

LUMINOUS ADVERTISING SKETCHES



• A TREATISE ON •

ELECTRIC SIGNS

• STORE FRONT DESIGNS

• ABSTRACTS OF MODERN

• ALPHABETS

BOOK ONE AND BOOK TWO COMBINED IN ONE VOLUME

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Covers ad
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Book No. 1

LUMINOUS ADVERTISING SKETCHES



PHILIP DILLEMME

- A T R E A T I S E O N •
- E L E C T R I C S I G N S
- S T O R E F R O N T D E S I G N S
- A B S T R A C T S O F M O D E R N
- A L P H A B E T S

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FOREWORD

LUMINOUS ADVERTISING SKETCHES BOOK ONE AND BOOK TWO IN ONE VOLUME

A short success story about why Book One and Book Two were combined and offered in one complete volume.

Luminous Advertising Sketches Book One, was received and accepted with great acclaim. The creative sketches, art, and lettering were created to be completely practicable and easily adaptable for the various needs of the architect, artist, designer, engineer, as well as the many other people who create, develop, and design practical and pleasing effects of structural and commercial necessities of this day and of the future.

The demand for reprints of the publication Luminous Advertising Sketches Book One has been great, and we the publishers and author

together have achieved the full feeling of gratitude towards our many readers. We wish to extend our thanks, at this opportune time, to them for their many kind letters of appreciation and good wishes.

In planning to satisfy the demand for reprints, we had the opportunity to enlarge, revise and modernize Book One. At this time, Book Two was ready to go to press. We decided that the incorporation of these two books into one complete volume would serve a twofold benefit. More material would be available in one volume, and the savings possible in the printing and reproduction could be passed along to our public. We wish to extend our thanks to our public for making Book One so successful.

Author's Footnote

As the author of Luminous Advertising Sketches Book One and Two contained in this volume, I feel that this work definitely exemplifies the electric sign industry and its applications to this field. I also feel that all arts and designs are compositions of the association of lines to lend beauty and creative feeling to all design regardless of its ultimate use. Therefore, within these pages you will find many lines, designs, and ideas that can be applied in part or in a combination of designs, permitting individual expression and feeling in all fields of endeavor that demand the artistic and creative ability of the individual architect and designer.

THE AUTHOR

Philip De Lenné

NOTES ON THE MAKEUP AND LAYOUT OF THIS COMBINED VOLUME

In order to preserve the full value of the introductions and explanatory material of both books when combined, we have kept the format of the original two separate books. There are sixteen color plates and one hundred and nine black and white plates in Book One. The color plates are keyed by letters and the black and white plates are referred to by number. The color plates and the black and white

plates from one to one hundred and nine are indexed at the back of Book One.

For quicker and easier reference, the plates in Book Two have been renumbered to follow consecutively after Book One. Book Two contains plates one hundred ten to two hundred five and are indexed at the back of Book Two.

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ELECTRIC SIGN DESIGNING

CHAPTER I

In the preparation of this book of electrical advertising sketches I have endeavored to present practical material that should be helpful in designing and producing effective displays. With this objective I have drawn upon my many years of experience as a designer and builder of electric signs and spectacular displays. My practical shop experience has taken me through the evolution of electrical advertising from its earliest forms to the modern creations in luminous tubing; and it has afforded me the opportunity of continuous study of electric signs and their function in modern merchandising.

It has been my purpose in preparing these sketches to suggest material that should be helpful to both the beginner and the expert sign draftsman, to give the novice a conception of how to develop his ideas properly in making sketches, and to supply designs that may be adapted as they stand or combined with other ideas.

Sign designing is most interesting and fascinating because every job requires a new and different design. There is a lot of genuine satisfaction in seeing your ideas become actual displays. I mention this because I well remember my first years as a designer during which I was called upon to produce sign designs for some of the largest sign manufacturing plants in the East.

Not many years ago the average electrically illuminated display was considered perfect if the lettering could be read. In general, these signs were ugly in appearance. They consisted of a box with lamps inside or outside and no consideration was given to their artistic

value. Those signs bring to mind the lettering that may still be found on cornices of old buildings. Even the larger displays of earlier years were rampant with continuous scrolls on which lamps were crowded to the limit.

Thanks to the many originators, creators, and designers of electric signs, the sign industry has improved itself many fold through the evolution, and the improvement has extended to all branches of the industry.

As a point of illustration, the sign and automobile industries may be said to be similar in many ways. One could not hope to sell model 1910 automobiles in this day; neither could the best salesman sell model 1910 sign advertising today. By the same token one would not install a late model motor in an old style automobile, nor attempt to install modern neon equipment in out-of-date signs which obviously do not lend themselves to the adaptation of modernistic design or modern color schemes.

Electric sign designing today is a specialized field. It requires a new technique that is recognized and respected by all progressive sign manufacturers. The art of sign designing has advanced to such an extent that architects and builders of modern structures now specify and secure signs of artistic conformity.

Architects who are abreast of the times have discovered that sign designing is a profitable field, and they are specializing in marquee and sign designing. As a rule the designs are very artistic, but sometimes they exhibit lack of experience and knowledge of essential factors in sign construction, and they indicate an unfamili-

arity with the factors existing between effects and the results expected and required in completed signs. The designs may be impracticable from the standpoint of construction and their illuminating effects might be faulty.

A successful sign designer must have a thorough knowledge of electrical advertising construction in order to obtain desired effects in the most practicable and economical manner.

When an architect submits a sign design and plans to a sign manufacturer, it is often necessary for the sign manufacturer's own sign designer to alter the plans to secure proper advertising effects. In doing this it is also essential to retain the artistic qualities of the original design and to make the illuminating effects conform to the original plans.

Owners of new buildings and merchandising-minded store owners are now sign-wise and they demand modern signs that harmonize with their buildings, and their store fronts and interiors. As a result, sign designers are compelled to keep pace with the trends of the times.

Designing Possibilities

Many kinds of signs are employed today, and various materials are used in their construction. In the production of small electric signs, large spectacular illuminated displays, architectural outlining of buildings, and wall decorations, luminous tubing has become exceedingly popular. Combination luminous-tube and incandescent-lamp

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signs, raised opal glass letters for changeable signs, and changeable silhouette letters for announcing features in theatre marquees, also have popular adaptations.

By simple manipulation the sketches in this book can be adapted in designing and constructing electric signs of all kinds. Careful study of the sketches reveals that they can be rearranged and made to conform with any size or kind of sign required. For example, note Figures 31 and 32. In Figure 32 the design is turned upside down to fit the copy.

Similar twists can be applied to practically every sketch in this book. For instance, the sketch in Figure 8 can be readily changed into an upright design by making slight alterations, such as cutting off the outside square corners. In the sketch shown in Figure 45, the top and bottom ornaments can be spread apart to provide space for either two or three lines of letters. Hundreds of new designs can be created by forming combinations of portions of the sketches shown in this book to obtain interesting variations.

Pictorial electrical advertising displays are growing in popularity, and rightly so, in recognition of the theory that a picture tells a story more effectively than words. In submitting a sketch it is well to consider that an illustration shown outlined with luminous tubing often sells the sign. Luminous tubing can be cleverly adapted in producing pictorial displays in small or large signs.

There are unlimited sources of valuable ideas that can be readily adapted in creating sign designs and decorations. With slight changes, bits of designs observed here and there can be made useful by the designer who is always on the alert for something different and original.

The observant sign designer can get ideas from almost anything he sees around him, such as silverware, packages, buildings, advertisements, cards, furniture, lamp fixtures, and hundreds of other items ever present in the home and visible in daily travels.

The horizontal sign design shown in Figure 19 was originated from an idea given by a paper carton. See Figure 104. Figure 12 shows the development of a design idea inspired by a teaspoon handle. See Figure 105.

Materials For Sign Designing

The materials for sign designing include: (1) a large drawing board; (2) a large T square; (3) a transparent triangle; (4) ruler and scale ruler; (5) pencil compass and pencils; (6) fountain pen (see Figure 106); (7) fountain pen compass (see below); (8) three or four small show-card brushes; (9) brush compass; (10) permanent jet-black fountain pen ink; (11) show-card colors, and metallic water colors in cake form; (12) art gum and ink erasers; (13) heavy black, and white, sketch paper; (14) transparent paper, for transferring parts of designs from one part of the sketch to another; (15) thumb tacks.

A fountain pen filled with a permanent jet-black ink eliminates the use and handling of many drawing instruments. A pencil compass can be easily altered to accommodate a fountain pen. See Figure 107 for details. Time saved by using this method can be utilized to advantage in planning and designing a better sketch and layout for the job at hand. Figure 106 shows the kind of fountain pen to use.

In choosing a fountain pen that will be suitable for sketch work, be sure that the tongue of the pen is higher than the top of the T square that is used. This is important, because a pen with a low tongue will touch the ruling edge of the T square and cause the ink to flow down over the edge of the T square and blot the drawing.

Preparing the Sketch

The usual procedure in attempting to obtain an electrical advertising contract is to submit a sketch of the proposed sign. An individualistic sketch containing the

specific copy desired with color and operation suggestions is submitted to the prospect. This sketch should be made to appeal to the sign buyer.

The proper method of preparing a sketch for presentation is to make a scale drawing of the display and dress it to represent a finished picture of the sign. Do not cover the entire sketch with dimensions and elevation plans or make it look like a detailed blueprint drawing. The average prospect can not read a blueprint and such detailed drawings only serve to confuse him. All the notations that are necessary on a sign sketch are the outside dimensions, sizes of the letters, and the color scheme. All other information should be submitted on a separate sheet in the form of detailed drawings for the purpose of having this information clearly specified in the contract.

All sketches must be drawn to scale because they are used for reference in the actual construction of the display. The most popular scales used in sign designing are 1 inch, 1½ inches, and 2 inches to the foot. Do not submit drawings made on very small scales. Make the sketches large enough to bring out all the necessary lines so the prospect can understand them clearly.

It is best to prepare part of the sketch in full color so the prospect will have a conception of how the completed sign will appear. A prospect has more confidence in a company that submits a sketch that is properly prepared and attractively colored. Such a sketch serves as a letter of recommendation to the prospect.

Use a good grade of hard, white sketch paper that will take ink without blotting or blurring and that can be colored with show-card or other water colors without wrinkling. In some instances black cardboard or paper can be used to good advantage to show the burning or glowing night effects of luminous tubing in outdoor signs or window displays.

All black-on-white sketches should first be drawn care-

fully with a pencil and complete sign design color ink. The different colors imposed with show-card placed around the tube. This can be done with a wad of cotton that has color.

Perspe

The following method perspective in making sign s

Use the T square and 109. For the best p sketches, place the sketch ing board, and in sketchi to the right on the board

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fully with a pencil and then inked. In some cases the complete sign design can be drawn on black with white ink. The different colors of the tubing can then be superimposed with show-card colors. A similar shade of color placed around the tubes produces the glowing effect. This can be done with a small air brush or with a small wad of cotton that has been rubbed on soft pastel or dry color.

Perspective in Signs

The following method is the easiest in drawing perspective in making sign sketches:

Use the T square and pivot point as shown in Figure 109. For the best perspective in making marquee sketches, place the sketch paper to the left on the drawing board, and in sketching upright signs place the paper to the right on the board.

In making a sketch of a marquee, show the front and one side in perspective. First draw the front plan of the marquee and from these lines draw the side in perspective from the height measurements whenever possible.

When drawing upright sign sketches, first finish one face completely, as if it were a flat-faced sign; then add the necessary perspective lines to this. The perspective

lines are usually made to show the frame of the sign, the height of the channel letters, the height of the border ribs, and whatever other projections there might be above the face of the sign. (See Figures 14 and 16.)

Color Schemes

The following color schemes are very appropriate for modern signs:

1. Light blue borders, bright red or vermilion letters, aluminum background, and stainless steel trimming on raised ribs, or aluminum leaf or paint on ribs of sign.
2. Stainless steel borders, black background, aluminum ornaments, and light blue striping.
3. Light blue borders, black background, red letters.
4. Stainless steel borders or ribs, dark blue background, white or cream-colored letters.
5. Black background, white letters, stainless steel borders or enrichments.

In all these combinations aluminum paint should be used on the frame of the sign instead of the conventional black that has been used for so many years. Aluminum paint is durable and it stands up well in all kinds of weather.

The best system to follow in selecting a color scheme

for an attractive display is to maintain a contrast among the border colors, the background, and the letters. The colors used should be kept in complement with one another.

If a light background, such as aluminum, is used, make the borders and letters a darker color. When a dark background is used, make the borders, letters, and ornaments lighter.

In determining the color to be used for luminous-tube reflection, it is a good rule to select colors similar to the colors of the tubes when they are burning. For example, use red or vermilion for plain neon tubes, and light blue for blue tubing.

Gold and yellow are two good background colors for the reflection of such luminous tubes as yellow, orange, red, gold, or any of the warm colors. White or aluminum paint, aluminum leaf, or polished metal, such as stainless steel or polished aluminum, make good reflecting backgrounds for blue, white or green tubing, or any of the cold colors.

White or aluminum paint should be used on the inside of attraction frames such as are used in theatre marquees. This gives a better reflection of the lamps or tubing. Aluminum is preferable.

ARRANGEMENT • LAYOUTS • TUBE BENDING

CHAPTER 2

In arranging the color scheme of the tubing it is preferable to keep the letters in one color and borders and ornamentations in one or two different colors. Four or five colors make the sign look like a color card. Keep the color scheme simple to attain a neat-looking job that will produce effective results.

A channel around a tube or border intensifies the brilliancy of the tubing and increases its visibility. Channels are especially desirable for signs that are kept burning throughout the day.

It is advisable to use red tubing for the most important copy in luminous-tube signs whenever possible. Blue and green are more suitable for ornamentation. The most popular colors in luminous-tube displays are red, blue, and green. Less frequently used colors are gold, orange, yellow, and white.

To obtain good, bright light in changeable-letter frames, I have learned by experience and observation that it is best to use 50-watt lamps placed on 6-inch or 9-inch centers. When luminous tubing is specified it is customary to use three parallel rows of tubing, but the result is a poor and dim lighting effect. Light from luminous tubes does not have sufficient brilliance to penetrate opal-glass letters, such as are usually found in theatre attraction panels. However, luminous tubes in combination with incandescent lamps can be used successfully to obtain changing color effects in such displays by burning the lamps steadily for illumination and flashing the luminous tubes on and off.

The same problem is faced in illuminating the soffit, (ceiling) of the marquee. Luminous tubes are very useful in obtaining decorative effects in this case, but they should be used in combination with incandescent lamps or spotlights to obtain the desired bright, "White Way" effect in front of the theatre. Plenty of light helps to bring in the business and to brighten the spirits of the theatre patrons. The silhouette type of changeable letters now being used by many theatres in marquee attraction displays is by no means new in its conception, but its popularity is returning. This letter is really a substitute for the raised opal-glass letter and most of the builders of marquee signs supply the letters in lots of 300, which is the proper assortment for average-sized marquee attraction signs.

It is essential to have plenty of illumination behind silhouette letters in order to get the proper effect. More light is required than is essential for flat or raised opal-glass letters. The light passing through the opal-glass portions surrounding silhouette letters serves as a background for the letters and therefore plenty of light is needed to get the desired effect.

Luminous Tubing Layouts

After the sign sketch has been approved by the customer and the contract has been signed, the scaled drawing is returned to the sign manufacturer and construction is begun.

A full-sized layout of the sign is first made on heavy brown wrapping paper that can be obtained in rolls about 4 feet wide. The paper is rolled out on a large table and held down with weights or tacks.

With the original sketch serving as a guide a full-sized layout is then drawn to scale with a heavy lead pencil. All border lines, letters, and ornaments should be shown and double lines should be drawn to indicate the tubing. The double lines should be spaced according to the diameter of the tubing to be used, and drawn exactly in the position the tubing is to be placed. A cross mark, surrounded by a circle, is made wherever a housing is to be installed. Two housings are required for every tube unit.

A tube unit is one continuous length of tubing shaped into a letter or letters or design. When the size of the letters is small, two or more letters can be joined in one unit. The housing is a porcelain receptacle especially designed for luminous-tubing installations. When the electrode is placed in the housing the electrical contact is made.

Asbestos Layout Patterns

An asbestos layout is the pattern used by the glass bender to shape the tubes in making luminous-tubing signs. In the process of shaping and bending tubing, the glass is heated until it becomes flexible and it is then laid on the asbestos sheet for shaping. The fireproof properties of the asbestos protect it from damage by the hot glass so

the asbestos pattern when it is necessary to

The following procedure is used for the original full-sized layout sheets:

1. Lay out large sheet with the carbon sides.
2. Place the asbestos sheet on the carbon.
3. Place the full-sized layout sheet on the asbestos sheet.

4. Fasten all three sheets with weights or tacks, lying flat and smooth.

5. Trace over the tubing, using a glass bender shaped like a large pointed instrument. The lines that denote the electrical contact are

When this procedure is followed note that the tubing layout on the asbestos sheet in reverse is the pattern in reverse in the

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the asbestos patterns can be filed away for future use when it is necessary to replace broken tubes.

The following procedure is used in transferring the original full-sized layout of the tubing to the asbestos sheets:

1. Lay out large sheets of carbon paper on the table, with the carbon sides up.
2. Place the asbestos sheet over the carbon paper.
3. Place the full-sized sketch of the sign over the asbestos sheet.
4. Fasten all three sheets together firmly on the table with weights or tacks. Be certain that all the sheets are lying flat and smooth on the table.
5. Trace over the lines on the layout that designate the tubing, using a glass pencil, which is a solid glass rod shaped like a large pencil, or some other hard, smooth-pointed instrument. Then trace the crosses and circles that denote the electrode housings.

When this procedure has been completed you will note that the tubing layout has been imprinted on the asbestos sheet in reverse. The purpose of following a pattern in reverse in tube bending is to make it possible

to weld the electrodes to the ends of the tubes, which are finished in an upright position, without having to turn over the partly finished work.

Luminous Tube Bending

In the first operation, the tube bender takes a length of tubing, places a cork in one end, tries it on the pattern and chalk-marks the place where the first bend is located. With a cross-fire or ribbon burner, he then heats the glass at the place where the bend is to be made, giving the glass just enough heat to make it flexible. While bending the tube he blows into the open end with a certain pressure to keep the bend from flattening. While the tube is still hot it is adjusted to fit the pattern on the asbestos. This operation is continued until all the bends in the unit are completed. A piece of tubing, about 6 inches long and of small diameter, is then welded into the unit near one end for the purpose of connecting it to the exhaust pump. This is called tubulation. A tipping torch is used for tubulating the glass and for sealing the electrodes on the ends of the unit.

The next step in processing luminous tubes is known as bombarding. The purpose of this is to remove all impurities and moisture from the inside of the tube and the electrodes.

This is done by creating an intense heat within the tube which is accomplished by connecting the electrodes at each end of the unit with a transformer having a rating of about 15,000 volts, and a control ranging from 100 milliamperes to 800 milliamperes. The amount of amperage required is governed by the type of electrodes used.

The impurities are removed from the inside of the tube by the use of a high-speed vacuum pump, and when the highest possible vacuum is attained, the desired gas is admitted to the tube. The tube is then sealed from the pump and placed on the aging table where remaining impurities are consumed by the electric current. The aging table is equipped with 15,000-volt transformers of 30 milliamperes.

Parts of tubing that connect letters and parts of designs that are not intended to be visible when the tube is burning are blocked out with a non-metallic and non-conductive paint. The tubes are then ready for installation.

SHEET METAL CONSTRUCTION

CHAPTER 3

Sheet-metal construction for luminous-tube signs must be sturdy and rigid. The sign must be so designed and constructed that all faces are rigidly braced and as free as possible from buckles.

Any of the following methods of construction can be employed in obtaining the necessary rigidity in building luminous-tube signs or similar structures. Such reinforcements as partitions, channels, angles, or strap-iron braces are usually found necessary in constructing all luminous-tube signs, due to the weight of the transformers required on the inside of the signs, and to protect the tubing supported on the sign faces. In large signs the proper strength and rigidity can be obtained by the use of an iron frame structure to which the reinforced faces can be secured.

The minimum weight of metal that should be used on sign faces, frames, and backs of signs or letters upon which tubes are to be mounted, should be 24-gauge standard galvanized sheets.

Sheet-metal faces should be secured to structural channel frames by welds, rivets, or bolts spaced at intervals of not more than 8 inches apart. When the sign face is made of 20-gauge or heavier metal, or when the seams are made with three thicknesses of metal engaged by rivets or bolts, the attachments to the structural frame may be spaced as much as 12 inches apart.

When sheet-metal screws are used in place of rivets or bolts in sign construction, they should be so located that the screw points will not cause injury to the insulation of

any of the conductors in either the primary or secondary wiring.

Raised or channel letters secured to the face of the sign and to which tubing is attached should be no lighter than 28-gauge metal. If the dimensions of the letters exceed 15 inches, the metal should not be lighter than 26-gauge. Individual letters should be provided with means for attaching them to the background or structural steel frame.

Sheet-metal channel or strap iron used for reinforcing sign faces should not be dependent entirely upon solder joints for security. Such reinforcements must be secured with rivets or bolts so they will not snap off during the construction or erection of the sign.

All portions of structural iron or steel parts should be galvanized or painted for protection against corrosion.

Each sign should be provided with means for attaching it to supports or hanging rig on the building wall. It would be impracticable to attempt to outline methods for the support and hanging of all signs that would be sufficient in all instances. In general, the method used should be such as to provide a reasonable factor of safety in consideration of the weight of the sign, wind pressure, and other strains to which the sign may be subjected in providing service.

The original full-sized layout is used as a pattern or template in shaping the complete sign and for locating the exact position of the tube housings for receiving the electrodes of the tube units.

Transformers and wiring are usually installed in the sign when the frame and one face are assembled. The positions for placing the transformers can be judged best at that time. They should be placed where they will not interfere with the location of the electrode housings, wiring or braces. Convenient doors and hand holes are required in the sides or backs of the signs so that the transformers can be easily serviced or replaced when necessary.

A recommended system for sheet-metal sign designing that has been found to give excellent results is illustrated in Figure 46, in which the general principles of detailed design are shown. A modified detailed design is shown in Figure 10. In Figure 2, self-contained skeleton letters are illustrated. Letters in this type are recommended for use on marquees, roof structures, bulletins, building faces, and other places where box-type signs may be undesirable.

Sheet-metal structures are intended to contain all the accessories, such as housings, transformers, and wiring, in a manner that will keep the interior of the sign as waterproof as possible. It is always necessary to provide adequate drainage holes to insure against the collection of water within the sign.

Sign servicing should be given full consideration. An ample number of hand holes should be provided and arranged so that tube housings, wiring, or transformers may be readily repaired or removed in servicing. Covers for the hand holes should be made as water-tight as possible.

The following four painting electric signs

1. The lacquer spray
2. Flat color and japan or coach color finishing varnish.

3. Brush enameling are used.

4. Brush enameling gloss paint are used in

The lacquer spray in painting signs produces signs. It is a very efficient all the necessary equipment

The first step is to by wiping them thoroughly thinner. All corners are with a brush and wipe dirt, oil, and soldering be carefully dusted.

A priming or filler provide a base for the coat is dry the finishing parts of the sign that sprayed must be careful or masking tape.

One of the most important or spraying is the care If this part of the job is

ELECTRIC SIGN PAINTING

CHAPTER 4

The following four methods are the most popular for painting electric signs:

1. The lacquer spraying process.
2. Flat color and varnish. The sign is painted with japan or coach colors and given a protective coat of finishing varnish.
3. Brush enameling. High-grade, quick-drying enamels are used.
4. Brush enameling and stippling. Enamel and semi-gloss paint are used in combination.

The lacquer spray system of painting is generally used in painting signs produced in quantities, and for large signs. It is a very efficient method of painting, provided all the necessary equipment and accessories are available.

The first step is to clean the surfaces to be painted by wiping them thoroughly with a rag soaked with lacquer thinner. All corners and solder joints should be cleaned with a brush and wiped with the thinner to remove all dirt, oil, and soldering acid. All the surfaces should then be carefully dusted.

A priming or filler coat is then sprayed on the sign to provide a base for the lacquer finish. When the priming coat is dry the finishing coats of lacquer are applied. All parts of the sign that are not to receive the color being sprayed must be carefully masked with a masking mixture or masking tape.

One of the most important factors in lacquer painting or spraying is the careful cleaning of the sign surfaces. If this part of the job is not done thoroughly the painting

may be ruined and the job will have to be done again.

The flat color and varnish method is one of the oldest in the industry, but it still is used today to advantage. All galvanized iron surfaces to be painted must first be cleaned and washed with vinegar to remove the oil and dirt. They are then dried thoroughly with a rag and dusted carefully.

A priming coat of white lead is then applied. Do not use too much oil in the prime coat because it would retard the drying and create a gloss finish which would prevent the succeeding coats from adhering properly. The prime coat should always be tinted with some of the color that is to be used as the finishing coat on the background, unless you are preparing a cut-in job, in which case the priming coat should be tinted with the color to be used for the lettering.

In doing a cut-in job, the color for the lettering is laid in as soon as the priming coat is dry. When the lettering color is dry the job is ready for cutting-in with the background color.

When using gold or aluminum leaf, the letters are sized in on the priming coat. The background is then cut in with one or two coats of japan color mixed with a little spar varnish and thinned with turpentine to the right brushing consistency. When this mixture is applied to the sign it should dry with a slight gloss, known as an egg-shell gloss. A better wearing job will be obtained if two coats of the japan color are applied. The first coat must be dry before the second coat is applied. When the second coat

is dry, varnish the entire surface with a good grade of spar varnish.

The cut-in method of lettering gives the entire sign a smoother finish. Varnishing produces a uniform gloss. On signs that require a lot of hand lettering and striping, and where no channel letters or raised borders are used, this method is the least tedious.

Coach colors, which are colors ground in japan, are commonly known as flat colors. When mixed properly they dry with a very slight gloss, but a coat of varnish is necessary to protect them from the weather.

To finish a sign with brushing enamel having a linseed oil base, two coats should be applied. The metal must be cleaned with vinegar the same as for a flat color job, and a tinted white lead priming coat is used. For example, if blue has been chosen for the sign border, mix a little of the blue brushing enamel with the white lead priming coat. The same method should be followed in regard to the letters and the background. When these variously-tinted priming coats are dry, apply the finishing coats of enamel. This method is also followed when the borders, ornaments, and letters are raised, channeled, or ribbed.

The combination brushing enamel and stippling process is a simple method of electric sign painting. Good results can be obtained with very little effort and it can be successfully used on signs having raised or channeled letters or borders.

The galvanized metal is cleaned with vinegar the same as in the flat coat and brushing enamel processes and the

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priming coats are prepared and applied in the same manner. Only the best grades of enamel should be used. The new four-hour enamels are satisfactory and they set slowly enough to permit time to pick up runs that sometimes develop on large signs.

The second or finishing coat for the background should be a mixture of one-half japan color and one-half enamel, thinned with turpentine to a brushing consistency. This should be a heavier coat than is usually applied to provide for the stipple. The stippling must be done thoroughly and evenly with a house painter's stippling brush. A long-handled fitch or sash tool with a round ferrule is used for stippling in the corners and close places between the letters.

The background mixture should dry with a semi-gloss. Stippled backgrounds make very satisfactory finishes for electric signs because of the processes of manufacturing.

The heat of soldering irons, the punching of holes, and the tightening of bolts all tend to develop waves and buckles in the iron. These defects and screw heads or rivets that project from the face of the sign can be easily camouflaged by the stippling process.

When a large sign is varnished, the high gloss magnifies every buckle, ripple, or slight dent in the sign. It is practically impossible to avoid these defects, but they can be at least partially hidden by the application of a stippled finish.

The brilliancy of the gloss on a sign can be controlled by using more or less enamel with the japan color. If a very flat finish is desired, use one part enamel and three parts japan color and thin with very little turpentine. Stippled aluminum backgrounds with red letters and light blue borders provide a popular color scheme for use on modern electric signs.

Changeable letters for attraction panels on marquees may be hand painted, sprayed, or dipped with brushing lacquer or enamel. A special factory-mixed dipping paint is required for the dipping method of painting letters. Ordinary lacquer and quick-drying enamels set too rapidly, causing runs in the paint to set. Black or a color to match the marquee background is customarily used for this purpose. Before painting the letters they must be cleaned thoroughly with the lacquer thinner recommended for the brand of lacquer being used. A handy drying rack for stacking changeable letters that have been painted is illustrated in Figure 108.

The painting directions I have given are based on the presumption that only the best quality paints are used. It is the quality and not the quantity of paint applied to a sign that produces the best results.

ion panels on marquees
r dipped with brushing
factory-mixed dipping
method of painting let-
drying enamels set too
o set. Black or a color
is customarily used for
e letters they must be
r thinner recommended
sed. A handy drying
tters that have been

given are based on the
ity points are used. It
of paint applied to a

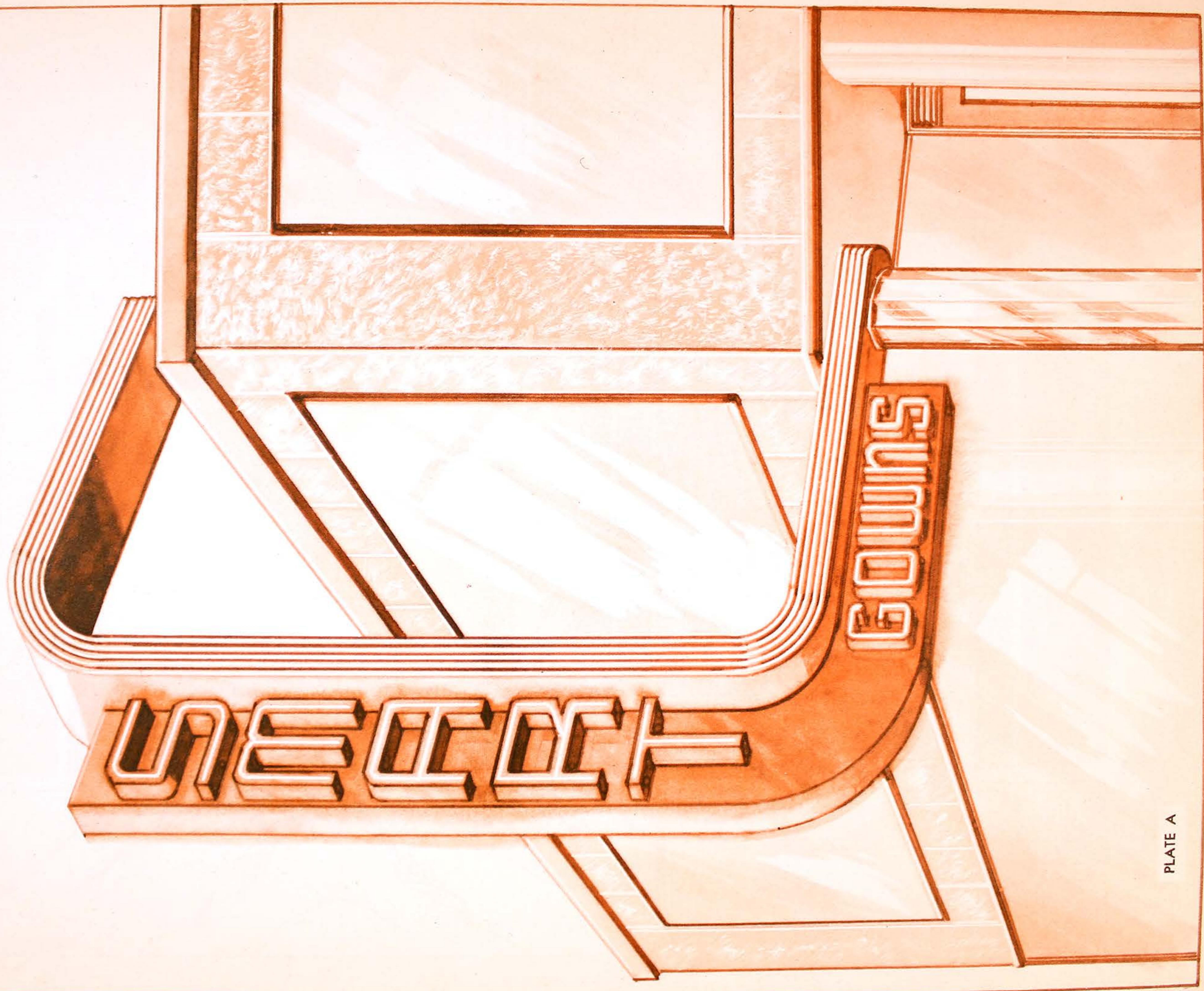


PLATE A

haven

BAR

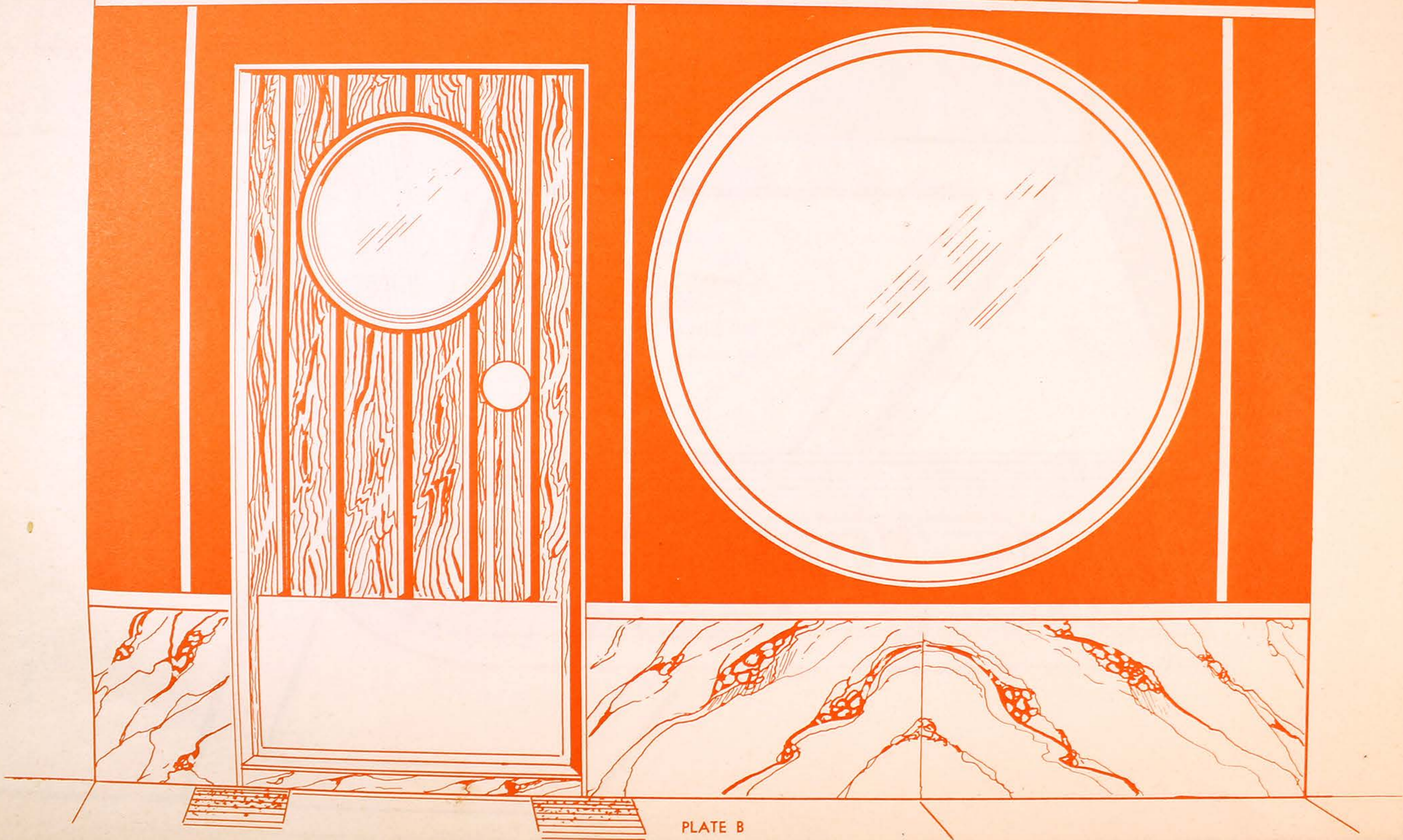


PLATE B

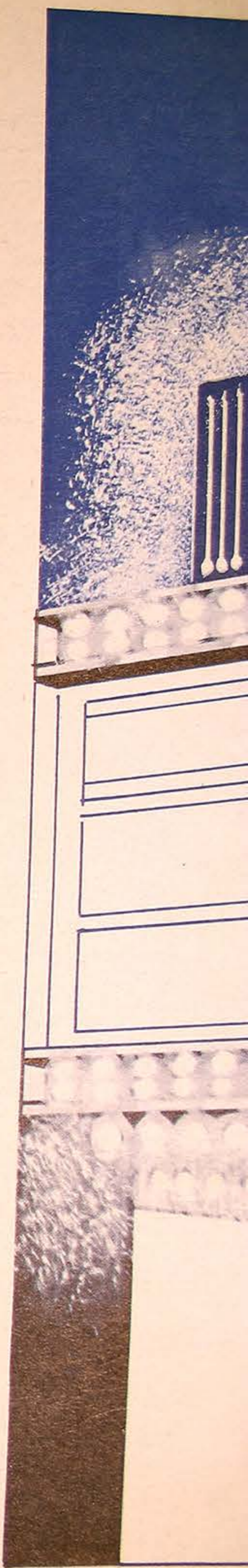




PLATE C



PLATE D



PLATE E

Stella KOSIERY

107



PLATE F



SIMCOO

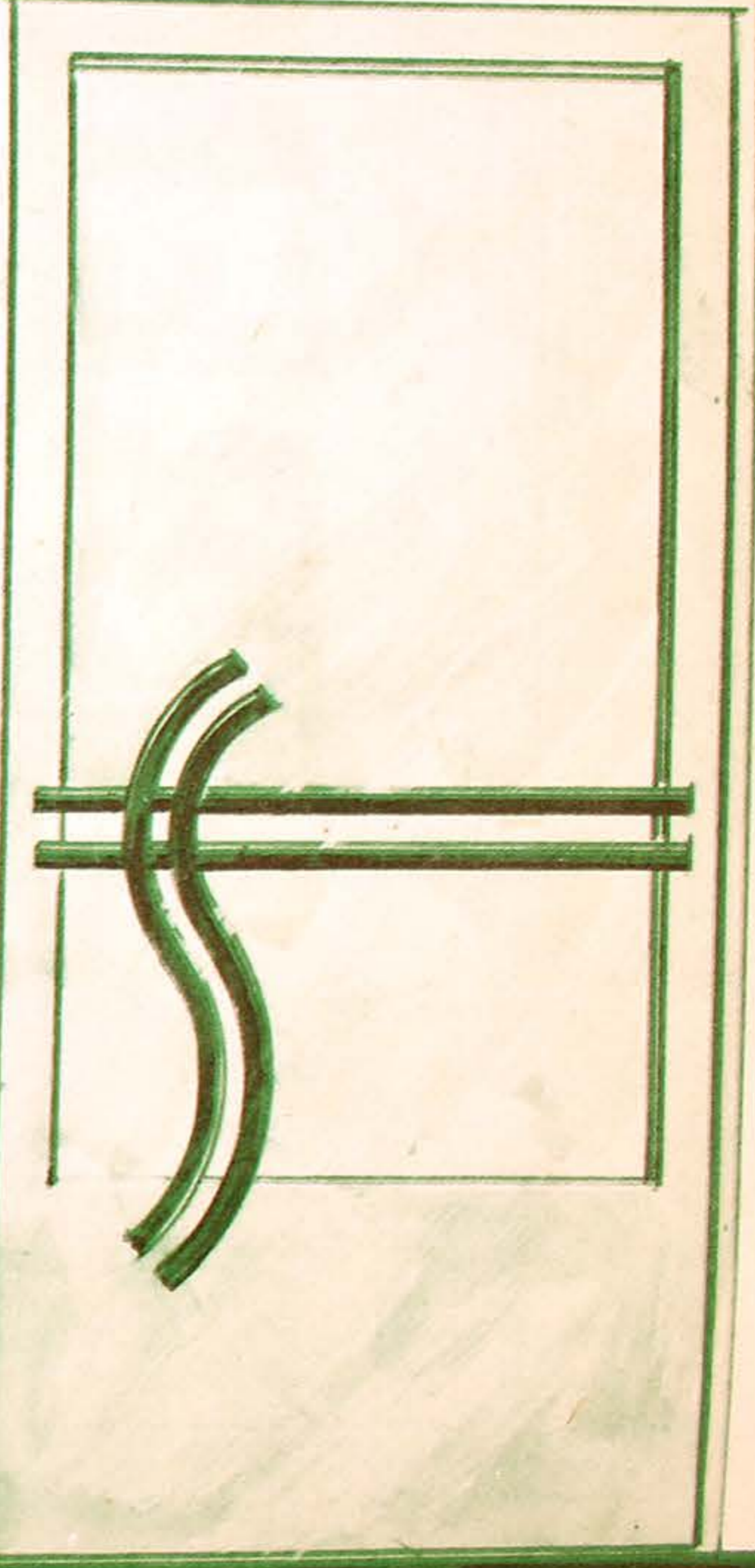
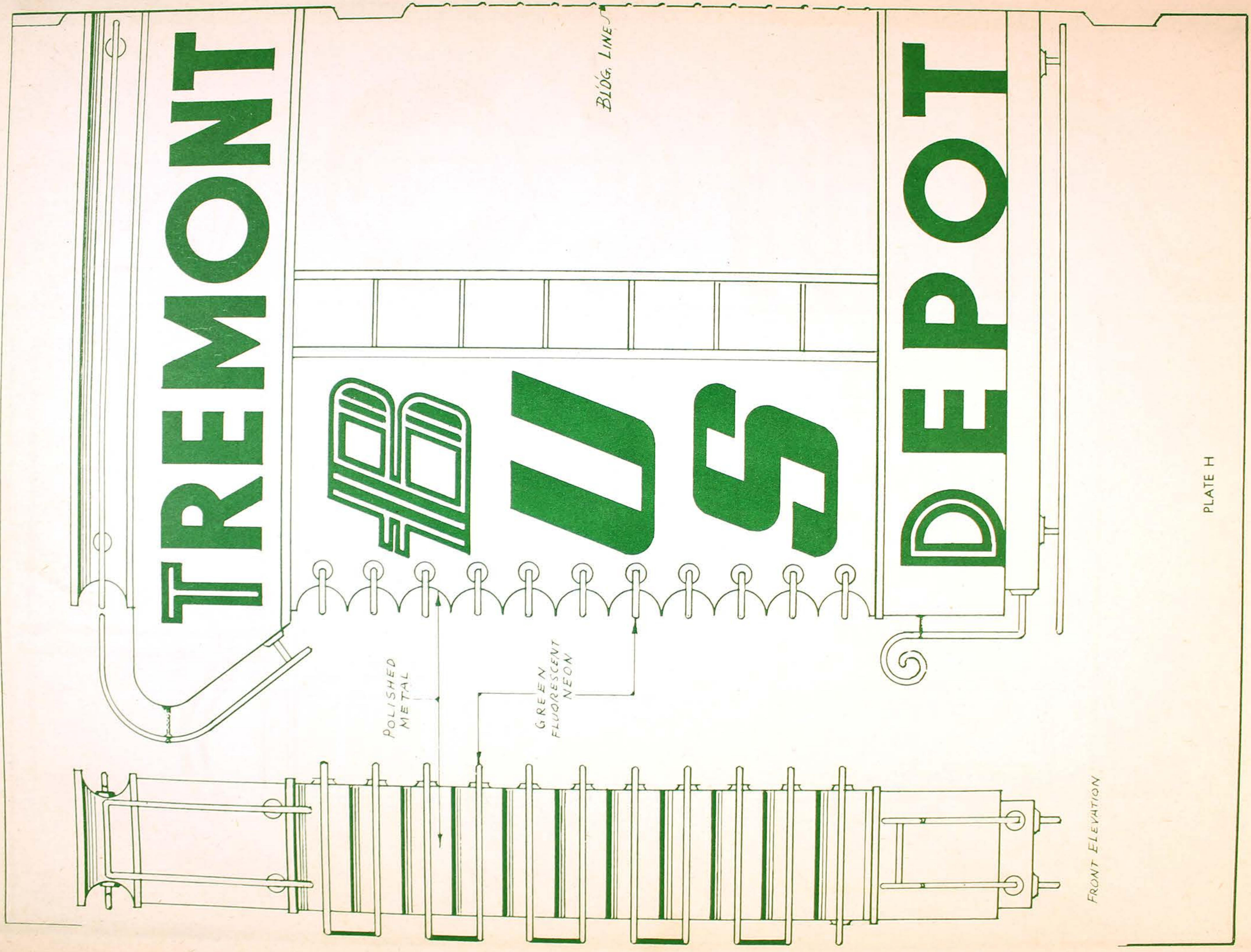


PLATE G



FRONT ELEVATION

PLATE H

BLUE FLUORESCENT NEON

PLATE H



PLATE I



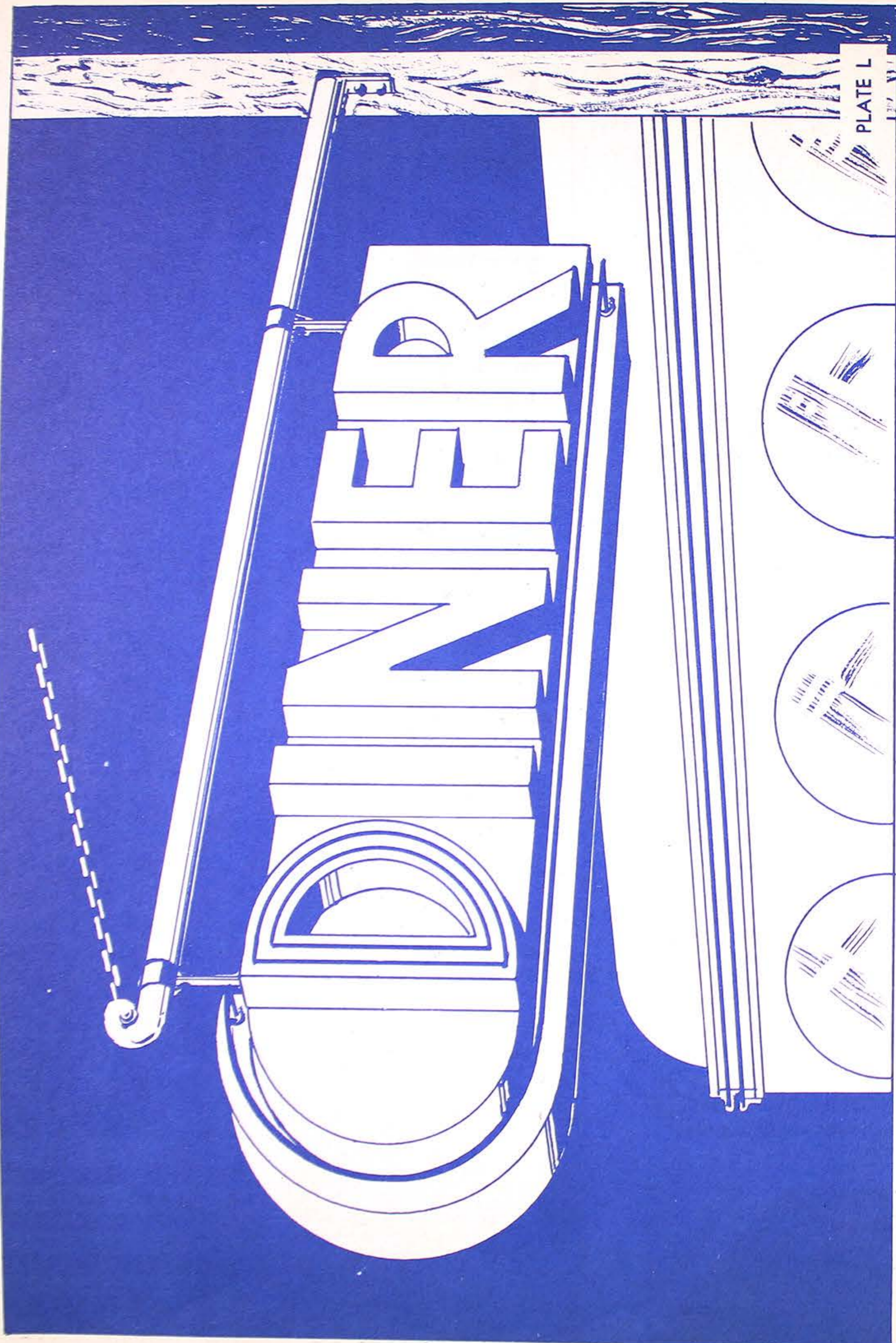
PLATE J



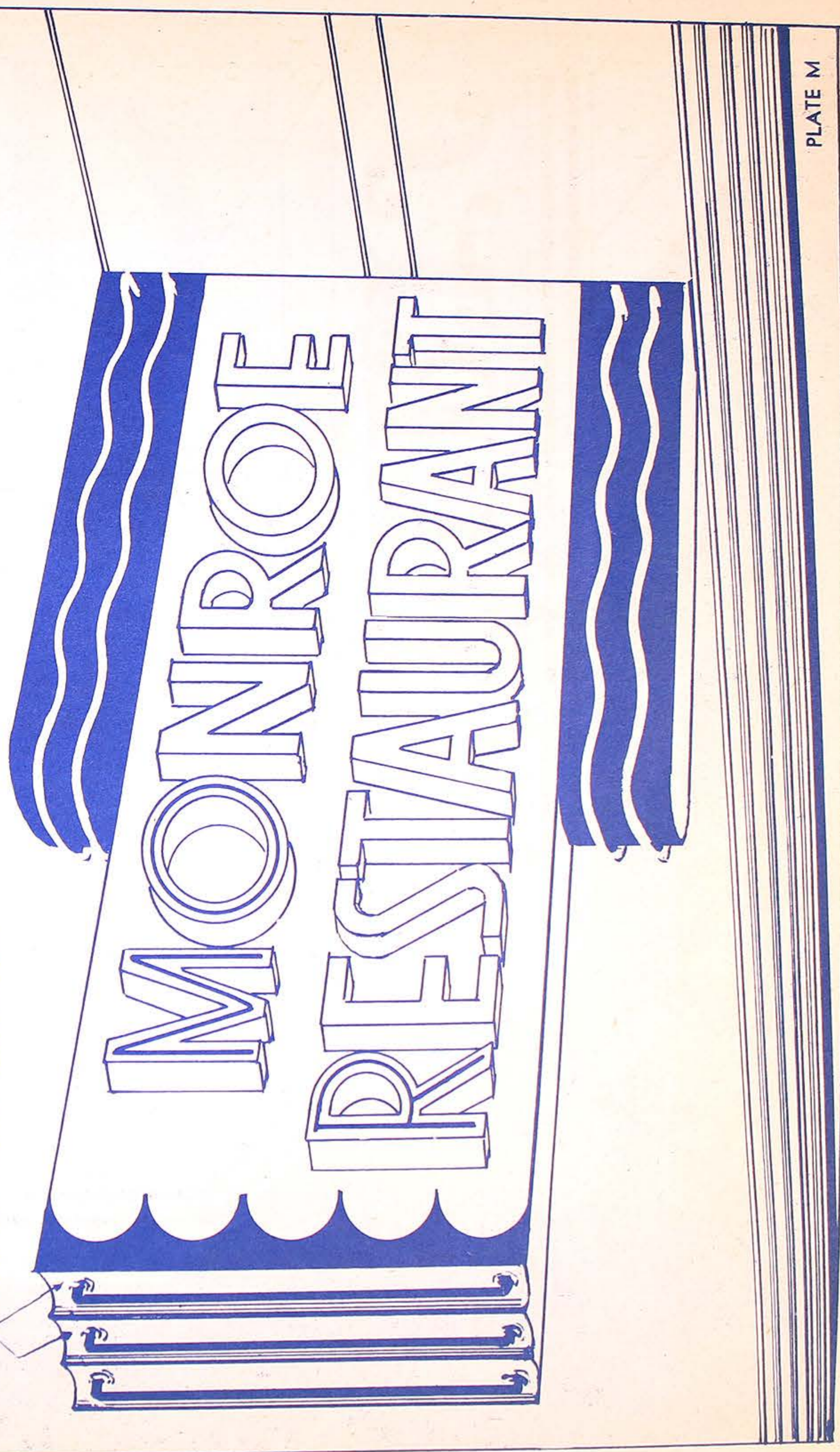
PLATE K



PLATE K



POLISHED METAL REFLECTORS



ALBERT'S



PERMANENTS

PLATE N

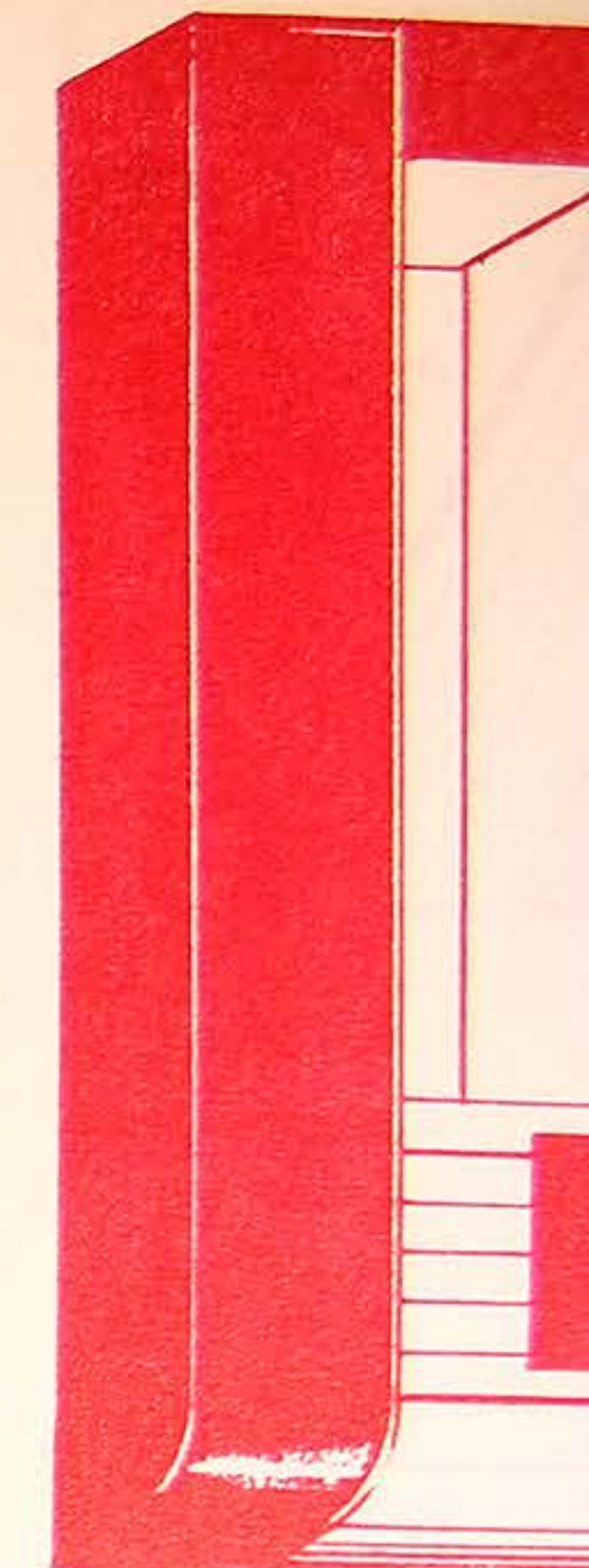
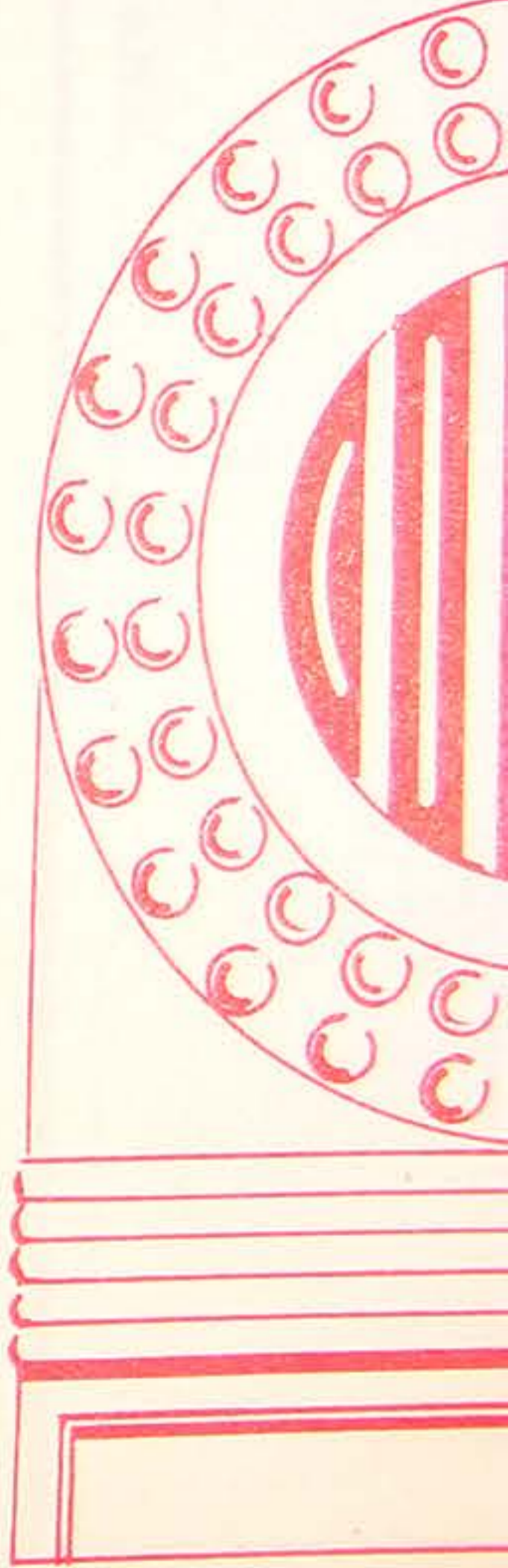


PLATE N

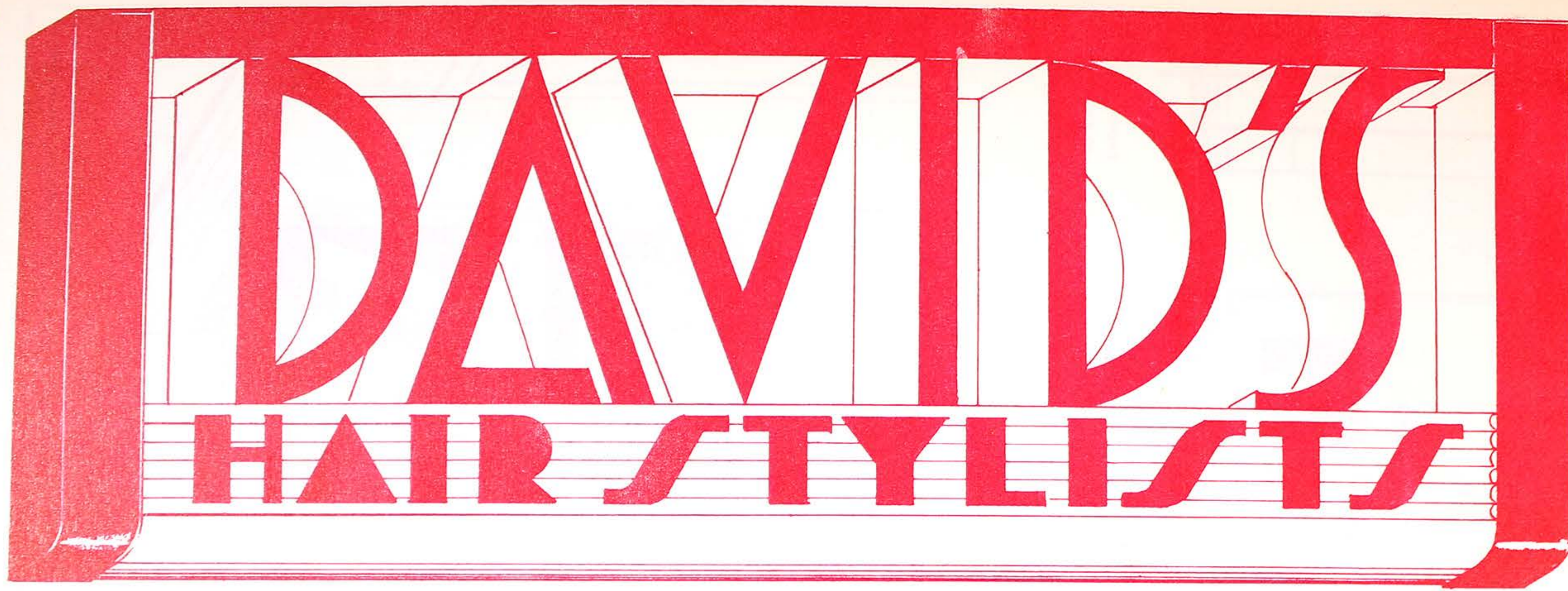
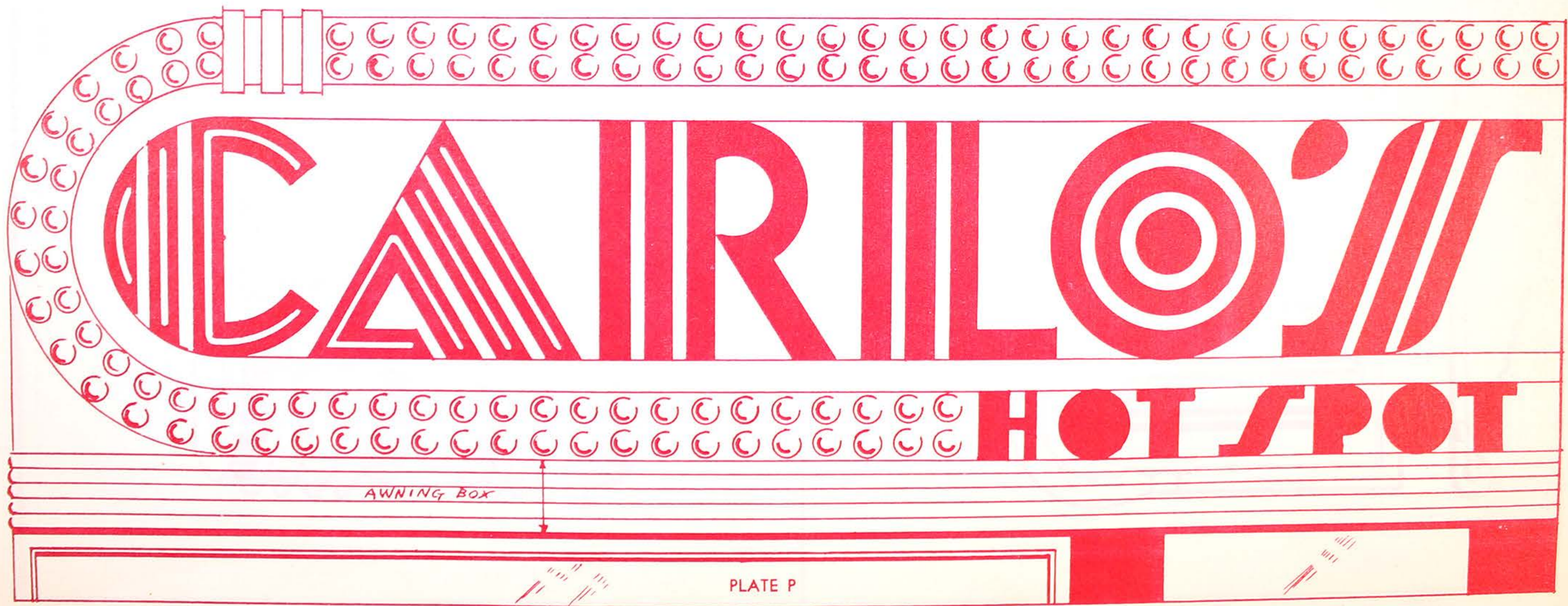
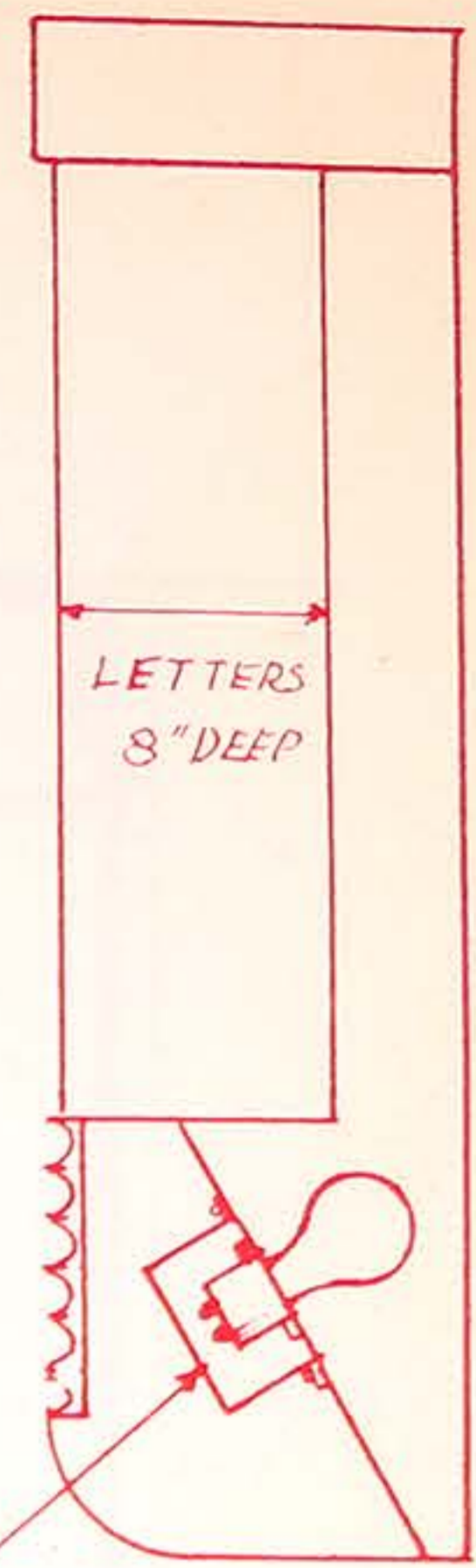


PLATE O

LETTERS
8" DEEP

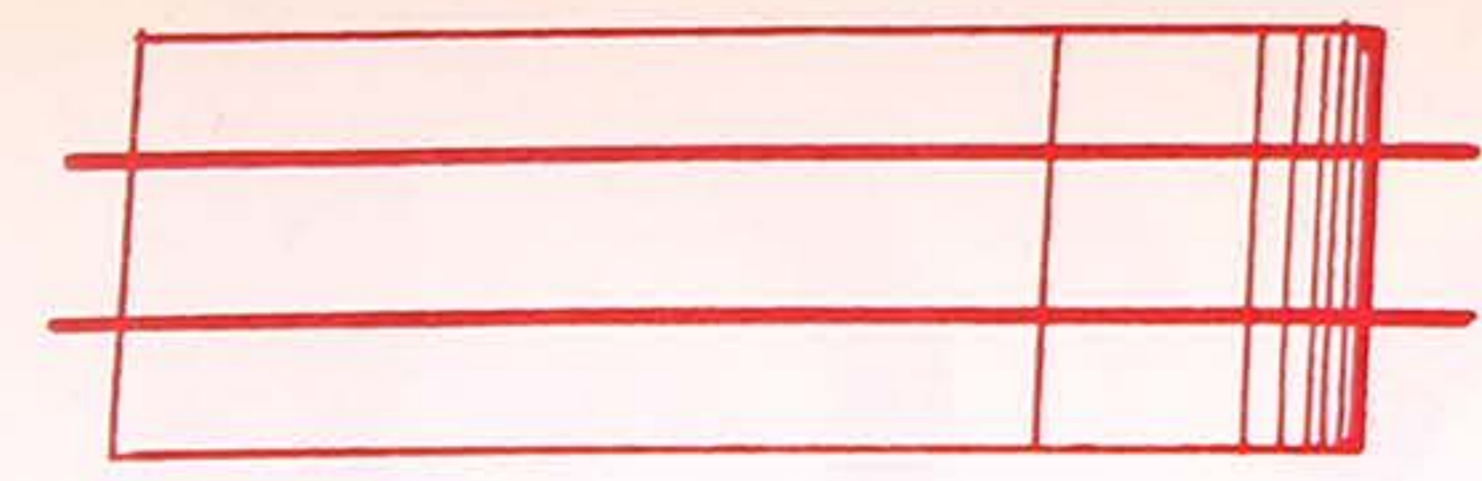
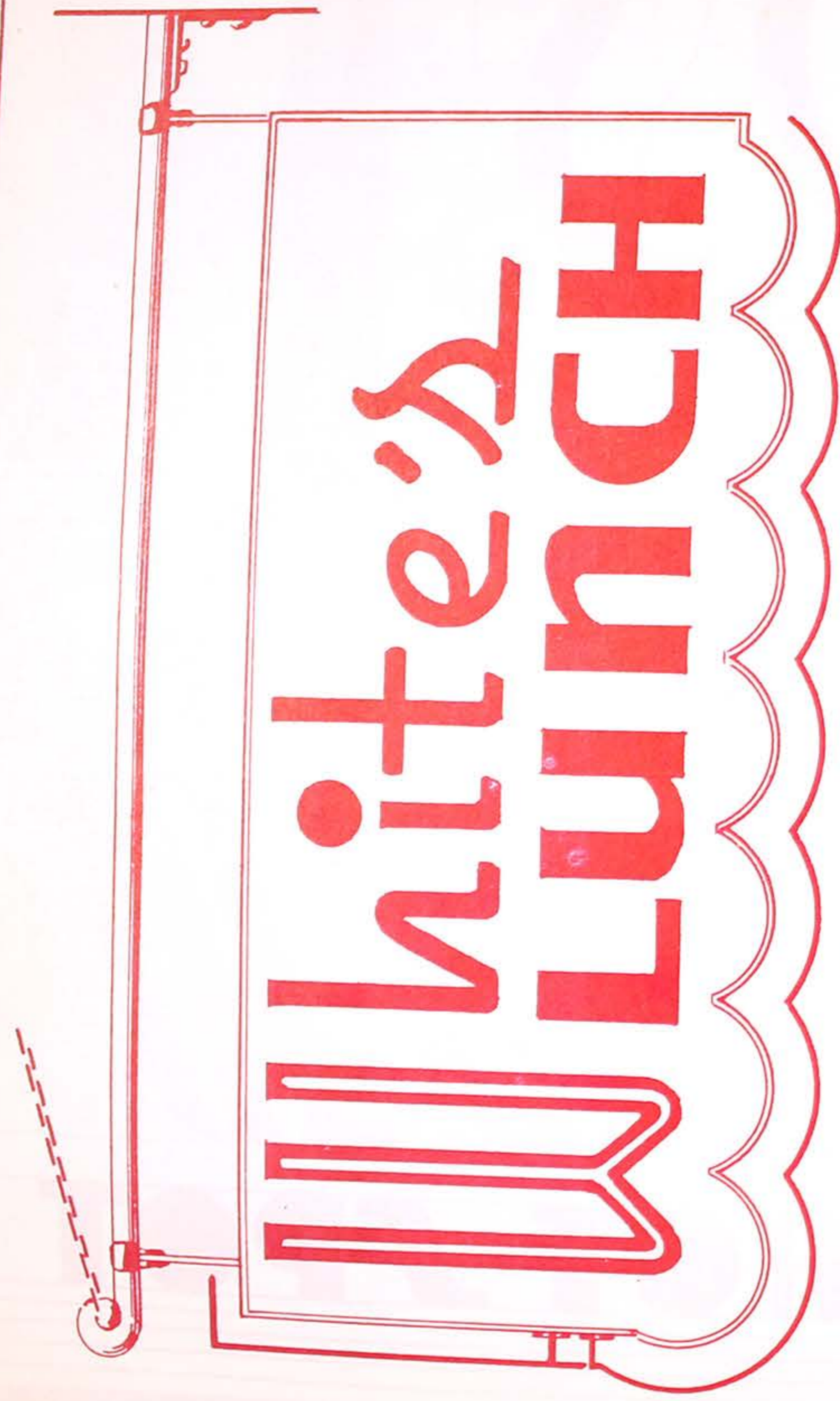
SECTION THRU
SIGN

STRIP LIGHT
LAMPS 6" O.K.



AWNING BOX

PLATE P



FRONT END
ELEVATION

PLATE Q



PLATE R

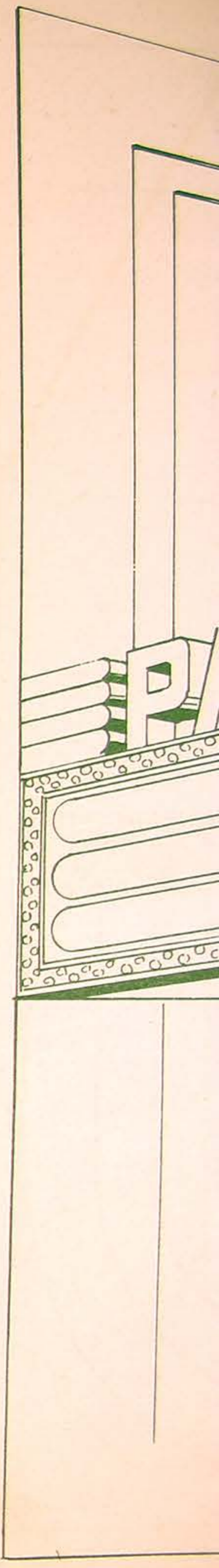
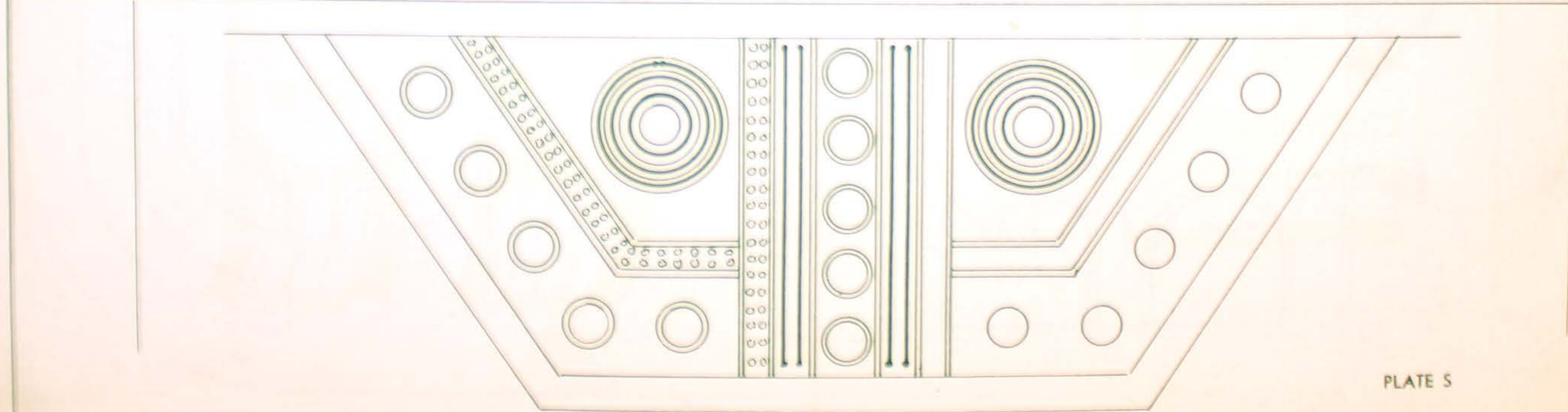
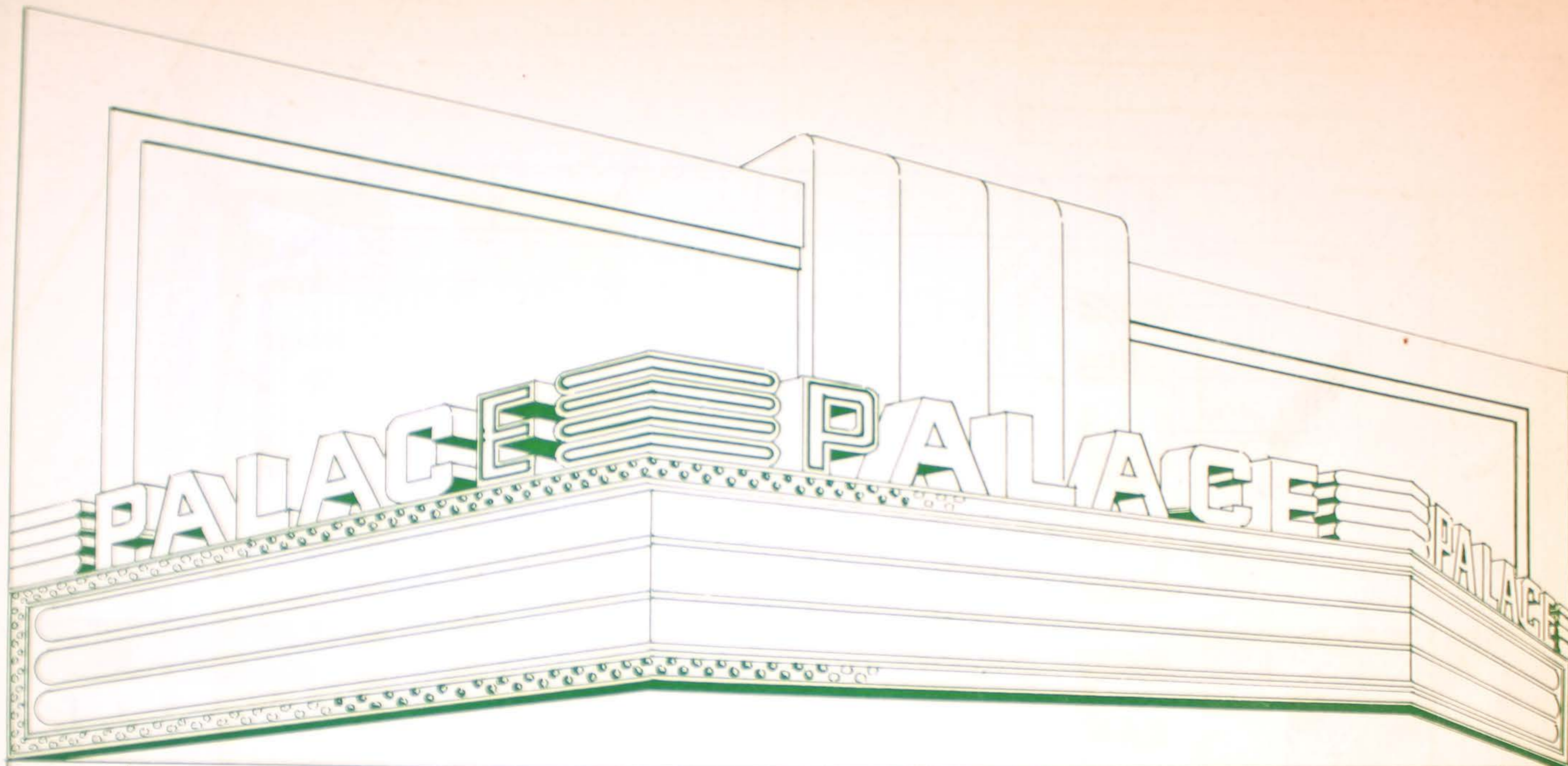


PLATE B



REFLECTED PLAN of SOFFIT

PLATE S

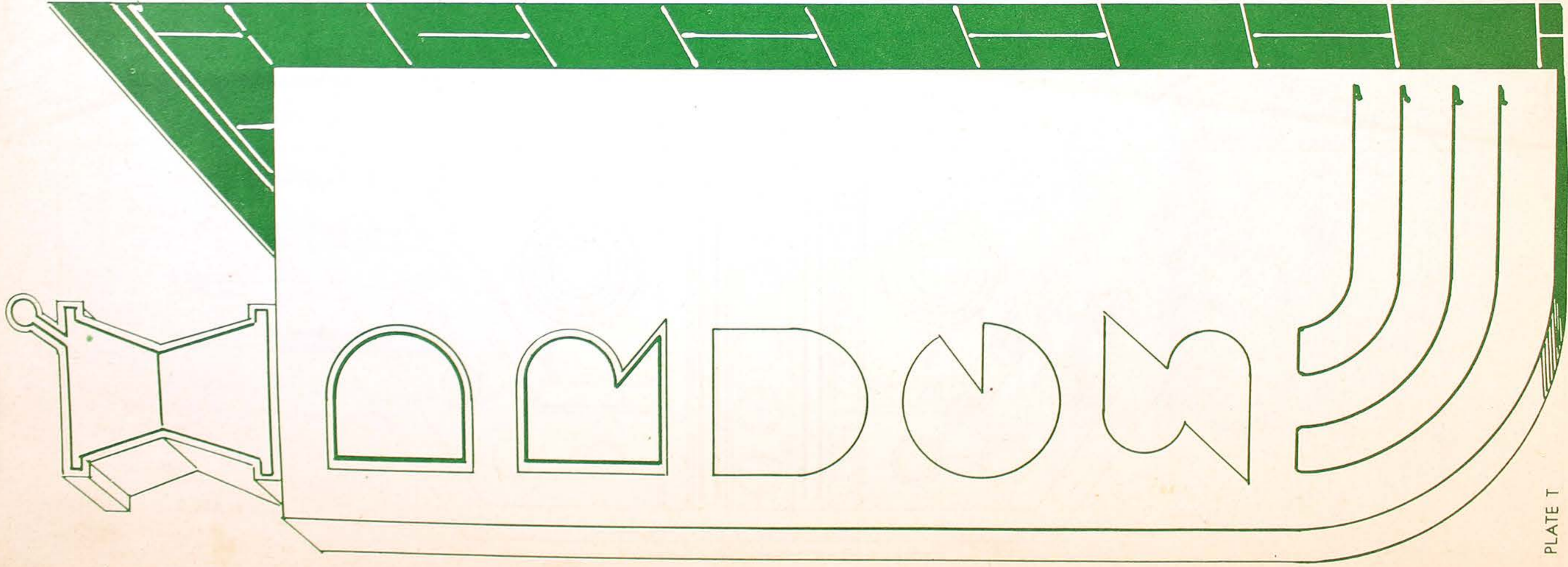


PLATE T

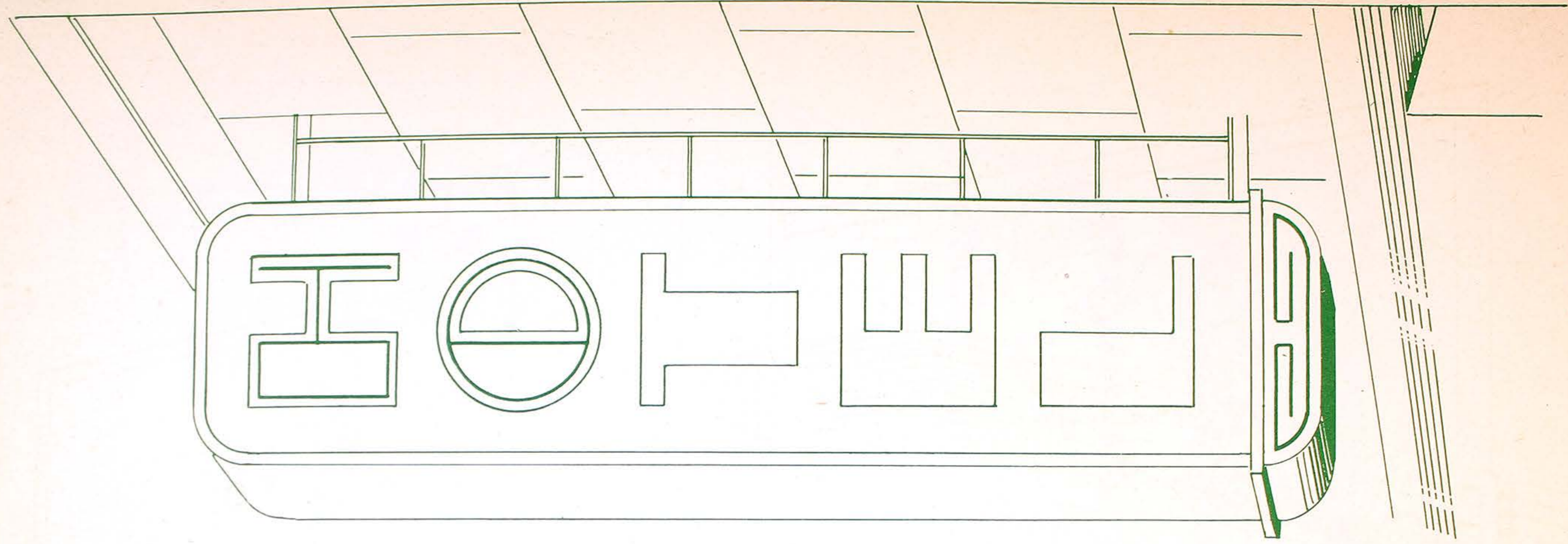


PLATE U

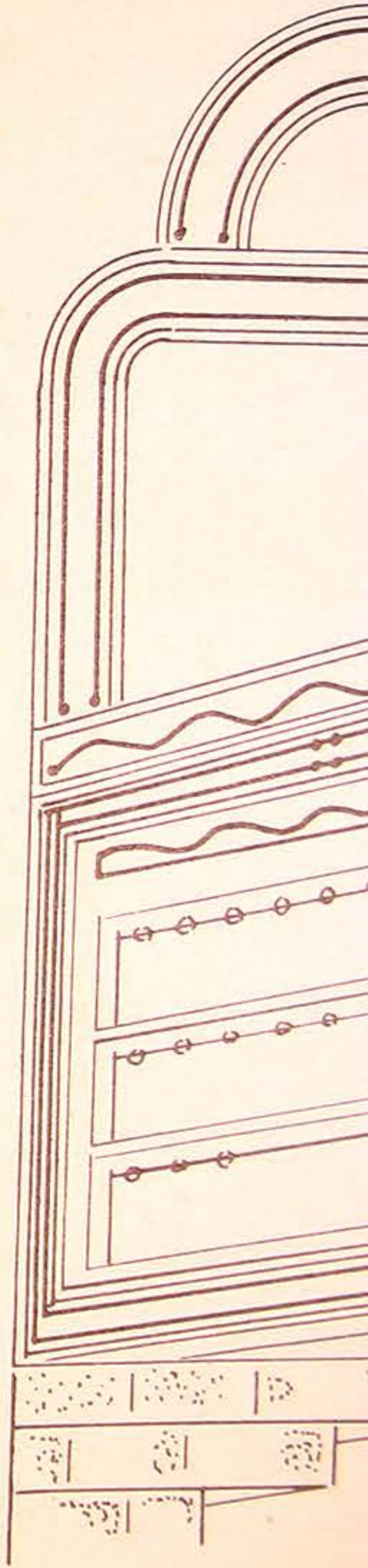


PLATE U

PLATE T

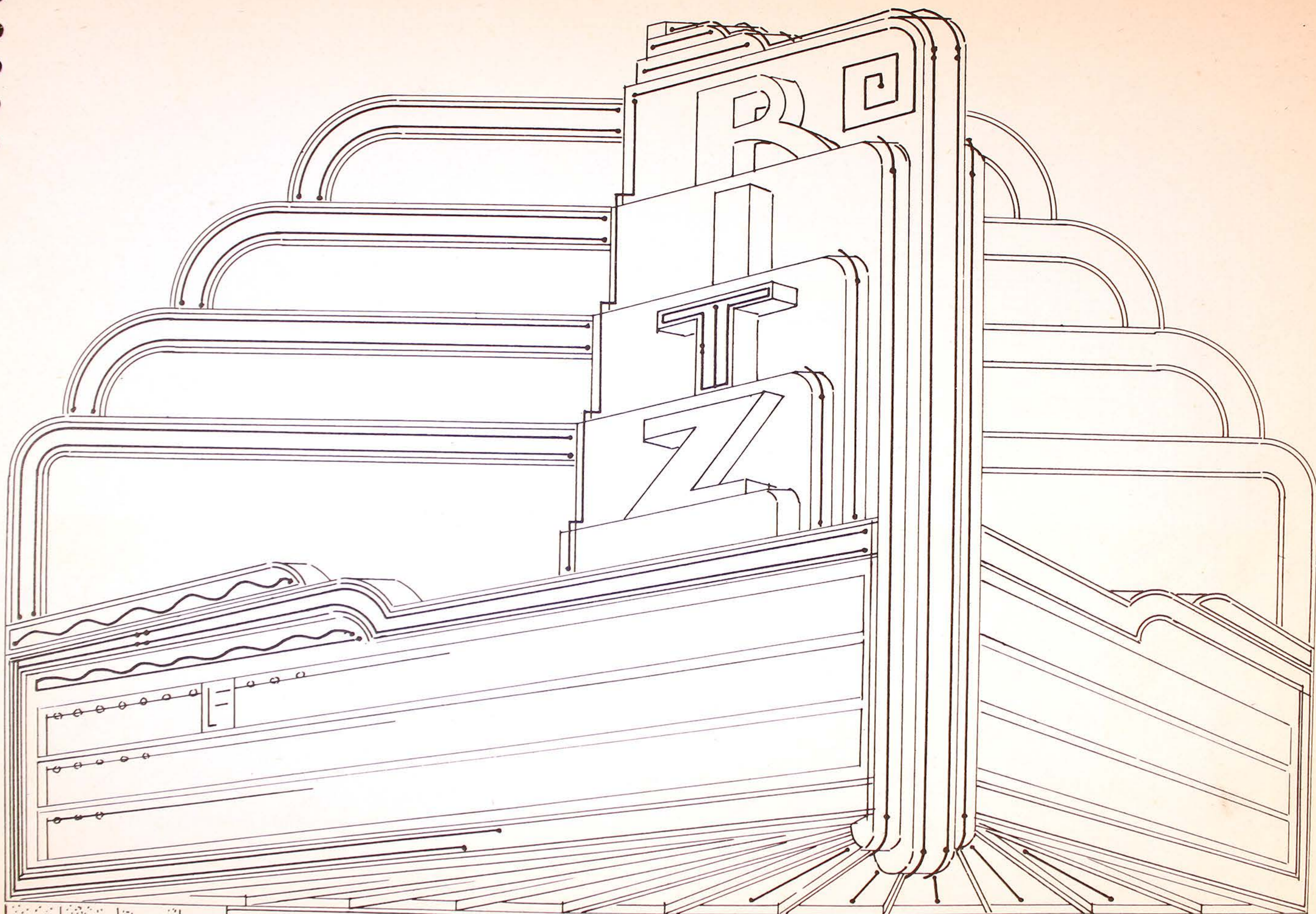
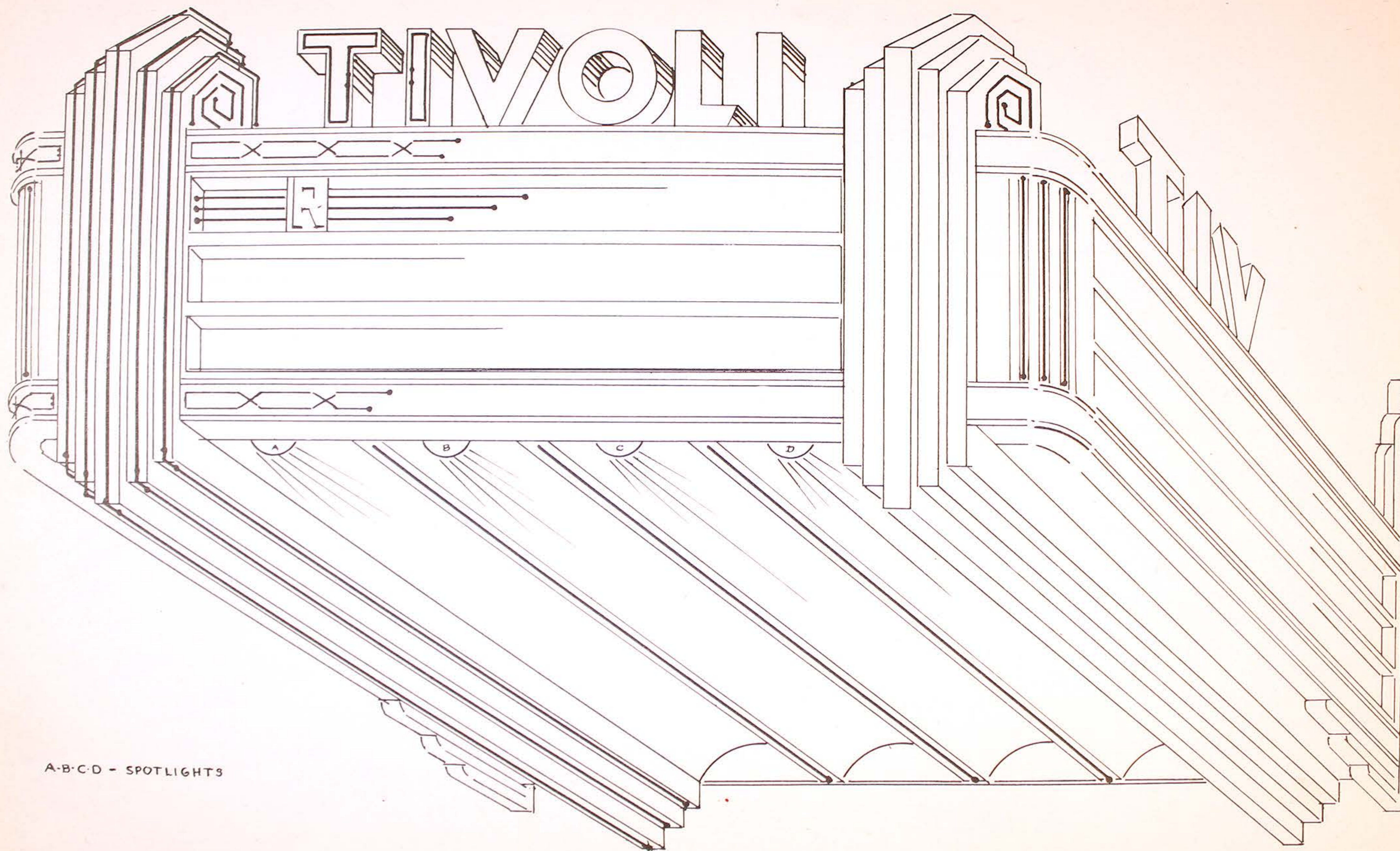


PLATE I

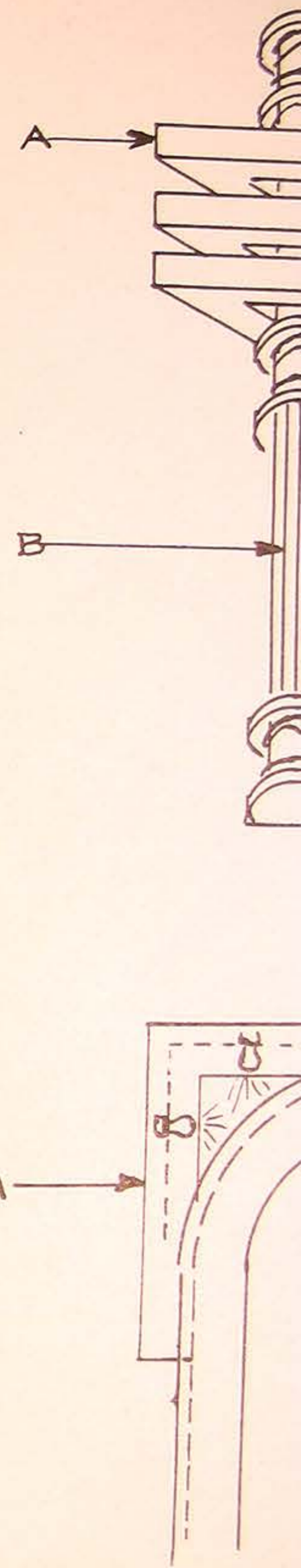
PLATE U
PLATE T
PLATE I

PLATE U
PLATE T
PLATE I



A-B-C-D - SPOTLIGHTS

PLATE 2



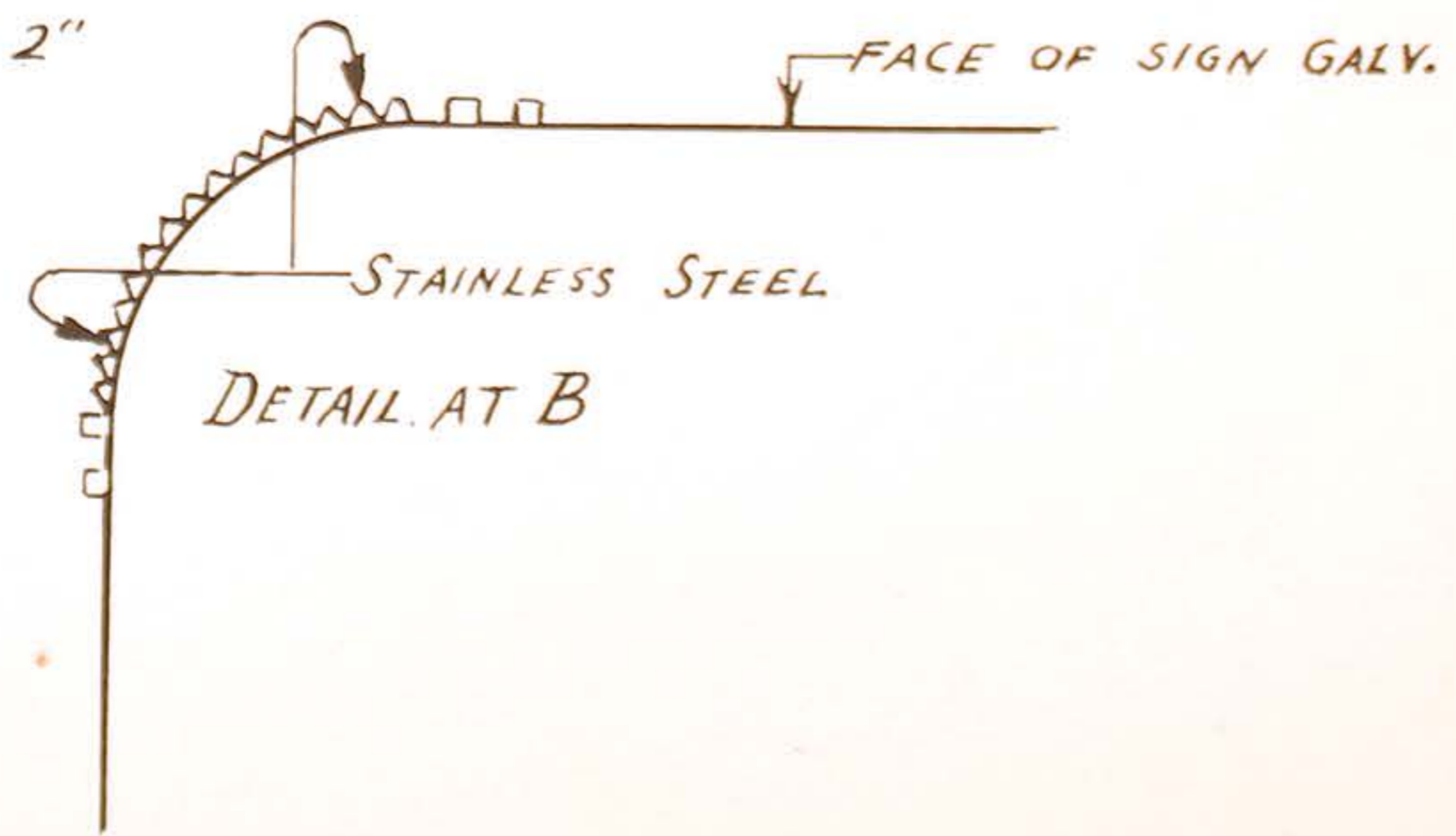
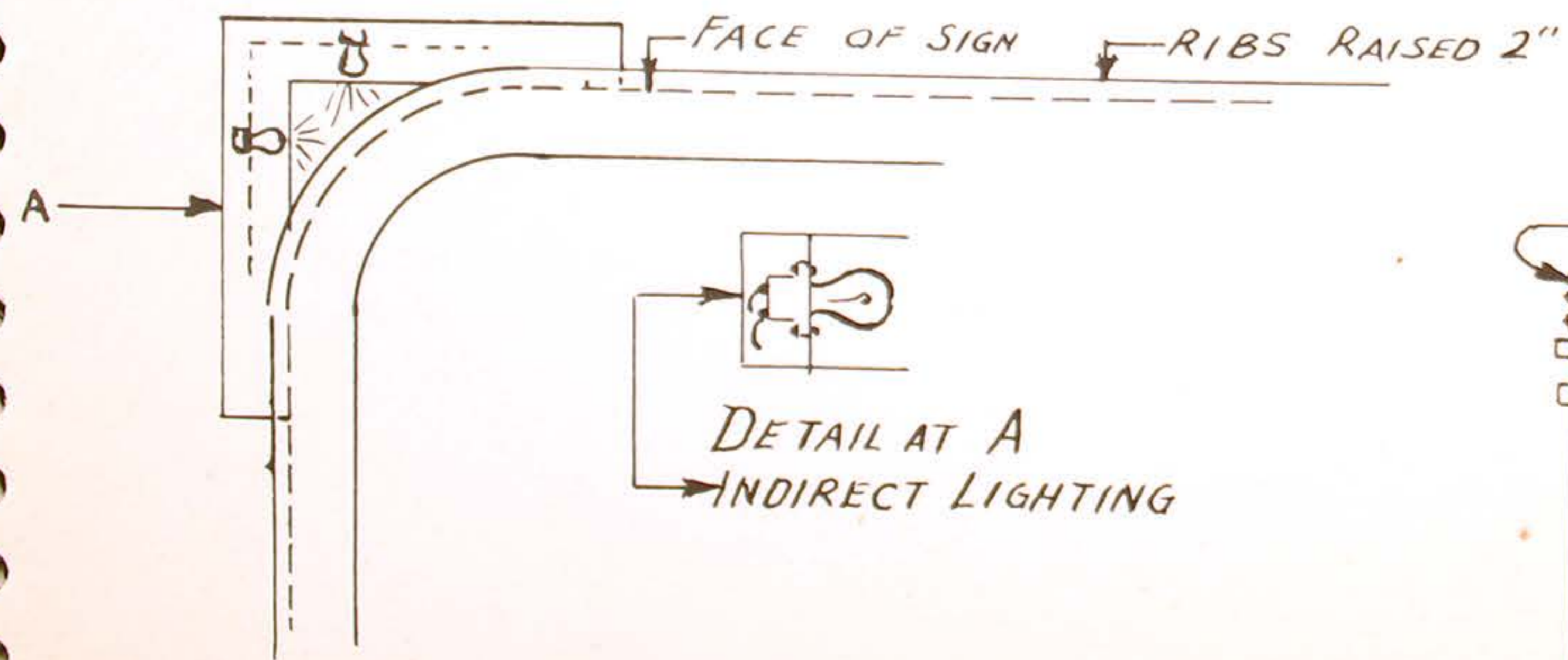
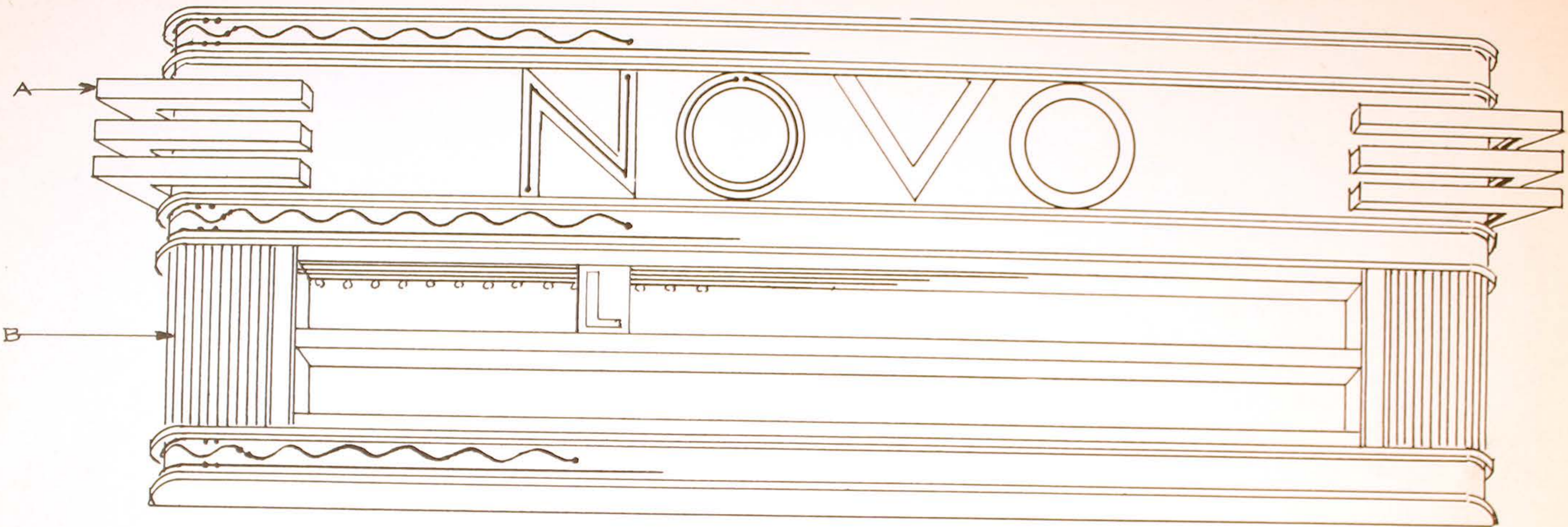


PLATE 3

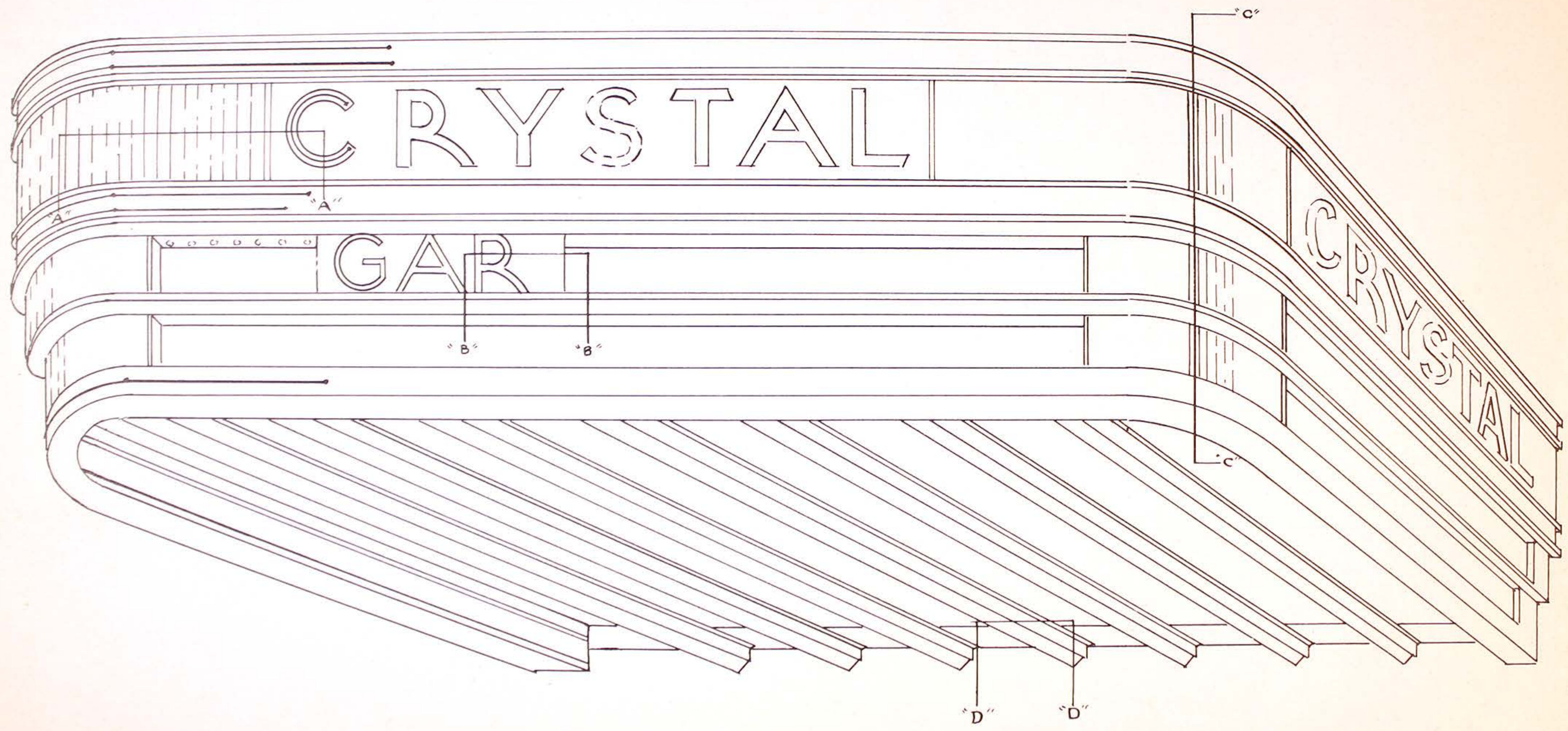
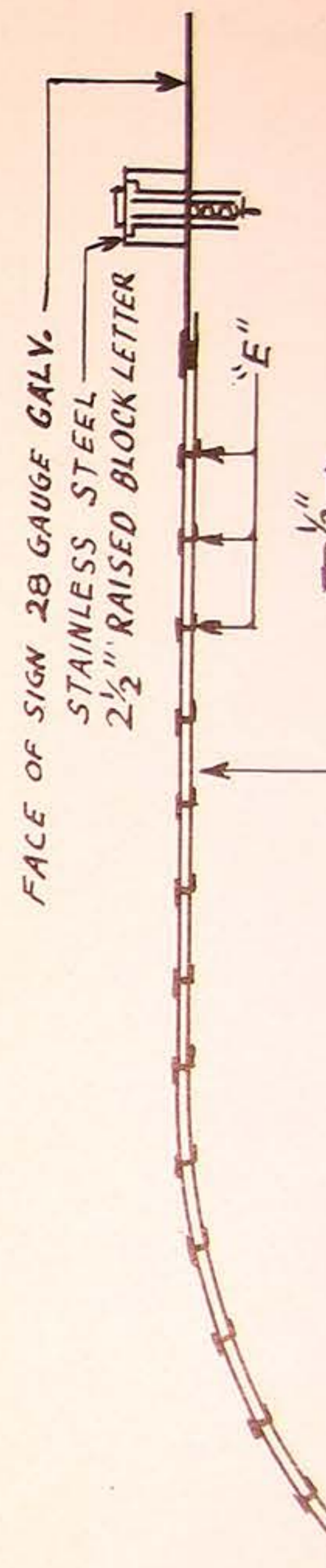
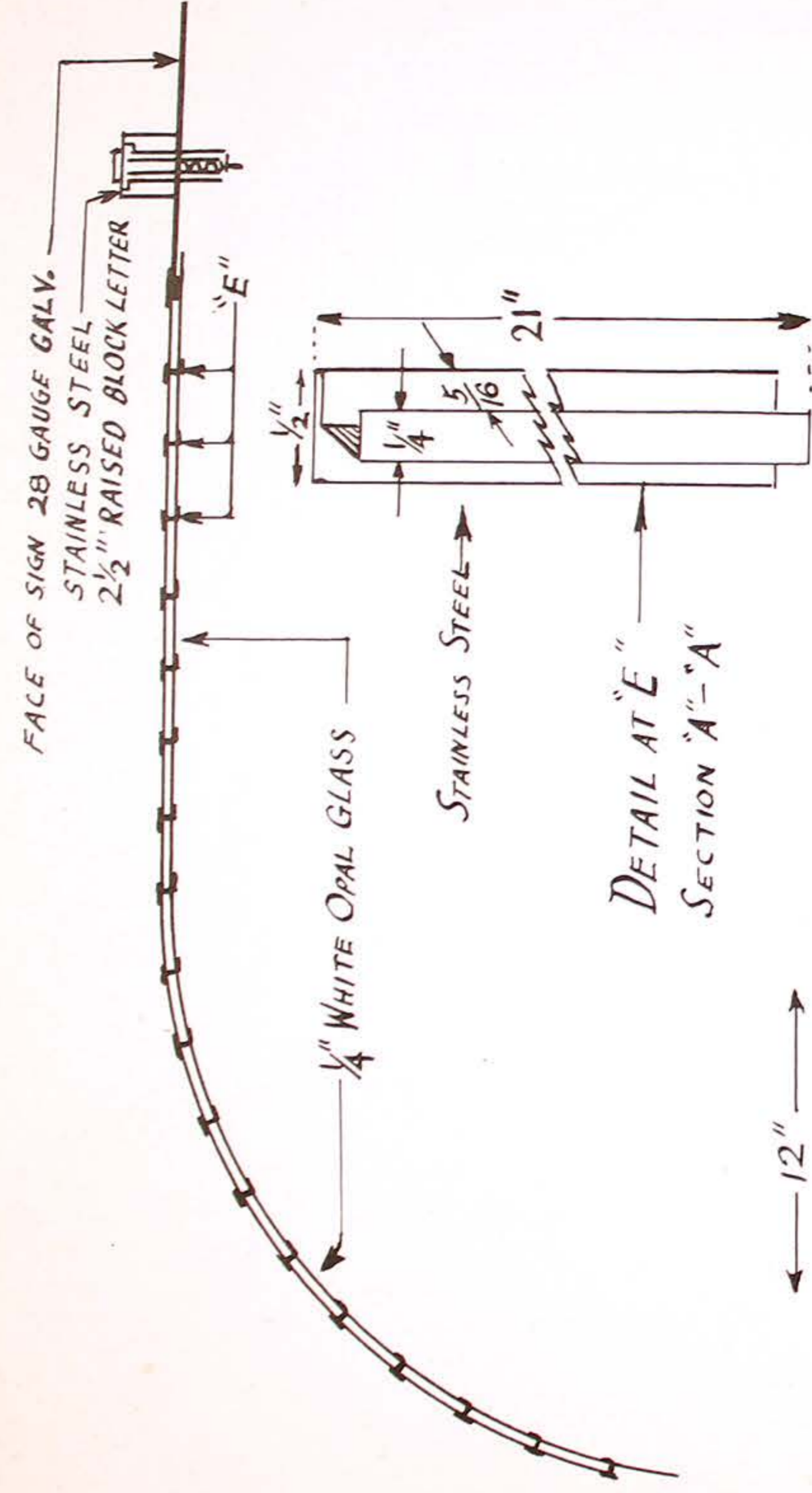
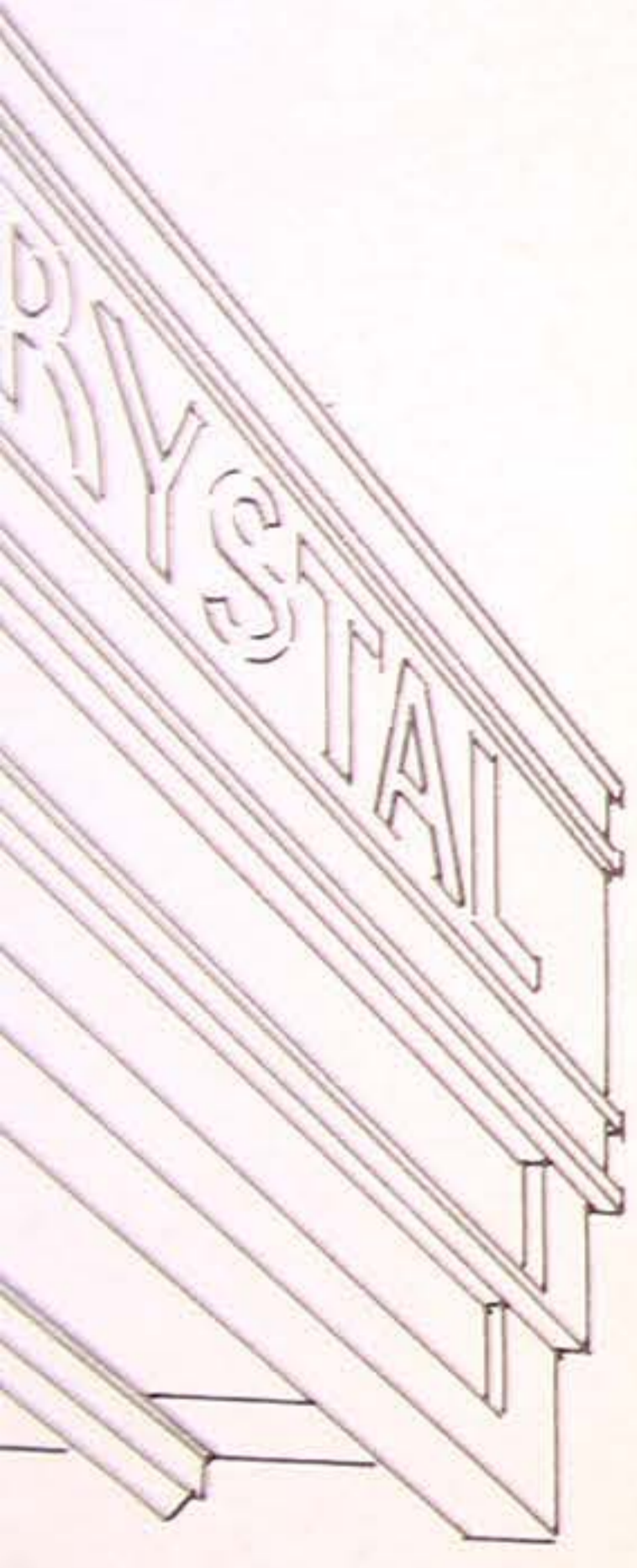
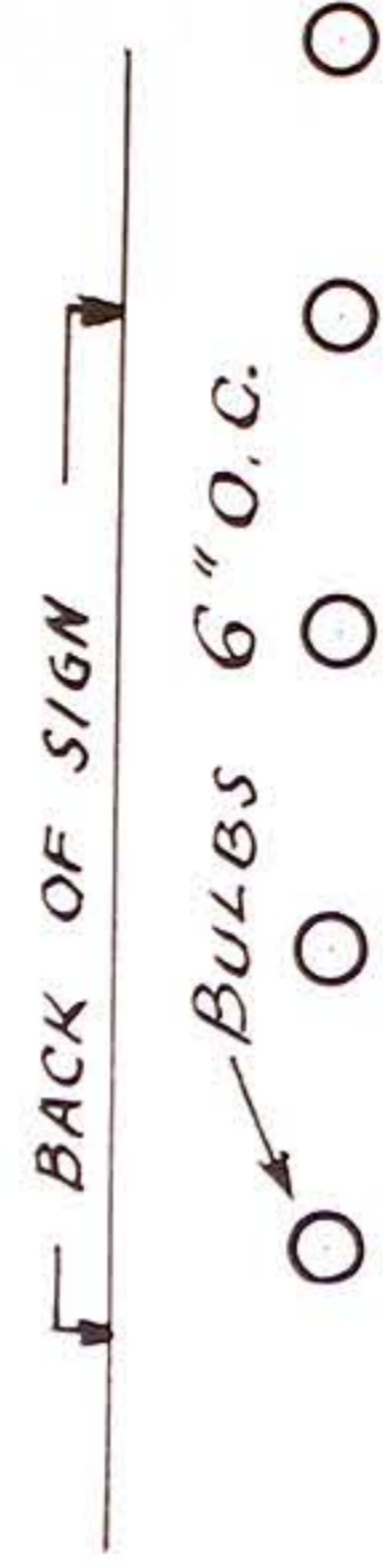
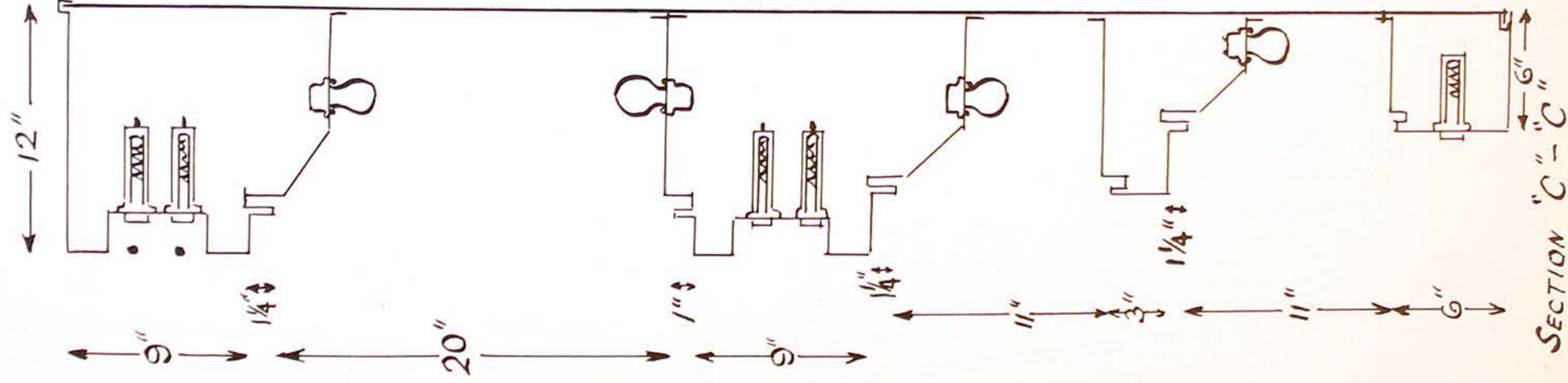


PLATE 4

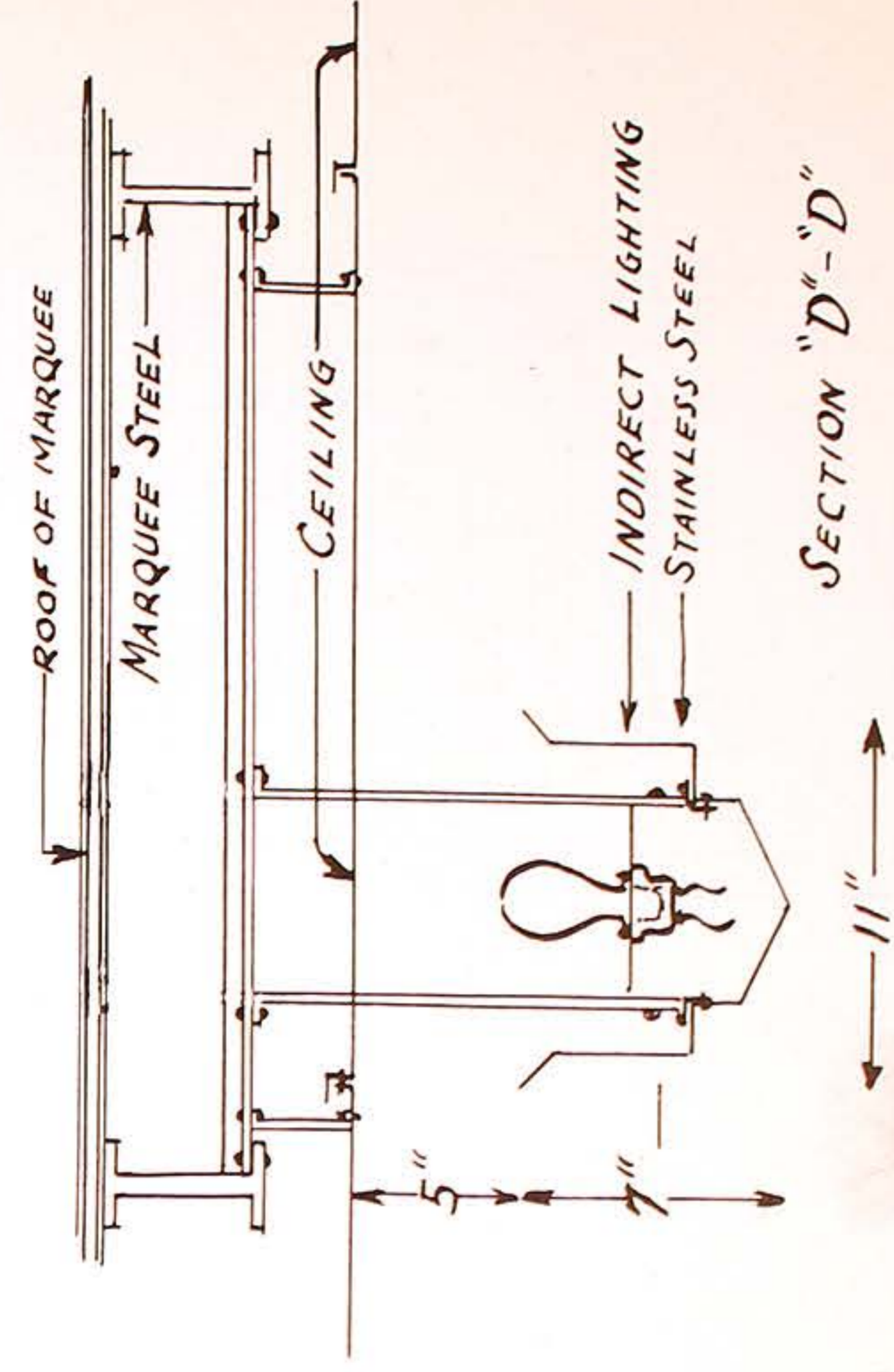
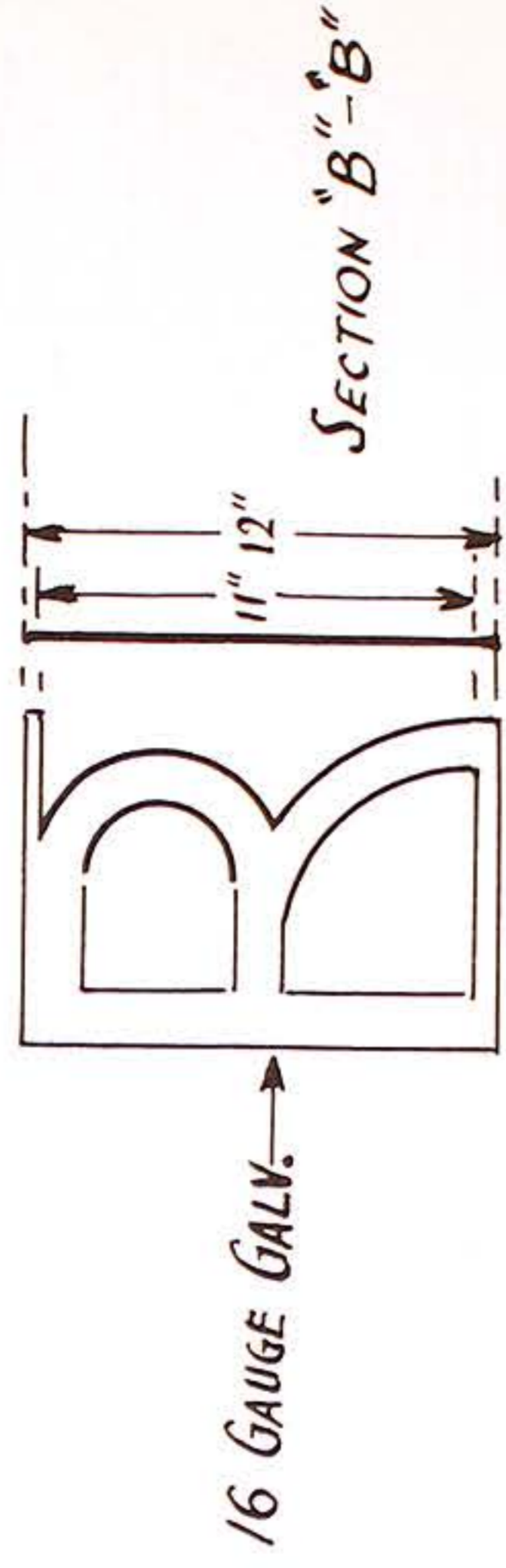




DETAIL AT "E"
SECTION "A"- "A"



SILHOUETTE LETTER
WHITE OPAL GLASS



CRYSTAL MARQUEE DETAILS

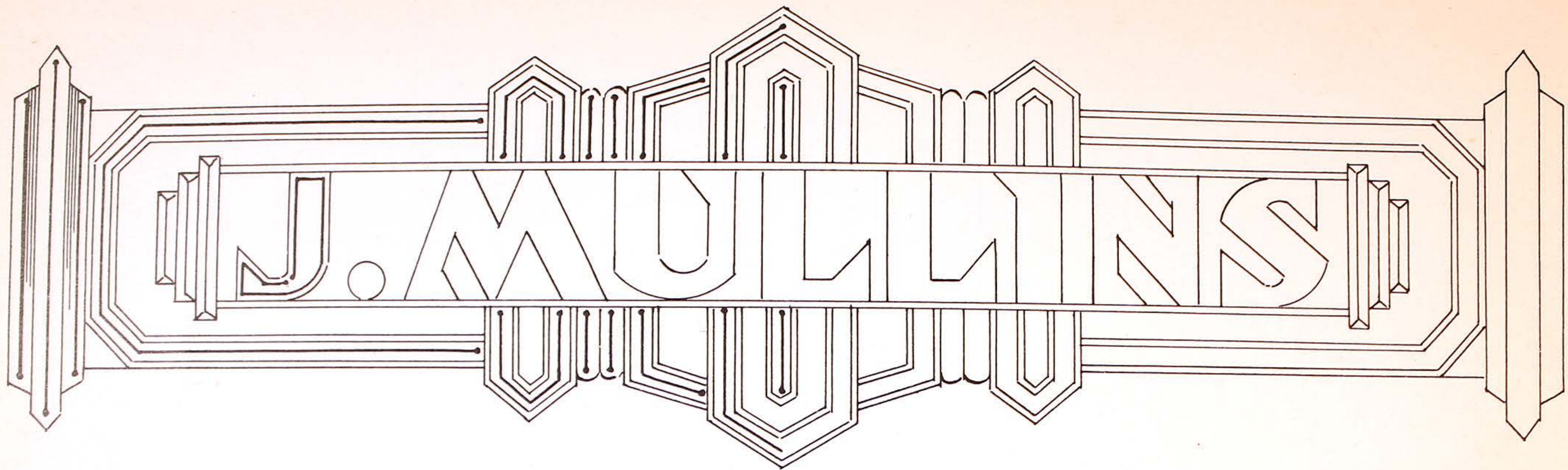


PLATE 6



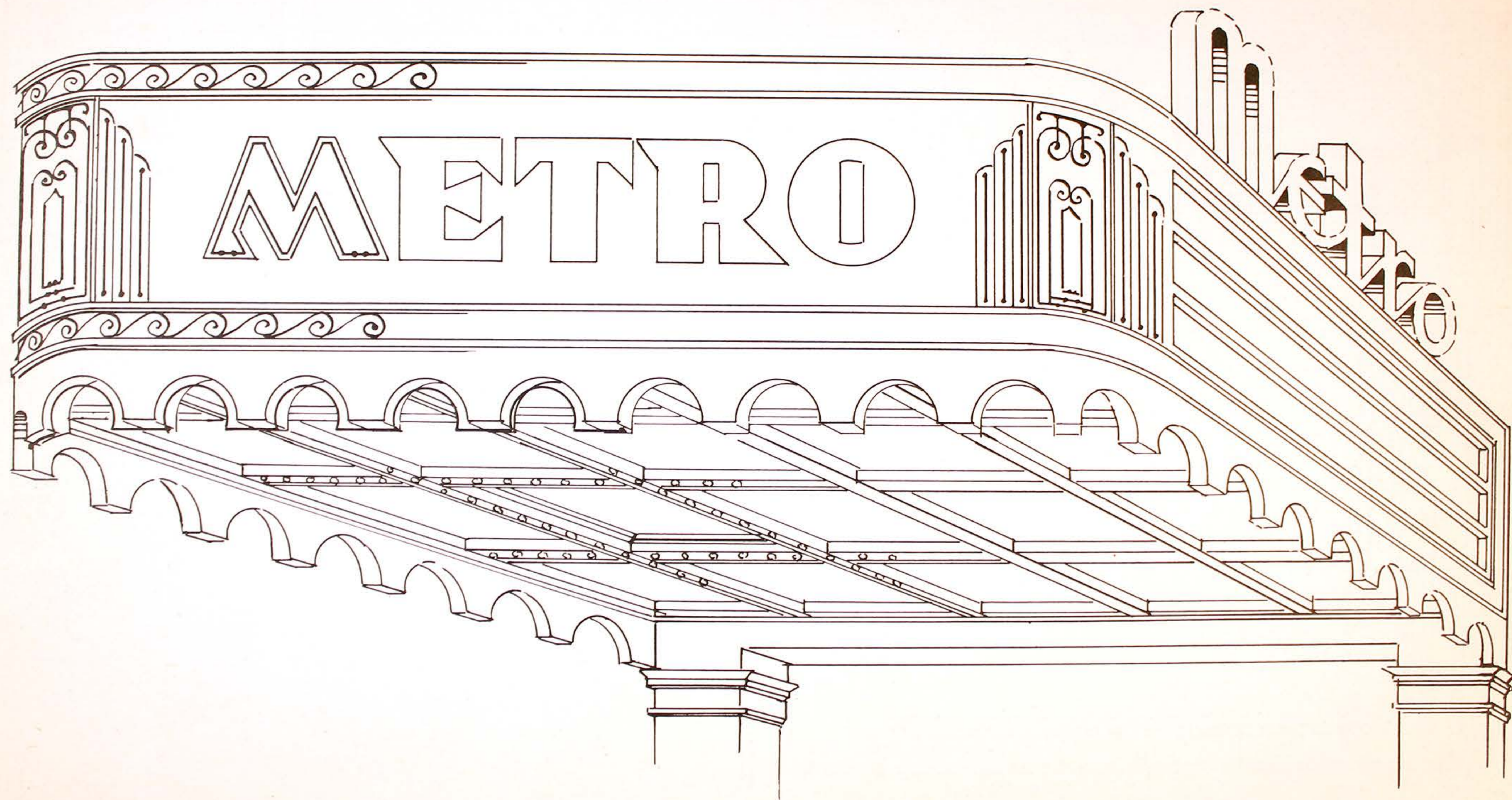
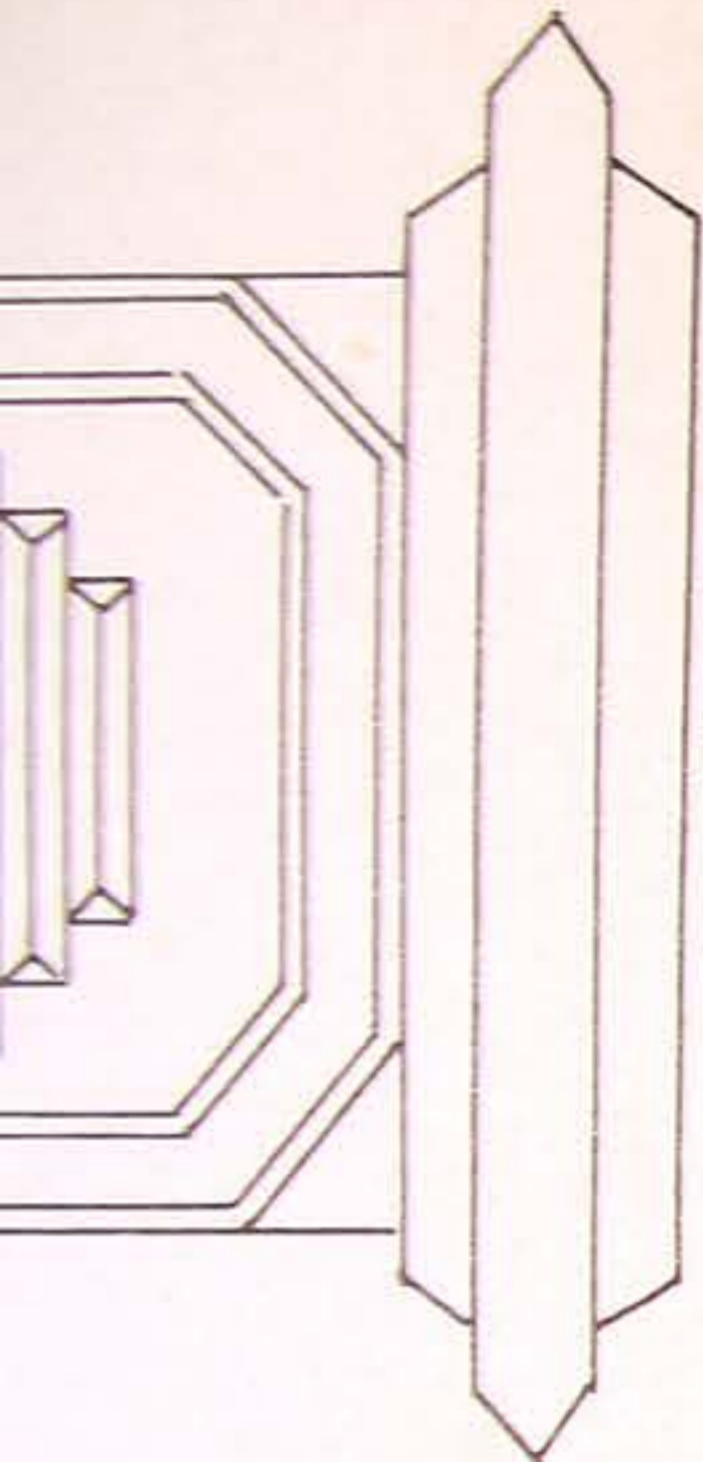


PLATE 7

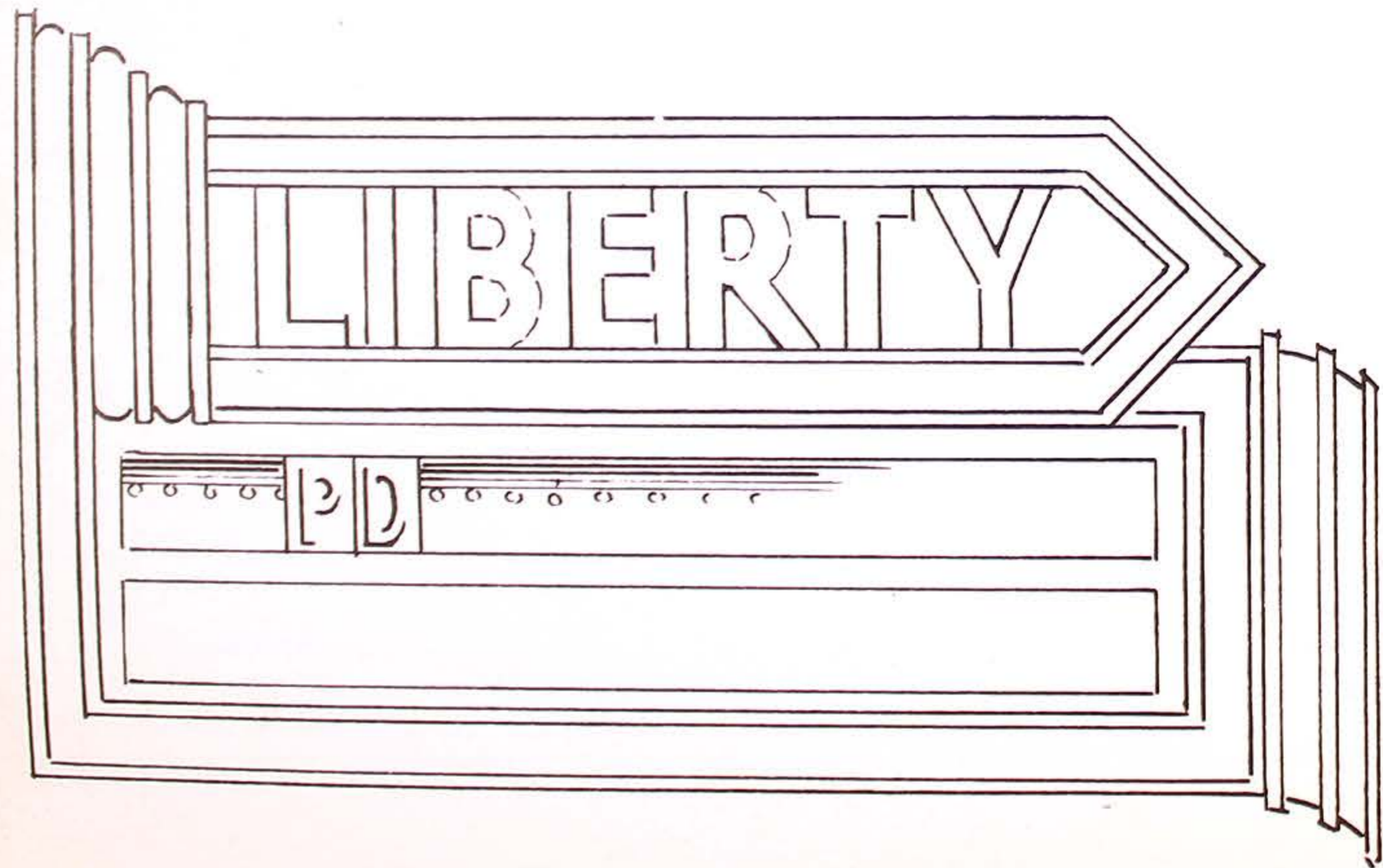
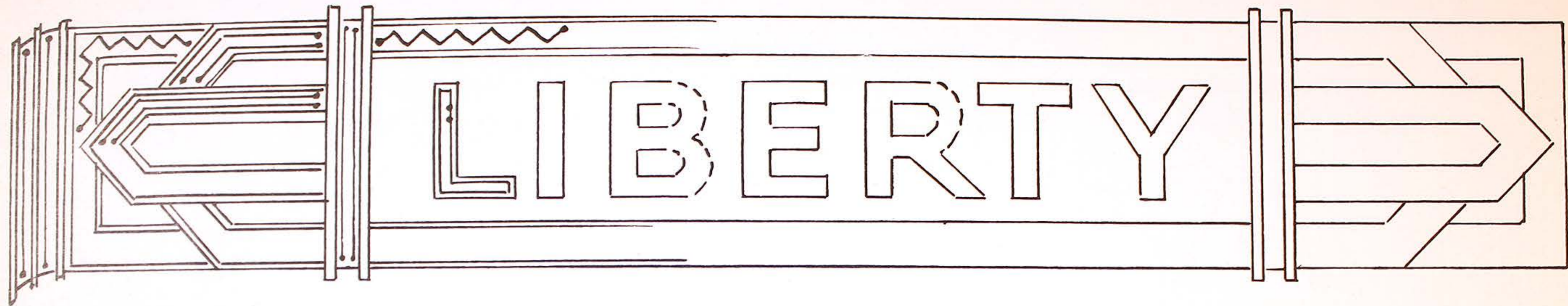
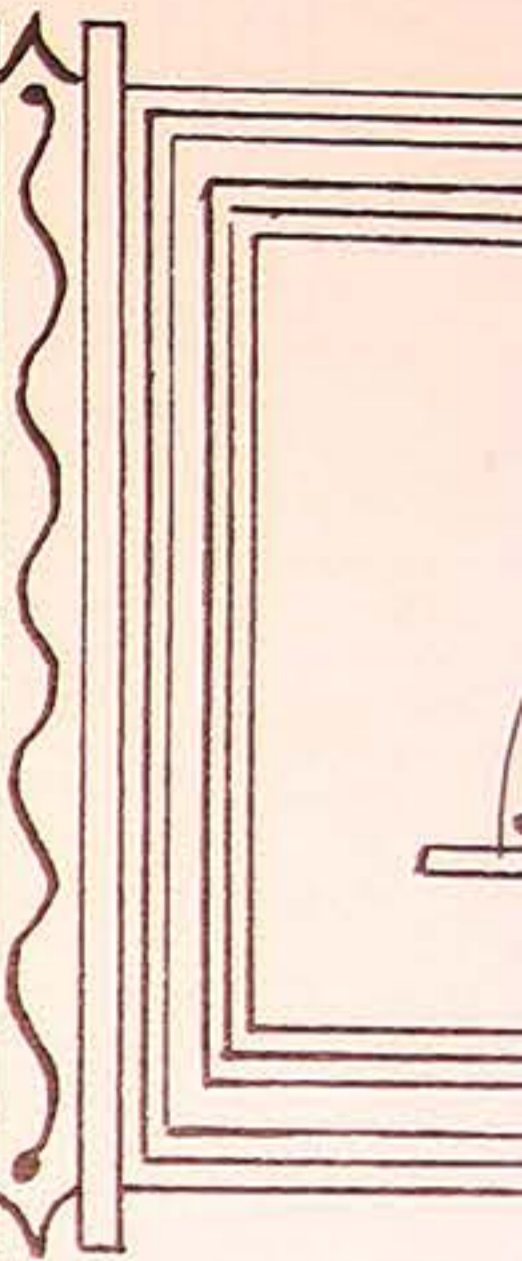
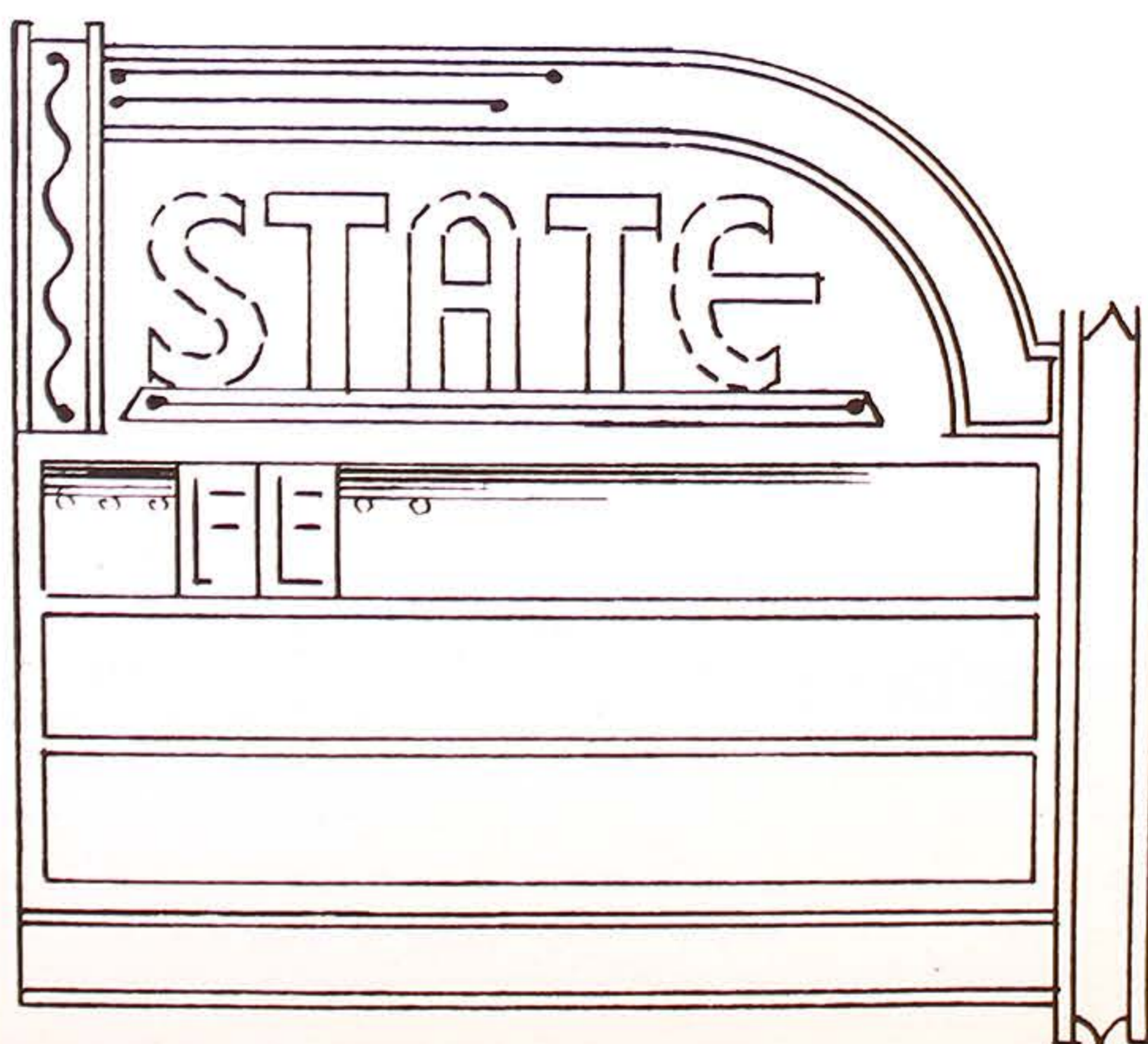
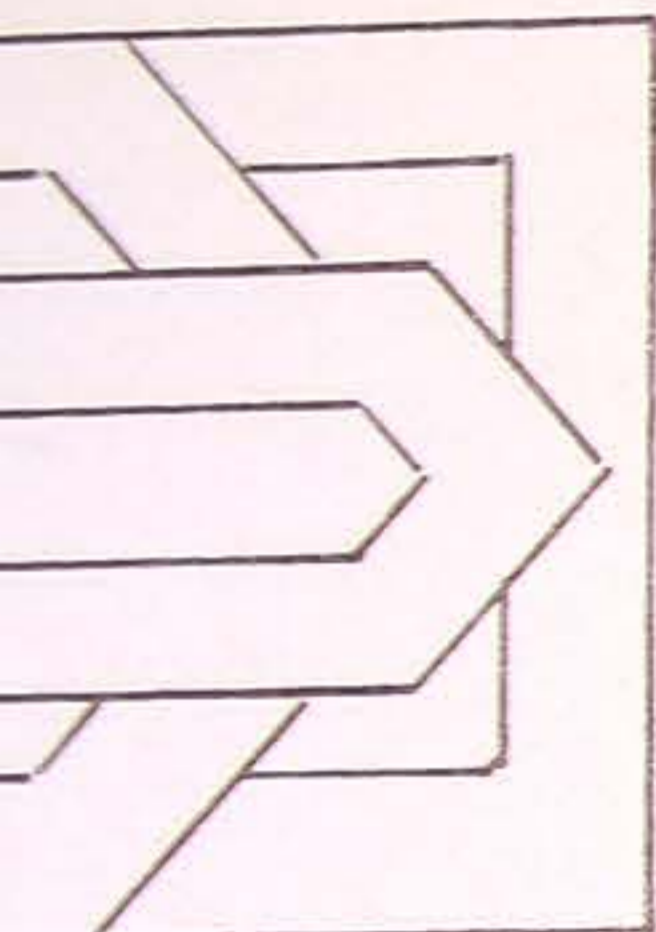


PLATE 8





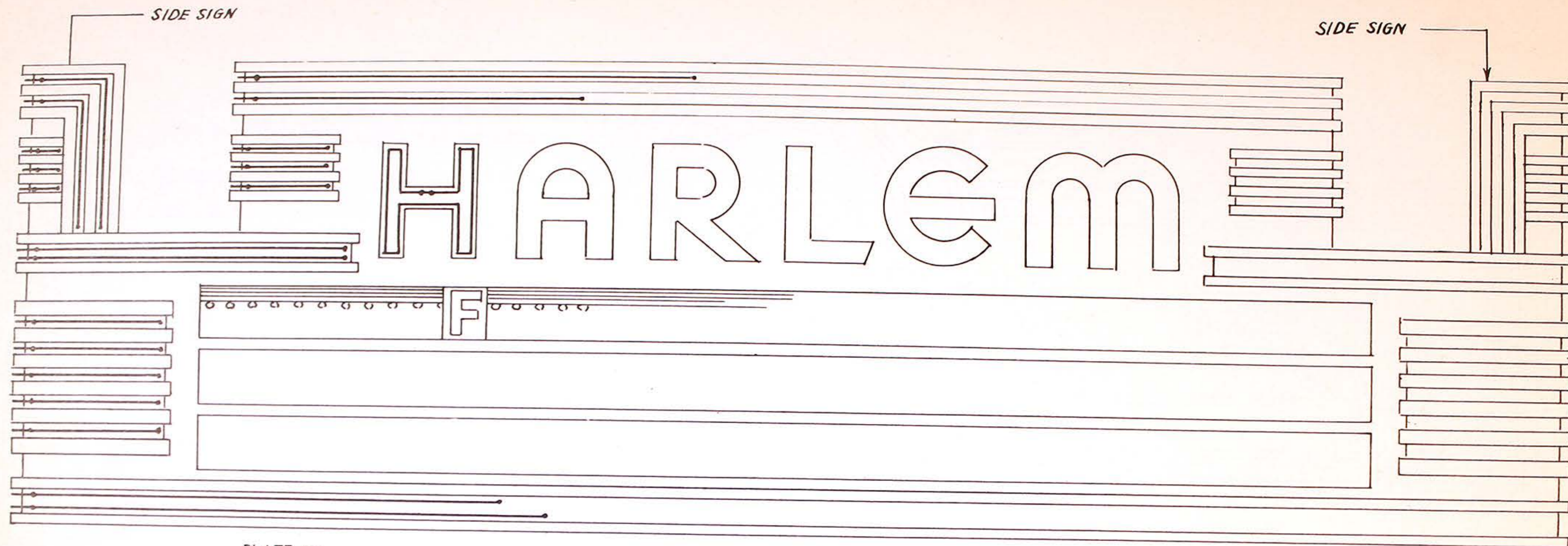


PLATE 10

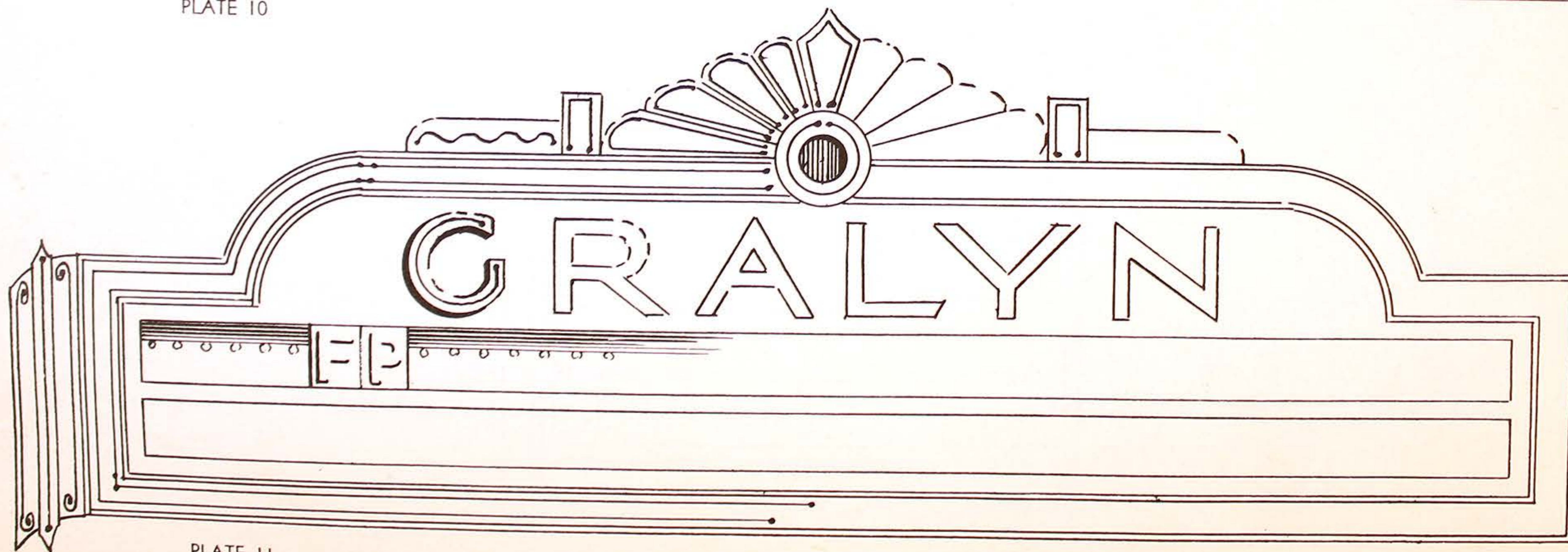
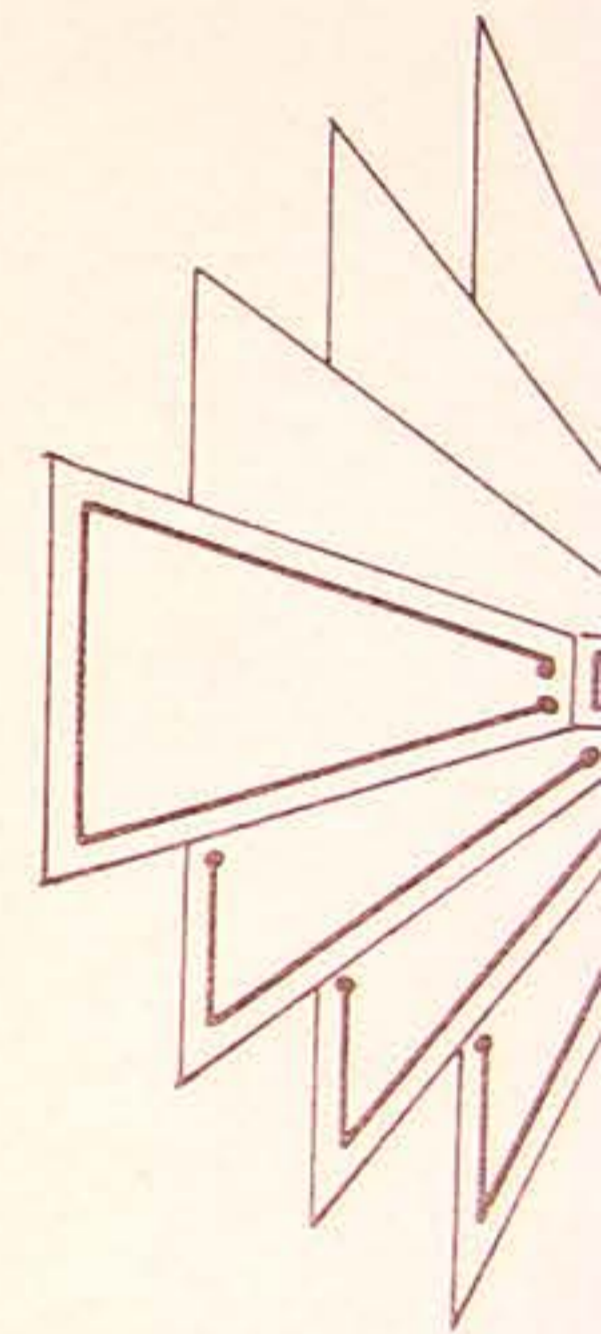


PLATE 11



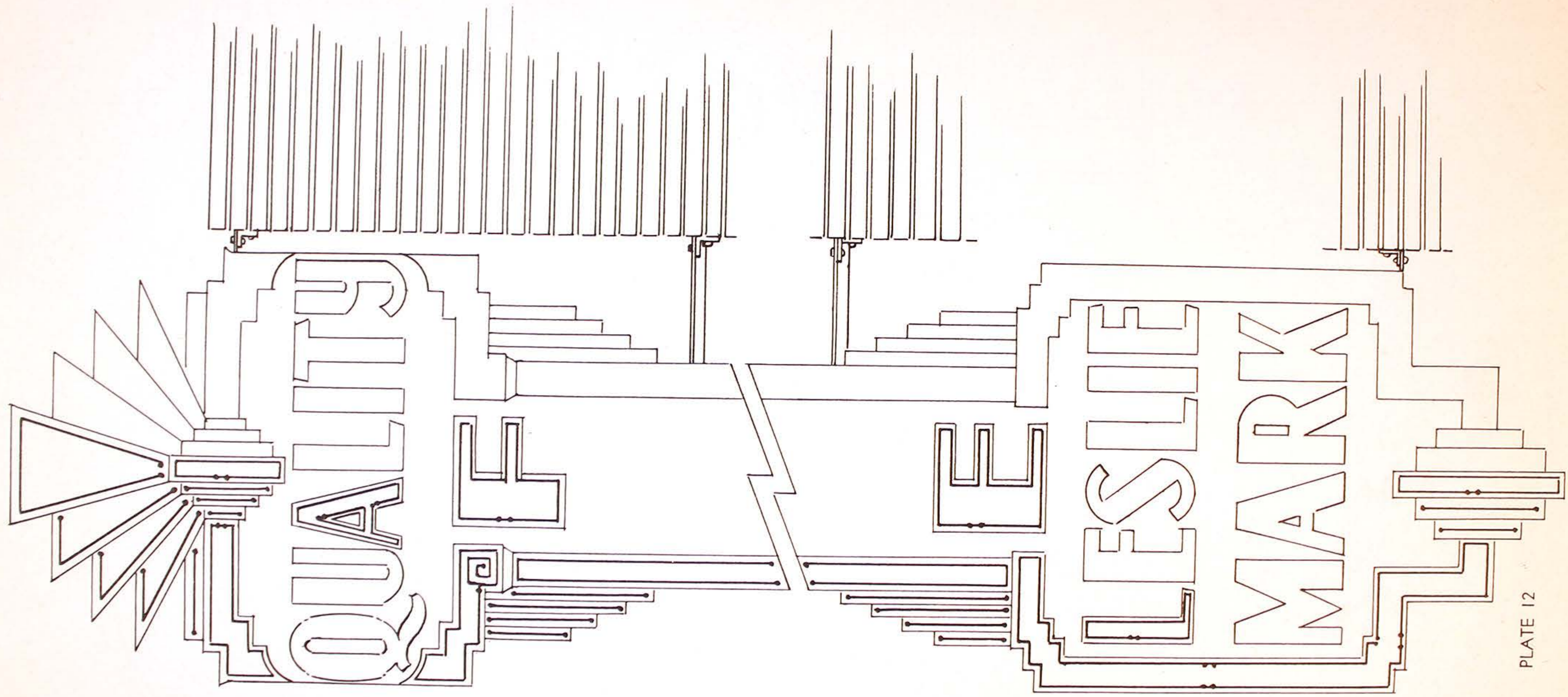
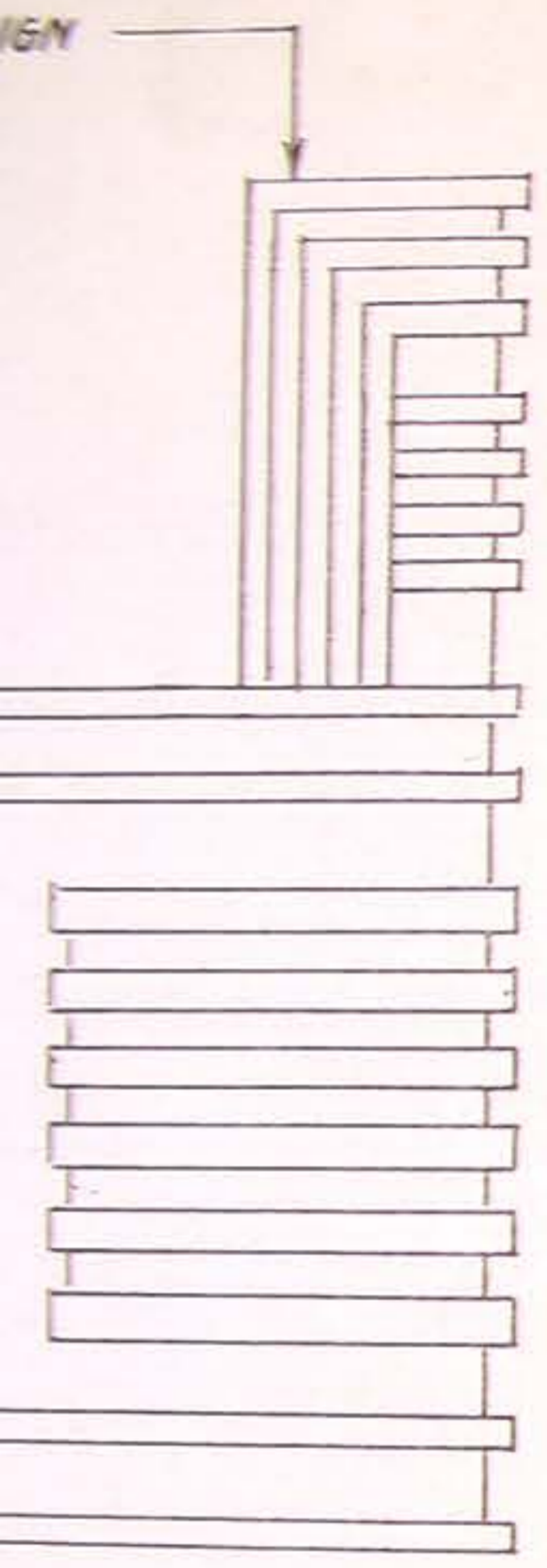


PLATE 12

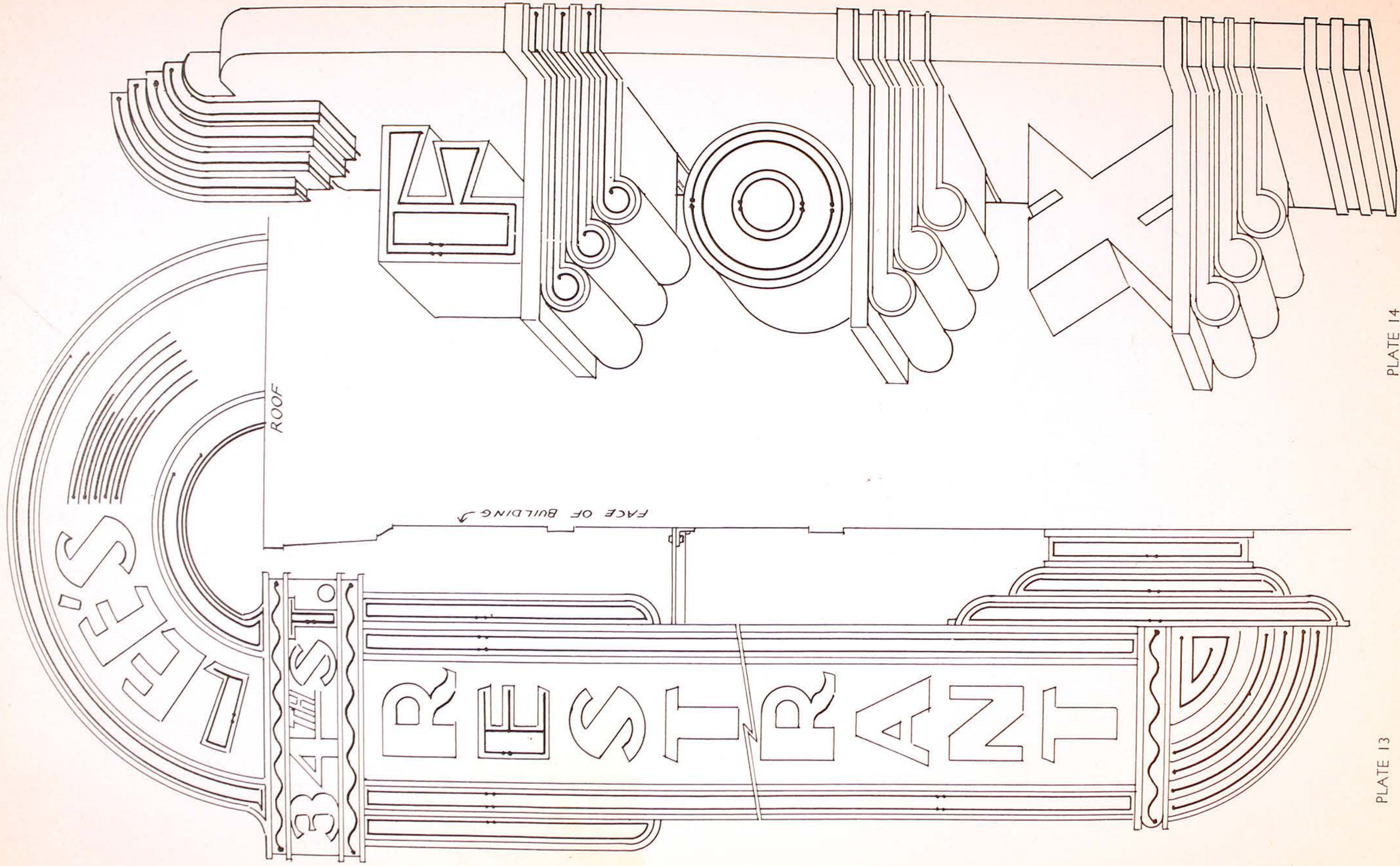
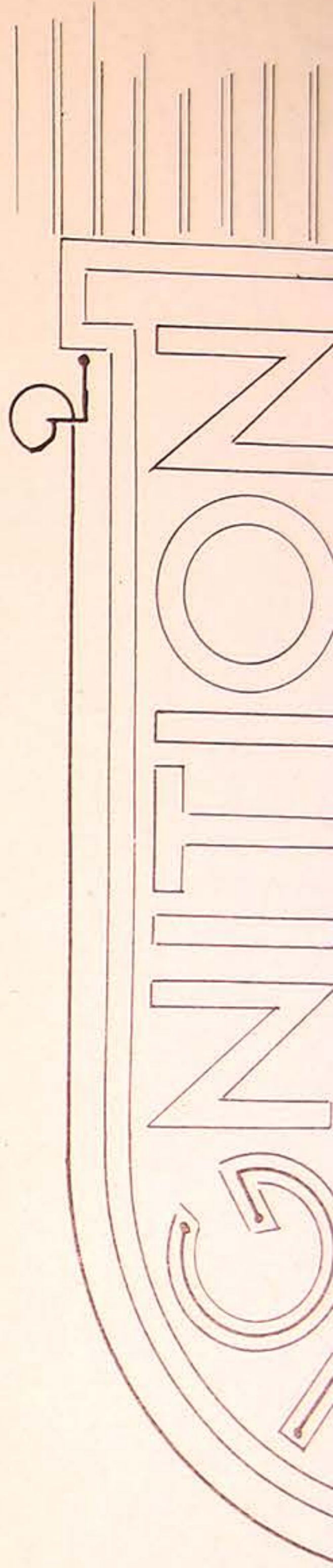


PLATE 13

PLATE 14



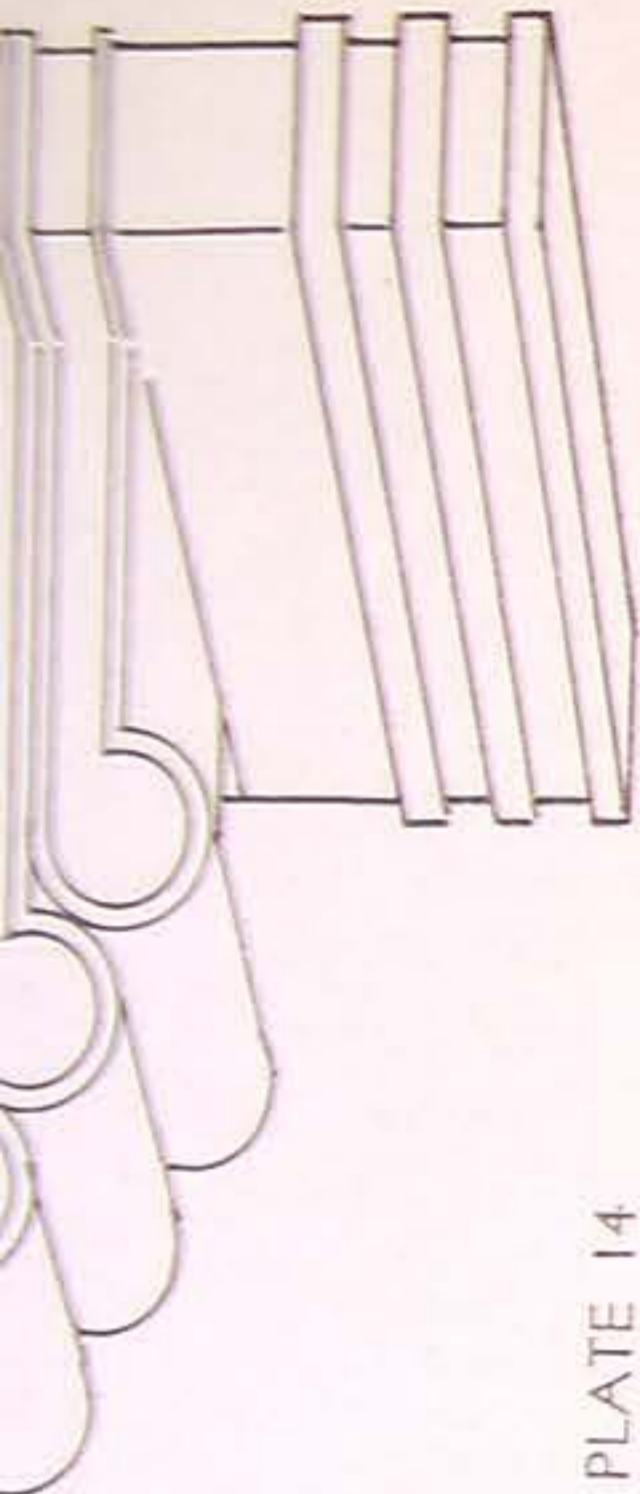


PLATE 14

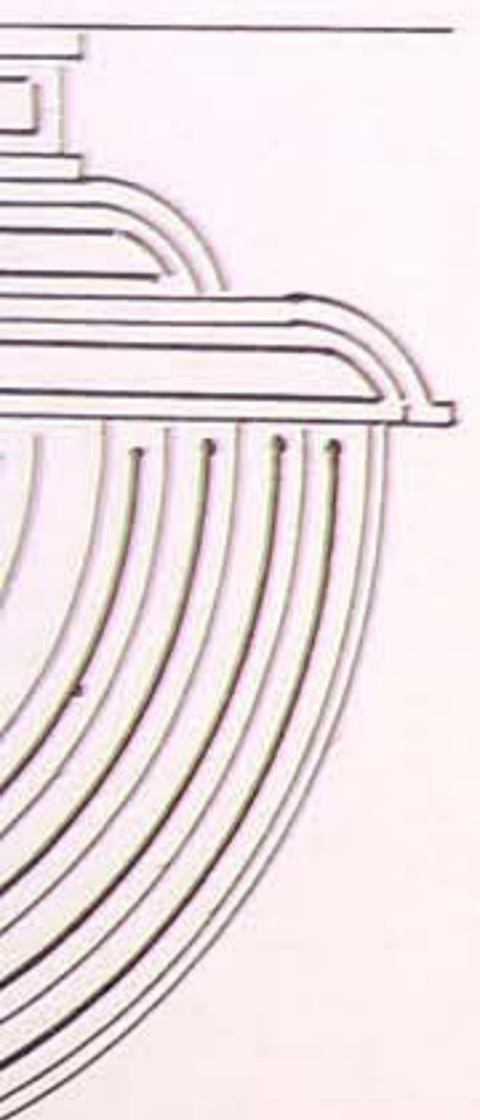


PLATE 13

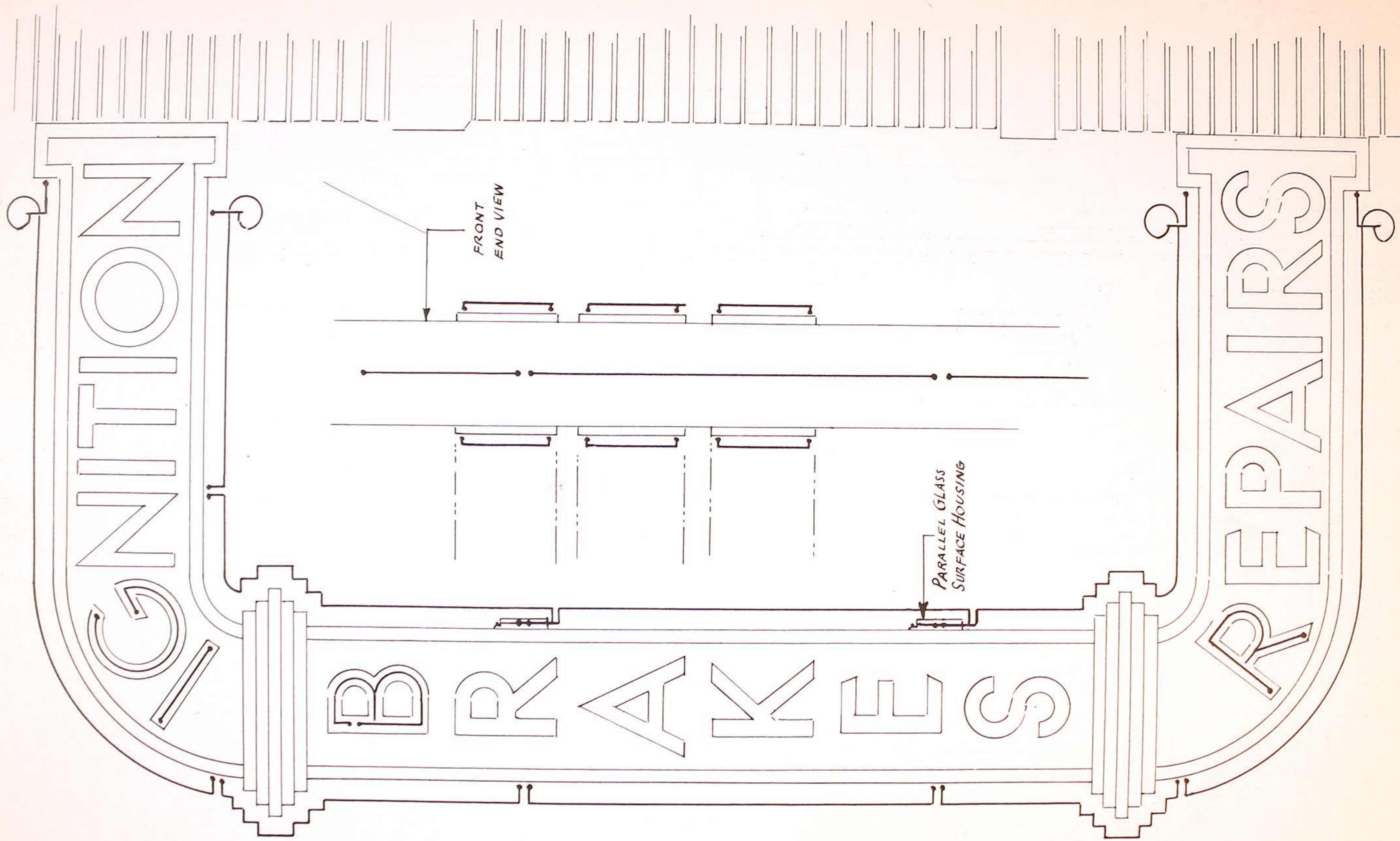


PLATE 15

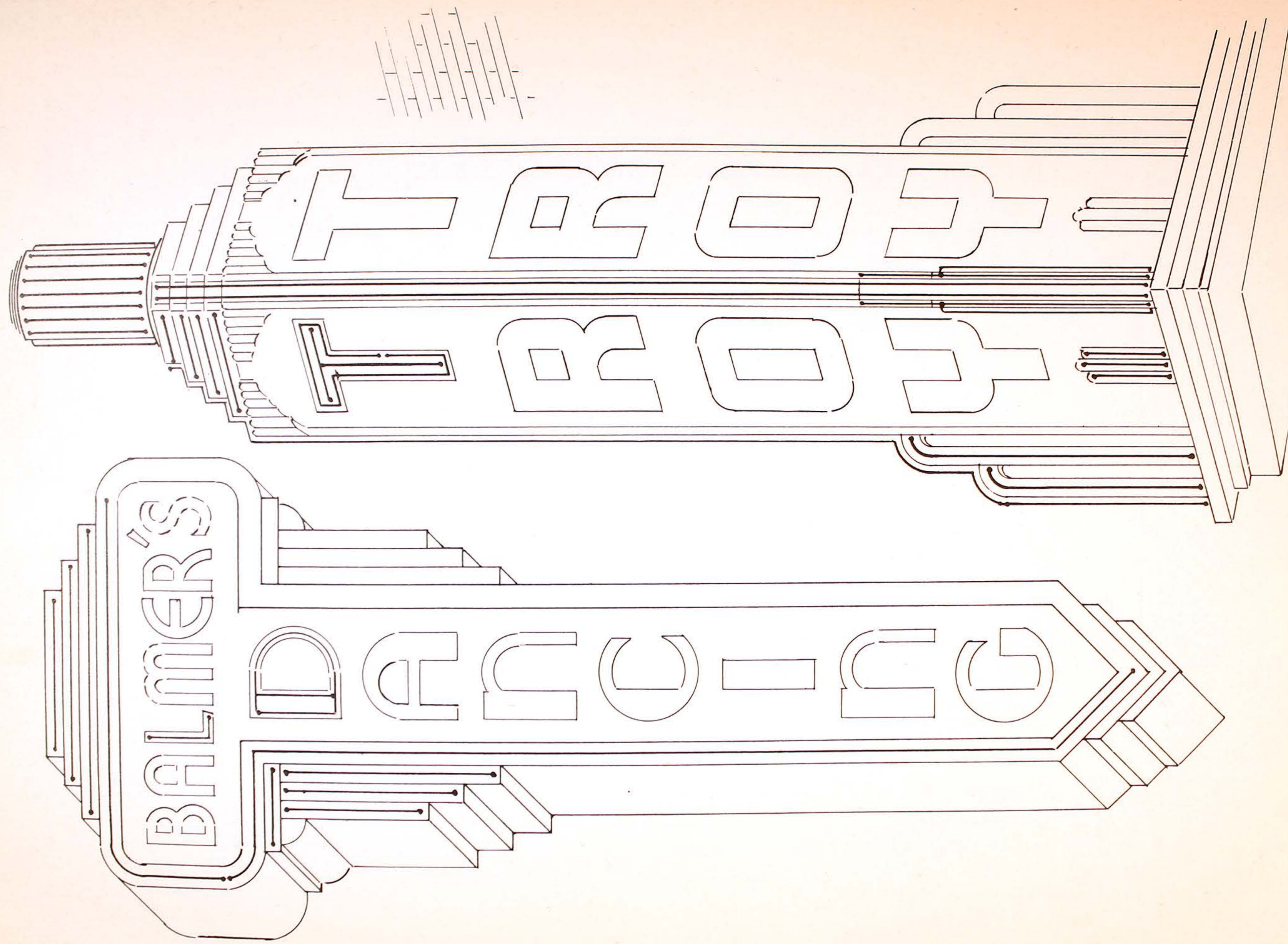


PLATE 17

PLATE 16



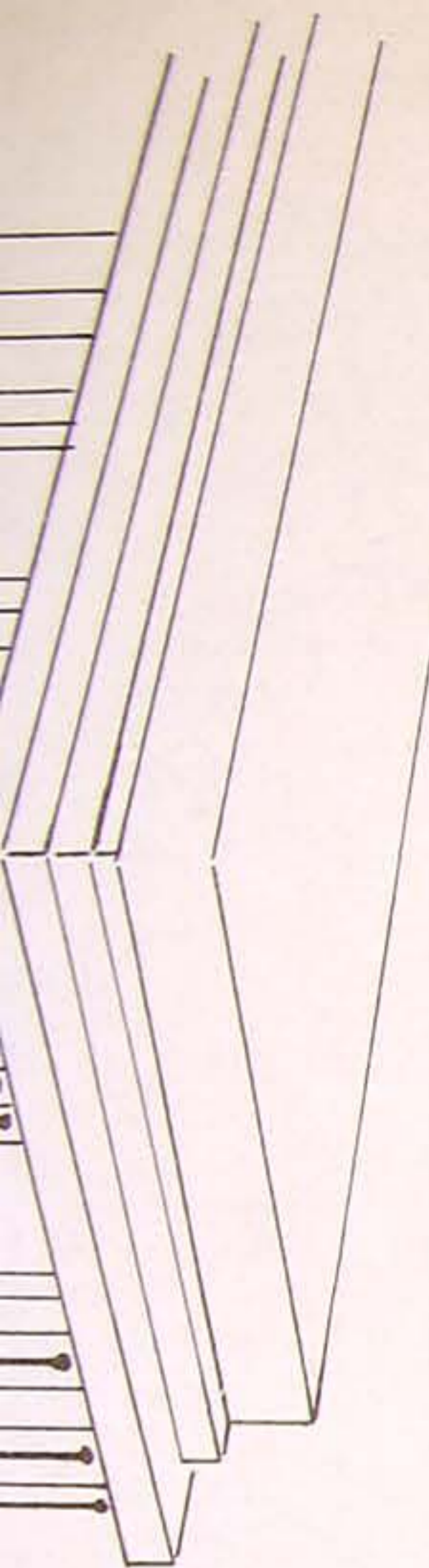


PLATE 16

PLATE 17

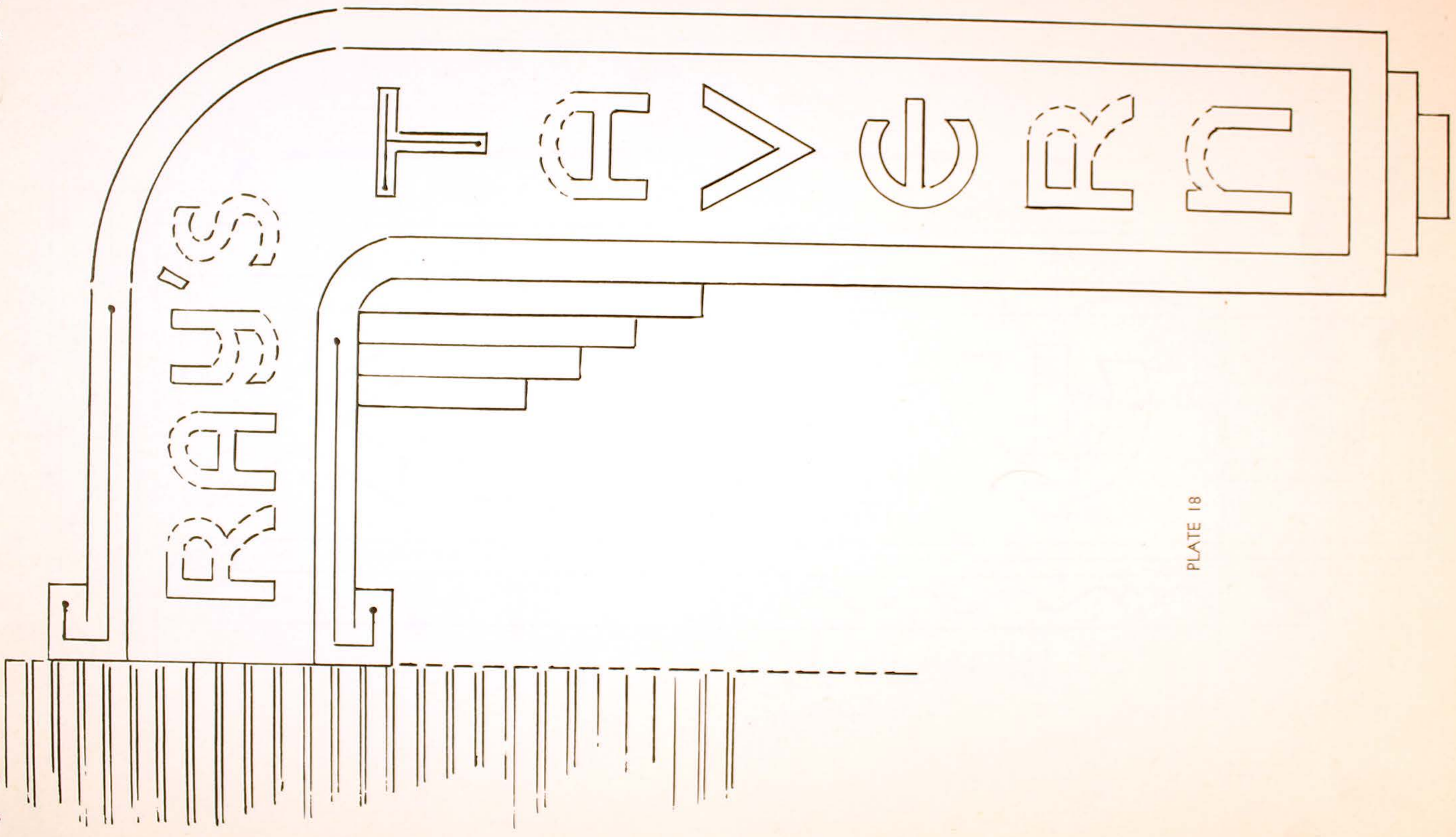


PLATE 18

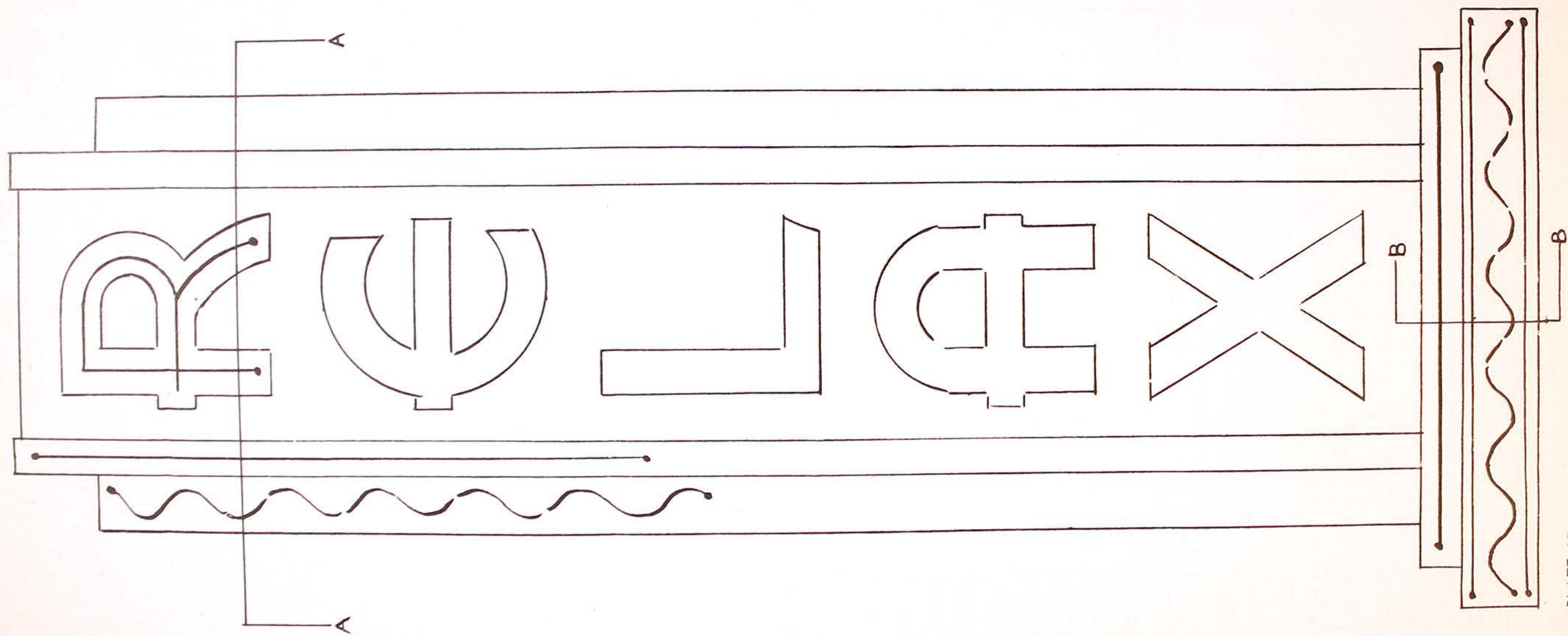
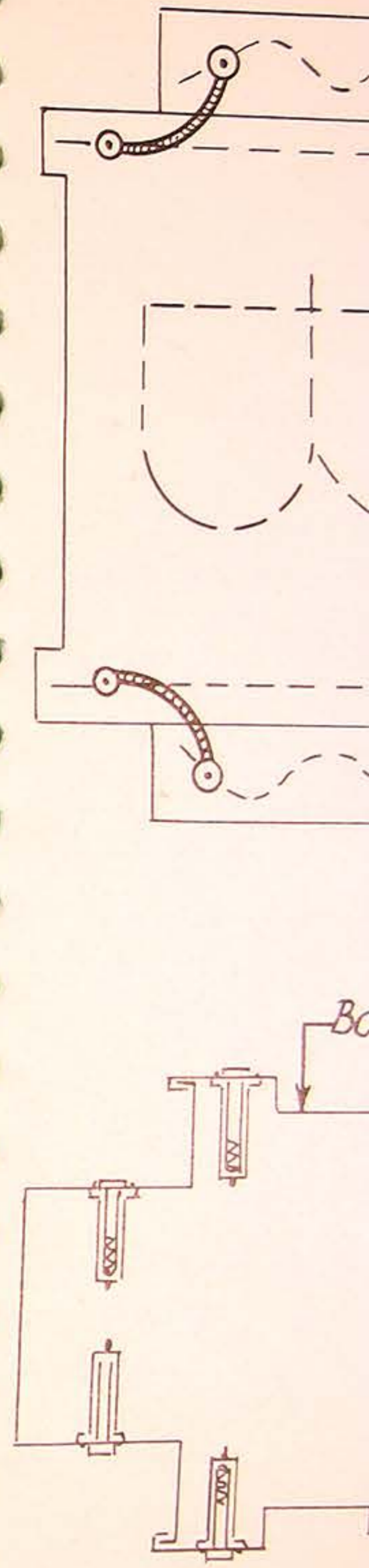


PLATE 19



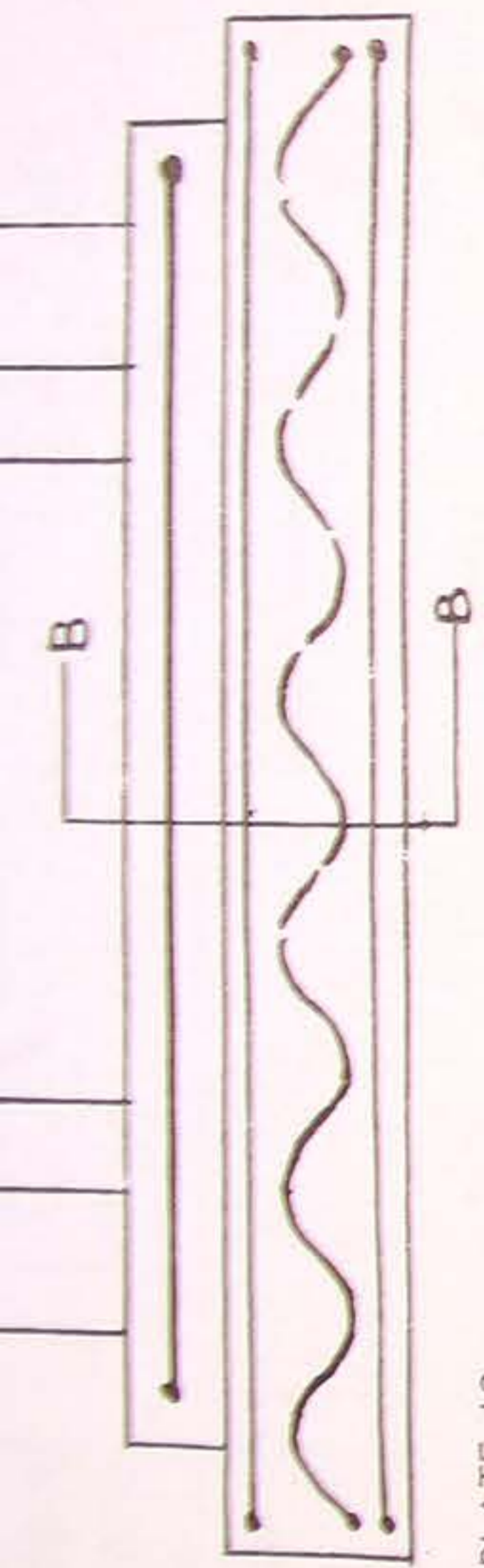


PLATE 19

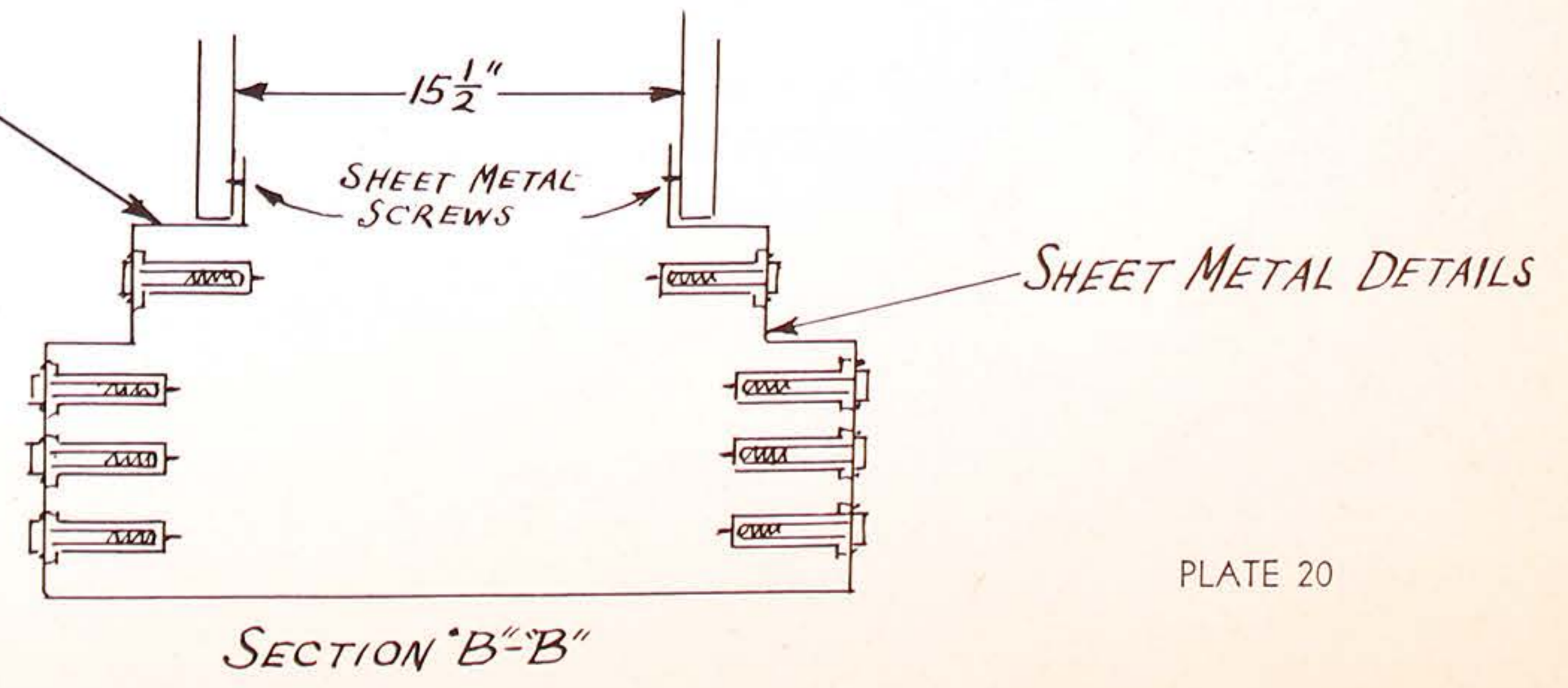
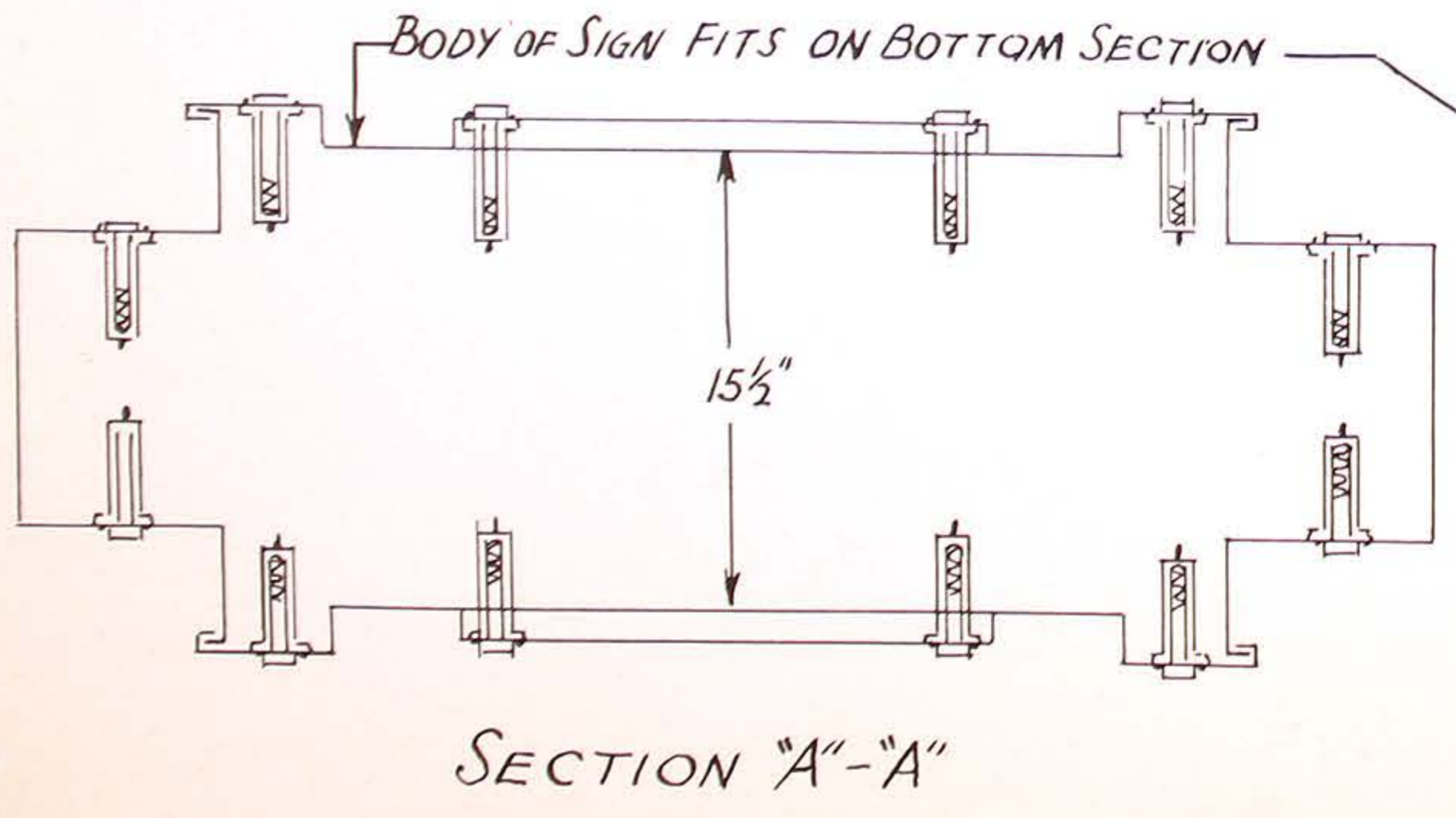
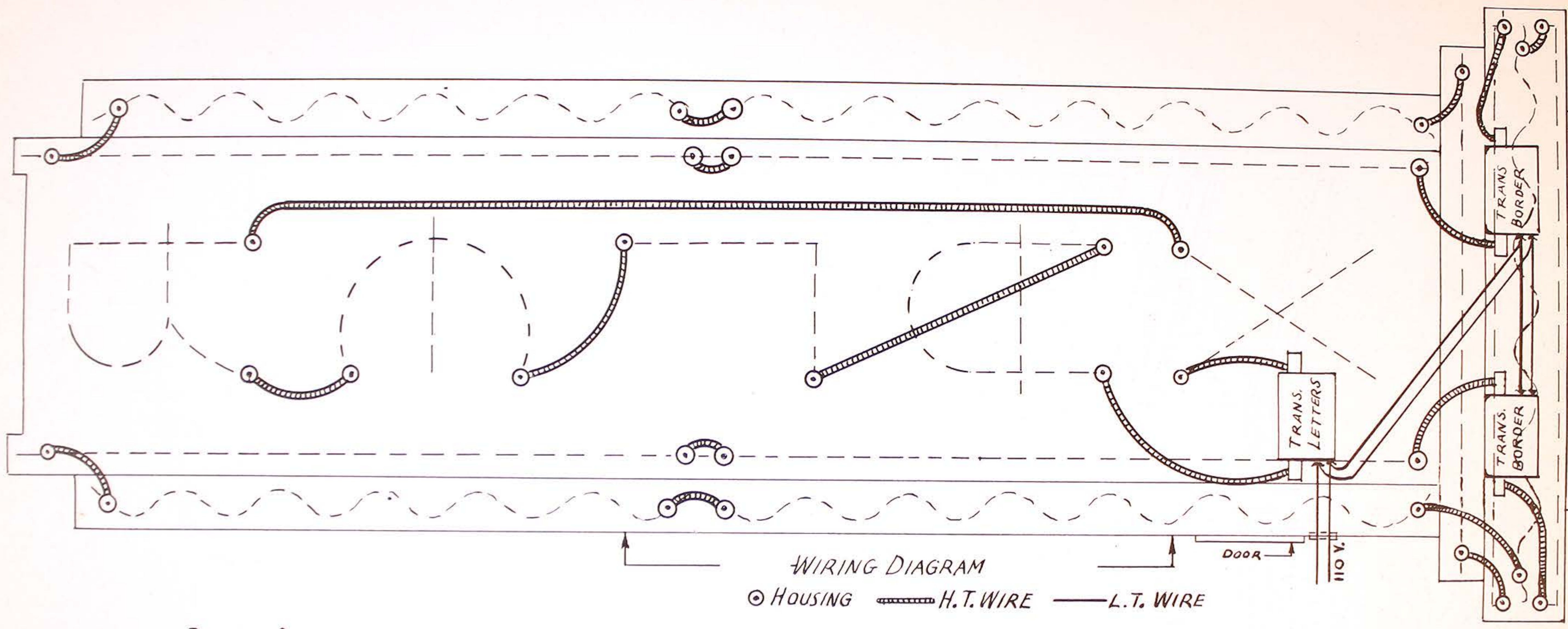


PLATE 20

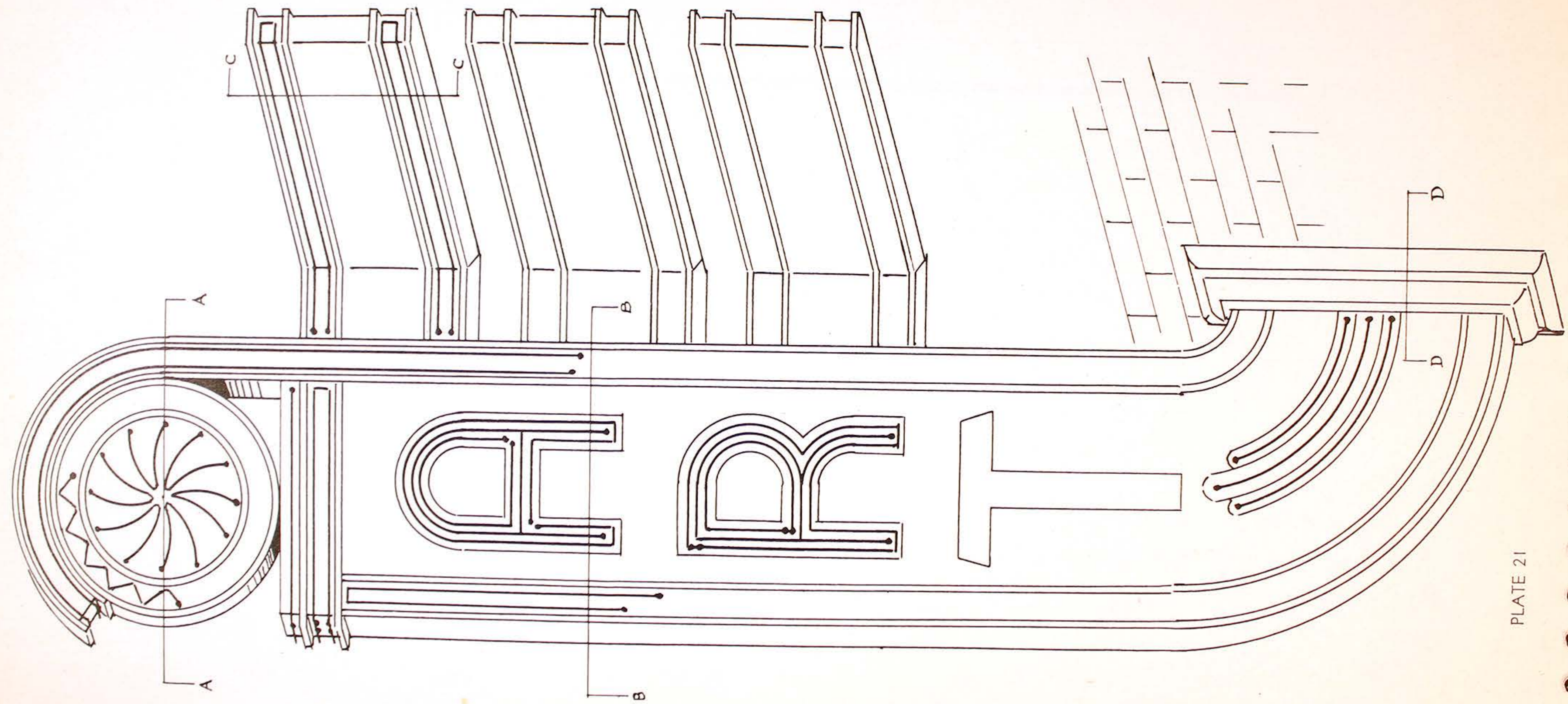
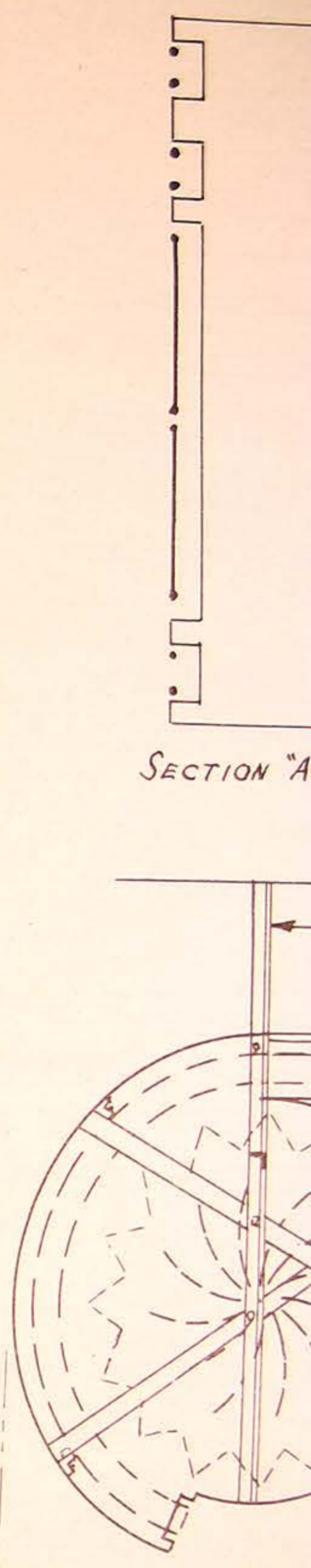


PLATE 21



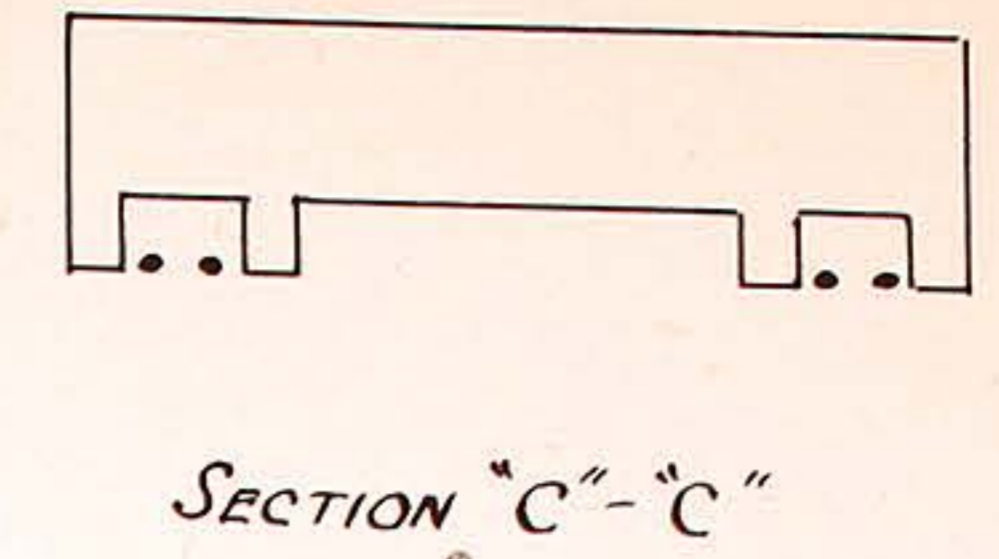
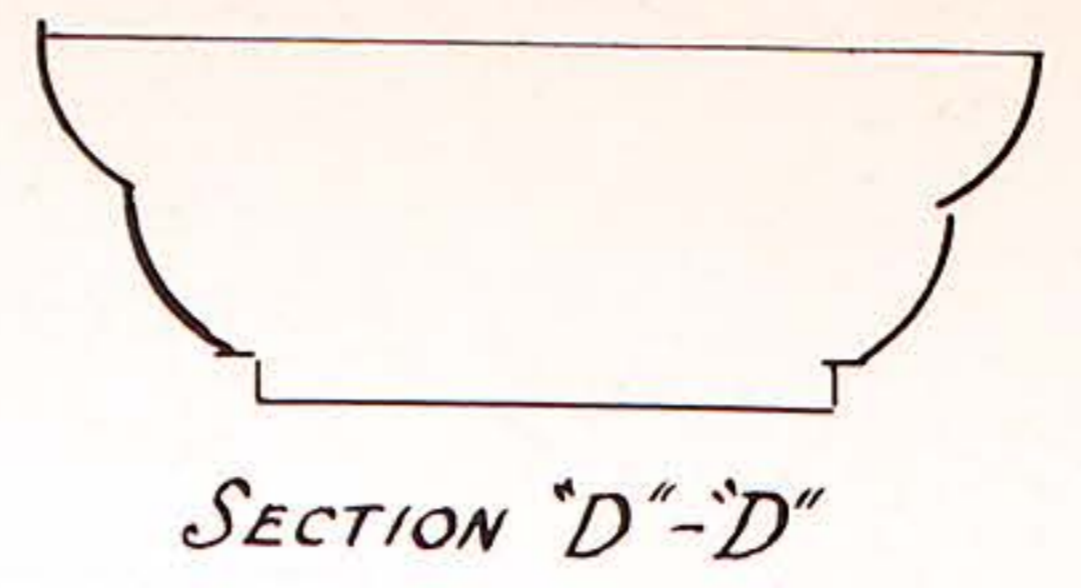
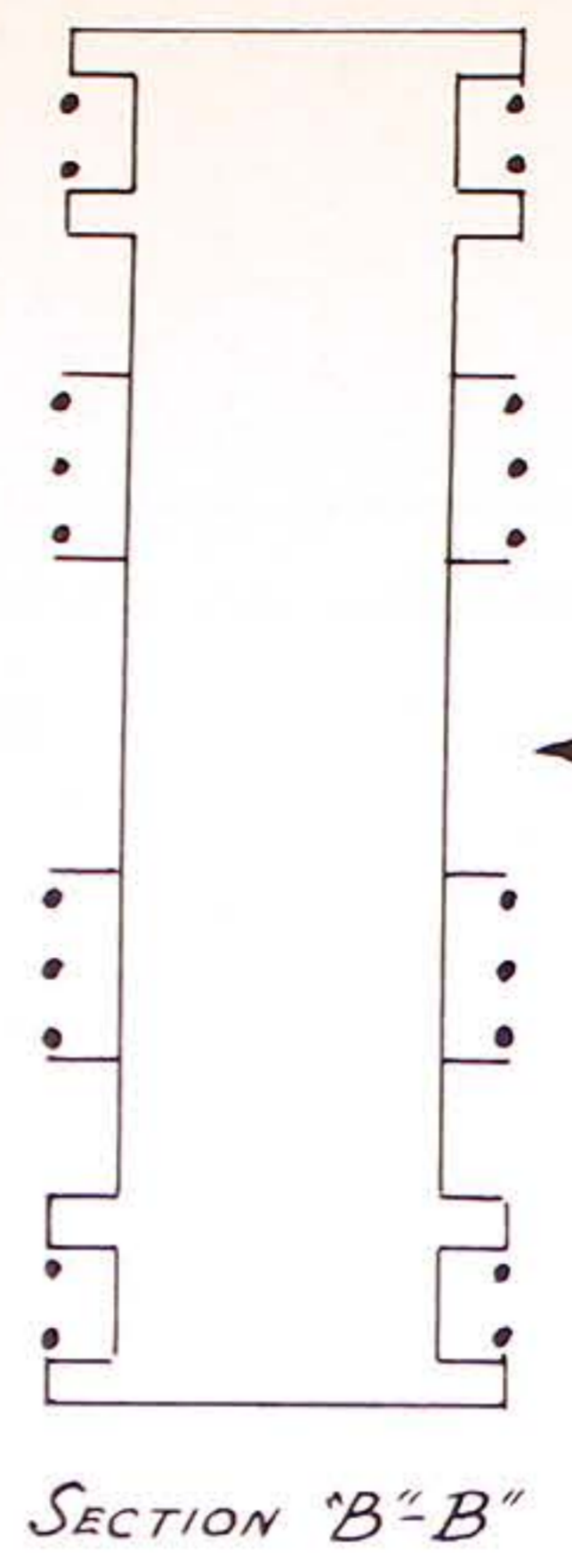
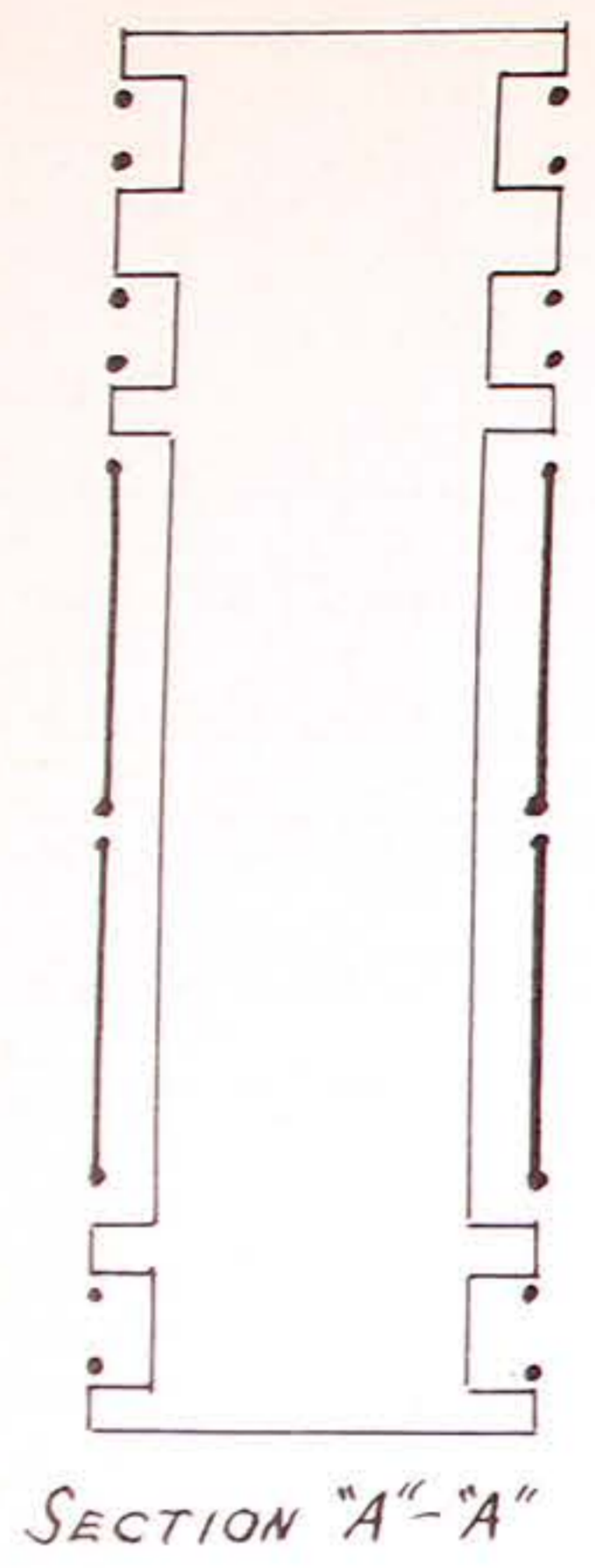


FIG. 22 SHEET METAL DETAILS

"D"- "D" TO BE SECURED TO SIGN AFTER ERECTION

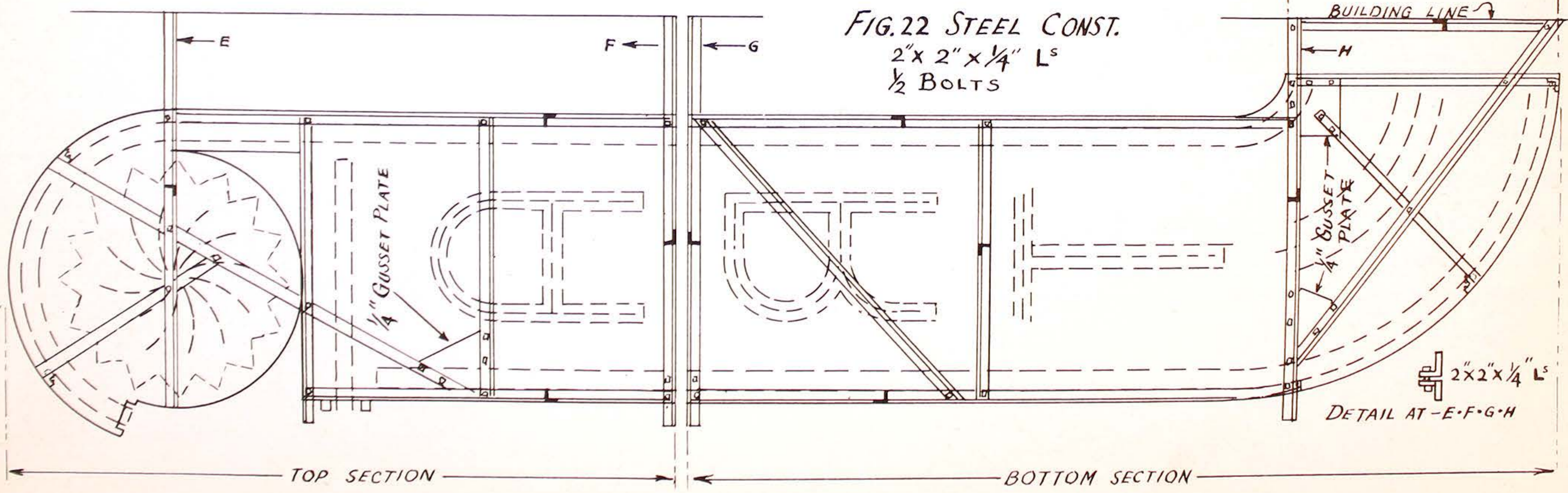


PLATE 21

PLATE 22

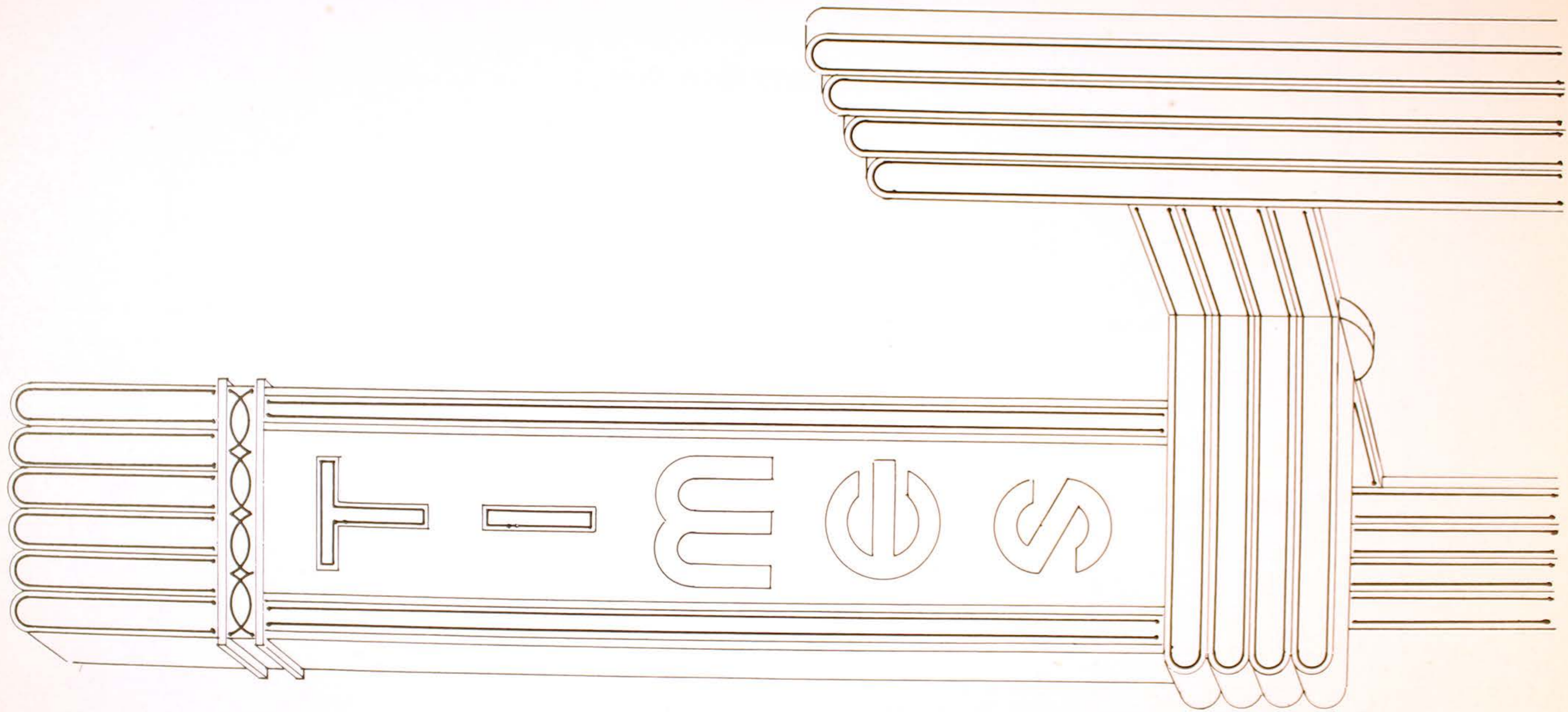


PLATE 23

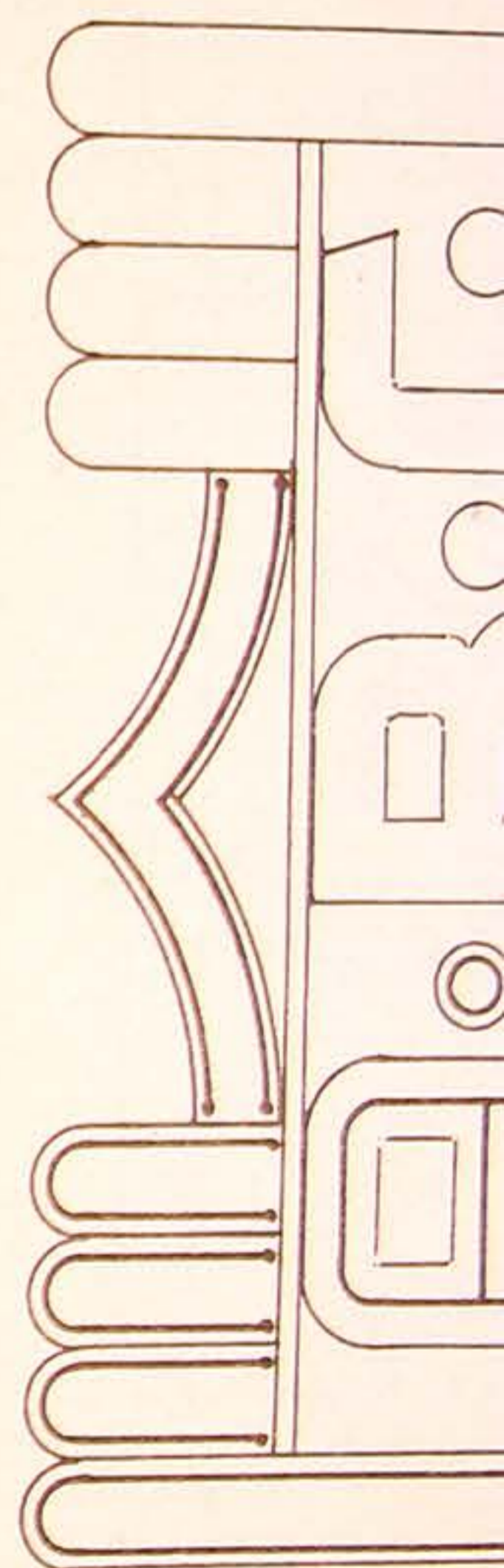




PLATE 23

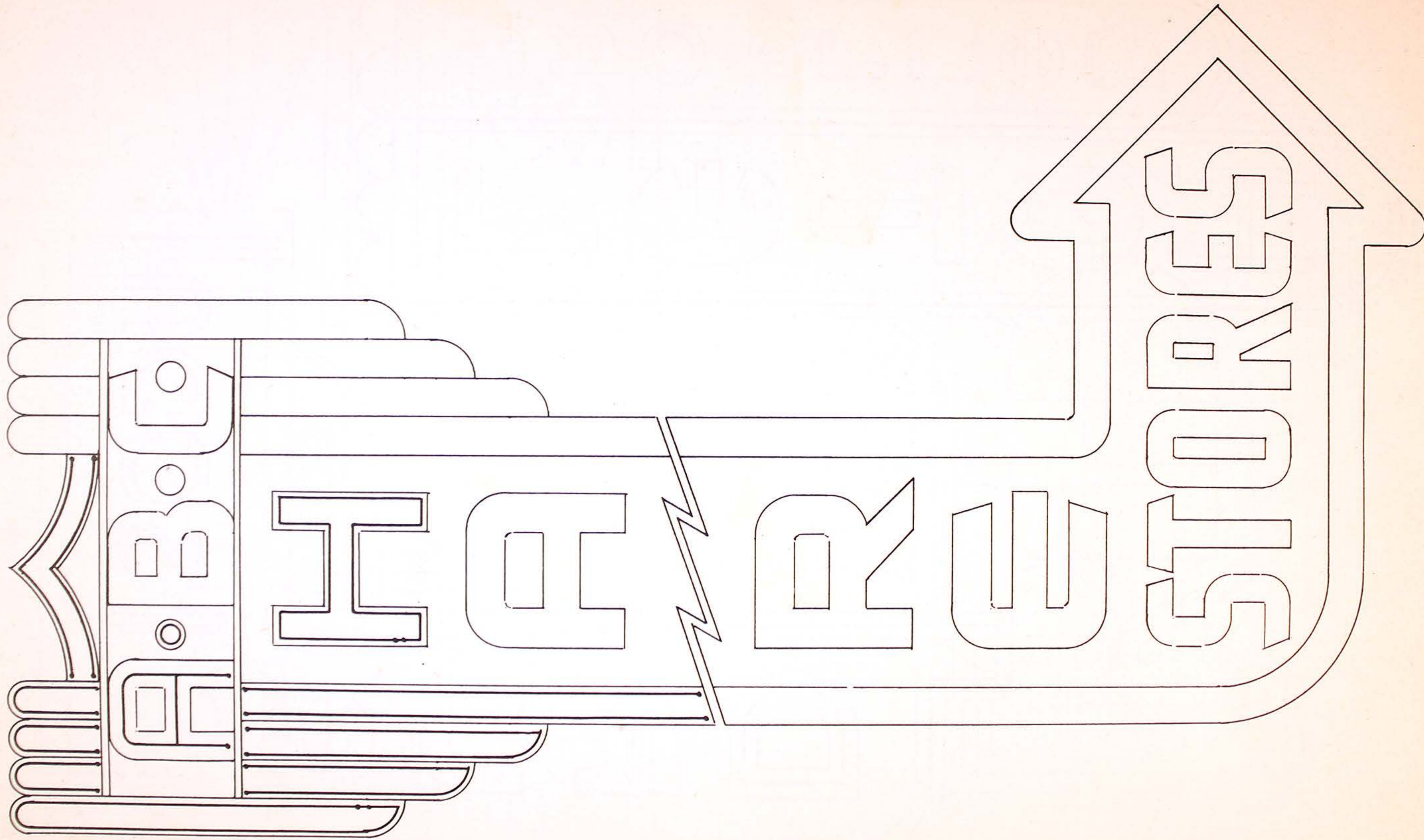


PLATE 24

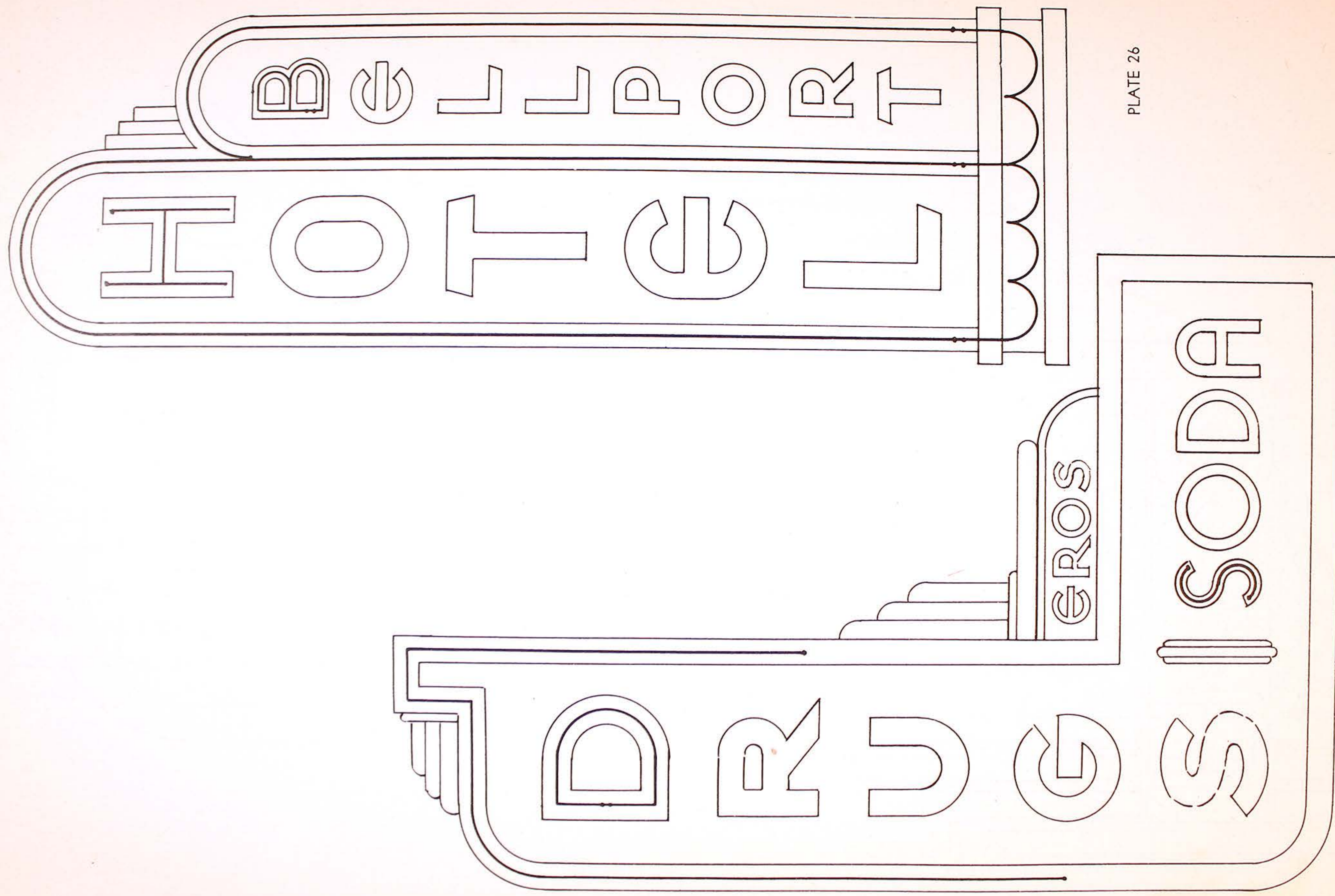


PLATE 26

PLATE 25

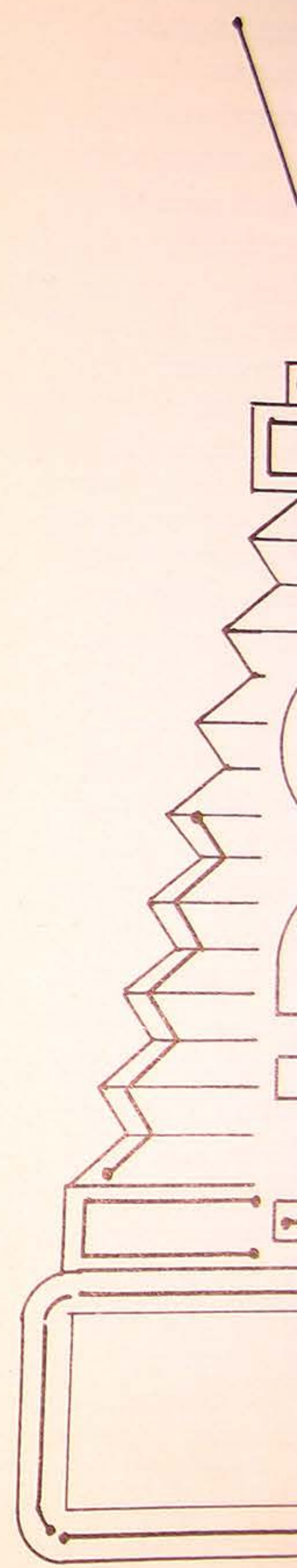




PLATE 25

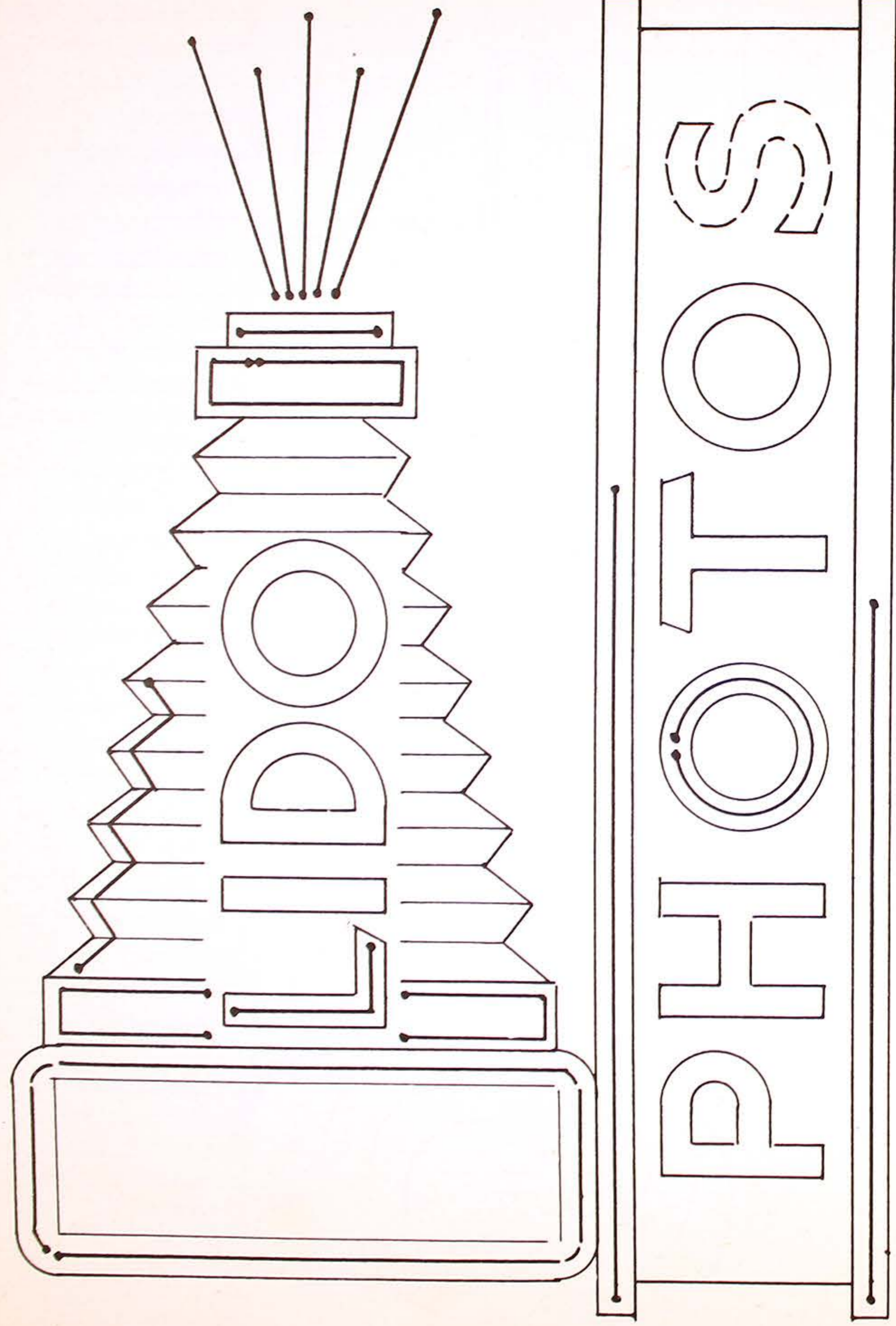


PLATE 27

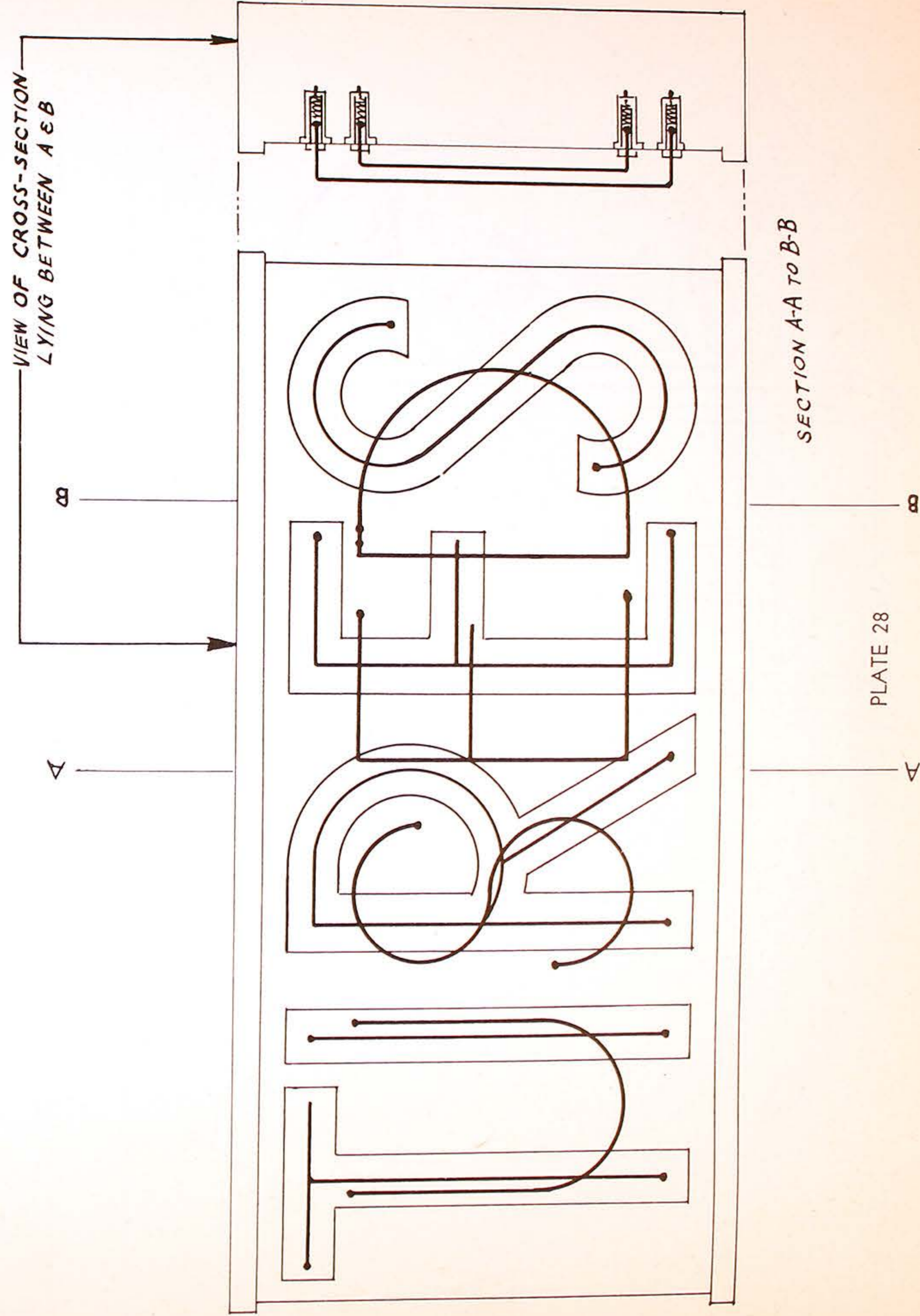


PLATE 28

SECTION A-A TO B-B



PLATE 29

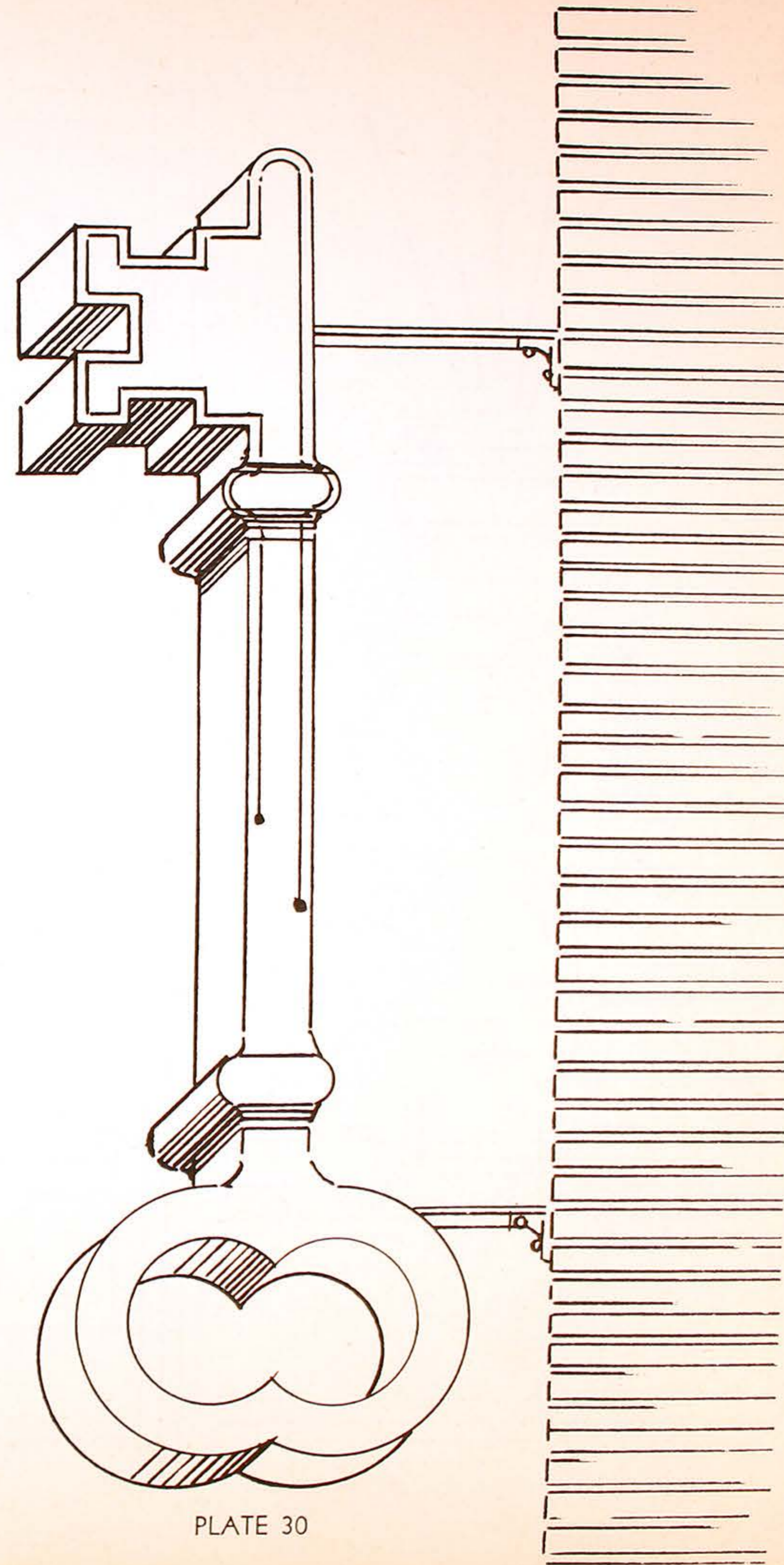
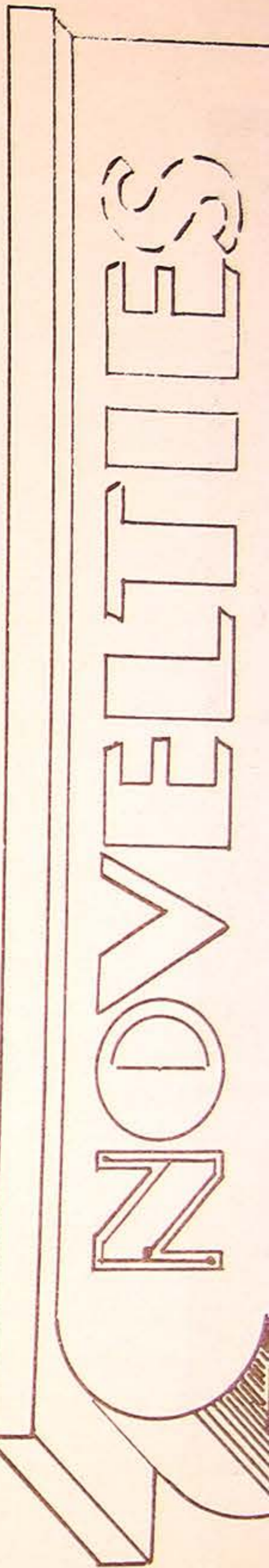


PLATE 30



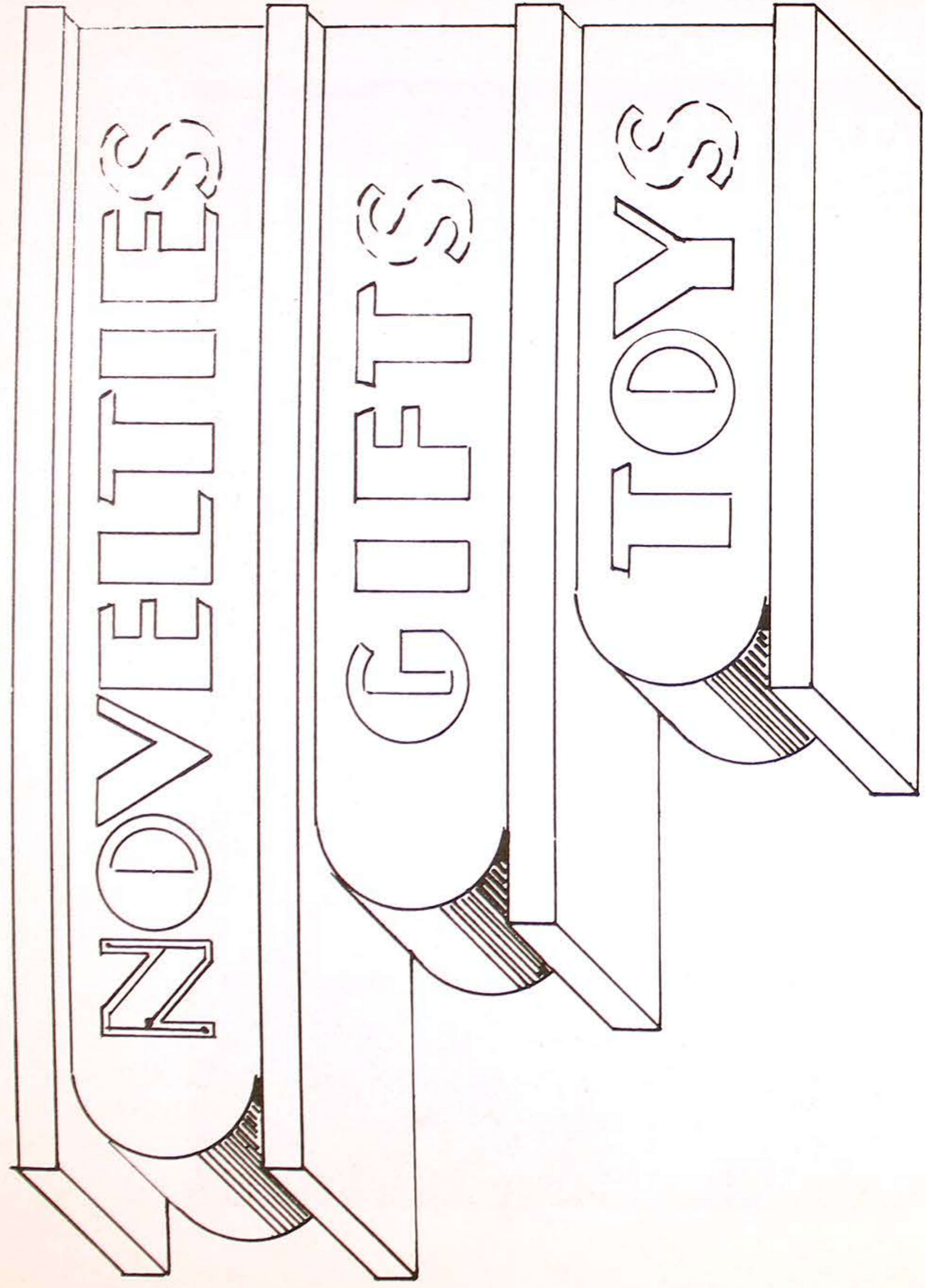


PLATE 31

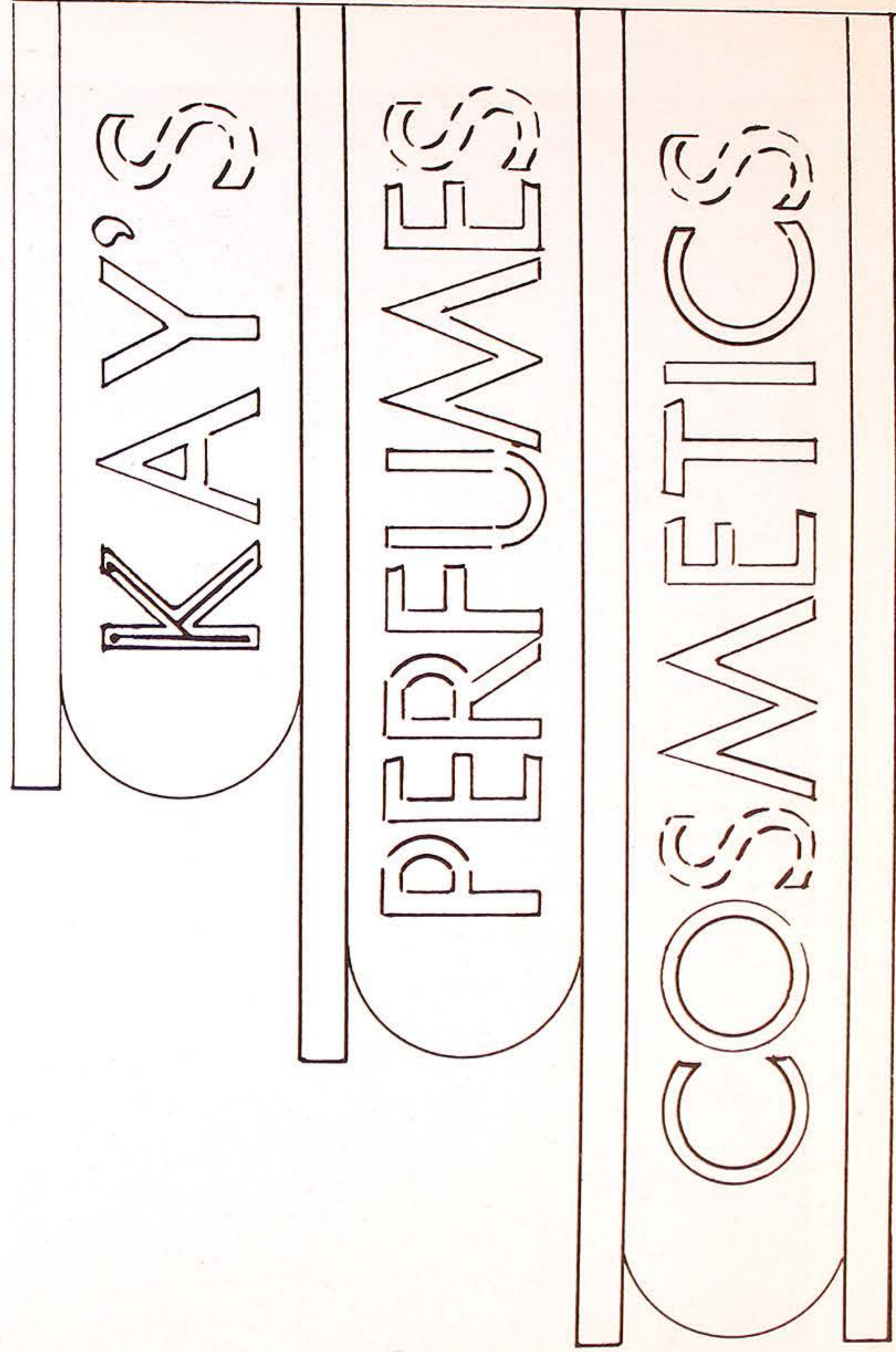


PLATE 32

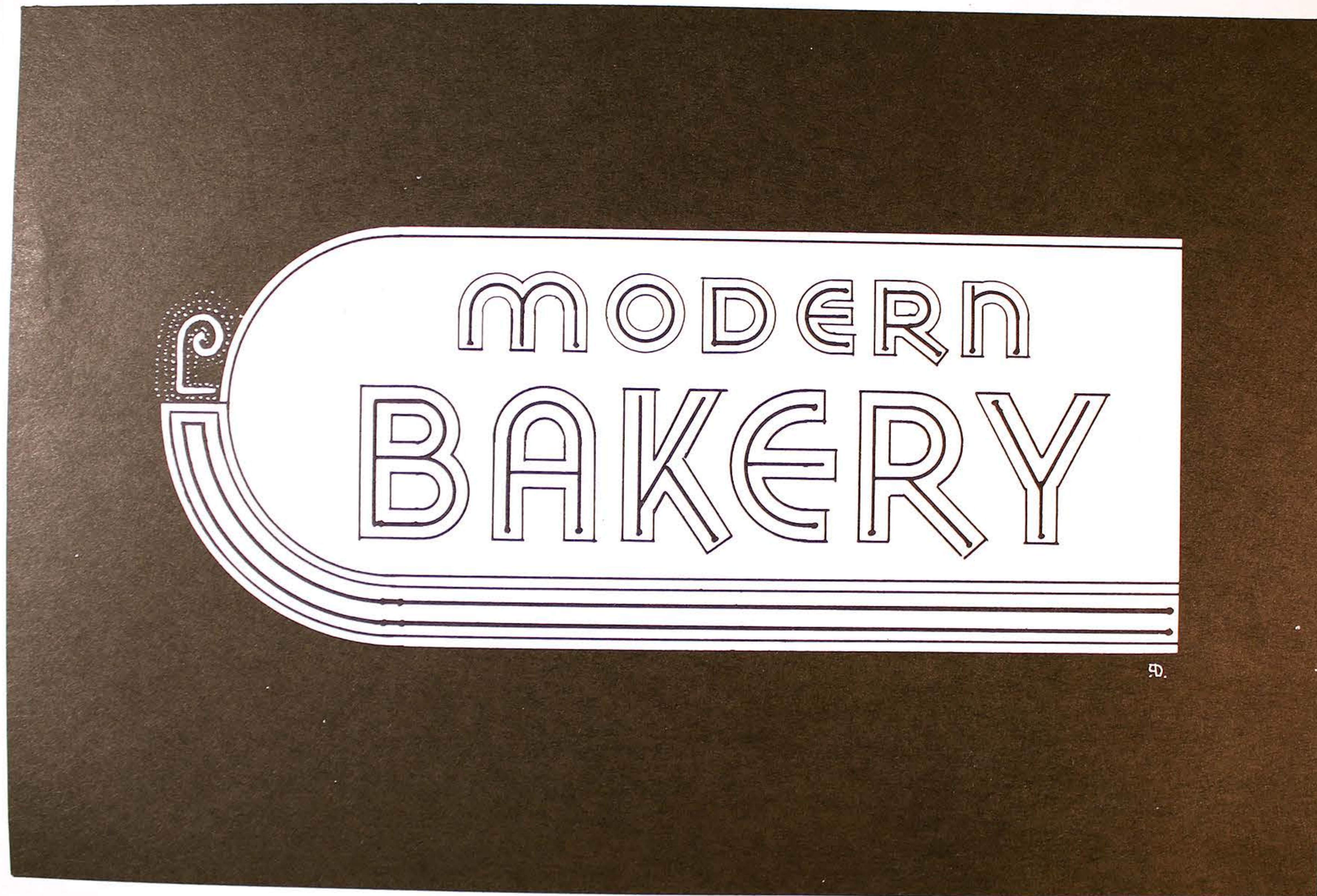


PLATE 33



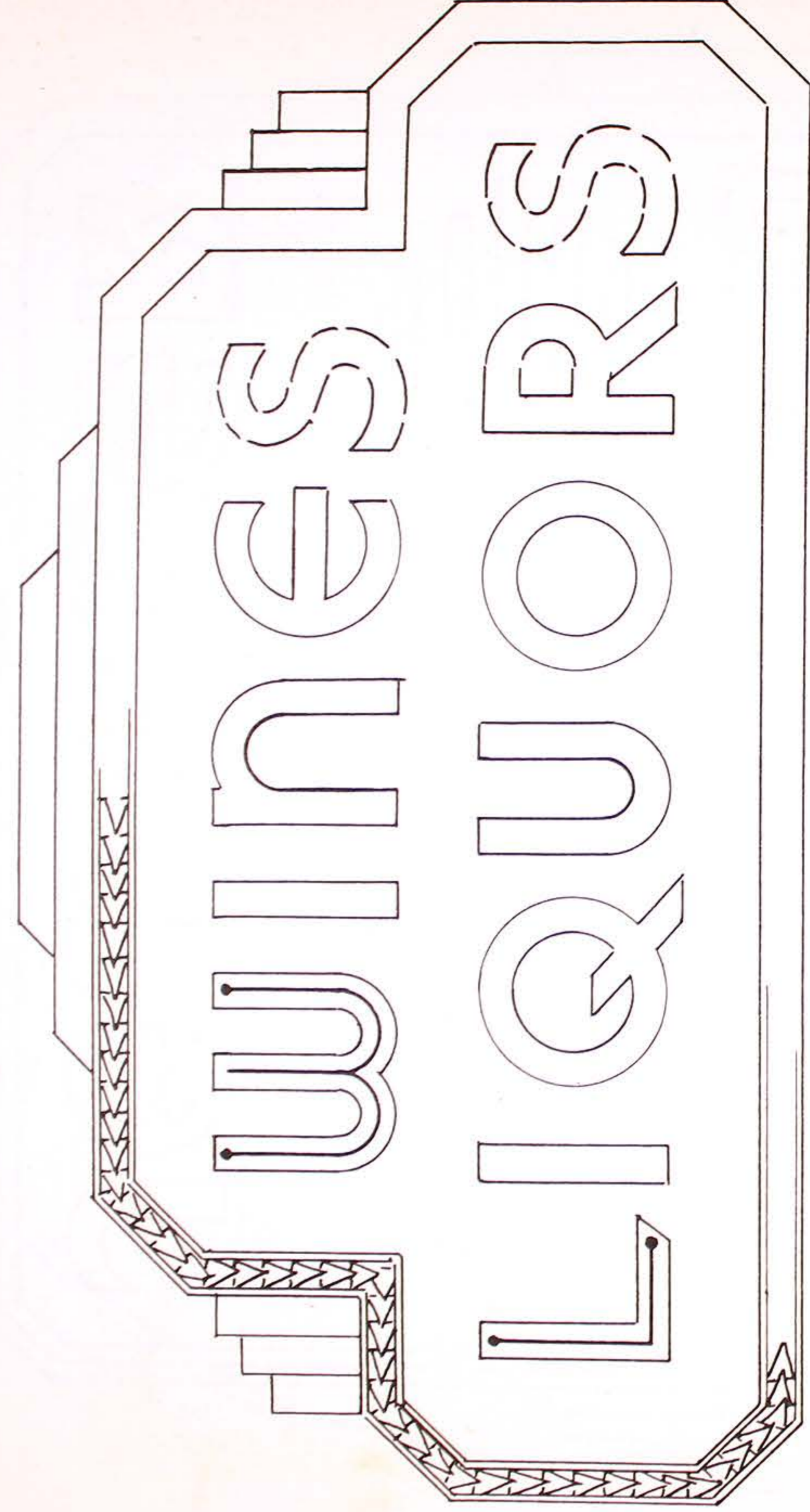


PLATE 34

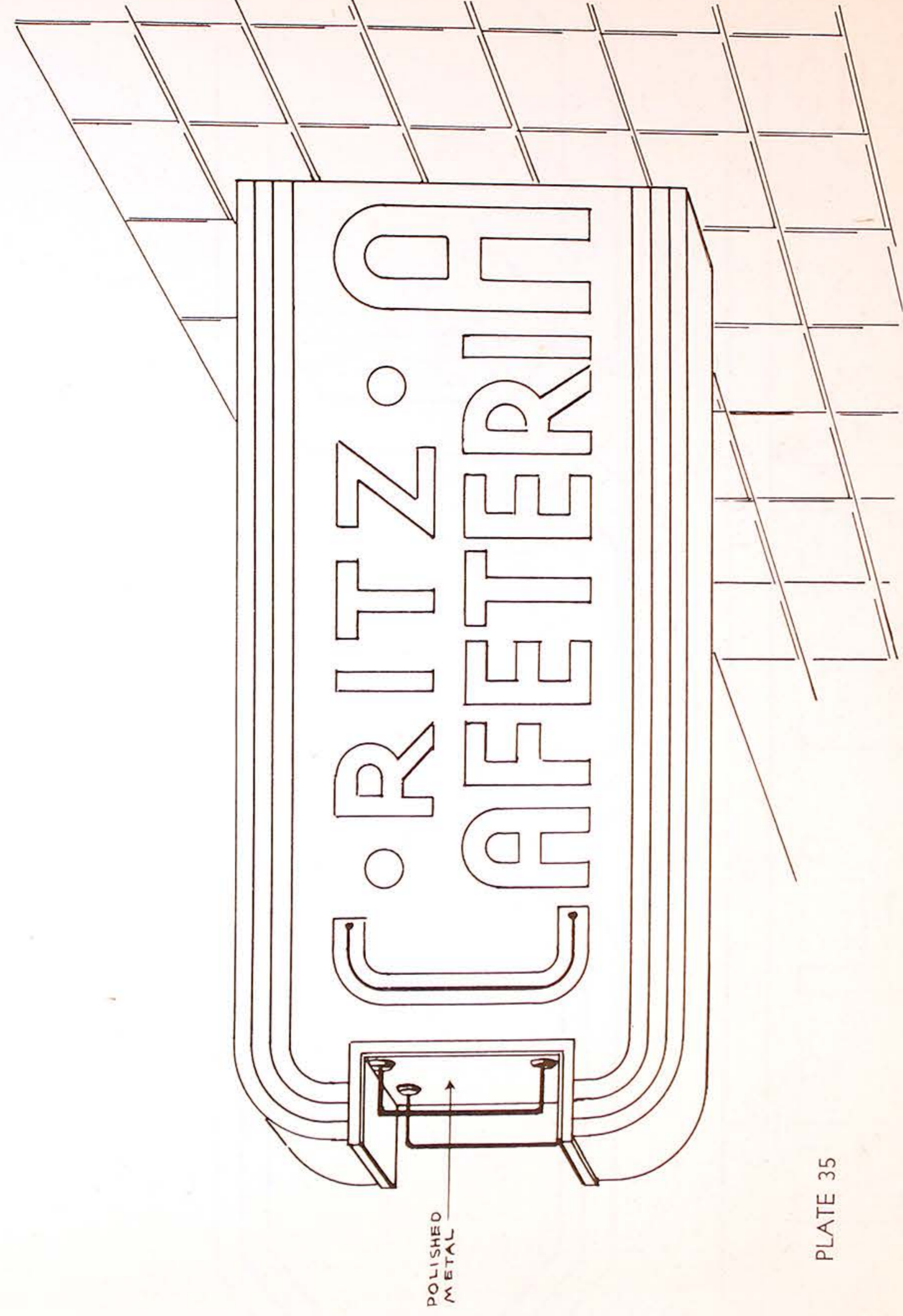


PLATE 35

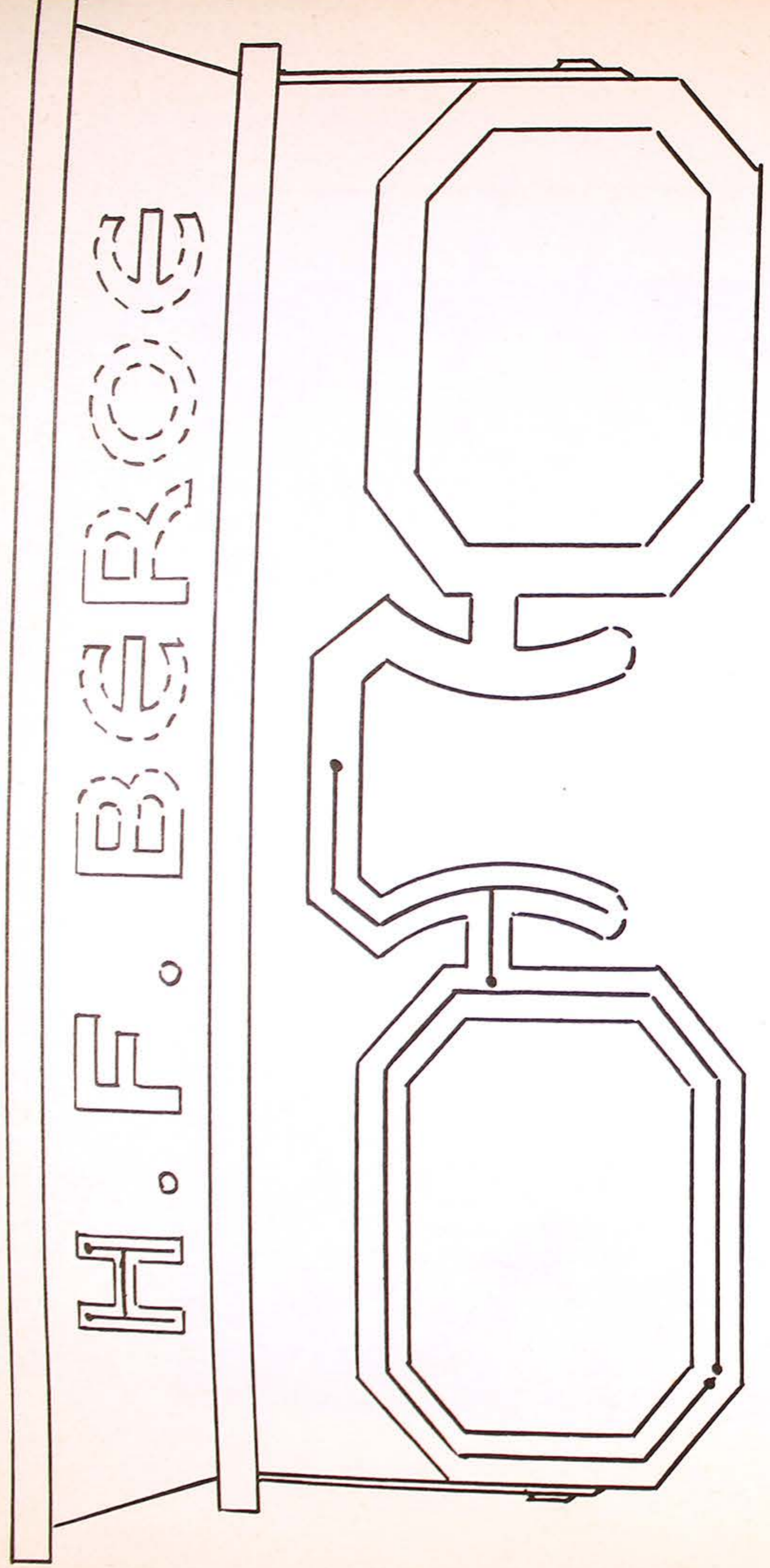


PLATE 36

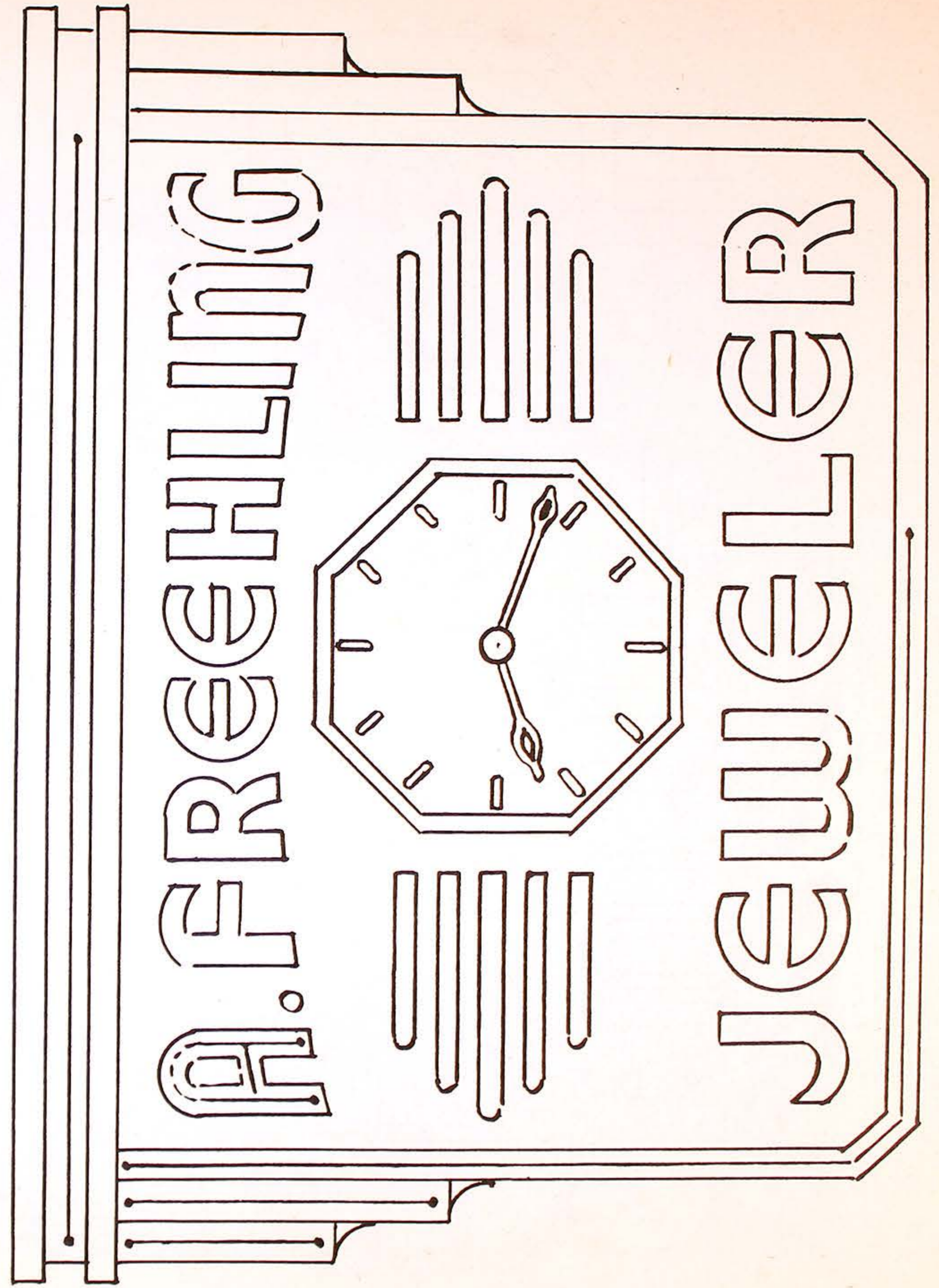


PLATE 37



STYLER

PLATE 37



PLATE 38

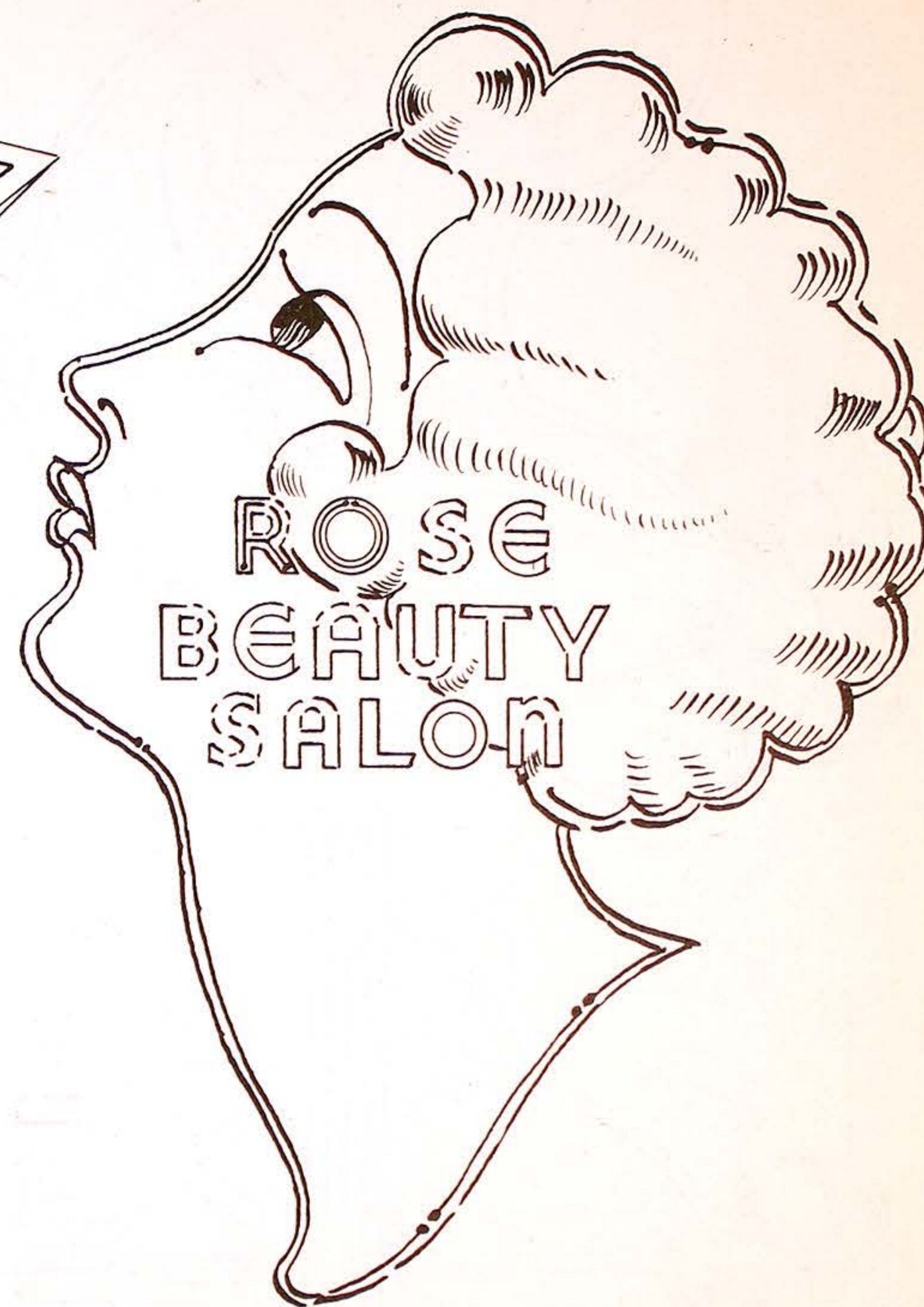


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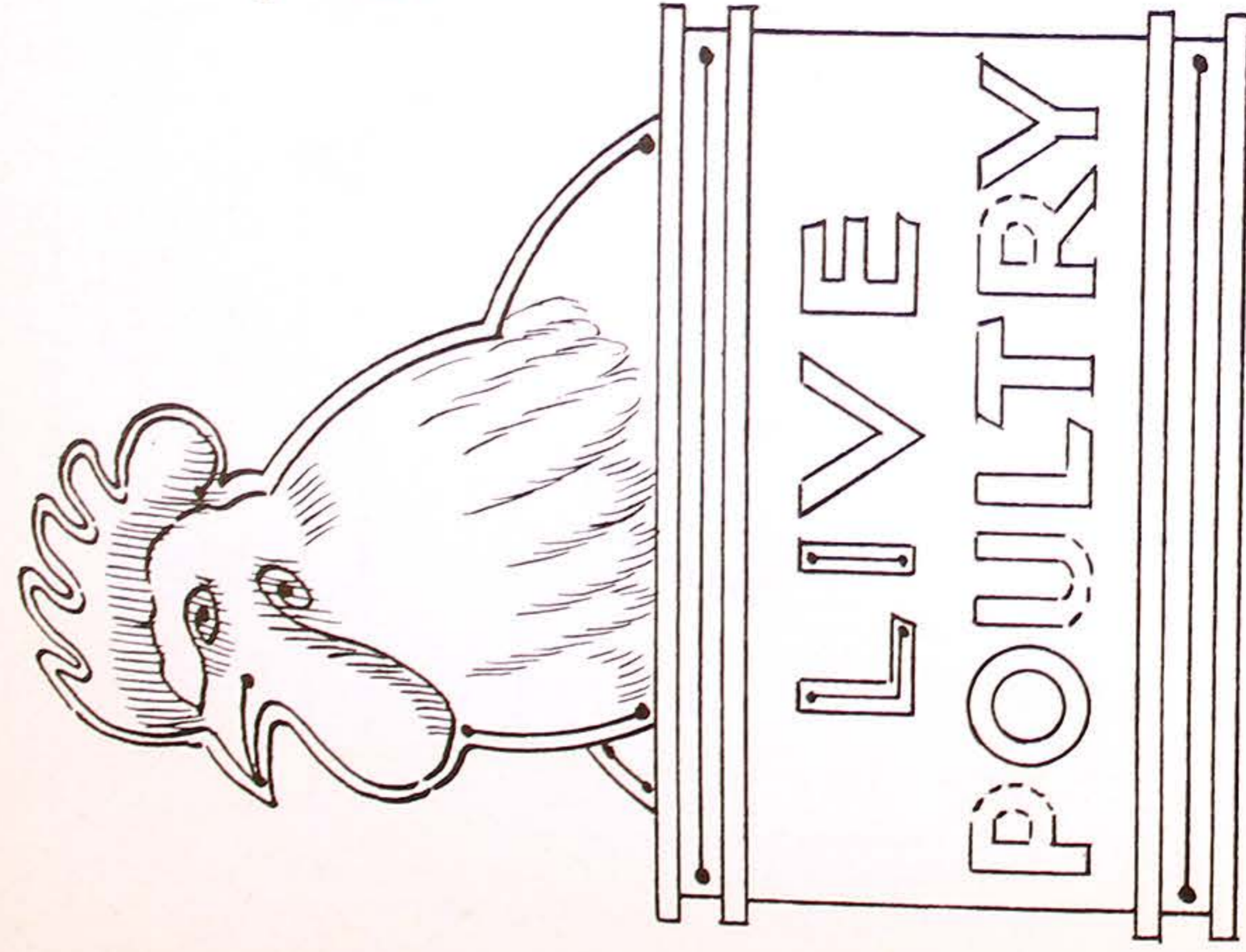


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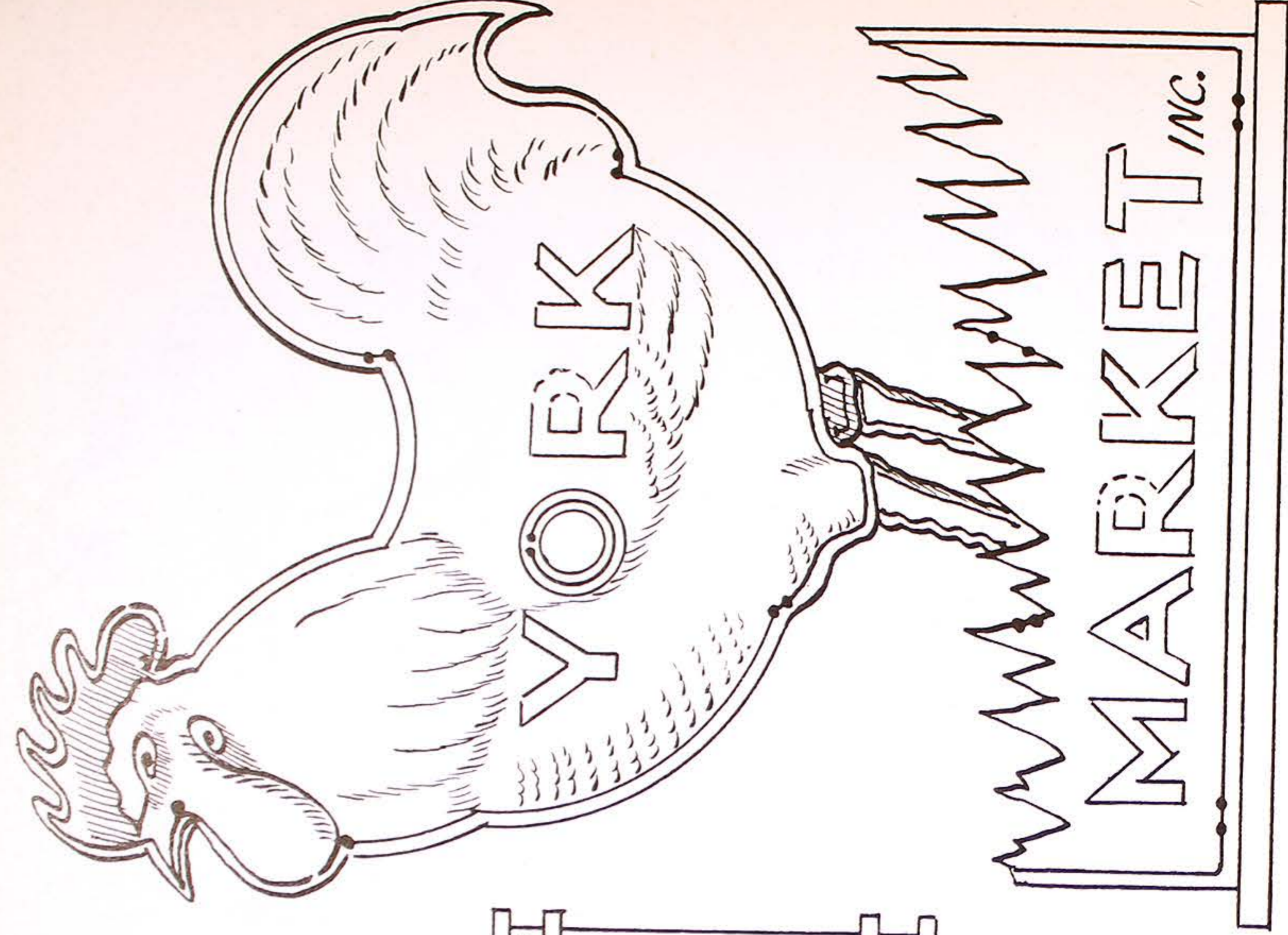


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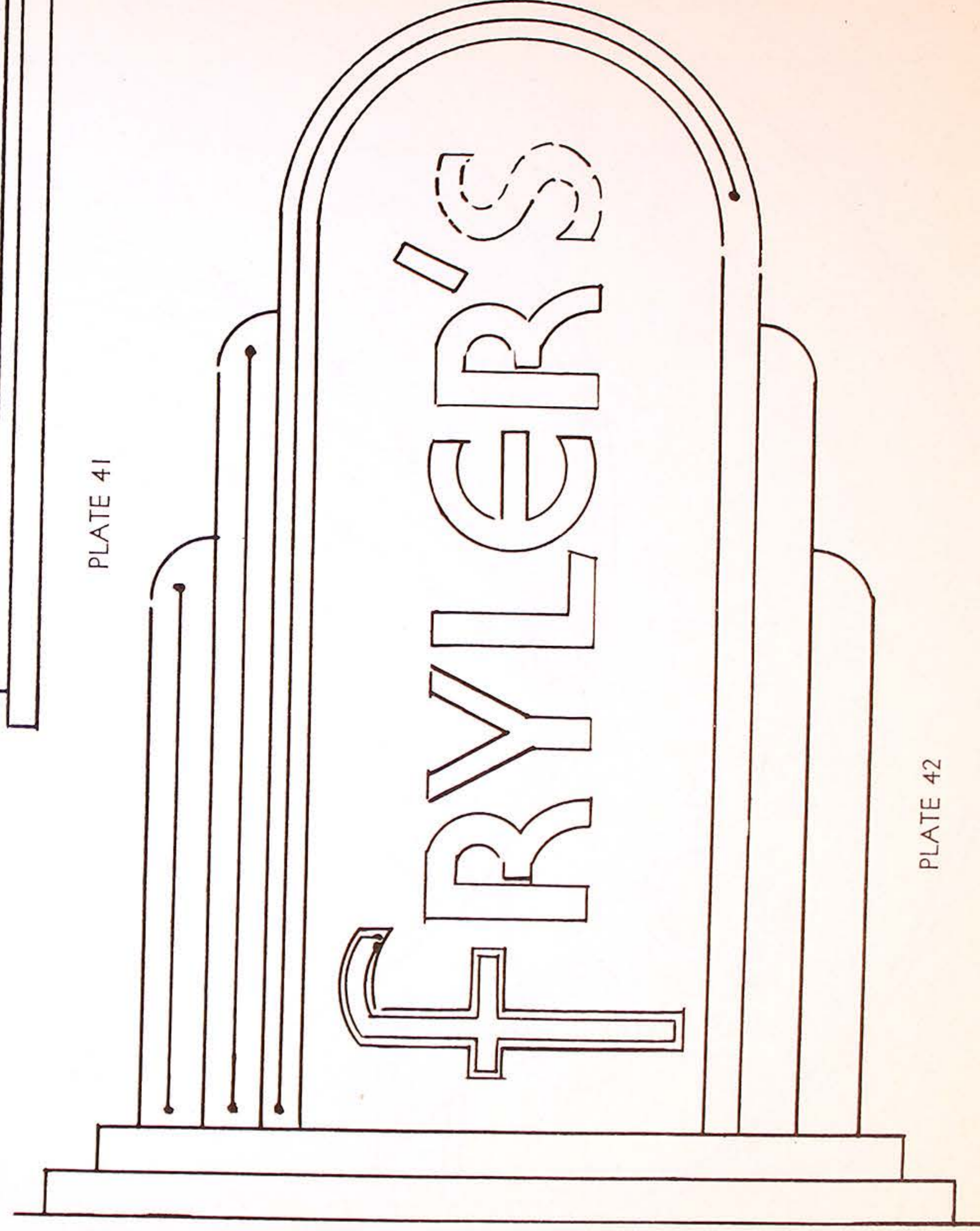


PLATE 42

PLATE 42

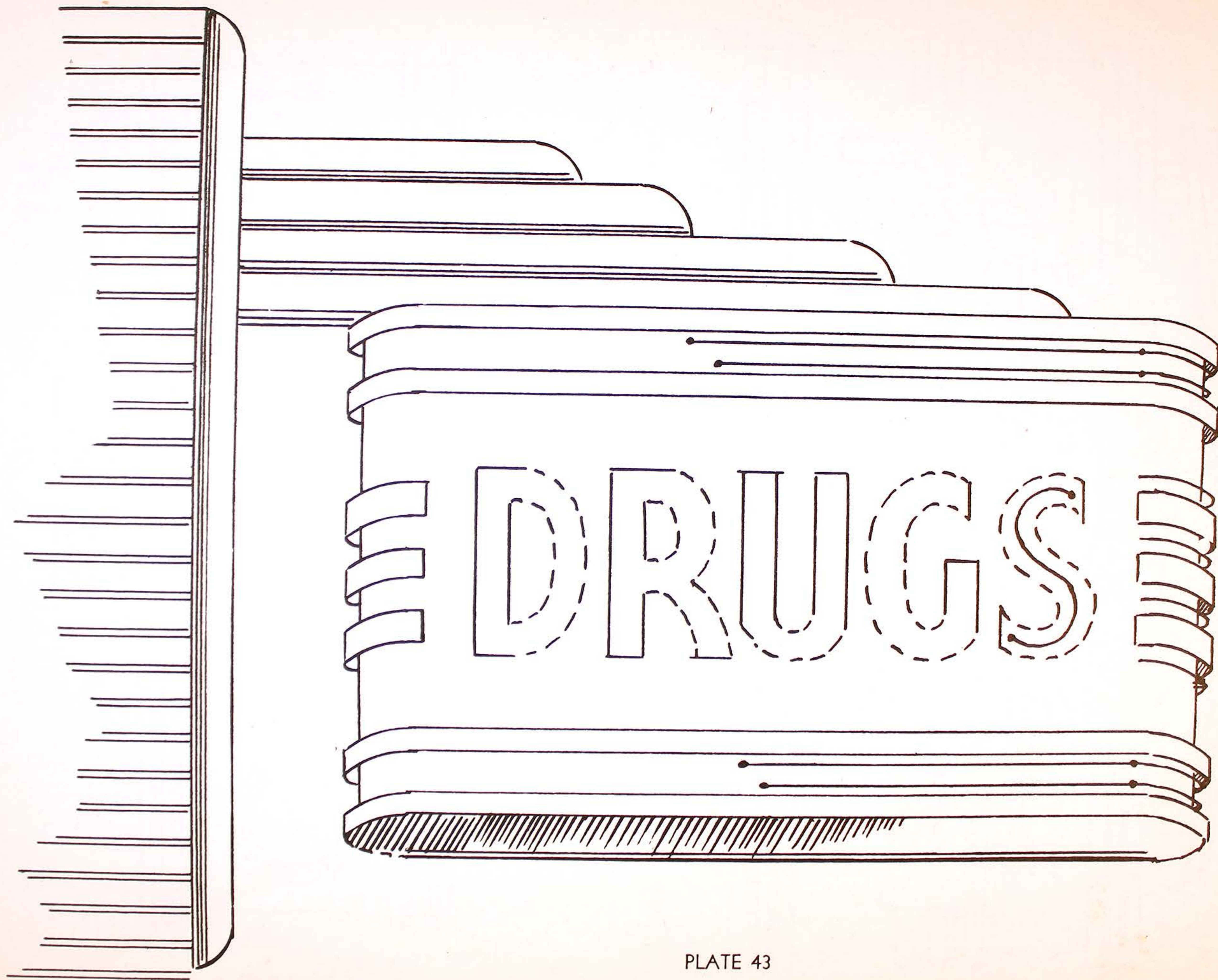


PLATE 43



PLATE 44

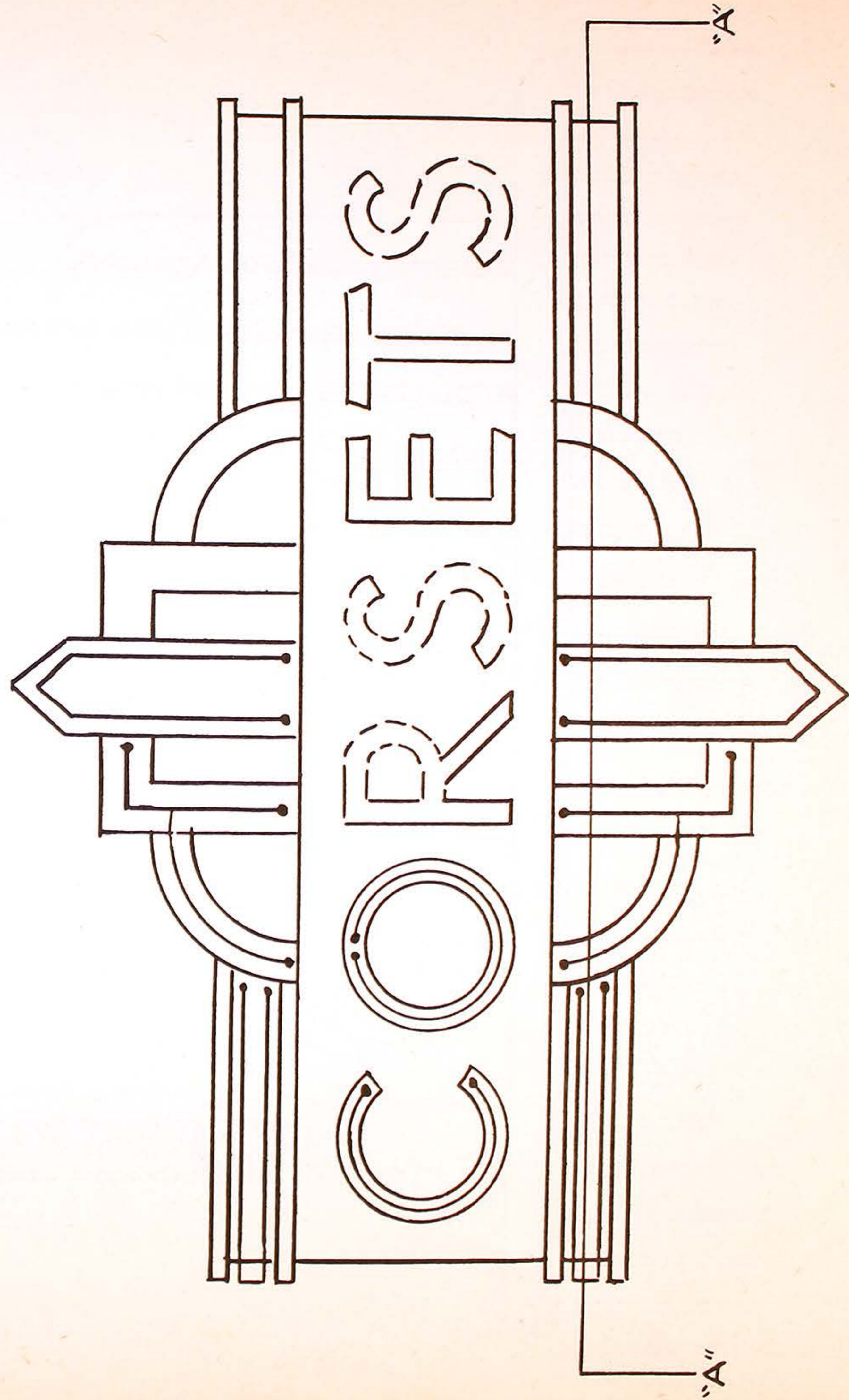


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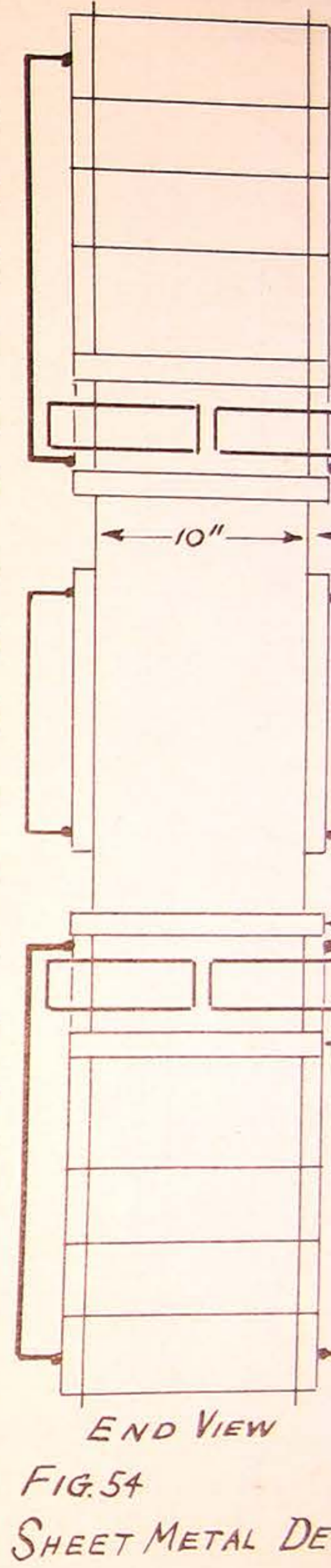
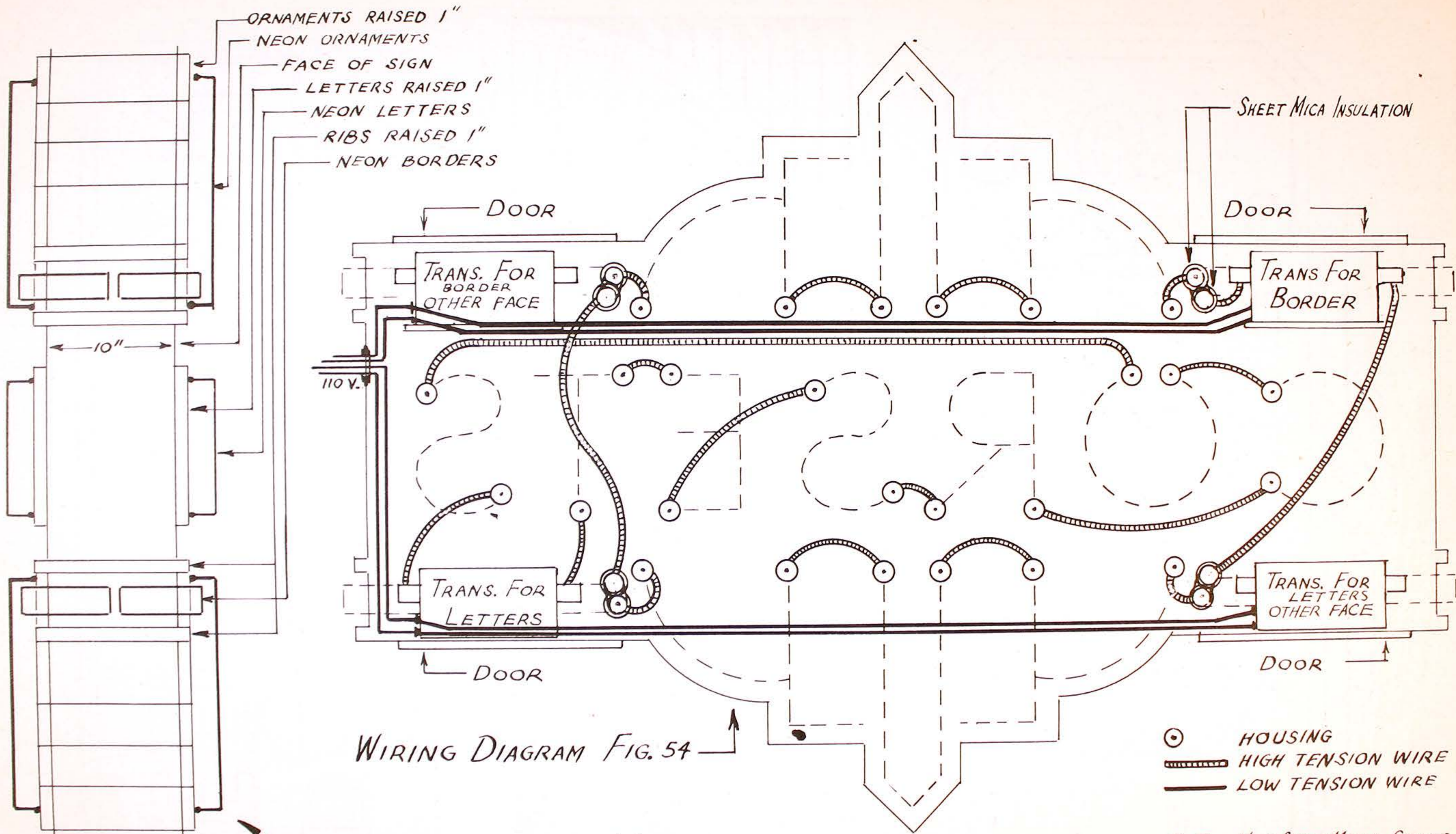


PLATE 45



WIRING DIAGRAM FIG. 54

END VIEW
FIG. 54
SHEET METAL DETAILS

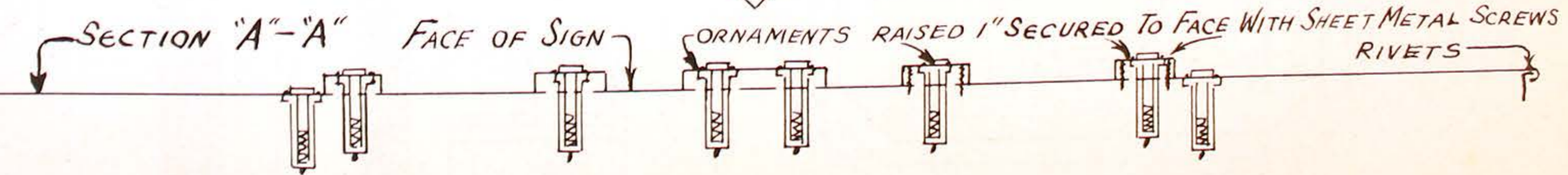


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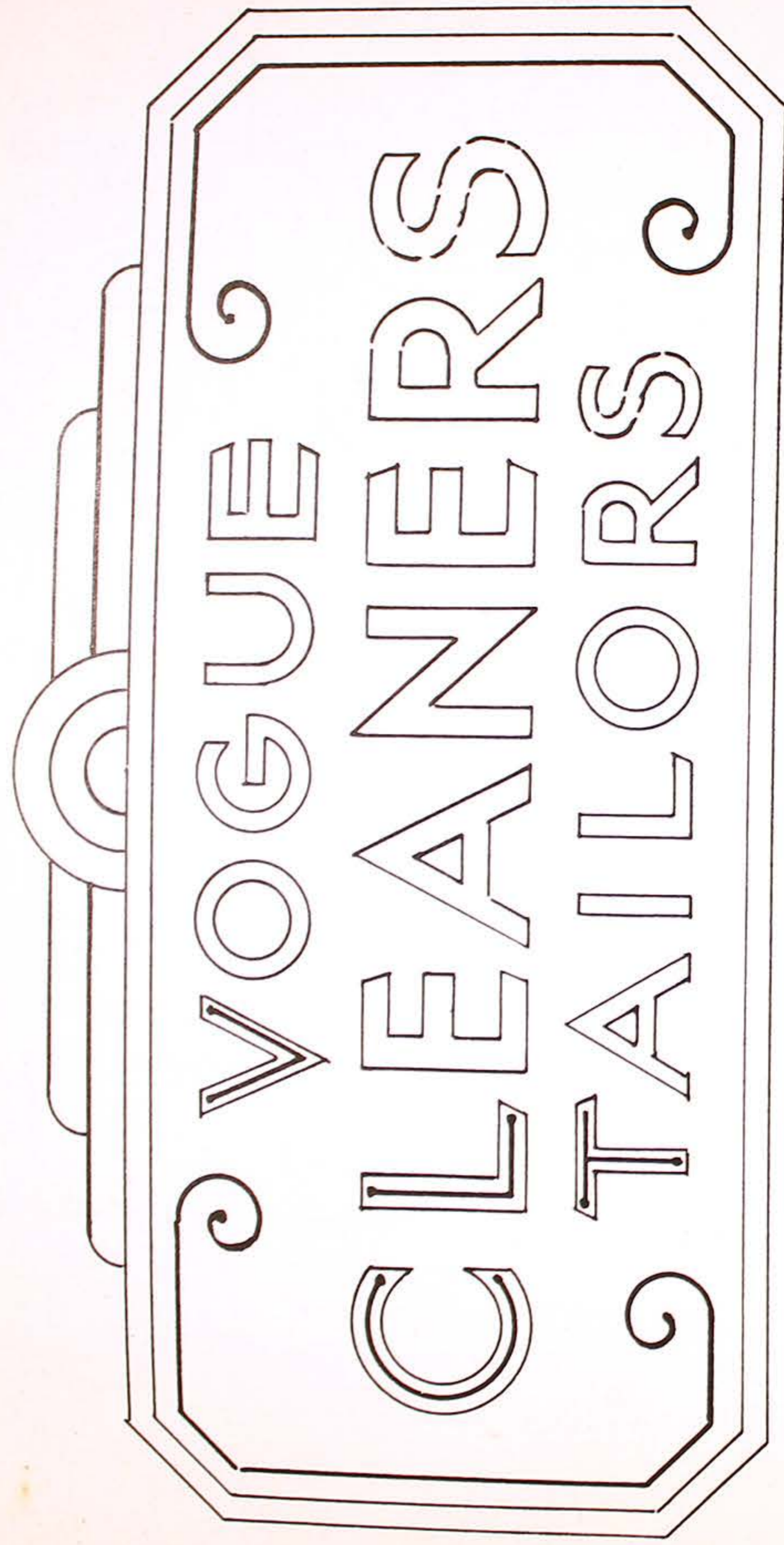


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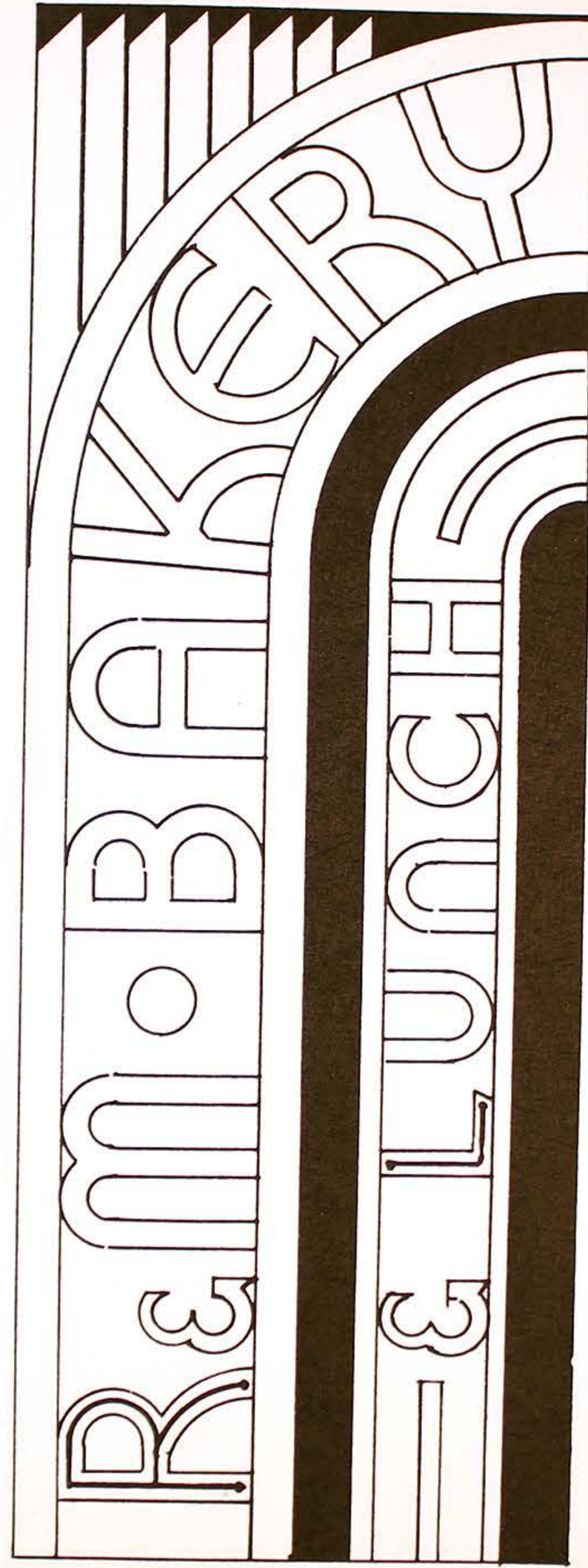


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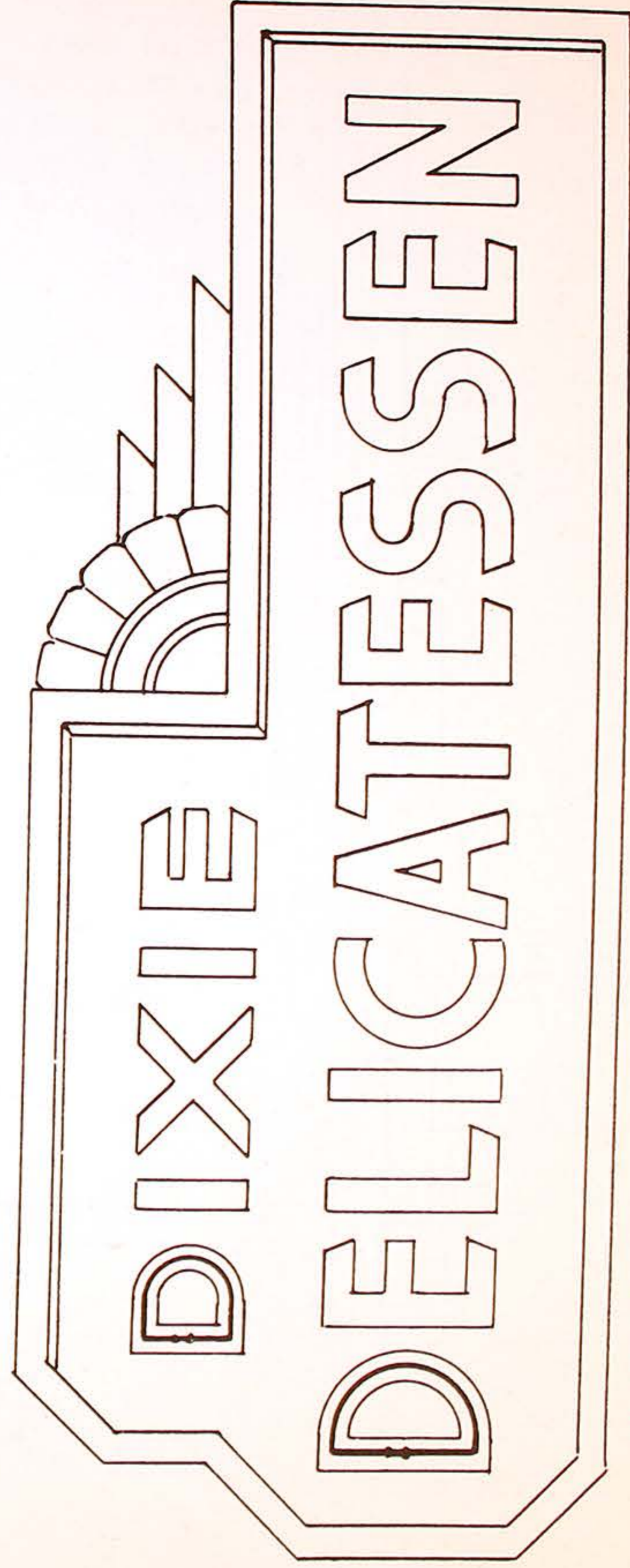
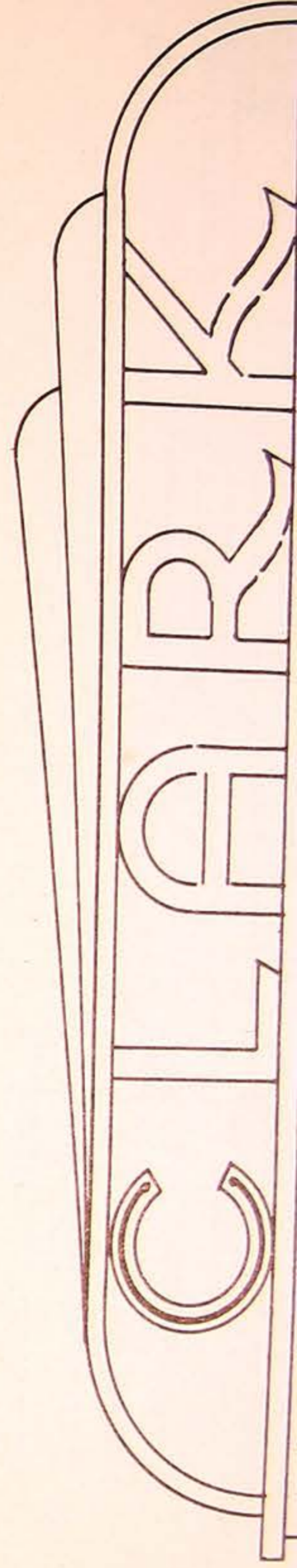


PLATE 49



DELICIOUS

PLATE 49

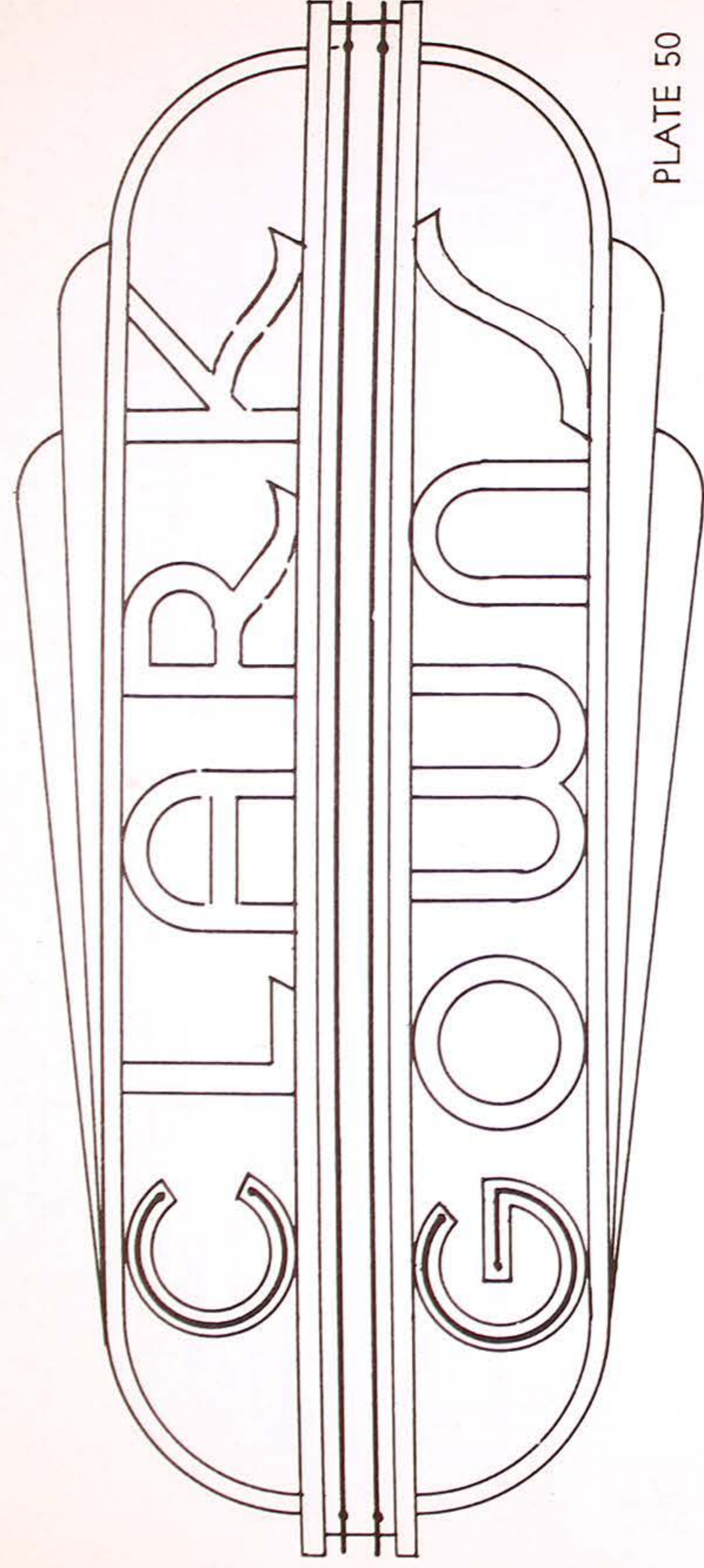


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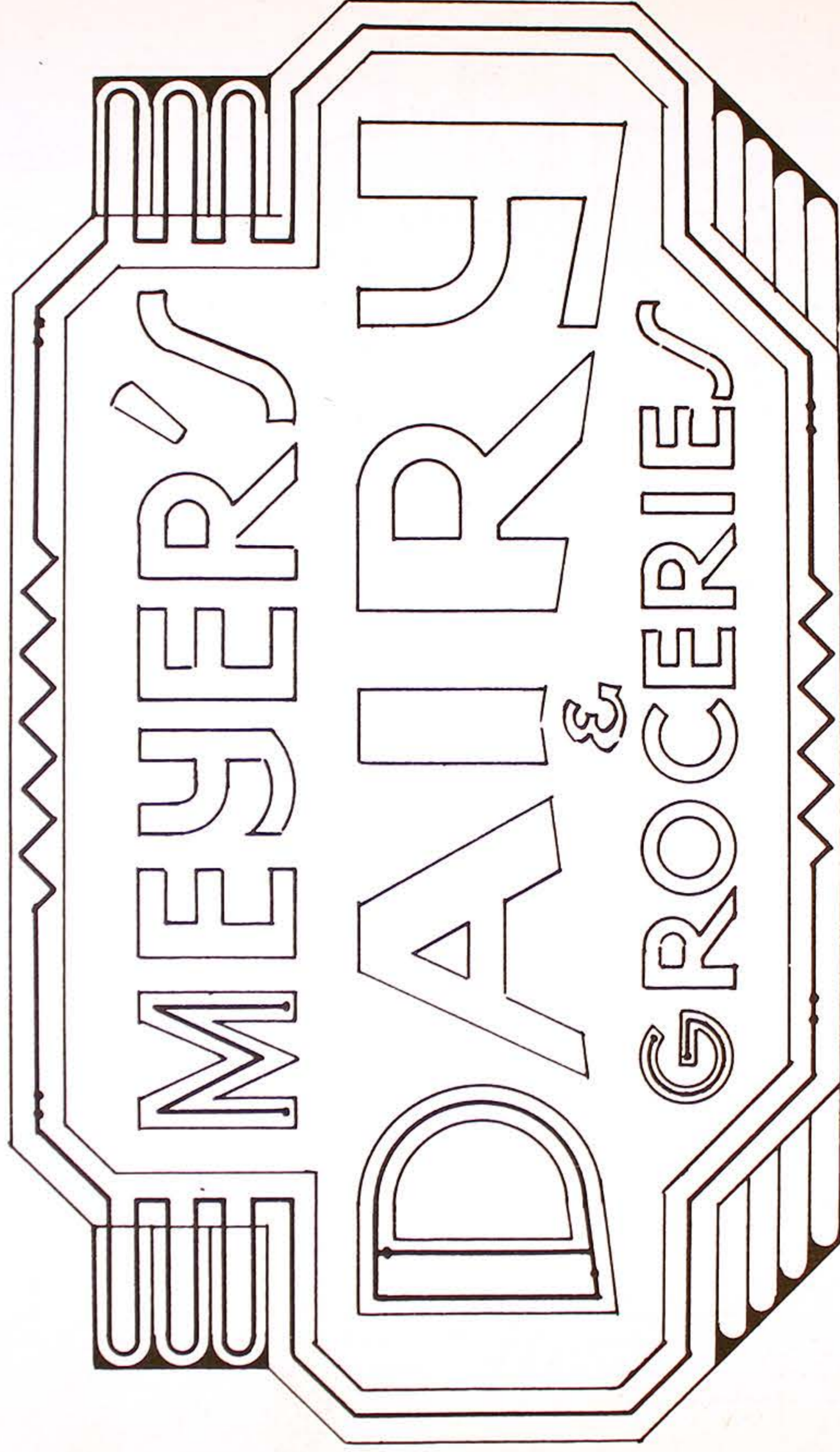


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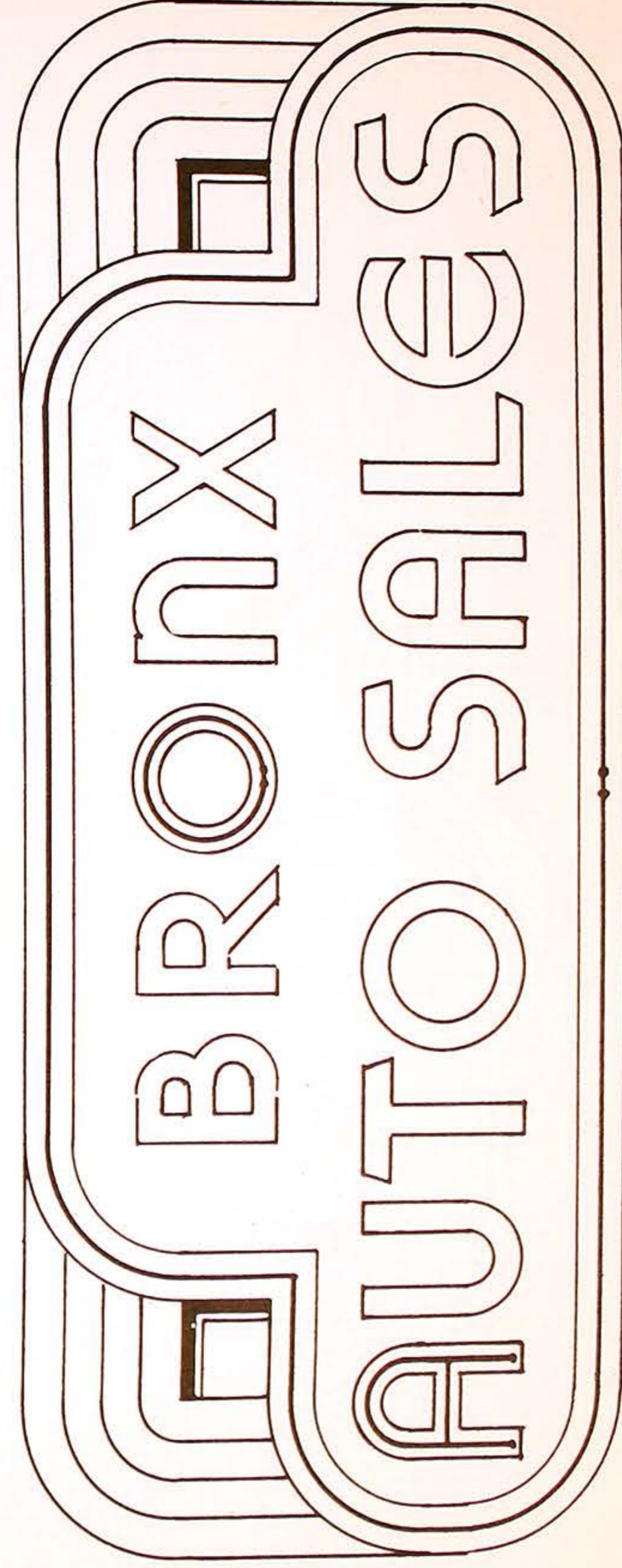


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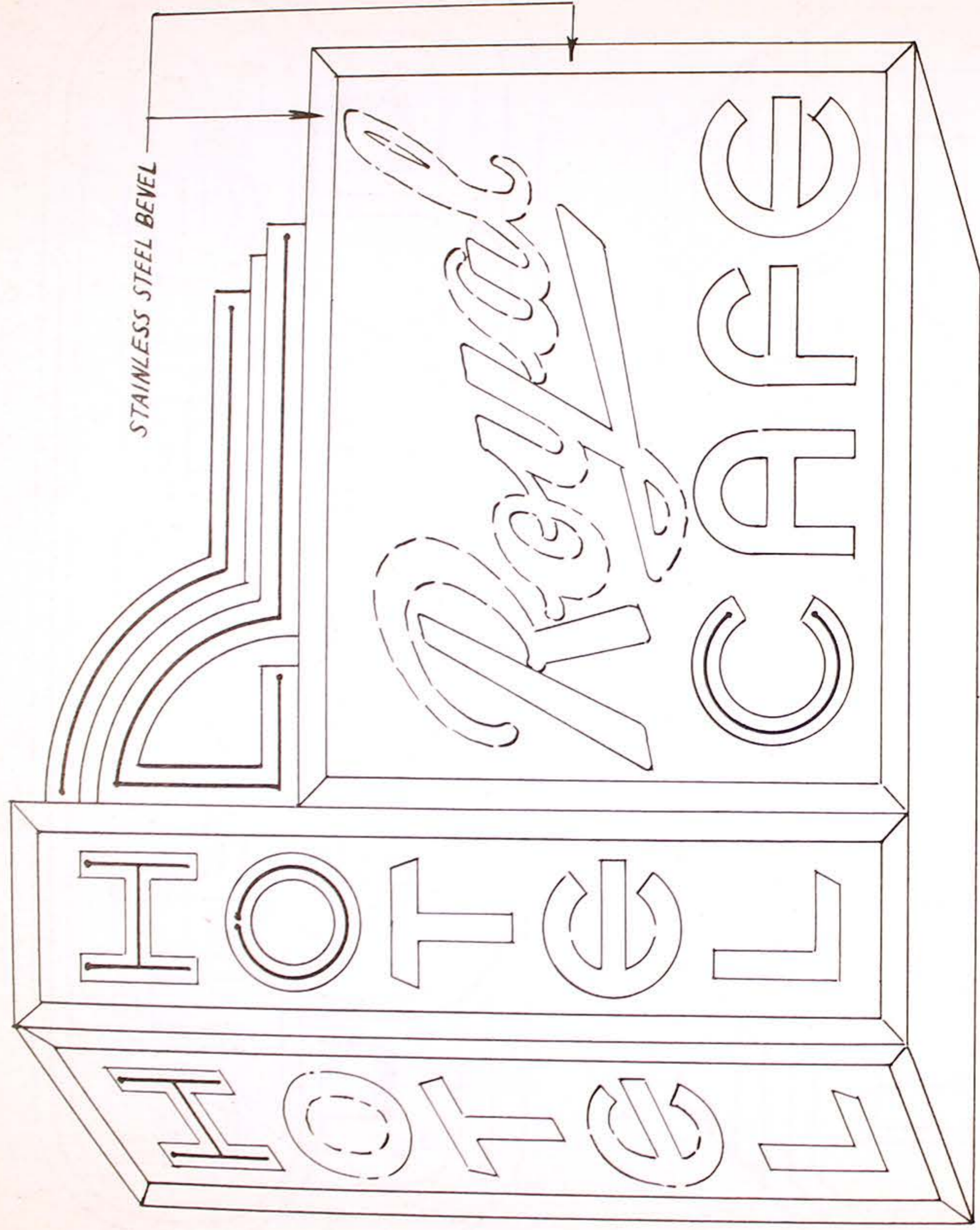


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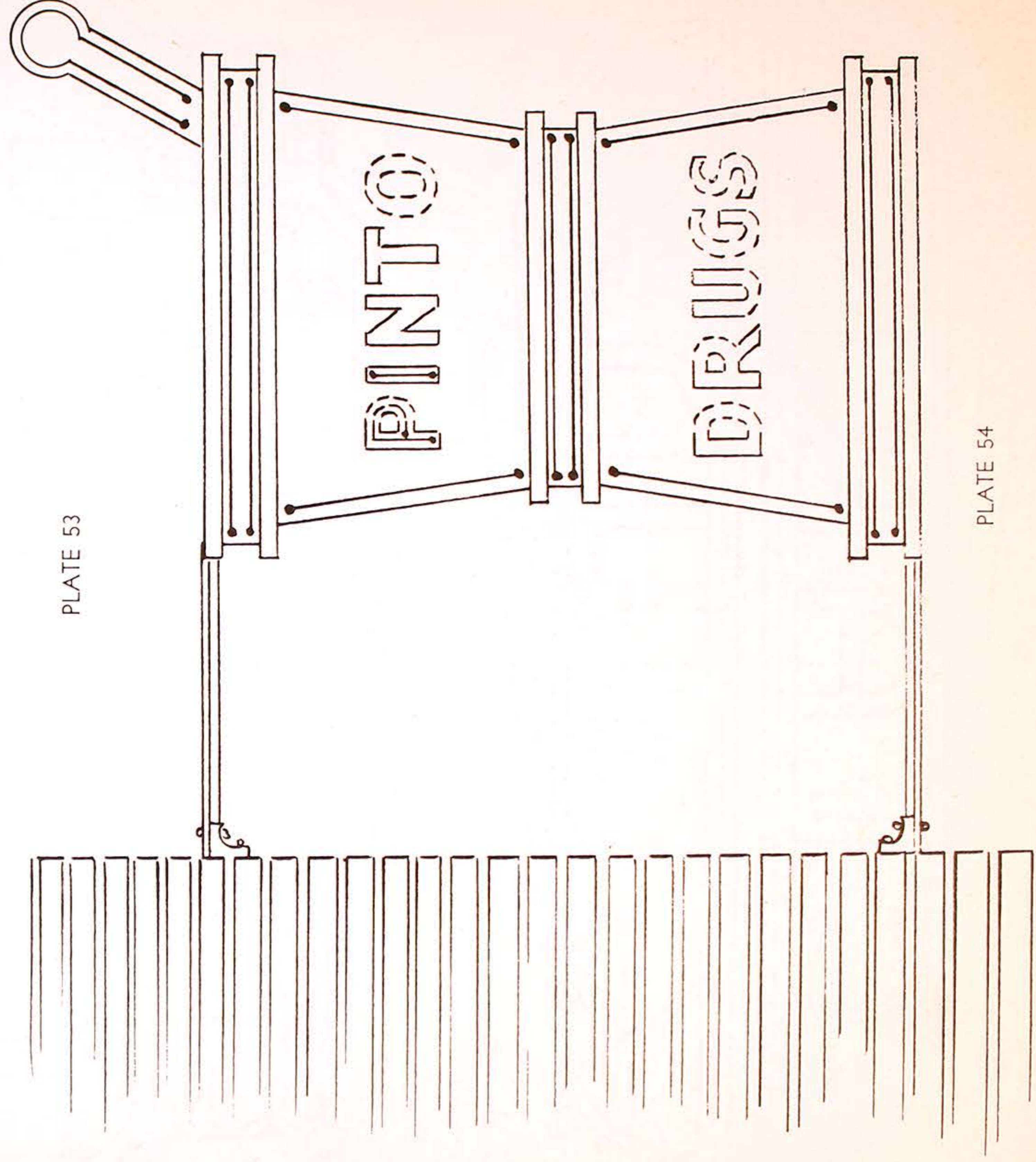


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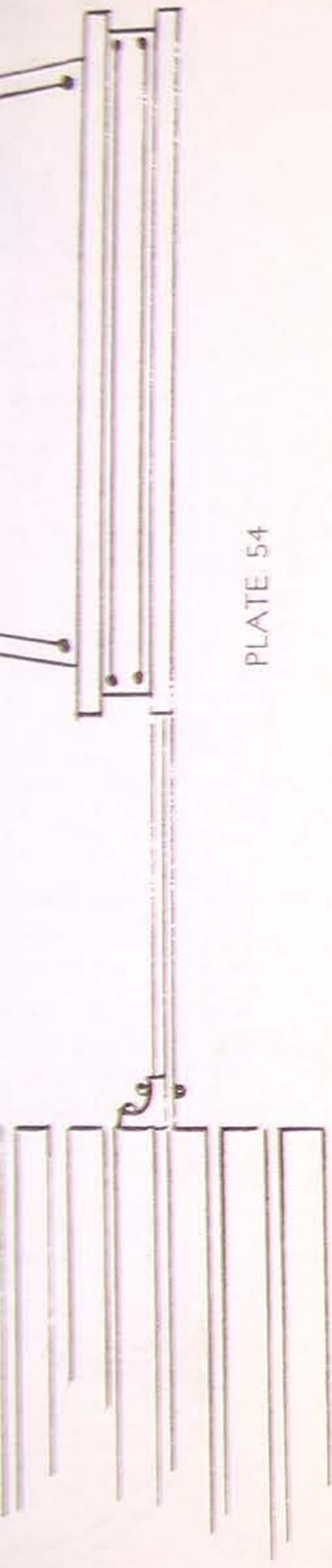


PLATE 54

MODERN
PAINTING
SCHOOL

PLATE 55

CARROLL
CARRIAGE
SHOP

PLATE 56

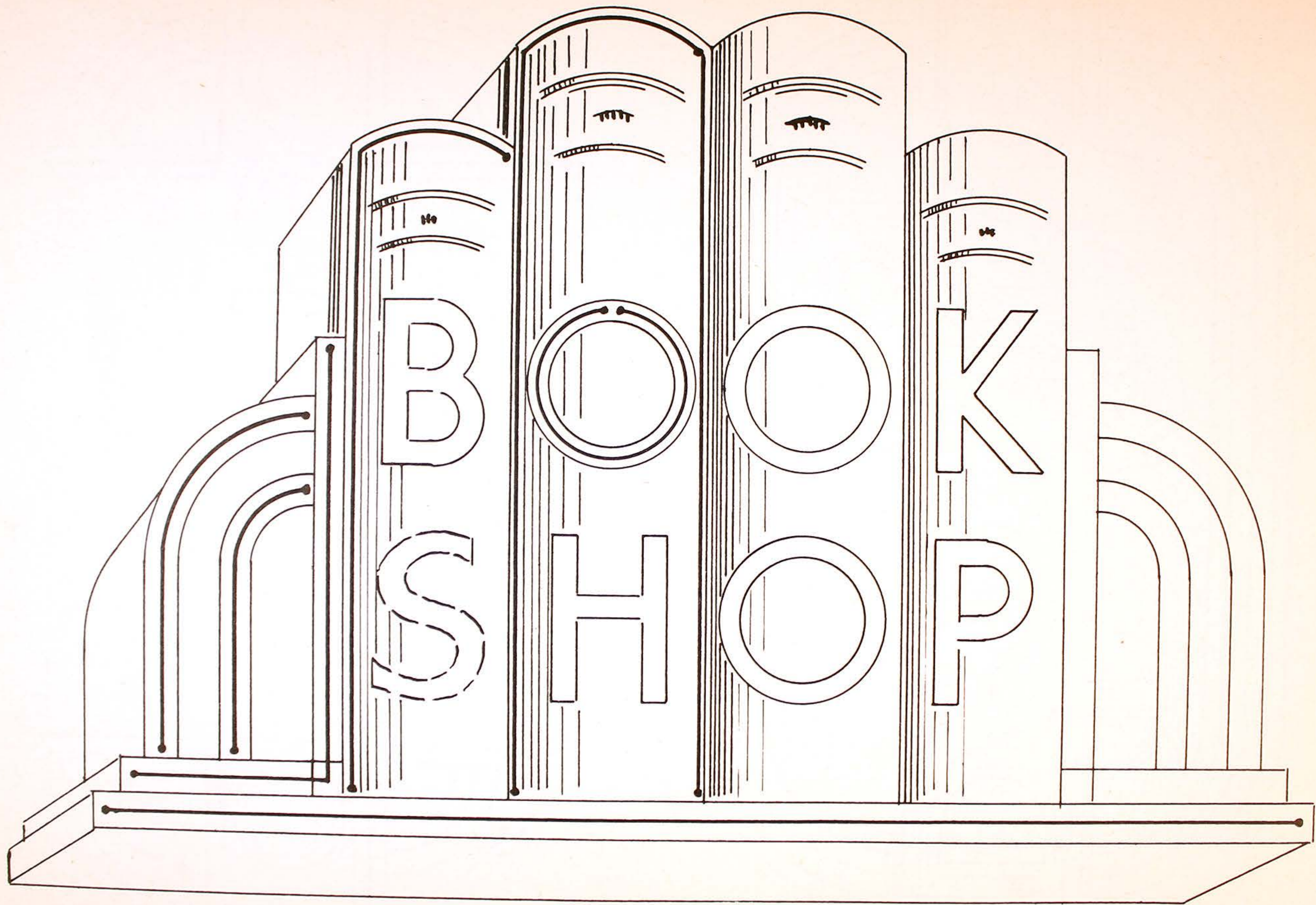
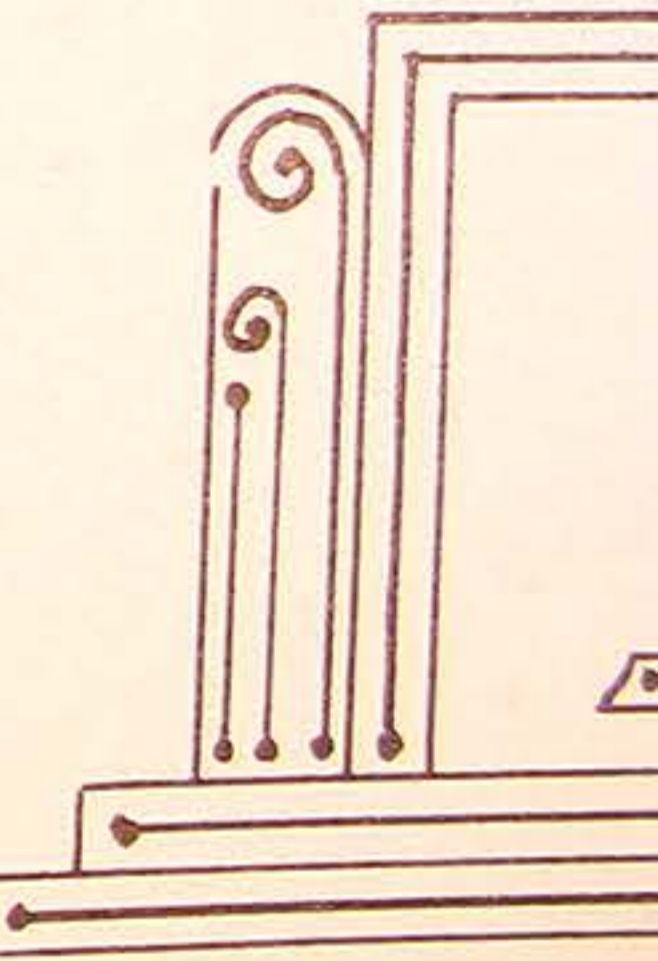


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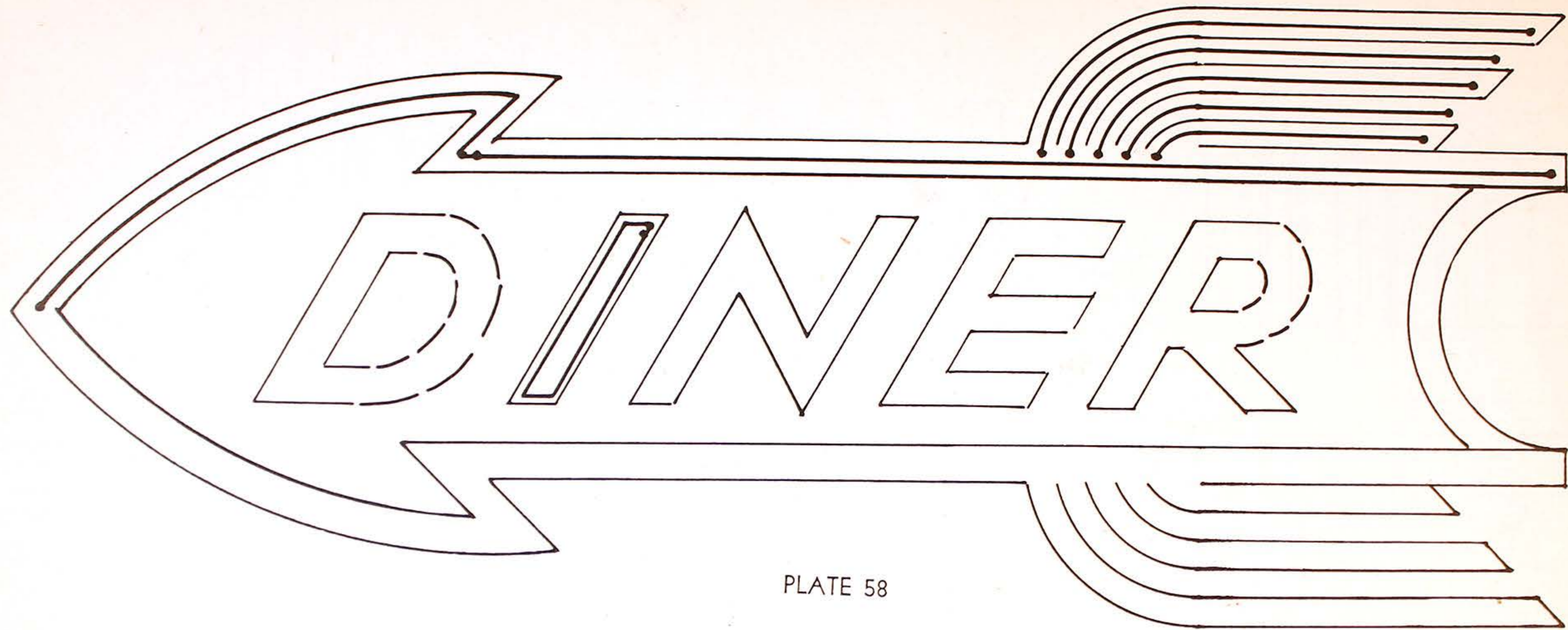


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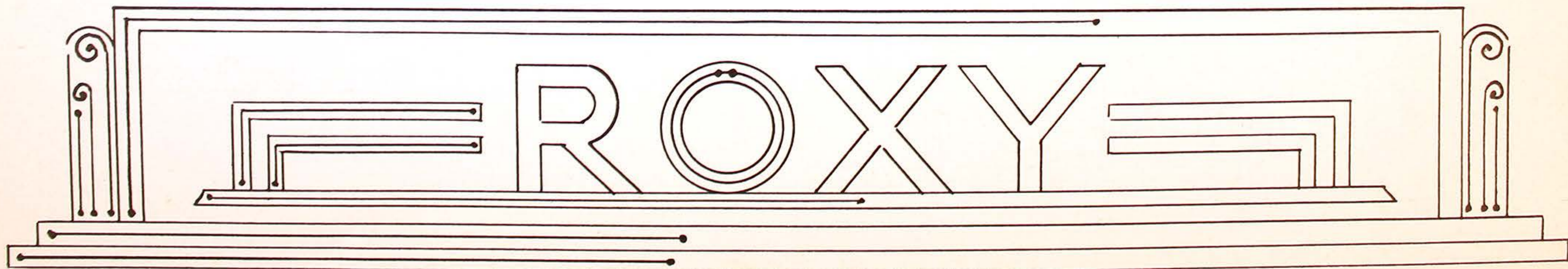


PLATE 59



PLATE 60



PLATE 61

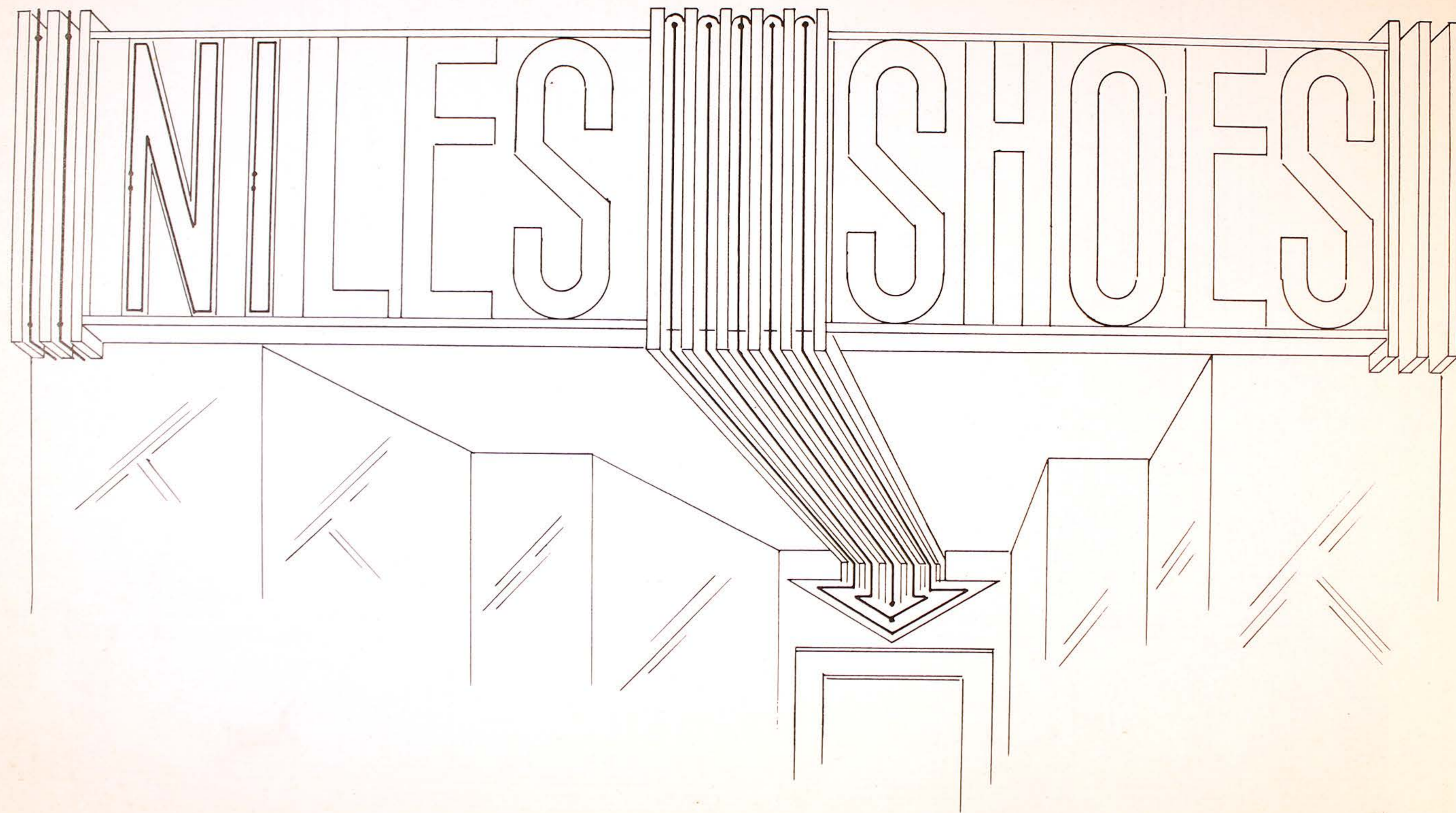
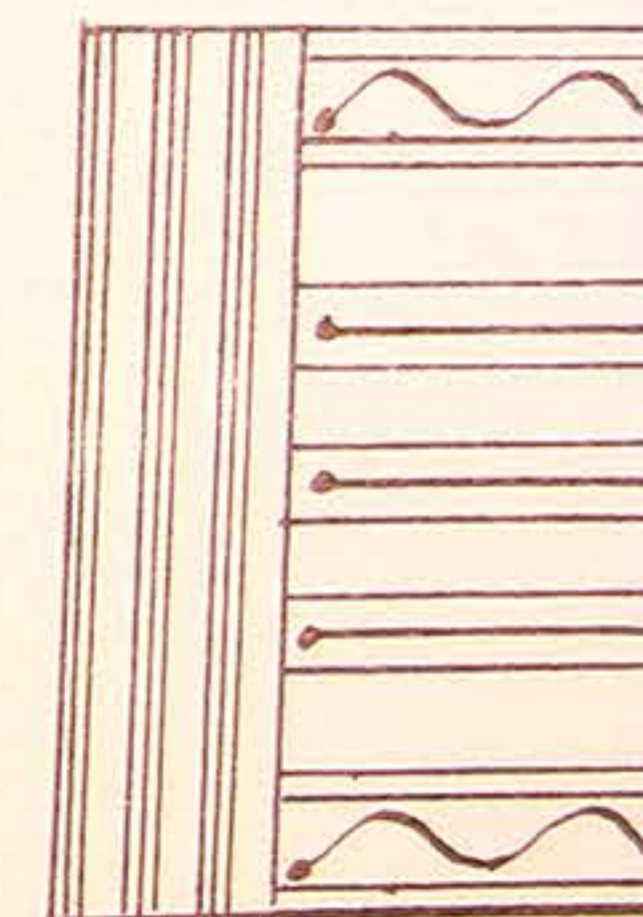
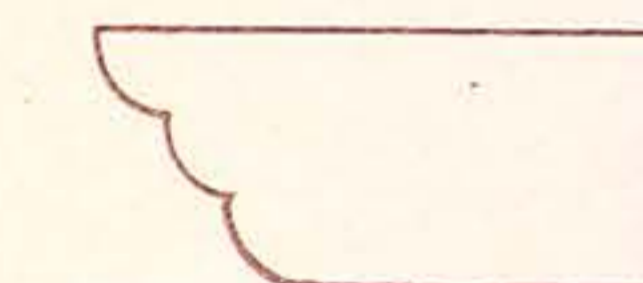
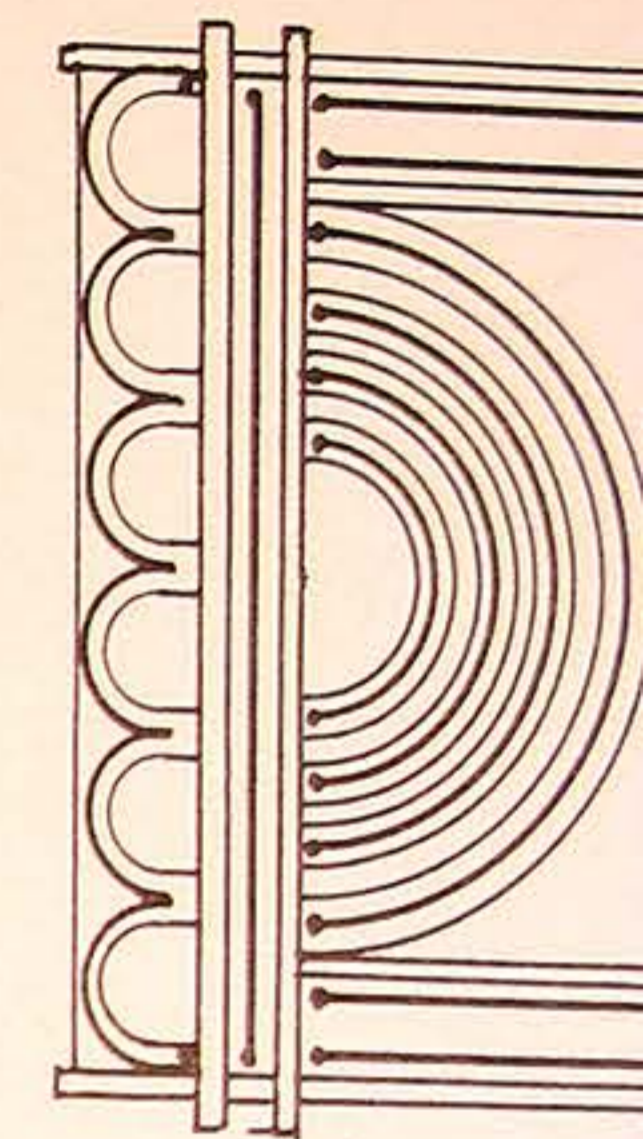


PLATE 62



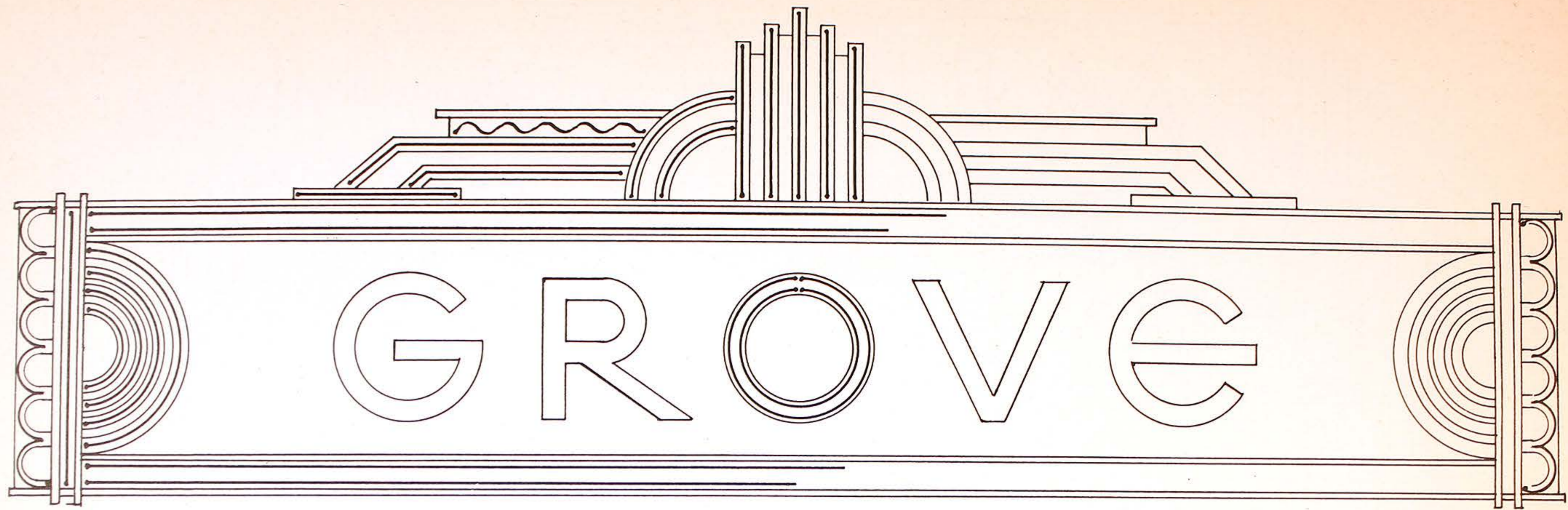
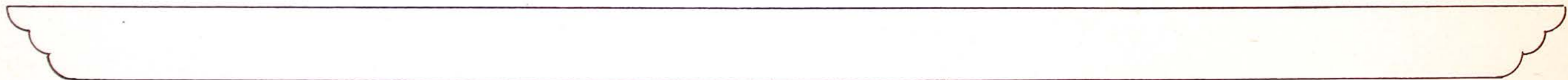


PLATE 63



TOP VIEW

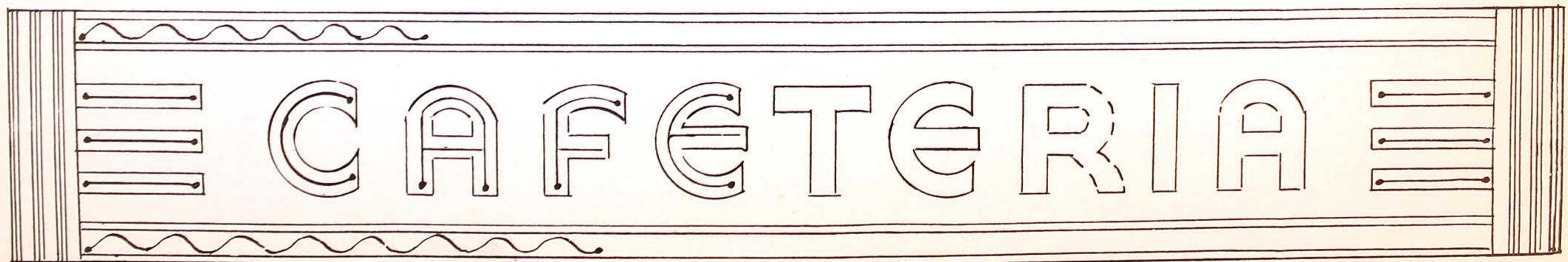


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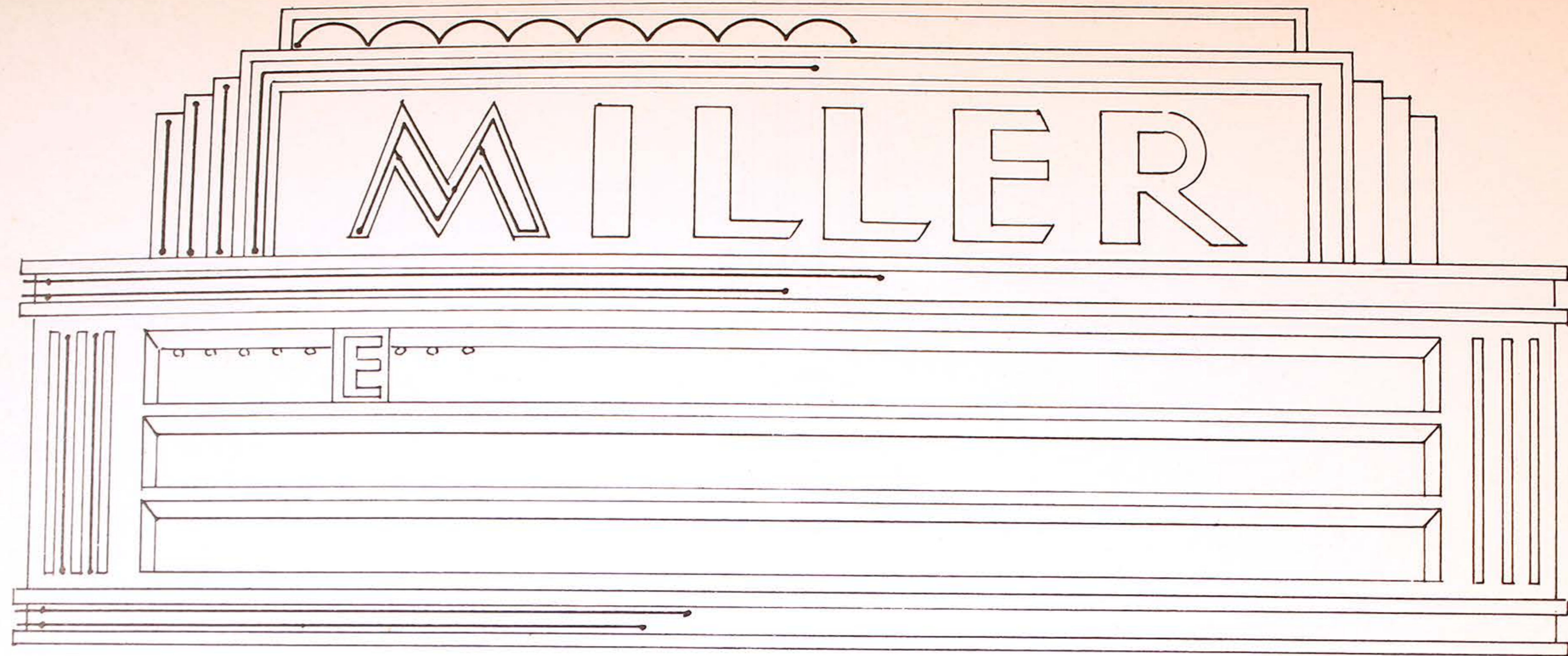
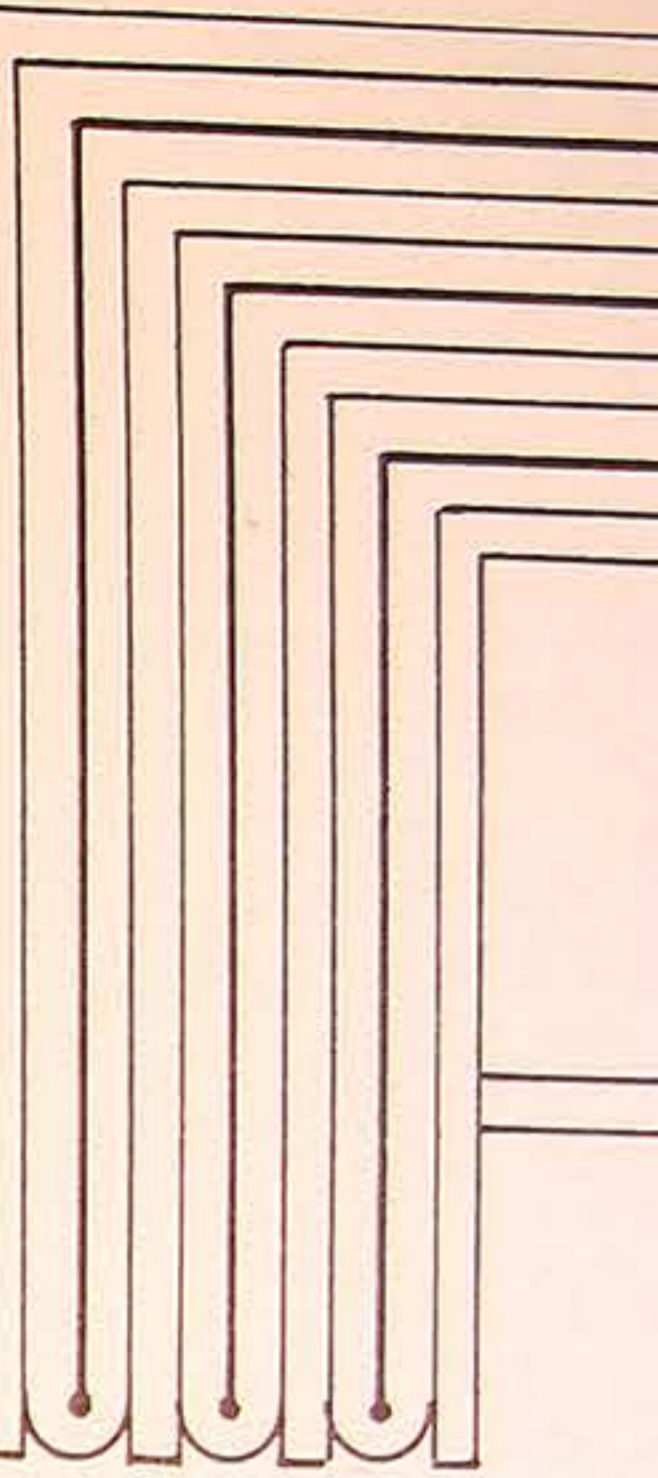


PLATE 65



PLATE 66



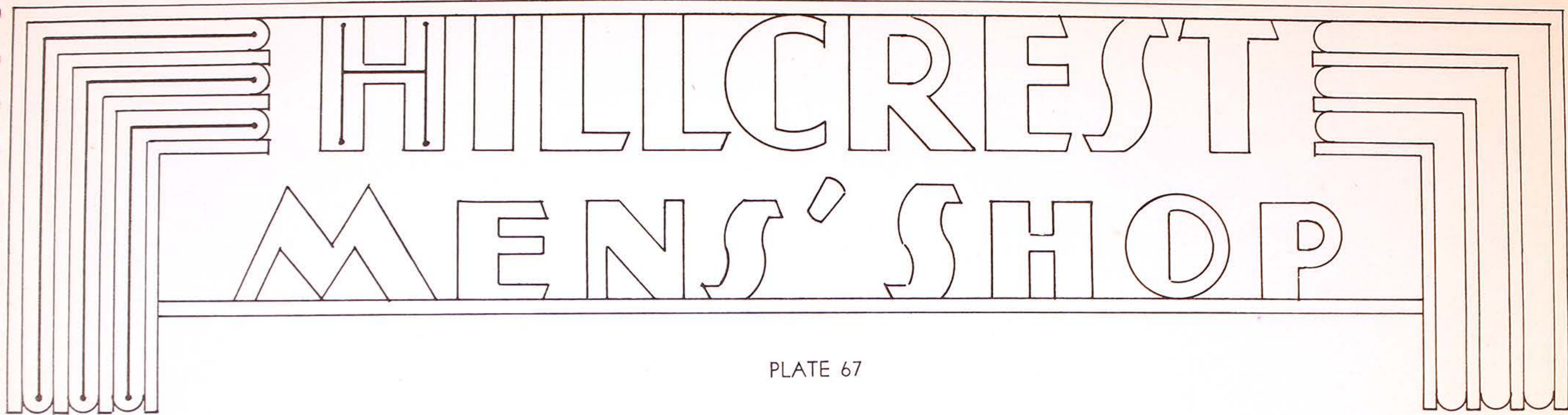


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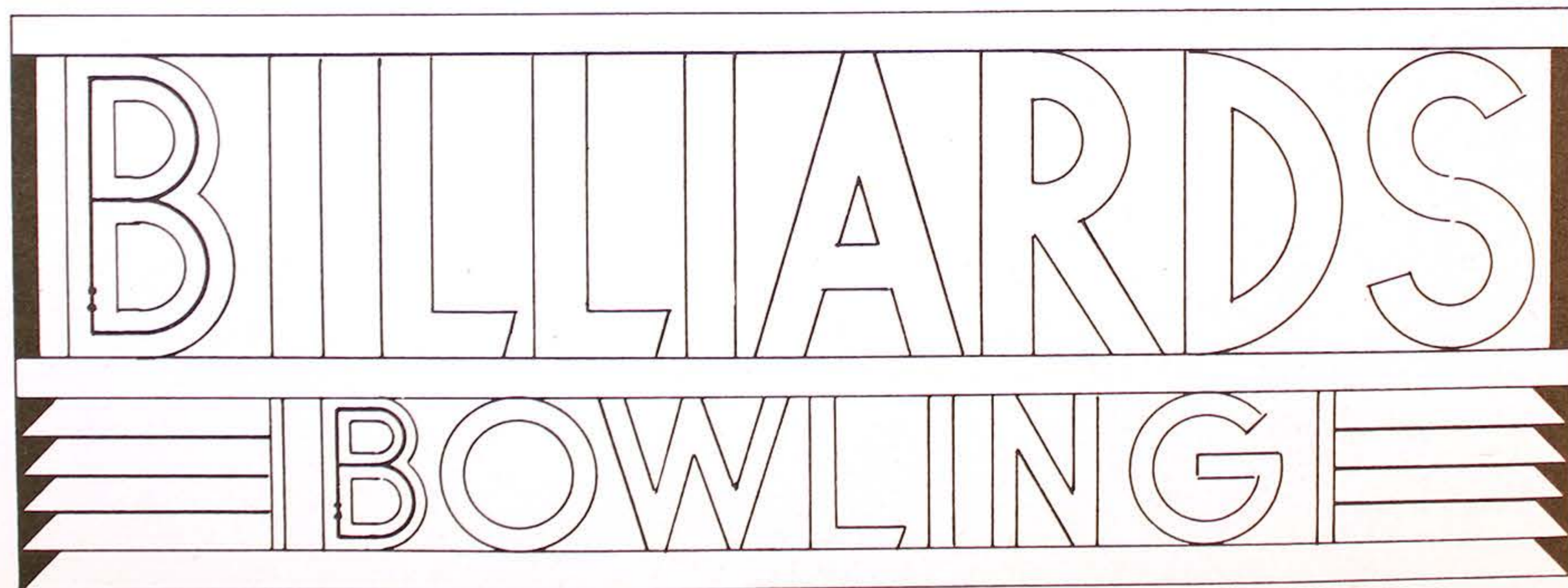


PLATE 68



PLATE 69





PLATE 70

PLATE 72



PLATE 73

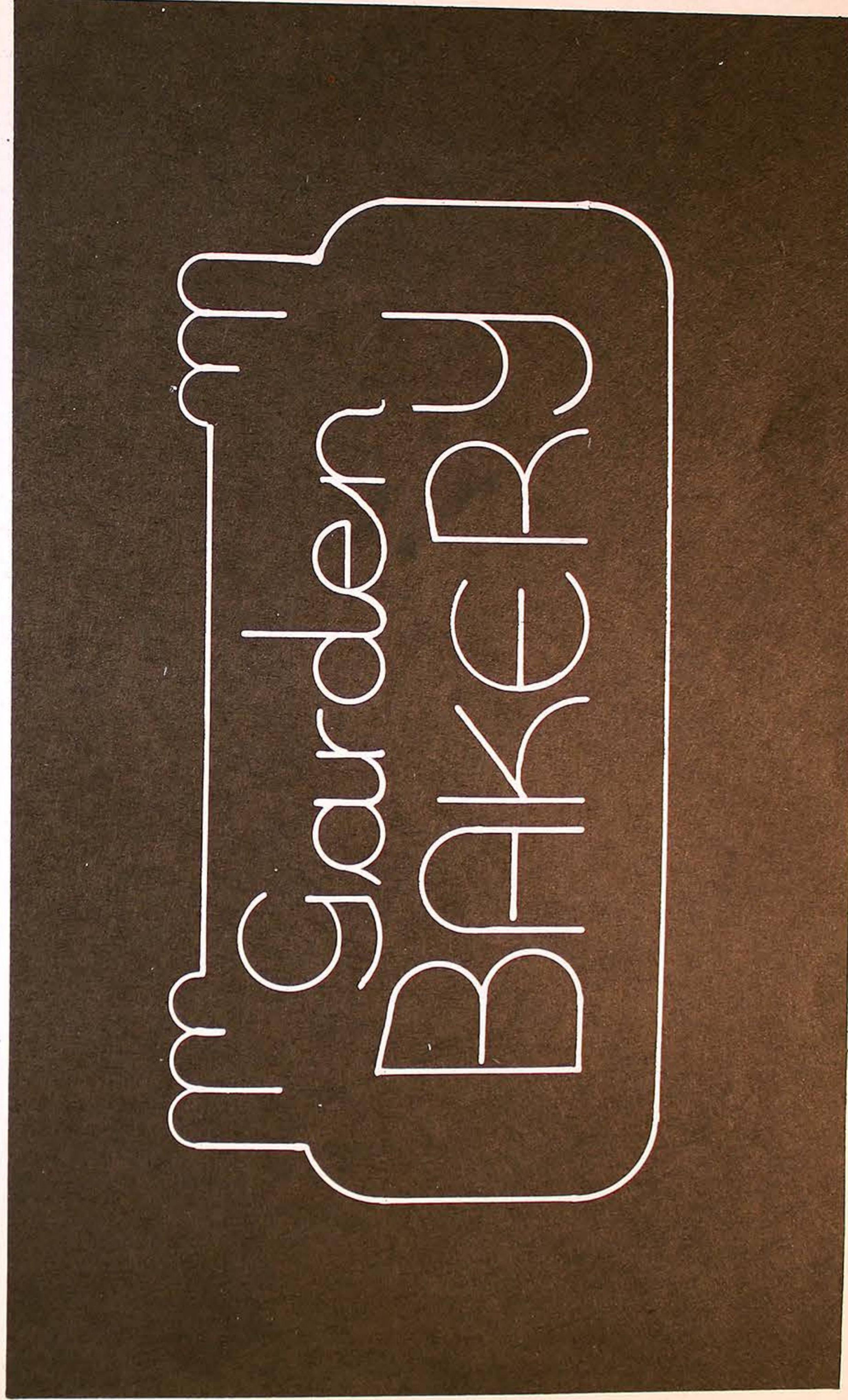


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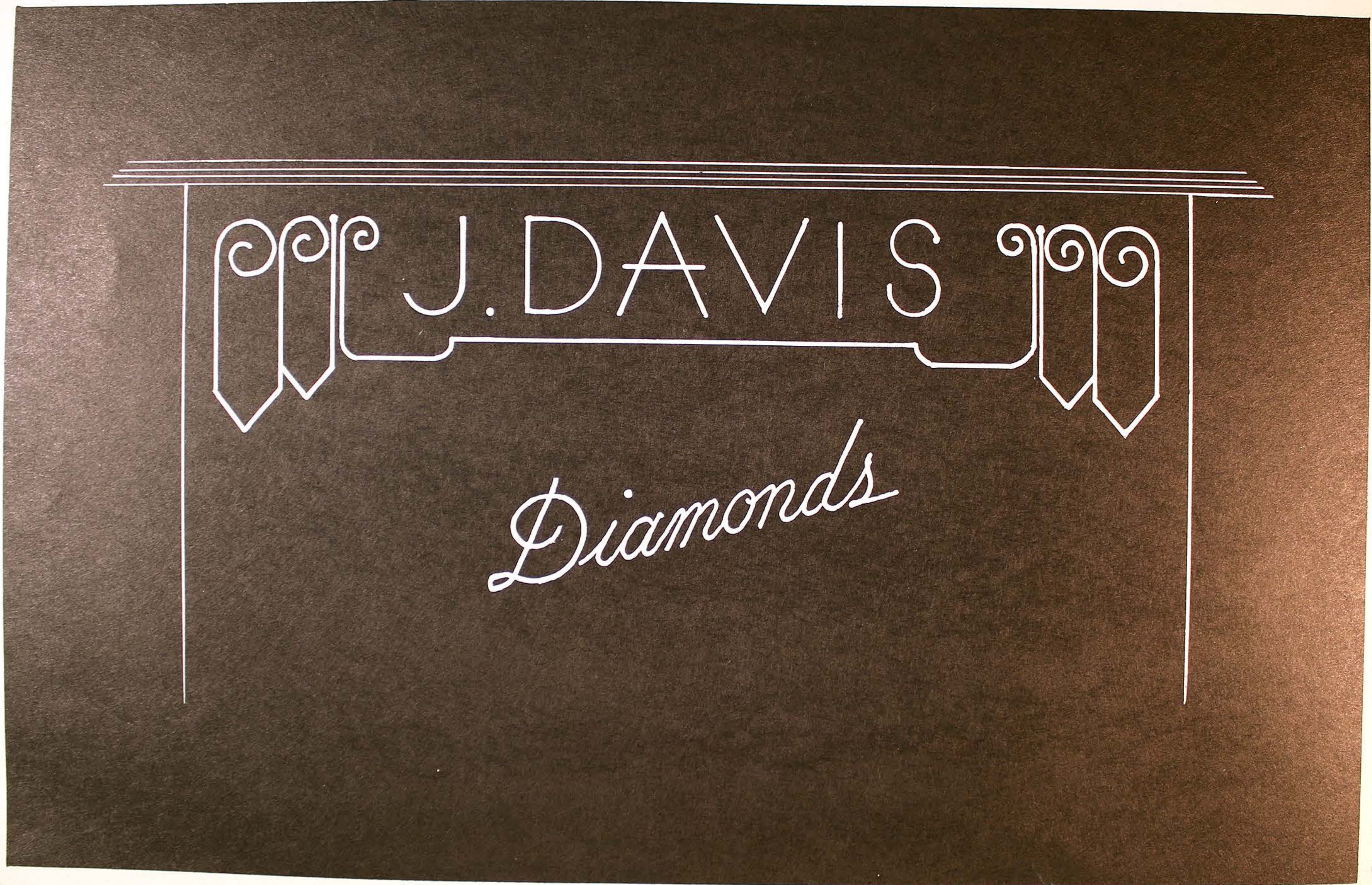


PLATE 75



PLATE 76

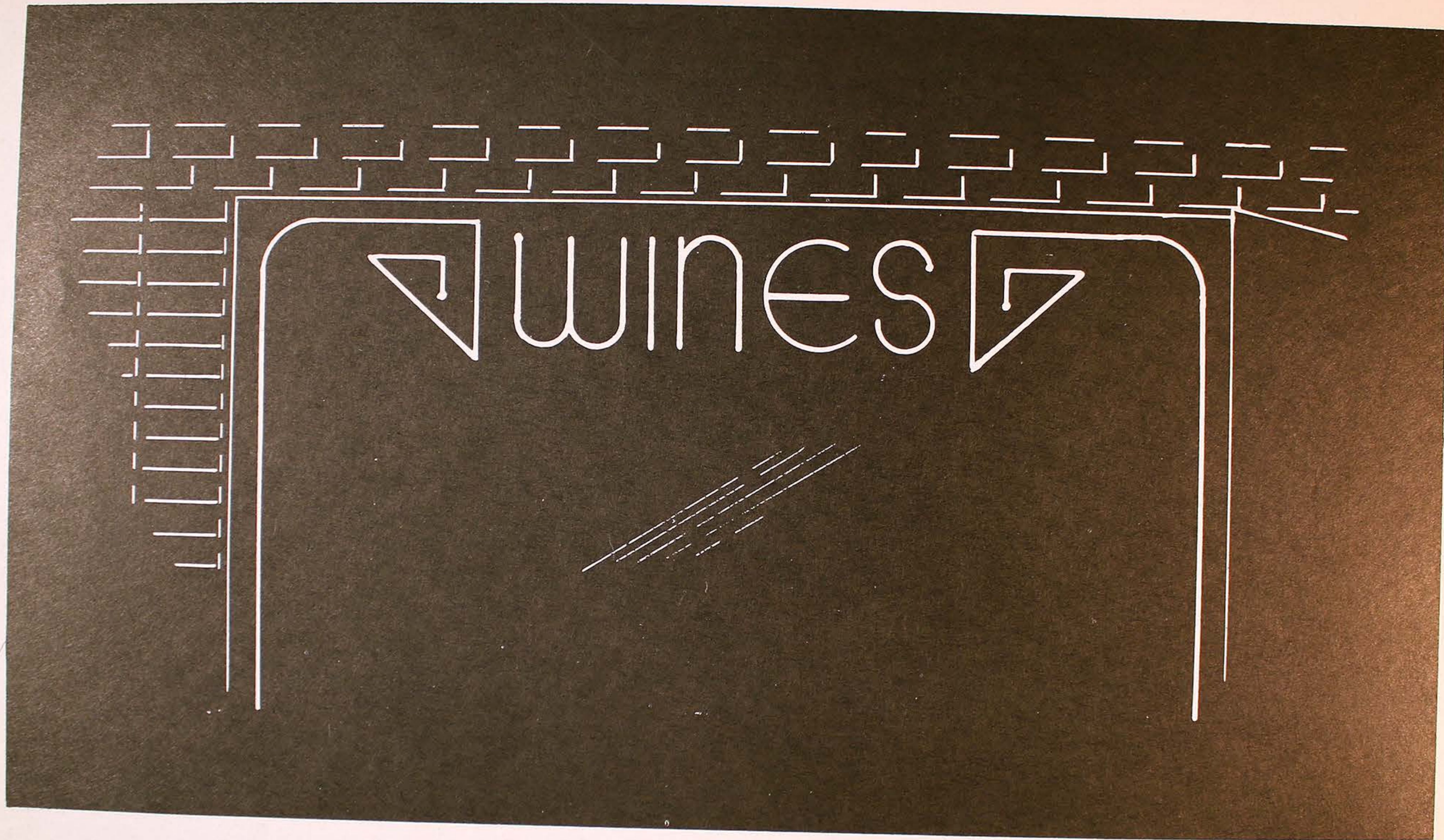


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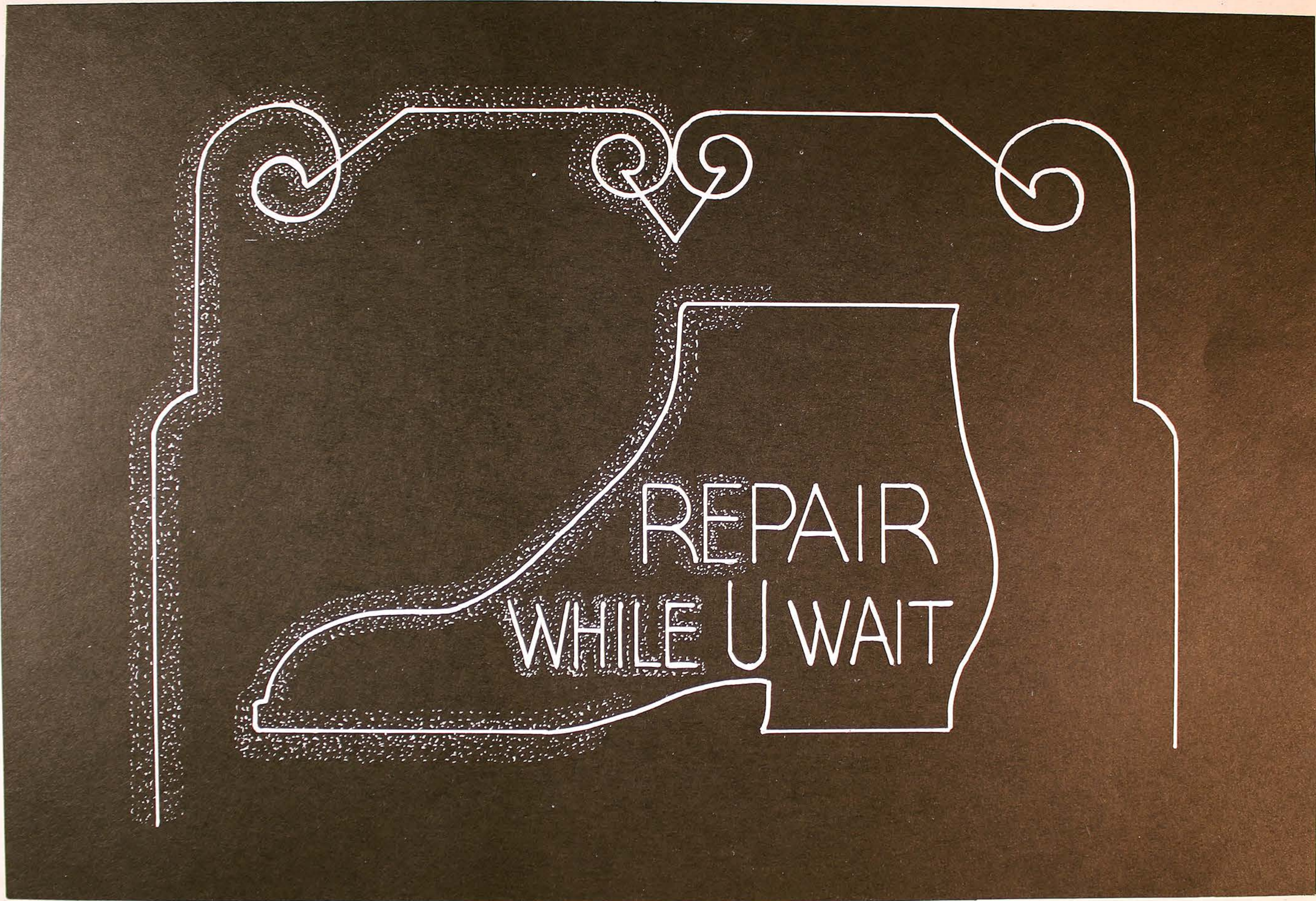


PLATE 78



PLATE 79

DR

L

BE

DRUGS

PLATE 80

CANDY

PLATE 81

SODA

PLATE 82

WINES
LIQUORS

PLATE 83

Cut-Rate
COSMETICS

PLATE 84

BEER

PLATE 85

CIGARS

PLATE 86

BAR

PLATE 87

AUTO
REPAIRS

PLATE 88

AUTO
GLASS

PLATE 89

BATTERIES

PLATE 90

IGNITION

PLATE 91

USED
CARS

PLATE 92

AUTO
SUPPLIES

PLATE 93



PLATE 94

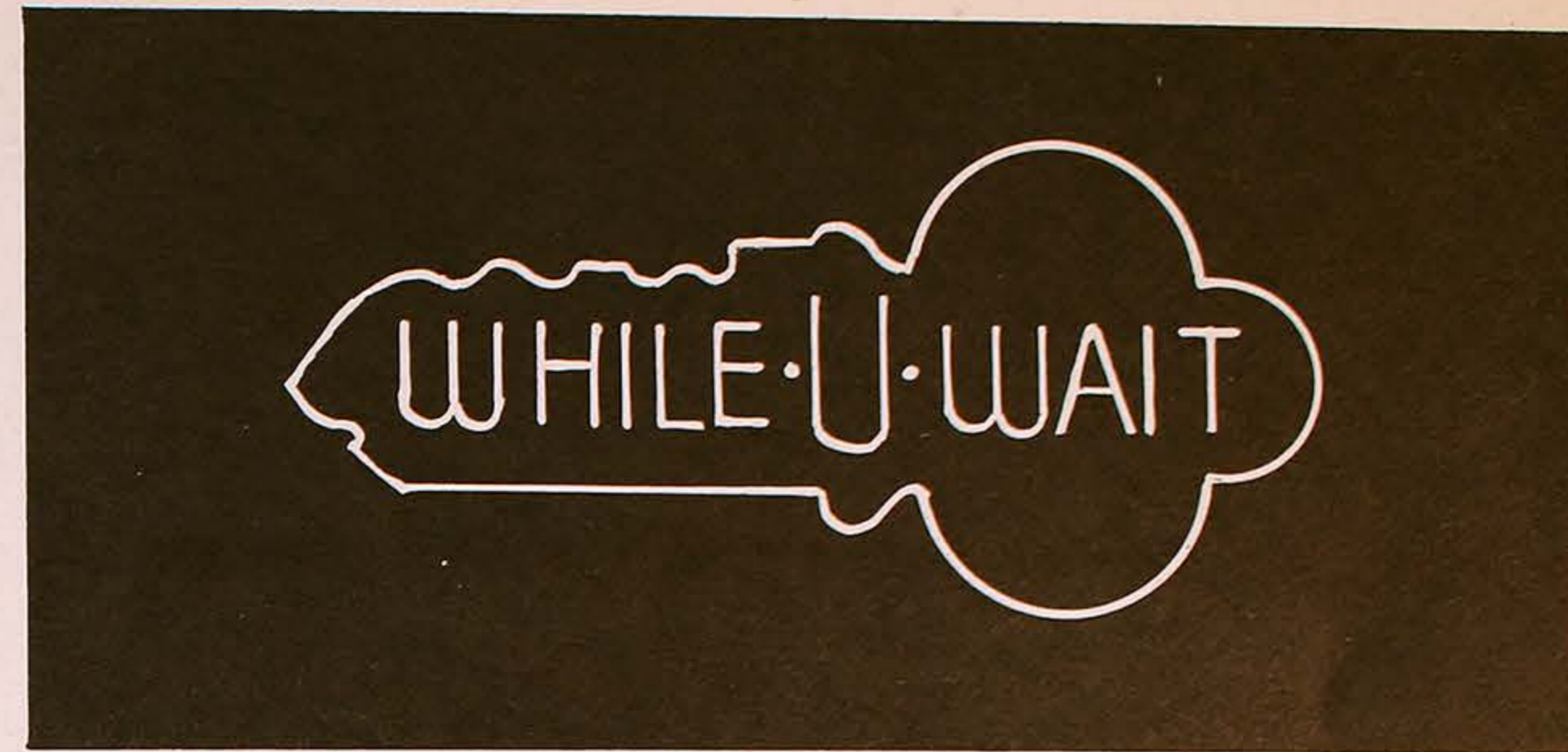


PLATE 95



PLATE 96



PLATE 97

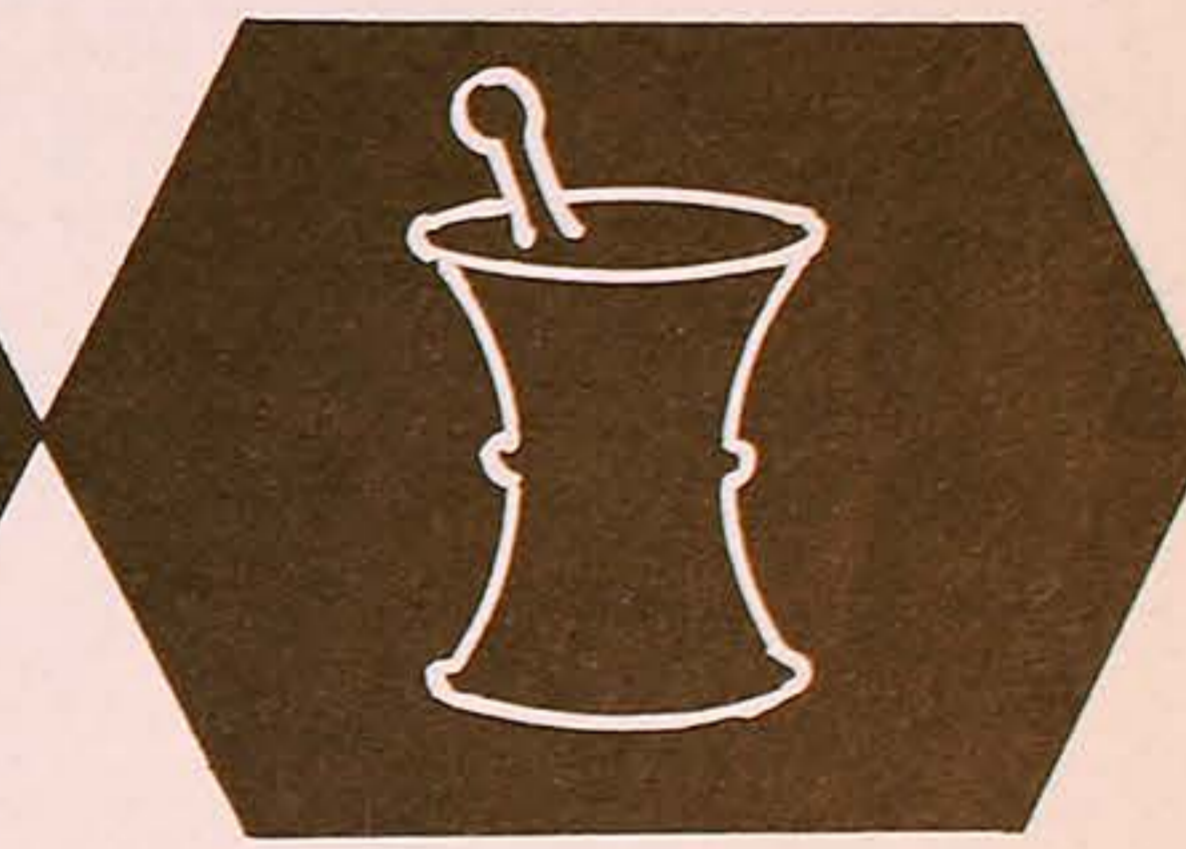


PLATE 98



PLATE 99



PLATE 100

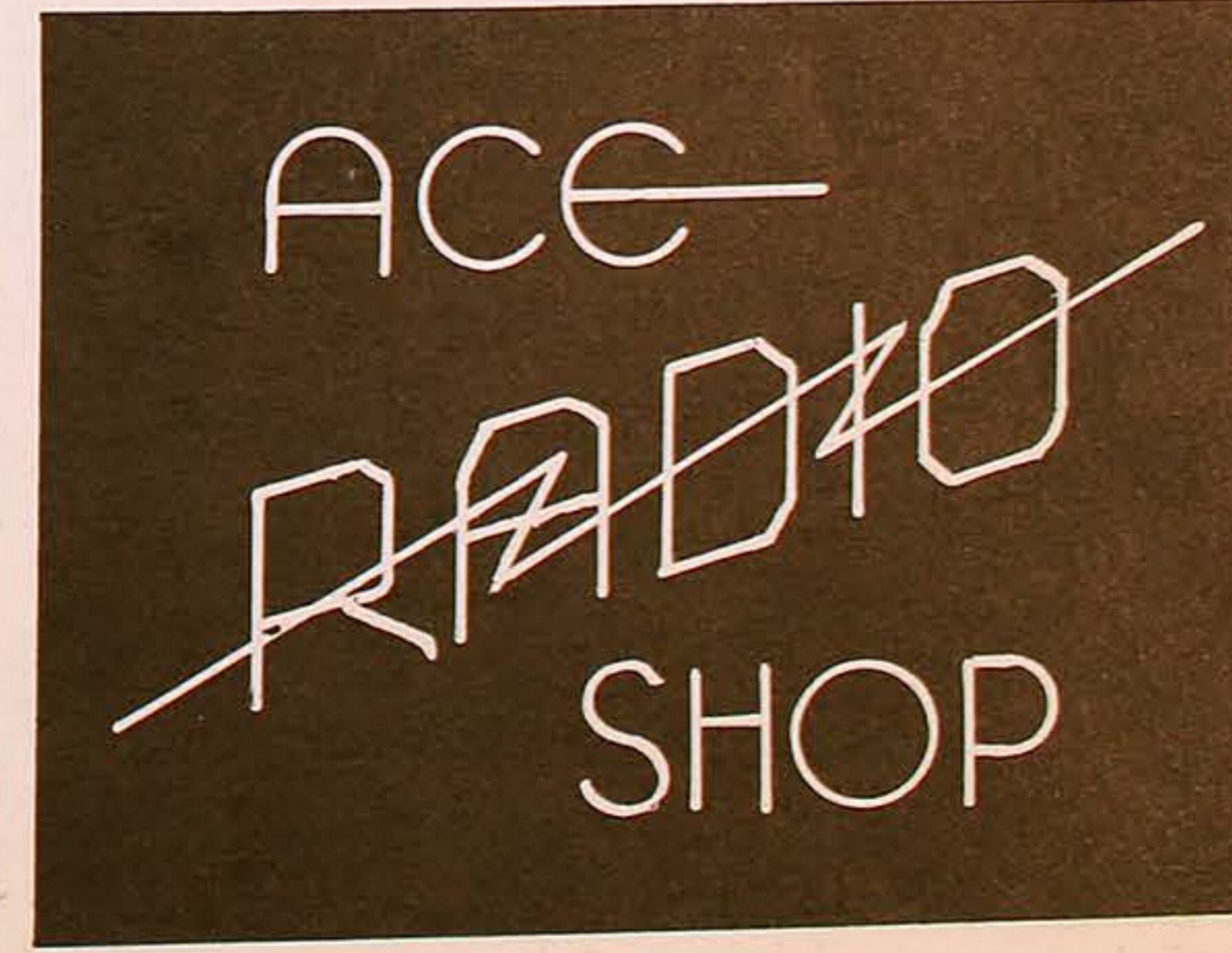
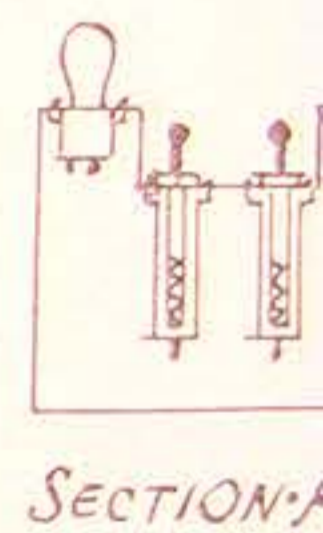


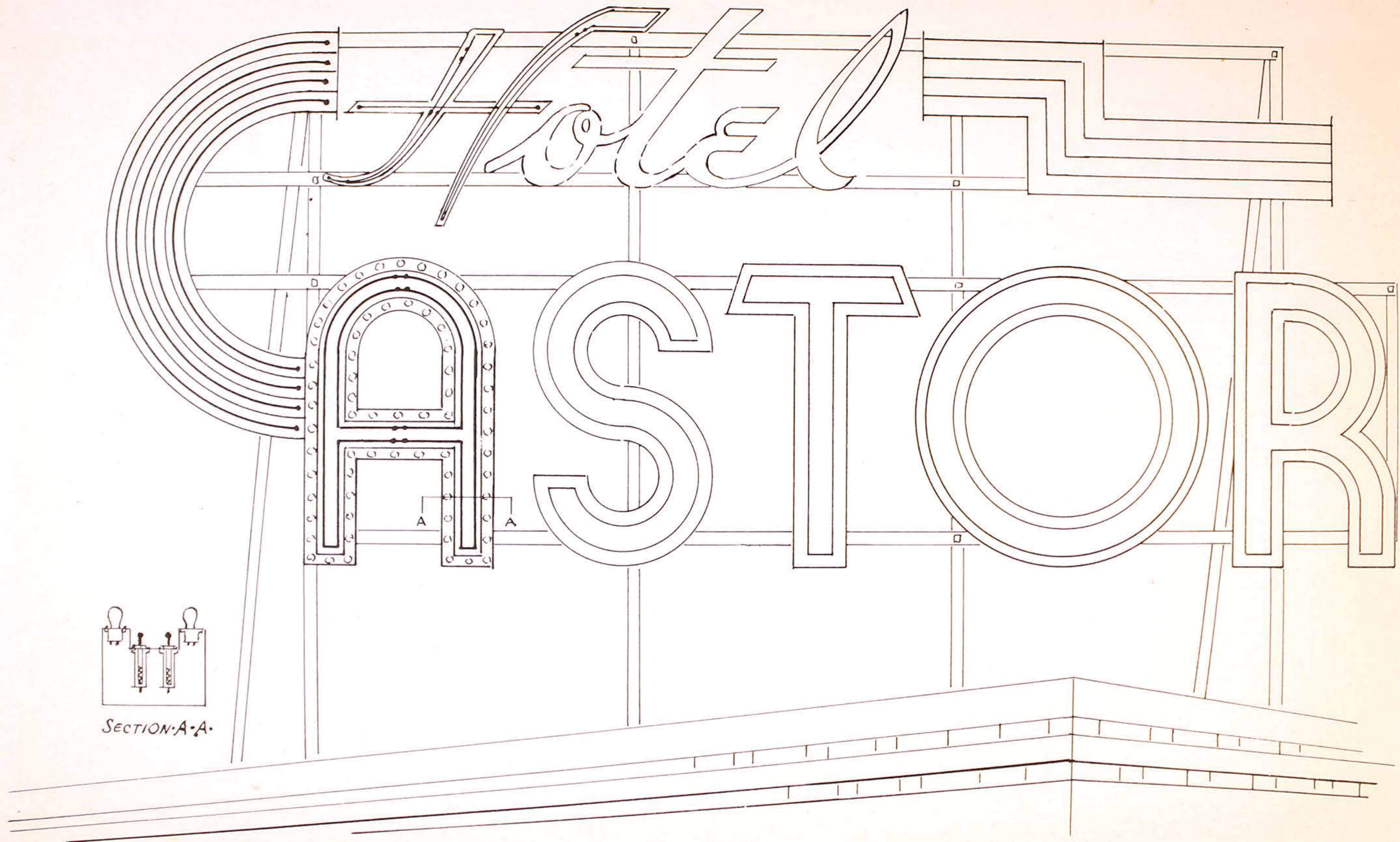
PLATE 101



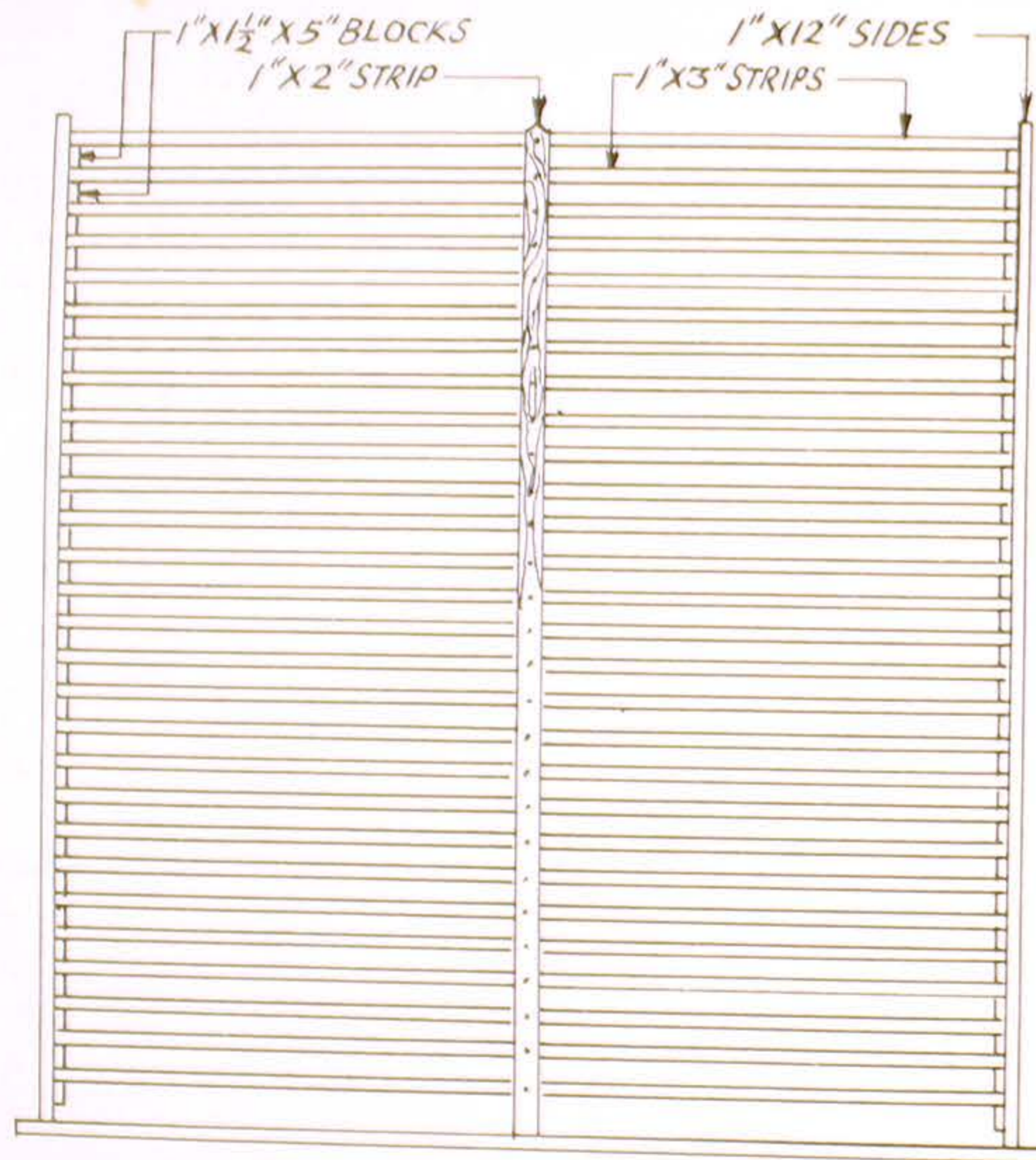
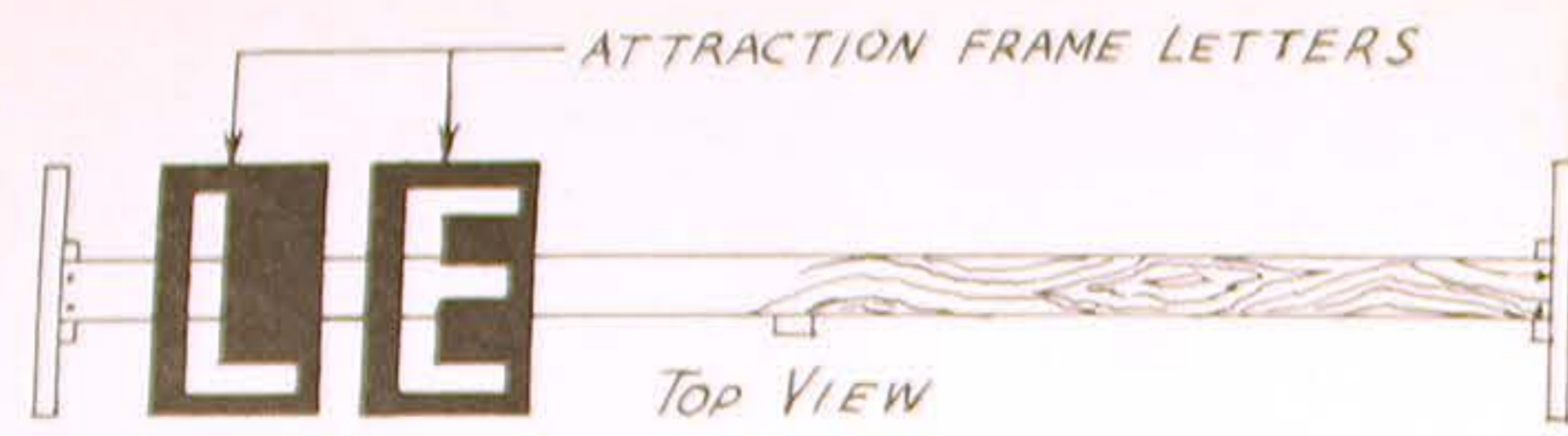
PLATE 102



SECTION A



SECTION A-A



DRYING RACK

PLATE 108



PLATE 104



PLATE 105

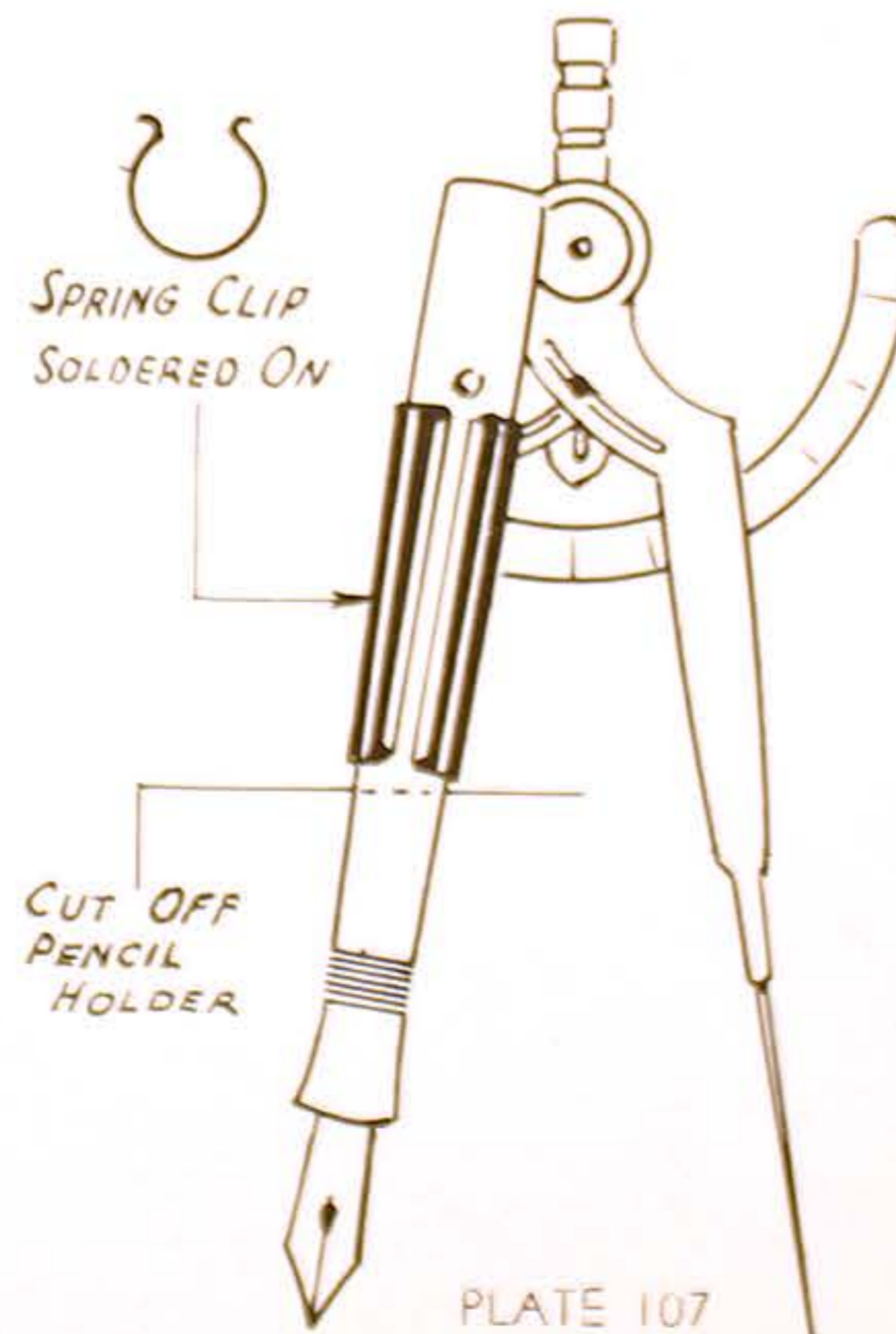


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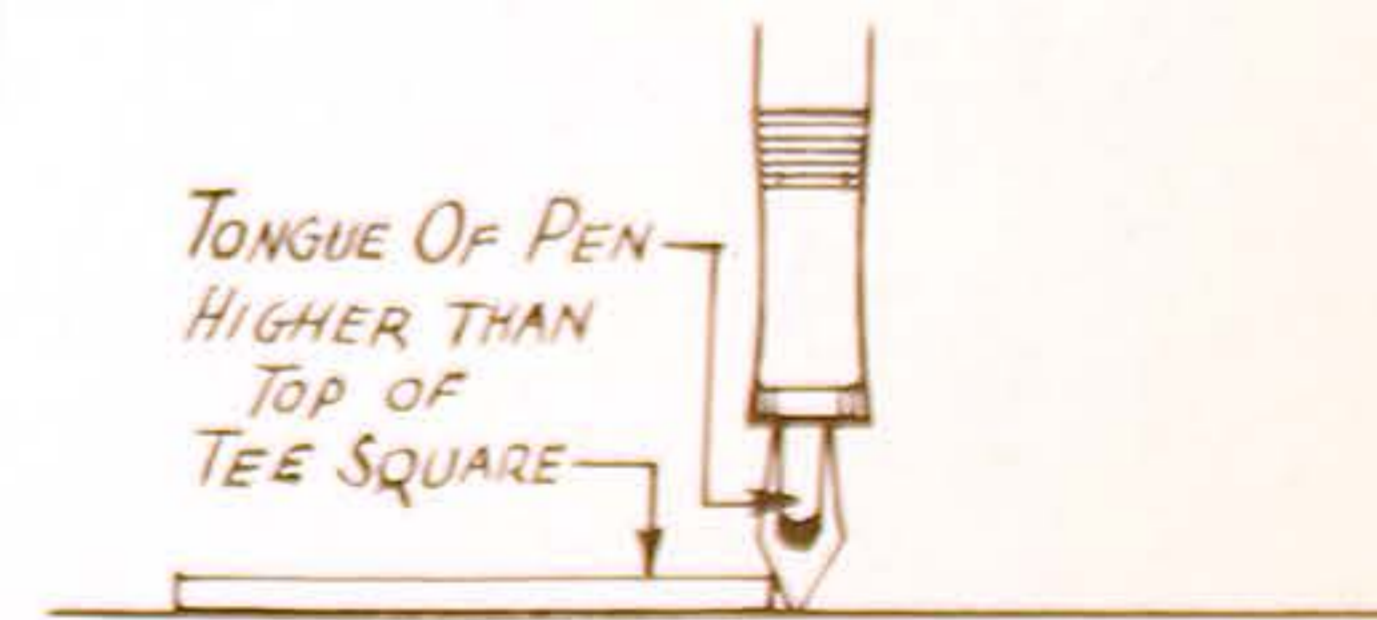
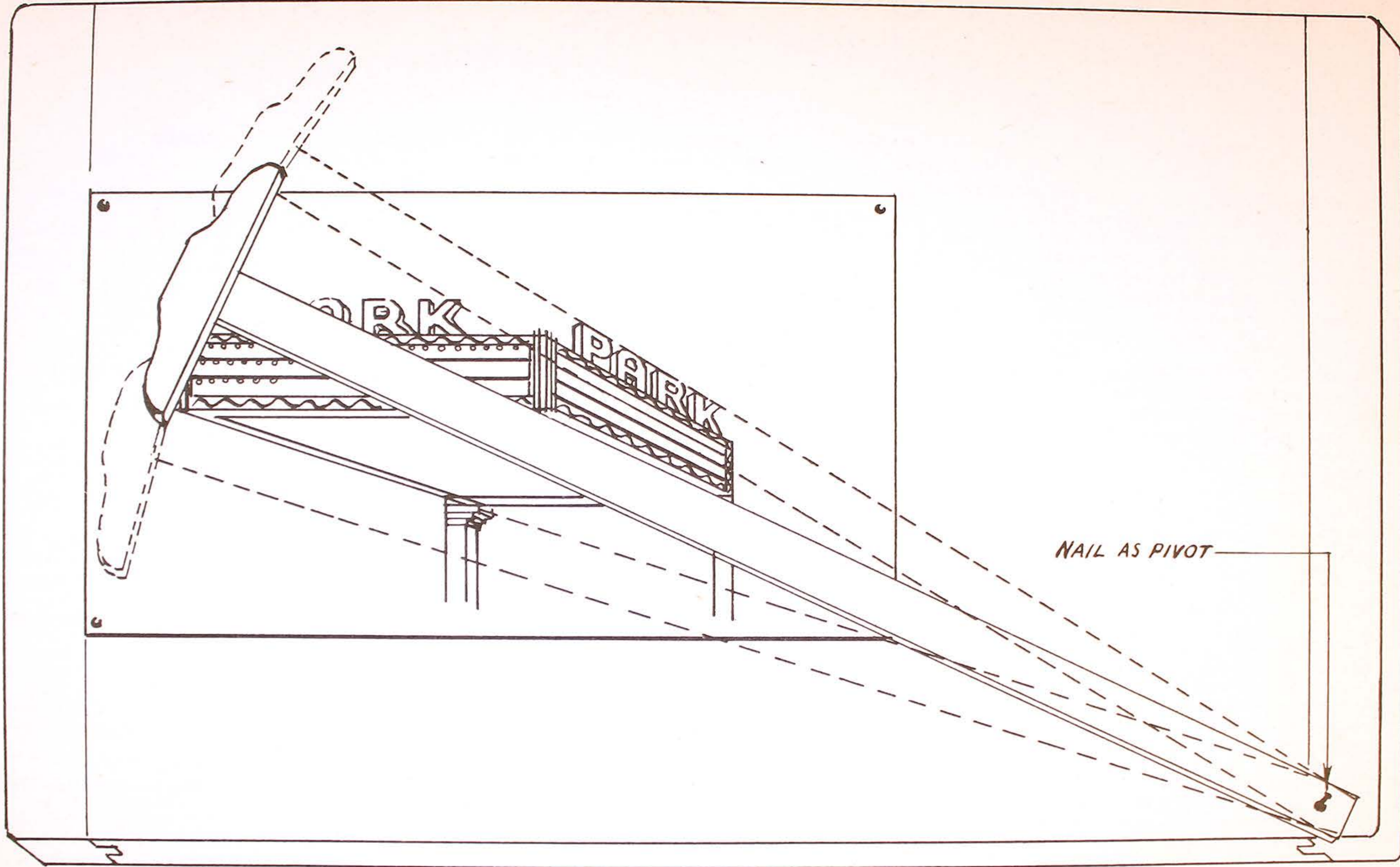


PLATE 106



PLATE 105

06



PIVOT POINT PERSPECTIVE

PLATE 109

INDEX TO COLOR PLATES

PLATE	SUBJECT	PLATE	SUBJECT	PLATE	SUBJECT
A	Smart Gowns —Many large business firms use the floor above their store as show rooms or for display windows that must be seen from the street level. An upright designed with a very narrow sign body and as much open space between sign and building as possible, will not obstruct the view of the upper floor windows from the street level.	H	Tremont Bus Depot —Ultra modern design and novel treatment of front elevation of sign body. The reflecting surface of curved polished metal increases the brilliancy of the neon tubes superimposed thereon.	O	David's Hair Stylists —David's—skeleton letters—indirect lighting Hair Stylists—cut out letters superimposed on corrugated polished metal background.
B	Haven Bar —Colored structural glass trimmed with polished metal. Heavy rustic oak doors and metal kick plate. Bulkhead (space from sidewalk to bottom of show windows) marble.	I	Joan's Hats —Polished metal reflector border at top of sign.	P	Carlo's Hot Spot —Combination design of lamps and neon—Color of lamps starting from bottom (approximately 16 lamps to a block) Red, Orange, Yellow. Top Border of Lamps—daylight running into white lamps. Flasher—chasing border-type CARLO'S—Fluorescent green HOT SPOT—red neon
C	EMPIRE —A "V" TYPE MARQUEE BORDERS—white lamps CORNER POST—green fluorescent neon NAME—white fluorescent neon SOFFIT LAMPS—white FLASHER—chasing border type COLOR SCHEME—white borders—letters light blue—trim stainless steel.	J	Gloves Bags —Pictorial outline—blue neon, Letters—green fluorescent Color scheme: Letters, white—Background brown.	Q	White's Lunch —An ideal type of sign design for eating places. Letters—white fluorescent neon. Scotch Border—blue fluorescent
D	Art Gifts —A very novel design. Ribs of top border, front and bottom of sign body of polished metal. Ornamental scroll neon at front end and bottom of signbody—gold fluorescent.	K	Leon's Bar —An attractive store front design, raised block letters of bronze, stainless steel or raised wood letters on glass brick, background illuminated by flood lamps or strip lights in rear of glass bricks. With proper lighting, this type of front is bright and gay in appearance and the silhouette letters are very outstanding.	R	Lenox Cafeteria —A modern design that can be made up in one or more sections—depending on the amount of copy to be used. LENOX CAFETERIA → green fluorescent neon. Front Round Ends—red neon
E	Lido Bar —Ultra-modern in design, including channel type skeleton letters. The sign portion below the platforms can be utilized for small lines of additional copy such as: Cocktail Lounge, Dining, Dancing, etc.	L	Diner —Diner—green fluorescent. Border—red neon Letters—Block type	S	PALACE —NAME—red neon ORNAMENTATIONS AT ENDS AND CORNERS OF MARQUEE—green fluorescent. BORDER—white lamps SOFFIT—white lamps—neon—blue and red
F	Stella Hosiery —This ultra-modern front sparkles with individuality. Polished metal trim.	M	Monroe Restaurant —Ultra-modern design. Note concentration on front end of sign body showing upright polished metal reflectors with superimposed green fluorescent neon. Letters—channel type—red neon. Border—fluorescent green	T	Drugs —Ultra-modern design and letters. Pestal—fluorescent green neon, Drugs—ruby red, Ornamental neon at the bottom of sign—fluorescent blue neon.
G	Simco —Pictorial of Shoe—bronze or white porcelain. Store Front—structural glass or porcelain. Letters SIMCO—Channel type letters. SIMCO—gold fluorescent neon.	N	Alberts' Permanents —A massive upright that is appropriate (with change of copy) to many types of establishments. Pictorial spot can be used for other types of pictures or clock. ALBERTS' PERMANENTS — in green fluorescent. Pictorial—Face outline in pink fluorescent—hair in gold—eyes blue neon.	U	Hotel —Hotel—red neon, Ornament at the bottom—blue neon.

PLATE	SUBJECT
1	Ritz —This V-type design of neon tubes projecting to 5 or 6 feet from the building where the curb line is built. The V-tically doubles the advertisement attraction signs, which factor in building marquee.
2	Tivoli —The main feature are the use of luminous tubing the raised white opal glass in the attraction frame, and lights in the soffit, to brighten front.
3	Novo —This marquee design has a massive effect with the bottom run the entire front and sides of the marquee cut-outs. An indirect lighting is used for at each corner is used on the lower half use of stainless steel adds beauty to any design.
4	Crystal —The faces of the marquee are composed entirely of white opal glass except for the borders, but the name, and the narrow strip of glass used for joining the glass. This is used in the soffit. This is for the use of silhouette letters in opal glass in attraction frame of this type sparkles with light.
5	Crystal —Marquee details.
6	John Mullins —This design is for use as a theatre marquee. It can be made for attraction frame by moving the name and the ward.
7	Metro —This sketch shows neon tubes on the bottom of the sign, and a square panel of glass by lamps. The names are in skeleton-type script.
8	Liberty —This sketch shows neon tubes into the borders on the sides.
9	State —The sides of this marquee are 8 feet wide, so the side borders are spaced to provide more space.

INDEX TO PLATES

PLATE	SUBJECT
	Marquees
1	Ritz —This V-type design can be used in localities where projecting signs are limited to 5 or 6 feet from the building line, or where the curb line is but 5 or 6 feet from the building line. The V-type design practically doubles the advertising space of the attraction signs, which is an important factor in building marquees.
2	Tivoli —The main features of this marquee are the use of luminous tubing for illuminating the raised white opal glass letters in the attraction frame, and the use of spotlights in the soffit, to brighten the theatre front.
3	Novo —This marquee design provides a massive effect with the lines from top to bottom run the entire height around the front and sides of the marquee without any cut-outs. An indirect lighting effect is provided for at each corner and stainless steel is used on the lower half of the sign. The use of stainless steel adds strength and beauty to any design.
4	Crystal —The faces of this marquee are composed entirely of white opal glass strips, except for the borders, background for the name, and the narrow stainless steel strips used for joining the glass. Indirect lighting is used in the soffit. This design is ideal for the use of silhouette letters on white opal glass in attraction frames. A display of this type sparkles with light and life.
5	Crystal —Marquee details.
6	John Mullins —This design can be adapted for use as a theatre marquee. Room can be made for attraction frames on the sides by moving the name and top design upward.
7	Metro —This sketch shows the use of luminous tubes on the bottom frames of the signs, and a square panel soffit illuminated by lamps. The names at the sides are in skeleton-type script.
8	Liberty —This sketch shows the design worked into the borders on the signs in front and on the sides.
9	State —The sides of this marquee are only 8 feet wide, so the side borders are eliminated to provide more space for the attrac-

PLATE	SUBJECT
	tion frames. The corner posts provide front borders.
10	Harlem —This marquee is designed throughout on the straight-line principle and is simple to construct. Most of the metal can be bent on a brake and hand shaping is reduced to a minimum. Note that the design follows the back, adding depth, which gives the marquee a solid appearance from any angle.
11	Grayn —This sketch shows the use of luminous-tube enrichments above the border of the sign without disturbing the straight-line effects of the border.

Upright Projecting Signs

12	Leslie Mark —In this design the top borders are eliminated to make room for the large letters in the word "Quality."
13	Lee's Restaurant —This design shows a sign sweeping over onto the roof, with massive wall brackets at the bottom.
14	Fox —This is a double-faced upright sign of a unique type, showing the use of extended, bracket-like shelves to hold the skeleton-type letters. The letters are built individually and placed back to back.
15	Ignition-Brakes-Repairs —This design shows the use of single tubing around the outer shape of the sign to serve as a border for both sides of the sign. The diagram shows the use of parallel glass surface housings. This type housing is required to facilitate the installation of tubing. Parallel glass

PLATE	SUBJECT
	surface housing is used to cover the connections between the two tube terminals of adjacent tube units. A feature of this sign is the extension from the building of the portion containing the most important copy, "Brakes," which is thereby made visible for the greatest distance.
16	Balmer's —A T-sign, dressed up with a few modern ornaments.
17	Troy —This sketch shows the use of two sides and the front of a horizontal sign for advertising the name of the theatre.
18	Ray's Tavern —Note that the word "Tavern," the important feature in this sign, extends from the building as far as possible. Also note the ornament on the inside turn.
19	Relax —Upright projecting sign.
20	Relax —Diagram of the wiring construction. Note that the transformers are placed so they can be easily reached for servicing. The dashes show the course of the tubing on the face of the sign. The wiring is laid out so as to eliminate high-tension wire cross-overs. When it is impossible to avoid cross-overs, glass or porcelain tube insulators are slipped over the high-tension wire and secured at the cross-overs with friction tape. In the details of the sheet metal construction, plenty of width in the sign body is suggested. This improves the appearance of the sign from any angle.
21	Art —This is a sketch of an upright theatre sign showing the use of wall ornaments. The lettering, which is known as the outline

PLATE	SUBJECT
	and insert type, consists of three lines of tubing. The insert, which is a different color from that of the outline, flashes on and off. The outline burns steadily. A separate flasher is used to operate the spinning pin-wheel at the top.
22	Art —Sheet-metal details and steel construction of a two-section sign. Large signs are built in sections to make handling easier during construction, shipping, and erection.
23	Times Theatre —Upright sign.
24	A. B. C. Hardware Stores —Upright sign.
25	Eros—Drugs—Soda —Upright sign.
26	Hotel Bellport —Upright sign.

Horizontal Projecting Signs

27	Lido —Luminous-tube sign showing pictorial outline of camera. Note the omission of lines that would indicate the sign body at the front of the camera near the lens. Sign outlines here would not add to the beauty of the design.
28	Used Tires —This sketch shows the use of overlays. As many as four overlays of tubing have been used in signs successfully. The space between each overlay is about 1 inch. When four overlays are used the height of the tubes from the sign can be reduced by recessing the tubes wherever they meet or cross.
29	Park Ave. Furs —This design can be used for other lines of business by changing the illustration.
30	Key —The sketch of this upright sign needs no explanation. Its possibilities are obvious at a glance. A smaller key can be used for a swing sign.
31	These two illustrations show the possibilities
32	of design rearrangement to fit the lettering to the layout.
33	Modern Bakery —An ultra-modern design. Note the concentration of the border on the bottom half of the design with Scotch neon ornamentation on front of the sign.
34	Wines & Liquors —When a tube border is omitted, the sign is usually trimmed with pressed metal molding. This design can also be completely turned around to fit a lettering layout.

INDEX TO CHAPTERS

Chapter	Subject
1	ELECTRIC SIGN DESIGNING
2	ARRANGEMENT - LAYOUT - TUBE BENDING
3	SHEET METAL CONSTRUCTION
4	ELECTRIC SIGN PAINTING

L U M I N O U S A D V E R T I S I N G S K E T C H E S

- | PLATE | SUBJECT |
|-------|---|
| 35 | Ritz Cafeteria—Stationary type of projection sign. |
| 36 | Optician—This swing sign, if reduced in size, can also be used as a skeleton window sign. |
| 37 | Jeweler—Showing the use of an electric clock in a swing sign. In this case the clock is indicative of the business, but a clock is a good attraction device for any sign or any line of business. |
| 38 | Half Moon—This design can be used, as a double-faced upright sign, or as a roof structure. |
| 39 | Rose Beauty Salon—This design makes a beautiful outdoor swing sign and the style is very popular. |
| 40 | Poultry Market—These two sketches show methods of rendering attractive designs for this particular type of business. |
| 41 | Fryers—The top and bottom ornament space can be used for additional lettering if necessary. |
| 42 | Drugs—The ornamental bracket at the top covers the angle iron used to attach the sign to the building. Another angle-iron support is used at the bottom to fasten the sign to the building. This is not shown because it would break the lines of the design. |
| 43 | The Hanover Tavern—The border in this design is formed to represent a tavern. |
| 44 | Corsets—Double-faced swing sign. The ornaments in this design can be used for decorating the tops of upright signs or marquees. |
| 45 | Corsets—Wiring diagram. Note the four points of the border. The housings are insulated with sheet mica to prevent arcing. This precaution is taken when the housings are closer than the spacing required. The sheet-metal details illustrate a simple method of construction. The display is built like an ordinary flat-faced sign. All ornaments and ribbed borders are shaped and bent individually and attached to the sign with sheet-metal screws or solder. |
| 46 | Vogue Cleaners-Tailors—Swing sign. |
| 47 | R. & M. Bakery & Lunch—Swing sign. |
| 48 | Dixie Delicatessen—Swing sign. |
| 49 | Clark Gowns—Swing sign. Showing the use of a double-tube border through the center of the sign. |
| 50 | Meyer's Dairy & Groceries—Swing sign. Note the tubing layout at the top corners. |
| 51 | Bronx Auto Sales—Swing sign. |

- | PLATE | SUBJECT |
|--------------------------------------|--|
| 52 | Royal Cafe-Hotel—A combination swing and upright sign that is a three-way reader. The sign faces are porcelain-enameled and set into a galvanized iron frame. The border is stainless steel set at an angle to reflect the light of the tubing. This produces an effect of a luminous-tubing border when seen at a distance. |
| 53 | Pinto Drugs—This sketch shows what can be done with a little work in transforming an ordinary rectangular sign into a pictorial display. A pestle handle is added at the top and the sides are pinched in. Center bars are also added. |
| 54 | Modern Dancing School—Swing sign. |
| 55 | Carol Carriage Shop—Swing sign. |
| Theatre and Store-Front Signs | |
| 56 | Book Shop—Here is a complete design, showing a book, book ends, and a table. |
| 57 | Diner—This design suggests quick service to the motorist who is always in a hurry when traveling. |
| 58 | Roxy—Store-front design showing the use of side ornaments to fill space. |
| 59 | Mayfair—Store-front sign. Skeleton channel letters with double lines of luminous tubing. The bottom part of the sign can be used for two or three words of copy. |
| 60 | London Hats—A combination of luminous-tubing wall decoration and wall signs. |
| 61 | Niles Shoes—Store-front sign showing a continuation of the lines of the face ornaments from the back and center of the display to the entrance of the store. |
| 62 | Grove—Marquee. Note that the novel corner pieces are in harmony with the ornaments on the ends of the sign face. They are lighted in unison to intensify the tube light at these points and to attract attention. |
| 63 | Cafeteria—In the top view of the sign the ends slope toward the building for the purpose of eliminating a box effect. |
| 64 | Miller Theatre—Marquee sign. A straight-line effect is followed throughout the design to simplify the sheet-metal construction. |
| 65 | Gem Theatre—Marquee sign. Note the combination of indirect lighting and tubing at the ends of the sign. |
| 66 | Hillcrest Men's Shop—Store-front sign. |
| 67 | Billiards-Bowling—Swing sign. |
| 68 | Orton's—Store-front sign. This is a conservative but effective design. The bottom of the sign is rounded toward the building |

- | PLATE | SUBJECT |
|--|--|
| 69 | to eliminate the box effect usually found in signs of this type. |
| Window Valances and Outline Signs | |
| 70 | Peggy's Beauty Parlor—Skeleton window sign. The pictorial outline can be arranged at the top of the lettering if the window space is narrow. |
| 71 | Flowers—Skeleton window sign. |
| 72 | Michael's—Permanent Waves—Skeleton window sign and valance. |
| 73 | Milliners—Frances—Skeleton window sign and valance. |
| 74 | Garden Bakery—Skeleton window sign and border. |
| 75 | J. Davis—Showing the use of skeleton tubing in making a complete window display, including the valance. |
| 76 | Tudor Tea Room—Showing the use of a novel and attractive tube border. |
| 77 | Wines—Showing the use of a large skeleton letters for window displays. When placed at the top of the window, large skeleton luminous-tube letters do not appear out of proportion to the window space. |
| 78 | Shoe Repair—This is a skeleton window sign with an elaborate border design that can be used for almost any kind of business. A simple outline of a shoe is used as a border for the lettering. |
| 79 | Fish—Skeleton window sign. The border in this sign should be green to suggest water. The fish is outlined in blue or a different shade of green. The lettering is red. |
| Skeleton Window Signs | |
| 80 | Drugs—Skeleton window sign. |
| 81 | Candy—Skeleton window sign. |
| 82 | Soda—Skeleton window sign. |
| 83 | Wines-Liquors—Skeleton window sign. |
| 84 | Cut-Rate Cosmetics—Skeleton window sign. |
| 85 | Beer—Skeleton window sign with border. |
| 86 | Cigars—Skeleton window sign. |
| 87 | Bar—Skeleton window sign with border. |
| 88 | Auto Repairs—Skeleton window sign. |
| 89 | Auto Glass—Skeleton window sign. |
| 90 | Batteries—Skeleton window sign. |
| 91 | Ignition—Skeleton window sign. |
| 92 | Used Cars—Skeleton window sign with border. |
| 93 | Auto Supplies—Skeleton window sign. |
| 94 | Cleaning—Skeleton window sign with outlined hat. |

- | PLATE | SUBJECT |
|-------|---|
| 95 | While-U-Wait—Skeleton window sign with outlined key. |
| 96 | Rx—Druggist's prescription symbol. Skeleton window sign. |
| 97 | Prescriptions—Skeleton window sign. |
| 98 | Pestle — Druggist's prescription symbol. Skeleton window sign. |
| 99 | Paris Hosiery—Skeleton window sign. |
| 100 | Cabin Grill—Skeleton window sign. |
| 101 | Ace Radio Shop—Skeleton window sign incorporating a "flash" design. |

Architectural Outline and Roof Signs

- | | |
|-----|---|
| 102 | Central Casino—Architectural outlining, in which the tubing is brought in to detract from the straight lines of the building. This adds to the beauty of the design and very little or no additional cost is required. In architectural outlining with luminous tubes, it is not necessary to follow the building outline exactly. |
| 103 | Hotel Astor—This is a roof structure showing the use of incandescent lamps and luminous tubing in combination. Special care must be taken in the construction of a sign of this kind. Lamps that are placed too closely to tubing have a tendency to burn out quickly. Lamp receptacles must be placed at least 2 inches away from any conductive part of high-tension wire or housings. If it is impossible to maintain this spacing, galvanized metal shields or troughs must be used to reduce the possibility of arcs from the low-tension wire, lamps, or sockets, to the high-tension wire, electrodes, or transformers. The construction illustrated eliminates the need for shields. Minimum spacing, as shown in section A, is as follows: From metal frame to lamp-receptacle terminals, not less than 1/2 inch; from lamp terminals to conductive parts of housings, not less than 2 inches; from sign frame to conductive parts of housings, 1 1/2 inches. Between conductive parts of two housings, not less than 1 1/2 inches. If of opposite polarity, the spacing is increased to 2 inches. |

Sources of Design

- | | |
|-----|--------------------------------|
| 104 | Design suggested by a package. |
| 105 | Design suggested by a spoon. |

Sketch Department Equipment

- | | |
|-----|--|
| 106 | Fountain pen tip required for drawing. |
| 107 | Fountain pen holder for compass. |
| 108 | Drying rack for attraction letters. |
| 109 | Use of T square for pivot-point perspective. |

Book No. 2

LUMINOUS
ADVERTISING
SKETCHES



PHILIP DILLEMME

- A T R E A T I S E O N • E L E C T R I C S I G N S
- S T O R E F R O N T D E S I G N S
- A B S T R A C T S O F M O D E R N
- A L P H A B E T S

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WHITE HOUSE PUBLICATIONS

PRINTED IN THE UNITED STATES OF AMERICA

**SINGING A WORD OF PRAISE
TO SALESMEN**

Selling is the motivating power behind the sign industry. Thousands of dollars are invested in this industry and business depends on the salesman to make these investments pay a higher dividend. Realizing this fact, an increase in the volume of business can be tactfully planned.

Rarely do you see or hear of a man who goes out on his own accord to buy insurance. Insurance is sold to you in your home, in your office, in the subway, or in a plane while you are standing, sitting or walking. Time and place mean nothing to the insurance salesman. He is fully prepared to sell you just the right type of a policy, you need and the kind that you can afford, according to your means and income. He is prepared to do business at all times. His briefcase contains the answers to all questions fired at him and he can close a deal on his first call in many instances. Insurance companies flourish through these methods and are not interrupted by hard times, depressions, or recessions. Every territory is thoroughly covered and canvassed. Every living person is their prospect and they seek you out from Little America to the North Pole, also chase you around the equator if necessary to get you to sign on the dotted line. To get this business, they know they need plenty of good trained salesmen. Now apply this method directly to the sign industry and you can be assured of a thriving and a lucrative sign industry.

**FROM BEAUTIFUL SKETCHES
LARGE SIGN PLANTS GROW**

The sign industry of today must at least double the number of their sales force. Salesmen should be known and act as advertising agents to every prospect. To achieve any marked degree of success, the employers of sign shops should cooperate fully with their salesmen, supplying them with plenty of sketches.

Good salesmen make business pay profits, and they, in return, should receive adequate compensation. Employers should encourage new and young blood to get into this lucrative business, train them and devise some financial means to keep them on the job. This exciting field can provide the satisfactions that come from visualizing, creating, and then finally seeing your ideas take material form.

In composing this second portfolio of "Luminous Advertising Sketches" the sole purpose is to create more sales. To do this, I have set a goal before me, to design signs that will appeal to practically all merchants.

Designing of electrical signs is an art, and I have endeavored to bring out both the full artistic and commercial values combined. Inexpensive displays with the most catchy designs and plenty of advertising punch—not elaborate or fantastic.

Equip your salesmen with a copy of "Luminous Advertising Sketches" and they will be prepared to do business with any prospect on the spot, as this modern sketch book contains many practical designs which are adaptable to almost any type of establishment.



LUMINOUS ADVERTISING SKETCHES BOOK NO. 2

A NEW AIM A TONIC FOR THE SIGN INDUSTRY

Electrical advertising, combined with its many branches, is rated as one of America's largest industries. It is the very life blood of every firm. Every business is built on advertising.

To realize the vastness and power of electrical advertising, and the important role it plays in carrying the message home to the buying public, you must consider the many different techniques used to attract attention, promote sales, and improve business conditions. Observe the outstanding beauty of artistic designs and color displayed in many of the modern electrical advertising creations. Taking advantage of the latest display ideas with an excellent choice of the high grade materials available, the advertising power of the large spectacular electrical displays with gigantic letters and pictorials is tremendous. To mention some of the types, there are thousands of bulletins and identification signs which flash on and off. Signs that spell, animated cartoons and pictorials in lamps and neon, traveling message signs, illuminated structural outlining and decorating that vibrate with light, color and action. When these are considered together, they add up to the reason why electrical advertising is one of the best advertising mediums of the day.

Illuminated signs and displays play a part in the lives of everyone of us. Strangers in a town usually consider the center of the town and activity where they see the greatest massing of illuminated advertising signs. Can you picture a business section or highway or the GREAT WHITE WAY of New York or any other town, without an illuminated sign? A mental picture of such an impossible calamity, to me, would be the nearest thing to a ghost town.

Imagine driving along a highway for about fifty miles, without seeing a sign. It would soon become monotonous. Nature is wonderful in every season of the year, but reading road signs are interesting and enlightening.

Since the introduction of the modern trend and of many new materials which are advantageous to the sign industry, beautiful signs and modern fronts have become a necessity and are demanded by the merchants in all localities.

The many changes required to modernize old store

fronts and signs, the altering of theatre fronts and marquees to the more modern designs, offer many opportunities for profitable business. With these known facts in view, it remains in the hands of the sales executives of every sign and advertising firm to get this business. But, do not stop here. The objective is to create more sign work. Many merchants and business men are so busy with their own individual work that they do not have the time to think of the unattractive appearance of their store fronts or other sign work which may be required. To sell a sign to a business man who knows he needs a sign, is the simplest form of salesmanship and is the usual routine method that the sign salesman uses in closing deals. This method of doing business is not enough and is not becoming to the sign industry and its purpose. It leaves virtually untapped the big profits which are derived in any field from creative selling.

The average sign firm just builds signs and forgets the original purpose of their business, the most outstanding factor that their business should be built on, and that is to realize that they are fundamentally ADVERTISERS and subsequently builders of advertising materials.

Now as advertisers, their duty is to create and originate advertising possibilities. To discover new locations, spots or shots, meaning a position or place where a sign can be erected, giving the greatest possible advertising value per dollar to the buyer.

If a business man has a sign or two on his store front, it does not necessarily mean that he is not a live sign prospect. The good advertiser can see many possibilities for rendering service or selling another sign. Look the job over thoroughly. More signs may be needed. The modernizing of a store front may make a new modern sign desirable if not absolutely necessary. Repainting or rehangng of a sign to a better position on a building, or new modern window signs to make his place look smart and in keeping with the times, may be required.

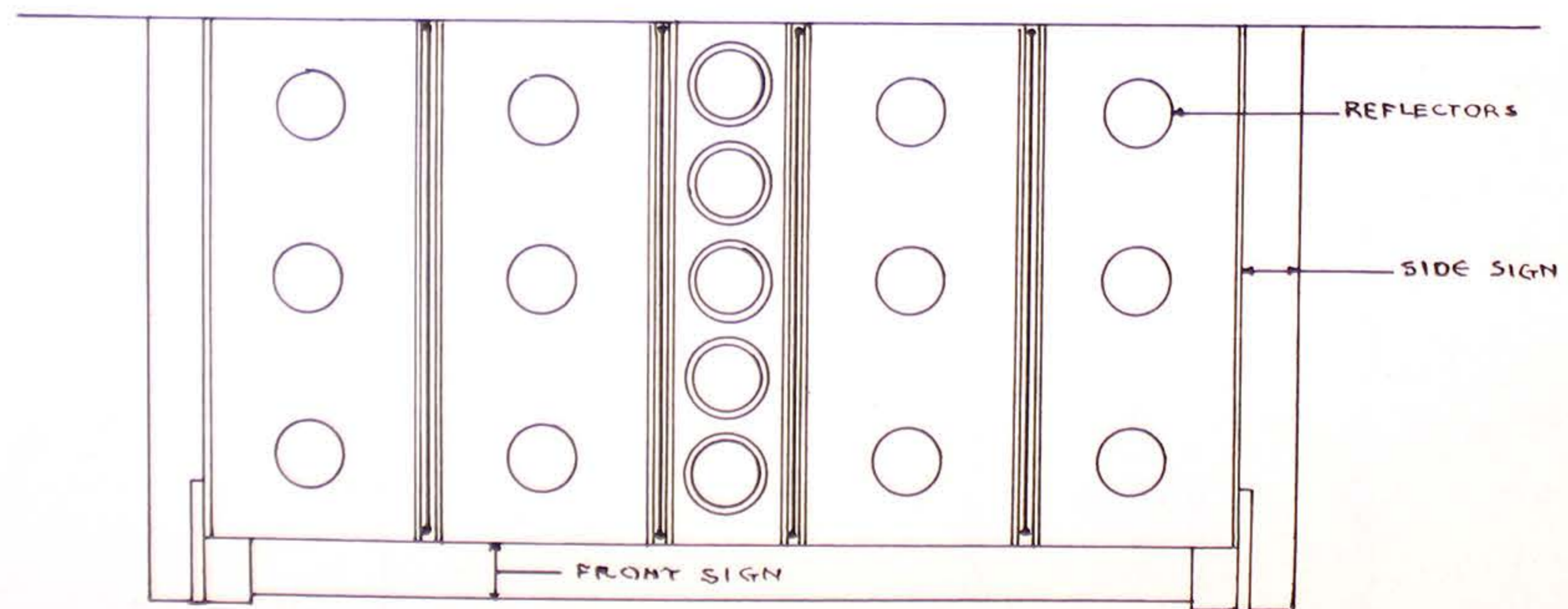
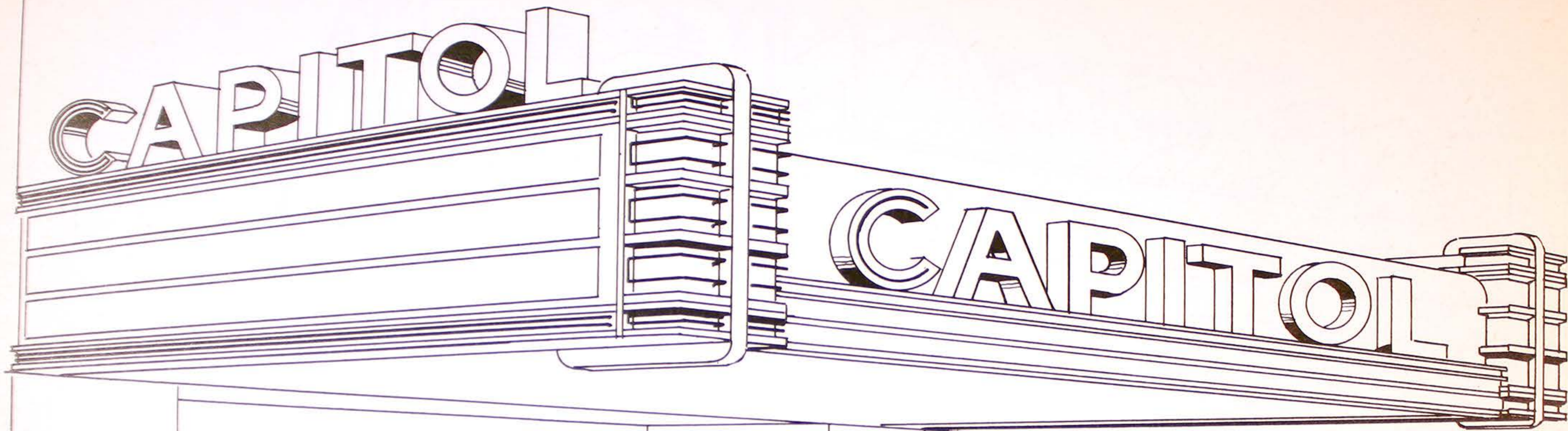
We would like to suggest a practical system which past experience has shown can be employed with satisfactory results. The salesman, in this instance, makes the first move in visualizing new advertising possibilities, which promising firms can use, and submit their ideas to the prospect. This can be realized by first taking a

camera shot of a prospective location, building or store front. Get this picture enlarged (known as a photographic blowup). Combine your ideas with your shop designer and super-impose thereon your sign designs, making a beautiful composition of what the actual finished signs and front will look like on completion. In submitting this photographic blowup, the customer has before him the picture of his store front or building, plus the signs that you feel will interest and give him the most advertising value. Having won his confidence, the next step is to explain the advantage gained through the use of your proposed signs and displays.

The sign salesman must sell advertising value, plus signs. He must therefore be a pioneer and advertising advisor to business men. Doctors help a sick person and advise them how to keep fit and well. Sign salesmen can help a poor business grow or a good business increase their volume of sales by advising or prescribing the use of the proper type of electrical advertising signs. A sign salesman cannot close a sign contract without submitting to a prospective customer a sign design or plan of proposed work. Therefore, the more sketches submitted to prospects, the more possibility of getting orders. To keep things humming, keep the sign design department busy and the sign industry will prosper.

In proposing sign suggestions, designs, etc. a good quality for salesmen and designers, to possess is to be able to recognize the limitation of a design or suggestion of same, so that you stay well within the financial means of the purchaser. The modern trend of sign designing eliminates many useless frills and scrolls (gingerbread and cheesecake) used a decade ago. Modern designs are made up of simple lines and massive background spaces. Useless copy is eliminated. The less reading matter on a sign, the better for reading at a glance. This has the advantage of being read, understood, and keeps pace with this fast moving era.

Sign designs that are well executed along modern lines, properly colored, not necessarily elaborate, but containing the most advertising value, make a good impression and sell upon presentation to prospective buyers.



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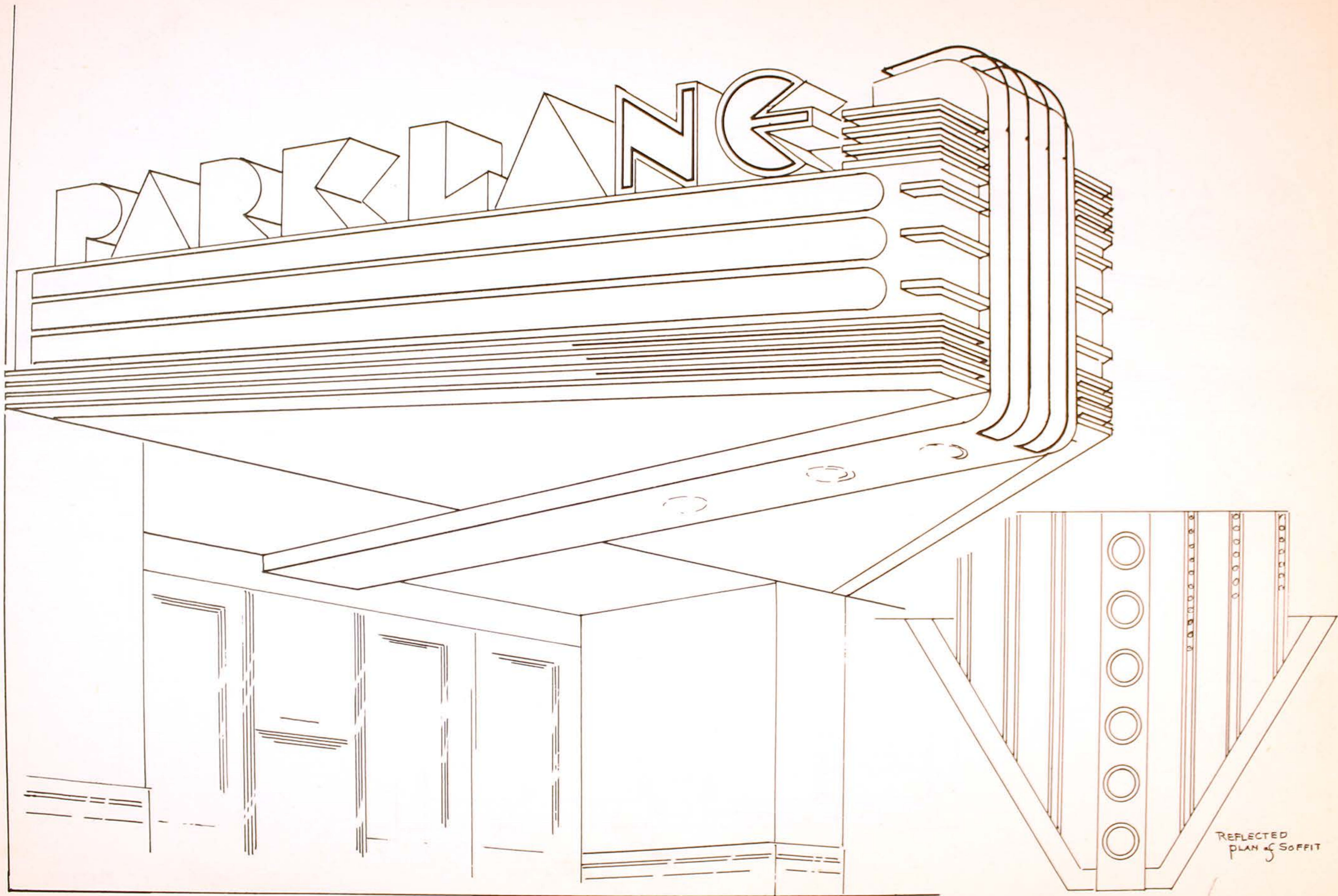
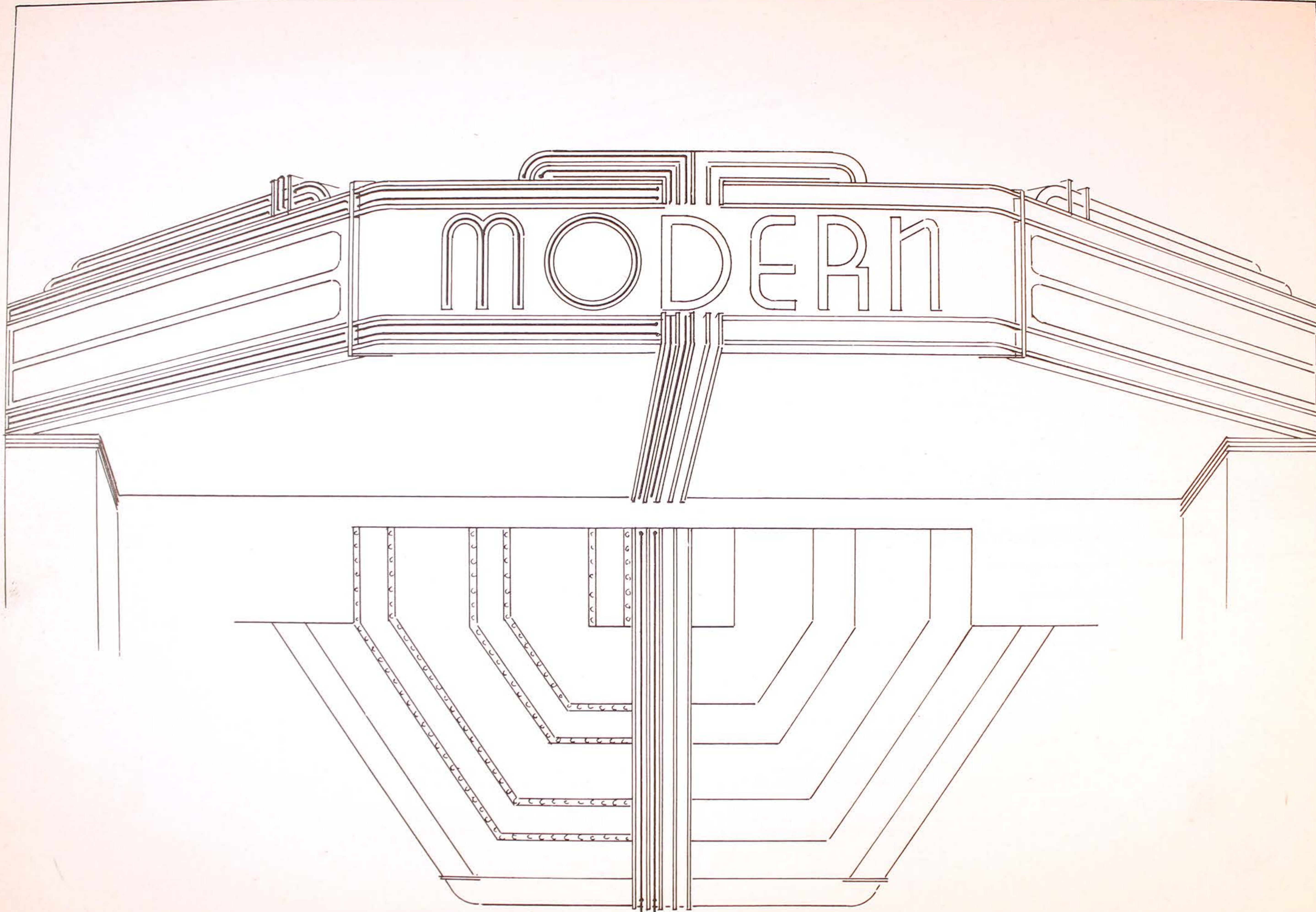


PLATE 110

REFLECTED
PLAN of SOFFIT



REFLECTED PLAN of SOFFIT

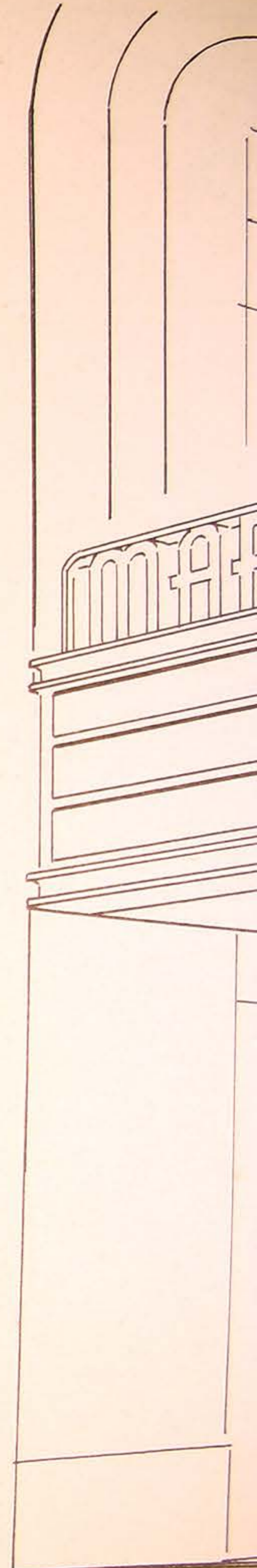
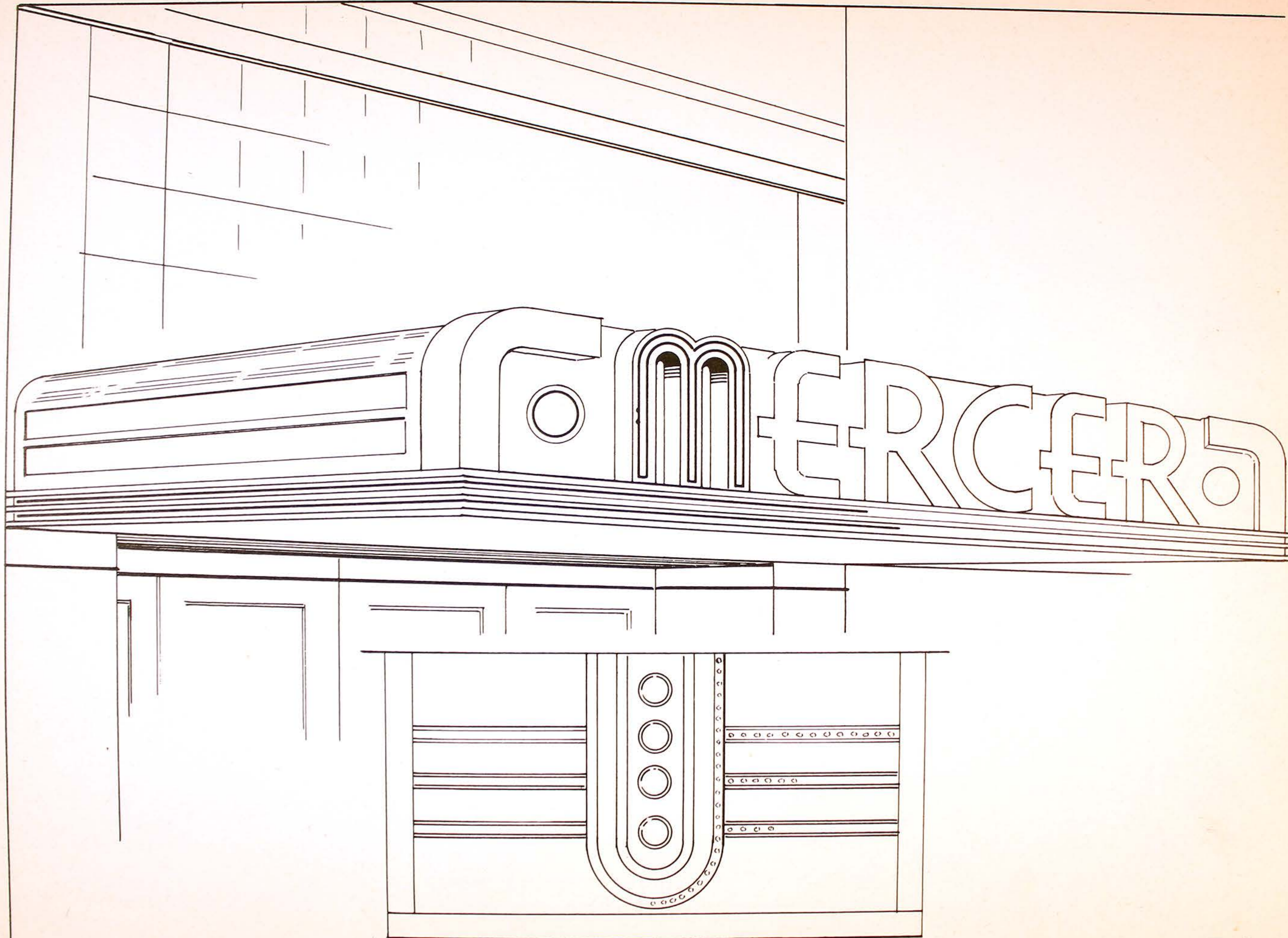




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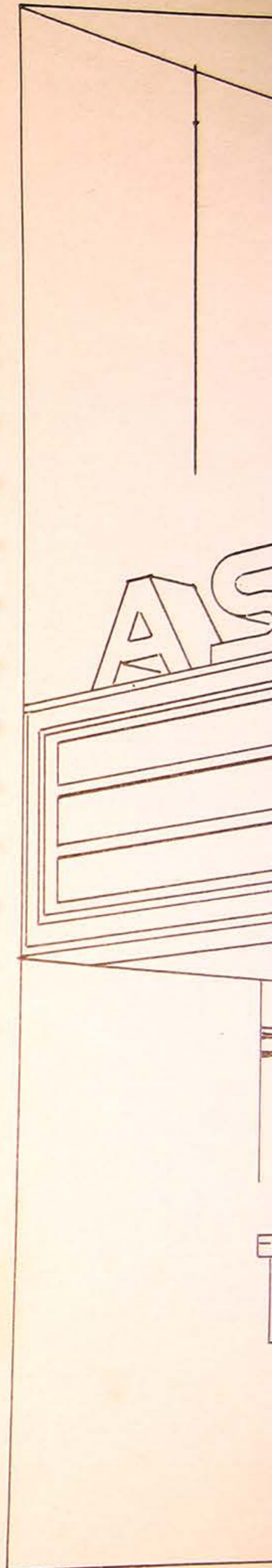


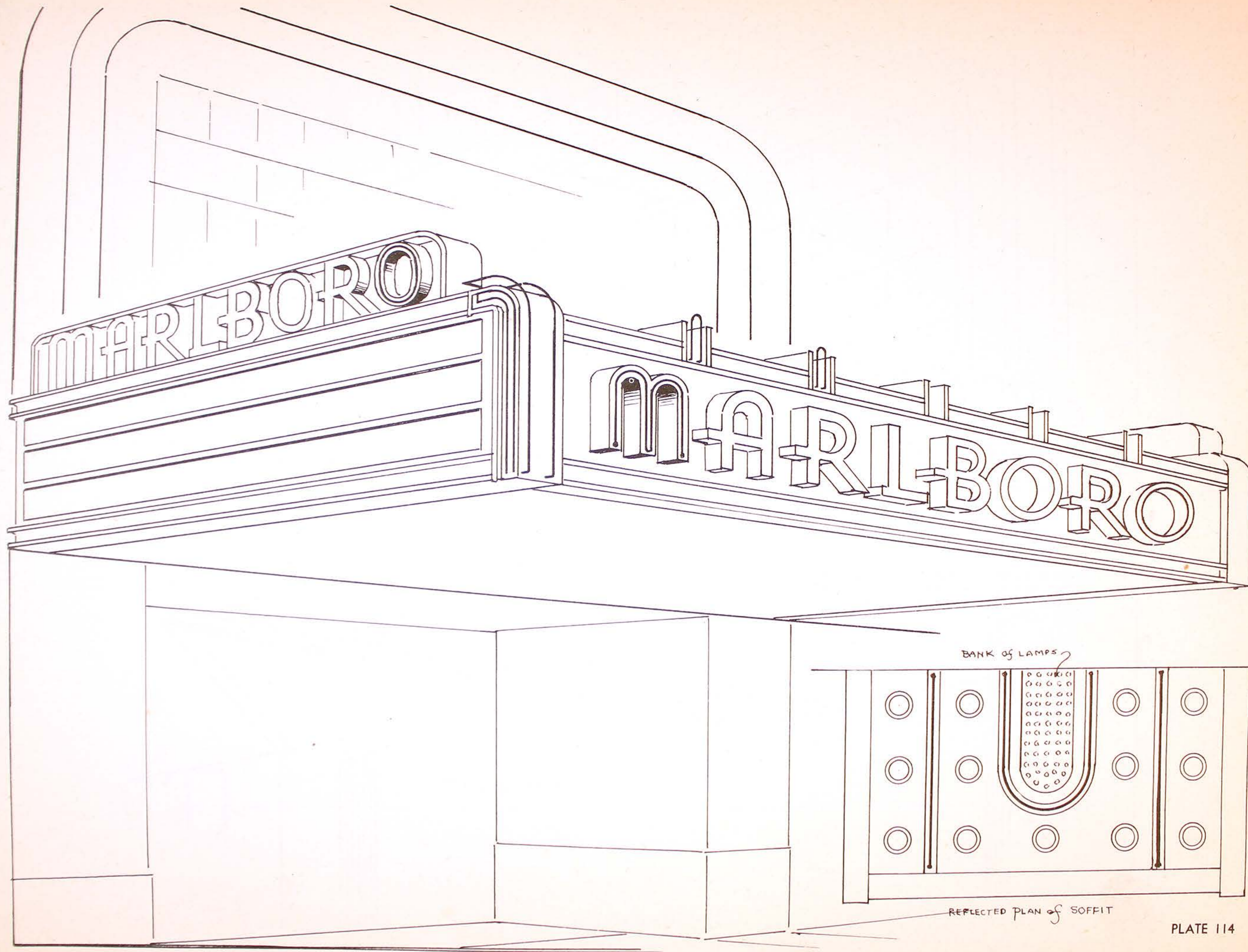
REFLECTED PLAN of SOFFIT

PLATE 112



PLATE 115



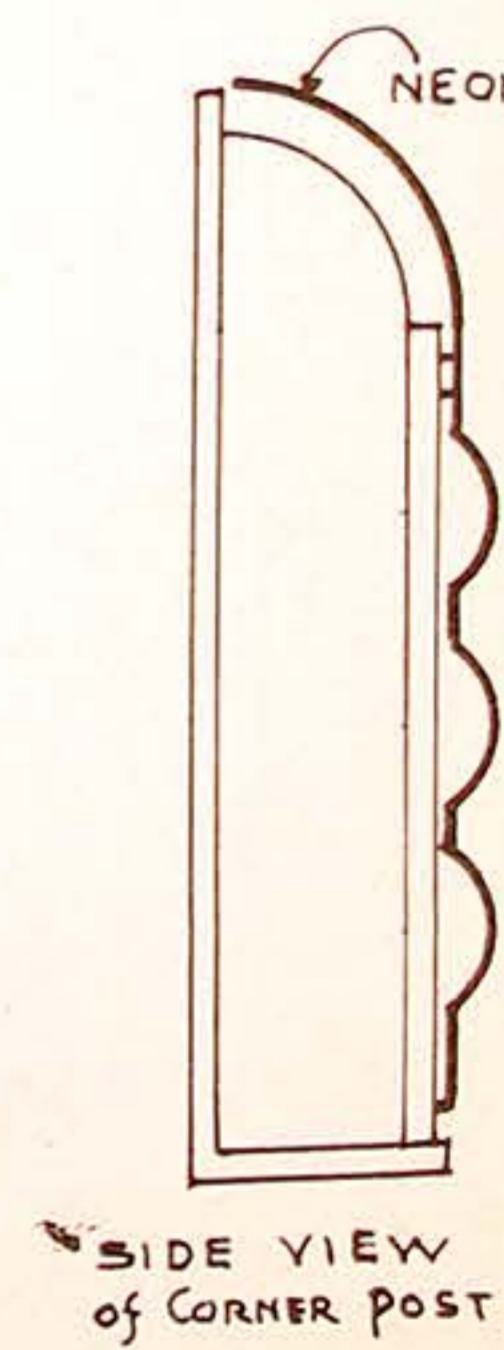






PLAN of FRONT SIGN

PLATE 116



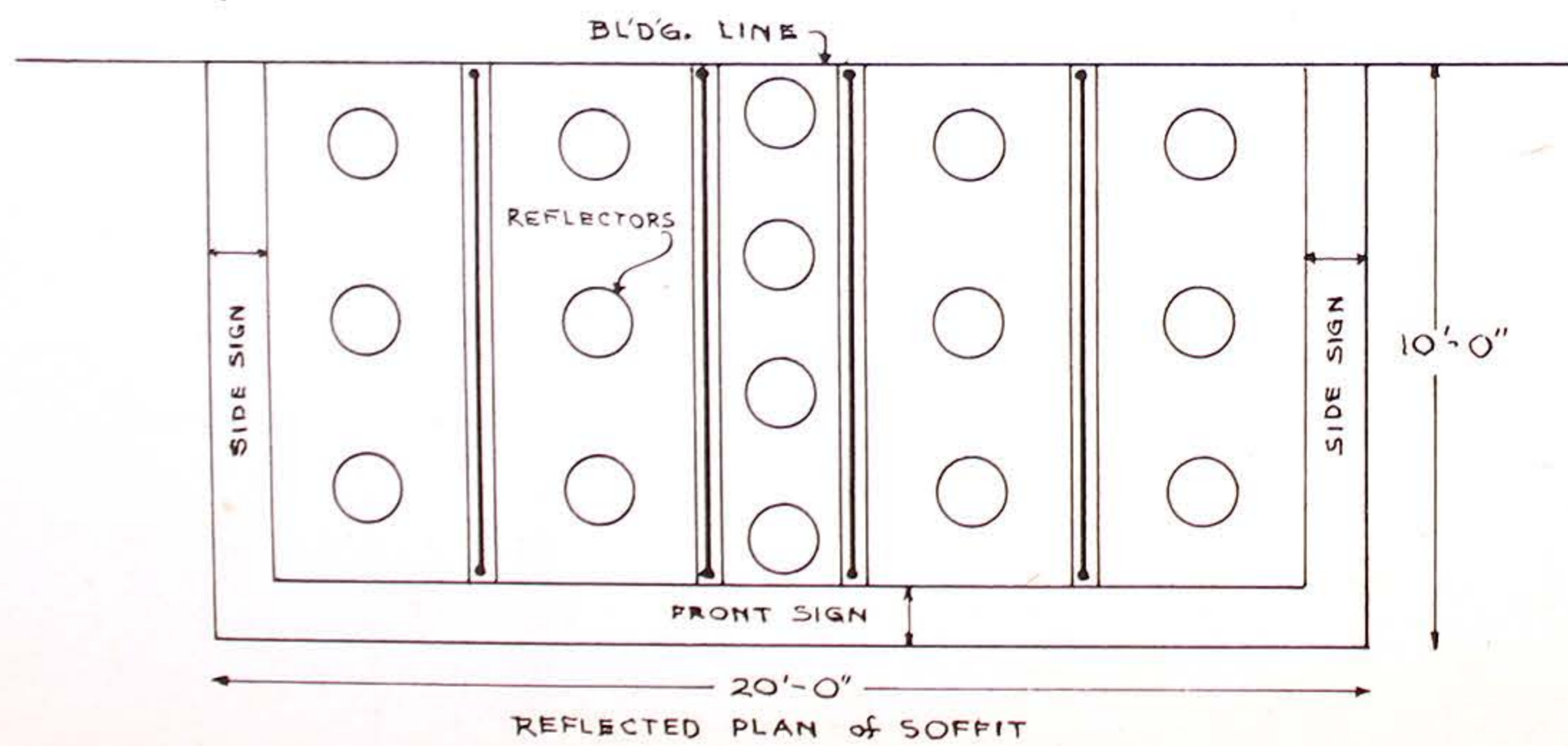
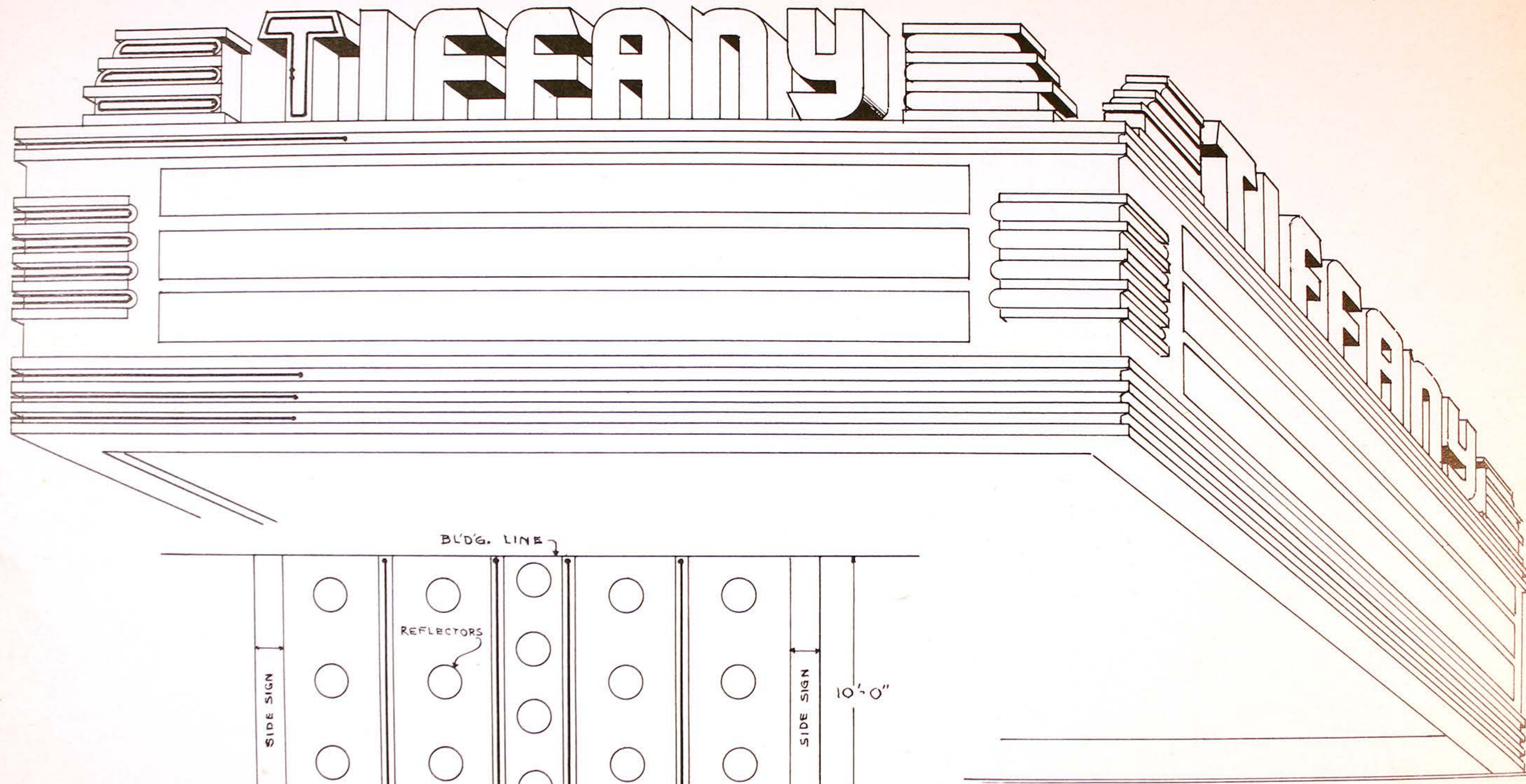
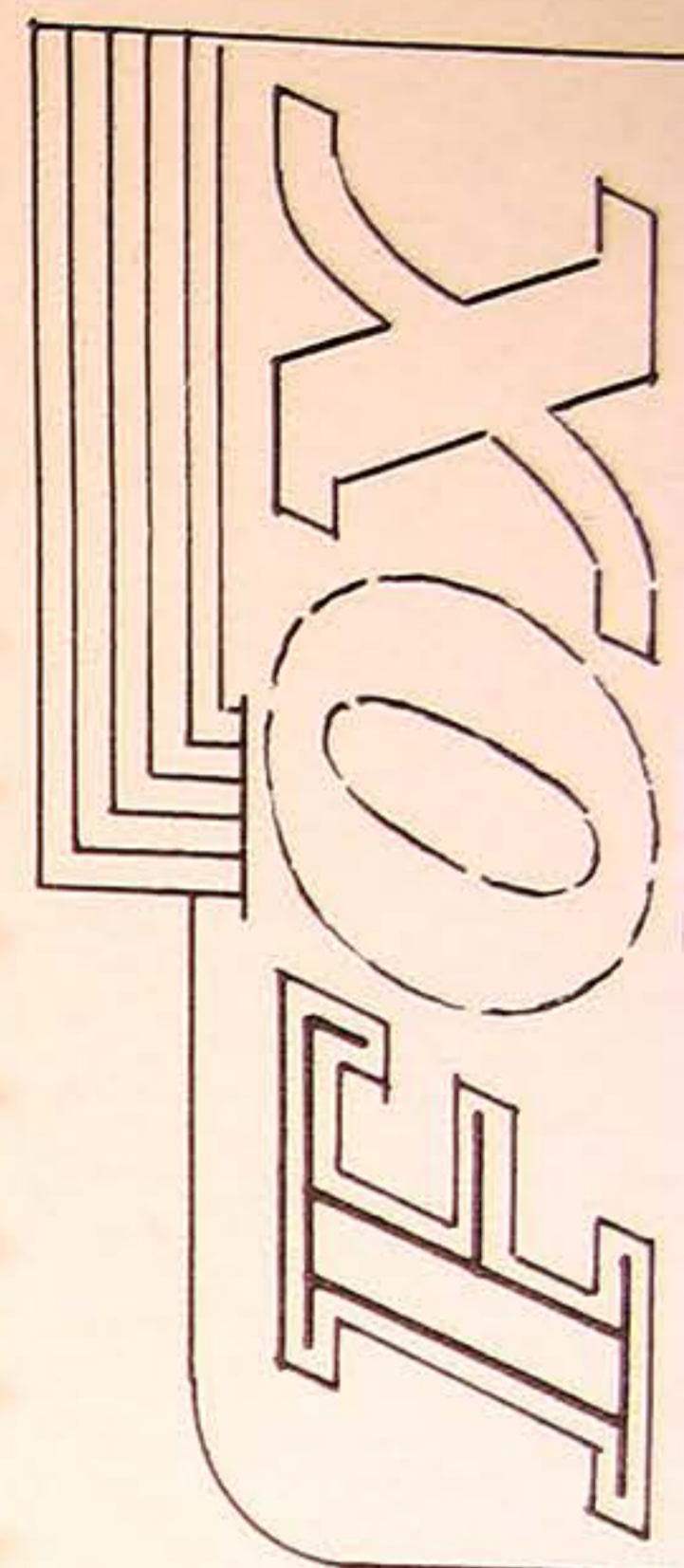
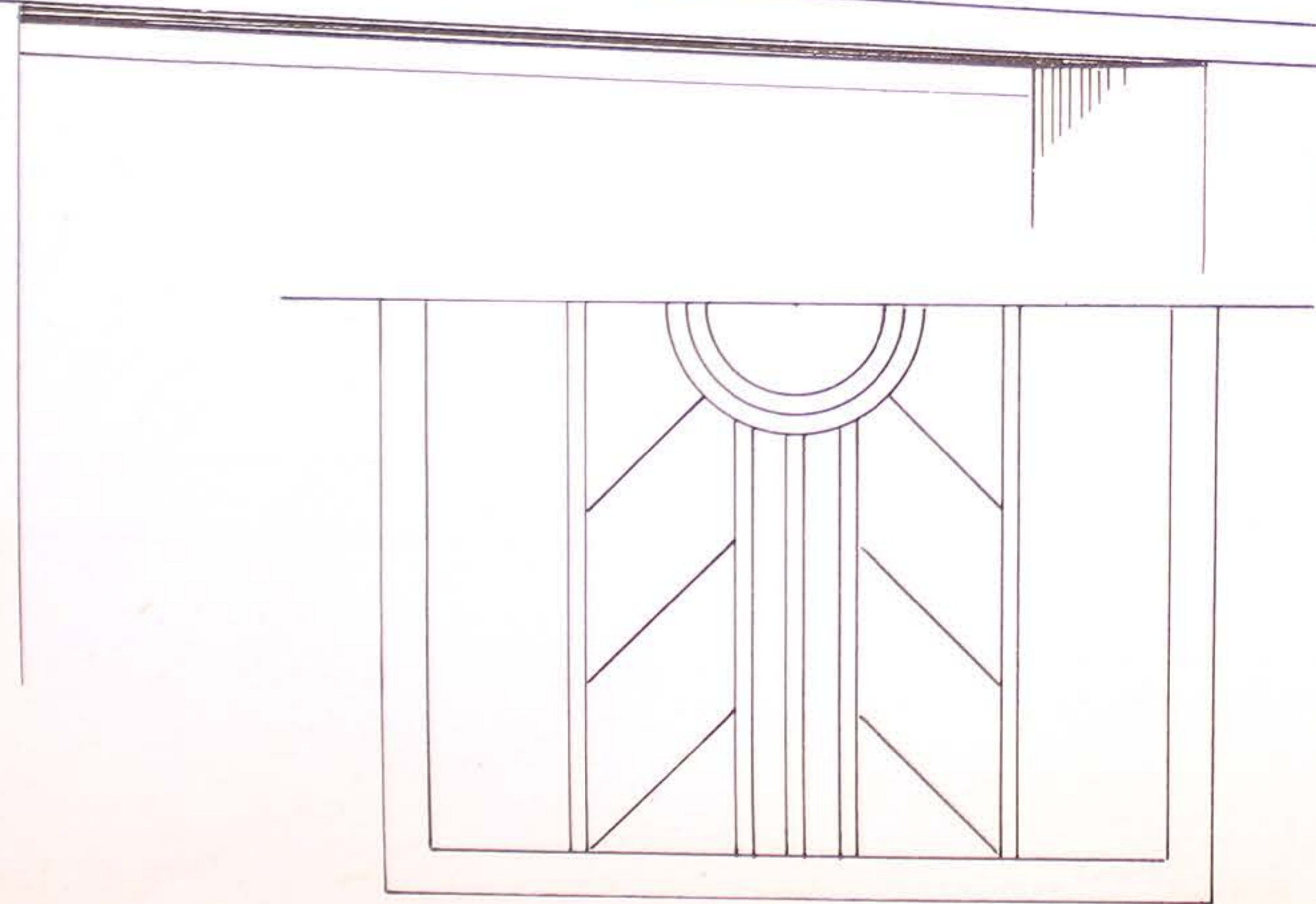
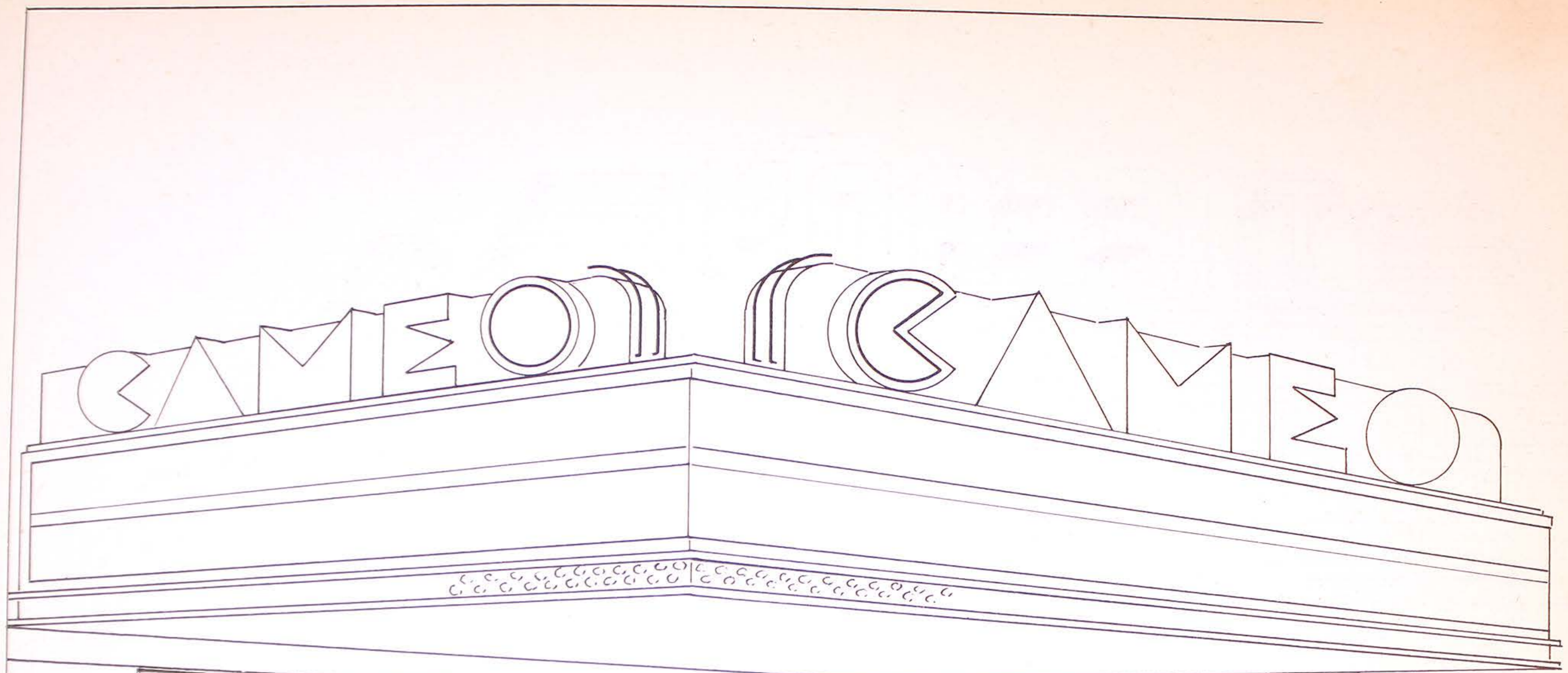
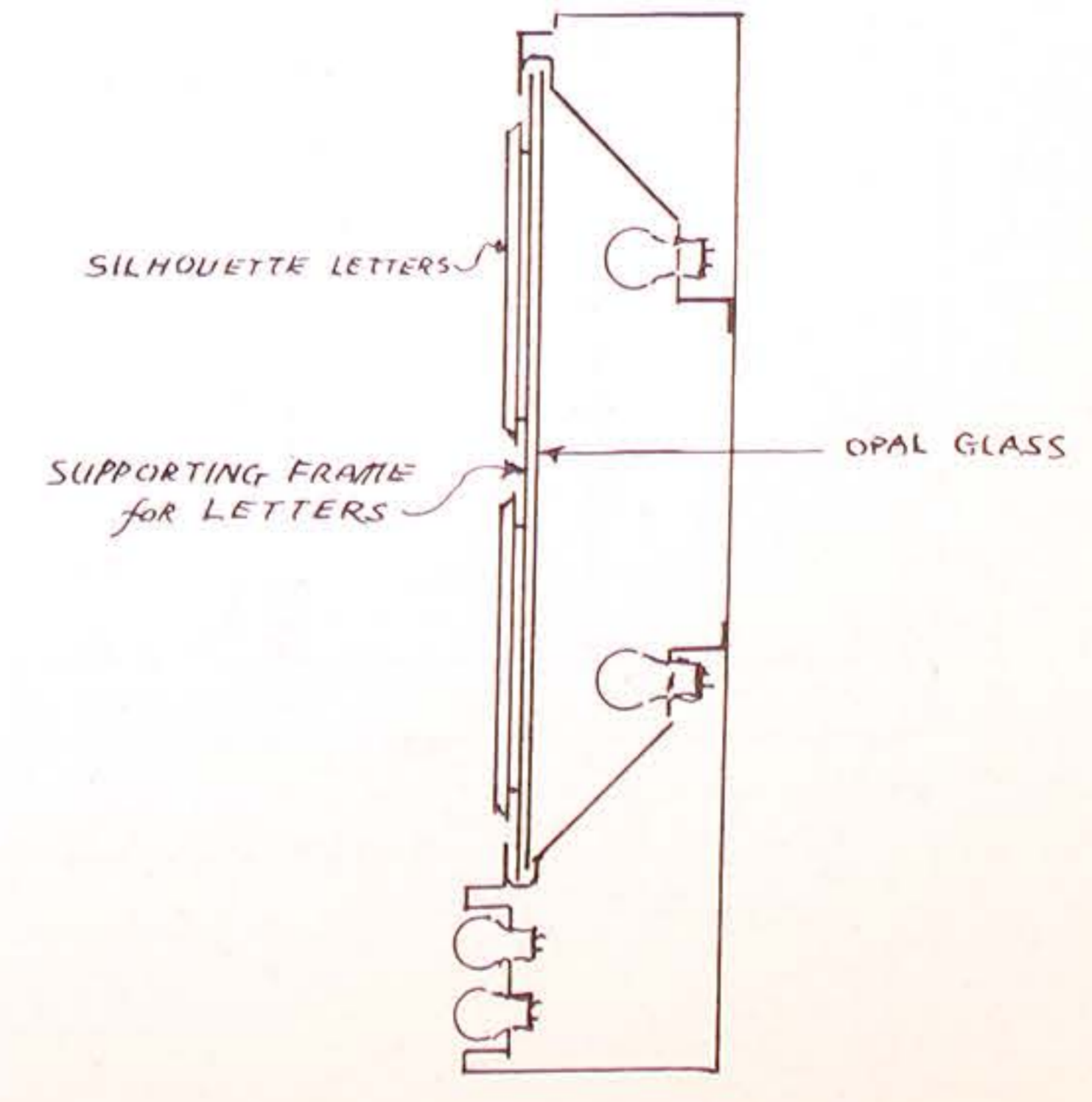


PLATE 119





REFLECTED PLAN of SOFFIT



SECTION THRU SIGN

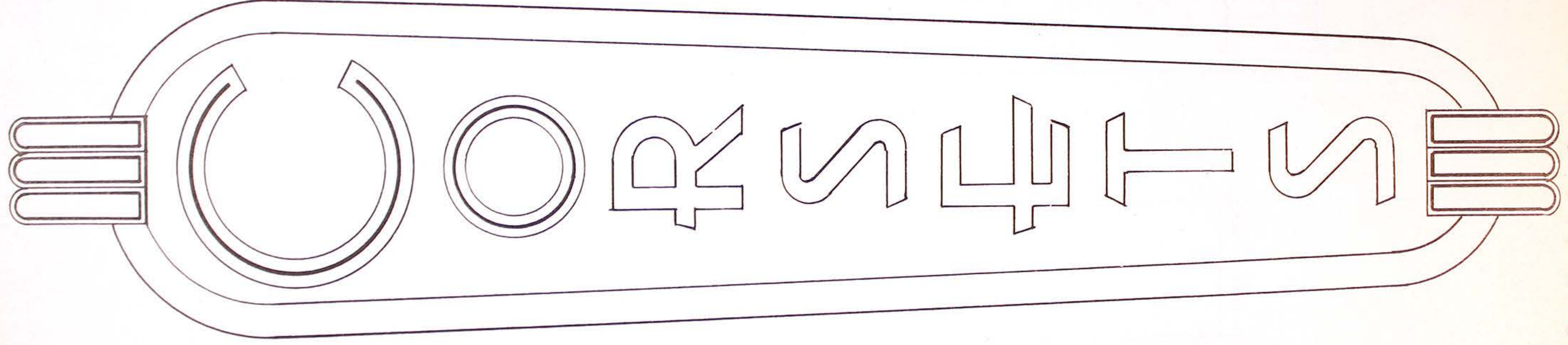


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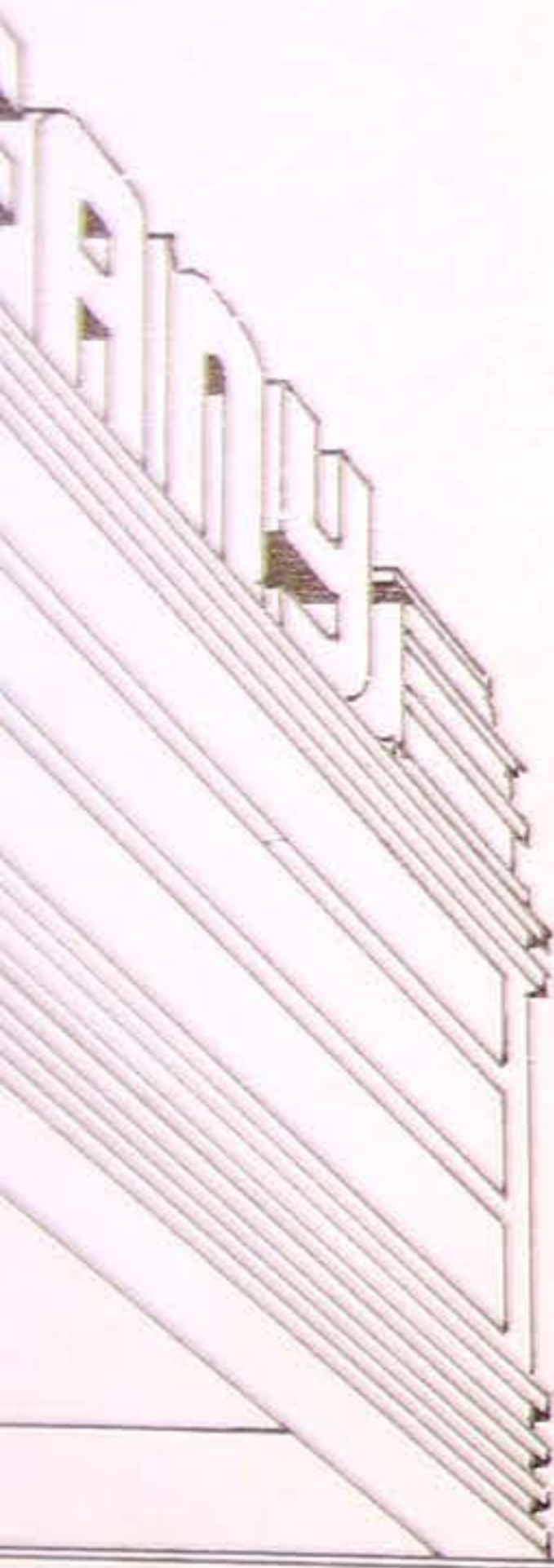


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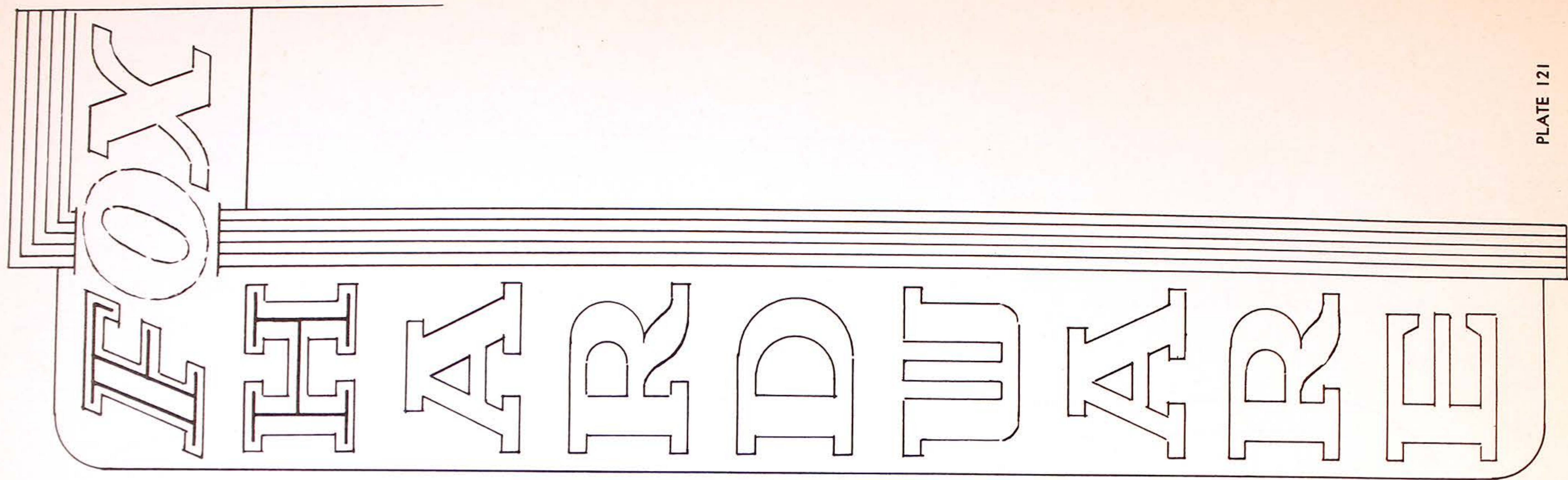


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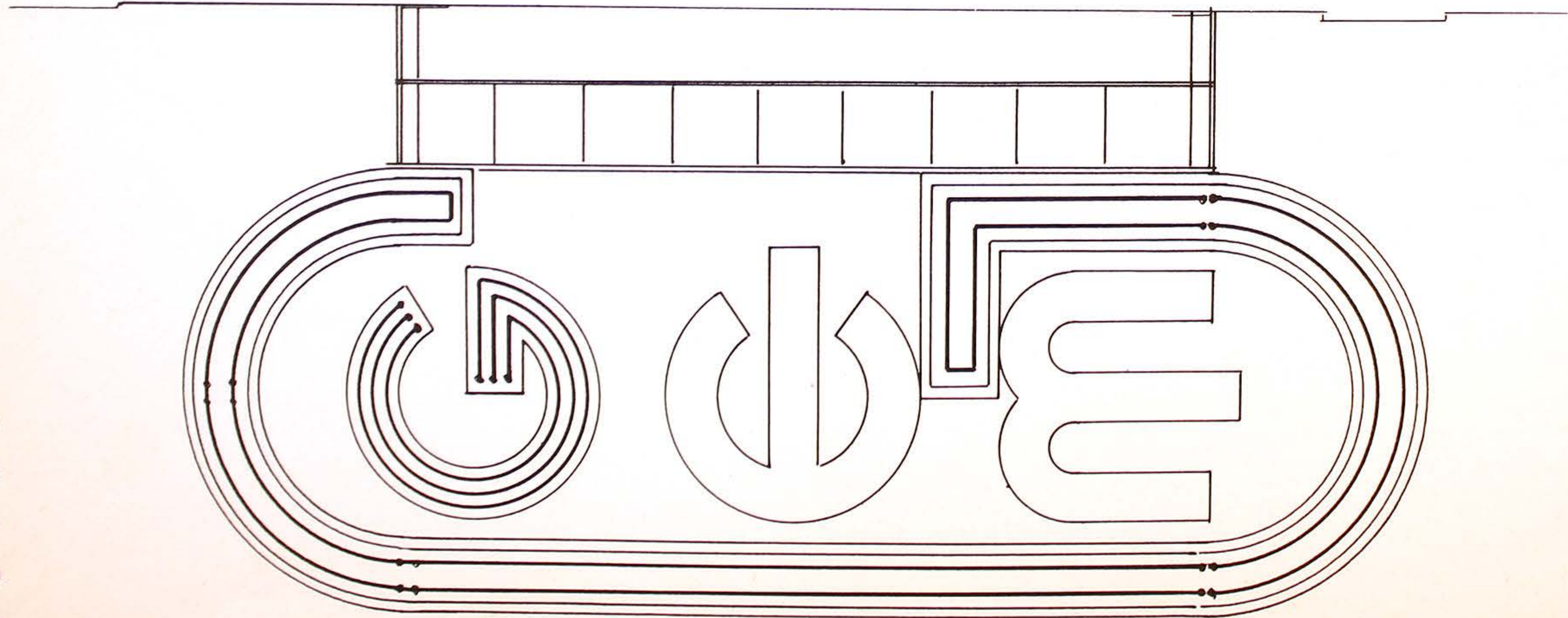


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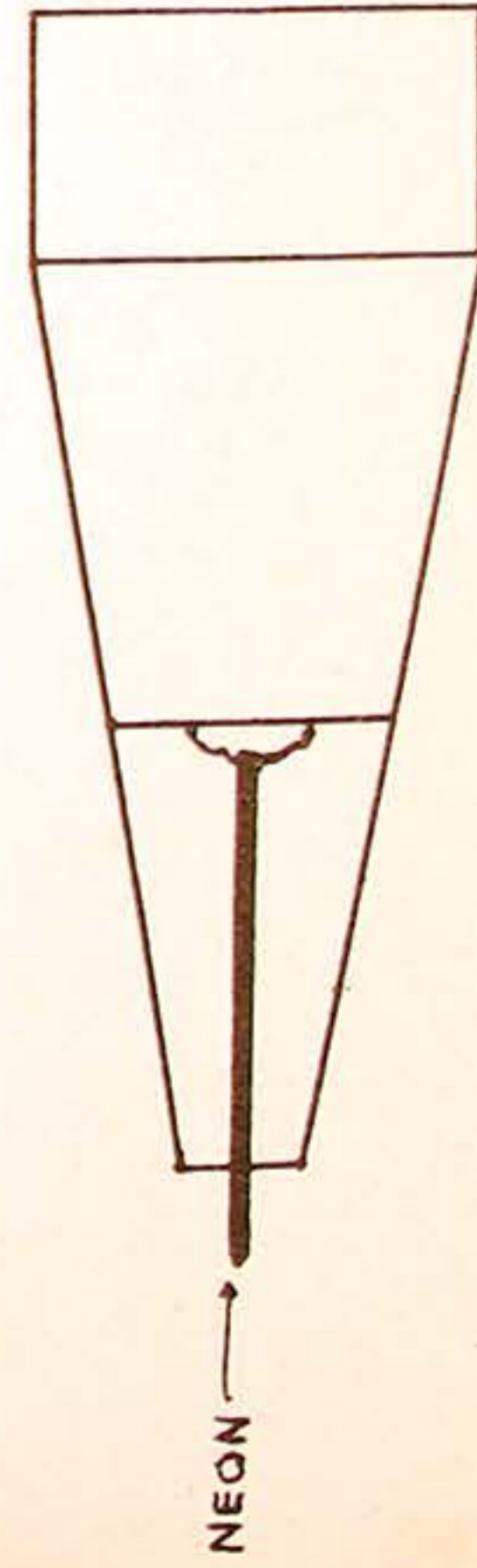
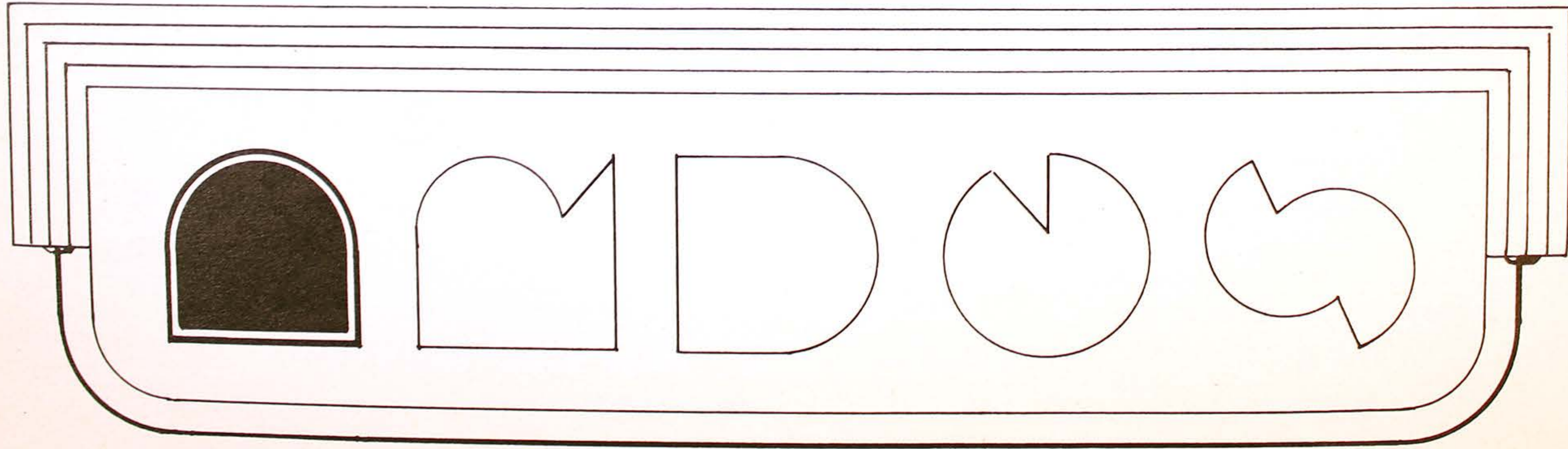
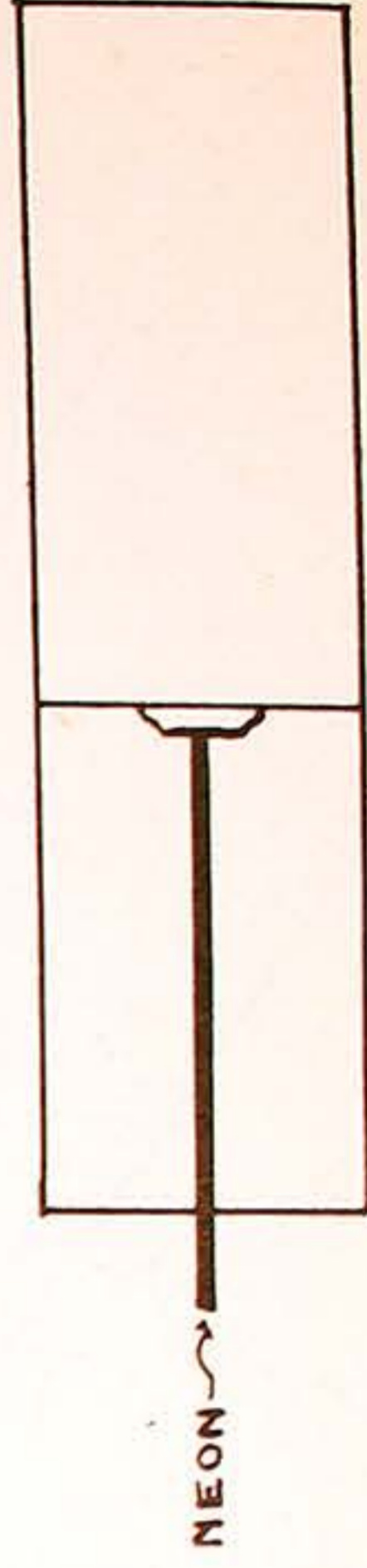
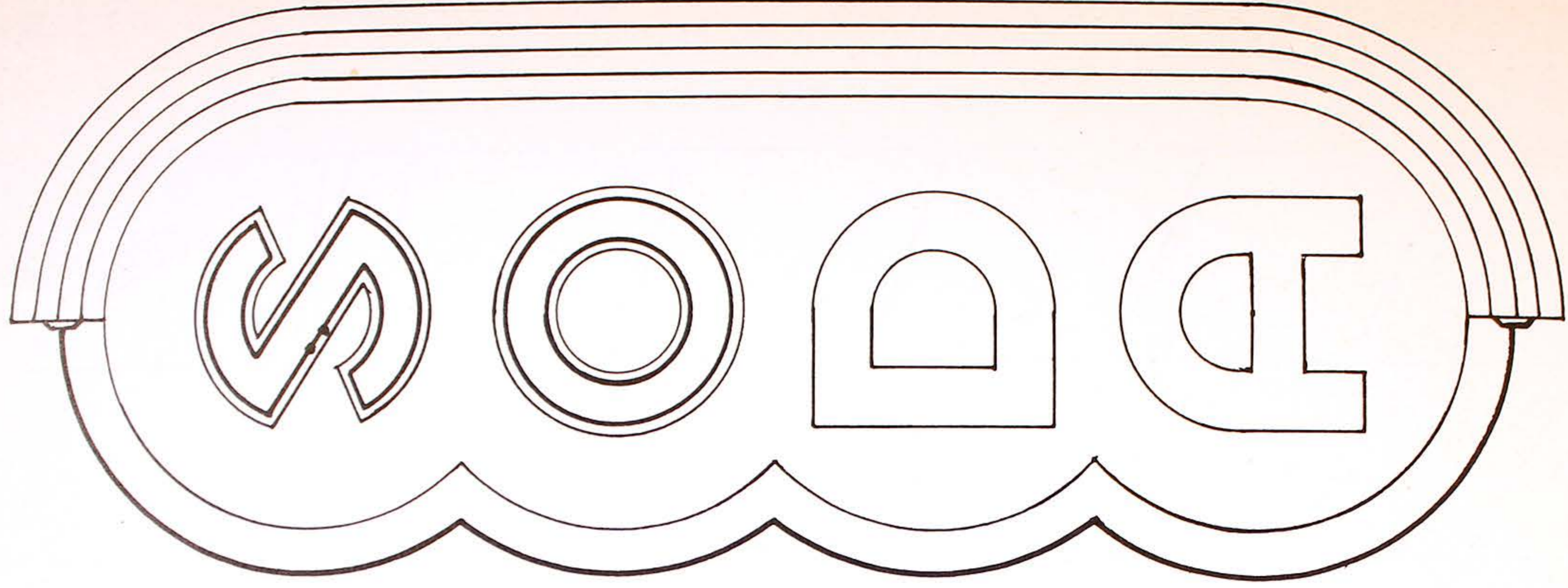


PLATE 124



PLAN

PLATE 125

PLAN

PLATE 122

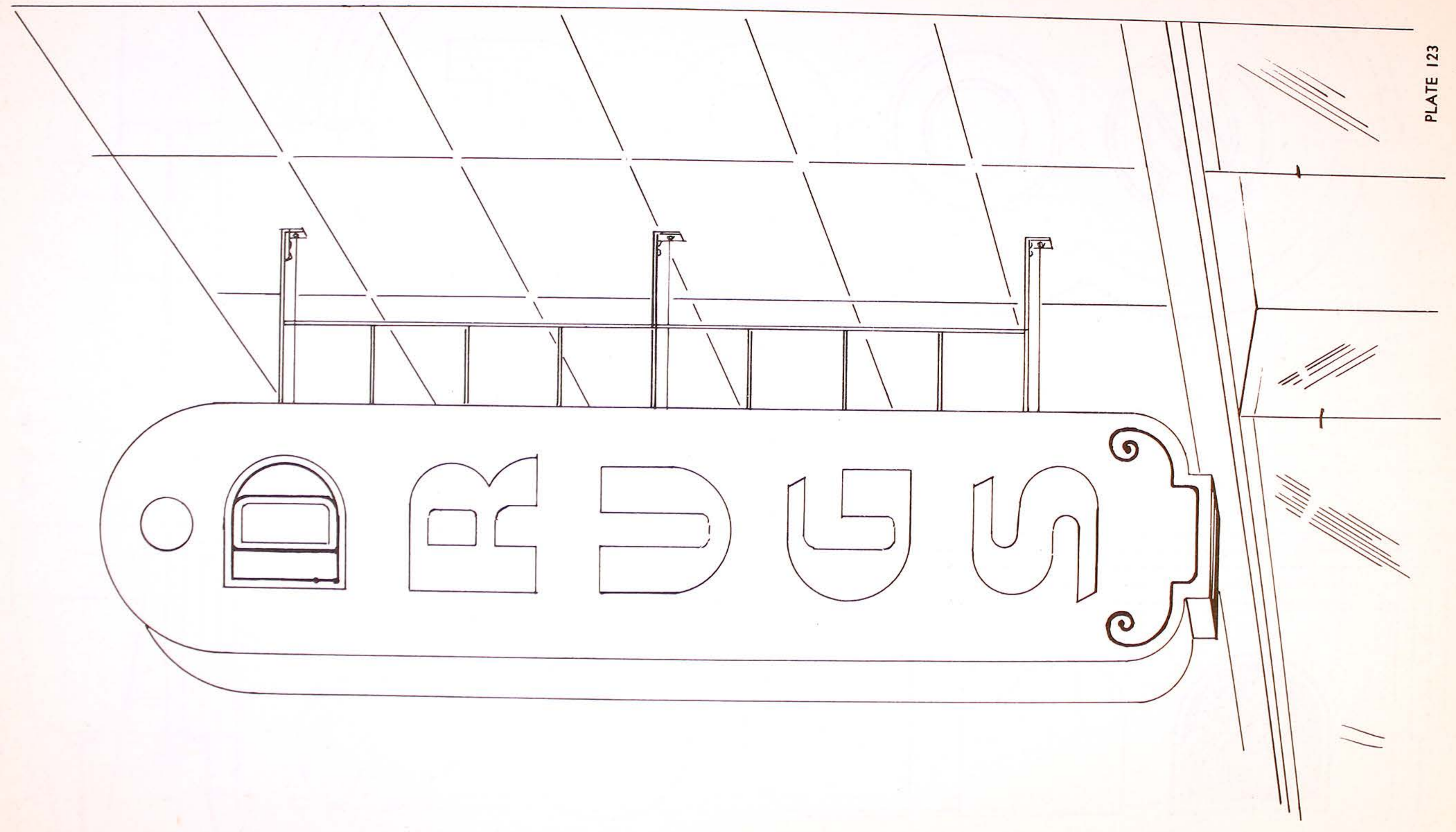


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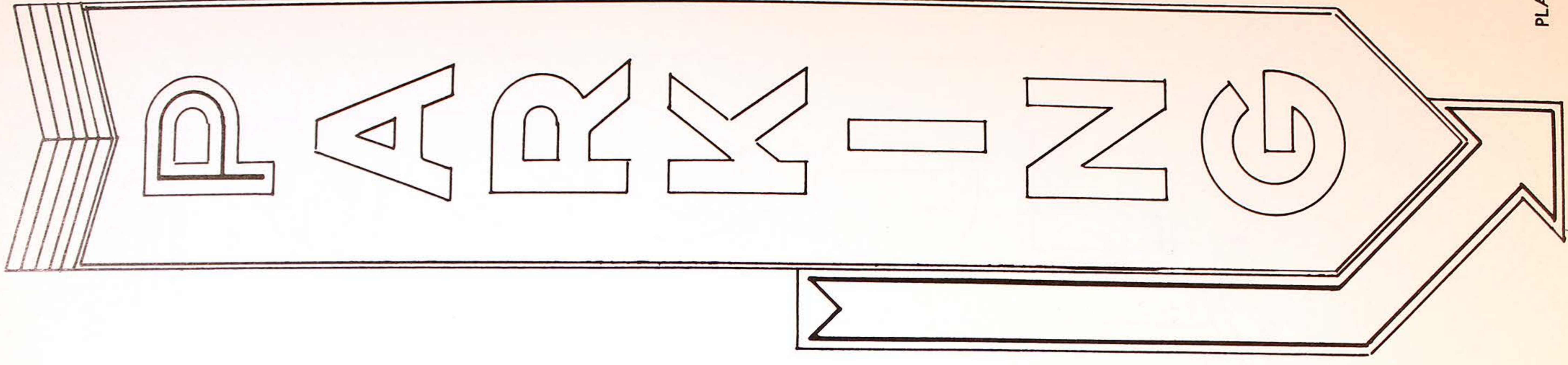


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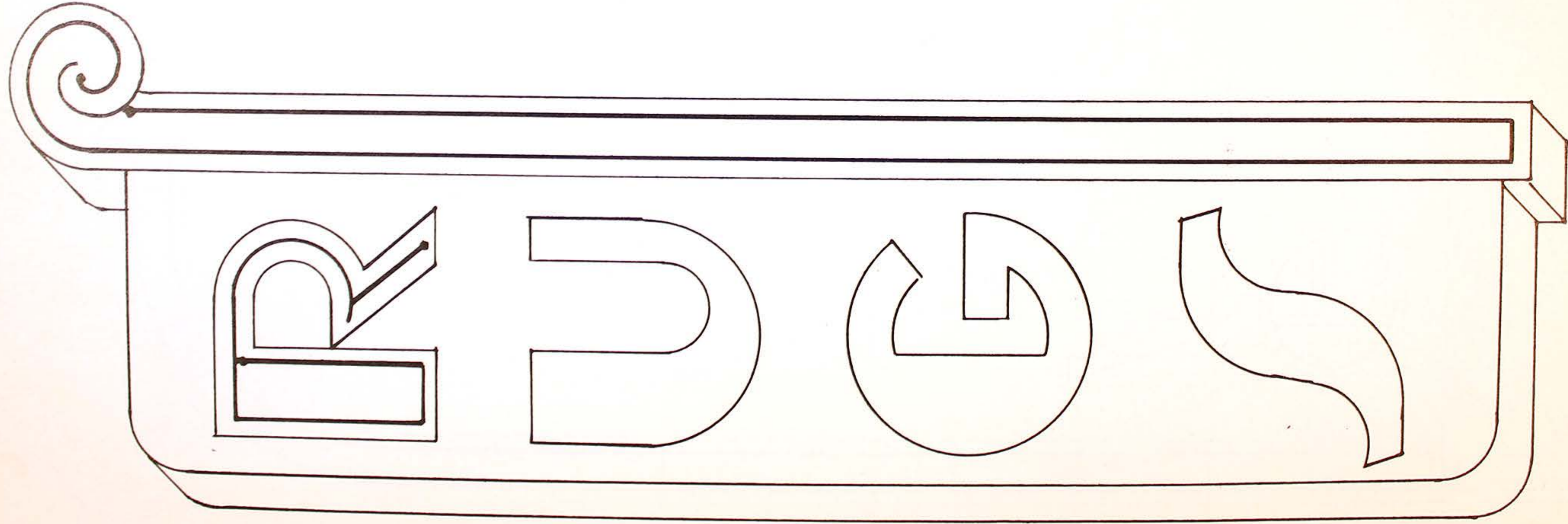


PLATE 128



NEON

PLAN

PLATE 124

PLATE 125

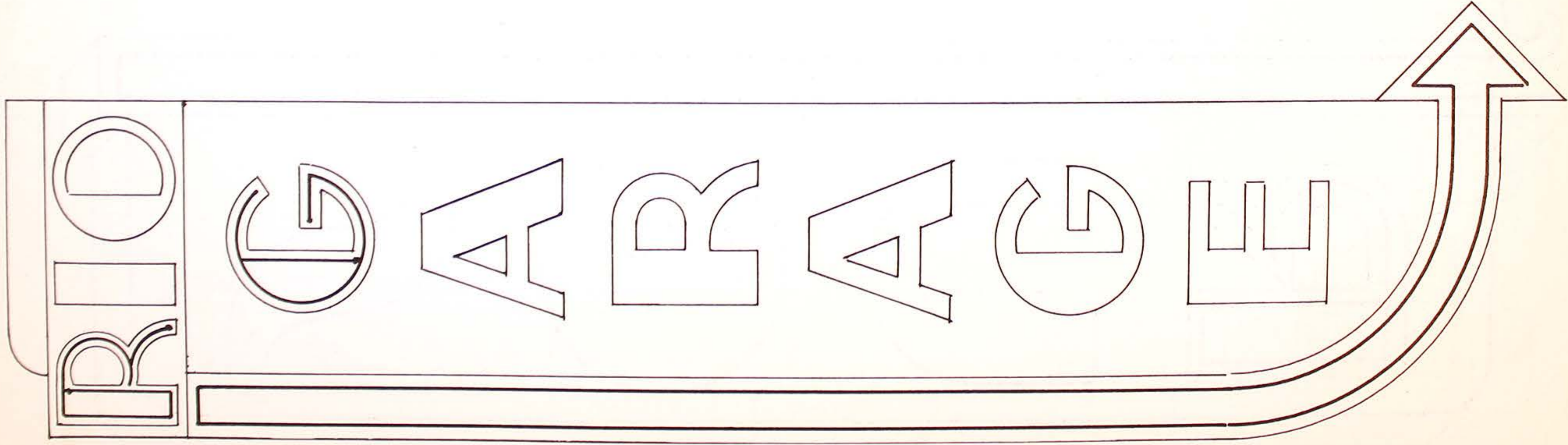


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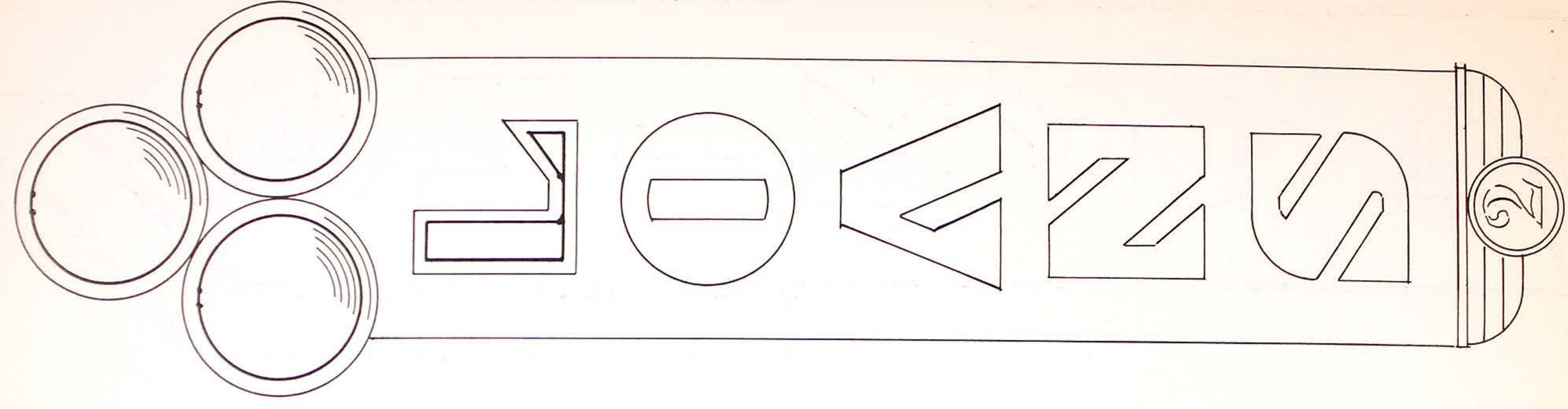


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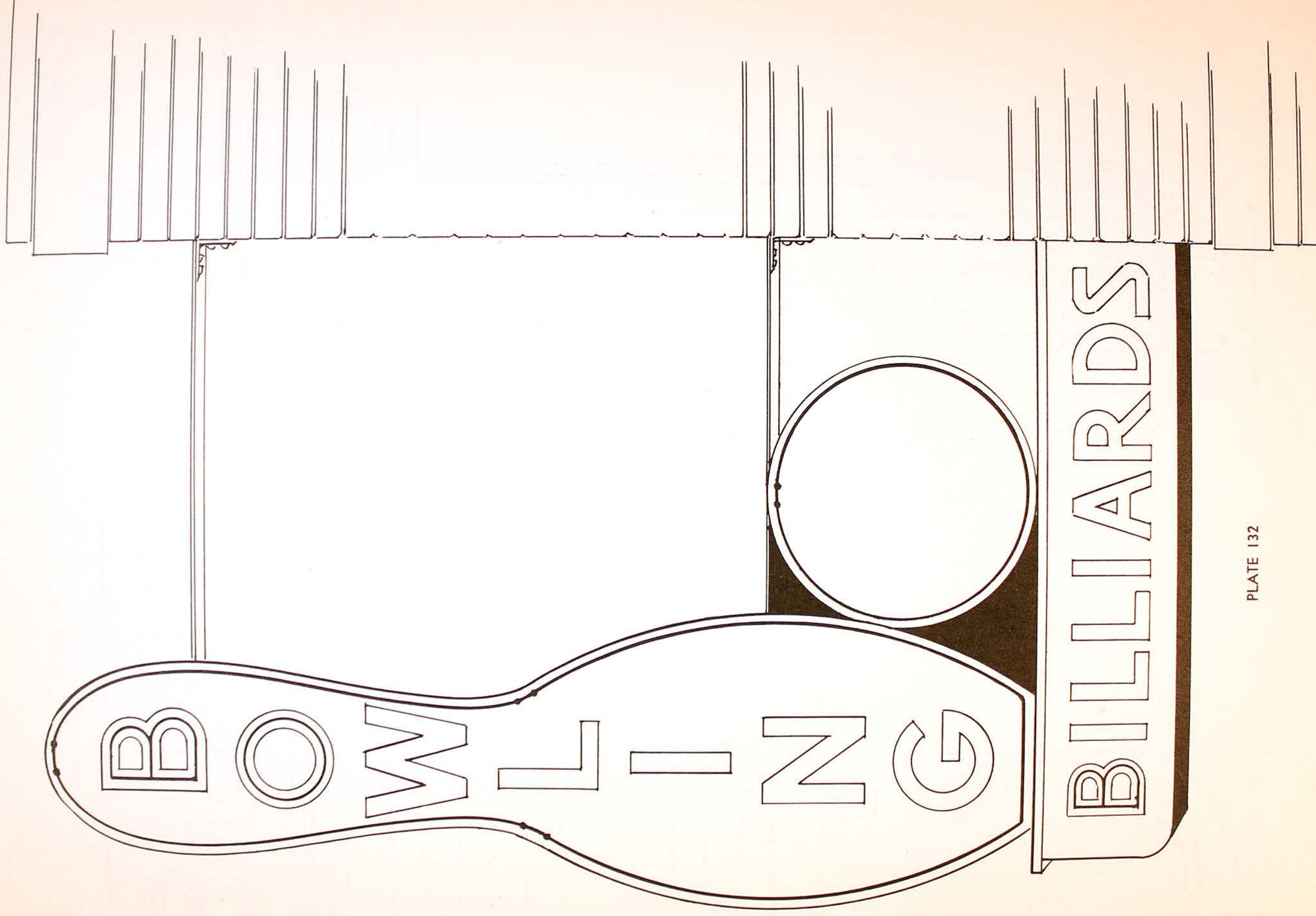


PLATE 132

WHEELBAR



PLATE 128



PLATE 129

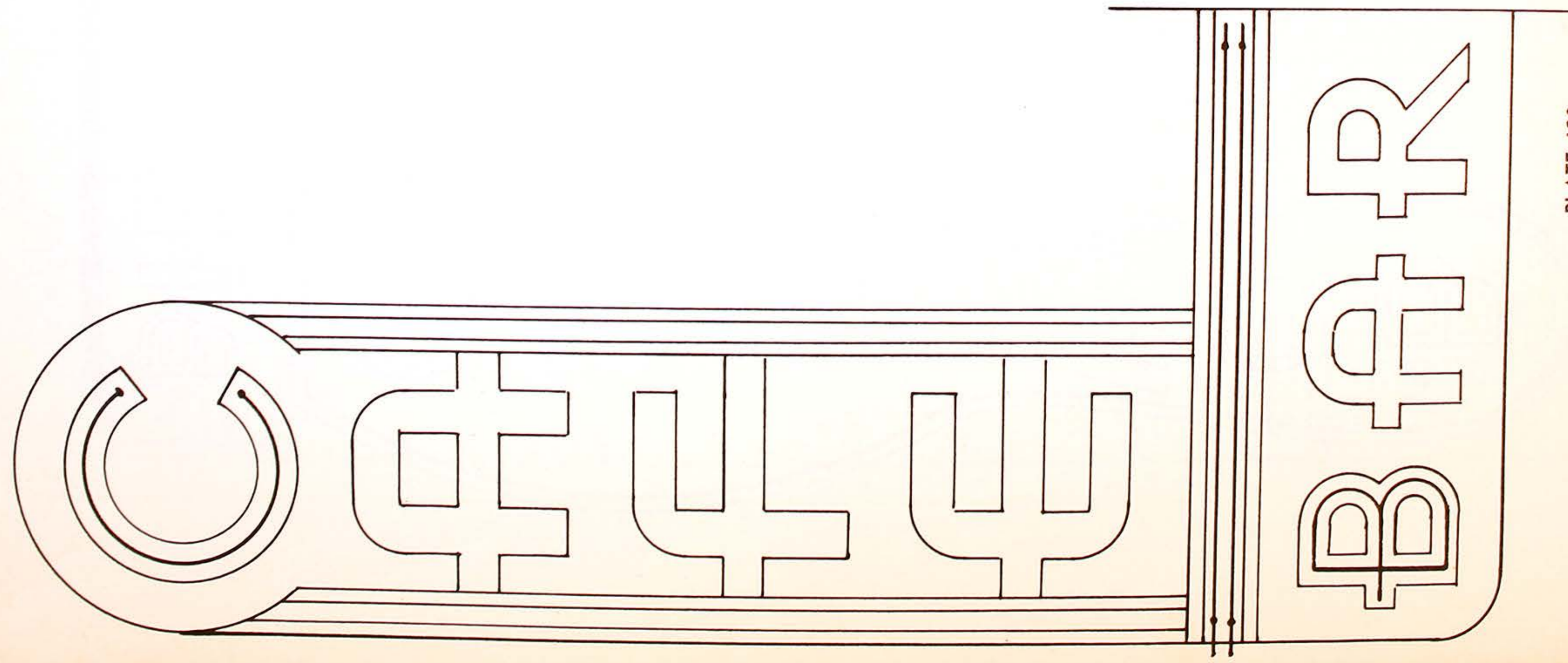


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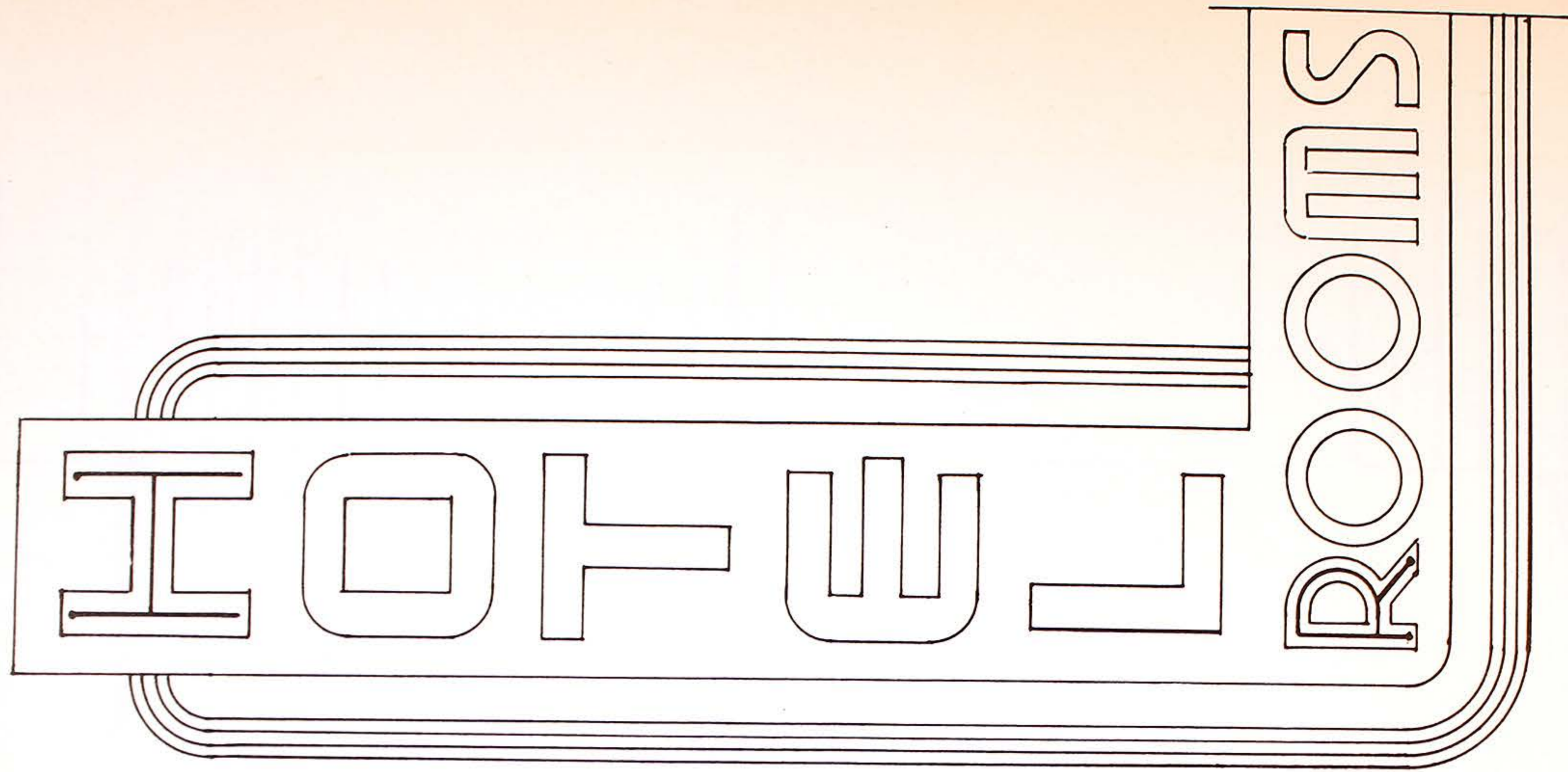


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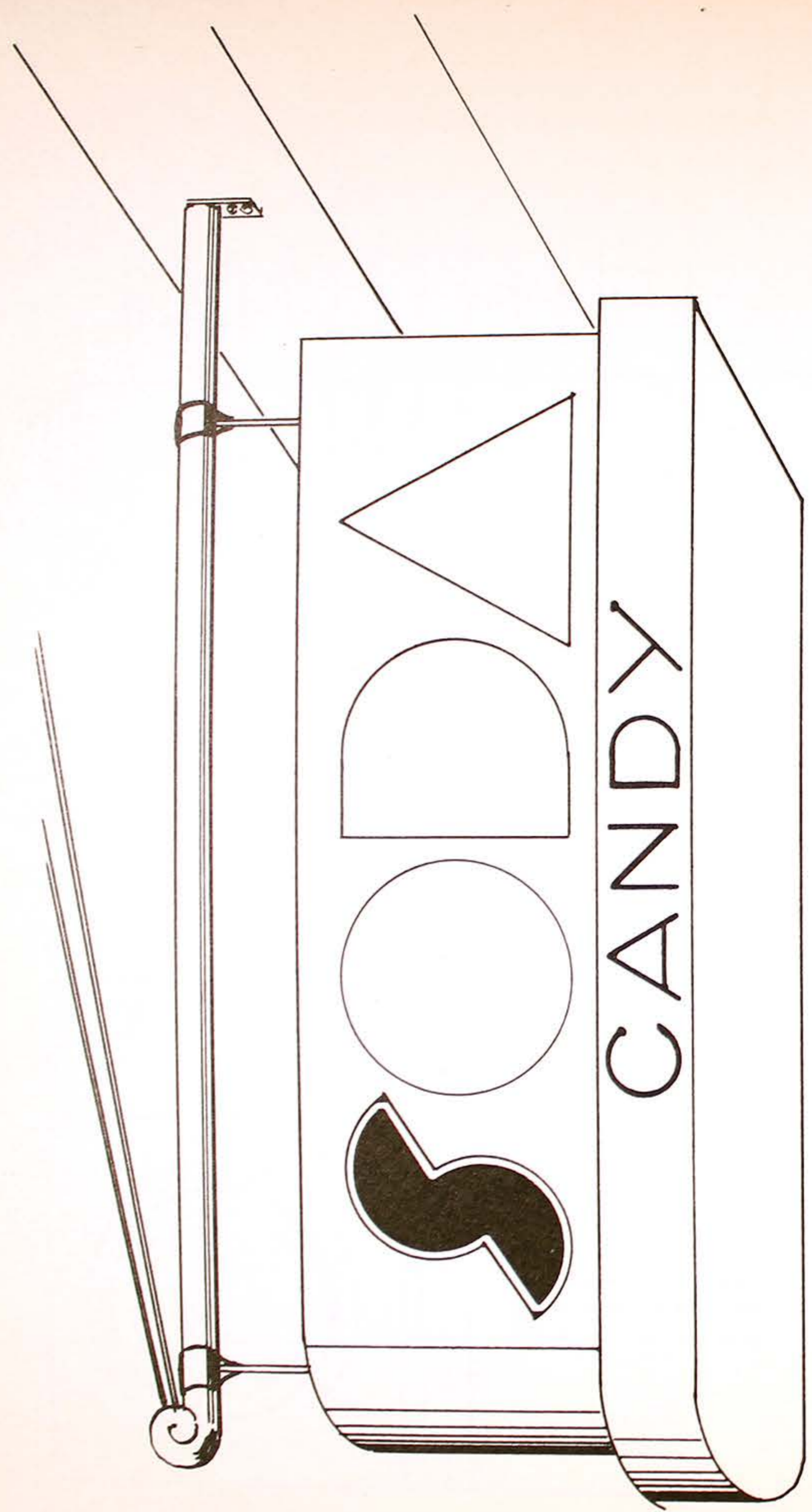


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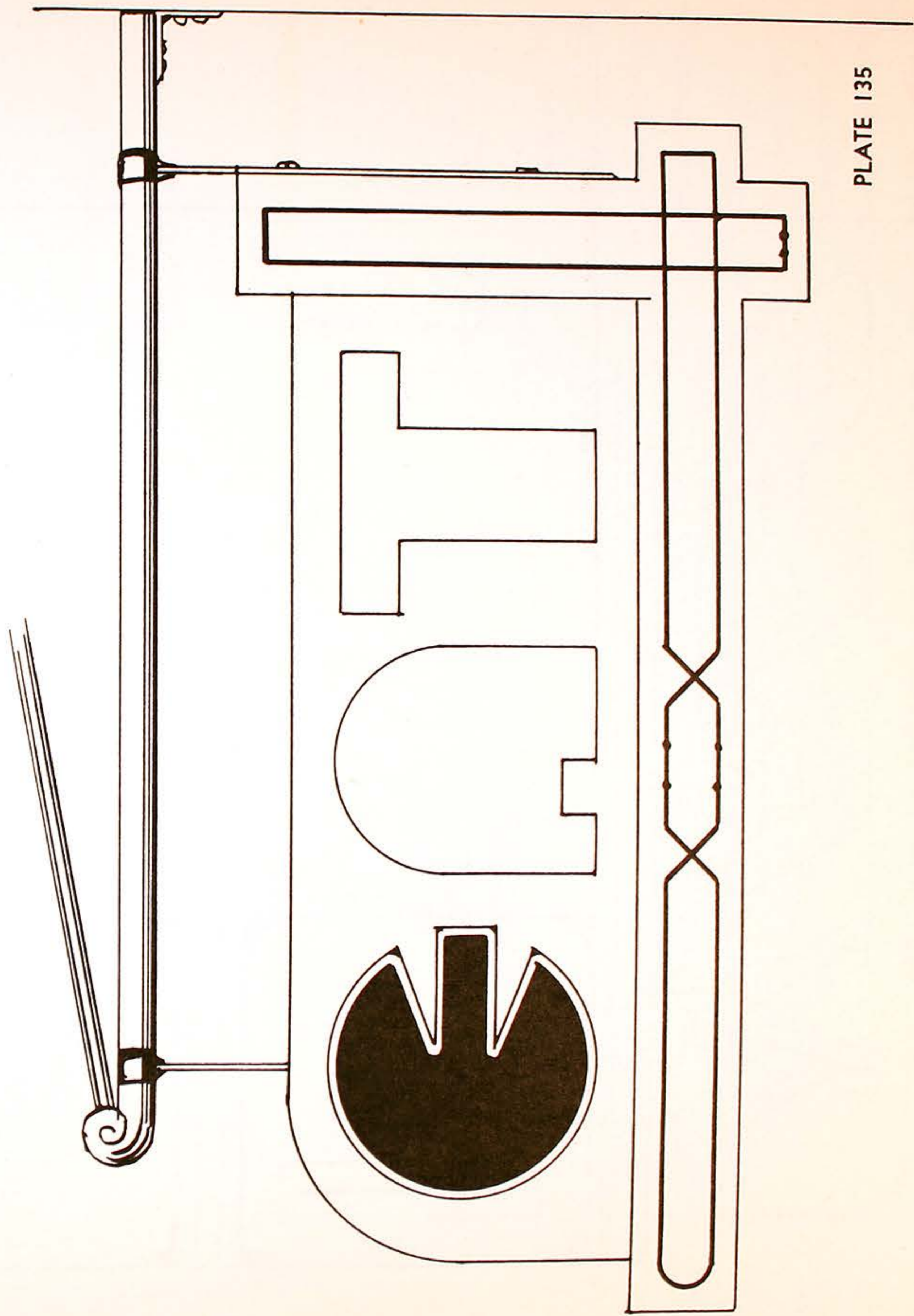
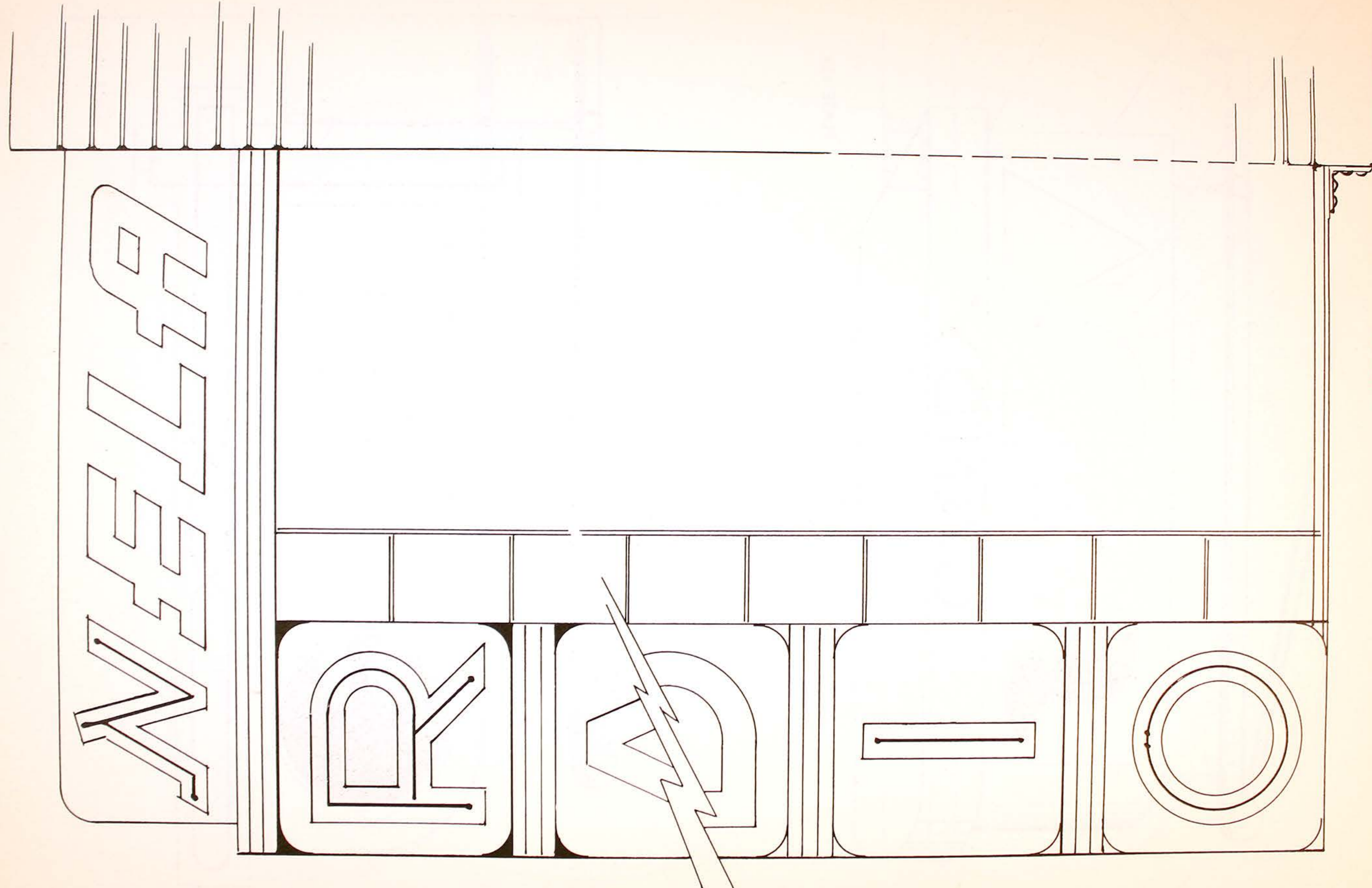


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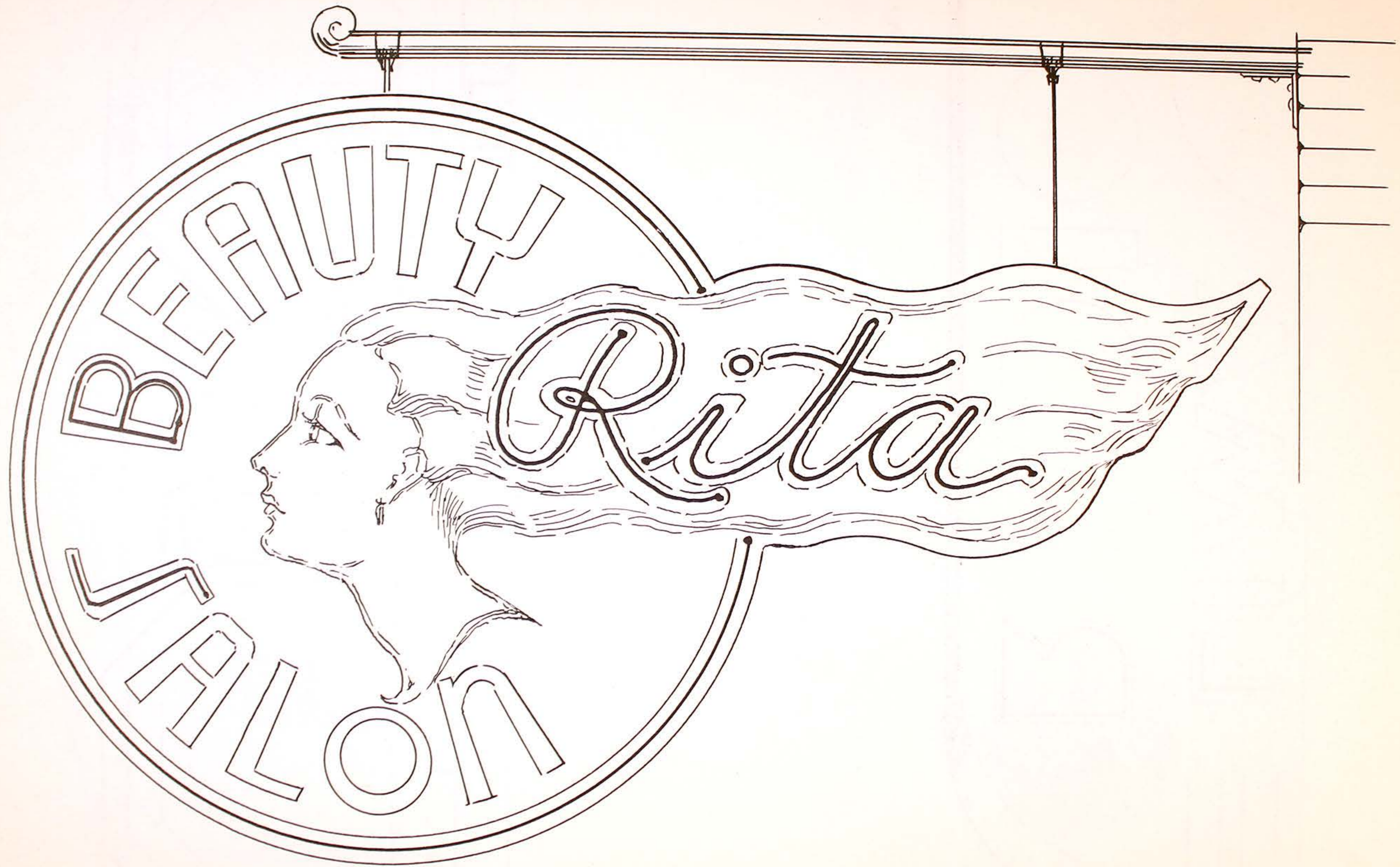


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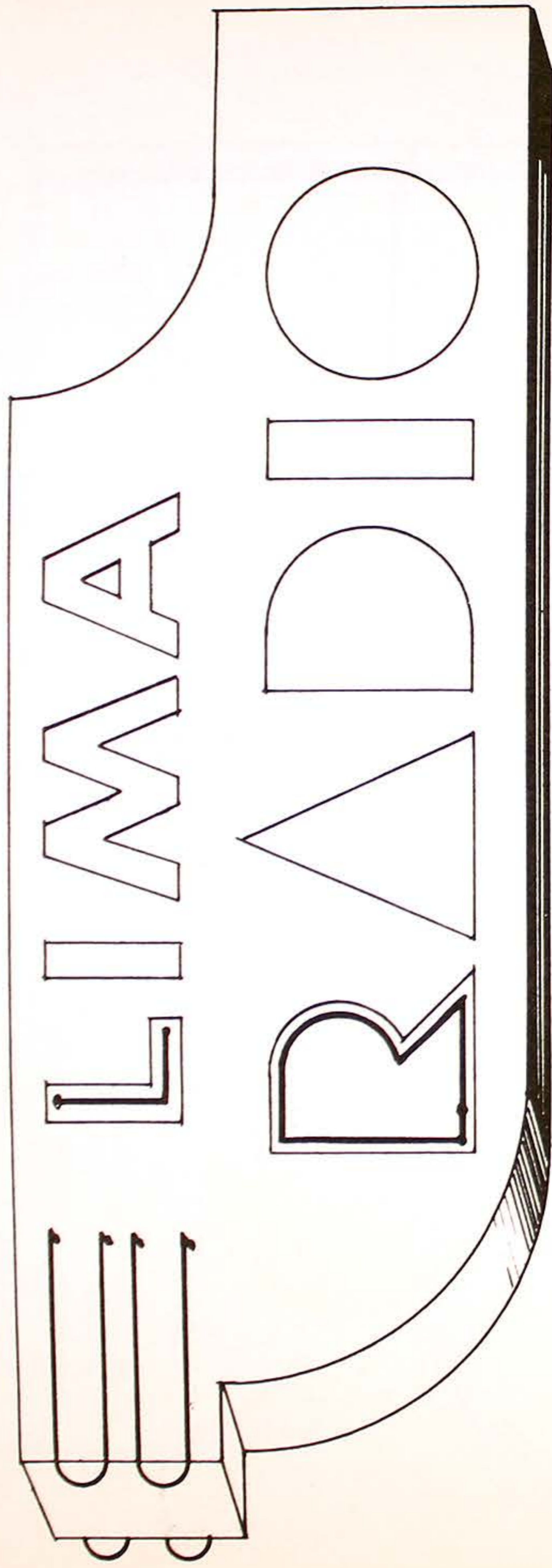


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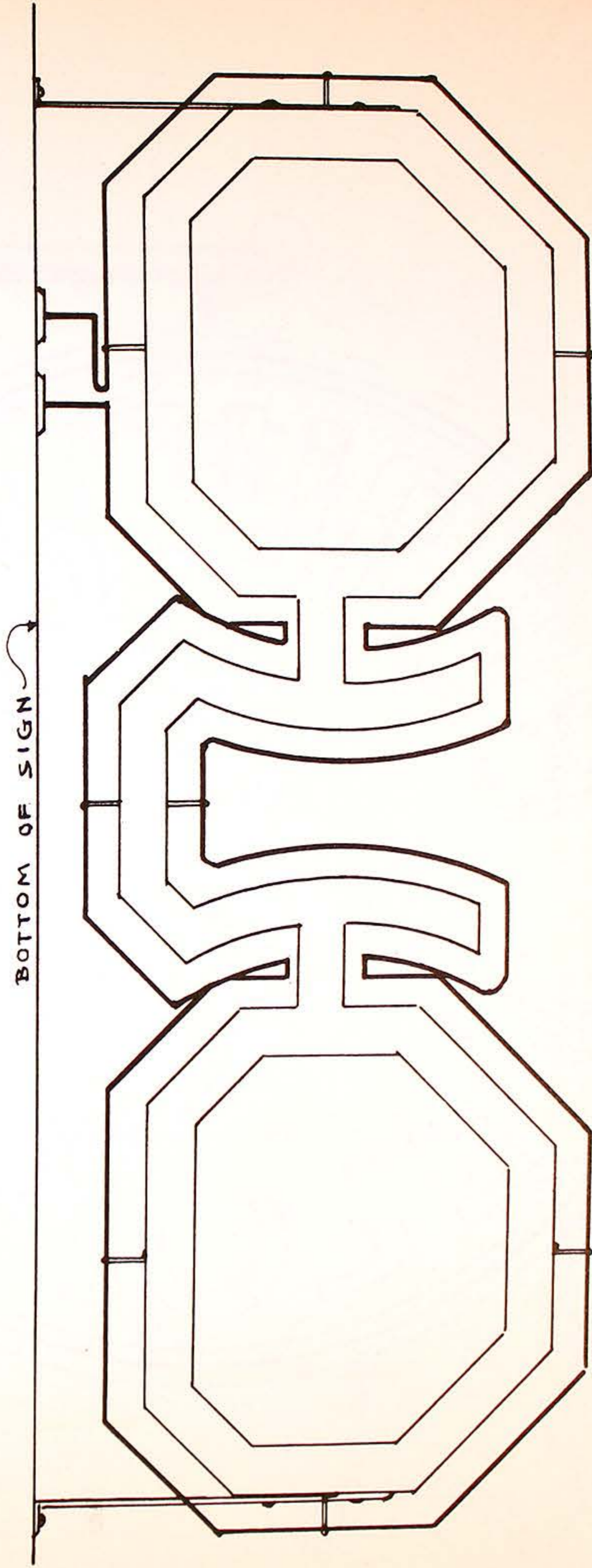


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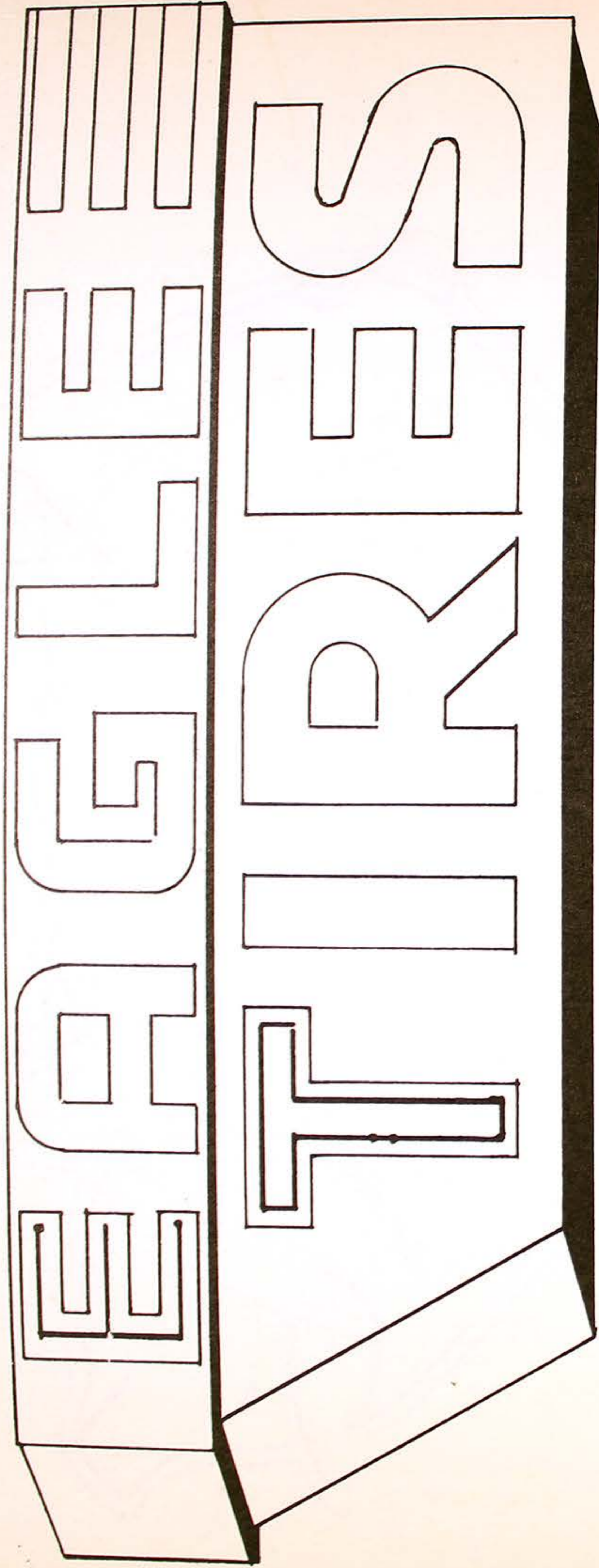


PLATE 141



PLATE 142

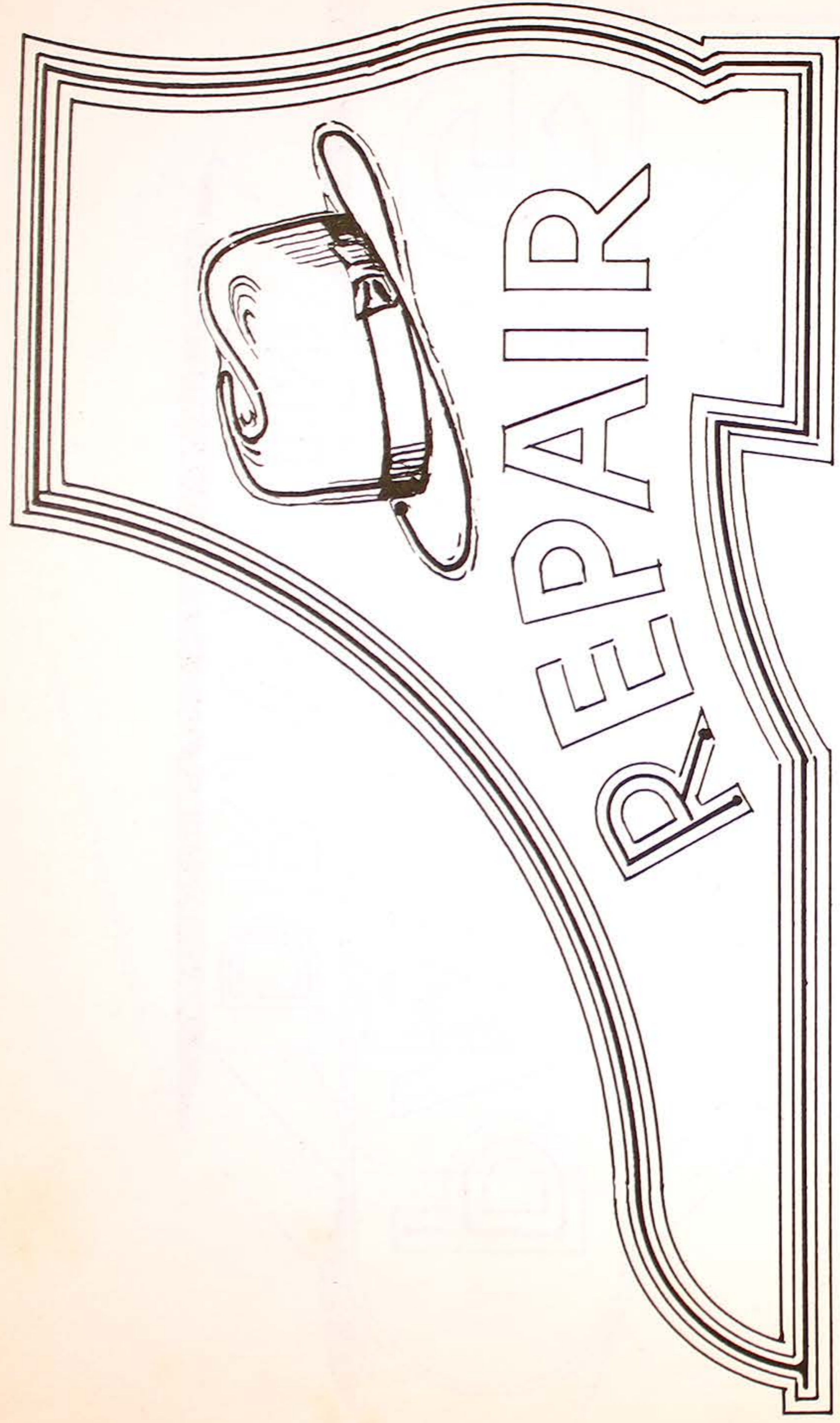


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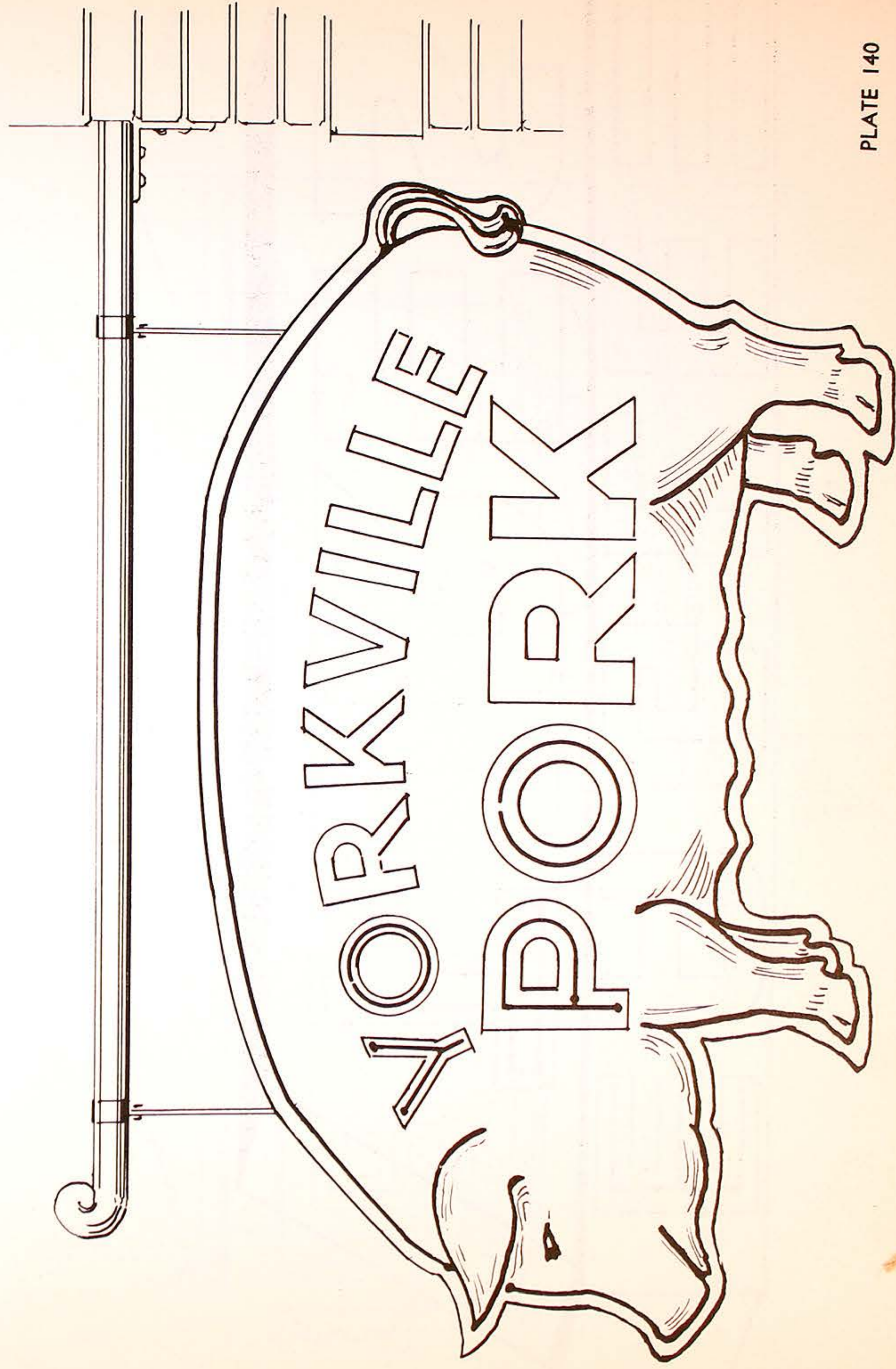


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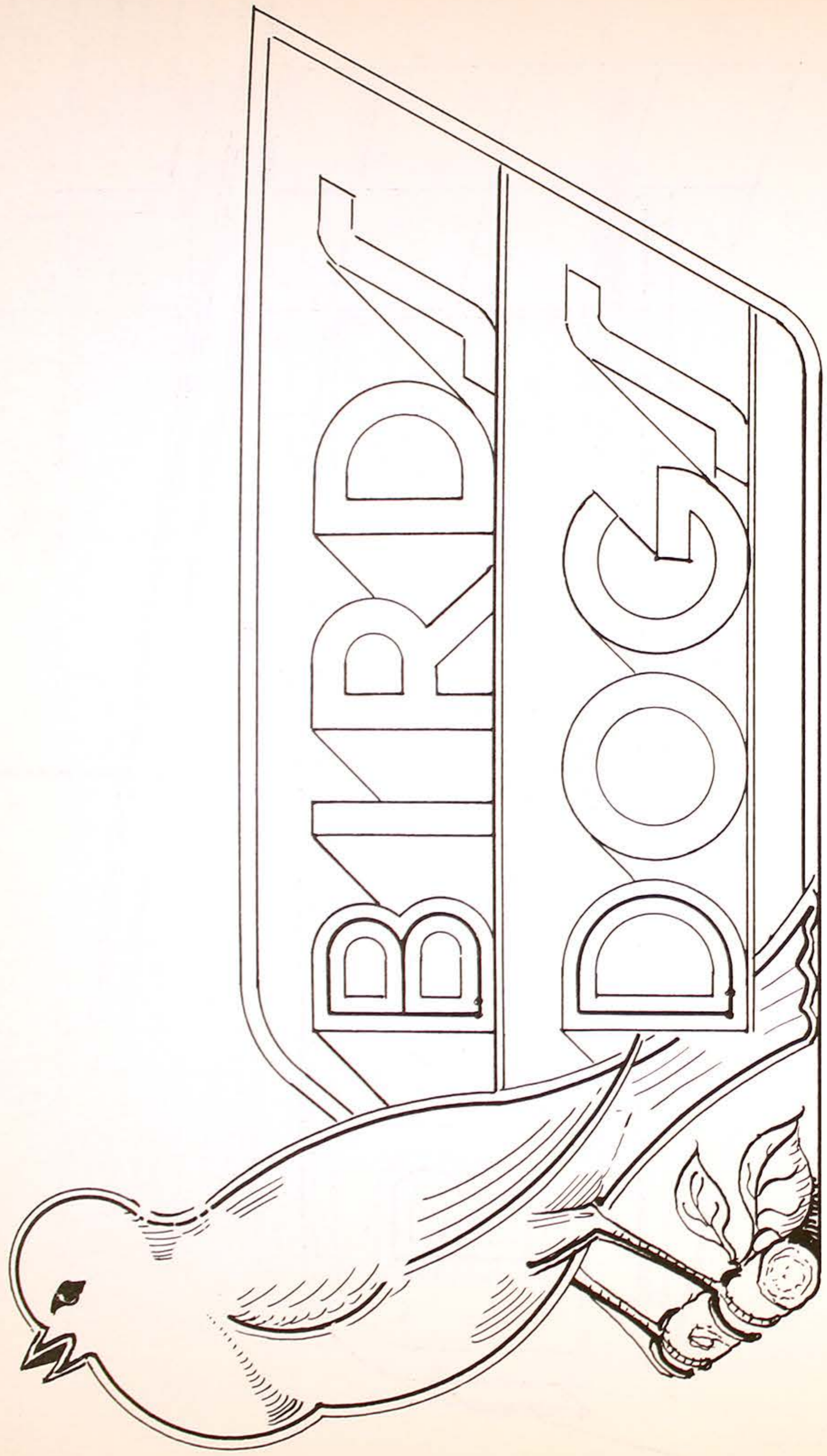


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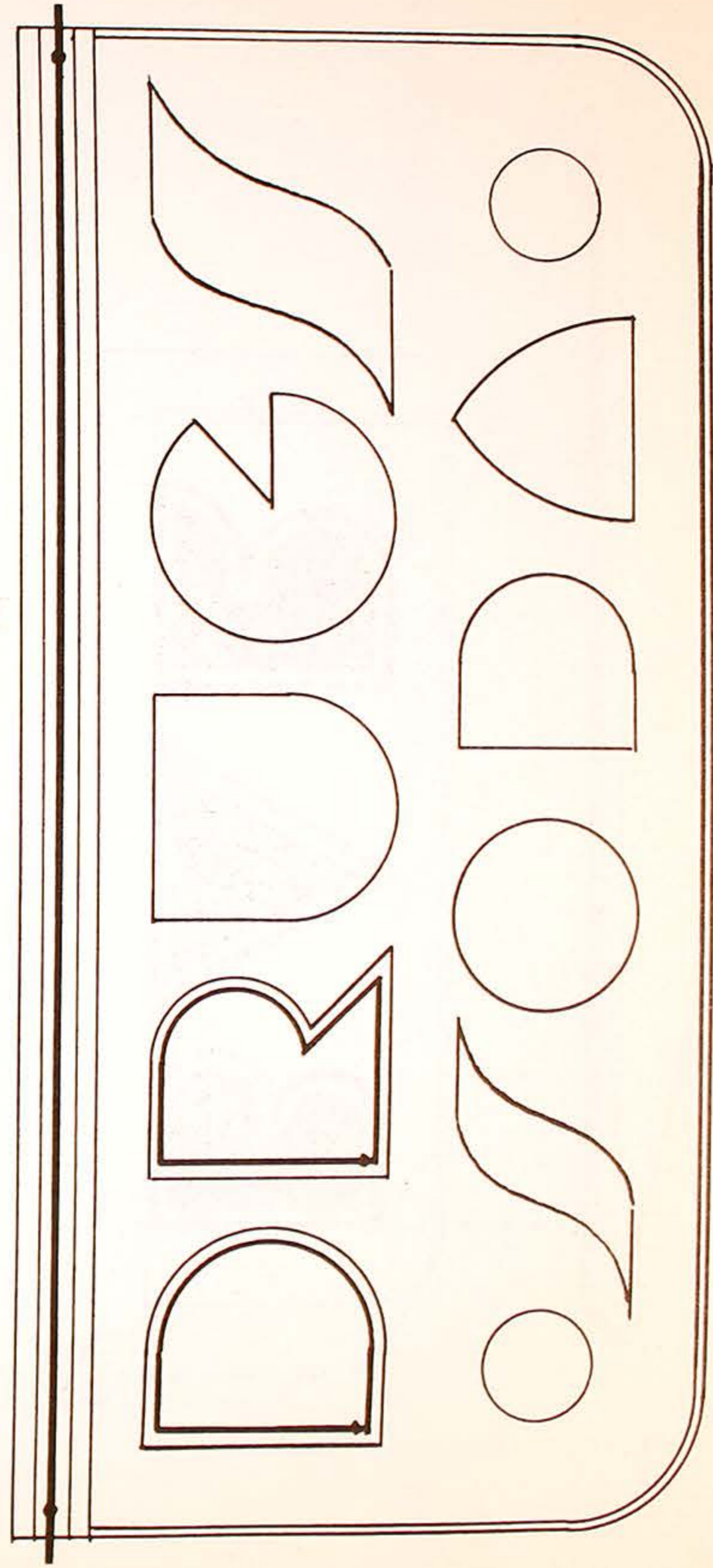


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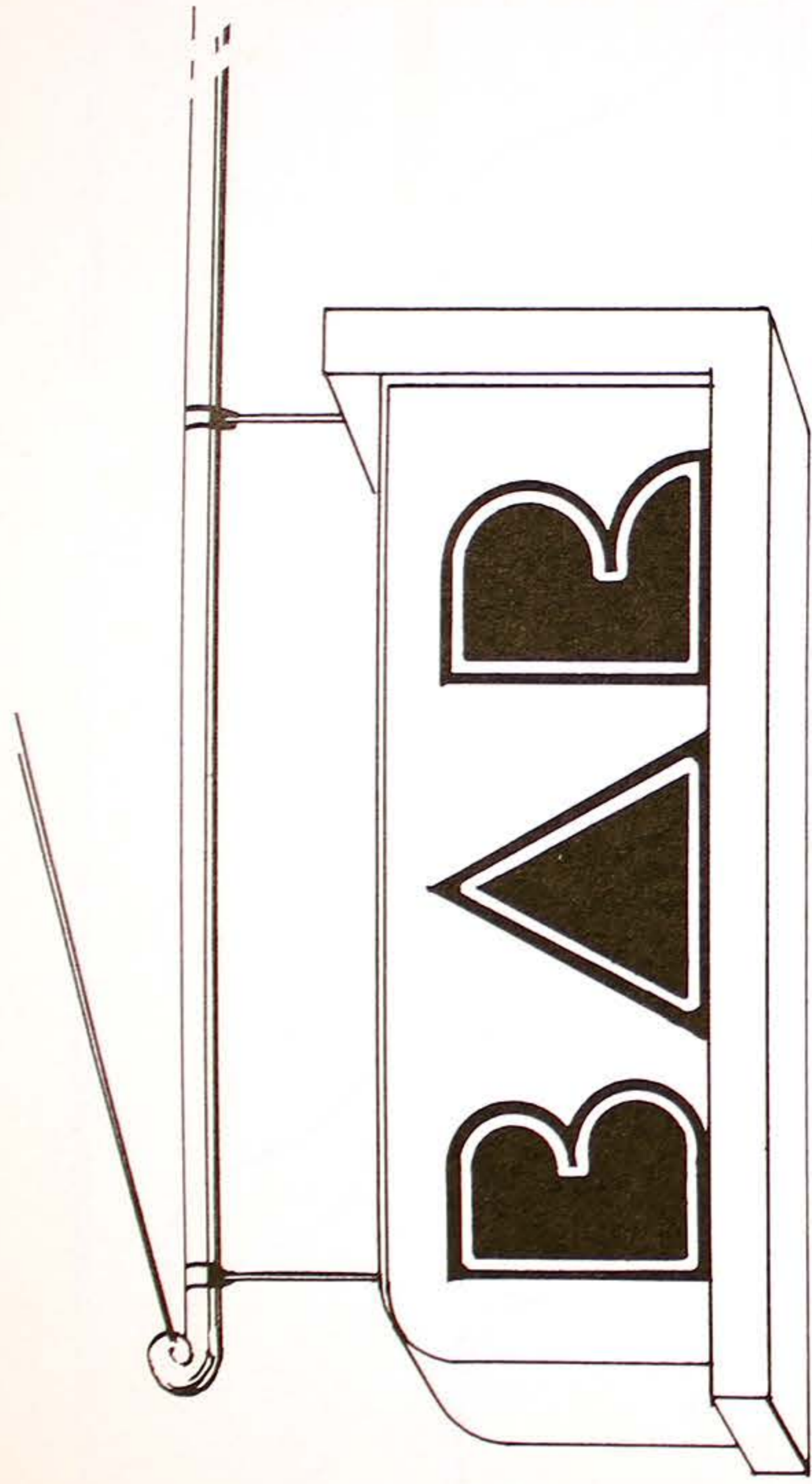


PLATE 143

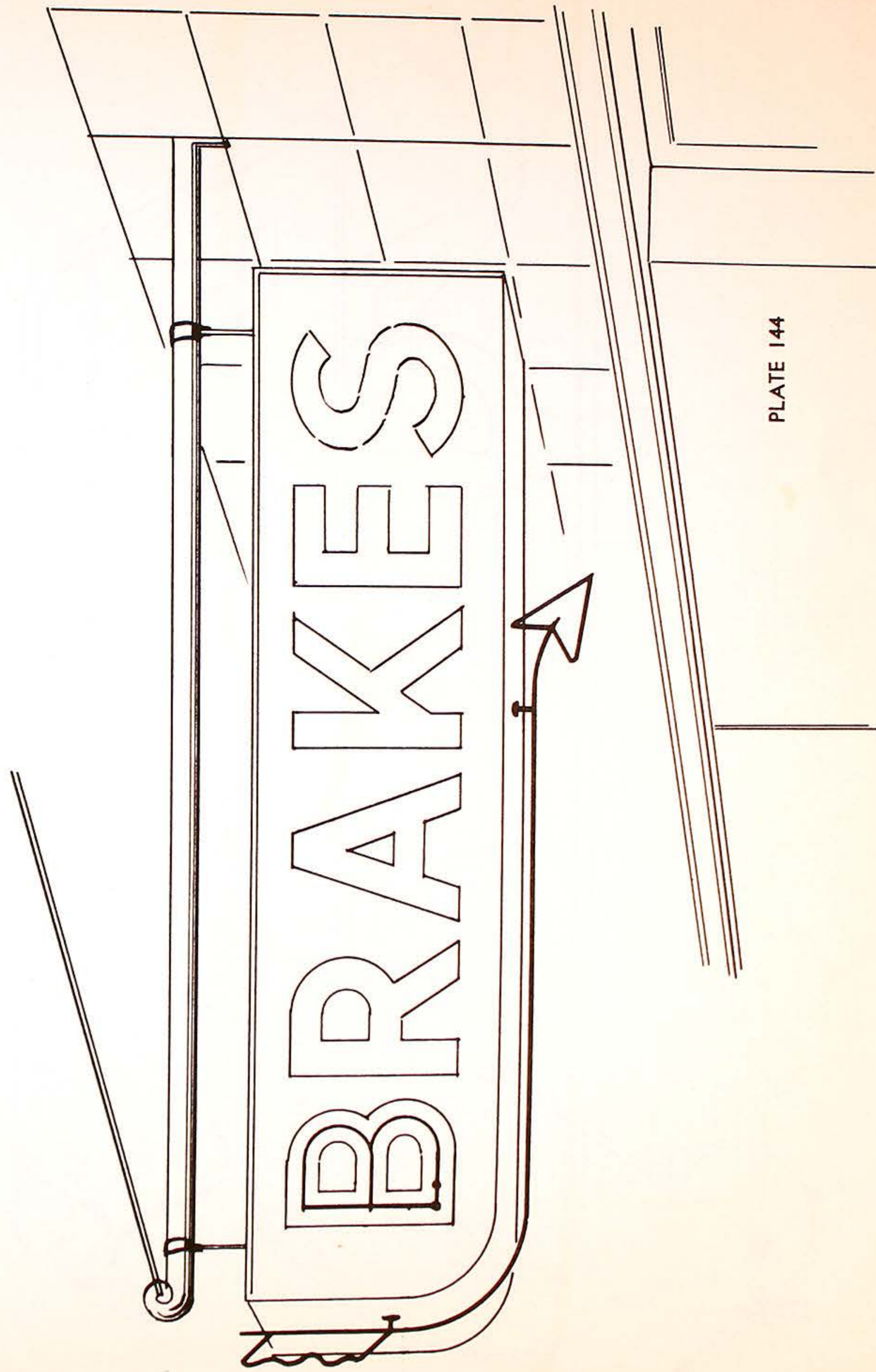
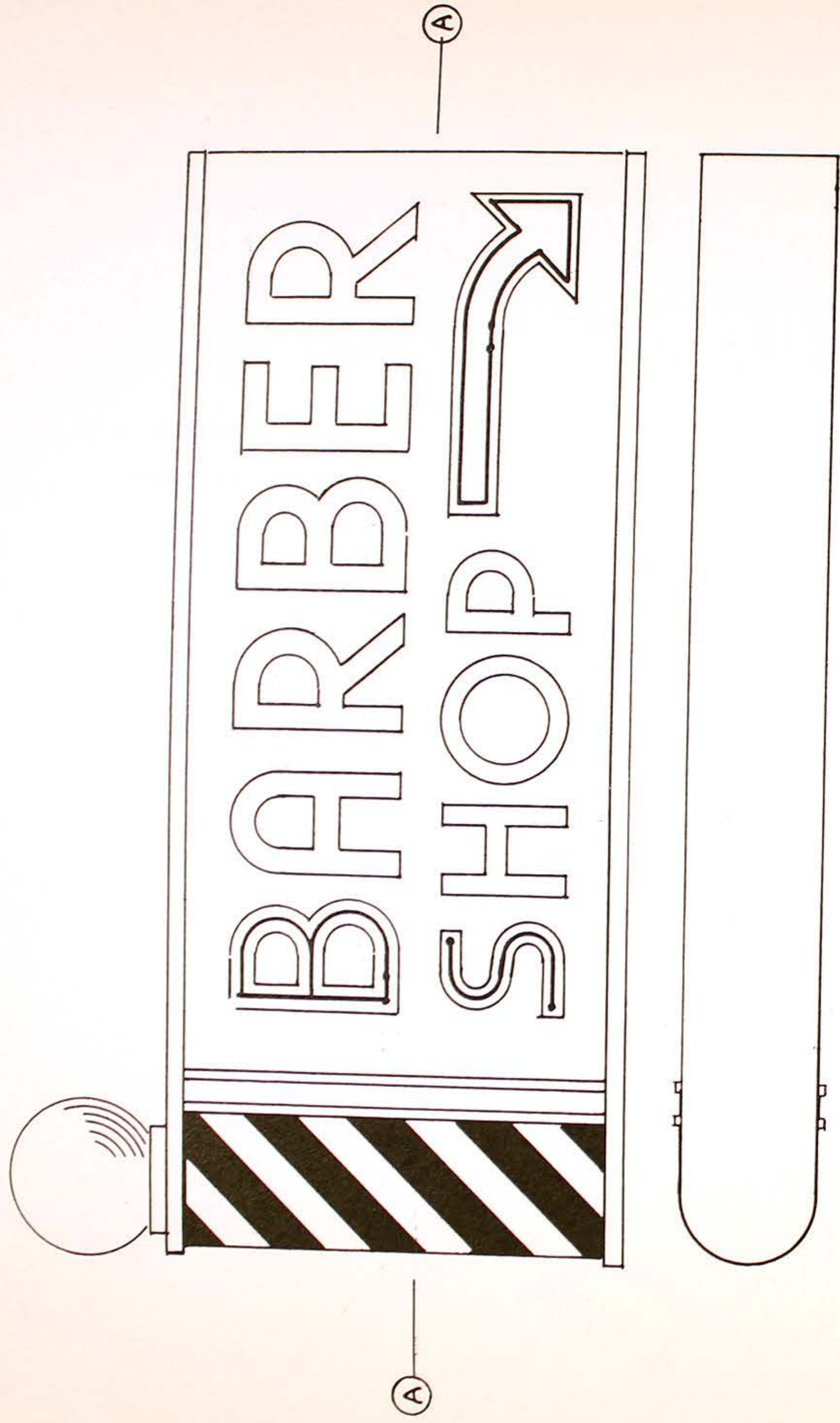
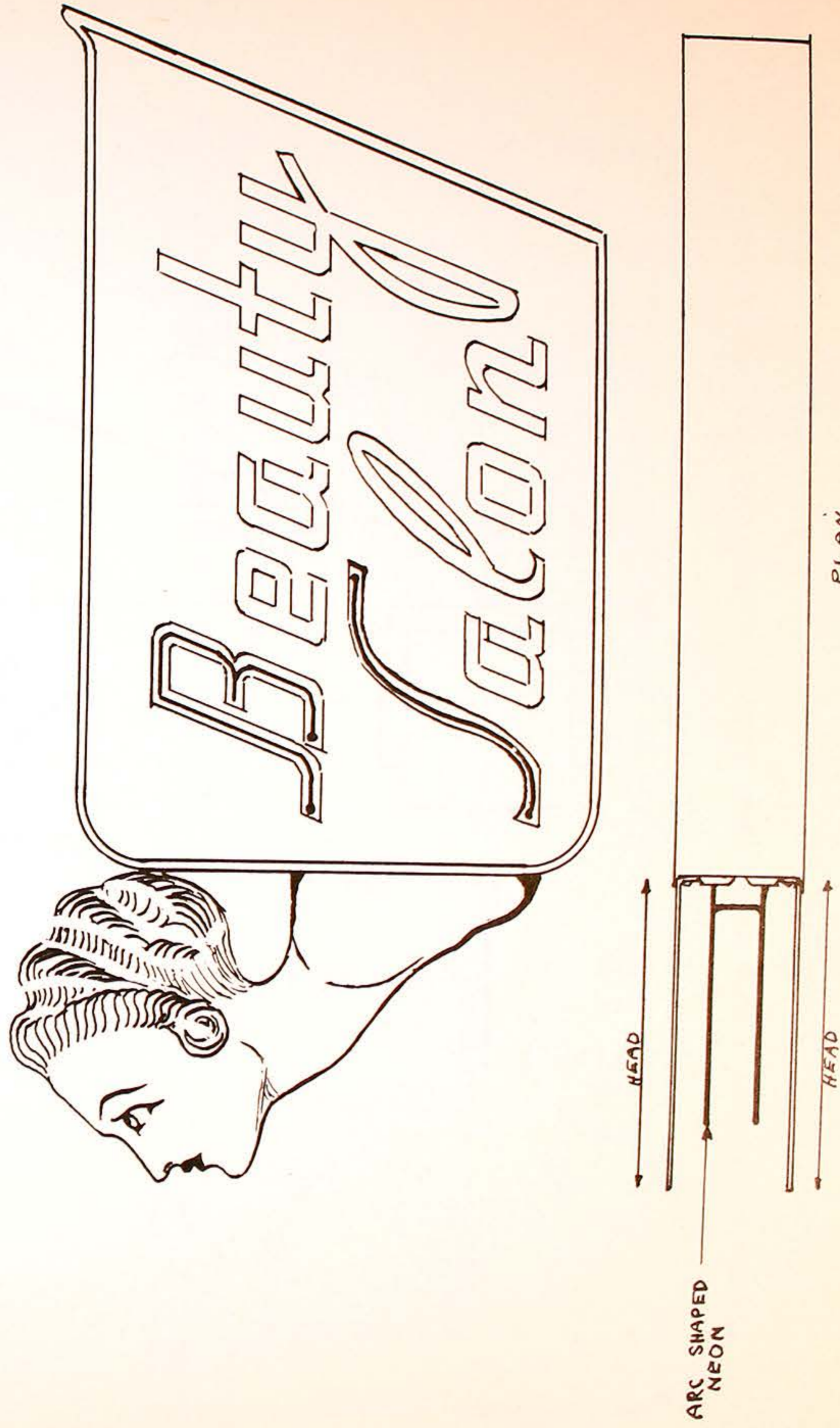


PLATE 144



SECTION - A-A

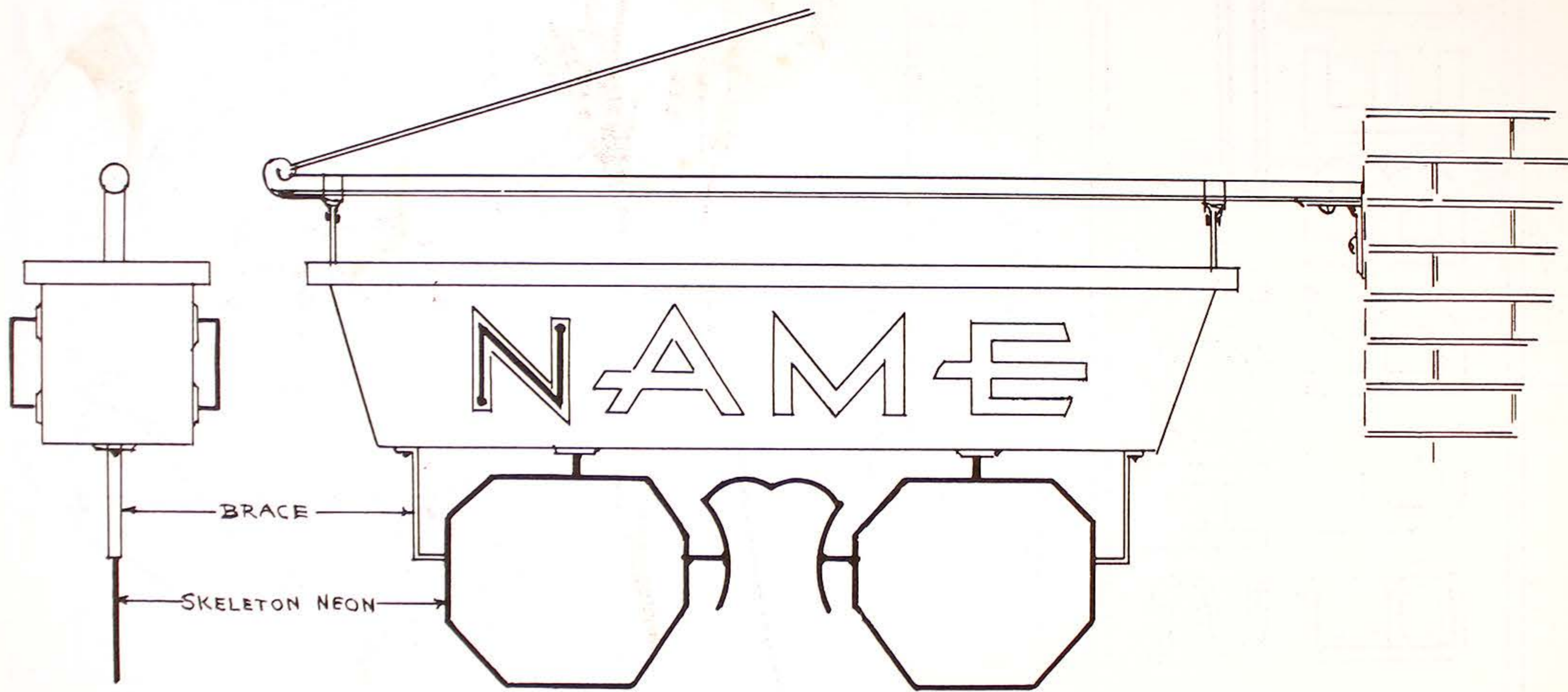
PLATE 148



PLAN

PLATE

FRONT



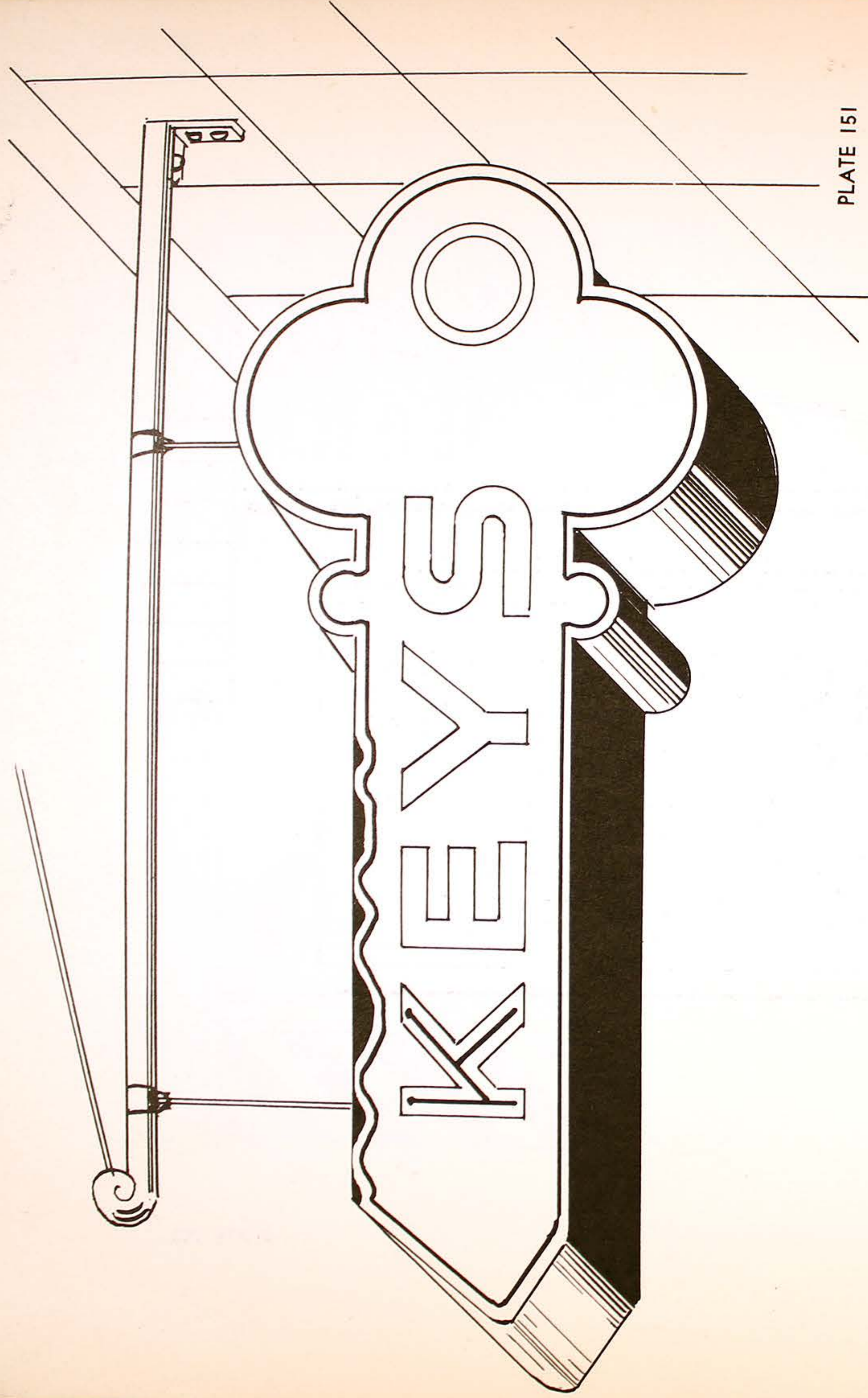


PLATE 151

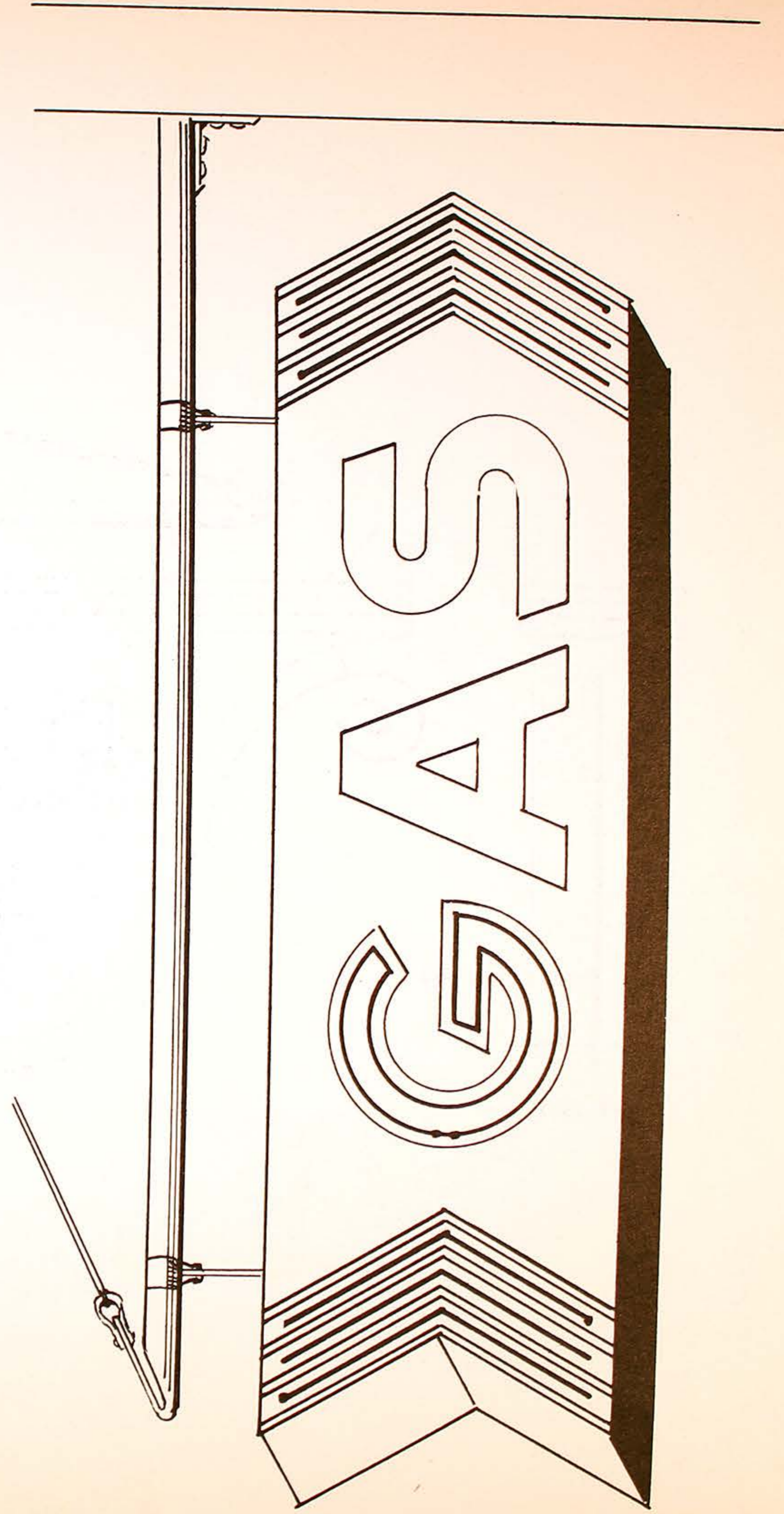


PLATE 152

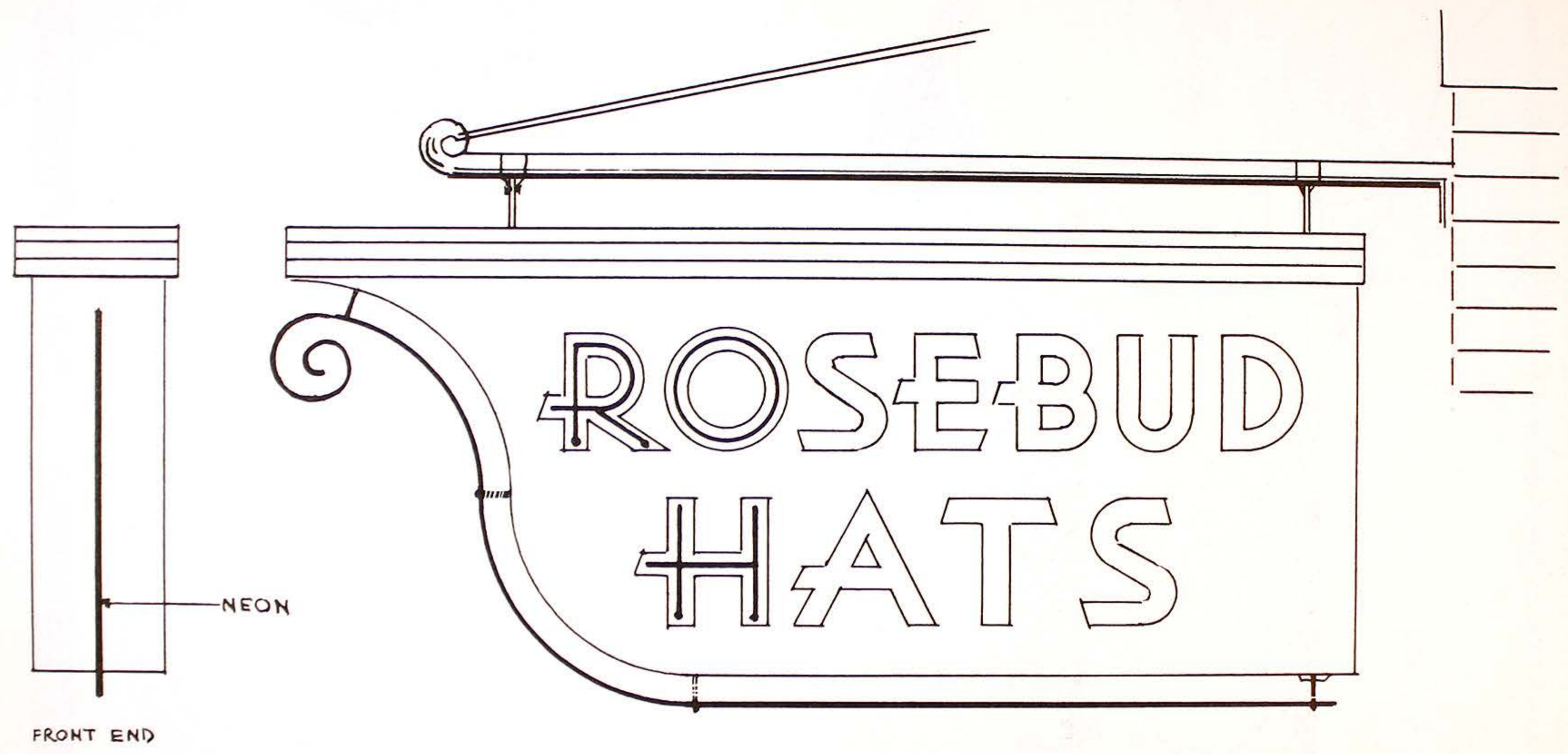
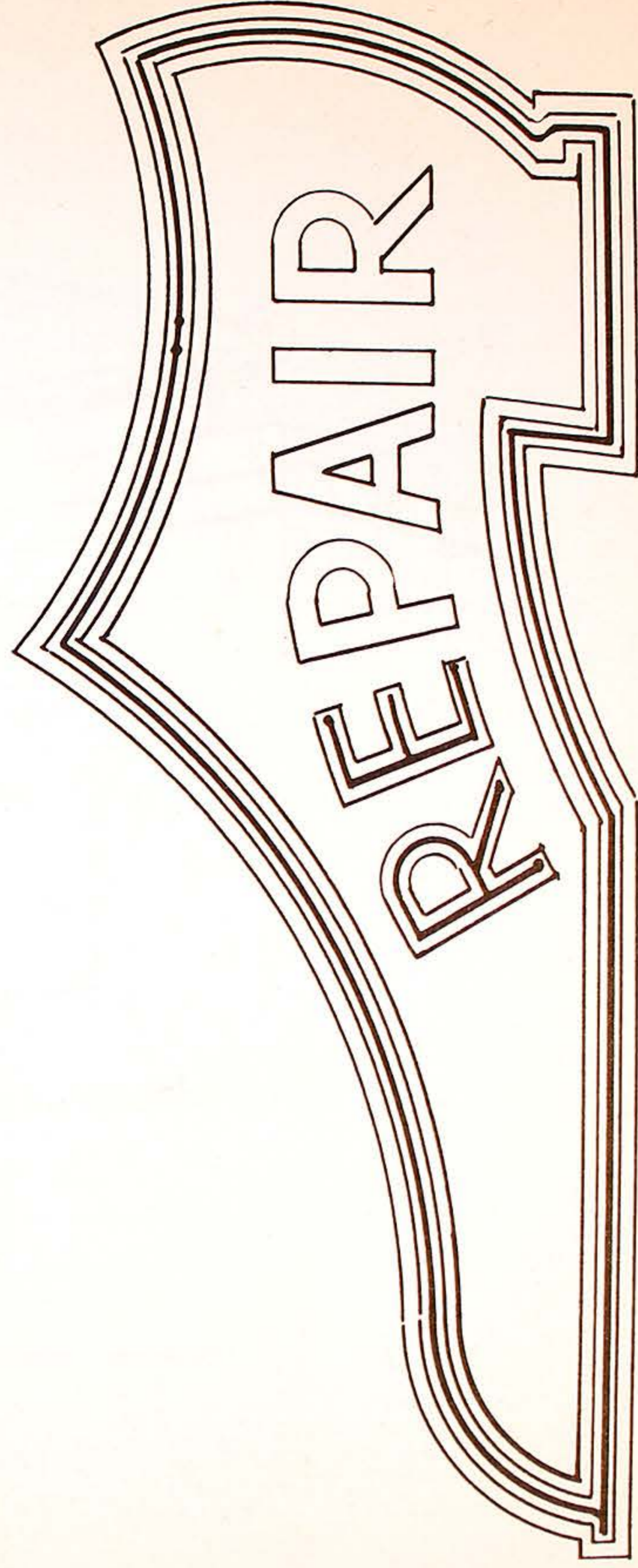
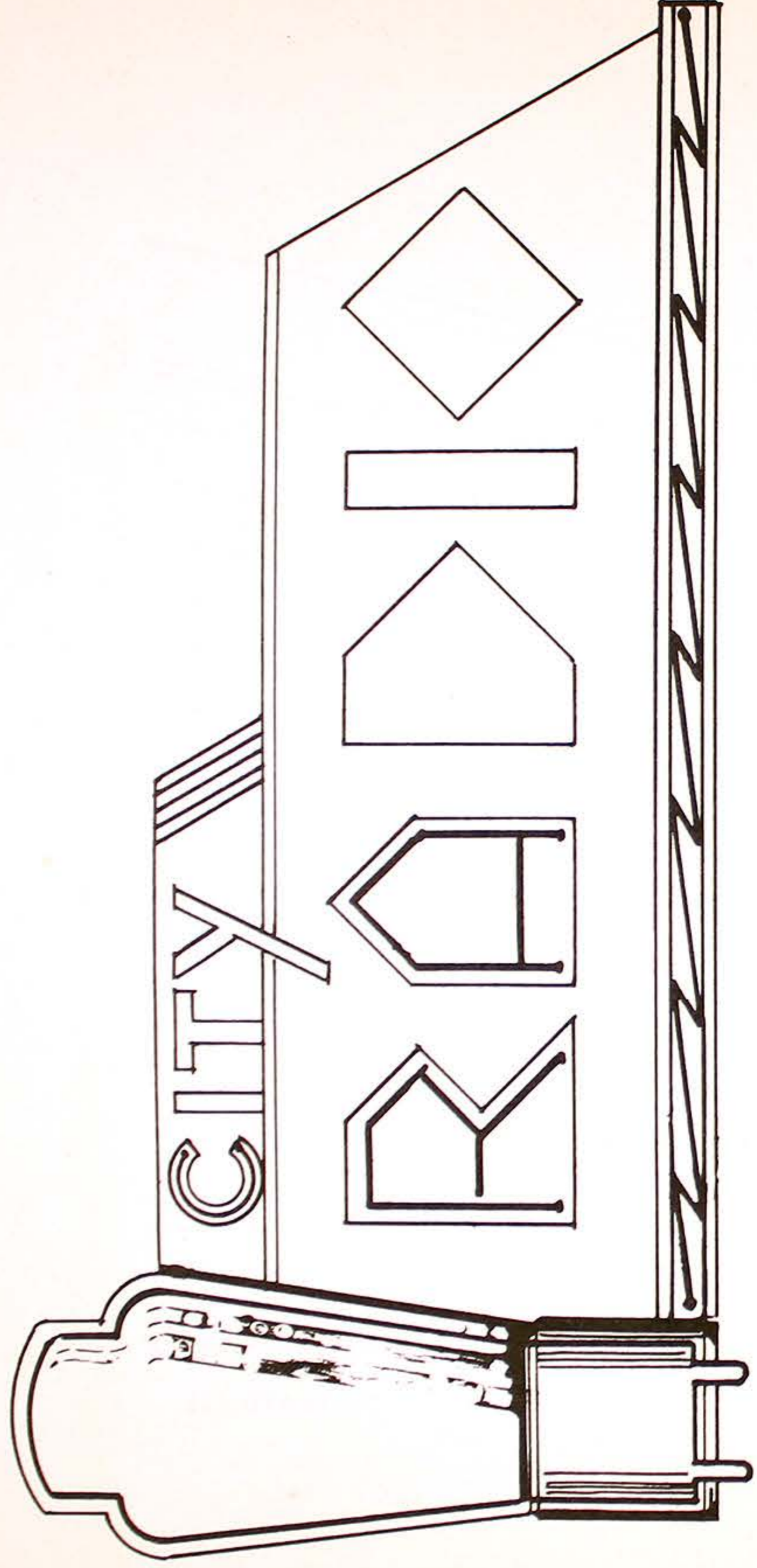
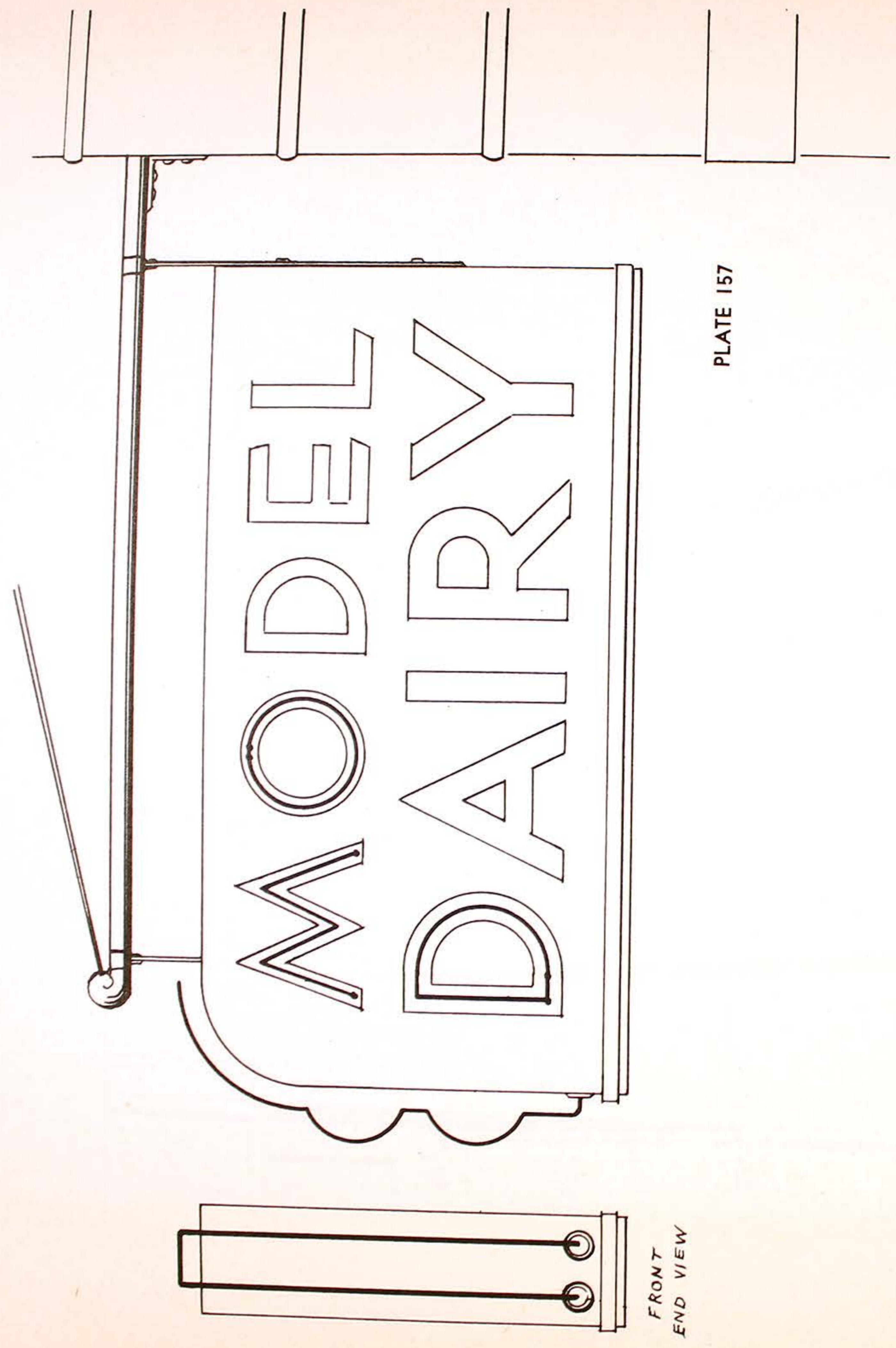




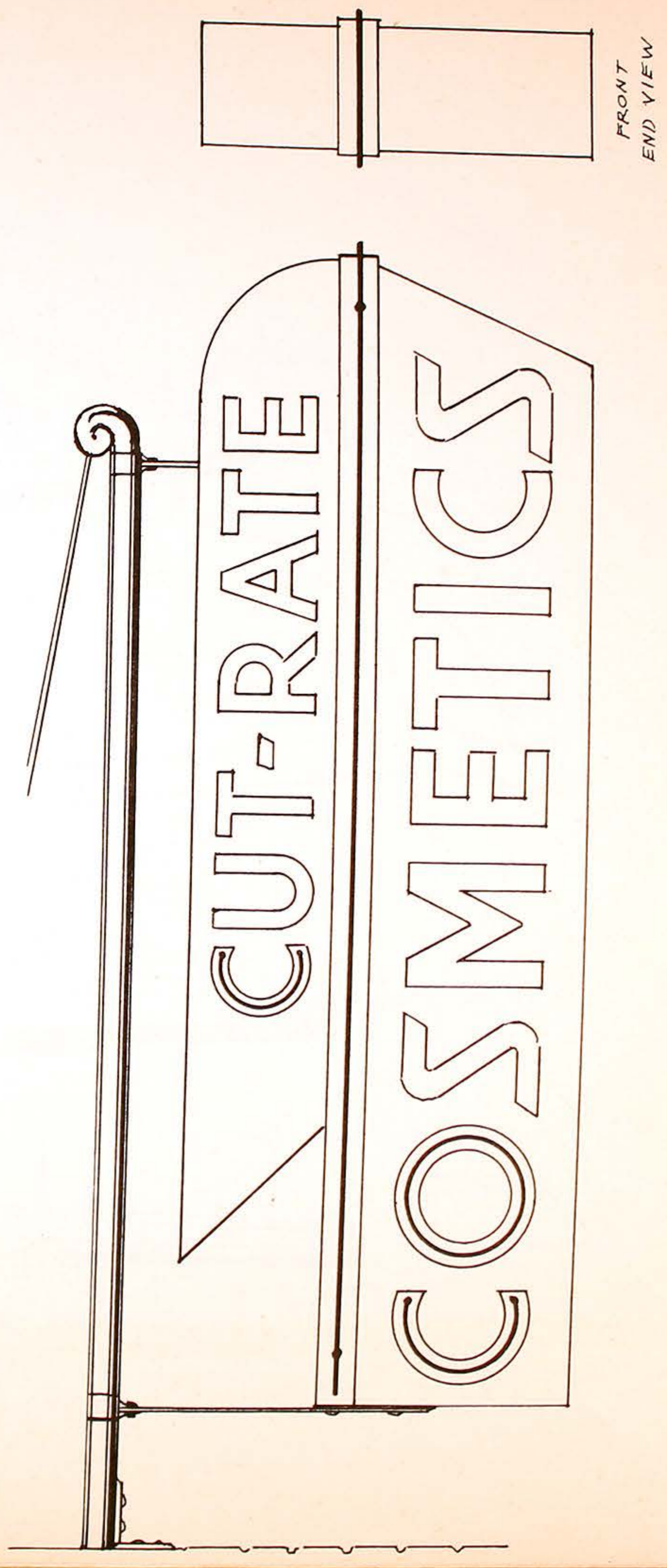
PLATE 155





FRONT
END VIEW

PLATE 157



FRONT
END VIEW

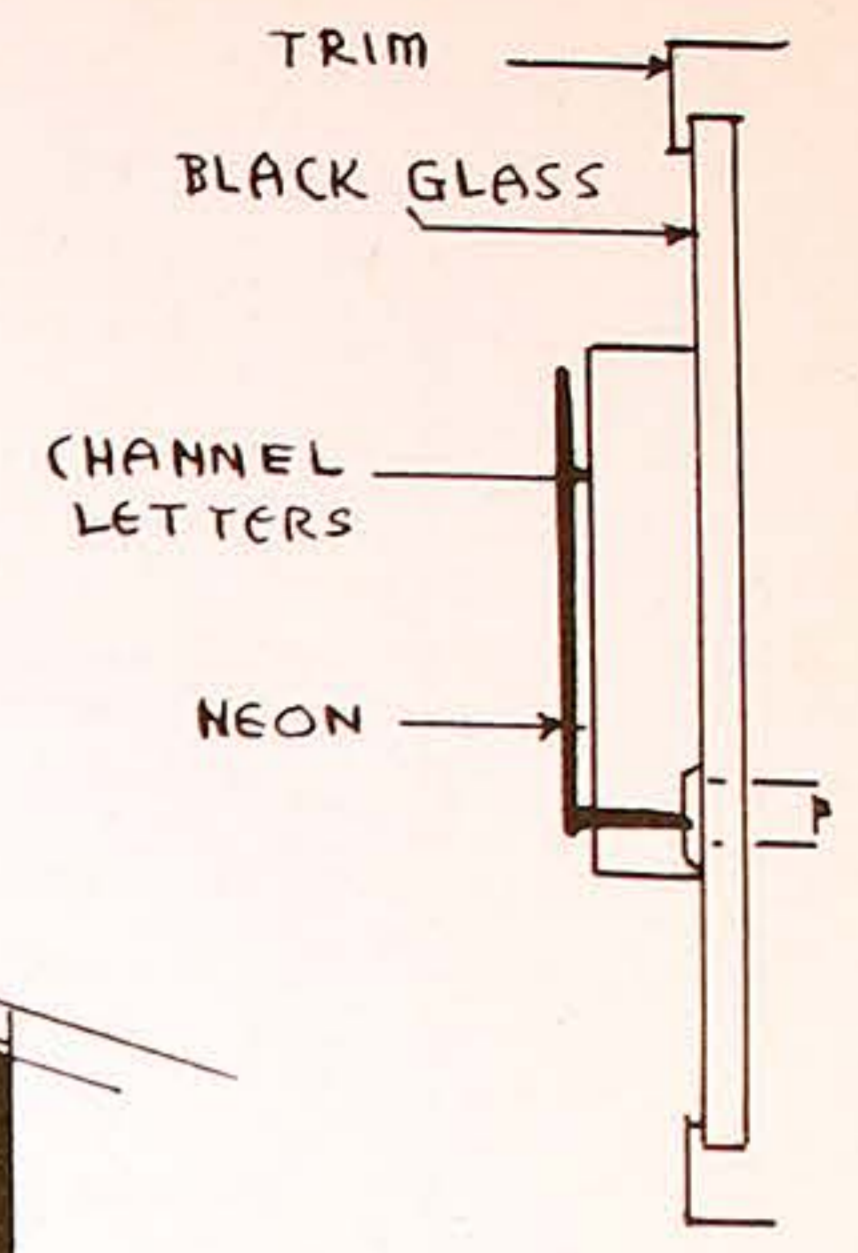
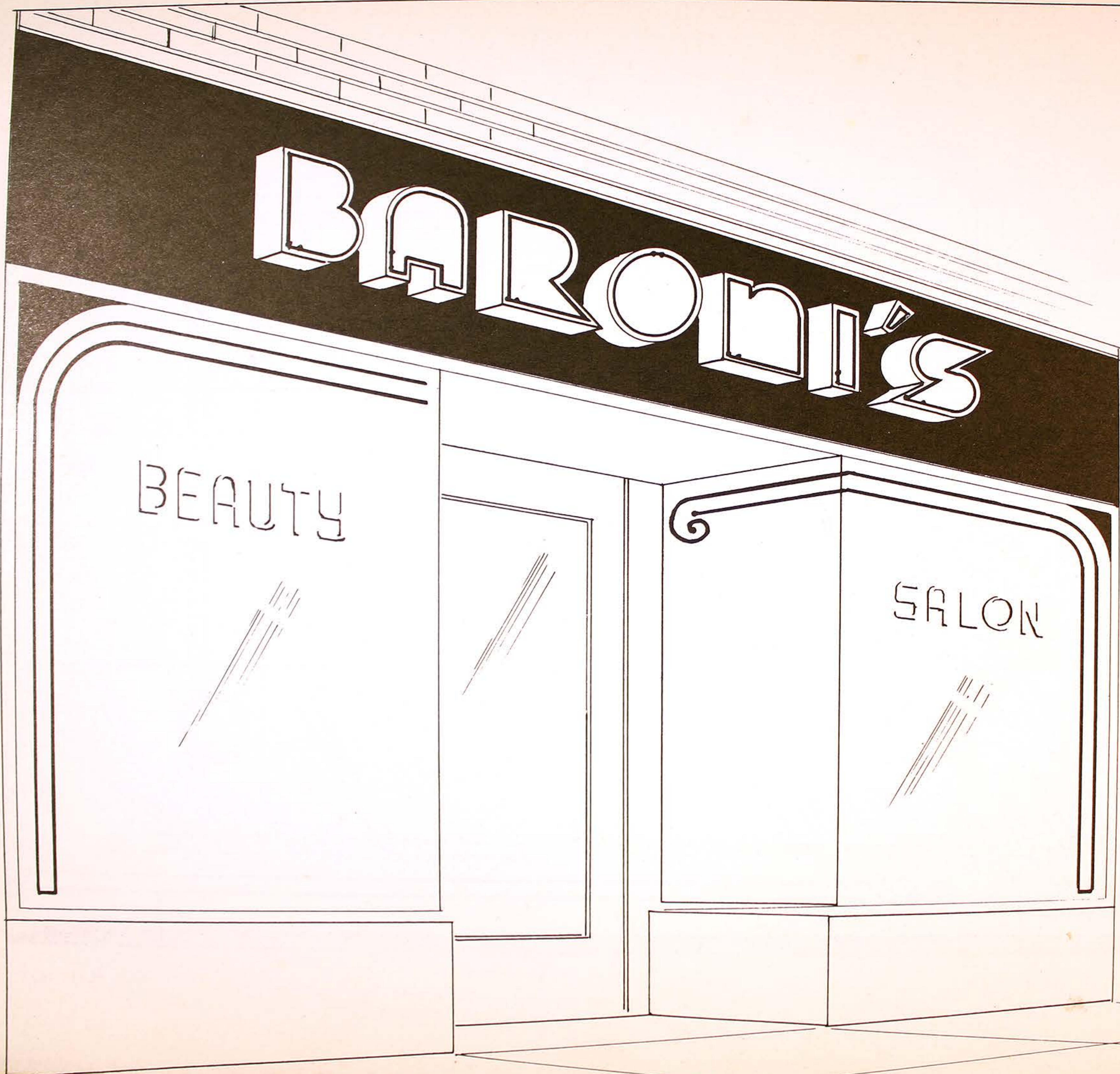
PLATE 158



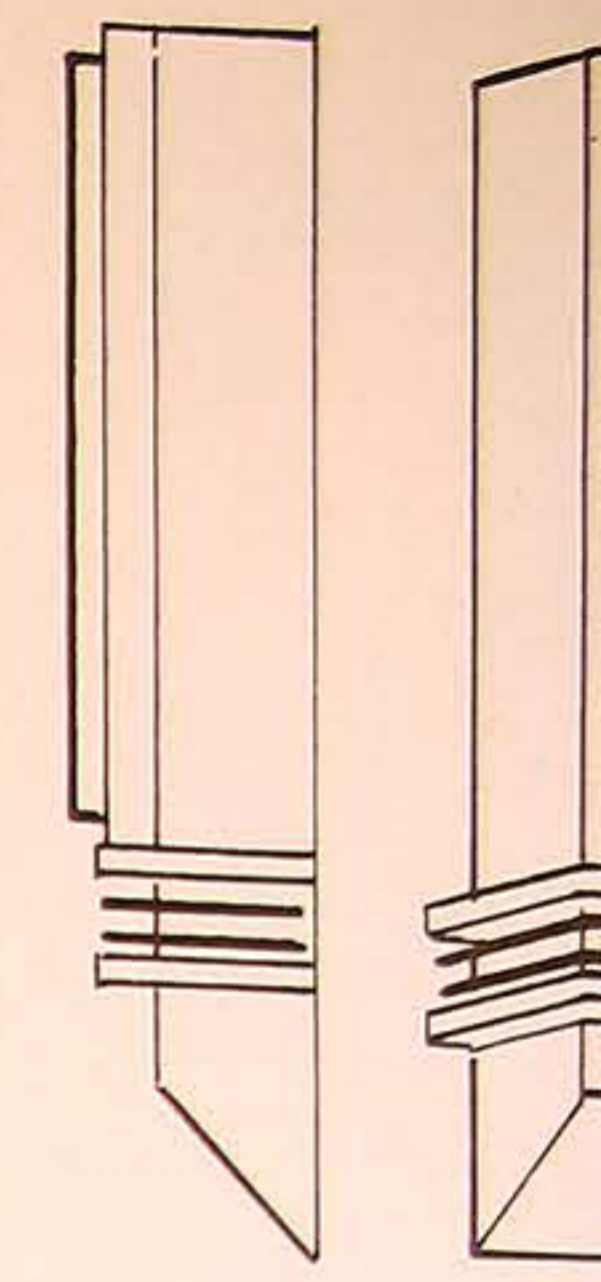
END VIEW



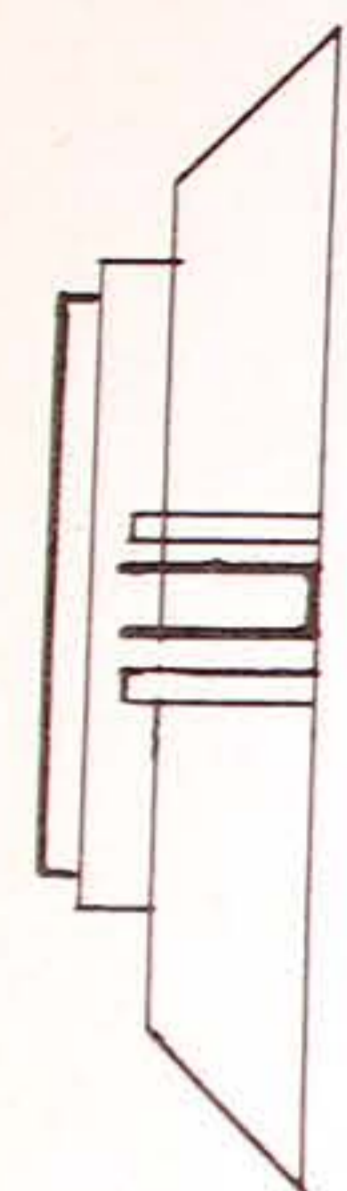
PLATE 156



SECTION THRU SIGN



END VIEW



END VIEW

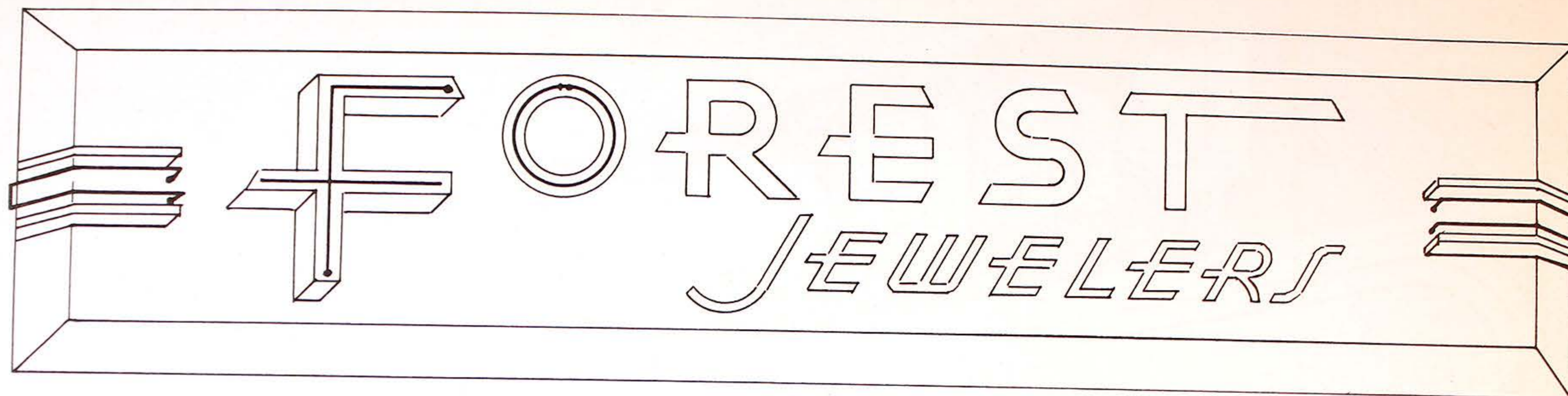


PLATE 159

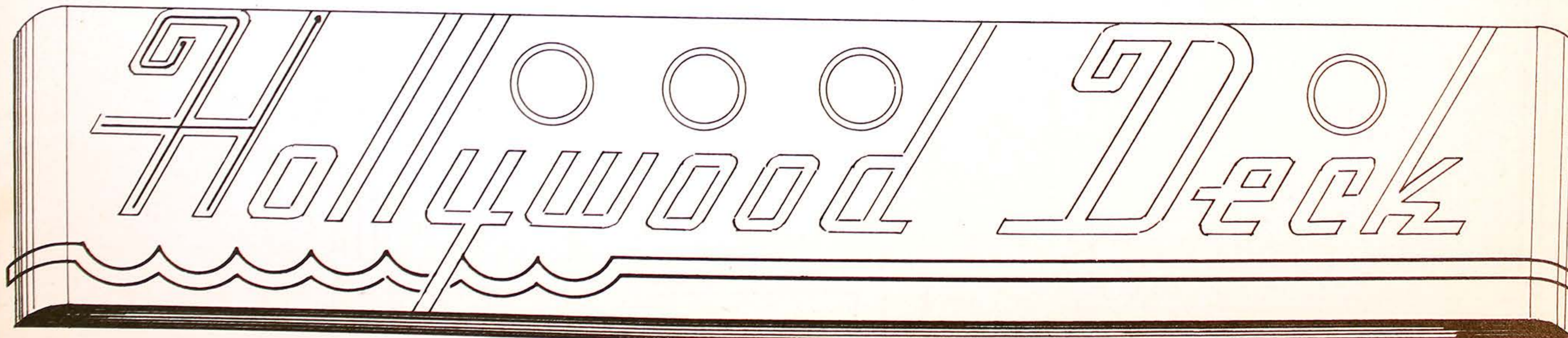
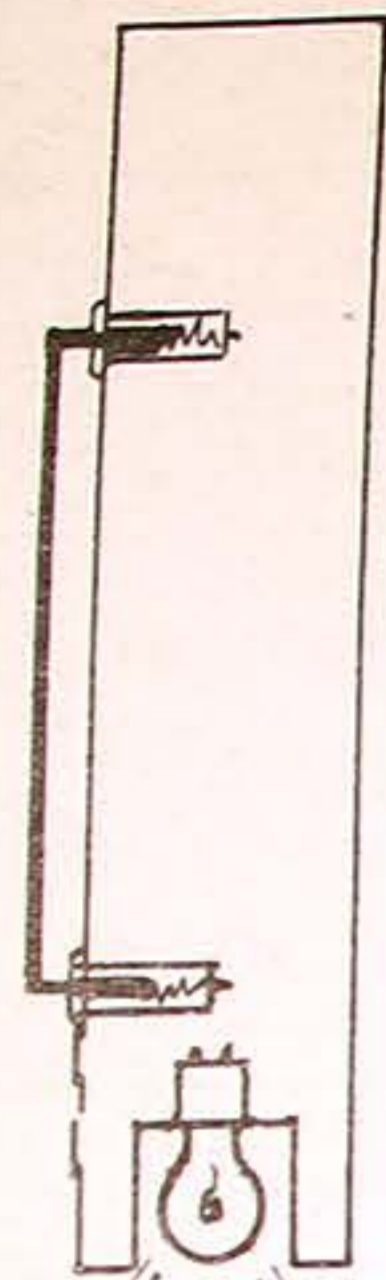


PLATE 160



SECTION
THRU SIGN

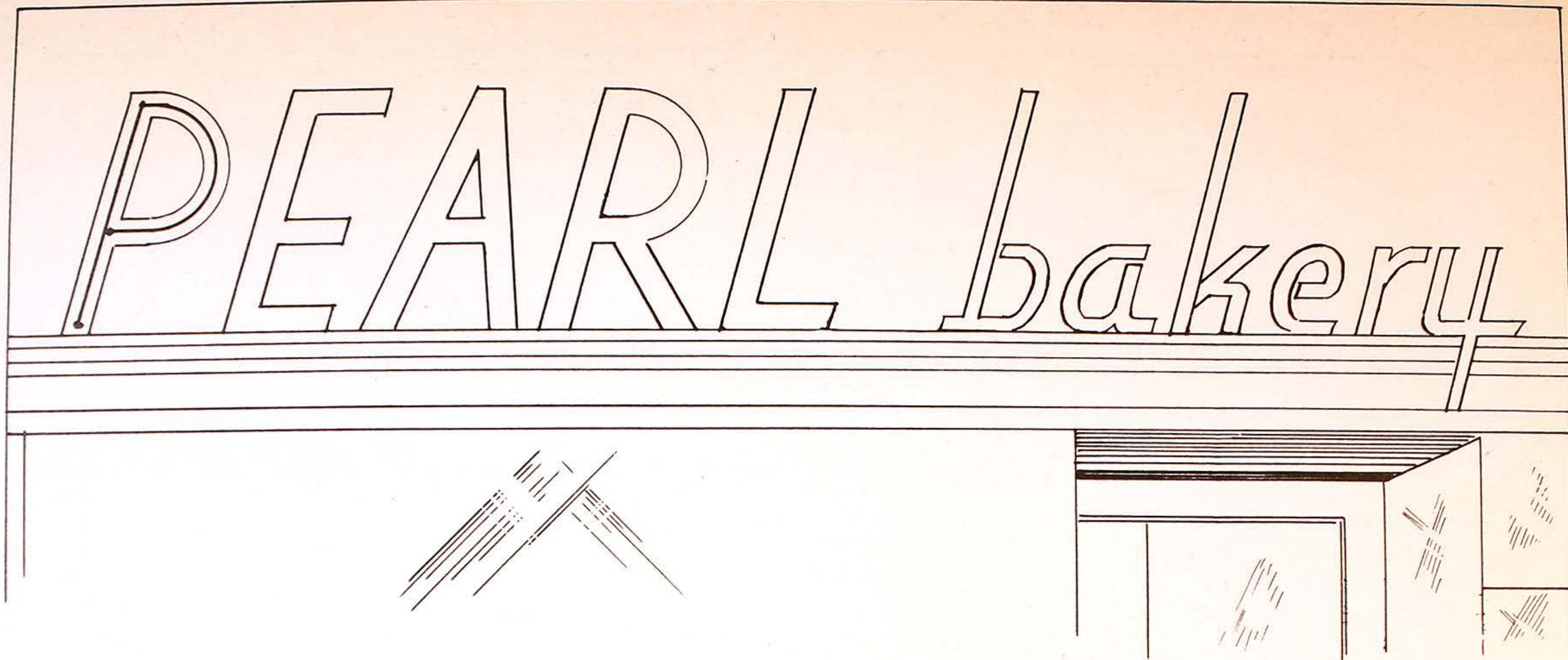


PLATE 164

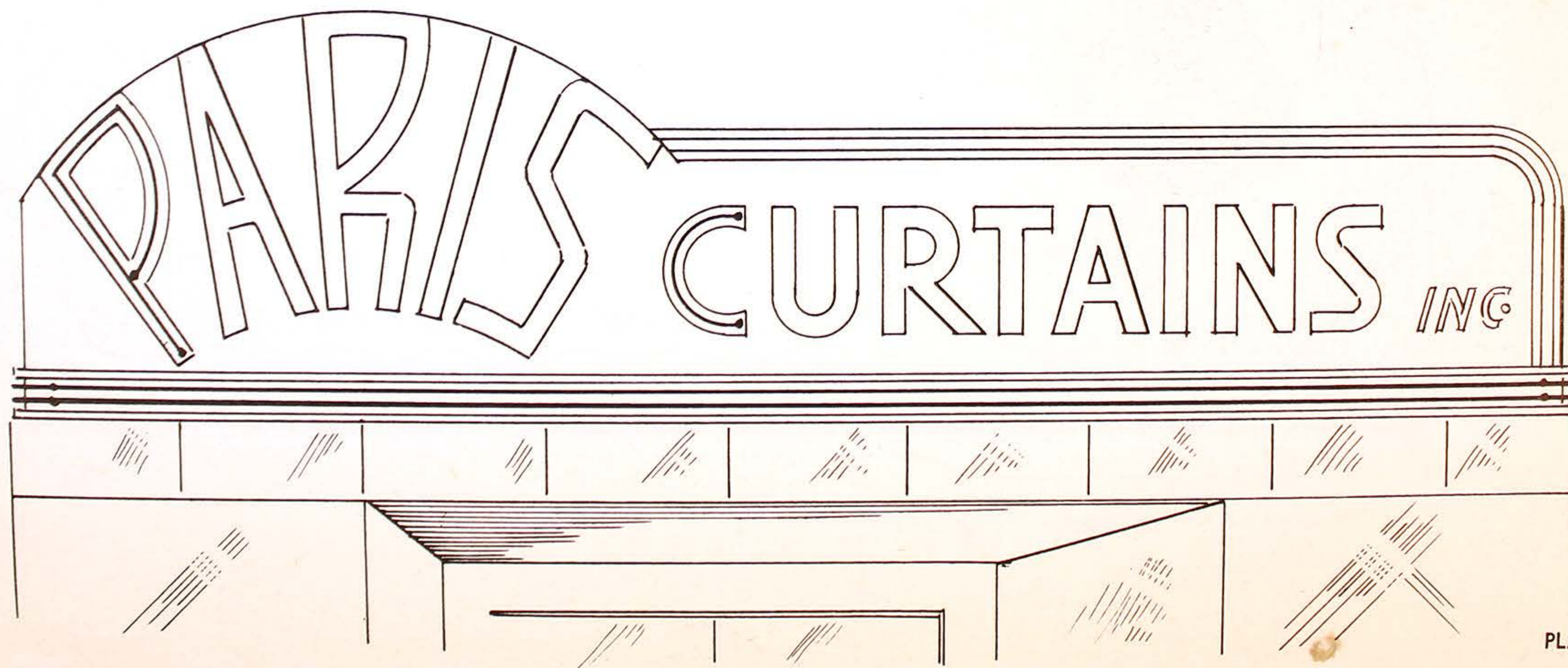


PLATE 165



SECTION
THRU SIGN



TION THRU SIGN

PLATE 161



END VIEW

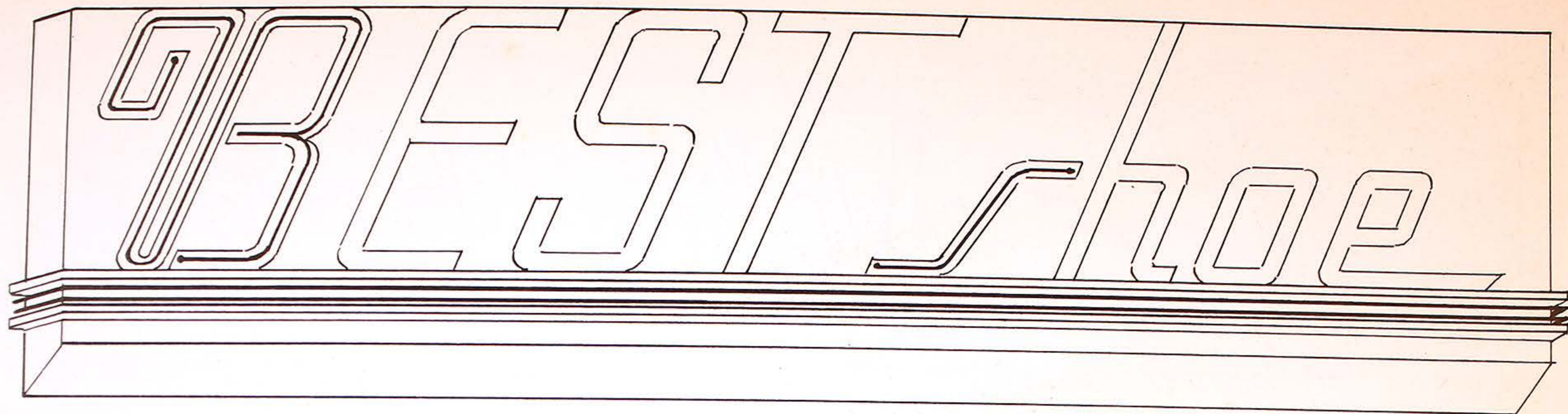


PLATE 162



PLATE 163

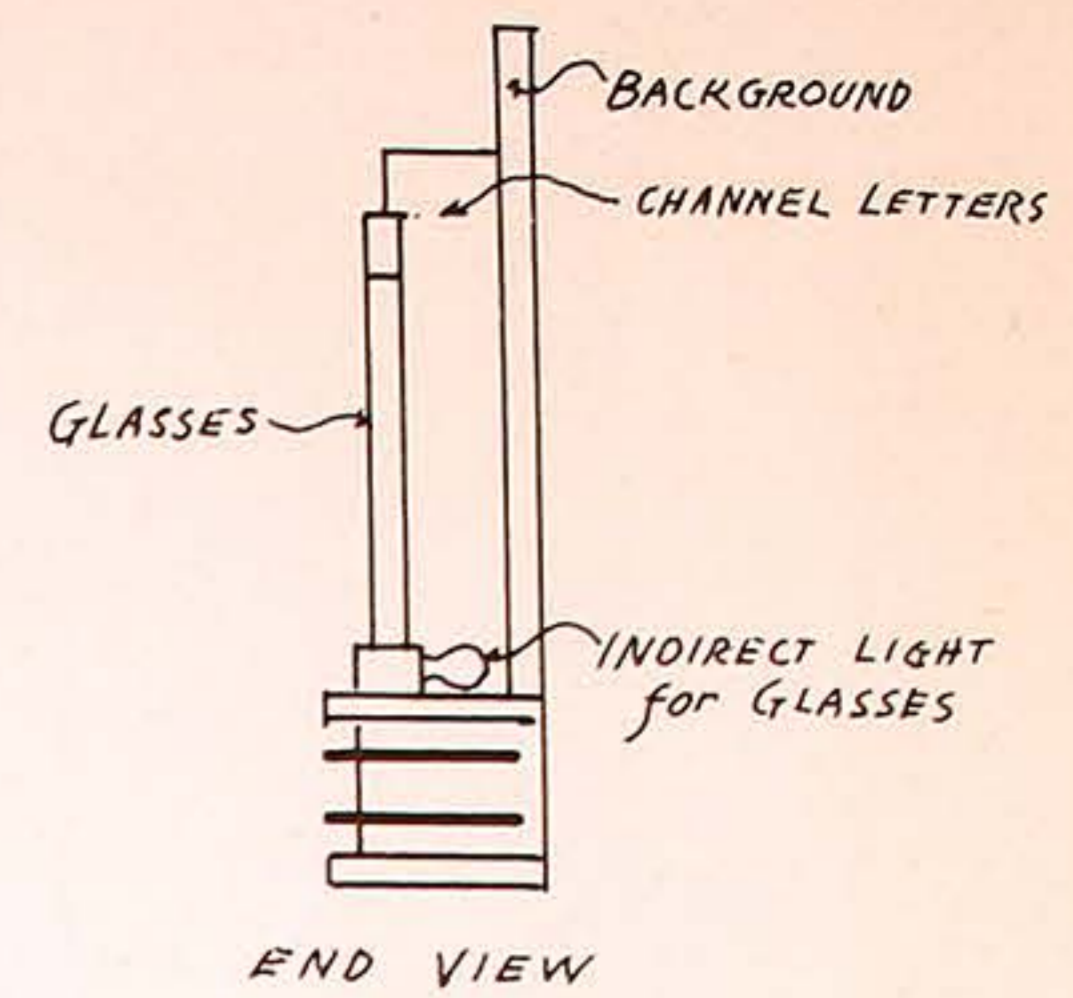
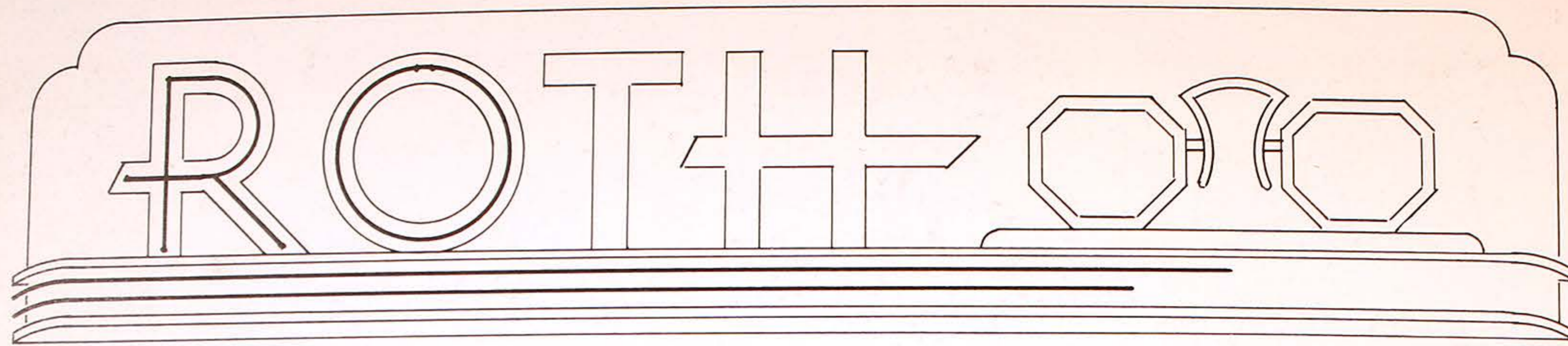


PLATE 168

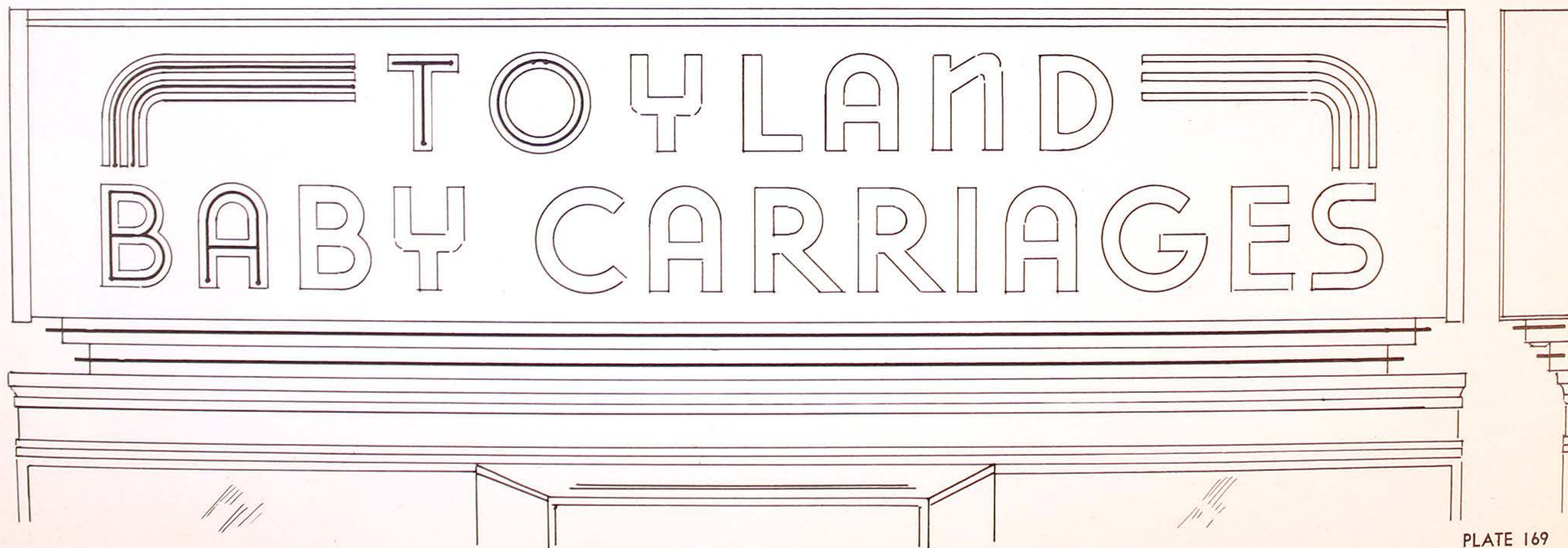


PLATE 169



PLATE 164



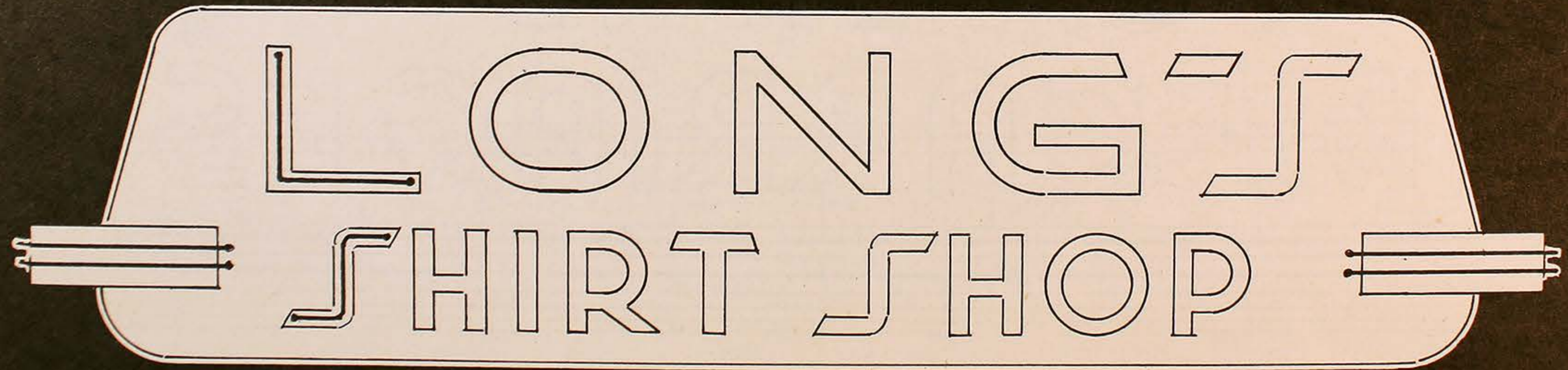
PLATE 165



SECTION
THRU SIGN



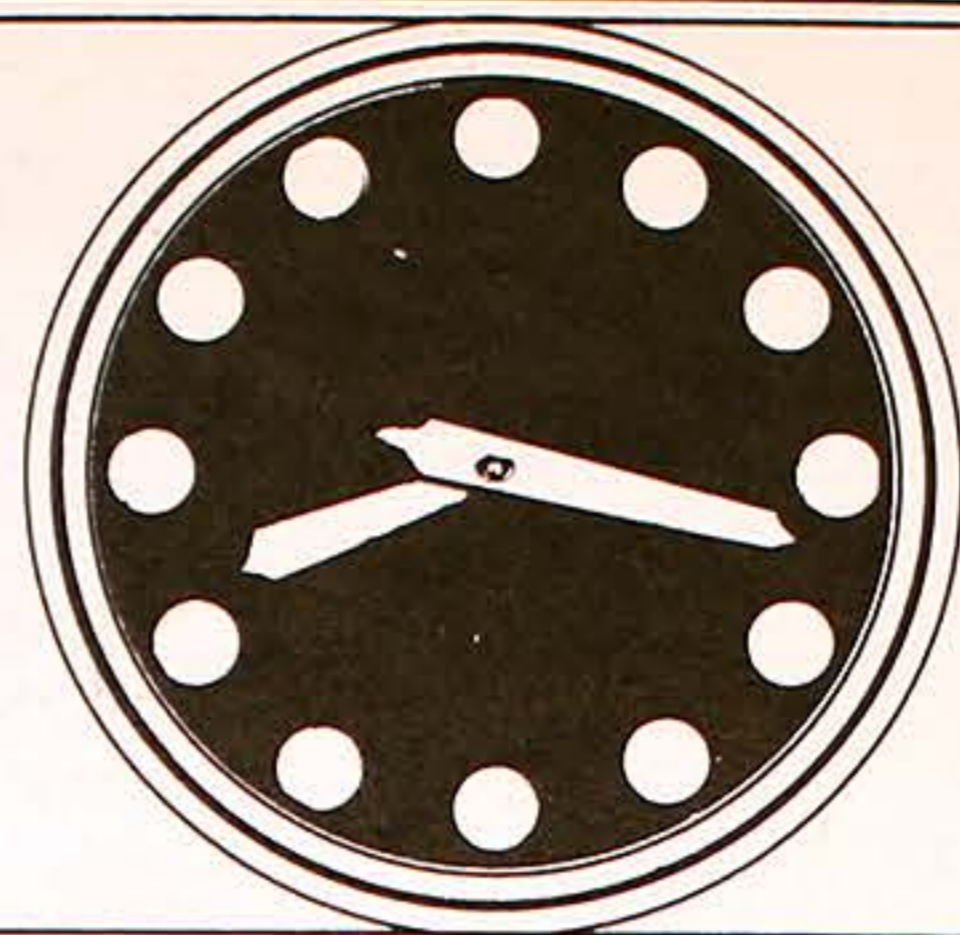
PLATE 166



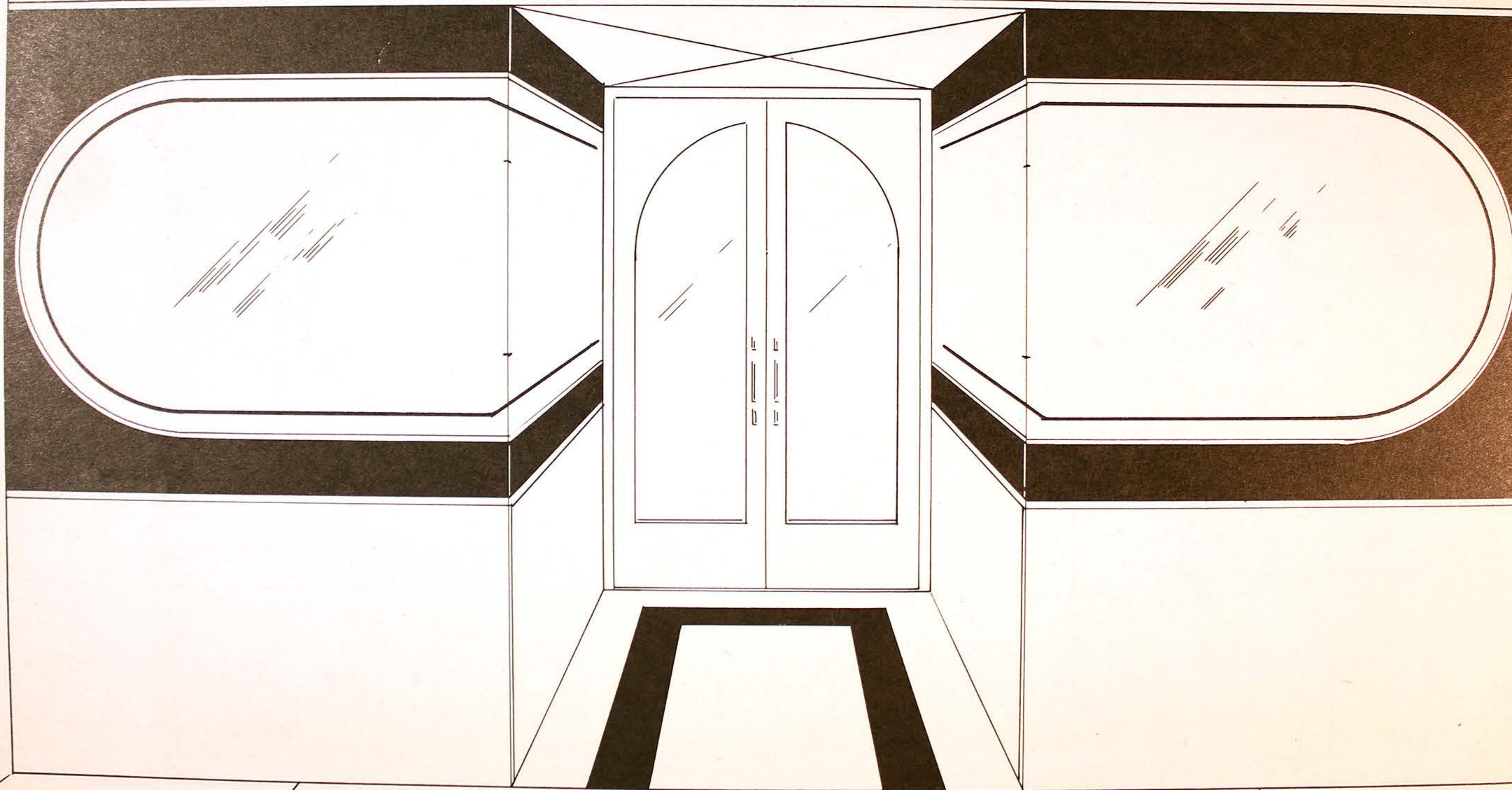
SECTION
THRU SIGN

PLATE 167

MELROSE



JEWELRY



BACKGROUND
CHANNEL LETTERS

DIRECT LIGHT
FOR GLASSES

PLATE 168

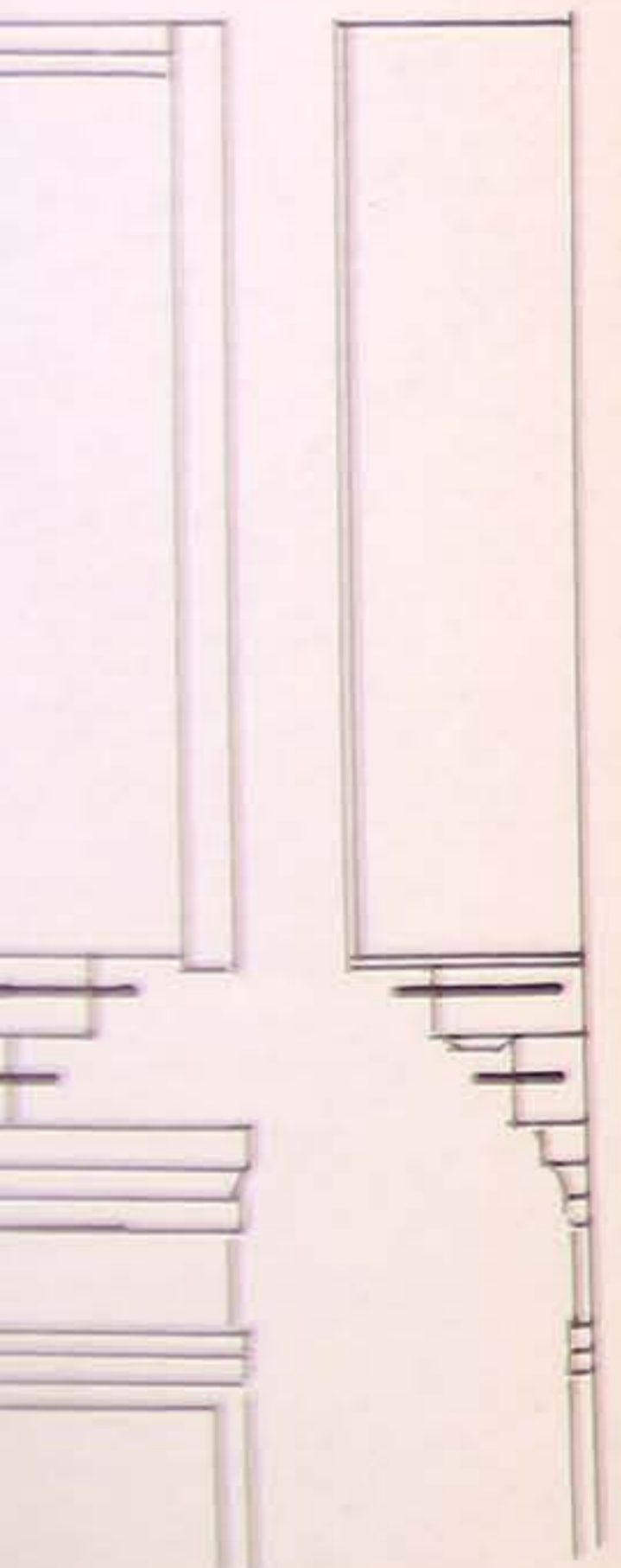
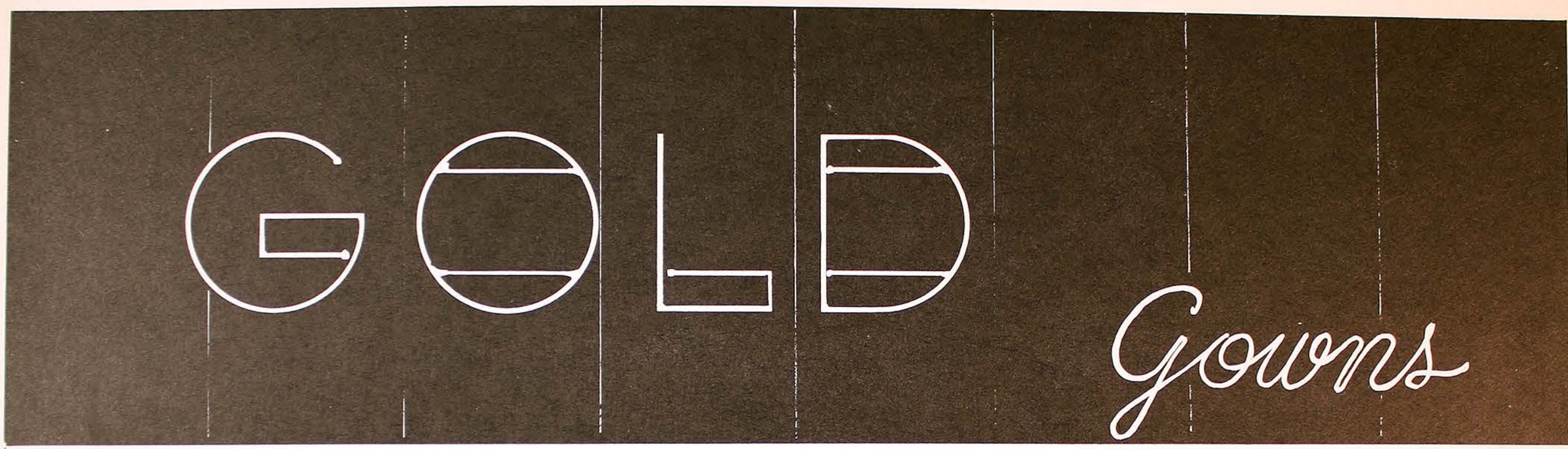


PLATE 169

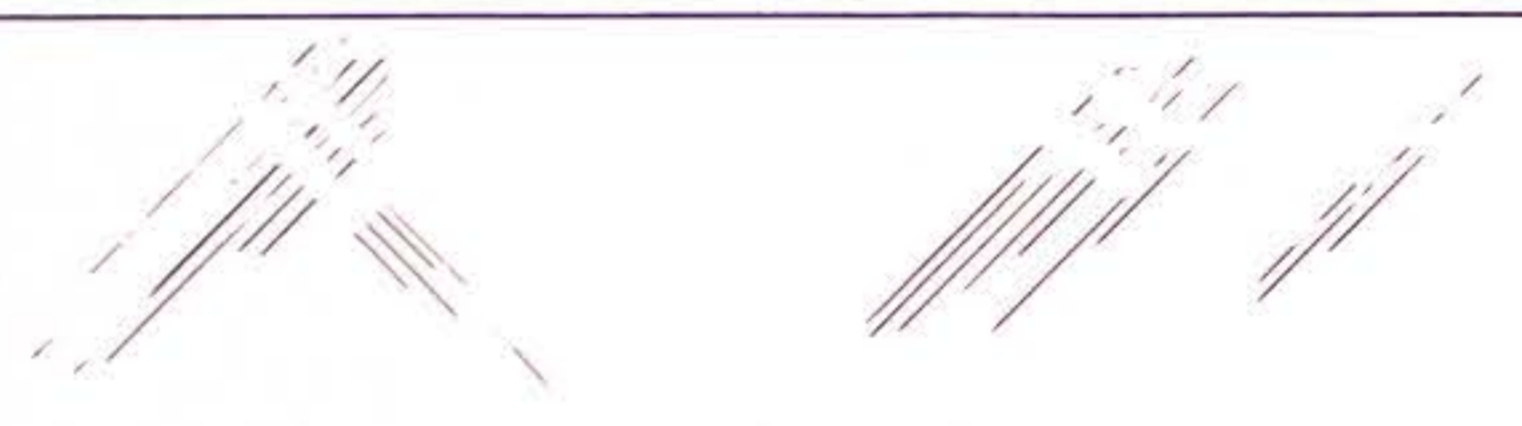


PLATE 170



PLATE 171

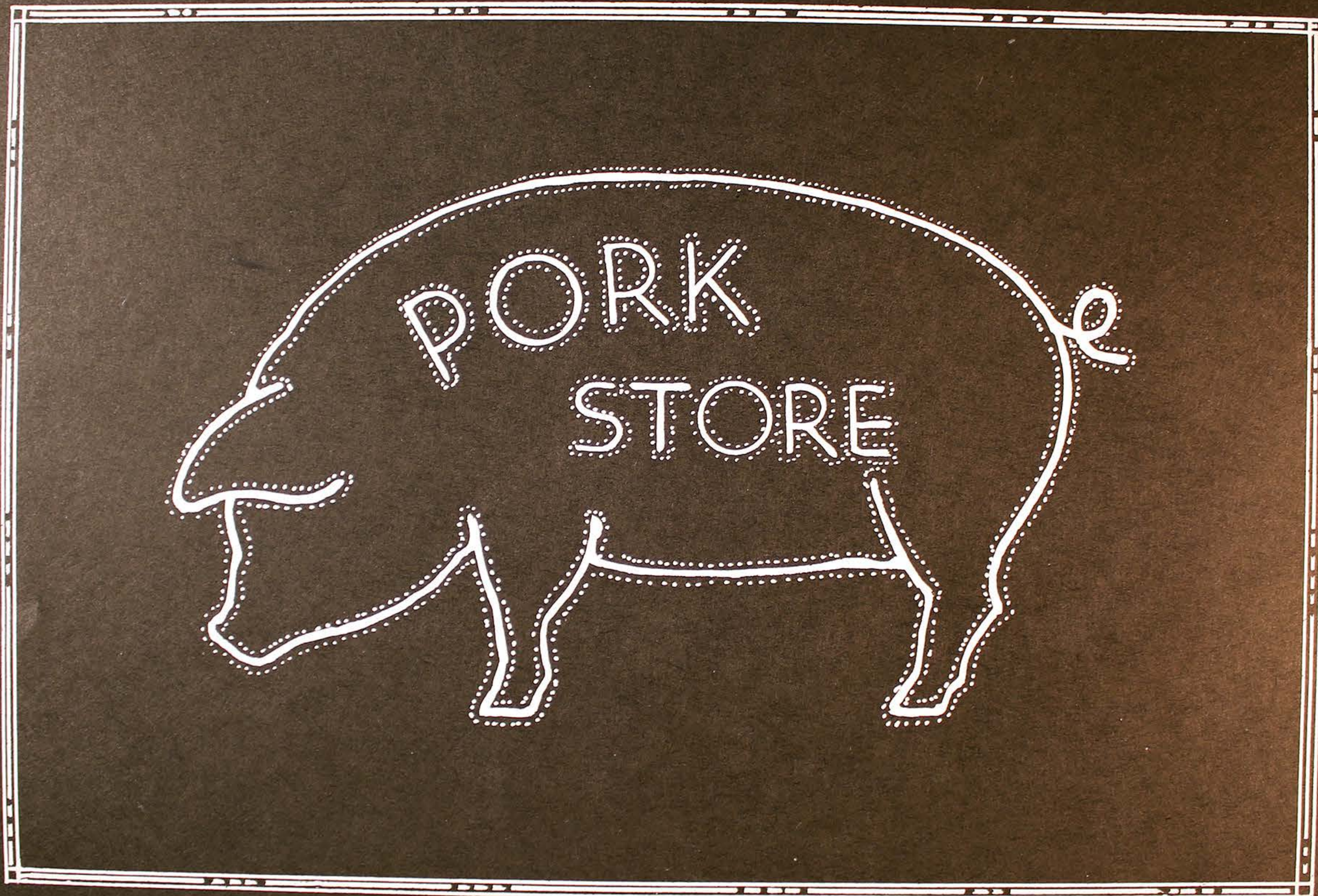


PLATE 174

Handwritten text in a decorative, calligraphic script, likely a signature or page number, running vertically along the right edge of the page.

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PLATE 176





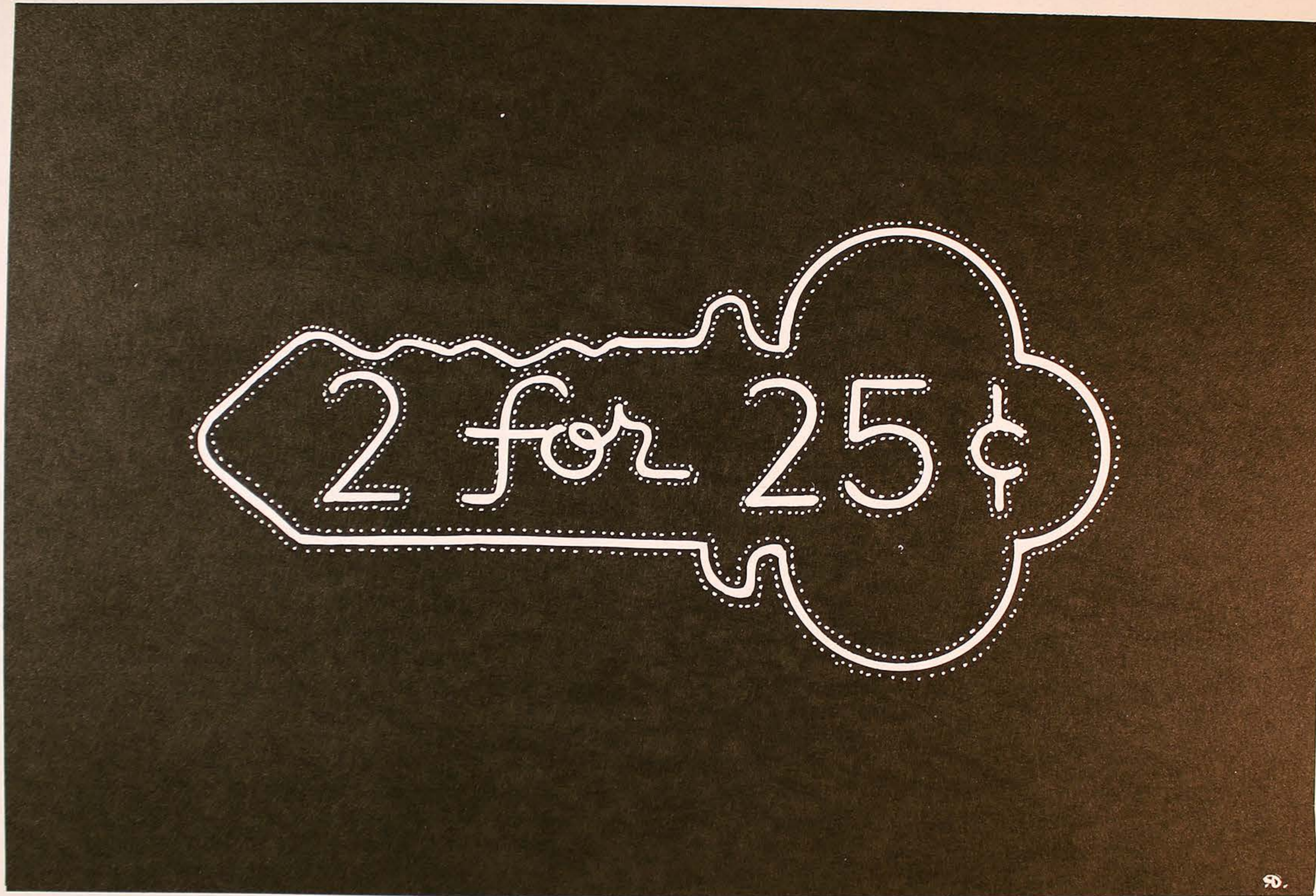
PLATE 175



DELHAM
CHOICE
MEATS

PLATE 178

Handwritten text in a decorative, calligraphic script, likely a signature or page number, running vertically along the right edge of the page.



50.

PLATE 177



PLATE 180

Handwritten text or markings along the spiral binding edge of the page.



HOME
PET
SHOP

®

PLATE 179



PLATE 182



PLATE 181

Seafood

PLATE 134

Cocktails

PLATE 187

Quality
MARKET

PLATE 185

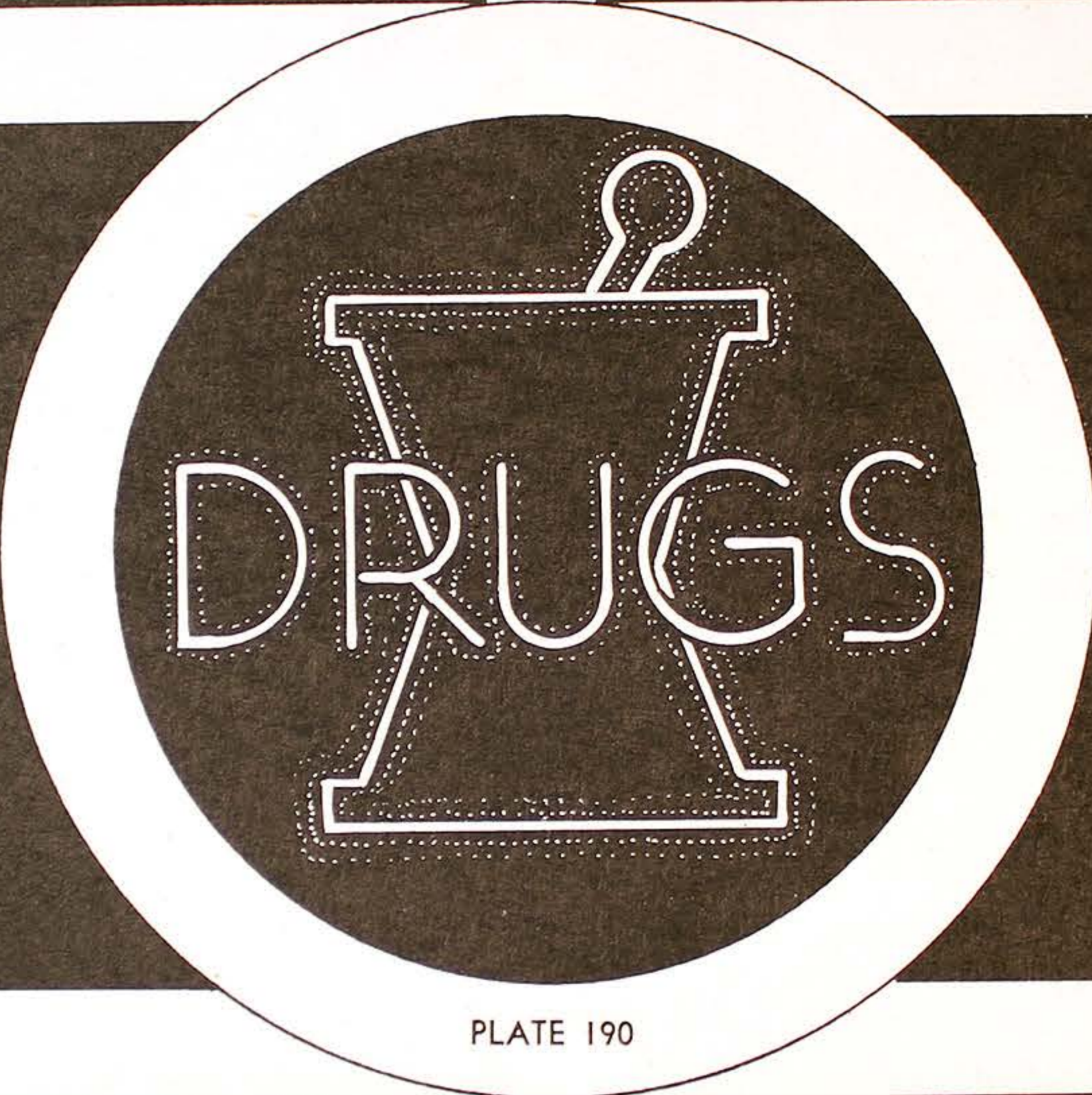


PLATE 190

Cut Rate
DRUGS

PLATE 188

LUNCHEON

PLATE 186

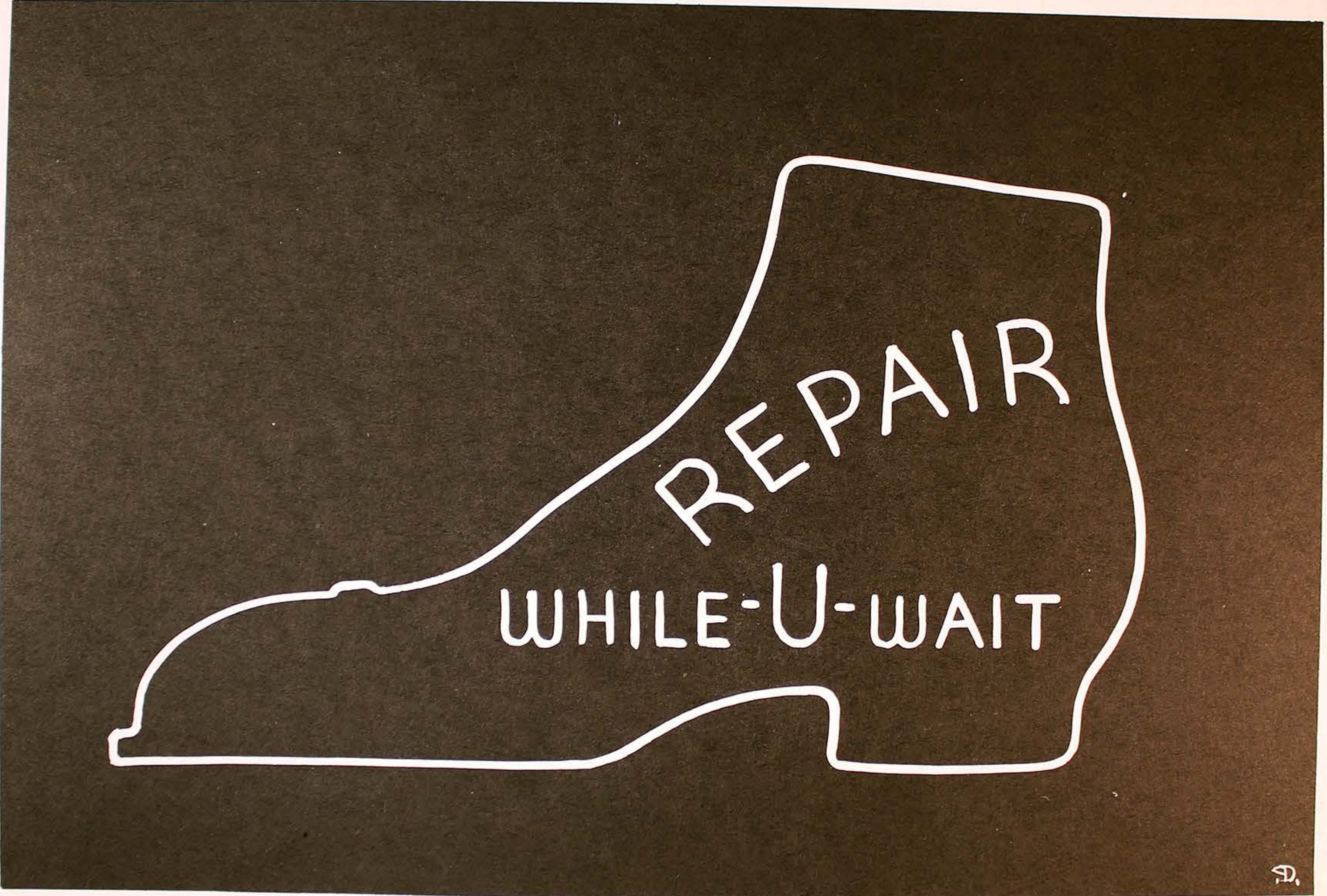
ICE CREAM

PLATE 189

BLU
DIA

Cr
JEW

OF



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PLATE 183

LAUNDRY

PLATE 198

PAINTS

PLATE 201

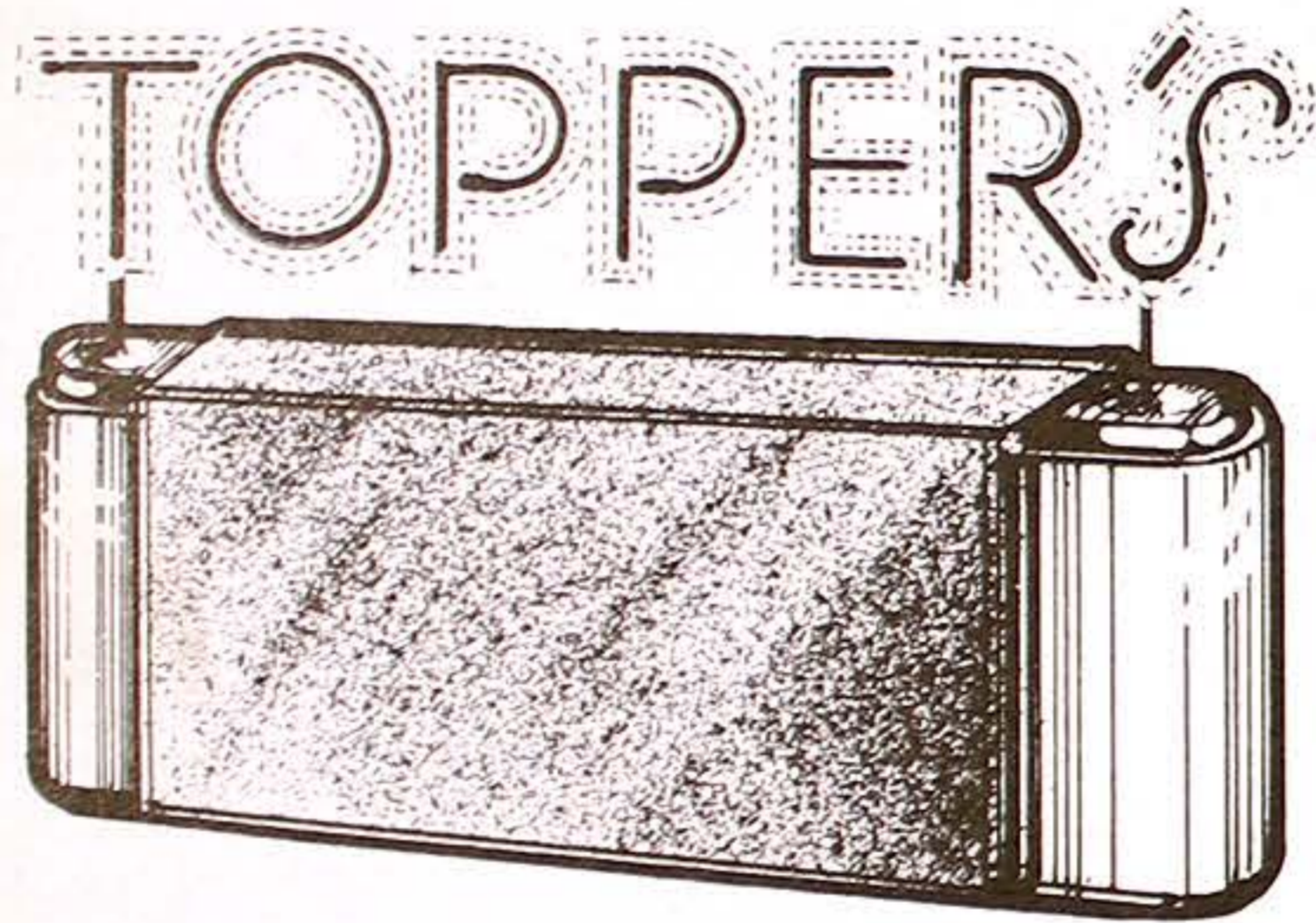


PLATE 199

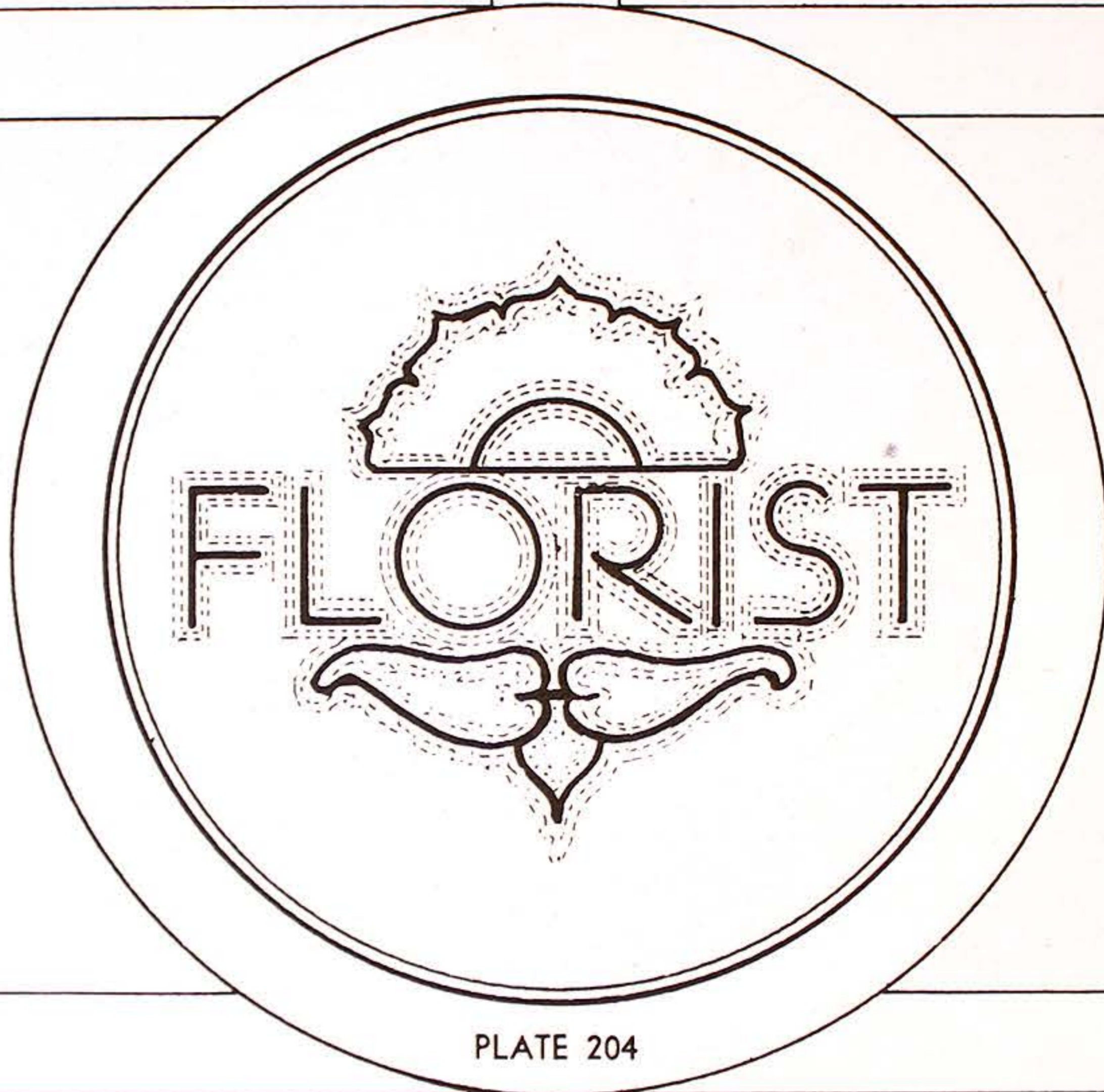


PLATE 204

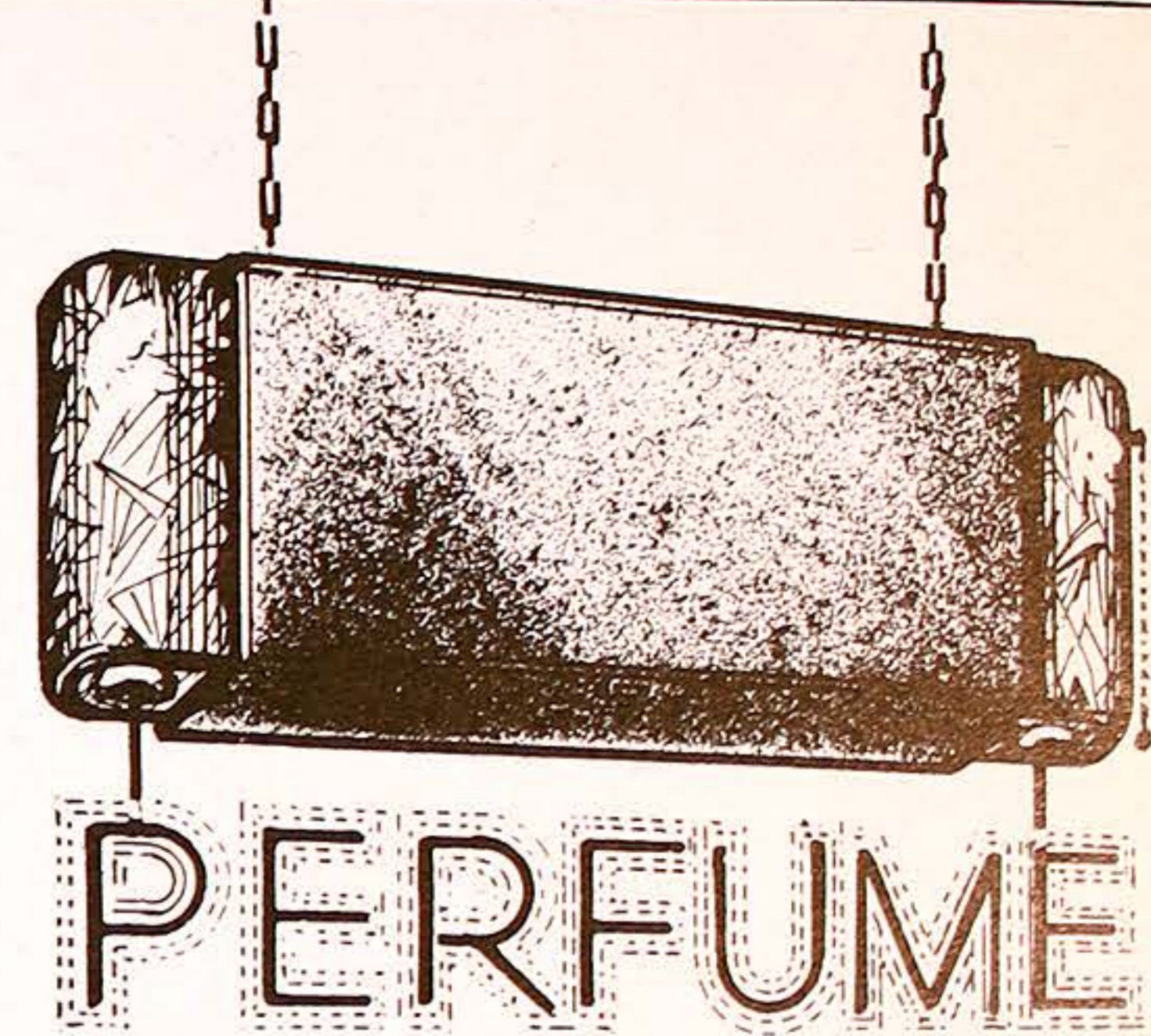


PLATE 202

TOASTED SANDWICHES

PLATE 200

DO-NUTS. AND COFFEE 10¢

PLATE 203

BLUE WHITE
DIAMONDS

PLATE 191

Fine WATCH
REPAIRING

PLATE 194

Credit
JEWELERS

PLATE 192

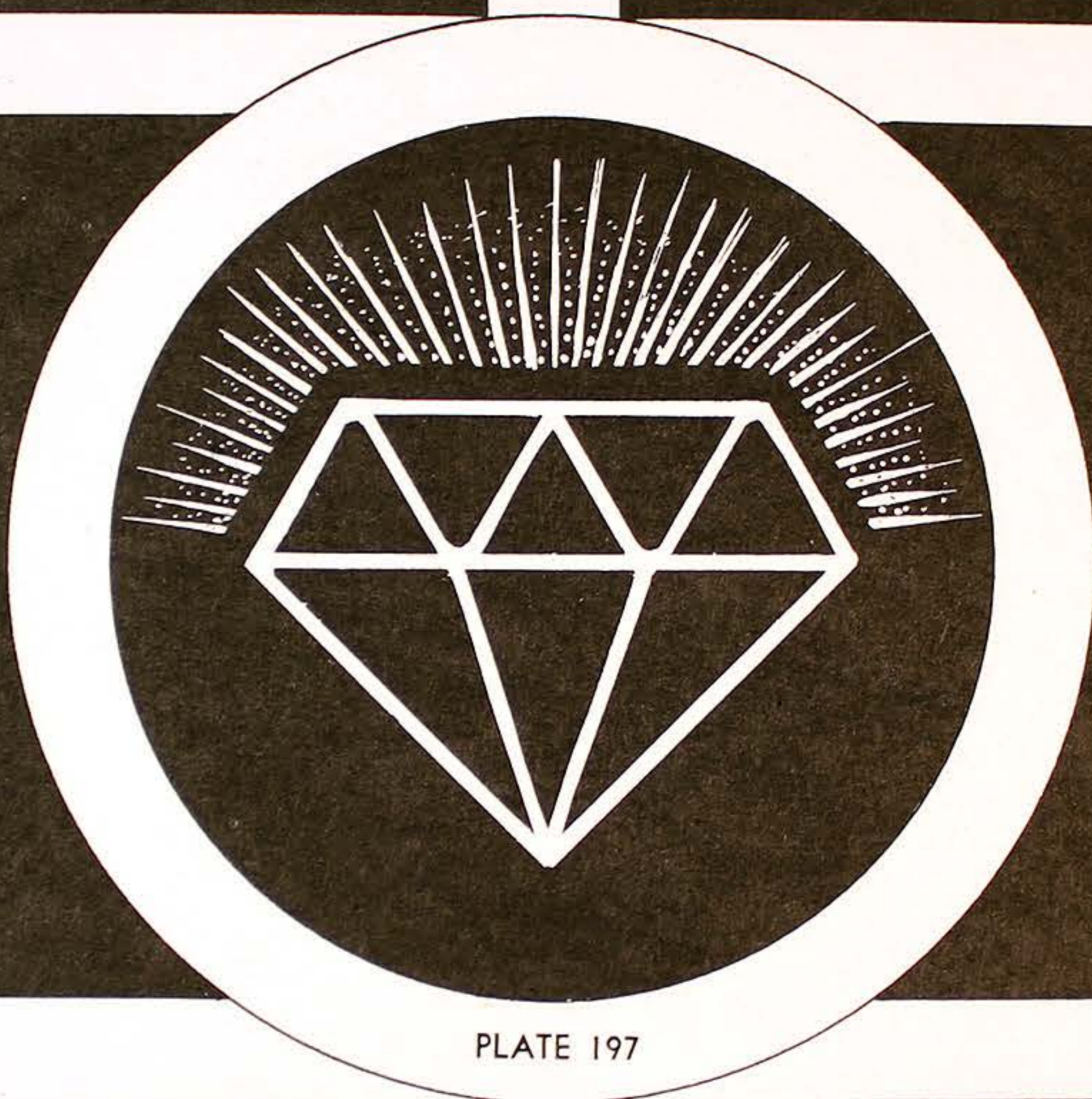


PLATE 197

on Credit

PLATE 195

OPTICIAN

PLATE 193

CHIROPODIST

PLATE 196

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DESIGNS AND SUGGESTIONS WHICH CAN BE READILY ADAPTED FOR USE ON THEATRES — HOTELS —
FOOD MARKETS — DEPARTMENT STORES — FURNITURE STORES — etc.

PLATE	SUBJECT
	Marquees
110	Park Lane —A "V" shaped marquee, ultra modern in design and letters. Marquees built in this manner add to the length of side attraction signs, lending space for more copy. This is a very important feature in designing and building theatre marquee signs. Park Lane—fluorescent green neon, Borders—blue neon, Front Center Vertical Post—red neon. Color scheme: Name—inside channel—green, outside channel—ivory, Raised Ribs capped with polished metal, Inside channel—light blue, Background and Front Post and continuation of same that extends back to building—ivory.
111	Capitol —Streamline design channel type skeleton letters on side signs. Side signs and corner posts are built up into one section. Note plan on drawing. This method of construction simplifies the job of erecting and fitting of three sections of signs together, without leaving open gaps where sections meet. Front-channel letters. Name—red neon, Borders—blue neon, Corner Posts—Fluorescent green neon. Color scheme: Name—inside channels—ivory, outside channels—red, Borders—light blue, Corner Posts—ivory, Front sign, Background—cream, Attractions—inside reflector panels white, face of strips of attractions—cream.
112	Mercer —A marquee unique in design. Front raised block letters, raised block corner posts. Front sign and corner posts built in one section (see plan of soffit). Name—red neon, Borders—fluorescent green neon, Corner Posts—fluorescent blue neon. Color scheme: Name—face of letters—red, sides of block letters—aluminum, Borders—light green, Corner Posts—light blue. Background—ivory.
113	Modern —A marquee design as modern as its name implies. (Note the reflected plan of soffit, having the form of a trapezium). Yet signs built along these lines are also known to the sign trade as the "V" type sign or "V" type marquee. Name—red neon, Borders—fluorescent blue neon, Ornaments—fluorescent gold neon.

PLATE	SUBJECT
	Color scheme: Name—polished metal, channel type letters, Background—light blue, Borders—dark blue—Ornaments—light buff.
114	Marlboro —Note the simplicity of design and construction of this marquee, Side signs and corner Posts built as one unit. Name—Corner Posts—and Ornaments in fluorescent green neon, Straight sections of Borders—red neon. Color scheme: Name—light blue, Background—ivory, Straight sections of Border—red, Ornaments—light blue.
115	Waverly —A "V" shaped marquee with use of monogram on front corner post. The concentration of neon at the bottom sections of side signs form an attractive and massive border. Name and Monogram—fluorescent green neon, Borders and Ornaments—fluorescent blue neon. Color scheme: Name and Monogram—light green, Borders—light blue. Background and Attractions—white.
116	Astor —Showing the use of decorative corner posts to transform a set of plain signs into an elaborate modern marquee. Note the novel method employed in the application of neon to corner posts. The curved sections of neon on front of the corner posts project out from face of posts. Name—red neon, Borders—blue neon, Corner Posts—fluorescent green neon. Color scheme: Background—cream, Borders and Corner Posts—light blue, Inside of Channel letters—red, Outside aluminum.
117	Rand Hotel —This conservatively designed marquee is suitable for Hotels, Restaurants, Furniture Stores, etc. Name—flush type letters in Daylight fluorescent white neon, Borders—fluorescent gold neon. Color scheme: Name—white, Background—maroon, Border stripes—white.
118	Cameo —Ultra modern letters, raised block type for the name. Provisions can be made for two or three lines of attraction letters on all three sides, by employing the use of the multi-decker supporting frames. This design is very practical for use when the size of the marquee is smaller than usual. The elimination of corner posts allows every inch of available space for attraction letter

PLATE	SUBJECT
	copy on all sides of the marquee. Name—fluorescent green neon, Bottom Border—white lamps operated by a chaser flasher, Ornaments—blue fluorescent neon. Color scheme: Letters—emerald green, Borders—light blue, Background—white.
119	Tiffany —A massive modern design. The name is skeleton channel type letters. All Borders are raised ribs capped with polished metal. Name—fluorescent green neon, Borders—blue neon, Ornaments—fluorescent white neon. Color scheme: Background—ivory, Borders and Ornaments—Light blue, Name—inside of channel—green Outside of channel—ivory.
UPRIGHT (Projecting) SIGNS	
120	Gem —An upright sign with a monogram type border flashes on when the lettering is off, giving full value to the monogram border. This can also be flashed: all on, then the name off. You will find that many letters of the alphabet lend themselves to this type of border, such as:—(round top "A") and C—L—J—S—etc. Name—fluorescent green neon, Monogram Border—red neon. Color scheme: Background—cream, Letters—light green, Borders—red.
121	Fox Hardware —Note in this sketch, the lettering is placed on the outer edge of the sign body. This type of design is appropriate on thoroughfares which are crowded with projecting signs. Letters in this position lend greater visibility. FOX—fluorescent blue neon. HARDWARE—red neon. Color scheme: Background—black, Letters—white, Borders—black with white stripes.
122	Corsets —Streamline design of this sign will lend itself to many types of business. It can be used with or without a Scotch Border, along side of the sign body. Top and bottom ornaments are double faced. CORSETS—fluorescent gold neon, Ornaments—blue neon. Color scheme: Background—ivory, Letters and Borders—golden ochre.
123	Drugs —Designed especially when economy is the objective. Simple in lines and design, elimination of complete neon borders,

PLATE	SUBJECT
	a bit of decorative neon at the bottom is sufficient to make the sign look complete. DRUGS—ruby red neon, Ornaments—fluorescent blue neon. Color scheme: Background—bulletin blue, Letters—white.
124	Drugs —This sign is of modern design with ultra-modern letters. Note on plan of sketch the sign body tapers towards the front. Signs built in this fashion are best with the use of Scotch Border, which is visible from many angles. Letters—fluorescent green neon, Borders—fluorescent blue neon. Color scheme: Letters—dark green, Background—light green, Borders—dark green and white.
125	Soda —This design can be arranged to take any one line of copy vertically and is appropriate for any type of business. SODA—red neon, Scotch Border—fluorescent green. Color scheme: Background—blue, Letters—white, Border—Blue with white stripes.
126	Rio Garage —Directional sign, showing combination of neon. The arrow acts as a border for the front end of the sign. Sheet metal construction costs in this type of sign is cut down to a minimum by eliminating all unnecessary contours in designing. RIO—fluorescent green neon, GARAGE—red neon, Arrow—blue neon. Color scheme: Background—red, Letters and Arrow—cream.
127	Loans —Designed with the conventional pawn brokers symbol (3 gold balls), meaning two to one you don't take it out. Balls—gold neon, Loans—red neon. Color scheme: Balls—gold, Background—black, Letters—white.
128	Rugs —Showing the use of a massive thick and thin letter. This type of letter uses less neon than a complete outlined letter, because only one stroke of the letter is double neon. Yet the letter does not look skimpy or weak, and is used in many cases where economy rules. RUGS—fluorescent green neon, Borders—blue neon. Color scheme: Background—rich dark red, Letters and Borders—ivory.

PLATE	SUBJECT
129	Parking —Arrow design showing the lower half of the sign. PARKING—red neon, Arrow—blue neon. Color scheme: Background—cream, Letters—red.
130	Cafe Bar —A practical sign of this type is always in demand. CAFE—ruby red neon, BAR—cent neon, Horizontal Borders—blue neon. Color scheme: Background—cream and Border—cream.
131	Hotel Rooms —Modern design with different than upright. HOTEL—red neon, ROOMS—blue neon. Color scheme: Background—ivory, Striped—ivory.
132	Bowling Billiards —A pictorial sign. BOWLING—blue neon, BILLIARDS—red neon, Pictorial outlined—black. Color scheme: Bowling Ball—black, Bottom section—Billiards—black.
133	Nela Radio —This design is copy is appropriate for many businesses, such as: Drugs, Cosmetics, etc. NELA—gold neon, RADIO—black, Borders—black, Stripes—black.
134	Soda Candy —Modern design with round front. SODA outlined in green neon. CANDY on horizontal sign in skeleton type red neon. Color scheme: Background—green.
135	Eat —An attractive sign design for many types of establishments. Outline letters—red neon and green neon. Color Scheme: Background—brown, Border—russet.
136	Lima Radio —Note the simplicity of this design, a clean looking sign. Ornamental—blue neon at top, projects beyond the front of sign or four inches, LIMA—red neon. Color scheme: Background—red.



GLASSES ON A CREDIT

PLATE 205

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|-------|---|-------|--|-------|--|-------|--|
| | metal ribs and stainless steel capping. FOREST—fluorescent green neon, JEWELERS—blue neon. End Ornaments — gold neon. Color scheme: Background—black, Letters, ivory. | | | | | | |
| 160 | Hollywood Deck—A design employing within its lines the power of suggestion (Yacht) HOLLYWOOD DECK — fluorescent blue neon. Bottom Border (representing water line)—fluorescent green neon. Color scheme: Background — white, Port Holes—stainless steel rims, crystal glass reflectors. Letters—light blue, below water line—bluish green or light blue. | 165 | Paris Curtains, Inc. — Modern in design, unique layout. PARIS CURTAINS, INC.—red neon, Border—fluorescent green neon. Color scheme: Background—maroon, Letters—white. | 171 | Berk's Linoleum—An impressive store front sign modern in design. Berk's flush letters—fluorescent blue neon, Linoleum — fluorescent green neon, Ornaments—ruby red neon. Color scheme: Background—black, Letters—white. | 184 | Sea Food—Letters in red neon, Wave underline—fluorescent green neon. |
| 161 | Baroni's Beauty Salon—Ultra-modern channel type skeleton letters on glass panel background above the store front. Straight lines of display windows, modernized by painting out the upper corners with black. Neon window outline to follow curved block out of window corners. | 166 | Park Club Bar Grill—Especially designed to fit many types of establishments. Channel letters on platform. Neon skeleton letters used for Bar-Grill. PARK CLUB—fluorescent green neon, BAR-GRILL—ruby red neon. Color scheme: Background—light tan, Letters—dark green. | 172 | Melrose Jewelry—The transformation of an ordinary store front into a modern attractive establishment. The plate glass show windows of this store are modernized with black paint and edge lined with burnished silver as you will note on drawing. Heavy black line in show windows represents window outline of blue neon. MELROSE JEWELRY — fluorescent white neon, Clock-outlined with fluorescent green neon. Color scheme: Black letters on white Background. | 185 | Quality Market—Quality—blue neon, Market in red neon. |
| 162 | Best Shoe—Beveled type store front belt sign, construction of letters can be either block or channel type, raised rib border. Letters—red neon, Border—blue neon. Color scheme: Background—buff, Letters—russet. | 167 | Long's Shirt — Streamline design of store front sign. Letters—red neon, End Ornaments—fluorescent blue neon. Color scheme: Background — buff, Letters and ornaments—rich brown. | | Skeleton Window Signs | 186 | Luncheon — Luncheon in fluorescent blue neon. |
| 163 | May's Beauty Salon—Method No. 1—Silhouette of head on white porcelain circular panel. Method No. 2—Silhouette of head cut out, raised away from background about six inches, supported on pins, lighted indirectly by lamps inside of the circular shadow box. MAY'S—fluorescent green neon, BEAUTY SALON—blue neon, Wave Border—gold or yellow neon. Color scheme: Background—ivory, Letters—light blue. | 168 | Roth—Store front of streamline sign with raised block letters for name. Eyeglasses standing skeleton type frame on raised base. ROTH—fluorescent green neon, Border—fluorescent blue neon. Eyeglass Frame—indirect lighting (note details on drawing—end view). Color scheme: Background—white, Border—light blue, Base—polished metal face, Eyeglass—black, Letters—black on face—polished metal on sides. | 173 | Town Pet Shop—Pictorial neon outline of bird in gold neon with letters of red neon. | 187 | Cocktails — Cocktails in fluorescent white neon, Underline in fluorescent blue neon. |
| 164 | Pearl Bakery—Belt store front lighting type. Letters flush. Underlining one-quarter inch raised ribs of polished metal. Through reflector for lamps under sign can be constructed "V" shaped or square. Letters—ruby red neon, Border—blue neon. Color scheme: Background—oxford brown, Letters—cream. | 169 | Toyland Baby Carriages—This design can be used in place of usual round bottom belt sign. Bottom of sign is stepped down and back towards the building. Bottom frames of belt signs that are not rounded or stepped back appear to be unfinished. Letters—flush type—red neon, Ornaments—fluorescent green neon, Borders—fluorescent blue neon. Color scheme: Background—brown, Borders—white, letters and ornaments—white. | 174 | Pork Store—Pictorial neon outline of pig in blue neon, letters in red neon. | 188 | Cut Rate Drugs—Cut Rate—blue neon, Drugs—red neon. |
| | | 170 | Gold Gowns—A smart rich looking front of black structural glass, bottom trim of bronze. Name—fluorescent gold neon, Gowns—fluorescent white neon. | 175 | Sea Food—Pictorial neon outline of lobster in ruby red neon, letters in fluorescent green neon. | 189 | Ice Cream—Ice Cream—red neon. |
| | | | | 176 | Fulton Market—Pictorial neon outline of fish in fluorescent green neon, letters ruby red neon. | 190 | (Pestal) Drugs—Pictorial outline of pestal—blue neon, drugs—red neon. |
| | | | | 177 | Key, 2 for 25c—Pictorial neon outline of key in blue neon, copy in red neon. | 191 | Blue White Diamonds—Letters—blue neon, Border—fluorescent green neon. |
| | | | | 178 | Pelham Choice Meats—Pictorial neon outline of steer's head in red neon, letters in blue neon. | 192 | Credit Jewelers—Credit—blue neon, Jewelers—red neon. |
| | | | | 179 | Home Pet Shop—Pictorial neon outline of scotty in red neon, letters in fluorescent green neon. | 193 | Optician—Optician—fluorescent blue neon. |
| | | | | 180 | (Hat) Cleaned—Pictorial neon outline of hat in blue neon, letters in red neon. | 194 | Fine Watch Repairing—Letters—red neon, Border—fluorescent green neon. |
| | | | | 181 | (Shoe) Repaired Like New—Pictorial neon outline of shoe in blue neon, Letters in red neon. | 195 | (Eye Glasses) On Credit—Pictorial neon outline of eyeglasses—blue neon, letters—red neon. |
| | | | | 182 | (Shoe) Repairing—Pictorial neon outline of shoe in ruby red, letters in fluorescent green neon. | 196 | Chiropodist—Chiropodist—red neon. |
| | | | | 183 | (Shoe) Repair While-U-Wait—Pictorial outline in fluorescent blue neon, letters in fluorescent green neon. | 197 | Diamond—Pictorial outline of diamond—fluorescent white neon. |
| | | | | | | 198 | Laundry — Letters — red neon, Border—fluorescent green neon. |
| | | | | | | 199 | Toppers—Showing the use of standing display type transformer. Toppers—fluorescent green neon. |
| | | | | | | 200 | Toasted Sandwiches — Letters — red neon, Border—blue neon. |
| | | | | | | 201 | Paints — Letters — red neon, Underlining Border—blue neon. |
| | | | | | | 202 | Perfume—Suspension type transformer, letters—fluorescent green neon. |
| | | | | | | 203 | Do-Nuts and Coffee 10c—Do-Nuts-Coffee-10c—red neon, arrow —blue neon, And—blue neon. |
| | | | | | | 204 | Florist—Pictorial outline of flower — red neon and fluorescent pink neon, Decorative Leaves — fluorescent green neon, Letters Florist—fluorescent blue neon. |
| | | | | | | 205 | Glasses on Credit — Pictorial outline of glasses—white fluorescent. Copy—in blue neon. |

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129	Parking —Arrow design showing an arrow on the lower half of the sign body. PARKING —red neon. Arrow—ruby red. Color scheme: Background and Arrow—cream, Letters—red.	137	Eyeglass —Oxford type. Scotch Border—red neon, polished metal faces, frames aluminum paint.		
130	Cafe Bar —A practical sign design. Copy of this type is always in demand. CAFE —ruby red neon, BAR —gold fluorescent neon, Horizontal Borders—blue neon. Color scheme: Background—black, Letters and Border—cream.	138	Rita Beauty Salon —A double face projection sign. RITA —blue neon, BEAUTY SALON —red, neon. Color scheme: Background—white, Beauty Salon—brown letters, Rita—white letters, Face—natural color, Hair Blonde.	146	Drugs, Soda —A modern design combined with an ultra-modern letter, very appealing to the eye. DRUGS —fluorescent blue neon, SODA —ruby red neon. Color scheme: Background—white, Letters—light blue.
131	Hotel Rooms —Modern design with attractive lines, different than the usual type of upright. HOTEL —red neon, ROOMS —blue neon. Color scheme: Background—black, Letters—ivory, Striped—ivory.	139	Shoe, Hat Repair —Border—red neon, REPAIR —red neon, HAT —blue neon. Color scheme: Background—light brown, Border—letters and Hat—ivory.	147	Eyeglasses, Name —This type designed especially when an inexpensive sign is desired, without sacrificing beauty of lines and yet serving its purpose well. Name—gold neon, Eyeglasses—Scotch type—red neon. Color scheme: Background—black, Letters—white.
132	Bowling Billiards —A pictorial design. BOWLING —blue neon, BILLIARDS —red neon, Pictorial outlined—blue neon. Color scheme: Bowling Ball and Pins—cream, Bottom section—Billiards—cream, Background—black.	140	Yorkville Pork —A pictorial that tells the the story immediately. Letters—red neon, Pictorial outlined—blue neon. Color scheme No. 1; Background—white, Lettering—red. Color scheme No. 2; Pictorial—natural color, Letters—maroon.	148	Barber Shop —A new type of sign and design rarely seen. A barber pole rounded at the front end only, with single lamp and globe at the top. BARBER SHOP —blue neon, Arrow—red neon. Color scheme: Background—white, Barber pole red and white stripes, Letters and arrow—blue.
133	Nela Radio —This design with change of copy is appropriate for many types of business, such as: Drugs, Cosmetics, Paints, etc. NELA —gold neon, RADIO —red neon. Color scheme: Background—white, Nela Radio—black, Borders—white with black stripes.	141	Eagle Tires —A massive design, appropriate especially for tire or garage business. EAGLE —blue neon, TIRES —red neon. Color scheme: Background—bulletin blue, Letters—ivory.	149	Beauty Salon —Pictorial design at the front end of sign. One unit of green fluorescent neon, placed between heads will illuminate both sides. This is a hairpin unit, shaped semi-circular. Note plan on drawing. BEAUTY SALON —red neon. Color scheme: Pictorial—natural colors, background—ivory, Letters—maroon.
	Horizontal Projecting Signs	142	Theatre Parking Drive-In —A forceful directional design, arrow is slightly modified, can be used for many types of business, using three lines of copy. THEATRE —ruby red neon, PARKING —fluorescent green neon, DRIVE-IN —red neon. Color scheme: Background—red, Letters—white or ivory, Frame of sign—aluminum.	150	Rosebud Hats —The dainty lines of this design are very appropriate for millinery shops, beauty salons, and many other establishments who cater to women's wear and needs. ROSEBUD HATS —ruby red neon, Scotch Border—fluorescent blue neon. Color scheme: Background—russet, Letters—ivory.
134	Soda Candy —Modern in design with a round front. SODA outlined in fluorescent green neon. CANDY on horizontal base of sign in skeleton type red neon letters. Color scheme: Background—white, Letters—green.	143	Bar —This design is useful with one or two lines of copy, ultra-modern type letters. The border is raised block. BAR —channel type letters—fluorescent green neon. Color scheme: Background—light tan, Border—reddish brown, Letters—light green.	151	Keys —Copy of this design can be changed to Hardware, instead of Keys, therefore can serve a double purpose. KEYS —red neon, Outline Border of Keys—blue neon. Color scheme: Background—cream, Letters—red.
135	Eat —An attractive sign design, suitable to many types of establishments with ultra-modern letters. Outline letters—red neon, Borders—blue and green neon. Color Scheme: Background—ivory, Letters—brown, Border—russet.	144	Brakes —This design is suitable for one, two or three lines of copy, by adding the necessary height to take the extra copy. Note the design of the arrow modified to fit the contours of the design. BRAKES —red neon, ARROW —blue neon. Color scheme: Background—red, Letters—white, Frame of sign aluminum.	152	Gas —A modified arrow sign unique in design. Concentration neon arrow effect, front and back. No connecting borders from front to back of arrow.
136	Lima Radio —Note the simplicity of lines in this design, a clean looking sign, yet forceful. Ornamental—blue neon at top front, projects beyond the front of sign about three or four inches, LIMA —red neon, RADIO —red neon. Color scheme: Background—cream, Letters—red.	145	Birds, Dogs —A Pictorial Design. Pictorial—gold neon, BIRDS and DOGS —ruby red neon.		
					Arrow—fluorescent green neon. Color scheme: Background—red, Letters—white, Front and back piece of Arrow—cream.
					153 City Radio —A pictorial design of a radio tube on front end of the sign. A recognized symbol now being used by radio stores who sell and service radios. CITY —ruby red neon, RADIO —fluorescent green neon, Radio tube, Outline—blue neon, Border—blue neon. Color scheme: Radio Tube—white, Base—black, Background light green, Letters—dark green.
					154 Shoe Repair —This type of design is in great demand by all shoe repair merchants. REPAIRS —red neon, Border—blue neon. Color scheme: Background—brown, Letters—cream.
					155 College Lunch —A neat design, concentration of borders at top of sign, showing a thick and thin type of letter, employing a single line of neon tubing. Lettering—red neon, Borders—blue neon. Color scheme: Background—white, Letters, black.
					156 Pearl Bakery —A modern design. Front end rounded. Two lines of neon dividing the two lines of copy. This design can be used for many other types of firms. Letters—ruby red neon, Borders—blue neon. Color scheme: Background—chocolate brown, Letters—ivory.
					157 Model Dairy —An ultra-modern design. A sketch that introduces a new method of applying neon ornamentation to the front end section of projection signs (note details of drawing showing front and side elevations). MODEL DAIRY —red neon, Front Ornamentation—fluorescent green neon. Color scheme: Background—cream, Letters—brown.
					158 Cut Rate Cosmetics —A streamline design appropriate for many types of establishments. CUT RATE COSMETICS —red neon, Dividing Lines—fluorescent green neon. Color scheme: Background—dark blue, Letters—white, Dividing Line—polished metal.
					Store Fronts and Belt Signs
				159	Forest Jewelers —Beveled edge design. FOREST —channel type letters, JEWELERS —flush type letters. End Ornaments—raised

