

INSTRUCTIONS ON
MODERN SHOW
CARD WRITING

—By J. G. BISSELL—

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INSTRUCTIONS ON
Modern Show Card Writing

Practical Instructions on Show Card Writing With the Brush and Pen—Covering All the Modern Methods in the Elementary Rudiments of this Art—With Appropriate Illustrations and Modern Show Card Alphabets. Valuable Suggestions on the Care of Brushes, Preliminary Preparation and Many Other Valuable Hints

BY
J. G. BISSELL

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PREFACE

In the compilation of this volume, the chief effort has been to present clear and concise instructions in show card writing in connection with plain and practical specimens. Elaborate, intricate, old-time alphabets have been omitted; basic principles and standard forms have been considered and inserted. Remodelled alphabets have been added not merely because they are new, but because they are practical. Simplicity, strength, beauty and speed have been uppermost in mind.

This book has been gotten up to reveal the modern methods in making show cards in the least possible time. The specimens contained have been given to illustrate a few of the most important points which should be kept uppermost in the mind of the beginner.

The subject treated on does not cover all the points by any means, but in this limited space, we believe some of the most important elementary features are covered.

The practicability of the illustrations alone is worth many times the cost of this book, not to say the many valuable suggestions which the author has learned only from many years of practical experience. They represent the little things that constitute the art in show card writing.

The heavy stroke alphabet has been given first place on account of its practicability and appropriateness. No other style is so widely used and as practical for all purposes as this one, and we put particular stress on your becoming more proficient in this half block letter than all others.

It is hoped that the following few pages are clear to you, and will help you materially in your future aspirations. As to how well it has succeeded in helping you, rests a good deal with yourself in following these few hints carefully.

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Material for the Beginner

I believe there are but few who do not appreciate the importance of the best accessories for show card writing, or in fact for any other profession requiring tools, etc., as it is generally understood that the best is the cheapest in the end. Fortunately, compared with the amount of profitable returns derived from this art, the cost of the initial equipment is very small. The outlay should not exceed more than \$4.00 or \$5.00. This, of course, does not include an equipment necessary to do show card work in all its possibilities, but only for the fundamental principles as represented in this book. For the benefit of those who are not familiar with the requirements I suggest the following list as being necessary in beginning with this work:

One No. 6 Red Sable Show Card Brush	One Ruler or Straight Edge
One No. 8 Red Sable Show Card Brush	One piece Art Gum or Sponge Rubber
One No. 10 Red Sable Show Card Brush	One dozen Thumb Tacks
One No. 12 Red Sable Show Card Brush	One Combination Compass
One No. 1 Red Sable "Script" Brush	One pair of Large Shears
One No. 3 Red Sable "Script" Brush	One T Square
One No. 6 Red Sable "Script" Brush	One Box Charcoal
Half dozen Round Writing Pens, No. 1	One Box White School Crayon
Half dozen Round Writing Pens, No. 2	One Soft Lead Pencil
Half dozen Round Writing Pens, No. 3	One dozen assorted 2-oz. Bottles Bissell's Opaque Dull Finish Show Card Colors
Half dozen Round Writing Pens, No. 4	A supply of Eight-ply Card Board, coated one side
One double end Pen Holder with Ink Retainer	

Any of the above articles can be purchased from your dealer.

Preparing for Practice

Almost any kind of smooth surface paper or card board is suitable for practicing—possibly plain Manilla wrapping paper would be the most convenient for you, as this serves very well. It would be well to rule your lines on your practice sheets in order to guide and help you in making your letters uniform. The progress of this art is more or less slow to begin with. However, you are bound to improve with each effort, and in order that you may see at all times the headway you are making, I would advise your saving your exercise sheets, marking the dates on them. You may readily see from these records, the improvement you are making from time to time. This will lend a great deal of encouragement to you. And it is my opinion that you will note a greater change in your work after a couple of weeks' practice than you have any idea could be accomplished in that length of time. The important thing of course is to continually keep practicing, and you will be rewarded for your efforts when least expected. Study your instructions carefully and refer quite often to the alphabets and practice strokes, as you must work to improve each letter. If your letter does not look right, compare every angle and stroke with that of your copy and endeavor to discover where the defect lies, as a small error which you may not notice in the start will spoil an otherwise perfect letter. Do not practice on the letters which are easy to make, but double your efforts on those which are most difficult for you. Learn the principal strokes before starting.

Practice With Confidence

Lack of confidence in your work is a dangerous thing, and has very often meant failure in many undertakings, therefore I would advise you not to work too hesitatingly. While there are times when your work will require care, it is best to cultivate the habit of going at your work boldly, and with confidence.

Keep at it with enthusiasm and determination.

Mistakes are likely great many mistakes can time required in correcting letters perfectly but simple will aid you in spacing the rectified. In some cases

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How To Correct Errors

Mistakes are likely to happen at any time, and are probably as frequent among the best workmen as with the novice. However, a great many mistakes can be avoided by taking extra precaution at the start. The time thus consumed will be much less in the end than the time required in correcting errors. Read over your inscription carefully each time after it is laid out. It is not necessary to mark out your letters perfectly but simply show a faint suggestion of each individual letter. This will help to prevent many errors and at the same time will aid you in spacing the card. It will be necessary in this connection to make a few suggestions of practical ways in which errors can be rectified. In some cases, however, more time can be gained by making a new card entirely.

There are many ways of making corrections, but I believe the following are the most practical. If the error is made on a white card with enamel surface, a sharp blade of any kind should be used, if the mistake does not involve too large a surface. I would caution you not to penetrate below the surface of the enamel. After the correction is made the surface should be burnished or smoothed down with some hard, smooth object (an agate burnisher is preferable) in order to flatten down the nap or fuzz of the card. Your thumb nail can often be used to good advantage. If the error should involve an entire line of lettering or word, a very clever method can be used by pasting a strip of paper over the words, and running a neat border line around this strip to form a panel. White or tinted paper can be used, and should be lettered after it has been pasted to the card. If the paper is cut straight, lined neatly and close to the edge, it is not likely that it will be detected or be attributed to a mistake. In fact, it will improve the looks of the card. This same method can be applied to any color of card board. Small errors on the tinted boards can also be removed with a sharp knife. It is also possible to correct errors made on these tinted boards by the aid of a damp cloth when water color is used. However, there are certain cards which have a water color coating; therefore, it would not be well to use water, as this would leave a blotchy spot after the letter has been removed. In this respect, it will be necessary to test the nature of your card board before applying the wet rag.

Show Card Colors

Until a few years ago oil and Japan colors were used for show card writing, but, as artistic posters and lettered cards are used almost entirely for interior display purposes water colors do as well. In my estimation they are the better color to use because of their cleanliness and absence of turpentine odor. Aside from this the drying is so much more rapid. Another reason is that they can be removed from the hands with soap and water. Receptacles, brushes and other tools which are used in their connection may also be cleaned easily and quickly.

When artists first made this change they simply mixed the dry colors with mucilage. This consumed a great deal of valuable time and did not always prove satisfactory. I then conceived to grind such colors on proper machinery to the necessary fineness and put them up in convenient jars in ready-to-use consistency. Considering the low cost of these it would hardly pay the show card writer to putter away his own time. In this connection I can, therefore, say without hesitation, that Bissell's Opaque Dull Finish Show Card Colors are the most practical preparation which can be obtained. Their popularity is such that they can be purchased in every paint, stationery and artist material store.

Since their advent every practical show card writer has been convinced of their superiority. The binder used prevents both dusting off and smudging of colors. The colors do not settle hard in the bottom of the jar, making it necessary to waste time stirring them, as a few vigorous shakes put every particle of color into perfect suspension for immediate use. The colors are bright, luminous and powerful, in daylight and also under the artificial light of the store, show window and theatre lobby. You will find the colors uniformly opaque, a pre-requisite for "single stroke" work. The brush charged with color will always hold its point. The matter of color is an important one and the best will go far in producing the desired results. For prices on the various sized jars of the different colors see page 56 of this book.

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Care of Brushes for Show Card Writing

Brushes used for show card work should be looked after with the utmost care. This is one of the first and most important tools with which you should become familiar. The Red Sable brush for this purpose is the most popular, and by far the most practical and serviceable. Camel hair brushes do not contain sufficient life for water colors, and soon become flimsy and void of all spring or elasticity. Red Sable Brushes are not affected in the least by water, in fact, they will eventually become more elastic. With the proper care, they will outlast several cheaper ones; at the same time will enable you to do your work more neatly and in much less time. Any style of Red Sable brush is not satisfactory by any means. Show card brushes containing the finest quality of red sable hair are represented in the back of this book, and can be recommended without hesitation as being the best for this purpose. Your brushes should be thoroughly cleansed in water immediately after using, and do not allow color to dry in them; but should you carelessly overlook this, do not bend the hair until the color has been thoroughly moistened throughout the brush by rinsing in water. Allow the color to soak loose of its own accord. If you should bend the brush while the color is hardened, the hair next to the ferrules will break, and will ruin brush in a very short time. Never stand a brush so that the weight of the handle rests on the point of the hairs, as this will warp the hair and render it valueless for neat show card lettering. After you have thoroughly washed your brush, squeeze with your fingers all the surplus water from the hair, leaving it in a flattened condition. Then lay your brush away in a position so the hairs will not be disturbed. Some card writers use a glass tumbler for this purpose by placing the handles down in the glass so the brushes will stand upright. Others use a small, flat box with a partition about one inch in height, to elevate the ends and protect the hair, the partition being notched to keep the brushes in place. By carefully observing these suggestions, the life of the red sable brush will be prolonged and last you a long time, and will always be ready for immediate use.

Use of Different Styles of Numerals

In using a certain style alphabet, it does not necessarily follow that numerals of this same type should be used in connection. Generally the effect is more pleasing where a different style numeral is used than that of the style used for the main composition of your card. To illustrate this point, I refer you to Figs. 14 and 33. You will note that the numerals are to the extreme and produce a much better effect. It is generally a custom to feature the selling price of an article; this adds to the attraction of the card. This same method can be applied as well to any prominent lettering on your card, to which you desire to bring attention.

The Meaning of Single Stroke

The words "single stroke" or "flat stroke" apply to letters which are made with single strokes of the brush. This of course does not mean that the entire letter is completed in one stroke, but each individual part is executed with one sweep of the brush or pen. All the alphabets in this book are in the single stroke class, excepting the Brush Script on pages 40 and 41. Fig. 5 will demonstrate the strokes in connection with the "Flat Stroke Egyptian." Some of the letters will require more practice than others. By the old method, letters were made by several strokes to each bar or curve, which required a great deal of time; but since the growth and popularity of show card writing, the demand has been so great that it would be impossible to meet the demand without the aid of the single stroke method. This rapidly growing profession can be attributed to the progressiveness of the up-to-date merchant. It has only been in recent years that show card writing has become a distinctive trade in itself. Formerly these cards were furnished by the local sign painter who did not appreciate the broad field in this line. The exorbitant prices which were charged made their popularity prohibitive. There are many who had the foresight to take up this line as a specialty; incidentally reaping great profits from this fascinating art.

There are many different sizes, namely, full sheets, 9 1/2 x 13 1/2. It would be well to adhere to the standard size board, I would suggest that the size can be taken to your printer's size cards, and therefore a standard size and used by nearly all printers would seldom be necessary. These goods can be purchased in six, eight, and ten ply and to size 7 x 11; the ten ply is the best for lettering. To obtain a sharp knife, as the brush can also be obtained in many sizes, generally comes in rough, unglued, or regular lettering contrast, which will improve the sheets are about 30 x 40 for lettering, and when ever special sale cards. The f

Card Board

There are many different grades of card board, which range in price from 4 cents a sheet up. Most show cards are made in standard sizes, namely, full sheets, one-half sheets, one-quarter sheets, and one-eighth sheets, or sizes 22 x 28, 14 x 22, 11 x 14, and 7 x 11 inches. It would be well to adhere to these sizes as much as possible in order to save waste in the cutting. If you should use any quantity of card board, I would suggest that you have same cut on a regular cutting machine. If your dealer is unable to cut these in the desired size, they can be taken to your printer, and cut in any size to meet your requirements at a small cost. You, no doubt, will have some calls for special size cards, and therefore a large pair of shears for cutting is advisable. The bristol boards coated on one side are the most satisfactory and used by nearly all professional show card writers. This quality paper can also be obtained with enamel finish on both sides, but it would seldom be necessary to letter the two sides of the card; the extra expense in getting the double surface would not be necessary. These goods can be purchased at almost any stationery or art store. This special card board comes in many thicknesses, known as plies. Six, eight, and ten ply are used mostly. The six ply being lighter in weight, would therefore be used for price tickets and for all cards up to size 7 x 11; the ten ply would be used for the large cards, as it is necessary for the board to be of sufficient strength to stand on edge without sagging or bending. The surface board has many advantages, the main one being, that in case of error, the color may be easily removed with a sharp knife, as the coating is not hard, and therefore easily removed. This quality can be obtained only in white. Colored card boards can also be obtained in many shades, etc. These also come in many different plies. Mat boards are also used quite extensively. This board generally comes in rough or pebbled surface. They make excellent frames or mats for show cards. By cutting out a center opening and gluing your regular lettered show card on the back, exposing the lettering through the opening in the mat board, you will have an excellent contrast, which will improve the looks of your show card. These mat boards also come in many different shades. Sizes of the regular sheets are about 30 x 40 inches. These can be purchased from any store doing picture framing. These boards are also used a great deal for lettering, and when executed properly, furnish a very neat and refined appearance, and are appropriate for any purpose excepting regular special sale cards. The thickness of this board averages about 1-16 inch to 1-4 inch.

Arranging Inscription

Plain or straight lines should be favored as much as possible when laying out your inscription. It not only makes the letters easier to read, but much easier to balance than those of the curved lines. However, there are times when a curved line can be utilized to good advantage. The specimens on pages 18 and 19 are examples in this class, and are used in this form for reasons mentioned in the instructions treating on this style, but avoid the curves as much as possible. Show cards should always present a neat appearance and for this reason it is very important that you use a medium in marking out your inscription that can be easily removed or not detected from a slight distance. Charcoal, which can be purchased from any paint or art store, is used quite extensively. When sharpening this to a point and applied to the card very lightly it can be removed, after your sign is completed, with a soft cloth or feather duster and will leave but a faint trace on your card. Ordinary school crayon sharpened in the same manner is best for colored card boards. The chalk is inclined to be a little brittle for some purposes; to overcome this, moisten the end, after it has been sharpened to a wedge shape. This will make a sharp fine line and can be removed easily with art gum or sponge rubber. On very smooth surface, it can be removed with the duster or a soft rag without injury to the surface. When using a lead pencil, select a soft one, and mark very lightly on your card, as too much pressure will crease the surface on the board, thereby making it more or less noticeable after you have removed the pencil marks with the rubber.

Treatment of Oily Surface

Owing to the variety of card boards and novelty paper, you are apt to experience a little annoyance at times with your color "creeping" or "crawling" on their surface, caused by greasy or oily substances. Perspiration from the hand often causes this. Any printed or figured paper is apt to act in this way, which is due to the oil in the printer's ink. Sometimes smooth or slick surface boards will act in this way. The above faults can often be overcome by a simple application of powdered chalk, by using a rag and rubbing the surface of the board thoroughly. You should not use too much chalk, as this is likely to make a dark card "hazy." If this does not get the desired results, use ordinary baking soda on a damp rag, applying same to the greasy portions of the card.

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When Words Should Be Given Prominence

The matter of giving prominence to different words on your card is a study in itself, and an important one. First of all you should study the parts of your copy which would be foremost in interest to those who are likely to be interested in that particular line. As an example, refer to Fig. 21. The word "Furs" is the first thing of interest. "Exceptional values, prices that tell the tale" are minor parts of this card, and therefore should not be brought out in as strong a manner as the main subject of interest. If the prospective customer is interested further, you can rest assured that the balance of your copy, no matter how small, will be read with care. Fig. 26 gives another example in this respect—the first subject of interest being the word "Shirts." The next is price. Both of these you will note are featured. The \$1.50 value is superfluous or a minor detail to the prospective customer. By carrying out the style of your cards along these lines it will have a great deal to do with their appearance. You will find that if you always follow the rule of giving extra prominence to the words of interest and by making the minor description of your subject extremely small, the appearance of your card will be artistic and more likely to get the results for which it is intended.

Embellishments

The card writer who uses good judgment in creating different embellishments is very valuable to his employer, and can depend upon his efforts being appreciated. Owing to the limited space in this book, I have only submitted illustrations of show cards in their simplest form. It will only be a short time until you will graduate from the school of plain cards to that of the more decorative kind, and in view of this, I wish to offer a few suggestions which might help you in this respect. There are many ways in which to decorate your cards; in fact, the ideas which can be created are unlimited, and will depend upon your own ability to originate. It is a good habit to clip all pictures which may strike your fancy, and file them away in a classified form; for example, keep flowers in one section, and scenery in another, etc., this applies to all manner of subjects. In this way you can easily locate an appropriate picture at any time. By compiling these pictures, etc., from time to time, it will not be long until you have a good collection, and you will have little trouble in selecting a decoration which would be quite appropriate for almost any subject which you may treat upon. By pasting these on your card, and running a neat border or scroll around them, they will greatly improve the looks of your show card. Wall paper can also be used in all manner of ways for show cards; however, one precaution which you should take is not to select designs which are too gaudy, as this will detract too much from the most important part of your card—the lettering. Light shades of wall paper can be used for backgrounds by pasting them over the entire card board. Diamond dust is also used for card work, and is very good for winter effects. Glitter and flock will also greatly improve the appearance of a show card, and can be used in a number of ways, although it is used principally for decorating letters by using a glue sizing, and sprinkling the flock or flitter on to this surface; it will readily adhere to the glued surface only. The rest can be easily shaken off. Beautiful effects can be obtained by the use of artificial flowers. All these embellishments should be worked out in a careful manner and should not be overdone. The four seasons of the year will offer you many opportunities to use these decorations. In fact, each month of the year can be worked out according to existing conditions. There are also many special and historical events which offer another field for embellishments. I will mention a few of the most important events, however, I do not believe it necessary to enumerate the emblems which are appropriate for each occasion, as you are as familiar with them as I am. February 22nd commemorates the birth of George Washington. Anything in connection with the ill-fated cherry tree will be quite appropriate on this occasion. April is Easter month, commemorating the Resurrection. Any color belonging to the purple family is appropriate. The Easter lily is used quite extensively as an embellishment. May 30th, Decoration Day, is the day on which loyal Americans pay tribute to their departed heroes. Flags or the patriotic colors red, white and blue are used on this occasion. It is needless to mention what happened July 4th. This represents the great national event which offers many ideas for decorations. November is the month of Thanksgiving, and is also known in some sections as the Football month. December 25th probably brings more joy to the average person, especially the children, than any other event in the year. The appropriate decorations for this month are many, and I will not endeavor to offer any suggestions, as you no doubt are quite familiar with all of them.

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Flat Stroke Egyptian

This style alphabet as shown on pages 14 and 15 has many titles. However, it is commonly known by the average show card writer as the "Flat Stroke Egyptian," and I consider this one of the handsomest and most practical alphabets used by the profession to-day. It is the most difficult to execute, that is to say, to make these letters neat and graceful in single strokes. However, it is impossible to complete all of the letters without having to retouch them at times, although there are many professional card writers who are so proficient in this style that little retouching is required. This is due a great deal to their perfect understanding and appreciation of the proper kind of brushes and color. I submit an illustration (Fig. 4) to give you an idea of the brush which is used by most professionals for this, and many other style alphabets. However, there may be a few who are partial to the brush termed as the "flat stroke," which is illustrated on page 54. The brush in Fig. 4 is known as Bissell's Red Sable "Show Card" brush; while the ferrule is round, it is very easily trained to a flat position, as you will note. This style comes in many sizes, as illustrated on pages 52 and 53, and made of the purest red sable hair, which is specially adapted for show card work. While this hair is the most expensive known for brush purposes, it is the cheapest in the end. Another important matter which is overlooked by many when starting into this profession is the care and training of the brush. I have written a special article on this subject, which you will find on page 7. You should always make it a point to execute your brush strokes continuous and not by "choppy," short strokes. For the heavy alphabet your brush should be well filled with color, mixed thoroughly in the hair in order that it will flow freely. Do not work from the extreme end of your brush but press firmly on the card, as this will give you a more uniform letter. Do not try to be too accurate in your work, as this has a tendency to make your letters look "stereotyped" or "stiff," as it is termed. The fewer strokes you use the more graceful your letters. Start out boldly and acquire in the beginning the habit of rapidity. Your first few attempts may be a little discouraging, but you will note a great change in a short time by diligent practice of an hour or so each day. Do not practice at times when you are not in the mood, as this sometimes will go further to discourage the beginner than anything else. But practice whenever you can, as often as you can, and each day you will experience better control of your brush. Only by diligent and patient efforts can one improve in this or any other line.

Flat Stroke Egyptian - Upper Case

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 & @ ? : ; !

FIG 1

Flat Stroke Egyptian - Lower Case

abcdefghijklmnop
opqrstuvwxyz □
123456789 ¢ \$

FIG 2

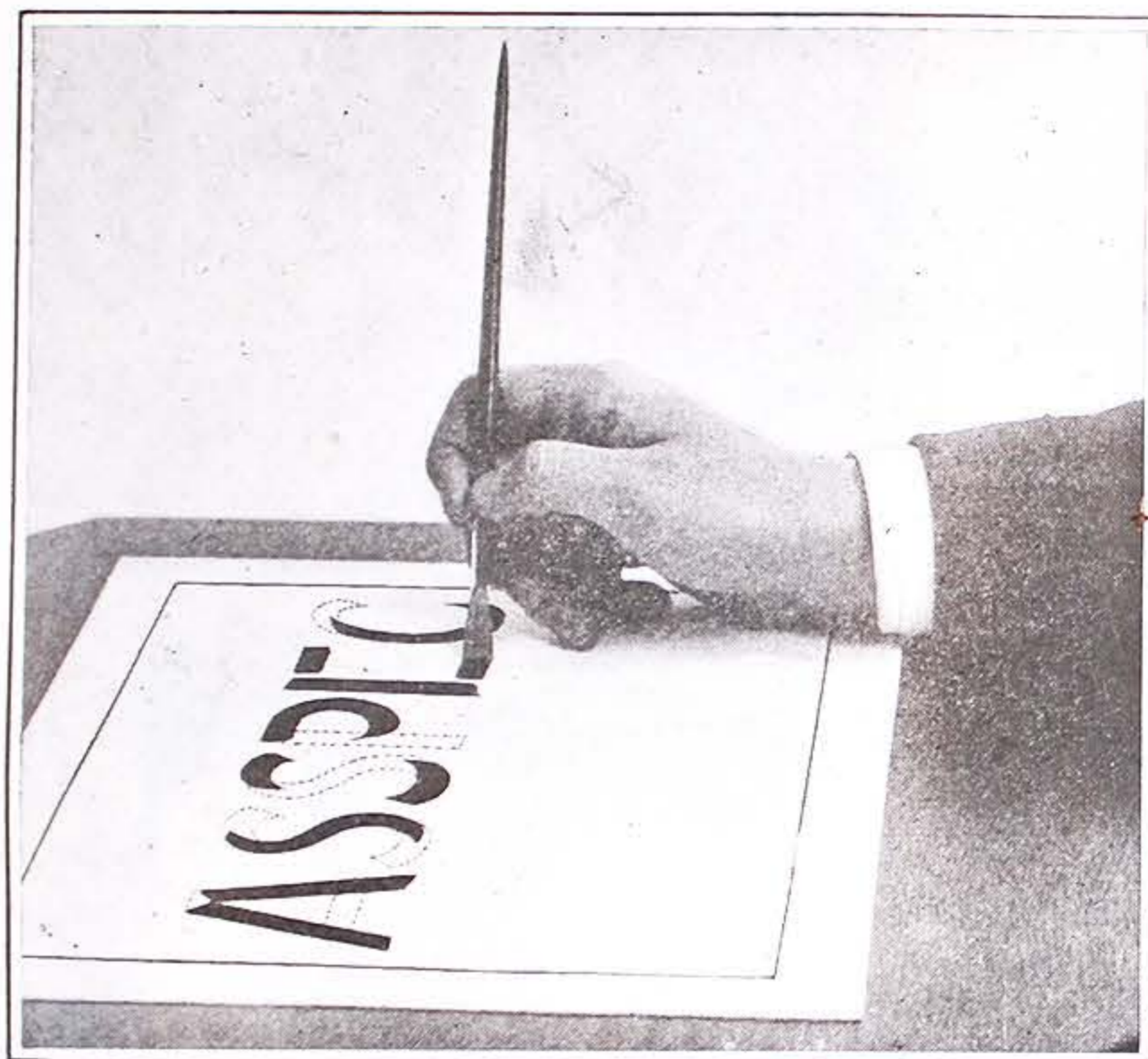


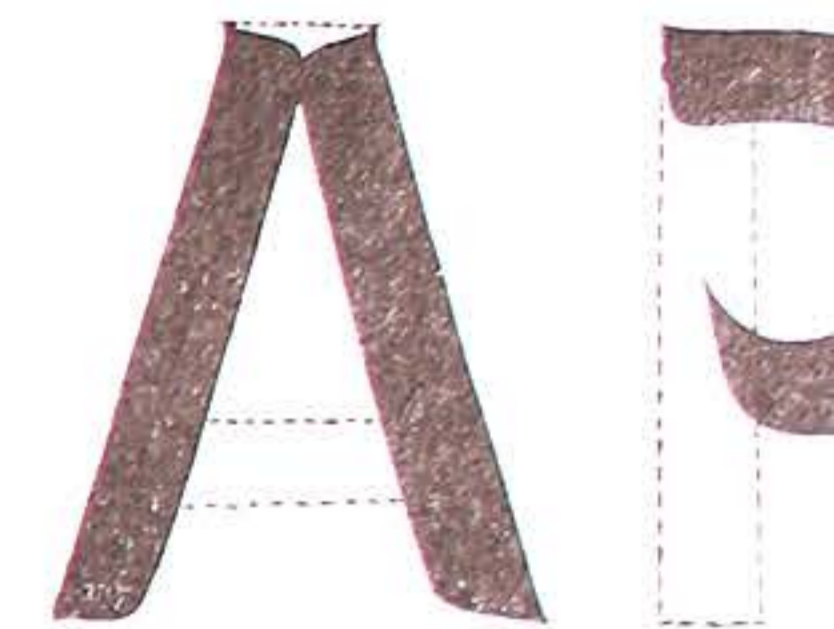
Fig. 3

Avoid gripping your brush too hard, as this is very common with the beginner and will cause cramping of the fingers and annoy you. Relax the muscles of the hands, with just sufficient pressure to keep the brush from slipping in your fingers.



Fig. 4

The illustration of Fig. 3 will give you a fairly clear idea of the position of the brush in making the "Flat Stroke Egyptian." The brush should be held in a perpendicular position as much as possible with the fingers resting lightly on the card as illustrated, in order to act in regulating the pressure on your brush. Acquire the free arm movement in the beginning along with the finger movement. In this way you will be able to make your strokes in much less time than by using only one movement. Have the formation of your letters well defined in your mind before beginning, or in other words, keep your mind a little in advance of your hand. In making your strokes keep a continuous uniform pressure, and at the ending same, your brush should be lifted, rather than dragged, from the card board until the extreme point forms the end of your letter, thus ending with a slight movement to one side or the other, as illustrated in the skeleton E in Fig. 5. You will note the endings are slightly spurred at one corner. This is important, and will save you a great deal of time in retouching the ends of your letter, and will prevent raggedness in ending up your strokes when making the letters in a hurry.



The exercises in the finished parts of the letter. The fundamental line. I believe it is hardly only letters which are the with the remaining letters. the ferrule of your brush in in other words, keep your brush reversed from that it however, if it vary imp



Fig. 5

Practice Strokes

The exercises in Fig. 5 represent the important strokes of the "Flat Stroke Egyptian." The dotted lines are merely to show the unfinished parts of the letter in connection with the different strokes relative to same. These exercises are executed with one stroke of the brush. The fundamental principles of almost all letters can be divided in three classes: The vertical line, the horizontal line, and the curved line. I believe it is hardly necessary to go into detail regarding all the letters, and for this reason I have drawn this example, submitting only letters which are the most difficult to make. After you have mastered the strokes as indicated, you will have no trouble whatsoever with the remaining letters. While I believe this example is perfectly clear to you, it will do no harm to mention that first of all learn to roll the ferrule of your brush in your fingers with a clear movement in order that you may without trouble make all curves and strokes freely; in other words, keep your brush flattened according to the direction in which your brush is headed. The illustration in Fig. 3 shows the brush reversed from that of the downward stroke. You may find the turning of the brush in your fingers a little difficult to start with; however, it is very important, as you cannot hold your brush in one position only and execute these letters satisfactorily.

The object of specimens (Figs. 6, 7, 8 and 9) is for the purpose of demonstrating the different ways in which your inscription can be arranged. It does not begin to cover all the different ideas in this respect, but will give you a fair idea of layouts for copy which you want to make prominent, and at the same time fill out most of the card. In this way you are enabled to get very large letters on a small card by utilizing space by these different curved arrangements. This style generally applies to sale announcements, soda fountain cards, menu cards, etc. For show



Fig. 6



Fig. 7

cards, where but few words are required, I believe these are the most practical. One of the main arts, or I might say, one of the most important ones, is to acquire the knack of making your reading matter appear to fit the card. This can be accomplished in so many different ways that it would be impossible to cover all layouts which can be created. However, you will find these suggestions to be a valuable guide to you, and will suggest many different ones as you progress with this art.

Too much stress cannot be placed on the appearance of your specimens. It is a common error with the novice to perfect yourself in the wrong way to familiarize and to save all clippings which are not worded, such as you will find constantly observing all specimens in contact with. In this way an unlimited supply of good specimens you not to go too far. Arrangements are very confusing and void of all interest and clear



ERRY
DAE

I believe these are the
I might say, one of the
knack of making your
his can be accomplished
be impossible to cover
ver, you will find these
, and will suggest many
art.

Too much stress cannot be put on the importance of balancing the appearance of your show cards. This is one of the most common errors with the novice, and should be one of the first points to perfect yourself in. You can do this in many ways. A good way to familiarize and train yourself in this respect would be to save all clippings which contain a different arrangement of wording, such as you will see in the different magazines, and by constantly observing all signs and show cards that you come in contact with. In this way it will not be long before you have an unlimited supply of good ideas in this respect, but I would caution you not to go too far beyond the plain layouts. Fancy arrangements are very confusing, and sometimes make a show card void of all interest and character. Ugliness in show cards is almost

25TH
ANNIVERSARY
SALE

Fig. 8

MEN'S UNDERWEAR
SPECIALLY PRICED

Fig. 9

as repellent as ugliness in faces. Make your show cards smile. You can place character in show cards, or you can make them lifeless—so to speak. It is sometimes difficult to trace the salesmanship of display cards, but their value, however, has been tested and proven by hundreds of progressive merchants. The evidence of the value of this silent salesman is in their endorsement by the largest stores who have made this a study. Some of these concerns employ as high as twelve card writers at salaries ranging from \$12 to \$50 per week. The value is further evidenced by the harvest which show card writers are reaping who are making this a profession in a commercial way. The demand for competent show card writers has far exceeded the supply, and will for many years to come.

Pen Stroke Italic - Upper and Lower Case

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 1 2 3 4 5 6 7 8 9 0

FIG 10



A lot of these pens in
numerous sizes. They are
size letters. These flat-pen
making this a professi
you are not to be
holder can be used with
ink retainer or brass scrib
dipping the pen so often
of pens in one holder. The

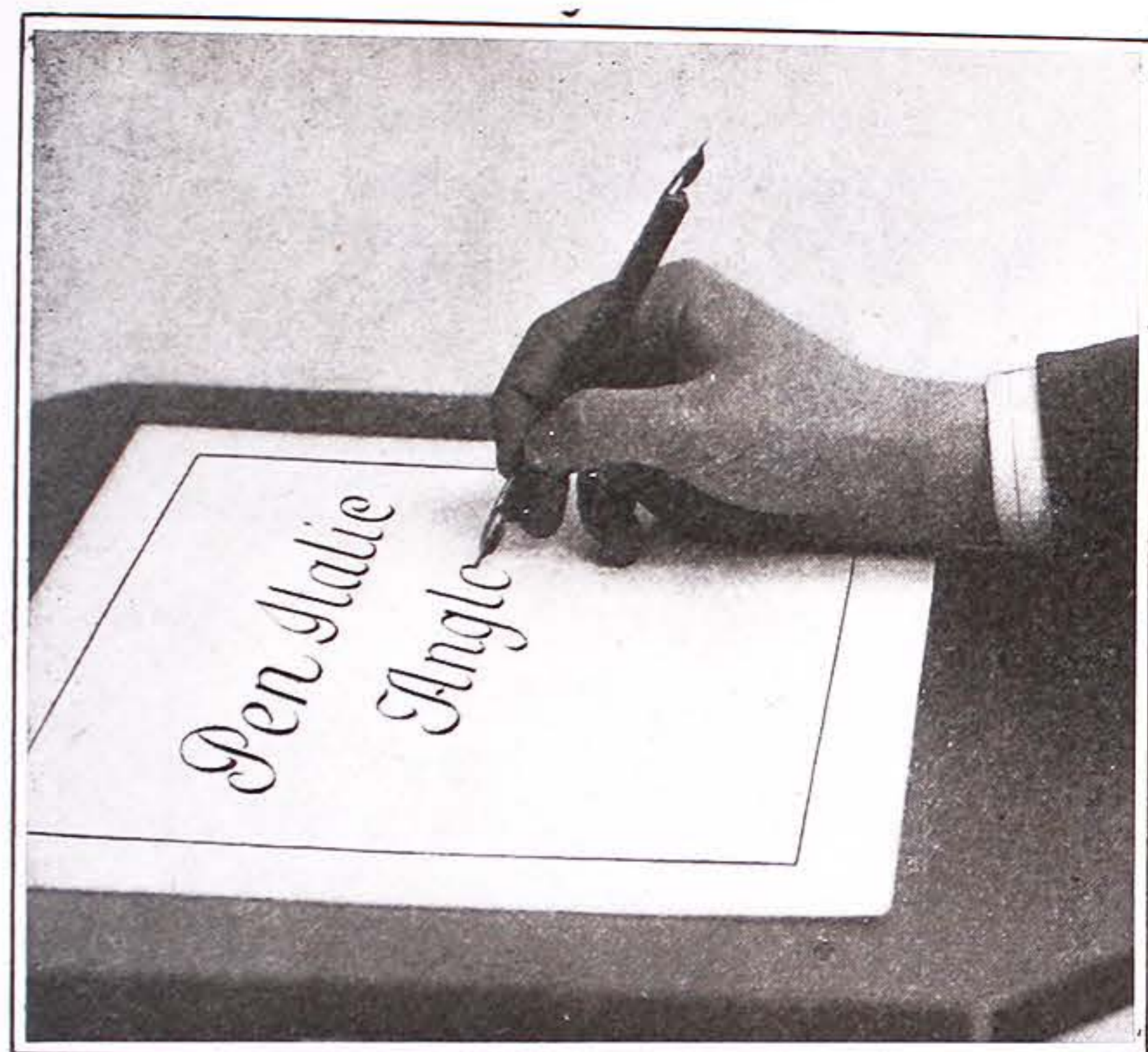


Fig. 11

adoption of these pens has been a very important step in the advancement of this art. In Fig. 12 you will find illustrations of the style and numerous sizes. They are not unlike the ordinary pen, excepting the points are much wider, which allows a possibility of many different size letters. These flat-pointed pens, commonly known as the Round Writing Pens, will prove an indispensable article to any one who is making this art a profession. These pens can be purchased from the average stationery dealer or firms who carry a supply of pens, or if you are unable to buy them locally, they can be purchased from the J. G. Bissell Company, or Favor, Ruhl & Co. While an ordinary pen holder can be used with these, it is advisable to buy a holder which is specially adapted for these pens. This holder contains an adjustable ink retainer or brass strip which fits down over the end of the pen, and will carry a goodly supply of ink, thus obviating the necessity of dipping the pen so often. In addition to this valuable feature, it has a double end which is an advantage, in that you can keep two sizes of pens in one holder. The illustration in Fig. 11 will give you an idea of the construction of this little tool.

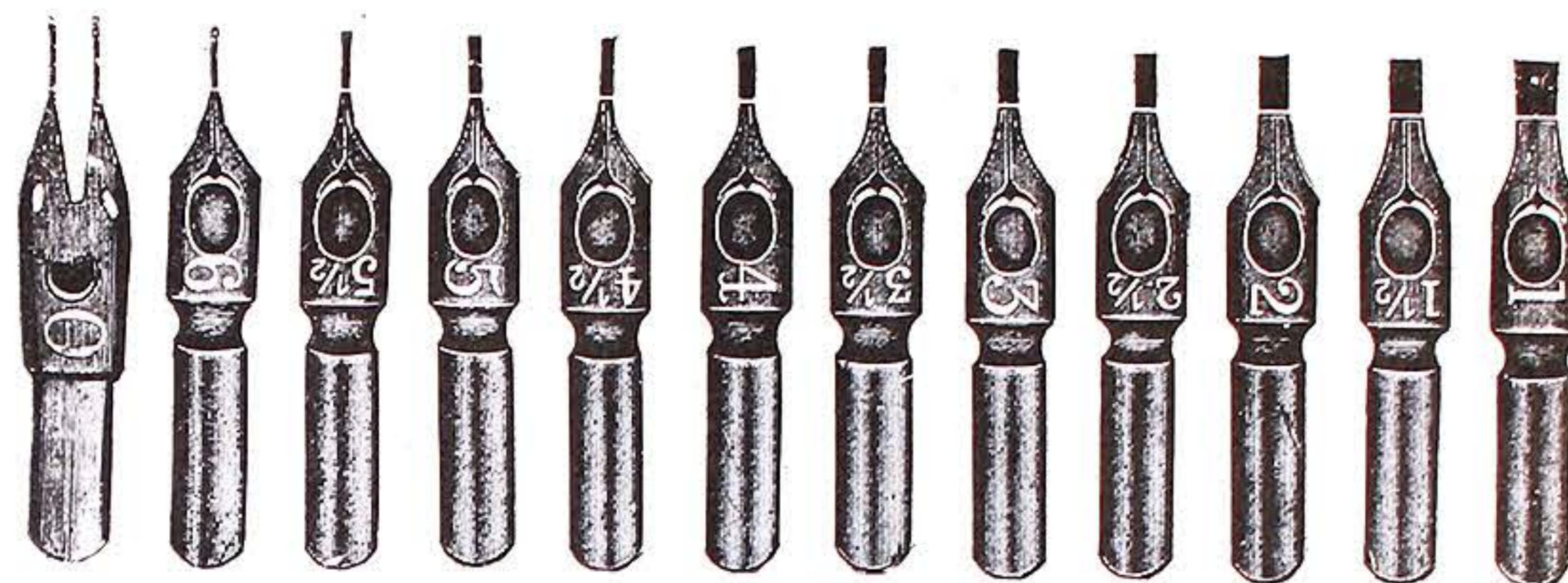


Fig. 12

Pen Stroke Italic

Several years ago the brush was used exclusively for making small letters on show cards, and in a great many cases with difficulty, as it is very hard to train a small brush for this work. While the pens that are used for this work today have been on the market for a great many years, it has only been in the last few years that they have been utilized for card writing. The letters can be made much neater and more accurately, and at the same time more speedily. The

A Few Hints On Practicing

First of all, we would advise the beginner to use a ready prepared ink for these pens. While I do not at this time know of any specially prepared liquid for these particular style pens, I have found, however, that a very satisfactory ink for this purpose can be prepared by thinning the regular show card colors to the proper consistency to allow same to flow freely. Bissell's Satin Finish Black makes a very desirable

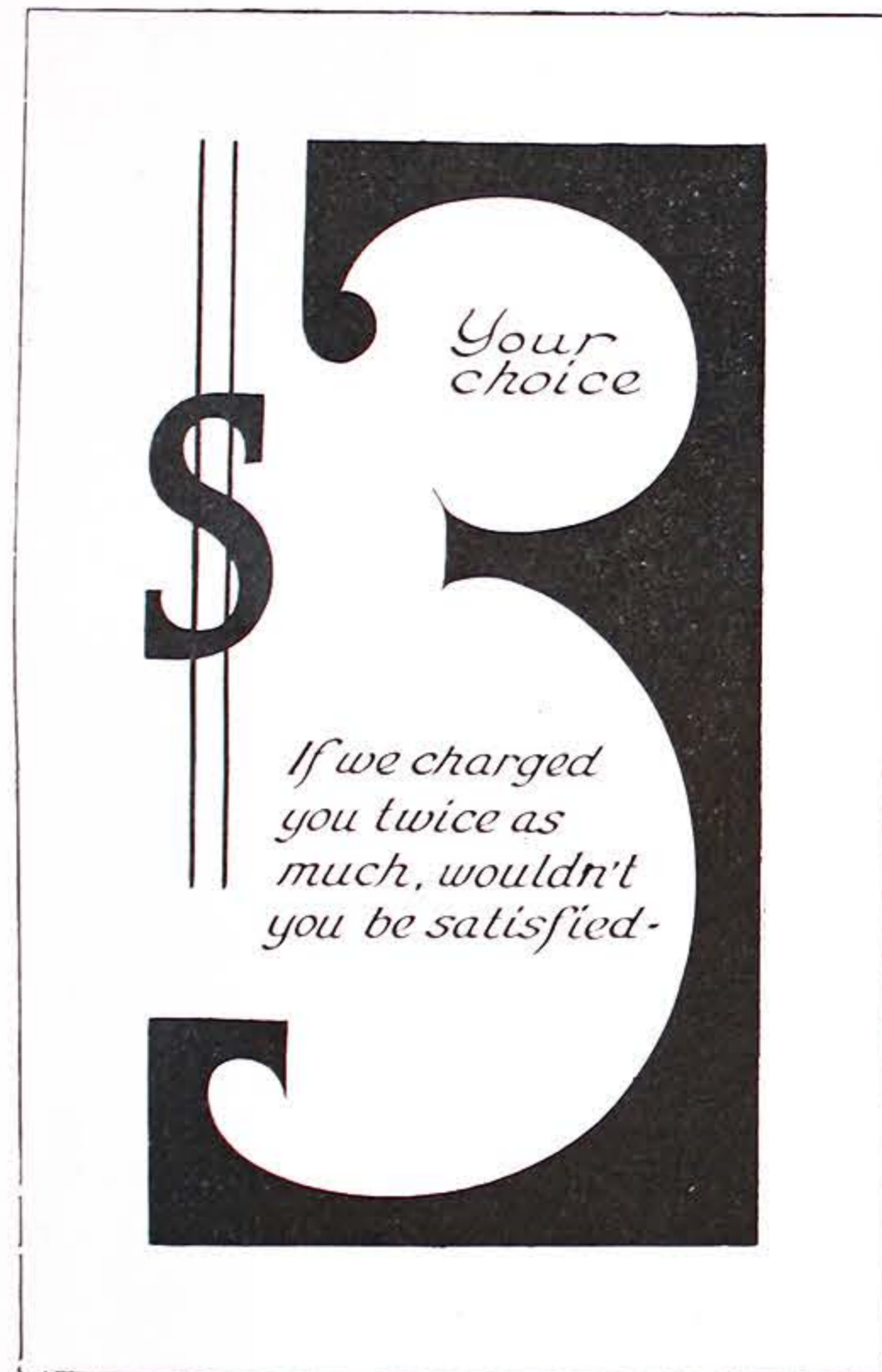


Fig. 13

ink in this respect by thinning, and it might be well to add a little gloss black, say about one-third, to this preparation. These colors come prepared for the brush and would be too thick for use in the pen without adding water; however, you can get more or less satisfaction for your practicing from any ordinary dense black ink. Any kind of smooth paper will serve for practice work, although enamel finished paper is preferable. I consider this alphabet the second best in a practical way, and would advise your careful study of same. The position of the pen in making these letters is about the same as you would hold the ordinary pen holder—which is by no means the same position that you would hold a brush—but should be held on a slant, as illustrated in Fig. 11. The pen should be kept on an angle of 45 degrees throughout the alphabet, as these letters are all designed for one position of the pen.

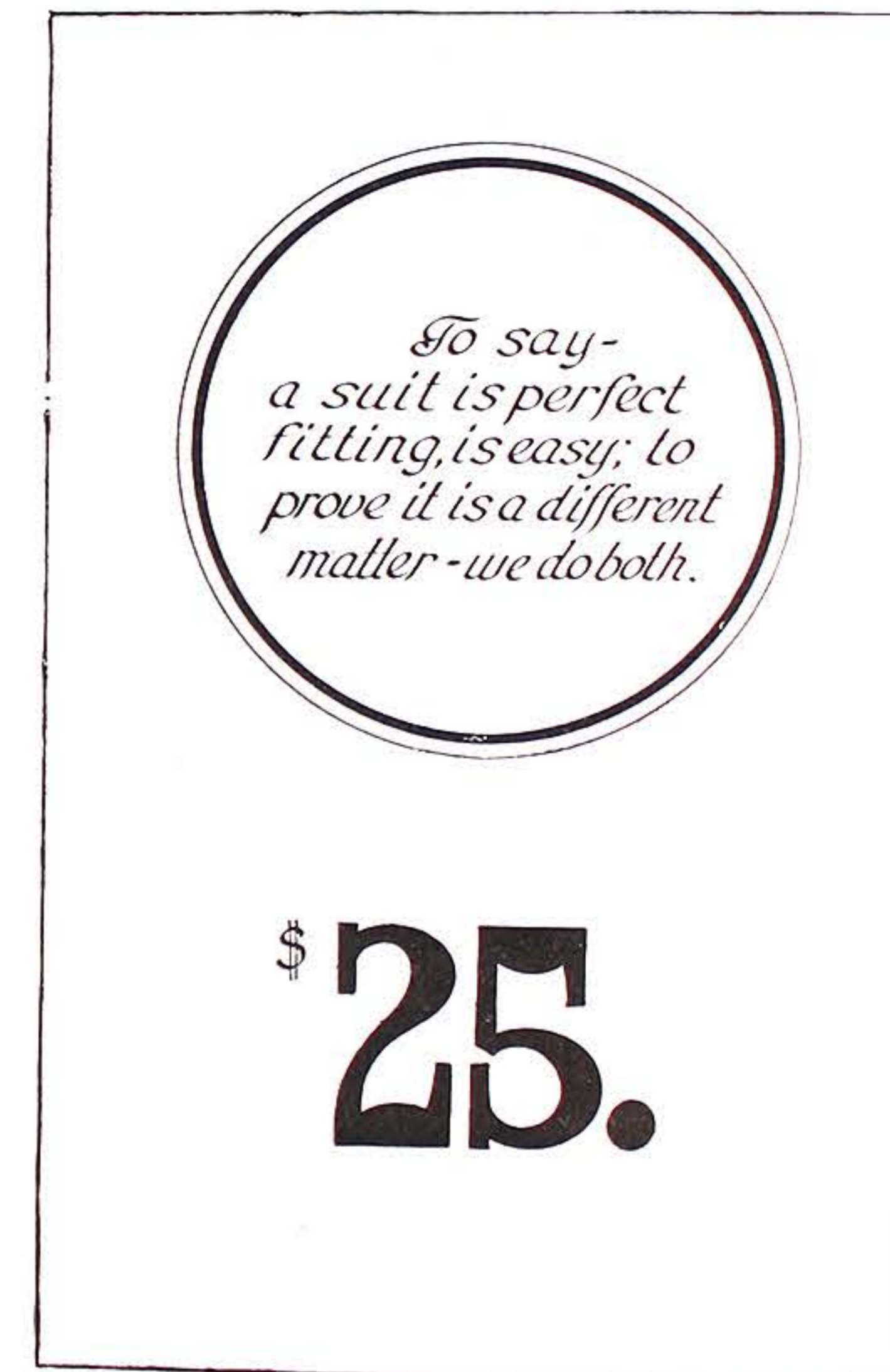


Fig. 14

12

Figs. 13 and 14 are which does not require probably will appreciate. Their beauty lies primarily which are not of a common-ence any of the best of your practice work and you will soon realize as the result of the its individuality and when you meet it in a ink does not feel that flat style of the

we know of any specially
can be prepared by thin-
makes a very desirable

*say-
s perfect
s easy; to
a different
ve do both.*

5.

1 2 3 4 5 6 7 8 9

Fig. 15

Figs. 13 and 14 are fairly good examples of the neat appearance of these letters. This style is intended only to be used for wording which does not require featuring. For large cards, these letters look much better in connection with feature words or bold designs. You probably will appreciate more fully the great help of the pen letter on price tickets or small cards, which require small and rapid lettering. Their beauty lies principally in the uniform slant of all curves and angles; in other words, if you should carelessly make one or two strokes which are not of the same slant, this will have a tendency to spoil the effect of the remaining letters which are uniform. If you should experience any difficulty in this respect, which you probably will at the start, it would be well to rule some slanting lines from the top to the bottom of your practice sheet of the same angle which your letters are to be. Make them about one-half inch apart, as this will serve as a guide, and you will soon become accustomed to making your letters with the uniform angle. Keep your pen clean by rinsing occasionally in water, as the sediment from the ink and the lint from the paper will gather on the point, and prevent your making a clean sharp letter. If your ink is inclined to splotch or blot when applied to the paper, this is generally an indication of its being too thick, although this is liable to occur when your pen contains too much ink. This is a matter in which you will have to govern yourself accordingly. On the other hand, if your ink does not feed freely, your pen is probably spread too much at the point; in this case replace with a new one, as the average life of these flat style pens, in constant use, is about one day, and as the cost is small, you can well afford to keep them replaced.

Artist's Single Stroke - Upper Case

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 :

FIG. 16

Artist's Single Stroke - Lower Case

abcdefghijklm

nopqrstuvwxyz

1234567890

FIG. 17

Modified Old English - Upper Case

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
k l

FIG. 18

Modified Old English - Lower Case

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

FIG 19

Modified Old English

For general show card writing, I would suggest that you do not deviate too much from plain letters which unquestionably are the most practical and easiest to read. However, a change occasionally is appreciated, and very pleasant to the eye, as long as the change is not too radical or complicated. For instance, the Old English in its original form is very hard to decipher, and would not be practical for display cards, as the main value of this art is in making your cards in a plain, legible manner.

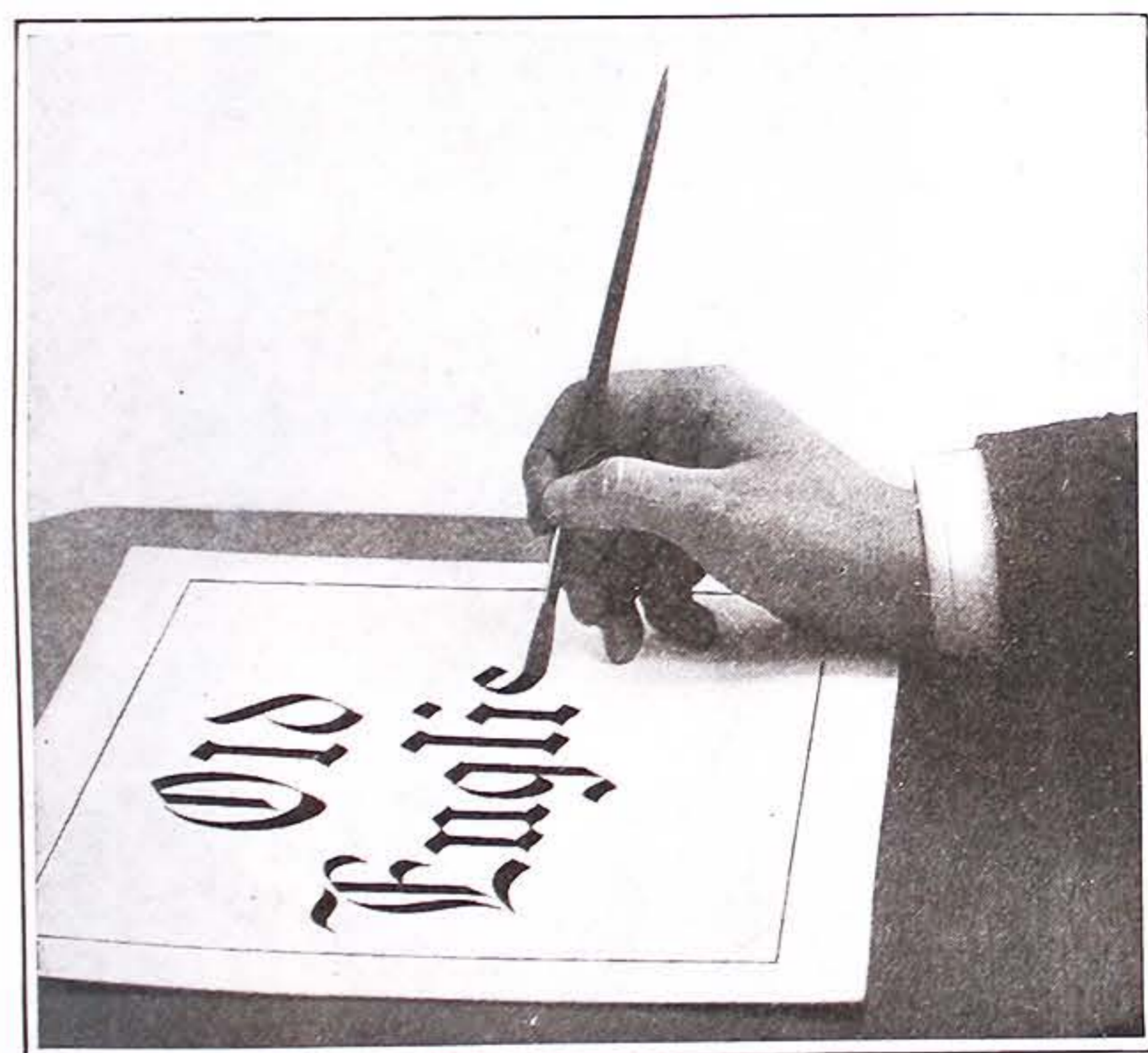
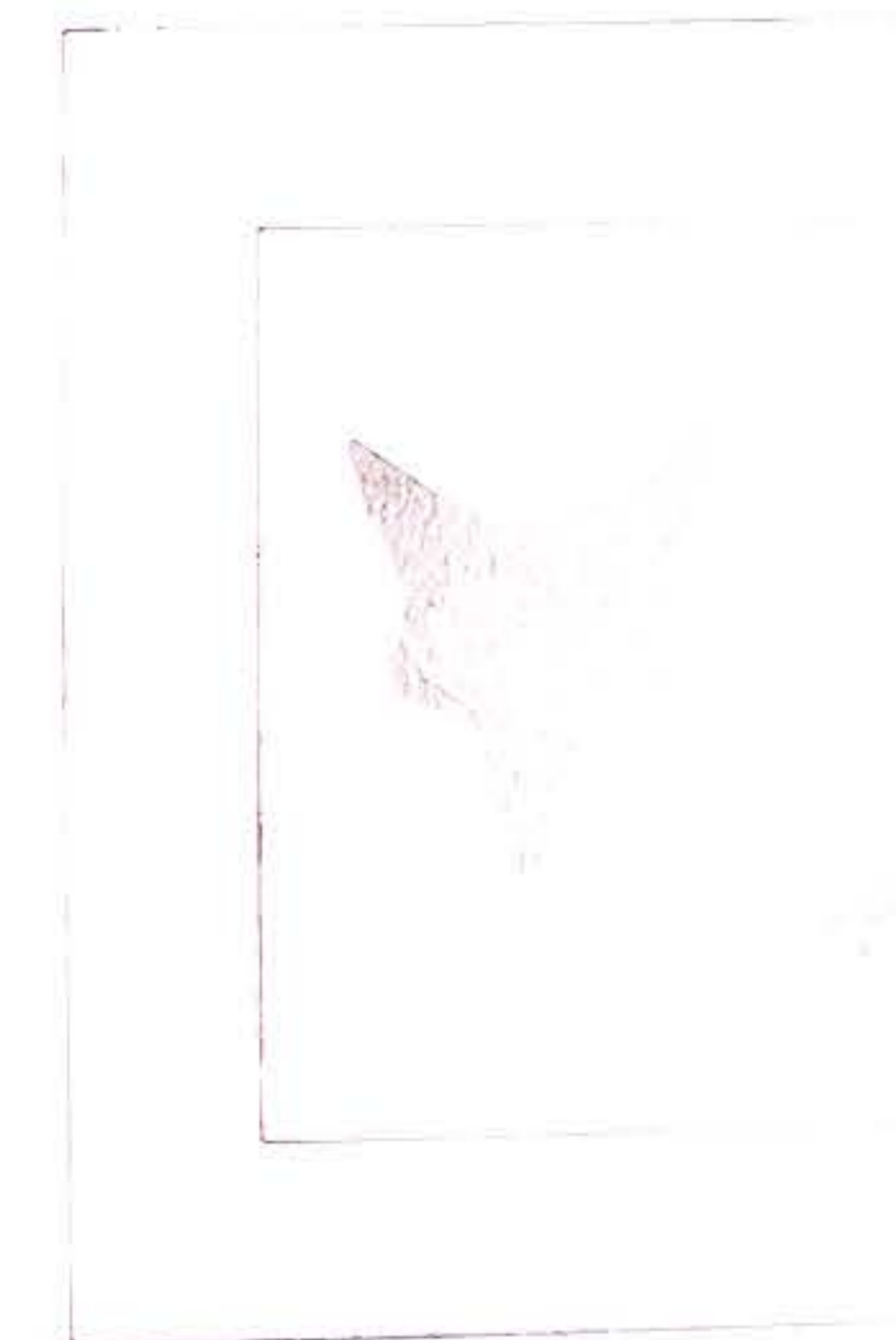


Fig. 20

As mentioned, the Old English letter is complicated, and in view of its eccentric beauty, I have modified this alphabet so it may be utilized in a practical way for show card writing. If you are familiar with the Old English letters, you can readily judge for yourself the simplified form in which these letters have been made as shown on pages 26 and 27, which represent the capitals and low case alphabet. I rather enjoy making these letters, and have used them a great deal for show card writing on account of their decorative appearance, and the easy way in which they can be executed. I would not advise the use of this style throughout the entire card, but to be used only for short lines or words which you wish featured, the balance of your copy being carried out in a more conservative style. Examples on pages 29, 30 and 31 will give you an idea as to the manner in which this style should be used; for Christmas cards, the Old English style is very appropriate. While it will require some skill to make these letters, I do not believe they will be as difficult as some of the other alphabets in these pages. However, as is often the case, when an alphabet is easy for one it is difficult for another. If you will observe carefully, you will note that they are completed throughout by one position of the brush, or in the same position that you would hold a pen for back hand writing, which would be at an angle of about 45 degrees; this position being held throughout the entire alphabet as shown in Fig. 20.

While the "Modified Old English" can be made equal to the brush, it can be made equal to the pen. It will have just as pleasing effects. Always avoid crowding this style. It will look much better extended. Do not be taken in allowing the same style to be made in making these letters, the pen style is the "Egyptian," as it is advised to use the brush instead of pressing the



While the "Modified Old English" alphabet was made with the brush, it can be made equally as well with the flat pen, and will have just as pleasing effect in small letters as in large ones. Always avoid crowding this style as much as possible, as they will look much better extended or spread out. Care should always be taken in allowing the same margin between the letters. In making these letters, the pressure of the brush is unlike that of the "Egyptian," as it is advisable to work from the end of the brush instead of pressing the hairs down on the card too firmly.



Fig. 21



Fig. 22

For the same size letters herewith reproduced I would advise a No. 9 Red Sable "Show Card" brush. However, for a card with a limited amount of reading matter, a No. 12 or No. 14 brush would be more suitable. More care should be taken in the training of the brush for this purpose, for the reason that after once making your stroke, it is rather difficult to go over it again, and follow the old marks accurately. Precaution should be taken by examining your brush before placing it on the paper and see that the end is not divided, and the hair perfectly flat.

You should always use a piece of card board or glass or something of this nature to train your brush along as you work. After dipping the color from the bottle on to this palette, see that the color is thoroughly mixed to the same consistency throughout the entire stock of your brush. In this way you can make many more letters without recharging the hairs with color. Guard against having to retouch these letters as much as possible, as their beauty lies chiefly in their being made with as few strokes as possible. In referring to Figs. 21, 24, 26 and 27, you will note



Fig. 24

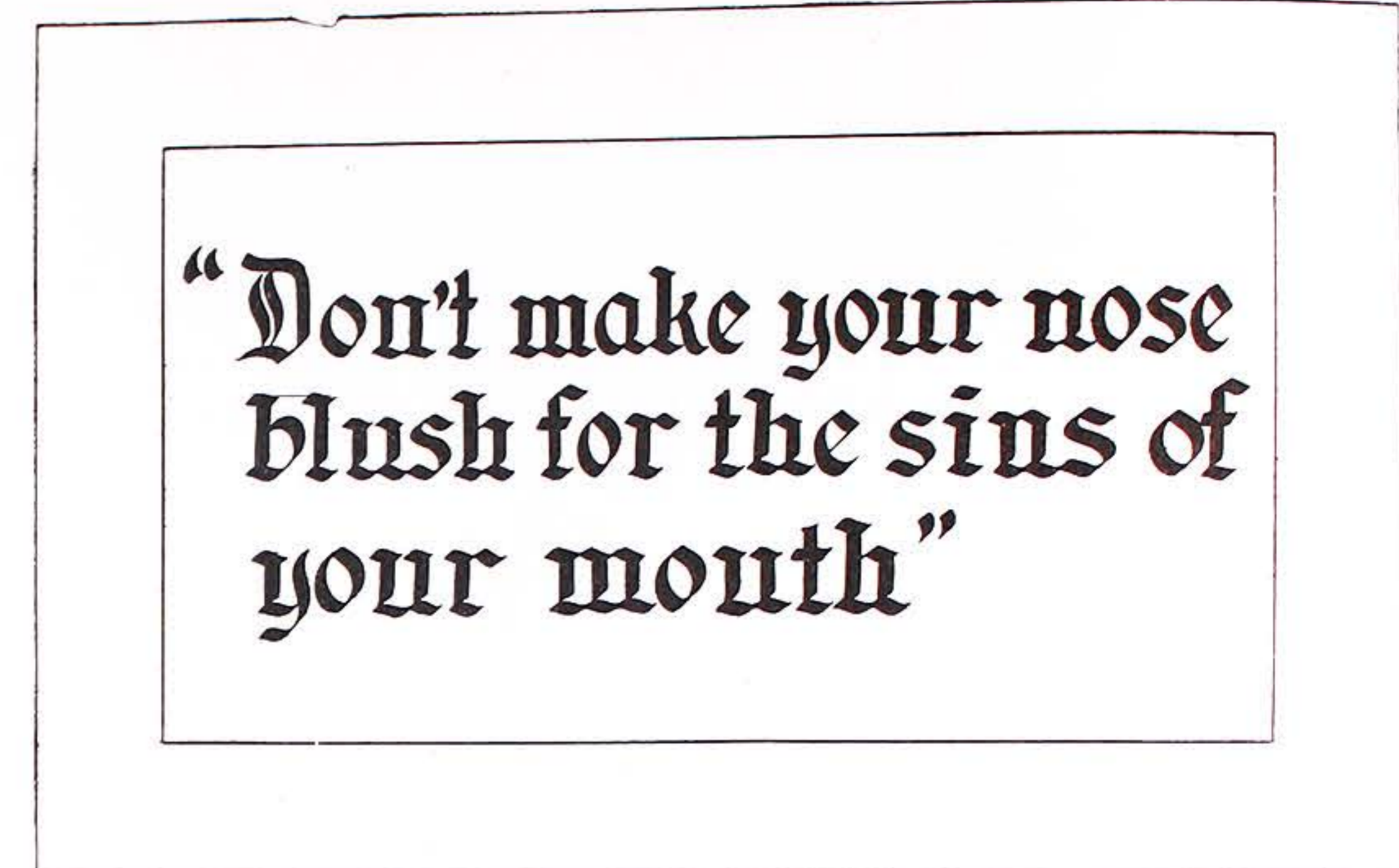


Fig. 25

a few little flourishes which sometimes go to improve the beauty of the card, although I would not advise your making them too fancy, and before making these little embellishments, practice them thoroughly. The No. 3 Red Sable "Script" brush is the best adapted for this purpose, and should be made from the point of your brush in one sweep. Have your color fairly thin. The shaded parts of these scrolls is accomplished by a little pressure of the brush at the proper time. The position is held the same as in Fig. 40. There are only certain letters which it is advisable to connect with these scrolls.

You will find that the
this style, but many others a
note in Fig. 24, where it is u



Fig. 26

our nose
e sins of
h"

es go to improve the beauty
advise your making them too
tle embellishments, practice
Sable "Script" brush is the
ould be made from the point
your color fairly thin. The
mplished by a little pressure
he position is held the same
ain letters which it is advis-

You will find that the accomplishment of these flourishes or scrolls will be through constant practice, and can not only be used on this style, but many others as well. They can be used for filling out blank space on cards to help balance your reading matter. You will note in Fig. 24, where it is utilized in this way, otherwise this card would not have appeared well proportioned. The instructions in con-



Fig. 26

nection with the "Brush Script" alphabet on pages 40 and 41 will give you a clearer understanding as to their execution, as these are used more frequently with the script letters. Referring again to the Old English letters, if you should experience any difficulty in getting the proper position of the brush, it would be well to first take your brush while it is dry, and trace over the letters, holding your brush on the same angle in which they are made. In this way you can form a better idea as to how they are executed. Trace over the different angles and curves which are represented, and you can readily see that they require only one position of the brush throughout. You will be greatly pleased when you discover how rapidly and neatly you can make these letters with a little diligent practice. Much time is very often saved by the use of this style and its practicability and beauty will never be questioned.

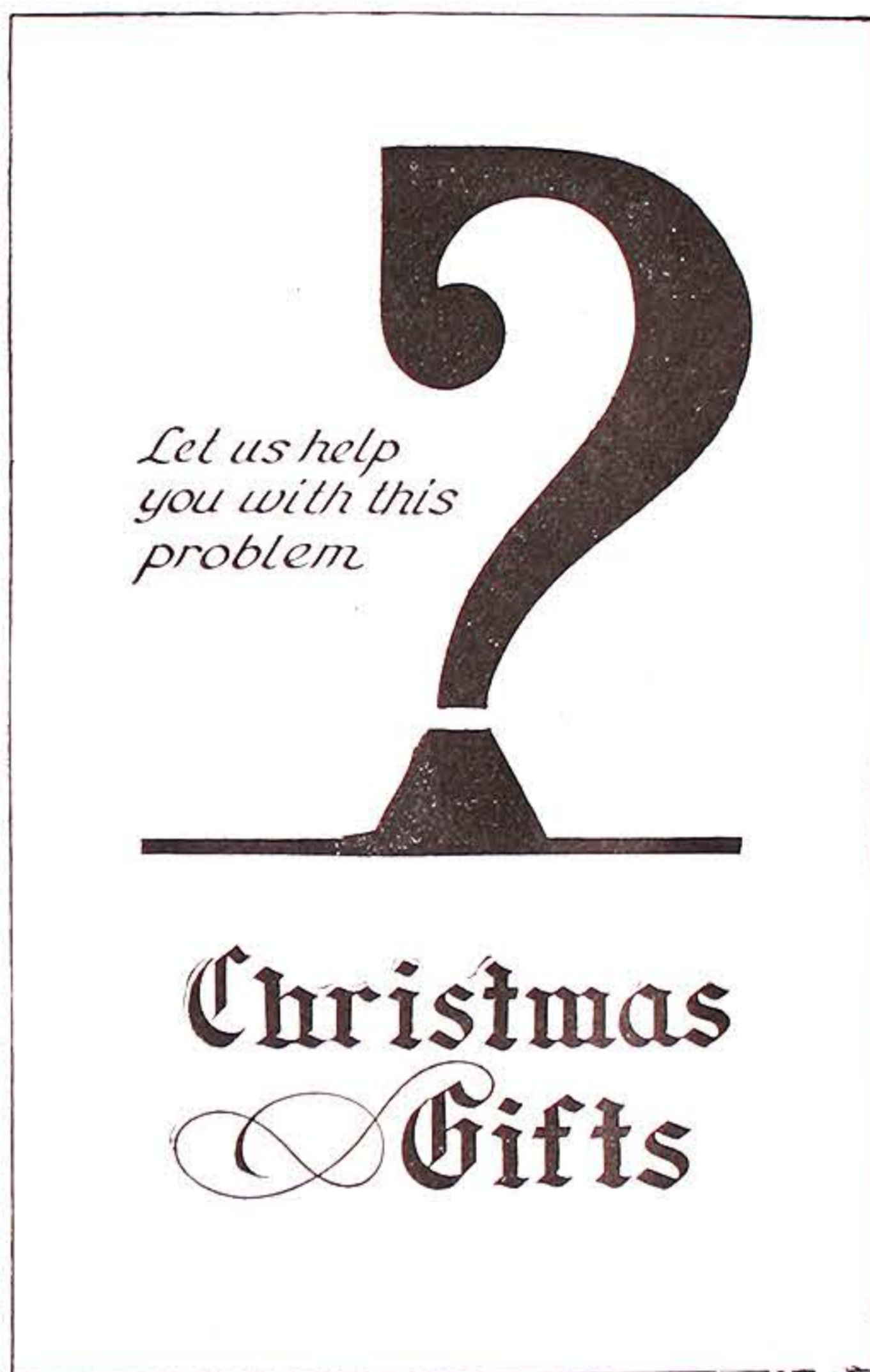


Fig. 27

Pen Stroke Roman - Upper and Lower Case

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

FIG 28

The alphabet shown
different alterations from t
the convenience of the pen



FIG

L M N
Y Z.
o p q

Pen Stroke Roman

The alphabet shown on page 32 is commonly known among the show card fraternity as the "Pen Stroke Roman." There are many different alterations from the original Roman style letter—this being one of them. Certain letters in this alphabet have been altered for the convenience of the pen. The Roman letter is one of the oldest known, and used more extensively than any other type, as it is much

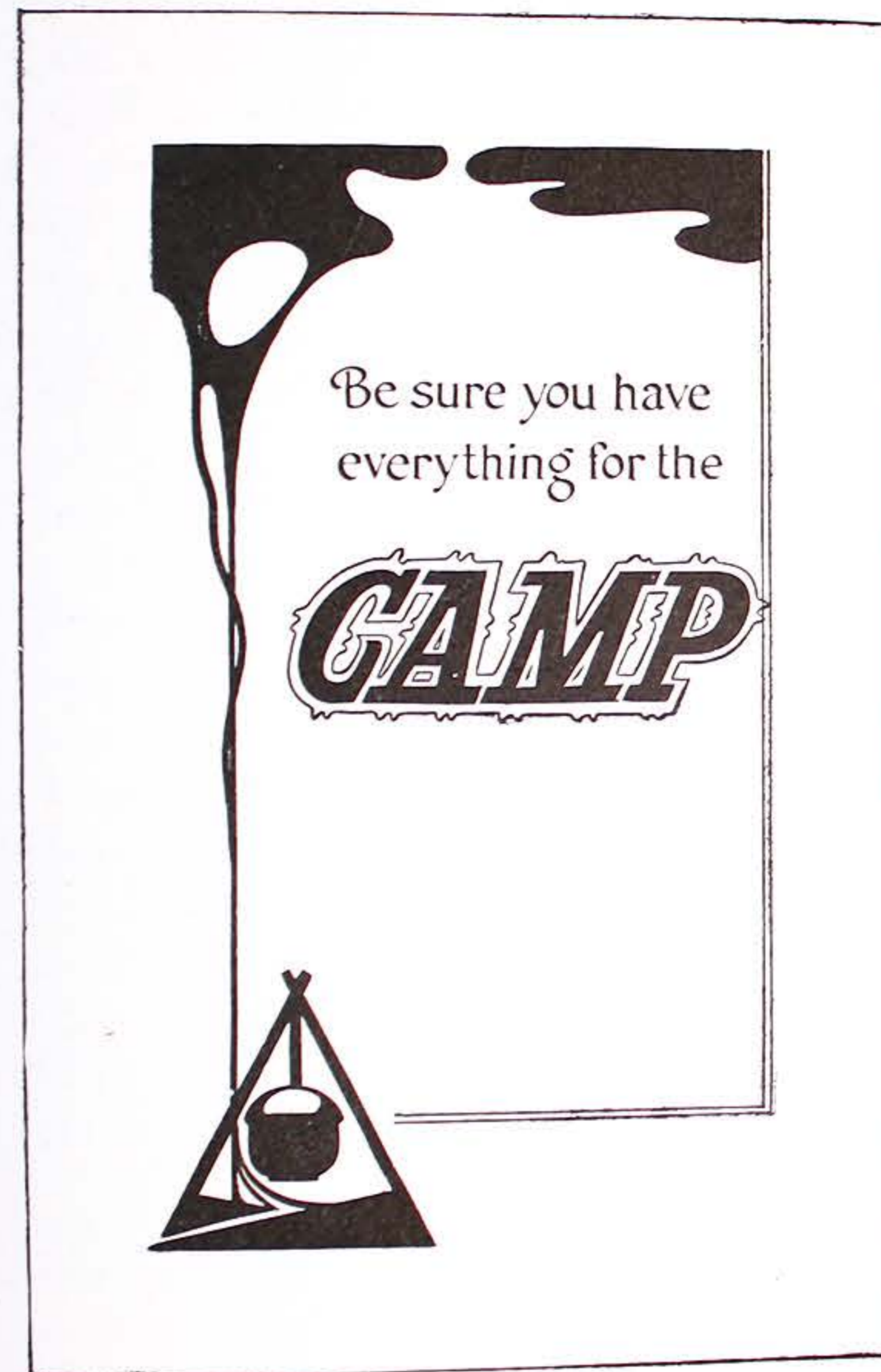


Fig. 29

easier deciphered than any known style. For this reason it is used extensively for nearly every publication in the country. It is not an easy letter to make by any means; in fact, it will require much practice. This alphabet was designed particularly for the flat pen, although it can be made with the brush equally as well. Fig. 31 illustrates very clearly the position of the brush. This position can be applied to the flat pen (this style pen is illustrated in Fig. 11). The treatment of this style is practically the same as advised in the instructions treating on the "Pen Stroke Italic" on page 21, with the exception of a different angle of the pen when pointing up the little spurs at the bottom of your strokes and other parallel lines which are represented in capitals E, L, T and Z. Aside from this, the angle of 45 degrees should be used as this is the natural position of the pen. It is not necessary to go over again the preparation of inks, etc., as this is covered in the "Pen Stroke Italic" instructions, as mentioned.

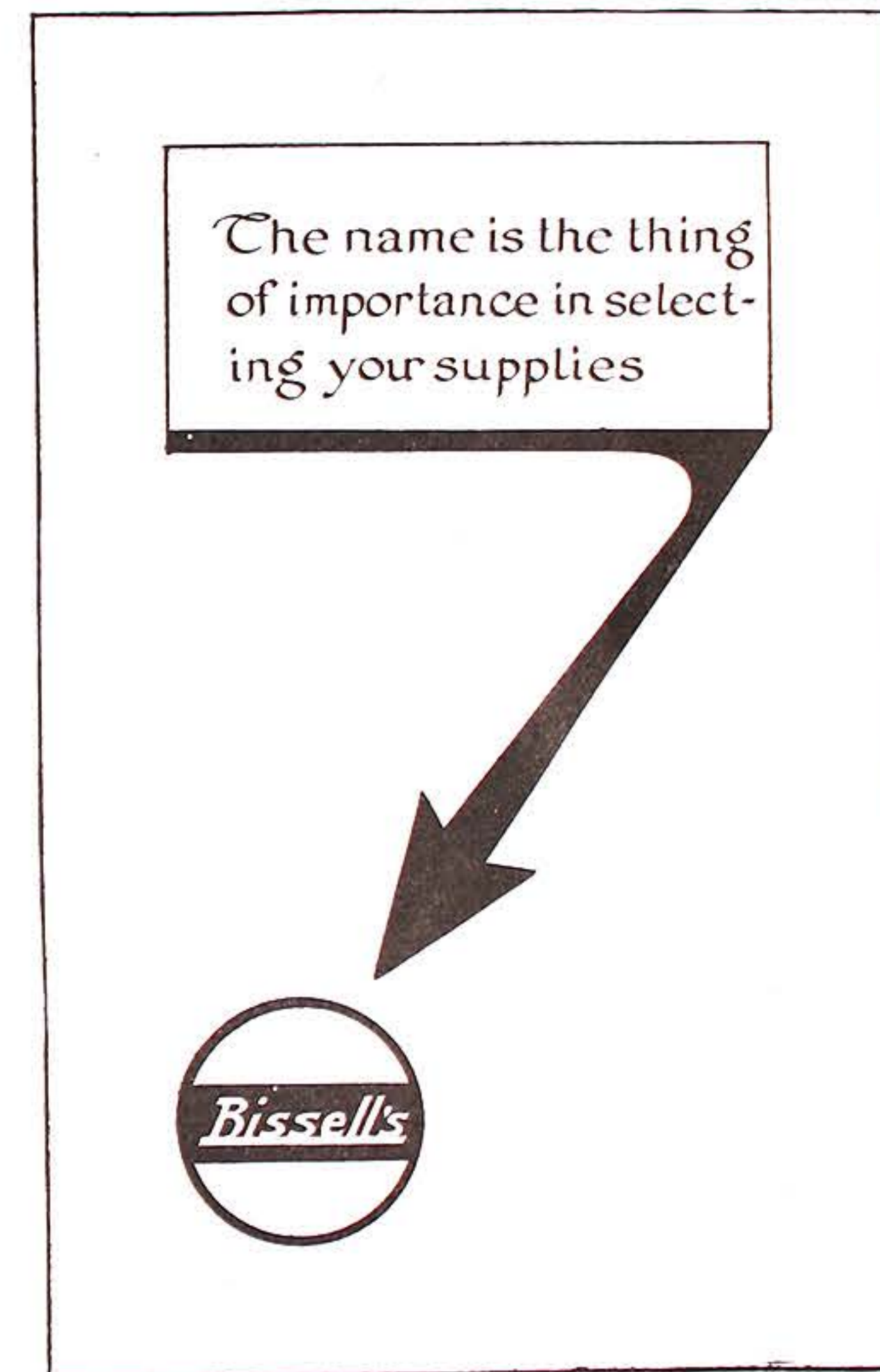


Fig. 30

The Pen Stroke Roman should always be used in a condensed form, and not spread out too much on your cards. Fig. 30 is a good example in this respect. It has a much neater appearance where it is used in connection with some featured words with heavier type, as shown in Figs. 29 and 30. If there is no particular word or design which requires prominence, it would be well to make your first initial letter

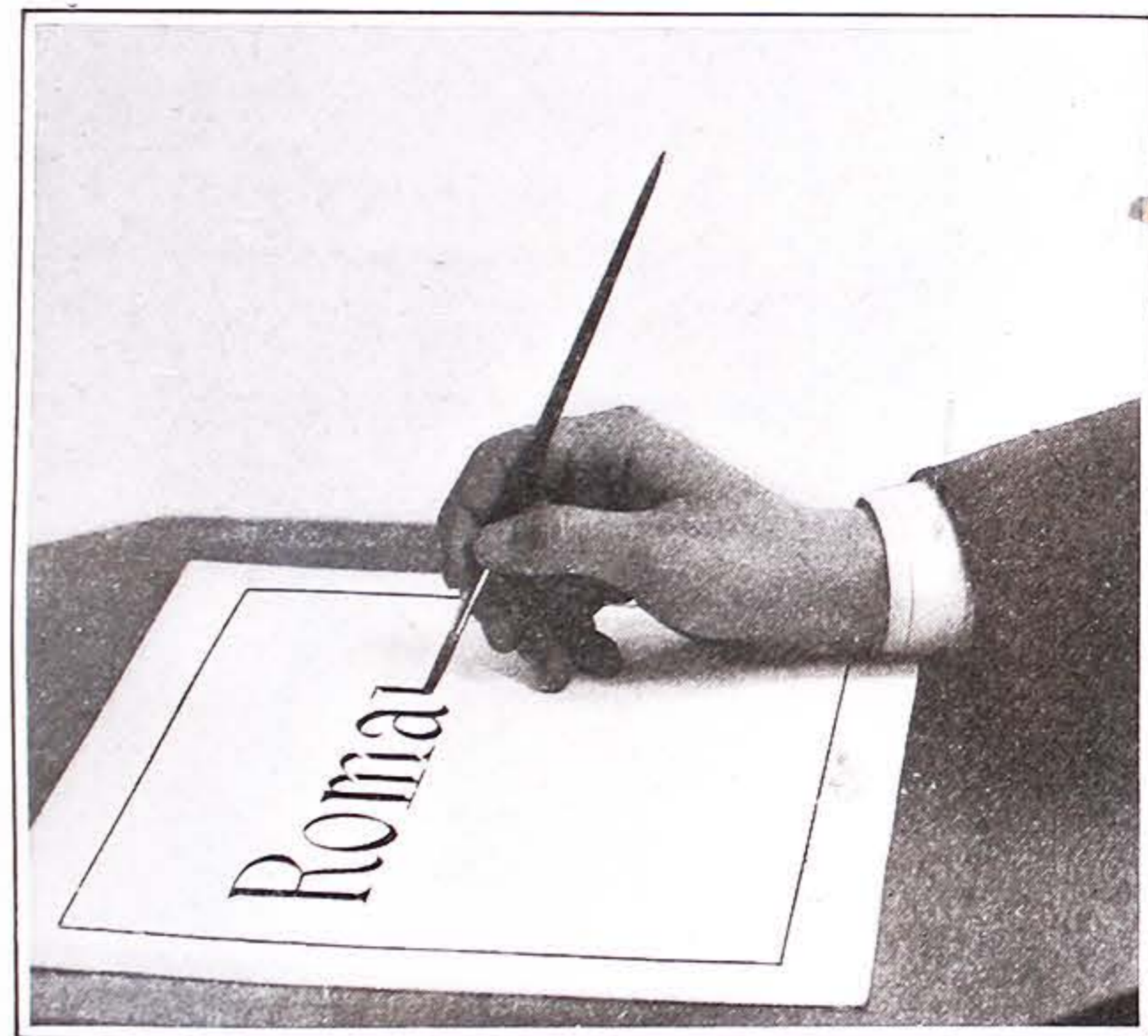


Fig. 31

in a panel form. While the specimens in this book all represent the plain black letter on white card board, they can be substituted with another color. In this respect you can use your own discretion. For example, prices and all other feature headings can be made in any color. However, the most desirable style of show card for every purpose is the plain black and white. There are many different ways in which to make a variety of cards, but in my opinion there is no reason for using any other colors, excepting white, black and red, as the color effect should be created by the use of various colored card boards, which come in many different shades and designs, and can be purchased from almost any paper supply house. If you should experience any difficulty in obtaining any of these fancy card boards, the publishers of this book would be pleased to put you in communication with the proper parties. A common error with the beginner is allowing too little margin of space around the cards. By having your letters large and allowing a small margin of space around your card does not necessarily make a card easier read—in fact, it will more likely make it complicated and more difficult to decipher. The value of your card lies principally in its legibility at a glance. Keep your letters in compact form. Leave ample white space or margin around the outside of your lettering, and pay particular attention to proper spacing of your words, along with neatness in execution. By following this rule, you will find that your card will have an excellent appearance, easily read, and will harmonize with almost any window or interior decoration.

The neat lines around
little tool for this purpose.
practice, and for this reason



you might make the
the most you can get
started in the market. I
believe in the man
and the man of the
The first step is
being able to read
permit any violation
this purpose. W.C.C. & W.

our cards. Fig. 30 is a good
words with heavier type, as
make your first initial letter
all represent the plain black
with another color. In this
prices and all other feature
most desirable style of show
There are many different
opinion there is no reason
and red, as the color effect
boards, which come in many
almost any paper supply
aining any of these fancy
d to put you in communi-
the beginner is allowing
ng your letters large and
es not necessarily make a
mplicated and more diffi-
n its legibility at a glance.
space or margin around
ion to proper spacing of
owing this rule, you will
ce, easily read, and will
n.

The neat lines around the show card specimens in this book were done with the ruling pen, and I will say that it is a very practical little tool for this purpose. While most professionals do this lining with a brush, it is sometimes difficult, and will require a great deal of practice, and for this reason I would advise in the beginning the use of this pen for lining and panelling your card. The ruling pen is used

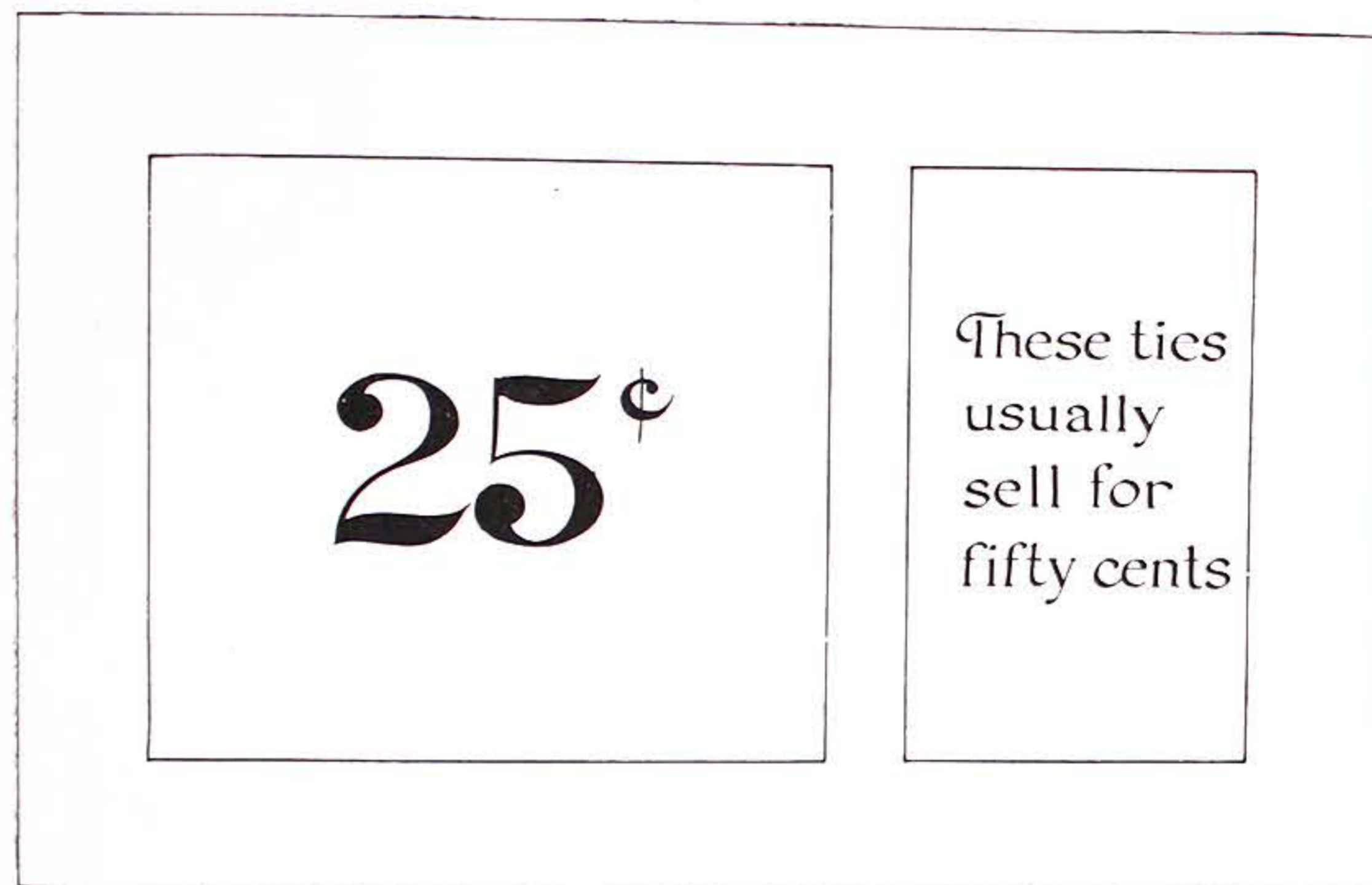


Fig. 32

you should prefer the more difficult way by lining your cards with the brush (and I will say the most practical way in the end), I would refer you to Fig. 48, which gives a good demonstration of this method. The card writers do this outline work in many different ways, but I believe this would come more natural to you. You will note that the fingers are acting as a guide along the edge of the card board, and the brush is held between the first finger and thumb. The thing which you will find most difficult to master in lining your cards with the brush is being able to keep your fingers on a tension, or in a firm position, in a way which will not permit any variation in your line. The Red Sable "Script" brush is the most practical for this purpose, which you will find illustrated on page 55.

in connection with an ordinary straight edge ruler, and would be used the same as any ordinary pen for making your straight lines. If you are not familiar with this instrument, your dealer would be glad to show you one, and explain its manipulation, which is very simple. If, however,



Fig. 33

Angle Stroke Alphabet - Upper Case

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

FIG. 34

Angle Stroke Alphabet - Lower Case

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

FIG. 35

Angle Stroke Alphabet

The alphabets shown on pages 36 and 37 I have termed the "Angle Stroke." I do not know of a better name, as these letters are made entirely with one stroke, and on an angle of 45 degrees throughout; hence, the name. There are many variations of this style, but I have endeavored to make them as convenient for the brush as possible, without having to reverse your brush at any point. It has a slight

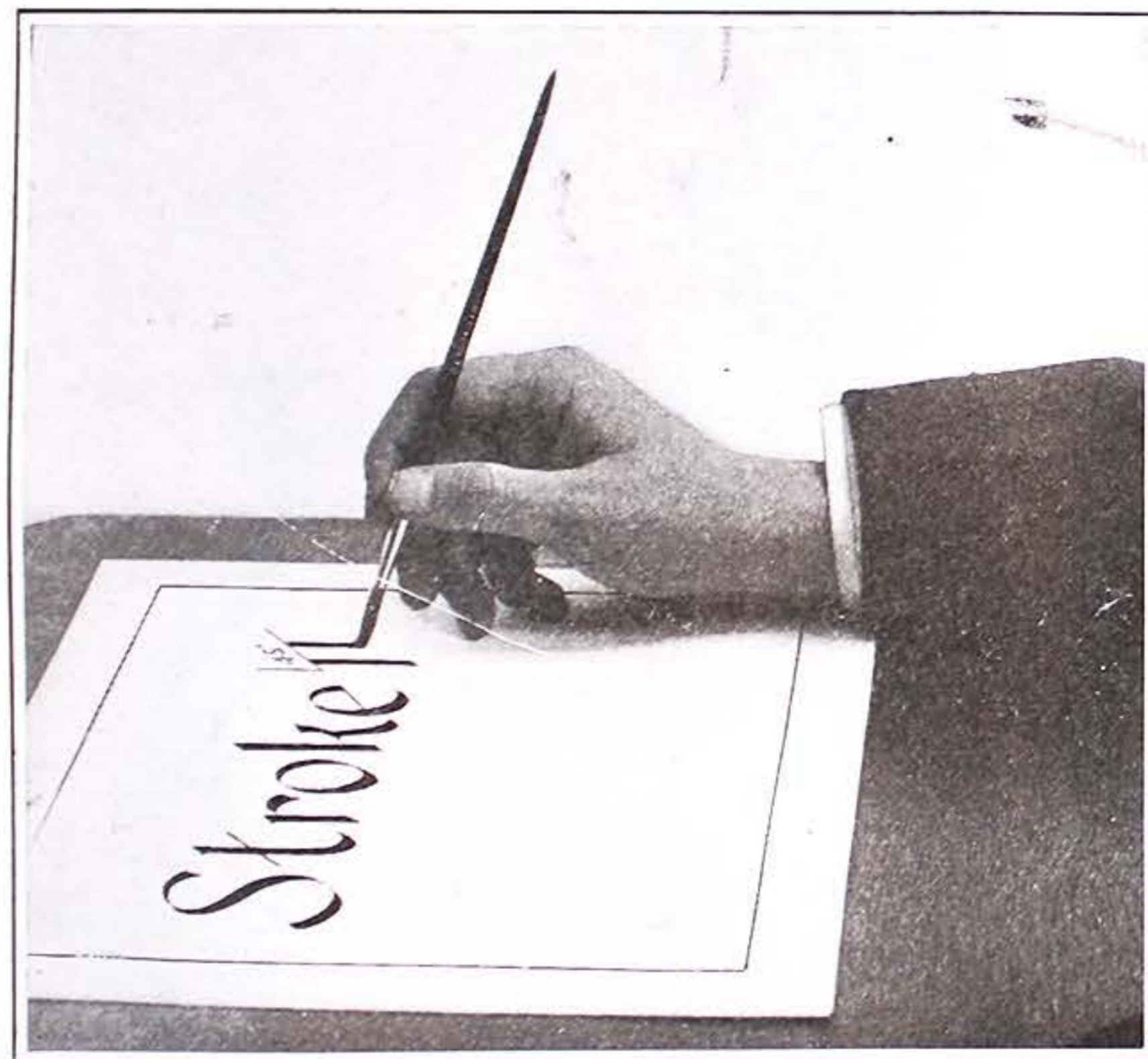


Fig. 36

resemblance to the Roman, Italic and "Modified Old English." You will find it to be a very serviceable one for general show card work, where rapidity is necessary. It can be made with any size flat brush. The style brushes illustrated on pages 52 and 53 are best adapted for this style. A No. 10 Red Sable "Show Card" brush would be about the proper size in making the alphabet illustrated; when increasing its size, you would naturally use a larger brush. This style can be made equally as well with the pen. Use the free hand and arm movement in their execution, and prepare your color in the same manner as advised for the brush in previous instructions. While this style is not used so extensively for the smaller and more refined cards, it can, however, be utilized for nearly every purpose in which other styles are advised. It can be made on a slant in the same manner as the "Pen Stroke Italic" on page 20, and practically with the same angle; in fact, all alphabets in this book can be reversed to a slanting or an upright position. The slanting letters are naturally easier to make, and any defects would not be so easily detected. However, I would advise first of all to master the different style letters in the upright position where they are illustrated in this way, as it is more difficult, and is, therefore, the most important. Great care should be taken in training your brush. Observe closely before each application the condition of the end of your brush, and see that it is not divided, and that the hair is perfectly straight across the point. Do not overcharge your brush with color.

128

Have you seen
the new book
called "The
Secret of
the
Pen
Stroke
Italic"
It is
the
most
important
book
you
will
ever
own

1 2 3 4 5 6 7 8 9

Fig. 37

Have your color of a uniform consistency throughout the hair. This is important, as the training of your brush for one stroke work lies chiefly in the proper mixing of your color. This is to prevent the color from drying or "caking" around the heel of your brush, which causes the hairs to divide on the end, as mentioned. If you should experience any difficulty with the color in this way, it would be well to occasionally wash same out in water to eliminate the surplus color. Fig. 36 will show you the position and angle of the brush in executing this very interesting alphabet. Fig. 37 shows the style numerals which go with these letters. You probably will have occasion to use the numerals a great deal more than letters, especially for price tickets or small cards for temporary work. I have observed the numerals used in a slanting position more often than upright. However, in this matter you could use your own discretion, and according to your own taste. The graceful appearance of these letters will be retained by keeping them spread out. Do not condense or make these letters in a crowded manner, as this will make them more or less complicated to the eye. Each heavy part of these letters represents a different stroke of the brush; for example, we will take the capital letter A on page 36. You will note there are five heavy or shaded parts; therefore, this letter was made in five strokes. The letter C you will note contains three heavy parts, which represent three strokes. By following this example throughout the alphabet I believe you will have little difficulty in making these letters correctly, and in a very short time.

Brush Script - Upper Case

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

FIG 38

a b

Brush Script - Lower Case

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

FIG. 39

Brush Script

The Brush Script letters as illustrated on pages 40 and 41 are without doubt the most beautiful letters which can be used for show card work, and in my opinion they are the most difficult to make. While this style will come easier to one who has made a thorough study of penmanship, it does not follow that any one who is more or less deficient in this respect cannot make these letters with equal skill.

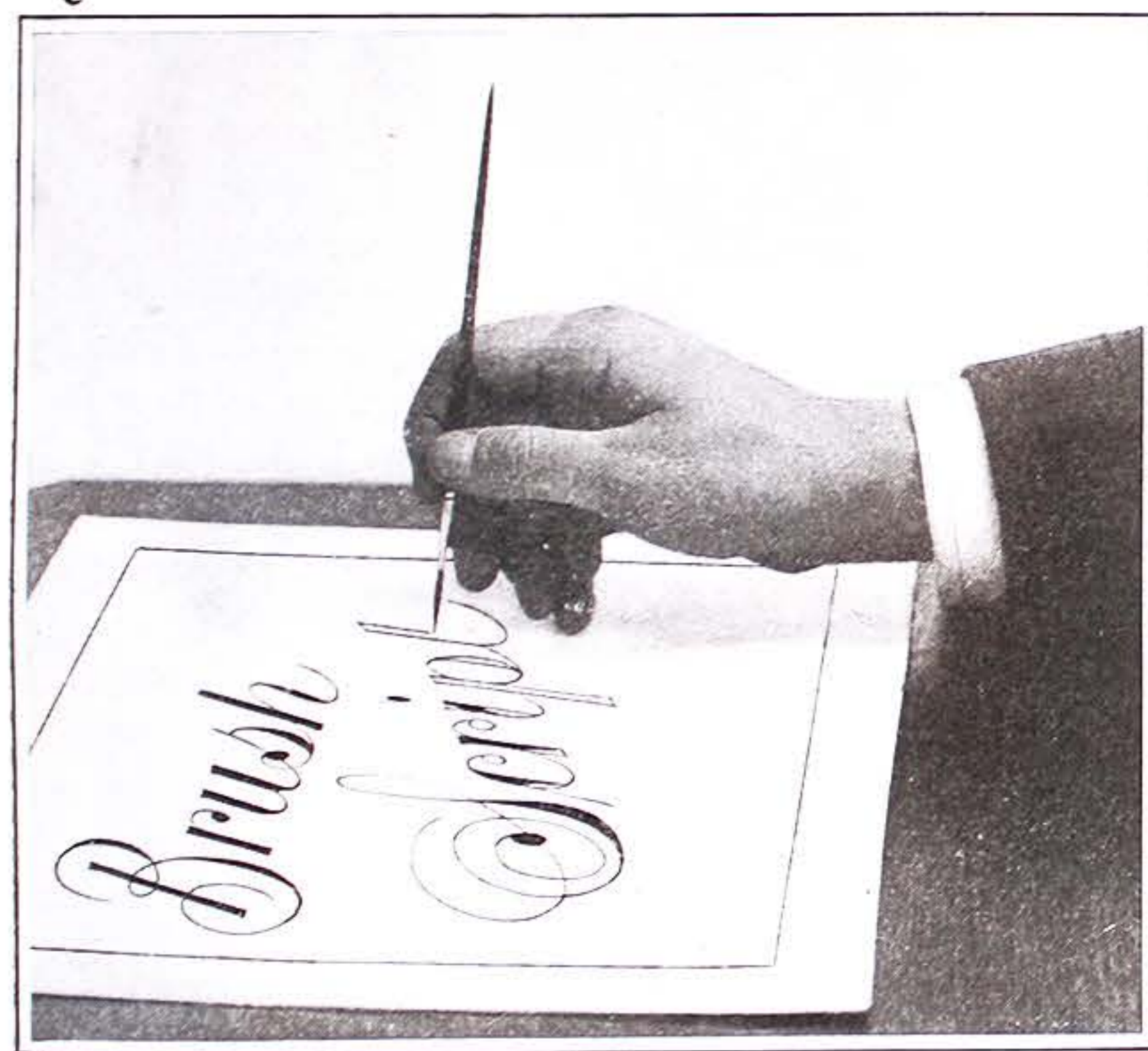


Fig. 40

your color on the brush before starting each stroke. The color should be mixed a little thinner than for the ordinary heavy style letters with the brush. See that your brush is pointed properly before commencing.

I have personally known many show card writers who with the brush could create ideal script letters, but whose writing was so imperfect with the ordinary pen that few could decipher it. There are many persons desirous of learning this beautiful style who hesitate on this account, and I will say that this deficiency



will not necessarily interfere. It is a matter only of diligent practice. This style letter for the show card is in better keeping with displays of a refined character, and should not be used in connection with the ordinary sale cards. I have purposely omitted filling in the first four letters of the Script Alphabets in order to show you that these letters are made in what I would call a skeleton or outlined form, and afterwards filled in solid. It is impossible to do this style with a flat brush, and make the fine lines which are necessary to make them a work of beauty. The style used is illustrated at the top of this page, and is known as the Red Sable "Script" brush. These come in six sizes as illustrated on page 55. The above illustration is size 3. This probably is the most convenient used for this purpose. For a full sheet card, 22 x 28, a larger size would be in better proportion. You will note that each stroke is made continuous, and for this reason I would advise extra precaution in preparing

1 2 3 4 5 6 7 8 9

Fig. 41

Margins

Lack of sufficient margin around your inscription will spoil the appearance of your card more than any other defect will. The inscription should be well centered, or kept well in from the outside edge of the card. In this respect, it is almost impossible to go to extremes. Unlike any other classes of signs, the show card is intended only to be read at a short distance, and therefore does not require letters as large as those of the permanent kind. It is not necessary to have an equal margin all around the card, as it is very seldom that your inscription will permit this arrangement, but there should be an equal amount of space on the corresponding sides. As an example, refer to Fig. 42 and you will note there is a greater margin at the top and bottom than there is at each end. Always keep this in mind and allow a liberal amount of blank space around your card. Remember the reader will be very close to the sign, and can read it with less effort than a card which is lettered over the entire surface. The wider the margin the neater the card will look in almost all cases. In this respect, you will have to use sensible principles, the same as you would in anything else of a varying nature.

Selecting a Place to Work

In selecting a place for your work room, it would pay to locate near a well lighted window, if possible. If you can arrange your desk so the light will come from your left side, it would be much better. The light coming from the right side would cast a shadow from your hand in the space where your letter is to be made. While there would be a shadow from the other position, this would not interfere in making your letters. If you are obliged to face the light, it is well to use an eye shade, as facing a direct light is not good for the eyes. I would further caution you to do as little work as possible by artificial light; however, this is



Fig. 42



Fig. 43

not always avoidable; but in the event that you are compelled to work in the evenings, arrange a good steady light, and place it directly in front of the desk on which you are working. If you use a shade on the light, it should be placed on an elevation sufficient to throw the light on your work only. On the other hand, if you do not use a shade, it would be much better to have the light in a position where it does not throw a direct glare in your eyes. While you may not notice any immediate harm, it is bound to affect the eyes eventually. Another disadvantage of artificial light is that you can not properly judge your colors and shades, and if you will test this out, you will find that a shade mixed at night will look entirely different in the day time.

Hats

*early buyers,
special prices.*

that you are compelled
steady light, and place
you are working. If you
d on an elevation suffi-
y. On the other hand,
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Fig. 44

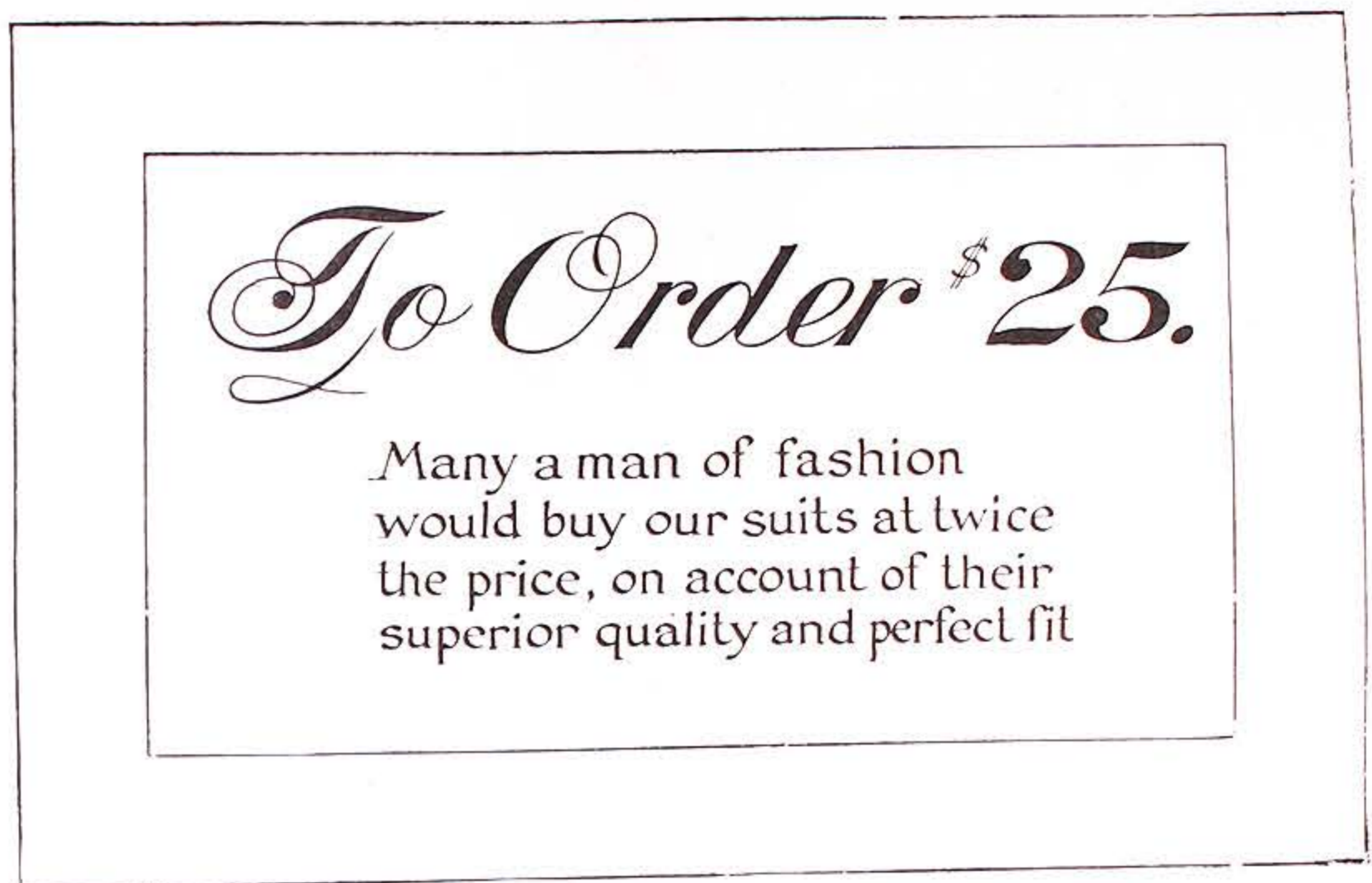
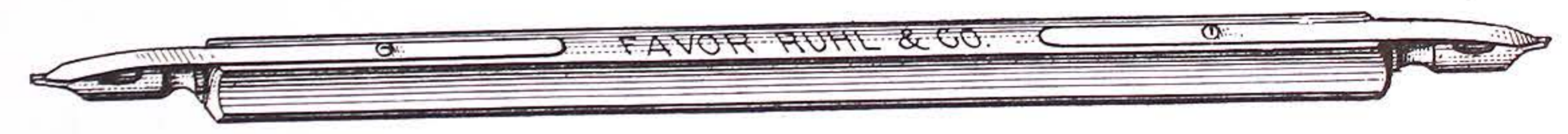


Fig. 45



Double End Holder with Ink Retainers, for use with the Round Writing Pens.

Fancy Stroke Alphabet - Upper Case

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 ; &

FIG. 46

abc

no

12

U
S
&

Fancy Stroke Alphabet - Lower Case

abcdefghijklm

nopqrstuvwxyz

123456789

FIG. 47

The Worth of Your Work

There is no fixed scale of prices for show cards. This you will have to regulate according to the time necessary to execute the inscription; charge according to quality, and your ability as a show card writer. In this connection, I will say that the amateur cannot expect to charge as much for his work as the expert, as the latter can accomplish more in a given time than the former. Until you are able to acquire a normal rate of speed, you will have to regulate your prices accordingly. Cost of material is of minor importance, although you should not entirely ignore it when fixing your prices. Before estimating the cost of a sign, be sure you know the amount of reading matter to be placed on it. After you have figured out the time spent in making a letter or a word, you will be able to estimate the time necessary to make the entire inscription. Quality alone will not help you to judge the worth of your work. Most people will not mind a little extra expense to get prompt, reliable service. Good work and prompt service will enable you to ask more for your product.

In my experience I have had customers come into the shop with the one question "How much do you charge for such and such size card?" It is impossible to answer this question, as the inscription may represent one day's work, or it can represent ten minutes' work. Hardly two show cards are alike; scarcely any two would represent the same amount of reading matter. Every customer has a different suggestion to make, not to say anything of the odd shapes and designs which they may want you to work out for them, including one of a large variety of card board possible to letter. Thus, it is an impossibility to correctly estimate the cost of a show card in the novelty class until you have full possession of an explicit and complete memorandum of the reading matter and their ideas.

Another thing which I desire to call your attention to is in the matter of doing little odd jobs for your regular customers; that is to say, should a regular customer want a small card to fill in, do not try to charge according to the time in preparing to make the card, as this would run the cost beyond what the customer would consider reasonable. Charge the extra time to shop expense, and endeavor to make up this deficiency on his future work. It is often necessary to handle these matters in a diplomatic way. Naturally, if your customer decides that the price for a small job is exorbitant, he will be impressed with the idea that all your charges are in proportion. Therefore, consider

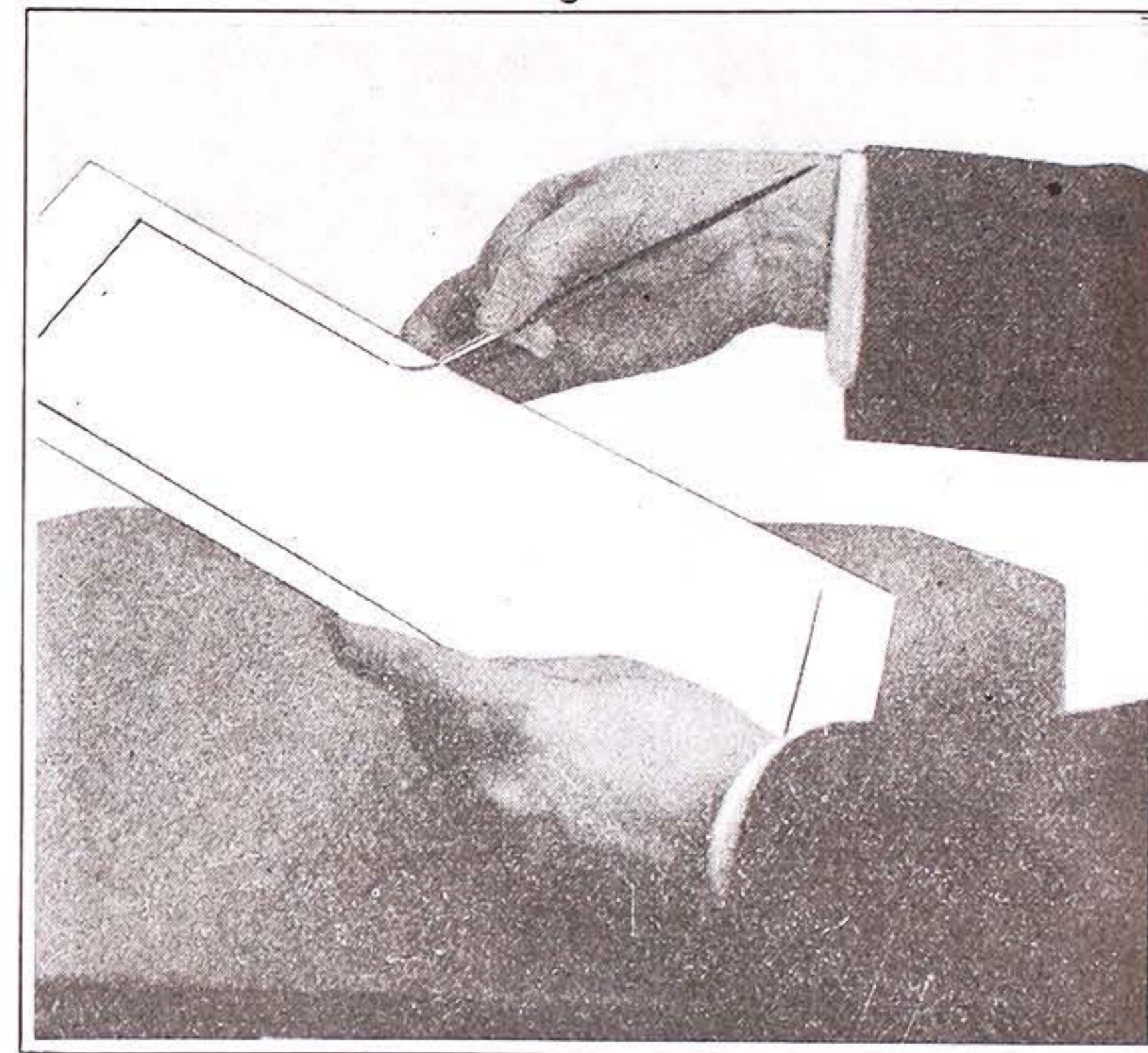


Fig. 48

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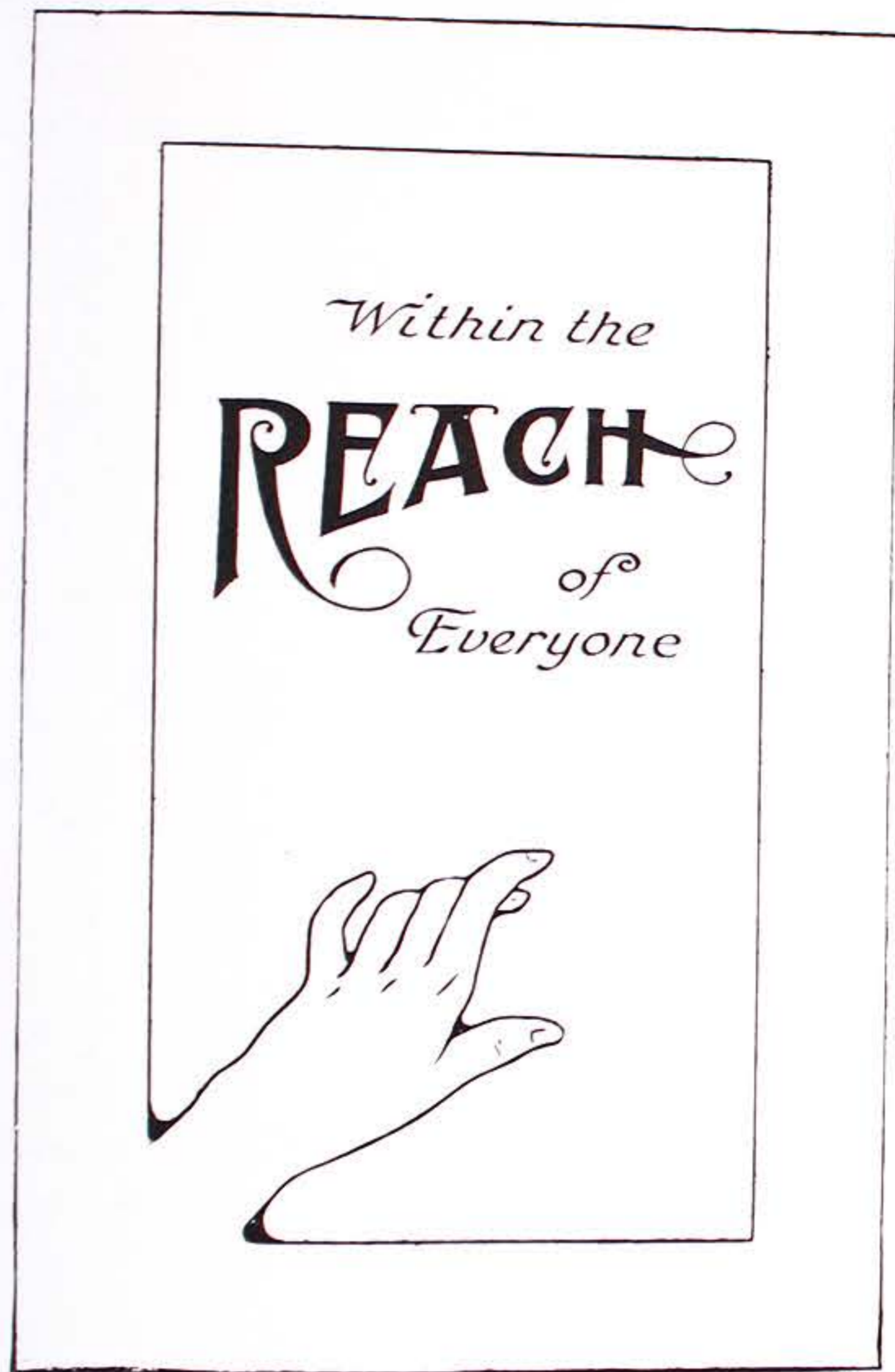


Fig. 49



Fig. 50



Fig. 51

the small job to your regular customers more in the line of an accommodation. On the other hand, if this work was being done for a transient customer, you would naturally charge according to the time spent in preparation, etc. While the above subject treats mainly on prices to charge for cards in the novelty class, we must not overlook the ordinary cards for business purposes, which as a rule are more or less uniform; I will say not to exceed a dozen words or so of the ordinary plain lettering in black or colored letters. The following may be contracted for in advance:

Full Sheets.....
Half Sheets.....
Quarter Sheets.....
Eighth Sheets.....



Fig. 53

Advance all smaller cards proportionately, according to the amount of work, or on the assumption that the wording is not to exceed a certain amount. The above scale probably dominates among the principal show card shops of the country, and is suggested only as a guide to begin with. Do not be backward about charging what your work is worth. In this respect I feel quite sure that your customers will appreciate your ability more than if you charged less than your work is worth.

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The following

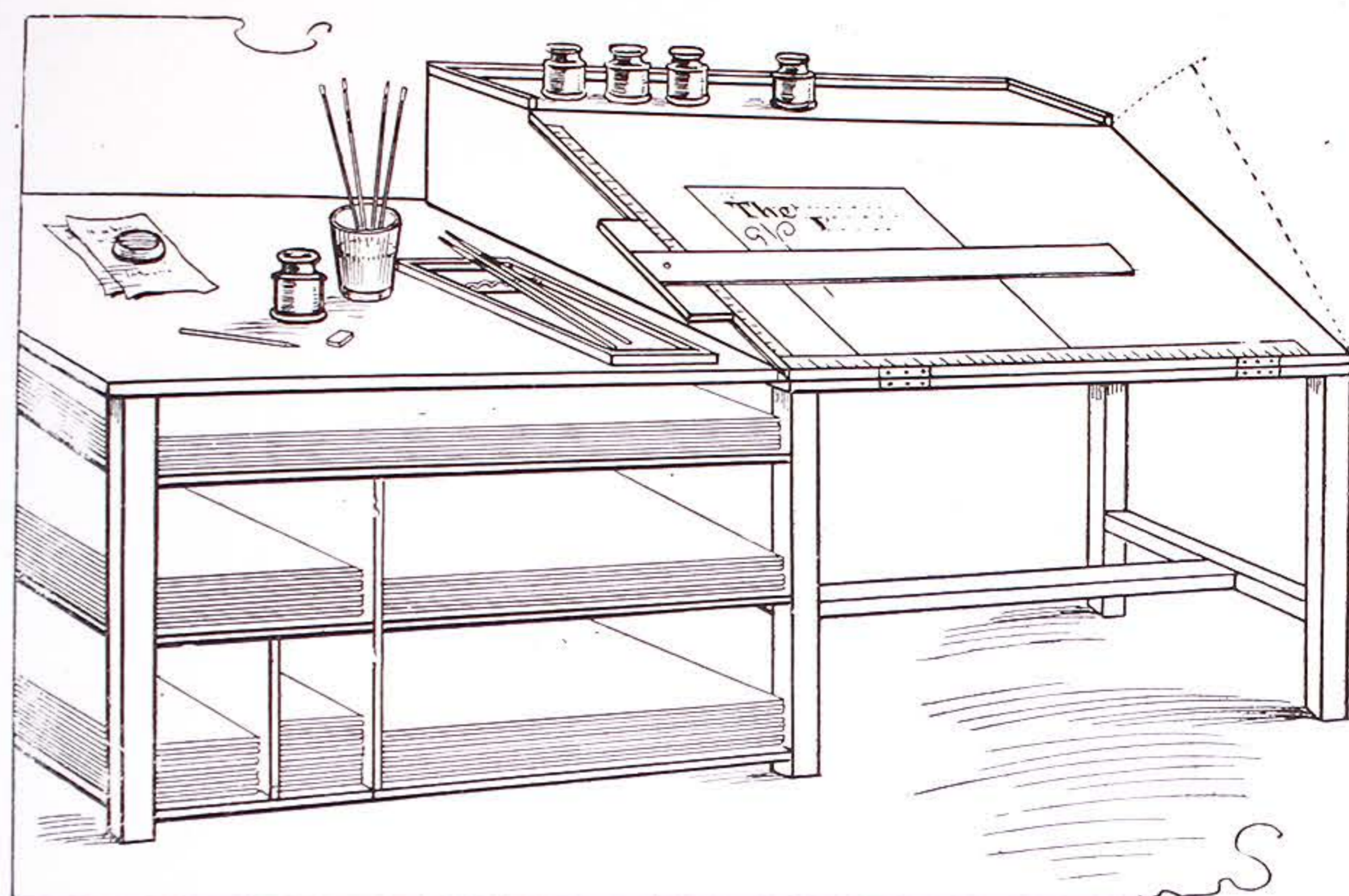


Fig. 52

as indicated in the cut. Your desk should be perfectly square on the left and lower edge. When this is done, if a yardstick is available, tack this on two edges as shown in the cut, which serves as a correct guide for the "T" square, and will save you much time in ruling your cards. The yardstick fastened on these edges will also prevent your card sliding from the desk. The slanting position is for the object of giving the eye a more direct line on your work; therefore, enabling you to lay out cards more correctly. The flat desk is not practical, for the reason that it will necessitate your leaning over same; this position being very awkward. Do not use an upright easel for show card writing. The extra extension or cabinet which is added, I have found to be very convenient for keeping card board. It is much better to lay your card board flat. In this way it is less liable to become soiled, and will always be in a perfect condition when needed. Do not stand your card board on edge, as this is inclined to warp the board, and render it awkward to handle when lettering. By keeping your card board as indicated in the drawing, it will always lie flat on your desk and cause you no trouble in making your signs.

Slanting Desk

In Fig. 52 I have sketched a desk to give you an idea of the style which is best adapted for show card writing. You will note the top is made so it can be tilted to any angle by the aid of hinges which are fastened to the lower edge of the desk. This arrangement is very advantageous for certain classes of work. I have also arranged a top ledge which you will find very convenient for keeping different accessories. While this drawing does not represent all the little conveniences which can be attached, you will find that this arrangement alone will be very practical in a good many ways. There are many other little improvements which you can add to this yourself. The arrangement is very simple, and can be built out of any kind of smooth lumber. However, if you do not care to go to this expense, an old table will serve very well, by elevating the back to this angle by the aid of blocks. In either case you should take pains in arranging for your "T" square

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our customers

Bissell's "Show Card" Lettering Brushes

Finest Red Sable Hair, in Nicked Seamless Ferrules, with 7-inch Polished Cedar Handles



Fig. 55

They Require No "Breaking In"

Illustration exact size of brush.

These brushes are designed especially for one-stroke show card lettering, and are made of the finest Red Sable hair of full stock; they are easy to keep in perfect condition.

	Each
No. 1.....	\$0.21
No. 2.....	.23
No. 3.....	.28
No. 4.....	.30
No. 5.....	.35
No. 6.....	.40
No. 7.....	.45
No. 8.....	.50
No. 9.....	.57
No. 10.....	.69
No. 11.....	.81
No. 12.....	.94

Bissell's "Show Card" Lettering Brushes—Continued

Finest Red Sable Hair, in Nickered Seamless Ferrules, with 7-Inch Polished Cedar Handles



Fig. 56

They Require No "Breaking In"

Illustration exact size of brush.

Owing to the scarcity of the length of Red Sable hair used in the construction of these brushes, the cost is more in proportion than the smaller sizes. The cost should not be considered by the artist who values the time-saving qualities of these high grade brushes.

	Each
No. 14.....	\$1.21
No. 16.....	1.54
No. 18.....	1.81
No. 20.....	2.21
No. 22.....	3.03
No. 24.....	3.71

Bissell's "Flat Stroke" Show Card Brushes

Finest Red Sable Hair, in Nickeled Seamless Ferrules with 7-Inch Polished Cedar Handles

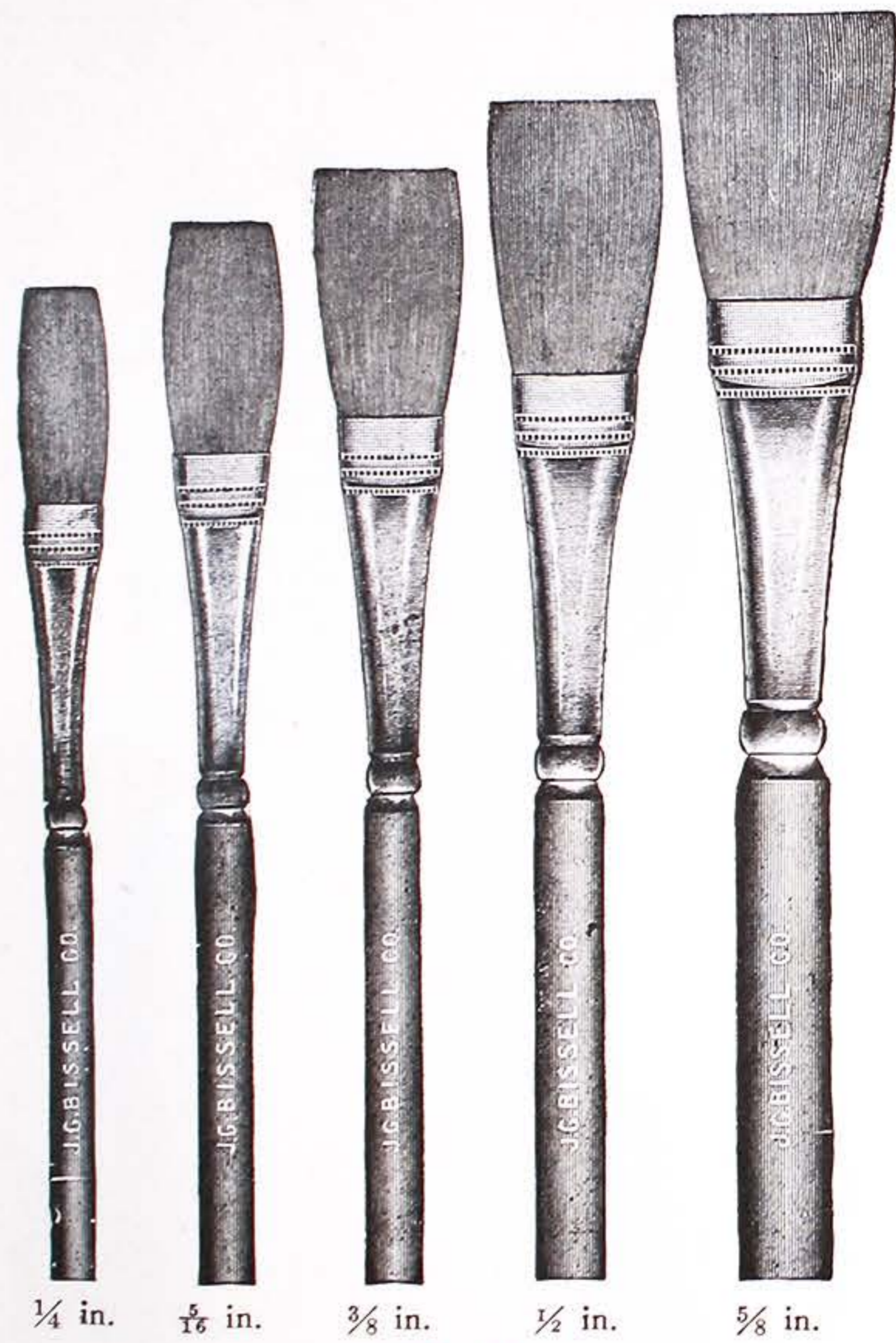
They Require No "Breaking In"

Illustration exact size

The style of this brush is an improvement on all stroke brushes on the market, will appeal to the card writer who is partial to the flat brush.

The elasticity of this brush is retained and not weakened as is the case with the average brush with the flattened ferrule.

This brush is made with two grades of hair: Genuine Red Sable and Ox Hair.



1/4 in. 5/16 in. 3/8 in. 1/2 in. 5/8 in.

FIG. 57

GENUINE RED SABLE

Each		Each	
1/8-inch.....	\$0.59	1/2-inch.....	\$2.41
3/16-inch.....	.73	5/8-inch.....	2.90
1/4-inch.....	.82	3/4-inch.....	3.67
5/16-inch.....	1.16	7/8-inch.....	4.82
3/8-inch.....	1.75	1-inch.....	5.73

OX HAIR

Each		Each	
1/8-inch.....	\$0.34	1/2-inch.....	\$0.63
3/16-inch.....	.38	5/8-inch.....	.73
1/4-inch.....	.42	3/4-inch.....	.94
5/16-inch.....	.48	7/8-inch.....	1.23
3/8-inch.....	.57	1-inch.....	1.50

Bissell's Red Sable "Script" Brushes

Finest Red Sable Hair, in Nickered Seamless Ferrules, 7-Inch Black Handles



Fig. 58

Requires No "Breaking In"

Illustration exact size.

These brushes are specially made for script letters, outlining, fine scrolls, or for any work requiring neat, graceful strokes.

	Each
No. 1—"Script".....	\$0.25
No. 2—"Script".....	.32
No. 3—"Script".....	.38
No. 4—"Script".....	.53
No. 5—"Script".....	.65
No. 6—"Script".....	.79

Bissell's Opaque Dull Finish Show Card Colors

For Posters, Show Cards, Signs and Price Tickets.



These colors are made according to the directions of J. G. Bissell and are recommended for use by students of this book. They are the colors used by the professional man but their reasonable cost does not prohibit their use by the student.

The colors have a pleasing working quality—just enough pull without being “tacky.” The binder prevents the pigment from dusting off or smudging when erased over. The brush holds its point even when charged with color.

The pigments used for these colors have been chosen for their brightness and are ground to the proper fineness. They are as true in color by artificial as by daylight. The opacity is remarkably uniform making them specially good for single-stroke technique.

There is a minimum setting of the color in the jars. A few vigorous shakes and every particle of color is in perfect suspension for instant use. These colors are dependable and undoubtedly the best preparation of this kind on the market.

The filling, labelling and capping are done by machinery guaranteeing full measure and clean jars. These latter are clear glass with metal re-sealable caps which close the jars air tight. We reproduce a two ounce jar in original size so that you may become familiar with its label, cap and appearance to guard you against “just-as-goods.”

ALL THE FOLLOWING COLORS ARE SOLD AT THE PRICES BELOW:

Special Black
Dull Black
Gloss Black

Light Yellow
Dark Yellow
Orange

Light Green
Medium Green
Dark Green

Turquoise Blue
Medium Blue
Ultramarine Blue

Light Red
Dark Red
Brown

Lavender
Magenta
Purple

White

The jars are packed in heavy corrugated boxes there being 12 jars of the 2 ounce to a carton, 6 each of 8 and 16 ounce and one each of the 32 ounce.

Size	Dozen	Each
2 oz.....	\$ 3.00	\$.25
8 oz.....	7.80	.65
16 oz.....	13.20	1.10
32 oz.....	24.00	2.00

