

No
50

THE SPEEDBALL TEXT BOOK MODERN PEN LETTERING

SHORT · SIMPLE · METHODS · WITH · MODERN · LETTERING · PENS

FOR
TEACHERS
STUDENTS
DRAFTSMEN.
COMMERCIAL
ARTISTS
SIGN AND
SHO'CARD
LETTERERS



REVISED

A SELECTION
OF PRACTICAL
ALPHABETS
DECORATIVE
BORDERS.
BACKGROUND
STUNTS.
ARTISTIC
DESIGNS

Ross F. George

Wm. Hugh Gordon

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.

This Text Book is the product of Practical Display Advertising Men who have successfully mastered the "Art of Lettering for Commercial Purposes" This system of instruction is Internationally endorsed by Teachers and Craft

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*

Classification of letter styles by division of groups

A B C D E F G H
a b c d e f g h

GOTHIC *All letters having the elementary strokes of even width are classified as Gothic*

(Before the universal adoption of this simplified classification, Text letters were known as Gothic.)

A B C D E F G H
a b c d e f g h i

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

Italic - *All slanting letters are classified as Italics - These may be further designated as Roman Italics, Gothic Italics or Text Italic.*

A B C D E F G
a b c d e f g h i j k l

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.*

Hold the Speedball like a pencil

Use a full arm stroke ~ Keep pen-tip flat on paper.

Grip the pen lightly between two first fingers and thumb ~ Do not contract the fingers when making strokes ~ Let the hand glide smoothly over paper

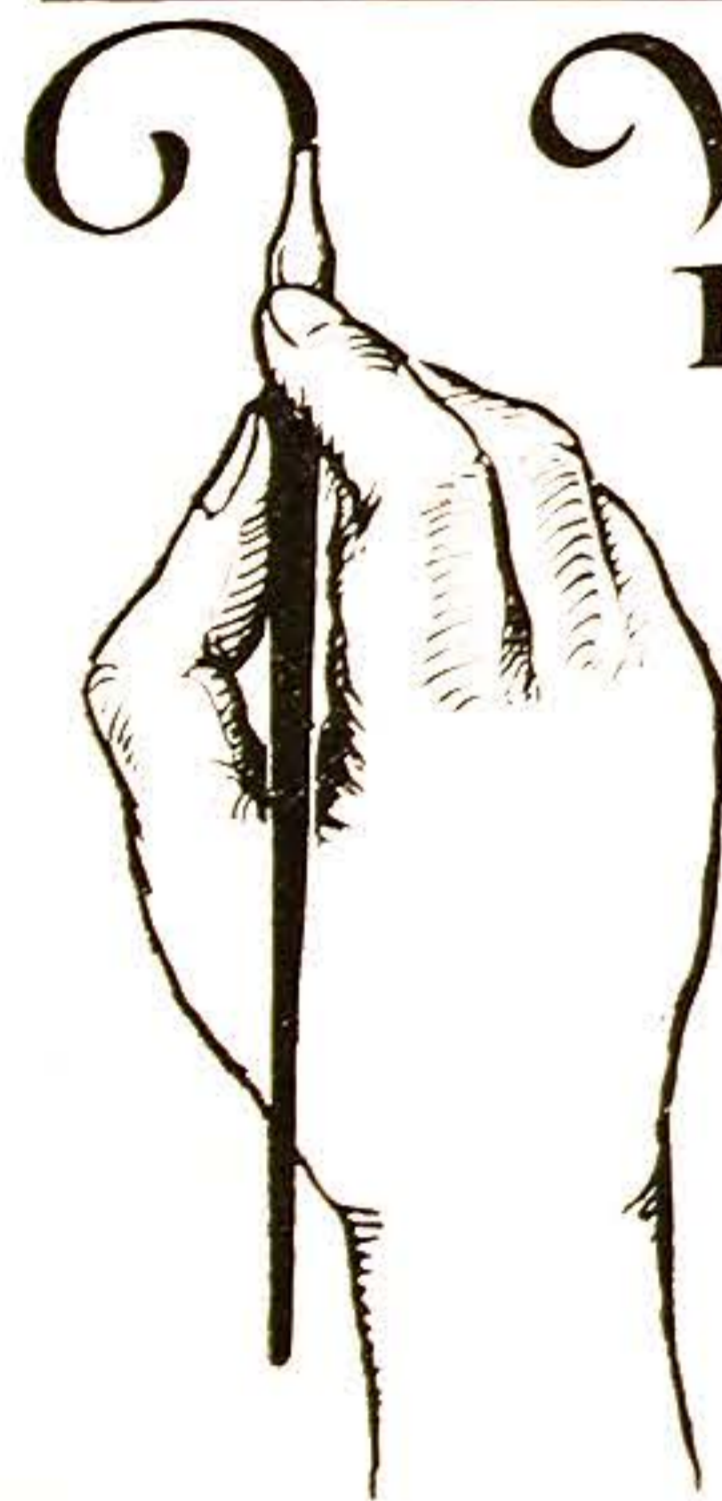
STYLE-B

Double Reservoir
Ink Retainers
Automatically
Regulate the flow
and spread the color
evenly over working tip



Dip your pen deep enough to load the feeder ~ Wipe off surplus ink on the edge of the bottle ~

"square tip"



Vertical Position of hand for Roman Letters with Style C.



Tilt up your work board

Slant Position of hand for Italic Letters with Style C.



Use any free flowing drawing or lettering ink

Show Card colors, thinned with water, flow freely when pen feeder is sprung up a bit

Sit erect ~ Don't lean on your pen ~ Pause at finish of stroke

Music Staff Method of Ruling for Alignment of Letters

A Primary System of Layout for the Beginner. *Not Practical for Commercial use*

Method of ruling guide lines for the arrangement of letters in reading form and also to determine the height and drop length of extended letters - above and below base and top lines.

1 Height of CAPITALS and small letters which extend above normal top line - Ascenders
 2 Top line - normal small letters
 3 Waist line - all small letters.
 4 Base line - small letters and all CAPITALS
 5 Drop line - all small letters which descend below the normal base line - Descenders

hlyj Normal Small Letters american

1 Capitals and Ascenders
 2 Top line Normal Small letters
 3 Waist line All Small letters.
 4 Base line Capitals and Normal Small letters.
 5 Descenders only

A·B·bdfhkltt gjypq

1 ABC abcdefghijklmnopqrstuvwxyz & DEFG

1 GHIJKLMNOPQRSTUVWXYZ

Note in this scheme of ruling, which was contrived by William Hugh Gordon, the lines are not ruled all the way across the card but are terminated at the border. This trains the student not to crowd the margins of the card.

NOTE CAREFULLY

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

In the production of letters by hand, first study the primary construction of their elements. Then determine just what kind of a pen will produce the elementary strokes in the best manner with the least amount of effort. Never attempt to copy or reproduce any letter or alphabet with a pen or brush that is not adapted to the production of its elements. Such efforts are generally misdirected and usually result in a failure.

In selecting a pen for any given lettering, let it be of a style which will produce lines that conform to the characteristics of the alphabet. It should make the thinnest element in a single stroke without subsequent retouching, or patching up. The thicker or heavier elements may then be more easily made by doubling or tripling the strokes. A very flexible, fine 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.

Never use a T-square, ruler or compass in drawing the elements of any letter. These implements should be used for ruling pencil top and base guide lines, or on mechanical borders only. 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 finger acting in subconscious unison, using a series of movements much the same as is usually taught in penmanship, and they can never be imitated with the aid of mechanical appliances.

LETTERING INKS

Without the proper inks or colors, it is impossible to get the best results from any pen. Thin, watery, transparent inks or fluids are of very little commercial use. Neither are thick, gummy, sticky masses productive of good results.

The standard brands of waterproof India or ordinary drawing inks are generally excellent for pen lettering. When ordinary prepared opaque show card colors are used for pen work, a small quantity should be put in a separate jar and thinned with a solution consisting of four parts water, one part alcohol, and a few drops of glycerine. This should be kept well stirred up in solution, and of a consistency that will permit of free flow from the pen. For white ink or opaque colors, this mixture will be found better than transparent colored inks. If they evaporate and become too thick, thin with the solution mentioned, and if the flow is too slow, raise the feeder of the pen just a little.

Owing to a constant demand for lettering ink that can be used successfully with either Speedball lettering pens or brushes, we have placed at the disposal of letterers, designers, etc., Speedball lettering inks, which are now carried by dealers in lettering material.

When using white or heavy opaque inks, rinse the pens out in water occasionally or they will become clogged. If they do become clogged up, brush them out in water with an old tooth brush to remove the residue.

It is unnecessary to use a dropper, quill or stick to fill the Speedball. Simply dip it in the ink like any ordinary pen and shake or wipe the surplus off on the edge of the bottle. The flat, bent-up section of the tip is the marking surface and should rest evenly on paper or card, and can be moved in any direction. It has no set screws or mechanical devices to get out of order. The smaller sizes retain sufficient ink with one dip to make the entire alphabet.

KEEP PENS CLEAN IF YOU WANT TO DO GOOD WORK

Evolution of Letter Styles

From a common basic principle. Single-strokes of the Speedball pens.

| / \ ^ () S C O 7 L

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 &

Speedball "style C. Penwork"

abcdefghijklmnopqrstuvwxyz &

abcdefghijklmnopqrstuvwxyz &

(Italics)

abcdefghijklmnopqrstuvwxyz Italics

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

Note the similarity of ordinary writing and Italics- or Slanted lettering ~ ~ ~ ~ ~

aa-bb-cc-dd-ee-ff-gg-hh-ii-

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

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

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 Letters, made with single strokes.

Use a Hunt N^o 400
Lettering Pen ~

"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- m-m-m- n m

Fig 1 Fig 2 Fig 3 Fig 4 Fig 5

After becoming thoroughly familiar with each letter form ~ Speed may be attained by making the serifs and verticals in one continuous stroke without raising the pen point from the paper - Note Figures No 4 and 5 —

Roman letters, with difference in spur style.

Roman Roman
Roman Roman
Roman Roman

The addition of a different style of serif or "spur," as it is nicknamed, does not alter the classification of any letter or alphabet, although it may change its general appearance and trade name.

ROMAN *the* basic Alphabet

The elementary principles of the Roman Alphabet form the foundation of all our modern lettering... Arrows and dotted lines indicate the direction (and order) of strokes

I A T & C G O S S O b C f j 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 a r g

Lettered with Style "C" Speedball - Modern variations are created by changing "Serifs" or pens -

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

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

This alphabet is easy to make—it requires a flexible manipulation of the pen to get the sharp or clean-cut strokes and finishes in a single stroke.

Construction of letters by a combination of numbered elementary principles— Arrows indicate direction of strokes and numbers the order in which they should be made.

— ELEMENTARY PRINCIPLES OF ALL 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

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 Overlap the strokes in joining circular or oval elements—

THUS — —

These letters were made with the Speedball pen— round and square points— Single-Stroke method —
— The primary elements used in construction constitute the basic principle of all our alphabets —

— The difference in appearance is the result of modification only— such as alternate thick and thin line, block or spur finish, shadings etc.— depending on the skill of the artist and the tools, brushes or pens used in the construction thereof .

abcdefghijklmnopqrstuvwxyz &
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 0 \$ X Y Z.

← This alphabet is primarily.... constructed on the same principle as the Gothic (analyzed above). The plug finish added changes its appearance and name but not the constructive elements. — *This Rule can be applied to any alphabet....* —

Original of this plate, 14 x 20 inches, lettered with the latest improved Speedball pens. The broad even-width strokes, in their various sizes, will produce a clean-cut, rapidly executed copy of almost any of the universally used alphabets, either by the single or double stroke method, and as an outliner it is absolutely certain, owing to the width of stroke being uniform. Style "A" is reversible—may be used on the reverse tip ("turned over on its back")—for producing all round writing pen style letters—Italics, Roman, Old English, etc., or may be used thus for the addition of "serifs" or sharp finish to boldface letters.

The
Beauty
of a
Ho Card

1 does not
depend upon

PERFECT LETTERING
--- or fancy --- OFFICIAL CENTER
DECORATIVE STUNTS

careful attention to layout
will make a work of art
out of indifferent lettering

bunch the different paragraphs
& features into separate blocks
allowing a liberal margin

the main feature
don't fill up the card with
BIG LETTERING

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.*



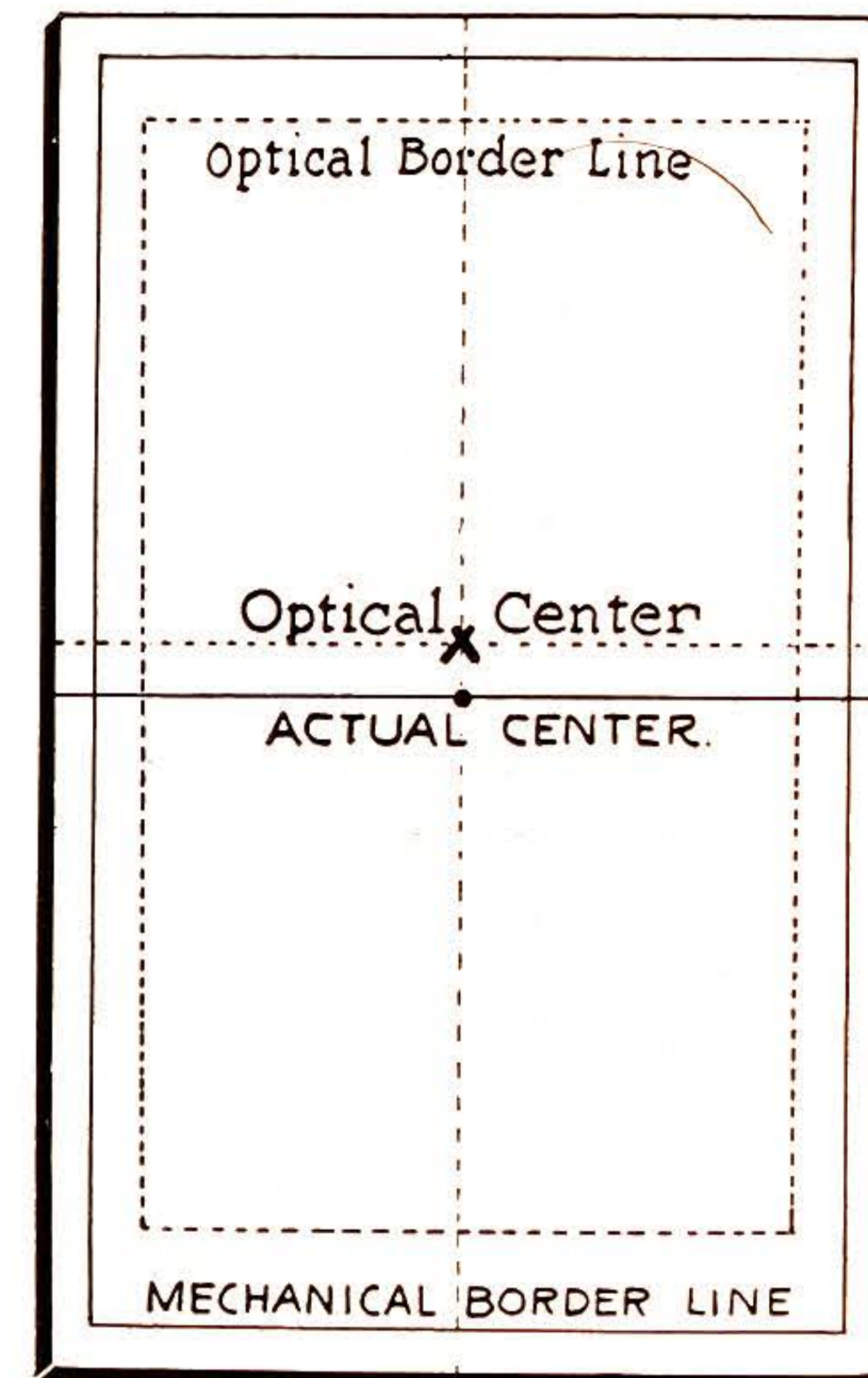
Wide margin. 2 or 3-line heading and panel or square mass of body-talk in middle of card - Pencil guide line down through center and balance each single word or each line of lettering directly on center - this can be easily done by counting letters and spaces, having the middle word or letter hit center line. The most effective border Margin is widest at the Base Top next - and the Two Sides - Less and alike.....



Inset Layout - Allowing plenty margin. Start the heading on the upper left hand marginal line.... Start each succeeding line of heading directly under 1st letter on margin, regardless of finishing-point - Treat the Body-talk same way - Only be sure to **INSET** the starting point, well in to the right of Heading - have price directly under this, allowing same space between as allowed for margin...



This diagram shows the 3-Panel Layout - in which the heading, body-talk and Price each occupy an equal size space - separated by same amount of space as the width of margin allowed. When once thoroly familiar with these diagram forms it will be unnecessary to block them out with pencil lines as indicated herein - Simply indicate marginal and center line.



A mechanical border, or marginal-line is a line drawn equal distance from the edge all-the-way-round. It is not as effective as optical margins in that the optical center of a page or space is slightly above actual center as shown in the above diagram. For this reason, a line, or mass of printing or lettering, and its marginal line should be based on the optical center as shown by dotted lines. ♣

The arrangement of reading matter to be lettered on a page or card of any given dimensions is called "layout."

The above diagrams illustrate some of the most simple forms, as used by show-card writers.

SIMPLE
BLOCK
SYSTEM
OF
LAYOUT



Copyright by
Hess & George
Seattle
1932

Let us supply
**Your Writing
Necessities**
our stock is
complete
and our
prices are
always rite
this display offers a
few suggestions

PLATE 2.
LETTERED WITH STYLE B SPEEDBALL PENS

Our extensive
assortment of
Social and Business
STATIONERY
offers a wide
selection of
plain and fancy
Box Papers
Envelopes and
Correspondence Cards
also
the necessary
pens - inks - pencils

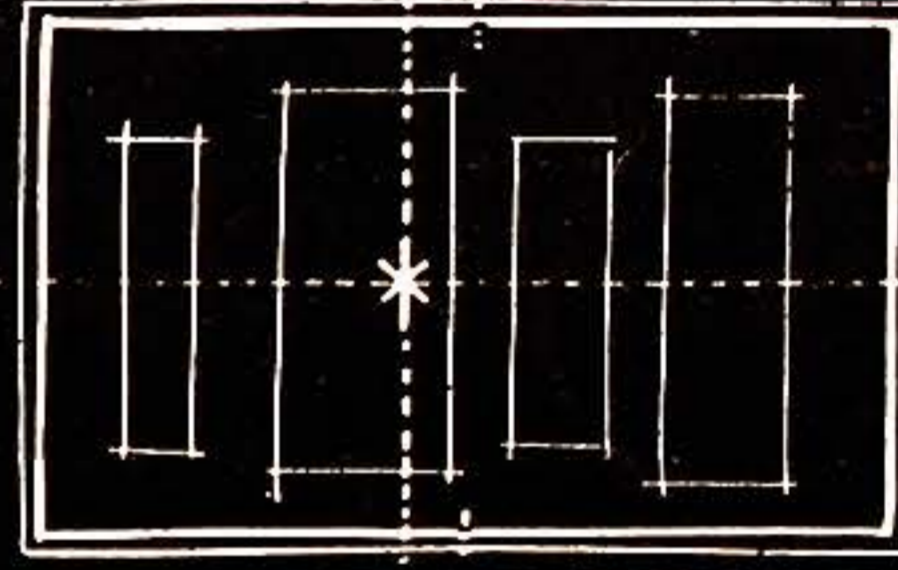
PLATE 1.
LETTERED WITH STYLE B SPEEDBALL PENS

Lettered with style "B" Speedball pens

Good Traveling
Companions
We have many
**KODAKS
and
CAMERAS**
that fit both
your pocket
and your
pocketbook
\$2.50 to \$250.00

PLATE 3.
LETTERED WITH STYLE B SPEEDBALL PENS

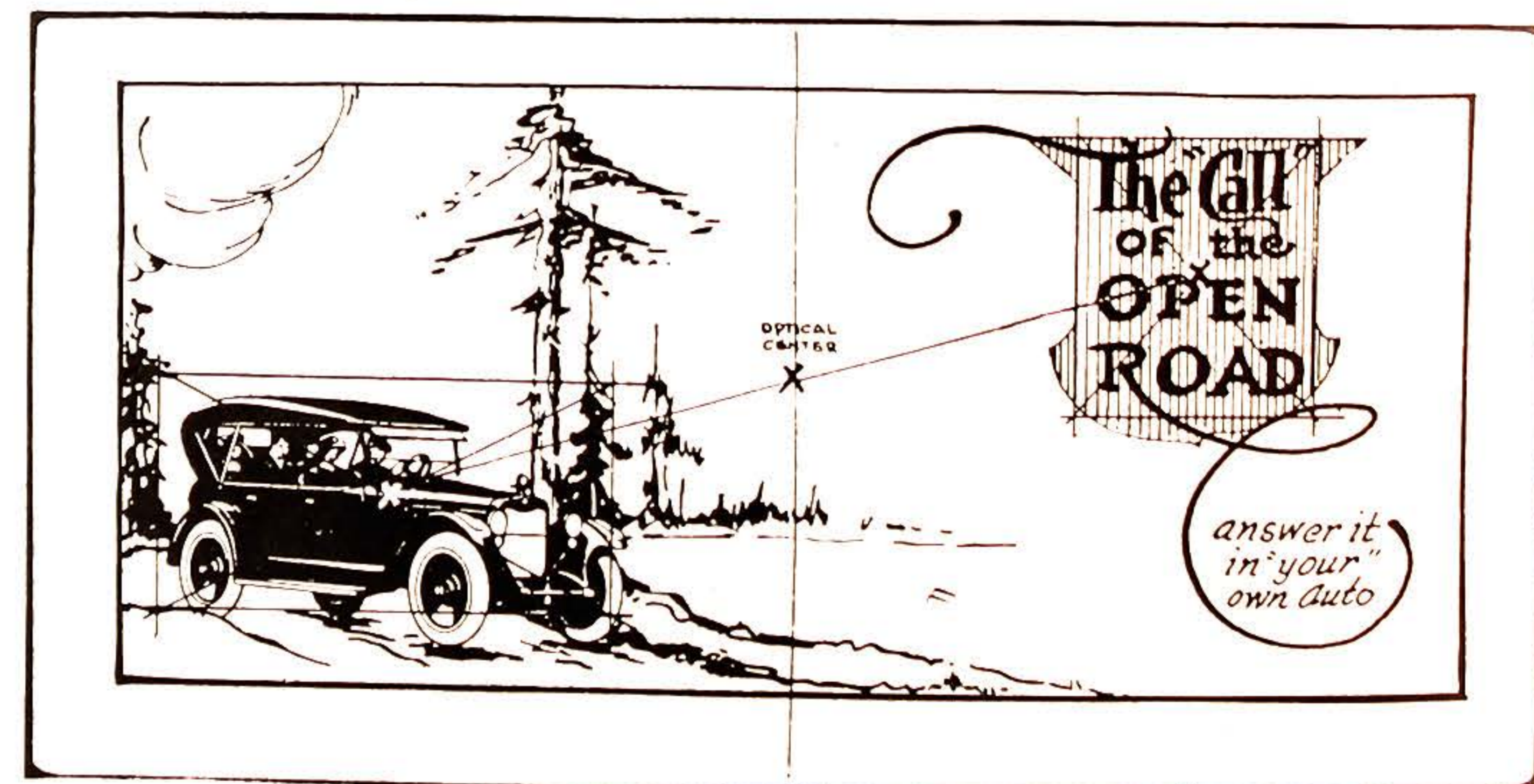
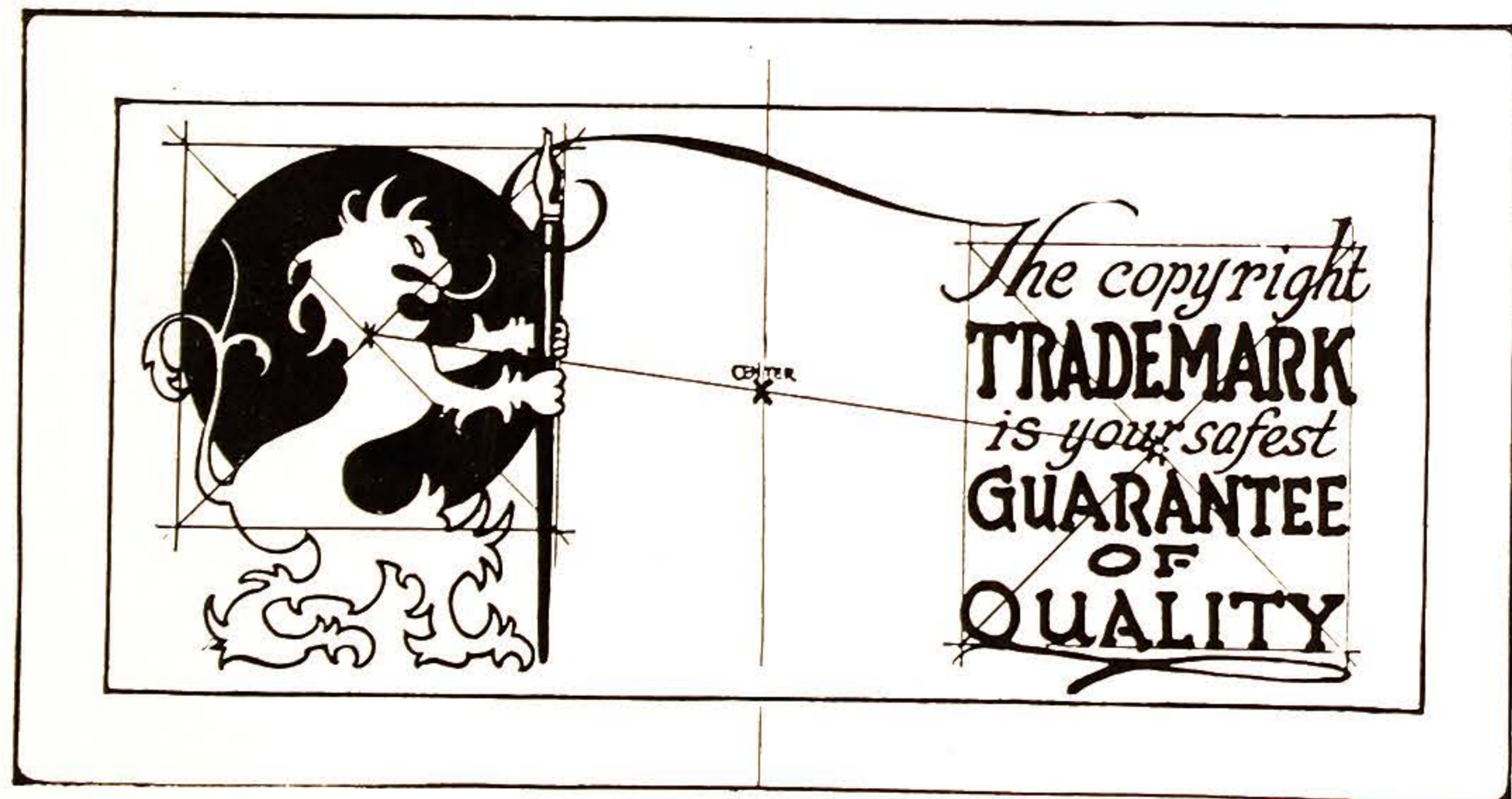
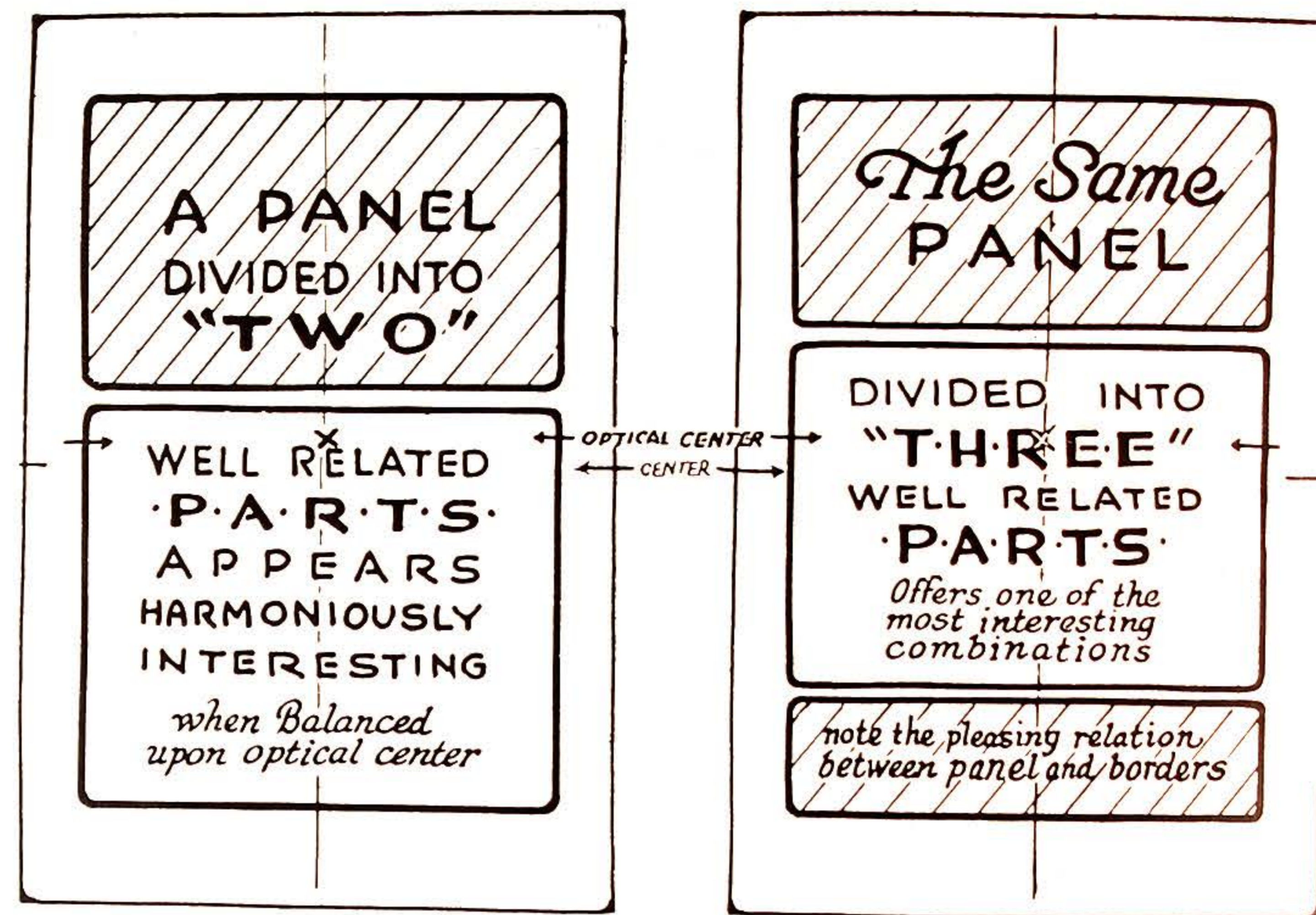
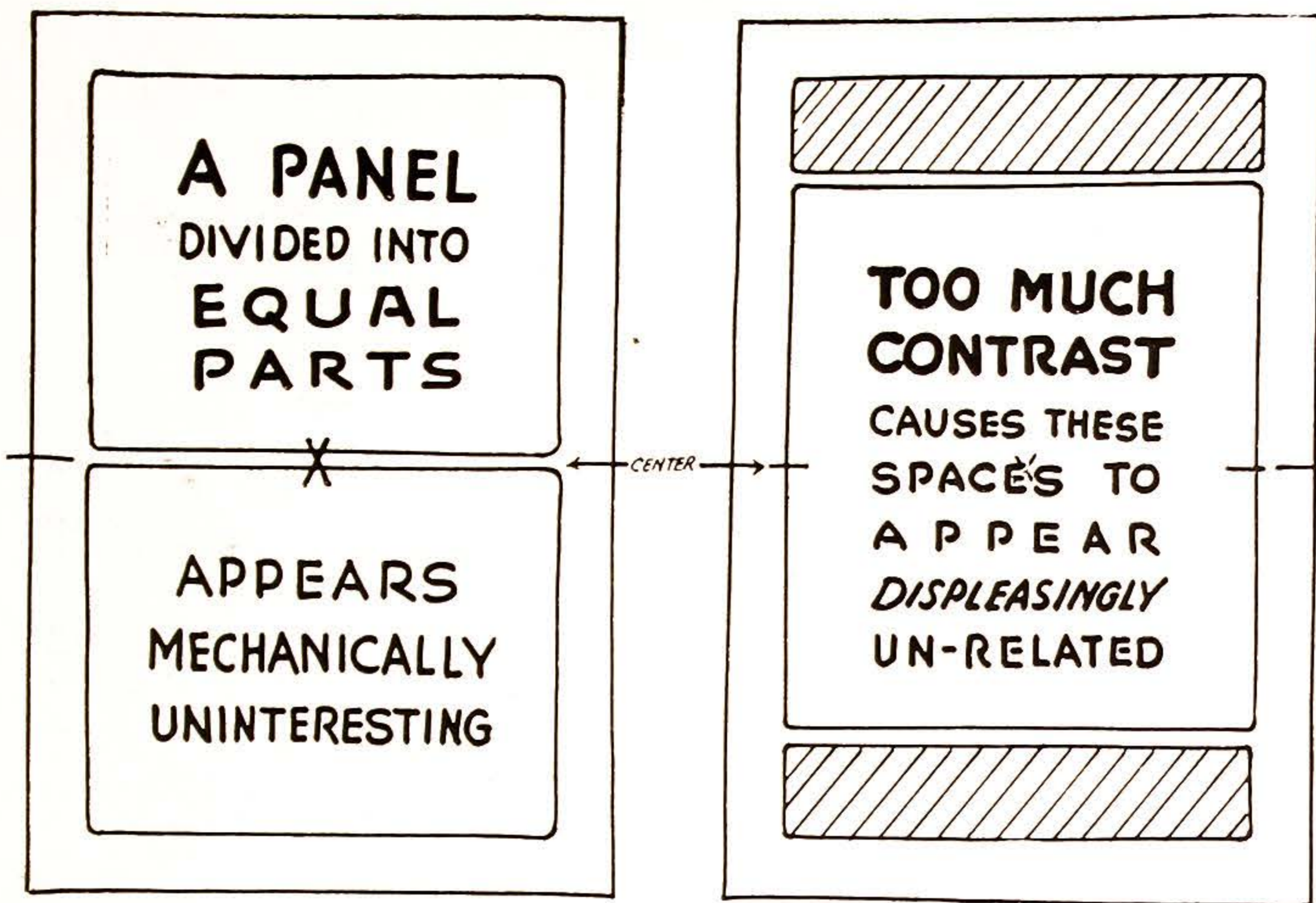
Blocks
are
Balanced
upon an
optical
center
first
sketch
in the
blocks
then
fill - in
the copy



A wonderful
BARGAIN
**Loose Leaf
BOOKS**
complete with
fillers and index
\$3.98
regular value
four forty-five
size - 12 by 15 in

PLATE 4.
LETTERED WITH STYLE B SPEEDBALL PENS

A "fool-proof" system of layout that teaches how to balance any card.



The mechanical division of space balanced upon true center is generally monotonous and uninteresting.

A harmonious division of the same space, balanced upon optical center, is always more effective.

The two horizontal panels offer a comparative example of the value of optical balance over mechanical layout.

A PANEL OF LETTERING MECHANICALLY BALANCED UPON TRUE CENTER WITHIN A MECHANICALLY SPACED BORDER always appears **BOTTOM HEAVY** because no allowance has been made for the downward pull of gravitation

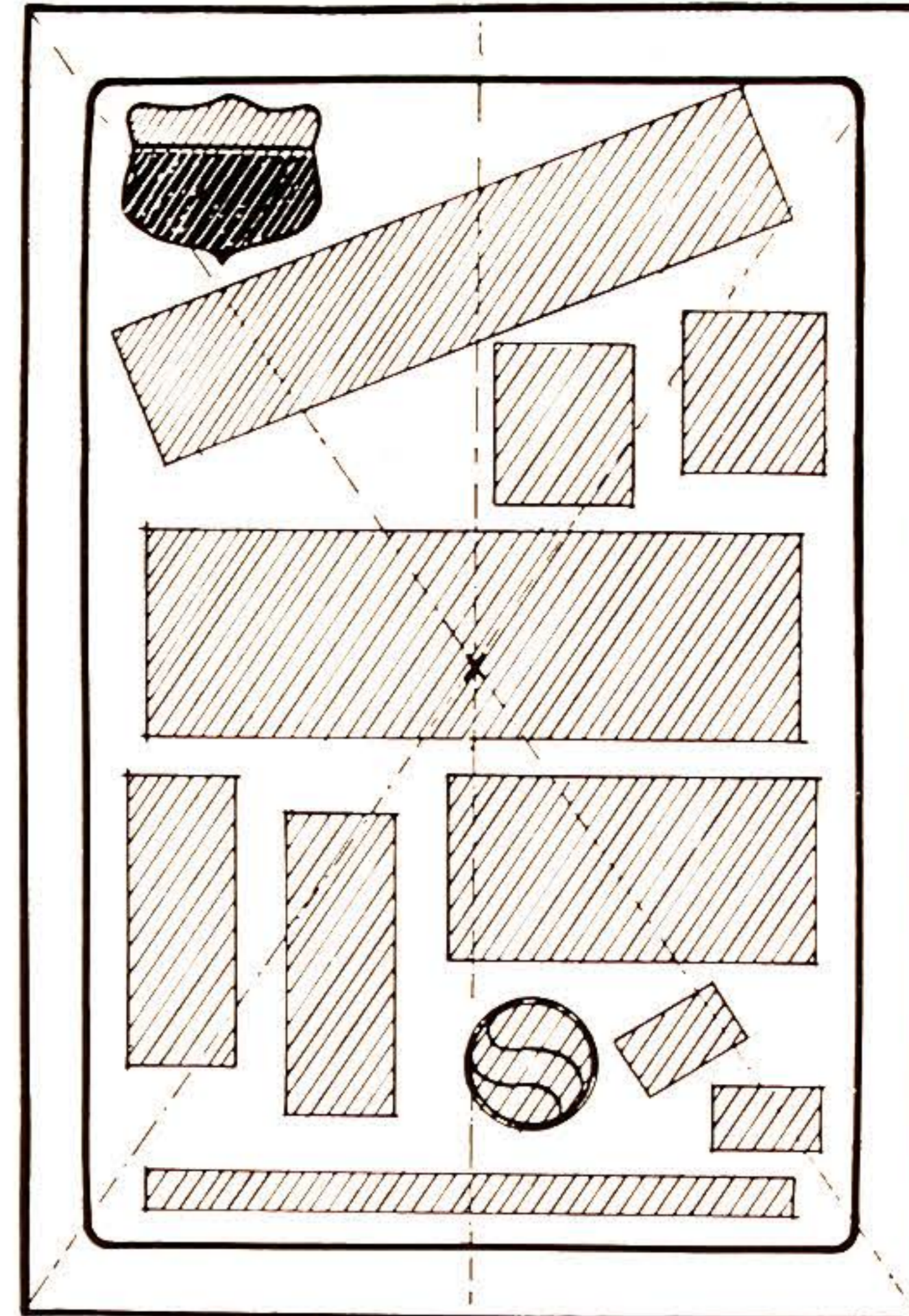
A Bad Layout

A PANEL OF COPY IS MORE PLEASING AND EFFECTIVE when balanced upon OPTICAL CENTER and surrounded by LIBERAL MARGINS

11 ~ 7 ~ 8

The following rule should give you splendid results make the side margins seven-elevenths as wide as bottom and the top eight-elevenths as wide

A Good Layout



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

Let us help you Plan **YOUR VACATION**

Camping Hiking Skiing Mountain Climbing

NATIONAL TOURS

fishing boating Golfing Outdoor Sports

MT. RAINIER NATIONAL PARK

GO BY AUTO TIME TABLE

A Natural Paradise

AMERICA'S WONDERLAND

Glaciers and Flowers

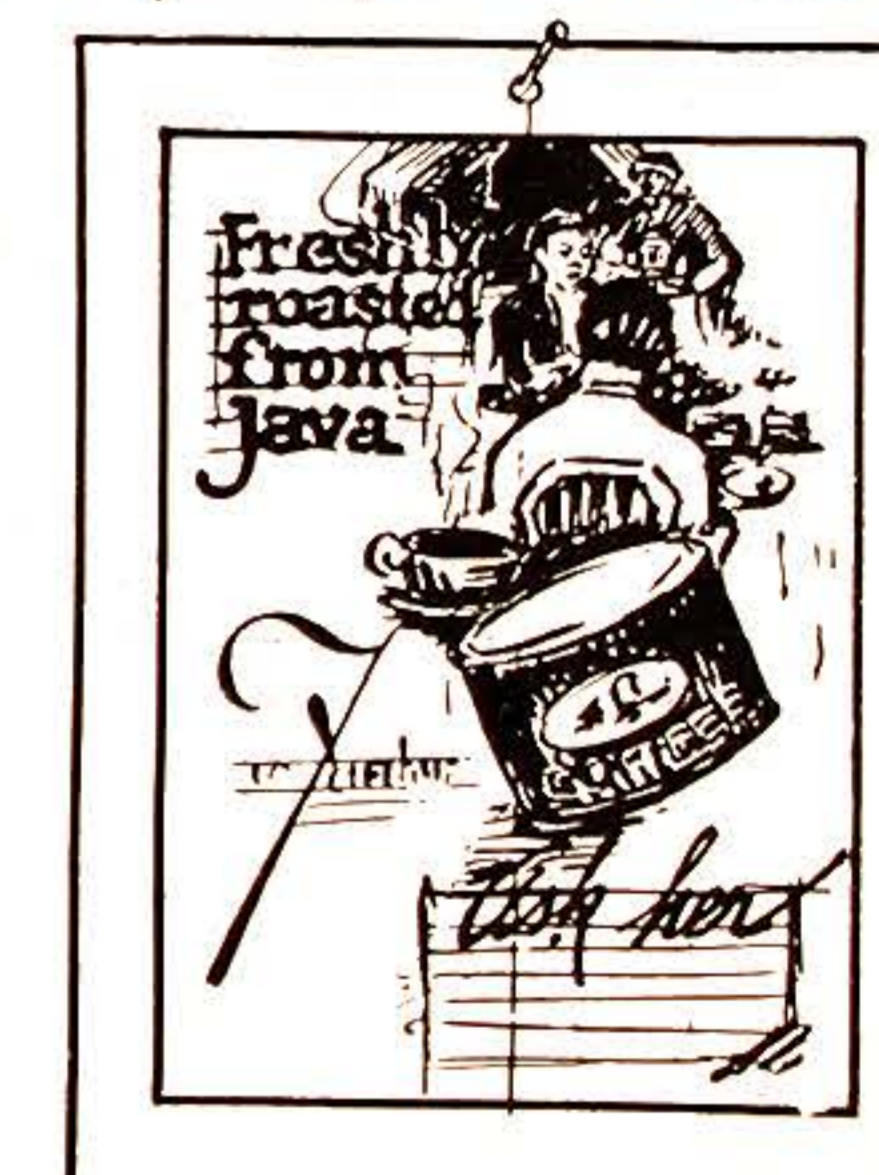
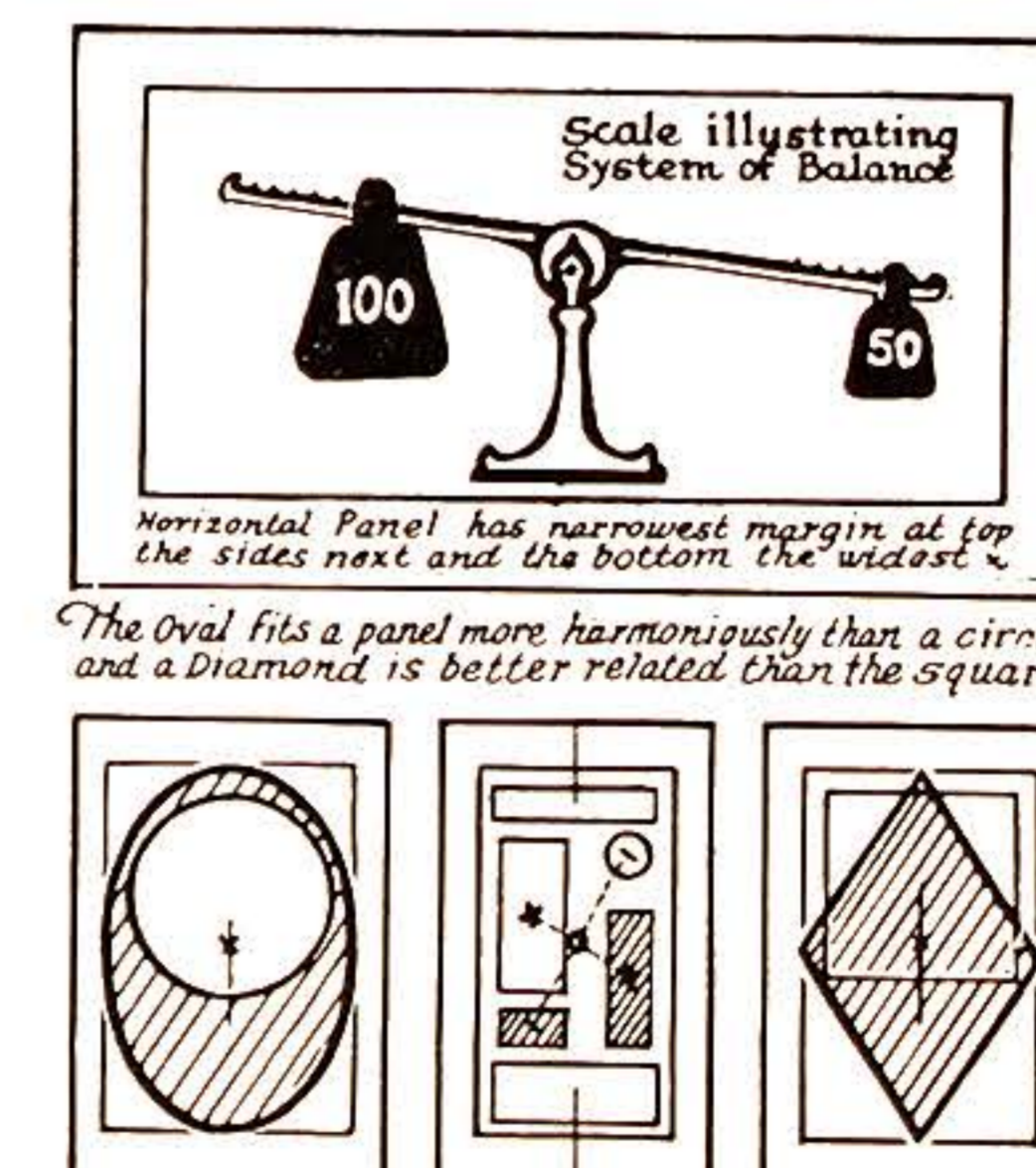
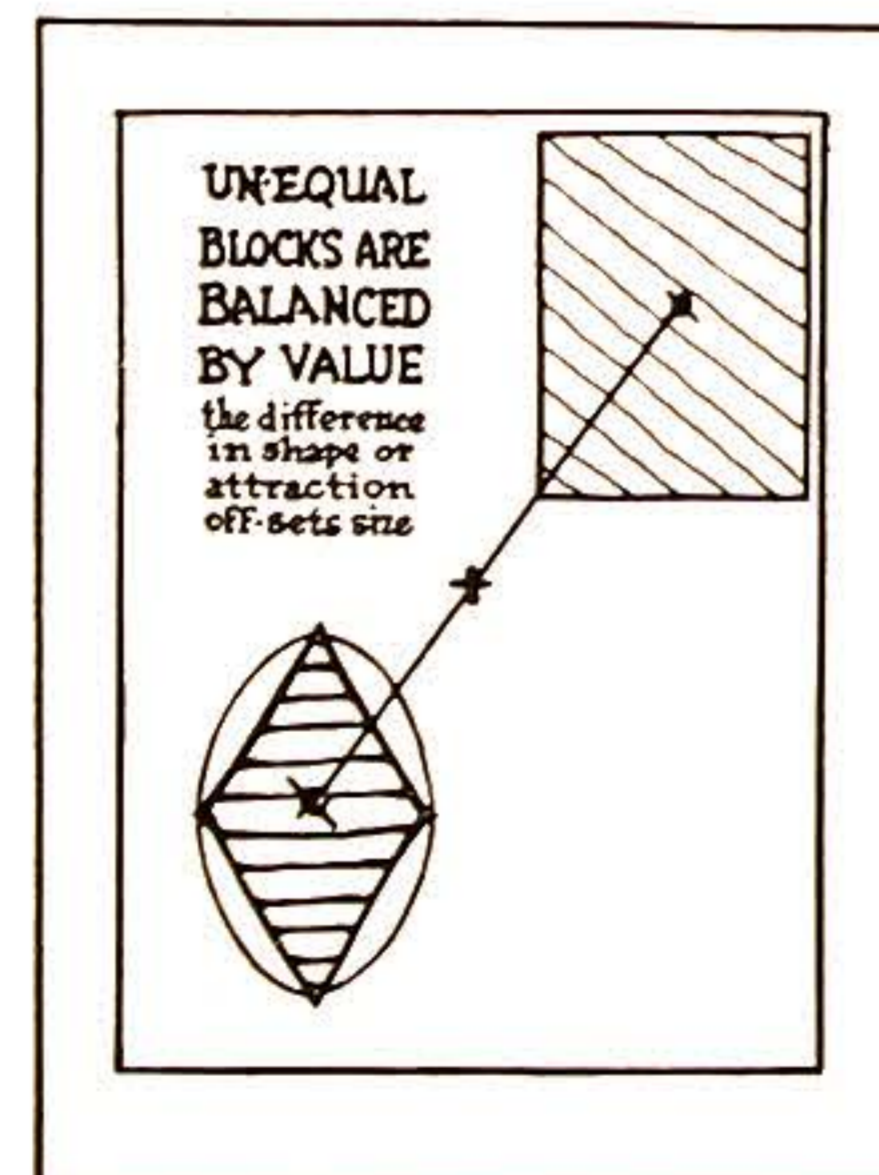
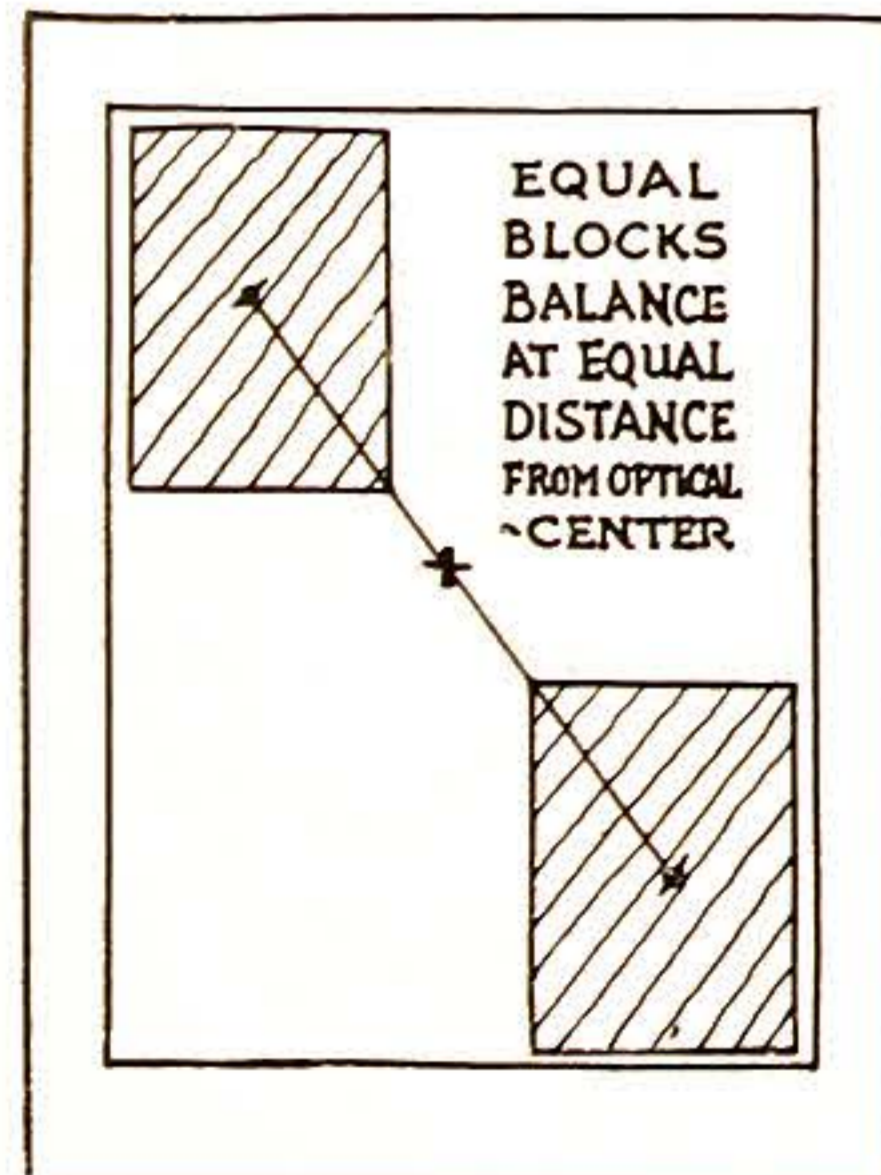
GO BY TRAIN TIME TABLE

SEE AMERICA FIRST

WEEK \$75.00 MONTH \$75.00

Ask for free Circular

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



Comparative examples of layout showing the simplest methods of balancing copy. Note that the most pleasing layouts are always balanced upon optical center, which is about 5 per cent. above the true center, to overcome the influence of gravitation upon sight.

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
Speed-ball Pen.
Works equally well in White or Colors.

Woolen
Underwear
\$2.00
Garment

Genuine
Diamonds.

Your Choice
15¢

The
Overcoat
\$45.00

Your Choice
To day
Only. \$2.50

Imported
Cheviot 
\$36.00

London's
Latest 35.00

Cravenette
\$25.00

Double Stroke
FIGURES
WITH
The Speed-ball
12345

"Speed-Ball" refers to the "Name" of the Pen—
-there is no "Ball" point, it is unlike any tool offered for
sale any where - Contrived and perfected by Hugh Gordon
and Ross F. George. June 15-1913. to Sept. 1. 1914

The modern show-card writer must, of necessity, be able to turn out large quantities of work in a limited time. The Speedball pens will enable the ordinary workman to produce high-grade work at top speed. It's all in the pen. Cuts your time in two and your labor in half.



Original of the above cut, size 20 x 28, inches, showing some attractive arrangements for display cards.

"SPURRED GOTHIC"
abcdefghijklmnop
pqrstuvwxyzja
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
123456789\$

A boldface type of rapid single-stroke construction, most suitable for quick show-card lettering; this is a familiar, readable alphabet; can be made with any size Speedball pen on cards up to full sheet size. Original on 10 x 14 inches, No. 3 pen; spurs added with same pen turned over on its back.

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

Construction illustrated

a b c d f g o s X R J K r

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
\$ 12⁵⁰ 3 4 5 6 7 8 6 9 0 ¢

Snappy Styles with "Style C"

The Latest edition
of The Speedball pen family.

*The closest imitation of small
brush letters at 5-times the
speed of proficient brush men.*

abcdefghijklmnopqrstuvwxyz&

ABCDEFGHIJKLMNPO

QRSTUVWXYZ V.W.XY&

Characteristic Italic Letters of

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 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

Size of original - 11 x 14 in. Single stroke - "Style C" Speedball pens.

DECORATIVE
CARD WRITERS ROMAN

abcdefghijklmnop
qrstuvwxyz vwxyz~

ABCDEFGHIJKLMNO
PQRSTUVWXYZ Y Y &

abcdefghijklmnopqrr
stuvwuvwxxyyxxzz&

An artistic interpretation of modernized lettering with a small size Style C Speedball pen on a card 10 x 14.
Note the accented stroke which lends the individuality to this alphabet.

DECORATIVE ROMANS

made with a Style "C" Speedball Pen in white ink

abcdefghijklmnop

qrstuvwxyz

\$123456789¢

ABCDEFGHIJKLM&

OPQRSTUVWXYZON

Characterized by Compound Serifs and Accentuated Strokes.

20th CENTURY CLASSIC 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 &

abcdefghijklmnop
qrstuvwxyz

Original lettered on a 9 x 14 card, using a small size Style B Speedball pen. This alphabet was fashioned from the early Roman letters of the 15th century found on the Trojan column.

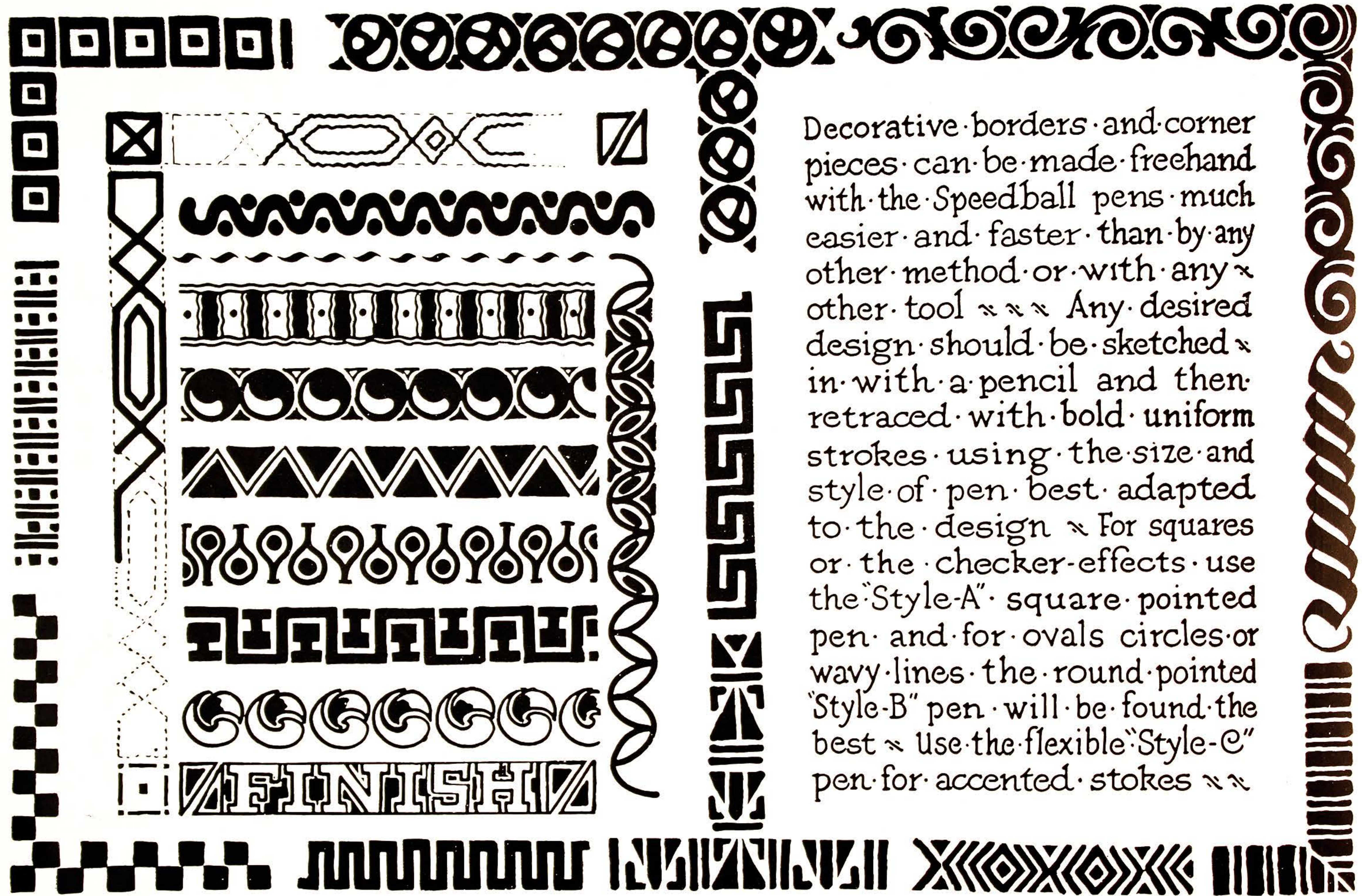
DRAFTSMEN & ARCHITECTS STYLES
ANCIENT AND MODERN CONCEPTIONS IN VOGUE

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 &
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 y z z &

MADE WITH SIZE #5 STYLE B OF THE SPEEDBALL PENS =

A B C D E F G H I J K L M N O P Q R S S T U V W X Y Z Y &
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 f g k t w

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
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 g k y z
1 2 3 4 5 6 7 8 9 0 " 1 2 3 4 5 6 7 8 9 " 1 2 3 4 5 6 7 8 9 0 "



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 the checker-effects use the "Style-A" square pointed pen and for ovals circles or wavy lines the round pointed "Style-B" pen will be found the best. Use the flexible "Style-C" pen for accented strokes.

BLOCK LETTERS.
ABCDEFGHIJKLMN
OPQRSTUVWXYZ

PLAIN GOTHIC
ABCDEFGHIJKLMN
OPQRSTUVWXYZ=

Original lettered on a 10 x 14 card, using both Style "A" and Style "B" Speedball pens.

Note—Square finish strokes are made with Style "A" pen held at right angles with paper, pointing straight at top of sheet.

Building up letters

Roman.

Constructive Elements

a a n n n n n n

a b c d e f g

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

l m m n o o o p q r s

t u v w w w x x y y z

s s s s simplified ☐

HEAVY-FACE ROMAN...

CAPITALS.

I I I A A A E E E O O O S S I C

A A A B B B C C C

D E E F G H G H

I J K K L M M N

O P Q R S T U V

W W W X Y Z &

Original 10 x 14, lettered with Style "B" Speedball pen. Size number three.

Poster Roman letters modeled with
the new "Style C" Speedball 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



For Preparing
HAND-LETTERED
Advertising *and*
Display Headings *etc.*

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.*



Gordon
Letters of this description should be first sketched with a pencil, then inked in with broad stroke pen the exact width of the narrowest element. The broader elements made as explained on page 5.

For the Commercial Artist

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyz & yg
ABCDEFGHIJKLMNOPQRSTUVWXYZ • Etc.

Crafty Lettering
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
WXY & & 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
wxyyz \$Ω∞

The RICHNESS
& REFINEMENT

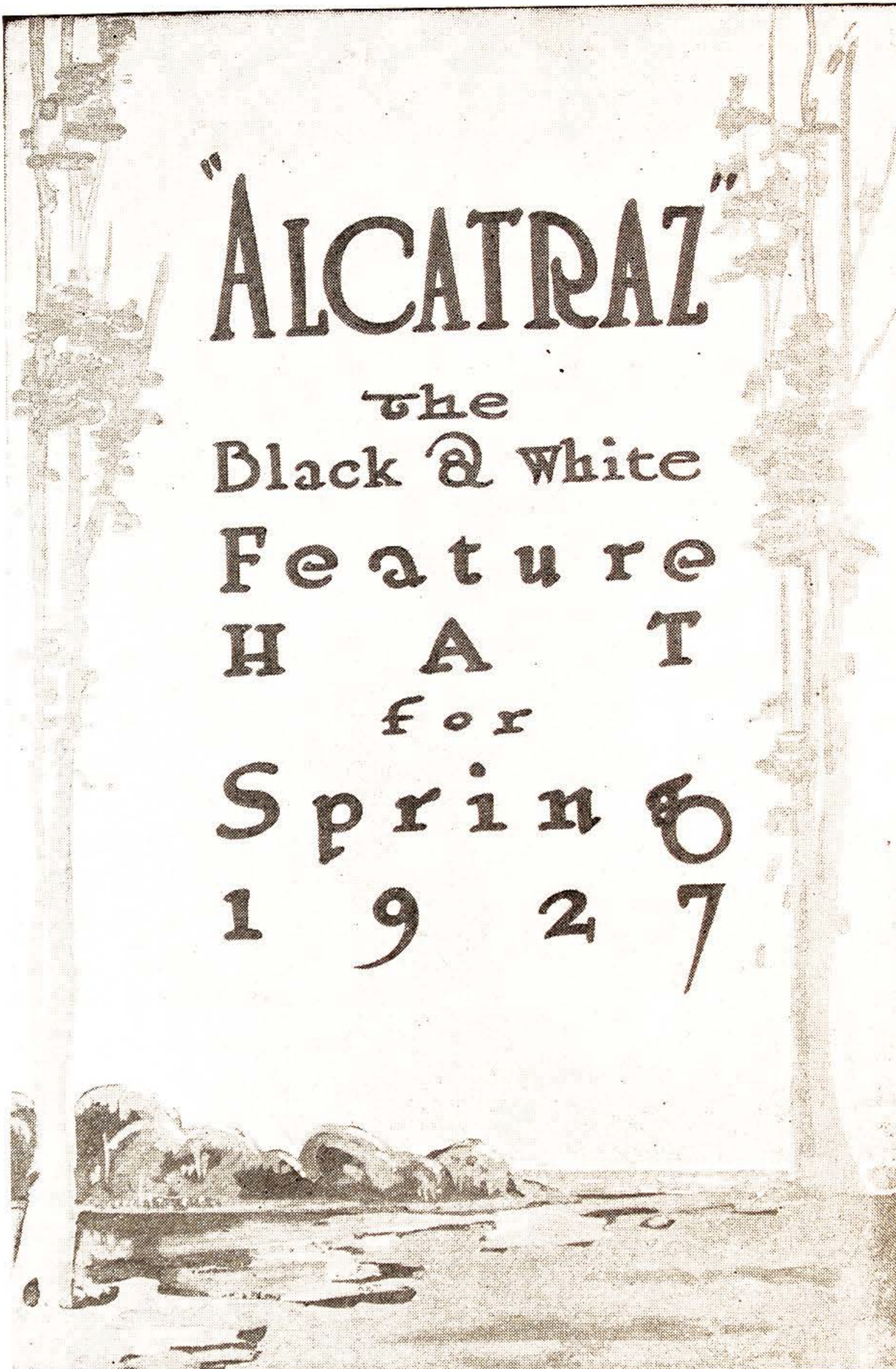
which these
fabrics radiate,
proclaim you
all-together the
better dressed
man.

\$30. TO \$50.

Original lettered on a card 10 x 17 with Styles "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 worked up with air brush and opaque showcard colors. Lettered with a Style "B" Speedball pen.



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 i 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

Lettered with Size 4 Style "B" Speedball pen on 10 x 14 card. Spatter border-design drawn with smaller pen--white filled in with brush.

Ragged and Rugged:

abcdefghijklmnopqrstuvwxyz &

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
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.

new Western Letters

easy to make with a "Speedball" pen

abcdefghijklmnopqrstuvwxyz

most effective if a few

letters are "off set" a bit

Opqrstuvwxyz

ABCDEFGHIJKLM

MNOPQRSTUVWXYZ

This alphabet only offers a suggestion of how a careless treatment of any heavy face alphabet lends individuality to hand-lettered advertising.

DOUBLE-STROKE POSTER. METHOD OF CONSTRUCTION

	ABCDEFGHIJKLM	
	NOPQRSTUWXYZ	
	ORIGINAL - 11 X 14 INCH	

ABCDEFGHIJKLMN
OPQRSTUVWXYZ &

Letters of larger size than can be made in a single stroke of broadest pen are constructed as in the above example. The rough edge in specimen shown at bottom of page is effected by a slight wiggle in making the strokes. These letters should first be sketched lightly with a pencil and the lines traced with broad pen.

LOOKIE

THEY'RE HERE.
THE BEST BUY WE EVER MADE IN



CAPS

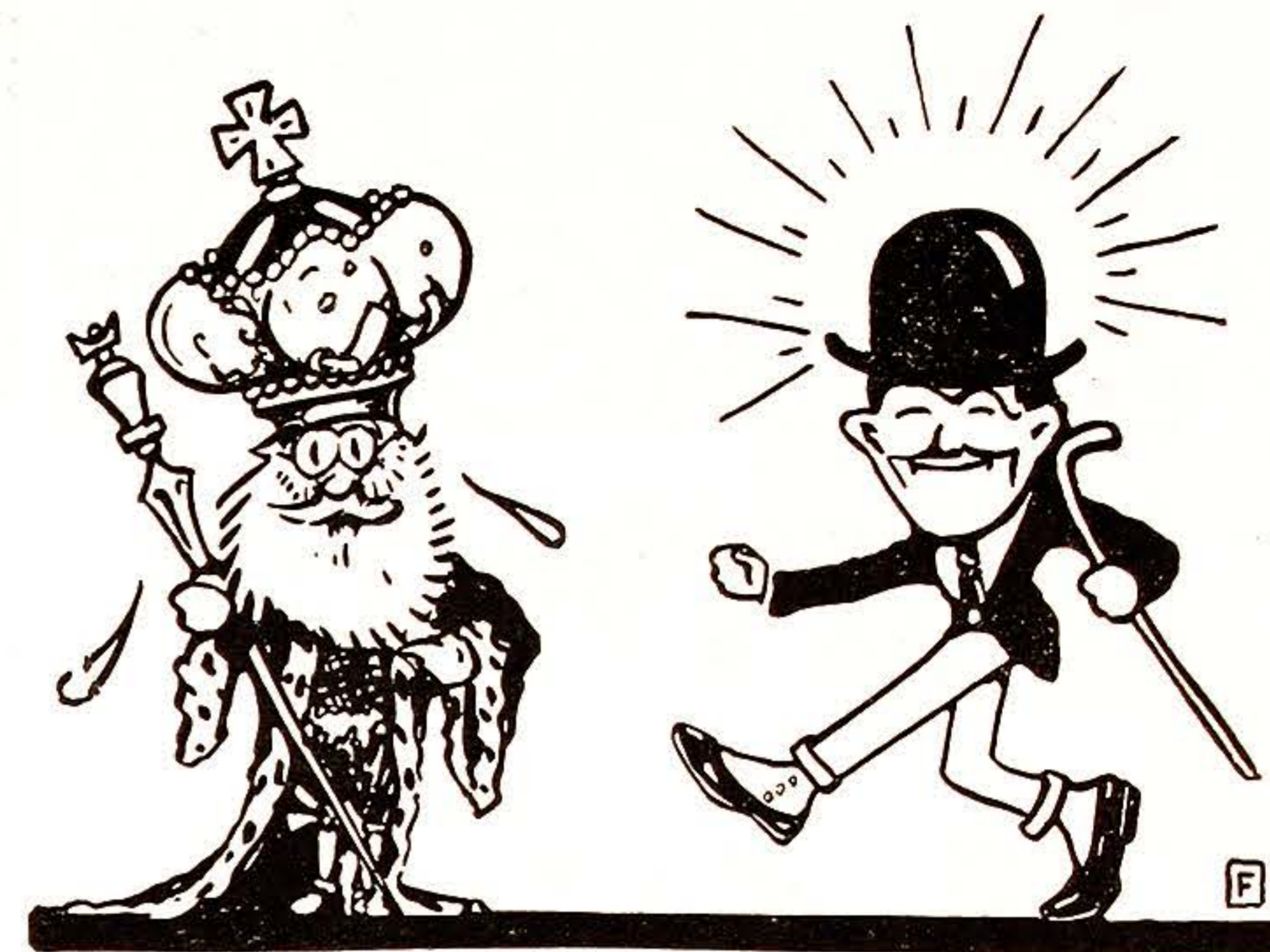
REAL 1.00 AND
1.50 CAPS

FOR \$1.00

AND \$1.50

THE LATEST
WORD IN .
CAPS...

A catchy display card made with the Style "A" Speedball pens.



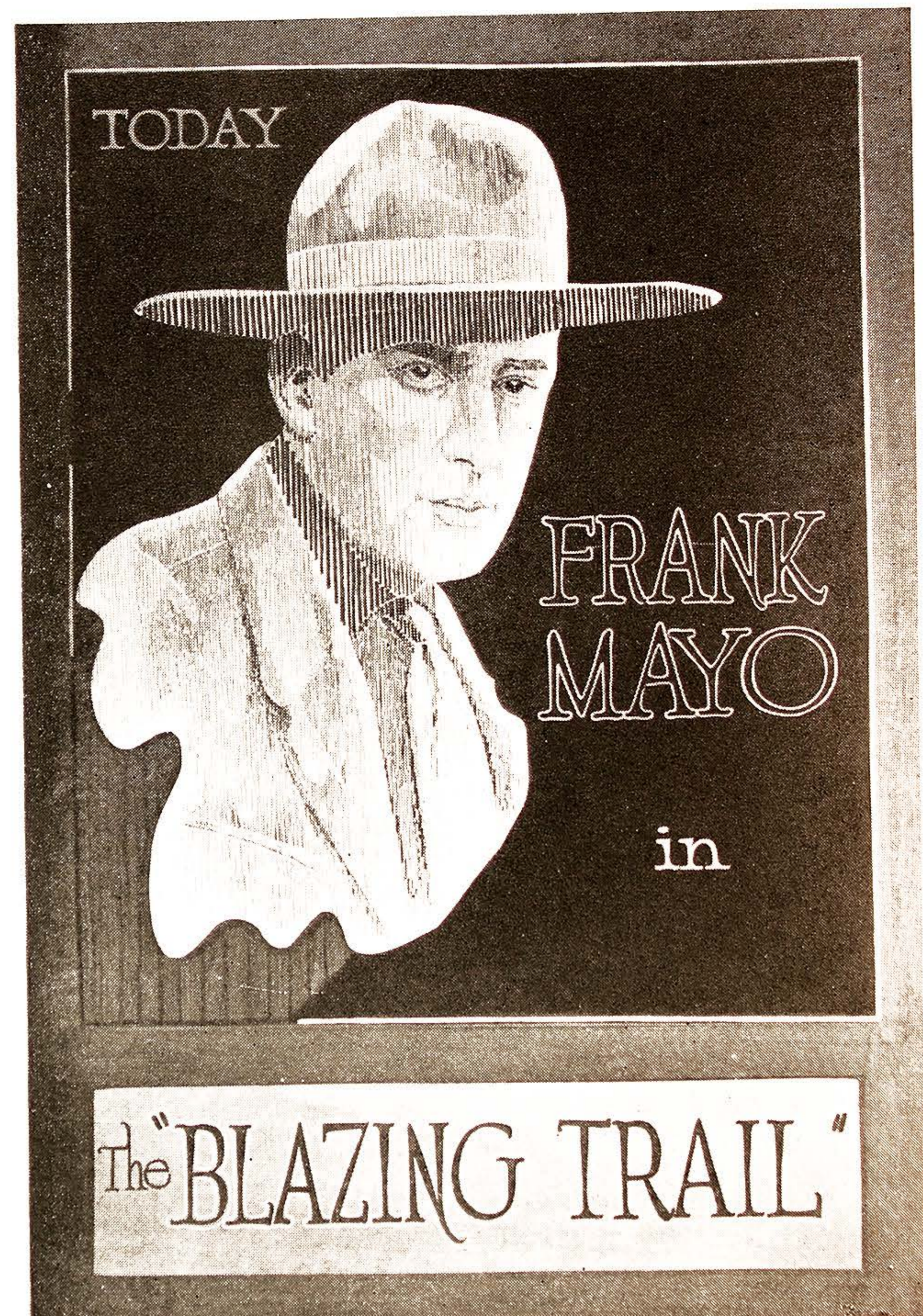
NOW DAYS
TIS BETTER

to be
crowned
with a
Burnside
For \$2.
Than_
to be a king.

A clever hat poster. Cartoon sketched with Style "B" Speedball, lettered with Style "A" and Style "B" Speedball pens.



Combination "wash" and show-card color poster, lettered with a Style "C" Speedball pen.



Character poster study drawn life-size with Style "B" Speedball pens, using Speedball inks.

Outline Lettering,

made easily and rapidly with this wonderful pen

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

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

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

R S T U V ; 1 2 3 4 5 6 7 8 9 . W X Y Z

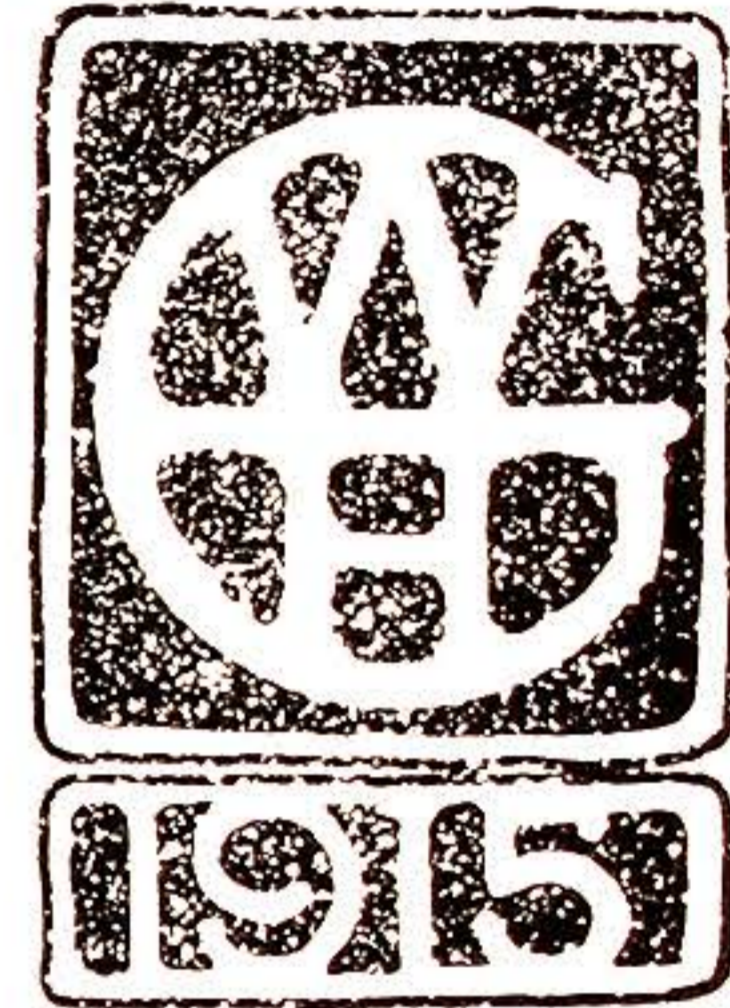
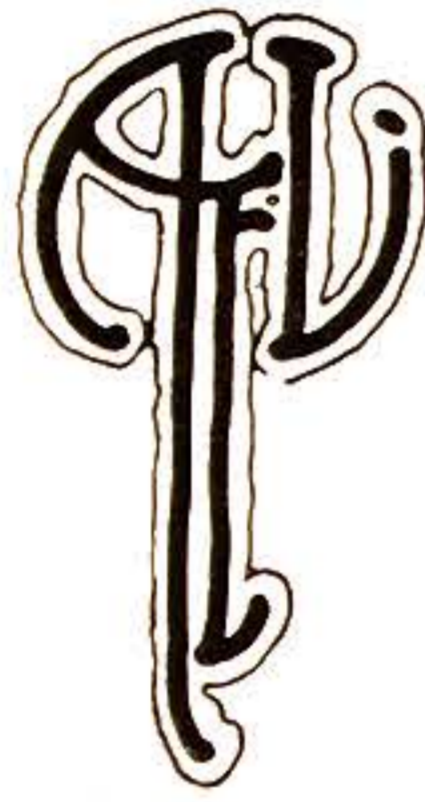
Showing One-stroke, FREEHAND outline and construction of a rapidly—executed, modified Roman Letter. NOTE the even thickness, square finish and graceful curves of each line throughout, made in any direction without trimming up, retouching or changing position of pen-point or hand

A careful analysis of the above constructive elements of modern rapid lettering demonstrates the time-saving possibilities of this pen; every stroke counts; thickening up strokes and patching is practically eliminated.

ROYCROFT DISPLAY

abcdefghijklmnopqrstuvwxy^z & nm the.

ABCDEFGHIJKLMN^OPQRSTU^VWXY^Z



Jensen Bold Condensed

abcdefghijklmnopqrstuvwxy^z

ABCDEFGHIJKLMN^OPQRSTU^VWXY^Z

Original size, 10 x 14. The Roycroft alphabet is built up with a Style "B" Speedball pen and the Jensen Bold is lettered with a Style "A". The decorative monograms are first sketched with a pencil and then inked in with a Style "B" pen. The blocks are spattered with white ink.

abcdefghijklmnopqrstuvwxyz & ABCDEFGHIJKLMNOPQRSTUVWXYZ

When you hear the expression "Just like Print" applied to "Hand Lettering," you may safely say: "It's too good to be of much commercial worth." If the value of lettering were judged by its resemblance to type, individuality would vanish, and lettering would 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 art of the hand 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 reproduce by hand. As a curiosity, such perfection might have a fictitious value, but it has little or no commercial worth. The appearance of an alphabet may be changed, but never its basic principle. Altering the latter would result in meaningless hieroglyphics or the curlycues of the faddist, which are here today and tomorrow decorate the waste basket.

In the selection of a type of letter to be reproduced by hand there are several considerations. *First*, the media available for successful reproduction. *Second*, the nature of the surface to be worked upon. *Third*, the amount of time available, based principally on the recompense. Generally it is better to devote a little time to making a rough pencil sketch of the arrangement before starting to letter. Let legibility be the primary consideration. The style of letter selected should reflect the spirit of the subject and the copy should be arranged in some geometric shape or artistic manner to form part of the whole design. The entire mass should conform in area to the space in which it goes. If illustrations are to be used they should face the lettering. Otherwise they detract attention from the copy.

With rare exceptions, the best of lettering loses its effectiveness if indifferently spaced and aligned. Mediocre, or even poor lettering is to be preferred if cleverly arranged. The aim should be for general effect rather than perfection of detail.

Modified Old English.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52

a a b b c c d d e e f f g g h h i i j j

k k l l m m n n o o p p q q r r s s

t t u u v v w w x x y y z z

A A B B C C D D E E F F G G

G G H H I I J J K K L L M M

N N O O P P Q Q R R S S

T T U U V V W W X X Y Y Z Z

Made with Hunts No. 400 Lettering Pens - 11-Sizes.

The light and heavy lines are produced automatically when pen is held in normal writing position.

An Appreciation

Whereas, Our good friend and employer
Mr. Clint W. Lee
in applying the **Golden Rule** in his business relations, has shown his continued interest in the general welfare of the employees of
the Clint W. Lee Company, AND

Whereas, This interest always apparent has been expressed at different times in very substantial manner, and

Whereas, This interest not only has been manifested in the past and continues even up to the present time, but also we feel that he has in his mind and heart even greater plans for our future welfare.

Therefore, In view of these things, and the fact that he plans to be away from us for a time, in the near future we desire at this time to express our heartfelt gratitude for the opportunity we have had in working with him under such pleasant and harmonious relations

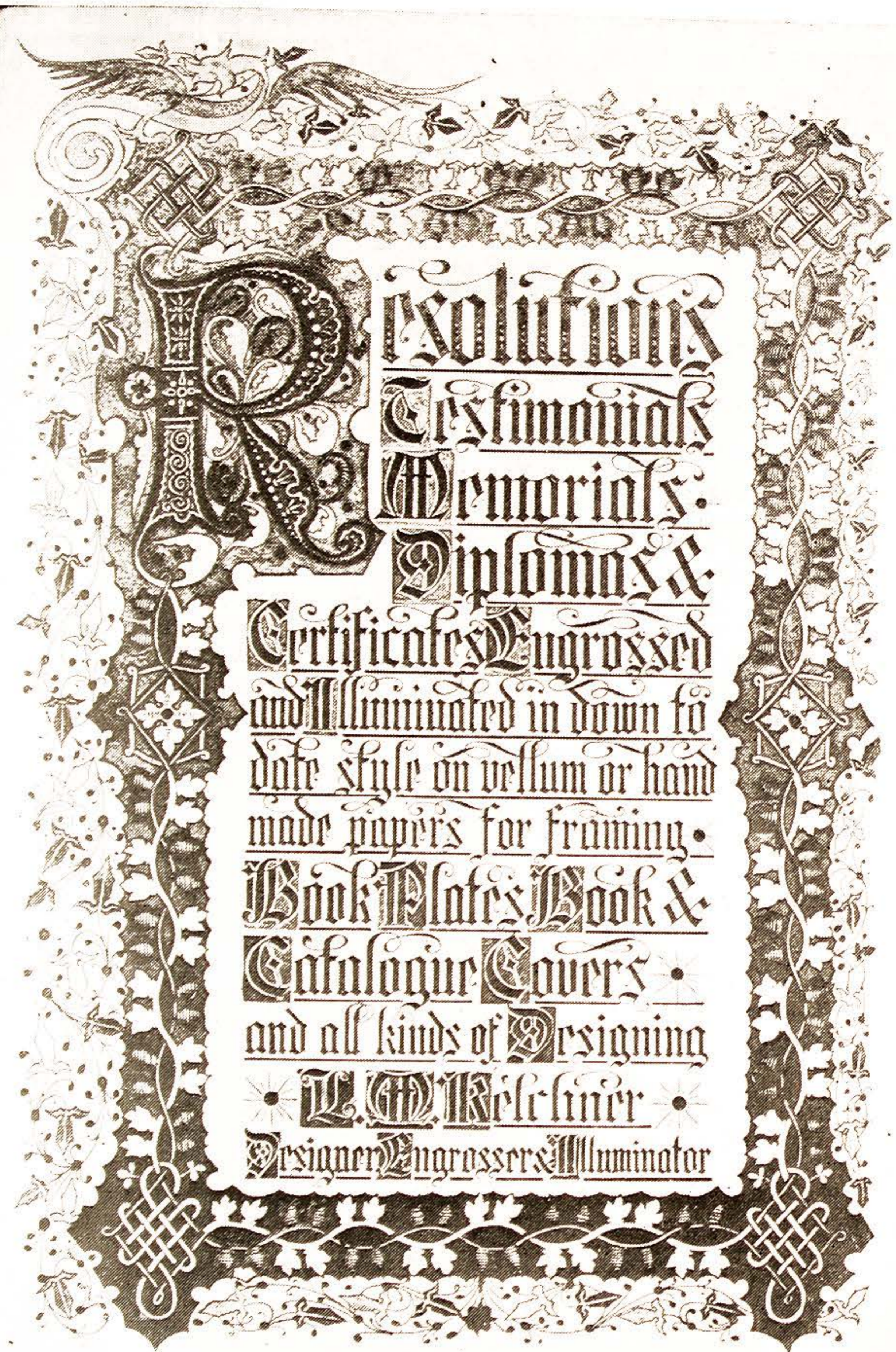
THEREFORE BE IT

Resolved, That we hereby pledge our honest endeavors, not only during his absence, but at all times, to promote harmony among the employees, to further the best interests of the company, to deal justly with the public and in every way we can to make the **Golden Rule** in business relations a permanent, vital factor not only in our mutual success here, but also thus to contribute our share toward the uplifting of general industrial conditions throughout the world.

In acknowledgment of these facts we do hereby set our hand and seal this first day of April nineteen hundred twenty-four.

[Faint handwritten signatures and text are visible at the bottom of the document.]

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



A representative example of illuminated engrossing. Original worked up in wonderfully blended colors and bright gold combinations on a parchment, size 15 x 21.

At a meeting of the
United Metal Trades Association
 of the Pacific Coast

The following Resolutions were passed
Whereas, *In his infinite wisdom the Heavenly Father has seen fit to remove from our midst our esteemed and loyal friend and associate....*

Mr. C. C. Dowd

AND Whereas, We the members of the
United Metal Trades Association

feel with deep sorrow, the loss of a true and noble friend, a faithful co-worker, a staunch and loyal spirit, ever ready in times of need, and whose council, support and wisdom were never failing; one who was honored, respected and beloved.

THEREFORE BE IT Resolved THAT THESE
resolutions be entered in the minutes of the meeting of the Association, and that a copy of said resolutions be sent as an expression of deepest sympathy to the members of the beloved family

Secretary **Committee -**

A standard example of layout used on the average resolution, illuminated with simple colors and gold. Size 18 x 22.

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

A few examples of diploma filling lettered with Hunt's "Imperial" 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

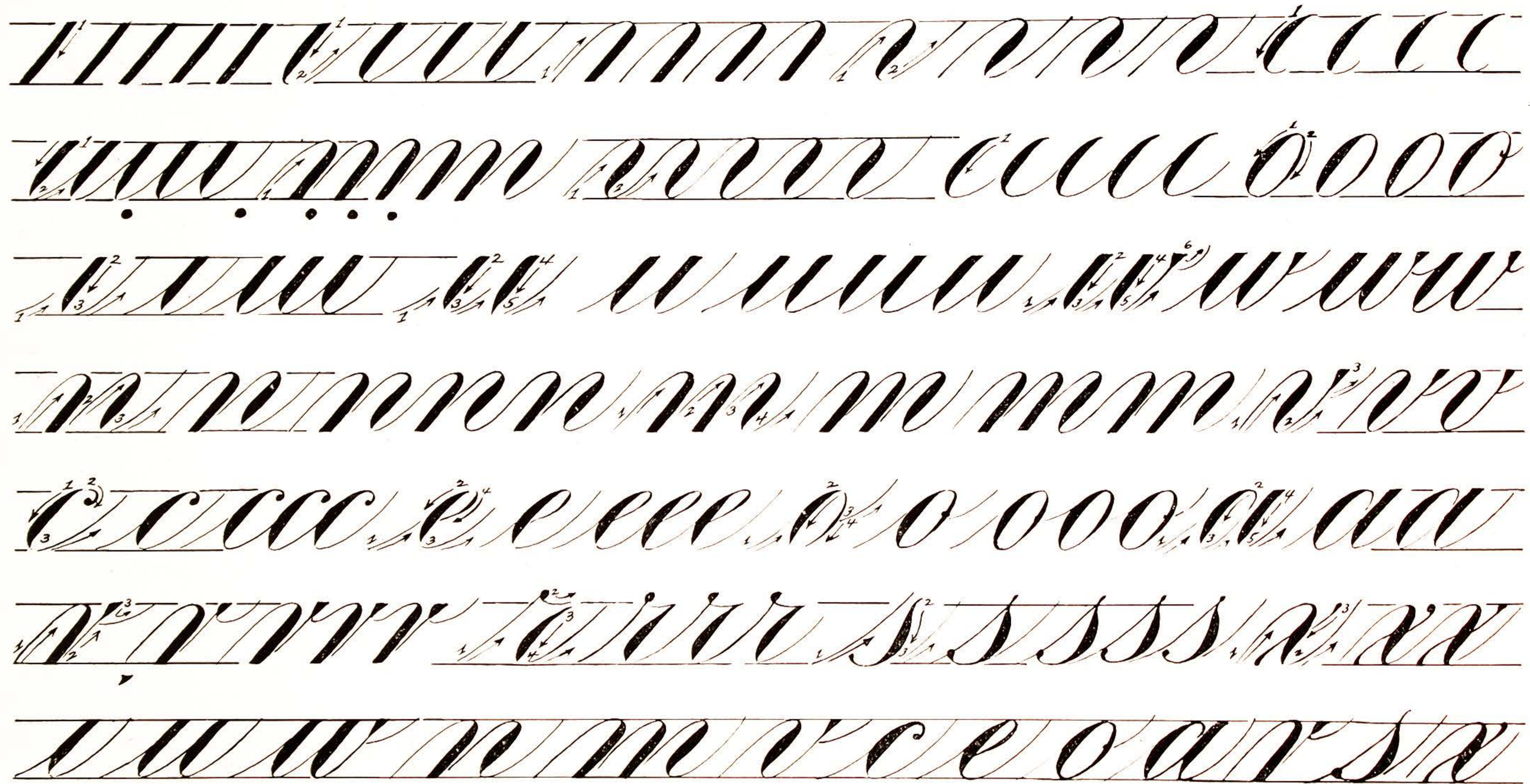
1 2 3 4 5 6 7 8 9 0 & ¹¹¹¹¹¹ccco p l l f j

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

Lettered with Hunt's "Imperial" flexible writing pen No. 101, using an oblique holder.

Principles and letters - Roundhand Script



Strokes are numbered in constructive order and grouped according to their difficulty.

Small letters - Roundhand Script

u u m m v c e o a r t s s r a d a
u u u n i o n w i n e m i n e
m o v e v i n e c a m e e v e r
o u r n e r a n n u m w i n n e r
t o w e r r u n n e r r e a s o n
s e n s e s i n c e r e s c i s s o r s
a n n o u n c e m a x i m u m

Letters are grouped into simple word combinations for practice.

Letters and words - Roundhand Script

T T H d d d p p p q q

taunt ditto pepper quiet

P P P P P p p p p

p p p p p p p p p

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

Letters and words - Roundhand Script

Uppercase letters: S, Y

Lowercase letters: g, o

Words: line, ser

Words: luc, ballad, hat

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

Capitals - Roundhand Script

A A A N N M M M

T T T T T P P P P

P P P P B B B B

H H H K K L L L

Wipe your pens occasionally to keep the writing tip clean and sharp.

Capitals - Roundhand Script



Do not try to work too fast—use a free, full-arm movement.

Old English

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

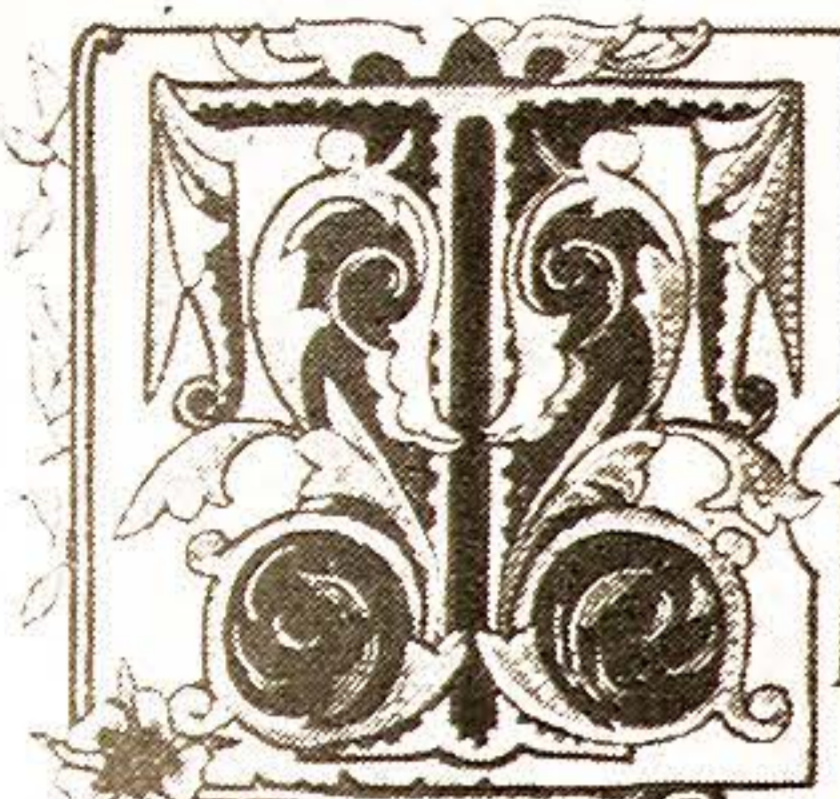
O P Q R S T U V W X Y Z &

— 1 2 3 4 5 6 7 8 9 0 \$ —

abcdefghijklmnopqrstuvwxyZ;

Resolutions Testimonials Memorials
Engrossed

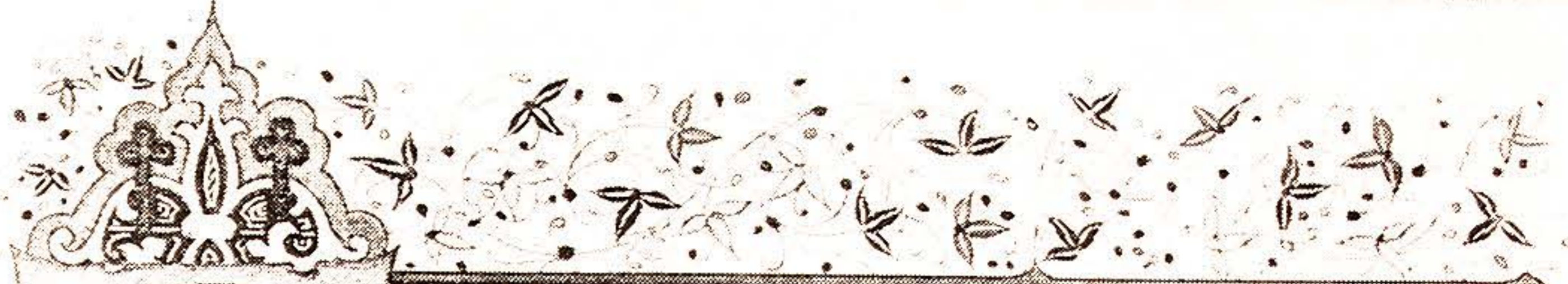
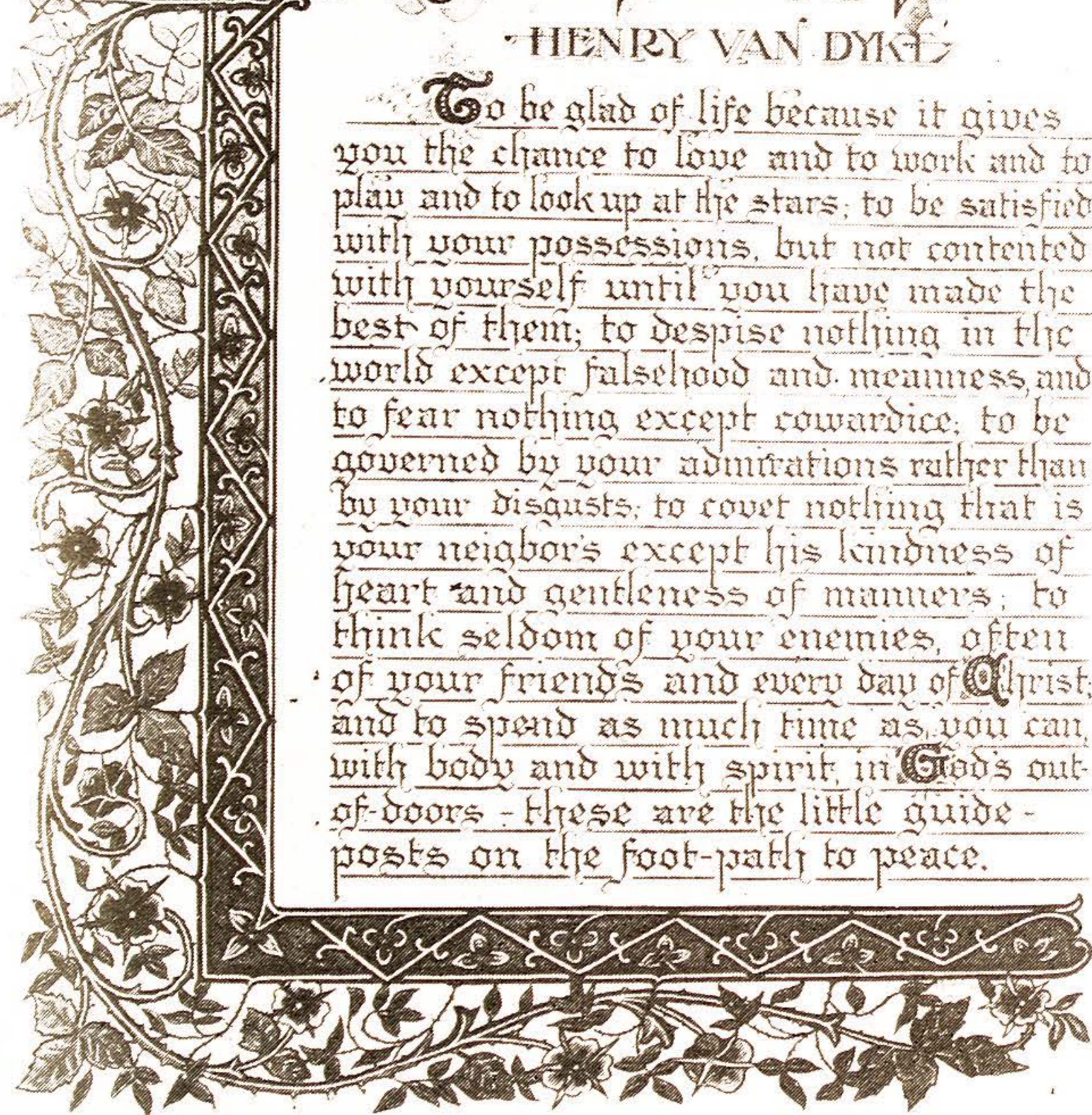
Original lettered on a 9 x 14 card with a No. 2 Style "C" Speedball and retouched with a Hunt's "Imperial" flexible writing pen No. 101.



The Foot-Path to Peace

HENRY VAN DYKE

To be glad of life because it gives you the chance to love and to work and to play and to look up at the stars; to be satisfied with your possessions, but not contented with yourself until you have made the best of them; to despise nothing in the world except falsehood and meanness, and to fear nothing except cowardice; to be governed by your admirations rather than by your disgusts; to covet nothing that is your neighbor's except his kindness of heart and gentleness of manners; to think seldom of your enemies, often of your friends and every day of Christ; and to spend as much time as you can with body and with spirit in God's out-of-doors - these are the little guide-posts on the foot-path to peace.



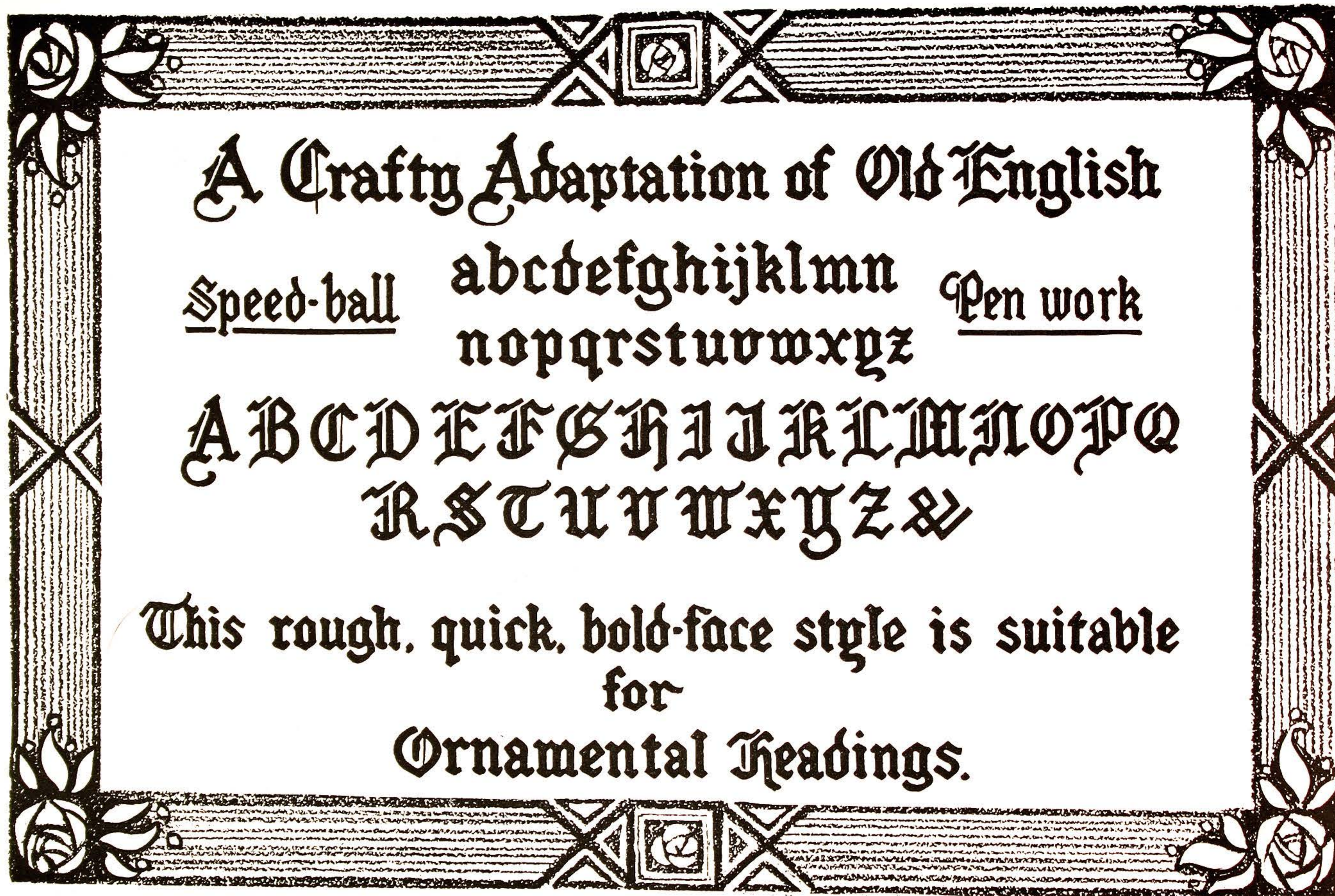
OPPORTUNITY



Master of human destinies am I!
 Fame, love and fortune on my footsteps wait.
 Cities and fields I walk. I penetrate
 Deserts and seas remote, and passing by
 Thovel and mart and palace, soon or late
 I knock unbidden once at every gate!
 If sleeping, wake; if feasting, rise before
 I turn away. It is the hour of fate,
 And they who follow me reach every state
 Mortals desire, and conquer every foe.
 Save death; but those who doubt or hesitate,
 Condemned to failure, penury and woe
 Seek me in vain and uselessly implore.
 I answer not, and I return no more!

John Lehmann

Splendid examples of engrossing and illuminating by Mr. L. M. Kelchner. Particular attention is called to the decoration, which is worked up in pleasing colors in harmony with the lettering.



A Crafty Adaptation of Old English

Speed-ball abcdefghijklmn Pen work
 noprstuvwxyz

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 &

This rough, quick, bold-face style is suitable
for
Ornamental Headings.

This example shows a modern conception of the Old English text, executed with single strokes of Style "A" Speedball pen. Broad strokes throughout are substituted for the hair-line elements of the original text which makes it more readable. Border is made with a black pencil on stippled drawing paper.

OPPORTUNITY

Master of human destinies you
 chance love and fortune on the capricious wind
 dithes and tides of fate. With peevish
 caprice and subtle rancor, you possess the
 power and man and planet, even or late
 and speed, and bid them rise or fall
 according to your will. If destiny, rise before
 they have seen the hour of fate,
 and they will follow you, and each shall
 inherit his due, and conquer every foe,
 and death, but those who doubt or hesitate,
 are condemned to failure, poverty, and weep
 in the mire of their own weakness. Opportunity
 is a bird that flies, and is not to be
 caught by the hand.

United Metal Trades Association
 of the Pacific Coast
 Mr. George James
 Secretary
 1200 Broadway
 San Francisco, Cal.

IMPERIAL
SCOTCH TOFFEE
 10¢ & 5¢

The Dutch Doll of Dore
 -HERNIE VAN DINT-

It is the plan of life because it gives
 you the power to love, and to work, and to
 give, and to do good, and to be happy
 in the world. It is the plan of life
 because it gives you the power to be
 kind, and to be generous, and to be
 brave, and to be true, and to be
 noble, and to be great. It is the plan
 of life because it gives you the power
 to be all that you are capable of
 being, and to be the best that you
 can be.

The COLUMBIA
Gramophone
Records

James Oliver
Gravewood

Gravewood is a great
 business and is the
 most successful
 business in the
 country.

The CORNET
SOLO
 by MR. ALBERT
CLEVELAND
 Columbia Records

THE SPEED BALL PEN

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 abcdefghijklmnopqr
 stuvwxyz& stunts &
 \$ 1234567890¢

The COLUMBIA
ORCHESTRA
 25th Street
 New York

for Special Occasions
 We recommend
Augustine & Nyers
 famous
OLYMPIAN CHOCOLATES
 and
CHOCOLATES
PAR EXCELLENCE

Both boxes are filled
 with a delectably
 delicious assortment.

In Flanders Fields

In Flanders fields - the poppies blow
 Between the crosses - row on row,
 That mark our place, and in the sky
 The larks still bravely singing, the
 Scarce heard amid the guns below.
 We are the Dead - short days ago
 We lived, felt dawn, saw sunset glow,
 Loved and were loved, and now we lie
 In Flanders fields.

Take up our quarrel with the foe:
 To you from falling hands we throw
 the torch, be yours to hold it high;
 If ye break faith with us who die
 We shall not sleep, though poppies grow
 In Flanders fields.

J.M.G.

CRESCENT
BAKING POWDER
its double acting.
 Always raises the Dough

New Show
Tuesday

At a meeting of the
United Metal Trades Association
 of the Pacific Coast
 it is hereby Resolved
 That the members of the
United Metal Trades Association
 be and they are hereby authorized to
 elect a committee of three to be
 known as the **Committee**

Gordon's
"One-stroke
Post-
Old Style"
Roman

abcdefghijklm
 nopqrstuvwxyz
 1234567890 &
ABCDEFGHIJKL
LMNOPQRS
TUVWXYZ &

George Text-Modified Old English

A rapid-decorative and legible alphabet for Engrossing and Card Writing

Constructive Elements →



Pen is held in the same position for all strokes
All serifs run parallel with the guide lines

1st 2nd 3rd
a b c d e f g h i j k l m n o p q

1st 2nd 3rd
r s t u v 1 2 3 4 5 6 7 8 9 w x y z

1st 2nd 3rd
A B C D E F G H I J K L M N O P

1st 2nd 3rd
Q R S T U V · \$ 3 7 ¢ · & · W X Y Z

Made with Style C Speedball Pen number One 14*22 card



A representative group of William Hugh Gordon's crafty alphabets which were lettered and decorated on half sheet cards in snappy colors. The stunts and decorations are a combination air brush and show-card color handling.

MODERN SHOW CARDS

The idea of what constitutes a GOOD SHOW CARD varies according to individual taste and locality. Each community has its ideals, based principally on the ability of its most accomplished artist, whose efforts are usually copied by others.

The main object of a display card or advertisement is its selling power. It should be sufficiently attractive to arrest attention. Its appearance should be such as will add value to the merchandise. Its arrangement must be of a nature that is easily readable at a glance.

If decorations or illustrations are used, let them be relative to the subject. Remember: a bunch of painted roses on the corner of a display card would not ordinarily boost the merits of automobile tires.

Perfect lettering does not always mean a GOOD card. Heavy stereotyped designs, massive cut-outs, colonial pillars, stucco decorations, marbled arches and a stiff carved-out appearance in lettering are suggestive of tombstones. They look as though they were made to last forever, and subconsciously suggest age, decay, or last season's merchandise. This class of work may be beautiful to look upon, but it does not sell goods. It preserves them. Let your work have the appearance of freedom of movement, grace, speed and individual technique. This can only be acquired by intelligent, persistent practice with proper materials.

For any kind of pen lettering, a good quality of litho cardboard is best, the specially prepared smooth surface permits the pen to be drawn in any direction, insuring evenness of edges, and with ordinary care the ink will not spread as on the more porous surfaces, such as used for brush work.

PROFESSIONAL OPINION OF THE SPEEDBALL PEN

"It's 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*

"The Speedball does the small lettering trick faster and better than any other device for the show-card man."
—C. T. Frykman, *Standard Show-Card Works, Chicago*.

"I consider the Speedball Pen a wonderful device for boldface, rapid lettering—the ink feed is perfect."
—E. J. Nowak, *Instructor, Economist Training School, New York*.

"The Speedball lettering and drawing pen is well named—and its work has a distinctive character."
—George J. Cowan, *Instructor, Koester School, Chicago*.

Carl F. Meier, winner of many lettering display contests, says: "The Speedball is superior to all other lettering pens. It's a wonder in 'a burst of speed.'"

"The letterers and commercial artists should be particularly interested in this pen. I signed 171 letters in three dips with the small size. It's a great time saver."
—Rowland W. Jolly, *Business Manager, Business Journal; The Magazine of Commercial Education, New York*.

"I am particularly pleased with the Speedball pens. We find them valuable aids in the teaching of lettering in our high school Art Department."
—Clara P. Reynolds, *Supervisor, Seattle*.

Speedball pens are specifically recommended by Maxwell L. Heller, Art Instructor of the Theodore Roosevelt High School, New York, and popular writer on the subject of hand lettering.

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

*With a bit of Originality and careful Arrangement
it is easy to letter Beautiful Film Titles & Movie Slides.
Note:— Accentuate all Down Strokes—Spurs and Ovals.*

Original was lettered on a smooth 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 cardboard with Style "C" Speedball pen.

An Eccentric Single Stroke

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz &

A B C D E F G H I J K L N P M S T U

V W V W R R Y Y Z

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

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.



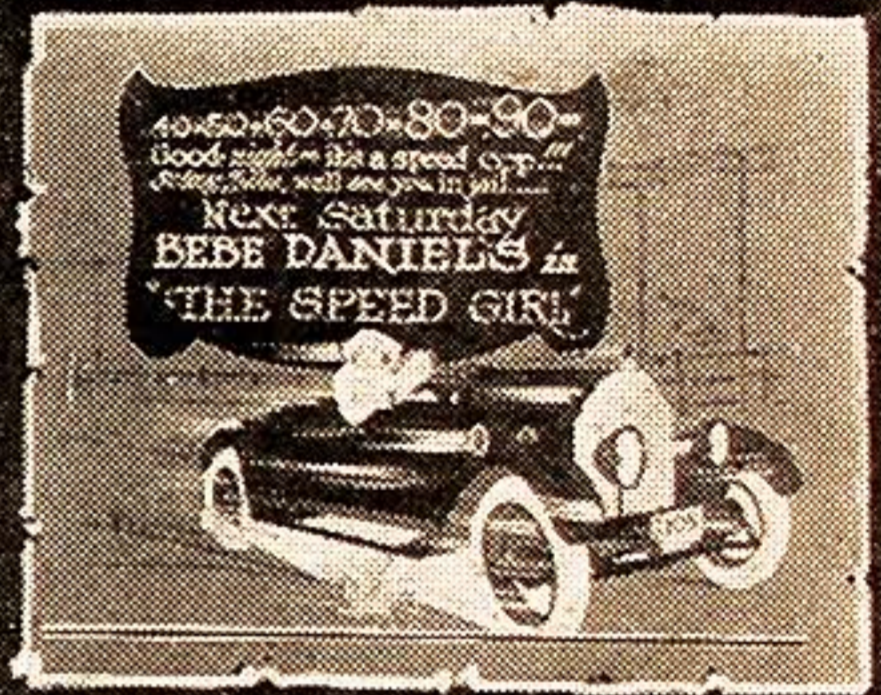
You can see Paris too—when you are in France as a guest of the Clemmer Theatre.



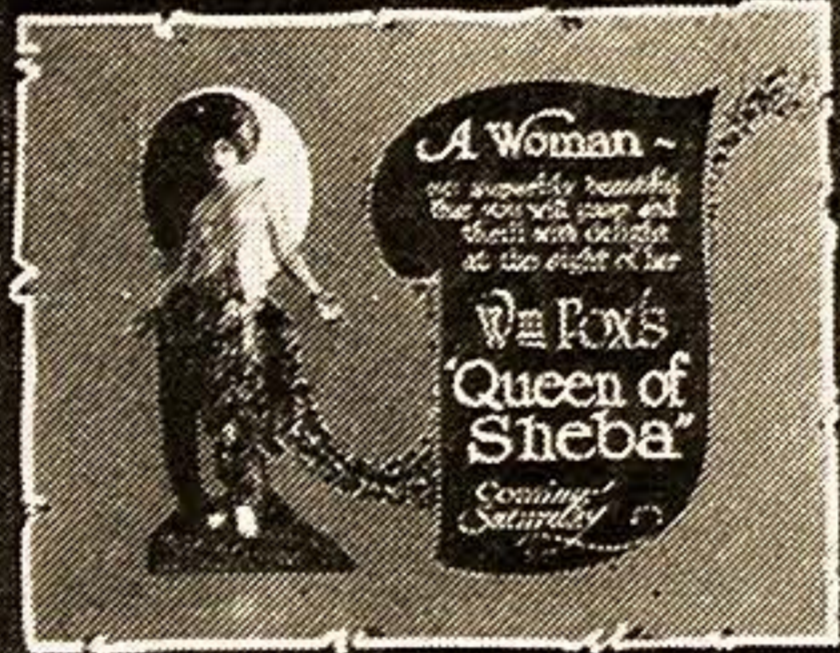
The third award in the Travel Club offers a Seattle girl an opportunity to play in feature pictures with the Goldwyn Pictures Corp for six months or \$500.00 in gold.



SPECIMEN SLIDES MADE WITH THE SPEEDBALL The Little Wizard of Lettercraft



After the Show Visit Mack's Place. Societe Chocolats. Societe Hard Candy.



Wouldn't you like to become as great as these Goldwyn Stars? You can by joining the TRAVEL CLUB and help advertise the CLEMMER Theatre.



Note - For the thousands who failed to gain admission 'LYING LIPS' held over Second Week starting Tomorrow.



Announcing The CLEMMER THEATRE TRAVEL CLUB.



SPEEDBALL
PEN LETTERING

of the rapid, single stroke variety - specially adapted for commercial art purposes.

abcdefghijklmnopqrstuvwxyzæ

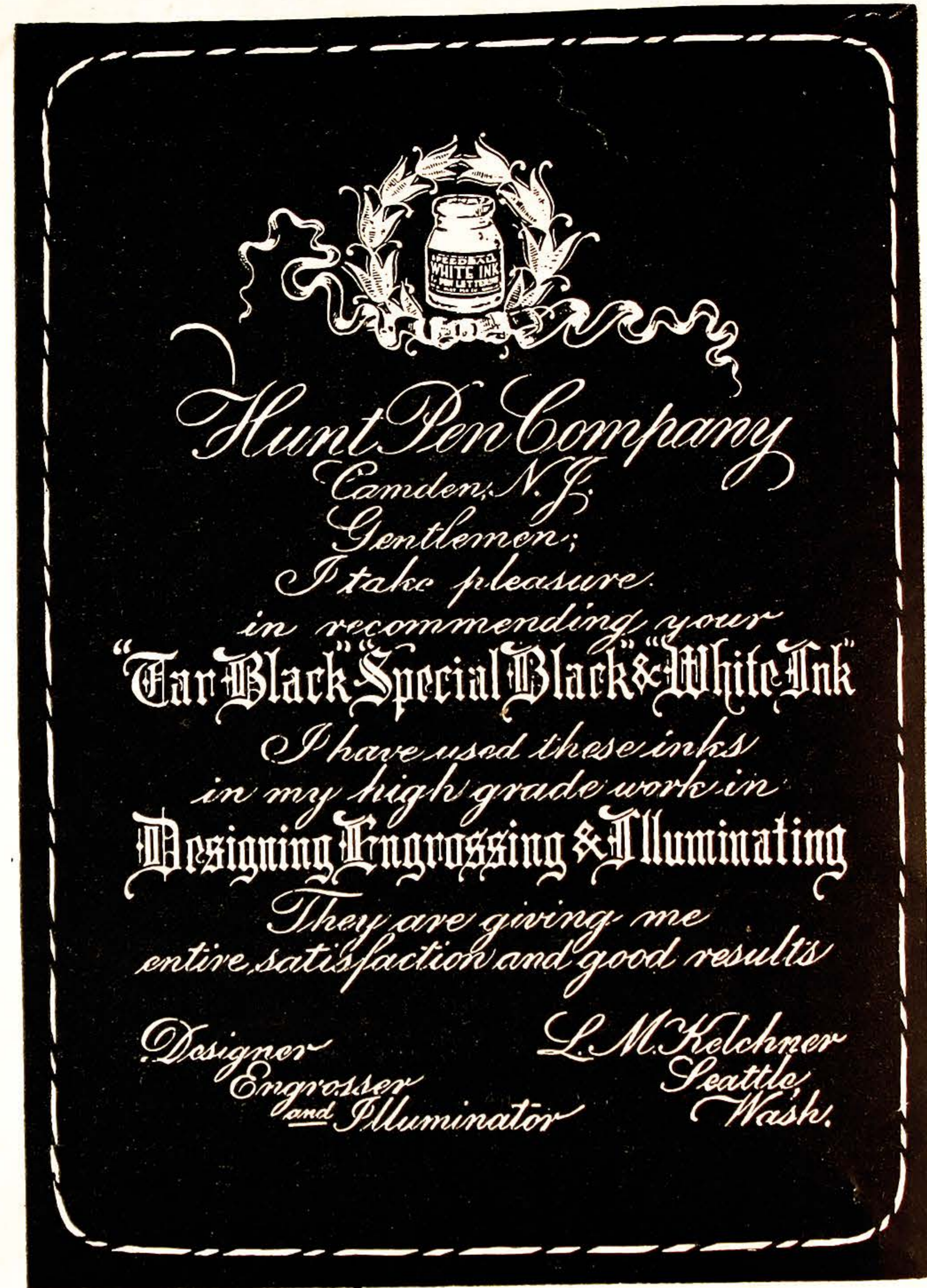
This page - original 11 x 14 inches, written with white ink, using a Style A. No 5. Speedball.

ABCDEFGHIJKLMNOPQRSTUVWXYZæ

Original, 10 x 14 inches. Use a Speedball pen that will make a stroke the exact width of the finest line; the wider elements made by two or more strokes side by side.



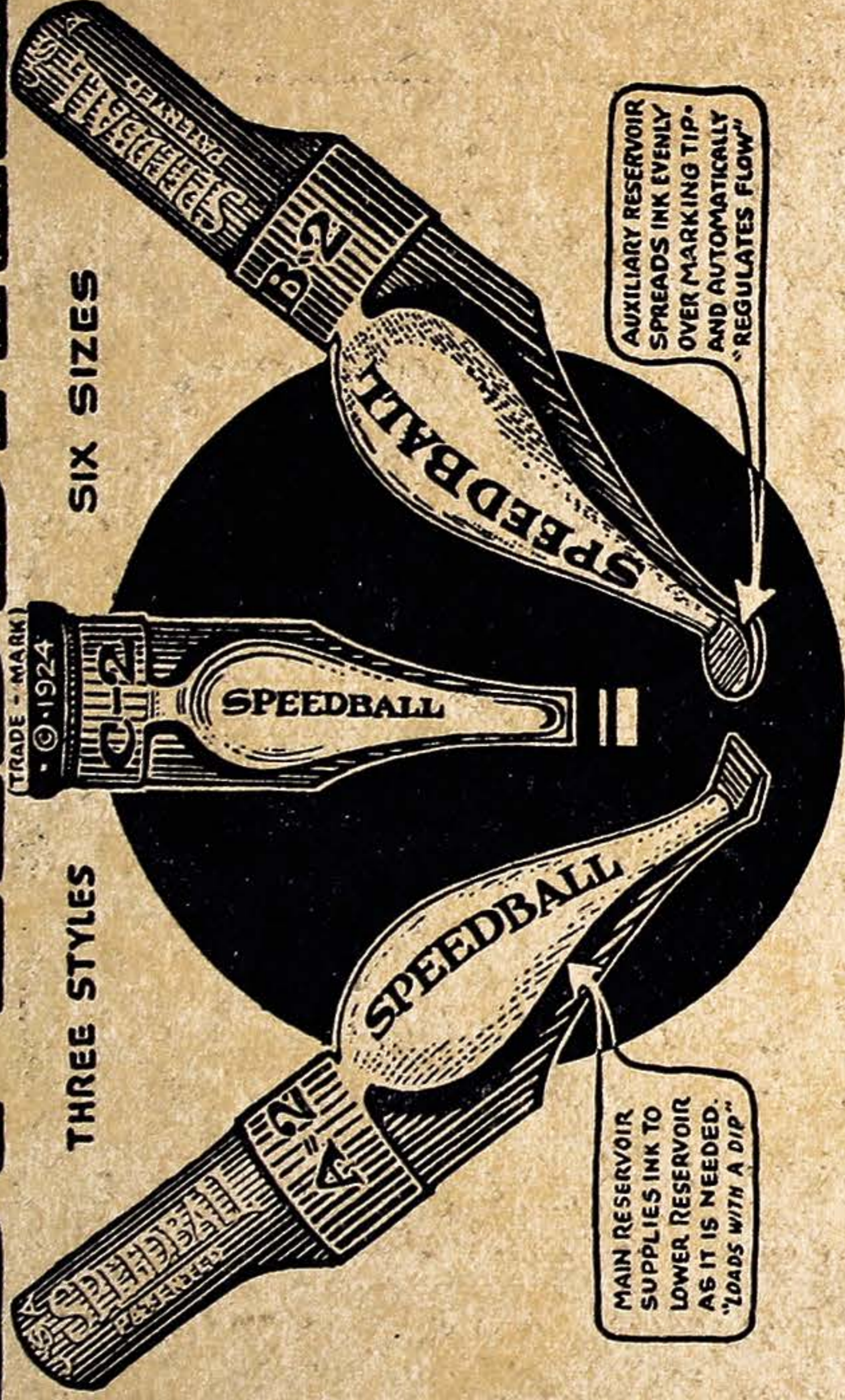
A combination brush and Speedball "stunt" poster by William Hugh Gordon.



A recommendation that speaks for itself—lettered on black card with white Speedball ink.

"The Little Wizard of Lettercraft"

SPEEDBALL



THREE STYLES

SIX SIZES

MAIN RESERVOIR SUPPLIES INK TO LOWER RESERVOIR AS IT IS NEEDED. "LOADS WITH A DIP"

AUXILIARY RESERVOIR SPREADS INK EVENLY OVER MARKING TIP AND AUTOMATICALLY "REGULATES FLOW"

DRAWING AND LETTERING

STYLE-A SQUARE POINTS 5-SIZES



STYLE "A" IS ALSO REVERSIBLE AND WRITES ON ITS BACK

STYLE-B ROUND POINTS 6-SIZES



The Speedball is the fastest and most easily manipulated drawing and lettering pen ever devised. Each pen is equipped with the faultless double reservoir ink retainer which loads with a dip and automatically regulates the flow of ink or thin Show card colors

SPEEDBALL PRICE LIST

- One Box containing 5 pens, any style 50¢
- A. B. or C. Assorted Sizes
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- A. B. or C. Assorted Sizes
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- The Speedball Loose-Leaf System of Professional Lettering \$1.50
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Contents

- One Speedball Loose-Leaf System of Lettering...
- One Set of Speedball Lettering Pens, style A...
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- One Set of Speedball Lettering Pens, style C...
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