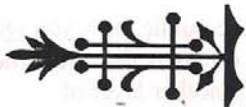



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# **Historic REVIEW COMMISSION**

"Guidelines for Lettering  
& Sign Shapes"

**VILLAGE OF COBLESKILL**  
 **NEW YORK** 

"Making History Everyday"



*Keys to a successful*  
**HISTORIC REVIEW OF YOUR SIGN**  
Application

**Lettering Style** : Serif Style letters are best. Serifs are "*feet & hats*" like you find on this lettering. Sans Serif ( "No Serif") may also be used in conjunction with the Serif style especially if the main part of your sign ie., Name or Logo, is sans serif.

**Lettering Distortion** : Distortion of a word or part of a word will help your sign gain a Sense of historic age simply by the act of distortion. Especially if the first or last letters are larger than the rest of the main identification word or words.

**Artwork & Ornamentation**: Artwork of historic nature (*you know it when you see it*), and flourishes as are attached to this outline, are important components when conveying the past.

**Sign Shape**: One of the surest ways to gaining a sense of history with your sign is to *give it a traditional shape or outline*. Also, using molding on a square or rectangle shaped sign will often do the same thing.

**Historical Detail**: Taking a *detail* of a turned piece or molding from the structure and tying it to the sign is another way to convey history.

**Hanging Methods**: However you decide to present your sign to the public, how you *affix* it to the landscape is important. Use of a wrought iron bracket, or on posts that are turned (as if on a lathe) or trimmed out with moldings are all ways to add another layer of "years" to your sign.

**Lighting**: Historically accurate lighting is available from many sources and the traditional "goose neck" with shade will almost always be a good solution.

**MITIGATION**: One way to *mitigate* the impact of a contemporary logo or type style is *by lessening its contrast* to the background color. Light gray on a white Background; Gold leaf on a dark background; dark ivory on a dark burgundy background. Using these ideas along with the ideas from above, you will have successfully helped us and the Village of Cobleskill fulfill our mandate to have Historic District we can all be proud of. *Thank you in advance for your cooperation.*



CHewing GUM

UNITED CIGAR STORES CO.

WESTERN VALVE COMPANY.

F. W. WOOLWORTH 5 & 10¢ STORE

SWIFT & COMPANY

NATIONAL BISCUIT COMPANY

 GARAGE 

 DEERIN & CO. 

# Iroquois Condensed

**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 0**



# Lydian Bold Extra Condensed

**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 0 £ ¤ ! ? \$ ¢**

## MEDIAL

These forms come midway between the Roman and Egyptian alphabets; hence the name medial. These letters are not so solid as the Egyptians, nor so delicate as the Roman. They are better suited to general designing than either of the others because they combine strength and beauty and admit of greater modification.

Use head and base pencil lines and sketch the letters freely offhand. Depend more and more upon the eye for seeing, upon the hand for doing, and upon the rule much less.

Observation will disclose that the light lines are about one-third as wide as the heavy ones; that the inside of the curve is less curving than the outside.

The letters are taller than wide. The short small letters are about two-thirds as tall as the tallest, which are the same in height as the capitals, but not quite as heavy. The small letters and figures will require close scrutiny and care in their construction.

Spacing between letters must be considered with great care. General effect is what is desired rather than that the letters shall be just so far apart. Note in the word *Standard* how the top of the T extends over the S and A, and how much wider the space between the letters N and D than between D and

The words *Standard Medial* illustrate one of innumerable methods of finishing these letters.

**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 & STANDARD MEDIAL  
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!

**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.**



Plate 41

"Roman"

A B C D E F G H I J K L M N O P Q R

## EGYPTIAN, GOTHIC OR BLOCK

This is one of the oldest forms of lettering. And it serves as a basis of about one-third of the lettering we see. Its characteristics are plainness, simplicity, and strength.

Rule head and baselines, or sub-head and baselines with pencil, and then draw the letters carefully in outline with pencil. Afterwards they may be outlined with pen and ink, blacked in with a stub pen and India ink, or ornamented as desired.

Most of the letters are about the same in height as in width, and a few are much wider than high, such as W and M. But the strokes comprising the letters are all the same width, whether vertical, horizontal, or oblique.

Such letters as B, C, D, J and Q may be made rounding as shown at the bottom of the plate or square as shown at the top.

The letters may also be made narrow and heavy as shown in the name "Egyptian," or wide and less solid as in the word "Block".

Spaces between letters are very important and, until the eye is trained, spacing is very difficult. The A and B at the base need to be closer than B and C. I and J need to be closer at the bottom than J and K. The space between letters should appear the same, but some parts of letters may actually be much closer than other parts.

A drawing board, T square, and ruling pen are desirable to lay work out quickly and square, and to ink it with mechanical exactness. These aids or tools, however, cannot take the place of a well trained critical eye and educated judgment, but they should be used to gain speed and precision, for it takes a trained eye and schooled judgment to handle tools effectively.

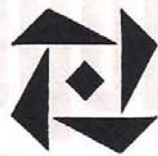
A B C D E F G H I J K L  
M N O P Q R S T U V X  
W Y Z 1 2 3 4 5 6 7 8 9  
EGYPTIAN-BLOCK.  
B C D G U O P Q R S U & 2 3



Century Bold Condensed

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ

abcdefghijklm  
nopqrstuvwxyz



1234567890  
(&\$¢;-!?)

**Binder** ABCDEFGHIJ

**Style** KLMNOPORS

**Heavy** TUVWXYZ

abcdefghijkl

mnopqrstuv

wxyz123456

7890\$&!?



*Grocers Condensed*

*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 0 & ; - ' ! ?*



## Letter Visibility Chart

VIEWING DISTANCE	MINIMUM REQUIRED LETTER HEIGHT (IN INCHES)
100 ft.	4"
250 ft.	10"
360 ft. (city block)	16"
500 ft.	22"
750 ft.	33"
1000 ft.	43"
1320 ft. (1/4 mile)	57"

*This letter visibility chart has been made for you based upon information provided by Pennsylvania Transportation Institute, Penn State University and the United States Sign Council (USSC). c1998*

*Calculations based on externally (or naturally) lit sign with all upper case Helvetica letters utilizing optimal negative space. Factors that may affect required letter size are: color scheme, font selection, traffic and weather conditions, or sign standoff. Please refer to the complete study for additional information. For further details, contact the USSC at 1-815-785-1922.*



PLATE 43

"ROMAN"

S T U V Z  
W X Y &  
1 2 3 4 5  
6 7 8 9 10

Copyright  
1914

HEB 1000



## FULL BLOCK

Here you have the mechanical, the substantial, and the elaborate in lettering. If you want to represent the solid, the permanent, the plain, or the elaborate, use this alphabet. See how regular, how uniform its parts are. How easily it could be constructed of little squares or cubes fastened together. How appropriate, therefore, the name!

The ruling can be done as suggested by dotted lines. It is very easy to sketch the forms by the aid of squares. Spacing can be regulated more mechanically in this alphabet than in any. Of course this ruling is not best for learning—for training the eye, but it is the quickest way to get perfect forms; perfect in length, width, and spacing.

See how elaborate U appears. How much larger it seems than the others, yet it was no larger before the ornament was added. The & was first outlined, then

irregular pebble outlines were drawn within, and space between them were blacked. Later they were tinted and shaded to produce the proper relief. This style could be outlined and shaded as in S.

The word Block was outlined as in the first line, shadowed with a black line to represent a beveled raised edge, tinted, and shadowed with a coarse pen. The word Ornament was first outlined with pencil, the black shade was drawn, and next the dark, narrow shades. The wide shade and the stripes were added last. The pencil lines were then erased.

As will be seen, the outline is suggested by the end stripes. By counting you will find twelve different styles of letters on this page, and these styles represent but a few of what are possible. Can you not invent others equally as good or better?

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  
& B L O C K .  
O R N A M E N T





PLATE 42

"ROMAN"

LOWER CASE

a b c d e f g h

i j k l m n o p

q r s t u v w

*See Plate 40*

HEBERLING

## ROMAN

This alphabet embodies legibility, delicacy, strength, and beauty. This is because of its contrasting light and heavy, straight and curved lines. It is because of these qualities that it is universally used in printing. It is difficult and slow in execution or it would be used instead of longhand.

"It's as old as the hills," yet as new and fresh and attractive as ever. There are many modifications of it, but it is always easily recognized as the "Old Reliable—the Noblest Roman of them all."

Study the proportion and shape of letters and the spaces between them. There are no rules that you can employ in spacing except that the letters appear neither too close nor too wide. A well-trained eye is the best guide. Some portions of letters nearly touch,

as in A B, while B C do not come so near together, yet the relative space between the two is about the same.

Sketch the letters with pencil using head and base pencil lines, and then outline them with pen. Fill in with pen or brush.

Suit the size and proportion of the letters to the space they are to occupy, tall and narrow or low and wide.

Ornament the letters to suit yourself. The letters are the most difficult part—difficult to perceive and to execute.

Make sure that you shade the right strokes in A, M, N, U, V, W, X, and Y.

ABCDEFGHIJKLMNOPQRSTUVWXYZ?  
MNOPQRSTUVWXYZ,  
XYZ&abcdefghijkl!  
mnopqrstuvwxyz.12  
34567890.Roman Al-  
phabet. **VERY** **SLENDER.** **WIDE.**

SIXTEENTH CENTURY.

ABCDEFGHIJKLMNO

PQRSTUVWXYZ ROMAN.



# LIONS & EAGLES & BULLS...TH

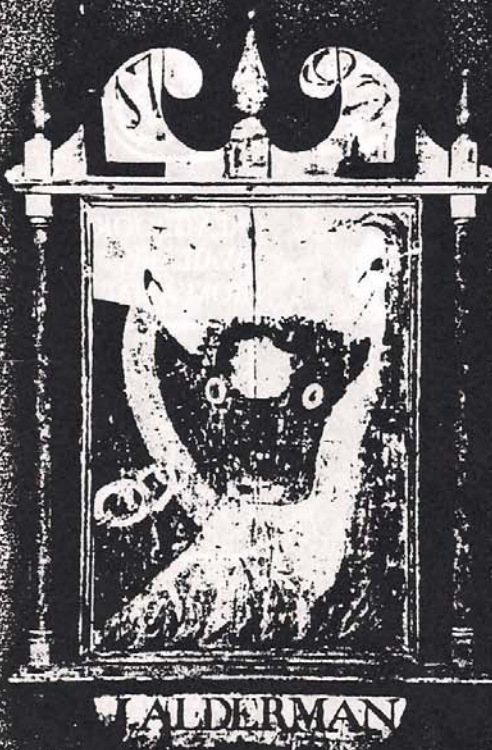
## LIONS & EAGLES & BULLS



Early American  
Tavern & Inn Signs  
from  
The Connecticut  
Historical Society

In early America between 1750 and 1850 the streets of any fair sized city were an everyman's gallery of tavern, inn and hotel signs.

The Connecticut Historical Society has the largest collection of these once ubiquitous signs. Last year a traveling exhibition was assembled to share this folk art with others across the country.



Gentlemen you are  
welcome sit down  
at your ease  
What you call for  
a drink  
please

WIL<sup>M</sup> GORDON



# ART OF THE EARLY INN SIGN



GREATBOOK  
AVAILABLE  
FROM AMAL



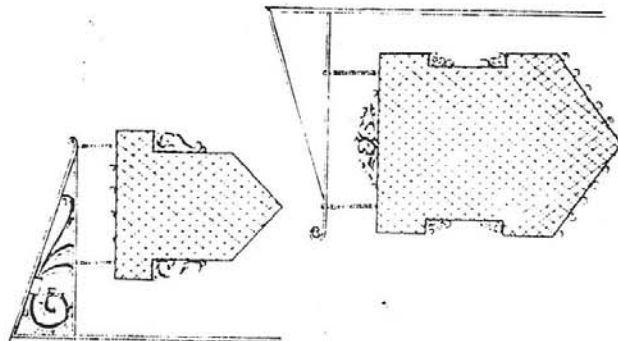
279 pages

\$29.00

fax: 812-723-2095  
docwelly@kiva.net

The exhibit will be at the Museum of Our National Heritage  
in Lexington, MA April 13-October 14, 2002 and  
at Colonial Williamsburg, VA November 2003 - April 2004





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