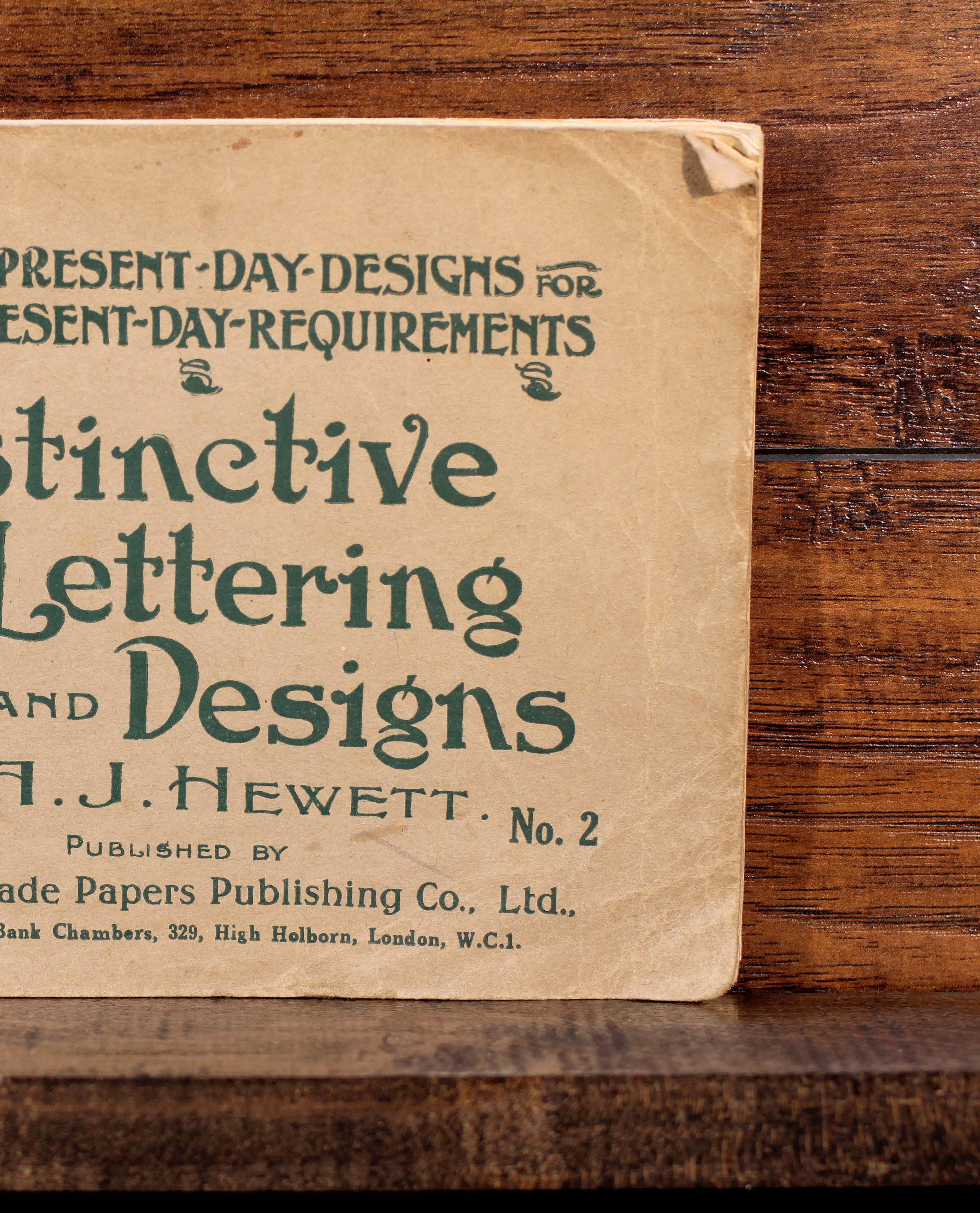
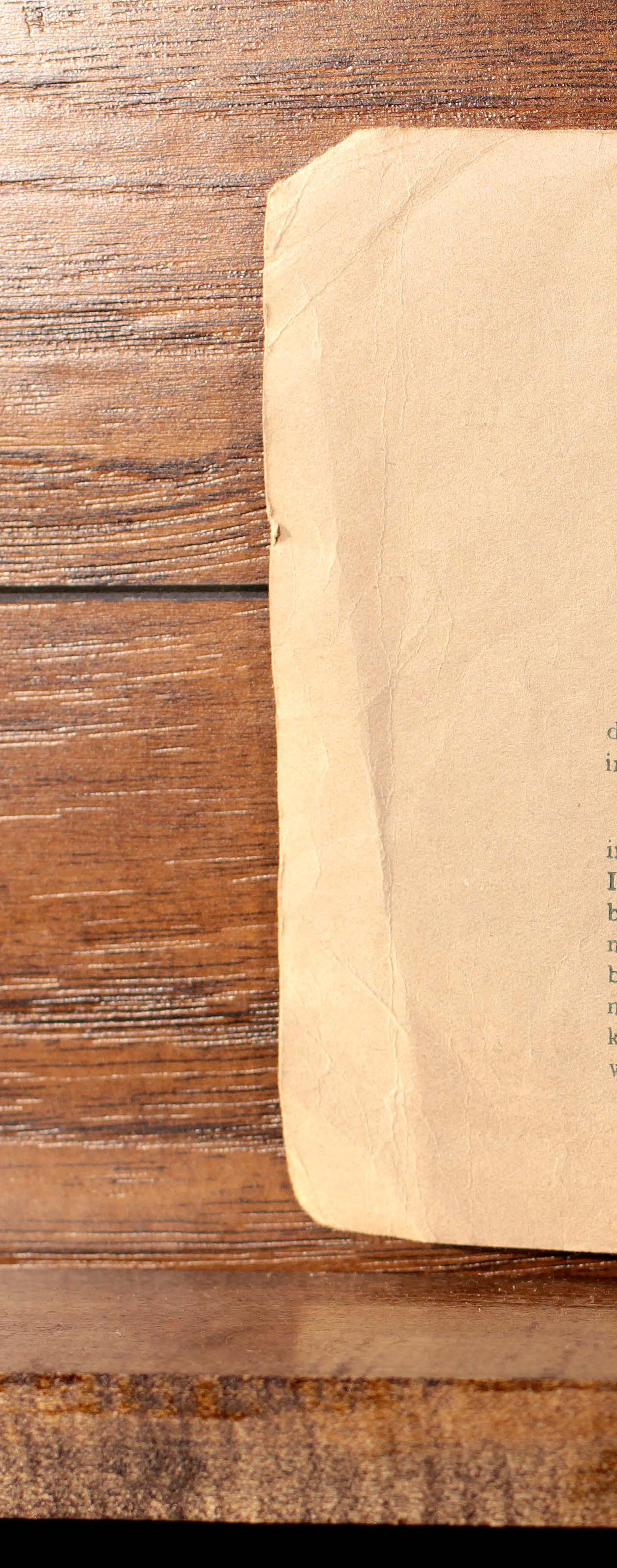


PRESENT-DAY-DESIGNS FOR SENT-DAY-REQUIREMENTS listinctive

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Distinctive Lettering

By ARTHUR J. HEWETT.

In preparing Part II. of "Distinctive Lettering and Design" greater stress has been paid to the displaying and spacing of lettering. The drawings have been carefully designed, always bearing in mind the commercial purpose for which they are intended.

In undertaking any work in which lettering takes a prominent position, the first and most important part to consider is its mode of reproduction, for every form of reproduction has its limits. In any case the cost on a commercial basis may put it entirely out of court. For example, it might be thought desirable to introduce a little piece of bright colour, here and there, in a design, which has not been thought out originally as part of the composition ; then, if the design is to be reproduced by lithography, that little piece of colour would mean another printing. Again, washwork must not be introduced into line-drawings, because wash necessitates half-tone blocks. Further, a knowledge of the paper or card which is to be used, should be obtained, for a fine screen or fine lines will not reproduce well on a cheap surface,

(Part II).

































HARLAND'S VARNISHES. HARLAND'S SCUMBLE STAINS. HARLAND'S FINE COLOURS.



1791.







The design should always be carefully considered for the specific purpose for which it is intended. There is a great tendency to lose sight of this, and imagine that a design will answer almost any purpose. This should not be so. There should be an individuality about the composition and treatment, that gives it a character of its own, and makes it applicable only for a certain class of trade.

Perhaps the best method of obtaining the freest designs, is to "rough-out" (i.e., make a rough design) on a piece of thin paper first, feeling your way freely, without any fear of spoiling your surface for the finished production. The cost is small, of discarding rought-outs, that do not appeal to you, whereas, one would hesitate to throw at one side, a piece of card. It is not advisable to use carbon-paper for tracing through your design, but a soft pencil or ordinary decorator's dry colours, rubbed well into the back, will answer perfectly. The guiding lines can easily be removed with a piece of stale bread, after the drawing is completed. A board and T-square are almost essential in lettering designs, as it enables you to keep the lettering perfectly parallel and if you are designing large eletters; they are invaluable for the perpendiculars. The rough-out also, often, serves another useful purpose. A small portion may be coloured, working out the general colour-scheme, and thus much time is saved, for, if the first scheme does not appeal, another portion can be washed in, when perhaps the exact effect can be obtained. In many cases, these rough-outs are submitted to clients for general approval, but this is not always advisable, for many people have not the ability to judge from a small portion, how the whole will appear when completed.

Variety in lettering designs may always be obtained, by introducing lower-case lettering with block or upper-case. Generally speaking, the wording will suggest where the changes in cases may be made. For example, in 'Haywards' Military Pickles, '' 'Haywards'' would be in one case and '' Military Pickles'' in another. But the two words '' Military Pickles'' would always be in the same case. A further and very attractive variety is always obtained by the introduction of script in the chief word or words. This is where the advertising artist scores, for he can, with the means





at his command, create so much more pleasing results, than can be obtained from the printers' type trays. It is quite legitimate and often advisable to allow a part of one letter to overlap another, providing always that legibility is not destroyed. It will often be found that by this means, or some such variety, that a collection of letters becomes a word that is readable on sight. This is most successfully employed when the letters are open or outlined.

The shading of letters as if they were standing away from the background is one much in favour. Generally speaking, more space should be left between the lettering, where this mode of treatment is contemplated. This shading is, in most cases, on the right hand side and bottom of the lettering as if the light were coming from the top, left-hand corner of the sketch. This shading may be introduced on all forms of lettering but is usually employed on the chief word or words. It should be avoided in small lettering as it only tends to confuse.

The introducing of panels where the general scheme of the sketch is reversed is usually very pleasing. In the case of dark letters on a light ground the panel might be of dark colour with light or white lettering or vice-versa.

Two or more casings or outlines to a letter is another means of obtaining variety.

The introduction of decoration or ornamentation in a design, is to add beauty to the lettering not to distract from it, and to appeal to the artistic taste of the onlooker, but there should be a definite aim always in view. Form, proportion and colour all require careful thought. It should be part and parcel of the design and not a secondary consideration or a matter thought out by itself. There should be a relationship, a sympathy between the letters and the ornament.

"Stock borders, "as they are called, frequently fail to give pleasing results because the lettering has to be designed to suit them; whereas the lettering and the articles displayed in the advertisement should receive first consideration and the ornament or border designed in conjunction with their requirements.



