THE SPEEDBALL TEXT BOOK

MODERN PEN LETTERING

SHORT · SIMPLE · METHODS · WITH · MODERN · LETTERING · PENS

FOR

TEACHERS
STUDENTS
DRAFTSMEN.
COMMERCIAL
ARTISTS
SIGN AND
SHO'CARD
LETTERERS

Edition

REVISED

Ross F. George

A SELECTION
OF PRACTICAL
ALPHABETS
DECORATIVE
BORDERS.
BACKGROUND
STUNTS.
ARTISTIC
DESIGNS

Win. Hugh Gordon

PRINTED IN U.S.A.

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By G. HOWARD HUNT PEN CO.
Introductory — The chief difficulty in lettering does not lie in drawing the characters but rather in producing clean, clear cut elementary strokes with either pens or brushes. The latter being extremely hard to manipulate successfully owing to absence of the feel of firm contact with the marking surface. This results in a wavering degree of uniformity in the elementary strokes which requires subsequent trim-up, patching, remodeling etc. usually disastrous to the appearance of the finished product and indicating lack of technique. The introduction of Gordon & George patent "SPEEDBALL" Lettering and Drawing pens — has fulfilled the promise of an improved medium for the production of modern styles in hand lettering at high speed — These pens are now used in all branches of the art of applied lettercraft throughout the civilized world.

This Text Book is the product of Practical Display Advertising Men who have successfully mastered the Art of Lettering for Commercial Purposes. This system of instruction is internationally endorsed by Teachers and Craft
Briefly—The art of lettering is most easily accomplished by assembly of the given principles, or elementary parts of each letter, each and every element must be produced with a single stroke of the lettering pen or brush.—Remember, there are certain special pens and brushes which are best adapted to producing the elementary parts with a single stroke. Therefore, avoid a waste of time and effort in attempting letter styles with a tool not adapted to the production of the strokes without re-modeling.

**Elementary Strokes—Roman letters.**

1
2 / 3 4 ( 5 6 7 8 9 8 1 8 1

**Elementary Strokes—Gothic letters.**

1
2 / 3 4 ( 5 6 7 8 9 8 1

**Elementary Strokes—Text letters.**

1
2 / 3 4 ( 5 6 7 8 9 8 1

Illustrating the various combinations of curves, angles and serifs in Text lettering.

Any of the above elements made on a slant from the vertical are termed *Italics*. Derived from the Italic styles of *script* lettering.
<table>
<thead>
<tr>
<th>Classification of letter styles by division of groups</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GOTHIC</strong> All letters having the elementary strokes of even width are classified as Gothic</td>
</tr>
<tr>
<td><strong>ABCDEFGH abcdefgh</strong></td>
</tr>
<tr>
<td><strong>Roman</strong> All letters having elementary strokes “accented” or consisting of heavy and light lines are classified as Roman.</td>
</tr>
<tr>
<td><strong>ABCDEFGH abcdefgh</strong></td>
</tr>
<tr>
<td><strong>Italic</strong> All slanting letters are classified as Italics. These may be further designated as Roman Italics, Gothic Italics or Text Italic.</td>
</tr>
<tr>
<td><strong>ABCDEFGHijkl abcdefghijkl</strong></td>
</tr>
<tr>
<td><strong>Text</strong> This term includes all styles of Old English, German text, Bradley text or others of various trade names - Text styles are too illegible for commercial purposes.</td>
</tr>
</tbody>
</table>
Hold the Speedball like a pencil

Use a full arm stroke × Keep pen-tip flat on paper.

Grip the pen lightly between two first fingers and thumb × Do not contract the fingers when making strokes × Let the hand glide smoothly over paper.

STYLE B

Dip your pen deep enough to load the feeder × Wipe off surplus ink on the edge of the bottle ×

“square tip”

Vertical Position of hand for Roman Letters with Style C.

Tilt up your work board

STYLE A

Plant Position of hand for Italic Letters with Style C.

Use any free flowing drawing or lettering ink.

Show card colors, thinned with water. Flow freely when pen-feeder is sprung up a bit.

Sit erect × Don’t lean on your pen × Pause at finish of stroke.
Music Staff Method of Ruling for Alignment of Letters

A Primary System of Layout for the Beginner. Not Practical for Commercial use

Method of ruling guide lines for the arrangement of letters in reading form and also to determine the height and drop length of extended letters above and below base and top lines.

1. Height of CAPITALS and small letters which extend above normal top line - Ascenders
   Top line - normal small letters
2. Waist line - all small letters
3. Base line - small letters and all CAPITALS
4. Drop line - all small letters which descend below the normal base line - Descenders

hlyj Normal Letters

American

A·B·bdfhkltt gjypq

ABCabcdefghijklmnopqrstuvwxyz & DEFG

GHIJKLMNOPQRSTUVWXYZ

Note: in this scheme of ruling, which was contained by Williams Hugh Gordon, the lines are not ruled all the way across the card, but are terminated at the border. This leaves the student not to crowd the margins of the card.
NOTE CAREFULLY

To successfully manipulate any pen, it is necessary that the operator be thoroughly familiar with its potentialities and limitations. In the production of letters by hand, first study the primary construction of their elements. Then determine just what kind of a pen will produce the elementary strokes in the best manner with the least amount of effort. Never attempt to copy or reproduce any letter or alphabet with a pen or brush that is not adapted to the production of its elements. Such efforts are generally misdirected and usually result in a failure.

In selecting a pen for any given lettering, let it be of a style which will produce lines that conform to the characteristics of the alphabet. It should make the thinnest element in a single stroke without subsequent retouching, or patching up. The thicker or heavier elements may then be more easily made by doubling or tripling the strokes. A very flexible, fine pen in usually a poor medium, in that it gives a varying-degree thickness of stroke and is hard to control on oval or circular elements.

Never use a T-square, ruler or compass in drawing the elements of any letter. These implements should be used for ruling pencil top and base guide lines, or on mechanical borders only. A letter that is ruled is simply a mechanical draft; it may resemble a type, but never hand lettering, and is almost impossible to arrange in an artistic manner. The freedom, grace and individual touch of hand lettercraft usually result from the rhythmic training of the hand, arm and finger acting in subconscious unison, using a series of movements much the same as is usually taught in penmanship, and they can never be imitated with the aid of mechanical appliances.

LETTERING INKS

Without the proper inks or colors, it is impossible to get the best results from any pen. Thin, watery, transparent inks or fluids are of very little commercial use. Neither are thick, gummy, sticky masses productive of good results. The standard brands of waterproof India or ordinary drawing inks are generally excellent for pen lettering. When ordinary prepared opaque show card colors are used for pen work, a small quantity should be put in a separate jar and thinned with a solution consisting of four parts water, one part alcohol, and a few drops of glycerine. This should be kept well stirred up in solution, and of a consistency that will permit of free flow from the pen. For white ink or opaque colors, this mixture will be found better than transparent colored inks. If they evaporate and become too thick, thin with the solution mentioned, and if the flow is too slow, raise the feeder of the pen just a little.

Owing to a constant demand for lettering ink that can be used successfully with either Speedball lettering pens or brushes, we have placed at the disposal of letterers, designers, etc., Speedball lettering inks, which are now carried by dealers in lettering material. When using white or heavy opaque inks, rinse the pens out in water occasionally or they will become clogged. If they do become clogged up, brush them out in water with an old tooth brush to remove the residue. It is unnecessary to use a dropper, quill or stick to fill the Speedball. Simply dip it in the ink like any ordinary pen and shake or wipe the surplus off on the edge of the bottle. The flat, bent-up section of the tip is the marking surface and should rest evenly on paper or card, and can be moved in any direction. It has no set screws or mechanical devices to get out of order. The smaller sizes retain sufficient ink with one dip to make the entire alphabet.

KEEP PENS CLEAN IF YOU WANT TO DO GOOD WORK
Evolution of Letter Styles

From a common basic principle. Single-strokes of the Speedball pens.

\[
\begin{align*}
1 & \, 1 & \, 1 & \, 1 & \, 1 \\
\text{a} & \text{b} & \text{c} & \text{d} & \text{e} & \text{f} & \text{g} & \text{h} & \text{i} & \text{j} & \text{k} & \text{l} & \text{m} & \text{n} & \text{o} & \text{p} & \text{q} & \text{r} & \text{s} & \text{t} & \text{u} & \text{v} & \text{w} & \text{x} & \text{y} & \text{z} & \text{&}
\end{align*}
\]

\[
\begin{align*}
\text{a} & \text{b} & \text{c} & \text{d} & \text{e} & \text{f} & \text{g} & \text{h} & \text{i} & \text{j} & \text{k} & \text{l} & \text{m} & \text{n} & \text{o} & \text{p} & \text{q} & \text{r} & \text{s} & \text{t} & \text{u} & \text{v} & \text{w} & \text{x} & \text{y} & \text{z} & \text{&}
\end{align*}
\]

Speedball “Style C. Penwork”

\[
\begin{align*}
\text{a} & \text{b} & \text{c} & \text{d} & \text{e} & \text{f} & \text{g} & \text{h} & \text{i} & \text{j} & \text{k} & \text{l} & \text{m} & \text{n} & \text{o} & \text{p} & \text{q} & \text{r} & \text{s} & \text{t} & \text{u} & \text{v} & \text{w} & \text{x} & \text{y} & \text{z} & \text{&}
\end{align*}
\]

(\text{Italics})

\[
\begin{align*}
\text{a} & \text{b} & \text{c} & \text{d} & \text{e} & \text{f} & \text{g} & \text{h} & \text{i} & \text{j} & \text{k} & \text{l} & \text{m} & \text{n} & \text{o} & \text{p} & \text{q} & \text{r} & \text{s} & \text{t} & \text{u} & \text{v} & \text{w} & \text{x} & \text{y} & \text{z} & \text{Italics}
\end{align*}
\]
The most strikingly characteristic letter styles in modern use are those of the single-stroke variety.

Note the similarity of ordinary writing and Italics, or Slanted Lettering.

aa-bb-cc-dd-de-ee-ff-gg-hh-ii-

abcdedefghijklmnop

abcdedefghijklmnop

Also the similarity of Vertical Round Writing and the Roman Lettering.

Round-writing joined by connecting strokes: abcdedefghijkl

Round writing unjoined and the loops left off "l".

Round writing thus becomes Vertical Roman Letters, made with single strokes.
"Serif" a term applied to one of the fine lines of a letter — especially one of the lines crossing at the top or bottom.

\[
\begin{array}{ccccc}
\text{Fig 1} & \text{Fig 2} & \text{Fig 3} & \text{Fig 4} & \text{Fig 5} \\
\text{h} & \text{h} & \text{m} & \text{m} & \text{n} & \text{m} & \text{n} \\
\end{array}
\]

After becoming thoroughly familiar with each letter form—speed may be attained by making the serifs and verticals in one continuous stroke without raising the pen point from the paper—Note Figures No. 4 and 5—Roman letters, with difference in spur style.

Roman Roman
Roman Roman
Roman Roman

The addition of a different style of serif or "spur," as it is nicknamed, does not alter the classification of any letter or alphabet, although it may change its general appearance and trade name.
ROMAN the basic Alphabet
The elementary principles of the Roman Alphabet form the
foundation of all our modern lettering... Arrows and
dotted lines indicate the direction (and order) of strokes

I, T, G, S, O, C, S

This alphabet is easy to make—it requires a flexible manipulation of the pen to get the sharp or clean-cut strokes and finishes in a single stroke.
Construction of letters by a combination of numbered elementary principles—Arrows indicate direction of strokes and numbers the order in which they should be made.

<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
<th>c</th>
<th>d</th>
<th>e</th>
<th>f</th>
<th>g</th>
<th>h</th>
<th>i</th>
<th>j</th>
<th>k</th>
<th>l</th>
<th>m</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>o</td>
<td>p</td>
<td>q</td>
<td>r</td>
<td>s</td>
<td>t</td>
<td>u</td>
<td>v</td>
<td>w</td>
<td>x</td>
<td>y</td>
<td>z</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ELEMENTARY PRINCIPLES OF ALL LETTERS.**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
<th>I</th>
<th>J</th>
<th>K</th>
<th>L</th>
<th>M</th>
<th>N</th>
</tr>
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<tr>
<td>O</td>
<td>P</td>
<td>Q</td>
<td>R</td>
<td>S</td>
<td>T</td>
<td>U</td>
<td>V</td>
<td>W</td>
<td>X</td>
<td>Y</td>
<td>Z</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NOTE** Overlap the strokes in joining circular or oval elements—Thus.

These letters were made with the Speedball pen—round and square points—Single Stroke method—
- The primary elements used in construction constitute the basic principle of all our alphabets—
- The difference in appearance is the result of modification only—such as alternate thick and thin line block or spur finish shadings etc—depending on the skill of the artist and the tools. brushes or pens used in the construction thereof.

```
abcdefghijklmnopqrstuvwxyz
ABCDEFghijklmnopqrstuvwxyz
```

This alphabet is primarily—constructed on the same principle as the Gothic (analyzed above). The plug finish added changes its appearance and name but not the constructive elements—This Rule can be applied to any alphabet—

```
UVW-1234567890$Xyz
```

Original of this plate, 14 x 20 inches, lettered with the latest improved Speedball pens. The broad even-width strokes, in their various sizes, will produce a clean-cut, rapidly executed copy of almost any of the universally used alphabets, either by the single or double stroke method, and as an outliner it is absolutely certain, owing to the width of stroke being uniform. Style "A" is reversible—may be used on the reverse tip ("turned over on its back")—for producing all round writing pen style letters—Italics, Roman, Old English, etc., or may be used thus for the addition of "serifs" or sharp finish to boldface letters.
The Beauty of a Sho Card

does not depend upon

PERFECT LETTERING

or fancy

DECORATIVE STUNTS

careful attention to layout will make a work of art out of indifferent lettering

bunch the different paragraphs & features into separate blocks allowing a liberal margin

the main feature don't fill up the card with

BIG LETTERING

Original lettered on a 11 x 17 card with Style B Speedball pens.
The finest of lettering loses its effectiveness when improperly spaced, arranged or aligned. Mediocre or even poor lettering is preferable if tastily arranged in a well-balanced mass, of good geometrical proportions, to form a part of the whole design. Lettering in mass or page form, or groups of masses must conform in area to the space in which it appears. Note appended diagrams.

[Diagrams of lettering layouts, prices, and margin illustrations are shown.]
A "fool-proof" system of layout that teaches how to balance any card.
The mechanical division of space balanced upon true center is generally monotonous and uninteresting.

The two horizontal panels offer a comparative example of the value of optical balance over mechanical layout.

A harmonious division of the same space, balanced upon optical center, is always more effective.
A PANEL OF LETTERING MECHANICALLY BALANCED UPON TRUE CENTER WITHIN A MECHANICALLY SPACED BORDER always appears BOTTOM HEAVY because no allowance has been made for the downward pull of gravitation.

A PANEL OF COPY IS MORE PLEASING AND EFFECTIVE when balanced upon OPTICAL CENTER and surrounded by LIBERAL MARGINS. The following rule should give you extended results: make the side margins seven-elevenths as wide as bottom, and the top eight-elevenths as wide.

A Bad Layout - Poor arrangement of blocks distorting the optical centers.

A Better Layout - Groups or blocks are balanced upon optical centers.

Comparative examples of layout showing the simplest methods of balancing copy. Note that the most pleasing layouts are always balanced upon optical center, which is about 6 per cent. above the true center, to overcome the influence of gravitation upon sight.
"Speed-Ball" refers to the "Name" of the Pen—there is no "Ball" point; it is unlike any tool offered for sale anywhere—Conceived and perfected by Hugh Gordon and Ross F. George. June 15, 1913, to Sept. 1, 1914.
One Thousand Suggestions for Wedding Presents.

GOOD INK
is an ally of good work

SPECIAL SALE.
Spring Neckwear
Your Choice * 98c

SUIT TO YOUR MEASURE
$25.00

The BETTER FABRIC

SUPERIOR IN WEARING QUALITIES
PLEASING IN APPEARANCE
STONE THE TAILOR

SUIT TO ORDER
$45.00

STUDIO OPEN SUNDAYS

Original of the above cut, size 20 x 28 inches, showing some attractive arrangements for display cards.
"SPURRED GOTHIC"

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789$®

A boldface type of rapid single-stroke construction, most suitable for quick show-card lettering; this is a familiar, readable alphabet; can be made with any size Speedball pen on cards up to full sheet size. Original on 10 x 14 inches, No. 3 pen; spurs added with same pen turned over on its back.
Beginner's Speedball Alphabet
made with Style "B" Round Point 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 z f s w

Construction illustrated.

a b c d e f g h i j k l m n o s x 
B J K r

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

$12.50 3 4 5 6 7 8 6 9 0$
Snappy Styles with "Style C"
The Latest edition
of The Speedball pen family.
The closest imitation of small brush letters at 5-times the speed of proficient brush men.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

20
Characteristic Italic Letters of

abcdefghijklmn
opqrstuvwxyz

a very slight degree in slant

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LMNOPQRSTUVWXYZ

VWX·123456789YZ

Size of original—11 × 14 in. Single stroke—“Style C” Speedball pens.
DECORATIVE CARD WRITERS ROMAN

An artistic interpretation of modernized lettering with a small size Style C Speedball pen on a card 10 x 14.

Note the accented stroke which lends the individuality to this alphabet.
DECORATIVE ROMANS
made with a Style "C" Speedball Pen in white ink

abcdefghijklmnopqrstuvwxyz
$1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Characterized by Compound Serifs and Accentuated Strokes.
Original lettered on a 9 x 14 card, using a small size Style B Speedball pen. This alphabet was fashioned from the early Roman letters of the 15th century found on the Trojan column.
DRAFTSMEN & ARCHITECTS STYLES
ANCIENT AND MODERN CONCEPTIONS IN VOGUE

Made with size #5 style B of the Speedball pens.

1234567890" 1234567890"
Decorative borders and corner pieces can be made freehand with the Speedball pens much easier and faster than by any other method or with any other tool. Any desired design should be sketched in with a pencil and then retraced with bold uniform strokes using the size and style of pen best adapted to the design. For squares or the checker effects use the 'Style A' square pointed pen and for ovals, circles, or wavy lines the round-pointed 'Style B' pen will be found the best. Use the flexible 'Style C' pen for accented strokes.
BLOCK LETTERS.
ABCDE
FGHIJK
LMNOPRSTUVW

PLAIN GOTHIC
ABCD
EFGHIJKL
MNOPQRSTUVWXYZ

Original lettered on a 10 x 14 card, using both Style "A" and Style "B" Speedball pens.

Note—Square finish strokes are made with Style "A" pen held at right angles with paper, pointing straight at top of sheet.
Building up letters

Roman.

Constructive Elements

@ a n n n n

a b c d e f g

abcdefghij

l m n o o o p q r s

t u v w w w x y y z

$ s s s s s i m p l i f i e d $

HEAVY-FACE ROMAN

CAPITALS.

H A Z Q Q S K

A A A B B B B C C

D E F G H G H

I J K K L M M N

O P Q R S T U V

W W W X Y Z &

Original 10 x 14, lettered with Style "H" Speedball pen. Size number three.
Poster Roman letters modeled with the new "Style C" Speedball pens—

```
abcdefg  ABCDEF
hijklmn  GHIJKLM
opqrstuvwxyz NOPQRSTUVWXYZ
vwxyz&  UVWXYZ
```

All Derpees are thick double down strokes — M-N-U.

All Obliques drawn from left to right are thick.

Note: the size pen best suited to the job will complete the thin elements in a single stroke.

Note: the size pen best suited to the job will complete the thin elements in a single stroke.
For Preparing

HAND-LETTERED

Advertising and

Display Headings etc.

Showing the letters outlined in one stroke complete, no
patching up or trimming, every mark, dot or stroke you
make with this pen is of uniform thickness, going in any
direction, up, down or sideways, oval or circle, broadly made without rules.

Letters of this description should be first sketched with a pencil, then inked in with broad stroke pen the exact width
of the narrowest element. The broader elements made as explained on page 5.
The Commercial Artist

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz &
ABCD EFGHIJKLMNOPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyz &
ABCD EFGHIJKLMNOPQRSTUVWXYZ &

Unique, condensed squatty type letter
Very effective
Artistic if properly
arranged in mass
form body matter
Particular atten
tion is called to narrow
spacing between the lines
the absence of inside oval effects
in circular or oval elements
and the geometrical formation of the entire production

Crafty Lettering

Individual Conceptions

aabcdeefgghhiij
ijklmmnnoopp
qrrsstuuvwx

1234567890

WWXYYZZ...
The Richness & Refinement

which these fabrics radiate, proclaim you all together the better dressed man.

$30. to $50.

Original lettered on a card 10 x 17 with Styles "B" and "C" Speedball pens. The background effect is produced with cutouts of the Griffin and border, held down with strings and shaded with an air brush.

"Alcatraz"

The Black & White Feature Hat for Spring 1927

Original 9 x 14. Picture worked up with air brush and opaque showcard colors. Lettered with a Style "B" Speedball pen.
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Z-NRJ SHOWING FREE-HAND

2-Stroke Construction

Size larger Speedball will complete the heavy strokes

\[ \text{ABCDEFGHIJKLM}
\]

\[ \text{NOPQRSTUVWXYZ}
\]

\[ \text{WFE}
\]

\[ \text{abcdefghijklmn}
\]

\[ \text{opqrstuvwxyz}
\]

Lettered with Size 4 Style "B" Speedball pen on 10 x 14 card. Spatter border-design drawn with smaller pen—white filled in with brush.
Ragged and Rugged:

abcdefghijklmn
opqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

MNOPQRSTUVWXYZ

01234567890

Showing Simple Outline Method:

Original lettered on a 10 x 14 card with a No. 2 Style "B" Speedball pen.
new Western Letters

easy to make with a "Speedball" pen

most effective if a few letters are "off set" a bit

This alphabet only offers a suggestion of how a careless treatment of any heavy face alphabet lends individuality to hand-lettered advertising.
DOUBLE STROKE POSTER.

METHOD OF CONSTRUCTION

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ORIGINAL - 11 X 14 INCH

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Letters of larger size than can be made in a single stroke of broadest pen are constructed as in the above example. The rough edge in specimen shown at bottom of page is effected by a slight wiggle in making the strokes. These letters should first be sketched lightly with a pencil and the lines traced with broad pen.
LOOKIE!

THEY'RE HERE.
THE BEST BUY WE EVER MADE IN
CAPS
REAL 1.00 AND 1.50 CAPS
FOR $1.00 AND $1.50

NOW DAYS
TIS BETTER
_to be crowned with a
Burnside
For $2.

The latest word in caps...

A catchy display card made with the Style "A" Speedball pens.

A clever hat poster. Cartoon sketched with Style "B" Speedball, lettered with Style "A" and Style "B" Speedball pens.
Combination "wash" and show-card color poster, lettered with a Style "C" Speedball pen.

Character poster study drawn life-size with Style "B" Speedball pens, using Speedball inks.
Outline Lettering,
made easily and rapidly with this wonderful pen
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

Showing One-stroke, FREEHAND outline and construction of a rapidly—
executed, modified Roman Letter. NOTE the even thickness, square
finish and graceful curves of each line throughout, made in any direction
without trimming up, retouching or changing position of pen-point or hand

A careful analysis of the above constructive elements of modern rapid lettering: demonstrates the time-saving possibilities of this pen;
every stroke counts; thickening up strokes and patching is practically eliminated.
ROYCROFT DISPLAY

abcdefghijklmnopqrstuvwxyz & n m the.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Jensen Bold Condensed

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Original size, 10 x 14. The Roycroft alphabet is built up with a Style "B" Speedball pen and the Jensen Bold is lettered with a Style "A". The decorative monograms are first sketched with a pencil and then inked in with a Style "B" pen. The blocks are spattered with white ink.
When you hear the expression “Just like Print” applied to “Hand Lettering,” you may safely say: “It’s too good to be of much commercial worth.” If the value of lettering were judged by its resemblance to type, individuality would vanish, and lettering would 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 art of the hand letterer for style, beauty, graceful arrangement and general effectiveness.

The modern letterer does not attempt to produce replicas of type faces. Type alphabets are seldom designed to meet the requirements of hand lettering, and the methods employed in their origination make them very difficult to reproduce by hand. As a curiosity, such perfection might have a fictitious value, but it has little or no commercial worth. The appearance of an alphabet may be changed, but never its basic principle. Altering the latter would result in meaningless hieroglyphics or the curlicues of the faddist, which are here today and tomorrow decorate the waste basket.

In the selection of a type of letter to be reproduced by hand there are several considerations. First, the media available for successful reproduction. Second, the nature of the surface to be worked upon. Third, the amount of time available, based principally on the recompense. Generally it is better to devote a little time to making a rough pencil sketch of the arrangement before starting to letter. Let legibility be the primary consideration. The style of letter selected should reflect the spirit of the subject and the copy should be arranged in some geometric shape or artistic manner to form part of the whole design. The entire mass should conform in area to the space in which it goes. If illustrations are to be used they should face the lettering. Otherwise they detract attention from the copy.

With rare exceptions, the best of lettering loses its effectiveness if indifferently spaced and aligned. Mediocre, or even poor lettering is to be preferred if cleverly arranged. The aim should be for general effect rather than perfection of detail.
Modified Old English.

AaBbCcDDeeffGgHhiJJJ
Kkllmmnoppqrrss
TTuuvvvwwwwxxyyz
AAABBCCDDEEFF
GGrhHIIJKKKL
MMNNnoppqrrRS
SSTTTuuVvwWxYyz

Made with Hunt's No. 400 Lettering Pens - 11 Sizes.

Resolution engrossed upon real sheepskin. The simplicity of the illumination is pleasingly effective.
At a meeting of the United Metal Trades Association of the Pacific Coast.

...Resolutions were passed.

Whereas, we the members of the United Metal Trades Association,

Mr. C.C. Doud.

Whereas, in his infinite wisdom the heavenly Father has seen fit to remove from our midst one esteemed and loyal friend and associate.

And whereas, we are assembled

Therefore be it

Resolved that these resolutions be entered in the minutes of the meeting of the Association, and that a copy of said resolutions be sent as an expression of deepest sympathy to the members of the...
Artistic Diploma Filling

George W. Brown  Anna Marie Hannah
William Jennings  M. McIntyre

Western Wallace Watch Works

George H. Walker  James F. Bennington
Margaret W. Ditcham

Anna Marie Hall  Elmer Ray Deming

A few examples of diploma filling lettered with Hunt's "Imperial" and Style "C" Speedball pens.
Round Hand Script Alphabet

ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ

1234567890

abcdefghijklmnopqrstuvwxyz

Washington State National Bank

Lettered with Hunt’s “Imperial” flexible writing pen No. 101, using an oblique holder.
Principles and letters - Roundhand Script

Strokes are numbered in constructive order and grouped according to their difficulty.
Small letters - Roundhand Script

w w w m m v c e o a r r s s s s x x a a
d w union w in e wine m in e
move vine came ever
owner annum winner
tover runner reason
sense sincere scissors
announce maximum

Letters are grouped into simple word combinations for practice.
Letters and words - Roundhand Script

LLL cdddd pppqqqq

Taunt ditto pepper quiet

LLL LLLL bbbb

h bbbbbb

Rule five guide lines with hard pencil for each line of copy.

48
Letters and words: Roundhand Script

Dotted diagonal lines illustrate method of maintaining any desired degree of slant.
Capitals - Roundhand Script

A  A  A  N  N  N  M  M  M  M
F  F  F  F  F  F  J  J  J  J
P  P  P  P  B  B  B  B  B  B
H  H  H  H  K  K  K  K  S  S

Wipe your pens occasionally to keep the writing tip clean and sharp.
Capitals—Roundhand Script

Do not try to work too fast—use a free, full-arm movement.
Old English

ABCDEFGHIJKLMNOPQRSTUVWXYZ
OPQRSTUVWXYZ

1234567890$

abcdefghijklmnopqrstuvwxyz

Resolutions
Testimonials
Memorials
Engrossed

Original lettered on a 9 x 14 card with a No. 2 Style "C" Speedball and retouched with a Hunt's "Imperial" flexible writing pen No. 101.
The Foot-Path to Peace

HENRY VAN DYKE

To be glad of life because it gives you the chance to love and to work and to play and to look up at the stars, to be satisfied with your possessions, but not contented with yourself until you have made the best of them; to despise nothing in the world except falsehood and meanness, and to fear nothing except cowardice, to be governed by your ambitions, rather than by your disgusts; to cover nothing that is your neighbor's except his kindness of heart and gentleness of manners; to think seldom of your enemies, offset of your friends and every day of Christ; and to spend as much time as you can with body and with spirit in God's out of doors - these are the little guides on the foot-path to peace.

Opportunity

Master of human destinies am I, love and fortune on my footsteps wait, cities and fields I walk. I penetrate deserts and seas remote, and passing by, loveland mart and palace; soon or late I knock unknown once at every gate! If sleeping, wake, if feasting, rise before I turn away. It is the hour of fate, and they who follow me reach every state. Mortals desire, and conquer every foe. Save death, but those who doubt or hesitate Condemned to failure, penury, and woe. Seek me in vain and uselessly implore. I answer not, and I return no more.

Splendid examples of engraving and illuminating by Mr. J. M. Keleher. Particular attention is called to the decoration, which is worked up in pleasing colors in harmony with the lettering.
A Crafty Adaptation of Old English

Speed-ball alphabet:

abcdefghijklmnopqrstuvwxyz

Pen work:

ABCDEFGHIJKLMNOPQRSTUVWXYZ

This rough, quick, bold-face style is suitable for

Ornamental Readings.

This example shows a modern conception of the Old English text, executed with single strokes of Style “A” Speedball pen. Broad strokes throughout are substituted for the hair-line elements of the original text which makes it more readable. Border is made with a black pencil on stippled drawing paper.
George Text-Modified Old English
A rapid-decorative and legible alphabet for Engrossing and Card Writing

Constructive Elements

Pen is held in the same position for all strokes all scripts run parallel with the guide lines

ABCDEF

George Text-Modified Old English
A rapid-decorative and legible alphabet for Engrossing and Card Writing

Constructive Elements

Pen is held in the same position for all strokes all scripts run parallel with the guide lines

abcdefghijklmnop

qrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

QRSTUV$37c&-WXYZ

Made with Style C Speedball Pen number One 14.22 card

56
A representative group of William Hugh Gordon’s crafty alphabets which were lettered and decorated on half sheet cards in snappy colors. The stunts and decorations are a combination air brush and show-card color handling.
MODERN SHOW CARDS

The idea of what constitutes a GOOD SHOW CARD varies according to individual taste and locality. Each community has its ideals, based principally on the ability of its most accomplished artist, whose efforts are usually copied by others.

The main object of a display card or advertisement is its selling power. It should be sufficiently attractive to arrest attention. Its appearance should be such as will add value to the merchandise. Its arrangement must be of a nature that is easily readable at a glance.

If decorations or illustrations are used, let them be relative to the subject. Remember: a bunch of painted roses on the corner of a display card would not ordinarily boost the merits of automobile tires.

Perfect lettering does not always mean a GOOD card. Heavy stereotyped designs, massive cut-outs, colonial pillars, stucco decorations, marbleized arches and a stiff carved-out appearance in lettering are suggestive of tombstones. They look as though they were made to last forever, and subconsciously suggest age, decay, or last season's merchandise. This class of work may be beautiful to look upon, but it does not sell goods. It preserves them. Let your work have the appearance of freedom of movement, grace, speed and individual technique. This can only be acquired by intelligent, persistent practice with proper materials.

For any kind of pen lettering, a good quality of litho cardboard is best, the specially prepared smooth surface permits the pen to be drawn in any direction, insuring evenness of edges, and with ordinary care the ink will not spread as on the more porous surfaces, such as used for brush work.

PROFESSIONAL OPINION OF THE SPEEDBALL PEN

"It's a great little 'time saver.' What makes it superior to the media heretofore available for broad pen work, is the ink retaining device."
—Laud Hamilton, First Prize Winner, Signs of Times

"The Speedball does the small lettering trick faster and better than any other device for the show-card man."

"I consider the Speedball Pen a wonderful device for boldface, rapid lettering—the ink feed is perfect."

"The Speedball lettering and drawing pen is well named—and its work has a distinctive character."
—George J. Cowan, Instructor, Kuester School, Chicago.

Carl F. Meier, winner of many lettering display contests, says: "The Speedball is superior to all other lettering pens. It's a wonder in a burst of speed."

"The letterers and commercial artists should be particularly interested in this pen. I signed 171 letters in three dips with the small size. It's a great time saver."

"I am particularly pleased with the Speedball pens. We find them valuable aids in the teaching of lettering in our high school Art Department."
—Clara P. Reynolds, Supervisor, Seattle.

Speedball pens are specifically recommended by Maxwell L. Heller, Art Instructor of the Theodore Roosevelt High School, New York, and popular writer on the subject of hand lettering.
MOVIE TITLES
made with the STYLE C Speedball Pen
Simplified Single Stroke Roman Construction in White Ink

ABCDEFGHIJKLMNOPQRSTUVWXYZ
OPQRSTUVWXYZ
abcdefgijklmnopqrstuvwxyz
uvw 123456789 xyz

With a bit of Originality and careful Arrangement it is easy to letter Beautiful Film Titles & Movie Slides.

Note: Accentuate all Down Strokes, Spurs and Ovals.

Original was lettered on a smooth black card, size 9 x 14, with Numbers 4 and 5 Speedballs.
Eccentric Title
made with a Style C - Speedball Pen - held at 45° angle

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Note - The Three Line System of Professional Layout

Size of original, 10 x 14 inches, lettered in white ink on black cardboard with Style "C" Speedball pen.
An Eccentric Single Stroke

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Size of original drawing, 10 x 14 inches, lettered with white ink on black cardboard with Style “C” Speedball, “The Romanic Pen.”
SPEEDBALL
PEN LETTERING
of the rapid, single stroke variety—specially
adapted for commercial art purposes.

abcdefghijklmnopqrstuvwxyz

This page—original 11 x 14 inches, written with
white ink, using a Style A, No 5. Speedball.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Original, 10 x 14 inches. Use a Speedball pen that will make a stroke the exact width of the finest line;
the wider elements made by two or more strokes side by side.
A combination brush and Speedball "stunt" poster by William Hugh Gordon.

A recommendation that speaks for itself—lettered on black card with white Speedball ink.
The Speedball is the fastest and most easily manipulated drawing and lettering pen ever devised. Each pen is equipped with a ball nib which takes ink with a firm and flowing stroke. The Speedball is available in a range of sizes and styles, suitable for a variety of artistic and drafting purposes.

Hunt Pen Co., Camden, N.J., USA
Manufacturers and Distributors of Speedball Pens.
The Speedball Lettering Set
Student's Assortment, No. 1

Contents
One Speedball Loose-Leaf System of Lettering...
One Set of Speedball Lettering Pens, style A...
One Set of Speedball Lettering Pens, style B...
One Set of Speedball Lettering Pens, style C...
One Bottle Speedball Shorthand Ink, black...
One Speedball Pen Holder, Round Grip...
Twenty-five Sheets of Practice Paper...

$2.50

HUNT PEN CO., CAMDEN, N.J., U.S.A.
Sole Manufacturers and Distributors of Speedball Pens, Inks, Textbooks.