



by Ross F. George

The Feed Ball Text Book

"Modern Pen
Lettering"

Short, simplified methods with modern lettering pens—Offering a comprehensive selection of the most practical alphabets, decorative borders, show card stunts and artistic designs for Teachers, Students, Commercial Artists, Engrossers, Draftsmen and Card Writers

5th
Edition
Revised and Copyright 1929
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FIFTH PRINTING WITH INDEX

Introductory~

The chief difficulty in lettering does not lie in drawing the characters but rather in producing clean, clear-cut elementary strokes with either pens or brushes, the latter being extremely hard to manipulate successfully owing to absence of the feel of firm contact with the marking surface. This results in a wavering degree of uniformity in the elementary strokes which requires subsequent trim-up, patching, remodeling etc. usually disastrous to the appearance of the finished product and indicating lack of technique *** The introduction of Gordon & George patent "SPEEDBALL" Lettering and Drawing Pens ~ has fulfilled the promise of an improved medium for the production of modern styles in hand lettering at high speed*** These pens are now used in all branches of the art of applied lettercraft throughout the civilized world and are now available in four styles, square, round, oblong and oval, affording a most efficient working assortment of twenty five pens. The examples in this book, which illustrate in a measure the scope of the Speedball, are the product of practical advertising men,

Also, there is offered in this book a simple but comprehensive system of instruction that has won the international praise of both teachers and craftsmen ~ It presents lettering for commercial purposes in a manner that appeals to the amateur and the experienced professional alike

NOTE CAREFULLY

To successfully manipulate any pen, it is necessary that the operator be thoroughly familiar with both its potentialities and its limitations.

In the production of letters by hand, study first the primary construction of their elements. Then determine just what style of a pen will best produce these elementary strokes with the least amount of effort. Do not attempt to copy or reproduce any letter or alphabet with a pen or a brush that is not adapted to the production of its elements. Such efforts are generally misdirected and usually result in a failure or an unnecessary loss of time and effort. There is a Speedball pen designed for every different alphabet.

In selecting a pen for any given letter let it be of a style which will produce lines conforming to the characteristics of the alphabet. It should make the thinnest elements in a single stroke without subsequent retouching, or patching up. The thicker or wider elements may then be produced by doubling or tripling the strokes if a heavier letter is desired. A very flexible, fine pointed pen is usually a poor medium in that it gives a varying-degree thickness of stroke and is hard to control on oval or circular elements because it digs into the surface of the paper.

Never use a T-square, ruler or compass in drawing the elements of any letter. These instruments should be used for ruling or penciling guide lines, mechanical borders, etc. A letter that is ruled is simply a mechanical draft; it may resemble a type, but never hand lettering, and is almost impossible to arrange in an artistic manner. The freedom, grace and individual touch of hand lettercraft usually result from the rhythmic training of the hand, arm and fingers to act in subconscious unison, using a continuity of movements much the same as those taught in penmanship, which never will be imitated with the use of mechanical appliances.

LETTERING INKS

Without the proper inks or colors, it is impossible to get the best results from any pen. For lettering purposes, thin, watery, transparent inks or fluids and thick, gummy, sticky masses never produce good results. But the standard brands of waterproof or India drawing and lettering inks are generally excellent for pen lettering.

When good lettering inks are not available, opaque colors will be found more practical for show card work than transparent colored inks. But show card colors prepared for brush use seldom work satisfactorily in pens without special treatment. To produce good results, a small quantity of the desired color should be put into a separate jar and thinned with a solution consisting of four parts water, one part alcohol and a few drops of glycerine. This mixture must be kept well stirred and of a consistency that will permit it to flow freely from the pen. Do not prepare a large quantity of these show card colors as they work best when freshly mixed. If the colors evaporate and become too thick, thin with the solution mentioned, and if they still flow too slowly the feeder on the pen may be raised just a little.

Pen feeders crusted with ink should be cleaned before using. When using white or heavy opaque colors, brush out the pens occasionally to keep the feeders from getting clogged. If they do become clogged, scrub them out in water with an old tooth brush to remove the hardened ink.

Owing to a constant demand for specially prepared lettering inks that can be used successfully with Speedball lettering pens, we have placed at the disposal of penmen, letterers, designers, etc., Speedball lettering inks. These are made in all the brilliant colors of the rainbow—red, orange, yellow, emerald, turquoise, green, blue, mauve, brown, Sho-card black, Tar-Black Waterproof and white. Speedball inks are sold by stationers and art supply dealers everywhere.

It is unnecessary to use a dropper, quill or stick to fill the Speedball. Simply dip it into the ink like any ordinary pen and shake or drain off the surplus by drawing the side of the pen across the edge of the bottle. The flat, bent-up section of the tip is the marking surface and should rest evenly on the surface of the card when making a stroke. Styles A, B or D will function successfully when moved in any direction, up, down or sideways, while Style C, which is a more flexible type of lettering pen, designed particularly for the Roman, Text and Manuscript alphabets, will function best when it is handled in the normal lettering manner.

KEEP YOUR PENS CLEAN IF YOU WANT THEM TO DO GOOD WORK.

Classification of letter styles by division of groups

A B C D E F G H **GOTHIC** All letters having the elementary strokes of even width are classified as Gothic ~ ~ ~ before the adoption of this simplified segregation, text letters were confusingly classed as Gothics

A B C D E F G H **Roman** All letters having elementary strokes "accented" or consisting of heavy and light lines, are classified as Roman

A B C D E F G H I **Italic** All slanting letters are classified as Italics - These can be further designated as Roman Italics - **Gothic Italics** or **Text Italics**.

A B C D E F G **Text** - This term includes all styles of Old English, German text, Bradley text or others of various trade names - Text styles are too illegible for commercial purposes

"Serif" a term applied to one of the fine lines of a letter especially one of the lines crossing at the top or bottom,

h h h m m m n n m

The addition of a different style of Spurs does not alter a classification of any letter or alphabet tho it may change its general appearance and trade name. Note examples of

Roman letters, with difference in spurs ~

Roman n Roman

Roman n Roman

Roman n Roman

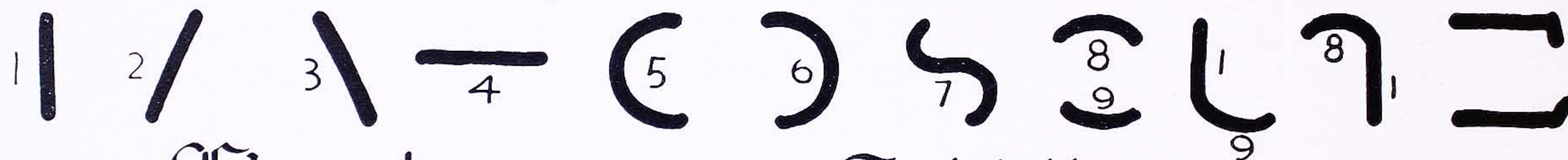
ROMAN n GOTHIC

Briefly- The art of lettering is most easily accomplished by assembly of the given principles, or elementary parts of each letter, each and every element must be produced with a single stroke of the lettering pen or brush. ~ Remember, There are certain special pens and brushes which are best adapted to producing the elementary parts with a single stroke Therefore; avoid a waste of time and effort in attempting letter styles with a tool not adapted to the production of the strokes without re-modeling.

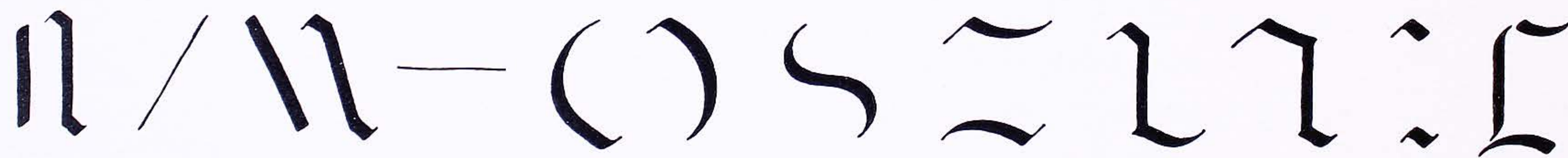
Elementary Strokes ~ Roman letters.



Elementary Strokes - Gothic letters.



Elementary Strokes ~ Text letters.



Illustrating the various combinations of curves, angles and serifs in Text lettering. Any of the above elements made on a slant from the vertical are termed *Italics*. Derived from the *Italic* styles of script lettering

A Primary System of Line Ruling for Easy Letter Construction

1
2
3
4
5 & Note-5 lines and 4 spaces in music staff:

Most everyone is familiar with the arrangement of 5-lines and 4-spaces in the music staff—
This arrangement is identical with the system of alignment used in ruling guide lines for lettering.

1 Height of CAPITALS and all small letters which ascend above normal top line - N°2

2 Top Line - height of all normal small letters

3 Waist Line

4 Base Line - CAPITALS and all normal small letters

5 Drop Line - indicates depth of all small letters which descend below normal base line - N°4

B b d e A h o y

Capital Ascender Normal Descender

1 Ascenders Small letters which ascend above normal height Capital Letters

2 Top Line

3 Waist Line

4 Base Line

5 Descenders

b d f h k l t A B L f g j p q y g

Small letters which descend below normal base

With this method of alignment a child can produce good lettering

1
2
3
4
5 ? a c e i m n o r s u v w x z & !

(Normal small letters)

In technical terms - Capital letters are called "Upper Case" All small letters are called "Lower Case" (Printer's term)

This scheme of ruling was conceived by Wm. Hugh Gordon for beginners use, and is not recommended for general work

ANYONE who can write can learn lettering, for no unusual talent is needed. Of course, some progress faster than others. Yet those who practice intelligently and conscientiously have little trouble mastering the fundamentals. The student will find this book a comprehensive and practical guide, whether he letters for a livelihood or just for the pleasure it affords. Carefully selected alphabets, layouts, stunts and working examples are constructively shown, to save time and effort.

Modern merchandising is so dependent upon show cards to sell its wares that we seldom see displays without them. In supplying this demand for legible show cards or posters, the experienced craftsman knows that he can do about fifty percent more work and do it better with a pen than he can with a brush. This explains why the bulk of display cards are now pen lettered. It is quite a stunt to letter a mass of copy with a brush and he is paid no more for the tedious brush job than for one lettered with a pen. When the work appears uniform, easy to read, and is ready on time, the customer is not concerned with how it is made.

With this in mind, let us explain why the marking tips of the different pens used for constructing various alphabets are so shaped. The square-tipped (Style A) Speedball pen was developed at a time when display advertising was strongly influenced by the square finish German poster letters which the busy card writers were finding very difficult and unprofitably slow to reproduce with the old chisel-edged pens and brushes they had to work with at the time. These new Style A pens produced square alphabets single stroke fashion and were so easy to use that they won immediate favor among artists and letterers. When the modified American variations began to replace the stiff German styles, new speed production problems were created for the letterer. At this time the round-tipped (Style B) Speedball pen was developed. And this pen proved to be the best all-round lettering tool the artist had.

Soon after this heavy poster vogue in lettering, there came a swing back to the Roman and the more graceful Italic styles of Medieval times. The beautiful characters introduced by these early Italian scribes and the variations later developed for the press by the French and English designers challenged the utmost skill of the artist. The influence of the flexible, chisel-edged reed, used by the Greek, Roman and Spanish scribes, is noticeably pronounced in the modern Roman and Italic derivations of our present-day designers. This vogue called out the old round writing pens and created a demand for a longer, more flexible lettering tool that would duplicate the strokes designed with the flexible reed. The Style C Speedball pen answered this demand and is the most popular pen for this purpose.

Following this period of thick-and-thin Roman letters came the vogue for thick-and-thicker poster styles that brought out many easier reading Roman and Text variations. These were designed with the Style B pen, building up the thicker elements with additional strokes. This "building up" took extra time for which the show card man received no reward. So the call for a pen that would produce this heavy Roman alphabet as easily and quickly as the Style C pen did the thick-and-thin letters was answered with the Style D Speedball. This Style D pen has a marking point that resembles an elongated oval and is much easier to manipulate than the Style C, due to the absence of fine lateral lines.

All Speedballs are equipped with triple reservoir ink retainers. The main reservoirs are designed to safely carry a large supply of ink and the auxiliary reservoir above the marking tip insures its even distribution over the entire marking surface. This auxiliary reservoir also acts as an automatic check valve to prevent ink blots, making the pens so easy to use that even the novice experiences no difficulty with their manipulation.

The simplest alphabet for a beginner is the Gothic, because all its elements are of uniform thickness. Leading up to this, a few exercises are offered on Page 6. Practice on any smooth card or paper, ruling three guide lines about half an inch apart for each line of lettering. At first, use a B-1 pen with black Speedball ink, which is recommended because of its special flowing qualities. When loading a pen dip it deep enough to fill both large reservoirs. Drain off the surplus ink by drawing the side of the pen across the edge of the bottle. Hold the pen like a pencil, keeping its marking tip flat on the paper while making each stroke. Work on a slanting desk, holding the card with the left hand so the natural downward pull of the right arm will follow the vertical axis of the card. Sit erect and close to the desk.

Work with a full arm movement, maintaining an even pressure on the pen. Resting an instant at the finish of each stroke before lifting the pen insures sharper terminal. Take up the practice exercises in the order given, making complete lines of each. Start with the vertical strokes (downward), then the oblique strokes (left to right and right to left) and then try combinations in the order of H, L, F, E, N, M, V, A, W, X, I, Y and Z. When you can make these fairly uniform go on to the circular exercises. Start with a few lines of half circles to the left, then to the right, carrying each stroke well past center. Now combine these two, completing the circle or letter O without the overlaps showing. The circular exercises starting left, then right, will be found very helpful in developing a free arm swing. Follow these with the other circular letters G, D, P, B, R, Q and S, until you have completed the entire alphabet shown on Page 7. Practice different word combinations and sentences. Then learn the numerals and follow with the "lower case," or small letters.

Study the action of your pen. If it produces ragged work, find out why. Are you holding it so that the marking tip does not glide flat over the paper? Or are you picking it up before the stroke is completed? There is a tendency at first to use a finger movement which raises the lower side of the marking tip off the paper before the end of the stroke, producing ragged terminals and lateral strokes. Perhaps the surplus ink was not drained off or the pens are so clogged with hardened ink that the liquid cannot flow. Working over strokes usually chokes the tip with crusted ink. You cannot do clean work with dirty pens, so keep them clean by scrubbing occasionally with a wet toothbrush. If the feeder gets sprung away from contact, slip a small knife blade under the neck where it joins the pen and pry it up a little while holding the tip in contact with the nibs. This will set it back into position again.

Work with an even stroke and do not be in too great a hurry. "Learn to walk before you try to run." Save time by studying the form and construction of each letter before you start. With a pencil draw out the strokes in their consecutive order and retrace them with a pen. Note where the elements start and where they stop, then strive to complete them in a single stroke. Numbered arrows indicate their order. If you handle your pen properly it will not be necessary to retrace letters. When you can handle the Gothic alphabet with a large pen, practice it with each of the smaller pens, ruling your guide lines proportionately closer.

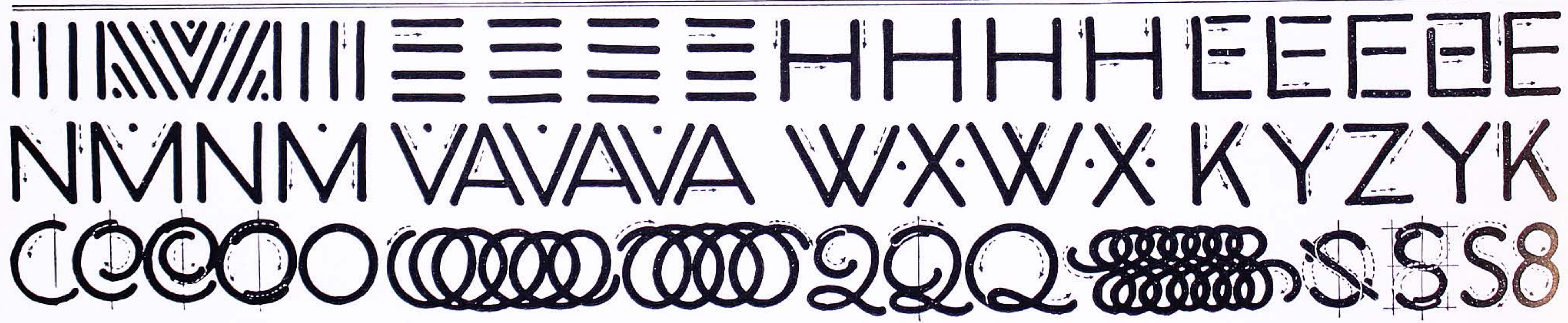
"Plug Gothics," illustrated on Pages 7 and 9, show how different alphabets are created simply by adding or altering the serif. Other examples are offered throughout the book. While such alterations change the appearance and trade name, they do not affect the general classification of the alphabet.



• SHOWING • HOW • TO • HOLD • THE • SPEEDBALL • PEN •

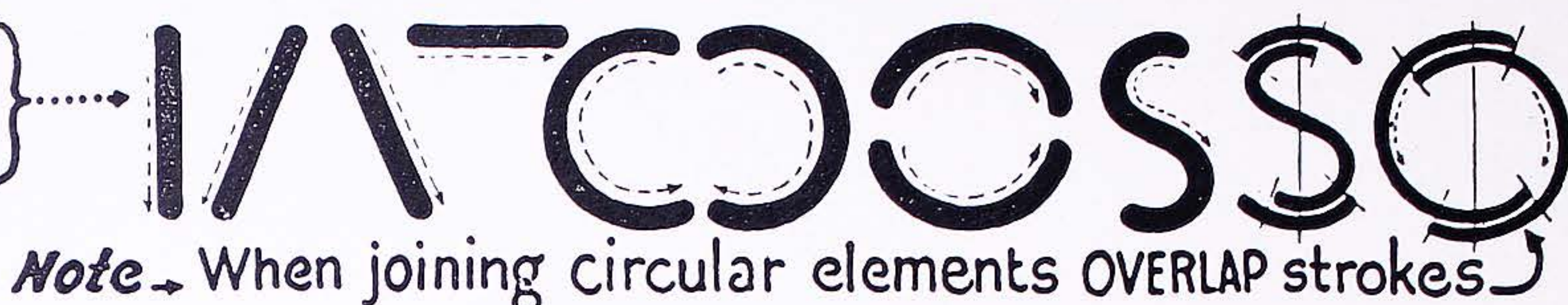
Grip pen lightly between two first fingers and thumb. *"Like You Hold Your Pencil"*
 Dip it deep enough to load both feeders and drain off surplus ink on edge of bottle
 Work with a smooth arm movement keeping the marking tip flat on the paper
 Do not contract fingers when making strokes. Use any free-flowing ink

→ FIRST • TRY • THESE • ELEMENTARY • PRACTICE • EXERCISES • WITH • STYLE "B" PEN ←

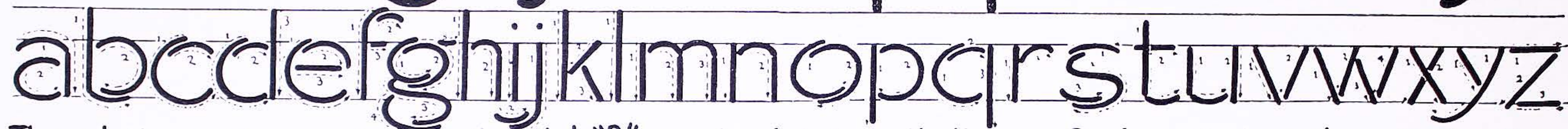


ELEMENTARY PRINCIPLES OF LETTER CONSTRUCTION

Arrows indicate direction of strokes and numbers the order in which they are made:



abcdefghijklmnopqrstuvwxyz



These letters were made with the style "B" round point Speedball pens. Broken strokes show construction.

ABCDEF GHIJKLMN O P Q RSTUV

WXYZ & W S S S 8 \$ 1 2 3 4 5 6 7 8 9 ¢

Gothic Alphabet with PLUG finish added changes its name to 'Plug Gothic' but constructive elements do not change

abcdefghijklmnopqrstuvwxyz

Any of the basic alphabets can be thus changed in looks and name by adding or changing the Style of finish

ABCDEF GHIJKLMN O P Q RSTUV

WXYZ & W S S S 8 \$ 1 2 3 4 5 6 7 8 9 ¢

Showing by Comparative Examples How Lettering is Related to Writing

Lettered with a "3 style D" Speedball pen

Note striking similarity of ordinary writing to Italics and to Roman Lettering.

a a-b b-b- c c-d d-e e-f f-g g-h h-i i-j j
a b c d e f g h i j k l m n o p
a b c d e f g h i j k l m n o p.

Also~ the similarity of Vertical Round Writing and the

Roman Lettering ~

Round-writing- joined by connecting strokes- abcdefghijklm

Round writing unjoined and the loops left off "ll"

Round writing thus becomes Vertical Roman

Evolution of Letter Styles

From-common~basic-principles-single-stroked-with a Speedball.

Lettered with the | / \ ^ () S C O 7 L style "A" Speedball "F"

abcdefghijklmnopqrstuvwxyz

Lettered with Style "A" Speedball "5"

abcdefghijklmnopqrstuvwxyz&

Lettered with Style "B" Speedball "4"

abcdefghijklmnopqrstuvwxyz&

Lettered with Style "C" Speedball "4"

abcdefghijklmnopqrstuvwxyz

Lettered with Style "C" Speedball "4"

abcdefghijklmnopqrstuvwxyz

Lettered with Style "D" Speedball "4"

abcdefghijklmnopqrstuvwxyz *Italics*

The most strikingly characteristic letter styles are those of the single-stroke variety

Lettered with Style 'D' Speedball - 4
abcdefghijklmnopqrstuvwxyz Italics

The most strikingly characteristic letter styles are those of the single-stroke variety

Gothic Italics and Derivatives for B and A Speedballs

abcdefghijklmnopqrstuvwxyz agr
ABCDEFGHIJKLMNOPQRSTUVWXYZ
WYZ & ? \$ 1 2 3 4 5 6 7 8 9 0 ¢ \$ 6 5 5 9

With the Plug Serif added it becomes 'Plug-Gothic' Italics

abcdefghijklmnopqrstuvwxyz ar,
ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWX \$ 1 2 3 4 5 6 7 8 9 3 ¢ 1 5 3 ? Y Z &

Style 'A' Speedball gives us the 'Text Gothic' Italics

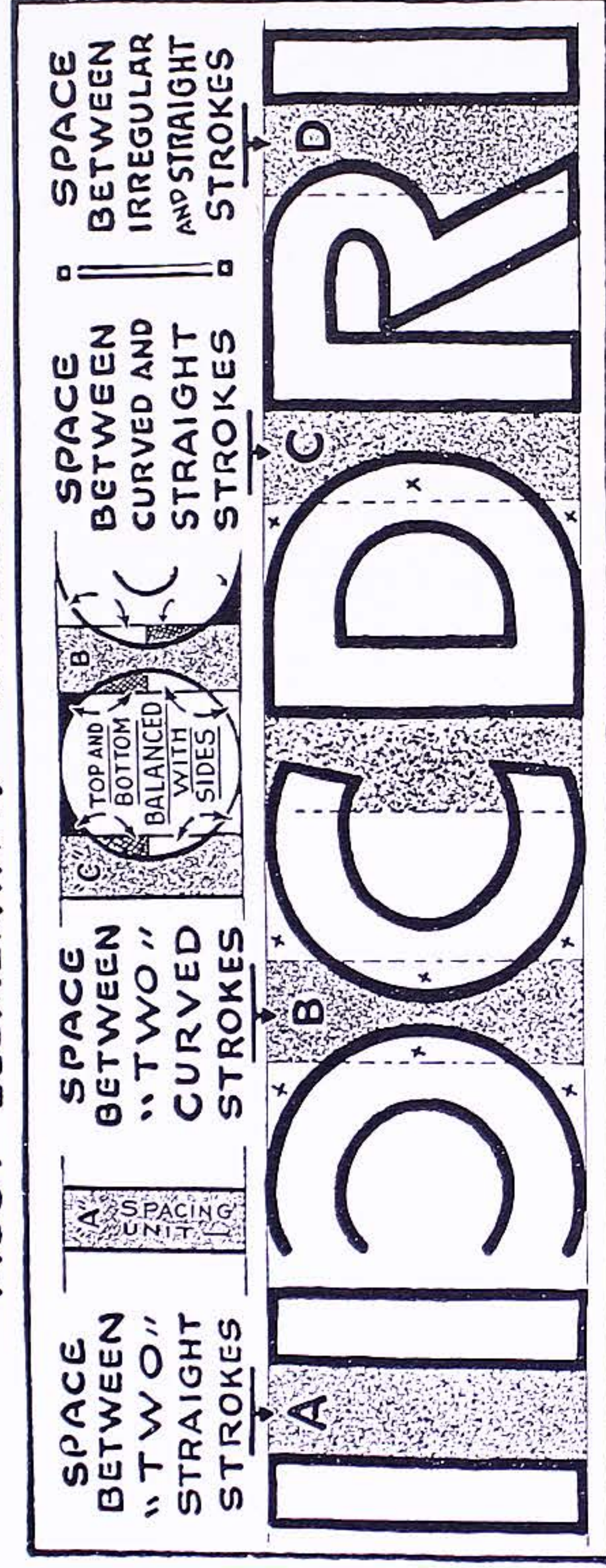
abcdefghijklmnopqrstuvwxyz afgtjs
ABCDEFGHIJKLMNOPQRSTUVWXYZ & ?

Roman and Text Italic alphabets for Styles C and D Speedball Pens are found on page 17.

CORRECT LETTER SPACING

IS NOT A MATHEMATICAL PROBLEM AND CAN NEVER BE SATISFACTORILY MEASURED WITH THE MECHANICAL RULE. LETTERS SHOULD BE FITTED TOGETHER SO THEY READ CLEARLY AND APPEAR → PLEASINGLY - UNIFORM

THE FOLLOWING DIAGRAM OFFERS A MOST ELEMENTARY WORKING GUIDE



“NOTE HOW SPACES ARE OPTICALLY EQUALIZED”

WHEN LETTERS ARE MEASURED OR SPACED WITH THE YARD-STICK THE EACH LETTER MADE TO OCCUPY AN EQUAL AREA OR THE SPACES BETWEEN THE SAME WIDTH, THEY APPEAR SPOTTY AND ILLEGIBLE

MINNINETWATA
 Note how legibility improves when letters and spaces are *Optically* equalized?
MINNETWATA

More space has been allowed for the *M-N-W&A* to equalize their appearance. The following examples illustrate very clearly the advantage Optical spacing has over Mechanical spacing with circular letters

P O O D L E · D O G
 All letters occupy the same area and all spaces are measured equal width. This causes the letters to appear more as individual characters rather than as words.
 The following illustrates how they should be spaced to insure better reading qualities.
P O O D L E · D O G

This line illustrates by comparison how letters of the same dimensions will read when spaced mechanically* and when spaced optically.
D O O M I N G vs D O O M I N G
 The area between various letter combinations should be equalized to insure maximum legibility and prevent ugly gaps (X)

If an done
 mecha intuiti based
 1
 2
 3
 4
 5
 6
 7
 block n area n (mark Possibl shape.
 shows line wi more s area du the lett
 third li the lett letters. strokes
 letters spacing togethe

L E T T E R S P A C I N G

Good spacing is more important than good lettering. Many beginners who can make a fair alphabet have too much trouble with letter spacing. If an effort is made to equalize the space between the letters while learning their construction, this can be avoided. A page of lettering properly done has an even tone over all. Keep this in mind and study your finished work with half-closed eyes to find the gaps or dark spots in it.

Correct spacing does not mean using a ruler to make the areas that the letters occupy, or the spaces between them, equal. Letters spaced in such mechanical fashion seldom appear uniform and the effect produced is detrimental to legibility. The experienced letterer achieves correct spacing intuitively. Such work is "optically equalized." But fortunately for the beginner, whose sense of equalization may not be fully developed, it is based upon simple principles that afford something tangible to work with and that anyone can learn in a few minutes. These rules of good spacing are:

1. Different letters and dividing areas seldom occupy like spaces.
2. Words read better when the spaces between the letters are less than half the space occupied by the letters themselves.
3. For convenience, letters may be divided into three classes: *Regular*, E-H-I-M-N and U; *Irregular*, A-F-J-K-L-P-R-T-V-W-X-Y and Z; *Circular*, B-C-D-G-O-(P)-Q-(R)-S-& and ?.
4. Ugly gaps between irregular shaped letters can be avoided by fitting them closer together according to their shape.
5. Circular and irregular shaped letters should cut into the space or spaces between them and the letters adjoining their curved or irregular sides, and the amount thus taken from the "dividing" areas should be about equal to the unused space at the top and bottom of the block that squares the letter's apportioned area.
6. Letters can also be divided into groups called *Narrow*, B-E-F-I-J-L-P-S-T-Y and ?; *Normal*, C-D-G-H-K-)-Q-R-U-V-X-Z and &; and *Wide*, A-M-N and W.
7. Compressing a wide letter into the same space as that occupied by a narrow or a normal letter causes it to appear blacker than the rest of the letters. And stretching a narrow letter into the space of a wide one makes it appear lighter than the rest. These faults cause lettering to appear spotty and hard to read.

The chart on Page 10 illustrates these laws of letter spacing. The full space as it appears between two straight letters is shown by the stippled block marked "A." Block "B" illustrates the dividing area between two circular letters. Note how the letters cut into it. Block "C" shows how the area appears between a circular and a straight letter. Block "D" shows the area between an irregular and a straight letter. Note that the space (marked X) at the top and bottom of a circular letter approximately equals what the letter cuts out of the dividing area (also marked with an X). Possibly this is better illustrated in the smaller diagram at the top. The irregular letters must be fitted a bit closer together to compensate for their shape.

Combinations shown below the chart illustrate how the principles work when applied to various words. The first example, "Minnetwata," shows the mechanical spacing of straight letters. Each letter occupies the same area and the dividing areas are likewise the same. By comparing this line with the second, which is the same word arranged according to the principles given above, you will notice that the letters M, N, W and A require more space to keep them from appearing blacker than the rest, and that in the first line the spaces between the letters (marked X) are too great in area due to the irregular shapes of the letters themselves. In other words, the faults in the first line were remedied in the second line simply by fitting the letters closer together and expanding the letters that should be wider (M-N-W and A).

The third and fourth lines, "Poodle Dog," illustrate the difference between the mechanical and the optical spacing of circular letters. In the third line the letters all are of uniform width and the spaces between them also are uniform. The result is rather irritating and difficult to read, the letters appearing to be more or less unrelated. Note the ugly gaps caused by the combination in uniform spaces of circular and irregular shaped letters. Now compare this line with the fourth, which is exactly the same length, and see how these faults have been eliminated. The circular strokes have been rounded out, the wider letters expanded, and all letters fitted closer together, giving the line a more even tone.

The fifth line, "Dooming vs. Dooming," is another illustration of the difference between mechanically and optically spaced letters. Here letters of the same size and shape are used in both cases, but the increased dividing areas (marked X) in the first example, caused by the mechanical spacing of the circular letters, destroys the unity of the word. This fault is corrected in the second example by spacing these circular letters closer together. When good lettering appears uneven, spotty or hard to read you will always find the spacing at fault.

MODERN *Single Stroke* ROMAN *Style C-Speedball*

A rapid legible alphabet for Artists and Sho-card Writers.

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

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

n o p q r s t u v w x y z

(Ornamental numerals built up with small size pen.)
\$ 1 2 3 4 5 6 7 8 9 0

A rapid single stroke showcard alphabet that can be mastered with a little careful practice. Note that a flexible manipulation of the pen is required to produce the sharp or clean cut serifs and the finished elements in a single stroke.

INTO GROSS OBOON

The elementary principles of "modern" Roman lettering



(dotted lines indicate the direction (and order) of strokes)

THE ROMAN ALPHABET

Roman is by far our most beautiful alphabet. It radiates a dignified atmosphere of reliability, elegance and refinement desirable in many classes of advertising. It is especially adapted to conservative publicity and the advertising of quality merchandise. Roman characters furnish the most stable foundation for individualistic conceptions or type innovations in either upright or Italic styles.

The Roman alphabet is an evolution of ancient Egyptian writings. Its development has been traced back some five or six thousand years through the writings of the Greeks, Phoenicians and Persians. The inscription on the base of the Trajan Column in Rome (circa 114 A. D.) records its best early development. Roman lower case came as a later development, about the fifteenth or sixteenth century, and has been subjected to improvement ever since.

The holding and manipulation of the flat reed pen used by the early Italian scribes accounts for the varying order of the thick and thin strokes as they appear in the different letters. For example, the two vertical strokes in the letter N are thin, while in the letter H they are thick and in the letter M they are thin and thick, etc. This irregular order made the Roman capitals very tricky and difficult to produce with speed and accounted in no small measure for the origination of the French half-uncial. This new speed writing appeared in the fifth or sixth century in response to a demand for a faster, more legible style of writing to be used in the revision of a vast number of church books. It was a cross between a crude anticipation of our present-day Roman lower case and the unfinished Roman capitals. It no doubt influenced the development of the Roman lower case and Italic styles that appeared later.

As Roman letters became standardized and were adapted to stone cutting, their most noticeable modification was a slight spur, or serif added to the terminals, increasing both beauty and legibility. A study of present day styles discloses how most modernized alphabets are created simply by changing the design of the serif.

For descriptive copy or for words of special emphasis, Italics can be employed effectively at a big saving in time and effort. Italic letters are simply slanted vertical letters. In Roman Italics, the thick and thin elements follow more closely the natural stroke of the flat pen and writing hand. Different shaped pens and oblique holding account for most of the accepted variations in style and finish.

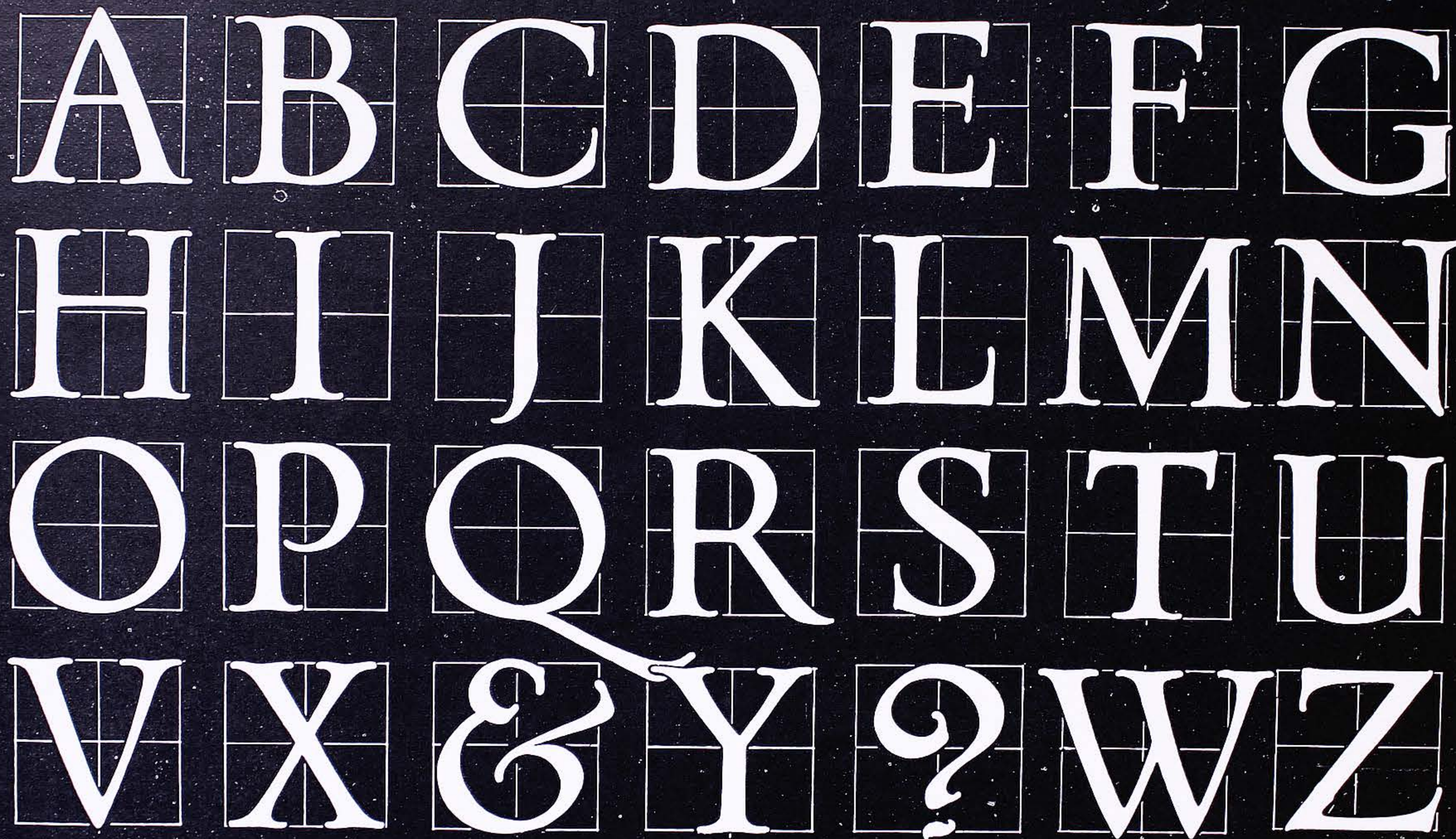
It is interesting to see how cleverly the old scribes took advantage of the flexibility of the reed pen in designing their improved alphabets. They wasted no strokes and did little patching up, and their example can be followed profitably today. Letterers must choose the tool best suited to the production of each different style of letter if they want to be successful. No practical craftsman would try to imitate the letters created with flexible, chisel-edged pens using stiff, blunt end tools, any more than a jeweler would try to set diamonds with a crow-bar. Choose the right tool for the job. It is poor business to work under unnecessary mechanical handicaps. Bold letters are best made with pens having flat, bent-up marking tips, while thick and thin letters are made with flexible chisel-edged pens, etc. The pen best suited to the job will, in most cases, make the various elements in a single stroke.

In learning the "single stroke" Roman, analyzed on Pages 12 and 13, study the individual letters carefully before using the pen. Note where strokes are started and terminated and their order of construction. Use a No. 1 Style C pen, making a page of each letter. Next make several pages of the full alphabets, both lower and upper cases, combining a smooth arm movement with a flexible manipulation of the pen. Letters should be one inch high at first, ruling three guide lines for each line of copy. Keep the serifs uniform and equalize the space between the letters as you work.

Next practice words and group them into geometric blocks as they would appear on a show card. Round out the circular letters and never unnecessarily crowd a word. Where bolder letters are desired a Style D Speedball will produce heavier elements with the same strokes. When you can juggle these letters with a large pen, try them proportionately smaller with the other sizes. Make a few plain show cards with this alphabet, using the block system of layout shown on Page 27 in arranging your copy on the card.

Suitable pictures to illustrate the show card may be clipped from magazines. Adding a touch of color takes away the "stuck" on effect. For pasting, rubber cement is preferred because it does not curl the clippings or warp the card, and can be easily rubbed off.

CLASSIC  ROMAN



Letters are outlined with #5 style "B" or "D" Speedball Pen, then filled-in

Original lettered on a 9 x 14 card. This alphabet was fashioned from the early Roman letters of the 2nd century found on the Trajan columns. It offers a substantial base upon which new letter innovations may be designed. The characters J, U, W, &, ? did not appear in the early Roman alphabet.

Double-Stroke Poster Roman

Letters Built-up with #4 Style "B" Speedball ^(Round Point) Pen

Note - A close imitation of double-stroke lettering is produced by the single-stroke method using Style "D" Speedball ^(oval point) Pens.

abcdefg ABCDEF
 hijklmn GHIJKLM
 opqrstu NOPQRST
 vwxyz & UVWXYZ

All Perpendiculars are thick double-down strokes - Except - M·N&U·

All Obliques - drawn from left to right are thick
 Thus /AVXWNMKY· \ \ \

Arrangement and co-relation of elementary principles - The Thick and Thin lines of Capitals and lower-case Roman Letters

|| // \ - O S C n u

Thick elements - Two Strokes placed Side-by-Side, without overlap. Except - on Circle or Oval I / A O S

All Obliques - drawn from right to left are thin
 Thus /AVXWNMKY Except Z //

Note - the size pen best suited to the job will complete the thin elements in a single stroke

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ROMAN ITALIC CAPITALS WITH STYLE "C" SPEEDBALL
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 WXYZ & A J L S O \$ 1 2 3 4 5 6 7 8 9 c

Rule three guide lines for each line of copy

Roman Italic Lower-case with Style "C" Speedball Pens

Sketch in the letters with a pencil before using pen

abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyzg

Strokes Broken to Show Construction

BOLD ROMAN ITALIC CAPITALS WITH STYLE "D" SPEEDBALL PENS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 \$12345, abcdefghijklmnopqrstuvwxyz 6789

A slight twist or feebble handling is required in making this alphabet

Bold Roman Italic Lower-case with Style "D" Speedball Pens,

Do not contract the fingers. It develops writers' cramp or fatigue

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz, 123456789

"Bold Text Italics with Style D"

Style "D" of the Speedball family

*Offers the closest imitation of small brush work
at twice the speed of proficient brush letterers,*

abcdefghijklmnopqrstuvwxyz&

ABCDEFGHIJKLMN

OPQRSTUVWXYZ &

BOLD ROMAN CAPITALS WITH STYLE "D"

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

WX \$ 12345 // Bold Roman Lower-case with Style "D" Speedball // :6789¢ & YZ

abcdefghijklmnop a ? e qnorstuvwxyz

The Style C pen is also well adapted to the construction of this alphabet, lending a little lighter appearance to the finished letter.

A Good Investment
for Office, School & Home

four Efficient Models

Saves Time
Effort
and
Pencils

Manufactured and
Guaranteed by
C. Howard Hunt Pen Co. of Camden


The improved

BOSTON
PENCIL SHARPENERS

Keep
one
Handy
on the
Desk

| | |
|--------|--------|
| "L" | "K.S." |
| \$1.00 | \$1.50 |
| "K.A." | "B.B." |
| \$3.00 | \$5.00 |

To simplify your selection, try
them out in your own office.



Showing a poor arrangement of copy - The blocks are balanced upon true center with mechanical margins.

PERFECT LETTERS OR ORNAMENTS
DO NOT MAKE PERFECT POSTERS

**A GOOD
LAYOUT**

IS MUCH MORE
IMPORTANT THAN
EITHER PERFECT
LETTERING
OR FANCY
DECORATION

THE STUDENT WHO CAN
ARRANGE COPY INTO
SIMPLE GROUPS AND
BALANCE THESE BLOCKS
ACCORDING TO THEIR
STRENGTH AND IMPORTANCE
HAS LEARNED THE SECRET
OF EFFECTIVE LAYOUT

**A BAD LAYOUT
WILL
KILL
THE
BEST
OF
LETTERING
BECAUSE IT IRRITATES
THE READER
BY DISTRESSING
THE
OPTIC NERVES**

BALANCING THE LAYOUT

"Layout" is the card writers' word for the arrangement of "copy." It is a very important subject for even good lettering, correctly spaced, is ineffective if poorly arranged. Copy containing only a

few words, and perhaps an illustration, is not hard to lay out. But copy consisting of many phrases, sentences or even paragraphs must be carefully divided into appropriate blocks before any attempt is made to arrange it on the card.

One of the quickest ways to learn how to balance layout is to think of all words, illustrations, border ornaments and color masses as though they were children's building blocks. Group the word blocks into larger phrase blocks—though sometimes a single word is a block in itself—because of its importance—and then balance all pictures, spots of color or decorative masses against these phrase blocks according to their size or power of attraction. It is easy to see how this scheme minimizes layout problems because, instead of a lot of individual words, there are only a few masses or groups to fit into a given space. By keeping the blocks simple in shape it is not difficult to arrange them in a pleasing and effective manner.

When there is considerable copy to go on a card it should not all be done in the same size lettering. This would make the poster look like a page out of a book. The difference in the size of the lettering naturally depends upon the relative importance of the various words or phrase blocks. Less important blocks are often lettered with the Italic alphabet corresponding to the style of letter used for the rest of the copy. But it is not considered good taste to use Gothic and Roman, Roman and Text or Gothic and Text on the same card.

The two Boston Pencil Sharpener cards above illustrate the difference between a good and a bad arrangement with the same blocks of copy used for both layouts. A comparison of these emphasizes the superiority of the "optically balanced" arrangement (see Page 23). Diagrams and other suggestions for solving layout problems will be found on the pages following.

Saves Time
Effort
and
Pencils



Olive
Green
and
Nickel
Finish

The improved

BOSTON
PENCIL SHARPENERS

A Good Investment
for Office, School & Home

four Efficient models

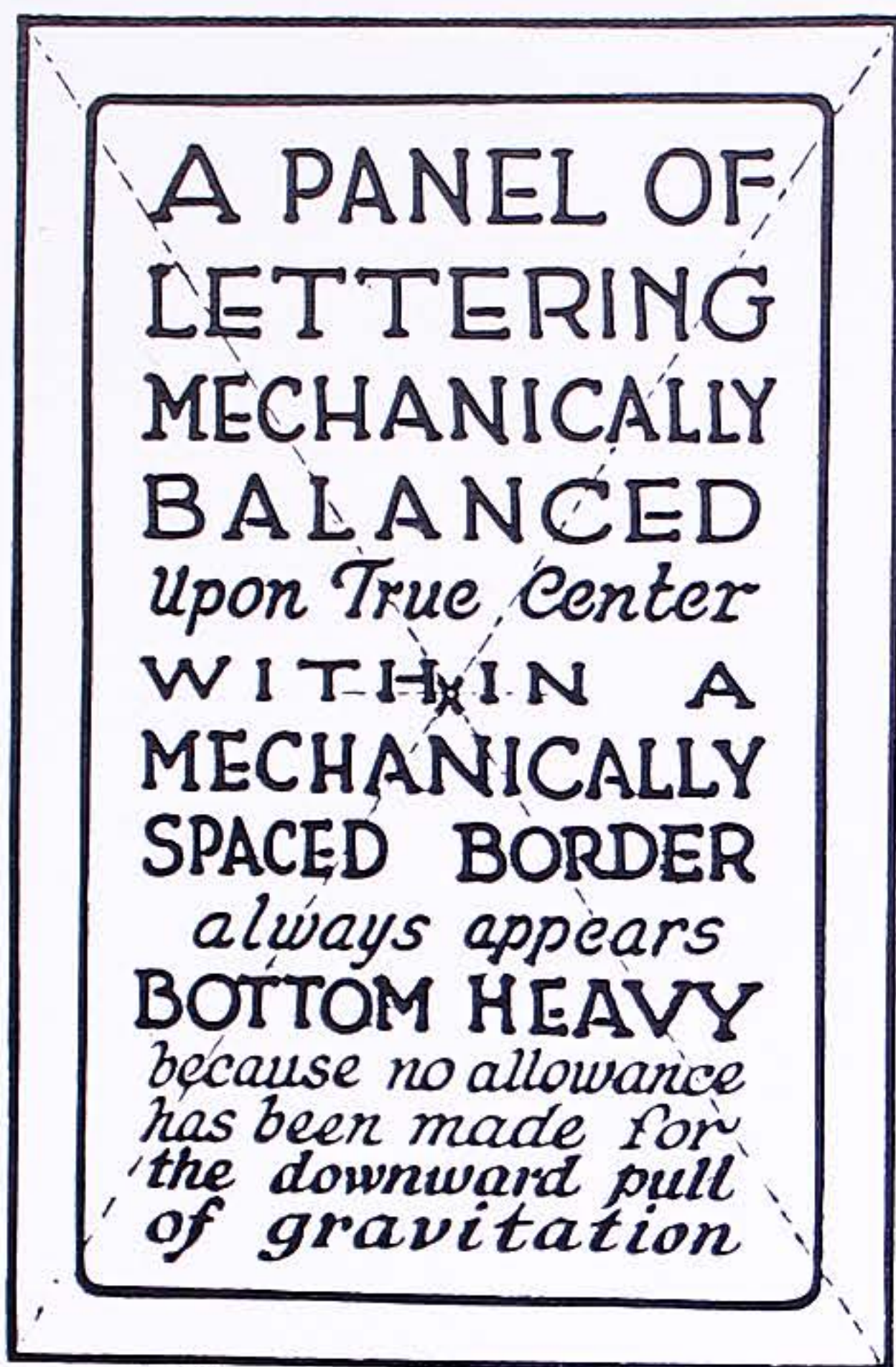
| | | | |
|--------|--------|--------|--------|
| "L" | "K.S." | "K.A." | "B.B." |
| \$1.00 | \$1.50 | \$3.00 | \$5.00 |

To simplify your selection, try
them all in your own office.

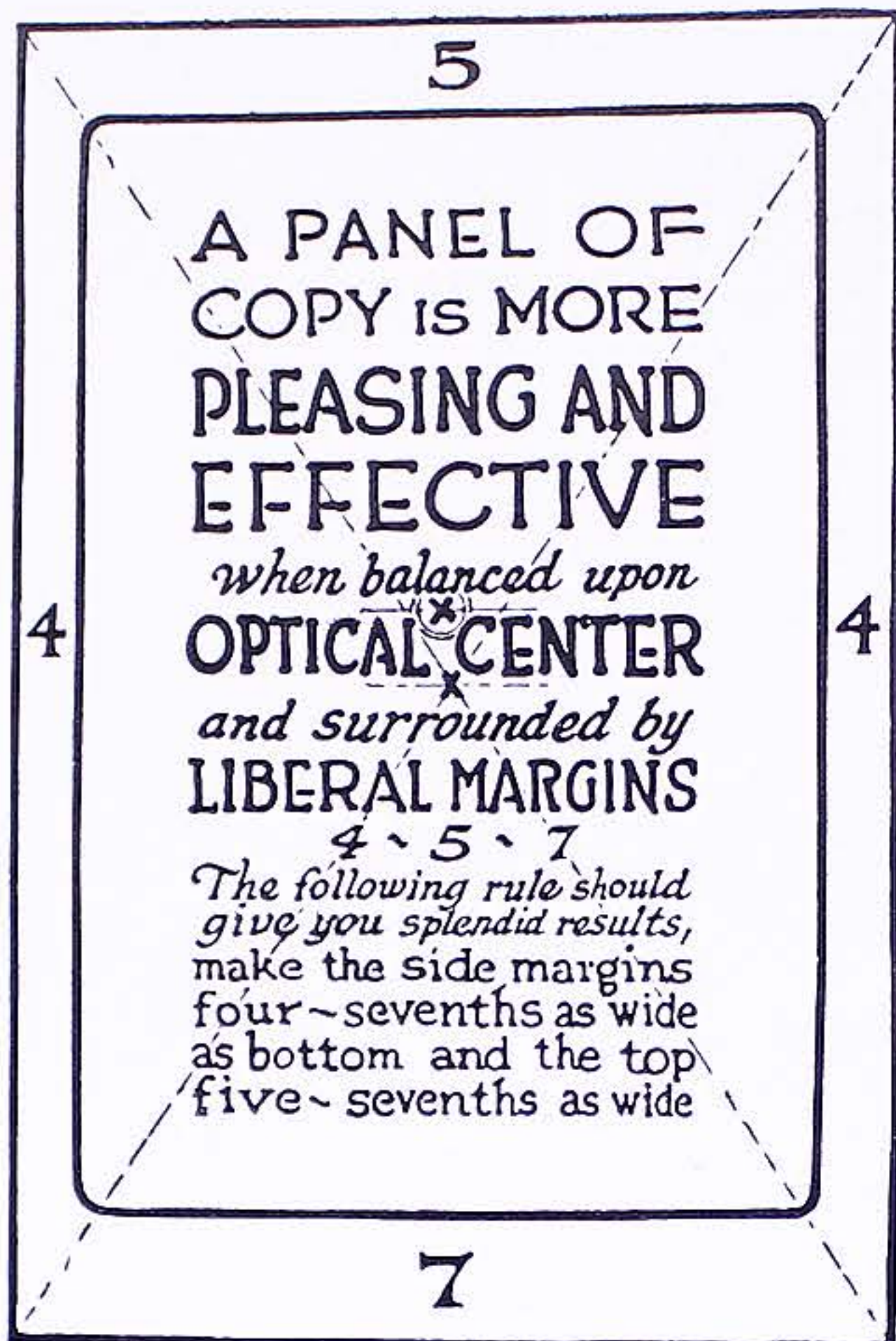
Manufactured and
Guaranteed by
C. Howard Hunt Pen Co. of Camden

BALANCED ABOUT FIVE PER CENT HIGHER

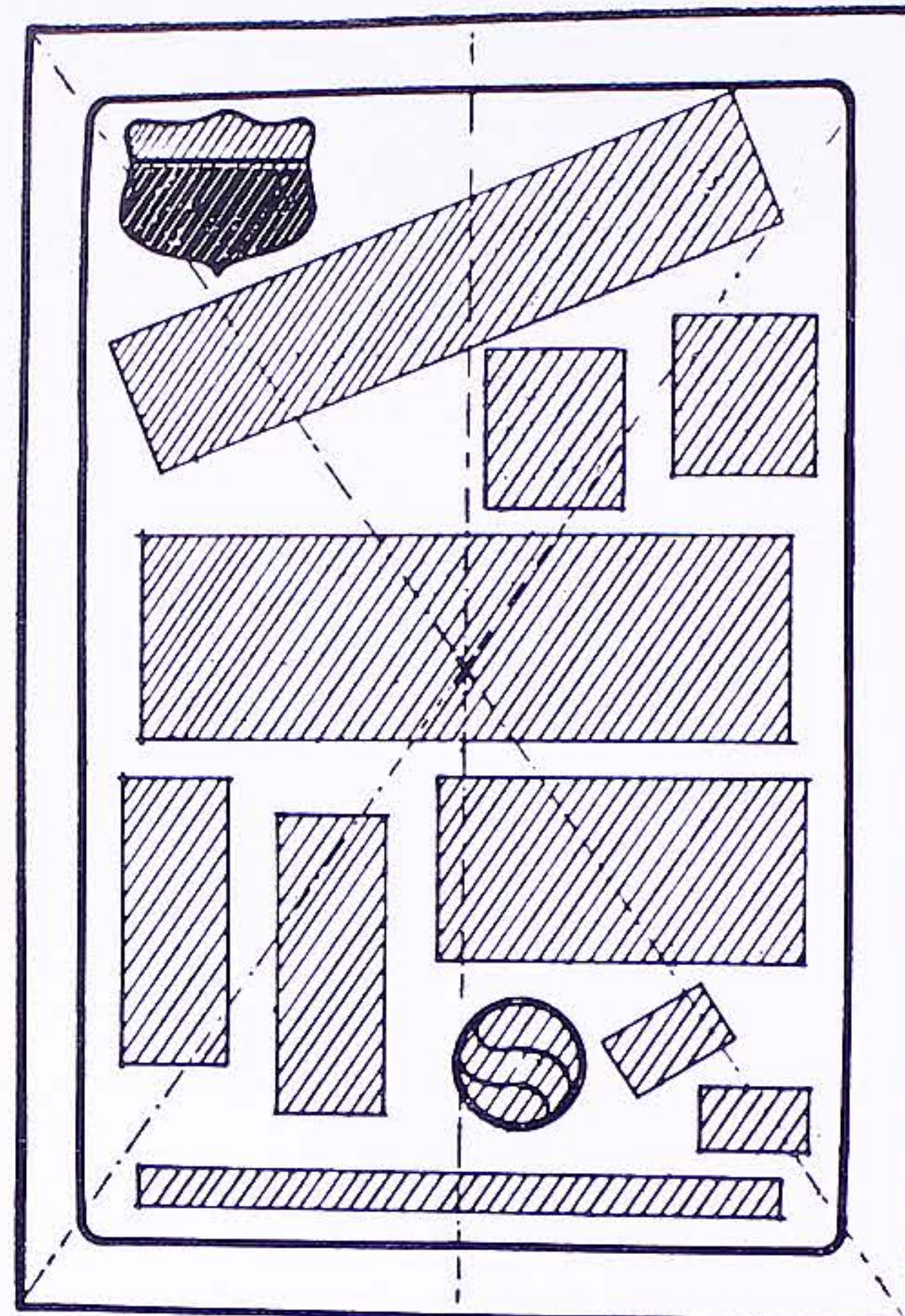
Showing a good arrangement of the same copy. Blocks are balanced upon optical center with harmonious margins.



A Bottom Heavy Layout ↑



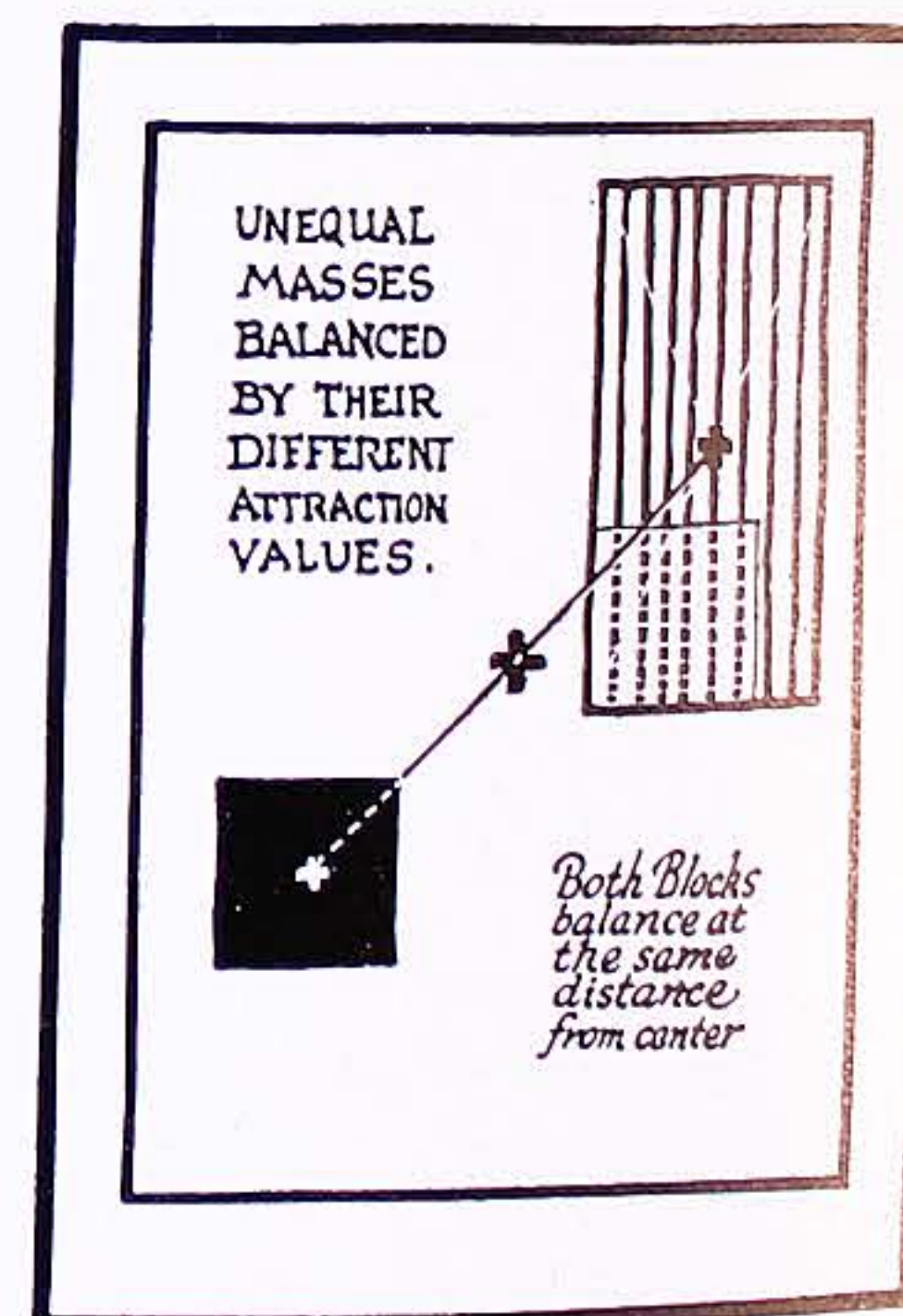
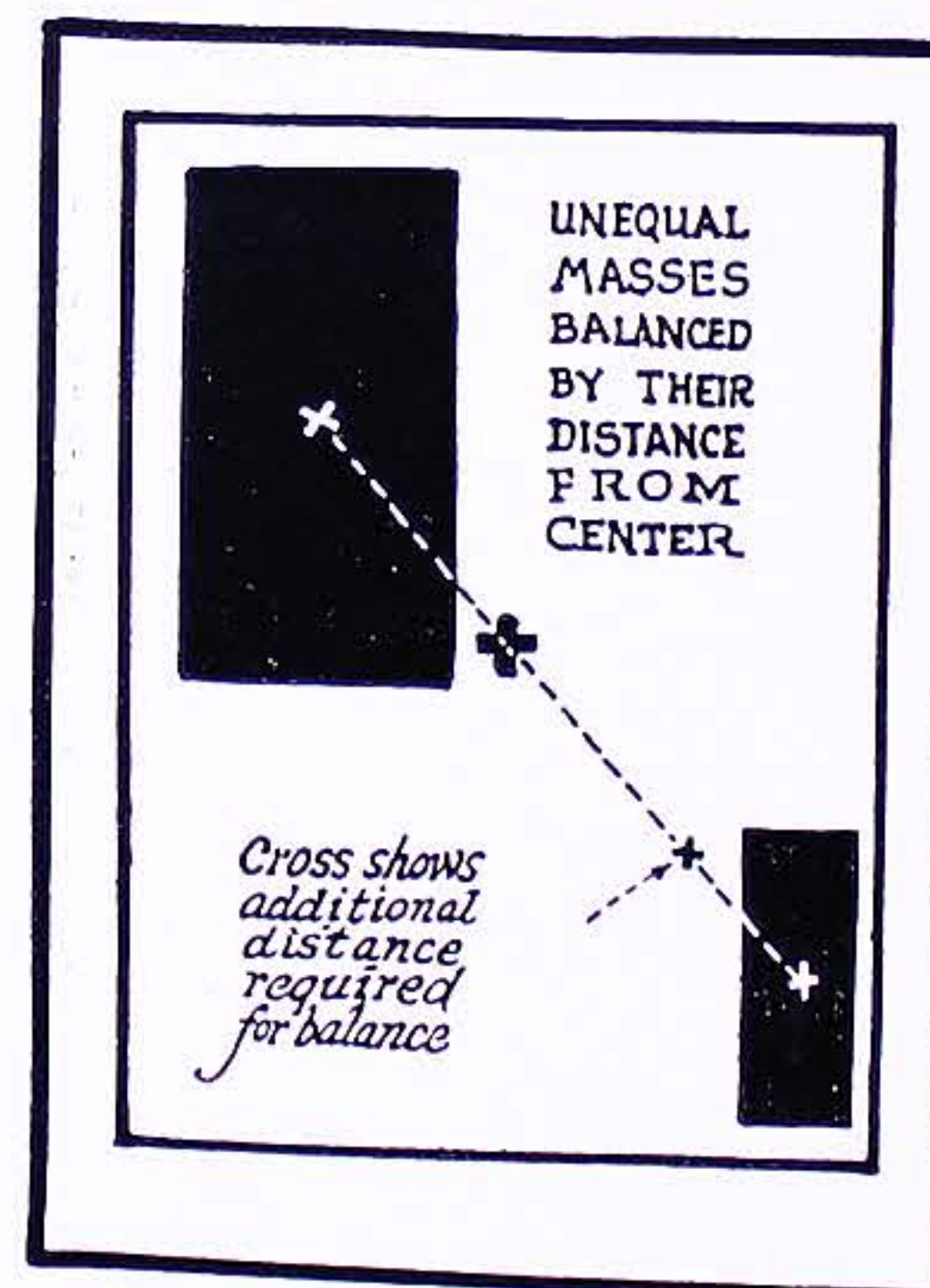
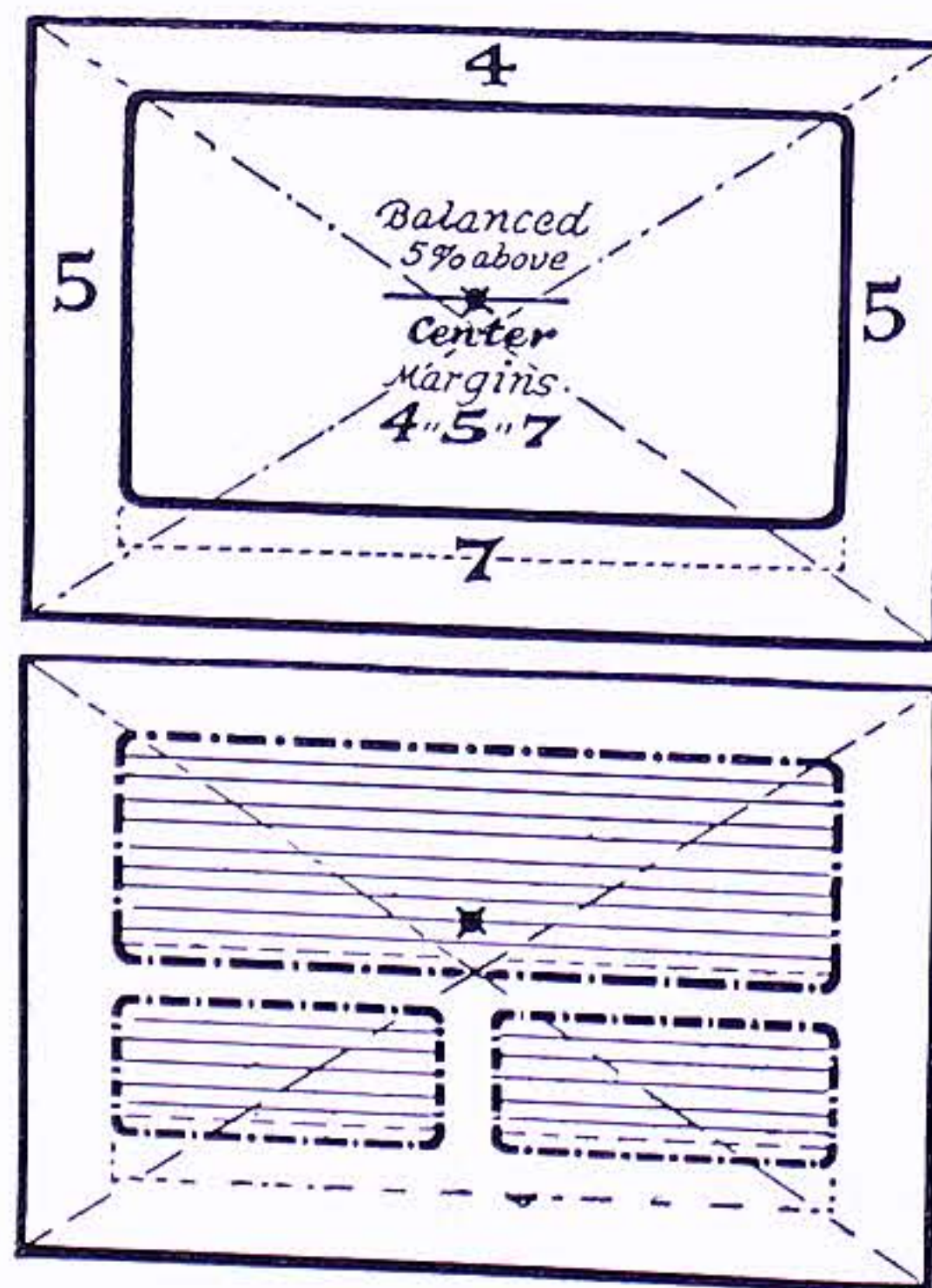
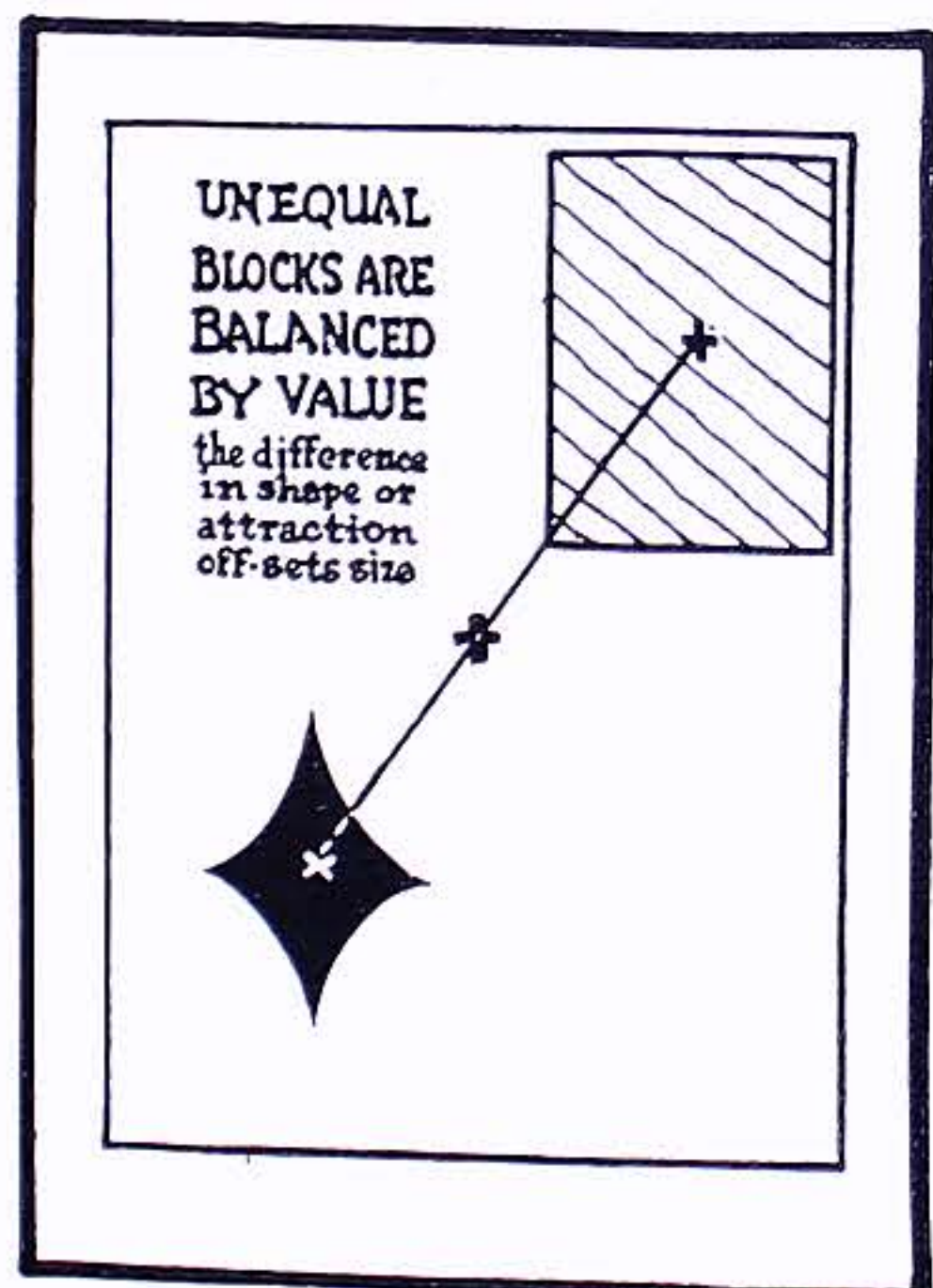
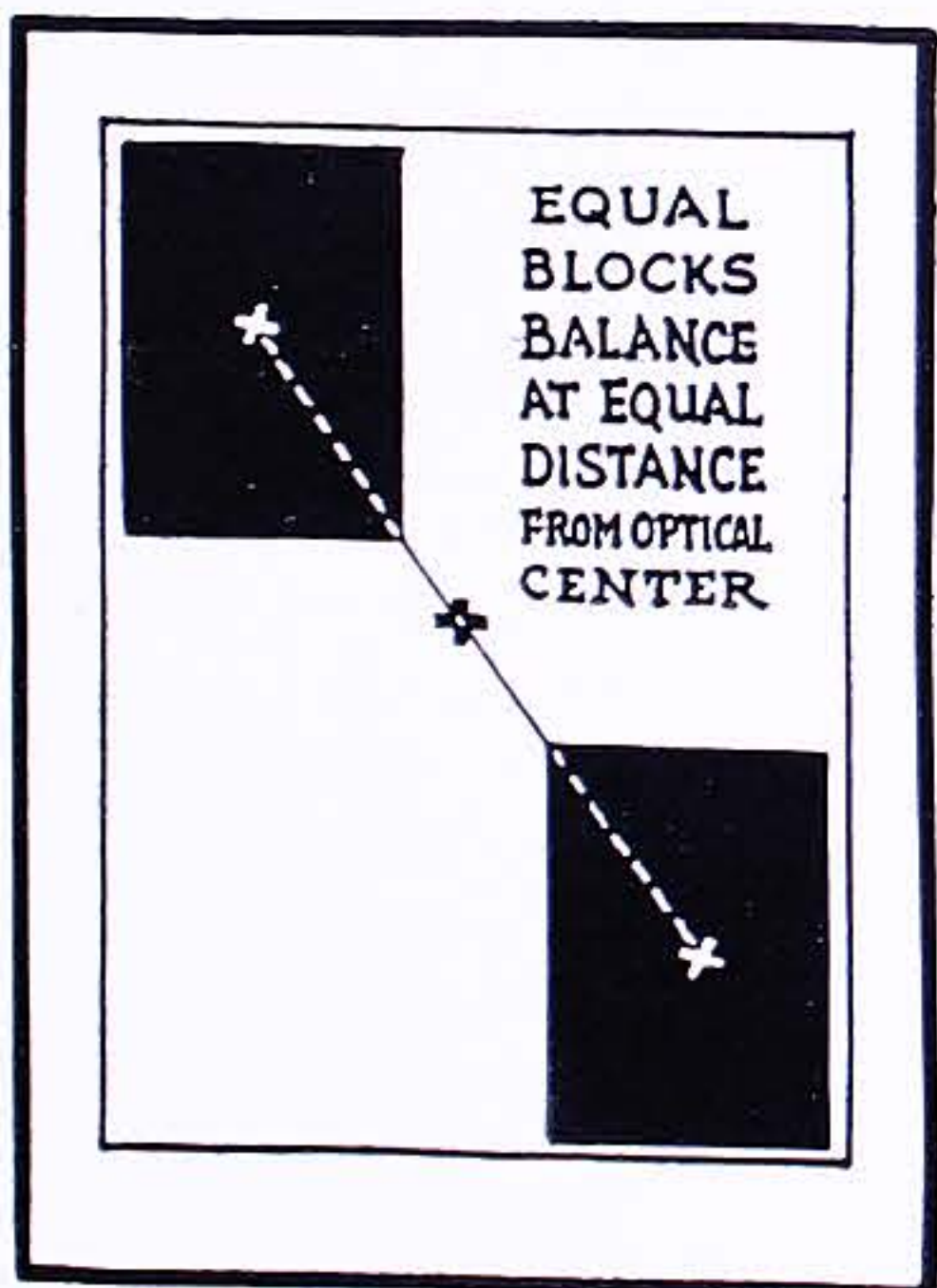
↑ Pleasingly Balanced Layout



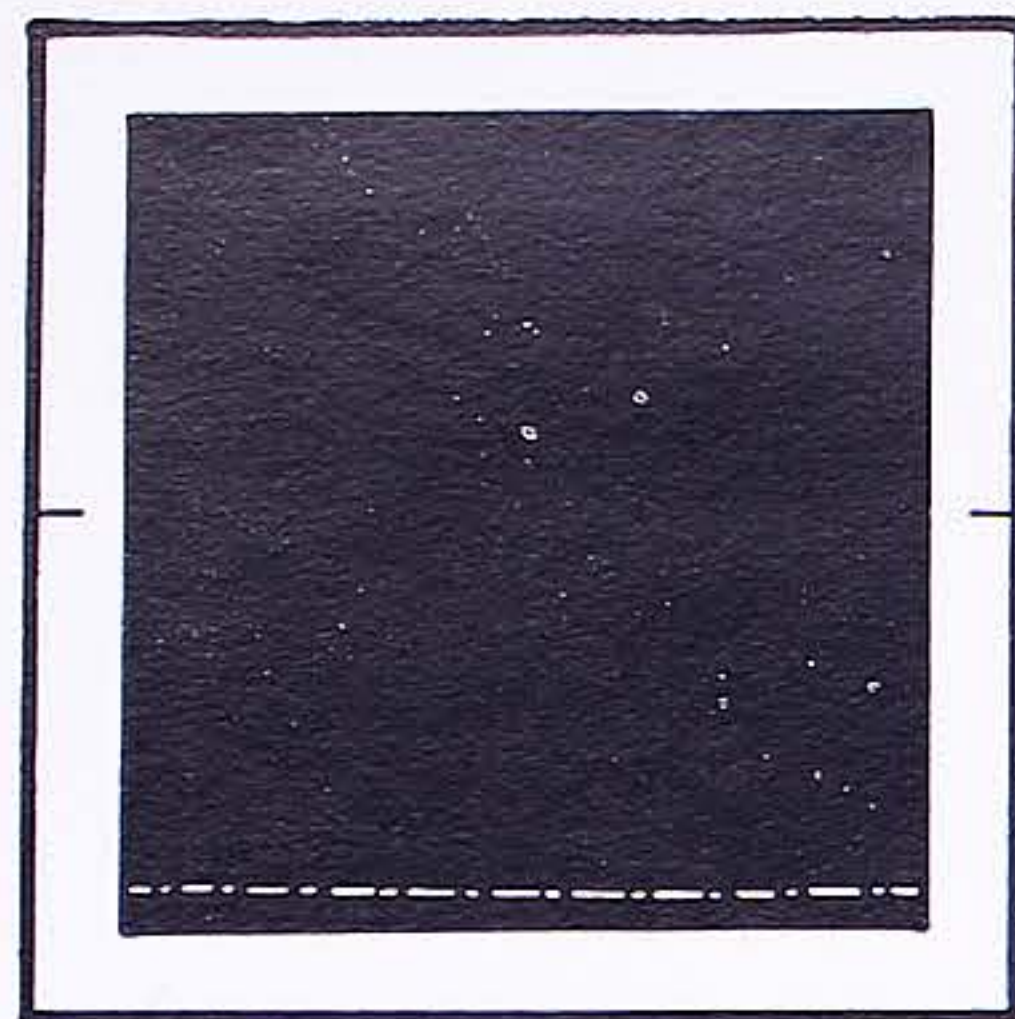
A Bad Layout - Poor arrangement of blocks distressing the optic nerves.



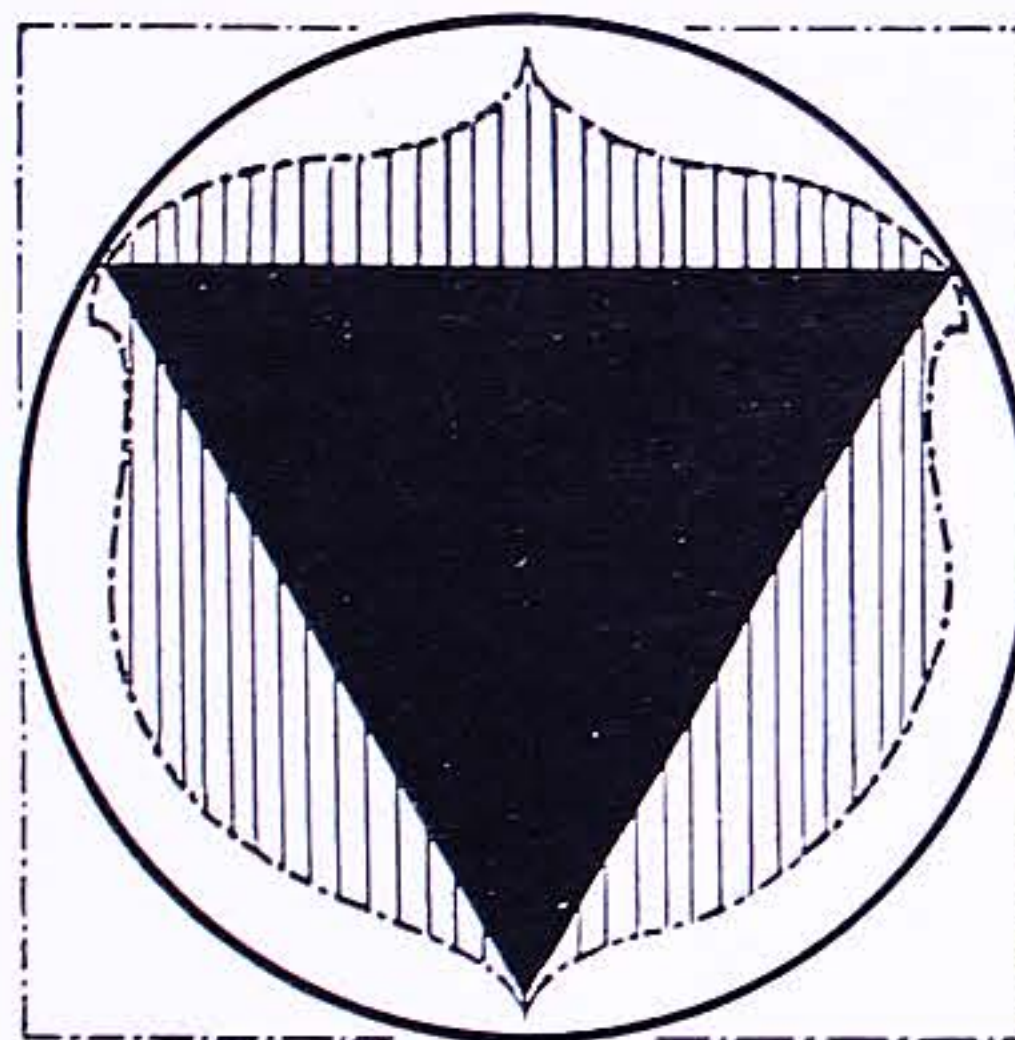
A Better Layout - Groups or blocks are balanced upon optical center



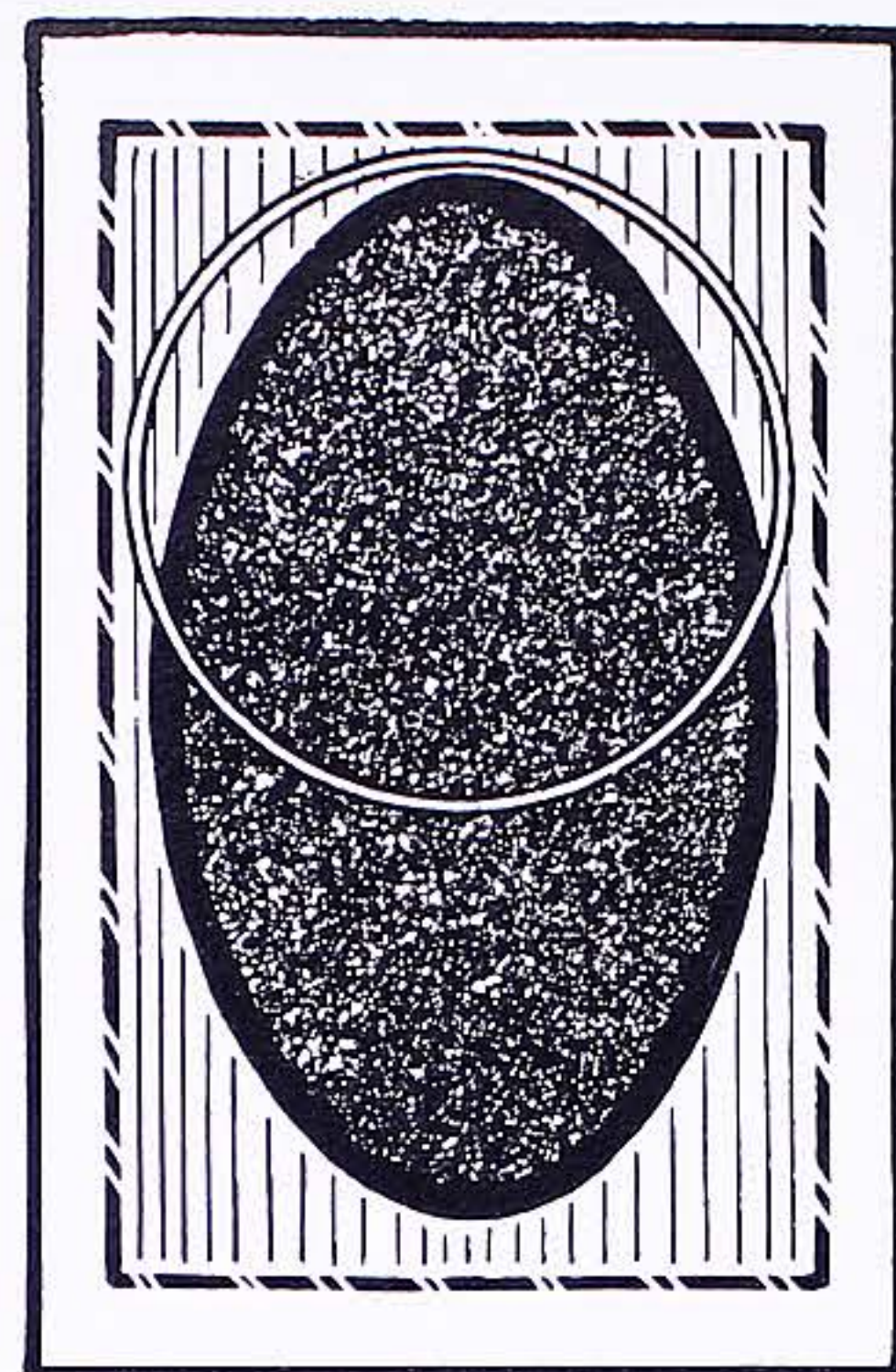
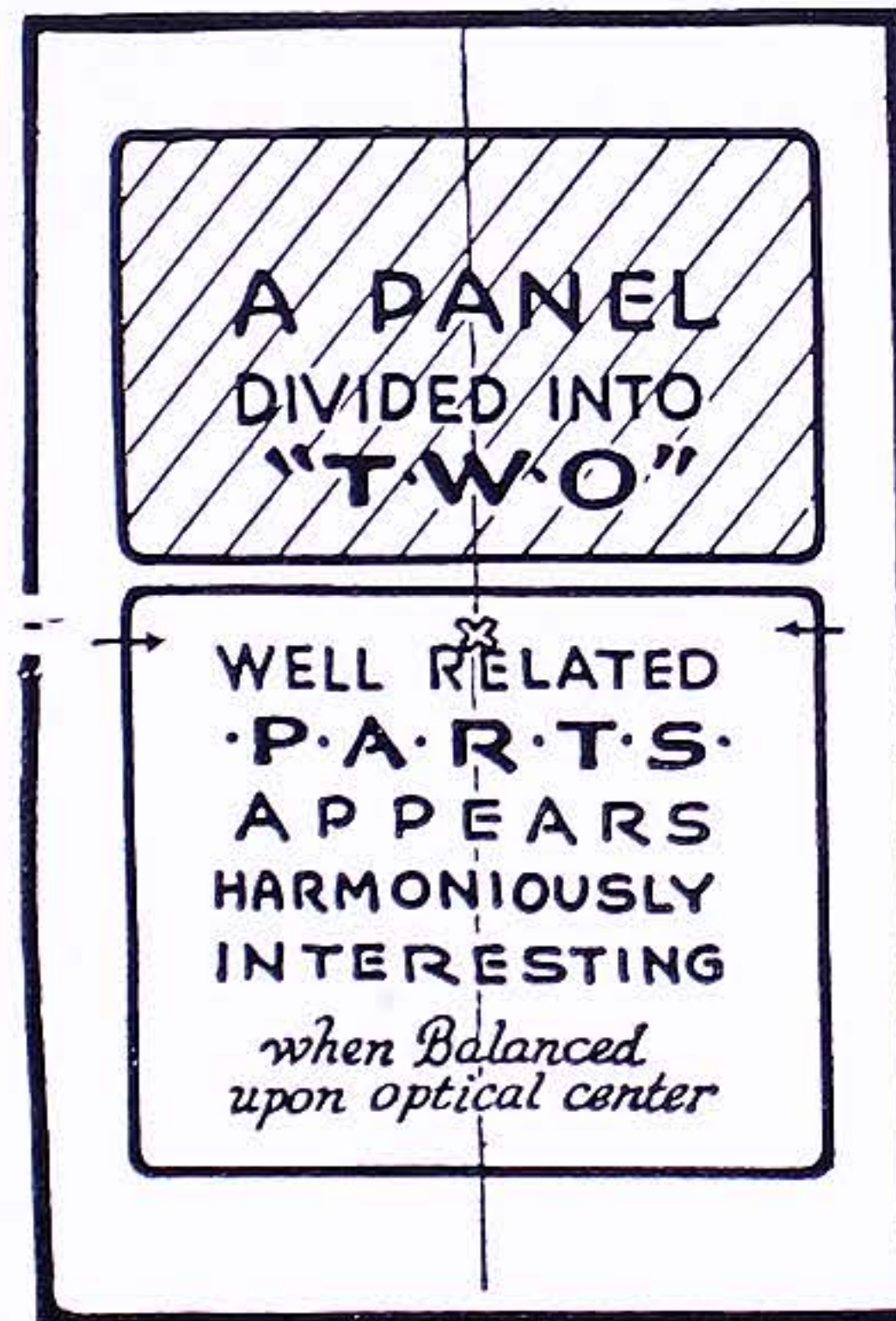
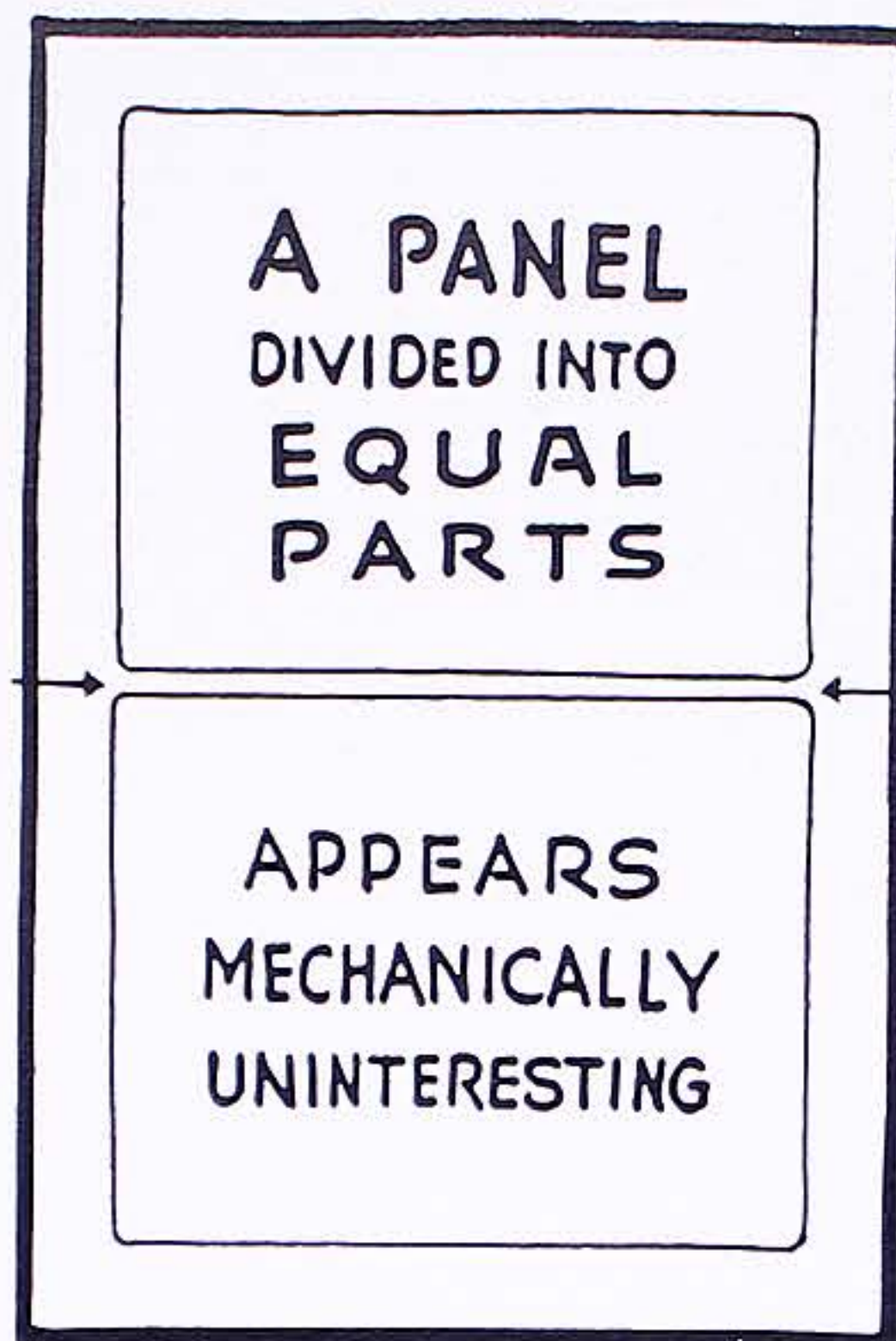
The arrangement and balance of unrelated masses and the apportioning of harmonious margins.



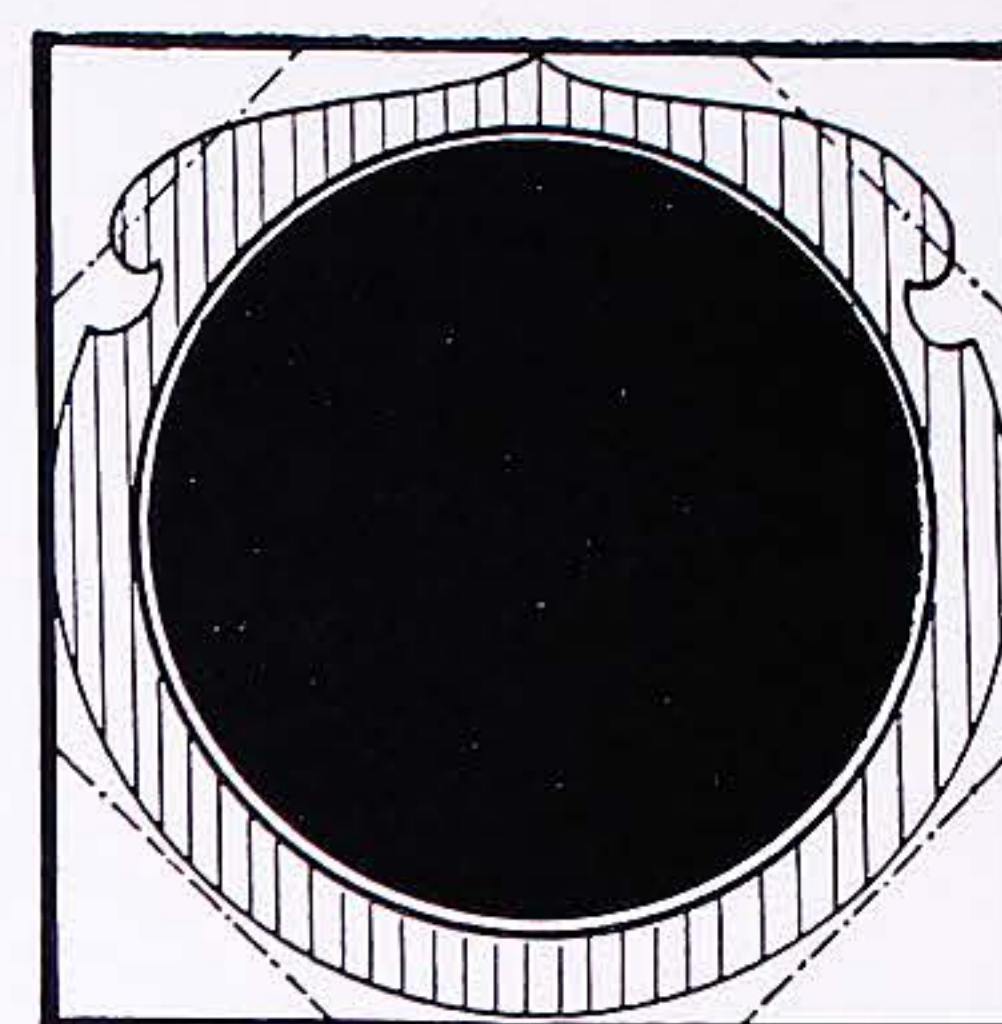
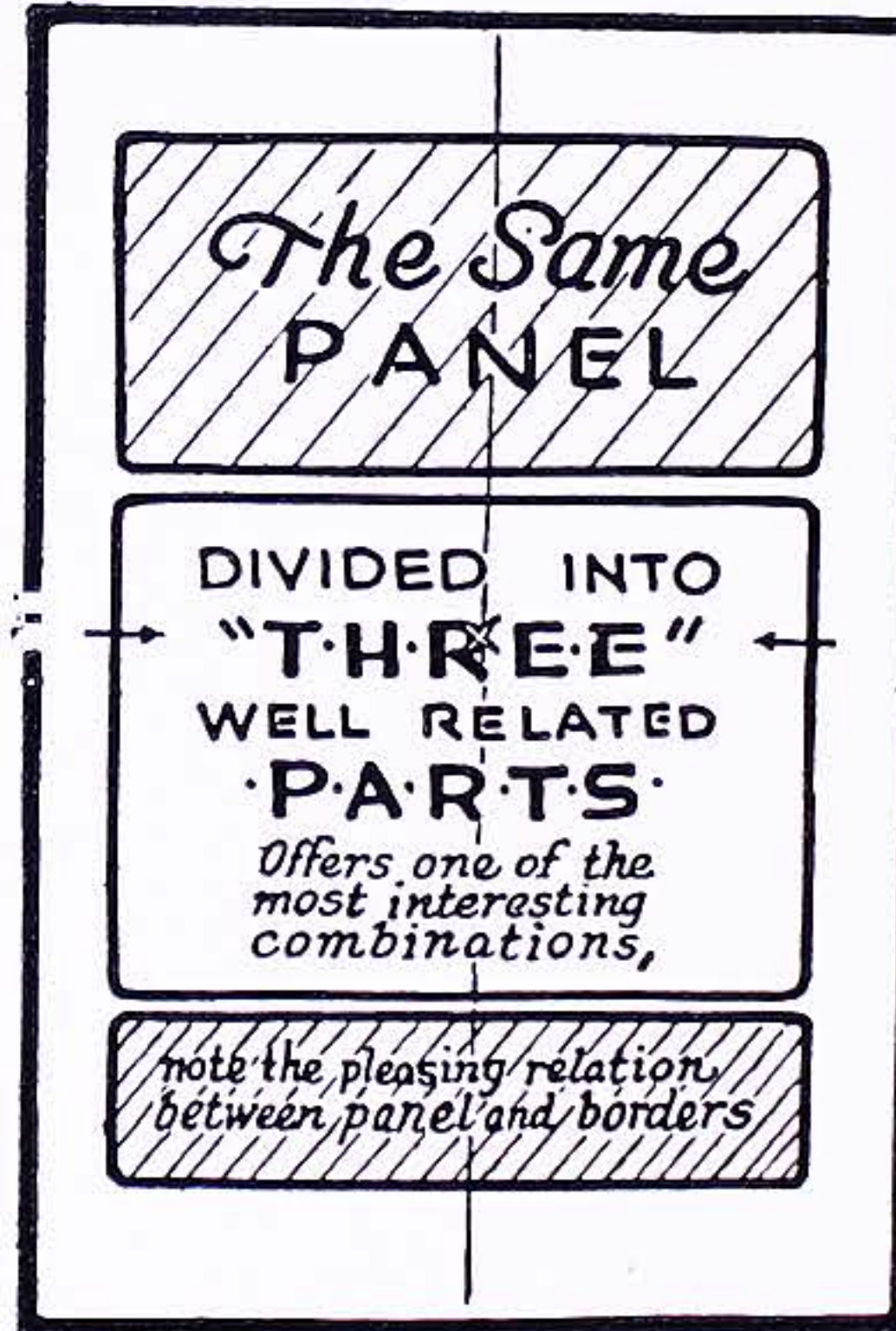
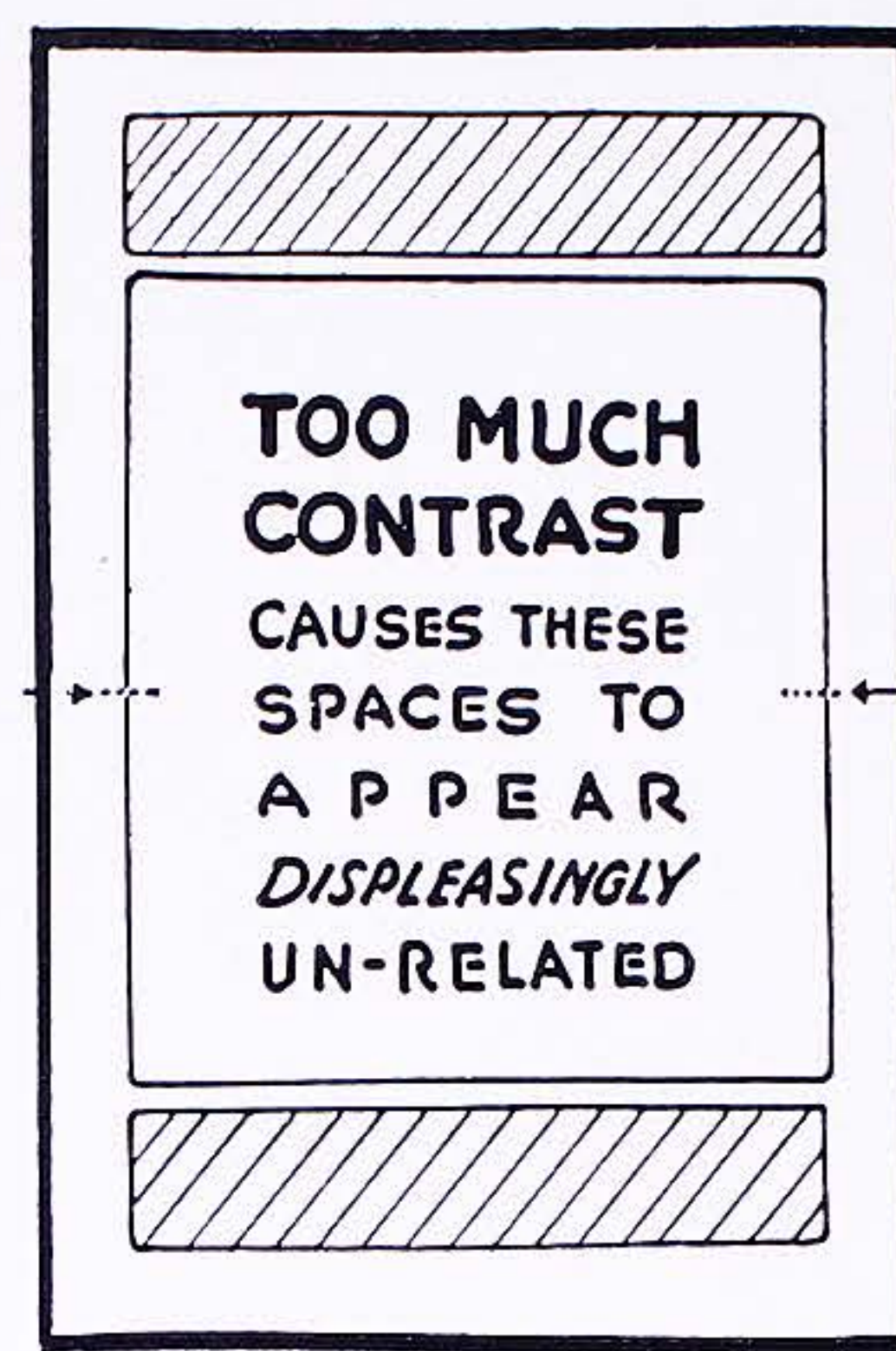
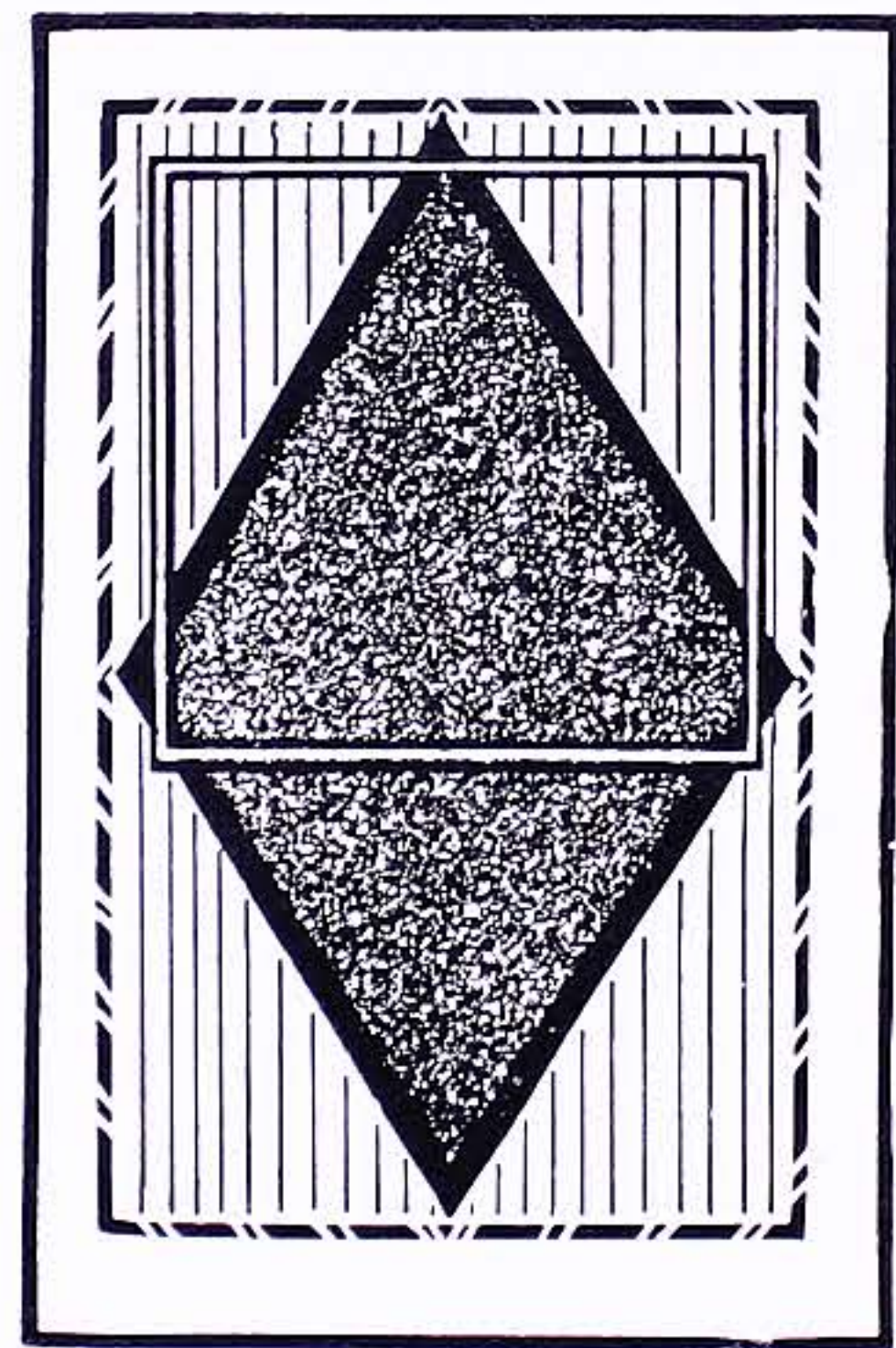
A Square mechanically fitted into a square, with the same margins all around, feels bottom heavy and out of place, even though all elements are perfectly related. Precision of this character is uninteresting. The monotony is relieved by allowing greater margin at the bottom, to offset the influence of gravitation.



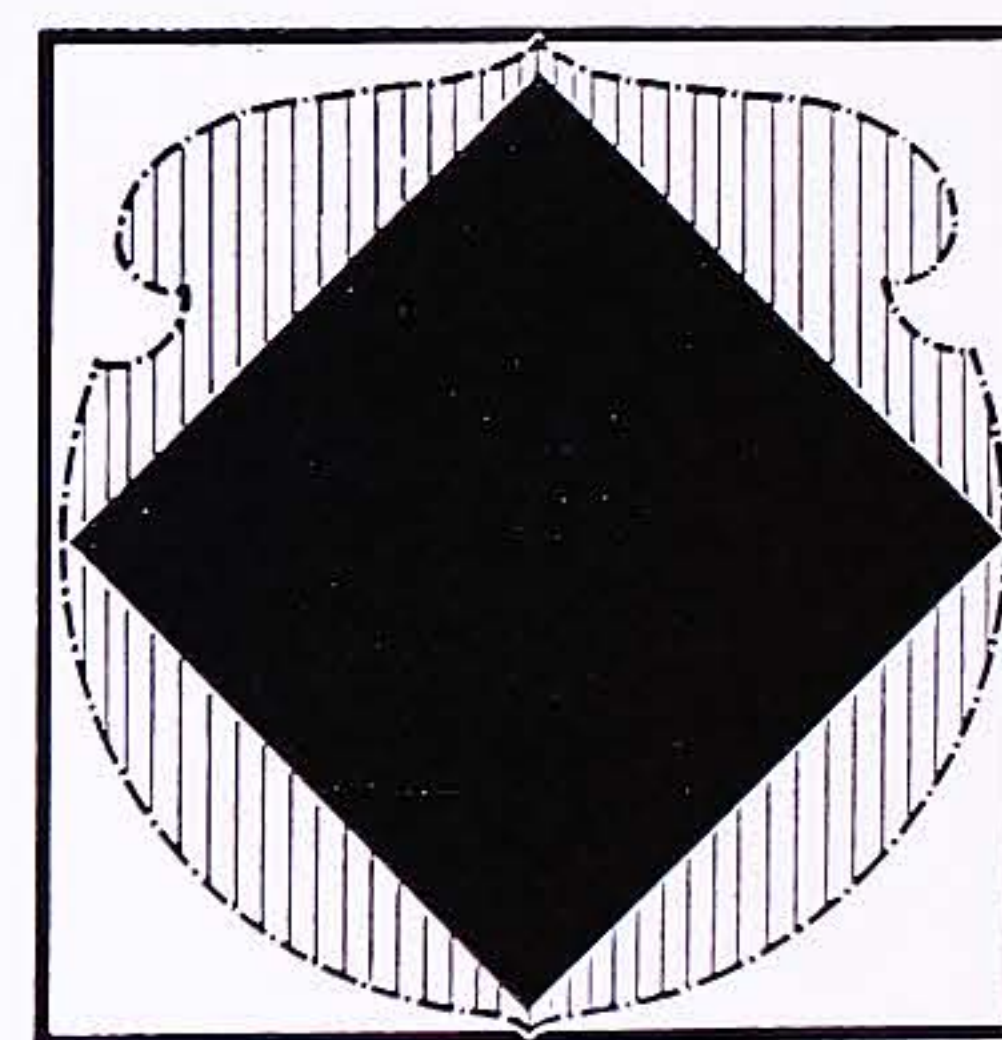
The triangle never looks right in a circle or a square because its elements do not harmonize. The lines of the shield mate better with either triangle or circle.



THE OVAL AND THE DIAMOND ARE MORE HARMONIOUSLY RELATED TO A PANEL THAN THE CIRCLE OR THE SQUARE

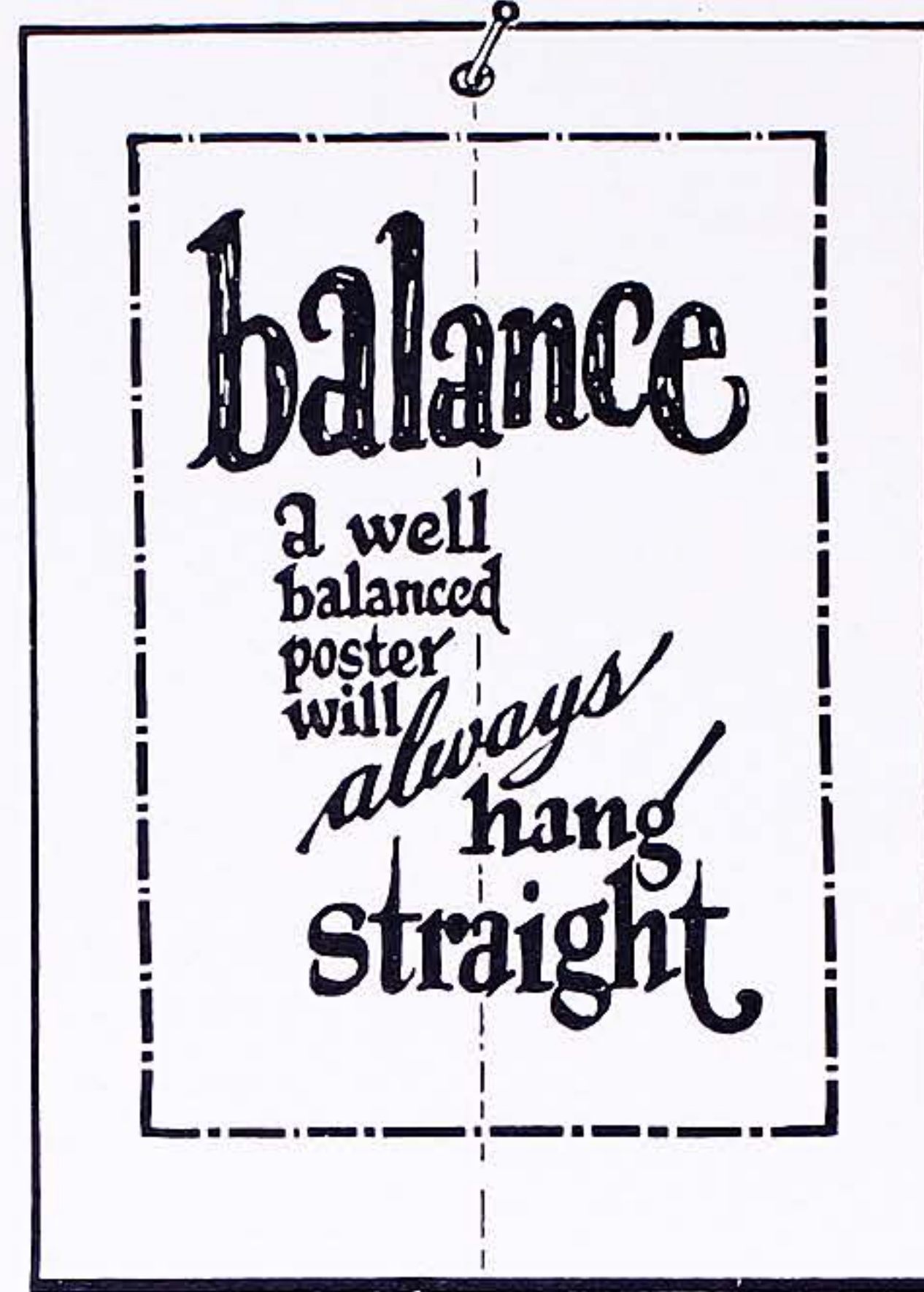
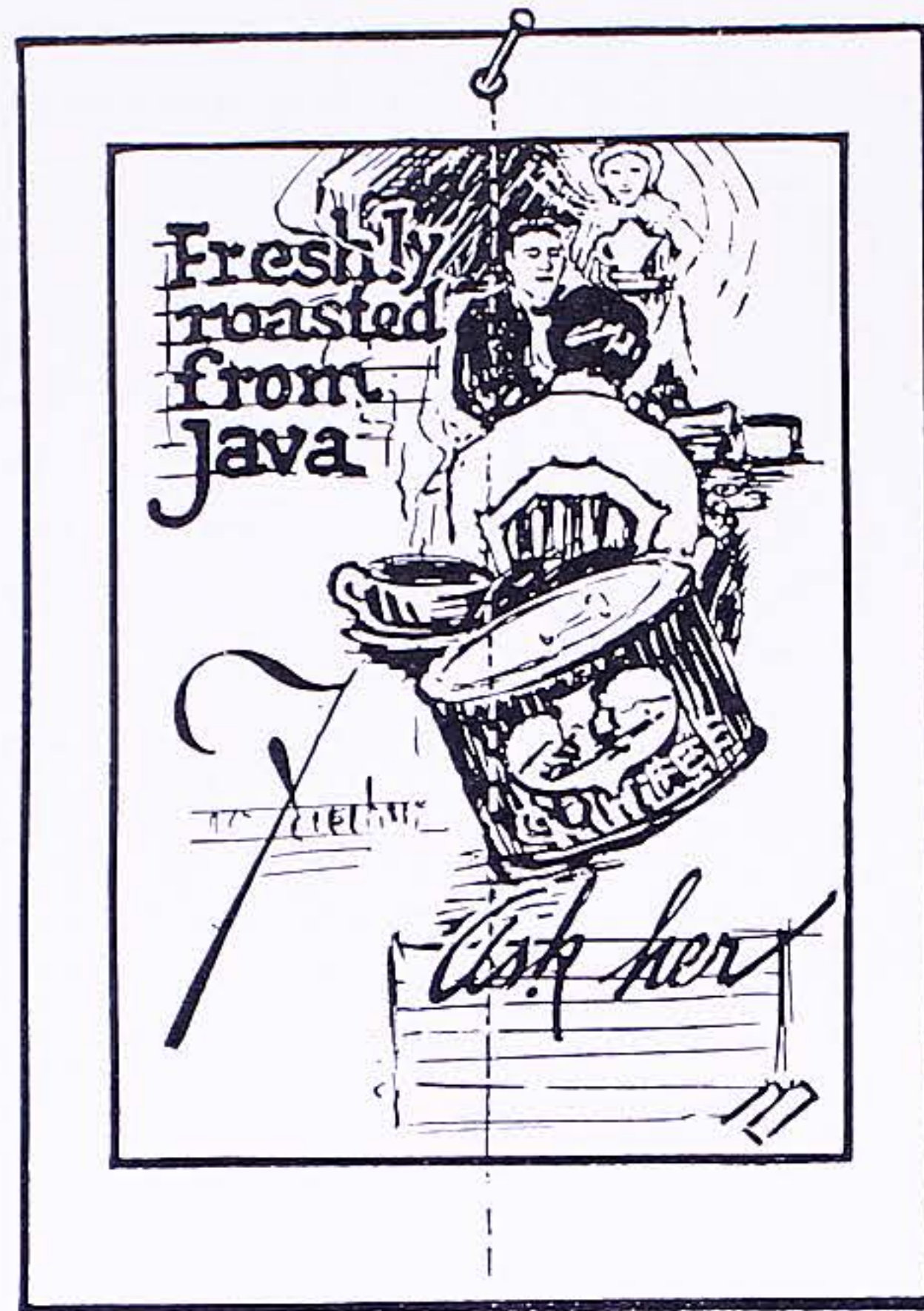
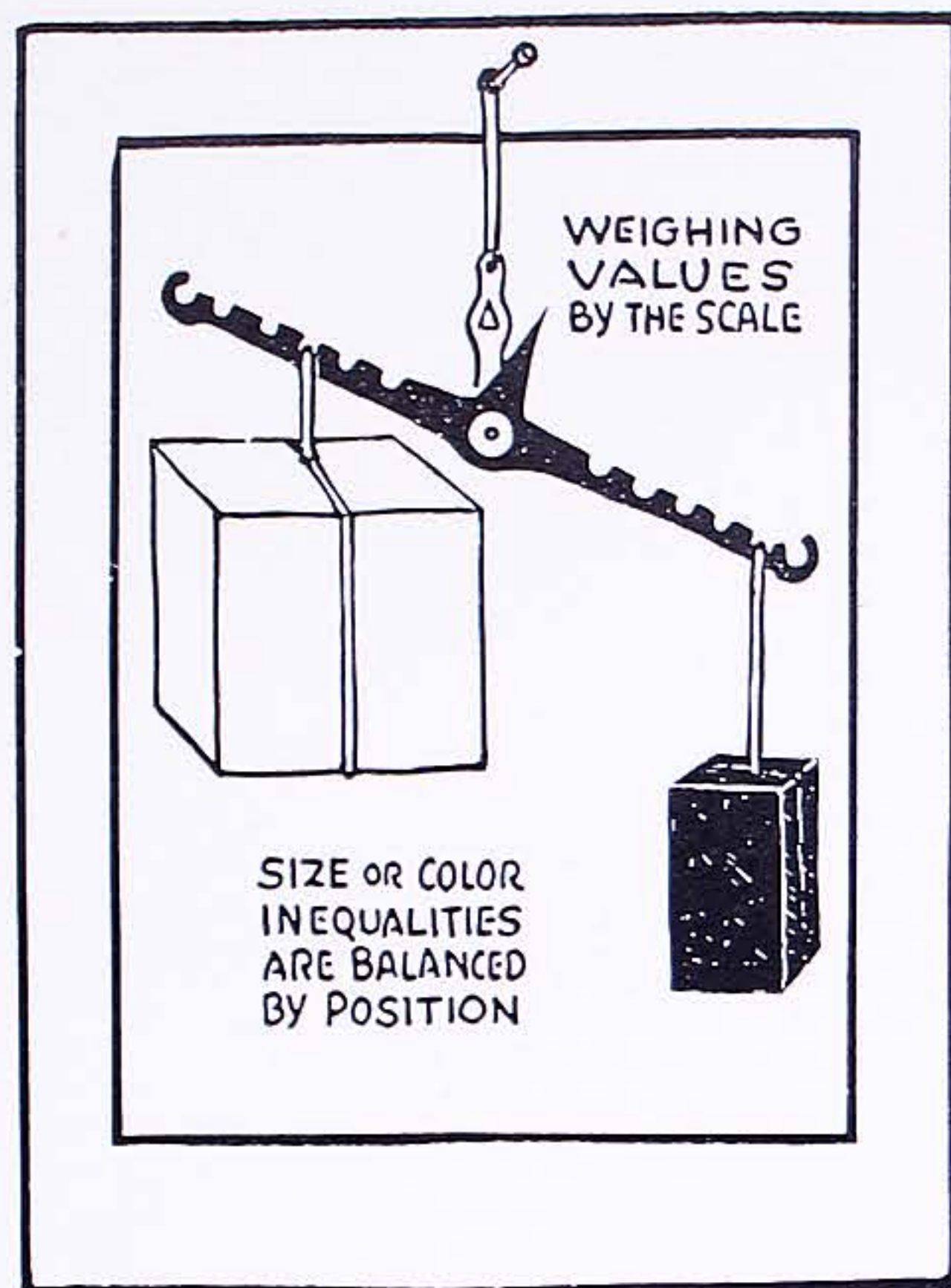


The Circle when perfectly spaced in a square, with equal margins all around does not appear harmonious because their elements are in no way related. It will fit more comfortably in a shield or octagon as it conforms more closely to such shapes.

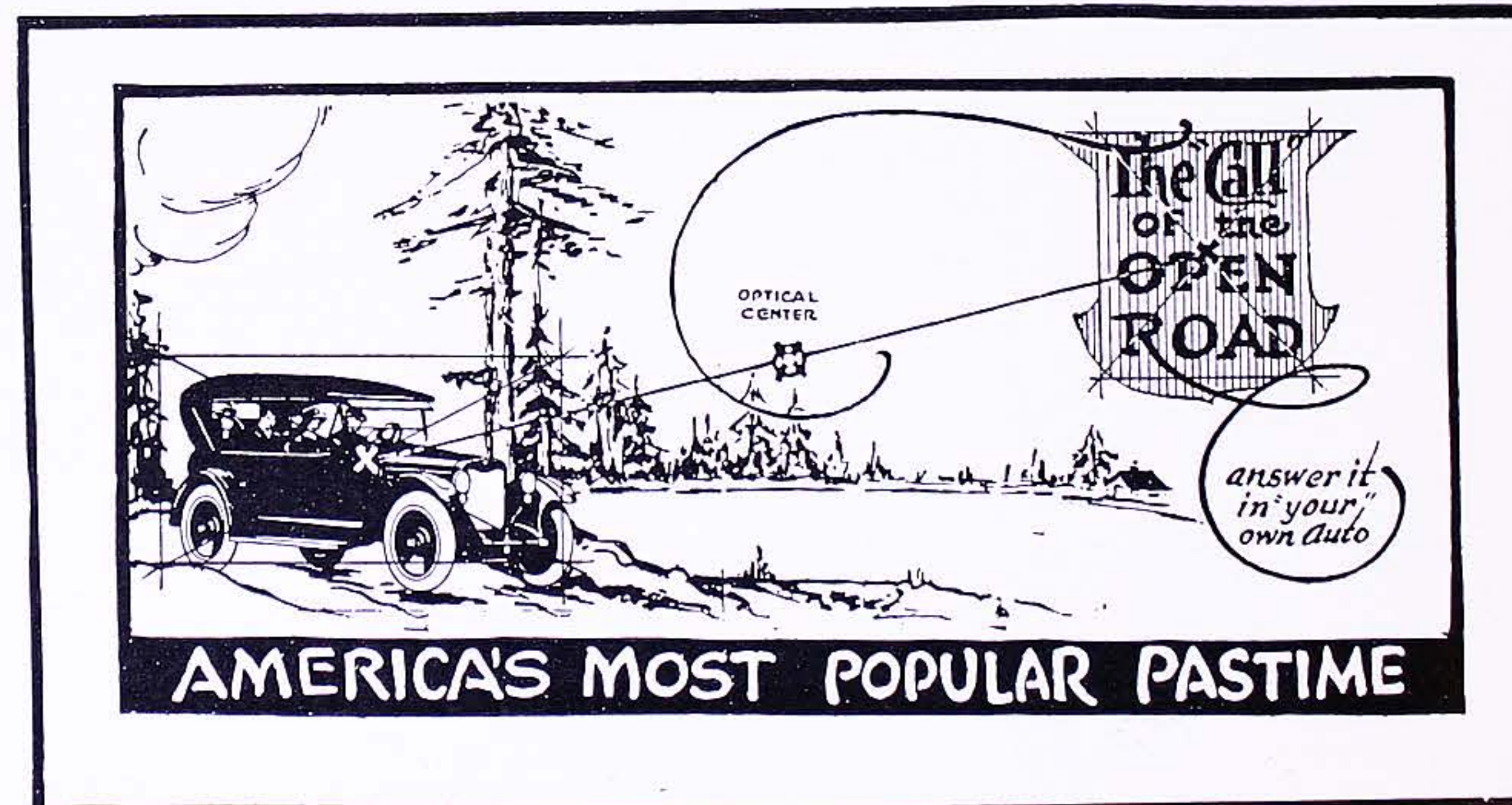
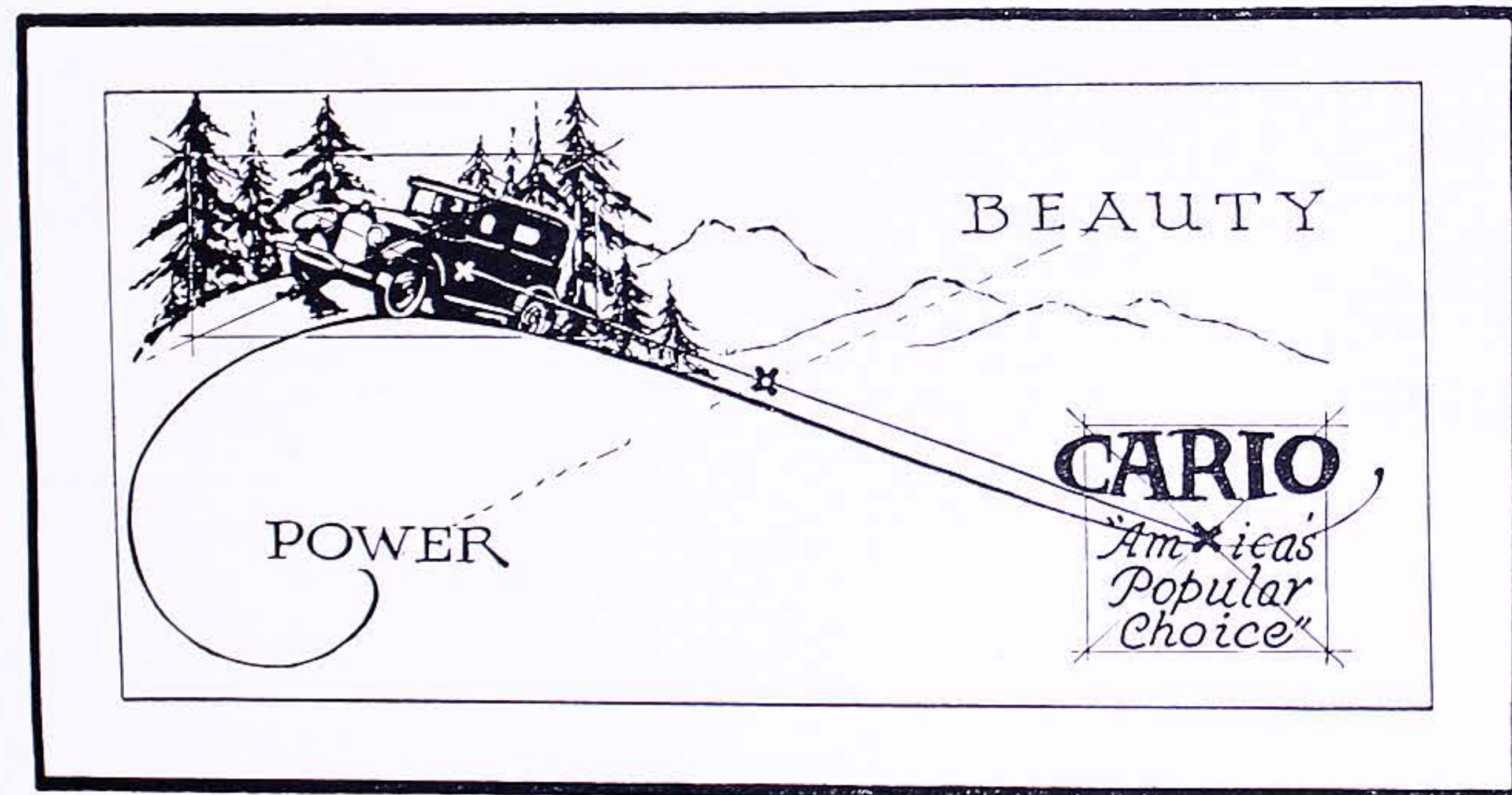


A Diamond in a square is never interesting because it breaks up the space in such mechanical exactness. It conforms more harmoniously with the lines of the shield.

A few of the most common errors in the Harmony of unrelated shapes are corrected above. These diagrams, which are suggestive of many similar problems the letterer must deal with every day, will serve as working examples and form a basis upon which comparisons may be made.



Using the "scale" to illustrate how layouts are balanced.



The smaller examples at the top illustrate how the balance of a show card may be checked up with the aid of a pin. When the distribution of various masses is correct the poster will seem to hang straight. The two larger examples show how unrelated masses are balanced.

OPTICAL CENTER LAYOUT



Strange as it may seem, layouts which are perfectly balanced upon the true center of a card, with equal margins all around, generally appear to be bottom heavy or spaced too low. This downward pull may be just another of the many tricks our eyes are continually playing upon our minds. But whatever the cause, every letterer with a good sense of balance makes an instinctive effort to counteract this effect by placing the copy higher on the card. And many professional letterers have found from experience that the most pleasing and effective layouts are balanced on a point that is about five per cent above the actual center of a well-proportioned panel. As this point is usually measured by the eye rather than by any mechanical means, we call it "optical center."

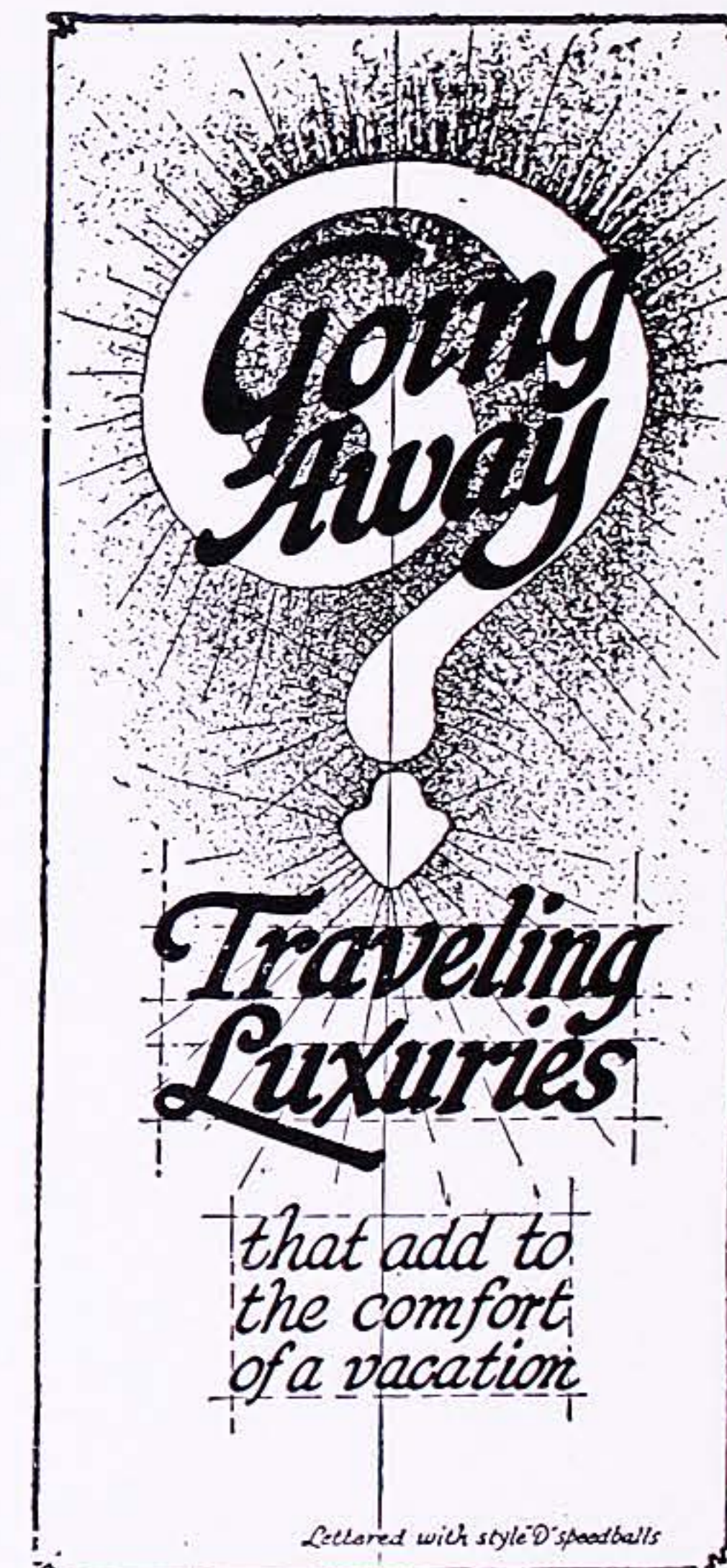
In addition to arranging the copy around such an optical center, the good letterer increases the effect of balance by allowing a wider margin at the bottom than at the top. The old Greek formula for relative proportions applied to the area in the margins of a panel was something like this—sides 5, top 7, bottom 11. Modern card writers find it more practical to use a relative scale of 4 for the side areas, 5 for the top and 7 for the bottom. That is, the bottom margin is about 30 per cent wider than the top. This serves as a safe working guide which, of course, may be varied to fit different conditions. For instance, in order to have the working examples in this book as large as possible, the margins have been sacrificed for these illustrations.

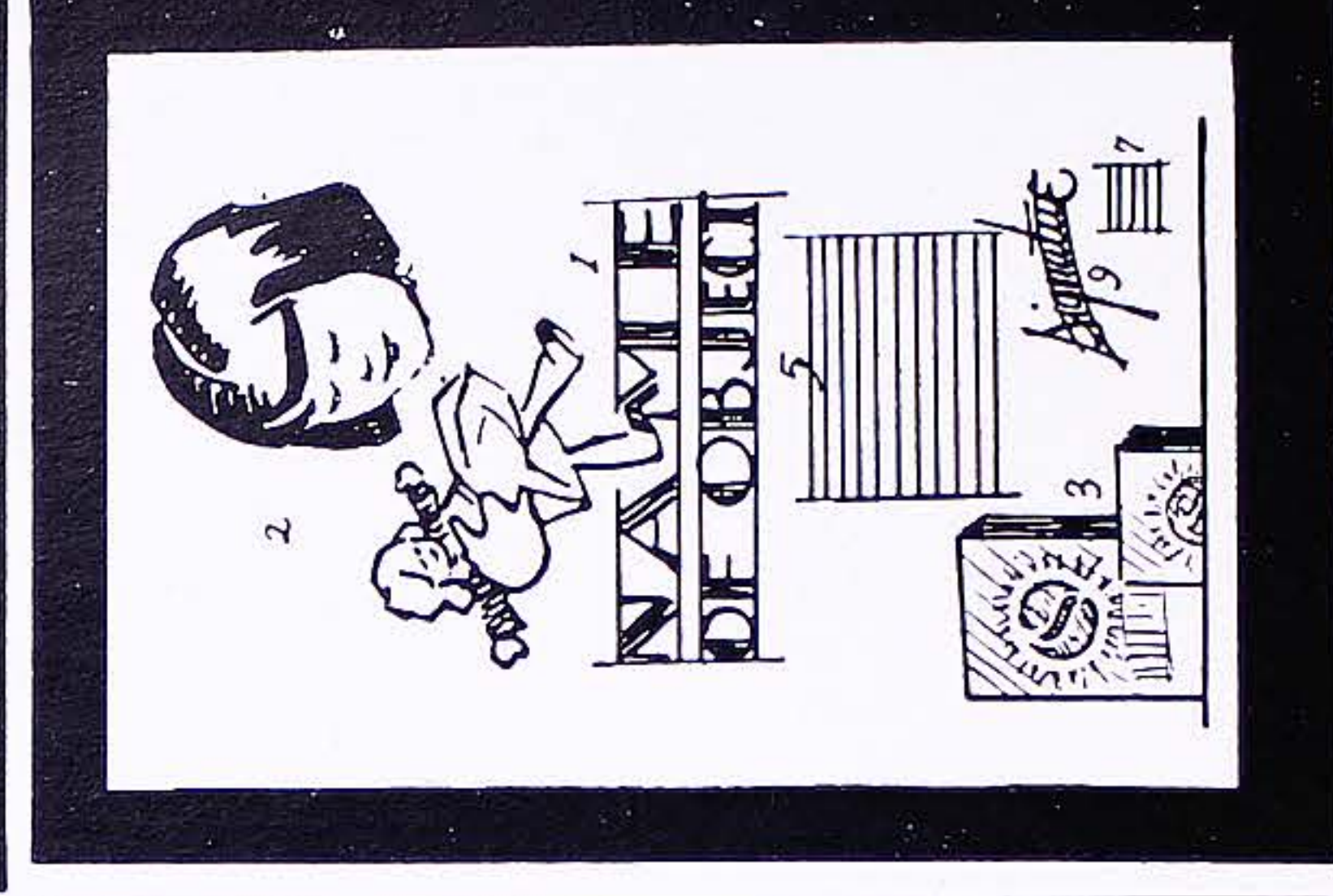
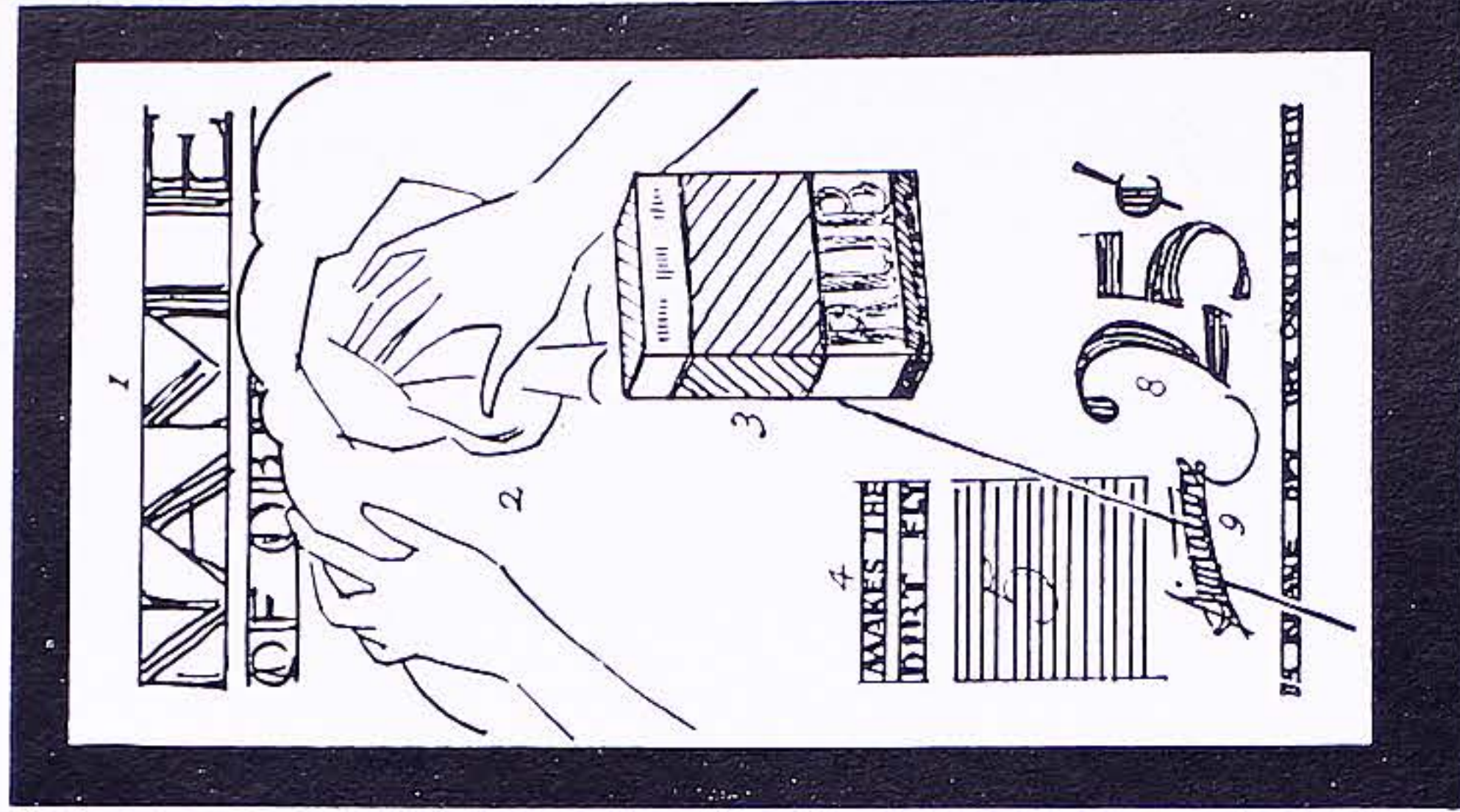
For those who find arranging a layout rather difficult, examples found on pages 20, 22, 23, 25 and 27 illustrate how the "scale system" may be used to assist in the balancing of two or more unrelated masses, using the optical center as the pivot point for the scale bar. Where a block of copy is balanced against an illustration or color mass, note how the center of attraction in each is used as

their balance point in determining where they will most effectively fit upon the card with relation to each other and to optical center. (See Page 22.) If the attraction power of the different masses is equal they are balanced at like distances from the optical center or pivot point of the scale. Should one have greater attraction power than another, this power being created by size, shape or color, it is balanced proportionately nearer to the pivot point of the bar than the other.

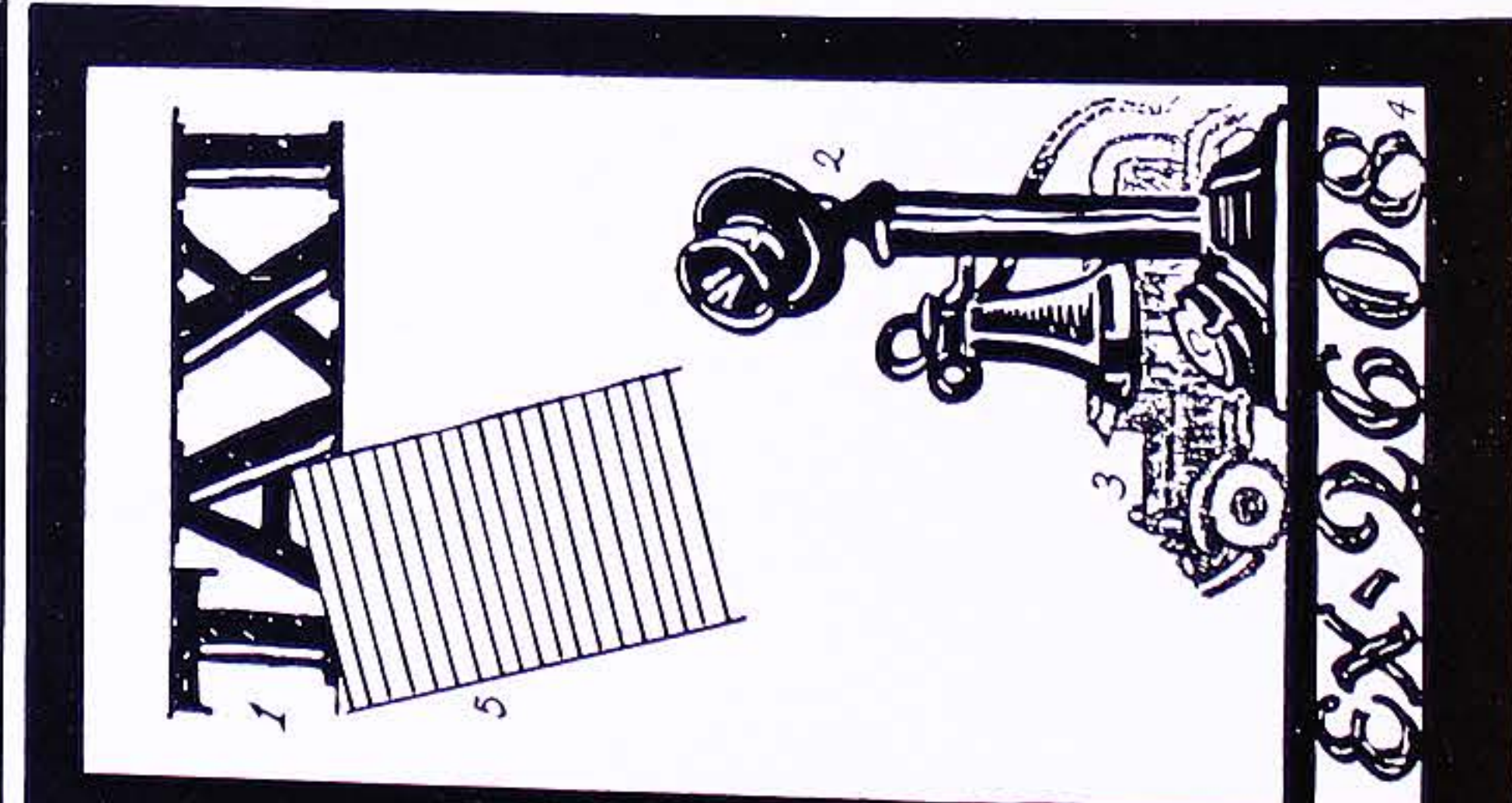
The smaller examples on Page 22 also suggest another good method of determining when the poster is balanced. Pin it up on the wall and with half-closed eyes study the arrangement of the various blocks or masses. When it seems to hang with an equal division of the values on either side, you may be pretty sure that the layout is all right.

Many of the difficulties with layout encountered by beginners are caused by trying to get too much copy on a card. The purpose of a show card or poster is to attract attention or to make an announcement. The details can be told by word of mouth or by a circular or a newspaper. The copy on the card should be limited, if possible, to the main points and the most essential information. If the letterer will learn to sort out these important features and to reduce the number of words to the minimum required to make the message of the poster clear and effective, the task of "layout" will be greatly simplified. If the letterer is given too much copy for a good card and has no authority to alter it, he must learn to choose the chief points for the main and subordinate headings and subdue the rest of the copy so as not to detract from these.





Copyright 1929 Ross F. George



Balancing the Elements of a Poster by the Scale layout

These sketches will serve as "skeletons" for similar layouts with other copy. Note how various elements are tied-up and the eye is guided thru the poster.

1=name, 2=illustration, 3=object, 4=caption, 5=copy, 6=mark, 7=slogan, 8=price, 9=signature

The finest of lettering loses its effectiveness when improperly spaced, arranged or aligned. Mediocre or even poor lettering is preferable if tastily arranged in a well balanced mass, of good geometrical proportions, to form a part of the whole design. Lettering in mass or page form, or groups of masses must conform in area to the space in which it appears. *Note appended diagrams.*



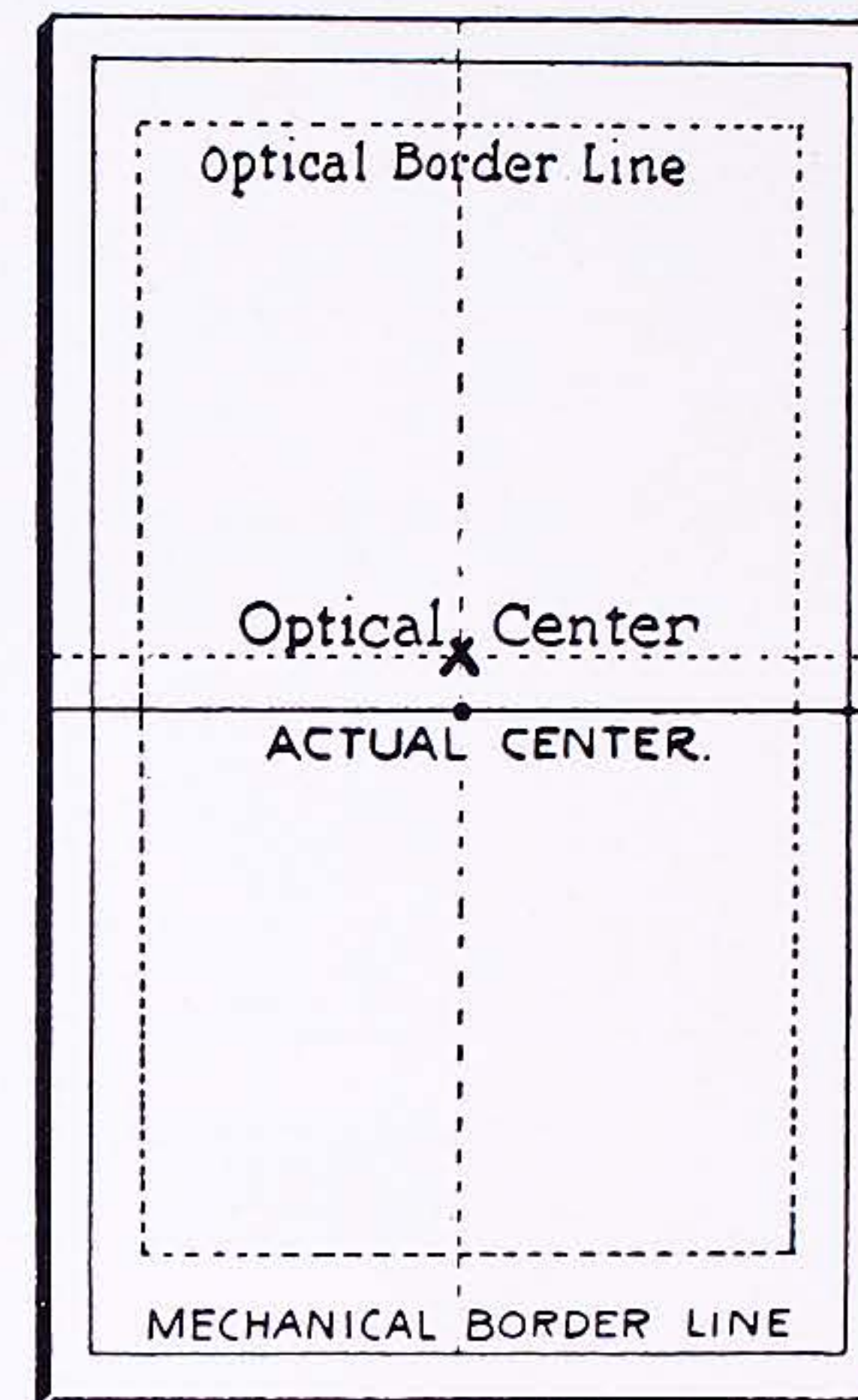
Centered Layout - A 2 or 3 line heading - a square or panel of "sales-talk" copy in the middle of the card and a wide margin with a fine border line optically spaced. A vertical guide line down through the center is found helpful in balancing the card. *The most effective border margins are widest at the base - top next and the two sides less and alike.*



Inset Layout - Allowing liberal margins, start heading on upper left marginal line - Start each succeeding line of the heading directly under the first letter regardless of finishing point. Treat sales copy the same way - **insetting the "Starting point"** well to the right of the heading. Have price directly under this allowing same space between as you have allowed for margins.



Three Block Layout - In this diagram the copy has been divided into three panels of equal dimensions, separated by the same amount of space as the width of the margin. When once familiar with these different forms it will not be necessary to block them out in panels as is indicated above. Simply indicate side margins, center and letter guide lines.



Optical Border Line - the optical border indicated by the dotted line in above diagram is about 5% higher than the mechanical border indicated by the solid line. Copy spaced out on a card with optical margins is always more pleasing and effective than copy laid out with equal margins - *The width of the margin depends upon the judgment of the artist.*

The arrangement of reading matter on a page or card is called "layout." These diagrams illustrate some of the most simple forms, used on show-cards.

Summary of "skeletons" for similar layouts with other copy. These sketches will serve as "skeletons" for similar layouts with other copy. Note how various elements are tied-up and the eye is guided thru the poster. 1-name, 2-illustration, 3-object, 4-caption, 5-copy, 6-mark, 7-slogan, 8-price, 9-signature

TIMELY SPECIALS FOR TODAY!
 ANY ARTICLE IN THESE WINDOWS
25¢
 PICK THEM OUT WHILE YOU CAN

Speedball Block System of Layout

NAME OF OBJECT: **WATER**

PRICE: **5¢**

First sketch in the blocks
 Balance them on Optical center
 Then rough-in the copy

WATER
 5¢

This System Copyright 1922 Ross F. George

Golf Flogs



We have the latest novelties to show you!

Summer CLEAN UP SALE
 every coat in our store
1/3 Price

BE PREPARED FOR COMPANY
KEEP A PACKAGE ON THE PANTRY SHELF!
Packed in Waxed Handy Cartons.

Particular Attention

is directed to the way copy is blocked out on these sign-cards. This simple method of group copy arrangement is called **Speedball Block System of Layout**

It speeds up layouts like the Speedball speeds up lettering.

The Speedball is The Original American Speedpen - Gordon & George Pat.

STUPENDOUS! REDUCTIONS!
JUNE STOCK TAKING SALE
 Your Dollars Do Double Duty Now!

Georgette and Crepe de Chine
PARTY FROCKS
 Charming and Serviceable
\$18.45
 Alterations free

Practice Economy
BUY A BOX OF SIX

HUNT PEN!
 WRITE SMOOTHER BECAUSE THEY ARE POLISHED POINTS
 LAST LONGER!

Chosen from the Varied Selection
Quality Bargains
 Offered every Monday from 9 a.m. to 3 p.m.
We will pay you to watch these windows every day!

Look
 why not take advantage of our **Holiday Special**
 Pick them out while they last!
75¢
 Per Basket!

AUTHENTIC SUGGESTIONS FOR ADVANCE SPRINGTIME

A BRILLIANT ASSEMBLAGE OF CHARMING DANCING CREATIONS

STATE OF SPEEDBALL PEN

A "fool-proof" system of layout that teaches how to balance any card. Substitute your own copy, using these varied layouts as working examples.

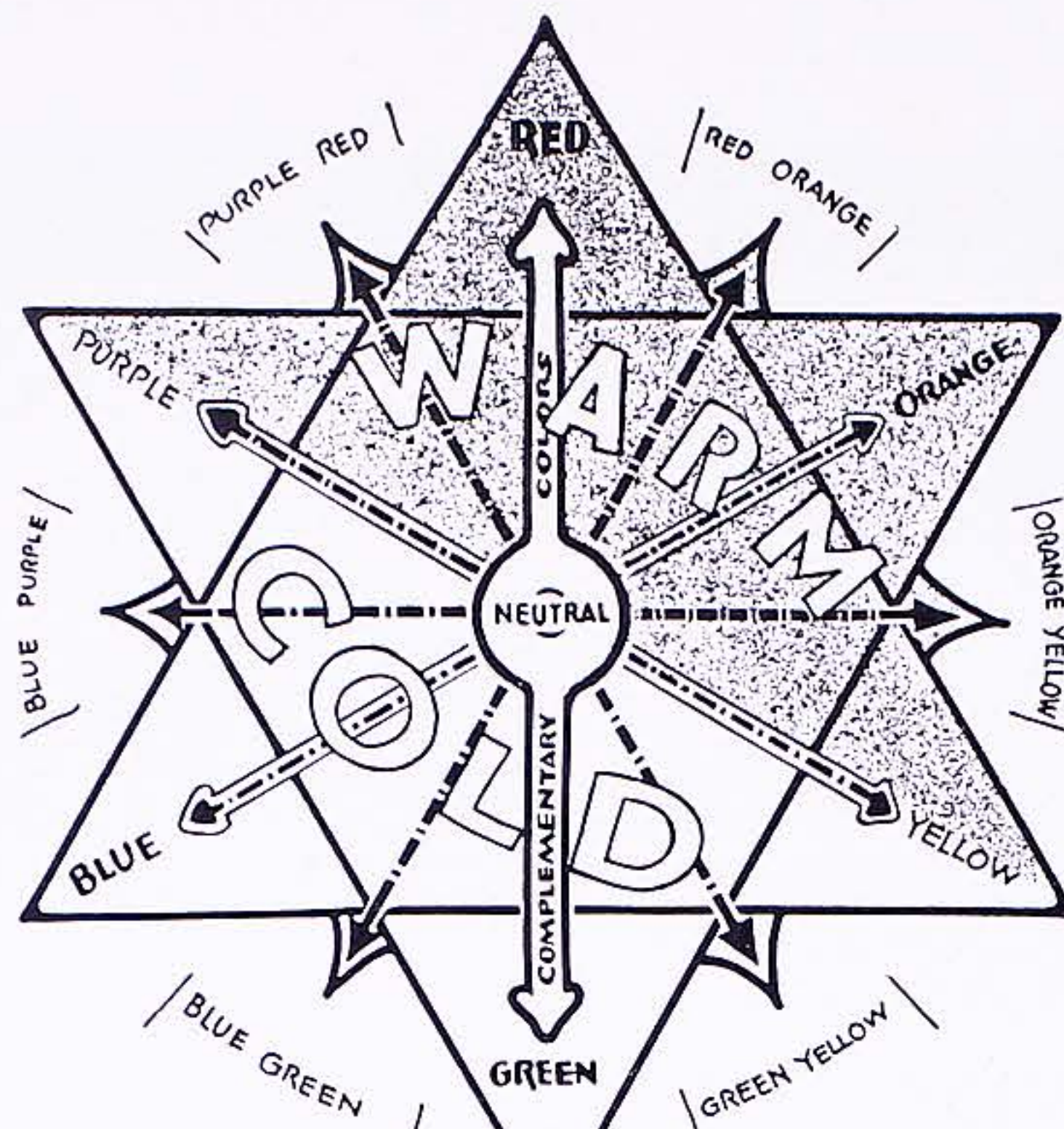
FOL

FOR S

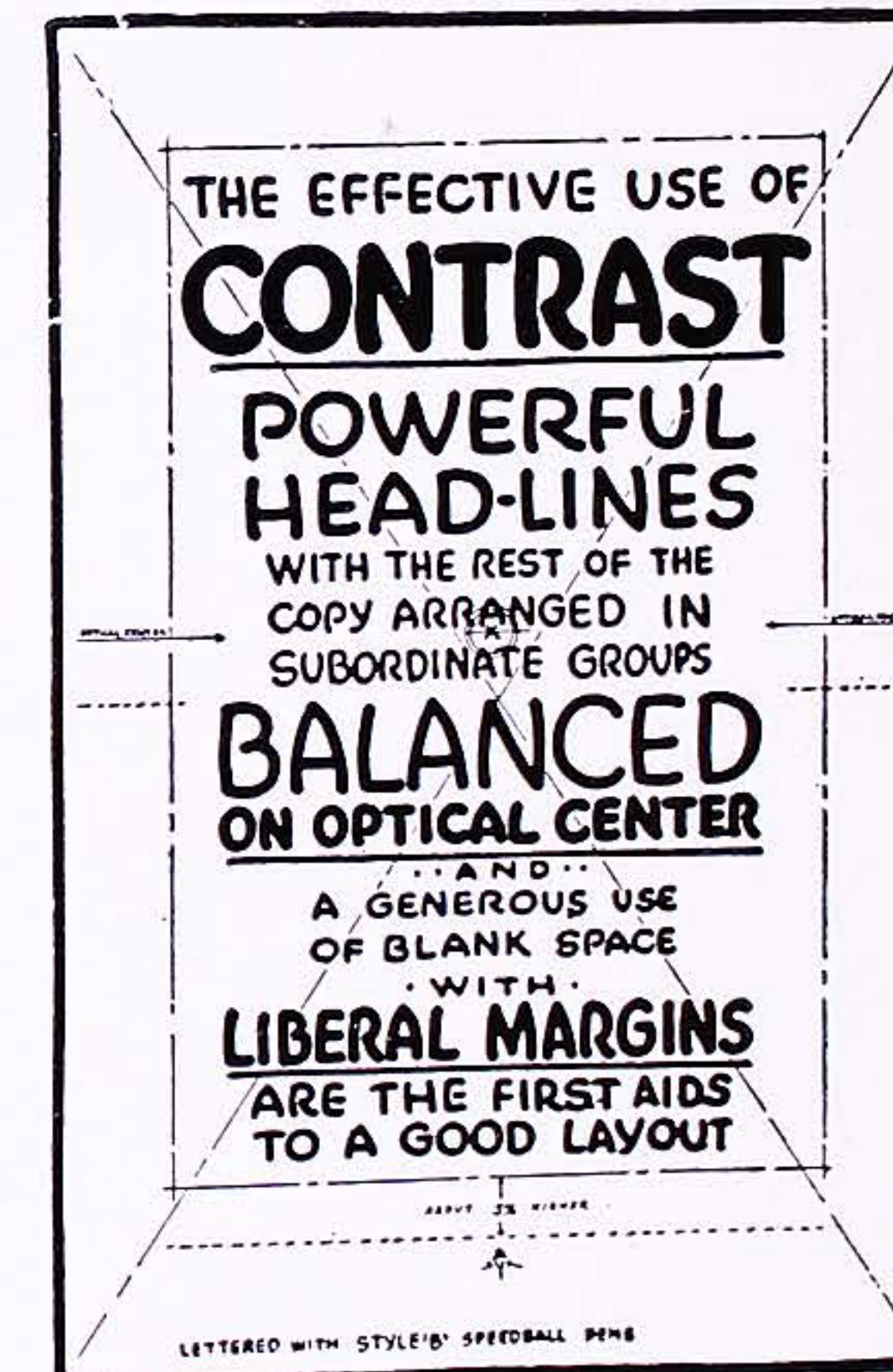
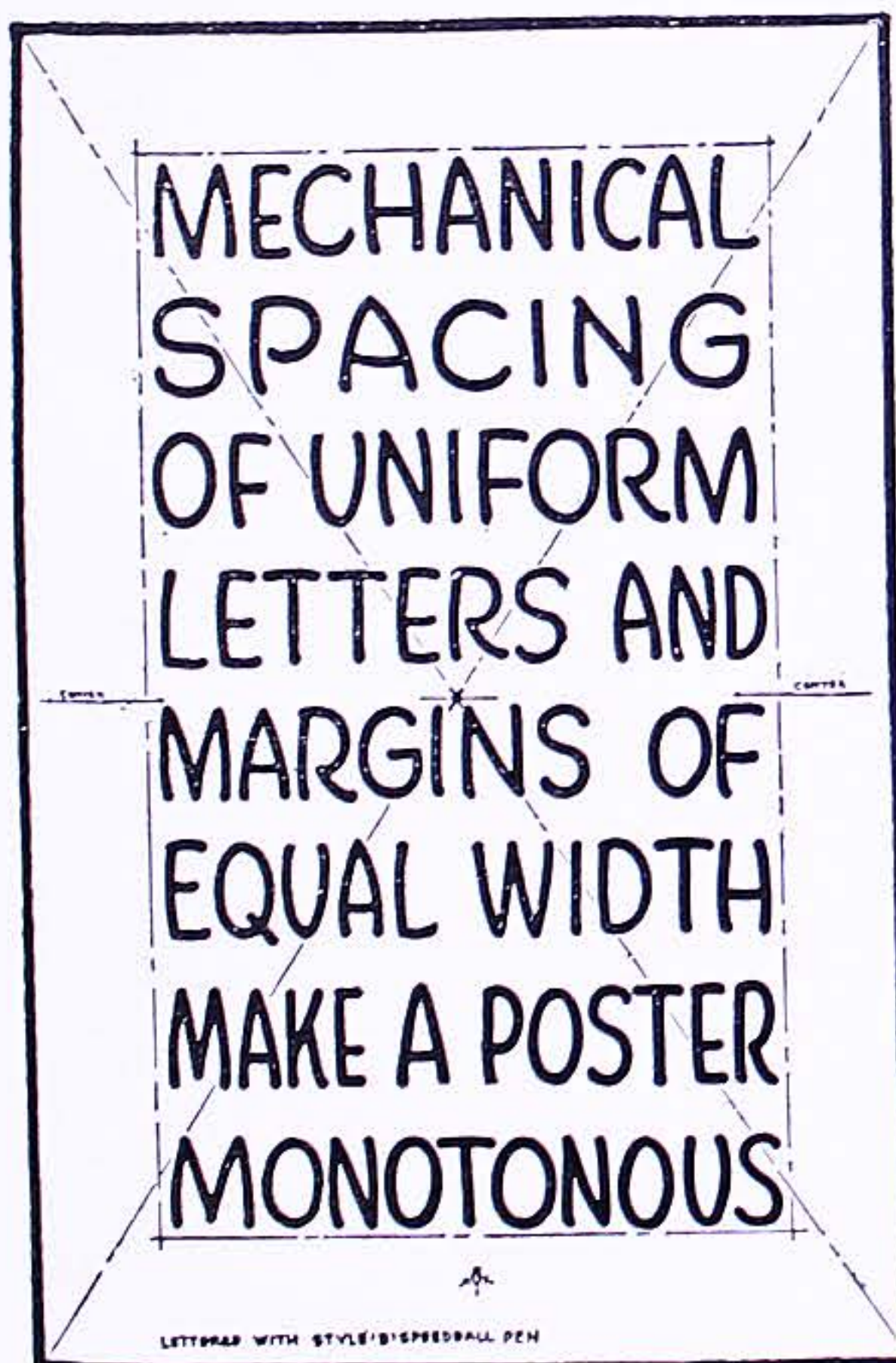
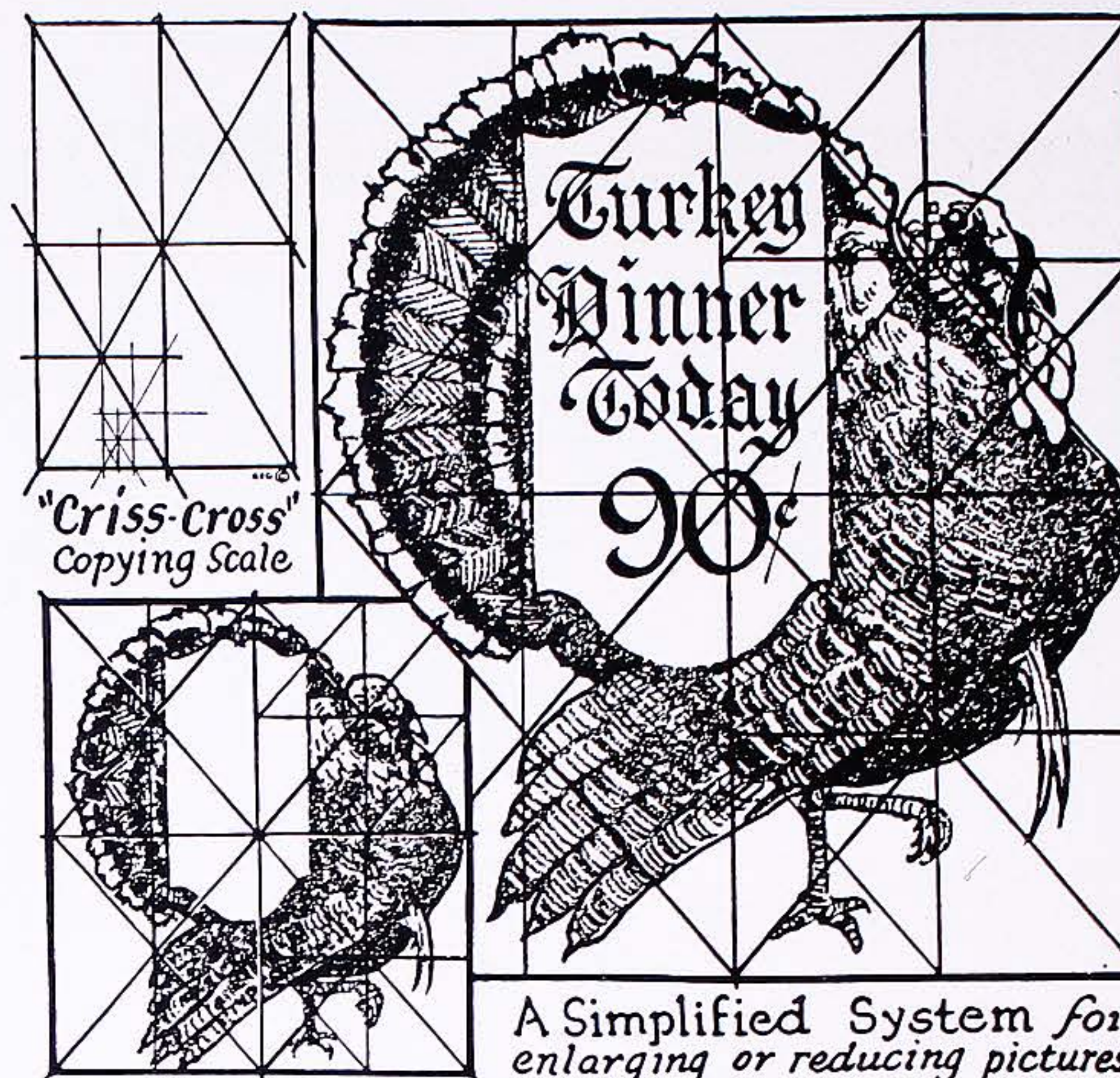
LETTER

The first
 The mo

A "fool-proof" system of layout that teaches how to balance any card.
 Substitute your own copy, using these varied layouts as working examples.



COMPLEMENTARY COLOR CHART.
 Harmonious and striking color schemes are made by matching complementaries and split color tints.



The first figure suggests how half of any symmetrical design may be drawn in soft pencil or charcoal and the other half completed by folding the paper and rubbing on back. The movie poster below illustrates the quickest method of determining size proportion. By extending diagonal lines through the drawing, any point may be readily located.

One
Thousand
Suggestions
for
Wedding Gifts,

New
Effects
for
Autumn
2.50

25¢

Newspaper
Headings, &
Advertising Cuts.
in a big hurry!

Special
\$3.00

Suit
to order
\$45.00

Suit former
price
\$35.00
NOW
\$18.50

Ladies
Balmacaan
\$45.00

Winter
Weight
\$2.00

Price Tickets
made with
ONE STROKE
of the
Speedball Pens
Work equally well in White or Colors.

Woolen
Underwear
\$2.00
Garment

Genuine
Diamonds

Your Choice
15¢

The
Overcoat
\$45.00
"Tailor-made"

Your Choice
To day
Only \$2.50

Imported
Cheviot 
\$36.00

London's
Latest 35.00

Cravenette
\$25.00

Double Stroke
FIGURES
WITH
The Speedball
12345
67890¢

"Speedball" refers to the "Speed" of the pen
(and not to the shape of the tip - there is no ball on its point)
It was nic-named "Speedball" because it is the fastest and
easiest handled drawing and lettering pen ever made.
"It cuts working time in 1/2 and labor in 2."
Contrived and perfected by Ross F. George and Wm Hugh Gordon in 1912,
U.S. and Foreign Patents * U.S. patents no. 1172783 - 1624942 other patents pending

In this age of Speed, the modern show-card writer must, of necessity, be able to turn out large quantities of work in a limited time. Speedball pens will enable the ordinary workman to produce high-grade work at top speed because they automatically control the flow of ink and complete the stroke without retouching.



A few suggestive layouts that offer a versatile touch of individuality as working examples.

Beginner's Speedball Alphabet /
made with Style "B" Round Point Speedball

abcdefghijklmnop
pqrstuvwxyz fsw

Construction illustrated

abcdefghijklmnop

ABCDEFGHIJKLM&
NOPQRSTUVWXYZ
\$12⁵⁰ 3456786,90¢

"The Speedball is a great little 'time cheater.' What makes it superior to the media heretofore available for broad pen work is the ink-retaining device."
—Laud Hamilton, First Prize Winner, Signs of Times.



Broken strokes show construction of "Beginner's Alphabet." Numbered arrows indicate the order and direction of elements. Made with Style B Speedball.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNORSTUWXYZ&Z

!\$%&'()*+,-./:;<=>?@

Poster Gothics with Style "A" Speedball—Letter "G" shows jerky outlining of first alphabet, for last alphabet the pen is turned 45°.

CONDENSED SQUARE POSTER

❖ STYLE 'A' SPEEDBALL PEN ❖

ABCDEFGHIJKLM

NOPQRSTUVWXYZ

PEN HELD AT RIGHT ANGLE WITH LETTER POINTING SQUARELY AT THE TOP

abcdefghijklr

mnopqrstuvy

wxyz&gkws

\$123456789¢

123456789¢

A few Extra Numerals

1 2 3

4 5 6

7 8 9

\$ 3 75

1 2 3¢

4 5 6

7 8 9

POSTER GOTHIC

WITH STYLE 'B' SPEEDBALL PENS

ABCDEFGHI

JKLMNOPQT

RSUVWXYZ

\$123456789¢

ABCDEFGHIJKLMN

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

OPQRSTUVWXYZ

\$1234567890¢

\$1234567890¢

SINGLE STROKE CAPITAL LETTERS WITH STYLE "B" SPEEDBALL (RETOUCHED)

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 ? J &
\$ 1 2 3 4 5 6 7 8 9 ¢

HEAVY GOTHIC CAPITALS OUTLINED WITH STYLE "B" SPEEDBALL AND FILLED IN

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

MODERNISTIC ~ GOTHIC AS MADE WITH THE SPEEDBALL STYLE "K"

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

SINGLE STROKE "LOWER-CASE" LETTERS WITH STYLE "B" SPEEDBALL (RETOUCHED)

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

HEAVY GOTHIC "LOWER-CASE" OUTLINED WITH SMALL STYLE "B" SPEEDBALL (FILLED IN)

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 t

G
O
T
H
I
C
S
A

Letters of the Gothic family are especially suited to poster advertising and bold announcements or special sales.

"BLOCK"

Best lettered with the Style "C" Speedball Pen and retouched

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 \$ &

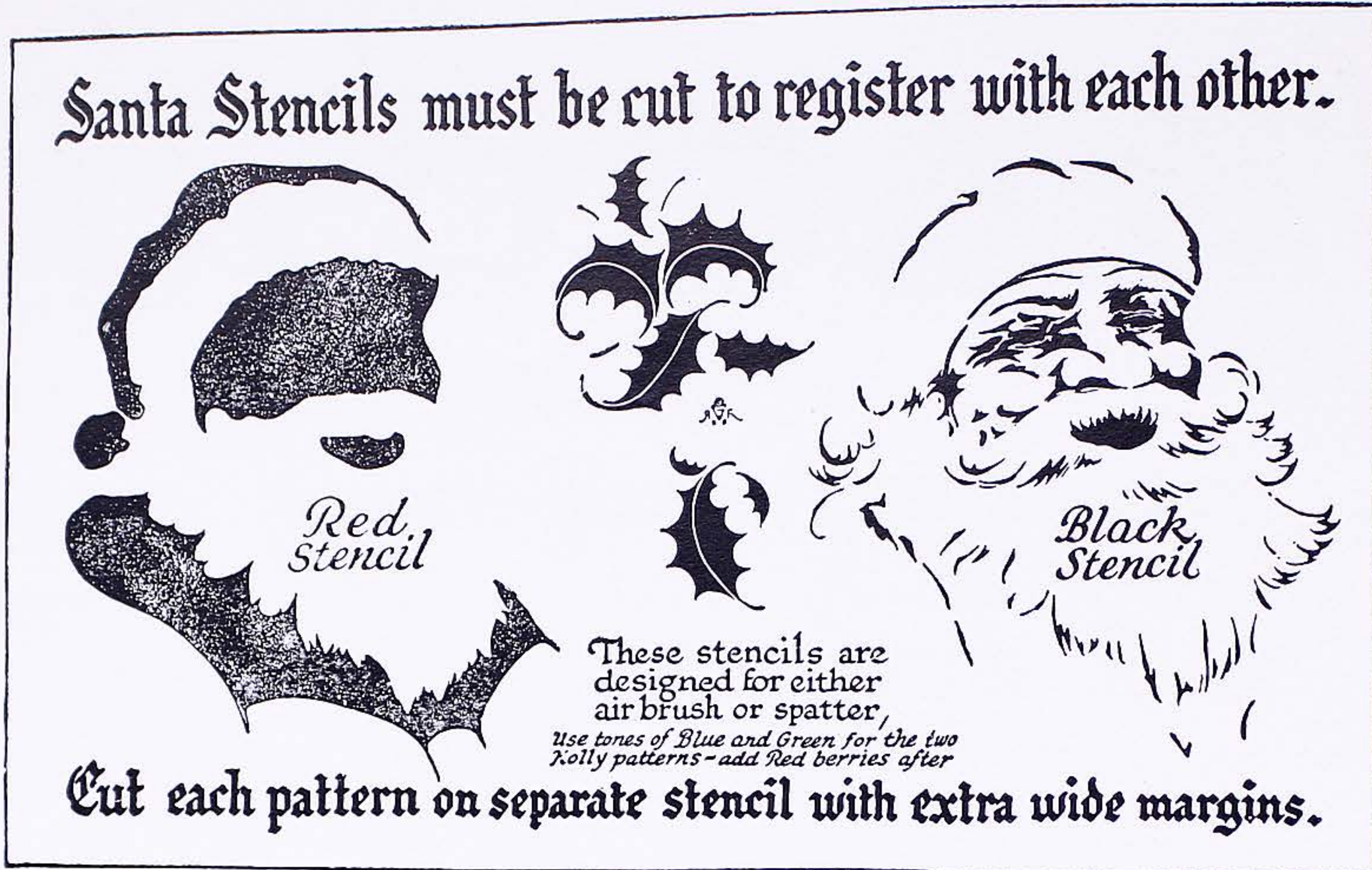
"Letters are adapted to single stroke construction with Style A Speedball"



Santa Says
 "the early bird will get all the bargains!"
Shop Early
 and avoid the crush

Lettered with Style D Speedball

Santa Stencils must be cut to register with each other.



Red Stencil **Black Stencil**

These stencils are designed for either air brush or spatter. Use tones of Blue and Green for the two Holly patterns - add Red berries after.

Cut each pattern on separate stencil with extra wide margins.

Showing how to cut stencils for show card use.
 The use of oiled stencil paper is recommended because it is easy to cut and does not warp when wet with color.



Merry Xmas

We urge you to take advantage of our complete assortments of gift merchandise

Do your Christmas Shopping NOW

Lettered with Style D Speedball Pens.

When you want

Attention

You can get it by using

Personality Script

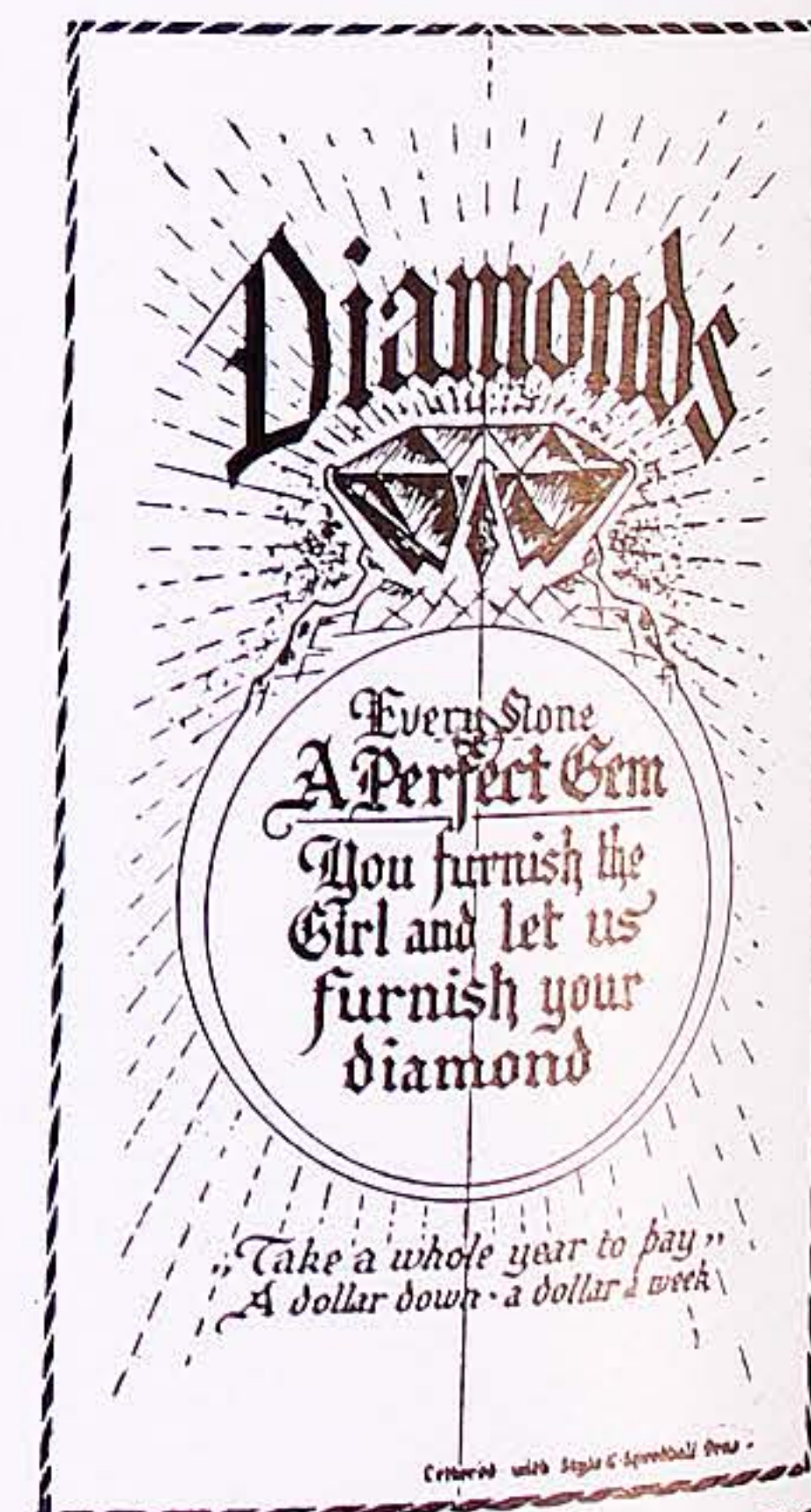
on the main features

Lettered with D Speedball

"SPURRED GOTHIC" WITH STYLE "B" SPEEDBALL

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklpqty
mnors / \$ 12345 / 6789¢ / uvwxz

Using Style B Speedball pen, size 2: spurs added with same pen turned over on its back.



Diamonds

Every Stone
A Perfect Gem
 You furnish the Girl and let us furnish your diamond

Take a whole year to pay
 A dollar down - a dollar a week

Lettered with Style C Speedball Pen

MODERN SHOW CARDS

The idea of what constitutes a GOOD SHOW CARD varies according to locality and individual taste. Each community has its own ideals which are based largely upon the ability of its most accomplished craftsmen whose efforts are emulated by others. The work of prominent poster artists and advertising men has a great influence also.

The main object of a display card or advertisement is to sell something. It should be sufficiently attractive to arrest attention, while its appearance should be worthy of the merchandise it is advertising. Its arrangement must be simple and of a nature that can be read at a glance. Especially does this apply to the catch lines and headings. Perfect lettering does not always mean a good card. With rare exceptions, the best of lettering loses its effectiveness if indifferently spaced and aligned. Mediocre, or even poor lettering is to be preferred when dexterously arranged. Unity and general effect should be the aim rather than perfection of detail.

If decorations or illustrations are used, they should be relative to the subject. A bunch of forget-me-nots on the corner of a display card would not ordinarily boost the sale of truck tires or pork chops. Heavy stereotyped designs, massive cut-outs, colonial pillars, stucco decorations, marbled arches and a stiff, carved out appearance in lettering are suggestive of tomb-stones. They look as though they were made to last forever and subconsciously suggest age, or last season's merchandise instead of freshness. Mechanically, this class of work may be pleasing to look upon, but it does not excite action and sell goods. It preserves them. Good work has the appearance of life, freedom, grace, speed and individuality in its technic. This can be acquired only by intelligent, persistent practice with the proper tools and materials.

When you hear the expression "Just Like Print" applied to "Hand Lettering," you may safely conclude that it is too good to be of much commercial value. The judging of lettering by its resemblance to type would kill individuality, and lettering would soon cease to exist as an applied art. All reading characters are adapted from the same basic principles. But though there are many hundreds of different types of alphabets used in the printer's art, no "set-up" job can be compared with the handiwork of the skilled letterer for style, beauty, graceful arrangement and general effectiveness.

The modern letterer does not attempt to produce replicas of type faces. Type alphabets are seldom designed to meet the requirements of hand lettering and the methods employed in their origination make them very difficult to copy. As a curiosity such perfection might have a fictitious value, but it possesses comparatively little selling power.

The appearance of an alphabet is often changed but never its basic elements. Altering the letter results in meaningless hieroglyphics and curlycues which are here today and tomorrow decorate the waste basket. All the so-called "modernistic" alphabets that are not built upon a good foundation will be very short lived.

In the selection of a type of letter to be reproduced by hand there are several considerations to bear in mind; first, the media available for its successful reproduction, second, the nature of the surface to be worked upon and third, the amount of time available, based principally upon the recompense. Generally, it is better to devote a little time to making a rough pencil sketch of the arrangement before starting to letter. Legibility should be the primary consideration and the style of letter selected should reflect the spirit of the subject. The copy should be arranged in some geometric shape or artistic manner to form a part of the whole design. The entire mass should conform in area to the space in which it goes and if illustrations are used they should face the lettering, in order to direct attention to the copy.

For all kinds of pen lettering, a good quality of litho card board will be found productive of the best results. Its specially coated, smooth surface permits the pen to be drawn in any direction and insures uniform and clean-cut strokes. With ordinary care the ink will not spread as it often does on the more porous surfaces such as are used for brush work.

When lettering or drawing for newspaper or magazine reproduction, the artist should know something about the printer's rule, which is briefly this: One inch equals 72 points or 6 picas or 6 ems. 12 points equal one pica. In the standard measurement two inches equal one column or 12 picas or 12 ems. Four and one-sixteenth inches equal two columns or 24½ picas or 24½ ems. Six and one-eighth inches equal three columns or 37 picas or 37 ems. There are 14 agate lines to the inch, so when 12-point type is used, "72" is divided by "12" to find the number of lines to the inch; if 6-point type is specified, 72 is divided by 6, etc. Height is generally figured in inches and width is figured in columns. Standard newspaper columns are two inches wide with ½ pica between, others are 13 ems with ½ em between, magazine columns vary. The size of a 24 sheet poster panel is 11 x 25 feet. The DeLuxe painted bulletin varies. Sketches are drawn one inch to the foot.





A representative group of hand-lettered display ads and show cards that offer some splendid examples of modern layout and arrangement for the student to work with.

Characteristic "Italics"

A representative group of hand-lettered display ads and show cards that offer some splendid examples of modern layout and arrangement for the student to work with.



Characteristic "Italics"
of a very slight degree in slant

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

Lettered with "Style D" Speedball

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

≈ Derived from Italian Manuscript Writings of the 16th Century ≈

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

This one lettered with "Style C" #5

? ? Jazzed w a bit & and
with a style D \ Speedball #5
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

These alphabets are adapted to either Style "C-or-D" Speedballs



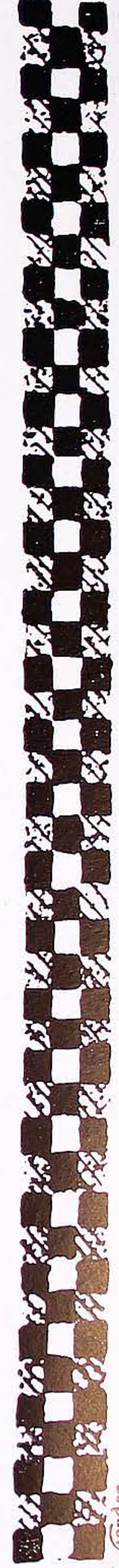
For Preparing
HAND-LETTERED
Advertising and
Display Headings etc.

"Personality Script"

*Lettered with D*3-Speedball Pen*

*abcdefghijklmnopqrstu
 vwxyzpqrstu
 ABCDEFGHIJKLM
 NOPQRSTUVWXYZ*

Showing the letters outlined in one stroke complete, no patching up, or trimming, every mark, dot or stroke you make with this pen is of uniform thickness, going in any direction, up, down or sideways, oval or circle. border made without ruler.



Letters of this character are sketched with a pencil, then inked with a pen the width of the narrowest element.

For The Commercial Artist

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyz & yg
ABCDEFGHIJKLMNOPQRSTUVWXYZ • Etc.

Crafty Lettering
ABCDEFGHIJKLM
NOPQRSTU
VWXYZ & & Co
1234567895

Unique, condensed squatty-type letter
"Very effective"
Artistic if properly arranged in mass-form body matter
"Particular attention is called" to narrow spacing between the lines
"the absence of inside oval effects in circular or oval elements" and "the geometrical formation of the entire production"

Individual Conceptions
aabcdoeifgggh
ijklmnnopp
qrrsstuuvvw
wwxyyz \$Ω∞

VANITIE Y ROMAN!

with the Style 'B'

Speedball Pens

A B C D E F G H I J K L

M N O P Q R S T U W

V X \$ 1 2 3 4 5 6 7 8 9 φ Y Z

a b c d e f g h i j k l m n o p

q r s t u v & ? & w y x y z

These letters are first sketched with a pencil, then inked in, using the two sizes of Style B pens best suited to the size and strength of the letter desired.

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 N R J SHOWING FREE-HAND S T A &
2-Stroke Construction
size larger Speedball will complete the heavy strokes
 w fe r m n
 a b c d e f g h i j k l m n
 o p q r s t u v w x y z a

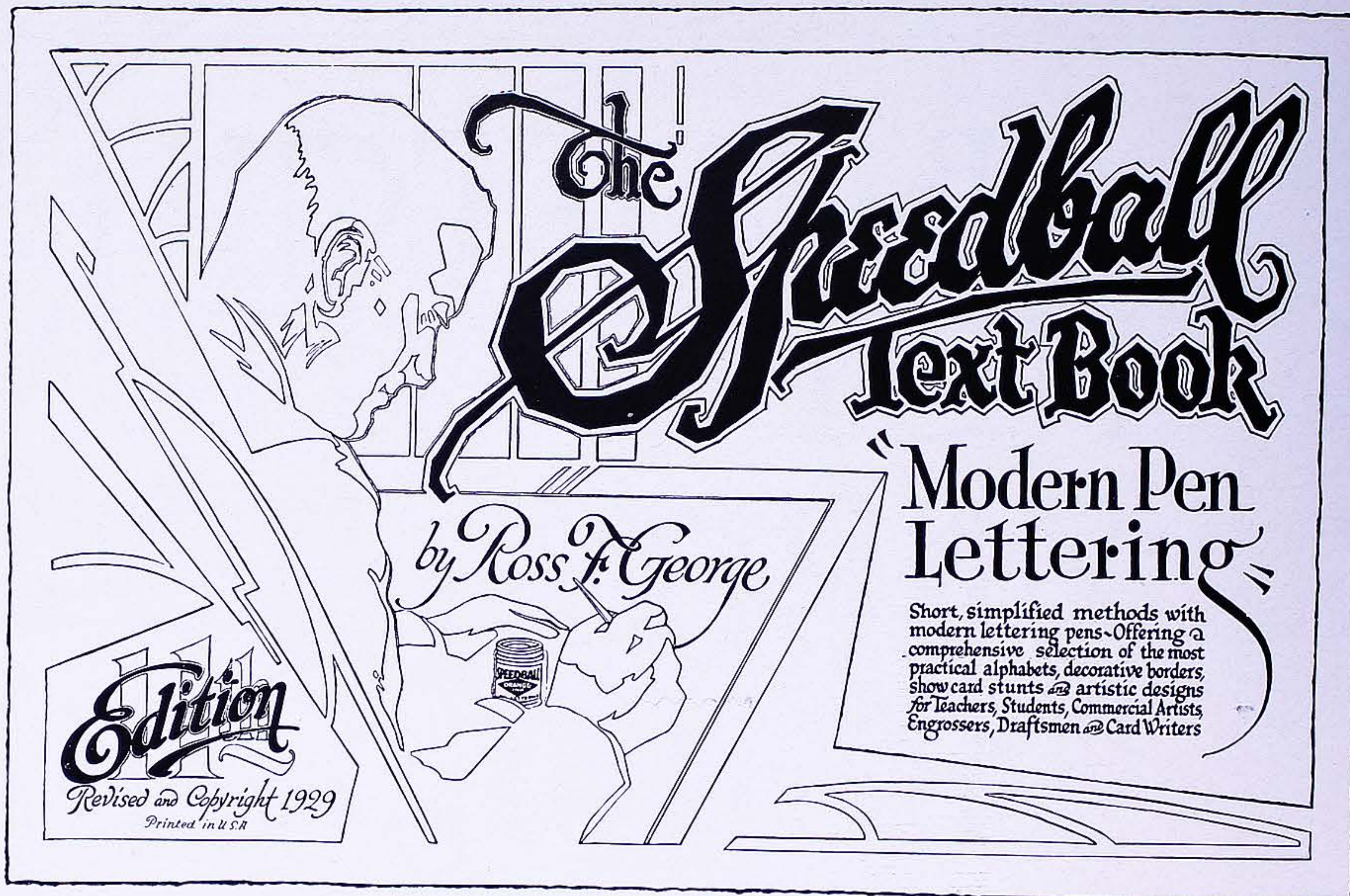
Original lettered with size 4 Style B Speedball on a 10 x 14 card. Border is spattered and design then painted with white and outlined with a small Style "B" pen.
 This alphabet is also well adapted to single stroke construction with the oval pointed Style "D" Speedball pens.

HOW DRAWINGS FOR COLOR REPRODUCTION ARE MADE

The original pen and ink drawings used for making the three-color poster cover appearing on this book is reproduced here to illustrate how such drawings must be prepared for engravers' color plates. By comparing it with the finished cover you will note that each mass color has been outlined. These outlines give the engraver the necessary guide lines or boundaries to paint up to when separating, blanking in or spotting out the different colors that must appear on the individual plates which are all printed from the same photographic negative.

Making a good color sketch for the engraver to follow is the first step. Usually this sketch is about three times larger than the finished cuts are to be. Parts of the color sketch can be changed, worked over or patched up as many times as is necessary until it is satisfactory. The second step is to make a tracing of it, defining all the various patches of color with a clean line. The third step is to smudge the back of this tracing and then transfer it on to the drawing paper or card. The fourth step is to retrace these outlines with black waterproof ink, using a fine pointed pen.

In copy where one or more colors overlay each other, the artist is not generally required to outline the letters. Much time is saved by lettering the copy solid with pens that produce its elements in the fewest possible strokes. This is illustrated in the heading "Speedball Text Book" where the blue and green overlay each other and both overlay the center of the orange, which serves as the outline. A Style A pen was used to get the broken effect and the square finishes on this heading which were made with a Style C pen, single stroke, and the rest of the copy was made with the Style D pen, single stroke construction.



ROYCROFT DISPLAY

abcdefghijklmnopqrstuvwxyz & nm the.

ABCDEFGHIJKLMNPOQRSTUVWXYZ



Jensen Bold Condensed

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNPOQRSTUVWXYZ

The Roycroft alphabet was outlined with a quivering stroke, using a No. 4 Style B Speedball, and the Jensen Bold was built up with a No. 3 Style "A" pen. The monograms were inked with a No. 5 Style B—heavy masses were spattered with white ink.

How Various Letter Styles Influence advertising

*Selecting letters to harmonize with
the message is just as essential as
"Perfect" Draftsmanship*

1 *JEANQUY*, ROMAN & Italics *r*

Is For Grace, Elegance and Feminine Appeal

2 CLASSIC ROMAN

Radiates Conservative Dignity, Permanence & Beauty

3 *Texts* Church Gothic. UNCIAL

Radiate Antiquity, Quality, Craftsmanship & Reverence

4 **GOTHIC AND BLOCK**

Present a Sturdy atmosphere of Strength & Power

5 "Personality Script"

Commands quick Action - "Speaks for itself!"

6 *The* "JAZZY STYLES" *!!*

Frivolous freedom effected by broken line

7 *Radio* CATERPILLAR *SHINX SILKS TCF*

*Novelty lettering individually designed to harmonize
with and express the Character of the subjects*

Metropolitan Poster
abcdefghijklmnopqrstu
vwxyzaprs
ABCDEFGHIJK
LMNOPQRSTU
V&WX 12345 !YZ?
6789¢

Modern interpretation of heavy Roman made with the Style D Speedball pen. The white line inset, which may be varied in style, can be added with pen or brush.

Ragged ^{and} Rugged:

abcdefghijklmnopqrstuvwxyz &

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
Y 1 2 3 4 5 6 7 8 9 0 Z

Showing Simple Outline Method :

Original lettered on a 10 x 14 card with a No. 2 Style "B" Speedball pen. The wavered effect is produced with a quivering stroke.

new Western Letters

easy to make with a "Speedball" pen

abcdefghijklmnopqrstuvwxyz

most effective if a few

letters are "off set" a bit

Opqrstuvwxytz

ABCDEFGHIJKLMN

MNOPQRSU.VWXYZ

This alphabet only offers a suggestion of how a careless treatment of any heavy face alphabet lends individuality to hand lettered advertising. The original of this plate was lettered on a card 11 x 17 inches, using the Styles "A" and "D" Speedball pens.



A handy group of simple, ornamental stunts and border suggestions.

The RICHNESS
& REFINEMENT

which these
fabrics radiate,
proclaim you
all-together the
better dressed
man.

\$30. to \$50.

Original lettered on a card 10 x 17 with Style "B" and "C" Speedball pens. The background effect is produced with cutouts of the Griffin and border, held down with strings and shaded with an air brush.

"ALCATRAZ"

the
Black & White
Feature
H A T
for
Spring
1 9 2 7

Original 9 x 14. Picture is a combination blending of air brush work and opaque show-card colors applied with a stiff brush. Lettered with a Style "D" Speedball pen.

ARCHITECTS & DRAFTSMEN

Modern conceptions now most popular
Lettered with #5 Speedball Pen

A B C D E F G H I J L

K M N O P Q R S T S

U V W X, Y Z & M ?

5¢ \$ 1 2 3 4 5 6 7 8 9

- e v x a y z g -

abcdefghijklmnopqrstuw

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

P Q S T U V W X Y Z & ? S G J

abcdefghijklmnopqrstuy

wwvxz and abefnhrstus k &

for Specialty Posters

Where legibility is not paramount

STUNT ROMAN

Lettered with a Style "C" (size 5) Speedball Pen /

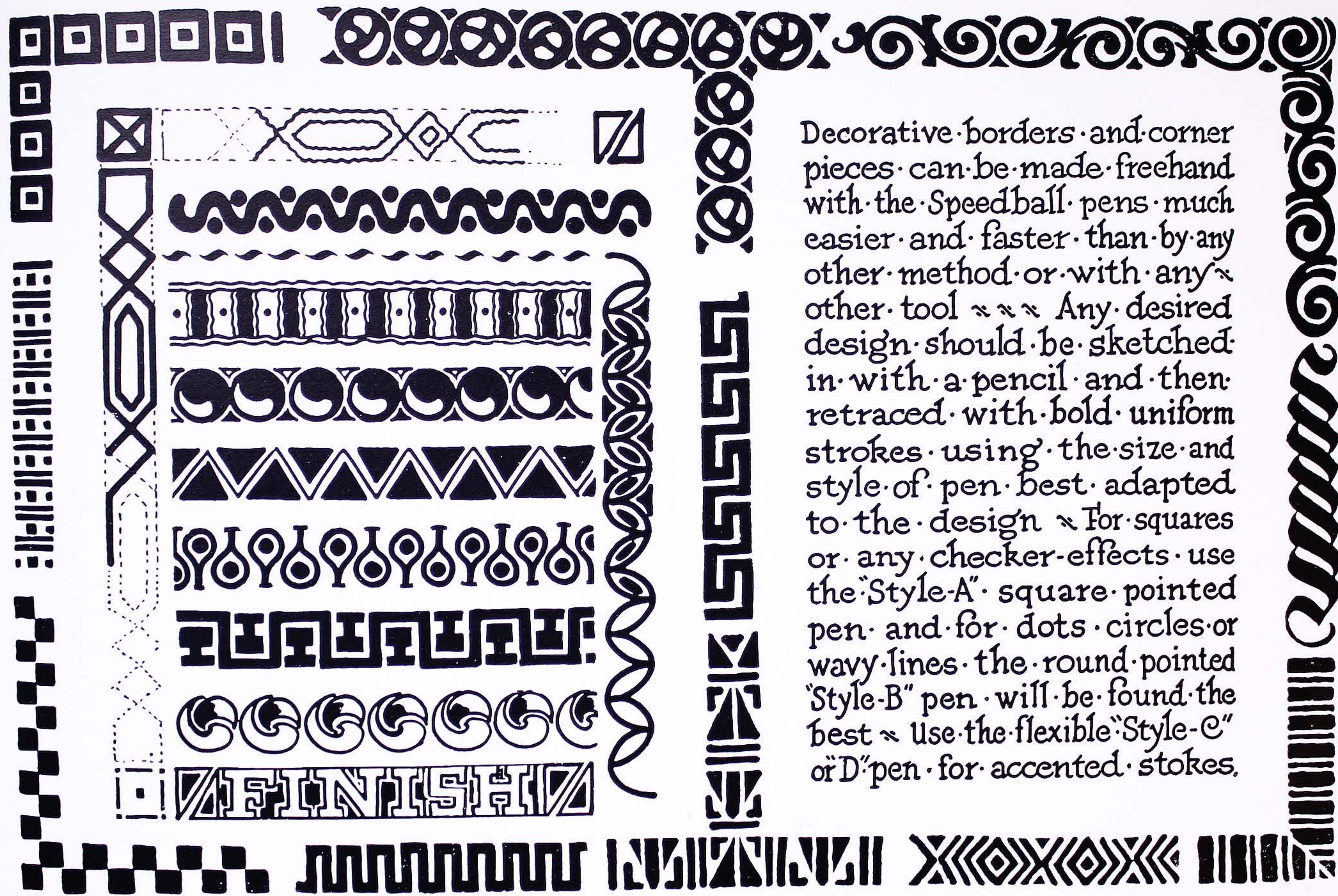
a b c d e f g h i j k l n

m o p q r s s t u w

A B C D E F G H I K

J L M N V X Y Z P Q Q S

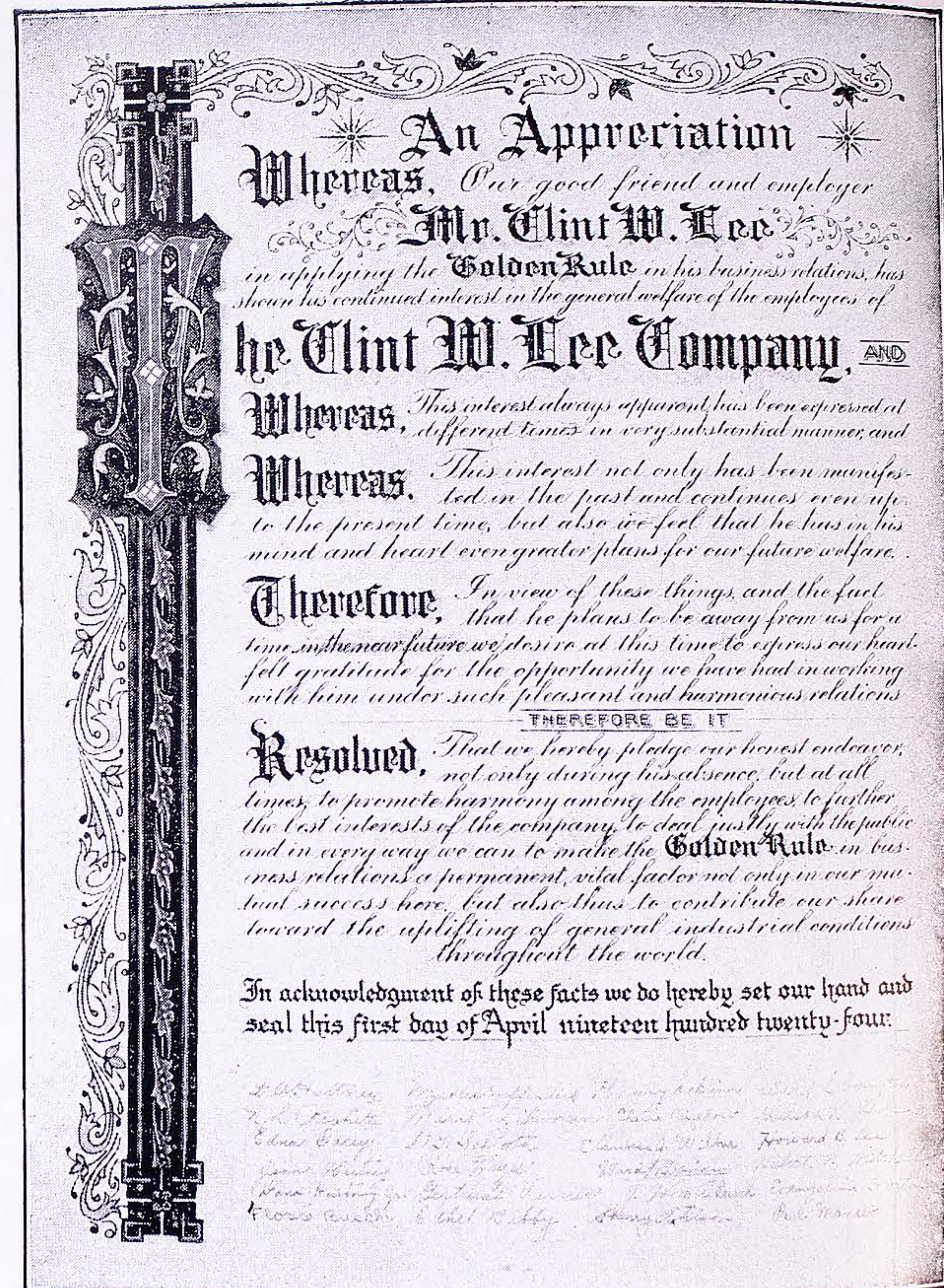
R T U V W X Y Z ? &



Decorative borders and corner pieces can be made freehand with the Speedball pens much easier and faster than by any other method or with any other tool. Any desired design should be sketched in with a pencil and then retraced with bold uniform strokes using the size and style of pen best adapted to the design. For squares or any checker-effects use the "Style-A" square pointed pen and for dots circles or wavy lines the round pointed "Style-B" pen will be found the best. Use the flexible "Style-C" or "D" pen for accented strokes.



A beautifully engrossed Masonic resolution. The illumination is both elaborate and dignified.



Resolution engrossed upon real sheepskin. The simplicity of the illumination is pleasingly effective.

THE USE OF TEXT LETTERS FOR ENGROSSING AND SHOW CARD WRITING

Engrossing is one of the highest paid branches of the lettering art. The demand for this type of work is comparatively limited, consequently the field is not overrun with good men. For such work, Text alphabets are generally used with elaborate border designs and ornamental initials.

Originally, Text letters were known as Gothic. But since the printers' classification of type styles became the universal standard, much confusion has been eliminated by listing all such letters in the Text family. Every letterer, whether show card writer, artist or penman, should include a good legible Text in his stock in trade. The construction of practically all our Text alphabets is similar, but the best one to learn first is the Old English shown on Pages 66 and 67. The flexible Style C pen has been designed for this type of lettering. Another rapid single stroke Old English style is presented in two forms on Page 69.

In the days before the printing press, books, documents, manuscripts, etc., were lettered by hand. We are told that many of the old monks, with sincere religious devotion, spent the best part of a lifetime producing a single volume. Since most of the religious works were lettered in Text, these alphabets have become definitely associated with a feeling of reverence and stately dignity. The spirit of Christmas seems to have been woven right into the Text alphabets so beautifully that it is hard to find a substitute that will qualify for Yuletide messages. Posters, show cards, signs and display advertising so lettered tend to radiate something of this atmosphere and the artist can with propriety use Text alphabets at this time, for headings, at least.

However, any style of lettering that is hard to read is poorly suited to display advertising, including show cards and posters. Text letters are slow readers. The extreme fine lines and ornamental "doo-dads" do not carry at a distance and tend to confuse at a glance. This may be overcome by eliminating some of the fine lines and flourishes. Where bolder styles are desired for display purposes and newspaper work, the Style D Speedball is used. Beside improving legibility, this pen greatly increases the letterer's speed. The comparative examples shown on Page 69 and the Gordon Text on Page 70 illustrate this.

Learn the Old English with the Style C pen before tackling the modified Text with the Style D pen, because it develops a finer technic and a clearer mental picture of the basic characters. Practice these letters with C-1 pen, ruling three guide lines and making the letters about one inch high. Do not overload the pen and work slowly until you know how the strokes are put together. The fine lines can be added with the corner of the large pen as the strokes are made or with a No. 101 Imperial pen afterward. When you can make the alphabets with the large pen, try them proportionately smaller with the other sizes.

The manipulation of a brush is much the same as that of a Style C Speedball. If you desire to make larger letters practice with a No. 12 round ferrule show card brush. Beginners will find the manipulation of a brush more difficult than the pen because of the absence of the "feel" of contact that tends to steady the hand. It is also hard to load a brush just right and to work the tip out to a clean edge on the palette. For this reason the use of a brush is not recommended until after the pen has been mastered. For ordinary show cards the pen will be found plenty large enough, considerably faster and productive of greater uniformity.

The holly design on the top of the Christmas card on Page 36 illustrates how any symmetrical design can be quickly drawn. One-half of this wreath was sketched on a paper with charcoal. The paper was then folded in the middle and rubbed on the back, transferring this sketch and thus completing the other half. The paper was laid face down on the card and the completed design transferred to the card by again rubbing the back of the sketch. The design was then inked, using the size and style pen best suited to the purpose. Colored Speedball inks add much to the attractiveness of such show cards.



The capitals of this "lower case" Engrossing Text will be found on Page 67.

ROMAN NUMERALS

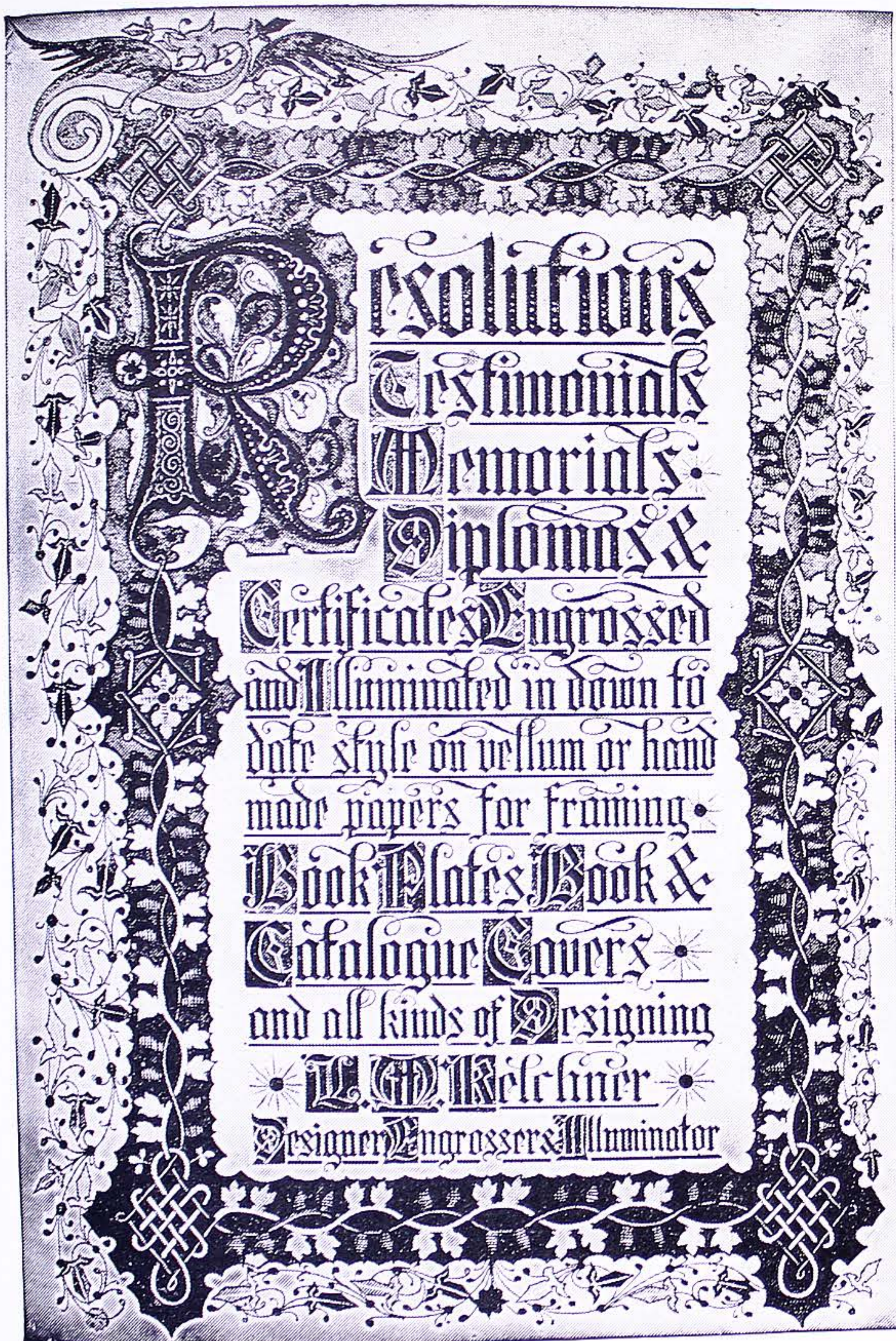
MCMXXVII ← = → 1927

| | | | | | | |
|------|------|------|------|-------|------|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| I | II | III | IV | V | VI | VII |
| 8 | 9 | 10 | 11 | 12 | 13 | |
| VIII | IX | X | XI | XII | XIII | |
| 14 | 15 | 16 | 17 | 18 | | |
| XIV | XV | XVI | XVII | XVIII | | |
| 19 | 20 | 25 | 30 | 35 | | |
| XIX | XX | XXV | XXX | XXXV | | |
| 40 | 45 | 50 | 55 | 60 | 70 | |
| XL | XLV | L | LIV | LX | LXX | |
| 75 | 80 | 90 | 100 | 125 | | |
| LXXV | LXXX | XC | C | CXXV | | |
| 150 | 200 | 250 | 300 | 400 | 500 | |
| CL | CC | CCL | CCC | CD | D | |
| 600 | 700 | 800 | 900 | 1000 | | |
| DC | DCC | DCCC | CM | M | | |

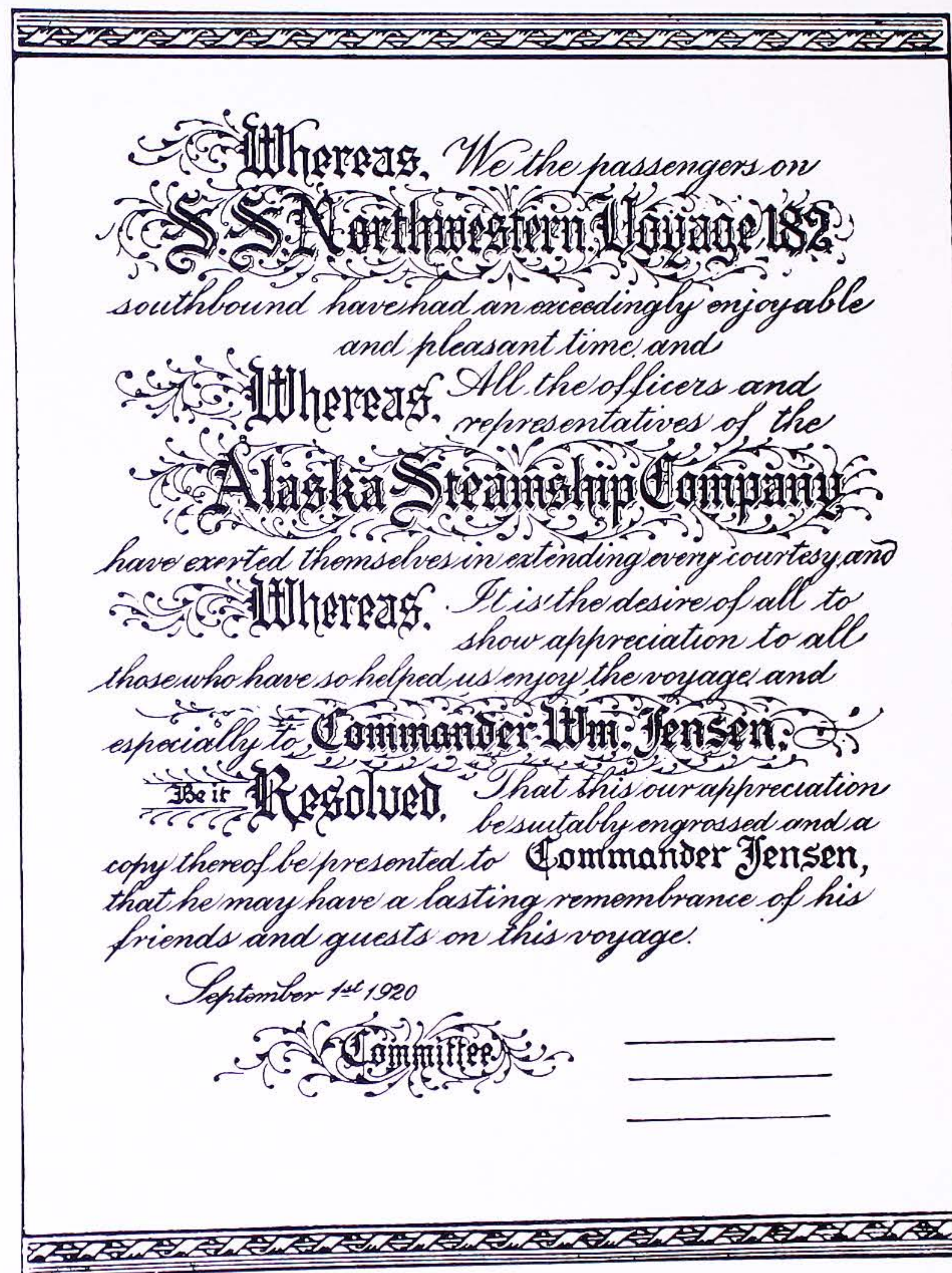
A finer character is obtained using a Style "O" Speedball.



Outlined with a *5 Style "B" Speedball Pen
This alphabet is used for ornamental initials in engrossments.



A representative example of illuminated engrossing. Original attractively designed in harmoniously blended colors and bright gold combinations on genuine parchment, size 15 x 21.



A standard example of layout used for the average resolution, lettered with the Style "C" Speedball and Hunt's Imperial No. 101 used in an oblique penholder.



Artistic Diploma Filling

George W. Brown Anna Marie Hannah

William Jennings Mc Intyre

Western Wallace Watch Works

George H. Walker

James F. Bennington

Margaret W. Durham

Anna Marie Hall

Elmer Ray Deming

Samples of diploma filling, lettered with a flexible Engrossing pen and Style "C" Speedball pens.

Round Hand Script Alphabet

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

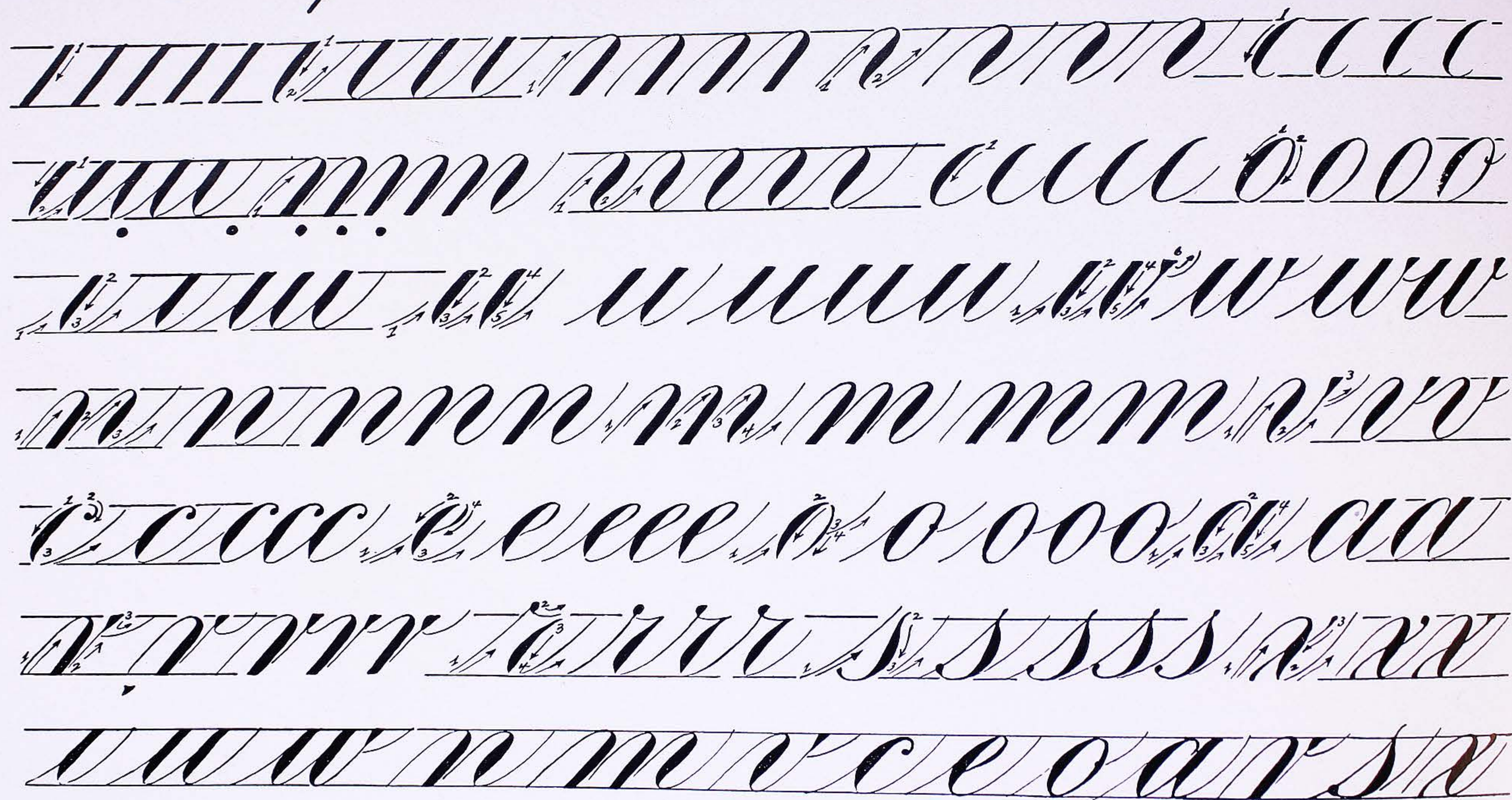
1 2 3 4 5 6 7 8 9 0 & c c o p l l f j

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 z

Washington State National Bank.

Engrosser's alphabet lettered with a flexible Engrossing pen, using an oblique holder.

Principles and letters - Roundhand Script



Strokes numbered in constructive order and grouped according to their use.

Small letters - Roundhand Script

turnance coast strada

in union wine mine

move vine came ever

owner annum winner

rover runner reason

sense sincere scissors

announce maximum

Letters are grouped into collective word combinations. Practice with a smooth even stroke.

Letters and words - Roundhand Script

Handwriting practice in Roundhand Script. The page features four rows of cursive letters and words on a five-line guide system. The first row shows individual letters 't', 'd', 'p', and 'q' with numbered arrows indicating stroke order. The second row contains the words 'taunt', 'ditto', 'pepper', and 'quiet'. The third row shows multiple instances of the capital letters 'P' and 'B'. The fourth row shows multiple instances of the lowercase letters 'p' and 'q'. Each letter and word is written with fluid, connected strokes characteristic of the Roundhand style.

Rule five guide lines with hard pencil for each line of copy.

Letters and words - Roundhand Script

Handwriting practice row 1: Uppercase letters 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z' in Roundhand Script. Each letter is written on a set of three horizontal lines (top, middle, bottom) and includes a dotted diagonal line for slant. Small numbers and arrows indicate the stroke order and direction for each letter.

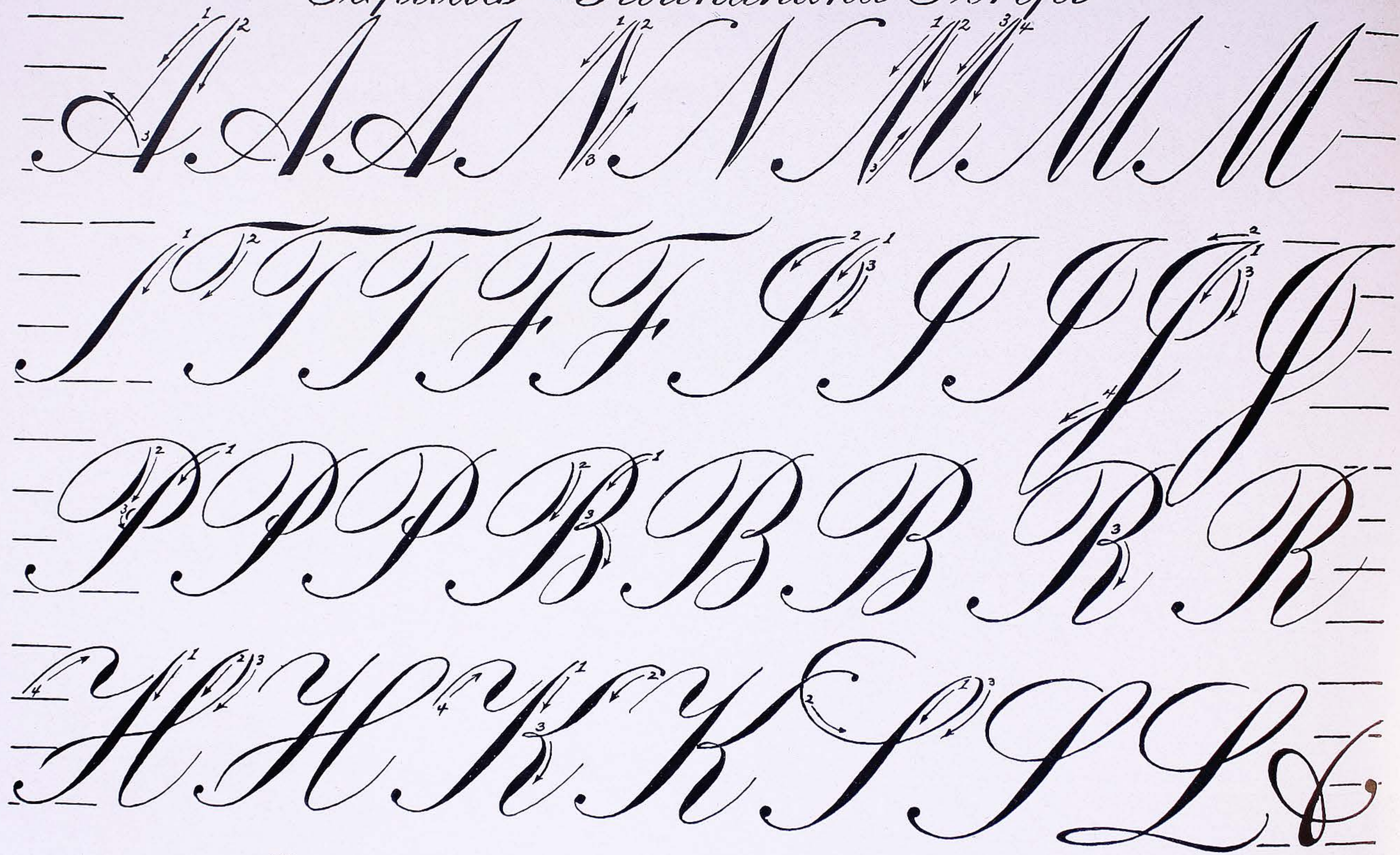
Handwriting practice row 2: Lowercase letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' in Roundhand Script. Each letter is written on a set of three horizontal lines and includes a dotted diagonal line for slant. Small numbers and arrows indicate the stroke order and direction for each letter.

Handwriting practice row 3: Words 'Sine', 'sell', 'Sifer' in Roundhand Script. Each word is written on a set of three horizontal lines and includes a dotted diagonal line for slant. Small numbers and arrows indicate the stroke order and direction for each letter.

Handwriting practice row 4: Words 'Lilac', 'ballad', 'hat', 'kink' in Roundhand Script. Each word is written on a set of three horizontal lines and includes a dotted diagonal line for slant. Small numbers and arrows indicate the stroke order and direction for each letter.

Dotted diagonal lines illustrate method of maintaining any desired degree of slant.

Capitals - Roundhand Script



Wipe your pens occasionally to keep the writing tip clean. A clean pen produces sharper strokes.

Capitals - Roundhand Script



Old English

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 &

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz;

Resolutions Testimonials Memorials
Engrossed

Original lettered on a 9 x 14 card with a No. 2 Style "C" Speedball and retouched with a Hunt's "Imperial" flexible writing pen No. 101.

S
H
C
A
A
G
G

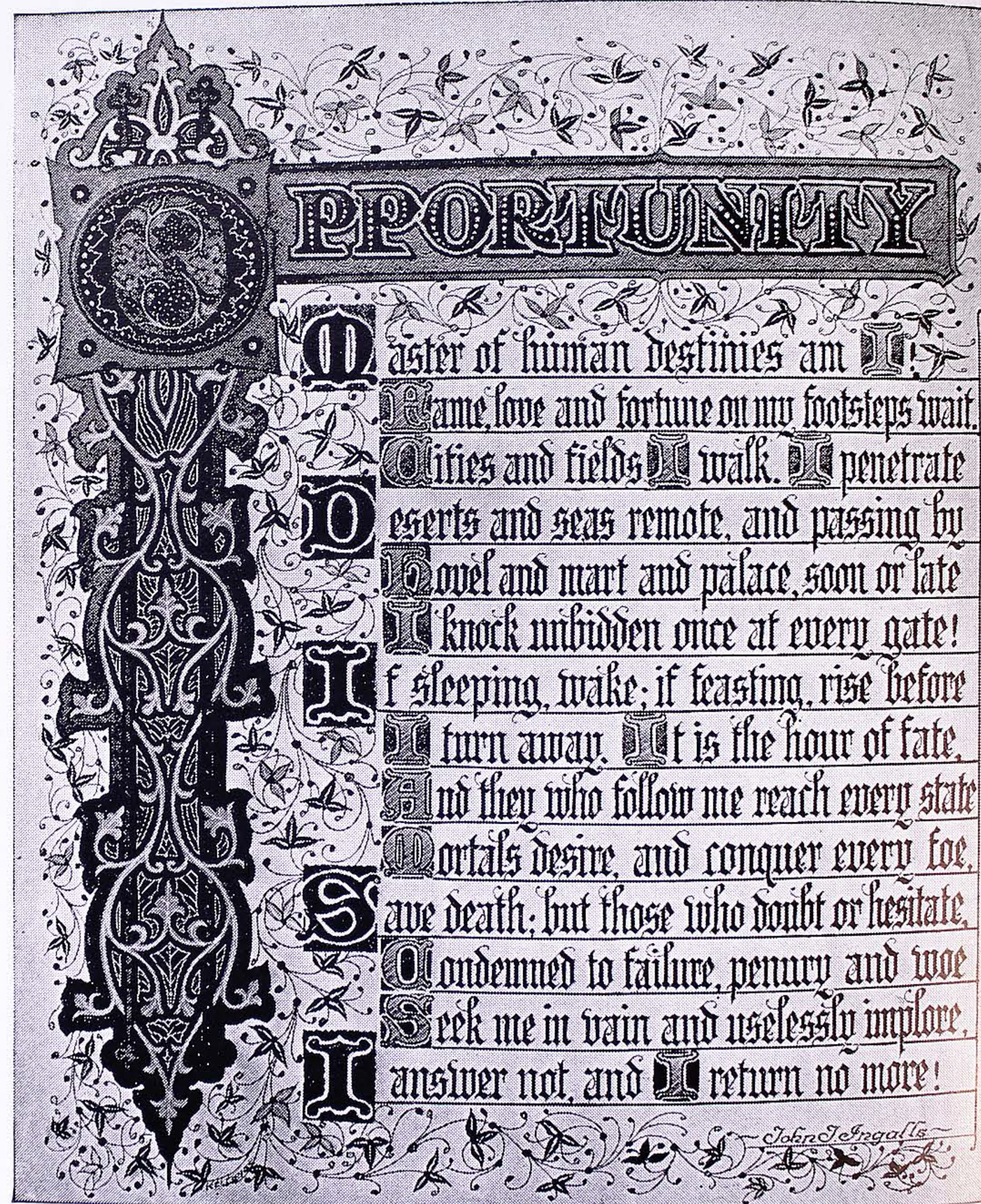
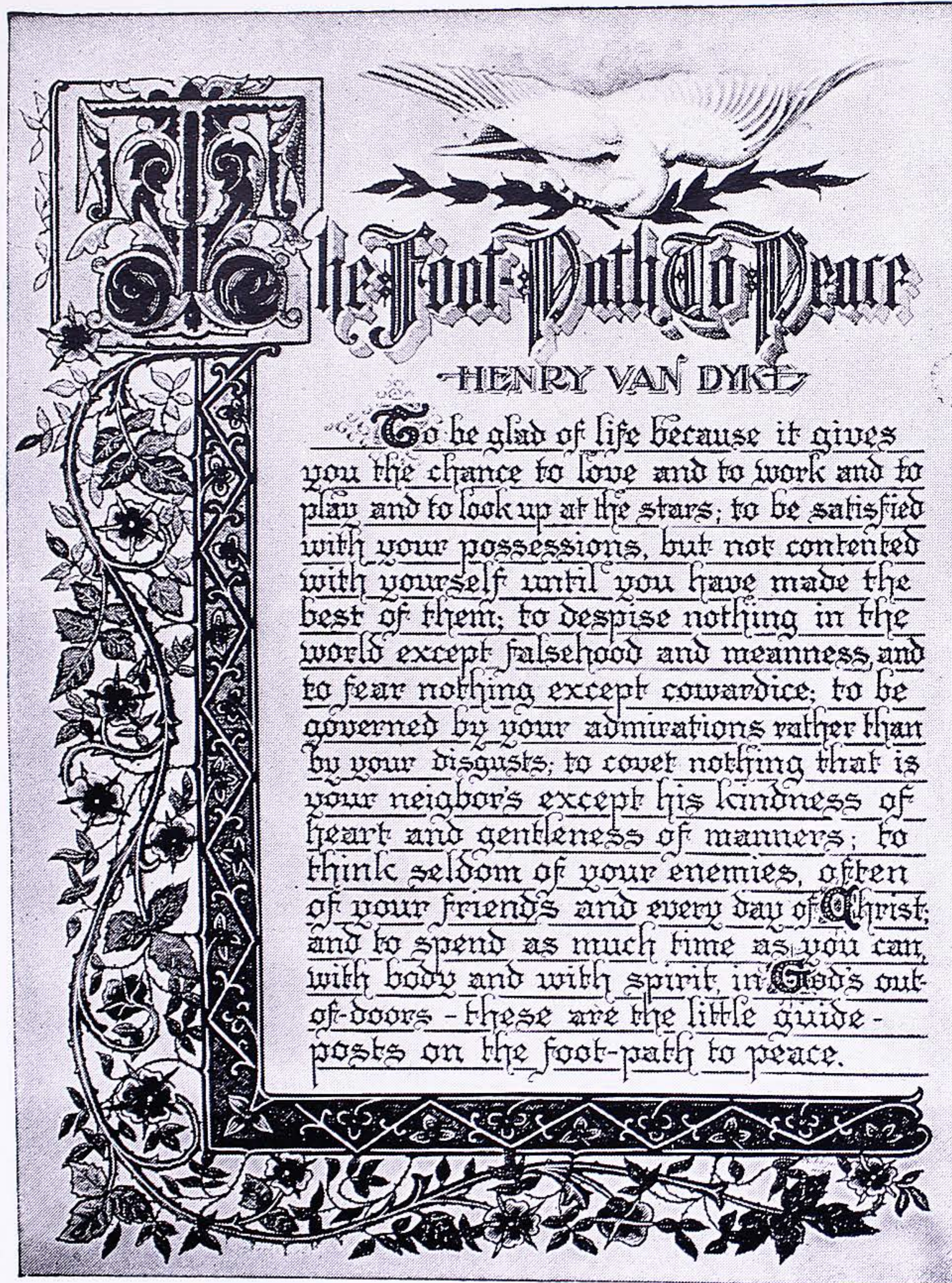
Showing construction of Old English Capitals by strokes



Engrossing Text



The Old English alphabet lettered with Style "C" Speedball and retouched with fine pen. The Engrossers Text alphabet was lettered with No. 4 Style "C" Speedball. The lower case for this Engrossers Text Alphabet will be found on page 55.



Splendid examples of engrossing and illuminating by L. M. Kelchner. Particular attention is called to the decoration, which is harmoniously finished in colors

Old English-Style C

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z & A

Lettered with the style "C" Speedball

abcdefghijklmnopqrstuvwxyz

mnopqrstuvwxyz

vwxyz

Card Writers Texts

designed for
single stroke
construction
with C and D
Speedball pen

The speed and
ease with which
these alphabets
can be handled
recommends
their use for
Show Cards or
Display Posters

The fine serifs
are put on with
the same pen by
carrying stroke
out with corner
of marking tip

Old English-Style D

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 & ?

Posterized with the Style "D" Speedball

abcdefghijklmnopqrstuvwxyz

lmnopqrstuvwxyz

vwxyz

A striking comparison showing the results obtained by simply using different style Speedballs

abcdefghijklmno ^{Gordon Text} RSTUV p q r s t u v w x y z
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
Gordon Text Italics - D-Speedball Pens
 ABCDEFGHI- w abcdefghijklmnopqrstuvyz ~ JKLMNOPQ

PROFESSIONAL LETTERING

OPPORTUNITIES lettering offers as a vocation are tempting when compared with other crafts. Skilled letterers find pleasant, profitable, year-round work in sign and show card shops, art studios, lithographing plants, advertising agencies and large department stores. Salesmen and window trimmers frequently have opportunities for advancement with substantial salary increase when they can letter satisfactory price tickets and display cards. Constant contact with sales and advertising managers reveals openings in fields of merchandising well worthy of consideration. Those endowed with creative ability find in commercial lettering a fascinating chance for self-expression and personal development. If you have ideas and can put them over, you need not worry about making a success in the advertising world. Many universities offer attractive courses in the science of advertising, in which a knowledge of show card writing should prove a decided asset.

Versatility is a big asset in lettering. The handicap of those who can write only one style is that their work all looks alike. It is a good policy to have your pet alphabet one that can be used on the average run of display cards. But the letterer who does not learn at least the four basic alphabets fails to get his share of the fun his job affords and cannot command as attractive an income as the craftsman who has a wide variety of alphabets up his sleeve.

The part lettering plays in creating the desired atmosphere for a sales message is a phase of show card writing that should be better understood, and the ability to handle lettering in this manner is an asset to any card writer or artist. Different styles of lettering have become associated with various attitudes and with different types of articles or with special occasions. (A suggestive classification is offered on Page 44.) In choosing a style for any given subject, the letterer is wise in selecting the alphabet that is in harmony with the message. Adding a new twist to an old alphabet often injects novelty into the job and when this bit of novelty fits in with the spirit of the message it increases considerably the success of the appeal and enhances the value of the poster proportionately.

The style of lettering and manner of layout cannot be treated with indifference. For one thing, avoid incongruous combinations and cheap bizarre effects for these either detract from the article advertised or else create an unfavorable mental reaction. The sense of fitness that would keep you from putting loggers' equipment and dainty evening gowns or sledge hammers and diamond necklaces together in the same window should lead you to choose appropriate lettering for various display cards. Messages that concern articles representing strength or power are best voiced in letters that harmonize, such as heavy Gothic or block styles; while fancy, delicate things are more fittingly described in light Roman or ornamental alphabets, etc. The professional letterer always finds that it pays to use brains, as well as muscle, on every job he does.

Lost time
mean
lost
money
and
great
frustration

Losing time

Poor tools are the thieves who steal our time and rob us of our best results.

Hear-He.
Hear-He!

In Olden days they used a quill
It served their simple needs to fill

Time is more precious now than then
And so we use the Speedball pen

Easter Gifts

from the
Flower Shop
"The Garden of Paradise"

NOW DAYS
TIS BETTER
- to be crowned with a
Burnside
For \$2
Than
to be a king.

a young man
with a queer mental quirk
Was inclined all his art tasks to shirk
(They presented him then
With a new Speedball Pen
Now he takes great delight in his work

"Cut Your Labor in Half
and your Time in Two"

They put the
Punch
into your
Drawing
and poster
Lettering

Speedballs are built for Speed

"Sum" speed

is attained by great contrast and freak layout

and use of the Speedball

Simplicity adds much to the value of Display Advertising

Speedball pens are so easy to use as a pencil.

The Quality of fresh ink is always a bit Better
The rapid turnover of Speedball Ink insures quality.

MUNT PEN CO. CAMDEN, N.J.

Stunts

are easy for the cartoonist who uses a Speedball

A group of illustrated display cards drawn and lettered with the Speedball pens. Size of the original cards is 9 x 14 inches.

MOTION PICTURE *Slide and Title* LETTERING

Keeping pace with the astonishing growth of the motion picture industry, the slide studio has grown from the efforts of local photographers to write, "shoot," and color their own slides to the present day studios employing a varied staff of artists, letterers, colorists, etc. Many of the studios are also equipped for motion picture photography and can thus photograph advertising cards either on a lantern slide plate or on motion picture film as desired.

Slides may be placed in two general classes—advertising slides, emblazoning the merits of some commodity, and theatrical announcements of coming attractions, etc. Slides are generally made by photographing a lettered card or drawing on to a sensitized glass plate $3\frac{1}{4}$ x 4 inches. When this plate is developed it is called the negative, from which as many positives can be made by direct contact printing on to similar glass plates as slides are desired. These plates are stained or colored, if desired, and the emulsion slide covered with a piece of clear glass to afford protection against handling, the two pieces of glass being fastened together with binding tape made for this purpose.

The standard card used for lettering and art work is Title board or 6-ply black railroad, 11 x 14 inches, or chip board coated with drop black. The drop black is mixed to a stiff paste in gum arabic, mucilage or calcimine glue and thinned to a flowing consistency with water. The glue mixture is handled in warm water. If a waterproof surface is desired, the blank cards can be coated with drop black mixed in shellac and thinned with alcohol. Care must be exercised to get a smooth flat surface.

For single slide orders, the copy is lettered on a white card with black ink. In this case the negative which is the reverse of the original is used for the slide. With a little experience the grey tones for ornamental stunts or illustrations can be handled about as well in the reverse as they are on the black surfaces.

The accurate alignment of letters is of great importance because a slide is so greatly enlarged on the screen. Chalk lines are treacherous as they often leave marks when erased. It is much safer to use a red pencil for marking on black cards and a blue pencil on white ones. Red lines copy as black and blue registers as white on the ordinary photographic plate. If chalk is used, sharpen it to a chiseledge to get thin lines and use a soft chamois to rub them off.

Lettering for slides or titles is usually of the one stroke variety made with either pen or brush, and must be opaque. Hair lines are to be avoided to insure clear photographic results.

In laying out a card, remember that people in the gallery desire to read as well as those in the front seats, and the size of subordinate lettering should be planned accordingly. Space out the lettering enough to offset its foreshortening when viewed from either side of the screen and leave liberal margins on all cards. For example, on an 11 x 14 card make the top and side margins about $1\frac{1}{2}$ inches and the bottom $1\frac{3}{4}$. A study of the leading film titles will further demonstrate the limitations and possibilities of screen lettering. The most effective layouts seldom contain more than twenty words and look better if limited to about fifteen.

On theatrical announcements, most of the pictorial element consists of "stills" (photos) supplied by the motion picture producers, or illustrations clipped from the press book. These are pasted on the lettered card and touched up with a little art work as desired. The art work that is of a suggestive nature—silhouettes of figures and trees; scrolls, and ornamental vases, etc., treated in soft tones on interesting backgrounds, and high-lighted in greys and whites—is very effective. The use of an airbrush is handy in working up backgrounds and silhouette effects and many interesting blendings, mottled greys and cloud effects may be made with a sponge dipped in thin color and pounced onto the card over cutout patterns, around panels, etc.

Where it is desirable to save the background for further use, the copy is lettered on a separate black card and a double exposure is made (the two being photographed on the same plate). Or a card is cut into some pleasing shape and laid onto the background.

Fancy wallpaper samples often make beautiful backgrounds and borders. Considerable care should be exercised when choosing colored material because the photographic value of color is very deceiving. For example, orange, yellow and vermilion look brilliant on black. Yet they have about the same reproduction value as black and scarcely copy at all, while blues have pretty much the same value as white. In using colored cutouts or advertising pictures clipped from magazines, the red, yellow and orange can be painted over with greys to make them copy. Lettering on advertising slides is usually bolder to allow coloring. Slides are colored by staining with dyes or by re-developing with a toning solution which does not affect the whites. Most of the song slides are colored with the "toner."

Working conditions vary greatly in different studios. The smaller studios require versatility and speed, as the compensation is usually by piecework and one man handles both art and lettering. In the larger studios, specialists in either lettering or art work are employed as a high standard of uniformity is demanded, and the artist has time to inject a little individuality into his work.

The moving picture industry is only in its infancy, and it will not be long before every city of reasonable size will have its own motion picture laboratory. With the development of the "talkies," lettering will be limited to the more elaborate title cards and introduction, leaving sub-titles to the spoken word. Yet there will still be a field for the title letterer as it will be some time before the "talkies" can be profitably employed for commercial and industrial pictures and for home movies.



A representative group of movie slides and art titles that may be used as working examples.

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

-- With and without the serif or ornamental trimming --

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 & S & 1 2 3 4 5 6 7 8 9 \$

Speedball *Title* Display *with* Style "B"

a a b c d e f g h i j k l m n o p q r s k

st u v w x y z & a b g o p m n h y

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

S T U V & a b c d e f g h i j k l m n o o
p p q r s t u v w x y z : a d n u ? W X Y Z

The original of this plate was lettered on a card 14 x 22 inches with the Style "B" Speedball pen.

MOVIE TITLES

*made with the STYLE-C Speedball Pen
Simplified Single Stroke Roman Construction in White Ink*

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t

u v w \$ 1 2 3 4 5 6 7 8 9 ¢ x y z

*This Alphabet beautifully radiates the Feminine Appeal
in Daintiness, Gracefulness and Refinement"*

The original of this plate was lettered on a smooth hard surfaced black card, size 9 x 14, with Numbers 4 and 5 Speedballs.

ECCENTRIC TITLE
made with a Style C-Speedball Pen - held at 45° angle

a b c d e f g h i j k l m n o p q r

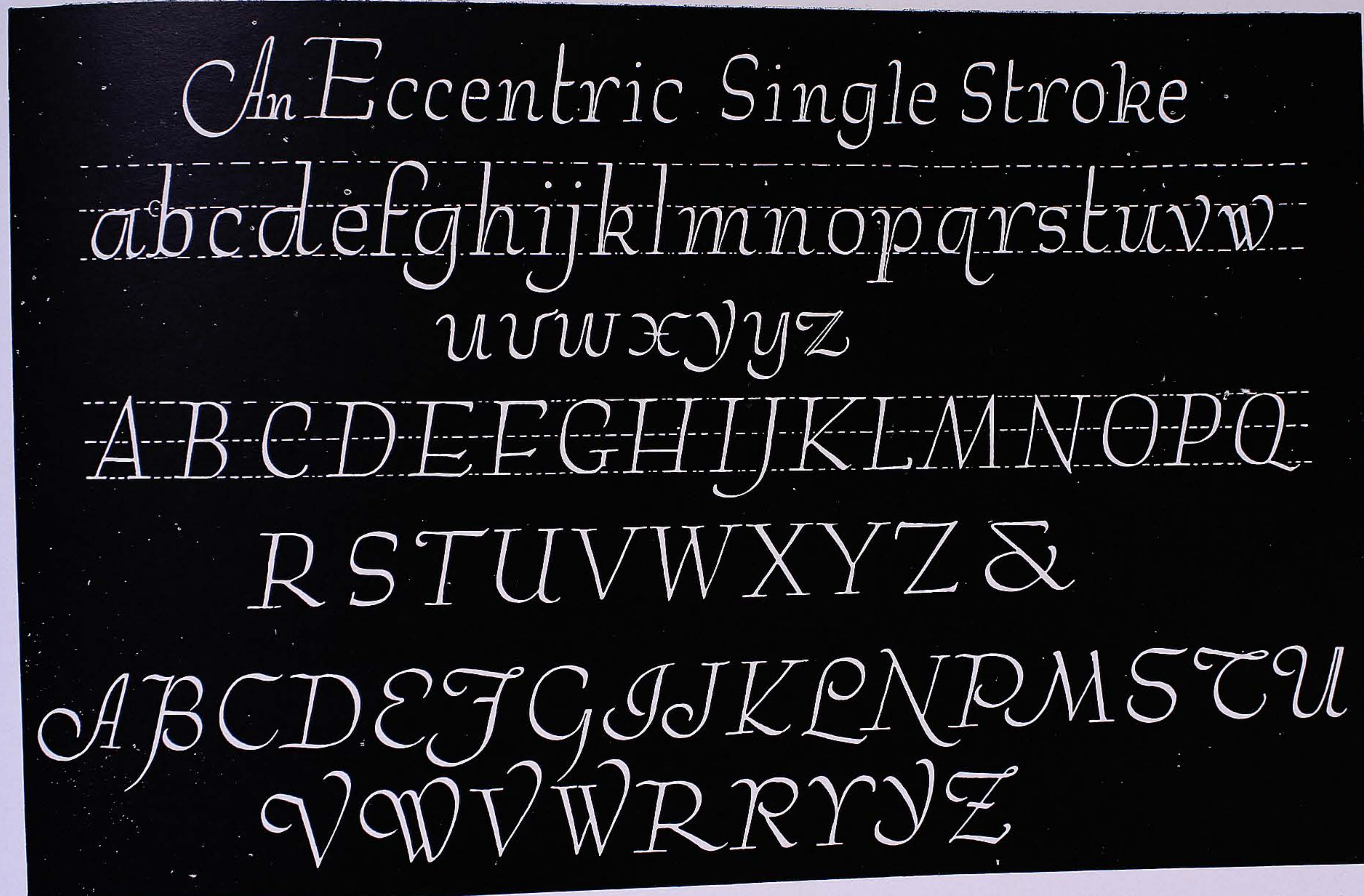
o p r s t u v w x y z u w l l n n v

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 &

Note - The Three Line System of Professional Layout

Size of original, 10 x 14 inches, lettered in white ink on black hard surface show card board with Style "C" Speedball pen.



Size of original drawing, 10 x 14 inches, lettered with white ink on black show card board with Style "C" Speedball, "The Romitalic Pen."

ART TITLE ROMAN

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

P Q R S T U V W X Y Z & , ¶ W C J

Designed for style "C" AND style "D" Speedball

a b c d e f g h i j k l m n o p q r s t

u v w x y z 1 2 3 4 5 6 7 8 9 0 ? !

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

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

Resolutions
 My motto, I resolve to...
 I will be true to my friends...
 I will be true to my country...
 I will be true to my God...
 I will be true to my self...
 I will be true to my conscience...
 I will be true to my duty...
 I will be true to my honor...
 I will be true to my integrity...
 I will be true to my character...
 I will be true to my reputation...
 I will be true to my name...
 I will be true to my family...
 I will be true to my community...
 I will be true to my nation...
 I will be true to my world...
 I will be true to my future...
 I will be true to my destiny...
 I will be true to my fate...
 I will be true to my luck...
 I will be true to my fortune...
 I will be true to my success...
 I will be true to my happiness...
 I will be true to my peace...
 I will be true to my joy...
 I will be true to my love...
 I will be true to my life...
 I will be true to my death...
 I will be true to my eternity...

Announcing The CLEMMER THEATRE TRAVEL CLUB

With malice toward none, with charity for all

Statesmen's Association
 The Statesmen's Association of the United States...
 Resolved...

THE BAB COMPANY

The third award in the Travel Club offers a Seattle girl an opportunity to play in feature pictures with the Goldwyn Pictures Corp. for six months or \$6000 in gold.

Swance Shore!
 Sung by JACK CARR, Baritone

THE GREATEST PEN EVER MADE!
 No. 24 Hunt Round Pointed Pen
 A PROVEN FAVORITE FOR EVERY BOOKKEEPER
 Howard Hunt Pen Co.

My Girls Leave Home

Vanity's Price!

Now Offers 'MOLLY O'
 The Micky Micky
 Mabel Normand
 Coming

Buy Your Tickets Early
 ...and don't be disappointed

CLEMMER MUSIC!
 Liborius Hauptman, Director
 Selection Babes in Toyland by Victor Herbert
 Berceuse from Jocelyn by Godard

Coming Week SATURDAY HAROLD LLOYD
 In his first big special comedy feature
'A SAILOR MADE MAN'

Milk Shake
 All know how to make them.
Phyllis Sweet Shop
 1912 1st - 4th St. BY SIDWIG HANSEN

The VANITY SHOP
 For BIRTHDAY CARDS, PLACE CARDS, FAVORITES, ETC.

Mack Sennett's 8-PART COMEDY 'A SMALL TOWN IDOL'
 Starring Ben Turpin, Marie Prevost, Charlie Murray, Phyllis Haver
 ALL THE WAY NEXT SATURDAY

ANOTHER BILL OF EXCEPTIONAL MERIT

You can see Paris too when you are in Frisco as a guest of the Clemmer Theatre

As an advertising feature, and to better acquaint the public with the super-productions coming to this theatre, the Clemmer announces a novel TRAVEL CLUB which you are invited to join.

THE CLEAN HEART

Plantation Lullaby
 A Southern Ballad
 Clemmer Orchestra

For Special Occasions We recommend Augustin & Kye's famous OLYMPIAN CHOCOLATES and CHOCOLATES PAR EXCELLENCE
 Best boxes are filled with a distinctive selection

MACK SENNETT'S 8-PART COMEDY DRAMA 'A SMALL TOWN IDOL'
 No element that appears is omitted by the whimsy of the screen. It is the only comedy of the kind that has been attempted by any producer.
 Ben Turpin, Marie Prevost, Phyllis Haver, Charlie Murray, Gerald C. Fox
 COMING NEXT SATURDAY

GLENN GOFF SONGOLOGUE
 Introducing Irvin Berlin's Latest Song Hit
'ALL ALONE'

Next at Mack Sennett's 'A SMALL TOWN IDOL'

A Sailor Made Man!
 Waves of Laughter...
 Never has Harold Lloyd made such a lovely comedy drama.
 Your favorite of fun that's fun...
 Coming Saturday

James Oliver Curwood's
 Wisconsin story of a bold, bold man...
'Gods Country and the Sun'

Well Sinclair Lewis has written another one of those never-to-be-forgotten stories and Warner Bros have produced the rarest treat of 'em all - us

COMING SATURDAY 'LOVE'
 A Comedy Production
 Starring Louise Clamm & James K. Hagan

Next Saturday BEBE DANIELS 'THE SPEED GIRL'

Virginia Rucker and Beau

PURE MOUNTAIN PURE GLASS ROOT PURE SUGAR FROM THE RESULT A FINEST GINGER ALE IN AMERICA A FOUNTAINHEAD PRODUCT

A beautiful selection of movie slides, art titles, posters and resolutions that should prove helpful in arranging similar copy.

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All the necessary equipment
for the beginner or the advanced student
will be found in these two popular
Lettering Outfits
"Beginner's Assortment #2"

Price  \$1.20



for those desiring only the fundamental necessities
Number 2 Junior Speedball Outfit
Contains nine Speedball Pens—assorted styles—A-B-C-D, a Beginner's Text Book, a Jar of Ink and a Penholder

The Student's Assortment #1



a Short-cut to Professional Lettering

Complete Student's Practice Outfit \$2.50

Speedball Lettering Set
24 pens 2 jars of Ink - Advanced Text Book - Practice Paper - Holder
"A practical assortment for Penmen, Show-card Writers and Artists"



Speedball Price List

- One box containing 6 pens - assorted - any style - A-B-C or D -- 50¢
- One box containing 12 pens - one size - any style - A-B-C or D -- \$1.00
- One Gross of pens - assorted sizes - any style - A-B-C or D -- \$12.00
- Beginner's Lettering Book "The Four Elementary Alphabets" -- 15¢
- Speedball Text Book "Modern Pen Lettering" -- 50¢
- Junior Speedball Outfit No. 2 "Containing Nine Pens (A-B-C or D) - Bottle of Ink & Pen Holder" -- \$1.00
- Speedball Lettering Set No. 1 "A Complete Practice Outfit" -- \$2.50
- Speedball Lettering Inks "Black", "Blue", "Green", "Red", "Violet", "White", "Yellow" - 2.5oz. 40¢, 4oz. \$2.50, 8oz. \$4.00
- Boston Pencil Sharpener Model "L" \$1.00, "K" \$1.50, "J" \$3.00, "Ballpoint" \$5.00

MADE IN U.S.A. BY THE
C. HOWARD HUNT PEN CO., CAMDEN, N.J.

SOLE MANUFACTURERS AND DISTRIBUTORS OF SPEEDBALL PENS - SPEEDBALL INKS - SPEEDBALL TEXT BOOKS
 English orders filled by Henry C. Butler, Aston Hill, Haverden, England

Prices given in this book are those applying in U. S. A.

ment
 student
 popular
 its

2"

20



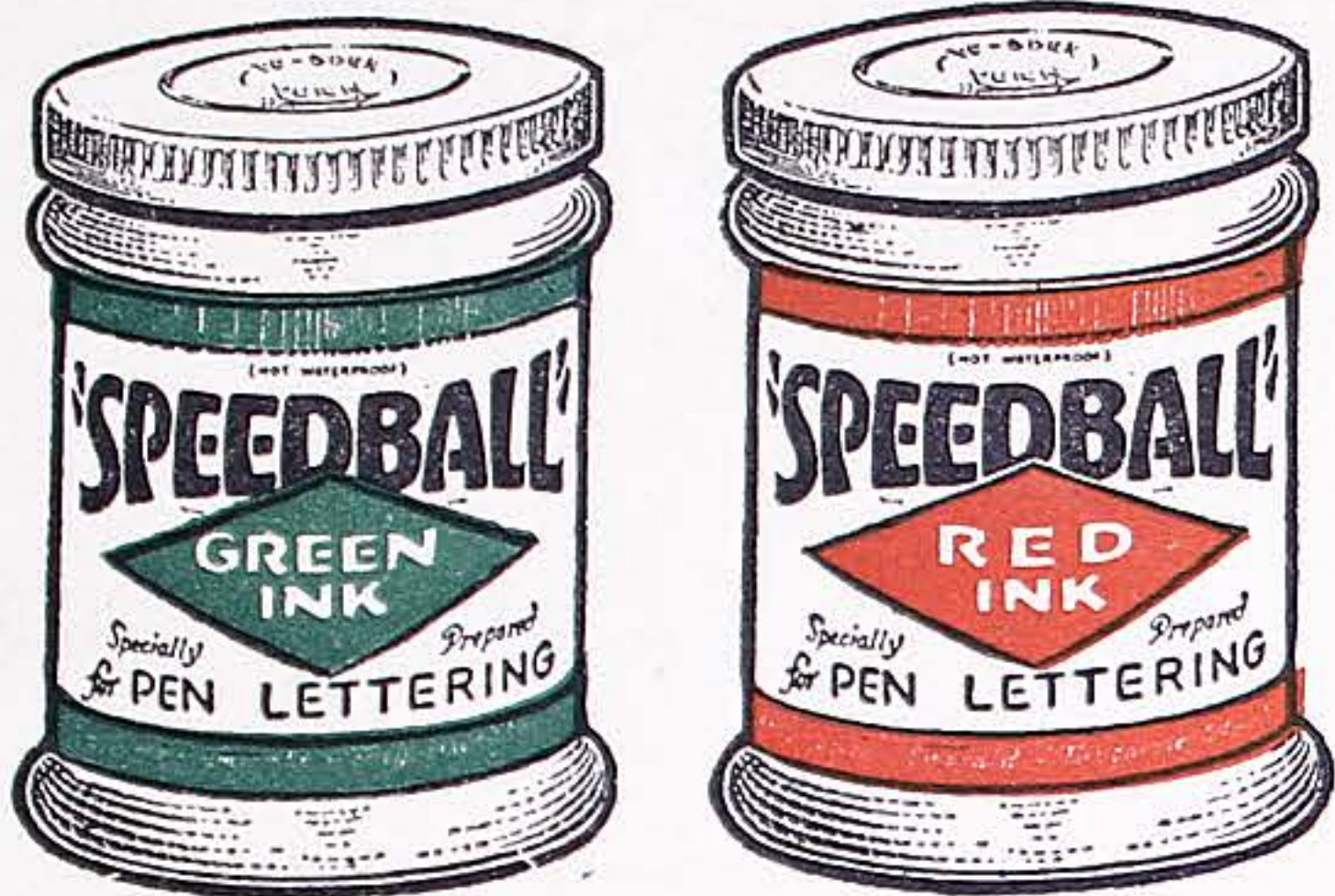
ies
 outfit

nt #1



\$2.50
 g Set
 per - Holder
 rs and Artists"

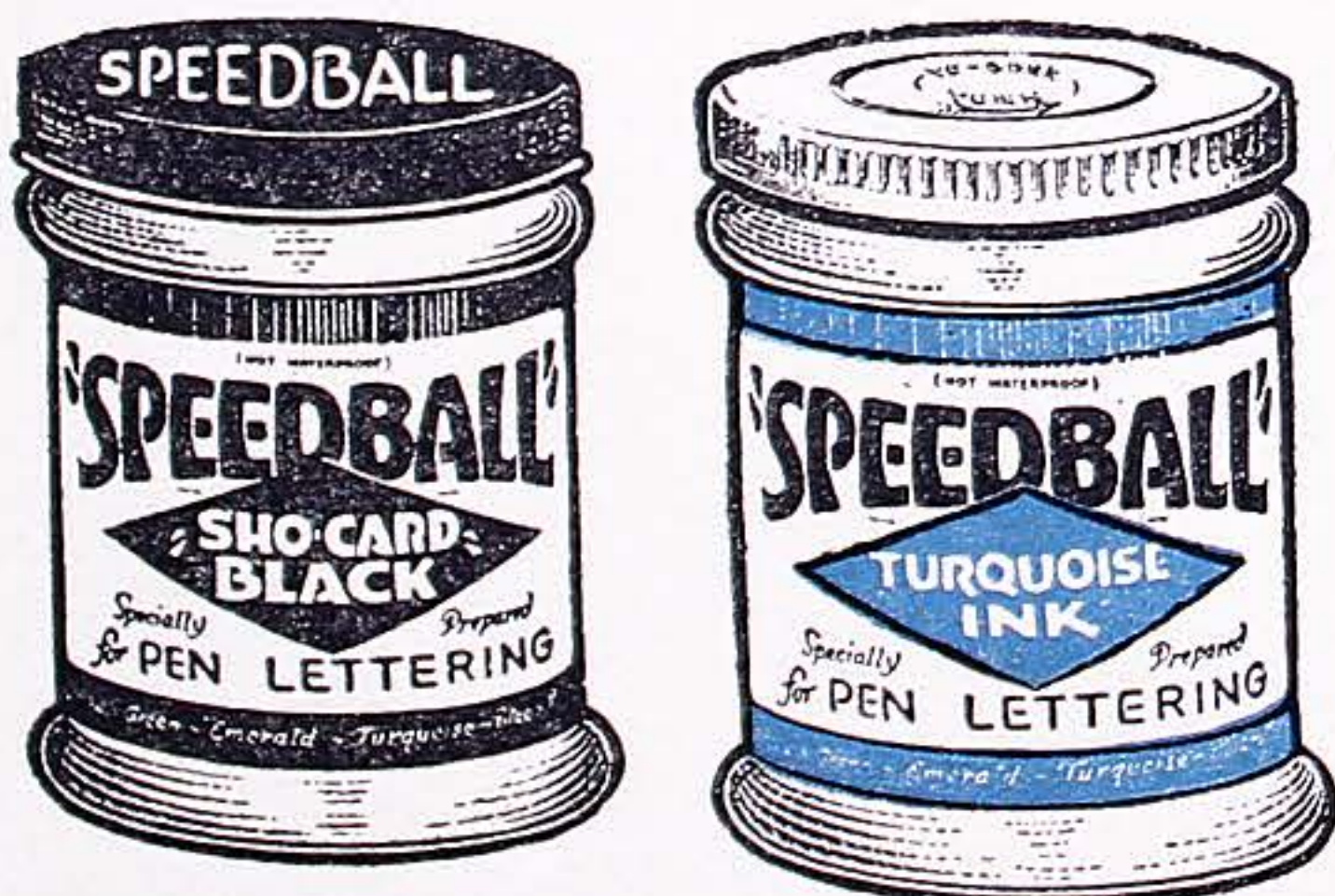
SPEEDBALL Colored INKS
in attention-compelling brilliancy



All the Colors of the Rainbow



Specially Prepared for Pen Lettering



For sale by Stationers and Art Supply Dealers

THEY CAN BE THINNED FOR THE AIR BRUSH

SPEEDBALL LETTERING INKS
FOR PEN AND BRUSH WORK

CLEAN, BRILLIANT COLORS GROUND INTO RICH FREE FLOWING PEN INKS THAT COVER BEAUTIFULLY IN ONE STROKE. ALL THE COLORS OF THE RAINBOW TO CHALLENGE THE SKILL OF ANY ARTIST.

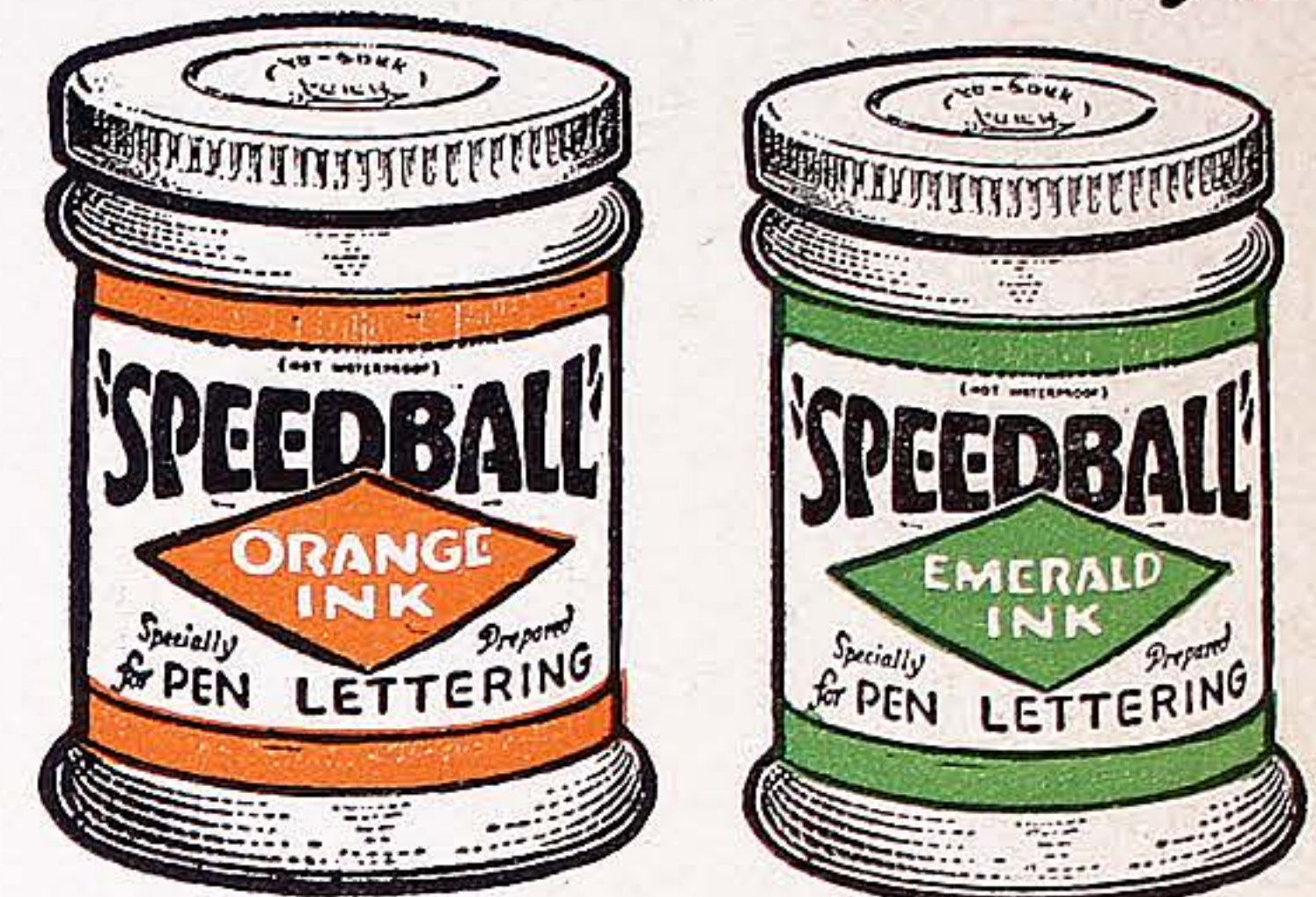
RED · ORANGE · YELLOW · EMERALD · TURQUOISE · BLUE · GREEN · MAUVE · BLACK · WHITE · WATERPROOF BLACK

HUNT PEN CO. CAMDEN, N. J.
 Sole manufacturers and distributors of Speedball products
 English Orders filled by Henry C. Duller, Aston, W. Warwick, England

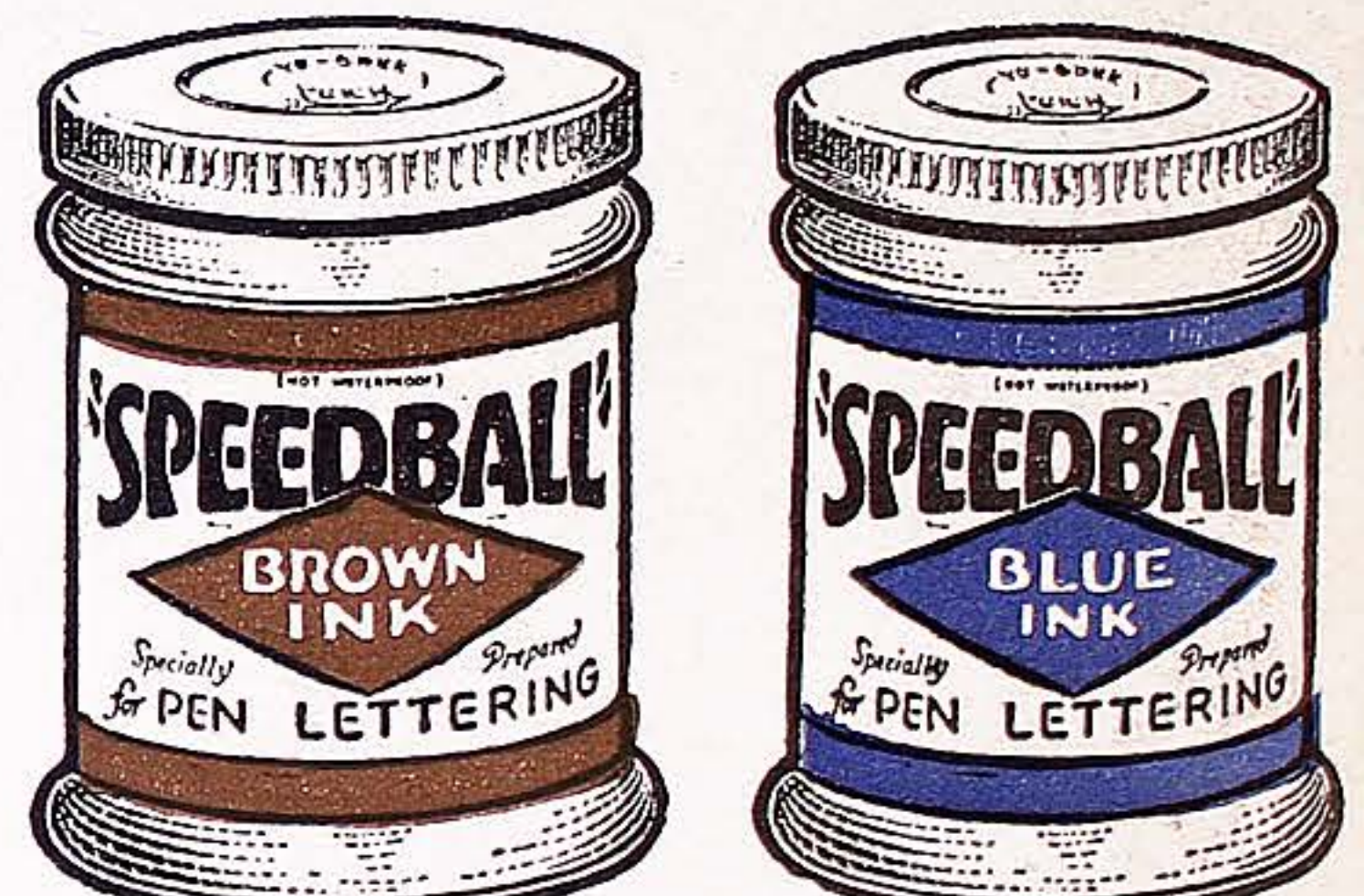
(THIS NEW BLACK INK JAR HAS BEEN ILLUSTRATED ABOVE)

WE ARE EXCEPTIONALLY PROUD OF OUR NEW WATERPROOF BLACK LETTERING INK, IN THIS SMOOTH FLOWING INK WE HAVE SUCCESSFULLY OVERCOME THE FLOODING AND GRAYING-OUT FAULTS WHICH HAVE ALWAYS MADE WATERPROOF INDIA INKS SO HARD TO HANDLE IN A LETTERING PEN,

SPEEDBALL Colored INKS
in attention-compelling brilliancy

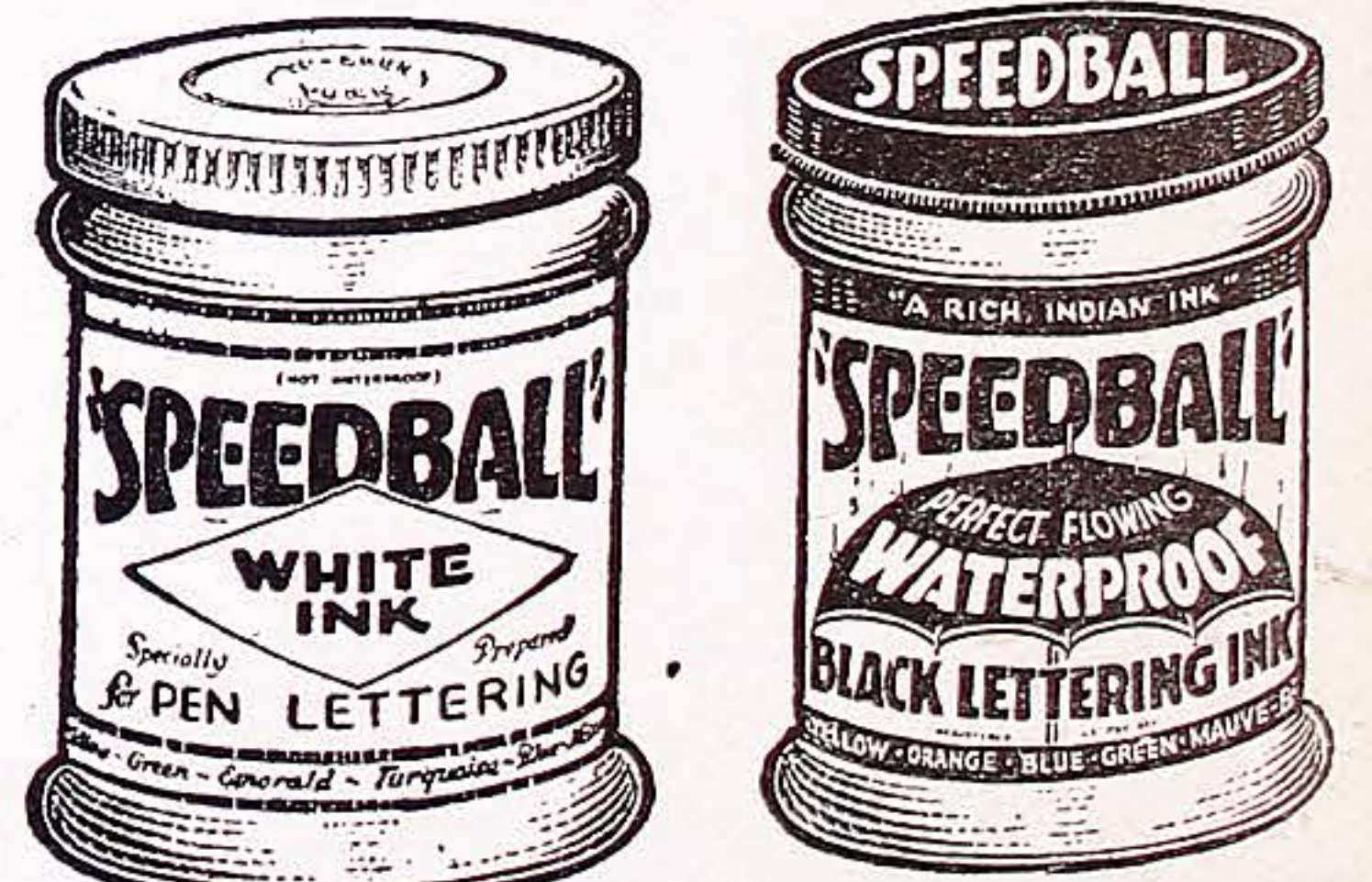


Cover beautifully on any colored surface



One ounce 25¢ jar

Two ounce 40¢ jar



Also sold in Pints at \$2.50 and Quarts at \$4.00