The Book of Alphabets and Layouts

THE ART OF
METAL ETCHING
FOR SIGN PURPOSES

DESIGNS
PANEL ENDS
SCROLLS
DESCRIPTIVE MATTER

BY Al. Imelli.

#39070 100.00

DE BOUZEK ENGRAVING CO.

The BOOK of ALPHABETS AND LAYOUTS

DESIGNS...SCROLLS
PANEL.....ENDS
DESCRIPTIVE
MATTER

The Art of Metal Etching for Ornamental and Sign Purposes

Al. Imelli.

PRICE $4.00 POSTPAID

Written and Illustrated by Al. Imelli

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Owners and Publishers
"SIGNS OF THE TIMES"

25

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FOREWORD

The art of lettering covers a vast field of special and distinct branches, each one of which may be called a craft or trade of its own.

Any expert letterer who can master more than one of them, may indeed consider himself very fortunate.

In order to assist the ambitious sign craftsman, this book has been dedicated to the trade in general, in an endeavor to lend both wholesome inspiration and genuine assistance to further elevate the lettering craft.

This publication is intended as a reference only, one letterer's version of a few special branches of the craft, open to criticism at all times. By this the writer means that advances can only be made by study and practice and begs the reader to bear in mind that there are better opportunities ahead for the sign craft in general.

In describing the different illustrations on the following pages, a plain manner of "shop talk" has been used, since it is the writer's desire to execute this edition with the utmost simplicity, eliminating all frills and dealing only with essentials.

The study of lettercraft is not a very difficult matter if these two main points are constantly employed, namely, observation and practice.

Contrary to other publications of this nature, the subject of Art Metal Signs is gone into thoroughly and described in detail, as it is about to become one of the most popular branches of the trade. The demand for this particular line of work has become much greater than is generally supposed.

In order to aid the reader in general, there are many of the plain alphabets furnished for reference, together with layouts and photographs, omitting all stunts which can not be duplicated in every day sign work, where time is one of the most essential points to be considered. Therefore, this book may be shown to any prospective customer, with the idea of referring to anything that might be demanded of the craft.

AL. IMELLI.

NEVADA BANK

Capital Stock $5.000.00

Surplus $2.500.00

Layout of bank window: Two upper lines: Plain gold outline, mat lemon gold center, black or Prussian blue glaze outline. Two lower lines: Plain gold and color outline. A layout commonly applied to bank windows of the smaller cities.

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maller cities.

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"HALF ROUND PLAIN THICK & THIN"

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ
& 123456789

No. 1

This is
Should
sign paintin
is well prac
used to goo
as shown i

KOHN BROWNIER, Manufacturers Agent.

HALF ROUND PLAIN

This is otherwise known as the plain Egyptian. Should be used extensively on all commercial sign painting where speed is desired. If this letter is well practiced it may be easily made. Can be used to good advantage with other styles of letters as shown in layout. This alphabet corresponds with Alphabet No. 16, being the same letter made proportionately heavier.

Layout for plain colors on board sign. All surfaces should be properly sanded down before letters are applied. One can letter much better on a good hard smooth surface.

HALF BLOCK PLAIN THICK & THIN

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ
& 123456789

No. 2

The hal
cut-in jobs
western citi
only after
ing up on g
after backi

618

AMERICAN OIL CO.

J. C. BROMEZ

HALF BLOCK

The half block letters are used principally on cut-in jobs and are preferred on office lettering in western cities. Can be applied to good advantage only after considerable practice. Simple in backing up on gold jobs where it is an advantage to trim after backing. Takes considerably more time to comprehend its construction than the half round and should not so frequently be used for general work. Will always give satisfaction.

Layout: Shows an office door on which the half block letter has been applied with splendid results.

"EGYPTIAN-SPUR-MODERN"
Thick & Thin

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ
& 123456789

No. 3

A very p
made and p
than the Half
snappy layou
sketch). Co
its proper co

The above
ish gold outli
outlined with

J
T
39

DESIGNERS CAMERON BROS. & BUILDERS

EGYPTIAN SPUR

A very pleasing letter to the eye when properly made and placed. Much slower of construction than the Half Round, though much more desired in snappy layouts. Can be applied to any design (see sketch). Considerable time is required to master its proper construction.

The above layout was for a mat gold job. Burnish gold outline, mat (lemon gold center) entirely outlined with Prussian blue. Another outline with vermilion, the vermilion making the Prussian blue appear black when completed. The object of outlining first with blue is to use the transparent color which makes it easier to outline with a proper width to the line.

Proceeding along from page to page, the reader will soon notice how necessary it is to properly study the first three alphabets shown. They are the foundation letters.

"EGYPTIAN-SPUR-MODERN-LOWER-CASE"

abcdefghijklmn
opqrstuvwxyz

No. 4

Lower ca
in all cases w
letters in one
mostly applie
Layout h

n

Z

St. John's & Co. Bonds, Etc.

EGYPTIAN SPUR

Lower case letters have been devised for use in all cases where there is crowded copy or many letters in one line. It is for this reason they are mostly applied to newspaper and printing matter.

Layout best adapted to gold sanded sign. Should be made with slow fat oil size which is to be left over night to dry before gilding. All smalts colors are to be mixed with white lead. This assures a good sanded job.

"Lower Case Half Round Thick & Thin"

abcdefghijklmn
opqrstuvwxyz

No. 5

The easie
Quite simple
plies here as
quently than
all crowded c
lowed with all

HALF ROUND

The easiest of all lower case letters to master. Quite simple to space properly. The same applies here as to the capitals. Use them more frequently than any other letter and apply them to all crowded copy. The same rule should be followed with all lower case letters.

Layout: Make-up for city limits road sign, lower large panel ground color pale ochre, black letters, all ornamental lines around sign ochre darkened with raw umber, top panel white letters, dark brown ground, field of border ornaments white.

"Modernized Blocked Egyptian"

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ
& 123456789

No. 6

Is a nice
make than a
all the inside
tive than the

J
T
9

"For Sale Everywhere"

MODERNIZED BLOCKED EGYPTIAN

Is a nice letter for panel work; much easier to make than a plain block letter. The rounding of all the inside corners makes these letters more effective than the sharper cut letters of the same order.

Layout: Circle wreath silver, scrolls pale green, square outline, panel pale green, letters brewster green, gold outline.

"Lower Case Half Block = Thick & Thin"

abcdefghijklmn

opqrstuvwxyz

BE A GENTLEMAN

Sign Letterer

No. 7

HALF BLOCK

Blocked letters are always slower of construction on surface lettering. Should be used principally on cut-in jobs. To master their construction properly requires more patience than do the rounded alphabets. Should not be used as frequently as other styles.

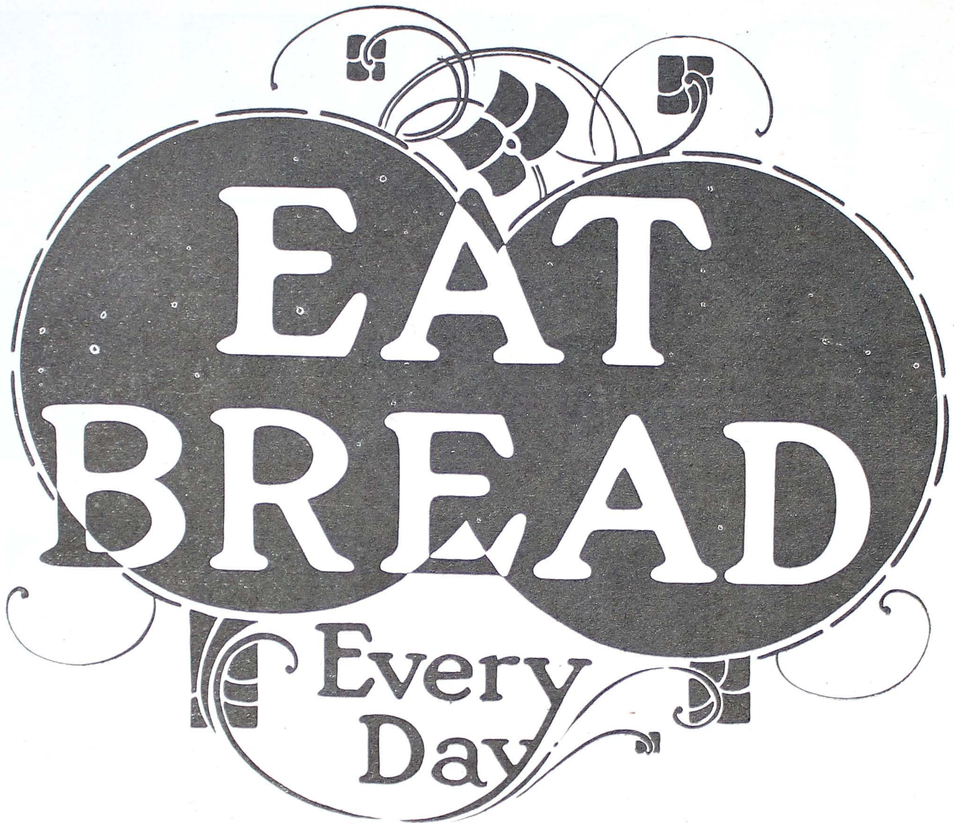
Chevrolet design for plate glass panel; drawn copper or brass frame. Mat gold letters burnish gold outline on a jet black ground; all ornaments burnished gold. Four corners made different to show choice of design.

"Rounded Blocked Egyptian, Thick & Thin"

ABCDEFG
HIJKLM
NOPQRST
UVWXYZ

No. 8

One of t
appearance a
on all hurry-
most any kin



ROUNDED BLOCKED EGYPTIAN

One of the most popular letters. Its pleasing appearance and ease of construction permits its use on all hurry-up sign painting. Can be applied to most any kind of designing. Individual handling seldom changes the general character of this letter.

Layout: Shows the letter applied to surface and cut-in work of a very simple but snappy nature.

PLAIN ROMAN

ABCDEFG
HIJKLM
NOPQRST
UVWXYZ

No. 9

G

T

Z

ORANGES APPLES PEARS

PLAIN ROMAN

This Roman letter demands more attention than any on the list. Should be carefully made and only attempted by workmen of much ability and experience. Unless properly made it is apt to spoil the whole job. After considerable practice it is easily made. Its spacing must be done entirely by eye, the old and set rules do not apply here.

"Ornamental Roman"

ABCDEFG
HIJKLM
NOPQRST
UVWXYZ

No. 10

When
is a beautif
the Plain R
lar work on

ORNAMENTAL ROMAN

When made properly, the Ornamental Roman is a beautiful letter and should not be tried unless the Plain Roman is mastered. Apply it on particular work only.

Layout: Shows its application to a brass sign. On account of the few letters in the line its effectiveness is noticeable.

"Modernized · Blocked · Egyptian · Lower Case · Thick & Thin"

abcdefghijklmn
opqrstuvwxyz

"Ornamental · Roman · Lower Case ·

abcdefghijklmn
opqrstuvwxyz

Nos. 11 and 12

The alpha
and study on
object in the c

n

Z

The Plainer Letters

most satisfactory

BLOCKED EGYPTIAN AND ORNAMENTAL ROMAN

The alphabets are shown here for reference and study only. Occasionally where time is no object in the completion of work at hand, they may be made use of, otherwise the same explanation applies here as given with all former lower case alphabets.

"Rounded Blocked Egyptian, Lower Case"

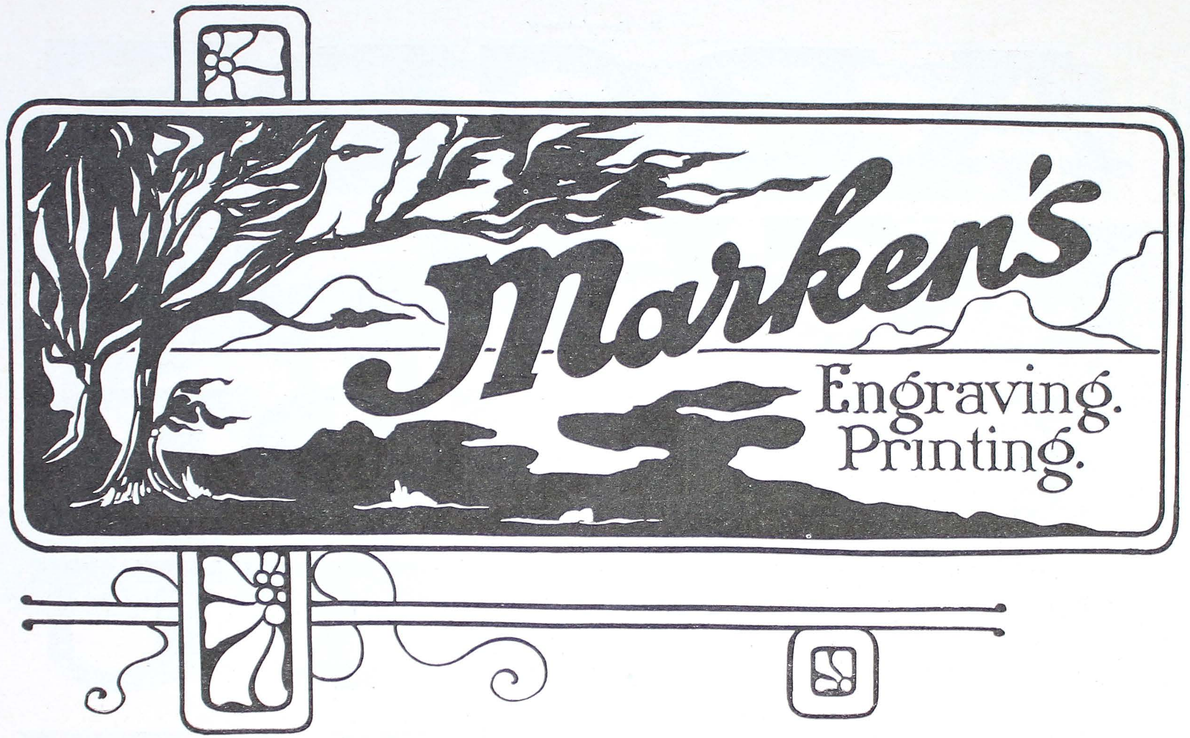
abcdefghijklmn
opqrstuvwxyz

"Plain Roman, Lower Case"

abcdefghijklmn
opqrstuvwxyz

Nos. 13 and 14

Here we
case letters.
to the design
results.



ROUNDED BLOCKED EGYPTIAN AND
PLAIN ROMAN

Here we have two of the most attractive lower case letters. Either one of them could be applied to the design in the accompanying cut with good results.

Layout: Burnish deep gold outline of panel, trees and land burnish deep gold, letters black, water mat deep gold, sky pale gold mat, ornaments pale gold mat. Plate glass window sign.

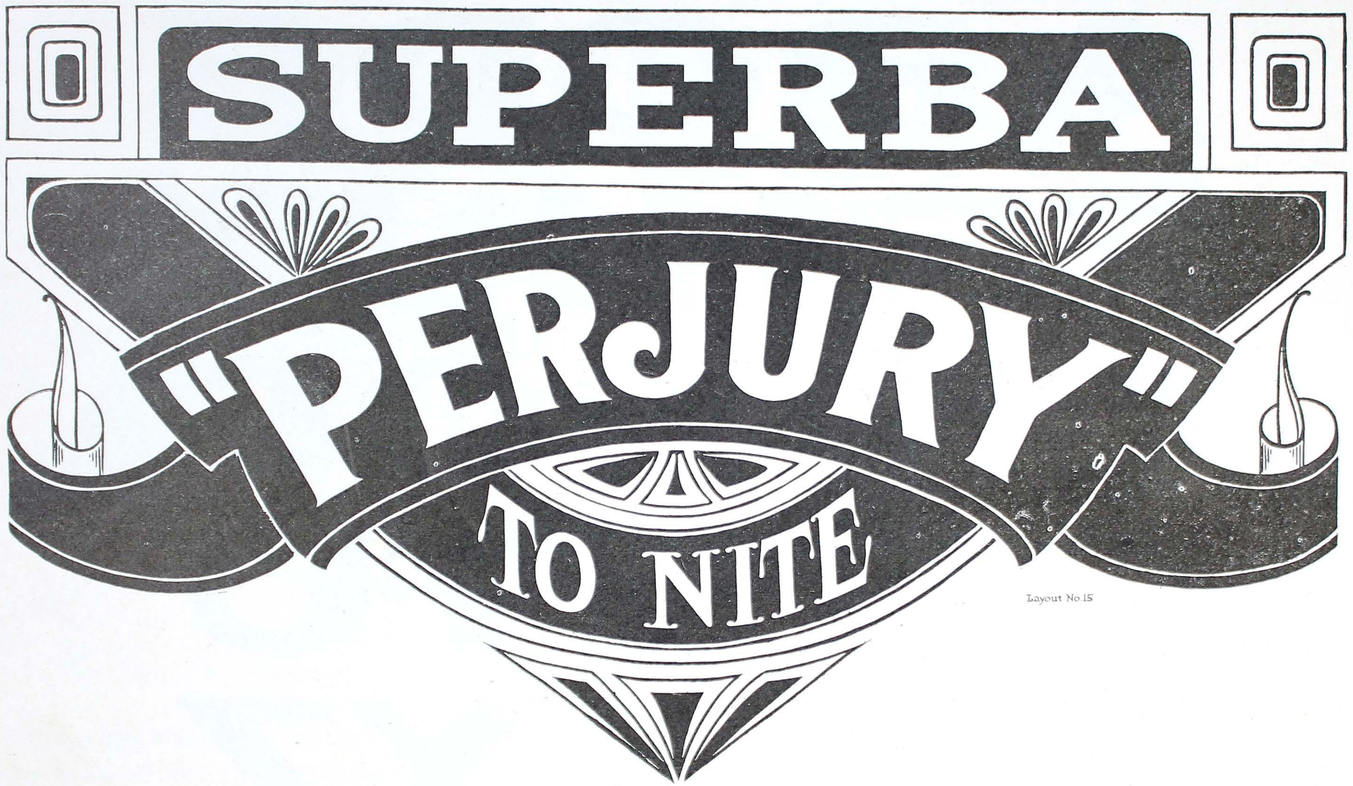
Full Round Heavy

ABCDE
FGHIJK
LMNOP
QRSTU
VWXYZ

No 15

No. 15

This alp
block round.
plenty of sp
ally where f



Layout No. 15

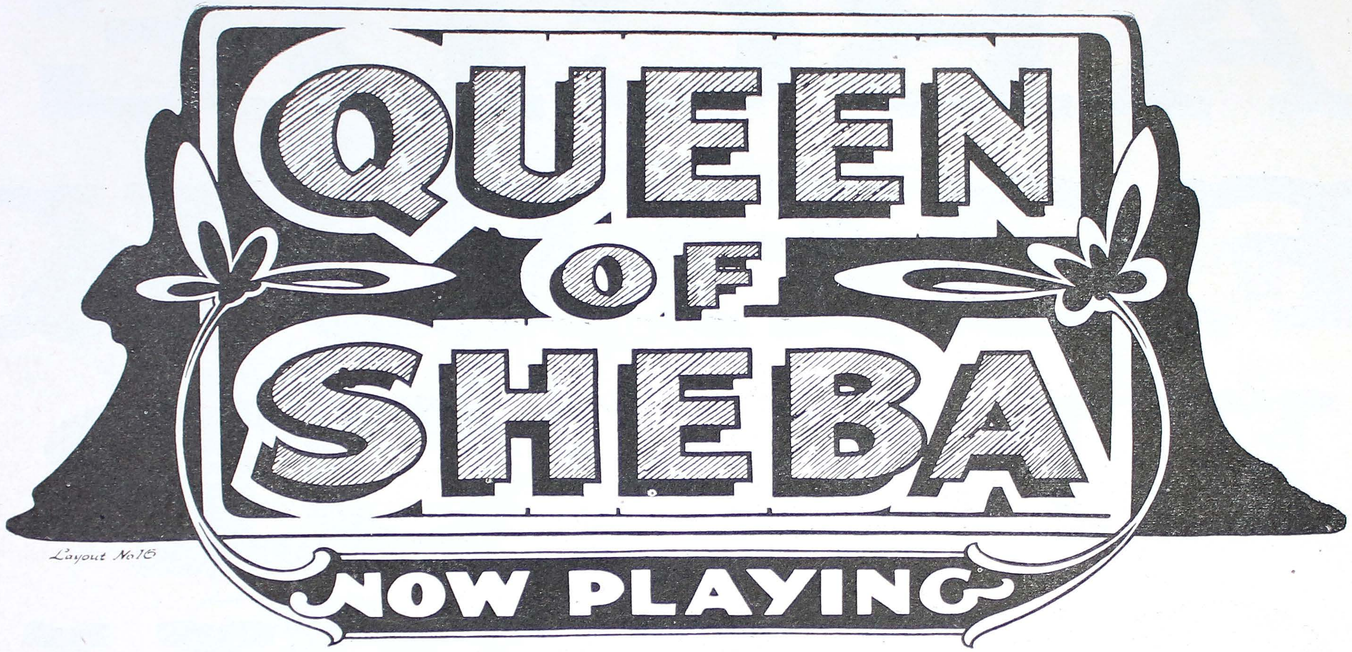
FULL ROUND HEAVY BULLETIN

This alphabet is otherwise known as plain full block round. Principally applied to layouts where plenty of spread of the letter is at hand and generally where few letters are to be placed in a given space, as can be noticed in the illustration. It is well to make use of this letter on glass signs where a heavy letter is desired for inlaying purposes, for instance, center scrolls and gold mat centers.

Half Round, Heavy Bulletin

ABCDE
FGHIJK
LMNOP
QRSTU
VWXYZ

No. 16



Layout No 16

HALF ROUND HEAVY BULLETIN

These are the same letters as shown in No. 1. Notice how nicely they are placed on the bulletin, where absolute simplicity was desired on account of a distant showing. The easiest and speediest of all letters used by the profession for the larger class of signs.

Design for muslin stretcher. "Queen of Sheba" letters bright red outline and shade; light shade lines in letters gold bronze. Background of panel pale green. Heavy outline around letters white. "Now Playing" panel bright yellow. Same for ornaments; outer line around large panel and mass color each end pale green, same as background of large panel.

Full Round Fancy

ABCDE
FGHIJK
LMNOP
QRSTU
VWXYZ

No. 17

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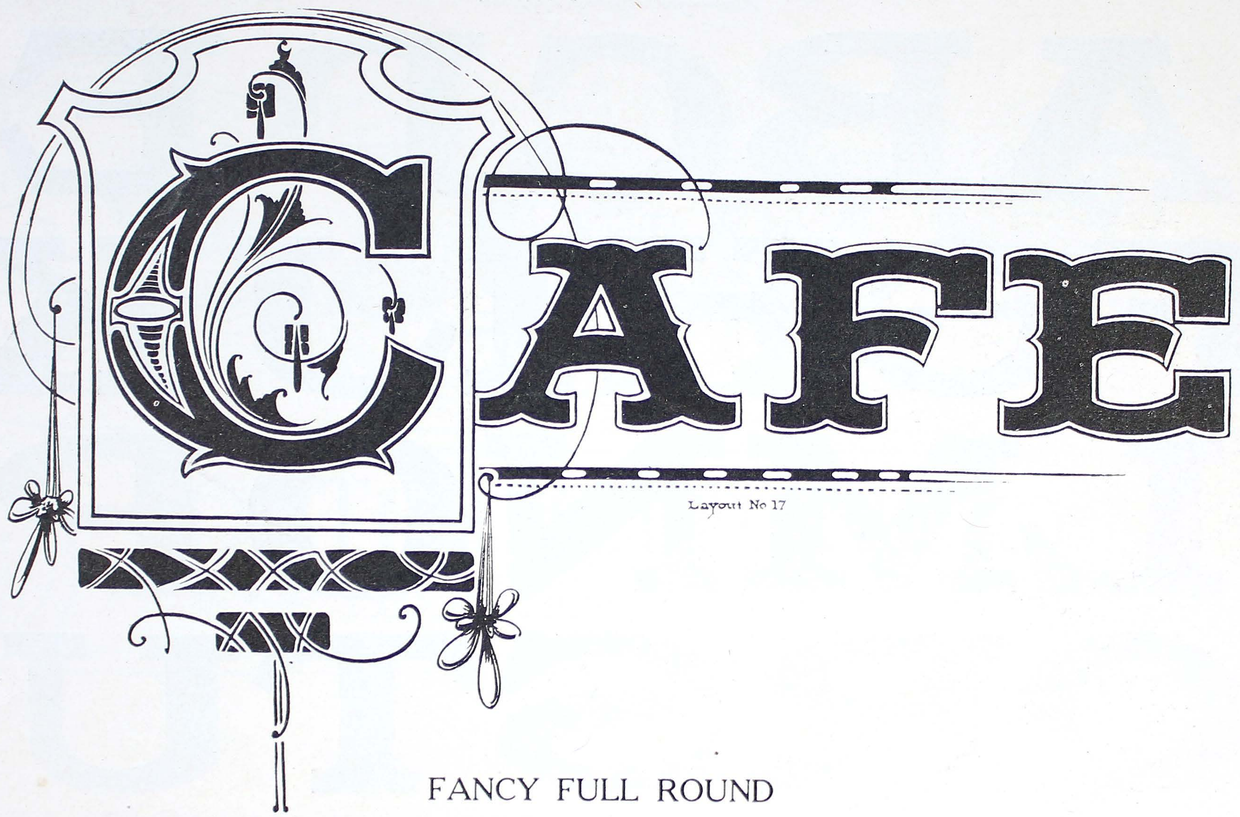
Elaborate



Layout No 17

FANCY FULL ROUND

Here is shown one of the most attractive of the older style letters. It is quite difficult to master. Considerable time is necessary for its practice. When properly made it looks attractive and can be applied to the best class of lettercraft. A modification of this letter is now put to good use by many designers of illustrative matter.

Elaborate window sign. All letters XX deep gold, burnish outline, water spatter stipple center in letters gilded with pale or lemon gold water size gild. Center of large "C" filled with Phillipino pearl. All scrolls burnish silver. Panel ornament under initial letter panel filled in with copper leaf. Large panel filled in back of letter Brewster green; panel to right of initial panel pale green stippled out to a fadeout between the last two letters.

Modernized Blocked Egyptian

ABCDE FGHIJK LMNOP QRSTU VWXYZ

No. 18

Another
plied princip
modification
where a bloc
dled for this
is necessary
A beautif

MODERNIZED BLOCKED EGYPTIAN

Another up-to-the-minute blocked letter applied principally to glass sign designing. Has many modifications. Preferred for raised wood letters where a block letter is desired. Can easily be handled for this class of sign, though more gold leaf is necessary to gild a letter of this nature.

A beautiful window gold sign. Word "Signs" and all scrolls deep gold outline, fine lines on letters burnish gold; letters inlaid lemon, stipple mat gold. All scrolls mat, pale gold. Line around lower panel filled with copper gold, panel stipple deep mat gold. Letters in lower panel Tuscan red (color only). Small ornaments in panel XX burnish gold.

Speed Round Spur

ABCDEFGHI
JKLMNOPQR
STUVWXYZ &
123456789

No 19

No. 19

Can be ap
ties of signs.
the construct
Layout: F

HI
QR
&
39

SPEED ROUND SPUR

Can be applied to the designing of many varieties of signs. Very easily made. When practicing the construction of this letter avoid all stiffness.

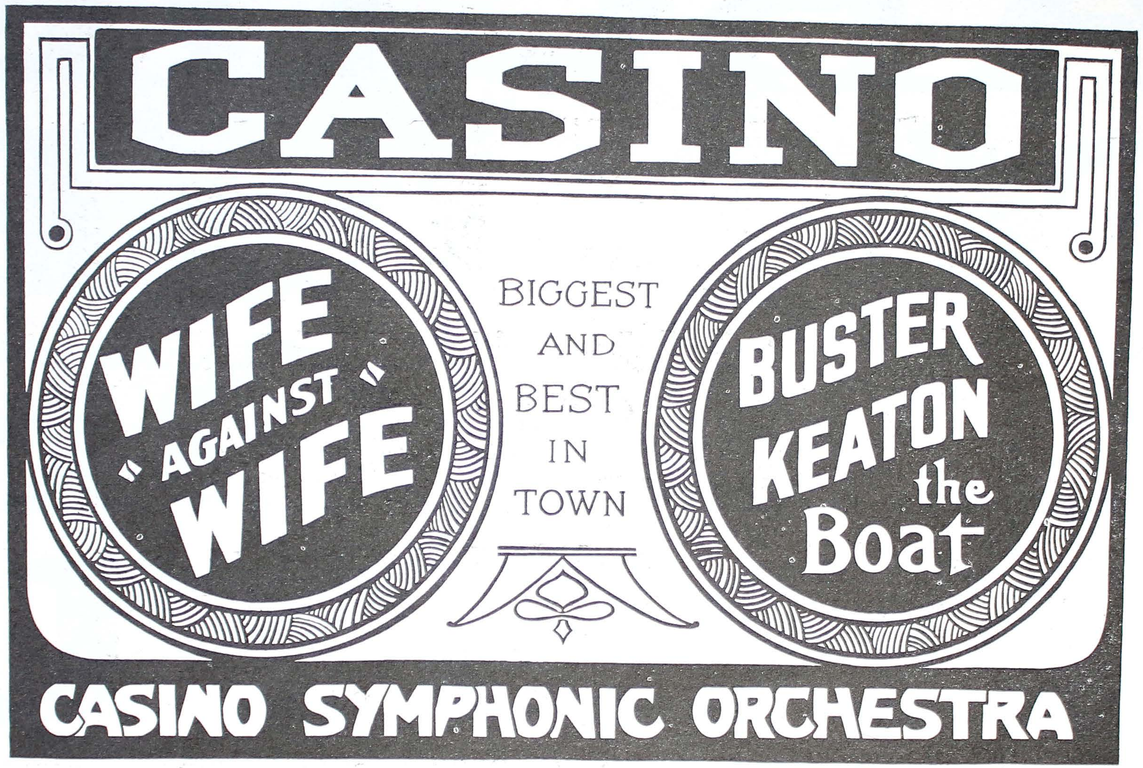
Layout: Panel shows its use in cut-in work.

Design for small spot wall. The ribbon red, silver letters, black shade; all scrolls pale Paris green; square ornaments silver; all letters in lower panel plain dark blue. Entire job on fawn gray ground.

Plain Full Block

ABCDE
FGHIJK
LMNOP
QRSTU
VWXYZ

No. 20



Layout No 20

PLAIN FULL BLOCK

The letter of letters in commercial sign work. To be applied mostly to cut-in work. Also used to very good advantage on gold window signs. Very often seen on walls though mostly when designed by the commercial man. Advertisers usually prefer a plain round. They make use of the square block letters only on rare occasions.

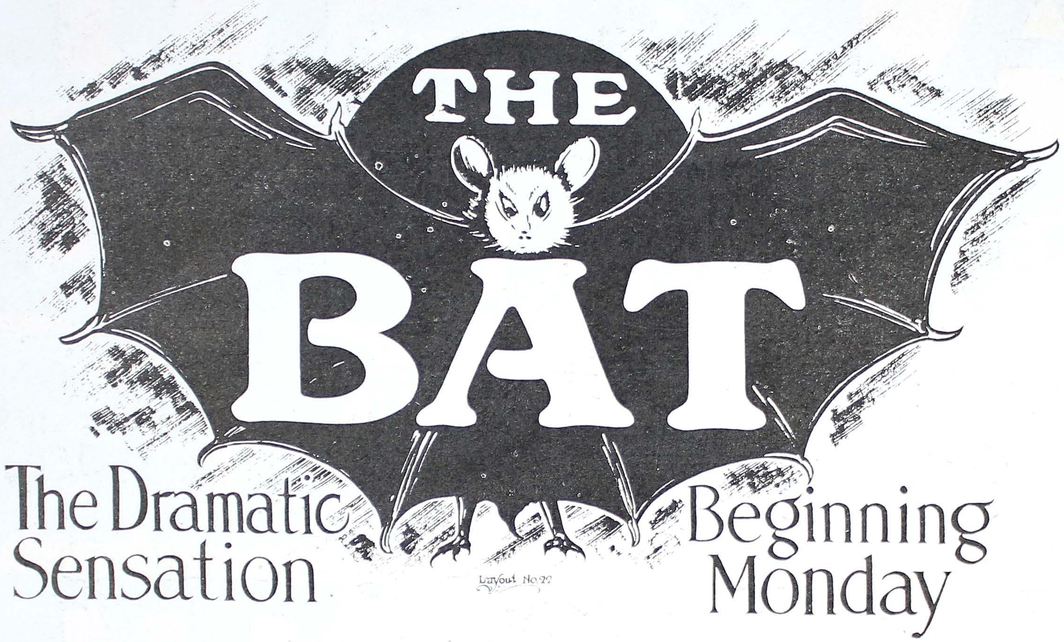
Design for black and white newspaper cut, although a pretty color combination can be applied to the above.

Modernized Rounded, Full Block

ABCDE
FGHIJK
LMNOP
QRSTU
VWXYZ

No. 21

The lett
makes this
permissible
man. Take
where speed



Layout No. 20

MODERNIZED ROUNDED FULL BLOCK

The letter of many names. Every designer makes this letter with slight variations. This is permissible when handled by an experienced craftsman. Takes the place of a full block of any style where speed is to be attained in its construction.

The bat (animal) dark brown, lettering on same bright orange mineral, white outline; circle over animal's head silver, letters white; shading in back of animal pale turquoise; lettering two bottom lines silver. All on white background.

Modernized Speed Block

ABCDE
FGHIJK
LMNOP
QRSTU
VWXYZ

No. 22

No. 22

Dandy
and illustra
where plent
Design f
dark red ou
ornaments p

E
K
P
C
Z

MODERNIZED SPEED BLOCK

Dandy letter for use on posters, cards, muslins and illustrative matter. Use on short line copy where plenty of room for spread is at hand.

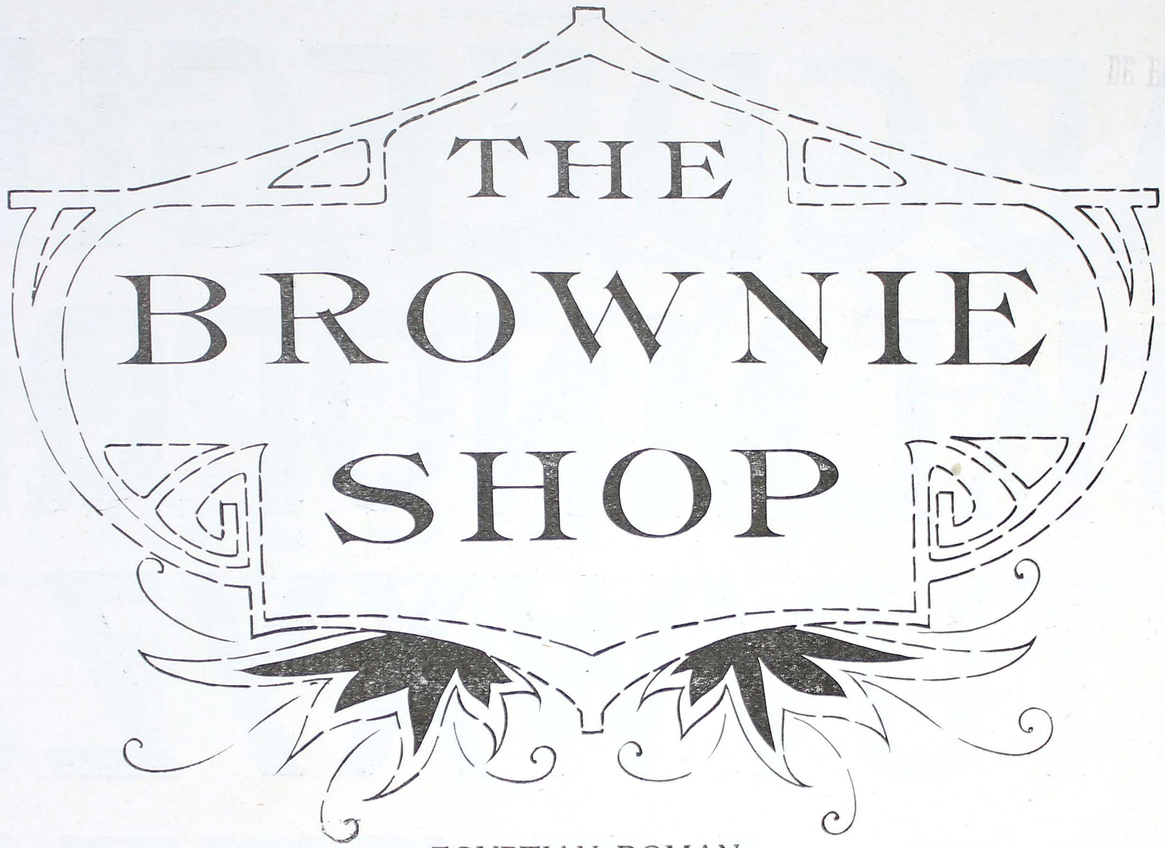
Design for poster. Center panel pale vermilion, dark red outline, letters white. Top and bottom ornaments pale green, with dark chrome green letters, black highlight; entire background cream color. This makes an attractive poster. The entire layout can also be made up to good advantage in different shades of blue on an entire white background.

Egyptian Roman

ABCDE
FGHIJK
LMNOP
QRSTU
VWXYZ

No. 23

DE BOUZEK ENGRAVING CO.



EGYPTIAN ROMAN

This alphabet is practically the same as the plain Roman letter. It is only applied to sign work on rare occasions and then mostly on the highest class of glass signs. Has that extreme richness that is found in few letters. Quite popular with craftsmen of the old school.

Plain burnish gold letters with plain mat gold outline, then a drop black outline. Panel Brewster green ground, scroll lines around panel pale green filled with copper mat gold leaf. Leaves below filled with aluminum leaf on a verdigris glaze stippled before gilding.

Flat Top Egyptian

ABCDEFGHI
JKLMNOPQR
STUVWXYZ&
123456789

No. 24

HI
QR
Z&
39

FLAT TOP EGYPTIAN

Here we have an individual thought in the art of letter designing. Practically the same letter as No. 1. When applied as a one-stroke letter a trifle more speed can be attained in its making. Appears more up-to-date and catchy.

Layout shows its use to advantage for trim-up work on glass. All deep gold outline, pale gold mat center on script, deep gold mat ground on panel, black letters in panel, scrolls pale gold on clear varnish.

Round Rough Edge. Caps.

ABCDEFGHI
JKLMNOPQR
STUVWXYZ&
123456789

No. 25

Freak
brass signs

Layout No 25

ROUND ROUGH EDGE

Freak rough edge letters were designed for rare occasions. They are susceptible to all kinds of brass signs. They look well and can be used on modifications. See different characters.

Flat Top Egyptian, Lower Case

abcdefghijklmn
opqrstuvwxyz

No 26

Modernized Speed Block, lower case

abcdefghijklmn
opqrstuvwxyz

No 27

Nos. 26 and 27

"BETERBILT" BATTERY

Mfd. by JOHN T. DYE, in CALIFORNIA

FLAT TOP EGYPTIAN

This is a very pleasing letter to make. The same rule as to placing applies to all lower case letters. The more crowded the copy, the better for lower case lettering.

MODERNIZED SPEED BLOCK

An individual style. Is made for the convenience of the originator for some particular work. It is well to use a letter of his kind when doing a hurry-up job.

Plain Spur, Caps

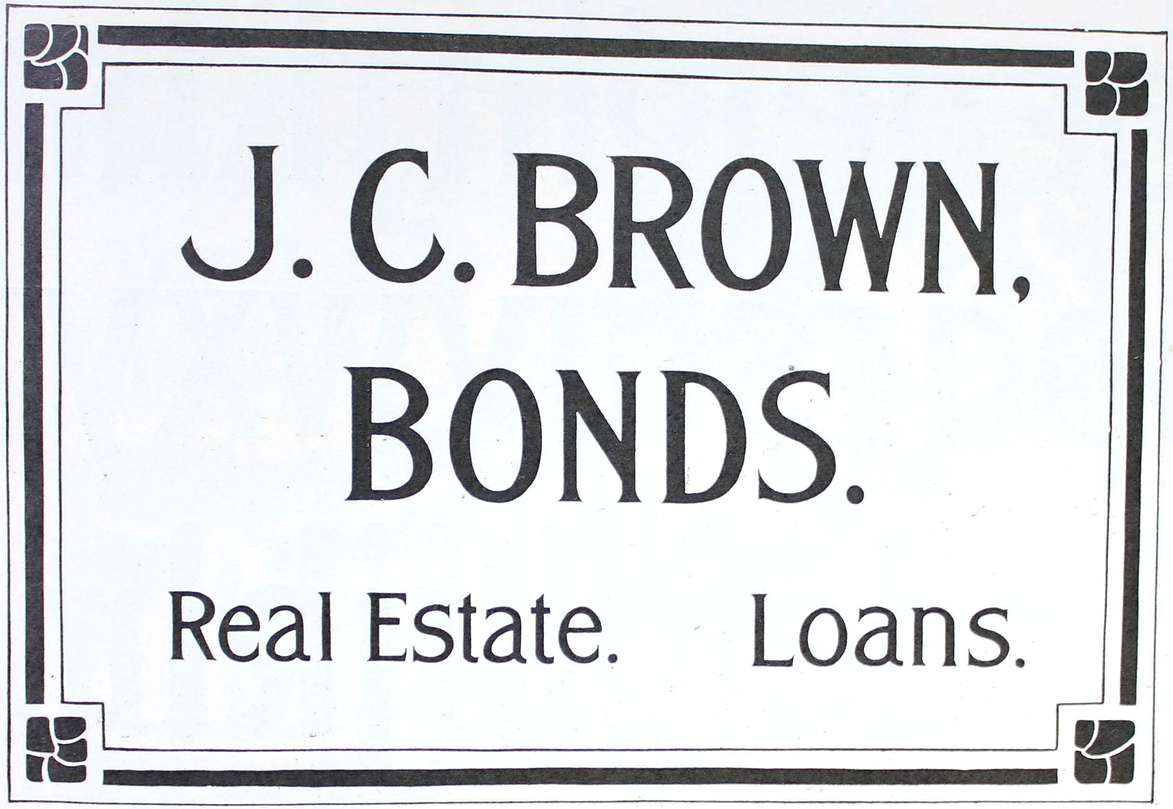
ABCDEFG
HIJKLM
NOPQRST
UVWXYZ &

No 28

G

T

&



Layout 28-29

PLAIN SPUR

These letters come second on the list for use in all commercial lettering. They have many advantages over the other plain letters. Their general appearance has that richness which cannot be obtained with other letters of a like nature. Unlike many others, they can be used in any thickness or thinness, small or large spurs. No two designers make them alike. They are an adaptation of the most historical letters and should be called Egyptian Spur.

Plain Spur, lower case N°29

abcdefghijklmn
opqrstuvwxyz

abcdefghijklmn
opqrstuvwxyz

Speed Round Spur, Lower case

This is a
and looks w

Layout No. 31

PLAIN SPUR

This is a very stately letter if properly placed, and looks well in crowded copy.

SPEED ROUND SPUR

This is more or less a freakish letter showing individual handling. Can be used to advantage on muslin and poster work.

Egyptian, Thin.

ABCDEFG
HIJKLM
NOPQRST
UVWXYZ&

No. 31

This alph
Shows just a

G

T

&

UNION BANK

OF LOS ANGELES

"The Bank of Personal Service"

EGYPTIAN THIN

This alphabet is practically the same as No. 28. more version of the same letter, Egyptian Spur. Shows just a trifle different handling. Just one

Round Rough Edge, Lower Case

abcdefghijklmn
opqrstuvwxyz

No 32

Full Block, lower case

abcdefghijklmn
opqrstuvwxyz

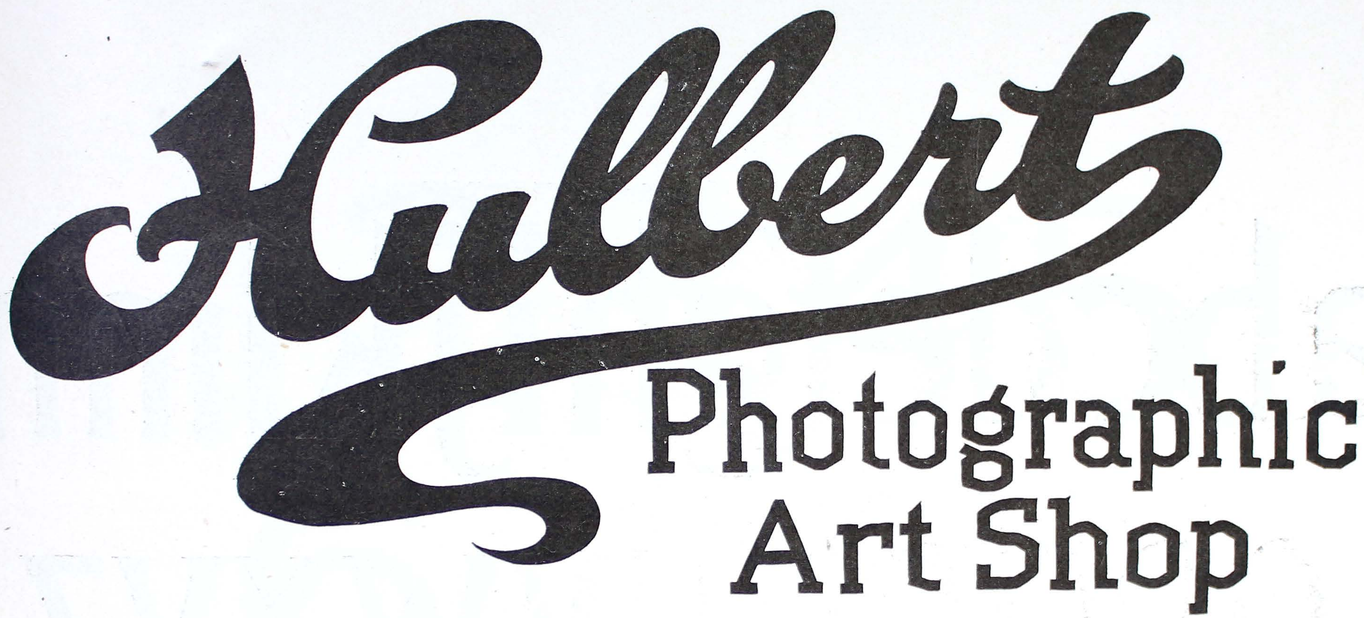
No 33

Nos. 32 and 33

Just a fe
Can sometin
accompanyin
treme styles
together on
ment or layo
right amount

nn

yz



ROUND ROUGH EDGE AND
PLAIN FULL BLOCK

Just a few more lower case letters for reference. Can sometimes be used to good advantage as in accompanying cut. Here we have the two extreme styles in letters. They should never be used together on the same job. Schemes of arrangement or layouts are soon comprehended after the right amount of study and practice.

Layout for Raised Gold Letters: These letters were carved of wood, properly painted and then gilded with gold leaf. Galvanized iron was cut three quarters of an inch larger than the letters all around and painted black, fastened on back of the wood letters, causing a black outline all around. They were then fastened on a pressed brick wall.

Antique Egyptian, Lowercase

abcdefghijklmn
opqrstuvwxyz

No. 34

One of t
in the sign t
erals are eas

mn

yz

12345
6789

ANTIQUE EGYPTIAN

One of the most popular lower case letters used in the sign trade. Numerals to match. These numerals are easily and quickly made. This style numeral possesses more commercial value in the sign craft than it is given credit for.

Egyptian, Heavy

ABCDEFG
HIJKLM
NOPQRST
UVWXYZ&

No. 35

G

I

T

&

Layout No. 35

EGYPTIAN HEAVY

Still another modification of the Plain Spur. Arrangement of this letter can be carried out in an effective manner on many occasions. Heavy letters are easily handled in conjunction with a bunched layout.

Wall panel. Body upper panel pale green, lower center panel pale yellow ochre. All lines pale English vermilion, large ornaments gold color. Lettering medium chrome green with white outline.

Egyptian Heavy, lower case

No. 36

Many des
omitted the lo
being include

nn

Z

12345 6789

EGYPTIAN HEAVY

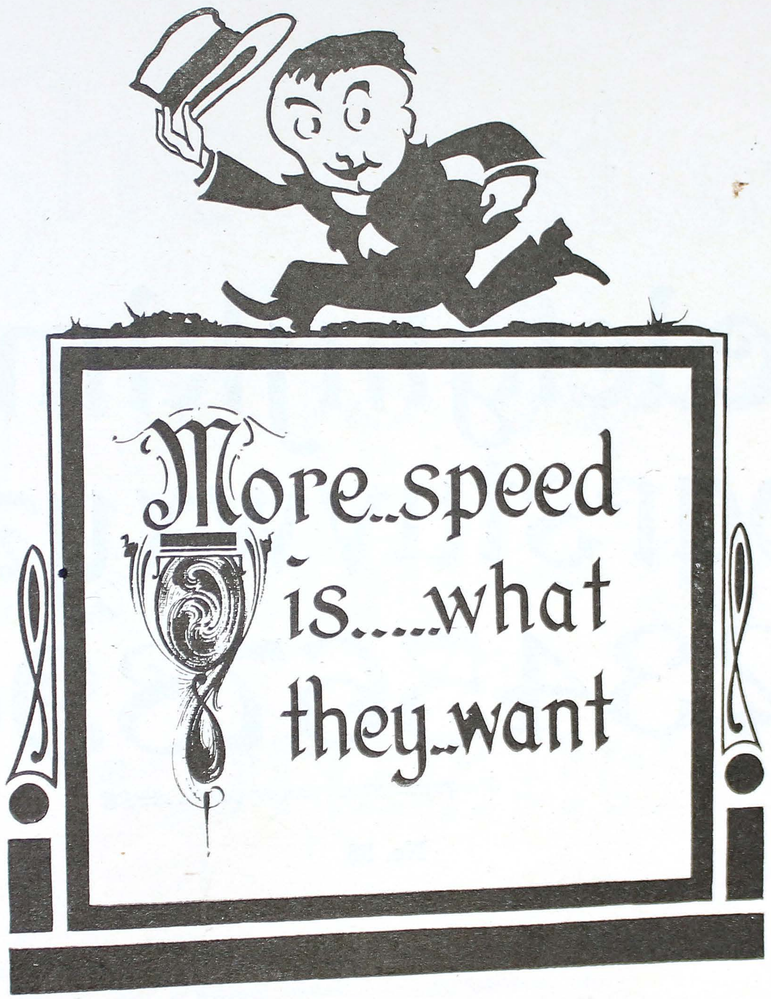
Many designers of alphabets in the past have omitted the lower case letters. Therefore, they are being included in this volume, with the intention of benefiting the trade and the possibility of referring to them when necessary.

Engrossing....Caps... No. 37

ABCDEFGHIJKLMN
ORQRSTUVWXYZ

No. 37

Principally
made and allo
struction. E



ENGROSSING

Principally an illustrator's letter. Can easily be made and allows for many changes in general construction. Entirely an individual thought in designing. Few craftsmen make this letter alike.

Layout shows a small illustration for newspaper cut.

abcdefghijklmno

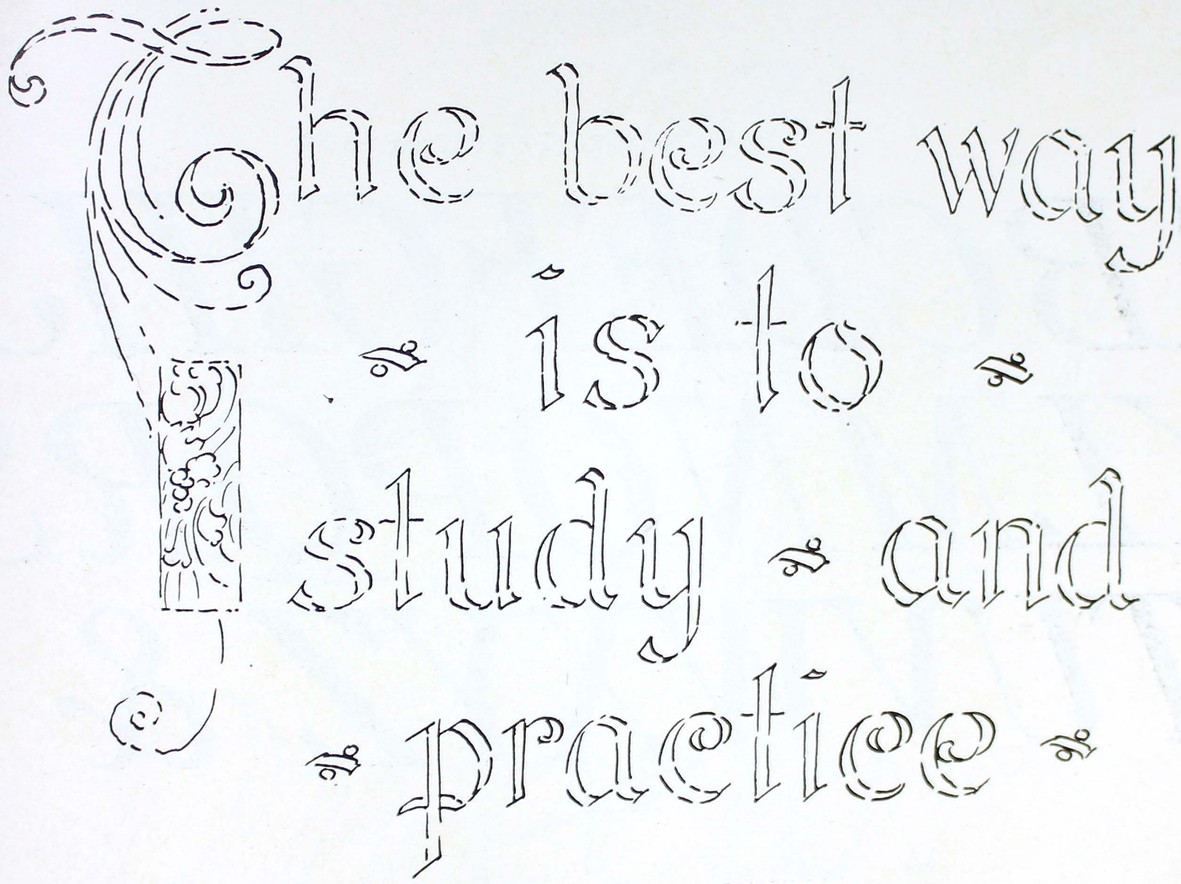
pqrstuvwxyz

1234567890

Engrossing... lower case.. №38

No. 38

This is pr
easily be made
Very useful in



This is practically a one-stroke letter. Can easily be made with a pen or any flat pointed brush. Very useful in show card writing and for Japan tin signs. Mostly used by pen designers, such as engrossers, etc.

Italic or Half Script. Caps. No 39

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ &

No. 39

Slanted Ro
style of letterin
by all the old ti

IJ
RS
&

The Officers — and — Directors

ITALICS OR HALF SCRIPT

Slanted Roman letters for capitals. A real old style of lettering and very hard to master. Used by all the old timers. Looks very nice when properly placed. A good foundation letter for many of the newer style letters used in show card writing.

abcdefghijklmnop
qrstuvwxyz
1234567890

Italics or Half Script - lowercase.. No. 40

No. 40

nop

Layout shows cut for brass sign, bevel edge sign, heavy corner screws, black enamel letters, with ornaments plain etched.

Old English - caps - No. 41

ABCDEFGHIJ KLMNOPQRST UVWXYZ

abcdefghijklm nopqrstuvwxyz

Old English. lower case. No. 42

The Author's Child

OLD ENGLISH

One of the oldest of letters and I believe the prettiest letter when properly made. With slight modification, as can readily be seen, the letter can be changed readily to suit the occasion. For this reason it is well to study it properly so as to be in a position to make any change desired without losing the original character.

Church Board Text. Caps. No 43

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ

No. 43

Large sta
raised gold let

Large stained wood panel, scrolls carved, raised gold letters; black outline around all letters. All carved scrolls gilded with silver; panel stained pale green.

Church Board Text. lower case No 44

No. 44

CHURCH BOARD TEXT

Modified Old English and should be applied with much discretion and on rare occasions. If one is called upon to execute a work of this nature it is quite necessary to have a reference of this alphabet at hand. It is almost impossible to remember all the different styles. Individually they are differently made by all craftsmen. Can be used to good advantage on many classes of illustrations as shown.

Pen sketch: Plaster wall panel, all scrolls pearl gray, solid color, letters black, initial letter bright red.

n
yz

Can be used to good
es of illustrations as

l panel, all scrolls pearl
ck, initial letter bright

Book cover text caps No45

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ & ES

abcdefghijklm
nopqrstuvwxyz

Book cover text Lower case No46

Nos. 45 and 46

This al
Old Englis
lustrating a

BOOK COVER TEXT

This alphabet is a special type on the order of Old English. Can be used very effectively for illustrating and commercial designing. It is well not to use it except on rare occasions. The capitals can be put to good use as initial titles for engrossing.

Pen design: Hammered black Russian Iron, raised red metal letters cast.

PYRAMID SPUR - caps - No. 47

ABCDEFG
HIJKLM
NOPQRST
UVWXYZ&

No. 47

Design for
bright red out
Lettering very p

G

T

&

Page Eighty-six

Design for card. Chocolate color center panel, bright red outer panel, all lines in gold bronze. Lettering very pale yellow with heavy black outline.

This same combination can be carried out in process card signs as well as on wood and metal.

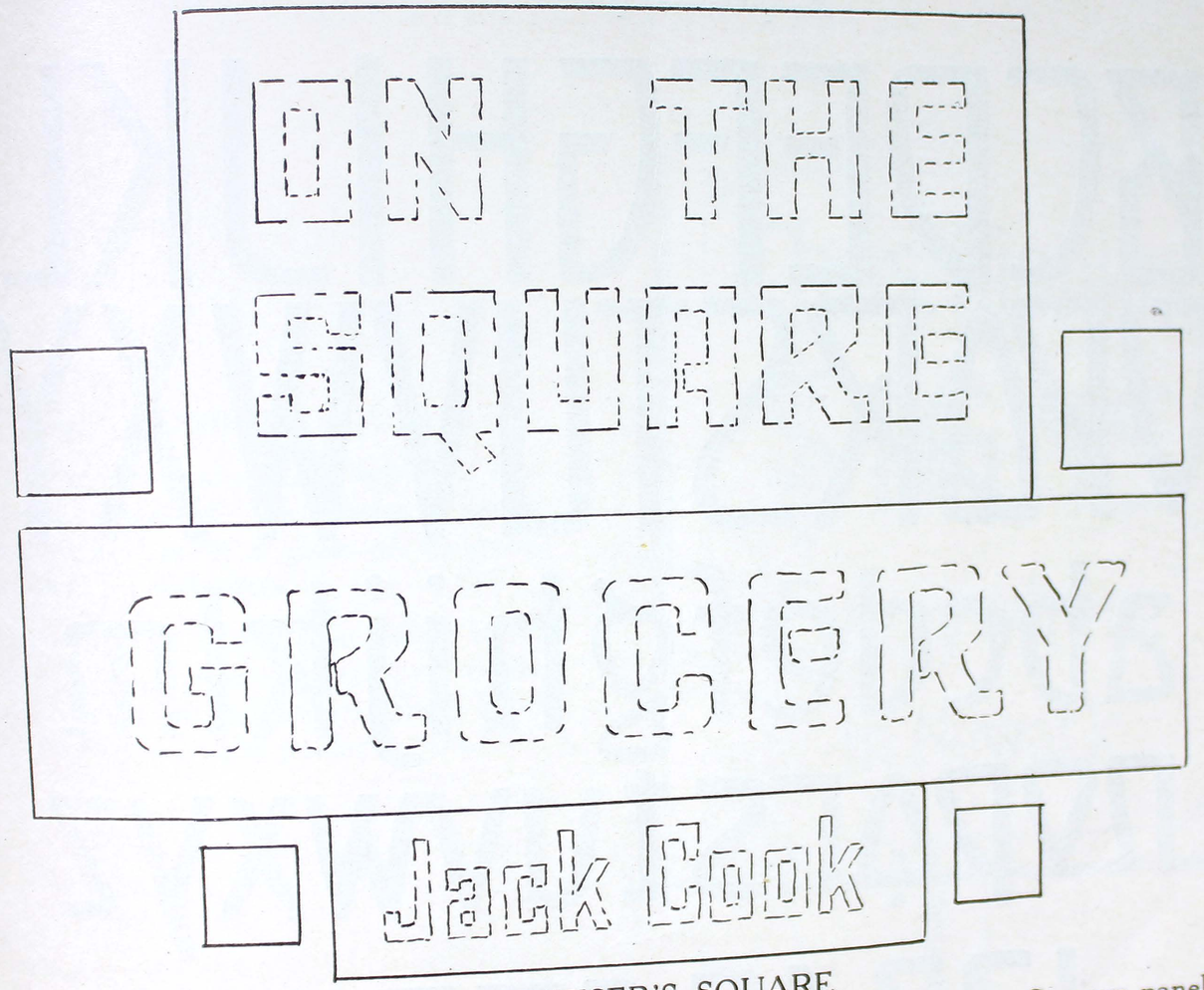
Page Eighty-seven

Advertisers Square, Caps- N°48

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ &

No. 48

The use o
of advertising
real rough or



ADVERTISER'S SQUARE

The use of this letter is essential on some classes of advertising, where a letter is to be painted on a real rough or uneven surface.

Ink layout for wall: Grocery panel in black with white letters outlined orange mineral, upper and lower panels dark red, pale yellow letters, ornamental squares pale green.

Draughtsmen Square.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

abcdefghijklm
nopqrstuvwxyz
1234567890

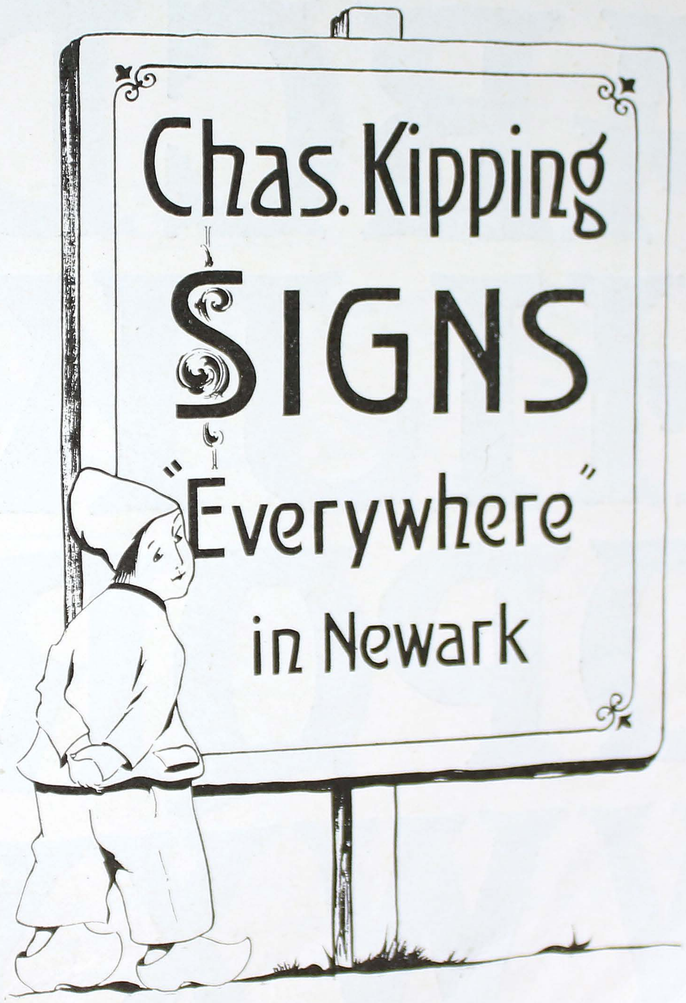
Nos. 49 and 50

LM
YZ
n
Z

DRAUGHTSMEN'S SQUARE

Used to good advantage where a single stroke is desired. This letter is easily duplicated and is in a class of its own. Often used by architects.

Layout: All lettering in cobalt blue, outlined with darker blue on white ground, ornament and line medium faun gray. Figure in bright poster colors.



Fancy Jap. Spur, Caps No. 51

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ &

No. 51

Window Pa
all lines in lette
burnish gold dee

FG
MN
RU
&

Window Panel. "Pianos" outlined pale gold; all lines in letters mat pale gold, base of letters burnish gold deep; balled panel line around initial letter burnish silver filled in with mat silver; all lines and scrolls burnish silver; scroll lines in panel vermilion backed up with deep Indian red.

Modern Egytian_ Caps_ Nº52

No. 52

MODERN EGYPTIAN

This letter is similar to others shown. An individual conception only. Choose the style most adaptable to the work at hand. Practically all letters or styles are modifications of previous issues. Therefore an individual style is permissible when properly placed. Note the good poster effect in cut. See alphabet No. 55 for lower case letters.

Modern Bulletin Roman L.C.

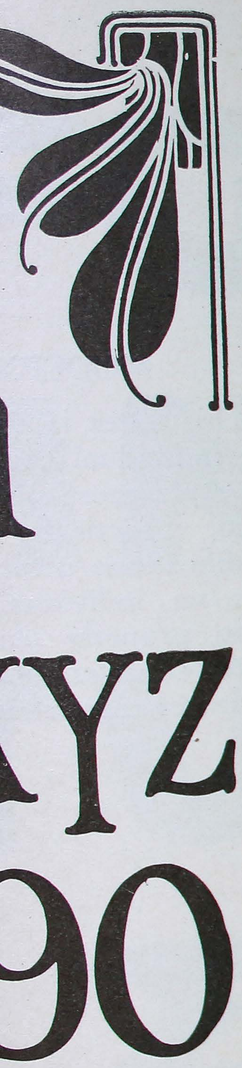
abcde fghijklmn opqrstuvwxyz 1234567890

No. 53

MODERN

Conceiv
and used
card write
in letter
pleasing to
erly balanc
Every goo
this particu
makes it in
It always l
date.

Pen sket
in pale blu
blue, letters
outline, lar
blue letters,
der; all line



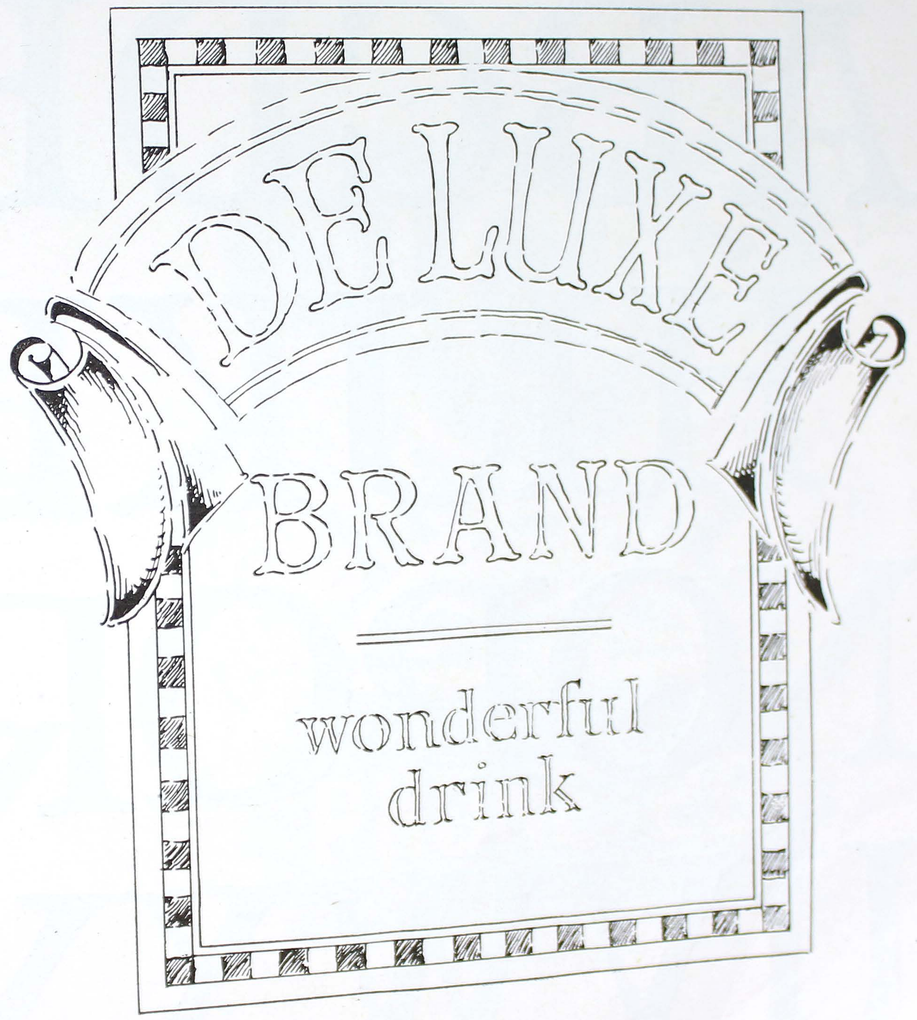
YZ

90

MODERN BULLETIN ROMAN

Conceived by poster designers and used extensively by show card writers. Simplicity of form in letter construction is always pleasing to the eye and when properly balanced in any class of work. Every good craftsman can make this particular letter, tho each one makes it in his own individual way. It always looks classy and up to date.

Pen sketch suggestion: Ribbon in pale blue blended with darker blue, letters white, with dark blue outline, large panel white, dark blue letters, orange blocks in border; all lines around panel black.



Modern Bulletin Roman, Caps

ABCDEFG HIJKLM NOPQRST UVWXYZ&

No. 54

FG
M

ST
L&

Sign Panel: All burnished silver outline, mat silver center, all letters silver outline, white center for transparency, aurora red background of panel, all letters black outline.

abcde fghijklmn opqrstuvwxyz 1234567890

No. 55

Poster
ious bright
outer borde

xyz
90

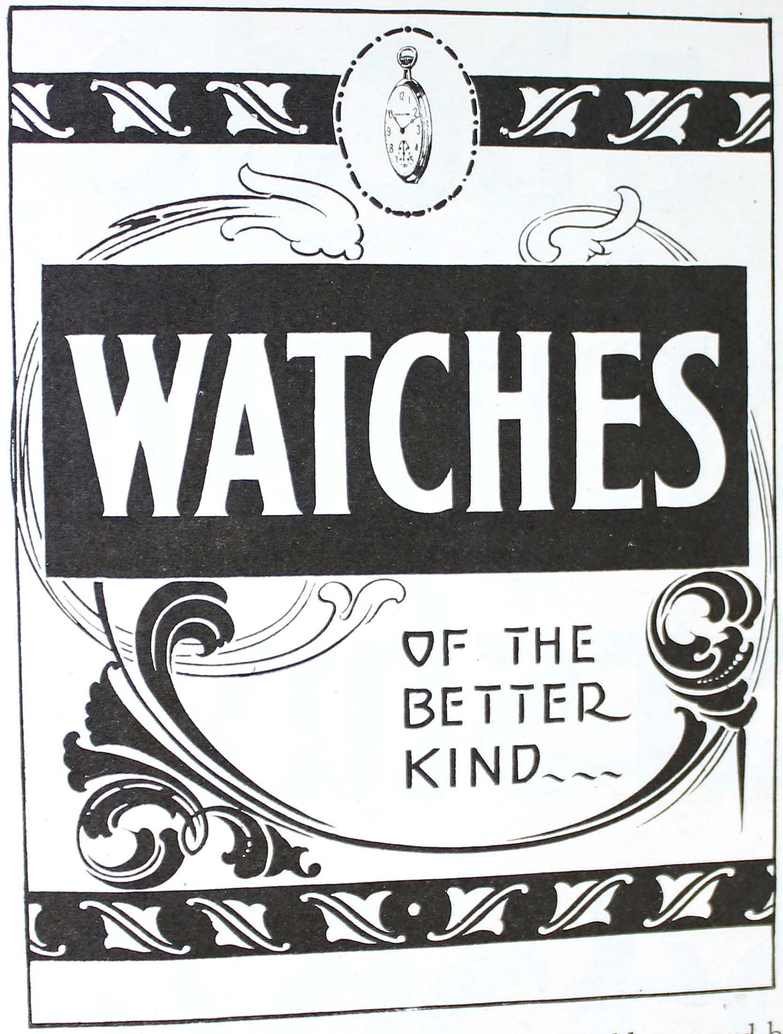
Poster panel. Pale green panel, bubbles in various bright colors, lettering dark chrome green, outer border white.

Plain Square_lower case_ No 56

abcde fghijklmn opqrstuvwxyz 1234567890

No. 56

Cut design
Watches burni



Cut design plate glass sign: Large panel Watches burnished gold, black letters, ornaments burnished gold, top and bottom border lines burnished gold, mat gold ornaments, small letters plain burnished gold, all black ground.

BRADLEY SPEED. *lower case.* No 57

abcde fghijklmn opqrstuvwxyz 1234567890

No. 57

One of m
phabet appli
letterers are
similar style.
its general ch

xyz
90

BRADLEY SPEED

One of many conceptions of this particular alphabet applied mostly to printing matter. Hand letterers are sometimes called upon to produce a similar style. It is well to familiarize yourself with its general character.

Panel in leaded glass. All black letters on burnish silver panel; scrolls or ribbon ends etched with steel or glass brush. "Crown" in black outline, rays put on with varnish before ground was gilded with silver; leaves and bud, also stems, burnish gold outline pale gold center.

Italic, caps No 58

ABCDEFGHIJ KLMNOPQRS TUVWXYZ &

No. 58

Anothe
Compare th
ture shown
general mak
same.

ITALICS

Another idea of half script or Italic letters. Compare these with other alphabets of a like nature shown. Note the slight variations in their general make-up. The fundamental principle is the same.

Sign end suggestion with plain Roman letters black sanded ground, letters raised gold. Italics can be used to advantage on bevel end panel in case several words were to take the place of the numbers.

abcdefghijklmnop
qrstuvwxyz
1234567890

Italic, 1 or case. No. 59

No. 59

A very
The backgr

A very handsome panel done in French grays. The background, the border, the corner pieces and the panel border, each one a different hue of warm gray, the letters in gold.

BRADLEY SPEED-CAPS. Nº 60

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ &

No. 60

Layout No 60

Design for stencil process card. Upper and lower panels light chrome green background; letters in panels orange chrome yellow, white outline. Large orange natural colors, white letters; trees dark chrome green, oranges on trees natural color; pale blue sky, white outline on clouds.

"Bradley Print_ lower case No 61

abcde fghijklmn opqrstuvwxyz 1234567890

No. 61

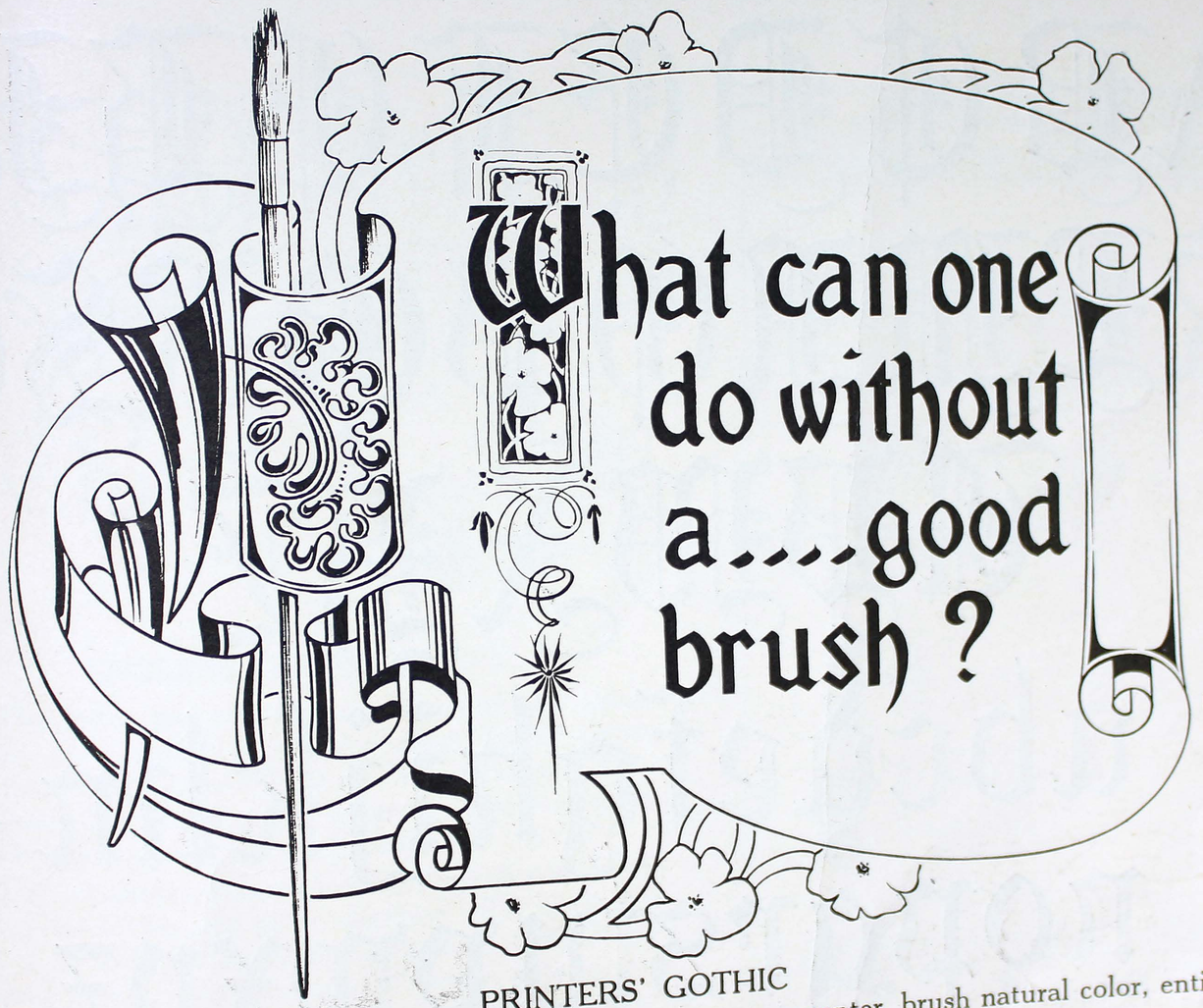
Layout No 61-62

"Arbor City" orange mineral letters, gold outline and black outline. "Welcomes You" pale green letters, gold outline and black outline. Background green stain; all scrolls and borders old gold colors.

PRINTERS GOTHIC Nº 62

ABCDEFG
HIJKLMN
OPQRSTU
UWXYZ &

No. 62



PRINTERS' GOTHIC

Layout shows panel blended in French grays, pale green center, brush natural color, entire panel initial panel gold leaf, ornamental flowers in gold, on white background.

English Church Text, Caps. N°63

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ

abcdefghijklm
nopqrstuvwxyz

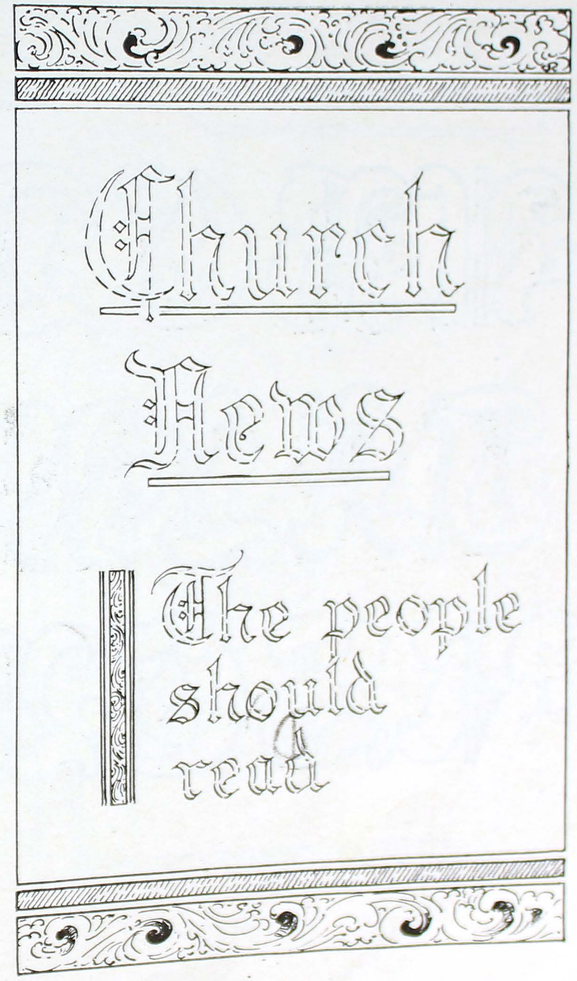
English Church Text, lower case N°64.

Nos. 63 and 64

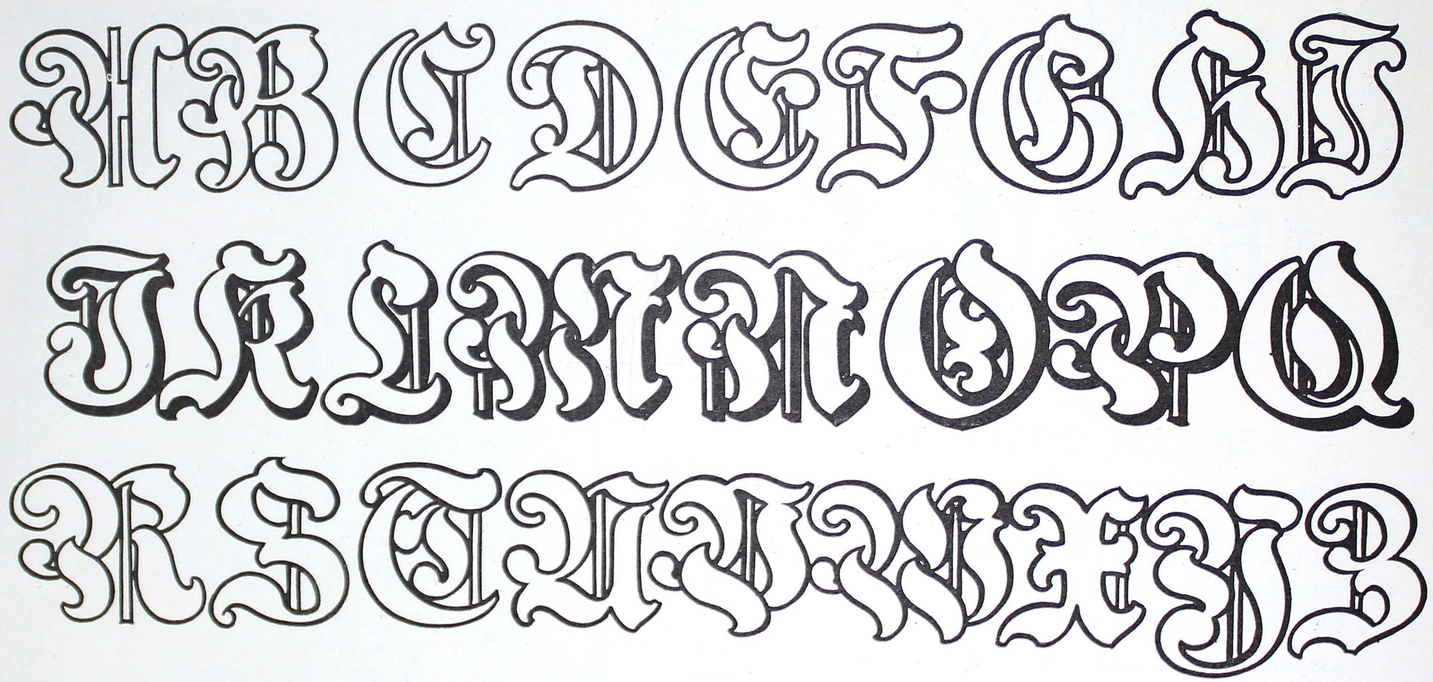
ENGLISH CHURCH TEXT

The letter par excellence. One of the oldest styles. The rapidly moving present day demands do not permit its use except on rare occasions. Few designers can produce this letter without reference. To be used for special work only.

Layout shows ribbons in Old English vermilion, with French carmine glaze shading. For outlining add a little Prussian blue to darken. Hands in natural colors. Ornamental flowers pale ochre body for lines and outline a touch of burnt umber in the ochre.



Ancient Gothic, Caps 65



No. 65

ANCIENT GOTHIC

Seldom is one called upon to produce lettering of this style. All craftsmen study the general principle of making them. This alphabet is more historical than the Old English. Many volumes can be found in public libraries describing the older class of letters such as Gothic, etc., as applied to the designing of heraldry.

Ink suggestion: Sunday School card, all raised gold letters, Alice blue scrolls and border on champagne color card background.

Ancient Gothic, Lower Case No. 66

No. 66

Layout shows beautiful window panel all deep gold burnish outline, balls in vases filled with pearl covered with bright foil; same treatment to ball cords, scrolls variegated matted gold, vases matted with copper, horizontal lines in vases pale gold mat, center panel letters gold outline, deep gold mat center panel black with gold convex border, etched at bevel corners.

Café

Japanese Text No. 67

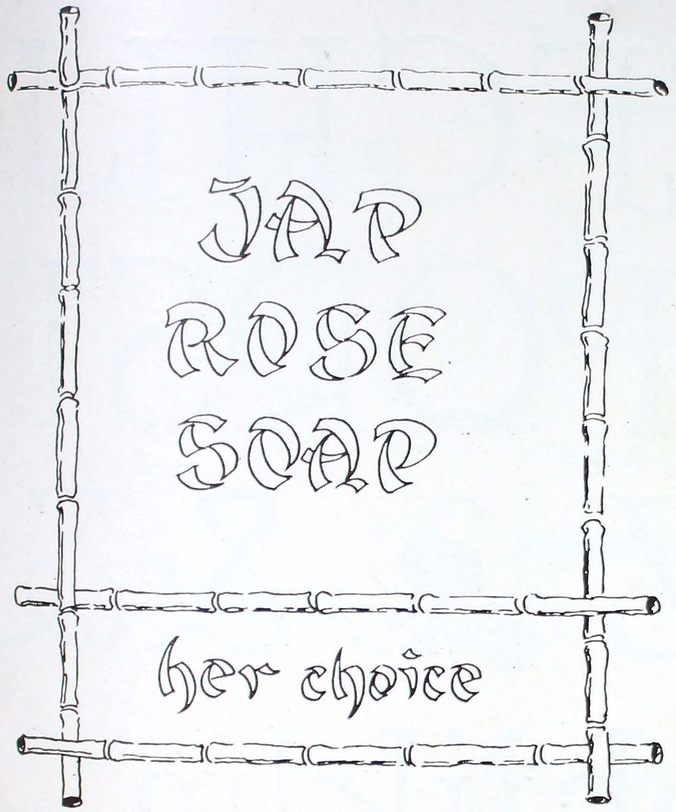
ABCDEFGHIJ
KLMNOPQRST
UVWXYZ

abcdefghijklm
nopqrstuvwxyz

Japanese Text, lower case No 68

Nos. 67 and 68

A uniq
ental illust
many sligh
general effe
Layout
or announc



JAPANESE TEXT

A unique and tasty letter when applied to oriental illustrating. Its simplicity of form allows many slight changes without danger of losing the general effect.

Layout shows design for tea garden bill-of-fare or announcement card.

Thin Book Cover Roman, Caps No 69

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ & &

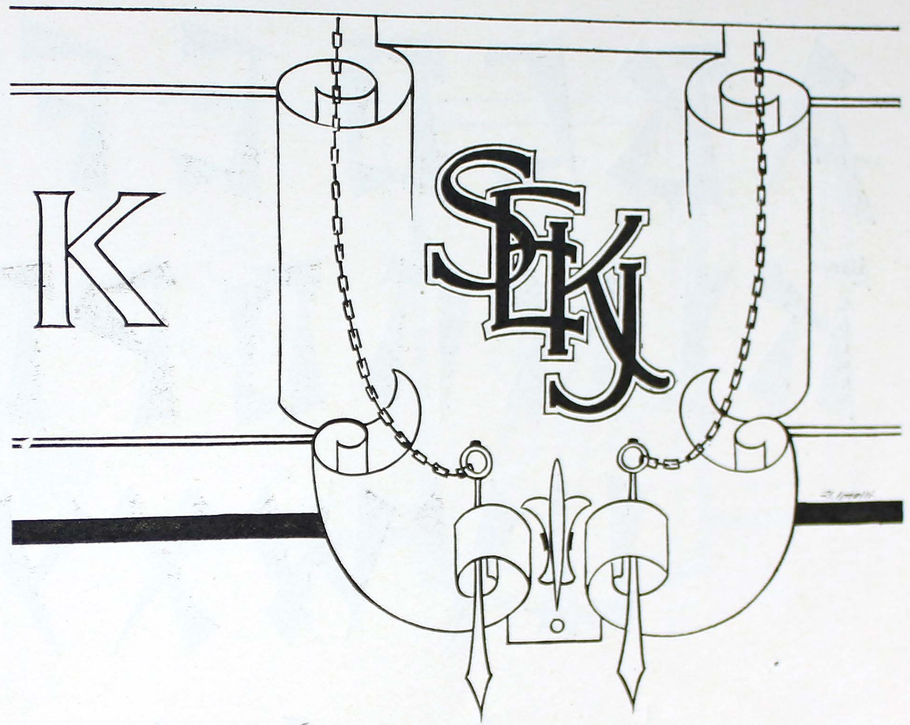
abcdefghijklm
nopqrstuvwxyz

Thin Book Cover Roman, Lower Case No 70

Nos. 69 and 70

Most m
art of titl
branches o
latter day
sign work
Very si
struction th
namely, Ol
bination of

Layout Nos 69 and 70



THIN BOOK COVER ROMAN

Most modern alphabet. Can be adapted to the art of title designing, card writing and many branches of the craft. One of the prettiest of the latter day letters. Easily adapted to any class of sign work where dignity is appreciated.

Very simply made and embodies in its construction the best of the two old style letters, namely, Old Roman and Egyptian, being a combination of both.

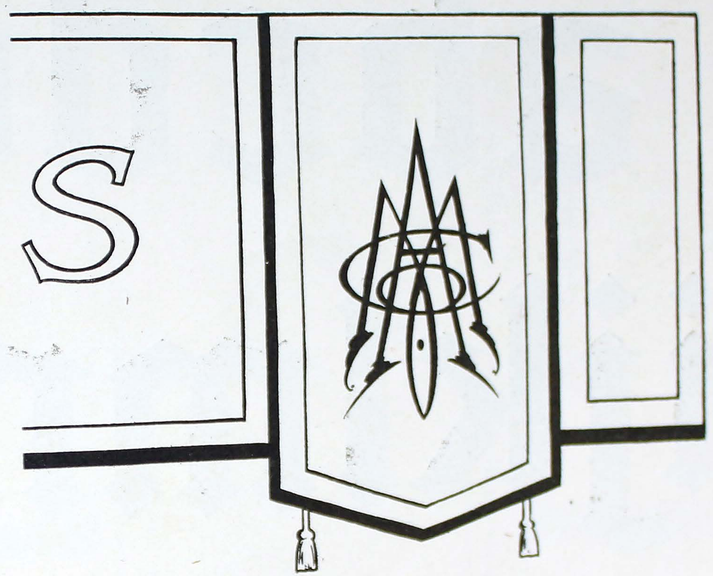
The design shown makes a wonderful window panel or valance. Try one like this and you will be pleased with the effect.

Layout shows panel solid color, outline ribbon panel burnish gold, glaze the ground of ribbon, stipple with sponge, then blend over stipple with colors of any desired combination. The less burnished gold used, the richer the appearance of the finished product.

Oriental Point_Caps_71

Oriental Point Lower Case 72

Layout No 71-72



ORIENTAL POINT

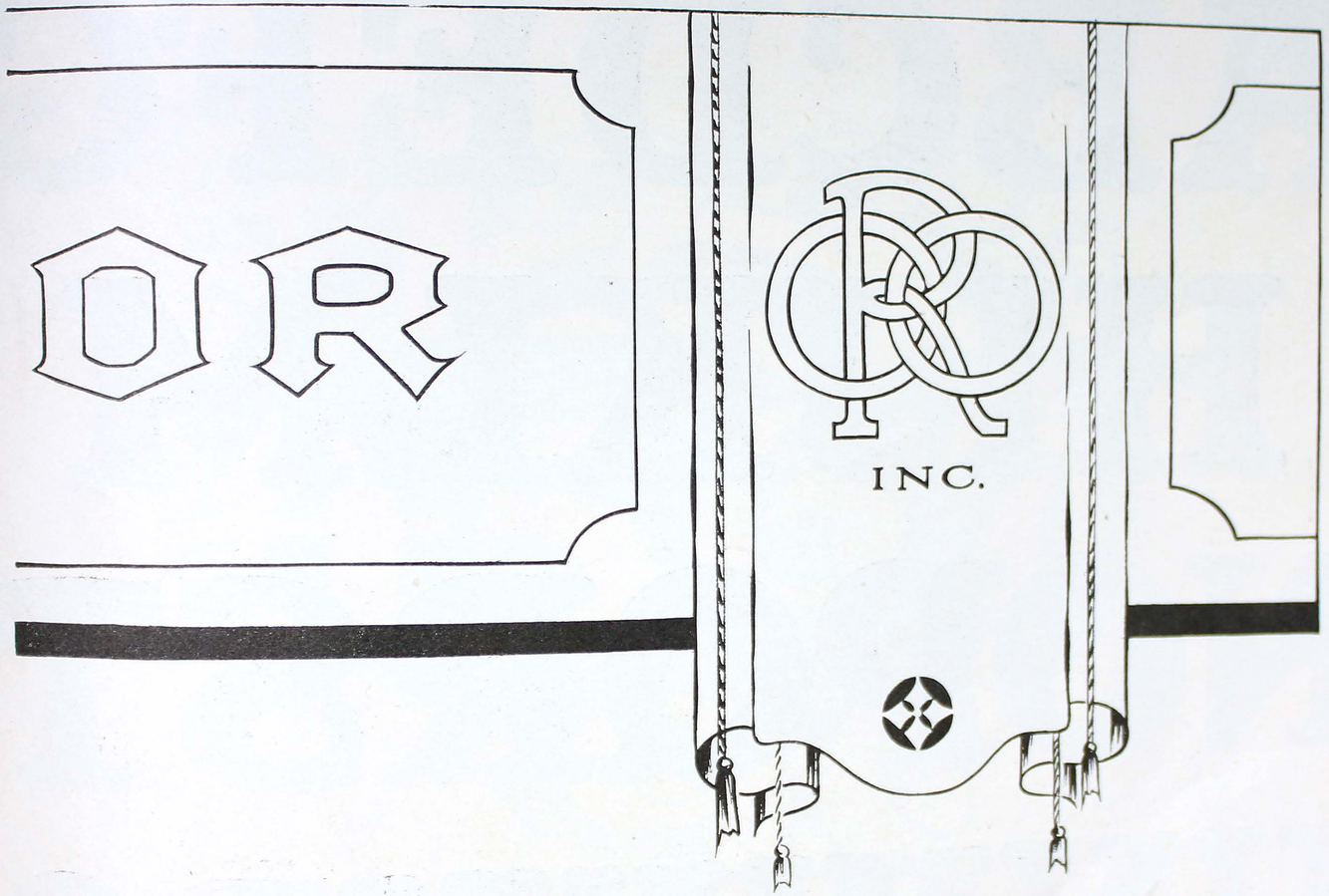
The Oriental alphabet can be applied to many classes of lettercraft. Quite popular with the oriental trade of this country. Is made with less labor than most styles of letters. Allows many modifications for special work.

Layout shows another snappy window panel. Try this one in raw sienna tints, outline the panel letters gold, black center in letters, lower heavy panel finish line gold, monogram, tassels and end panel also fine line all around in the tint colors, main body of all light tint.

PYRAMID SPUR - Lower Case.

abcdefgh
ijklmnopqr
stuvwxyz

No. 73



PYRAMID SPUR

Freak letter, a combination of several and an individual thought in letter construction, used on rare occasions.

Panel for window: Use the same combination as described in layout for Nos. 74 and 75. Change the color scheme to suit. Use burnish gold sparingly for a rich effect.

POSTER BLOCK_caps_74

ABCDEFG
HIJKLM
NOPQRST
UVWXYZ&

No. 74

POSTER BLOCK

Very popular letter with poster designers and card writers. Easily produced. There are many modifications. Is extensively applied to the designing of deluxe bulletins and shows the capability of the letterer.

Poster Block_ Lower Case_ 75

abcdefgh ijklmnopqr stuvwxyz

No. 75

The layout shows panel design produced in pale parrot green background, all lining in dark green, field of back panel orange chrome, lettering in light buff, outlined in darker shade of buff.

Spencerian Script 78

Spencerian Script lower case 77

Nos. 76 and 77

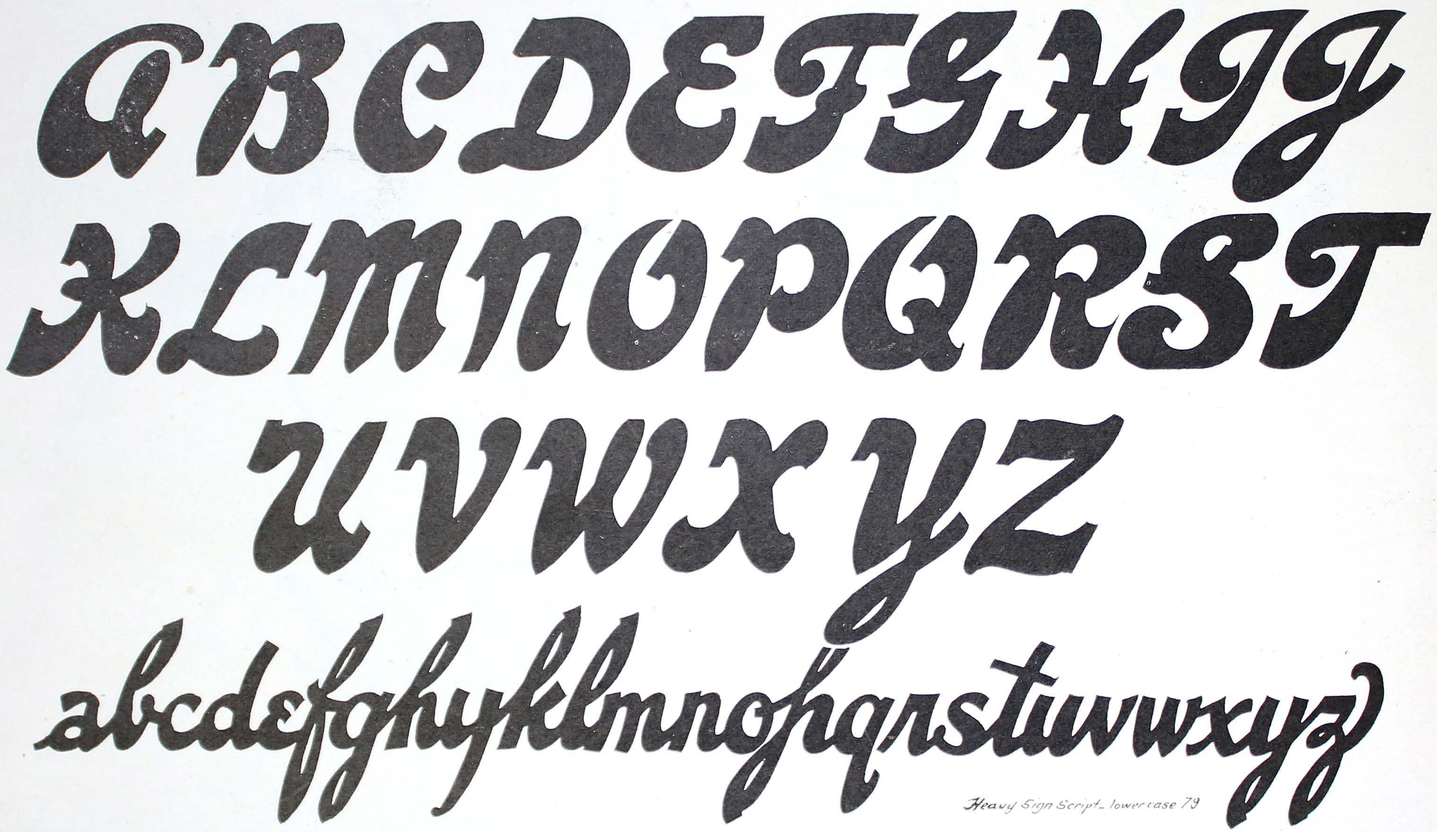
George Baxter's
The Brown Dog
Chicago, Ind.
Hunting Wild

SCRIPT

Four different, distinct alphabets of script are shown in alphabet plates No. 76, 77, 78, 79, 80, 81, and 82. They are in a class of their own. Command more respect than the plainer letters. Much less modified, consequently very little used.

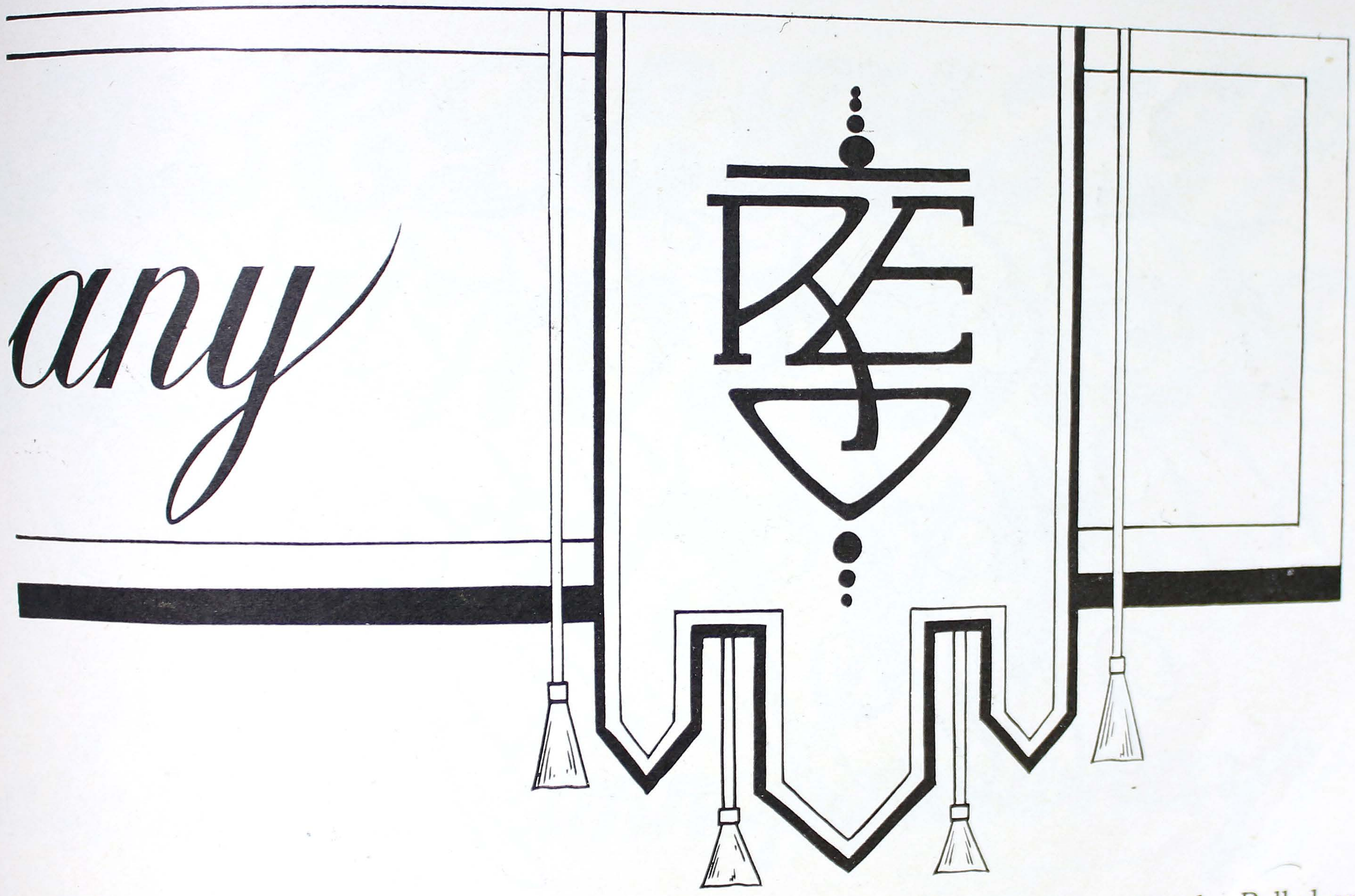
In selecting a style of this kind for a special work much scientific thought must be applied to its proper placing. Should be used considerably more than it is. Speed cannot be obtained in the use of script. Produced only by the best craftsmen and on the most elaborate work.

Heavy Sign Script 78



Heavy Sign Script—lowercase 79

Nos. 78 and 79



Layout shows valance or window panel: Cords, tassels and drape light blue outline filled with mat pale gold, monogram flake white outline; when tacky rub on aluminum lining bronze. Filled (monogram letters) orange mineral. Balled ornaments filled, Zinober green and white tint. The script in large panel inlaid or mat gold with black shade, heavy line at bottom burnish gold, background Prussian blue glaze nicely stippled out.

Fancy Script No. 80

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ

No. 80

abc

Heavy Speed Script Caps No 81

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ

Heavy Speed Script—Lower Case. No 82

abcdefghijklmnopqrstuvwxyz

Nos. 81 and 82

ABCDEFGH
IJKLMNOP
QRSTUVWX
Y Z & ❧
abcdefghijkl
mnopqrstuv
w x y z ❧

Light Title, L.C. 84

Nos. 83 and 84

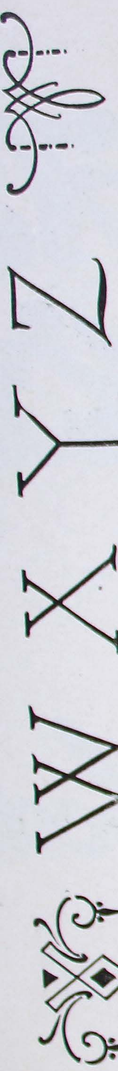
Light Title No 83

Title and s
tion of other
to most any
writers are pla
advantage with

Layout: R
pale gold letter
shaded and ou
vermilion. Ba
Lower panel gr

THREE

They are sh
slight variation
branches of the
and just as eas
lettering.



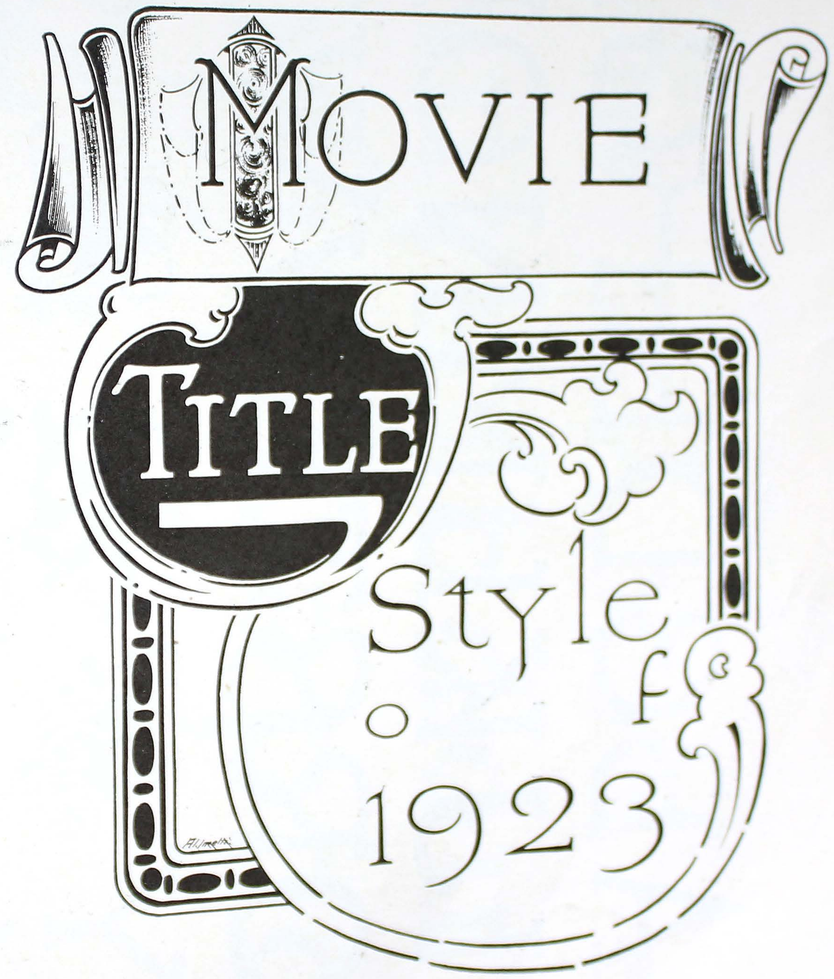
Light Title, L.C. 84

Nos. 83 and 84

LIGHT TITLE

Title and show card letters are but a modification of other similar styles and are easily adapted to most any class of sign or lettercraft. Title writers are placing this letter nicely and to good advantage with many pleasing effects and layouts.

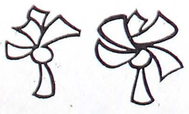
Layout: Ribbon panel in mahogany brown, pale gold letters, ribbons highlighted pale vermilion shaded and outlined with black scrolls and lines vermilion. Background to title panel, gold letters. Lower panel ground pale pink, dark brown letters.



THREE MORE TITLE LETTERS

They are shown in different thicknesses with slight variations. Used to advantage in many branches of the trade. They are simple to make and just as easy to adapt to most any class of lettering.

Medium Weight Title No. 85

ABCDEFGH
IJKLMNOP
QRSTUVWX
Y & Z
abcdefghijkl
mnopqrstuv
 wxyz

Medium Weight Title No. 86

Nos. 85 and 86

Heavy Face Title No. 87

ABCDEFGH

WXYZ

Medium Weight Title No. 86

Nos. 85 and 86

Heavy Face Title No. 87

ABCDEFGH
IJKLMNOP
ORSTUVWX
Y & Z
abcdefghijkl
mnopqrstuv
wxyz

Heavy Face Title No. 88

Nos. 87 and 88

Extra Heavy Title No 89

ABCDEFGH
IJKLMNOP
QRSTUVWX
Y & Z
abcdefghijkl
mnopqrstuv
wxyz

Extra Heavy Title No 90 L.C.

Nos. 89 and 90

One Stroke Recut
Foundation of All 91

ABCDEFGH
IJKLMNOP

wxyz

Extra Heavy Title No 90 L.C.

Nos. 89 and 90

One Stroke Re Cut Foundation of All 91

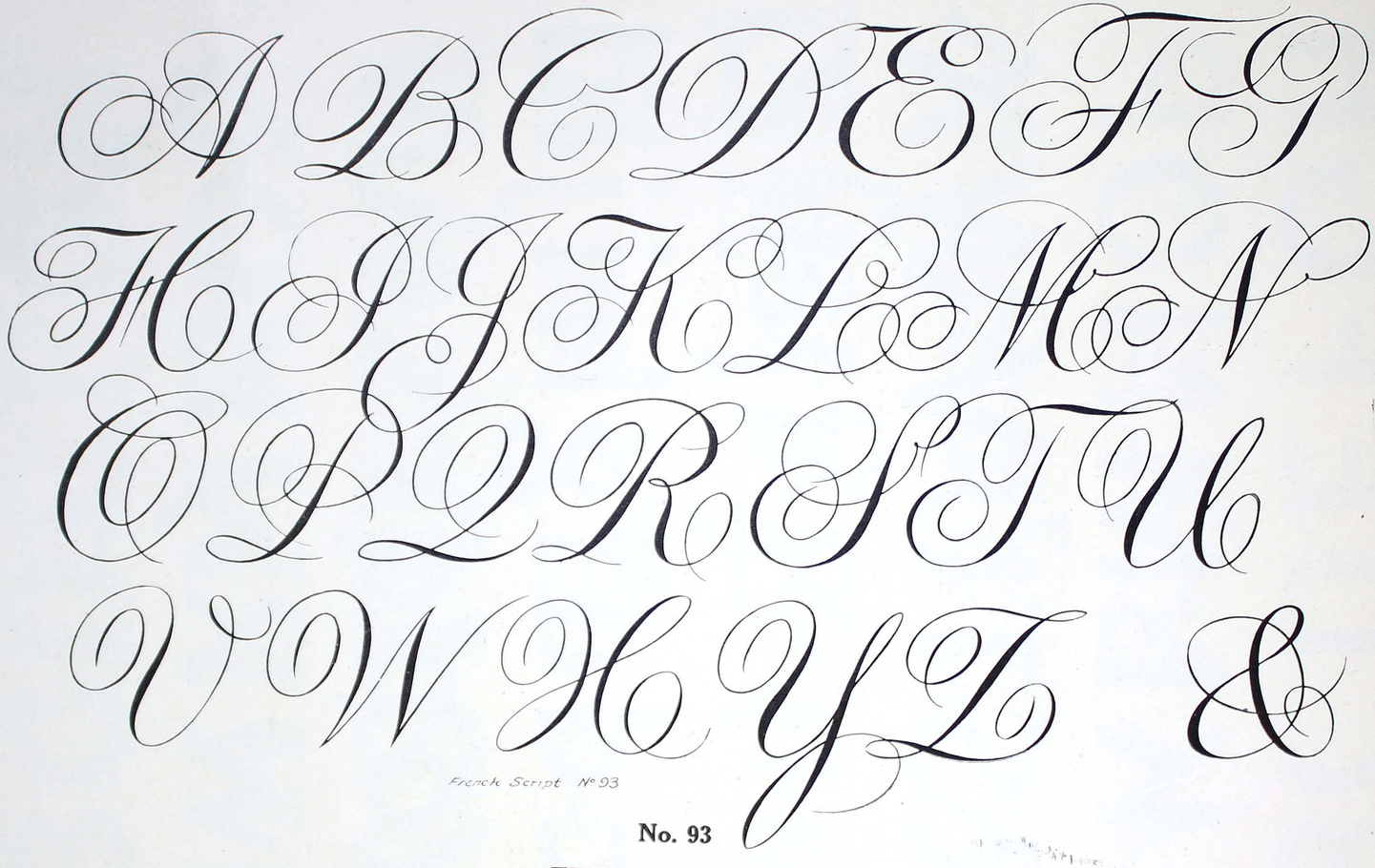
ABCDEFGH
IJKLMNOP
QRSTUVWX
Y2345 & 6789 Z
abcdefghijkl
mnopqrstuv
wxyz

One Stroke Re Cut No 92 Foundation of them All L.C.

Nos. 91 and 92

PLAIN EGYPTIAN

Shown here is a one-stroke re-cut letter. Also the foundation letter of all. Should be the first style to become familiar with. It is applied on all small gold lettering. Quite easy to back up and to trim. All upright lines are painted through so as to allow for trimming. Small piece of razor blade can be used to good advantage in trimming the gold letters on the glass.



French Script No 93

No. 93

FRENCH SCRIPT

This beautiful script is seldom used mainly because it is hard to master. It is somewhat in line of the regular Spencerian script, but has many more flourishes, sweeps, etc. When used with burnished gold outline and pale mat center on a one-line window job, its beauty soon attracts attention. Should be used to better advantage by the average letterer.

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ABCDEFGHIJKLM
NOPQRSTUVWXYZ

Caps Show Card Roman No 95

abcdefghijklm
noporstuvwxyz

LC Show Card Roman No 94

Nos. 94 and 95

SHOW CARD ROMAN

Here we have an effort in show card Roman lettering, one of the richest letters known to the trade. It should be used only where very exclusive effects are desired. Much practice and patience is necessary to master its correct construction.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

Show Card Block Caps No 96

abcdefghijklm
nopqrstuvwxyz

Show Card Block L.C No 97

Nos. 96 and 97

SHOW CARD BLOCK

A very pleasing letter, quite difficult to make and requires a great deal of patience and time in its construction. It should be used sparingly and only on simple line copy.

LM
YZ

sparingly and

l and Forty-eight

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

Title Roman. Caps No 98

abcdefghijklm
nopqrstuvwxyz

Title Roman L.C. No 99

Nos. 98 and 99

TITLE ROMAN

The Title Roman can be made with practically one stroke and is one of the easiest letters to make in show card writing and all other sign writing where a real thin letter is permissible. It is used almost exclusively in some of the title and show card studios.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

Title Round. Caps. 100

Title Round. L.C. No 101

Nos. 100 and 101

TITLE ROUND

Title Round letters are sometimes used in the art of title writing, but more often in show card writing and illustrative designing. Can also be used to advantage in poster and muslin sign work. Is made on the same lines as alphabet No. 8, with slight variations, No. 8 being designed and lettered on an easel in the commercial sign shop and No. 100 being lettered on table in show card fashion.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

Freak Title No 102

abcdefghijklm
nopqrstuvwxyz

Freak Title No 103

Nos. 102 and 103

FREAK TITLE

This freak title letter was specially made up for a particular title. It can be made with many different swings. No two letterers will make it alike. When attempting to make this letter, the size brush used and the condition of the color at hand will sometimes govern the result of the finished product.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

Show Card Script_ No 104-

abcdefghijklm
nopqrstuvwxyz

Show Card Script L.C No 105

Nos. 104 and 105

SHOW CARD SCRIPT

Each and every designer will make this letter a trifle different. Its general appearance to the public is the same. Any department store adopting this style of lettering on all their sign work, throughout their establishment, will find it very profitable advertising, as it gives a snappy and classy appearance to any display.

find it very
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ABCDEFGHIJKLM
NOPQRSTUVWXYZ

Title Script Caps No 106

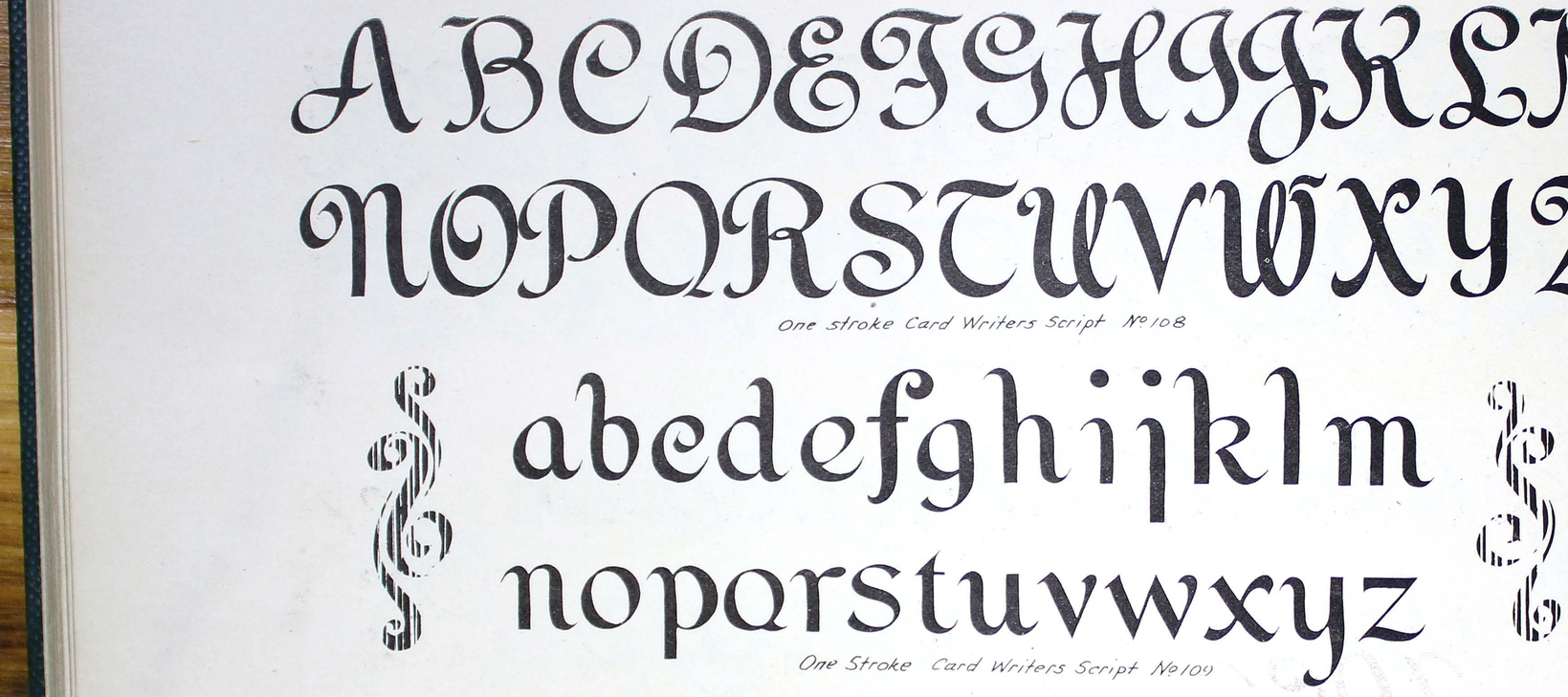
abcdefghijklmn
opqrstuvwxyz

Title Script L C No 107

Nos. 106 and 107

TITLE SCRIPT

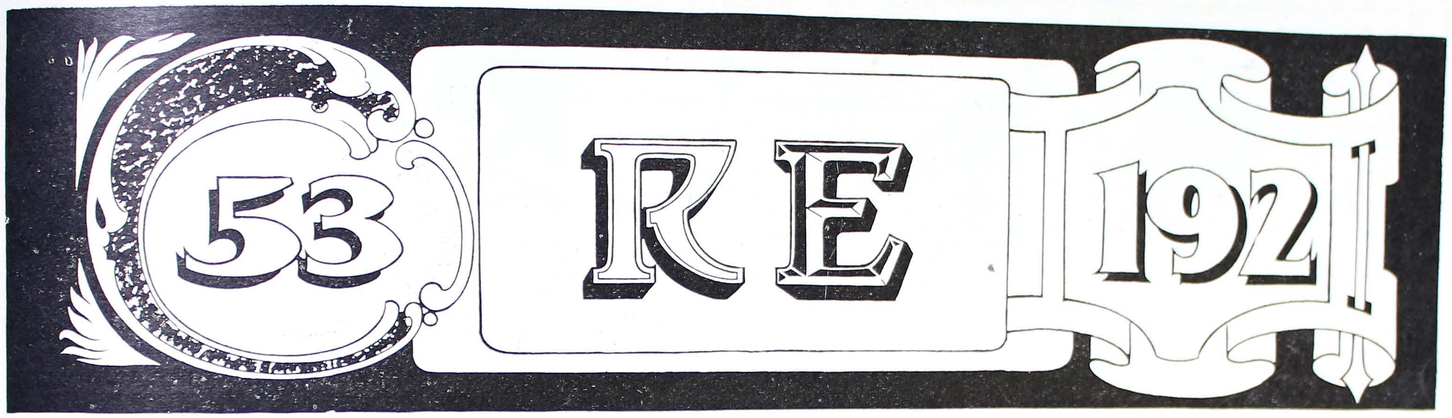
Almost a one-stroke letter and is practically the same as Nos. 108 and 109. Should be used to the same advantage. The slant letters are usually made faster than the upright ones. The beginner finds the upright letter the first to master. The slant letters being hard to make uniform, lines should be drawn for this purpose.



Nos. 108 and 109

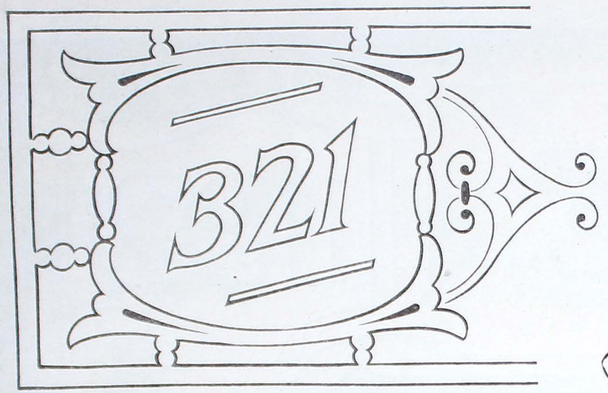
ONE-STROKE CARD WRITERS' SCRIPT

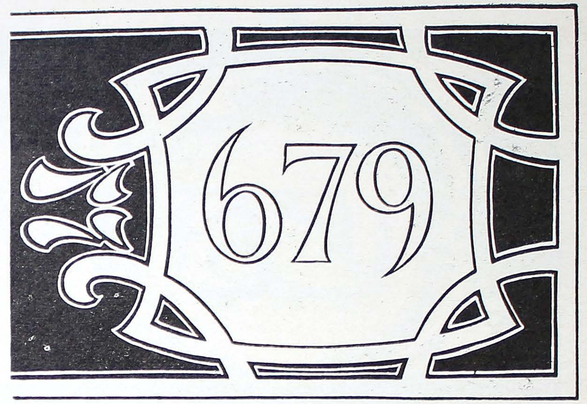
This letter can be mastered in a short time, and is pleasing to make. Can be put to good use and has many advantages for speed over many of the other letters. It should be used with the lower case at all times, capitals only on initials. Can be made either upright or on a slant.

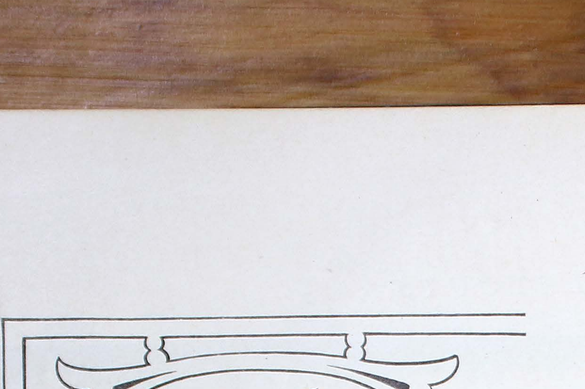


FACIA SIGN BOARD ENDS

Very pleasing effects can be obtained in this style of designing. These ornaments can be applied to either glass or board signs.







PANEL ENDS

Can be applied on all signs where ornamental end pieces are desired. They are so drawn as to permit any color combination desired.

Corner pieces, end pieces and space fillers, adaptable to many classes of signs.

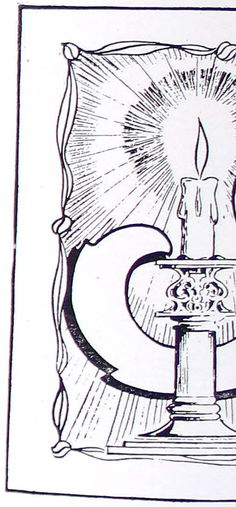
SUGGESTIONS FOR SIGN SHOP CUTS

Chic Signs: Gold embossed on the word Signs, balls in pale green, all outlines dark green.

Sun Sign Co.: Panel border and ornament bright red, sun in red, black outline, lower letters black.

Hote Sign: Candle turquoise blue, scroll all around cut turquoise blue, all letters embossed dark blue outline, candle rays aluminum bronze.

Eclipse Sign Shop: Sign shop panel light purple letters outlined and center lines deep purple, body of letter white, eclipse deep purple, letters below deep purple, ornamental roses bright red.



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237 MAY ST.
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731-36
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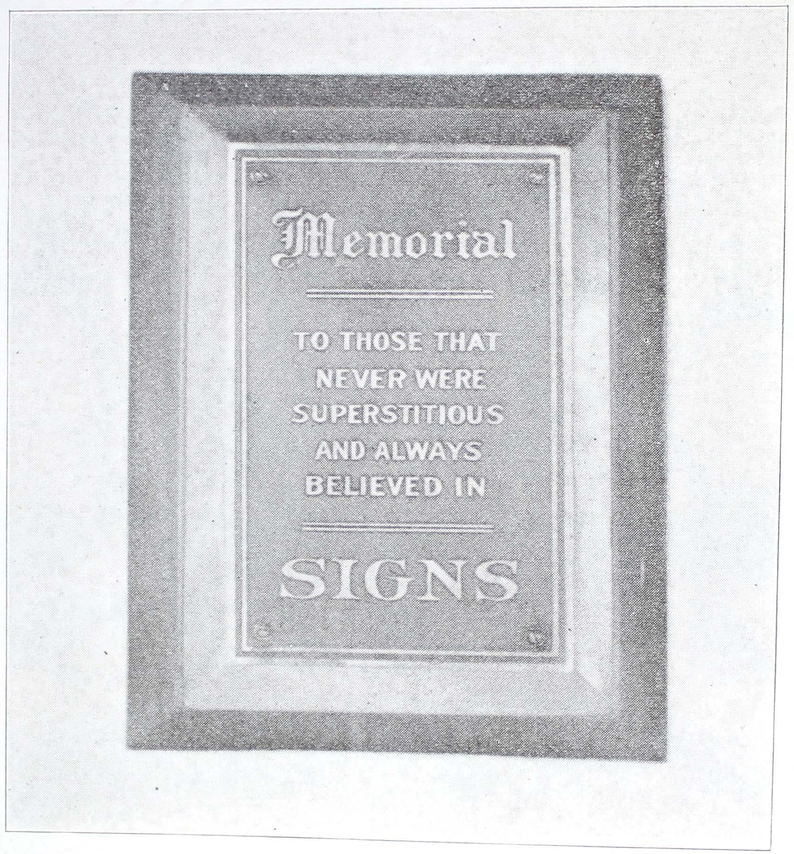
The ART of METAL ETCHING
for Ornamental and Sign Purposes
ALPHABETS LAYOUTS. PANELS. SCROLLS. SPACE FILLERS.
SIMPLIFIED PRACTICE CHARTS AND DESCRIPTIVE MATTER
BY
AL. IMELLI



BRASS BEVEL PLATE

Bevel plate is attached to mahogany panel. Letters are brass with the ground etched away and oxidized. To bevel the plate, cut a line at the point of bend on the reverse side, then cut out the surplus brass on each corner, then bend so it comes together, then solder on reverse side.

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The Making of Art Metal and Brass Signs —Etching, Filling and Coloring

For the plain brass sign, sixteen gauge brass is the standard thickness. Cut a piece the size desired for the work at hand. Have it nicely buffed (or polished), clean off the surface with a little rottenstone and water. Rub dry, being careful not to scratch the surface. The object of this operation is to remove all the grease from the buffer's wheel.

The plate must now be given two coats of best turpentine asphaltum, applied with a bristle rubber-bound brush.

Lead foil is next to be prepared. Treat foil in the same manner as brass plate, and when last coat is good and tacky on foil and plate, attach the two together by pressing foil on the plate, painted sides together. Previous to painting the foil, it should have been well smoothed out on a level table. Rub off the shine on the foil surface with pumice stone and kerosene on a rag. This will dull the surface, so the layout can readily be seen.

Make design on paper and trace it on the foil carefully, by preparing the back of the pattern with vermilion, rubbing the dry vermilion on back of paper. This makes the tracing easy to follow.

In cutting foil, most any kind of small knife will do. There is a knife for this purpose called a zincographer's scratcher, that can be obtained at any lithograph supply house. It consists of a round handle, similar to a lead pencil, with a piece of steel in place of the lead.

While the cutting is going on, considerable care must be taken not to cut into the background or beyond the letter, as it is difficult to touch up.

When all is nicely cut, pull out the foil from the letters, rub down the edge with a smooth round surface bone (handle of a tooth brush), in order to press the edges of the letters down tight to the asphaltum.

Now take a stencil brush and some kerosene and brush out the asphaltum. In doing this hold the brush in an upright position onto the metal, and rub with a circular movement, until all the asphaltum has been removed.

Care must be taken not to use too much kerosene on the plate, as it might run under the foil and cause trouble. Dry off kerosene with dry brush dipped in sawdust.

When plate is nice and clean with all grease

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removed, touch up the edges where necessary and paint the back with asphaltum for protection. The foil may be left on and plate is now ready to be placed in acid vat for etching.

The vat should be made of lumber with side walls three or four inches high, and well coated with asphaltum for protection. Two or three sizes of vats are handy. Commercial nitric is best for cutting brass. Three parts water to one part acid is a good proportion. Pour just enough of the solution on the plate to cover well, no more.

The strength of the acid bath must be governed by weather conditions. When the weather is warm, a weaker solution can be used than in cold weather, the heat having a tendency to expedite the etching process. Never strengthen acid by adding directly into the vat, or on the plate while immersed in the acid. Always pour into stone or glass jar, add the amount of acid desired, and replace in vat.

When the plate is etched to the required depth, remove from acid bath and rinse carefully with water. Dry thoroughly, remove all foil, and clean off balance of asphaltum with kerosene.

The brass sign is now ready to be filled with cement.

To make filler, take one pound can of patent dryer, mix with dry lampblack, add one tablespoonful of turpentine asphaltum. Place on a piece of marble or mixing stone, mix with dry lampblack until it is about as thick as putty. Hammer this mass with a shoemaker's hammer, adding dry lampblack occasionally to prevent sticking to stone; continue to beat or hammer until the substance is thick and hard.

From one-half to three-quarters of an hour is required for the mixing. The better the filler is mixed, the better it will work.

A flat celluloid knife is recommended for filling the letters. The cement or filler must be pressed into the letter, and built up in the center, pyramid fashion. The idea is to have it higher in the center and taper down to the edges. After the sign is completely filled, dip a piece of felt in kerosene and rub off the surface of the letters in order to smoothe them. This must be done quickly, so as not to soften the cement. Dry off with cheesecloth and when nearly dry, dip a piece of dry cheesecloth into dry lampblack to clean off the plate.

It is well to allow two or three days for the filler to dry and harden before delivering a sign.

All etching should be done outdoors on account of the fumes.

It is not necessary to use beeswax mixture for commercial purposes, as good asphaltum will give very satisfactory results.

Always select smooth, level brass. Never attempt to work on buckled brass, as it will not etch evenly.

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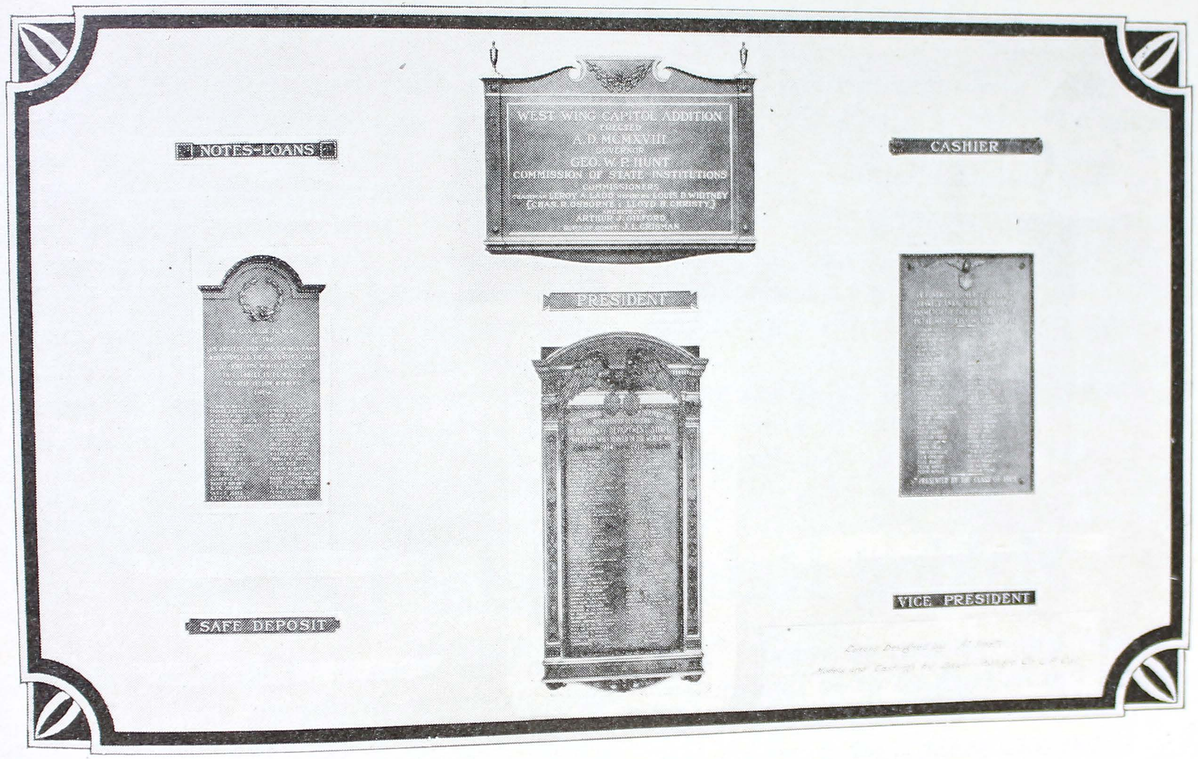


CAST BRONZE SIGNS AND MEMORIAL PLATES

When properly designed and nicely cast these signs are par excellence in sign making.

It is well to leave the handling of these signs to the foundries equipped for their manufacture.

Enameling Etched Letters

Use most any well-recommended baking enamel. Murphy's No. 185 Black Baking Enamel has given good results.

Clean out etched letters thoroughly with gasoline before enameling. Lay plate flat, flow the enamel into the letters through a small cone made of paper, or get a confectioner's cone, being careful not to allow the enamel to run over the edge of the letter.

When plate is entirely filled lay flat in oven and allow to dry slowly. Start the heat at a low temperature, about 90 to 100 degrees, hold for about ten hours, then run up to 120 degrees, hold for about three-quarters of an hour; then turn off, allowing oven and plate to cool gradually.

Do not remove plate from oven until well cooled off. If removed too soon the enamel may check or crack. Any tinsmith can construct enameling oven, which should be made with double walls and two inch space between them filled with asbestos or steel wool. The six foot oven can be properly heated with one heating unit. If made longer more heating units are advisable.

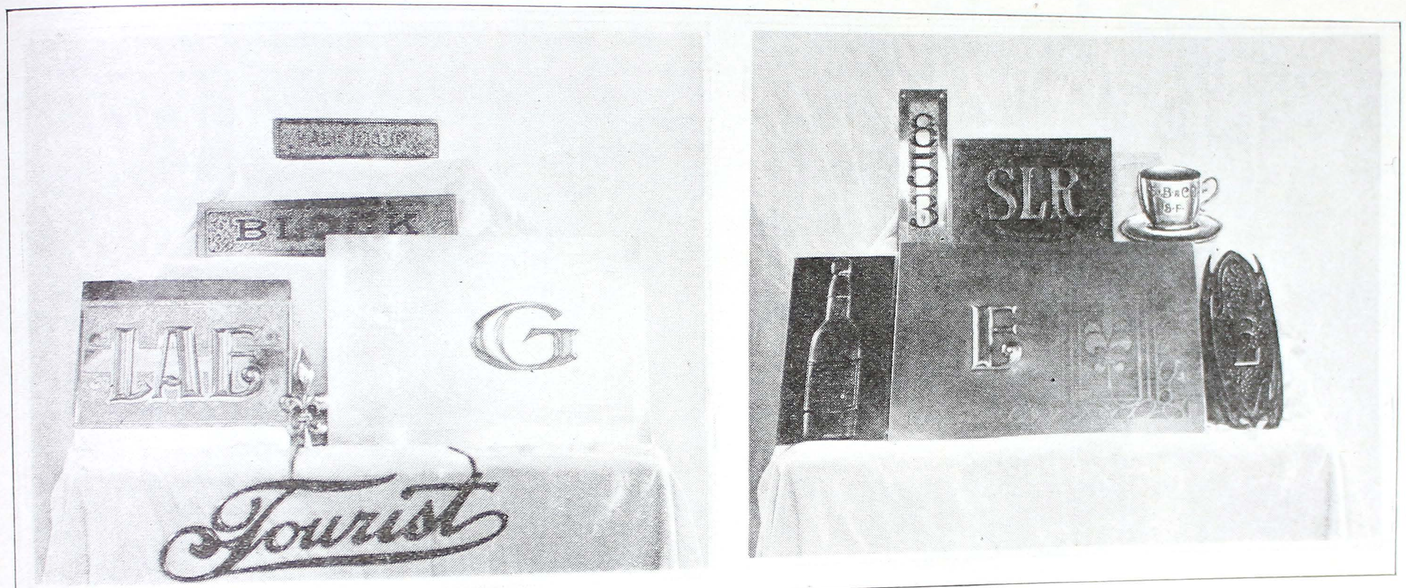
Making Raised Metal Letters

Make a model letter pattern of wood. This must be hollowed out in back so as to lighten the weight of the final cast. Lugs must be left inside of the back of the carved pattern letter, which can be drilled and tapped for the screw fasteners after being cast into desired metal.

Use No. 8 drill for holes, on all letters of three inches or over and No. 6 drill for smaller letters. No. 32 thread is a good size for tapping holes. Ordinarily one-quarter-inch screw should be long enough to hold the letter on the plate, especially where sign is made of Russian iron, with ribbon ends, as shown in photos.

In order to determine the proper place for the holes on the plate, use the following method:

First, tap a little dry color into the holes on the back of each metal letter. Place letters on the original job pattern and tap lightly, then lift off letters. This will show the location of the holes. Mark them with crosses, and now lay the pattern on the metal plate. Drill holes a trifle larger than the size of screws to allow for shifting.



SAMPLES OF METAL SIGNS

In the first group, the top plate has rough etched ground, letters original thickness of brass, polished only.

"BLOCK" is made of copper, rough stippled ground, letters etched and filled with green cement.

"LAE" has raised bronze letters, sponged rough ground.

"G" is brass letter on etched aluminum ground.

"TOURIST" and ornament are cast in red metal ready to be attached to metal or to hang on chain as desired.

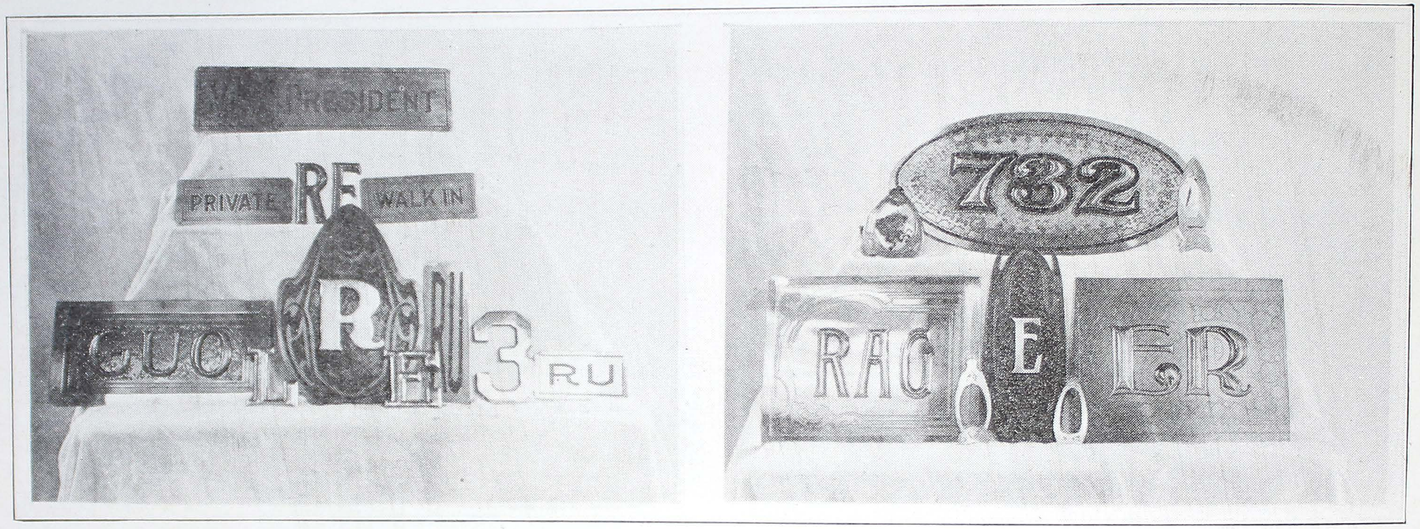
In the second group, "SLR" has oxidized background, brass raised letters.

"853" raised copper letters on silver ground.

Coffee cup in brass to be attached to any metal.

Bottle is red metal on brass ground.

"E" is brass letter on aluminum ground.



METAL SIGN SAMPLES

Shown here are a variety of metal samples. Upper sign in group to right, is plain brass. The relief or raised letters are cast in bronze and brass. They have screw holes in the back by which they are fastened to any metal desired, as can be observed on the two lower plates.

Raised metal numbers "732" are cast bronze on nickel-plated ground.

"RAG" copper letters on bright etched ground.

"E. R." is brass letter on copper. The small "E" in center is hammered copper black oxidized, with antique etched frame.

Formulas for Coloring Metal Signs

Bright Dip Solution for Brass

Nitric Acid—One tablespoon
Sulphuric Acid—One teacup
Muriatic Acid—Two teacups

Dip the brass into this solution for a few minutes only, remove and immerse into a vat of hot water, after which clean the plate and dry it in fine sawdust. Small objects of brass will not have to be buffed after this operation.

Frost Finish or Velvet Finish for Brass

Muriatic Acid—One part
Nitric Acid—One part

Dip object in the solution, remove and lay flat, not removing liquid. Pour on surface common table salt and scrub with stiff brush until desired effect is obtained. Wash and dry with fine sawdust.

Antique Verde Finish

Ammonia Chloride .....50 grams
Copper Nitrate .....50 grams
Calcium Chloride .....50 grams
Aqua Pura ..... 4 oz.

Dip or brush on metal. Allow to set. If real green oxidizing is desired allow to dry, otherwise wash off for lighter effects.

Oxidizing Copper, Dark

One-half ounce solution of liver of sulphur to one gallon distilled water. The darker the shade desired, the more liver of sulphur is to be used. Immerse the object in the solution until desired results are obtained; wash, clean with sawdust and lacquer.

Violet Shade for Brass

Dip for a few seconds into a solution of chloride of antimony, rub on metal with a soft rag tied on end of stick, like a mop. The metal must be quite hot when the solution is applied.

Oxidizing Brass, Dark

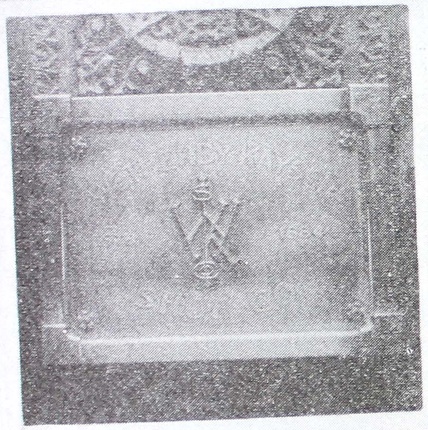
Solution of liver of salts. Immerse plate or rub on with soft cloth. Allow to remain until desired effect is obtained.

Orange Finish for Brass

Polish and immerse for a few seconds into a neutral solution of crystallized acetate of copper. Care must be taken that the solution is entirely free of acid and possesses a warm temperature.

BLACK METAL SCROLL SIGNS

Made of black Russian iron. The letters are cast in any color of metal. Many very pretty effects can be obtained in this work. There is no end to the designs that can be made.

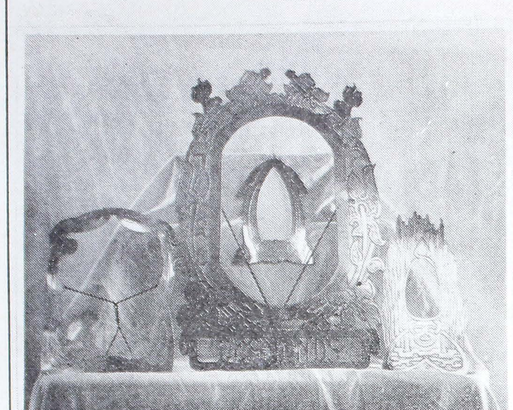


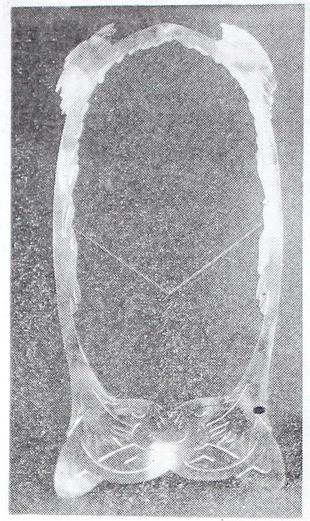
ETCHED BRASS PLATE

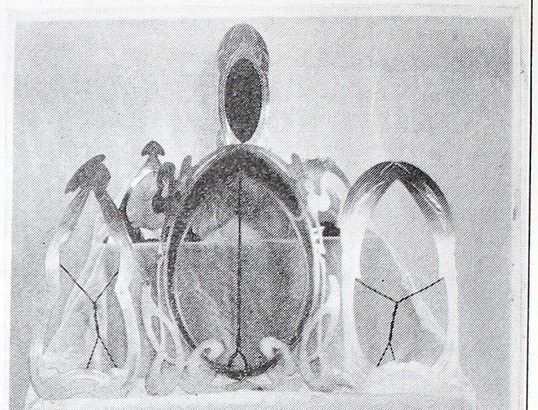
Here is a very attractive brass sign. Border of wood is covered with brass, with cast corner pieces which make it appear massive. Monogram is cast in brass and attached from the reverse side with small screws. Background is rough etched, letters original thickness of brass. Brass cast rosettes on corner screws.

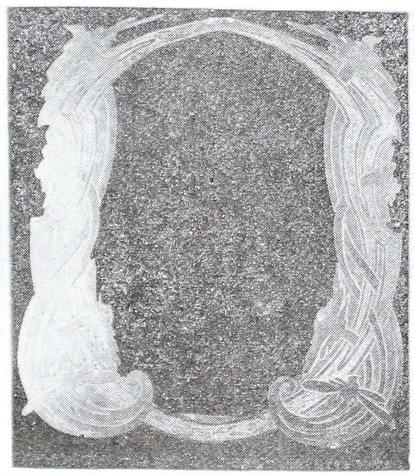
WOOD MODEL LETTERS

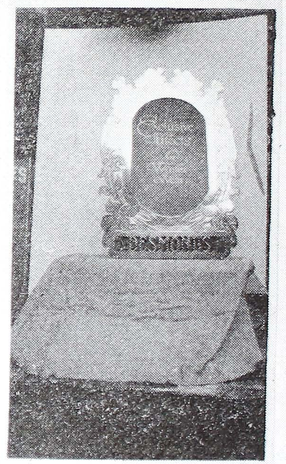
These letters are used for raised metal letters on metal signs. Such letters are gradually accumulated. The cost of making the model letters is to be considered when estimating on this class of work. All model letters are made in shell form, that is hollow in back, with provision made for screw holes to attach.











METAL ETCHED CUTOUTS

Here are shown many designs of metal cutouts, cut entirely with acid. No filing was necessary. All made up in different colors. There is no end to beautiful effects to be obtained.

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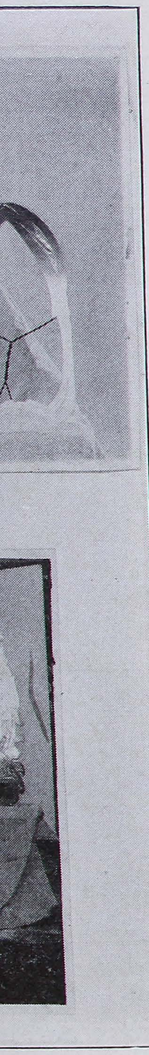


here is no end

Art Metal Cut-out Frames

To etch cutouts, the same methods as for making brass signs can be applied.

If it should be desired to do without a paper pattern, one-half of the design can be cut on the foil, the other half can be raised and laid over the half that is cut and an impression taken by rubbing over with a soft cloth. Lift back into place. A nice impression of the design is on the foil now, and the cutting can be completed with both sides to match without the necessity of making a paper pattern.

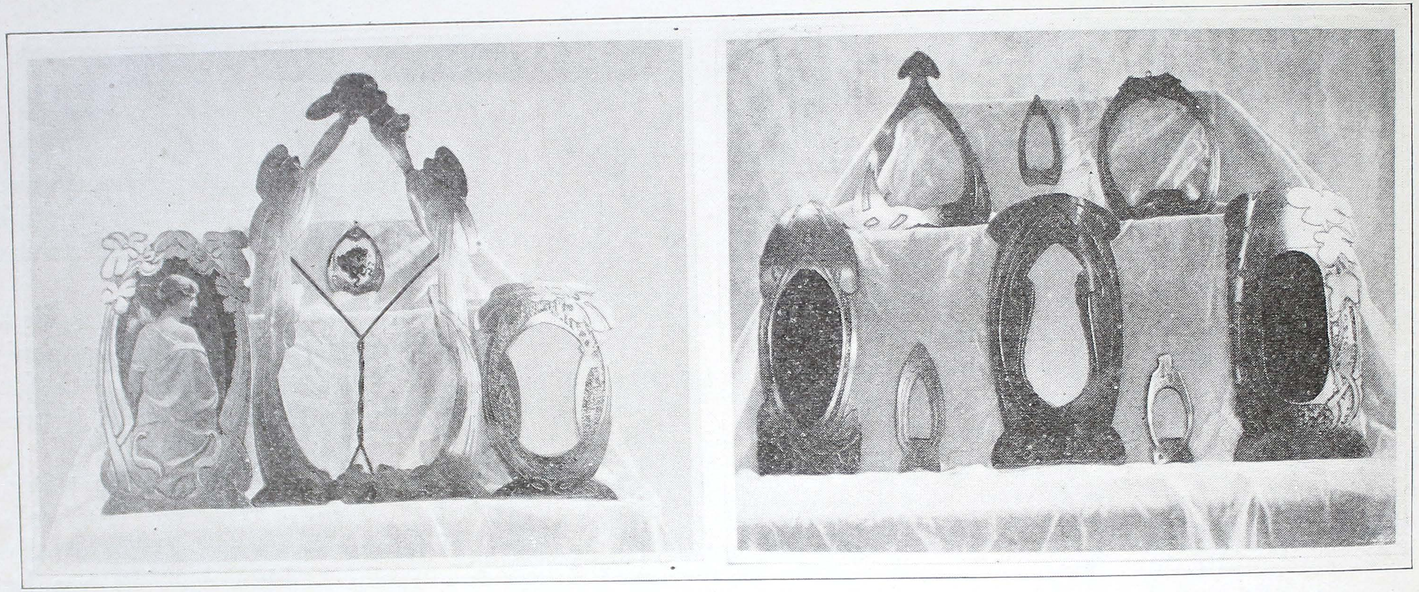
This can be done only with the wax composition.

For card and cutout frames, 22 gauge brass is preferable and is heavy enough to hold up. Can be reinforced in back with grooved iron slips for the sliding in of the cards and at the same time stiffening up the frame. Brackets are also fastened to the back so the frames can stand up.

Beeswax composition consists of three parts beeswax and one part pitch. Melt the beeswax and pitch in a double boiler. When melted, add enough lampblack to make it opaque, in order to determine whether the brass is sufficiently covered.

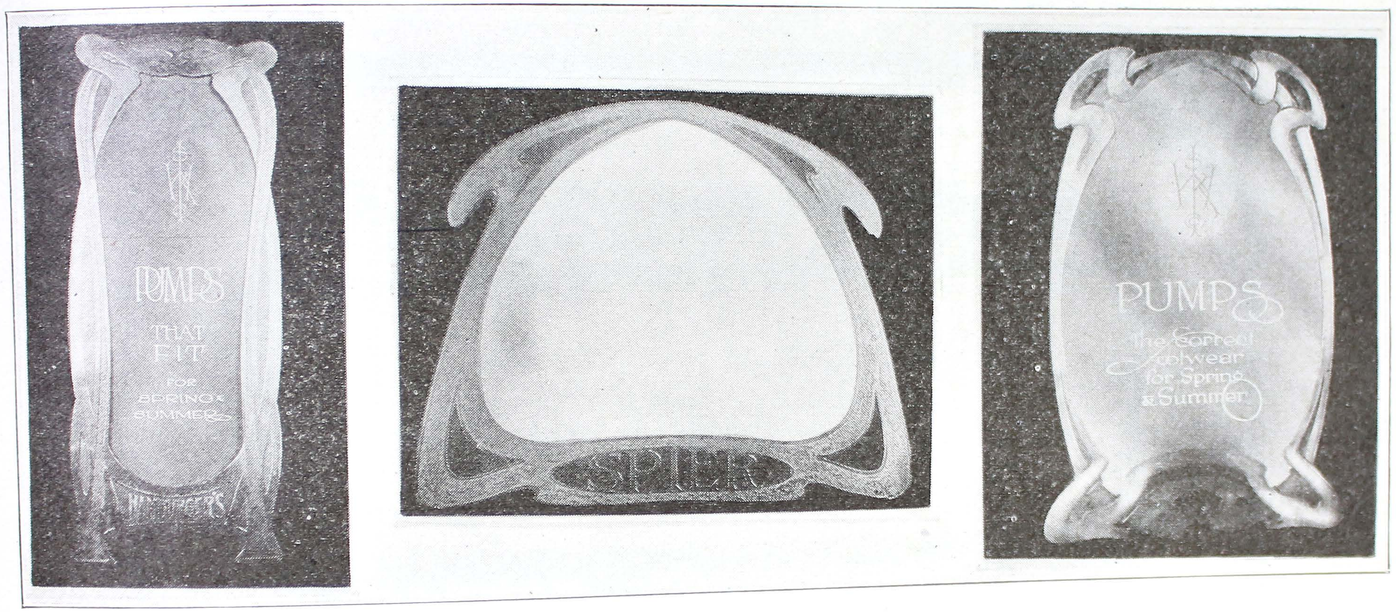
Metal must be hot when composition is applied. (This can be done in sections if no other convenience is available.) And quickly coated with the composition. A three-inch rubberset brush is preferable.

To roughen a background or section, first etch a trifle the part which is to be treated. Dry well, then take some thick asphaltum and stipple on the ground, then etch again. This operation can be repeated as often as desired, until the required roughness has been obtained. Another method is to stipple on with a rough sponge dipped in asphaltum. The sponge can also be twisted in spots, which gives a very pretty effect, as can be seen in the photos shown.



CUTOUT ETCHED FRAMES

These make beautiful ornaments. These samples are etched in brass and can be colored most any desired shade. Follow formulas for coloring as outlined in this book.

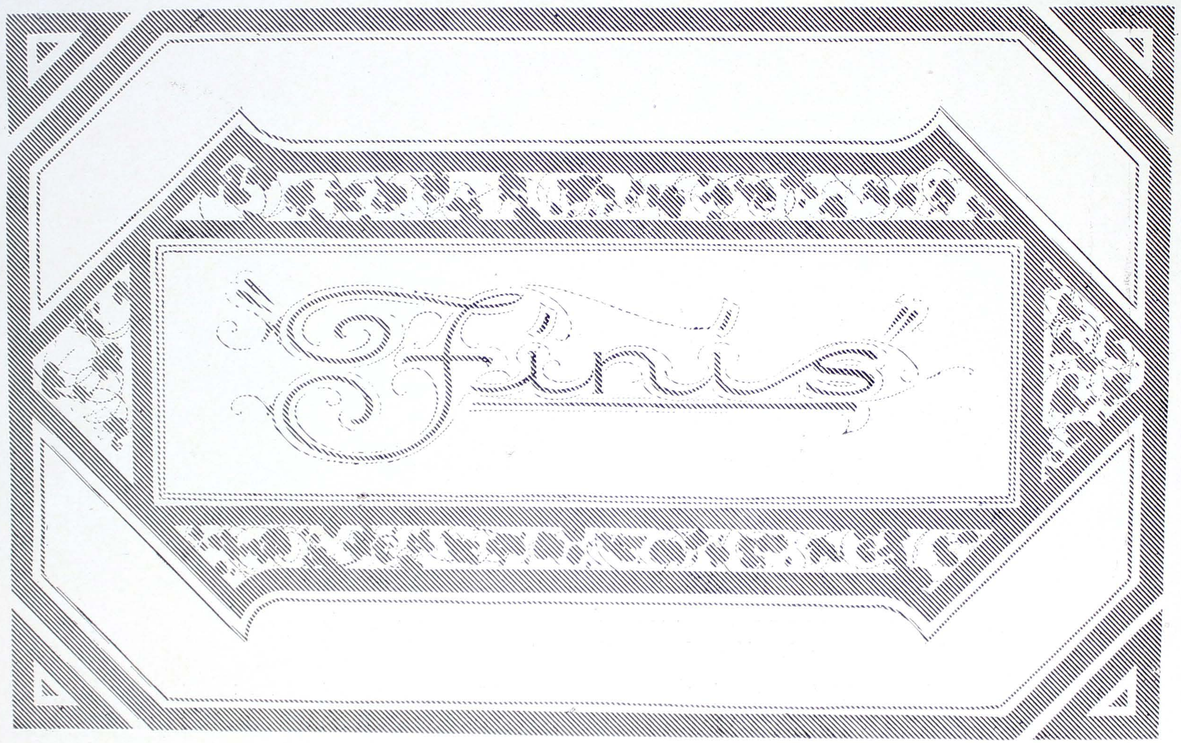
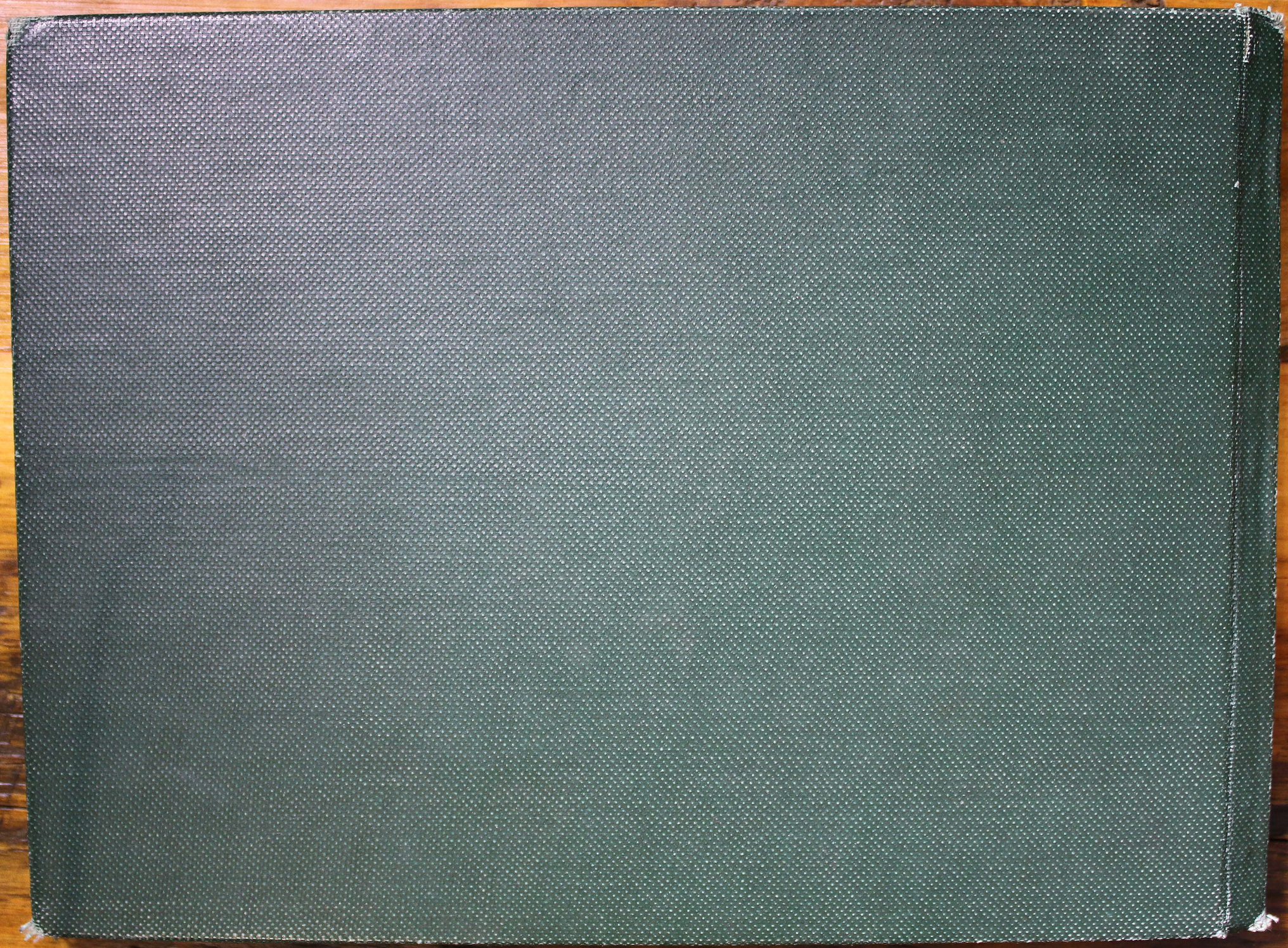


SHOW CARD ETCHED FRAMES

To the left is shown a beautiful cutout in copper, letters eched on ground in lower panel of frame. Frame is 12 by 36 inches and is very rich in appearance. Rough and smooth etching has been used here with good results.

The center frame is nickel-plated, background is on hinges so the card can be inserted.

These frames have a very attractive appearance, are made of 22 gauge brass, reinforced in back to strengthen. The merchant's name can also be etched into these designs.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