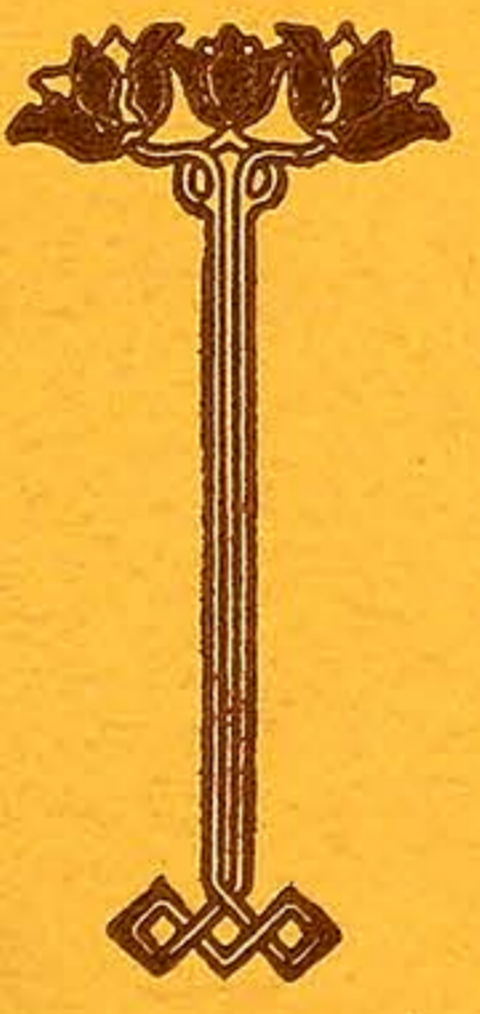
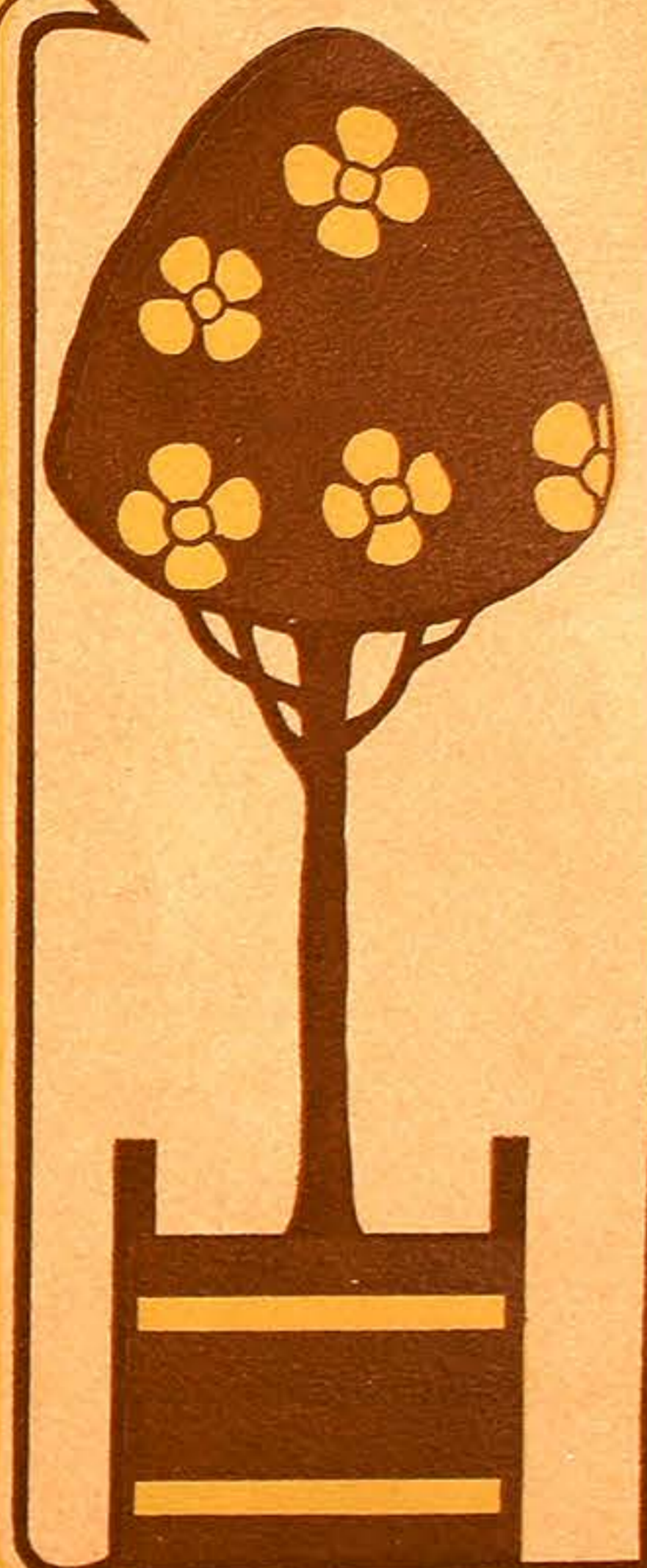




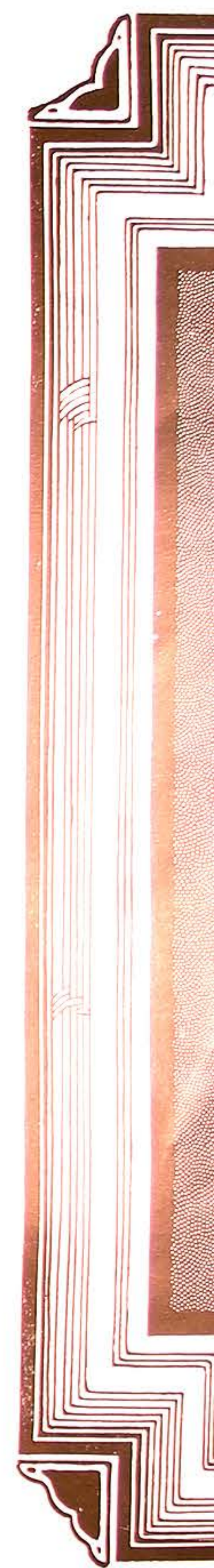
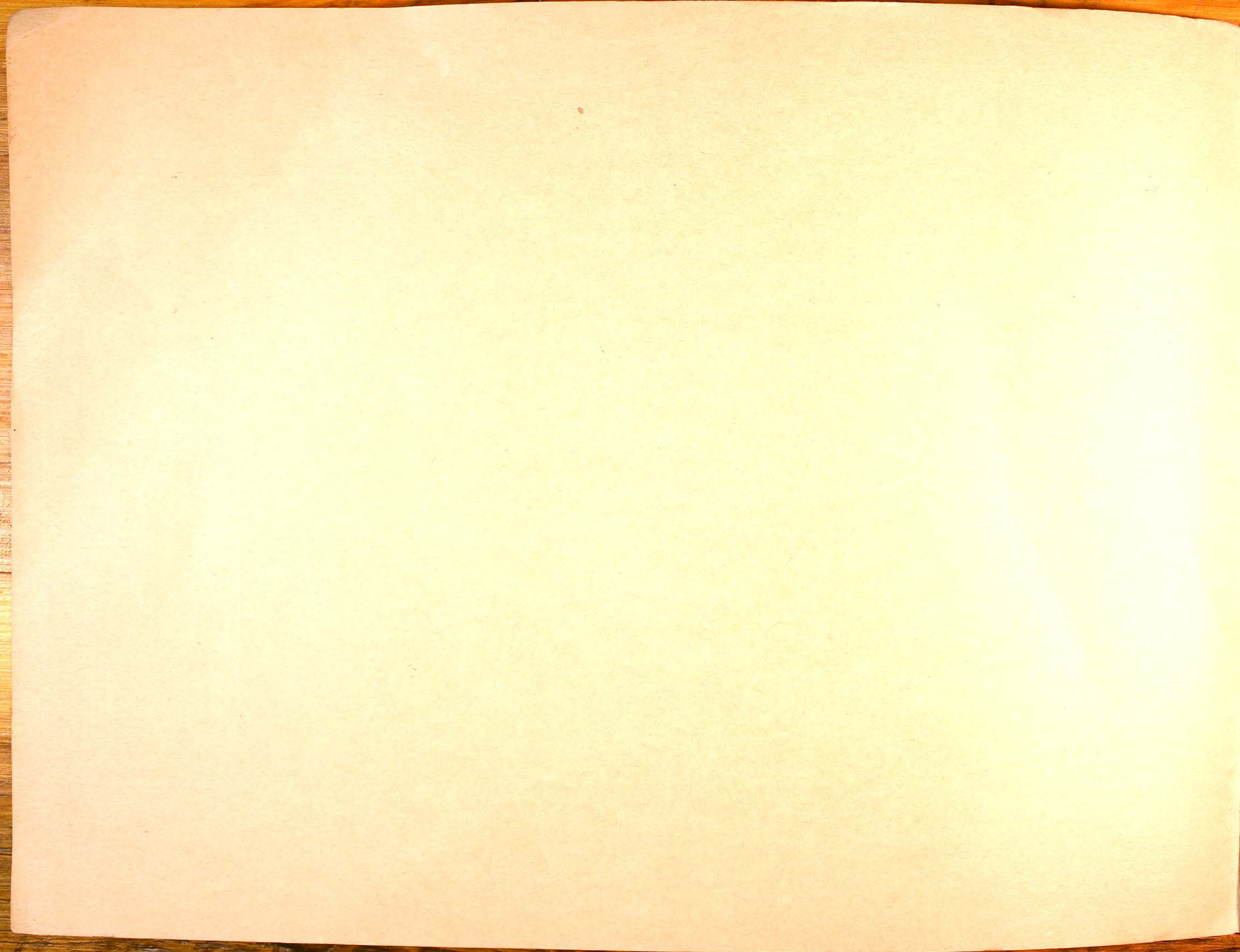
*Instruction Course in Show Card  
Writing*



Lessons Seven and Eight











*The* MENHENITT COMPANY LTD.

*Instruction Course in*

# SHOW CARD WRITING



FIFTH  
EDITION

Copyright 1927





## *Foreword.*

Now you have arrived at a new and most interesting stage of this instruction course. You are about to begin the practice of actual show card writing.

Your work so far has made you familiar with four of the most useful letter styles. Now you are ready to put them to work.

You must now acquire the knack of spacing, which is a matter of training the eye to measure spaces. You will acquire this knack through practice plus observation. Proceed in forming words as confidently as though you were making letters in the a, b, c, order. When you have completed a group of words, compare your spacing with the various cards shown in the lessons and supplementary plates. From now on, you need not confine your practice work to the lessons. Practice all of the cards shown in the supplementary plates. For practice work old newspaper will serve quite as well as a better grade of paper. Use plenty of it. For correction send in only the practice card which comprises the lesson.

The process of laying out cards is covered in these lessons to make the course complete. Any course of show card writing which did not go fully into the subject of word arrangement would be but half complete. This course, in its ten lessons and supplementary plates and text, covers every phase of this interesting profession. The cards members write for the Menhenitt Company are laid out in pencil here in our studios.

Lesson Seven, Part One, requires the Student to write a card made up of plain Egyptian letters. Part Two requires the Student to write a card which employs Roman Single Stroke.

Lesson Eight, Part One, takes up the making of pen letters. There is a multitude of uses for simple and attractive pen letters: small price tickets, place cards for dinners and banquets, small special announcements, in fact they are nearly always employed when a letter smaller than three-eighths of an inch is required.

Lesson Eight, Part Two, takes up the writing of a slanting pen letter.

Lesson Eight, Part Three, presents a card which contains Modern Single Stroke and Slanting Pen Letters.

*The* **MENHENITT COMPANY**  
LIMITED

TORONTO - - CANADA



The Zone of  
**SERVICE**  
is the Zone of  
**PROFIT!**

**CELEBRATION SALE**  
26 ODD  
**Sofas \$17.**

SAVE **50%**  
**TIRES**

A FEW EXAMPLES  
OF  
**LAYOUTS &  
SPACING**

SUPPLEMENTARY PLATE  
*Not to be sent in for correction*



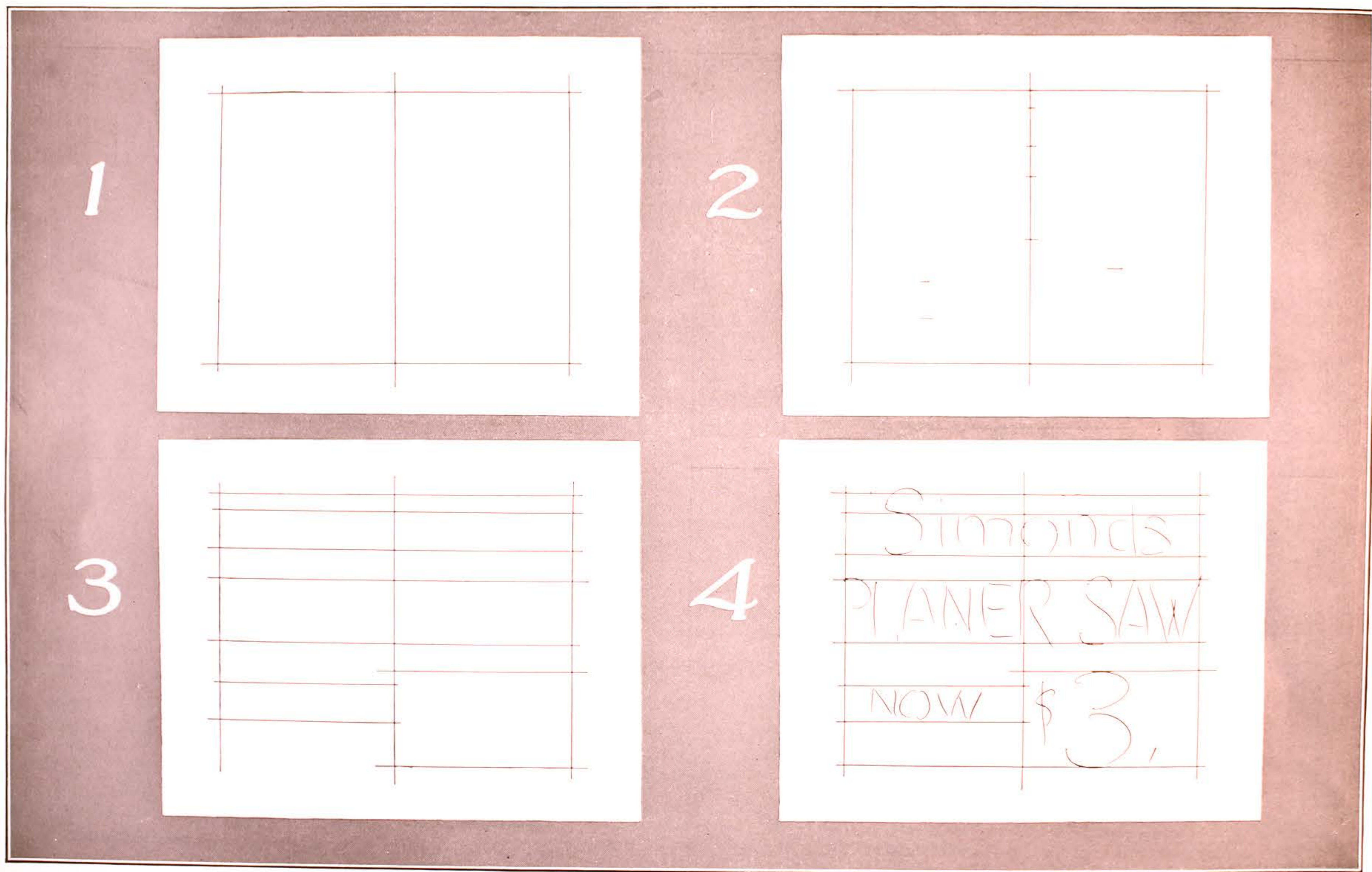


FIGURE SEVEN  
Showing the four stages of a lay out.

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layout necessar  
styles or their

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Word  
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## LAYING OUT THE CARD

This means to arrange the words in natural groups.

Three factors enter into the composition of a show card: i.e., layout, lettering, and color scheme. As the beginner very soon discovers by experience, proper arrangement or wording is very important. This is because a show card must, above every other consideration, be easy to read, and the layout necessarily affects legibility to a greater degree than either the letter styles or their color.

It cannot be emphasized too strongly that all show cards should be easy to read. Legibility is accomplished by arranging each natural group of words in compact masses and by having the lettering in strong contrast to the background. (Color harmony will later be treated as a separate subject.)

First, rule the outside margin lines—that is, a line at left and right and at top and bottom, thus indicating definite confines for the lettering. Then rule a vertical line through the center: thus will be found a further help to keeping the lettering properly centered. The words or numerals which by reason of their relative importance should be the first to arrest attention, are emphasized—usually with capitals—and the others subordinated accordingly. These groupings may be indicated in the manner shown by Two (Figure Seven). The guide lines for the words are drawn and the letters quickly denoted by show card writer's shorthand.

It is usually best to have the lettering laid out in straight lines. Curved or slanted lines may be used occasionally, by way of emphasis and to give an effect of freedom to the layout; but they are to be used only for groups of three or four words expressing a complete thought, and for single words that, by reason of their importance, should stand by themselves. Curved or slanted lines should be used sparingly: indeed it would be better to avoid them altogether than to overdo their use—a not uncommon error. Straight lines of lettering make the card easier to read, and are advisable for this reason.

It will be noted that all of the cards herein shown, are laid out in accordance with the following precepts:

- Generous margins; the space at the top and sides usually uniform and at the bottom, wider.
- Words are assembled in rectangular groups.
- Not more than four (and usually not more than three) letter styles used on any one card.
- Single stroke styles are used wherever consistently possible.

These four simple rules are fundamentally important. A card properly laid out is more than half done—that is to say, good lettering can never overcome the bad effect of poorly arranged wording, but a well balanced layout will accomplish wonders for indifferent lettering. In stating that a good general effect depends chiefly upon the arrangement, we do not mean to imply that careless brush work is at any time permissible; we are merely stressing the importance of the layout, and its bearing on the final result.

Uniform outside margins are the first essential to a well-balanced card. Margin widths are of course determined by the size and style of the card, and should be ample. Observe that all the cards reproduced herein show liberal margins. A common practice among beginners, and even among third rate professionals, is to pay little or no attention to the matter of margins—in other words, to be careless where carelessness is least excusable and in the finished result is most glaringly apparent. It takes but a few seconds to rule the lines that indicate definite confines for the lettering, and this should be done always.

A precise, readable arrangement of wording requires that the lines of lettering be grouped in a definite shape, with a reasonable amount of space around them. Care also should be taken to have the lettering bear well-balanced relation to the margin lines.

There is also a rule which dictates that not too many letter styles be used on any one card—never more than four, and usually two or three. Whatever letter styles you decide to employ for any given space of work, should of course be consistent with the effect desired; use plain, strong letters for bold, direct cards, and spurred, or letters of hairline elements, where refined effects are required.

The beginner will find some difficulty at first in estimating the number of words that will fill a given line. Until experience enables you to judge quickly and accurately, so that by a glance over the copy-matter your mind's eye instantaneously visualizes the finished card, you can draft one or more small "trial" layouts on paper, or even on the margin of your cardboard.

When a card is lettered across its widest dimensions, that is called "landscape"; when otherwise, "portrait." Show cards are usually made in stock sizes. Both convenience and economy dictate this, a card and mat-board come in two sizes, 22 x 28 and 30 x 40 inches respectively. Cardboard such as is used by cardwriters is white and has a hard, glossy finish. Mat-board comes in a wide variety of tints and colors and has a fibrous surface. "Full sheets" of either are cut into halves, quarters, eighths and sixteenths. An odd sized card means a corresponding waste of stock.



LESSON SEVEN  
PART ONE

Simonds  
PLANER SAW  
NOW \$ 3.

When laying out this simple card, follow the method which is illustrated by Plate Seven. Do not sketch the letters carefully, merely indicate them in Show Card Writer's shorthand. (This advice is applicable at all times).

Use a Number Five Brush throughout. Practice this card ten times or more and send in for correction one copy only, your best attempt. You need not trouble to erase guide lines.

*Make your card about twice the size of ours*

Here we h  
you practice this  
is finished as the



LESSON SEVEN  
PART TWO

STRATHMORE  
GRANDEE

A paper for  
Colorful Printing

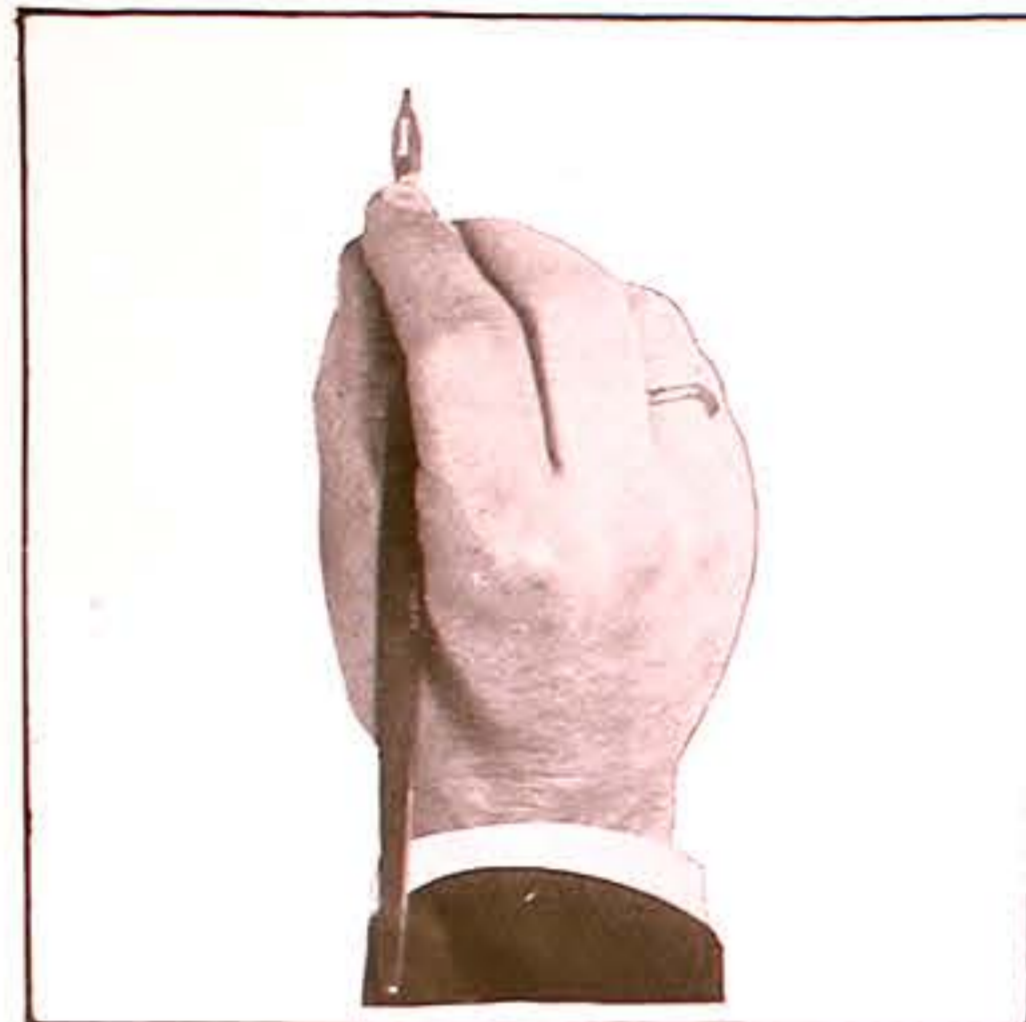
Here we have a card made up of Single Stroke Roman lettering. As you practice this card, remember that S. S. Roman is a style of letter which is finished as the strokes proceed. It can have grace and a clean cut appear-

ance only if the strokes have not been gone over twice. The instructions with Part Two of this lesson are the same as with Part One.

*Make your card about twice the size of ours*



LESSON EIGHT  
PART ONE



Elementary Strokes ~ Vertical Letters



Hold hand in nearly vertical position

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  
y r s t u v w x z

When very small lettering is required, we use a medium size flat pointed lettering pen like those supplied with working outfit. The alphabets comprising this lesson are the two which are most practicable for pen lettering.

First, pour a little heavy color into a separate container, then add

water—a little at a time, stirring well as you add—until color is about the consistency of ordinary ink. Hold the pen as you do when writing—grip it lightly between two first fingers and thumb. Wipe the pen occasionally so as to keep the tip clean and sharp.

*Have your capitals three-eighths of an inch high, and the lower case in proportion*

Lettering  
most cases, for  
than the brush

Remember  
the right consi

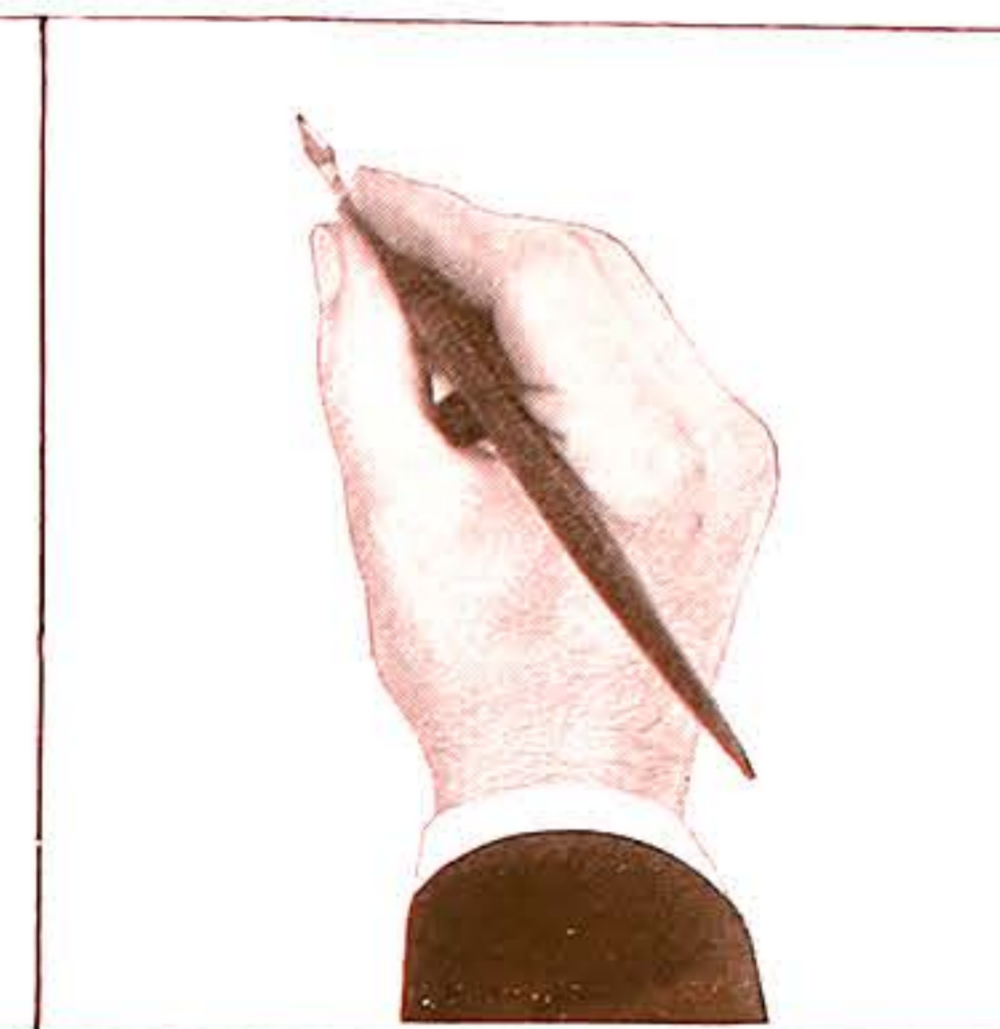


LESSON EIGHT  
PART TWO

*Elementary Strokes ~ Slanting Letters*



*Slant position of hand for sloping letters*



*A B C D E E 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  
y u v w x z*

Lettering which is less than half an inch high is done with the pen in most cases, for the reason that the pen can be manipulated very much faster than the brush.

Remember that in working with the pen, your color must be of just the right consistency. If color is too thick, the pen lines will be uneven. If

color is too thin, it will not cover properly. Remember also, the importance of keeping the pen point clear of congealed color; the color must flow freely.

In making slanted letters, either with pen or brush, it is necessary that a uniform slant be preserved throughout.

*Have your capitals three-eighths of an inch high, and the lower case in proportion*



LESSON EIGHT  
PART THREE

An EXHIBIT of  
Colorful Printing

*By Advertisers of  
the famous  
Strathmore Town on*

GRANDEE

The instructions with Part Three of Lesson Eight are the same as with Parts One and Two, excepting that for this card you are to use a Number Five Lettering Brush and a medium size Pen. Do the brush lettering first. Note

how effective slanting pen lettering is when employed in conjunction with upright brush work.

*Make your card about twice the size of ours*



Coon-Muskrat or  
Persian Lamb

Sizes 34 to 40 in the lot

\$185. TO \$293.

Glengarry  
FINE  
CLOTHES

2 TROUSERS

\$37.50

Bilton's

California  
Canned

How welcome  
it always is

EAT  
IT  
for  
HEALTH

Asparagus

The worlds most popular dish

The FRIGIDAIRE  
ICEMAN

-calls once with FRIGIDAIRE  
and the ice stays always

A PRODUCT OF GENERAL MOTORS

SUPPLEMENTARY PLATE

*Not to be sent in for correction*





The  
**Menhenitt Company**  
Limited



*As evidence of completion of the Course in Show Card Writing and  
of having attained a high degree of proficiency therein*

*The MENHENITT CO. Limited*  
at TORONTO, in the Province of Ontario,  
award to

This Diploma in Show Card Writing

In Witness Whereof, the signatures of the Officers  
with their Seal attached, given at Toronto, Ontario, on the  
day of \_\_\_\_\_, 19.....

Vice-President

President

Treasurer

Secretary

Facsimile of the Menhenitt Diploma.



