



Learning to Letter

A TEXTBOOK ON LETTERING
WITH 60 STYLES OF LETTERS

by

PAUL CARLYLE *and* GUY ORING
text by HERBERT S. RICHLAND

MCGRAW-HILL BOOK COMPANY, INC.
NEW YORK AND LONDON

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by the same authors:

LETTERS AND LETTERING
LAYOUTS AND LETTERHEADS

Grateful acknowledgment is made to Mr. Raymond Carler, Chairman of the Department of Art and Advertising, High School of Commerce, New York City, for the encouragement and commendation given us in the preparation of this course. His advertising and teaching experience has assisted us in keeping these exercises well within the scope of classroom instruction.

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FOREWORD

LETTERING AS AN ART ● Lettering *is* an art—make no mistake about that. For its practitioner it sets high requirements in every artistic excellence; it richly rewards him with a finished product that compares most favorably with many another product of brush and pen. ● Composition, color, design, character and proportion—the taste and creative force which combine to make talent—all find full expression in lettering. It is a hard taskmaster; it sets rigid requirements for technique and execution. ● And it is important. A single line of lettering across a structure can make or mar its final architectural value. Lettering is today one of the great creative forces in advertising art. ● Much of advertising's message depends on *manner*, not *matter*—not on what the advertisement says, but the way it says it. In *manner*, lettering can play a decisive part. Lettering can lend distinction to an advertisement, it can impart a flavor, set a mood; it can emphasize or create an

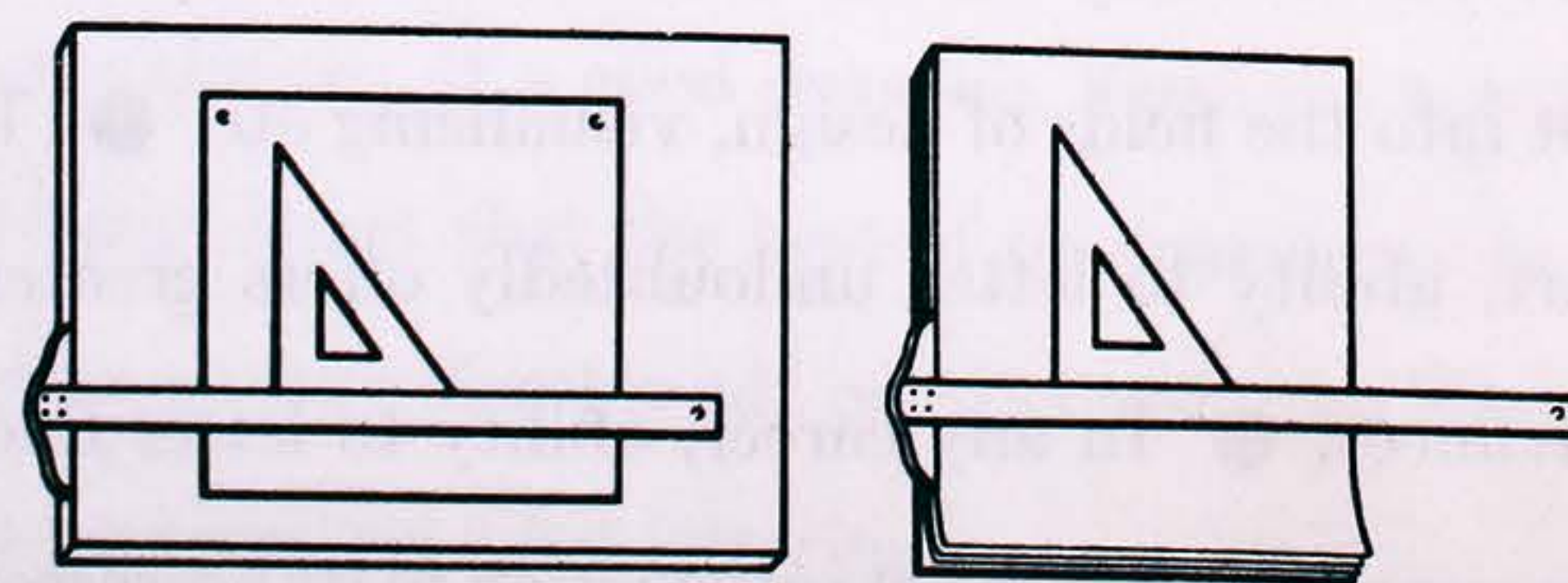
atmosphere of exquisiteness, smartness, strength or "quality"; it can "point up" the meaning of any message; it can invite readership and itself contribute interrupting impact. It can do much that type can never do. ● Type can do many of the things that lettering does—because, so far as the individual *letter* is concerned, type *is* lettering in its most polished, finished form. But as soon as one letter is put next to another, type's shortcomings and limitations begin to appear. Type is rigid, and bound by its mechanical needs. Of the myriad gradations of spacing between letters necessary to maintain evenness of "color," type can offer only a pitiable few. In *display*, in the pitiless publicity that beats about the headline, the limitation of type is often glaringly apparent. Here lettering alone can have the final perfection of balance and color, of character and design. Lettering alone can soar or "punch," whisper or shout, point the moral and adorn the tale. ● Good type is frequently better than poor lettering; excellent type is often quite adequate where only a certain level of effect is sought. But no type can approximate the effect of good lettering at its best. Comparing type with lettering for advertising display is something like comparing photographs with drawings or paintings. Photographs are often lovely, artistic and perfect in their class. They tell their story and have their excellent uses. But a good painting, or a good drawing, has some subtle artistic element, arouses some response in the human heart that the best of photographs can never hope for. No product of any camera will ever replace Rembrandt or Michelangelo, Rockwell Kent or Norman Rockwell—and type will never replace good lettering.

—HERBERT S. RICHLAND

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THE IMPORTANCE OF LEARNING TO LETTER ● The student of lettering should see in it a high destiny and set for himself a high standard. Lettering itself is a prime function of commercial art. It is also an excellent approach to the highest directorship of advertising design, the art of "laying out" the complete advertisement, known as visualizing. In preparing advertising, posters, booklets, magazine covers or pages, letterheads, etc., making the layout is step 1 in planning the appearance of the finished product. Rough lettering is of course a chief constituent of the preliminary layouts for advertisements variously called "roughs," visuals or comprehensives. In these, lettering must be indicated with the same design and good taste as is used in the illustration and text; it must be *planned* from the beginning, and developed in later revisions, to heighten the desired effect of the advertisement, contribute to its attractiveness, harmonize with its other elements and, if possible, give it character and create its mood. The place and size and function of the lettering are usually determined by the visualiser; its character and execution is the responsibility of the Letterer. Working within the latitude allowed him, he influences considerably the effectiveness of the layout, and actually executes much of the finished art. He is a key man in commercial art, much in demand, and often first in line for development into the fields of design, visualizing etc. ● To the student seeking a career in advertising art, ability to letter undoubtedly offers greatest promise of getting a job and making rapid advances. ● In any career, ability to letter finds many opportunities to make itself useful—is always a source of great satisfaction to its possessor.

● To learn to do lettering for reproduction as the professional artist does, the student should be equipped with the necessary tools: (1) a plain drawing board. (2) a T square. (Note: If large blocks of drawing paper are provided the drawing board may be dispensed with and the T square may be used along the edge of the block.) (3) a triangle. The T square when held firmly on the paper, with the head along the edge of the board or pad, enables you to draw parallel horizontal lines accurately. The Triangle when resting firmly on the T square enables you to draw parallel lines vertically (precisely at right-angles to your horizontal lines), or at 45 degrees and 60 degrees to your horizontal lines. (4) a good range of pencils, from hard: 3H, 2H and H, to soft: B, 2B and 3B. (5) lettering pen points 303 and 170. (6) several pointed brushes, No. 2 and No. 3. (7) several lettering brushes No. 4, 6, 8, 10 and 11. (8) an artgum eraser, a kneaded eraser, an ink eraser, pen holders, thumb tacks. (9) Tracing paper tablet and a quantity of good Bristol board that takes ink. (10) a ruling pen, a compass, and as much more as possible of a good mechanical drawing set. (11) India Ink, white paint; lampblack and several colors of Water Colors (the kind usually known as Poster Colors.)

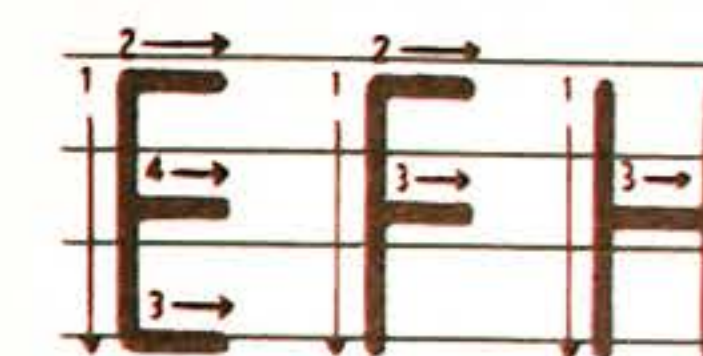


LESSON 1. Letter the Alphabet FREEHAND with Pointed Pencil — and Study the *SHAPE* of Each Letter

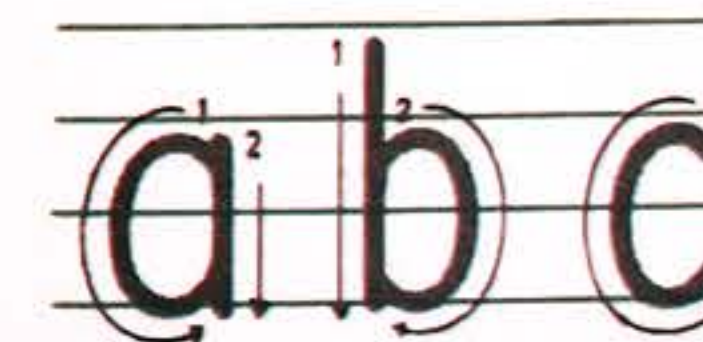
The letters shown at the top of page 7 are Single Stroke Gothic Capitals, arranged in “family groups”—straight letters, round letters, etc. Study (1) the *SHAPE* of each letter; (2) the *DIRECTION* of the strokes by which you are to letter it, and (3) the *SEQUENCE* of the strokes: which stroke is made first, which next, etc. Note the proportions of each letter, that the width of most letters is about $\frac{2}{3}$ their height; that A V W and M are slightly wider; and I and J narrower. Note that the round letters extend a trifle above and below the guide lines, that the cross lines of H F and E are in the center. Note that Stroke 1 in making O is more than a semicircle, that C is wide open, that the cross bar of G is at the center and the circular stroke of P comes below the center.

DRILL: On practice sheets draw 4 parallel guide-lines $\frac{1}{8}$ " apart as shown in green on page 7, then draw each letter several times until you get the swing of it and have memorized its strokes. Use only one stroke for each line, keeping it as uniform in thickness as possible.

Exercise: Taking plenty of time, letter carefully the entire alphabet in groups as shown on page 7, and the numerals. Use no ruler, do not measure the width of letters, but try to make your sheet look as much as possible like the lettering on page 7. Keep page 7 in front of you and, after you draw each letter, check the sequence of strokes to be sure you have drawn it correctly.



● Lesson 2: Study the order of the lower
DRILL: Practice as in Lesson 1.

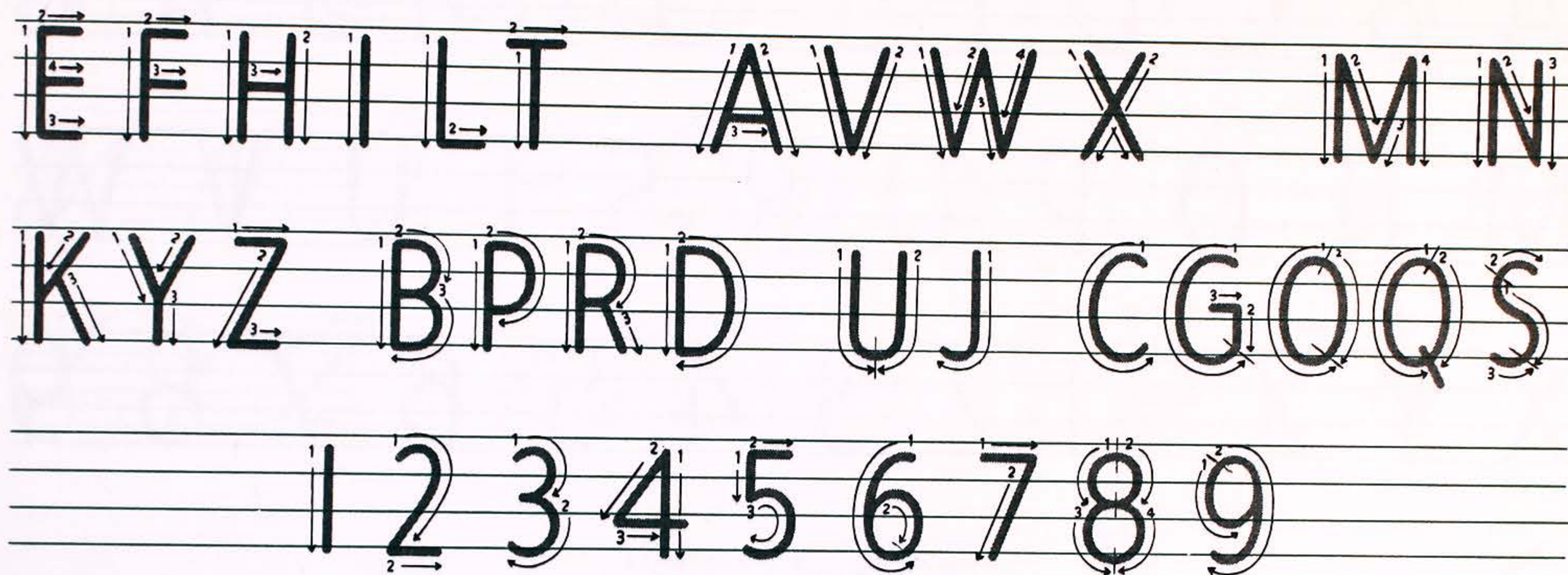


Alphabet
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Each Letter

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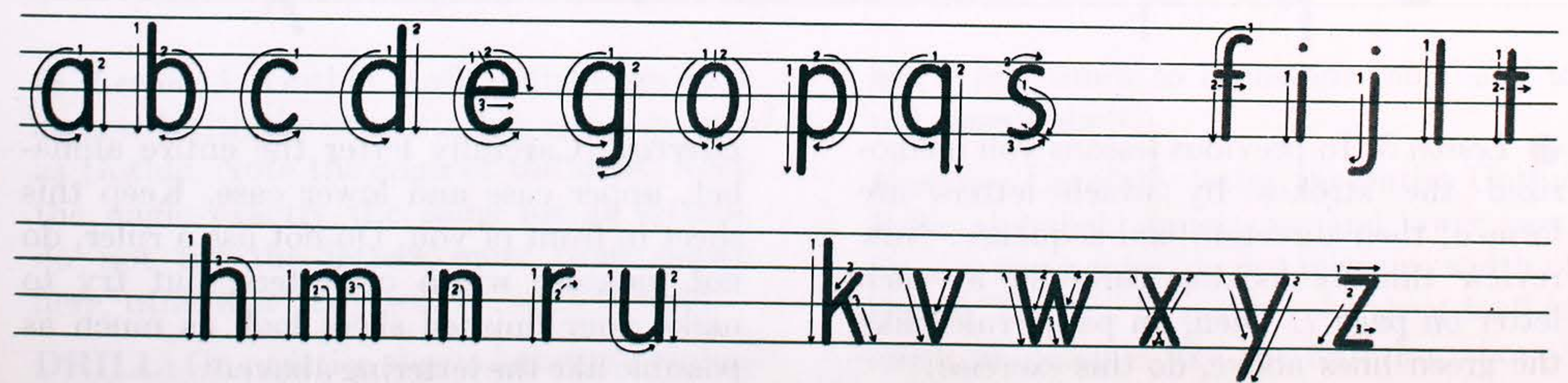
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● *Lesson 2:* Study the shape and stroke-order of the lower-case letters below.
DRILL: Practice each letter several times as in Lesson 1.

Exercise: Letter the lower-case alphabet carefully, checking after each letter to be sure you have drawn it with the correct strokes.



GOTHIC

UPPER CASE (Capitals)

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

LOWER CASE (Small 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

● *Lesson 3:* In previous lessons you memorized the strokes by which letters are formed, their direction and sequence. Now review this by looking carefully at each letter on page 7. Then, on paper ruled like the green lines above, do this exercise:

Exercise: Carefully letter the entire alphabet, upper case and lower case. Keep this sheet in front of you. Do not use a ruler, do not measure width of letters, but try to make your finished sheet look as much as possible like the lettering above.

A B

M N

X Y

a b c

o p

● *Lesson 4:* Go
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 as Gothic. Note
 the angle exact
 do not tilt the
 here, otherwise t

DRILL: On pra

GOTHIC ITALIC

UPPER CASE (Capitals)

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

LOWER CASE (Small 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

● **Lesson 4:** Gothic Italic letters are constructed with the same strokes and sequence as Gothic. Note the *angle* of the slant. Keep the angle exactly the same for all letters; do not tilt the letters more than shown here, otherwise they will be hard to read.

DRILL: On practice sheets letter the alpha-

bet a few times to accustom your hand to the proper slant.

Exercise: Carefully letter the entire Gothic Italic alphabet, upper case and lower case. Do not use a ruler, do not measure width of letters, but try to make your sheet look as much as possible like the lettering above.

K L

I W

8 9

m n

z

entire alpha-
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as much as

A B C

Fig. 1 Pencil 2B



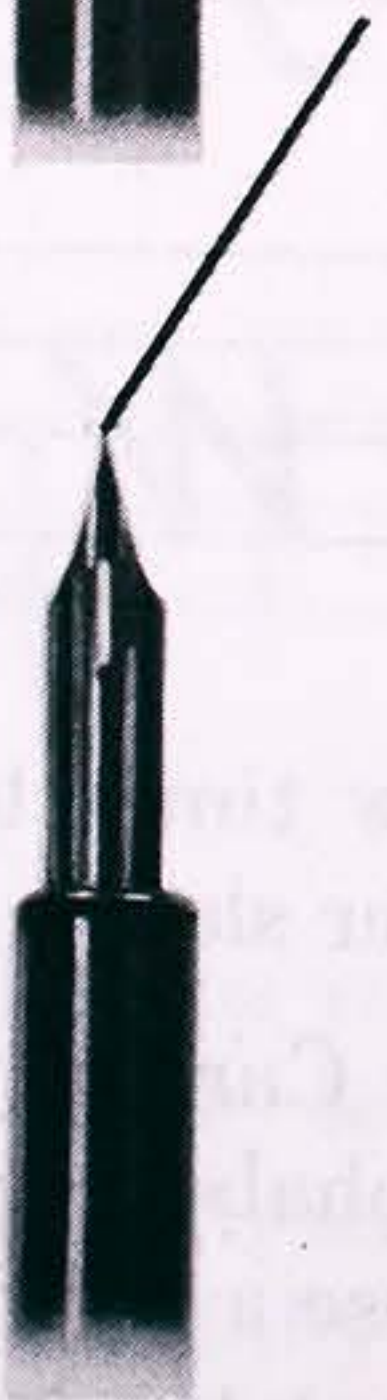
A B C

Fig. 2 Speedball Pen B-5



A B C

Fig. 3 Pen 170



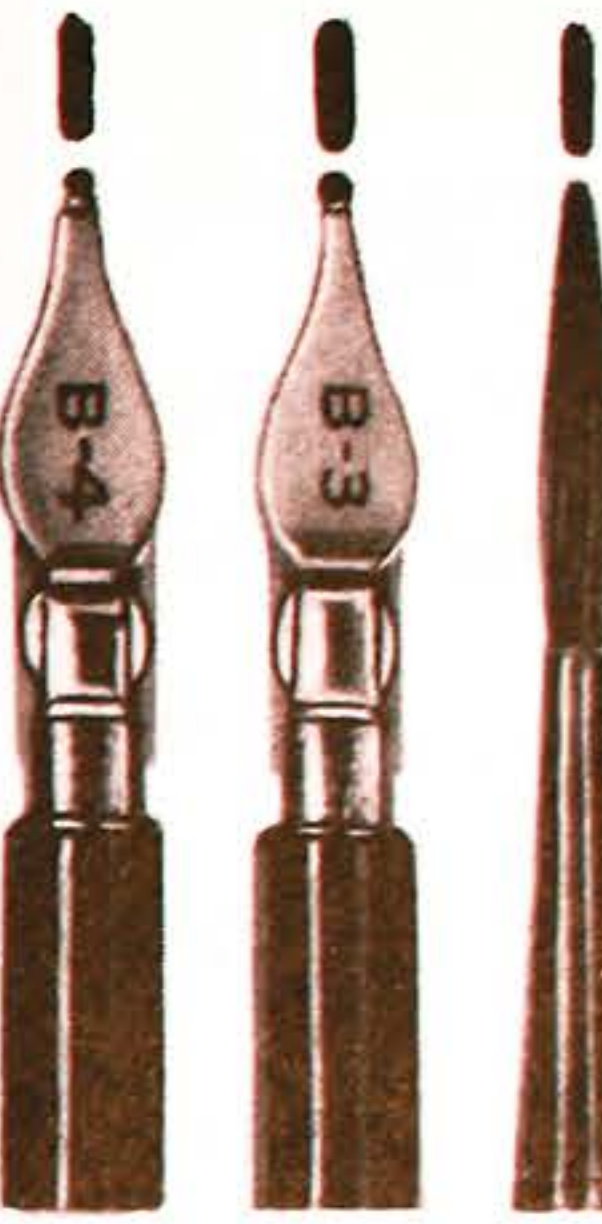
● Now that you have learned the fundamental shape and stroke production of letters, it is important that you become familiar and competent with the TOOLS of lettering,—pencils, pens and brushes. Pencils should be sharpened to a conical point, as shown at the left; the point should be kept rounded and blunt by rubbing it on coarse paper or sandpaper. Hold it with forefinger about 1 inch from the point. Keep muscles comfortable and relaxed at all times.

● The professional Letterer uses many types of pens, from sharp for very fine lettering, and for “sharpening up” broad lettering; to very broad pens for wide lines. The student should first learn to use speedball pen B-5, shown at the left and a number of others described later. Lettering pens should be dipped in India ink and held much like ordinary writing pens. Be careful, however, not to get too much ink on them; after each dip, tap the penpoint against the inside of the bottle to shake off the surplus. All pen-strokes should be made downwards and from left to right.

● *Lesson 5. Exercise:* Letter the upper case Gothic Alphabet on ruled guide-lines in pencil, as in lesson 2. Then, using speedball pen B-5, letter the alphabet in ink by going over the pencil letters with the pen. Since the pencil lines are there to guide you, your strokes with the pen should be sure, easy and free. After the ink has thoroughly dried, use a soft artgum eraser to erase all the pencil marks—the ruled guide-lines and the lettering lines.

● Now you will note that the stroke-ends and beginnings look round and unfinished as shown on figure 2; they are not “square” and neat. To finish them, use pen 170 shown at the left to draw carefully around the ends of all strokes to give them a sharp square neat finish, as in figure 3.

USE OF C



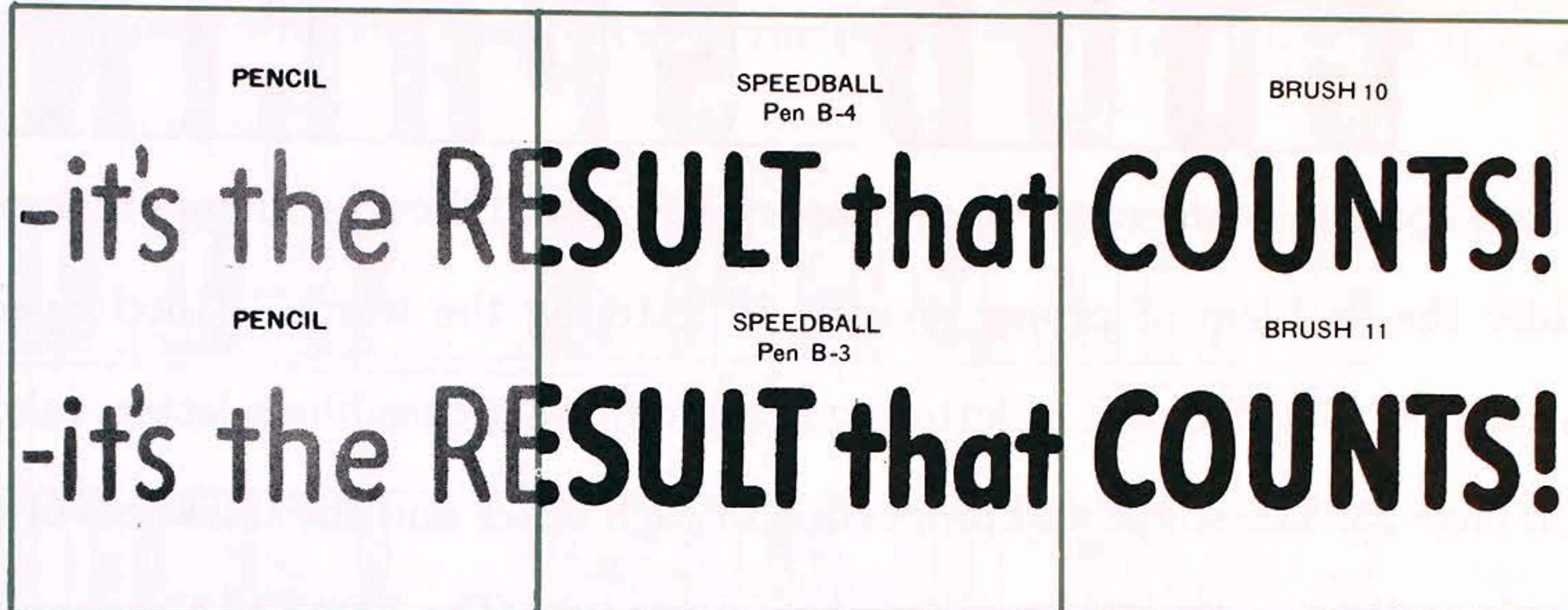
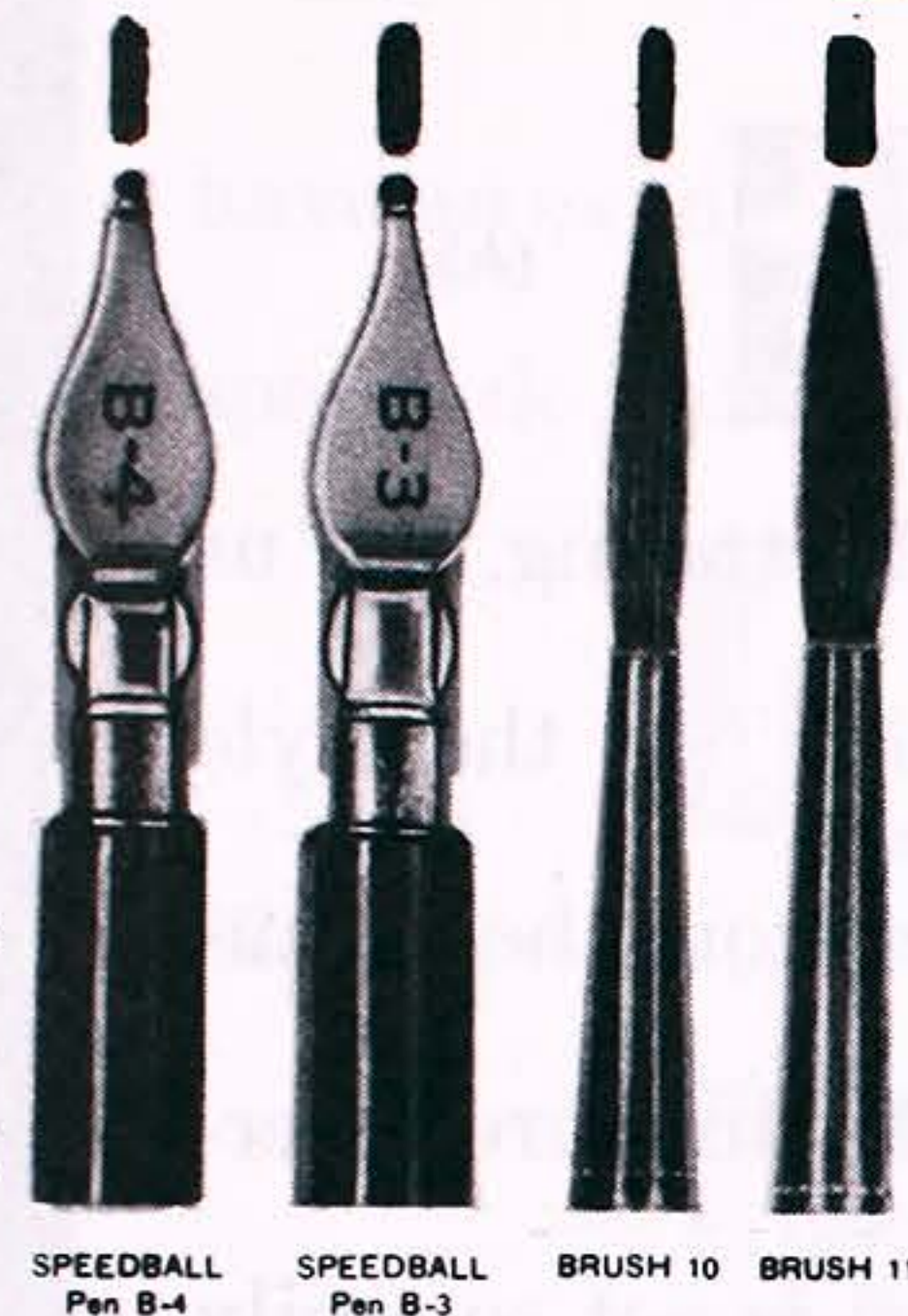
SPEEDBALL Pen B-4 SPEEDBALL Pen B-3 BRUSH 10

● Speedball pens for smooth production of thick lines. Here are also shown brushes 10 and 11. The brush should be held in the hand and then pressed against the paper. The brush should be drawn with a twirling motion to draw the excess ink and bring it to a point. For most black lettering, the brush pen is used with India ink. Exceptionally large letters are mainly used with the brush. The brush is used for black ink quickly destroyed.

DRILL: Practice drawing semicircles with speedball pen B-4.



USE OF *Speedball Pens and Brushes*



● Speedball pens of varying broadness are useful for smooth production of a broad line of uniform thickness. Here are shown pens B-4 and B-3. The student should also use a variety of brushes; including brushes 10 and 11 shown above. Each of these brushes can be used to produce a fine line or a broad one, depending on how much paint or ink is put on the brush, and how much pressure is applied. The brush should be dipped well into the ink, and then pressed against the side of the bottle and withdrawn with a twirling motion that squeezes off the excess ink and brings the tip of the brush to a point. For most black lettering on white paper, speedball pen is used with ink;—Brushes are only used for exceptionally large letters or wide strokes. Brushes are mainly used with color paints. When brushes are used for black, lampblack is usually advised as ink quickly destroys the bristle.

DRILL: Practice drawing straight lines and small semicircles with speedball pens and brushes, thus:



At first make your brush lines very thin; then make them slightly broader, keeping each line as **EVEN** in width as possible. Only practice will enable you to do this, and it is fundamentally necessary that you learn control and evenness.

DRILL: On ruled practice sheets, letter part of the alphabet in pencil, then ink letters in over your pencil letters with the speedball pens and with each of the brushes. Do this until you feel thoroughly at ease with pen and brush.

Lesson 6

Exercise: On ruled lines, letter the two lines shown above in pencil. Then, ink in the 2nd and 3rd section of each line, using the speedball pens and the brushes as specified. Try to make your lettering look as much as possible like the lettering above.

(Note: Follow the **SPACING** carefully. Note that some letters are closer than others, that the L in **RESULT** is closer to the T than to the U. The reasons for this are discussed later.)



● Good spacing is one of the most important—and difficult—factors in good lettering. Let us consider the problem of proper spacing in lettering the words “Good Spacing” in the style shown above. This STYLE of lettering is a good upper-case block letter, taken from the alphabet on page 23. The shape and proportion of each letter and the thickness of the lines are determined by following the original alphabet as a guide. The SPACING however, is not so easily determined. GOOD SPACING IS NOT THE DISTANCE BETWEEN ONE LETTER AND THE NEXT BUT THE AREA OF OPEN WHITE SPACE THAT IS FORMED BY PLACING ONE LETTER NEXT TO ANOTHER.



The green areas in example B indicate the open space between the letters which gives the feeling of even spacing to the eye. This is the fundamental of all good spacing, regardless of shape, weight or style of letters used. The space between all letters must *seem* equal in area to the eye. This effect cannot be gained by measuring space between letters with a ruler. The spacing determined by the area of the space between the first and second letters of the line sets a certain feeling of openness or closeness. This same feeling must be continued throughout the line of lettering. ● Another important element of spacing is to make all spaces *within* the letters

have an even
spaces do not

Example C is s

Example D is s

Make your le
proportion of
lettering fit.

The followin

1. By using

have an even feeling of space with the space between the letters themselves, although the actual spaces do not have to be equal.

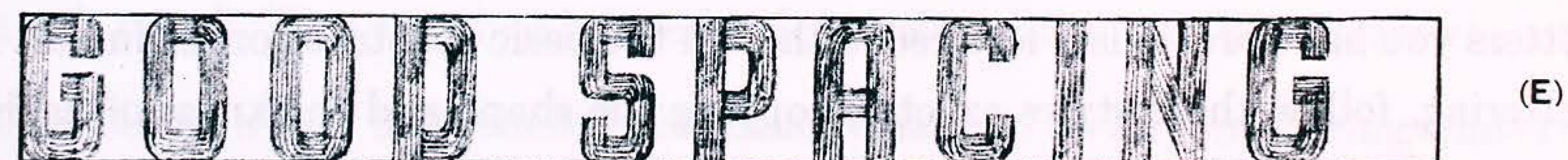


Example *C* is spaced correctly because the spaces *in* the letters and *between* the letters have an even feeling.



Example *D* is spaced poorly because the spaces *in* the letters are too large and do not give a feeling of evenness between the letters themselves.

Make your lettering fill the allotted space by changing either the spacing of the letters, or the proportion of the letters, or both. The weight of the letter can also be changed to make the lettering fit. The first attempt may not fill the space (example *E*).



The following are four correct ways in which the words can be relettered in the space combining good spacing, proportion and weight.



1. By using the same weight and proportion of letter but leaving more space between letters.

GOOD SPACING (2)

2. By using the same weight letter but making all letters wider and in proportion to one another.

GOOD SPACING (3)

3. By using a thinner, more condensed letter with more space between letters to obtain a light, graceful and feminine effect.

GOOD SPACING (4)

4. By using a heavier letter with less space between letters, for a bolder, heavier effect.

Lesson 7 Exercise: Rule four rectangles $5'' \times \frac{1}{2}''$ in pencil; and in them letter the words GOOD SPACING in the four variations shown in examples 1, 2, 3 and 4 above, using a soft pencil. Note that the *shape* of these letters is different from the Gothic letters you have previously lettered, although the basic construction is similar. In your lettering, follow these styles exactly, copying the shape and thickness of each letter.

The choice of which way to handle a line of lettering is entirely up to the artist. His skill and good taste must determine which style—weight, proportion and spacing—is best suited to the job on hand. ● When the lettering has been properly sketched on tracing paper, filling the space, with proper weight, proportion and spacing all satisfactory, you are ready to proceed with the finished drawing.

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Lettering for Reproduction

● The following standard procedure should be the same for all lettering whether it be the first, the hundredth or thousandth line you letter. To finish lettering for reproduction—(so that an engraving can be made from it) the following steps are necessary to bring it to the final perfected “inked-in” stage.

For example, any one of the examples 1, 2, 3 or 4, in order to be finished properly, should follow this procedure. ● Let us first finish No. 1. Fasten the tracing paper with the rough pencil lettering on it to a sheet of Bristol board with 2 thumb tacks at the top. Then slip a piece of transfer paper between them. (The transfer paper can be made by smudging a piece of tracing paper with a soft pencil. This can then be used indefinitely until torn.) Then trace the lettering onto the Bristol board with a 3H pencil. It is not necessary to do any measuring while tracing. Trace only the outlines of your letters but be careful to retain all the spacing and proportion that is on your tracing paper. ● You are now ready to prepare the lettering on the Bristol board for inking. Lighten the letters by rubbing them down gently with a kneaded eraser. This will leave you a faint pencil outline to work from. ● Now go over your letters with a semihard pencil (H or 2H). This is where you finally determine not only the *shape* of your letters, but also

their *weight*. As you fill in your letters lightly, you are particularly careful about spacing, proportion and construction of letters. Any errors on the tracing-paper sketch should now be rectified. The shape of each letter should be checked against the original in the alphabet shown in this book, and any variation considered carefully. (While slavish imitation is not insisted on, it should be remembered that the text letters are true, consistent and accurate; that any variation of color is apt to be detrimental; that the inclusion or omission of a serif is apt to make it a bastard form.) ● You are now ready to determine the WEIGHT of your lettering. Select one letter that is particularly pleasing to the eye. Its stroke—*i.e.*, the thickness of its chief line—is the weight you will carry throughout your lettering. Measure this width, not with a ruler or dividers, but by laying the edge of a piece of tracing paper across the letter and marking two small sharp pencil lines along the paper's edge. Then place this marked paper along the stroke of each of the other letters at the top of the line and indicate the width on the Bristol board with two small sharp lines on each letter. (See F below) By doing this carefully, a uniform weight is obtained throughout. All vertical and diagonal strokes should be set this way. Make sure at the same time that all letters of the same width in the alphabet are exactly the same width in your lettering, and that the spaces between vertical letters are exactly the same if both letters are definitely straight vertical strokes.

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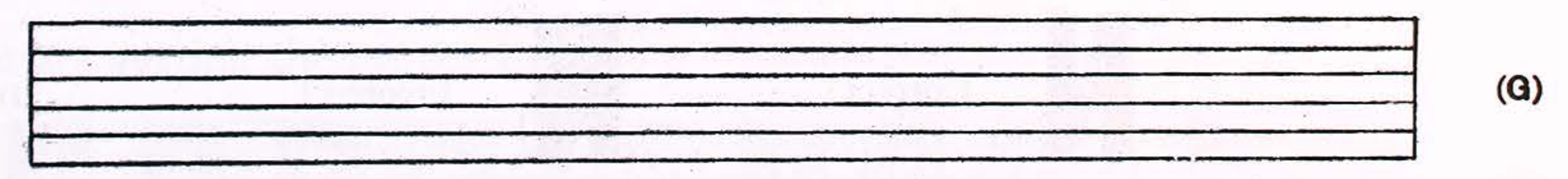
The combina
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letters; in thi
and that the
corners of th
guidelines for

These spaces may be measured to be equal.



These spaces are varied so that areas seem equal to the measured spaces.

After the weights are determined, draw guidelines through the lettering in pencil using T square and triangle. First run light pencil lines vertically and diagonally through the *thickness* marks you have made. Then, for the horizontal strokes, measure the *stroke width* from the top line, bottom line and exactly in the center and draw guidelines across the lettering, as shown in Example G.



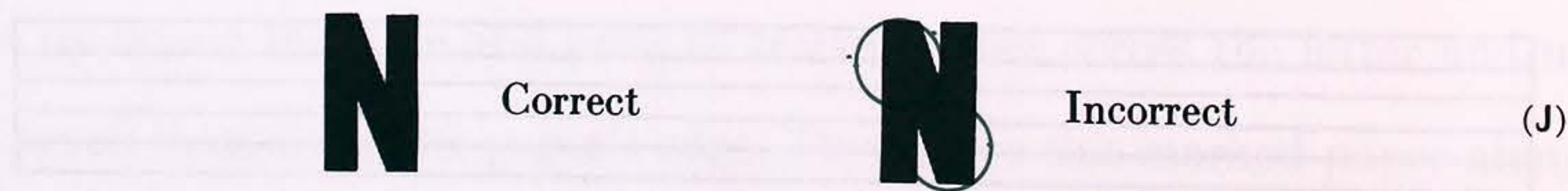
The combination of horizontal, vertical and diagonal guidelines will actually form the letters into their proper widths. ● All that is now necessary before inking is to true up the diagonal letters; in this case the N. In all diagonal letters always be sure that they are standing upright and that the diagonal strokes have equal balance with one another. Now round off all the corners of the letters that remain unfinished. The rounding off becomes simple because the guidelines form equal shapes for the round strokes. The letters are now ready for inking:



(H)

The P and A have bottom strokes below the center; this is to open up the space within these letters, which would otherwise seem too small.

THINGS TO REMEMBER WHILE INKING ● Ink directly over the pencil line, *except* all diagonal strokes, which should be inked a hairline thinner than horizontal or vertical strokes. This prevents the letter from becoming too heavy where the strokes join, as shown in circles. (Example J)



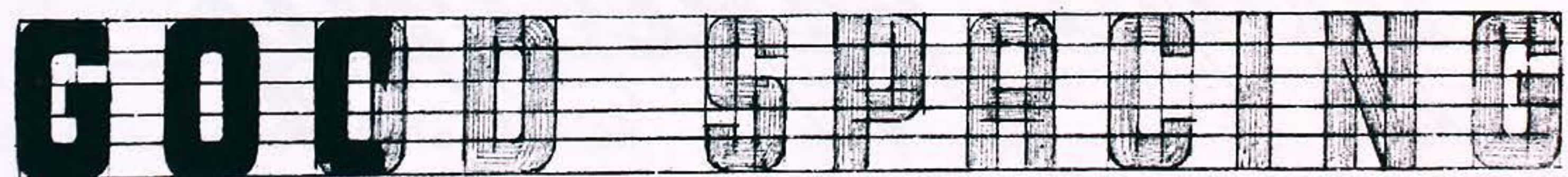
(J)

Ink all vertical strokes first, diagonal second, and horizontal last.

MECHANICAL INKING ● To use this technique, which is not the most usual or desirable, use the triangle and T square and outline on each letter with a thin line of the ruling pen all the horizontal, vertical and diagonal strokes. Then fill in the letters with pen or brush. At the same time ink in all the curves very carefully, using a No. 303 pen point for large letters

and a No. 170
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the lettering
entire first le
stop and look
see that you
Freehand ink
bets that are
method is be
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of execution.

and a No. 170 for small letters. ● In any case, after inking is completed, look over the lettering carefully and if any of the letters appear too light in weight, add a thin ink stroke. If any appear too heavy, thin them down with white paint. Wherever any slips or ragged edges appear, sharpen them up with white paint. The more carefully the lettering has been executed the less white will be necessary. It should be your aim to use as little white as possible. ● It is also important to be able to ink in these letters without the use of a ruling pen. This gives the lettering more freedom. When inking in *freehand*, as this is called, proceed by inking the entire first letter, then the second and so on through the line. Each time you finish a letter, stop and look critically at the line as a whole. In this way you can watch as you go along to see that you are getting the proper balance and spacing.



(K)

Freehand inking is used almost entirely in lettering by experienced professionals. Only alphabets that are mechanical in appearance, such as we are now using, can be ruled in. Which method is best to use in each case becomes a matter of judgment through practice. ● All the following alphabets and styles, including the lower-case letters, require the same principles of execution. Every alphabet requires the same general procedure although it may vary in the

final execution according to its character and slant. ● Letters that have thick-and-thin strokes should be executed in the same way except that in measuring the thickness of the letters there is the added step of measuring the thin strokes. (Example L.)



Professionals, of course, at times dispense with measuring various strokes of letters but their trained eyes are as accurate as actual measurements. ● In italic or script letters both the angle and the weight of letters are determined by eye; but they must be kept parallel. To do this, before inking, always rule pencil guidelines for the angle you have decided to follow. (Example M)



● The plates that follow are hand-lettered specimens of the smartest and best alphabets in commercial art. They may be followed exactly or varied, while retaining the essential characteristics of the design, by changing the weight of the strokes, or by making the shape of the letter more condensed or extended (narrower or wider). The letters shown in the black blocks show to what extremes this can be carried without departing from the essential design.

● The student competent letter good craftsman—competently, competence can diligent practice in previous page standard in every He must also know —be able to select suits each partic the atmosphere o or creates the de is for that purpo styles is shown styles ranging fro from solid to e conservative to e unquestionably o styling. Certain f ted because they standard of letter rejection of the p the rigid rule of appear here for has been worked of color, balance in its perfected fo of the alphabets vidual character

Styles of Lettering

● The student that wishes to become a competent letterer must first of all be a good craftsman—he must be able to letter competently, cleanly, accurately. Such competence can only come from patient, diligent practice in the procedure described in previous pages, and by setting a high standard in every finished job he attempts. He must also know many STYLES of lettering—be able to select and follow a style which suits each particular purpose, blends with the atmosphere of the job he is working on or creates the desired atmosphere itself. It is for that purpose that a wide variety of styles is shown in the following pages—styles ranging from ancient to ultra-modern, from solid to exquisitely feminine, from conservative to exotic. All are presented as unquestionably of good character and smart styling. Certain familiar alphabets are omitted because they lack these merits. A high standard of lettering quality and a complete rejection of the poor or mediocre have been the rigid rule of the book. Some alphabets appear here for the first time. Each style has been worked out to its ultimate degree of color, balance and shape and is presented in its perfected form. ● A complete study of the alphabets, by family and by individual character, is recommended. Their

special values and uses become evident after long study and familiarity; their applications always remain largely a matter of the artist's personal feeling and taste. As you study them let them guide your taste and appreciation of good lettering; observe them for style, color, proportion and spacing—the required essentials of all good lettering. The STYLE of the letter must be in good *taste*. The COLOR must be correct. Every letter must be in good PROPORTION to other letters. SPACING between each two letters must be proper. Style, color, proportion and spacing cannot be analyzed mathematically—they are intangibles. To each student mastery of them will come only in time through study, diligent practice and natural talent.

Ultimately, of course, the student will want to *design* alphabets, create new styles that express his own ideas of grace and effectiveness, his own creativeness. To enable himself to do so, his best course will be to study the styles here laid before him, follow them, work with them, analyze their differences and how each gains its effect. Then he will be ready to start creating styles of his own—going as far and as high, qualitatively, as his talent, his inventiveness and his taste will carry him.

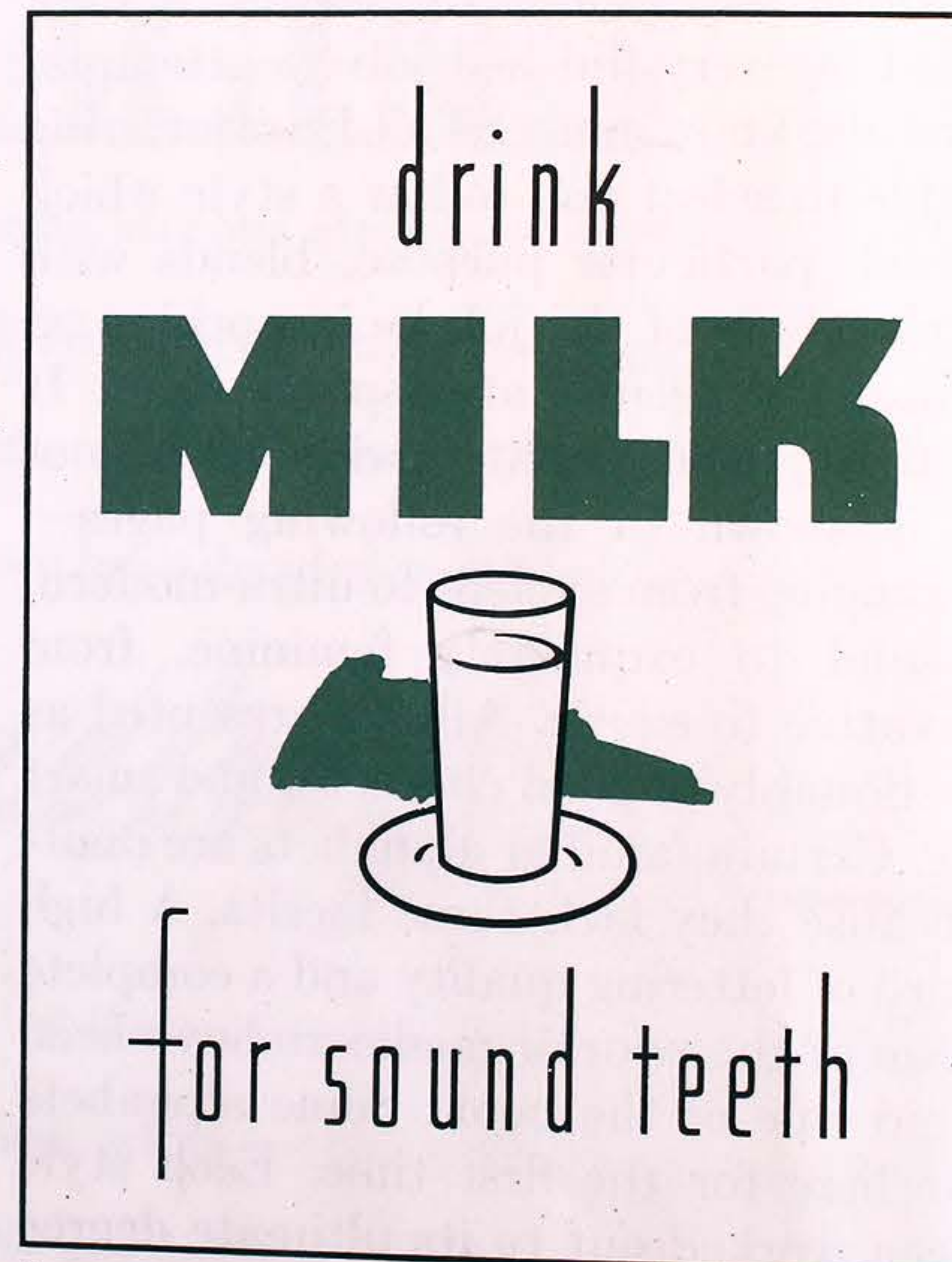
Variations

● *Lesson 8:* Shown on the opposite page is a sound, practical, pleasing alphabet. Followed exactly, it will give an excellent effect for many purposes. Then also, it can be italicized, or made heavier and shorter, or thinner and taller, as shown in the words VARIETY in the black block. . . . On this page are shown some posters in which some variations are used. In each variation the essential characteristics of the original alphabet are retained.



DRILL: On practice sheets, letter all or some of the letters in the alphabet on page 23 to get the "feeling" of the style.

Exercise: Letter one of the three posters shown below, as if it were to be reproduced. Don't attempt to do it in the small size shown here; make your poster three times as long and three times as wide as those shown here.



OPEN SCHOOL WEEK!

ABCD

STUV

VARIET

VARIET

- it's the

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 - ?

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

VARIETY

•

VARIETY

-it's the RESULT that COUNTS !

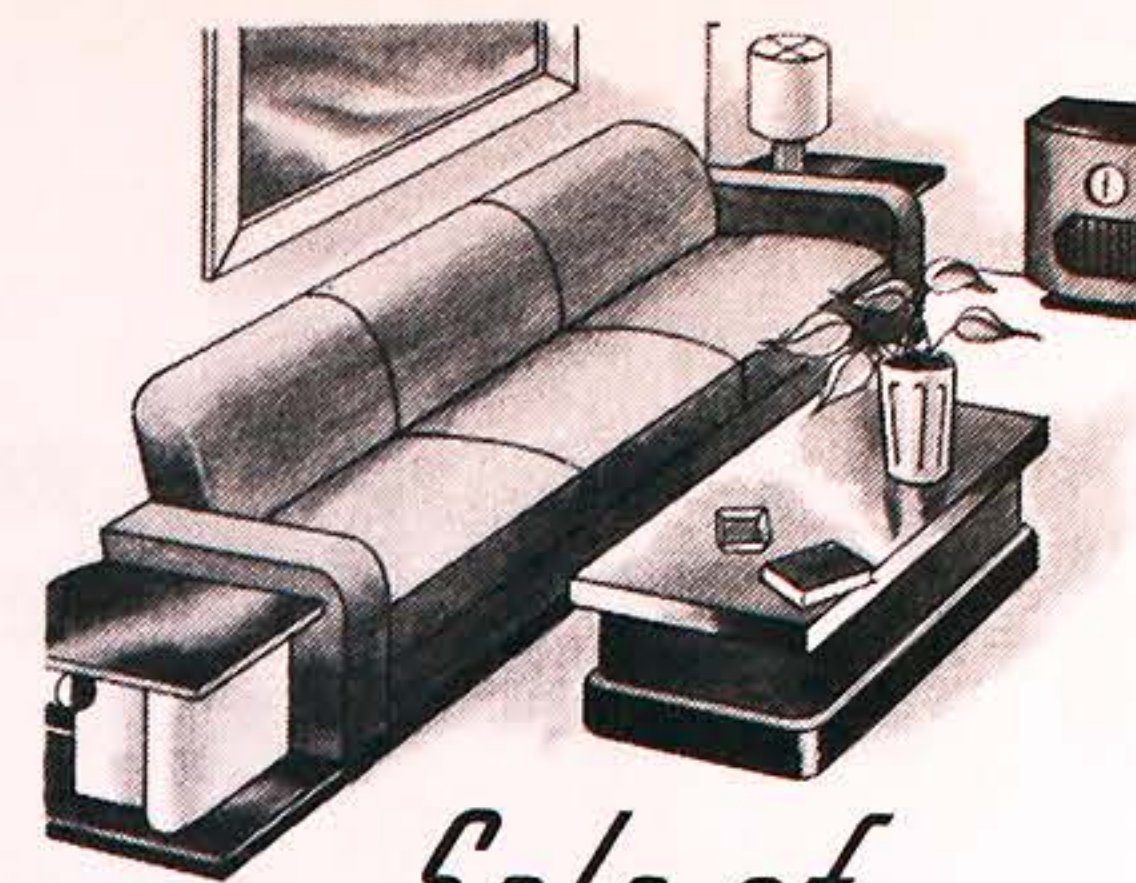
l or some of the
o get the "feel-

posters shown
. Don't attempt
ere; make your
e times as wide

K

th

● Here is a department store sale ad, using lettering shown on pages 22 and 23. Because the subject is Furniture, the main lettering is large and solid, and the other lines are lettered in harmonizing thickness.



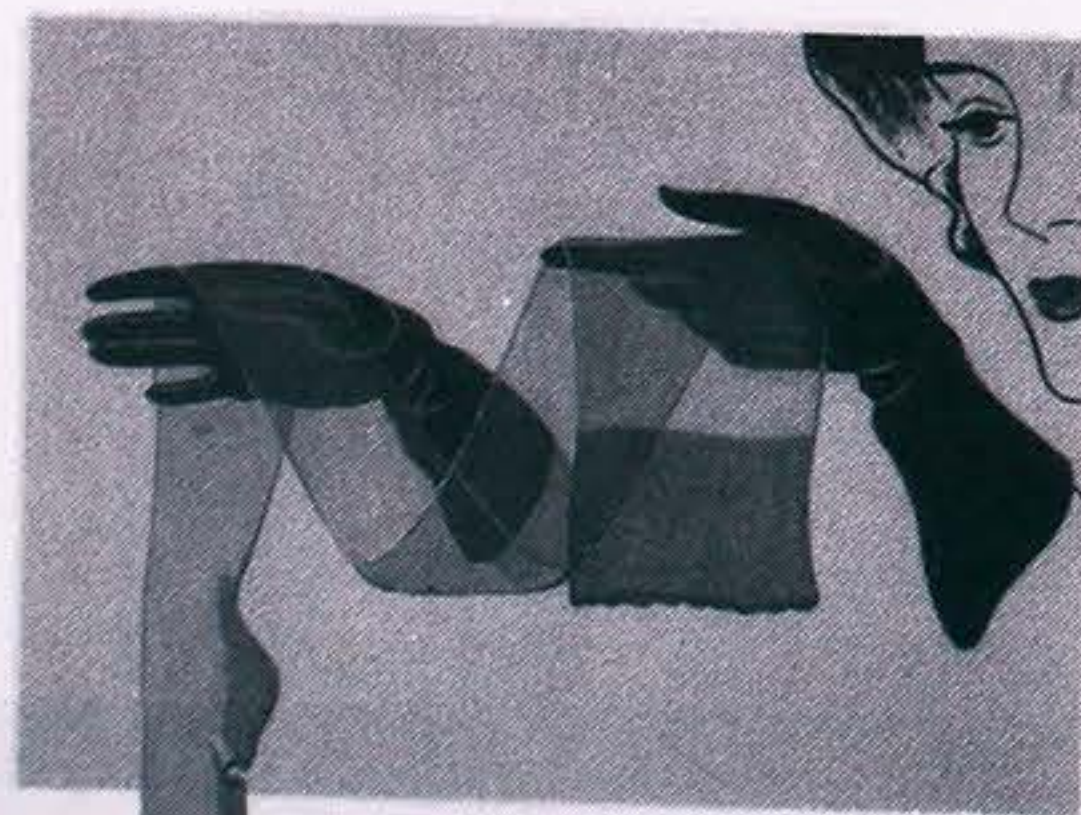
Sale of
FURNITURE
 PRICES GREATLY REDUCED

Lesson 9: Look at the ads shown below. What weight lettering would be appropriate for the display line in these ads?

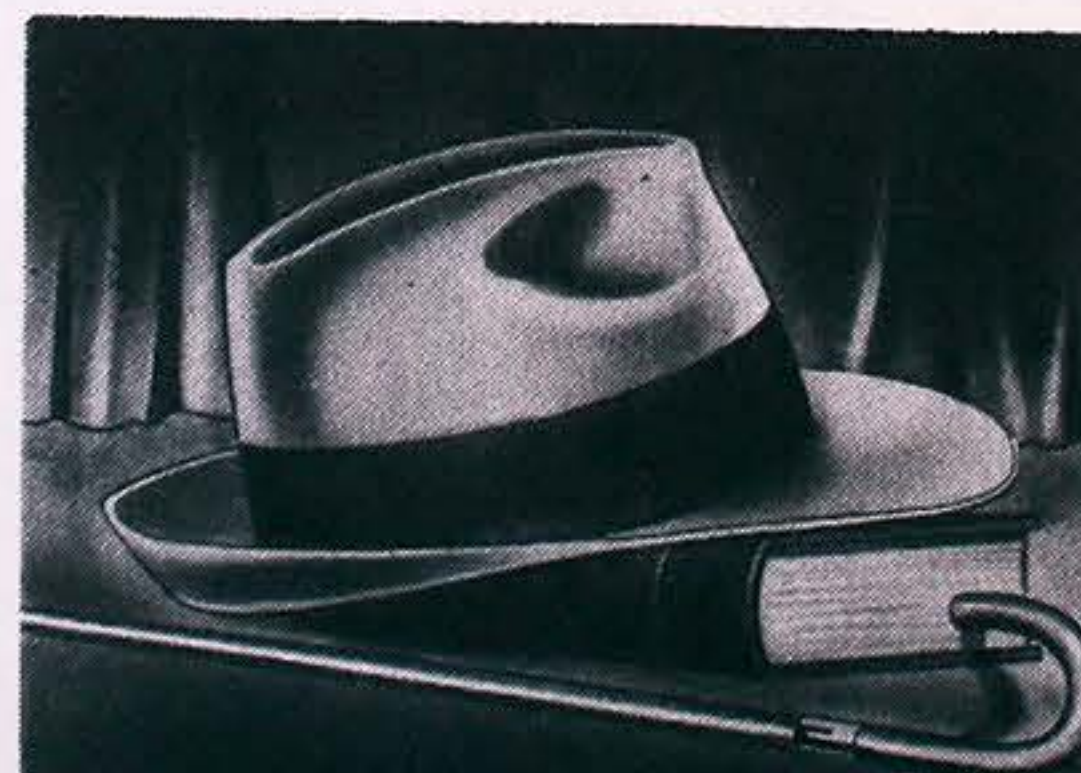
Exercise: On a piece of paper 5" x 7", letter the words "SALE OF HOSIERY, prices greatly reduced," in one of the styles of lettering shown on pages 22 and 23. On another sheet letter "SALE OF MEN'S HATS prices greatly reduced"; on another "SALE OF POTTERY, prices greatly reduced." Use a different weight for the main line in each ad—a tall thin letter for sale of HOSIERY; a broader

letter for SALE OF POTTERY, and an in-between weight for SALE OF MEN'S HATS. In each case letter "Prices Greatly Reduced" in a style that will harmonize with the main lettering.

Note: On page 63 you will find sketches showing one answer to this problem. These styles however, are not the ONLY correct answer, or even the best. Tastes differ; and you must develop your own. It may help, however to compare your taste with the authors', so after you have completed the exercise, turn to page 63.



Sale of
HOSIERY
 Prices Greatly Reduced



Sale of
MEN'S HATS
 Prices Greatly Reduced



Sale of
POTTERY
 Prices Greatly Reduced



le of
ITURE
 TLY REDUCED

and an in-between
 TS. In each case
 in a style that
 ring.

sketches showing
 styles however,
 er, or even the
 velop your own.
 your taste with
 completed the



Sale of
POTTERY
 Greatly Reduced

ALPHABETS

UPPER AND
 LOWER CASE

12

L. A. City School Districts
 Granada Hills High School

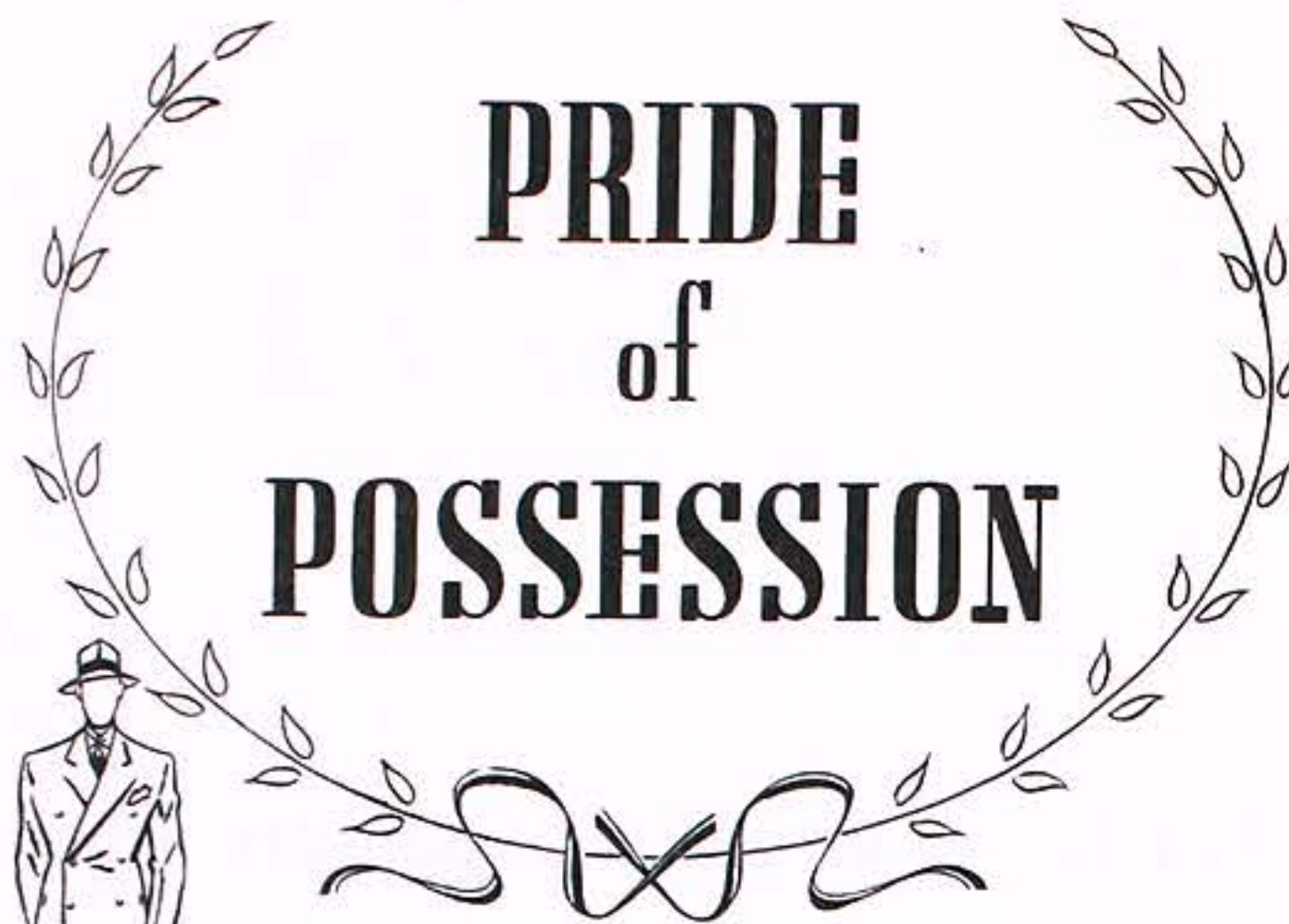
● On the following pages are thirteen basic alphabets—13 original styles of lettering ranging from a classic letter with a Roman feeling on page 28 to the modern, rather “tricky” styles on pages 36, 37 and 38. These are styles most generally usable in usual lettering purposes. They offer a wide range of different “feeling”, moods or suggestions. Study each style, ask yourself what atmosphere it suggests; whether you would use it for a Face Powder ad, package or poster; for men’s clothing, Pottery, Machinery, a Food Product, Modernistic Furniture etc. Note that each style may be varied (made taller and thinner or shorter and fatter) as shown in the black block on each page.

Lesson 10: After studying the style on page 28, letter a complete alphabet in that style, carefully, as if for reproduction. Notice the “serifs” (the little cross-lines at top and bottom and at ends of strokes) on each letter; and also that some lines are thicker than others. As you letter, be sure your serifs and your thick-and-thin lines follow exactly those in the alphabet you are copying

Lesson 11: Letter your name in the alphabet on page 30 or page 31; and in both the styles shown on page 38.

Lesson 12: Letter the line “It’s the Result that Counts” in each of the styles shown on pages 32, 33, 34, 35, 36 and 37.

**PRIDE
of
POSSESSION**



\$30

PHELPS CLOTHES
NEW YORK • LONDON • PARIS

Advertisement . . . Using Alphabet on Page 33

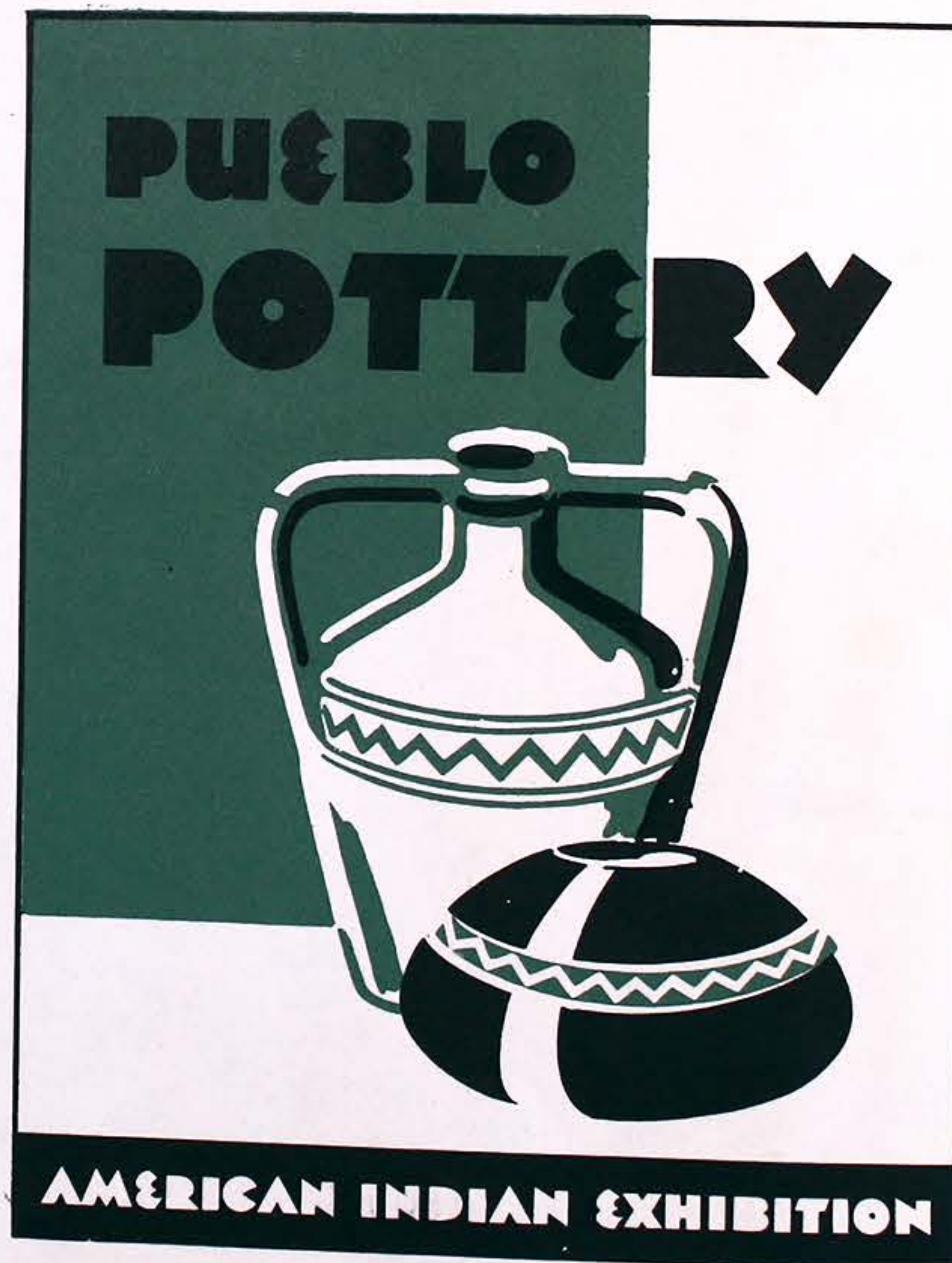
● *Lesson 13.* Here are a men's wear ad, a face-powder box, and a pottery poster, in which styles of lettering have been selected from the next 12 pages. Do you think the selection was a wise one? What lettering would YOU have chosen for each purpose? Now suppose the AD were on WOMEN'S EVENING dresses; suppose the BOX were a SHOE POLISH BOX; and suppose the POSTER featured FINE DINNER CHINA;—what lettering would you select?

Exercise: Following these sketches for arrangement, letter in the style you think best, headline and signature for an ad on EVENING DRESSES; a box for SHOE POLISH and a poster for FINE DINNER CHINA.



Package Design . . . Using Alphabet on Page 37

Poster . . . Using Alphabet on page 38



(After you have completed your exercise, turn to page 63 and compare your selections with the authors'.)

**ABCD
STUVW**

**VARIET
•
VARIET**

- it's the

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 · ? !

VARIETY
·
VARIETY

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

- it's the RESULT that COUNTS!



on Page 37

ge 38



turn to page
the authors'.)

ABCDEFGHIJKLMNOPQRSTUVWXYZ* I23456789*?

abcdefghijklmnop
nopqrstuvwxyz

VARIETY
.
VARIETY

Variety
.
Variety

- it's the RESULT that COUNTS!

- it's the

PQR

89*?

ABCDEFGHIJKLMN O P Q R

*STUVWXYZ * I 2 3 4 5 6 7 8 9 * ?*

VARIETY

VARIETY

Variety

Variety

*abcdefghijklmnop
nopqrstuvwxyz*

COUNTS!

- it's the RESULT that COUNTS!

ABCEDEFGHIJKLMNOPQR
STUVWXYZ * 1234567890 * ?

abcdefghijklmnop
nopqrstuvwxyz

Variety
Variety

Variety
Variety

- it's the Result that Counts!

- it's the R

PQR
90*?

ABCDEFGHIJKLMN O P Q R
S T U V W X Y Z + 1 2 3 4 5 6 7 8 9 + ?

ariety
ariety
Variety
Variety

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

unts!

-it's the RESULT that COUNTS!

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 * ? !

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

VARIETY

.

VARIETY

ABCD

STUVW

VARIETY

.

VARIETY

- it's the **RESULT** that **COUNTS** !

- it's the

O P Q R

8 9 * ? !

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 - ?

VARIETY

VARIETY

VARIETY

VARIETY

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

OUNTS !

- it's the RESULT that COUNTS !

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 * ?

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

VARIETY

.

VARIETY

A B C D E

S T U V W

VARIETY

.

VARIETY

- it's the RESULT that COUNTS!

- it's the

O P Q R
7 8 9 * ?

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 • ?

VARIETY
•

VARIETY
•

VARIETY

VARIETY

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

UNTS !

- it's the RESULT that COUNTS !

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

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 *

VARIETY

.

VARIETY

A B C

M N O

W X Y

VARIETY

.

VARIETY

-it's the RESULT that COUNTS!

-it's the

J K L
V W
7 8 9

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

VARIETY
•
VARIETY

VARIETY
•
VARIETY

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 +

UNTS!

-it's the RESULT that COUNTS!

**ABCDEFGHIJKLMN OPQR
STUVWXYZ-123456789?**

VARIETY

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

VARIETY

EX

OLD FAS

LET

OPQR
5789?

RIETY

J K L
V W
7 8 9

RIETY

EXOTIC AND
OLD FASHIONED
LETTERING
UPPER CASE

● For the extraordinary—for the different—for that which wants to seem quite foreign and of another world, exotic lettering can set a keynote. The bizarre atmosphere of Arabic, the distinct orientalism of the Chinese, the cloistered austerity of Old English—these, created by lettering such as this, frequently have high suggestive value, properly applied. ● A note of caution: Be especially careful not to misapply exotic lettering. Being so distinctive, it is especially offensive in the wrong setting.

● The true spirit of bygone days can be delightfully suggested only by a most careful attention to details of the form, ornamentation and draftsmanship of each letter.

● The old-fashioned alphabets on pages 43 and 44 afford a wide variety of weight and color. But each alphabet should be followed rather closely since variations are apt to spoil the feeling. ● Entire lines can be lettered in these styles, or an interesting effect gained by using one very decorative old-fashioned letter as an initial capital, followed by ordinary lettering.

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 ?

ORIENT

ا ب ج د ه ز ح ت ث ك ل
 م ن و پ ق ر س ت ث و و
 x y 3 1 2 3 4 5 6 7 8 9 ?

ORIENT



on Page 43



Page 44

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	?

O R I E N T

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	?

A N G L O

A	B	C
M	N	O
X	Y	Z

Q U A I

a	B	C
M	n	O
Y	Z	-

Q U A I

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

Q U A I N T

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 ?

Q U A I N T

J K L
W X
8 9 ?

E N T

K L
W X
8 9 ?

G L O

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

Q U A I N T

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

Q U A I N T

EXPR
LETT

EXPRESSIVE LETTERING

● Here we do things with letters that enable lettering to do things with words. Here is creative suggestion—here is illustrative value—here is powerful help in registering an effect. This lettering will “make” a layout. It contributes more graphic emphasis and suggestive value than most figure illustrations could. Use these as they appear; analyze their technique to enable you to create similar effects with other words for other needs.

**COLD DAYS
AHEAD!**

Prepare now

**SUPERIOR
MOTOR OIL**



Advertisement . . . From Page 47 (Ice)

Lesson 15. This is one of the most interesting and provocative fields of lettering. It requires imagination and creative ability as well as good workmanship. (Though seemingly "free-and-easy, these expressives are hard to do well, and must be executed carefully if they are to be effective.)

Exercise 1: Letter each of the following words in the obviously appropriate style shown on the next 4 pages:

- RADIO ARCTIC HOT SKI FAST
- LOOK OUT! TAPE GHOST STRIP
- SHADOW PATTERN EXTRY LASSO
- PAUNCH WOODLAND BANG

Exercise 2: Letter each of the following words in an expressive style that you create to suggest its meaning:



Box Design . . . From Page 50 (Rustic)

NEWS



JOIN OUR CAMERA CLUB • JOE HART

Poster . . . From Page 49 (News)

**NERVOUS SOLID LIGHT ELASTIC
RAINY RUNNING NIGHT-TIME**

This is a challenge to your creative ability, in which the following hints may help: Nervous people are shaky; a block of granite is solid; elastic stretches; drops dripping off objects suggest rain, etc. etc.

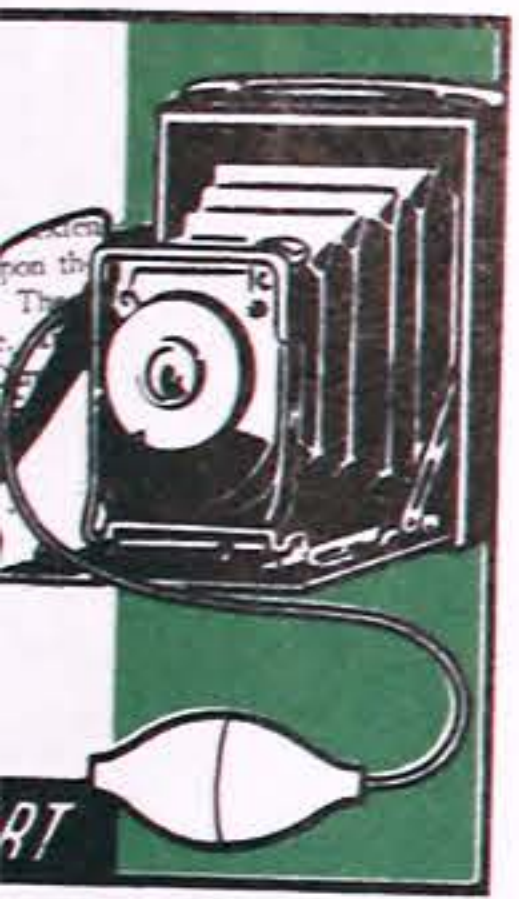
Lesson 16: Go through newspaper or magazines to find five ads which have a headline, a signature or other display word which could be lettered in an expressive style and thereby improve the ad. Letter that word in that style.

Lesson 17: Study packages on your pantry shelf or at your grocer's, or druggist's to find three which would be improved by expressive lettering. Redesign them.



...ITS
BEER
Biscuits

...0 (Rustic)



...RT
(News)

... ELASTIC
...GHT-TIME

...tive ability, in
...help: Nervous
...anite is solid;
...ng off objects

...per or maga-
...ve a headline,
...d which coul-
...e and thereby
... in that style.

... your pantry
...ggist's to find
... by expressive

Lightning

FIRE

ICE

SNOW

SCARED

SCARED

Ribbon

Ribbon

Weird

FABRI

WIRE

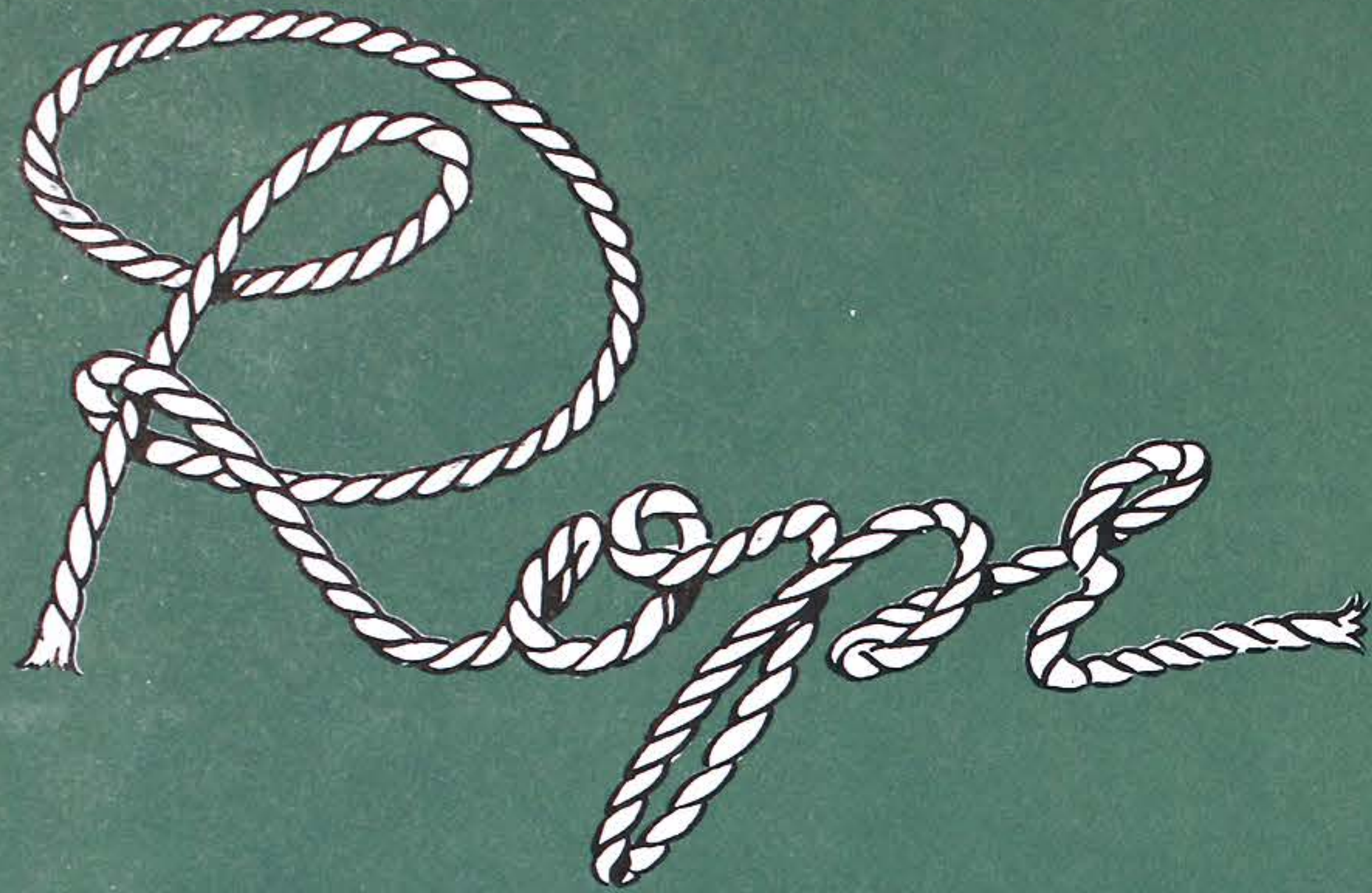
Ribbon

REFLECTION

Wired

FABRICS

NEWS



OBESSE



BURST

S T Y L
T R E A

BESE

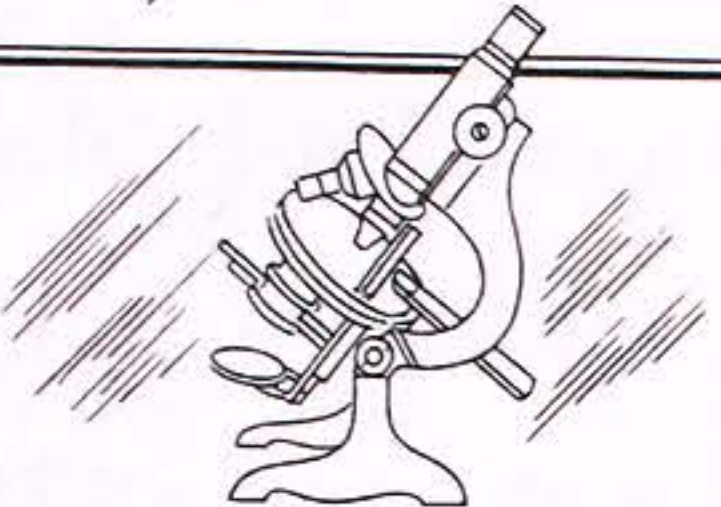
IRST

STYLE AND TREATMENT

● Here is a marvelously effective weapon for the letterer's arsenal: use of effects; taking any style of letter and giving it "punch" and a host of other qualities by *treatment*. ● Giving a letter three dimensions often transforms it and gives it new value as a "composition maker." Reversing it from black-on-white to white-on-black; giving it a thin shadow, a thick shadow, a flat shadow or an "echo" shadow on a parallel plane; or jump crazily out of a jumbled-looking disarray—each of these has amazing ability to create an effect. Some of the following call for new media, some call for 2 colors and combination plates, but many achieve their dynamic, inspiring force without necessitating any mechanical difficulties whatever.

● Study these effects carefully, noting the "scheme" of each—from which direction the light comes to throw that particular shadow, what governs the seemingly haphazard position of the letters, etc. Note that the middle one on page 55 is made with crayon on rough board; that the center one on page 56 is made with wash (lampblack diluted with water) and that the bottom one on page 56 can be done either with wash or pencil shading.

**PREVENT
INFECTION**
Preventing the most universal contamination



Lenses are used to examine the structure of cells and tissues. They are also used to study the growth and development of organisms. Microscopes are used in many fields of science, including biology, medicine, and geology. They are also used in industry to inspect the quality of products.

CASE PHARMACEUTICAL COMPANY
Manufacturers of the most effective medicines

Advertisement . . . From Page 55 Bottom

Lesson 18

Exercise 1: Letter your name, or the name of your school in 5 of these styles.

Exercise 2: Find five ads and three packages which would be improved by one of these styles, then, selecting a style which is in harmony with the product and the rest of the type, decoration etc., reletter whatever words you think wise in an "effective" treatment. Then ask yourself, "Have you improved the effect?"

Exercise 3: Create five new effects along the general lines of the treatments shown on the next few pages, using any word you wish.


CORBIN
AIRPLANE KIT
#14



CORBIN AIRPLANE KIT #14

Box Design . . . From Page 56 Top

DRIVE WITH
CARE



and
PREVENT ACCIDENTS

Poster . . . From Page 53 Bottom

EF

EF

EF

EFFECTIVE

EFFECTIVE

EFFECTIVE



56 Top



ottom

EFFECTIVE

EFFECTIVE

EFFECTIVE

EF

EF

EF

EFFECTIVE

EFFECTIVE S

EFFECTIVE

VE

VE

VE

EFFECTIVE

EFFECTIVE

EFFECTIVE

MODERN

INITIAL

LE

VE

VE

VE

MODERN SCRIPT INITIALS AND LETTERING

● Script is nimble. Script makes the fastest of headlines. Easy to read, deceptively free in its latitude, it makes possible greater artistic effectiveness than any other kind of lettering. But this very latitude is dangerous! However free it is, script must still be well balanced, well spaced and well designed. Then and then only do its advantages come into play. Its spontaneity must be planned; its freedom carefully ordered. Like the music of Milton's *L'Allegro*, it must be done " . . . with wanton heed, and giddy cunning." These alphabets cover a wide range of script effects. Single-stroke and thick-and-thin, light, medium and heavy—there is a style here for a wide variety of script requirements.

● A single script letter—bold, graceful and pleasant to look at—can be the most important point in a composition. It can key the ad, get the lettering off to a good start, leave the battle of conveying a message 50 per cent won.

The World's Finest Music



brought to you on a **KELTON**

Two models of Kelton radio-phonograph combinations are shown. The first is a large, ornate cabinet with a radio on top and a phonograph below. The second is a smaller, more compact model. Both are designed for high-quality sound reproduction.

KELTON

RADIO AND PHONOGRAPH COMBINATIONS

Advertisement . . . From Page 59 and Page 60 Top

● **Lesson 19: DRILL:** Practice lettering each of these capitals and each of these lines in quick free fashion. Do each a number of times, until you get the swing of it.

Exercise 1: Letter the entire alphabet on page 59.

Exercise 2: Letter the sentence "Silence is a great peacemaker" in THREE of the styles shown here. Letter in pencil first, using a free swing and then modifying it to the desired style; then go over the pencil carefully with pen or brush.

Exercise 3: Letter "My name is . . ." in each of the same three styles you selected for Exercise 2. Be sure that the new Capitals and small letters you must now create are consistent with the rest of the lettering.



Label Design . . . From Page 61 Bottom
Poster . . . From Page 61 Middle

Star Dust

A DRAMA
by
BOB SCOTT

now at the Savoy

Exercise 4: Find three magazine ads and three packages which you think would be improved by script lettering and do the necessary lettering.

A B

H

O F

V W

A B C D E F G

H I J K L M N

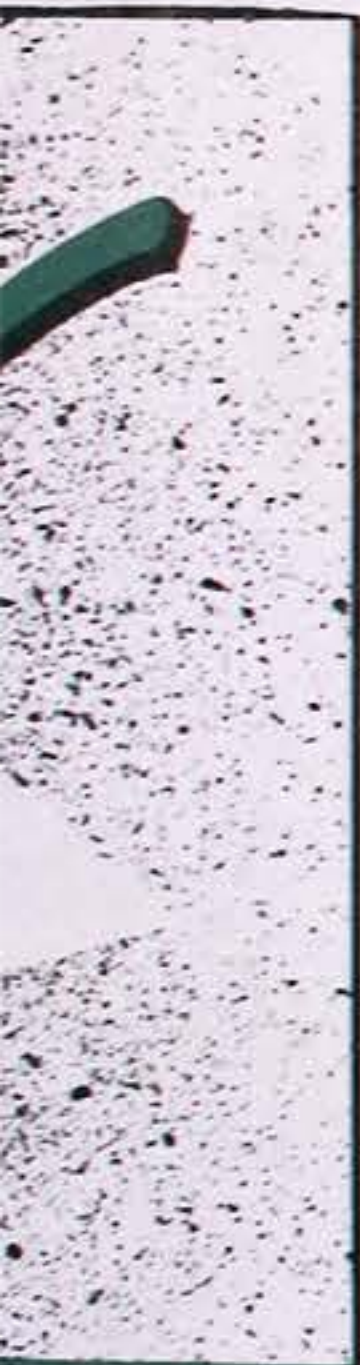
O P Q R S T U

V W X Y Z ?



bottom

middle



MA

COTT

how

ads and
would be
d do the

Silence is a great peacemaker

Silence is a great peacemaker

Silence is a great peacemaker

Silence

Silence

Silence

Silence is a great peacemaker

Silence is a great peacemaker

Silence is a great peacemaker

emaker

emaker

emaker

Ladyship
SHOES

MONTCLAIR
High School

AMERICAN
Steel Company

OLDTIME
MAPLE SYRUP

Post
ADVERTISING AGENCY

PASHA
TURKISH RUGS

Combining Styles of Lettering

TRADE MARKS AND SIGNATURES

Interesting, appealing effects are obtained by combining several different types of lettering to make attractive, memorable trade marks and signatures. They may HARMONIZE or CONTRAST; "expressive" or "effective treatments" for one word may be happily combined with good plain letters for the rest. Frequently the most exciting effect can be obtained with CONTRAST—a "change of pace" in which a heavy solid letter is combined with a light nimble script; a broad thick style with a delicate feminine one.

Exercise: Study the combinations on this page, then, using different styles for each one, letter the following:

SWALLOW GLOWRIGHT MASTODON
AIRPLANES LAMPS TRACTORS

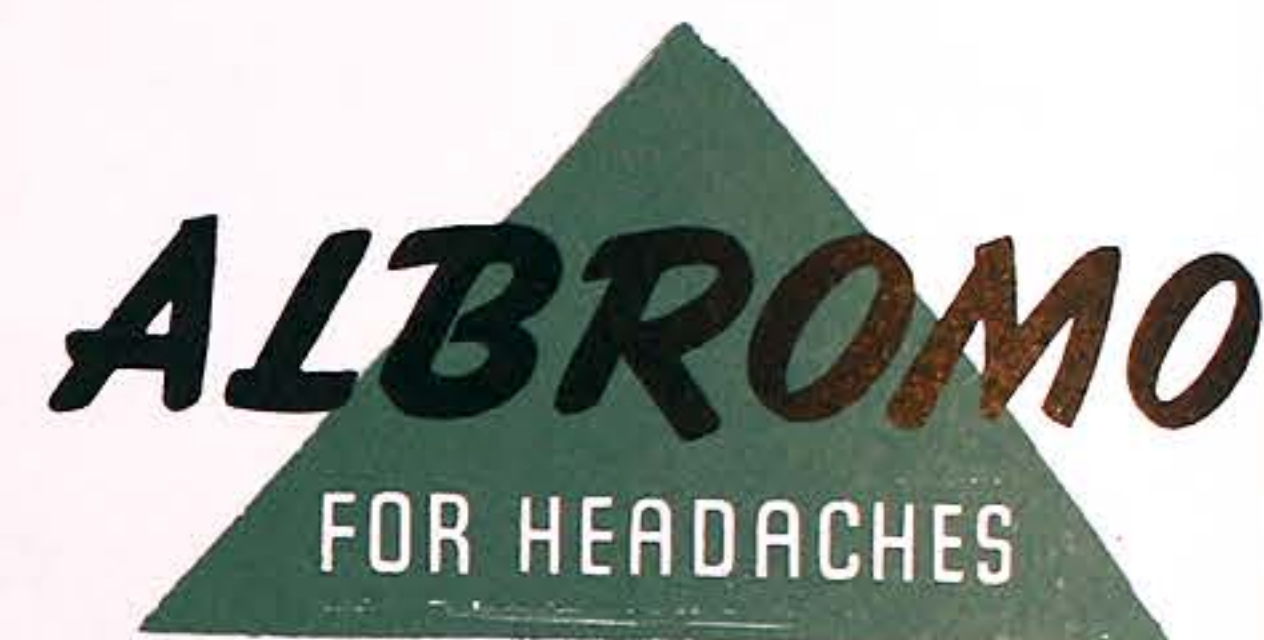
CLASSIC ART GALLERIES

KIDDIES TOY SHOP

ETERNITY MAUSOLEUM
JITTERBUG ALPHONSE
RECORDS CAFE FRANÇAIS

ATLANTIC STEEL FOUNDRY

ELISE BEAUTY SHOP



SALE OF
HOSIER

PRICES GREATLY REDUCED

ABOVE
BELOW



EVENING
DRESSES

\$80

PHILIPS FROCK
NEW YORK · LONDON · PARIS

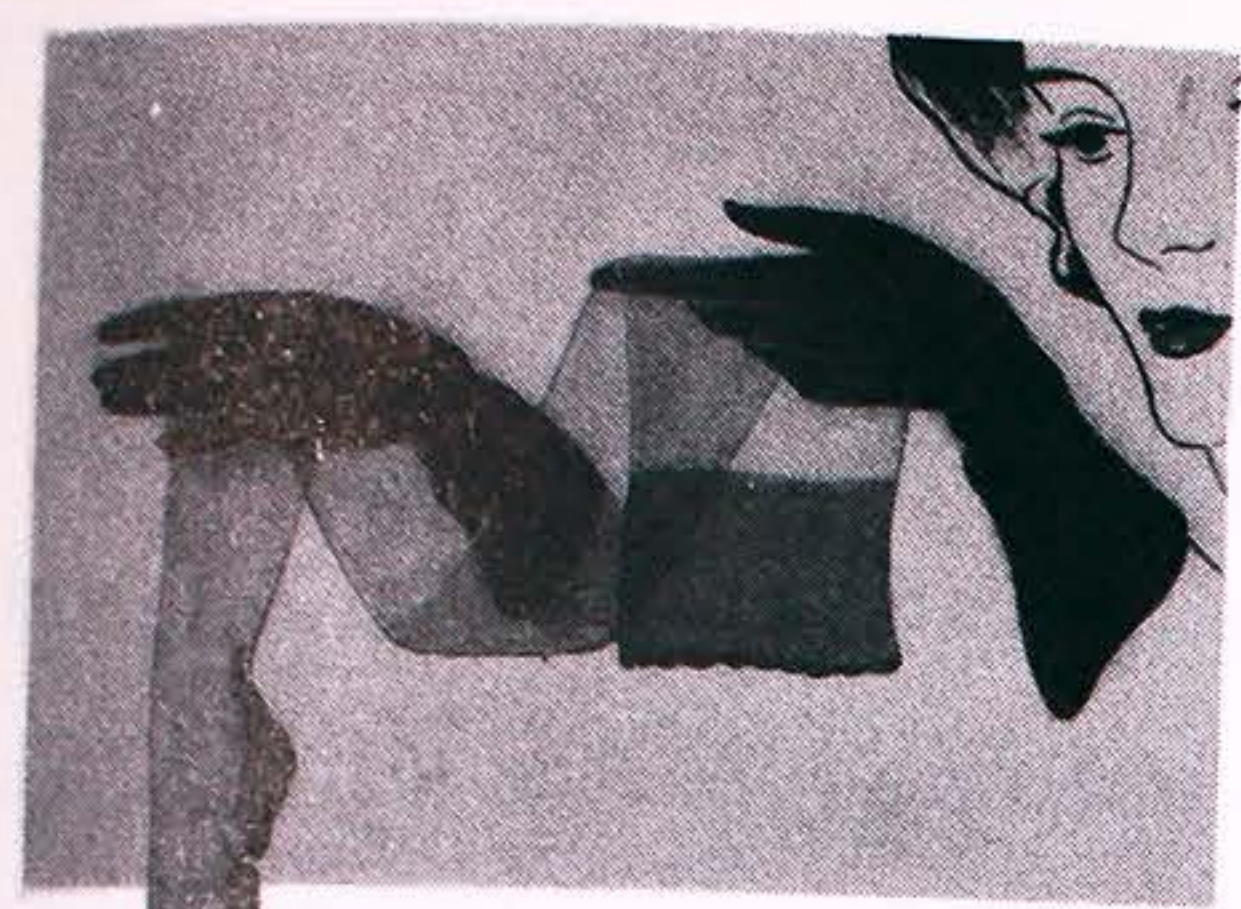


ALBROMO
FOR HEADACHES

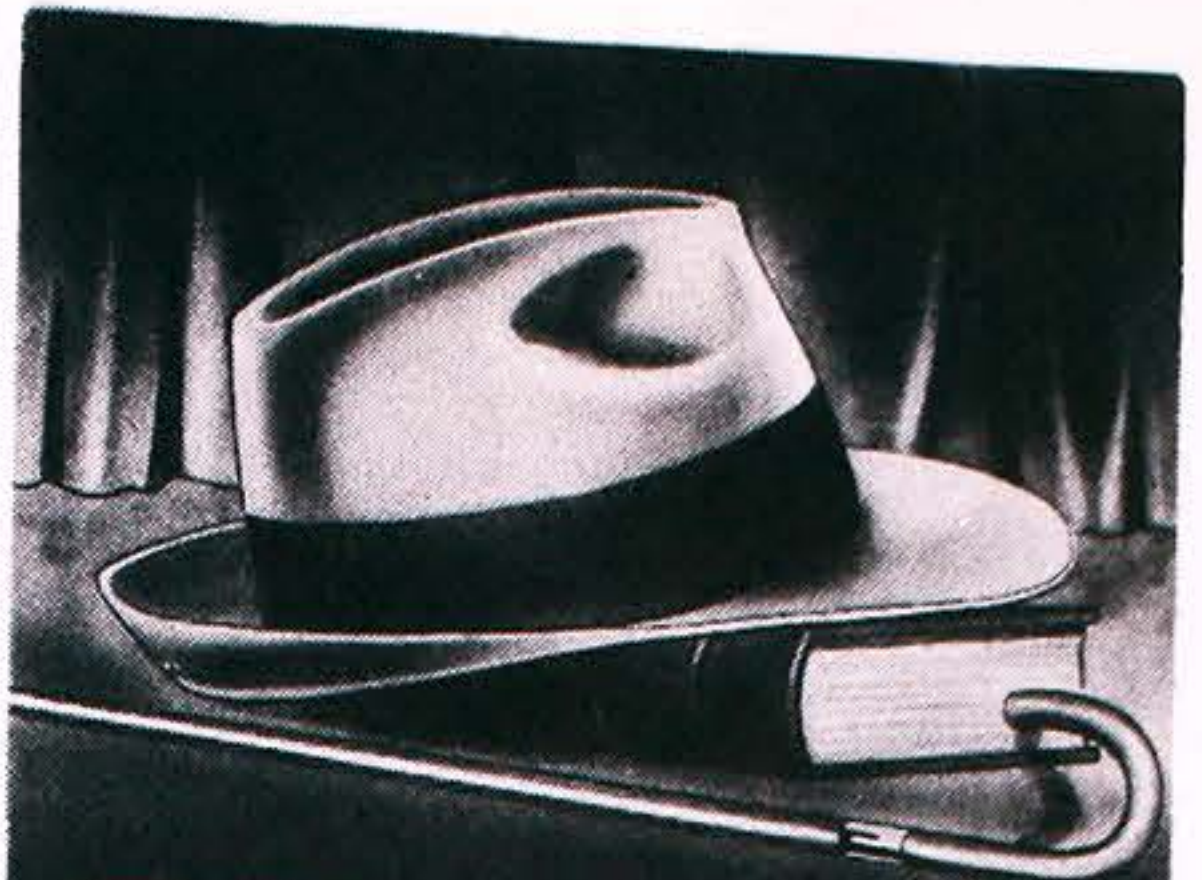
SANDOW
Trucks

ONYX
THE HARD FLOOR FINISH

WEST'S
The Store for Men



SALE OF
HOSIERY
PRICES GREATLY REDUCED



SALE OF
MEN'S HATS
PRICES GREATLY REDUCED



Sale of
POTTERY
PRICES GREATLY REDUCED

ABOVE: The Authors' Suggestions for the Assignment in Lesson 11, Page 24

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A FINAL WORD

● Having finished the exercises in this book, the student is urgently advised to continue practising, practising, practising. The more he letters, the more he will improve. His craftsmanship will improve, the sharpness and flawless execution which are so important; and also his taste, his feeling for the right style, the right spacing and the many touches that mark the difference between the tyro, the mediocre artist and the highly successful professional. But the practice must be careful; the urge to improve oneself ever present and ever alert. Sloppiness, careless execution, is an insidious disease; once the habit is formed, great harm is done. Set yourself a high standard in the execution of *every* piece of lettering; after it is finished, examine it to see how it could have been improved: Is the spacing correct? . . . was the style true? . . . are all the letters consistent? . . . were any opportunities overlooked for a happy joining of letters or other expert touches?

Reread the opening instructions, practise lettering the alphabets in this book; go over again and again the exercises in the latter pages, analyse the styles you admire and see what makes them good. *Keep on lettering*: this way, and this way only will you develop the skill that means success.

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