

35 NEW ALPHABETS FOR



**MODERN  
BRUSH  
LETTERING**

BY HAROLD HOLLAND DAY



# MODERN BRUSH LETTERING

BY HAROLD HOLLAND DAY





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Plate.

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5. POSTER
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7. KABEL
8. CURSIV
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18. FUTUR



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## Prefatory Note

LEGIBLE alphabets for the brush in book form are limited. This fact led to compilation of this volume with the hope that it would find a niche of usefulness in such places where there is constant recourse to accepted standards. The thought uppermost has been to supply variety and also to turn away from the usual meaningless excrescences rampant in formative periods of lettering.

The character of each of the alphabets submitted is essentially generic and therefore conservative. It rests with the individual to make required changes or modifications. It is plain that our models should approximate perfection, for adulterations soon make inroads that leave little of the original form intact.

So-called "futuristic" delineations may serve to obliterate poor spacing or catch the eye of the uninitiated, for it is demonstrably more difficult to execute "meant-to-be-read" lettering. An understanding of basic design will serve to check the natural consequence of over-zealous originality.

The author has tried to discourage adulteration of letter styles by using as models only those forms that have—over a time-tested period—proven their correctness and stability.

Each plate is designated by its proper epithet and is well known to typographical circles or the modern lettering artist.

It is hoped the plates will indicate the saneness of reliance upon standard forms and also upset some prevalent notions that brush flexibility is limited, or the reproduction of good type design a prerogative of the pen alone.

The alphabets are not meant to be exact duplications of the type faces from which they are taken. They were selected because the design more easily lent itself to brush use and encouraged freedom of style, which characterizes hand work from actual type. Examples shown and alphabets submitted are all brush lettered.

It has been found possible to meet ordinary production standards and at the same time instill elements of quality and character into the phase of lettercraft usually designated as the "knockout" variety.

The author wishes to take this opportunity in voicing appreciation for numerous suggestions and contributions—realizing that without such deference, this volume would fail to convey a significant, practical method of application.

HAROLD HOLLAND DAY  
*Los Angeles, 1931.*



## Commercial Lettering—as a Profession

CONSIDERATION of lettering in any of its phases will disclose possibilities commercially. Before discussing these it would be apropos to analyze the technical requirements for lettering. Three essentials present themselves, and are of relative importance in successful application of the subject—*adaptability, skill, practicability*.

There should first be included some inherent liking for the execution of letter forms. To regard lettering as being purely mechanical will result in failure to express the necessary freedom and action which characterizes hand work.

The routine period, that must be rigidly adhered to in the beginning, seldom survives if the artist has no distinct "feel" for letter forms. Specific cases under observance clearly indicate prior inaptitude for this kind of work. The learner exhibits positive restlessness and cannot forcibly continue interest in the rudimentary stages. This lack of coordination may be considered as indicative of inherent unsuitability. The prevalent notion that anyone can learn to letter is erroneous. Persons who possess the requirements, attack the problem from the first and consistently retain the vigorous application so necessary to ultimate success.

*The routine period, that must be rigidly adhered to in the beginning, seldom survives if the artist has no distinct "feel" for letter forms.*

The author has yet to experience failure in recognizing deficiencies in this work when analyzing aspirants. Development of technique in lettering art is not a simple matter. Exceptions to this statement occur only when correct standards of letter character are not maintained.

Skill is finally acquired by repetitive processes and is not secured through any system claimed to shorten the process. Actual practicing must be done by the individual.

Application of commercial lettering to industrial requirements is a study. To successfully commercialize a profession, after learning it, a practical knowledge of selling methods. It is just plain common sense to expend a certain amount of time and thought in learning how to commercialize artistic ability. An understanding of outside conditions favorable to utilization of good hand-lettering will prove profitable. This related subject is indispensable to real success. Today—more than ever before—artistic professions require commercial aptitude to assume practicability. It is not desirable that persons apply themselves entirely to attainment of skill, without some definite understanding of economic conditions.

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The designers of advertising display as well as its commentators, should constantly strive to improve standards, insisting that the consumers of their product be proportionately appreciative of quality. If it were true that graphic expression is commercially confined to ordinary levels, it would then be useless to uphold high standards of workmanship. The interesting aspect of lettering as a profession lies in the fact that in any stage of development there is a demand for work characteristic of that particular level.

The letterer of the present has recourse to many outlets in the commercialization of his profession. Show card opportunities are varied and it is here that the beginner usually gains a foothold. The studied, meticulous effort of the lettering artist is far removed from the fast, less accurate work of the show card writer. The former occupies his enviable position only by reason of long experience and studied fidelity to standard type forms has, therefore, established himself securely in modern advertising methods.

The wisdom of selecting commercial lettering as a profession lies in the fact that proportionately, employment may be obtained during each forward step. This should in itself lend encouragement to beginners or other interested persons. To understand that much or little experience may be capitalized is reassuring.

The advancement of advertising and mer-

chandising methods has resulted in many uses of hand-lettered material.

The following partial list of prevalent commercial outlets is presented in the hope that it will prove of practical aid in obtaining employment for amateurs or beginners.

Advertising agencies, good printing establishments, art service to advertisers (commercial artists), publishers, theatres and moving picture houses, motion picture studios, title card laboratories, trailer and slide companies, trade journals, publicity departments of large concerns, designing departments (outdoor advertisers), neon tube firms (designing department);

Sign shops, show card shops, department stores, chain drug stores, independent window trimmers, scenic studios, clothing stores, chain auto supply houses, furniture companies, newspaper art departments, direct mail order houses, auto stage and transcontinental airways companies, steamship offices, silk screen process sign firms, street car card designing departments, radio panel punch cutting companies, telephone publicity departments and lithograph companies.

The practical side of commercial lettering is assured and individual successes in this field, will be proportionate to the quality of work produced. With these facts in mind the question of the choice of a life profession may well be focused upon the possibilities to be found in commercial lettering.

*The wisdom of selecting commercial lettering as a profession lies in the fact that, proportionately, employment may be obtained during each forward step.*



## Notes on the Hand-Lettered Examples

THE examples of work shown in the plates in this book are composed of specimens which have been actually used. The advantages of a display of practical work seemed to the author preferable to so-called samples made up especially for an occasion. In order to avoid monotony, it was decided to obtain the cooperation of professionals well versed in modern methods.

The practicability of the specimens shown is due entirely to the fact that it was impossible to induce these professionals to make up anything especially for this volume, although they were agreeable to handing over certain pieces of work which had been salvaged.

Here are to be found contributions from show card writers, theatre lobby letterers, art title letterers, advertising lettering artists, outdoor advertising and sign designers. The aggregation is sufficient to show that fundamentally the same letter character found in "Modern Brush Lettering" is incorporated in the work they have submitted. It also is indicative of the fact that hand lettering is becoming standardized.

Owing to the flexibility of the brush, when manipulated correctly, it is possible to utilize models long established by type designers, and

the sign writer, card writer and reproduction letterer find the same stability in them.

The author repeatedly states throughout this volume that the thirty-five alphabets, as well as the work examples shown, are hand-lettered with brush only. No pen lettering of any sort appears in this book. For this reason it is felt that the effort is unique and indicates the strides which have been made in brush technique and the appreciation of real letter character by all of the aforementioned branches of the profession.

Good lettering is as easily learned as poor lettering, hence the advisability of learning correct standards. If the thirty-five alphabets submitted by the author were of his own design, he would hesitate to assume the responsibility for their authoritativeness, but feels that he is on firm ground because of the fact that origin and generic quality rest with the progenitors of basic forms.

Contributors to this work include, R. C. Richardson, C. Evers Whyte, Lee Peck, Keith Henry, Tillman Goodan, Allen Ricks, Harry C. Hunten, Lew Mathauser and Joseph Gibby. The author is also indebted to the Miller Brush Company of Brooklyn, N. Y., and the International Register Company, makers of the Cutawl.

*Reasons for the practicability  
of this contribution.*

## Letter

LETTER Roman upon n raison d'être special char trailer annou velopment, b titles have r short of mir Characterist effects, mak industry in

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## Lettera Moderna—Upper Case

**L**ETTERA MODERNA, a contemporary Roman upper case brush letter, is based upon no particular type face. The primal *raison d'être* of its existence is to provide a special character for motion picture title and trailer announcements. Through a gradual development, backgrounds for these hand-lettered titles have reached a stage of perfection little short of miraculous in the matter of technique. Characteristic trickery, resorted to obtain effects, makes this a separate branch of the industry in itself.

Animation is effected by certain methods of mirror reflection and "shooting" through varied plate glass arrangements, each with a different scene or design painted thereon. All "props" are of the miniature type with mechanical features expressed through well thought out devices. As is well known, ordinary film is capable of being exposed two or three times before maximum exposure is reached. This is taken advantage of to get the lettering onto the background after the art work has been completed. Ten to twenty-five feet of film may be devoted to "shooting" background art work. The film is then reversed to the starting point, by the aid of a footage meter, and then exposed

again with the lettering set before the camera.

The lettering is done on separate cards of screen proportion. The background is solid black and the text lettered in plain white. This in turn is exposed on top of the background design, the result showing white lettering on an animated or "still" background. Title and trailer lettering is usually in the Roman styles, in consideration of the time element and adaptability. It is evident that "heavy" types will not carry out the subdued coloring essential for easy reading.

The letter characters shown in the plate are applicable to other types of hand-lettered advertising as well. Avoid smooth surfaces for this sort of work. Slight roughness is desirable for a certain "feel" or "pull" that slick card surfaces fail to provide. Certain irregularities and freedom of layout are permissible with this style and it is this latitude, used with discretion, which contributes to an attractiveness that is not obtainable in printed type.

While it is true that the advent of talking pictures has eliminated the sub-title, the usual main title direction and credit card are still necessary to the success of even this type of presentation.

*Motion picture titles, their part in the success of a picture and the method of lettering and "shooting."*



*LETTERA  
MODERNA*

A B C D E F G H I

J K L M N O P Q R

S T U V W X Y Z

Plate 1  
*Lettera Moderna*  
Upper Case

*Letter*

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## *Lettera Moderna—Roman Italic*

THE Roman italic brush letter, of the *Lettera Moderna* family, is meritorious as well as interesting. There is a marked grace and luxuriant rhythm to its semi-formality. The novel attraction of italic writing and lettering is due to the personal nature of its character. It was originally a form of handwriting, and for this reason, not limited to certain established characteristics.

The alphabet shown in the plate found origin in some of the italics of Francisco Lucas. It is noticeably consistent in formation which makes re-creation of its character comparatively simple. It will be noticed that top and bottom finials are counterparts. The upper serifs are made by starting with the brush tilted at an angle of 45 degrees and using the thin chisel edge, but finishing off rather broadly. This is accomplished by slight turning and relative exerted pressure. In executing the bottom serifs, the main letter stroke is brought to the bottom of the line and the brush removed from the paper. The flat portion is then placed parallel to the left-hand side of the main letter stroke. The brush is then brought up and the spur finished with the thin edge. The serifs should be kept fairly close to the body of the letter.

The correct slant of all letters should be maintained and kept the same size. There should also be an avoidance of any angularity or extreme sharpness. There is a distinction between knife-edge sharpness and mere bluntness.

A distinct feeling of roundness and easy flowing technique must be instilled into each letter and the whole line in the aggregate. Methods in the past have relegated italic lettering to uses where excessive copy meant resorting to some letter that "goes fast." Recently, there has been a change and the tendency is to use it for single words or lines. It is not an easy reader and it is poor taste to use it in whole paragraphs that must be easily read. There is only one reason for indiscriminate use of this letter, and that is speed.

Good lettering means also an understanding of the fitness of things—in other words—what to use and when to use it.

It is not amiss here to recommend recourse to certain books containing specimens of the italic round hand style of early fourteenth and fifteenth centuries. A study of these will engender a feeling for the symmetry and clean-cut smoothness of the letter.

*Italic, the sixteenth century type based on the handwriting of Petrarch, the Italian poet.*





Plate 2  
 Lettera Moderna  
 Roman Italic

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## Poster Bodoni—Upper and Lower Case and Italics

**G**IAMBATTISTA BODONI, designer and typefounder, who was born in Italy in 1740, furnishes the model for modern Poster Bodoni letters. He was an expert punch cutter and matrix maker and taught himself the various branches of the trade. It is said that his greatest desire was to print beautifully. The Roman type that bears his illustrious name is characterized by an individuality quite remarkable for its beauty. It is a distinct departure from the popularity of Caslon Roman, and has continued to be one of the serviceable, dependable letter standards.

Bodoni irritates some authorities because of its uneven color distribution, with its decided blackness, fretted with grey tones that invariably appear to dance on the printed page. This fact obviously contributes to the noticeable optical attraction and accounts for the disturbing jumpy effect. The design, in its generic form, needs modification. Without slight changes the problem becomes one of spacing rather than character reproduction.

The popularity of Bodoni types for modern advertising purposes has long continued and today is more firmly entrenched than ever. Its adaptability, harmonious to modern art and

design, makes it one of the few enduring traditional forms. The re-design of Poster Bodoni notably reveals heavy and thin portions in contrast to the usual objectionable extreme thick and thin letter styles. This variation has been the direct cause of developing an even distribution of color throughout this alphabet.

The additional strength accomplished by this modification places Bodoni in the "Black Face" classification. Italics in Bodoni, shown in the plates, are systematically formed and the proof of this fact is that it looks exceptionally well in perpendicular form. This is rather unusual in comparison to italics based upon hand-writing.

Brush treatment of Poster Bodoni is not particularly adapted to fast work. It must be built up, left to right, with a small brush. The extreme meticulousness of the finials must be preserved to obtain fidelity of character. It is recommended for use in headings or main body copy where it is desirable to secure an isolated effect or contrast. Its marked strength is very easily supplemented by such letters as the Cursive Script or tied-together italics of any Roman characterization.

The design should be worked out in pencil carefully to avoid spacing difficulties.

*Because of their intrinsic qualities, the better designed letters do not wax and wane in popularity.*



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

Plate 3  
Poster Bodoni  
Upper Case

*Poster Bodoni*

**a**  
**k**  
**s**  
  
**l**



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

 *Poster Bodoni* 

**1 2 3 4 5 6 7 8 9 0**

Plate 4  
Poster Bodoni  
Lower Case





**BODONI**  
**Italic Brush Letter**



*abcdefghijklmnop*

*opqrstuvwxyz &*

**announcements**

Plate 5  
Poster Bodoni  
Italic

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## *Kabel—Upper and Lower Case and Light Face*

**K**ABEL, a German importation, was designed by Rudolph Koch. The universal appeal of the letter is little short of remarkable. It is the most popular contemporary type of recent years and repeats itself throughout all phases of advertising work for reproduction as well as window display work.

An ingenious method of obtaining speed in fast work with this style of letter is worthy of mention. In executing small letters of this character, of say one-half inch in height, a proportionate size brush is selected and the paint allowed to harden in the "heel." The working part is then reduced to about one-half the total bristle length. This holds the hair in the brush in a rigid form, which facilitates speed because it eliminates the necessity of the usual work-out on the palette.

The brush is held on an angle of about 45 degrees at all times, and if it is fairly tractable, no effort is required to "square-off" the top and bottom terminals of the letters. Working examples of this system are shown in the specimens. It will be noticed that the top and bottom portions of the letters are cut off at a 45 degree angle.

The use of Kabel for all kinds of display

work, large and small, is due mainly to the fact that it has supplanted the ordinary, heavy, block letter, which, in comparison, is clumsy and undecorative. Kabel Bold is quite adequate in weight for quick, distant reading. It is, of course, useless to expect to simulate Kabel with a ball-pointed pen, since it demands a clean-cut sharpness for letter characterization. Kabel Light is especially adapted to men's furnishings advertising, both in newspaper and window card work.

Tempo in matters of layout is dependent upon the selection of the proper letter to harmonize with the design. In use of the Kabel type it is necessary to exercise judgment in using either light, medium or bold face, both in obtaining neutral coordination of art work and lettering, or in consideration of the relation of these faces to the subject.

While it is quite true that an effect is desirable, the prime motive should be utilitarian rather than merely artistic. Kabel and Futura type are dynamic rather than static, impersonal rather than individual, which propogates their universal usage and appeal. In its reproduction, Kabel presents no more difficulty in execution than the ordinary block letter.

*The basic character of Kabel type is its delicacy and fidelity to exquisite roundity.*



HAND LETTERED KABEL



ABCDEFGHIJKLM  
NOPQRSTUVWXYZ

abcdefghijklmno

1234  
5678

pqrstuvwxyz & gq

VERI THIN

90 \$  
?!&¢

Plate 6  
Kabel  
Upper and  
Lower Case

A  
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LIG  
VA



A B C D E F G H I J K  
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W X Y Z



KABEL  
LIGHTFACE  
VARIANT



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IS NOT TO IM  
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BUT ONLY TO  
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PRODUCT.

*Barron Collier*

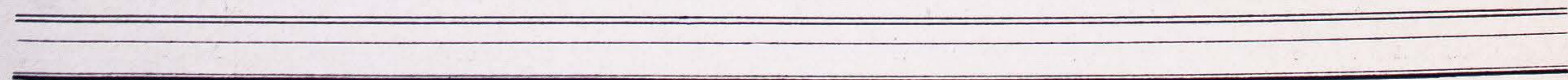


Plate 7  
Kabel  
Light Face  
Caps



## Cursive Brush Script—and Swash Caps

CURSIVE is running hand. It applies, fundamentally, to letter forms which typify approximation to hand-writing; that is, joined-together formations. Bernhard Cursive correctly expresses this fundamental letter character. It exhibits the flowing lines so conspicuously lacking in isolated letter characters. While it is impossible to actually join type faces together in hand composition or otherwise, the “feeling” that this is being accomplished is practically obtained. This difficulty is, of course, not a problem in hand lettering.

The design submitted in the plate is the result of the efforts of the author to incorporate the individual versions of Cursive hand-lettered styles rampant in contemporary advertising. The inability of amateurs, and some professionals, to design an entire alphabet with one or two lines to build from, shows the necessity of standard forms having “model” reliability.

In the execution of this Cursive Brush Script and the swash caps, also shown, the brush is held at the forty-five degree angle. The tops of the letters have no accompanying serifs. The lettering tool is used with a chisel edge at all times and no effort is extended to obtain any

sense of rounded form. The letter, as shown, belongs in the angular class. If correctly made, it is possible to use two or three lines of copy in this style if they are not too long. Note the wide separation between letters, which is the main characteristic feature. This style is not particularly “slow” when familiarity with its construction has been achieved.

The letter itself is an outcome of the necessity for script that combines the decorative character inherent in the original design (called French script) and at the same time supplying what the other lacks, namely: Legibility. It is not particularly recommended that beginners experiment with this design and expect much in the way of results.

Subtle letter character is beyond the comprehension of the beginner and he must acquire this ability by a well-timed development. A fitting simile along this line would be seen where a teacher in elementary grades might write on the blackboard the fact that  $2 \times 2 = 4$ , but the youngster looking directly at it insists the correct answer is 5. This sort of thing goes on in the simulation of letter design, though quite like the mathematical fact, letter character fundamentally remains uncomprehended.

*A new version of the usual italic, “fast” brush letter, that appeals to the experimenter.*



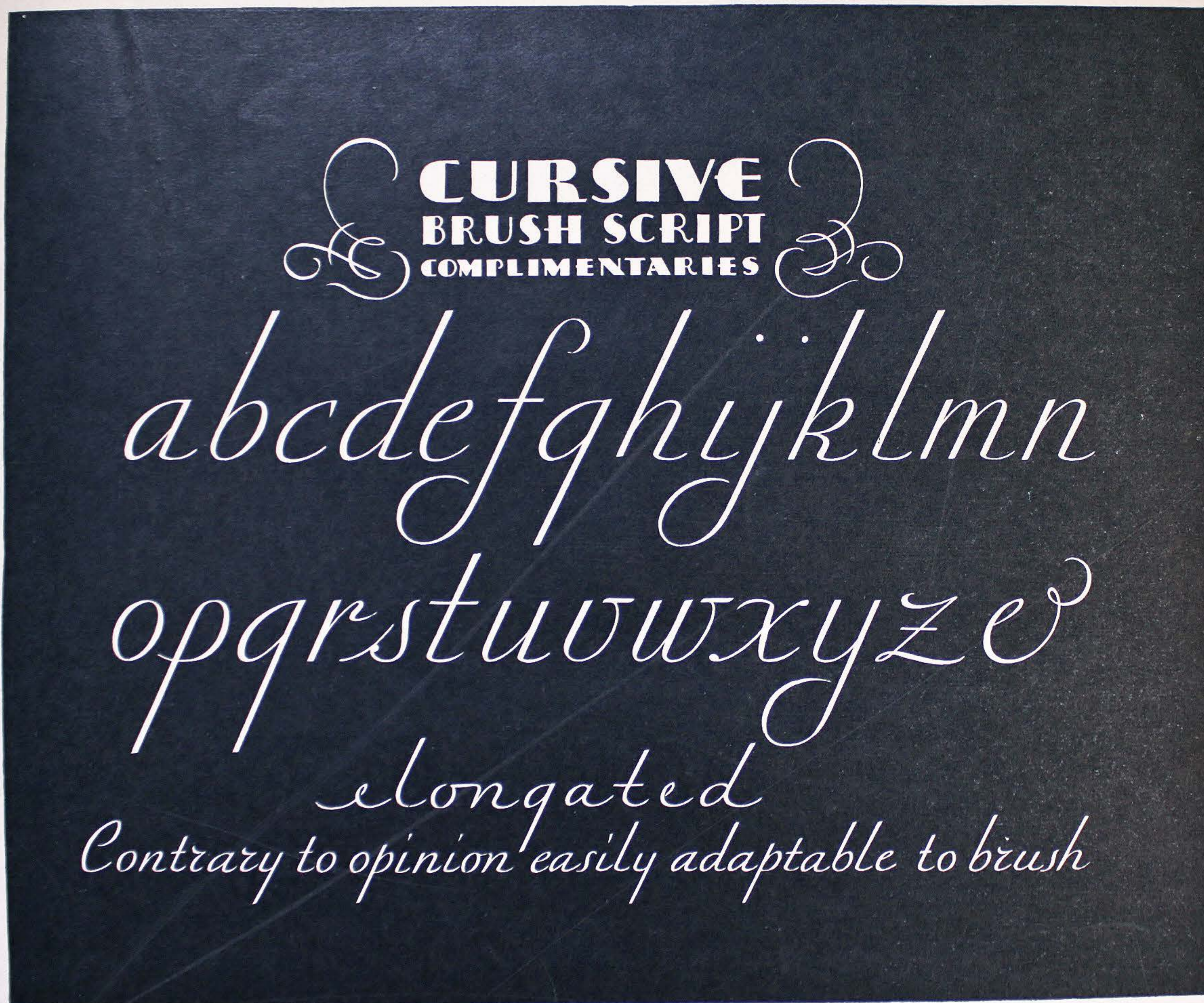


Plate 8  
Cursive Script  
Light Italic



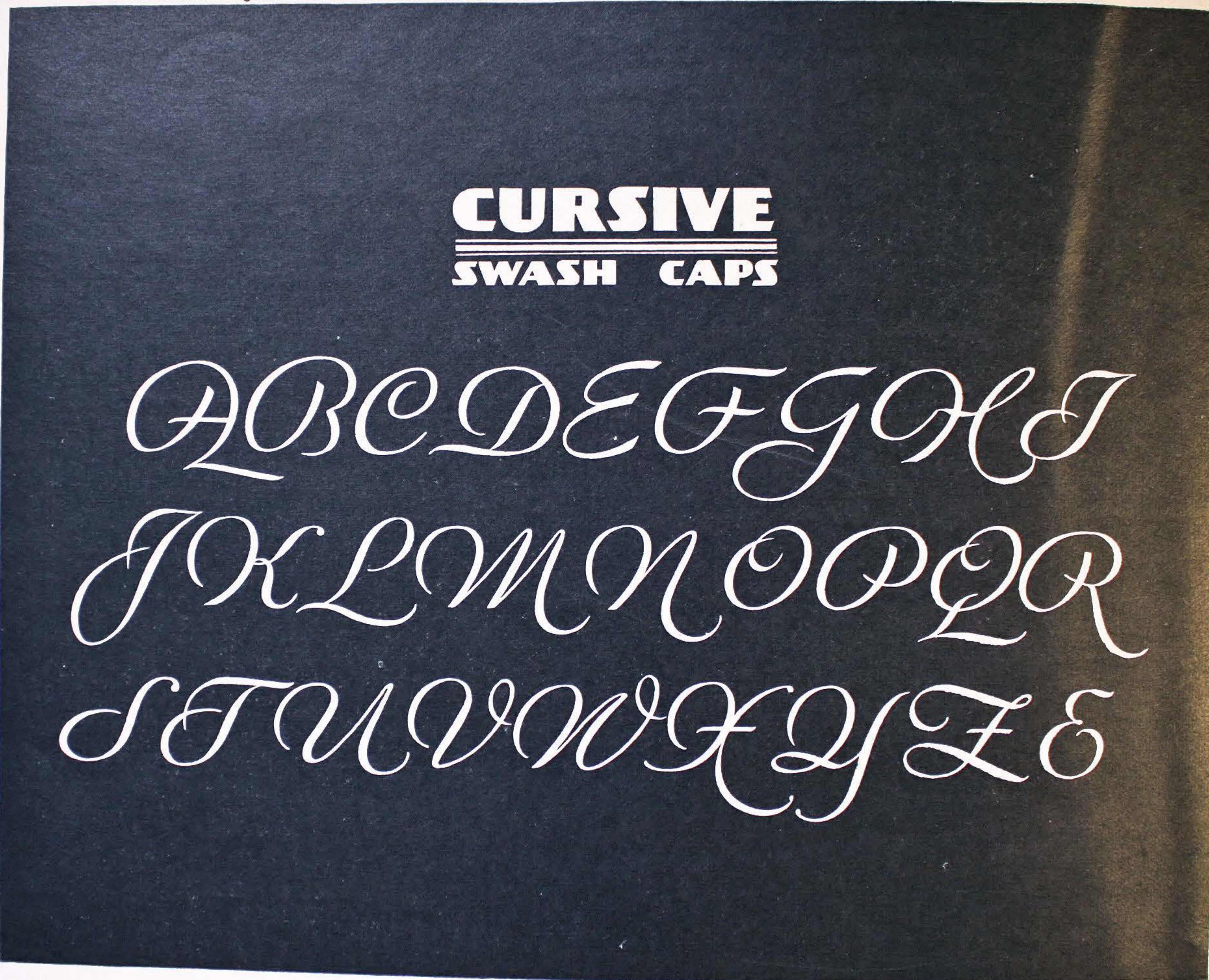


Plate 9  
Cursive  
Swash Caps

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## Modern Gothic—Upper and Lower Case

**M**ODERN GOTHIC is none other than the old familiar block letter. It is clearly one of the standards which persists and its position remains secure while new designs come and go. Modern advertising exhibits an unending partiality for good, solid, plain, legible formations.

Constructional changes are noticeable in the Modern Gothic plates, although this represents individuality merely. There is a marked tendency to accentuate end strokes in this style, producing an appearance of lightness through the center portion. The object of this treatment is to lend a better clean-cut sharpness throughout the design. Without this there is little of the sparkle and crispness which should characterize its modern rendition.

The perpendicular portions of the letters are accomplished in two strokes of the brush. The round counterparts are executed, as nearly as possible, in one stroke. A brush is selected that is approximately the exact size of the letter width. With the brush spread to normal size, the first stroke is made straight down, though slightly concave. This concave effect will appear veered to the right, through the center. The line of vision should be concentrated upon the

left-hand side of the brush. It is of no importance to know what is happening on the right-hand side of the down stroke.

The second operation is to overlap the first stroke slightly and focus attention upon the right-hand side of the brush in place of the left. The stroke is brought down and the concave effect obtained in the opposite direction. When completed, the delineation will have the appearance of lightness through the center and slightly veering outward at top and bottom. It is then finished off as usual. The object of this attainment lies in the necessity of avoiding any roundness at the terminals.

The objection to a one-stroke formation of perpendicular portions is that the finished product always looks fat through the center and small at either end. It is flabby in appearance and foreign to the real character of the design. The usual procedure in "squaring off" the top and bottom of the letter strokes is followed by exercising care in clearing the brush of excess paint in order that a clean-cut job may result.

Keep the lettering surface horizontal; the letter in the line of vision and move the work up and down—or side to side—as the condition requires.

*Some new pointers on the so-called single-stroke Block letter.*





**MODERN  
GOTHIC**



**A B C D E F G H I J K**

**L M N O P Q R S T U**

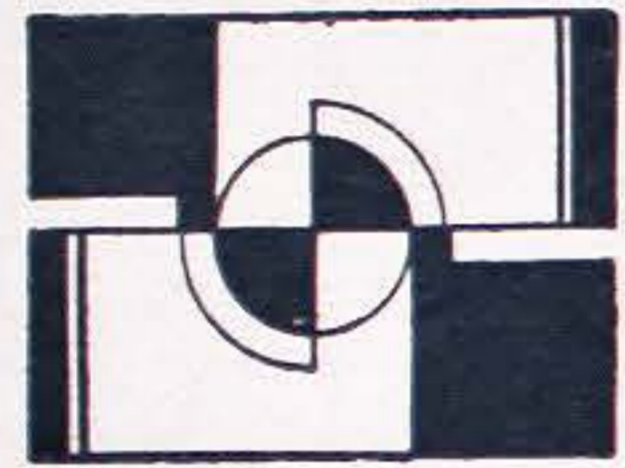
**V W X Y Z**

*Plate 10  
Modern Gothic  
Upper Case*

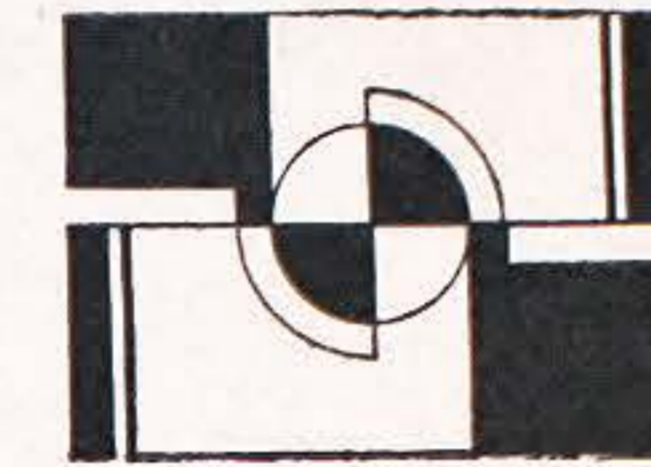
**a b**



**MODERN**



**GOTHIC**



**abcdefghijklmnop  
qrstuvwxyz&**

**1234567890**

*Plate II  
Modern Gothic  
Lower Case*



## Greco Bold—Upper and Lower Case

**G**RECO BOLD is a powerful semi-Roman black face letter. It is quite difficult to ascertain the exact standing of this letter in typographical circles. Expressions of its utility seem to be negligible, yet on the whole its appearance with measured regularity is noticed.

Well-designed, conservative utility types seem to survive the longest and outlive their less fortunate antecedents, and serve as prototypes of others that follow, yet they never entirely lose their own individuality. The imperfection and consistent irregularity of Greco fosters its use for brush purposes. The mechanics necessary to its reproduction are dependent upon the use of correct tools. Select a brush that is rather small in comparison to the main body strokes and keep it well flooded with color.

The serif ends, which are slightly larger on the extreme outer ends, characterize its individuality. It is not particularly suited to fast work and like other types of subtle nature, it must be carefully executed in reproduction, otherwise, certain modifications must be attempted.

The difficulty in convincing most letterers of the utility of certain type faces lies in the evident unfamiliarity with standard forms. In the past,

the absence of information on ordinary show card technique forced these men to resort to individual styles which were used, not because of their correctness, but because of the paramount necessity of obtaining speed. This condition still exists, though it is becoming less common. The rank and file of better craftsmen are able to meet forced production, and yet conform to present day demands for quality.

Changes that have transpired since William Hugh Gordon's time are interesting. Quoting from his book, "Lettering for Commercial Purposes," we find that he says, "Moral: Put the punch in the arrangement, not in the lettering." This is a relative statement. Beginners must have perfect models to look at and from these build an individual treatment. Fundamental letter design is not particularly personal, but impersonal.

Standards have improved and the letterer must have advanced his former conceptions to perfect himself. It is now required that lettering be both accurate and quickly done. There must be orderly layout, plain, legible lettering and noticeable lack of fancy swings and tails. Personal variations that wander too far from popularly adopted styles will not endure.

*Accuracy should be paramount, particularly to beginners. Speed follows as a natural consequence. We do not put the cart before the horse.*



*Greco Bold*

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

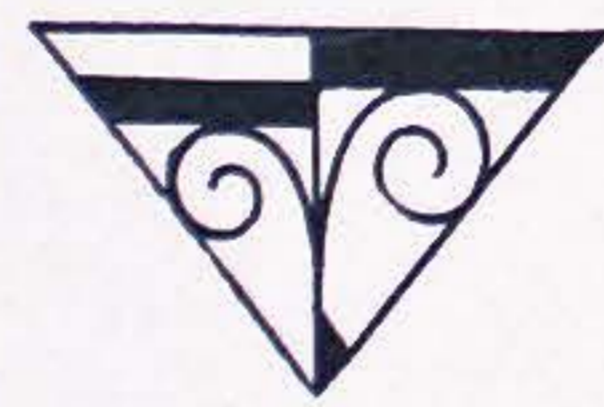
*Plate 12  
Greco Bold  
Upper Case*



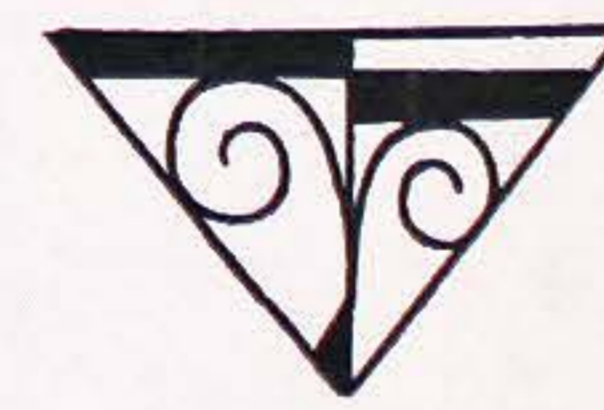
*Greco Bold*

**abcdefghijklmnopghijk**

**lmnopqrstuvwxyzvw**



**xyz**



**1234567890**

Plate 13  
Greco Bold  
Lower Case

Cooper

COOPER  
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Mr. Treviso  
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road ticket of  
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added the fir  
final characte  
Prior objecti  
work was unc  
mality, which  
slight thick a  
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The brush-  
plates, (both  
work of Keith  
Theatres. M  
is shown in th



## Cooper Bold—Upper and Lower Case

COOPER BOLD, as illustrated in this volume, is modeled after the well known type designed by Oswald Cooper. The letter as presented is the result of work by several lettering artists of California, notably the late Louis Treviso, and Tillman Goodan. Mr. Treviso was the first to see possibilities in this design for poster display work and used it to a great extent on Santa Fe railroad ticket office posters. It became quite the vogue and many entirely hand-lettered newspaper advertisements were produced.

The letter has a decided decorative quality, which, coupled with good layout design becomes decidedly attractive. Mr. Goodan certainly added the finishing touches and instilled the final character lacking in its formative stages. Prior objection to the Cooper type for brush work was undoubtedly due to its squatty informality, which has since been overcome. Its slight thick and thin appearance is due to the extreme width in proportion to its height.

The brush-lettered alphabets, as shown in the plates, (both upper and lower case) are the work of Keith Henry, of the Fox West Coast Theatres. Mr. Goodan's version of the letter is shown in the finished work specimens.

Contrary to the technique used in the formation of Roman letters, the flat part of the brush is used, but never the chisel edge. The brush should be flooded at all times to avoid any appearance of sharpness or angularity, which will fatally effect its fundamental character. Use a brush the exact size of the thin parts of the letter, completing the heavy portions in two strokes. This procedure will enable the letterer to adhere to relative sizes throughout.

It should be also understood that the inside area of each letter must be opened sufficiently to avoid an uneven color, or tone quality. Letter spacing should be assiduously avoided; there are no exceptions to the rule. Black letters should not be separated, they are interdependent to each other for legibility. It will be noticed in both the alphabets, and also in the work of Mr. Goodan, that individual letters cling to each other as though to avoid isolation.

There is little danger of crowded effects; the spurs will keep the main body of the letter separated sufficiently even though they are almost touching. A number of dissimilar finials are in evidence at the present time, but the writer has attempted to show only those which are commonly accepted as standard.

*A California brush style letter derived from a well-known type face.*



A POSTER LETTER  
*"with a kick"*

ABCDEFGHIJ  
KLMNOPQRS  
TUVWXYZ &

A Few Variations

R¢ \$ ? W



Plate 14  
Cooper Bold  
Upper Case



*Brush Variation*  
**COOPER BOLD**

abcdefghijklm  
nopqrstuvwxyz  
Z  
LOOKS WELL  
*Condensed*

123 678  
45 90

Plate 15  
Cooper Bold  
Lower Case



## Novelty Gothic—Upper Case

**I**NLINE letters have in a large measure supplanted outline forms. The writer easily recalls the period when no job was allowed to leave the shop unless the letters were outlined. Such lettering may be classed generally with the horrors of the air brush era, when lettering was air-brushed to extinction.

Embellishments and scrolls have happily disappeared with the advent of lettering for "legibility's sake"—and it is a welcome relief. Inlines should be kept subordinate. The danger lies in exhibiting more inline than actual letter, leaving a mere shell of the character. The inline effect is most advantageously obvious when appearing as cold background letters such as black, blue, dark green, purple, etc.

The letter character must be Gothic in form for successful color distribution; Roman types are taboo. Whether light face or black face, the use of the inline treatment is permissible only in the absence of thick and thin motifs.

White is the usual inline contrast for advertising purposes, though in show card work this extends to all tints and shades ordinarily available on the work bench. It is advisable to use a straight-edge, sliding the finger along the rule

for perpendicular and cross strokes, while the round portions may be accomplished free-hand.

Do not attempt to execute the circular strokes of the inline style with the thin edge of a large brush. This will result in downright defeat. A small brush worked down slightly by rolling it to a round, blunt point, can be propelled in any direction, the same as a ball point pen, making a stroke of the same thickness at all times.

A No. 6 show card brush was used in making the Novelty Block alphabet shown in the plate. An example of the inline effect is seen in the letter "E" in uncial character. Any or all of the letters may be similarly treated if you so desire.

While on the subject, it has been the observation of the author that confusion often arises in the matter of brush sizes. This is due to the fact that manufacturers have not yet consented to standardize their products. This means at the present time it is impossible to state conclusively what size brush has been used for a particular piece of work. By noting two No. 6 brushes produced by different manufacturers it may be seen that they are as far removed as the poles, in the matter of relative sizes.

*Brush sizes are important in selecting the right tool for reproduction of letter characteristics.*



NOVELTY  
GOTHIC

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

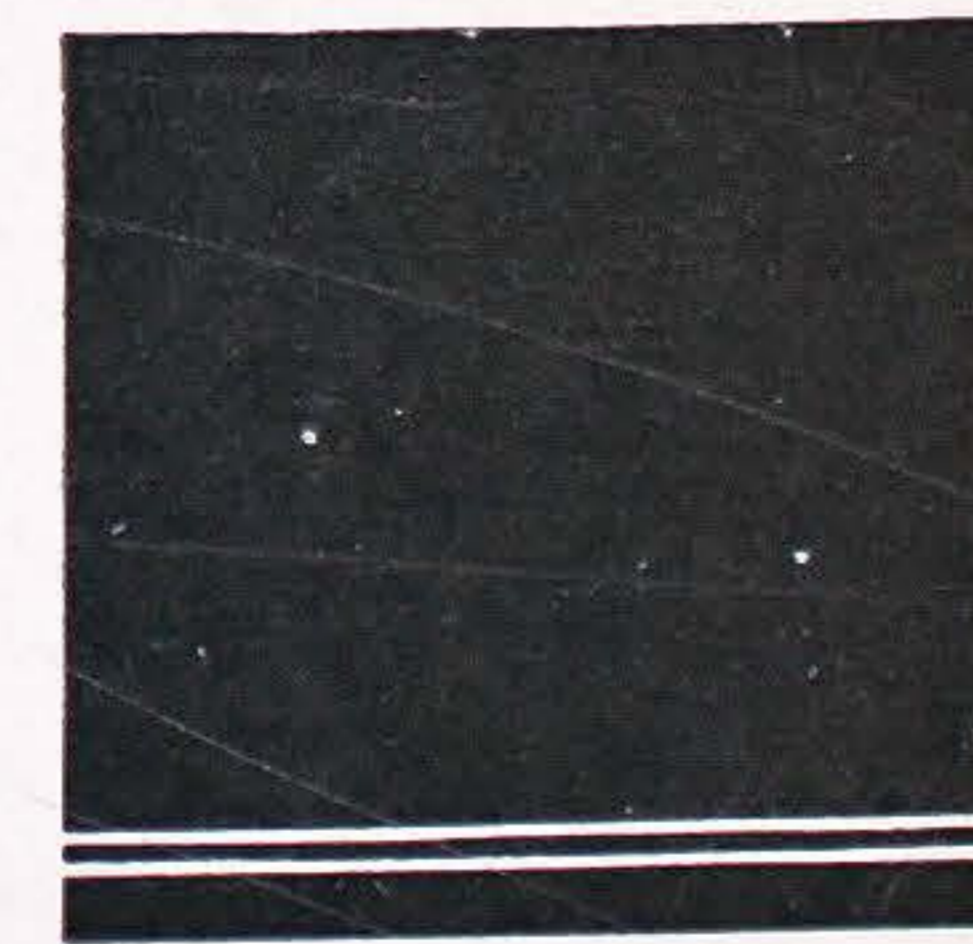
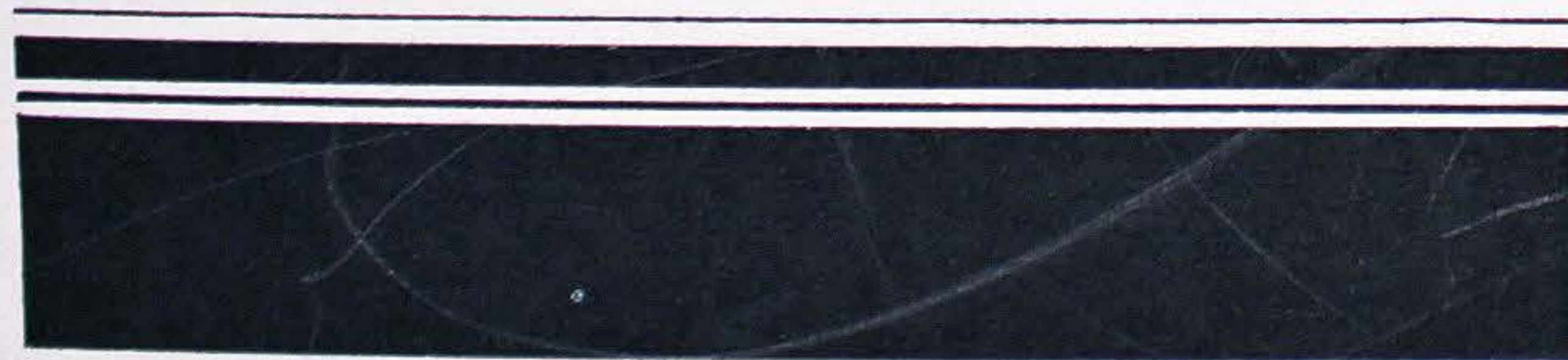
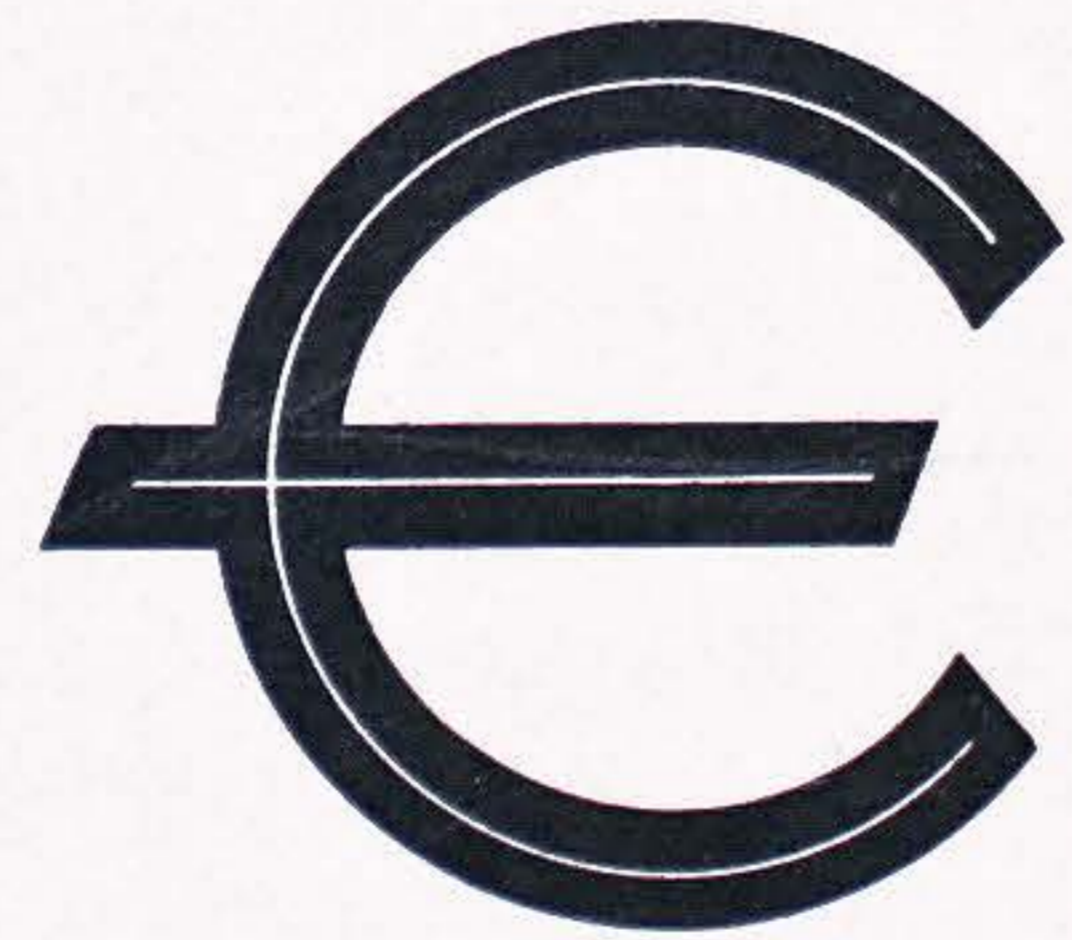


Plate 16  
Novelty Gothic  
Upper Case



## *Futura Black—Upper Case*

**F**UTURA BLACK is unusual in design and applicable to those instances where an ultra-modern motif should predominate. It is a consistent favorite for window display cards in exclusive shops, but should not be indulged in excessively. Text, lettered in this style, has a startling effect, but if it is paramount to have the copy read hurriedly there is little reason to use it. There are many instances where the text must be read, and this style may be used, as in the case of permanent signs, or in single headings and colophons.

Its extraordinary dominance indicates that the use of Futura Black in conjunction with a light face type, serves to set it off by contrast. A good example of usage may be noted on the cover of this book. The employment of light tints between lines gives life to the design. At the same time it shows little tendency to make its legibility confusing.

There may be some doubt, at first glance, that this style is at all practical, but a small amount of perseverance in its adaptation will prove its worth. Keep in mind the fact that it must not be used on every card for the entire copy. Experimentation will orient anyone to its uses and prove interesting as well.

*There is no excuse for getting into a "rut." New ideas are the procurators of continued interest.*

There is no necessity for outlining and filling in this letter design. With a small amount of perseverance its character can be reproduced by the free-hand method. A No. 6 show card brush was used in making the plate on Futura Black. This means that the brush is worked down slightly for the thin strokes and spread out to normal in execution of the heavy portions.

Though it is customary practice to use but one or two particular styles of letters for all general procedure, it is not impractical to overrule this notion. The letterer may easily include at least ten or twelve alphabets in his vocabulary of letters. The meritoriousness of this accomplishment is two-fold. It not only eliminates the condition of "being in a rut" but is, at the same time, a direct stimulation to the artist in reviving his jaded interest.

Monotony should be avoided and variation of letter style is an unfailing remedial agent. Repetition is the bane of the cardwriter's existence, therefore the adoption of some new letter style in such instances will materially reduce the monotony. The common idea that it is necessary to express the same sort of letter for every piece of work is ordinary subterfuge.







Plate 17  
Futura Black  
Upper Case



## *Futura Black—Upper Case Modification*

THE modification of Futura Black typeface indicates a slight change, i. e., open portions of the letter have been closed. The author, while admiring the Futura Black as an individual creation, experimented to the extent shown in the plate. It is undeniable that the style as originally designed, does not contribute particularly to easy legibility. It seems to acquire this quality by providing additional elongations interconnecting the open portions found in the original design.

In the execution of extreme thick and thin letters there is a disposition on the part of some to assume that these characters are made with the aid of two brushes of dissimilar sizes. Such is not the case and it would be ludicrous to resort to this practice.

A good rule, and a reliable one, is that extreme thick and thin versions necessitate the use of a brush larger than the thin portion and smaller than the heavy parts. This means the brush should be "worked down" to execute thin parts and "spread out" in the latter case. The brush is "rolled" on the end to reduce its normal size, to secure an even proportion on circular counterparts. It is plain that the use of a flat,

chisel edge will never result in a thin, even line in circle formations.

It is to be understood the alphabets contained in this book are not elementary, since no attempt has been made to provide diagrammatical data. Therefore, the experienced letterer will, with his prior background knowledge, find the plates useful as a reference, while the beginner may safely accept them until thoroughly conversant with established standards.

Learning by observation is a premise often advanced, but it is the contention of the author that the assumption is ludicrous. There can be no substitute for personal instruction and this should be obtained whenever possible. Selection of the course should be more than a cursory investigation. The background of the school, its instructors and successes must be taken into consideration.

Appreciation of good lettering, its fundamentals and possibilities, entail persistent concentration. It is this fact that should lead the beginner to select the best instruction possible. New aspirants in this work should not be expected to differentiate between what is and what is not, good workmanship. This ability is gained slowly by actual practice.

*Appreciation of good lettering, its fundamentals and possibilities, entails persistent concentration.*



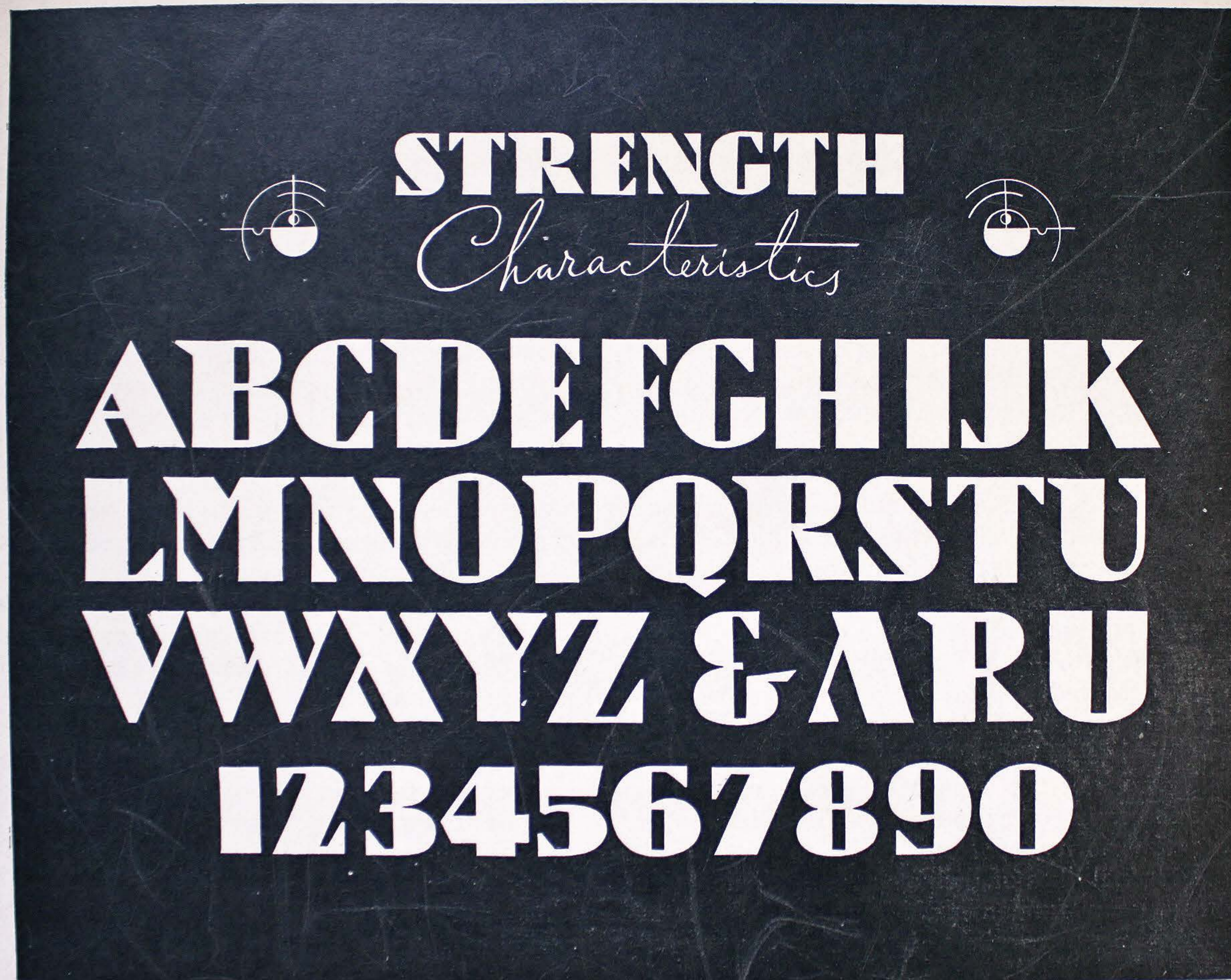


Plate 18  
Futura Black  
Modification  
Upper Case



## *Futura Oblique—Upper Case*

**F**UTURA OBLIQUE, is a Gothic light face sans-serif letter. Paul Renner, the designer, according to Bauer Type Foundry specimen showings, has instilled a definite quality entirely different from most italic types. Its chief characteristic is an abstract independence of the ordinary hand-writing influence, generally noticeable, which militates against legibility. The degree of slant or obliqueness determines its readability and achieves distinctiveness entirely independent of perpendicular types.

The innovation and unqualified success of later types, based upon the Kabel motif, have proven the soundness of the original design. These sans-serif letter forms will not fade into disuse quite as soon as some of the conservatives seem to hope for. The permanence of their deserved popularity lies not in the fact of their newness, but rather on the soundness of their basic formation. Such beauty and legibility are not the product of a fevered brain, but the result of calm study and realization of the superiority of Roman characteristics.

Personal likes or dislikes produce little or no effect upon fundamental facts. The present turmoil may provoke rightful alarm in consid-

eration of where it will all stop, yet certain rational normalcy will ensue in due time. The Romantic age of type design may be in the throes of growing pains, but be assured that it will endure.


Methods for executing this design parallel those of the Kabel alphabet and may be found in the description given the latter type. Difficulty will be encountered if no definite attention is given the exact degree of slant. Too much liberty in this direction will destroy the character. This is essentially a light face letter and care should be exercised when reversing the order of its generic design.

The popularity of sans-serif design lies not in the fact that it is particularly new, for the types long known as "Gothics" have been shown in type specimen books for years. The attraction seems logical enough.

A certain freedom and decorative quality has been instilled in these new Gothics, manifestly missing in the earlier designs. Whether the "free-hand" motif of modern versions induce a more pleasant tone feeling to the reader's sensibilities can be determined only over a period of time.

*An italic that orients itself admirably with other sans-serif letter designs.*





**FUTURA**  
**OBLIQUE**

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

● Plate 19  
Futura Oblique  
Upper Case



## Roman Forum—Upper and Lower Case

THE FORUM alphabet is a modification of Frederick Goudy's type design based upon the Trajan Column. Though supposed to be formal in appearance, the letter lends itself to an easy freedom, peculiar to the brush. Close observance of the detail of the basic character will ultimately furnish a key to the entire alphabet. The serifs are curved and graceful and facilitate fast work.

There is no lower case design to accompany the capitals so the author has attempted to supply this deficiency. The success of the venture will have to be left to the reproducer.

Character in any alphabet may center around the finials; there are more possible combinations in this direction than any other. With but two different designs, Gothic or Roman, to resort to, the only opportunity for yielding toward modification lies in the serif changes. Any mix-up in trying to fuse Roman and Gothic design results in adulteration of character. Forum, for brush use, is in most respects a sin-

gle stroke letter and need not be "built-up" in any positive sense.

New alphabets may come and go, but the Roman remains supreme and indefatigable. The monumental effectiveness of Roman romanticism in letter forms is not too remarkable to be understood even in this age of increasing productiveness. The spirit of ascension to quality is respected profoundly.

There is in human nature a latent, though unmistakable appreciation of the subtlety of fundamentals. It is quite uncommon to enter into that sense of familiarity and personal understanding in the matter of artistic creativeness that characterized the efforts of our progenitors. This materialistic age will not permit such inhibitions. Its accomplishment seems quite as remote as its realization. Professionals reaching this independent state are relegated to the minority, hence pure unadulterated quality logically emanates only from a select few.

*Speculation on the possibilities  
of attaining the perfection of  
the ancients in this day and age.*



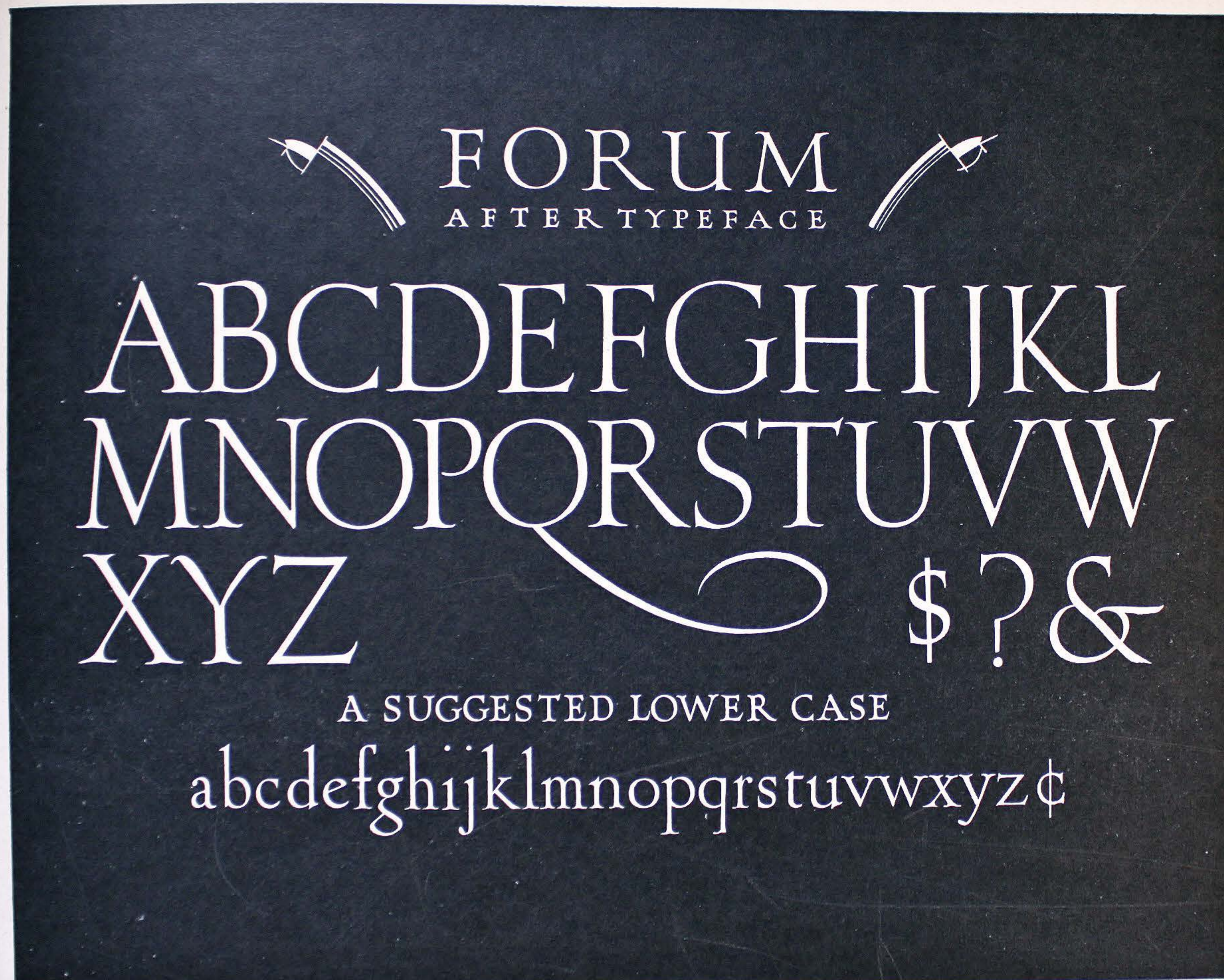


Plate 20  
Roman Forum  
Upper Case



## Koloss—Lower Case Modification

**N**O upper case is given of the Koloss design for the reason that capitals to match may be selected from Modern Gothic or Modern Bulletin alphabets shown in this volume. Koloss, is an importation that does not seem to have found much favor in the advertisements of national periodicals.

In the author's opinion the type has potentialities that are obtainable by making a few simple modifications which are presented in the accompanying plate. The original type design is rather foreign to American tradition and appeared at a time when, unfortunately, there were many other black face designs. There is, however, in the lower case character of Koloss, much that should appeal to advertisers searching for new notes in industrial letter distinction. It has a certain monumental quality of rugged determination, in spite of its present deficiencies. Little effort is required to modify this style in making a companion lower case for Modern Bulletin (Thick and Thin) by simply making the rounded portions sharp. It is always possible to improvise to a certain extent and this practice is not to be condemned, unless radical changes occur which do not correctly harmonize.

*There has been a distinct need for some intermediate technique incorporating the precision of modern type design and alphabets resulting from the supposed limitations of brush manipulation.*

It should be stated here that the thirty-five alphabet plates shown in this volume are not to be accepted as approaching the perfection and technique of type face, nor should they be considered in the light of designs for use in "knock-out" brush work. The letterer devoting his time to the study and reproduction of type design has a special problem.

There are three distinct divisions of the profession at the present time. The "knock-out" artist will find the plates useful in elevating his present standards. The advanced show card writer will find instant use for these motifs, and the reproduction letterer will be encouraged to use the brush to a greater extent than heretofore.

There is no reason to imagine that the plates are attempts at slavish copying of type design. There has been a distinct need for some intermediate technique incorporating the precision of modern type design and alphabets resulting from the supposed limitations of brush manipulation. Hand-lettered advertisements require compatibility with type faces.

Professional card writers follow type design because they are better able to express the tempo of all contemporary graphic art.





**KOLOSS**  
*Modification*



**abcdefghijklmnop**  
**nopqrstuvwxyz**  
**1234567890**

*Plate 21  
Koloss  
Modification  
Lower Case*



## Broadway Series—Upper Case

REASONS for the unpopularity of some of the modern type faces for purposes of hand-lettering lie in the seeming difficulty of their execution. One of these is the Broadway Series. There are some who object to its use generally on the assumption that it is both slow and difficult to make. This is not entirely true. The prime necessity is knowing what size brush to use and how to use it.

It will be found impossible to attain satisfactory results by using the flat chisel edge of a large brush for both straight and circular strokes. The beginner usually finds it possible to make the horizontal thin strokes, or even the vertical, but is unable to surmount the difficulties that arise in attempting the circular portions. This is usually cause for discouragement and the assumption that the design is impracticable.

It is unnecessary to use two different size brushes, one for the thin stroke and another for heavy formations. The remedy here is the selection of a tool which normally spreads about twice the width of the thin stroke of the letter design. The thin stroke is meant to imply the left-hand stroke of an "A," for example.

The mechanics are simply to letter the heavy portions with the flat chisel edge building the stroke up from left to right.

Correct execution of the thin part is accomplished by rolling the brush on the palette, which pulls the extreme "flag" end together. After this rolling motion, the brush will have a blunt point, similar to any ordinary paint brush, though not as sharp. With this rounded, blunt point, you will discover that it is quite easy to make all circular thin portions of the alphabet without the necessity of resorting to any actual brush turning. Perpendicular and horizontal thin strokes, are all executed with the brush in the same blunt, pointed condition as is the case with circular strokes.

"Squaring off" is accomplished by working the brush with a thin chisel edge. Practice is all that is required to make anyone a devotee of Broadway. The things to watch are few. One of the main objections to this design is the extreme delicacy of the thin portions in the original Broadway typeface. This has been somewhat modified in the plate, which makes it more practical for advertising uses. Overdone thick and thin contrast fosters illegibility and creates innumerable "holes" throughout the copy.

*Beginners who understand the mechanics of brush manipulation can simulate letter character.*





Plate 22  
Broadway Series  
Upper Case



## *Le Cochin—Roman Upper Case*

**L**E COCHIN is a novelty Roman letter of French origin, though all readers are familiar with it. Its uses are confined to those occasions calling for definite character and decorative quality. No lower case is indicated in the plates, though it is recommended that experiments be made to fathom its possibilities. Examples of Cochin lower case may be found in any good type specimen catalog. This design is easily adaptable to brush usage. In instances where a number of lines of upper case lettering seem desirable it lends color.

Cochin blends very nicely with other hand-letter varieties of the Roman family. In executing this letter, a brush should be selected near the size, or slightly larger than the thin stroke. It should be saturated with paint but it is unnecessary to "chisel" it. The rounded formation is characteristic throughout, especially in the serif construction. Angularity or squareness should be avoided. The total absence of perfect roundness in letters such as C, G, O, Q, etc., show its perfect adaptability for brush work. It is by no means a "slow" letter. A certain amount of practice will enable the letterer to meet the usual production requirements. Just how far the letterer should fathom the

subject of design is a problem best undertaken by the individual. The relationship between lettering and design is very apparent. A few simple admonitions will not be out of place.

While it is unnecessary to search into the intricacies of design, it is important that some sort of standardization be observed in occasions where it must be used in conjunction with lettering. Analogically, the design used should carry out the feeling expressed in the letter character used. For instance, assuming there are but two basic forms to consider, namely, the Roman and Gothic, it will be natural to expect the compatibility of lettering and design to be carried out in the same manner. Therefore, letter characters favoring the Roman, which is thick and thin, should be accompanied with design exhibiting those same characteristics. The use of Gothic forms, Block, Kabel, Futura, etc., require a design motif of equal proportions—that is—static.

The author has carried this out to some extent in the designs accompanying the individual alphabet plates, though his idea was to indicate a few "fillers" or "gags" for everyday use, rather than absolutely harmonize these with the letter character.

*Establishing the relationship  
between lettering and design.*



COCHIN

CHARACTERISTICS

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

INFLUENCED BY

*Le Cochin*

TYPE FACE

Plate 23  
Le Cochin  
Roman  
Upper Case



## Modern Bulletin—Upper Case

**M**ODERN BULLETIN is easily recognizable through its disguise. In fact, it is an old friend. The tilting of the thin portions, with the roundness of formation outside the letter, and the angularity inside of such letters as B, C, D, G, O, P, Q, R, and U, characterize this modification as the same old "thick and thin."

It has a rugged boldness which makes it particularly adaptable to industrial subjects, such as gasoline and motor oils, office furniture, steel products, airplanes, machinery, etc.

It may be executed with the brush approximating the size of the thin portions of the letters. Build up the thick strokes from right to left in the usual manner. The alphabet lettered by the author, and the Richfield advertisement by Tillman Goodan, shown in the specimen plates, are exceptionally fitting.

Sign writers and advertising artists will find an everyday usefulness for this letter design. The importance of selection cannot be overstressed. Advertisers are becoming educated to the fact that there is a definite relationship

between particular letter styles and the subjects which they are made to convey. This condition should be recognized by the letterer and he must, in some manner, be "wise unto his own generation."

Lettering for reproduction purposes must be conducted on an intelligent basis. It would be embarrassing for the letterer to discover that his customer has studied "his types" and knows whereof he speaks. Selection is not mere intuition; it is the result of familiarity with the family groups in prevalent standards. It is not to be interpreted that this condition applies specifically to the card writer, for it does not. It directly and vitally concerns reproduction lettering technique, though it would not be unwise for the show card writer to familiarize himself with the self-same letter design perused by the layman daily through the medium of newspapers and periodicals.

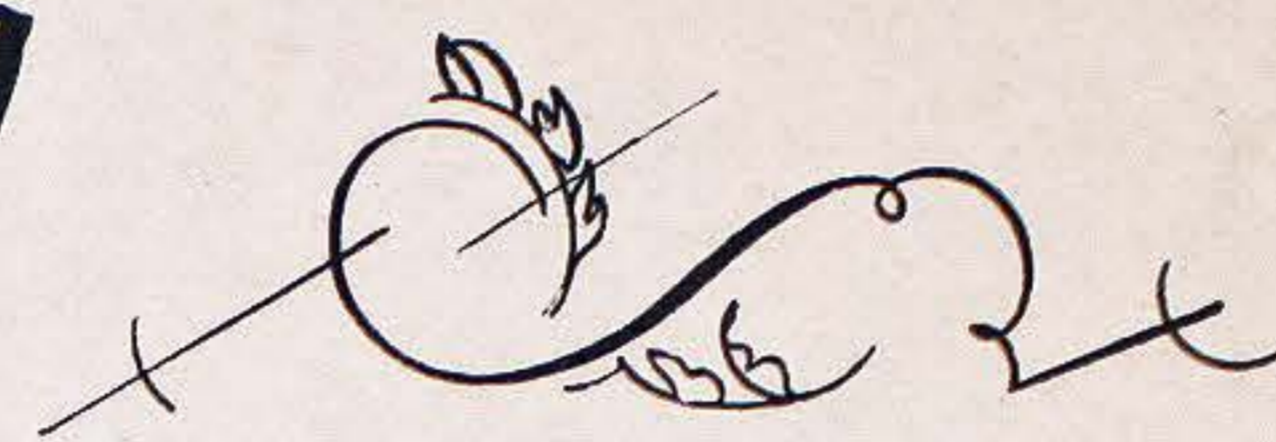
Familiarity is compelling. Though extreme attenuations distract, they do not hold attention, hence the assumption that familiarity is preferable to the reader of advertising matter.

*The importance of familiarity in letter forms as seen from the reader's angle.*

A  
K  
T



**NEW**  
*Thick & Thin*



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

**MODERN**  
**BULLETIN**

*Plate 24*  
*Modern Bulletin*  
*Upper Case*



## Brush Lettering Script

IN working with Brush Lettering Script, most letterers, especially beginners, find difficulty in getting hold of substantial models or forms to copy. Standardized type versions seem stiff and formal. This is because the quality of freedom which should characterize the letter is lacking. An understanding of the mechanics of the brush, plus a "feel" for looseness of design will promote success. The "style" or "swing" peculiar to script formations, is highly individual and this quality should be developed. Not all are expert hand-writers, nor even fair, but this does not effect proclivities in lettering. The author is himself a poor penman, yet he has fair success with the brush version of hand-writing.

The word, or words, to be lettered may be lightly sketched in for spacing and no attempt directed toward meticulousness. The main characteristic is freedom and a distinct "chunkiness" or "blockiness" should be apparent in the finished job. No top and bottom lines need be drawn, nor care taken to see that every letter in the word sets between such lines. The death knell of script beauty lies in the over-exercise of conservative mechanical methods.

After "penciling in," select a brush the size

of the letter width, flush it with color and proceed to "block in" with jerky rugged strokes.

Its uses are innumerable. It is indispensable in situations where speed is a factor, monotony needs to be broken, or artistic emphasis is applicable. Good taste will, of course, remain an individual acquisition. Single words of at least six letters appear best. Headings or important copy centrally placed in the layout look well.

Such words as "and," "at," "with," etc., have a weakening effect upon the whole body text when found singly between other lines of straight lettering. In the specimen plates are to be found sufficient examples to start self-motivation. The reasons for using the half-tone effects shown were to give a lightness or relief from surrounding solid blocks of heavy type or hand-lettering. Hand-writing script should be executed in color when possible. It will not look well inserted in an advertisement or display card in which the main and supplemental body text is entirely black face. Summing up, we find that brush lettering script is very useful as well as ornamental and may be resorted to constantly. It is compatible with good taste if moderate care is used in simulating its character.

*Brush script, the extreme personal and individual style built upon one's own handwriting.*



# LETTERING SCRIPT

*abedef ghijklm*  
*nopqrst uvwxyz*  
*Young's Chocolates Brush*

Plate 25  
Brush Lettering  
Script



## Majuscules—Roman Upper Case

FREDERIC GOUDY'S version of the Trajan Column incised letters of the first century, furnish the motif for the Majuscule alphabet shown in this book. Off-hand, it is impossible to simulate this letter as it should be done; whereas familiarity with its construction will develop appreciation of its beauty. Involving, as it does, the fundamental character of all true Roman formations, it deserves some careful attention to determine its adaptability. Mr. Goudy has supplied the missing characters in an admirable manner (no small task), and he has incorporated a sense of continuity certainly missing in the Trajan Column letters. The design as it now stands is especially flexible, and for brush work it is unsurpassed in its possibilities for freedom of brush execution.

Its use is absolutely well founded for occasions, such as announcements, or headings requiring some touch of formality or dignity. Its construction is very apparent. The Trajan Column stone incised letters appear to have been evolved with use of a compass and straight-edge. Characters such as B, C, D, G, J, O, P, Q, R, S, and U, were no doubt originally made with the compass. The letter "O" is formed by

executing a circle, then moving the compass on an upward slant to the right at an angle of 45 degrees and repeating. This gives the heavy top and bottom side character which repeats itself throughout.

With very little practice the Roman Majuscules (capitals), with some modifications, will lend themselves very nicely to free-hand construction. The noticeable difference, by comparison, in this letter and the ordinary Roman types, lies in the proportion of thick and thin parts. Contemporary Roman types are generally in a one-to-six ratio, that is: the heavy portion of the letter is six times the width of the thin part. It may be stated on this score that the legibility increases with a ratio of two-to-one.

Slight finials alleviate the otherwise uninteresting nature of the design in word construction. It is interesting to note that successful prevalent Roman sans-serif types are really based upon the Trajan design, which explains their continued popularity and familiarity. These letters should be built up without attempting one-stroke effects. It is not necessary that the brush be skimped of paint. A generous supply of color facilitates its mastery.

*It is interesting to note that successful prevalent Roman sans-serif types are really based upon the Trajan design, which explains their continued popularity.*

A  
J  
S



MAJUSCULE  
TRAJAN COLUMN

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

Plate 26  
Majuscule  
Roman  
Upper Case



## Neuland Series—Upper Case

NEULAND is a modern type which has found favor and endured longer than some of its contemporaries. The design is an importation and Gothic in feeling. There is a definite ruggedness about letter and word combinations employing Neuland. The forceful, yet irregular effect of a whole page is both pleasing and conspicuously different. There is also another specimen of this type known as Neuland Inline. The Continental Typefounders carry both these types. The adaptability of the Neuland type lies in the specific direction of industrial subjects or masculine appeal in advertising. It is not particularly intended for conveyance of delicacy of feeling. There is no lower case in this type face and none is shown in the plates. Successful types do not always appear well in both upper and lower case, or even italic. This means, simply, that the designer, in his own opinion, did not wish to risk his reputation by placing on the market something he considered inferior. It is quite allowable that some may wish to dispute this and attempt to improvise their own ideas of original design. This is not to be discouraged in particular, except when used in typographical relationship.

*There is little possibility of erring in choosing good type design for models in making modifications.*

It is the contention of the author that the appearance of any modern type design, for use on the Linotype or Monotype, at once establishes its solidity of value and automatically signifies its authenticity for most occasions. The relative merits of a type design could hardly be more pronounced than when type founders manufacture it in all sizes from 10 to 76 point. Neuland is a favorite for cut-out letters, to be cut and re-mounted on wall board; it is also particularly adaptable to brush technique. Once the general character is fixed in the mind, individual inroads into its principles, do not effect essentials. It is by no means laborious to make, or slow of execution, and is less exacting than the meticulous regularities of the ordinary Roman character.

It is a matter of personal taste whether Neuland looks better on a black background lettered in white or vice versa. Inlines may then be added. They should be quite thin and occupy the exact centers of the letter strokes.

Such inlines should be made by using a small brush, No. 3 or 4, with no attention given to chiseling the brush. It should be tapered in the same shape as an ordinary water color paint brush.







Plate 27  
Neuland Series  
Upper Case



## Garamond—Roman Upper and Lower Case

THE model for the plate of brush-lettered Garamond was borrowed from the design created by Claude Garamond, a French letter designer of the seventeenth century. Garamond popularity is on a par with that of Caslon which appeared somewhat later. A distinct revival of this design always occurs following periods of unrest. The new so-called modern types are excessively over-rated. Inherently, Garamond expresses a rounded, almost feminine, grace and distinction. The rugged virile qualities so apparent in some designs are lacking. It is cast irrevocably among the conservatives which accounts for its record of continued usefulness.

Garamond Italic is possessed of greater subtlety than the upper and lower case versions. It may not be executed carelessly for it then becomes unrecognizable. No recommendation is advanced for its use in show card work. The letterhead of the California Fruit Growers' Association is an example of its usage.

It should be remembered that owing to the ever-increasing amount of advertising art work and lettering, it becomes increasingly important that lettering artists be proficient to the extent

of simulating any and all type faces extant. The acceptability of hand-lettered work based upon type forms rests upon their fidelity to original, generic perfection.

Hand-lettered headings must appear contemporaneously allied to the body text to convince advertisers of the practicability of this type. Perfection is the required standard and nothing less will do in reproducing existing type faces for national advertising.

If we consider lettering merely as a process or a technique, we may probably question the value of turning back three or four centuries to the demonstration of perfected art. What did the designers of that era know that transcends our own knowledge? Or, what can we learn from them?

If we consider letter design as an art—a medium of expression between man and man—we will see that the spirit of all art is the same.

The desires, impulses, ambitions, and the over-mastering spirit of craftsmanship which resulted in the design of early type character, are to be found in the best work of this age. Perfection is an achievement rather than an accretion.

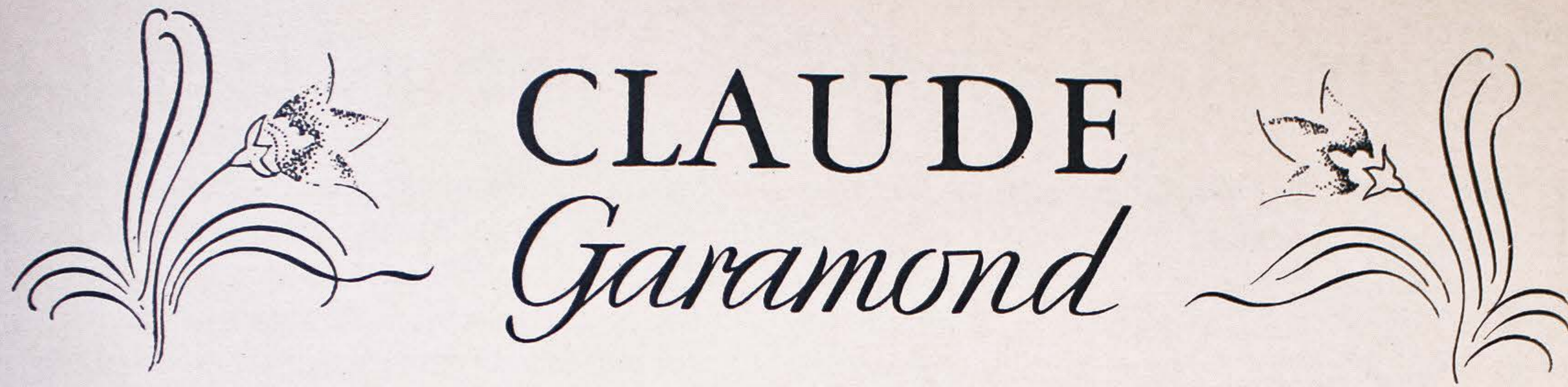
*Genuine appeal in real craftsmanship satisfies the art-minded and stimulates the artist to continue reproducing the best.*

abc

123

5





CLAUDE

*Garamond*

abcdefghijklmnopqr

1234 stuvwxyz 6789  
5 ABCDEFGHIJK  
LMNOPQRSTU 0

VWXYZ & ? !

Plate 28  
Garamond  
Roman  
Upper and  
Lower Case



## Roman—Caslon Influenced Upper and Lower Case

THE Caslon Influenced Roman is a rather delicate brush version, with Caslon type design as the model. The improbability of unmodified Caslon is due to the difficulty in reproducing its exact character. It consumes time to do this and the letter is so inherently subtle that it is quite impossible to successfully memorize it.

The type is named after William Caslon (1692-1766), an Englishman who is considered one of the foremost designers of Roman letter types. Printers and typographers have adopted Caslon type universally because no design since has been able to approach its impeccability. It is a favorite with lettering artists and in California is often used on outdoor display bulletins by Foster & Kleiser.

As presented in the plate the modification consists of minor changes that show more consistent simplicity than is present in the original type face. It may be understood that individual treatment will result in different versions and that alphabets shown in this book are based upon this assumption. It therefore is patent that adulteration will not result if the original design is studied, as well as its modified

form. In other words, it should not be general practice to follow modifications of generic designs too closely, but rather to obtain the original and study it. Changes shown in some of the plates will merely indicate what can be done with the basic design as a model. It is recommended that the student or beginner study and reproduce with some fidelity the Caslon alphabet for practice work.

Nowadays, when a good craftsman begins a piece of work, he knows that he is reproducing from monumental models. His finished work must expressly convey a theme in harmony with the product and the lettering must approach fidelity to its original design. He injects but little of his own personality, well knowing that this feeling will be present without conscious effort.

The work must not be marred by trivialities or jumbled effects. The thought of these requirements holds him from exercising profuse and profane excrescences. Respect for his ideal enables him to use restraint, and this restraint is beauty. If you can combine in your efforts, both restraint and warmth (the feeling of today) it follows that you will be successful.

*Build your individuality in lettercraft upon only the very best models.*

AB  
EFC  
JK  
abc  
tuv



Case

t be general  
generic de-  
n the origi-  
in some of  
can be done  
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on alphabet

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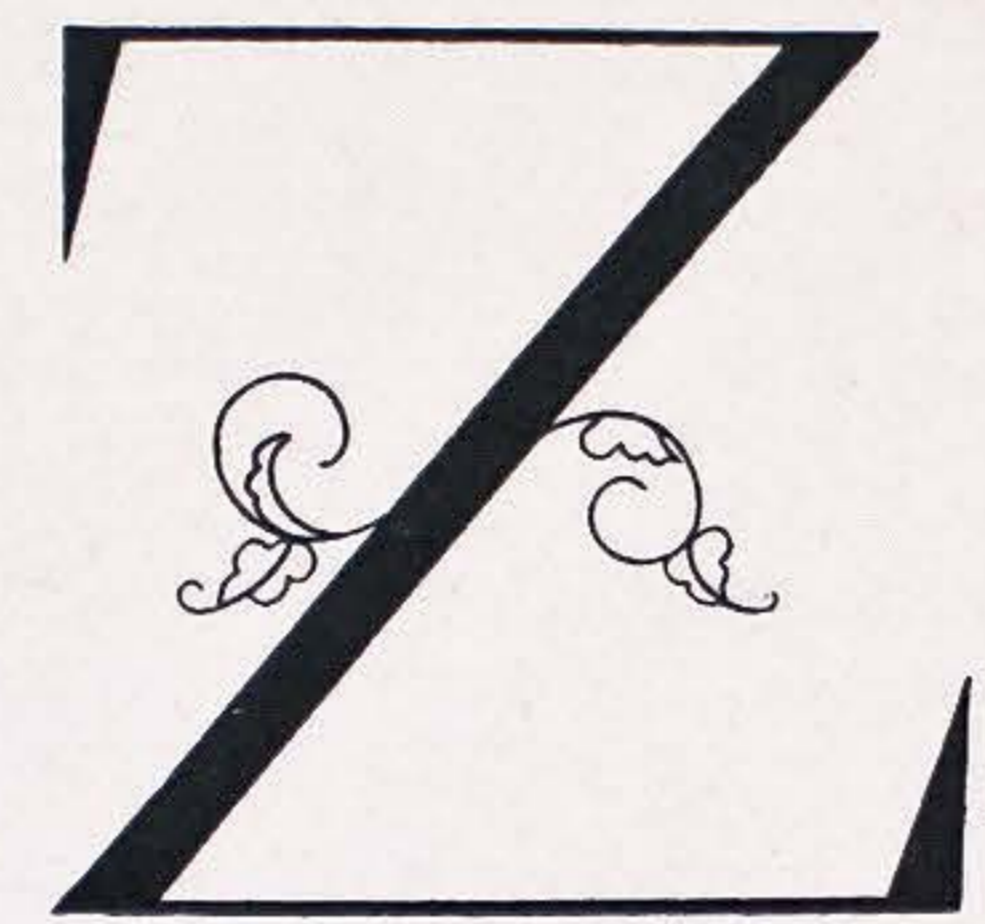
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of these re-  
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for his ideal  
his restraint  
our efforts,  
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uccessful.



ROMAN  
*Caslon Influenced*



ABCD  
EFGHI  
JKLM



NO PQ  
RSTW  
UVXY

abcdefghijklmnopqs

tuvwxyz & 123456789

Plate 29  
Roman  
Caslon Influenced  
Upper and Lower Case



## *Steller—Sans-serif Upper Case*

**S**TELLER is another foreign contribution of the sans-serif family and a very welcome addition. It has the decided feel of the Trajan Column design without the finials. It is also marked in flared top and bottom strokes, the center being slightly compressed. For brush use, this two-stroke letter is executed in the same manner as explained in the text on sans-serif Roman.

Semi-formal, it intrinsically lends itself well to conservative renderings or substitutions in lieu of the more intricate formal type designs. The letter is susceptible of several variations. It may be thickened considerably without becoming unduly grotesque. The genesis of its form is, however, essentially that of light face and most advantageously used as such. There is a marked tendency for its use in lettering art titles and trailers in motion picture films.

Discussion of the merits and demerits of sans-serif types has provoked an extraordinary furore in typographical circles. The problem from the typographer's angle is not that of the letterer who is concerned mainly with the mechanics of reproducing. Printers attack the problem from the standpoint of legibility and illegibility. This latter problem also concerns

the letterer though his adoption of these sans-serif alphabets centers around the fact that they are much to be preferred because they can be executed more quickly with the brush. It is apropos here to note personal reactions to sans-serif designs taken at random from a leading typographical journal.

"As everyone knows, these 'freehand' Gothic types originated abroad without any thought of there being an American market for them. But the modernistic movement in typography struck us and these new Gothics now fit into the scheme of things very well, and consequently have been used extensively."

From Frederic Goudy, "The capitals of the sans-serif styles are merely rude imitations of primitive Greek and Roman lapidary (stone cut) forms, which were easy to cut, and as they were employed usually for new words or lines only, great legibility was not really essential."

These statements are interesting, especially the one from Mr. Goudy, who is known to be partial to little else but Roman characteristics. The sans-serif upper-case presented in the plate has struck a happy medium, for it neither disdains the serif problem nor exhibits positive straight Gothic proclivities.

*The suitability and stability of sans-serif types.*





Plate 30  
Steller  
Sans-serif  
Upper Case

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## Cloister Blackface—Upper and Lower Case

CLOISTER BLACKFACE is one of the stable antiquities which seem destined never to be overshadowed by past or present idiosyncrasies. Every card writer and sign writer has at some time found himself forced to cope with it. The version given in the plate presents a few interesting deviations from some of the old brush renderings of fifteen or twenty years ago. The design closely approximates a single stroke variant and one may attempt its execution with some freedom without resorting to a "building up" process.

There is apparent lack of sharpness in this alphabet which usually characterizes the Old English style. It has been found that sharpness contributes to illegibility and this discovery led to deliberate attempts to make all ends blunt and corners round. Interesting features lie in the simplicity of the capitals which, in the author's mind, encourages readability and brush adaptability.

The alphabet shown in this book has been carefully worked out, with examples of English Chancery hand-writing of an early period as a model. It has been purposely systematized and for this reason will prove easy to memorize. Specimens of the models mentioned may be

found in the pages of Edward F. Strange's book, "Alphabets." For comparison, it may prove interesting to follow the development of the Chancery Hand shown in that book.

The use of Cloister Blackface is indicated clearly in several examples, showing its adaptable association to all other Roman styles, due to its thick and thin characteristics.

This modern text may justly be regarded as a contemporary of the Roman family when reduced to single stroke technique. There is no reason for confining its usage to Christmas holiday effects. It may readily be utilized for headings and for proper names of quality products in everyday use. It permits exceptional freedom or spontaneity and has a corresponding lack of the stiff, repellent formality found in most type versions.

Though several successful variations of straight-laced Old English type faces have been produced it still remains a problem. The illegibility factor enters into the design by continual repetition of diamond shaped top and bottom "end-offs" where the letter terminates at the line. What is needed is a new design that can and will dispense with these diagonal "end-offs" at least on the bottom line.

*Another variant of Old English type and a suggestion for its improvement.*



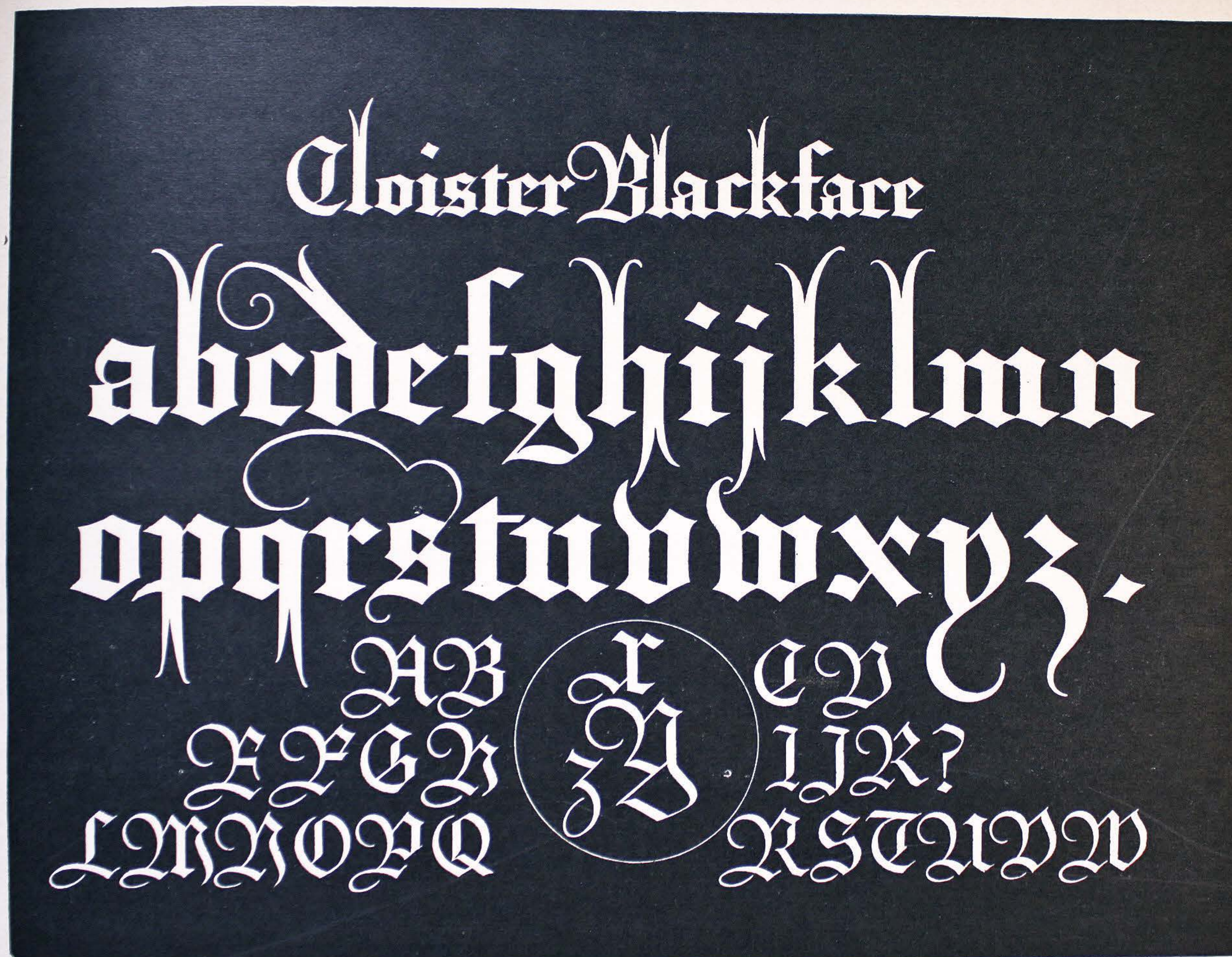


Plate 31  
Cloister Blackface  
Upper and Lower Case



## Lombardic—Upper Case

**L**OMBARDIC. These stately sentinels occupy a niche of their own which extends as far back as the sixth and seventh centuries. The plate shown in this volume is a development of Italian Lombardic handwriting of the sixteenth century.

These capitals found origin in the uncials of the first and second centuries based upon the Roman alphabet. The beauty of their present form is due to a process of development and consistent use as found in the illuminated pages of old manuscripts. The Lombardic seems to be the popular version.

Prior to the advent of printing, and for some time after, these letters were used to designate the beginning of paragraphs and verses. They were also known as versals. The Lombardic style was highly ornate and central portions of the letter filled with decoration in color and burnished gold leaf. Their most perfected state occurred during the tenth and eleventh centuries.

Although a development of the Roman letter, there is no set character and the many variations discovered are proof of its versatility. Each letter is highly individualized. They seldom look well set up in a solid line, are diffi-

cult to read hurriedly, and therefore have fallen into disuse.

Successful use of this design will necessitate a certain amount of re-designing on the part of the user and consideration of the letters from the standpoint of relativity. The stiffness and formality which characterizes individual Lombardic letters must be subordinated and the entire relationship of a word or line considered as an integral unit.

The alphabet shown in the plate is taken from the type face, but brush versions of it will release the freedom and beauty possible when modified correctly and individually.

In executing this letter the brush is kept well flooded with color to preserve a feeling of roundness. Further details concerning freedom of style that may be attained will be found in Frederic Goudy's "The Alphabet" and "Alphabets," by Edward F. Strange.

Present day uses for this type of letter are limited to sporadic interludes. It is noticed more often in show card work and occurs in a layout as a medium of decoration. These capitals look well in color and can be made to assume large proportions in relation to the rest of the copy.

*Initial capitals continue in modern layout, quite as they did in the early days of manuscript illumination.*



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

Plate 32  
Lombardic  
Upper Case



## Le Bifur—Upper Case

**L**E BIFUR, an importation from France, was prevented from becoming commonplace by exercise of precaution in its use and prohibitive cost. Examples of this interesting alphabet, displayed in a most attractive manner in an unusual booklet, were furnished to the author by the Monotype Composition Co., of San Francisco.

The use of Bifur should be confined to words and headings exclusively, according to the importer's admonition. These captions in themselves should be of the proper letter construction to lend easy adaptability toward evenness of tone. Its design does not ordinarily permit two or more lines containing a number of words, unless the size varies. Headings should be selected for their color quality, that is: When the specimen is finished it should show even distribution of black and gray effects. The background color must be light, or preferably, white. Colors used in the contrasting portion should be pure pastel shades such as blue-green, light-lavender, lemon-yellow or magenta.

An extract from the booklet states that, "Words only are important; alone, a letter is nothing." Another advises us to "Employ words which sparkle." With the correct reser-

vations in mind it will be apparent that the utility of Le Bifur is for specific uses only.

That the design is exquisite geometrically is seen in experiment with the arrangement of various letters as borders and designs. Types blending well with captions or headings are of the Futura family, Metro medium and Metro light. Kabel Light Face and other sans-serif type faces are follow-ups.

Contemplation of this alphabet may cause many to wonder where it will all stop. The author, in submitting it to several professionals, found divers reactions. Said one:

"I know nothing about art, but I know what I like." This may easily be construed as being the attitude of the layman also, who receives impressions without knowing what it might be that is effecting him.

A strong design, such as Le Bifur cannot be disposed of merely because one does not happen to like it. Intrinsic qualities of design cannot be argued down. Proof of the validity of construction is tangible. These letters can admirably be made into borders of strict geometrical proportions by reversing their order.

In the matter of design a good draftsman can extend his horizon as far as he likes.

*Surface indications do not at all times explain the subtlety of apparent oddity.*







Plate 33  
Le Bifur  
Upper Case



## Cutawl Letter Design—Upper Case

THE recent development of cutting machines and their relative importance in display advertising has been the means of calling attention to a simple letter design that may be used in conjunction with such work.

The two alphabets shown in the plates illustrate specific reasons for styles of this nature. The difficulty in cutting ordinary Roman, or spurred types, is due to cutting opposition.

Roman types may be utilized but the labor involved in cutting them is not ordinarily permissible. Delicate motifs require rare skill and experience in handling, therefore, in general practice, their use is limited to special occasions.

It will be noticed that the plate shows letters such as O, C, G, P, Q, etc., filled in solid. There are two reasons for this, namely: Additional strength and intentional effort to obtain effectiveness. In cutting solid connected words of ten letters or more, it is difficult to avoid breaking them. They are seldom cut singly and arranged together later, because they become lost or misplaced. It is also impractical to re-use them. Letters cast in an integral piece may be easily removed from one card and transferred to another, after being repainted.

Before cutting, such letters are first carefully

outlined in pencil; usually the cutting machine is operated by a mechanic who understands nothing of actual letter character and is entirely dependent upon the outlined pencil layout.

When letters are to be cut, some twelve inches high and perhaps ten or twelve feet long, the wall board is nailed to the cutting table. The tacking is done just outside the letter to be cut, but not on the letter itself. After the job has been traced with the machine the entire line or words may be lifted out bodily, leaving the waste portion still nailed to the table. Two or three thicknesses of wall board or mat board may be chiseled out with a cutting machine by making a simple adjustment of the needle.

After cutting, the rough places are sandpapered and the outer edges painted. It is usual practice to paint the edge and top in contrasting colors. That is, if the top is to be black, the edges will then be red, orange, or light blue, etc., or vice versa. Sans-serif alphabets are best for this sort of work, although it is possible to cut surprisingly small spurred letters when proficiency is attained.

Experiments might be attempted with the modernized Futura Black alphabet and Neuland Series.

*Methods for laying out and cutting individual letters for mounting on backgrounds, etc.*





**CUTAWL LETTERING**  
**JOINED TOGETHER METHODS**

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



**HISTOGRAPH PATTERNS**



Plate 34  
Cutawl  
Letter Design  
Upper Case



## Sans-Serif—Roman Lower Case

**S**ANS-SERIF Roman lower case letters appear either with or without some sort of serif. It may be dropped at the top and added below, or vice versa.

The absolute lack of uniformity in most modern modifications of standard types, increases the difficulty of the beginner, for he has not the ability to appreciate the nearest approach to a standard when choosing an individual style.

Word and sentence combinations are the worst enemy of the lettering artist, he has no known standards that may be relied upon at all times. Certain absolute changes must be made in specific instances that are entirely lost to the inexperienced craftsman simply because he has failed to take his profession seriously.

The arrangement of good lettering is not unlike the subtlety of political intrigue or the premeditation of contemplated moves in a championship chess game. The material or conditions that are forced upon the lettering artist, over which he has no physical control, must be foreseen and directed into channels, to the satisfaction of his own sense of the fitness of things and the client's conception as well.

If, through a process of attestation and con-

stant repetition, the idea can be forced upon the mind of the letterer that fundamentals count, then we have really established the basis of action that is sound. Mere idioms of speech will not impress the importance of it, but common sense and its recognition will.

Such reasoning will hardly appeal to the unprogressive individual who is quite satisfied to "get by." Such insistence then, applies to the born craftsman, who thinks of a life work in all seriousness.

No concept is capable of expansion without definite mental impression and action following.

If one cannot see his life work improving and developing, then he has no well-defined objectives. Such insistence on the commonplace will result in downright drudgery. It is fortuitous to say the least, that the letterer of today can be inspired to reach the top peak of his profession in view of the opportunities on every hand.

Our work then is to use the background given to us, make sane additions to it, and consistently elevate the art of lettercraft to the pinnacle of perfection. What effort we put into it, will proportionately return to us, both in pride of achievement and material compensation.

*Thoroughness pays a dividend,  
both in money and satisfaction.*





Plate 35  
Sans-serif  
Roman



*Complete and Dependable*  
**INVESTMENT  
 SERVICE**




**Our advice and assistance  
 are always at your disposal  
 in solving your investment  
 problems... This service is  
 available here.**

ARE YOU MAKING USE OF THE  
 COMPLETE FACILITIES OFFERED?

**SECURITY-FIRST NATIONAL  
 COMPANY**  
 Identical in Ownership with this Bank

**YOUR  
 WILL**  
*can be planned*

- To *avoid* more than one probate
- To *reduce* inheritance taxes
- To *lessen* contests by heirs
- To *conserve* your estate and  
 provide a steady income  
 for your heirs.....



**ASK TO TALK WITH OUR  
 TRUST ADVISOR**

Plate 36  
 Window cards by  
 Tillman Goodan, Los  
 Angeles. Cooper Bold.







Plate 37  
Twenty-four sheet  
poster designs by Har-  
old Holland Day.





Plate 38  
Window cards. Left,  
Roman. Center, Owl  
Drug Co., Los Angeles,  
Roman. Right  
based on Garamond.



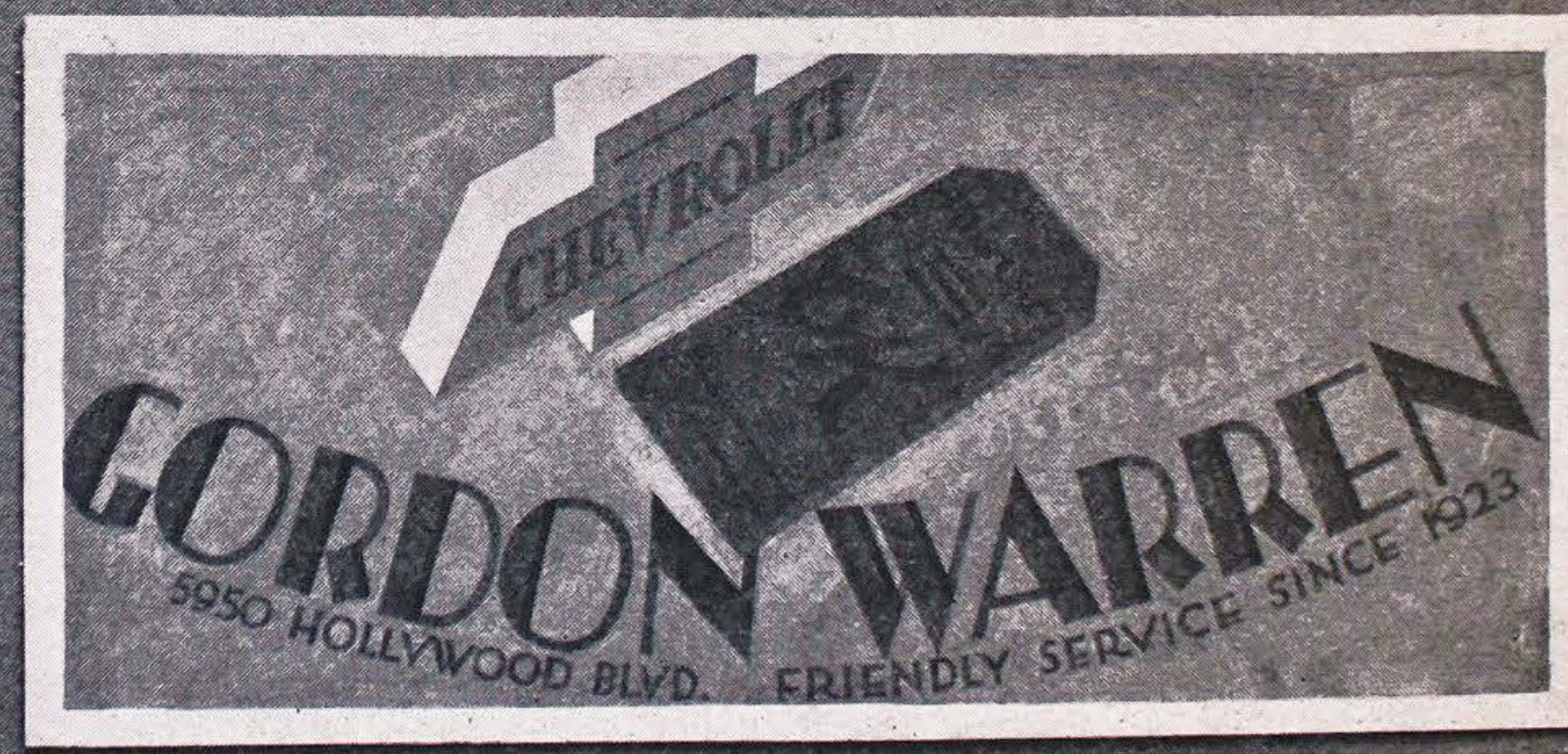
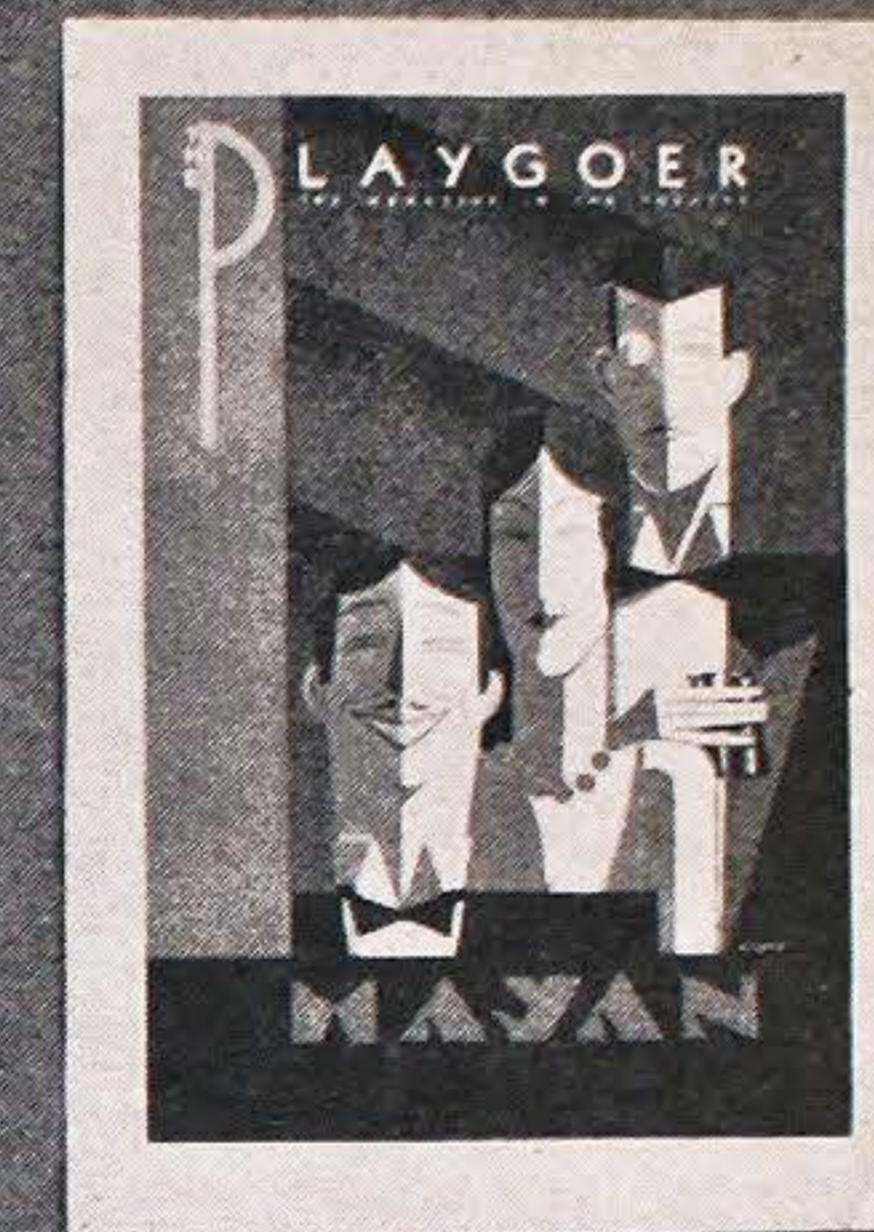
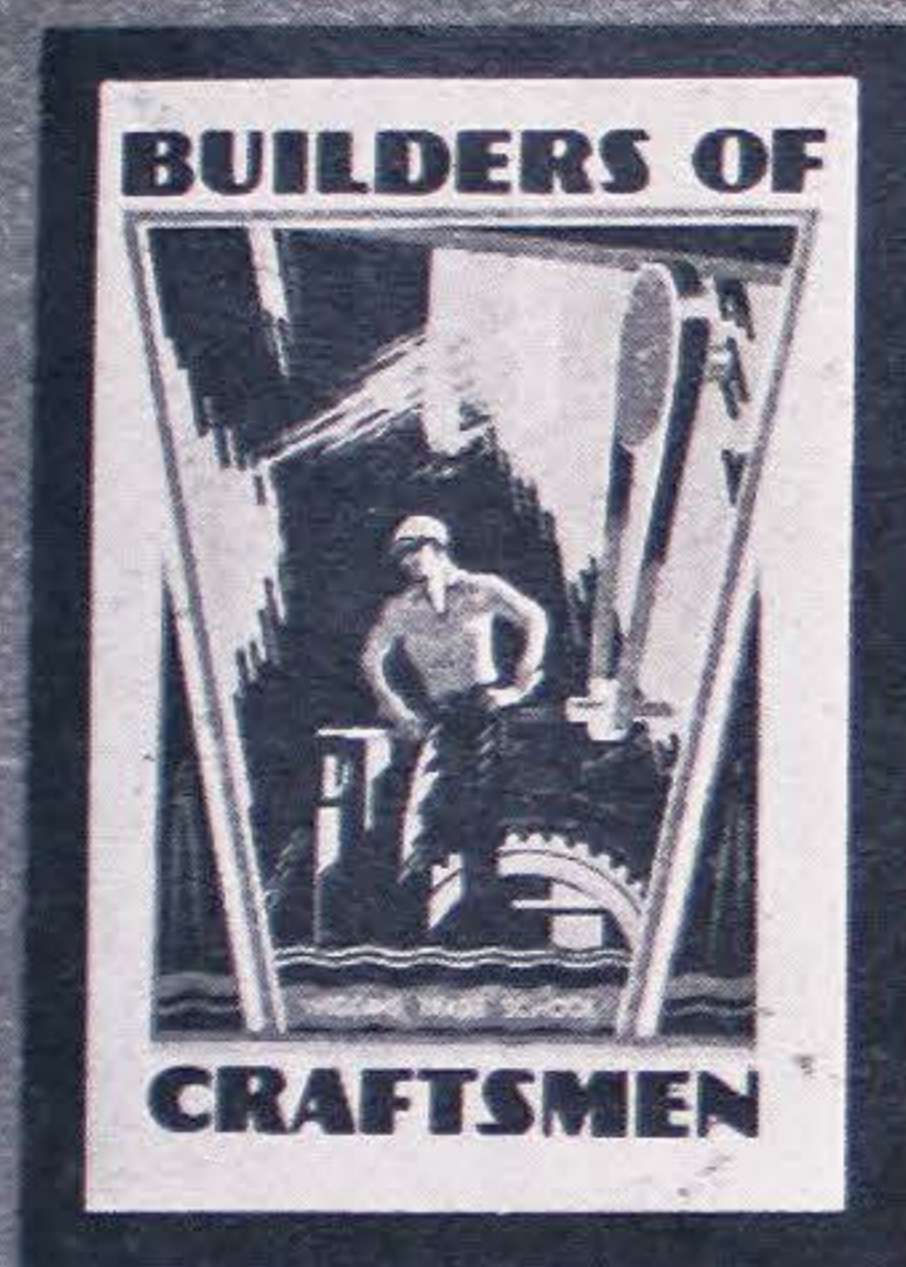


Plate 39

1. "Builders," Modern Bulletin. 2. "Telephones," processed car card, Modern Bulletin, design and lettering by Desmond Heslett, courtesy of Southern Telephone and Telegraph Co., San Francisco. 3. "Playgoer," magazine cover by C. Evers Whyte. 4 and 5. Bulletin sketches, art department, Foster & Kleiser Company, Los Angeles.



## Plate 40

1. "Graduation," program cover by Harry C. Hunten, Los Angeles. 2. "Caribbean," magazine advertisement, hand-lettered Kabel. 3. "Hollywood Clothes," advertisement by C. Evers Whyte. 4. "Richlube," advertisement by Tillman Goodan, Los Angeles. 5. "Panama Hats," advertisement in Novelty Gothic. 6. "Revolutionary," lettering after Garamond by Harold Holland Day. 7. "Pom Pom," advertisement by C. Evers Whyte. 8. "Richfield," advertisement by Tillman Goodan.







Plate 41  
 1. "Greta Garbo,"  
 brush-lettered script.  
 2. "Lido," semi-Roman  
 and Cooper. 3 and 4  
 "Silver Fizz," adver-  
 tisement in two colors.  
 5. "Steinway," from  
 Forum typeface. 6.  
 Group of advertise-  
 ments in Cooper and  
 Roman. 7. "Camp-  
 bell," Majuscule. 8.  
 "Figaro," in jazzed  
 Cooper.



Return Postage Guaranteed  
 Educational Department  
 California Fruit Growers Exchange  
*Oranges Sunkist Lemons*  
 BOX 530, STATION C. LOS ANGELES, CALIF.

THE **GUARANTY**  
 BUILDING



Through these portals  
 thousands of persons  
 will pass whose daily  
 activity will make the  
 Guaranty Building  
 the center of western  
 financial progress--

Now Ready For Occupancy

**November**  
 Clothes often start off bravely enough



But if clothes are to hold up permanently, fabric, cut, workmanship, trimmings and fit must all be right. We learned this when we decided our clothes must be good as well as just look so.



**fox**  
 MOVIE TONE NEWS  
**news**  
**F**  
 SPEAKS FOR ITSELF.

PERENNIAL FRESHNESS  
 the new WALKER & HENNER  
 plus carpeting in distinctive  
 new chromatic colorings

**WELDONAS**  
 the Heritage of  
 J. C. Weldon & Sons

'845  
 607

Alpha  
 a modern leather for the modern top

McCallum Hosiery

SINGLE ELECTRIC SEWING MACHINES

Plate 42  
 1. "Sunkist," from Garamond, by Harold Holland Day. 2. "Guaranty," semi-Garamond, by Richardson, West Coast Theatres, Los Angeles. 3. "November," Roman, by Harold Holland Day. 4. "Fox," Kabel, upper and lower case. 5. "Weldonas," pen lettered by George Zink, showing marked ability to simulate type with fidelity. Courtesy John D. Roche, Los Angeles.

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Plate 43

1. "Speed - Power," newspaper advertisement by Tillman Goodan. 2. "Art Goebel," lettered by Joseph Gibby, courtesy John D. Roche. 3. "Question Mark," by Gibby, courtesy Roche. 4, 5, 6, 7. Small cards, brush lettering by Harold Holland Day. 8. "7-11 Shirt," bulletin sketch for John Roche by Harold Holland Day.





Plate 44  
 Lobby cards, West Coast Theatres, Los Angeles. "Buster Keaton," Novelty Gothic.





<p><i>Homemaid</i> <b>Hard Filled CANDY</b> <i>1 Pound JARS</i> <b>49¢</b> <i>Complete assortment</i></p>	<p><i>Special</i> <b>DELICIOUS MILK CHOCOLATE DROPS</b> <i>1/2 Pound</i> <b>15¢</b> <i>29¢ Pound</i></p>	<p><i>Valentine</i> <b>CREME HEARTS</b> <i>Made fresh Daily</i> <b>1/4 POUND 15¢</b> <b>29¢ Pound</b></p>	<p><i>Delightful</i> summer confection <b>SWEDISH MINTS</b> <i>1/2 Pound</i> <b>12¢</b> <b>23¢ Pound</b></p>
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Plate 45  
Window cards by  
Keith Henry, Owl  
Drug Company, Los  
Angeles. Left to right:  
1. After Garamond.  
2 and 3. Based on Bo-  
doni. 4. Garamond.





Plate 46  
 Silk screen process  
 cards. Left to right:  
 1. Novelty Roman. 2.  
 Broadway series. 3.  
 Kabel.





Plate 47  
Silk screen process cards. Left to right:  
1. Cooper. 2 Novelty Block, window card, Southern California  
Southern California  
3. Gothic.



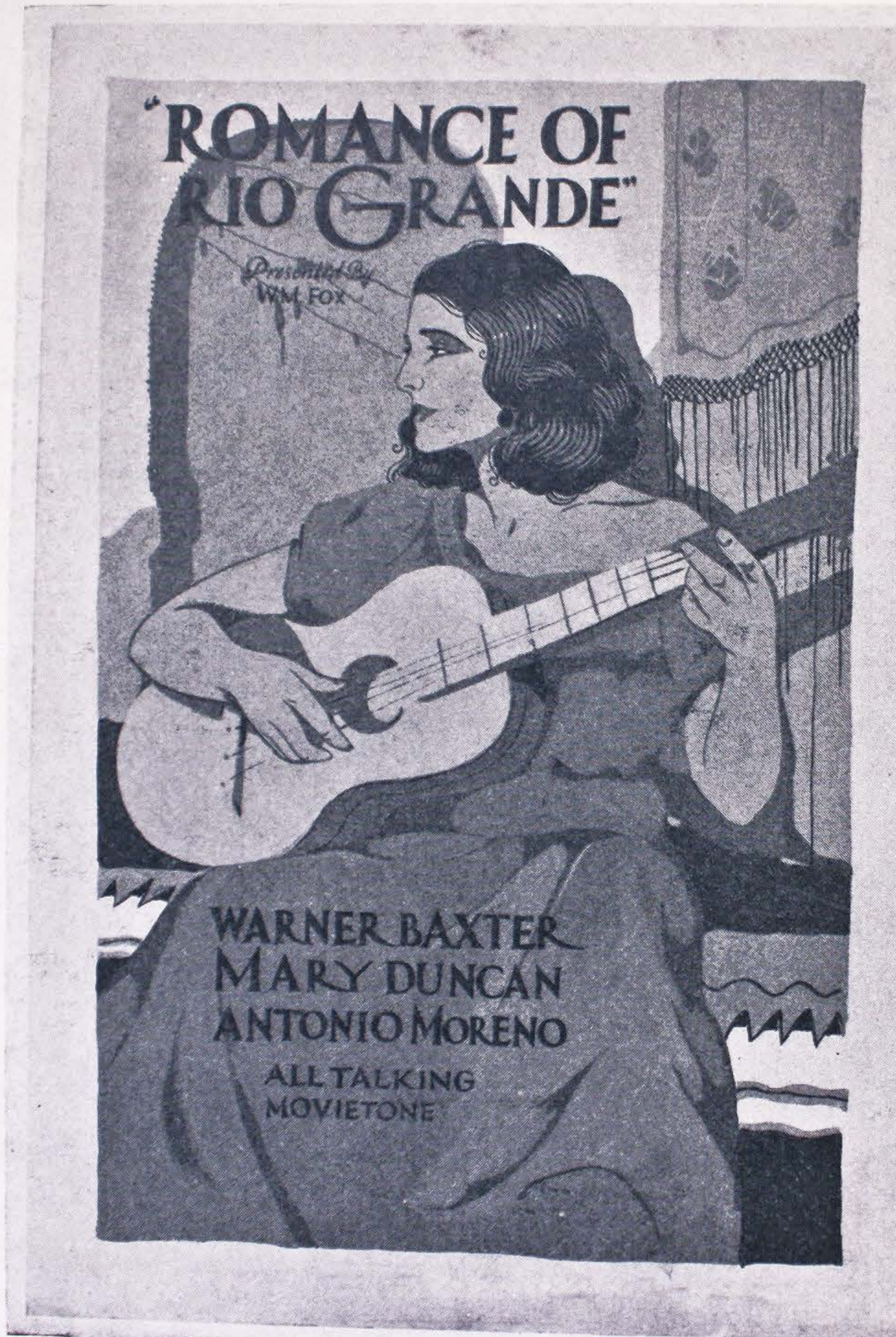


Plate 48  
 Lobby cards, West  
 Coast Theatres, art  
 department. At left,  
 semi-Roman.





Plate 49  
Window cards by  
Keith Henry, Sun  
Drug Company, Los  
Angeles. Left to right:  
1 and 2. Cooper. 3.  
Semi-Cooper.





Plate 50  
Window card. Cooper letter.





Plate 51  
Design for half-tone  
by Neal McGuire, of  
West Coast Theatres,  
Los Angeles.



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