

Show Card  
Barrow  
Design.

by  
Edgar  
Bond  


SHOWCARD LAY-OUT  
and  
DESIGN

By Edgar Bond

*(Third Edition)*

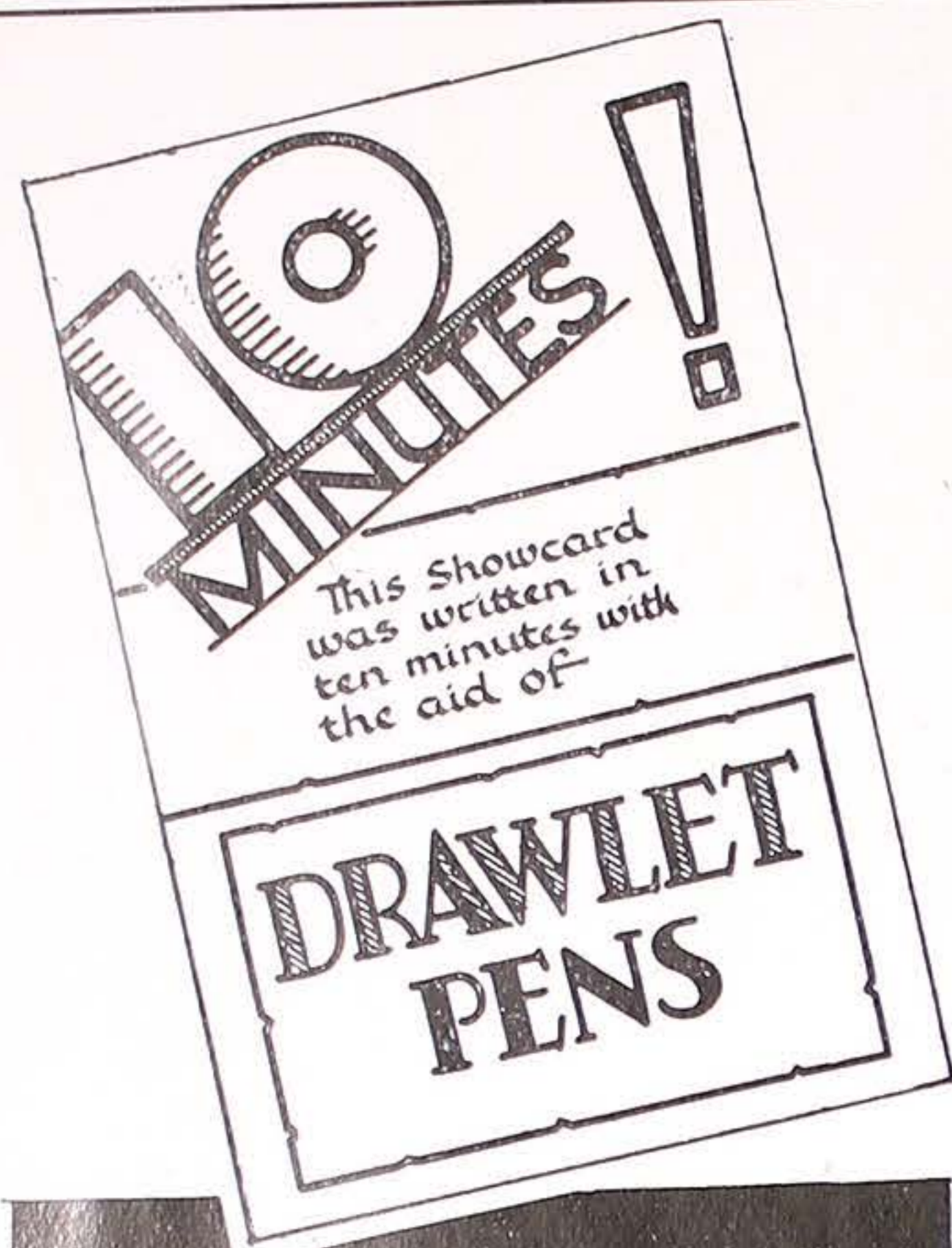
1937

BLANDFORD PRESS LTD.

16 HYDE STREET,  
LONDON W.C.1

# "DRAWLET" PENS

FOR SMOOTH RAPID PEN LETTERING



**QUICK SMOOTH ACTION**

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The art of lettering has rapidly come to the fore, and hand lettered-work is now used in every phase of modern publicity. The "Drawlet" Pen is made in nineteen different styles offering the widest possible scope for effective lettering design.

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4/6 a box, containing 19 Pens, one of each style.	3/- a box, containing 12 Pens, Assorted, or all one style.
4/6 a card of 19 Pens, one of each style.	2/- a card of 8 Pens, Assorted styles.

Revised Book on Pen Lettering and Alphabets. 2/6

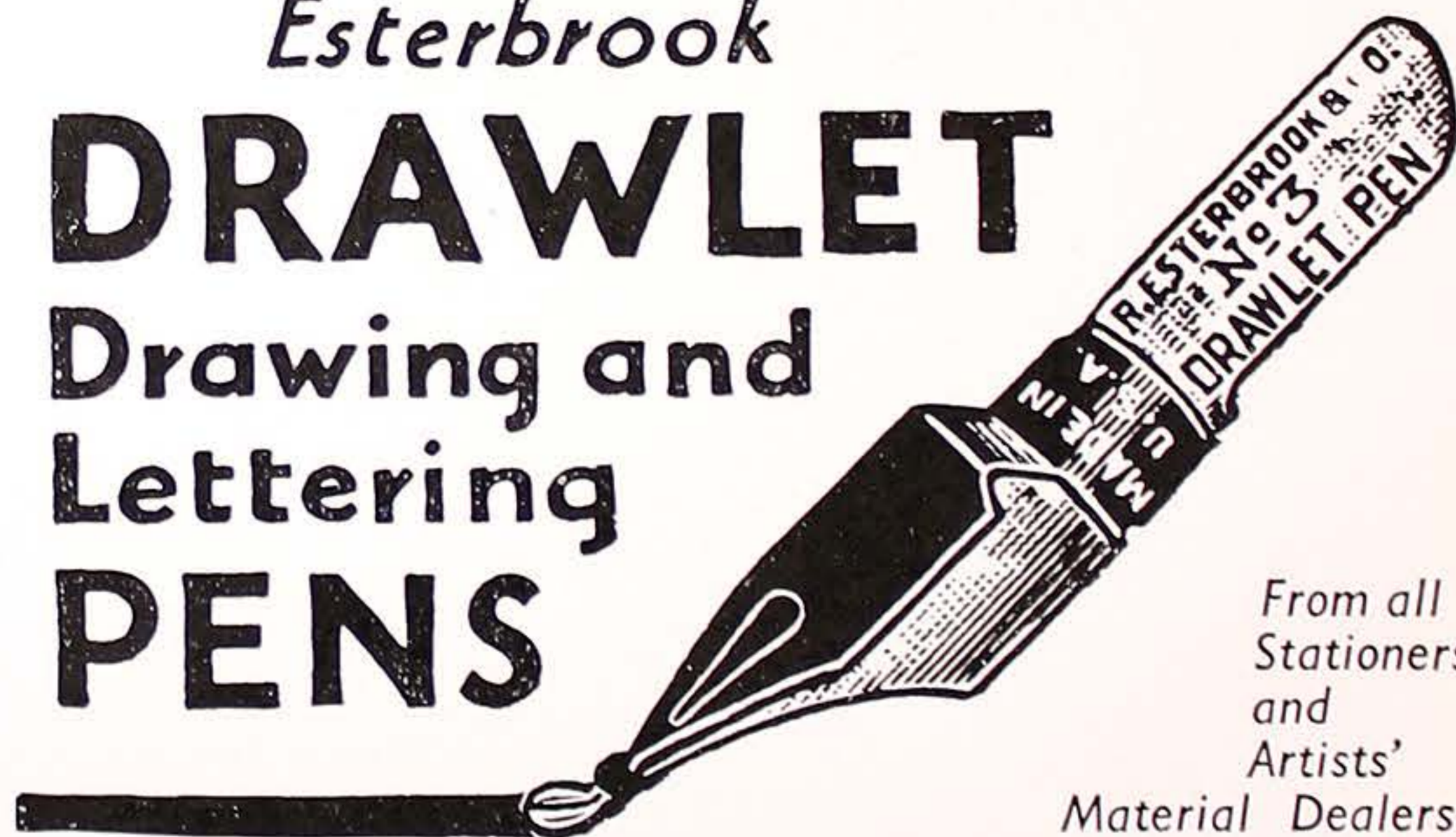
*Invaluable for POSTERS  
SHOWCARDS, TICKETS  
and all Pen Lettering ..*

#### THE "DRAWLET" PEN FEATURES

The great advantage of the "Drawlet" Pen lies in its speed and practicability. An examination of the pen shows that the secret lies in the design of the nib and the reservoir attachment. These two combined features control the thickness of line and uniformity of the ink flow. They are superior to the brush, producing a firm hard stroke where a brush would have to be held delicately. The ink reservoir attachment holds a supply of ink sufficient for work of some length, making frequent dipping into the ink bottle unnecessary.

*Esterbrook*

**DRAWLET**  
Drawing and  
Lettering  
**PENS**



*From all  
Stationers  
and  
Artists'  
Material Dealers.*

**Sole Distributors HAZELL WATSON & VINEY LTD.**

**160 SHAFTESBURY AVENUE, LONDON, W.C.2**

## CONTENTS

CHAPTER	PAGE
PREFACE .. .. .	5
I. THE PLACE OF THE SHOWCARD IN BUSINESS ..	7
II. LETTERING .. .. .	9
III. DESIGN AND LAY-OUT .. .. .	14
IV. COLOUR .. .. .	19
V. SHOWCARD SHAPES AND DECORATION .. ..	22
VI. SHOWCARD STYLES .. .. .	24
The Panel—Further Panel Lay-outs—Black and White Cards—Cards Written in Text—Stock Cards—Wood Veneer Cards—The Illustrated Card—The Value of the Illustrated Card.	
VII. SPECIAL SEASONAL EVENTS .. .. .	46
Originality—Expressive Showcards—Autumn Showcards —Miscellaneous Cards—Air Sprayed Cards—Sale Cards.	
VIII. CUT-OUT AND SHAPED CARDS .. .. .	66
IX. PART CUT-OUTS .. .. .	68
X. CHRISTMAS SUGGESTIONS .. .. .	72
XI. MODERN SHOWCARDS .. .. .	78
Swedish Designs—Sixteen Striking Cards—Unusual Designs.	
XII. PHRASES FOR SHOWCARDS .. .. .	94
Phrases for General Purposes—For the Drapery Trade— Men's Outfitting and Tailoring—Footwear—Furnishing— Grocery — Confectionery — Sports Goods—Chemists— Phrases to Boost a Sale—For the Christmas Trade.	

# **OBVIOUSLY—**

Lay-outs and Designs can be carried out with ANY colours

## **BUT—**

the discriminating artist wants the BEST colours, in order that full justice shall be done to the creative work of his brain and brush

## **THEREFORE—**

use only the products of the well-known house of

---

# **BLACKWELL & Co., Ltd.**

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LONDON, E.C.1

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Telegrams : Wellblack, Smith, London

ESTABLISHED 1754

SPECIMENS AND PRICE-LISTS ON  
APPLICATION

## PREFACE

**I**T is scarcely necessary to remind readers of this book that showcard design has developed out of all recognition during the past decade. Whereas at one time showcard writing was almost a standard mechanical operation of applying plain lettering to a card, to-day's demand requires that all the elements of art shall be called into operation to produce the most attractive, interesting and impressive forms of shop window announcements.

The showcard has developed with window display, and as the latter has reached an increasingly high standard, so the showcard has also achieved greater artistic merits.

Great and varied are the demands made upon the showcard writer of to-day, and with this fact in view this book has been produced to provide a ready reference. It will be seen that the biggest feature is the illustrations, which have been collected not only from all parts of this country, but from America and the Continent of Europe as well. It is claimed by all teachers of art that the best way of learning is by studying the work of others, and this applies to showcard design. A means of constant reference to the work of others such as this book affords should prove invaluable to every showcard writer.

Almost every conceivable form of design is to be found amongst the illustrations, which number several hundreds, and whatever demand may be made upon the showcard writer he should find a very ready prompting in the pages of this book.

The most important factor in Show-card production is the Boards that are employed.

The surface must be suitable for both pen and brush work and the boards must remain rigid and flat under varying atmospheric conditions.

Savilles have specialised in the manufacture of such **Ticket Writing Boards** and stock a comprehensive range to which new shades and designs are constantly being added.

Samples and particulars will gladly be sent on application.

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"FINELINE" FASHION DRAWING BOARDS

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"SAVKO" HOUSE

EAGLE WHARF ROAD

LONDON, N.1.

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CLERKENWELL 3491 (5 LINES)  
NOVELISED, NORDO, LONDON

## CHAPTER I

# THE PLACE OF THE SHOWCARD IN BUSINESS

**I**N the modern merchandising world it is not enough to go on in the same old routine, and being content with whatever comes along. Present-day conditions demand new and up-to-date methods to fit in with the ever-changing circumstances that continually arise in every progressive community. Not to adapt oneself to fresh calls and to the insistent demands of development is to court failure. One must keep abreast, if not in advance, of the times, and the business man who thus takes "Time by the forelock" is not one of those likely to be left behind in the race for success.

In this prosaic and materialistic age, stern remedies have to be employed to surmount the many difficulties encountered in conducting an up-to-date and successful establishment. Thus, new methods are continually being evolved to meet the demands and to capture the imagination of the purchasing public; and not the least is the agency of publicity in every phase of operation. It is now recognised by every progressive business, that advertisement is the most effective factor in commanding success. Not only does this apply to outside means, such as Press advertisement, hoarding placards, brochures and distributed leaflets, but in a greater degree to window display and suitable showcard writing. Forceful and attractive as the former are in their effect upon the mind of the general public by presenting the idea at every available opportunity, the latter, by reason of their very disposition, are the more effective, as in conjunction with each other they bring the commodity in the very purlieu of contact.

Display of commodities affords the most satisfactory solution to the sales problem. But this cannot be completely expressed without the help of the showcard with its subtle and silent advertising appeal to the prospective purchaser.

This was not always so, and it is only of comparatively recent time that its possibilities have been appreciated to their fullest extent. At one time a simple announcement of price affixed to a commodity with some much hackneyed slogan such as "Finest," or "Latest Fashion," was deemed sufficient. Any outstanding merit of the article so displayed had to be searched for by the observer: there was no information or selling talk to help the prospective purchaser; so that an article expressed a lifeless appeal to its would-be patrons.

The idea that the shop window afforded the most direct and forceful selling advertisement to the goods therein displayed was not born. There were many who disliked the idea of having to enter the establishment in a state of indecision as to whether the exhibited articles were up to requirements. They did not like the idea of finding out for themselves by personal enquiries: consequently many passed away to try other establishments, where satisfaction could be obtained. The windows then lacked the selling appeal, as they did not possess that "advertising touch." By degrees, as the selling power of the window became more appreciated, it was found that the showcard demanded a wide and more scientific application, and by its development the selling value of the window has advanced in leaps and bounds.



## A CONCLUSIVE EXPERIMENT.

In order to demonstrate the value of price tickets and showcards, I will quote an experiment which happened some years ago, and which was conducted by a business school in Germany. Two window displays of practically the same size and the same nature were arranged in the same street, and almost the same number of people passed by each one. In one of the displays every article was clearly marked and nicely described; in the other there was not a single price ticket or showcard. A close check and observation was kept on results on these windows, and it was noticed that the sales of that bearing price tickets and showcards was far above the sales of the window without price tickets. This plan conclusively proves that price tickets and showcards are perhaps the most important part of all in creating selling power of a display. I think it would be very interesting if we could make a similar experiment in this country. I am sure it would make many shopkeepers appreciate the value of price tickets and showcards more than they do at the present moment.

## AN HISTORICAL REVIEW.

Showcard writing, as it exists to-day, is of a comparative recent growth, but its germ has existed for centuries under the form of sign painting, which has existed from the earliest times. England during the Middle Ages was a land of signs, often artistically and beautifully expressed. Every important shop had one, simply to define its locality, as there were no numbers to the houses in those days; it was only during the eighteenth century that the practice of numbering was first employed in London. The only ticketing of goods was of an ordinary or crude form. Usually, the shopfronts were open to the street and the goods were hung up on the door posts and on the walls of the building, outside and inside.

Till the middle of the nineteenth century the shop windows were small, but from

this time, when the great development of building large establishments of merchandising occurred, the advertising value of the window was recognised and the showcard came into its own. From this time the development of showcard writing has been phenomenal. It has now become a highly specialised occupation, in so far that it demands the highest artistic treatment combined with powerful selling force and appeal. There can be no doubt that at the present day a higher pitch of excellence has been reached than was thought of a few years ago.

Before passing from these brief lines on the historical aspects of the subject, reference should be made to the beautiful illuminated manuscripts of the monks. These were done before Caxton's time—although not performed for commercial purposes, they represent hand lettering. The ticket writer and showcard writer of to-day can learn much from the work of these priestly letterers. They are models of wonderful craftsmanship in writing, perfect spacing, delightful ornament and unparalleled colouring. The showcard writer can spend very pleasant and profitable hours in our museums, examining these lovely old manuscripts.

## MODERN DEVELOPMENTS.

Many reasons account for this. The purchasing power of the public has vastly increased during the past two or three decades, consequently there is a greater demand and quicker turnover in the retail trade. Business has speeded up and the general tendency is to give it still greater impetus. For example, a store makes a special purchase, it is anxious to let the public know about this special "price opportunity." The only way is by showcards. It is the showcards which act as the mouthpiece of the store, and in the speeding up of business they have to be continually in the forefront. *The more business is "speeded-up," the more showcards have to be used.* It therefore stands to reason that as time goes on, the more we shall appreciate the use of showcards.

## CHAPTER II

# LETTERING

IT is not the purpose of this book to teach the art of lettering—it is presumed that its readers have reached that state of proficiency and are looking for information on the production of showcards.

Lettering, however, is such an important matter that we cannot pass it by in this book.

The lettering we know to-day is mostly based on the "Trajan" characters, the purest form in existence and taken from the column named after the Roman Emperor. To be merely able to letter well is not enough. The writer must use his brains, initiative, and opportunities as well. Lettering is like the voice of the elocutionist, it can portray joy or melancholy, or shout or whisper. It can be loud and blatant, or soft and cultured. It is for the writer to exert these qualities in his work.

### AIM AT QUICK READING.

The first thing to aim at is clarity. The inexperienced over-elaborates and introduces a lot of useless detail, thinking he is clever—such a man has yet to learn of the grandeur of simplicity. It is necessary that "He who runs may read," otherwise the card fails in its mission. Fantastic styles of lettering confuse the mind and divert the attention from the real point at stake—the message of the card. More especially in these modern days have we learned to appreciate the value of plain, straightforward, bold lettering. We have no time for details in the rush of present-day life, and fussy lettering is opposed to the spirit of the times.

Bearing out the theory that "He who runs may read," it is interesting to note the methods which were used by the film

companies in the days of the silent pictures, when captions had to explain the story as it went along. In selecting writers to write the captions, the film companies always selected those whose work was the most straightforward and showed the least tendency towards elaboration. For this type of work it was required that the lettering should be plain and read as quickly as possible, for the screen titles were all figured on a "footage" basis, calculated down to the finest point, just how long it would take the average person to read the average word on the screen and allowing the titles so many feet on that estimate. Naturally it was in the interests of the film that this lettering should be clear and quickly read, and it must be said that some of the finest examples of lettering were to be seen on the old silent film titles.

Lettering should attract by its very character and be of pleasing appearance. Unless it is good, people will not be tempted to read—a badly lettered card repels.

### USE FEWEST STYLES.

Inefficient writers frequently make the mistake of using several types of lettering on the one card. They think it is clever, whereas the fewer styles employed the more artistic, the more striking and the more legible it is. Too many kinds of letters on one card offend the eye, and cause confusion; consequently such a card is hard to read. Wherever possible, the styles should be more or less related with upper case or lower case, or italics of that family, using perhaps a different type for the headline. It is interesting to note that a firm like Selfridge & Co., Ltd., and many West End stores, have one

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 Roman letter, the embodiment of good taste.*

alph  
pur  
hav  
W  
clas  
thro  
to l  
in l  
eve  
ing  
ide  
an  
lett  
Th  
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alphabet, which they stick to for all purposes, consequently their cards always have the one excellent characteristic style.

Whilst the "Trajan" alphabet is the classic of lettering and will be maintained throughout the ages, nevertheless we have to keep modern and observe the changes in lettering as we observe the changes in everything else. We find that in advertising there is a tendency to use the newest ideas in lettering, and as the showcard is an advertisement it naturally follows that lettering must keep step with the times. There is an ever-changing fashion in type faces, and as it is in women's dress, what is fashionable to-day will have been discarded three or four years hence. To keep in step with the fashion in lettering, it is therefore necessary to study, continually, every kind of advertisement. Many of the changes and fashions in lettering start abroad, and therefore a perusal of American, French and German magazines will often give a clue as to what is new.

#### SCRIPT AND OLD ENGLISH.

Script and Old English have their uses. I always think there is a certain "kick" in the script type when used as a heading. It has a certain amount of character, and it does attract the eye and often expresses its message very forcibly. It may seem old-fashioned, but undoubtedly there are times when it can be used to advantage. If it is an exceptionally dignified occasion the use of script is correct. As to the use of Old English, the type of the Middle Ages, there are occasions when this can be used. The only season when it comes into its own is at Christmas time, when Old English is recognised as the Christmas type. Also, it is associated with any religious occasions.

#### CAPS AND LOWER CASE.

The good letterer knows when to use his caps and when to use his lower case. For general purposes it can be accepted that a definite rule is that caps should be

used for headings or to emphasise some particular word or sentence, the body and the main portion of a showcard should be in lower case.

Some people think that the generous use of caps, on a card, will make it all the more striking. This is where they are wrong, for it only makes confusion—it is much harder to read than lower case. Whilst on the subject of caps, I have seen cards lettered in Old English caps, right through—the result has been quite unreadable. It has amazed me that there are writers who should commit such an error as this. The fewer words used in caps on a showcard the more they will stand out. The writer must learn to appreciate the relative value of upper case and lower case, and obtain a correct understanding of how they should be used.

#### HEADLINES AND BODY MATTER.

It depends upon the appearance and message of the headline as to whether the rest of the card will be read. Consequently it must be of such an appearance that it immediately attracts the attention, and it must be so worded that it interests the person looking at it sufficiently to induce them to read on. Consequently it should be striking, well written and well thought out. A card truly depends on its headline for its success. In order to catch the eye, headlines are the boldest part of the card. To make the appearance even more striking, headlines often have an eccentric form or they are staggered. This increases the attention-compelling value. In such lines the letters are placed at sharp angles to one another or they slant in an eccentric manner. They may be placed at uneven heights; in fact, anything to create an unusual appearance which will attract, and at the same time preserve a pleasing appearance. Sometimes the letters appear to fall one over the other, or one runs into the other. In addition, an expert and judicious use of striking colours adds to the unusual effect.

As to the body matter—that is the

general reading matter, apart from the headlines, this should be neatly presented. It should be smartly squared up and shaped in regular lines. Its position on the card and its relation to the headline should be considered, for in this way balance and artistic appearance is obtained.

#### CHARACTER LETTERING.

It is possible to portray character by lettering, and the lettering should fit the subject it describes. Thus, a headline which reads "Dainty Lingerie" should be of a vastly different character to that which reads "Iron Piping." Also, that which reads "Modern Furniture," should be in a modern type, while that which reads "Antiques," could very well be in Old English. On such occasions, it is for the card designer to use his own initiative. Character in lettering can even be carried farther: for the words "Iced Soda," a little judicious use of white on the tops of

the words gives an icy effect. If the subject is "Music," then the headline can be written in the special type illustrated on the opposite page. Heat can be represented in the word "Hot," with the use of lines representing a haze, and so one might go on.

#### COLOUR.

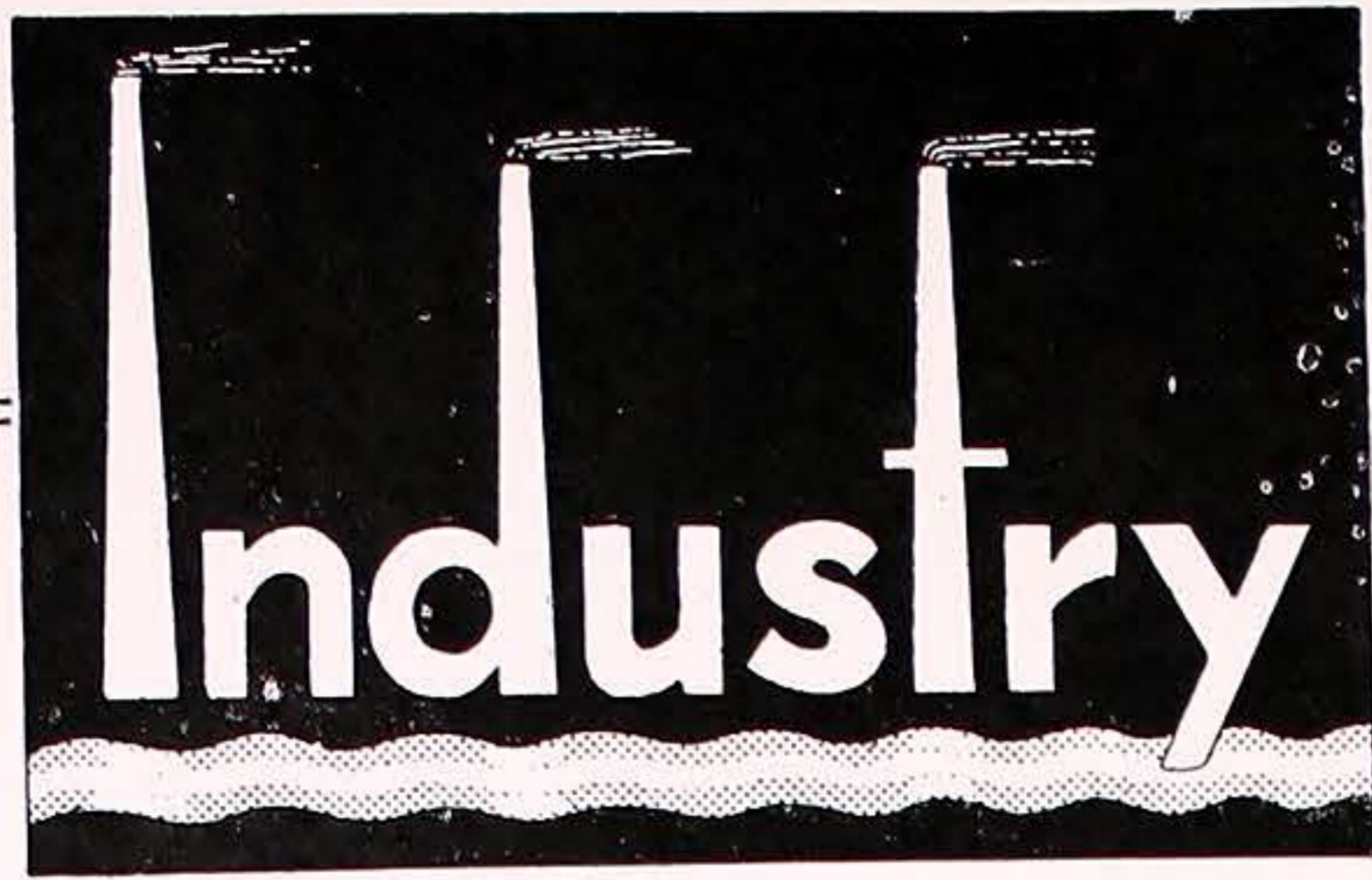
The last thing to be considered is the use of colour in lettering. Unless it is anything very special it is inadvisable to use more than two or three colours. For most general purposes cards are usually carried out in one colour, but certainly the headline in a contrasting colour to the body matter gives the card far greater effect. It is, however, very unwise to use colour indiscriminately, more especially on the body matter, otherwise a confused appearance and difficult reading will result.

Lastly, never crowd lettering, it should always be nicely spaced—a crowded card is seldom read.

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 "One-stroke" letter. Much favoured by showcard designers.*





*ribbons*  
**LINOLEUM**

**PEARL**  
**CHINA TEA**

*Singing* *FLYING*

**Iced Soda**

**TRANSPORT**

*Hot Weather*

**T Y R E S**

*In these illustrations the  
 lettering has been  
 suited to the  
 text.*

## DESIGN AND LAY-OUT

THE general attractiveness of a card depends upon the design or lay-out. In the design of a showcard, as with all works of art and crafts, there are certain fundamental principles which govern the ultimate production. Assuming that a card should be more or less ornamental as well as arresting, a general knowledge of design and the application of these principles, is the necessary part of the showcard writer's equipment. The outstanding principles of art which should be observed are: symmetry, balance, proportion and spacing. There are, of course, other principles which apply, but are not so vital as those mentioned. It would certainly pay every ambitious showcard designer to attend an art school and obtain a thorough knowledge of the principles of art and how they should be applied.

## FOUR ELEMENTS.

It has been said that there are four elements which go to make up a showcard. Display lines, the body lettering, ornament and illustrations, borders and margins. These are the elements which are to be employed, and as they are used so will the result be. To use these properly and effectively requires correct application of the principles of art.

Before starting to lay out a card, it is always advisable to first read the copy very carefully and pick out the "high lights" or selling points. Every piece of copy should have its "high light," even if it be a church announcement. In this respect the showcard writer needs to be something of an advertising man; that is to say, he should know which information makes the biggest appeal, and bring it out accordingly. Obviously the showcard writer has to be something more than a

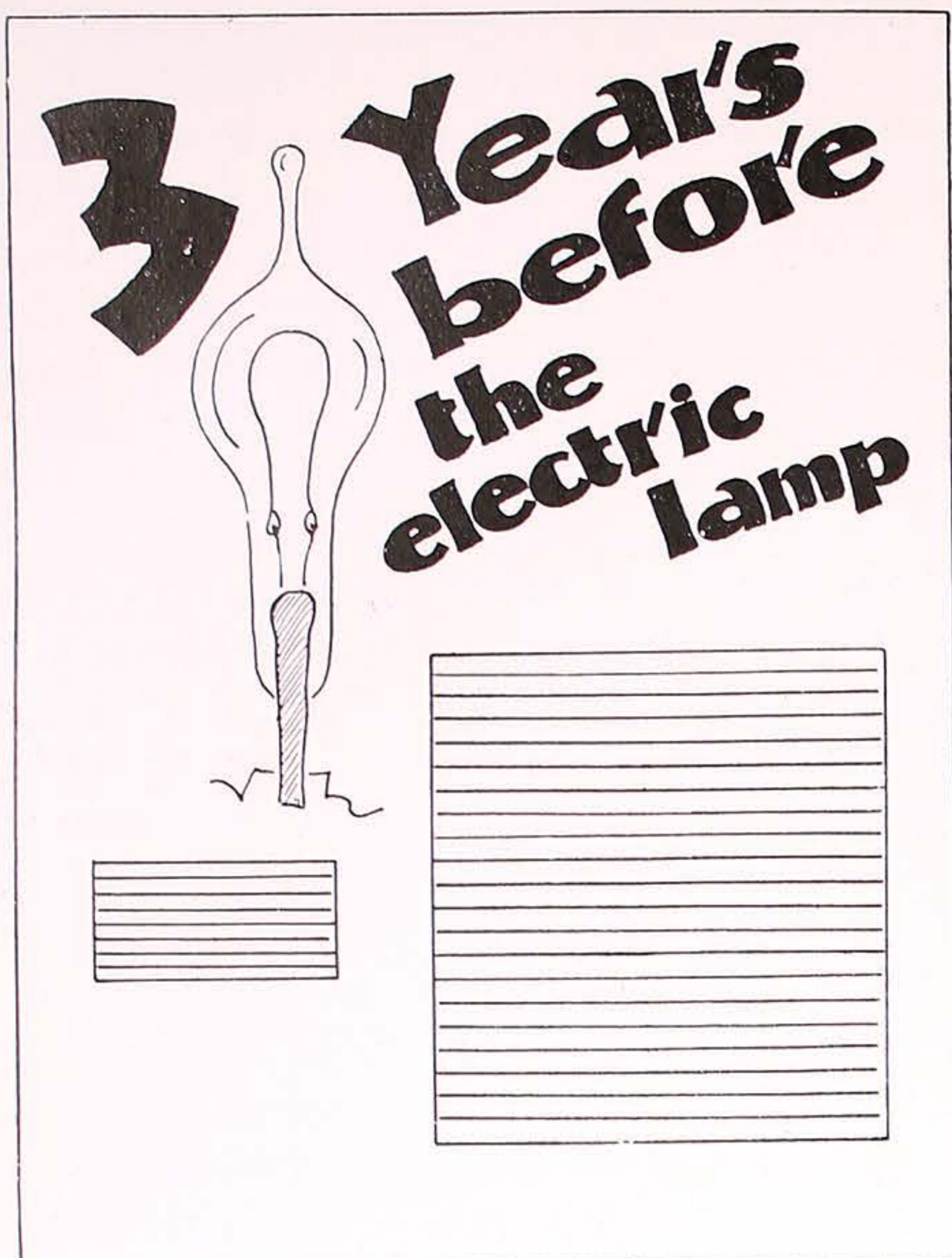
mere automaton, and should use his initiative in bringing out selling arguments.

The idea, then, is to feature the words which contain the kernel of the argument. If it is a price which is the "high light" then emphasise the fact. If it is a new style, this should be brought out. To make the word "shirts" the largest on a showcard, when the window is full of them, is obviously unnecessary, for every one can see that they are shirts, and this fact needs no emphasis. If these shirts are in new season's designs, why not emphasise the fact? It is better to letter the card something like this: "NEW SEASON'S DESIGNS, These shirts have just arrived." See how much better it is than: "SHIRTS, The New Autumn range of colourings has just arrived."

## AVOID CONFUSION.

It should be remembered that too many display lines create confusion and disorder. The ideal card has one headline with plenty of punch and possibly the price in striking letters. It is often a good idea to use a sub-headline in characters subordinate to the headline. A free and ready reading of the message is produced by the contrast between the heading and the body matter. If the card has a real message in its headline, it is much better than every line fighting with one another for attention.

The actual lay-out of the card is the next thing to be considered. Unless the writer has a definite idea in mind as to how the finished card will look, it is much better for him to experiment by making rough miniature sketches, which method is known as the "spotting" of the design. Once the design idea is obtained it is an



"Spotting" a design—the rough lay-out.

easy matter to carry it out to that plan on the card.

#### BALANCE.

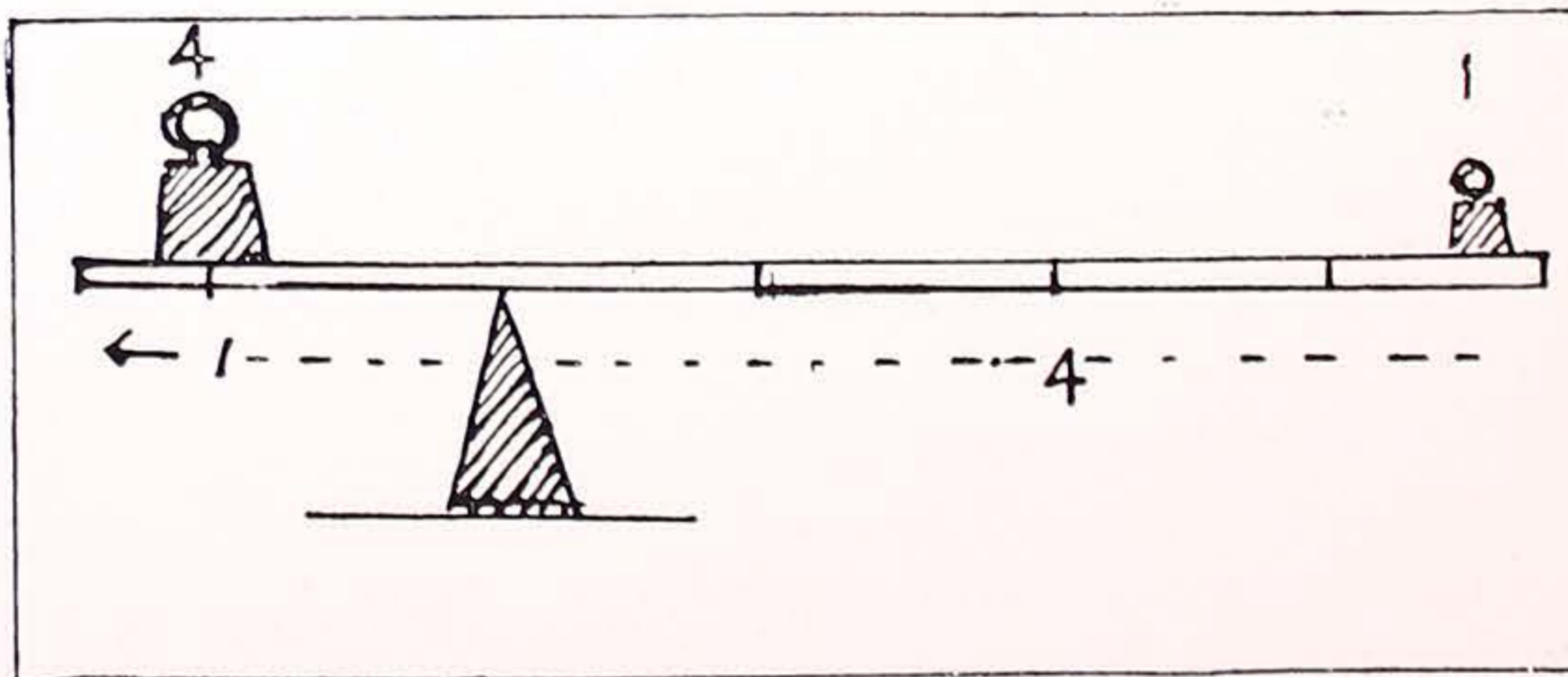
In getting a good design the first thing to be considered is balance. Balance means equilibrium or counterpoise. Any work of design which lacks balance is an abject failure. Although members of the public may not know the first thing about the principles of art, they are immediately affected for good by a card of correct balance, or for bad by an unbalanced card. A showcard without balance is unpleasant to look at. It may be top heavy, lop-sided—it is certainly never attractive, but worrying to look at. In obtaining an idea of balance it is necessary to go back to one or two elementary object lessons. It has been said that the object which suggests the most perfect balance is a pyramid; that is something broad at the base and tapering to a point at the top, and with the line of the pyramid in

mind many famous artists have traced their work.

Another object lesson is that of the lever with a four pound weight balancing a one pound weight. The four pound weight is four pounds nearer the point of balance than the one pound weight, but a glance at the sketch illustrated here will serve to show how it conveys an idea of balance. The good writer must learn to sense good proportion rather than measure it. The eye should be trained by constant observation of interesting arrangements, and see exactly how the balance in each particular case is arrived at. Generally speaking, however, it will be found that a composition can be divided into two separate parts down the middle, and that the "weight" of one is balanced by the "weight" of another.

An examination of many of the illustrations which appear later in this book will provide excellent lessons in the application of balance to showcard work. They will demonstrate that there must be a proper equilibrium of the elements in the design, whether lettering, masses, headlines, spaces or illustrations. Balance has been defined as "An opposition of equal forces."

There is a distinction between obvious balance and occult balance. Obvious balance is symmetrical; that is to say, that if a line was drawn from the top to bottom of the card, dividing it into two equal portions, it would be found that the matter on the left was practically identical with that on the right. Occult or "felt"



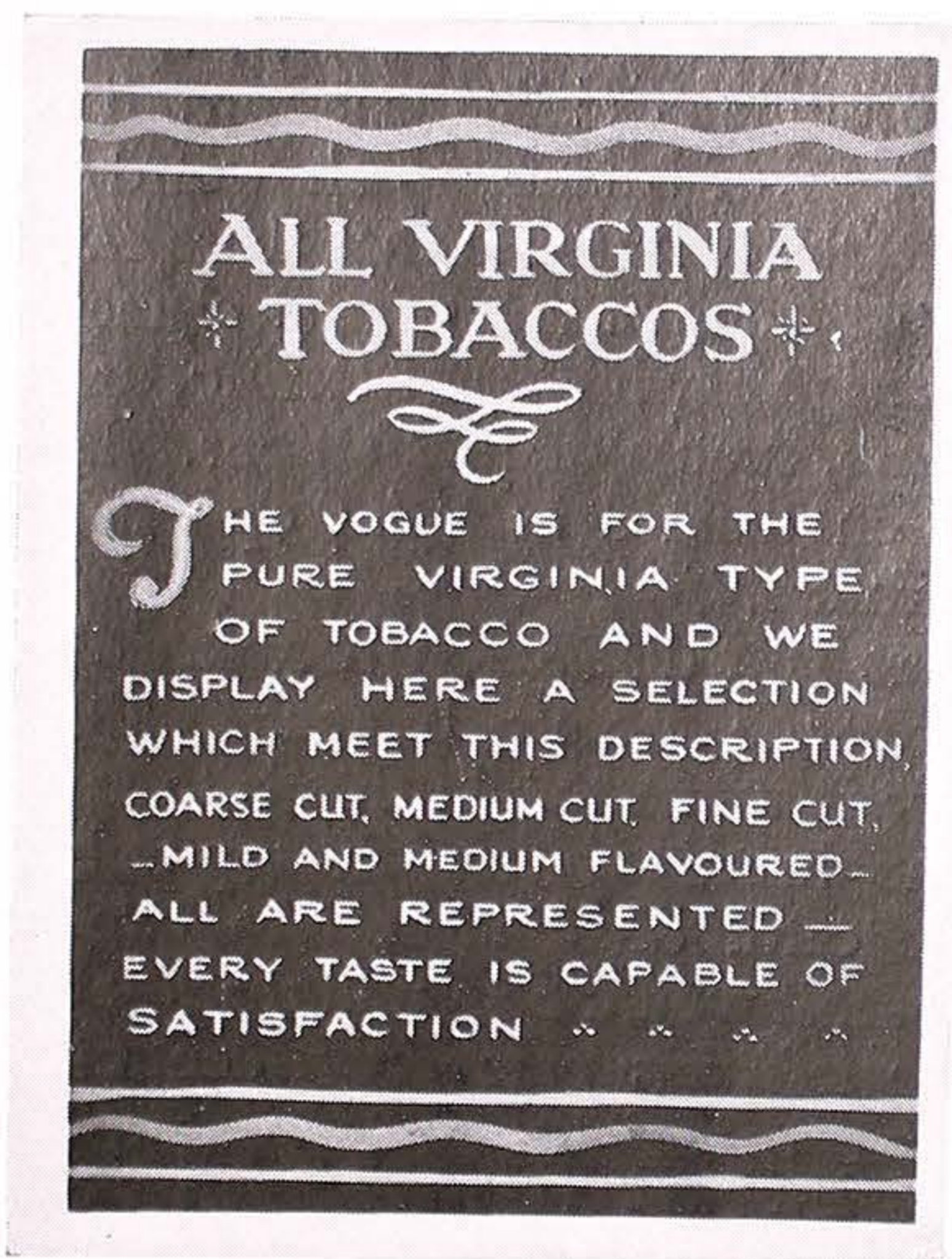
This illustrates the principle of the lever with a 4 lb. weight balancing a 1 lb. weight.





*The lettering conforming to the shape of the card.*

balance is different, the masses on either side are totally dissimilar, but at the same time a perfect sense of balance results. This is the clever application of balance, and produces the most pleasing results.



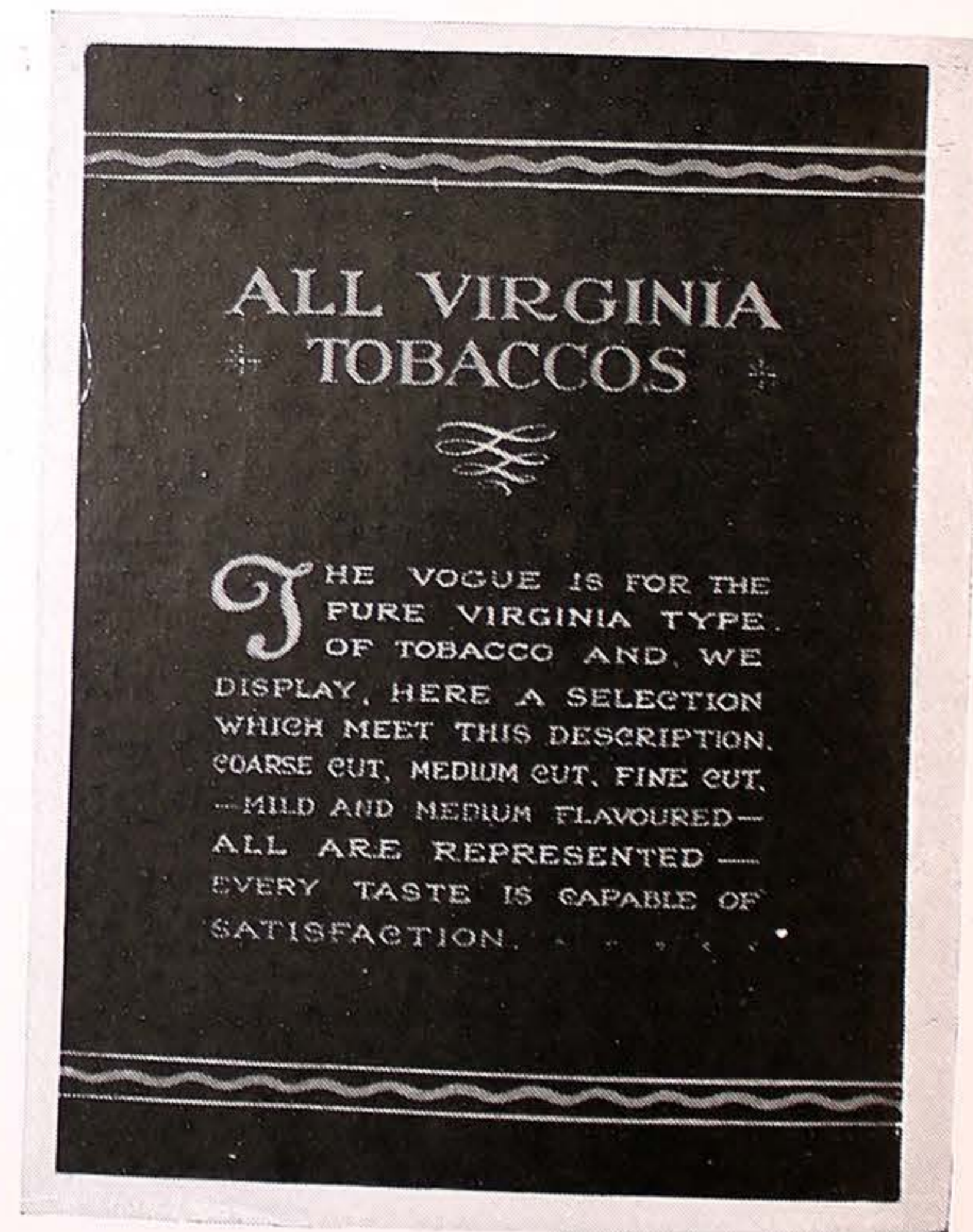
*The difference in lay-out of these two cards can be seen when compared—in this there are no margins.*

#### PROPORTION AND SPACING.

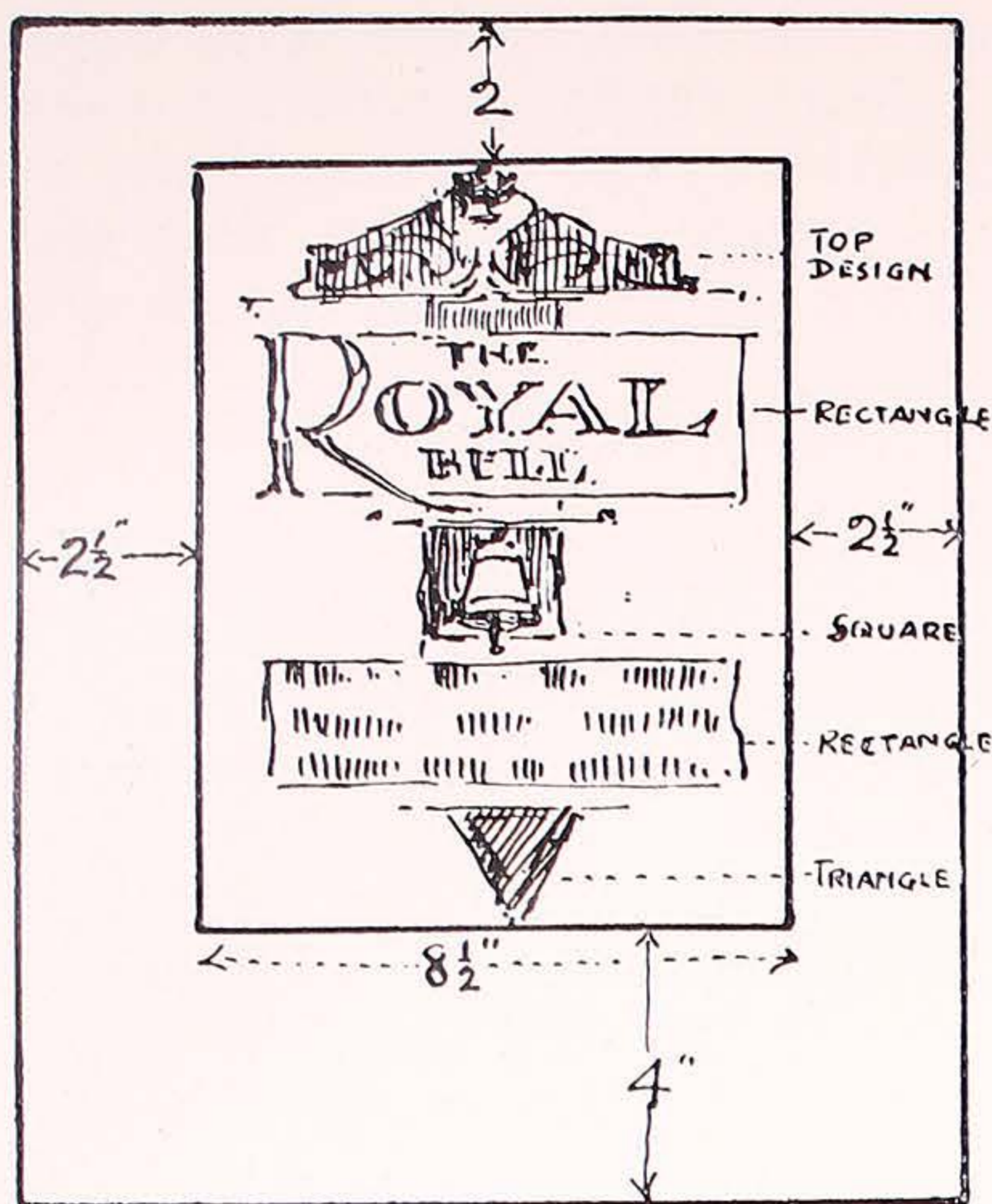
In conjunction with balance we should study proportion and spacing. The spacing of lettering and the placing of illustrations should bear a certain relation-

ship to the whole. That appearance of clean-cut perfection which distinguishes the work of the accomplished card writer depends as much on proportion and harmony of space as anything. The first problem in proportion is the shape of the card. Certain proportions have been found the most pleasing; that of 3 in. by 5 in. is pleasing; 5 in. by 8 in. is the proportion that the ancient Greeks used very effectively in designing. This is sometimes called the "Golden Measure" in art work. The Greeks seem to have found proportion better than other people, and they carefully avoided mechanical proportions that one could easily guess at. They would not create an object just twice or three times as long as it was wide. They would make the width somewhere between half to two-thirds of the length, and in this way obtain a difference in proportion, which made the shapes of their objects interesting and artistic.

The sizes of the cards having been determined on, everything that enters into the lay-out must harmonise with it. In a square card the general mass of type should constitute a square. If the card is



*Here are good margins. The lettering is smartly squared up.*



*This shows a correct spacing of a rectangle. Study the relation of the subject matter to the margin. These proportions, which have stood the test of time, will be found most satisfactory.*

oblong, as most are, then the general shape of the whole mass of copy should be oblong, so as to conform to, and be in harmony with, the shape of the card. Examples of this are illustrated on the previous page. Incidentally it should be observed that rectangular cards are more attractive to the eye than square ones.

#### SPACING.

The next thing to consider is spacing. The crowding of lettering tends to offend the eye, and does not make for attractiveness and pleasant reading, and one of the most important things to be considered is spacing and the question of the border. Wherever it is possible to afford a good ample border, so much the better. The examples of two showcards illustrated on page 16, one with the lettering crowded to the edges, and the other with the lettering nicely spaced and a good border all round, shows the difference that is made in the attractiveness of the card. A very excellent

example of spacing is shown in the rough lay-out illustrated here, and which was given by Mr. G. H. Downing, in his book *Art Applied to Window Display*. This shows a lay-out where the odd shape at the top leads down to a rectangle, then to a square, then to another rectangle, and finally a triangle at the bottom. Here there is a variety in geometrical shapes, which, if properly thought-out can always be applied. From these few remarks it will be seen that symmetry, balance, proportion and spacing together form what we term completeness, and the *tout ensemble* must display a thorough and intelligent appreciation of the underlying principles here explained. There are many other matters which must be observed in the production of a good showcard design, and I will attempt to mention a few of them here.

#### SUBORDINATION.

Subordination is a regular graduation leading from the most important point to the least important feature. It may also be regarded as:—

1. The sacrifice of some feature in order to emphasise the importance of others. All must be subordinated to the principle.
2. No two objects in a scheme should receive equal attention and be of equal value, colour, strength and importance, or they will fight with one another and detract from the whole.

#### REPOSE.

By this we understand the effect produced by quiet and dignified treatment in contrary distinction to obtrusiveness of detail. Repose may be defined as mutual harmony produced by the perfect proportion that each part or each colour bears to the rest. Sometimes a card possessing the reverse of repose or serenity is desired for a specific purpose: then we violate

this principle, and produce something which is the very opposite of good "form," so as to impose upon the observer a startling effect. Many modernist productions do not possess the character of repose.

#### CONGRUITY.

This means an agreement between things, a matter very necessary in design. It may be defined as harmonious relations between the different parts which constitute a showcard. As an example of congruity one might take a showcard for a showing of shooting wear; a correct illustration to embellish such a card would be gun dogs, game, or country scenery. It would be incongruous to show a scene of Regent Street, London, or any town scene.

#### CONTRAST.

This may be in form or colour, as it has the effect of imparting vigour to the whole design. This is a most important subject to the showcard designer, for by skilful play of light against dark and vice versa, effects may be produced and create a striking card, which otherwise would be flat, dead and unattractive. There are various forms of contrast, such as light

against dark, dark against light, contrasting colours against contrasting colours, horizontal lines against vertical lines, warm colours against cold colours, lines against plain surfaces, geometrical shapes against curved shapes, and so on. Contrast should be thoroughly understood, as it gives life to a design.

#### BORDERS.

A final word can be said upon borders and conventional decorations. A border is the frame for the design. At times it may be a plain white space which separates the edge of the card from the lettering, and invariably this makes the finest border of all. In these days of modern design there is a tendency to use jazzy borders and complicated colour effects, which often have the effect of completely overpowering the lettering and the message it should convey. The border should be subordinated to the actual lettering, and should be of a less striking colour and lighter in tone than the colour used for the lettering. Never be afraid of plenty of white space, for this is what throws the lettering out into striking relief, and, after all, the ultimate object of a showcard is to get the public to read the message that is written on it.

## CHAPTER IV

# COLOUR

**I**N showcard design we have not only to consider the laws of ornament, design and composition, but we must give emphasis to all these by the addition of harmony in the form of colour.

It is a subject of vast proportions, and I would recommend the enthusiastic young writer who wants to master his job to study colour at an art school and read one of the good books which are obtainable at the public libraries.

Colour sense is a gift possessed by the majority, but its application rests with the individual. It comes quite easily to some, whereas others may find it necessary to ponder, reflect and experiment. As colour counts so much in creating attraction and in the success of each design, it is very necessary that the showcard writer should thoroughly understand the subject.

### EMPHASIS.

Apart from imparting a sense of harmony, colour will also give a decided "punch" to a card. As for instance in a phrase such as "Suits cleaned and pressed *in 48 hours*," the words "in 48 hours," if in orange, the other in black, bring out in striking prominence the exceptionally quick service of the cleaner. It is therefore possible to give particular emphasis by colour, a very desirable power in these days of keen business.

Apart from that, however, we should remember the pleasing appearance colour can give if properly handled. If a lay-out of a card is clever and the lettering good, a bad colour scheme will prove ruinous, for it will offend the eye. What is more, a woman is more sensitive than a man to a jarring note in a colour scheme—an important thing to bear in mind when we

remember that women do the greater bulk of the shopping.

At one time, not so many years ago, showcards lacked the colour we find in them to-day. Most were black on white, white on grey, or white on black. Whilst black on white can be very striking and clear, it lacks the appeal and attraction of colour. Furthermore, if there is a good deal of "matter" to appear on the card it becomes overwhelming. There is not the inducement to read as when written in colour.

### THEORY.

The theory of colour tells us the spectrum is a collection of six colours—red, orange, yellow, green, blue and violet.

### THE PRIMARY COLOURS.

These are red, yellow and blue, and so called because in combinations of various proportions they will produce every other colour of the spectrum.

### THE SECONDARY COLOURS.

These are green, orange and violet. Secondary colours are derived from the mixing of two primary colours.

Blue mixed with yellow results in green.  
Red with yellow results in orange.  
And red with blue results in violet.

### COMPLEMENTARY COLOURS.

One often hears the expression "Complementary Colours," and it might be as well to consider its meaning. The dictionary gives the word "complementary" as meaning "serving to complete." So it is with the complementary of any one of the primary colours,

it makes for completion. The complementary of a primary colour is a secondary, that is made up of the other two primaries, as will be seen in the following :—

Green is the complementary of red (because green consists of a mixture of yellow and blue).

Violet is the complementary of yellow (because violet is made up of red and blue).

Orange is the complementary of blue (because it is made up of red and yellow).

To see any colour in its full purity the nerves of the eyes must be affected by all the coloured rays which form white light. As we have seen, the complement of a given colour is any colour or colours that colour does not contain. When viewing green, we gradually lose its purity unless red is also in sight, but by showing green with red, the blue and yellow rays are concentrated in one and the red rays in the other, and each appears at its fullest value.

In designing, the effect one colour has on another must be considered. Thus, as we have seen, when red and green are placed together they appear more intense.

If blue and yellow are placed next to each other, the blue affects the yellow with a yellowish tinge that is brighter and more intense than the yellow itself. The yellow on the other hand tinges the blue with a more intense blue. Therefore a mutual increase in brilliancy is the result.

At the same time we should not think of creating a card using equal splashes of two colours. Imagine how dazzling a card would be in equal masses of blue and yellow, or red and green.

For general purposes, however, we must use neutral colours as the "backgrounds," for they do not have that "telling effect." Furthermore they harmonise with any other colour. Thus, in showcard writing we find that white, grey, buff and browns provide the most practical "stock."

#### PROPORTION.

Whilst it is essential to understand the blending of colours, it is also very necessary to comprehend the proportion of colour.

It is easy to spoil a good effect by an overdose of a certain colour, that is, too much of one colour in proportion to the others.

It naturally follows that the stronger and brighter a colour, the less it should be used in proportion with quiet colours. It is always safe to use large quantities of neutral colours. Remember the strong colours tell and it does not require very much of them to balance the quiet colours. There is no law to weigh out the exact proportions of colours. It is only the writer's own intuition which can decide that matter.

The use of neutral colours as the basis is essential to the success of a card. If bright colours are freely used people soon become tired, but with the proper use of neutral colours the looker-on does not tire and the bright letters will get an added lustre and a richer colour.

#### HEADLINES.

There should be one dominant colour on every card. The others should be subordinate to it. Obviously the dominant colour should be applied to the most important parts such as the headline and the price. It is a mistake to try and introduce too many colours on a card—restraint must be exercised. For average purposes two colours for the lettering and one for the board is sufficient. Three can be used to advantage but more invariably courts failure. For real "punch" there is nothing like the headline and price in a colour, and body matter in black.

Good headline colours on a white stock are red and orange. Blue and green do not give the same amount of punch. On a buff sand colour or yellow stock, a bright blue makes a good headline, so do

red and orange. On a grey background, blue again proves successful and so does red and orange. These headings may occasionally be given a thin outline of a contrasting colour.

On dark stock such as black, blue and brown the letters must be light usually, White, yellow or Orange.

There is a tendency in certain quarters to-day to get more colour into the showcards, and more unusual colour combinations are being used, necessitating the use of poster colours and pastel shades.

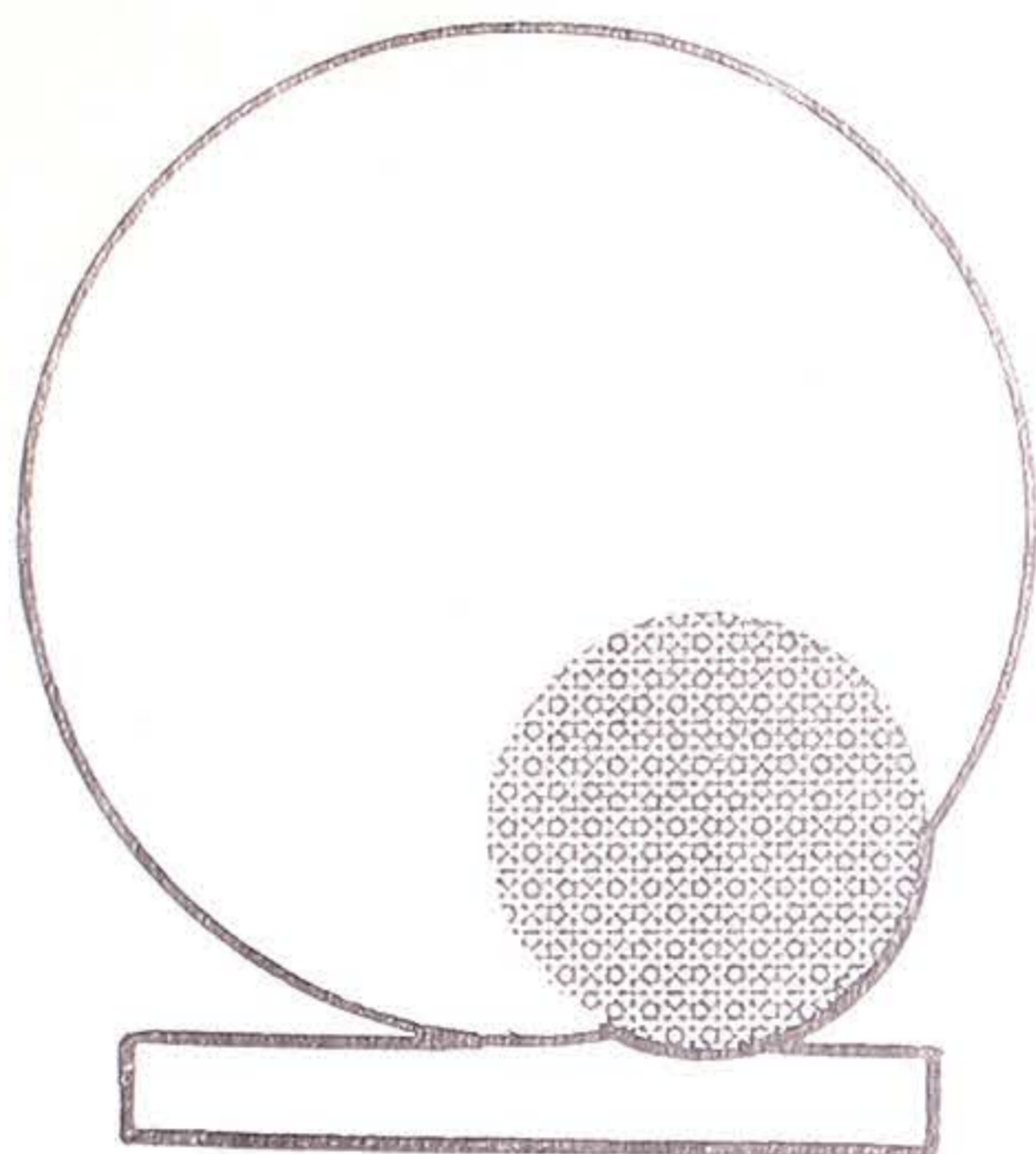
#### JAZZ COLOURS.

There is a certain demand for "Jazz" colour schemes, and some very bright and almost dazzling work is being produced. It has been found a mistake to use all kinds of bright, conflicting colours at one time as some have done, for it only causes confusion. Bright colours can be used by all means, but in doing so, do not violate the laws of colour. Master the theory of colour and observe it at all times, for whatever the work you have in hand, whether "good class" or "modernist," it provides the key to success.

## SHOWCARD SHAPES AND DECORATION

THE primary essentials for a good showcard are attractive colouring, well proportioned lettering and tasteful lay-out: but given these factors, a certain novelty in shape will always be an added attraction. A break-away from the monotony of squares, rectangles and ovals in the showcard shapes will also frequently add finish to an otherwise lifeless or, at most, ordinary window display, and therefore they are usually popular.

Taste must be observed in shaping showcards, just as in lay-out: it is really a

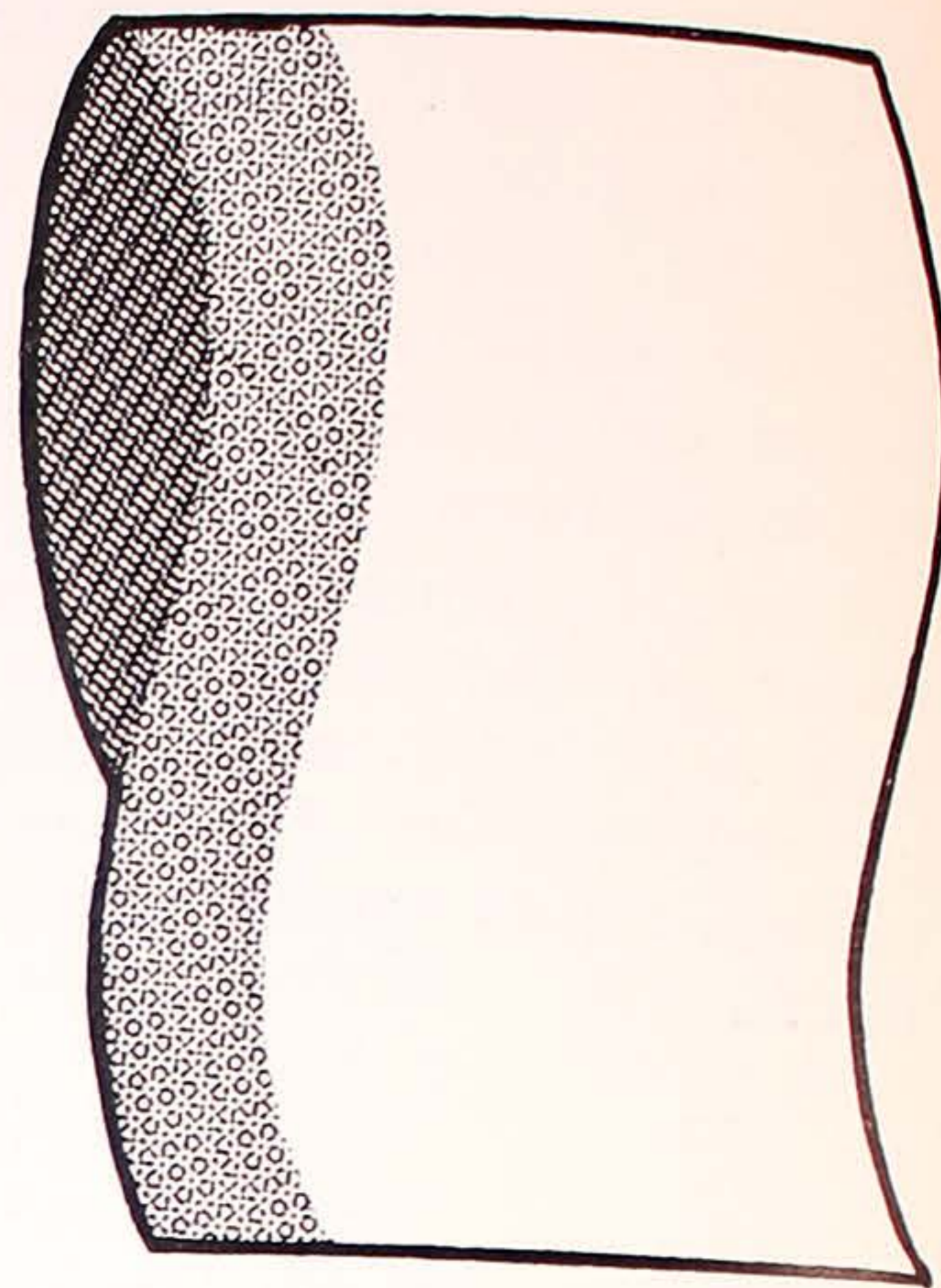


question of design and, therefore, proportion is of paramount importance. An unusually shaped showcard has no special force of attraction just because it is *unusually* shaped; it

needs also to be *tastefully* shaped.

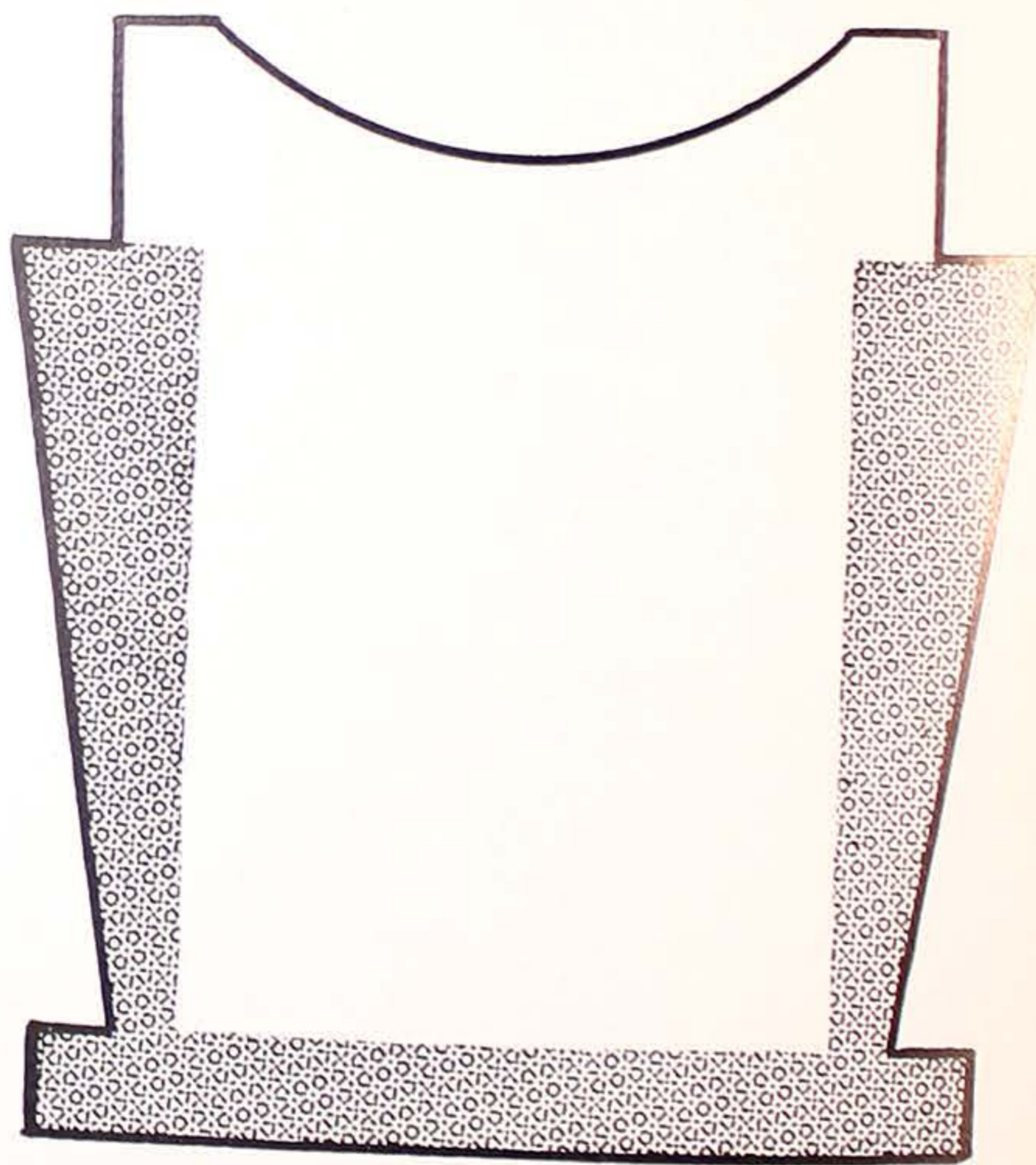
Shaped showcards in quantity are produced by various methods: dies, band saws, "cut-awls," etc., but many showcard studios are not equipped with a machine, and where the material is ordinary ticket board this does not much matter, except that handwork takes longer. A stencil cutter, or other oblique pointed knife should be used with a metal straight-edge, and the board should be cut on a hard, perfectly flat table—a sheet of plate glass undoubtedly makes the finest cutting surface. Keep the knife very sharp by using an oil stone or a piece of emery glued to a board and avoid getting "snags" on the edge: they will tear pieces off the surface of the cards. Cut in firm, long strokes, with even pressure; do not be afraid of the job and try to do it in a series of jerks. For curves or bends that have

to be cut free-hand, make first a light incision to guide the knife, and then it is not so likely to slip when you exert pressure; if you do a lot of cutting, get a metal



circle, and a few curves that you can keep by you and use when you want them. Hold your straight-edge firmly with outspread fingers: if you let it slip you might cut yourself instead of the card.

It is easier in point of fact to cut a bevelled edge than a vertical cut, and this

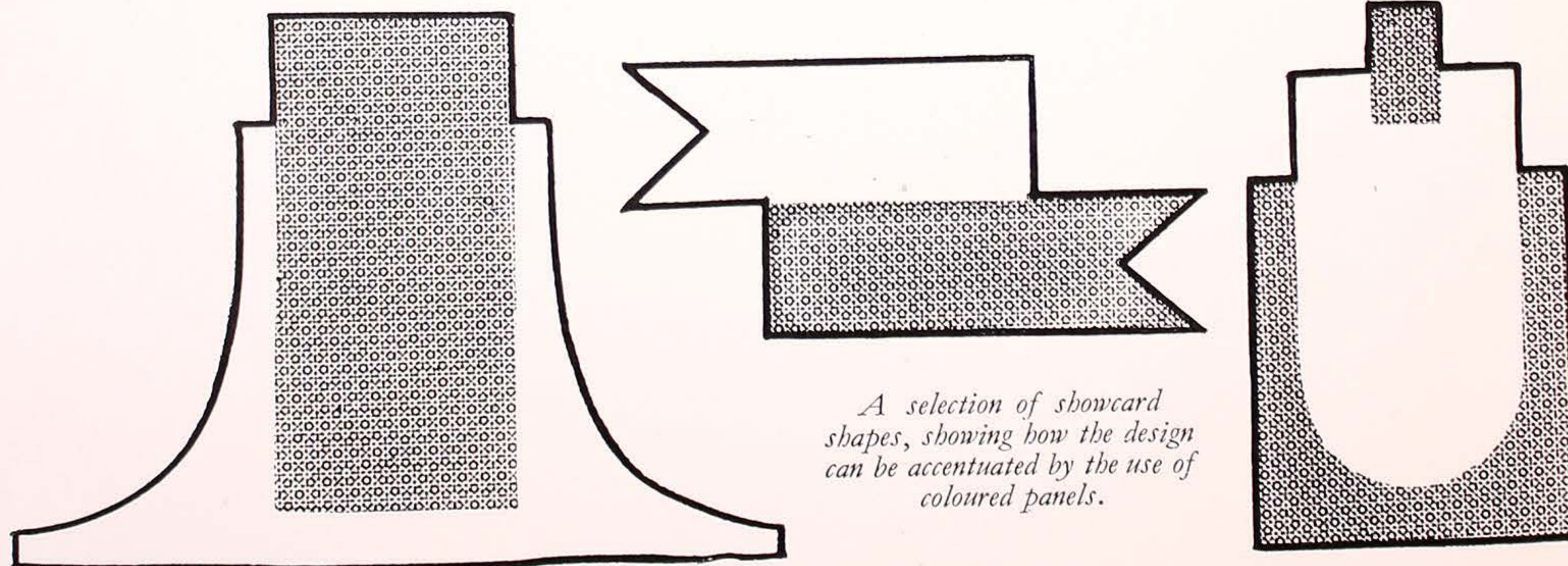
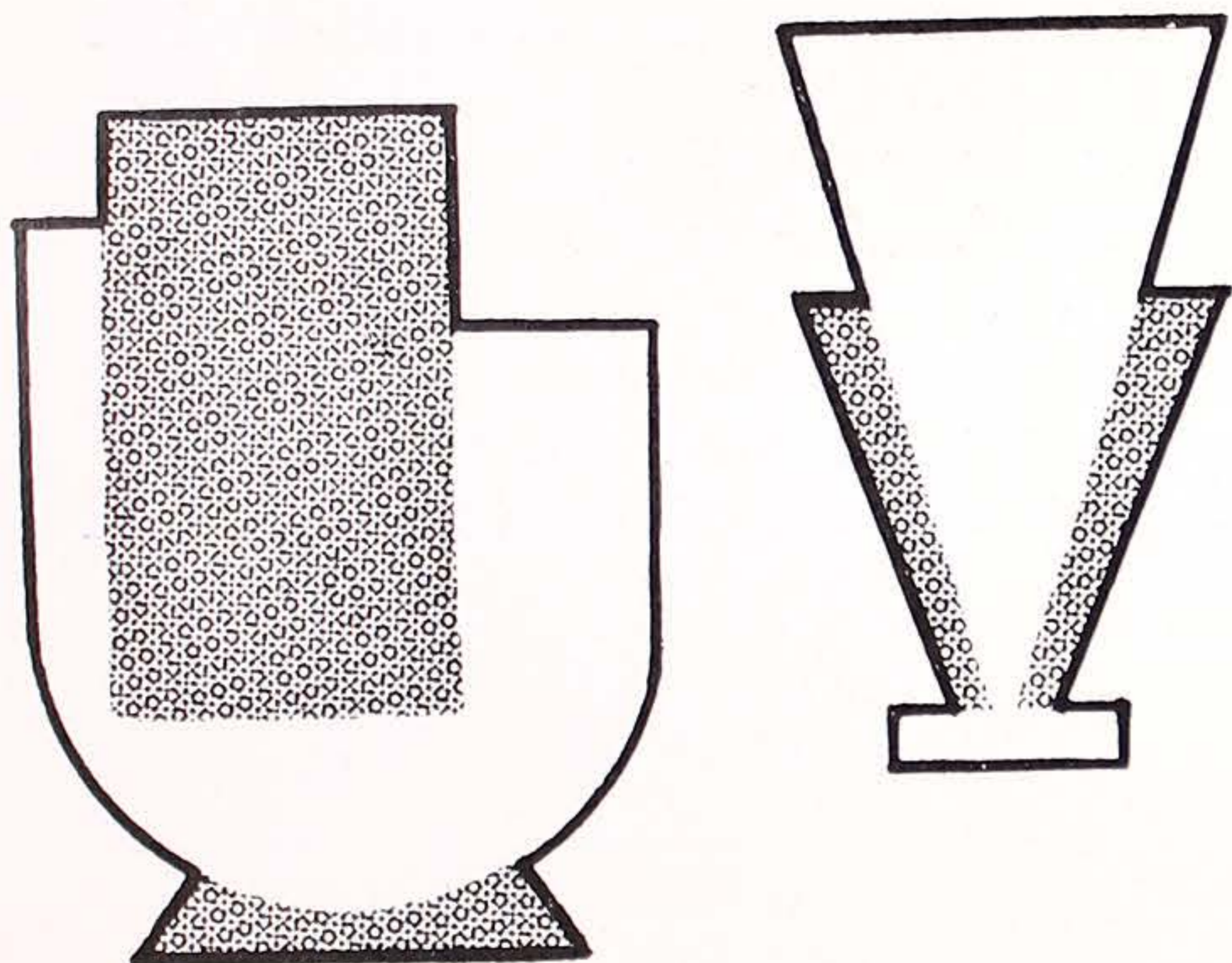
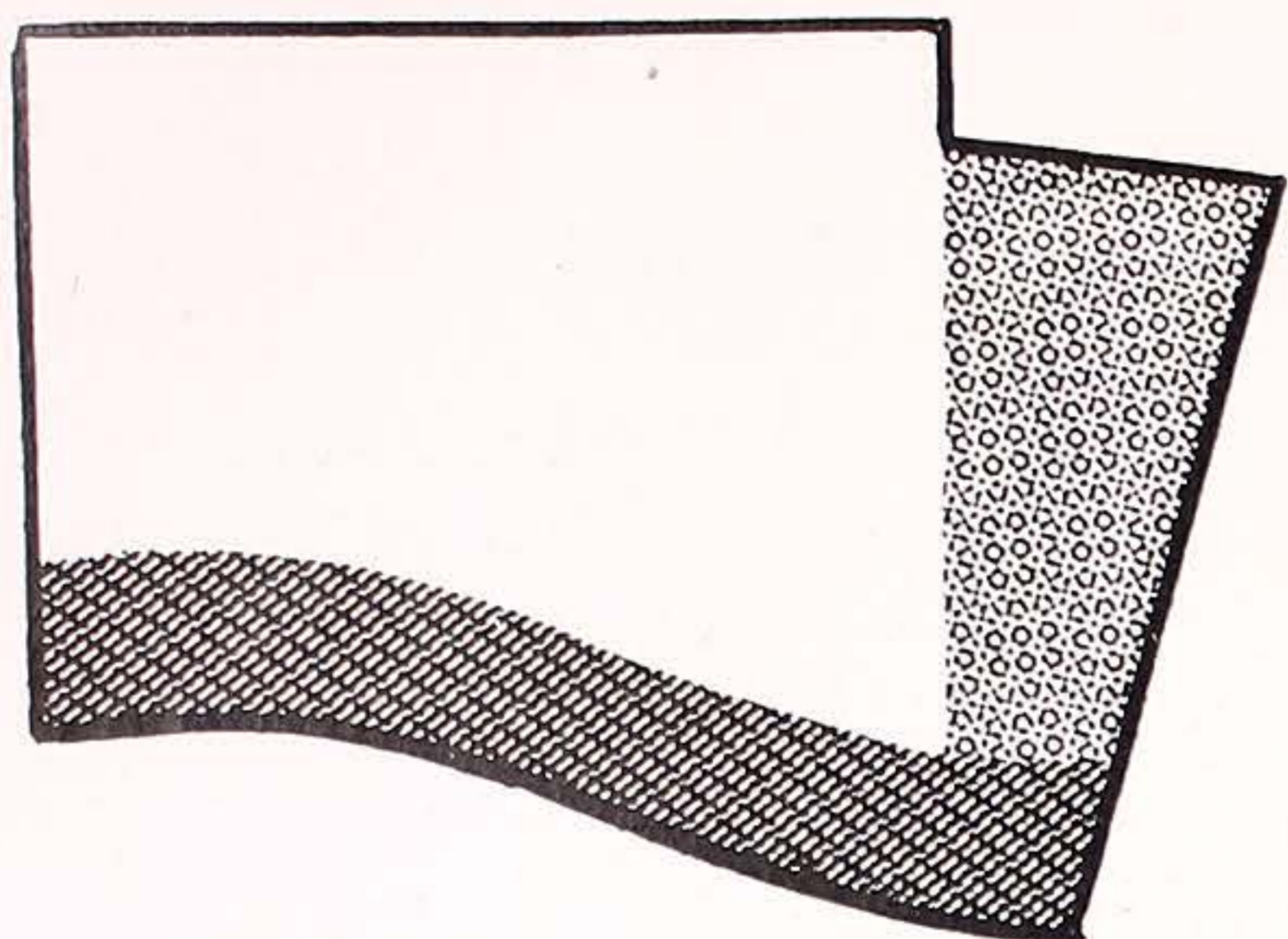


sometimes improves the appearance of the work. At first there may be an inclination to alter the angle of the knife, but this is soon overcome with practice. Cut your shapes before you write them: it would

not be nice for the apprentices to hear what you said if you made a false cut on a finished job!

Where your material is other than ticket board, e.g., plywood, or wallboard, use a fine saw for getting simple angular shapes, but don't try anything very difficult without proper equipment; get the work done "out" in a sign shop, or some place where they have the tools.

The shapes shown are indicative of what



can be done with quite simple cuts. The black outlines show the cutting edge, the tints indicate how the design can be carried out into the cards by coloured borders and panels; to use this treatment adds immensely to the attraction value of the shaping. It will be noticed that difficult cuts, such as sharp curves and very acute angles, have been avoided for the sake of ease in cutting. It is always best to jot down on paper the shape you propose following, just to make sure that it can be done; just sketch it in roughly, shade in the colour treatments, and you can visualise the finished job and also see how best to set about the cutting—where to begin, and how to proceed.

Avoid tortuous "fretwork" designs—they are difficult to cut and look tawdry when finished: good taste here, as in most art, is closely akin to simplicity; therefore keep the outlines simple, with just enough of the unusual to make them attractive, and get your effects by carrying the colour treatment in the card.

Remember the proverb of the tailor and the thread: it applies very much to cutting out showcard shapes. Take enough time to do the work properly, and make sure of what you are doing before you sink the knife in—you can't rub out your mistakes.

Finally, remind yourself that ticket board costs money—do not waste it. Cut your shapes out of the piece in such a way that you have the minimum amount of trimming, and the maximum of usable surplus.

*A selection of showcard shapes, showing how the design can be accentuated by the use of coloured panels.*



## CHAPTER VI

# SHOWCARD STYLES

IT is quite an easy matter to make a showcard attractive and effective when it is embellished with an illustration. The picture always arouses interest and it can be very expressive.

In showcard work, however, it is not always possible to use illustrations, neither is it always desirable. In such cases, what a showcard may lack through an illustration it should make up in good lay-out and well presented lettering, although, as mentioned in a previous chapter, colour can be a force in creating attraction.

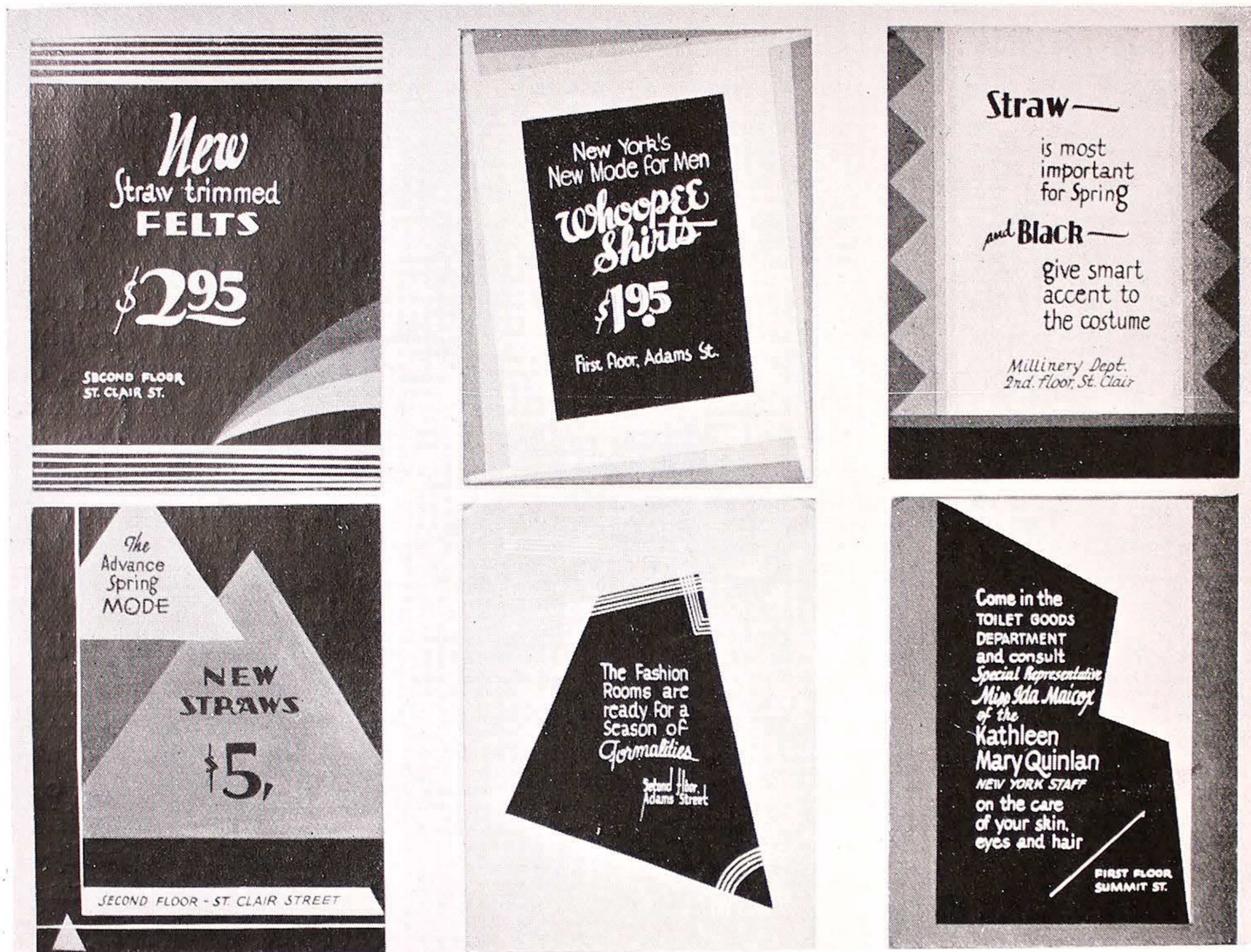
The illustrations on the opposite page clearly show how the judicious use of decorative lines, shadows, and panels, can help the layout, and space the copy

more effectively when plain lettering is used.

It is an acknowledged fact that the average shopper in this modern age of speed, will not take the time or trouble to wade through a mass of copy on a showcard. Therefore the card writer must discriminate and not try to cover the whole space with descriptive copy.

Experts agree that at least one half of the whole surface of a card should be quite clear of any copy matter, and this can only be obtained by good lay-out and clever spacing.

These simply designed, modernist showcards were created and successfully used by a large American departmental store.



Six simply designed modernist cards used by a large American departmental store.

## THE PANEL

One of the finest decorative aids that has ever come to help the showcard writer is the panel. When he is tired and rushed, and his brain refuses to produce those original styles for which the customer craves, how often has the panel come to his assistance, suggesting that he can turn it this way or that way—and the result is a card of striking originality, although the hypercritical believer in the old style would probably say, "There's nothing in it." A designer said he blessed the man who first thought of the panel. He was one of those great minds that reveal themselves once in an epoch—like the inventor of the wheel and the arch and the door—things so absurdly simple that it is surprising they should need to be discovered. The principal considerations which determine whether a panel on a card is an attraction or an eyesore are shape and proportion. The panel must be of just proportion when weighed against the remainder of the card, and it must be beautiful in shape. Otherwise, it is a failure.

The panel should serve a definite purpose. It should not be used, just for the sake of using it. It acts as a frame to the matter within, and throws that matter into striking prominence. Although in the illustrations opposite all the matter on the card is within the panel, it is possible (as seen in other illustrations) to frame only certain important matter within a panel. In this way certain information can be made more striking.

I am an enthusiast for the use of the pen by showcard writers. I contend that the pen is an excellent tool to use for producing a good effect within the time

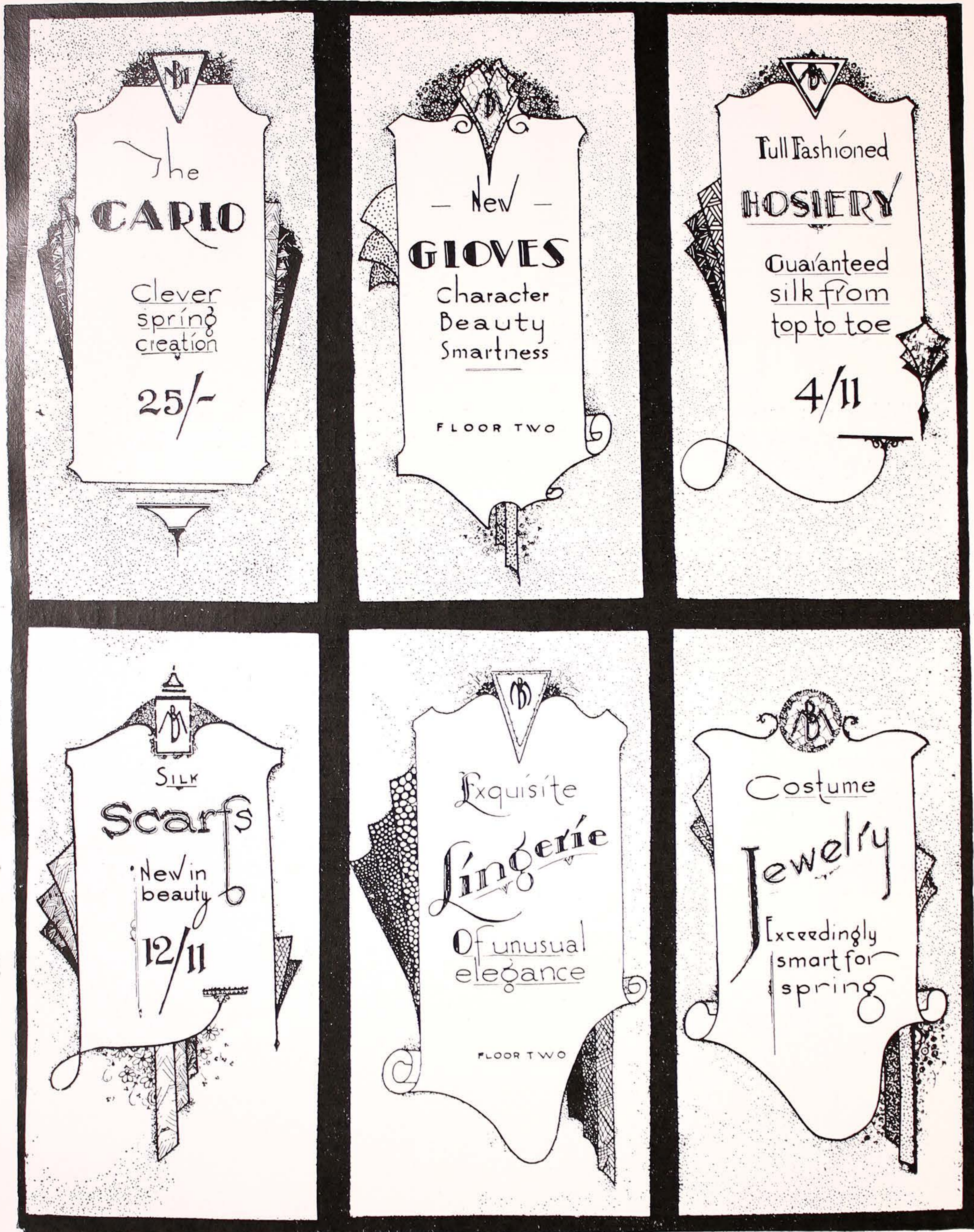
limits and cost limits of modern showcard writing.

The bringing together in the form of a harmonious card of those two great helpers of the writer, the panel and the pen, is a work deserving of the attention of all craftsmen. I think that, with a little practice, the pen can be employed in conjunction with the panel to produce most charming results—and often without going to more than one colour.

Consider the six cards illustrated on the opposite page—they are all straightforward black and white compositions, done with a pen, using black ink on white card—the airbrush has just been used sparingly to touch in the backgrounds and break the dead monotony of the white card. The panels are simple but unusual—note the freedom of the stroke and the apparent informality of the composition. The backgrounds to the panels—that is the triangular shading—may seem rather intricate, but the competent pen-man will know that the use of repetition features like, for instance, the circles in the centre card of the bottom row, look as if they take more time than they actually do. The fact is, that with the pen, effects that look intricate—and are meant to look intricate—can be done as easily as hanging up one's hat; they become, with practice, purely mechanical.

### A TOUCH OF COLOUR.

Such cards as those illustrated could, of course, be given a touch of colour, and would probably be better for it—that is not so much the point as that they *can* be done in black and white and still be very creditable advertisements.



Striking panned cards, demonstrating the use of panels.

## FURTHER PANEL LAY-OUTS

Taking the top two and bottom two illustrations on the page opposite, I should hesitate to describe these as extraordinary pieces of showcard design (they are, in any case, only suggested "rough" lay-outs), but at the same time they illustrate the point I wish to make, that by the employment of a little brainwork in the lay-out and the application of its panel, quiet ordinary material can be lifted out of the rut of the commonplace. Take the first card, "Shoes," for example—its principal features are the employment of bands, and the diagonal snapping off of the corners; neither of these operations adds materially to the time spent on the job, yet they have brought it up with an air that would have been lacking in a simple panel design.

The card for "Suits," similarly, is given life, not only by the vertical lettering but

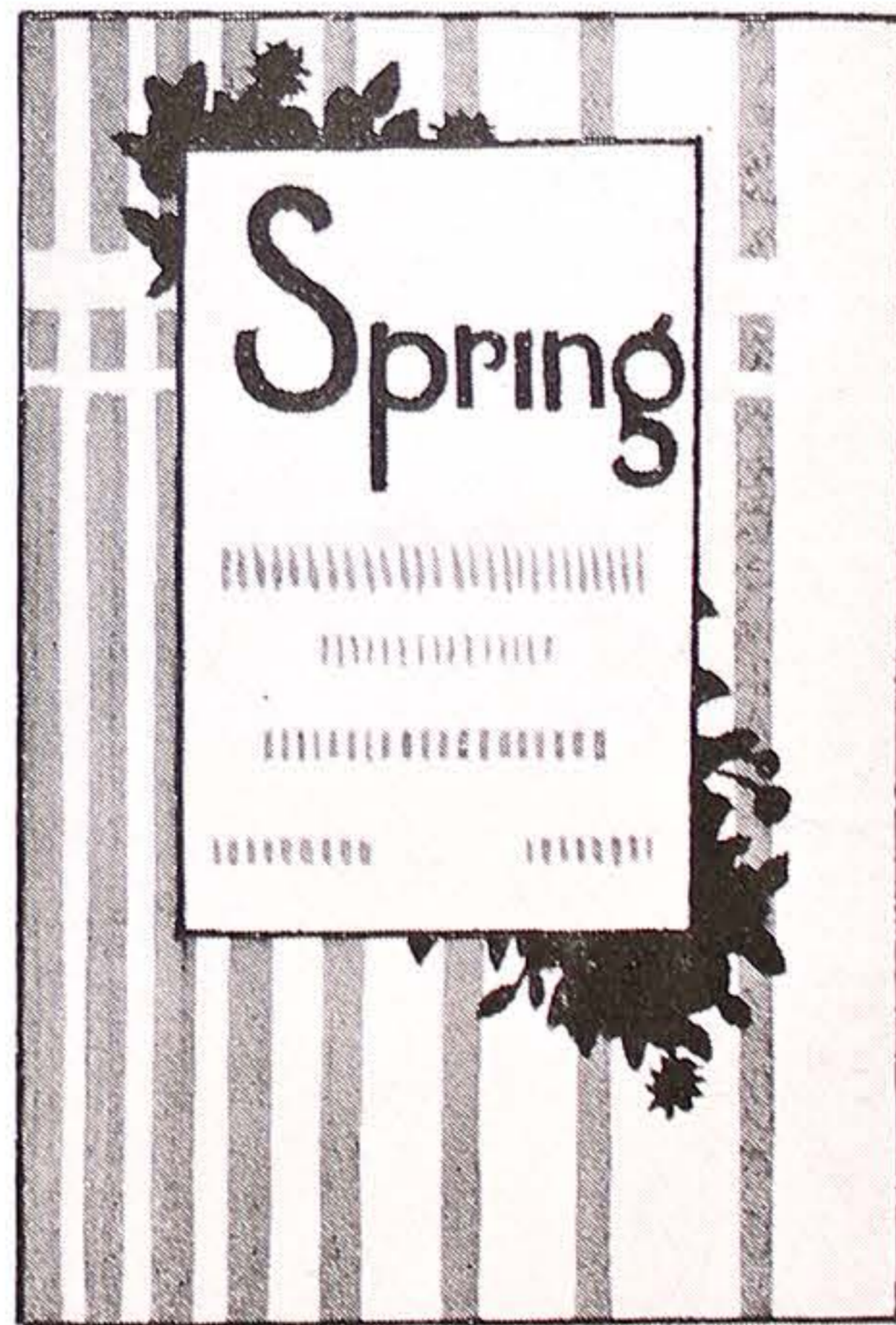
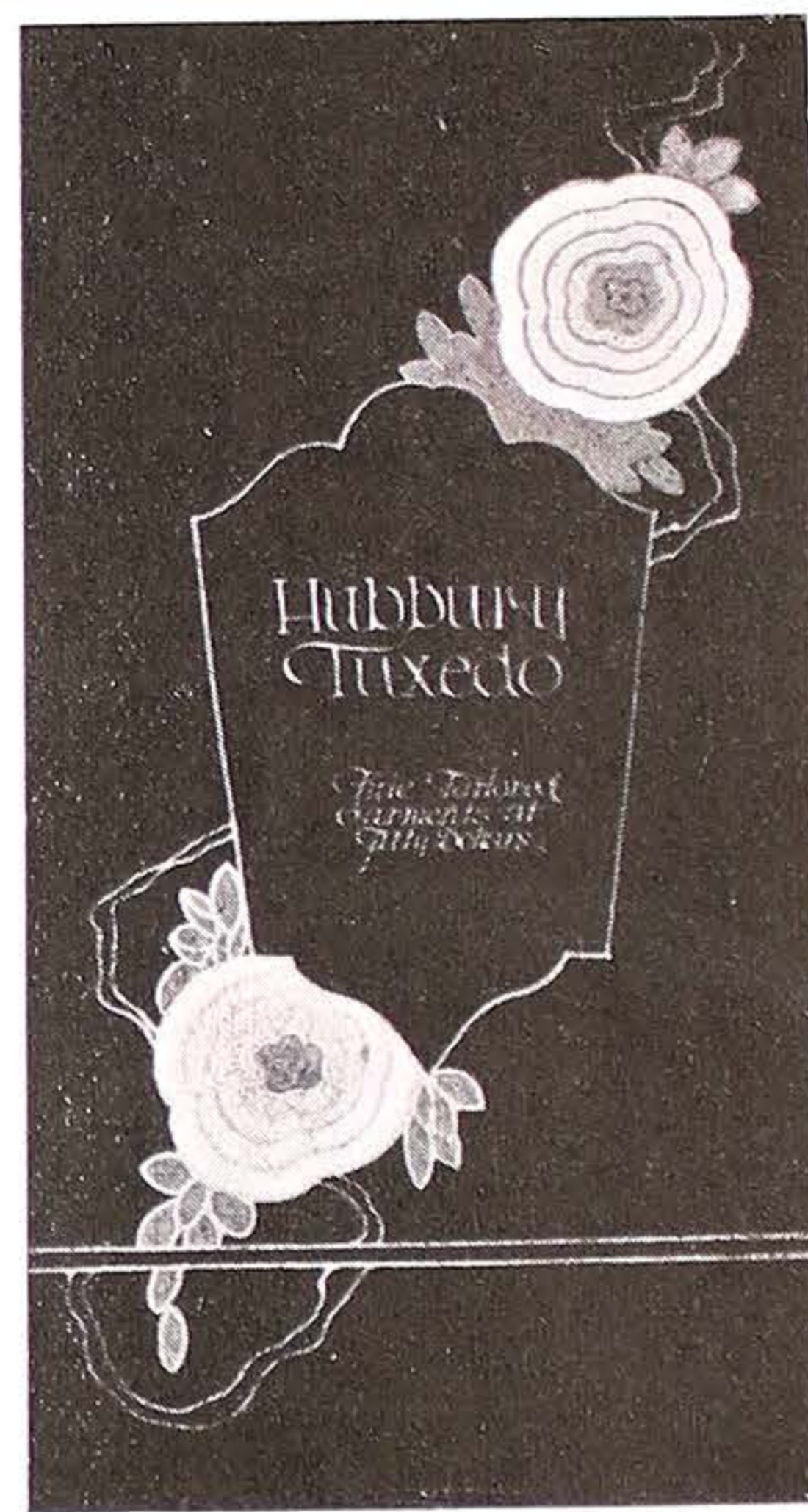
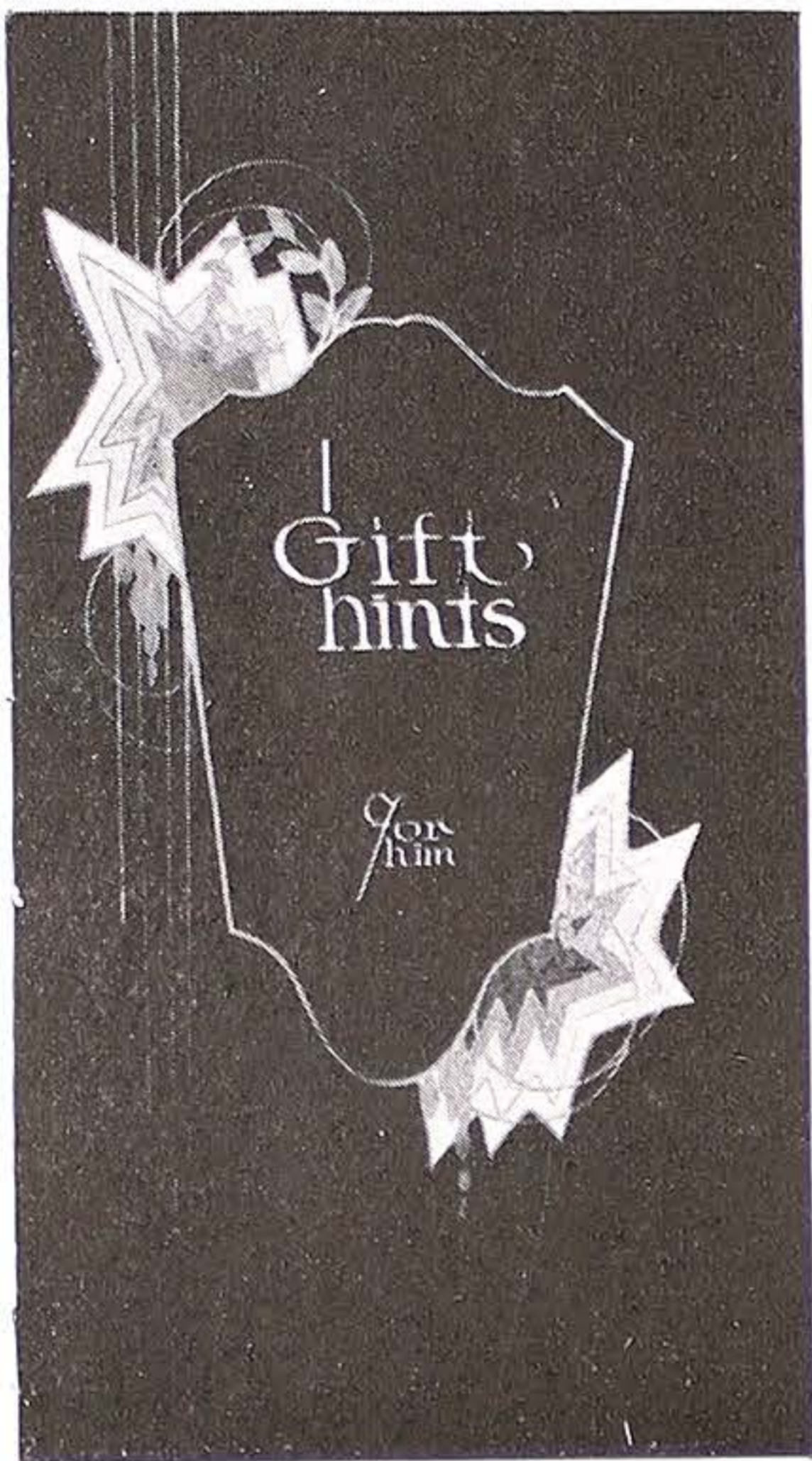
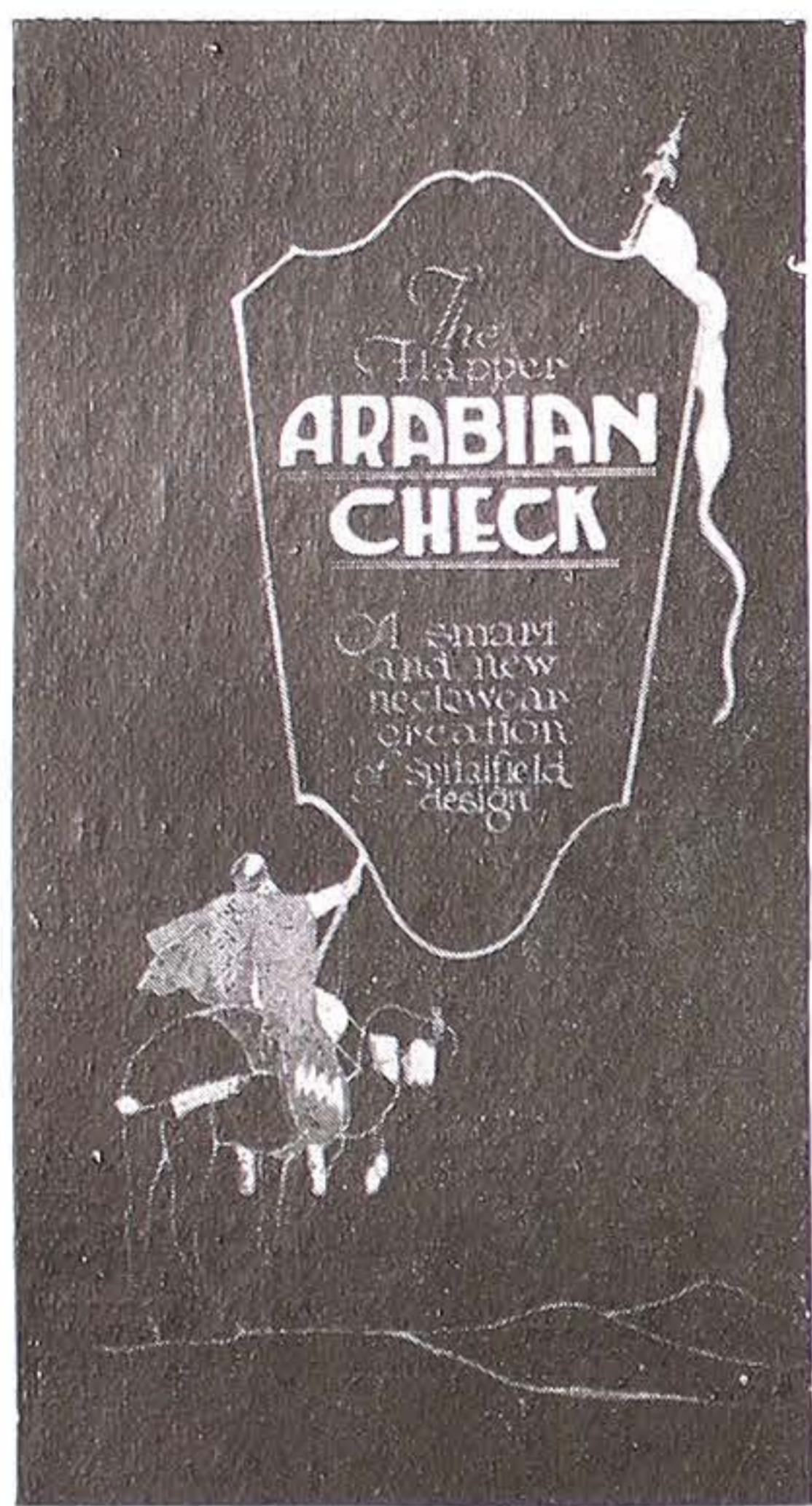
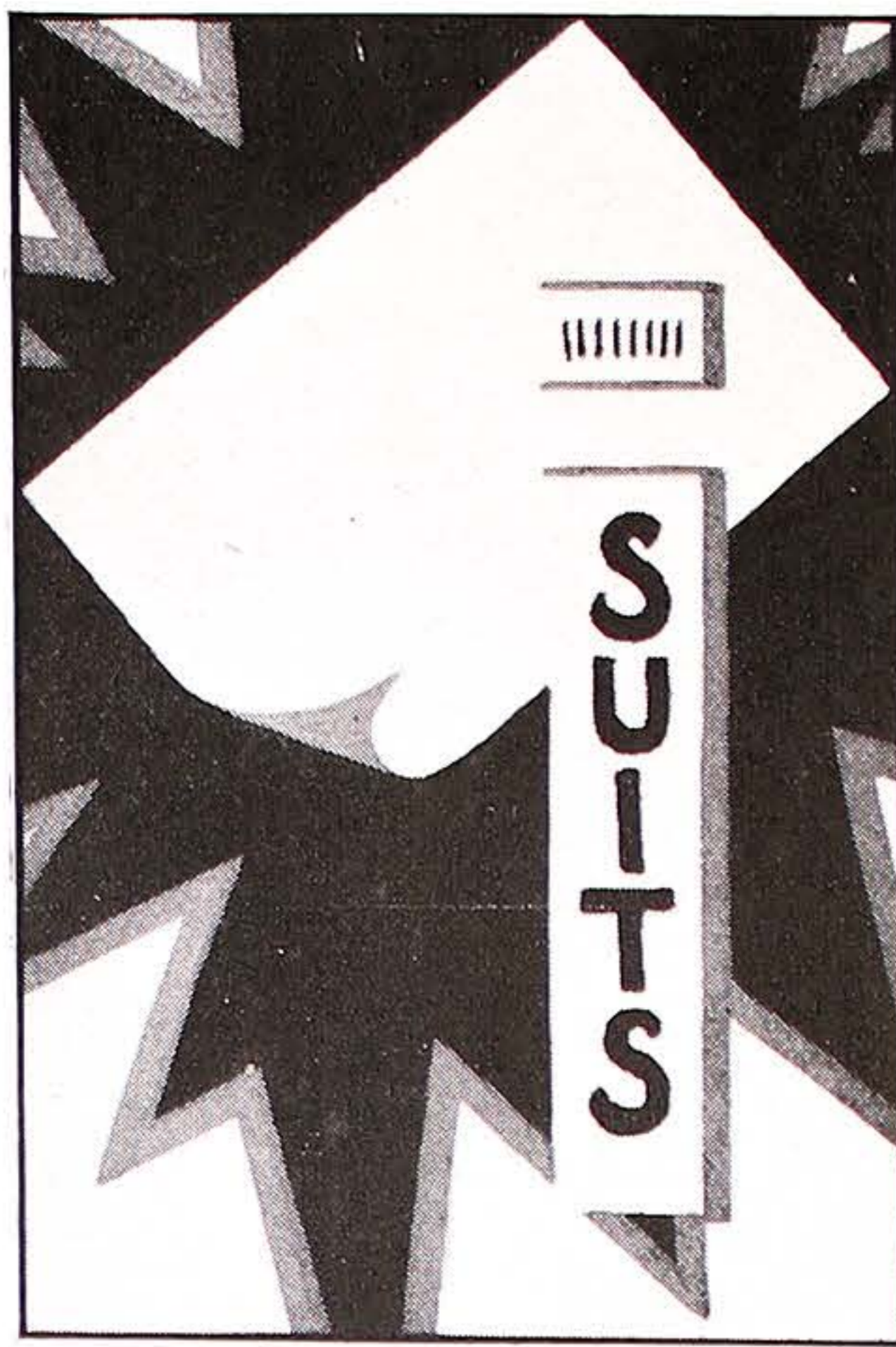
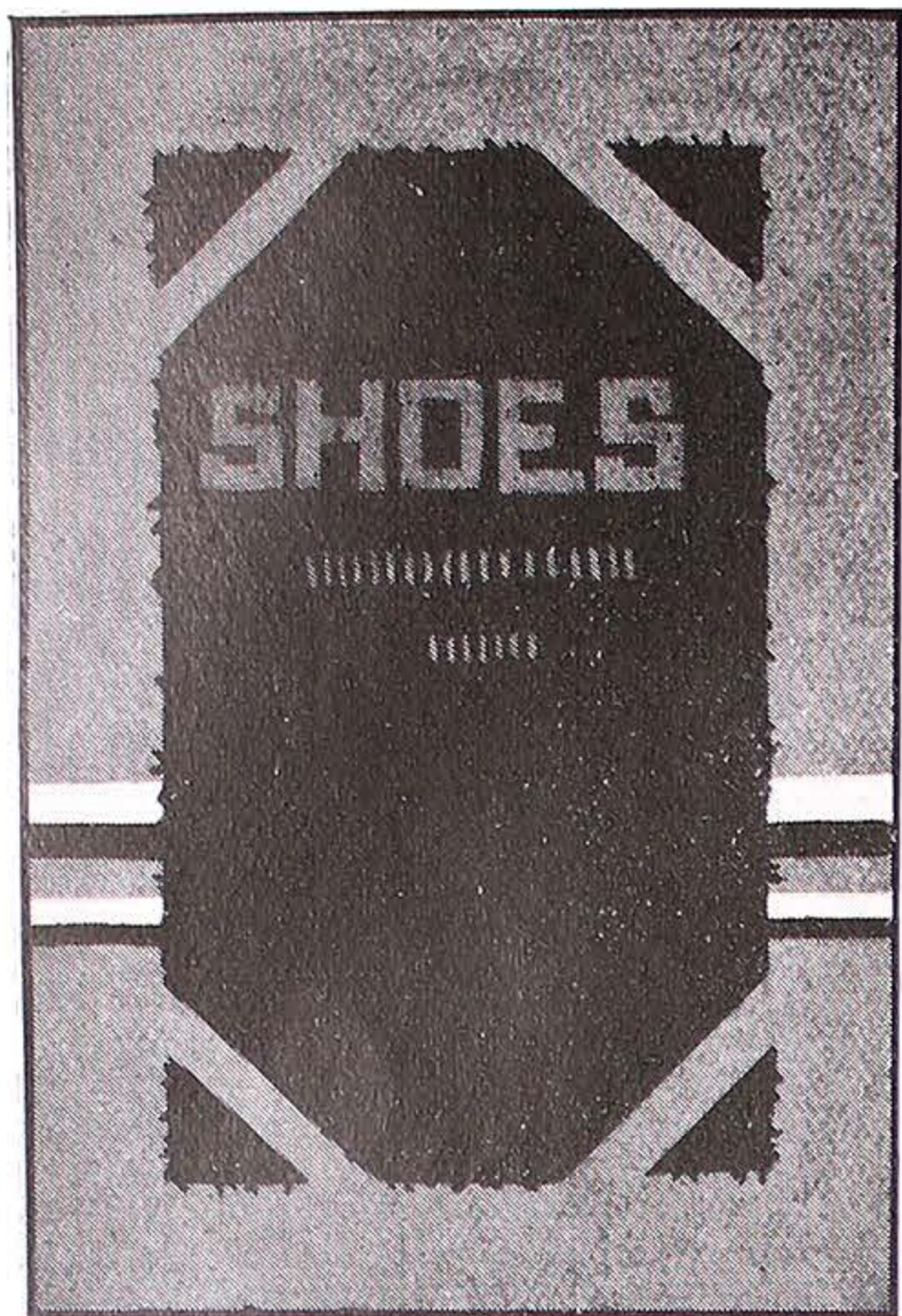
by the irregular (some would call it futuristic) background, and by the odd relation of the panel to the card.

The two bottom cards show further "different" treatment of the panel. Summer is expressed by the high sun, and Spring is rather attractive, suggestive of the season.

If originality can be obtained by such simple methods in plain wash sketches, how much more so can it be achieved when the forces of colour are also brought into play?

The three middle cards show very much decorated panels—in fact, decorated to a point that they almost become insipid.

For certain types of articles, such as perfumes, and delicate and dainty things, this type of design is very appropriate.



### BLACK AND WHITE CARDS

The five showcards illustrated on the opposite page show the novelty provided by reversing the more usual process, and using white and light colours on a black background.

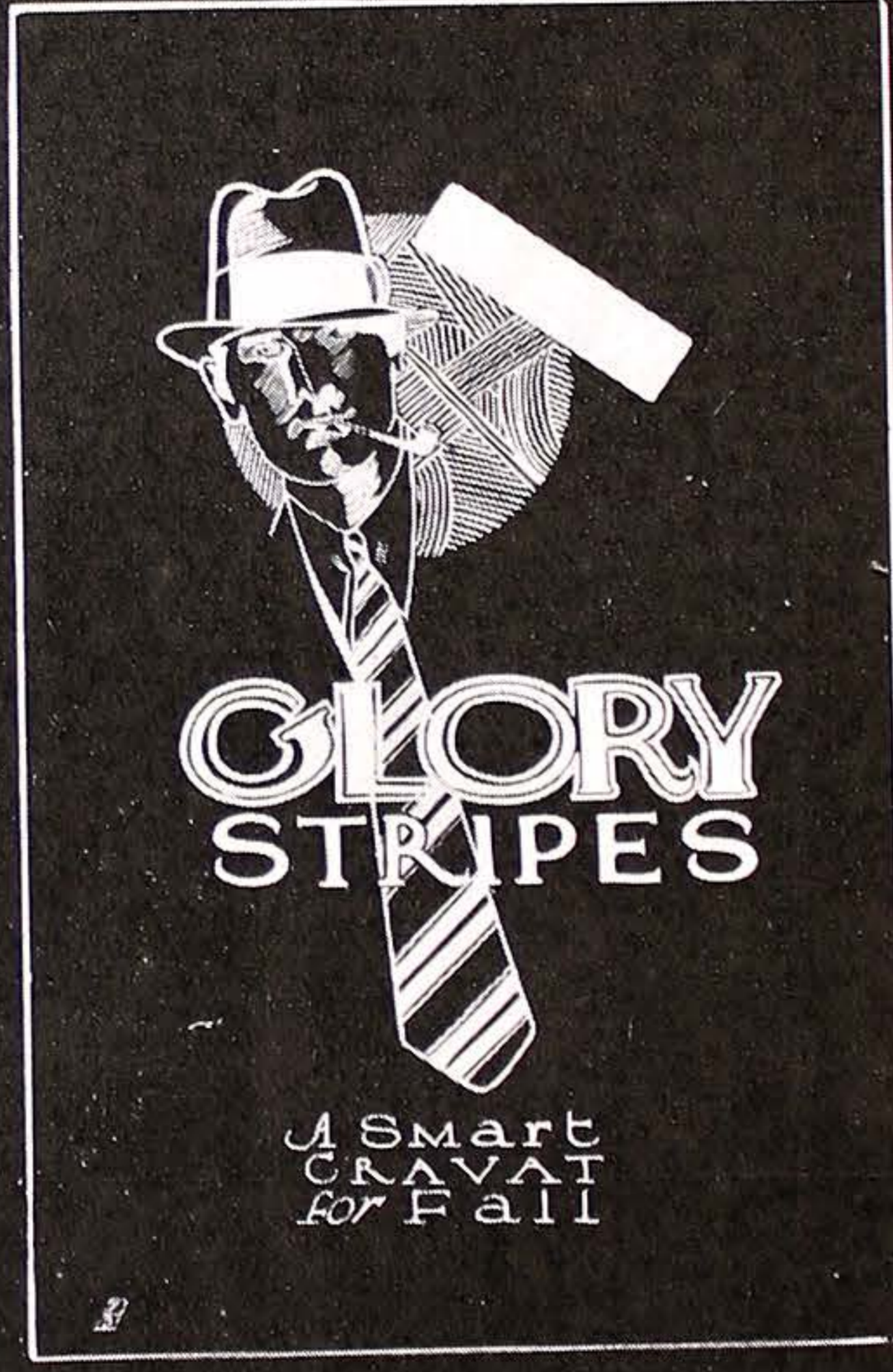
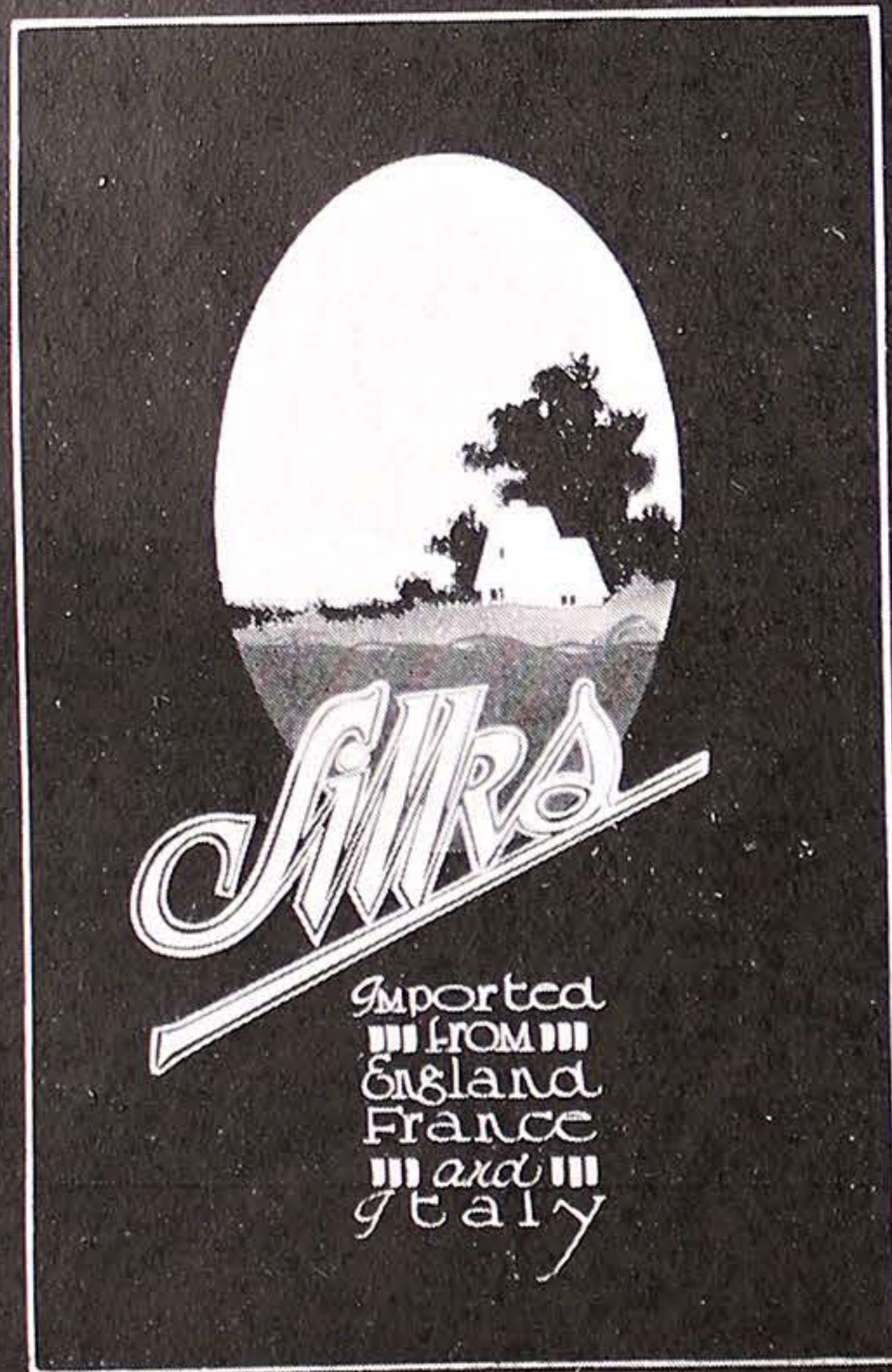
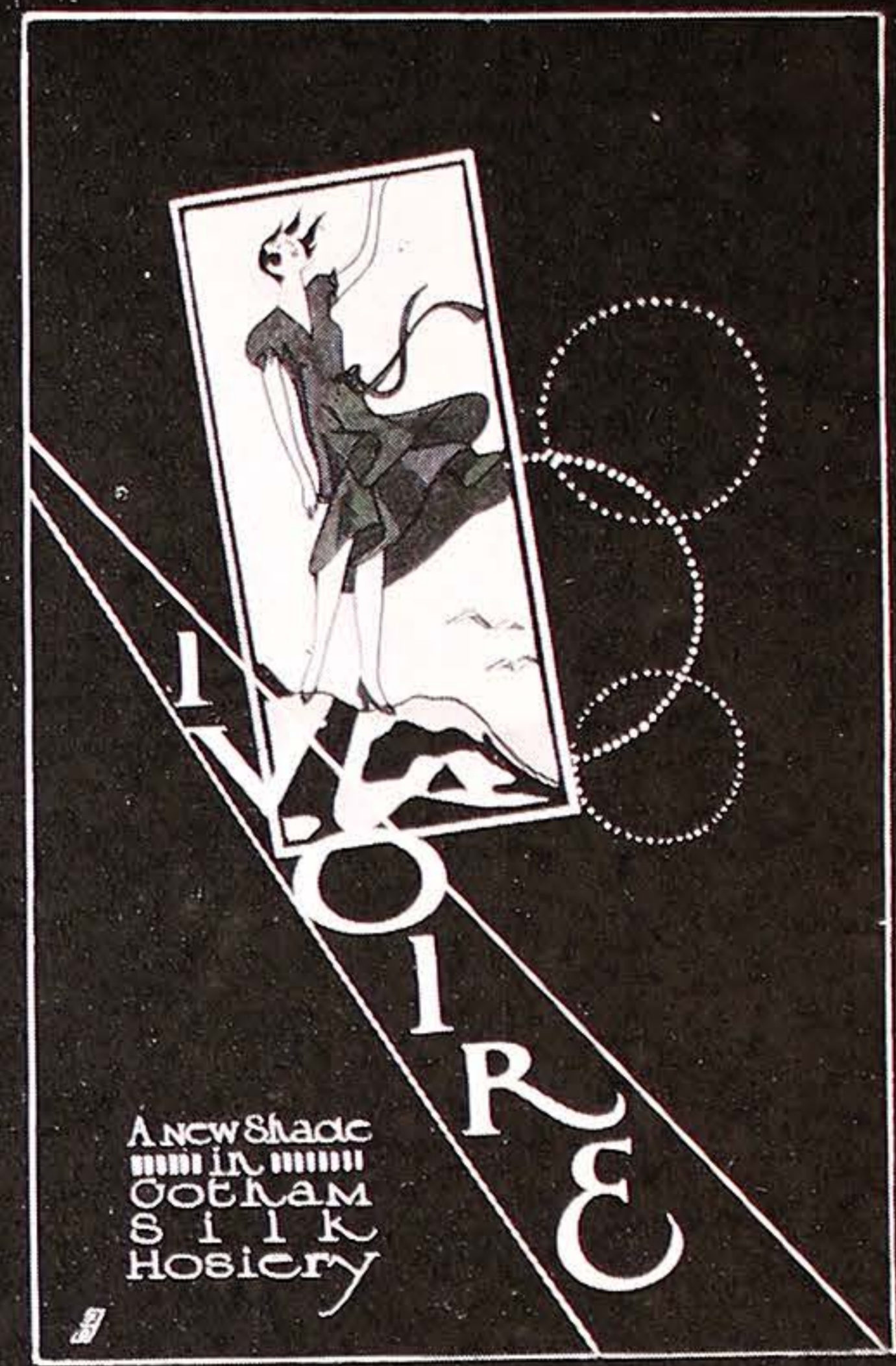
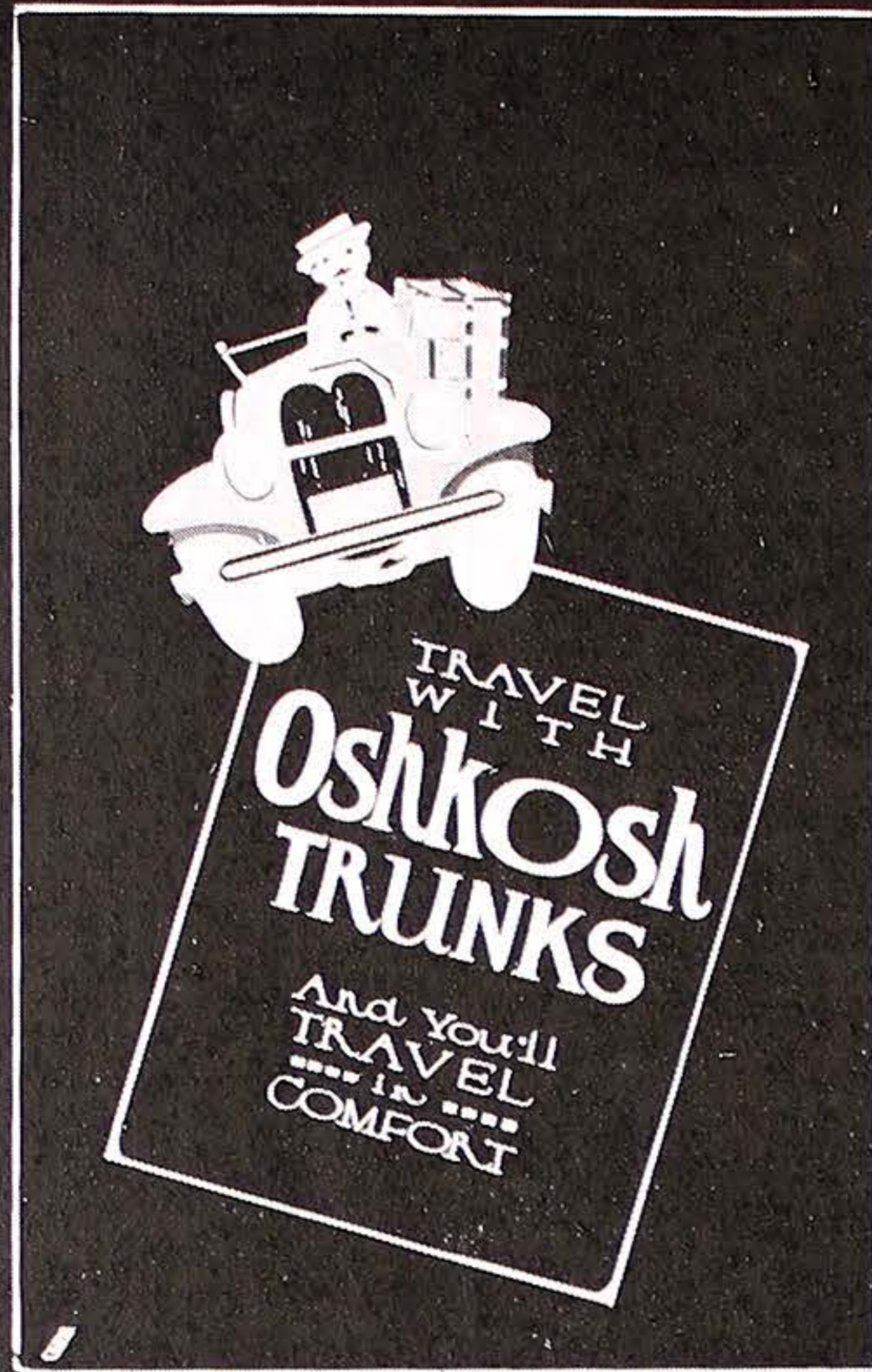
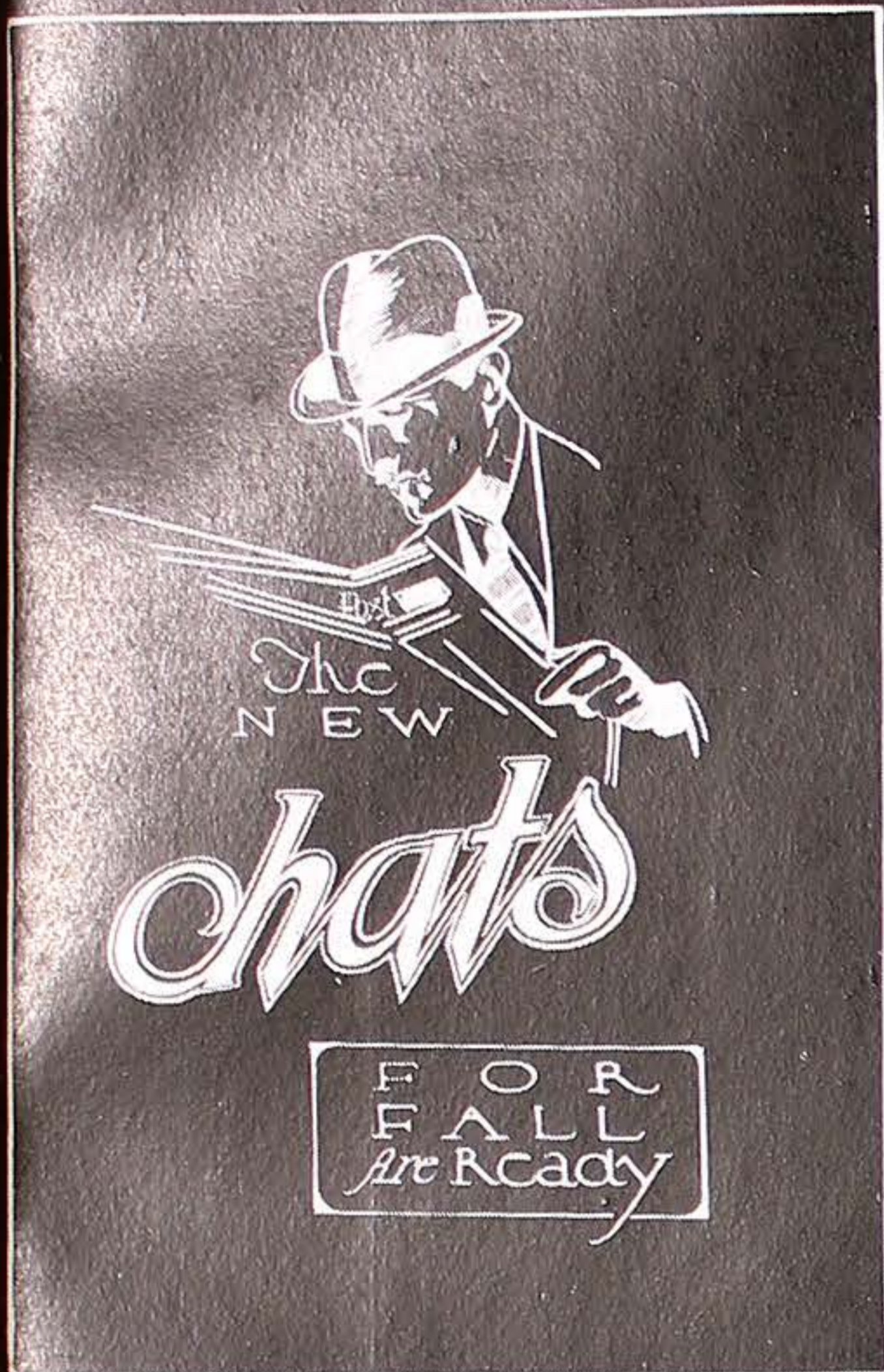
Although there is nothing very elaborate about any of the designs, the attractiveness of their lay-out, together with their pictorial representation commends them to the showcard writer in search of ideas.

The suggestions shown on page 32 are excellent examples of black and white cards without pictorial representation. The size of these cards is 12 ins. by 10 ins., they are eight-sheet in thickness, and the lettering chiefly water colour applied with a brush, the same size brush being used for

both the large and small lettering. The small black lettering at the base of the top right-hand card is, of course, pen work.

Unless one is perfectly certain beforehand, it is best to sketch the lay-out and the design on the back of the card with this type of work, as pencil marks are very difficult to remove without damaging the black surface.

Turning to page 33, these examples of black and white work, were written throughout with extra dense Indian ink, and "Drawlet" pens, on a white smooth surface card, and measured 12 ins. by 18 ins. For large size letters or prices, water-colour applied with a brush would be preferable.





BLACK AND WHITE—(continued)

Special Offer / **Moët & Chandon**  
**Champagne**  
**10!** Per Bott.  
**5/6** Half Bott.

**V.F.O.** Special  
**Scotch Whisky**  
**12'6** Per Bottle  
Half Bottle **6'6**  
A choice blend of finest Highland Whiskies.

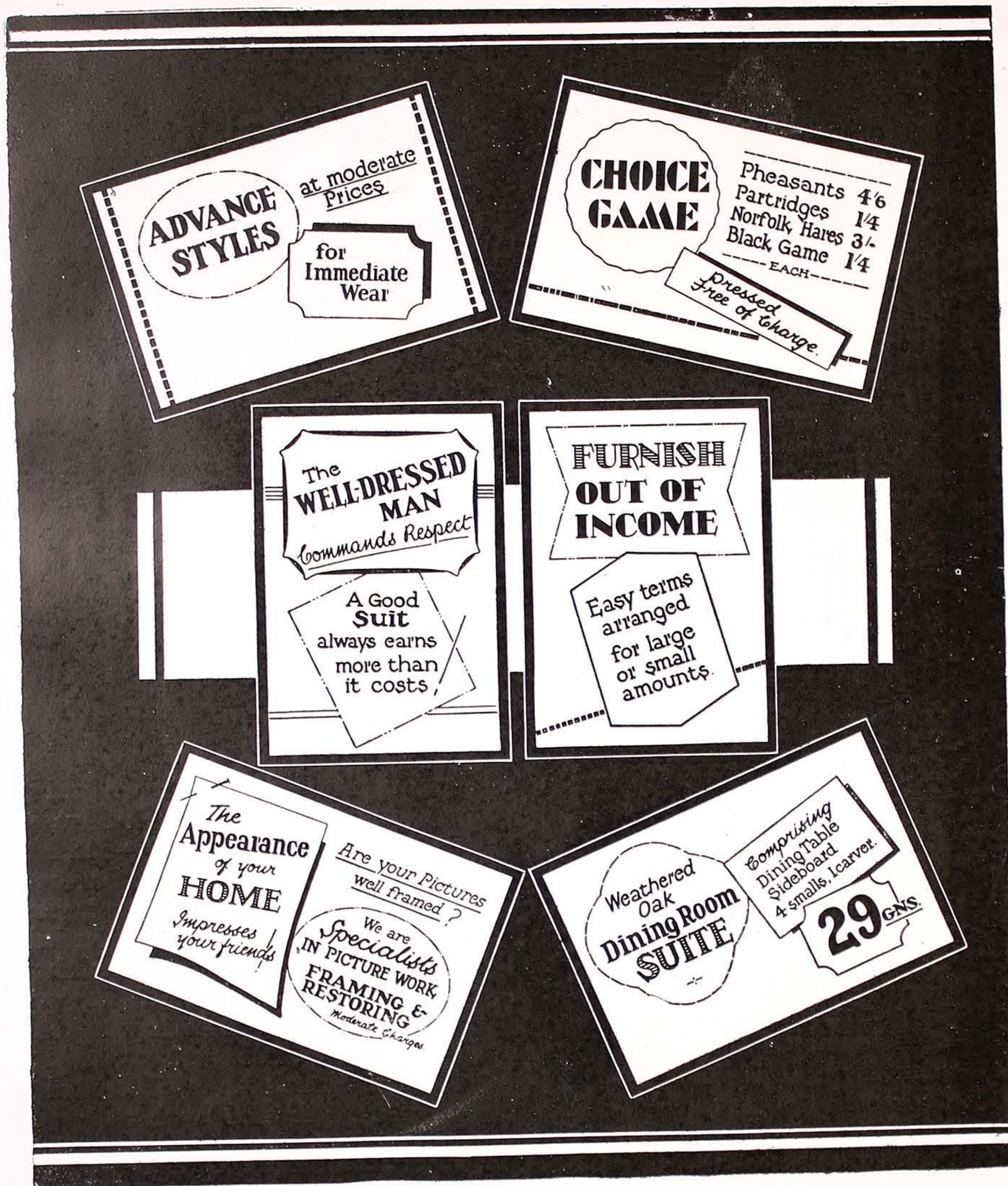
**Old Brown Sherry**  
**4!** per bottle  
**2'3** Half Bottle



Try a  
**British Liqueur!**  
Creme de Menthe **6<sup>D</sup>**

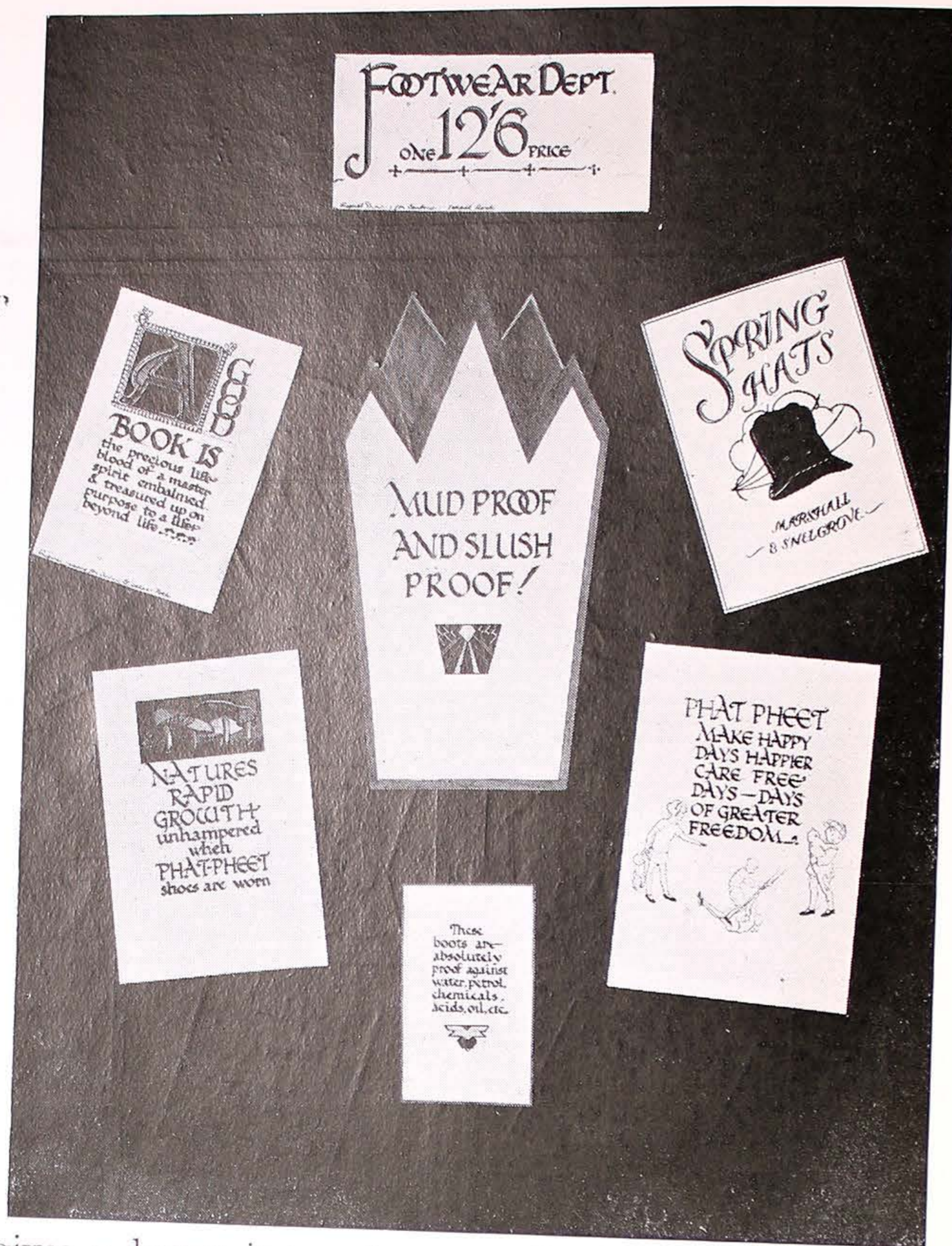
Black and white work by Chas. Dickens.

BLACK AND WHITE—(continued)



Examples of showcards by Chas. Dickens referred to on page 30.

CARDS  
WRITTEN  
IN  
"TEXT"



No alphabet gives a better impression of good style than "Text" well written and well laid out. This alphabet lends itself to the highest form of design. It has a very great deal of character, and therefore requires very little in the way of extra decorations.

These cards are written in "Text" and are in very excellent style. They are very interesting on account of the fact that they were executed by a lady designer. It will be noticed that each one is beautifully laid out in proportion with the card, and the treatment and the lettering and the lay-out is in complete harmony.

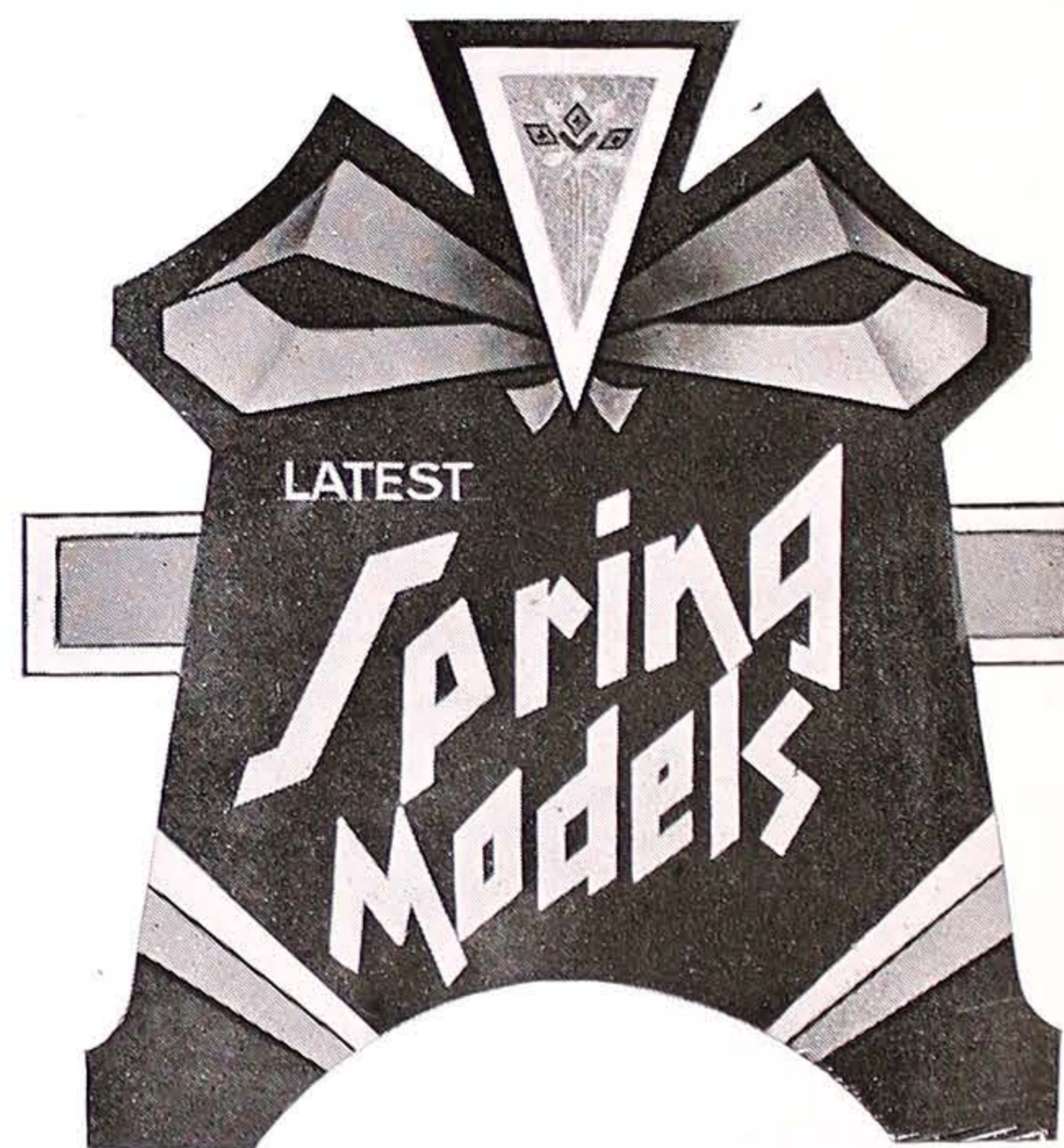
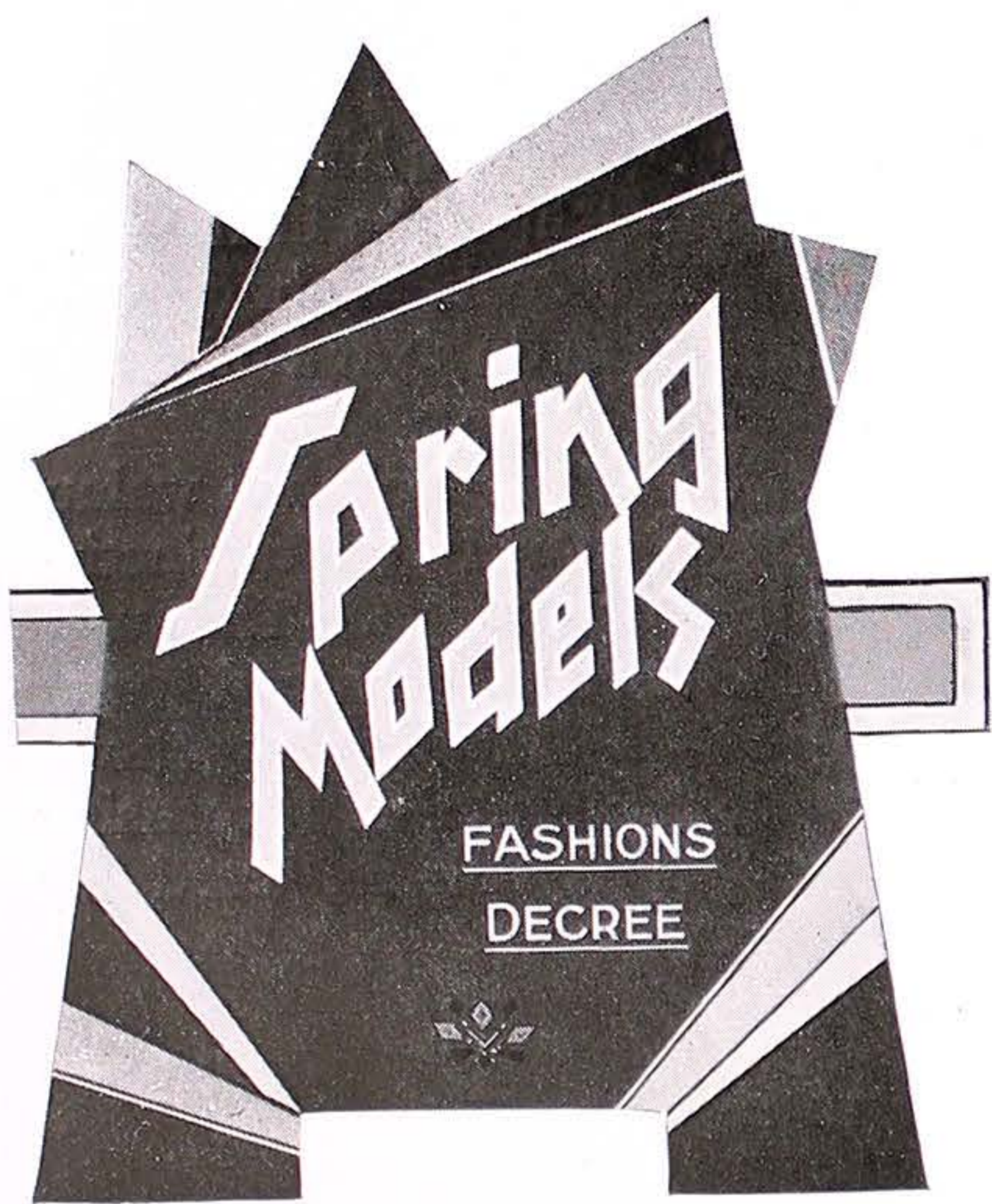
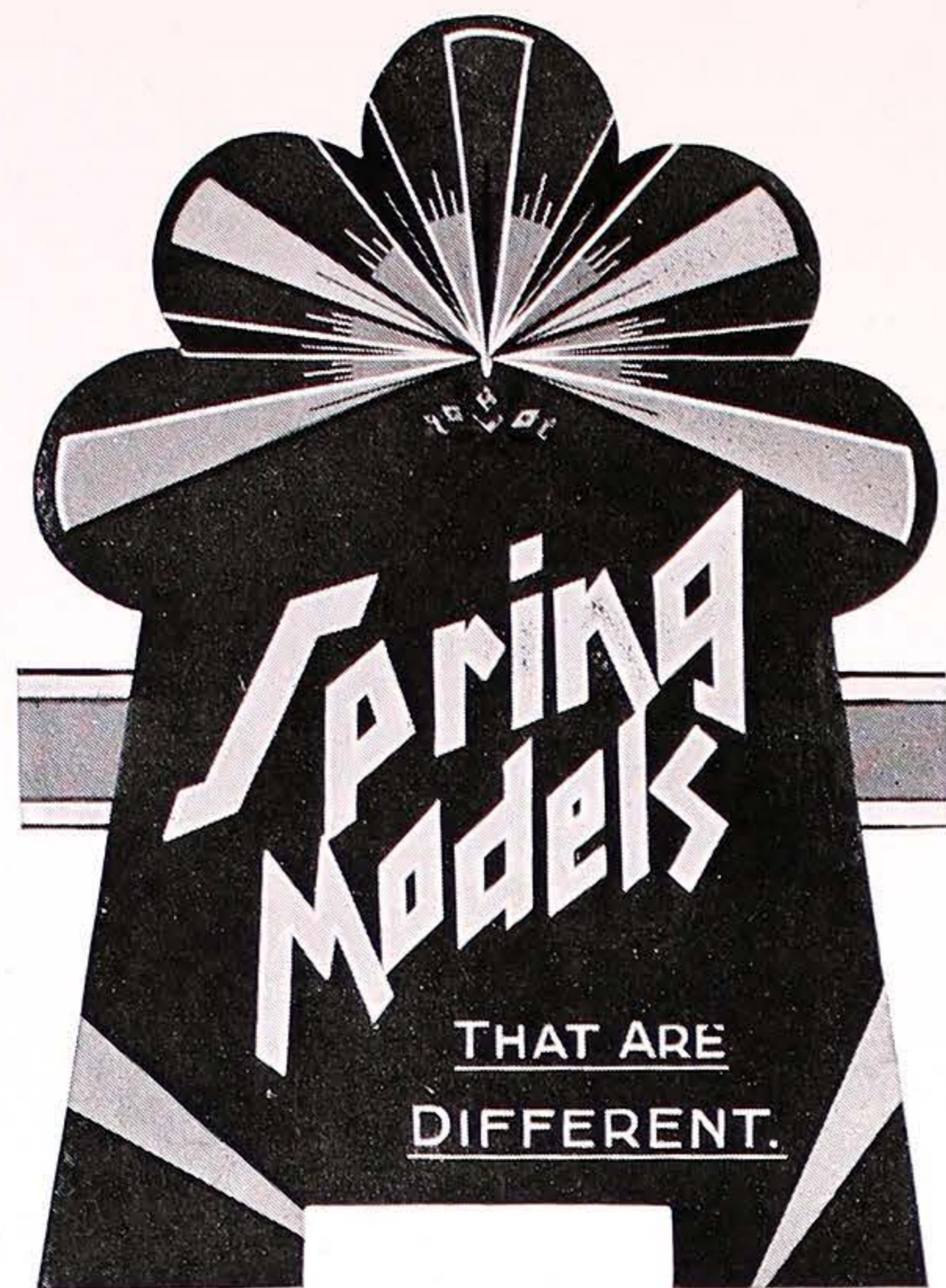
The price card (at the top) was lettered in plain black on white, measuring 6 in. by 12 in., and the one with the illuminated initial (a Good Book) was executed in Old Missal and Black Letter style on a 8 in. by 11 in. card. Both these examples were written with a pen.

In the large keystone shaped card seen in the centre of the group, with a five-pointed cut-out top, the spacing, lay-out, lettering and execution are not so good, but the design intended for a modernistic setting and the coloured illustration are well carried out.

In the three other examples shown at the bottom, that on the right, which is illustrated with plain line drawings showing kiddies at play, is better.

The panel decoration, illustrated at the top of the left card, with its mushroom subject, is carried out in colours. The small upright card at the bottom is on a fawn-coloured ground.

In the examples of the small millinery poster with the name of Marshall & Snellgrove, and the large design of a white sale poster (above), we have two good examples of speculative design work executed by Miss Crampton while still a student at the School of Art.



## STOCK CARDS

A wide range of cards for trades of all classes and descriptions are offered by the various manufacturers of stock show-cards. Especially for the small trader, who does not require hand-written work many times during the year, are they most useful.

Although it is appreciated that manufactured cards do not benefit the artist financially, some really original and outstanding ideas can be gained from them. The three illustrations above are well laid out and balanced, and modernistic in design.

### WOOD VENEER CARDS

Certain exclusive stores, especially in the West End of London, make a point of using a standard card with a wood veneer finish. Often this type of card is preferred as it matches or harmonises with the window fittings.

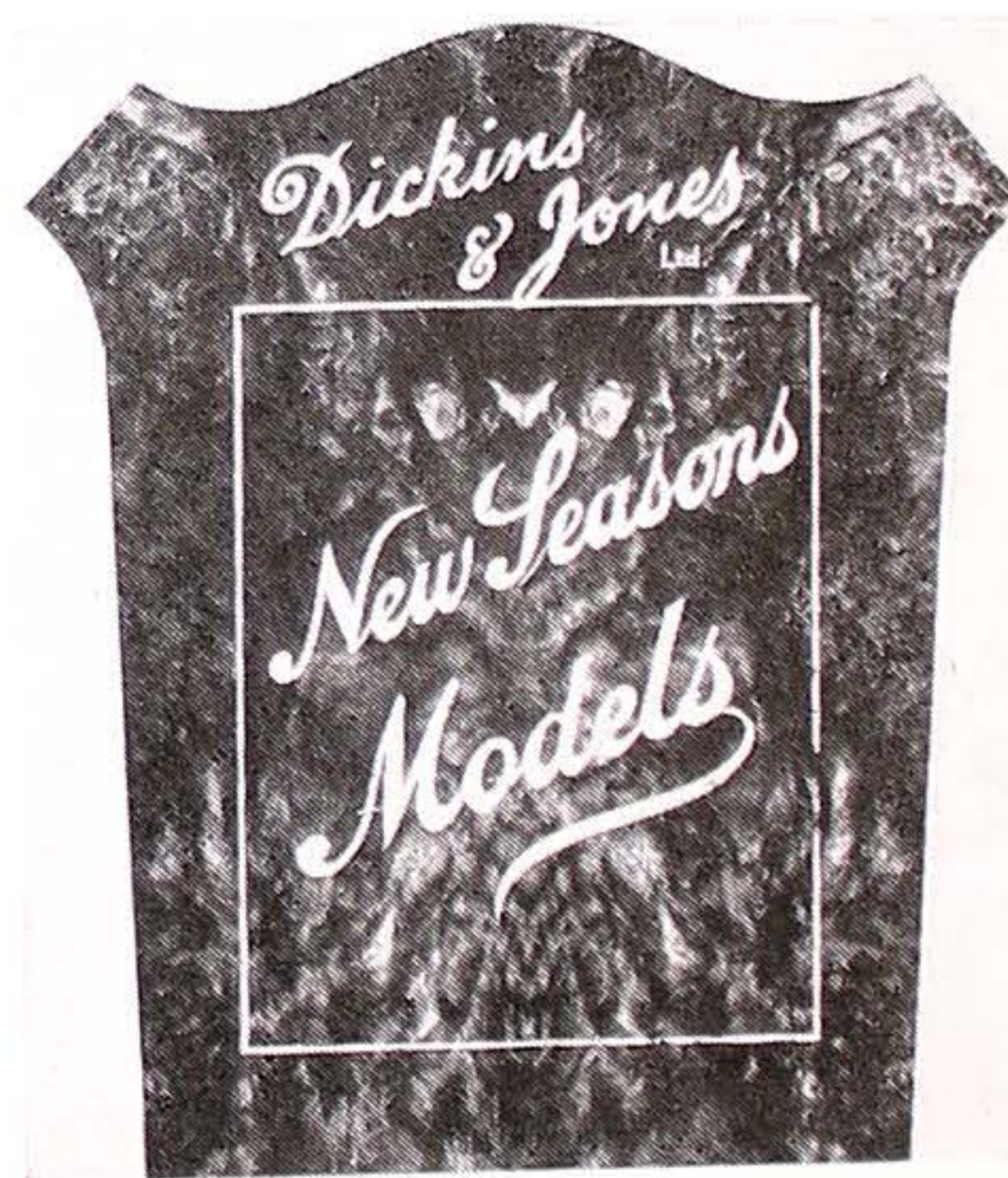
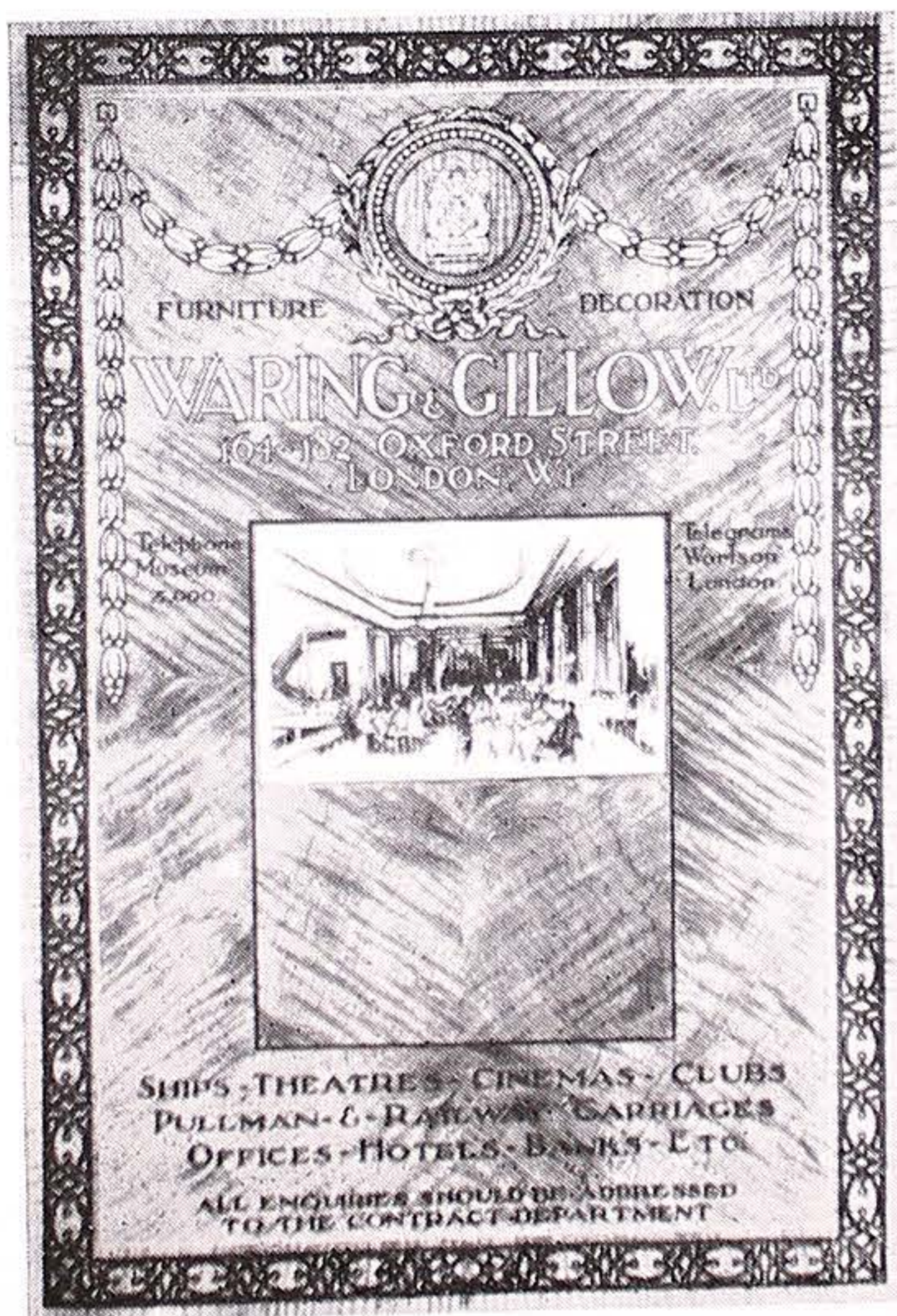
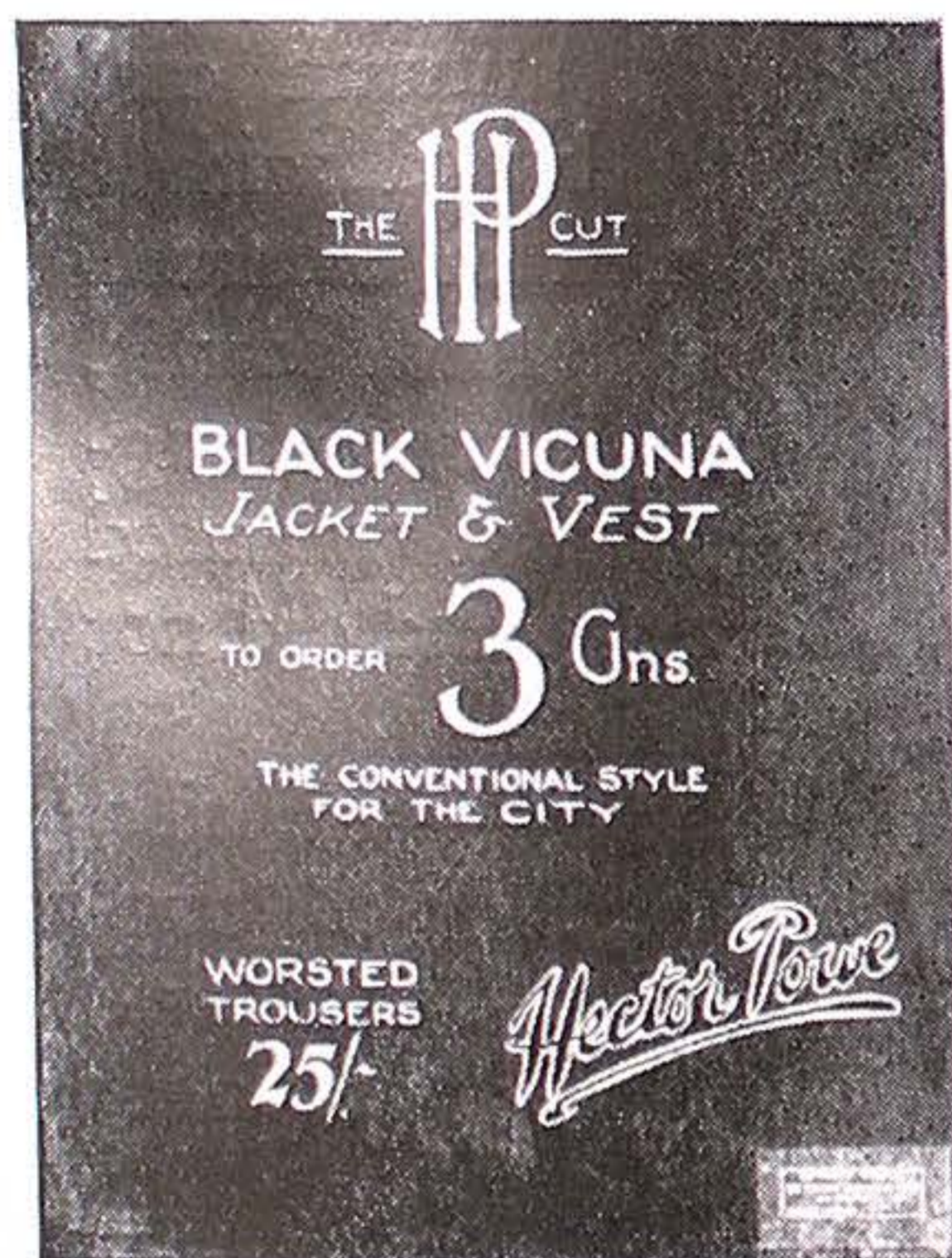
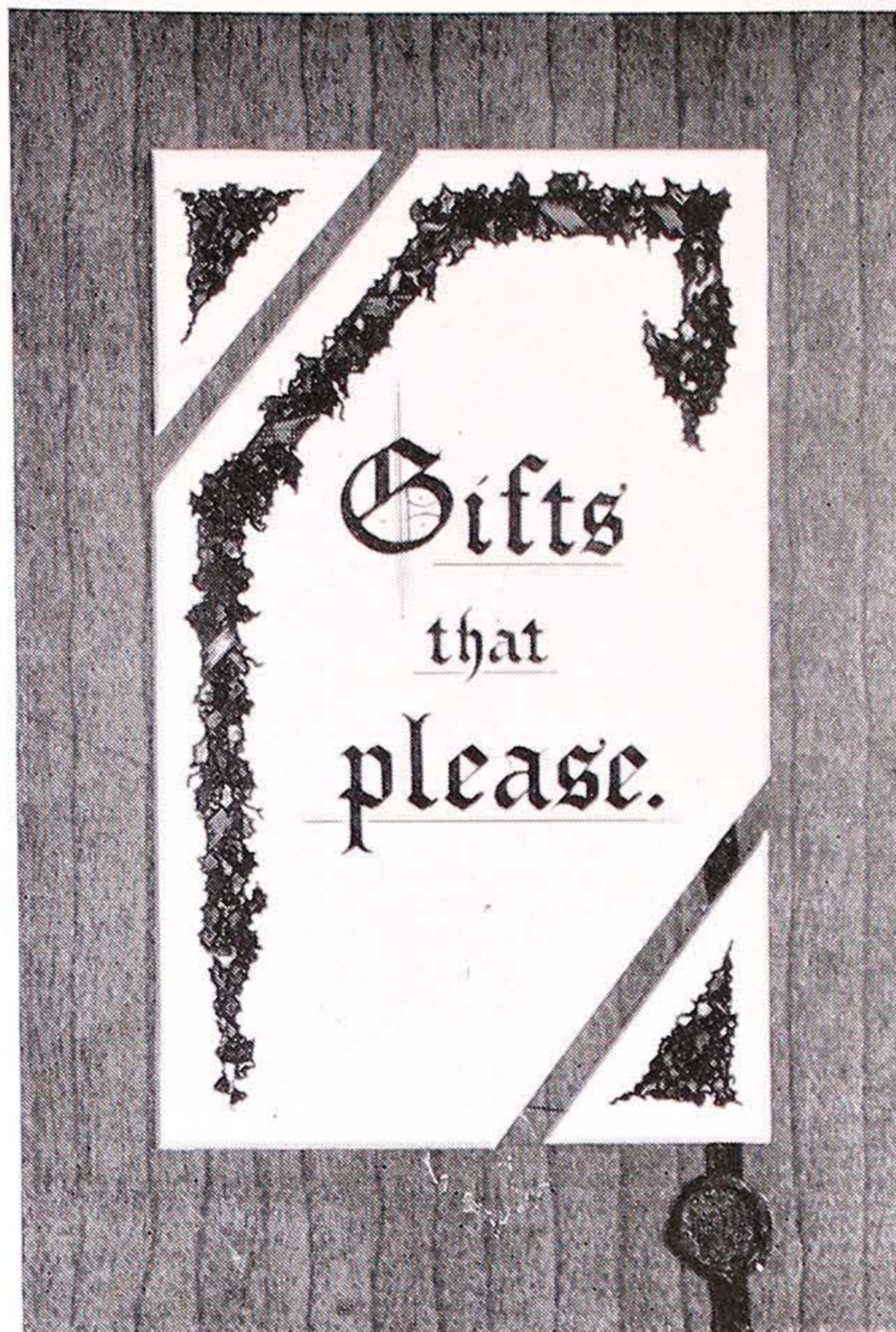
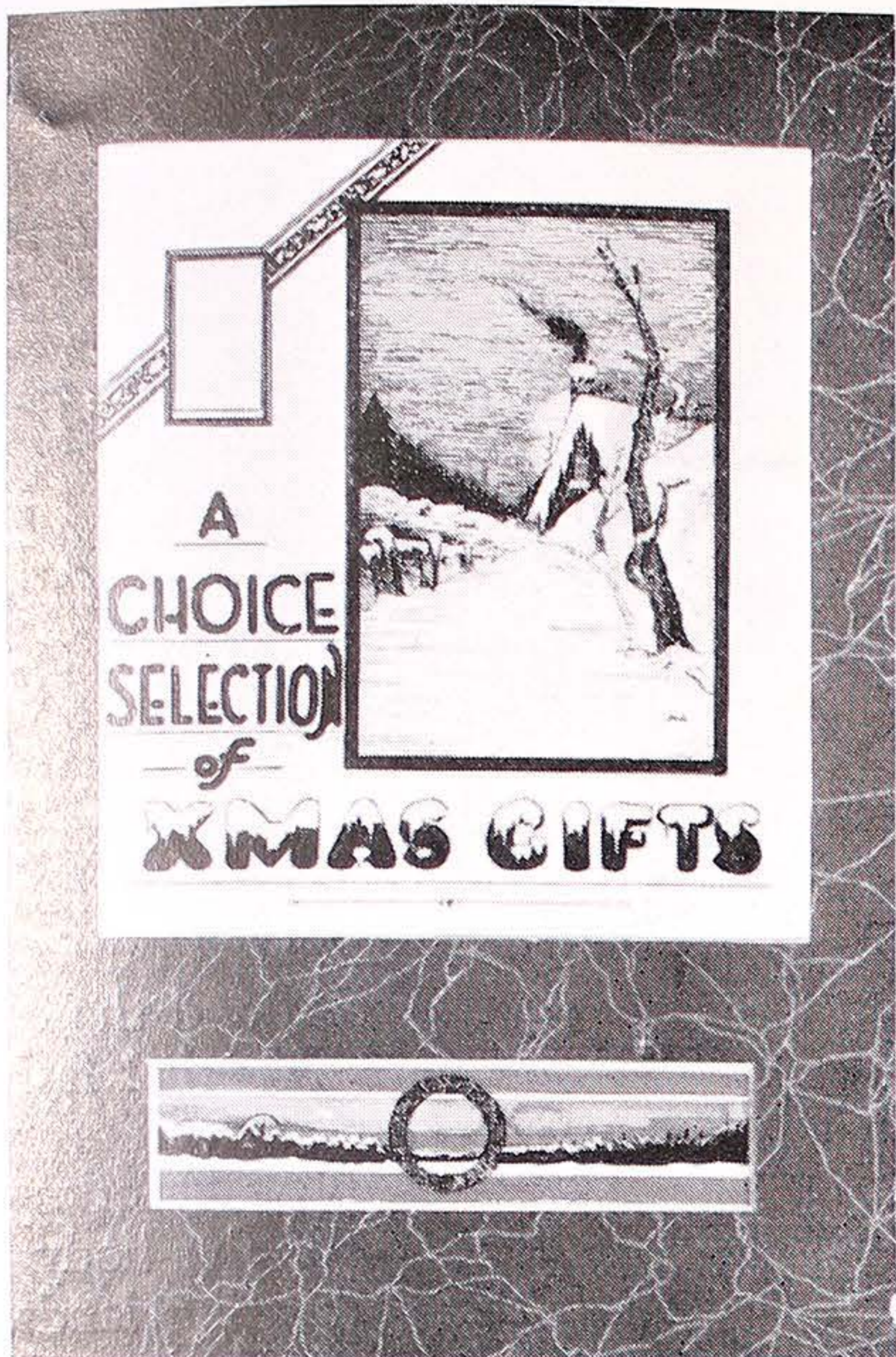
Wood veneer boards have long been a ticket writer's material and some concerns have made extensive use of them, in their various forms. High-class tailors especially show a partiality towards this class of card, as it undeniably suits their windows made to appeal to men.

At the top of the opposite page are two excellent examples of cards which could be used for this purpose. Both are dignified in design, and in the case of the left-hand card, the monogram of the firm concerned could be placed in the little oblong at the top, left blank for this purpose, and in the case of the right-hand card, on the seal at the bottom right-hand

corner. These type of cards are always shown to best advantage if mounted in a suitable gold frame, about 10 in. by 13 in. in size.

The other three cards are carried out by the Nicollwood method. By this is produced an exact reproduction of any of the hard woods, with all their distinctive markings and figurings. Therefore the display man wishing to have his window or interior signs to match, or be in harmony with, the permanent oak, mahogany or walnut equipment, can do so at a minimum of expense.

One is an example of a polished walnut panel with the Hector Powe distinctive style of lay-out and lettering. That used by Dickins & Jones is a shaped panel representing burr-walnut. The last shows a very elaborate example of an advertising showcard of grey sycamore, used by Messrs. Waring & Gillow.



Wood Veneer Cards.

## THE ILLUSTRATED CARD

We have yet to realise to the full the value of an illustration on a showcard.

What the Canadian or American trader requires in his window cards is "attraction force," something "snappy," therefore the card writers over there have made a speciality of the illustrated card, as being the most effective type of attracting the public.

While it is a fact, well known to every practical English sign maker or skilled letterer who has worked in the States, that, taken as a whole, the quality or finish of their sign card work will not stand up to ours, there is a reason for it.

In the first place, skilled work, polished finish, or a lasting job is not expected, on account of the temporary nature of the work. Everything is turned out quickly and cheaply; a showcard may be used for a day or two, and then scrapped, and as competition is keen among the writers, the average trader can afford to indulge in new cards every few days, if needed.

Although the American showcard writer may be lacking in technique or polished finish, there is no getting away from the fact that he is a past master at producing an "effect" or putting "snap" into his card work. Many of their designs and lay-outs, choice of subject, and use of correct colourings are veritable works of art.

Few cards in the individual retailers' windows or speciality shop are seen without being illustrated in some manner or other, usually with a subject having a definite relation to the article on sale.

Colours are carefully employed—fitting them to the subject, and utilising the correct coloured cards to the exigencies of the season, are doctrines well understood by the American card writer.

Opposite is a selection of half a dozen illustrated American showcards, which

gives an idea of the average type of illustrated card used in America.

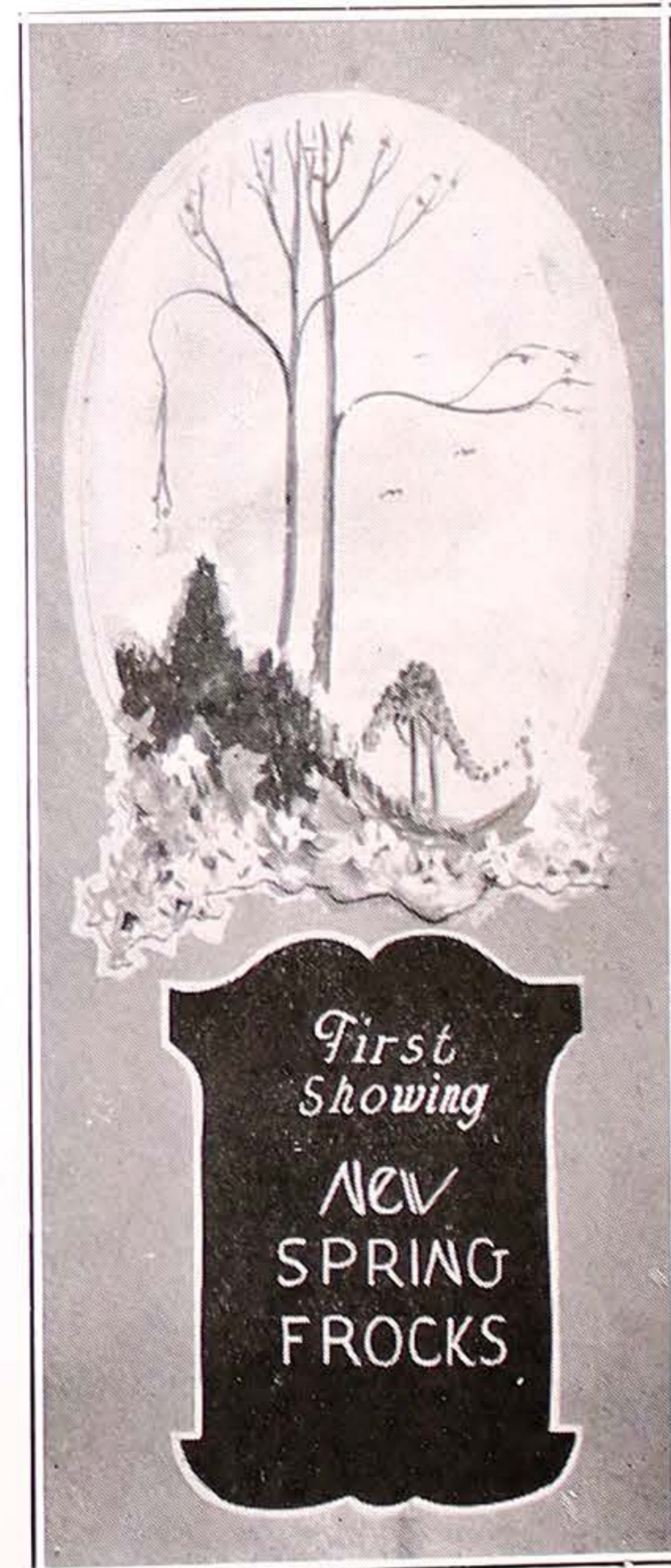
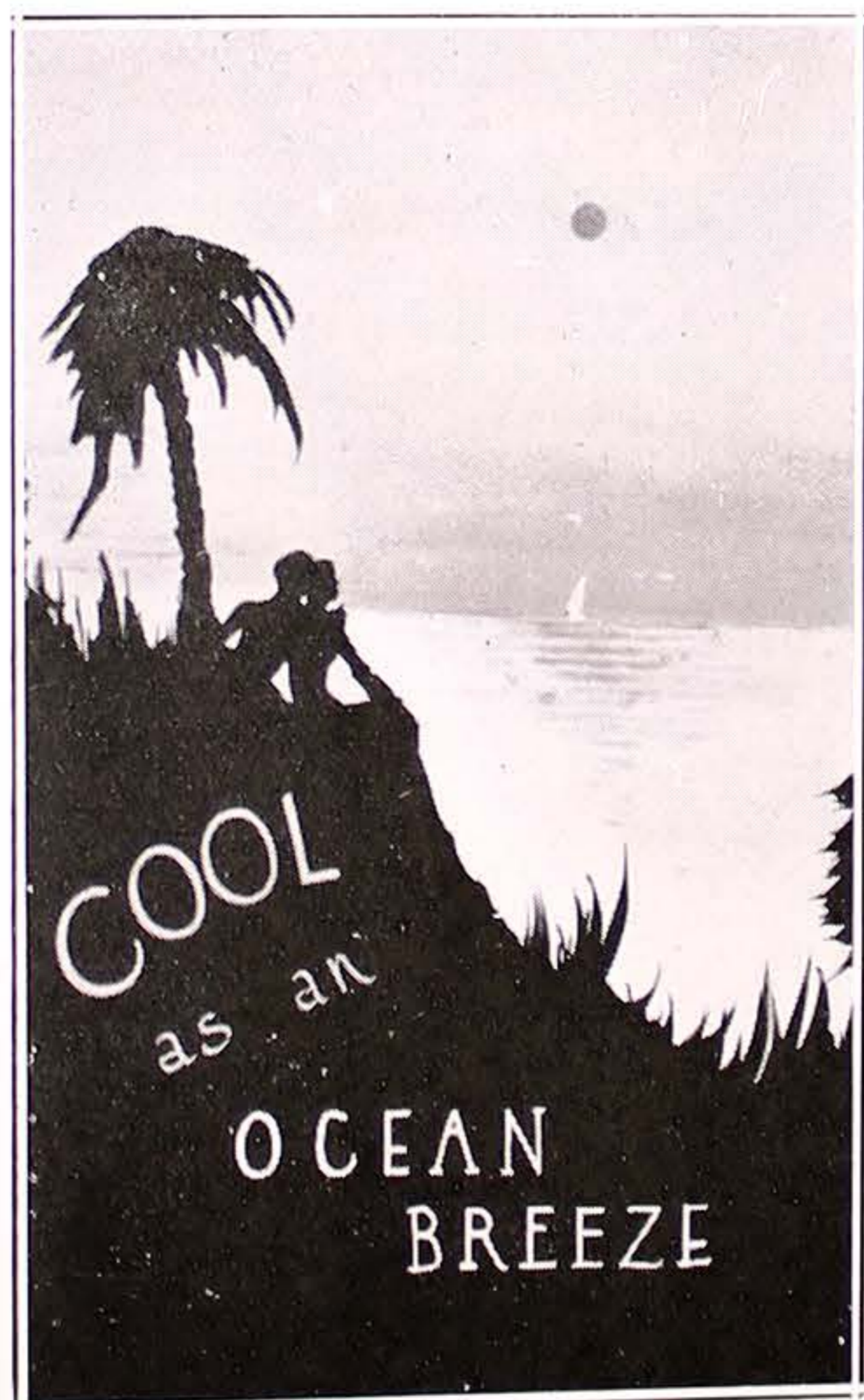
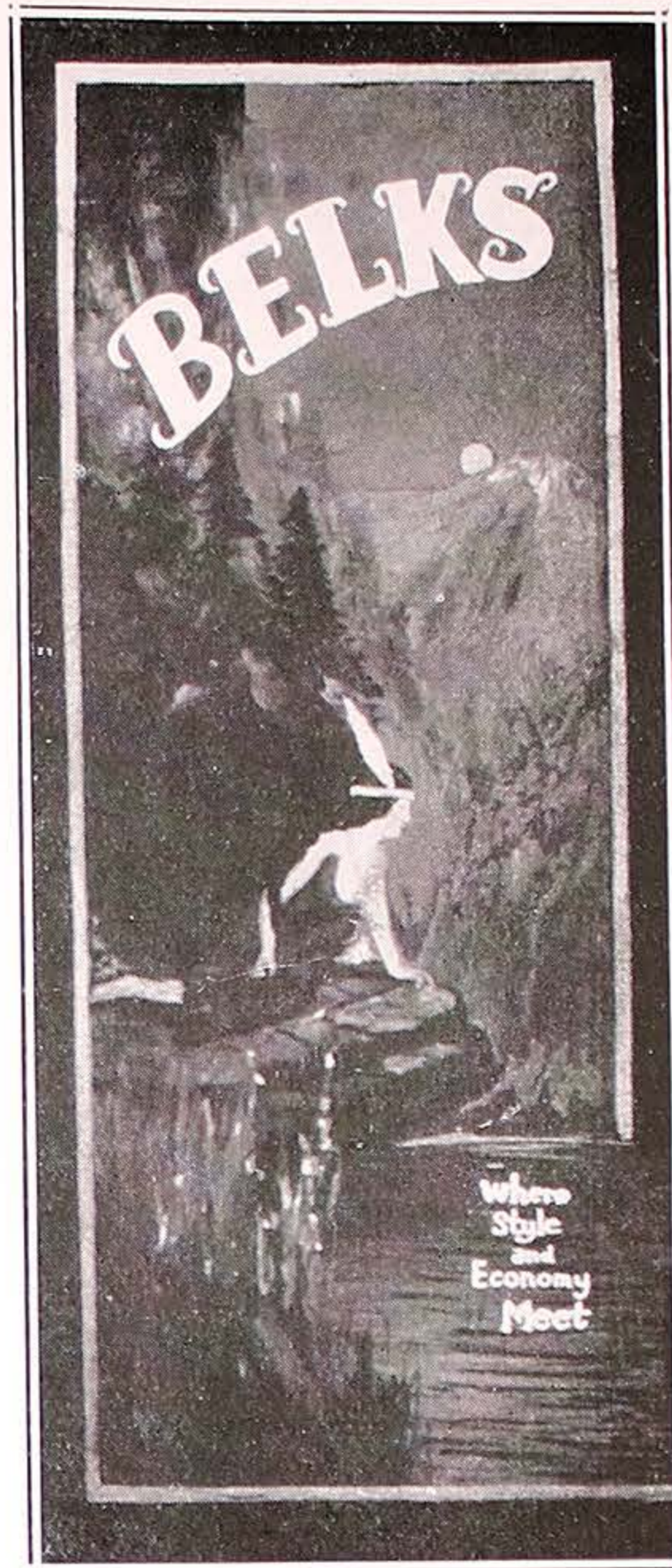
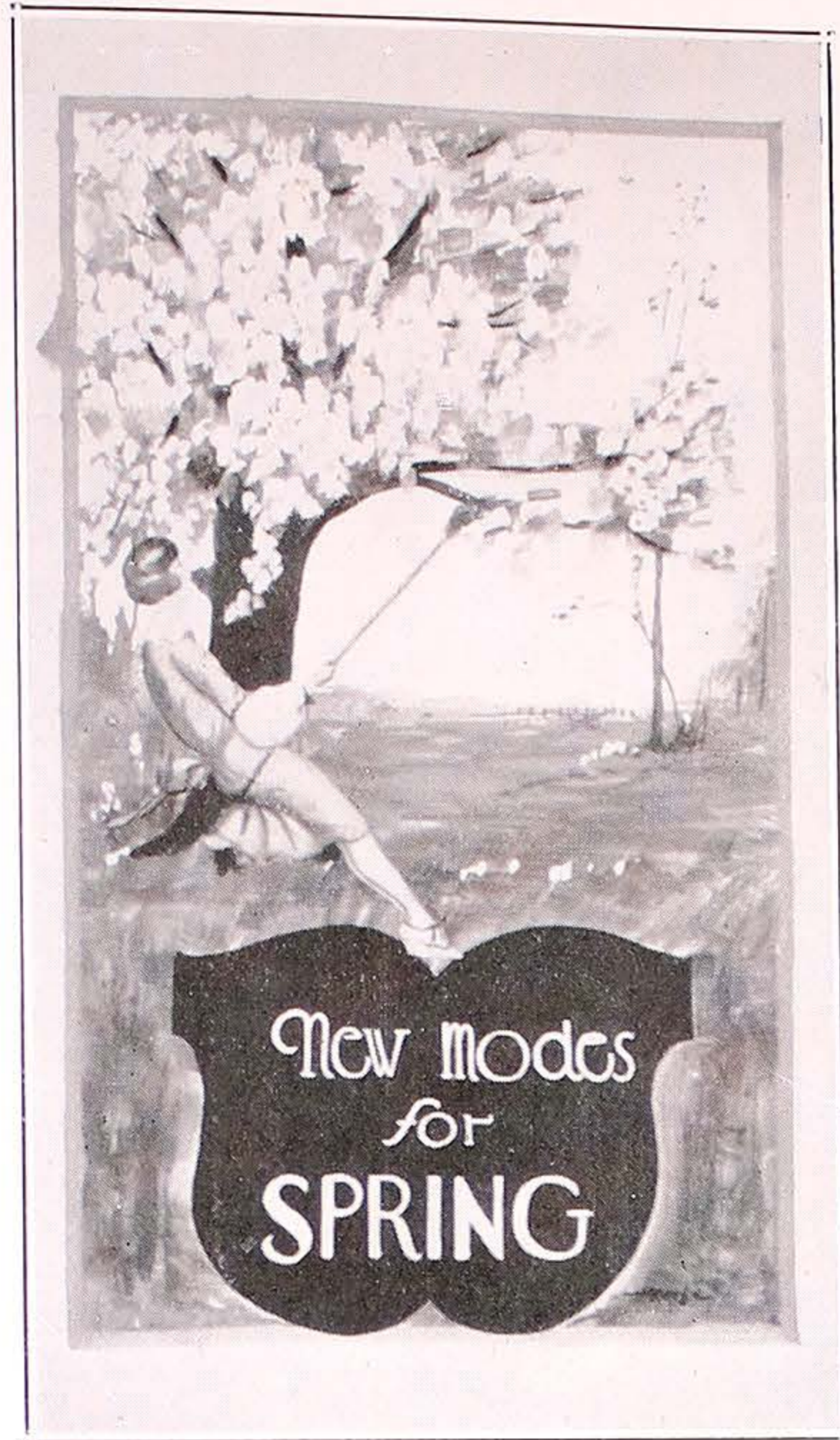
These were designed and executed by Mr. Grody V. Harris (for the "Belks" department store, Wellington, North Carolina), in which he shows how the window sign card can be made to function effectively in bringing out the seasonability and style with the aid of suggestive illustrations.

"From France," the first, is executed on a long pictorial panel of mottled grey card, with the ocean liner outlined in flat colours, on a blue sea, and the object is clearly to impress the fact that fashionable imported Parisian novelties were being shown. In "New Modes for Spring," the second card, the body is a soft cream with the undulating landscape in delicate green tones. The tree laden with fully flowered apple blossoms was in natural colours, as was the young lady enjoying the swing; the inset "shaped" panel at the bottom was a bevel-edged, dark green board lettered in white.

"Belks" was an early autumn card executed on a dark grey board with a scene suggestive of an Indian summer. The colours were a rib of green, scarlet, russet and gold, typical of Nature's changing autumnal mood. This card was used for an opening announcement and did not exploit any merchandise.

The first card in the second tier, "Autumn Footwear," was a card suggestive of sports footwear, and was executed on buff card with an appropriate landscape.

"Cool as an Ocean Breeze" was a study in black silhouette against a blue seascape; while the last card, with the inset panel at the bottom announcing a "First Showing of new Spring Frocks," was done on a light grey board with a design of early spring trees, flowers, etc., executed in delicate spring colourings.



*Illustrated designs.*



## THE VALUE OF THE ILLUSTRATED CARD

Just as the value of a good picture is recognised by all advertising men—a good picture on a showcard is just as important. Take up any newspaper or magazine that is recognised as a good advertising medium, and carefully study the advertisements with a view of finding out their most attractive feature.

It may be the heading, the caption, or the odd phraseology that is the “eye catcher,” or perhaps the unusual type used, yet, if there be an illustration with it, the eye will most instinctively first rest upon that.

This applies just the same to the showcard. The heading or the wording may attract for the moment, but if the showcard is illustrated, it is the drawing that claims and holds the attention the longest. It is an appeal to human nature that is universally strong. Pictures attract where ordinary letterpress fails.

That is why the big drapery and departmental stores' advertising is so profusely illustrated; they know that a picture of an article they are offering for sale constitutes 60 per cent. of the selling power of their advertisement. Logically the picture or an illustration should have the same power when applied to the showcard.

The production of a successful modern type of showcard undoubtedly calls for

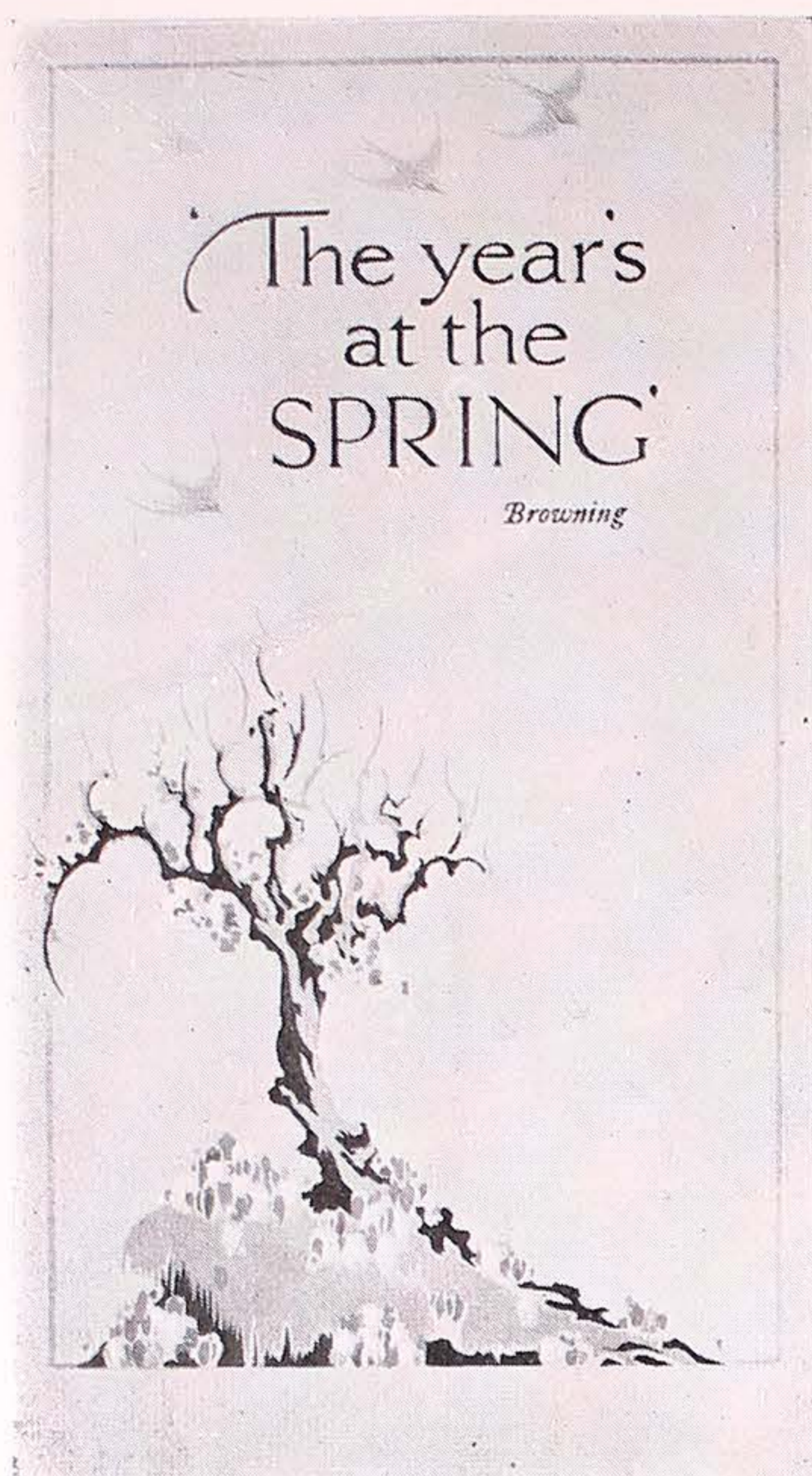
as high a degree of skill on the part of the designer, as most of the other branches of publicity, and the exceptionally high-class character of the showcard work that is being used by some of the London stores is very interesting.

Fig. 1 illustrates a very dainty and seasonal showcard used by Messrs. Austin Reed. This was designed for an early spring showing of men's outfitting. The card was covered with a light buff-coloured paper in a basket, weave pattern, and the lettering was in dark brown with a design of the tree executed in very dark brown, with the suggestion of early budding flowers in dainty colourings.

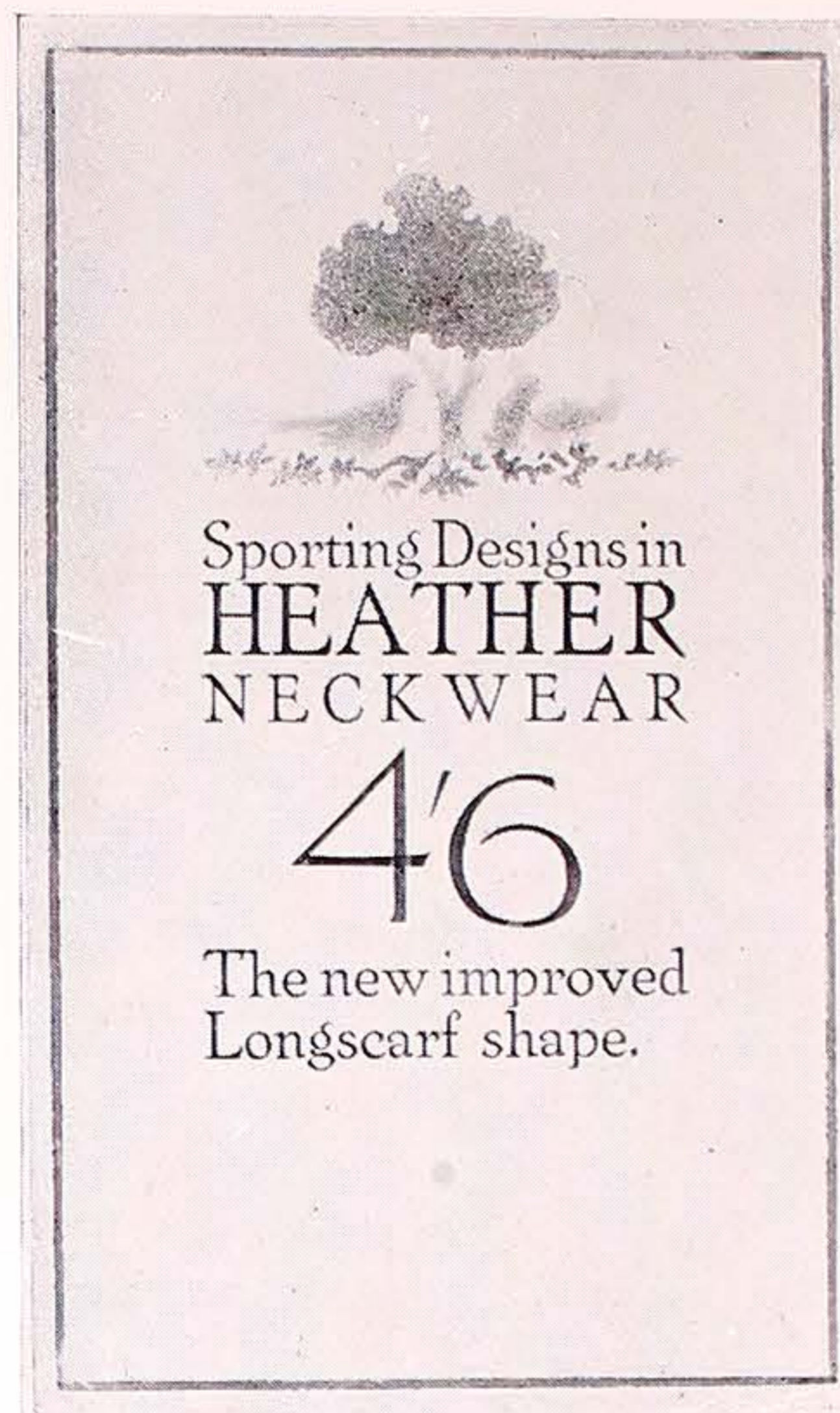
Fig. 2 shows an ordinary white card, with the lettering in black and the illustration in tones of blue and lilac. The price was in blue and the border in lilac.

Fig. 3 is an American design of refinement and taste, which would be very suitable for a high-class textile house. The illustration portrays that pleasant cool feeling, usually associated with fresh, clean linen of excellent quality.

Fig. 4. Notice the cleaning materials depicted in this shoe shop card, which conveys to the shoppers' mind the fact that everything connected with foot-wear is stocked. The same applies to the two widely different styles of foot-wear shown.

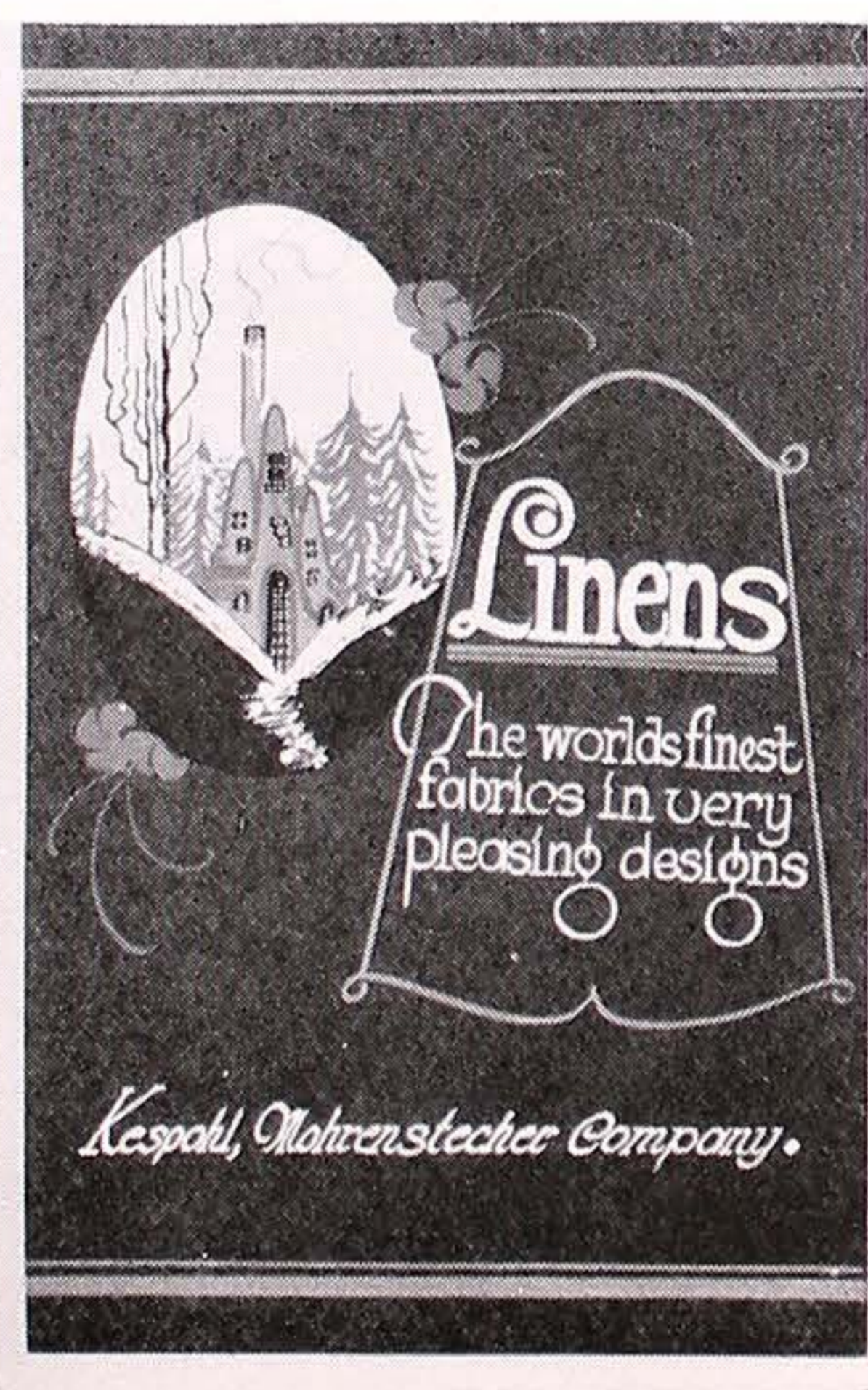


No. 1.

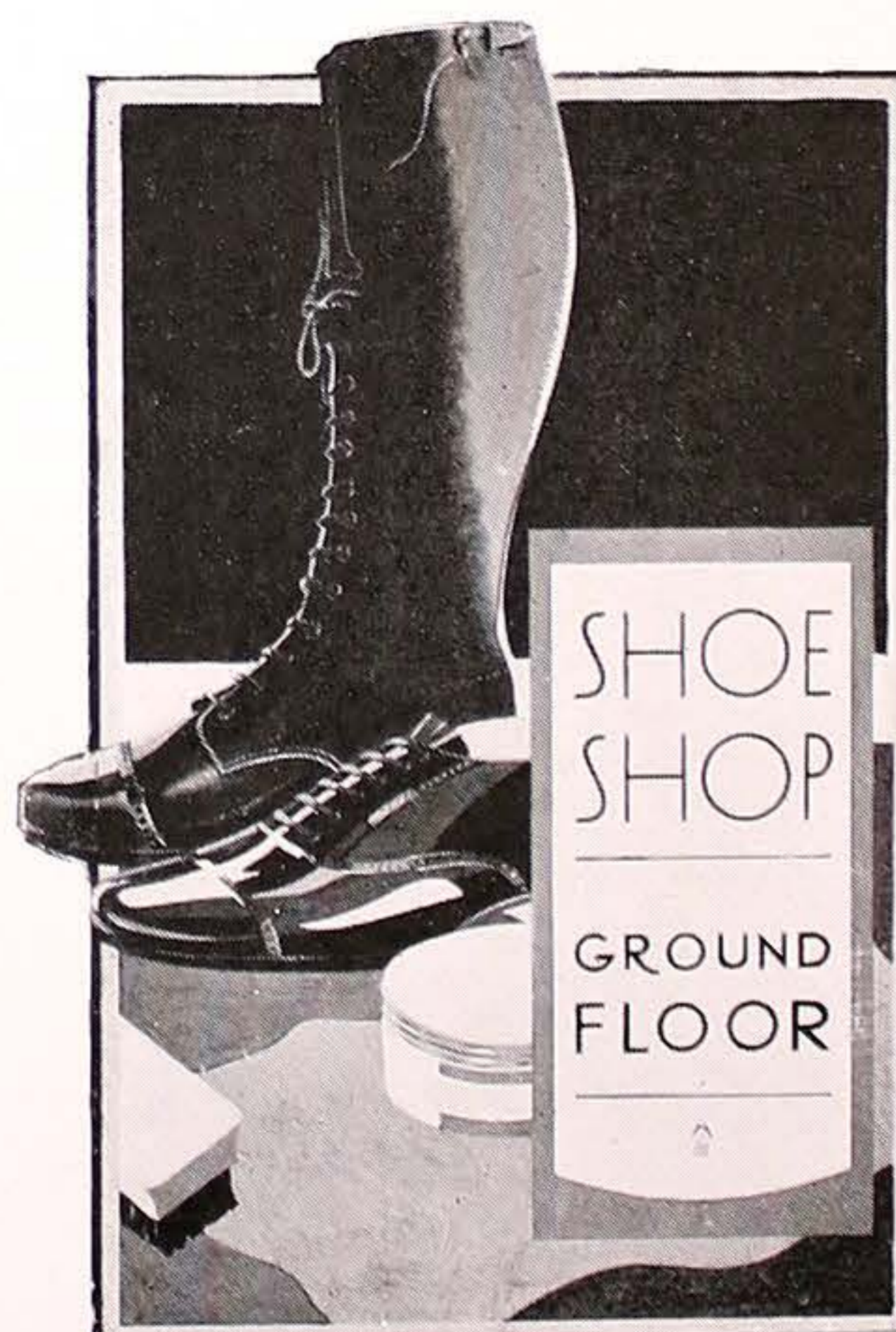


No. 2.

*Two artistic showcards used by Austin Reed, Ltd. They represent an exceedingly high standard of illustrated showcards.*



No. 3.



No. 4.

ILLUSTRATED CARDS (*continued*)

There is no limit to the type of illustration which can be applied to showcards. In some cases the illustrations can be purely conventional—it may be of an impressionist nature, or it may be of a landscape nature like the two bottom ones on the opposite page.

All these suggest that the showcard expert of to-day should be something more than just a lettering artist. He requires to be an artist in the true sense of the word as well. If he can execute illustrations to good effect he is making himself a more valuable man.

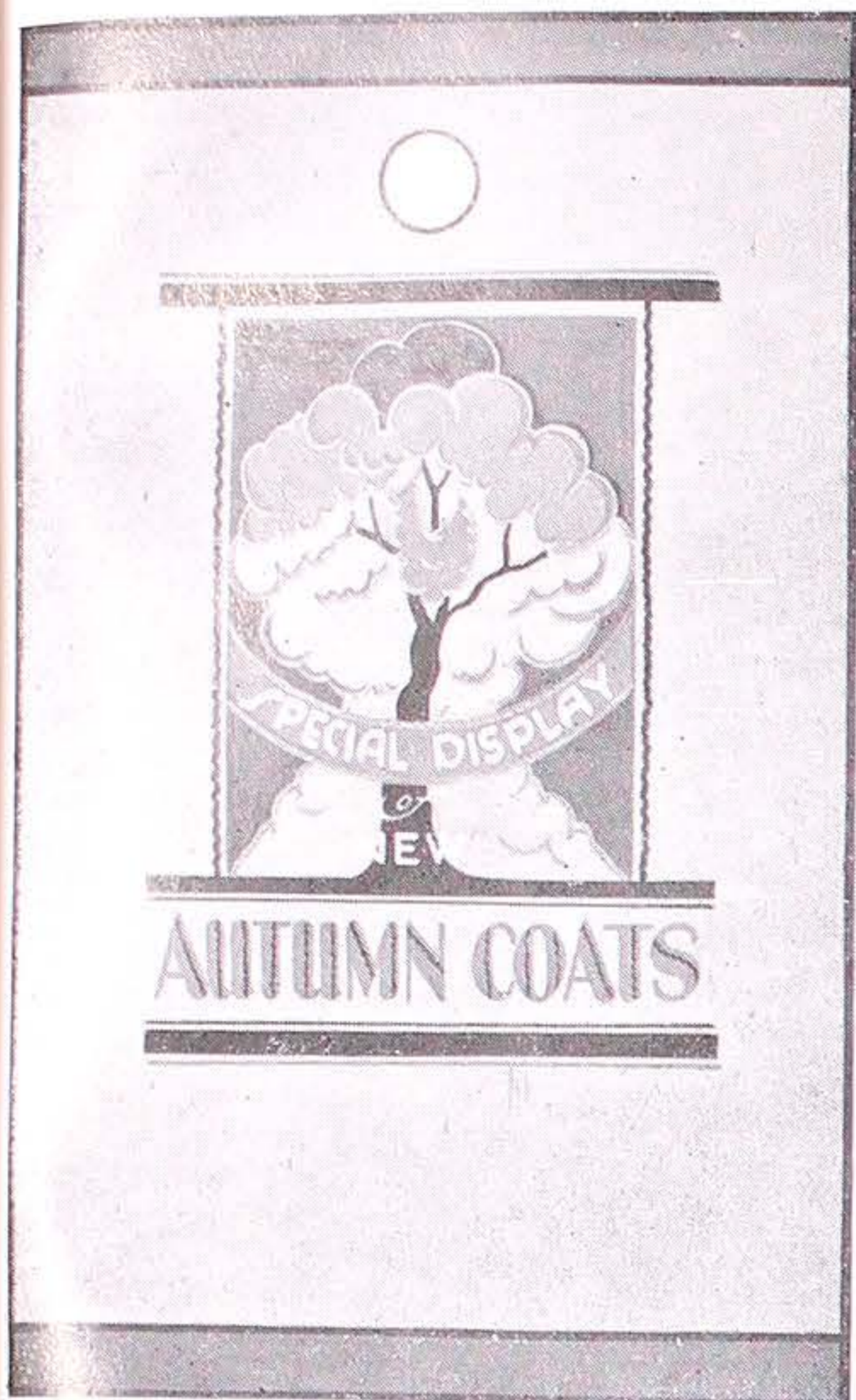
With Fig. 1 the background is a pleasing shade of medium grey, beautifully coloured in light blue and Autumn tints. The monogram is white laid on gold.

Fig. 2 is a showcard which appeared in the Army and Navy Stores for winter sports goods, and appropriately shows skating figures in Alpine scenery. This was a 20 in. by 24 in. pearl-grey, bevel-edged board. The lettering and the narrow bordering round the card was in

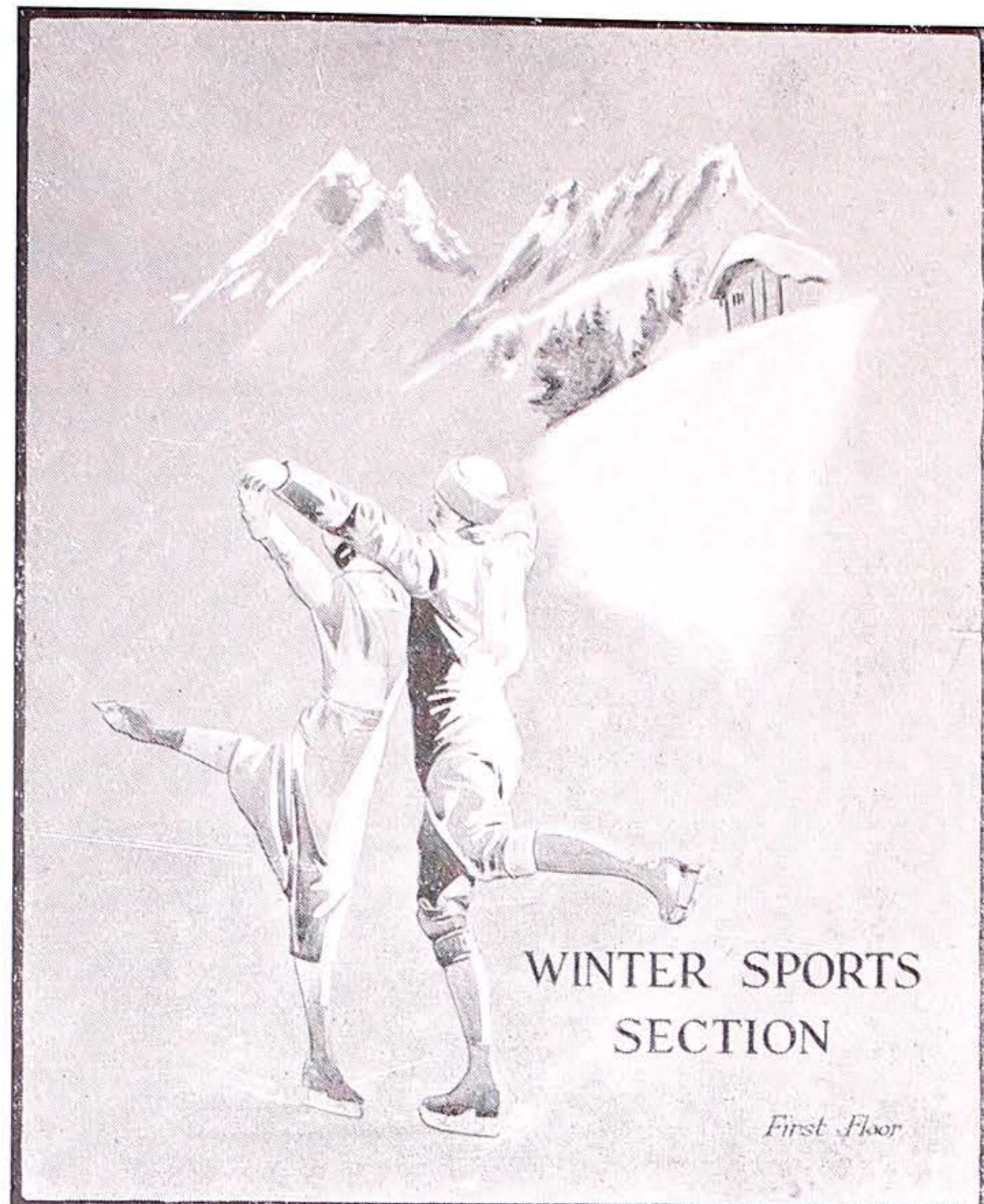
purple. The illustration at the top right-hand corner was executed in white and grey water-colours, and the two skating figures were blue and white cut-outs mounted on the card.

Fig. 3 is a 12 in. by 18 in. upright black card. The letters of the word "Stylish" are cut out of yellow card and thinly bordered with blue and diagonally stuck on to the upper left-hand corner. The picture of the fashion figure is cut from some dress journal and pasted on to the lower right-hand black space. The zigzag design is painted direct on to the card. Mr. Jack Chilcott, in Fig. 4, shows his remarkable skill with the brush in the beautiful land and seascapes he uses to adorn his cards.

Fig. 5 is a well designed card used by Messrs. Austin, Reed & Co. The main colourings were in various shades of brown, a panel being left in white to accommodate the sales-message. The illustration of the dhow conveys that "Eastern" atmosphere appropriate for a display of tropical outfits.



By Pidsley & Co.  
Fig. 1.



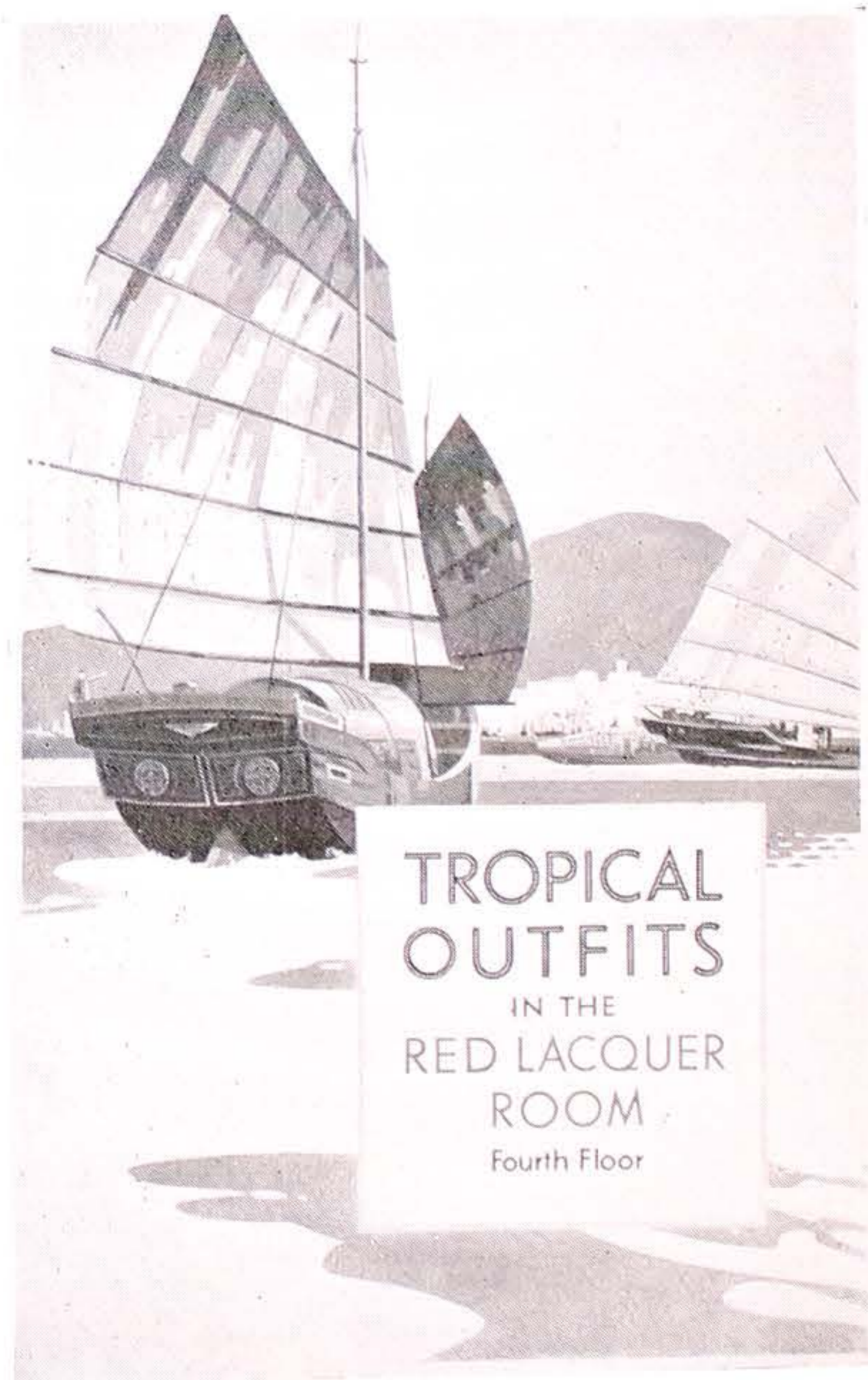
Card used by The Army & Navy Stores.  
Fig. 2.



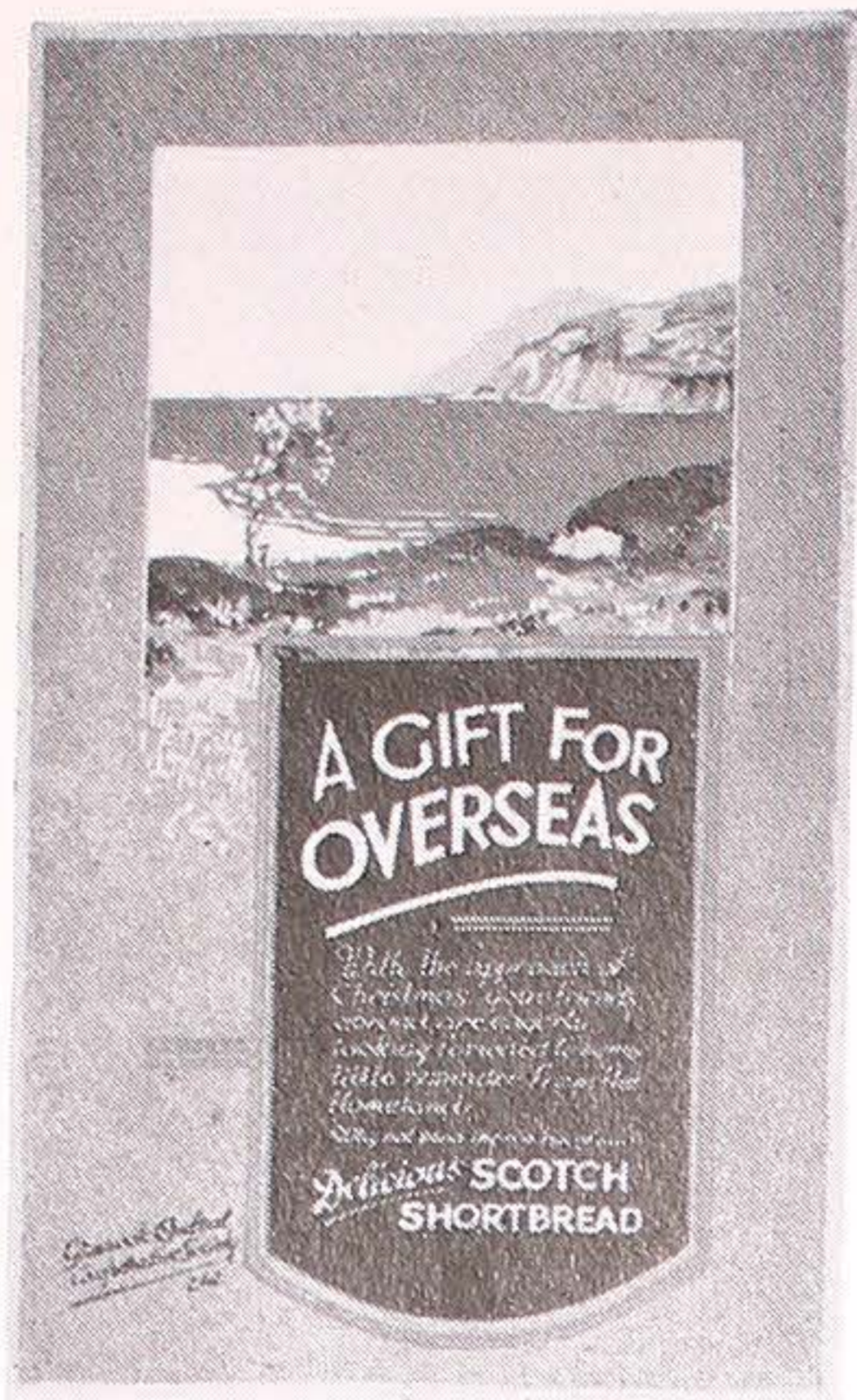
Fig. 3.



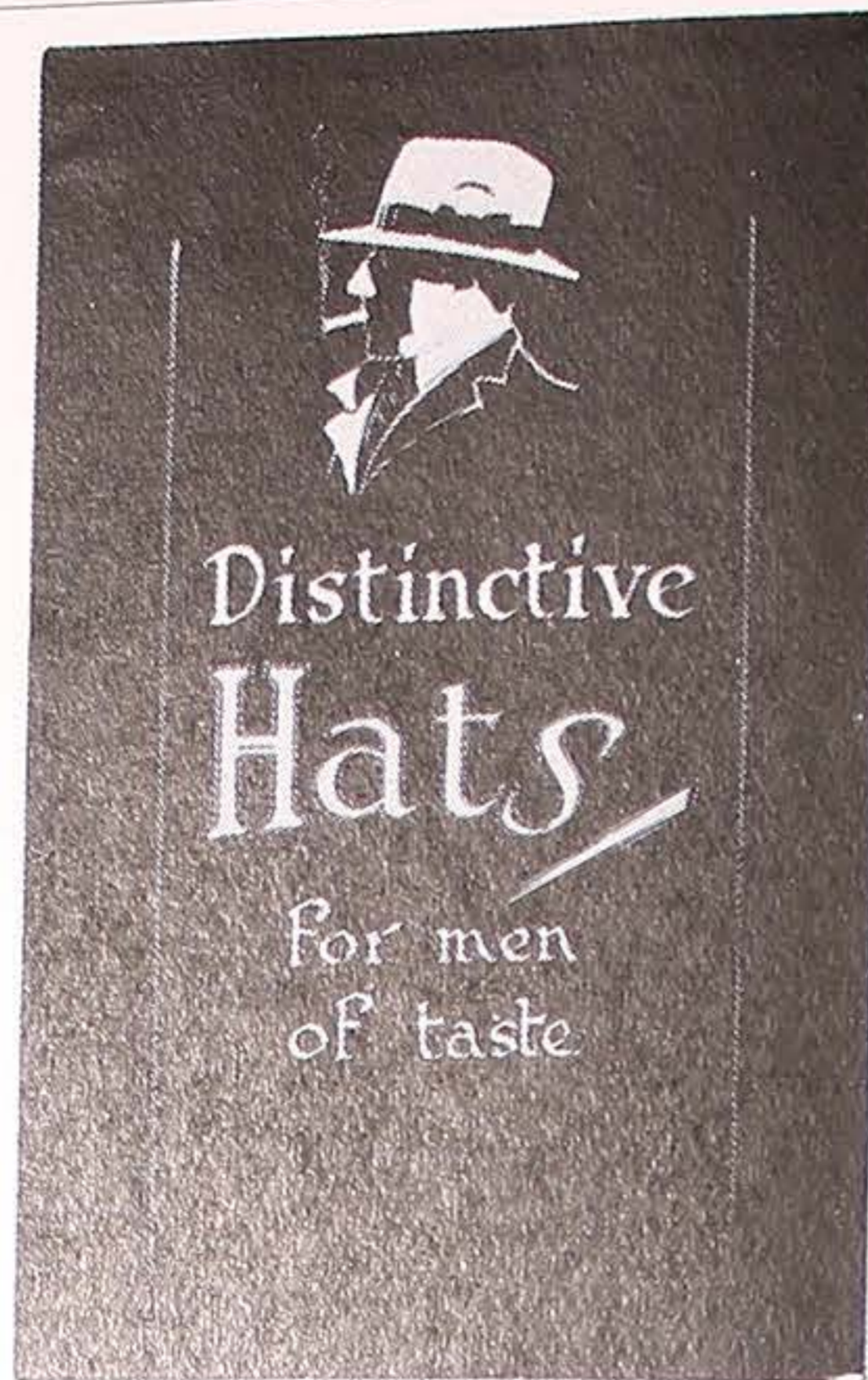
By Jack Chilcott.  
Fig. 4.



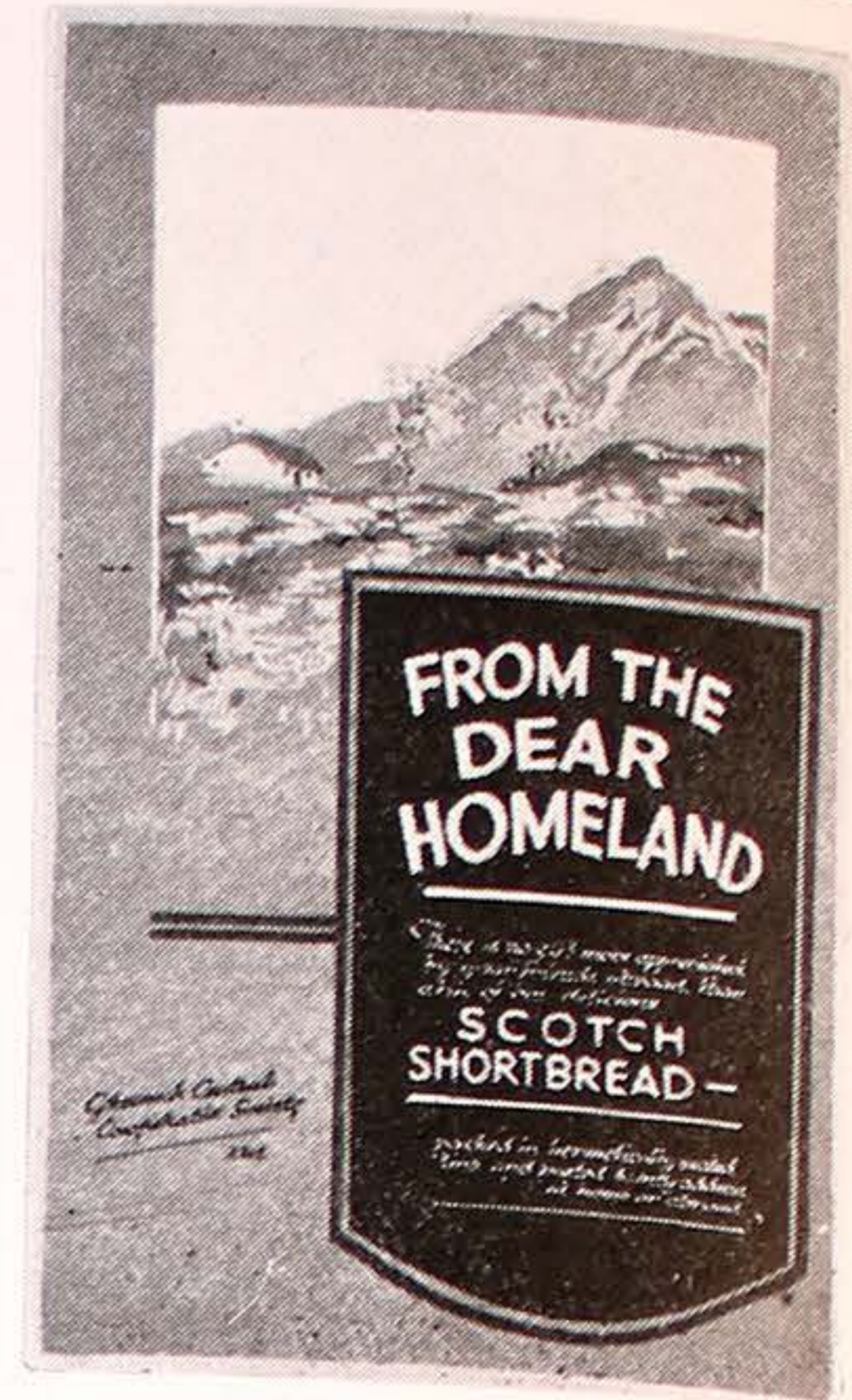
Card used by Austin Reed.  
Fig. 5.



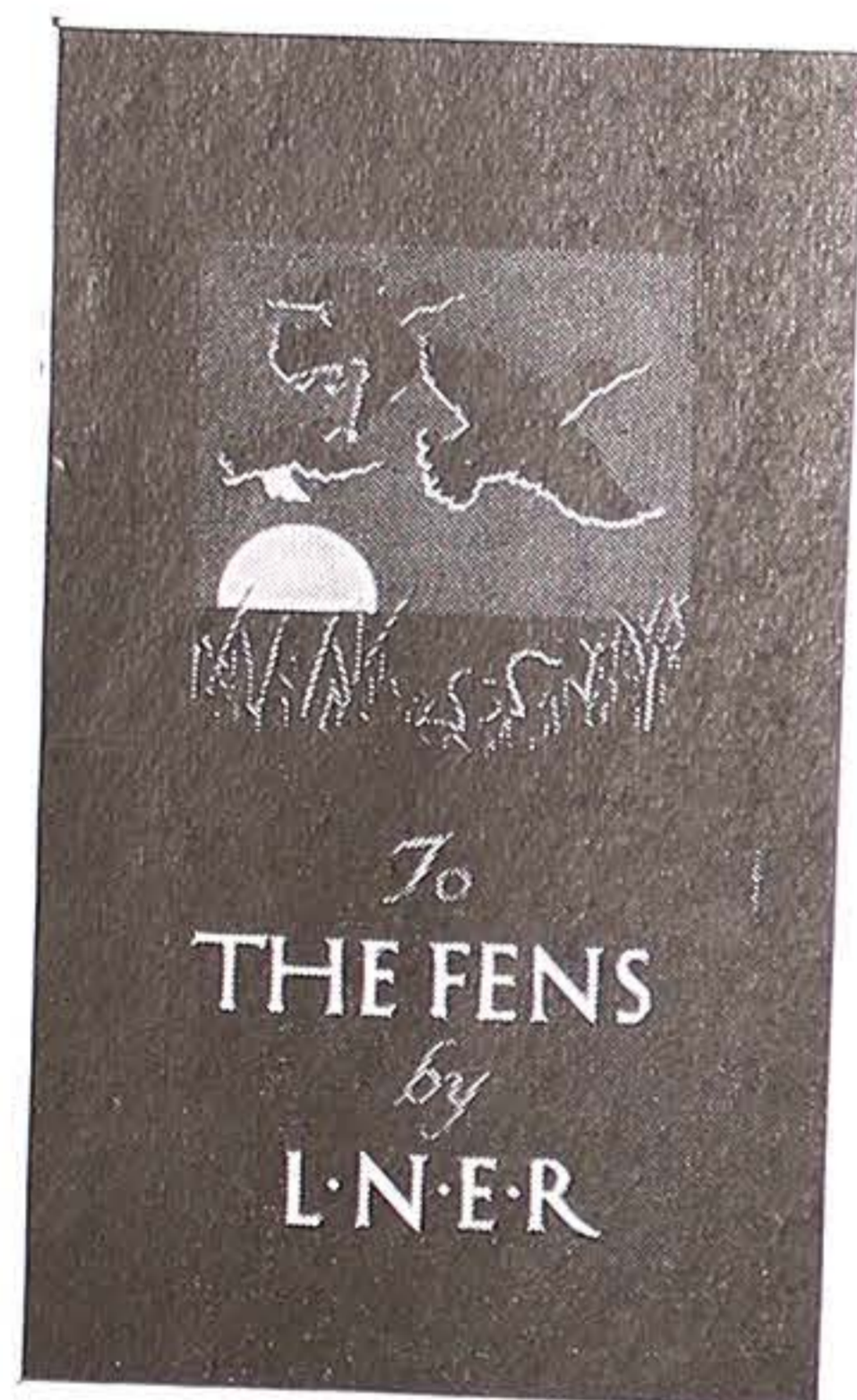
By Mr. Robertson.



By W. Mills.



By Mr. Robertson.



By H. J. Burton.



By J. D. Mullington.



By W. Mills.

## ILLUSTRATED CARDS (continued)

The two scenic cards by Mr. Robertson are fine examples, the colour harmony being most praiseworthy. They contain much copy. People attracted by the colouring would, perhaps, take sufficient time to read them. As a general rule the copy on a showcard should be cut to the minimum, otherwise its selling value is impaired.

In "Distinctive Hats" and "Spring Fashions" the lettering is well executed and the design distinctive. The scroll work on spring fashions, however, is not too happy, and detracts from the

sylvan scene that should be the centre of attraction.

"The Fens" is a well-proportioned design, showing good taste in lay-out and lettering. One of the features of the Fen country is the sunrise, and this card depicts in fine colouring an early morning scene with the wild-fowl rising.

"New Spring Style." The spring atmosphere is well suggested in this artistic card. The treatment of the pictorial part is simple, but it conveys all that is required. The dark ground shows up the white lettering.



*A selection of showcards by an American designer. They show originality both in design and treatment.*

### ILLUSTRATED CARDS *(continued)*

This selection of six cards shows what a striking effect can be produced by the aid of colour in alliance with unconventional methods.

In the first place, the cutting of the corners gives an unusual outline and makes a change from the usual squared-up card.

The actual design shows originality in both design and treatment, and what is more, the effect obtained is not the result of laborious work. They would, on first glance, appear to be expensive kinds of

cards, but a close examination will reveal that the brilliant effects are obtained by most simple methods.

These cards are deserving of a close and analytical examination. The student will learn some very useful things from this work of a clever craftsman. He will see how contrasts in colour have been used with black as the "ground." He will also see how impression is conveyed with plain, flat colour and an entire absence of detail.

## CHAPTER VII

# SPECIAL SEASONAL EVENTS

**T**HE various seasons present many opportunities to the card writer to show his ability with appropriate ornament and design.

Many firms, who seldom desire illustration at ordinary times of the year, want the special event showcards enlivened with a bit of atmosphere for the occasion.

In illustrating the special event card, the problem which faces the writer is selecting the right form of decoration or symbol to use. In this connection I would say newspaper and magazine advertising, railroad and steamship posters all contain inspiration for illustrations, lay-out and designs of the showcard.

Fig. 1 is a 20 in. by 12 in. card, the lettering being in black, the illustration of the tennis racket in yellow, green being used to obtain the spraying effect at the bottom of the card.

Fig. 2 is exactly the same size as Fig. 1

and the colour scheme is similar. The black lettering is outlined with yellow, and the floral decorations are in green. This clever combination, together with the original design, provides an excellent card for announcing garments for the bride.

Fig. 3, designed by a member of the display department of Messrs. Austin Reed & Co., is an excellent card for a Spring display of cruising wear. Notice the relief given to the illustration by the wash set up by the ship.

Fig. 4 is an example of a neatly executed 7 in. by 11 in. upright showcard in black, with the right-hand corners in green, separated with a segmental rounded line of white, and the lettering is in bright green.

Fig. 5 is another excellent design by Messrs. Austin Reed's display department. The illustration effectively conveys to the shoppers' mind the fact that new swim-suits and wraps will be required for the summer holidays ahead.

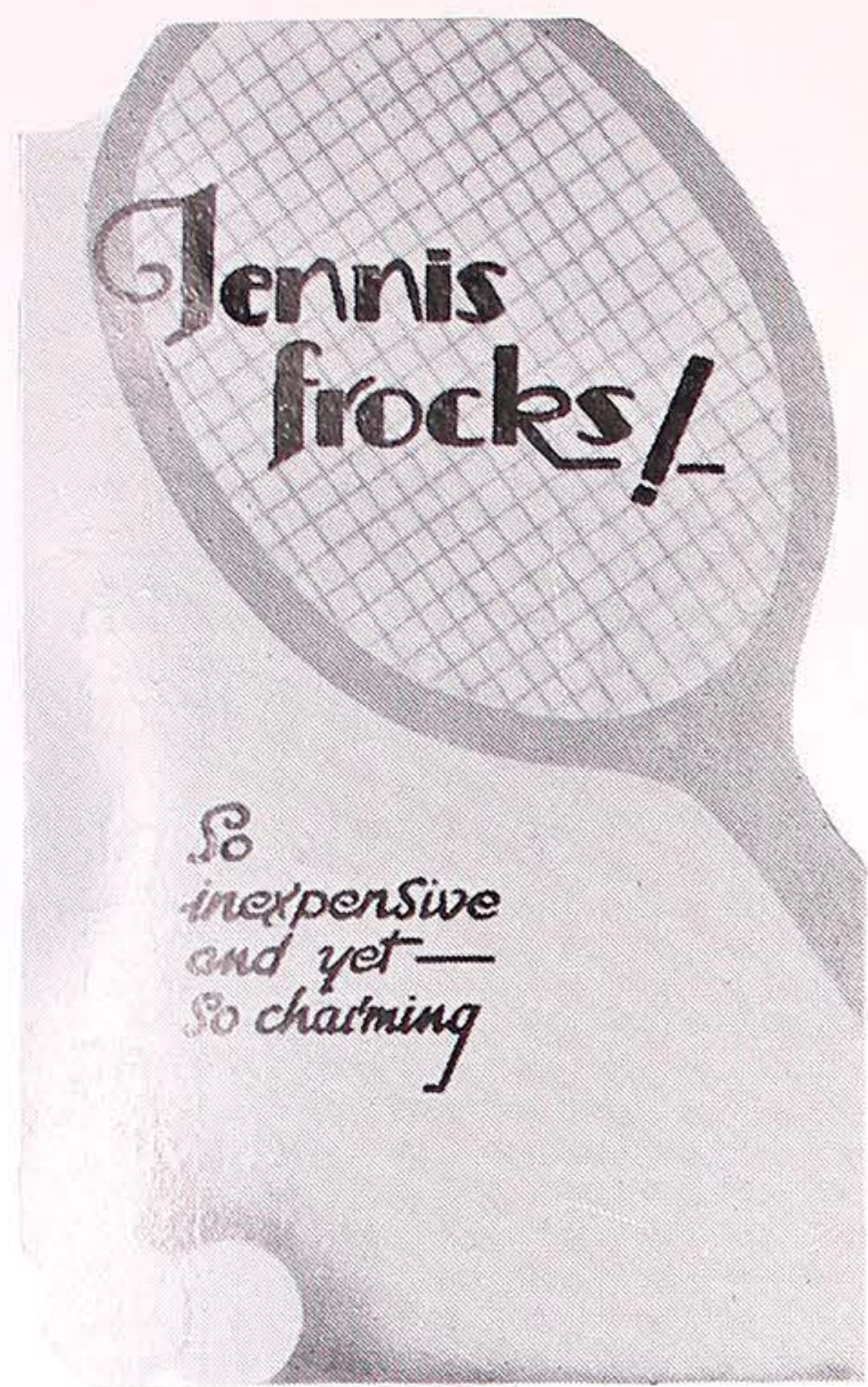


Fig. 1.  
By Phyllis M. Haden.

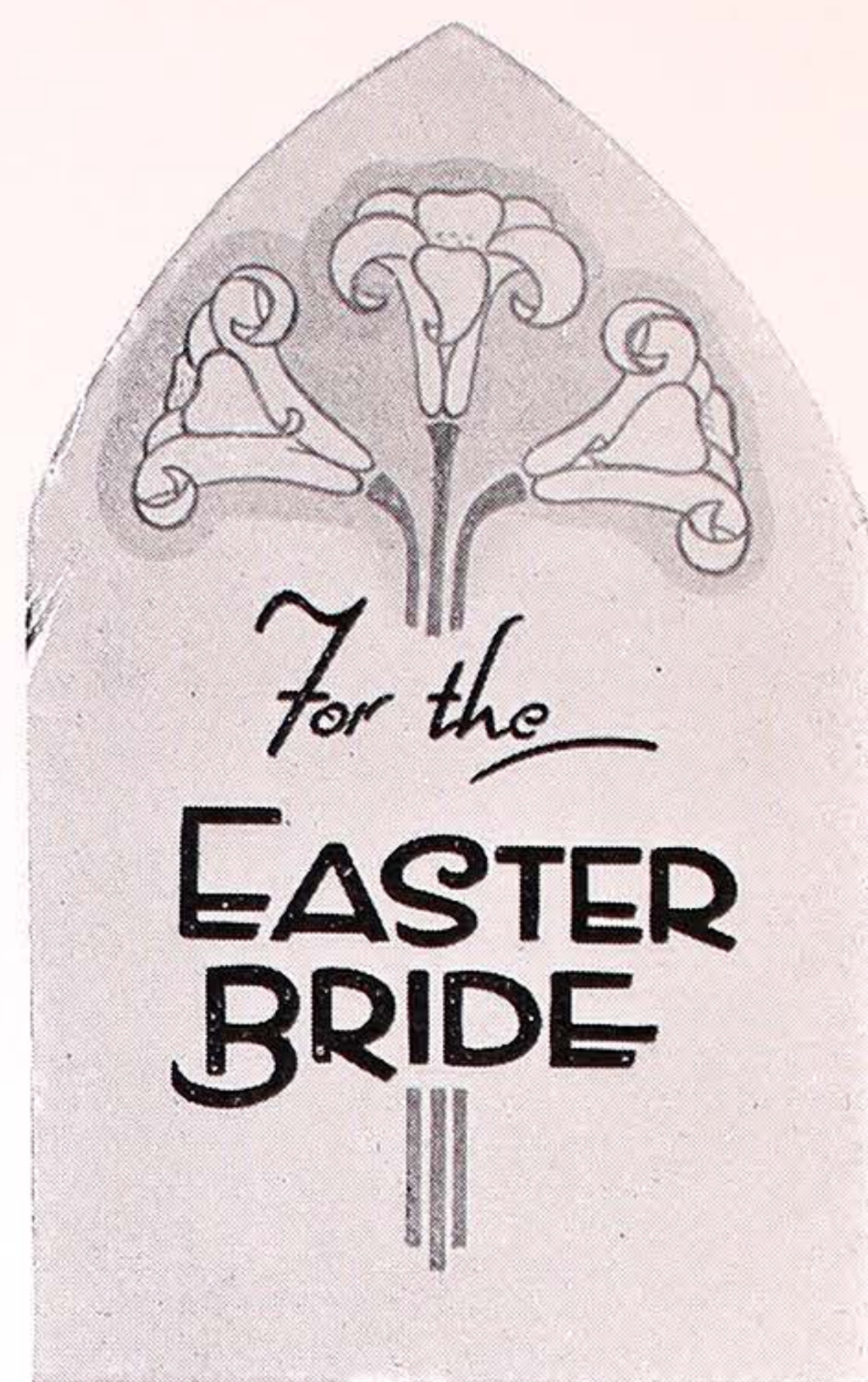


Fig. 2  
By Phyllis M. Haden.

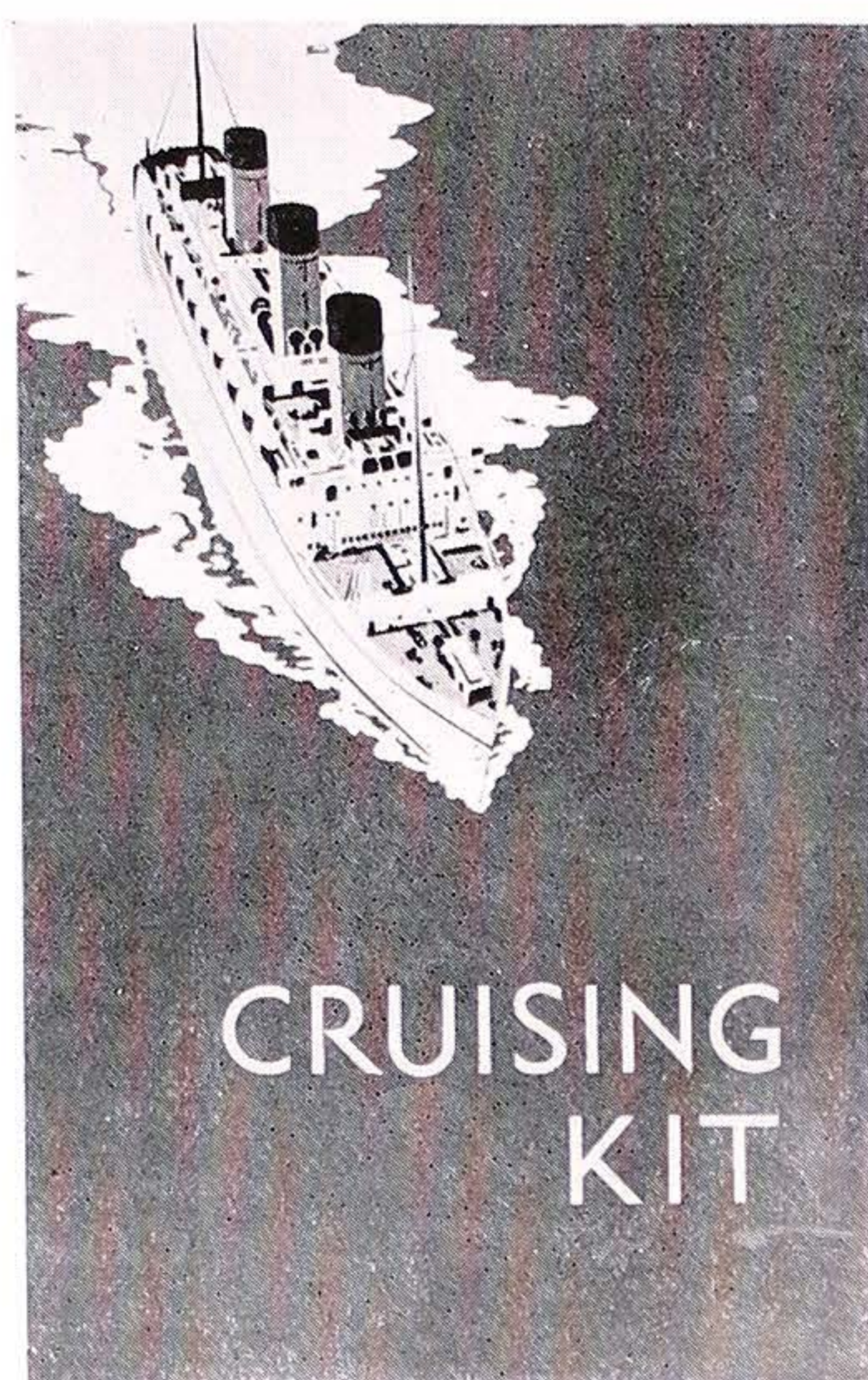


Fig. 3  
By Austin Reed.

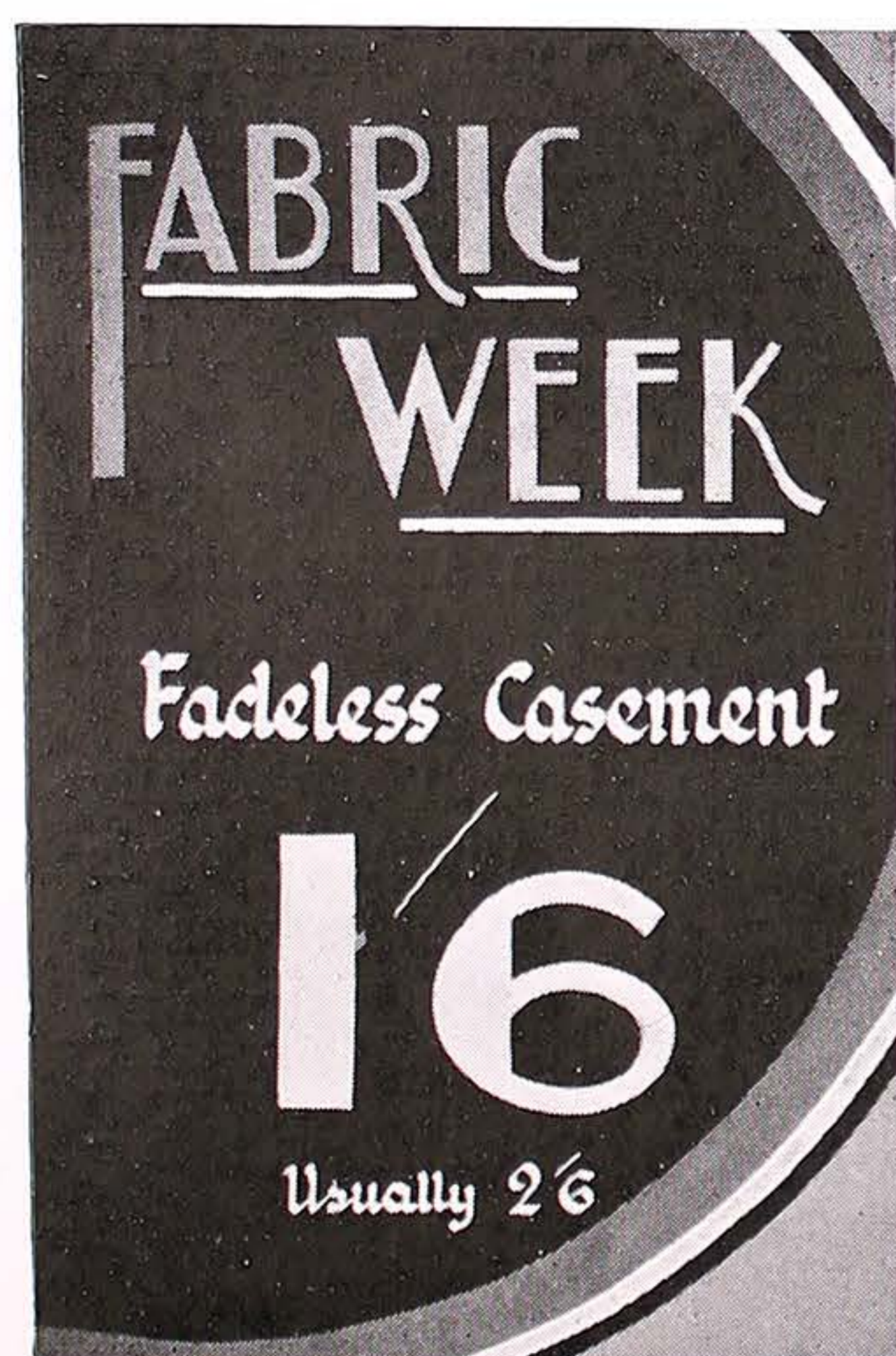


Fig. 4.



Fig. 5.  
By Austin Reed.



## ORIGINALITY

There are frequent occasions when the writer has to "Pull out" on originality, and on these occasions the wording has to be topical and "snappy," and the illustrations expressive.

Occasionally one finds a display man who is skilful in the art of showcard designing and he can letter up his own work to meet the immediate demands of the occasion.

For those who have not the freehand skill to sketch an outline picture or a design in black and white, there are various ways in which the desired idea may be executed.

One of the most simple methods is to cut out a picture, and to paste it on the card in the position required.

For simple black and white outline designs, take a suitable illustration and hold it up against a window. Rub the back over the outline with a soft lead pencil, then lay it on the card and trace over the outline on the front of the picture. When traced it can be lined in with black or filled in, and the picture worked up with water-colours.

Another way is to mark off the picture in squares and then mark off corresponding squares of uniform size in the space on the card the picture is to occupy, and sketch in the outline by hand. By this method the card-writer can either enlarge or reduce a pictorial design. Still others have found that a "pantagraph" is very useful as a mechanical aid to transferring a design or illustration to the showcard.

In reproducing the accompanying specimens of effective showcard design and illustration submitted by Mr. J. Stephen (Messrs. Sydney Heath, Swansea), it is to be noted that all were executed on dark or coloured boards, with the designs and the lettering in colours. Each one was

specifically designed to emphasise or to stress some particular point in connection with the goods on display.

There was no intention to make these showcards finished works of art, but with the use of the most simple motifs a great effect was obtained.

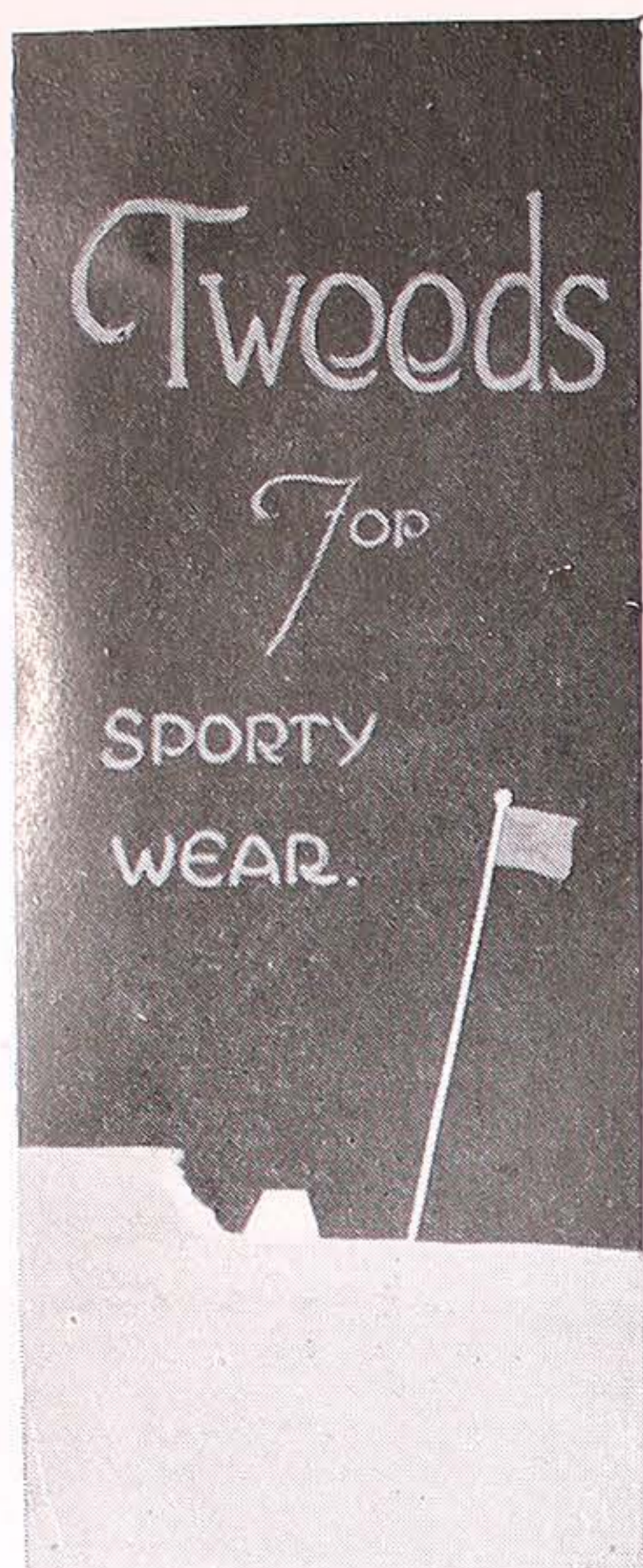
Fig. 1 is an upright black panel card, 8 in. by 19 in., and was one of a series used with several sports windows devoted to different games. This, used in the golf window, was most effectively treated with broad flat splashes of colour to represent, or rather suggest, the green, the tee, and the flag.

Fig. 2 shows a circular card about 15 in. in diameter. It is a black card with a Scotch Thistle executed in blue and green, and the lettering in orange. This was one of a series used in a number of British Empire Windows. Each card was decorated with floral symbols and badges of the different countries. The rose for England, the thistle for Scotland, the shamrock for Ireland, the maple leaf for Canada, and so on.

Fig. 3 was a portrait-shaped, dark-coloured card, 8 in. by 19 in., with both lettering and the figure of a mouse executed in mouse grey colours. It is explained by Mr. Stephen as being one in which he used the same scheme of display for the showcard.

Fig. 4 shows a showcard lettered in green on a dark card with a mushroom design suggesting the "Mushroom Growth," of the styles in popularity.

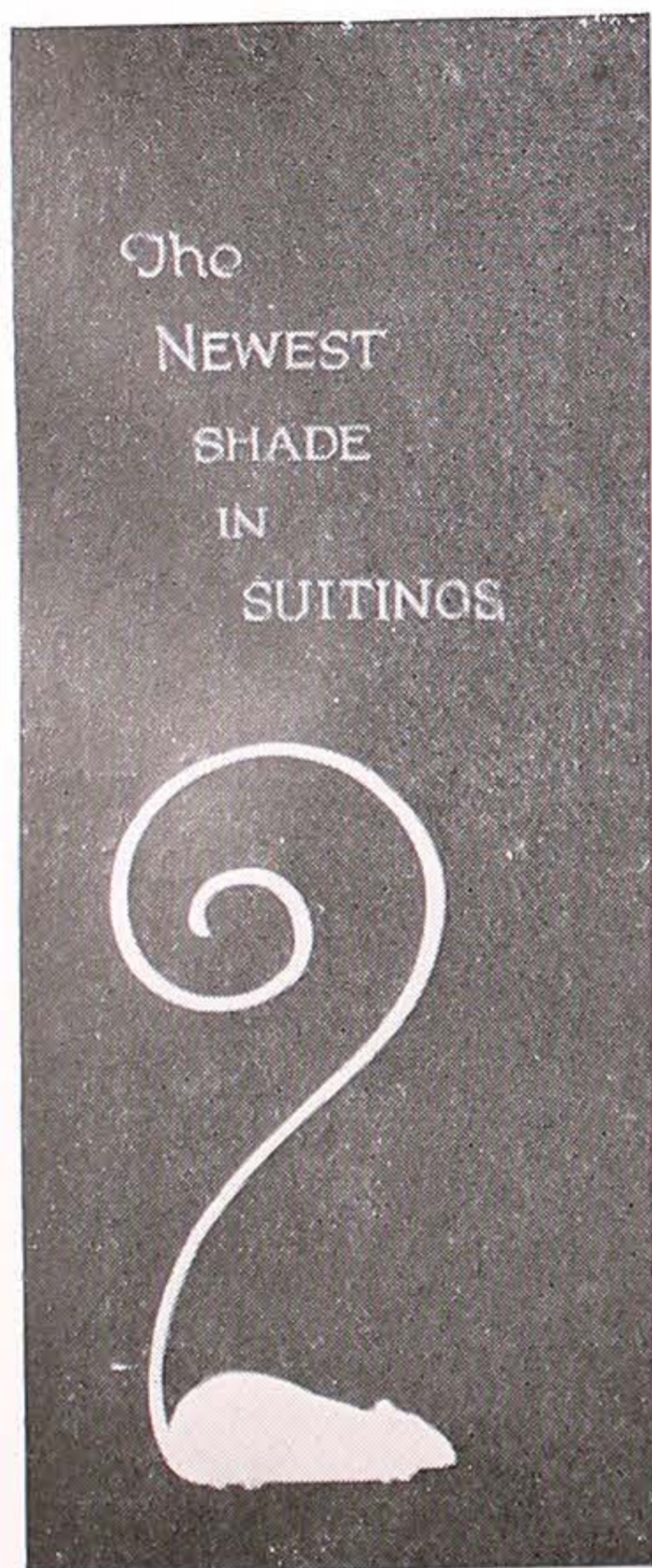
Fig. 5 was a showcard with a partially cut-out motif of gaily plumed birds projecting from the top. This was a coloured card used for a spring opening display, in which the setting contained a number of stuffed birds perched on a big stand of pampas grass.



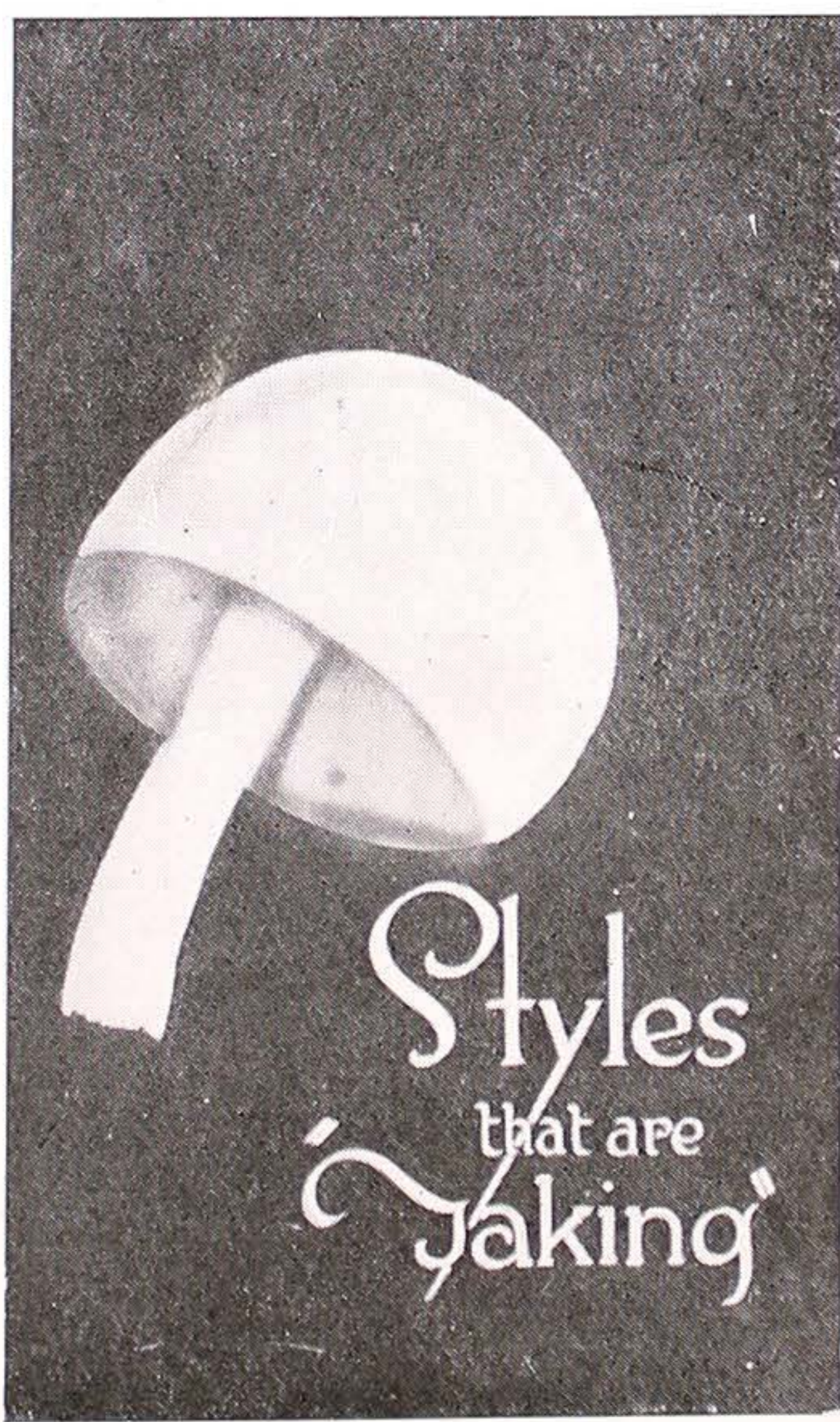
No. 1.



No. 2.



No. 3.



No. 4.



Fig. 5.

Original cards by J. Stephen.

## EXPRESSIVE SHOWCARDS

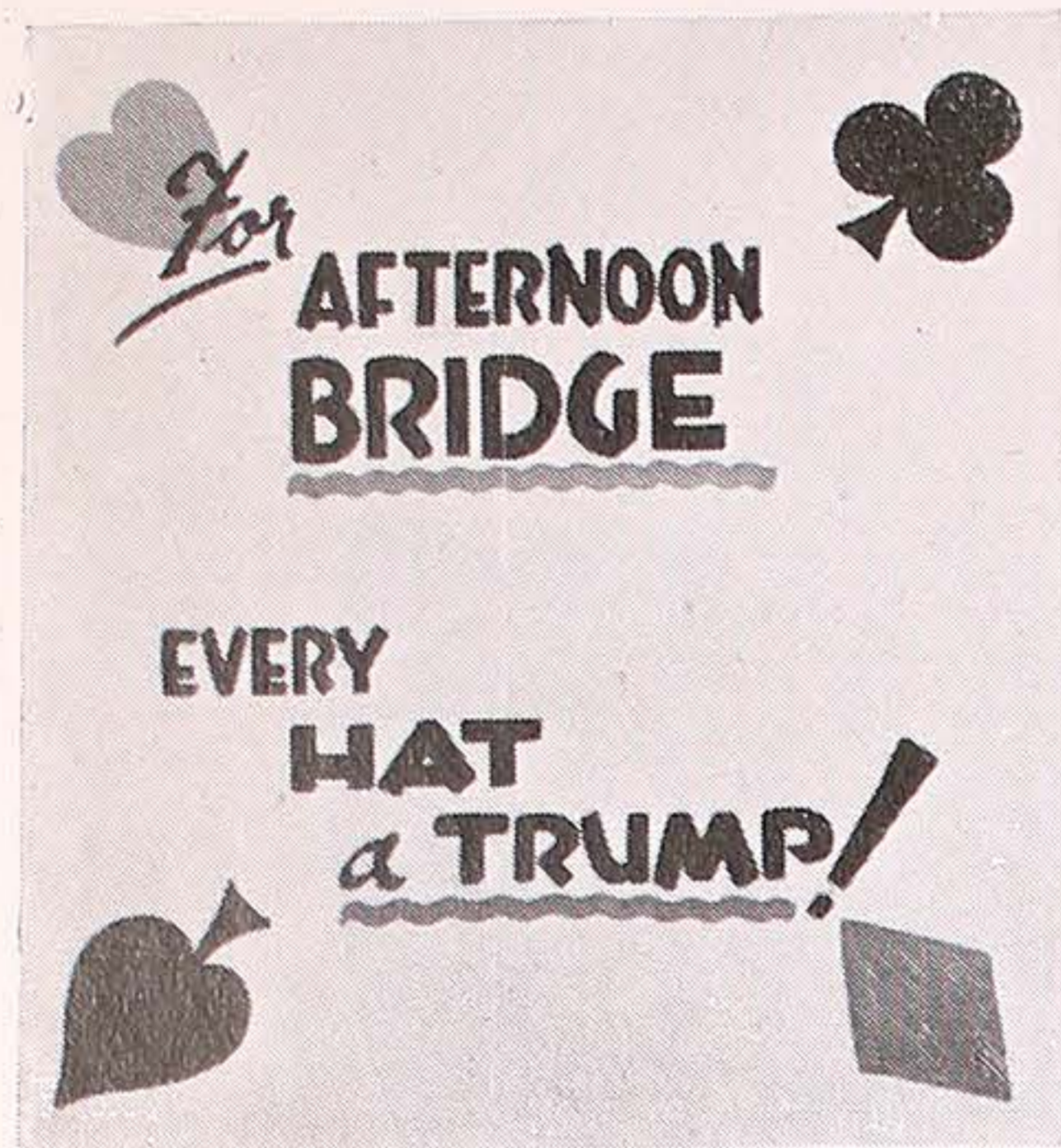


Fig. 1.



Fig. 2.



Fig. 3.

It is often possible to express the salient note of a message by very simple means of illustration. There are excellent examples on the preceding page. Here we have expressive showcards designed by a young lady, Miss P. Haden, for Butterfield & Massie, Ltd., Barnsley.

Card No. 1 was an 18 in. by 20 in. portrait shape white enamelled surface board. The single stroke lettering in flat black, the four playing card symbols were in red and black. The lay-out in this card is good, and the linking up of the wording at the bottom, "Every hat a trump!" is clever.

Card No. 2 is a 20 in. by 25 in. white enamelled surface board. The very simple waved line design suggestive of a bridge is done in alternate colours, grey at the top, red centre and black at the bottom. The copy is very apt and appropriate, and the lay-out of the whole is executed with single-stroke work and very quickly executed.

Card No. 3 represents a 20 in. by 25 in. upright white enamelled board, and the design at the top, symbolic of music lines, was in grey shade. The words, "New Notes," diagonally written across the music, were in black, and the copy

*Designs  
by  
Phyllis  
Haden*

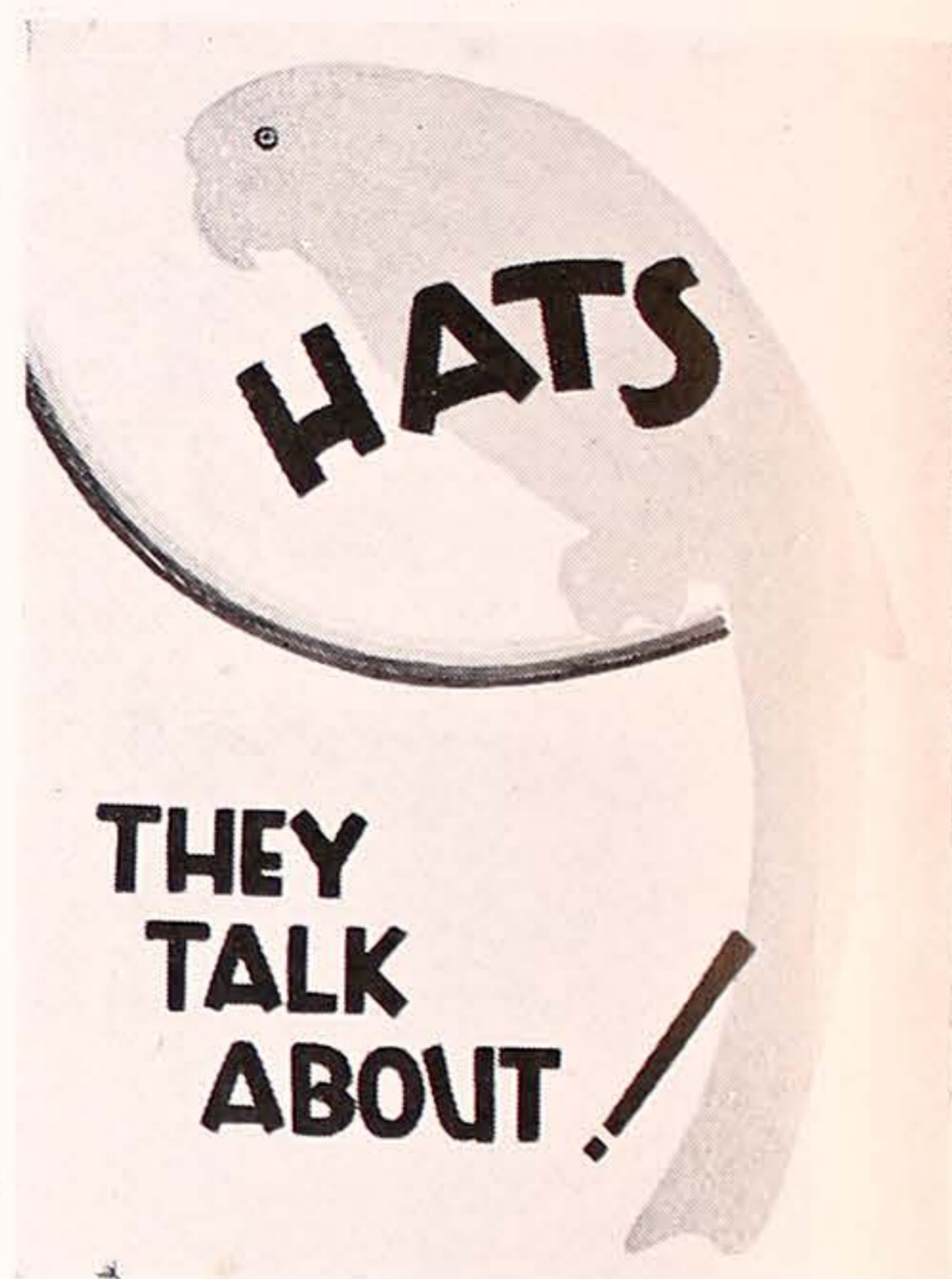


Fig. 4.

reading, "Autumn's Fashion Scale" was in red. This is another good card that is both clever and original.

Card No. 4 is a simple but very effective showcard. Like the others, it is done on a white enamelled board 20 in. by 25 in. upright. The lettering is in black, the parrot is in grey, and the section of the round perch showing is done in four colours, red, blue, green and orange. The message is short and to the point the use of a parrot as a symbol with the slogan "Hats they talk about" is both pithy and humorous without being vulgar.



*A series of showcards by Austin Reed, Ltd.*

In this group of showcards by Austin Reed, Ltd., the illustrations are directly expressive of the goods advertised.

At the top is a 10 in. by 15 in. landscape white card, with the lettering in black, confined to a panel in the right-hand side. As seen by the copy, this is a card stressing the variety of sports wear to be found in the establishment. The suggestive outdoor illustration accentuates the appeal.

The 11 in. by 20 in. upright showcard seen to the left is executed on a white card with a narrow black edging. It carries a strong message that is subtly supported by the clever design stressing the importance of appearance on holiday.

As will be noted, the illustration is a hoarding divided into three divisions: a golf course, the sea, and the shore, the back view of the figure in Plus Fours, studying the different places offering a good holiday, helps to strengthen the appeal.

In the centre is illustrated a cleverly designed card that shows unusual treatment. This is an upright 11 in. by 20 in. grey card with a combined edging of black and white. In addition to the tersely put advice and the authoritative recommendation as to the colour of gloves to be worn when motoring at night, the use of the red triangle makes this unusually effective.

On the right centre is another holiday showcard. A railway signal set at safety is used, partly cut out to stress the caption of "Right Away!" for the holidays.

The card illustrated at the bottom left-hand corner contains several suggestions for use in connection with men's sports clothing.

The small landscape card is a 6 in. by 10 in. white card and is used to advertise "Gerrard" hats. The word Gerrard is in Old English and the illustration is the upper part of a Jacobean hall-stand.

## AUTUMN SHOWCARDS

With the approach of Autumn, the display man has to think of changing his present showcards. At this time of the year one sees the sales cards and posters being removed, and the showcards being replaced by those more appropriate to the season. The continual use of one type of card is a fault made by many display men. Such cards are monotonous to the public and are not an aid towards selling the goods.

The showcard lends variety to display, and if changed periodically, both in colour and design, it does much towards attracting the eye of the public.

As at most other seasons, the showcards should be of a nature to tie-up with the display, and for this purpose showcards of brown, yellow, and gold, are most fitting. Each of the cards illustrated on the opposite page has something different in its design and the general lay-out makes them an excellent set.

The first card is modernist in its design—the main colours being brown, yellow, and green. The circular portion and the base are in yellow, the lettering in green

and brown, while the main background is in dark brown outlined in red.

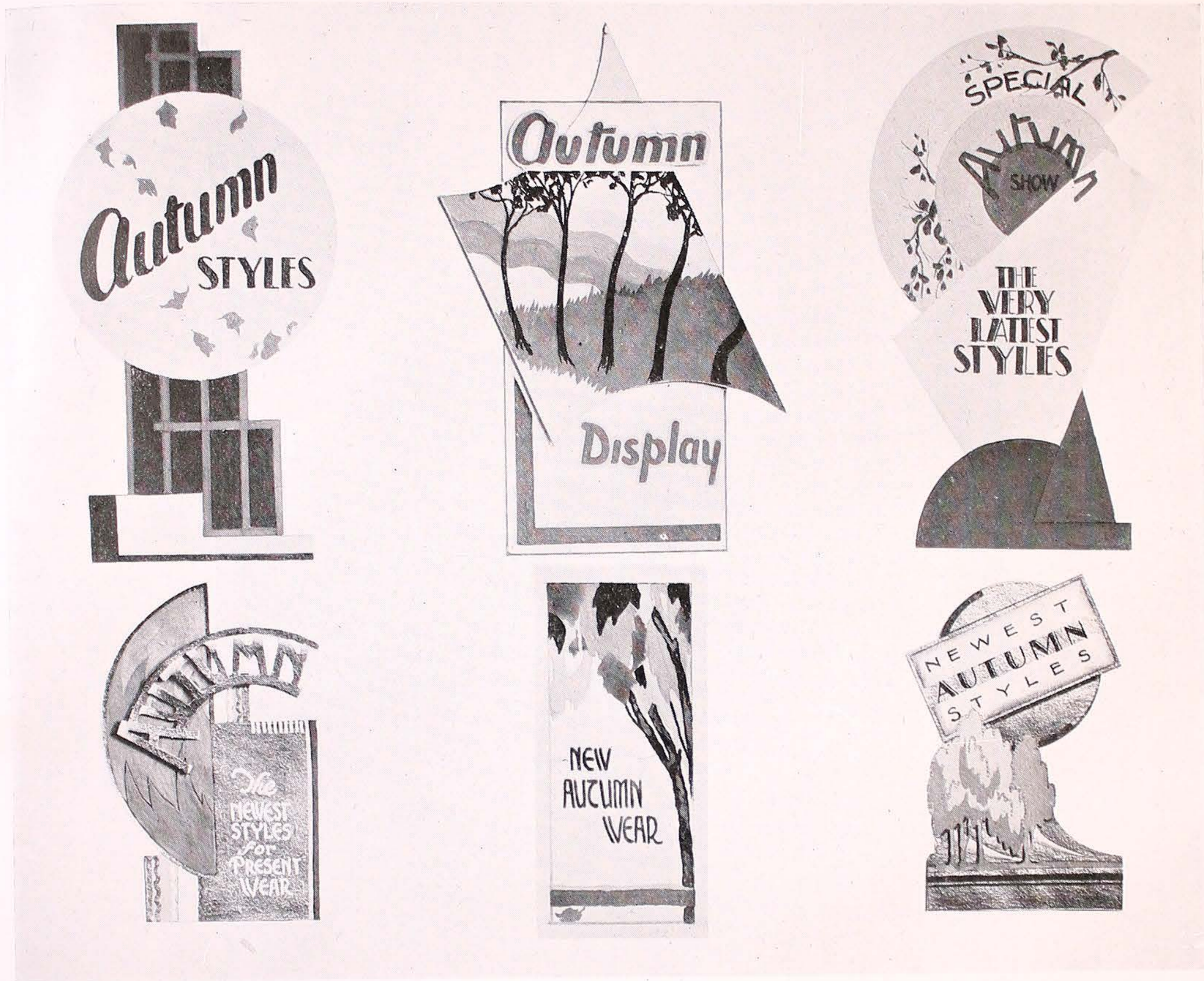
No. 2 can be made in poster size, and is carried out in many colours. This is composed of two pieces, one imposed upon the other. The lettering is red outlined with yellow, and it is written on to a white background.

No. 3 is a good card made in a modernist shape. The circular portions at the top are grey, yellow and dark grey, followed by a buff portion on which the lettering is blue. The base is cerise red and grey.

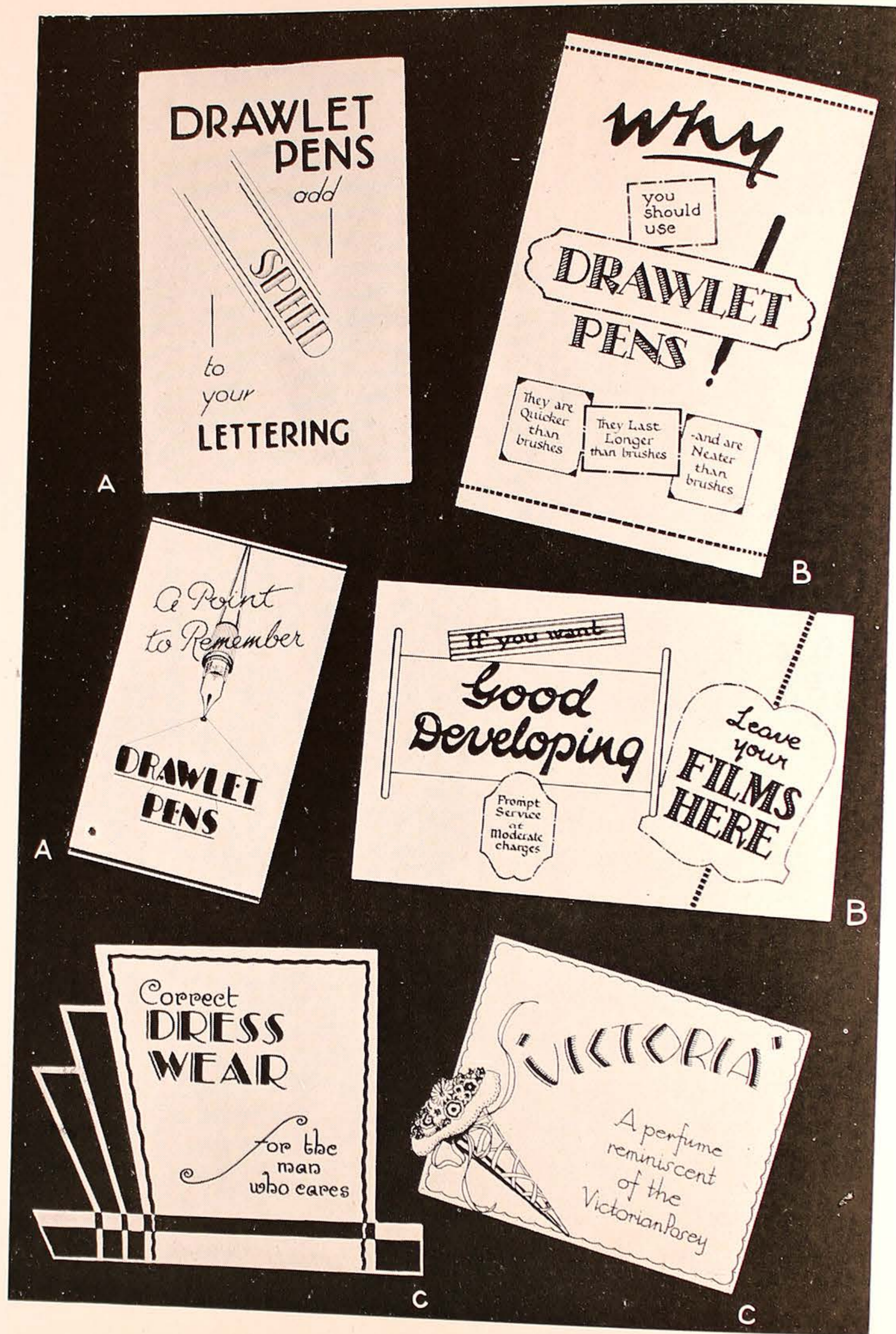
No. 4 is also quite novel in its design and lay-out. The word "Autumn" is gold in cut-out form and had been made and fixed separately. The circular portion on the left has panels of green, blue, and brown, while the rectangular panel on the right is gold with white lettering.

No. 5. This is a more simple design which would admirably suit a poster lay-out. The main colours used were brown, yellow and blue.

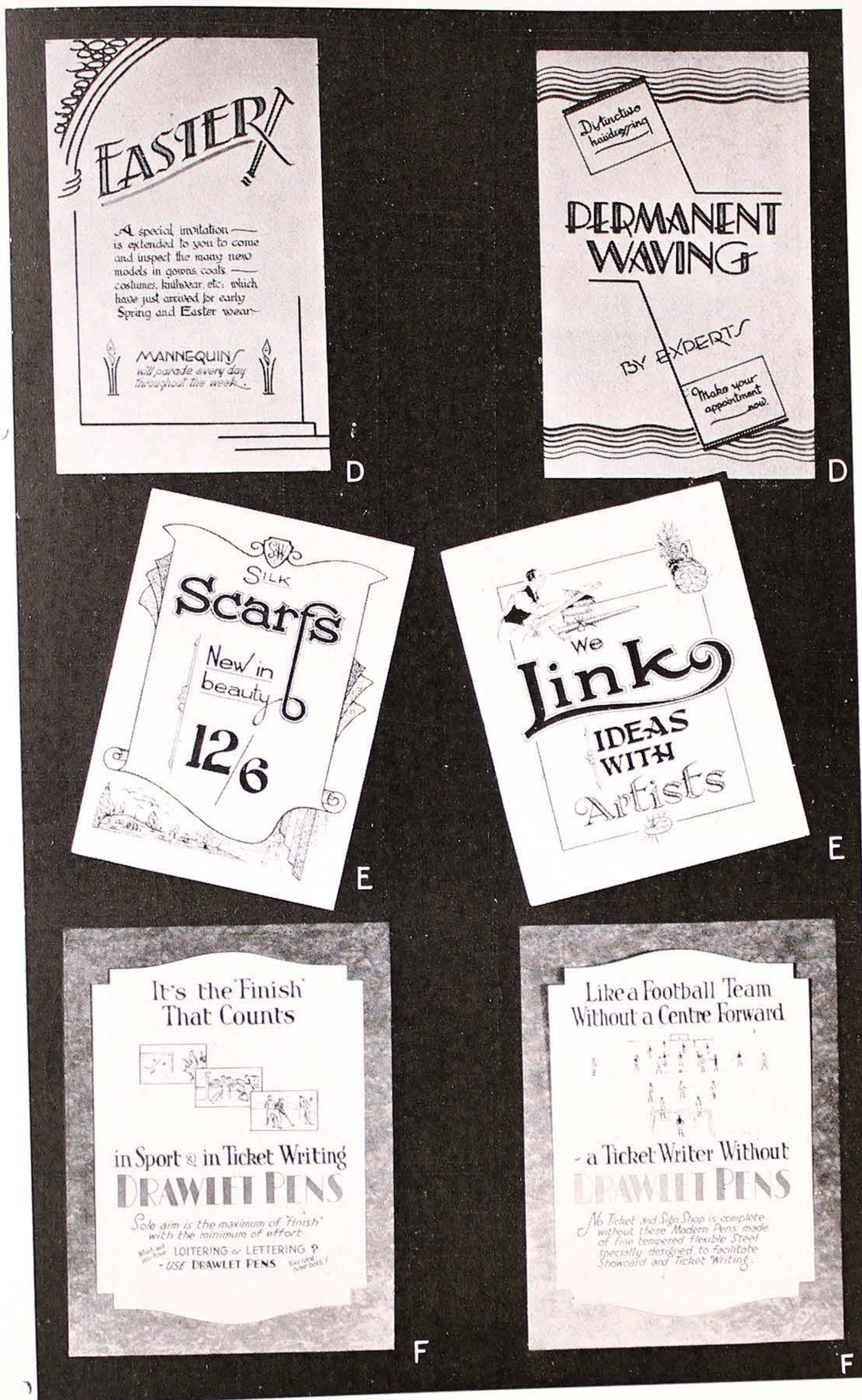
No. 6 is quite original in its lay-out, the main colour used being gold. The trees are in shades of yellow, brown and blue, while the lettering is in black.



*Six showcards—five of them cut-outs. By Clements, Newling & Co., Ltd.*

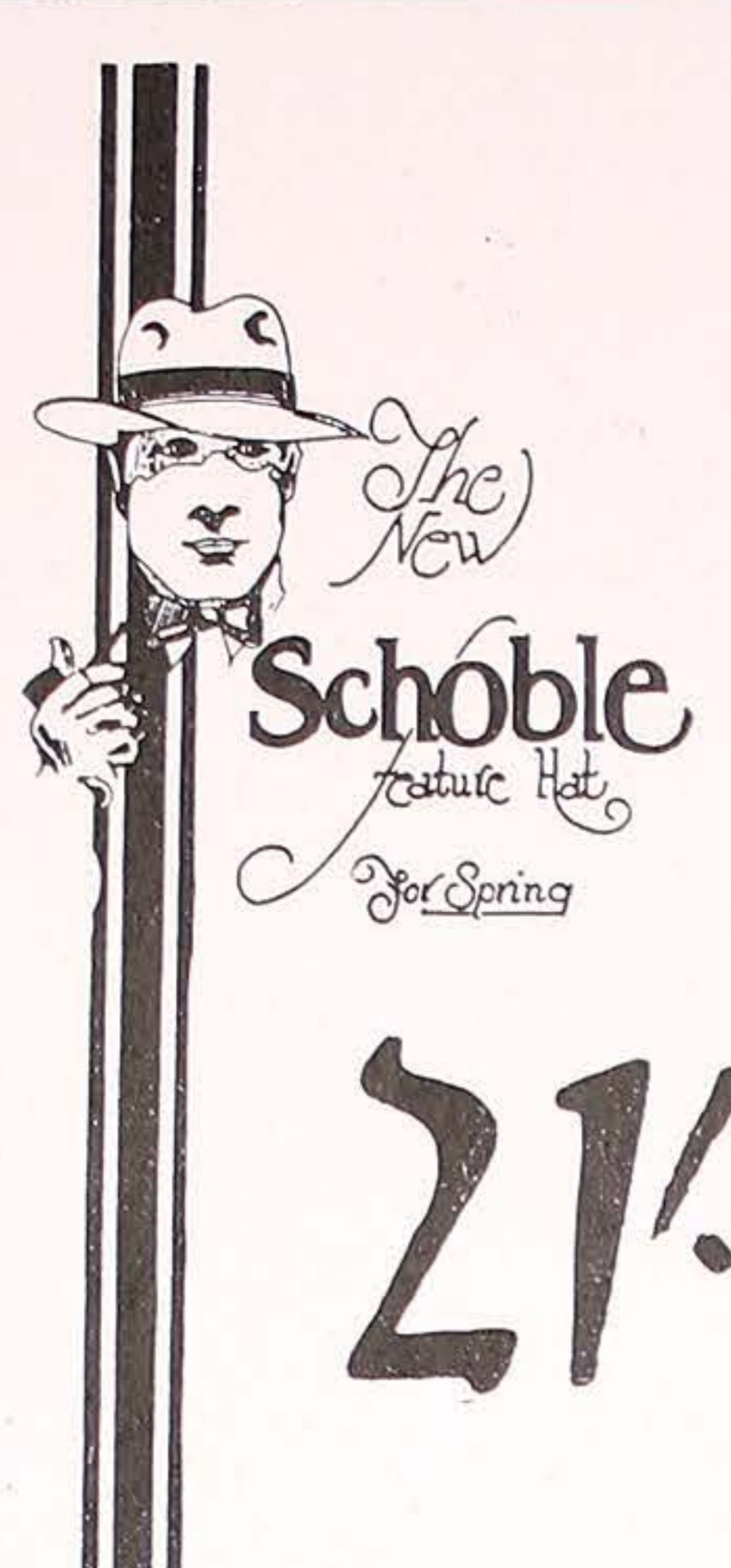


Prize-winning entries for a recent competition in connection with "Drawlet" Pens.



*Entries which gained consolation awards in the competition referred to on the opposite page.*





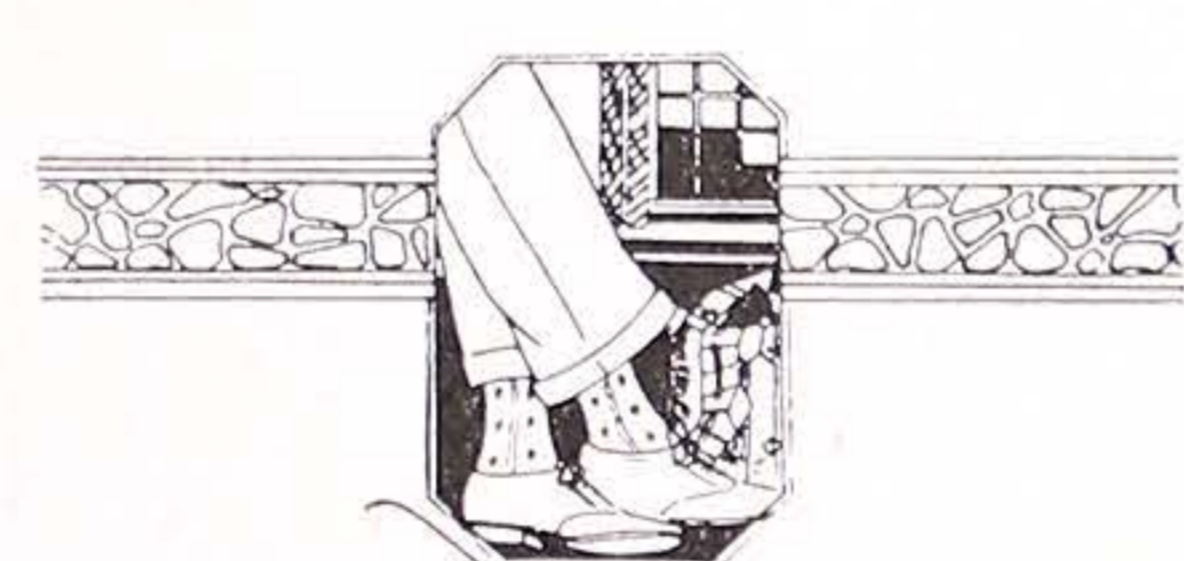
*The New*  
**Schoble**  
*Feature Hat*  
*For Spring*

**2 1/4**




*Hand Constructed*  
**Neckwear**  
*From Imported Austrian Silles*

**5 1/2**



*Fine Imported*  
**LISLE SOCKS**  
*Full fashioned*

**3/6**



*For warm days on the links*  
**Linen Knickers**  
*Real Plus Fours*

**2 1/4**

*Examples of showcards produced by means of pen-work.*



*Cards with a novelty surface.*

#### USE OF NOVELTY BOARDS.

Four of these cards are made up with an unusually novel style of board that is a perfect representation of reptile skins; and one that is mounted on a shaped frame which perfectly represents wood pyrographically treated.

Fig. 1 is a 12 in. diamond shaped card, mounted on a blue mat, lettered in white. Both diamonds are then mounted on an imitation crocodile leather bevelled edge cut-out.

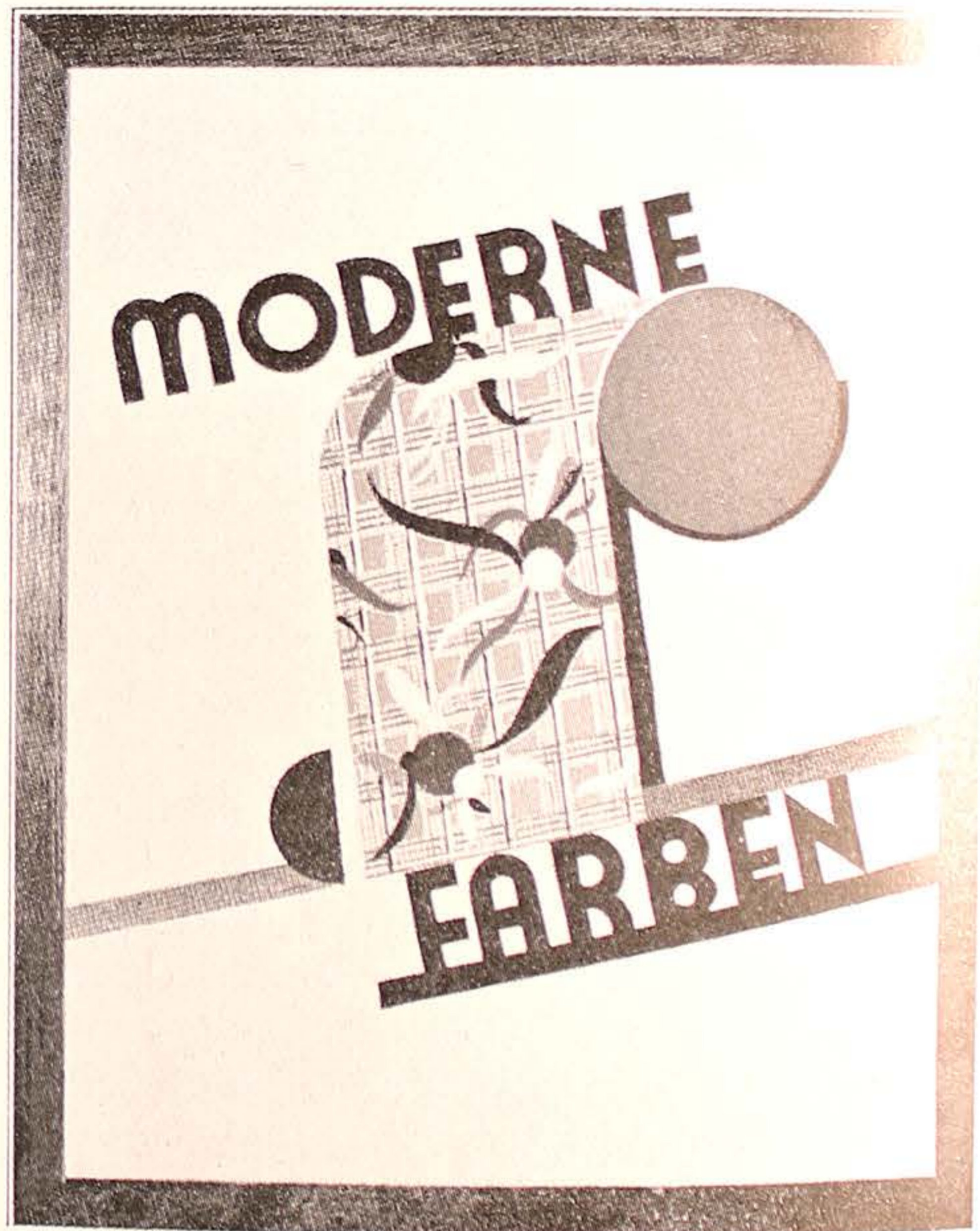
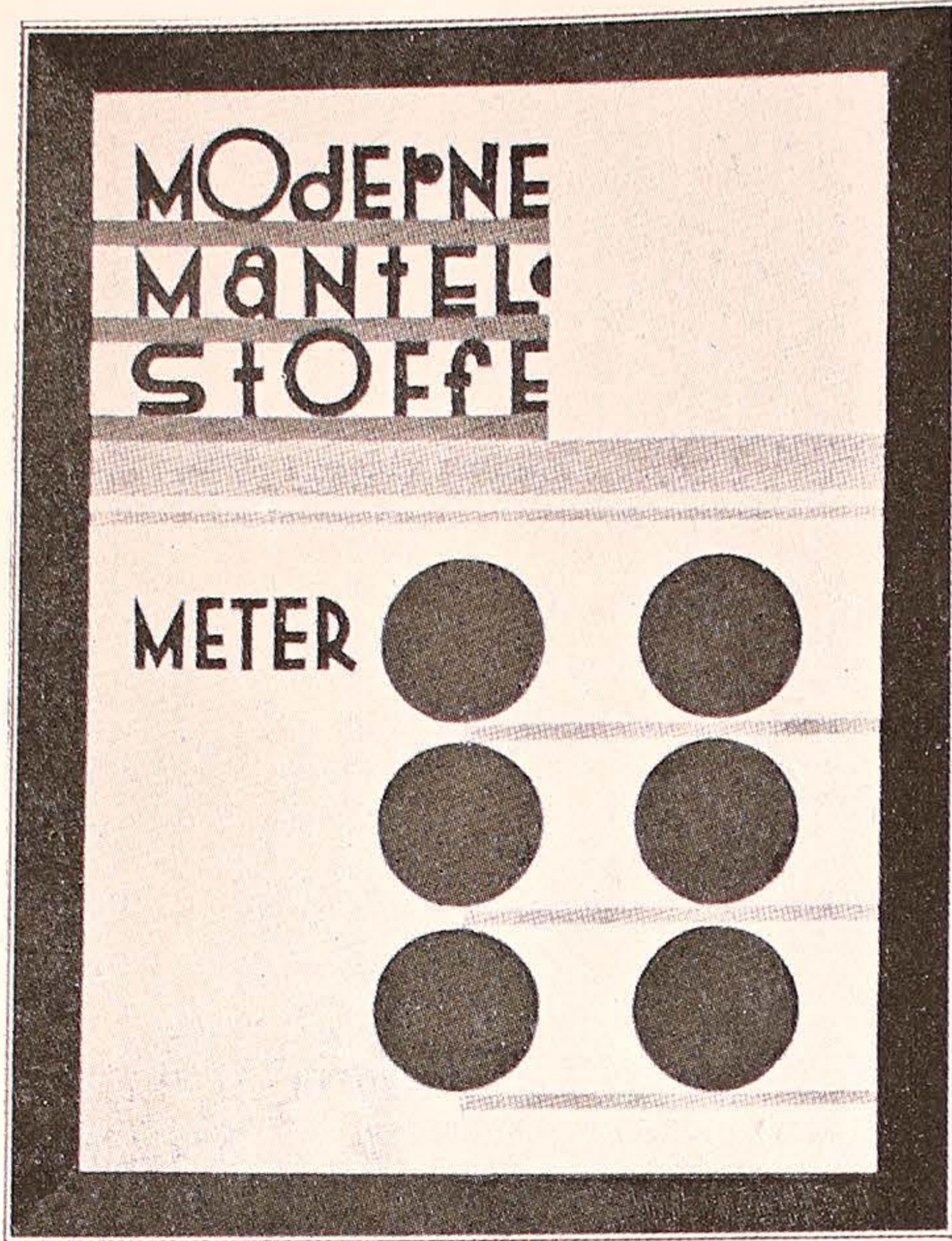
Fig. 2 is a small panel edged aluminium card, mounted on a triangular-shaped crocodile skin card.

Fig. 3 is a small aluminium card measuring 8 in. by 10 in., lettered in blue, and is also mounted on a 10 in. by 15 in. card that is covered with imitation crocodile leather.

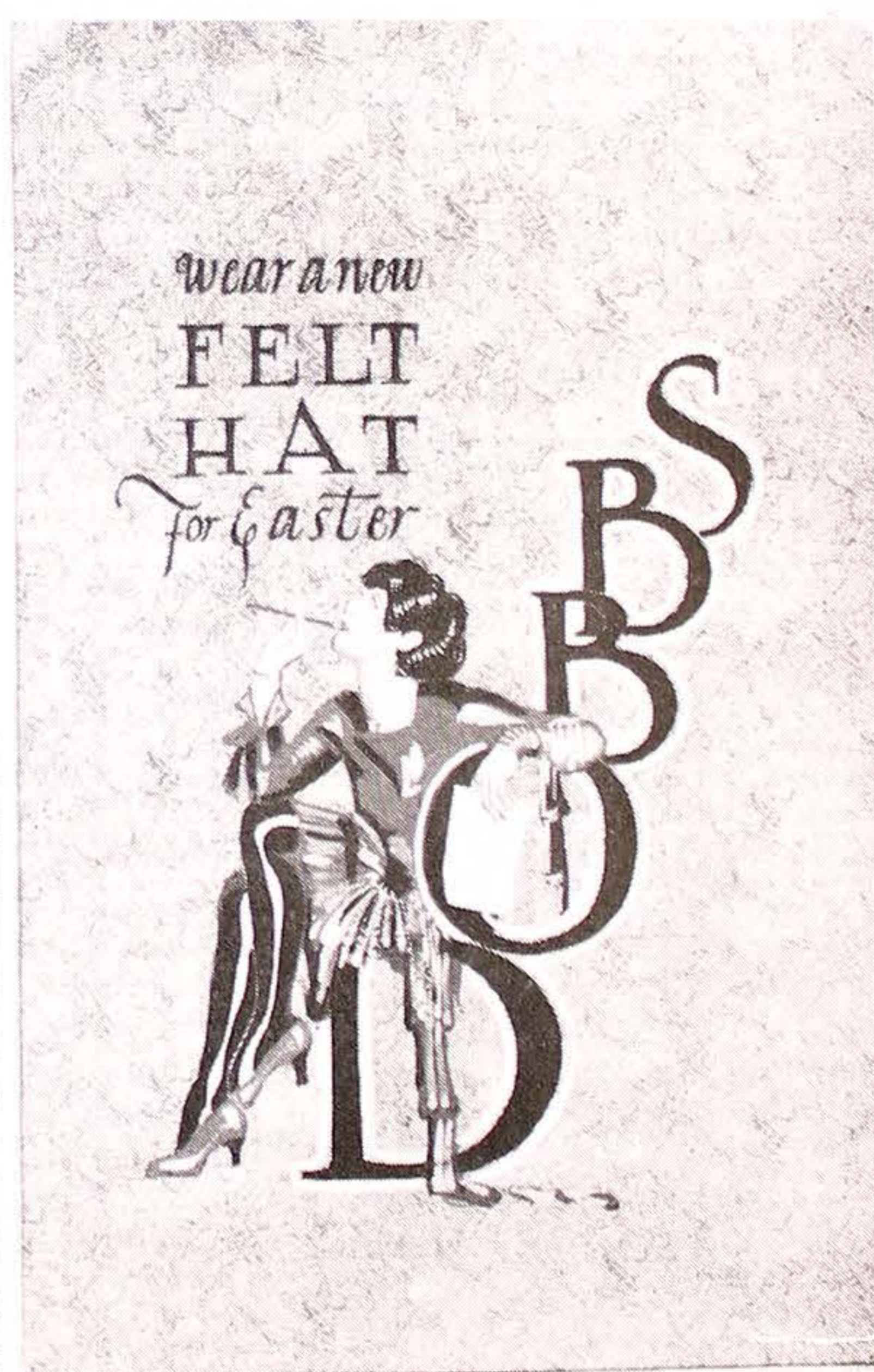
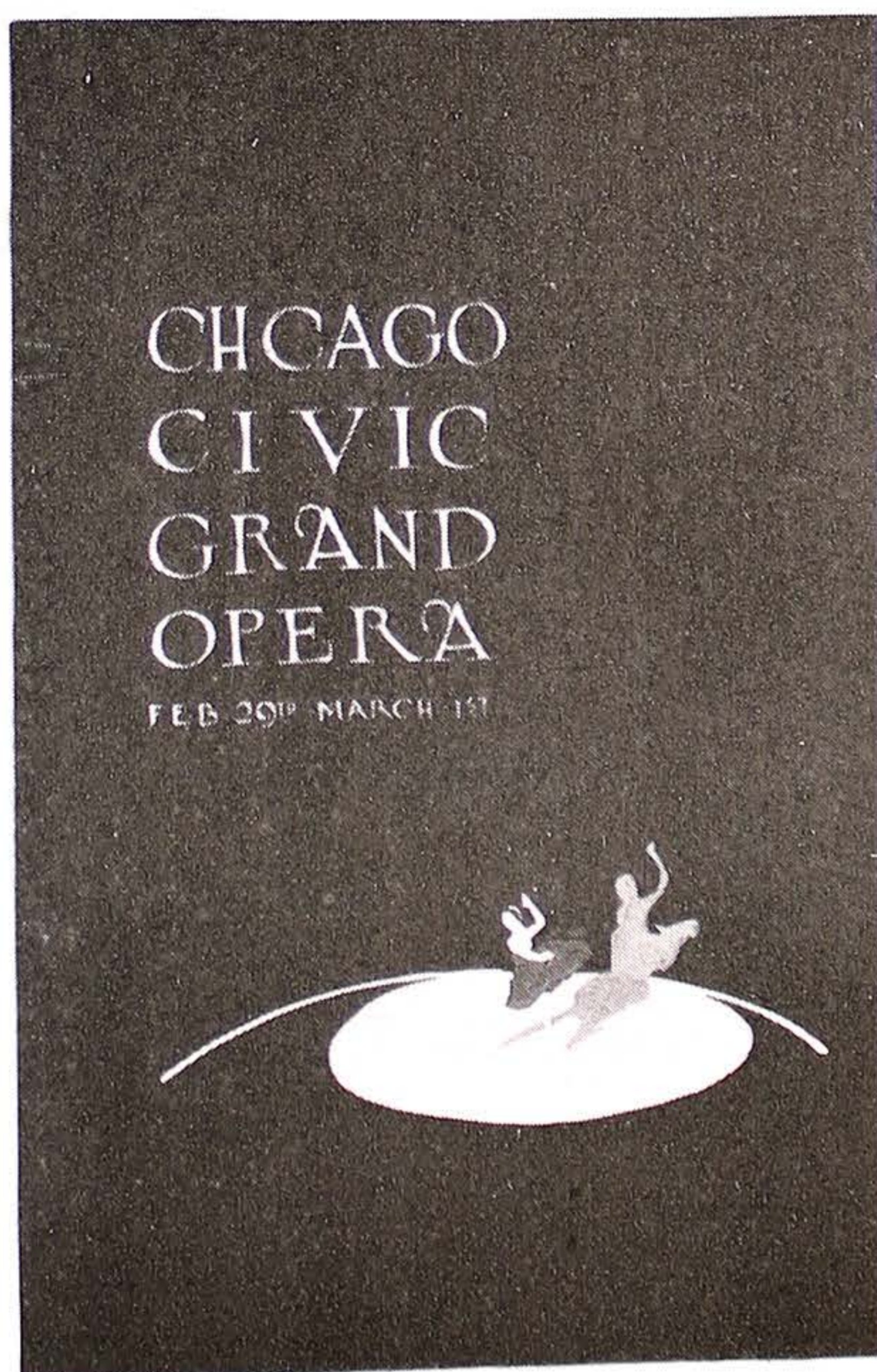
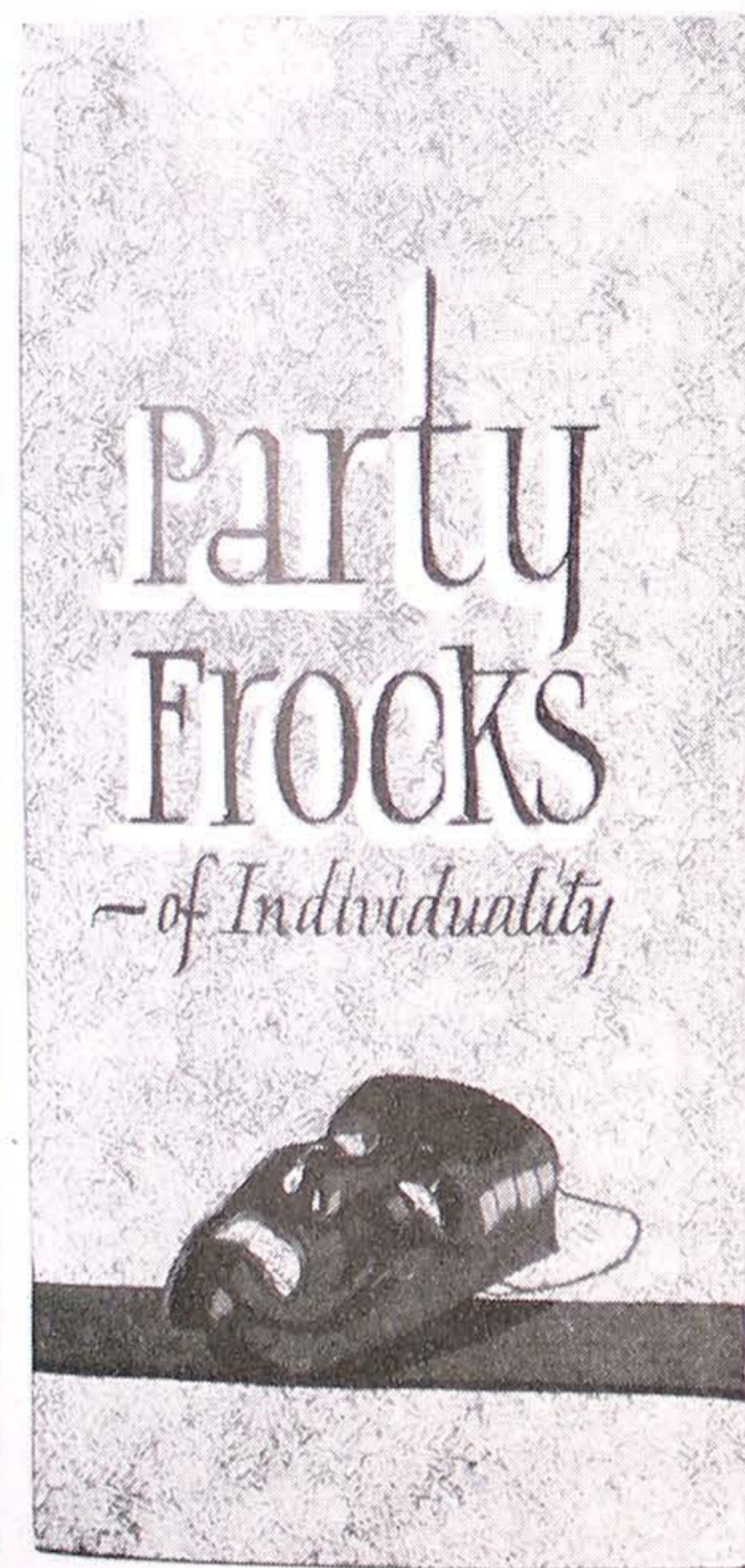
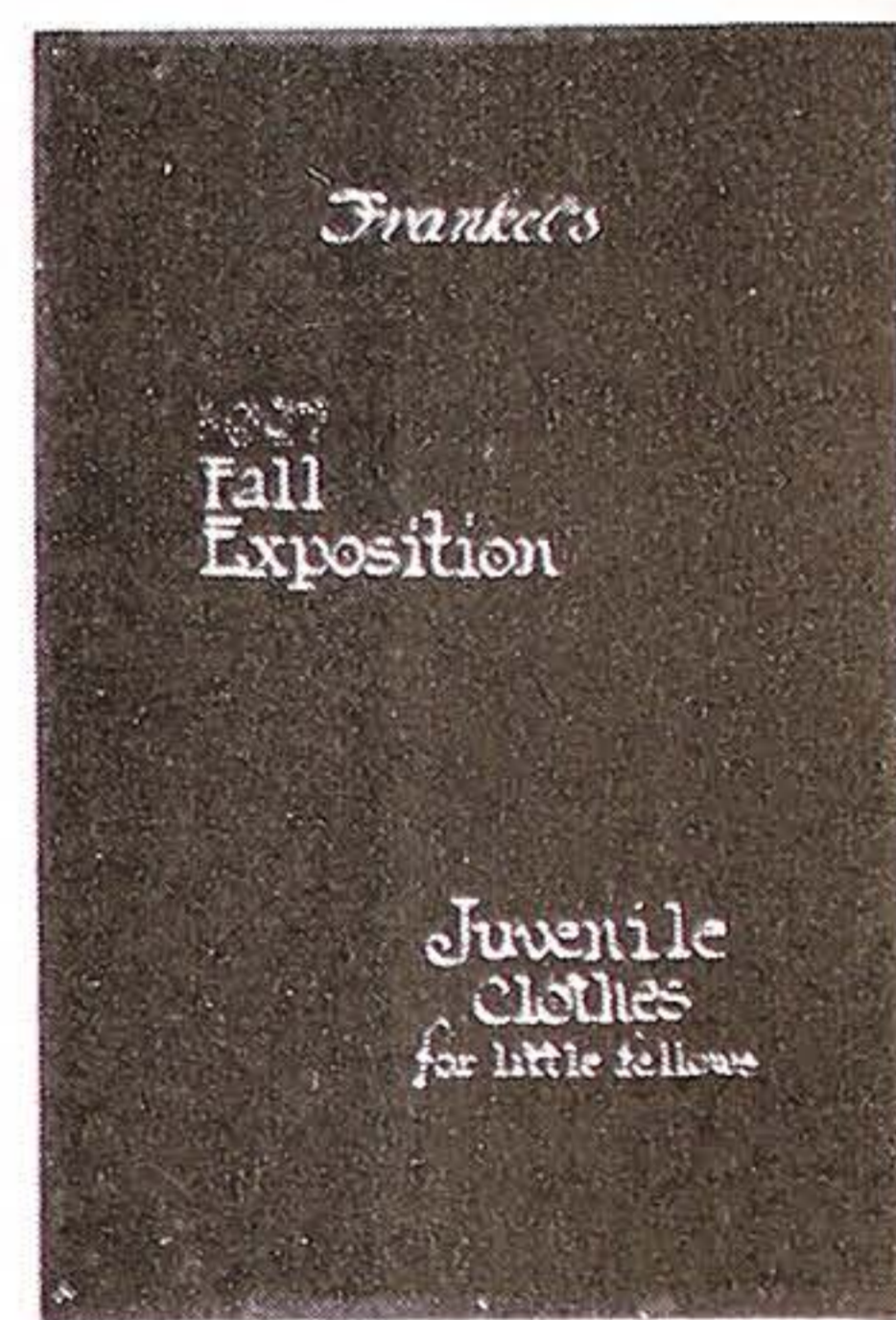
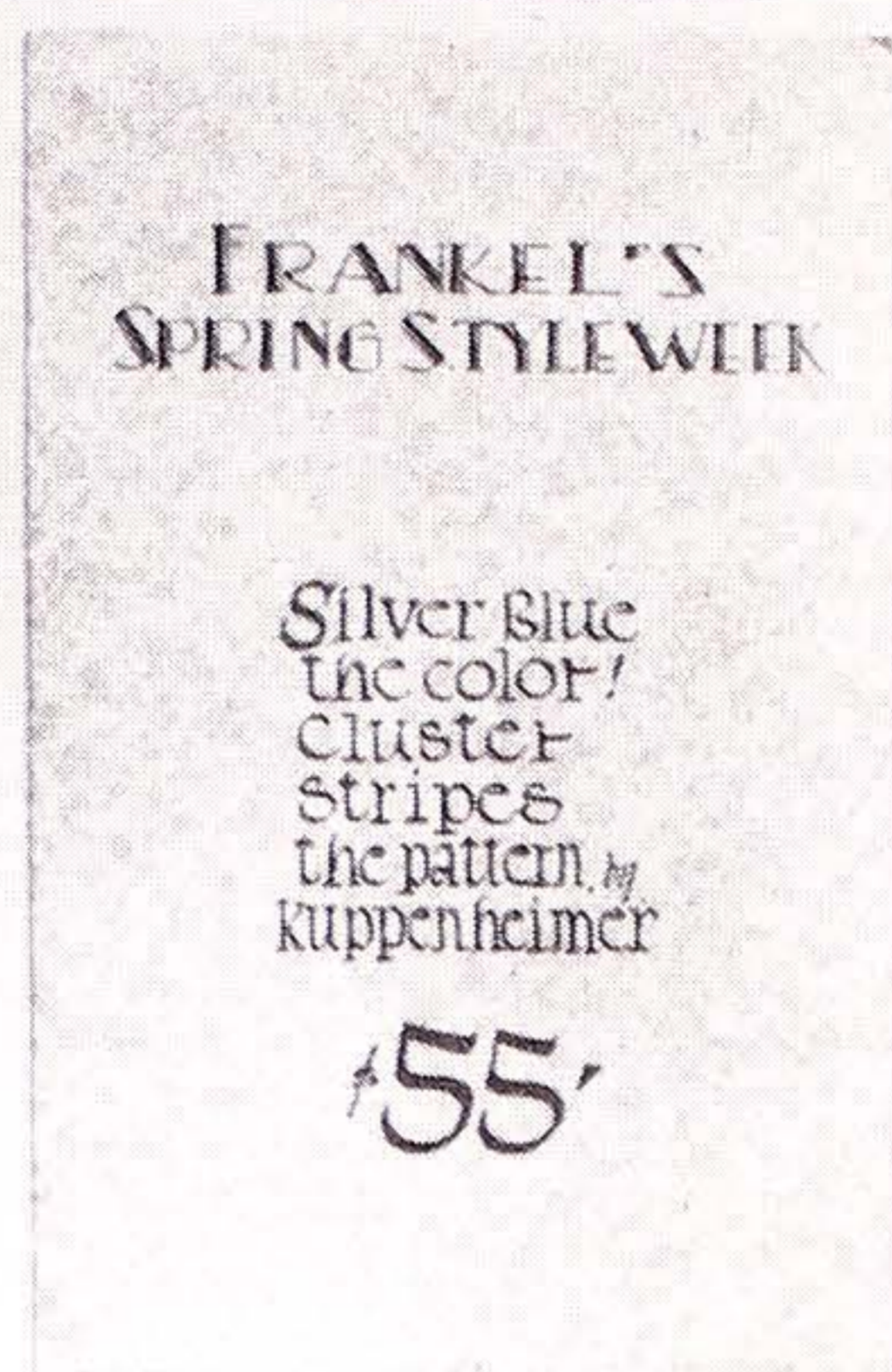
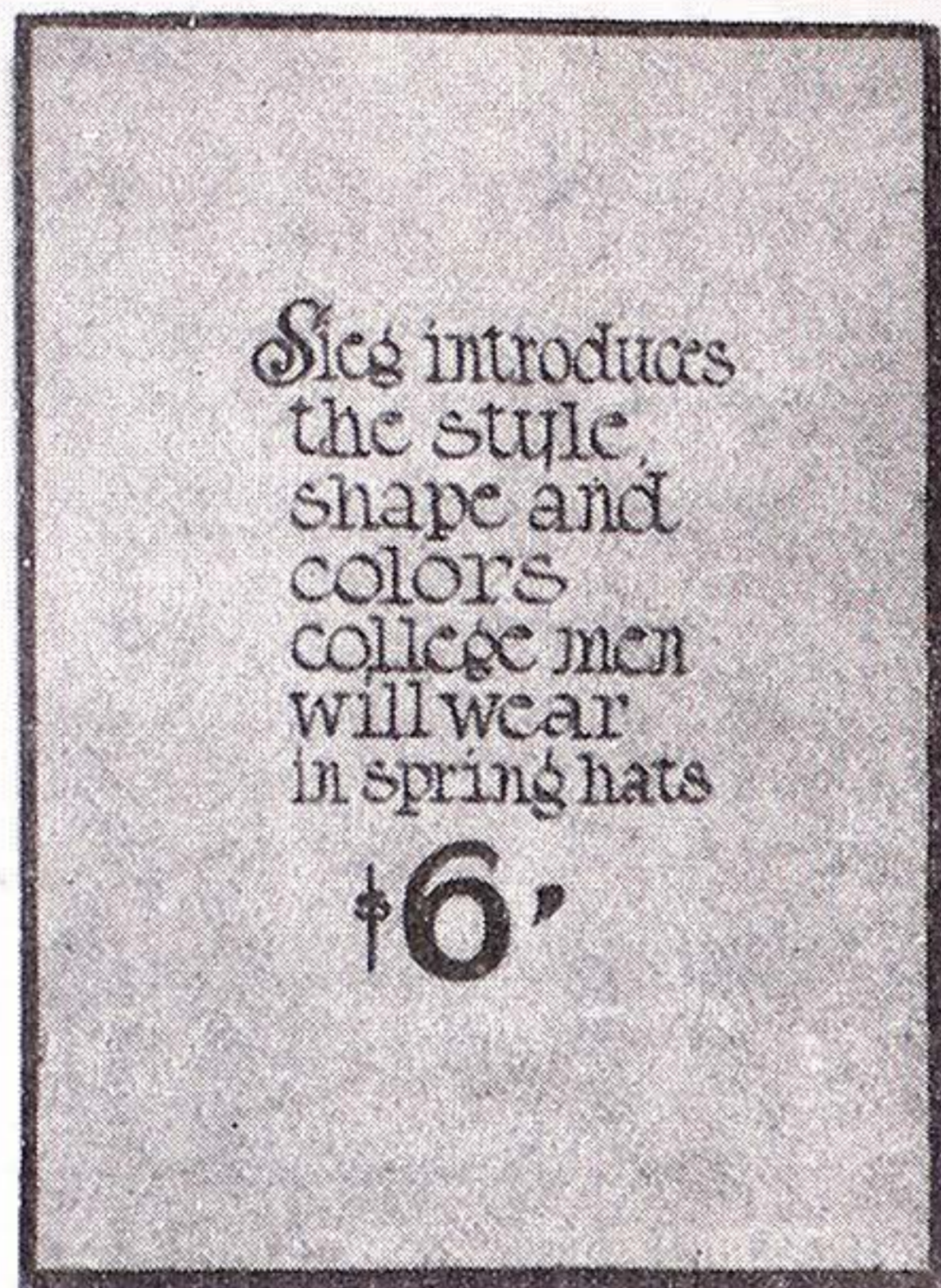
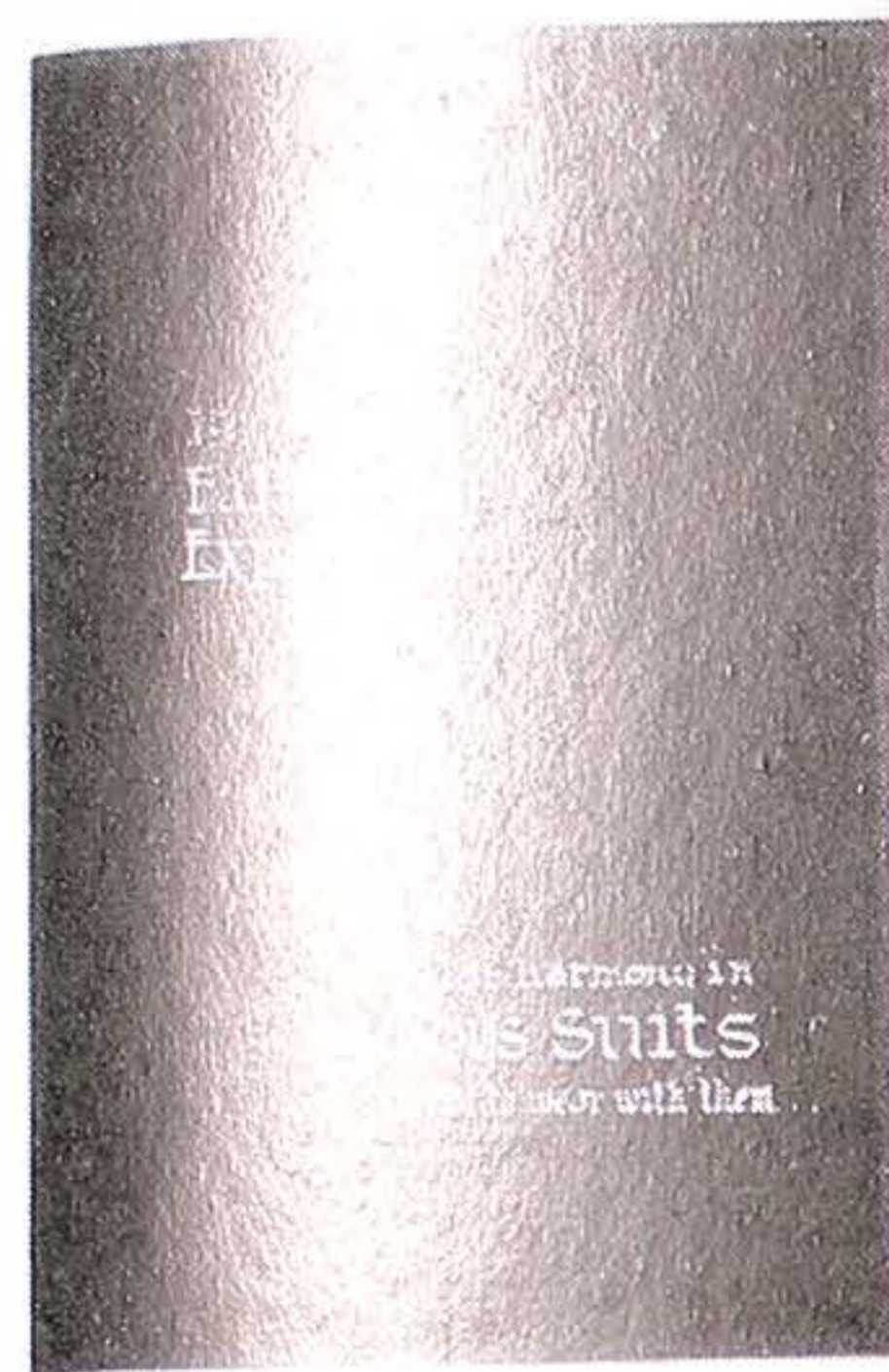
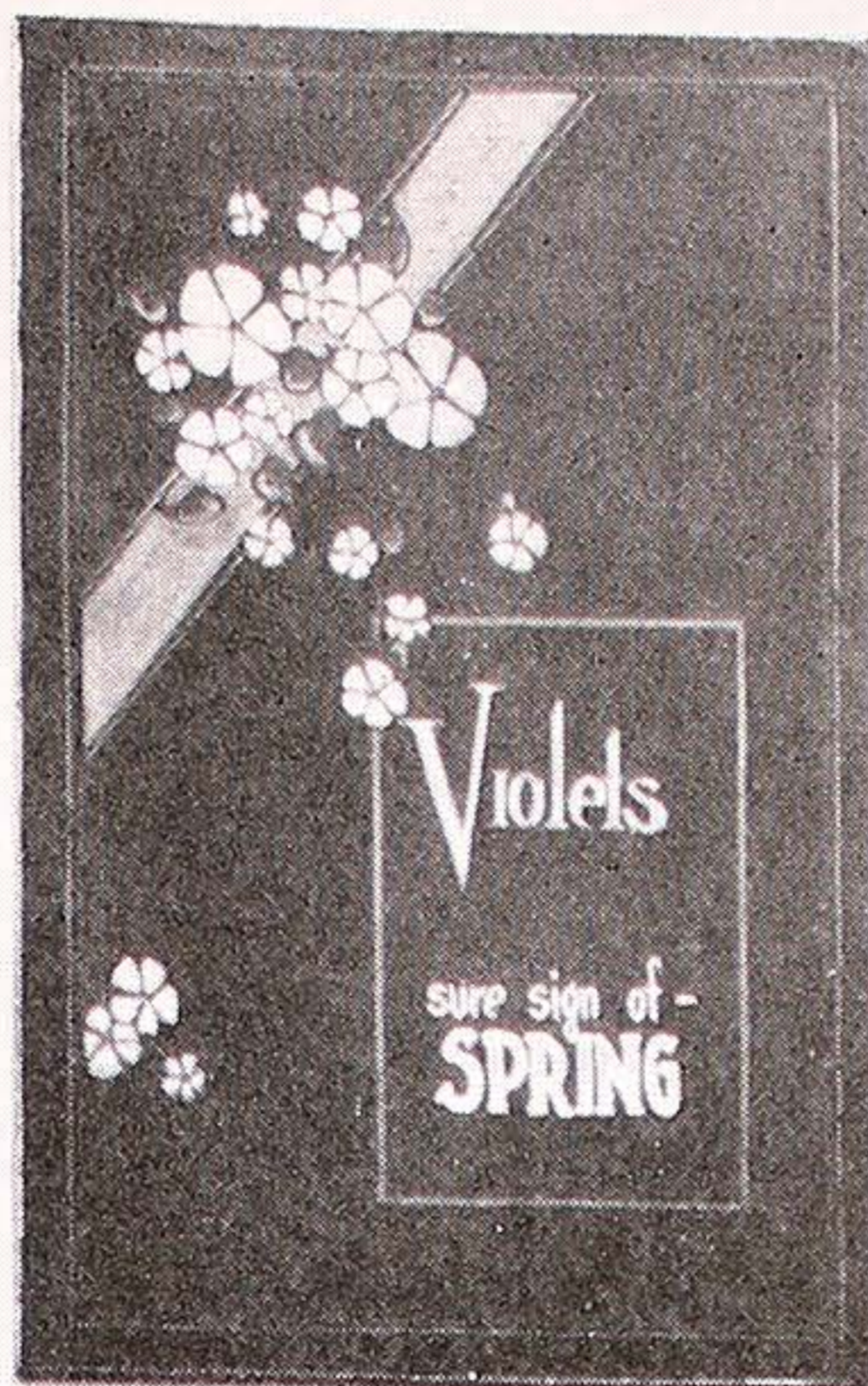
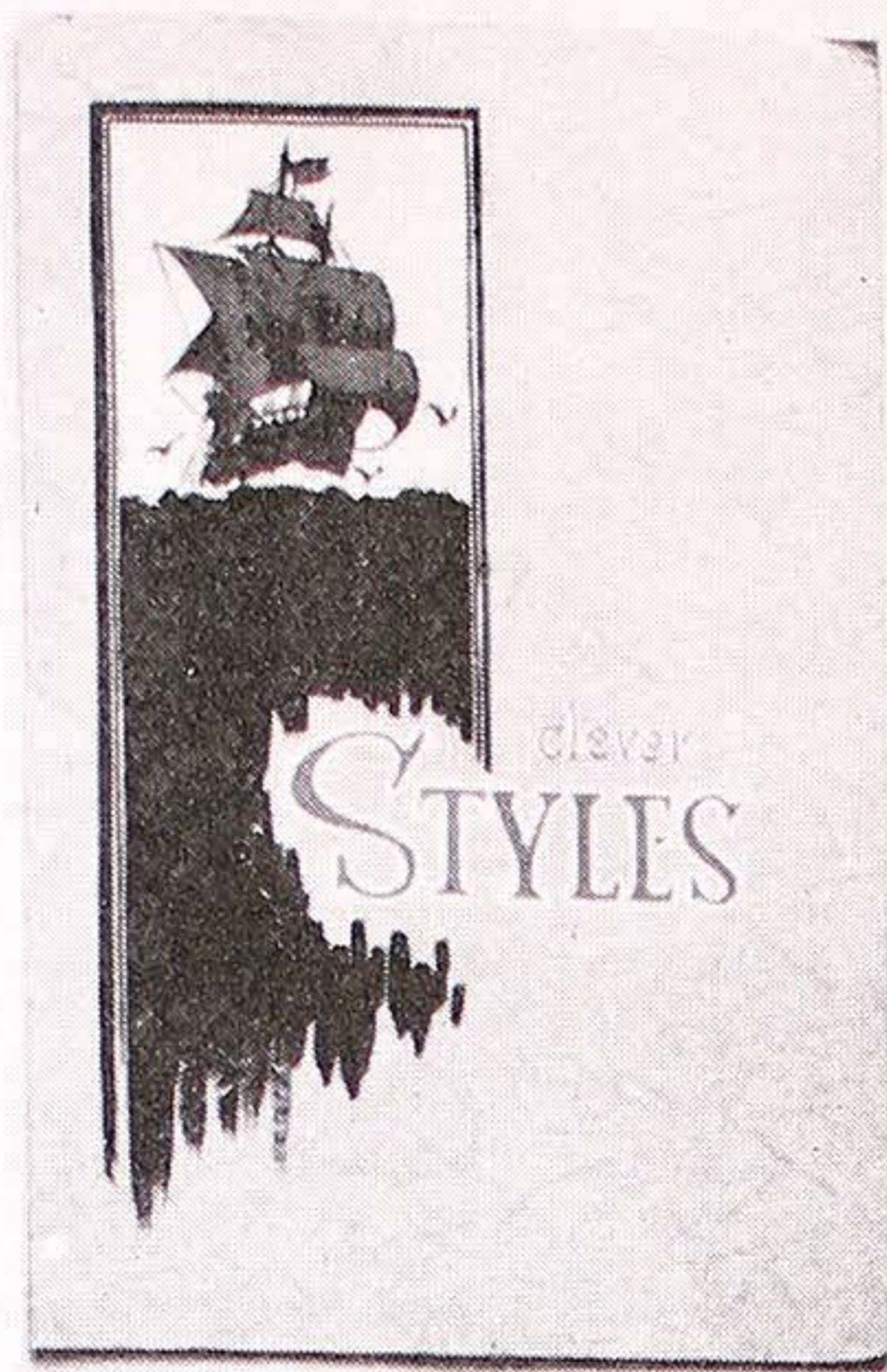
Fig. 4 is an oval black card which carries on top the initials of the firm. It is lettered in white in a modernist style, and mounted on a shaped panel that is representative of a pyrographed burnt wood panel.

These four cards are the work of L. Porter, 12, Paternoster Row, London.

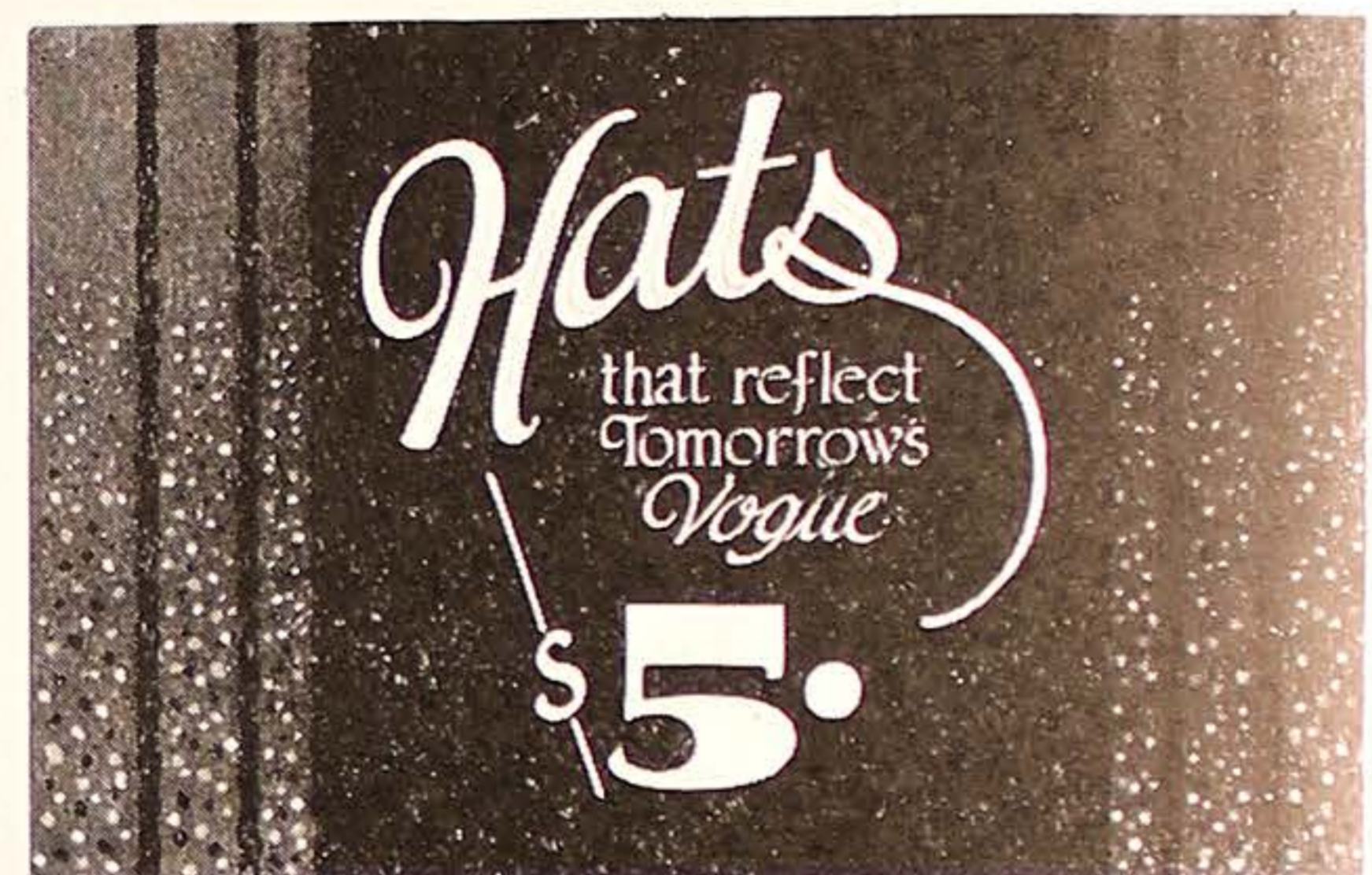
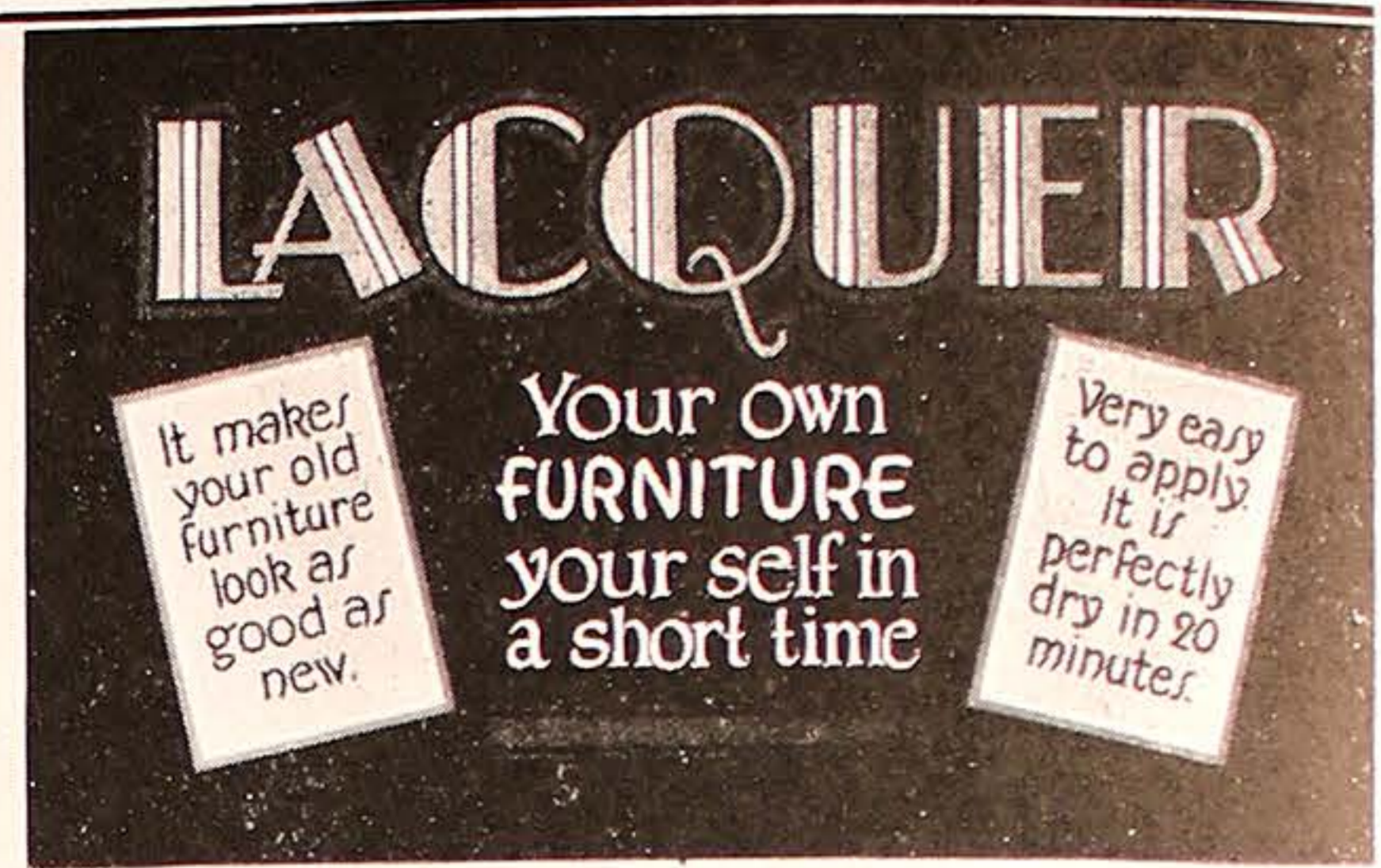
Fig. 5 is a quarter circular modernist novelty card cut from wallboard. The background, in the shape of a quarter circle, is in deep blue, with the words Charles H. Baber in white Neuland type projecting on the front. The shoe on the projecting front board is in silver. The size of this cut-out is approximately 15 in. in height, and the base 12 in. long and 4 in. wide, and was used in a special modernist display by Messrs. Chas. H. Baber, Ltd., of Regent Street, London. It was designed by Mr. H. J. Doré.



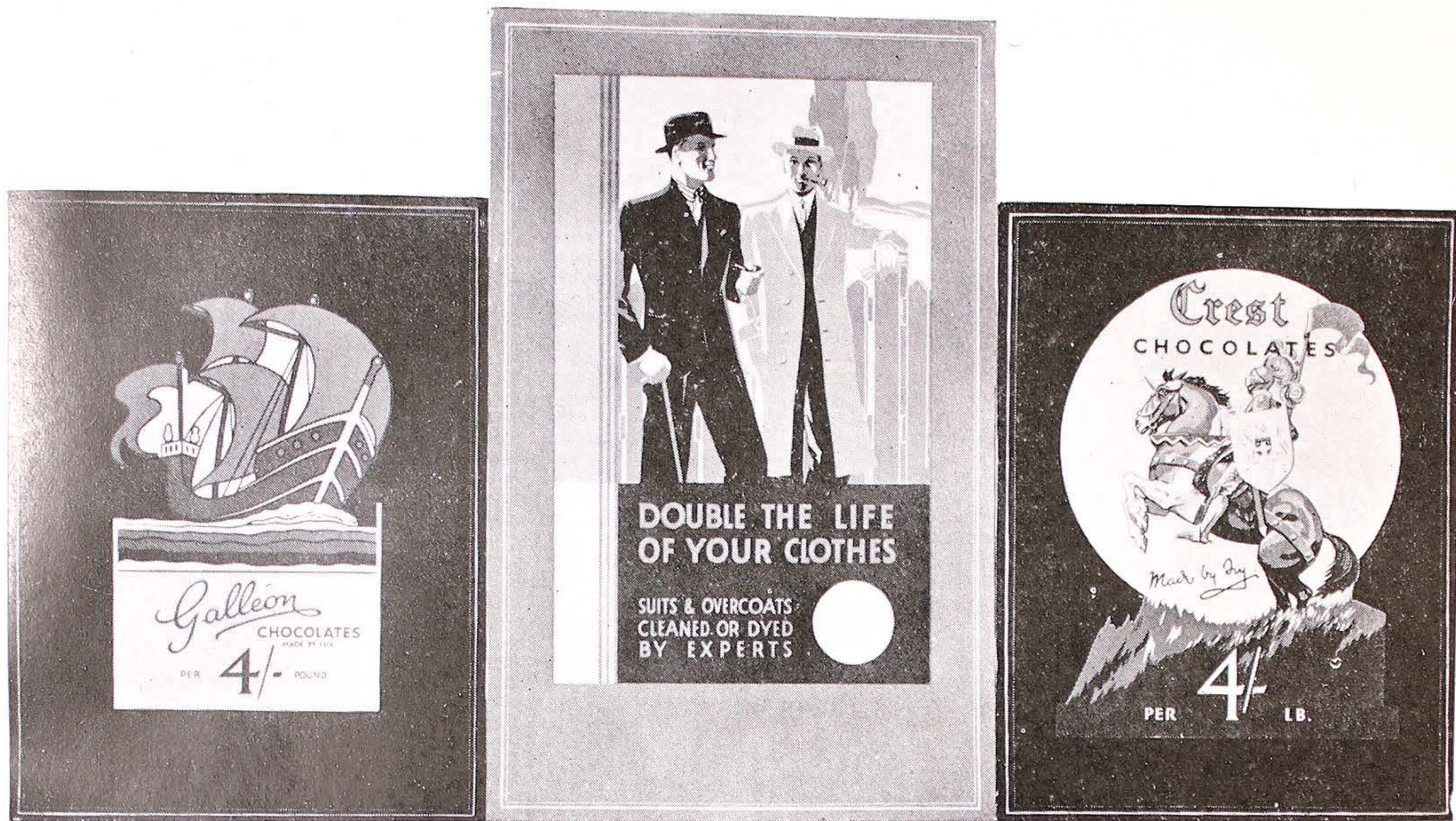
*A selection of German showcards.*



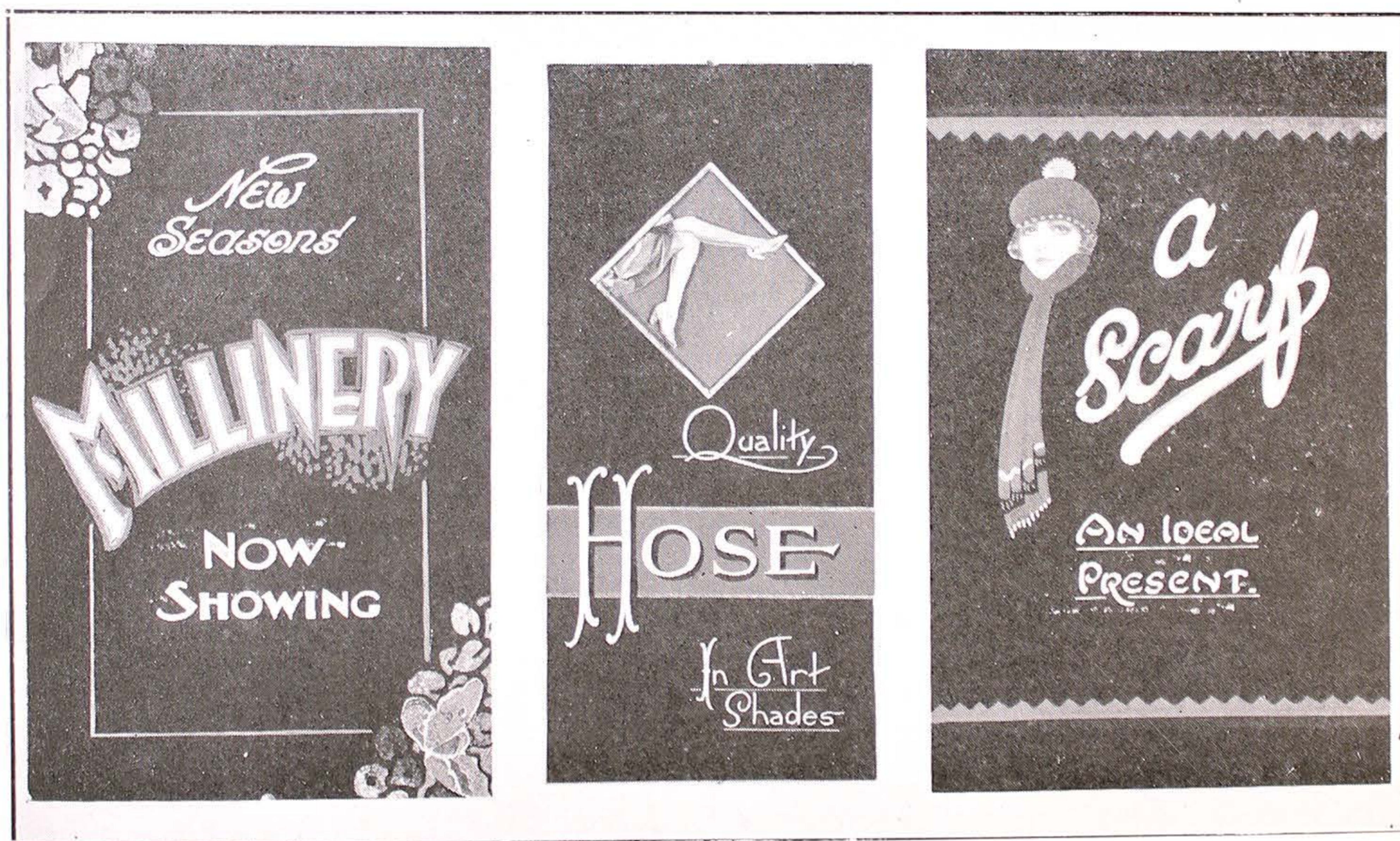
Cards ranging between plain lettering and illustrated work.



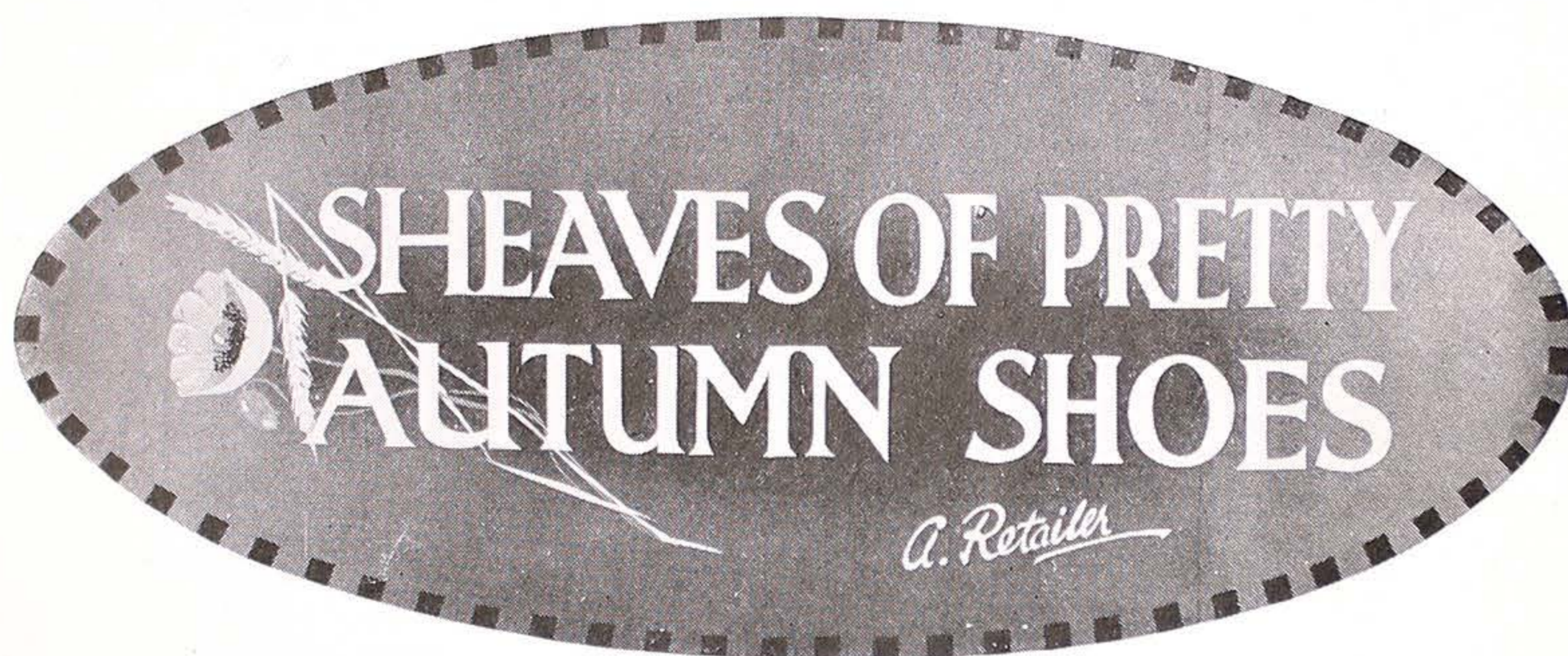
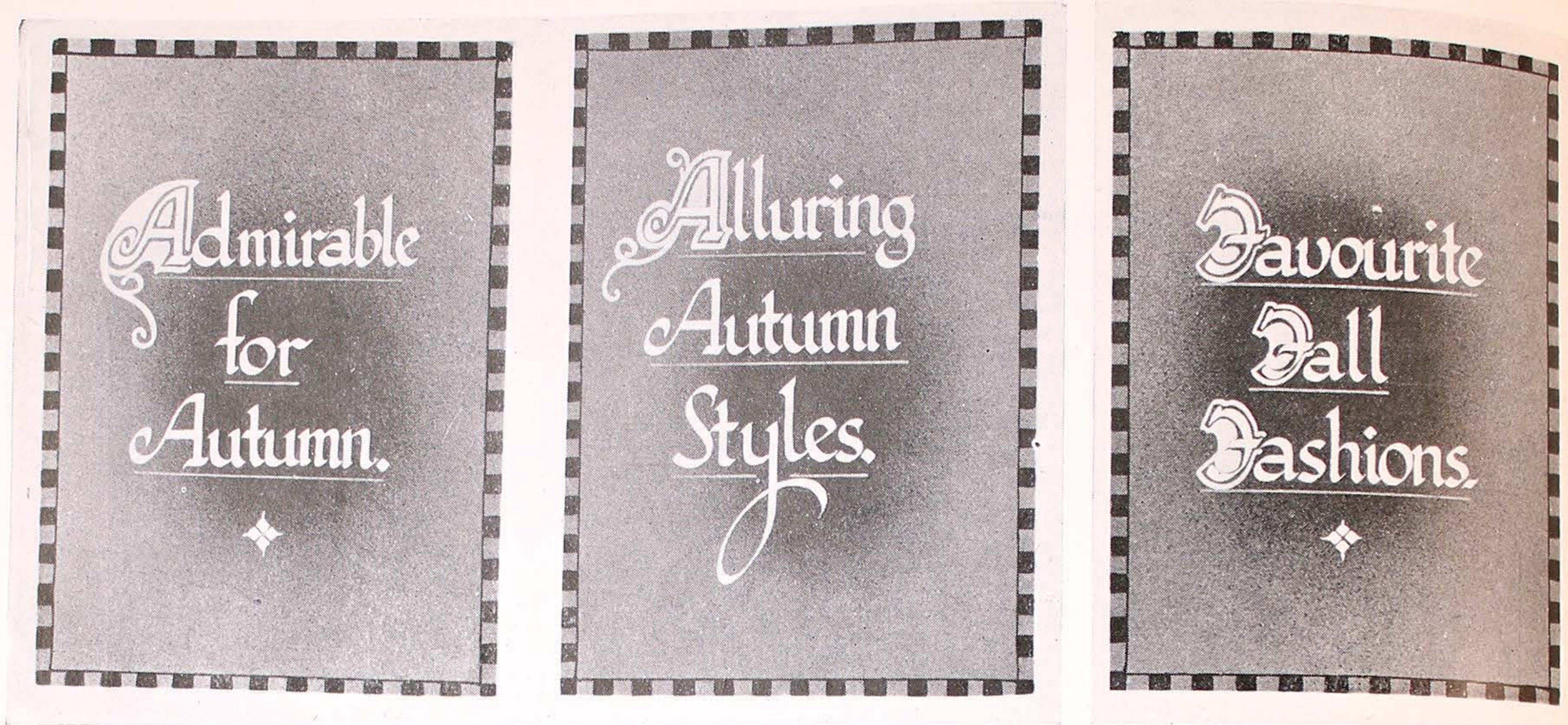
*An attractive range of original showcards, showing neat and stylish lay-outs.*



Three cards produced by the silk screen process.



Three cards, each with a striking line emphasising the goods advertised.



### AIR SPRAYED CARDS

A set of hand-written showcards, executed by W. G. Warne.

These cards have been carried out in a uniform style with an added seasonable touch. All of the cards shown were written on dark brown card, air-sprayed with black; the edges were also coloured in alternate black and dark brown squares and the whole of the lettering was in white.

The large oval reading "Sheaves of Pretty Autumn Shoes" was made in the form of a poster to stick on to the window, and the decoration shown on the left-

hand side was worked in natural colours.

To make the cards have a more "autumnal spirit" the smaller oval card reading "Autumn Shoe Artistry" was decorated with actual stalks of wheat tied together and fixed to the card by a piece of red ribbon tied in a bow.

The three smaller cards were carried out in a uniform style, each one having a different sales message.

The idea of having a poster, centre card and descriptive smaller cards to match is a good one.



Fig. 1.

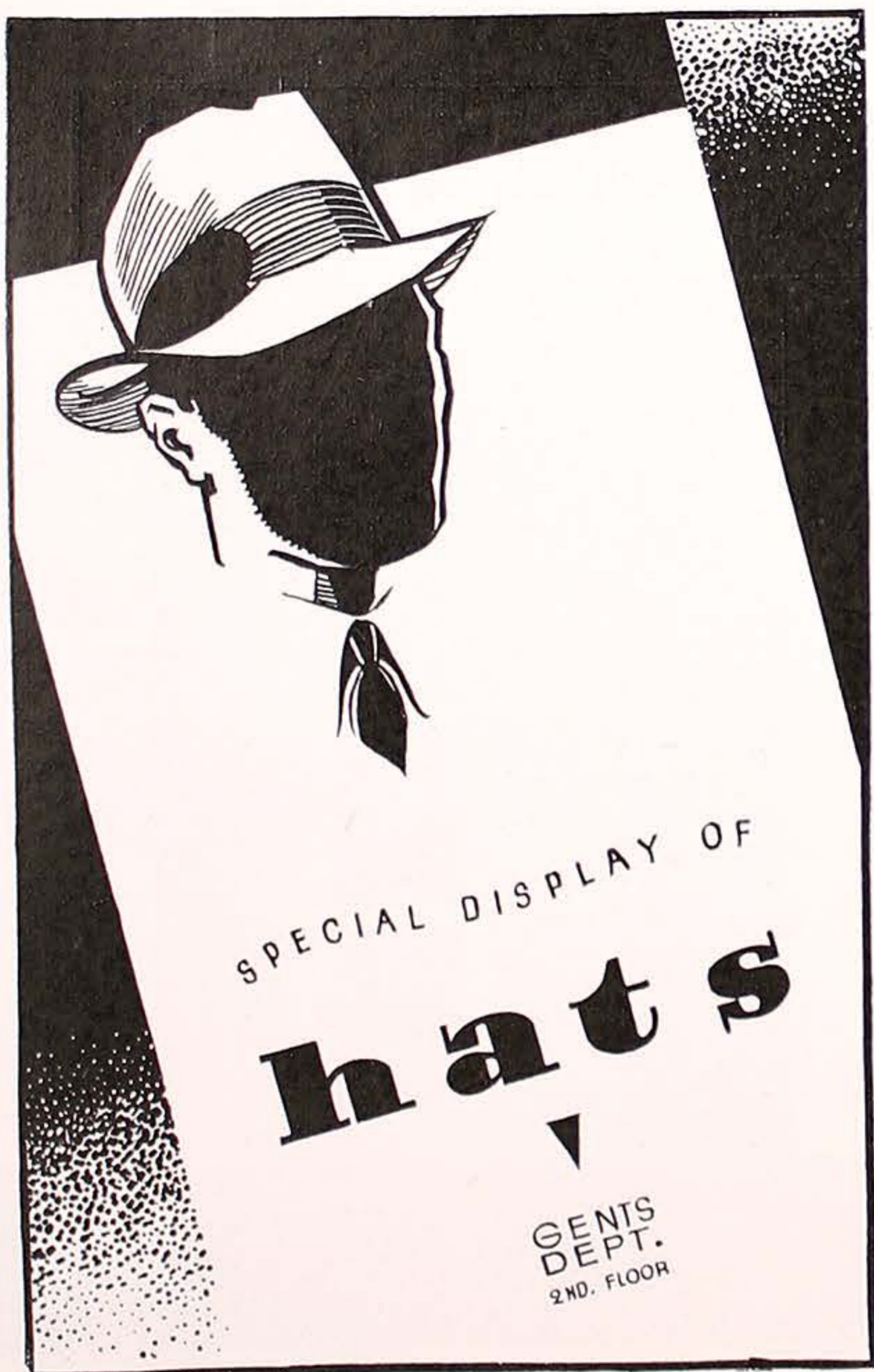


Fig. 2.

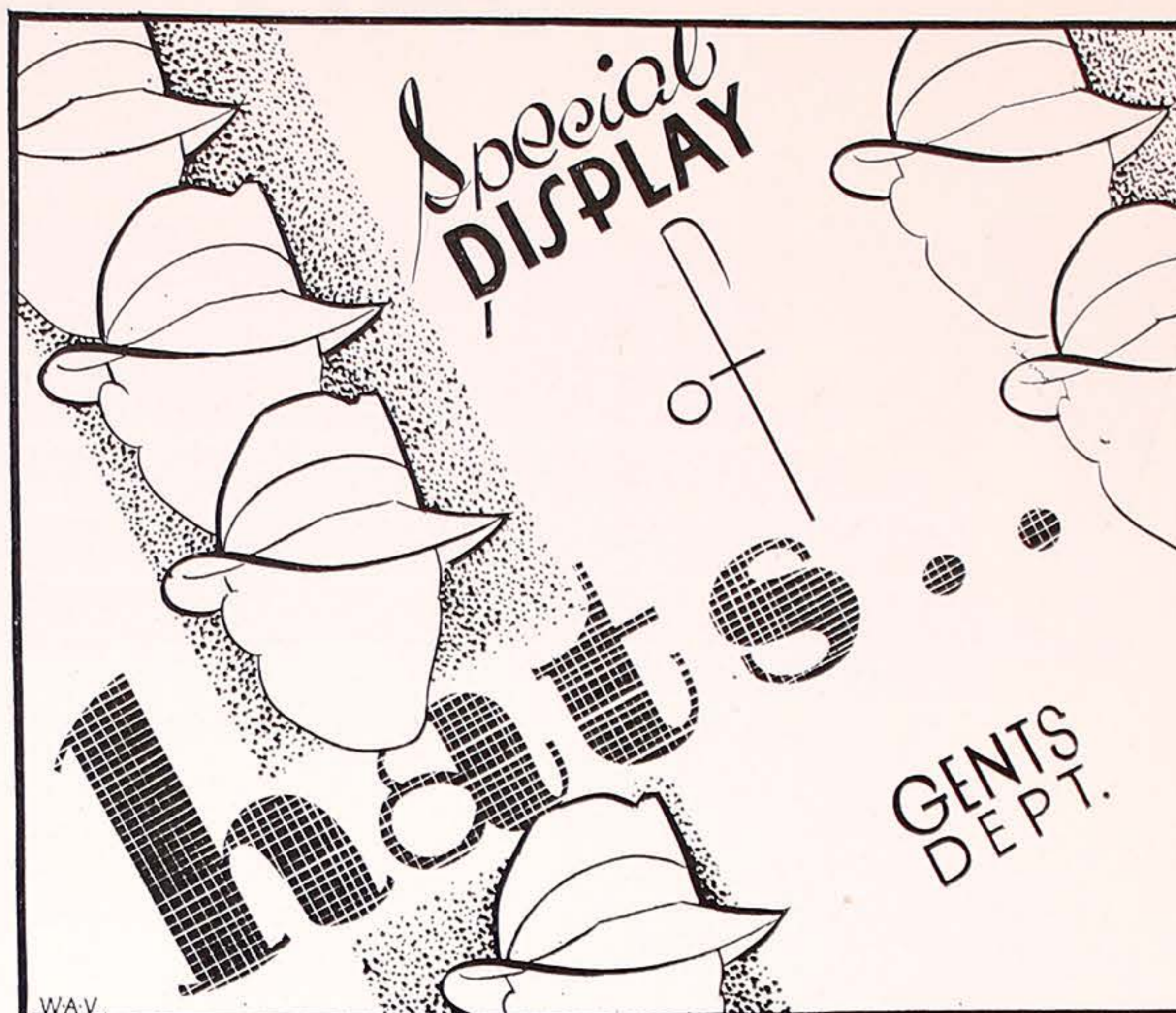


Fig. 3.

Three outstanding examples by the well-known poster and showcard artist, W. A. Vickers. Fig. 1 is notable for its simplicity. The pictorial representation in the circle, by her immaculately coiffured hair, reflects the word quality and admirably ties up with the goods shown.

Fig. 2. In this showcard the illustration predominates, and is balanced by the heavy lettering near the base of the card. This is an instance where features can be left out, in this case to force the attention to the hat, which is further emphasised by the dark panel behind. Observe how the point of the tie leads the eye down the copy. A very effective card could be produced in this style, using few colours.

Fig. 3 shows an alternative of the previous card, using repetition of the illustration. The outline drawing of the head is traced down and repeated. This type of showcard is not difficult to execute.



## SALE CARDS



Fig. 1.



Fig. 2.

Sale Showcards provide a welcome change from the more orthodox type of work, and as may be seen from some of the examples shown, very effective results can be obtained by the use of three-ply or wall board cut-out.

Fig. 1 has a decided modern ring about it, the four heavy lines making it very striking, and the snow-capped letters give it the right atmosphere. A different slogan could be used in the circle for each window.

With Fig. 2 it will be noticed that all the central portions of such letters as A, B, R, G, are not cut out. The colours were black lettering with a white outline and the lettering shaded a deep grey.

Fig. 3 is a plain panelled modern setting, which, incidentally, could also be used very well as a background.



Fig. 3.



A selection of typically American sale tickets.

## CUT-OUT AND SHAPED CARDS

THE popularity of the shaped showcard formed in outline of the article it is intended to exploit, or the showcard with its price mark or pictorial design projecting partly out of the top—or on either side of the card—and partly flat painted, is becoming more pronounced and is being exclusively used by more progressive card writers.

This idea of giving the showcard additional attention-attracting force, and the tendency to invest it with more distinctive character in various other ways, is gaining ground and receiving more attention.

By cutting out the cardboard to the outline of the article, whether it be a book, a brush, a bell, a beehive, or a motor car, it is at once invested with considerably more attention-attracting force. It stands out decidedly and strengthens the appeal.

Fig. 1. The price is the outstanding feature of this highly coloured part cut-out by Austin Reed, Ltd. The actual colours of the garment illustrated were used.

Fig. 2 is a wedge-shaped upright (11 in.)

light green card measuring 8 in. at the top and 6½ in. at the bottom. The top and bottom of the card is edged with lines of grey and vermilion. The word "Furs" is in dark green outlined in black, and the word "Fashion" is in dark grey. The hindquarters of the wolf form a part cut-out, and adds greatly to the attractiveness of the design.

Fig. 3. A beautifully coloured example from Copenhagen, produced with the aid of the silk screen process.

Fig. 4 is a straightforward design by the South Coast Showcard Company. Notice how the black background appears to throw into relief the diagonal intersections.

Fig. 5 is a sketch of an idea used by Harrods of Knightsbridge. The front part of the showcard was built to a curved shape, with a panel cut-out revealing a space in which was shown a "gift suggestion." Gilt would probably be the most satisfactory colour to use.

Fig. 6. A pleasing design by Dudley & Co., Ltd., which would serve very well as a stock card.



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



No. 5.



Fig. 6.

Cut-out and shaped cards.

## PART CUT-OUTS

**T**O create new shapes, original ideas, different styles of lettering, unique lay-out, or novel designs for the window-card is not always an easy matter, and the type of cards presented opposite opens up a wide field for those who have the courage to break away from the everlasting straight-sided portrait or landscape shapes.

These are effective examples of semi-cut-out cards in which the illustration or some part of the design projects in a cut-out form from the side, top, or corner of the card, while the other portion remains an integral part of the card itself. There is a sharp, clear, clean-cut effect in each one that gives a distinctive character of its own. Now, why should not the average writer do something along these lines, instead of everlastingly turning out the eternal oblong or upright sign card?

Why not endeavour to cut out portions of the titles or headings of your lay-out, and project them from the top horizontally, or run a word up the side, either right or left vertically, with a half of the letters cut-out and the other half just lettered on the card itself?

I feel sure, with the increasing number of modernist displays that are now in evidence, that this type of card offers excellent opportunities for the writer who has sufficient foresight to realise the possibilities that lie in this style of show-card. It certainly stands well out, in much stronger contrast to the conventional one.

These are from the showcard department of Messrs. Austin Reed, the well-known London men's outfitters.

## THE ILLUSTRATIONS.

No. 1 is a 12 in. by 18 in. light coloured card with the title "KENYA" extending about two and a half inches at the top. The lettering of this word is in dark brown and it is finished with an orange outline.

The price 20/- is in orange, and the remainder of the copy in dark brown. The card is finished with a narrow edging of orange.

No. 2 is a 12 in. by 20 in. upright card of a light green colour. The top and second pair of gloves have one side of the palm cut out and is made to project about an inch for each pair at the top left-hand corner of the card, while a third pair is painted wholly on the card. The three pairs of gloves are each painted a different colour—yellow, green, and brown.

The big initial letter "G" is done in a very dark brown and has a green outline, while the remaining letters of the word are in solid green. The lettering in the lower panel to the right is in black, and the trade mark of the firm at the bottom is in orange and green. The card has been finished with a half-inch dark grey border.

No. 3 is a small 8 in. by 12 in. white card with a motif of a feather fan in colours, on a dark grey panel, and this has a painted white collar in the middle of it. The handle of the fan is cut out and projects from the bottom left-hand corner of the card about three inches. The remainder of the lettering is in black.

No. 4 is a 10 in. by 15 in. black card that has a quarter inch black and white check border. The horse's head is in chestnut brown and the winning post, which projects about three inches from out of the top of the card, is in white. The words "Sporting Checks" is lettered in light blue, and the panel at the bottom, in the centre of which is the trade mark, is in dark green.

No. 5. The numerals at the top left-hand corner of this 12 in. by 18 in. card are lettered in brown with an orange outline. The narrow panel running through the figures is in dark grey, the remainder of the lettering is in black and the trade mark in the centre at the bottom is in orange on a dark grey panel.



Original part cut-out showcards. By Austin Reed Ltd.

CUT-OUTS (continued)

Here are examples of novelty cut-out cards.

Fig. 1 is a beautifully coloured card by Pidsley & Co., in light blue and Autumn

Fig. 3 is an "open book" message. There are few more attractive methods of presenting a sales message.

Fig. 4 is an unusually neat wedge-

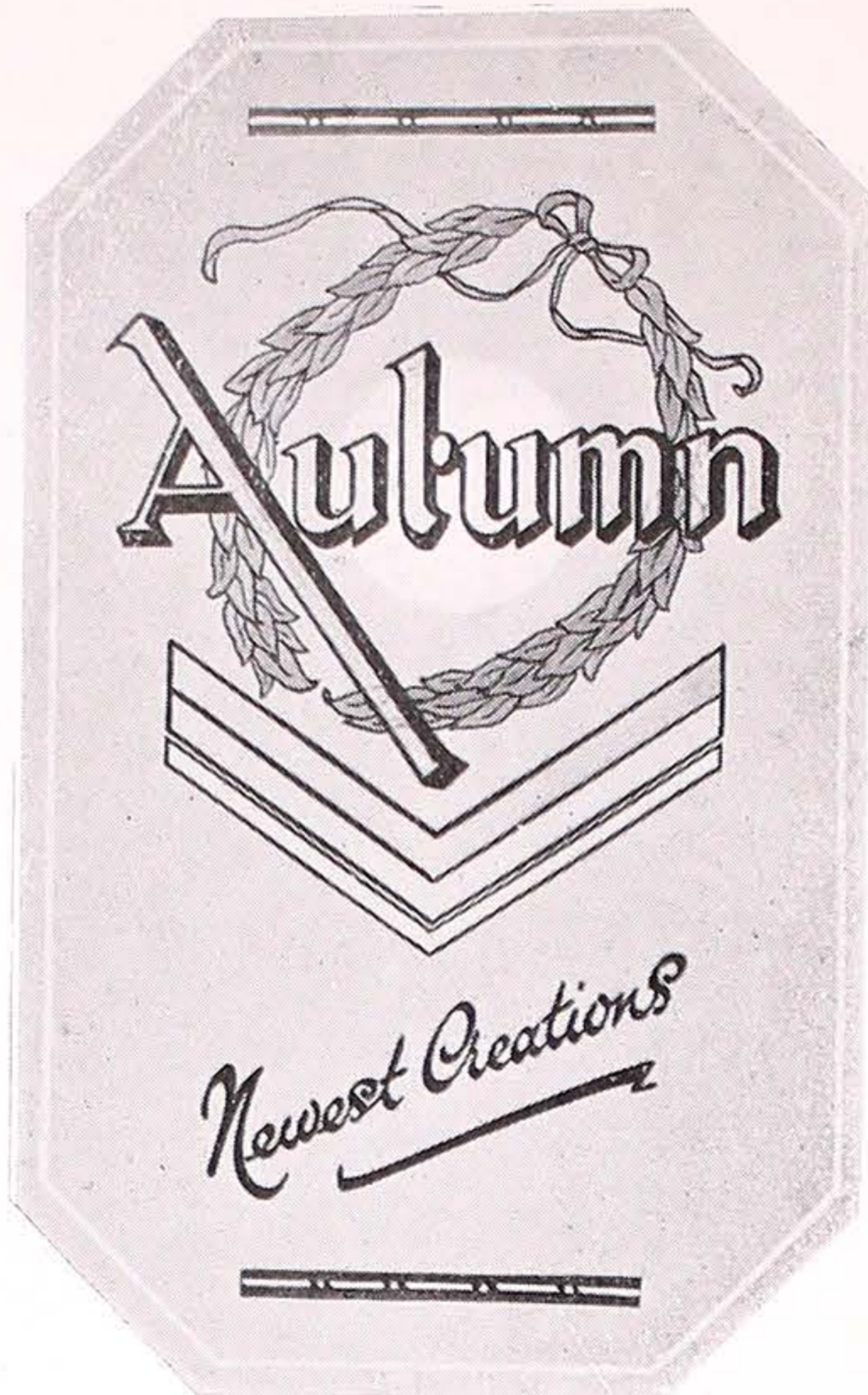


Fig. 1

tints highly appropriate to the seasonal goods advertised.

Fig. 2 is a chemist's "Quality Drugs" showcard, in a heraldic shield shape.

shaped card with cut corners and scrolled top. It is ivory coloured, edged with a broad line of pale green, and inside of this is a line of old rose. The lettering is in black.

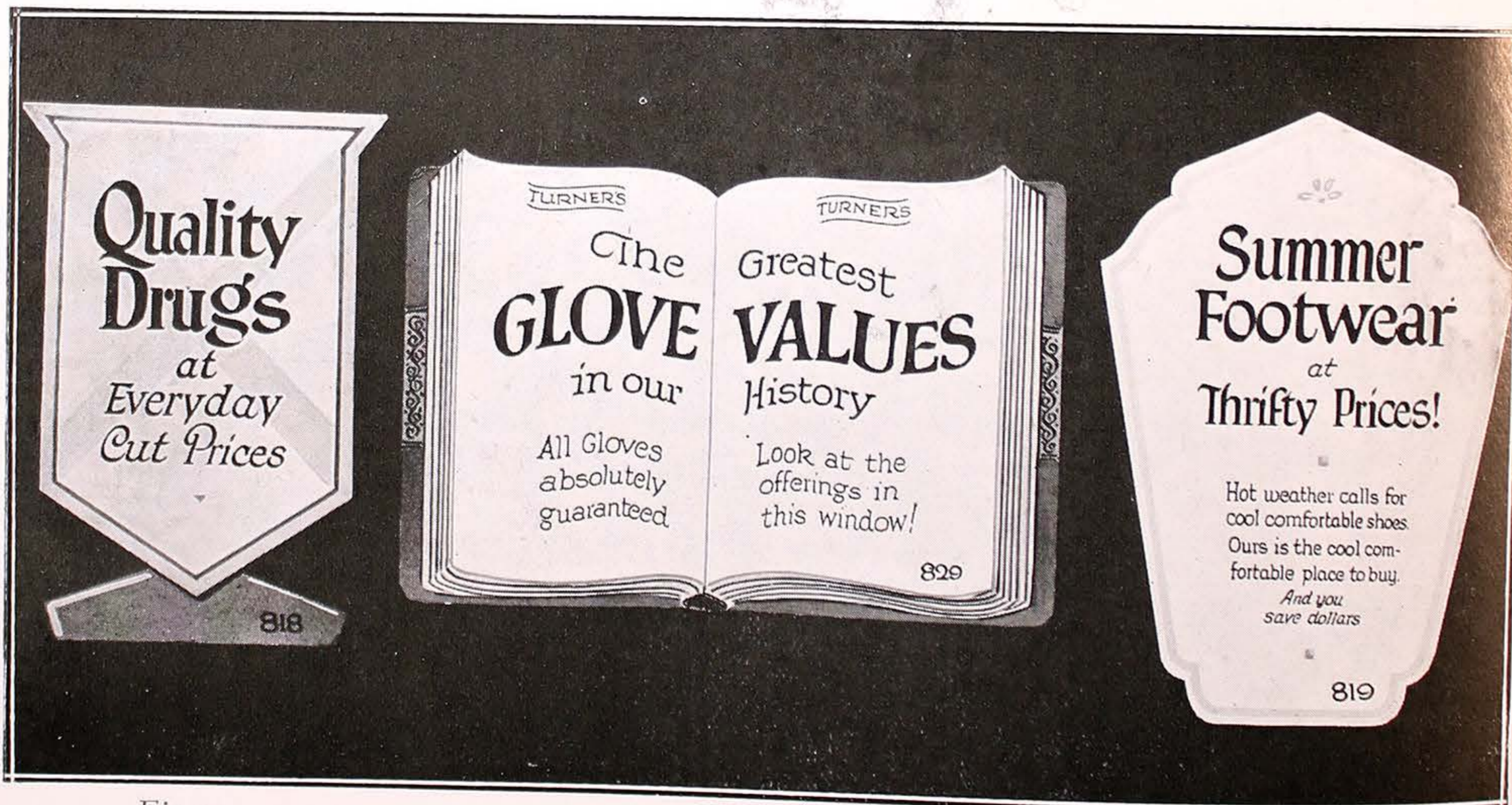


Fig. 2.

Fig. 3.

Fig. 4.



By Jas. Walker, Jr.



By Jas. Walker, Jr.



By A. Hunter.



Continuing with cut-outs, the two "Honey" cards on this page are the work of Jas. Walker, Jr. They show originality in treatment—being symbolic of beehives. These were lettered on light Japanese cedar-wood veneer paper, mounted on board. The green and black lettering is well proportioned and appropriate, the ensemble being such that it would do credit to any window.

"When my ship comes home," is the production of a skilled artist in both design and lettering. Such a card is somewhat expensive to produce; but the outlay would be justified in the case of a display in which something out of the ordinary is required. The cut-out of the ocean

liner is in rich colouring, and the execution shows a painstaking attention to detail. The body of this card is black, with white lettering; the script heading and the Roman text both indicating a practised hand. The bevelled edge and the outlining of the centre panel are treated in gold leaf.

The sale showcard is a straightforward suggestion, which although not elaborate or clever, does advertise the fact that a sale is on. The usual colour for sale cards, is of course, red, but the use of blue, orange, yellow, and black could be introduced and would make a departure from the traditional type of sale scheme as accepted for so many years.



## CHRISTMAS SHOWCARDS

**G**OOD, well-designed showcards are most necessary at Christmas time. The occasion demands something special; even the store which may have its own exclusive and perhaps somewhat severe standardised cards for the rest of the year, should make a special departure at Christmas.

On the opposite page is a selection of nearly twenty showcard designs, which should offer suggestions to those looking for ideas in Christmas showcards.

As a preliminary word of explanation we wish to explain that with plain lay-outs featuring the price of the articles it is easy to apply a bit of decoration, but in those instances where straight reading copy is used it is much harder to be able to think quickly of suitable ideas.

There are a number of different lay-outs offered here, some of which may not be usable exactly as they stand, but in conjunction with the ideas of the reader they will be found very useful.

Note the extreme simplicity of the lettering used—the absence of Old English or text, or of modified variations of it. It may be that your trade needs a touch of such lettering—in this case use it, but a touch only. It is best to use your own styles throughout as you wish, holding only to the fundamental lay-out idea.

**“Toys.”** This is a silver matboard, with black lettering and a centre inline of vermilion. The emerald holly is edged midnight blue, and the berries are lightened ultramarine blue.

The next card to the right is orange, with black lettering. The flame of the candle is dark yellow against a white background, the candle dark yellow with white high-lights; the rays are alternate yellow and white, or all yellow with white highlights. Below is a broad band of turquoise blue, with a hair-line of white at the top.

**“Gifts.”** is an orange card with the one display word in cream. The panel is midnight blue, with turquoise blue lettering—not too pale; the lower right portion of the card is also midnight blue. The wreath is dark green, separated from contact with the orange by a hair-

line of dark yellow; the holly berries are slightly lighter green than emerald.

**“Christmas Savings.”** This is a gold card, edged light lavender, then purple on the outside edge. The holly is medium green and the card is edged with the darkest green possible.

**“Still”** is a midnight blue card with vermilion bells outlined in black; one half of the holly is emerald and the other half turquoise blue, all on dark green panel. The berries are gold; the initial “S” and “Bells and Holly” cream; the small lettering in light or pale turquoise.

**“Unusual Saving.”** The main card is gold with a black mount containing the lettering (here shown as a light panel); at upper right and extreme lower left are dark bottle green mounts with rules of black on them. The lettering is all cream and the leaves are orange edged with black; the centres being dots of yellow, edged black, and the other leaves are dark green and also edged black.

**“Duncan Phyfe.”** A pale green card with emerald green holly and vermilion berries. The smallest lettering is black, but the rest, including the price, are in midnight blue.

**“Buntings”** is a red card with tilted mount of white, edged with a bold lavender. Lavender and emerald green spot in the lower right-hand corner on the red background. The wreath is emerald green, with dark green berries and a bow of gold with black markings. First initial “B” in vermilion, the rest of the lettering is black.

**“Colourful”** is a pale blue card with large lettering in dark blue and the smaller lettering in black. The gold mounted panel above has green holly and vermilion berries edged with black, with a vermilion bar rule just below. The pine cones are gold and the pine needles medium green.

**“Dad Wants”** is a primrose card which is set slightly out from—but attached to—the upright panel with corks between, the panel being ultramarine blue with a white star edged in gold.

The panel in **“Xmas Outfit”** may be similarly set out slightly from the card proper; with **“Radios,”** however, the panel is mounted directly on the wallboard cut-out.

Will heat  
4 medium  
rooms

The  
"Brilliant"  
Heater

Now only

£8-5-0

TOYS  
TOYS  
TOYS

SHOP  
for Best

EARLY  
Selection

Santa  
Says

SHOP  
EARLY

while Stocks  
are Complete

GIFFTS  
for THE  
THRIFTY  
MINDED

pleasing  
Practical  
Price-Right

Here  
are Savings  
Extraordinary

Worthwhile

Christmas  
Savings

for  
the  
HOME

Still  
in business  
at the same  
old stand...  
and why not?

Bells  
and Holly!

Autogas  
Range

Clean, Blue  
Hot Flame  
Smokes  
less

Unusual  
Saving

All-Walnut  
Suite  
3 Pieces

£30

Duncan Phyfe

8 pieces

Three-  
ply...  
American  
Walnut

Table,  
6 Chairs,  
China  
Cabinet

Easy  
Terms

£20

Buntings  
for Baby!

Warm and roomy  
Cozy and fleecy

Colorful!  
Voguish!

Lasting  
Loveliness

Your  
Choice  
of these

12/6

Dad Wants Gloves

Make a selection  
from this display,  
... and ...

We'll lay it aside for you!

Wallboard panels with  
corks or blocks between

for your  
Xmas Outfit

Feather-  
weight,  
All-wool  
Crepe

15/6

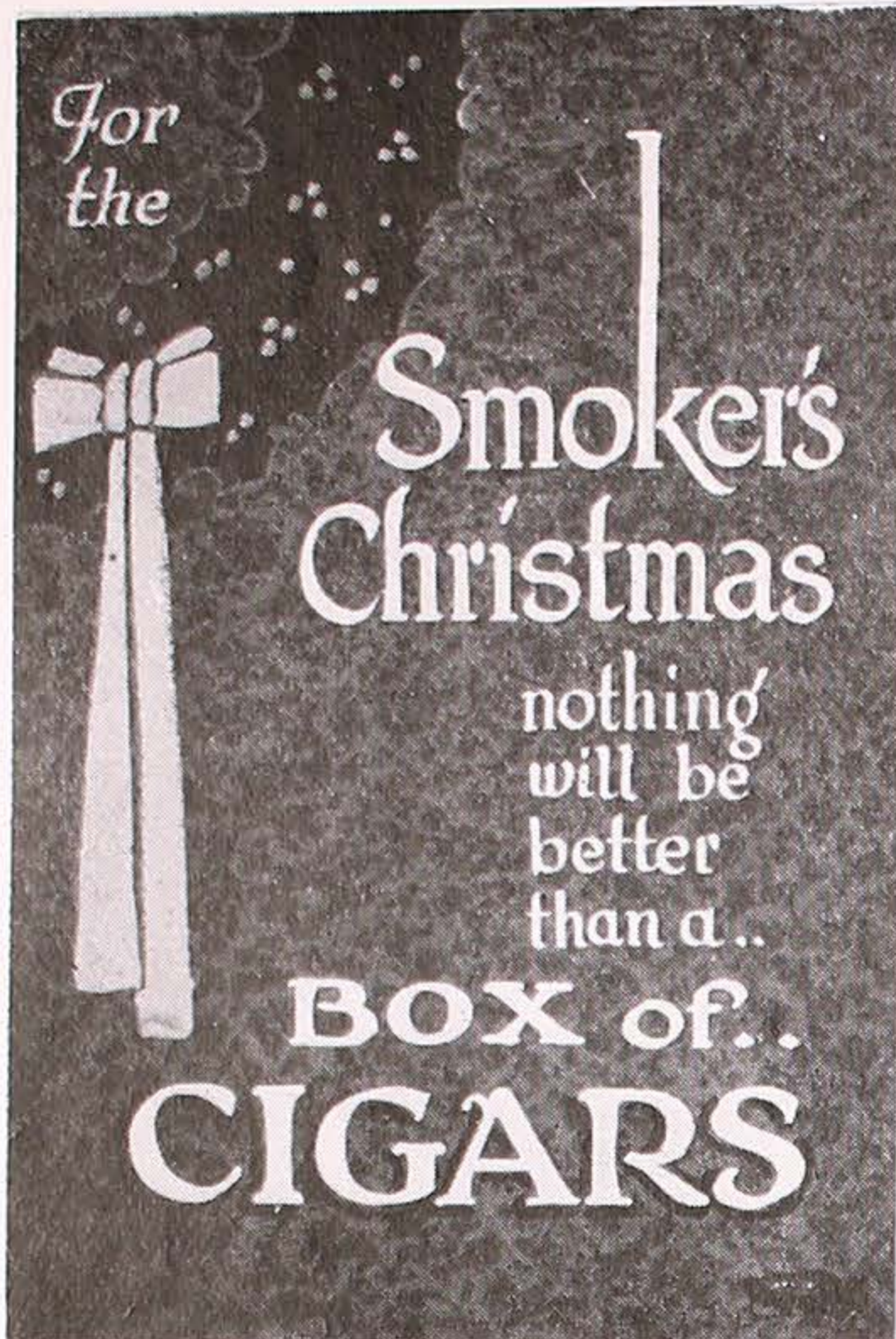
This one is not  
so treated...

RADIOS

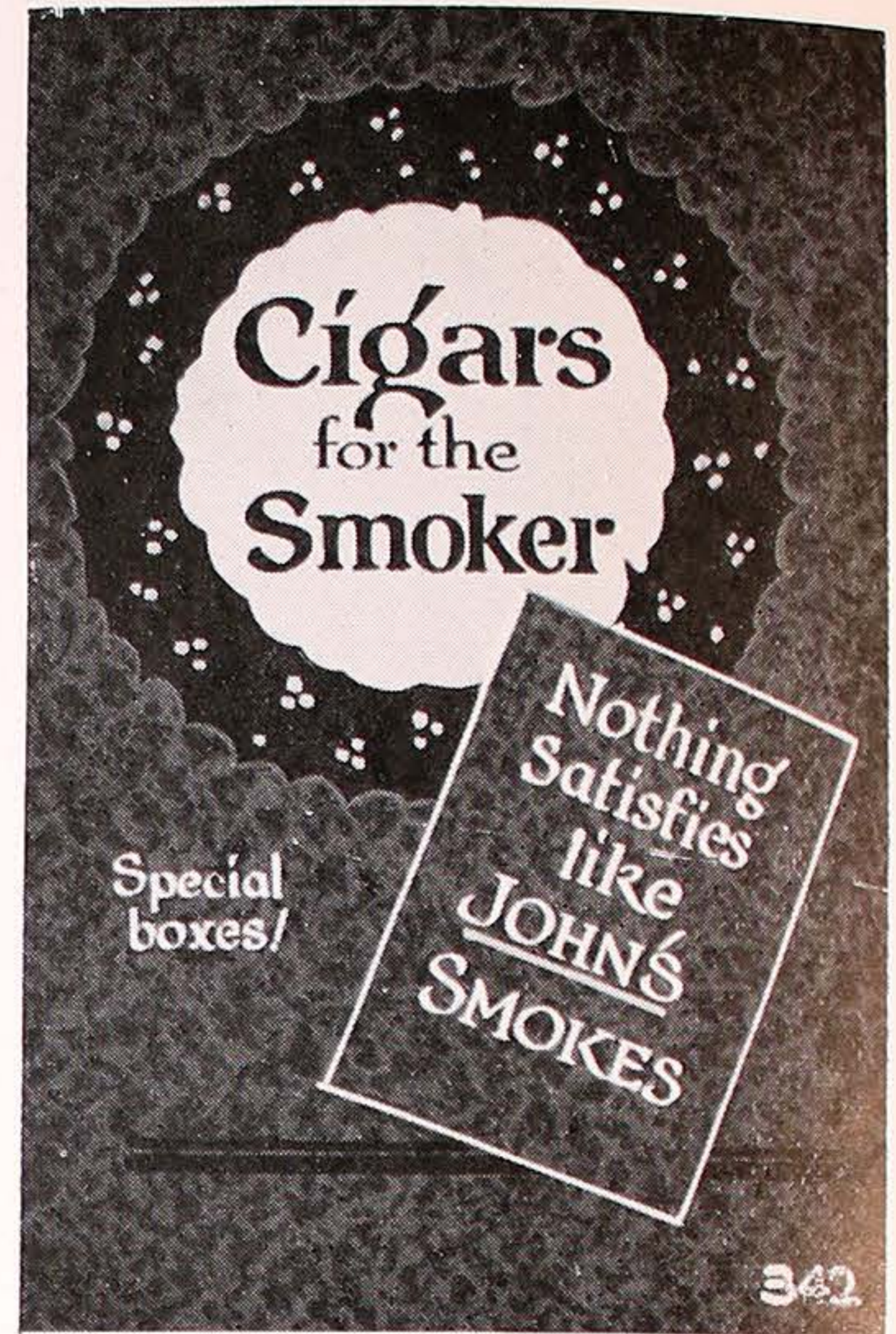
The Year Round  
Remembrance

Winter-time  
is pleasure  
time with a  
radio in your  
home - but  
this gift also  
lasts all year

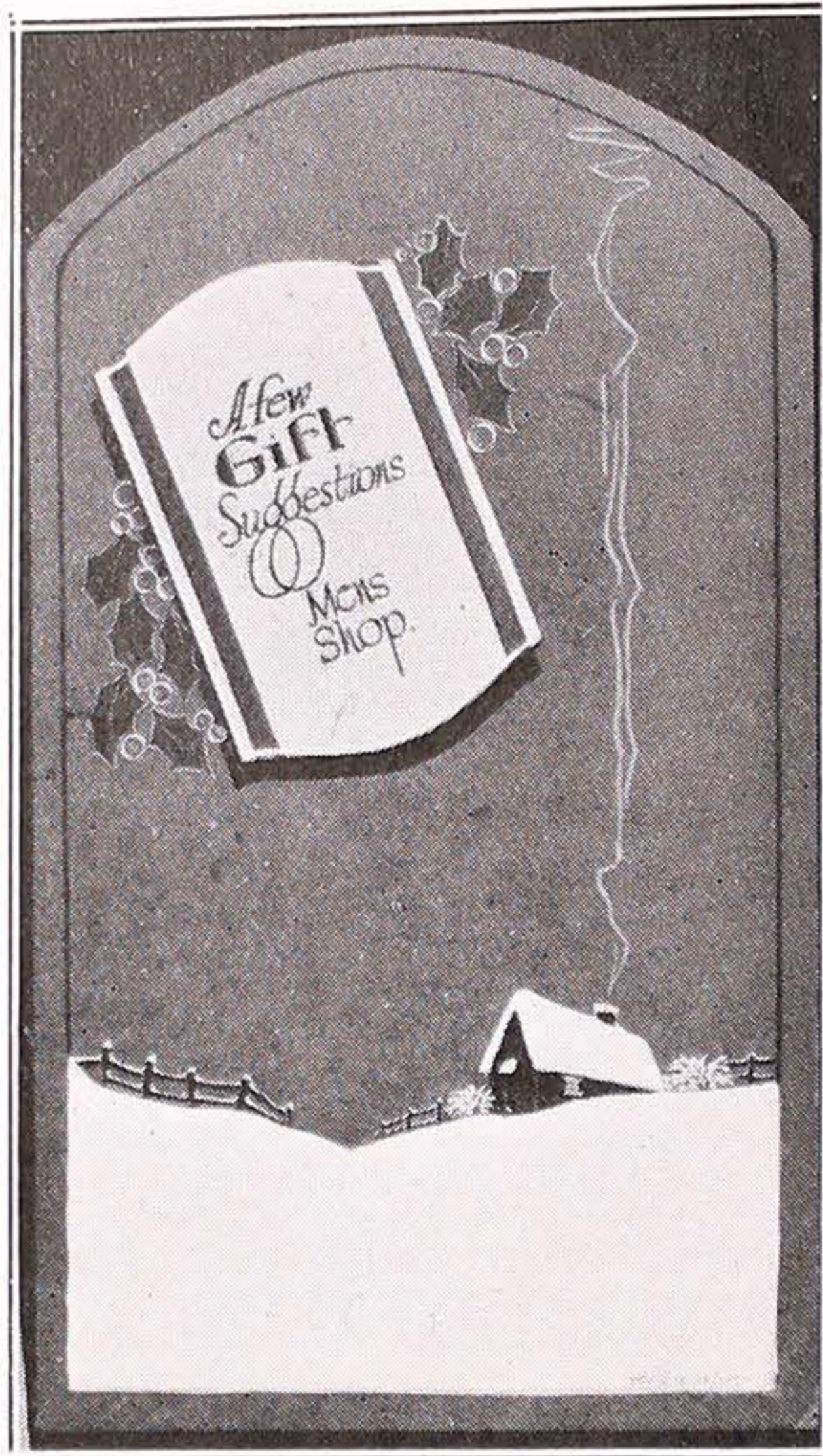
## CHRISTMAS SHOWCARDS (continued)



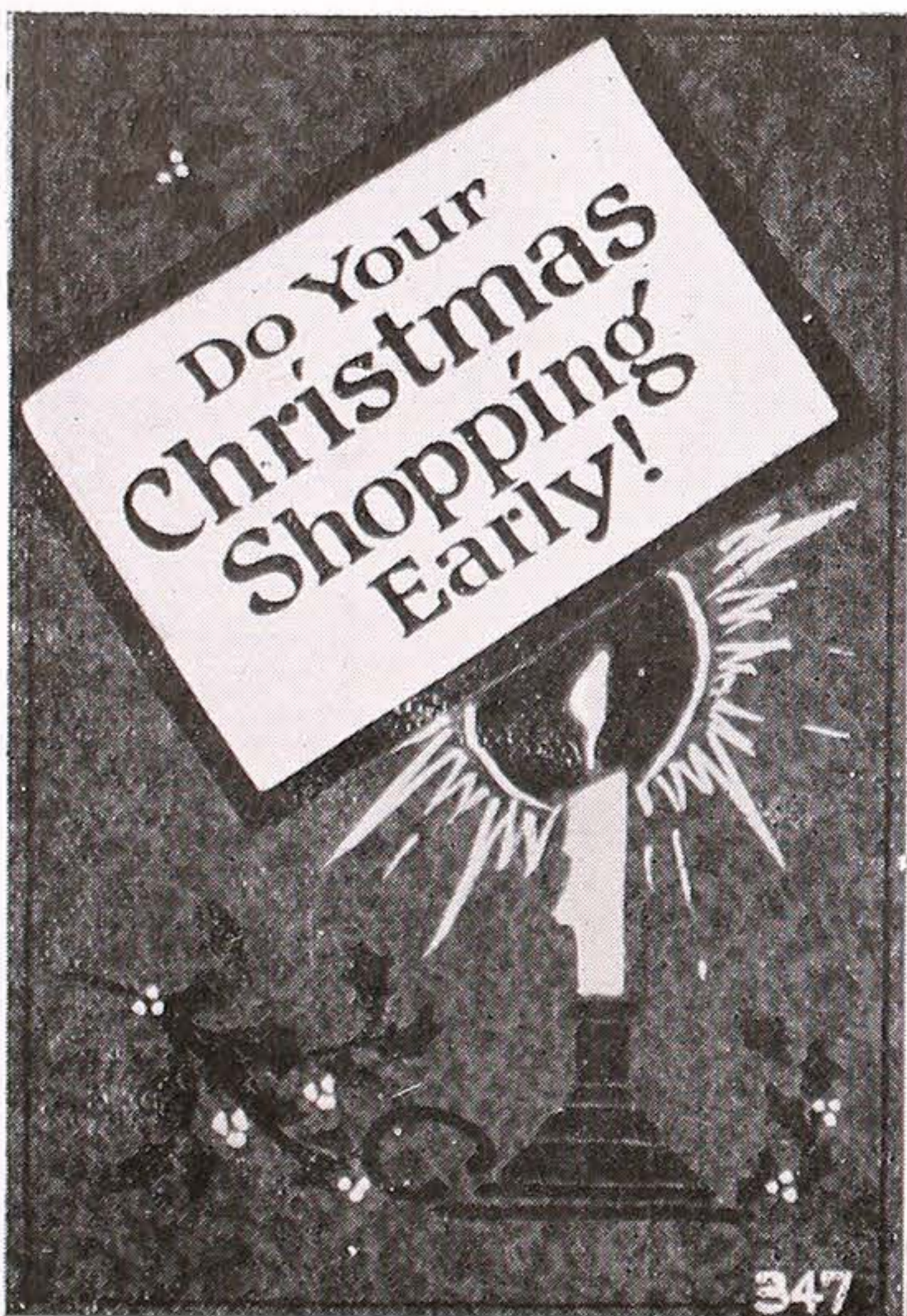
A suggestion for a 20-in. by 14-in. upright silver or aluminium card. The lettering is in black, the holly light green edged with grey hairline, and the bow either vermilion or orange.



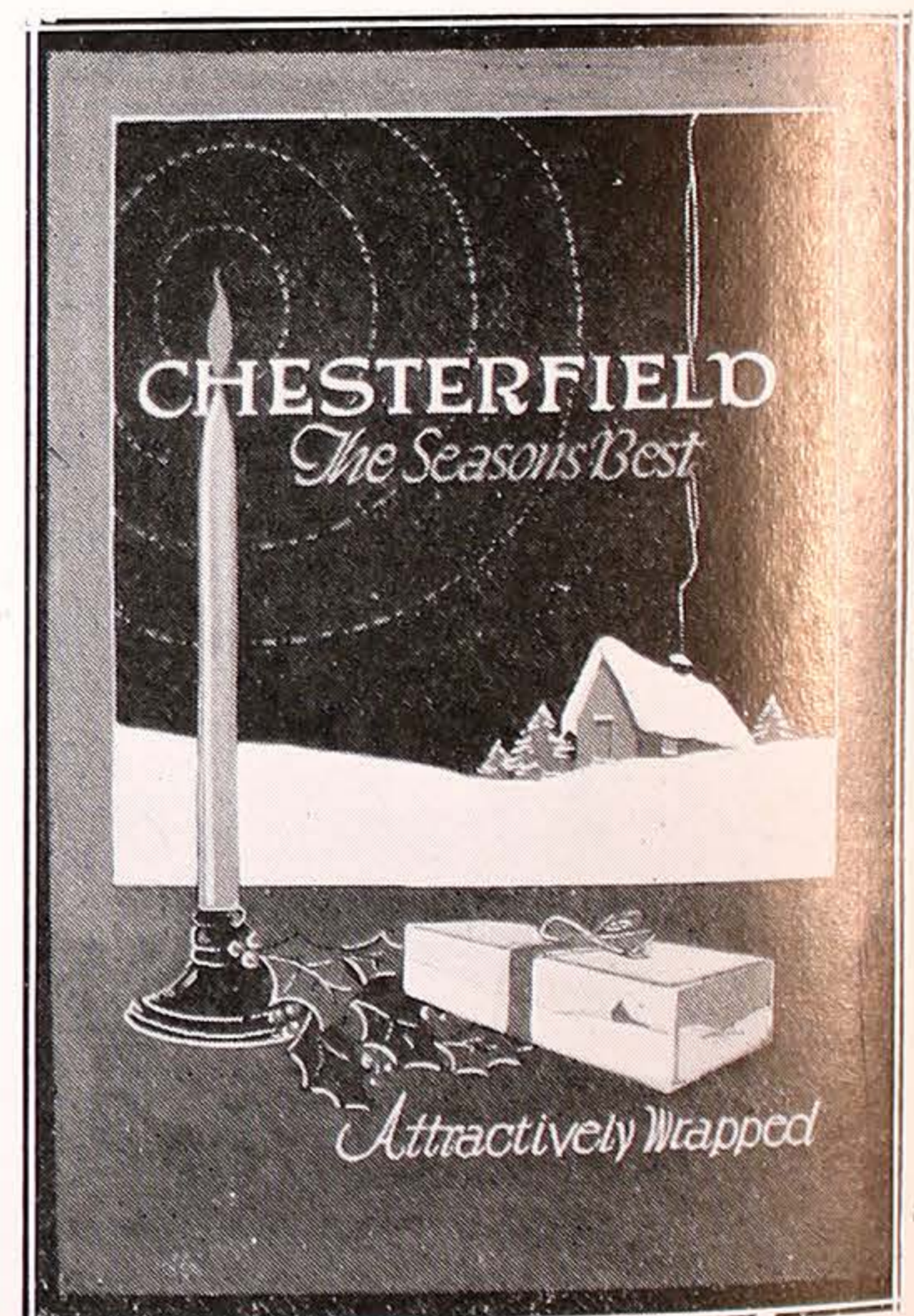
An upright card with the holly wreath in emerald green, with the centre cut out and a pale green behind, lettered in black. The lower panel is also lettered in black, and the ruled lines in dark grey.



"Gift Suggestions" is on a dark grey stock. The modernist panel is a light fawn-coloured card with the lettering in black. The holly leaves are green with the berries in white. The wintry scene is also in white.



This is a gold card with the cut-out opening deeply edged with black, to define the cream-white panel underneath. The lettering is also black. The candle is cream-white with a magenta flame, surrounded by a circle of black.



A design on a dark grey stock, with the upper part cut away to allow a very dark green panel to go behind. The candle is salmon pink, the flame in orange, with the dotted circles suggesting the candle rays in pale green.

CHRISTMAS SHOWCARDS (continued)

The showcard designs include:

- Top Left:** "For a Man's HAPPY CHRISTMAS Give Something He Will Wear, ATTRACTIVELY - BOXED - Give... Something to Wear"
- Top Right:** "Haberdashery and Accessory GIFTS All in GIFT BOXES TIES SUSPENDERS BELTS HOSE SHIRTS PAJAMAS" (with a Santa Claus illustration)
- Middle:** "Give 'Things to Wear' ....This Christmas" (flanked by two Christmas trees)
- Bottom Left:** "GIFTS Practical or Luxurious for the men on your list HOSE GOWNS PAJAMAS SHIRTS" (with a Santa Claus illustration)
- Bottom Right:** "Give 'Things to Wear' this Christmas Practical Suggestions TIES SHIRTS SOX GLOVES Neatly Boxed" (with a holly leaf illustration)

A series of simple Christmas showcards which, produced in two or three colours, would be suitable for stores use.

CHRISTMAS SHOWCARDS (continued)

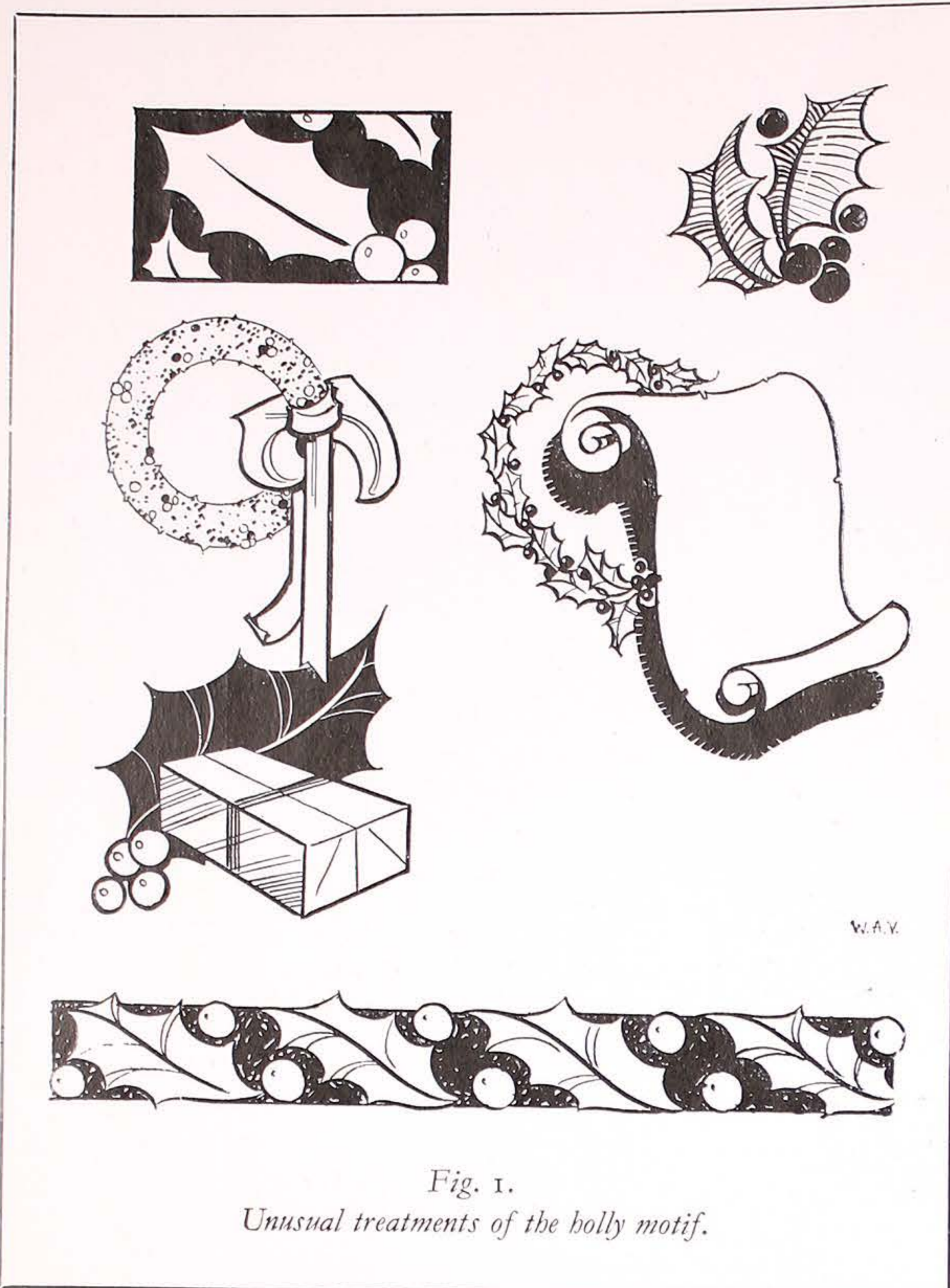


Fig. 1.  
Unusual treatments of the holly motif.

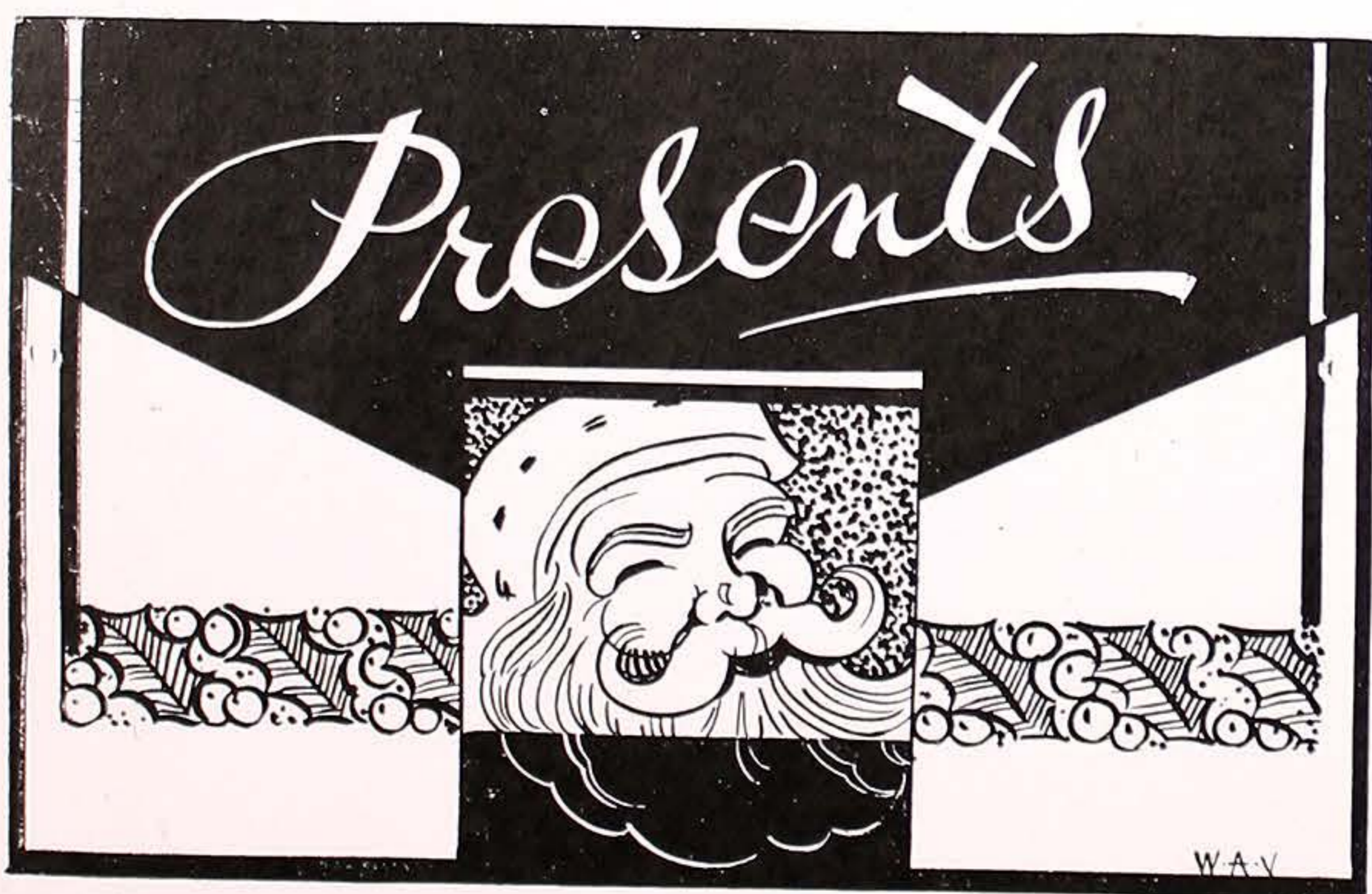


Fig. 2.  
This attractive scheme could be carried out simply in three tones.

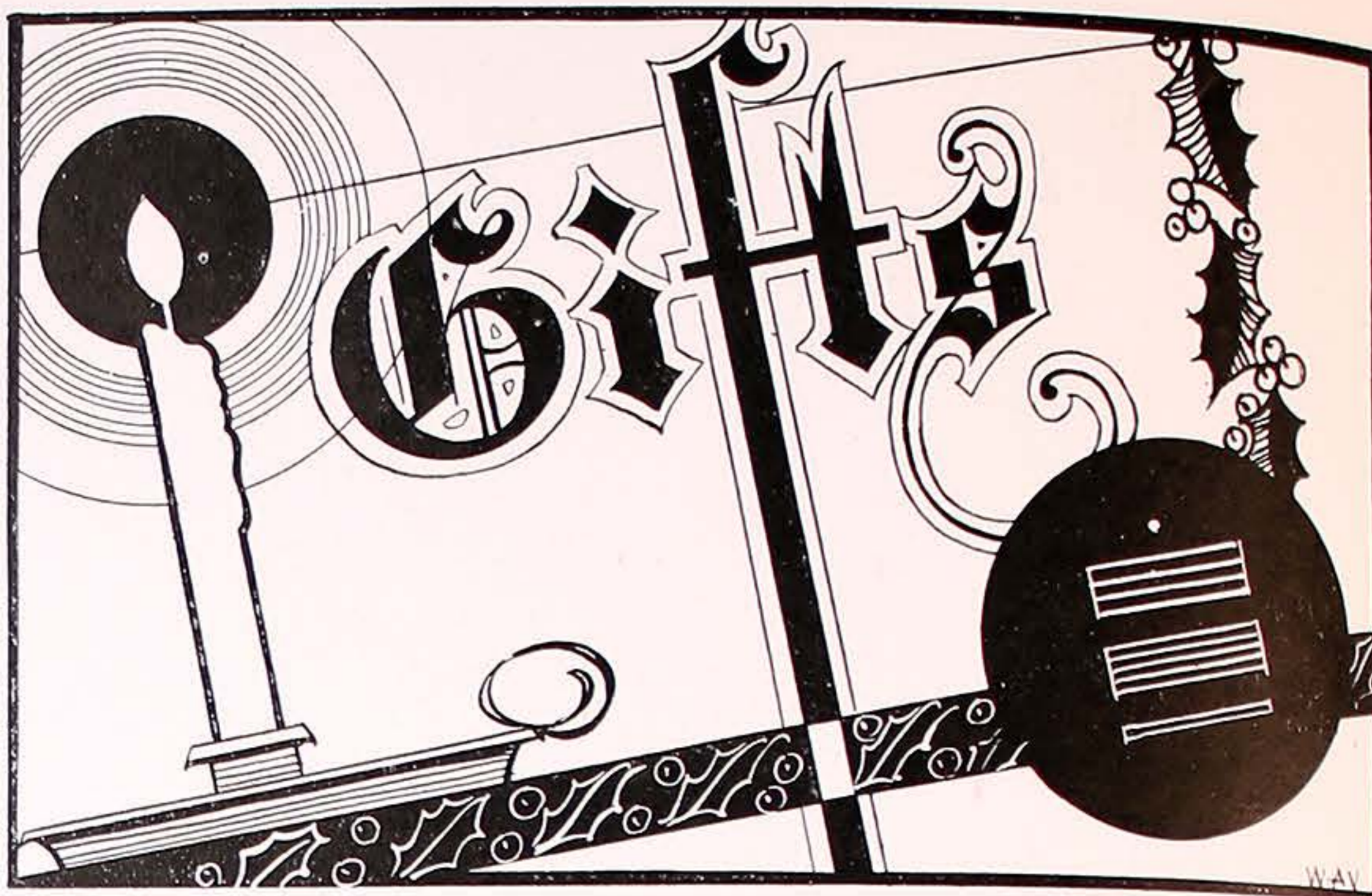


Fig. 3.  
A design which is most expressive of Christmas.

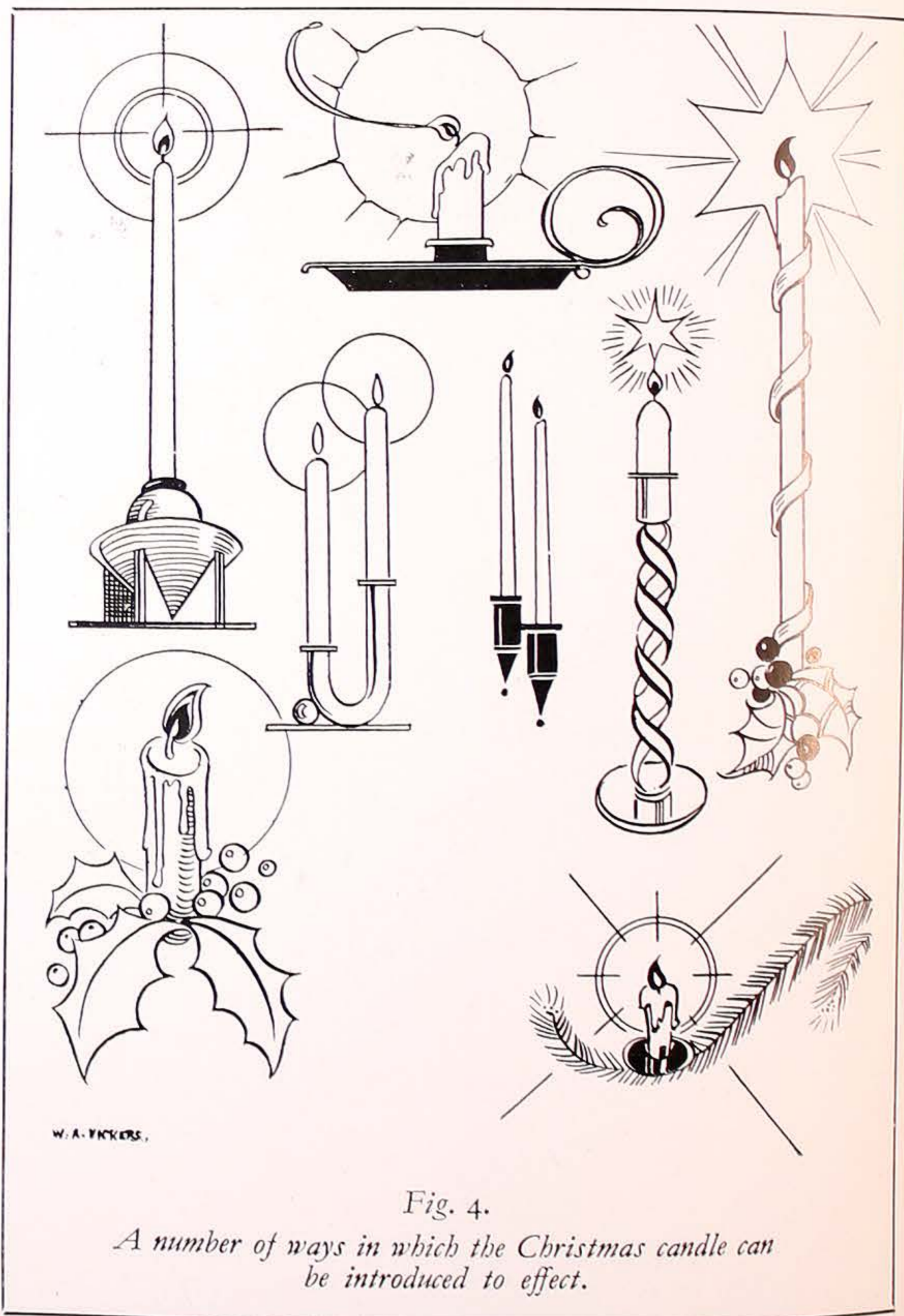
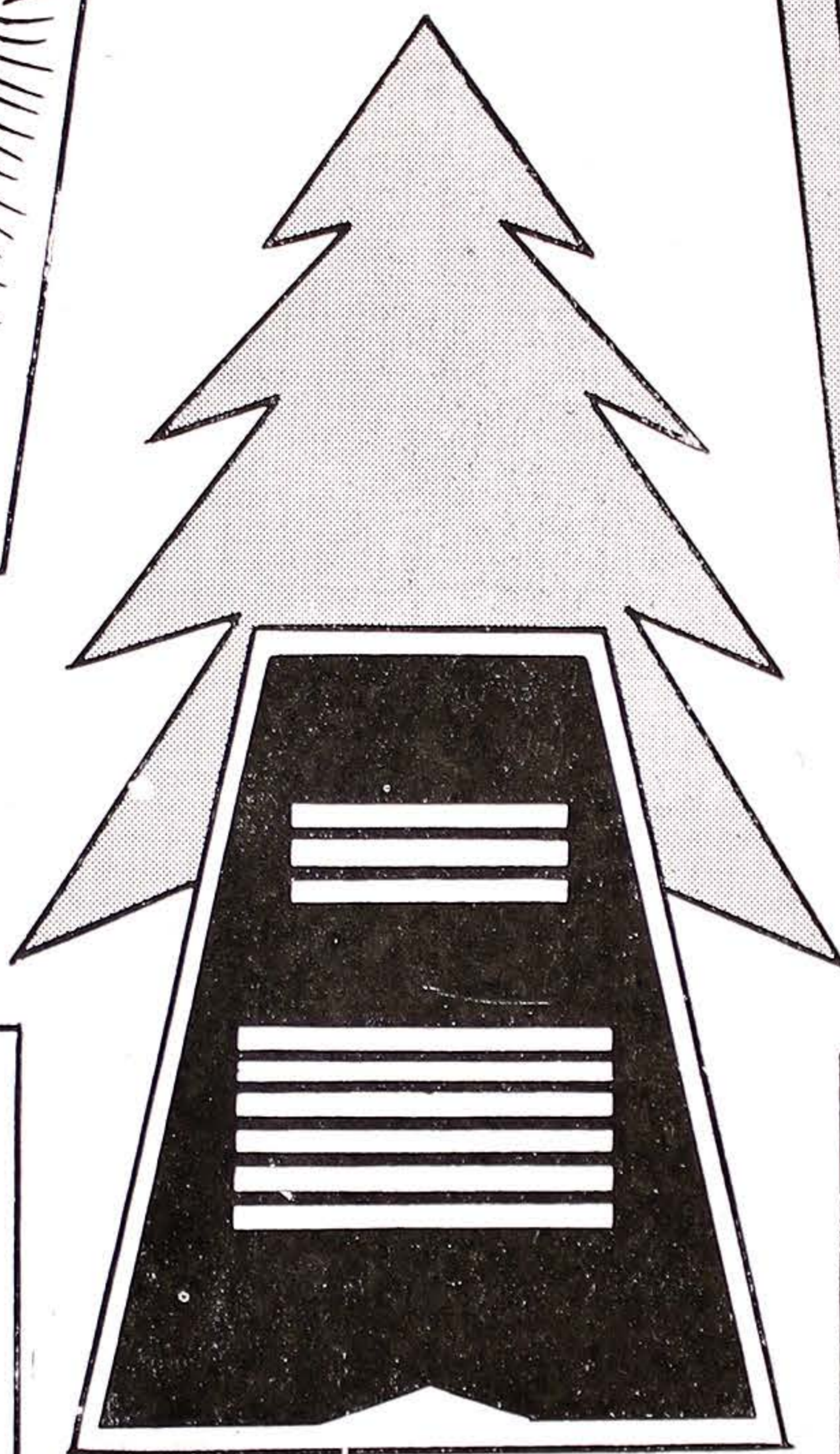
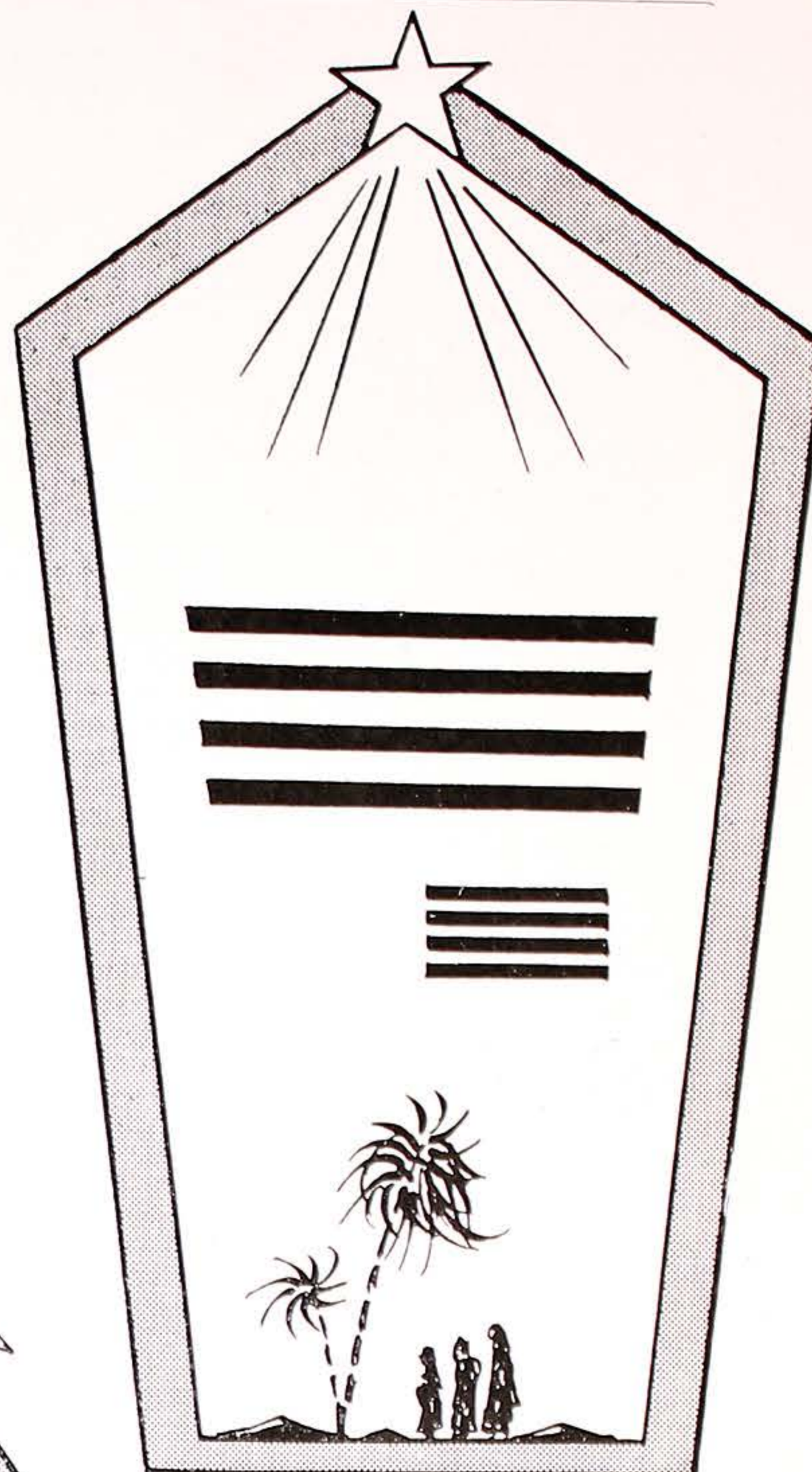
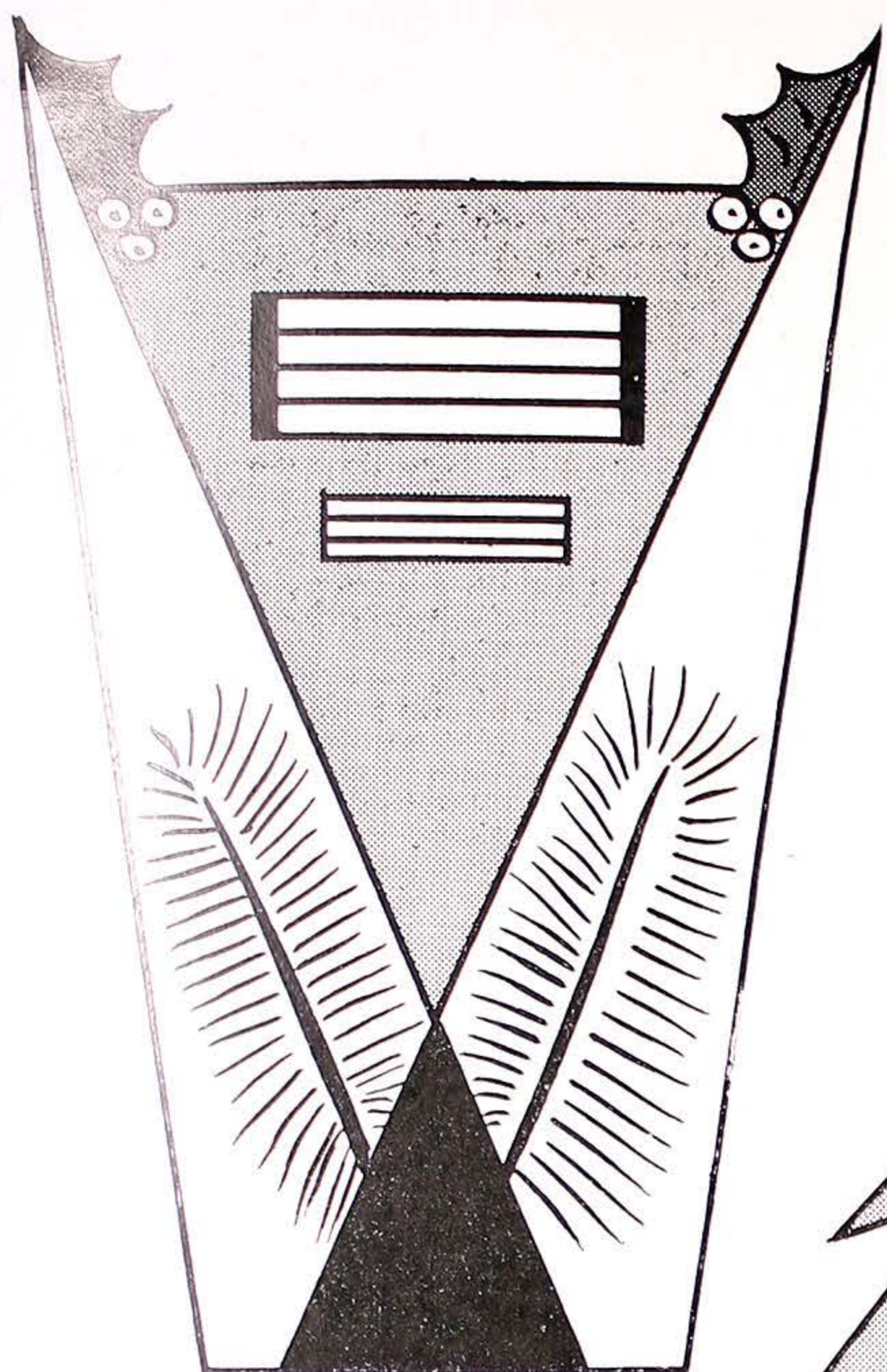



Fig. 4.  
A number of ways in which the Christmas candle can be introduced to effect.


CHRISTMAS SHOWCARDS (continued)

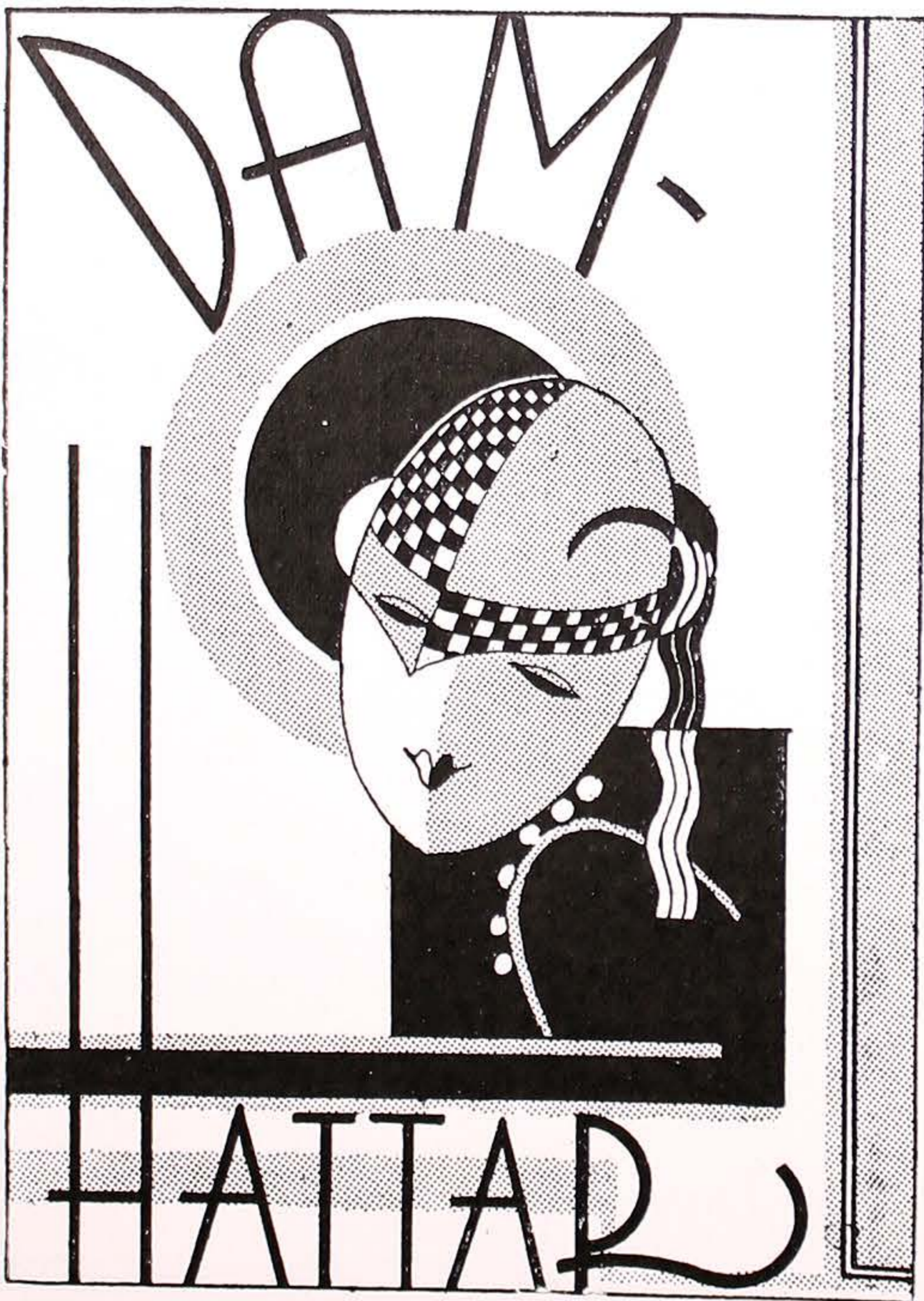
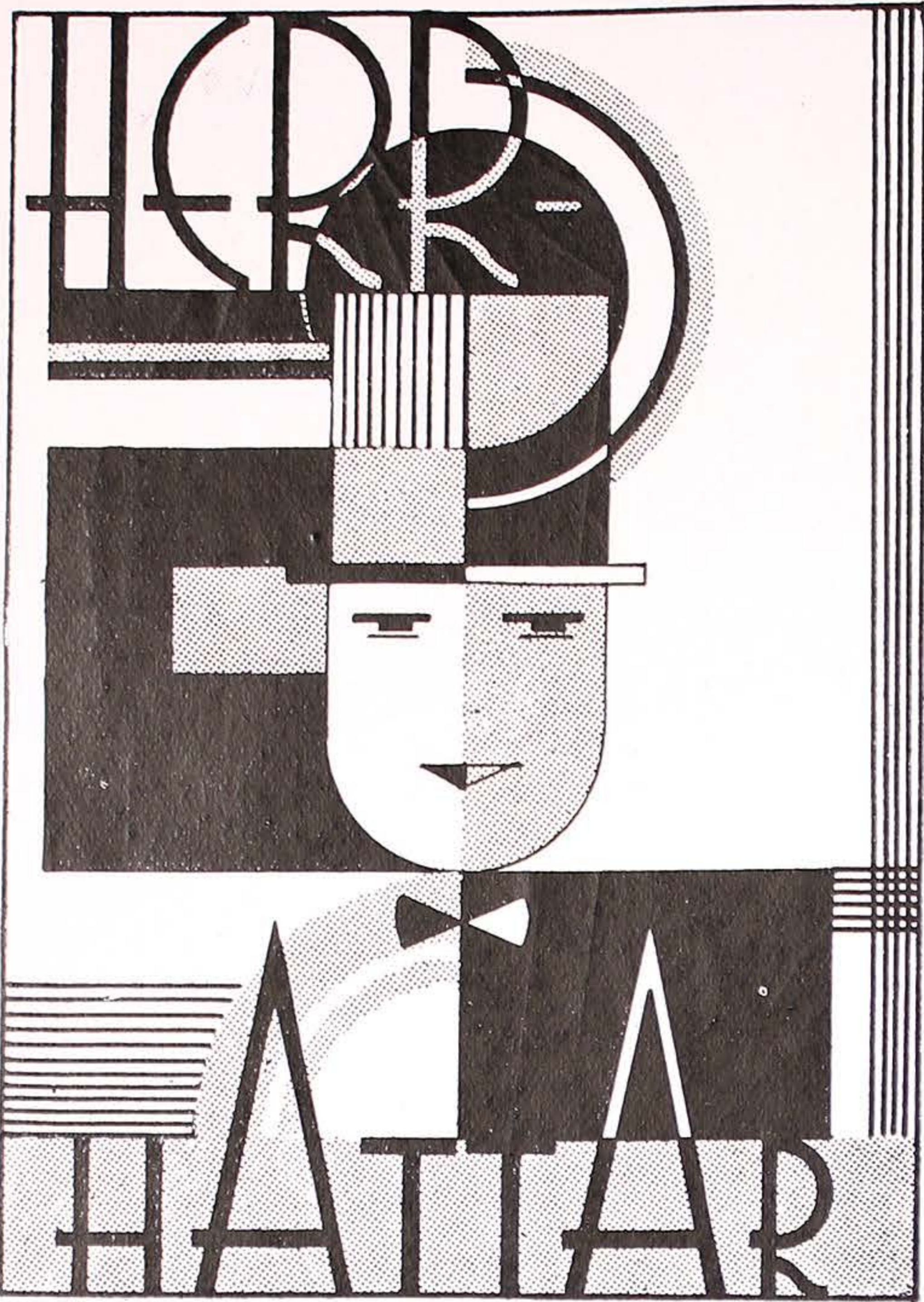



**of DECEMBER**  
**Here are many things that you can buy**  
**for CHRISTMAS**

*Notice the three Wise Men, the Royal Mail van, the conventional Christmas tree, the bells, and the holly and tinsel on these clever cut-out cards, all of which are excellent ideas, and could easily be adapted to suit almost any trade.*



**Is there a Present from you in here** 

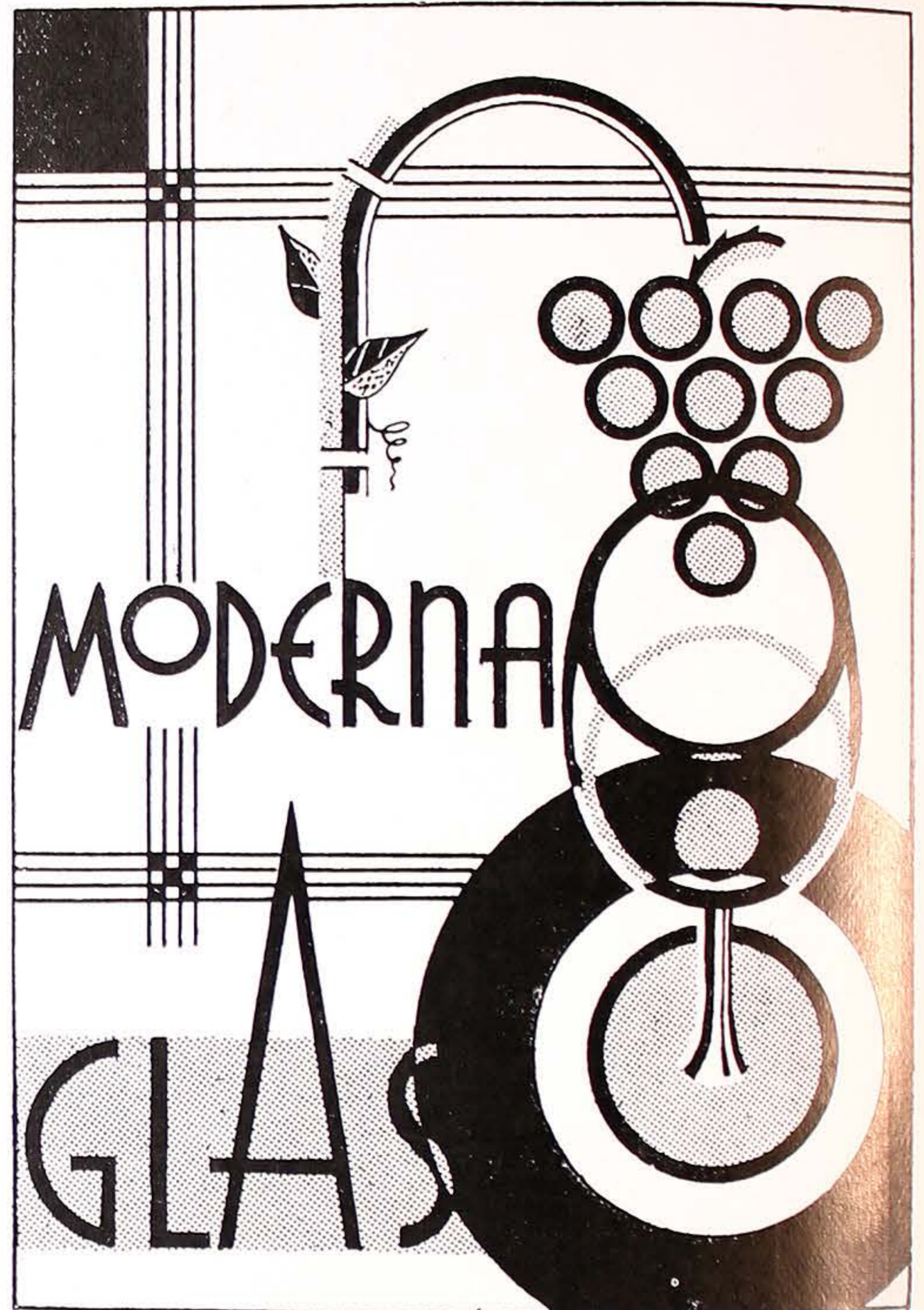


## CHAPTER XI

**MODERN**

SWEDISH DES

By Evert Karlsson &amp; E



These modernistic showcards were executed by well-known Swedish designers. Those on the left-hand page are by Evert Karlsson, and those on the right by Ernst Goransson.

While both designers work definitely in a modern style, the difference in their treatment of their subjects is marked. Karlsson gets his effects by bold contrasts and heavy massing, while Goransson has an altogether lighter touch. He uses longer copy than his confrère, and relies for effect more on the lay-out of his lettering than on

ERN SHOWCARDS

EDISH DESIGNS

Karlsson & Ernst Goransson



Den bästa vännen är en god bok!

*Titta in ett tag till oss så skola vi föreslå Eder vad Ni bör läsa.*

his illustrations, which he makes entirely subordinate. With Karlsson, on the other hand, the illustration is the main feature, and the message is compressed into a staccato announcement of the goods for sale. He is, nevertheless, fully appreciative of the need for blending the lettering into the design, and in the examples illustrated, this has been done to very good effect.

It will be observed that both designers employ exclusively sans-serif lettering. This, however, is a feature of almost all Scandinavian design.

KÖP INTE BARA EN TVÅL —

**KÖP EN GOD TVÅL —**

DEN FINNER NI HOS OSS.

Vi äro välsorterade och våra priser äro billiga



**det dukade bordet**

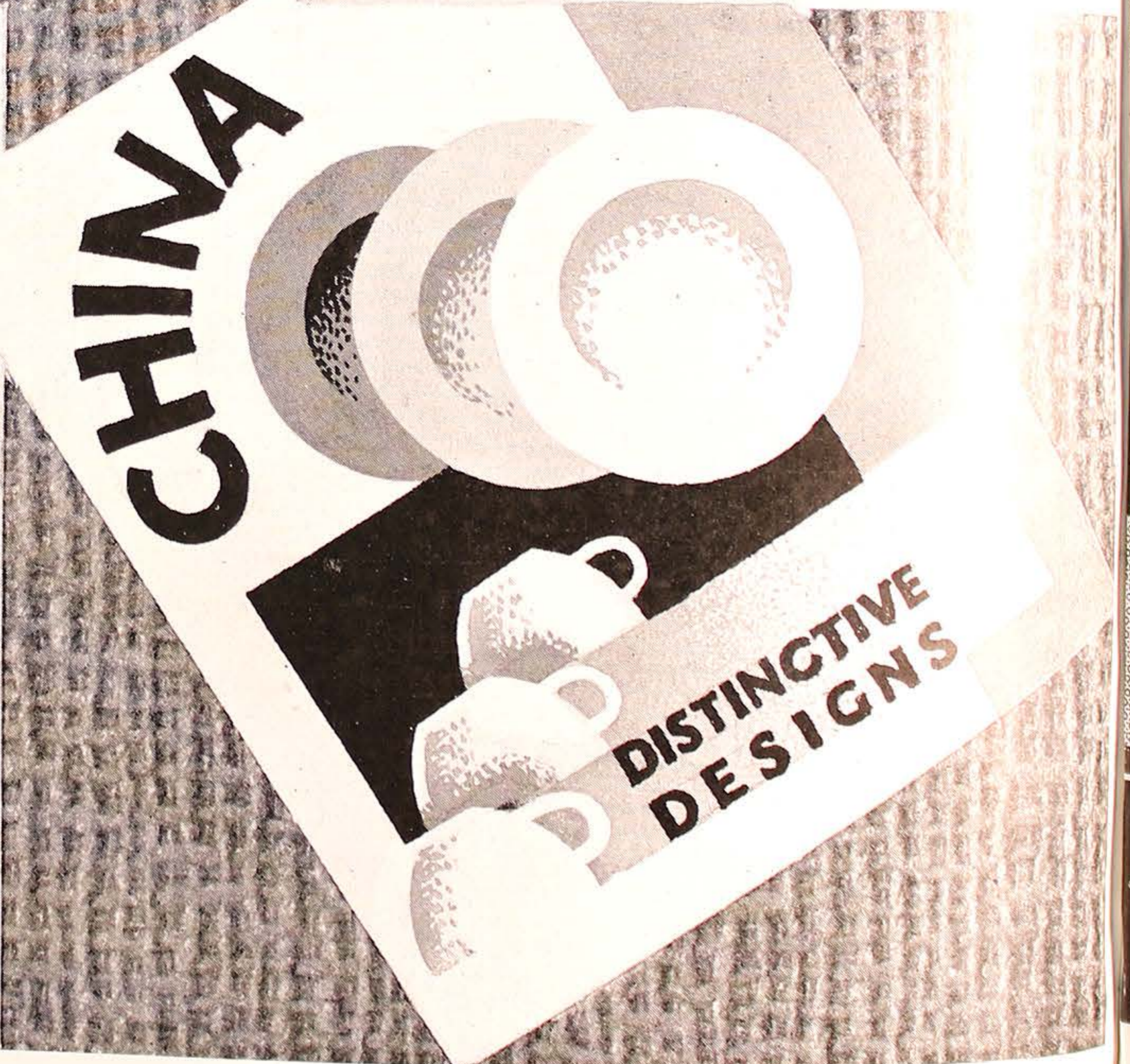
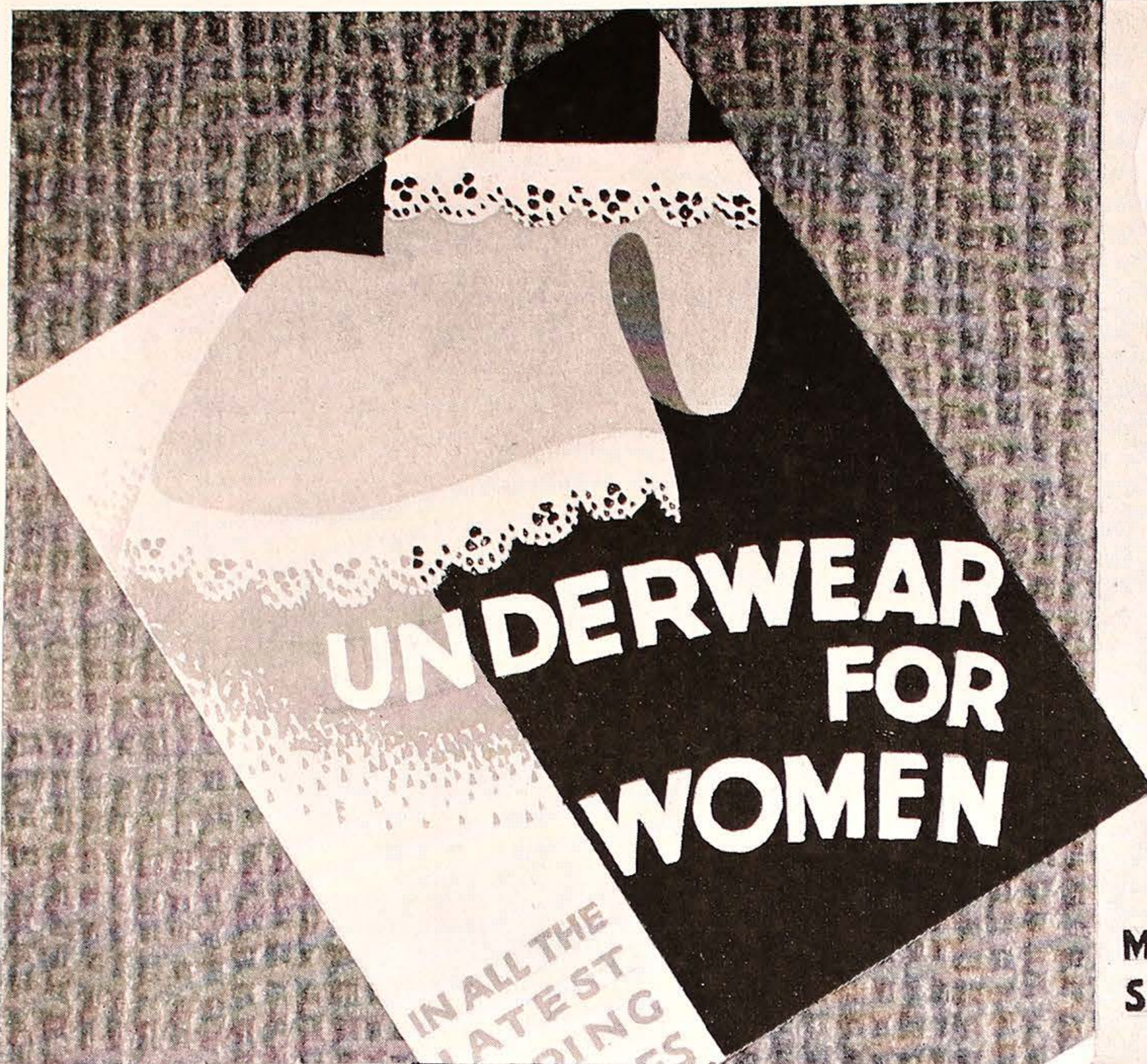
måste skänka festglädje även i vardagslag.

*En vacker porslinservis på den vita duken gör varje måltid till en fest.*

*Titta in till oss och se vad vi ha att erbjuda Eder!*



# MODERN SHOWCARDS *(continued)*



*These attractive showcard lay-outs were designed by Bossfield Studios.*

*The* **ZERO**  
For Clean and Better Food

**3 REASONS**

- [Illustration of a kitchen cabinet]
- [Illustration of a kitchen cabinet]
- [Illustration of a kitchen cabinet]

7 days test in your own home **FREE**

**OUR  
HEAVY DUTY  
SHOE**

For Men  
who are  
out  
a lot

**424**

**wavena**

wind  
or rain  
the  
waves  
remain

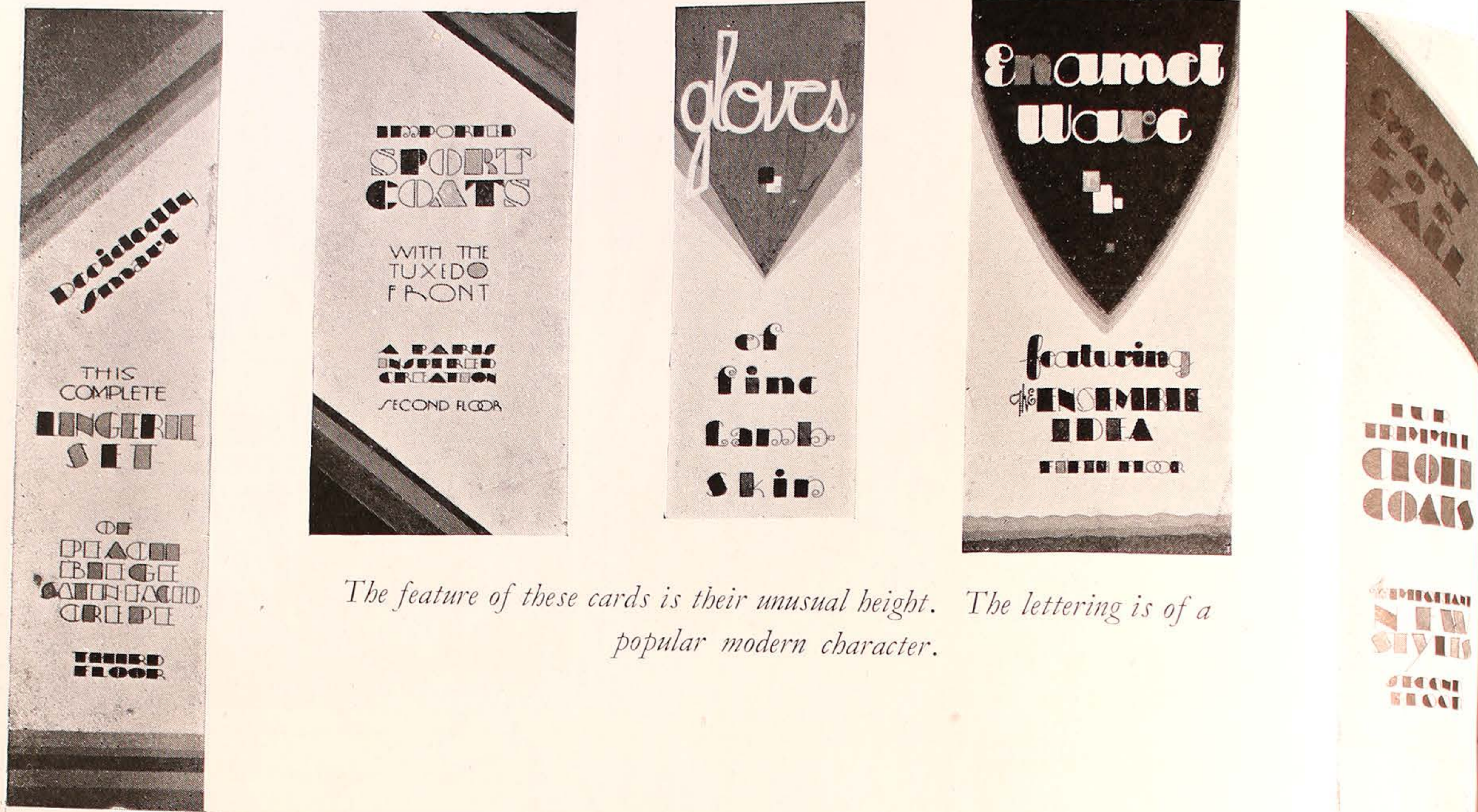
**keller**

A  
CHOSER  
MODEL  
FOR  
SUMMER

**MEYER'S**

DORÉ

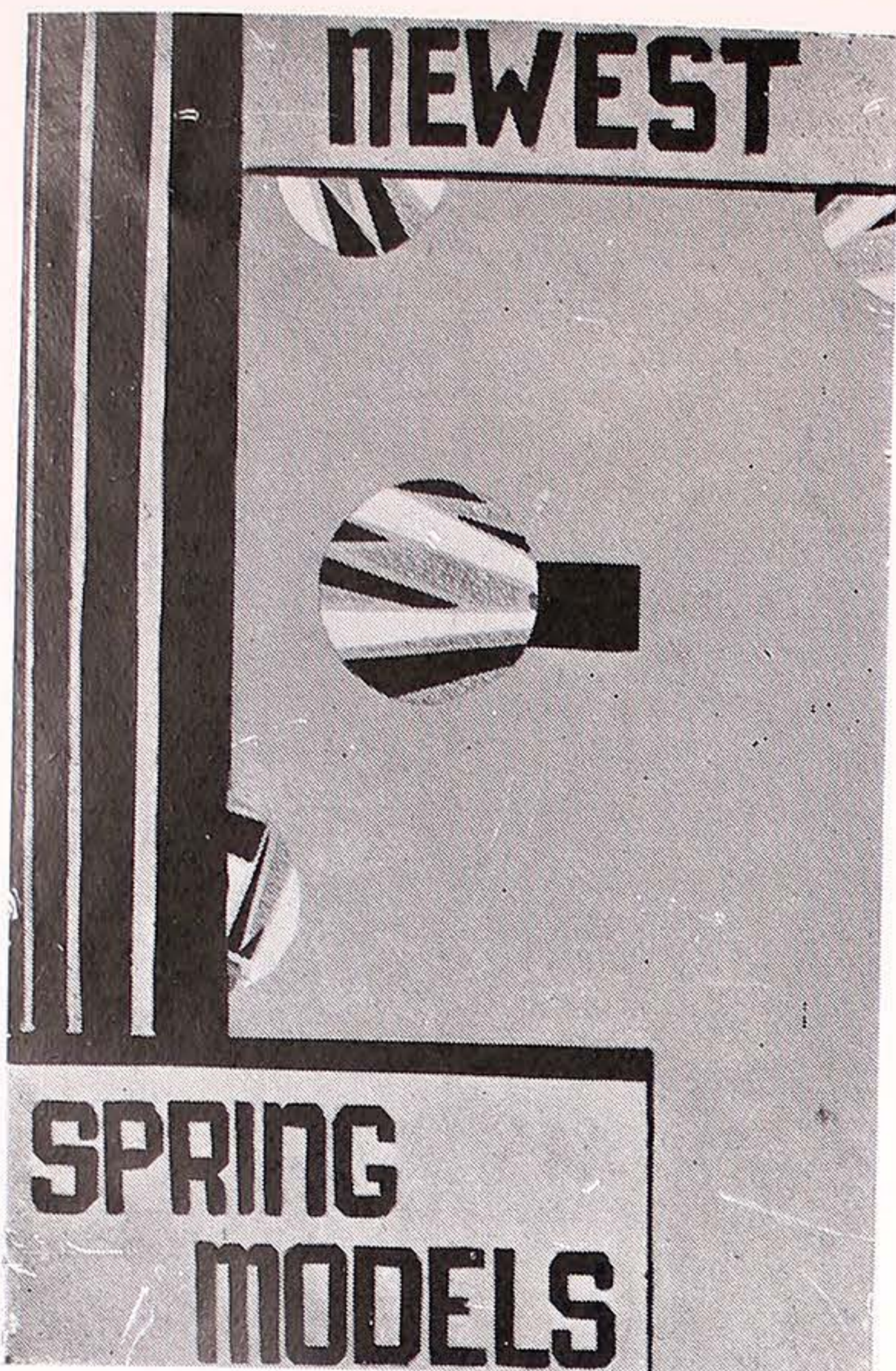
*In each design the appropriate character is used for the different class of goods represented.*



The feature of these cards is their unusual height. The lettering is of a popular modern character.



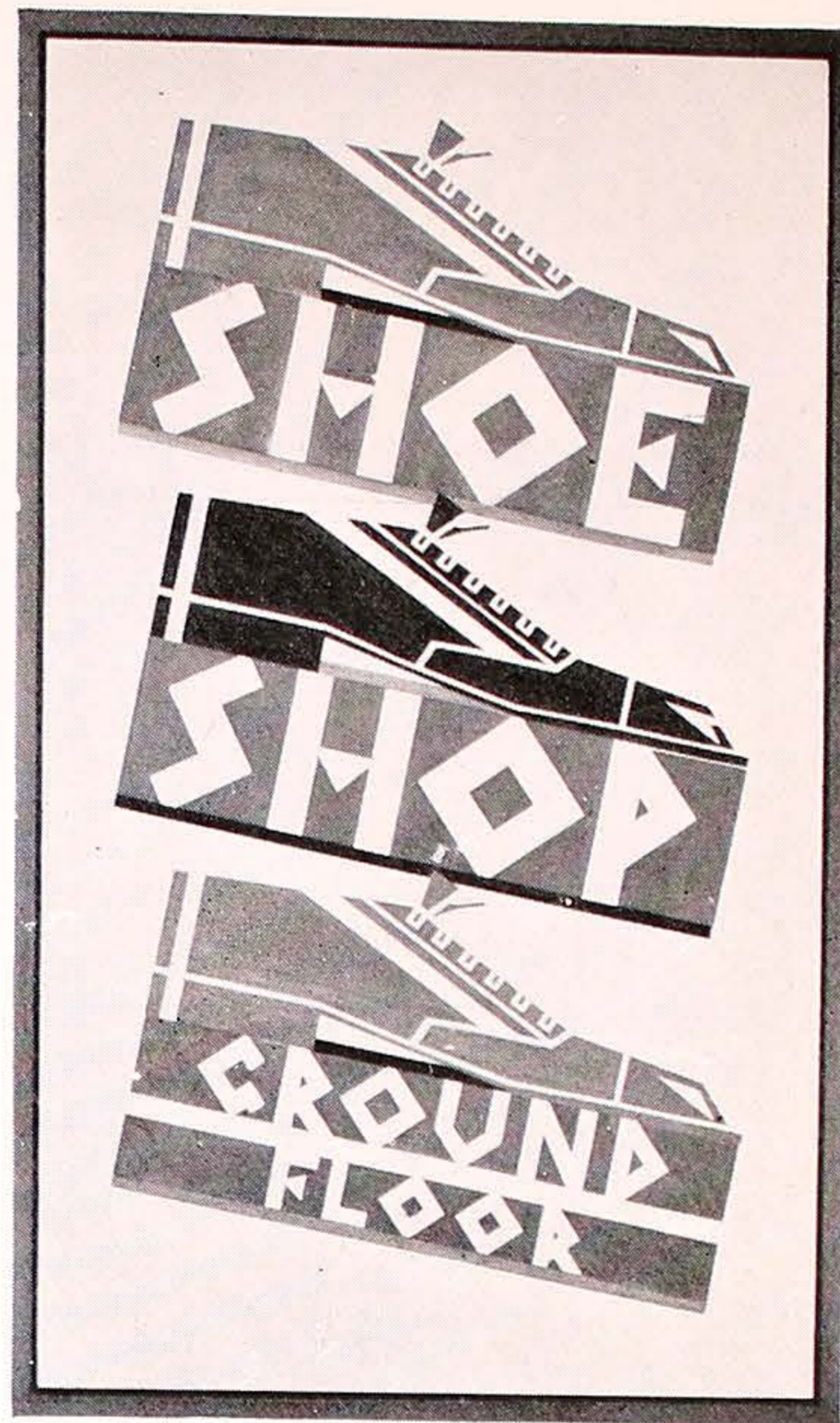
Modern showcards with a good class "tone."



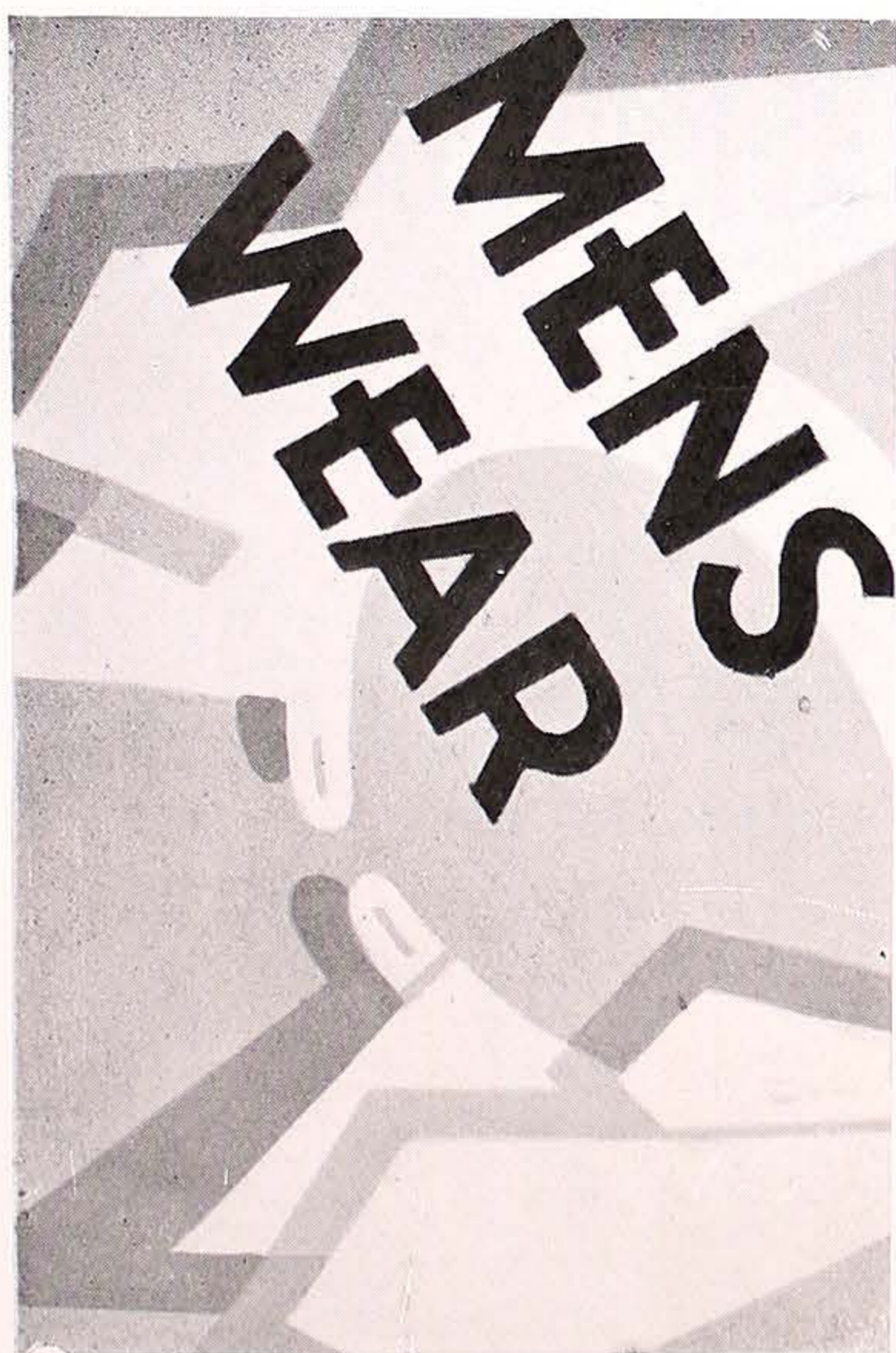
A modern design, 12 in. by 18 in., upright on blue card, with top and bottom panels in salmon, and the lettering in black. The left-hand upright panel is red, lined with black stripes of different thickness.



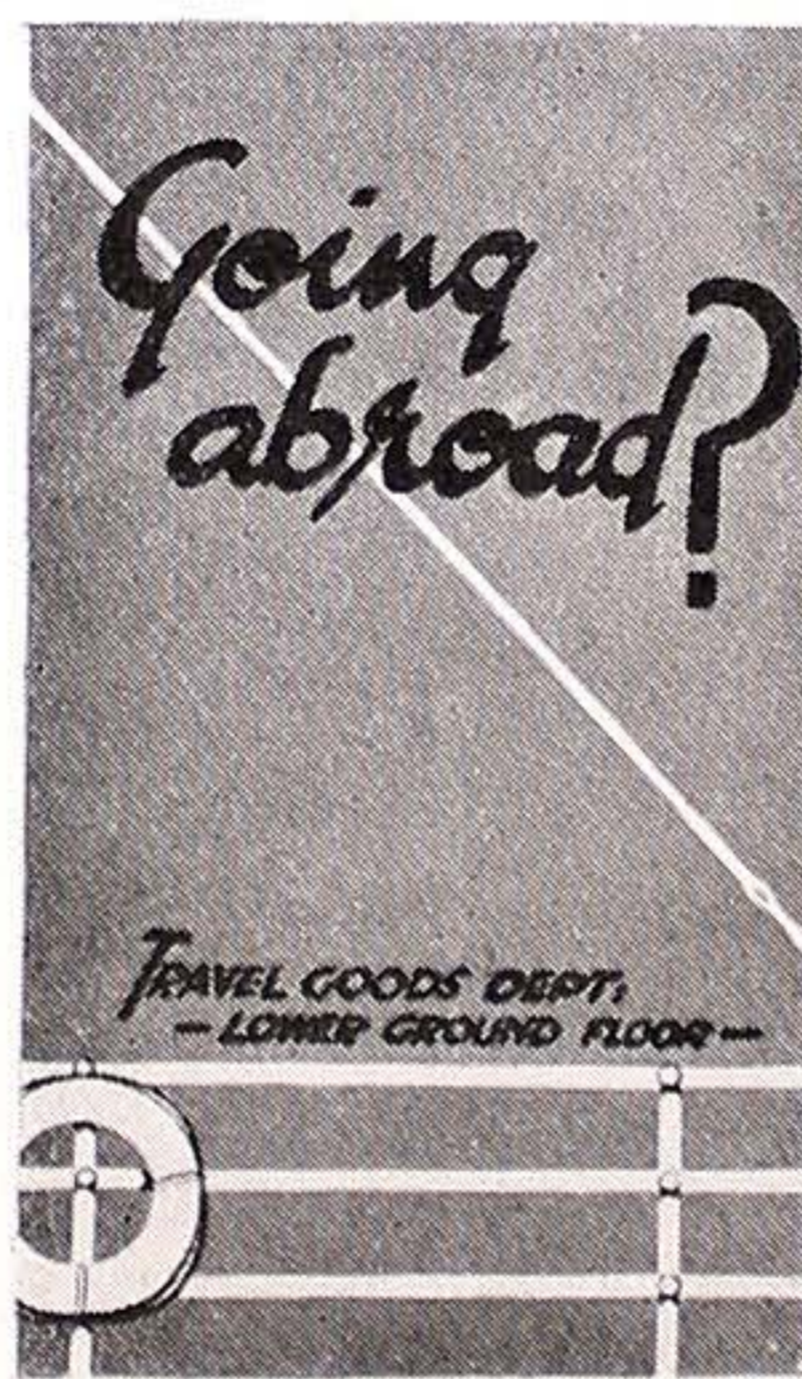
A neat, partly cut-out black card with white lettering.



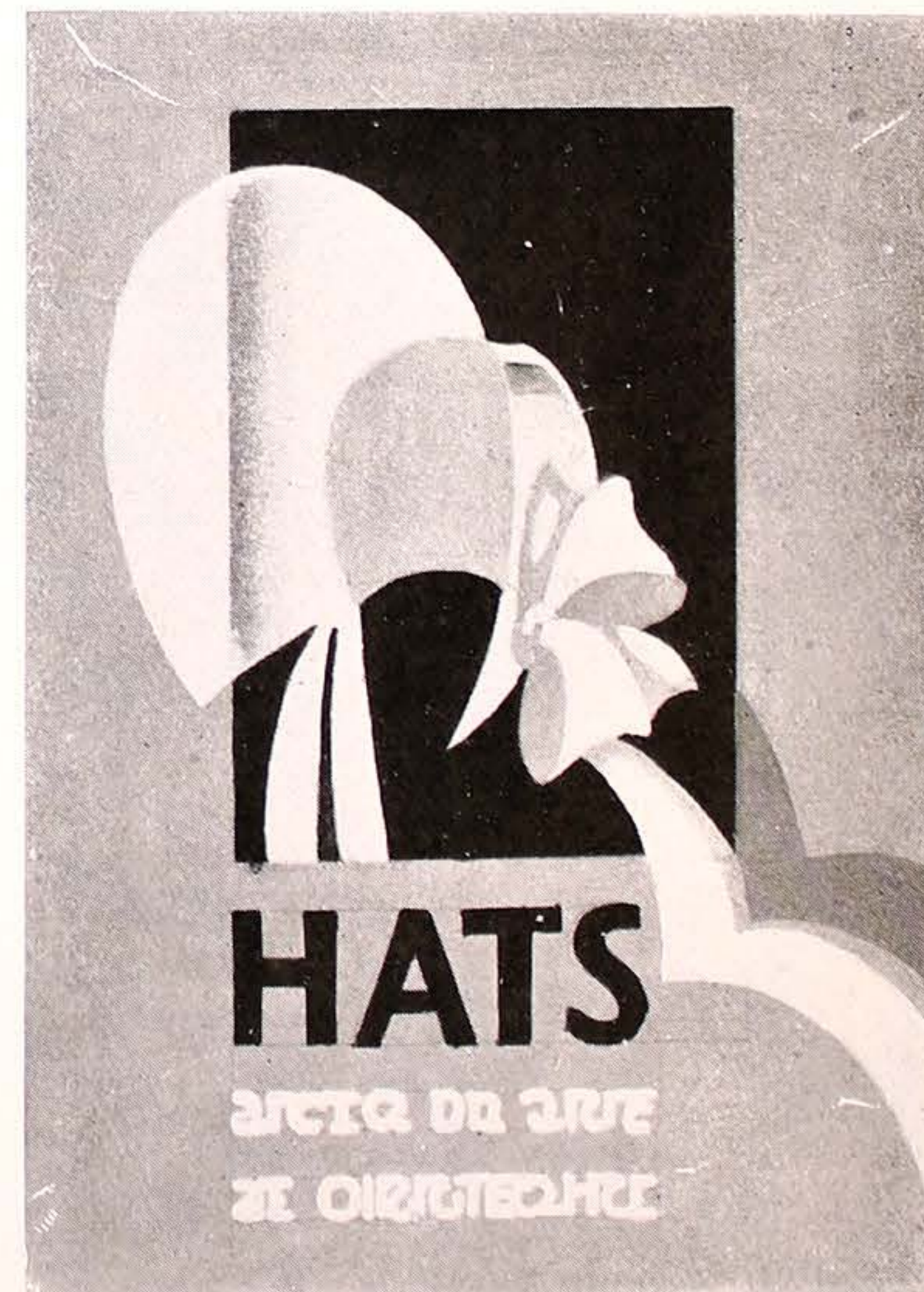
Only three colours, red, green, and black, were employed in making this attractive modernist showcard, used by the shoe department of Messrs. Austin Reed & Company.



As with the illustration on the right, an air-sprayed background has been used.



A pale blue card, black and white colours only being used.



Notice the black background to show up the hat illustrated.



*A variety of unusual showcard lay-outs by the American designer, H. C. Martin.*



*A selection of eight different showcard lay-outs.  
By H. C. Martin.*

## SIXTEEN STRIKING CARDS

For the cards opposite, the following colours are suggested by Mr. Martin, the designer.

"Sale Silverware." This may be a buff card, with side portions painted turquoise blue. The mounts are gold with black display lettering. The price is plain blue, outlined white.

"Gold Seal Footwear." Black stock. "Now" and the price are orange. "Gold Seal Footwear" is light—almost pale green; small copy, white; rules, gold.

"Dresses." With a price of this size on a small card, the colour must be toned down. Try the price in orange, edged, perhaps, with black; the display and smaller lettering only in a dark colour, as black. Personal taste may determine the small panel mount, as a pale or light blue stock, or other light colour.

"Persian Lilihan." Black stock. Display red-orange, with face decoration of white; the price a warm, yellowish-grey, with high-light of white; the small display a light-faced letter in white, or pale contrasting tint of green or light blue; shaded elements, dark green.

"Fur Coats Relined." Primrose stock. The lettering and price may be all black; the decorations red-orange or a light bright blue. The centre shaded portion of the price may be medium bright blue; outlines white.

"Sharp Price Cuts." Maroon card, with cross panel of orange, edged with a line of corn yellow in each side; white display; small lettering, yellow; spear, bright green.

"Apollo." Black stock. The display and price are emerald green; small lettering, a brown something like a darkened terra cotta.

"Wall Paper." Midnight blue stock. Cream displays, orange caps. Letter completely with cream first, then go over the caps with thin orange for a clearer and snappier colour. The rules are gold.

Small lettering, three upper left exclamation points dark green.

"Kitchen Cabinets." Salmon or "apricot" stock. Heavy postery black display and price; the price, at least outlined with a pale cream; spears, vermilion.

"Our Most." Black card. Display lettering and "10 days only" in corn yellow. Small lettering, three upper left exclamation points and dashes between display lines are turquoise blue.

"Sale Parlour Suites." Primrose stock. Maroon display and price. "Sale" and "25" with a high-light of vermilion and an inset of black. A touch of gold may be added to the price figures.

"All Rugs Reduced." Black stock. Display, orange split down the centre with a strip of white. The lower left spear is also orange, the larger one is a very dark grey.

"Sale Curtains." This may be ivory, buff or primrose with two orange panel strips; lettered black, edged and mounted across the upper left corner. The lettering and price may all be black or midnight blue; a loose outline, or touch of orange on the price.

"Free Gift Box." This stock is a light, bright green. The display word "Free" and "Gift Box" are vermilion, outlined white; remainder of lettering, black. The rules paralleling "with every purchase" are black, but the shaded tangent underneath is a dulled, slightly lightened blue.

"Ladies' Cloth Coats." Ivory stock. Maroon display and prices. The three display caps, L, C, C, and the price, have a high-light or centre strips of vermilion. Small lettering, black. Rules, light dull grey-blue.

"Pure Silk." Pale sea-foam green stock. The shaded portions are old rose. The lettering may be all black, or the display and price midnight blue or dark green.

**SALE**  
**Silverware**

1881 Rogers  
26 Pieces  
Complete  
in Lined  
Chest

\$ **6<sup>98</sup>**

**NOW!**  
While Stocks are Full  
is the time to buy

**Gold Seal  
Footwear**

Black  
& Brown  
Suedes  
Calcutta  
and  
Kicks

\$ **7<sup>45</sup>**

**DRESSES**  
Exact  
Copies of  
Original Models

\$ **25**

Creations  
of Twenty  
of the  
Foremost  
Designers  
of Paris!

**Persian  
Lilihan**

\$ **279**

About  
9x12  
Size

Heavy Texture.  
A Rug you'll be  
proud to own!  
Priced up  
to \$425.

**Fur Coats  
Relined**  
Including  
Lining

The  
Most  
Expert  
Workmanship

\$ **15**

Throughout  
the Month

**SHARP PRICE CUTS**

Every  
Department  
is deter-  
mined to  
make this the  
**Greatest  
Sale This Year!**

Every One  
Brand New

**APOLLO**

Values up  
to \$1500.  
An Amazing  
Offer in Art  
Grands

\$ **660**

**wall paper!**

A Large Selection  
Suitable for All Rooms.

- Plain and Floral
- Stripes, All-over
- Florals, Two Tones
- Tapestry & Plain Effects

**Buy Now - Save!**

**kitchen  
cabinets**

This Week  
Only - \$1.  
puts one  
in Your  
Home.

\$ **1**  
**DOWN**

**Our Most  
Sensational  
SALE!**

Every  
Article  
Reduced

**10 Days Only**

**SALE**  
MOHAIR  
**Parlor Suites**  
Three  
Pieces  
Each

FREE!  
with each  
Suite  
sold - a  
125 Floor  
Lamp &  
Shade.

\$ **25**

**ALL RUGS  
REDUCED**

Velvets  
Worsted Willons  
Axminsters  
Chinese-Persian  
Belouchistan  
Mossoul

At Prices  
to Attract You!

**SALE**  
**CURTAINS**

Scotch  
Madras  
**CURTAIN  
SETS**

Complete  
Set, with  
Curtains  
& Tieback

\$ **4<sup>95</sup>**

Sixth Floor - South

**Free**  
with every \$1 Purchase

A Big  
**GIFT BOX**  
of Toilet Articles

Soaps, Perfumes,  
Face Powders,  
Tooth Preparations,  
Bath Salts,  
Brilliantines,  
Etc., Etc.

Other Models  
New Styles  
as low as  
\$11<sup>50</sup>

**Ladies'  
Cloth  
COATS**

\$ **21<sup>50</sup>**

Pay  
a Little  
Each Week

**Pure Silk**  
Full  
Fashioned.  
Silk Top to Toe

- Irregulars of  
1925 Grade
- All Shades

\$ **1<sup>15</sup>**

Sizes 8 1/2  
to 10

**Special for  
Monday**

Sixteen striking cards by H. C. Martin.



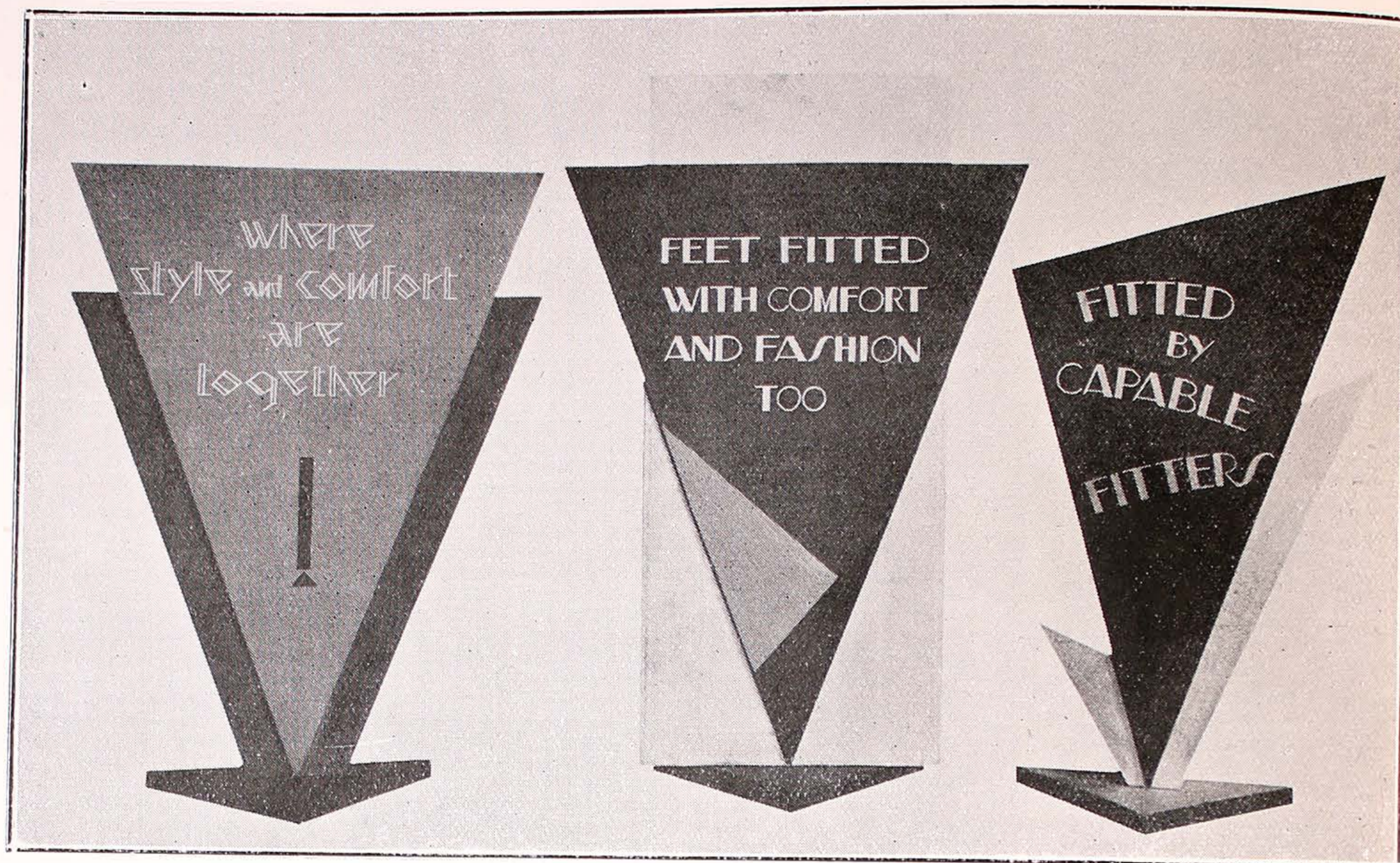


Fig. 1.

Fig. 2.

Fig. 4.

Three triangular showcards by H. J. Doré (Chas. H. Baber, Regent Street, London).

### UNUSUAL DESIGNS

The showcards and tickets on this and the opposite page are by H. J. Doré.

Fig. 1 is an inverted triangular design of a light blue colour, approximately 18 in. wide at the top and about 24 in. in height. This is mounted on a slightly larger black triangle, that is made with a triangular base so as to make it self-supporting. The lower case lettering is of a distinctive character, and is done in white outline.

Fig. 2 is a darker blue triangle, lettered in white in a modernist spirit. The bottom of the triangle is decorated with irregular triangular sections, and it is mounted on a light-coloured rectangular panel, which is fitted with a triangular base to stand alone.

Fig. 3 is another variation of the triangular shape. Mounted on a smaller irregular-shaped triangle, fitted with self-supporting base.

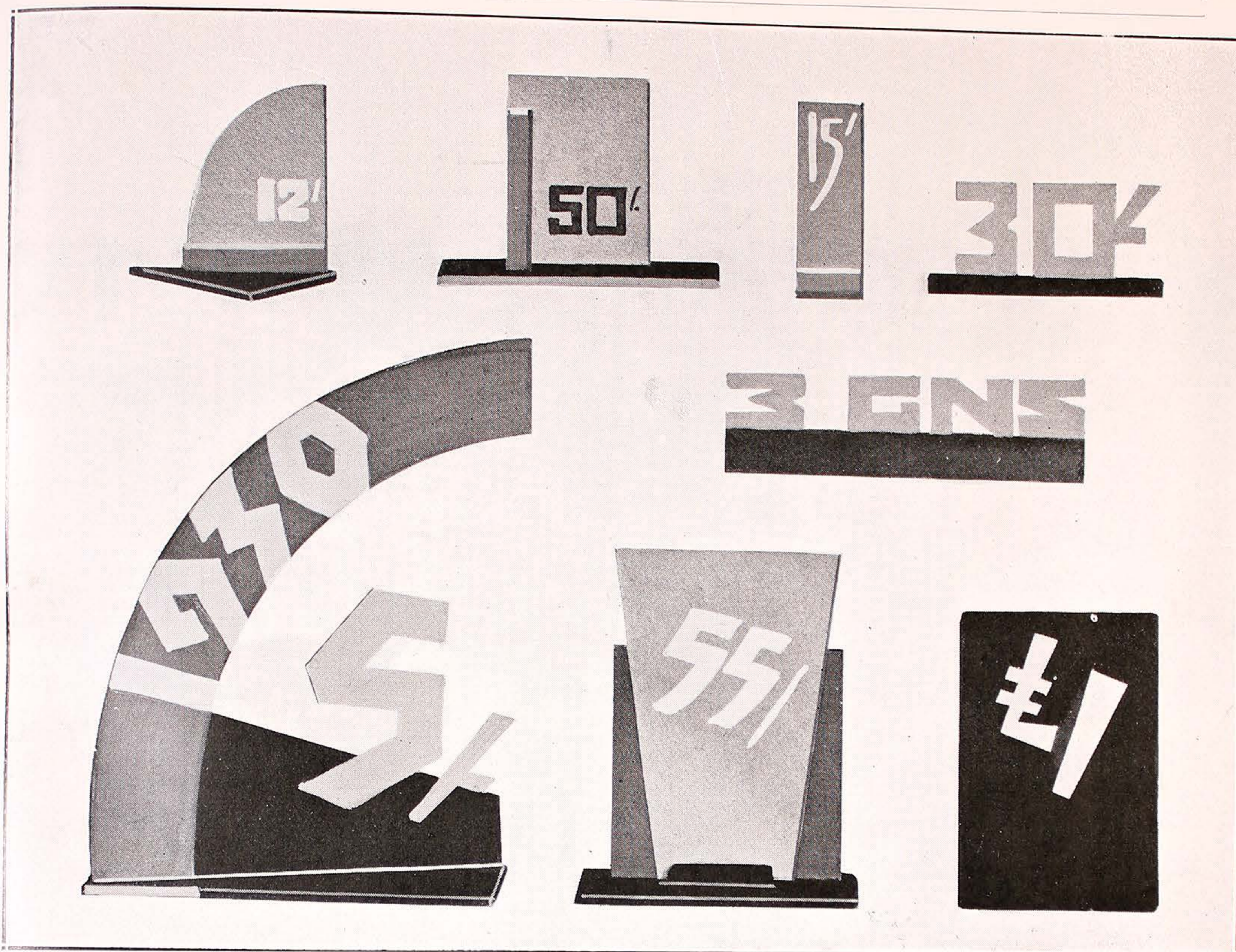
Unusual price tickets in the modern spirit—further examples by H. J. Doré for Chas. H. Baber Ltd.—are seen opposite.

The first example on top line is a small quarter circle price ticket from heavy 8-sheet light green card, with an eighth of an inch wood plinth, painted a deep green (water colour), mounted on a 2 in. triangular plywood base, painted black—the figures 12/- are in chrome yellow.

No. 2 is a 2 in. by 1½ in. heavy grey price card mounted on 3 in. by ¾ in. black painted plywood base. The card has a 1½ in. by ½ in. wood post glued on the left-hand side: this is painted ultramarine blue, as is also the edging of the card and the edges of the plywood base—the figures are painted on in blue.

No. 3 is a small, neat price card that stands on ½ in. wood base, the colour of the card is green, the base is blue, and the figures are in pale chrome, the height of the ticket is 2 in. and it is ¾ in. wide.

No. 4, the last figure in the top line, is a cut-out price ticket—the numerals measuring 1 in. by 2 in., are of heavy



*Unusual designs in price tickets.*

light blue card, mounted on to a base about 3 in. in length and  $\frac{1}{2}$  in. wide.

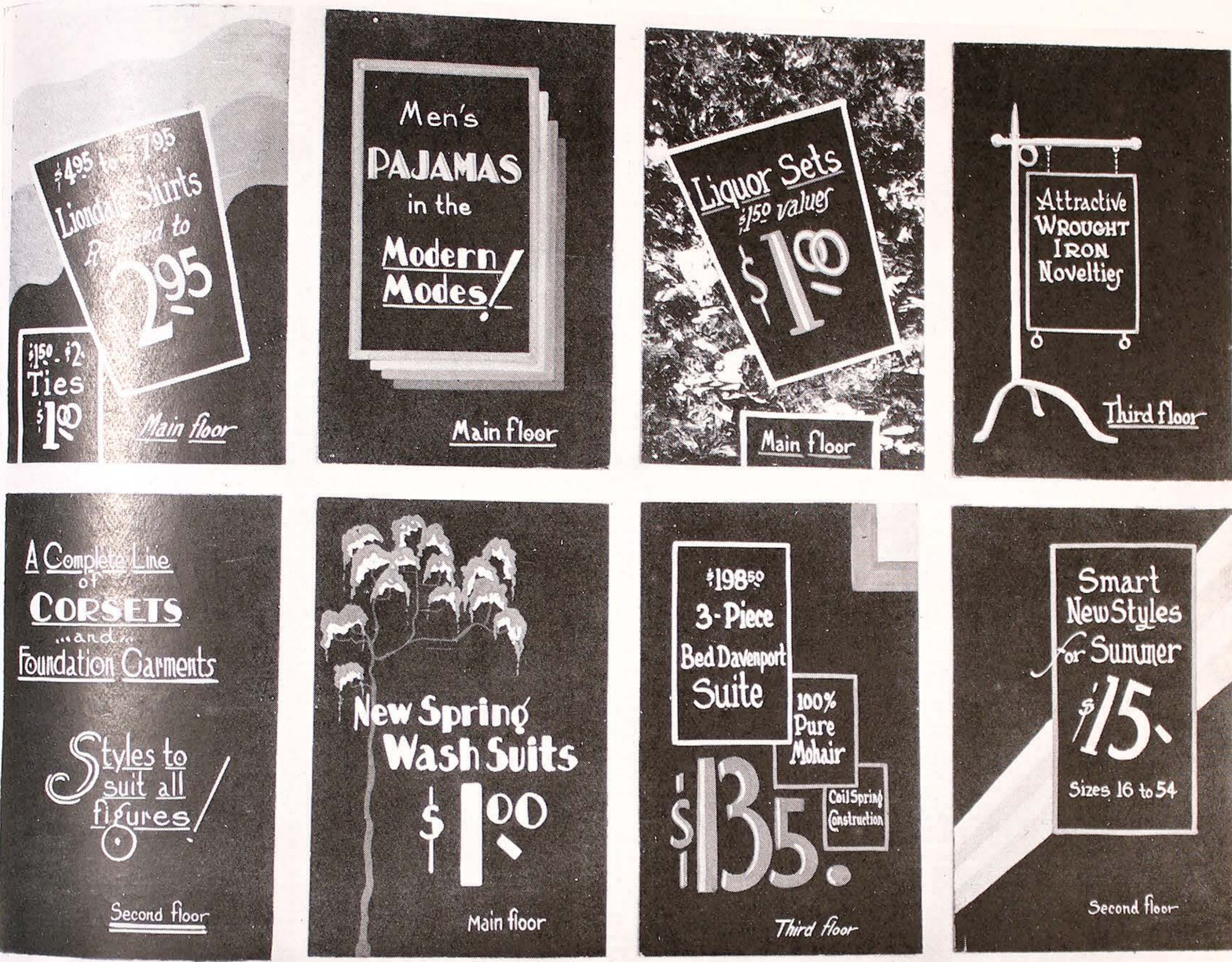
The first example on the bottom line, left to right, is a modernist price ticket made of heavy card, cut out in the form of a quarter circle, attached to a wedge-shaped segment that carries the cut-out 5/- figure. The quarter circle, which is in vermilion with the figures 1930 painted on in green, the wedge which is dead black, and the price, 5/-, in lemon yellow, are all cut out of the one piece of card, and measures  $5\frac{1}{2}$  in. in height by  $4\frac{1}{2}$  in. wide at the base. This card is fastened by a small glued block *diagonally* to a plywood base, painted black, measuring  $4\frac{1}{2}$  in. in length by  $1\frac{1}{4}$  in. wide.

The middle price ticket is cut from heavy card and painted in two colours, the wedge-shaped portion being in solid green, while the square portion is painted vermilion. The height of the card is  $3\frac{3}{4}$  in. and the width at base is  $2\frac{3}{4}$  in. The remainder of the card on each side of the wedge is painted vermilion. The card is mounted on a 1 in. by 3 in. plywood (black painted) base.

The next is a 2 in. by 3 in. card covered with black velvet. This has a block glued to the back in order to make it self-supporting. The sterling mark and the figure 1 are cut out and painted silver, and then fastened on to the velvet-covered card as seen.



Six simply designed modernist cards by a large American Departmental Store.



*Eight excellent examples of the modern American showcard designer's artistry.*

## CHAPTER XII

### PHRASES FOR SHOWCARDS

THE display man and the showcard designer are often at a loss for suitable descriptive matter for their showcards. The following phrases may help them, or at any rate, with a little alteration, they may adapt them for their own purposes.

#### PHRASES FOR GENERAL PURPOSES

- "Every department offers excellent value."*
- "Distinction is the keynote of these goods."*
- "The quality of these goods assures you of satisfaction."*
- "Style without extravagance."*
- "A Little Higher Grade,  
A Little Better Made."*
- "These goods offer the maximum in quality,  
value and service."*
- "These designs and colourings will stand  
alone."*
- "This shop offers real value for every  
shilling spent."*
- "This store is worthy of the confidence it  
holds. Satisfaction is guaranteed."*
- "Dependability—That entitles us to your  
patronage."*
- "These values compel consideration."*
- "We do as we advertise."*
- "We give you service and satisfaction."*
- "These SNAPPY styles are SNAPS."*
- "Our prices were low last Spring, but they  
are lower still now."*
- "These are in the same high class as all our  
specialities."*
- "Right in quality, Right in workmanship,  
Right in price."*
- "Let us demonstrate the utility of these  
labour-saving devices."*
- "These attractive novelties are in much  
favour this season."*
- "We give you everything you need, including  
unfailing service."*
- "Bargains for every home need."*
- "Restaurant on third floor. Try it and  
realise quality of service at moderate  
cost."*
- "Everything for everybody's taste."*
- "Behind these goods there is the maker's  
guarantee."*
- "Reliance may be placed in every purchase."*
- "Telephone your orders—Our number is  
——."*
- "Values are here—secure them."*
- "You can recommend your friends to shop  
here with confidence."*
- "A few of 'Just the best'—a lot more  
inside."*
- "Don't go any further—it is here."*
- "High class, but not high priced."*
- "A perfect product by British labour."*
- "The reputation and popularity of this make  
is due to the policy of using the very best  
materials."*
- "We are famous for quality and low prices."*
- "You should improve this opportunity."*
- "If it's good—we have it."*
- "We make good by delivering good goods."*
- "We buy shrewdly—sharply—Our buyers  
are very experienced."*
- "The assurance of quality gives you con-  
fidence in shopping here."*
- "Your needs of the moment will be met  
here."*
- "Small priced articles but of high quality."*
- "You will never be disappointed if you do  
your shopping here."*
- "Exclusive but not expensive."*
- "Our Silent Salesman (The Window Dis-  
play) will probably suggest what you are  
requiring."*
- "Gladden your nest this Easter with music."*
- "Quality first—Satisfaction always."*
- "Quality is economy. Our goods are  
always first quality."*
- "We put service before sales."*
- "Service. We aim at giving customers  
satisfaction before anything else."*
- "Here is exceptionally good value to the  
keen buyer."*

"The impression of quality is given in all these new models. The prices, however, are very reasonable."

"The Test—is time. Our connection has stood it well, as the list of our regular customers shows."

"We are specialists, therefore you guarantee yourself satisfaction when dealing here."

"One quality—the finest. One price—the lowest."

"Here they are! The new Spring models."

"An enormous selection—that's the advantage of shopping here."

"Great values all over our building."

"Facts, Figures—Really good values and attractive prices."

"Preference is always given to this brand. Customers have experienced it to be the best."

"Ever something new, and always up to date."

"The very thing you want! We have it here."

"We don't

Sell goods at less than cost price, but

We do

Give Value for Money."

"Quality is economy—Shop here."

"We want you to come back—a satisfied customer is our best advertisement."

"We do not want to compete—but to excel."

"Why search further? A visit here will provide you with exactly what you want."

"The right price is the symbol of honest value—you will find it throughout our establishment."

"It's Common Sense that you can only get real satisfaction from good quality."

"Visit our Café. You'll find we are specialists in hospitality."

"If you like to deal with firms that give modern service you will like us."

"Lowest Prices—always."

"The better the model—the better the value."

"Try this, and see the difference."

"Always first—always new—always creating."

"When you become a user of this article you will thank us for having brought it to your notice."

"It speaks volumes—the satisfaction of our customers."

"Approved and used by people who are known for good taste."

"You can rely on us for the best work."

"No need to investigate further. It's here."

"At a glance—inside our store a fine selection is on view."

"Don't worry, you can have what you want on our hire purchase system."

"A penny for your thoughts. If you are thinking of shopping here, they are worth pounds."

"OUR quality means YOUR satisfaction."

"Despite increased prices elsewhere our values remain the same."

"Friends of the family. We want you to regard us as such. Glad to see you all at any time."

"Good values are the lubricant of our quick turnover."

"Think of the future. Good things last."

"Prove to yourself, now, the quality of these goods."

"Something fresh. Something different ever to be found here."

"Only best value can give real satisfaction."

"Values gives its own reward."

"Home-made—that is to say British-made."

"Don't miss it! You would be sorry to lose such a bargain."

"Good quality makes a lasting customer."

"Once again we rise to the occasion, as this selection proves."

"You cannot get better value, so there is no need to look further."

"Everything for everybody at every sort of price."

"All the newest whims and novelties in fashion will be found here."

"Other makes make claims, while this make makes good!"

"Quality—Maximum; Price—Minimum."

"Above all things we aim to give satisfaction."

"You never take a chance when you shop here."

"We hope to obtain your REGULAR custom. Frankly, that's why we give such good value and service."

- "If you want something that will wear well, here it is."
- "For daily use—week in,—week out,—all through the year."
- "Above the ordinary. A term which applies to everything in this window."
- "People return here again and again, which is evidence that we always have something new."
- "Our goods sell quickly because they please."
- "In our selection you will realise quality and value."
- "From our selection you will find something that was created for you."
- "Here is something that will stand the most minute examination."
- "Design and quality make these goods so successful."
- "The elegance of the new fashion is well portrayed in these models."
- "The price of an ordinary production, but quality 'de luxe.'"
- "Made better to wear better."
- "As fine as money can buy—Yet the price is within your means."
- "Its success was inevitable."
- "Something New, Something Different, Something Delicious."
- "There is a reason—in fact dozens—why you get best value here."
- "THINK what you get when you buy this quality."
- "The Latest and Greatest Success."
- "These goods will only interest bargain hunters."
- "A comprehensive stock such as ours counts for much in giving complete satisfaction."
- "The Quality never varies and it's the best."
- "Exceptional value. Price marked down for quick sale."
- "Look round our showrooms for suggestions."
- "An article is best judged by its ultimate end. Our goods are usually placed on the 'retired list' with honours—they never have an 'early death.'"
- "A secret of our success—We keep our stocks moving—You always find something fresh."
- "Our big stock and wide selection proves most convenient to regular customers."
- "Buy now, for these bargains will be promptly taken."
- "You can profit through this special line."
- "A reputation for complete satisfaction—Yesterday—To-day—and—To-morrow."
- "Many more models inside—Come in and look around."
- "The secret of economy in shopping is QUALITY—as expressed in this line of goods."
- "Be on the safe side. QUALITY ALWAYS."
- "Act quickly—this special line won't last long."
- "A privately-owned business gives personal service."
- "Creations of Character."
- "A brand for all who prefer quality."
- "Now is the time to buy. Prices are much lower."
- "Always the best and foremost in public favour."
- "The reputation of these goods holds fast."
- "Once tried, all confidence is gained."
- "These goods are everything that can be expected—and more than that."
- "The quality is not surpassed by the excellence of design."
- "Self-praise is no recommendation: these goods are the exception to the rule. Try them."
- "Once tried, always 'ditto.'"
- "The quality of these goods equals the artistry of their appearance."
- "These afford an excellent investment: they save you money."
- "Unsurpassed in excellence of quality."
- "These enhance the appearance, besides being the best for durability."
- "These goods are worth a trial."
- "The warmest recommendation of these goods is in their use."
- "No sale is no recommendation: fortunately this material has plenty of both."
- "The excellence of these goods justifies every praise and commendation."
- "Every article in this window is of approved merit and excellence."
- "Craftsmanship that has won wide esteem."
- "Quality—the key to value."

## PHRASES FOR THE DRAPERY TRADE

## COATS, FASHIONS, ETC.

- "These costumes will give exceptional service for outdoor wear."
- "The latest creations in Paris frocks, combining beautiful form and exquisite colours."
- "Ladies who are going away this Easter should make a note of our excellent range."
- "Fashions that interpret the spirit of Spring."
- "Smart new creations. You will enjoy choosing from this splendid selection."
- "More rain expected. Prepare, by buying one of these raincoats now!"
- "Fashionable sports wear for tennis."
- "Seasonable and yet very fashionable tennis frocks."
- "We specialise in all the latest novelties in ladies' wear."
- "The season's outdoor frocks, fashioned from the newest fabrics."
- "Lightweight raincoats, for sultry, rainy days—Just the thing."
- "Useful frocks at popular prices."
- "Now is the time to buy waterproofs."
- "Why not dance in one of these lovely creations?"
- "Mackintoshes to keep you dry in the heaviest downpour."
- "There are no 'faults' in our new season's tennis frocks."
- "For all outdoor occasions these Summer Frocks will give good service."
- "Our creations have been and always will be the most sought after by well-dressed women."
- "Styles of to-day—With a touch of to-morrow."
- "Pretty dance frocks at popular prices."
- "Winter is just around the corner—but the new coats are here."
- "For our undependable climate—Dependable raincoats."
- "The dinner and dance dress."
- "The desire to be smartly dressed can be fulfilled here."
- "New ideas in Tennis Wear."

- "Madame, if you have a good taste in fashion, we know our goods will appeal to you."
- "Knitted wear again. We have a wonderful selection of designs that are outstanding."
- "A good garment for all the year round wear."
- "Entirely new. Style, fashion and material."
- "Be first in fashion. The new tints and shades in stockings have just arrived."
- "With Ladies of this Sporting age, Our tennis frocks are all the rage."
- "New Tennis Frocks that give distinction to their wearers."
- "Frocks for tennis, river and all outdoors."
- "Practical frocks for outdoor wear."
- "A particularly smart style in O.S. gowns."
- "The art of dressing distinctively is cultivated here."
- "The newer styles are always to be seen in our showrooms."
- "New designs and colourings will be found in abundance among our stocks."
- "New season's models which can be worn with distinction."
- "Correct dress is not so much a matter of expense as it is a matter of intelligence. Examination of our stocks will prove this."
- "Out of the 'style box.'"
- "Best materials plus the best work."
- "Unmistakable value is evident in these New Spring Fashions."
- "Exquisite creations for the present season."
- "The newer styles are always here."
- "Smartest of models for spring wear."
- "These models are unique in originality."
- "We make a special study of middle-aged and elderly figures."
- "Correct models for particular dressers."
- "INDIVIDUALITY—a quality so desirable in fashion is—reflected in these models."
- "These models are designed for smartness and comfort."
- "Novelties representing the latest whims."
- "Novelties are here in abundance."



- "Our new models will satisfy your taste, however delicate it may be."  
 "Dress well for less—Note our values."  
 "Anticipate Fashion by shopping here."  
 "Be a leader of fashion. It is possible by shopping here."  
 "This style is now the rage among the smart set."  
 "For the new season there are the latest novelties."  
 "Look at these prices and the marvellous colours."  
 "The newest and most interesting styles for Autumn."  
 "Dignity and Charm distinguish these new models."  
 "Specially favoured by the leaders of fashion."  
 "Enhances personal grace and charm."  
 "Hundreds inside to choose from. Every fashionable shade available."

#### UNDERWEAR

- "Lingerie of exceptionally soft texture."  
 "Princess slips, designed to meet present-day requirements."  
 "New style corsets. Excellent shape, comfortable and supporting."  
 "A good range of dainty designs in underwear."  
 "Corsets—Hygienic and perfect fitting."  
 "Good night's sweet repose guaranteed in these delightfully soft pyjamas."  
 "Rest Assured! These are comfortable, good wearing pyjamas."  
 "Underwear of a value which has been marvelled at."  
 "Beautiful lingerie in a varied selection of designs."  
 "Dainty lingerie, delightfully soft in texture."  
 "Dainty lingerie—so delightfully feminine."  
 "Exquisite creations for the new season."  
 "Inexpensive lingerie—comparable with silk."  
 "Figure reducing corsets. We give special attention to this section of our business."  
 "Corsets. We offer the very best figure reducing corsets, and you can be confident of the best service."

- "The daintiest of lingerie in pretty designs."  
 "Dainty, becoming underwear at very reasonable prices."  
 "The daintiest lingerie imaginable."  
 "The quality of the material, and the care used in making, render our pyjamas the highest value ever offered at the price."  
 "Thoroughly comfortable pyjamas at reasonable prices."  
 "Underwear of good quality crepe de chine, embroidered in pretty designs."  
 "Strictly Personal! New designs in dainty lingerie."  
 "We have a delightful collection of frocks that you ought to see."  
 "Moderately priced frocks — Exclusive designs."  
 "Corsets that give the correct outline."  
 "Delightful new lingerie designs."  
 "Lingerie distinguished by daintiness."  
 "Natural Wool Underwear—Good wearing and very comfortable."  
 "Pyjamas—Delightfully soft and cosy."  
 "Our underwear has a great reputation, for it gives comfort and warmth to its wearers."  
 "Good woollen underwear—an investment in real comfort."  
 "'Good Night' wear."  
 "Woollen underwear saves heavy outer wear."  
 "Exquisite gowns for 'Ladies' Nights.'"  
 "Corset innovations based on the latest ideas."  
 "Facts and Figures. New revelations in our corset department."

#### MILLINERY

- "Becoming hats with 'natty' trimmings."  
 "These lovely millinery creations deserve a very special inspection."  
 "That soft touch of becomingness, so essentially feminine, may be easily attained by wearing any of these models."  
 "What's what in millinery—Splendid, aren't they?"  
 "The supremacy of our model millinery is most marked this season."  
 "The New Spring Hats—Absolutely Irresistible."

- "We have the new Spring Styles you are looking for."
- "New ideas in millinery just hatched for Easter."
- "Hats that stand alone."
- "Clever new creations in Summer Headwear."
- "Hats of outstanding excellence."
- "A touch of refinement is present in all our new hats."
- "Fashion's decree for this autumn."
- "Millinery which proclaims supremacy of style."
- "Millinery. A large selection of the latest Parisian conceptions."
- "There is a distinctiveness about these hats which sets them apart from all others."
- "We have the choicest array of hats that you have ever seen."
- "The 'hit' of the season—Our new style millinery."
- "Millinery of distinction at very reasonable prices."
- "The choicest of new season's mode."
- "New Hats—Triumphs of the designer's art."
- "On your right is a door leading to the greatest selection of Hats in the town."
- "Spring millinery—presenting Fashion's newest creations."
- "New Season's Hats with delightful charm."
- "Spring millinery—We have every confidence that the new range will maintain our reputation for keen value."

## PIECE GOODS

- "Silks of supreme quality and beauty."
- "The lustre of this material will withstand the wash."
- "You may pay more, but you cannot get better value than in these materials."
- "We hold a stock of very desirable dress materials."
- "Quality materials at reasonable prices."
- "Summer fabrics—cool, comfortable and correct."
- "Materials featuring the latest trend of fashion in colouring and design."
- "Thoroughly reliable crepe, suitable for many garments."

- "New season's materials—Superb shades."
- "Silks—Summer's brightest, gayest hues."
- "Washes perfectly and loses none of its lustre."
- "You will be amazed at the wear in this material."
- "If it's a matter of colour matching, you will find that our immense selection will meet your needs."

## STOCKINGS

- "The smartest artificial silk hosiery ever introduced at the price."
- "Hosiery in delightful new shades."
- "Shrewd shoppers buy these stockings because they look well and wear well."

## GLOVES

- "Smart gloves—We stock only the most reliable makes."
- "Gloves of quality, that can be relied on with every confidence."
- "Gloves by the best English and Continental manufacturers."

## LINENS

- "Sheets, Pillowcases, Towels—Replenish your supply now."
- "Irish linen—A present that will be a joy to the dainty housewife."
- "Linens—The world's finest fabrics in very pleasing designs."
- "Real inducement for home-sewing—Linens of quality."

## SUNDRIES

- "Fancy work supplies—Pleasant enjoyment for idle hours."
- "Really smart under-arm bags. Great variety of colours and designs."
- "Aprons—For Spring Cleaning Days."
- "Special offer of umbrellas. Smart in appearance and dependable in service."
- "Exceptional values in smart umbrellas."
- "Umbrellas in a bargain shower."
- "Be prepared for a rainy season—Umbrellas at all prices."

## MEN'S OUTFITTING AND TAILORING

## NECKWEAR

- "Men's ties that are correct for Spring wear."
- "Collars you can depend on to retain smart appearance."
- "Collars of distinctive merit."
- "Styles of collars to meet the popular demand."
- "Collars that will give you a smart appearance."
- "Ties. Designs that make a man look smart."
- "Ties. Designs that just add the finish to a well-dressed man."
- "The smart tie of the moment."
- "These new designs are worthy of being worn by the best dressed men only."
- "Neckwear forms a clue to a man's character."
- "Don't look gloomy. Buy one of these cheerful ties."
- "Ties. Many handsome effects."
- "Your tie—The test of a man well dressed."
- "Notice your collars—others do!"
- "The smart man wears a smart tie."
- "Why not a tie to suit the Suit?"
- "The smartest ties for this season."
- "Now, gentlemen—Your Tie!"
- "Smartest 1930 neckwear."
- "Exhibits style and enhances charm."

## HATS

- "HATS that fit the Head."
- "We're headstrong on good hat values. Here's a fine selection."
- "It's light. The difference is felt. Soft hats 25/-."
- "There is a distinctiveness about these hats which sets them apart from all others."
- "Hats that stand alone."
- "Hats of outstanding excellence."
- "A touch of refinement is present in all our new hats."
- "We have the choicest array of hats that you have ever seen."
- "New Hats—Triumphs of the designer's art."
- "The Snap Brim—More than ever popular."

"Lightweight Felts—Perfect comfort in headwear."

"On your right is a door leading to the greatest selection of Hats in the town."

"Men's hats of character and reputation."

"New Season's Hats with delightful charm."

"He who would be smart must wear these new style hats."

"New spring hats, a selection of perfection."

"Models that are very smart, but in quite good taste."

"Hats of beauty and a joy to wear."

"Dashing models. Any hats in this window 10/-."

"RAISING THE HAT STANDARD. Models which have attained the pitch of perfection."

"These hats are the best under the sun."

"Tip-top Hats."

"A new hat—one that suits you perfectly—awaits you here."

"YOUR HAT! Get a good one."

"Spring hats. The newest shapes and shades."

## SHIRTS

- "Variety is the keynote to the popularity of our men's shirts."
- "These shirts (with a collar to match) will add that all-important touch of smartness."
- "SHIRTS without a trace of Shoddy."
- "These shirts are made from the newest materials, and will always retain their smart appearance."
- "New season's shirts—The colours will wear and wash."
- "A good egg for Easter—new style shirts."
- "New colourings in men's shirts. Something that makes for distinction."
- "The reason for the success of our shirts and ties is the exquisite taste and big selection."
- "The latest creations will be appreciated by elegantly dressed men."
- "Shirts that smart men take a pride in."
- "Our shirts make more trips to the laundry than any other make."
- "Smart colour ideas in shirts."

- "These shirts are made with material fit for a king to wear."
- "You have looked at this display because it is distinctive. Smart men wear our shirts for the same reason."
- "Colour in men's wear."
- "Be up to date. This is the newest style."
- "Fashions Correct—Qualities High—Prices Right."
- "Fashions change: but the quality of these goods never varies."
- "As attractive in price as in appearance."
- "Shirts of the month. A wonderful selection."
- "They leave nothing to be desired in wear or appearance."
- "We don't like to brag, but these shirts are exceptional quality."
- "Shirts for Spring. We hold stocks of the smartest shirts that have been produced."

## GLOVES

- "They go hand in hand together—Spring gloves—Walking-sticks."
- "Smart gloves—We stock only the most reliable makes."
- "Gloves of quality, that can be relied on with every confidence."
- "Gloves by the best English and Continental manufacturers."

## UNDERWEAR

- "Natural Wool Underwear—Good wearing and very comfortable."
- "Underwear of a value which has been marvelled at."
- "Good woollen underwear—an investment in real comfort."
- "Our underwear has a great reputation, for it gives comfort and warmth to its wearers."
- "'Good Night' wear."
- "Woollen underwear saves heavy outer wear."
- "The Men's Wear that Men Wear."
- "Winter Underwear for Men—Warm and Healthy."
- "Woollen underwear—your protection against the winter weather."
- "It's getting warmer. Get into cooler underwear."

- "'Take cover' from the penetrating cold by protecting yourself with our pure woollen underwear."
- "New pyjamas made from fabrics that withstand tossing and washing."
- "Pyjamas—Their sales have grown because they are known."
- "Good night's sweet repose guaranteed in these delightfully soft pyjamas."
- "Rest Assured! These are comfortable, good wearing pyjamas."
- "The quality of the material, and the care used in making, render our pyjamas the highest value ever offered at the price."
- "Thoroughly comfortable pyjamas at reasonable prices."
- "Pyjamas—Delightfully soft and cosy."

## PULLOVERS

- "Pullovers in fashionable designs—very smart and comfortable."
- "New pullovers—just the right weight to keep you warm and comfortable."
- "Pullovers for men in the latest combination colour effects."

## TAILORING

- "Mackintoshes to keep you dry in the heaviest downpour."
- "New suits—correctly cut and strong in texture."
- "Let us make that new suit—Great selection of cloths to choose from."
- "The way to better clothes—First door on the left —"
- "There is just that little bit extra in our suits—the difference between smart and ordinary."
- "You want a tailor who understands, one who can visualise your requirements and produce just what you have in mind—why not have a chat with us."
- "Suits tailored by us are always distinguished by a perfect cut."
- "Get a weatherproof and laugh at the rain."
- "Cast an eye over our new suitings. You will find the very thing you are looking for."
- "Strong suits for sturdy boys."
- "Smart clothes make smart men. We make smart clothes."

- "Winter is just around the corner—but the new coats are here."
- "Indispensable to the well dressed man."
- "Young men!—Good appearance opens the road to success."
- "For our undependable climate—Dependable raincoats."
- "First impressions count—see that your clothes impress."
- "The practical man knows he will find what he wants here."
- "The choice of a good tailor is the first move in becoming well dressed."
- "Our suits always look smart because they are made of the finest materials and by the best workmen."
- "Indispensable to the business man—Smartness. Our clothes give the desired result."
- "A good garment for all the year round wear."
- "Suits in styles and colours that make you look the smartest."
- "Sir! Your Spring suit awaits you."
- "Entirely new. Style, fashion and material."
- "Men's Flannels. Smartly cut but with an eye to practical wear."
- "Smartly-cut suits for the summer days."
- "Three great qualities of our tailoring: Smartness, Comfort and Economy."
- "You will be amazed at the wear in this material."
- "We know men's tastes and cater for them."
- "Most men prefer this style. There is something smart about it."
- "Wonderful hard-wearing suitings in the new patterns."
- "The art of dressing distinctively is cultivated here."
- "Overcoat time is here. We have a fine range of new cloths."
- "Styles for Autumn. Here are a few early buds."
- "A good brown suit—the very thing for Autumn."
- "Here we show new suits and what to wear with them."
- "Warm Coats for Winter Days."
- "Smart materials for your new suit—you can safely leave the cut and workmanship to us."
- "Men's lounge suits. Well cut and tailored."
- "Wear for Daylight, Dinner and Dancing."
- "Men who value appearance—here are the fashionable styles."
- "A style that responds to the desires of the man of the world."
- "Style, fashion, and design give these new models unmistakable elegance."
- "We can't stop the rain, but our raincoats will keep you dry."
- "At a glance the smartness of the style is apparent."
- "We can offer you distinctive tailoring—something far from the commonplace."
- "We can cut down your tailoring bills and add to your smart appearance."
- "DO IT NOW! Step in and choose your New Suit."
- "For the man who wants the finest money can buy."
- "The season's greatest values in suits."
- "Real economy for the man who wants to economise."
- "Suits for golfers between the ages of seven and seventy."
- "Smartness and good taste combined with value."
- "Suitings recommended to men who cultivate a smart appearance."
- "Renowned for correct style and supreme quality."
- "A wide variety of new styles now ready for your inspection."
- "These coats are right for cold days."
- "Tailoring. We give authentic style plus personal service."
- "Your taste will be admired if you select a suit of this material."
- "Something more than good wear, SMART WEAR as well."
- "Cultivate Individuality in Style. Our fashion department will help you."
- "Suits with every new style feature of the season."
- "Suits made to withstand the rough wear of a schoolboy—Bring him in!"
- "The reason why our suits stand out from others: Our suits are easily distinguishable by their unusual smartness in design and tailoring."

- "Coats for Spring. Fine materials and perfect tailoring."*
- "These tweeds will look well from first to last."*
- "For the man who is particular about being smart, these suits make an instantaneous appeal."*
- "Men's suits at prices which are right."*
- "Ready-to-wear suits, without that ready-made look."*
- "Flannels that stand the test of Sportsmen."*
- "SUITS—we have them to fit the body."*
- "What's the use of buying 'A Suit' unless you can be SUITED with a SUIT like this SUIT?"*
- "More rain expected. Prepare, by buying one of these raincoats now!"*
- "Smartly cut flannels especially recommended for hard cricket or tennis wear."*
- "Fashionable sports wear for tennis."*
- "Young men's clothes of distinction and quality."*
- "We give satisfaction to particular men."*
- "Suits that will withstand more than the ordinary amount of wear."*
- "Have that new suit made from one of these superior quality suitings."*
- "Ready-to-wear suits—stylishly tailored."*
- "We offer a tailoring service that will please you—Give us a trial and be convinced."*
- "Real hardwearing suits for boys. They are strong where strength is needed."*
- "The excellence of our suits is as proverbial with those who wear them as it is traditional with those who make them."*

- "Lightweight raincoats, for sultry, rainy days—Just the thing."*
- "Fancy materials in smart check designs."*
- "Men's suits. We guarantee to give complete satisfaction in fit, value and wear."*
- "Now is the time to buy waterproofs."*
- "Increase your wardrobe—it means longer life for suits."*
- "Skill and painstaking care assure unusual quality."*
- "It's not too late to get a new Summer sports outfit."*
- "Suits tailored to order."*
- "SEE A SPECIALIST in tailoring."*
- "This way for Spring suits. First door on the left."*
- "Wearers of our suits are easily distinguished by their smart appearance."*
- "Now that men know what style is, they demand the best tailoring."*
- "Tailoring. Best materials backed up with style and workmanship."*
- "Style sells our suits at high speed."*
- "Style and distinction, plus superlative tailoring."*
- "Style is the first consideration to the well-dressed man."*
- "What does a smart appearance mean to you?"*
- "Smart styles tailored in our usual efficient manner."*
- "It's overcoat time."*
- "Coats for Winter—Fine fabrics and perfect tailoring."*
- "Men of business—Your requirements can be well met here."*

## FOOTWEAR

- "Ladies' shoes. Exceptionally good value in smart designs."*
- "Neat and elegant footwear for ladies."*
- "Good strong footwear for outdoors."*
- "Smartness combined with comfort is the reason why these shoes are so popular."*
- "High grade shoes give that touch of refinement."*
- "Footwear of character at reasonable prices."*
- "Shoes from the latest lasts."*
- "Excellent footwear—built to last."*

- "Be in step with fashion—Newest designs in footwear."*
- "Shoes. Comfy and correct."*
- "Distinctive, comfortable and wear-resisting footwear."*
- "We can supply all your footwear needs."*
- "Choose footwear that expresses character."*
- "Smart shoes—the utmost of wear and comfort is assured."*
- "Whatever your footwear needs may be, they will be well met here."*
- "High grade shoes in a variety of styles."*

- "Buy footwear that will stand a lot of knocking about."
- "Smart footwear built for service."
- "Soundly constructed footwear that will give lasting wear."
- "The correct wear for walking."
- "It is now time to step in the new season's shoes."
- "Shoes—Smart fashionable shapes."
- "Distinction, refinement, fashionable—Ladies' footwear."
- "Forget your size—let us FIT your feet."
- "——'s shoes. The world's best footwear proposition."
- "Shoes. Distinctiveness and Durability."
- "Shoes of style at economical prices."
- "A touch of refinement—High quality shoes for women."
- "—— Footwear, the long life shoe."
- "Footwear that gives incomparable service."
- "The most serviceable and comfortable shoe—the outcome of many years of experience."
- "Economy suggests footwear with lasting qualities."
- "Difference—Get a pair of our shoes and see the difference it makes in comfort and wear."
- "Be smart on your feet! We have a fine selection of new designs in socks."
- "Keep step with fashion—a new exclusive range of footwear will help you to do so."
- "Footwear for outdoor wear. Something smart and serviceable for Spring."
- "Forget your feet. They will never trouble you if you let us fit them."
- "Look neat on the feet. The well-dressed woman's motto."
- "Smart footwear. Designs with a 'kick' in them."
- "Smart footwear—The foundation of the well-dressed man."
- "Specialists in footwear—That means, it is our business to fit your feet perfectly."
- "New season's footwear for hard wear and long service."
- "Keep in step with the trend of footwear fashions."
- "The reputation of our footwear is affirmed day after day."
- "The new designs in footwear. Particularly smart for outdoor wear."
- "Shoes. Get your foot in."
- "Be well shod. It is the basis of good dress."
- "A smart shoe for every need. Satisfaction guaranteed."
- "Almost as hard as a glazier's diamond are the wearing qualities of our footwear."
- "Beautiful shoes to make beautiful feet."
- "Smart shoes and elegant hosiery. Without these you can never look your best."
- "Strong footwear for the outdoor days ahead."
- "Tennis shoes. Smart, comfortable and hard wearing."
- "Our cricket boots will never fail you."
- "Footwear. Graceful designs for outdoor wear."
- "You can only discover the longevity of our footwear by personal experience."
- "Good strong footwear for Winter wear."
- "The newest styles in shoes for evening wear."
- "Soundly built footwear to resist the hardest of hard wear."
- "A new shoe, ultra smart, perfectly finished."
- "Comfy slippers—best for rest."
- "A foot of comfort means miles of happiness."
- "The smartest shoes that can be had."
- "Footwear for fair weather and rough."
- "Shoes as good as they look."
- "Forget your feet. Wear our shoes—they will not remind you."
- "A handsome shoe—and very strong."
- "Shoes of great lasting qualities. Try a pair and prove it."
- "You don't know how hard wearing shoes can be until you've tried this make."
- "The creations of master craftsmen."
- "This style of footwear will contribute to your personal appearance."
- "New Spring shoes. Style with full comfort."
- "Footwear for men who appreciate foot comfort and smart wear."
- "Shoes. Good appearance as well as good comfort."
- "High grade footwear. Time will prove its worth."

- "Football boots score on low prices."  
 "If you value health—insist on perfect fitting shoes."  
 "You owe it to yourself to be comfortable—these shoes are smart as well."

- "You needn't sacrifice style for comfort—these shoes have both."  
 "SHOES that have style—fit the feet—and give comfort."  
 "Solve your footwear problems here."

## FURNISHING

- "These fabrics represent the latest trend of fashion in colouring and design."  
 "Values in house furnishings, which are never equalled elsewhere."  
 "Furnishings that will be much admired."  
 "High-grade rugs in fresh new patterns."  
 "Good Furniture that will render you a life-long service."  
 "Furniture—handsome designs for happy homes."  
 "Beauty in the home begins with floor coverings."  
 "Smarten up your house with new floor coverings."  
 "This piano can play an important part in your household."  
 "Easy Chairs.—A good investment in comfort."  
 "Casements that will make a big improvement to the look of your home."  
 "Furniture—You have to live with it! Therefore ensure your own satisfaction from the start."  
 "The world's best carpets at your feet."  
 "Comfort in the home is assured by our deep upholstered easy chairs."

- "The question of furnishing and re-furnishing is well met here."  
 "Note these prices. They give a splendid idea of the values of this house."  
 "June Brides (and Bridegrooms) are invited to inspect our furniture showrooms without any obligation to buy."  
 "Furniture for the home. First in Quality and Second to none."  
 "Furniture that makes a home to be proud of."  
 "Cultivate the art of successful home furnishing."  
 "There is skill and workmanship behind this furniture."  
 "Furniture to make you 'Home-Proud.'"  
 "Modern Furniture—Don't let your home get out of date."  
 "Labour-saving devices solve the servant problem."  
 "Furniture designed to give comfort and distinction to the home."  
 "The charm of these new furnishings would be appreciated in the home."  
 "Floor coverings—trustworthy—the word that means satisfaction."

## GROCERY

- "The new season's jams in which the richness and freshness of the fruit is preserved."  
 "'The Happy Family' is the one which gets all its groceries and provisions here."  
 "However critical, your family will appreciate this cheese."  
 "Make a note of these excellent provisions. They are always in stock."  
 "This is the headquarters for good groceries."  
 "The first and foremost house for provisions."  
 "We recommend 'X' preserves—so do all our customers."

- "Groceries—Anything you want when you want it."  
 "The art of housekeeping is well accomplished by the aid of our provisions."  
 "The Summer Beverage that appeals to everybody's thirst."  
 "Tea that is famous."  
 "For goodness' sake, eat our best butter."  
 "Distinct in flavour, secure in favour."  
 "Doctors recommend this nourishing food."  
 "Provisions in fresh and prime condition."  
 "There will be no 'grouses' at this cheese."  
 "A bottle of milk is a bottle of health."



- "Coffee—Extraordinarily Delicious."  
 "Plan a pleasant surprise. Take one of these nourishing cakes home for tea."  
 "Put health first. We only sell the best quality provisions."  
 "Wine is such an important factor in entertaining that you dare not take risks."  
 "We can supply real dairy produce. Its qualities need no flowery advertisements."

- "Best Quality Tongue. A square meal in a round glass."  
 "Mother! Here is the food to satisfy healthy appetites."  
 "Salmon—the food that 'Satisfies.'"  
 "Every one praises this brand—so we confidently recommend it."  
 "Provisions at their best."  
 "An appetising and economical food."

### CONFECTIONERY

- "High quality cakes — Nutritious and appetising."  
 "We stock your favourite chocolates."  
 "Plentiful assortments to make shopping a pleasure."

- "Luxury confectionery at popular prices."  
 "It's 'IT.' Try this delicious toffee."  
 "The newest delicacy—Try it to-day."  
 "An elegant confection."

### SPORTS GOODS

- "Sports essentials, moderately priced."  
 "Sports wear in unusually good style and great variety."  
 "Strong serviceable racquets — Real winners."  
 "Let us supply those new flannels."  
 "Flannel trousers, comfortable fitting, and smart in appearance."  
 "Look the part—feel the part—play the part."  
 "Comfortable clothes are essential for a good game.—We supply them in smart styles."  
 "'Good Service' in tennis equipment."

- "Ladies' tennis frocks. — A feature of the 'Court.'"  
 "Fashions for tennis. Practicability considered too."  
 "There are no 'faults' in this array of tennis frocks."  
 "Splendid 'Service' — Comfortable hard-wearing shoes."  
 "Enjoy every moment of your tennis in a new frock by —'s."  
 "Service! A better selection of tennis requisites cannot be found."

### CHEMISTS

- "We have a complete selection of toilet requisites from the foremost makers. If it's good, we have it."  
 "Your face is your fortune—Guard it with —'s face cream."  
 "Prepare for the football season — Our special embrocation will take away that stiffness."  
 "Nothing will take the place of Natural Beauty. Preserve yours with —'s face cream."  
 "A complete selection of toilet requisites from the foremost makers."

- "Aids to beauty—used by every attractive woman."  
 "Good Health! Something to keep you fit this Spring."  
 "Perfume with individual fragrance."  
 "Perfumes that you will appreciate because of their entrancing nature."  
 "Beauty calls! All the best requirements for the modern lady's dressing-table."  
 "Your complexion can be improved with the famous — soap."  
 "Prescriptions carefully made up from the purest, freshest drugs."

## PHRASES TO BOOST A SALE

- "Bargains—Only to be compared with the Proverbial Hot Cakes."*
- "19/6. All of these models were highly priced."*
- "This Sale only lasts two weeks. Don't leave it too late, but have your pick of the bargains now."*
- "It is high time these were going. That we realise it, is indicated clearly by the huge reductions."*
- "Big Reductions. Our necessity is your opportunity."*
- "Losses like these are all in the life of a shop."*
- "We must show willingness to clear away merchandise, even though below cost."*
- "Just forty-one pairs of this type, specially low-priced to clear."*
- "There may be other chances, but none as good."*
- "Prices reduced to a ridiculous point."*
- "All who visit our Sale may profit thereby."*
- "Look at these big values with little prices."*
- "A host of values!"*
- "A sale that offsets high prices."*
- "If you want to save, here's the chance."*
- "Late comers get poorest pickings."*

## PHRASES FOR THE CHRISTMAS TRADE

- "Gifts that show a sensible selection."  
 "Presents that are intended to be useful."  
 "Have it this Xmas! Make yourself a present."  
 "The joy of giving is even greater at Christmas."  
 "You need have no trepidation in giving a man one of these pipes. He'll smoke it—and enjoy it."  
 "The Christmas Season. Party frocks of unusual charm."  
 "Delicacies to add to the enjoyment of your Christmas table."  
 "You can't go wrong if you give her a dainty bag."  
 "Christmas Cards—the messengers of goodwill."  
 "Convey Christmas wishes to your friends by Christmas Cards."  
 "Christmas Cards—the touch of good fellowship in the season of goodwill."  
 "A man appreciates a gift that he can use. We suggest a dressing gown."  
 "An ever welcome gift—Silk stockings."  
 "A lasting gift will be appreciated for many years."  
 "Little items in home furnishing will always get a warm reception."  
 "Chocolates and confectionery to complete the enjoyment of Christmas."  
 "Toys—just the thing for your nephews and nieces."  
 "You have probably admired our Christmas window displays—Now come in and see our bazaar—it will be sure to please you."  
 "What can you give? Why not a pair of gloves?"  
 "What is more useful for a Christmas present than a good umbrella?"  
 "She would love a practical present like this."  
 "Fountain Pens for Christmas. Suitable for Father, Mother, Sister or Brother."
- "Let USEFULNESS stand first in making your gift selections."  
 "Handkerchiefs are always acceptable."  
 "A wide selection of toys to cater for children of all ages and temperaments, and to suit every sort of parental purse."  
 "Is he a real boy? Then, mother, here's something that will suit him!"  
 "A contented Christmas. It all depends on the catering. We have a wonderful selection of Christmas provisions and delicacies."  
 "The things that make Christmas Christmas. Oranges, Dates, Figs, Muscatels, Almonds, and other dainties."  
 "Christmas is coming. Buy now and have the first choice."  
 "Shop Early—Now. Shop Wisely—Here."  
 "Bring laughter, joy and happiness to the kiddies this Yuletide!"  
 "Gratify that wish."  
 "Cosy warm slippers. Nothing could make a better present."  
 "We recommend that you give a tie. We have a fine selection, all in good taste."  
 "Give him socks!"  
 "What a lovely surprise! It will be indeed if you give a cycle."  
 "These are practical gifts—choose from them."  
 "Real smart bedroom slippers will take the fancy."  
 "Something smart and very useful. Large selection of scarves."  
 "Don't go any further. We have that gift. Just examine our selection."  
 "Toys! toys!! and more toys!!!"  
 "Tell him Santa Claus will bring a football."  
 "Chic lingerie. A delicate gift, but in good taste."  
 "Naturally she will appreciate silk stockings."  
 "Christmas is near. Buy while stocks are complete."

- “Christmas cards—the annual symbol of friendship.”
- “Don't delay—Get that present right now.”
- “Do your Christmas shopping early, and have the pick of the good things offered.”
- “That gift is here. Step inside and see the big selection.”
- “Handkerchiefs make ideal Christmas gifts.”
- “Dainty Yuletide gifts.”
- “Christmas gifts—we suggest cigarette cases.”
- “A moment of inspection is worth hours of explanation.—Come in and see our Christmas stocks.”
- “Men's ties.—A hint for Christmas.”
- “Silk stockings for Christmas. She would be delighted.”
- “Dainty underwear makes a dainty gift.”
- “You can safely decide to give perfume.”
- “Leather bags will always be appreciated.”
- “Men like practical gifts—look over this selection.”
- “Perfume.—A gift that will appeal to feminine taste.”
- “Seasonal and sensible gifts.”
- “Something for the home. Could any gift be more practical?”
- “A gift for home lovers.”
- “Delicacies for the Christmas table.”
- “Artistic creations in shoes for every wear. Ideal for Christmas and New Year events.”
- “Inexpensive gift suggestions are shown here.”
- “Mother deserves a good present. We suggest good furs.”
- “These presents are not expensive but they are good.”
- “Ties, Socks, Scarves and Shirts. They never fail to please a man.”
- “Dainty shoes for dance wear. The ideal present, especially if accompanied by silk stockings to match.”
- “Save yourself a headache! Our wide selection of presents will solve your problems.”
- “A Wireless Set. A present for one and all.”
- “Silk Underwear. An intimate gift to an intimate friend.”
- “Gifts for every purpose of the day.”
- “Here's a gift to please every member of the family.”
- “Gifts. We suggest you make an early choice from this selection.”
- “A mirror reflects Yuletide cheer.”
- “A vexing problem solved with a box of chocolates.”
- “For Smokers there is nothing better than a box of cigars.”
- “Useful gifts appeal to men.”
- “Bags for Christmas Presents—Brimful of good wishes.”
- “Daddy's Present—A pipe.”
- “Give stored-up sunshine for a rainy day. Colourful umbrellas.”
- “Have you a Wireless 'fan' on your gift list?”
- “These Wrist Watches say it's time to think of Christmas Presents.”
- “A football for that wonderful boy!”
- “Christmas cheer. It's Here!”
- “We have toys by the proverbial sack-load.”
- “Christmas fruit. The proof of the pudding is in the eating!”
- “A present for every day of the year.—A CAMERA.”
- “the snow lay round about, Deep and crisp and even.” Wellingtons would be a useful gift.
- “A joyous Christmas—Here's the stuff for it.”
- “Give warm, comfortable slippers.”
- “An easy chair—a very thoughtful gift.”
- “Presents for the household are always appreciated.”
- “The store of a thousand gift suggestions.”
- “A lasting gift is a CONSTANT gift.”
- “It is good to think that your gifts are appreciated.”
- “A toy means joy  
For girl or boy.”
- “Young men take a pride in their appearance and they appreciate A TIE, A PAIR OF SOCKS, or a SILK HANDKERCHIEF.”
- “Through our window displays we wish you a very Happy Christmas and also show those things which contribute towards it.”

- "Wireless—The music of the universe at your pleasure this Christmas."
- "Never lack the necessities of the Christmas season—This is one."
- "The more useful your gift, the better it will be appreciated."
- "There is an art in giving, and a greater art in buying the right gift."
- "Patent lighters—the matchless gift."
- "If you want to give a present to a REAL Boy—visit our sports department."
- "For the modern girl. Don't fear—we have presents that will appeal to her critical tastes."
- "The Old Folks at Home will be delighted with this little thought."
- "Cigars. You are not taking a risk in giving these well-known brands."
- "A Merry Christmas—So much depends upon the right provisions. We guarantee not only satisfaction, but delight!"
- "Dates, Figs, Almonds, Muscatels, Oranges, and all those delights necessary to Christmas."
- "You can't make a mistake if you give silk handkerchiefs."
- "An umbrella is the most useful gift for Father, Mother, Sister, Brother."
- "Presents that you will be proud to give—and not expensive either."
- "Thoughtful husbands give their wives a Vacuum Cleaner."
- "A New Car will give your home a thrill this Christmas."
- "MAN PROPOSES there is nothing like cigars for Christmas."
- "Your Christmas want from A to Z supplied here."
- "Useful gifts for the home. They will please your married friends."
- "Cigars. The Key to Christmas Contentment."
- "Warm Slippers, the sensible gift for young and old."
- "Young ladies will extend a warm reception to a gift of silk stockings."
- "The problem of what to give is easily solved here."
- "If you are looking for practical gifts, why not give footwear?"
- "There is nothing better than lingerie as a present from one woman to another."
- "Christmas Cheer in Mellow Hams."
- "It's an experience to visit our wonderful Christmas bazaar. Don't miss it!"
- "Chocolates and Confectionery. To tempt the palates of young and old."
- "You will be heartily thanked for giving such as these."
- "At all social parties these chocolates make a very appreciable adjunct."



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CONTENTS		Page
● Chap.	Introduction ... ..	7
PART I.		
● I.	Outlining with Pen and Brush ... ..	11
● II.	Spacing ... ..	21
● III.	One-Stroke Pen Lettering ... ..	26
● IV.	One-Stroke Brush Lettering ... ..	41
● V.	Lay-Out ... ..	50
● VI.	Showcard Shapes ... ..	57
● VII.	Bevelling and Finishing ... ..	63
● VIII.	Cardboard ... ..	69
● IX.	Waterproofing and Varnishing ... ..	78
● X.	Quick Drying Methods ... ..	83
PART 2.		
● I.	Setting Out ... ..	89
● II.	Filling-In ... ..	95
● III.	Colours and Their Preparation ... ..	100
● IV.	Underlining and Bordering ... ..	111
● V.	Tabbing and Strutting ... ..	118
PART 3.		
● I.	The Art of Illuminating ... ..	123
● II.	Stencilling and Roller Processes ... ..	140
● III.	Stencils for Sand-Blasting ... ..	154
● IV.	Breast-Plate Lettering ... ..	157
● V.	The Air-Brush ... ..	161
● VI.	Cloth Banners and Stretchers ... ..	172
● VII.	Clock Dial Renovation ... ..	176
● VIII.	Lantern Slides ... ..	182
● IX.	Electricians' Indicator Lettering ... ..	188

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