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■ BEGINNER'S COURSE IN ■
SHOW CARD WRITING



RAY J. MATASEK

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BEGINNER'S COURSE IN SHOW CARD WRITING

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Simple Show Cards Made by Beginners.

Instructor

BEGINNER'S COURSE IN
SHOW CARD WRITING

RAY J. MATASEK

Instructor in Commercial Art and Show Card Writing, Milwaukee Vocational School,
Milwaukee, Wisconsin



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FOREWORD

It became the duty of the author, several years ago, to prepare an outline of lessons for a course in show card writing. While gathering material for such a course, it was found that there were many books on the subject in general, but none that presented a definite or systematic course of lessons. As a result such a course was prepared and has been used for several years. For the convenience of those who may have similar problems to contend with, the course has now been put in book form.

It is essentially a short course of lessons which carries the student through brush strokes, pen strokes, alphabets, color harmony, and design, to the point where he can design and render show cards and price tags in black and color.

The course can be used equally well by students in vocational schools, continuation schools, high schools and evening schools, or by people engaged in the various selling trades.

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MATERIALS USED IN THIS COURSE

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- 1 Soft Pencil
- 1 24" T-square
- 1 60° Transparent Triangle—8" long
- 1 Art Gum Eraser
- 1 Bottle Higgins Black Waterproof Ink
- 1 Bottle Higgins Red Ink
- Thumbtacks
- 1 Drawing Board 20" x 24½", or a Drawing Table
- 1 Set Shading Pens
- Three Brushes, No. 6, No. 8, and No. 12
- 1 Set Soerfnecken Pens (assorted sizes)
- 2 Sets Speedball Pens (1 set round—1 set square)
- Assorted Show Card Colors
- Tag Stock Paper, size 22" x 28"
- White Bristol Board, 22" x 28"
- Ruler or Yard Stick
- Pastels
- Poster Board
- 1 Ruling Pen
- 1 Compass

LAYOUT

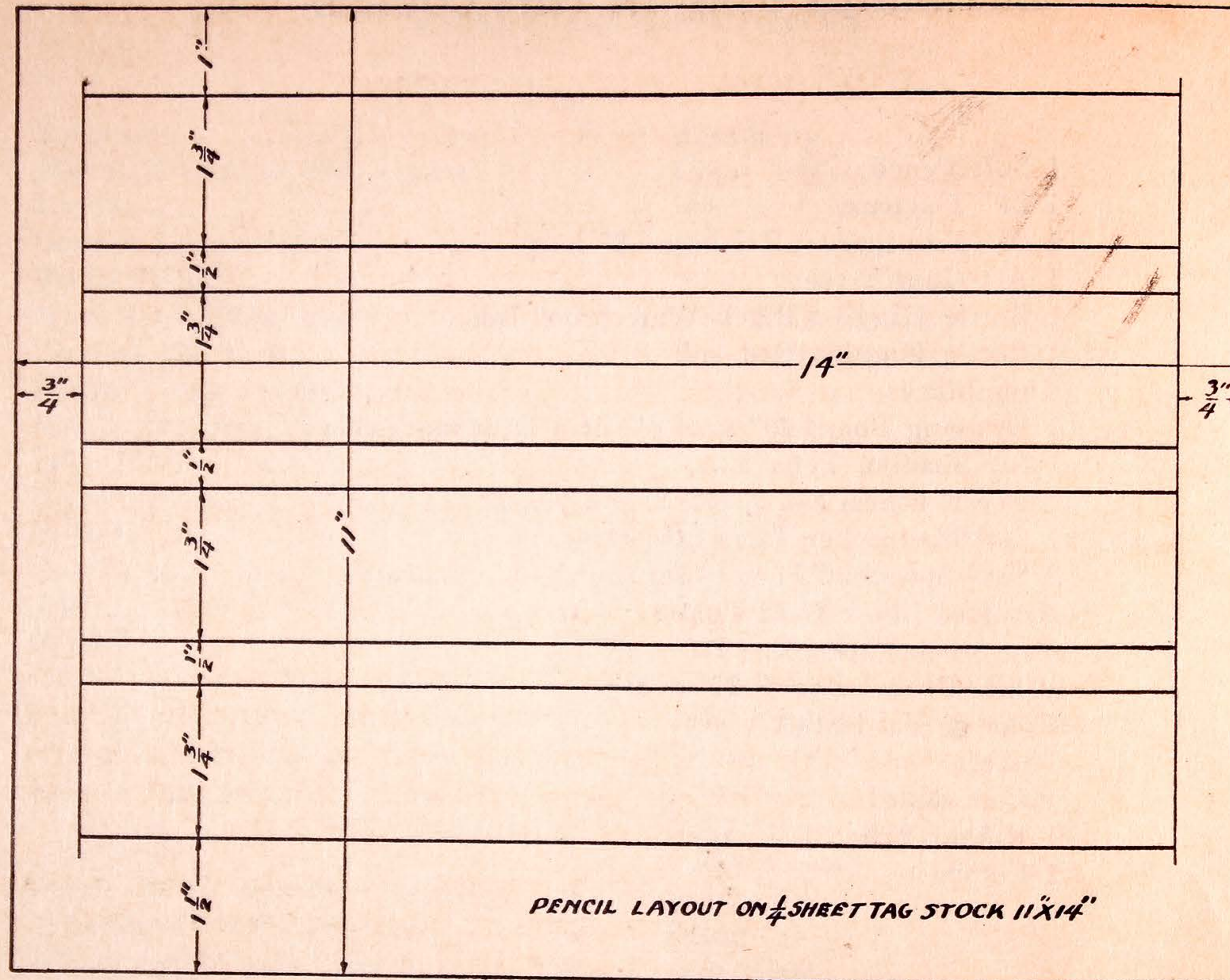


Fig. 1.

Problems 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, and 15 should be laid out according to dimensions shown above, and should be executed on quarter sheets of tag stock. (Fig. 1.)

Bristol board and tag stock generally come 22 x 28 inches, and are cut into the following sizes for convenience:

$\frac{1}{2}$ sheet 14 x 22 inches.
 $\frac{1}{4}$ sheet 11 x 14 inches.

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$\frac{1}{8}$ sheet 7 x 11 inches.
 $\frac{1}{10}$ sheet $5\frac{1}{2}$ x 7 inches.

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BEGINNER'S COURSE IN SHOW CARD WRITING

GENERAL INSTRUCTIONS

Before starting this course in show card writing, the student should carefully read the following instructions.

All strokes and alphabets, with the exception of those made with the pen, should be made on quarter sheets of the regular 22 x 28 inch tag stock, unless otherwise specified. The arrangement for the layout is shown on Page 8.

Practice the elementary strokes until you have mastered them. Making the letters then becomes a mere matter of joining these strokes. The success obtained in lettering depends almost entirely on the amount of practice. Do not be discouraged. With practice and persistency, good work will eventually be accomplished. Do not hand in a problem until you feel in your own mind that it represents your best work.

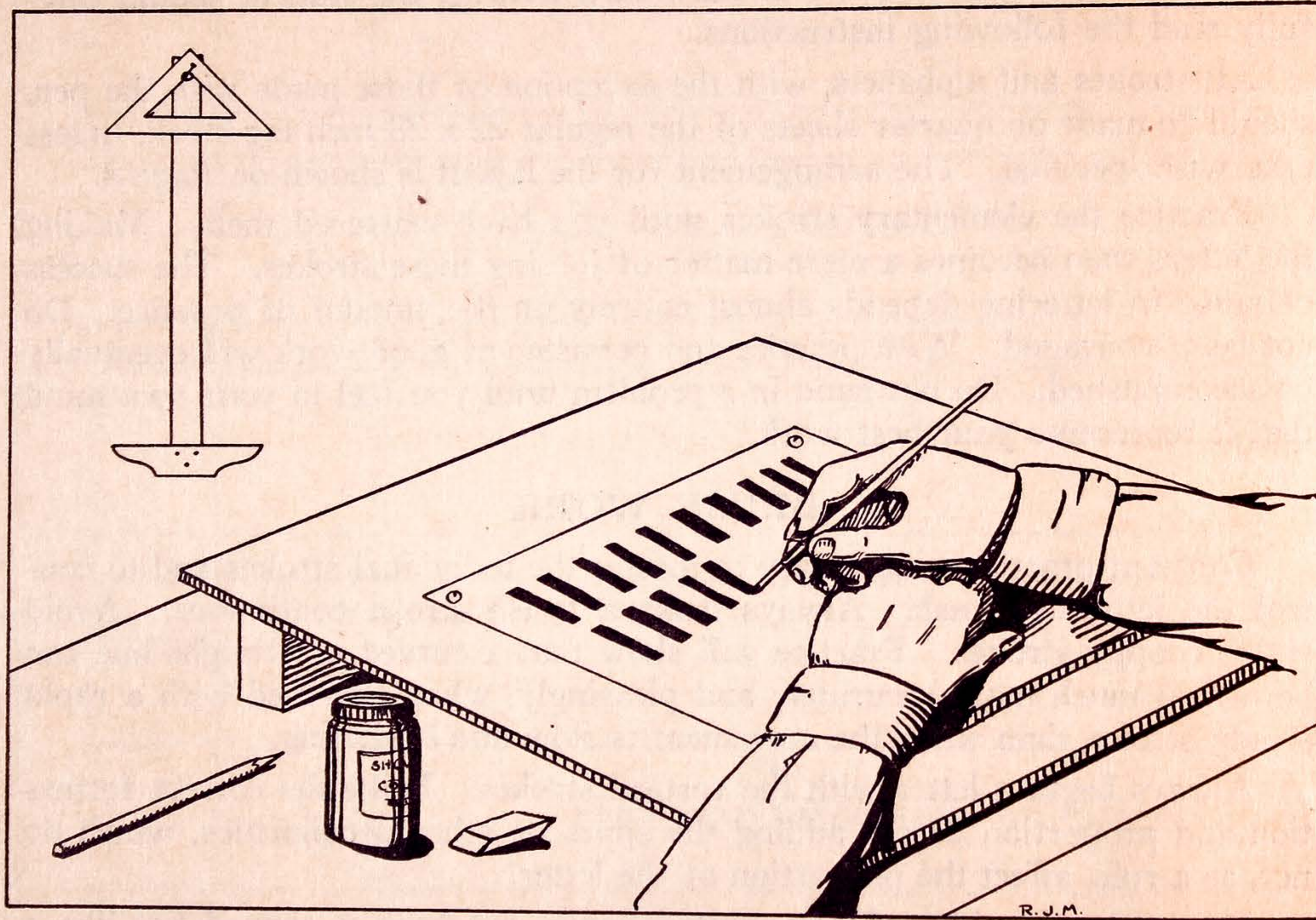
BRUSH WORK

Constant practice is necessary to master the individual strokes and to control the lettering brush. Always make a brush stroke continuous. Avoid short, choppy strokes. Practice will show that a curved or straight line can be drawn much more accurately and pleasingly, when executed with a rapid steady stroke, than when the movement is slow and hesitating.

Always begin a letter with the vertical strokes. Make the correct formation and proportion before adding the spurs or other peculiarities, which do not, as a rule, affect the proportion of the letter.

Do not work with a finely pointed brush, but keep it shaped flat like a chisel. The brush is kept flat by stroking it on a piece of paper after each recharging. No matter how long the stroke, it should appear as though drawn in one operation.

METHOD OF USING BRUSH



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BRUSH WORK

Hold the brush in the same manner as you hold your pen or pencil, not tightly or with tense muscles, but so as to allow it to roll freely between your fingers when executing a curve.

Keep the brush well charged with color to avoid ragged edges. If the brush is too full of color, or the color is too thin, it will get beyond control. If the color is too thick, it will pull and refuse to flow freely. To thoroughly charge a brush, work it back and forth on the scrap paper you have provided for that purpose, turning it to the right and to the left several times. The last side resting on the scrap paper should be applied to the surface of the paper on which the stroke is made. Do not press hard on the brush, as there is nothing in the heel of it; it's all in the point.

Questions—What strokes should be made first in constructing a letter?

How should the brush be shaped?

Should we press heavily on the brush when making a letter?

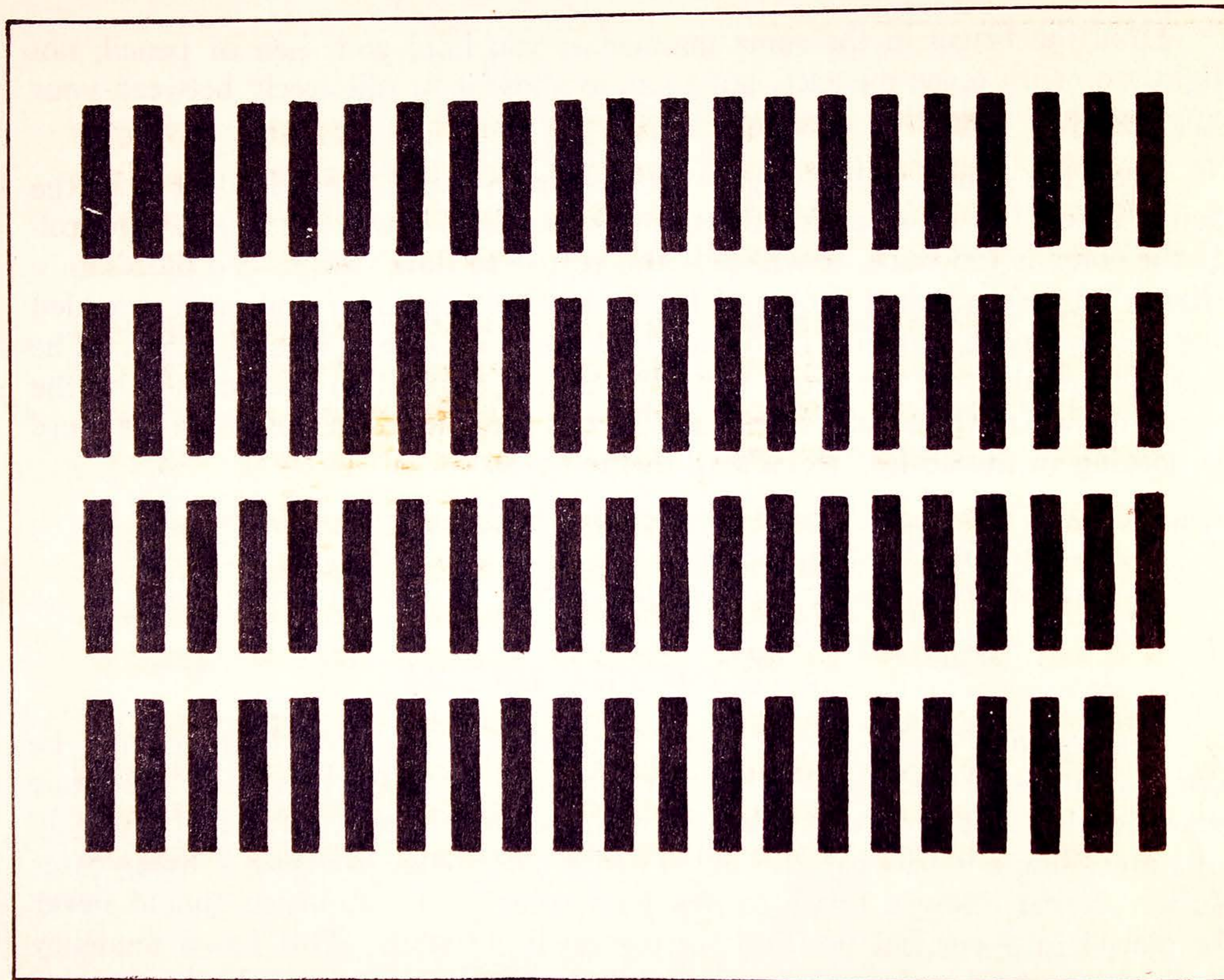
Why?

CARE OF THE BRUSH

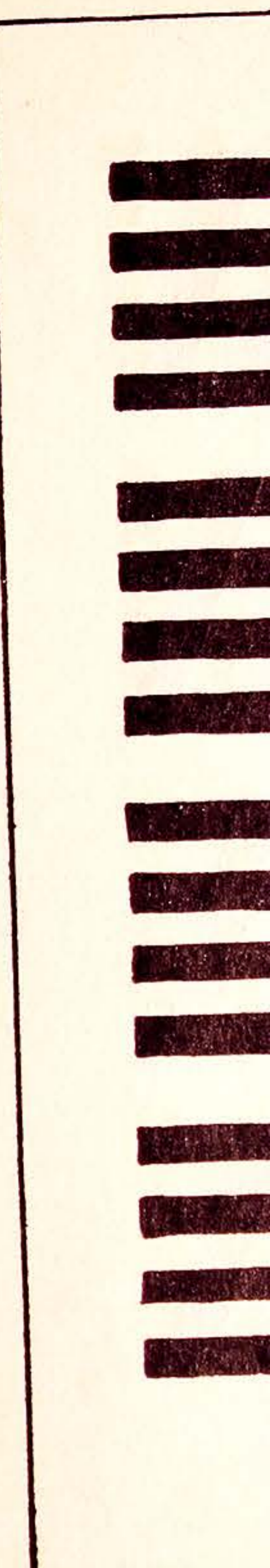
Always take good care of your brushes, because good work cannot be done with poor brushes. Without proper care, good brushes quickly become poor brushes. After using a brush with show card color, clean it thoroughly in water, shape it between the fingers to a chisel edge, and lay it away carefully. Never allow a brush to dry with color in it. A brush should never be placed in a vertical position resting on its bristles. This has a tendency to warp the hair and spoil the shape of the brush.

Following these instructions will save time, disappointments in securing good results, and will save brushes.

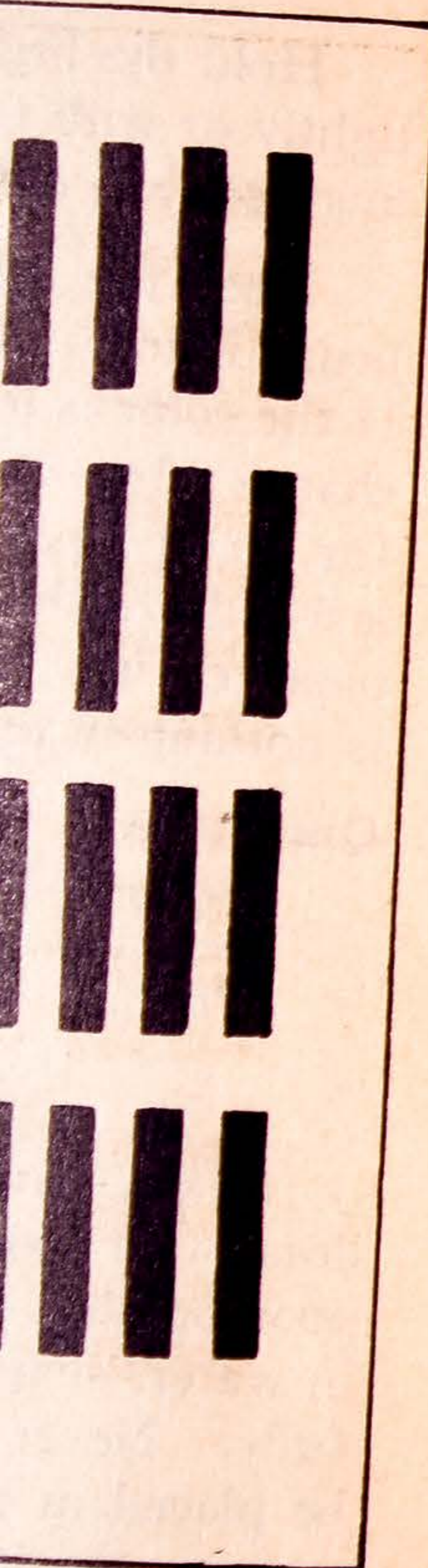
SINGLE VERTICAL BRUSH STROKE



Problem 1. On a large sheet of tag paper, practice the single vertical brush stroke until you have mastered it. The problem to be handed in should be made on a quarter sheet of tag stock, laid out as shown above. The black outline on all of the plates represents the edge of the paper.

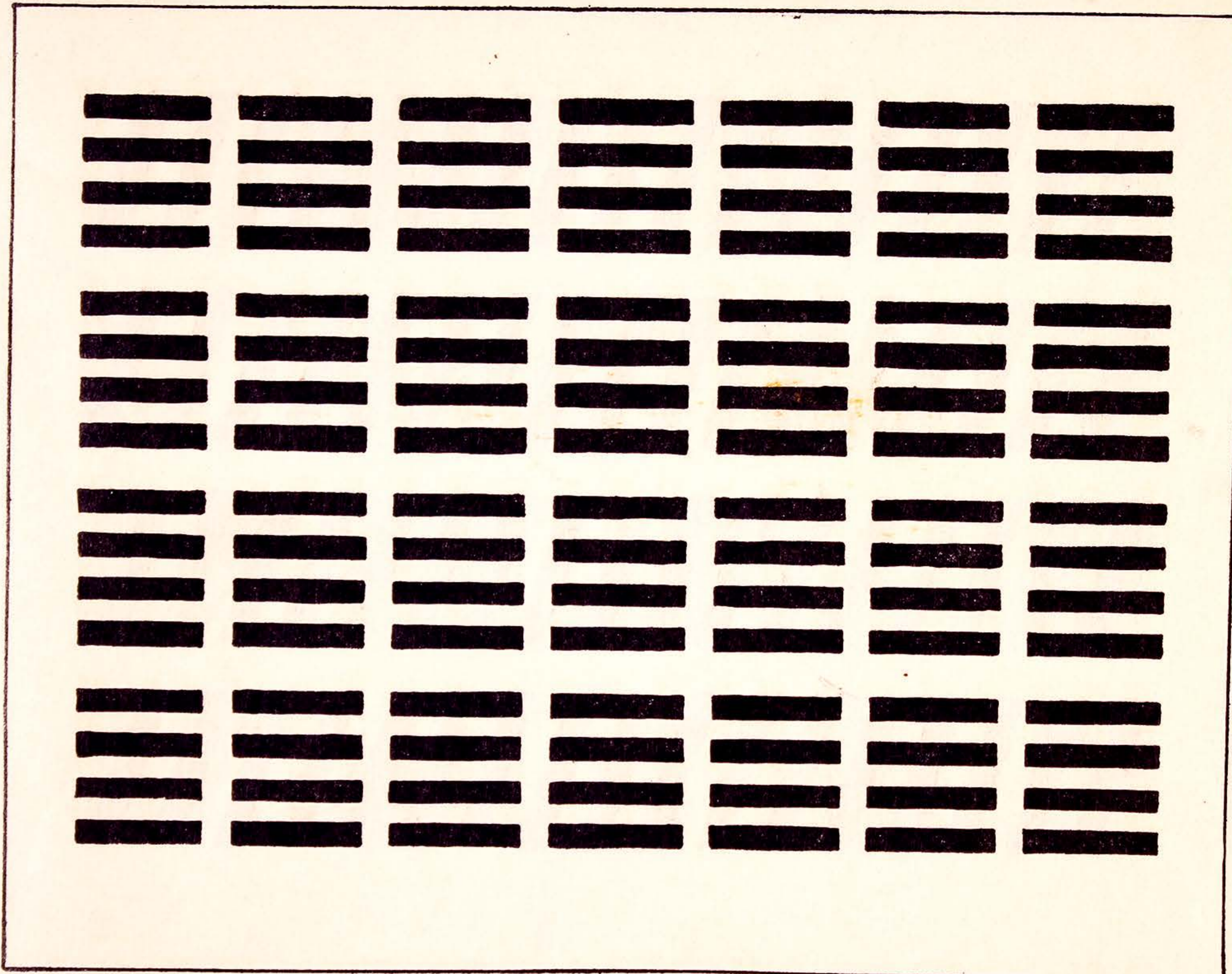


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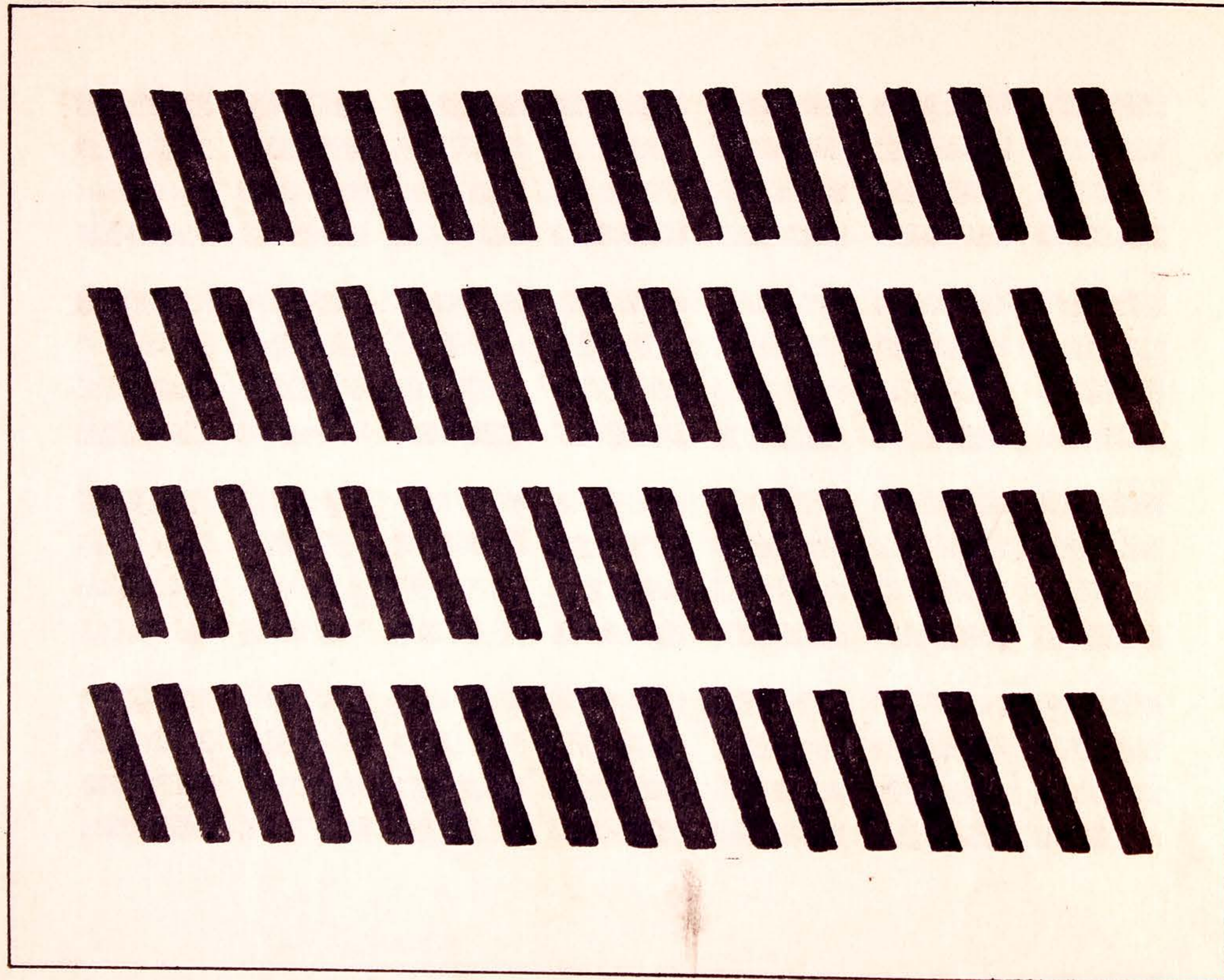
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SINGLE HORIZONTAL BRUSH STROKE



Problem 2. On a large sheet of tag paper, practice the single horizontal brush stroke until you have mastered it. The problem to be handed in should be made on a quarter sheet of tag paper as shown above.

LEFT OBLIQUE BRUSH STROKE



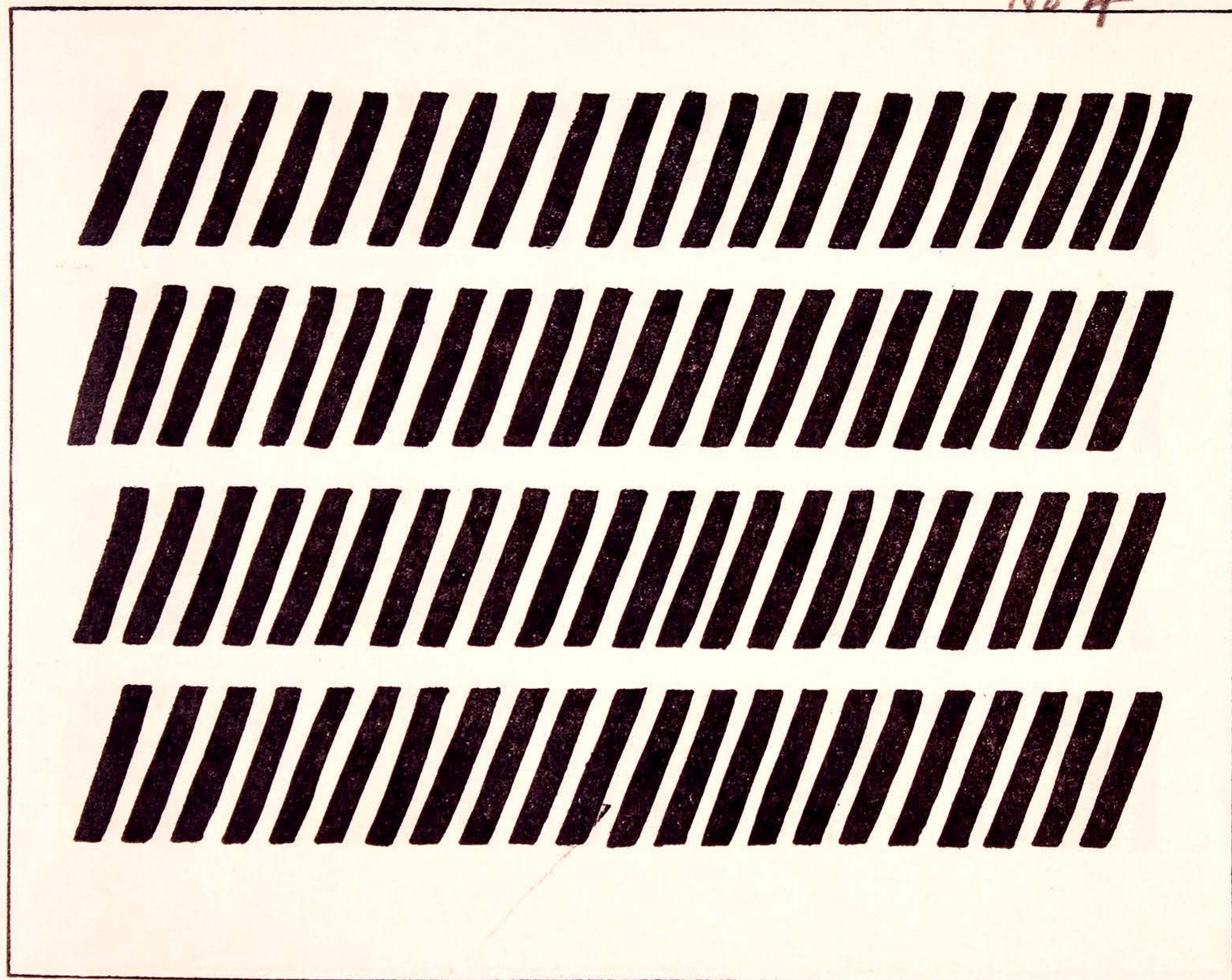
Problem 3. The left oblique, single stroke is to be practiced until mastered, when the problem sheet, laid out as shown above, should be handed in.



Problem
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RIGHT OBLIQUE BRUSH STROKE

No 4

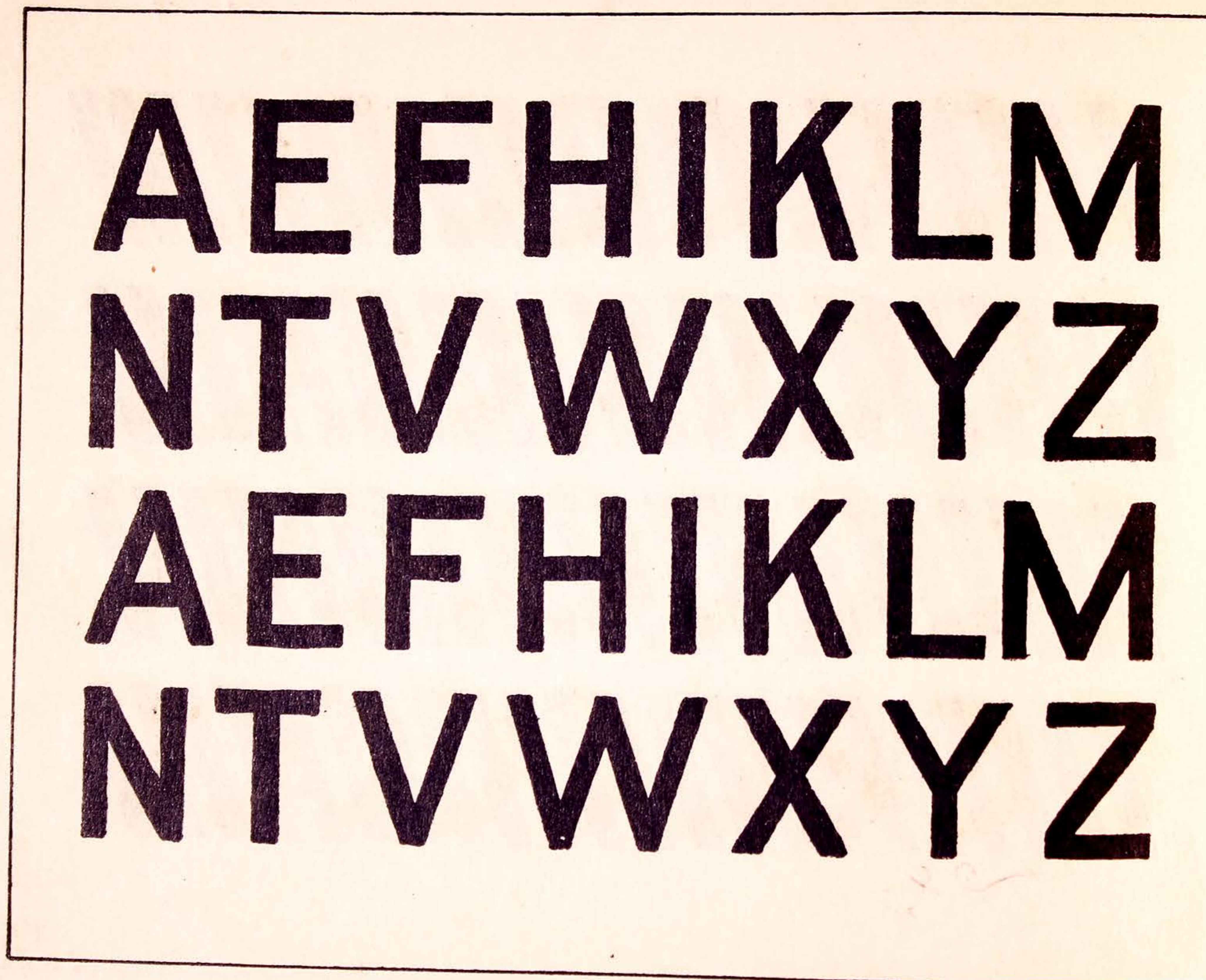


X

Problem 4. Practice the right oblique stroke until mastered. The problem to be handed in should be laid out as shown above.

l mastered,

STRAIGHT STROKE LETTERS

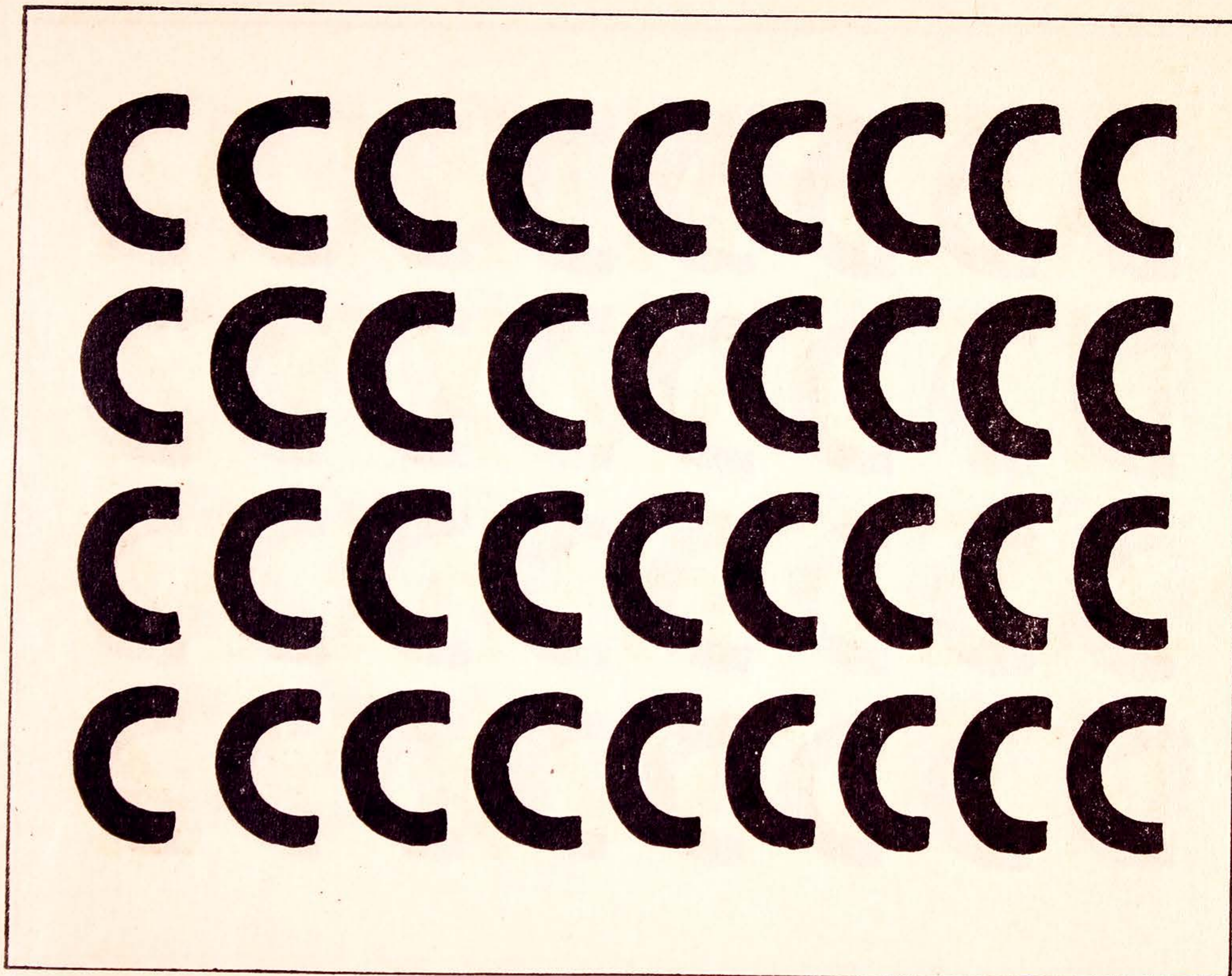


Problem 5. After having made and handed in all the preceding single, straight strokes, the letters of the alphabet which are comprised of these straight strokes may be practiced. The problem sheet should be laid out as shown above.



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LEFT CIRCULAR BRUSH STROKE

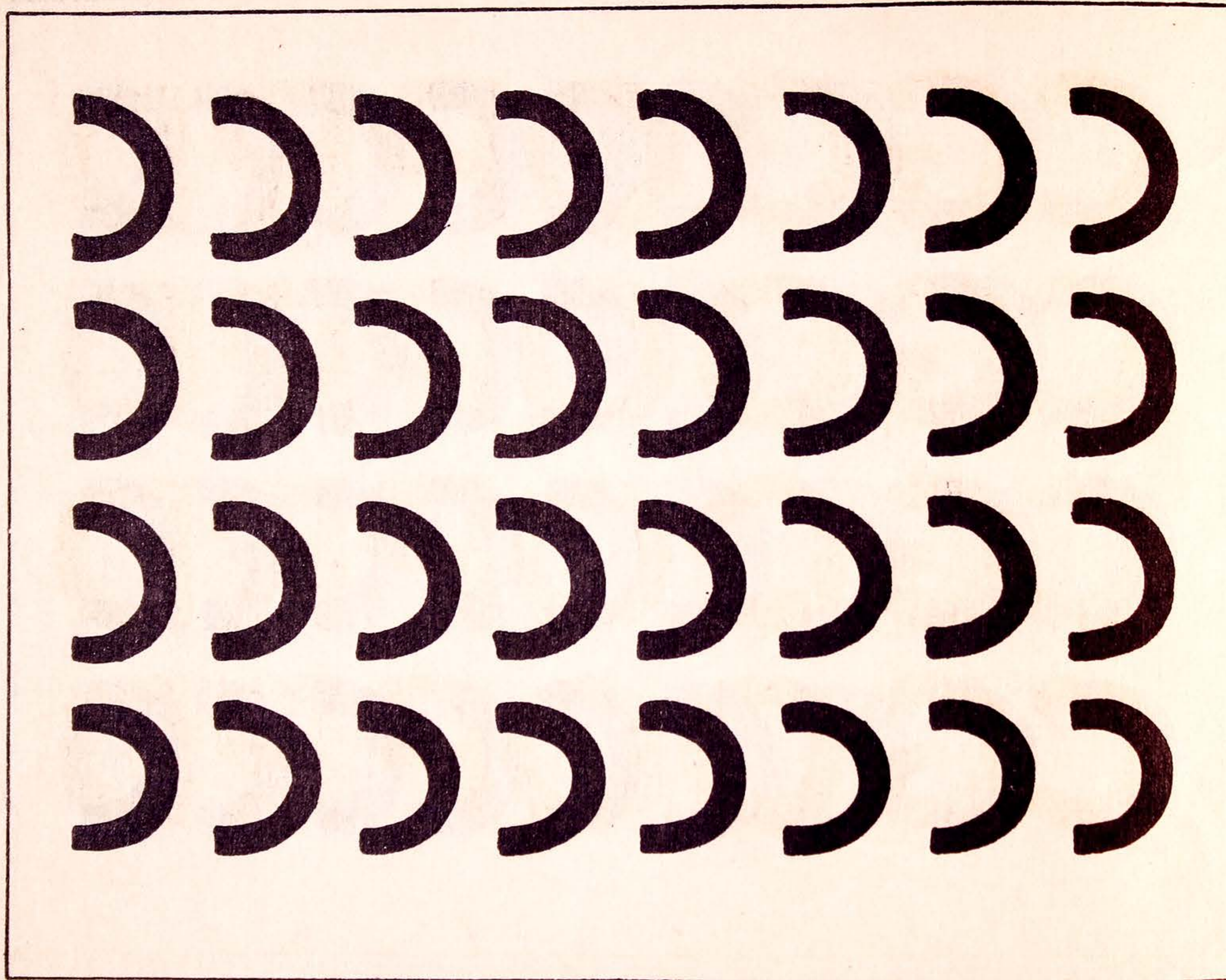


Problem 6. Practice the left circular stroke, after which the problem plate, laid out as shown above, may be handed in. The brush must be rolled, or twirled, in the fingers in order to execute this stroke correctly.

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RIGHT CIRCULAR BRUSH STROKE



Problem 7. The right circular stroke should be practiced and the problem sheet handed in. It is to be laid out as shown above.



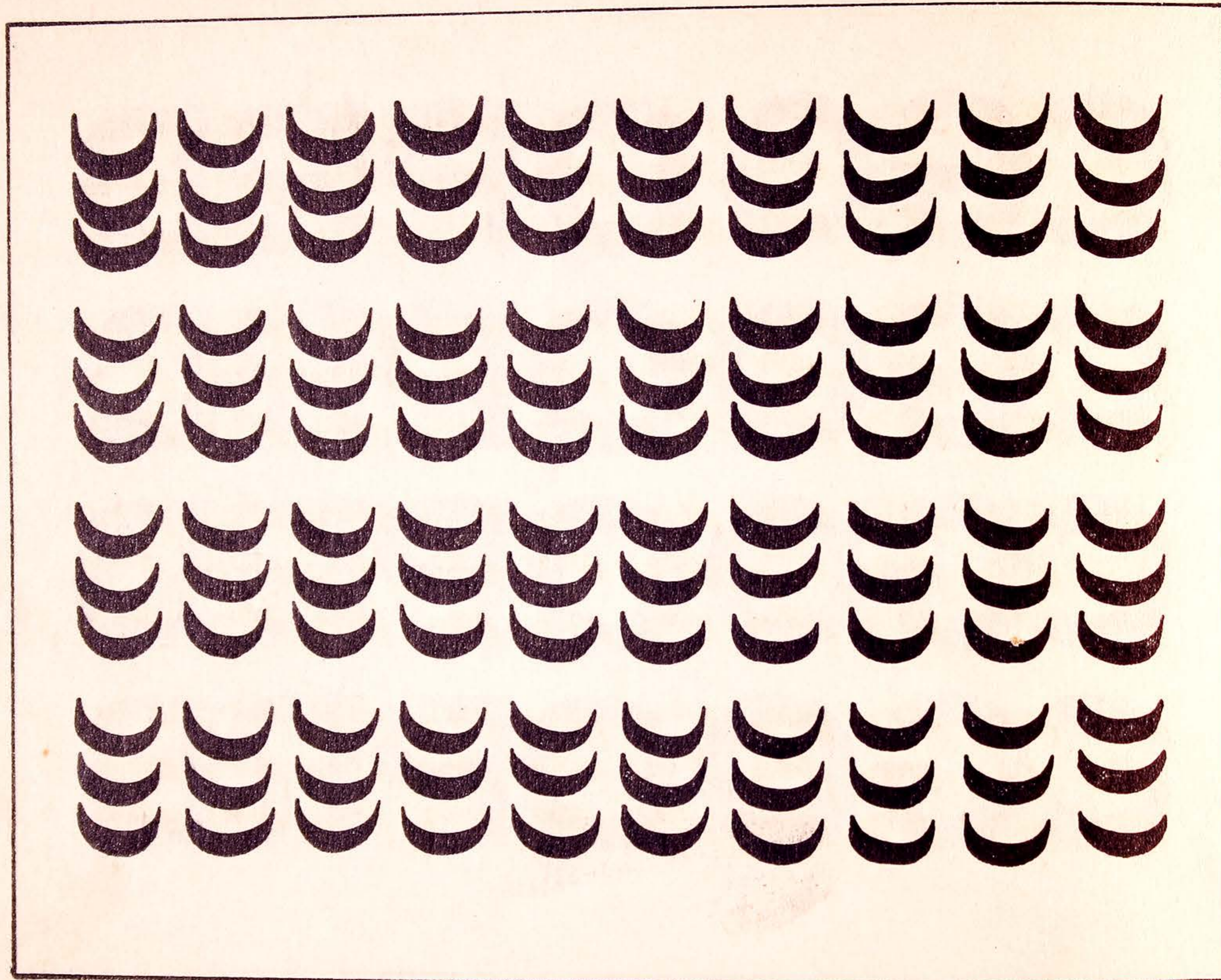
Problem
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ROUND LETTERS

CGO QPRD
CGO QPRD
CGO QPRD
CGO QPRD

Problem 8. The letters composed of the right and left circular strokes should be practiced for this problem. The finished sheet should be handed in, as shown above.

BOTTOM CIRCULAR BRUSH STROKE



Problem 9. The bottom circular stroke is the one to be practiced in this lesson. The problem sheet should be laid out as shown above, and handed in.



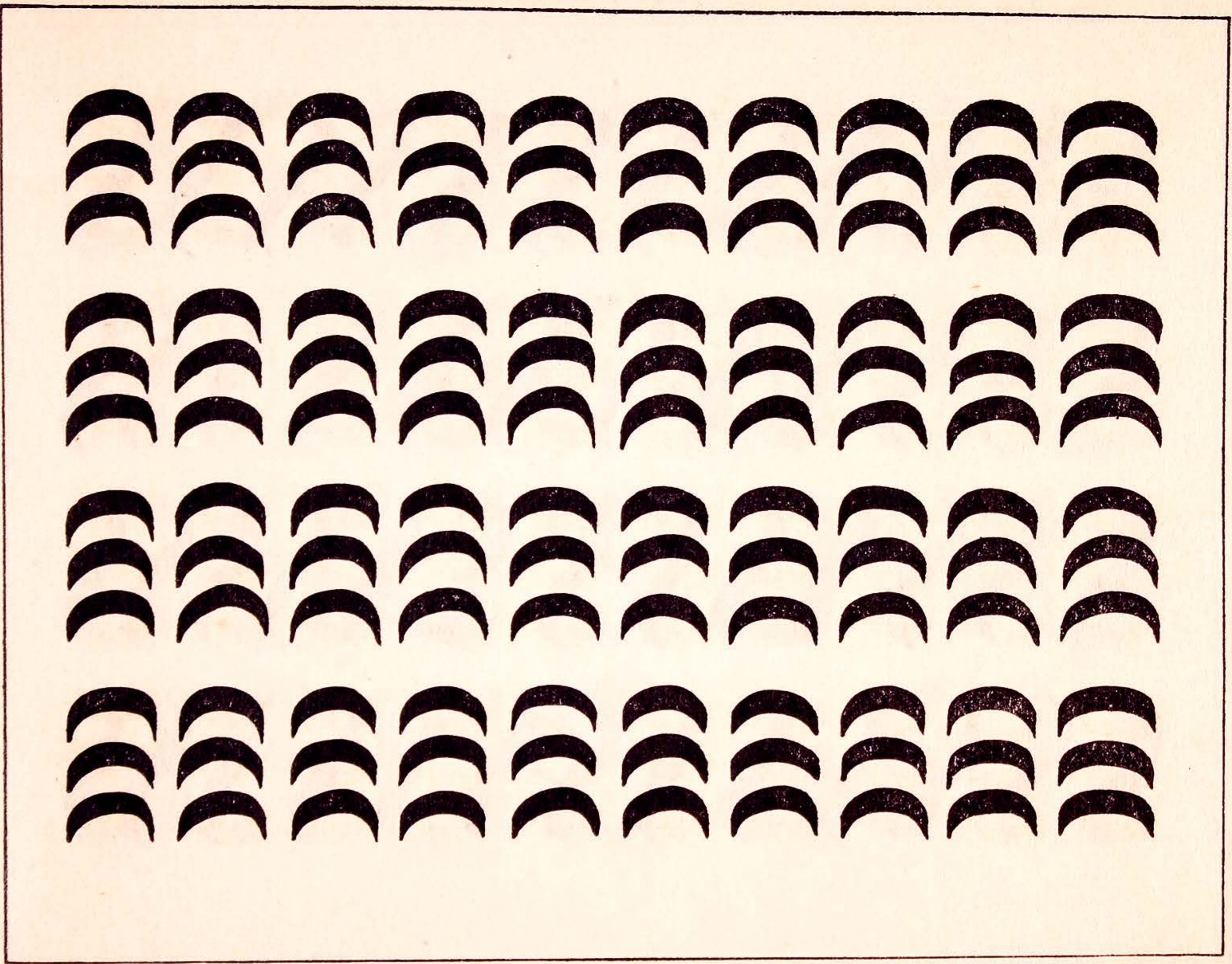
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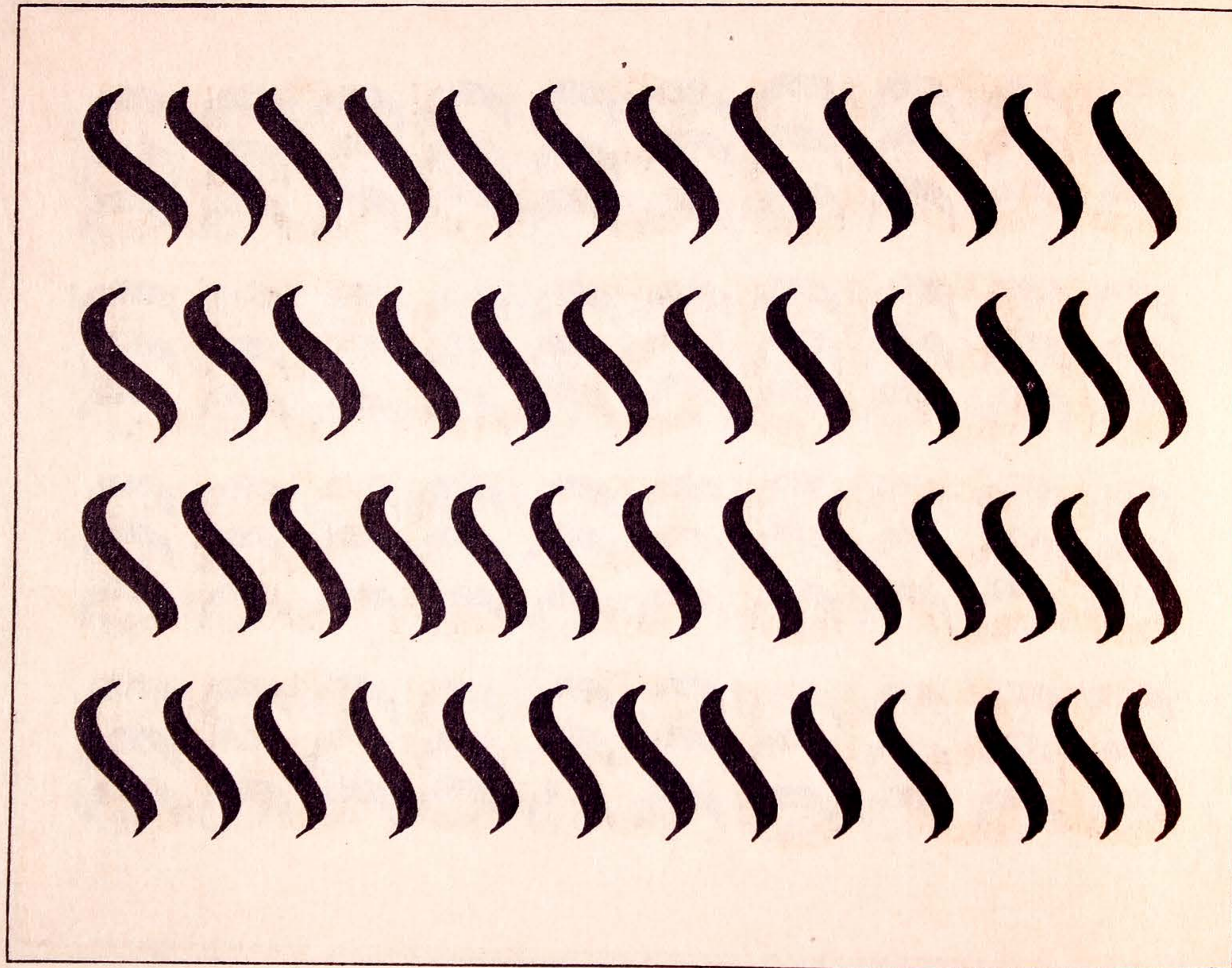
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TOP CIRCULAR BRUSH STROKE



Problem 10. The next stroke to be practiced is the top circular stroke, as shown. The problem sheet should be laid out as shown above, and handed in.

CURVED BRUSH STROKE



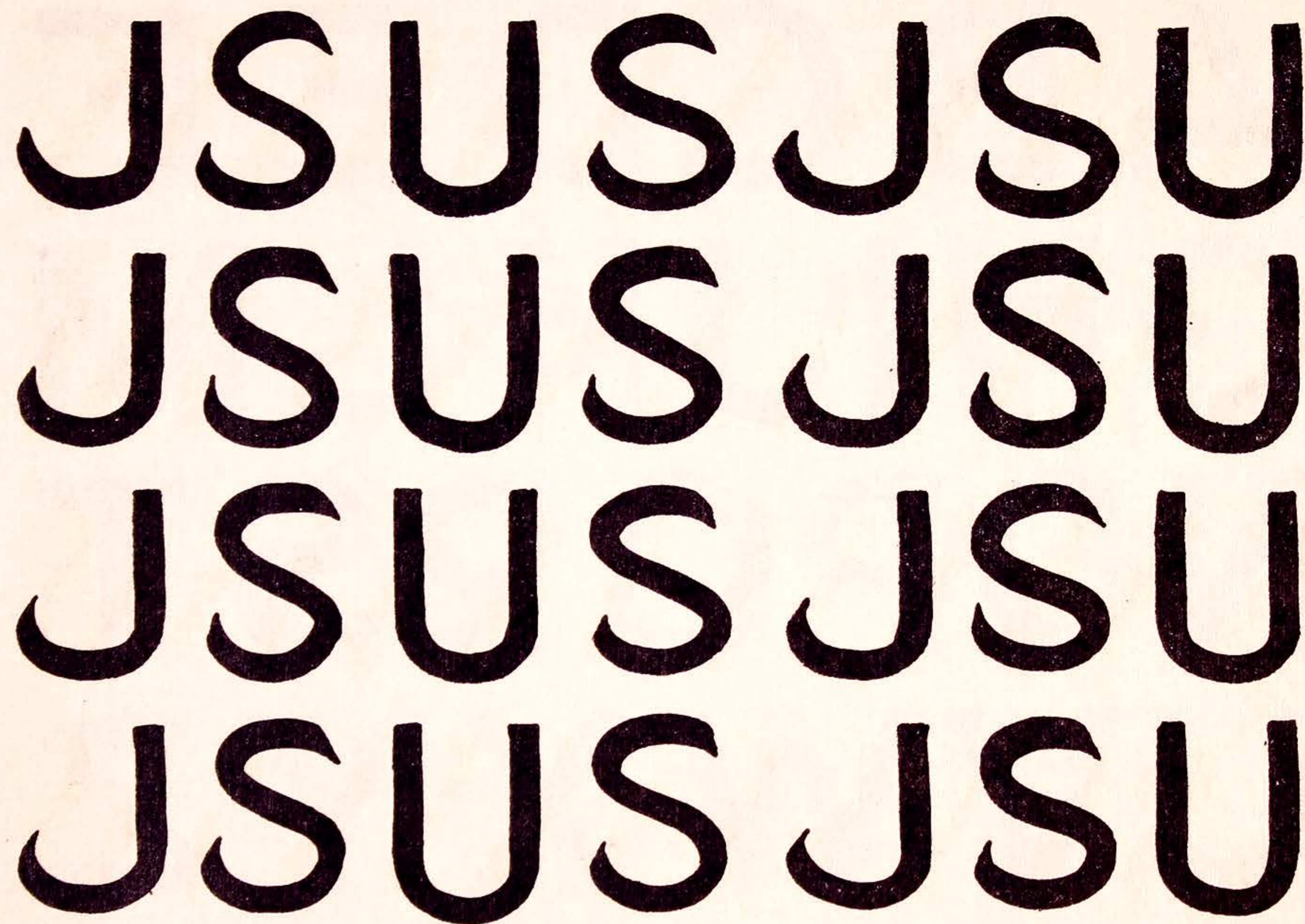
Problem 11. Practice the curved stroke until it has been mastered, after which the problem sheet may be laid out as shown above, and handed in.

LETTERS



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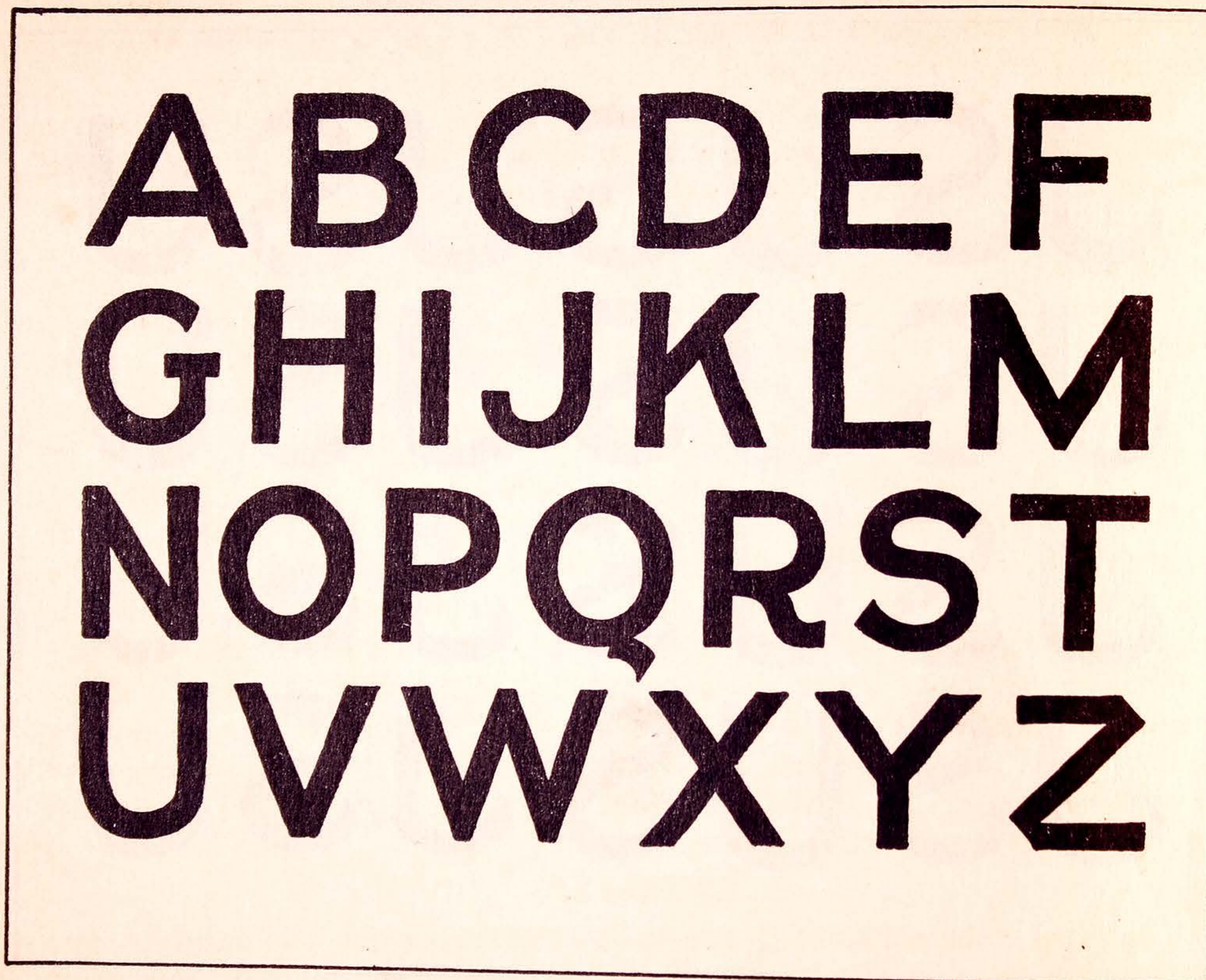
LETTERS COMPOSED OF HORIZONTAL CIRCULAR, CURVED,
AND VERTICAL STROKES



Problem 12. The letters composed of the horizontal circular, curved, and vertical strokes should be practiced for this lesson. The above plate shows the manner in which this problem should be laid out before being handed in.

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SINGLE STROKE EGYPTIAN ALPHABET



Problem 13. At this time the plain single stroke Egyptian alphabet should be practiced and a problem sheet handed in, laid out as shown above.

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PRINCIPLES OF ARRANGEMENT

Most beginners in show card writing make the mistake of scattering their lettering and designs over the entire sheet of paper upon which they are working. In fact, they are confined only by the edges of the paper.

It is always best to leave plenty of white margin on a card. If the largest margin is at the bottom of the card, a little less at the top and still less on the sides, a layout will always look well. Lettering and design will seem to be balanced in a space thus created.

As a rule, the wider the margin, the better the appearance of the card. It is a fact, also, that a small letter with plenty of white space surrounding it is more noticeable than a large letter, unless it too has a wide margin around it. (See Figs. 2A and 2B, Page 27.)

ACTUAL AND OPTICAL CENTERS

The exact center of a card is known as the "actual" center. In looking at a page, however, the eye naturally rests on a spot at the left-hand side of the page, slightly above the center. A line drawn horizontally across the page through this spot is known as the "optical" center of the page. It is near this spot that the most important material, or something which will draw our eyes to the important material on the card, should be placed. This may be an initial letter, a spot of color, an illustration, or something of a similar nature. It is because of the optical center that the lower margin is made wider than the others. If it is not made wider, the lettering and design has the appearance of slipping from the card.

EMPHASIS

The thing to be emphasized should be placed at or near the optical center of the card. A circle drawn around the part considered the most important will emphasize that part. (See Figs. 4A and 4B, Page 27). Emphasis may be obtained by using an unlike shape, that is, a shape which does not har-



should be

BEGINNER'S COURSE IN SHOW CARD WRITING

monize with the shape of the card, such as a circle, diamond, triangle, etc. Emphasis may also be obtained by using a bright spot of color.

BALANCE

Balance does not mean that the card should have a stiff or rigid appearance. It means simply that both sides of the card should *appear* to have the same weight. Balance can be obtained by placing larger masses near the center and smaller masses farther away, or by placing a large mass of dull color the same distance from the center as a small mass of very bright color. An unlike shape can also be made to balance a large shape which conforms in outline to the edges of the card.

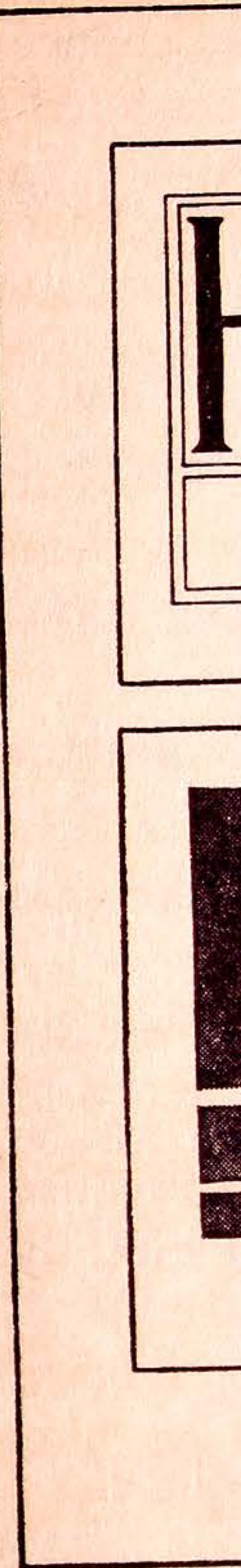
RHYTHM

Next in importance to balance comes "rhythm." Rhythm has the effect of carrying the eye from one part of the card to the other. Rhythm can be obtained by using an initial letter, a spot of color, or the same word at regular intervals on the card.

In arranging panels of lettering on a card, it is a good idea to place the largest one near the optical center, the next smaller ones above and below it, and the two smallest ones at the top and bottom. In this way we create a rhythm of these masses. (See Fig. 3.)

LETTERING

The style of letter should harmonize with the purpose of the card. Whether it is to be placed on a counter or in a show window must be taken into consideration. It should also harmonize with the type of goods offered. It would be unpardonable to use a heavy block letter to advertise "ladies' dinner rings," and it would show poor taste to use fine Old English text or script to advertise "men's work shoes."



ARRANGEMENT AND COMPOSITION

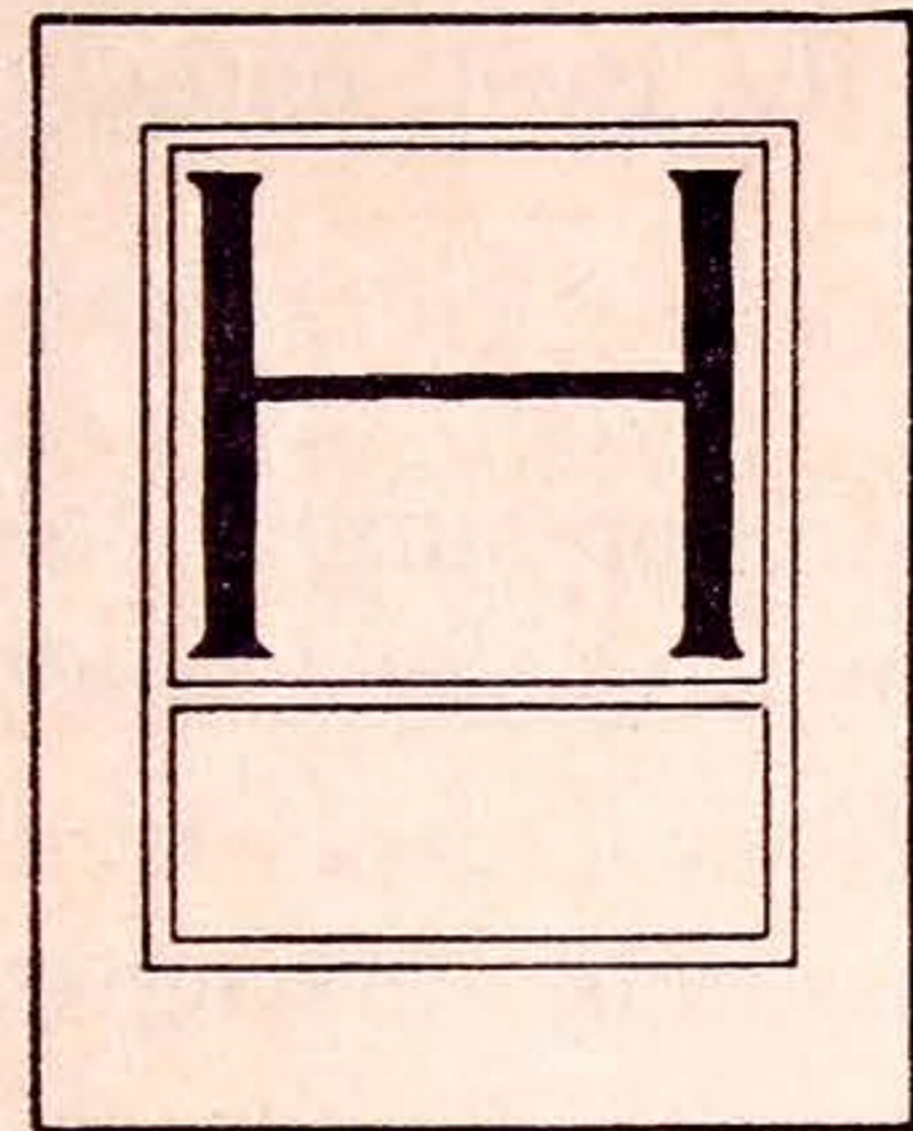


FIG. 2A

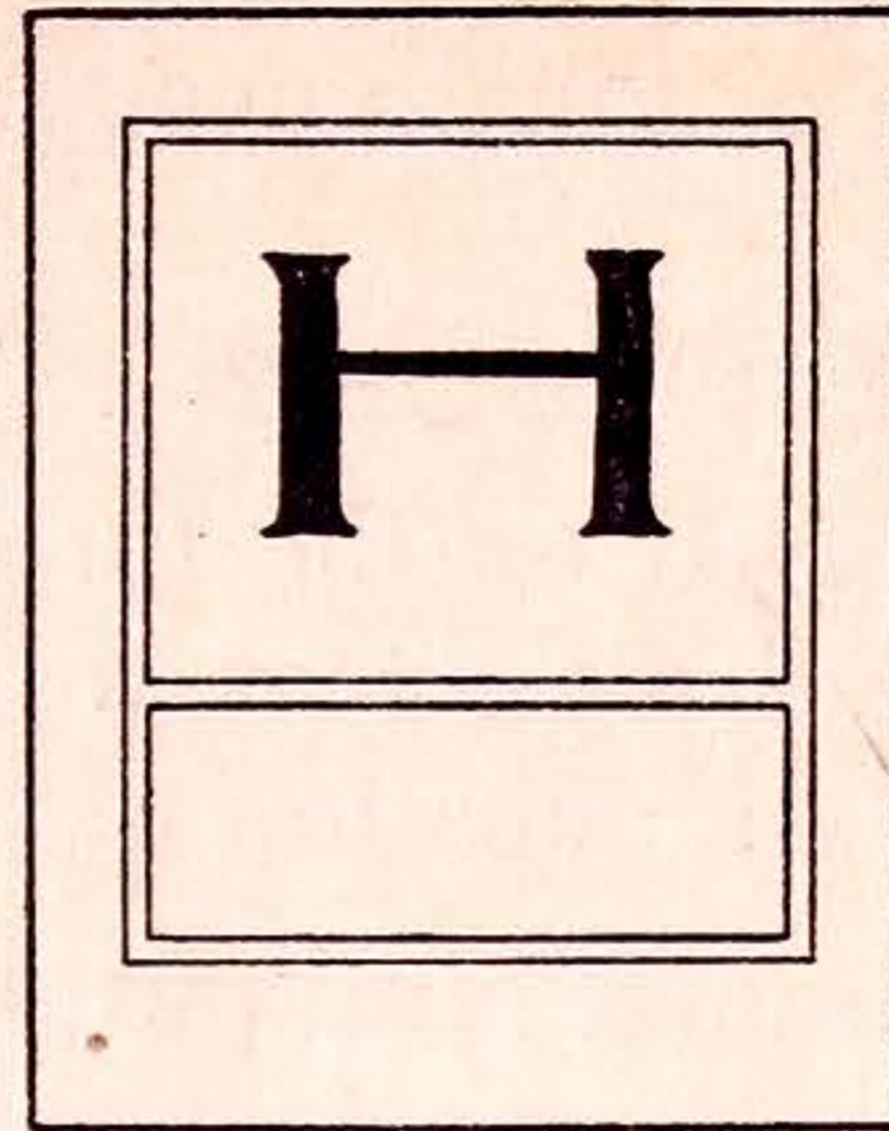


FIG. 2B

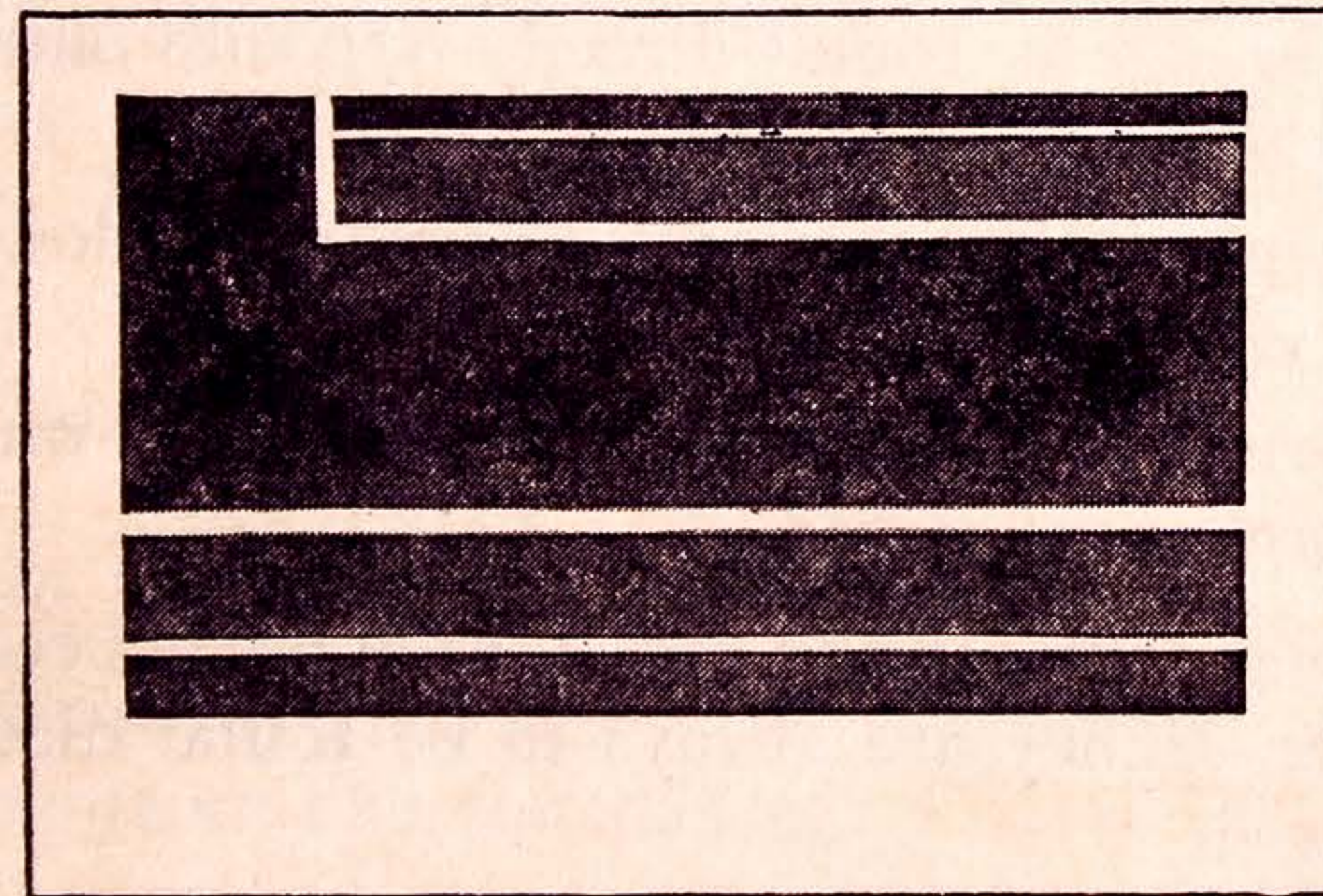


FIG. 3



FIG. 4A



FIG. 4B



FIG. 5A



FIG. 5B

SIMPLICITY

Only a word need be said about simplicity. When a card is free from over-ornamentation and kept simple, the inscription has the greatest chance to attract the eye. Borders and background should be subdued, not accented. They should help and not hinder the original purpose of the card, namely, to sell goods. (See Fig. 5B, Page 27.)

COLOR THEORY

The general theory of color is based on the three pure or simple colors, namely, red, yellow and blue. These three colors are known as the *primaries*, and cannot be made by a mixture or combination of colors.

The *secondary* colors are green, orange, and purple, made by mixing equal parts of two primaries.

Red and yellow make orange. Orange is found directly opposite blue on the color wheel and is known as the *complement* of blue.

Red and blue make purple. Purple is found directly opposite yellow on the color wheel and is known as the *complement* of yellow.

Blue and yellow make green. Green is found directly opposite red on the color wheel and is known as the *complement* of red.

Complementary colors show strong contrast and enrich each other because they are totally unlike in appearance. They are always to be found directly opposite each other on the color wheel.

A color mixed with its complementary makes gray.

Tertiary colors are those formed by a mixture of two secondary colors.

Green and purple make olive.

Orange and green make citron.

Orange and purple make russet.

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COLOR THEORY

Hue means the departure from the original scale of a certain color by the addition of a small amount of other color, as, the step between blue and green is blue-green; between yellow and green, yellow-green; both blue-green and yellow-green, therefore, are hues of green.

Advancing and receding colors. Some colors seem to force themselves on you less than other colors, and give the effect of distance.

It is known that a room finished in white or blue seems to be much larger than one painted in red. Red is an advancing color and seems to bring the walls in closer. Yellow has the same effect, but not in as strong a degree. Blue, green and violet are receding colors, and give the effect of distance.

The effect of advancing and receding colors should be remembered when making show cards or posters. It would be poor taste to place a card with strong advancing colors in a dainty tea shop or ice cream parlor. Out of doors, however, where people pass by quickly, they would be quite proper. Pure colors are more advancing than grayed ones.

Tone means the modification of any color by the addition of black or white. Light tones are termed *tints* and dark tones *shades*. The student should become familiar with these terms, as they are frequently referred to.

Normal colors mean the foundation colors, the tones getting lighter or darker from this foundation.

Intensity means the strength, or brilliancy, of a color.

Value is a term which refers to the amount of light or dark expressed by a color.

Scale of color means the gradation from the lightest tint to the darkest shade.

BEGINNER'S COURSE IN SHOW CARD WRITING

Harmonies of likeness. Harmonies of likeness may be classified as:

1. *Monochromatics*, namely a group of different tones, values or intensities of one color. An example of this is the common sepia photo print.
2. *Analogous*. These are the colors which are, to a certain degree, similar to each other and are found next to each other on the color wheel. Blue-green, green, and yellow-green may be taken as examples. All three of them contain both blue and yellow in their make-up and are next to each other on the color wheel.

Harmonies of difference. The harmonies of difference are:

1. *Complementary*, namely, two complementary colors used together. This effect is rather harsh when colors are used in their full intensity. Tinting, shading or graying the colors will give the best results.
2. *Split complementary harmony*, namely any color on the color wheel with the two colors on each side of its complement.
3. *Double complementary harmony*, namely that made by two colors, side by side on the color wheel with their direct opposites; as, for instance, red-violet and violet, with green-yellow and yellow.

Triad harmony is a color harmony containing three different colors. These colors are unlike enough to give variety and completeness to the combination. After a color has been selected, every sixth one on the color spectrum can be used, or any three colors that make an equilateral triangle on the color wheel. Only one of the colors should be wholly intense. It is best to use only the hues and neutralize two of them.

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COLOR THEORY

Laws for the use of color. The larger the area, the less intense the color may be, and the smaller the area, the more intense the color. It is best to have the background more neutral than the objects shown on them.

An interesting effect may be obtained by accenting colors on a card. This may be done in several different ways, using colored initials, coloring entire words differently, or by using colored ornamentations.

In using a dark letter on a dark card it is always a good idea to outline the letter with a lighter color. This makes the letter stand out. The same thing is true when using a light letter on a light card. It should be outlined in a dark color to make it more prominent and give it snap.

Color balance. The balance in color must be considered just the same as the balance in composition and arrangement was considered. Pure colors seem heavier than grayed or neutralized colors. It is for this reason, therefore, that smaller amounts of pure color are used. Dark colors seem heavier than light colors and for this reason they may be cut down. Contrasting colors attract more attention than the less obtrusive ones, therefore, the contrasting colors must not be used in too large an amount in a color scheme using both contrasting and harmonious colors. This has a tendency to overbalance the less noticeable colors. Balance does not mean that colors should be of equal attraction; such a combination would be monotonous. It would be like playing three or four notes over and over again on the piano. Variety should be secured and the balance obtained by contrasting, accenting, tinting, or shading of colors. Cold colors may be balanced against warm colors; complementary colors against each other, but proper consideration must be given to the size, shape and position of the colors.

BEGINNER'S COURSE IN SHOW CARD WRITING

Significance of color. Color is one of the most interesting and important elements in nature. Our eyes see nothing but color. So-called form is seen only because one color is placed against another. Every color has a definite meaning. It speaks a very definite language to him who understands it.

Blue is cold, formal, distant.

Green is cool and restful.

Yellow is cheerful, brilliant and unifying.

Red is warm, rich and aggressive.

Orange is hot, striking and decorative.

Violet is mournful, mystifying and darkening.

KEY TO COLOR DIAL

R.—Red.

O. R.—Orange-Red.

R. O.—Red-Orange.

O.—Orange.

Y. O.—Yellow-Orange.

O. Y.—Orange-Yellow.

Y.—Yellow.

G. Y.—Green-Yellow.

Y. G.—Yellow-Green.

G.—Green.

B. G.—Blue-Green.

G. B.—Green-Blue.

B.—Blue.

V. B.—Violet-Blue.

B. V.—Blue-Violet.

V.—Violet.

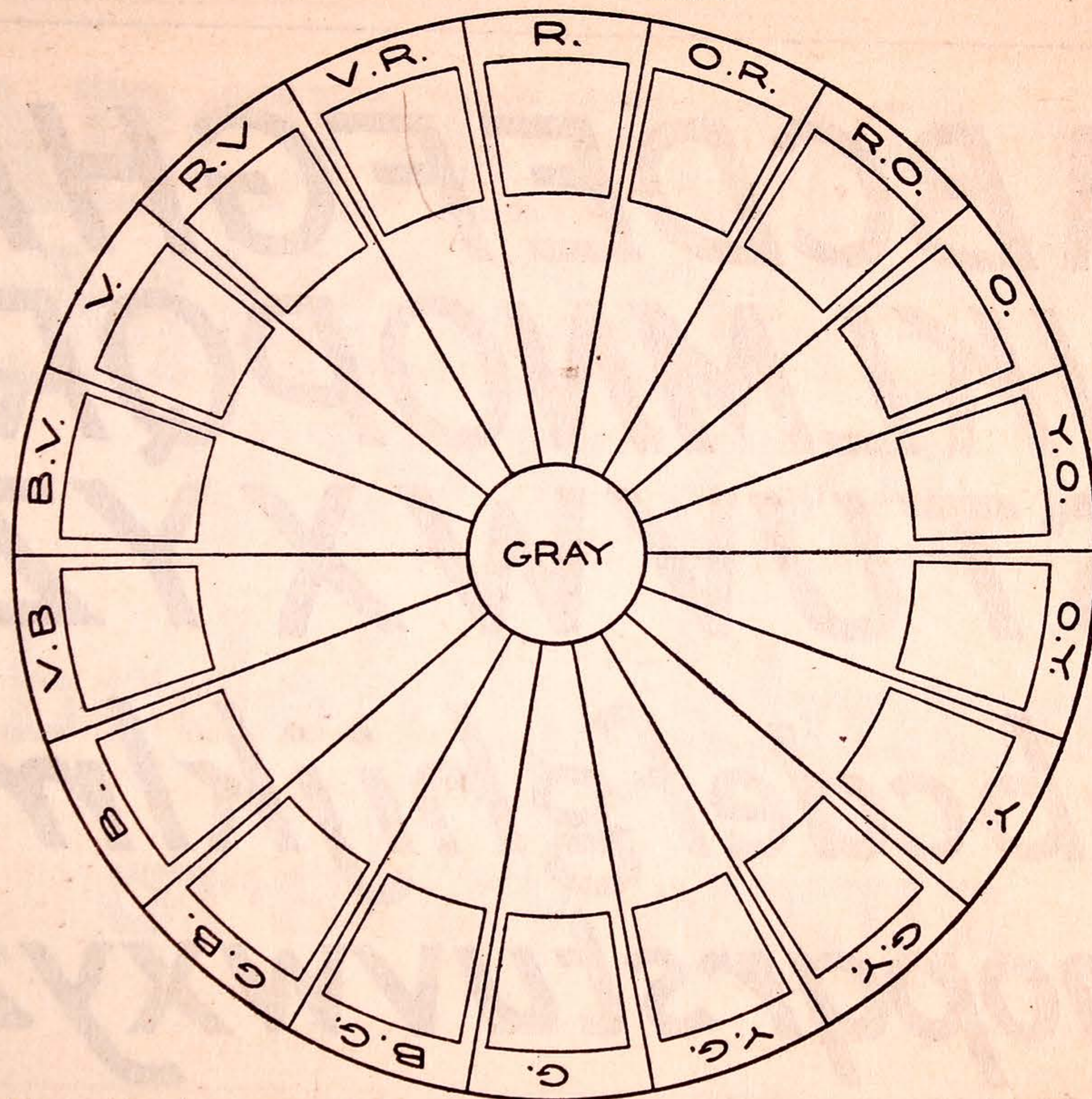
R. V.—Red-Violet.

V. R.—Violet-Red.

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COLOR DIAL



Problem 14. A. After having read the article on color thoroughly, construct a color chart patterned after the one shown above, using a 9-inch circle with 18 divisions.

B. Make a show card with the lettering "men's dress shoes \$5," using the single stroke Egyptian letter and two colors.

C. Make a show card with the lettering "fancy candies for Xmas," using the single stroke Egyptian letter and three colors, or two colors and black. Use a quarter sheet.

SINGLE STROKE ITALIC ALPHABET

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

Problem 15. A. Practice this alphabet and hand in a problem sheet showing the letters as arranged above.
B. Make a show card using this letter. The use of color is optional. See Pages 63 and 64 for suggestions.

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B.
Pages 6

32
FULL BLOCK ROUND ALPHABET

ABCDEFGHIJK
LMNOPQRSTU
VWXYZ&
abcdefghijklmnop
qrstuvwxyz

x
Problem 16. A. Practice this alphabet and hand in a problem sheet showing the letters as arranged above.
B. Make a show card using this alphabet. The use of color is optional. See Pages 63 and 64 for suggestions.

ROMAN UPPER AND LOWER CASE ALPHABETS

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

x **Problem 17.** A. Practice this alphabet and hand in a problem sheet showing the letters as arranged above.
B. Make a show card using this alphabet. Use black only. See Pages 63 and 64 for suggestions.

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ITALIC SCRIPT UPPER AND LOWER CASE ALPHABETS

*ABCDEFGHIJ
KLMNOPQR,
STUVWXYZ &
abcdefghijklmnopq
rstuvwxyz*

Problem 18. A. Practice this alphabet and hand in a problem sheet showing the letters as arranged above.

B. Make a show card using this alphabet. Use both upper and lower case. The use of color is optional. See Pages 63 and 64 for suggestions.

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sheet showing
pages 63 and 64

POSTER BLOCK

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

- Problem 19. A. Practice this alphabet and hand in a problem sheet showing the letters as arranged above.
B. Make a show card using this alphabet. Use black only, on a quarter sheet.

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B.

music

HEAVY CAPITALS AND SMALL LETTERS

**ABCDEFGHIJK
LMNOPQRSTU
VWXYZ
abcd&efghijklm
nopqrstuvwxyz
123456789**

Problem 20. A. Practice this alphabet and hand in a problem sheet showing letters as arranged above. Use a quarter sheet.
B. Make a show card using this alphabet. Size and color are optional.

sheet showing
quarter sheet.

**F
M
T
Z**

MODERN POSTER LETTERS

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

Problem 21. A. Practice alphabet and hand in a problem sheet with letters arranged as shown above. Use a quarter sheet.
B. Make a show card using this alphabet. Size and color are optional.

*rushet ball
6*

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SHOW CARD FRENCH ALPHABET

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ&
abcdefghijklmno
pqrstuvwxyz

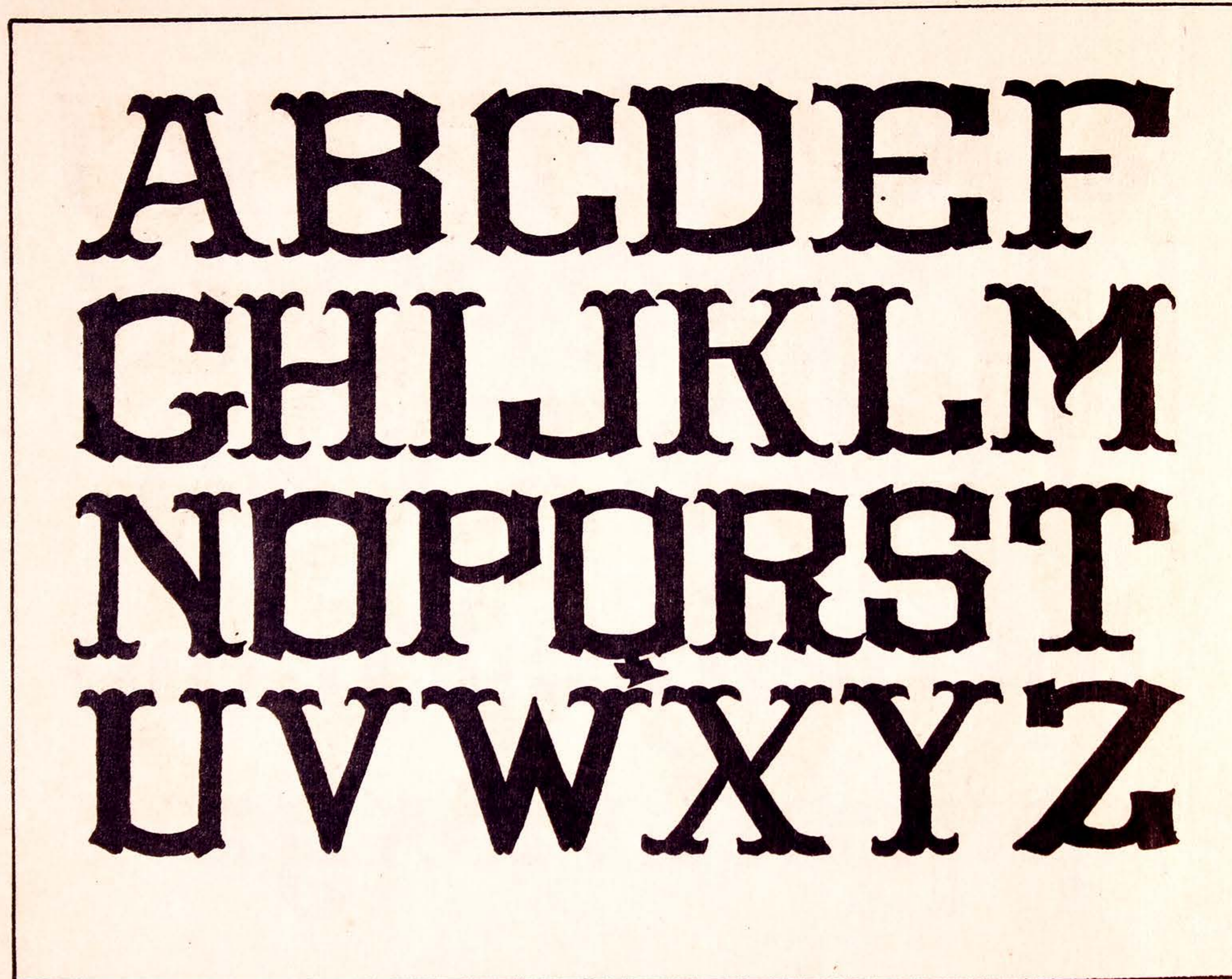
- Problem 22. A. Practice alphabet and hand in finished problem sheet as shown above.
B. Make a show card using this alphabet. Size and color are optional.

with letters
optional.

sheet ball
6

Delano
Dunbar
Feb 14

TUSCAN FULL BLOCK



Problem 23. A. Practice alphabet and hand in problem sheet laid out as shown above.
B. Make a show card using this alphabet. Size and color are optional.

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B.

HEAVY SPURRED EGYPTIAN

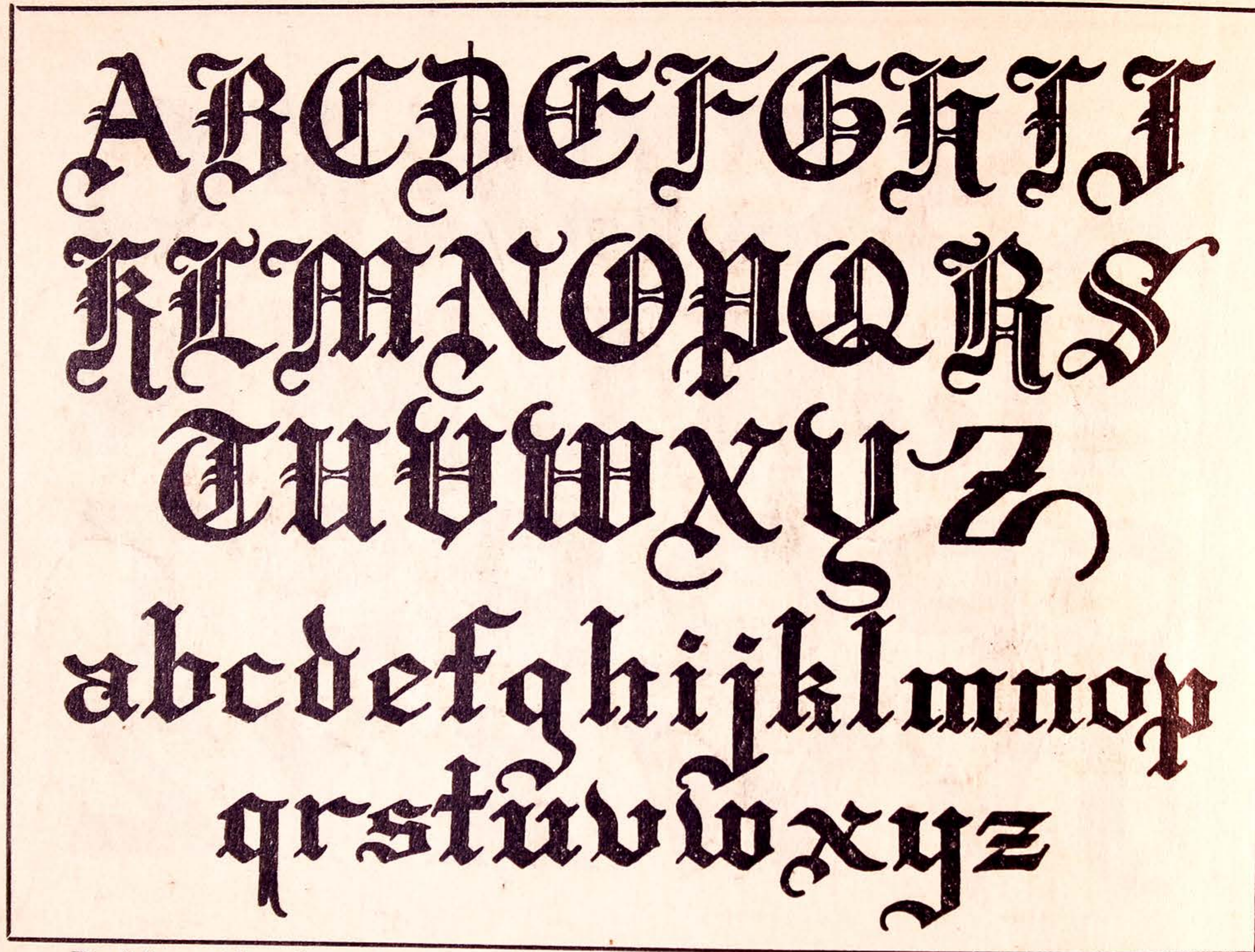
A B C D E F G
H I J K L M N
O P Q R S T
U V W X Y Z

Problem 24. A. Practice alphabet and hand in finished problem sheet as shown above.

B. Make a show card using this alphabet. Size and color are optional.

et laid out as
optional.

OLD ENGLISH UPPER AND LOWER CASE ALPHABETS



Problem 25. A. Practice alphabet and hand in problem sheet laid out as shown above.

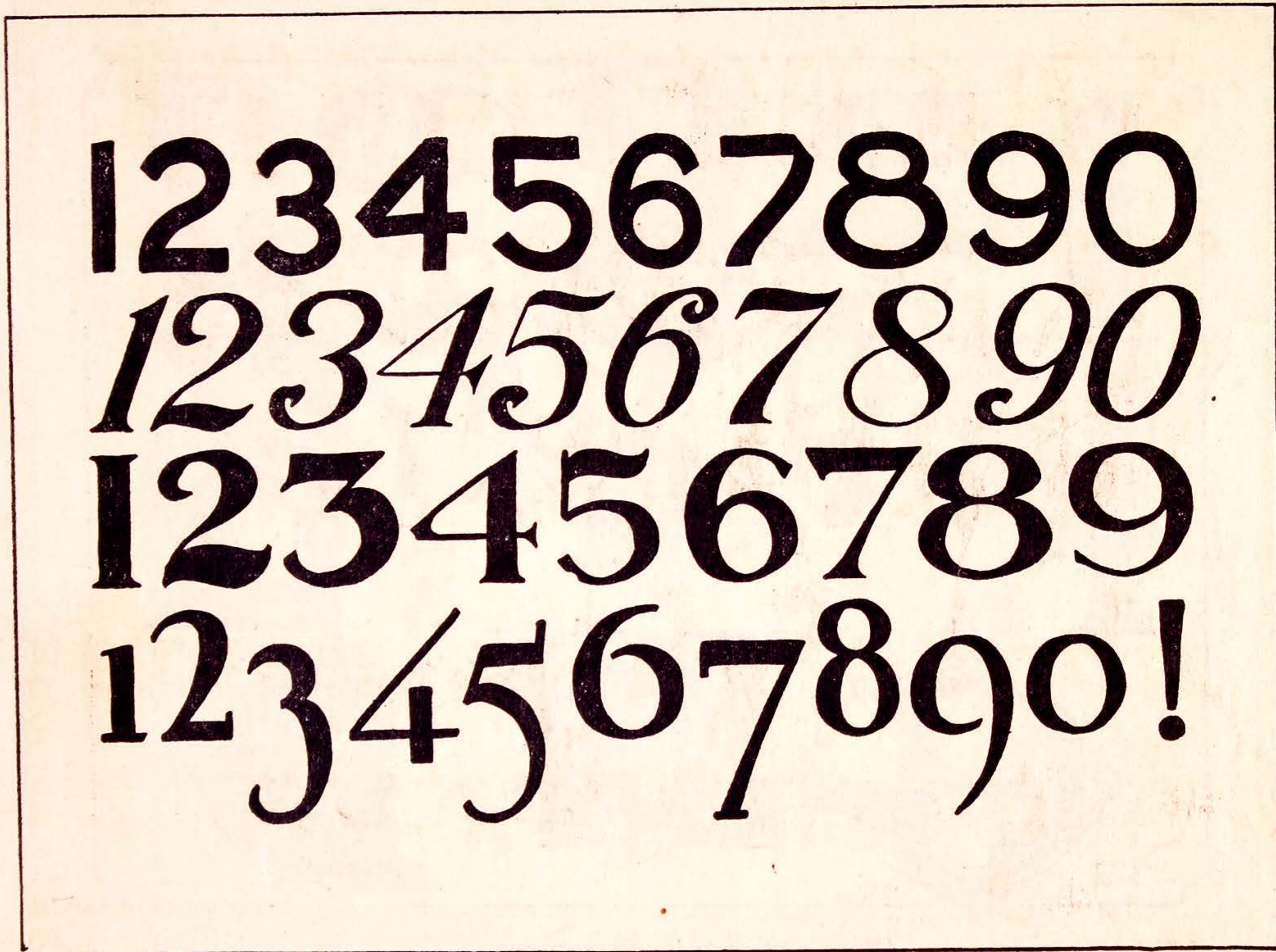
B. Make a show card using this alphabet. Size and color are optional.

In using Old English, or other ornate alphabets, both the upper and lower case letters should always be used. Never use upper case letters exclusively. Cards using both upper and lower case letters present a more satisfactory appearance and are easier to read.

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optional.
and lower case
clusively. Cards
tory appearance



Problem 26. A. Practice numerals and hand in a problem sheet made according to layout as shown above.

B. Make two show cards using numerals and letters that look well together. The size and the use of color is optional. See Pages 63 and 64 for suggestions.

SUGGESTIONS FOR SHADING AND HIGHLIGHTING



Problem 27. A. Practice and hand in a problem sheet according to problem as shown above.

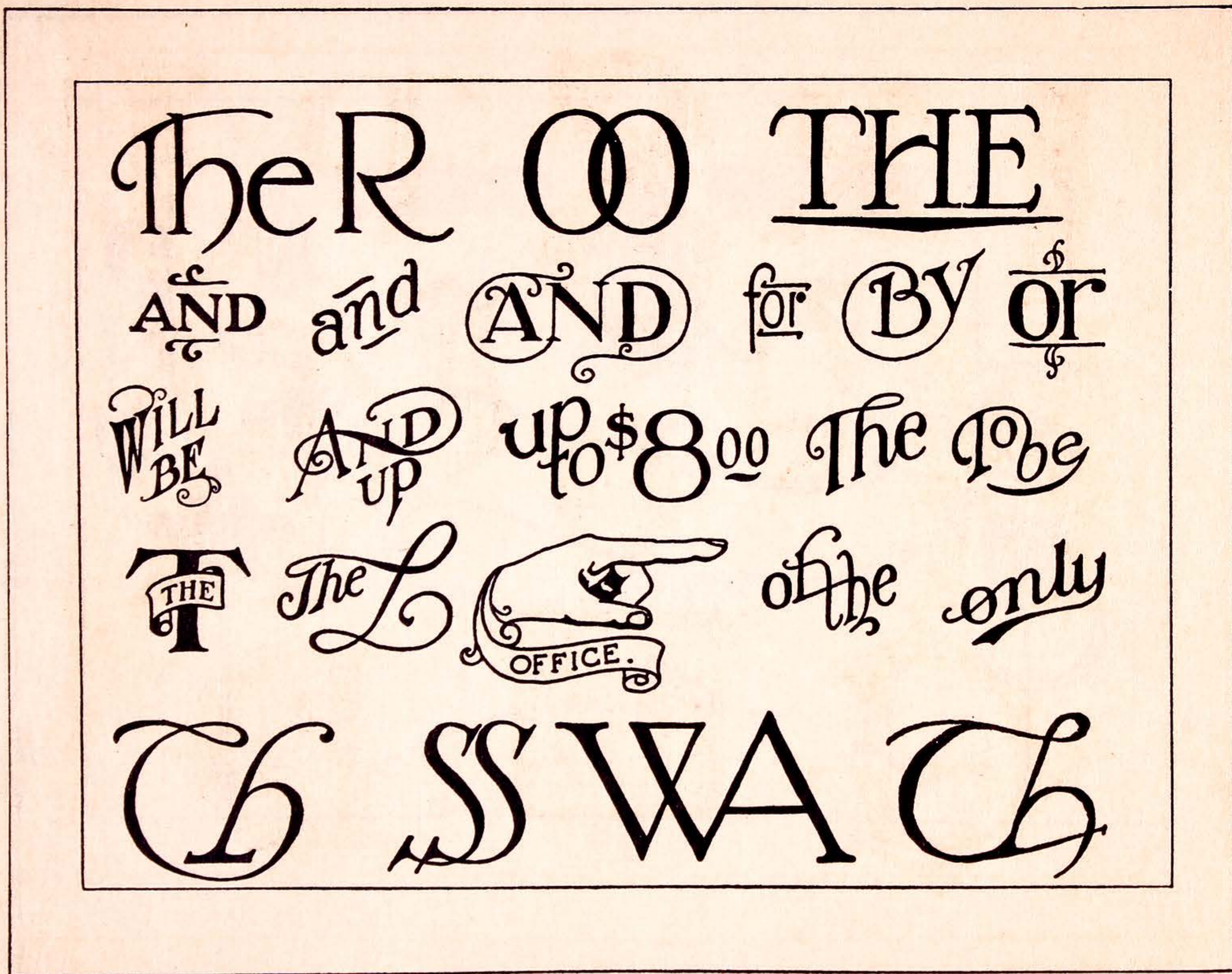
B. Make two show cards using these letters. The size and use of color is optional. See Pages 63 and 64 for suggestions.

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B.
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SPACE SAVERS



Problem 28. A. Practice and copy on sheet according to layout used above.
B. Make two show cards using these space savers. Size, style, and the use of color is optional. See Pages 63 and 64 for suggestions.



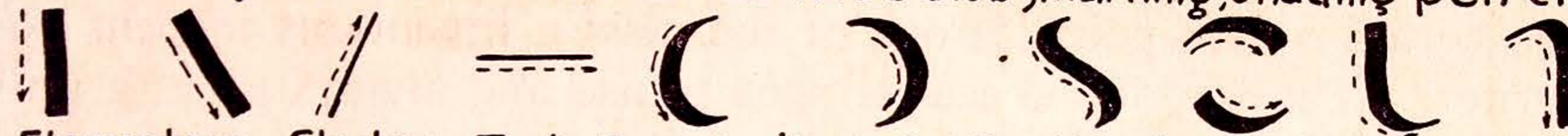
shown above.
of color is

PEN STROKES.

Elementary Strokes - Gothic, Architectural Letters etc. Speedball pen



Elementary Strokes - Roman Letters - Stub, marking, shading pen etc.



Elementary Strokes - Text, Roundwriting, Old English Letters, Same pens as above



Arrows indicate direction in which strokes should be made.

PEN WORK

The pens most frequently used in card writing are as follows: Stub, Soennecken, shading, ruling, and Speedball pens.

STUB PENS

The stub pen is to be used only for price tickets and small lettering. Before use, the pen should be slightly softened by heating with a match and quickly immersing it in water. These pens may be had in a variety of sizes.

SOENNECKEN PENS

Soennecken pens are much like stub pens and can be used for every purpose for which a stub pen is used. It is especially good for round writing and Old English alphabets.

SHADING PENS

These pens get their name from the pleasing feature of getting a two-tone effect with one stroke of the pen. The light color, or the left side of the stroke, is known as the "shade." The darker side is known as the main

BEGINNER'S COURSE IN SHOW CARD WRITING

stroke or "body." These pens, when in use, must always be held at an angle of 45 degrees to the paper and to the line upon which the lettering is being done. The marking pen is used the same way.

SPEEDBALL PENS

The Speedball pen, which comes in two styles, one with a round point and one with a square point, is one of the newest inventions in pens for the card writer. It is one of the easiest pens to use and always gives a uniform line. The ease and rapidity of operation is due to the design of the marking point, which presents a flat plane marking shoe to the writing surface. The pen is provided with a fountain ink retainer and automatic feeder. In making such letters as italics, Roman, Old English, round hand and others, it can be turned over on its back. Style "A" is the one to be used. There are five sizes to each style.

THE RULING PEN

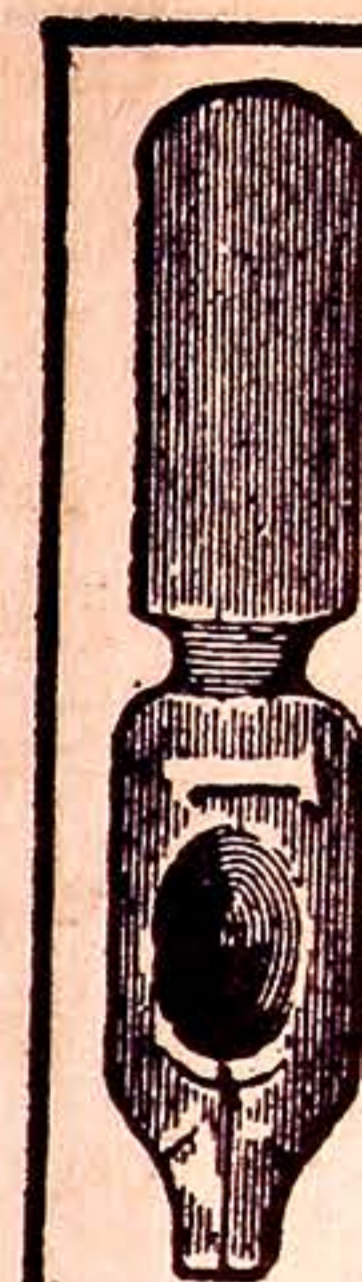
For border lines of different widths it is best to use a draftsman's ruling pen. This pen is regulated by a thumbscrew which passes through the blades. To fill the pen, pass the stopper of the bottle or a brush charged with ink or color between the blades, depositing the fluid to a depth of $\frac{1}{4}$ inch in the point of the pen.

Ruling pens make a clean, even line and are very useful for underlining purposes or for borders. They are not to be used for free-hand work, but are drawn in a vertical position along a triangle or T-square.

If the ink refuses to flow freely, touch the point of the pen to the back of the finger.

Any kind of ink, water color, or water mixed with bronzes can be used.

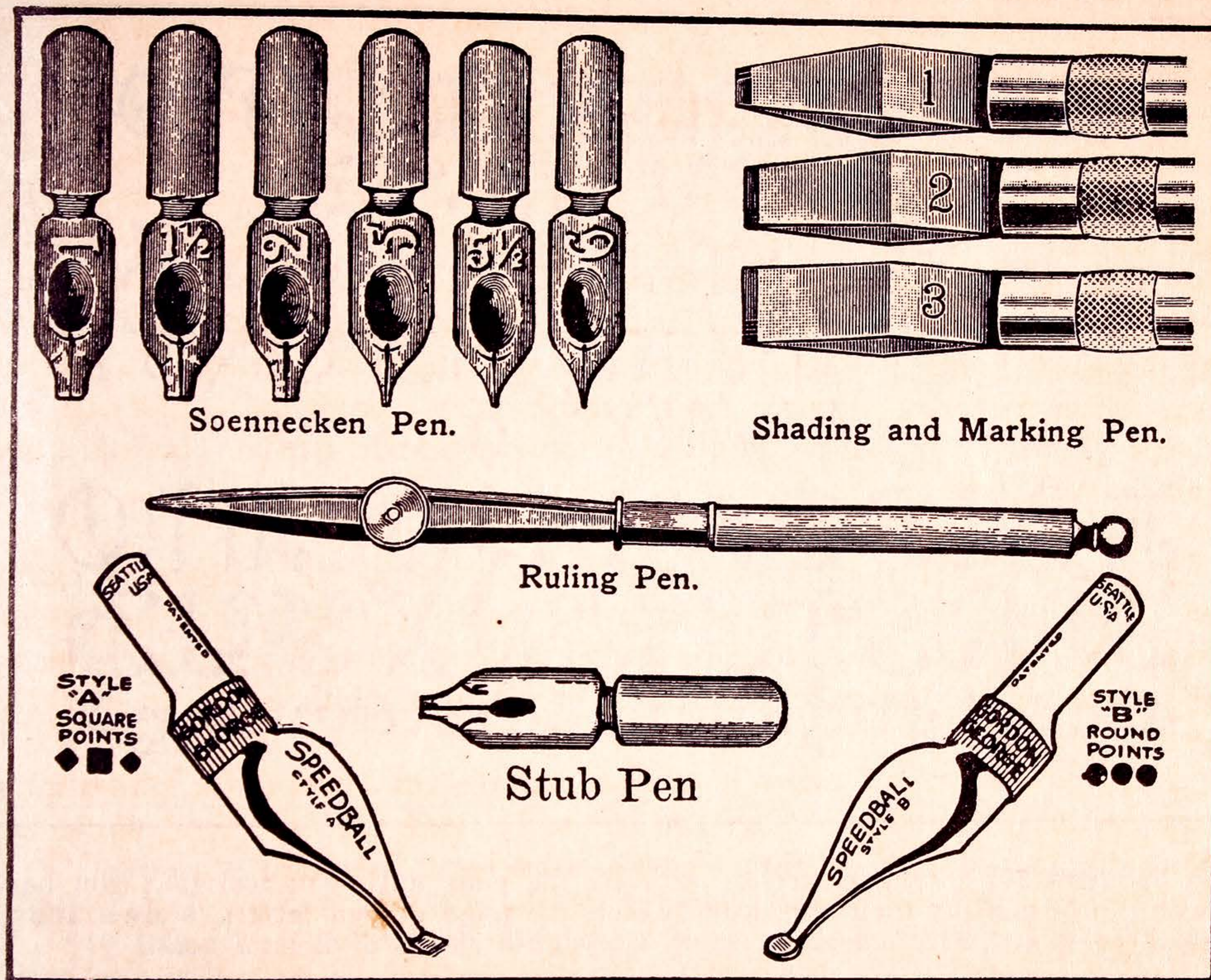
Practice the pen strokes just as persistently as you practiced the brush strokes. Every good show card writer should be just as proficient in the use of the different sizes of pens as he is with his brush.



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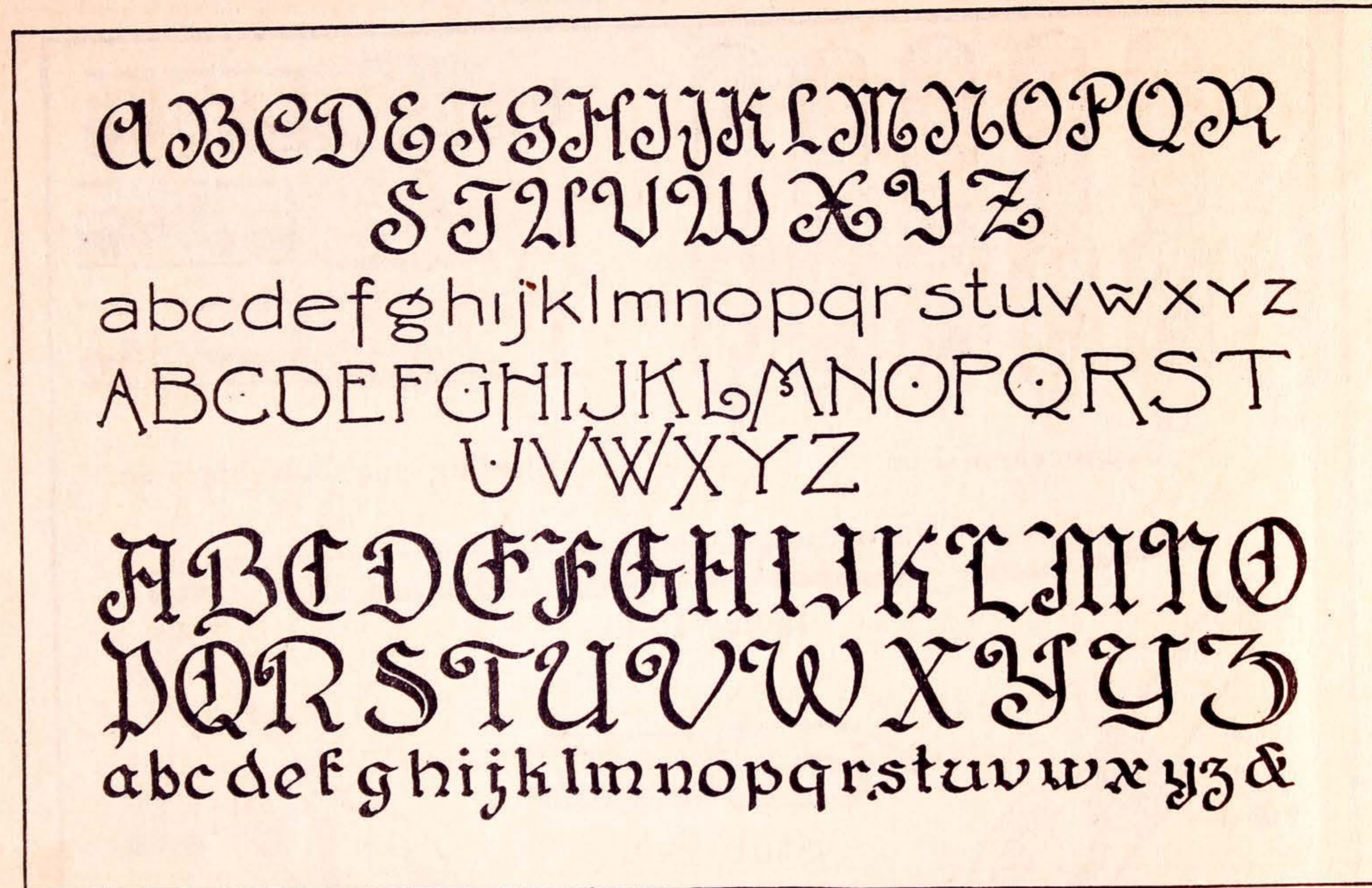
TYPES OF PENS



It is best to fill pens with a brush or filler instead of dipping. This will avoid ugly blots.

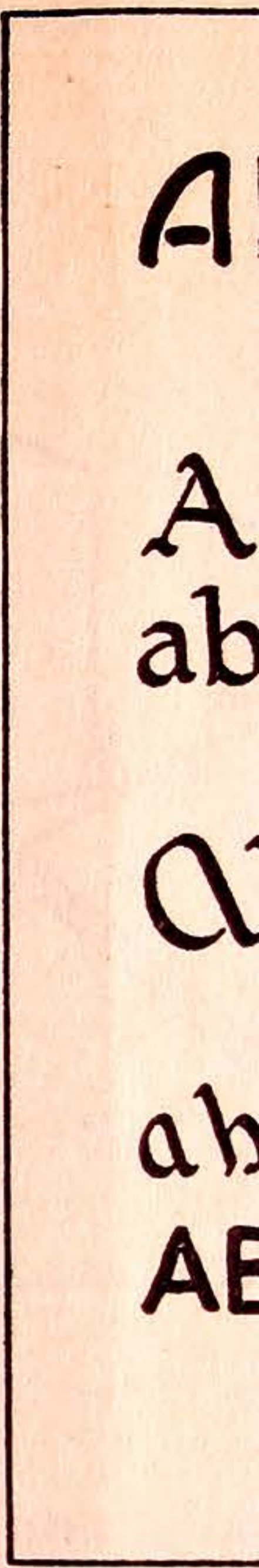
Pens should be cleaned frequently and kept clean when not in use.

PEN LETTERS



Problem 30. Practice strokes with all the pens until you feel that you have become proficient in their use, after which the page of pen letters, shown above, should be copied, and handed in, using one-eighth sheets of Bristol board.

Problem 31. Make eight small show cards, using pen letters. Use black waterproof ink. See Pages 63 and 64 for suggestions.



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PEN LETTERS

ABCDEFGHIJKLMN OPQR
STUVWXYZ

ABCDEFGHIJKLMN OPQRST
abcdefghijkl UVWXYZ mnopqrstu
‡ vwx yz ‡

ABCDEFGHIJKLMN OPQRSTU

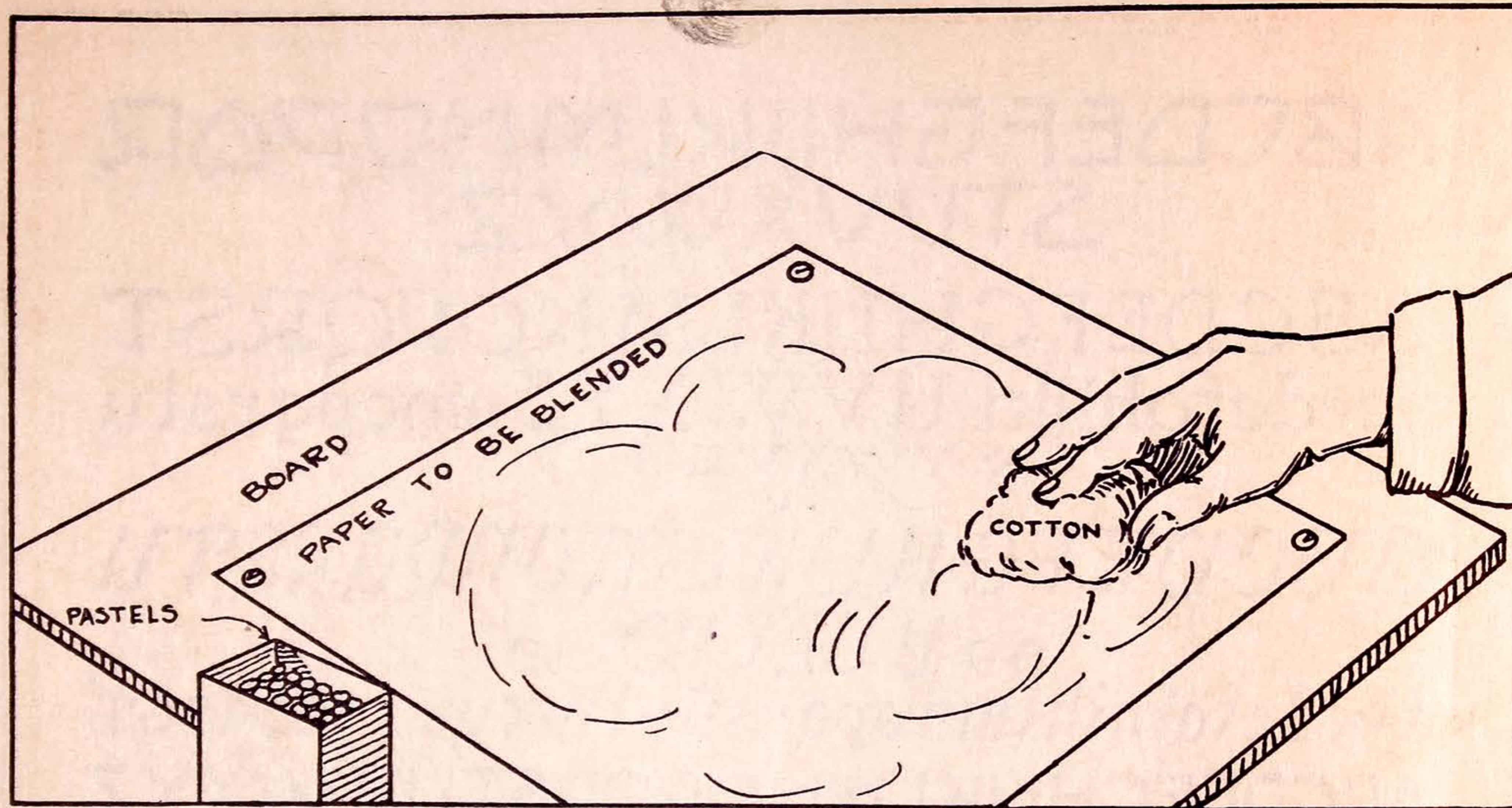
89 UVWXYZ 10
abcdefghijklmnopqrsuvtwxyz. 1234567

ABCDEFGHIJKLMN OPQRSTU VWXYZ
abcdefghijklmnopqrstuvwxyz

Problem 32. Practice letters shown above, after which they should be copied on one-eighth sheet of Bristol board and handed in.

Problem 33. Make fifteen price tickets, using pen. Black waterproof ink should be used. The use of some color is optional. See frontispiece and Page 61 for suggestions.

BLENDED BACKGROUNDS



Blended backgrounds give pleasing effects and are very easily made.

Pick out some delicate color, neither too low nor too strong in color key, and use a white card with a slight tooth.

Rub the pastels on the paper, and soften the values with a compressed wad of cotton, until the desired effect has been obtained.

Problem 34. Follow instructions for "blended backgrounds" and make two cards using any style lettering. See Pages 63 and 64 for suggestions.



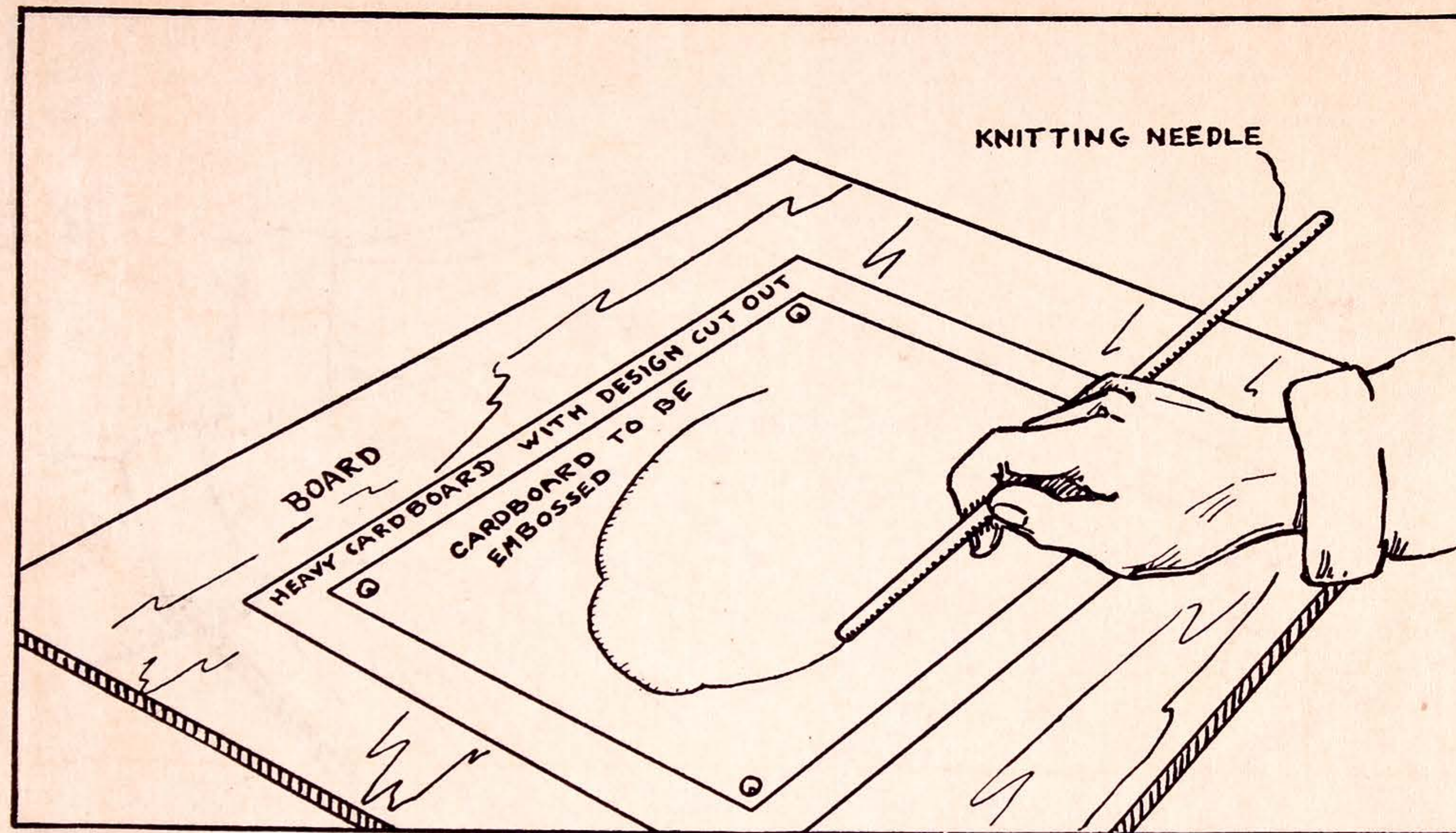
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HAND EMBOSSING



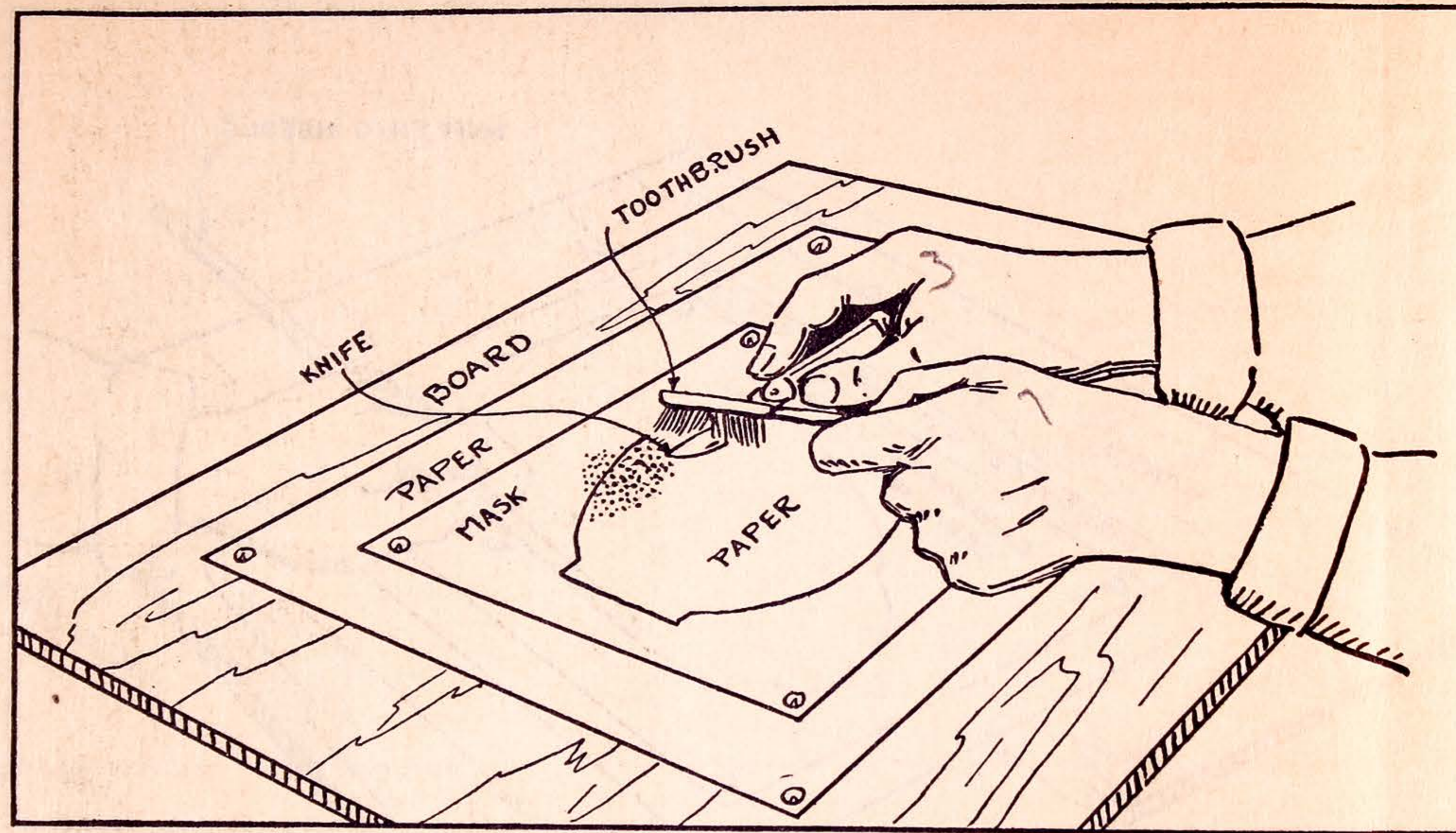
Hand embossing is very useful for special designs. The first thing is to have your proper design, which should be traced on heavy cardboard. It is then cut out with a sharp knife.

Place the cardboard at the back of the cardboard to be embossed, being very careful that the cardboard to be embossed does not slip.

By rubbing around the edges of the design with a large, round end, wooden knitting needle, the embossed effect can be secured.

Problem 35. Follow instructions and make two cards, using any kind of lettering. See Pages 63 and 64 for suggestions.

SPATTER WORK



Spattered cards are quite novel, and add quite a bit to a show card or advertising work for reproduction.

A mask is cut to cover the surface of the paper not to be spattered. The mask is then held down with any handy weight.

To spatter the exposed surface, charge an old tooth-brush with ink or water color, whichever is to be used, hold it at a suitable distance from the paper, and draw a knife-edge across the bristles. A little practice will illustrate how comparatively easy this is.

Problem 36. Follow instructions and make two cards using any style lettering. One of these cards is to be in color. See Pages 63 and 64 for suggestions.

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EXTRA PROBLEMS

Problem 37. Make four show cards using complementary color schemes. Any paper of any size may be used.

Problem 38. Make four show cards using analogous color schemes. Any paper of any size may be used.

Problem 39. Make three show cards using the triad color schemes. Any paper of any size may be used.

Problem 40. Make two show cards using a one-mode harmony.

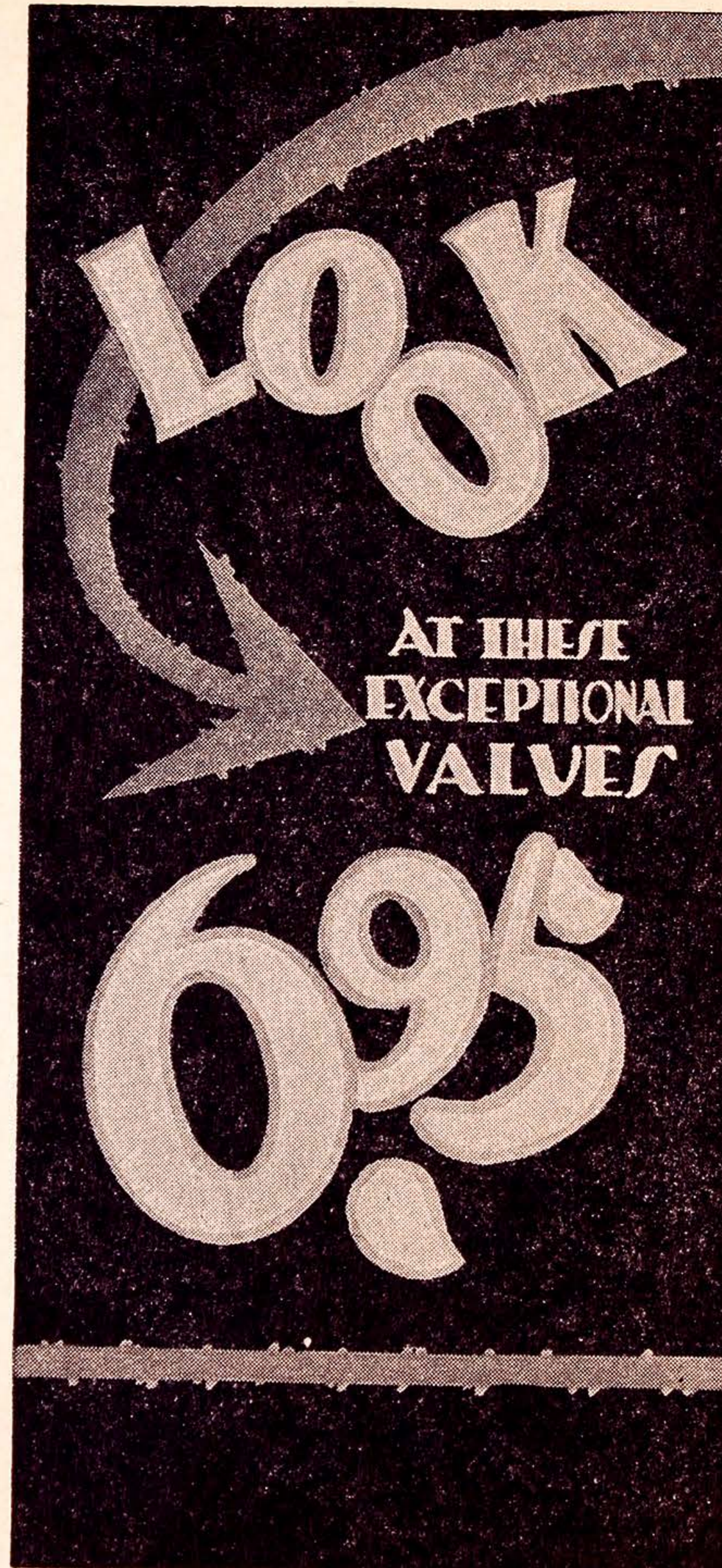
Problem 41. Make a show card for "Gillette Safety Razors—Special 79c" Use the split complementary color scheme.

Problem 42. Make a show card with the wording "Kindergarten Luncheon—Friday, Nov. 8, 1924—Hotel Pfister—\$1.50 per plate." Use a double complementary color scheme.

Problem 43. Copy the card shown on this page. Use three colors on a black background. The card should be five times the size of the copy shown.

Problem 44. Make a card for "Betsy Ross Bread." Size and color are optional.

Problem 45. Make a card advertising the fact that you do show card writing. This must be on poster board or paper 14 x 22 inches. Any number of colors may be used. It must be snappy and artistic.



SUGGESTION

TODAY ONLY

IMPORTED
BEADED BAGS
16⁵⁰

The advertisement features the words 'TODAY ONLY' in a large, elegant, outlined serif font at the top. Below this, a double-line horizontal separator is followed by a decorative rectangular border. Inside the border, the text 'IMPORTED BEADED BAGS' is written in a bold, black, serif font. Below this, the price '16⁵⁰' is displayed in a similar serif font. To the left of the border, there is a decorative flourish consisting of a scroll and a circular motif.

SUGGESTION

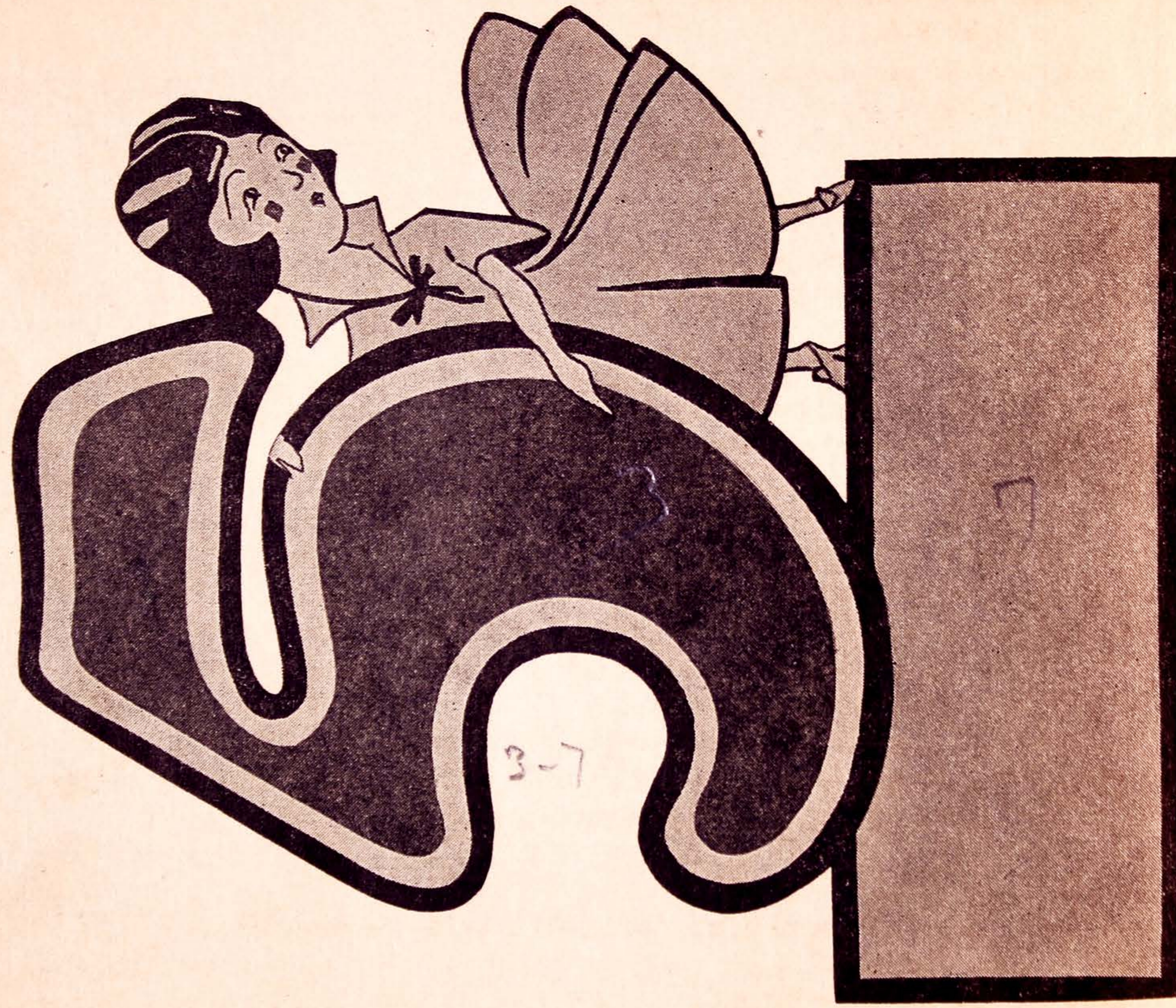


SUGGESTION

All the style
without the
expense —

SUGGESTION





1. Exqui
2. Suits t
3. Fresh
4. Great
5. Suits t
6. Men's
7. Furs s
8. Soft s
9. Straw
10. Fine c
11. Delicio
12. For m
13. Advan
14. Pick 'e
15. Just r
16. One h
17. Qualit
18. Nover
19. A sea
20. Specia
21. Narro
22. Spring
23. Narro
24. Shop
25. Only
26. Aerop
27. Misse
28. Impor
29. Spring

SUGGESTIONS

1. Exquisite modes for spring \$30.
2. Suits to order \$45.
3. Fresh roses \$2 per dozen.
4. Great reductions ½ off.
5. Suits for every day \$20. All sizes.
6. Men's work shoes \$5.
7. Furs stored for the summer.
8. Soft shirts with collars attached \$2.15.
9. Straw hats. The pick of the season. Your pick \$2.75.
10. Fine candies.
11. Delicious colo solo. 5 cents a glass.
12. For men of fashion. Smith's hats lead.
13. Advance showing—wraps and gowns. Season 1921-1922.
14. Pick 'em out. Yours while they last for 75 cents.
15. Just received. Trainload wicker chairs. Inspection invited.
16. One hundred per cent style with seventy-five per cent expense.
17. Quality is remembered long after price is forgotten.
18. November sale of overcoats. Values up to \$50—\$28.45.
19. A seasonable bargain. Our entire stock of fur-trimmed suits half price.
20. Special for Saturday. Hats—\$1.95.
21. Narrow ties. Bright contrasting stripes. Fine silk \$1.00.
22. Spring styles. Snap, smartness and swagger in these superior spring suits.
23. Narrow neckwear. The smartest novelty of spring.
24. Shop early.
25. Only seventeen days to Christmas.
26. Aeroplane linen. Natural color. 65 cents a yard—Second floor.
27. Misses' sport coats \$27.50.
28. Imported beaded bags \$16.50.
29. Spring wash waists. On sale Saturday.

3-7

3-7

BEGINNER'S COURSE IN SHOW CARD WRITING

30. Yours for \$1.75.
31. Artistic card signs.
32. Mannish modes for little men.
33. Short prices—long values.
34. Millinery that is a treat to the eyes.
35. Practical silks for practical women.
36. Things to wear for men who care.
37. Palm Beach suits for summer \$18.
38. A saving worth making.
39. Fine silks at fine savings.
40. It's time to step into spring shoes.
41. An easy shoe with an easy price.
42. Our hats are worn by particular men.
43. No headaches in these hats.
44. Suits for early spring wear.
45. Quality gained and money saved.
46. Turkish bath towels that are soft, thick, and thirsty.
47. Thirst quenchers. 5 cents.
48. It takes sense to make dollars.
49. Soaring quality—falling prices.
50. Light razors for heavy beards.

Keep your eyes open as you walk down the street. New ideas bob up everywhere. Good catch phrases can be seen. Make a note of these things, and when you need them you will always have a complete store.

3-7

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