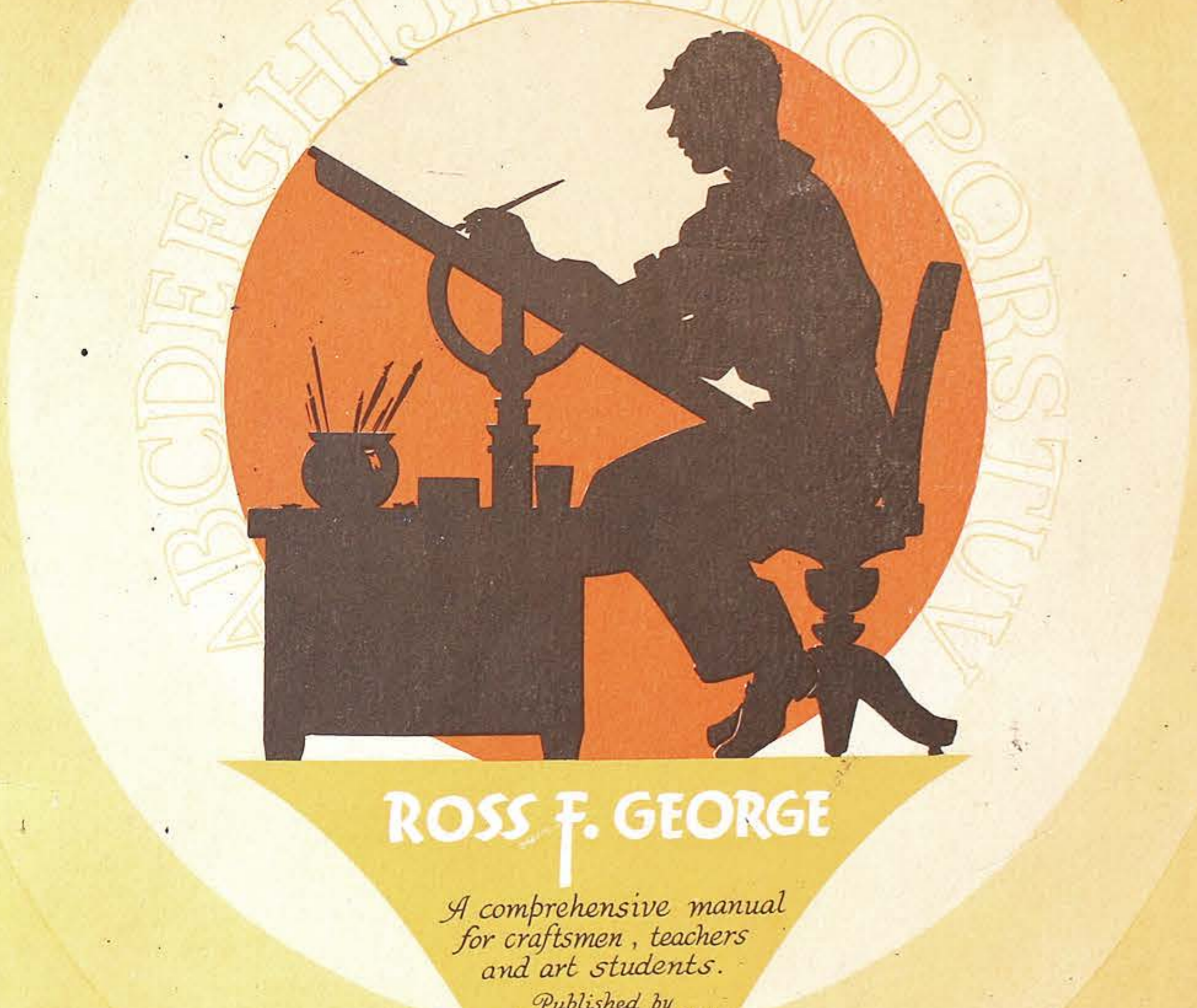


Virginia Lee Corbin

MODERN
LETTERING
• FOR PEN & BRUSH •
POSTER DESIGN



ROSS F. GEORGE

*A comprehensive manual
for craftsmen, teachers
and art students.*

*Published by
Hunt Pen Co., Camden, N.J.
Printed in U.S.A.*

SPEEDBALL
TEXT *edition* **BOOK**

Second Printing Revised

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 1938 by the author. Published in U.S.A. by Hunt Pen Co., of Camden, New Jersey. all publication rights reserved. Sole manufacturers of Speedball Products—Pens, Inks, Text-Books, Linoleum Cutters.



•SHOWING HOW TO•

•HOLD THE SPEEDBALL•

•PEN AND THE BRUSH•



LETTERING BRUSHES ARE HELD BETWEEN INDEX FINGER AND THUMB TO GIVE A ROLLING MANIPULATION

HALF POSTER BLOCK

A B C D

& J K L M

R S T W

\$ 1 2 Y 3 5

LETTERS TO BE FIRST SKETCHED WITH A PENCIL THEN

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

E F G H I

N O P Q

U V X Z

6 4 7 9 8

A RULE OR T-SQUARE WILL BE HELPFUL
FILLED IN WITH A BRUSH OR STYLE "A" SPEEDBALL PEN

Teachers, students and craftsmen will find in this book a comprehensive guide to practical lettering and poster art. Whether working for a livelihood or for the pleasure it affords, these alphabets and examples will eliminate much unproductive effort. The beginner will make better progress following the order of practice given in the footnotes starting with page seven—use the style of pen or brush suggested, making letters large enough to develop an arm movement—the smaller size pens can be used for smaller letters as soon as the formation of the alphabet has been learned with the larger pens.

Merchandising depends so much upon sho-cards for quick turnover that we seldom see displays without them. Supplying this demand has created profitable positions for experienced letterers everywhere. The fact that skilled letterers can do about fifty per cent more work with the pen, explains why most of the cards are pen-lettered. It is quite a feat to letter a mass of copy on a sho-card with a brush and keep it uniform yet the artist cannot ask more for a brush masterpiece than he would get for a good pen job. When the work appears uniform, easy to read, and is ready on time, the customer is seldom concerned with how it was made.

The following will acquaint the student with the different style pens and their use.

The Style "A" Speedball was the first pen of its kind, invented to produce the square poster letters single stroke. The Style "B" pen was next developed to meet the demand for single stroke round Gothics. Then came the vogue for the graceful Roman and Italic alphabets which were originally designed by the Italians with hand-cut reed pens. Thus a demand was created for a lettering tool that would duplicate the strokes of this flexible reed. The Style "C" Speedball was the first steel pen to successfully meet these requirements. The next period saw the development of bold poster Roman alphabets. These were first made with the round tip pens, building up all thicker elements with additional strokes. This "building up" took so much extra time that sho-card men requested a tool that would produce these thick-and-thinner alphabets as easily and quickly as the Style "C" pen did the thick-and-thin letters, and Style "D" Speedballs proved very satisfactory for this purpose. The oval marking tips make them remarkably easy to handle. All Speedball pens are equipped with triple reservoir ink retainers. The main reservoirs load with a dip and handle a generous supply of ink. The ink is fed to the auxiliary reservoir above the tip as it is used, which also acts as an automatic check to prevent blots by spreading the ink evenly over the entire surface thus insuring perfect strokes at any speed.

To successfully handle any tool, it is helpful for the operator to become familiar with its limitations as well as its potentialities. In the production of letters by hand, choose the size and style of pen that will produce their elements with the fewest strokes, and there is a Speedball designed for each different alphabet. It is not clever to try to form letters with a pen or brush not adapted to their production. Such efforts are generally misdirected and usually result in a failure or a wasteful expenditure of time and effort. Every letterer's kit should include two or more red sable sho-card brushes sizes 10-12 and 14, to take care of the letters that are too large for the pens to produce.

The use of a T-square, ruler and compass in drawing the elements of some letters is necessary. The T-square or ruler is recommended for penciling guide lines. A letter that is ruled looks mechanical and is never a good substitute for hand work. The freedom, grace and individual touch in hand lettercraft usually result from regular practice. Training the hand, arm and fingers to act in unison is accomplished by embodying a coordination of movements much the same as those taught in penmanship.

Without the proper inks it is difficult to get the best results from any pen. Thin, watery, transparent inks or heavy, thick, gummy, sticky masses never produce good results. Most standard brands of waterproof black drawing ink can be used for lettering purposes. When good lettering inks are not available, opaque colors will be found more practical for sho-card work than the transparent colored inks. Sho-card colors prepared for brush use will work satisfactorily in pens when thinned to a free-flowing consistency with a little of this solution—water, nine ounces; alcohol, one ounce; gum mucilage, one ounce; and a few drops of glycerine. Diluted sho-card colors must be kept well stirred and of a consistency that will permit them to flow freely from the pen. Do not prepare a large quantity because they work best when freshly mixed. When colors flow too slowly, raise the feeder on top of the pen a little, and press it down again when you use faster flowing inks. When using white or opaque colors, brush pens occasionally with a wet toothbrush to prevent feeds from getting clogged with dried ink. Crusted pens should be scraped or brushed clean before using.

The best way to clean any reservoir pen is to scrub it with a wet toothbrush.

Artists who desire a specially prepared ink that has proved exceptionally successful in this type of drawing and lettering pen can obtain Speedball inks from their stationer or art dealer. They are made in all the brilliant colors of the rainbow, and black and white, and a special black waterproof ink.

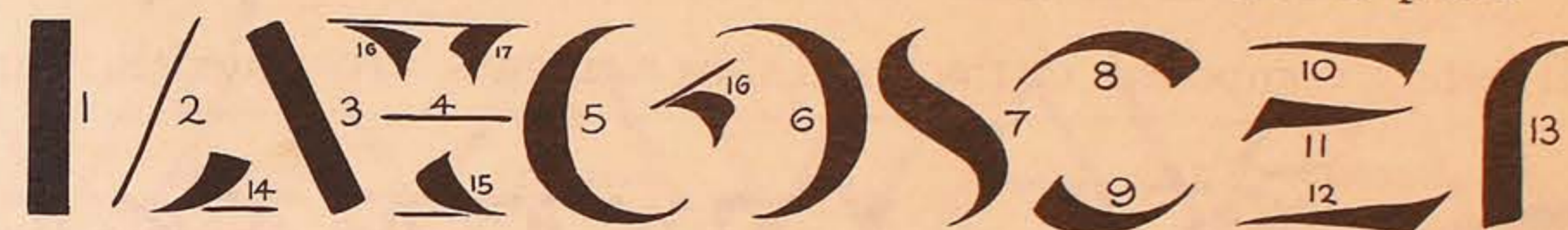


Both medieval and modern

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 sho-card brush or Speedball pen.

Elements of Roman letters are made with 'C' or 'D' pens



Elements of Gothic letters—made with 'A' or 'B' pens



Elements of Text letters are made with 'C' or 'D' pens



Any of the letters made on a slant are called "Italics"

Roman Italics—'C' or 'D' pens Gothic Italics—'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 Gothics
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 ABCDEFGH
Text 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

in **in** *nn* **nn** *rr* **rr**

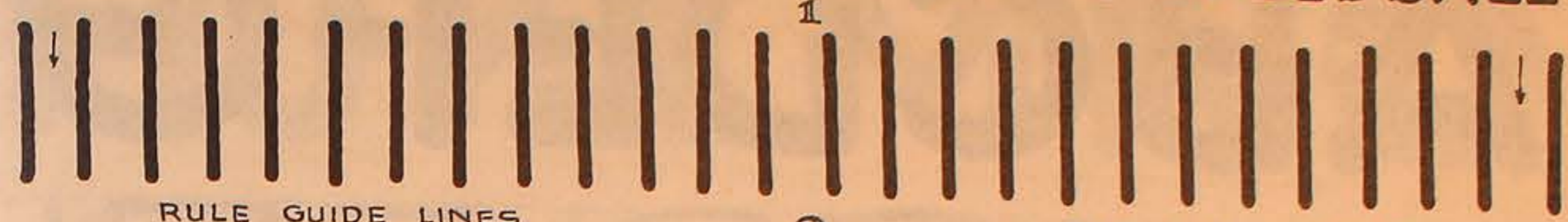
New alphabets or modifications are made by variations in the 'spur' finish *Serif*.

Roman · *Gothic* · *Texts*

ROMAN · GOTHICS · TEXT

r·Romans · Gothics · texts

GOTHIC - EXERCISES - FOR - B-3 or 4 - SPEEDBALL



Next lesson page eight.

B-0- ABCDEFG

B-4- ABCDEFF

Fit strokes together so that 'overlaps' do not show in the finished letters

NOQPRST

234567889

SPEEDBALL 'GOTHIC' ALPHABETS

B-4- abcdefg

You will improve your stroke by forming the ovals wide o

mnostrs;

PQRSTUC

At first make all letters at least one inch high, using the size style B pen as marked.

HJKLMNO

GHIJKLM

Where a curve is combined with a straight line to form a single stroke - pause slightly at their junction without lifting pen to insure a well formed element

UVWXYZ

B-2- \$123456789¢

LETTERED WITH STYLE 'B' ROUND TIP PENS

hijklp y c

UVWX&Z

VWXY&ZS

Do not turn pen sideways for lateral strokes (next lesson page 10).

ROUND GOTHIC - WITH 'B-1' SPEEDBALL

A B C D E F G H I

J K L M N O P Q

R S T U V W X Y

\$ 1 2 3 4 5 6 7 8 9 ¢

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

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

\$ 1 2 3 4 5 6 7 8 9 ¢

Small Gothic retouched with C-6 pen to give it a square finish

CONDENSED POSTER GOTHIC WITH STYLE 'A-1' SPEEDBALL

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

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

Also try these half-inch high with size 3, and a quarter-inch high with sizes 4 and 5 pens.

GOTHIC ITALICS WITH B-3, B-4 SPEEDBALL

A B C D E F G H I J M

K L N O P Q R S T U V

W X \$ 2 3 4 5 6 7 8 9 ¢ 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 g

with the serif added

a b c d e f g h i j k l m n o p q r s y

A B C D E F G H J K L

M N O P R S T U V W X Y Z

\$ 1 2 3 4 5 a n d 6 7 8 9 ¢

A-4 Speedball used for two last lines

a b c d e f g h i j k l m n o p q r s t u v

A B C D E F G H J K L M N O R S T W

Strive to maintain a uniform slant on all letters. Next lesson on page twelve.

ARCHITECTS & DRAFTSMEN

Rapid, single stroke alphabets with B-5 or B-6 Speedball

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

L N O P Q R S T U V W

X Y \$ 2 3 4 5 6 7 8 9 ¢ Z ?

a b c d e f g h i j k l m n o p q
^{a u}

r s t u v w x y z, & a f g r s k y

a b c d e f g h i j k l m n o p q r s

t u v w x y z v w @ a b e f g h s k y

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

N O P Q R T U V W X Y Z J

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

U V W X Y Y Z \$ 1 2 3 4 5 6 7 8 9 0 3 ¢

A bolder pen is not so well suited to this style of letter.

A B C D E F G H I J K

L M N O P Q R S T

U V W X Y Z ? & S B

Speedball Title in Style B

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 @ and y s

with or without the serif and the frills.

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 W

X Y \$ 2 3 4 5 6 7 8 9 ¢ Z

\$ 1 2 3 4 5 6 7 8 9 0 ¢

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

Sketch letters first with pencil and then ink with B-5 or B-6 pen

Bold Roman Single Stroke, Style D

ABCDEF GHIJKL

MNOPQR STUW

VW& 2345 6789¢ ? XYZ

lettered on a card 11 x 17 inches, using the Style D Speedball No. 1

abcdefghijklmn

opqrstuvwxy z

and with the serif added —

abcdefghijklmn

opqrstu vwxyz

same lower case with pen tip at 45° angle /

abcdefghijklmno

pqrstuvwxyz f &

now shift pen back again —

ABCDEFGHIJKLN

MORSTUWXYZ

Practice these larger with D-1 or D-2 pens, then smaller with D-3, D-4 and D-5.

Spring Sports Carnival

A gala event for the season's smart stepping dancers. These gorgeously styled dance and dinner gowns are real bargains at

\$18⁵⁰

P.T.A. "FALL" PAPER DRIVE

save your magazines news papers rags bottles coat hangers, Bring them

MONDAY OCT. 3rd 9am



DAD'S NIGHT
WEDNESDAY
MAY 9th 7:20

DINNER	DANCE
40¢	35¢

Proceeds go to P.T.A. school milk fund.

Manuscript "
abcdefghijklmnopq
rstuvw *vw*xyz gas

Bold Roman Italics - style 'D' pen

ABCDEFGHIJKLMN
OPQRSTTUVWXYZ

Saint Louis Garden Club

Valuable Prizes for the finest flowers, fruits and vegetables grown in your own yard

Sign for seeds at office,



Why not learn

the nobility of labor and the joy of service insuring a life of real happiness, free from the bonds of superstition and of false pride

SWING for health and BEAUTY,

Junior Girls Club offers an active program of fun and recreational studies.



Girls' small gym every Friday at 2.

Copy these posters on cards 14" or 17" high. Note how layouts are balanced (next lesson page 16).

MODERN Single Stroke **ROMAN**
Style C-Speedball
 A rapid legible alphabet for Artists and Sho-card Writers.

abcdefghi
 hklmnop
 pqrstuw
 vxyz 8 9 7
 \$ 1 2 3 4 5 6 e
 5 7 c 3 4 2 9 6

Learn these letters with a C-1 or C-2 pen fitted deep into holder (see page 1).

ROMAN "STYLE C" CAPITALS

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 & ? ! T

Dotted Circular arrows show twirling of the pens

Use a flexible manipulation to get well formed strokes. Next lesson page 42.

A B C D E F G

H I J K L M N O

ROMAN ITALIC CAPITALS STYLE C-SPEEDBALL

P Q R S T U V

W X Y Z & R?

(Dotted circular arrows show twisting of pen)

c-2
a b c d e f g h i j k l m

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

c-3
a b c d e f g h i j k l m p q r y
a n o s u v t w o w x x t z

c-4
A B C D E F G H I J K L M N O P Q R S T
T U V W X Y Z V & A B D E F G H I J K L O W

Evolution of Letter Styles

Showing their relation to writing

a b c d e f g h i j k l m n o p q r s t u v y

a b c d e g f i h j k l m n o p q r s t u v w x y.

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

j j . k k . l l . m m . y y . o o . p p . q q . r r .

s s s . t t . u u . n n . o v . w w . x x . z z .

Also the similarity of Vertical Writing to Roman Lettering

Round writing - joined by connecting strokes ab

Round writing unjoined and loops left off ab

Round writing thus becomes Roman

Different letter styles are created by different serifs or different pens

a b c d e f g h i j k l m n o p q r s t u

a b c d e f g h i j k l m n o p q r s t u

a b c d e f g h i j k l m n o p q r s t u v w y

a b c d e f g h i j k l m n o p q r s t u w

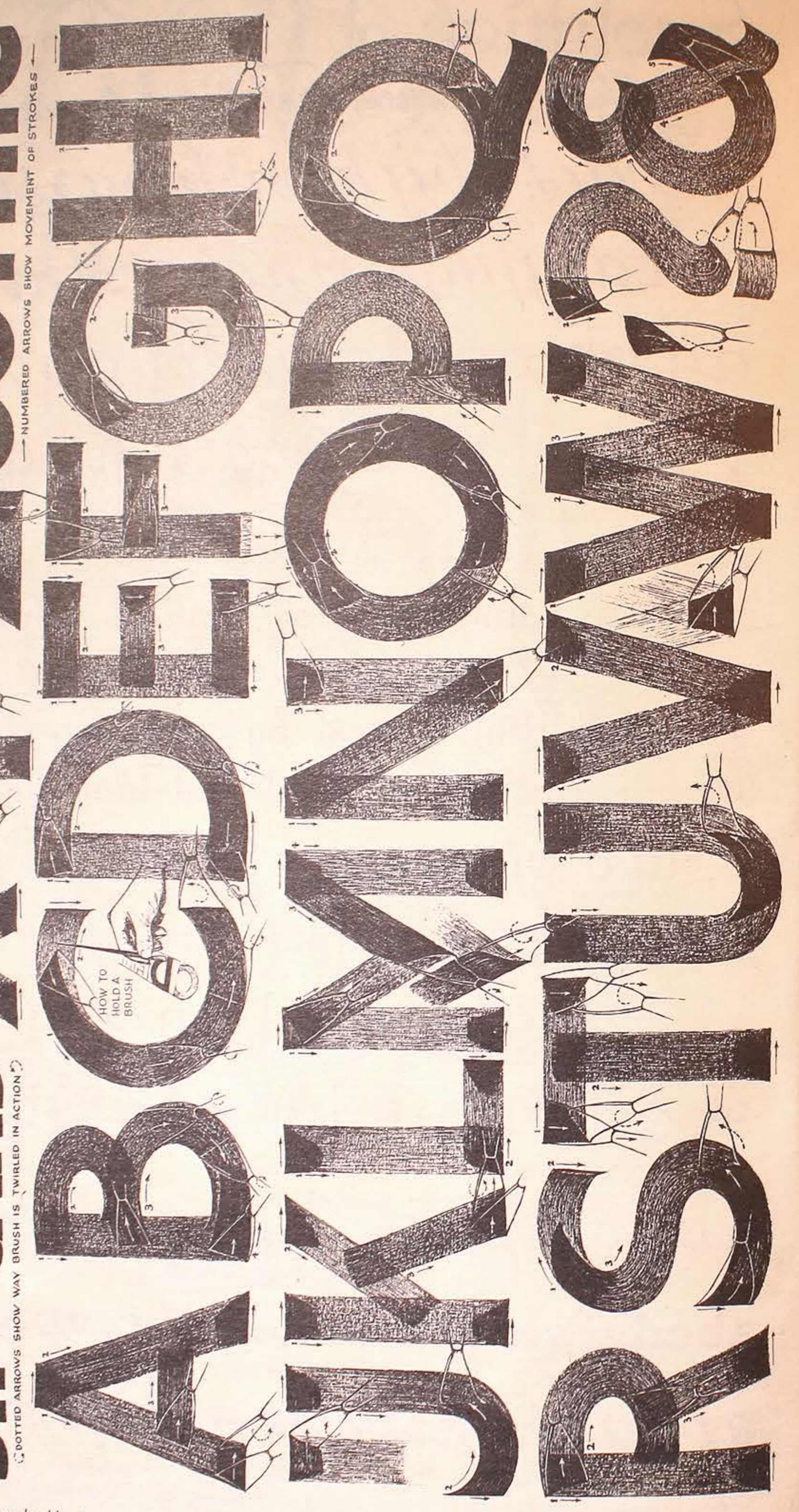
a b c d e f g h i j k l m n o p q r s t u v x y z a g y

a b c d e f g h i j k l m n o p q r s t u v ,

The most characteristic letter styles are those of the single-stroke variety

**RAPID BRUSH
SHO CARD**

**SINGLE STROKE
GOTHIC**



Use No. 12 red sable sho-card brush with round ferrule. Hold it between thumb and index finger (see page 1).



Do not overload your brush, and shape it carefully on the palette between strokes (page 22 next).

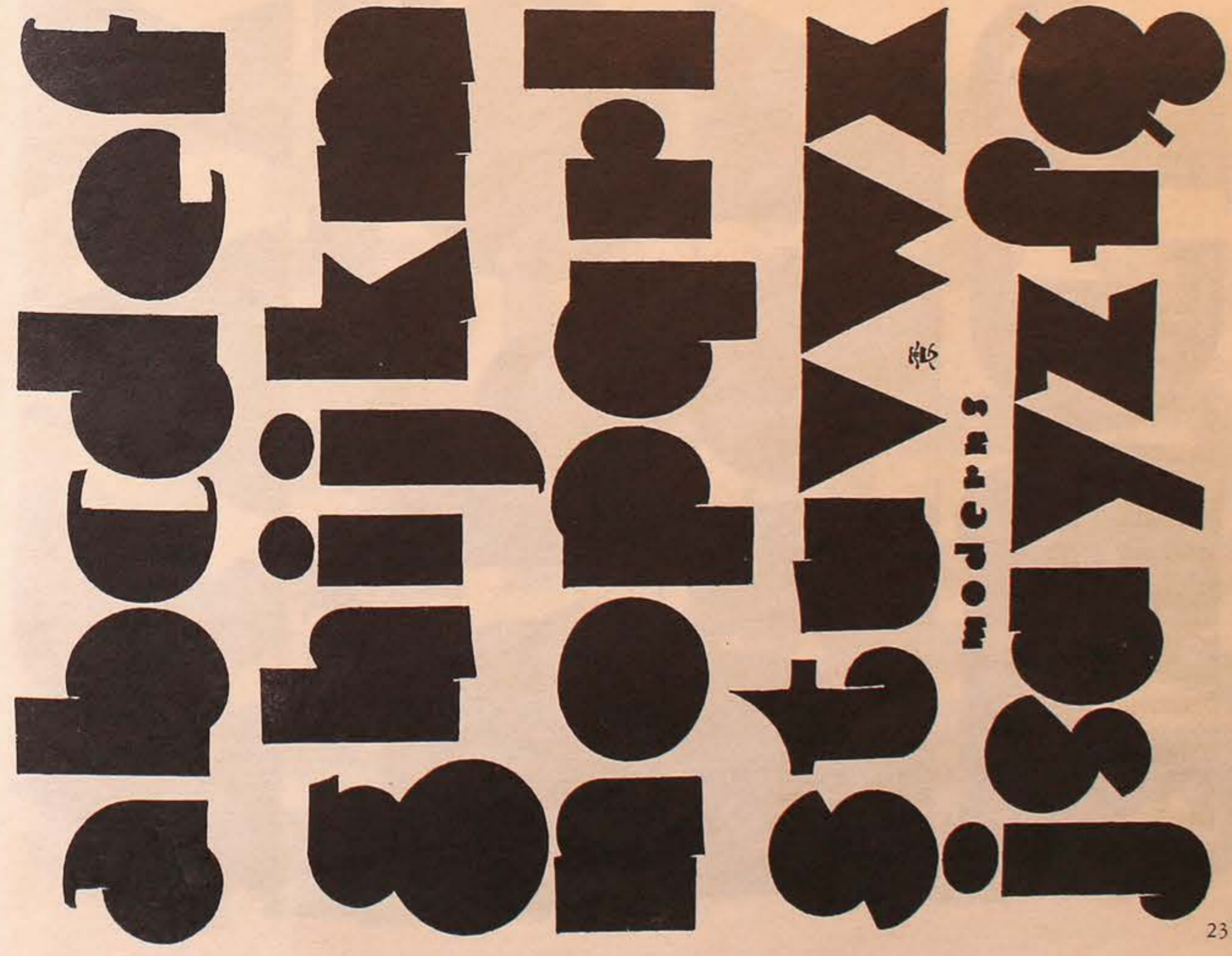
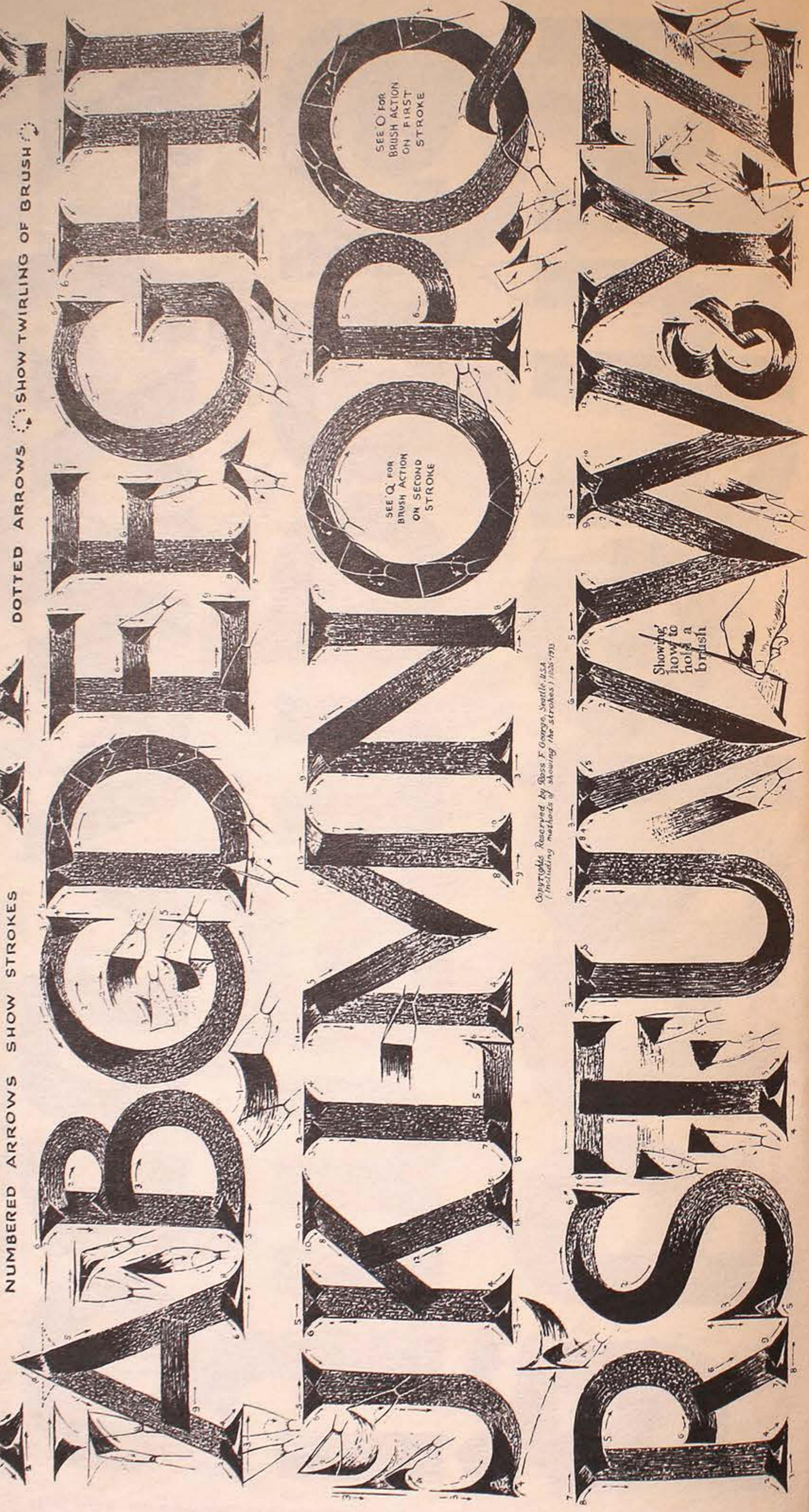
SPURRED BRUSH

NUMBERED ARROWS SHOW STROKES

X STROKE GOTHIC

CONSTRUCTION

DOTTED ARROWS SHOW TWIRLING OF BRUSH



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 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
M O P E R N
V W X Y Z

Compass points shown x—also made without the serif finish, it gives a different and novel style.

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

A B C D E F G H I J K M L T
DESIGN & POSTER
O P R S T W
N U 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

BULLIETTIN


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

GOTHIC

WITH A TOUCH OF THE ROMAN

A B C D E F

G H I J K L T

W?  Y &

CARVED CAPS

M N O P Q

R S U V X Z

Use a ruler or T-square to lay out these letters. Ink with a B-6 pen.

GOTHIC BLOCKS

SHADOWS

A B C D E F I

G H J K L W

M N O P Q

R S T U V &

X^{2 3} Y^{4 5} Z
6 7 ¢ 8 9 \$

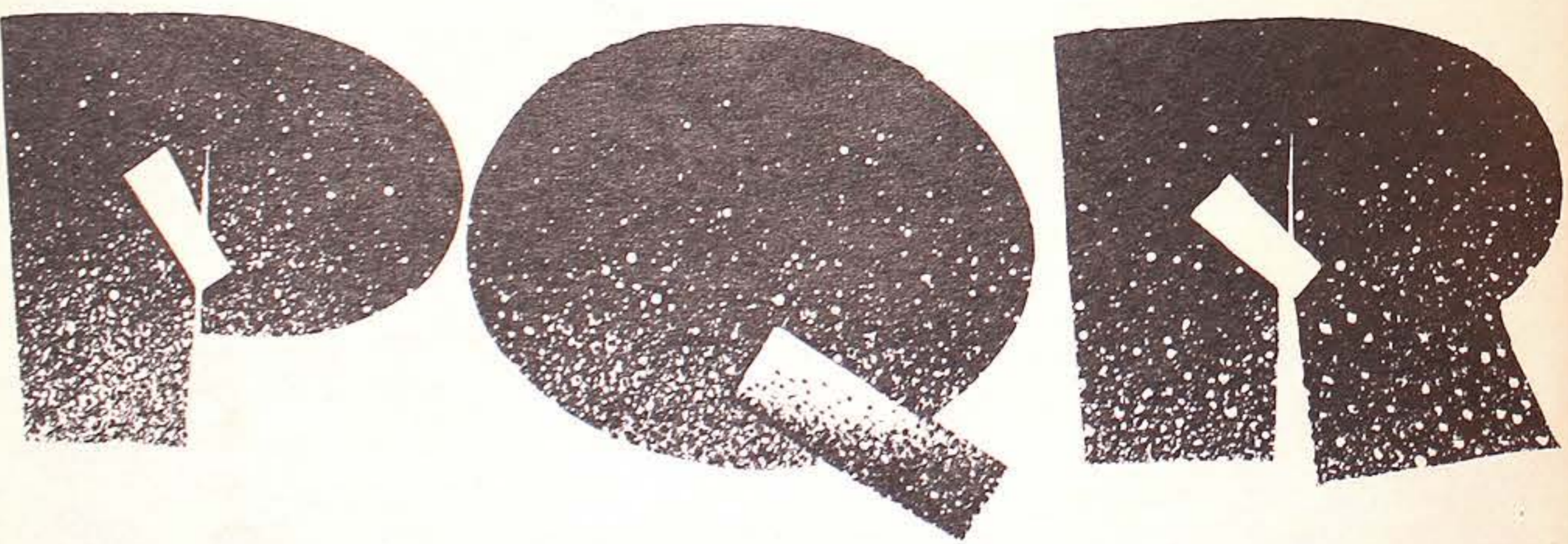
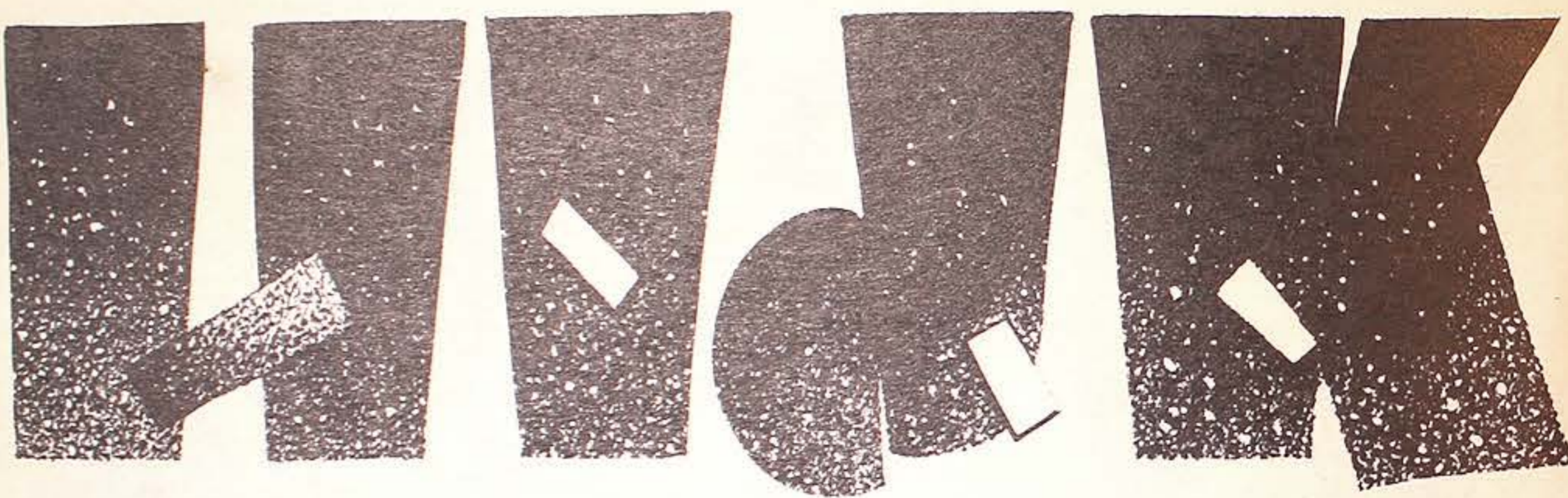
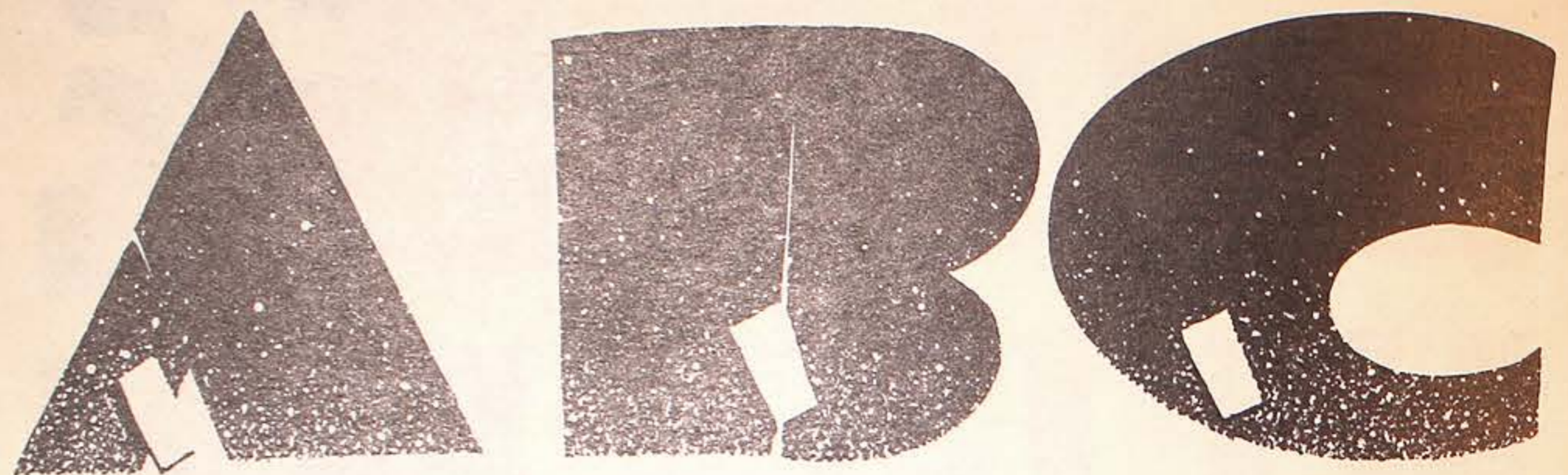
A T-square and compass was used to lay out this alphabet.

“ BLOCK ”
A B C D E
F G H I M
J K L N O
P Q R S W
T U V X Y
Z 1 2 3 4 5 &
\$ 6 7 ? 8 9 ¢

POSTRIE CAPS
A B C D E F G
H I J K L M N
O P Q R S T
U V W X Y Z
\$ 1 2 3 4 5 6 7 8 9 ¢

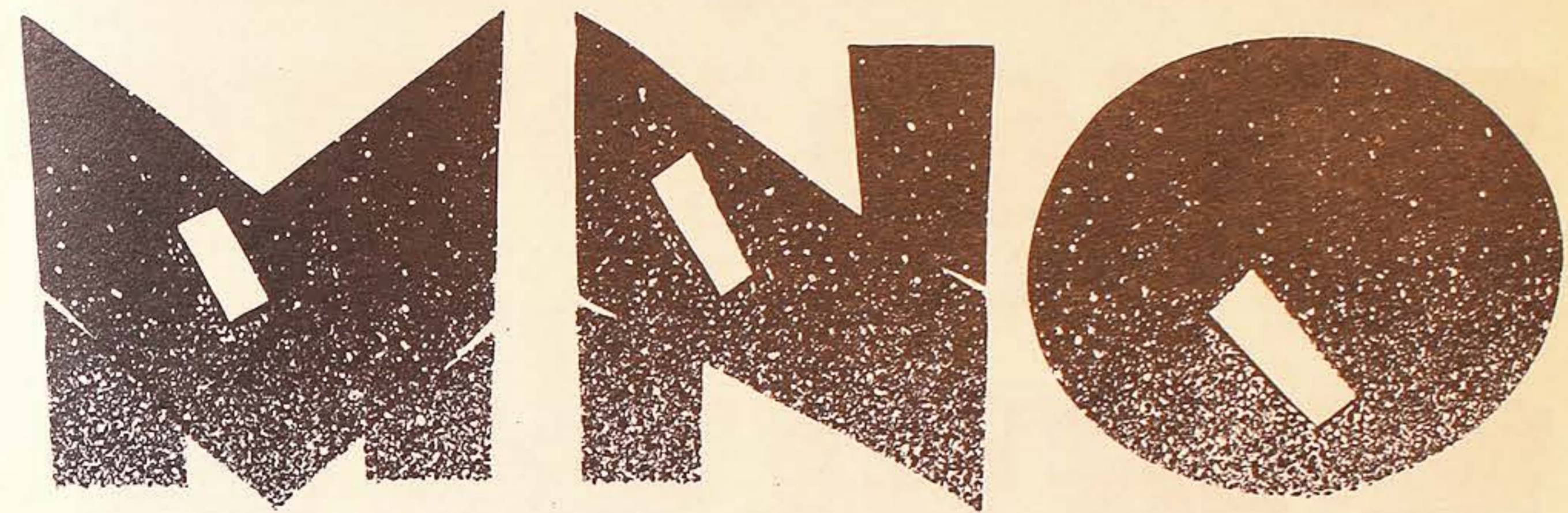
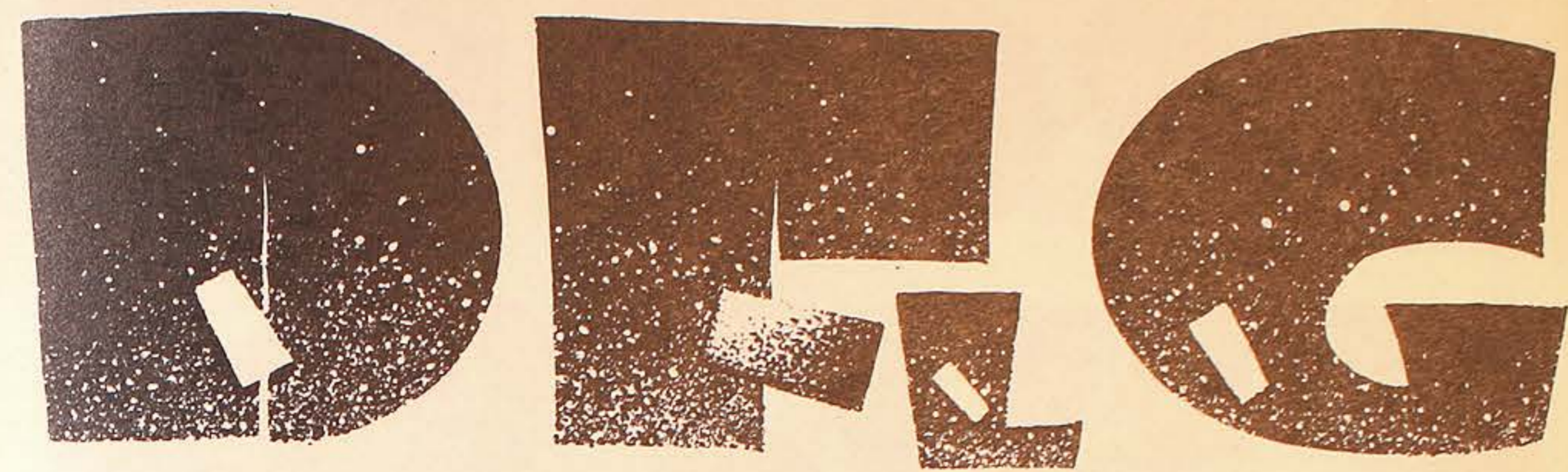
A B C D E F G H I J
K L M N O P Q R &
S T U V W X Y Z !
\$ 1 2 3 4 5 6 7 8 9 0

BOLD DISPLAY,



Sketch letters with pencil and ink solid except the tint spot.

Rough-in these letters with a D-1 Speedball or brush - spatter with white or color - add the tint spot and finish with a fine pen

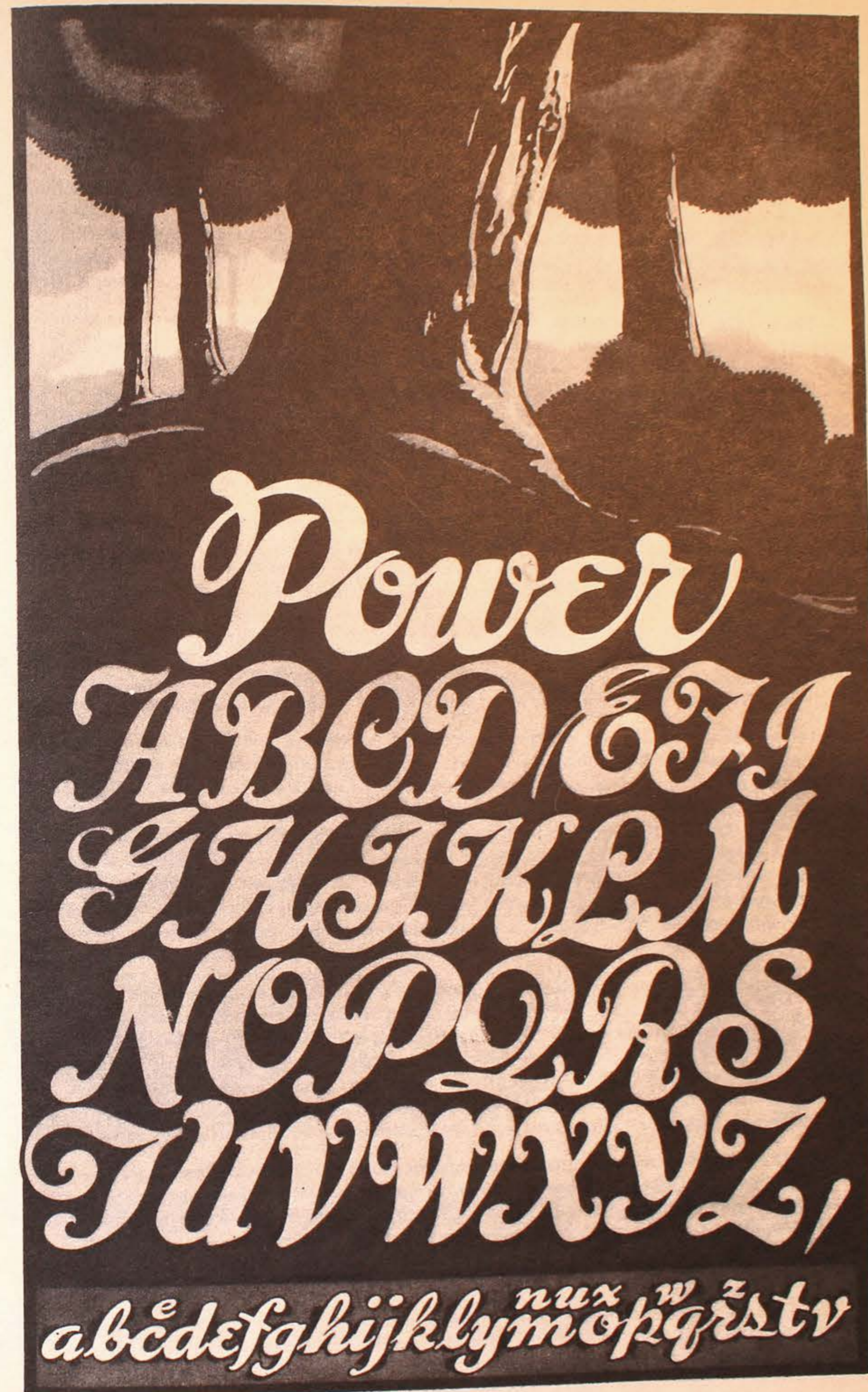


Next dip paddle in paint and pull it across toothbrush to spatter lower part.

Modern Alphabets on Parade

A B C D E F
G H I J K M
L N O P R S
T U V W X
a b c y Z d e f
h g i j k l m n o
p q r s t u v w x y

34 Sketch letters with pencil and outline with B-6 Speedball
next ink with large D pen or brush - Cover lower part of letters - spatter by pulling white paddle over tooth brush



This poster was painted in green and maroon tones lettered with a brush.

THE ROMAN ALPHABET

Roman is by far our most beautiful alphabet. It radiates a dignified atmosphere of reliability, elegance, and refinement desirable in many classes of advertising. It is especially adapted to conservative publicity and the advertising of quality merchandise. Roman characters furnish the most stable foundation for individualistic conceptions or type innovations in both vertical and the Italic styles.

The Roman alphabet is an evolution of ancient Egyptian writings. Its development 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 best early development. Roman lower case came as a later development, about the fifteenth or sixteenth century, and has been subjected to improvement or modification by type designers ever since.

The way the original reed 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 thin, 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 produce with speed and was one reason for the origination of the French half-uncial, 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 most noticeable 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 descriptive copy or for words of *special emphasis*, Italics 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 stroke of the writing hand using a chisel-tipped or flat flexible pen. Different shaped tips and oblique holding account for most of their accepted variations.

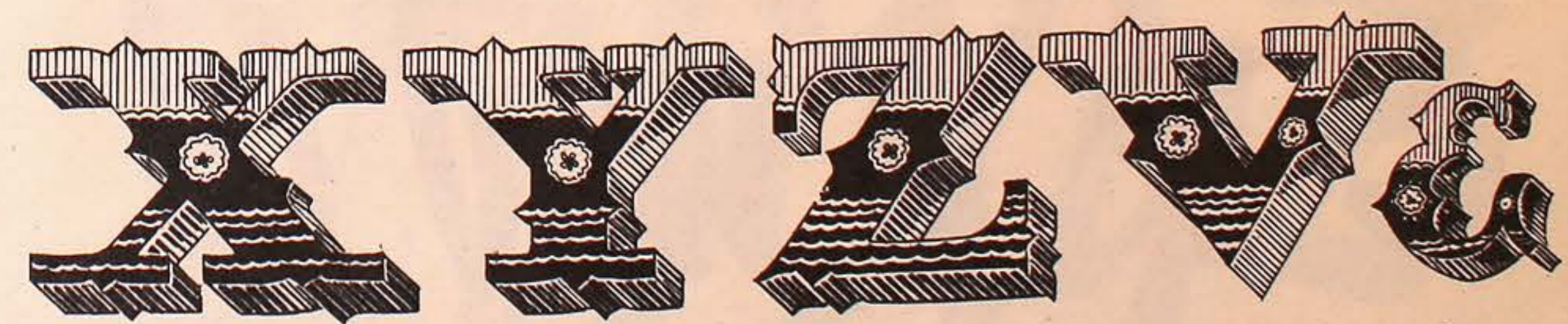
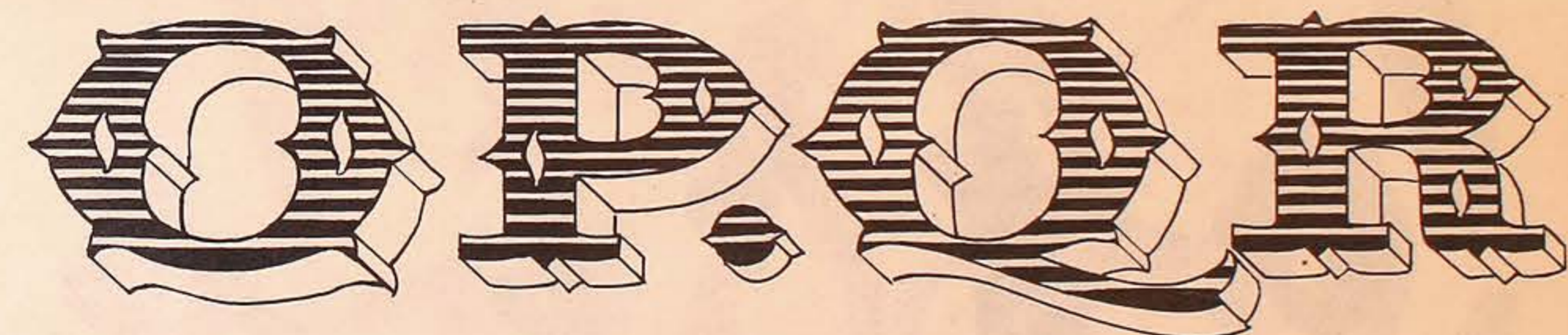
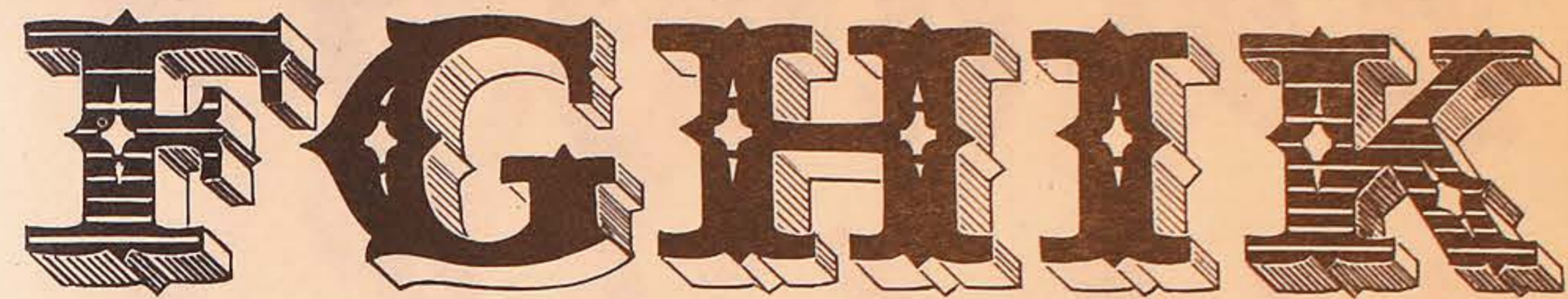
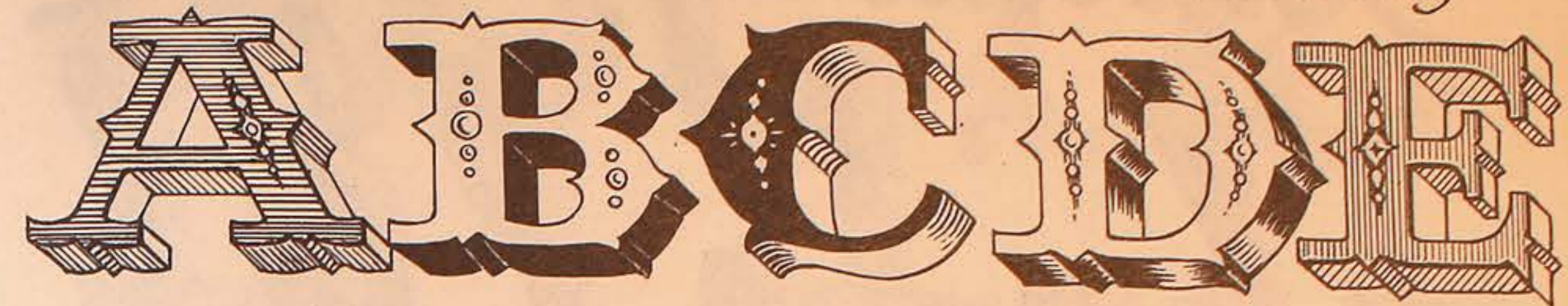
It is interesting to see how cleverly the old scribes took advantage of the natural action of a reed pen in the designing of their book alphabets. They wasted no strokes and did little patching up, a good example for any of us to follow. Letterers must choose the tool best suited to the production of each different style of letter if they want to be successful. No practical craftsman will use a stiff, 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 thick and 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 retouching. Built up or outlined letters are about the only exception to this rule.

In learning the "single stroke" Roman, analyzed on pages 14-16-18, study the individual letters carefully before using the pen. Note 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 serifs as uniform as possible and strive to equalize the space between the letters as you work. Good lettering should appear even and never spotty.

Next practice words and group them into geometric blocks as they would appear on a sho-card. Round out the circular letters and never unnecessarily crowd a word. Where bolder letters are desired a Style D Speedball 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 block 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 touches of color to take away the "stuck on" effect. For pasting, rubber cement is preferred because it does not curl the clippings or warp the card, and can be easily rubbed off if smeared on surface of print.

XVII CENTURY ROMAN with an Ornamental trimming



Use any one style of ornamentation throughout an alphabet

Sketch these letters very carefully before inking with B or C pen.

Advertising Scripts

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

lettered with the style 'A' or 'D' Speedball Pens

A B C D E

Lettered with a style 'D' Speedball Pens

F G H I J K

L M N O P

the use of a style 'A' pen gives squared tips

Q R S T U

V W X Y Z

abedefgi

hijklm

^{r r m m}
pqrstu

^{s u}
vwxyz

12345¢ \$6789¢

A B C D E

F G H I J

M N O P Q

R S T U V

W X ^s & ^k Y Z

SHOCARD *W* *Y* *Z* ROMAN

DOTTED ARROWS SHOW TWIRLING OF BRUSH

NUMBERED ARROWS SHOW MOVEMENT OF STROKES

Single-Stroke

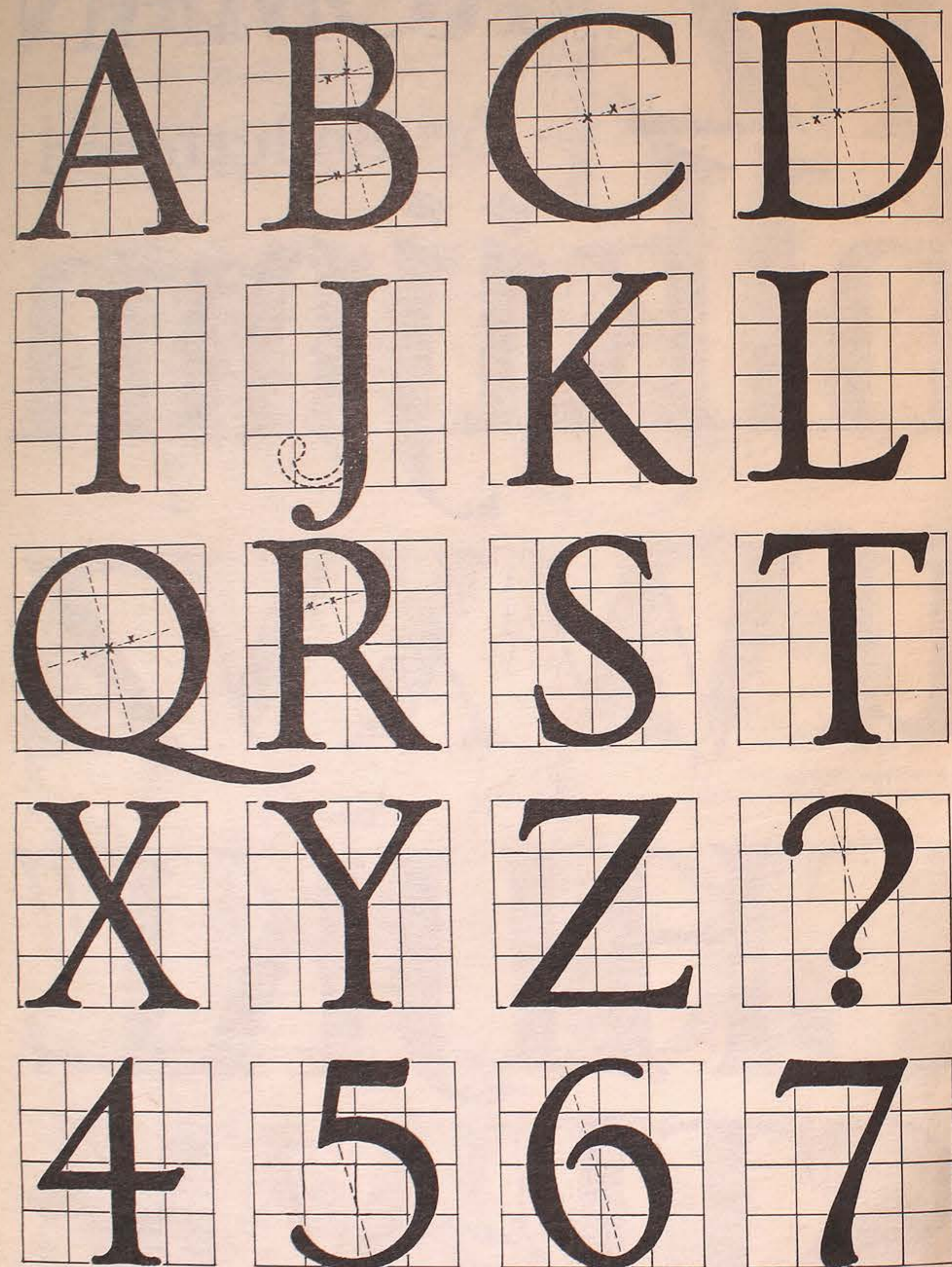
Brush lettered



Copyrights Reserved by Ross F. George, Seattle, U.S.A.
(Including methods of showing the strokes) 1926-1938

Use a size 12 red sable sho-card brush with any good poster color. Dip into color and then shape brush on palette to get a sharp working edge. A smooth arm movement combined with the necessary finger manipulation will produce clean cut strokes. Do not overload brush. Most sho-card colors need a little water and sometimes more mucilage added to make them flow freely from the brush (next lesson page 18).

C L A S S I C



This beautiful alphabet was fashioned from letters carved on the base of Trajan Column, Rome - 114 A.D. J, U, W, &, ? and numerals not found in original characters.

R O M A N



All artists, architects, penmen and sho-card writers should learn this alphabet. It was lettered with a D-2 Speedball on a 15x22 card for larger letters use a brush

STUNT ROMAN

for ruling pen and compass, small brush or style C Speedball

a b c d e f g h i k

l m n o p q r t y

u s w x

A B C D E F G H I K

J L M N P Q R T

S U V W X Y Z ? &

for Specialty Posters

Layout these letters with a pencil then apply the ink

VANITIE V ROMAN

A B C D E F G H

I J K L M N O

P Q R S T U W

V X & ? & Y Z

These letters are first sketched with a pencil, then inked, using the two sizes of Style B pens

\$ 1 2 3 4 5 6 7 8 9 ¢

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 r t

This size letter made with B-4 and B-6 Speedballs.

TRIPLE * STROKE

A B C D E G

F H I J K L

M N O P W

Q R S T U V

X Y **WITH THE SPEEDBALL STYLE 'B'** Z

G O B C O D E

F G H I J L

K M N O P

Q R S T U

V W X Y Z

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz3

"Personality Script"

Lettered with D³-Speedball Pen

abcdefghijklmnop
mnopqrstuvwxyz
wxyzr agst and
ABCDEFGHIJK
KLMNOPQRS
STUVWXYZ&?
123456789

This alphabet lends itself to much individual expression. It was retouched with a fine pen.

Western Letters

so easy with a Speedball pen

abcdefghijklmnop
mnopqrstu
ajvwxyzst
ABCDEFGHIJ
KLMNOPQ
RSUVW[®]XYZ
\$ 123456789¢

Original lettered on a card 10 x 14 with Stylin "A" and "D" Speedballs

Built up style D = Romans

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

Metropolitan Poster

with Style D Speedball Pens

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 p r s t y
A B C D E F G H I J K L
M N O P Q R S T U V W
V & X \$ 1 2 3 4 5 6 7 ! Y Z ?
8 9 10 2 3 4

“SPATTER SPOT ROMAN”

A B C D E F G

H I J K L M N

O P Q R S T

U V W X Y

1 2 3 4 5 6 7

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

r s t m n o u v w x y

Z & i z 8 9 ?

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

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

SHOWING HOW NEW ALPHABETS ARE CREATED

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

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

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

DESIGNING MODERN LETTER STYLES WITH THE SIMPLE ROMAN CHARACTERS AS A WORKING BASE

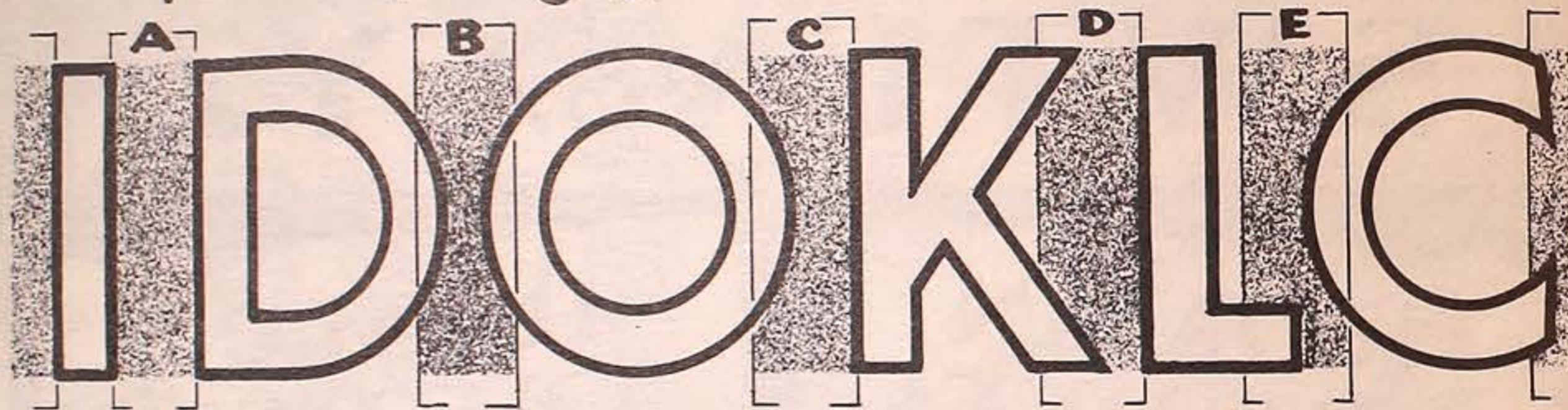
“ROMAN”
A B C D E F G
H I J K L M N
O P Q R S W
T U V & X Y Z

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

OPTICAL
SPACING
MECHANICAL
SPACING

Note the improvement in legibility effected by the optically equalized spacing above.

Simplified spacing guide for different letters -



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

OPTICALLY FITTED LETTERS " NOT CRAMPED - GOOD UNIT

MINATOWN

YARD STICK SPACING " LETTERS + SPACES OF LIKE WIDTH - POOR UNIT

MINATOWN

TOO BLACK DARK TOO BLACK LIGHT DARK TOO BLACK DARK

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 seldom 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-I-M-N and U; *Irregular*, A-F-J-K-L-P-R-T-V-W-X-Y and Z; *Circular*, B-C-D-G-O-(P)-Q-(R)-S-& and ?.
4. Ugly 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-E-F-I-J-L-P-S-T-Y and ?; *Normal*, C-D-G-H-K-O-Q-R-U-V-X-Z and &; 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 blacker 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. Block "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 cuts 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 use. 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 fitted 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 fitting the irregular letters optically an even tone is obtained. The word "Blooming" illustrates bad and good arrangements of the same letters. When good lettering appears uneven, spotty, or is hard to read, you will find the spacing at fault.

BLOOMING

THIS IS A SPLENDID ILLUSTRATION OF "YARD-STICK" SPACING NOT EASY TO READ

BLOOMING

HERE AN EFFORT HAS BEEN MADE TO "OPTICALLY" EQUALIZE THE AREA BETWEEN SAME LETTERS

PERFECT LETTERS OR ORNAMENTS DO NOT MAKE PERFECT POSTERS

A GOOD LAYOUT

IS MUCH MORE IMPORTANT THAN EITHER PERFECT LETTERING OR ELABORATE DECORATION

THE STUDENT WHO CAN ARRANGE COPY INTO SIMPLE GROUPS AND BALANCE THESE BLOCKS ACCORDING TO THEIR STRENGTH AND IMPORTANCE HAS LEARNED THE SECRET OF EFFECTIVE LAYOUT

MECHANICAL SPACING OF UNIFORM LETTERS AND MARGINS OF EQUAL WIDTH MAKE A POSTER MONOTONOUS

THE EFFECTIVE USE OF CONTRAST

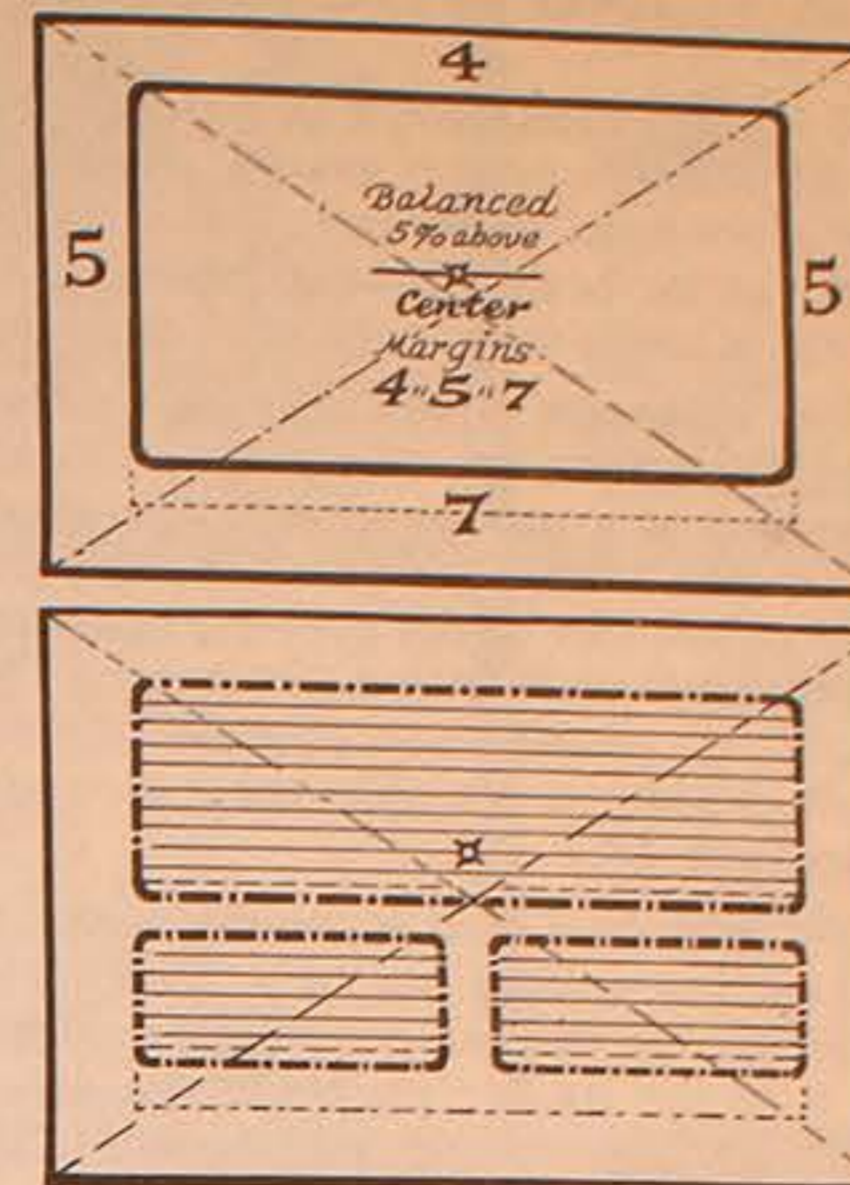
POWERFUL HEAD-LINES WITH THE REST OF THE COPY ARRANGED IN SUBORDINATE GROUPS

BALANCED ON OPTICAL CENTER

AND A GENEROUS USE OF BLANK SPACE WITH LIBERAL MARGINS ARE THE FIRST AIDS TO A GOOD LAYOUT

balance

A well balanced poster hangs straight



Pictures should be balanced with copy

TO BE EFFECTIVE

A GOOD INVESTMENT IN STYLE · COMFORT · LONG WEAR

Manufactured & Guaranteed by NEPTUNE KNITTING CO.

NEPTUNE Swim Suits

ALL SIZES \$4.50 ALL STYLES

Mechanically centered - Bottom heavy

The Beauty of a *ShoCard* does not depend upon Perfect Letters or ornamental Decorations.

Careful attention to layout will go a long way towards making mediocre lettering look like a work of art.

bunching the different phrases into simple blocks improves its reading quality.

COPY COPY

NEPTUNE Swim Suits

A GOOD INVESTMENT IN STYLE · COMFORT · LONG WEAR

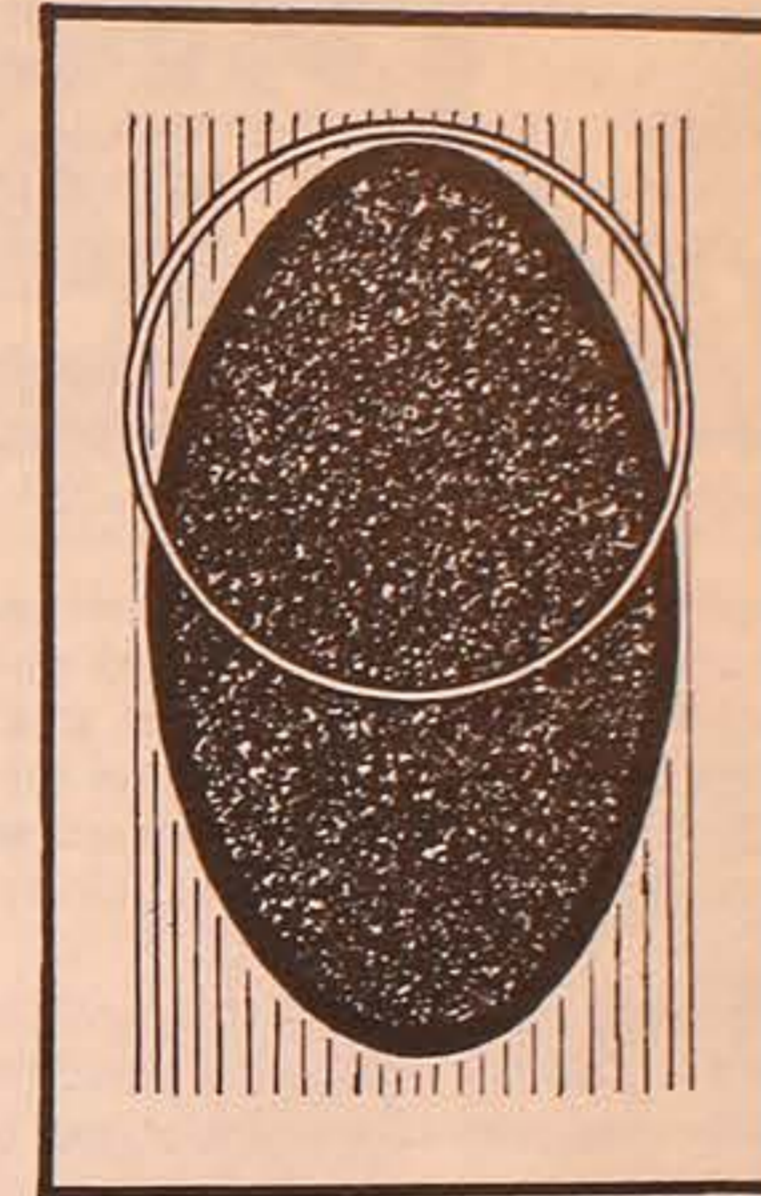
ALL SIZES \$4.50 ALL STYLES

Manufactured & Guaranteed by NEPTUNE KNITTING CO.

Optically centered - good layout

A PANEL DIVIDED INTO EQUAL PARTS

APPEARS MECHANICALLY UNINTERESTING



THE OVAL AND THE DIAMOND ARE MORE HARMONIOUSLY RELATED TO A PANEL THAN THE CIRCLE OR THE SQUARE

SAME PANEL DIVIDED INTO TWO

WELL RELATED P·A·R·T·S APPEARS HARMONIOUSLY INTERESTING

NATIONAL TOURS

Let us help you plan YOUR VACATION

MT. RAINIER NATIONAL PARK

GO BY AUTO TRAIN

AMERICA'S WONDERLAND

POOR LAYOUT - BADLY JUMBLED

A BAD LAYOUT WILL KILL THE BEST OF LETTERING

BECAUSE IT IRRITATES THE READER BY DISTRESSING THE OPTIC NERVES

Let us help you plan YOUR VACATION

Camping Hiking Fishing boating Skating golfing Mountain climbing outdoor sports

MT. RAINIER NATIONAL PARK

GO BY AUTO TRAIN

AMERICA'S WONDERLAND

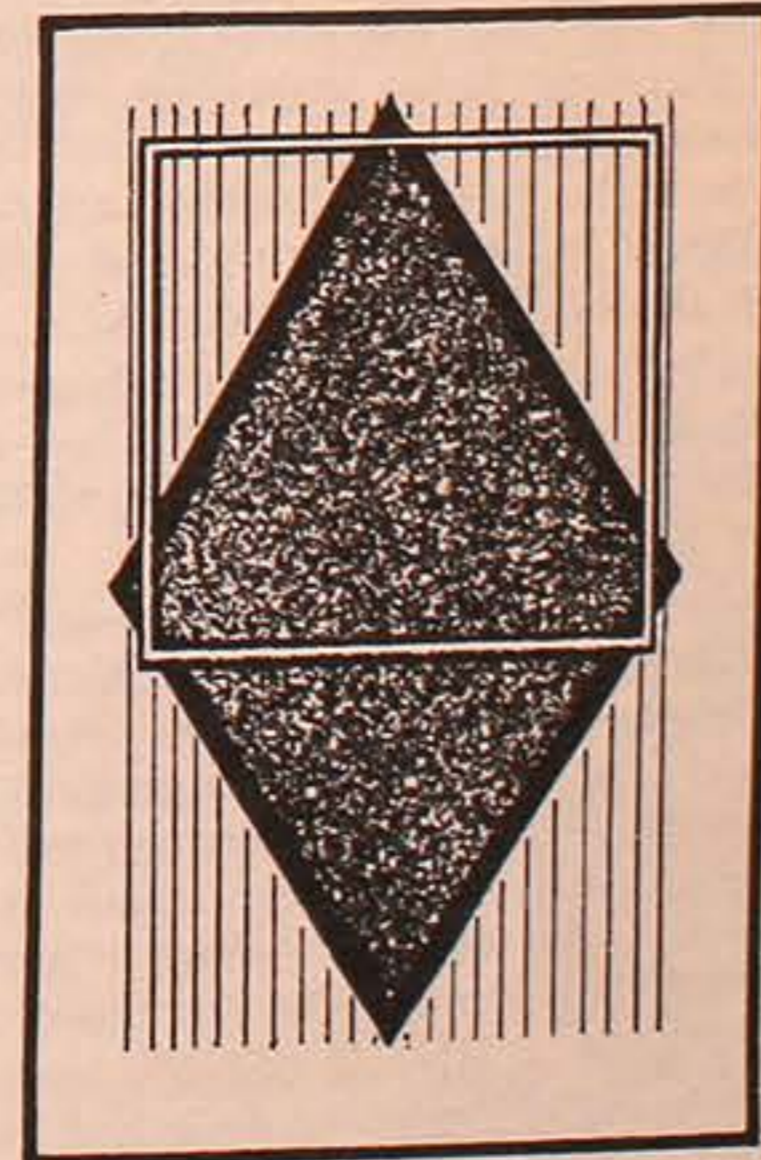
Glaciers and flowers

WEEKLY \$25 MONTHLY \$75

Ask for free circular

GOOD LAYOUT - OPTICALLY BALANCED

TOO MUCH CONTRAST CAUSES SPACES TO APPEAR DISPLEASINGLY UNRELATED



SAME PANEL DIVIDED INTO THREE

WELL RELATED P·A·R·T·S INTERESTING

BALANCING THE LAYOUT

"Layout" is the printers' word for the arrangement of "copy." It is a very important subject for even good lettering, correctly spaced, is ineffective if poorly arranged. Copy containing only a few words, and perhaps an illustration, is not hard to lay out. But copy consisting of many phrases, sentences, paragraphs and illustrations can be better handled when it has been carefully divided into appropriate blocks before any attempt is made to arrange it on the card.

The quickest way to learn how to balance a layout is to treat all words, illustrations, border ornaments and color masses as though they were children's building blocks. Group the word blocks into larger phrase blocks (though sometimes a single word is a block in itself), and then balance all pictures, spots of color or decorative masses with these phrase blocks according to their size and attraction. It is easy to see how this scheme minimizes layout problems because, instead of a lot of individual words, there are only a few masses or groups to fit into a given space. By keeping the blocks simple in shape it is not difficult to arrange them in a pleasing and effective manner. By making a dummy layout on paper and cutting out the different blocks you can shift them around until you are satisfied with the layout before applying the ink. (See Page 58.)

When there is considerable copy to go on a card it should not all be done in the same size lettering. This would make the poster look like a page out of a book. The difference in the size of the lettering naturally depends upon the relative importance of the various words or phrase blocks. Less important blocks are often lettered with the Italic alphabet harmonizing with the style of letter used for the rest of the copy. It is not generally considered the best of taste to mix Gothic letters with the Roman and Text styles on the same sho-card, poster or banner.

Strange as it may seem, layouts which are perfectly balanced upon the true center of a card, with equal margins all around, generally appear bottom-heavy. This is just another of the many tricks our eyes play on us. Artists or letterers with a good sense of balance make an instinctive effort to counteract this effect by placing the copy higher on the card. Professionals have learned from experience that the most pleasing and effective layouts are balanced on a point that is about five per cent above the actual center of a well-proportioned panel. As this point is usually measured by the eye, it is called the "optical center."

When arranging copy around this optical center, your layout problems will be simplified by allowing thirty per cent wider margin at the bottom than at the top. The old Greek formula for relative proportions applied to the area in the margins of a panel was something like this—sides 5, top 7, bottom 11.

The main object of a display card or advertisement is to sell something. It should be sufficiently attractive to arrest attention, while its appearance should be worthy of the merchandise it is advertising. Its arrangement must be simple and of a nature that can be read at a glance. Especially does this apply to the catch lines and headings. Perfect lettering does not always mean a good card. With rare exceptions, the best of lettering loses its effectiveness if indifferently spaced and aligned. Mediocre, or even poor lettering is to be preferred when dexterously arranged. Unity and general effect should be the aim rather than perfection of detail.

If decorations or illustrations are used, they should be relative to the subject. A bunch of forget-me-nots on the corner of a display card would not ordinarily boost the sale of truck tires or pork chops. Heavy stereotyped designs, massive cut-outs, colonial pillars, stucco decorations, marbled arches and a stiff, carved out appearance in lettering are suggestive of tombstones. They look as though they were made to last forever, subconsciously suggesting age, or old merchandise instead of freshness. Mechanically, this class of work may be pleasing to look upon, but it does not excite enough action to sell goods. Good work should reflect life, freedom, grace, speed and individuality through its technic. This is acquired only by intelligent, persistent practice with the proper tools and materials.

When you hear the expression "Just Like Print" applied to "Hand Lettering," you may safely conclude that it is too good to be of much commercial value. The judging of lettering by its resemblance to type would kill individuality, and lettering would soon cease to exist as an applied art. All reading characters are adapted from the same basic principles. But though there are many hundreds of different types of alphabets used in the printer's art, no "set-up" job can be compared with the handiwork of the skilled letterer for style, beauty, graceful arrangement and general effectiveness. The experienced letterer does not attempt to produce replicas of type faces, such alphabets are seldom designed for rapid construction with sho-card brushes or pens.

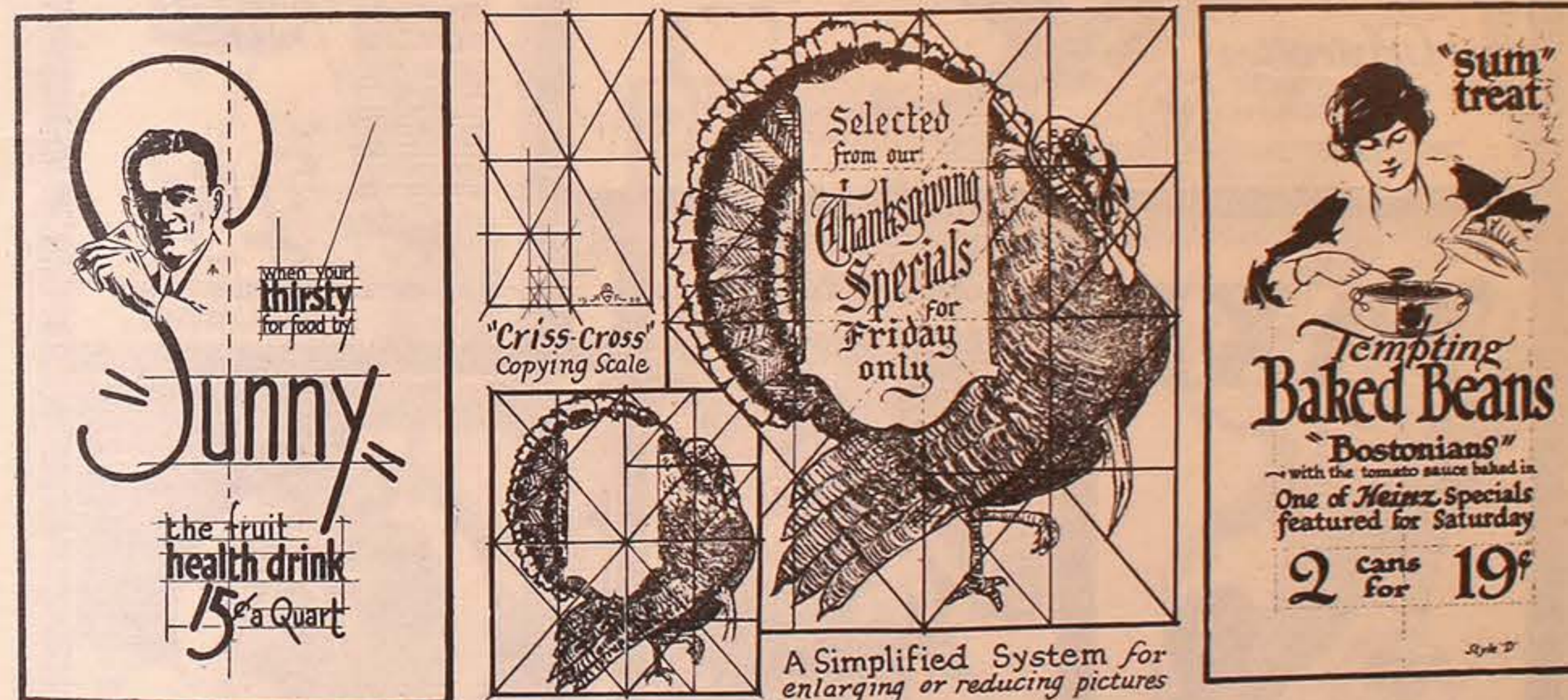
The appearance of any alphabet may be changed by altering or adding serifs, etc. But when the basic elements are destroyed, it results in meaningless hieroglyphics and curlicues which are here today and tomorrow decorate the waste basket. All the so-called "modernistic" alphabets that are not built upon a good foundation will be very short lived.

In the selection of a type of letter to be reproduced by hand there are several considerations to bear in mind: first, the media available for its successful reproduction; second, the nature of the surface to be worked upon, and third, the amount of time available, based principally upon the recompense. Generally, it is better to devote a little time to making a rough pencil sketch of the arrangement before starting to letter. Legibility should be the primary consideration and the lettering selected to harmonize. The copy should be arranged in some geometric shape or made to form a part of the whole design. The entire mass must conform in area to the shape in which it goes and if illustrations are used they should face the lettering, in order to direct attention to the copy.

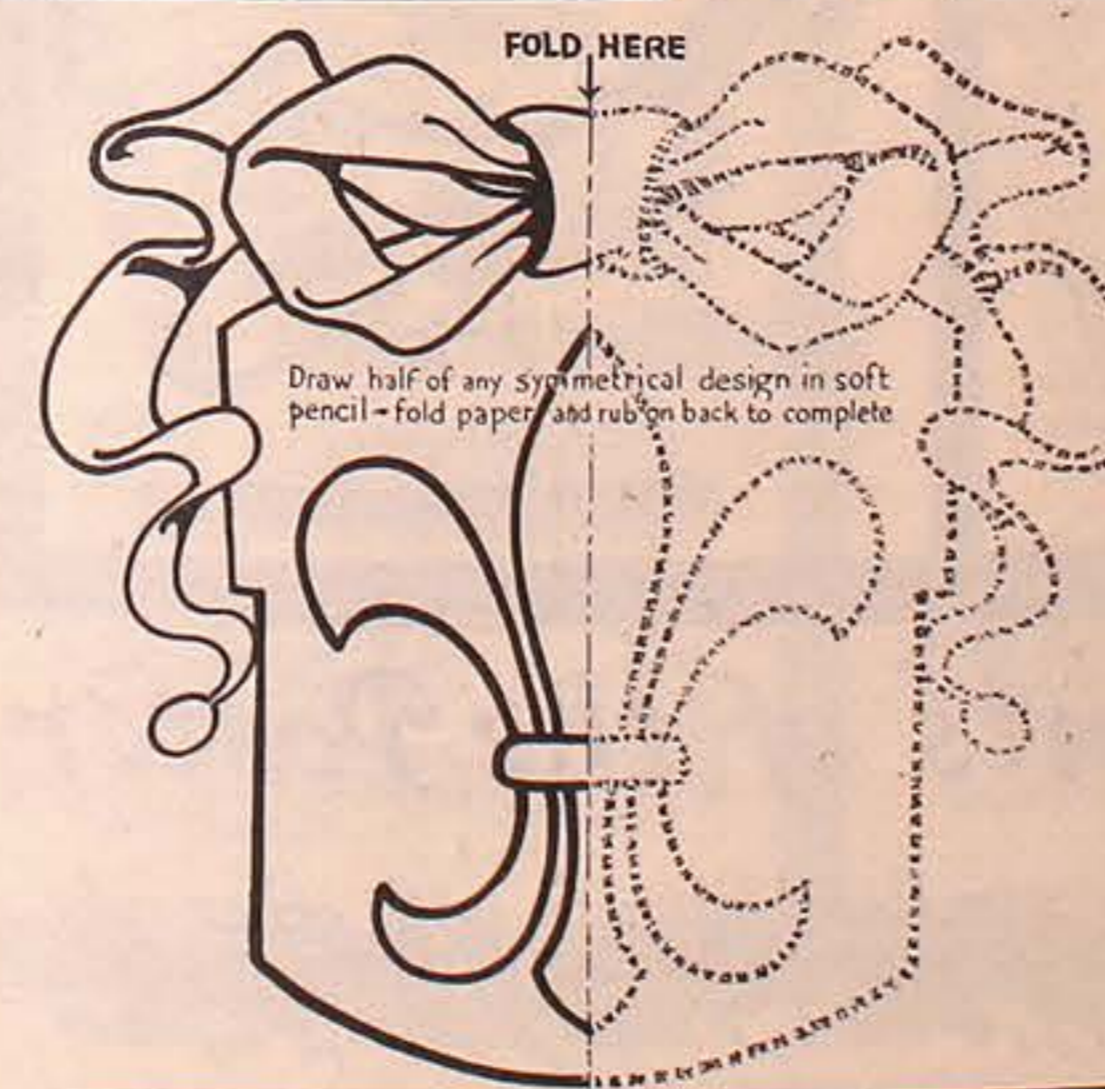
For all kinds of pen lettering, a good quality of smooth-coated card will be found productive of the best results. Its coated surface gives just the right drag and permits the pen to be drawn in any direction with clean-cut strokes. It also produces a better brush job.



Display Cards require end space † the crowded layouts are confusing



A Simplified System for enlarging or reducing pictures



FLIK MAKES DISH WASHING PLAY

NAME OF OBJECT

25¢

SOUTHERN OIL CO.

Lubrication

TAXI

Ex. 2608

The home of Luxury

NAME OF OBJECT

YOUR IRON TODAY?

Balancing the Elements of the Poster

These sketches will serve as "skeletons" for similar layouts with other copy. Note how various elements are tied-up and the eye is guided thru the poster. 1= name, 2= illustration, 3= object, 4= caption, 5= copy, 6= mark, 7= slogan, 8= price, 9= signature

FLICK MAKES DISHWASHING PLAY!

NAME OF OBJECT

Twin Luxury

Gifts FROM THE STORE OF HAPPINESS... JOHN SMITH AND CO.

NAME OF OBJECT

25¢

Signature

WESTERN STATES FAIR

Admission 50¢

CENTERVILLE SEPT. 3-4-5-6

The Taste Tells

5¢

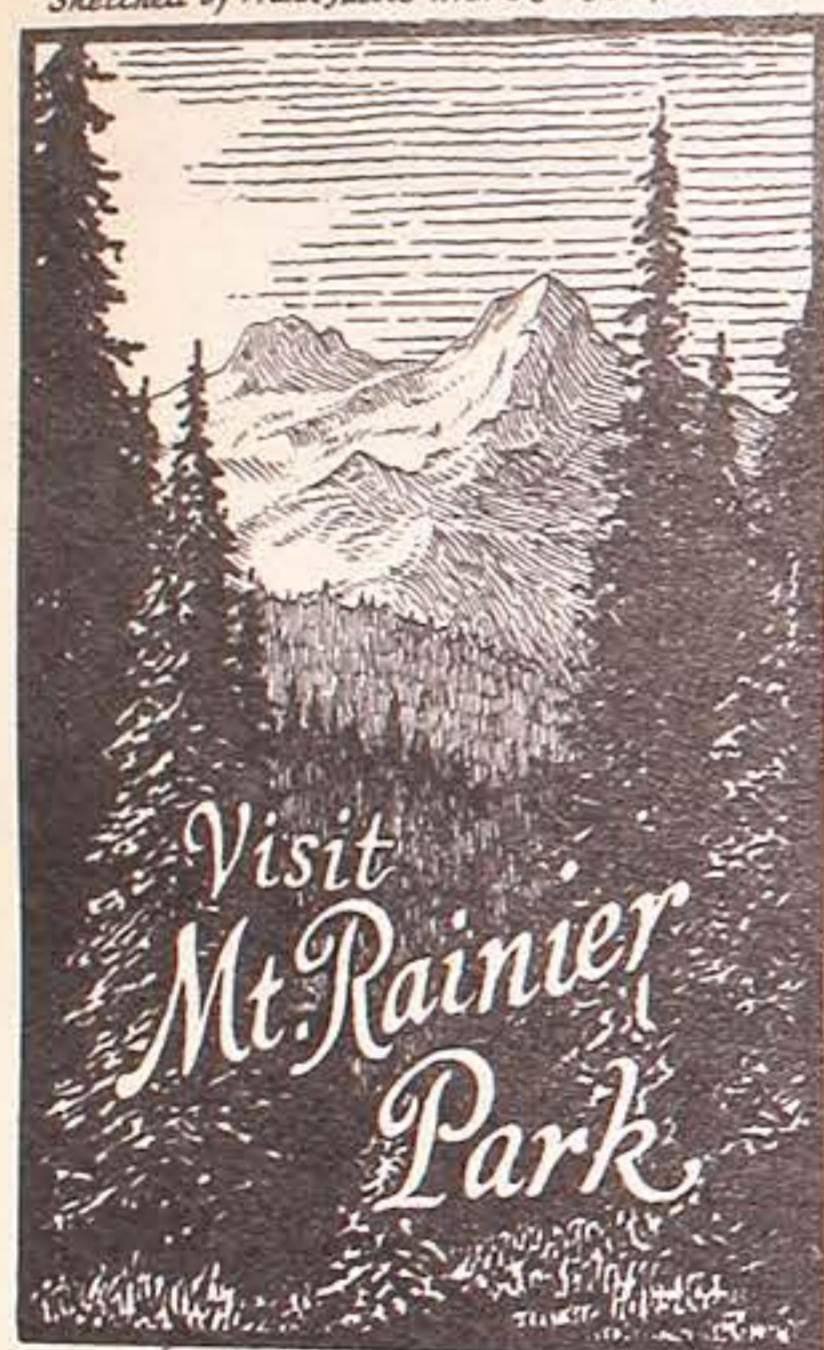
Mild KING CIGAR

a royal smoke with real Havana Flavor

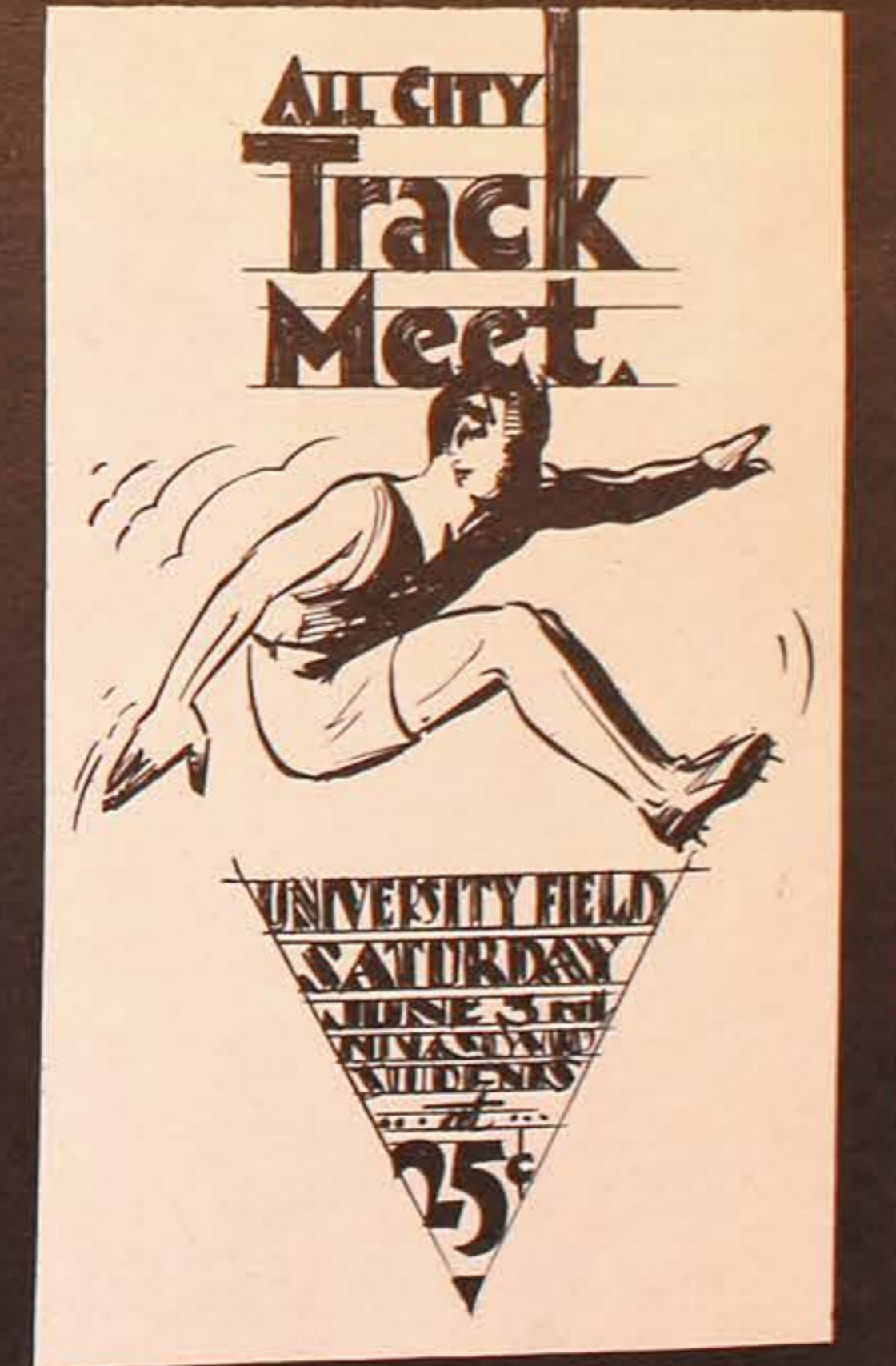
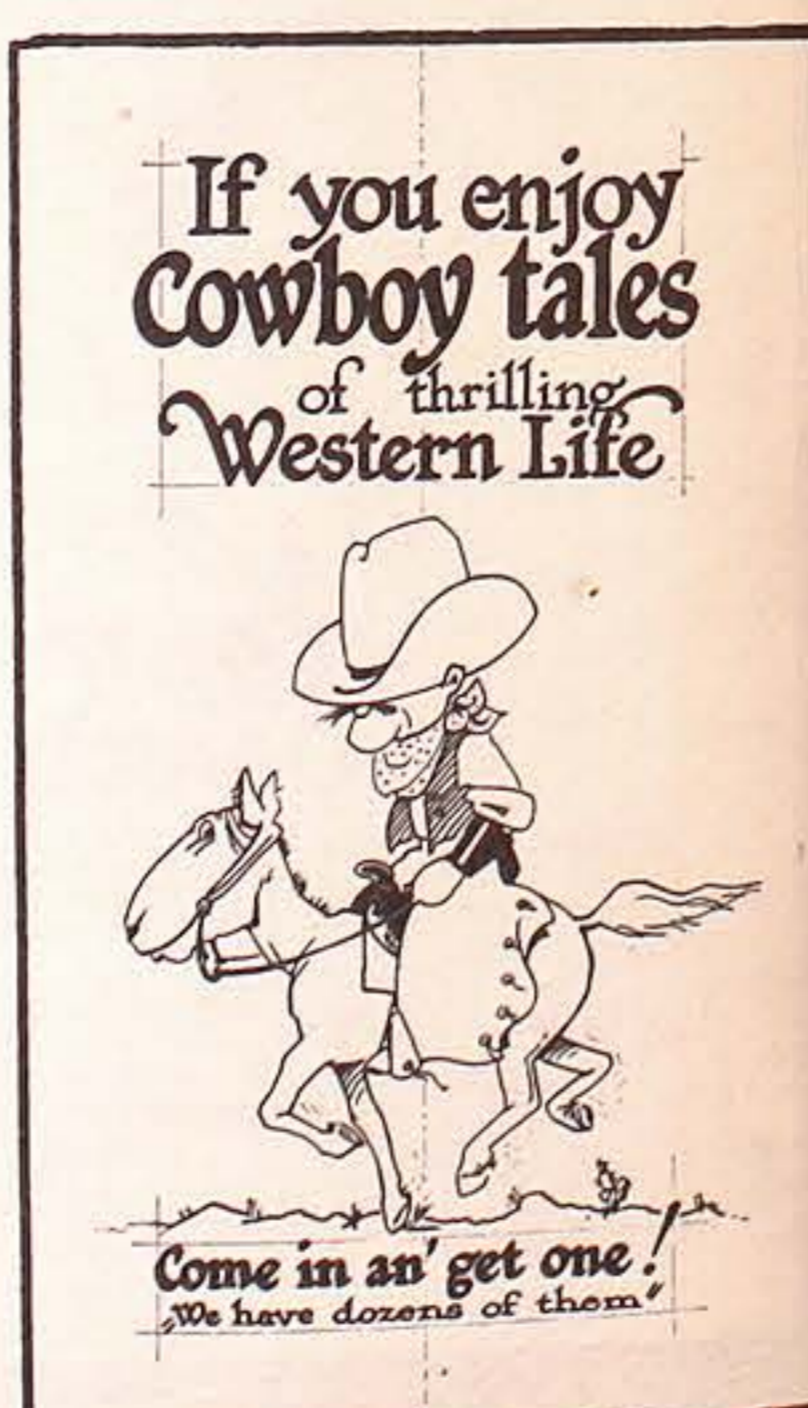
The sketchy alphabet used on these layouts made with a G-6 pen.



Sketched by Frank Jacobs with C-6 + 8-6 Speedballs

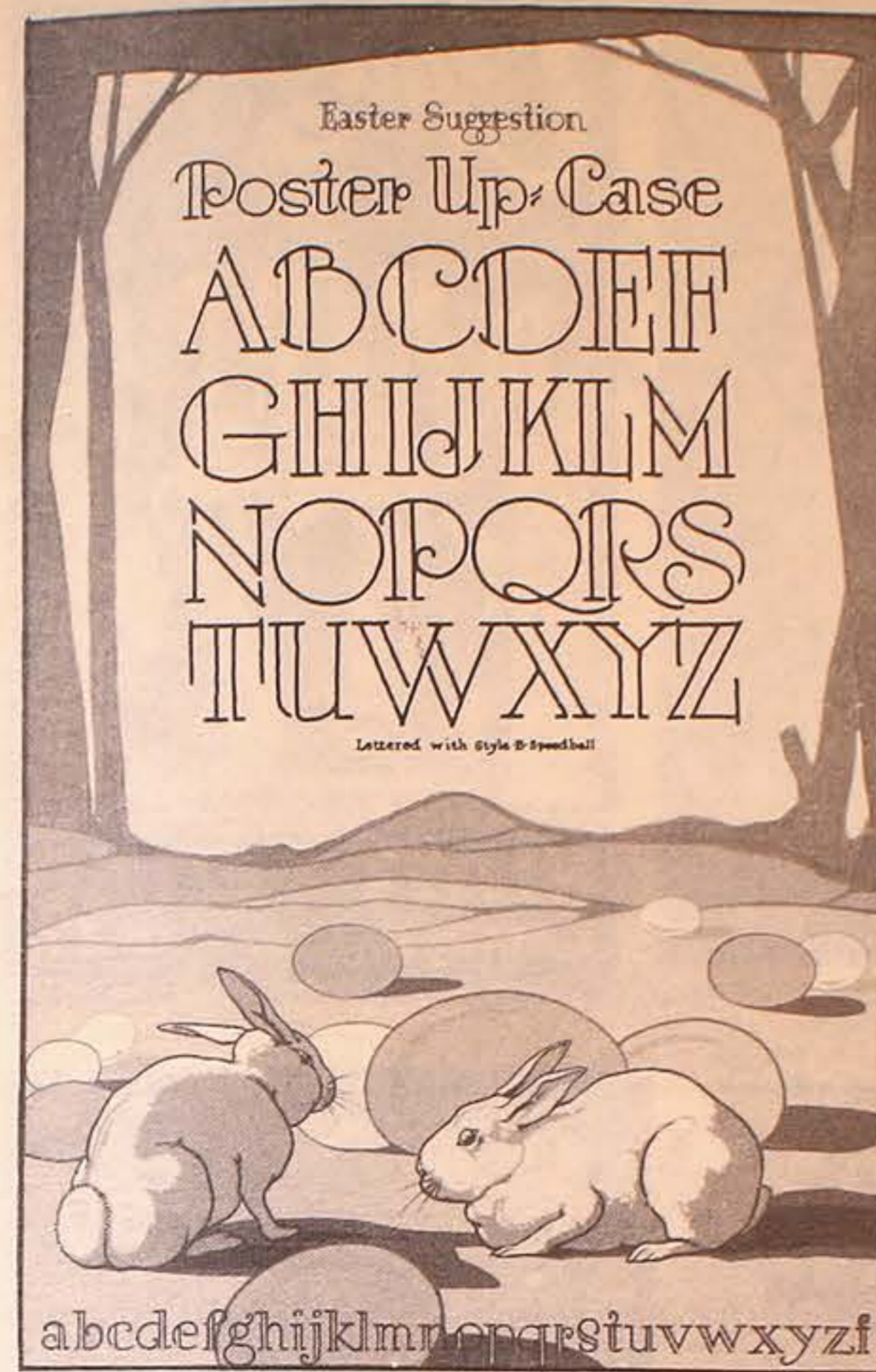


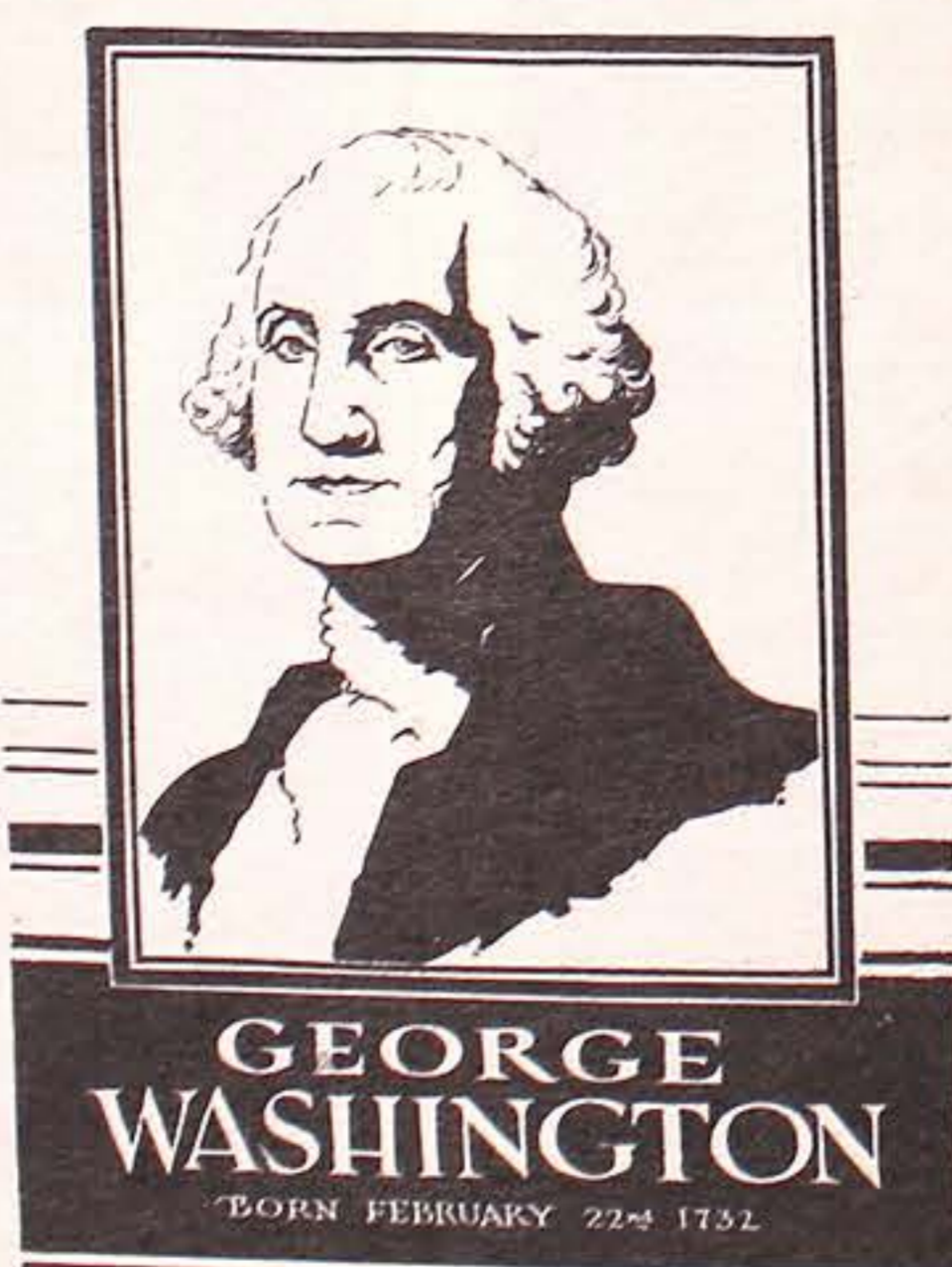
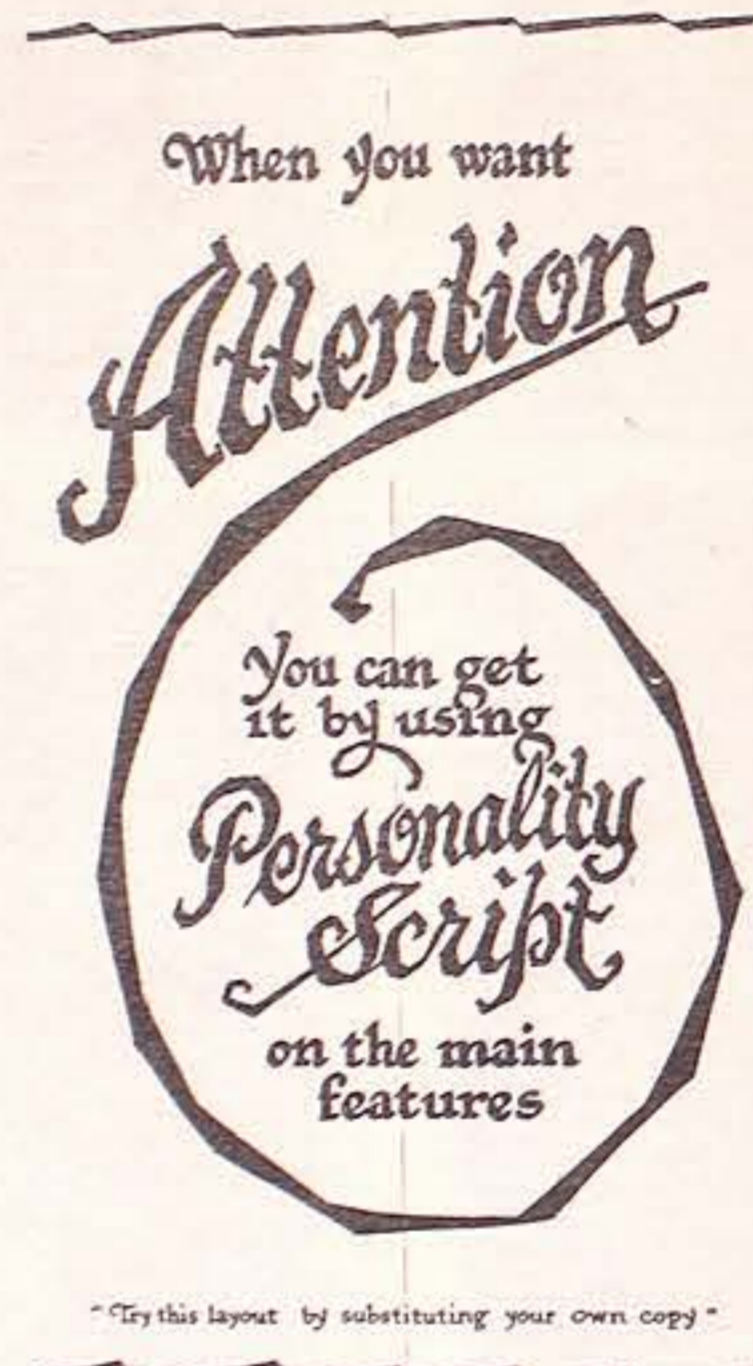
This drawing was made with C-2 D Speedball pens using Speedball Inks!





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.





The adaptation of Lettering to ADVERTISING MOODS

- 1 Dainty ~ ROMAN ~ Italics
for Grace, Elegance and Feminine Appeal
- 2 CLASSIC ROMAN
for Conservative Dignity, Permanence and Beauty
- 3 Texts Church Gothic. UNCIAL
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 THINK SILKS ICE
for individuality, Novelty, Character Expression
- 8 MODERNISTIC ABC
for that Ultra-Modern Advertisement !!!

Black Text

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

N O P
Q R S
T U V
W X Y



No attempt was made to maintain uniformity in size of letters here

\$1234559 Round Hand Script 36789069

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

Western Wallace Watch Works, Inc.

George W. Brown

William Jennings

Marie Hannah

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

Use a C-6 Speedball in an oblique pen holder for this style.

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

with Style "C" Speedball retouched

C-2 and C-3 pens for letters this size. Add the fine lines with a C-6 pen.

Diploma

Engrossing Text
 abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOP
 QPQRSTUVWXYZ

German Text
 abcdefghijklmnrsl
 oppqrstuvw wxyz
 ABCDEFGHIJKLMNOP
 QPQRSTUVWXYZ

Margaret W. Dunkam

AABBCCDDEEFFGGHHIIJKKLLM
 MNOPPPRRSSSTTUUVVWX
Style D-Speedball Text
 aabbccddeeffgghhijklmnnoppqq
 rrssttuuuvvv & YYZ wwwxyyyzz
with a style C Speedball
 abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmn & S Y Y Z opqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

Old English-Style D
 ABCDEFG
 HIJKLMN
 OPQRSTU
 VWXYZ & ?

Posterized with the Style "D" Speedball
 abcdefghijk
 lmnopqrstuv
 wxyz123456789xz

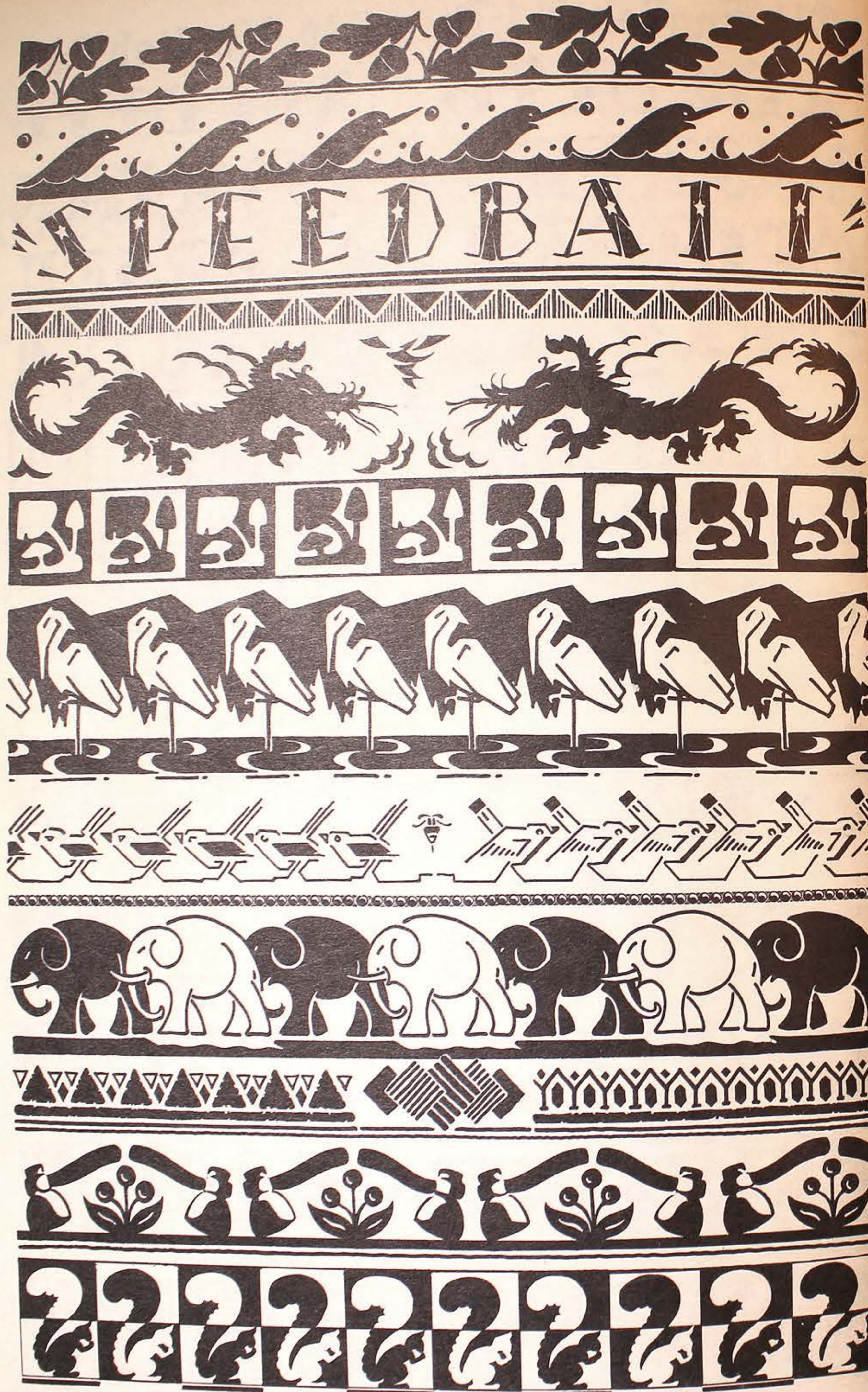
This style can also be imitated with a blunt or flooded brush

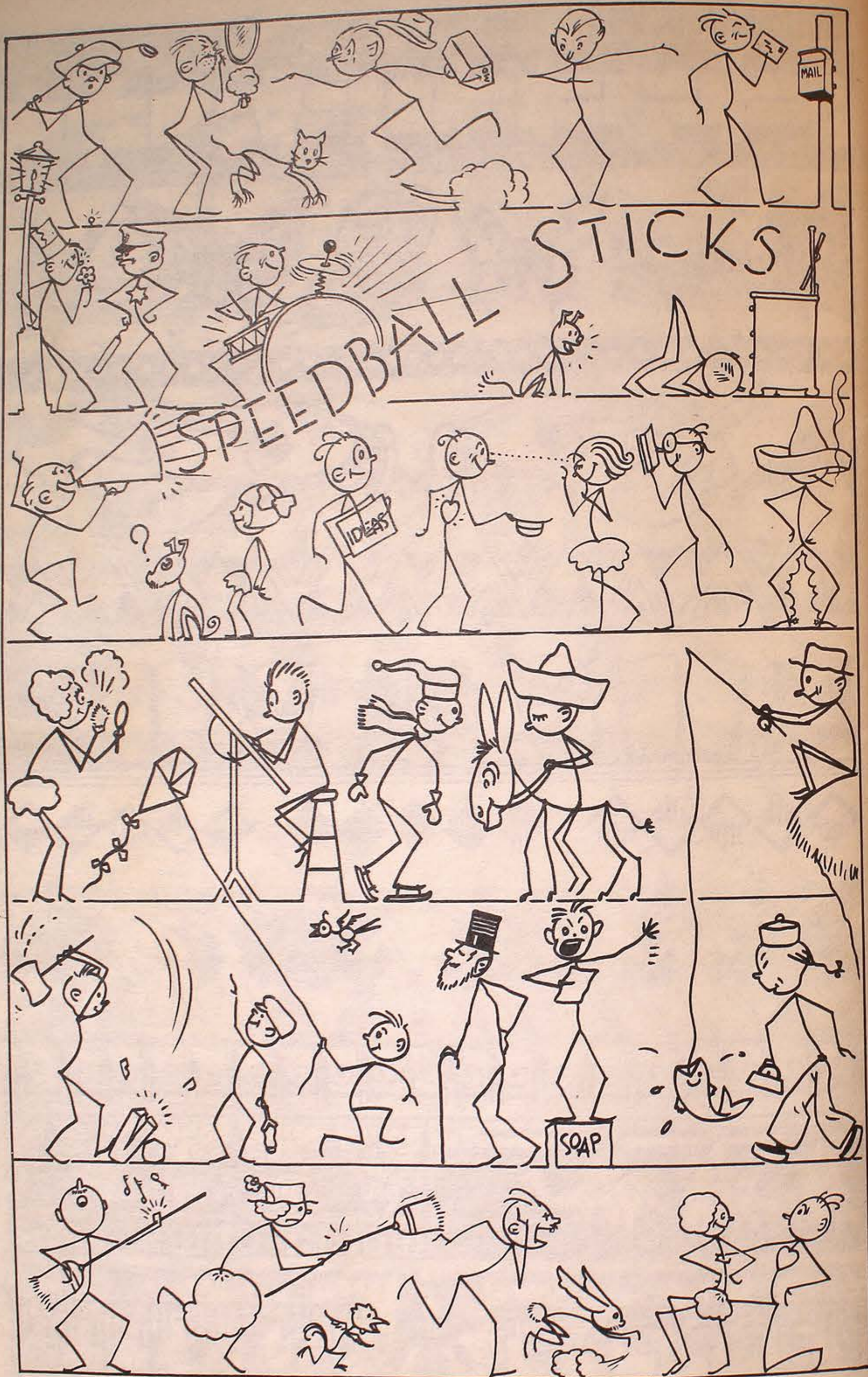
Old English-Style C
 ABCDEFG
 HIJKLMN
 OPQRSTU
 VWXYZ & A

Lettered with the style C Speedball
 abcdefghijkl
 mnopqrstuvw
 wxyz123456789xz

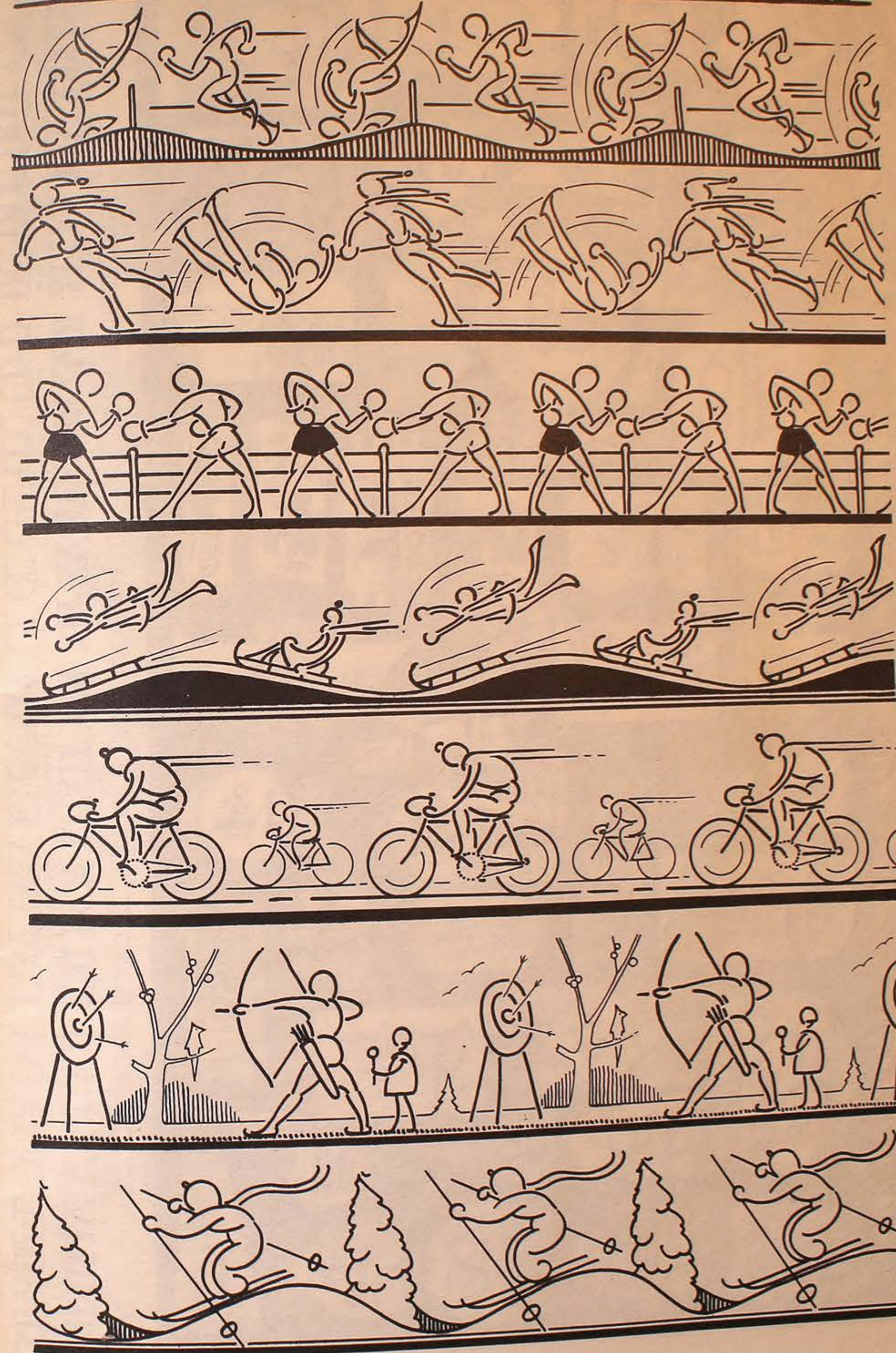
This style is also suited to fine brush work

Modified Text for the Brush
 The Old English
 abcdefghijklmnop
 opqrstuvwxyz
 ABCDEFGHIJKLMN
 NOPQRSTUVWXYZ





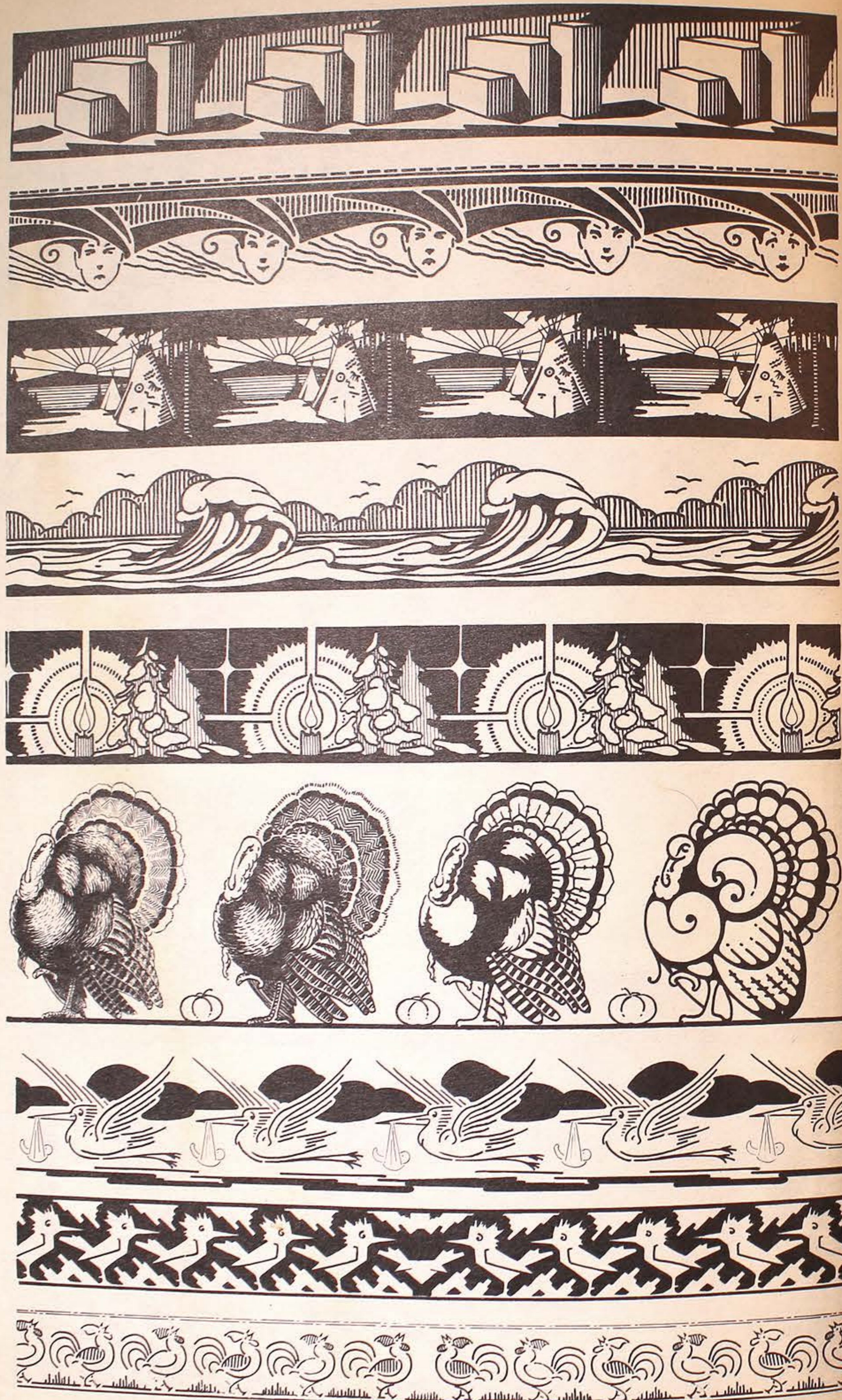
"RECREATION WITH A STYLE 'B' SPEEDBALL"



Suggestions and ideas for the price tickets

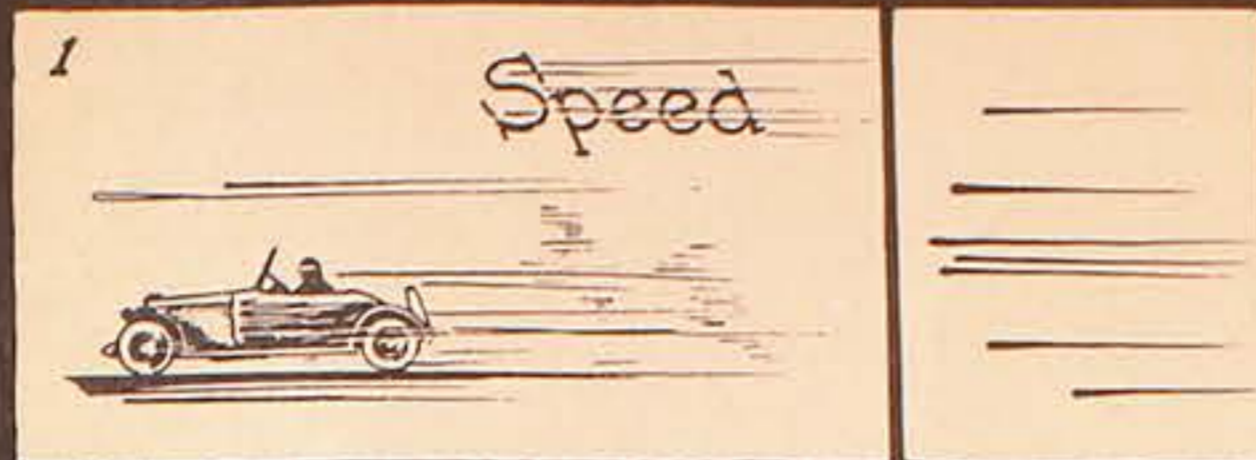
MCMXXVII = 1927										ROMAN NUMERALS										MCMXXXVII = 1937																	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100		
I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV	XVI	XVII	XVIII	XIX	XX	XXI	XXII	XXIII	XXIV	XXV	XXVI	XXVII	XXVIII	XXIX	XXX	XXXI	XXXII	XXXIII	XXXIV	XXXV	XXXVI	XXXVII	
XL	XLI	XLII	XLIII	XLIV	XLV	XLVI	XLVII	XLVIII	XLIX	L	LXI	LXII	LXIII	LXIV	LXV	LXVI	LXVII	LXVIII	LXIX	LXX	LXXI	LXXII	LXXIII	LXXIV	LXXV	LXXVI	LXXVII	LXXVIII	LXXIX	LXXX	LXXXI	LXXXII	LXXXIII	LXXXIV	LXXXV	LXXXVI	LXXXVII

Representative Newspaper advertisements by Robert Laing, one of Seattle's most talented poster and commercial artists.. These layouts were drawn with C and D Speedball pens.



After you have sketched these try creating a few different strips.

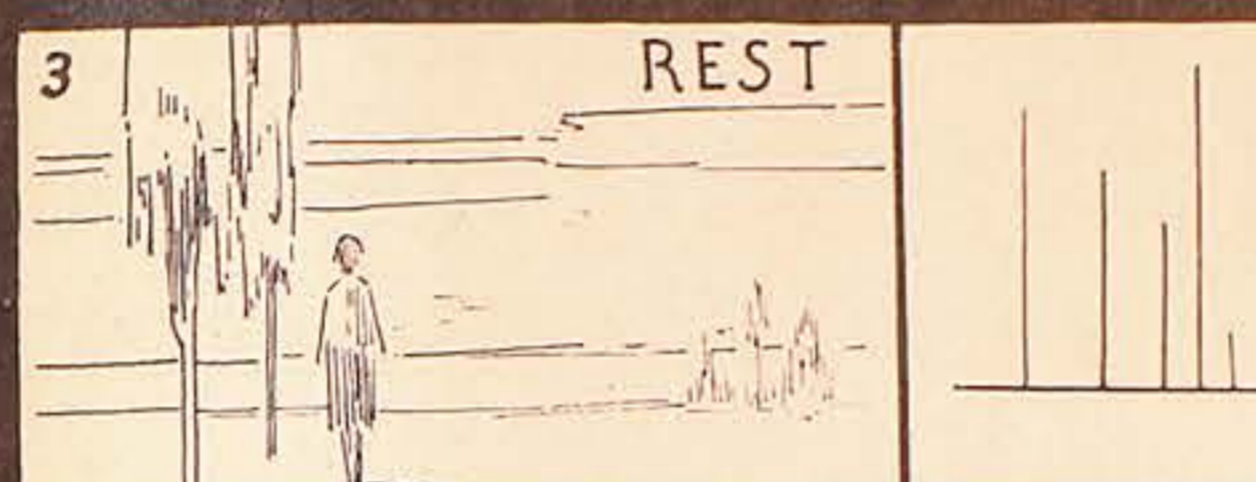
KEY TO MODERN POSTERS



TAPERING LINES SUGGESTING RAPID MOVEMENT



GREAT FORCE SUGGESTED BY RESISTANCE AND SLANTING BASE



LINES DEVOID OF ANY SUGGESTION OF ACTION



STAGGERED, JAGGEDLY BROKEN, TAPERED STRAIGHT LINES SUGGEST VIBRANT ACTION



BOLD STRAIGHT LINES WITH WIDER BASE SUGGEST SOLIDITY, etc.



DROOPING GRACEFUL CURVES SUGGEST ABSENCE OF RESISTANCE



SPIRAL LINES SUGGESTING RHYTHMIC MOTION



FOCUSING ATTENTION BY CONCENTRIC OR CONVERGING LINES.



CURVED LINES - COMMON BASE - NO JARRING ELEMENTS



STRAIGHT LINES MEETING AT SHARP ANGLES - ALL CURVES ELIMINATED



GRACEFULLY INTERTWINING CURVES - SUPERFLUOUS DECORATION



JARRING MASSES - LINES EVERY WAY - COHERENCE LACKING

**ABCDEF
GHIJKL
MNOPQ
RSTUVW
XYZ**

