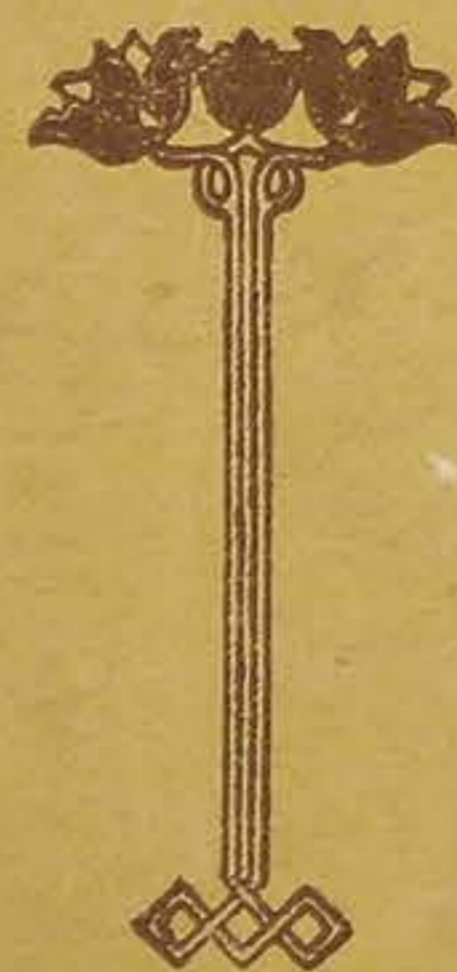




*Instruction Course in Show Card
Writing*



Lessons One-Two-Three
and Four





The MENHENITT COMPANY LTD.

Instruction Course in

SHOW CARD WRITING



FIFTH
EDITION

Copyright 1927



Introductory

You who have now entered as a Member of Menhenitt Training and Employment Service will find in this instruction course of show card writing, based on eleven years' practical experience, an opportunity to become successful in the shortest possible time and with the least amount of effort in one of the most interesting and profitable branches of advertising.

This course represents the best developments in the craft of show card writing, reduced to the simplest terms. We assume that you know nothing whatever about lettering before commencing our instruction. Our aim is to present all of the facts that are essential to a knowledge of show card writing clearly, accurately and simply, and to advance you through the lessons just as rapidly as is consistent with your proper development. You will find in these lessons an up-to-date presentation of all the best alphabets and most important of all, the clearest possible instructions to enable you to acquire all the little knacks of handling the brush which mark the expert show card writer. You will find all of the directions easily understood and easily applied.

Careful, conscientious attention to instructions from the start will make your progress rapid and easy.

Have a definite time for practice. You must practice and practice correctly to gain skill. Your lessons are always before you for review. When you have sent lesson papers away for examination continue to practice on that and the previous lessons until your papers are returned. Every hour of practice put in on these lessons increases the speed and excellence of your work.

Your first work will be clumsy of course. Your hand may be unsteady. Never mind. Steadiness comes with confidence and confidence comes with practice. If you work faithfully you will find that confidence will come—and come unexpectedly. This is true of the learning of this craft just as it is true of learning to swim or to ride a bicycle. Follow instructions, practice conscientiously, keep to your set hours and it will not be long before you will be delighted with the work that you can do.

You are starting a course of training that will mean much to your future. Enrolling as a Member of our institution is your first step toward well paying employment in either spare or full time.

Read the general instructions with each lesson chart carefully. They tell you how to proceed. Send in your best effort on each lesson and it will be individually and helpfully criticized by expert instructors. Our Principal will keep in close personal touch with your progress from start to finish.

From now on our success is bound up with yours. Let us work together for achievement.

The **MENHENITT COMPANY**
LIMITED

TORONTO - - CANADA

THE GROUND WORK OF LETTERING

The first three lessons give you in the simplest form the ground work of all show card lettering.

The first lesson teaches you the six primary strokes of which all alphabets are composed. It is therefore important that you practice these six strokes thoroughly.

The second lesson teaches the practical application of the six primary strokes taught in the first lesson to the making of capitals, or as the printer calls them, Upper Case letters. First, you learn to form the eighteen letters and numerals that can be made with straight strokes. In the second part, you learn to make the eight letters and numerals that are made with curved strokes. In the third part, you learn the best way of making the nine letters and numerals that are composed of both straight and curved strokes. When you have mastered the three parts of Lesson Two, you are prepared to undertake Lesson Three.

The third lesson teaches the construction of the small or Lower Case letters. In practical work in show card writing the small letters or Lower Case letters are by far the most used as they are more easily read. When you have acquired the knack taught in this lesson you will find that they are also quicker and easier to write than capitals.

QUESTIONS AND DIFFICULTIES

We are anxious that you shall understand clearly every point in the lessons. But since your time is valuable, we do not wish you to waste minutes which applied to the study of the lessons should be worth to you at least ten dollars an hour writing unnecessary questions, which in all likelihood you will find answered fully and completely later on in the course.

There are twelve simple and concise lessons in this course. Each is necessary to the learning of the craft of card writing. You will find each simple, clear and easy to understand and to apply if you study it in its proper order. But you would surely be confused if you attempted to work on lesson four before you had studied the preceding three.

Take each lesson in its proper order. Study one lesson at a time. One step at a time makes excellent progress.

A man walking down a roadway sees a shadow across the road ten paces ahead of him. It may be a log, it may be a ditch, it may be a shadow, or just a black mark on the road. What would you think if he began while still nine paces away worrying, fretting, lifting his feet, or jumping as if to get over it? Would he not look foolish?

Most of the questions that students write in are actually answered fully and completely later in the course. Therefore we counsel you to give

your time to the study of the lessons in their order rather than waste your time asking questions which perhaps you would not need to ask if you waited until you had completed another lesson or two.

The knacks of the art of show card writing are few and simple. You can afford to take time to see that you learn each trick of the pen or brush correctly and make it a part of yourself.

You will find in these twelve lessons, taken in their order, the exact instructions that will enable you to master the knack of show card writing in the shortest possible time.

Send in your lessons regularly for correction, and you will soon be more than satisfied with your progress.

Your lesson sheets will be returned to you after they have been examined by our staff of instructors. You will find their criticisms and helpful suggestions written on your own lesson sheets, and returned promptly so that you can at once correct any mistakes you have made and proceed with your work.

While waiting for the return of a lesson, continue to practice on that lesson and on the preceding lessons. You cannot practice too much.

One step at a time is good progress. Stick with one lesson until you have mastered it. Give it your undivided attention. Practice it until it has become second nature. You will find each difficulty is easily met when you come to it.

MAILING YOUR LESSONS

It is said that practice makes perfect, but bad practice makes perfectly bad. For this reason we require that you send in only one lesson at a time and do not go on to the next lesson until advised to do so by your instructor. It is very much easier to correct a fault in your work at the beginning than it is after you have repeated it many times.

New lesson charts will be sent you as often as you need them.

Send in for criticism only one copy of your work on each lesson. You will of course make many copies for practice, but send in only one, your best effort.

Write any question you wish to ask on the reverse side of the lesson sheet you send in for correction. Your questions will be fully answered.

Your work will not be perfect at first. But send us in your best effort on your lesson and you will be shown how to improve your results. As you master one lesson you become ready for the next. Therefore we repeat, one lesson at a time, each lesson in its order.

Do not roll your lessons. Fold and mail your lesson sheets just as you would mail a letter.

SUGGESTIONS FOR PRACTICE

A good light helps to make good work. You can work satisfactorily in any part of a well-lighted room, but if your room is not well lighted it is a good plan to place your table beside a window so that the light will fall on your work from the left side. For evening work have a steady light about two feet in front of you so that the light will fall on your work but not in your face. It is not difficult to arrange some kind of a shade so that the light will not shine in your eyes.

You will use up a good deal of paper in practice. Any kind of paper, such as newspaper, or ordinary wrapping paper will do for practice. The more practice you do the more paper you will use up. The more the better.

After you have the lesson well in hand on practice paper, complete a copy of the lessons on the paper furnished with the outfit, or on any other plain unlined paper of similar size.

HANDLING YOUR COLORS

Good work requires good colors in just the right condition. The solid material in your colors settles to the bottom of the jar and must be stirred until you have a uniform consistency from top to bottom.

The color should be just thick enough so that it will just flow from the brush readily and will not show streaks. If it is too thin it will flow away from the brush beyond control. Then you should leave the top off the jar to allow the excessive moisture to evaporate. If the color is too thick it will not flow freely but will "pull" and produce uneven lines. In that case add a very little water at a time and stir well until a proper consistency is reached.

THE CARE OF THE BRUSH

The first knack to learn is the knack of preparing the brush to make a stroke with clean, sharp edges.

After dipping the brush in the color, work it back and forth on a piece of cardboard, drawing it gently towards you on one side and then on the other. Remove any surplus color by drawing the brush towards you. This will give the brush the square chisel edge necessary for clear-cut strokes. You should repeat this preparation after every few strokes, to keep the brush in proper shape.

Next learn to hold the brush right. As a brush is flexible you must take a longer hold on it than you would on a pen and hold it a little more upright than a pen or pencil. Hold it so that the tip of the forefinger comes just below the edge of the metal ferrule. Study the pictures on the next two pages.

Take care of your brushes. They are your tools. The brushes supplied with your outfit have been selected for the purpose, and are perfectly adapted for this work. With reasonable care they will last even though in constant use from six months to two years or more. But you may destroy a brush very quickly by lack of care, so observe the following rules:—

Always clean the brush well in water after using, and press out the water by squeezing it to a chisel edge between the thumb and finger.

Always lay the brush flat when not in use.

Never allow color to dry on the brush.

Never neglect to clean the brush if called from your work.

Never stand the brush upright.

Never stir paint with your brush.

Never attempt to trim or cut the hair.

The pens supplied are to be used with Lesson Eight. The smaller of the brushes will be used later on in the course.

The larger of the brushes is the one most used throughout the course.

ALWAYS USE GUIDE LINES

Guide lines are light ruled lines to indicate the top and the bottom of a line of letters. Without guide lines it would be impossible to keep the letter of uniform height.

To rule the guide lines use your T square. Have your practice paper pinned on the paper with two thumb tacks and then place your T square even with the left hand side of your paper and rule two lines from left to right to indicate the height of the letters.

The height of the letters you are to make is clearly stated on each copy plate.

When you come to the actual making of letters in Lesson II, it is a good plan to sketch the letters in pencil a few times so as to become familiar with their proportions before starting to form them with the brush. As soon as you have a fairly good idea of their proportions, you should merely indicate each element of the letters by a quick stroke of the pencil. This is shown in Figure VII, and is the method to be followed with every lesson.

DO NOT outline with pencil the letters you send in for correction, but indicate them roughly with light pencil strokes as shown in Figure VII. Show card lettering is always done freehand, the only pencil guide lines being the top and bottom lines to indicate the height the letters are to be made, and the rough laying out of the lettering. The lettering is thus roughly indicated in pencil at the beginning merely to assist the eye to have the words properly spaced.



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FIGURE ONE

Figure One shows the knack of preparing the brush to make a clear, solid stroke.

This is called charging the brush with color.

To distribute the color through the brush so that the centre hairs will carry as much color as the outside it is necessary to work the brush on a piece of paper or a card as shown in the picture. Merely dipping the brush in the color will not prepare it for use; it must be thoroughly charged to produce clean edges to your letters.

There is everything in a good start, so give close attention to this first important point.

Always keep your color jars covered when not in use, so that your color will always be found in good working condition. Color solidifies rapidly when exposed to the air.

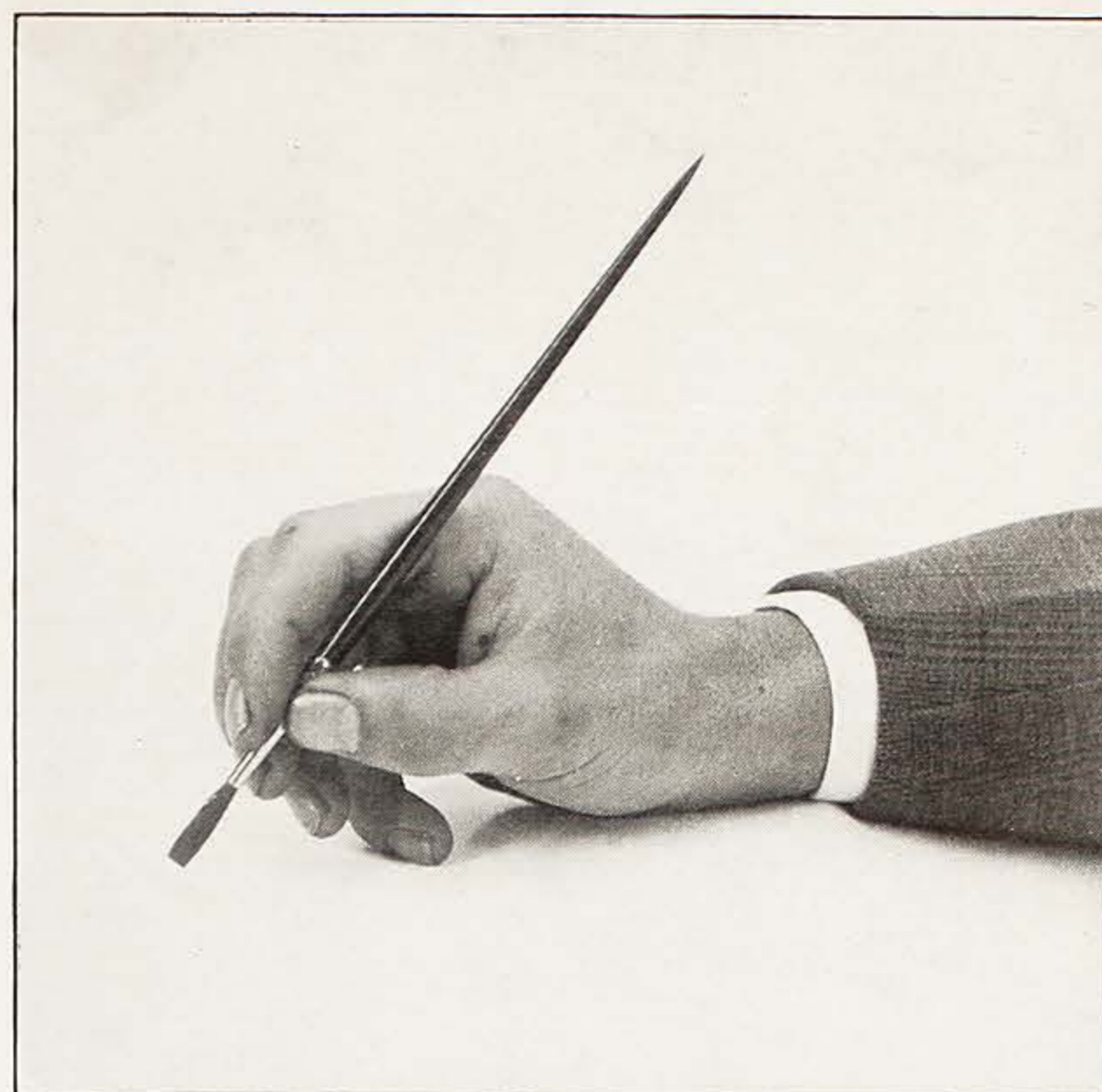


FIGURE TWO

This illustration shows the brush stroked out to a chisel edge by the method shown in Figure One, and held ready for use. Note that the thumb and forefinger come just below the edge of the metal ferrule.

Be sure to flatten out brush after every stroke, so as to keep it in "shape."

Remember the importance of keeping your brush in condition. Always wash it out after using. If interrupted just for a few minutes rinse your brush in water, and lay it flat. When through working, rinse it and press out the water by sliding it between thumb and finger and pressing it to a chisel point. A brush is soon ruined by allowing color to dry on it.

You will very readily learn how to charge the brush, and how to hold it—learn also how to keep it in good order.

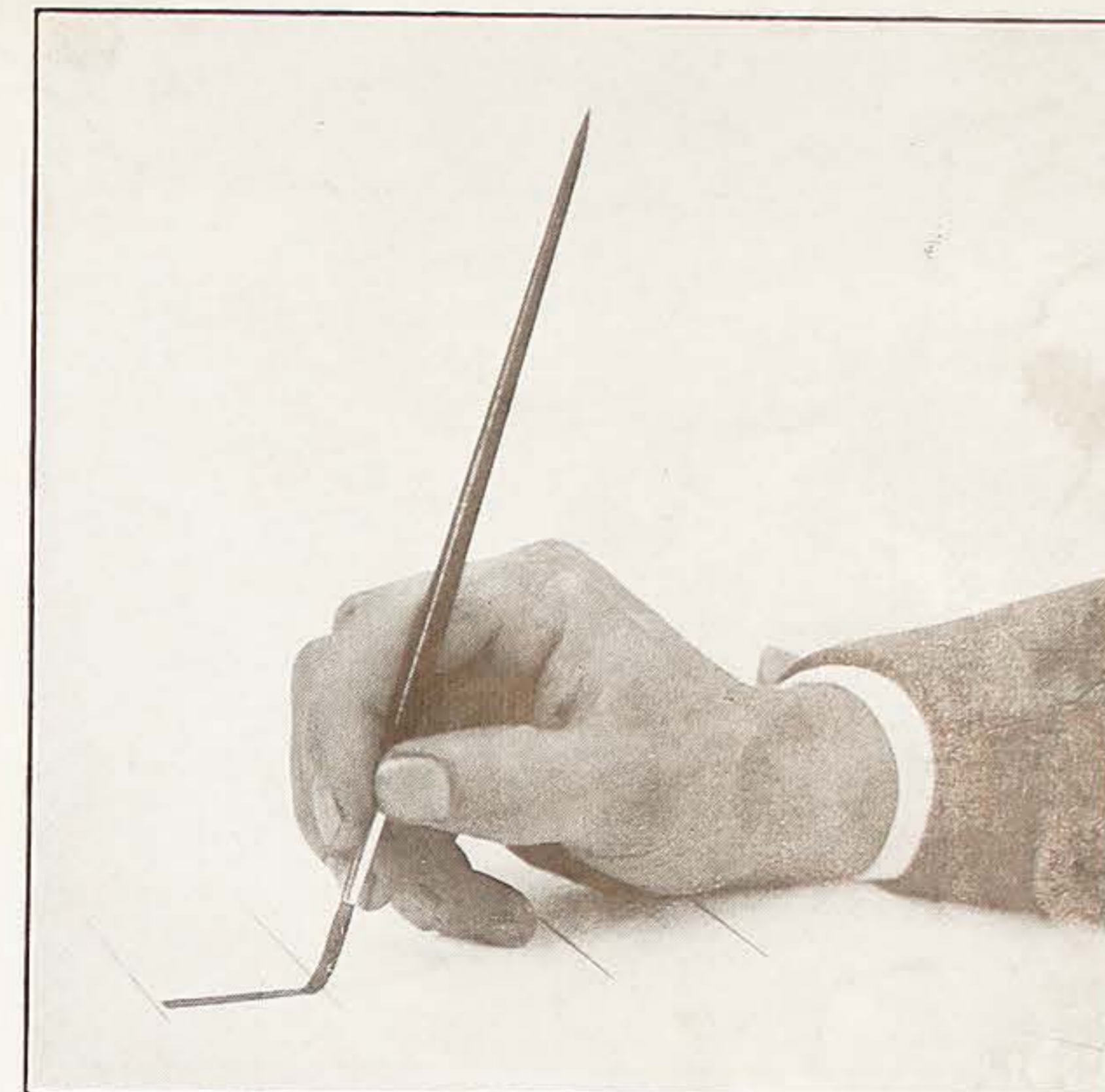


FIGURE THREE

The brush in action.

Study this picture very carefully. It shows exactly how to hold the hand to make a solid continuous stroke instead of short choppy ones.

Hold the brush lightly but firmly, allowing your wrist and forearm to rest upon the work table in the manner shown.

The Demonstration Folio shows clearly just how the brush is manipulated. You should consult it frequently during these first lessons.

Keep the flat chisel edge by stroking out the brush at each recharging—this is all-important. Work slowly at first and as you gain confidence you can work faster. With a little experimenting and practice you will soon learn to make even, cleancut strokes of any width.

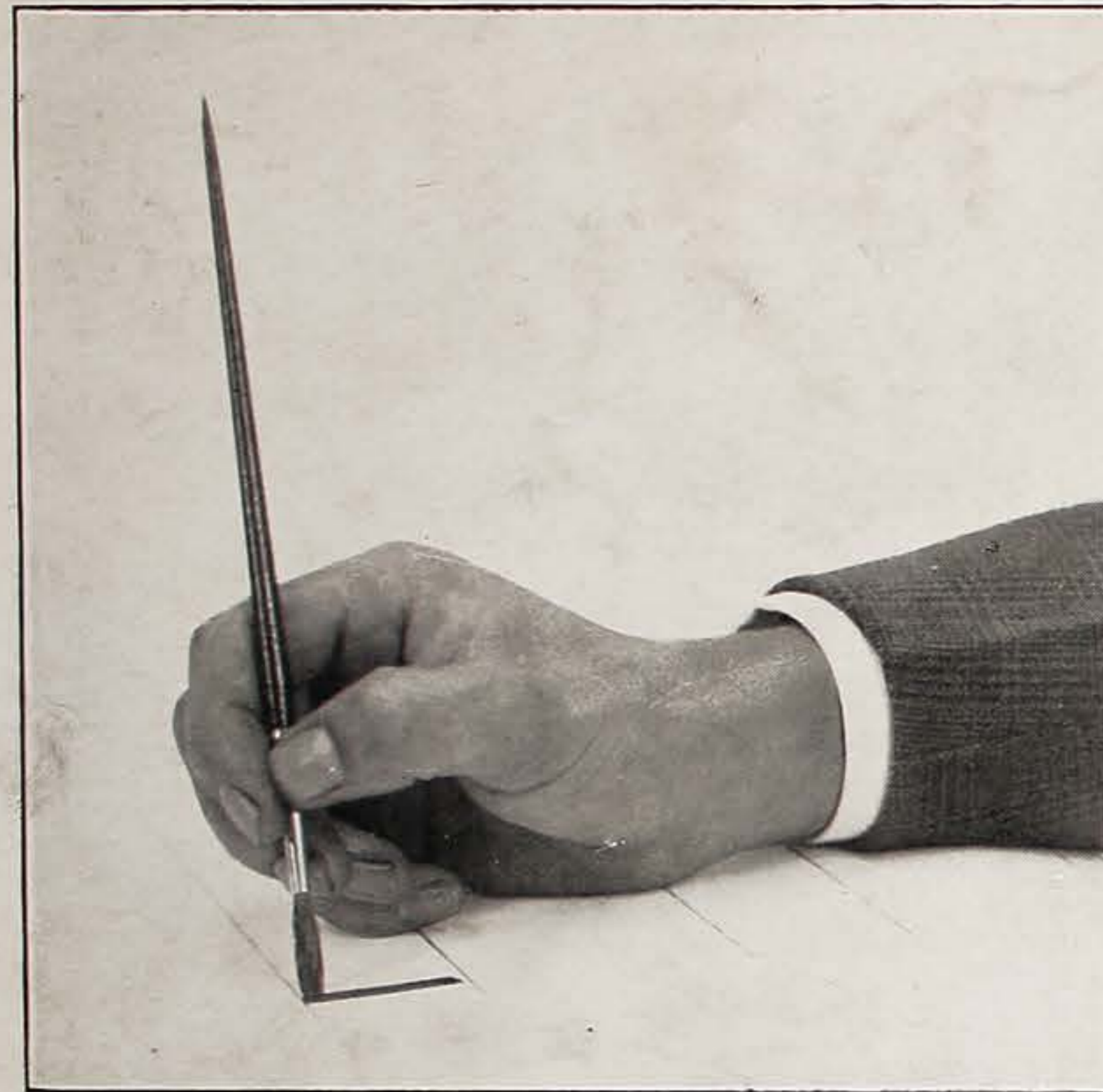


FIGURE FOUR

This picture shows the knack of adding a clean, square terminal to the jagged ends of the other strokes.

First you must have a good chisel edge to your brush as shown in Figure One and Two. A short horizontal stroke even with the pencil line, made with the brush held as in this picture makes a sharp clean-cut terminal to a vertical stroke.

Finish the end of a horizontal stroke as shown in Figure Three.

A little practice will soon enable you to form a clean-cut terminal with a single stroke of the brush.

Pleasing work depends not only upon clear, solid strokes but upon properly finished terminals. In the Demonstration Folio we have devoted several picture groups to the terminals. You should study them very carefully.

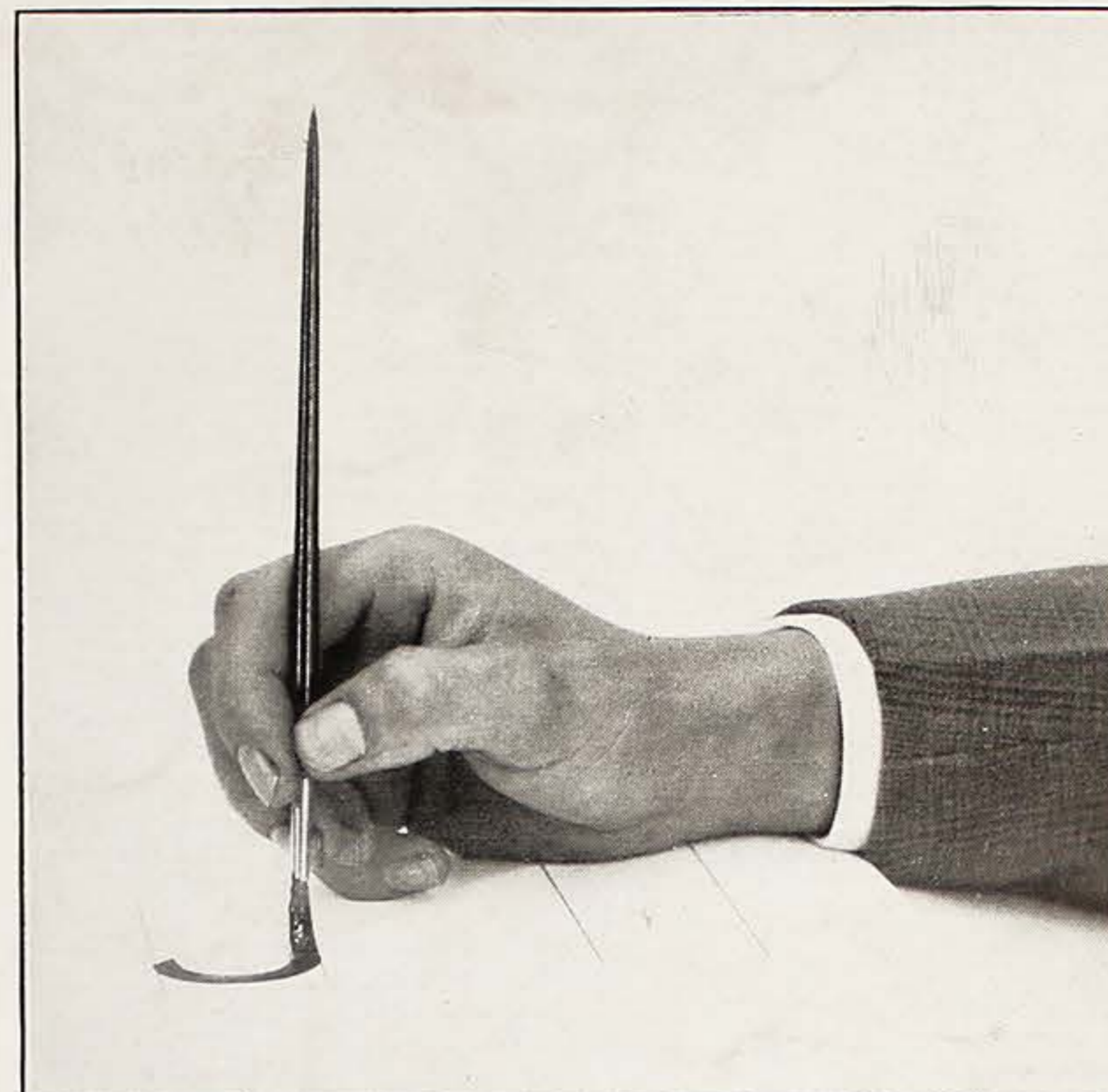


FIGURE FIVE

The curved stroke.

In making a curved stroke the brush is held lightly but firmly so as to allow the handle to roll between the thumb and forefinger. There is also a slight swinging of the wrist and forearm.

Curved strokes are always started a trifle above the top guide line, and are ended a trifle below the bottom guide line. This is because seven of the letters and six of the numerals which employ curved strokes are really a little taller than letters which are employing straight strokes. If curved letters were not so made, they would appear to be smaller than the others. Look at Figure Seven on the following page, and you will see an illustration of this.

It is always necessary to have your brush well flattened out to a chisel edge and well charged with color.



FIGURE SIX

The horizontal stroke is made by drawing the brush from left to right. By consulting the Demonstration Folio you will see that the fingers are kept in relatively the same position from start to finish, and that the brush is carried to the right by a movement of the hands and wrist. The terminals are finished last, of course.

As has been stated, the six strokes presented in Lesson One enter into the making of all letters. Therefore, that you be able to make these basic strokes well, is very important. This you can readily do by following the few simple instructions given here. Learn to charge the brush with color, learn to keep it well flattened out, and remember the rules for keeping your color and brushes in good working order. Read all the instructions carefully, and if there are any points you do not understand write your questions on the reverse side of the lesson sheet you will be glad to answer for correction and they will be fully answered. You should consult the Demonstration Folio frequently—it shows every detail of brush manipulation.

When ready to begin

You will be reviewing the remember so has gone before

Then I given with it

Now p Using your T half apart.

Next ta correct position of the brush t

Next se brush in the in Figure I.

LESSON ONE

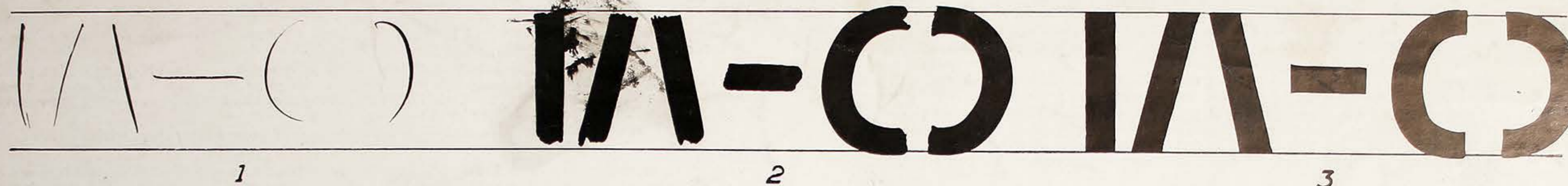


FIGURE SEVEN

When you have carefully read and re-read the preceding pages you are ready to begin actual practice.

You will save time by reading the preceding pages twice and then reviewing them backwards paragraph by paragraph. Failure to notice or remember some one point may cost you more time than to re-read all that has gone before.

Then look over the Demonstration Folio and read the explanations given with it.

Now pin a sheet of ordinary paper to the table with thumb tacks. Using your T square draw two pencil lines from left to right an inch and a half apart.

Next take the brush and with the dry brush practice holding it in the correct position as shown in Fig. 3. Just see what complete and easy control of the brush this correct position of the hand gives you.

Next see that your color is properly mixed, with a stick. Dip your brush in the color and charge it by working it on a piece of paper as shown in Figure I.

Indicate the strokes you intend to make as shown in 1 of Figure Seven with a pencil. Then with your brush charged with color and brought to a chisel edge as shown in Figures 1 and 2 make your first vertical stroke.

Note that this vertical stroke starts a trifle below the upper line and stops a trifle above the lower line. This is to allow the jagged ends to be finished off square as shown in Figure 4.

The six basic strokes are shown above in Fig. 7. Practice each of these strokes fifty times. Remember the vertical, curved and oblique strokes are made in a downward direction, and the horizontal strokes from left to right.

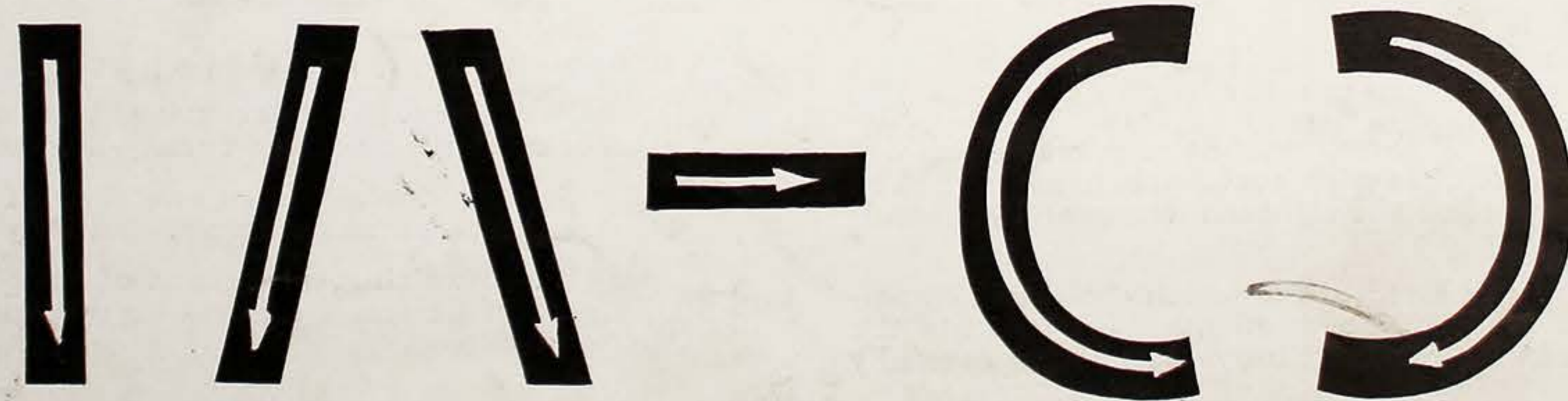
It is wise to flatten your brush as shown in Figs 1 and 2 after each stroke.

Turn to Fig. 4 and read again what is said regarding finishing the terminals. Practice finishing.

Even pressure on the brush will make your lines uniform in width.

When you have practiced the strokes fifty times, make one good copy of the six strokes and send in for criticism and correction.

Before mailing again read what is said about mailing your lessons.



Have your strokes one and a half inches high

LESSON TWO PART ONE

Having completed your work on Lesson One faithfully you are now ready to use the strokes that you have mastered in making the capitals of the plain square Egyptian alphabet.

A mastery of this alphabet and of the numerals is your ground work and will enable you to learn the more fancy alphabets with comparative ease.

To insure your thorough mastery of this lesson we have divided it into three parts. The first part gives you the eighteen letters and numerals made entirely with straight strokes. The second part gives you the eight letters and numerals made up of curves only. The third part gives you the nine letters and numerals which combine both straight lines and curves.

Your work on each of these parts is to be sent in separately just as if it was a separate lesson.

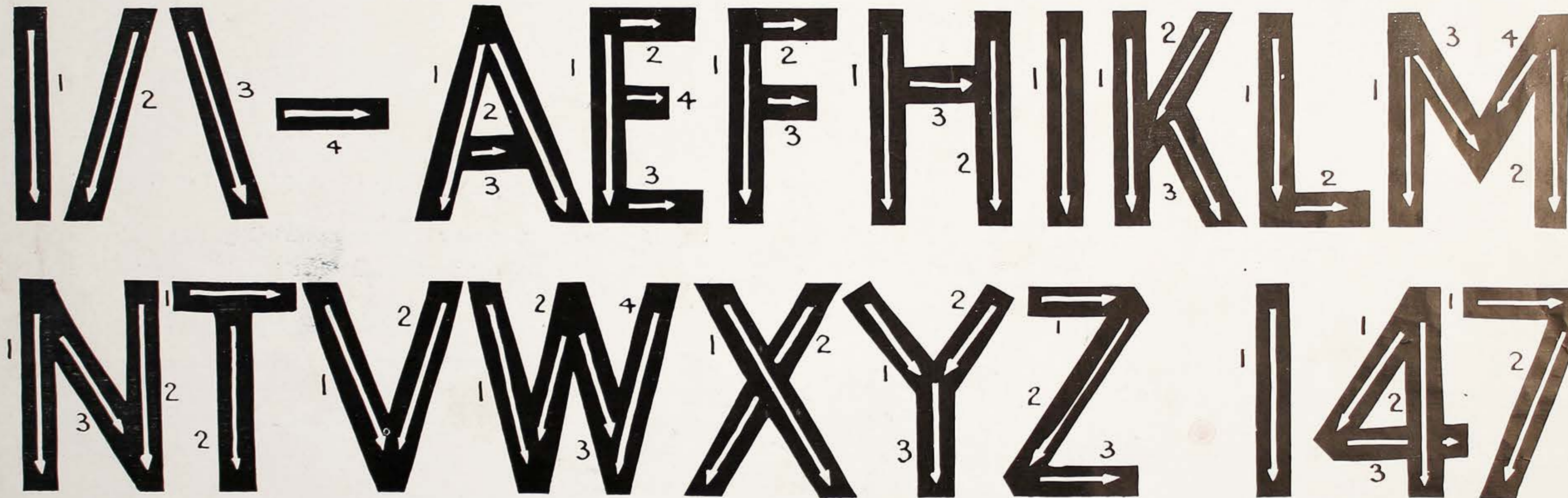
Always rule your top and bottom guide lines before attempting to make a line of letters.

Look at the letters closely and observe their proportions. Sketch them with a pencil a few times before using the brush in order to train your eye. Use a ruler and compare the proportions of your sketches with the proportions of the copy. Correcting your errors this way will help to train your eyes to judge sizes.

If you will frequently compare the proportions of your own letters with those of the copy you will soon train your eye to a surprising degree of accuracy.

Remember always to keep your brush stroked out to a chisel edge as you learned to do in Lesson I. In order to make your lines of uniform width you must charge and flatten your brush after each stroke. Add the square terminals to each stroke as you proceed.

EGYPTIAN CAPITALS



This plate shows first the four straight strokes, the vertical, the oblique and the horizontal strokes which you learned to make in your last lesson.

If you have given Lesson One a sufficient amount of practice you will now be able to make the individual strokes with automatic precision. The next step of combining the strokes to form the eighteen letters and numerals will be comparatively easy.

The arrows are a reminder of the direction in which each stroke composing each letter or numeral is made. The small numbers indicate the order in which the strokes should be made. Study each letter carefully

and observe very closely the proportions and positions of the different strokes

Practice each of the straight strokes again ten times, or more, and each of the letters at least twenty-five times—the more the better.

Send in for criticism one copy of the four straight strokes and the eighteen letters and numerals. Send in your best attempt.

While waiting the return of your lesson sheets continue to practice this part of Lesson Two, and do not go ahead with the second part until advised to do so.

Have your letters one and a half inches high

Here we
your first lesson
entirely of curves

The white
composing the
strokes should

The stroke
is done by com
preceding stroke
shape.

Begin this
the letters with
proportions. St
curved strokes.

LESSON TWO PART TWO

Here we have the two curved strokes which you learned to make in your first lesson, and the four capital letters and four numerals composed entirely of curves.

The white arrows show clearly the direction and extent of each stroke composing the letters, and the small numbers show the order in which the strokes should be made.

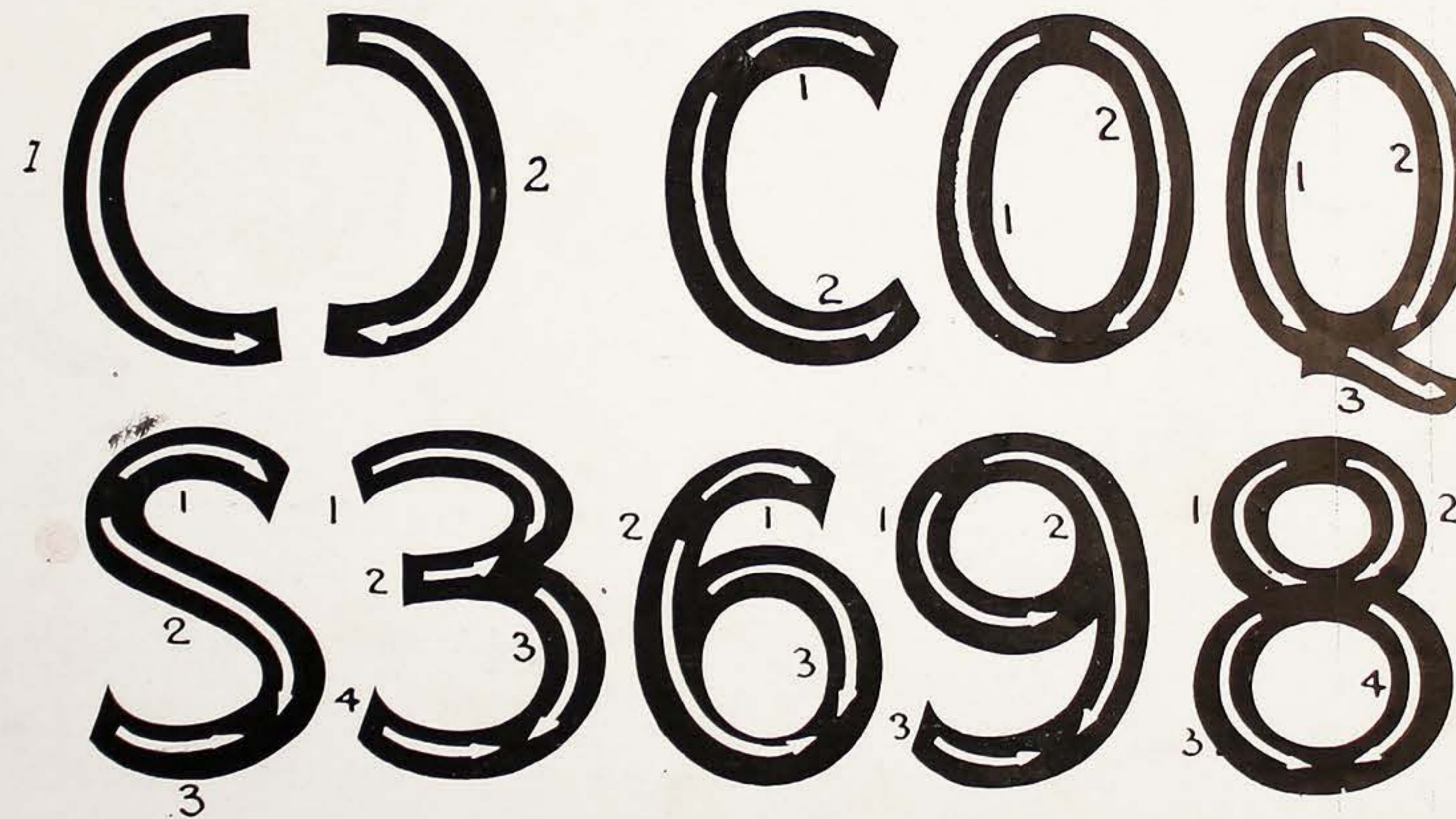
The strokes should appear as if drawn with a single movement. This is done by commencing a stroke a short distance back of or inside of the preceding stroke, having first recharged the brush and flattened it into proper shape.

Study the Demonstration Folio again. Be sure you have exactly the right movement and position.

The curved strokes are made by a slight swinging movement of the hand, the brush rolling between the thumb and forefinger enough to keep the chisel edge squarely across the line you are drawing. This makes the width of the curved stroke the same as the straight stroke.

In your first lesson you practiced these curved strokes at least fifty times and it will pay to practice them another ten and to practice each of the nine letters and numerals twenty-five times before you send in your best set for correction.

Continue to practice the letters of Part II while you are waiting for the return of your lesson with criticisms and corrections.



Begin this part as you did Part I, with guide lines, and by sketching the letters with a pencil a few times in order to become familiar with their proportions. Study the Demonstration Folio, the groups which deal with curved strokes.

Now practice the letter O. Endeavor to make it complete with two strokes as shown in the copy. Practice the letter O until you can do it easily. Make several lines of O's, and you will gain confidence in the making of curves that will enable you to master the remainder of this series successfully.

Have your letters one and a half inches high

LESSON TWO
PART THREE

Faithful work on Parts I and II of this Lesson will make the mastery of the nine letters and numerals combining both straight and curved lines quite easy. It will pay you, however, to practice each letter twenty-five

times in order to acquire an easy mastery of the strokes and their combinations so that you will be fully ready to acquire the art of making the small or Lower Case letters as taught in Lesson III.



Nine of the letters and numerals combine straight with curved strokes. This Plate shows just how the strokes should be made. It also shows the

method of forming the period and comma. Practice these letters and numerals twenty-five times, and send in your best attempt.

Have your letters one and a half inches high

FOOT NOTE—Send in only one part of Lesson II at a time. Remember to write your name and address and your registration number on each sheet, send one copy only, your best attempt. Continue to practice on the same lesson until your lesson has been returned to you and you are advised to proceed to the next. Mail your lesson papers as you would a letter, flat, not rolled. Do not send in the supplementary plates as lessons. Notify us at once of any change of address.

LESSON THREE

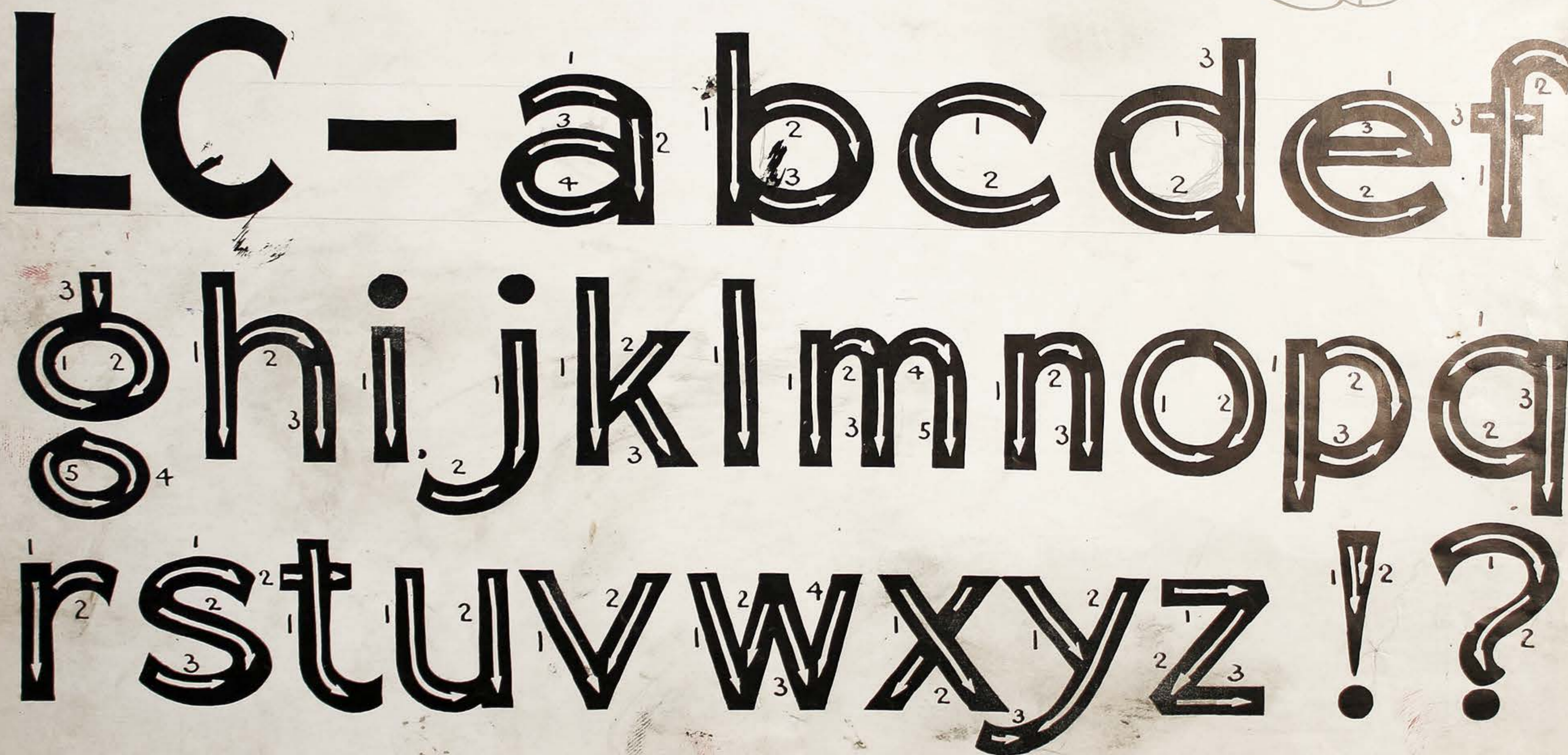
Small or Lower Case Letters are much more used than capitals, are more easily read, and quicker to execute.

The height of the small letters of the Egyptian alphabet is three-fifths that of the capitals and requires the ruling of an extra guide line.

The copy plate shows the order in which the strokes are made for all of the small letters of this alphabet.

Have your tall letters one and one-half inches high. The proportionate height for the small letters will be about an inch and an eighth.

EGYPTIAN LOWER CASE



Have your tall letters one and a half inches high

LESSON FOUR

In this lesson you are presented with an alphabet of poster letters.

This alphabet shows how the standard form of the Egyptian capitals presented in Lesson Two may be varied to produce a somewhat more dis-

tinctive and artistic effect. Practice this series of forms until you can make each letter in this style as readily as in the plainer Egyptian style.

Lower case letters of this alphabet are seldom if ever used.

MODERN POSTER

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

Have your letters one and a half inches high

ou can make
le.

4
Q
Z



SUPPLEMENTARY PLATE
Not to be sent in for correction

Special
To-day

\$ 5.75

Mens
HATS

Reg \$5.00

\$ 2.00

SUPPLEMENTARY PLATE

Not to be sent in for correction

Working Together.

To develop you as a show card writer, to train you thoroughly yet rapidly and to make the period of your training as interesting and pleasant as you would desire it to be, is an undertaking that calls for the fullest co-operation.

We have the staff of trained instructors, and we have the tools—this Course of Lessons, developed and perfected at great expense. But you have a will of your own, and to succeed we must have your co-operation. You have become both a worker and a partner in our enterprise, and we are here to work with you conscientiously and efficiently.

Show card writing is one of the vocations which is uncrowded even though profitable and easily learned. It is and will remain uncrowded because of the numberless uses of show cards, their low cost, their individuality, and their immediate effectiveness in the business world in increasing sales and profits.

You are working together with us for your success and for ours. Your success and ours both demand that you be thorough, earnest and conscientious in the reading of your instructions and in the practice work required on each of the twelve lessons.

Do not be ashamed to re-read a single sentence or paragraph five, six or seven times. One wise man made a rule to read everything he thought worth reading at all, six times. To read and re-read will save you many misunderstandings. It is twice as easy to avoid a mistake by re-reading instructions than to correct a mistake once your hand has made it.

Begin at the beginning and give your attention to one lesson at a time. That will save time and trouble and insure your most rapid progress. We have taught show card writing for years, and we know. We have arranged your charts in the easiest and best order so that you need have no difficulty or doubt of success if you will give your attention to each lesson in order and devote the necessary time to the practice prescribed. Give us this confident and sincere co-operation and you will be gratified indeed with the skill and facility that will soon be yours, and that will enable you to increase your income substantially.

Attention to a few simple details will avoid annoying delays. Be sure to write your name, full address and registration number on every sheet of every lesson and on all correspondence, and notify us promptly of any change of address. If you are using a temporary address, be sure to say so. Errors and delays annoy us as much as they do you.

While waiting for the return of a lesson paper sent in for examination, do not start in on the next lesson. Review the same lesson and those preceding it. Advance to the next lesson only when instructed to do so.

Lessons are examined and returned the same day they are received, excepting of course on holidays. Our staff is adequate for this prompt service which is so much appreciated by the earnest and ambitious student. There should be no delay if you observe reasonable care in mailing. First class mail is occasionally, though fortunately very rarely lost. A delay from this cause is of course beyond your control and ours, and can hardly be rectified.

Keep constantly in mind the thought of mutual co-operation. We are working together for your success and for ours. All our equipment and our staff of experienced instructors are working with you for your success. We look to you for your earnest, sincere and confident co-operation. You will find this course so simple and yet so complete, and the criticisms and suggestions of our instructors so helpful that with faithful study and practice you cannot help but get the desired results.



That Reminds Me—



Which is exactly the purpose of the show card.

It reminds buyers—

Right in the store—

And the sale is made right on the spot.

It is estimated that sixty-five million dollars was the amount expended for show cards in Canada and the United States during the past year—a fact which represents the best possible guarantee that the man or woman who is equipped to write show cards need have no money worries either for the present or future.

Lebanon Dining Room Suite
hand carved in Walnut

Do your clothes say 'I'm a Success'

Smart Shoes for the Younger Set

Flat Crepe favored for Daytime frocks

Flat Crepe favored for Daytime Frocks

Oxfords

These Reduced Prices will make our frocks for you

Color is rampant in the new Spring Hose

Well Dressed Men are seldom Bargain Hunters



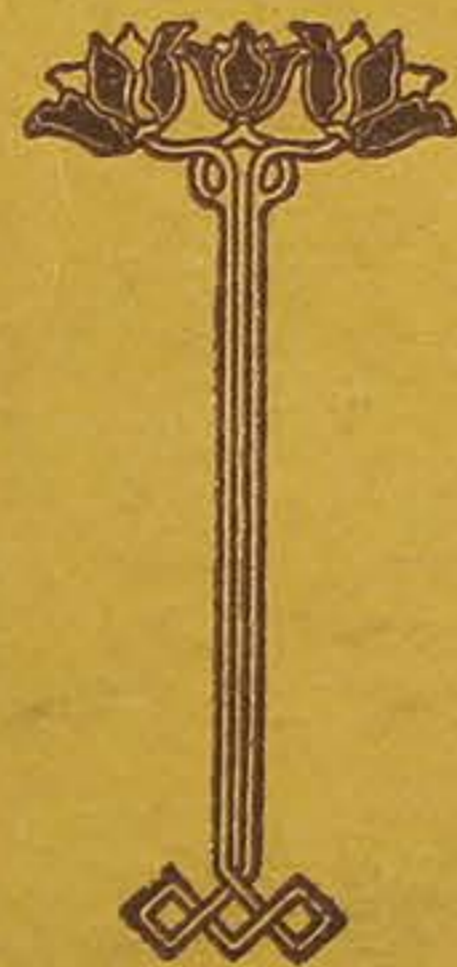
THE MENHETT COMPANY LIMITED



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*Instruction Course in Show Card
Writing*



Lessons Five and Six





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Instruction Course in
SHOW CARD WRITING



FIFTH
 EDITION



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An Investment in Knowledge Pays the Best Dividends

The time you give to this instruction course is an investment in knowledge—a sure and profitable investment. That's the thought to keep in mind from the first. Remember that every hour given to the lessons can be worth many dollars to you later on. By devoting a part of your spare time to practice each week you will soon finish the instructions and be in a position to sell a part or all of your time at a profit every week of the year—year after year.

Each lesson brings you a step nearer to realization of your ambition to be a show card writer, a profession in which your prospects for steady employment and opportunities to earn a bigger salary will be just what you yourself make them.

You have already mastered four lessons, and can as readily master the rest. Now that you have acquired something of the knack of brush manipulation, the remaining lessons should be found easier to do and also very much more interesting. After you finish the two alphabets herewith presented, Lesson Seven will show you how to apply your knowledge in the actual writing of show cards. This lesson is so full of interest, and will take you such a long step toward completion of the course, that you will feel richly rewarded for the time and effort given to the preparatory ones.

The Menhenitt course covers the field of show card writing without any lost motion. Every necessary feature has been preserved, every unimportant detail eliminated. Everything you are taught will have a direct application to practical work. You may rest assured that after you finish the course no further instruction will be necessary. You will be through with instruction and ready to handle show card orders for the Company as one of its home workers. Just do your best on each lesson, and with the same help from Menhenitt service that has enabled so many others to succeed, your name, too, will be added to the list of Members developed successfully in the past.

The **MENHENITT COMPANY**
LIMITED

TORONTO - - CANADA

CASTOLAY

*Finer than
fine Castile*

Showcard
Writing
A Profitable Vocation

The
AUTOHOT
\$12. Cash \$5. Month

The Latest
& Greatest
IN
RADIO
POWER

**MODEL
'D'**
\$5. Down

SUPPLEMENTARY PLATE

Not to be sent in for correction

LESSON FIVE PART ONE

Speed next to quality of work counts in show card writing. The ideal is a pleasing well-finished letter with as few strokes of the brush as possible, for every stroke takes time. A letter that requires six strokes of the brush will take about twice the time of one requiring only three strokes.

The alphabet presented in this lesson has the advantage that the terminals do not require an extra finishing stroke of the brush, as did the previous alphabets.

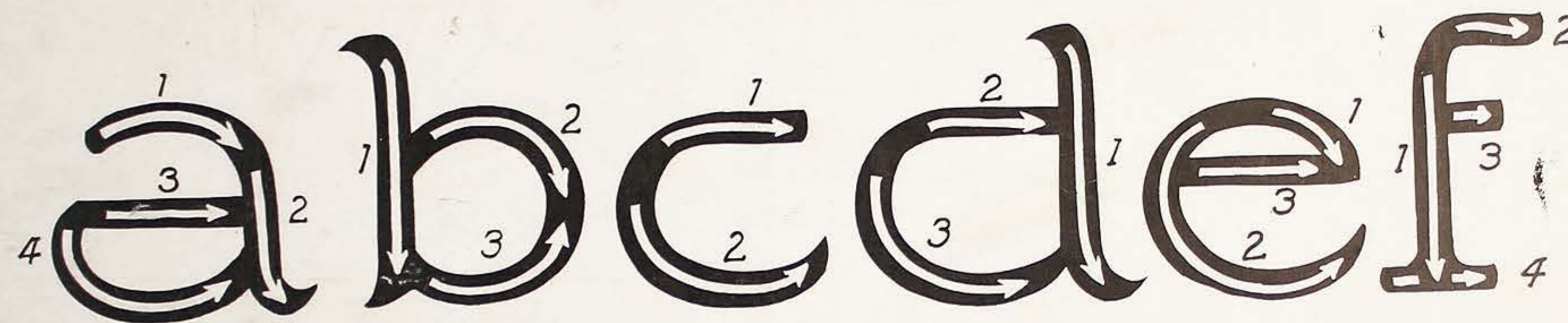
To form these letters the brush is pointed, rather than flattened out to a chisel edge, and kept well charged with heavy color. The brush is held nearly perpendicular, so as to allow

the color to flow freely from the well-filled point. A fairly even pressure is applied to the brush, since the elements of the letters are about the same width throughout.

The secret of producing a neat rounded terminal that does not require extra retouching lies in having the brush well filled with medium heavy color, and second—equally important—in holding the brush nearly perpendicular.

This method of handling the brush is new to you, but once you have acquired the knack you will find it delightfully easy and speedy.

MODERN SINGLE STROKE LOWER CASE



abcdefghijklmnopqr
stuvwxyz3

The height of the lower case letters of this alphabet is about three fifths that of the capitals, and of course an extra guide line is needed. The strokes are made in the same order as those in Lesson Three. Make the tall letters,

b, d, f, etc., one and a half inches high. The proportionate height of the others, a, c, e, etc., will be about an inch and an eighth.

Have your tall letters one and a half inches high

Here we have the
Stroke alphabet.
Besides being qu

A

R

LESSON FIVE

PART TWO

Here we have the capitals, or upper case letters, of the Modern Single Stroke alphabet.

Besides being quicker and easier to execute than any other, this alphabet

has just enough artistic distinctiveness to make it suitable for a great deal of show card work where a suggestion of artistic taste is demanded. For these reasons, it is used more often in our work than any other.

MODERN SINGLE STROKE CAPITALS

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

Have your letters and numerals one and a half inches high

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 3 4 5 6 7 8 9 0

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

SUPPLEMENTARY PLATE

Not to be sent in for correction.

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 .

SUPPLEMENTARY PLATE

Not to be sent in for correction

LESSON SIX

PART ONE

Another much used alphabet is the Single Stroke Roman.

Study the construction of these letters carefully. You will see that the straight strokes are of even width, but the width of the curved strokes is varied, and that the terminals are finished off with sharp, clean cut spurs.

The gradual widening and narrowing of the curved strokes is accomplished by increasing and decreasing the pressure on the brush. Keep the brush

well flattened out, and form the spurred terminals as the strokes proceed. With practice you will be able to produce clean cut strokes of varying width without any retouching or retracing. This you must do to produce snappy, graceful letters.

In making letters of this type, remember the importance of working with color that is neither too thick nor too thin, and in having your brush well flattened out to a chisel edge.

SINGLE STROKE ROMAN LOWER CASE

a b c d e f

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

Have your tall letters one and a half inches high

Proceed in the
care to observe the

Q

LESSON SIX

PART TWO

Proceed in the same manner as you did with the lower case letters, taking care to observe the rule that the elements—the curved and straight strokes

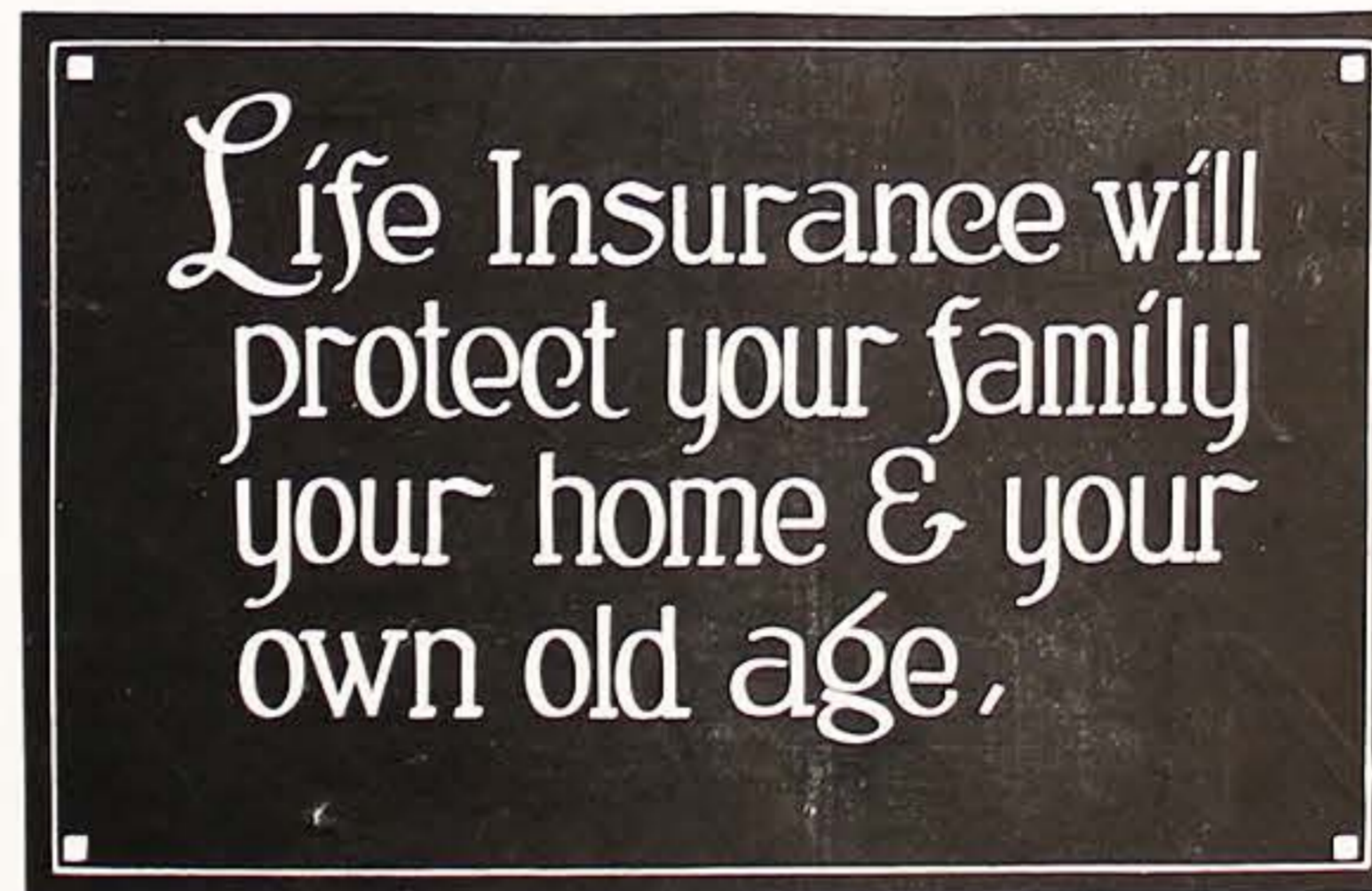
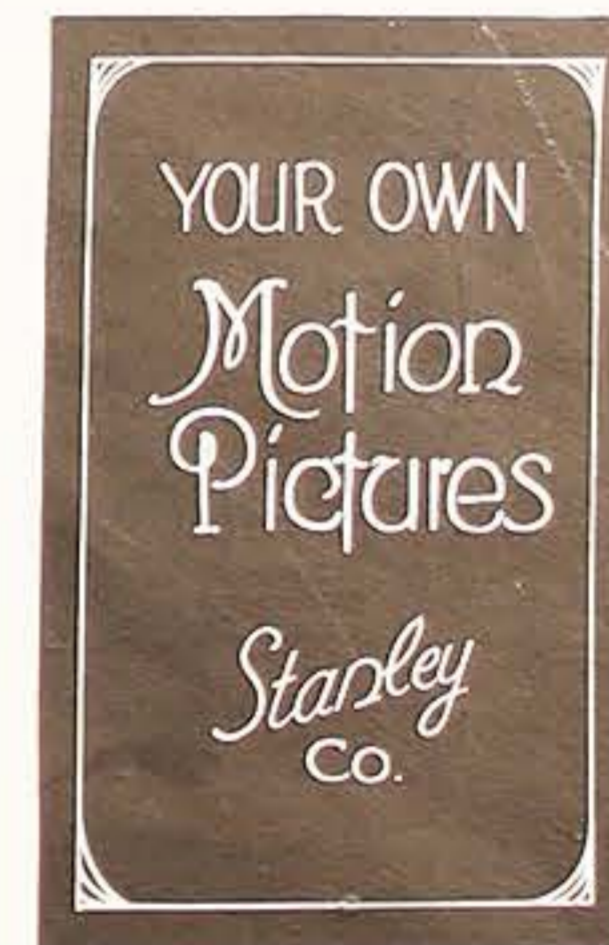
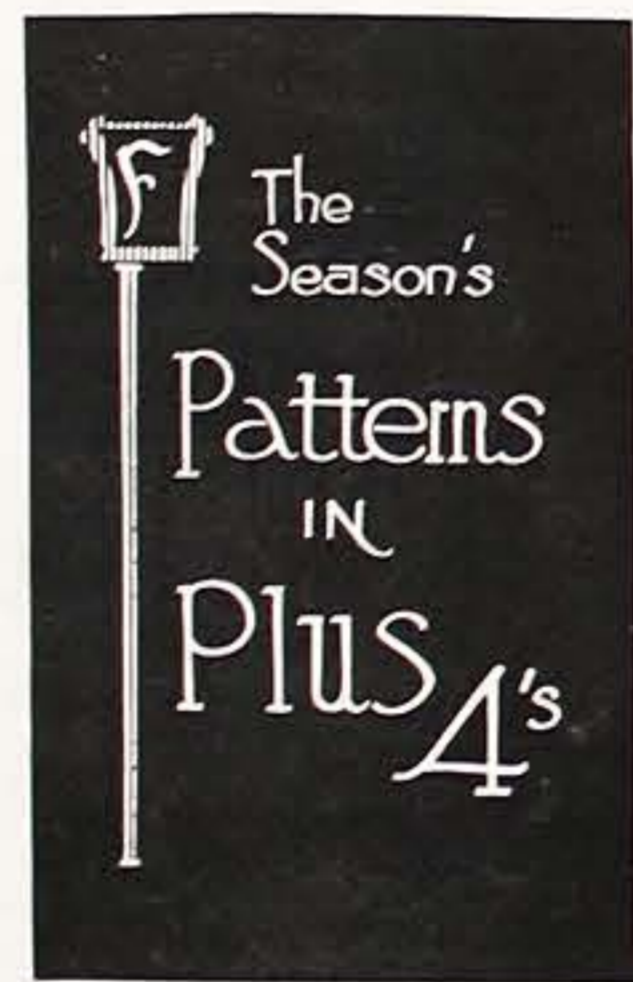
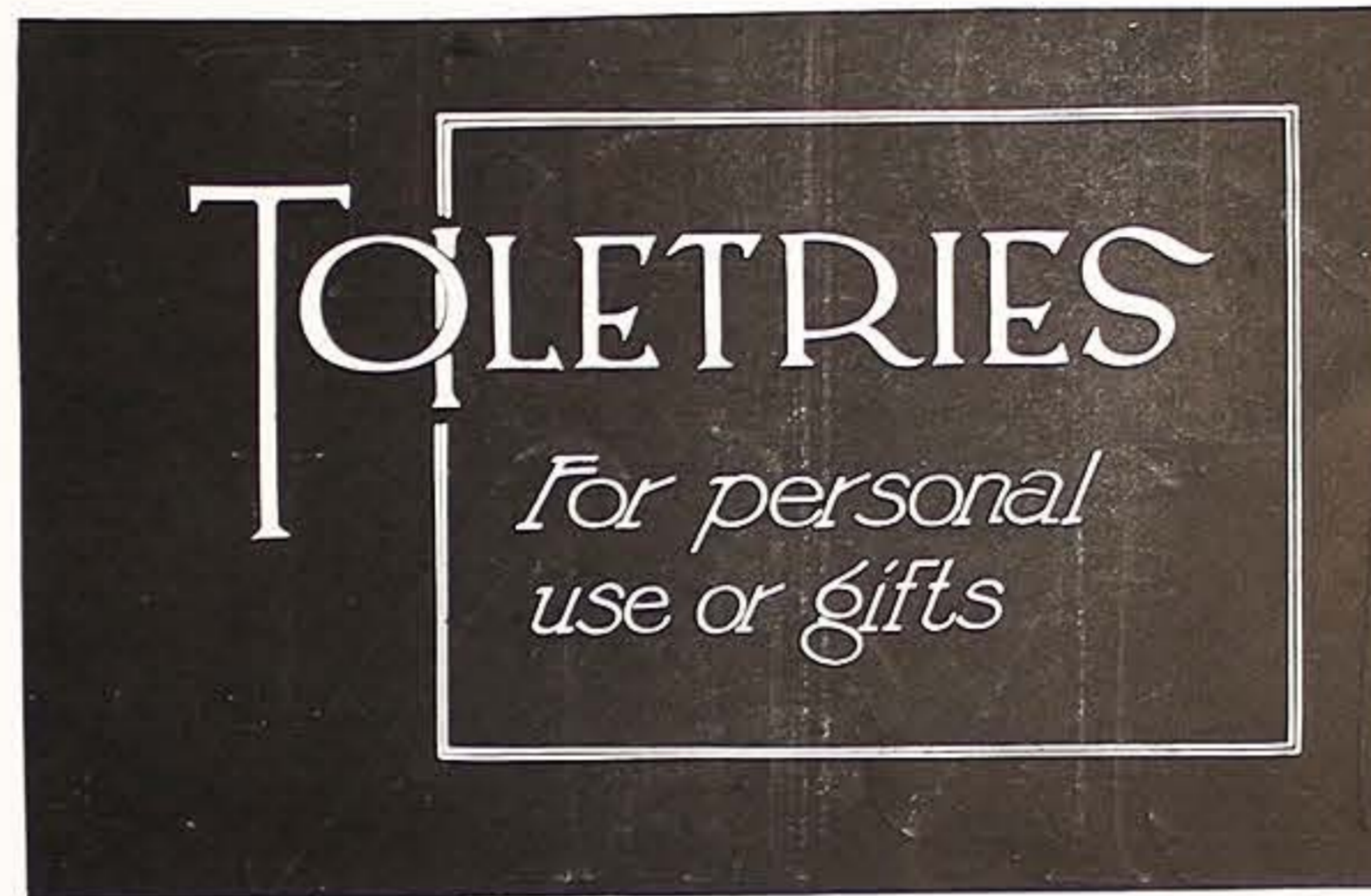
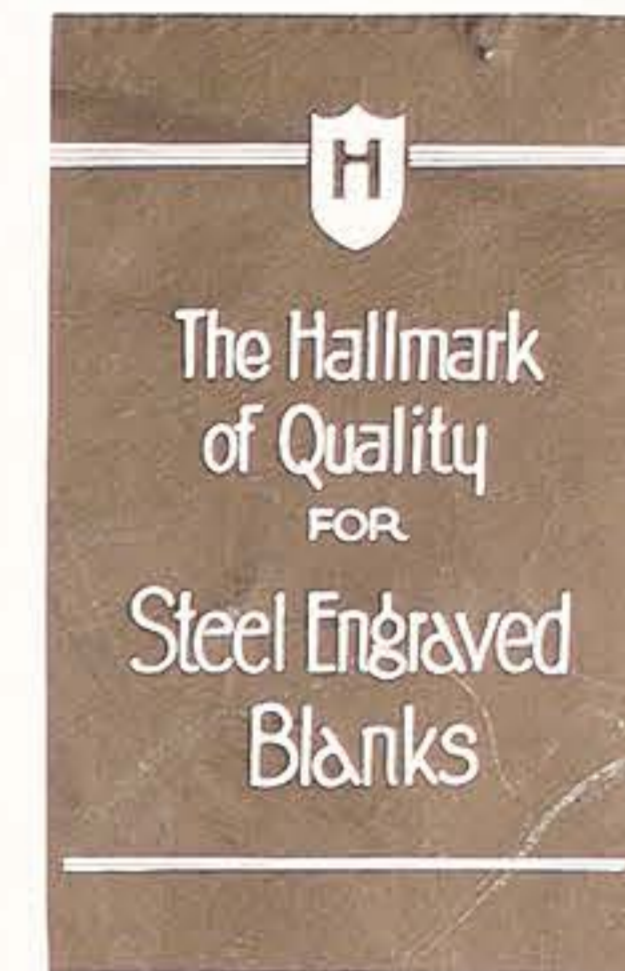
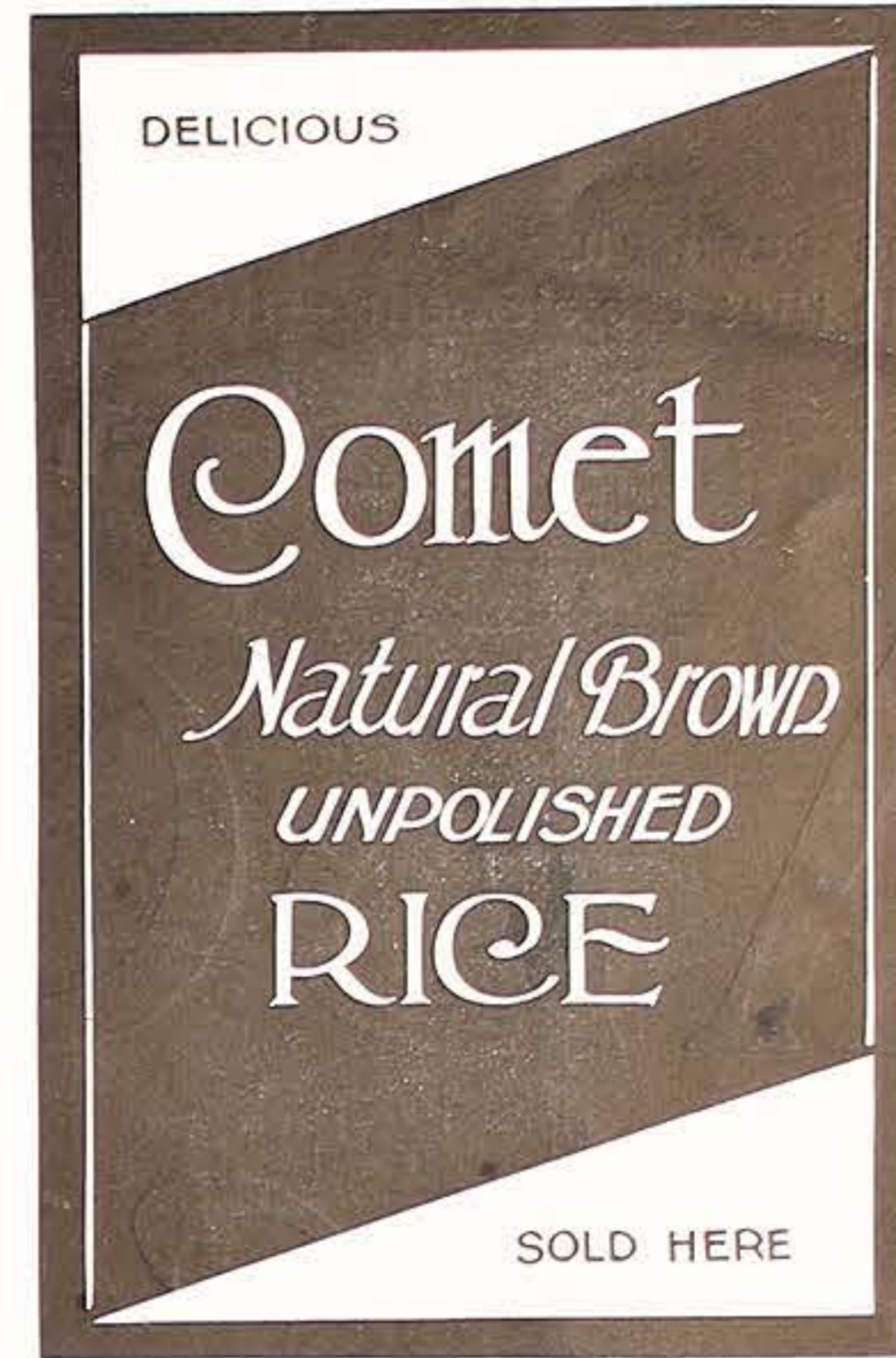
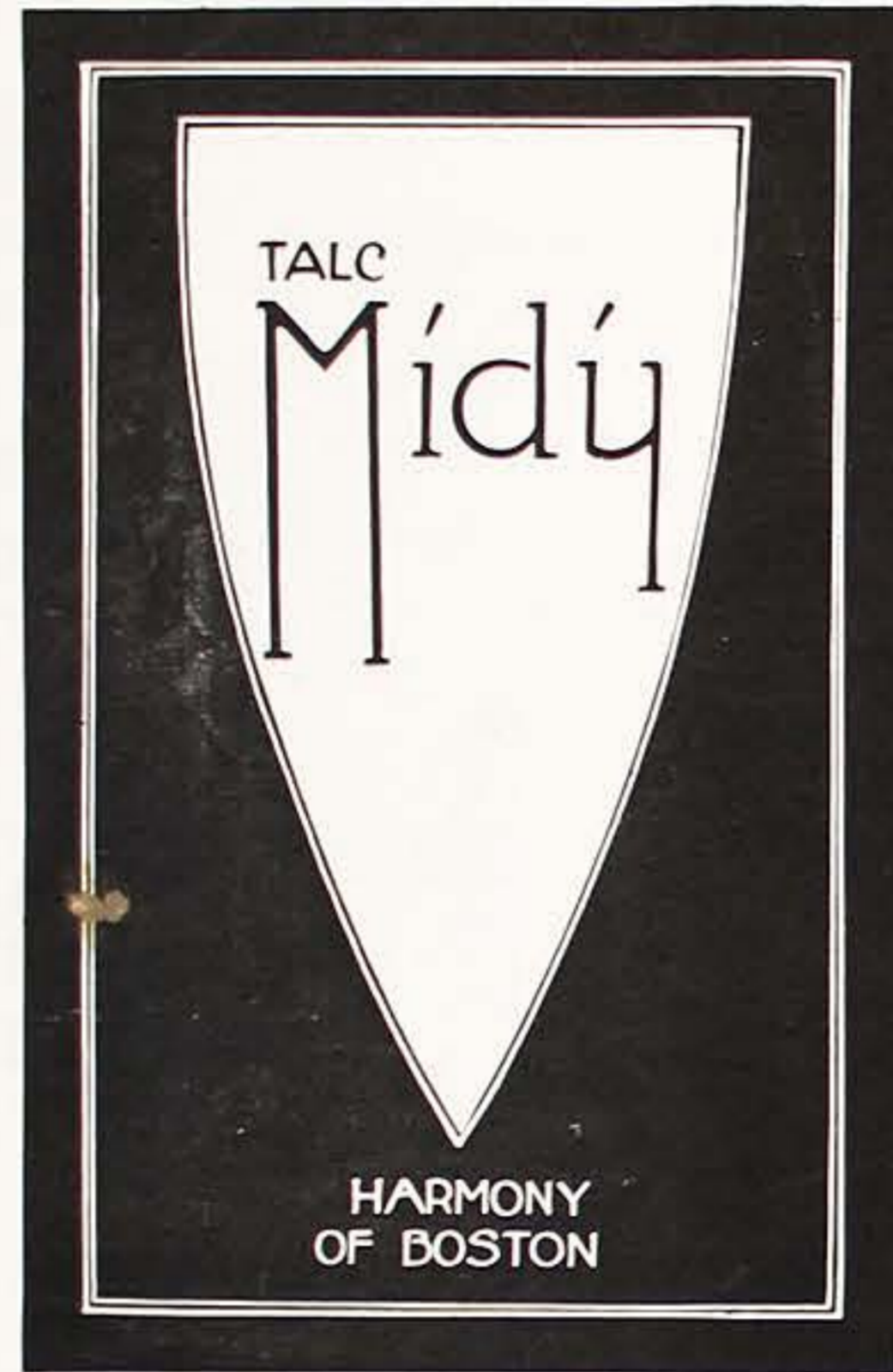
—are to be made with single strokes of the brush. Extra retouching strokes should be unnecessary.

SINGLE STROKE ROMAN CAPITALS

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

Have your letters and numerals one and a half inches high

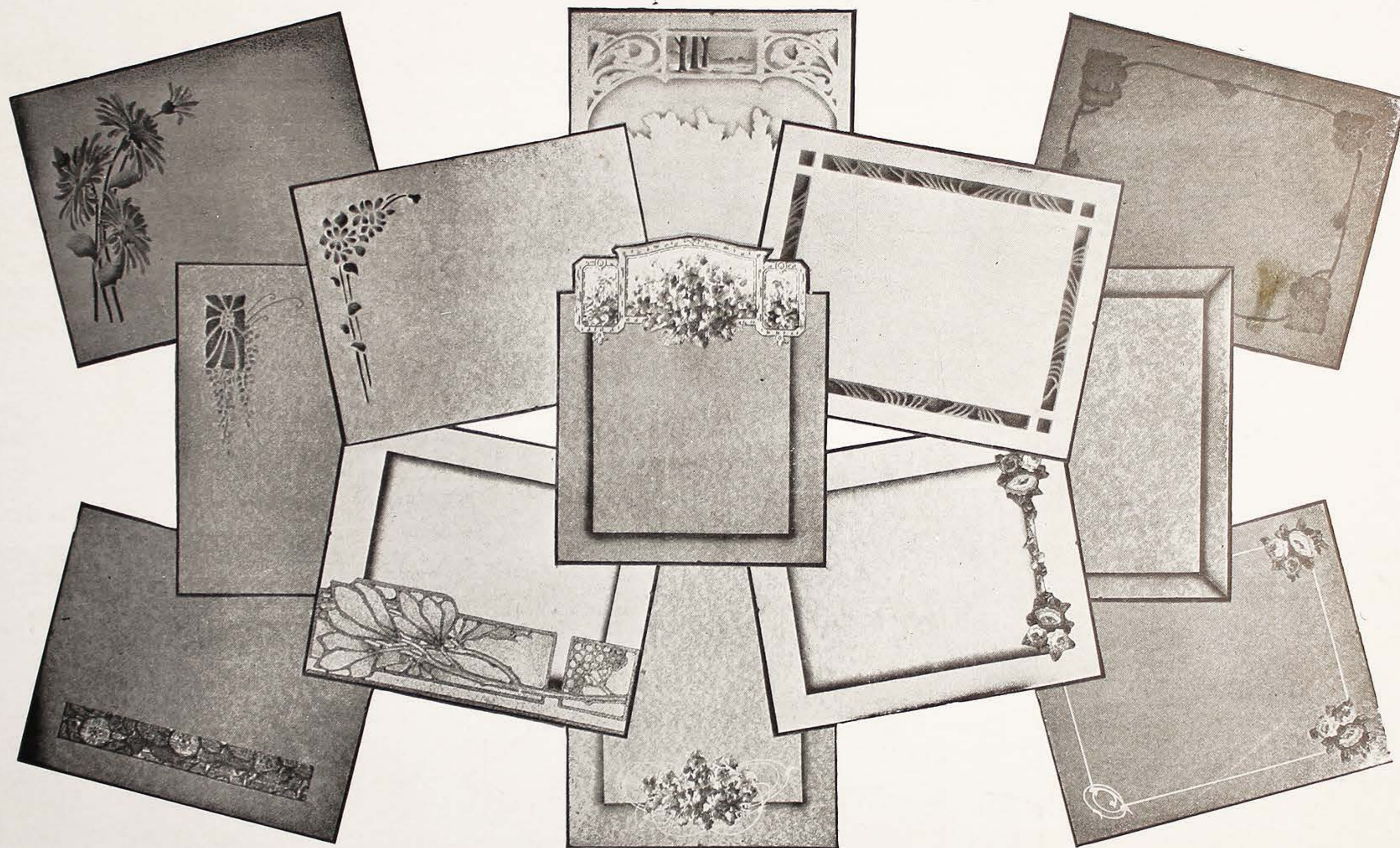
EXAMPLES OF CARDS EMPLOYING SINGLE STROKE LETTERING



SUPPLEMENTARY PLATE

Not to be sent in for correction.

A REPRESENTATIVE GROUP OF AIR-BRUSHED CARDS



Decoration of this kind is done by a simple stencil process which is explained fully later on. The student, however, has no designing of any kind to do, as border designs and all other decorative effects are put on the cards here in our studios. We reproduce this plate merely to give some idea of how the cards look before any lettering has been indicated. In future lessons, a wide variety of finished show cards which were written by Menhenitt students will be shown.

The Hallmark
of Quality
FOR
Steel Engraved
Blanks

YOUR OWN
Motion
Pictures
Stanley
Co.



That Reminds Me—



Which is exactly the purpose of the show card.

It reminds buyers—

Right in the store—

And the sale is made right on the spot.

It is estimated that sixty-five million dollars was the amount expended for show cards in Canada and the United States during the past year—a fact which represents the best possible guarantee that the man or woman who is equipped to write show cards need have no money worries either for the present or future.

Japanese Dining Room Suite
hand-coped in Walnut

Do your clothes say 'I'm a Success'

Smart Shoes for the Younger Set

Flat Crepe Favored for Daytime Frocks

Flat Crepe Favored for Daytime Frocks

Oxfords new ideas that combine Smartness and Comfort

Reduced Prices will make you realize the value

Well Dressed Men are seldom Bargain Hunters

Color is rampant in the new Spring Hose



THE MENHENITT COMPANY LIMITED

