst other improvements good letter-

ing wherever lettering of any kind is needed; consequently we find a growing tendency to use founts of type modelled upon good manuscript forms, or to employ process reproductions of written lettering instead of using the stereotyped forms of printed type. By this means a widespread familiarity with good styles of lettering is now becoming general, and the natural result is a critical consideration of ordinary writing, ending with a prevalent desire to change it for the better if such a change be possible.

Ordinary Modern Hand-writing

Ordinary modern handwriting, based as it is upon mistaken efforts to imitate the fine hair-lines and swollen curves of copperplate engraving instead of the characteristic pen-work of actual manuscripts, is usually the product of sharp steel pens,[1] which will make fine strokes almost equally well in any direction,—a fatal facility resulting in useless loops, flourishes, and other superfluous additions to the simple essential forms of the letters. These loops and curves have almost abolished straight strokes—in some styles entirely so, thus removing from the writing the necessary elements of firmness and stability, giving it an unrestful, squirming appearance, and at the same time obscuring the essential forms and consequently detracting from legibility though possibly securing speed.

Speed

But speed gained at the expense of other important characteristics seems to be of doubtful value; and there is a growing opinion that in writing, as in other crafts, mere speed should be reserved for the machine,

[1] Steel pens were introduced in 1820, and were originally priced at 7*s.* 6*d.* each!

while hand-work should chiefly be concerned with those other characteristics of good workmanship which give beauty, individuality, and humanity to the work of the hands, and in this way distinguish it for ever from all mechanical productions.

Beauty in Hand-writing

A brief consideration of some of the factors which constitute **beauty in handwriting** may not be out of place here. *Regularity of form,* combined with *good proportion and arrangement* of the letters, words and pages, must be of primary importance, for this reason : a written or printed page, as far as appearance is concerned, may be regarded simply as a piece of flat surface decoration, like a wall-paper or a printed fabric ; and we may admire[1] the beauty of a MS. in a foreign language or in strange characters of which we cannot read a word. In such a case the eye is pleased as by a piece of good ornament or decoration, the beauty of which does not primarily depend on the intelligible significance of the forms employed, but upon well-known principles of ornament—for example, (i) the orderly *repetition* of similar forms, with (ii) sufficient *variety* to avoid monotony, and (iii) agreeable *contrast*

[1] 'To choose or construct beautiful forms requires good taste, and that in its turn requires cultivation, which comes from the observation of beautiful forms. Those who are not accustomed to seeing beautiful things are, in consequence, often uncertain whether they think a thing beautiful or not. Some—perhaps all of us—have an intuition for what is beautiful, but most of us have to achieve beauty by taking pains. . . . And perhaps the surest way to learn is to let our tools and materials teach us and, as it were, make beautiful shapes for us.'—Edw. Johnston, *Writing and Illuminating and Lettering,* p. 252.

of straight and curved forms, of thick and thin or broad and narrow strokes, and so forth.

If the reader will carefully examine a page of good printing or manuscript and contrast it with a page of ordinary handwriting, it will be easy to see that the former complies with all these principles (and with others not mentioned), but that the latter is defective as regards (i), that it also offends (ii) by an excess of variety and—if it be the common spidery scribble with a sharp pen—the contrasts noted in (iii) are all wanting, while at the same time, and as a result of these defects, it is seriously lacking in the primary quality of *readableness*, and therefore does not properly fulfil its chief purpose, thus losing a most essential element of beauty—namely, fitness for purpose.

Readableness

READABLENESS, which is legibility in a higher degree, needs a few words of explanation. It depends upon many things, of which perhaps the most important are the following :—

(*a*) *Distinctiveness*, i.e. each individual letter having a perfectly characteristic form of its own, so that it cannot possibly be mistaken for any other letter.

(*b*) *Simplicity*, i.e. the letters being as simple as possible, having no unnecessary parts. (The limit of simplicity is reached in the Skeleton Roman Alphabets given in Figs. 10 and 11.)

(*c*) *Compactness*, i.e. the letters being packed closely together, so that the eye may grasp the whole word at a glance and not be obliged to spell it letter by letter.

Taking these points one by one, it may be of some

interest and value to note where modern writing and printing, as also some degenerate examples of ancient manuscripts, fail to satisfy these conditions.

Distinctiveness

DISTINCTIVENESS.—Most rapid writing is so defective in this respect that isolated words cannot be read with certainty without the context, and sometimes not even then. For example, *n* is confounded with *u*, *m* with *ui*, *u* with *ie* or *ei*, *h* with *li*, *d* with *cl*, etc. etc.; while not infrequently the writing is merely a series of zigzags or undulations, so that, for example, *running* becomes

Printed forms are sometimes equally defective, especially when the serifs are exaggerated in capital letters, as in some of the types used by 'jobbing printers.' Thus, at a short distance E may be taken for B, K for R, and so on, as may frequently be observed in the signwriters' efforts on shop-fronts and elsewhere. The readiness with which unsatisfactory types of this kind may be mistaken for one another is made to serve a useful purpose in the well-known 'Test Types' used by oculists and opticians, but this is surely no reason for using such types for ordinary purposes.

An ancient example of lack of distinctiveness, such as is commonly found in MSS. of the thirteenth and

fifteenth centuries written in an angular 'gothic' style, is shown below, where the word 'minimum' is composed of fifteen verticals all practically alike: minimum When this is contrasted with the clear round minuscules of the tenth century, the difference both in readableness and beauty of form is manifest: in one case we find absolute monotony; in the other we have the variety of contrast between round and straight forms.

SIMPLICITY is perhaps even more commonly wanting. Thus, in ordinary writing, the very simple essential forms il become by unessential additions *i* and *l*, resembling N and *b*; f becomes three loops, *f*, like a diagram for tying a knot! The simple capitals A B D F H etc. are changed in copy-books to the comparatively complex and less distinctive forms *A B D F H*. The strange thing is that these complicated forms are supposed to be conducive to speed: yet we find that nearly all persons who have much writing to do have in the course of time almost unconsciously simplified their letters to something more nearly resembling the skeleton forms. Simplicity

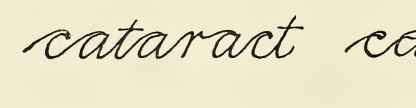
A study of old writing copy-books shows that there has been a general tendency during the last thirty or

forty years towards a gradual simplification of the capital letters, which has recently been carried still further in many schools, where the alphabets shown in Figs. 10 and 11 are adopted as the basis of the writing, with an undoubted gain in the appearance, accompanied as a rule by considerable increase of speed.

Compactness

COMPACTNESS is secured in printing and in manuscripts by placing the letters so closely that they almost touch; but it is lost in ordinary writing by the use of long joining-strokes. This is painfully evident in a style which was very popular in many schools some years ago, and which is still in use in some places. In this style the joining-strokes occupy more lateral space than the letters themselves, for example:—

But even moderate joining-strokes occupy space, and, by spreading the letters so that the eye cannot grasp the word at a glance, they make ordinary writing more difficult to read than print or manuscript. They *may* be an aid to speed when their use is not forced, as it is in such monstrous forms as



which may frequently be found in children's renderings of certain styles of handwriting.

Enough has probably been said to make it clear that there are sufficient grounds for considering the possibility—perhaps one should rather say the advisability—of change in the style of ordinary writing, letting shorthand and the typewriter do what is necessary when great speed is demanded, but paying greater attention to the good appearance of handwriting when speed is not the prime consideration. At any rate it appears desirable that every educated person should be able—at least for special purposes or on particular occasions—to write not only a good, legible, cursive hand, but also, with the expenditure of a little more time and care, to produce formal manuscript writing that may possess certain characteristics of style and beauty bearing some comparison with the work of ancient writers. This would have a twofold value, for, besides being a pleasing and profitable accomplishment for its own sake, it is proved by experience that even a little practice in formal writing is bound to exercise a permanent influence on one's ordinary writing, lending to it a certain character of distinction not easily acquired in any other way. This is evident in the examples of children's writing reproduced in Figs. 41 to 49 at the end of this handbook, also in the reproduction of the writing of a bookstall clerk which came into the author's hands a few years ago (see Fig. 1).

Possibility of Reform

When making a choice of style for practice in writing or lettering it is obviously a mistake to attempt, as is sometimes done, to copy modern printed or engraved forms, for these have certain characteristics dependent

Choice of Style

on the processes by which they are produced, while writing should show the influence of the pen, and should therefore be modelled upon written forms. Moreover, we must not forget that the printed forms themselves were originally derived from written forms, and that while the *printing* of Roman and Italic types has been practised for less than four and a half centuries, the *writing* of Roman forms has been in use for more than four times as long a period.

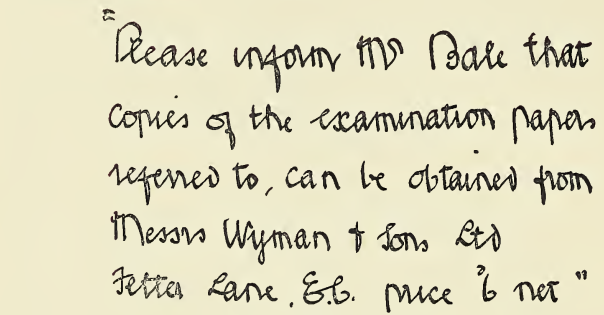


FIG. 1.

A brief historical sketch of the development of our alphabet from the early Roman capitals will help to make the matter clear; but only the merest outline can be given here—an outline with many gaps, and therefore liable to give rise to misconceptions—and the reader is referred for a fuller account to Sir Edward Maunde Thompson's 'Handbook of Greek and Latin Palæography,' or to the same writer's article on 'Palæography' in the 'Encyclopædia Britannica,' as well as

A B C D E F

G I L M N O P

Q V R S T X

FIG. 2.

to the excellent reproductions of examples from ancient manuscripts and early printed books in the official guides and other publications of the British Museum and the South Kensington Museum, and the plates in 'Writing and Lettering' by Edward Johnston, some of which are included in this handbook.

Chapter II

A BRIEF ACCOUNT OF THE PROGRESS OF WRITING

FOR PRACTICAL PURPOSES the Roman alphabet, as we now know it, begins with ROMAN CAPITALS, such as are used in the monumental inscription[1] on the base of the Trajan Column, Rome, the date of which is about 114 A.D. A stone with a fine inscription in almost precisely similar capitals, of even earlier date (about 60 A.D.), was found some years ago in making excavations at Chichester, where it is carefully preserved. From a name which occurs in the inscription it is known as the 'Pudens' stone.

Roman Capitals —sculptured

No finer letters than these early sculptured Roman capitals are known. The modifications of succeeding centuries usually show gradual deterioration, and any improvements which have been made at various times are simply reversions to the fine early forms.

The early Roman written letters are 'SQUARE CAPITALS,' very similar to the sculptured forms, but showing the influence of the broad reed pen with which they were executed. One of the earliest examples is shown in Plate II, reproduced from one of a few

Roman Capitals —written

[1] Casts of the Trajan inscription may be seen in many museums and in any School of Art. A part is reproduced in Plate I and an alphabet carefully copied from it is given in Fig. 2, reduced from Plate XII of the *Portfolio of Manuscript and Inscription Letters*, issued by the publisher of this handbook.

remaining leaves of a MS. of Virgil, written in the fourth or fifth century. Apart from the fine form of the letters in this manuscript, it is interesting as showing the ancient way of writing without any spaces between words, WHICHTOOURMODERNEYESISVERYCONFUSING. But this large SQUARE CAPITAL writing, derived from the sculptured forms which had been evolved by the use of chisel and mallet, was soon found to be unsuited for a book-hand. Not only did it cover too much material, making the volume both costly and cumbersome, but many of the letters were not readily formed with a pen; consequently it gave way to 'Uncial writing,' a good example of which is shown in Plate III. Here the rounded forms predominate, and, instead of the square capitals E H M V, for instance, we find forms more suitable for ready formation by the pen  , and also a number of letters which we now use only as 'small' letters, e.g.

Uncials

Half-Uncials

With the succeeding centuries the rounded forms prevailed, as we find in the beautiful 'Half-Uncial' writing of the seventh and eighth centuries. Magnificent examples are the famous 'Book of Kells,'[1] now in the

[1] A special number of *The Studio*, published a few years ago, gives a full account of *The Book of Kells*, illustrated by 24 pages of reproductions in colour.

Two pages of illuminated letters from this book were given in the *St. David's Day* booklet issued in 1915 by the Welsh Department of the Board of Education.

library of Trinity College, Dublin, and the similar MS. variously known as the 'Durham Book,' 'Lindisfarne Gospels,' 'St. Cuthbert's Gospels,' now amongst the treasures of the British Museum. A fine MS. of similar style and date, known as the 'Gospels of St. Chad,' is in the library of Lichfield Cathedral. Portions of pages showing the Half-Uncial writing of 'The Book of Kells' and the 'Durham Book' are reproduced in 'Writing and Lettering,' Plates VI and VII, and the latter is borrowed for Plate IV in this handbook. A modernised adaptation is given in Fig. 26 and described in section 3 of Chapter V, and some interesting examples of children's writing based upon this style are reproduced in Figs. 46 to 50, which will indicate that it forms a good basis for a kind of semi-formal, nearly-cursive script of a bold and distinctive character.

Minuscules

The written forms were perfected by the tenth century, when we find such finely-written manuscripts as that from which the example of round minuscules given in Plate V was taken—a Psalter written in England and now in the British Museum. With the exception of certain antiquated forms (e.g. ꞇ and ſ) which have passed out of use, there could hardly be a better style on which to base a modern script, and this MS. has been taken as the model for the alphabets shown in Figs. 22 and 23 as the simplest kind of manuscript writing directly developed from the essential forms of Roman letters.

These fine rounded forms continued in use from the tenth to the twelfth century in the South of Europe (Spain, France, Italy), and there are very slight differ-

ences between the letters of the tenth-century English Psalter and those of the Italian MS. shown in Plate VI. The latter is 'a very handsome MS. of the twelfth century, written in bold letters of the best type, to which we shall find the scribes of the fifteenth century reverting in order to obtain a model for their MSS. of the Renaissance. The exactness with which the writing is here executed is truly marvellous.'[1]

'The twelfth century was a period of large books, and of forms of handwriting on a magnificent scale,'[2] extravagant in the use of vellum and costly to produce; consequently, in spite of the beauty of the bold, rounded letters of this period, there was a constant striving to reduce the excessive bulk of books, and this resulted in a gradual change—especially in the North of Europe (England, the Netherlands, and Germany)—to a compressed and angular style of a very rigid and exact character. Thus, O became 𝔒, m became 𝔪, and so forth, making MSS. of the fourteenth and fifteenth centuries difficult to read, as will be realised by comparing the two words 'minimum,' one of which is written in round minuscules of the tenth century, the other in angular gothic letters of the fifteenth century containing fifteen repetitions of the same stroke :—

Angular 'Gothic'

minimum : 𝔪𝔦𝔫𝔦𝔪𝔲𝔪

Invention of Printing

About the middle of the fifteenth century came the epoch-making invention of printing, which ultimately,

[1] *Greek and Latin Palæography*, p. 271. [2] *Ibid.*, p. 269.

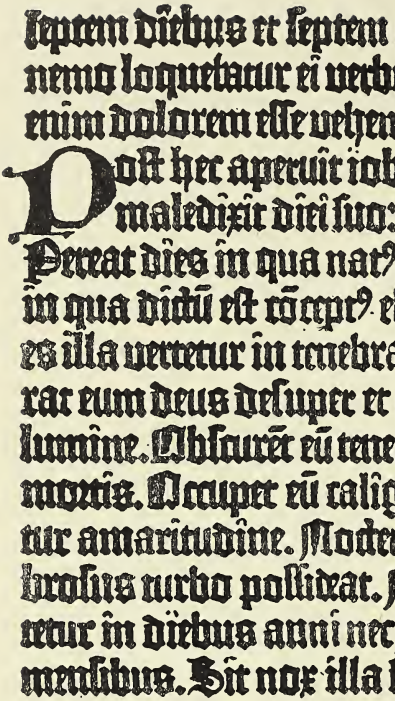
though not immediately, superseded the professional scribe and thus put an end to the regular production of the fine MSS. which had for centuries furnished a criterion of beautiful handwriting. The printer's types at first imitated the manuscripts of the period, hence we find in the Netherlands and Germany the angular forms shown in Fig. 3, which is a reproduction of part of a column of the '42-line Bible,' printed at Mainz, probably in 1455, by Gutenburg.

Similarly, the first book printed in England by Caxton in 1477—'The Dictes or Sayengis of the Philosophres'—is done in type imitated from the fifteenth-century book-hand of Flanders, where Caxton first practised the art of printing (see Fig. 4).

The angular forms seen in these early specimens of printing still survive in **English Black Letter** and German Text; but the early Italian printers would have none of them. Fortunately for us they favoured the round minuscule writing of the Italian Renaissance scribes, whose cultivated taste (or that of their rich patrons, the Italian nobles and merchant princes) had led them, as we have already mentioned, to reject the angular gothic writing prevalent in Northern Europe and to look for the models of their reformed script to the earlier and undegenerated rounded forms (see Plates V and VI), thus setting the standard for the types now universally known as 'Roman' and '*Italic*.'

Roman and Italic Types

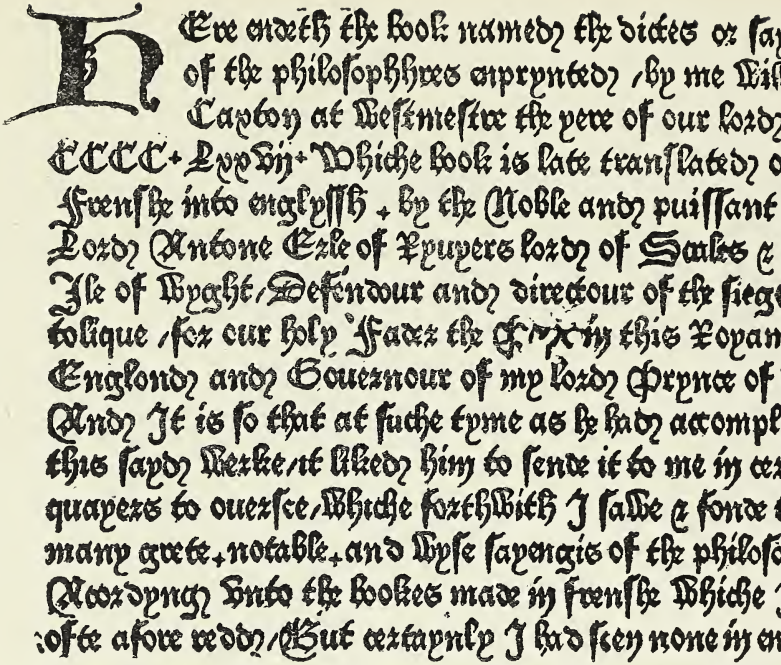
A specimen of the fine Roman type of one of the early Italian printers—Nicolas Jenson, who worked in Venice in the latter part of the fifteenth century—is given in Fig. 5, and a beautiful example of Italic type,


septem diebus et septem noctibus: et
nemo loquebatur ei verbū. Videbant
enim dolorem esse vehementem. XIII
Post hec aperuit iob os suum: et
maledixit diei suo: et locutus est.
Pereat dies in qua natus sum: et nox
in qua dictū est conceptus est homo. Di-
es illa vertatur in tenebras. Nō requi-
rat eum deus desuper et non illustret
lumine. Obscurēt eū tenebre et umbra
mortis. Occupet eū caligo et involua-
tur amaritudine. Nocten illam tene-
brosus turbo possideat. Non computa-
retur in diebus anni nec numeretur in
mensibus. Sit nox illa solitaria: nec

PART OF A COLUMN OF THE 42-LINE BIBLE: MAINZ, NOT LATER THAN 1456.

FIG. 3.

By courtesy of Messrs. W. H. Smith & Son and with the kind permission of the Trustees of the British Museum.



PART OF PAGE OF 'THE DICTES OF THE PHILOSOPHRES': WESTMINSTER; CAXTON, 1477.

FIG. 4.

By courtesy of Messrs. W. H. Smith & Son and with the kind permission of the Trustees of the British Museum.

printed in Paris nearly a century later (1566), is reproduced in Fig. 6. A careful examination of these examples of early printing will give convincing evidence that the productions of modern printers have not surpassed them in beauty and readableness. The chief advances made in the typographic art are in speed and technical perfection; hence it may be truly said that the artistry of the early printers surpassed their technique, but that the majority of modern printers have allowed their technique to outweigh their artistry. The reason is given by the writer of the 'History of Printing' in *The Times* (Printing Number, 1912): 'The first age of printing was also the age of the finest printing simply because the young art drew all its inspiration from the hand-written books which it strove to emulate.'

Effect of Printing upon Writing

The new art could not fail to have a great effect upon writing; but the professional scribe was not immediately deprived of his occupation, for his learned or opulent patrons at first despised printing as a vulgar art fit only for the common herd; and the execution of beautifully written manuscripts of classic authors was continued, especially in Italy, well into the sixteenth century. These manuscripts preserved a standard of good penmanship for a great number of years, and their influence on writing and printing was felt over the greater part of Europe, including Great Britain. Hence we find that the Court and universities of this country adopted the Italian Script in place of the corrupted Tudor cursive, and the reformed style was practised by the future Queen Elizabeth under the instruction of her tutor

io in alcuna coſſa haueſſe p ignorãtia
o per inaduertentia manchato trãſfor-
mato:ouer incompoſitamente,pferto
ueramente rechiedo perdono ſempre
ſopponendoui ad ogni ſpirituale &
temporale correctione de qualunque
diuotiſſima perſona di ẓaſchaduno
perito maeſtro & ſapientiſſio doctore
de la uoſtra ſãctiſſima madre eccleſia
catholica di roma.

ANNO A CHRISTI INCARNA-
TIONE.MCCCCLXI.PER MAGI-
STRVM NICOLAVM IENSON
HOC OPVS QVOD PVELLA-
RVM DECOR DICITVR FELICI-
TER IMPRESSVM EST.

LAVS DEO.

COLOPHON OF 'DECOR PUELLARUM,' MISDATED 1461: VENICE; NICOLAS JENSON, 1471.

FIG. 5.

By courtesy of Messrs. W. H. Smith & Son and with the kind permission of the Trustees of the British Museum.

Ainſi ſe lamentoient aux vagues importunes
Ces trois pauures Pecheurs de leurs triſtes fortunes,
N'ayant autre ſecours en ces nouueaux tourmens
Que ſemer leurs ſoupirs aux aleines des vens.

TOMBEAV DE MADAME LOVYSE DE RIEVX MARQVISE D'ELBEVF.

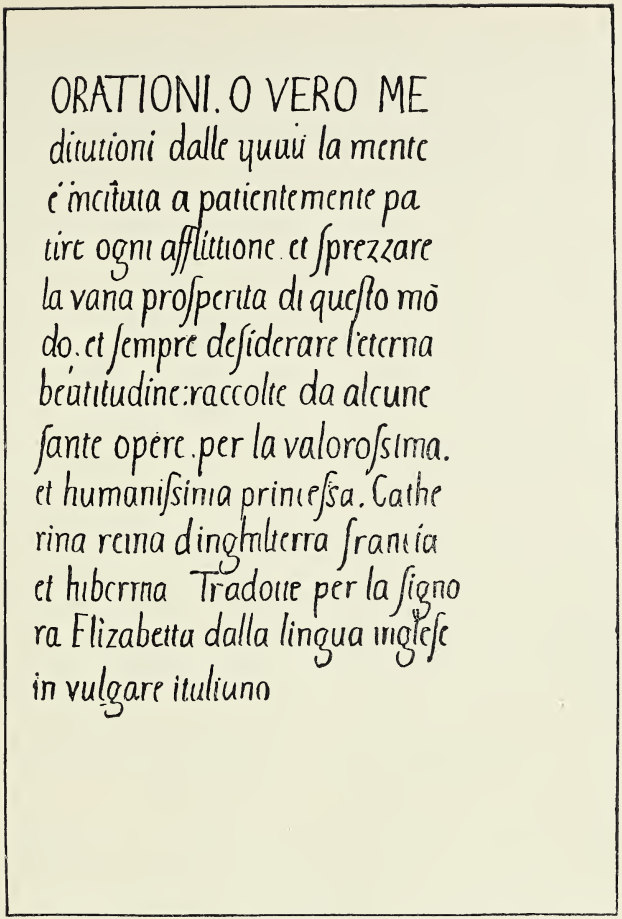
Vierges Déeſſes Nereides
Qui deſſous les voutes humides
De ce grand baſtiment venteux
Auez de voz mains rouſoyantes
Eſſuyé les larmes roulantes
Des viues ſources de voz yeux,
Lors que Tethis eſcheuelée
Sur le cors du fils de Pelée
Dechirant ſon viſage beau
Fiſt ſes complaintes deſſous l'eau,
Pleurez ceſte bonne Princeſſe
Cette Nymphe, cette Déeſſe

Qui

PART OF PAGE OF 'LARMES SUR LE TRESPAS DE MONSEIGNEUR RENÉ DE LORRAINE': PARIS; R. BELLEAU, 1566.

FIG. 6.

Reproduced by kind permission of the Trustees of the British Museum.


ORATIONI. O VERO ME
ditationi dalle quali la mente
è incitata a patientemente pa
tire ogni afflittione. et sprezzare
la vana prosperita di questo mõ
do. et sempre desiderare l'eterna
beatitudine: raccolte da alcune
sante opere. per la valorosissima.
et humanissima princessa. Cathe
rina reina dinghilterra Francia
et hibernia Tradotte per la signo
ra Elizabetta dalla lingua inglese
in vulgare italiano

PAGE OF A BOOK OF PRAYERS IN THE HANDWRITING OF QUEEN ELIZABETH AT THE AGE OF 12.
(*The border lines show the edges of the original page.*)

FIG. 7.

Reproduced by kind permission of the Trustees of the British Museum.

Roger Ascham. Our readers can hardly fail to be interested in the writing of the young Princess Elizabeth at the age of twelve, a specimen of which is reproduced in Fig. 7, and they will undoubtedly be struck by its beauty and readableness.

Parish Registers

Many good examples of the writing of this period may be found in old Parish Registers, as well as amongst other Public Records; but, as the vogue spread of cutting the quill to a sharp and pliable point, superfluous loops and flourishes were introduced to exhibit the writer's dexterity (or otherwise), and a gradual deterioration of handwriting was the inevitable result.

Seventeenth-century Writing

This may be seen in the facsimile of a page from a Parish Register of 1674 which is given in Plate VIII at the end of this book. This is by no means a bad specimen of the writing of the period, the general arrangement and proportions of the page being quite pleasing; but it is not eminently readable, because the exaggerated loops and flourishes obscure the essential forms of the letters, giving evidence of the fact that readableness and simplicity go hand-in-hand. This example of English provincial writing is fairly typical of the seventeenth century; and the handwriting of the succeeding century shows, as a rule, deterioration rather than improvement. This is partly due, no doubt, to the eighteenth-century fashion of looking upon bad and illegible writing as a mark of good breeding—a fashion which persisted throughout the nineteenth century and which still exists in some quarters.

Writing Copy-books

The spread of education in mid-Victorian days brought a flood of school books, including Writing

Copy-Books, and it is not without interest to trace the changes in the styles of handwriting. The early copy-books were printed from engraved copperplates, and the unfortunate pupils attempted to copy with sharp pointed pens [1] the hair-lines and flourishes of the engraver.

Characteristics of old Copy-books

The most striking characteristics of these old copy-books may be seen in Fig. 8, which is a collection of cuttings from books produced from thirty to fifty years ago by the best publishers in Great Britain.

Our readers will note the following points :—

(i) Exaggerated flourishes, especially in the capital letters, which show wide divergence from the essential forms, and appear to rejoice in those ingenious variations that have been aptly termed 'the eccentricities and irrelevancies of dexterity.' [2]

(ii) Excessive slope—usually between 40° and 50° from the perpendicular.

(iii) Great length of 'tops' and 'tails'; e.g. in the second line of Fig. 8, the tail of the *y* is over five times the height of the *m*, and is actually longer than the distance between the writing-lines given below the 'copy.'

[1] A copy-book published fifty years ago gives the following directions as to pens: 'Quill pens are best suited for the elementary books. The best steel pens for learners are those which approach in elasticity, combined with firmness. as nearly as possible to a good quill . . . but there are no steel pens equal to good quills.' (Compare Chapter IV, section 2.)

[2] *Handwriting*, by Graily Hewitt.

(iv) Very fine up-strokes, and, in many cases, heavy down-strokes, secured by pressure on the sharp pen and not automatically by the width of the nibs of a broader pen.

Modern Copy-books

On comparing the older copy-books with those produced during the last twenty years it is evident that any changes have been mainly in the direction of simplification, and, broadly speaking, avoiding the various peculiarities above-mentioned. The substitution of lithographed or processed facsimiles of real writing instead of the 'copperplate' copies has set a more possible task before the pupil; but this has been accompanied by the setting up of a modern idol to which everything has been sacrificed—*continuous pen-movement*—attaching undue importance to joining strokes, and frequently leading to the inelegant forms already referred to on p. 8. These need no further comment, for they will probably be familiar to most of our readers.

Free-Arm Writing

One of the styles introduced by the advocates of 'continuous pen-movement' originated, as far as we can discover, in the United States, where it is termed 'Free-Arm Writing.' As its name implies, it recommends writing by movements of the whole arm rather than the hand or fingers, and its advocates have perhaps overlooked the fact that, in writing as well as in drawing, 'free-arm' movements are natural and proper *for work on a large scale*; but, when small forms are to be drawn or written, the sensitive and finely-controlled muscles of the hand and fingers should be brought into play, otherwise the hand might as well be amputated.

In this kind of writing, the forms are based upon the

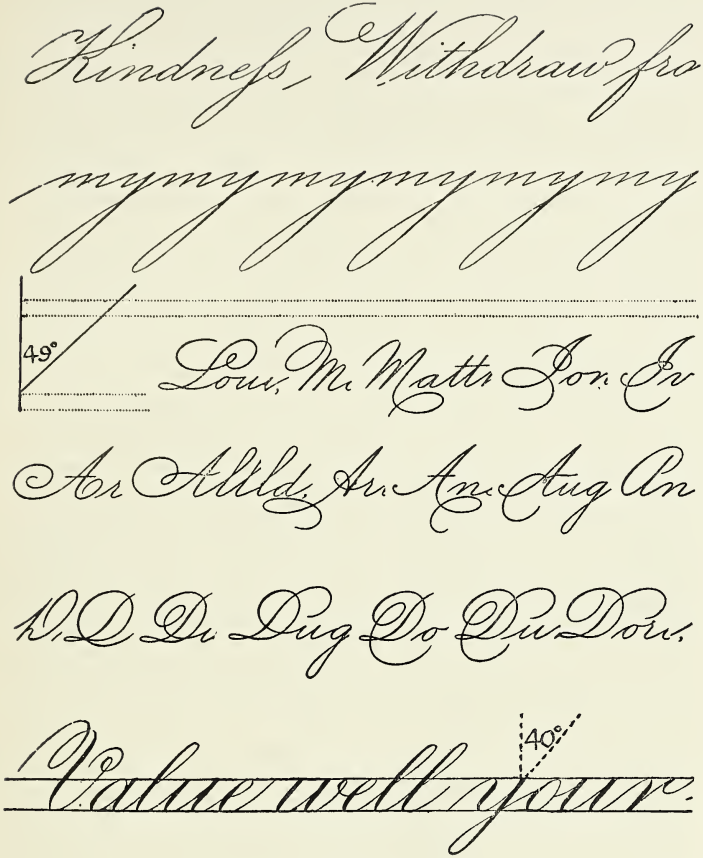


Fig. 8.

continuous spirals readily produced by certain movements of the arm; and each writing exercise is introduced by the rapid execution of these spirals in series of ten, twenty, forty, and so on. It is therefore composed mainly of *curved* strokes, and it is characterised by an almost entire absence of firm *straight* strokes, and by the uniform thinness of the strokes, with the consequent lack of contrast between straight and curved, and thick and thin strokes. Other peculiarities necessarily arise from its insistence on continuous pen-movement, one of which is the cramped form of 'O' and its derivatives when occurring in intermediate positions. It claims to produce speed without muscular fatigue, and to be used by all rapid business writers.

Rapidity *v.* Appearance

Enough has no doubt been said with regard to modern copy-books to make it clear that their chief aim for many years has been to produce *rapid* writing, the *appearance* of the writing being quite a secondary matter; but the employment of shorthand and typewriting, to which reference has already been made in our introductory chapter, makes it more possible now than it was half a century ago to strive primarily for beauty in writing, and to approach the subject from another point of view than that which has long been the customary one.

Attempts to Reform Modern Writing

Several attempts to inaugurate a reform of modern handwriting have been made during the past ten or twelve years by persons who have studied old manuscripts and have recognised and appreciated their beauty and legibility; but none of these efforts hitherto appears to have had any widespread influence.

The pioneer was perhaps the publication in 1906 of 'Writing and Illuminating and Lettering' by Edward Johnston, issued by the publisher of this handbook in the 'Artistic Crafts Series of Technical Handbooks.' The far-reaching influence of this book is difficult to over-estimate, and it has become the standard textbook on the subject, but as it appeals chiefly to art students and craftsmen it is not so well known in schools. The effects of Mr. Johnston's teaching are, however, spreading like waves in ever-widening circles, and are perhaps about to reach the shore of a general reform in handwriting.

'Writing and Illuminating and Lettering'

About the same time as the publication of Mr. Johnston's book the question of handwriting in schools was under investigation in the Manchester University Demonstration School, and 'The Demonstration School Record, No. 2,' contains a valuable contribution of several pages on the subject by Professor James Shelley. The conclusions arrived at are practically identical with those put forward in this handbook, and it may be interesting to quote the paragraph referring to the origin of the ordinary styles of modern handwriting (a matter to which a brief reference has already been made in this chapter when speaking of Writing Copy-Books): 'When education became generally recognised as of national importance early in the nineteenth century, and handwriting became an important factor in such education, the printed characters of books were unsuited to the work of the pen, the traditions of manuscript writing in the middle ages had been practically lost, and teachers, when deciding upon the forms of the

'Handwriting,' Manchester University

written letters, instead of enquiring into the basic principles upon which the art of handwriting should be developed, and attempting to determine the necessary conditions which should govern lettering, took over for imitation the results of another and quite different art which happened to be fashionable, namely, the art of engraving letters upon copper-plate and printing therefrom.

'It will be as well to demonstrate clearly that the imitation of copper-plate writing which has for many years dominated school work . . . is both inartistic and non-utilitarian.'

'A New Hand-writing'

In 1907 the Oxford University Press published a small handbook by an Oxford lady—'A New Hand-writing,' by M. M. Bridges—illustrating a hand derived from sixteenth-century Italian script, and giving some good examples. In her preface, referring to modern English handwriting, the author says: 'The average hands, which are the natural outcome of the old copy-book writing degraded by haste, seem to owe their common ugliness to the mean type from which they sprang; and the writers, when they have occasion to write well, find they can do but little better and only prove that haste was not the real cause of their bad writing.' She also makes the valuable suggestion that 'It would be well if reproductions of beautiful models of various dates, such as have been published by the Palæographical Society, were hung in our schools, not only to give to children the history of their own alphabet, but also to show how lovely a thing handwriting can be.'

A few years later, another publication of the Oxford University Press—'The Oxford Copy-Books,' by Graily Hewitt, B.A., LL.B.—gave further impetus, chiefly in Secondary Schools for Girls, to the movement in favour of a better style of writing. These copy-books, which give a beautiful and characteristic style derived from that of the sixteenth-century Italian scribes, have been adopted for use in a number of schools, and some examples of children's writing based upon them are reproduced in Figs. 44 and 45. The superiority of these specimens in style and beauty speaks for itself when compared with the ordinary writing of children of similar age, and their quality approaches far nearer that of the example of Queen Elizabeth's youthful hand (see Fig. 7).

'The Oxford Copy-Books'

A pamphlet by Mr. Graily Hewitt—'Handwriting, Everyman's Handicraft'—and the papers read by him and by Mr. Johnston at various educational conferences, have done much to spread an interest in the subject; but, until quite recent years, only a small number of schools appears to have been influenced.

'Handwriting, Everyman's Handicraft'

Contemporaneously with the sporadic efforts to introduce a reformed style for the purpose of improving the *appearance* of handwriting, a movement towards the *simplification* of writing has spread upwards from Infants' Schools, where, in order to lessen the difficulties of teaching reading and writing with two different alphabets, a form of simple print has been widely adopted instead of ordinary handwriting, with results so promising as to induce many teachers of senior scholars to continue the practice with their older pupils. These

Simplified Print-writing for Infants

experiments have been sufficiently successful to attract considerable attention in educational circles; and, in London, two crowded meetings of the Child Study Society, in April and November 1916, discussed the subject from various points of view. A report of the proceedings has since been reprinted by Messrs. Longmans & Co. under the title of 'Manuscript Writing.'

'Manuscript Writing'

The present time therefore seems opportune for an attempt to unify these two movements and to suggest a progressive plan for a system of writing which shall combine the utmost *simplicity in the early stages* with a superior degree of *beauty and character in the later stages*, securing at the same time a script of good appearance with a degree of speed sufficient for all practical purposes, and giving the pupils an appreciation of fine form together with a discriminative taste which will demand good writing and good printing as artistic necessities.

Whatever may be the success of the attempt, there is every probability that, when good reproductions from fine examples of writing in old manuscripts become more generally known and studied by persons of artistic taste, they are bound to have a powerful influence as criteria for writing and printing, whether used for school or office, private correspondence or public advertisement; and there is little doubt that the rising generation will be led to adopt a style of handwriting very different from that which is now in general use.

Chapter III

THE ESSENTIAL FORMS OF ROMAN LETTERS

RATHER than put forward in this handbook any one particular style of writing to be copied, the intention is to show what is the basis from which our modern printed and written letters have gradually been evolved, and then to leave readers to draw their own conclusions and decide for themselves the most desirable course to follow. The illustrations and historical facts which are here brought together in a handy form are probably sufficient to show that writing, lettering, and printing bear an intimate relationship[1] which should prevent them from being dissociated, and which makes it desirable to take a very broad view of what is understood by the term 'writing.'

An old method of teaching writing, which may not be beyond our recollection, was to give children much practice in making strokes, hooks, etc., before they had ever seen complete letters, thus disregarding the important fact that 'the whole is greater than the part.'

[1] This relationship is expressed tersely by Dr. James Kerr in the reprint of articles on 'Manuscript Writing' issued by the Child Study Society, London: 'Writing and print constitute graphic speech. Print is the mechanical reproduction of ideal writing of an earlier period. Script is the degenerate (cursive) form of the printed characters.'

A better plan than this would surely have been to show the pupils written *and* printed words, and to lead them to see that *the same* **essential forms** *underlie both writing and printing*; for example :—

Essential Forms

If this fact be estimated at its proper value, it will be clear that the Skeleton Roman Alphabet shown in Figs. 10 and 11 contains the fundamental forms of both written and printed letters, and is therefore the simplest possible basis for the teaching of any style of writing.

Simple Elements

The next step is to show that all the letters are formed from a few simple elements given in the top lines of the two figures. The pupils will without difficulty discover this fact for themselves, especially if they are supplied with the elemental forms cut out of stiff paper or cardboard, and they will then be ready to proceed with the actual construction of the letters. Experience shows that little children can learn to write or 'print' these skeleton letters in a fraction of the time needed to learn the more difficult forms of ordinary writing; at the same time they are greatly assisted in learning to read, for they receive visual images of similar forms both in reading and writing. Learning to read could undoubtedly be further facilitated by having all the early reading-books printed in **'sans-serif'** type, so that precisely the same forms would be used in both

Reading and Writing

reading and writing. This would greatly simplify the recognition of the letters, especially the capitals, some of which do not show much resemblance between their usual printed and written forms, for example :—

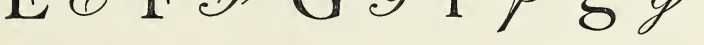


Fig. 9.

Immediately the pupil begins to write, the teacher must decide the question—Shall the writing be upright or shall it be sloping ? Owing to the close connection between reading and writing it would seem that, as the print in general use is upright Roman, the writing also should be upright, in order to maintain the closest resemblance between the written and printed forms. Upright writing can be secured without much difficulty by taking care as to the proper height of the desk and the posture adopted by the children when writing. The edge of the desk should be only a little higher than the waist, and the child should sit upright, with the shoulders parallel to the front of the desk, and with the paper before the right half of the body, i.e. the left edge of the paper being straight in front. It is found in actual experience that the slope of the writing may easily be altered by varying the relative positions of the body and the paper : a backward slope usually arises from having the paper too far to the left or the body turned in that direction ; a forward slope comes from placing the paper too far to the right, or from having

Slope of Writing

Upright Writing

Slope of Writing

it skewed to the left instead of square with the desk, or from sitting with the left side nearer to the desk.

Should it be found that, in spite of continuous efforts to write vertically, certain children naturally persist in a slight forward slope, there is surely no reason why they should not be allowed to do so ; but a backhand slope had better be corrected, being detrimental to speed and readableness.

While there is no need here to deal with any detailed procedure in the teaching of writing, a few suggestions arising from practical experience in the teaching of the skeleton Roman forms may be helpful at this stage :—

Ruled Lines

Ruled lines as a guide to horizontality are usually found to be necessary as soon as the little pupils begin to combine letters into words, which, as already mentioned, seems to be advisable from the beginning.

When the writing is done with chalk on brown paper, the guide lines may well be creases produced by folding the paper, in itself a good exercise in hand training for little children.

In later stages, when lead-pencils or pens are used, paper ruled like ordinary foolscap, with lines about $\frac{3}{16}$ inch apart, may be used ; or, in some cases, the pupils may rule lines for themselves with blacklead. The small letters at first should be written between two lines, the letters touching at top and bottom. The capitals should be twice this height, and the intermediate line—that is, the top line of the small letters—will conveniently show where the middle division of certain capital letters should be placed.

After some practice of this kind the small letters

should be reduced in height so as to touch only the bottom line, the uniform height of the letters depending upon the pupils' own judgment, the training of which is an important part of the practice in writing, as in other subjects.

Writing without Lines

The experience of many teachers with this simple kind of 'print writing' shows that many children are soon able to do without lines altogether and to secure remarkably perfect horizontality with little difficulty; but, probably in the majority of cases, some guide is necessary for the double purpose of maintaining horizontality and equal spacing of lines, the latter as a rule being the more difficult. A good plan is to use unlined paper and to place beneath it another sheet ruled with heavy black lines which will show through the blank paper sufficiently to guide the writing—a device commonly used in the writing-pads or writing-tablets supplied by stationers.

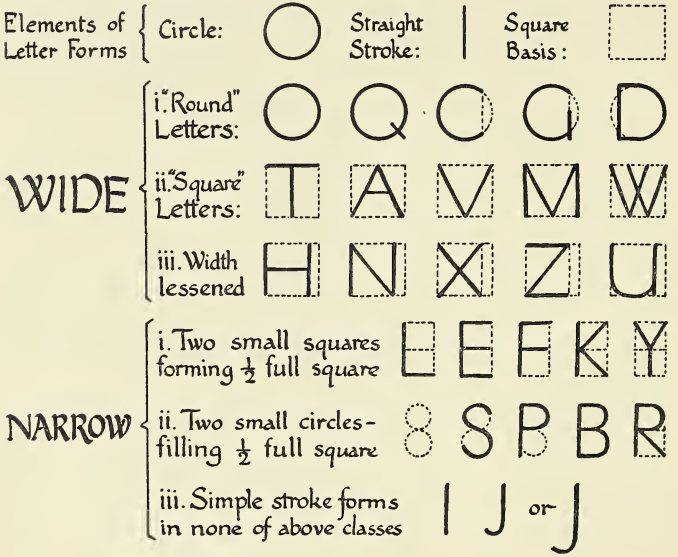
Ancient Method

Interesting results might be arrived at if experiments were made in the method of the old scribes—namely, using a ruled page for writing, but letting the ruled lines serve merely as a guide—that is, writing *between* but *not touching* the lines. The lines were ruled in red or blue, or were indented with a blunted point. An examination of any old MSS. will show this quite clearly, but the lines can rarely be seen in reproductions.[1]

[1] The writing-lines are shown quite clearly in the lower right-hand corner of Fig. 40 in the copy of a piece of manuscript showing the upper left-hand corner of a page including a large decorated Versal 'D'.

The lines and the writing of the text between them are also shown in the drawing of the fifteenth-century scribe, Fig. 15.

SKELETON ROMAN ALPHABET
CAPITALS –



The proportions of the above letters are all based on those of the Trajan Inscription (*see Plate 1*) and differ from those of the Capital Letters used by the Nineteenth Century printers whose types were designed so that the letters occupied approximately equal spaces. Twentieth Century printers are gradually reverting to the fine proportions & bold forms of the old Roman Inscriptions.

FIG. 10

As this plan was in constant use by the professional scribes throughout the many centuries of hand-written books, it is clear that it must offer some advantages, otherwise it would have fallen out of use.

A few notes on the letters themselves may now be given :—

Capital Letters

CAPITAL LETTERS.—The capital letters are taught first in some schools, but in others it is argued that small letters should be taught first because they form the bulk of our reading matter. The capitals are then introduced gradually as they are needed, at the beginning of sentences or for proper names, without following any particular plan or order ; but the orderly analysis of the forms given in Fig. 10 will at least be useful for reference. Although the geometrical relationships of the letters to the square and circle are given, it will be better for the children in the early stages to draw or write the letters freely, without any geometrical basis ; but this should be investigated and realised by the pupils at a later stage, for the proper formation and proportion of Roman letters depends upon it, as will be seen on referring to the Trajan Capitals in Plate I and Fig. 2.

Details of Form

Some details with regard to certain letters will no doubt be helpful. The straight letters will probably offer the greatest difficulties. At first they had better be made in separate strokes ; but, as soon as the pupils become familiar with the forms, some of them may be made in one continuous movement, e.g. **V, Z, L.** (Note that **E** is formed by first writing **L** and then adding the other two strokes.) Other letters will always

require two separate strokes or pen-movements, e.g. **T**, **X**, **K**, **Y**. **K** is made by first writing **I** and then adding the angle (which should always include 90°). **Y** is made by starting with a small **V** above the line, and then adding the short vertical. **H** and **N** are best made by drawing the two verticals first and then the cross stroke. **M** may be formed in a similar way, or perhaps better by starting with **V** and then placing a vertical on each side.

It should be noted that, in **S**, **B**, and **R**, the upper portion of the letter must be slightly smaller than the lower, or the letters will appear top heavy ; but it does not look unsightly to have the bow of **P** occupying a little more than half the height. Instead of the **G** given in Fig. 10, which is formed by adding a short vertical to **C**, another form may, in later stages, be adopted—like that shown in the diagram of Manuscript Capitals (Fig. 23), which can be written in one continuous movement if so desired.

Small Letters

SMALL LETTERS.—The letter **O** is the most important and is the key of the whole alphabet. It is advisable to make the letters based upon **O** *as round as possible*, for the pupils will show *a constant tendency to narrow them* ;[1] and it is found that this tendency is more

[1] This is evidently a natural tendency of writing in all ages, and it is mentioned by Sir Edw. Maunde Thompson (see *Greek and Latin Palæography*, p. 248) with reference to the English hands of the eighth to the tenth century :—' In the oldest specimens the writing generally exhibits that breadth of form and elegance of shape which we have noticed in other handwritings in their early stages. *Then comes the tendency to lateral compression and fanciful variations from the older and simpler types.*' (The Italics are ours.)

Skeleton Roman Alphabet
Small Letters

Elemental Forms Strokes & Circle: l i j \ / - o [c ↄ ∪ ∩

Letters composed of straight strokes: l i j t k v w y x z [t j

Letters made from O and parts of it: o c e e s [two small o forms

Letters made with strokes and full O: a d g q b p

Letters made with strokes & part of O: h n m u r f or f

Alternative forms: W or ω ; y y or y

Variations of Proportion and Pen-Handling:

The character of the writing is dependent mainly on these two factors:

room broom bedroom

straight slanted across

Numerals: 1 2 3 4 5 6 7 8 9 0

This Alphabet contains only the **essential forms** of the letters – without finishing-strokes ['serifs']

FIG. 11

pronounced in the case of sloping writing, being in fact a distinguishing feature of Italics.

Two ways of writing O occur in the skeleton alphabet—(i) beginning on the right side and making the curve anti-clockwise, as when O stands alone, and also in a, d, g, q; (ii) beginning on the left side and making the curve clockwise, as in b and p: it is thus possible to make these letters without lifting the pen intermediately.

The pupils should be led to observe that the forms of the capital and small letters are precisely the same in the case of O, C, I, S, U, V, W or W, X, Z, and almost the same in the case of Kk, Pp, and Yy.

Numerals

NUMERALS.—After consultation with mathematicians, accountants, and others who make constant use of figures, one is confirmed in the opinion that errors in calculation are as frequently due to bad or careless figuring as to any other cause, and that tailed figures are a common source of error by running into the line below. It is also found that the numerals *4* and *6*, *7* and *9*, when badly made in a certain manner, are constantly misread for each other.

We therefore recommend the numerals given in Fig. 11, which are easy to write, easy to read, and, above all, unmistakable. A few notes are perhaps necessary: A well-formed *2* must not have too small

a head—it should be started at about half its height; 3 is formed with one continuous movement, starting with the top horizontal; *4* is made by first writing *l* and then adding the angle, taking care that it *joins at the top* and that the cross stroke is *horizontal*; *5* is better made in two movements, the top horizontal being added last; *6* must have its left curve almost as round as *C*, or it may be misread for small *b*; in making *7* care is needed to keep both the horizontal and oblique strokes *straight*; *8* may be regarded as a closed *S* and should be written in one go, starting at the middle with an upward, anti-clockwise movement; *9* will offer little difficulty if it be regarded as a small *o* with a tail, started on the right side with a clockwise movement and finished with the large right-hand curve—in one continuous stroke; or it may be made in two strokes—starting like a small *c* and then adding the larger curve.

General Observations

GENERAL OBSERVATIONS.—In schools where this simple mode of writing has been practised for several years it is generally agreed that, apart from the advantages of the simple forms in facilitating the teaching of reading and writing, there is a decided improvement in the firmness and boldness of the writing as compared with ordinary script. This is attributed to the fact that the majority of the simple Roman letters begin with a strong down-stroke instead of the weak up-stroke of ordinary writing.

Hybrid Forms

It is also noticed that, as would naturally be expected, children who have already been taught to write in the ordinary way before practising the simple forms

(as has occurred in some schools where writing experiments have been in progress) are very liable to introduce reminiscences of their previous style, thus producing a sort of hybrid which is neither one thing nor the other; but there is not much likelihood of this difficulty being experienced when the skeleton forms are used from the beginning.

Spirals or Curls

Another interesting point which has often been observed is that children, like other primitive folk of all ages and climes, display a great liking for spiral forms, twists and curls, such as are seen, for instance, in ancient Celtic ornament and in the decorative efforts of some modern uncivilised races. In order to secure the plain elemental forms in writing, this natural tendency must be restrained, otherwise such undesirable forms as these:  will become common, especially when a sharp writing point is used. Such letters, occurring amongst the simple 'essential forms,' are bound to mar the appearance of the writing.

Ordinary Running Writing

Some of our readers who are particularly anxious for the development of an ordinary running writing from the essential forms may find some interest in the example reproduced below (Fig. 12).

In the original the first line was done by 'printing' the essential forms—rather widely spaced—with a thick pen, and then the joining-strokes were added with a fine pen; the second line was written in a straightforward manner with a J nib. The difference between the two lines is remarkably slight. With no pretensions to be specially good writing, this example may suffice to show how easily the skeleton forms may be converted,

if desired, into a script that is at least legible and fairly rapid.

Before passing on from our consideration of the Skeleton Roman Alphabet it should be noted that, apart from its value as the real basis of every other form of writing, lettering, or print in the Roman characters, it is a useful acquisition [1] for its own sake and is in constant use for many practical purposes in business and professional life. For example, in offices where many surnames have to be tabulated or indexed it is found that the safest way of preventing mistakes is to

Practical Applications

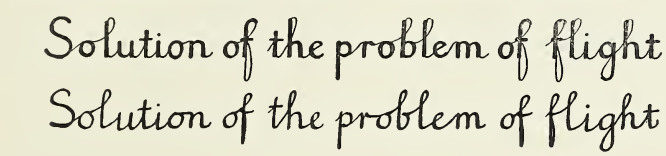


Fig. 12.

write or print the names in skeleton capitals. Again, engineers, architects, builders and others, find many uses for this simple form of lettering in maps, plans, and constructional drawings of all kinds. Both capital and small letters are used, not only in the upright '**ROMAN**' form, but also in the *sloping and compressed 'Italic' form*; and draftsmen who constantly use these forms are able to write them with a speed at least equal to that of any other form of writing of equal legibility.

[1] Dr. James Kerr, in the Child Study Society's reprint *Manuscript Writing*, has pointed out that 'the wounded soldier learning to write with his left hand will find his task shortened and simplified by adopting this style.'

Chapter IV

DESKS AND WRITING MATERIALS

NO DEPARTURE from the usual practice as regards desks and writing materials is demanded by the adoption of the simple kind of writing to which the preceding chapter is devoted. Such writing may be executed with any sharp-pointed instrument—pointed stick, pencil, pen, etc., and it is in fact the usual practice during the early years of school life for the little pupils to write with the finger in sand, with a sharp stick on a slab of clay (like the ancient Roman stylus and wax tablet), with chalk on board or on brown paper, or with lead-pencil on white paper. At this stage, and with such implements, there can be little difference in the thickness of the strokes in any direction, and nothing but the general form of the letters is considered. But, when the pupils are a little more advanced, in fact as soon as they begin to use the pen, the teacher must consider what style of writing is finally to be adopted, and what kind of pen will be needed to secure the proper characteristics of the writing.

Sharp Pen *v.* Broad Pen

If the ultimate style is intended to be one in which all the strokes are of approximately equal thickness (or rather, thinness) a sharp pen will give what is desired, and the effect obtained will be one commonly seen in modern handwriting—for instance, in some of the

copy-book examples given in Fig. 8. The meagre and characterless appearance resulting from the use of a sharp pen may be plainly observed in the skeleton writing in Fig. 11, and the improved effect gained by giving some 'body' to the skeleton is very evident in the title and in other words written with a broader pen.

It should also be noted that a pointed pen can only give broad strokes when the nibs are spread by pressure, and this pressure is the chief cause of muscular fatigue in writing (leading in accentuated cases to writers'

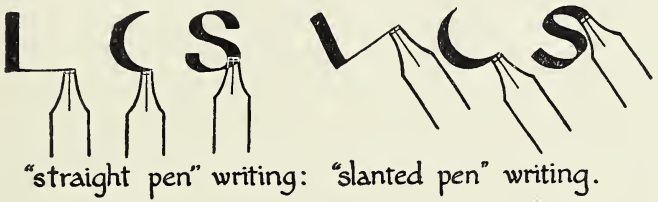


Fig. 13.

cramp). Moreover, varying pressure causes varying width of stroke—a frequent defect in writing. Again, with a pointed pen a graduated stroke can only be obtained by graduated pressure, which is not easily secured by an unskilled hand, and by some persons never is secured even after much practice; but a broad pen will easily give a perfectly graduated stroke simply by the direction of its movement (see Fig. 13). Broad Pen

It will readily be observed on reference to the fourth-century writing in Plate II that the broad reed or quill with which such MSS. were written has really determined the traditional forms of our letters; and it can only Reed or Quill

be concluded that if we wish again to produce similar forms a similar writing implement must be used.

With the use of a broad pen other questions arise. Such a pen holds and uses more ink than the usual sharp school pen, and its use on the ordinary desk of very slight slope is likely to be accompanied by blots and inkiness. Consequently we are faced with the question—What type of desk is the most convenient? Again, the characteristic stroke of the broad pen needs to be properly directed; hence—How is the pen to be held?

The first question is considered later in this chapter; but before the second can be answered, another must be put—Do we desire what Mr. Johnston has termed 'straight-pen' writing, or what is termed 'slanted-pen' writing? (see Fig. 13). That the final appearance of our writing will greatly depend on the answer to this question will be realised on comparing the following three words (Fig. 14), written with the same pen and with similar letters, but with the pen pointing in different directions as shown :—

'Straight Pen' or 'Slanted Pen'

FIG. 14.

Either of the first two modes gives agreeable letter-forms, though of different character; but the third, sometimes found in the writing of the fair sex, is not to be recommended.

Experience proves that the majority of people, especially in vertical writing, find it more convenient to use the 'slanted pen,' with the penholder pointing somewhat to the right. And this was so in ancient days, for it is evident that most of the old MSS. were written with a pen held in that way, although 'straight-pen' writing was in vogue for some centuries, such famous MSS. as the 'Book of Kells' and the 'Lindisfarne Gospels' (see pp. 14 and 15 and Plate IV) being written in this style. It is most probable, however, that the effect of straight-pen writing was secured by the use of an obliquely-cut pen, which will readily produce that effect though held as a slanted pen (see Fig. 17, h). 'Slanted Pen'

On this matter the opinion of Mr. Edward Johnston is worth quoting (see 'Writing and Illuminating and Lettering,' p. 305): 'For practical purposes the "slanted-pen" letter is generally superior to the "straight-pen" letter. The "slanted-pen" letters have greater strength and legibility, due mainly to the presence of the *thick horizontals*[1]—often equal in width to the verticals. Their use saves both time and space, as they are narrower and more easily and freely written than the straight-pen forms.'

For the practical purposes of school work the teacher will decide what effect is to be aimed at, and will direct the practice accordingly; but, after showing the pupils how the appearance of the writing is altered by different ways of holding the pen, and giving them plenty of practice in what is considered to be the orthodox

[1] Note the thick horizontal strokes of the Manuscript Capitals given in Fig. 23, especially in (1) Z, L; (2) T; (3) H, E, F.

Individual Peculiarities

way, it will still be found that the individual mental and physical characteristics of certain children will lead them to use the pen in a manner peculiar to themselves. These personal peculiarities are much more likely to be in evidence when a pointed pen is used, for such a pen will make its characteristic fine strokes in any direction, no matter how it is held; but a broader pen may be said to demand for itself proper manipulation, for it can then be used with comparative ease, while it is otherwise so awkward to manage that faulty handling is automatically checked. Definite mismanagement of the pen will also give its own evidence in the bad writing which it is bound to produce, and corrective exercises will then obviously be needed; but the general consensus of opinion at the present day agrees with that of the writer in considering it advisable in the interests of individuality not to interfere with any *slight* peculiarities unless they are evidently leading the pupil to lose facility and to acquire an inelegant and unsatisfactory style of writing.

We will now proceed to a detailed consideration of the points to be dealt with in this chapter, namely :—

1. The desk and the posture of the writer.
2. The pen and the manner of holding it.
3. Paper and ink.

1. The Desk.—Whatever kind of desk may be used for ordinary writing, there is no doubt that for the proper execution of manuscript writing it is scarcely less important to use a desk suitably sloped than it is to use a suitable pen. This cannot well be shown more clearly than in Fig. 15, which is drawn from a fifteenth-

century illustration of a scribe writing at a desk resembling a lectern. Such a desk has many advantages : not only does it enable the pen to be properly held in a

Ancient Scribe's Desk

FIG. 15.—A SCRIPTORIUM. *This drawing (about two-fifths of the linear size of the original) is made from a photograph of a miniature painted in an old MS. (written in 1456 at the Hague by Jean Mielot, Secretary to Philip the Good, Duke of Burgundy), now in the Paris National Library (MS. Fonds français 9, 198).*

It depicts Jean Mielot himself, writing upon a scroll (said to be his 'Miracles of Our Lady').

(This forms the Frontispiece of 'Writing and Illuminating and Lettering.')

nearly horizontal position so as to govern the flow of ink (see p. 59 and Fig. 19), but it is conducive to the bodily comfort and physical well-being of the scribe. He sits upright instead of getting round-shouldered by bending over the desk as school children usually do ; and he avoids eye-strain by having a direct view of his

paper (vellum), and not a foreshortened one as is the case with the common modern desk, which places the paper in such a position that the distance from the eye to the top edge is considerably more than from the eye to the bottom edge, thus giving an oblique view. There is little doubt that it would be much better for sight and physique if writing, drawing, and reading were all done at a desk sloped like the one in the fifteenth-century drawing, and this opinion is strongly held amongst the medical profession.

Some school desks are made to tilt up, so that by placing a small drawing-board or a stiff millboard on the sloping part the desired angle of slope may be secured.

Then there are the various detachable contrivances used in schools at the time when 'Free-Arm Drawing' was much in vogue, any of which would enable a board or card to be fixed at a suitable slope, but most of which were far from steady.

'Slopes' to place on Desks

A good plan, which may be carried out by older boys as a woodworking exercise, is to construct 'slopes' to be placed on the top of the ordinary desks for writing and drawing. The simplest way of making one of these slopes is to take two small deal clamped drawing-boards and hinge them together as shown in Fig. 16. One board may then rest on the desk, the other being tilted at the desired angle (40° to 50°) and supported in that position by a block of some sort. But a more workmanlike arrangement is recommended—namely, to use a wooden strut for supporting the tilted board, the strut resting in V-shaped grooves in the boards. Two or three grooves in each board will give a con-

siderable range of adjustment. When the slopes are not in use they may be closed together and stacked away like ordinary drawing-boards. Various modifications of this arrangement, depending on the materials available, will readily suggest themselves; for example, if drawing-boards cannot be obtained, non-warping boards of stout 3-ply wood may be used, or even stout millboards or old Free-Arm Drawing-boards.

None of these makeshifts is really satisfactory, and

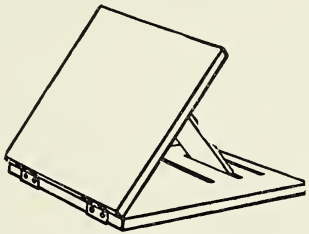


Fig. 16.

one can only hope for the time when it will be possible either to have the tops of old desks altered so that they may be tilted to a steeper slope than at present (an alteration which is quite easy in many cases), or that educational authorities will be persuaded by the physical advantages mentioned to supply desks of a suitable pattern. Meanwhile, many persons will no doubt do the best they can with existing arrangements, or will devise some means of getting over the difficulty.

2. The Pen.—Enough has already been said as to the determining influence of the pen on the character

Broad Steel Pens

of the writing, and it will be quite clear that a broad pen is a necessity. The ordinary 'J' is broad enough for comparatively small writing, giving about four nib-widths with writing $\frac{1}{8}$ inch high; but such writing is too small for beginners: it does not show the characteristic forms clearly enough, and the variations due to slight differences in the manner of holding the pen are not sufficiently evident. A pen about twice as broad is desirable at first, such as the 'Round-Writing Pen,' No. $2\frac{1}{2}$, as made by Gillott, Mitchell, Perry and other makers. No. $3\frac{1}{2}$ or 4 of the same make is about the width of a 'J,' so it will be noted that the *higher* the number the *narrower* the pen.

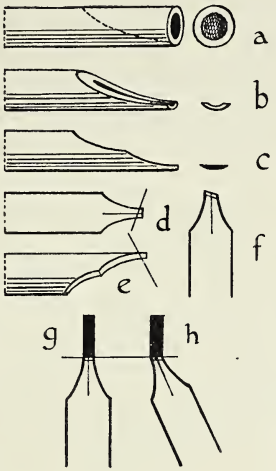
Quill or Reed

A properly cut quill or reed[1] is much to be preferred to a steel pen; but experience shows that for ordinary school use, even with comparatively small forms or classes, it is practically impossible to keep quills or reeds in good order for any length of time. However, when formal writing is to be well done for some special purpose, or when it is done under favourable conditions, as in an Art Class, there is no doubt that a reed or quill should be used. The most explicit directions for cutting the latter will be found in Johnston's 'Writing and Illuminating and Lettering,' and as this book is in every Art Teacher's library, it is not necessary to repeat the directions here, though a good deal of the necessary information is given graphically in Fig. 17.

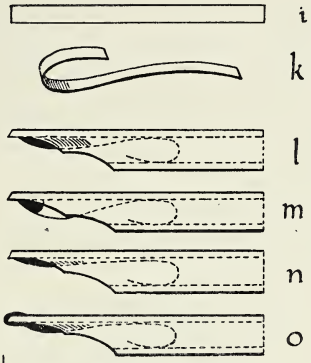
Cutting Reed or Quill

It may, however, be helpful to give from actual experience some suggestions as to make-shift substitutes

[1] Good reed pens, properly cut and furnished with 'springs,' are supplied by the publisher.



Reed or Quill, showing –
a, b: First cut.
c: Second cut.
d, e: Pen laid on glass slab and cut with an oblique cut (d) in a slanting direction (e).
f: Finished pen, seen from above.
g: Width of stroke by square nib.
h: do: given by slanting cut.



i: Strip of tin, or watch-spring softened by heating & slowly cooling.
k: Same, bent to form "ink-reservoir."
l: Same in position, holding ink.
m: Same, too much bent, holding only a drop of ink.
n: Same, too flat, holding little ink and drawing it away from the nib.
o: The pen carelessly filled – with ink on the back of the nib, making it impossible to produce sharp clean strokes.

FIG. 17.

which have been found serviceable for early exercises or when nothing better is available. A very broad lead-pencil, such as a marking pencil, or a carpenter's pencil, or even an ordinary HB, carefully cut to a flat chisel edge, is quite useful at times ; and the writer often uses it for 'trial trips,' or when a suitable pen is not at hand, and particularly for copying lettering from MSS. in libraries and museums.

Chisel Pencil

Chalk

For writing examples on the blackboard, correcting faults before the class, etc., a piece of chalk similarly cut to a chisel shape is very useful ; or the chalk may be used in a still more ready manner—namely, holding it so that it touches the board broadside, the *length* of the chalk giving the required *width* of letter-stroke. It is also possible to obtain chalk moulded into the form of a small brick (about $2 \times 1\frac{1}{4} \times \frac{1}{2}$ inch) which is still more useful for demonstration, as it gives the equivalent of three different nib-widths.

Substitute for Reed

A fair substitute for a reed, which will be found very useful for writing large notices, such as concert bills, club fixtures, and the like, as well as for practising large-sized lettering, may easily be made by handy children as a useful exercise in handwork, in the following manner :—Take an ordinary hard wooden penholder or a piece of cane or bamboo about the diameter of a lead-pencil. With a sharp knife cut one end to a sort of chisel shape, but rather concave on the under surface so as to hold the ink better. Then cut a strip of thin tin [1]

[1] It may be worth while to mention that suitable thin tin which may be cut with scissors is used for the inner air-tight cover of certain round tins of cigarettes.

about $1\frac{1}{4} \times \frac{1}{8}$ inch, bend it to a slight curve and attach to the wood to form an ink reservoir 'or spring.' This may be attached by winding round with thread or florists' wire; or, better still, by taking two stout pins, cutting them to a length of $\frac{1}{4}$ inch, and, after piercing two small holes in the tin, using the pins as tacks. The spring must reach to about $\frac{1}{16}$ inch from the writing edge, and its end must touch the wood. It must be only slightly bent; but a few experiments will show the right curvature: if too great, only a drop of

'Spring' or Reservoir

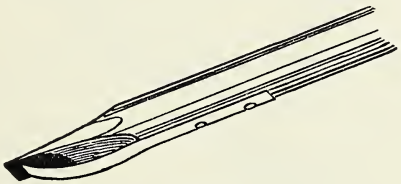


FIG. 18.

ink will be held; if too little, the ink will not flow properly (see Fig. 17 and p. 59). The construction of this make-shift 'pen' will be quite clear from the figure. The tin or metal strip forming an ink reservoir and usually called a 'spring' is a convenient addition to any pen used for lettering. When using a steel nib in an ordinary penholder the spring may be pushed into the holder under the nib. When a quill, reed, or bamboo is used, the spring is bent and inserted into the hollow shaft, as shown in Fig. 17.

A steel pen, made for commercial purposes, which is also a fairly good substitute for a reed pen, is the

'Packing Clerks' Pen,' No. 441, made by Setten & Durward, Birmingham, price 1½*d.* This has a wooden handle and combines nib and reservoir, the nib-width being $\frac{1}{10}$ inch, which is suitable for letters about $\frac{1}{2}$ inch high.

Another make-shift which may serve on emergency is made by taking an ordinary pointed steel nib, cutting off the points to the required width with metal-snips or shears (or even strong scissors), and then smoothing the edges on an oil-stone, being careful to round the corners very slightly so that they may not dig into the paper.

It is important to note that whatever pen may be used, it must have a clean-cut chisel edge *so straight that it will make complete contact with the paper.* The pen must be held lightly, so that the scribe can *feel* what the nib is doing and be sure that it is in perfect contact with the paper. The necessary pressure is just sufficient to secure complete contact and give a full clean stroke without spreading the nibs and opening the slit. The pen should easily make in one direction *without pressure* a broad, clean-edged stroke the full width of the nib, and in another direction a fine line of the thickness of the chisel edge (see Fig. 13).

Holding the Pen

Written instructions as to the exact manner of holding the pen are of scarcely any value, for no two persons are likely to hold it precisely alike. A few practical experiments will do more than pages of words; but the drawing reproduced from 'Writing and Illuminating and Lettering' (see Fig. 19) will undoubtedly be of service. From this it will be seen that, when the slope of

the desk is from about 45° to 55°, the normal position of the pen is almost horizontal. This gives complete control of the ink in the pen. If it flow too freely, as it does when the pen is too full or the spring too curved, the handle or shaft can be slightly lowered to lessen the flow: similarly the flow may be increased, if need be, by a slight

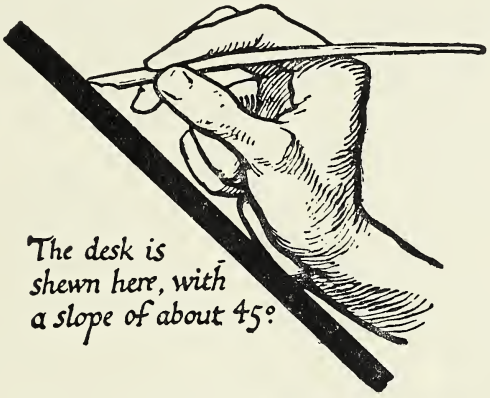


Fig. 19.

elevation of the shaft. The pen works best when it is making an angle of about 45° with the paper; but if the angle be considerably decreased (to less than 30° for example), too much of the ink comes in contact with the paper, and fine, clean strokes cannot be produced.

It may at times be useful to know that a reed, or the make-shift illustrated in Fig. 18, will work fairly well on a desk of the usual slight slope, provided that the spring be considerably flattened (see Fig. 17, n)

so as to hold little ink and to draw it away from the nib ; but this is not recommended as a regular practice.

Paper

3. PAPER AND INK.—Any good writing-paper, not too highly glazed, will do for practice ; but special work of any importance will demand a smooth hand-made paper, such as a hot-pressed drawing-paper.

Underneath the writing-paper a pad of something less rigid than the hard board is needed : a piece of blotting-paper or an exercise-book will do. A sheet of clean paper is also required to place under the hand for the purpose of keeping the writing-paper clean and free from any suspicion of grease.

Ink

The INK should be as black as possible and as fluid as possible—two rather incompatible requirements. Modern writing inks, especially school inks, are rarely black enough ; and very few varieties of prepared Indian ink are fluid enough after the bottle has been opened for any length of time. A thin ink adds greatly to the ease of writing, and it may be advisable for beginners practising *large* writing to use an ordinary good black writing ink ; but in *small* writing this is not black enough to show up the faults with sufficient clearness, nor to give the proper effect of good lettering. It is therefore better to use a good carbon ink—'Liquid Indian Ink'—such as Reeves', or Higgins' American Drawing Ink, slightly diluting when necessary with distilled water or rain water, and keeping the bottle well corked when not in use. A very fair cheaper substitute may be obtained by diluting in the same way 'Stephens' Ebony Stain.'

In any case, when the best effect is desired, the

pen must not be *dipped* into the ink, for clean lines cannot be obtained when any ink lies on the upper surface of the nib (see Fig. 17). The ink should be supplied to the under surface only, either by means of a small brush kept for the purpose, or by the quill which is attached to the cork of the Liquid Indian Ink.

A pen-wiper, e.g. a piece of old linen, is constantly needed, for sharp, clean writing cannot be produced with a dirty or clogged pen.

Chapter V

PRACTICAL DEVELOPMENT OF WRITING AND LETTERING

DURING the earlier years of school life, while the pupil is in junior forms or classes, the simple style dealt with in Chapter III will probably be all that is needed; but, when the age of, say, nine or ten years is reached, it will be necessary to take steps for the development of the basic forms in two directions:—

Formal and Cursive Writing

(i.) A 'formal' lettering to furnish a model and a criterion, and to be used for special purposes or when there is no necessity for haste.

(ii.) A 'cursive' writing suitable for all ordinary purposes and being speedy, readable, and of good appearance.

The relation between the two modes of writing would be similar to that which existed (before the invention of printing) between the 'book-hand' of the professional scribe and the less formal hand in everyday use by persons who could write; in other words, 'a stately method for books, and a speedier for everyday use, many degrees of polish and pace separating the two ends of the scale, which may be generalised as "formal" and "cursive." These were not, however, different in kind, but in degree of care and detail, the same standard of

form applying to all. . . . The "formal" was the making of the traditional shapes as well as could conveniently be done. The "cursive" was only the formal made with less detail, a quicker representation of the same traditional shapes, modifying these shapes, indeed, inevitably as time went on, but never independently.'[1]

Ordinary Running Writing

It is not intended in this handbook to deal with the teaching of ordinary running writing as commonly practised, though we hope that even those readers who are not persuaded to experiment in the manner indicated in Chapter III and in the following pages, may yet be induced to make some modifications of their usual style in the direction of greater boldness and simplicity by avoiding unnecessary loops and flourishes, exaggerated joining-strokes and other eccentricities of certain modern styles; but we would go farther than this, and modify the style of writing so as to approximate to the best examples of past centuries.

Revival of Standard Forms

No revolutionary change is either necessary or desirable, but only a re-establishment of the standard forms of the best periods, which have already been briefly described in a previous chapter, and of which many illustrations are scattered amongst our pages. These traditional forms can be written with very little difficulty by pupils who have mastered the 'essential forms,' provided that they are supplied with the proper instrument for producing the characteristic features of the manuscript styles,—namely a broad pen. There are *no new shapes* to be learnt, and the only *additions* to the basic forms are the slight hooks or serifs which

[1] *Handwriting*, by Graily Hewitt.

give a finished appearance to the strokes and which are readily produced by a slight sideways movement or 'flick' of the pen that soon becomes automatic and detracts very little from speed.

Here we may note that the degree of speed attained in writing necessarily depends greatly on the amount of formality or finish which is given to the forms; and it is evident that, between the 'formal' and 'cursive' hands, there will be various intermediate grades of more or less finished writing depending on the time, care, and skill expended by the writer. But the ability of a writer to execute a finished, formal script will inevitably reveal itself in any of his more hastily produced writing. Even a casual study of any piece of old writing (before the invention of printing) will clearly indicate how greatly it was influenced by the formal book-hand of the same period. This was not only so in the case of the professional scribe, but the writing of other persons of the same period shows the same influence, though perhaps in a lesser degree. It is, therefore, naturally to be expected that, if in our own days it were customary to practise a formal manuscript style, the character of the ordinary writing would bear the traces of this practice and would make a nearer approach to beauty and readableness than is now usual. That this is indeed the case is evident from the writing done by children in schools where manuscript styles have been practised.

Influence of 'Formal' Script

A number of examples are reproduced in Figs. 42 to 50 at the end of this handbook: those in Fig. 42 are simple Skeleton Roman; Fig. 43 shows some influence of Half-Uncials, and is very readable and beautiful;

Manuscript Writing Experiments

Figs. 44 and 45 are based on Italian scripts of the fifteenth century; and Figs. 46 to 50 are derived from Half-Uncials.

What some have done, others may do; and the experiments in teaching a manuscript style of writing

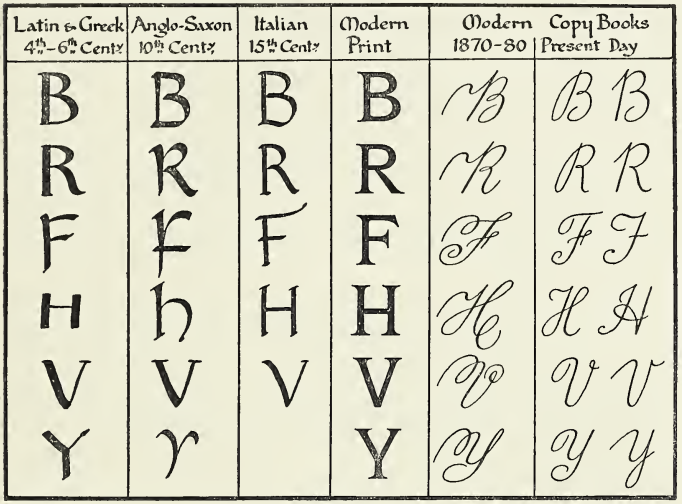


Fig. 20.

instead of the common running hand have been sufficiently successful in various schools to arouse a widely diffused interest in the matter and to create a desire for information as to the best styles to copy.

A good manuscript writing, developed from the 'essential forms,' should undoubtedly take for its models the finest examples of early centuries, looking for guid-

ance in the same direction as did the early printers in their search for fine types. But modern handwriting has not done this. It therefore shows a wide divergence from the traditional forms—a far wider divergence indeed than does ordinary printing (see Fig. 20), so that, in addition to the probable improvement of writing, a reversion to the earlier written forms would have the very desirable effect of bringing modern handwriting and modern printing into much closer agreement than they have possessed since the sixteenth century. One great advantage of this will be realised by every teacher : nothing [1] could do more to minimise the difficulties of the reading and spelling of our language than the employment of the same letter-forms in printing and writing.

With the aim of bringing about this desirable approximation of the forms of written and printed words, we cannot do better than follow the example of the scribes and printers of the Renaissance, and take for our models the finest MSS. of the early centuries.

Suitable Manuscript Styles

We shall find that the styles best adapted for modern use are the following : —

(i.) The round minuscules of the tenth to the twelfth century (see Plates V and VI, and Fig. 22).

(ii.) The Italian style of the fifteenth century, which was based on the foregoing (see Fig. 24).

(iii.) The uncials and half-uncials of the sixth to the eighth century (see Plates III and IV, and Fig. 26).

A little study of these styles will show that their differences are not due to any material variations in

[1] Excepting, perhaps, reformed spelling.

the forms of the letters, for these bear a very close similarity, especially in the case of the small letters, while even the capitals show much smaller differences than exist between our present written and printed

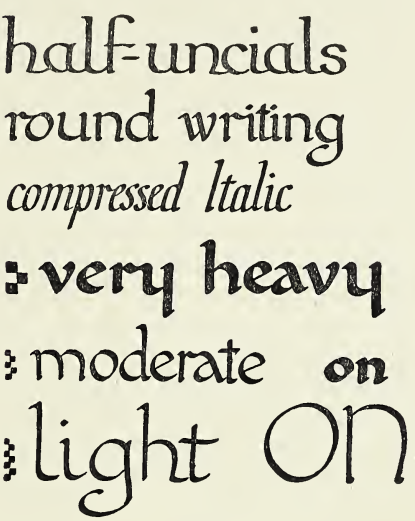


Fig. 21.

capitals. The different characteristics are chiefly due to the manner of using the pen, and to the proportions rather than the shapes of the letters.

Character due to Pen

This is clearly seen in Fig. 21, where the first line is written with a 'straight pen' (see p. 48 and Fig. 13) and all the rest with a 'slanted pen.' The effect of varying proportion is seen on comparing the narrow

or compressed letters of the third line with the rounded letters of the other lines. The words 'compressed Italic' also show how a slight slope alters the appearance of the writing.

Proportion

Before passing on to consider in detail the three types of manuscript writing, it is necessary to add a few words on PROPORTION. This term as applied to letters implies not only the relation of letter-width to letter-height, but also the relation of stroke-width to height, the latter depending on the width of nib used for a particular writing, and being therefore conveniently measured in terms of *nib-width*. This will be seen in Fig. 21, where it is shown that the latter relation is perhaps more important than the former in determining proportion, as it materially affects the 'inner form' of the letter—the white space which stands forth clearly from its black border. (Note the inner spaces in the two renderings of 'on'.) Another important factor of proportion in the case of long letters, such as d, h, k, p, etc., is the relation of stem-height to body-height; this may also be observed in Fig. 21 on comparing the stem-height of the 'h' in 'heavy' with that in 'light.'

We have now cleared the ground of the most important preliminary considerations, and are in a position to examine in detail the characteristics of the manuscript styles chosen as models, as well as to give some practical instruction for the guidance of the young scribes whose practice we wish to direct.

It will be wise for the teacher to practise one or more of these styles, so as to be able to decide from

actual experience which of them seems to give the greatest promise as a desirable hand to acquire for formal or cursive writing, or for both, always presuming that the foundation has been laid by practising the essential forms as described in Chapter III.

Preliminary Practice and Analysis

Whatever may be the style selected, we shall probably find that it is not advisable for the pupils to spend a great deal of time in practising individual letters or strokes, but rather to let them as soon as possible attempt to copy a short and simple literary quotation, a favourite motto, a piece of Scripture, or anything worth writing with special care. This will give them far more interest in their handiwork than mere copying of letter-forms, and at the same time will compel them from the very beginning of their practice to consider the important questions of spacing and arrangement.

It is, however, a necessary preliminary to this practice to spend some time in getting the pupils, with the aid of the teacher's demonstration, thoroughly to examine and analyse the forms of the letters, and then to practise some of the fundamental stroke-forms which furnish the distinctive characteristics of the style. This will be found clearly indicated in the succeeding sections relating to each style.

Tenth-Century Minuscules

1. Minuscules, for Manuscript Writing.—A comparison of Fig. 11 with Fig. 22 will show how slight are the modifications needed to change the meagre skeletons of the former diagram into a manuscript style which is very similar to the tenth-century minuscules in Plate V. The ancient Psalter there illustrated is a remarkable example of fine calligraphy

Manuscript Small Letters

A{ aabcdefghijklmnopqrs.
tuvwxyz. bdfguwyy.:.

B{ oces · aggqbb · lmnhruv
wyz. kvw. 1237.

C[adpk ij ftx · fg · 6890

D · 1234567890 · & · 45.

The following lines show some of the ways of constructing certain letters

E

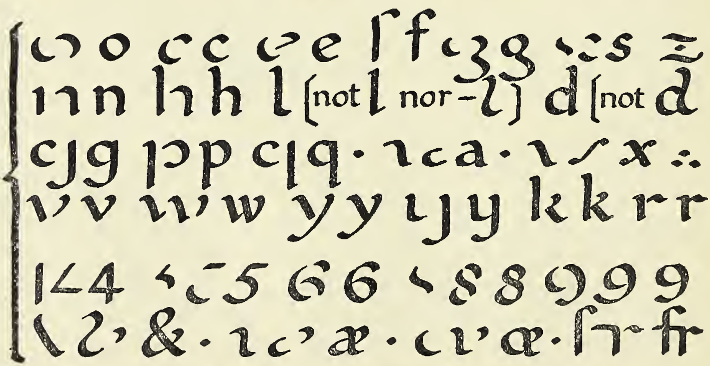


FIG. 22.

and is admirably adapted as a model for use at the present day. The writing is both readable and beautiful, while, with the exception of the archaic forms of the small letters **s** and **t**, it is practically identical with the best Roman types, and its adoption as the basis of a modern hand would have the very desirable effect of restoring written and printed words to that close likeness which they once possessed.

By the use of a broad pen, held in the 'slanted' position, slight modifications of the simple 'essential forms' will enable our pupils to produce these manuscript letters with a comparatively small amount of practice. To enable this to be carried out with the minimum of difficulty, the small letters in Fig. 22 are arranged in the following manner :—

Analysis of Forms

The first two lines (see 'A') show all the letters written as they usually would be for formal writing, the pen being lifted once as a rule, and occasionally twice, in the formation of each letter. For example, **o** is made, as shown in the first line of Group 'E,' with two crescent curves ; **w**, as in the fourth line, with three separate strokes.

It will be noted that the foot of the letters **i**, **l**, and **t** is more rounded and is carried farther forward than is the case with other straight strokes. This prevents these letters from being too closely spaced (see the Tenth-Century Psalter, Plate V).

Groups 'B' and 'C' show the letters formed

as they might be when one is writing more quickly, not lifting the pen when it is possible to produce a fairly satisfactory form without a break in the movement. The letters and numerals reproduced in Group 'B' were all written without a pen-lift till the completion of the letter, and it requires a close examination to discover any differences between them and the letters in Group 'A'. Those in Group 'C' cannot be made properly without a break, though very fair renderings of **d** and **p**, as well as the numerals 6, 8, 9, 0, can be managed in one go, as we say.

The numerals 1, 2, 3, 7 obviously need no break; but 4 and 5 *must* have a break, and 6, 8, 9 *may* have breaks, as shown in the eleventh line.

Group 'E' shows some of the strokes of which the letters are composed. Amongst these, the curves of the **o**, and the **i** and **l** strokes, are of fundamental importance. The latter are often rather troublesome, and certain pupils will not readily get them right, for it is not easy for some persons to secure the happy mean between the sharp angles and the too-much-rounded turns at the extremities of the stroke (see line 2). It will be noted that, when the turns are too rounded, the straight stroke of **l**, **d** or **f** is liable to be lost in an inelegant curve, frequent repetitions of which would give a bad appearance to a page of lettering.

Preliminary Practice

For their preliminary practice, each pupil should be supplied with a No. 2, $2\frac{1}{2}$ or 3 nib (see p. 54), paper ruled like ordinary foolscap with lines from $\frac{3}{16}$ to $\frac{1}{4}$ inch apart, a piece of blotting-paper to place underneath, a

sheet of paper to place under the hand, and, if possible, Liquid Indian Ink rather than ordinary writing-ink.

It may be well to commence by making a number of the curves forming the letters o, c, e; then the straight strokes i and l, next combining these to form the letters a, b, etc.; and so on, until Group 'B' is completed. The pupils may then pass on to Group 'C,' which will offer no particular difficulty. After that they will be able to write out a bit of prose or poetry, as already suggested, referring to Fig. 23 for the few capitals that may be needed.

Capitals

In a succeeding lesson the Alphabet of Capital Letters (see Fig. 23) suitable for use with the minuscule forms will be analysed and practised in a similar way. The plan of arrangement will be sufficiently clear from the Figure itself. The forms adopted have been selected with great care when any alternatives were admissible, in the light of practical experience, and with the following points in view:—

(i.) The slightest possible deviation from the skeleton Roman capitals (see Fig. 10).

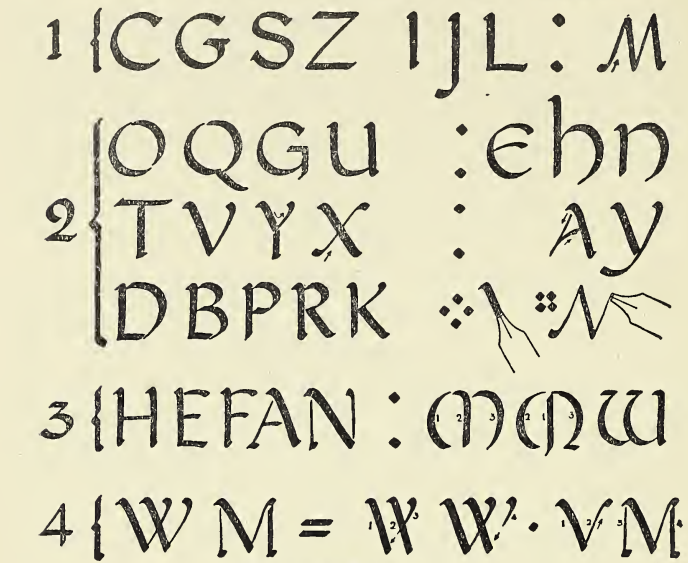
(ii.) The ease with which the form may be written—with as few pen-lifts as possible, avoiding special twists of the pen for different parts of the letter.

(iii.) The historical authority of ancient manuscripts as an important factor in determining the choice of alternative forms.

Practice

For practising these capitals, lined foolscap will be suitable, using a No. 2 nib, and letting each letter be two spaces in height, the intermediate line showing the

MANUSCRIPT CAPITALS.



Note· The above Capitals are developed from the "skeleton" forms by the use of a broad pen slanted as shown at ⁘ & ⁙ They are arranged in groups according to the number of times the pen is necessarily lifted from the paper in constructing the letter, as shown by the numerals. Alternative forms are given for certain letters thus, M may be made with one pen-lift by a zigzag continuous movement, or as M N by three strokes, or by 4 strokes as in the last line The breaks in certain letters are intended to show more clearly the construction in cases where it might be doubtful.

FIG. 23.

position of the middle bar in such cases as A, E, F, H, B, R, etc. As with the small letters, the practice should commence with the two curves of O, repeating them till they can be made well and fluently. Then a number of I strokes should be done, taking care to get the stroke *straight*, for it offers a difficulty similar to that of the small 'l' etc. The next form may be the L, which will supply practice in vertical *and* horizontal strokes. This form is of considerable importance, for it occurs also in the letters E, B, and D. The oblique strokes, thick and thin, will now require practice, and the letters V and X will furnish the opportunity. The thick and thin strokes of the V had better first be taken separately, making both as down-strokes (but it is easily possible to make the V without a pen-lift, by making the thin stroke as an up-stroke). The two strokes of X must necessarily be made separately, and it will be found best to make the thin stroke by starting at the bottom, as shown by the arrow.

Practice

The two most difficult letters to make are those forms of M and N which have vertical thin strokes, as these latter cannot be made without a special turn of the pen so that it points across the body. It is, therefore, advisable for the pupils not to use these forms until they have had a considerable amount of practice. Meanwhile they may use one of the uncial forms of  (see group 3) and a similar rounded form of . When the square form of M is used, it is generally best constructed by making the V form first, and then adding the side strokes,

Practice noting that one of them is made thicker than the other by holding the pen at a slightly different angle.

The double-V form of W is also rather difficult. At first it had better be made by four separate strokes, first making the two parallel thick strokes, and then the two thin strokes as down-strokes. After further practice it may be constructed by making the two overlapping V-forms, each with a continuous movement down and up.

The pupils will now be ready to write out the whole alphabet, first in the order given in the figure, and then in the usual A B C order. They may then proceed in a more interesting manner by writing out a few large notices or something of the kind, entirely in capitals.

The next step will be a piece of real manuscript writing, as mentioned near the beginning of this section (p. 69), and that will involve a certain amount of 'setting-out'—an important matter dealt with in Chapter VI.

Modern Use of Italics

2. MANUSCRIPT ITALICS.—The modification of Roman letters known as Italics is familiar to everyone from its modern use in printing for the purpose of emphasising portions of the text (as we use underlining in ordinary writing), for indicating words in the Bible inserted by the translators to elucidate the meaning, for chapter headings, and for other purposes.

Italic Type

Italic type was first used in a 'Virgil' printed in Venice in 1501 by the famous printer Aldus Manutius, and was then called 'Venetian' or 'Aldine.' It was first used in England by Wynkyn de Worde in 1524. During the remainder of the sixteenth century we find

it frequently used for the preface, introduction, index, or other portions of books in which the text is in **Black Letter.** It is rarely used for a whole book; though this is occasionally done in the case of poetry (for example see Fig. 6).

We cannot do better than quote here what Mr. Edward Johnston says in reference to this style (see 'Writing and Illuminating and Lettering,' p. 315) :—

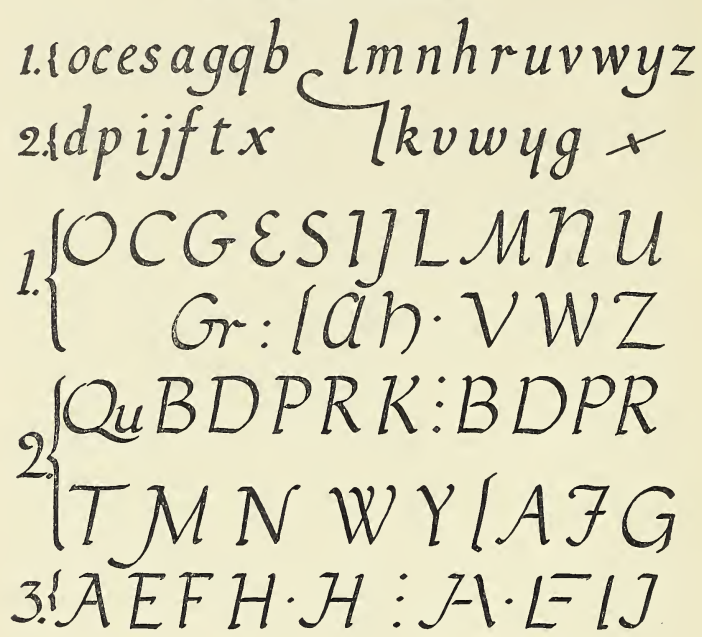
Practical Reasons for Study

'Like the Roman Small Letter, the Italic is a generally recognised and accepted form: this and other considerations, such as the peculiar elegance and charm of the letters, their formal relation to modern handwriting, their compactness and economy of space in the line, and the fact that they may be written easily and with extreme regularity—*being indeed the most rapid of formal hands*—are practical reasons for a careful study of the style, and justify the writing of certain MS. books entirely in Italics.' To this we may add that, the majority of books being now printed in upright Roman type, and one of the chief aims of a reformation in the style of handwriting being to bring about a close approximation between printed and written forms, it would appear that *for general use* an upright style of writing based upon the practice indicated in the preceding section of this chapter should have the preference. But there is so much to be said on both sides of the question, and individual preferences in such a matter are so strong, that our readers must make their own decisions.

Features of Italic

On reference to Fig. 24 and to other examples of Italic writing and printing, it will be noted that Italics closely resemble the Roman Small Letters in showing little

Manuscript Italic Alphabet.



The ascending and descending strokes being rather longer in this style than in the upright manuscript style it is written between widely-spaced lines.

Fig. 24.

deviation from the ' essential forms,' the main differences being a slight forward slope and a slight narrowing or lateral compression. The Italic letters may be freely written with a slanted pen, the ascending and descending strokes may be rather long, the lines of writing may be rather more widely spaced to allow for the long stems, and, *when skill is acquired*, a certain amount of flourish is admissible, particularly in the capitals ; but in all essentials there is a strong family likeness to the forms studied in the preceding section.

There is consequently no need to describe the practice of this style with the same amount of detail as in the foregoing section, for much of that is similarly applicable. The main points to be noted are the following :—

Slope

The slope of the letters in Fig. 24 is about 10° from the perpendicular, which appears to be a fairly natural slope when the writer is sitting in a proper posture at a suitable desk (see Chapter IV). If the slope be much less than this, the writing is apt to appear as though it were an unsuccessful attempt to write vertically ; if greater, there is a danger of the writing becoming less readable.

Desk and Pen

The pupil should be seated at a desk which slopes at not less than 30° (preferably more) from the horizontal, with the writing-paper slightly farther to the right than for vertical writing. The broad pen (see preceding section) should be held so that the cross at the end of line 2, Fig. 24, can be readily made with its thick and thin portions in the directions shown, *without pressure.* The pen's edge will then be about 30° from the horizon-

tal, and the writing should be done with the pen constantly in that position, never turning the penholder about, but only guiding it up and down or sideways, thus securing the distinguishing characteristics of this style of writing.

Small Letters

Referring now to the Manuscript Italic Alphabets given in Fig. 24, it will be seen that the letters are arranged in groups on a plan similar to that adopted in the foregoing section. All the small letters may be written in one go (as we say colloquially), excepting the few at the beginning of the second line, and even of these there are two which may be written without a break, namely *d* and *p*, by omitting the finishing hook on the ascending and descending strokes.

Capitals

The capitals are arranged in three groups, according to the number of pen-lifts needed. Group 1 contains those letters which can be written in one go, i.e. without an intermediate pen-lift, and it gives alternative forms of certain letters which may be adopted in place of the more general forms if it be desired to avoid discontinuity. Group 2 contains letters which necessitate one break; and it also includes some alternative forms. A little description of the method of construction of the letters in this group may be helpful: *Q* may be made as a complete *O*, afterwards adding the tail; or, preferably, by making first the left crescent-curve, and then the right crescent with the tail in one place, somewhat like a figure 2 (which explains the origin of a common written form of Q). *B* and *D*

are made by beginning with *L*, and then adding the curves; similarly *P R K* begin with *I*. *N* also begins with *I*, followed by a portion resembling *V*, and, in like manner, *M* begins with *J*. W is two overlapping *V* forms; *Y* is made as a small *V*, and then the stem is added. Group 3 contains a few letters necessitating two breaks. The constructions shown at the end of the line are self-explanatory.

The last four lines in the figure show the appearance of this style when written deliberately as a formal hand. For many other examples in a similar style, and for a complete exposition of the formation of the letters and the manner of writing, our readers are referred to the Oxford Copy-Books written by Mr. Graily Hewitt and published by the Oxford University Press (London: Henry Frowde).

Some examples of children's writing derived from these Copy-Books are reproduced in Figs. 44 and 45 at the end of this handbook. They were written in a London Secondary School by girls from 8 to 14 years of age, and it is evident that they possess a style and character superior to ordinary writing. The two examples in Fig. 45 closely resemble the Manuscript Writing described in section 1 of this chapter, being vertical instead of slanting in the characteristic manner of Italics.

Uncials and Half-Uncials

3. Uncials and Half-Uncials.—Although these ancestral styles should have precedence chronologically, they are placed in the third section of this chapter

WE HAVE NOT ALTERED
SO MUCH AS WE VAINLY
THINK: IF THE CIVILISED
PART OF US IS RECENT,-
IN STRUCTURE AND IN-
INHERITED TENDENCIES
WE ARE EACH OF US
HUNDREDS OF THOUS-
ANDS OF YEARS OLD...
THE INFLUENCES OF A
FEW GENERATIONS....
ARE SLIGHT CONTRAST-
ED WITH INFLUENCES
OF A DATELESS PAST....

- EDWARD CLODD.

FIG. 25.

because in some respects they are not so easy to write as the alphabets already given; but, for those who wish to acquire a fine formal hand, the bold rounded forms and sweeping curves of such letters as are given in Fig. 26 offer a splendid disciplinary training. Similar forms of Modern Half-Uncials have been used by Mr. Edward Johnston since 1899 as a 'copy-book' hand for students of penmanship; and it has been found that 'its essential roundness and formality discipline the hand,' and that, 'having mastered such a writing, the penman can acquire other hands—sloping or angular—with comparative ease.'

Uncials

Uncials used alone make a fine, bold book-hand, and they were in fact so used from the fifth to the eighth century. The appearance of this ancient writing may be fairly well judged from the sixth or seventh century example reproduced in Plate III, but it is worth while to see the original in the British Museum. In order to show the effect of Uncials in a modernised setting, we have thought it advisable to write a piece of modern English prose with the usual spaces between the words (see Fig. 25); and it will probably be admitted by our readers that for certain purposes when a formal, bold, and readable effect is desired, this style may well be employed. This example is based upon a MS. of earlier date than Plate III—namely, a fifth-century volume of the Acts of the Apostles now in the Bodleian Library, and believed to be the very book which the Venerable Bede made use of in the seventh century. This MS. is written in parallel columns of Latin and Greek, often with only one word in each line, and the

Modern Uncials

letters are of the size of those in our example. These forms are comparatively easy to write, provided that the writer is in a correct posture at the sloping desk and is using a properly cut broad pen, held in the 'straight-pen' manner (see Fig. 13). The main difficulty in filling a page with these large letters is to make the lines of writing approximately equal in length—a difficulty which the ancient scribes did not attempt to surmount. In our example we have succeeded moderately well, only two words being divided ('thous-ands' and 'contrast-ed'). The dots which complete the ninth, eleventh, and fourteenth lines conveniently indicate the omitted portions of the too-lengthy original passage. In the thirteenth line the words have been fitted in by omitting 'the' before 'influences.'

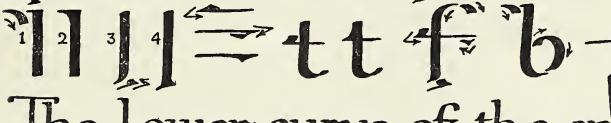
These difficulties have been dwelt upon to show that this style of writing has strict limitations; but, if used for 'displayed writing' as in a large notice, contents-bill, school motto, or some such purpose, where there would be no demand for lines of equal length, this ancient style would be striking and not unsatisfactory.

The originals of both Figs. 25 and 26 were written with a broad reed pen used practically in the 'straight-pen' manner, but very slightly slanted, as shown near the bottom of Fig. 26. This slight slant of the pen, making the tops of the strokes not quite horizontal, was evidently the habitual mode of the writer of the 'Durham Book' (Plate IV), and it was undoubtedly adopted by the scribes of that period because they found—as we shall find by experiment—that it is decidedly difficult to write with a perfectly 'straight pen'; and there is in

UNCIALS: and half-uncial writing-

ABCDEFGHIJ
KLMNOPQR
STUVWXYZ
ADGHJKLN

abcdefghijklmnop
qrstuvwxyyz & fr fi



The lower curve of the small letters c.e. is carried forward.

Fig 26.

fact no need to do so, for it will be seen on reference to Fig. 17 that the right effect can be secured by using an obliquely-cut nib as a 'slanted pen.'

Alphabets—Uncials

Proceeding now to an examination of the alphabets given in Fig. 26, we will first remind our readers that, in the ancient MSS. from which these letters were derived, there was no distinction such as we now have between Capitals and Small Letters; but, as this distinction is now necessary, the Capitals given in our figure are derived from the older Uncials, and the Small Letters are a modernised adaptation of the Half-Uncials.

After our detailed analysis of the minuscules and italics in the two preceding sections of this chapter, it does not seem necessary to proceed in quite the same manner in this case; so the alphabets are given in the usual A B C order, and their close relationship to the skeleton Roman forms is readily traceable.

Capitals—Uncials

Taking the Capitals first: it will be noted that the alternative forms of certain letters given in the fourth line are a nearer approach to the essential forms but less like the old Uncials, though in some cases the difference is slight. The  given at the end of the line, which is like half of , is far easier to write than the straight-stroke form, and may therefore be preferred by some persons; but, if this rounded be adopted, the straight-stroke form of should be used to avoid possible confusion. This square form of is used in

the Greek portion of the fifth-century MS. above referred to, while in the Latin portion the round h, as in the first line, is used. a and d in the first line are the ancient forms and are easy to write; but, as they have now passed into use as Small Letters, the forms given in the fourth line may be adopted. The rounded € is easier to write than the square form. K and L, in the fourth line, resemble modern Roman; but the old forms are rather taller, as in the second line. The double-U form of W given in the third line, may be replaced by the double-V form if desired, though the former is easier to write. The construction of these Capitals much resembles that of similar forms occurring in the alphabets given in the two foregoing sections, which should be referred to when necessary.

Half-Uncial Features

Passing now to the Small Letters derived from Half-Uncials, the chief features to be noted are: (*a*) the essential roundness of the body-forms; (*b*) the tall verticals, with the finished tops called 'beaks'; (*c*) the carrying forward of the lower curves of **a, c, d, e, h, i, k, l, m, n, t, u,** as joining-strokes somewhat resembling ordinary script; and (*d*) the characteristic structural details shown below the alphabet.

'Beaks'

The finished 'beaks' used in Small **b, d, h, i, j, k, l,** and some other letters, are necessary only in

formal writing. For a semi-formal style the stroke may be made as in the alphabet of Capitals (first three lines) and in Small Letters **m, n, p,** merely by a sideways movement of the pen. The finished beaks are made as shown below the alphabet of Small Letters. The little curve shown at (1) is made first; then the pen is lifted, placed down on the top of the curve, moved slightly to the right, and then continued into the straight down-stroke, giving the finished form as at (2). The down-stroke *may* be made first, adding the little curve afterwards; but this usually lets too much ink run into the stroke and is liable to cause blots.

'Feet' The finished 'feet' of the Small Letters **f, p, q,** and the second **y,** need a special movement as shown at (3). This is given (as in the construction of the beaks) in two separate strokes for clearness, but there is really no break. The pen, finishing the downward stroke, is moved slightly to the left, then to the right, and lastly an upward and backward movement (indicated by the arrow) finishes the stroke as shown in (4). This sounds complicated, but is really not difficult, and is accomplished in a fraction of the time taken to describe it. Somewhat similar movements of the pen are required in the horizontal strokes of Capital E F L Z and Small **f, t, z,** and in all these cases the pen is turned slightly on one nib for the little triangular finish, which requires practice before it can be readily executed.

As in the other manuscript alphabets given in sections 1 and 2 of this chapter, there are alternative forms of **w** and **y**, derived from **v** and **u** respectively. Three forms of Small **w** are used in Fig. 26, but the one used in the word 'writing' will probably be preferred, and it is certainly the easiest to write. Some persons may prefer a rounded form of **v**, in which case they may use a form like the second half of the **w** in 'writing.' The rounded form of **y** (derived from **u**) is also recommended.

The last two lines of the figure are given not merely for the statement they convey, but to show the appearance of the letters when formed into words; for it is not possible to form a true idea of the effect of any style of writing from a mere alphabet.

A number of examples of writing in a style derived from the Half-Uncials described in this section are reproduced in Figs. 46 to 50 at the end of the book. They were written in the Mixed and Infants' Departments of a London Council School by children aged from 6 to 13 years, and they will no doubt be taken as conclusive evidence of the suitability of the style as a basis for modern handwriting.

Chapter VI

SPACING AND ARRANGEMENT

MOST of our attention has so far been directed to the forms of individual letters; but the letters are merely the constituent parts of words, while the words and their arrangement are the real basis of language both written and spoken. It is, therefore, of great importance to consider how the letters are to be put together to form words, and how the words are to be arranged so as to compose a readable and pleasing page; in fact, the composition or arrangement of a page of writing or print should take a similar place in the estimation of the scribe or the printer as the composition of a picture does for the artist. On this matter the well-known printer, Mr. T. J. Cobden-Sanderson, says: 'In the making of the Written Book . . . the adjustment of letter to letter, of word to word . . . and of the whole to the subject-matter and to the page, admits of great nicety and perfection. . . . In the Printed Book this adjustment is more difficult. . . . Yet . . . essential.'

Arrangement or Composition

The printer's types, once founded, are fixed and unalterable in form and proportion; but the penman's letters are capable of innumerable slight variations in these respects, and he therefore has in his hands a power with great possibilities in its effects either for good or ill

upon the appearance of the written page, and which consequently needs to be directed by taste and discrimination. For this reason, and knowing from experience that the best pupils will greatly desire to give their pages of writing the most pleasing appearance they can produce, we have devoted the following pages to a consideration of some of the most important principles which should guide them in their work.

1. SPACING.—This may be considered under the heads of *letter-spacing*, *word-spacing*, and *line-spacing*, the general principle being that letters, words, and lines must be so fitted together as to give the 'massed' page of writing or printing, when viewed from a little distance, an appearance of uniform greyness (caused by the optical admixture of the black marks with the white interspaces) surrounded by white margins—an evenness of appearance which can only be gained by some practice. Spacing

(i.) *Letter-spacing*.—The small letters, as a rule, should be placed as closely together as is compatible with readableness. The spaces must necessarily vary a little according to the shapes of adjacent letters; but it is helpful to note that, though there is considerable variation in the *shapes* of the white interspaces, their relative *areas* must vary but slightly; and this is secured by taking care that two curved letters are placed fairly close, and two straight strokes are spaced well apart. Thus, **o** must be placed close to a following **c**, **d**, **e**, **q**, etc., but **i** following **d**, **t**, **l**, or preceding **b**, **f**, **h**, **l**, **m**, etc., must be allowed an interspace about equal to that between the two strokes Letter-spacing

of **n**. A straight stroke next to a curve is treated as an intermediate case. All this is clearly shown

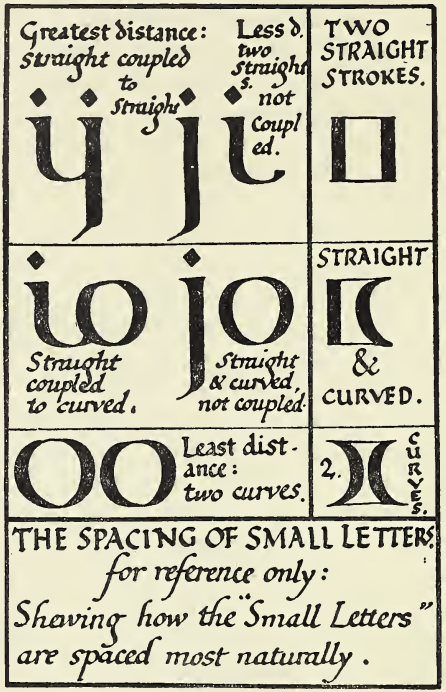


Fig. 27.

in Fig. 27, borrowed from Mr. Johnston's book. When curves are too widely spaced, as might happen, for instance, with the letters C, O, O, in the word **cool**, the writing will show spots of light, and when

several heavy straight strokes are too closely spaced, as in **filling**, blotches of dark will mar the evenness of the page.

Coupling or Joining Letters

Another matter for consideration in connection with letter-spacing is the coupling or joining of letters. It must be noted that in most of the styles of formal manuscript writing, as in the Minuscule and Italic writing given in the preceding chapter, the letters are not structurally coupled, but are detached like printing-types. However, when the letters are closely packed, the finishing-strokes or serifs almost become coupling-strokes. This is particularly noticeable in Italic writing, as may be seen from various specimens in this book. On the other hand, in the Half-Uncial writing given in section 3 of the preceding chapter, coupling becomes a characteristic feature, the lower curves of many of the letters being carried forward for this purpose (see Fig. 26); consequently this style is considered to be specially suitable for practice as the basis of a cursive handwriting, and it has undoubtedly given very good results in practice, as may be seen in the examples of the writing of children of various ages reproduced in Figs. 46 to 50 (see Appendix).

Tendency to Cursive Writing

It should be noted, however, that any manuscript style written freely and fluently by a skilled hand tends to become more cursive, the letters frequently running together and joining as in ordinary writing. The question of letter-coupling, in fact, largely resolves itself into a consideration of formality, skill, and speed. Some writers will secure the speed they desire and at the same

time retain much of the beauty and precision of a formal style by writing detached letters with a series of pecks or jumps of the pen (as in writing Greek); others will attempt to keep up a continuous undulatory or zigzag movement of the hand and pen. One kind of movement may no doubt be as rapid as the other; but it is evident that no one can form a true and unbiased opinion as to the speed of any method to which he is unaccustomed or which does not suit his particular idiosyncrasies.

Spacing Capital Letters

Turning now to the spacing of Capital Letters, it is very noticeable that certain letters leave rather wide spaces when they adjoin, so that, for instance, a notice printed in Capitals is liable to have unpleasant gaps in certain words, which the printer with his unalterable type-forms cannot avoid. But the penman may often manage by slight alterations of the letter-forms to pack the letters more closely together without detracting from readableness. For example, the gap of white which occurs between two such letters as **RT** or **EV** may be occupied by the simple process of prolonging the lowest stroke of **R** or **E**. Sometimes a gap may be avoided by employing an alternative form of letter, e.g. the use of the **M** with spreading legs will lessen the space between **FM, PM, TM, VM,** or **YMT,** but it would widen the breach after the letter **A,** thus—**AM.**

Other instances of the penman's adjustment of letter-spaces are shown in Fig. 28, where the written words **BATAVIA, PAVE, CATACLYSM, CURVATURE,** occupy considerably less space than the corresponding printed words without any loss of

readableness. Again, it may occasionally be permissible or desirable, for the purpose of fitting a word into a limited space, to *inset* one letter into another, as in the words **MOTOR, PAVILION,** but this device has its dangers and must not be carried to excess, or it will lead to freakish and affected forms such as the words **PROVERBIAL** and **LIVELY** in the Figure. 'Inset' Letters

There are also occasions when, in order to fit words into cramped spaces, it may be necessary to follow the

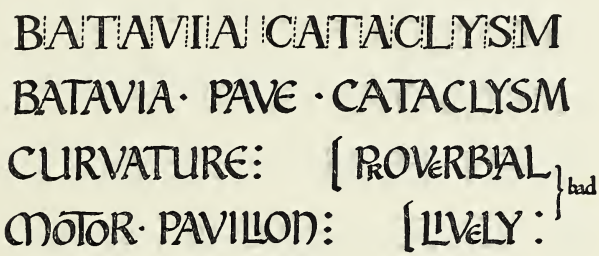


FIG. 28.

example of the ancient scribes and to use monogrammatic forms after the manner of the diphthongs **Æ, Œ,** or to resort to the devices of linking and overlapping; but such liberties should not be taken unless they are absolutely demanded by the limitations of space. Some examples, not all beyond criticism, are given in Fig. 29, which embodies some suggestions from Fig. 153 of 'Writing and Illuminating and Lettering.' Linking and Overlapping

(ii.) *Word-spacing.*—In close writing, when the letters are properly packed together, the space between two words is usually about the width of the letter **O**; but, Word-spacing

for more open writing, word-spaces about the width of m will not be too great. It is found by experience that young children usually find greater difficulty in word-spacing than in letter-spacing. Their manuscript writing is liable to vary between the two extremes, on the one hand, of excessive word-spaces, giving the effect of a string of disconnected words, or, on the other hand, of narrow word-spaces in conjunction

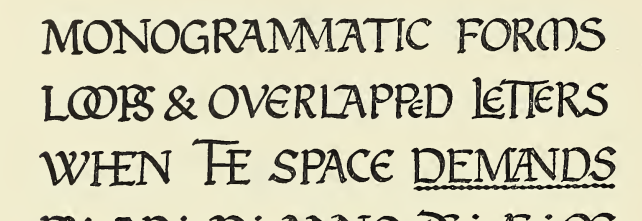


Fig. 29.

with wide letter-spaces, giving the effect of a meaningless succession of letters like the MSS. of the early centuries.

'Rivers' A blemish which needs to be carefully avoided in a page of massed writing or printing is the presence of accidental white spaces wandering through the text. These are termed 'rivers' by printers, and they can be readily discovered by holding the page slantwise and looking along the surface across the lines. The printer may remedy the defect by rearranging or justifying the spaces; but the penman can only endeavour to *avoid*

it by packing the letters and words fairly close, and by taking occasional glances across the slanted page during the progress of the writing.

(iii.) *Line-spacing.*—The spacing of lines is determined by the effect desired, whether *massed writing* or *displayed writing.*

Massed writing is the usual mode of arrangement, in which letters, words, and lines are closely spaced in order to give the even grey appearance already mentioned, and to economise space and material. In such cases the individual form of the letters is subordinate to the general effect of the page, and the shape of the whole mass or ' block ' of writing, as well as the general arrangement and proportions of the page, must be regarded as of primary importance. The beauty of the whole necessarily depends upon the beauty of the parts ; but in massed writing the parts must not be unduly assertive. For this purpose the minimum line-spacing which can be recommended for general use is that which just gives clearance to the ascending and descending strokes of two adjacent lines. This usually allows the writing-lines to be about three times the height of *o* apart (see Fig. 30) ; but, when the long letters, such as *d* and *p*, are more than double the height of *o*, as is frequently the case in Half-Uncial and Italic writing, the space between the writing-lines must be correspondingly increased, the requisite distance being experimentally determined by writing the *p* immediately over the *d*.

Massed Writing

Displayed Writing

Displayed writing is used when the intention is to display the fine form of the letters themselves, and to give the skilled penman more freedom of execution and arrangement, with some liberty of flourish and ornament. It usually involves wider spacing, and consists of a number of distinct lines of writing or lettering, as in an inscription. It is used only for special purposes, for it demands a greater expenditure of time and material; and it may be well employed for the writing of poetry

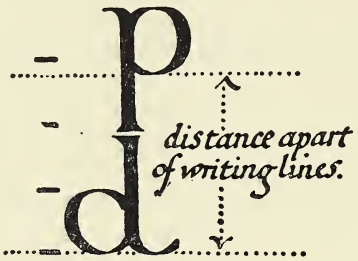


Fig. 30.

or for any purpose where display of fine writing is desirable, as, for example, in a title-page. Such cases will be dealt with subsequently, under the heads of Arrangement and Ornamentation.

For the ordinary purposes of school work, variations of line-spacing will not usually be needed, in fact the spacing will be already settled by the machine-ruled lines on foolscap or exercise paper. But, when blank paper is used, as in Art Classes and in advanced forms

or classes where formal writing is practised as a branch of artistic handicraft, the pupils will 'set out' and rule the page for themselves, after having had some instruction in the matters dealt with below.

2. ARRANGEMENT.—In modern times sufficient attention is not usually paid to the fact that good writing, well formed and well spaced, deserves a suitable setting in order to display it to the best advantage. Just as a fine old country-house is surrounded by wide spaces of park and lawn, an oil painting by its broad gilt frame, and a water-colour or print by its mount or margins; so should the page of print or writing be framed or bordered by suitable blank spaces or margins.

Margins

This necessary element of good arrangement was thoroughly appreciated and utilised by the ancient scribes and the old printers; but it is a striking commentary on modern 'progress' that, as paper became cheaper and more plentiful,[1] the growing carelessness and commercialism of the times led to a gradual curtailment of margins; hence we commonly find, for instance, in ordinary correspondence that the writing is carried to the very edges of the paper, and no thought whatever is given to the appearance of the page.

Proportions of Margins

The most agreeable marginal proportions are those which have been arrived at by long experience in 'the making of the book'—the written book and the printed book. These traditional proportions do not seem capable of further improvement, and they have been followed

[1] This refers, of course, to a normal state of affairs when the arts of peace may be followed in tranquillity.

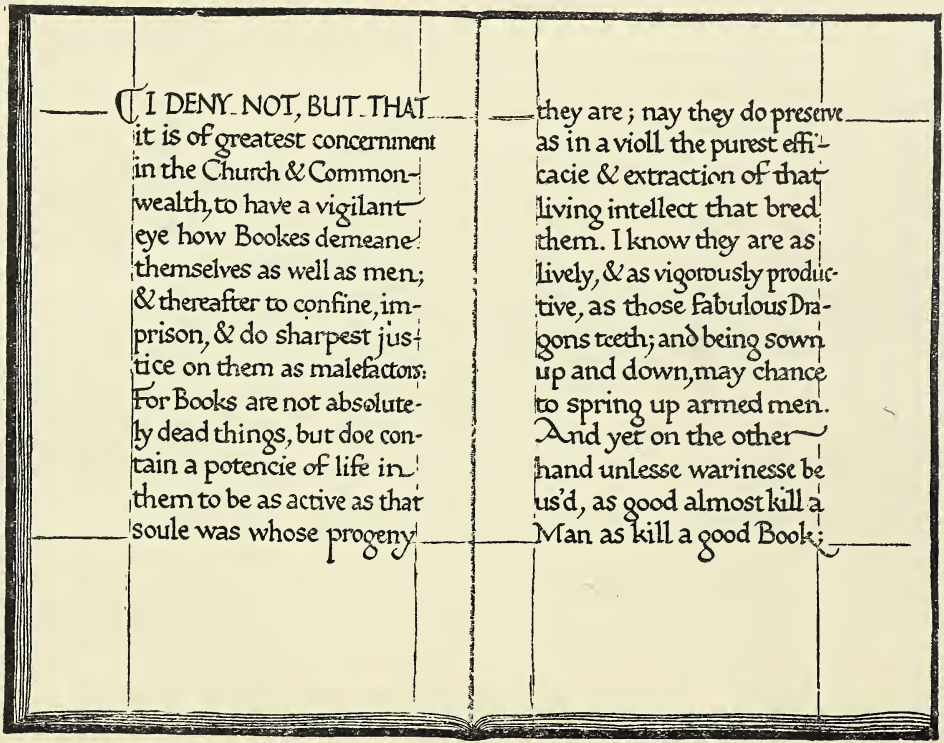

I DENY NOT, BUT THAT it is of greatest concernment in the Church & Common-wealth, to have a vigilant eye how Bookes demeane themselves as well as men; & thereafter to confine, imprison, & do sharpest justice on them as malefactors: For Books are not absolutely dead things, but doe contain a potencie of life in them to be as active as that soule was whose progeny they are; nay they do preserve as in a viall the purest efficacie & extraction of that living intellect that bred them. I know they are as lively, & as vigorously productive, as those fabulous Dragons teeth; and being sown up and down, may chance to spring up armed men. And yet on the other hand unlesse warinesse be us'd, as good almost kill a Man as kill a good Book;

FIG. 31.

(approximately) in the printing of this handbook. The two equal inner margins are together about equal to the side margins, the top margin is less than the side margins, and the foot margin considerably greater; the proportions being roughly :—

$$\text{Inner} : \text{top} : \text{side} : \text{foot} = 1 : 1\tfrac{1}{2} : 2 : 2\tfrac{1}{2}.$$

Manuscript Margins

In the case of a manuscript the margins are somewhat amplified, especially the foot margin, the proportions being about $1\frac{1}{2} : 2 : 3 : 4$. The good effect of this conventional arrangement of the manuscript book is well shown in Fig. 31, borrowed from the 'Portfolio of Manuscript and Inscription Letters' issued by the publisher of this handbook.

Relations of Text and Page

It should be noted also that these linear proportions give the following relations between text and page: The area of the text is about half that of the page in a printed book, and about two-fifths in a manuscript; also, on a page of the usual proportions (about 7 : 9), the *height* of the column of text is about equal to, or rather less than, the *width* of the page.

Pupils' Practice

We will now suppose that our pupils are about to practise a piece of formal writing in the manuscript style of section 1, Chapter V, and that they are supplied with sheets of exercise paper, size about $6\frac{1}{2}$ inches by 8 inches (like the ordinary exercise-book). A stock ruling of double lines of $\frac{5}{32}$ gauge, with $\frac{1}{2}$ inch interspaces, will be suitable. Let the pupils rule (in fine blacklead lines) side margins of $1\frac{1}{8}$ inches or $1\frac{1}{4}$ inches. The machine-ruled lines will probably be right for the top margin—about 1 inch, and the foot margin-line

may be the third pair of writing-lines from the bottom, giving about $1\frac{3}{4}$ inches foot margin. This will give a 'block' of text or writing about $4\frac{1}{4}$ inches by $5\frac{1}{2}$ inches, consisting of nine writing-lines with four or five words in a line—the smallest number of words which will make it practicable to fit in the words so as to produce lines fairly equal in length without awkward breaks. A page produced in this way is reproduced in Fig. 32, the original of which was written with a No. $3\frac{1}{2}$ steel pen. Certain defects may be noted ('to point a moral' if not 'to adorn a tale'): In the word 'illusion,' the first 'i' is too close to the 'l,' and in the last line of the quotation the words 'means of colours' show a thickening of the strokes because they were written with a clogged pen; while a proper adjustment of the spacing would have kept the final letters, 'rs,' from encroaching on the margin.

Another practical example of marginal spacing may perhaps be useful: Supposing a page of ordinary foolscap writing-paper is to be used. The size is usually 8 inches by 13 inches (nearly), which is too high for the most pleasing proportions; and, if a well-arranged page of formal writing is desired, about 2 inches may be cut off the bottom (the strips being used for trials of the pen, etc.); or, as an alternative, an extra deep foot-margin may be allowed. Suppose the paper to be cut to 8 inches by 11 inches: the margins may then be —top, $1\frac{1}{4}$ inches; sides, $1\frac{1}{2}$ inches; foot $2\frac{1}{4}$ or $2\frac{1}{2}$ inches. If not cut, the foot-margin may be 3 inches or more.

These are examples of straightforward work executed according to a traditional prescription, which,

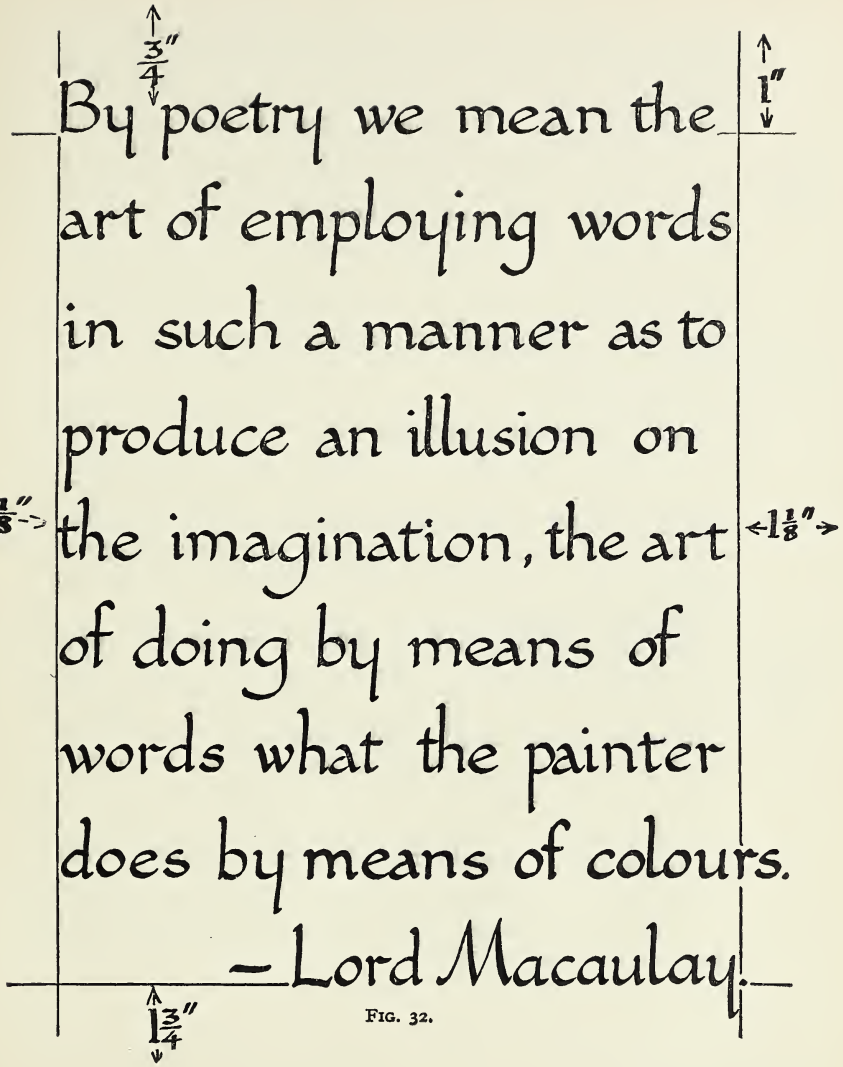

3/4"
1"
By poetry we mean the
art of employing words
in such a manner as to
produce an illusion on
1 1/8"
the imagination, the art
1 1/8"
of doing by means of
words what the painter
does by means of colours.
—Lord Macaulay.
1 3/4"

FIG. 32.

though quite necessary for practice, will not meet every case that may arise, and will not develop to any great extent the pupils' own perceptions of good proportion and arrangement. For the purpose of cultivating this 'sense of proportion' the pupils must take note of every good instance which occurs—for example, in drawing lessons, handwork and needlework lessons, visits to Art Galleries and Museums, and so on—so that they may gradually acquire some power of discrimination, and be able to distinguish, for instance, between good examples[1] of printing, such as may be seen in the work of certain firms, and bad examples such as are unfortunately so common.

'Sense of Proportion'

A few practical suggestions may be of service, though no definite instructions can be given; for the matter is not one to be decided by rules, but rather by an eye well trained through the contemplation of many beautiful things in nature and in art, and therefore possessing that discriminative power which we have termed the 'sense of proportion.'

Obvious Proportions Unpleasing

It will probably not be difficult to get the pupils to perceive that very obvious proportions are rarely satisfactory—for example, a rectangle (e.g. a picture or a page) whose length is just double the width is not particularly pleasing; but the less obvious proportion of 3 : 2 is more satisfactory, as (approximately) in an imperial sheet of paper, 30 inches by 22 inches, and its subdivisions: *quarto*, 15 inches by 11 inches; *octavo*, 11 inches by $7\frac{1}{2}$ inches; 16*mo*, $7\frac{1}{2}$ inches by $5\frac{1}{2}$ inches,

[1] Some good examples are included in a special number of *The Studio*—'The Art of the Book.'

the last being a common size for small books. A more subtle proportion, such as 9 : 7 or 8 : 5, may be still better ; and we find in Japanese prints such proportions as 11 : 7, 13 : 10, and others.

It should also be noted that proportions which involve but slight deviations from well-known forms are seldom pleasing ; for instance, a rectangle that is nearly a square, or an ellipse that is nearly a circle, can rarely be considered satisfactory, for such shapes usually give the effect of a bad attempt to draw the exact figure.

Shape of Blocks of Lettering

A few words as to the shape of the blocks of lettering may here be of service. In this matter, as in so many others that arise in dealing with our subject, *simplicity* is of much importance ; and the simple, straightforward, traditional arrangement of lettering—in which the text forms a rectangle composed of a number of equal lines—is usually to be preferred, both for convenience of execution and for ease of reading.

There are cases, however, when other shapes may well be adopted, e.g. book-covers, title-pages, greeting-cards, programmes, notice-bills, advertisements, and many others. In such instances the lettering may be arranged in bands or groups (generally symmetrical) suitable for the space to be occupied and the effect desired, and forming shapes other than rectangles. Examples will be found in this handbook, both in the body of the work and in the specially designed advertisement pages at the end. A traditional instance is the 'colophon,' commonly printed at the end of old books, giving the printer's name, place of printing, and date, which was often given a triangular form, the lines

becoming shorter and shorter till they ended in a single word, or even one letter. This triangular form of colophon is shown on page 135 at the conclusion of the last chapter of this handbook.

Planning Shapes and Proportions

The following is a useful plan for deciding on the best shapes and relative proportions of the blocks of print or lettering and the white spaces between and around them : First, decide what lettering is needed, and how large the letters are to be made. Select a suitable pen to give the required number of nib-widths for the letter-height (see p. 68), and write out a trial piece to see what space will be occupied, how the words may best be fitted into the lines, and what will be the best shape for the block (or blocks) of lettering. Then cut out a piece (or pieces) of greyish paper to the determined size and shape. Take a piece of white paper of suitable size and proportions, and lay on it the piece (or pieces) of grey paper ; then place the latter in various trial positions until the most satisfactory arrangement is found. The white paper may then be marked and ruled-out accordingly. In a similar manner the width and proportions of a border may be experimentally determined, and the same plan may be followed in the case of initial letters and illustrations.

Note.—As illustrations of the points mentioned in this chapter, reference should be made to the advertisement pages at the end of the book (designed and written by H. J. Mainwaring), which furnish good examples of the planning and arrangement of pages, with skilful use of both massed and displayed writing, and well-considered proportions of space and text. The style of writing is derived from the Caroline Minuscules, as in Figs. 22 and 23 and Collotype Plates V. and VI.

Chapter VII

DECORATION AND ORNAMENTATION OF LETTERING

DECORATION or ORNAMENT is the expression of the craftsman's delight in good workmanship, and is the natural outcome of his desire to make the best of a piece of skilful handwork by going beyond what is strictly necessary or utilitarian. As long as it is produced by the proper use of the tools, materials, and processes with which the work is executed, and especially when the ornament is an integral part of the construction, there is every likelihood that it will be suitable and pleasing; but when ornament is added merely for its own sake, there is great danger of extravagance and of unfitness for purpose, particularly when it hides the construction or interferes with proper use.

Restraint Necessary in Decoration

'Over elaboration is a fault into which the ornamentist is prone to fall, but so long as he confines himself to the evolution of that character which comes of his material or of the way he is working it, he is on tolerably safe ground.'[1] Briefly, it may be said that ornament should be intrinsic rather than extrinsic.

The need for restraint in the use of decoration or ornament is emphasised by the derivation of the words: thus, L. *ornare* means, primarily, *to provide with neces-*

[1] *Lettering in Ornament*, Lewis F. Day.

saries, and not only to *adorn* or *embellish*; similarly, L. *decorus* is, primarily, *becoming, seemly, proper, suitable*, and then *ornamented* or *adorned*. It is difficult to lay undue stress on this matter when considering its application to lettering; and this must be obvious to anyone who has observed with a critical eye the fantastic efforts of the ordinary signwriter, who is often so lavish in his employment of exaggerated and tortured forms, excessive flourishes, and startling colours, that he defeats his own ends.

Children who live in towns see so much of this literally *indecorous* ornamentation that they inevitably fall under its influence, and their own efforts are at first sure to err in the same direction; but they will not go far wrong when they once realise that the primary purpose of writing and lettering is *to be read*, and that, consequently, any serious interference with the fixed essential forms of the letters, or any extraneous additions which obscure these forms, are bound to detract from readableness.

Plain Lettering

It will then be evident that ornamentation of the lettering itself should be very sparingly used: in fact, the actual text should *not* be ornamented, but should derive its beauty from its simple, regular form, and from the various characteristics of good writing which we have already investigated. In the words of the artist previously quoted, 'Lettering has, over and above its practical use, and apart from any ornamental value of its forms, a decorative value of its own. . . . A page consistently set up in good type—of one character throughout, and not "displayed" after the distracting fashion of many modern printers—a merely well-planned

page is in its degree a thing of beauty . . . something upon which the eye can rest with satisfaction.' [1]

1. Decorative Treatment of Lettering.—A decorative treatment of lettering—such as we have referred to in the foregoing chapter as 'displayed writing'—which relies upon the execution and arrangement of the lettering itself to exhibit it to the best advantage, may often be employed with better effect than can be obtained by any actual *addition* of ornament. This kind of treatment aims at securing decorative effects by skilfully devised spacing and arrangement (probably the most important factors), in conjunction with simple *contrasts of size, weight, form or colour*—that is, of large and small, heavy and light, variously shaped, or variously coloured letters—bearing in mind that definite contrasts are generally better than slight contrasts. A very slight contrast may even have the effect of an unintentional irregularity. Decorative Treatment

Contrasts of Size.—It is perfectly natural to call attention to important words and phrases by writing them in larger letters, and this obvious mode of emphasis by the contrast of LARGE LETTERS with SMALL LETTERS is one of the simplest means of decorative treatment. The contrast in size, while sufficient to be plainly marked, should not as a rule be very great, otherwise the very large lettering will not harmonise with the rest of the page; in other words, it will be out of proportion. It is generally convenient, and at the same time pleasing in effect, to let the size of the large letters Contrasts of Size

[1] *Lettering in Ornament*, Lewis F. Day.

depend on the gauge of the writing-lines ; e.g. the large letters may be twice, or occasionally even thrice, the height of the small letters.

The best appearance is generally secured by writing the larger letters with the same pen as the smaller text-letters, which will secure an harmonious effect by giving the strokes an equal, or nearly equal, ' weight ' throughout the page.

A LINE OF LARGE LETTERS MAY BE USED TO MARK THE beginning of a paragraph in some cases ; or, when a large initial is used, the remainder of the word may be written in capitals [1] (as in the printing of the chapter-openings in this book) ; or a whole word in the text, such as an important name, may be written in large letters. It is not always necessary to use CAPITAL LETTERS for the large letters : sometimes a better effect may be gained by using the small letters written on a larger scale—about twice their usual height for instance.

This simple mode of decorative treatment is, as a rule, much more effective than that which is commonly adopted by ordinary printers for ' displayed ' work such as sale bills, auctioneers' advertisements, and the like, in which unity of effect is lost by the employment not only of types of different *sizes*, but of many different *founts* or *styles*. A far better result would be obtained by using not more than two or three special types to catch the eye and draw attention to important words, and keeping the remainder of the text plain and unob-

[1] See the words ANIMA CHRISTI in Plate VII.

trusive. When ' Display Types ' are over-done—as they usually are—they defeat their own end in the same way as the over-decorated signs we have already mentioned.

Contrasts of Form are usually combined with contrasts of Size and Weight, such as may be obtained Contrasts of Form

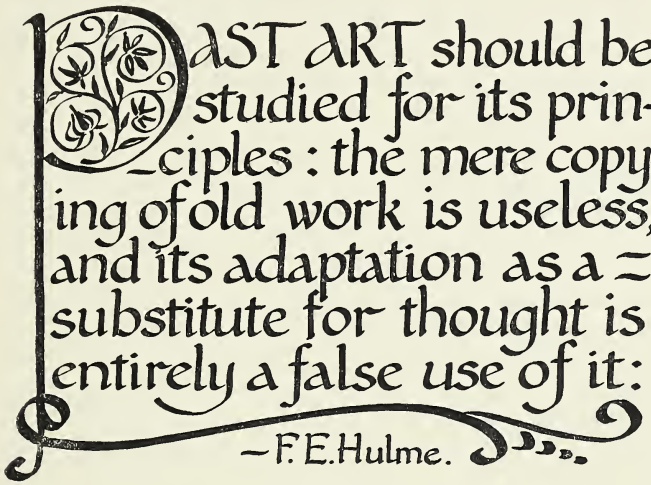


Fig. 33.

by the use of large capitals together with a text of ordinary manuscript writing. The large letters are usually built-up capitals (see p. 120 and Figs. 37 and 38) ; but in some cases a satisfactory effect may be secured by using a large letter made by direct strokes of a pen of suitable width, that is, considerably wider than the pen with which the text is written. An example is

given in Fig. 33, which is entirely direct pen-work, though by no means beyond reproach : for instance, the lower part of the bow of the P is hardly round enough, and the flourished tail is not altogether satisfactory. The filigree decoration was added as an afterthought to fill the unpleasantly large white gap made by the big bow.

Contrasts of Colour

Contrasts of Colour should be very sparingly employed, and usually restricted to Initials and Versals, or to words of the text which need special emphasis like the 'rubrics' in a Service Book. The only colours that can be recommended for use in the simple pen-work with which this handbook is concerned, are *red* and *blue* : the red should be Vermilion, i.e. scarlet, not crimson ; and the blue, French Blue (Ultramarine) or Cobalt. Ordinary water-colours may be used, diluted with water in the usual way (but rather thicker than usual), and put on the pen with a brush. A very slight addition of gum sometimes makes the colour work better. Black and Red give the most agreeable contrast. Blue should only be used as a rule in conjunction with Red ; e.g. a Blue initial may be ornamented with Red, or a Red initial with Blue. The penman should always take care that the letter itself, except in the case of a gold letter, is of a deeper tone than its surrounding ornament, i.e. the Blue used for the body of a letter should be of a strong deep tone , but the Blue used for decorating a Red letter should be paler, otherwise the letter will be overpowered by its ornament. A black letter may be decorated with blue—not too deep in tone ; but it is usually better to employ red.

2. Ornamental and Decorated Letters.—For the sake of clearness we will restrict the term 'Ornamental Letters' to those in which some departures from the usually accepted forms are made with the intention of securing an ornamental effect; and we will reserve the term 'Decorated Letters' to describe those which possess a simple or complex decoration consisting of *added* ornament forming a ground or background for plainly formed letters in which there is no interference, or only slight interference, with the traditional shapes. Ornamental and Decorated Letters

Either of these kinds of letters should be sparingly employed, for special purposes only. Following the example of the ancient scribes, they should be reserved for Initials, Versals, or Capitals, which, owing to the comparative infrequency of their occurrence, will secure the full effect of 'precious' bits of ornament, and will also be a safeguard against redundant or excessive decoration. Initials, Versals, and Capitals

Before proceeding further it may be well to describe the terms applied to large letters in books and manuscripts, and to say something as to their Position and Size:—

(*a*) *Initial Letters.*—These are the large letters, generally much decorated, beginning a book or chapter (see the large S in Fig. 40). The art of Illumination grew up from the ornamentation of initial letters, many ancient examples being amongst the finest specimens of the decoration of flat surfaces known in the history of Art; but these elaborate illuminations are quite beyond the scope of this handbook.

(*b*) *Versals.*—This term is applied to capital letters, generally made in colour and frequently decorated with pen work, used to mark the beginning of verses and paragraphs. These letters were originally used in Service Books to catch the eye of the officiating priest and indicate the place to which the leaves should be turned (L. *verso*, I turn); but the term is now conveniently used for the style of letter designated below as 'built-up letters,' i.e. the penman's capitals.

(*c*) *Capitals.*—This well-known term is now applied to a particular form of letters as distinguished from 'small letters'; but before the evolution of the special form of small letters (see Chapter II) it indicated any letter larger than the text-letters which was used to mark the beginning or head (L. *caput, capitis*, head) of a chapter, verse, paragraph, or word.

Position and Size of Large Letters

Position and Size of Initials, Versals, and Capitals.—The best way to arrive at the proper conclusions in these matters is to take every opportunity of studying the work of the ancient scribes—the original manuscripts if possible, or (a course open to everyone) good reproductions of pages from the manuscripts—which cannot fail to impress the student with the skill and good taste usually displayed in their execution, and with the fertility of resource shown in adapting the work to the special needs of particular occasions.

It will be noted that the position and size of the large letters are subject to no immutable rules, but depend upon the circumstances of their employment, which are often skilfully arranged by the scribe to suit the forms of certain letters.

Initials, for example, may be treated in some such manner as the following :— Initials

A letter with a long tail, such as  , may conveniently be arranged so that the large bow comes near the top of the page, the tail being extended downwards so as to form a side-border and very likely branched into a foot-border also (see Fig. 33).

In another case, a letter with a tall ascending stroke, such as  , may be placed lower down the page, and the ascender may be stretched upwards and branched so as to form a side and top border.

Again, an arrangement such as that in Plate VII may be adopted, the initial  being placed nearly half-way down the page, and its decorated background being connected with the border ornament which is extended both upwards and downwards, thus giving a very imposing appearance to the page.

Versals, used to mark the beginnings of verses or paragraphs, are placed as shown in the adjoining Figure and in Plates V and VI. Position of Versals

(i.) *Wholly in the text*, i.e. no part of the letter itself projecting into the margin (see the P in the bit of the '42-line Bible' reproduced in Fig. 3; also the thirteenth-century D in Fig. 40).

(ii.) *Wholly in the margin*, like the fine I in the figure on the next page, the B of 'Benedicite' in Plate V, and the C of 'Cum' in Plate VI.

(iii.) *Partly in text, partly in margin*, like the H and Q in the figure on the next page.

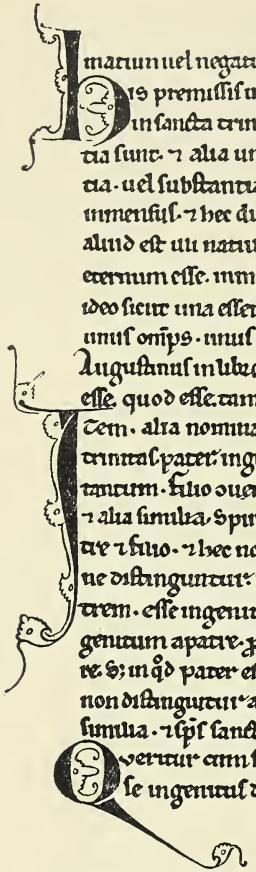


Fig. 34.

In all these cases it will be noted that the Versal letter does not stand *on* the writing-line of the word to which it belongs, but it is usually dropped so that the *top* of the Versal (if it be a letter such as B, C, D, without a tall ascender) approaches the level of the tops of the small letters, while the greater part of the Versal is *below* the writing-line. In the case of a tall letter, such as **h**, what has just been stated applies to the bow of the letter (see the **h** of '**h**is' in Fig. 34,[1] also the initial of our introductory chapter).

The Size of Large Letters will naturally depend both upon the importance of the position they occupy and upon the frequency of their occurrence. Thus, when only one or two occur on a page, they may be larger and more elaborated, and decorated; but, when many occur on a page, as for instance in writing a Psalm with a Versal for each verse, or in writing a poem with a Capital for every line, they should be comparatively small and simple in

[1] From *Writing and Illuminating and Lettering.*

form ; and, in all cases, letters which are of the same importance, i.e. which serve the same purpose, are usually similar in form and size.

A. Ornamental Letters.—Using this term with the restricted meaning we have already noted, it seems wise to lay some emphasis on the statement that, from the point of view of Readableness, *Ornamental Lettering is a dangerous thing to play with.* We must not let our pupils forget that lettering is meant *to be read,* and that the shapes of letters are fixed by tradition and convention ; consequently, in departing from accepted shapes, there is a risk of not being read ; and it is wise for the penman ' to keep safe hold of some time-honoured and familiar form of letter, and to deal with it gently, venturing only upon such departures from it as in artistic conscience he feels bound to make.' [1]

Ornamental Letters

Letters may conveniently be divided into four classes :—

(i.) *Simple written letters,* i.e. made with direct strokes of one pen.

(ii.) *Built-up letters,* i.e. composed of several pen-strokes, and using, if necessary, pens of different widths.

(iii.) *Drawn letters,* i.e. carefully drawn in outline with the pen, and so left, or afterwards filled in with pen or brush.

(iv.) *Brush-formed letters,* i.e. drawn or written entirely with the brush.

It is with the first two varieties that this handbook

[1] *Lettering in Ornament,* Lewis F. Day.

—which is restricted to pen work—is concerned; and we will now proceed to consider each in its turn.

Simple Written Letters

(i.) *Simple written letters*, made by simple (not compound) strokes of the pen, may be ornamentally treated by the *restrained* use of flourishes, loops, and accentuated parts. Great care should always be exercised so as not to destroy the Essential Forms nor to obscure the Characteristic Parts which serve to distinguish one letter from another; but, as long as these are not seriously interfered with, a certain amount of exaggeration of a part of a letter (which usually entails the relative dwarfing of other parts) may be allowed in special cases. The rational exaggeration and flourishing of terminal strokes is perhaps the simplest and safest manner of ornamenting a letter, the pen-flourishes usually consisting of simple curved or zigzag strokes springing from the letter, and generally ending with a bold and free dash of the pen. An examination of Fig. 35, which embodies some suggestions from Fig. 150 and from other parts of 'Writing and Illuminating and Lettering,' will be more suggestive than pages of verbal description, and other examples will be found in several of the illustrations. It will be noted that Italic Capitals readily lend themselves to flourished treatment, as may be seen in the names of some well-known regiments written below (see Fig. 36).

Built-up Pen-letters

(ii.) *Built-up Pen-letters*, properly made with direct pen-strokes (not drawn or painted) are also true penman's letters, though not of such a straightforward construction as the *written* letters above described. They may be regarded as the freely formed Roman capitals of the penman, the rigid and exact forms of the

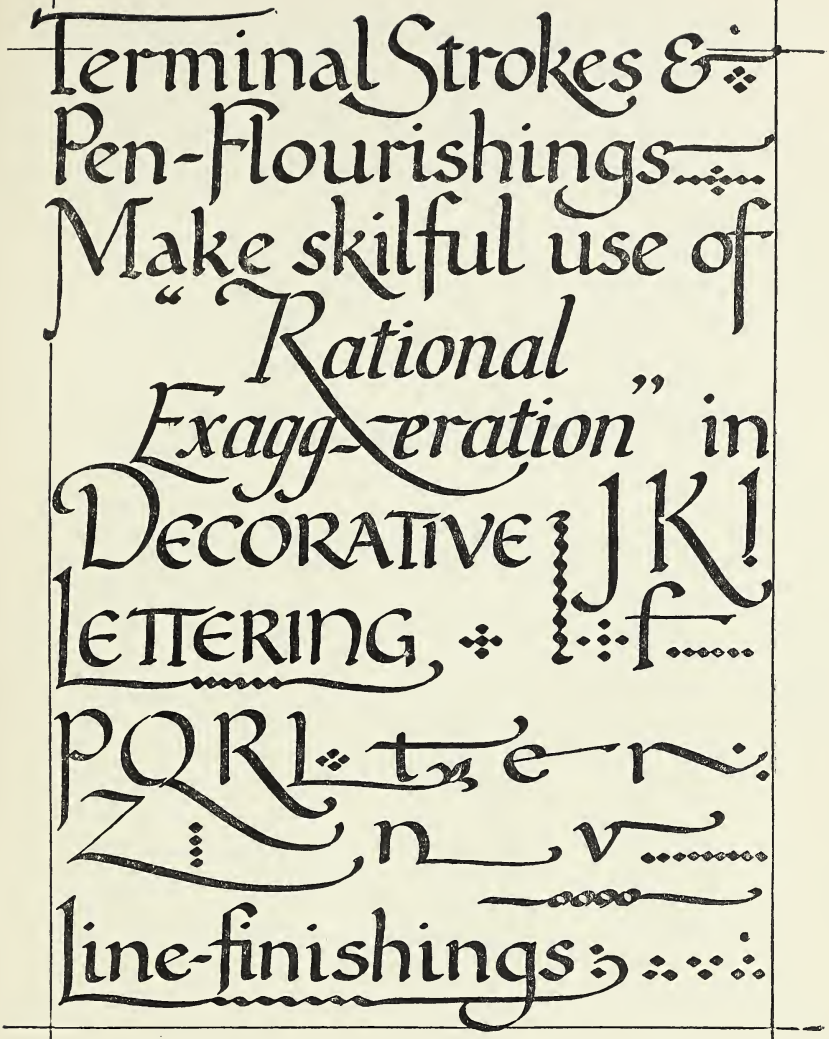

Terminal Strokes &
Pen-Flourishings
Make skilful use of
"Rational
Exaggeration" in
DECORATIVE
LETTERING
Line-finishings

Fig. 35.

sculptured capitals of the Trajan inscription (see Plate I and Fig. 2) being slightly modified to suit the requirements of penmanship.

The Capitals and Versals of the ancient scribes are usually built-up pen-letters; but from the twelfth century onwards the forms gradually departed considerably from the pure Roman prototypes until they eventu-

Fig. 36.

'Gothic' Capitals

ally acquired the shapes known as 'Gothic Capitals,' which at their best are graceful and readable, but at their worst are debased and degenerated almost beyond recognition. (Compare the S and N in Fig. 40 with the D and T in Fig. 39.)

It may be noted here that the so-called 'Gothic' character is acquired chiefly by abrupt and pronounced contrasts, that is, by abrupt changes of direction and curvature, and contrasts of thick and thin parts such as


ABCDEFGHILM
MNOPQRSTVX
& J K U W Y Z
The Capitals A to X are freely written copies of 10th. Century forms. They are here made rather lighter (with the exception of A.), & the lower thin Terminals in CEFLS are turned down: otherwise they are practically identical with their originals. &. to Z. are modern pen-made forms to match.
ꝺꝺeeghkmnstuAGRSR
The Capitals Ꝺ to U are freely written copies of 'round' forms in use in MSS from the 10th. to the 12th. Century. (A & R are variants based on early forms)

FIG. 37.

naturally arise from the use of a very broad nib ; also by other kinds of exaggeration which lead to great divergences from the proper proportions of the letters.

Roman Capitals

On the other hand, the ' Roman ' character is distinguished by moderate contrasts and greater severity of form ; so that, in fact, it is true to say that Gothic and Roman lettering possess the same distinguishing characteristics as are seen in the forms and ornamentations of Gothic and Classic architecture.

Pen-made Roman Alphabets

For the modern penman's purposes it seems most desirable to use the pure Roman forms with such slight modifications as the pen demands ; and we therefore give (see Figs. 37 and 38) two suitable alphabets reduced from Plates V and IX of the ' Portfolio of Manuscript and Inscription Letters ' issued by the publisher.

The first of these alphabets (Fig. 37) is rather easier to write, and is quite suitable for the general purposes of the penman ; the second (Fig. 38) is rather more formal, and though a real *written* alphabet, it approaches very nearly to the *drawn* classic forms given in Fig. 2, which were carefully copied by Mr. A. E. R. Gill from the Trajan inscription, and which are suitable for the printer and the signwriter.

Letters such as these can hardly be considered ' ornamental ' in the usual sense of the term ; but the fine bold forms, when well made, possess the *beauty of simplicity*, and they give an ornamental effect when used sparingly amongst manuscript writing, because they secure the decorative contrasts described a few pages back. Moreover, they may be made in colour (as was the usual custom of the ancient scribes), which consti-

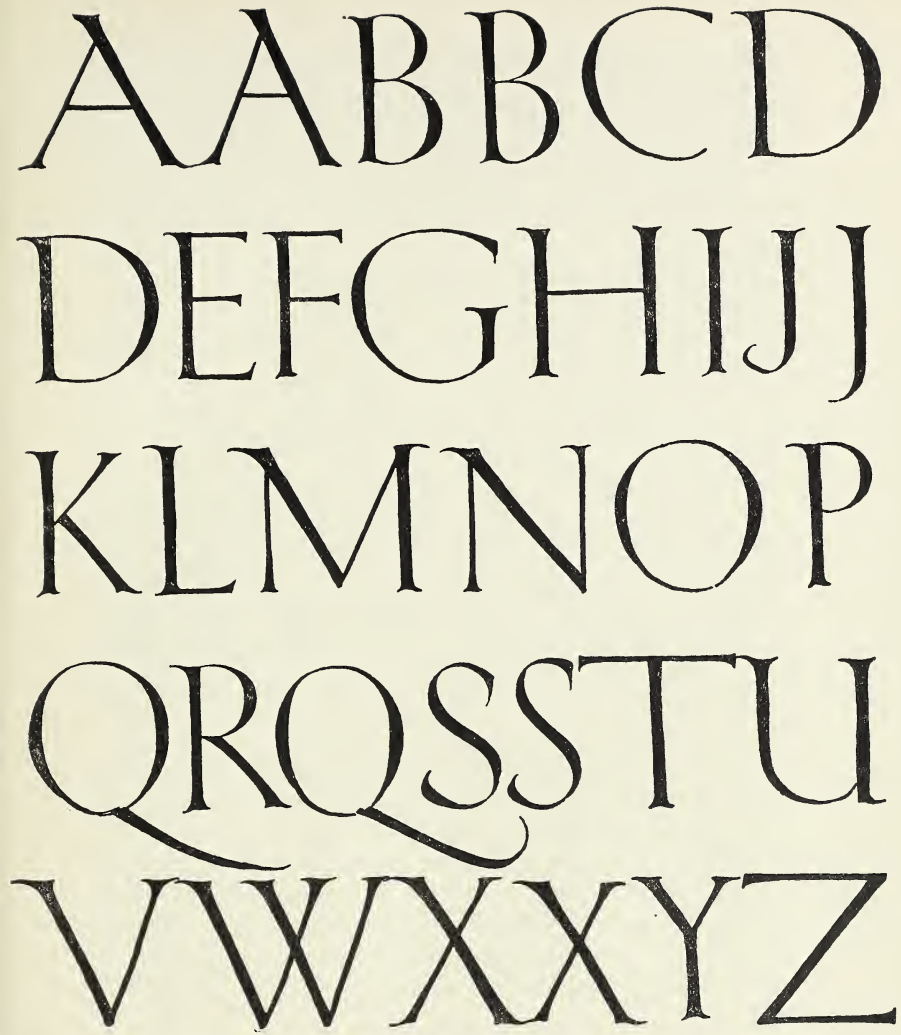


Fig. 38.

tutes in itself a kind of ornament by contrast with the plain black text ; and, as we shall show later on, they may be decorated by the addition of simple pen-made ornamentation.

Modified forms of some of the letters, such as were used in MSS. from the tenth to the twelfth century,

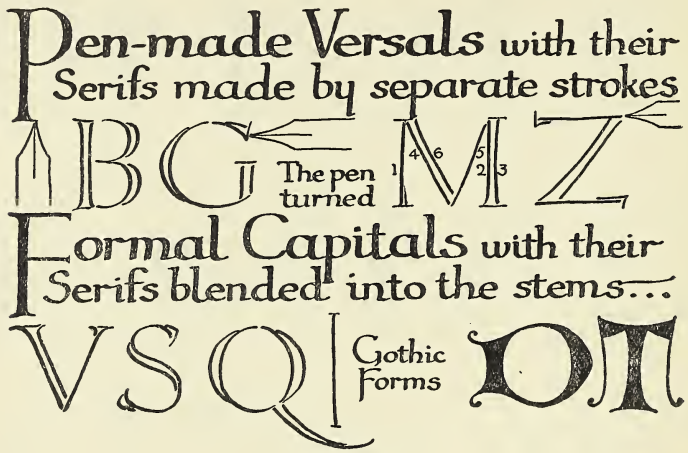


Fig. 39.

are given in the fourth line of Fig. 37, and these may sometimes be used when it is considered that they would give a more ornamental effect.

Construction of Built-up Pen-letters

The construction of built-up pen-letters is shown in Fig. 39, from which it will be seen that each letter is formed with a definite number of direct pen-strokes, the thicker portions being filled in immediately while the ink (or colour) is still wet. The pen should be rather

narrower than the script pen, and it may have a longer slit, so as to be more flexible and to carry more ink. When colour is employed instead of Indian ink, it should be as thick as can be conveniently used on the pen, and it will then dry with an agreeable slightly raised surface such as is seen in old manuscripts. To secure good results in the making of these letters the outlining strokes must be written quickly and directly, without hesitation, and not patched up afterwards. This obviously requires considerable practice and skill in draftsmanship, and it will be found that the writing of these large letters is an excellent exercise in direct pen drawing.

The Stems curve inwards slightly on both sides (see the Initial H of Chapter I) ; and when they are very tall the middle part may be quite straight, with a very slight swelling towards the ends (see the Initial D of this chapter). This gives the effect of a continuous slight curvature and maintains the firmness and straightness of the letter without losing its graceful form. Very tall letters should not have the stem much thicker than shorter letters, otherwise they will have a heavy and clumsy appearance. For this reason they are often made with a hollow stem, that is, not filled in. A safe guide in this matter is to say that as the letters become taller they tend to become more slender in proportion. Stems

The Bows or Curves are usually constructed by drawing the inner curve first and then the outer curve, the former being somewhat flattened and the latter having a more pronounced curvature (see Fig. 39) ; but it is well to avoid exaggeration either in the direction of flatness or roundness—faults often seen in the manu- Bows or Curves

scripts of the later centuries, and tending to vulgarise the forms.

Serifs

The Serifs (finishing-strokes) are generally rather long and slightly curved (see the Initial F of Chapter II) ; but in the stiffer forms of letters they are shorter and straighter. In the alphabet of Versals (Fig. 37) the serifs are separate strokes, mostly horizontals made with a 'straight pen,' though in some cases (C, E, F, G, L, S, T, Z) they are almost vertical and are made with the pen turned in a convenient direction as shown in the middle of Fig. 39 ; but in the more formal alphabet of pen-made Roman Capitals (Fig. 38) the serifs partly blend with the stems and are not entirely *additions* (see the construction of V and S in Fig. 39).

These constructional directions may well be concluded by Mr. Johnston's remarks ('Writing and Illuminating and Lettering') : 'The beauty and quality of Versal letters depends very much on their freedom ; *touching-up* or trimming after they are made is apt to spoil them ; and, when good letters are made with a free hand, minute roughnesses, which are due to their quick construction, may be regarded as showing a *good* rather than a bad form of *care-less* workmanship.'

Decorated Letters

B. DECORATED LETTERS.—Restricting this term to the meaning we have already adopted, namely, letters to which extraneous ornament is added, we look upon such ornament as an efflorescence of fine workmanship—the legitimate expression of the craftsman's skill and delight in his work. It is perfectly natural for pupils who feel that they have acquired considerable skill with the pen, to wish to go beyond mere writing to the *decoration* of that writing, just as a needlewoman in making

a garment likes to supplement good needlework by suitable decorative stitchery or embroidery.

Versals and Initials

In their decorative treatment of lettering the pupils can hardly do better than exercise their skill in the decoration of Versals or Initial letters. A page of examples, of various dates from the seventh to the nineteenth century, is given in Fig. 40; a very fine instance is reproduced in Plate VII, from an Italian MS. dated 1481; and some examples of *printed* Initials, which are not without suggestions for the penman, are the C and M in Fig. 40, and the V in the beautiful Italic page (printed by Belleau, Paris, 1566) reproduced in Fig. 6. Our readers may also be interested to know that the originals of the Chapter Initials in this hand-book are copied from ancient built-up pen-letters in a fine Anglo-Saxon MS. of the tenth or eleventh century in the library of Exeter Cathedral. This MS., which is a very perfect example of pure calligraphy, was once the property of Leofric, the first Bishop of Exeter (shortly after the Norman Conquest), and it is therefore commonly known as the 'Exeter Book' or 'Leofric's Saxon Poems.' The original Initials are twice the linear dimensions of our reproductions, and are written (evidently with two pens of different sizes) in the same brownish-black ink as the text of the MS. Although they are without colour, their large size makes them very striking; but it is far more common to find Versals distinguished by colour.

Chapter Initials from 'Exeter Book'

Decorated Letters

The body of a Decorated Letter is usually either black or a full tone of blue or red, and the surrounding ornament—freely executed with a finer pen—is either bright red or blue (see p. 112). The pupils may at first copy, or adapt, some of the historical examples

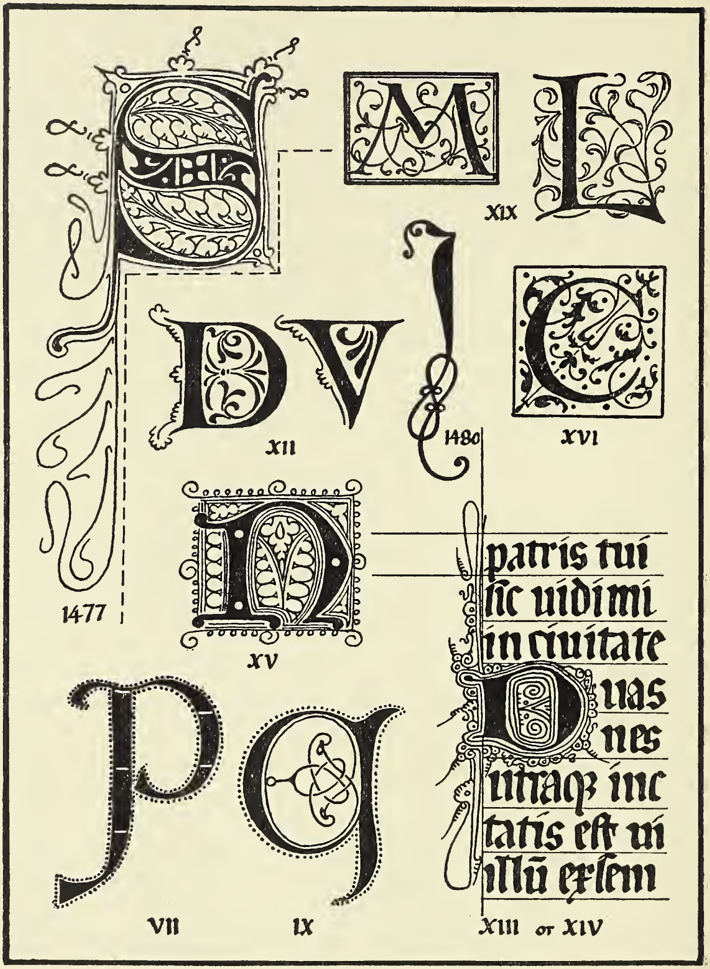

XIX
XII
1480
XVI
1477
XV
patris tui
sic uidimi
in ciuitate
VII
IX
XIII or XIV

Fig. 40.

so as to acquire a certain knowledge of the possibilities and limitations of pen-work ; afterwards they should be encouraged to *design* decoration. What they may do in this way is suggested by the specimens of children's work reproduced in Figs. 49 and 50 (see Appendix), which were designed and executed by girls under fourteen years of age, in a London Council School.

Repetition, Variety, and Contrast

In our introductory chapter, when discussing beauty in handwriting, we mentioned that any simple piece of decoration derives its effect chiefly from : (1) the orderly *repetition* of similar forms, with (2) sufficient *variety* to avoid monotony, and (3) agreeable *contrast* of straight and curved forms, thick and thin strokes, black and colour, and so forth. The ingenious employment of a very small number of quite simple elements is capable of supplying really pleasing decoration which is well within the powers of children who have attained some skill in writing and drawing. A primitive example is seen in the dotted decoration of the P and Q in Fig. 40, used in MSS. like the 'Book of Kells,' the 'Durham Book,' and the 'Gospels of St. Chad' (see p. 15). The body of the letter is black, the dots red ; and the decorative effect of the latter may be compared with that of 'French knots' in needlework. Another very simple and effective decoration consists in the *alternation* of line and loop, as in our Chapter Initials, and in some of the letters in Fig. 40.

Simple Elements

It is surprising to observe how very simple are the elements composing an apparently complicated piece of ornament such as the N of the fifteenth and the D

of the thirteenth or fourteenth century in Fig. 40, the decoration of which resolves itself into nothing more than line, loop, circle, spiral, and dot, though these simple elements are arranged with a fine artistic sense. The original D, like the large Initial S in the same diagram, is a dark blue letter with red decoration. The letters C, L, M, of later date, are decorated in a more sophisticated manner, involving a knowledge of Renaissance ornament ; but this does not necessarily make them more suitable for their purpose, and many competent critics may prefer the more primitive decoration of earlier centuries, which is certainly easier of execution. There can be no doubt as to the truth of Mr. Johnston's remarks on this matter of simple decoration :—

Primitive Patterns

' These primitive patterns never become antiquated ; they are still the root forms of "design," and the pleasant even covering of a given space by simple elements—which is their *metier*—accounts for much of the unconscious pleasure which we take in good *bricklaying* or *sewing* or *writing*, and in a thousand things where "*many a mickle maks a muckle.*" '

Decorative Borders

3. Borders and Line-Finishings.—Another mode of decorative treatment of lettering is to leave the lettering itself almost or entirely plain, and to surround it with a decorative border made by a combination of various simple pen-strokes with or without the assistance of ruled lines.[1] Some examples are given in Fig. 41,

[1] This refers to ruled lines which form an integral part of the border ; but in all cases the border is ' set out ' with the aid of ruled pencil lines, and in most cases the elements of the border are properly spaced by measurements.

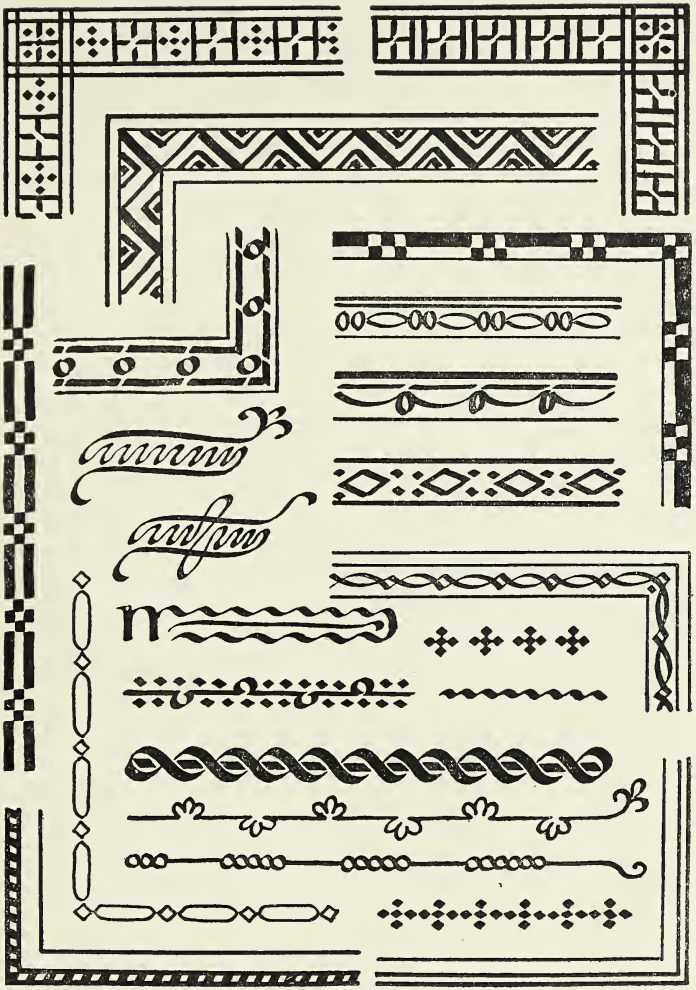


FIG. 41.

from which it will readily be observed that a great variety of such 'band patterns' may be devised, and that many of them may be 'translated' into other materials, e.g. needlework, weaving, basketry, pottery.

Simple Elements

The simple elements of which these borders are composed are purely conventional forms, being in fact mere pen-strokes—straight or curved, broad or narrow, long or short. Such forms afford free scope for much ingenuity of arrangement (especially in turning the corners), thus furnishing opportunities for simple 'design'; moreover, they do not introduce incongruous elements, and consequently they will always be in harmony with the forms of the letters themselves. But it will be found

Natural Elements

that pupils who are accustomed to draw from natural objects, and whose minds therefore retain some memories of natural forms, will desire to introduce reminiscences of them into their border 'designs,' with the attendant risks of incongruity and over-elaboration. This natural desire will therefore need restraint; but, when the pupils have had some experience in the use of simple conventional forms of ornament, and have learnt to appreciate the beauty of simplicity, they may safely be allowed to devise borders introducing suggestions derived from natural (or other) forms, always being careful to treat these forms in a simple and conventional manner.

These pen-made borders usually show the most pleasing *unity of effect* when the same pen is used throughout; but in some cases pens of different widths may be used with satisfactory results. The paper may be turned in different directions if necessary, and the position of the pen may be varied to suit different portions of the

pattern ; but all this will come quite naturally to those who are accustomed to handle a broad pen and are acquainted with its capabilities.

Colour in Borders

With regard to colour : black is always safe, and black and red will give pleasing effects when the red is not overdone ; but the use of gold and colours, though naturally attractive and capable of fine results in skilled hands, needs taste and discrimination to avoid gaudiness and vulgarity (such as are sometimes seen in Illuminated Addresses) ; and it is particularly necessary to exercise restraint both in the number of colours (preferably not more than two or three) and in the *amount* or *area* of colour.

Avoiding Excessive Ornament

In all cases excessive ornamentation must be avoided : thus, when the lettering itself is decoratively treated by the use of ornamental and decorated letters and by decorative line-finishings, the border should be comparatively simple ; but, when the lettering is plain, the border may be less simple, though care must always be taken to prevent the border from overpowering the text itself—a not uncommon fault. (Refer to Title Page.)

Proportion in Borders

In the arrangement of borders, as in almost every matter connected with the written or printed page, much depends upon *proportion*. The pupils must be led to consider the spatial relations between the various elements and the whole border ; between border, text, and page ; and particularly the relative widths of border and margins. When the border surrounds a page of 'massed writing' it may be regarded as forming an integral part of the 'block' of text, in which case there should be very little space between border and text ;

but the traditional margins (see Fig. 31) should be allowed around the page outside the border. In the case of 'displayed writing,' when the page usually contains a good deal of blank space interspersed amongst the writing, the border may be considered as a *frame* to the page, and the best proportions may then be decided by trial in the manner described on p. 106.

Obvious proportions should always be avoided: thus, the width of a border and its adjacent margin or blank space should not be equal; again, when a border is composed of ruled lines, like the lower corners of Fig. 41, the lines should not have equal spaces on both sides; or, in other words, the space between one pair of lines should not be equal to that between the neighbouring pair.

Line-Finishings

Line-Finishings may be used for marking the ends of paragraphs, for filling awkward gaps in the text, and for introducing decorative elements amongst the lettering. Several examples are given in Fig. 41, including three from the 'Book of Kells'; two of these (about the middle of the page) are rounded zig-zags or waves with pen-flourishes, the third is a half-uncial **m** with a wonderfully drawn-out finishing-stroke. Other examples show combinations of lines, loops, curves, and dots, similar to those used for decorated letters. The simplest kind of Line-Finishing is that which consists merely of an extension or flourish of the final member of a letter. Several instances of this kind are given in Fig. 35, and many others will be found fulfilling their proper purpose in various illustrations in this book and in some of the advertisement pages.

Having now brought our subject to the stage of line-finishings, we must let this serve for finishing the book; not for any lack of matter, but because any further expansion would exceed our purpose. Many other interesting points might well have been touched upon; for instance, we should like to have given some suggestions on the planning of monograms and cyphers, an exercise which offers much scope for taste and ingenuity, being particularly attractive to certain types of mind; again something might have been said about the writing, illustrating, decorating, and covering of small manuscript books containing favourite literary extracts or other suitable matter chosen by the pupils, and giving them practical experience and pleasure in 'the making of a book.' But this and other matters would lead us beyond our present intention, which is to arouse sufficient interest amongst our readers and their pupils to whet their appetites for further information, and then to refer them to other sources, especially to the original manuscripts and printed books.

Conclusion

GLOSSARY

Beak. A particular kind of finishing-stroke, somewhat resembling a bird's beak, used for the top of letters in some manuscript styles, particularly Uncials and Half-Uncials (see Fig. 26).

Calligraphy. (Gr. *Kalligraphia.*) Beautiful writing; also, the art of producing it.

Capital. Originally applied to any large letter used to mark the beginning or *head* (L. *Caput, capitis*) of a chapter, verse, paragraph, or word. Now a special form of letter, as distinguished from 'small letters.'

Chapter. (Same derivation as 'Capital.') An important division of a book, containing one of the *heads* or subjects.

Colophon. (Gr. *kolophon,* summit, top, finishing-touch.) An inscription or device on the last page of a book, before title-pages were used, containing the place or year, or both, of its publication, the printer's name, etc. (see pp. 105–6).

Cursive. (L. *cursus,* a running.) A running, rapid, or fluent writing, as distinguished from a formal, careful style (see p. 62).

Cypher (Cipher). A device formed by overlapping, intertwining, or placing together two or more initial letters (see *Monogram,* with which it is often confused).

Face (of type). The printing surface which is inked.

Folio. A large book or paper size made by once folding a sheet of paper. Also, the sequence or running-number of the pages.

Foot. A finishing-stroke used for the bottom of letters (see Fig. 26).

Gothic. As applied to lettering, this term is confused in its application. With reference to small letters, it is used to indicate angular forms as distinguished from rounded forms; with reference to

capitals, it is applied to the modified (generally more rounded and swollen) forms of Roman Capitals, used in manuscripts and early printed books from about the twelfth or thirteenth century onwards (see the letters S, N, and D in Fig. 40).

Half-Uncial. The form of letters used in the seventh and eighth centuries, from which the later minuscules, and ultimately our small letters, were derived (see Plate IV and Fig. 22).

Initial. A large letter used at the beginning (L. *initium*) of a piece of writing (see p. 113).

Italic (type). The slightly sloping and compressed form of letters (modified roman) first used for printing by Aldus of Venice in 1501, and imitating the cursive hand of that day (see Fig. 6).

Justifying. A printer's term indicating the adjustment of letter-spacing and word-spacing to make the words fit certain lines and spaces.

Majuscule. (L. *majusculus*, somewhat great.) Applied to writing composed entirely of capital letters (see Plate II).

Minuscule. (L. *minusculus*. rather small.) Applied to the mediaeval 'small letter,' which was a thoroughly established form by the tenth century (see Plates V and VI).

Monogram. (Gr. *monos*, single, *gramma*, a letter.) A combination of two or more letters in which one letter forms part of another and cannot be separated from the whole, as Æ, Œ (see *Cypher*, with which it is often confused).

Octavo (8vo). A size made by three times folding a sheet of paper, which then makes *eight* leaves.

Quarto (4to). A size made by twice folding a sheet of paper, which then makes *four* leaves.

Rivers (in printing). Accidental white spaces wandering irregularly through the text (see p. 96).

Roman (type). The upright form of letters founded by the early Italian printers upon writing derived from the round minuscules of the tenth to twelfth centuries. Jenson's roman type is considered the finest of all the Italian founts (see the page reproduced in Fig. 5).

Sans-serif (type). Types founded upon roman or italic forms with the 'serifs' omitted, and therefore containing 'essential forms' only (see Figs. 22 and 23).

Slanted Pen, Straight Pen. Terms used in writing to indicate the angle made by the pen in reference to the writing-line (see pp. 48, 49, and Fig. 13).

Uncials. (Derivation disputed.) The large letters used as the chief book-hand in MSS. of the fifth to seventh centuries—modified rounded forms of Roman Square Capitals (see Plate III, Figs. 25 and 26, etc.).

Versal. A capital letter used originally to mark the beginning of a *verse*, and intended to catch the eye of the officiating priest and to indicate the place in the book to which he should *turn* (L. *verso*, I turn).

APPENDIX

SPECIMENS OF WRITING BY SCHOOL CHILDREN

By the courtesy of the Head Teachers, to whom our hearty thanks are tendered, we are able to reproduce some specimens of writing from various schools in London where styles resembling those given in this handbook are practised instead of the usual kind of handwriting. Many more examples from these and other schools might have been given had space permitted, but the following nine pages will no doubt be sufficient to show what may be expected from pupils who have been carefully taught one of the manuscript styles.

Some descriptive notes follow :—

Fig. 42 (reduced to two-thirds the linear dimensions of the original) gives four specimens of Skeleton Roman (see Figs. 10 and 11) from the Boys' Department of a Council School in which a large proportion of the pupils are of foreign extraction, and where the introduction of 'print-writing' has solved the problem of securing readable writing from a heterogeneous mass of embryo

British citizens. The second specimen on the page illustrates two points mentioned in Chapter III: (1) some children naturally write with a slight slope, though their model is upright; (2) a sloping writing tends to produce lateral compression of the forms, thus changing 'Roman' into 'Italic.'

Fig. 43 (slightly reduced from the original) is a specimen of formal writing by a boy of thirteen, a pupil of a Council 'Central' School, in which the whole of the written work of the school is based on the style here shown. It will be noted that it is a somewhat simplified form of Half-Uncials (see Fig. 26), consisting of 'essential forms' slightly modified by Half-Uncial features, and securing by the proper use of a broad pen the pleasing characteristics of manuscript writing.

Figs. 44 and 45 (both reduced to two-thirds linear) contain four examples written by girls in a Secondary School in which the 'Oxford Copy-Books' are used. The style is similar to that given in Fig. 24, and is founded on Italic writing of the fifteenth and sixteenth centuries, which is slightly sloping, as in the two examples of Fig. 44. The two specimens in Fig. 45, written by older girls, show individual preferences for vertical writing, thus converting the Italic style into one closely resembling that illustrated in our Figs. 22 and 23. It is not difficult to anticipate that, when the writing of these girls becomes matured and settled, it will possess a character not to be obtained from the ordinary forms of handwriting.

Figs. 46 to 50 are from specimens written by pupils in the Mixed and Infants' Departments of a Council

School, in which the style of writing is based upon alphabets very similar to those in Fig. 26.

The two examples in Fig. 46 (reduced to half linear) were written by very young children, the originals being in lead-pencil.

The specimens in Figs. 47 and 48 (reduced to two-thirds linear) were done by boys and girls in the Senior Department, at speeds which compare favourably with ordinary handwriting; and it will be noted that, though all derived from the same model, each specimen shows decided individuality and gives promise of maturing into a distinctive style.

The examples in Figs. 49 and 50 (reduced to two-thirds linear), executed by senior girls in the same school, were selected from a set of decorated pages presented to the Head Master as 'A Souvenir from the girls who took the part of the Muses' in a school play; and, being voluntary private efforts, they are of special interest as examples of original decorative work such as we have mentioned in our last chapter.

Hyman. Weiner age 8.

Full many a race is lost
Ere ever a step is run;
And many a cowar[illegible] fails
Ere ever his work's begun.

L Harris. Class 7 Age 9 years.

Writing.

However, Ernie was quite to
be trusted. He was a steady
little fellow, and well liked by

Class 3. Joe. Cohen. 10 yrs. 6 mths

The capital of Russia is the great town
of St Petersburg, on the river Neva.
St Petersburg is not an old town. A

Marky Best. Age. 10

Full many a race is lost
Ere ever a step is run;
And many a coward fails
Ere ever his work's begun.

Fig. 42.

THE VIOLET · Nat Ord Violaceæ

This is one of the several wild varieties of the violet, one or other of which colours the hedgebanks and woods from March to July. From the designer's point of view it matters not wether it be woodviolet, the sweet-violet, the dog-violet, or the hairy-violet, as they are equally in form. The flowers and leaves grow practically straight on several varieties, but on the one figured here, they grow from the stems also. The usual height is from about three to five inches. The flowers have five petals and five sepals, The centre petal being the largest and ending in a spur at the

FIG. 43

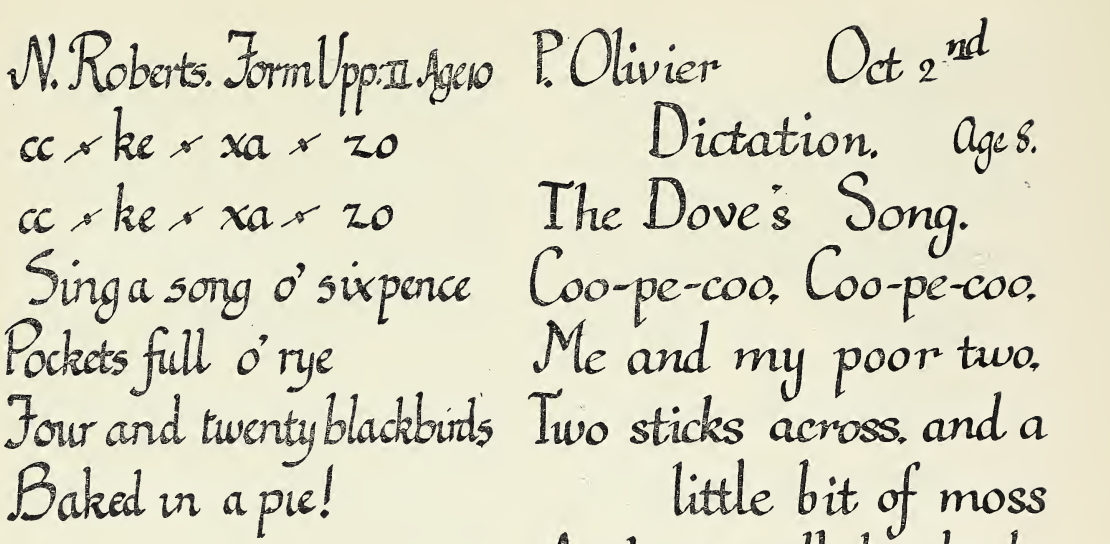
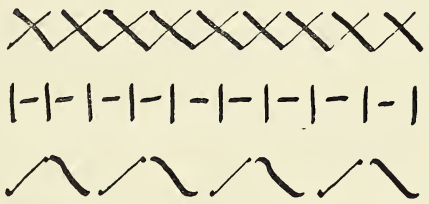

N. Roberts. Form Upp: II Age 10
cc ✕ ke ✕ xa ✕ zo
cc ✕ ke ✕ xa ✕ zo
Sing a song o' sixpence
Pockets full o' rye
Four and twenty blackbirds
Baked in a pie!
P. Olivier Oct 2nd
Dictation. Age 8.
The Dove's Song.
Coo-pe-coo, Coo-pe-coo,
Me and my poor two,
Two sticks across, and a
little bit of moss
And it will do, do, do.

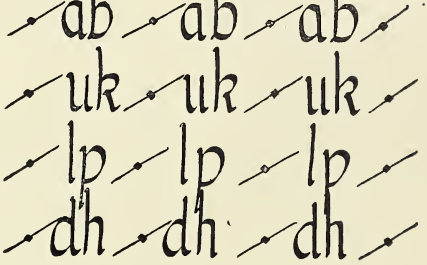
Fig. 44.

Edna Koerber Form Upper IIIa
Age 13 years



The Green Valley had long
been called the Black Valley,
when those who laboured &
grew rich in it awoke — as
man must wake sooner or
later — to the needs of the
spirit above the flesh.

Elsie Davies Form Upper IIIb age 14 yrs



I once had a sweet little doll dears.
The prettiest doll in the world;
Her cheeks were so red & so white, dears,
And her hair was so charmingly curled.
But I lost my poor little doll, dears,
As I played in the heath one day;

Fig. 45.

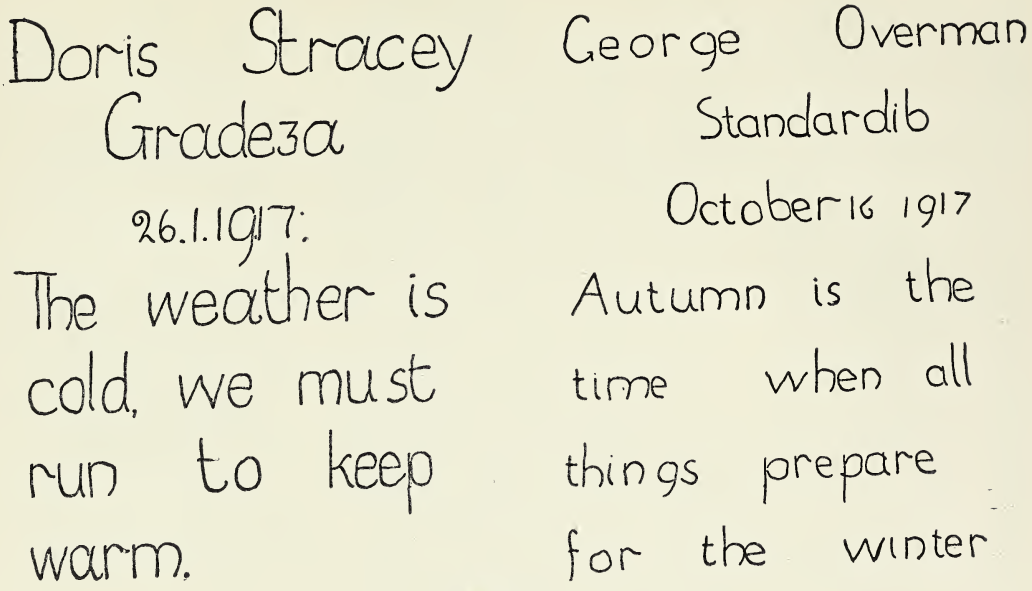

Doris Stracey
Grade3a
26.1.1917:
The weather is cold, we must run to keep warm.
George Overman
Standard1b
October 16 1917
Autumn is the time when all things prepare for the winter

Fig. 46.

Florence Lewry 8 yrs St 2.

For a long time Cha
lived with them and was
their queen, but at last a

J Liddington — October 1917
Std 3A — Age 9

For some years, Edward
had been busy building a
grand abbey at West-
minster. He longed to have
it finished, that he might
be buried in it when he

Standard VC — Sidney Warner
October Examination 1917

And as she ended, she saw
a strange sight before her, for
behold, one of the fires on
the alter went out, and then
suddenly blazed up again;
and afterwards the other
became quenched and cold.

Fig. 47.

Violet Nye. Age 12 years. Standard VII a.

"Our brains are seventy-year clocks.
The Angel of Life winds them up once
for all, then closes the case and gives the
key into the hand of the Angel of
Resurrection.

Edith Clayton. Age 13 yrs. Standard VII a.

Our brains are seventy-year clocks.
The Angel of Life winds them up
once for all, then closes the case

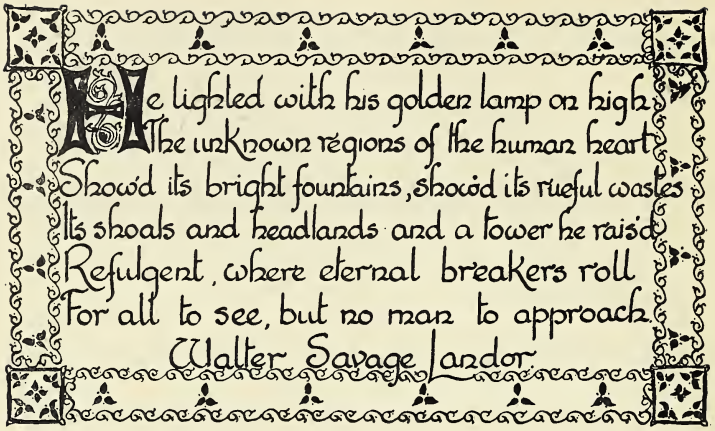
Ernest Mason Standard VII

We cannot kindle when we will
The fire that in the heart resides,

E Lee Std VII a

We cannot Kindle when we will
The fire that in the heart resides,
The spirit bloweth and is still,
In mystery our soul abides:
But tasks in hours of insight will'd
Can be through hours of gloom
fullfill'd.

FIG. 48.


He lighted with his golden lamp on high
The unknown regions of the human heart
Show'd its bright fountains, show'd its rueful wastes
Its shoals and headlands and a tower he rais'd
Refulgent, where eternal breakers roll
For all to see, but no man to approach.
Walter Savage Landor

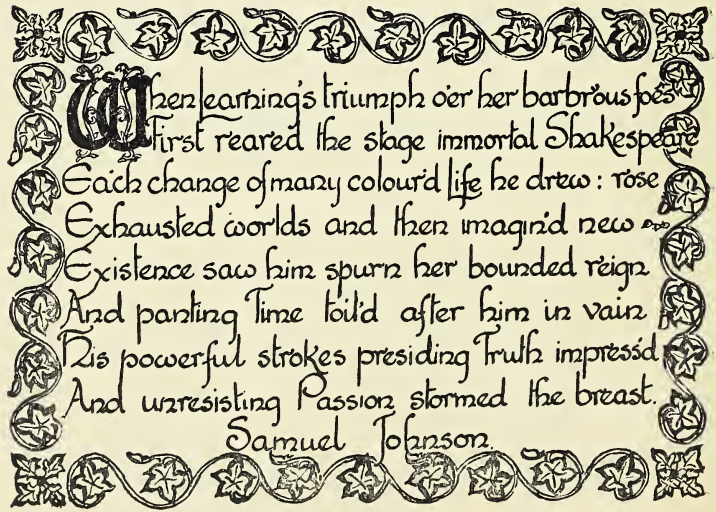

When learning's triumph o'er her barbrous foes
First rear'd the stage immortal Shakespeare
Each change of many colour'd life he drew: rose
Exhausted worlds and then imagin'd new
Existence saw him spurn her bounded reign
And panting Time toil'd after him in vain
His powerful strokes presiding Truth impress'd
And unresisting Passion stormed the breast.
Samuel Johnson.

FIG. 49.

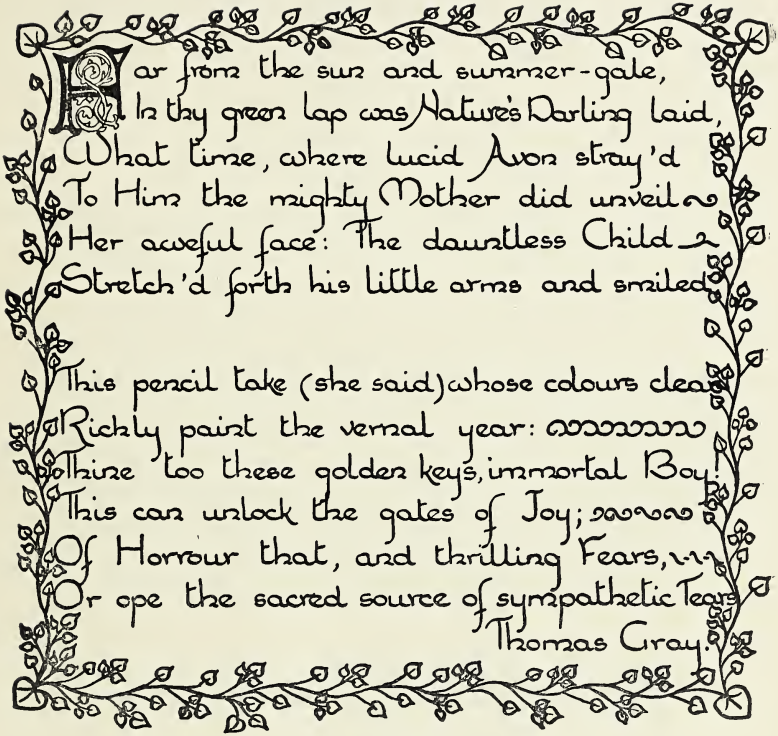

Far from the sun and summer-gale,
In thy green lap was Nature's Darling laid,
What time, where lucid Avon stray'd
To Him the mighty Mother did unveil
Her awful face: The dauntless Child
Stretch'd forth his little arms and smiled.
This pencil take (she said) whose colours clear
Richly paint the vernal year:
Thine too these golden keys, immortal Boy!
This can unlock the gates of Joy;
Of Horrour that, and thrilling Fears,
Or ope the sacred source of sympathetic Tears.
Thomas Gray.

FIG. 50.

NOTES

ON THE COLLOTYPE PLATES

GENERAL NOTE.—With the exception of Plate I, which is necessarily reduced to about one-ninth the linear dimensions of the original, all the plates are reproduced so as to give the lettering as nearly as possible in *facsimile* as to size. It has consequently been necessary to give portions only of the original manuscript pages, excepting in Plate VII, where the whole of the lettering and ornament is given, but portions of the margins have had to be cut off.

The plates are selected to illustrate, as well as brevity permits, the development of Roman letters described in Chapter II, and to show the traditional authority for the alphabets given in Chapters III and V.

(*Plates I to VII are reproduced from 'Writing and Illuminating and Lettering,' by Edward Johnston.*)

PLATE I.— *Portion of Inscription on base of Trajan Column, Rome, circa* 114 A.D. *Scale approximately one-ninth linear.*

THE LETTERS gradually decrease in height from the top line downwards, the first two lines being about $4\frac{1}{2}$ inches high, and the last line $3\frac{7}{8}$ inches. This decrease is common in early inscriptions, and is probably accounted for by the fact that the top lines, being farther from the reader's eye, must be *actually* larger in order to *appear* the same size as the lower lines.

THE SPACES between lines show a corresponding decrease from 3 inches to $2\frac{3}{4}$ inches.

THE WORDS, as in the early manuscripts shown in Plates II and III, are not separated by spaces, but in this inscription by triangular 'points.' One of these can just be distinguished after IMP, another after MAXIMO.

PROPORTIONS OF LETTERS (see the Trajan Alphabet as drawn in Fig. 2, and the Skeleton Forms in Fig. 10) :—

Wide Letters	**M** (at its base)	Width rather more than height.
	OQCGDANTV	Width slightly less than height.
Narrow Letters	**BR** (the bow) **X**	Width rather more than half height.
	P	Width about half height.
	EFLS	Width rather less than half height.

H, J, K, U, W, Y, Z are not present in the inscription, but suitable forms for these are given in the Alphabet of Pen-made Capitals (Fig. 38).

X, when written with the narrow form as in the inscription, is apt to appear cramped and the angles at

the crossing to become blurred with ink. It is therefore often made on the square basis shown in Fig. 10.

NOTE.—The beauty of the **B** is increased by its lower bow being made slightly larger than the upper. Similarly, the lower limb of the **R** is extended beyond the bow, making the width of the letter at the foot about equal to **A T V**.

PLATE II.—*Written Roman Capitals, fourth or fifth century.* (*Virgil's 'Æneid.'*)

THE LETTERS are directly written (not built-up) with a slightly slanted pen, and closely resemble the Trajan letters in form and proportion. The spreading **M**, the enlarged lower bow of **B**, and the extended lower limb of **R**, are very similar to those in Plate I, and the resemblance is to be seen even in a detail like the bow of **P**, which does not quite touch the stem.

It will be noted that these ancient Roman Capitals are much more like our modern printed letters than many of those of later centuries, and in fact these letters are perfectly suitable for modern use.

THE SPACES between lines are rather less than the letter-height.

THE WORDS are not separated by spaces; but, in certain cases where misreading would be very likely to occur, the separation is indicated by a comma placed above the line.

PLATE III.—*Uncial Writing, probably Italian sixth or seventh century.* (*Latin Gospels.*) *British Museum, Harleian MS.* 1775.
(Shown in B. M. Department of MSS., Case G, No. 11.)

THE WRITING is in fine round Uncials (compare Fig. 26), the forms being to modern eyes a mixture of capitals and small letters; for example, ð e p q are now essentially 'small letters,' while B R N, and others, are essentially 'Capitals.'

Note the rounded forms of m h, which are easier to write than the Square Capital Forms.

VERSALS.—Note the form, size, and position of the Versals.

THE LINES are of unequal length because of the difficulty of fitting words to lines when there are only a few words in a line. (See the remarks on p. 84 with reference to the modern uncial writing in Fig. 25.)

PLATE IV.—*Half-Uncial* (*English*), *circa* 700 A.D. '*Durham Book*' (*Latin Gospels*). *British Museum, Cotton MSS., Nero D. IV.*

THE WRITING, though written at Lindisfarne (Holy Island), bears a strong resemblance to the Irish Half-Uncials of the 'Book of Kells.' It is termed Half-Uncial because it contains more of our small-letter forms than the Uncial writing of Plate III; in fact only a few of our

capitals are included in the text, e.g. N. and R. There are some forms that have now become obsolete ; in particular the strange Anglo-Saxon 'g' (as in *regnum*—last line).

The proportions of the letters are fine and bold ; the **o** is very round, being really broader than the height, but the 'inner form' is oval.

The letter-height is about four nib-widths. The writing is of the 'straight-pen' character, with a very slight upward slope slant to the horizontal fine strokes —see the letters **e** in **pater Noster** (fourth line from bottom) and the tops of the letters **iN** (beginning next line).

The alphabet of Small Letters in our Fig. 26 is mainly derived from this manuscript.

THE SPACES between lines give room for two small letter-heights, which is what we have recommended for general purposes (see p. 97 and Fig. 30).

THE ARRANGEMENT of the original manuscript is two columns of 24 lines on a page $13\frac{1}{2}$ inches by $9\frac{7}{8}$ inches, the lines being of unequal length for the same reason as in Plate III.

NOTE.—The 'Gloss' or interlinear translation, in the Northumbrian dialect of Anglo-Saxon, was added in the tenth century, and is full of interest both on account of the language and the writing.

PLATE V.—*English Tenth-Century Writing.* (*Psalter., British Museum, Harleian MS.* 2904.
(Shown in Grenville Library, Case I, No. 9.)

THE WRITING (which was probably done at Winchester in the late tenth century) is in the style known as Caroline Minuscules, and it is so extremely legible and beautiful that it forms one of the best models on which to base a modern formal manuscript writing. It is therefore taken—in conjunction with the similar writing in Plate VI—as the foundation of the alphabet given in our Fig. 22. The only forms we have rejected are the obsolete forms of **s** (ſ) and **t** (ꝛ); but we have adopted for general use a somewhat simpler **g** and we have also omitted the tongue of **e** (carried forward as a joining-stroke—see **eum**).

THE LARGE LETTERS forming the titles (see HYMNUS TRIUM PUERORUM) are direct pen capitals written in red in the style called 'Rustic Capitals,' which was used in some manuscripts up to the fifth century.

The Versals 'B' are built-up letters in raised burnished gold, placed entirely in the margin.

THE ARRANGEMENT of this MS. is 18 lines to the page ($13\frac{1}{4}$ inches by 10 inches). It would be well for the pupils in an advanced stage to reconstruct the page from the dimensions given, noting that the plate is slightly reduced ($\frac{8}{9}$ths) from the original.

NOTE.—The style of writing in this MS. is that to which the scribes of the Italian Renaissance returned for the model of their reformed script, as will be seen on

comparing the Italian writing in Plate VII (date 1481). It is also the style on which the fine Roman types of the early Italian printers were founded, which will be evident on comparing the printed page (Fig. 5) reproduced from Nicolas Jenson's work of 1471.

PLATE VI.—*Italian Twelfth-Century Writing.* (*Lessons and Homilies.*) *British Museum, Harleian MS.* 7183.
(Shown in B. M. Department of MSS.,
Case C (lower part), No. 101.)

THE WRITING of this MS. bears a great resemblance to that shown in Plate V, and may be taken with it as one of the most perfect examples of fine penmanship. The more it is studied, so as to banish from one's mind the unfamiliarities due to the use of the obsolete **s** (ſ) and the contracted Latin, the more beautiful and readable it will be found; for example, to all who are familar with Roman type, nothing could be plainer than **annorum** in the third line, or **hoc ordíne** just above. The roundness, boldness, and elegance of the letters can hardly be surpassed; and the regularity and perfection of the writing shown in this and the preceding plate entitle it to high rank as artistic craftsmanship. In the words of a great Palæographer: 'The exactness with which the writing is here executed is truly marvellous, and was only rivalled, not surpassed, by the finished handiwork of its later imitators' ('Greek and Latin Palæography,' p. 271).

THE CAPITALS in the text (**V S S D E U**) are simple pen-letters, the curved serifs of **S** and **E** being made by dexterous movements of the nib on one point. It will be noted that both the round and pointed forms of **V U** are used for the consonant **V** (see **Veni** in the fifth line and in the last line). The Versal **C**, placed entirely in the margin and followed by small capitals **u m**, is a built-up letter written in red (smeared).

THE ARRANGEMENT of the MS. is in two columns, each of 50 lines to the page, which is a large one—21½ inches by 15 inches. For practice, and in order to gain an idea of the appearance of such a page, the page might be reconstructed, with the following

MARGINS:—Inner 1¼ inches, Head 1¼ inches, Side 3¼ inches, Foot 4¼ inches; the space between the two columns being 1⅛ inches, as seen on the left side of the plate, which gives the last eleven lines of the second column of a page.

PLATE VII.—*Italian MS., dated* 1481. (*Psalter of S. Jerome and various Prayers.*) *Ex libris S. C. Cockerell.*

THE WRITING is a good specimen of the very clear, slightly-slanted pen 'Roman' written by the skilful scribes of the Italian Renaissance, and being a revival of the Caroline writing shown in the two preceding plates. The great skill of the Italian scribes is shown by the small scale of their writing, which is in many cases much smaller than that shown here, as well as by its extraordinary print-like regularity.

THE CAPITALS are notable for their very close similarity to the ancient written Roman Capitals shown in Plate II.

THE PAGE is of small dimensions, $6\frac{1}{2}$ inches by $4\frac{3}{4}$ inches, with the following

MARGINS :—Inner $\frac{7}{8}$ inch, Head $\frac{7}{8}$ inch, Side $1\frac{1}{2}$ inches, Foot $1\frac{3}{4}$ inches.

THE DECORATION of the page is worthy of the most careful study, especially for its admirable proportions. Note particularly the placing of the large Initial A, which (measuring from its cross bar to the top and bottom of the page) gives the subtle and agreeable proportion of (approx.) 7 : 12.

NOTE.—This page is referred to several times in Chapter VII.

PLATE VIII.—*Ordinary English Handwriting of the Seventeenth Century (dated* 1674)—'*These for the Parishioners of Cockington.*'
(From a photograph kindly lent by A. W. Searley, Kingskerswell, Devon.)

THE WRITING is not given as an example to copy, but as an instance of the loss of legibility arising from the excessive use of loops and flourishes. In addition to this, the forms of some of the letters show a far departure from the 'essential forms'; for example, see the third line—'better accomodacon of her selfe wth her two children'—where the peculiar forms of **e, r,** and **c** will be noted, the **e** showing a reversal of the usual form from left to right, and the **r** looking more like **w.** Note

also, in the words 'proposed to us' at the beginning of the next line, the strange form of **p**, and the *v* for **u** in **us.**

THE SPACING is too close for readableness.

THE ARRANGEMENT shows due regard for proportionate margins, and the placing of the signatures is quite pleasing, leading us to the conclusion that the old churchwarden who drew up the document was evidently not so devoid of artistic taste as some of his contemporaries appear to have been.

PRINTED IN GREAT BRITAIN AT THE PITMAN PRESS, BATH
B7—(1094)

Plates originally printed in
collotype are now produced
in half-tone.

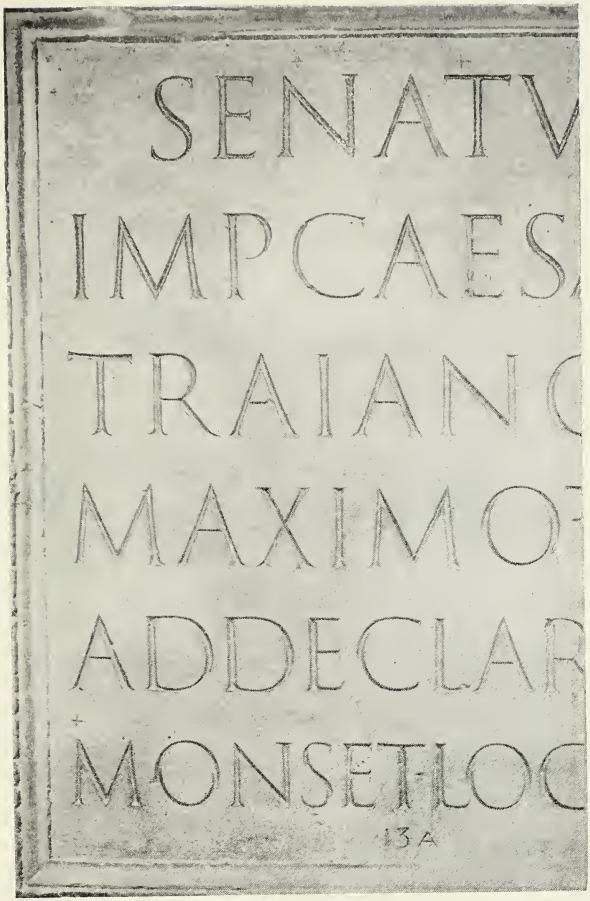


Plate I.—Portion of Inscription on base of Trajan Column, Rome, *circa* 114 A.D. Scale approximately one-ninth linear.

Plate II.—Written Roman Capitals, fourth or fifth century.
(Virgil's "Æneid.")

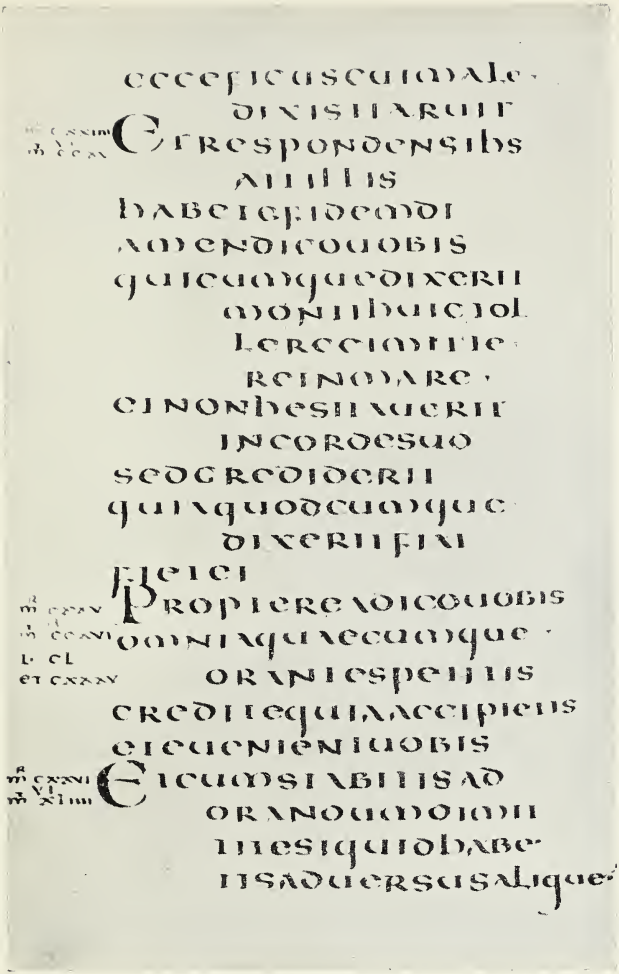


Plate III.—Uncial Writing, probably Italian sixth or seventh century (Latin Gospels.) British Museum. Harleian MS. 1775.

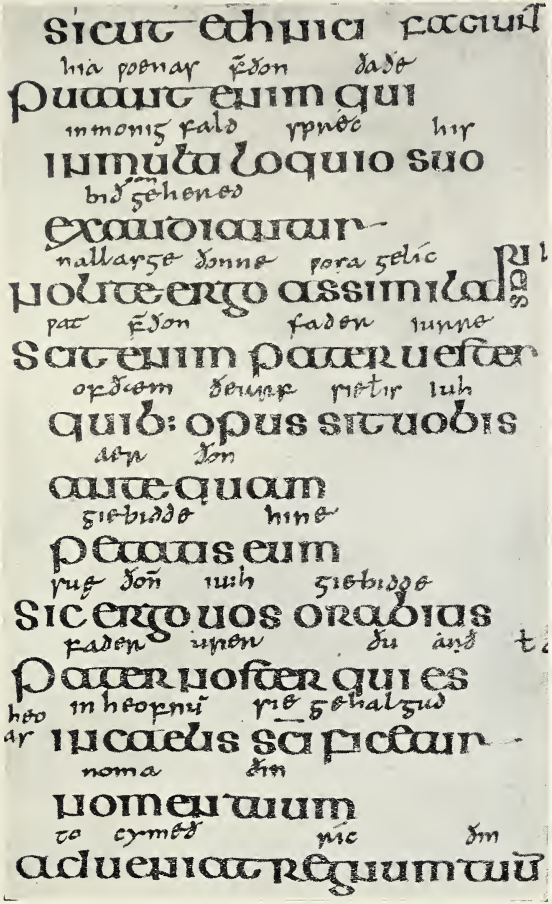


Plate IV.—Half-Uncial (English), *circa* 700 A.D. "Durham Book" (Latin Gospels). British Museum, Cotton MSS., Nero D. IV.

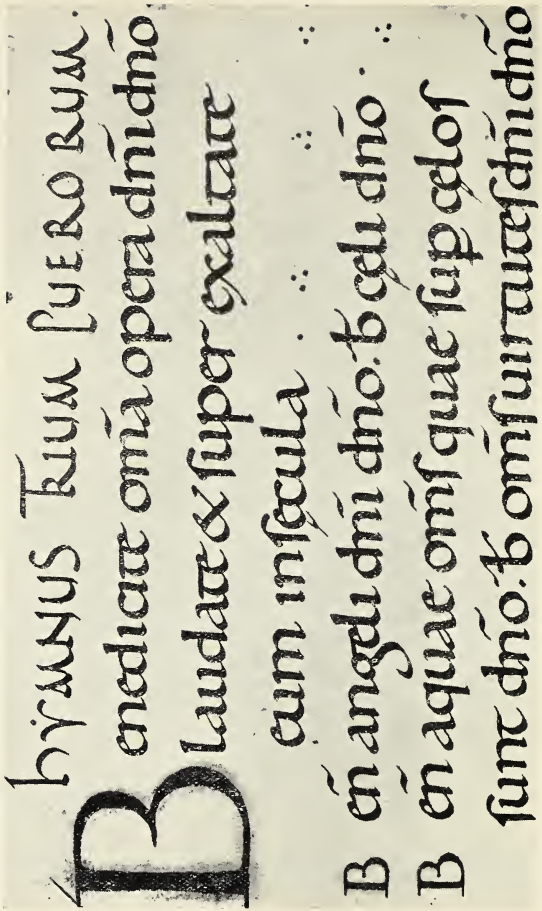


Plate V.—English Tenth-Century Writing. (Psalter.) British Museum Harleian MS. 2904.
(Shown in Grenville Library, Case I, No. 9.)

Plate VI.—Italian Twelfth-Century Writing. (Lessons and Homilies.)
British Museum Harleian MS. 7183.
(Shown in B. M. Department of MSS., Case C (lower part, No. 101).


me dulcissima maria mater
dei & misericordie. Amen.
ORATIO AD DOMINVM
NOSTRVM IESVM XPM
ANIMA CHRISTI
sanctifica me. Cor-
pus christi salua me.
Sanguis christi inebria me. Aqua lateris christi
laua me. Sudor uultus xpi
defende me. Passio christi
conforta me. Mors christi
libera me. Sapientia christi
doce me. O bone iesu exau-
di me. In tua uulnera absco-
de me. Et ne permittas me

Plate VII.—Italian MS., dated 1481. (Psalter of S. Jerome and various Prayers.) Ex libris S. C. Cockerell.

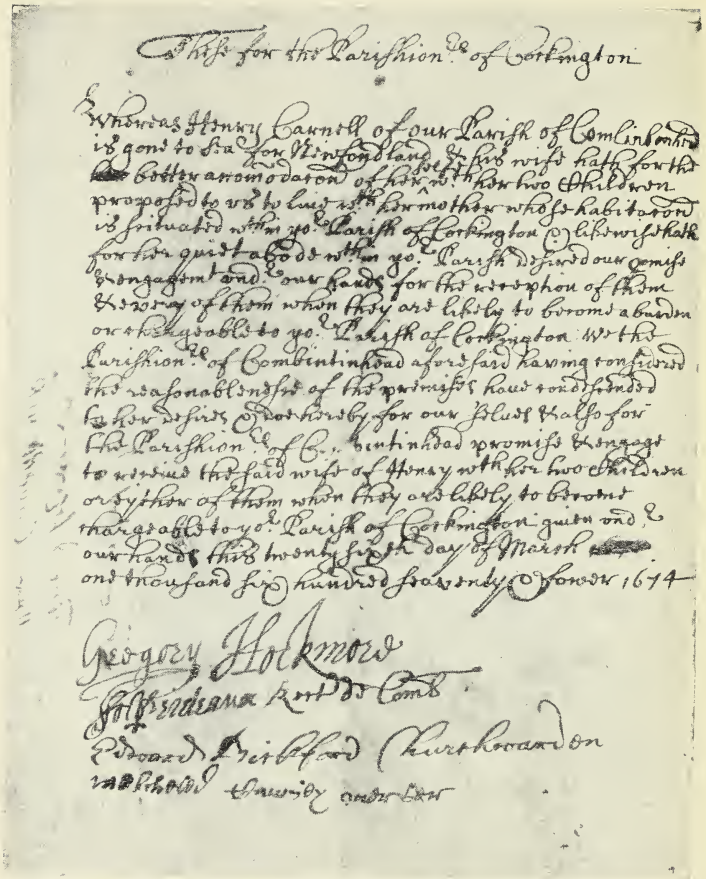


Plate VIII.—Ordinary English Handwriting of the Seventeenth Century (dated 1674)—"These for the Parishioners of Cockington."
(From a photograph kindly lent by A. W. Searley, Kingskerswell Devon.)

THE WRITING PENS MADE BY WILLIAM MITCHELL ARE ILLUSTRATED BELOW.

THEY AIM FOR LEGIBILITY, BEAUTY, AND CHARACTER.

Round Hand Pens for formal writing: eleven degrees of point..

The nibs are made in two series for straight and oblique strokes

ART PENS IN THREE DEGREES OF POINT.

TO BE OBTAINED OF ALL SCHOLASTIC STATIONERS OR FROM THE MANUFACTURERS

WILLIAM MITCHELL

PEDIGREE PEN WORKS BEARWOOD ROAD BIRMINGHAM.

Jos. Gillott's

BY APPOINTMENT

THE ARTIST whose particular forte is Ornamental Lettering and Writing is well acquainted with the steel pens made expressly for this class of work by the masters of Steel Pen Making—Joseph Gillott & Sons.

In the 5005 range of oblique points and the 1143 range of square points will be found a pen to suit every style of Lettering and Writing.

4/- per gross box.
Boxes of 3 dozen assorted 1/6.
Card of 11 pens one of each degree of point, 6d.

When ordering please state whether square or oblique points are required.

JOSEPH GILLOTT & SONS, LTD.,
PEN MAKERS TO HIS MAJESTY THE KING
VICTORIA WORKS, BIRMINGHAM

WRITING AND LETTERING

SCRIPT WRITING COPY BOOKS. Nos. I, II and III.

Each **4d.**

By Edwin G. Fooks.

"The copy books before us have a series of lessons carefully graded. . . . The copies, planned to give the best results, are beautifully printed." (All the writing can be done in books with "Irish" ruling.) "The aid of the double line is removed in Book III. *The copy books are all that can be desired.*"—*Education.*

"The method of treatment is particularly good, a few basic forms being skilfully treated so as to build up the whole alphabet. The style attained in the third book is a most attractive one."—*Scottish Educational Journal.*

FROM SCRIPT TO CURSIVE.

In crown 8vo, limp cloth, 48 pp. **1s. 6d.** net.

By H. A. Rankin.

The author, who is an acknowledged authority on handwriting, outlines most interestingly a method by which print-form writing may be used as a basis for the ordinary cursive style.

WRITING AND ILLUMINATING AND LETTERING.

In small crown 8vo, 512 pp., with 227 illustrations and diagrams by the Author and Noel Rooke, 8 pp. of examples in red and black, 24 pp. of collotype reproductions. **8s. 6d.** net. Fourteenth Edition.

By Edward Johnston.

This volume is remarkable for the way in which its subject seems to be developed inevitably. The reader is shown the essentials of form and spacing, and the way is opened out to all who will devote practice to it to form an individual style by imperceptible variations from a fine standard.

The simple language, together with the numerous illustrations, combine to make this work exceptionally useful to all who desire to learn about this interesting craft.

MANUSCRIPT AND INSCRIPTION LETTERS. For Schools and Classes and the Use of Craftsmen.

With 5 plates by A. E. R. Gill, 16 plates in all, 12½ in. by 9¾ in. Full notes and descriptions by the author. **7s. 6d.** net. Fifth Impression.

By Edward Johnston.

DECORATIVE WRITING AND ARRANGEMENT OF LETTERING.

Size 9½ in. by 6½ in., 144 pp., with 59 full-page plates in colour and in black and white, and numerous illustrations. Second Edition. **10s. 6d.** net.

By Prof. Alfred Erdmann, *de l'Ecole des Arts Décoratifs de Strasbourg*, and Adolphe A. Braun. With a prefatory note by G. M. Ellwood.

The present treatise has in view intending letterers who wish to teach themselves, but the text and instructions are set forth in such a way that experts also can obtain the necessary data on the subject.

DRAWING AND DESIGN

DRAWING. From Drawing as an Educational Force to Drawing as an Expression of the Emotions.

Foolscap 4to, with 32 full-page plates. **10s. 6d.** net.

By A. S. HARTRICK, R.W.S. With a foreword by GEORGE CLAUSEN, R.A.

"Mr. Hartrick is well qualified by his excellent work and his long experience to write on the subject of drawing. . . . His book is a plea for sound teaching: it may be called, in the best sense, Academic. He states his views clearly, and buttresses his position by the authority of many eminent artists whom he has known, as well as by that of the great Masters of the past; and his conclusions are not likely to be seriously challenged."—*From the Foreword.*

DRAWING FROM MEMORY AND MIND PICTURING.

Foolscap 4to, with 42 full-page plates. **10s. 6d.** net.

By R. CATTERSON SMITH, M.A., *Formerly Director of Art Education for the City of Birmingham.*

An enlightening and interesting book in which the author gives the result of his search into the unconscious or subconscious working of the mind, providing the teacher with a knowledge of its ways so that he may test the capabilities of each pupil's mind and know the activities which may be stimulated in it. The many illustrations are closely connected with the text, and show clearly the various stages of work and progress.

PENCIL DRAWING.

In demy 8vo, cloth gilt, 220 pp., with 153 illustrations. **6s.** net.

By HERBERT A. RANKIN.

This Manual is addressed especially to teachers learning the art of teaching drawing, and should prove of great assistance in removing practical difficulties, and also give considerable insight into the principles underlying the rules and conventions of the subject.

DRAWING AND DESIGN. A School Course in Composition.

10 in. by 7½ in., quarter cloth, 230 pp., profusely illustrated with coloured plates and reproductions in half-tone and line. **15s.** net.

By SAMUEL CLEGG, with a foreword by WILLIAM ROTHENSTEIN, *Professor of Civic Art, Sheffield University.*

A feature of the book is the inclusion of plates printed by scholars from wood-blocks of their own making and designing. It also contains good sections on lettering and pen and ink drawing, as well as on pencil work, colour work, etc., etc.

PASTEL WORK

THE ART OF PAINTING IN PASTEL.

In demy 4to, cloth gilt, 189 pp., including 40 full-page coloured plates and 15 other illustrations. **16s.** net.

By J. LITTLEJOHNS, R.B.A., A.R.B.C., and L. RICHMOND, R.O.I., R.B.A. With a frontispiece and foreword by FRANK BRANGWYN, R.A.

"A book which has the special advantage of having been written and illustrated by two artists of repute who have a thorough knowledge of pastel, and use it habitually with power and distinction. Their technical directions are practical and intelligible, and are calculated not only to assist the student greatly in his work, but to enable the art lover to grasp surely the principles by which all pastel painting that is to be reckoned as sound and legitimate should be directed."—*The Studio.*

PASTEL WORK—Common Objects. Vol. I.

In demy 8vo, cloth, 160 pp., with 32 full-page colour plates. **7s. 6d.** net.

By H. A. RANKIN.

The plates chosen to illustrate the scheme in this Manual are of such articles as can easily be obtained at any time of the year.

"Each exercise is accompanied by letterpress, giving not only instructions how to proceed, but at the same time, explanations as to what to look for, what to avoid, and what to see. The full-page illustrations are veritable works of art, and in themselves are value for the price charged for the book."—*Education.*

PASTEL WORK—Flowers. Vol. II.

In demy 8vo, cloth, 188 pp., with 36 beautiful full-page coloured plates. **7s. 6d.** net.

By H. A. RANKIN.

The developments necessary in the application of solid colour to plant life are fully described. A seasonal course of Nature work with crayons has been fully provided for.

"This book should prove exceedingly helpful to teachers of the subject. In the introductory chapters the best methods of working are discussed, and other points of practical importance considered; and these are followed by detailed instructions for the treatment of a large number of flowers and fruit."—*Teacher's Times.*

PASTEL FOR THE STANDARDS. In three books—Junior, Intermediate, and Senior.

Each volume in demy 8vo, cloth. **4s.** net. **Vol. I,** 85 pp., 19 coloured plates; **Vol II,** 87 pp., 21 coloured plates; **Vol III,** 80 pp., 16 coloured plates.

By A. GEORGE TOMPKINS. With a foreword by SELWYN IMAGE, M.A., *formerly Slade Professor of Art at Oxford, etc.*

These books contain a carefully graded course that embraces all sections of the school, and forms a continuous and progressive scheme for six years' work. From the most simple problems in the use of the pastel, advance is made along original and interesting lines.

COLOUR, Etc.

THE TEACHING OF COLOUR.

In demy 8vo, cloth gilt, 178 pp., with 55 beautiful plates in colour and black and white. **7s. 6d.** net.

By H. A. RANKIN.

The primary aim of the present volume is to present colour problems, especially in the observational exercises, in as simple a manner as possible.

SIMPLE LESSONS IN COLOUR—Common Objects.

In demy 8vo, cloth, 160 pp., with 36 full-page coloured plates. **7s. 6d.** net.

By H. A. RANKIN.

To help teachers, unable to obtain skilled advice in this subject, the author has ventured to put into permanent form his methods of work hoping that a careful perusal combined with graduated exercises will supply a want. The book is a Practical Manual suitable for all who would master the elementary principles of colour as applied both to animate and inanimate objects.

LESSONS IN COLOUR—Flowers.

In demy 8vo, cloth gilt, 184 pp., with 40 full-page coloured plates. **7s. 6d.** net.

By H. A. RANKIN.

This volume contains an extension of the principles of Simple Lessons in Colour, and their direct application to the varied hues and tones of the floral world.

SIMPLE PICTORIAL ILLUSTRATION.

In demy 8vo, cloth gilt, 200 pp., with 22 magnificent three-colour plates. 9 two-colour plates, and about 60 black-and-white illustrations and diagrams, **6s. 6d.** net.

By F. H. BROWN, A.R.C.A. (Lond.), and H. A. RANKIN.

"The book contains chapters on Sky and Clouds (with hints on the manipulation of crayons in their representation); the appearance of the land under different aspects; the representation of water; the various types of buildings; the drawing of a tree, of animals; the representation of human beings; and ends with a chapter on imaginative drawing. It is profusely illustrated, and is altogether a most helpful manual."—*The London Teacher.*

SIMPLE ART APPLIED TO HANDWORK.

In two volumes, each in demy 8vo, cloth.

Vol I, 248 pp., with 208 illustrations in colour and black and white; **Vol. II,** 206 pp., with coloured frontispiece, and 129 black-and-white illustrations and diagrams. Each **7s. 6d.** net.

By H. A. RANKIN and F. H. BROWN, A.R.C.A.

In these books the authors describe how the art work of the school may be linked with the handwork. Volume II deals especially with the staining and inlaying of wooden surfaces, gesso work, beaten metal work, leather work, etc.

"Two well-known teachers have successfully combined in producing a most delightful book. The right decoration of handwork is of the utmost importance. Every kind of material requires its own special form of decoration; and this book will be a source of much inspiration, on right lines, to all teachers. The lettering given in the end of Volume I is unusually good."—*Education.*