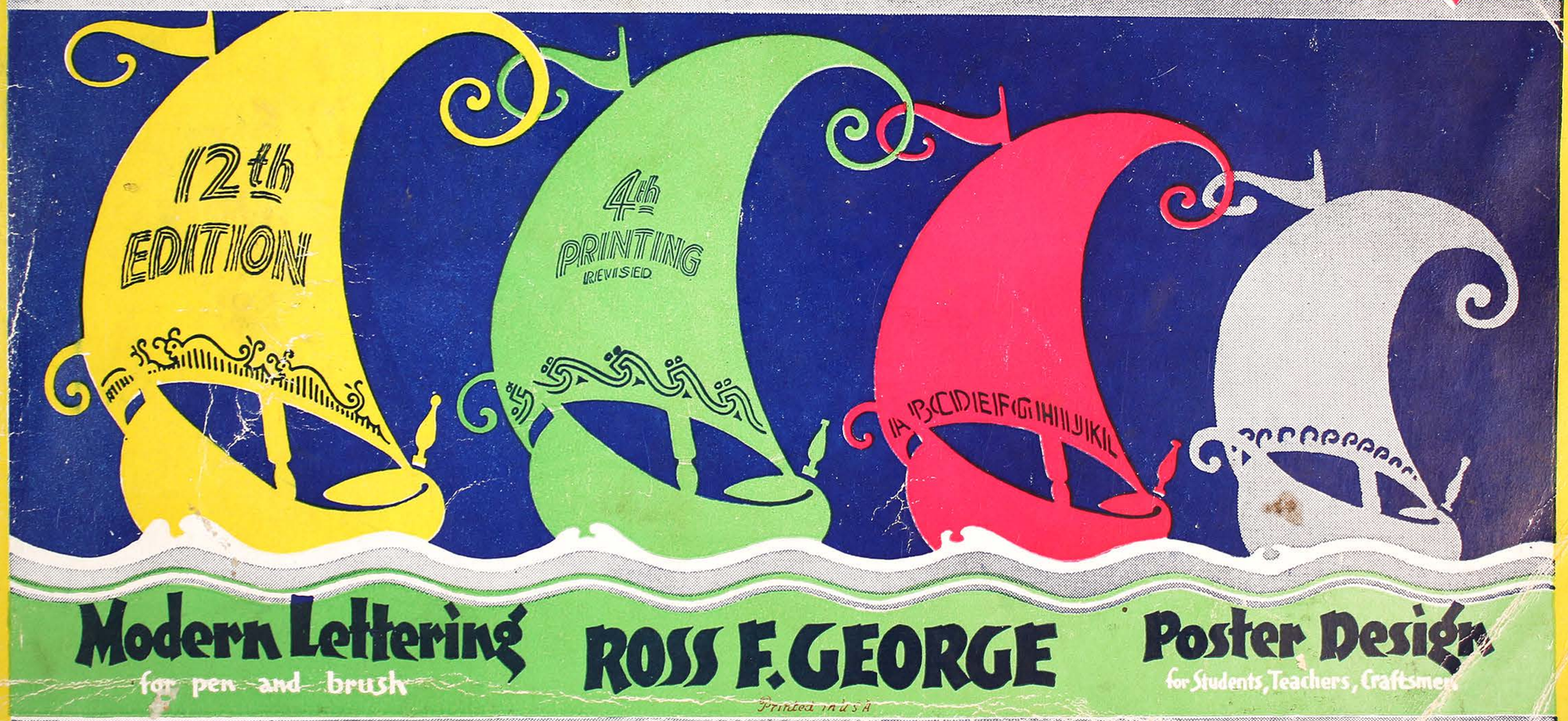
EDITION 12

SPEEDBALL TEXT BOOK

EDITION 12



Modern Lettering

for pen and brush

ROSS F. GEORGE

Poster Design

for Students, Teachers, Craftsmen

Printed in U.S.A.

1933 © R.F.G.

M Shannon

BOTH teacher and student will find in this book a comprehensive guide to practical lettering and poster art. Whether the work is done for a livelihood or for the pleasure it affords, these working examples, alphabets and layouts should save much time and eliminate misdirected effort.

Modern merchandising is so dependent upon cards to sell its wares that we seldom see displays without them. Supplying this demand has taught us that an experienced letterer can do about fifty per cent more work with a pen than he can with a brush, and do it better. This explains why the bulk of display cards are now pen lettered. It is quite a feat to letter a mass of copy on a small card with a brush and the artist receives no more for it than for one lettered with a pen. When the work appears uniform, easy to read, and is ready on time, the customer is not concerned with how it is made.

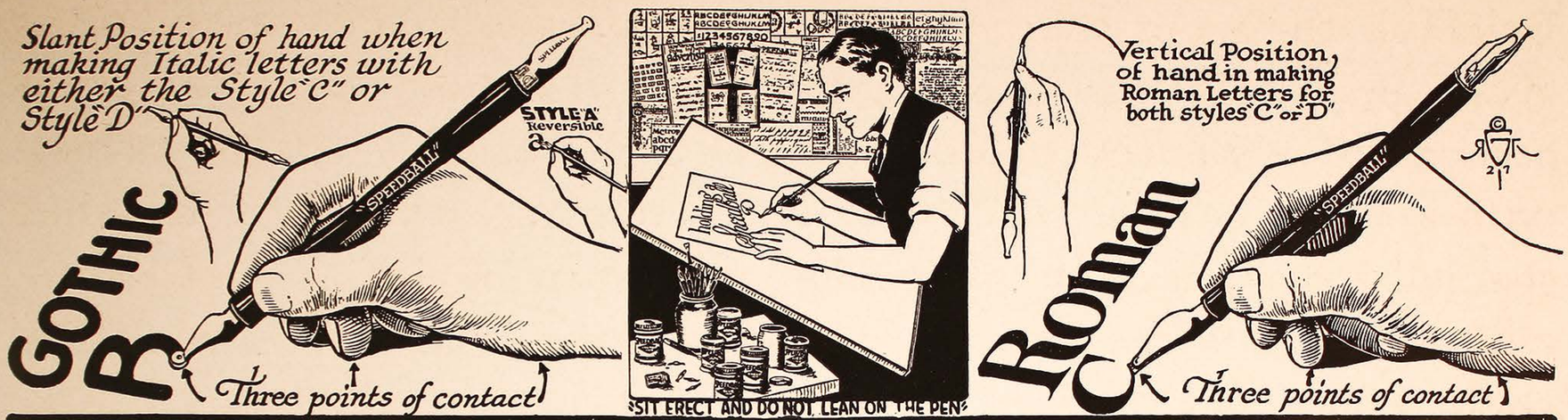
The Style "A" Speedball was the first pen of its kind. Developed at a time when display advertising was influenced by the square finish German poster letters, which were very difficult to reproduce with the old pens and brushes, this new pen produced them single stroke. When round Gothics came into vogue the Style "B" pen proved to be the best all-round lettering tool for the purpose. Later there was a renewed interest in the more graceful Roman and Italic styles. The beautiful characters originated by the Italians with their hard-cut reed pens, and the variations later designed for printing use by French and English designers, challenged the speed and skill of letterers and artists everywhere. Thus a demand was created for a lettering tool that would duplicate the strokes designed with the flexible reed, and the Style "C" Speedball successfully met these requirements. The next period saw the development of the poster Romans. These were fiirst designed with the Style "B" pen building up the thicker elements with additional strokes. This "building up" took extra time for which the artist was not paid. So the call for a tool that would produce these bold alphabets as easily and quickly as the Style "C" pen did the thick-and-thin letters was answered with the Style "D" Speedball. This pen has an oval marking point and is remarkably easy to handle. All four styles are equipped with triple reservoir ink retainers. The large reservoirs carry the ink and feed it to the auxiliary reservoir over the tip, which serves as an automatic check by spreading it over the entire marking surface as it is used.

To successfully handle any tool, it is helpful for the operator to become familiar with its limitations as well as its potentialities. In the production of letters by hand, choose the size and style of pen that will produce their elements with the least effort. When there is a Speedball designed for every different alphabet, it is not smart to try to form letters with a pen or brush that is not adapted to their production. Such efforts are generally misdirected and usually result in a failure or a wasteful expenditure of time and effort. If you desire thicker or wider elements than your pen will form single stroke, you can produce them by doubling or tripling the strokes. For larger letters a brush should be used.

The use of a T-square, ruler or compass in drawing the elements of any letter is seldom recommended. These instruments should be used for ruling or penciling guide lines. A letter that is ruled becomes a mechanical draft. It may resemble a type but is hard to substitute for hand work. The freedom, grace and individual touch of hand lettercraft usually result from the rhythmic training of the hand, arm and fingers to act in unison, embodying a continuity of movements much the same as those taught in penmanship.

Without the proper inks it is difficult to get the best results from any pen. Thin, watery, transparent inks or heavy, thick, gummy, sticky masses never produce good results. Most standard brands of waterproof black drawing ink can be used for lettering purposes. When good lettering inks are not available, opaque colors will be found more practical for show card work than transparent colored inks. Show card colors prepared for brush use will work satisfactorily in pens when thinned to a free flowing consistency with this solution—water, nine ounces, alcohol, one ounce, gum mucilage, one part, and a few drops of glycerine. Diluted show card colors must be kept well stirred and of a consistency that will permit them to flow freely from the pen. Do not prepare a large quantity because they work best when freshly mixed. When colors flow too slowly, raise the feeder on top of the pen a little. When using white or opaque colors, brush pens occasionally with a wet toothbrush to prevent feeds from getting clogged. Crusted pens should be cleaned before using.

Letterers who desire a specially prepared lettering ink that can be used more successfully in this type of drawing and lettering pen can obtain Speedball inks from their stationer or art dealer. They are made in all the brilliant colors of the rainbow, and black and white.



SHOWING HOW TO HOLD THE SPEEDBALL PEN

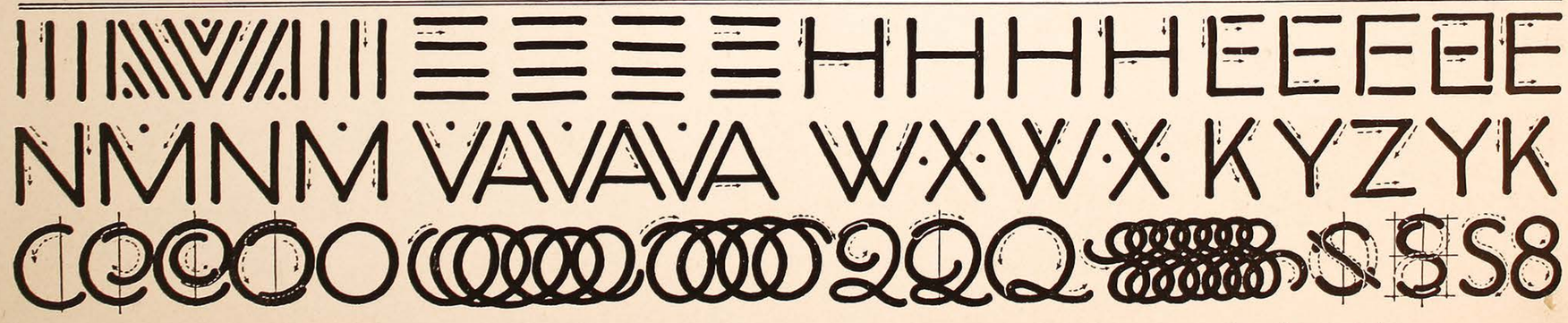
"Grip pen lightly between two first fingers and thumb." *"Like You Hold Your Pencil"*

Dip it deep enough to load both feeders and drain off surplus ink on edge of bottle

Work with a smooth arm movement keeping the marking tip flat on the paper

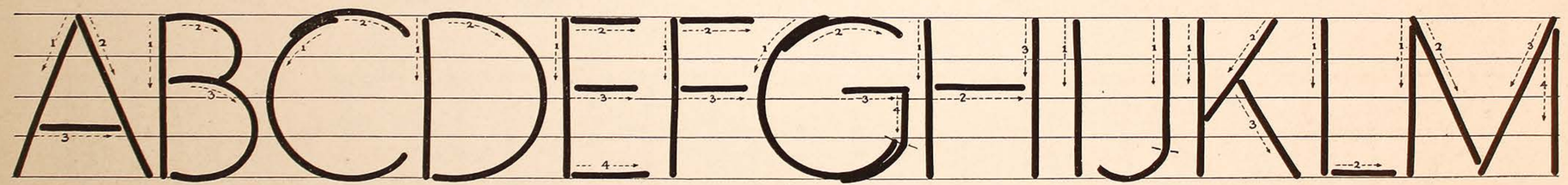
Do not contract fingers when making strokes. Use any free-flowing ink

FIRST TRY THESE ELEMENTARY PRACTICE EXERCISES WITH STYLE "B" PEN



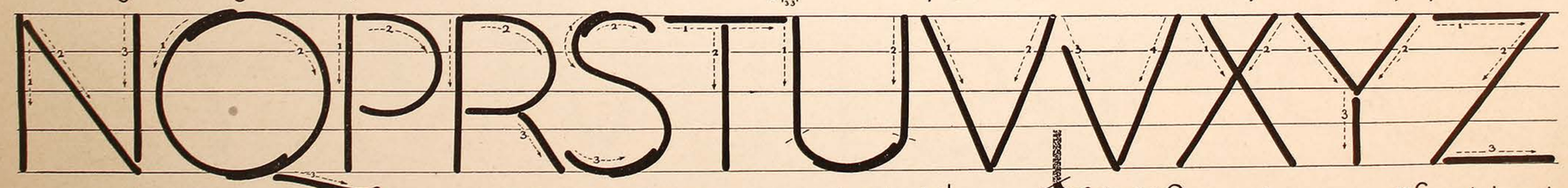
Make several lines of each exercise one inch high. Holding pens as illustrated, or more vertical to suit the slant of your desk.

Showing the construction of the **SINGLE · STROKE · GOTHIC ALPHABET** by its elementary composition



The original drawing of this alphabet is on a card 14"×22"

Alphabet lettered with size 2 - style B - round tip - Speedball



Where a curve is combined with a straight line to form a single stroke – pause slightly at their junction without lifting pen to insure a well formed element

Beginner's Speedball Alphabet /

made with Style "B" Round Point Speedball

abcdefghijklmno
pqrstuvwxyzfsw

abcdfgesXRJKr

ABCDEFGHIJKLM&
NOPQRSTUVWXYZ
$12.50 3456786·90¢

abcdefghijklmnopqrstuvwxyz Italics

The most strikingly characteristic letter styles are those of the single-stroke variety

Classification of letter styles by division of groups

ABCDEFGH
abcdefgh

GOTHIC All letters having the elementary strokes of even width are classified as Gothic ~ ~ ~ ~
before the adoption of this simplified segregation, Text letters were confusingly classed as Gothics.

ABCDEFGH
abcdefghij

Roman All letters having elementary strokes "accented" or consisting of heavy and light lines, are classified as Roman

---

ABCDEFGHI
abcdefghijklm

Italic- All slanting letters are classified as Italics~ These can be further designated as Roman Italics ~ **Gothic Italics** or ***Text Italics.***

𝔄𝔅𝔈𝔇𝔈𝔉𝔊
𝔞𝔟𝔠𝔡𝔢𝔣𝔤𝔥𝔦𝔧𝔨𝔩

Text—This term includes all styles of Old English, German text, Bradley text or others of various trade names — Text styles are too illegible for commercial purposes

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"Serif" a term applied to one of the fine lines of a letter especially one of the lines crossing at the top or bottom,

h h h m·m·m· n·m

The addition of a different style of Spurs does not alter a classification of any letter or alphabet tho it may change its general appearance and trade name. *Note examples of* Roman letters, with difference in spurs.

Roman·*n*·Roman
Roman·*r*·Roman
Roman·Roman
ROMAN:GOTHIC

"BLOCK"

with the Style "C" Speedball

ABCDEFGHI
JKLMNOPQ
RSTUVWXY
Z123456789$&

A fair substitute for this alphabet can be produced with less labor by using the Style "A" pen.

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&R?

DOTTED CIRCULAR ARROWS SHOW TWIRLING OF PEN

Roman Italic — *Style "C" Speedball Pens*

abcdefgghijklmnopqrstuvwxyyz

abcdefghijklmnopqrstuvxyz

$1 2 3 3 4 5 5 6 6 7 and 7 8 8 9 9 ¢

BOLD ROMAN ITALIC — *STYLE "D" SPEEDBALL PENS*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

$12345,abcdefghijklmnopqrstuvwxyz6789

Learn the Italic alphabets with the Style C pens before trying those made with the Style D.

LETTER SPACING

Good spacing is more important than good lettering. Many beginners who can make a fair alphabet have too much trouble with letter spacing. If an effort is made to equalize the space between the letters while learning their construction, this can be avoided. A page of lettering properly done has an even tone over all. Keep this in mind and study your finished work with half-closed eyes to find the gaps or dark spots in it.

Correct spacing does not mean using a ruler to make the areas that the letters occupy, or the spaces between them, equal. Letters spaced in such mechanical fashion seldom appear uniform and the effect produced is detrimental to legibility. The experienced letterer achieves correct spacing intuitively. Such work is "optically equalized." But fortunately for the beginner, whose sense of equalization may not be fully developed, it is based upon simple principles that afford something tangible to work with and that anyone can learn in a few minutes. These rules of good spacing are:

1. Different letters and dividing areas seldom occupy like spaces.
2. Words read better when the spaces between the letters are less than half the space occupied by the letters themselves.
3. For convenience, letters may be divided into three classes: *Regular,* E-H-I-M-N- and U; *Irregular,* A-F-J-K-L-P-R-T-V-W-X-Y and Z; *Circular,* B-C-D-G-O-(P)-Q-(R)-S-& and ?.
4. Ugly gaps between irregular shaped letters can be avoided by fitting them closer together according to their shape.
5. Circular and irregular shaped letters should cut into the space or spaces between them and the letters adjoining their curved or irregular sides, and the amount thus taken from the 'dividing' areas should be about equal to the unused space at the top and bottom of the block that squares the letter's apportioned area.
6. Letters can also be divided into groups called *Narrow,* B-E-F-I-J-L-P-S-T-Y and ?; *Normal,* C-D-G-H-K-)-Q-R-U-V-X-Z and & and *Wide,* A-M-N and W.
7. Compressing a wide letter into the same space as that occupied by a narrow or a normal letter causes it to appear blacker than the rest of the letters. And stretching a narrow letter into the space of a wide one makes it appear lighter than the rest. These faults cause lettering to appear spotty and hard to read.

The chart on Page 15 illustrates these laws of letter spacing. The full space as it appears between two straight letters is shown by the stippled block marked "A." Block "B" illustrates the dividing area between two circular letters. Note how the letters cut into it. Block "C" shows how the area appears between a circular and a straight letter. Block "D" shows the area between an irregular and a straight letter. Note that the space (marked X) at the top and bottom of a circular letter approximately equals what the letter cuts out of the dividing area (also marked with an X). Possibly this is better illustrated in the smaller diagram at the top. The irregular letters must be fitted a bit closer together to compensate for their shape.

Combinations shown below the chart illustrate how the principles work when applied to various words. The first example, "Minnetwata," shows the mechanical spacing of straight letters. Each letter occupies the same area and the dividing areas are likewise the same. By comparing this line with the second, which is the same word arranged according to the principles given above, you will notice that the letters M, N, W and A require more space to keep them from appearing blacker than the rest, and that in the first line the spaces between the letters (marked X) are too great in area due to the irregular shapes of the letters themselves. In other words, the faults in the first line were remedied in the second line simply by fitting the letters closer together and expanding the letters that should be wider (M-N-W and A).

The third and fourth lines, "Poodle Dog," illustrate the difference between the mechanical and the optical spacing of circular letters. In the third line the letters all are of uniform width and the spaces between them also are uniform. The result is rather irritating and difficult to read, the letters appearing to be more or less unrelated. Note the ugly gaps caused by the combination in uniform spaces of circular and irregular shaped letters. Now compare this line with the fourth, which is exactly the same length, and see how these faults have been eliminated. The circular strokes have been rounded out, the wider letters expanded, and all letters fitted closer together, giving the line a more even tone.

The fifth line, "Dooming vs. Dooming," is another illustration of the difference between mechanically and optically spaced letters. Here letters of the same size and shape are used in both cases but the increased dividing areas (marked X) in the first example, caused by the mechanical spacing of the circular letters, destroys the unity of the word. This fault is corrected in the second example by spacing these circular letters closer together. When good lettering appears uneven, spotty or hard to read you will always find the spacing at fault.

Elementary Poster Examples made with the Style B pens.

ABCDEFGHIJKLMNOPQR

With and without the serif or ornamental trimming

ABCDEFGHIJKLMNOPQRST

UVWXYZ S&1234567 89$

Speedball Title Display with Style "B"

aabcdefghijklmnopqrsk

stuvwxyz & abgopmnhy

ABCDEFGHIJK UVWXYZ?&

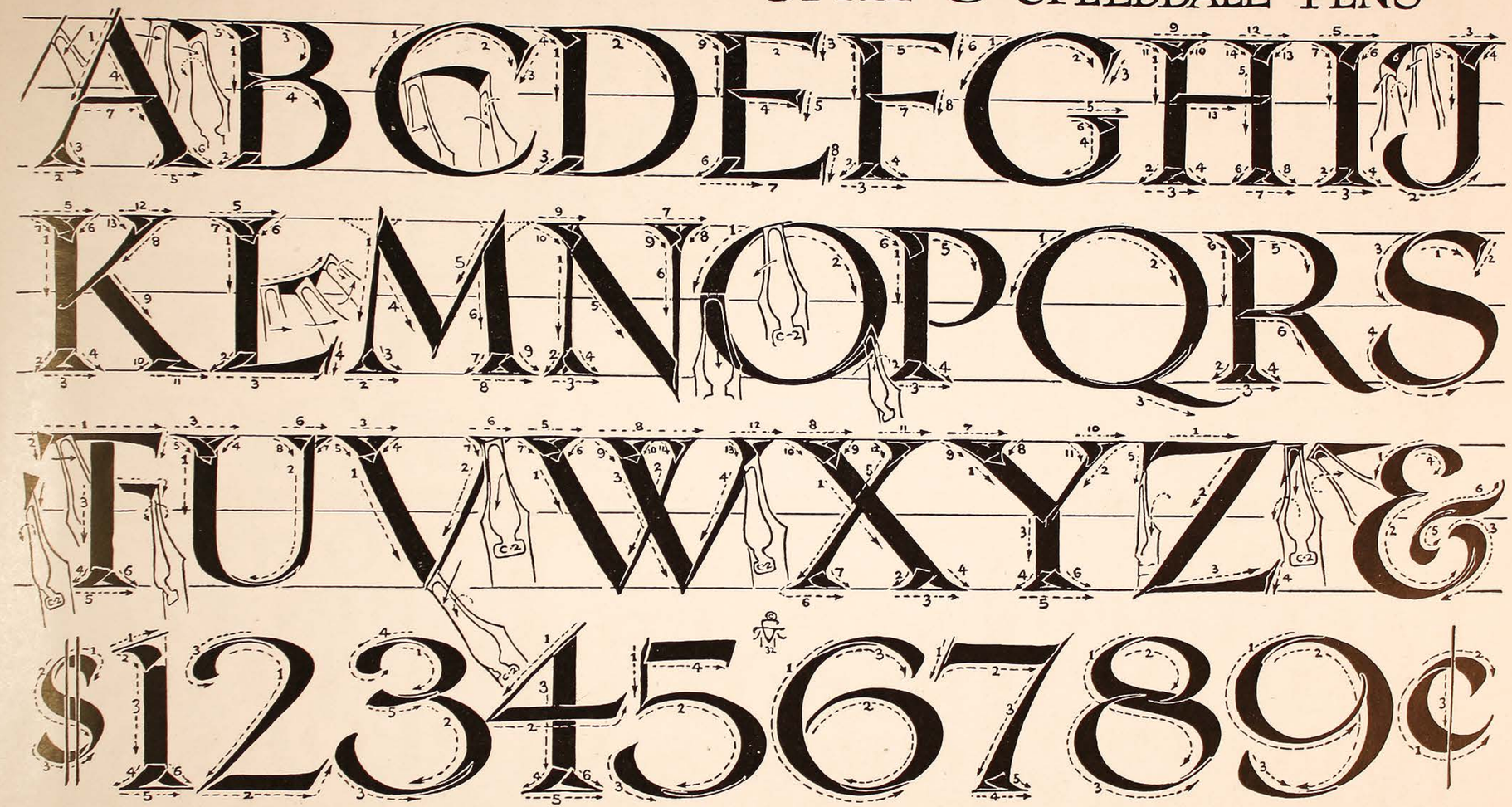
LMNOPQRST $123456789¢

STUV& abcdefghijklmnoo ppqrstuvwxyz:adnu ?WXYZ

114 A.D. CLASSIC ROMAN 1933

This alphabet was lettered on a card 10"×15" with a #4-D oval tip Speedball pen ..use brush for larger letters
→ It was fashioned from letters found on base of Trajan Column, Rome.. J,U,W,&,? not in original Roman alphabet

ROMAN CAPITALS with STYLE "C" SPEEDBALL PENS



NUMBERED ARROWS SHOW DIRECTION AND ORDER OF STROKES DOTTED CIRCULAR ARROWS SHOW TWIRLING OF PEN

Hold your pen nearly perpendicular and as close to the marking tip as possible, so that it can be twirled between thumb and index finger on difficult strokes. Formation of elements and letters are identical with the brush manipulation shown on Page 71.

Metropolitan Poster

abcdefghijklmno
pqrstuvwxyzaprs
ABCDEFGHIJK
LMNOPQRSTU
V&WX 12345 6789$!YZ?

Modern interpretation of heavy Roman with the Style D pen. White line inset, which may be varied in style, can be added with a brush.

Double-Stroke Poster Roman

Note - A close imitation of double-stroke lettering is produced by the single-stroke method using Style "D" Speedball *(oval point)* Pens.

abcdefg ABCDEF
hijklmn GHIJKLM
opqrstu NOPQRST
vwxyz& UVWXYZ

All Perpendiculars are thick double-down strokes - *Except* - M·N&U·

All Obliques - drawn from left to right are thick

Thus \AVXWNMKY· \\\

Arrangement and co-relation of elementary principles - The Thick and Thin lines of Capitals and lower-case Roman Letters

II//\—O S C nu

Thick elements - Two Strokes placed Side-by-Side, without overlap. *Except* - on Circle or Oval. I/\OS

All Obliques - drawn from right to left are thin

Thus /AVXWMKY *Except* Z //

Note - the size pen best suited to the job will complete the thin elements in a single stroke

"Personality Script"

Lettered with D# 3 Speedball Pen

abcdefghijklmno
pqrstuvwxyz&.,!&?
ABCDEFGHIJKLM
NOPQRSTUVWXYZ

An expressive alphabet for headings, commanding action (letters were retouched with a C-6 pen).

A dainty alphabet that adds individuality and a real feminine touch to headings or display copy.
Further beauty can be injected into these letters by inlaying floral motifs in natural colors.

ARCHITECTS & DRAFTSMEN

Modern conceptions now most popular

Lettered with #5 Speedball Pen

ABCDEFGHIJL
KMNOPQRSTS
UVWX,YZ&M?
5¢$123456789

—cvxayzg—

abcdefghijklmnopqrstuw

ABCDEFGHIJKLMNOR
PQSTUVWXYZ&?SGJ

abcdefghijklmnopqrstuy
wwvxz and abefnhrstuSk&

for Specialty Posters

Where legibility is not paramount

STUNT ROMAN

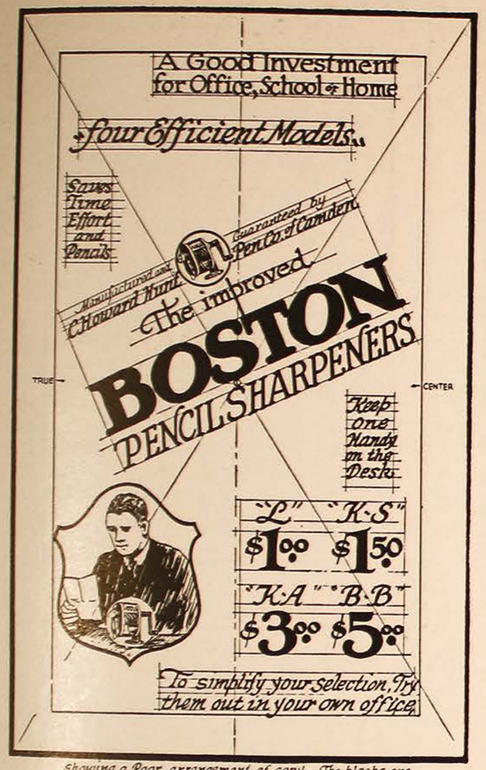
Lettered with a Style "C" (size 5) Speedball Pen

abcdefghijkln
mopqrsstuw
ABCDEFGHIK
JLMNVXYZPQQS
RTUVWXYZ?&

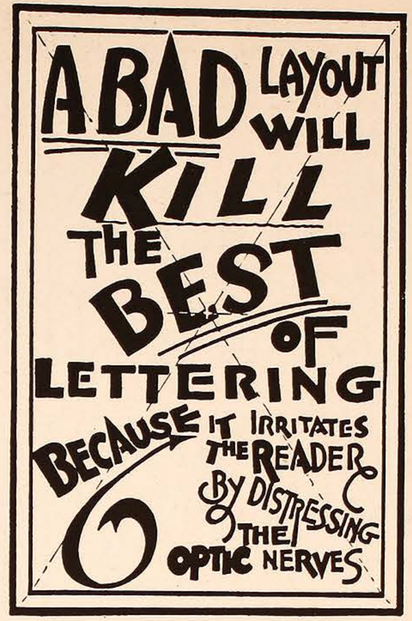
ABCDE
FGHIJL
MNOPQ
RSTUW
VXYZ

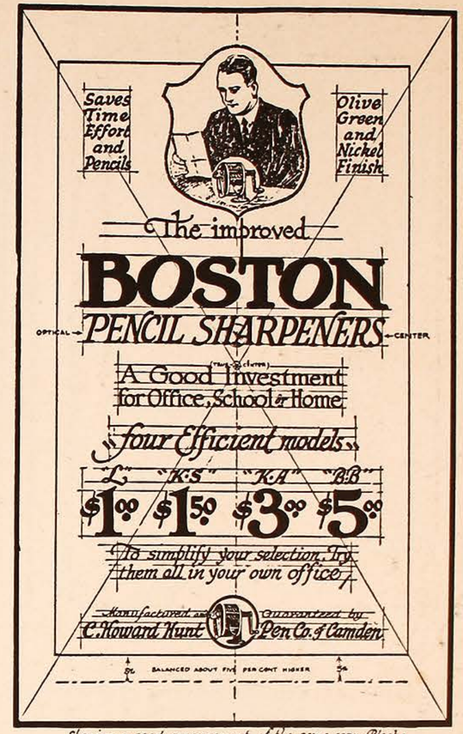
abcdefgi
hjklnom
pqrrstu
vvwywxz
12345¢ $6789¢

Split Script with style 'C' Speedball



Showing a Poor arrangement of copy - The blocks are balanced upon true center with mechanical margins.





Showing a good arrangement of the same copy - Blocks are balanced upon Optical Center with harmonious margins.

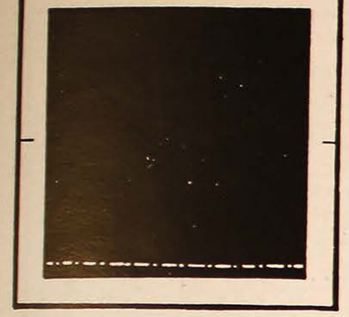
BALANCING THE LAYOUT

"Layout" is the printers' word for the arrangement of "copy." It is a very important subject for even good lettering, correctly spaced, is ineffective if poorly arranged. Copy containing only a few words, and perhaps an illustration, is not hard to lay out. But copy consisting of many phrases, sentences, paragraphs and illustrations can be better handled when it has been carefully divided into appropriate blocks before any attempt is made to arrange it on the card.

The quickest way to learn how to balance a layout is to treat all words, illustrations, border ornaments and color masses as though they were children's building blocks. Group the word blocks into larger phrase blocks (though sometimes a single word is a block in itself), and then balance all pictures, spots of color or decorative masses with these phrase blocks according to their size and attraction. It is easy to see how this scheme minimizes layout problems because, instead of a lot of individual words, there are only a few masses or groups to fit into a given space. By keeping the blocks simple in shape it is not difficult to arrange them in a pleasing and effective manner. By making a dummy layout on paper and cutting out the different blocks you can shift them around until you are satisfied with the layout before applying the ink.

When there is considerable copy to go on a card it should not all be done in the same size lettering. This would make the poster look like a page out of a book. The difference in the size of the lettering naturally depends upon the relative importance of the various words or phrase blocks. Less important blocks are often lettered with the Italic alphabet harmonizing with the style of letter used for the rest of the copy. It is not generally considered the best of taste to mix Gothic letters with the Roman and Text styles on the same showcard, poster or banner.

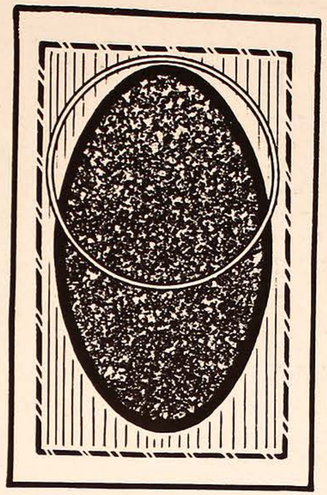
The two cards above illustrate the difference between a good and a bad arrangement of the same blocks on a sho-card.



A Square mechanically fitted into a square, with the same margins all around, feels bottom heavy and out of place, even though all elements are perfectly related. Precision of this character is uninteresting. The monotony is relieved by allowing greater margin at the bottom, to offset the influence of gravitation.

A PANEL DIVIDED INTO EQUAL PARTS

APPEARS MECHANICALLY UNINTERESTING

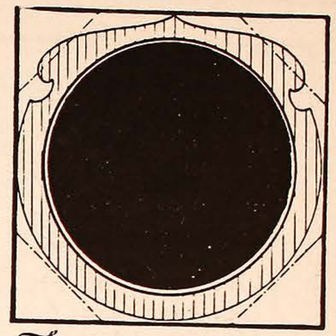


THE OVAL AND THE DIAMOND ARE MORE HARMONIOUSLY RELATED TO A PANEL THAN THE CIRCLE OR THE SQUARE

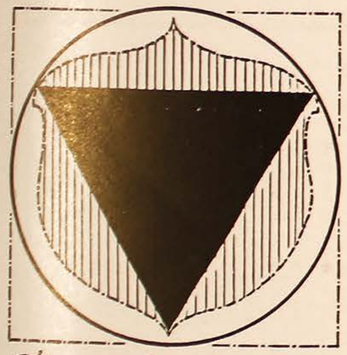
A PANEL DIVIDED INTO "T·W·O"

WELL RELATED ·P·A·R·T·S· APPEARS HARMONIOUSLY INTERESTING

when Balanced upon optical center

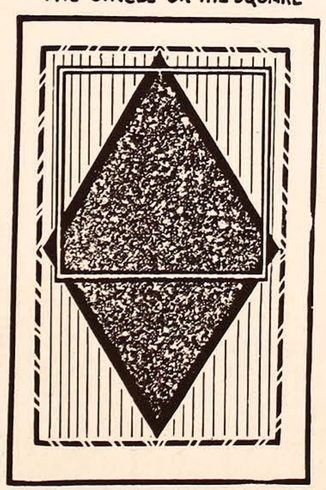


The Circle when perfectly spaced in a square, with equal margins all around does not appear harmonious, because their elements are in no way related - It will fit more comfortably in a shield or octagon as it conforms more closely to such shapes



The triangle never looks right in a circle or a square because its elements do not harmonize ~ The lines of the shield mate better with either triangle or circle ~

TOO MUCH CONTRAST CAUSES THESE SPACES TO APPEAR *DISPLEASINGLY* UN-RELATED

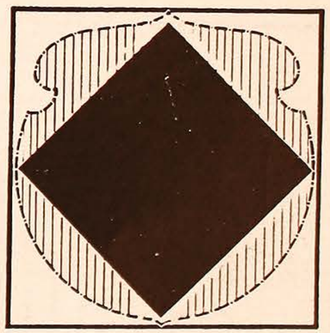


The Same PANEL

DIVIDED INTO "T·H·R·E·E" WELL RELATED ·P·A·R·T·S·

Offers one of the most interesting combinations,

note the pleasing relation between panel and borders



A Diamond in a square is never interesting because it breaks up the space in such mechanical exactness ~ It conforms more harmoniously with the lines of the shield,

A few of the most common errors in the Harmony of unrelated shapes are corrected above. These diagrams, which are suggestive of many similar problems the artist and letterer must deal with every day, will serve as working examples and form a basis upon which comparisons may be made.

OPTICAL CENTER LAYOUT

Strange as it may seem, layouts which are perfectly balanced upon true center, with equal margins all around, will appear bottom heavy. This is just another of the many tricks our eyes play on us. Artists or letterers with a good sense of balance make an instinctive effort to counteract this by placing the copy higher on the card. Professionals know that the most pleasing and effective layouts are balanced about five per cent above the actual center. Since this point is usually measured by the eye, it is called the "optical center."

When arranging copy around this optical center, your layout problems will be simplified by allowing thirty per cent wider margin at the bottom than at the top. The old Greek formula for relative proportions applied to the area in the margins of a panel was something like this—sides 5, top 7, bottom 11. Sho-card artists find it more practical to use a relative scale of 4 for the sides, 5 for the top and 7 for the bottom. This serves as a safe working guide which, of course, may be varied as conditions demand. For instance, in order to have the working examples in this book as large as possible, proportionate margins have been sacrificed.

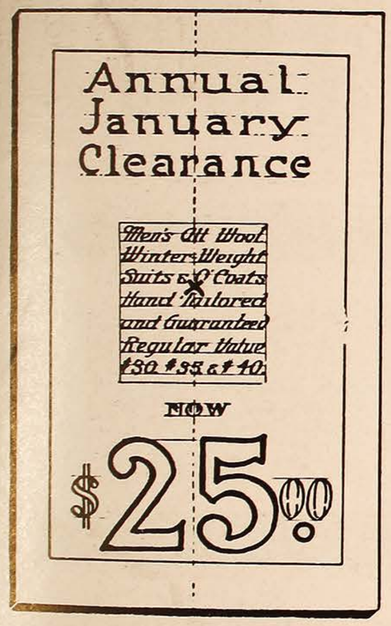
For those who find layouts difficult to arrange the examples in this book should prove helpful. In balancing a block of copy with an illustration, color mass, or price, the center of attraction in each determines their positions on the poster (see Page 37). When the attraction is equal they are balanced at like distances from the optical center. Should one have greater attraction than another, it is balanced proportionately nearer to the optical center.

The smaller examples suggest another good method of determining when the poster is balanced. Pin it up on the wall and with half-closed eyes study the arrangement of the various blocks or masses. When it seems to hang with an equal division of the values on either side, you may be pretty sure that the layout is all right.

Many of the difficulties encountered by beginners are caused by trying to get too much big copy on a card. The purpose of a show card or poster is to attract attention, make an announcement or sell something and the copy should be limited, if possible, to the essential information. When too much copy is supplied without authority to cut it, play up the feature points for the main and subordinate headings then subdue the rest of the copy so as not to detract from these.

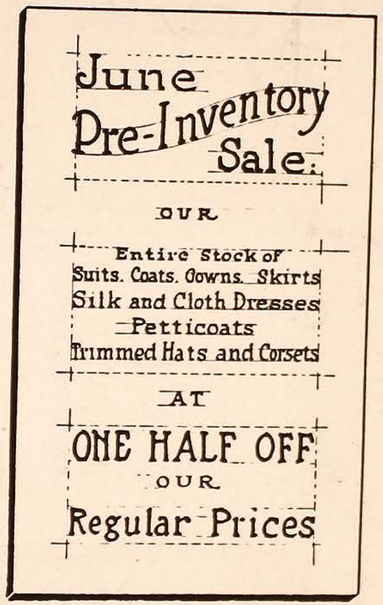
Sketch a miniature layout of the poster to be made, then cut out the different blocks of copy, pictures, etc., and shift them around in the panel until you are satisfied with the way they balance. Try out several combinations with different color schemes. From these you can visually choose the most effective.

The finest of lettering loses its effectiveness when improperly spaced, arranged or aligned. Mediocre or even poor lettering is preferable if tastily arranged in a well balanced mass, of good geometrical proportions, to form a part of the whole design. Lettering in mass or page form, or groups of masses must conform in area to the space in which it appears. *Note appended diagrams.*

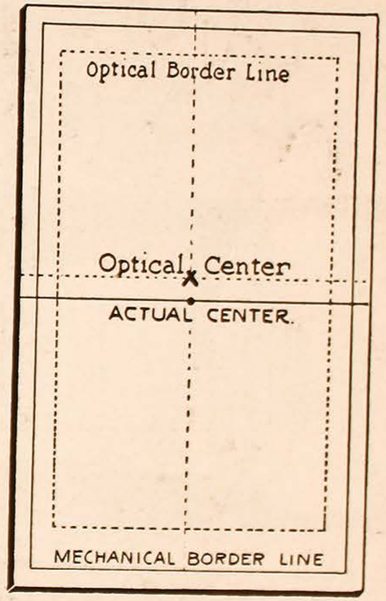


Centered Layout ~ A 2 or 3 line heading ~ a square or panel of "sales-talk" copy in the middle of the card and a wide margin with a fine border line optically spaced. A vertical guide line down through the center is found helpful in balancing the card
The most effective border margins are widest at the base ~ top next and the two sides less and alike

Inset Layout ~ Allowing liberal margins, start heading on upper left marginal line~ Start each succeeding line of the heading directly under the first letter regardless of finishing point. Treat sales copy the same way~ insetting the "Starting point" well to the right of the heading. Have price directly under this allowing same space between as you have allowed for margins



Three Block Layout ~ In this diagram the copy has been divided into three panels of equal dimensions, separated by the same amount of space as the width of the margin. When once familiar with these different forms it will not be necessary to block them out in panels as is indicated above. Simply indicate side margins, center and letter guide lines.



Optical Border Line ~ the optical border indicated by the dotted line in above diagram is about 5% higher than the mechanical border indicated by the solid line. Copy spaced out on a card with optical margins is always more pleasing and effective than copy laid out with equal margins ~ *The width of the margin depends upon the judgment of the artist.*

*These sketches will serve as "skeletons" for similar layouts with other copy
Note how various elements are tied-up and the eye is guided thru the poster.
1= name, 2= illustration, 3= object, 4= caption, 5= copy, 6= mark, 7= slogan, 8= price, 9= signature*

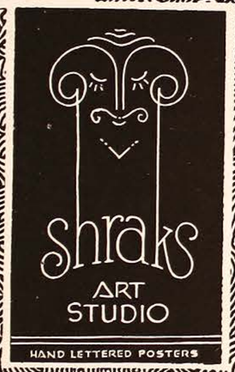
A "Fool-proof" system of layout that teaches how to balance any card.
Substitute your own copy, using these varied layouts as working examples.

One Thousand Suggestions for Wedding Gifts

Suit TO ORDER $85.00

NEW MODERNIZED STYLES HATS CAPS BY KING

FRENCH STYLES $4.50



THE BETTER FABRIC

SUPERIOR IN WEARING QUALITIES

PLEASING IN APPEARANCE

STONE THE TAILOR

TODAY ONLY

Over Coat

$49.00

A Bargain

FUTURISTIC GINGHAMS FOR MODERNISTIC MAIDENS

Our First Clearance Sale

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USE OF
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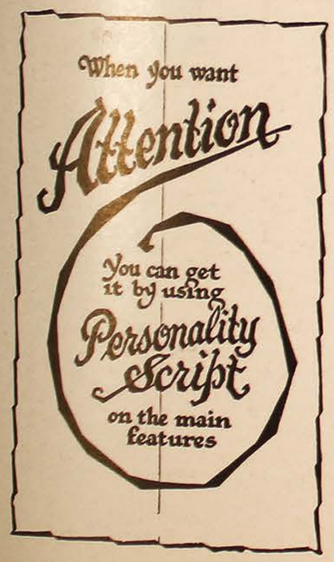
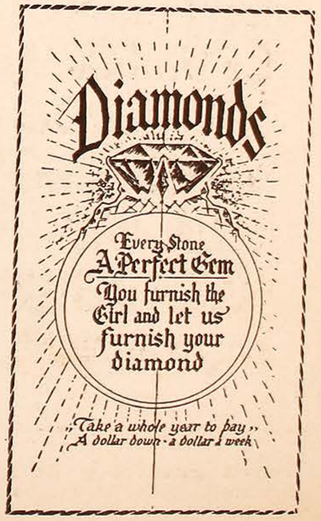
Showing how to cut stencils for show card use. Oiled stencil paper is recommended because it cuts easier with a knife and does not warp when wet with color while being used.



"SPURRED GOTHIC" WITH STYLE "B" SPEEDBALL

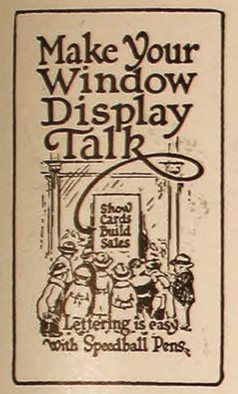
ABCDEF,GHI&JKLMN
OPQRSTUVWX!YZ
abcdefghijklpqty
mnors/$12345/6789¢/uvwxz

Made with Style B pen, size 2; spurs added with same pen turned over on its back.



Novelty lettering individually designed to harmonize with and express the character of the subjects

MODERN SHOW CARDS



The idea of what constitutes a good sho-card varies according to locality and individual taste. Each community has its own ideals which are based largely upon the ability of its most accomplished craftsmen or teachers whose efforts are emulated by others. The work of our nationally recognized poster artists and advertising men has a marked influence on local talent.

The main object of a display card or advertisement is to sell something. It should be sufficiently attractive to arrest attention, while its appearance should be worthy of the merchandise it is advertising. Its arrangement must be simple and of a nature that can be read at a glance. Especially does this apply to the catch lines and headings. Perfect lettering does not always mean a good card. With rare exceptions, the best of lettering loses its effectiveness if indifferently spaced and aligned. Mediocre, or even poor lettering is to be preferred when dexterously arranged. Unity and general effect should be the aim rather than perfection of detail.

If decorations or illustrations are used, they should be relative to the subject. A bunch of forget-me-nots on the corner of a display card would not ordinarily boost the sale of truck tires or pork chops. Heavy stereotyped designs, massive cut-outs, colonial pillars, stucco decorations, marbelized arches and a stiff, carved out appearance in lettering are suggestive of tomb-stones. They look as though they were made to last forever, subconsciously suggesting age, or old merchandise instead of freshness. Mechanically, this class of work may be pleasing to look upon, but it does not excite enough action to sell goods. Good work should reflect life, freedom, grace, speed and individuality through its technic. This is acquired only by intelligent, persistent practice with the proper tools and materials.

When you hear the expression "Just Like Print" applied to "Hand Lettering," you may safely conclude that it is too good to be of much commercial value. The judging of lettering by its resemblance to type would kill individuality, and lettering would soon cease to exist as an applied art. All reading characters are adapted from the same basic principles. But though there are many hundreds of different types of alphabets used in the printer's art, no "set-up" job can be compared with the handiwork of the skilled letterer for style, beauty, graceful arrangement and general effectiveness. The experienced letterer does not attempt to produce replicas of type faces, such alphabets are seldom designed for rapid construction with sho-card tools.

The appearance of any alphabet may be changed by altering or adding serifs, etc. But when the basic elements are destroyed, it results in meaningless hieroglyphics and curlycues which are here today and tomorrow decorate the waste basket. All the so-called "modernistic" alphabets that are not built upon a good foundation will be very short lived.

In the selection of a type of letter to be reproduced by hand there are several considerations to bear in mind; first, the media available for its successful reproduction; second, the nature of the surface to be worked upon, and third, the amount of time available, based principally upon the recompense. Generally, it is better to devote a little time to making a rough pencil sketch of the arrangement before starting to letter. Legibility should be the primary consideration and the lettering selected to harmonize. The copy should be arranged in some geometric shape or made to form a part of the whole design. The entire mass must conform in area to the shape in which it goes and if illustrations are used they should face the lettering, in order to direct attention to the copy.

For all kinds of pen lettering, a good quality of litho card board will be found productive of the best results. Its coated, surface permits the pen to be drawn in any direction with clean cut strokes.

When lettering or drawing for newspaper or magazine reproduction, the artist should know something about the printer's rule, which is chiefly this: One inch equals 72 points or 6 picas or 6 ems. 12 points equal one pica. In the standard measurement two inches equal one column or 12 picas. Two columns equal $4\frac{1}{8}$ inches or $24\frac{1}{2}$ picas. Three columns equal $6\frac{1}{8}$ inches—5-point type is the agate line. There are 14 agate lines to the inch, "72" is divided by 5 to find the number of lines; if 6-point type is specified 72 is divided by 6, etc. Height is generally figured in inches and width in columns. Standard newspaper column is two inch with ½ pica between, others are 13 picas—magazine columns vary. A 24 sheet poster panel is 11 x 25 feet. DeLuxe painted bulletins vary. Sketches are drawn one inch to the foot.

A representative group of hand-lettered display ads and show cards that offer some good layouts.

GOTHICS FOR PEN AND BRUSH

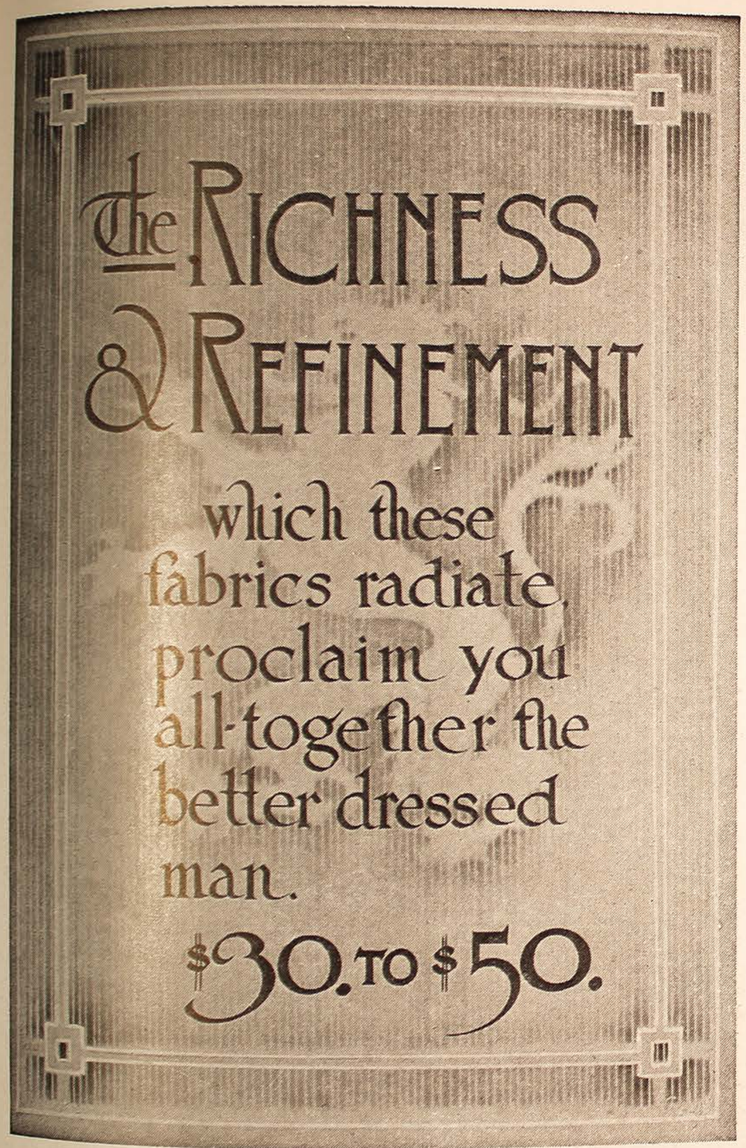
(FOR PEN CONSTRUCTION USE STYLE 'B' SPEEDBALL AND RETOUCH WITH FINE PEN)

ABCDEFGHJ
KLMNOPQI
RSTUWX!Z
12345Y6789
abcdefghi
jklmnopqr
stuvwxyzt
abcdefghijklmnt
opqrstuvwxyza
$123456789&¢

The white line on the first alphabet was striped in with a brush after the letters were made.

A STYLE 'B' SYMPHONY

ABCDEFGHIJ
KLMNOPQS
RTUVWZX
12345.Y.6789

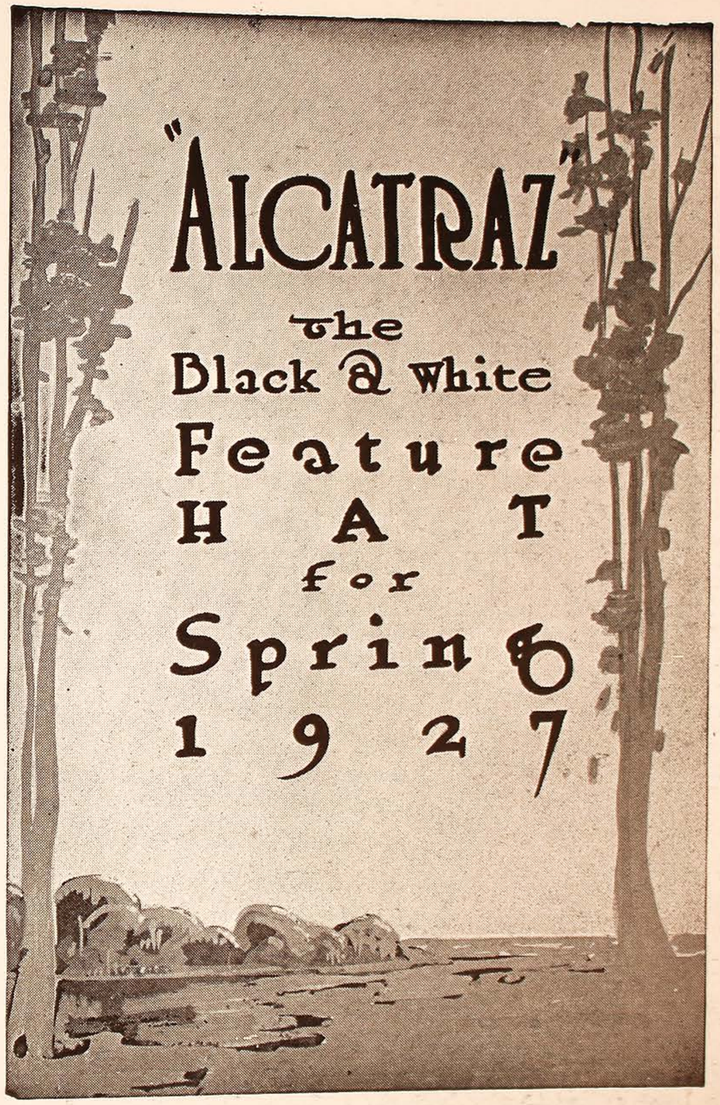


Size of original 10 x 17—Lettered with Styles "B" and "C" pens. Tinted background effect produced with cutouts of the Griffin and border, held down with strings and shaded with an air brush.

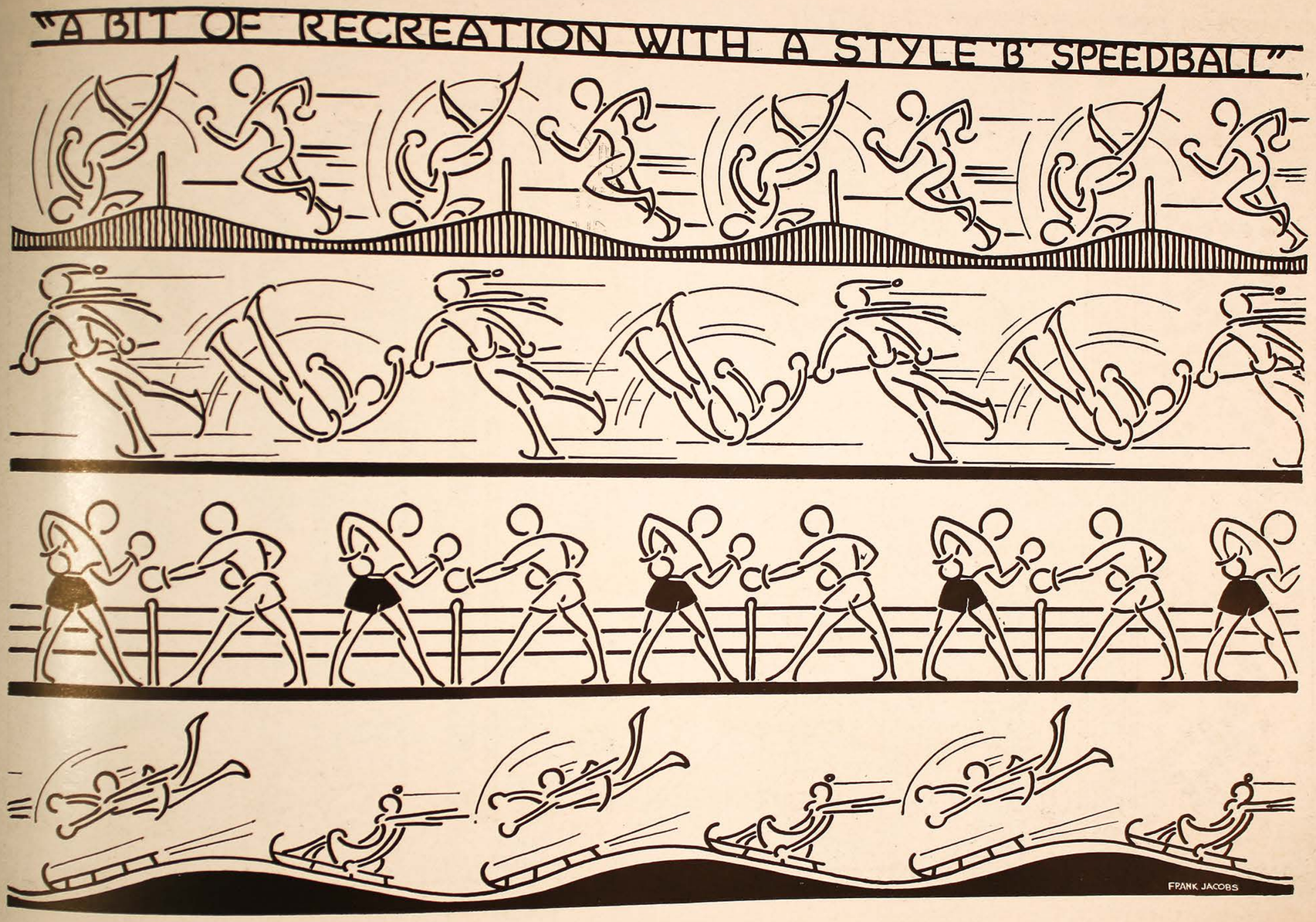
RFG

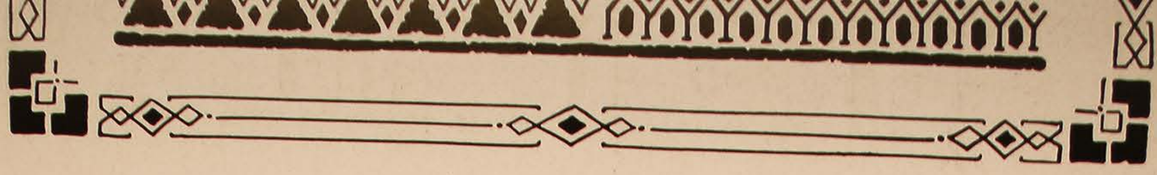
1915

Speedball

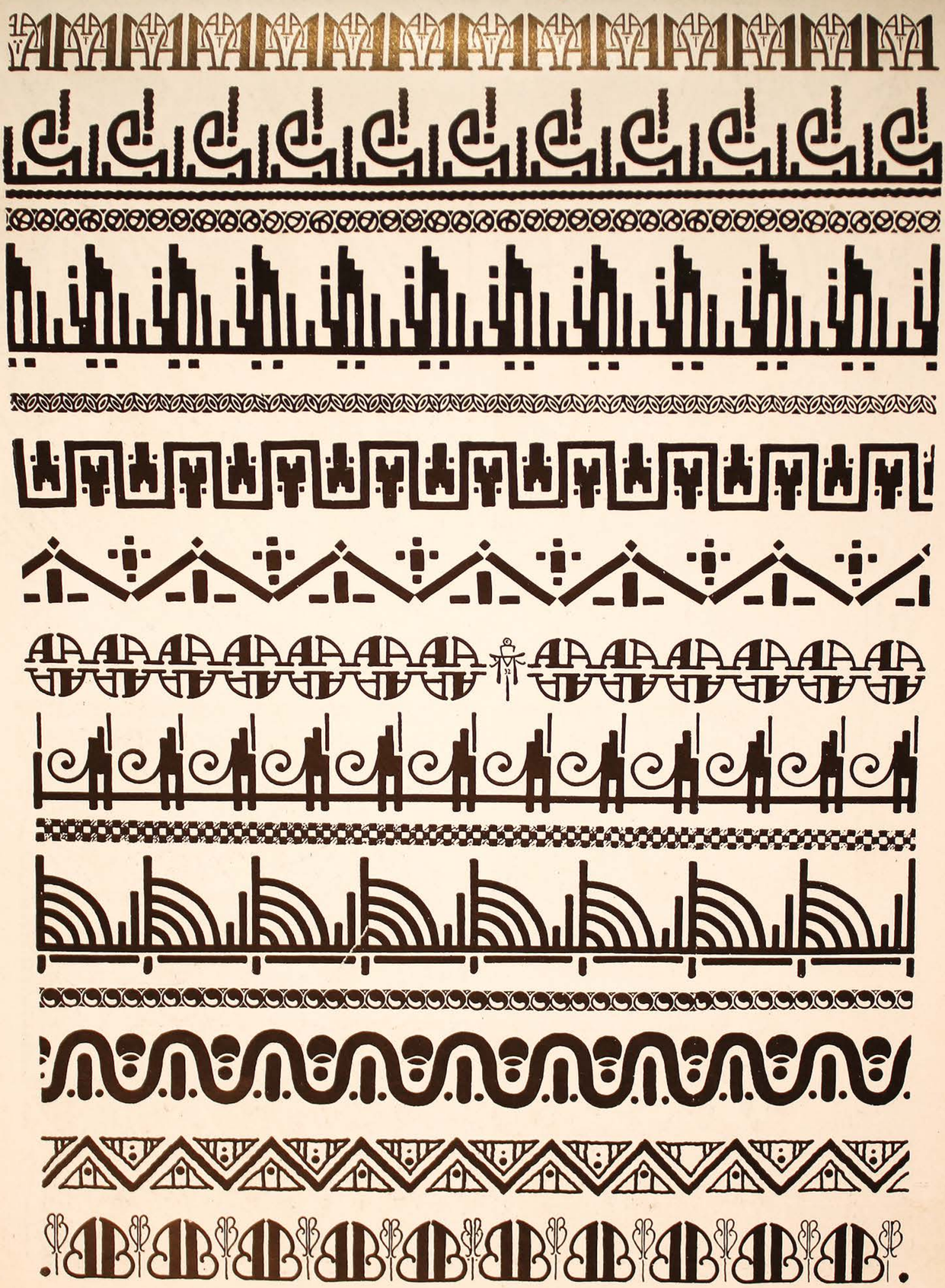


Original 9 x 14. Picture is a brilliant blending of air brush work and opaque poster colors applied with a stiff brush. Lettering was done in black ink with a Style "D" oval tip pen, size one.


"A BIT OF RECREATION WITH A STYLE 'B' SPEEDBALL"
FRANK JACOBS



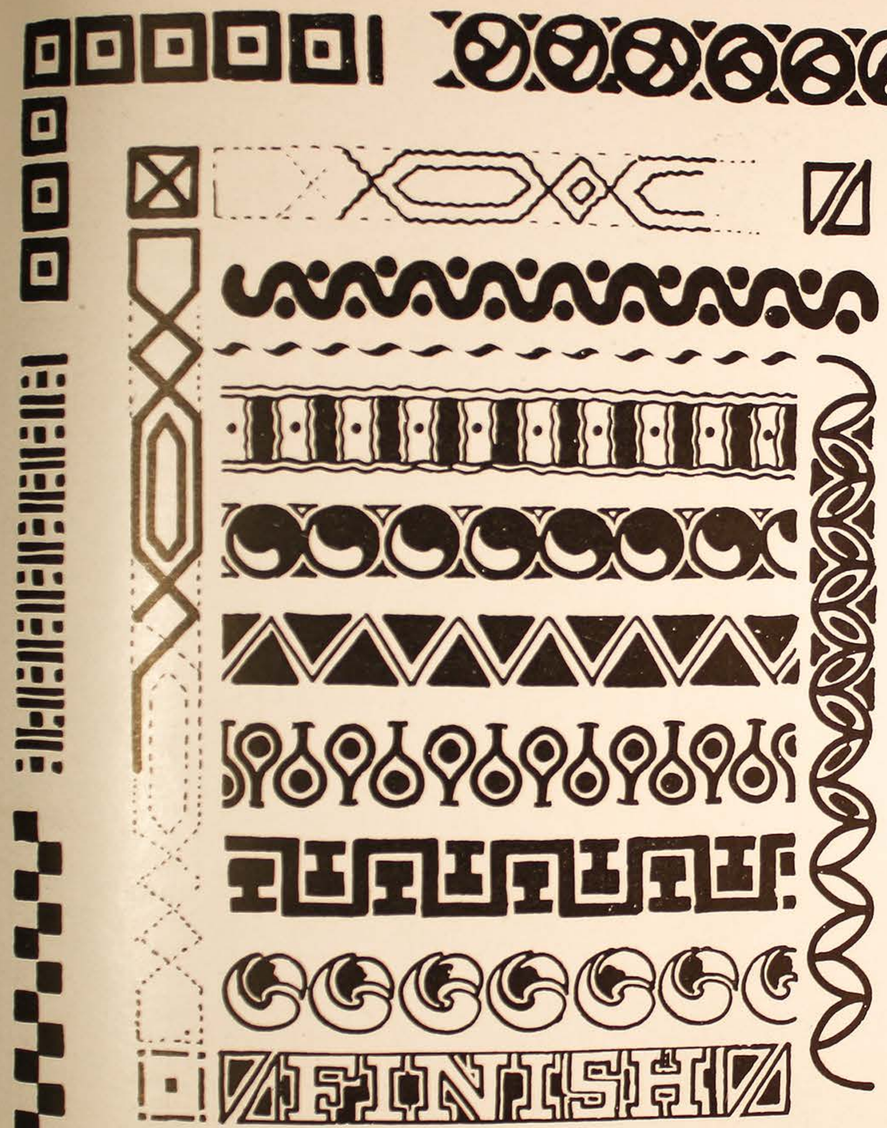
DECORATIVE BORDERS MADE WITH 'A' AND 'B'
SPEEDBALLS FREEHAND



GEORGE WASHINGTON MOTIF IN ALL-OVER DESIGN

ABRAHAM LINCOLN MOTIF FOR ALL-OVER DESIGN

These four patterns offer suggestions for other similar designs with different motifs.



Decorative borders and corner pieces can be made freehand with the Speedball pens much easier and faster than by any other method or with any other tool ✕✕✕ Any desired design should be sketched in with a pencil and then retraced with bold uniform strokes using the size and style of pen best adapted to the design ✕ For squares or any checker-effects use the "Style-A" square pointed pen and for dots circles or wavy lines the round pointed "Style-B" pen will be found the best ✕ Use the flexible "Style-C" or "D" pen for accented stokes.

gly effective.

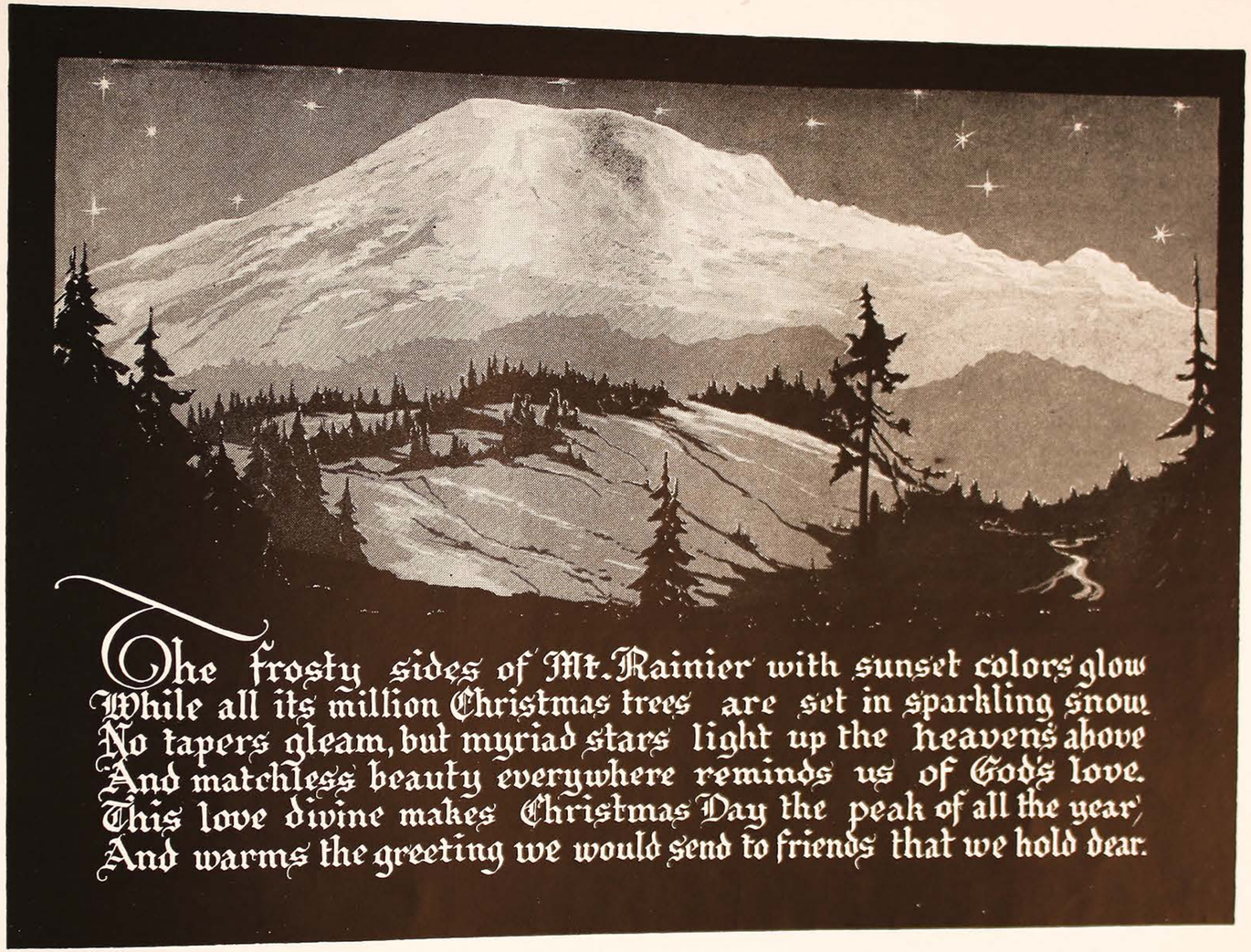
THE ART OF ENGROSSING

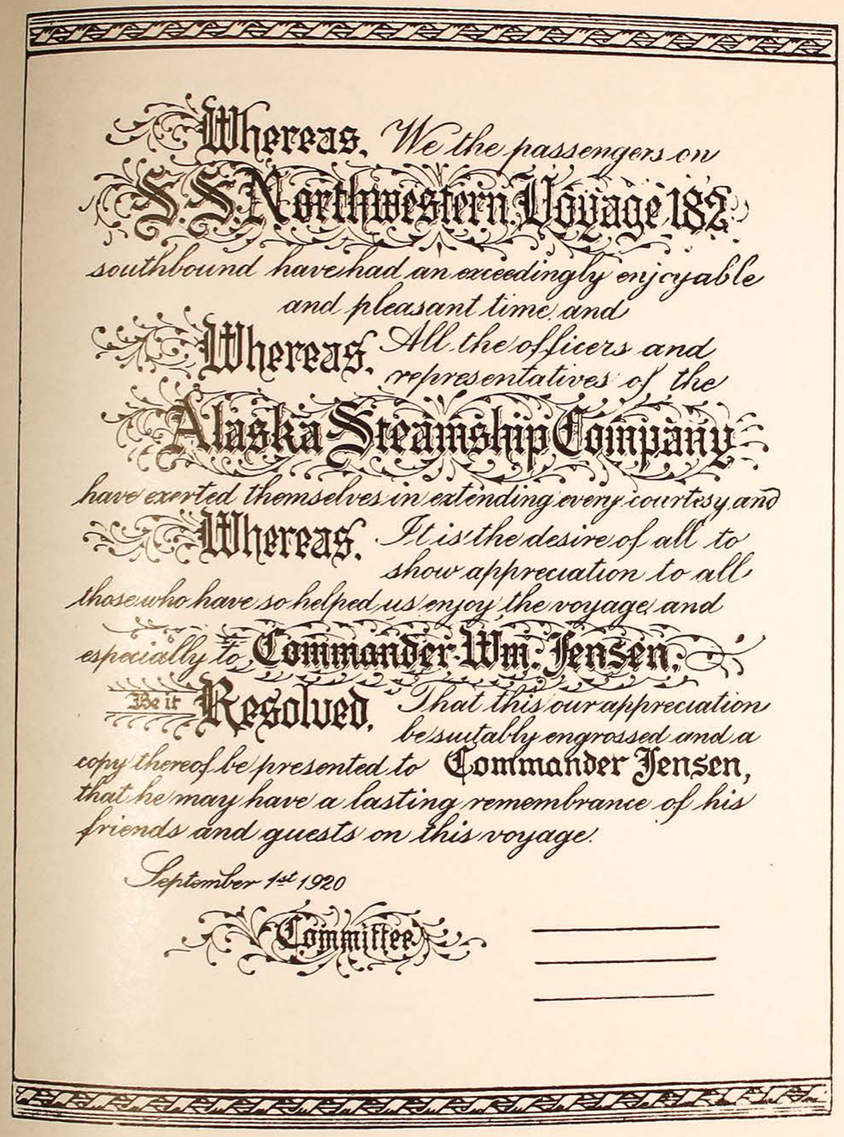
Engrossing is one of the highest paid branches of the lettering art. The demand for this type of work is comparatively limited, consequently the field is not overrun with good men. For such work, Text alphabets and engrossers' script are generally used.

Originally, Text letters were known as Gothic. But since the printers' classification became the universal standard, much confusion has been eliminated by listing all these letters in the Text family. Every letterer, whether show card writer, artist or penman, should learn a good legible Text. The best one to start with is the Old English shown on Page 65. The flexibility of the Style C pen recommends it for this type of lettering. A more rapid single stroke alphabet is presented on Page 69 and a simplified Brush Text on Page 70 for sho-card use.

Before the printing press, books, documents, manuscripts, etc., were lettered by hand. We are told that some of the old monks, with sincere religious devotion spent the best part of a lifetime producing a single volume. Since most of these religious works were lettered in Text, these alphabets piously radiate a felling of reverence and dignity. The spirit of Christmas seems to have been woven right into them so beautifully that it is hard to find a substitute qualified for Yuletide messages. Artists can with propriety, use Text alphabets at this season.

Bear in mind that any style of lettering which does not read easily is poorly suited to display advertising, including show cards. Old English letters are hard to read. The extreme fine and ornamental "doo-dads" are a bit confusing. This fault is overcome by using a Style D pen for display cards, headings, etc.



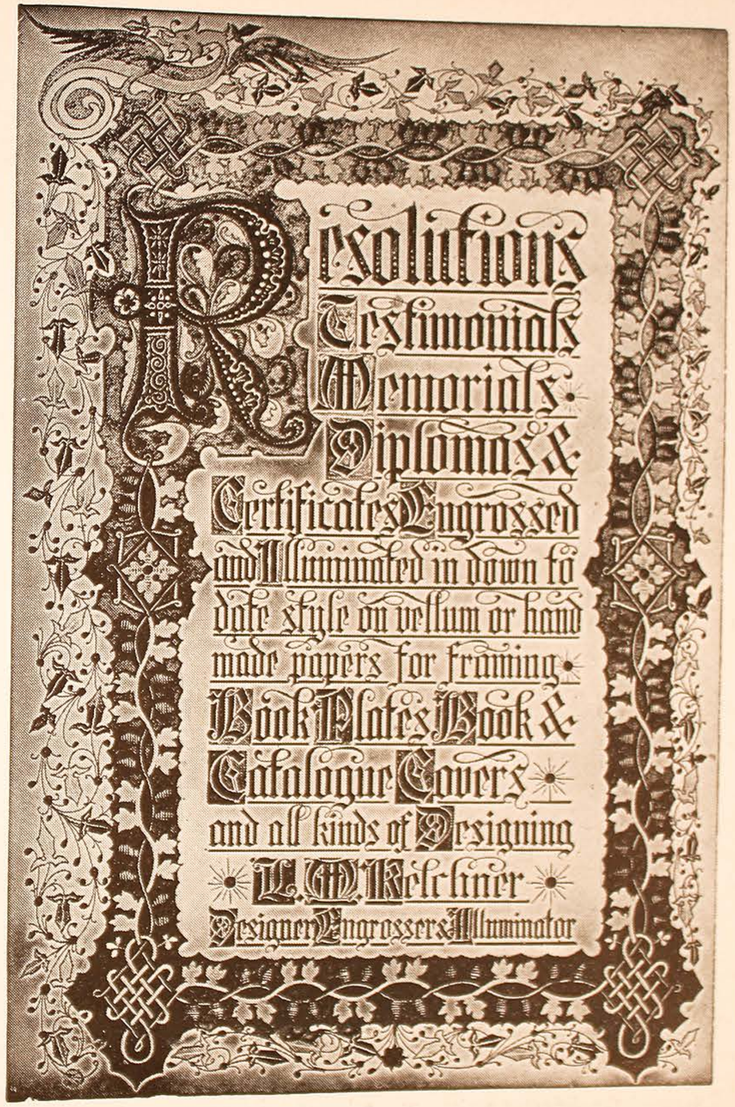


Whereas, We the passengers on
S. S. Northwestern Voyage 182
southbound have had an exceedingly enjoyable
and pleasant time and
Whereas, All the officers and
representatives of the
Alaska Steamship Company
have exerted themselves in extending every courtesy and
Whereas, It is the desire of all to
show appreciation to all
those who have so helped us enjoy the voyage and
especially to Commander Wm. Jensen,
Be it Resolved, That this our appreciation
be suitably engrossed and a
copy thereof be presented to Commander Jensen,
that he may have a lasting remembrance of his
friends and guests on this voyage.

September 1st 1920

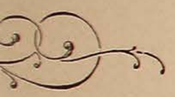
Committee

A standard example of layout used for the average resolution, lettered with Style "C" pens. The script is lettered with a C-6 pen used in an oblique penholder. This offers the simplest form for beginners to use.



Original attractively designed in harmoniously blended bright colors and gold on a 15 x 21 parchment. Stained with tea to give aged effect.

ling



ing

nnah

orge

ue holder.

Engrossing Script.

ABCDEFGHIJKLM&

NOPQRSTUVWXYZ

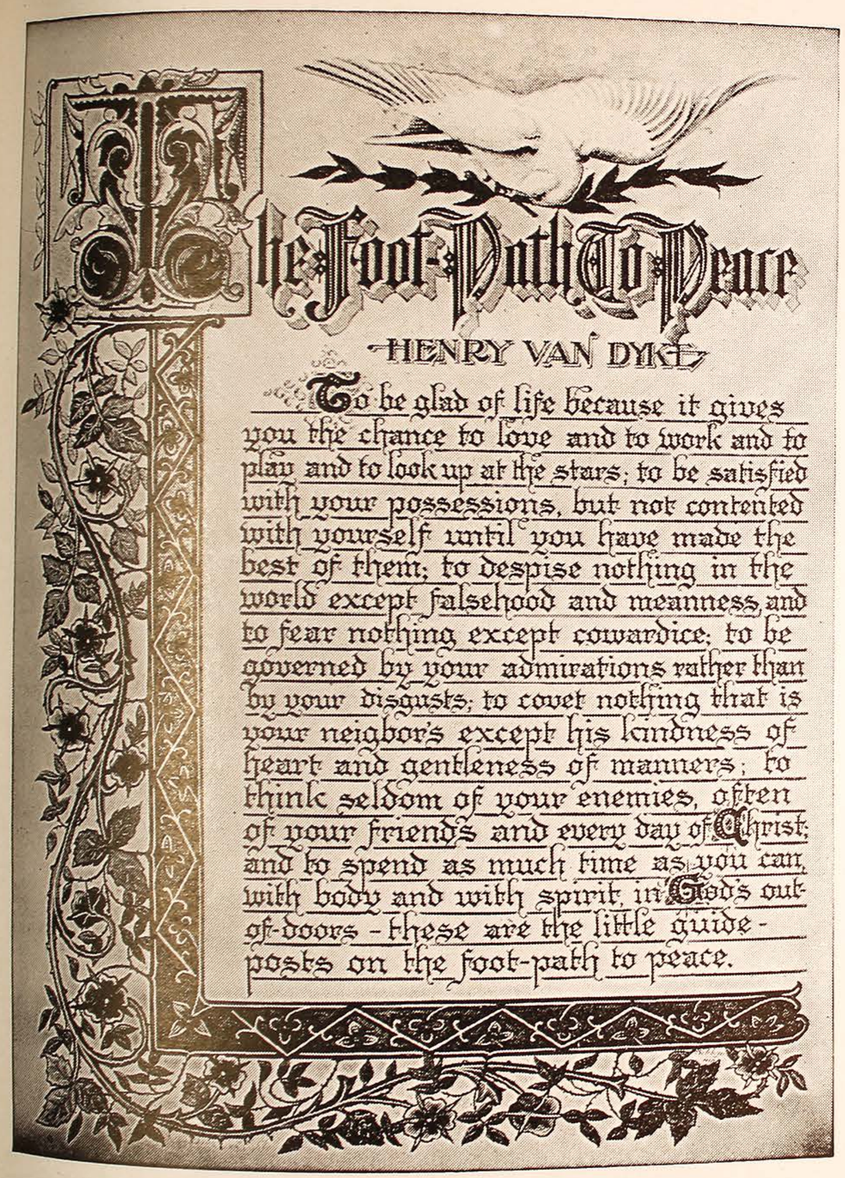
ABCDEFGHIJKLM&

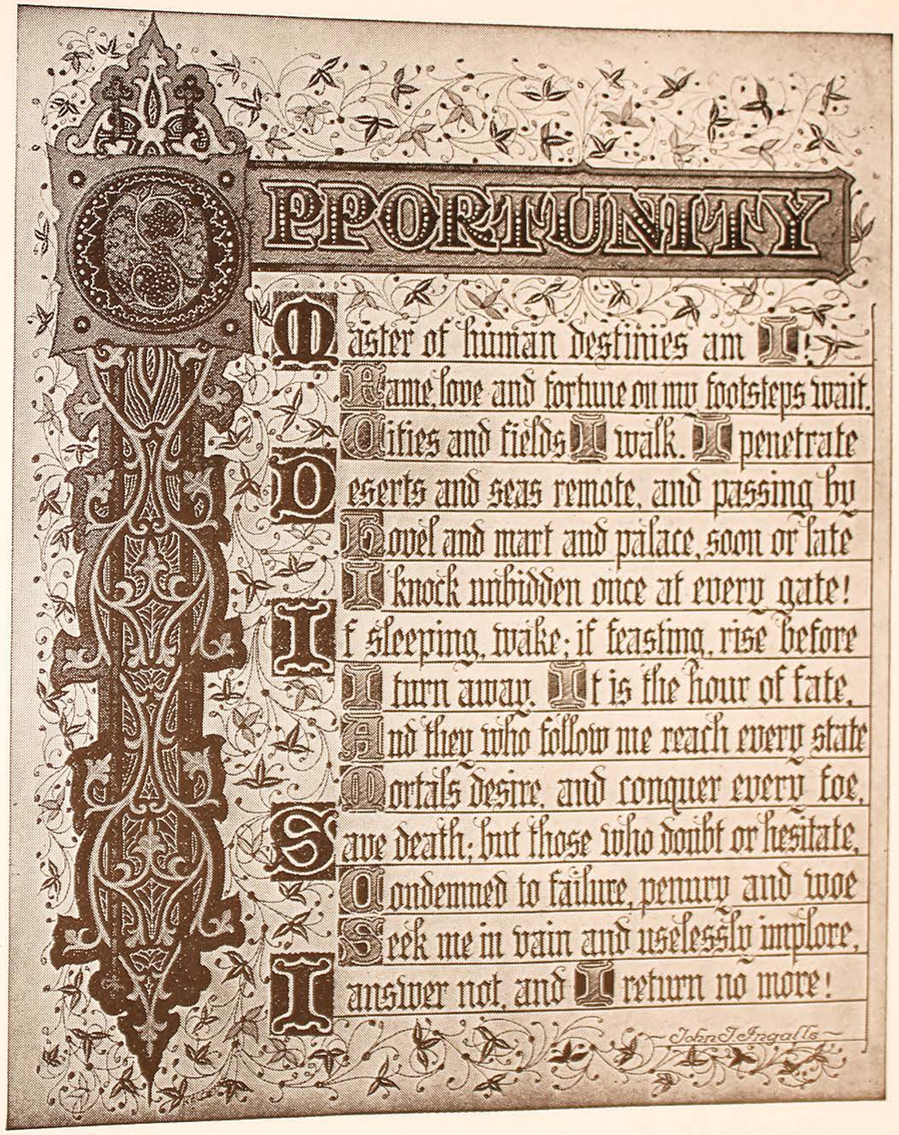
NOPQRSTUVWXYZ

$1234567890

abcdefghijklmnopqrstuvwxyzz

abcdefghijklmnopqrstuvwxyzz





Splendid examples of engrossing and illuminating by L. M. Kelchner. Particu'ar attention is called to the decoration, which is harmoniously finished in colors.

PROFESSIONAL LETTERING

OPPORTUNITIES lettering offers as a vocation are tempting when compared with other crafts. Skilled letterers find pleasant, profitable, year-round work in art studios, lithographing plants, advertising agencies, sign and show card shops, and large department stores. Salesmen and window trimmers frequently have opportunities for advancement with substantial salary increase when they can letter satisfactory price tickets and display cards. Their contact with sales and advertising managers reveals real openings in many fields of merchandising worthy of consideration. Those endowed with creative ability find in commercial lettering a fascinating chance for self-expression and personal development. If you have ideas and can express them attractively, you need not worry about making a success. Many universities now offer attractive courses in the science of advertising, in which a knowledge of lettering will prove a decided asset.

Versatility is a big asset. The handicap of those who can letter only one style is that their work looks too much alike. It is a good policy to have a favorite alphabet, one that can be used on the average run of posters. But the letterer who does not learn at least the four basic alphabets fails to get his share of the fun this art affords and cannot expect to receive as attractive an income as the craftsman who has a wide variety of alphabets at his command and knows how to use them.

The part lettering plays in creating the desired atmosphere for a sales message is a phase of advertising that should be better understood. Consistent usage has associated different styles of lettering with various types of articles and with special occasions. (A suggestive classification is offered on Page 45.) In choosing a style for any given subject, the letterer shows wisdom in selecting the alphabet that is in harmony with the message. The addition of a new twist to an old alphabet will inject novelty into the letter and when this treatment fits in with the spirit of the message it increases considerably the success of the appeal and enhances the value of the poster proportionately.

The style of lettering and manner of layout cannot be treated with indifference. For one thing, avoid incongruous combinations and cheap, bizarre effects for these either detract from the article advertised or else create an unfavorable reaction. The sense of fitness that would keep you from putting loggers' equipment and dainty evening gowns or sledge hammers and diamond necklaces together in the same window should lead you to choose appropriate lettering for any occasion. Messages that concern articles representing strength or power are best voiced in letters that harmonize, such as heavy Gothic or block styles; while fancy, delicate things are more fittingly described in light Roman or decorative alphabets, etc. The professional letterer will put as much thought on the layout as he does effort on the lettering.

Beginners will find the manipulation of a brush more difficult than the pen because of the absence of the "feel" of contact that tends to steady the hand. It is also hard to load a brush just right and to work the tip out to a clean edge on the palette. For this reason the use of a brush is not recommended until after the pen has been mastered. For ordinary show cards the pen will be found considerably faster and productive of greater uniformity. Yet every letterer should learn how to use a brush for a large lettering and prices on sales cards, etc.

Modified Text

The Old English

made with dry brush

for Pen or Brush

to show construction

Dotted arrows show twirling of brush

Copyrights Reserved by Ross F. George, Seattle, U.S.A. (including methods of showing strokes) 1933

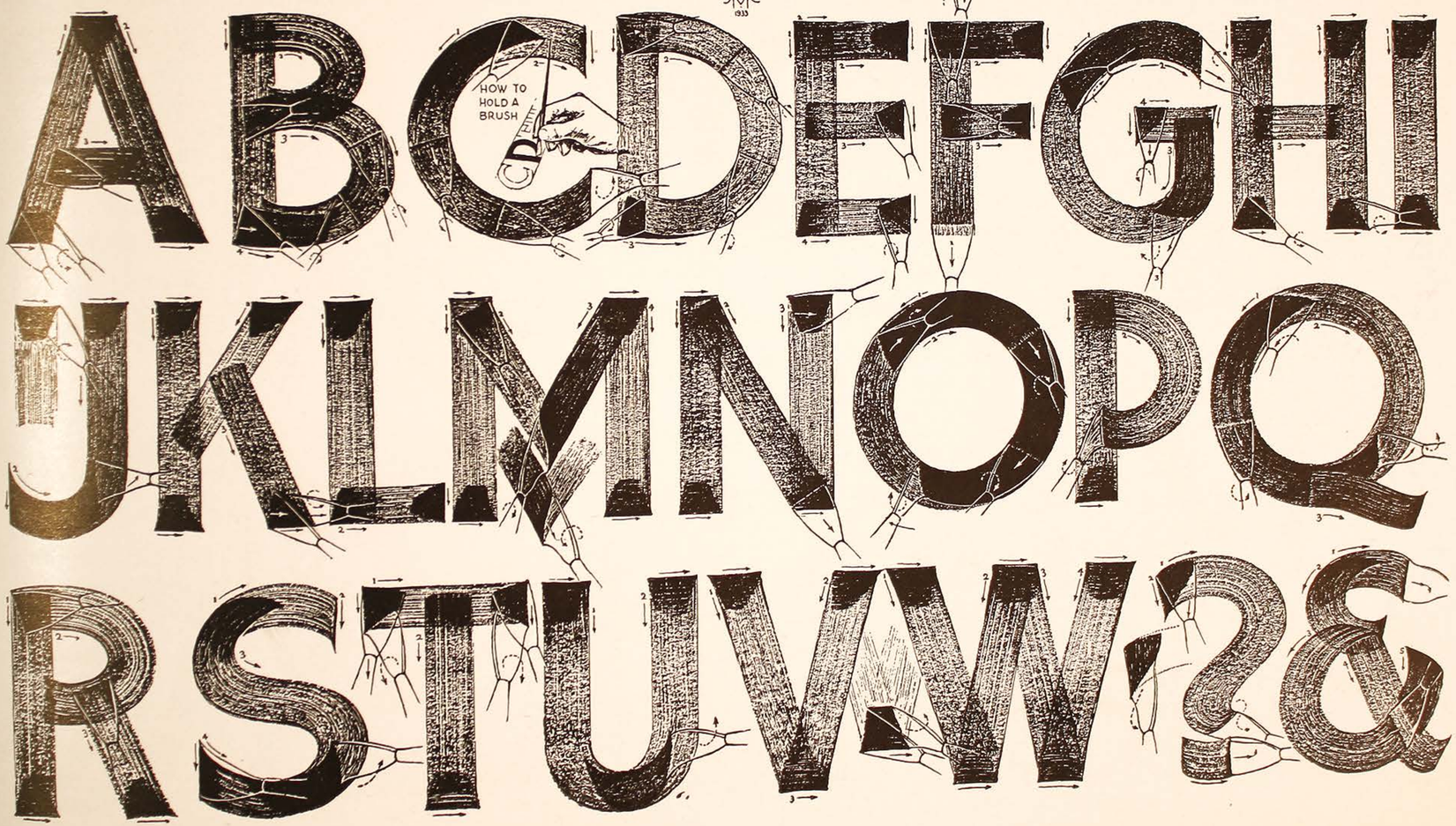
SINGLE STROKE SHOP CARD

DOTTED ARROWS SHOW TWIRLING OF BRUSH

XYZ

CONSTRUCTION OF GOTHIC

NUMBERED ARROWS SHOW MOVEMENT OF STROKES



A representative group of movie slides and art titles (lettered and decorated by L. A. Dwyer) that may be used as working examples.

ite, "shoot,"
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x 4 inches.
as slides are
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for the slide.
faces.
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results. For

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on all cards.
demonstrate
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copy is over-
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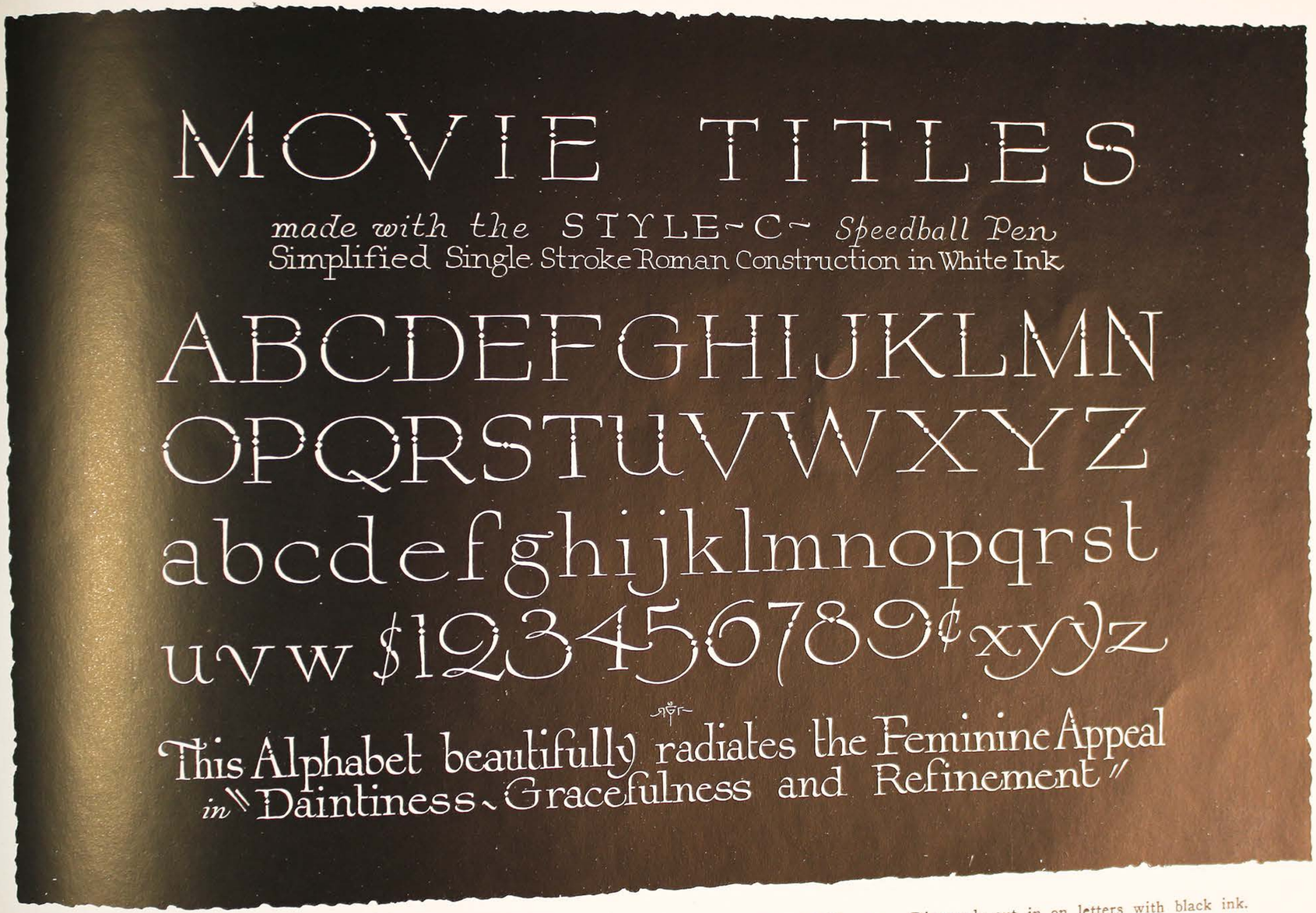


Original lettered on a smooth hard surfaced black card, size 9 x 14, with sizes 4C and 5C pens. Diamonds cut in on letters with black ink.

The original drawing for this plate was made on white card with black ink, using a Style "B" pen. Negative was reversed for the etching.

Resolutions

Announcing The CLEMMER THEATRE TRAVEL CLUB

With malice toward none, with charity for all

Resolved

In BAD COMPANY

The third award in the Travel Club offers a Seattle girl an opportunity to play in feature pictures with the Goldwyn Pictures Corp for six months or $1500.00 in gold.

Resolutions

A MONTHLY BULLETIN "chock-full" of Selling Helps

EVERY STATIONER SHOULD READ IT!

Swanee Shore

Sung by JACK CARR, Baritone

The Greatest Pen ever made! No. 24 Hunt Round Pointed Pen

A PROVEN FAVORITE FOR EVERY BOOKKEEPER

Why Girls Leave Home

Vanity Price

NOW OFFERS "MOLLY O"

with MICKEY

Mabel Normand

coming

Buy Your Tickets Early ....and don't be disappointed

CLEMMER MUSIC

Liborius Hauptman Director

Selection "Babes in Toyland" by Victor Herbert

Berceuse from Jocelyn by Godard

Coming Next SATURDAY HAROLD LLOYD in his first big Special Comedy feature "A SAILOR MADE MAN"

Milk Shake

We know how to... make them.

"HOME OF THE WORLD FAMOUS MILK SHAKE"

Phil's Sweet Shop

1912 No. 45TH ST STONGS MARKET

Visit The VANITY SHOP

for BIRTHDAY CARDS... PLACE CARDS... FAVORS ETC.

Mack Sennett's 5 PART COMEDY 'A SMALL TOWN IDOL'

ANOTHER BILL OF EXCEPTIONAL MERIT

You can see Paris too— when You are in France as a guest of the Clemmer Theatre

As an advertising feature, and to better acquaint the public with the super-productions coming to this theatre— the Clemmer announces a novel 'TRAVEL CLUB' which you are invited to join.

THE CLEAN HEART

Plantation Lullaby

A Southern Ballad

Played by Clemmer Orchestra

For Special Occasions We recommend Augustine & Kyer's famous OLYMPIAN CHOCOLATES and CHOCOLATES PAR EXCELLENCE

MACK SENNETT'S 5 PART COMEDY DRAMA A SMALL TOWN IDOL

GLENN GOFF SONGOLOGUE

Introducing from Garland's Latest Song Hit 'ALL ALONE'

Mack Sennett's A SMALL TOWN IDOL

A Sailor Made Man!

Waves of Laughter - Oceans of Joy

Never has Harold Lloyd made such a lavish comedy drama

Four Reels of fun that defy description.

Coming Saturday

James Oliver Curwood's "GOD'S COUNTRY and the LAW"

Well Sinclair Lewis has written another one of those never-to-be-forgotten stories and Warner Bros have produced the rarest treat of em all — it's.....

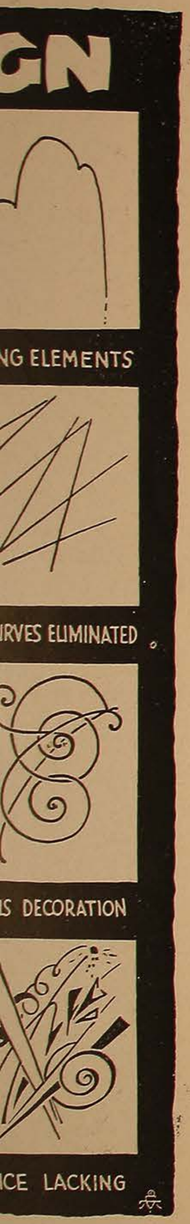
COMING SATURDAY "LOVE"

Louise Glaum & Warner Richmond

Next Saturday BEBE DANIELS in "THE SPEED GIRL"

Virginia Rucker and Beaux

A beautiful selection of movie slides, art titles, posters and resolutions that should prove helpful in the arrangement of similar copy.



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Anyone who can write can learn to letter, for no unusual talent is required. Any student who will invest sufficient time and effort to master the fundamentals as presented in this manual should enjoy richer returns on his or her investment than can be derived from a similar investment in any of the allied arts. No art course should be complete without a working knowledge of the basic alphabets and the tools best suited to their production ~

The fact that some students progress much faster than others does not mean that others cannot make good ~ *Speed can be acquired thru practice.*

Original of this plate lettered on a card 14×22 with C-3, C-5 and C-6 pens

Illustrations and methods of instruction appearing in this book copyright 1935 by Ross F George ~ all publication rights reserved by the author.

This manual printed in U.S.A. by **Hunt Pen Co.**, *of* **Camden, New Jersey** ~ *Sole manufacturers and distributors of Speedball Pens - Inks - Text Books - Linoleum Cutters.*

Briefly~ the art of lettering is most easily mastered by assembling given principles or elementary parts of which each letter is composed ~ Wherever possible these elements should be formed with a single stroke ~ There are lettering pens and brushes specially designed for each different group of letters ~ Choose a tool which will make the desired letters without remodeling their component parts ~ Attempting styles that cannot be formed with the tools at your command is wasting time and effort.

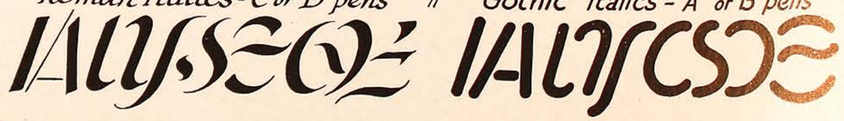
Elements of Roman letters are made with `C´ or `D´ pens

Elements of Gothic letters - made with `A´ or `B´ pens

Elements of Text letters are made with `C´ or `D´ pens

Any of the letters made on a slant are called "Italics"

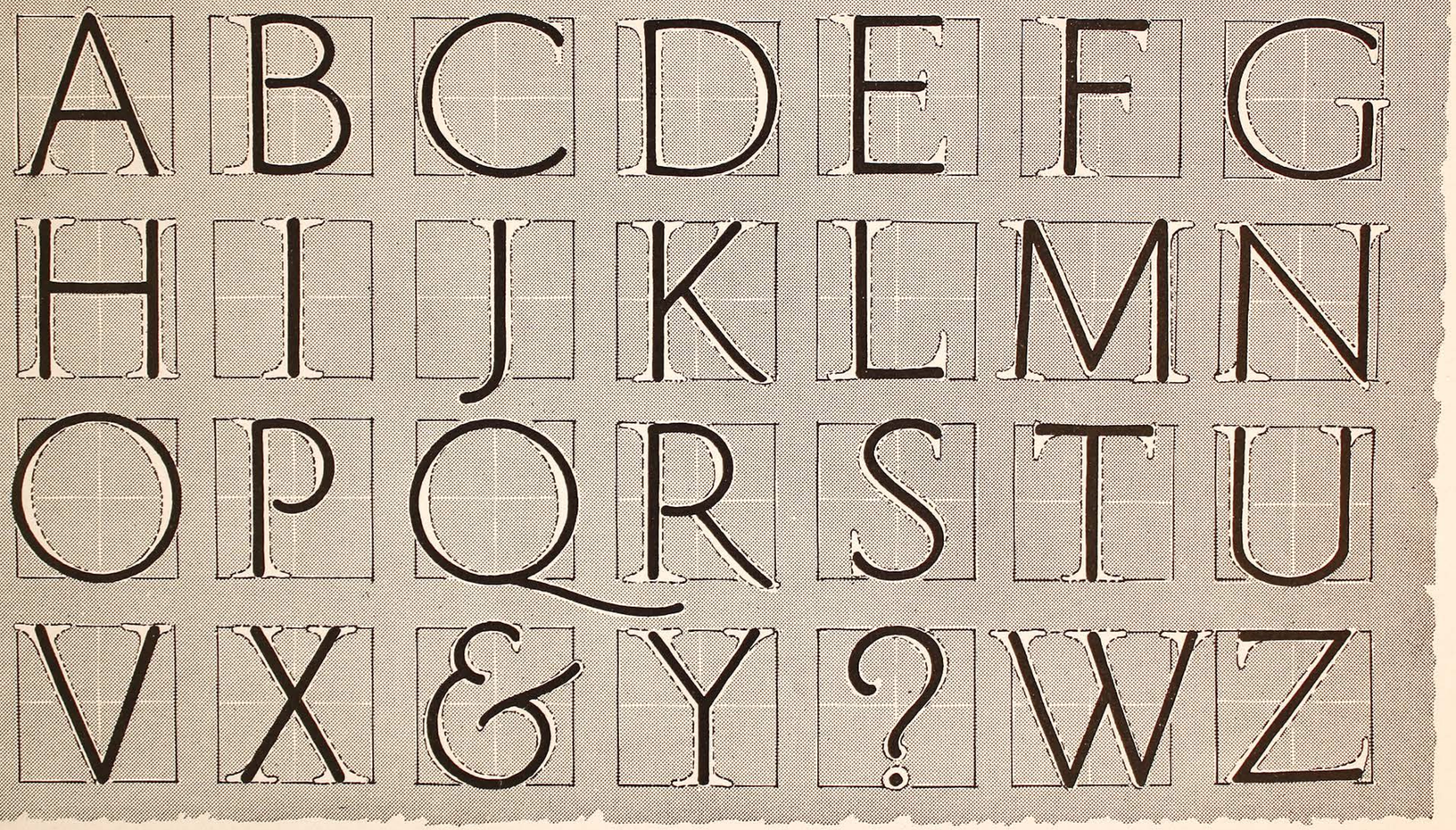
Roman Italics - `C´ or `D´ pens " *Gothic Italics - `A´ or `B´ pens*



The simplest alphabet for beginners is the Gothic, because all its elements are of uniform thickness and require no special pen manipulation to produce ~ Start with exercises as shown on page four, then learn alphabet - page six

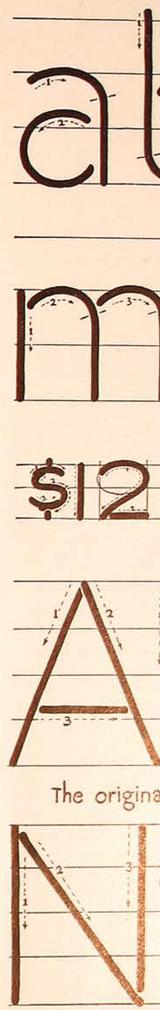
ILLUSTRATING HOW THE CLASSIC ROMAN FURNISHES US THE FOUNDATION FOR OUR GOTHIC ALPHABETS.

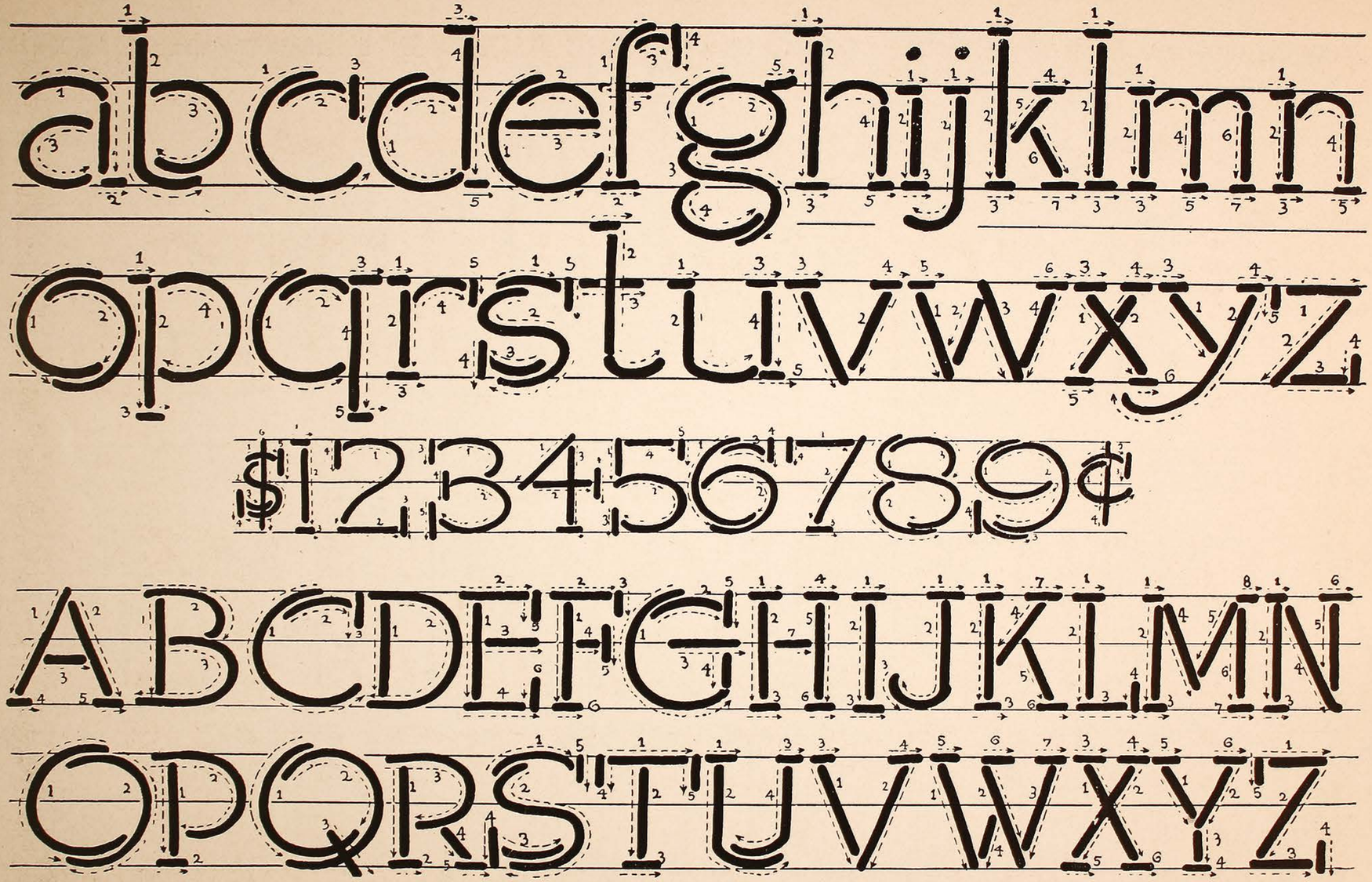
CLASSIC ROMAN



Alphabet based on letters carved on the Trajan Column (see Page 20). Complete alphabet, Page 6.

Showing t





Separated strokes show the construction of "Beginner's Alphabet." Numbered arrows show the order of strokes and movements required to form them.

Showing by Comparative Examples How

Lettering is Related to Writing

Note striking similarity of ordinary writing to Italics and to Roman Lettering.

a a- b b- c c- d d- e e- f f- g g- h h- i i- j j

a b c d e f g h i j k l m n o p

a b c d e f g h i j k l m n o p.

Also~ the similarity of Vertical Round Writing and the

Roman Lettering ~

Round-writing- joined by connecting strokes- abcdefghijklm

Round writing unjoined and the loops left off "kl"

Round writing thus becomes Vertical Roman

Evolution of Letter Styles

From~common~basic~principles~single-stroked~with a Speedball.

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

with Style "A"

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 &

with Style "B"

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 &

with Style "C"

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

with Style "C"

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

with Style "D"

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 *Italics*

The most strikingly characteristic letter styles are those of the single-stroke variety

Classification of letter styles by division of groups

A B C D E F G H GOTHIC *All letters having the*

CONDENSED SQUARE POSTER

STYLE "A" SPEEDBALL PEN

ABCDEFGHIJKLM

NOPQRSTUVWXYZ

PEN HELD AT RIGHT ANGLE WITH LETTER ↑ POINTING SQUARELY AT THE TOP

abcdefghijklr

mnopqrstuvy

wxyz&gkws

$123456789¢

123456789$

A few Extra Numerals

B

123

456

789

$375

A

123¢

456

789

POSTER GOTHIC

WITH STYLE 'B' SPEEDBALL PENS

ABCDEFGHI

JKLMNOPQT

RSUVWXYZ

$123456789¢

ABCDEFGHIJ

LETTERED WITH STYLE 'B' SPEEDBALL

KLMNOPQRS

RETOUCHED WITH A FINE PEN

TUVWXYZ&

12345678$9

Gothic Italics and Derivatives for B and A Speedballs

abcdefghijklmnopqrstuvwxyz agr.
ABCDEFGHIJKLMNOPQRSTUVX
WYZ&?$1234567890¢ $65.59

With the Plug Serif added it becomes 'Plug-Gothic' Italics

abcdefghijklmnopqrstuvwxyzar,
ABCDEFGHIJKLMNOPQRSTUL
VWX $1234567893¢ 1.53 ?YZ&

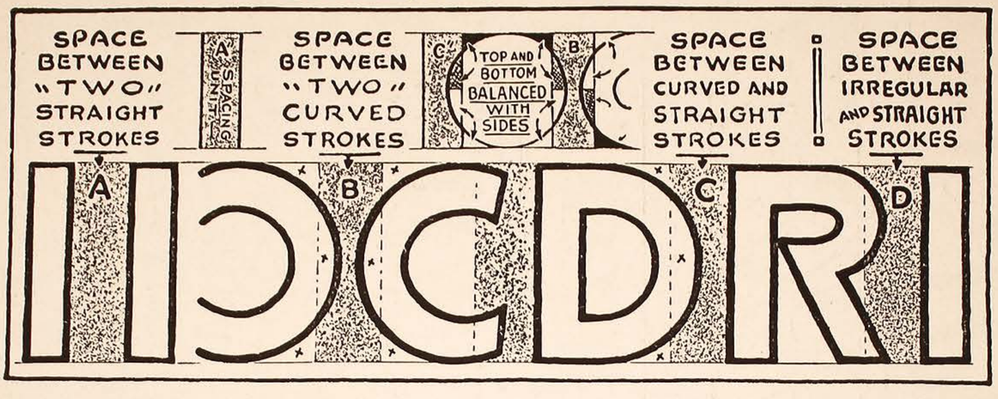
Style 'A' Speedball gives us the 'Text Gothic' Italics

abcdefghijklmnopqrstuvwxyzafgtjs
ABCDEFGHIJKLMNOPQRSTUVWXYZ&?

CORRECT LETTER SPACING

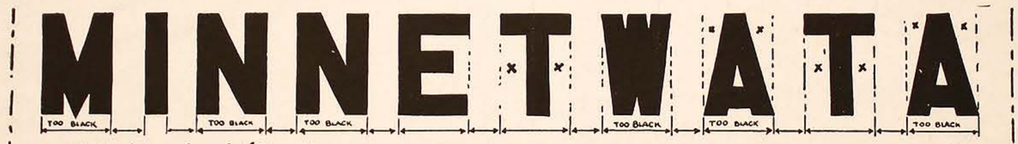
IS NOT A MATHEMATICAL PROBLEM AND CAN NEVER BE SATISFACTORILY MEASURED WITH THE MECHANICAL RULE, LETTERS SHOULD BE FITTED TOGETHER SO THEY READ CLEARLY AND APPEAR → PLEASINGLY - UNIFORM

THE FOLLOWING DIAGRAM OFFERS A MOST ELEMENTARY WORKING GUIDE



"NOTE HOW SPACES ARE OPTICALLY EQUALIZED"

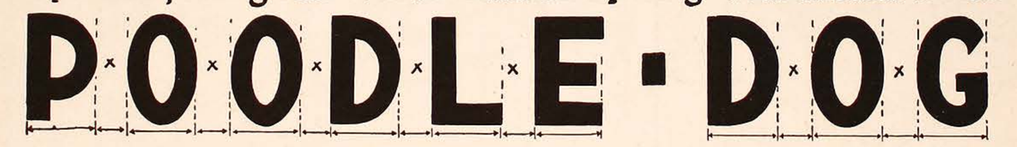
WHEN LETTERS ARE MEASURED OR SPACED WITH THE YARD-STICK I.E EACH LETTER MADE TO OCCUPY AN EQUAL AREA OR THE SPACES BETWEEN THE SAME WIDTH, THEY APPEAR SPOTTY AND ILLEGIBLE



Note how legibility improves when letters and spaces are "*Optically*" equalized

More space has been allowed for the M-N-W and A to equalize their appearance.

The following examples illustrate very clearly the advantage Optical spacing has over Mechanical spacing with circular letters



All letters occupy the same area and all spaces are measured equal width
This causes the letters to appear more as individual characters rather than as words
The following illustrates how they should be spaced to insure better reading qualities

This line illustrates by comparison how letters of the same dimensions will read when "spaced-mechanically" and when spaced "optically"

The area between various letter combinations should be equalized to insure maximum legibility and prevent ugly gaps (x)

THE WORLD IS SO FULL
OF A NUMBER OF THINGS,
I AM SURE WE SHOULD ALL
BE HAPPY AS KINGS.

ROBT. L. STEVENSON

WHEN YOU CANNOT DO
WHAT YOU LIKE TO,
THE BEST THING FOR YOU
IS TO LIKE WHAT YOU DO.

HABITS
form like cables strong.
We weave new strands each day
Until they bind so firmly
We cannot break away.

HEALTH IS A FORTUNE
GUARD IT WITH CARE
Its loss may sometime
Bring grief and despair

Elementary Poster Examples made with the Style B pens.

THE ROMAN ALPHABET

Roman is by far our most beautiful alphabet. It radiates a dignified atmosphere of reliability, elegance and refinement desirable in many classes of advertising. It is especially adapted to conservative publicity and the advertising of quality merchandise. Roman characters furnish the most stable foundation for individualistic conceptions or type innovations in either upright or Italic styles.

The Roman alphabet is an evolution of ancient Egyptian writings. Its development has been traced back some five or six thousand years through the writings of the Greeks, Phoenicians and Persians. The inscription on the base of the Trajan Column in Rome (circa 114 A. D.) records its best early development. Roman lower case came as a later development, about the fifteenth or sixteenth century, and has been subjected to improvement ever since.

The holding and manipulation of the flat reed pen used by the early Italian scribes accounts for the varying order of the thick and thin strokes as they appear in the different letters. For example, the two vertical strokes in the letter N are thin, while in the letter H they are thick and in the letter M they are thin and thick, etc. This irregular order made the Roman capitals very tricky and difficult to produce with speed and accounted in no small measure for the origination of the French half-uncial. This new speed writing appeared in the fifth or sixth century in response to a demand for a faster, more legible style of writing to be used in the revision of a vast number of church books. It was a cross between a crude anticipation of our present-day Roman lower case and the unfinished Roman capitals. It no doubt influenced the development of the Roman lower case and Italic styles that appeared later.

As Roman letters became standardized and were adapted to printing, their most noticeable modification was a slight spur, or serif added to the terminals, increasing both beauty and legibility. A study of present-day styles discloses how the modernized alphabets were created simply by changing the design of the serif or by the addition of a few ornamental touches to the body of the letter (see Page 3).

For descriptive copy or for words of special emphasis, Italics can be employed effectively at a big saving in time and effort. Italic letters are simply slanted vertical letters. In Roman Italics, the thick and thin elements follow more closely the natural stroke of the writing hand with a chisel edge pen. Different shaped pens and oblique holding account for most of the accepted variations in style and finish.

It is interesting to see how cleverly the old scribes took advantage of the action of a reed pen in the designing of their book alphabets. They wasted no strokes and did little patching up, a good lesson for any of us to follow. Letterers must choose the tool best suited to the production of each different style of letter if they want to be successful. No practical craftsman would try to imitate the letters created with flexible, chisel-edged pens using stiff, blunt end tools, any more than a jeweler would try to set diamonds with a crow-bar. Choose the right tool for each job. It is poor business to work under unnecessary mechanical handicaps. Bold letters are best made with pens having flat, bent-up marking tips, while thick and thin letters are made with flexible chisel-edged pens, etc. The pen best suited to the job will, in most cases, form the various elements that make up the letter in a single stroke without retouching. Built up or outlined letters are the chief exceptions.

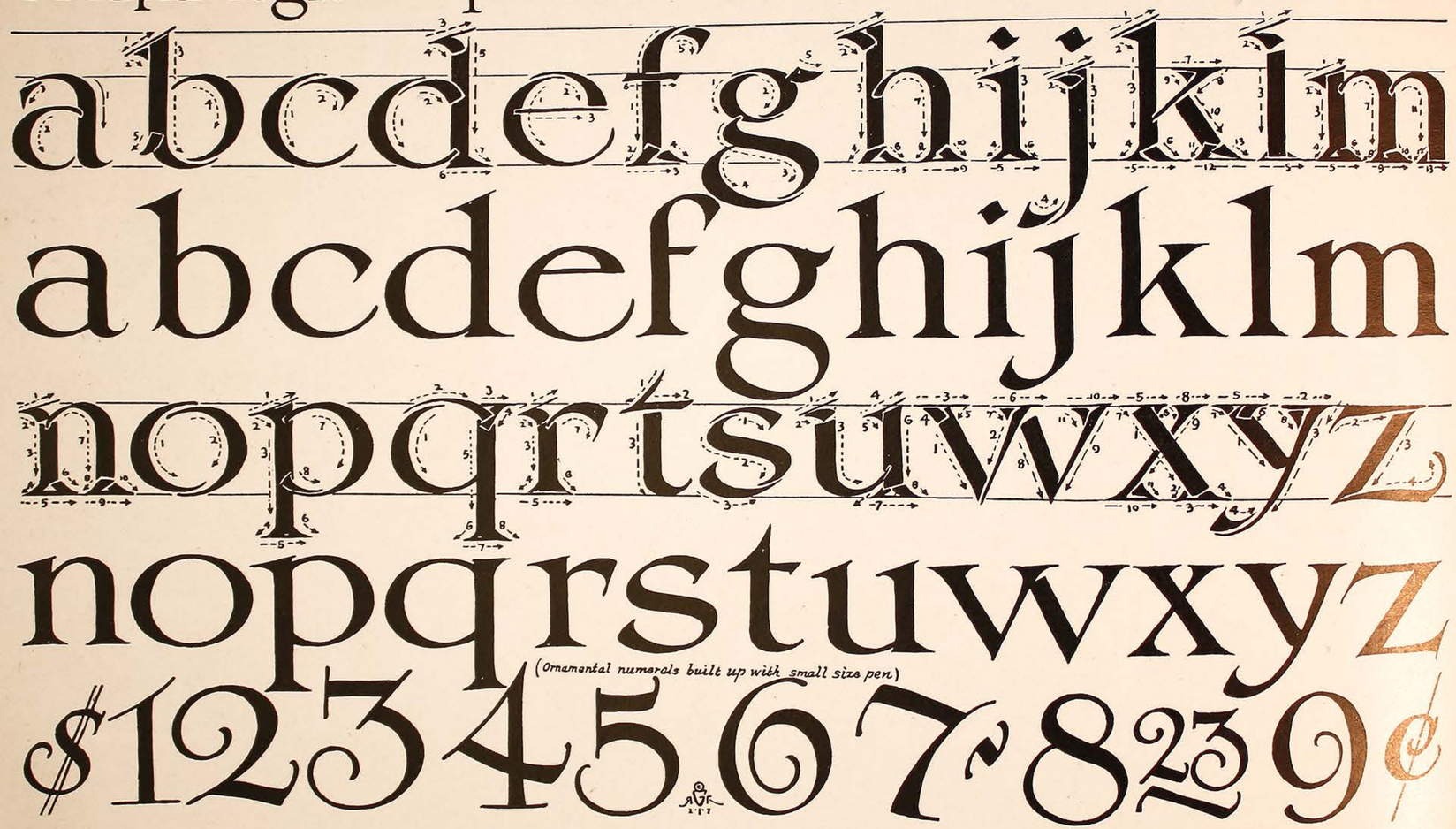
In learning the "single stroke" Roman, analyzed on Pages 21 and 22, study the individual letters carefully before using the pen. Note where strokes are started and terminated, their order of construction and how the pen is manipulated in producing them. Use a No. 2 Style C pen, making a page of each letter. Next make several pages of the full alphabets, both lower and upper cases, combining a smooth arm movement with a flexible manipulation of the pen. Letters should be one inch high at first, ruling three guide lines for each line of copy. Keep the serifs as uniform as possible and strive to equalize the space between the letters as you work. Good lettering should never appear spotty.

Next practice words and group them into geometric blocks as they would appear on a show card. Round out the circular letters and never unnecessarily crowd a word. Where bolder letters are desired a Style D Speedball will produce heavier elements with the same strokes. As soon as you can juggle these letters with a large pen, try them proportionately smaller with the other sizes, copy the plate shown on Page 1 and then make a few simple posters with this alphabet, using the block system of layout shown on Page 41 in arranging your copy on the card.

Suitable pictures to illustrate the poster may be clipped or copied from magazines, adding a few touches of color to take away the "stuck on" effect. For pasting, rubber cement is preferred because it does not curl the clippings or warp the card, and can be easily rubbed off.

MODERN Single Stroke *Style·C·Speedball* ROMAN

A rapid legible alphabet for Artists and Sho-card Writers.



A rapid single stroke showcard alphabet that can be mastered with a little careful practice. Note that a flexibe manipulation of the pen is required to produce the sharp or clean cut serifs and the finished elements in a single stroke. Do not overload the pen with ink. Use a C-2 pen

This same principle of letter design may be applied to any of the basic alphabets. Try it.

VANITIE ROMAN

with the Style "B" Speedball Pens

ABCDEFGHIJKL

MNOPQRSTUVW

VXYZ1234567890

abcdefghijklmnop

qrstuvwxyz

These letters are first sketched with a pencil, then inked, using the two size pens best suited to the size and strength of the letter desired.

New Western Letters

so easy to make with a "Speedball" pen

abcdefghijklmn

opqrstuvwxyzsz

ABCDEGHJKLT

MNQRSUVWXYZ

Original lettered on a card 10 x 14 with Styles "A" and "D" Speedballs

This alphabet only offers a suggestion of how a careless treatment of any heavy face alphabet lends individuality to hand lettered advertising.

Divinity Italics

ABCDEFGHIJKLM

NOPQRSTUVWW

XE.F.G.?!&.LQ.YZ

First sketched with a pencil and then inked with a small Speedball Pen

Posterized with a Rose

Do not use capital letters alone—they are hard to read without lower case.

Divinity Italics

abcdefghijklmop

qrsntuvwxyz;asv

$1 2 3 4 5 6 7 8 9

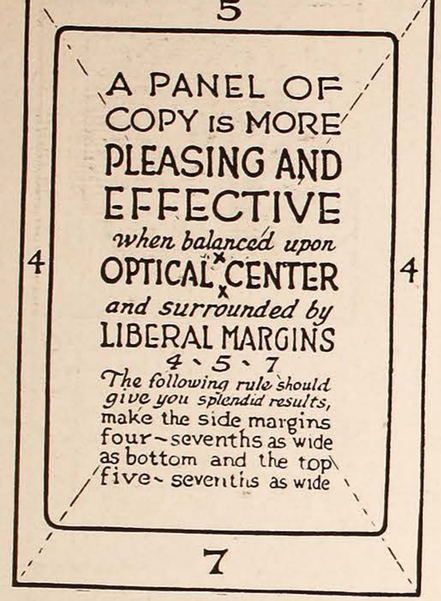
69¢ per dozen — {Different motifs for Poster ornamentation can be taken from most any floral study} — $243.50 ea.

A dainty alphabet that adds individuality and a real feminine touch to headings or display copy.
Further beauty can be injected into these letters by tinting floral motifs in natural colors.

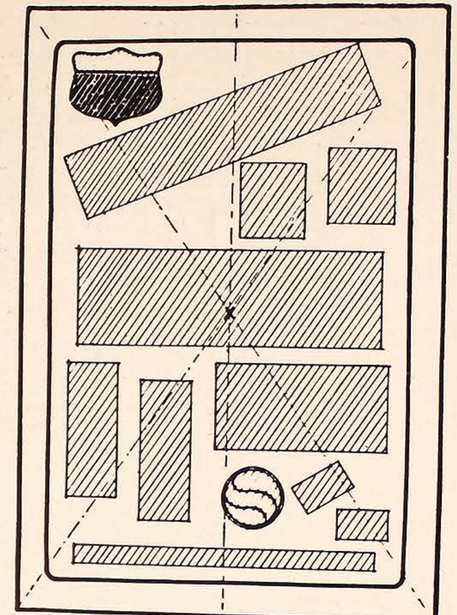
Built up style D=Romans

ABCDEFGH
JKLMNOPI
RSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

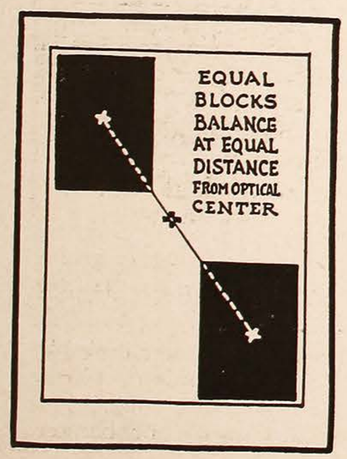
In this age of Speed, the modern show-card writer must, of necessity, be able to turn out large quantities of work in a limited time. Speedball pens enable the ordinary workman to produce high-grade work at top speed because the flow of the ink is automatically controlled and each stroke is formed complete without retouching.

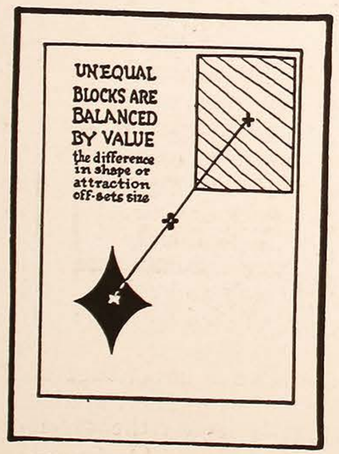


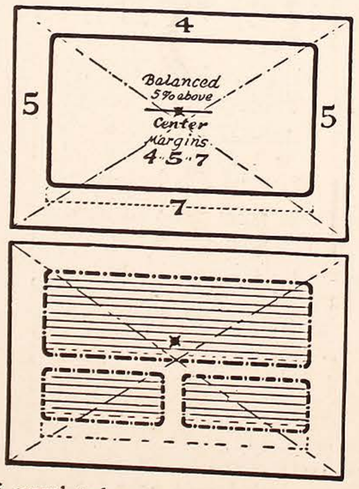
A Bottom Heavy Layout

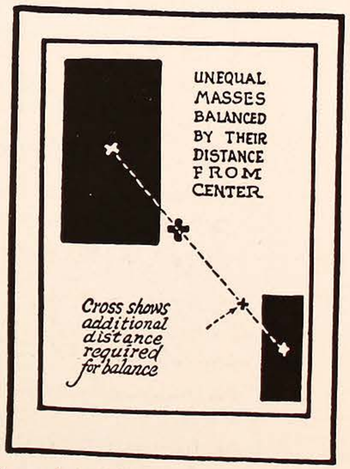


A Bad Layout - Poor arrangement

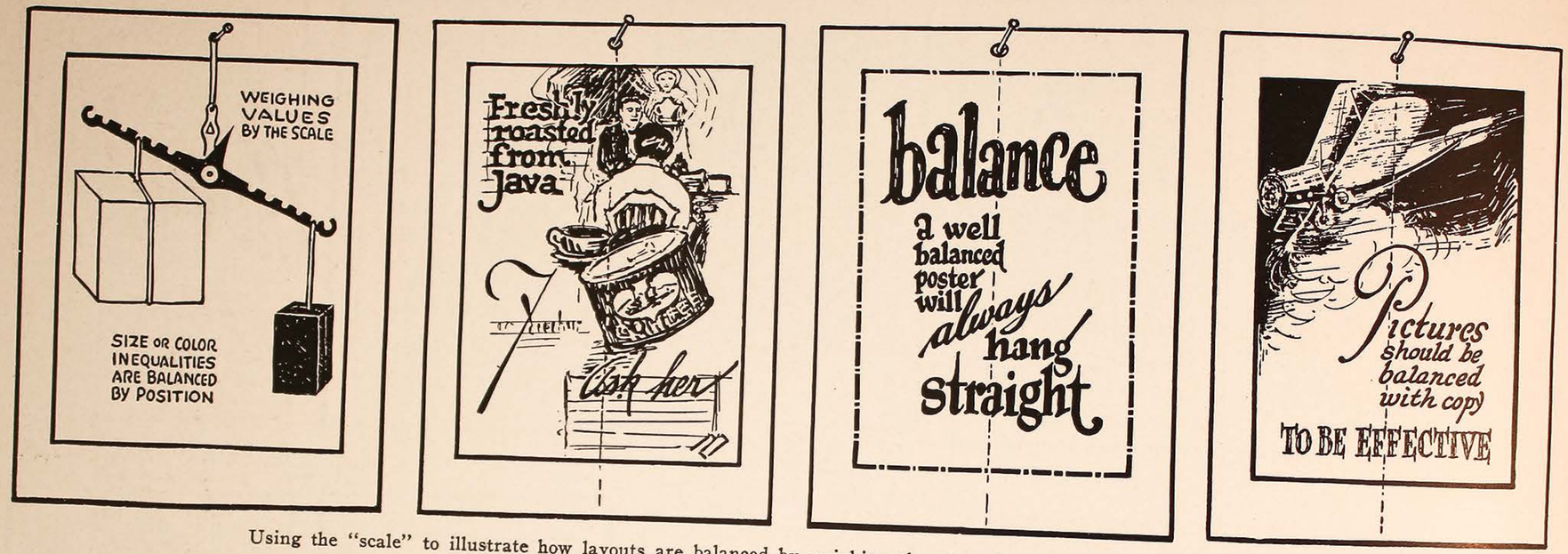




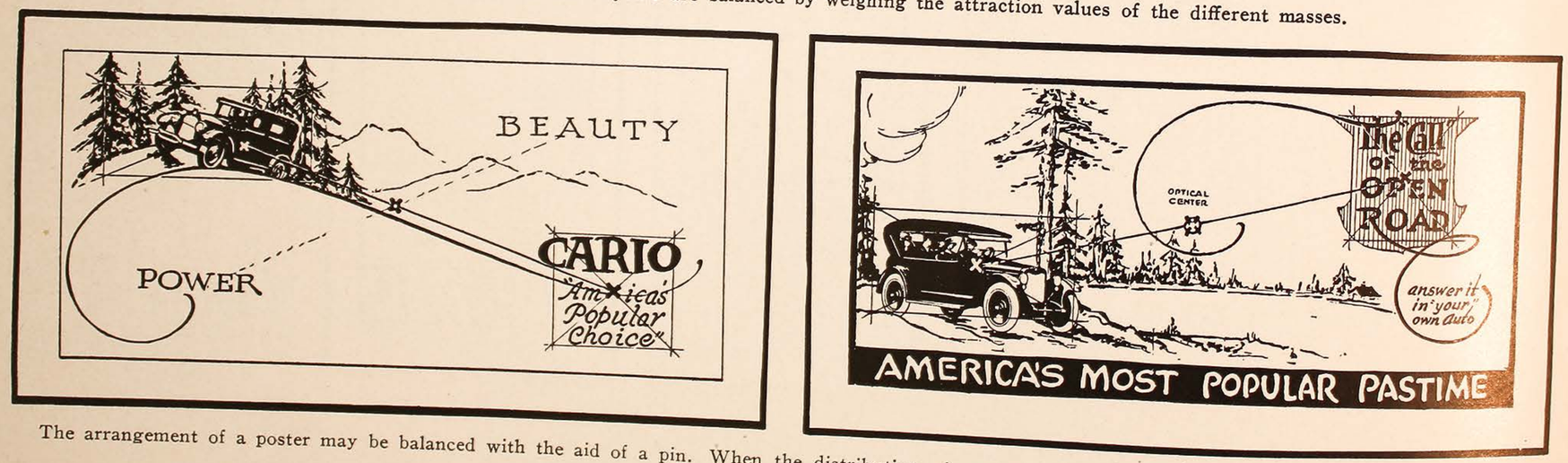




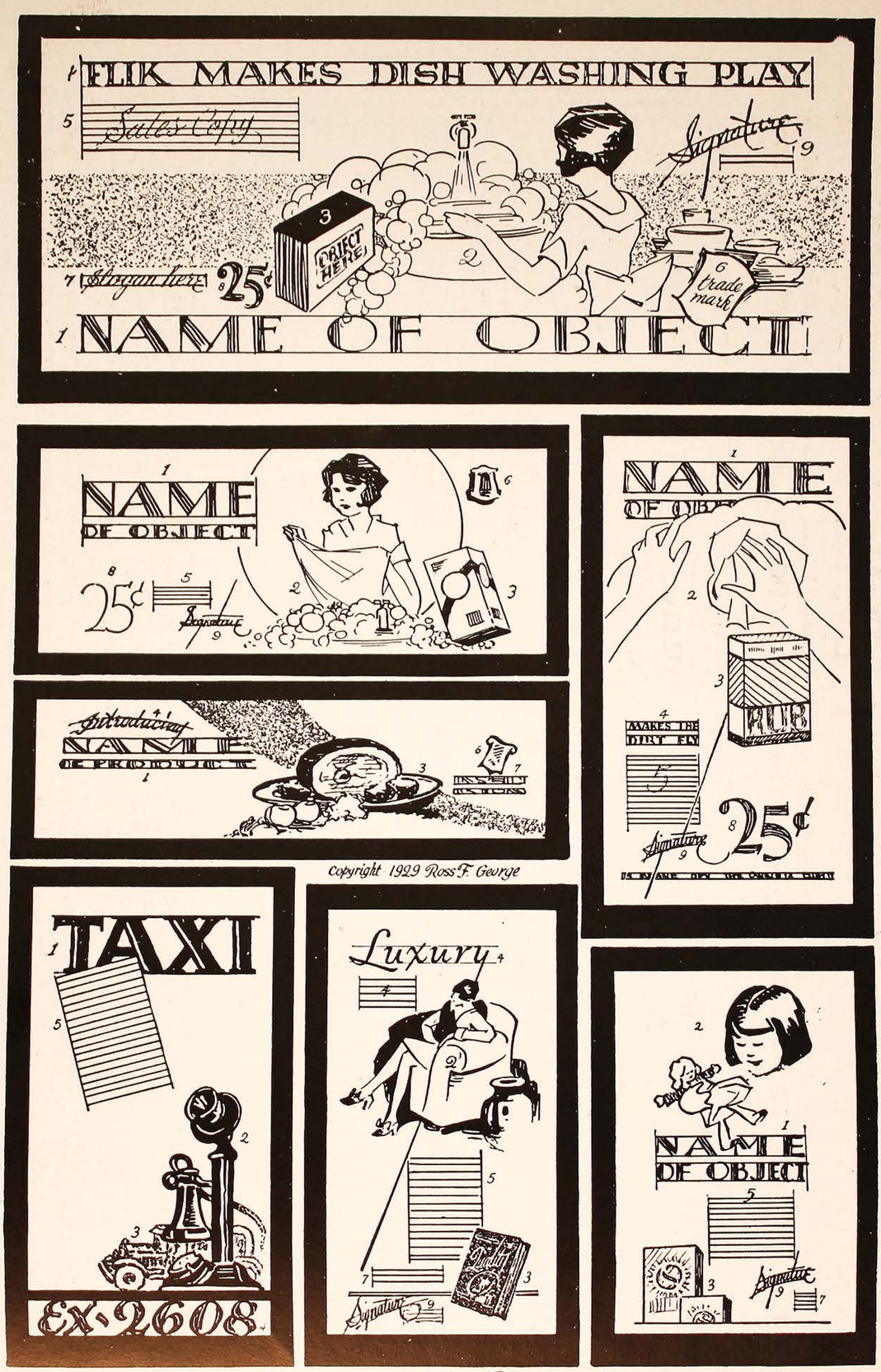
The arrangement and balance of unrelated masses and the apportioning of harmonious margins.



Using the "scale" to illustrate how layouts are balanced by weighing the attraction values of the different masses.



The arrangement of a poster may be balanced with the aid of a pin. When the distribution of masses is correct the poster will seem to hang straight.

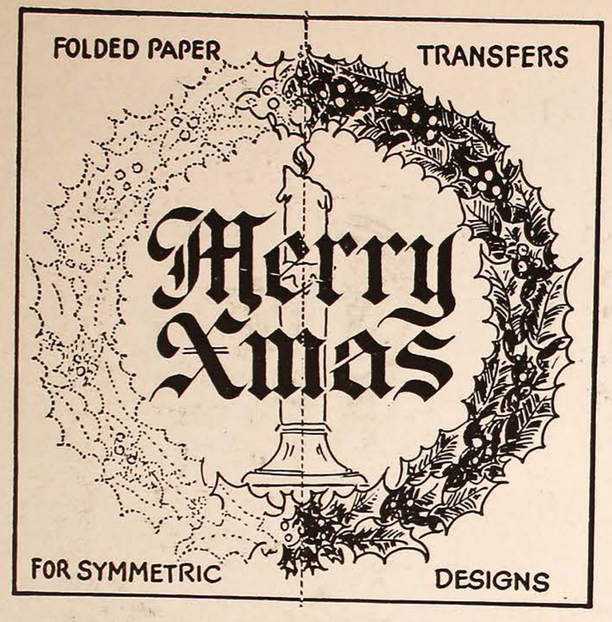


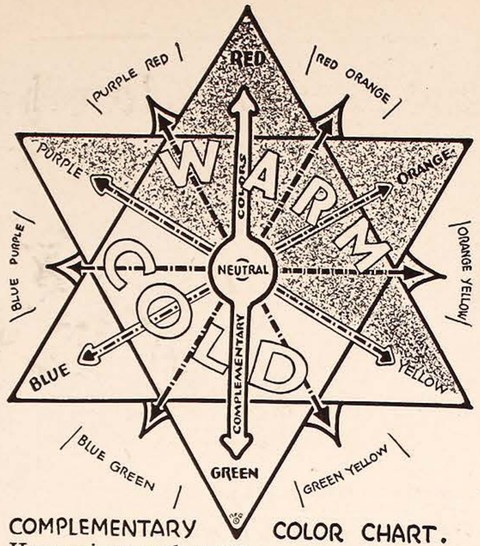
Copyright 1929 Ross F. George

Balancing the Elements of a Poster by the Scale layout

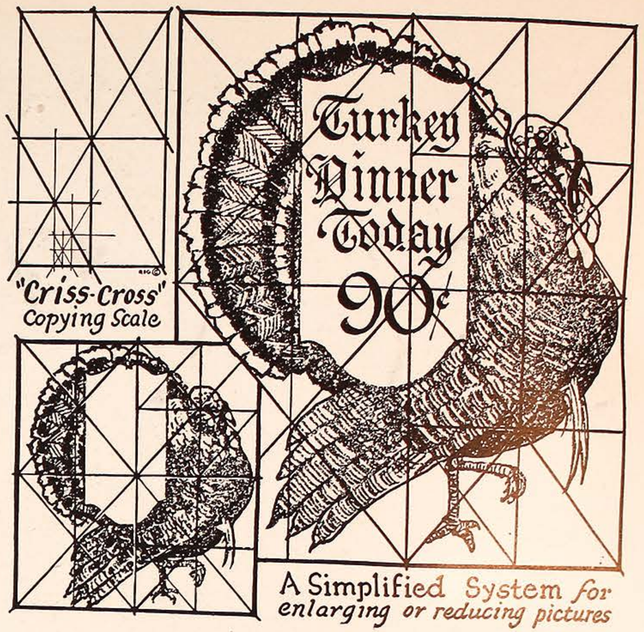
These sketches will serve as "skeletons" for similar layouts with other copy
Note how various elements are tied-up and the eye is guided thru the poster.
1=name, 2=illustration, 3=object, 4=caption, 5=copy, 6=mark, 7=slogan, 8=price, 9=signature

A "Fool-proof" system of layout that teaches how to balance any card.
Substitute your own copy, using these varied layouts as working examples.

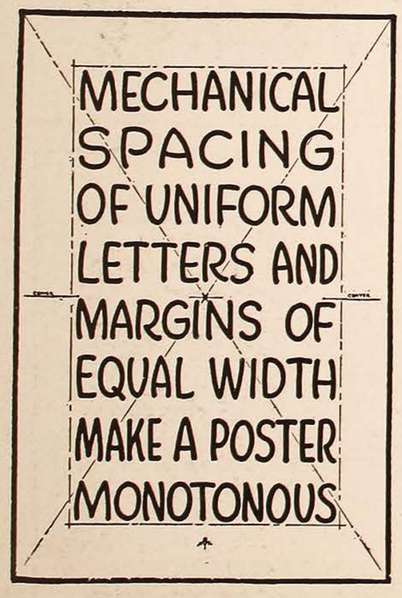


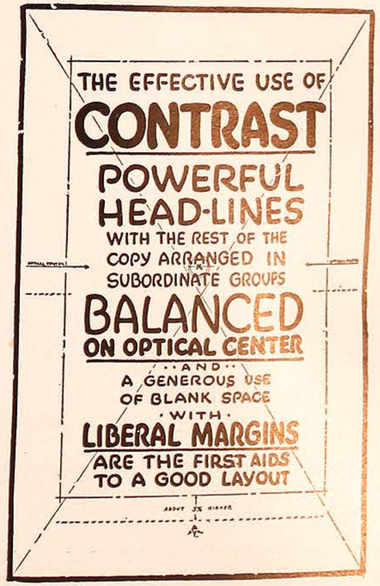


COMPLEMENTARY COLOR CHART.
Harmonious and striking color schemes are made by matching complementaries and split color tints.



A Simplified System for enlarging or reducing pictures





The first figure suggests how half of any symmetrical design may be drawn in soft pencil or charcoal and the other half completed by folding the paper and rubbing on back. The movie poster below illustrates the quickest method of determining size proportion. By extending diagonal lines through the drawing, any point may be readily located.

How Various Letter Styles Influence advertising

Selecting letters to harmonize with the message is just as essential as "Perfect-Draftsmanship

1 Fancy ROMAN & Italics
Is For Grace, Elegance and Feminine Appeal

2 CLASSIC ROMAN
Radiates Conservative Dignity, Permanence & Beauty

3 Texts. Church Gothic. UNCIAL
Radiate Antiquity, Quality, Craftsmanship & Reverence

4 GOTHIC AND BLOCK
Present a Sturdy atmosphere of Strength & Power

5 "Personality Script"
Commands quick Action - "Speaks for itself!"

6 The "JAZZY STYLES"
Frivolous freedom effected by broken line

7 RADIO CATERPILLAR CHINA SILKS ICE
Novelty lettering individually designed to harmonize with and express the character of the subject

A representative group of hand-lettered display ads and show cards that offer some good layouts.

GOTHICS FOR PEN AND BRUSH

(FOR PEN CONSTRUCTION USE STYLE 'B' SPEEDBALL AND RETOUCH WITH FINE PEN)

ABCDEFGH

ABCDEFGHIJKLM
NOPRSTUVWXYZ

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&

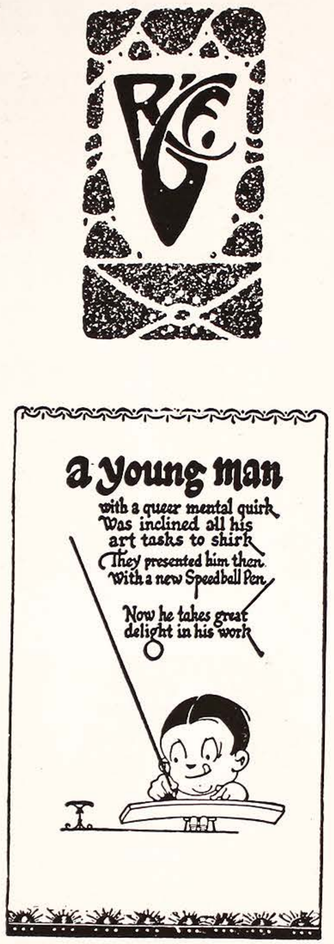
MODERNISTIC ~ GOTHIC AS MADE WITH THE SPEEDBALL STYLE "C"

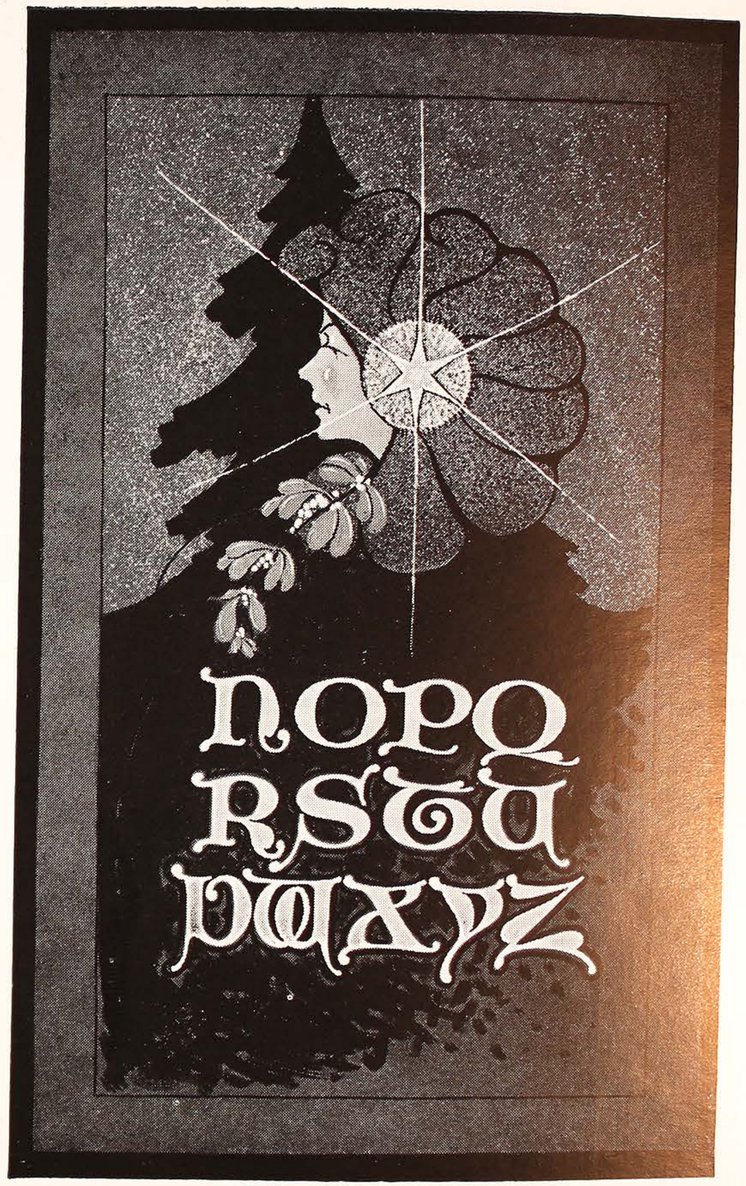
ABCDEFGHIJKLMNOPRSTUVWXYZ
ABCDEFGHIJKLMNOPRSTUVWXYZ

CARTOON ALPHABET OUTLINED WITH STYLE 'B' SPEEDBALL

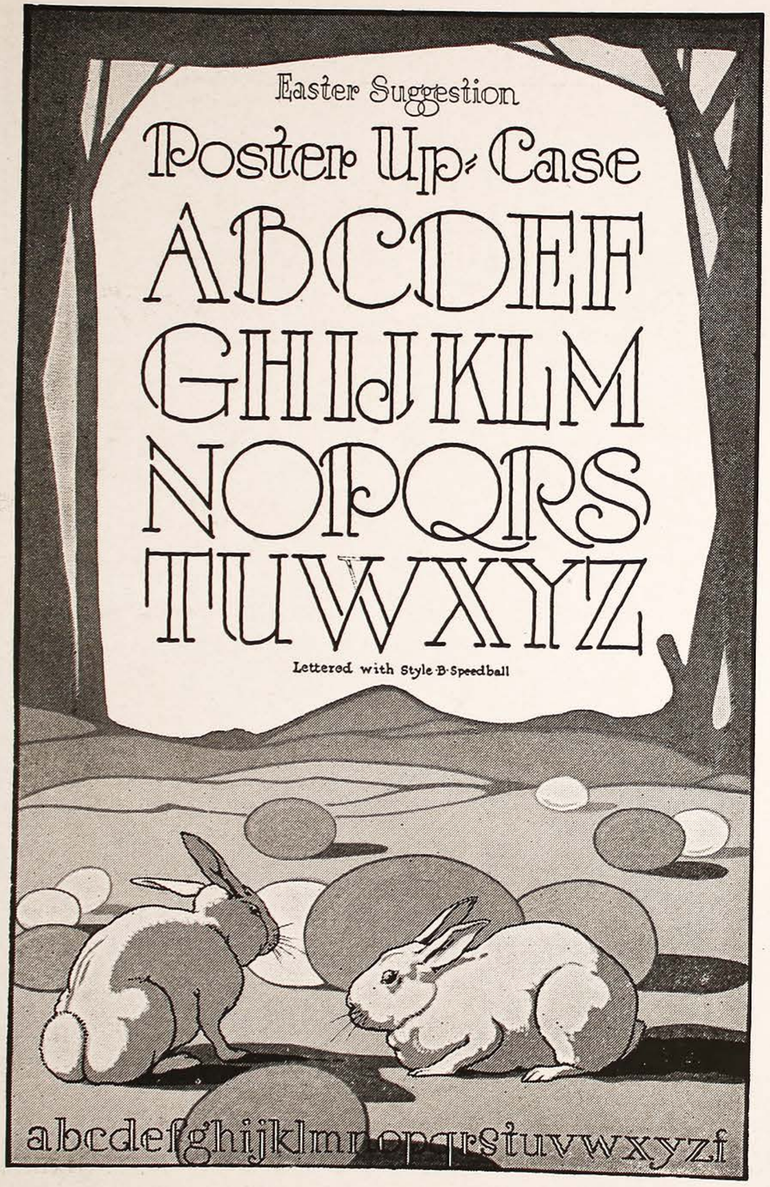
ABCDEFGHIJKLMNOPQR
STUVWXYZ:1234567890

Use the Style "A" pen for first two alphabets—construction may be varied to suit different size pens.





← Two attractive posters →
for
CHRISTMAS
in tones of red, green, blue, black, white and gold.

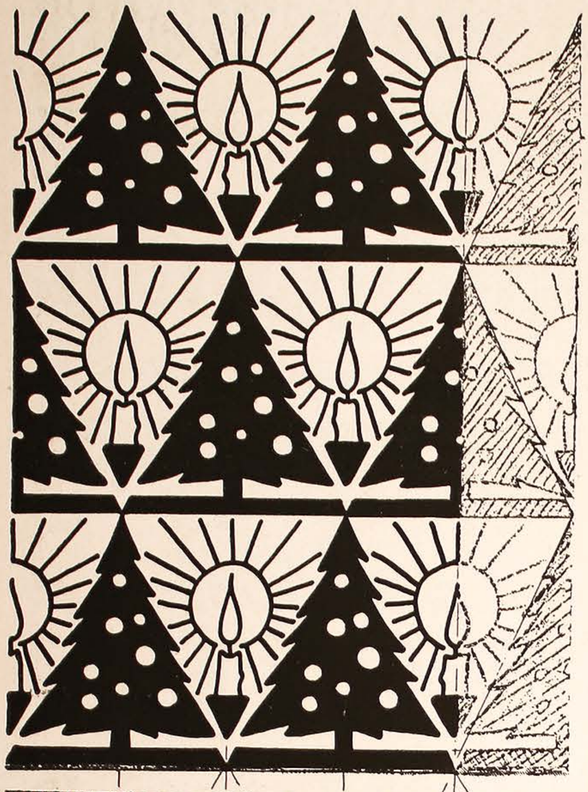


Original painted on 18 x 28 white card in tones of grey and black.

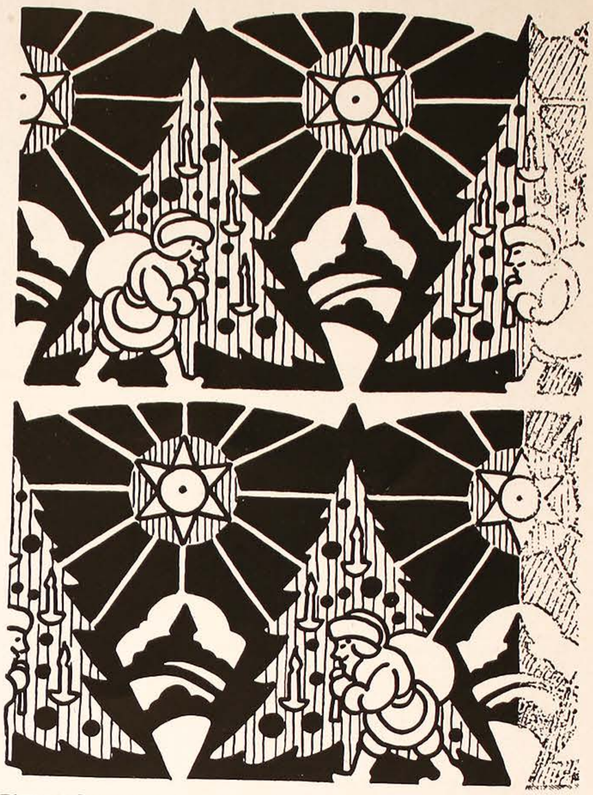
Original was airbrushed on a black card size 22 x 30, with opaque inks.

DECORATIVE BORDERS MADE WITH 'A' AND 'B'

SPEEDBALLS FREEHAND

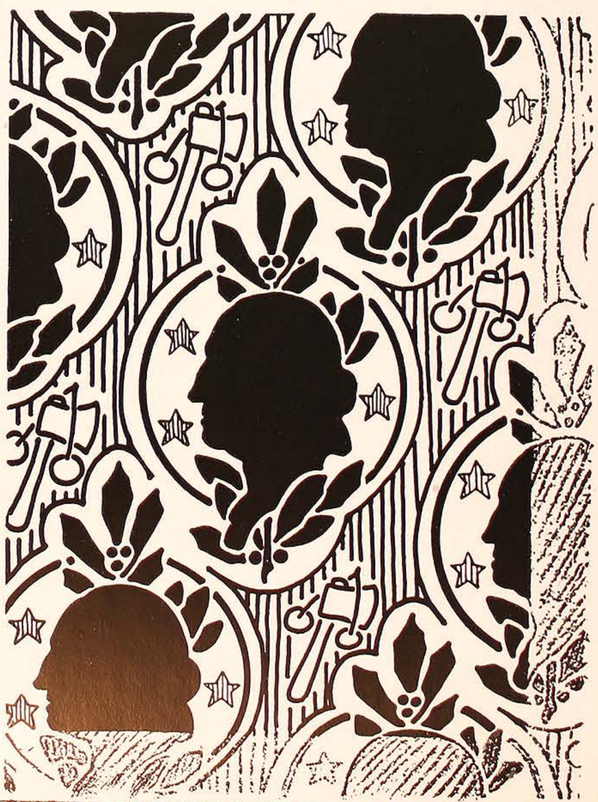


CHRISTMAS TREE IN ALL OVER DESIGN



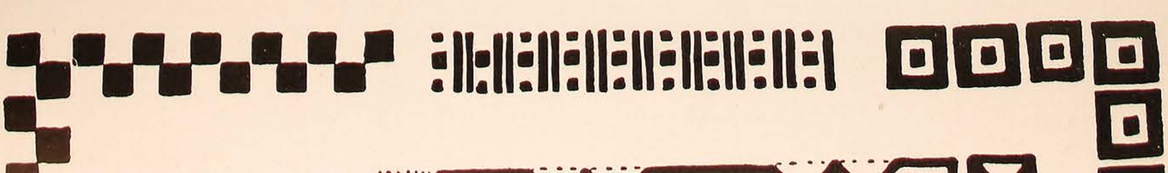
COMPOSITE CHRISTMAS ALL OVER DESIGN

ABRAHAM LINCOLN MOTIF FOR ALL-OVER DESIGN

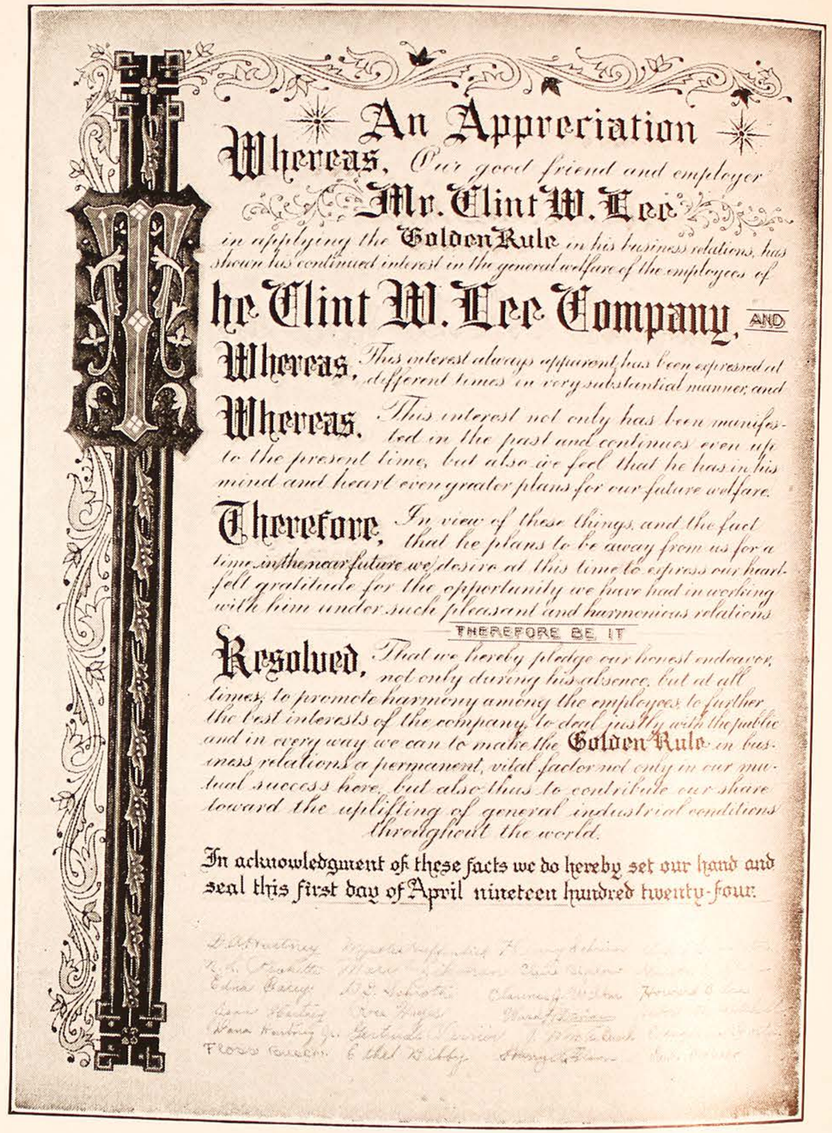


GEORGE WASHINGTON MOTIF IN ALL-OVER DESIGN

These four patterns offer suggestions for other similar designs with different motifs.



Beautifully engrossed Masonic resolution. Illumination conservatively dignified.



Engrossed on sheepskin. Simplicity of illumination is pleasingly effective.

ROMAN NUMERALS

MCMXXVII ←—=—→ 1927

1	2	3	4	5	6	7
I	II	III	IV	V	VI	VII
8	9	10	11	12	13	
VIII	IX	X	XI	XII	XIII	
14	15	16	17	18		
XIV	XV	XVI	XVII	XVIII		
19	20	25	30	35		
XIX	XX	XXV	XXX	XXXV		
40	45	50	55	60	70	
XL	XLV	L	LV	LX	LXX	
75	80	90	100	125		
LXXV	LXXX	XC	C	CXXV		
150	200	250	300	400	500	
CL	CC	CCL	CCC	CD	D	
600	700	800	900	1000		
DC	DCC	DCCC	CM	M		

UNCIAL GOTHIC

Outlined with a #5 Style "B" Speedball Pen

Samples of Modern Diploma Filling

Diploma

Western Wallace Watch Works, Wyoming

George W. Brown " William Jennings' " Marie Hannah

Margaret W. Durham

Eva C. Skinner Ben F. James Ross F. George

Some of the different styles anyone interested in engrossing should know. The Engrossers Script (Page 64) was lettered with a C-6 pen used in an oblique holder.

Old English

ABCDEFGHIJKL
MNOPQRSTUVW
XY

Resolutions Testimonials Memorials

Engrossed

with Style "C" Speedball-retouched

abcdefghijklmnopqrstuvwxyz;
abcdefghijklmnopqrstuvwxyz;

Engrossing Text

abcdefghijklmnopqrstuvwxyzz

ABCDEFGHIJKLM&

NOPQRSTUVWXYZ?

German Text

abcdefghijklmnmnl

oppqrsttuvwwxyyzz

ABCDEFGHIJKLM

NOPQRSTUVWXYZ

Original lettered on a 9 x 14 card with a No. 2 Style "C" Speedball (retouched)

Old English · Style C

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ&A
abcdefghijkl
mnopqrstyw
uv$1234567890¢xz

Card Writers Texts

designed for single stroke construction with C and D Speedball pen

The speed and ease with which these alphabets can be handled recommends their use for Show Cards or Display Posters

The fine serifs are put on with the same pen by carrying stroke out with corner of marking tip

Old English · Style D

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ&,?.
abcdefghijk
lmnopqrstyv
uw$1234567890xz

A striking comparison showing the results obtained by simply using different style Speedballs

Single-Stroke

SHOCARD

→lettered to show

NUMBERED ARROWS SHOW MOVEMENT OF STROKES

W&YZ

for Pen or Brush

ROMAN

stroke construction

DOTTED ARROWS SHOW TWIRLING OF BRUSH

Copyrights Reserved by Ross F George, Seattle, U.S.A.
(Including methods of showing the strokes) 1926-1933

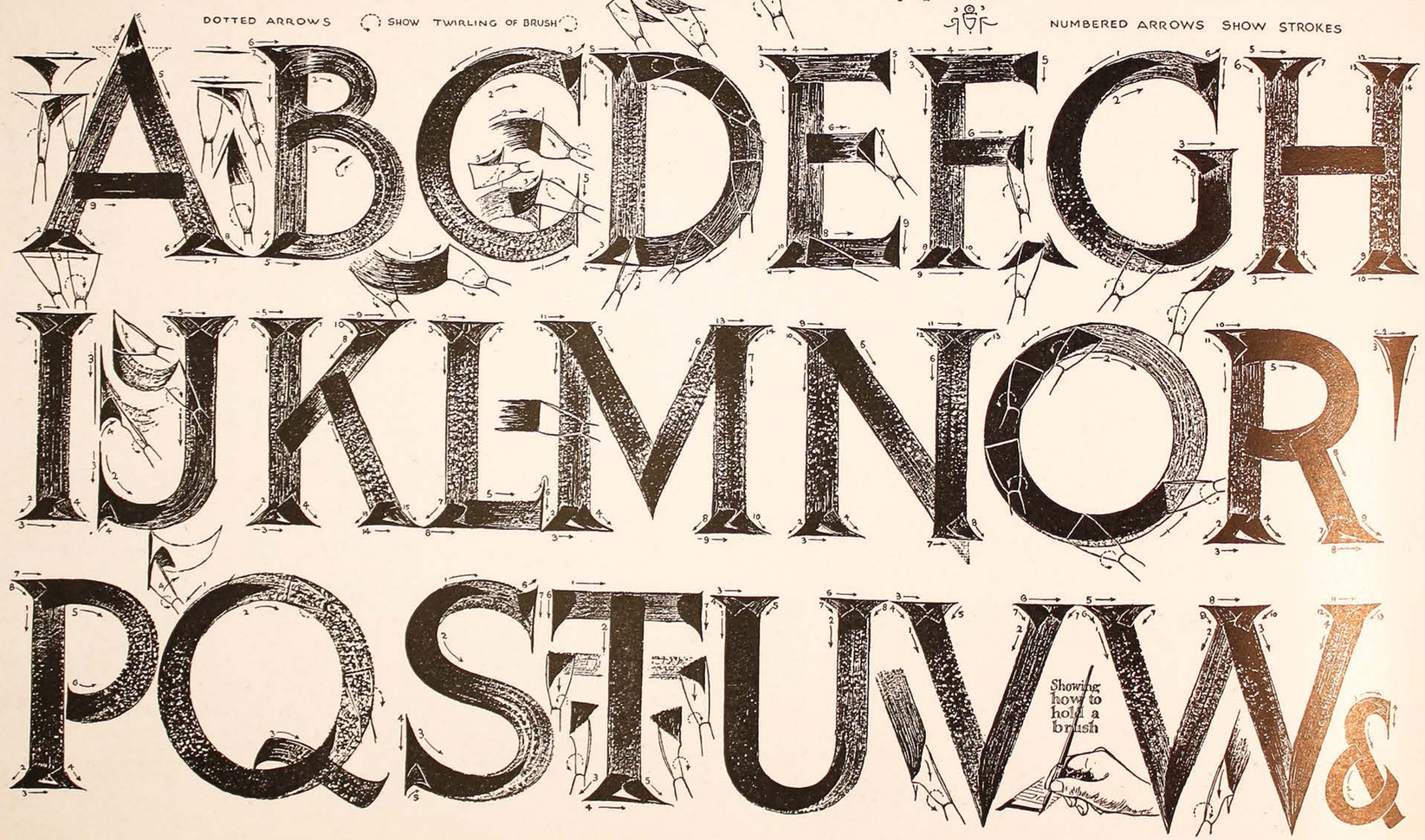
SHOWING THE CONSTRUCTION OF

SPURRED X-Y-Z GOTHIC

WITH A DRY BRUSH STROKE

DOTTED ARROWS SHOW TWIRLING OF BRUSH

NUMBERED ARROWS SHOW STROKES



MOTION PICTURE *Slide and Title* LETTERING

Keeping pace with the astonishing growth of the motion picture industry, the slide studio has grown from the efforts of local photographers to write, "shoot," and color their own slides to the present day studios employing a varied staff of artists, letterers, colorists, etc. Most studios are now equipped for motion picture photography and some for sound reproduction. There are two general classes—one advertising slides, emblazoning the merits of some commodity, and the other theatrical announcements of coming attractions, etc. Slides are made by photographing a lettered card or drawing on to a sensitized glass plate 3¼ x 4 inches. When this plate is developed it is called the negative, from which as many positives can be made by direct contact printing onto similar glass plates as slides are desired. These plates are stained or colored, if desired, and the emulsion slide covered with a piece of clear glass to afford protection against handling, the two pieces of glass being fastened together with binding tape made for this purpose.

The card used for lettering and art work is Title board, 6-ply litho or chip board coated with drop black. (Size usually is 11 x 14.) This drop black is mixed to a stiff paste in gum arabic, mucilage or calcimine glue and thinned to a flowing consistency with water. The glue mixture is handled in warm water. If a water-proof surface is desired, the blank cards can be coated with drop black mixed in shellac and thinned with alcohol or in thin lacquer. Care must be exercised to get a smooth, flat surface.

For single slide orders, the copy is lettered on a white card with black ink. In this case the negative which is the reverse of the original is used for the slide. With a little experience the grey tones for ornamental stunts or illustrations can be handled about as well in the reverse as they are on the black surfaces.

The accurate alignment of letters is of great importance because a slide is so greatly enlarged on the screen. Chalk lines are treacherous as they often leave marks when erased. It is much safer to use a red pencil for marking on black cards and a blue pencil on white ones. Red lines copy as black and blue registers as white on the ordinary photographic plate. If chalk is used, sharpen it to a chisel edge to get thin lines and use a soft chamois to rub them off.

Title lettering is usually single stroke with either pen or brush, and must be opaque. Hair lines are to be avoided to insure clear photographic results. For special features the letters are carefully designed, each a work of art in itself.

In laying out a card, remember that people in the gallery desire to read as well as those in the front seats, and the size of the subordinate lettering should be planned accordingly. Space out the lettering enough to offset its foreshortening when viewed from either side of the screen and leave liberal margins on all cards. For example, on a card 11 x 14 make the top and side margins about 1½ inches and the bottom 1¾. A study of the leading film titles will further demonstrate the limitations and possibilities of screen lettering. The most effective layouts seldom contain more than twenty words and look better if limited to about fifteen.

On theatrical announcements, most of the pictorial element consists of photos supplied by the motion picture producers. These are "shot" and copy is over-printed on the film or they are cut out and pasted on the lettered card then touched up with a little art work as desired. The art work should be of a suggestive nature—silhouettes, figures and trees; scrolls, and ornamental vases, etc., treated in soft tones on interesting backgrounds, high-lighted in greys and whites—are very effective. The use of an airbrush is handy in working up backgrounds and silhouette effects and many interesting blendings, mottled greys and cloud effects may be made with a sponge dipped in thin color and pounced onto the card around panels, cut out patterns, etc.

Where it is desirable to save the background for further use, the copy is lettered on a separate black card and a double exposure is made (the two being photographed on the same film, just as the photo of the stars are overprinted). Or the card is cut into some pleasing shape and laid on the background.

Fancy wallpaper samples often make beautiful backgrounds and borders. Considerable care should be exercised when choosing colored material because the photographic value of color is very deceiving. For example, orange, yellow and vermilion look brilliant on black. Yet they have about the same reproduction value as black and scarcely copy at all, while blues have pretty much the same value as white. In using colored cutouts or advertising pictures clipped from magazines, the red, yellow and orange can be painted over with greys to make them copy. Lettering on advertising slides is usually bolder to allow coloring. Slides are colored by staining with dyes or by re-developing with a toning solution which does not affect the whites. Most of the song titles are colored with the "toner."

Working conditions vary greatly in different studios. The smaller studios require versatility and speed, as the compensation is usually by piecework and one man handles both art and lettering. In the larger studios, specialists in either lettering or art work are employed as a high standard of uniformity is demanded, and the artist has time to inject a little individuality into his work.

The moving picture industry is only in its infancy, and it will not be long before every city of reasonable size will have its own motion picture laboratory. With the development of the "talkies," lettering is being limited to the more elaborate title cards and introductions, leaving sub-titles to the spoken word. Yet there is still a field for the title letterer as it will be some time before the "talkies" can be profitably employed for the home movies.

ART TITLE ROMAN

ABCDEFGHIJKLMNO
PQRSTUVWXYZ &,QWJ,

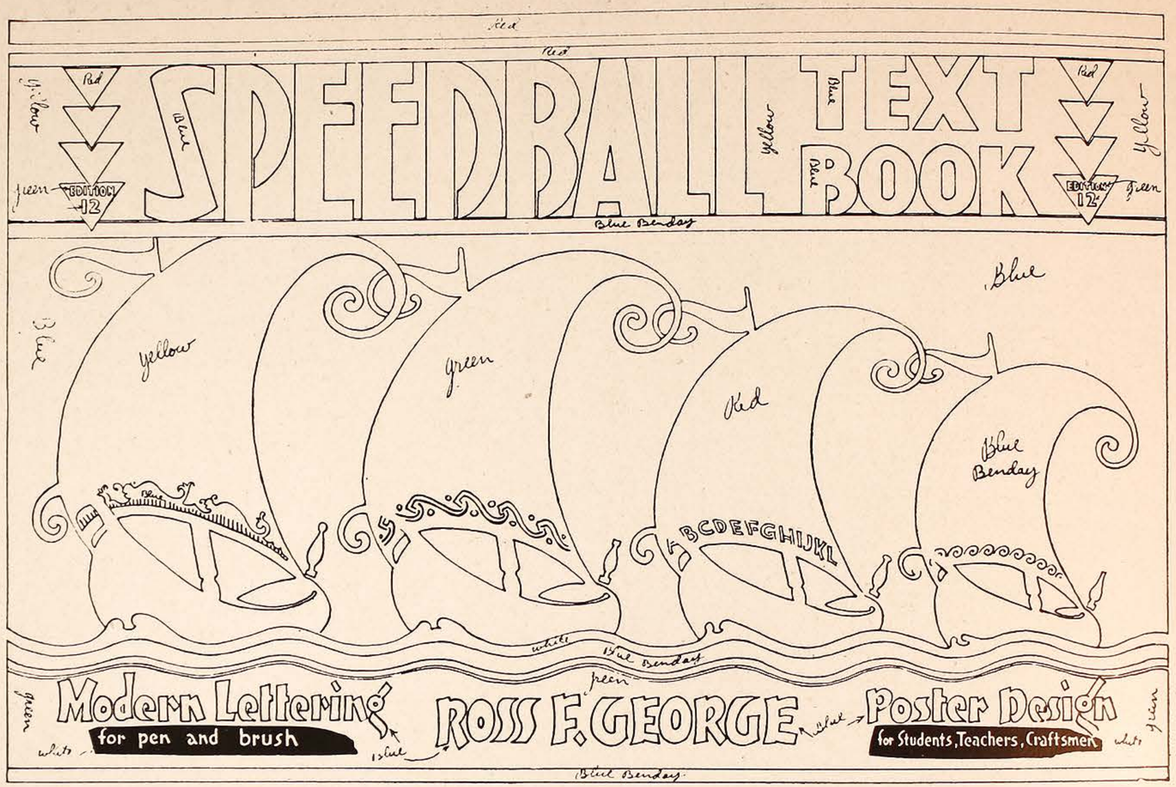
Designed for Style "C" AND *Style "D" Speedball*

abcdefghijklmnopqrst
uvwxyz 1234567890 ?!

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

HOW DRAWINGS FOR COLOR REPRODUCTION ARE MADE

The original pen drawing in black and white used in making the four-color poster cover appearing on this book is reproduced here to illustrate how such drawings should be prepared for engravers' color plates. By comparing it with the finished cover you will note that each mass color has been outlined. These outlines give the engraver the necessary guide lines or boundaries to paint up to when separating, blanking in or spotting out the different colors that appear on each of the individual plates which are all printed from the same photographic negative.



Making a good color sketch for the engraver to follow is the first step. Usually this sketch is about two or three times larger than the printing plates. The color sketch can be changed, worked over or patched up as many times as is necessary until it is satisfactory. The second step is to make a tracing of it, defining all the various patches of color with a clean line. The third step is to smudge the back of this tracing and then transfer it on to the drawing paper or card or else lay it on a glass top desk or window with the light behind it and trace it onto a semi-transparent paper or card. The fourth step is to retrace these outlines with black waterproof ink, using a fine pointed pen like illustration shown here.

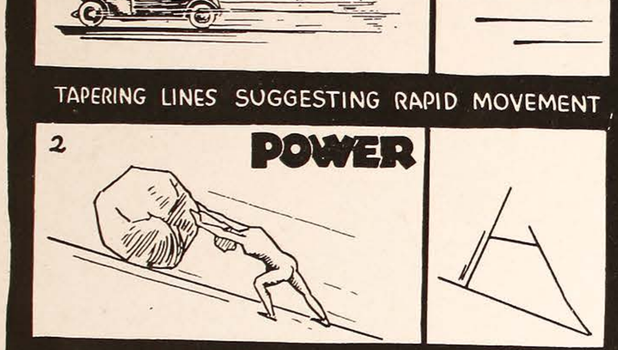
The color poster of Mount Rainier appearing on the back cover (which is also shown in halftone on Page 60) was made from three separate black and white drawings—one for each color. Benday was used to get the tints on the different color plates. The steps in drawing were as follows: First, a color sketch was painted. Second, a tracing was made and tinted with transparent inks to match colorings in sketch. Third, the sketch was tacked on a glass with a light behind it. Fourth, semi-transparent drawing papers were laid over it and each of the different colors drawn in black ink on a separate paper ready for the photo engravings. While this method does not guarantee a 100% printing register, due to the stretching or shrinkage of the negatives, it serves very well for most printings and will be found very much less costly.

KEY TO ULTRA-MODERN POSTER DESIGN

TAPERING LINES SUGGESTING RAPID MOVEMENT

BOLD STRAIGHT LINES WITH WIDER BASE SUGGEST SOLIDITY, etc.

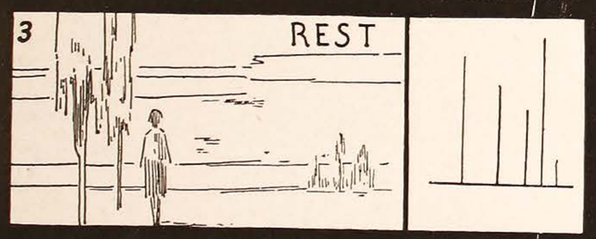
CURVED LINES - COMMON BASE - NO JARRING ELEMENTS



GREAT FORCE SUGGESTED BY RESISTANCE AND SLANTING BASE

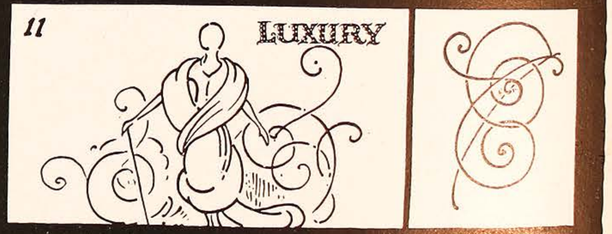
DROOPING GRACEFUL CURVES SUGGEST ABSENCE OF RESISTANCE

STRAIGHT LINES MEETING AT SHARP ANGLES - ALL CURVES ELIMINATED

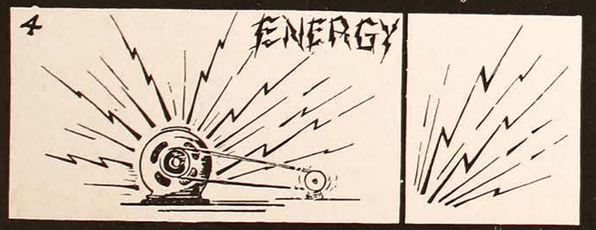


LINES DEVOID OF ANY SUGGESTION OF ACTION

SPIRAL LINES SUGGESTING RHYTHMIC MOTION



GRACEFULLY INTERTWINING CURVES - SUPERFLUOUS DECORATION



STAGGERED, JAGGEDLY BROKEN, TAPERED STRAIGHT LINES NERVOUS ACTION.

FOCUSING ATTENTION BY CONCENTRIC OR CONVERGING LINES.

JARRING MASSES - LINES EVERY WAY - COHERENCE LACKING

QRU ZTV POSTER ALPHABETS WXY ABCDEFGHJKLMNOP