

B411

THE  
ART  
OF



LETTERING  
WITH  
PEN & BRUSH

*Step by step  
instruction and  
demonstration  
of lettering  
with pen  
and brush.*



*HOW-TO-DO-IT*  
*Lessons*  
*in lettering*  
*illustrated by*  
*a professional*  
*artist.*

LARRY OTTINO





THE ART OF  
**LETTERING**  
WITH  
**PEN & BRUSH**

BY LARRY OTTINO



Larry Ottino is President and Creative Director of the Larry Ottino/Martin Solomon Company, a Typographic Design Agency in New York City.

Mr. Ottino has designed 58 original alphabets for the photo-lettering process which are sold internationally. He has also designed exclusive alphabets for Fisher-Price Toys, Eastern Airlines, Volvo Automobiles, Tudor Games, Lever Brothers, American Airlines and American Motors. Mr. Ottino has taught in the Advertising Design Department of the School of Visual Arts in New York City for the past 6 years.

He is a member of the Art Directors Club of New York, The Type Directors Club of New York, and the Art Directors Club of New Jersey and has been the recipient of many of their awards.

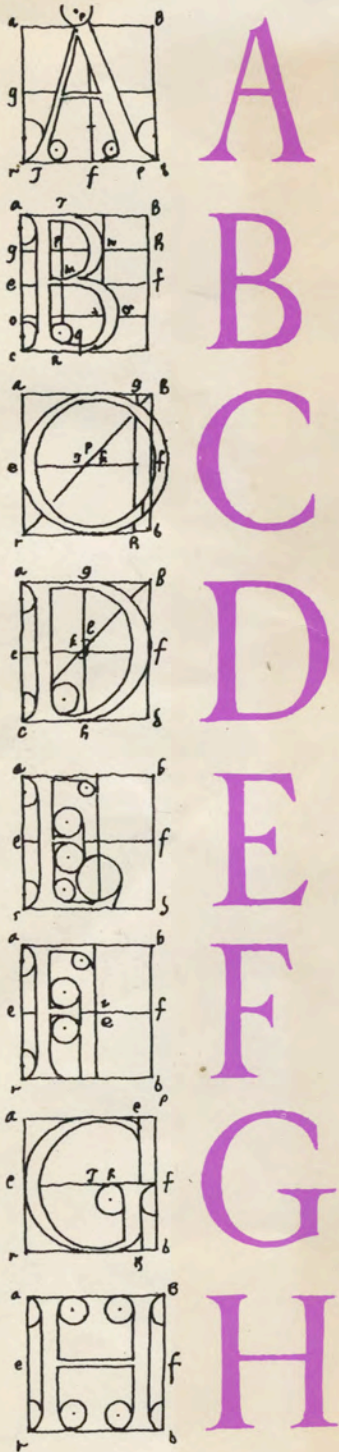
Art instruction method created by Lester Rossin Assoc. Inc.  
Copyright © 1973 by M. Grumbacher, Inc.  
460 West 34th Street, New York, N.Y. 10001

Designed, edited and produced by Lester Rossin Associates Inc.  
Printed in U.S.A.

*The opinions expressed and techniques described are those of the author, and may not necessarily represent those opinions of M. Grumbacher, Inc.*



# Introduction



“You are looking at a lettering book.” Obviously you are a lover of the letterform. This is not surprising because alphabets touch upon our lives so intimately. Remember the A, B, C’s are the first step in our education and indelibly marked upon our brains, and the layman is much affected by letters in everyday use. One may enjoy the unusual pleasure in reading of a book but hardly be conscious that the type and its design have been responsible for much of the feeling. The enjoyment of beautiful lettering and/or initials, and fine lettering design also invades the innermost feelings of a person like yourself. The subtlety of title letters in a motion picture may help transport you from your everyday world to a land of make-believe. You can be awakened, alarmed, activated or soothed by the design of letters. We know how important it is for artists and designers to work at these letter-forms, to command and become proficient in their construction and execution.

This book devotes itself to the use of the pen and brush in the construction and rendering of the letter-form. **One common error committed by a student or beginner is the assumption that it is necessary to learn to draw accurately and individually the twenty-six upper and lower case in each style of type or lettering.** Nothing could be more bewildering when the student is made to realize that these many styles he begins to copy have been executed by a master of the craft.

Make your beginning enjoyable and simple by seizing first elementary strokes that make up all letters, then carry on with a full realization of the normal functioning of the proper tools with which they are formed. But by all means, being a lover of the letterforms, have fun with your designs, and with it the great feeling of accomplishment.



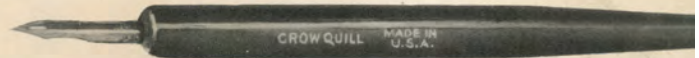
# Tools & Materials

Brushes are a very important part of your needs for pursuing the art of lettering. The flat end brushes are used to render single stroke show card lettering for signs and posters. The pointed and Bamboo water color brushes are used for spontaneous lettering.

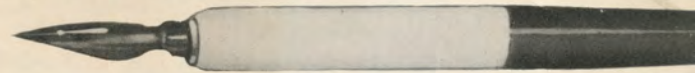
We also have as writing tools the steel pens for ordinary work. The steel pen (*pen* from the Latin *penna* meaning "a feather") has been found, cut and slit like our modern pens, in a tomb on an island in the Aegean dating about the third century B.C. The flat pen in the hand of a capable letterer allows for the beautiful rendition of calligraphic styles.

Grumbacher dense black ink should be used with pens, and Grumbacher poster colors are ideal for use with the brushes. Grumbacher gamma white is a good white for cleaning up the edges of your lettering.

The paper is also very important. I like French Vellum. It is translucent white and will not buckle under a heavy application of ink. It is white enough to give you good contrast, and yet translucent enough to allow you to trace through from layout to finish. It also takes rubber cement beautifully allowing necessary cutting and positioning of your spontaneous brush lettering or any other paste-ups.



CROWQUILL PEN AND HOLDER



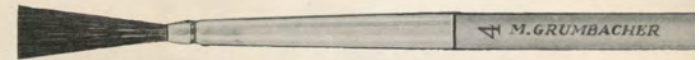
BOWL POINT PEN AND HOLDER



9355 RED SABLE SHOW CARD LETTERING RIGGER SIZES



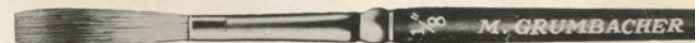
9455 FINEST RED SABLE SHOW CARD LETTERING



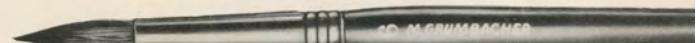
52355G FINEST GRAY CAMEL HAIR LETTERING QUILLS



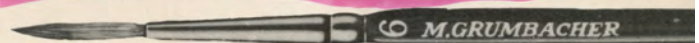
4119 FINEST RED SABLE SINGLE STROKE LETTERING



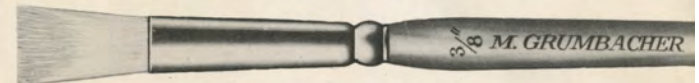
3673 FINEST CAMEL-OX HAIR MIXTURE TRUCK LETTERING



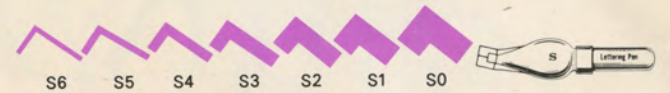
197 SELECTED PURE RED SABLE SPONTANEOUS BRUSH LETTERING



7356 RED SABLE SCRIPT LETTERING



2789 SIGN PAINTERS FITCH BULLETIN SIGN LETTERING



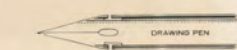
DOME POINT



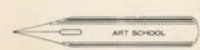
SWAN QUILL



CROW QUILL



DRAWING PEN

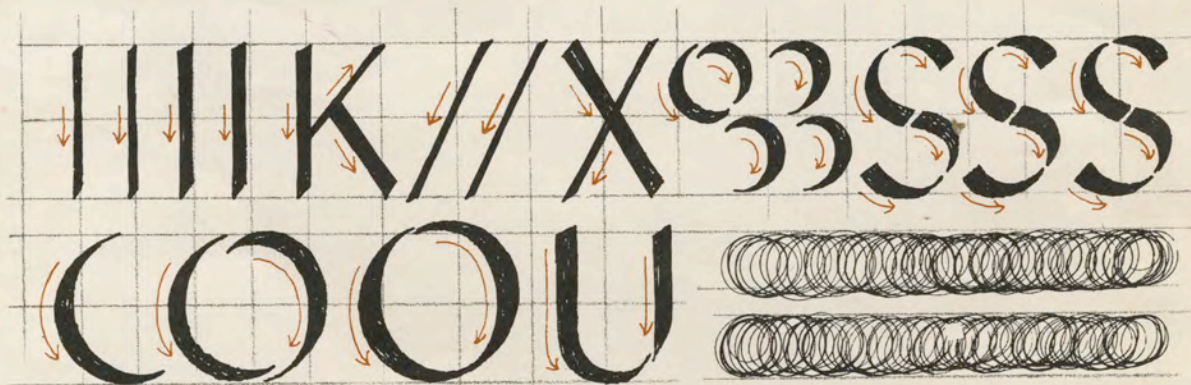
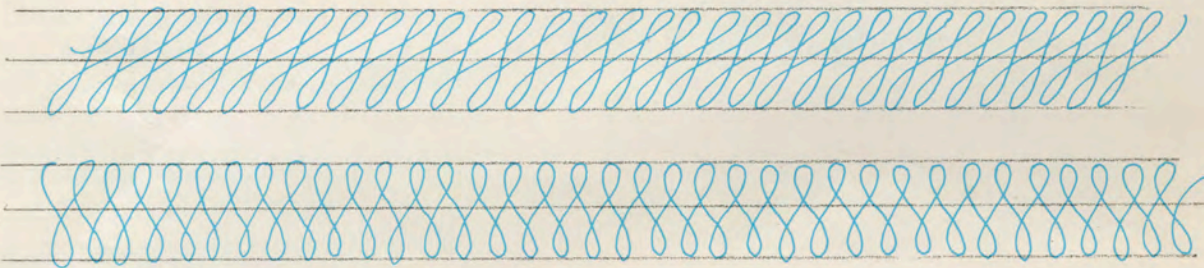
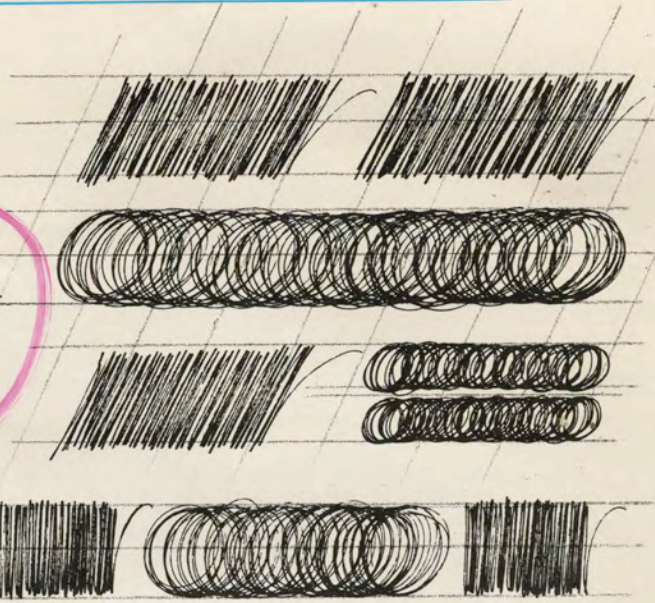


ART SCHOOL



# Exercises

Try these basic exercises to help you in developing the necessary smooth movement that will be so helpful in achieving the elementary strokes in the construction of good letterforms. Remember the use of the ball of your arm to give you this smooth flowing movement.



The above exercises when tried with a flat brush are of extreme value in the basic development of brush lettering techniques.





# Guide Lines & Spacing

Ruling the page for guide lines are a most important start for the task of rendering your lettering. The artist needs a base line<sup>(A)</sup> to prevent his lettering from running up or down hill and to establish even line spacing. For detailed work, parallel lines for the top and bottom of capitals, for the depth of the descenders,

and for the body of the lower case letters may be ruled in lightly. To maintain uniformity in the individual letters it may be well to rule in light lines to control the vertical strokes. This also must be done when drawing italics. (Slanted guide lines).<sup>(B)</sup>

Guide Lines<sup>(A)</sup>

*Guide Lines*<sup>(B)</sup>

The spacing of letters within a word is almost as important as the design of the letters themselves. It is important to remember that spacing is "optical". Good spacing cannot be measured by a mechanical procedure. One must visualize the same area between all letters in a word. Good "color" in a word is the

result of good spacing. Good color and spacing are achieved by good balance between the negative and positive areas. The positive areas being the letterform itself, the negative areas the white space inside the letterform and the spacing between them.

Here is an obvious example of poor spacing. The spaces between letters are too wide in some cases and too narrow in others.

TRACING

An evenflow of white space between letters results in a good color and a pleasing look. Good legibility has been achieved.

TRACING



# Brush Lettering (Show Card)

One of the most important phases before starting your showcard is your layout. Give plenty of thought to the importance of your message. The type styles you choose should be based on importance of elements, and the atmosphere you want to create to tell your story, directly, honestly and creatively.



*Bal  
Printanier*

**SAMEDI, 1 ER MAI  
ECOLE N°3**

**DONATION  
\$2.00**



**EXPOSICION  
CANINA**

**ARMERIA PATERSON**

**DOMINGO 25 DEMAYO**

**ADULTOS 2.00 NIÑOS 1.00**

*Aparcamiento gratuito*



**HATS  
BY  
MR.'O'**



**TINTORIA**

*Lisa Lynn*

**TEL. 44-10-90**

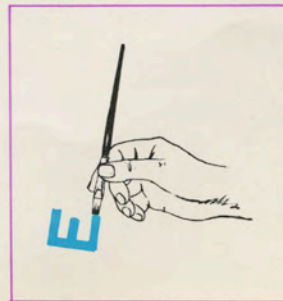


Brush Lettering / Single Stroke Gothic

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

Brush Lettering / Single Stroke Roman

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





# Caslon

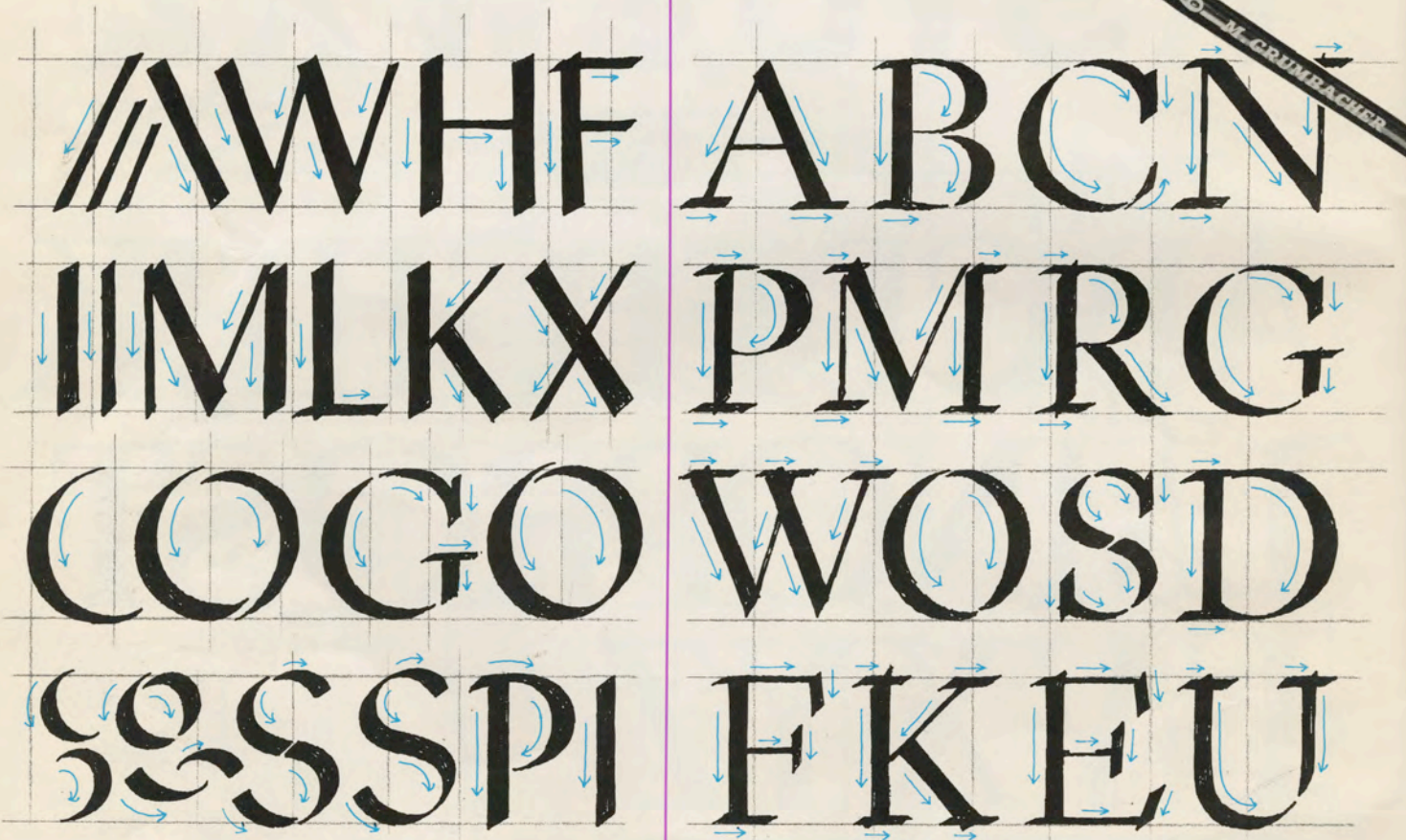
The Caslon alphabet was designed by William Caslon in the early part of the nineteenth century. For the study of letterforms, no more easily acquired models can be found than good examples of Caslon type.

If the beginner learn the basic principals of form and proportion contained in the Caslon alphabet he will find that he has the basis for learning of any alphabet.

Here are some basic strokes to practice, and then on to the grouping of these strokes into letters and finally into words.



9455 FINEST RED SABLE





a b c d e	A B C D E
f g h i j k l	F G H I J K
m n o p q	L M N O P
r s t u v w	Q R S T U
x y z ; & ? !	V W X Y Z
1 2 3 4 5 6 7 8 9 0	

Wm. Caslon designed  
this alphabet in the early  
1800's. It still looks great!



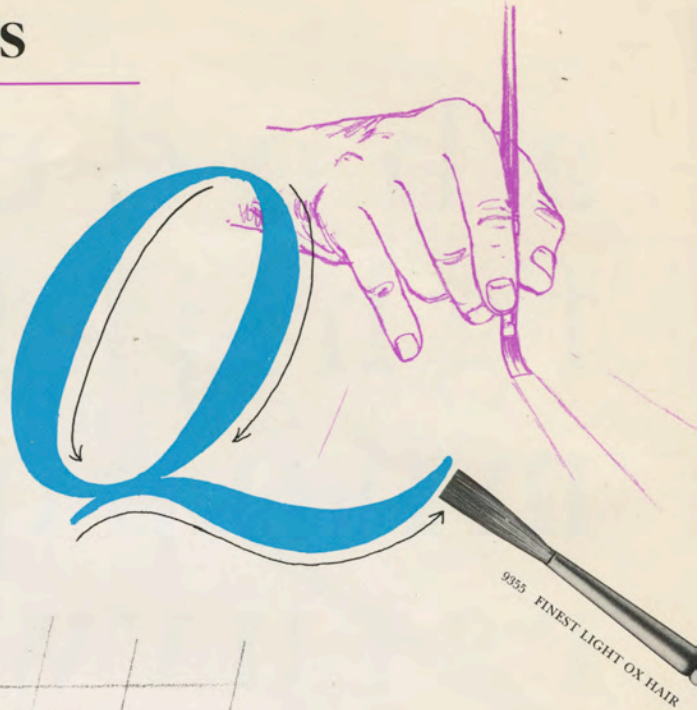
## Italics

---

The term 'italic' is used for the cursive hands of formal characters and the type faces based on them. The first italic types were cast and used by Aldus Manutius in Venice about 1500 A.D.

Generally, italics tend to follow the forms of Roman minuscules but are slightly slanted and usually are somewhat narrower because the pen or brush is at a more acute angle.

---



***Outside of the natural use for handwriting, the Italic will be valuable for emphasis, quotations, notes, indexes, prefaces, chapter headings, etcetera, etcetera!!***



---

CLOISTER BOLD ITALIC

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
Zabcdefghijklmnopqr  
stuvwxyz& 123456789  
ABCDEF GMPQ

---

TROOPER ROMAN ITALIC

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ Th  
abcdefghijklmnopqrs  
tuvwxyz 1234567890

---



# Uncials

Roman Uncial letters are of particular interest to us as an historical style because this began the transition from all-capital writing to capital and small letter writing.

The letter is a true flat instrument form and is quickly written with both brush and pen.

When vellum was introduced as a writing material the Uncial became a real "penmanship" hand, sometime between the first and third centuries.

It will be noted that the Uncial is composed of characteristic simple strokes and gracefully rounded curves which can be easily rendered with the flat brush or square tipped pen.



UNCIALS HAVE THE  
BEAUTY FOR POSTER  
WORK. THEY GIVE  
ELEGANCE, BALANCE  
AND GOOD DESIGN.



A A B B C D E F F G H I J  
K L M N O P Q R S T U  
V W X Y Z 1 2 3 4 5 6

---

A B C D E F G H I J K

L M N O P Q R S T U

V W X Y Z

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

m n o p q r s t u v



w x y z





## The Black Letter (Gothic)

Around 900 A.D. to about 1000 A.D. slanted pen writing gradually assumed the character we know as Gothic. The term Gothic is really the substitute for the more accurate Black Letter. Rightly made and properly used, Black Letters are perhaps the most beautiful letterforms to be found anywhere in modern writing. They are frankly, calligraphy making the most of the flat brush and pen, and to the lettering artist, one of inestimable ornamental value.



Testimonials,  
Awards, Diplomas,  
Christmas Cards  
lend themselves to  
this form.





A B C D E F G H I J K

L M N O P Q R S T

U V W X Y Z a b c d

e f g h i k l m n o p q r s t

u v w x y z

D I O P Q R S T

O T T I N O

O P Q R S T L O P I S

U V W X Y Z C A F G H A I



## The Brush Letter

When you want to show action, emotion, spontaneity, speed, fear, excitement and just plain zip, nothing can help you more but the command of a red sable brush, a bottle of Grumbacher dense black and let yourself go. Remember the exercises on Page 6, these will help give you the swing. Now let's go! →



Use the  
brush for  
Spontaneity



Mary Vincent  
and the  
**Convict**

Baumwolle  
freut sich auf  
den Herbst

Cena in  
Teleselezione

**ESCAPE**

Baseball in  
Milwaukee

Quickies to knit  
for the kids

**LA  
BUSQUEDA  
PROHIBIDA**

Maybe all it  
needs is  
a touch-up

**Afraid**

Elles  
portent des  
culottes



# Spontaneous Spencerian

Spontaneous Spencerian is a beautiful letter which creates an atmosphere of classic beauty. Practice Spontaneous Spencerian with a flexible fine pen.

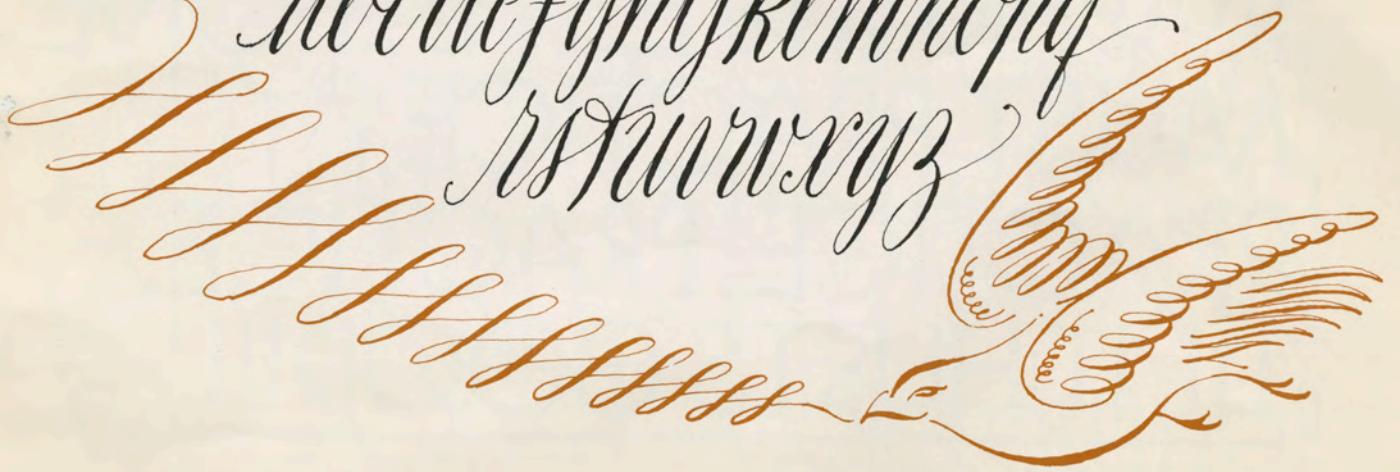


A beautiful Spencerian  
has the feeling and the  
movement of a soaring bird.  
To behold an eagle banking  
and turning is to see a curve  
that is smooth and perfect.



A B C D E F G  
H I J K L M  
N O P Q R S  
T U V W X Y  
Z 1 2 3 4 5 6 7 8 9 0

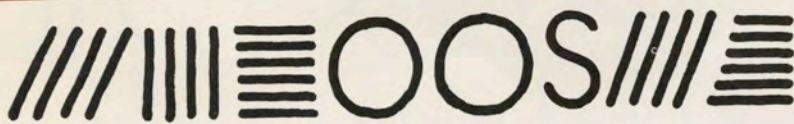
abcdefghijklmnopqrstuvwxyz  
rstuvwxyz






# Gothic

This simple Gothic letter is basically a round geometric alphabet sans serif. When executed with a round tipped pen, the end result is a clean, very readable letterform. Note how the rolling round look gives you the tendency to read on.



THIS LETTERFORM  
IS THE SIMPLE ONE TO  
UNDERSTAND. ITS  
READABILITY MAKES IT  
IMPERATIVE THAT ONE  
MUST PRACTICE,  
PRACTICE, PRACTICE,  
'TIL IT HURTS GOOD!!!





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

a b c d e f g h  
i j k l m n o p q  
r s t u v w x y z  
1 2 3 4 5 6 7 8 9

BELOW IS AN ALPHABET USING THE SAME BASIC STROKES AS ABOVE,  
ONLY USING A SQUARE NIB GRUMBACHER PEN

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

a b c d e f g h  
i j k l m n o p q  
r s t u v w x y z  
1 2 3 4 5 6 7 8 9

...AND THE SAME ALPHABET USING THE SQUARE NIB TO DRAW IN THE SERIFS.

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

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



## The Built-Up Letter

---

The Built-up letter is used when you must develop a layout using a style that cannot be readily rendered with a pen or a brush in one, two, or even three simple strokes. We use a fine point here and actually draw the letterforms. The control is better for this type of work.

ae



**This is a way to  
control the letter-  
forms so you can  
make tight layouts  
using lettering styles  
that are unusual.**

---

*And here is another  
style called Cooper  
Swash Italic.*



---

PISTILLI ROMAN

A B C D E F G H I J K  
L M N O P Q R S T U V  
W X Y Z (& & ! ? @ 1 2  
a b c d e f g h i j k l m n  
o p q r s t u v w x y z ' € 3

---

COOPER ITALICSWASH

A B C D E F G H I  
J K L M N O P Q  
R S T U V X Y Z - !  
a b c d e f g h i j k l n  
o p q r s t u v v w x y z  
1 2 3 4 5 6 7 8 9 0 \$ &

---



# Handwriting

Spontaneous handwriting is a great way to capture an atmosphere of zest, surprise, emotion, speed, beauty, honesty and warmth.

These specimens have been rendered with various shapes and sizes of pens that are available at your art supply store.

To help achieve the smooth flow one must learn to use the ball of the arm when writing, not the wrist. See exercises on page 6.

M/N Kungsholm

"Il nostro splendido viaggio a bordo la magnifica Kungsholm volge a termine. Tra due giorni lasceremo questa nave che, dopo ottantanove giorni di crociera, è diventata una seconda casa per noi. Sono stati giorni di esperienze indimenticabili condivise con tanta gente simpatica che abbiamo conosciuto a bordo. Ed il personale ha saputo meritarsi tutta la nostra stima. Ci congratuliamo con la vostra società per l'accurata scelta d'un personale di bordo così cortese ed esperto da contribuire in mille modi alla buona riuscita d'una crociera memorabile."

Frank Marsei

"How we did enjoy the Gripsholm!  
We have travelled on other ships  
but we think the Gripsholm is tops!  
The food and the service is excellent..."

"Nos fue muy grato el estar en ese barco. Es realmente la última palabra en comodidad. Los pasajeros eran amigables y el personal refleja el esmerado adiestramiento tan típico en S.A.L. Compartimos con usted el orgullo y placer que estarán experimentando..."

Toronto, Canada

"Die Lobpreisungen klingen noch im Ohr von unserer herrlichen Kreuzfahrt. Ihnen vielen Dank und auch Ihrer Besetzung, dass die Fahrt ein solcher Erfolg geworden ist. Die Swedish American Line bleibt die Beste."

Mrs. W. H. Englebright

Azusa, California.

"C'est merveilleux d'être de retour à la maison, mais je pense toujours avec grand plaisir au M.S. Kungsholm. Si les autres paquebots de la Compagnie Américano-suédoise, sont aussi agréables, ce n'est guère étonnant qu'ils aient une aussi bonne réputation. Je n'ai jamais nulle part ailleurs trouvé une ambiance plus agréable, un meilleur service ou une meilleure nourriture. La caractéristique remarquable du Kungsholm était, surtout, l'extraordinaire, "esprit de corps" que l'on sentait chez tout le personnel. Je sais que les autres passagers avec lesquels je me suis entretenue ont ressenti la même cordialité et sympathie."

(Mrs) Beatrice Wynne



Good Housekeeping  
vous engage à servir  
un merveilleux pâté  
pour votre réception

No girl ever quite forgets  
the magic of her first love.  
And who could object —  
other than a husband?

Glorifies your Skin  
Doesn't let odor begin!

Rules  
for a  
Suntan

Cool  
Cooking!

Wettervorhersage  
sonnig

You'd never believe a ham soufflé  
could be so easy

A veces un amigo  
puede perjudicar más  
que un enemigo —  
y tener el propósito de hacerlo.

"I want  
to have my babies  
and my figure  
too!"

The most distinguished motorcar of our time...

Mark IV



## Designs for advertising by the author.

Logos are designed only after extensive research and begin with many roughs. Originality is of the essence. The complete knowledge of the construction of letterforms is a must. Craftsmanship of the finished piece must be of excellent quality. Good typographic design is of the utmost importance. You must be a lover of the letterforms to excel.



At home for Christmas

Discover the  
hidden beauty of  
your hair-with  
golden Halo Shampoo

Si se ven visto, sus instructores prueban  
y perfeccionan las listas de platos y  
las recetas de la lección de este mes

Victorian  
Glass

GRANDE  
MARQUE

Like climbing right into a bouquet  
— talcum powder

Fisher  
Price

Modess

CASHMERE  
BOUQUET



# The Classic Typefaces

Over the centuries many fine typefaces have been created. Eight of them are truly landmarks in the history of typography. We show them here for you to analyze and to become aware of their idiosyncrasies.

## Caslon Bold

abcdefghijklmnopqrstu  
vwxyz ABCDEFGHIJK  
LMNOPQRSTUVWXYZ  
Z 1234567890 &.,:;!?"'“”\$¢

## Baskerville

abcdefghijklmnopqrstu  
vwxyz ABCDEFGHIJKLMNO  
PQRSTUVWXYZ  
1234567890 (&.,:;!?"'“”-\*\$¢%/)

## Helvetica

abcdefghijklmnopqrstu  
vwxyz ABCDEFGHIJKLMNO  
PQRSTUVWXYZ 1234567890  
(&.,:;!?"'“”-\*\$¢%/£)

## Times Roman

abcdefghijklmnopqrstu  
vwxyz ABCDEFGHIJKLMNO  
PQRSTUVWXYZ 1234567890  
(&.,:;!?"'“”-\*\$¢%/£)

## Futura Book

abcdefghijklmnopqrstu  
vwxyz ABCDEFGHIJKLMNO  
PQRSTUVWXYZ UVWXYZ  
1234567890 (&.,:;!?"'“”-\*\$¢%/)

## Bodoni

abcdefghijklmnopqrstu  
vwxyz ABCDEFGHIJKLMNO  
PQRSTUVWXYZ  
1234567890 (&.,:;!?"'“”-\*\$¢%/)

## Goudy Bold

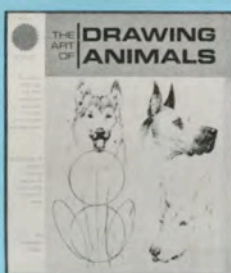
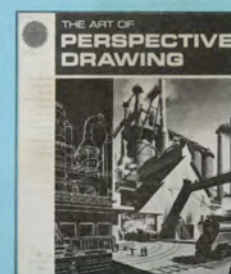
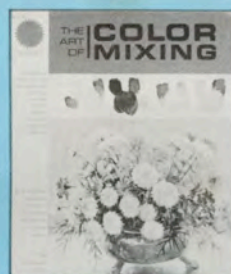
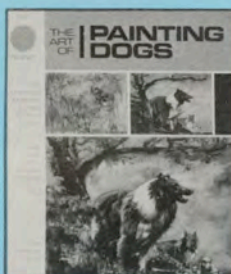
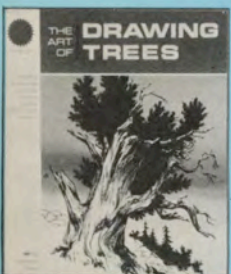
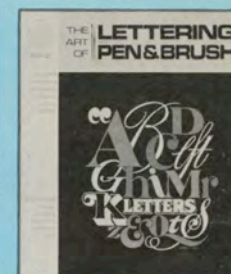
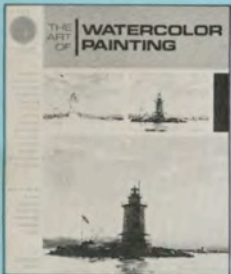
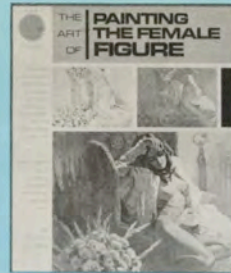
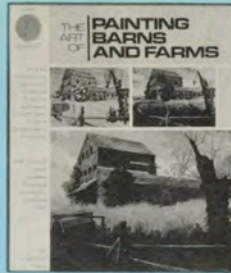
abcdefghijklmnopqrstu  
vwxyz ABCDEFGHIJKLMNO  
PQRSTUVWXYZ  
1234567890 (&.,:;!?"'“”-\*\$¢%/)

## Garamond Bold

abcdefghijklmnopqrstu  
vwxyz ABCDEFGHIJKLMNO  
PQRSTUVWXYZ  
1234567890 (&.,:;!?"'“”-\*\$¢%/£)



# The Famous Grumbacher Library



**B 367 STILL LIFE PAINTING** still life in oils, acrylics and other media.

**B 368 ACRYLIC CRAFTS** découpage, papier mâché, three dimensional objects.

**B 369 ACRYLIC PAINTING** techniques and methods, collage, relief, mixed media.

**B 370 DRAWING TREES** outdoor sketching and studies for painting and drawing.

**B 371 DRAWING HEADS & HANDS** studies on drawing heads and hands.

**B 372 PERSPECTIVE DRAWING** a comprehensive yet basic text.

**B 373 SEASCAPE PAINTING** painting and drawing: the sea, ships in various media.

**B 374 WATER COLOR PAINTING** techniques and methods.

**B 375 COLOR MIXING** color theory, color mixtures, basic flesh tones.

**B 376 DRAWING ANIMALS** horses, pets, farm animals, zoo animals.

**B 377 DRAWING** still life, figures, animals, flowers, trees.

**B 378 LANDSCAPE PAINTING** oil colors, water colors, acrylic polymer colors.

**B 379 OIL PAINTING** still life, landscape, portrait, flowers, abstracts.

**B 403 SOUTHWEST SCENES** desert, mountains, sunsets, storms and Old Mexico. James Mitchell

**B 404 REALISTIC PAINTING** modern realism gouache and acrylics. Ralph Pereida

**B 405 BARN & FARMS** painted in oil colors, acrylic colors, water colors, other media. Uldis Klavins

**B 406 PASTEL PAINTING** still life, figures, portraits. Daniel Greene

**B 407 PAINTING WITH MIXED MEDIA** techniques and methods in acrylics, gouache. Ralph Pereida

**B 408 THE FEMALE FIGURE** nudes and figures in oils, acrylics. Uldis Klavins

**B 409 DRAWING—PENCIL, PEN & BRUSH** line and wash, methods and techniques. David Stone Martin

**B 410 PAINTING HORSES** drawing and painting various breeds. Samuel Savitt

**B 411 LETTERING WITH BRUSH & PEN** the art of calligraphy and fine lettering. Larry Ottino

**B 412 PORTRAITS AND FEATURES** studies in handling of features for portrait painting. Joseph Maniscalco

**B 413 SUMI-E PAINTING** elementary and advanced Oriental painting. Yolanda Mayhall

**B 414 PAINTING WILD ANIMALS** wild animals in their native environments. John Schoenherr

**B 417 PAINTING STREET SCENES** topical painting of city life. Doris Rodewig

**B 419 PAINTING SPORTS** demonstrations of athletes in action. Jim Jonson

**B 421 PAINTING WILD FLOWERS** oil and acrylic paintings of flowers in their natural environments. Uldis Klavins

**B 422 POST IMPRESSIONIST PAINTING** techniques and color handling in the impressionist style. August Mosca

**B 423 PAINTING FROM THE MASTERS** how to study from the world's great paintings. Peter Gish

**B 424 PAINTING DOGS** various breeds in scenic backgrounds. Shannon Stirnweis

**B 432 PAINTING CATS** beautifully painted portraits of many breeds expressing their moods and actions. Shannon Stirnweis

**B 433 ABSTRACT-DIMENSIONAL PAINTING** how to achieve three-dimensional effects with color. Alfred Crimi

**B 435 CREATIVE ACRYLIC (HYPLAR™) CRAFTS** projects include bird cutouts, découpage, textiles, collage and baker's jewelry. Leslie Linsley

**B 437 MARINE PAINTING** dramatic paintings of ships old and new, on turbulent seas, in colorful ports. James Mitchell

**B 438 CARTOONING** how to prepare cartoons for all media. Jack Seidbotham

Watch for these new titles now in production . . .

**B 427 PAINTING BIRDS** superb paintings of birds in natural environments by Audubon Artist. Don Eckelberry

**B 429 PAINTING PORTRAITS** simplified professional methods for painting portraits in oils.

**B 431 ANATOMY FOR ARTISTS** practical, simplified, beautifully painted anatomical studies of the human figure. Ralph Pereida

**B 434 PAINTING FLOWER ARRANGEMENTS** composition, methods and use of color in flower still lifes.



THE  
ART  
OF

# LETTERING WITH PEN & BRUSH

B 411



*Step by step  
instruction and  
demonstration  
of lettering  
with pen  
and brush.*

Mary Vincent  
and the

Convict

Baumwolle  
freut sich auf  
den Herbst

Cena in  
Teleselezione

ESCAPE

Baseball in  
Milwaukee

Quickies to knit  
for the kids

LA  
BUSQUEDA  
PROHIBIDA

Maybe all it  
needs is  
a touch-up

Afraid

Elles  
portent des  
culottes

HOW-TO-DO-IT

Lessons  
in lettering  
illustrated by  
a professional  
artist.