POSTER ART
INCLUDES GOOD LETTERING TO
FORM THE FOUNDATION OF OUR
MODERN ADVERTISING

ANYONE WHO CAN WRITE CAN LEARN
TO LETTER, FOR NO UNUSUAL TALENT
IS NEEDED. STUDENTS WHO INVEST
SUFFICIENT TIME TO MASTER THE
FUNDAMENTALS AS PRESENTED IN
THIS MANUAL WILL ENJOY RICHER
RETURNS ON THEIR INVESTMENT
THAN CAN BE DERIVED FROM ANY
SIMILAR INVESTMENT IN THE ALLIED
ARTS. NO ART COURSE SHOULD
BE COMPLETE WITHOUT A WORKING
KNOWLEDGE OF THE BASIC ALPHABETS
AND THE TOOLS BEST SUITED TO
THEIR PRODUCTION.

For steady employment few occupations offer the
opportunities enjoyed by poster artists who are
able to do good lettering at a commercial speed.

Illustrations and methods of instruction appearing in this book copyright 1908 by the author.

Published in 1908 by House of Detroit, Inc. Reprint in 1970 by Worthington Publications, Inc., 155 Hudson Street, New York, N.Y.
HALF POSTER BLOCK

FOR LINOLEUM CUTS/PAPER CUTTING & CARD CUTOUTS, ETC.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
&JKLM$ RSTW
$12Y35 64798

LETTERS TO BE FIRST SKETCHED WITH A PENCIL THEN
FILLED IN WITH A BRUSH OR STYLE A SPEEDBALL PEN.
Both medieval and modern lettering can be segregated into three basic groups—namely Roman, Gothic, and Text styles. From these three, all alphabets originate. The simple elements from which they are composed are easy to learn and not hard to form with a shoecard brush or Speedball pen.

Elements of Roman letters are made with Cor D pens.

Elements of Gothic letters are made with A or B pens.

Elements of Text letters are made with Cor D pens.

* Italics: Roman, Gothic, A or B pens

Time and effort will be minimized by using the size and style of pen or brush which will form the different letters of any given alphabet without subsequent remodeling of the strokes.
The Three Basic Groups and their related italics

Gothic ABCDEFGH
gothic abcdefgh

All letters composed of uniform width elements are classified with the Gothic before this simplified classification was adopted. Text letters were known as Gothic.

Romans ABCDEFGJ
roman abcdefghi

All letters composed of thick and thin elements are called Roman Text.

Text ABCDEFGH
abcdefghijkl

Includes all styles of Old English Text, Cloister Text, Church Text and Black Text, German Text, Gordon or Bradley Texts and many others.

The addition of a different style serif may change the appearance of a letter or alphabet but it never can change its classification.

Illustrating how a Serif changes the letters

Roman Gothic Texts
roman gothics texts

Roman Gothic Texts
roman gothics texts

Gothic Exercises for B-3 or 4-Speedball

Rule guide lines 2
One inch apart 3
LFELFEHTHTHTTH
Use arm movement 4
Do not contract fingers 5
Make several lines of each exercise 6
VAVAVAVAVAVAV
MyMKNKnyM 7

CCCEEEEEEE
One special attention 8
To the down stroke 9
GDBPRDBPRGD 10
QQQQSSSS 11

Next lesson page eight.
SPEEDBALL ' GOTHIC ' ALPHABETS

You will improve your stroke by forming the ovals wide.

LETTERED WITH STYLE 'B' ROUND TIP PENS
ARCHITECTS & DRAFTSMEN

Rapid single stroke alphabets with 0.5 or 0.6 Speedball

ABCDEF
GHJKLM

OPQRSTUVWXYZ

$234567890

abcdefghijklmnopqrstuvwxyz

XYZ

abcdefghijklmnopqrstuvwxyz

@abcdefghijl

opqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

MNOPQRSTUVWXYZ

$234567890

ABCDEFGHJKLMNOPQRSTUVWXYZ

A holder pen is not so well suited to this style of lettering.

Sketch letters first with pencil and then ink with 0.5 or 0.6 pen.
Evolution of Letter Styles

Showing their relation to writing

Also the similarity of Vertical Writing to Roman Lettering

Round writing - joined by connecting strokes.
Round writing unjoined and loops left off.
Round writing thus becomes Roman.

Manuscript

The most characteristic letter styles are those of the single-stroke variety.
GOTHIC
WITH A TOUCH OF THE ROMAN
ABCDEF
GHIJKL
W? AY
CARVED CAPS
MNOPR
RSUV

GOTHIC BLOCKS
SHADOWS
ABCDEF
GHIJKL
MNOPQ
RSTUV
X23
Y45
Z89

NOTES: A T-square and compass are used to lay out these alphabets.
BOLD DISPLAY.

ABC

DEFG

HIJK

LMNO

PQRSTW

UVWX

Sketch letters with pencil and ink over the tint spot.

New dip: publie in space and pull it across toothbrush to space letters part.
THE ROMAN ALPHABET

Roman is by far our most beautiful alphabet. It realizes a dignified atmosphere of reliability, elegance, and refinement desirable in many classes of advertising. It is especially adapted to convey a sense of authority and the advertising of quality merchandise. Roman characters furnish the most stable type form which undergoes no style innovations in both vertical and the italic style.

The Roman alphabet is an evolution of the Egyptian writing. It has been traced back some five or six thousand years through the writings of the Greeks, Phoenicians, and Persians. The inscription on the base of the Trajan Column in Rome (circa 114 A.D.) records its use in the first century after Christ. Roman letters came as a later development, about the fifteenth or sixteenth century, and have been subjected to improvement or modification by type designers ever since.

The way the original rod pen was shaped and held by the early Italian scribes accounts in some measure for the varying order of the thick and thin strokes as they appear in the different letters. For example, the two vertical strokes in the letter N are thick, while in the letter H they are thick and in the letter M they are thin and thick, etc. This irregular order made the Roman capitals very tricky and difficult to reproduce with speed and was the main reason for the origin of the French half-sans, a speed writing which appeared in the fifth and sixth century. This half uncial was a faster, more legible style of writing used in the revision of many church books. It was a cross between a crude anticipation of our present-day Roman lower case and the unfinished Roman capitals as we know them today.

As Roman letters became standardized and were adapted to printing, their more legible modification was a slight spur or serif, added to the terminals, increasing both their beauty and legibility. A study of present-day styles shows that most of our alphabets were created simply by changing the design of the serif or by adding a few ornamental touches to the body of the letter (see pages 6-55).

For descriptions copy or for words of special emphasis, Italic can be employed effectively. Italic letters are simply slanted vertical letters. In Roman Italics it will be found that the thick and thin elements follow very closely the natural strokes of the writing hand using a chisel-edged or flat, flexible pen. Different shaped tips and oblique holding accounts for most of their accepted variations.

It is interesting to see how cleverly the old scribes took advantage of the natural action of a reed pen in the designing of their book alphabets. They wanted no strokes and did little patching up, a good example for any of us to follow. Letters must choose the tool best suited to the production of each different style of letter if they wish to be successful. No practical calligrapher will use a serif, blunt pen to imitate letters that were created with a flexible, chisel-edged pen, any more than a jeweler will try to engrave a ring with a pocket knife. Choosing the right tool for a job is half the battle. It is poor business to work under unnecessary mechanical handicaps. Bold letters are best made with pens having broad bent-up marking tips, while thin letters are made with flexible chisel-end tips. The pen best suited to the job will, in most cases, form the different elements that make up the letter in a single stroke without re-touching. Built up or outlined letters are about the only exception to this rule.

In learning the "single stroke" Roman, analysed on pages 14-16, the individual letters are carefully studied before using the pen. Now where strokes are started and terminated, their order of construction, and how the pen is manipulated in producing them, use a No. 2 Style C pen, making a page of each letter. Next make several pages of the full alphabets, both lower and upper cases, combining a smooth arm movement with a flexible manipulation of the pen. Letters should be one inch high at first, ruling three guide lines for each line of copy. Keep the script uniform as possible and strive to equalize the space between the letters as you work. Good lettering should appear even and never sporty.

Next practice words and group them into geometric blocks as they would appear on a show-card. Round out the circular letters and never unnecessarily crowd a word. Whence bold letters are desired a Style D Spencerian will produce heavier elements with less strokes (page 14). When you can produce these letters with a large pen, try them proportionately smaller with the other sizes, and then make a few simple posters with this alphabet, using the black system of layout shown on pages 15 and 58. Arrange your copy on the card so it will be easy to read. Simple blocks of copy always simplify a layout.

Suitable pictures to illustrate the poster may be clipped or copied from magazines, adding a few strokes of ink in order to take away the "trick on" effect. For pasting, rubber cement is preferred because it does not curl the clipings or wriggle the card, and can be easily rubbed off if smeared on surface of print.
Advertising Scripts

abcdefghijklmnopqrstuvwxyz

ABCDEF

FGHIJK

LMNOP

QRSTUV

WXYZ
This beautiful alphabet was fashioned from letters carved on the base of Trajan Column, Rome. J. U. W. & E. & numerals not found in original characters.

All artists, architects, penmen and sho-card writers should learn this alphabet. It was lettered with a D-2 Speedball on a 15-22 card. For larger letters use a brush.
STUNT ROMAN

for ruling pen and compasses.

small brush or

Style C Speedball

абцдефгихк
usw

JLMNOPQRST

for Specialty Posters

Layout these letters with a pencil then apply the ink.

VANITIE ROMAN

ABCDEFGHI

HJKLMNO

PQRSTUVWXYZ

$123456789

abcdefghijk

lmnopqrstuvwxyz

This size letter made with Style A and Style B Speedball.

If these letters are first sketched with a pencil, then inked, using the two sizes of Style B pens.
TRIPLE STROKE

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

WITH THE SPEEDBALL STYLE B

X Y

Z

abcdefghijklpq
mno rstuvw
Vertical Script-style D-Speedball
“Personality Script”
Lettered with D 3-Speedball Pen

Western Letters
so easy with a Speedball pen

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

123456789

$123456789
OPTICAL SPACING

MECHANICAL SPACING

Note the improvement in legibility effected by the optically equalized spacing above. Simplified spacing guide for different letters.

I D O K L C

Fit the letters of a word together according to their shape, with the area between them pleasingly balanced, and you will have units that lend themselves to good layout.

CORRECT LETTER SPACING

Good spacing is more important than good lettering. Many beginners who can make a fair alphabet have trouble with letter spacing. If an effort is made to equalize the space between the letters while learning their construction, this should be avoided. A page of lettering properly done has an even tone over all. With this in mind, study your finished work and correct any light or dark spots that may exist.

Using a "yard stick" to measure the width or distance between different letters usually produces pleasing results and is generally detrimental to legibility. The experienced letterer achieves correct spacing intuitively. Such work is "optically equalized." These simple suggestions offer the beginner a good starting point.

1. Different letters and dividing areas seldom occupy like spaces.
2. Words read better when the spaces between the letters are less than half the space occupied by the letters themselves.
3. For convenience, letters may be divided into three classes: Regular, E-H-M-N and U; Irregular, A-F-I-L-P-T-W-X-Y-Z; Circular, B-C-D-G-O-Q-R-S-
4. Upset gaps between irregular shaped letters can be avoided by fitting them closer together according to their shape.
5. Circular and irregular shaped letters should cut into the spaces between them and the letters adjoining their curved or irregular sides, the amount thus taken from the "dividing" areas helps compensate for the extra space created by the form of the letter.
6. Letters can also be grouped as Narrow, B-R-I-L-P-T-Y and 1; Normal, C-D-G-H-K-Q-R-U-V-X-Z and 5; and WIDE, A-M-N and W.
7. Compressing a wide letter to make it fit into a space that suits a narrow or a normal letter causes it to appear fatter than the rest of the letters. And stretching a narrow letter into the space of a wide one makes it appear lighter than the rest.

The chart on Page 56 illustrates how different combinations should be spaced. The full space as it appears between two straight letters is shown by the stippled block marked "A." Block "B" illustrates the dividing area between two circular letters. Note how the letters cut into it. Black "C" shows how the area appears between a circular and a straight letter. Block "D" shows the area between an irregular and a straight letter. Block "E" shows the area between an irregular and a circular letter. Note that the extra space at the top and bottom of a circular letter approximately equals what the letter cut out of the dividing area—and the irregular letters offer a similar example that requires closer fitting to compensate for their shape. The examples shown here illustrate how the different combinations work out. In the word "Spacing" letters of the same size and shape are spaced both ways. Note how legibility and unity are destroyed by the mechanical arrangement.

The yard-stick spacing of "Minatown" shows what happens when letters are all lined into like areas with the same distance between them. Note how spotty the different letters look, especially the M, A, and W and how unrelated the irregular letters appear. By making the M, N, A, O, and W wider and letting the irregular letters overlap an even tone is obtained. The word "Bloomling" illustrates how optically fitted letters lend themselves to good layout. When good lettering appears uneven, spotty, or is hard to read, you will find the spacing at fault.

MINATOWN

YARD STICK SPACING - LETTERS - SPACES OF LIKE WIDTH - POOR UNIT 2

MINATOWN

OPTICALLY FITTED LETTERS - NOT CRAMPED - GOOD UNIT 2
First
Draw the Outline.

Second
Paint the background.

Third
Paint in the under-tones.

Fourth
Add hi-lights and details.

This method of poster procedure can be applied to most any subject regardless of the number of different tones or variety of colors used. The production of screen processed posters follows much this same treatment.

Poster Up Case
ABCDEF
GHIJKLM
NOPQRS
TWUXYZ

Poster
ABCD
EFGHI
JKLMNOP
QRSTUVWXYZ

Poster
ABCD
EFGHI
JKLMNOP
QRSTUVWXYZ

POSTERS
Frank C. Hinde and Roger F. George
The adaptation of Lettering to Advertising Moods

1. Painty ROMAN Italic for Grace, Elegance and Feminine Appeal
2. CLASSIC ROMAN for Conservative Dignity, Permanence and Beauty
3. Texts, Gothic, UNGUAL for Antiquity, Quality, Craftsmanship and Reverence
4. GOTHIC and BLOCK for Strength, Power and a Sturdy Atmosphere
5. "Personality Script" for Commands, Quick Action, it speaks for itself!
6. The "Jazzy Styles" Frivolous Freedom effected by Broken Line
7. RADIO CATERPILLAR SIlK ICE for individuality, Novelty, Character Expression
8. MODERNISTIC ABC For that Ultra Modern Advertisement !!!
Black Text

acbdfgi
kjhlmm
nopqru

r, tsvywz

Roughed in with a C O  Finished with a C O pen

Engrossing is one of the highest paid branches of the lettering art. The demand for this type of work is comparatively limited, consequently the field is not overcrowded with good men. Engrosser’s copy and Text alphabets are generally combined with colorful and ornate illumination to get the desired decorative effect. Every letterer, whether showcard writer, artist or position, should learn a good legible Text and the best one to start with is the Old English shown on page 77. A flexible pen like the Style C Speedball is recommended for this and the more finished alphabets offered on pages 78 and 79, and a C O or finer pen for inking. Before the invention of printing presses all books, documents, manuscripts, etc., were written by hand. Some church books were so lavishly illuminated they required years to complete. Text alphabets were used for most religious works and songs, and are still considered in good taste for autograph greetings and announcements. The fine lines and ornamental trimmings make the “Style C” Old English letters slow reading. This fault is overcome by using Style D pens, which produce bolder, more legible letters of this character that are better suited to display advertising, show-cards, newspaper headings, etc., and can be produced with much less effort.
RECREATION WITH A STYLE B SPEEDBALL

SPEEDBALL STICKS

Best results will be obtained with a B.3 or B.6 pen.

Make up several different sport strips with the style of line handling.