

*The New*



A New Feature of our  
Simple Instruction Based  
on Motion Pictures  
~ It Shows You How



The DEMONSTRATION FOLIO

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## *The Shortest Cut to Proficiency in Show Card Writing*

Show card lettering is a knack, a very simple knack of handling the brush which has been improved and perfected by much experiment.

The Menhenitt Demonstration Method enables you to learn the knack easily and quickly at home. It enables you to learn the little tricks of brush manipulation, often unconscious, of the expert show card writer more easily than if the expert were by your side showing you how he handles the brush.

If your instructor were by your side, you would watch him make a stroke, you would try yourself and fail to produce the same clear result. You would watch him again. You would ask him to move his brush slowly. Even then your eye would fail to see exactly what happened in the course of the stroke.

The Demonstration Method brings the motion picture machine, far quicker than the human eye, to your aid.

It shows you every last little detail, every slightest turn or movement of the brush from the beginning to the end of a single stroke, every detail of finger and hand position, so that you can take all the time you need to be sure you have your hand and brush exactly right to make that stroke for every tiny fraction of an inch from beginning to end.

Begin ever so slowly. Follow through each stage shown in the twenty-four pictures. Take time to be exactly right at the start. You may be surprised how good a line you can make the very first time. Then repeat the stroke in exactly the same way, slowly at first, then as you have made sure of every detail of the movement, a little faster, a little faster, until you can make a clear, even line rapidly. With practice, the making of clean-cut strokes becomes automatic.

Be accurate first. Then slowly work for speed. This is the way to become an expert, to turn out high-grade work rapidly without effort.

### SIX BASIC STROKES

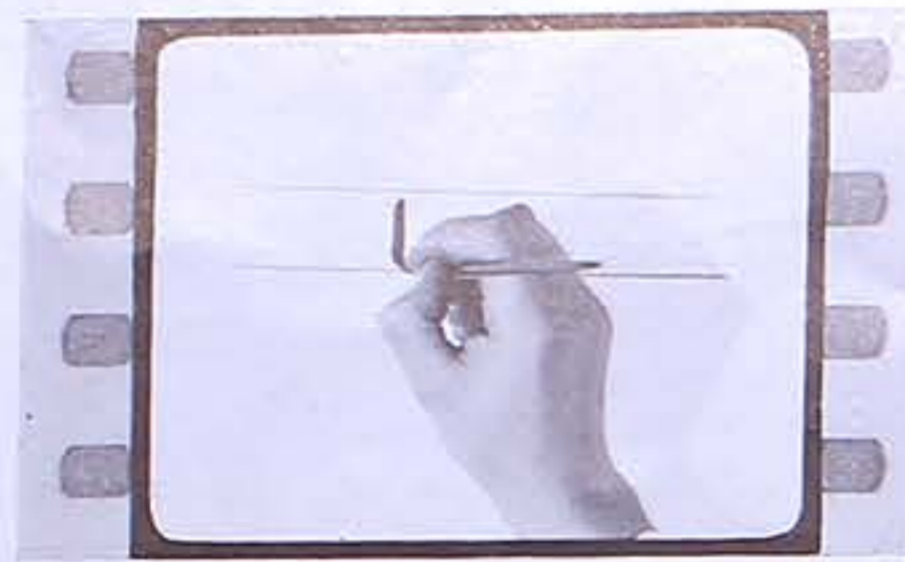
There are just six basic strokes in lettering. When you have mastered these basic strokes so that you can make each stroke clearly and quickly, and finish it off properly, you will be able to do the simple square lettering so much used everywhere.

These six strokes are herein shown, and are to be particularly observed in connection with the practice of Lessons One, Two, Three and Four.

Twenty-four pictures show exactly how each stroke is made. If you run your eyes down each column of pictures, starting with the left hand column and taking each column in consecutive order, you will see the brush apparently in motion. Stop your eye at any picture and the brush stops for you so that you can examine it more carefully. On pages ten and eleven are shown the six basic strokes and the six principal operations involved in brush lettering.

## How to Use the Demonstration Folio

### THE VERTICAL STROKE

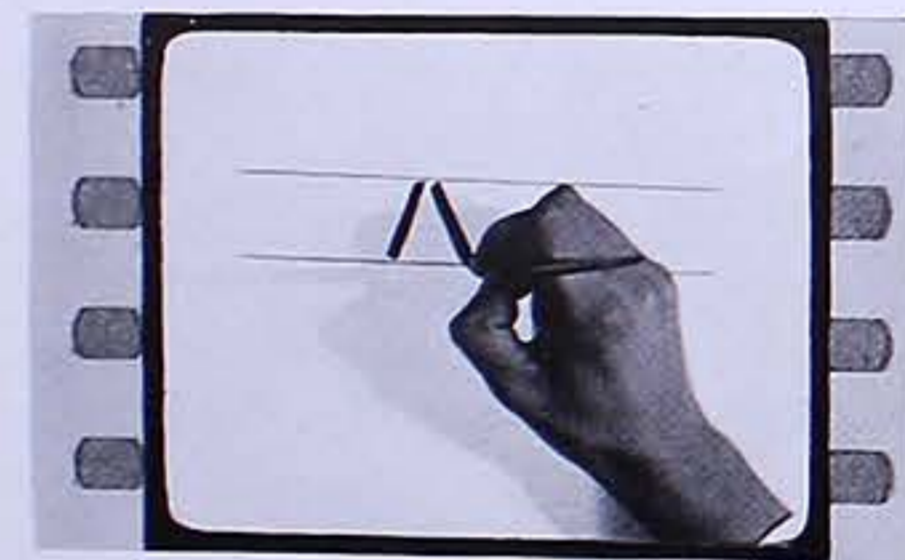


The first twenty-four pictures, Group One, show you the making of the vertical stroke.

The first four pictures show just how the brush is held and how it is brought to the paper, to the guide line, or rather a trifle below it as you will see if you look closely. There is everything in a good start, so give close attention to these first four pictures. Then the rest of the stroke may be made quickly and easily. Give attention to the angle at which the brush is held, the way it becomes gradually more upright with the bending of the fingers. Note how the degree of pressure controls the width of the stroke. Then watch the finish, to complete the stroke a little above the guide line, so that the finishing touch to square off the end of the stroke can be added later.

With a little practice the holding and moving of the brush in this way becomes automatic.

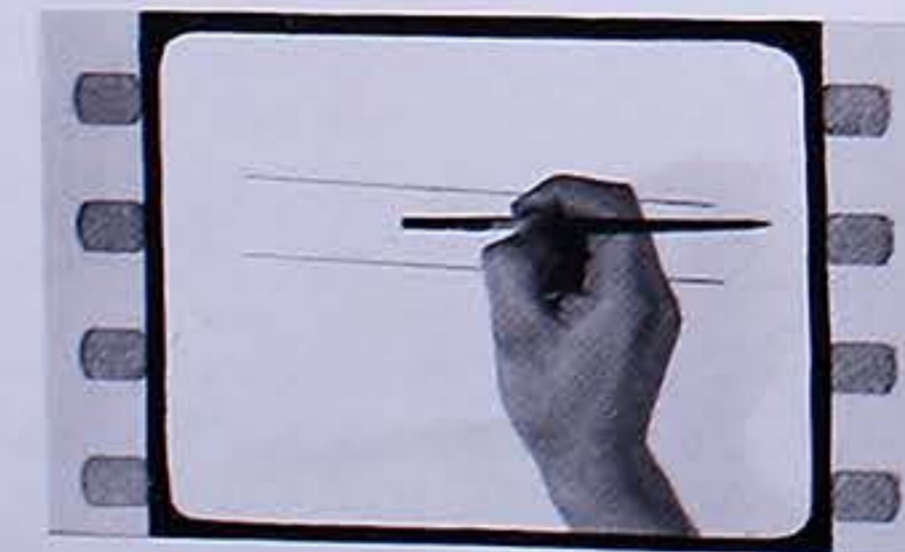
### THE OBLIQUE STROKES



Groups Two and Three show the knack of making the right and left oblique strokes.

In principle the process is exactly the same as for the vertical stroke, but a slight change in the position of the hand and the brush is required. This is clearly shown in the pictures. Here again you will note the importance of beginning a trifle below the top guide line, and ending a trifle above the bottom guide line to allow for finishing off the terminals.

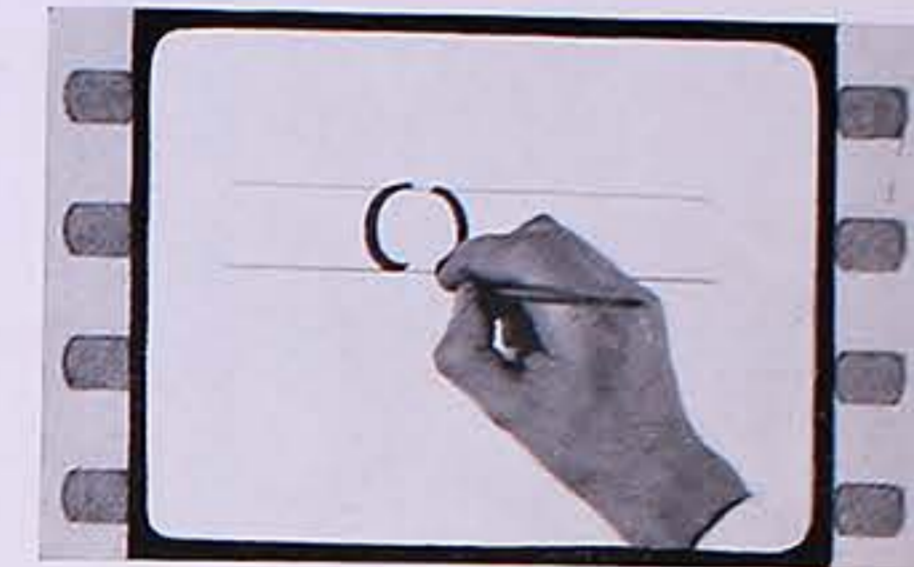
### THE HORIZONTAL STROKE



The horizontal stroke, illustrated in Group Four, is always made from left to right. The brush is kept to a chisel edge, and drawn from left to right in the manner shown, the terminals being finished last. You will note that in the instance of this stroke, the fingers are kept in relatively the same position from start to finish; the brush is carried to the right by a movement of the hand and wrist.

## The Eleven Picture Groups Explained

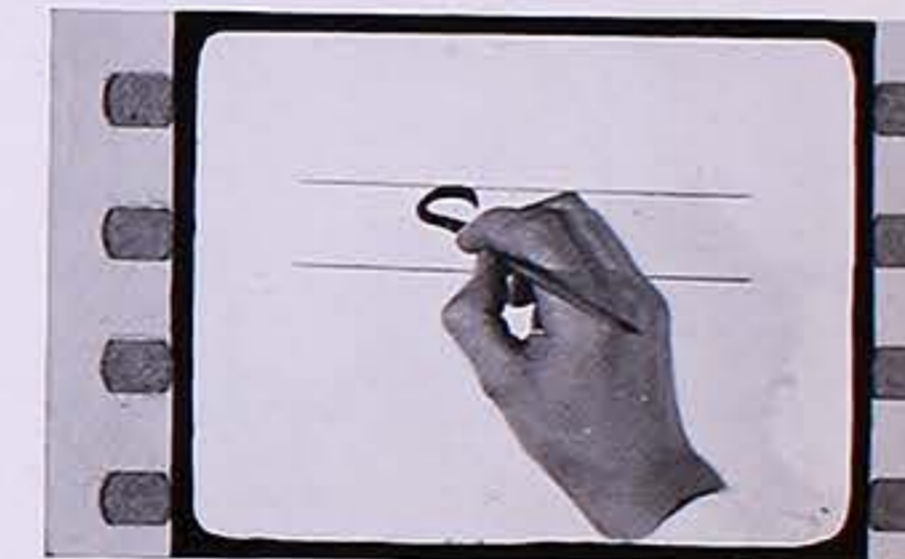
### THE CURVED STROKES



Groups Five and Six show the formation of curved strokes.

Examine these pictures carefully, and notice the gradual turning of the brush, which must roll slightly between the thumb and forefinger. There is also a certain amount of wrist action. The curved strokes, you will see, are to be started a trifle above the top guide line. This is because seven of the letters and six of the numerals which employ curved strokes are always made so that their upper and lower extremities come a little above and below the guide lines. If curved letters were not so made, they would appear to be smaller than the straight stroke letters.

### JOINING CURVED STROKES



The knack of joining curved strokes is shown in Group Seven. Study these groups along with the second part of Lesson Two.

The curved letters like C, O, S, appear to be made at a single stroke, but actually two or more strokes are needed. These strokes must be joined neatly so that the join is scarcely noticeable, by starting the second stroke slightly inside the first.

### THE FINISHING TOUCHES



Pleasing work depends upon clear, solid strokes and properly finished terminals.

The knack of adding square terminals is shown in the Demonstration groups Eight, Nine, Ten and Eleven.

Take time and care to make each movement right as shown in the following picture groups. You will be delighted to discover how quickly you can learn to use the brush with the ease of an expert.

GROUP ONE  
THE VERTICAL STROKE



GROUP TWO  
THE LEFT OBLIQUE STROKE



GROUP THREE  
THE RIGHT OBLIQUE STROKE



GROUP FOUR  
THE HORIZONTAL STROKE



## The Principal Operations Involved in Lettering



FIGURE ONE

Preparing the brush to make a clean-cut, solid stroke. Before beginning work be sure that the brush is thoroughly charged with color.



FIGURE TWO

The brush flattened out to a chisel edge by the method shown in Figure One, and held ready for use. Flatten out brush after every stroke.



FIGURE THREE

The brush in action. Hold brush lightly but firmly, allowing your wrist and forearm to rest upon the work table in the manner shown.



FIGURE FOUR

Showing the process of adding a clean, square terminal to the jagged end of the stroke. Be sure to keep the brush well flattened out.

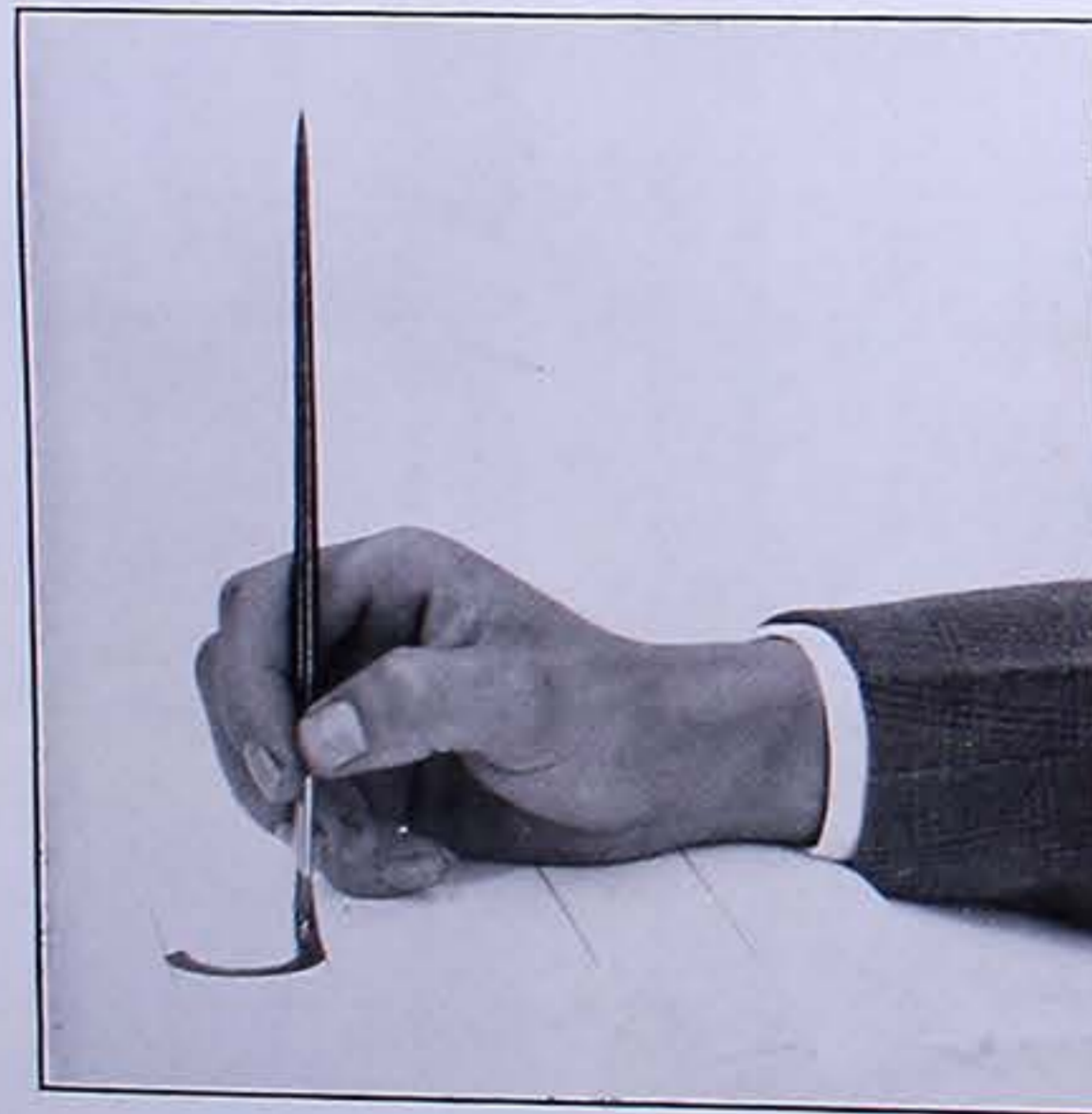
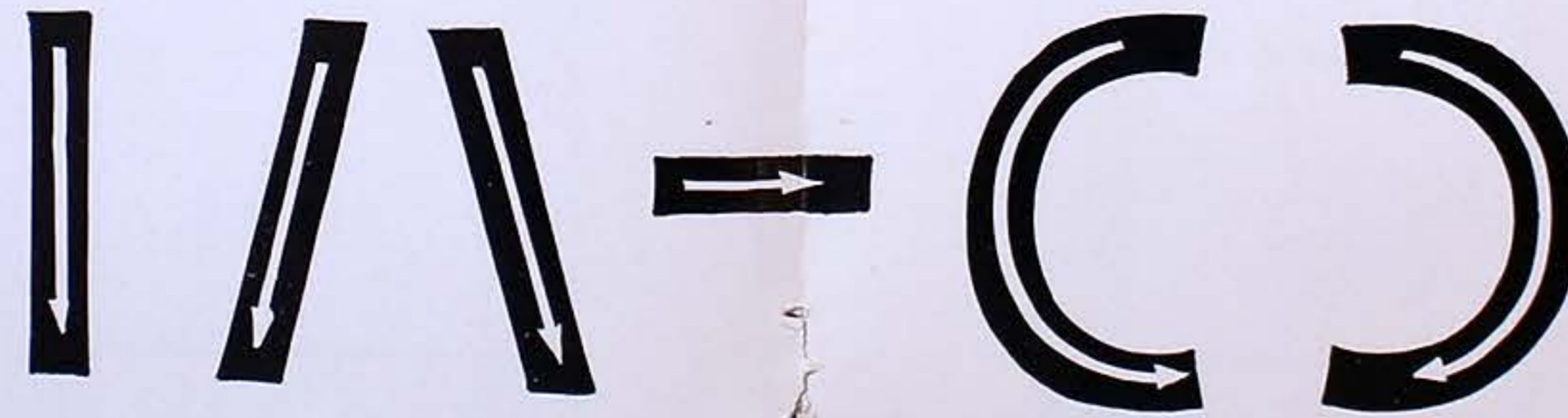


FIGURE FIVE

Curved strokes are made by allowing the brush to roll between the thumb and forefinger, plus a slight swinging of the wrist and forearm.

### THE SIX BASIC STROKES



Here are the six strokes which enter into the making of all letters. To make them rapidly and with little effort is a knack which may be readily acquired after a little practice. Once they are mastered the Student will be ready to do simple lettering. The Demonstration picture groups are to be particularly observed in connection with Lessons One, Two, Three and Four. When you have carefully read all the instructions in the first book of lessons, and studied all the pictures, you are ready to begin your first practice work.

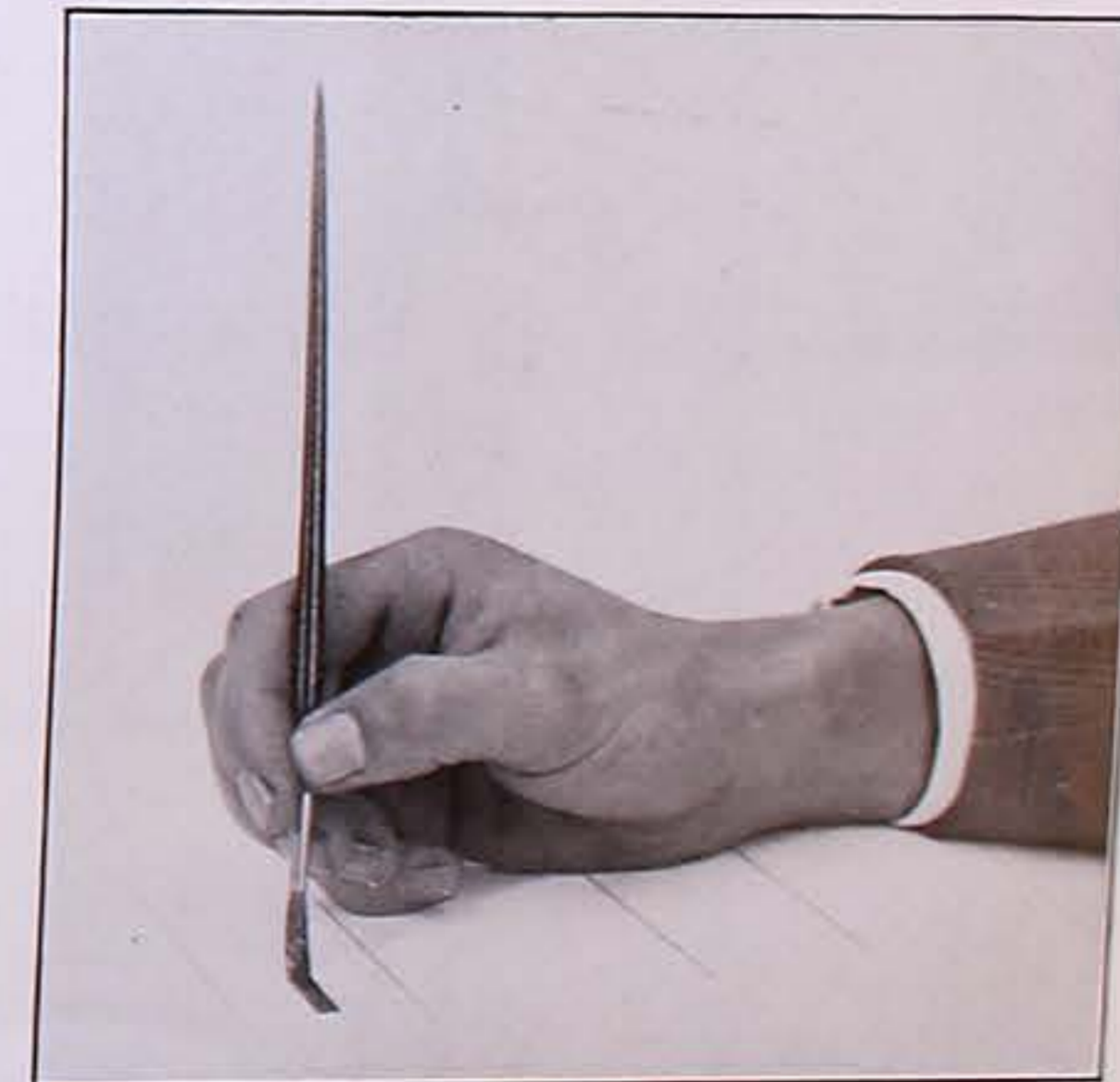


FIGURE SIX

When making a horizontal stroke the brush is carried from left to right by a free, easy movement of the hand, wrist and forearm.

GROUP FIVE  
THE LEFT CURVED STROKE



GROUP SIX  
THE RIGHT CURVED STROKE

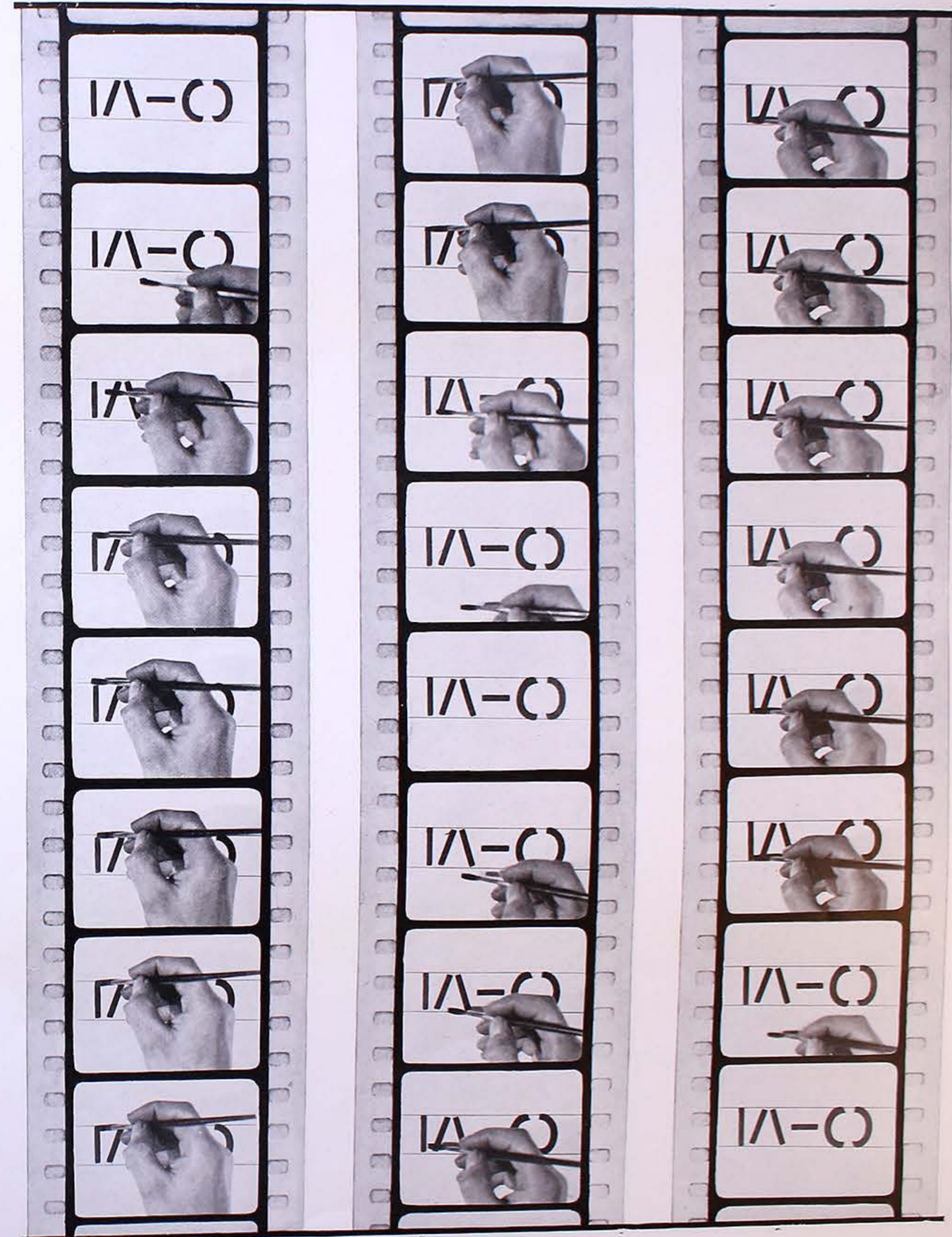




GROUP SEVEN  
JOINING CURVED STROKES

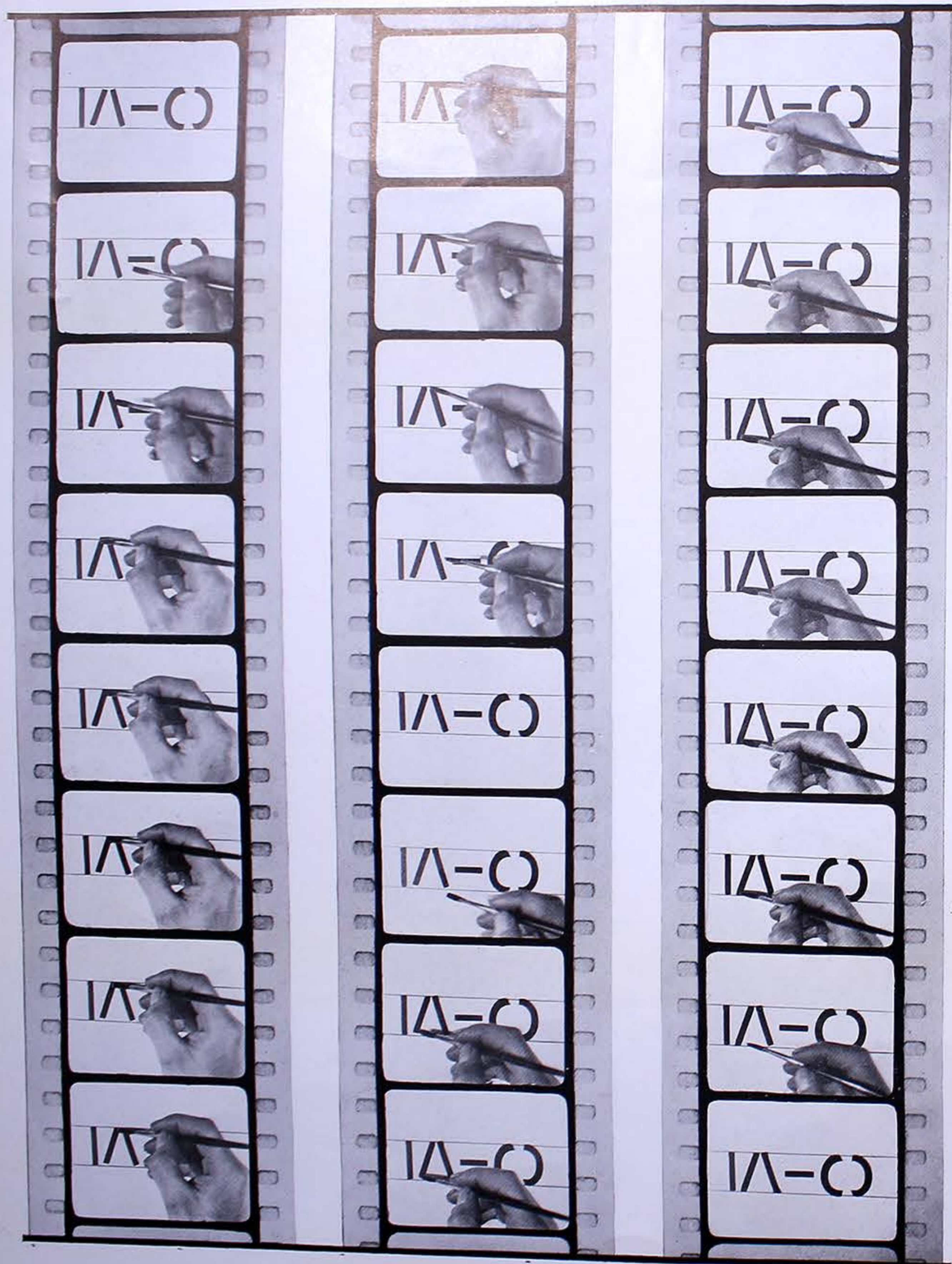


GROUP EIGHT  
ADDING TERMINALS TO THE VERTICAL STROKE



GROUP NINE

ADDING TERMINALS TO THE OBLIQUE  
STROKE

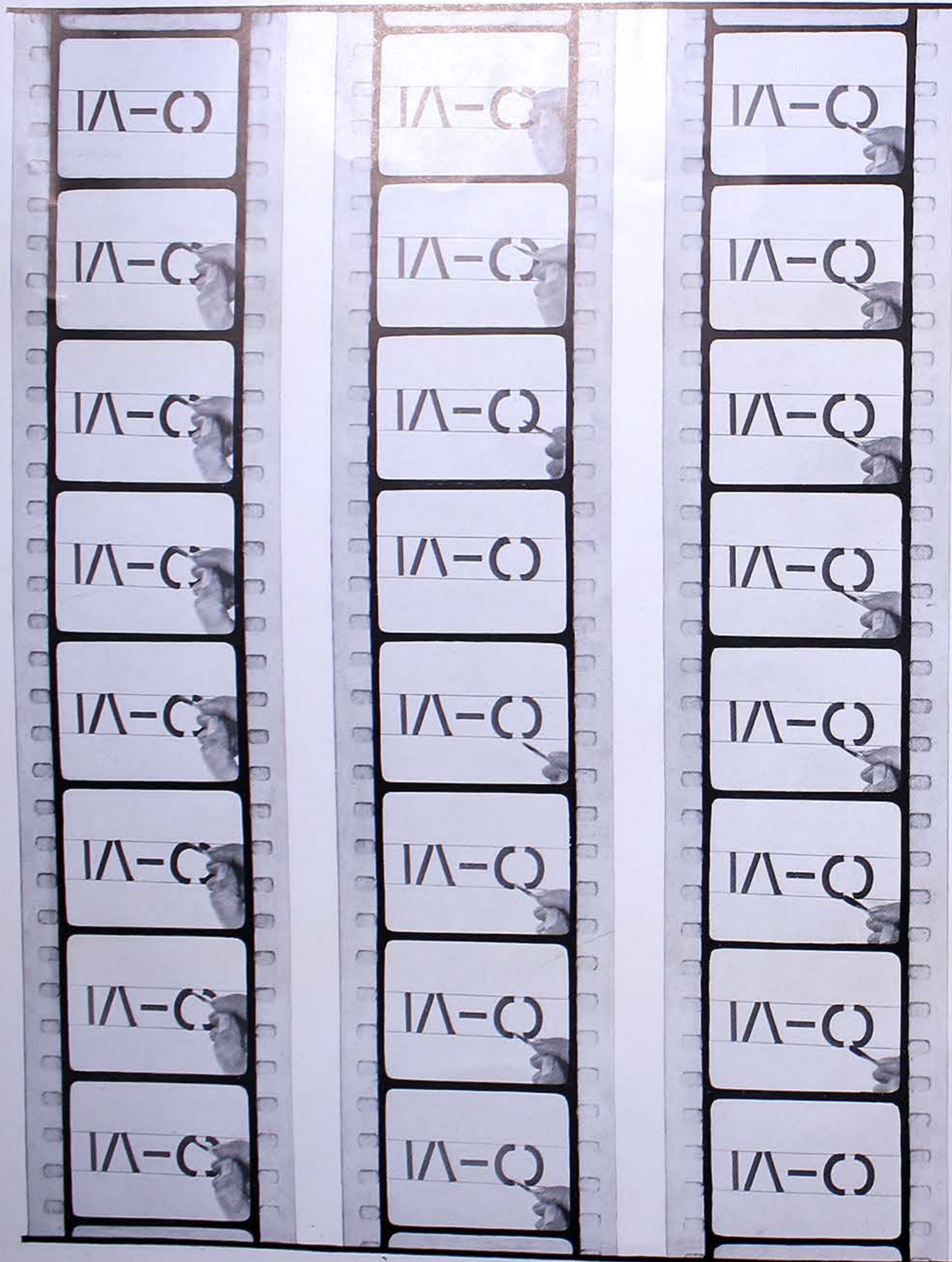


GROUP TEN

ADDING TERMINALS TO THE HORIZONTAL  
STROKE



GROUP ELEVEN  
ADDING TERMINALS TO THE CURVED  
STROKE



A WORD FROM THE PRESIDENT TO THE NEW MEMBER

Dear Student:

As I personally am especially interested in your progress as a show card writer and as the Menhenitt Company wants its training and employment service to be of real and vital benefit to you, my first suggestion to you is as follows: Be regular, systematic and conscientious in the practice work required on each of the twelve lessons and in your attention to instructions. The process of acquiring the knack of show card writing is simple and easy. It is expressed in the single word "practice."

In this instruction course you will find all the principles of show card writing set before you in easy stages. By the application of little more than ordinary effort you will have no difficulty in mastering them. If you will practice the lessons regularly and faithfully, you may rest assured that your attainment of success--success meaning increased income and more congenial employment--is certain.

Cordially yours,

President.

The  
Menhenitt  
Company Ltd



LEARN AT HOME  
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