

Images from **The “Decoration, Carving, and Inscriptions” section**

of *The Manual of Monumental Lettering*,
Published by Monumental News, early 1900s, pp. 37-78
available on Stone Quarries and Beyond at

[http://quarriesandbeyond.org/cemeteries_and_monumental_art/pdf/manual_of_monumental_lettering-
pub_by_monumental_news_chicago-1920s.pdf](http://quarriesandbeyond.org/cemeteries_and_monumental_art/pdf/manual_of_monumental_lettering_pub_by_monumental_news_chicago-1920s.pdf)

This section, which begins on the next page,
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July 2015



FIG. 19: FIGURES FOR A MODIFIED ROMAN ALPHABET.

Fig. 19. Figures for a modified Roman alphabet (pp. 37)



Fig. 20. AN EGYPTIAN ALPHABET AND FIGURES.

Fig. 20. An Egyptian alphabet and figures (pp. 38)

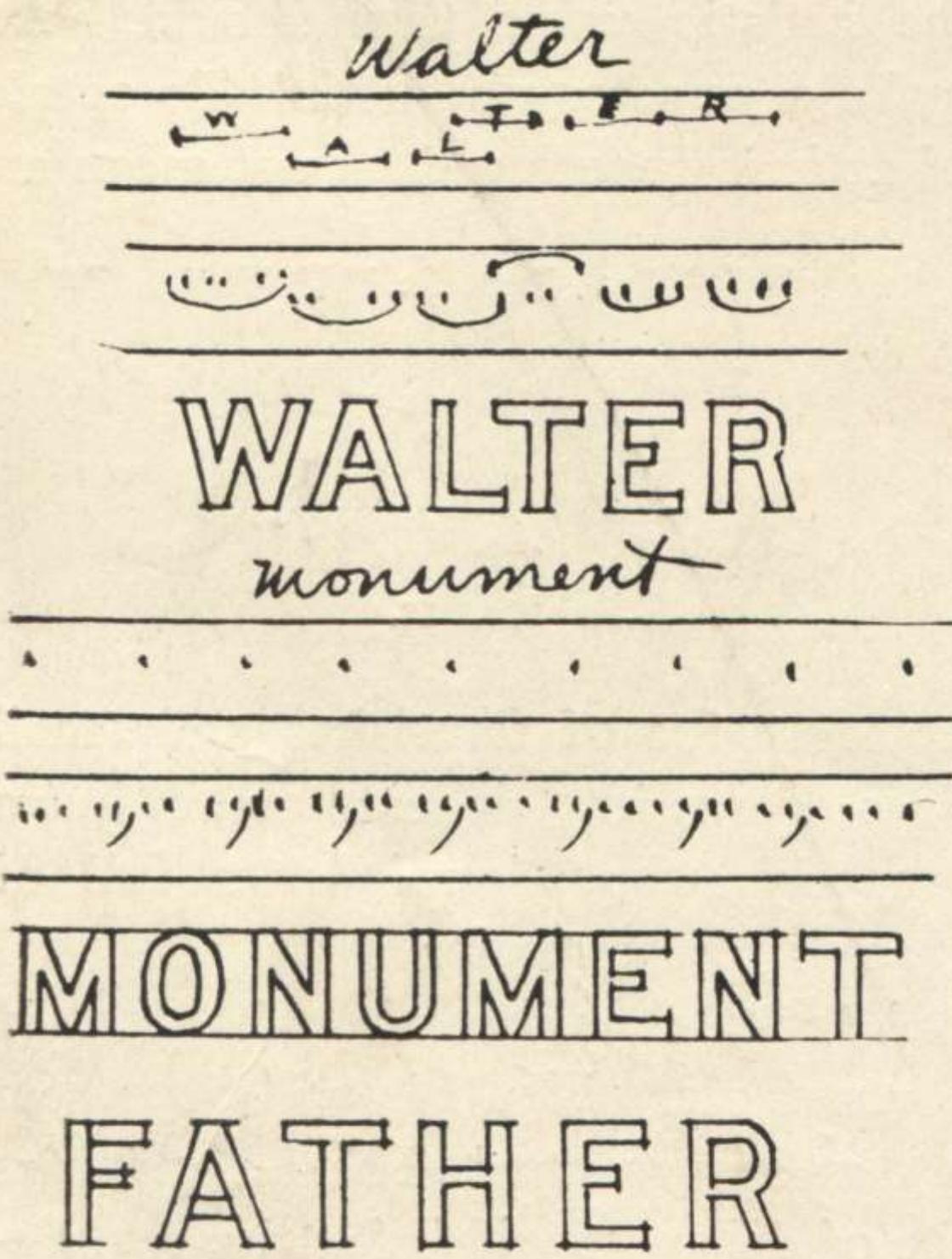


Fig. 23.

Fig. 23. "Fig. 23 illustrates how simple it is to draw letters when all are of a nearly even rectangle." (pp. 39)



Fig. 14.

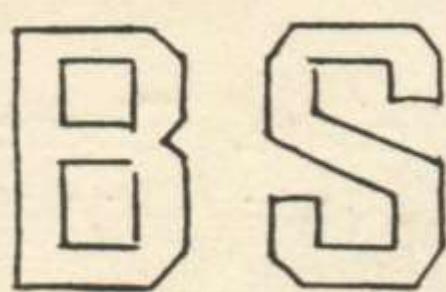


Fig. 15.

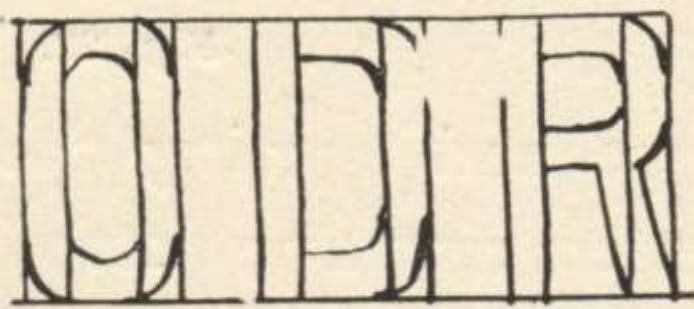


Fig. 18.

14. (pp. 40)

Fig.



Fig. 16.

Fig. 16. (pp. 40)



Fig. 17.

Fig. 17. (pp. 41)

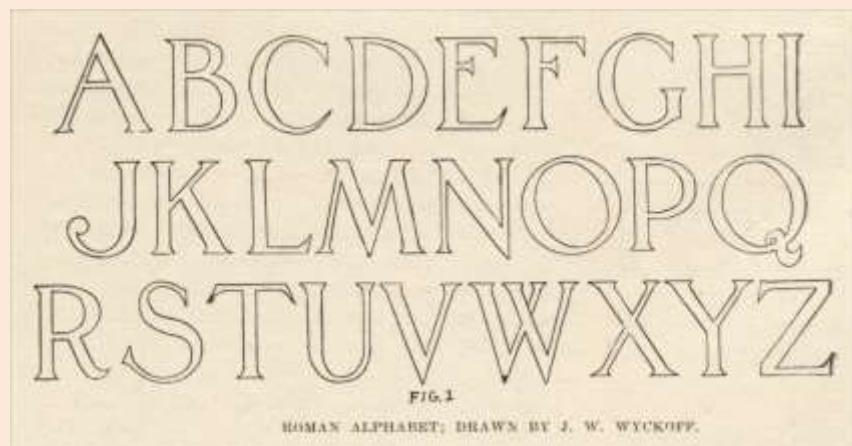
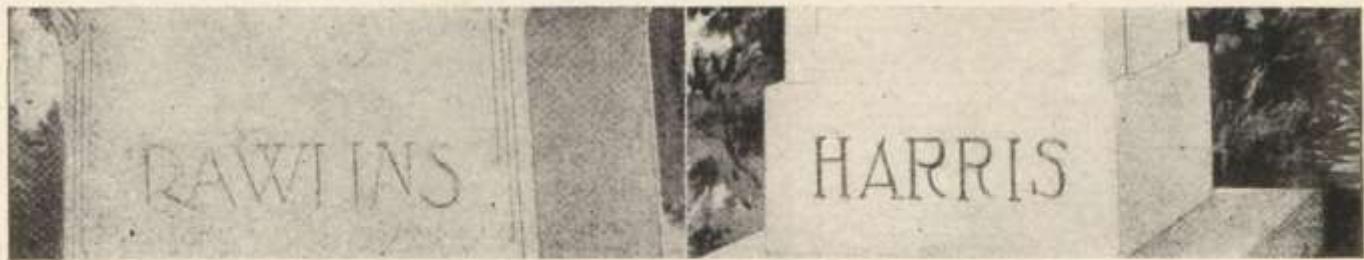


Fig. 1. Roman Alphabet: Drawn by J. W. Wyckoff, pp. 42



NOTE SHORTENED APPEARANCE OF
W, N, AND S.

NOTE SHORTENED APPEARANCE OF
R AND S.



Fig. 4. REDRAWN FORMS OF NAMES SHOWN ABOVE.

Fig. 4. Redrawn forms of Names shown above. (pp. 43)

HARRIS

FIG. 2.

RAWLINS

FIG. 3

MECHANICALLY DRAWN, "BOX CAR"
STYLES OF FAMILY NAMES.

Fig. 2. (pp.44)

Fig. 3. Mechanically drawn, "Box Car" styles of family names. (pp. 44)

FIG. 6.-

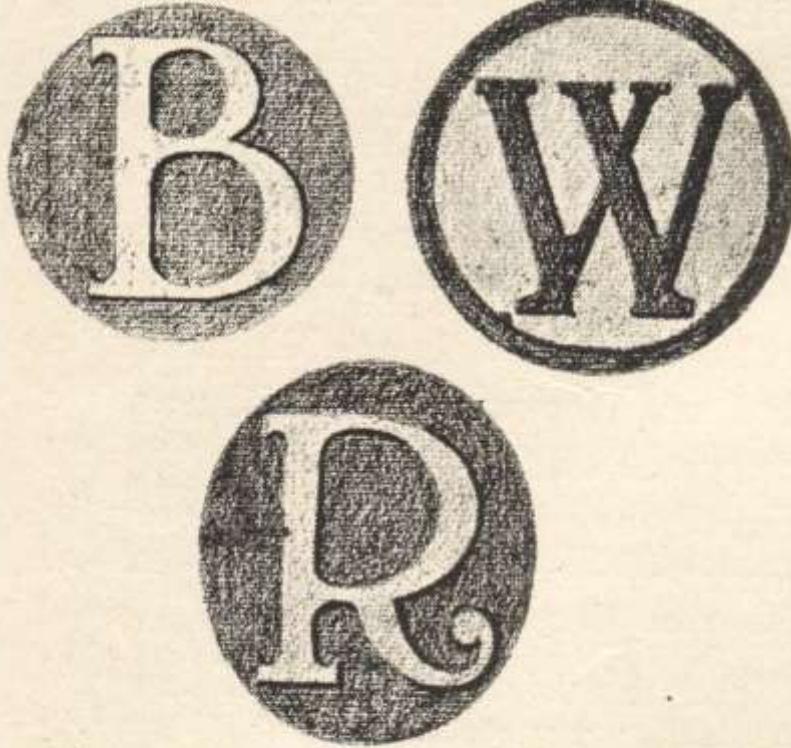
DODGE

NATHAN

FIG. 7.

VARIETY IN RENDERING FAMILY
NAMES.

Fig. 6. (pp. 44) & Fig. 7. Variety in rendering family names (pp. 44)



VARIATIONS IN ROMAN LETTERS FOR
INITIALS.

Figs. 8, 9, AND 10.

Figs. 8, 9, and 10. Variations in Roman letters for initials (pp. 44)

No 1

LETTERS

No 2

LETTERS

FIG 1

PROPER

FIG. 2

Fig. 2. (pp. 46)



FIG. 5

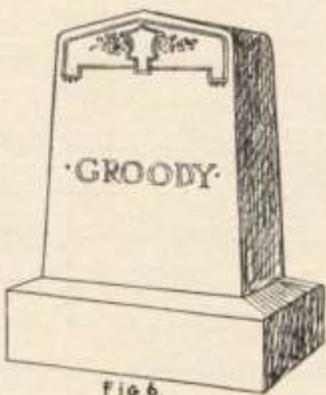


FIG. 6.

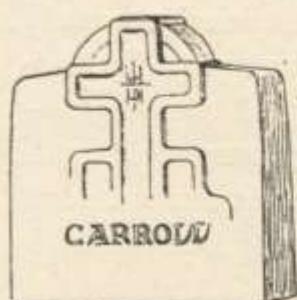


FIG. 11



FIG. 12.



FIG. 9

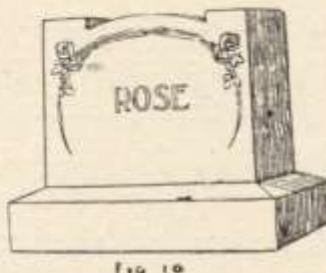


FIG. 10



FIG. 7



FIG. 8



FIG. 3



FIG. 4

Figs. 5, 6, 11, 12, 3, 10, 7, & 8 (pp. 47) & Fig. 3 & Fig 4. (pp. 47)



FIG. 35. KNIGHT'S TEMPLAR EMBLEMS.



FIG. 36. NO. 1. CONSISTORY. 32D DEGREE EMBLEMS.
No. 2.



Fig. 35. Knight's Templar emblems (pp. 48)

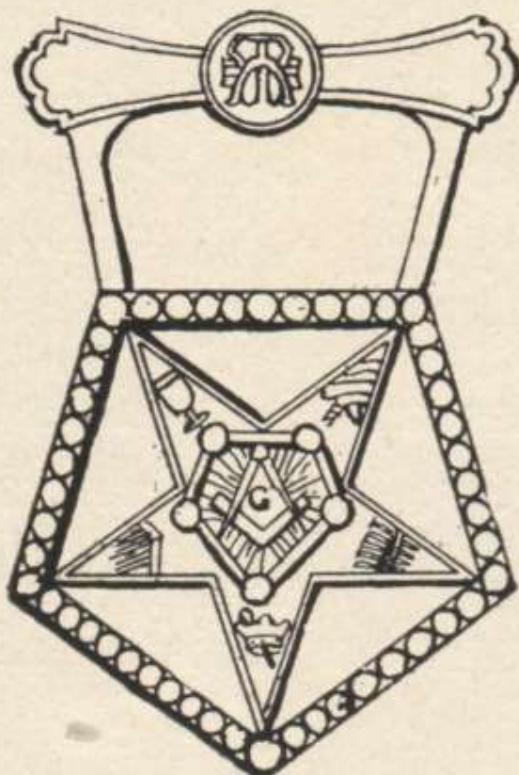


FIG. 41. PAST GRAND PATRON.



FIG. 42. PAST MATRON'S EMBLEM.

Fig. 36. (pp. 48) Consistory 32d Degree emblems (pp. 48)

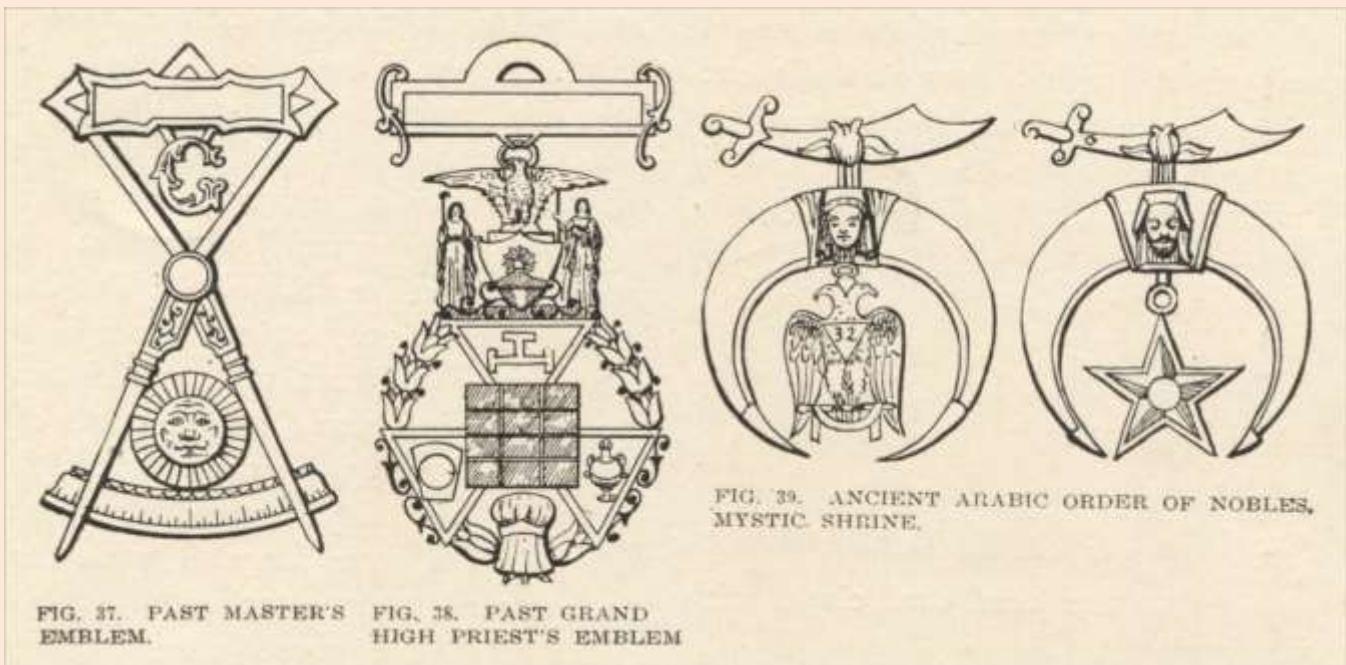


Fig. 37. Past Master's emblem & Fig. 38. Past Grand High Priests emblem (pp. 49) &

Fig. 39. Ancient Arabic Order of Nobles, Mystic Shrine (pp. 49)

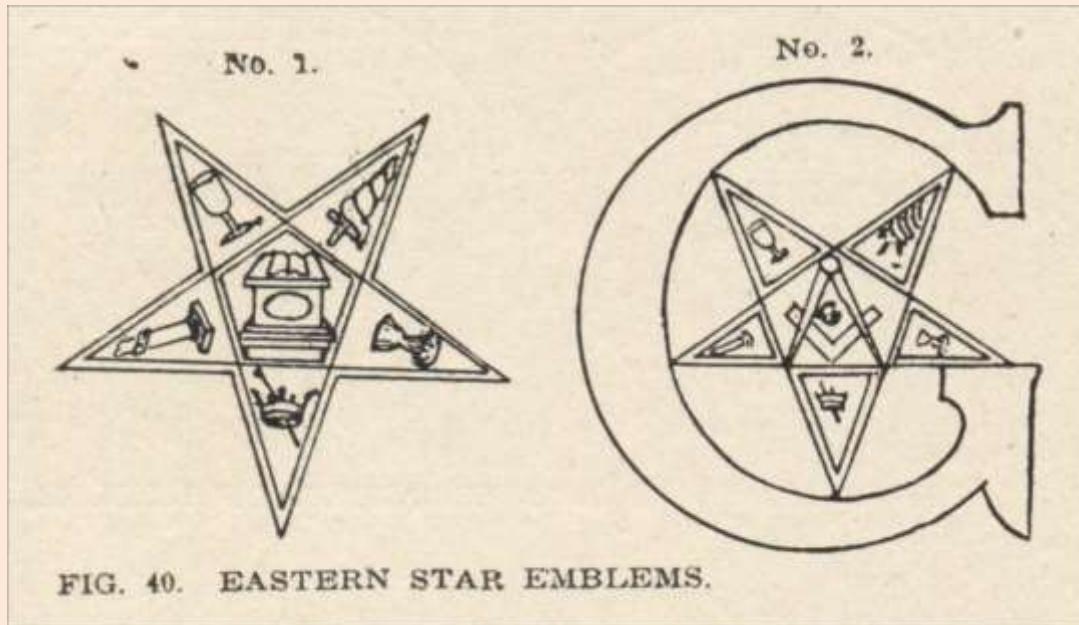


Fig. 40. Eastern Star emblems (pp. 50)



FIG. 41. PAST GRAND PATRON.



FIG. 42. PAST MATRON'S EMBLEM.

Fig. 41. Past Grand Patron & Fig. 42. Past Matron's Emblem (pp. 50)



Fig. 31.

MASONIC LODGE EMBLEMS.



Fig. 32

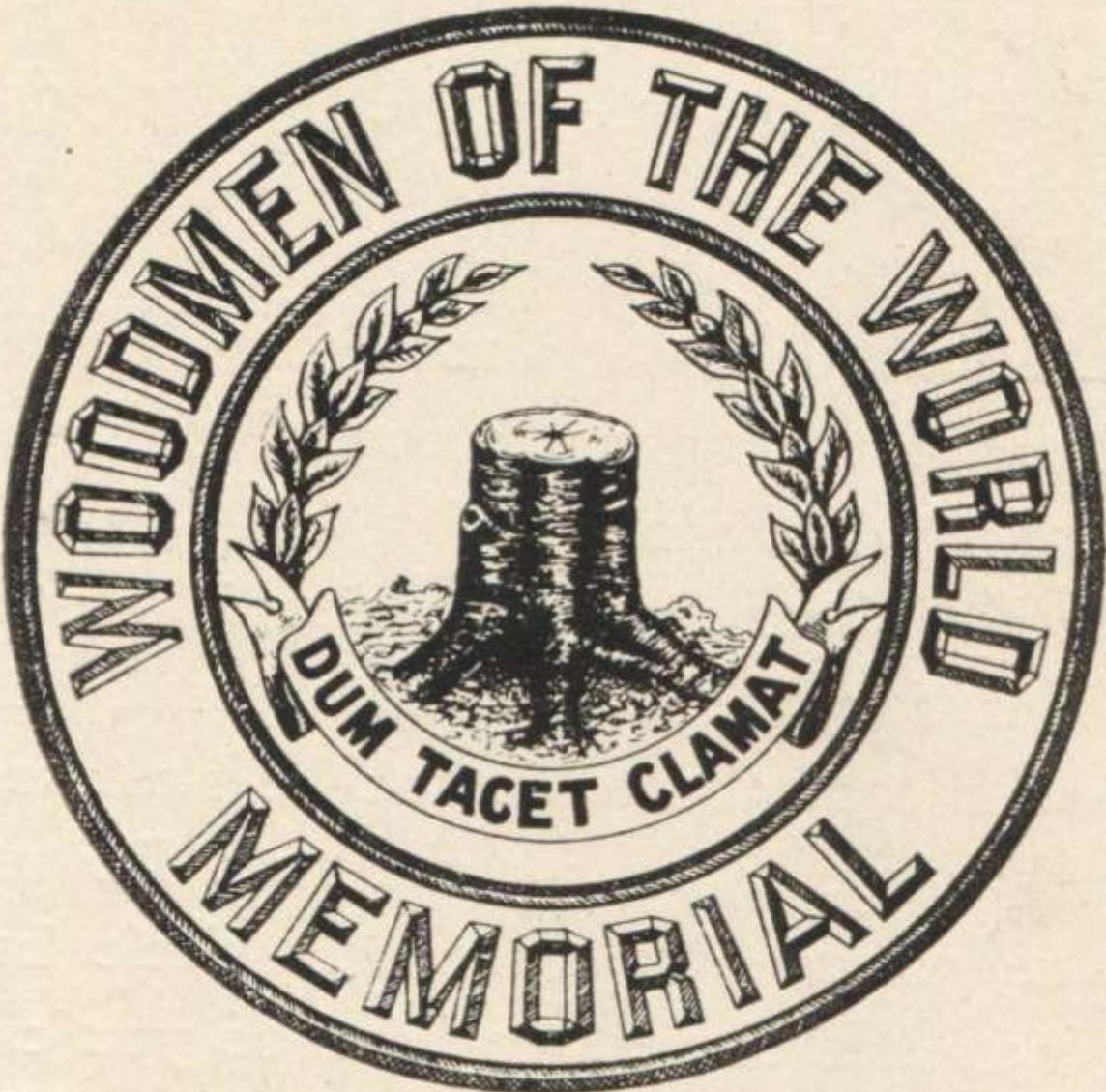


Fig. 33.

ROYAL ARCH MASONIC EMBLEMS.

Figs. 31 & 32. Masonic Lodge emblems (pp. 51) &

Fig. 33. Royal Arch Masonic emblems (pp. 51)



OFFICIAL EMBLEM OF WOODMAN OF THE WORLD.

“Official emblem of Woodman of the World.” (pp. 51)

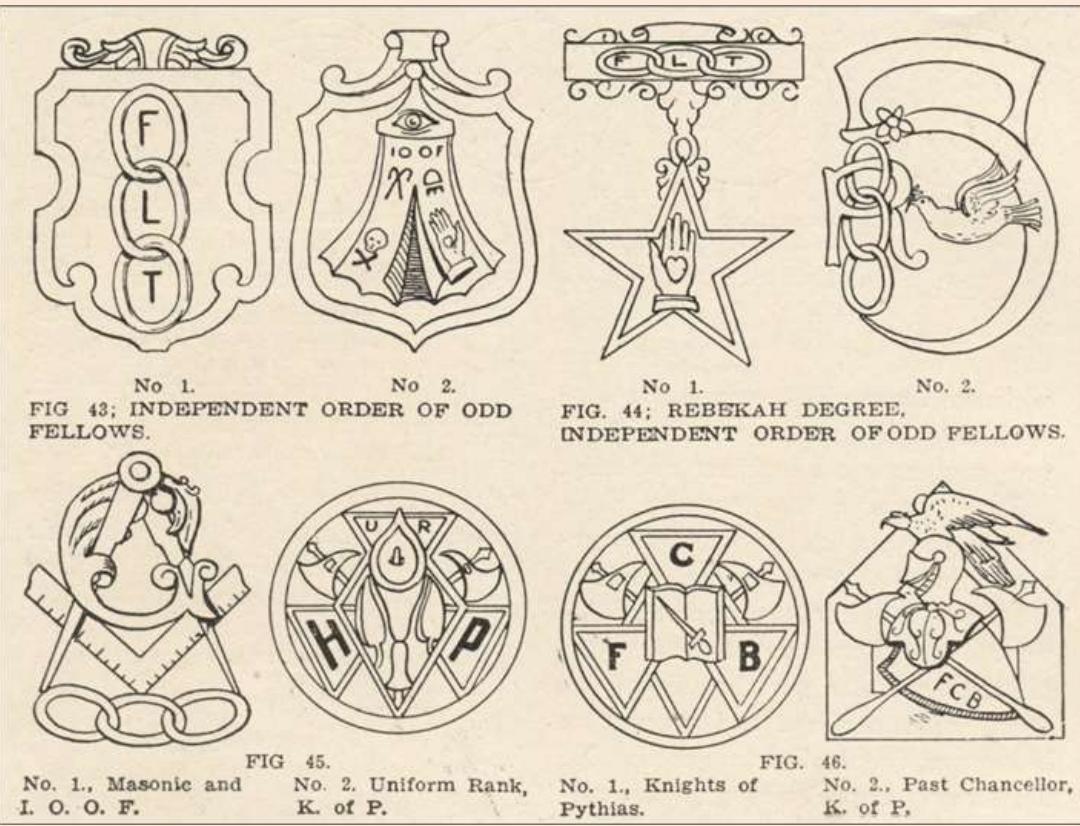
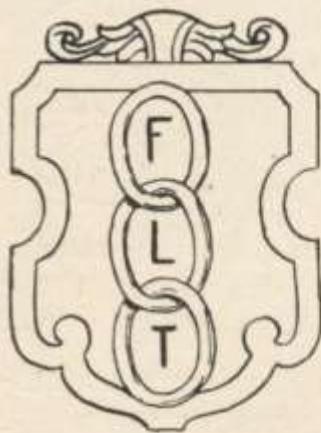


Fig. 43. No. 1 & 2. "Independent Order of Odd Fellows"

Fig. 44. No. 1 & 2. "Rebekah Degree, Independent Order of Odd Fellows"

Fig. 45. No. 1. "Masonic and I.O.O.F."; No. 2. "Uniform Rank, K. of P."

Fig. 46. No. 1. "Knights of Pythias." & No. 2. "Past Chancellor, K. of P."



No. 1.

FIG. 43; INDEPENDENT ORDER OF ODD FELLOWS.

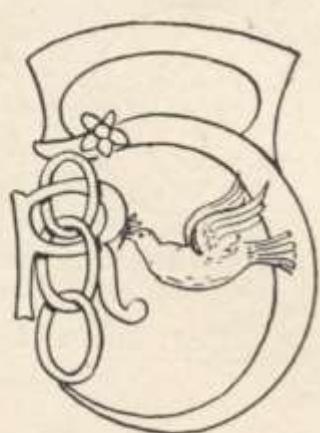


No. 2.



No. 1.

FIG. 44; REBEKAH DEGREE,
INDEPENDENT ORDER OF ODD FELLOWS.



No. 2.



FIG. 45.

No. 1., Masonic and
I. O. O. F.



No. 2. Uniform Rank,
K. of P.



No. 1., Knights of
Pythias.



FIG. 46.

No. 2., Past Chancellor,
K. of P.

Fig. 43. Independent Order of Odd Fellows (pp. 52)

Fig. 44. Rebekah Degree, Independent Order of Odd Fellows (pp. 52)

Fig. 45. No. 1, Masonic and I.O.O.F. & No. 2. Uniform Rank, K. of P. (pp. 52)

Fig. 46. No. 1. Knights of Pythias & No. 2. Past Chancellor, K. of P. (pp. 52)

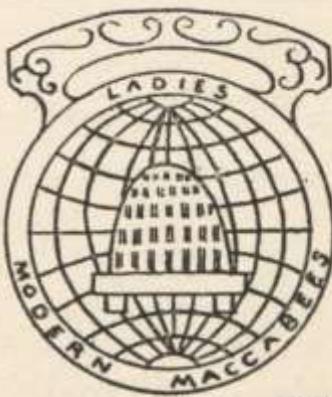


FIG. 47.

No. 1. Pythian Sisters. No. 2. Knights of Maccabees.

FIG. 48.

No. 1; Ladies of Modern Maccabees. No. 2; Ladies of Maccabees.

Fig. 47. No. 1. Pythian Sisters & No. 2. Knights of Maccabees (pp. 53)

Fig. 48. No. 1. Ladies of Modern Maccabees & No. 2 Ladies of Maccabees (pp. 53)



Fig. 51. G. A. R.



Fig. 52 W. R. C.



Fig. 53.



Fig. 54.

Fig. 51. G.A.R./Grand Army of the Republic; Fig. 52. W.R.C.
Fig. 53. F.O.E.; Fig. 54. B.P.O.E. (pp. 54)

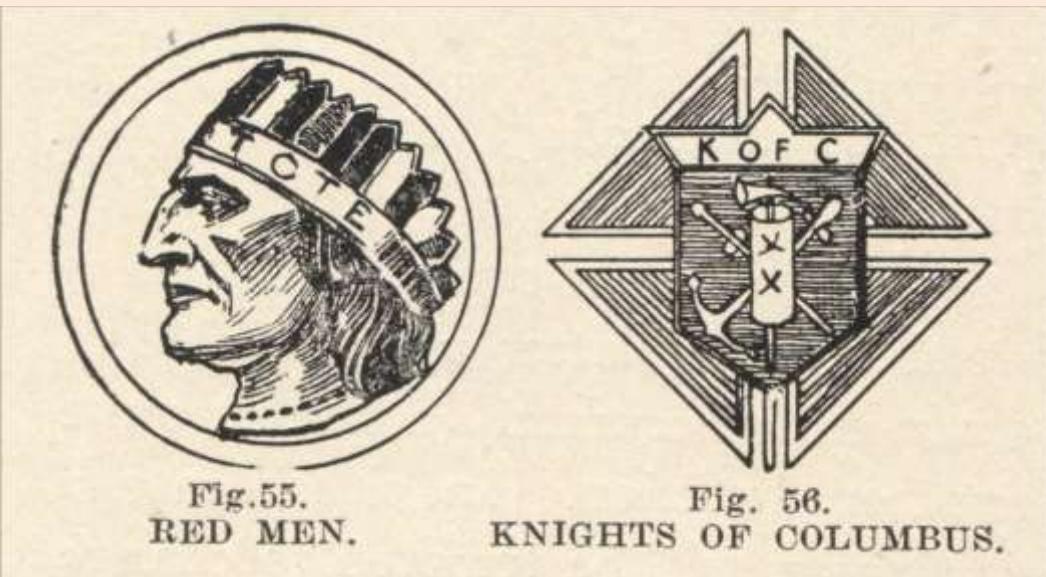
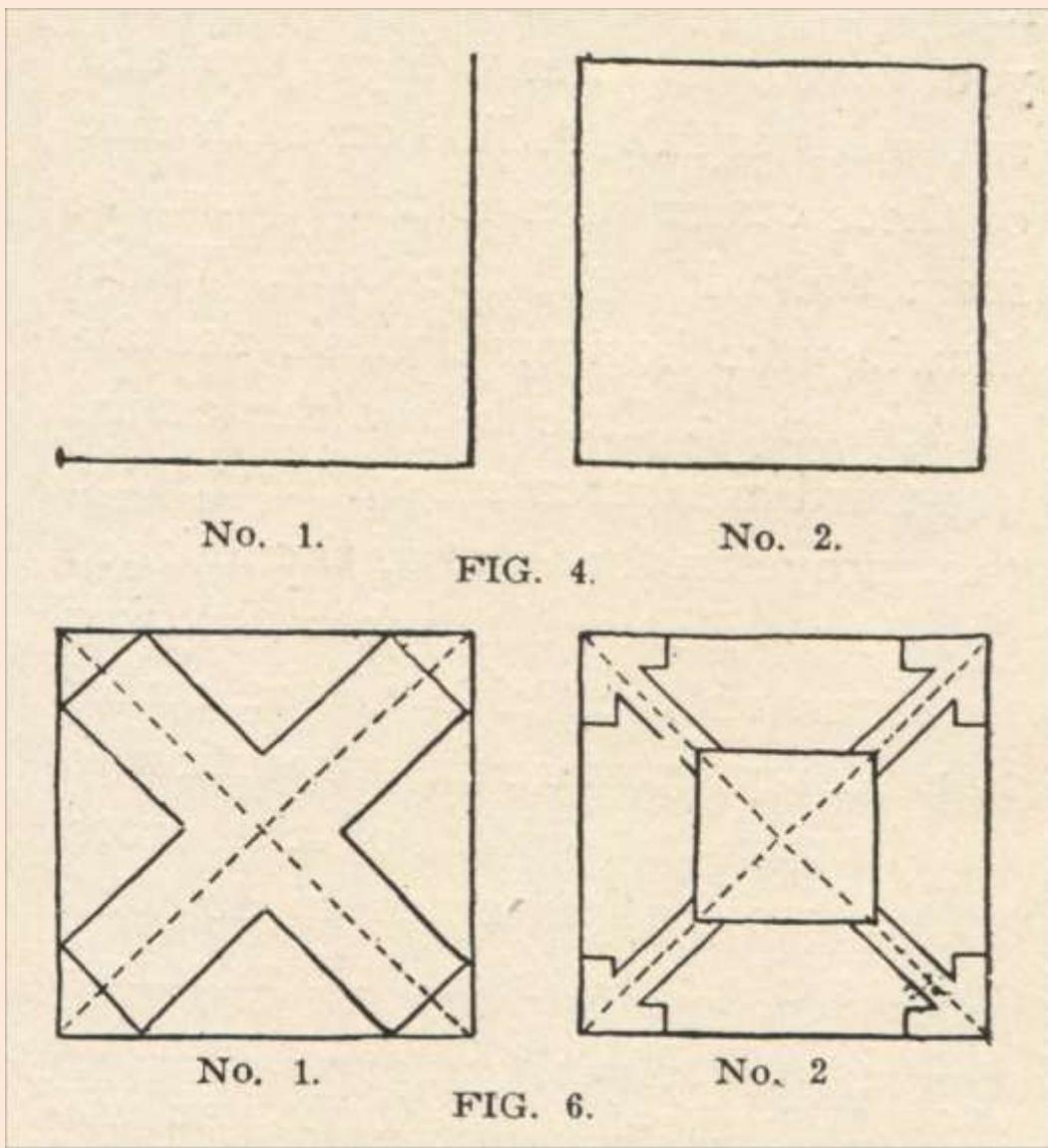


Fig. 55. Red Men & Fig. 56. Knights of Columbus (pp. 55)



Figs. 4 & 6. (pp. 55)

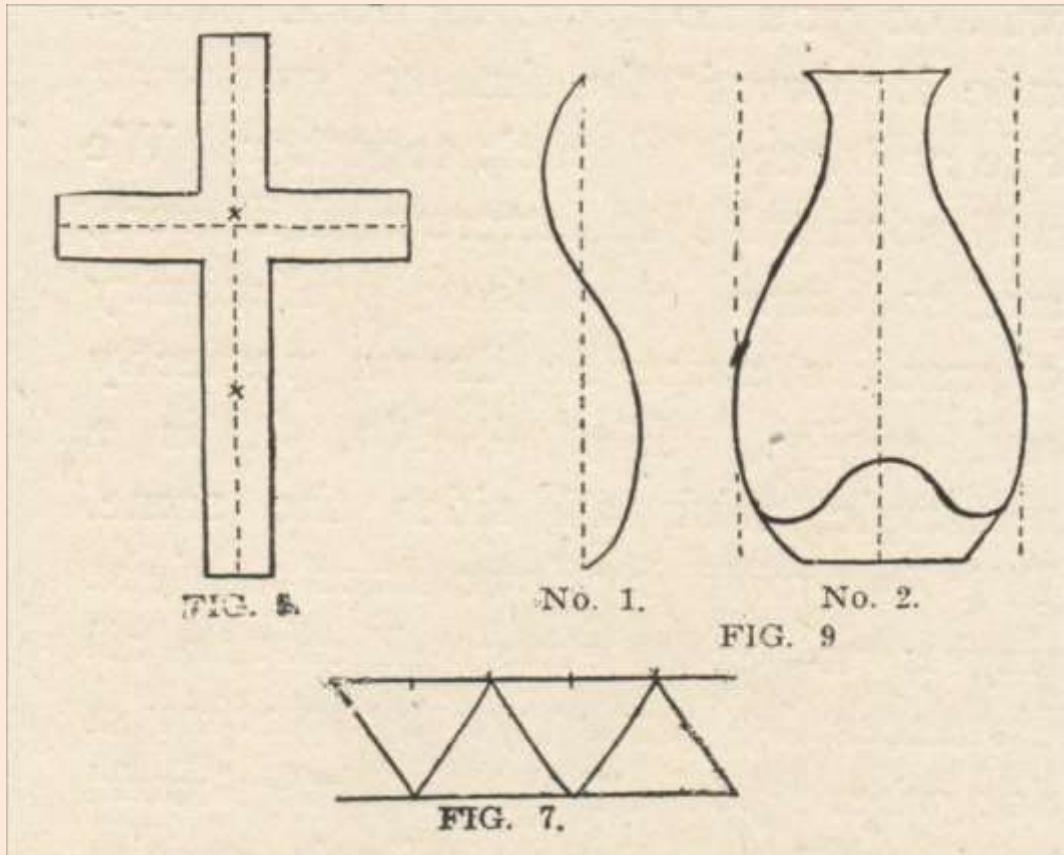


Fig. 7, 8, & 9 (pp. 56)

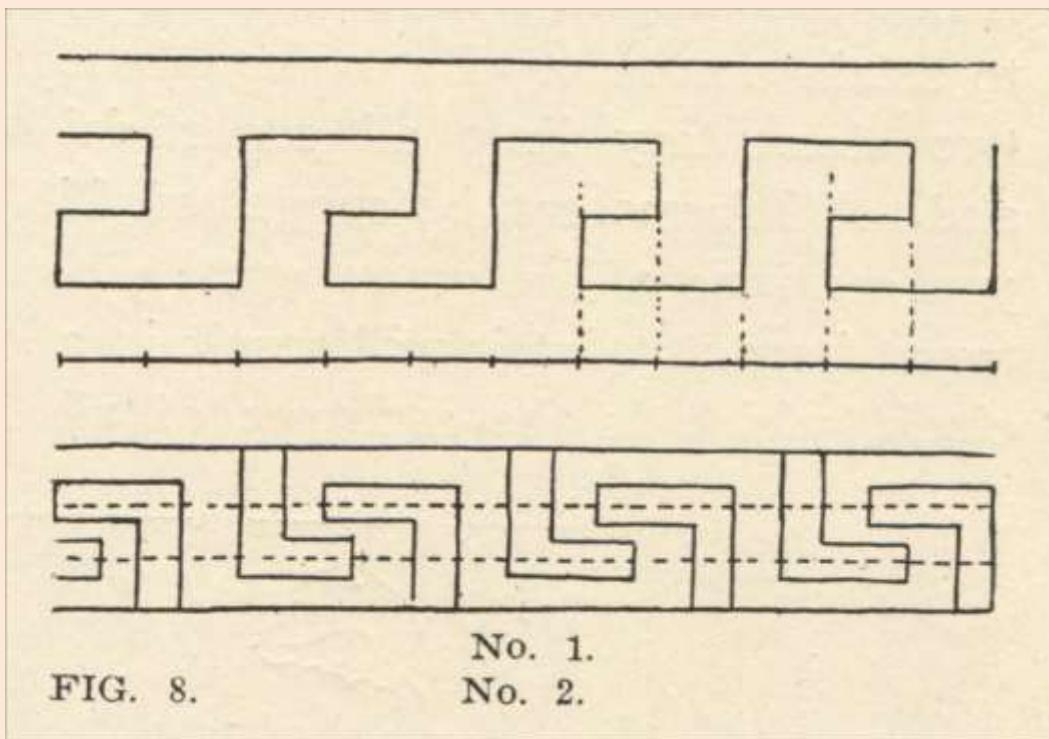
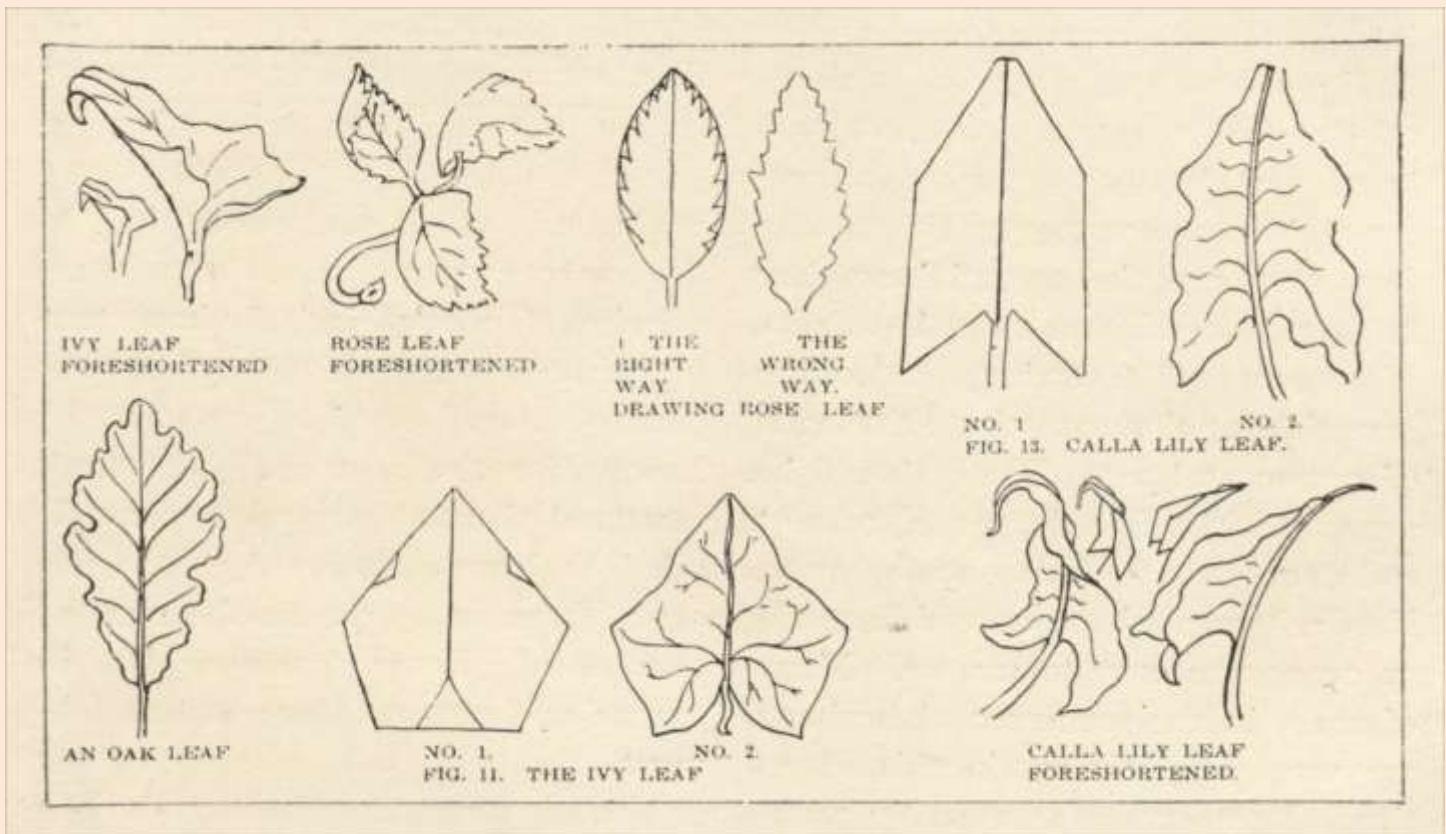
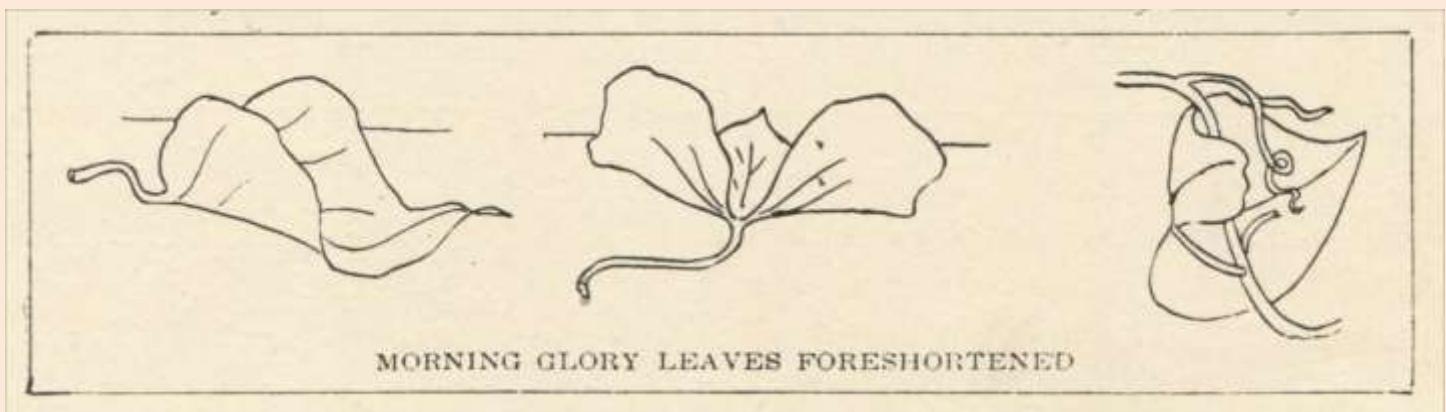


Fig. 8. (pp. 57)



Images from the “Laying Out and Tracing Leaves” section: Ivy Leaf, Rose Leaf, Calla lilly leaf, & Oak leaf.
(pp. 58)



Morning glory leaves foreshortened (pp. 59)

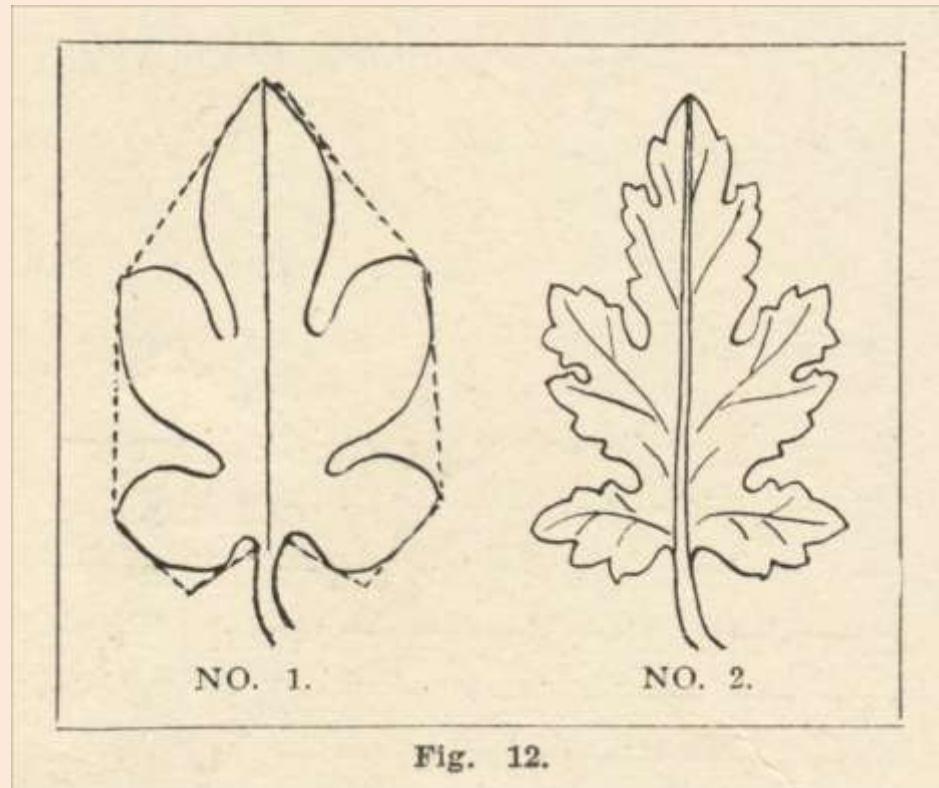


Fig. 12.

Fig. 12., Nos. 1 & 2

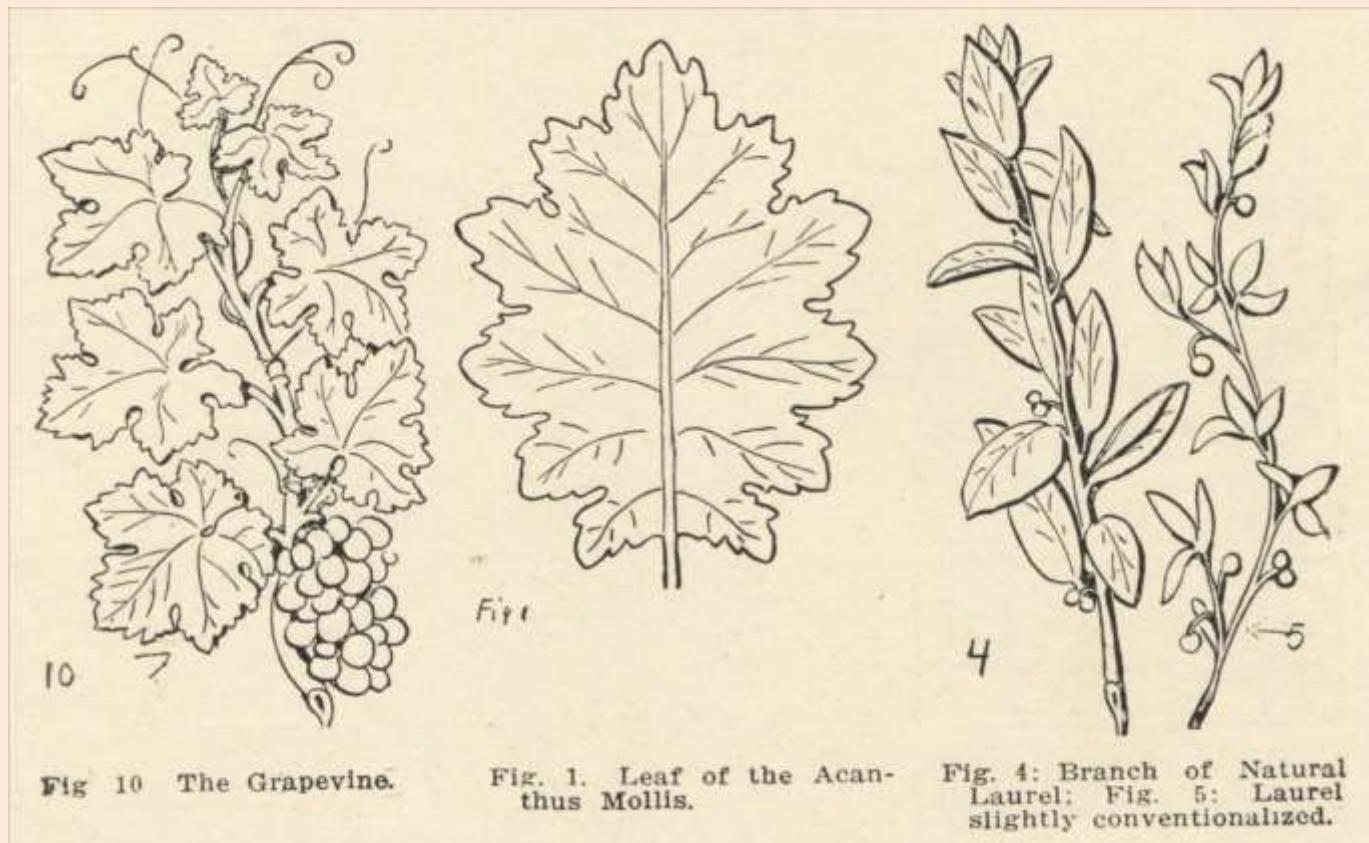
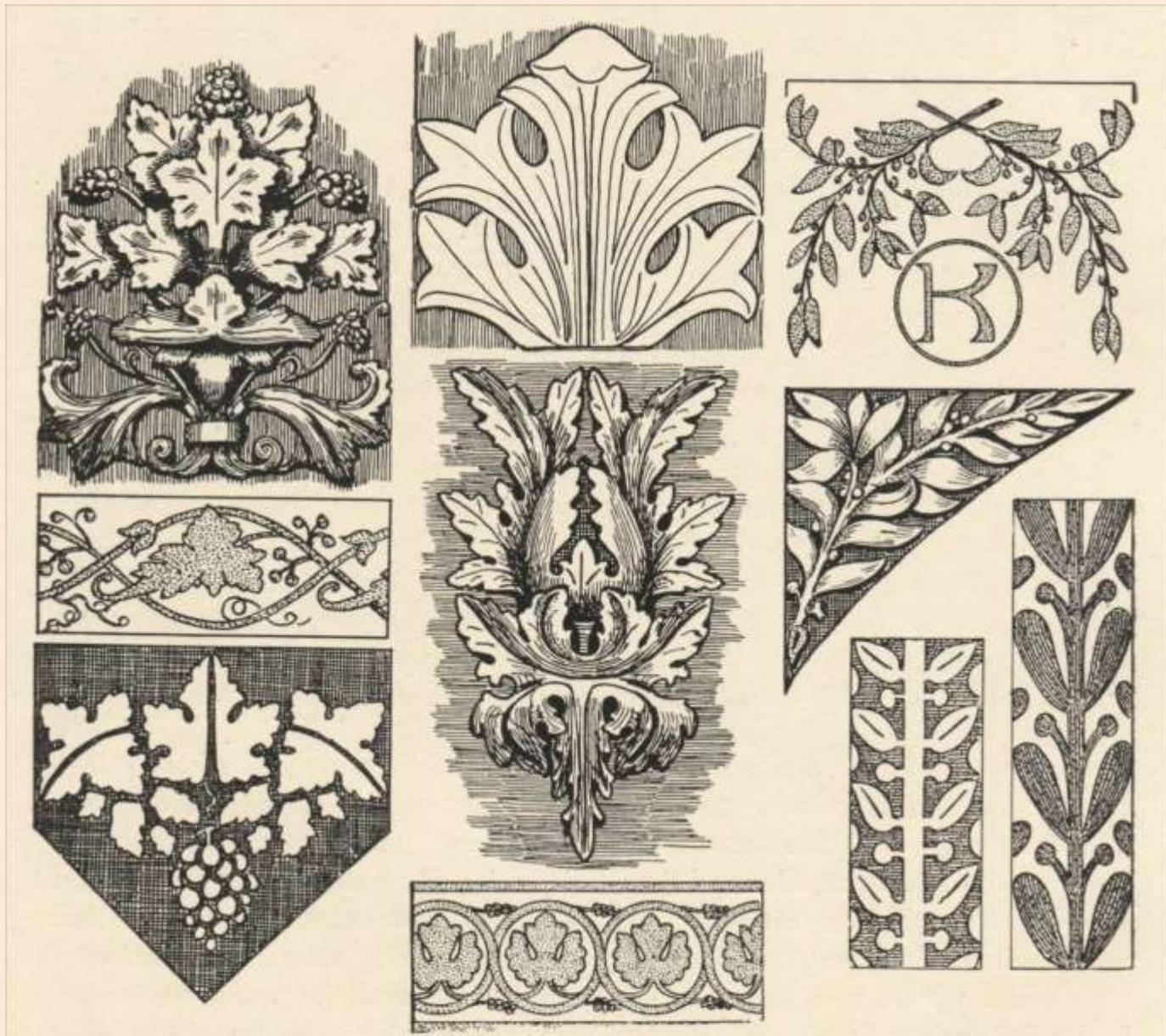


Fig. 10 The Grapevine.

Fig. 1. Leaf of the Acanthus Mollis.

Fig. 4: Branch of Natural Laurel; Fig. 5: Laurel slightly conventionalized.

Fig. 10. The Grapevine – Fig. 1. Leaf of the Acanthus Mollis – Fig. 4. Branch of natural laurel – Fig. 5. Laurel slightly conventionalized (pp. 61)



Top: Fig. 11: Conventionalized grape design for carving. **Middle:** Fig. 12: Artistic Grape design for tracing. **Fig. 13:** Stencil pattern built from the grapevine.

Top: Fig. 2: Conventional Acanthus leaf. **Middle:** Fig. 3: Acanthus leaf suitable for stone carving. **Below:** Fig. 14: Conventional grape in circular form for traced work.

Top: Fig. 6 Laurel designed for top of die. **Middle:** Fig. 7: How the Laurel fits into corner space. **Below:** Figs. 8 and 9: Very conventional patterns used for traced work on granite or marble.

First column on left: Fig. 11. (top) Conventionalized grape design for carving. (middle) Fig. 12. Artistic Grape design for tracing. Fig. 13. Stencil pattern built from the grapevine.

Second column in the center: (top) Fig. 2. Coventional Acanthus leaf. (middle) Fig. 3. Acanthus leaf suitable for stone carving. (below) Fig. 14. Conventional grape in circular form for traced work.

Third column on right: (top) Fig. 6. Laurel designed for top of die. (middle) Fig. 7. How the Laurel fits into corner space. (below) Figs. 8 and 9. Very conventional patterns used for traced work on granite or marble. (pp. 62)

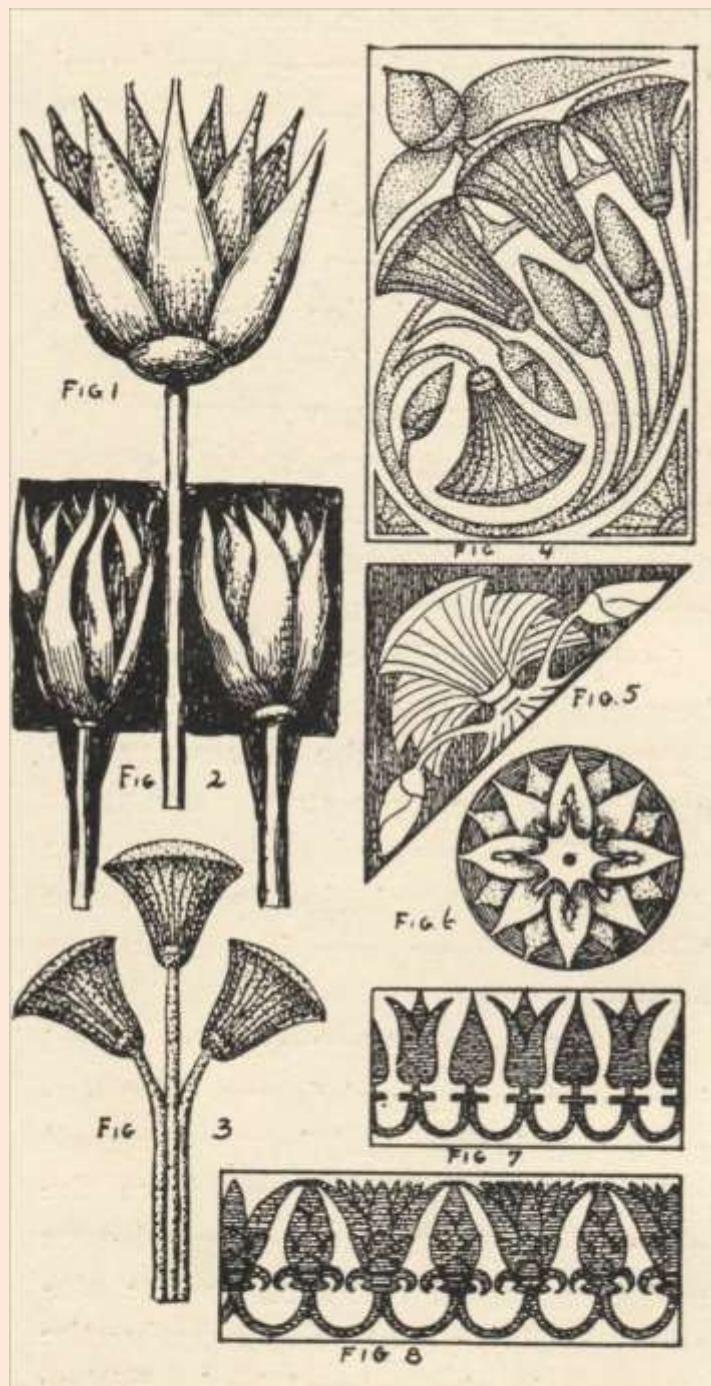


Fig. 1. Lotus Flower or Indian Water Lily; **Fig. 2.** Half opened buds of Papyrus Plant; **Fig. 3.** Simple, conventionalized form of Papyrus design; **Fig. 4.** Conventionalized rectangular design; **Fig. 5.** Conventional design for a corner of a die; **Fig. 6.** Rosette built from the Lotus Flower; **Figs. 7 and 8.** Panel designs from the Lotus.

Fig. 1. Lotus Flower or Indian Water Lily; Fig. 2. Half opened buds of Papyrus Plant; Fig. 3. Simple, conventionalized form of Papyrus design; Fig. 4. Conventionalized rectangular design; Fig. 5. Conventional design for a corner of a die; Fig. 6. Rosette built from the Lotus Flower; Figs. 7 and 8. Panel designs from the Lotus. (pp. 64)

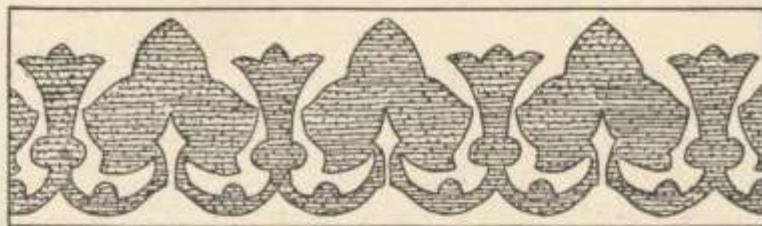
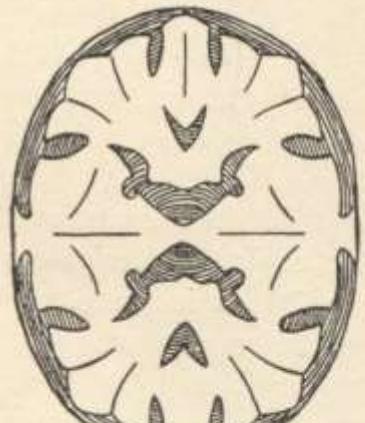
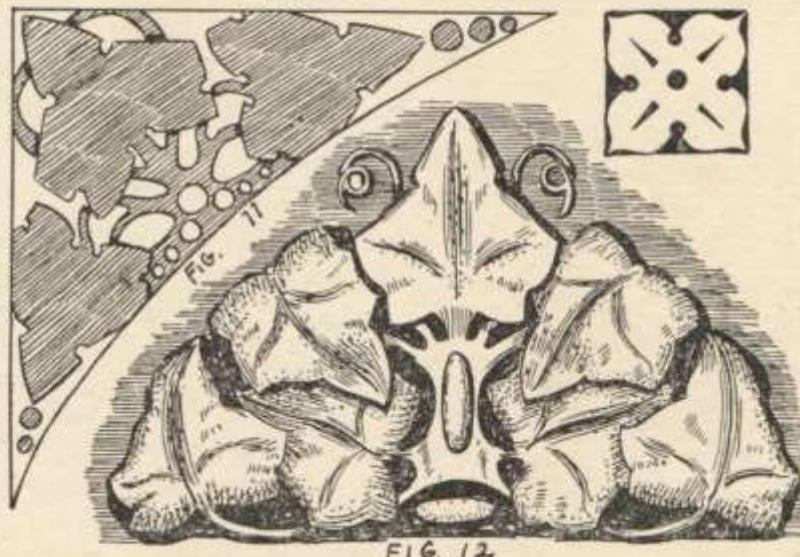
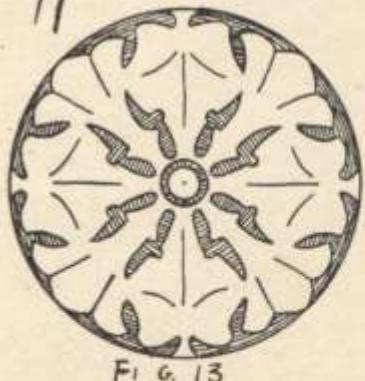
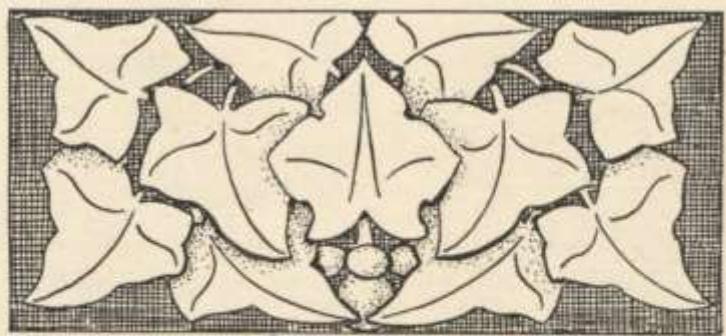


Fig. 9. Branch of the Natural English Ivy; Fig. 10. Rectangular design for the front of a die; Fig. 11. Conventionalized Ivy design for a corner; Fig. 12. Conventionalized design for front of a die; Fig. 13. Very Conventional Ivy form in a circle; Figs. 14 and 15. Pleasing Ivy designs for traced work; Fig. 16. Conventional elliptical design modified from Fig. 13.

Fig. 9. Branch of the Natural English Ivy; Fig. 10. Rectangular design for the front of a die; Fig. 11. Conventionalized Ivy design for a corner; Fig. 12. Conventionalized design for front of a die; Fig. 13. Very Conventional Ivy form in a circle; Figs. 14 & 15. Pleasing Ivy designs for traced work; Fig. 16. Conventional elliptical design modified from Fig. 13. (pp. 67)

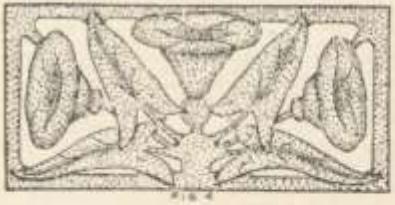


FIG. 1. NATURAL MORNING GLORY VINE; FIG. 2. CONVENTIONAL PATTERN WITH FLOWERS IN PERSPECTIVE; FIG. 3. SQUARE DESIGN; FIG. 4. DESIGN FOR FRONT OF A DIE.

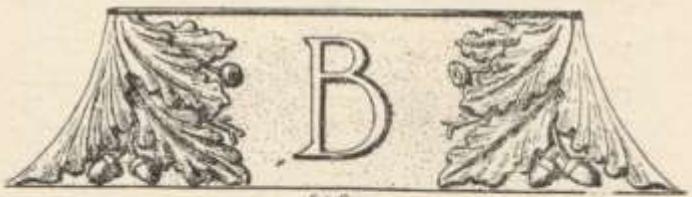


FIG. 5. NATURAL OAK LEAVES AND ACORN; FIG. 6. CONVENTIONALIZED CORNER CARVING; FIG. 7. CONVENTIONALIZED TRACED WORK; FIG. 8. CONVENTIONAL PANEL DESIGN; FIG. 9. OAK LEAVES FOR BASE DECORATION.

Fig. 1. Natural morning glory vine; Fig. 2. Conventional pattern with flowers in perspective; Fig. 3. Square design; Fig. 4. Design for Front of a die. (pp. 69)

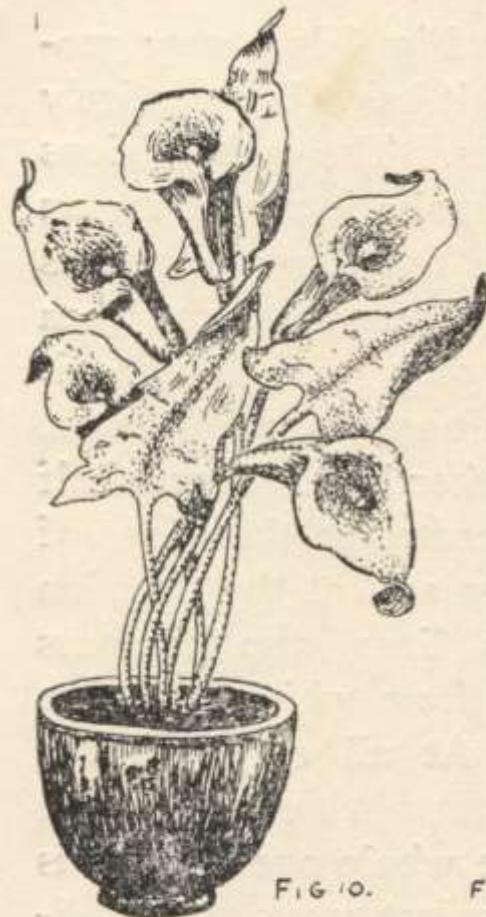


FIG. 10.



FIG. 11.

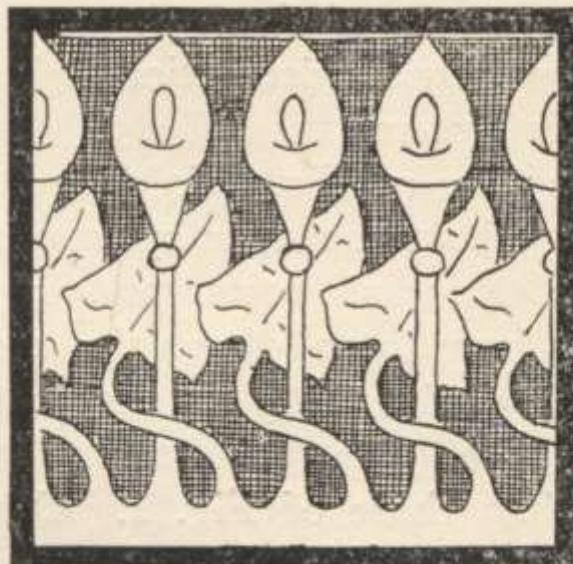


FIG. 12.

FIG. 10. CALLA LILIES; FIG. 11. DESIGN FOR PANEL; FIG. 12. DESIGN FOR TRACED WORK

Fig. 10. Calla lillies; Fig. 11. Design for panel; Fig. 12. Design for traced work (pp. 73)



FIG. 5



FIG. 6

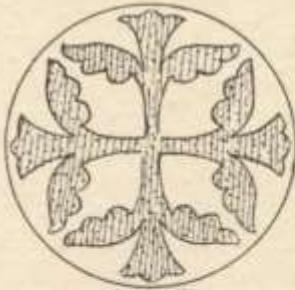


FIG. 7

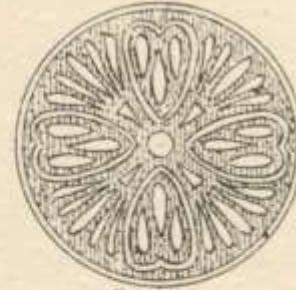


FIG. 8

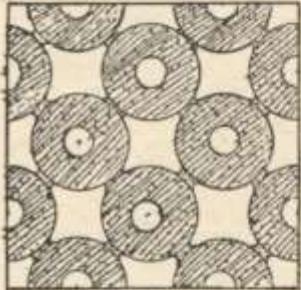


FIG. 1

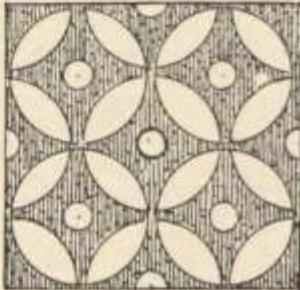


FIG. 2



FIG. 3



FIG. 4



FIG. 13



FIG. 14



FIG. 15

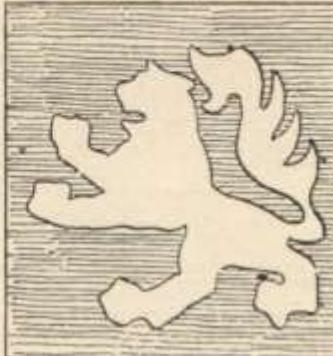


FIG. 16

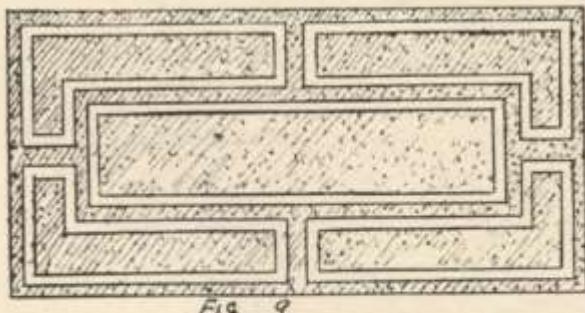


FIG. 9

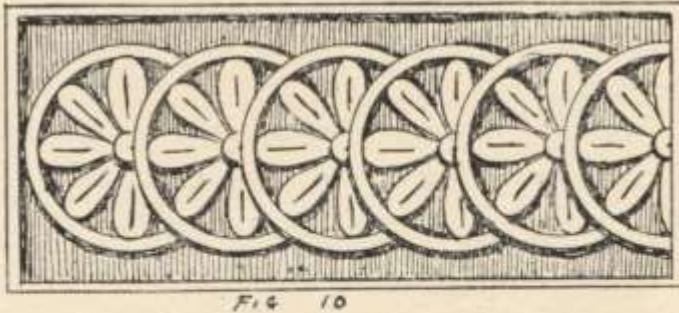


FIG. 10

FIGS. 1, 2, 3 AND 4. GEOMETRICAL FIGURES FOR DECORATION, FIGS. 5, 6, 7 AND 8. GEOMETRICAL FORMS ENCLOSED IN CIRCLES; FIG. 9, A MECHANICAL OBLONG DESIGN; FIG. 10, A GEOMETRICAL DECORATIVE BAND, FIGS. 13 AND 16. THE CONVENTIONAL LION FOR TRACED WORK, FIGS. 14 AND 15. CONVENTIONAL EAGLE FOR MONUMENTAL DECORATIONS.

Figs. 1, 2, 3, & 4. Geometrical figures for decoration. Figs. 5, 6, 7, & 8. Geometrical forms enclosed in circles; Fig. 9. A mechanical oblong design; Fig. 10. A geometrical decorative band. Figs. 13 & 16. The conventional lion for traced work. Figs. 14 & 15. Conventional eagle for monumental decorations (pp. 75)

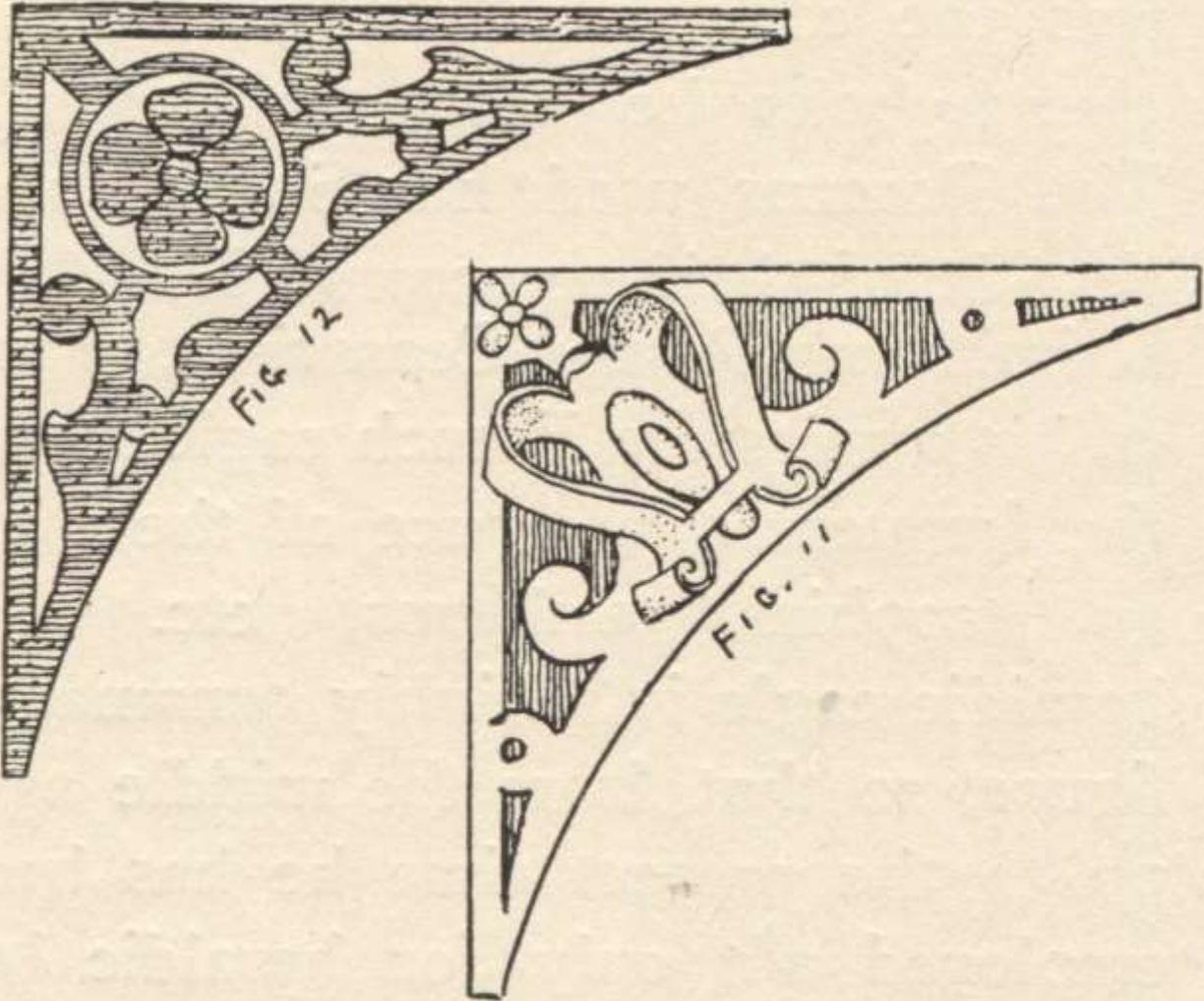


FIG. 12, A CORNER FILLED GEOMETRICALLY; FIG. 11, SIMPLE CORNER DECORATION IN LOW RELIEF.

Fig. 12. A corner filled geometrically; Fig. 11. Simple corner decoration in low relief (pp. 77)