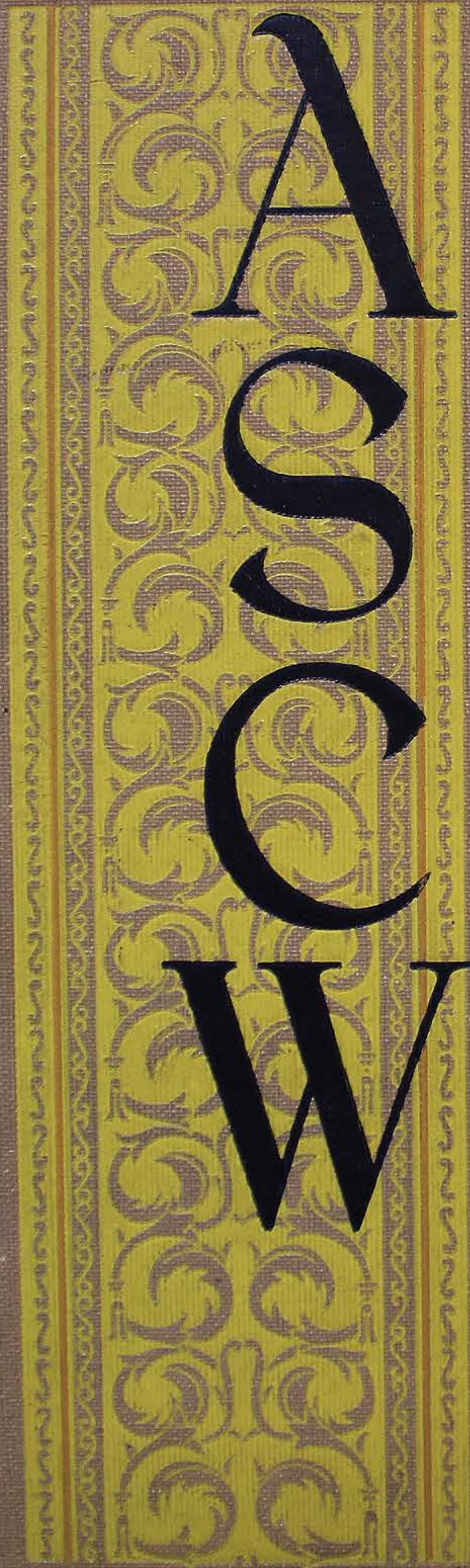


Strong's



Art of
Show
Card
Writing

Chas. J. Strong

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THE ART OF
SHOW CARD WRITING

A Modern Treatise
Covering All Branches of the Art

Many Beautiful Designs and Complete and Comprehensive
Instruction in Pen and Brush Lettering—Also
the Latest and Best Methods

With One Hundred and Fifty-Three Illustrations and Thirty-Two
Lettering Plates, Comprising All the Standard
Ancient and Modern Styles

BY
LAWRENCE J. STRONG
President

AND
CHARLES J. STRONG
Founder
The Detroit School of Lettering

REVISED EDITION

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Preface



Like the products of the printing press, "show-cards," or temporary signs to be displayed in store windows, have become important factors in trade circles. Every business, however small, whether in city, town or hamlet, finds growing need for this form of announcement, and merchants everywhere realize that the professional show-card writer is as important a part of modern business methods and equipment, as the clerk who hands the goods over the counter.

The opening and development of this profitable avenue of employment for young men and women who can, with speed, produce neat and legible card signs, has inspired the authors to put into book form the results of their many years of experience as craftsmen and teachers.

This work embraces a series of instructions written and illustrated in a plain and unmistakable manner which will enable anyone of average intelligence to acquire a thorough working knowledge of this branch of the sign writing art. Since a good workman must have good tools to produce good results, most painstaking advice has been given upon the selection, use and care of necessary tools and materials.

Many instructive examples have been placed before the ambitious student in these pages. This wealth of illustration, from the rudiments to the finished product, enlightens the path of progress step by step, and the explanatory text, in simple and unmistakable language, demonstrates that the learner could receive neither better nor more painstaking instruction if he were directly under a teacher's personal and oral care.

Some there are who can do a thing but cannot tell others how to do it. The authors of this text book have tried to impart their knowledge to others in a convincing, attractive and easily assimilated way, and it is felt the conscientious pupil cannot fail to acquire the successful knowledge he seeks and deserves.

All art is subject to never ending development, and it would be an impossible pretension to anticipate all contingencies or compile between the covers of any book, however large, all that might be said upon this subject. It is, however, believed that the authors have succeeded in their purpose to place before the student such practical, modern and complete instructions as will enable him to become a capable and successful show-card writer.

To the aspiring men and women who, by this means, seek a congenial and profitable vocation, filled with growing opportunities, these pages are dedicated.

THE AUTHORS.

CONTENTS

SECTION	PAGE
I SHOW CARD LETTERING AND ALPHABETS.....	9
Descriptions and Uses of the Twelve Principal Styles of Show Card Alphabets—Showing the Adaptability of the Various Styles to the Different Classes of Work.	
II BRUSH MANIPULATION	31
The Fourteen Strokes Used in Making Show Card Letters—Rules for Making the Strokes—How the Brush Is Held—Other Utensils—Possibilities of the Lettering Brush.	
III PEN WORK	45
How the Various Kinds of Pens Employed in Show Card Lettering Are Used—Their Advantages and Limitations Considered from Both the Business and the Artistic Standpoint.	
IV SHOW CARD COLORS AND INKS.....	56
Uses of the Various Types of Colors and Inks—Dry Colors—Distemper Colors—Water Colors—Show Card Inks.	
V TOOLS AND MATERIALS.....	61
Cardboard and Matboard—Air Brushes—Atomizers—Ornaments—Flitter Work—Powders—Adhesives.	
VI WHY IS A SHOW CARD?.....	74
The Advertising Value of Good Show Cards—How the Show Card Writer Can Put Selling Force into His Cards.	
VII LAYING OUT THE INSCRIPTION.....	77
Practical Methods—Correcting Errors—Margins and Borders—Initial Letters—Methods for Practice—Japan and Oil Colors—Circles—Shading—Stencils.	
VIII WHAT TO CHARGE	104
Business Methods that Allow Profitable Charges—How to Arrive at Basic Prices on Show Card Work.	
IX EXAMPLES AND METHODS	108
Poster Embellishments—Raised Panels—Wall Paper Decoration—Blended Grounds—Mat Borders—Spatter Work—Pen Knife Decoration—Perforations—Flowers and Ribbons—Air Pencil, Atomizer, and Air Brush.	
X SEASONABLE DECORATIONS	145
How to Make the Ornamental Work on Show Cards Suit the Time of Year During Which They Are to Appear—Examples for Each Month.	

CONTENTS

XI	PANELS AND TICKETS	161
	Examples of Types and Sizes of Price Tickets and Panels—Sug- gestions and Examples for Decoration of Tickets—Making Duplicates.	
XII	SHOW CARD PHRASES	183
	Appropriate Wording with Examples for Such Lines as Men's Clothing, Men's Furnishings, Ladies' Wear, Men's Hats, Boys' Clothing, and Shoes.	
XIII	THEORY AND PRACTICE	190
	Tools and Materials Used in the Show Card Shop—Selection of Brushes—T-Square and Striping—Rest Stick—The Easel—Com- pass—The Palette—Tracing Wheel.	
XIV	ALPHABETS, ORNAMENTS, BORDERS AND MONOGRAMS.....	203
	A Series of Thirty-Two Plates Showing Twenty-Eight Complete Alphabets for Use in Show Card Work—Also Plates of Ornamenta- tion, Scrolls, Panels, Monograms, and Bands.	
INDEX		235

THE ART OF SHOW CARD WRITING

I

Show Card Lettering and Alphabets

Scope of the Subject.—Recent years have wrought a marvelous change in the kind and style of sign used for temporary purposes by the average merchant. Neat, attractive card signs, price-tickets, etc., have now become such a staple and popular medium for advertising all commodities, that many letterers have adopted card writing as a specialty. The growth of this branch of the sign painting trade has been remarkable. The demand for work of this kind has increased so rapidly and unexpectedly that up to this time it has been impossible to supply it without help from the sign painter, who, as a rule, is not equipped for such work and does not cater to it. Those who have taken up this trade as a specialty are reaping a golden harvest.

Good card writers are extremely scarce. Nearly every city with 5,000 inhabitants, and upwards, will provide sufficient work to keep at least one, and perhaps two, card writers constantly employed. The real reason why the merchant in the smaller cities does not use card signs to any great extent is because he cannot get them quickly and for a reasonable price. Most large department stores and like institutions now employ steadily one or more show card experts. To have a value, both in an artistic and a commercial sense, card signs must be done neatly, legibly and very rapidly. The following pages contain instructions for the use of the latest tools, brushes, materials and methods used in modern show card writing, starting with the various appropriate alphabets.

Alphabets

Show Card Alphabets.—The selection of appropriate alphabets for show-card writing is the first thing that should be considered by the novice. To give a proper realization of the importance of this subject, we will analyze it from a strictly business point of view. Signs may be properly divided into

two divisions; namely, the temporary sign and the permanent sign. Signs of a temporary nature command little remuneration, as compared with the other kind. However, the profit from the cheap or temporary sign, in proportion to the outlay of time and material, as a rule exceeds the returns from the permanent sign.

Card signs are classified as temporary signs. They may also be termed "cheap" signs, by which is meant signs that cost but little money. Therefore, the quicker they are executed, the greater the profit. This, of course, is also true of all other kinds of signs; but, when you consider that the sum received for an equal amount of work on almost any other surface is four or five times greater, you will better understand why speed is an absolute necessity. For this reason the style of letters used for card writing should be carefully chosen. The brush strokes in a given piece of work must be reduced to the minimum. Every extra stroke requires extra time. Thus, the letter that can be executed with the least number of brush strokes is the style best adapted for any work of a cheap or temporary nature, regardless of the surface on which the letter is placed.

That some card writers, either through ignorance or lack of proper training, fail to realize this is evidenced by their work, some of which often contains styles such as the Half Block, Full Block, etc., none of which should ever be used where speed is essential.

As just stated, the number of strokes necessary to execute the letters must be reduced to the least possible number. This suggests at once the use of such styles as may be executed with *single strokes*, or what are better known as "*one-stroke*" letters. One-stroke does not mean that the entire letter may be executed with a single stroke of the brush, but that each individual part of the letter should be executed with a single stroke. For instance, the vertical strokes of the letter *H* (Fig. 21) may each be drawn with one stroke and the center horizontal stroke likewise. This is the full meaning of the term one-stroke.

Now let us state again, as emphatically as possible, that any style of alphabet, the letters of which have *square corners* (such as the Half Block), are totally unsuited for rapid execution. With a little practice you will learn that a round, or curved sweep or stroke can be drawn more rapidly and with much greater accuracy than a straight line. The Egyptian *S*, for instance, requires but three strokes by the one-stroke method, while to make the same letter in the Half Block style requires exactly twenty-eight strokes. I call attention to this startling comparison to add emphasis to the importance of this subject. Any style of alphabet, therefore, having the greatest number of curved strokes and the least number of superfluous embellishments, is best adapted for rapid execution.

Show cards do not, by any means, comprise all of the signs that are classified as "temporary." For instance, there is the cloth and oil-cloth sign, both of which are frequently used, and nine times out of ten these carry letters the majority of which should belong to the one-stroke variety. It is unnecessary to go to extremes with reference to one-stroke letters. It would be an

example of poor judgment, or rather, poor discrimination, to execute an entire inscription with single stroke lettering. The sign will always look better if a line or word of "finished" lettering is interspersed here and there. One line or word of neat, nicely executed letters will draw attention from the one-stroke letters and give to the sign as a whole, a clean, attractive appearance. To make this more comprehensive, I will call your attention to Fig. 54, wherein you will note the word "HATS" is executed in the usual finished manner. The remainder of the lettering is done in the one-stroke Italic style. You will find many other examples illustrating this point.

Classification of Show Card Alphabets.—The alphabets especially constructed for speed purposes are as follows:

- | | |
|-------------------------------|--------------------------------|
| 1. MODERN ITALIC (lower case) | 7. DRAFTSMEN'S STYLES |
| 2. MODERN FULL BLOCK | 8. OLD ENGLISH |
| 3. BRADLEY TEXT | 9. TUSCAN BLOCK |
| 4. HEAVY SCRIPT | 10. EGYPTIAN |
| 5. ITALIC SCRIPT | 11. MODERN ITALIC (upper case) |
| 6. ARCHITECT'S PEN STROKE | 12. ANTIQUE ROMAN |

The last three alphabets in the list—Egyptian, Modern Italic (upper case) and the Antique Roman—are classified among the finished alphabets suitable for show card work, about which we will have more to say hereafter. The Antique Roman is not in any sense considered a one-stroke style, but a fairly correct duplicate of the Egyptian and Modern Italic (upper case) may be executed by this method with the use of proper brushes. These three styles should be used almost exclusively when a "finished" letter is desired. The word finished in this sense means just what the word implies; that is, a letter that is correctly formed and proportioned showing all details and characteristics and omitting none of the component parts as is often done in one-stroke execution. Almost every inscription contains one or more lines or words that should be prominently displayed, and in most cases these lines or words should be executed in a style belonging to the finished variety. A correctly proportioned line of lettering will give a poor sign an air of respectability and serve to redeem what would otherwise be a very ordinary piece of work. It is essential, therefore, that you should not only become familiar with the one-stroke styles but also learn the correct formation of the styles recommended for finishing purposes.

Lower-Case Letters.—The lower case letters of the various alphabets should be used almost exclusively for card work. Keep this constantly in mind. By comparing the formation of the capital letters with that of the lower-case you will find the reason almost instantly. You will note that the number of strokes required to execute a majority of the lower-case letters is less in every instance. This is particularly true of the letters, *a, b, e, f, h, l, m, n*, etc., all of which may be executed with from one to three strokes less than for the same letters in the upper-case style.

For the purpose of showing to a better advantage the particular qualifications of each of the show card alphabets, they will be considered individually in the order given.

Modern Italic (Lower Case).—This style is one of the handsomest and most practical alphabets ever designated for rapid execution. It resembles somewhat both the Italic and Full Block styles. The width of the body of the letter is uniform throughout, thus conducing to speed, and the spurs are square cut and placed with few exceptions only on the upper extremity of the letters. The lower extremities are finished plain, in much the same manner as the Egyptian. It is extremely legible although somewhat eccentric.

This is the alphabet above all others that you should first master. Although but recently designed (by the writer), it has jumped into popular favor like magic and is now used by most up-to-date card writers. The reason for this is very apparent. Its construction is beautiful. The letters are not designed along rigid, inflexible lines, but, on the contrary, allow of great freedom in the general formation, as is evident by the several variations of the different letters shown on the alphabet plate (No. XVI). It is governed by no rule but that of uniformity, thus removing every chance for criticism by the uninitiated. It is extremely graceful. It is easy to execute because it slants to the right. It may be executed with fewer strokes than any known one-stroke style, with the possible exception of the Italic Script. When you have mastered this style you will be prepared for any emergency wherein speed is absolutely necessary.

In Fig. 1 is shown each individual stroke necessary in the construction of this alphabet. The strength of the shades indicates the order in which they should be made. For instance, the lightest shade is stroke No. 1 and the darkest shade is the last or finishing stroke. The dart indicates the direction of the stroke. In this work, you will find similar plates to illustrate the brush strokes for all the one-stroke and finished alphabets used in card writing. The idea of showing the various strokes in shades of different strength is original and will prove to be of great assistance.

Modern Full Block.—This alphabet might also be appropriately called the upper case or capital letters of the Modern Italic (lower case). Everything that has been said of the former may be fittingly applied to this alphabet. You will note that the general proportions of the letters are almost the same as the Round Full Block and that the spur is identical with the exception that it is somewhat extended here and there. You will also observe that the various eccentric twists and curves in some of the letters do not, in any way, affect their legibility. This is because they are not used as component parts of a letter, but rather as embellishments to relieve the plain appearance and give a modern, or stylish, touch.

The letters of the Round Full Block alphabet, owing to their uniform proportion and many square cut corners (necessary to form the spurs), are

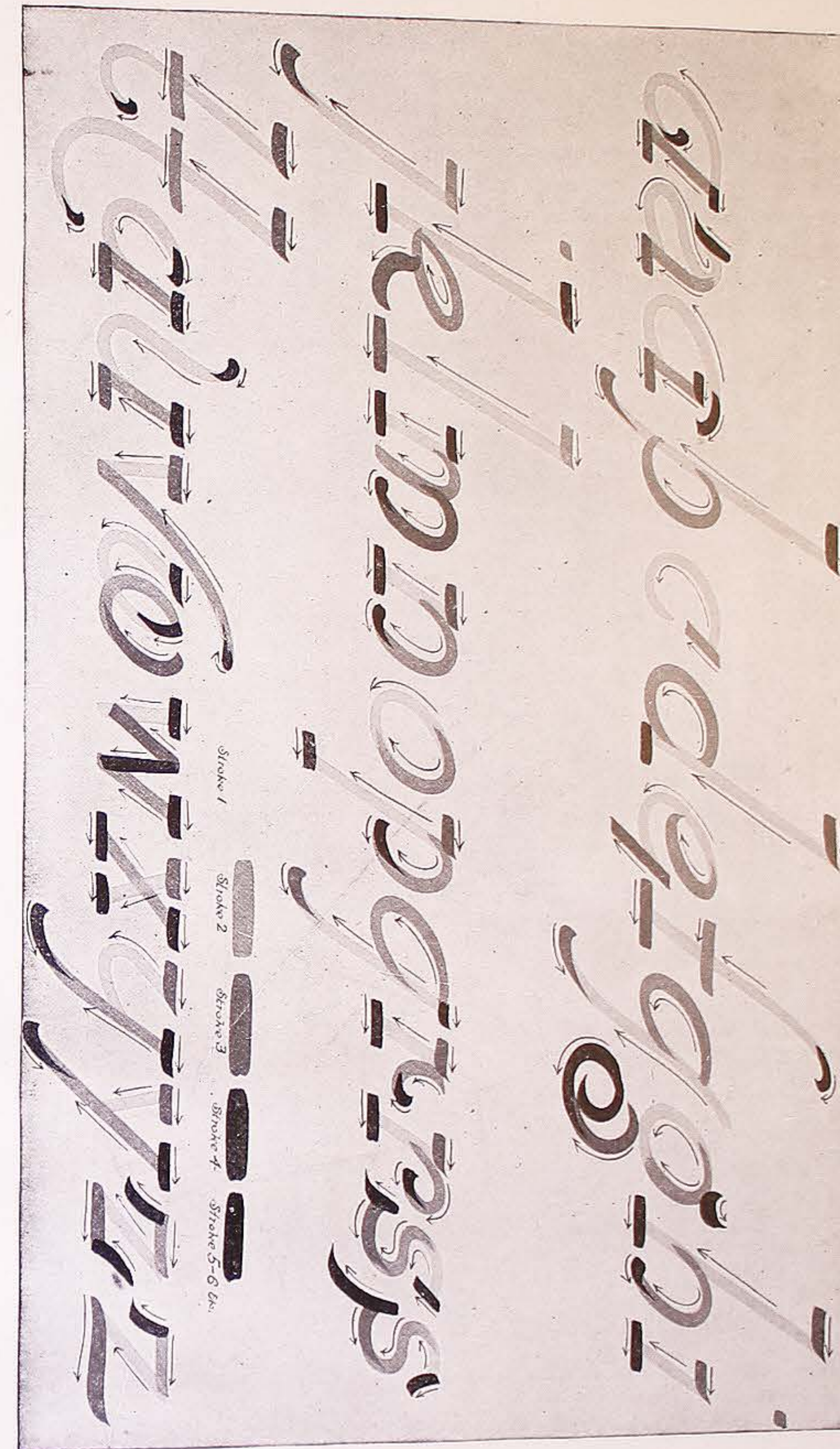


Fig. 1

entirely unfit in their correct normal form for rapid execution; but specially prepared brushes have made it possible to produce a very close imitation by the one-stroke method. To again illustrate the difference in favor of the one-stroke method, Fig. 2 shows the application of the one-

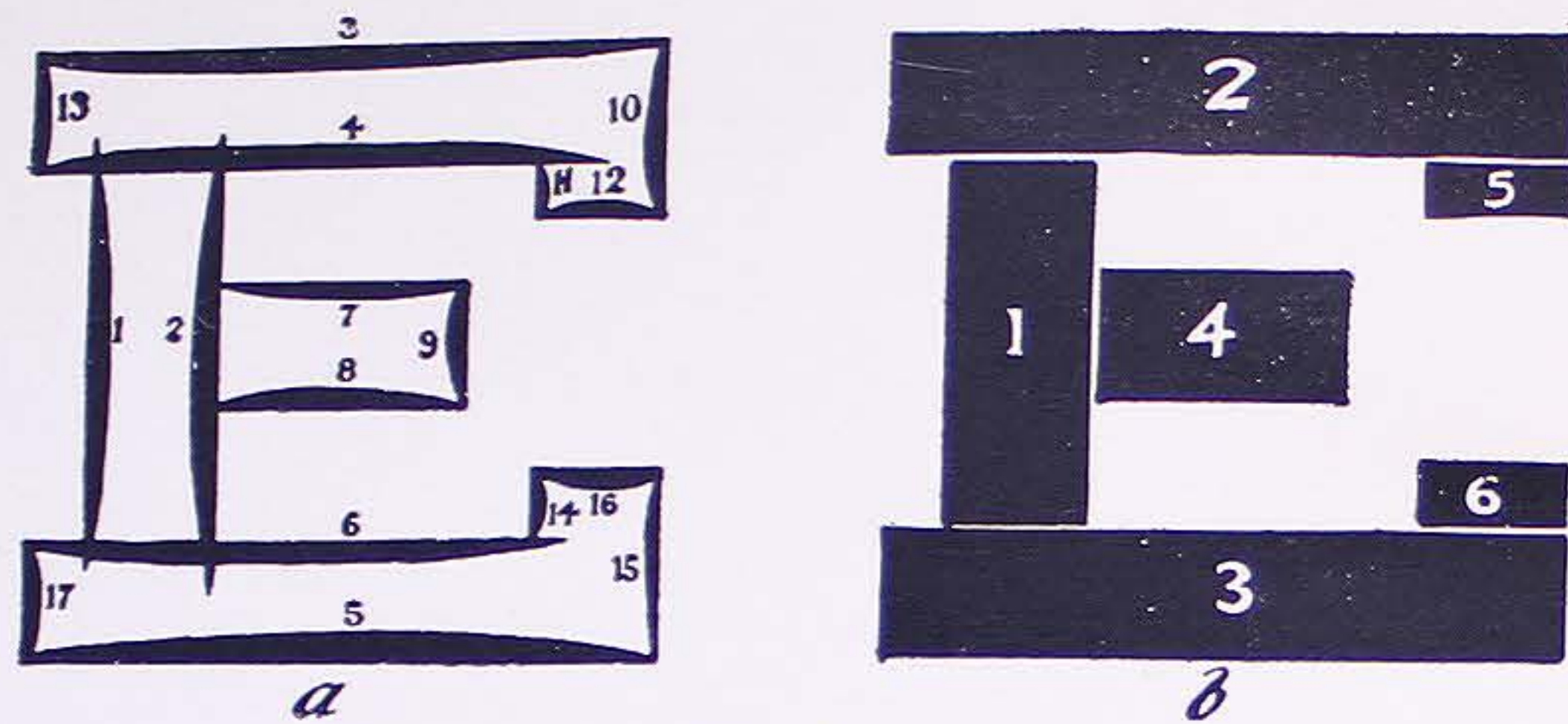


Fig. 2

stroke principle to the letter **E**. This character, if lettered in the usual correct manner, requires seventeen separate strokes of the brush, while but six strokes are necessary with the one-stroke method. Of course, it is not always possible to execute an absolutely correct letter in this manner; but,



Fig. 3

for show card or temporary work this is not strictly essential. What is desired is a clean, neat, "snappy" effect, rather than a close attention to detail. This alphabet gives a very good idea of the liberties that may be taken with the fundamental styles without in any way affecting their usefulness or legibility.



Fig. 4

The novice should be very careful, when using this style, not to combine in one word or line, too many of the letters having eccentric charac-

teristics. As most beginners have but a vague idea of pleasing combinations of modern letters, we will again show by illustration the exact meaning of the point. Fig. 3 shows a combination of letters, each of which is an exact duplicate of those shown on plate No. XVIII. The effect is poor because the ornate features are overdone. There are too many curves and fancy additions in a limited area. Now, by making the change shown in Fig. 4 where some of the fancy flourishes have been omitted, you will observe that the word is not only more legible, but the artistic appearance is also much improved. Thus you see how easy it is to overdo.

Careful discrimination is necessary when the modern styles are used. A modern style may always be used appropriately as a "starting" letter, which means the first letter in a line or word. The Modern Full Block alphabet and the Modern Italic styles comprise all the fancy or eccentric letters necessary to give any piece of work an up-to-date appearance. These two styles, if used in conjunction with the plainer alphabets, will produce excellent results. Few, if any, deviations should ever be made from the normal form of the remainder of the show-card alphabets.



Fig. 5

Fig. 5 shows a line of lettering the original of which was made with the flat brush illustrated in Fig. 6 by the one-stroke method. You will be surprised at the speed with which these letters can be made after a little practice. Fig. 7 shows a pretty effect obtained by the use of this letter combined with the lower case letter of the same style. Fig. 8 illustrates the individual brush strokes of the letters of the Modern Full Block Alphabet.

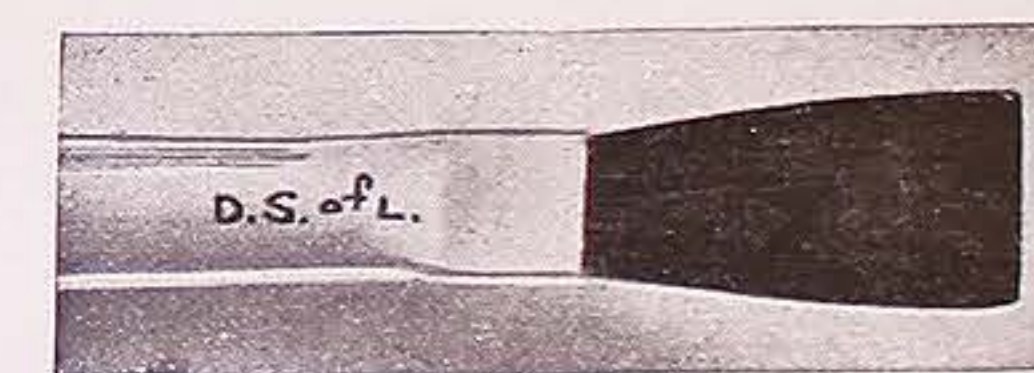


Fig. 6

Bradley Text.—This alphabet very closely resembles the Old English style. It is exceptionally handsome and appropriate for any part of an inscription *except* display lines or words. It may be executed very rapidly with either a shading pen or flat chisel-edge brush, and shows to the best advantage when used for small lettering. It requires but a glance to observe that each component part of each letter must be executed with a single stroke if speed is to be obtained. To execute this style in the same manner as required for *finished* lettering would require so much time as to render it unfit for card

work. The capital letters of this alphabet should *never be combined*. This means that the placing together of two, three or more capital letters as in Fig. 9 is not allowable. Don't forget this, for it applies with equal force to all alphabets whose capital letters are eccentric in form. To prove and emphasize this injunction, note Fig. 10, wherein the capital is used only as a "starting" letter. You may draw your own deductions as to which example presents the more satisfactory appearance.



Fig. 7

The above rule or caution may be put in a more simplified form as follows:

Never combine two or more capital letters of any fancy or modern style. Use them only as a starting letter or where capital letters are appropriate.

NOTE.—Combining the capital letters of the standard styles, such as the Roman, Full Block, Half Block, etc., is not only legitimate, but, in most cases, advisable.

Fig. 11 illustrates the individual brush strokes of the letters of the Bradley text alphabet.

Heavy Script.—Script (Heavy) lettering is often employed with good effect to relieve the monotony of straight lines and to give prominence to certain words in an inscription as illustrated in Fig. 12. This style is especially adapted for one-stroke execution. The heavy "swell" which occurs in the body of each letter can be executed very easily and quickly after a little

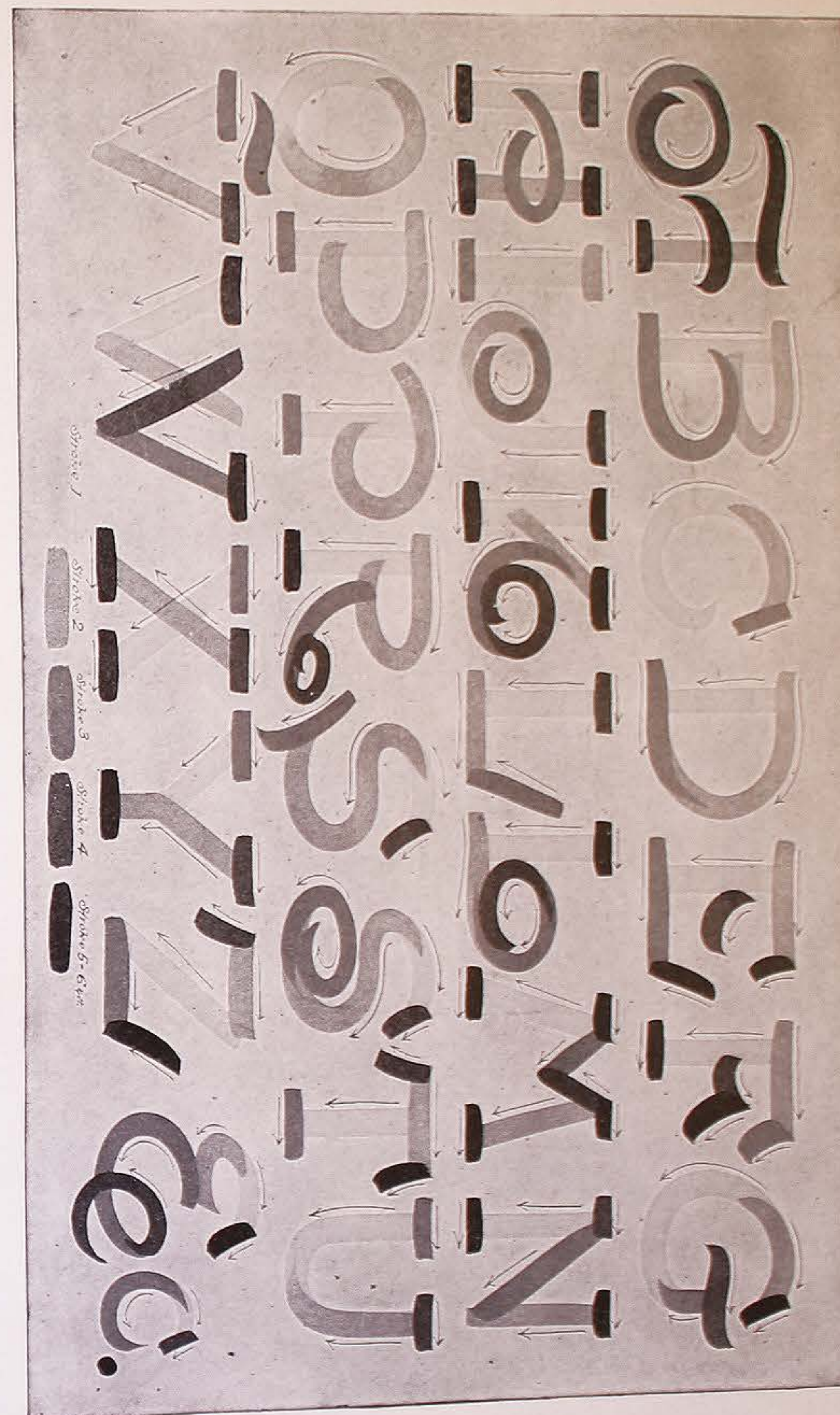


Fig. 8

practice and with the use of the proper brush. Just a little experience will demonstrate that they may be drawn with a brush almost as rapidly as with a pen in writing.

INCORRECT

Fig. 9

In Fig. 13 is shown the manner of applying the one-stroke principle. Notice that the *a* can be executed with two strokes; also the *c*, *e*, *r* and *s*. The rule referring to combination of capital letters also applies to this alpha-

Correct

Fig. 10

bet. Generally, but one word or line of script lettering should be shown in any inscription; and, in no case, should this style be used exclusively in a piece of work. Refer to Fig. 14 for detailed strokes in the letters of this alphabet.

Italic Script (Lower Case).—The lower case letters of this style might properly be called abbreviated examples of the Spencerian Script alphabet. By "abbreviated," I mean minus a large number of curves and artistic "sweeps" necessary in the formation of the pure Script style. The characteristics are retained and the principles governing the genuine Script are the same, the chief distinction being that the letters of the Italic Script are not connected; each occupies a space by itself the same as the Block styles.

The capital letters, with a few exceptions, are almost exact facsimiles of the capitals of the Antique Roman style, the principal difference being that each is slanted in harmony with the lower case letters. The spurs with which they are finished makes it necessary to classify them as finished letters. They will, therefore, be considered more fully under another head. The various brush strokes necessary in the execution of the Italic Script are shown in Fig. 15.

Architect's Penstroke, Draftsman's Old English.—These three styles are usually executed with a writing pen designed particularly for the purpose. They are really pen, and not brush alphabets, although some of the styles

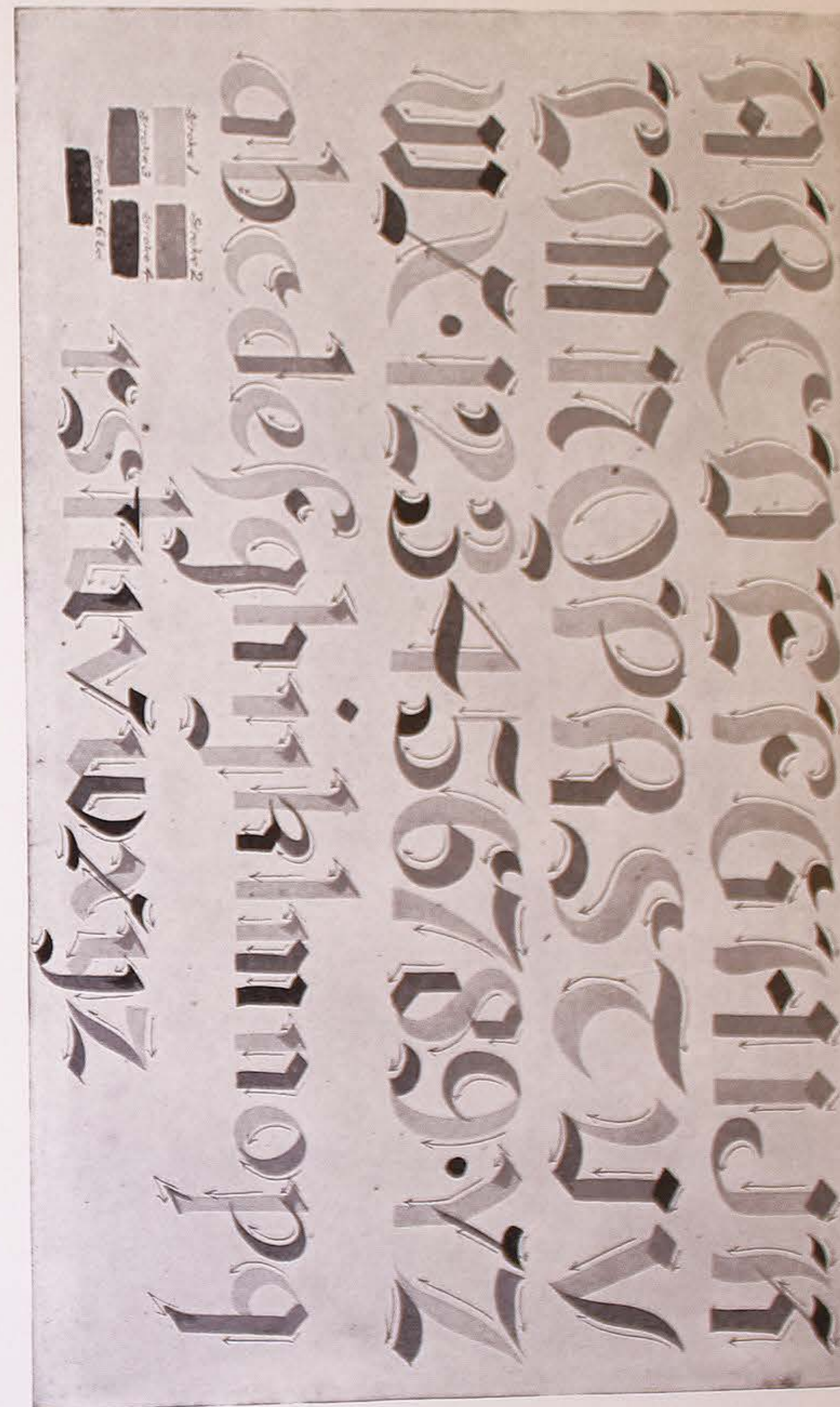


Fig. 11

may be executed equally well with a brush. All of these styles belong to the one-stroke class and are easily and quickly made. Fig. 16 shows a variety of inscriptions combining these and other styles.

Tuscan Block.—This is another of the block alphabets which may be used to splendid advantage for one-stroke work. The formation of this letter



Fig. 12



Fig. 13

is such as to permit the use of a flat brush like that required for the execution of the Round Full Block. The letters of the Tuscan Block alphabet are formed almost exclusively with curves, which, as you have been told, are characteristics that always mean a saving of time. In Fig. 17 you will find examples showing the nice effect which may be obtained regardless of the fact that the letters are not perfectly formed or constructed. This is one



Fig. 14



Fig. 15

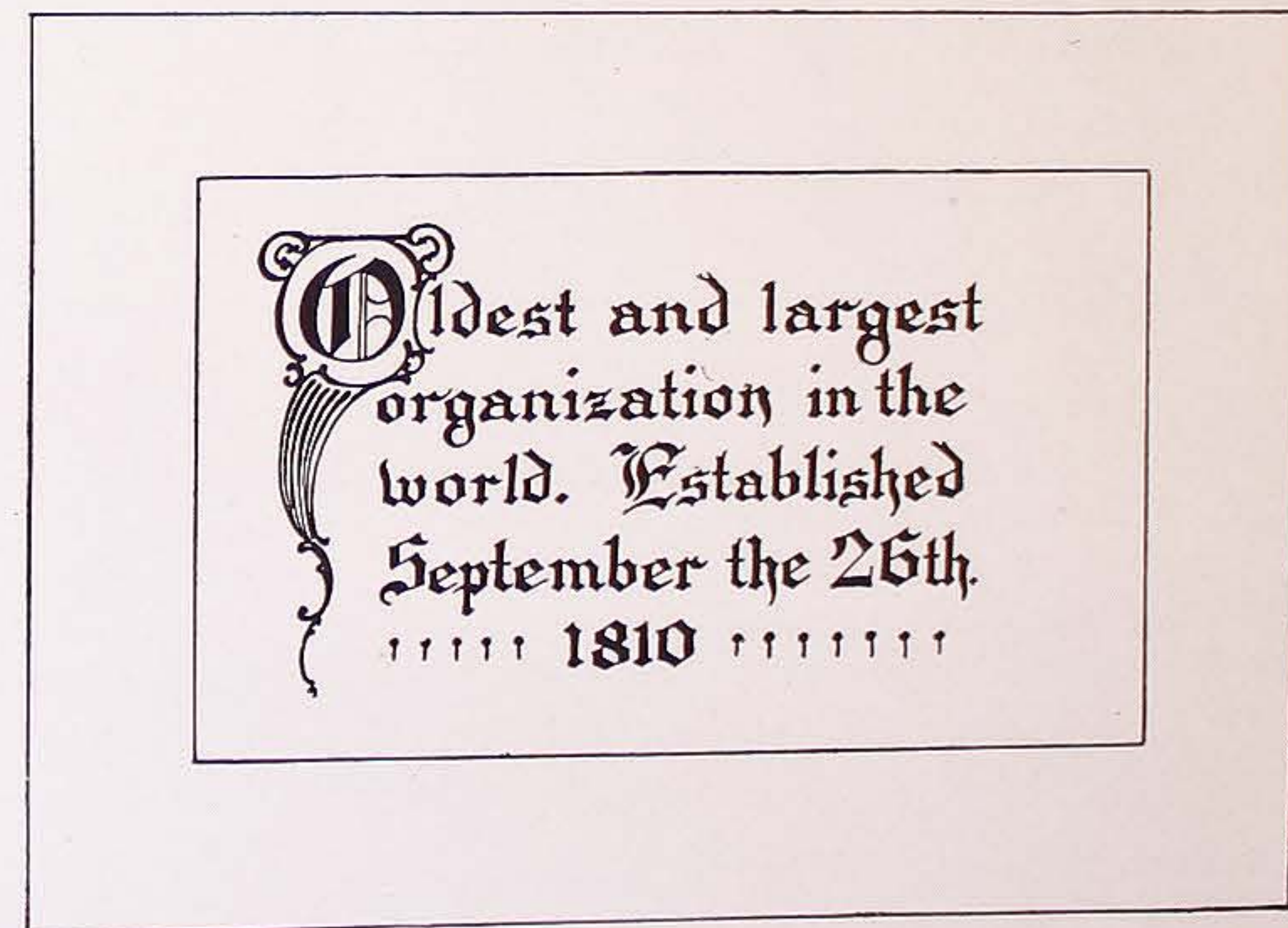


Fig. 16

of the one-stroke styles used very frequently by the sign painter. See Fig. 18 for detailed brush strokes of the Tuscan Block alphabet.

Finished Alphabets

We have previously explained the meaning of the term *finished*. Any letter correctly executed may be properly called a finished letter; but, as some of the styles may be executed with more rapidity than others, we must be careful to make a wise selection.

Antique Roman.—Most expert card writers employ the Antique Roman almost exclusively for display purposes whenever the space will permit. Don't overlook the significance of the statement, "*whenever the space will permit.*" Never try to crowd a letter into a space that will not permit it to

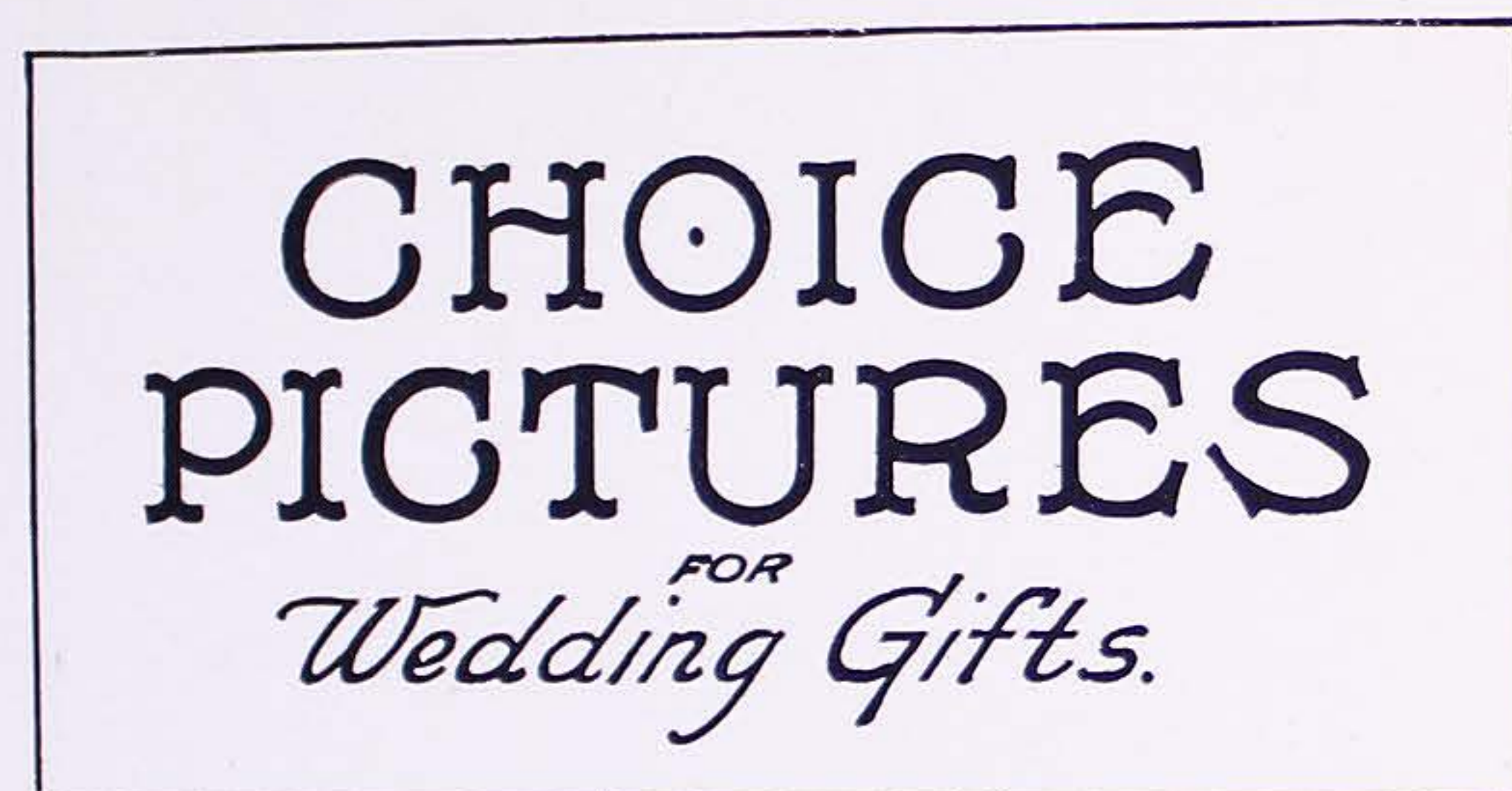


Fig. 17

be correctly proportioned unless you use a style that is constructed for condensing. The selection of the Antique Roman for general use is a good one, for it is not only very plain and handsome, but may, with a little practice, be executed with much greater speed than any of the other standard styles with the exception of the Egyptian. This style like the Roman should not be condensed to any great extent; therefore, as stated above, it should be used only where the space will permit an almost normally proportioned letter.

This and the Modern Italic (upper case) are the only styles appropriate for show-card work that cannot properly be classed as one-stroke alphabets. In Fig. 19 is shown the number of strokes required to execute the letter *E* (Antique Roman) and also the order in which they should be drawn. The vertical stroke is Number 1 and should be executed with one stroke of the brush. The horizontal hair-lines are next in order, after which the spurs



FIG. 18

are added. The same principle of execution should be applied to every letter of this alphabet.

Fig. 20 shows to what extent it may be condensed and elongated. You will note that there is a wide difference in the proportions of the letters constituting these two examples, and that the effect is equally good in either case.

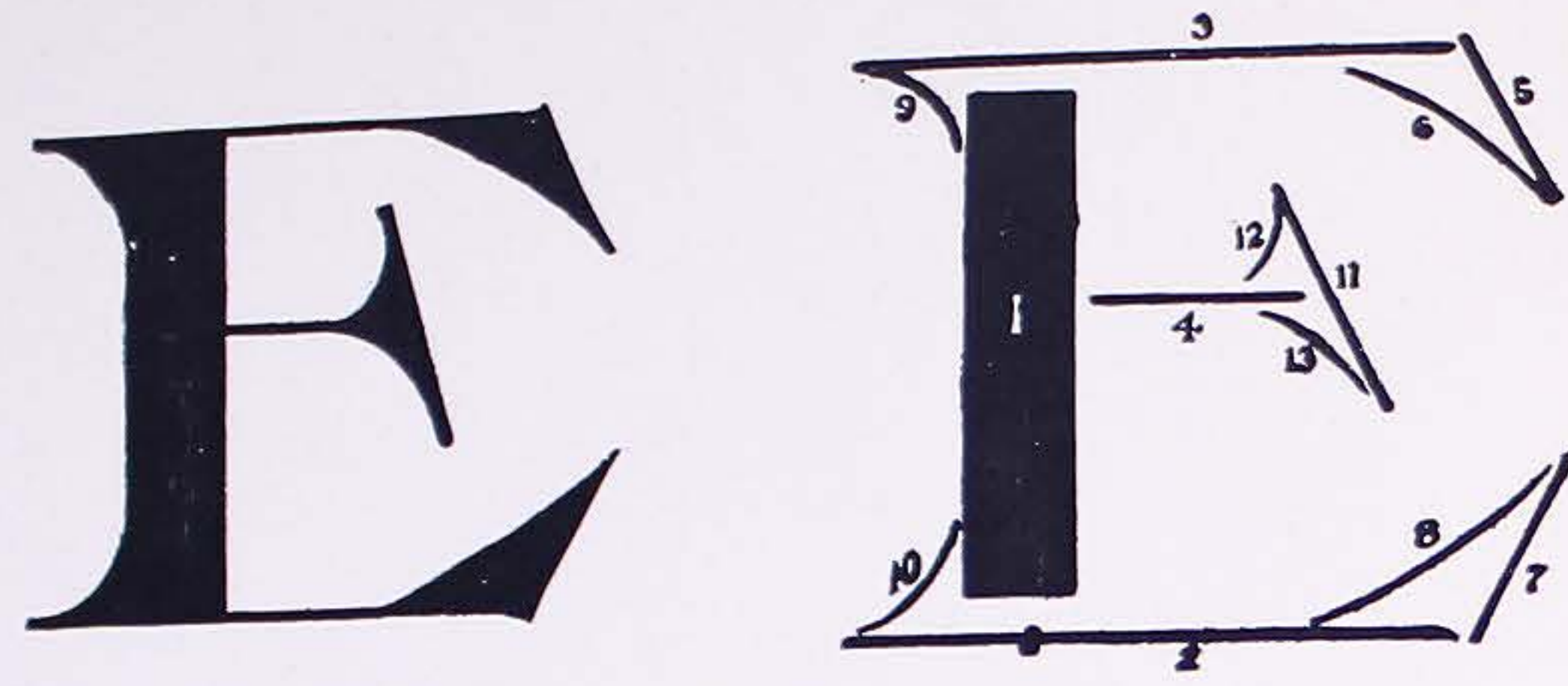


Fig. 19

Egyptian.—The Egyptian alphabet is almost an exact counterpart of the Spur Egyptian style, the principal difference being the addition of the small pointed spurs to the latter. To execute the spur requires much more time. This is, therefore, a good argument against the frequent use of the Spur Egyptian for card purposes. It is possible to execute a very exact duplicate of the Egyptian style by the one-stroke method, as illustrated in Fig. 21.



Fig. 20

You should practice the formation of this style until you are able to execute the vertical and horizontal parts with a single stroke. Try to finish the extremities of the stroke without showing a ragged edge. To prevent an uneven edge, the brush must be *full* of color. In the figure, you will observe that only a limited number of strokes are required for the execution of the



Fig. 21

various letters. For instance, but three strokes are required for the *A*, three for the *B*, two for the *C*, two for the *D*, and so on, thus making them admirably adapted, in every way, to rapid execution.

This style has only one objectionable feature; viz., it is somewhat clumsy in appearance. This is due to the uniform width of the body and the absence of artistic characteristics. It is the very plainest style known to the letterer, and this is a point in its favor, for legibility is the very first thing that should always be considered in the selection of styles for the average inscription. Egyptian letters executed by the one-stroke method, are sometimes called "plug" or "stump" styles.



Fig. 22

Modern Italic (Upper Case).—The capital letters of the Italic Script are so nearly like those of the Antique Roman as to need no extended explanation. As you have been told, slanted letters may be executed much quicker than the upright letters. This is a strong point in favor of this alphabet. The spurs are omitted at several of the extremities also, making it possible to execute the letters more rapidly. This is particularly true of the letters *A*, *B*, *K*, *R* and *W*. This alphabet (Plate XVII) has been pronounced one of the handsomest styles ever created.

With a thorough knowledge of the one-stroke styles and the three so-called



Fig. 23

"finished alphabets," you are in a position to compete with anyone and obtain results equal to those of the experienced and accomplished card writer.

Show Card Numerals

A few words of advice with reference to numerals. But a glance at the work of the expert card writer is required to observe that the figures of the Antique Roman style are used almost exclusively for card work. They are preferable to all other styles. The chief reasons for this are the same as those given to explain the popularity of the Antique Roman alphabet. Any style of numeral suggested by good judgment may be used, however, for the reason that the figures constitute, as a rule, a very small part of the inscription, and *when given prominence* should, in nearly every instance, be executed in a "finished" manner. In Fig. 22 is shown a combination of one-stroke and Antique Roman styles to illustrate the point with reference to the numerals. Fig. 23 illustrates the brush strokes in the numerals of the Antique Roman style.

II

Brush Manipulation

There are just fourteen different strokes necessary to the formation of any given style of letter or scroll. They are as follows:

- Right vertical stroke.
- Left vertical stroke.
- Upper horizontal stroke.
- Lower horizontal stroke.
- Right and left slanted stroke (right).
- Right and left slanted stroke (left).
- Right curved stroke.
- Left curved stroke.
- Compound curved stroke (right).
- Compound curved stroke (left).
- Upper semi-circle stroke.
- Lower semi-circle stroke.

These strokes are illustrated, in the order named, in Fig. 24. One or more of these fourteen strokes enter into the construction of every style of letter or scroll; therefore, once they are mastered, the path is thereafter easy. Keep in mind the importance of plenty of practice. Constant exercise with the brush will bring surprising results. Execute all kinds of examples of your own conception.

Always make your brush strokes continuous. Avoid short, "choppy" strokes. A little practice will demonstrate that a line, either curved or straight, can be drawn much more exact with a moderately rapid, steady stroke, than when the movement is slow and hesitating. Always begin the formation of any letter by executing the vertical strokes—the left vertical stroke first (finished letters) and the right vertical stroke next. The correct formation and proportion of the letter is the first thing to be accomplished, after which add the spurs or other peculiarities, which, as a rule, do not affect the proportion. Before beginning the brush exercises illustrated in Fig. 24, commit to memory the following rules:

- (1) Do not work with the point of the brush. Use the side of the brush and keep the hair spread as much as possible. This is not only the easiest way to draw a correct line, but helps to fill in the letter as you go.

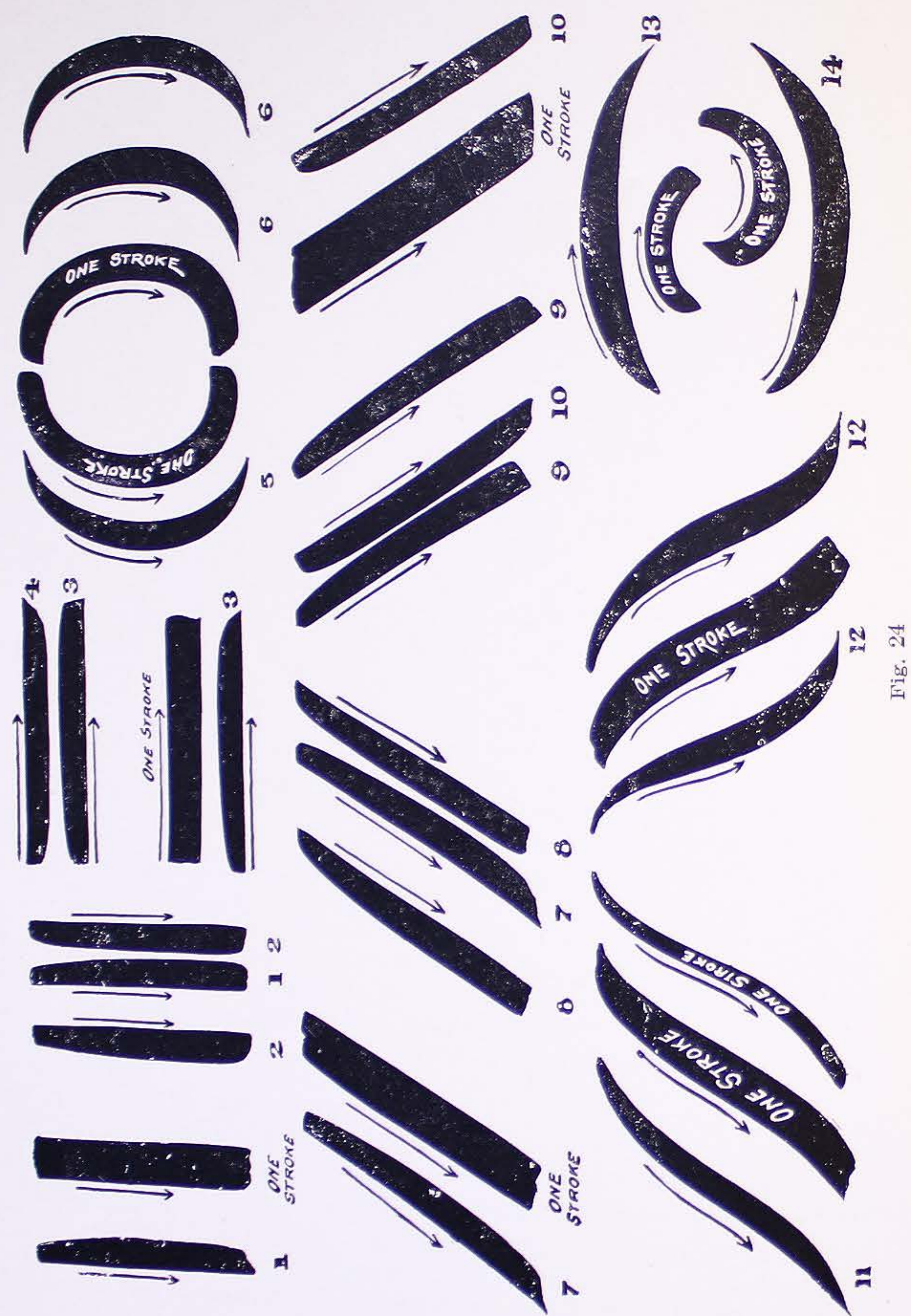


Fig. 24

(2) Always begin the formation of a letter by first executing the vertical strokes.

(3) The spurs are what give the letter character and finish and should therefore be executed last.

(4) A moderately rapid, steady stroke is more desirable and will insure better results than a slow, hesitating movement.

(5) When making a connection; i. e., joining two brush strokes as illustrated in Fig. 25, do not begin exactly at the stopping point (A) but begin a short distance back of, or above the preceding stroke and gradually spread the hair until you reach the point from which you desire to continue.

(6) Always use a brush large enough to hold sufficient color to execute the vertical strokes without recharging.

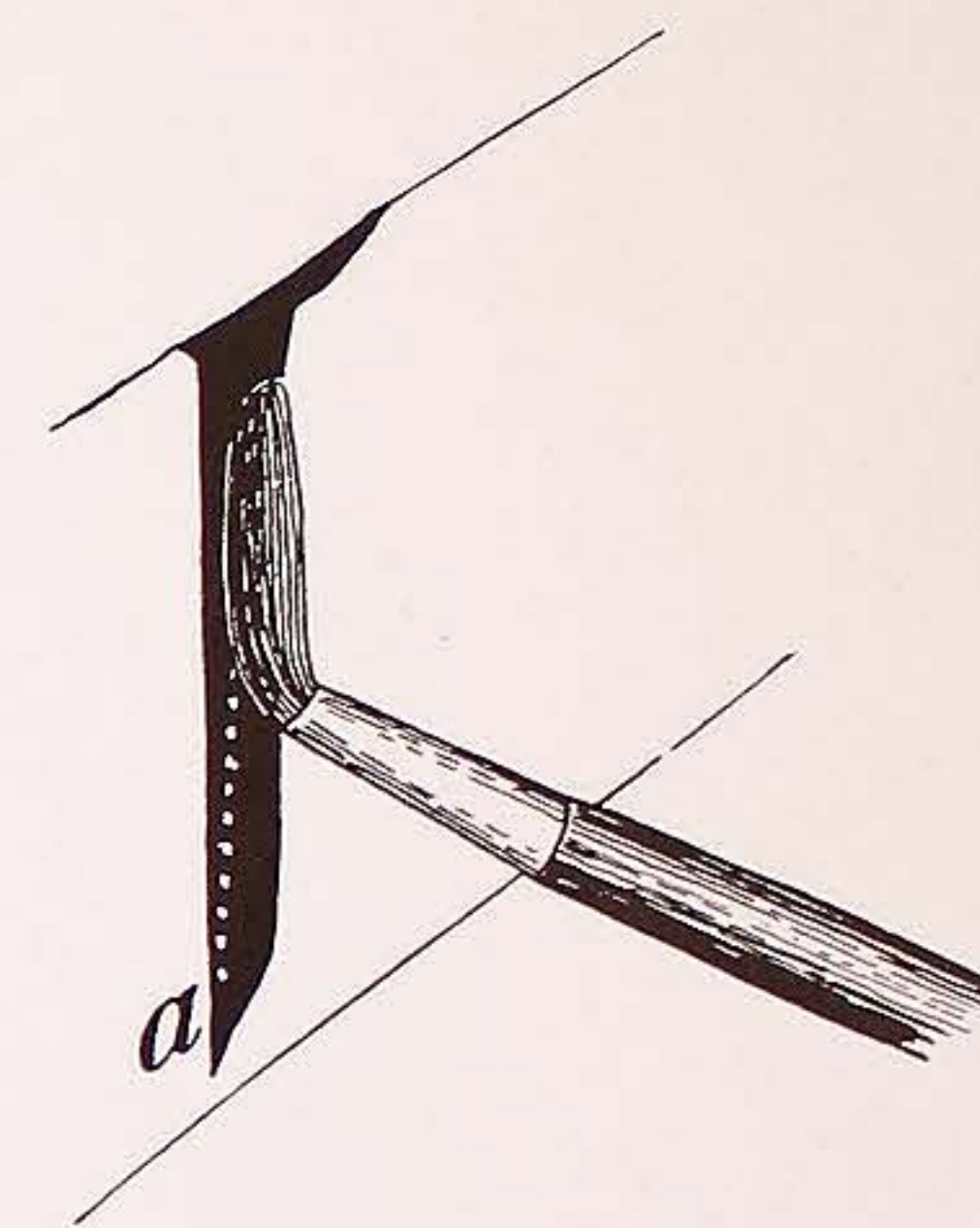


Fig. 25

The brush should be held between the thumb and first finger firmly but lightly, in much the same position as a pen or pencil,—not stiff or rigid, but so as to allow the handle of the brush to roll between the fingers when necessary, as in the execution of a curve. Try to maintain a uniform pressure unless a "swell" is desired. In this case, first place the point of the brush to the surface, increase the pressure gradually until you have reached the required width of the stroke, and then decrease the pressure until the brush comes to a *point* at the termination of the stroke. At the beginning of your brush movement, draw the lines slowly and continuously. Do not allow the movement to become jerky.

The object is to execute a straight, unwavering line on the *side* of the stroke that represents the *finished* part of the letter. Pay no heed to the other side of the stroke. This rule cannot be followed when one-stroke work is being done. In this case, both sides of the stroke must be straight and

uniform. One-stroke work requires an even pressure on the brush constantly, with the exception of the Script styles in which the "swell" occurs.

After you have become reasonably adept with the vertical strokes, try the horizontal strokes. You will find these much more difficult. Practice them over and over and do not become discouraged if the results are not what you anticipate. Next, practice the curves and compound strokes, not forgetting the fact that your object is to execute *all* of the brush exercises with a *single*

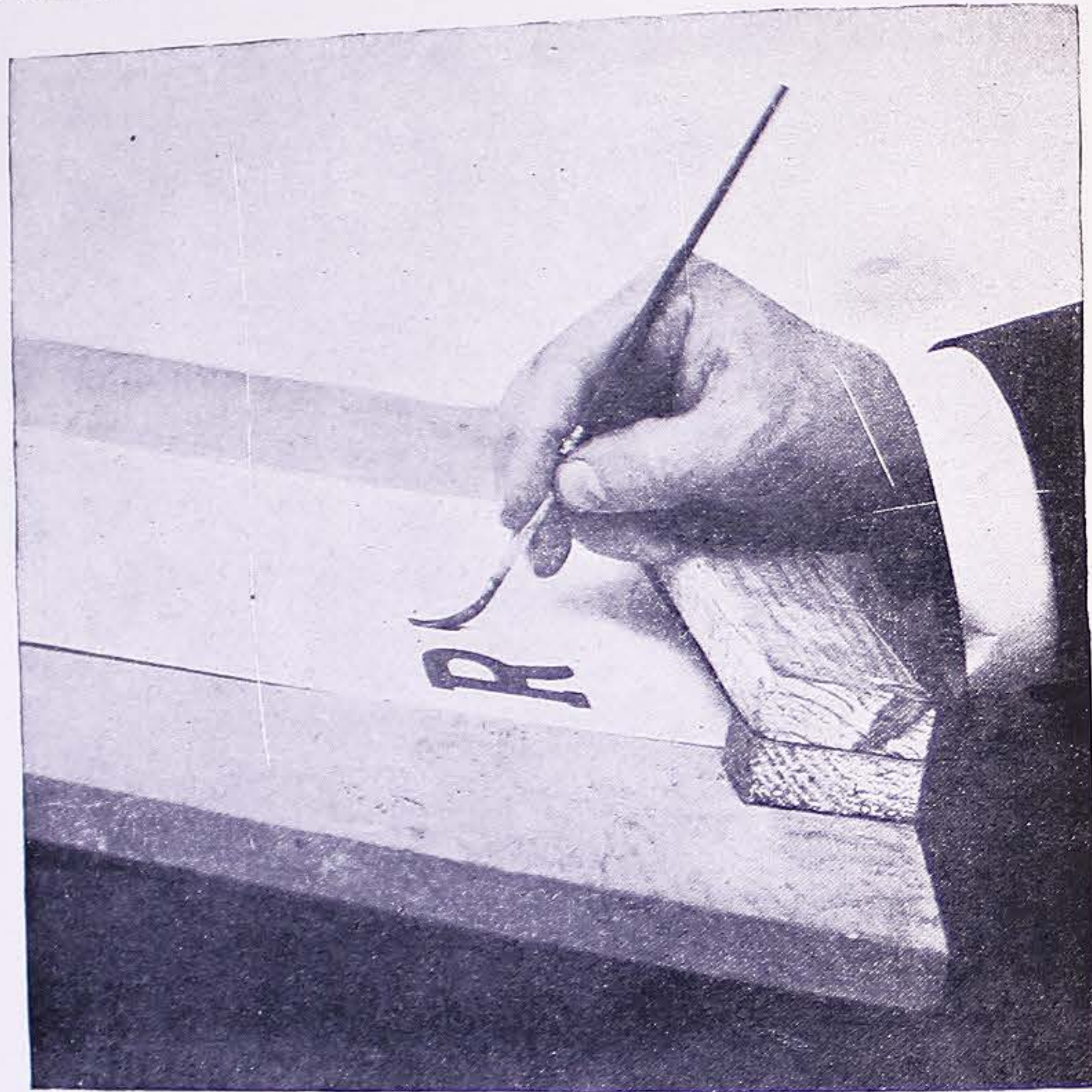


Fig. 26

stroke. Keep the brush well filled with color so as to avoid ragged, uneven edges. If the color is too thin, or the brush is too full, it will spread beyond the outline of the letter when applied.

The color must be the proper consistency—not too thick nor too thin. If it is too thin, the hair of the brush will become "wobbly." If the color is too thick, it will "pull" and refuse to flow freely, resulting in an imperfect line. Dipping the brush in the color is not all that is required before applying it to the surface. It is necessary that the color in the brush should be evenly distributed through the hairs, so as to have as much color in the center of the brush as on the outside. After you dip your brush into the color place it on a palette, and "work" or wiggle it back and forth, turning it to the

right and left alternately several times, after which draw it gently toward you on one side. The side resting on the palette should now be applied to the surface. The brush should be charged with color frequently. In order to acquire confidence, it is necessary to work rapidly. Do not be over-careful. Start in boldly, just as though you were an expert. Practice faithfully. Follow instructions closely. Do not expect to master any part of the instructions without conscientious and honest effort.

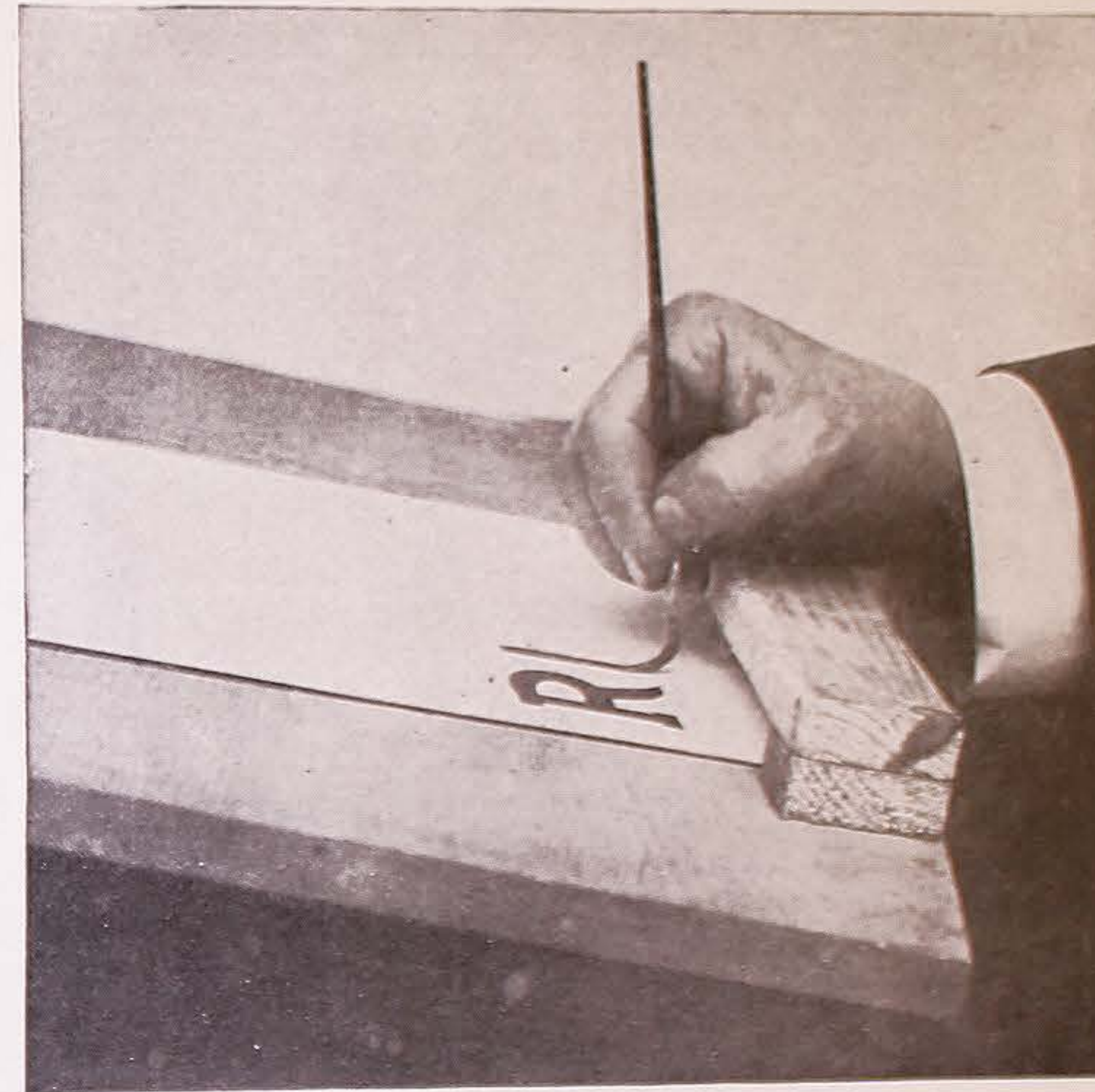


Fig. 27

Position of the Brush.—The brush should be held in the hand in the position shown in Fig. 26. Allow your two lower fingers to rest on the arm-rest. This is the position of the brush for the beginning of the vertical strokes. As the stroke is continued toward the bottom it will be necessary to contract the thumb and draw all the fingers toward the palm of the hand as shown in Fig. 27 so that, by the time you reach the bottom, the brush will be in a perpendicular position. These strokes require a movement of the fingers only. To execute the horizontal strokes requires a movement of the wrist. Hold the brush in the same manner as shown in Fig. 26 and move the hand from left to right without changing the position of the fingers. The right and left slanted strokes are executed in the same manner as the vertical strokes.

The right and left curved strokes require a movement of the fingers only. After you have mastered these strokes, you will find it comparatively easy to execute the remainder of the strokes. Practice all brush strokes first with a No. 6 brush. After you have become accustomed to this size, try a No. 8 and then a No. 10 and so on. The larger the brush, the greater the speed. Thus you should cultivate the use of a brush that will execute the vertical strokes of the letter without refilling.

Oblique and Slanted Lettering.—A very pleasing variation in the appearance of a piece of work may be obtained by slanting some lines in an inscription, either to the right or left at a uniform angle of about 60 degrees. In no case is it advisable to slant a combination of extremely ornamental or eccentric letters. Slanted letters are sometimes used to emphasize, or call particular attention to a certain word or line. Letters slanted to the *right* can also be executed in much less time than the upright letters. This is because, in making all upright strokes, the brush is drawn from the right to the left, *toward the letterer*, as in writing. That this is the most natural and free-hand movement can be quickly demonstrated.

Utensils.—The best workmen always use the best tools. An old saying runs something like this:

“A Good Workman Needs Few Tools.”

This was, perhaps, intended to mean that a good workman could accomplish more with inferior tools than his less adept brother, for it is a well known fact that most skilled artisans are exceedingly particular about the things needed in their work. Good brushes, good colors, good materials of all kinds are absolutely essential; for, not only do they conduce to speed, but they help to preserve a sunny temperament and also make it possible to obtain maximum results with minimum exertion. My advice is to surround yourself with the very best tools and materials obtainable. The best cost little as compared with the cost of tools needed by the members of most other trades. The card writer is fortunate in needing but few tools and materials in the execution of his work. At the start it is not necessary to buy *all* the various things required to produce unique and odd effects. The following list of materials includes everything that is absolutely essential for ordinary work:

- One No. 4 Red Sable Show Card Brush.
- One No. 6 Red Sable Show Card Brush.
- One No. 10 Red Sable Show Card Brush.
- One No. 12 Red Sable Show Card Brush.
- One T Square.
- One Straight Edge.
- One Set Solid Marking Pens Nos. $\frac{1}{8}$ and $\frac{1}{4}$.
- One Set Shading Pens.
- One Bottle Black Shading Ink.
- One Bottle Red Shading Ink.

- One Compass (with pencil attachment).
- One Pair Large Shears.
- One Jar Aqua (Water) Color, Black.
- One Jar Aqua (Water) Color, White.
- One Jar Aqua (Water) Color, Blue.
- One Jar Aqua (Water) Color, Yellow.
- One Jar Aqua (Water) Color, Red.
- One Package Gold Lettering Bronze.
- One dozen Soennecken Pens, assorted sizes.
- One Soennecken double end pen holder and ink retainer.
- One Soft Lead Pencil.
- One Box Charcoal.
- One Ruler.
- One Sponge Rubber.
- One Half Dozen Thumb Tacks.
- One Bottle Mucilage.
- One or two dry colors.
- Cardboard.

The cost of all the articles enumerated above (cardboard excepted), if purchased from the Detroit School of Lettering, will not exceed \$12.00. Thus, very little capital is necessary to begin work. Equipped with these tools and materials, you are in a position to execute card signs for any ordinary purpose. Later on, you may find it necessary to add several other tools, such as the Air Pencil, Air Brush, etc., in order to keep pace with the times. The list above will suffice for all kinds of plain work.

Arm Rests.—Cardboard signs, unlike the average sign, can be lettered to the best advantage and with the greatest speed by being laid flat on a slightly inclined surface as shown in Fig. 28. There is one very good reason why this method is preferable, i. e., *the brush is held in a perpendicular position*, thus permitting the color to flow freely and naturally. For this purpose use a table of convenient height, having a top about 3 by 4 or 5 feet.

The top is sometimes arranged in such a manner as to allow raising or lowering to any desired slant. For the purpose of steadying the hand in which the brush is held the arm-rest is sometimes used (see Fig. 26 and Fig. 27).

The use of the arm-rest is not recommended except in rare cases. However, a few years ago most card-writers used the arm-rest on all classes of work. The bridge or rest is made from a strip of smooth wood 1 inch by $2\frac{1}{2}$ inches by 36 inches. With a small nail fasten a block at each end, 1 inch by $2\frac{1}{2}$ inches by $2\frac{1}{2}$ inches. Sand-paper edges, and you are ready to work. We call your attention to the bridge because it comes in handy sometimes in executing feature lettering, that is, the large display lines usually drawn in a finished style. The card-writer should make it a point to work directly over his work on the card itself. Experts but rarely use the bridge or arm-rest. They prefer the natural way to work, that is, resting the hand directly on the

card surface, the same position as for writing. Most card-writers execute their work in a standing position or, for a rest, use a high stool. Fig. 28 shows the natural position of the hand resting directly on the card surface.

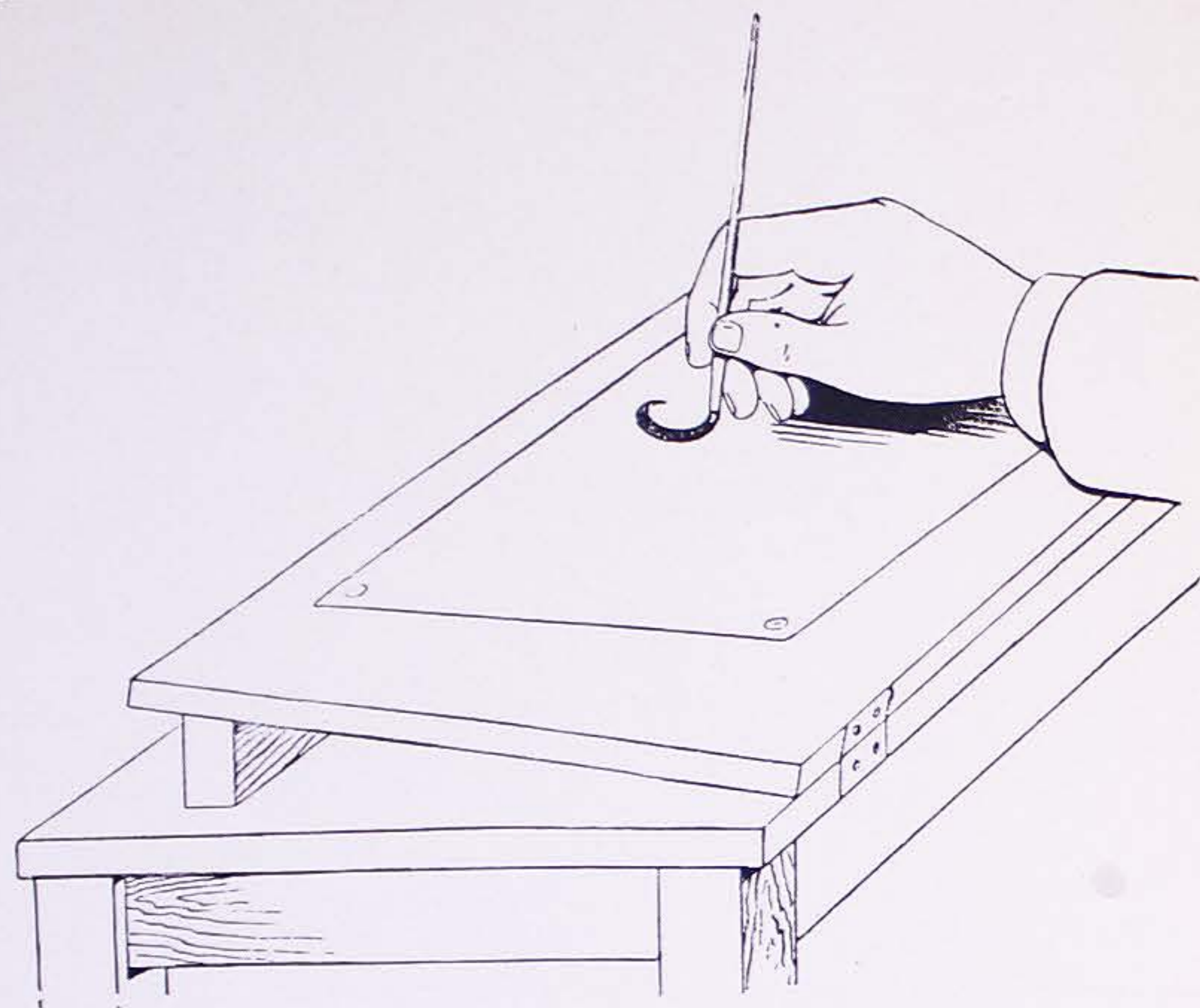


Fig. 28

Show Card Brushes

The brush is the first and most important tool with which you should become familiar. Red Sable lettering brushes, with handles about six inches long, securely fitted into nickel or copper ferrules, are the kind all experts use and are, therefore, the kind recommended. Sable brushes are the only kind that can be used to advantage in water color. Camel's hair brushes soon lose their "spring" and elasticity when they come in contact with water. Sable brushes, on the other hand, are not in the least affected by water. With proper care, they will outlast brushes of any other character, and the work that you can do with them will be clean and free from ragged edges. For average purposes a set of five, comprising the numbers 4, 6, 8, 10 and 12, is sufficient. Although these brushes, in their normal form, are pointed, they can be manipulated to do all kinds of one-stroke work.

Card brushes sold by dealers everywhere are fitted with handles about ten inches long. We consider this length a nuisance and, therefore, reduce the length of the handles in all brushes to six inches. If you purchase the long handled kind, we advise cutting off about four inches. A style of brush

which we have designed is recommended. It is made in 10 sizes, viz., Nos. 3, 4, 6, 8, 10, 12, 14, 16, 18 and 20. Fig. 30 shows this copper ferrule brush. Note the perfectly square top on each brush, resulting in a square start of every stroke. Fig. 29 shows the new Speed Ball pens which are taken up later in the text.

Care of Brushes.—Brushes are your most valuable tools and should be cared for accordingly. They should always be thoroughly cleansed after using by rinsing in clean water and laid in a flat position, or stood on end *hair up*, until needed again. Never stand the brush so that the weight of the handle rests on the point of the hairs. Never allow your brushes to dry with color



Fig. 29

in them. By observing these few precautions, the life of your brushes may be greatly prolonged and they will always be ready for immediate use.

The Possibilities of the Lettering Brush.—The late Wm. Hugh Gordon discusses the possibilities of the lettering brush and gives some valuable pointers which I believe will prove very valuable to all readers of this book.

"There is a logical reason for doing certain things in the manner prescribed by those who have practiced these things successfully.

"To attain the highest degree of proficiency in working with tools, the operator must first learn to eliminate the difficulties arising from misdirected effort.

"There is no tool made but what has its specific limitations even when manipulated by the most proficient operator or mechanical means.

"The limitations increase in greater ratio with each degree of misapplied human as well as mechanical energy.

"In point of illustration, some energetic individual who never drove a tack may declare 'Gimme the tools and I'll build a boat.'
 "'Gimme the paint and brushes and I'll paint a sign, if I can get the letters to copy from.'

"Herein we must credit the ambition, largely egotistical; but when the misdirected energy is applied the result is liable to be disappointing. The best tools in the world do not make a workman, which reminds me of a story

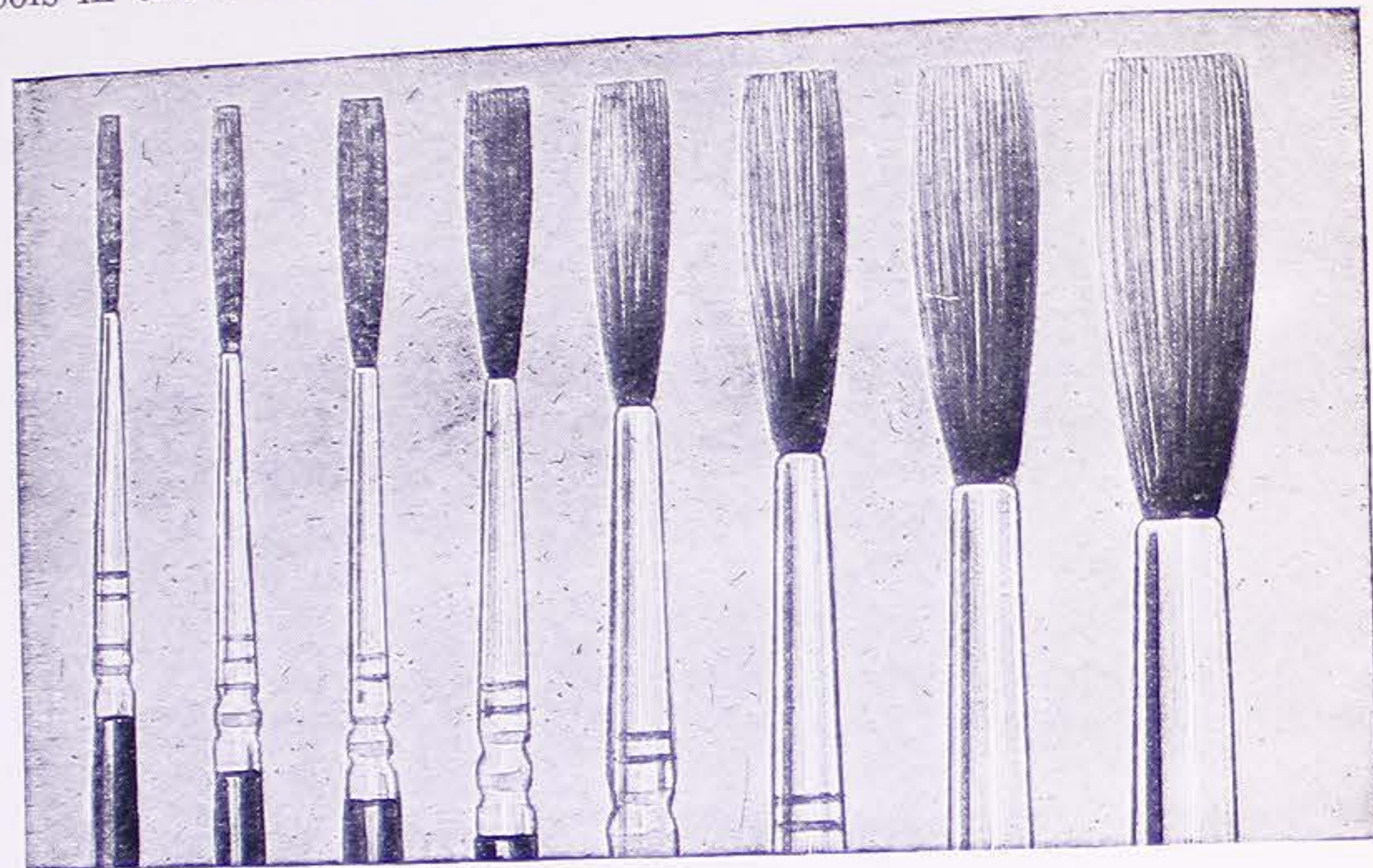


Fig. 30

told about Vanderloaf, of Spokane. A party dropped into his shop one afternoon, one of the 'Seekers' variety. Van, who is a past master in the art of lettering, happened to be working on a nice job. The visitor watched him for a while, then remarked: 'Gee, but that's a dandy brush you've got.' 'Yes,' retorted Van, 'but did you notice how smooth the paint works?'

Getting at the Seat of Trouble.—"Any mechanic is liable to have difficulties thrust upon him by the use of unreliable tools of his craft. However, if he is a good mechanic and understands tools he will quickly determine what the trouble is and whether it can be remedied or not.

"It seems that there is more complaint about the unreliability of lettering brushes than the tools of all other crafts combined, with the possible exception of razors, which have likewise a great deal to do with the action (and pull) of the hair.

"The average sign writer can get better results from the average brush than any other branch of lettercrafters. Why? Simply because he applies the color to any given surface with the brush at right angles to that surface. This permits of a cleaner stroke, a more even width on rounding curves, and cleaner terminals, both on the start and end of a stroke. The end of a stroke is called the pick-up, consequently, if a brush cuts a good clean pick-up, the

letter requires less patching or retouching, which is a time saver. Some brushes will have a tendency to cut a clean even stroke at the starting point but have a ragged pick-up. Another may have both a good cut start and pick-up but will refuse to cut a clean even width line or curved stroke. This is more noticeable in small than in large size brushes. In any event, the start, the stroke and the pick-up are accomplished better and with less effort where the brush is manipulated at right angles with the surface to be lettered on.

Methods of Handling Brush.—"Most all sign writers use either a mahl stick or bridge or use the left hand rest on lettering of ordinary size, such as door and window work, outlining plain or gold letters, etc. On large work, such as wall bulletins, etc., the mahl stick may be dispensed with on account of the big sweeping strokes necessary, but it will be noticed that the brush is held far enough back on the handle to allow the strokes to be made at right angles with the surface. In other words, the brush points as nearly directly at the surface as it is possible to hold it, especially on rounding any curves, ovals or circular strokes or compound curves such as appear in the letter 'S.'

"It will be noted that on all curved strokes, the brush handle must be rolled in order to present an even width contact of the hair point of the brush to the marking surface, otherwise there is bound to be a stroke of varying width which requires building up or remodeling. If the brush is not pointing at right angles with the surface, but held on a slant, like a pen staff, it is utterly impossible to roll the brush sufficiently to produce an even width stroke on any letter containing curves, ovals or round elements, simply because of the elbow or twist in the bend of the hair part of the brush when pulled sideways.

"Up to a certain limit, the distance from the point at which a brush is held decreases the speed attainable, but increases the control when lettering over a stick, bridge or hand rest. For lettering free arm style or offhand, a brush is held near the end of the handle. In lettering over a stick the distance held from the point varies from three to six inches depending on the size of the letters. However this distance is usually determined by the results shown by the strokes produced by the brush, which usually has its peculiar limitations.

The Sign Writer and the Card Writer.—"The average sign writer has the best of show card writers beaten to a standstill in point of mechanical excellence of workmanship. The precision with which the sign writer manipulates a brush admits of no defeat of purpose, simply because he applies his individual efforts in proper conjunction with the maximum limitations of the brush and colors with which he works.

"That is where the average show card writer or student of lettering defeats his purpose and in failing blames the brush. The main point of difference between the methods employed by sign writers and show card writers is that a sign writer works over a rest, holds his brush further back from the point, consequently his work is slower and the strokes more deliberate.

"Oil or japan colors do not flow from the brush nor dry as quickly as distemper or show card colors, but they have more pull, which tends to steady the stroke.

"The show card writer works on a flat or slanting desk or drawing board, does not work over a rest, but proceeds to manipulate a brush in the same manner as holding a pen, normally a 45-degree slant. Here begins his difficulty in modeling letters, caused by a wrong angle of brush point contact with the marking surface.

"When held at a normal pen angle the brush cannot be rolled sufficiently on the base of a curve unless the elbow is drawn away from the body. The top stroke of a curve to the right is impossible with the brush held like a pen. A pen can be pushed, but a brush must be led, consequently the necessity of holding the brush in a vertical or right angle position with the plane or marking surface in order to effect a proper width contact of the hair with the said marking surface, whether it be flat, slanting or in a vertical position as is a wall or door.

"Another thing, in working without a rest, by the so-called free hand, the further back from the point a brush, pen or pencil is held, both control and speed decrease in a like ratio. To demonstrate this fact, attempt to make a stroke or letter with either brush, pen or pencil at various holding distances from the point. It will be noticed the further up the handle is held, the greater becomes the effort and a less degree of speed is being maintained.

Speed, Control and Efficiency.—"For the above reasons in order to attain speed, control and the utmost efficiency in modeling small letters with a brush, the short hold and vertical position of handle is absolutely necessary to the methods of the show card writer, commercial artist or poster letterer who expects to attain the delicate touch, masterly control, and perfection in modeling different styles of lettering in either common or out-of-the-ordinary use in these lines of work, also to attain a sufficient degree of speed to make it a financial proposition worthy of consideration.

"Do not confuse the methods of the sign writer with those of other letterers. His methods are eminently correct in the application thereof. Other letterers who aspire to extreme speed and efficiency in brush manipulation, working on a desk, without other rest but the wrist or fingers of the brush hand, must endeavor to perfect a position of holding that will not interfere with the correct mechanical or automatic action of the brush. Failing in this means a struggle with misdirected effort and no amount of practice will correct this measure above a mediocre point.

Placing a Limit on Effort.—"There are certain styles of letters which can be made fairly good while operating a brush in the same manner and on the same degree of slant on which a pen staff is normally operated, but this fact again puts a limit on the efforts. The only limit to an effort should be as near perfection as human endeavor will allow when unhampered by mechanical difficulties.

"The main point of the above comparisons between the methods used by sign writers and show card writers or other letterers is this: The sign writer, by reason of the nature of his work, applies the action of the brush to the marking surface in the only possible way to get correct results. It is not possible for the show card writer to follow the exact method employed by the sign writer and attain the necessary speed, consequently something must be sacrificed. He first dispenses with the mahl stick, bridge or left-hand support. This brings his hand closer to the work and increases the speed, but sacrifices a correct position of the brush by allowing the handle to drop back of the knuckle like a pen staff. This also takes all the natural action out of the brush point, by changing the point of contact with the marking surface, also precludes the possibility of modeling letters in diversified styles properly and speedily. His individuality of style is limited to a certain class of work that bears a close resemblance to the work of all other letterers who work along the same lines. There is no chance of further excellence for the simple reason that he has probably reached the limit possible by misusing a brush.

Making the Brush Function Properly.—"The logical solution must then be to adopt a method of holding the brush in position to function properly without the use of a rest stick or bridge.

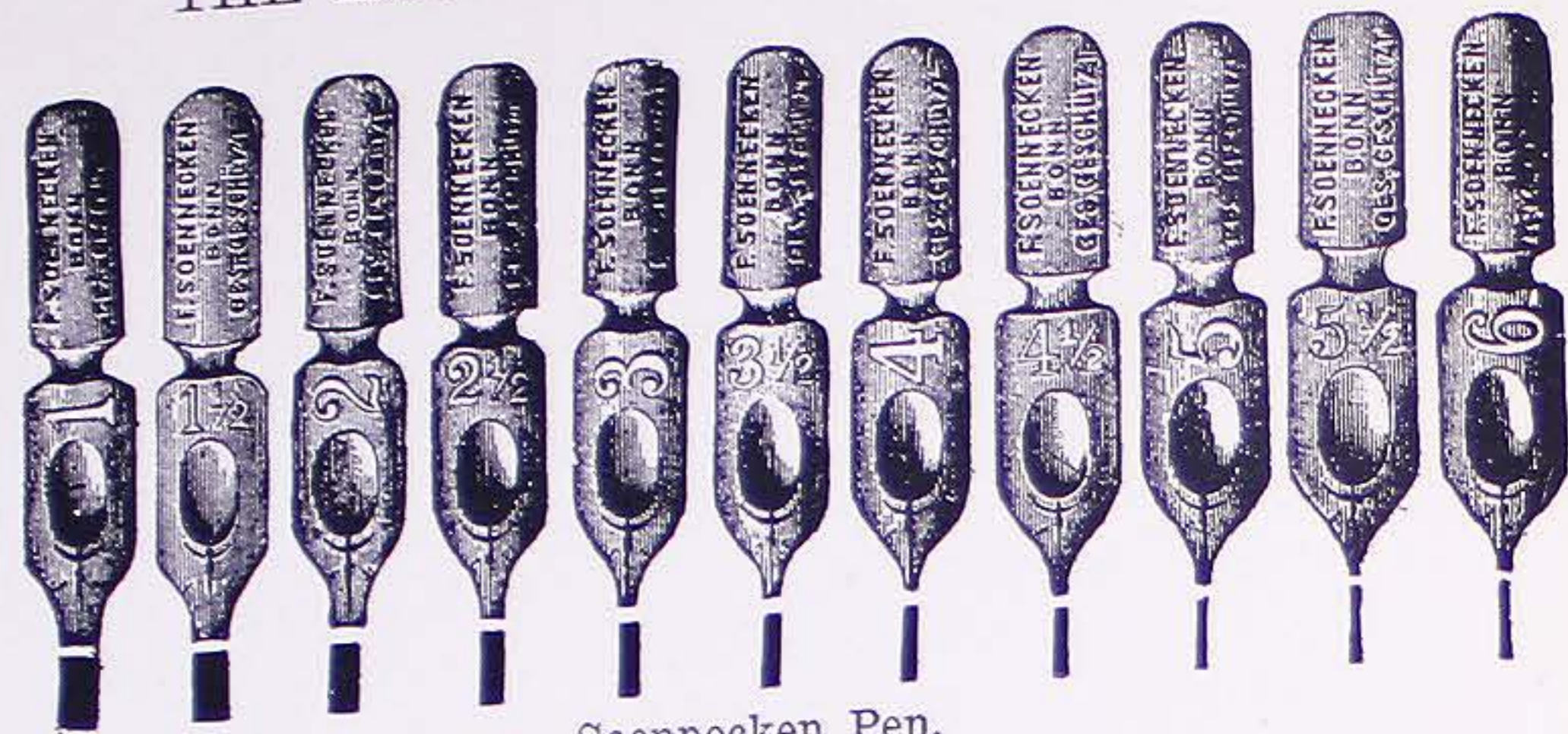
"The sure, speedy and correct operation of a brush may be attained by lightly grasping the handle between the thumb and index finger, as close to the hair as possible. Hold the brush in a nearly vertical position, allowing the hand and wrist joint to act as a sliding rest. Thus the operator can effect the rolling of the brush in rounding all curves in the same manner as the sign writer working over a rest. The short hold gives all the necessary control at twice to three times the speed as where a long hold either free hand or over a rest is used.

"In this manner the show card writer or any other letterer who works free hand on a flat or slanting desk is enabled to obtain the maximum efficiency of the brush on all styles of letters and strokes either on uprights, horizontals, or curved lines. Also, it will be found easier to fashion or model letter styles that, by other methods of holding, seemed impossible or impractical on account of the time involved in the production.

"The average sign writer is expected to be able to copy any style of lettering, freak signatures, trade marks, sketches of designs that he never saw before, etc., and he can do it, and does it. It's all in a day's work done at a profit.

"Slip this class of work to the average show card writer and he will climb a tree. Why? Simply because the average show card writer does not use a brush in a manner calculated to get out of it all there is in it, automatically. Then 'He damns the brush.'

THE ART OF SHOW CARD WRITING



Soennecken Pen.



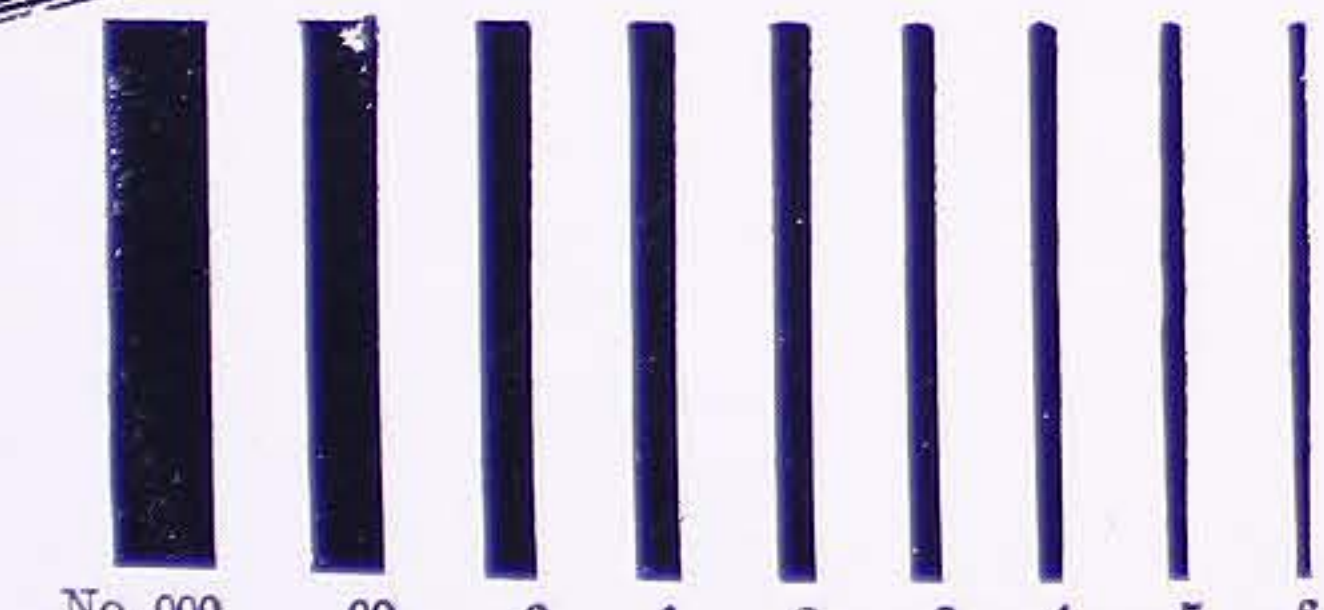
Ruling Pen.



Shading and Marking Pen.



Patented.



No. 000 00 0 1 2 3 4 5 6
Payzant Pen.



Wold Fountain Lettering Pen.

Fig. 31

III
Pen Work

Pens Used.—"The pens used for show card work consist of several varieties as follows:

"Speed Ball Pens. (Pictured in Fig. 29.)

"Sonnecken Pen.

"Ruling Pen.

"Shading Pen and Marking Pen.

"Payzant Pen.

"Wold Fountain Lettering Pen.

"All of these pens are illustrated in Fig. 31. The round writing pen can be used only for very small lettering, the body of which does not exceed in width the stroke that can be made by the pen. These pens can be obtained in eleven sizes. Before using the pen, its hardness must be removed. The process is very simple, but must be carefully done or the pen will become too soft. First place the pen in a holder and then light an ordinary match and hold the point of the pen in the flame *three seconds* and then dip it *quickly* into water; after which dip it into your color.



Fig. 32

"Round writing pens are best adapted for Old English letters about the size shown in Fig. 32, where I have illustrated the strokes to show the order in which they should be made. Fig. 35 shows the authors' latest pen alphabet executed entirely with a No. 1 Soennecken pen or round writing pen. The pen should be held as shown in Fig. 33. As often as necessary, dip the pen into the fluid, being careful to shake off the surplus color to avoid blotting. Now proceed to 'write' the letters in the manner illustrated. It will be necessary to apply considerable pressure to the pen when the broad or heavy strokes are executed, graduating or reducing the pressure for the fine lines. Keep the whole of the pen point on the surface *all* the time, regardless

of the width of the stroke. The principle is exactly the same as for ordinary writing, where the pressure is graduated according to the width of the stroke desired. Card pens are 'stubby' and less elastic than ordinary pens, hence it is necessary to use a trifle more force. Pens should be cleaned frequently to insure good results. Keep the pen clean by washing occasionally in water.

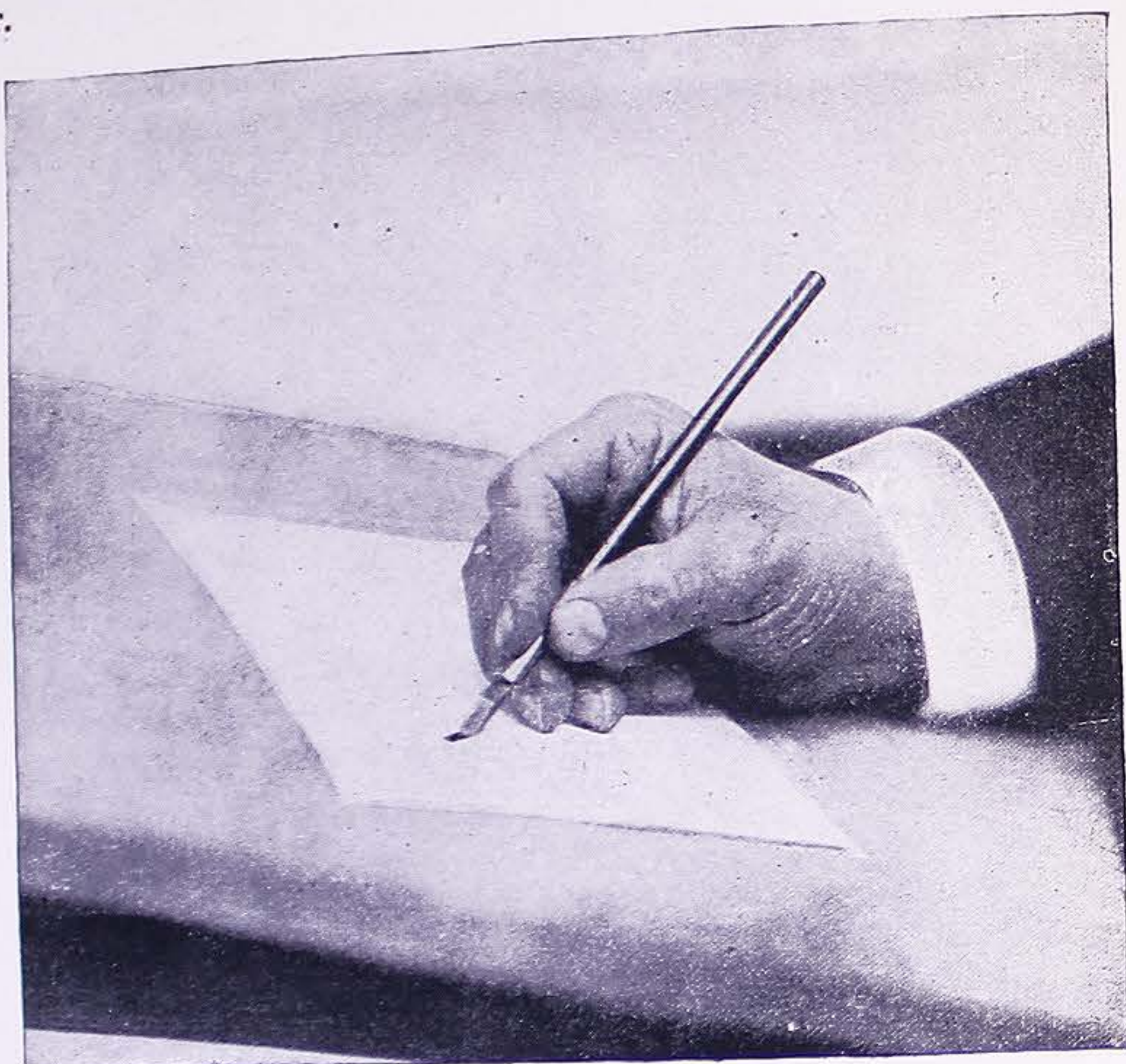


Fig. 33

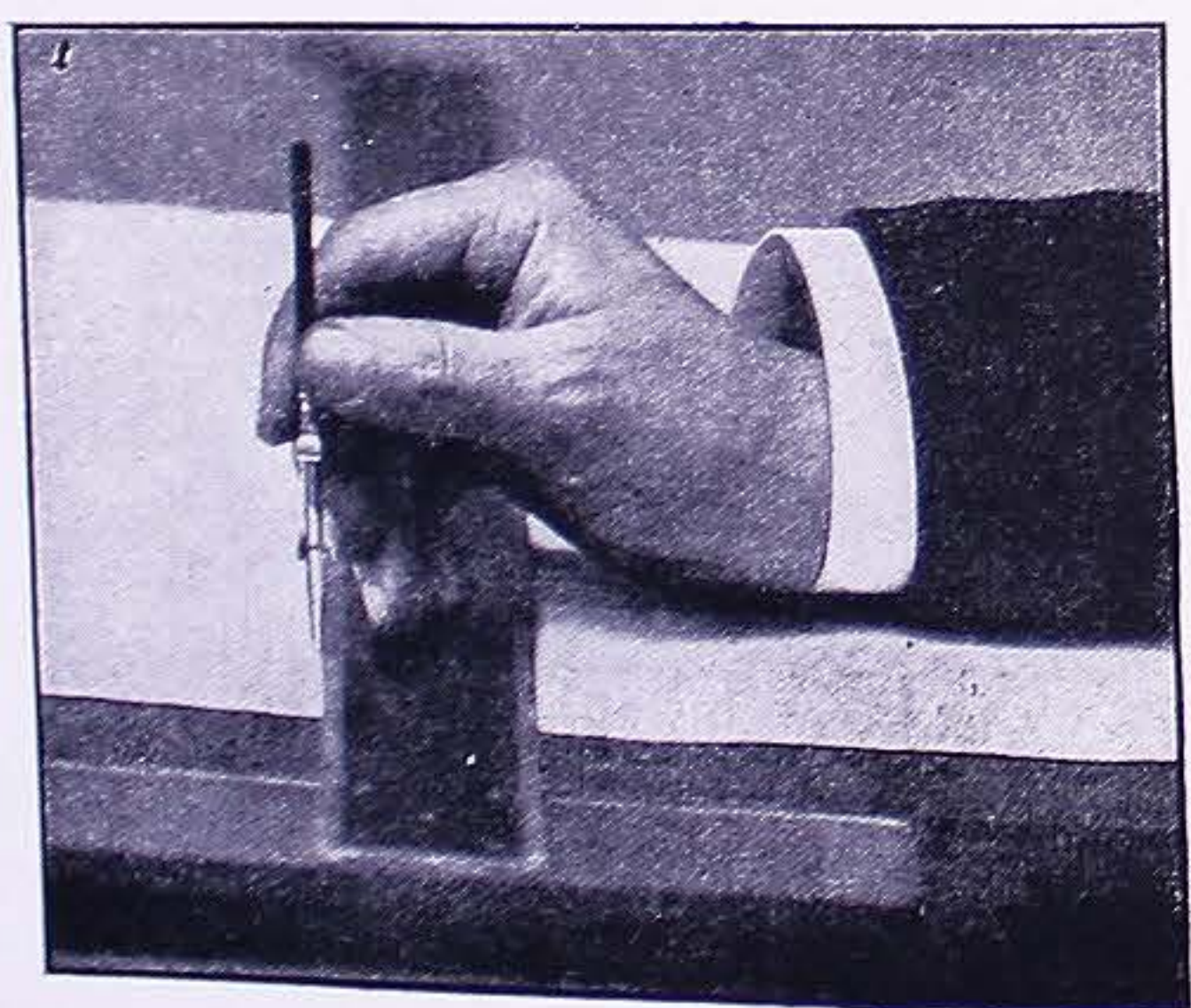


Fig. 34

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z &
 a b c d e f g h i j k l m n o
 p q r s t u v w x y z . a b c . .
 1 2 3 4 5 6 7 8 9 0 \$ \$ ¢

Fig. 35

Ruling Pens.—"These pens are used exclusively to draw straight lines of different widths. The thickness of the line may be regulated by the thumb screw that passes through the blades.

"They are very useful for drawing lines, especially on price tickets and for underlining purposes. They are not filled by dipping them into the ink, as most beginners suppose, but by passing a brush or ordinary pen-point, loaded with ink, between the blades of the ruling pen, where the ink is deposited to a depth of about one-quarter of an inch. If filled too full, they will blot. The outside of the blades should be kept scrupulously clean. They cannot be used successfully in a free-hand manner, but should be guided by a straight-edge or a T square as shown in Fig. 34. Any kind of ink, water color or liquid bronzes may be used in ruling pens. When water colors or bronzes are used, they should be thinned to the consistency of ink. Clean the pen thoroughly when your work is finished, otherwise it will rust. If the ink or color should refuse to flow freely, it may be started instantly by applying the points of the blades lightly to the tongue. The pen must always be held in a perpendicular position so that both blades will rest evenly on the surface. This rule will insure neat and accurate lines.

"The name 'Soenneken' is the inventor's name, and only pens bearing this name are genuine. These pens are designed specially to execute what is known as 'Round Writing.' This style of alphabet is now generally used by the card or sign writer. It is a very handsome style, and for small lettering on price tickets is really beautiful. It is used almost exclusively by draftsmen, architects, etc., and there are many good reasons why it has become so popular with the card writer.

"Round writing is so called because of its predominant round form. It unites distinctness, beauty and ease of execution such as no other style can pretend to possess. I have not thought it necessary to give this style great prominence in the alphabets of this course for the reason that it is suitable only for small lettering. I have, however, illustrated the capital and lower case letters in Plate No. XXII and in Fig. 35 and have shown individual strokes of each letter. Letters of this style, with the exception of the joinings, are exclusively formed by heavy strokes.

Shading Pens.—"These pens are very serviceable for executing letters ranging from one-quarter inch to three or four inches in height. They are more popular, however, for very small lettering on price tickets. They derive their name from the style of the stroke which they make, as illustrated in Fig. 36, wherein you will note that one stroke of the pen makes two distinct shades.

"The color or shade that flows from the left side of the pen is always considered the shade. The part of the letter that is solid black is called the main stroke, or 'body.'

Solid Marking Pens.—"The only difference between this pen and the shading pen is that it makes a solid, opaque stroke without a shade as shown

in Fig. 37. This style is a recent invention and is much preferred by modern card writers, because of the absence of the shading feature. Both styles are manipulated exactly the same. They may be used in the execution of the Bradley Text, Old English, and Round Writing styles, to which they are particularly adapted. By paying close attention to the following instruc-

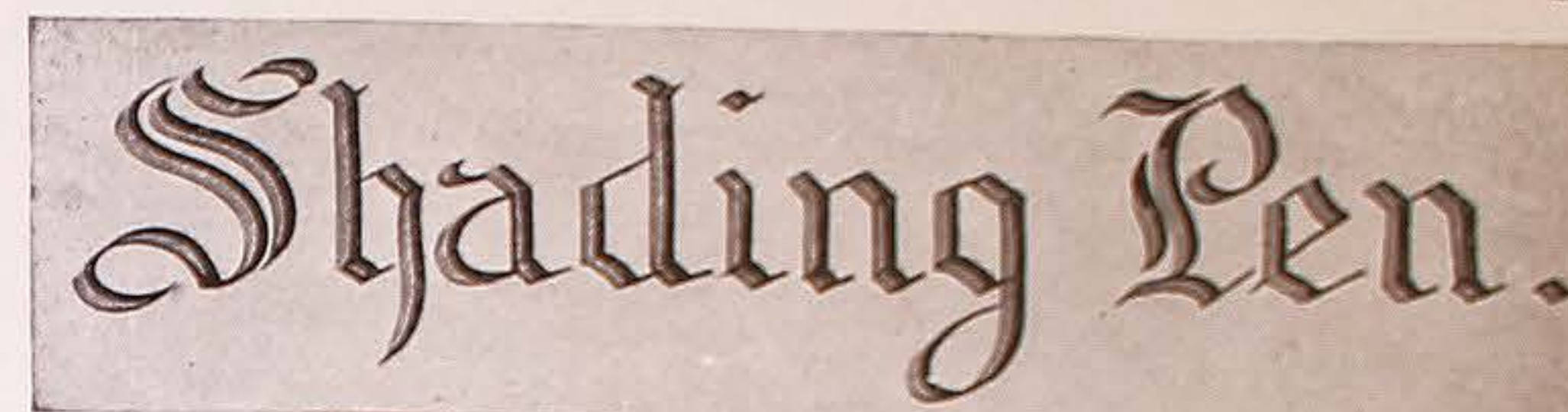


Fig. 36

tions, you will find that only a short time is required to learn to handle the marking pen satisfactorily.

"Fig. 37 shows the correct position of the pen. The angle of 45 degrees has been adopted as the standard position for the point of the pen. This angle may be varied more or less, but it must always be *uniform* in order to have the heavy strokes the same width. The width of the strokes may be decreased or increased by changing the angular position of the pen.

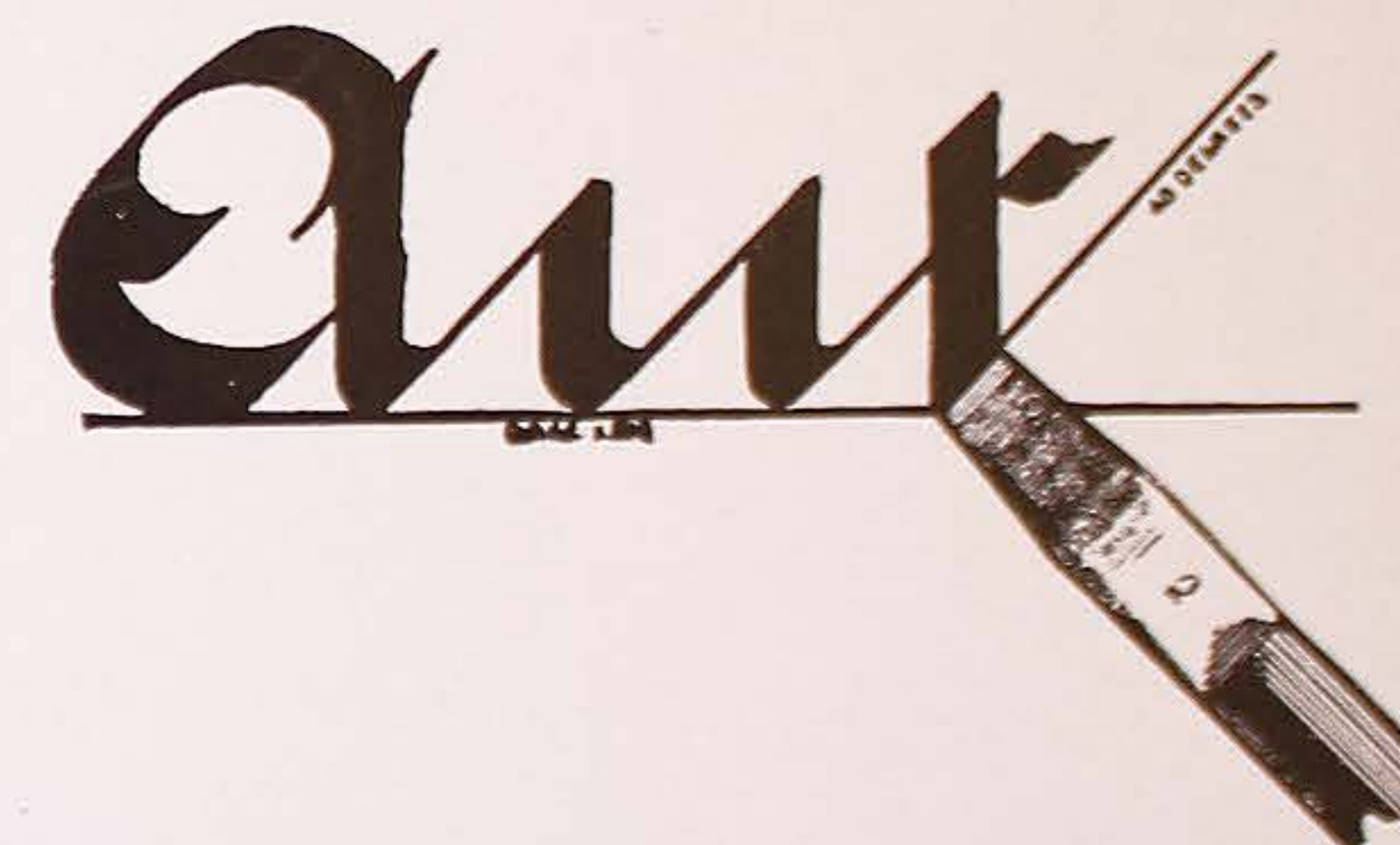


Fig. 37

"The *whole* width of the point of the pen should always rest evenly on the surface regardless of the direction in which the pen is moving. This is the first important thing to remember. All fine lines or slanting strokes are made by sliding the pen *edgewise*—either way—as shown in Fig. 37. All wide strokes are made by drawing the pen *straight downward*. Curved lines are made by sliding edgewise and around to the right, or left, and downward. Hold the pen firmly, so that when looking down directly on the pen and holder it will cover the line as shown in Fig. 37. The pressure on the pen should be just sufficient to make the ink flow. Practice the strokes shown in Fig. 38, beginning with the simple movements (a), after which practice

the curved strokes (b). By a proper combination of these strokes, you can form any letter that can be executed with the pen. It is filled the same as the ruling pen described on page 42, i. e., by passing a small brush, laden with ink, between the blades of the pen.

Methods and Mediums for the Show Card Writer, With Pertinent Examples.—“Aside from the individual qualifications as a letterer the chief requisite of the show card writer is ‘speed,’ and to this end, letter styles have been and are still being devised that can be made fast enough to accomplish the amount of work that the present-day craftsman is called upon to complete in the average day’s work.

“If the show card man still copied the styles and methods of lettercrafters in producing hand lettering, it would require the services of four or five workmen to accomplish in the same time that which is now done by one.



Fig. 38

“The evolution of reading characters (letters) is mainly responsible for the record-breaking bursts of speed displayed by the show card man. Whereas most of our predecessors used carefully drawn or modeled ‘upper case’ or capital letters in most all of their copy. We of today have by necessity devised certain styles of lower case or small letters that permit the greater speed in execution. These changes have occurred gradually, and for the most part their individuality in appearance is caused by the mediums employed in their production. For the major part of this work, certain styles of lettering brushes, pens and other materials have been devised which are specially adapted to the rapid semi-automatic rendering of the elementary principles involved in these styles. These tools, in turn, have proven the logical possibilities of designing new letter styles or making acceptable modifications of existing styles both of type and hand lettered origin.

“The study of letter forms based on various classifications such as Printer’s Gothic, Roman, Italic, Text and various others should receive careful attention by the student. The ability to distinguish these classifications in devising a style best adapted to certain needs is one of the prime requisites.

“The ability to draw these characters does not qualify one as a letterer, especially from the show card writer’s viewpoint, which is ‘Quantity first.’

“There are at least half a dozen methods of producing letters by hand. Of these, but two can be considered, namely free-hand modeled and written.

“Why the maker of show cards is called a show card writer, is from the fact that most of his lettering is really written, so called because it is produced by the single stroke method much the same as writing, regardless of whether a brush or pen is used or whether the characters are slant or vertical.

“A capable workman must be able to rapidly produce a fairly good resemblance to either upper or lower case Roman, Block, so-called Printer’s Gothic, or Italics, with numerals to match either case, by the single stroke method. Also he must be able to do this with either a brush or lettering pen, depending on the size of the space to be occupied by the copy. Lettering pens can be used with much greater facility than brushes, due to the fact that to successfully and rapidly manipulate a brush one must accustom himself to the absence of the feel of contact with the writing surface, which is apparent in using a pen or other devices of a like character.

“A selection of lettering pens for the smaller work is of vital issue. Those of the stub variety called round writing pens are generally known by trade names, and all have their particular use. Of these we have the Sonneck and Hunt’s No. 400 line, of which there are eleven sizes, each particularly adapted to Text styles of lettering, also Italic marking alphabets and single-stroke Roman. These pens being of a flat chisel shape, produce heavy down strokes of absolutely even width, light or hair lines or lateral up strokes from left to right and on the horizontals. Used the full width of the larger sizes, it is impossible to condense the spacing and give the letters full weight values, but if sufficient space is available in which to make full round ovals and other oval elements, a beautiful copy can be made with these pens.

“For pens that produce even width strokes throughout in production of bold face display lettering, these three styles of the speedball, round, oblong and square points, each fitted with fountain retainers, may be used more successfully by the beginner or amateur than most other styles. It has been remarked that anyone who can letter with a pencil can operate these pens.

“Specimens of the work done with the three different styles of speedball pens are indicated in the accompanying illustrations in reduced size. Plate 1, made with a No. 1 style B pen, size of original 11x14. Plate 2, 11x14, numerals 3 and 4 style A pen with white ink on black cardboard, size of original 12x20. Plates Nos. 3, 4, 5 and 6 show the work of the new style C speedball.

“It has an oblong shape, turned up point which makes a broad down stroke and a narrower horizontal or lateral stroke. The work of style C is the closest imitation of brush work at a remarkable degree of speed.

“WM. H. GORDON.”

Wold Fountain Shading and Marking Pen.—The Wold Interchangeable lettering pen is a radical departure from the ordinary lettering pens, although the same make and style of nibs are used. It eliminates the paint

PLAIN GOTHIC LETTERS
made with "style B" Speedball
ABCDEFGHIJKLMNOPQ
RSTUV WXYZ &
abcdefghijklmnopqrstu
vwxyz &
1234567890\$¢.

PLATE 1.

AUTUMN
OPENING

Newest
Imported
Models
"1919"

PLATE 3.

Particular
Attention

is called to the
characteristic
snappiness of
the work done
with "Style C"
Speedball-
lettering pens.

The "Speedball" is The
Original American Speed
pen - Gordon & George Pat.

PLATE 4.

How about your speed?

- about how much time do you
require to turn out a first class
job of lettering-a menu or floor
directory size 30x40 with a
heading and double column of
lettering- say fifty two items
and prices-a line border etc. to
cost the customer about \$ 2.50

Can you make \$1.00 an hour on such work.

using a brush on the entire job in
order to give the customer a bold
face letter of a legible character?

(Must be readable at a
distance of twenty feet.)

Such jobs are called "Stickers"
and at the prevailing prices
a show card writer must be
a fast worker to make wages.

The Speedball lettering pens
will help you turn the trick-
better- and in less time- than
with a brush or any other
pen or lettering device.
Three Styles- A, B and C. Each Style
comes in 5 different Sizes -
The Detroit School of Lettering.

PLATE 2.

Snappy Styles with "Style C"

The Latest edition
of The Speedball pen family.

The closest imitation of small
brush letters at 5-times the
speed of proficient brush men.

abcdefghijklmnopqrstuvwxyz&
ABCDEFGHIJKLMNPO
QRSTUVWXYZV.WXY&

PLATE 5.

ADVERTISING SLIDES. Moving Picture TITLES.

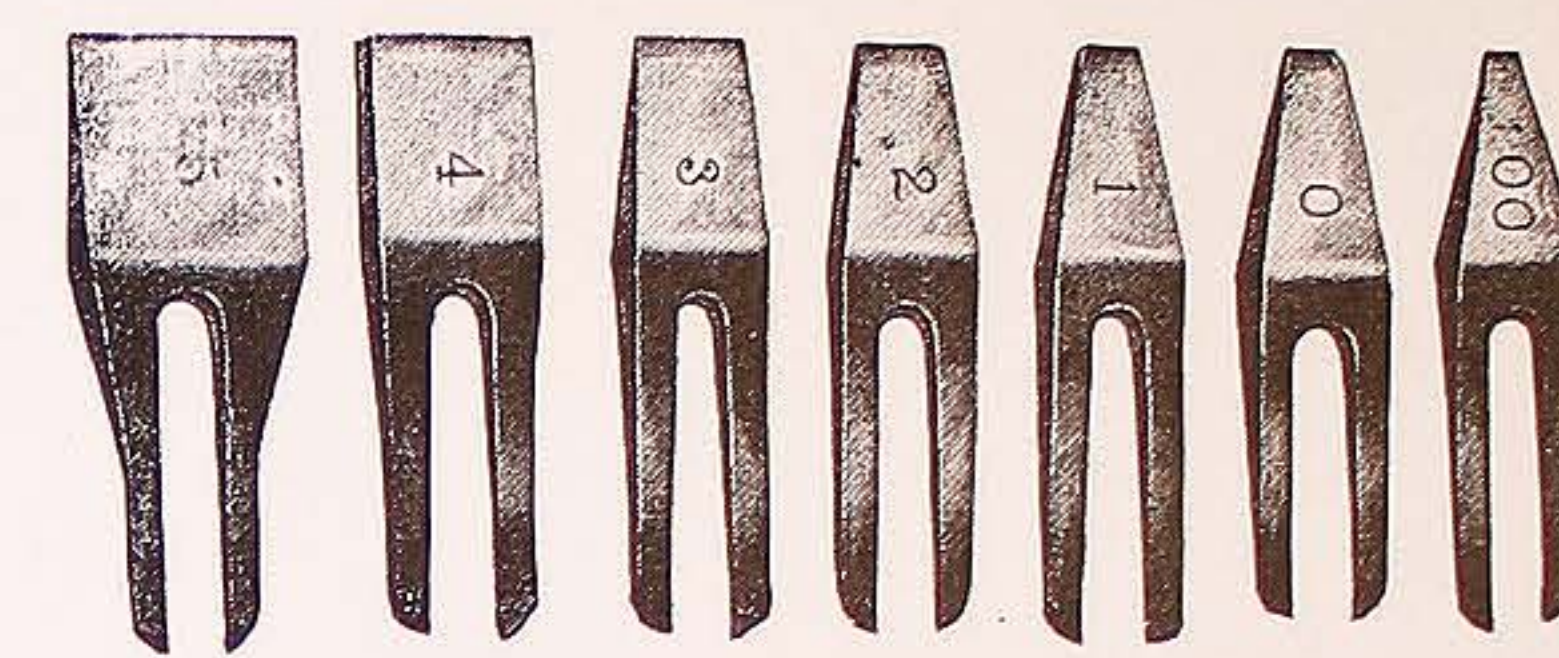
in the most approved letter styles
made with the new

STYLE "C" SPEEDBALL Lettering Pens

They work well in white ink made out
of French Zinc ground in mucilage.

PLATE 6.

pot and brush, as all are combined in one. It works equally well with water or oil colors and can be used on glass, metal, leather, wood, cardboard and paper of any description. Any width of shading, marking or plain nibs can be used. It will not leak in any position. The nibs are made in seven different sizes as illustrated in Fig. 39, ranging from a thirty-second of an inch to seven-eighths inch in width. Shading nibs or blades make a mark of two shades at a single stroke of the pen. Marking nibs make a solid, plain mark, strong and full strength of the color used.



abcdefghijklmnop
nopqrstuvwxyz
xyz autumn r †
ABCDEFGHIJ
LMNOPQRST
UVWXYZ 22.

Fig. 39

Payzant Pen.—The Payzant pen (recently placed on the market) is another good pen for executing small lettering. It is adapted for free-hand lettering. It is very easily operated, as the point is so constructed as to produce the same gauge of line, no matter what direction the pen is moved. There is a reservoir attached which holds enough ink to letter from one to a hundred words. For ruling borders they have a capacity of from 25 to 30 feet. The pen is made in six different sizes from a thirty-second of an inch to one-eighth of an inch in width. Some of the leading card writers use this pen in preference to the Soennecken pens for all small lettering.

Fig. 39 shows various widths of interchangeable blades two-thirds actual size.

Figure 39 shows upper and lower case alphabet executed with a No. 5 Payzant pen.

IV

Show Card Colors and Inks

Water colors are colors mixed with water and mucilage only. Just enough of the latter is added to make the colors adhere to the surface to which they are applied. They are the only kind suitable for rapid show card work, and are used exclusively by the expert. This does not mean that japan or oil colors cannot be applied successfully to cardboard, for they can and are often used in sign establishments where the volume of card signs is so small as to render it impracticable to carry a water color equipment. Card signs that are exposed to the elements should always be done in *japan* or oil colors.

There are several splendid reasons why water colors are preferable for card work, to-wit: their cleanly, odorless and quick drying qualities, and the rapidity with which they may be mixed. The first reason is perhaps the strongest point in their favor. Soiled hands can be instantly cleaned with soap and water without leaving a stain. Cups, saucers, brushes and all other articles that may be used in the work may also be cleaned easily and quickly. Water colors are free from disagreeable fumes or odors, such as emanate from oils and japans. They dry hard and firm, almost as quickly as applied, and the rapidity with which various tints and shades may be mixed is decidedly in their favor.

Dry Colors.—Dry colors, which are paints in powdered form, may be mixed with water and mucilage for show cards. They are not as satisfactory, however, as ready-mixed colors, for the reason that they cannot be ground fine enough by hand. To work well under the brush colors must be ground to the last degree of fineness. The dry pigments should, therefore, not be used except as a last resort. There are a great many dry colors, any of which can be obtained from the average paint dealer in the quantity desired.

To prepare them for lettering, proceed as follows:

Place a small quantity of dry colors in an ordinary saucer (say about two tablespoonfuls) and soak it with alcohol, using just enough to dampen it all through. The dry colors are sometimes oily or greasy—especially the blacks, and refuse to unite with water. The alcohol is used not only to “cut” and destroy the effect of the oil, but to loosen or dissolve the powder. Add a teaspoonful of good mucilage and rub or grind the mixture with a large cork—about 1½ inches in diameter, until the mixture is as smooth as you can get it. After this is done, place the color in a receptacle that can be kept

air-tight. It is now ready for use at any time by thinning with water to the proper consistency. For pen work, the color should be about the consistency of ordinary writing fluid. All water colors should be thinned as you proceed with the work in hand, and not in advance, unless you propose to use all of the color before laying aside your work. Next to black, white is most frequently used, and the latter is the most difficult of all dry colors to mix and apply properly. Experience has demonstrated that Cremenitz is the best white to use. It is a form of white lead, and is preferable to all other white, either dry or prepared ready for use. The next best white is called C. P. (chemically pure) zinc. It is made from the white fumes of oxide of zinc. It will not cover as well as the Cremenitz White, but can be used successfully in an emergency.

Bissell's satin finish show card colors are recommended for general show card purposes. For the past seven or eight years we have had the greatest faith in our Aqua colors, and we still believe them to be an excellent color for show card work, but in the future, until something better comes along, we recommend Bissell's colors. There are many show card colors on the market, but all have their bad qualities. Of course, distemper colors like our Aqua colors will always be used more or less for card writing, scene painting, or wherever an opaque color is desirable. The best feature about the Bissell's color is that the color is already mixed. You simply shake the bottle, and that is all. Our Aqua color must be mixed with mucilage and thinned with water, and, like any colors we make ourselves, must be watched constantly or they will harden or spoil with age, whereas the Bissell's color will not. As previously stated, the Bissell's color is ready for instant use without adding adhesives or binders, etc. It flows from the brush with a smoothness that allows for rapid work, dries without a gloss, and is opaque. Bissell's colors are put up in air-tight receptacles very convenient for use.

Carter's white is the better white of the two, as it has the very excellent quality of absolute opacity.

Distemper Colors.—This is the name given to opaque water color paints that are mixed ready for use (except the addition of an adhesive). The word “distemper” means “a preparation of opaque or body colors with size instead of oil.” “Size” is the adhesive substance with which the pigment or color is mixed. They are simply dry colors ground in water, to which mucilage only is added before using. These colors are used exclusively by fresco painters in tinting and ornamenting the walls and ceilings of rooms. When put up and ground properly, they are the very best for all card work. They can be purchased in glass jars from some of the up-to-date paint dealers, but are not generally carried by the small stores. Those put up in glass jars with aluminum screw tops are the best. The jars are very convenient; the screw top makes them air-tight and prevents the drying and hardening of the colors.

Aqua (Water) Colors.—Aqua colors can be obtained in the following colors:

White, Black, Blue, Old Gold,
Green, Yellow, Purple,
Orange, Dark Red,
Bright Red,
Olive Green,
Lemon Yellow,
Rich Brown.

To each large jar of color one tablespoonful of good mucilage should be added and the contents thoroughly stirred. To each small jar of color about a teaspoonful of mucilage should be added. If the color rubs off when it is dry it is proof that you have not added enough mucilage. If too much mucilage is put into the color, it will "pull" and work "tough" under the brush. When ready to apply the color, dip the hair of the brush into the jar, removing only such color as will adhere to the brush.

Rub the hair of the brush back and forth alternately on the palette (a saucer or broken piece of china will do) until the color is distributed evenly through the hair. If the color is now too thick to spread smoothly, dip the point of the brush in water and repeat the process on the palette until the color is the proper consistency. Two small cups or jars should be provided, one for clean water for mixing purposes and the other for rinsing purposes.

Always keep the color covered air-tight when not in use, to prevent the water, in which it is ground, from evaporating. If, through carelessness, the color should become hard, add a liberal supply of water and allow it to stand over night, after which place it in a saucer and grind with a large cork until smooth. Water colors should be thinned with water only. Do not thin the color in the jar after it has been mixed with the mucilage. Thin the color *only* as you proceed with your work, as previously explained, first taking a small quantity of color from the jar and placing in a saucer. The foregoing directions are printed very plainly on the label of each jar. Fig. 40 shows the *exact* size of the two-ounce jar and Fig. 41 the size of the large package.

Letterine.—This is one of the many preparations more or less suitable for card work. Letterine is a secret mixture put up in bottles in liquid form, ready for instant use, and is manufactured especially for card writers. It may be had in all colors and is thinned with water only. Many use it for common work because of its convenient form, and the easy manner in which it may be applied. Letterine has several good and also several bad qualities. Its good features may be summed up as follows: It needs no adhesive, and is therefore ready for instant use; it is already thinned to the proper consistency; it dries hard and quickly with a very perceptible gloss; and, it works freely and smoothly under the brush. Thus, it has many good qualifications to commend it. Were it not for the bad features which we will now submit, it would equal, if not excel, every other preparation.

To obtain satisfactory results, in the work of the card writer, it is absolutely necessary that the colors should "cover." By the term "cover" we mean that the surface beneath the letters should be entirely obliterated.

Colors that are used on card work should be *opaque*, so that when the color is dry no trace of the background can be seen. This cannot be accomplished with Letterine because it is *transparent*. When applied, the surface can be very distinctly seen through the color except the black. This fault also permits the brush-marks to be seen. Pencil marks, spots or soiled places of any kind on the ground work therefore may easily be observed when covered with Letterine. The strongest point against the use of Letterine is the fact that the light colors (white, yellow, etc.,) are absolutely worthless when used on *dark* surfaces for the reason just explained, viz.: they *do not cover*. The result is a dim, "hazy" looking letter, without strength or character. Black

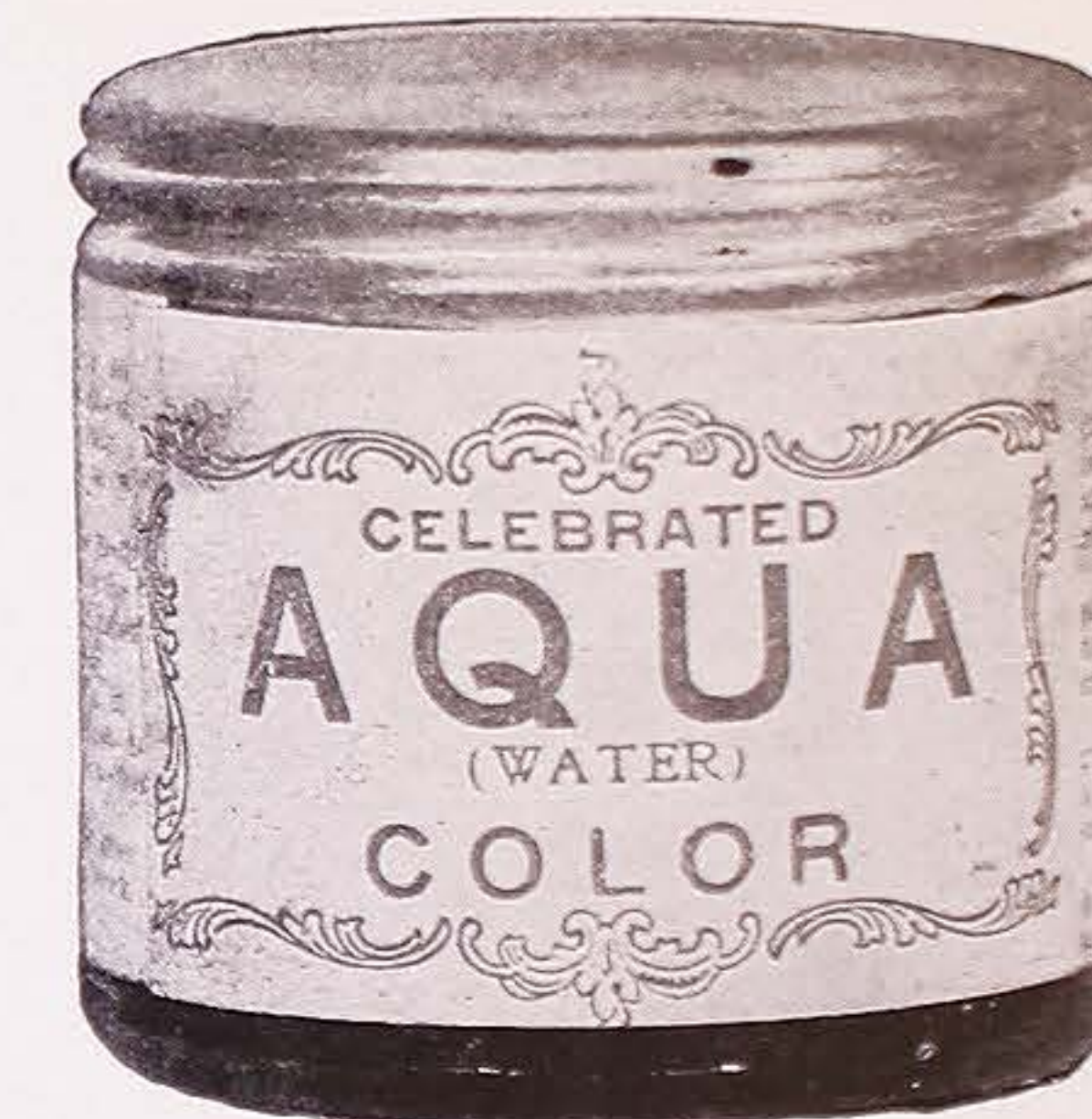


Fig. 40



Fig. 41

Letterine is highly recommended by the writer for all work on a purely white surface. The other colors, however, are unsuitable, owing to their non-covering qualities. The third and last objection to Letterine is the fact that, when exposed to the sun, it fades very rapidly and has a tendency to "chip" or peel "off." The above faults may be easily demonstrated in case of any doubt as to the sincerity of these statements. Good water colors cost much less than patent preparations, which we offer as another and final argument in their favor.

A *good white* is best made from English flake white (dry powder) ground on a mortar the same as any dry color, adding one part LePage's glue to two parts mucilage. Put it up in an air-tight receptacle and thin with water as you use it. Another good white is made simply by pouring off the liquid

adhesive that forms at the top in a bottle of white Letterine. Both whites will cover absolutely with one stroke on dark cardboard.

Devoe & Reynold's, Carter's Vel-Vet and Bissell's Show Card colors come all prepared ready for use and are very popular among the trade.

Show Card Inks.—All dark colors of drawing inks may be used for small lettering and are especially serviceable for price tickets. Inks cannot be applied successfully with the lettering brush, as they are too thin and, therefore, flow too freely. They are best adapted to pen work and are a necessary part of the equipment of the card writer. Cardboard inks should be of the very best quality. The black should be densely black so as to cover perfectly. "Higgins' Eternal Black" is as good as any, but the cost makes its use almost prohibitive. Crow Black is equally as good. It is water and gasoline proof, and is therefore especially recommended for architectural and mechanical drawings, because lettering on work of that kind must be "wear-resisting" and waterproof.

Asphaltum.—Asphaltum is a thick, transparent color that dries very rapidly and leaves a very brilliant gloss. It is classed among *oil* colors. It is used principally when a very glossy letter is desired. When asphaltum is used, the letter is first outlined with water color black and then filled in with asphaltum, using it as thick as possible, as the addition of too much turpentine (with which it must be thinned) will destroy the gloss. It is not a water color in any sense of the word.

V

Tools and Materials

Having explained the kind of brushes, color inks, pens, etc., necessary in the work of the card writer, we will now take up such other tools and materials as are used, after which we will explain the methods required to obtain various up-to-date effects.

Cardboard.—The regular size, or what is called a "full sheet" of cardboard, is 22 inches by 28 inches. A half sheet card is 14x22 inches, and quarter sheets 11 by 14 inches. One-eighth sheets are 7 by 11 inches. By following these dimensions the card can always be cut without waste. When quantities in smaller sizes are desired, the dealer from whom the cardboard is purchased will cut it any size required for a trifling additional sum. It is not advisable to cut sheets by hand, as the edges are never as smooth as

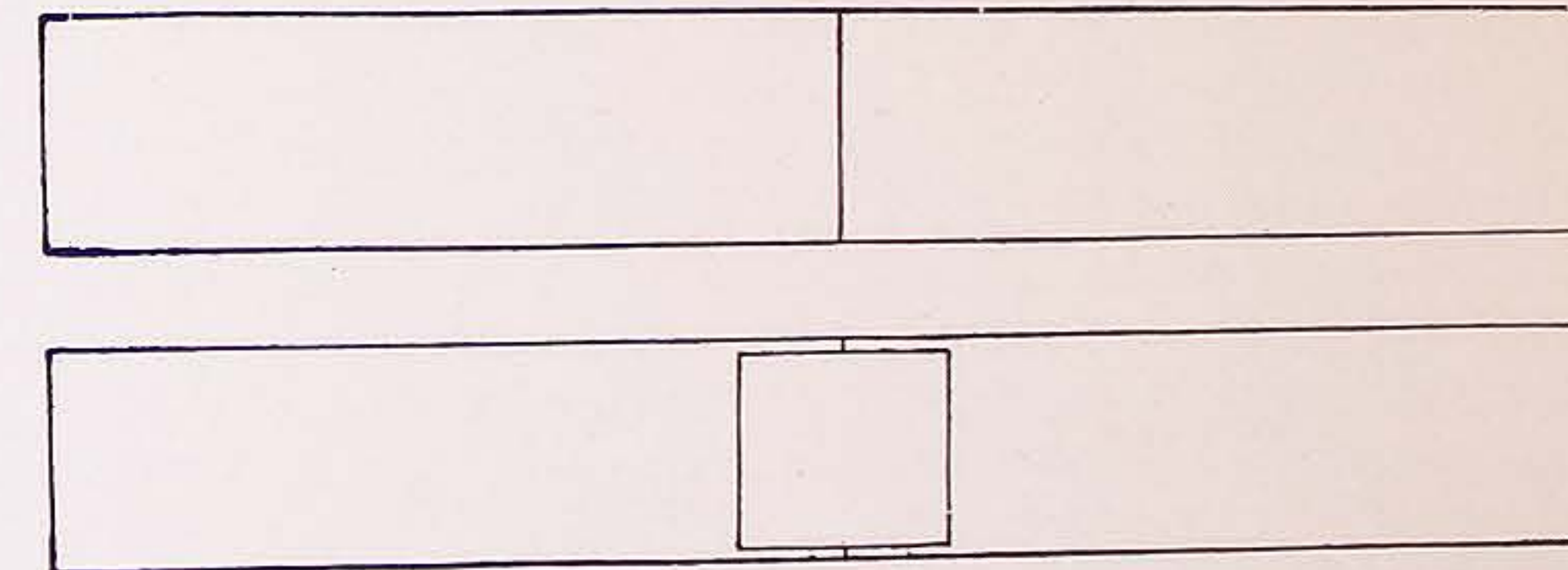


Fig. 42

when cut with a card-cutter's knife. The full sheet cards can be obtained at almost any stationery or art store. They can be bought to the best advantage from the wholesale paper dealer. Double sheets (28 by 44 inches) are very desirable at times for large signs, obviating the necessity for pasting together, in which case the joint or seam is always perceptible. If the large size cannot be obtained (as is often the case), you can make a reasonably satisfactory job by placing two cards side by side as follows:

Trim very evenly the edges of the cards that are to be joined and then butt them together as shown in Fig. 42. Cut a strip of cardboard about three or four inches wide and fasten securely to the back of the cards with a strong adhesive, as shown in Fig. 42, being careful to see that the cards meet or join perfectly before applying the strip, which acts as a binder.

The best white cardboard to use is finished with a glossy, glazed or coated surface on one side. This finish makes it very desirable in case of error, as the coating may be easily removed with a sharp knife-blade. Some cards are coated on both sides; others are the natural pulp color or grayish white. Cardboard for average commercial purposes should be about eight ply, or heavy enough to stand on edge without curling or bending.

Colored cardboard is nearly all finished with a dull *flat surface, which readily absorbs moisture, and is, therefore, especially adapted to the application of water color. It may be obtained in about twenty different colors and is made in the full sheet size only. Tinted cardboard (i. e., light shades of the pure colors) is usually the same color on both sides, and can be obtained in several thicknesses. Thin cards are always undesirable.

Matboard.—Matboard is used extensively for border or frame effects, and can be obtained from picture frame dealers. It is finished with a dull "pebbly" surface, and forms an excellent contrast when combined with the smooth surface of the inner card. It may be obtained in full or double sheets as desired. Owing to the rough surface of matboard it is not suitable for lettering purposes.

Photographers' Cardboard.—This cardboard is best adapted to permanent work as it is very thick (not less than ten ply) and the surface is sufficiently hard to permit the use of the pen. It may be obtained in various sizes and is usually finished with a bevel. Small photo mounts make very neat and attractive price tickets. Card beveling is a business by itself, and should not be attempted by the novice. Cardboard signs may be cut into any shape or design to please the fancy of the letterer, being careful to have the pattern designed so as to accommodate the inscription nicely and in keeping with the purpose for which it is to be used. An extremely fancy-shaped card, for instance, one bearing a memorial inscription, would look decidedly out of place. A card announcing a sale of cut flowers, on the other hand, could be very ornamental in outline. As I have stated, cardboard is usually cut into quarters, halves, etc., for economical reasons, but as the material is inexpensive a good rule to follow is to design the form and size of the card to accommodate the inscription to the best advantage. Fig. 43 shows a large variety of different shapes suitable for small price tickets.

Artificial Flowers.—Artificial flowers are used extensively by the up-to-date card writer for decorative purposes. They are fastened to the cards by means of a thin wire run through the cardboard and twisted together on the back.

Fountain Air Brush.—The work that can be accomplished by this simple instrument is not only beautiful, but very attractive. No progressive card or

*The term "flat," as applied to paints, means a dull surface without a particle of gloss.

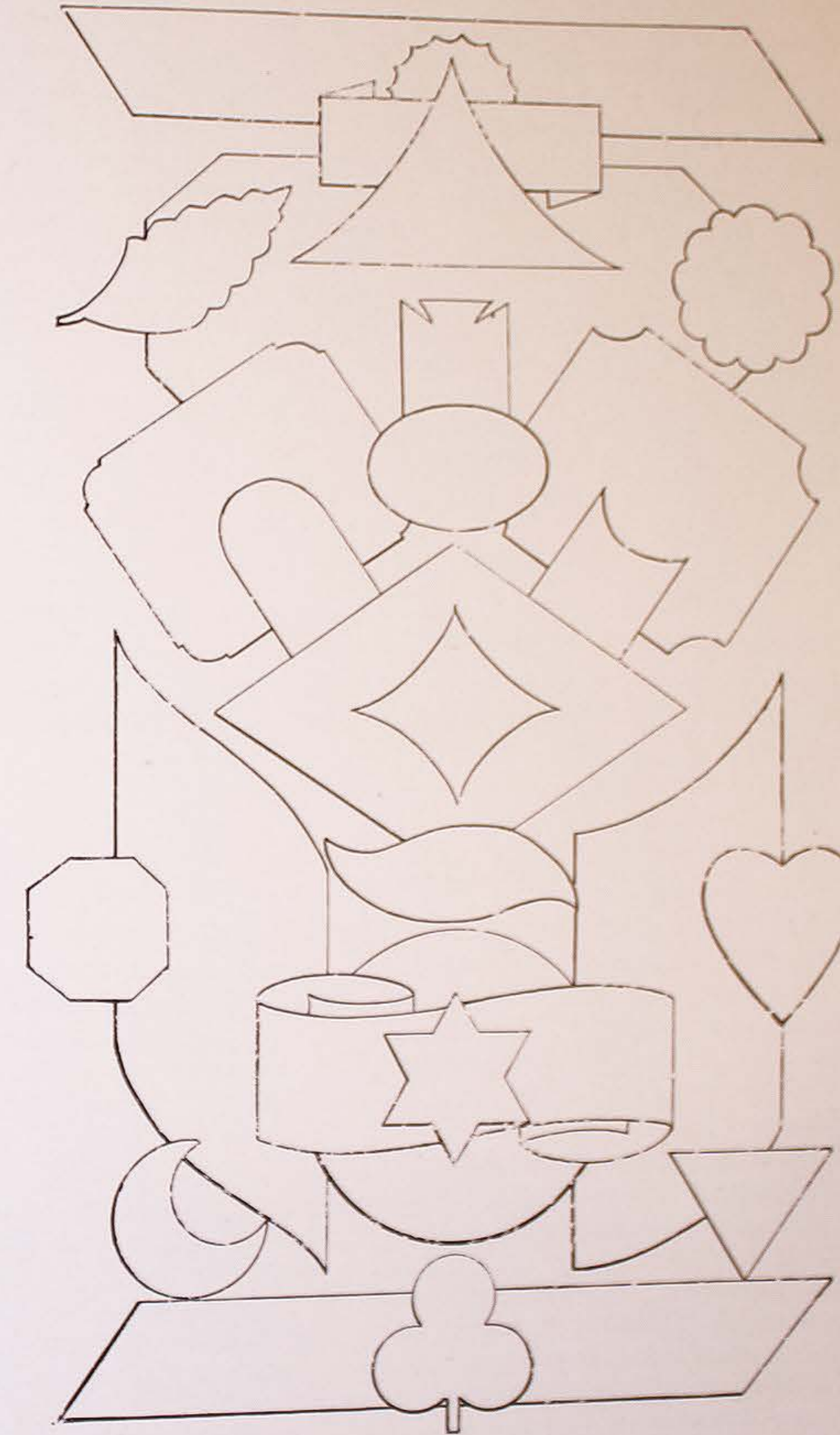


Fig. 43

sign writer can conduct his shop along up-to-date lines without the use of the air-brush. It is now a necessary part of the equipment of the card writer catering to modern requirements. Air-brush work is in evidence on every hand, and it deserves its popularity. The instrument is easy to manipulate and wonderful effects can be obtained with it. It is used extensively by lithographers and engravers, also portrait artists, photo-retouchers and photographers. It is especially serviceable for all kinds of work whereon shading effects are desired. It is an old invention used for many years by portrait artists exclusively, but has recently been greatly improved. It has a marvelous capacity for applying color and distributing large quantities in a very short time, and yet it is adjustable for the finest line. Air-brush work will undoubtedly be very popular for years to come, as the limit of its usefulness has not nearly been reached. It is more desirable for signs that are done in duplicate, triplicate, etc., i. e., a great many alike. The reason for this will be explained later in this work.

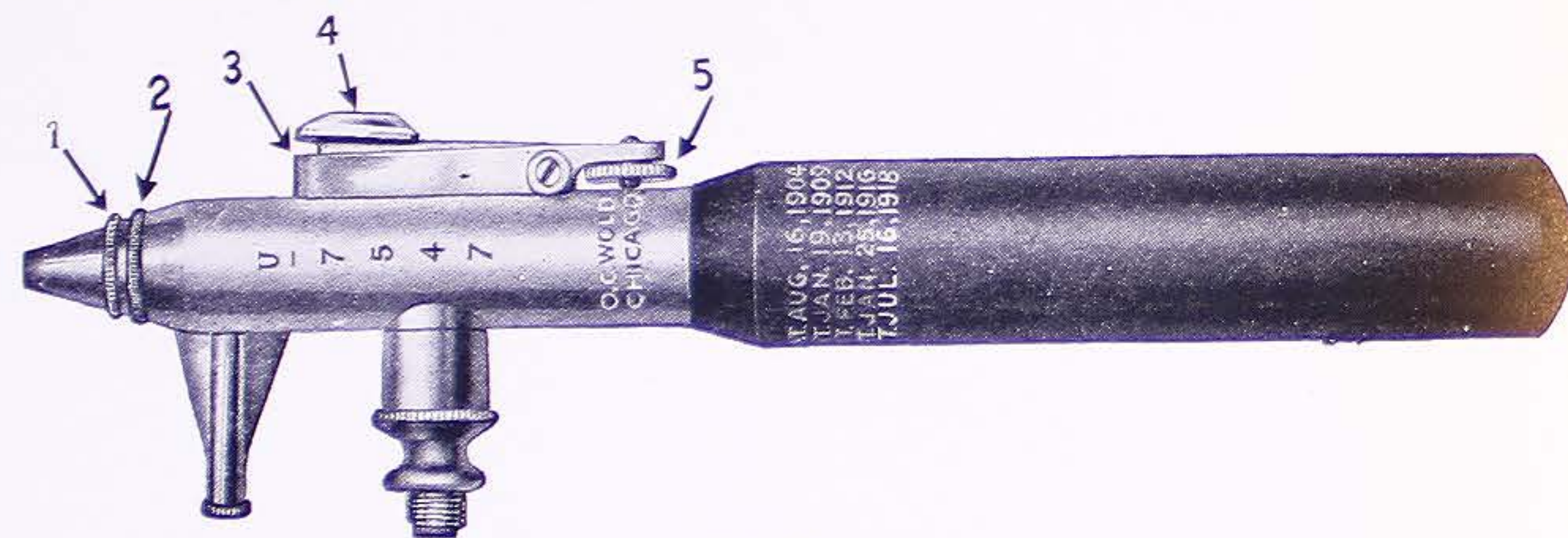


Fig. 44

Fig. 44 shows the exact size and style of the instrument. Fig. 46 shows the air pump and tank which are used to supply the pressure and make the ink flow. Full directions are sent with each instrument. Fig. 47 shows Model H Paasche air-brush in action. There are but three popular air-brushes on the market today. These are the "Wold," "Paasche" and "Thayer & Chandler." Strange to say, all three are manufactured in Chicago. The air-brush models recommended for show-card purposes are the Model B, Thayer & Chandler, Model O Wold, and Model F-2 Paasche. The costs of these models vary from \$14.00 to \$25.00. This includes the cost of the air-brush only—the necessary attachment costs extra. Complete instructions for care and use are usually sent free to each purchaser of an air-brush.

For executing both large and small work (show cards as well as banners, or large posters) the Model M Wold and Model H-2 Paasche are recommended.

It requires only a few days' practice to learn how to apply the different effects. It takes much longer, however, to learn how to care for the brush properly, but it must be said at this time that if an air-brush is cleaned thoroughly after it is used, it should always be found ready for the next job. It is practically indestructible, and, with proper care, may be used for years.

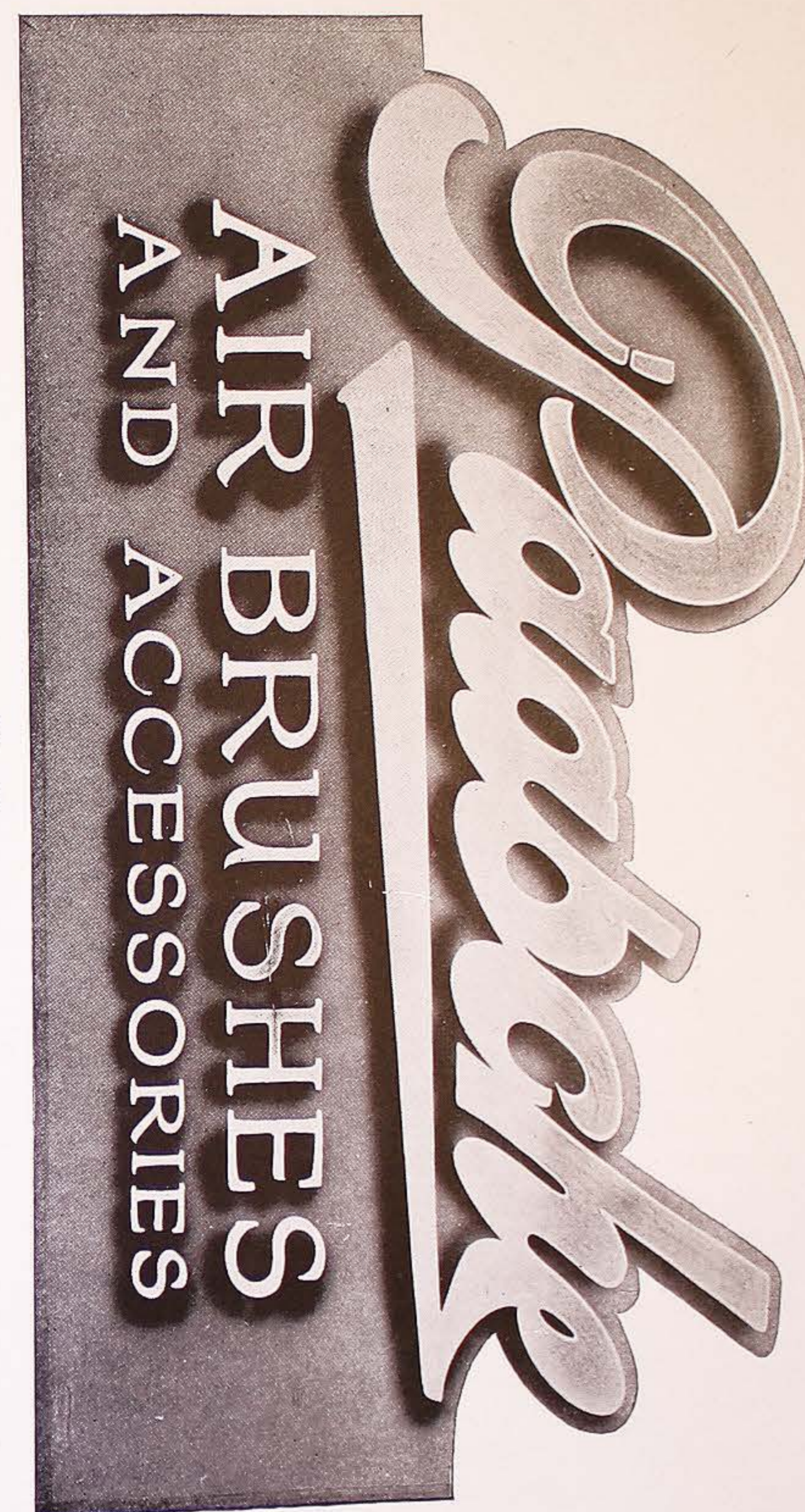


FIG. 45

The instrument illustrated in the figure greatly excels the old style, both in speed and quality of work, the volume of spray being three or four times greater than that made with the old style brush. For detail work, the pencil position permits much more freedom, and better execution is thus obtained.

The most beautiful effects may be obtained by the use of stencils or masks. The best material to use for cutting stencils is prepared wax paper, which can be purchased in sheets or rolls. Sheets are preferable, because they lie flat. The design is first drawn on the stencil paper and the openings are cut out by means of a stencil or mat knife. Stencils are kept in position with the aid of small weights. Moore's push pins are also used to advantage in holding stencils in place. The push pins are the surest and most convenient, as the mask is not so apt to slip from position. Students as well as experts

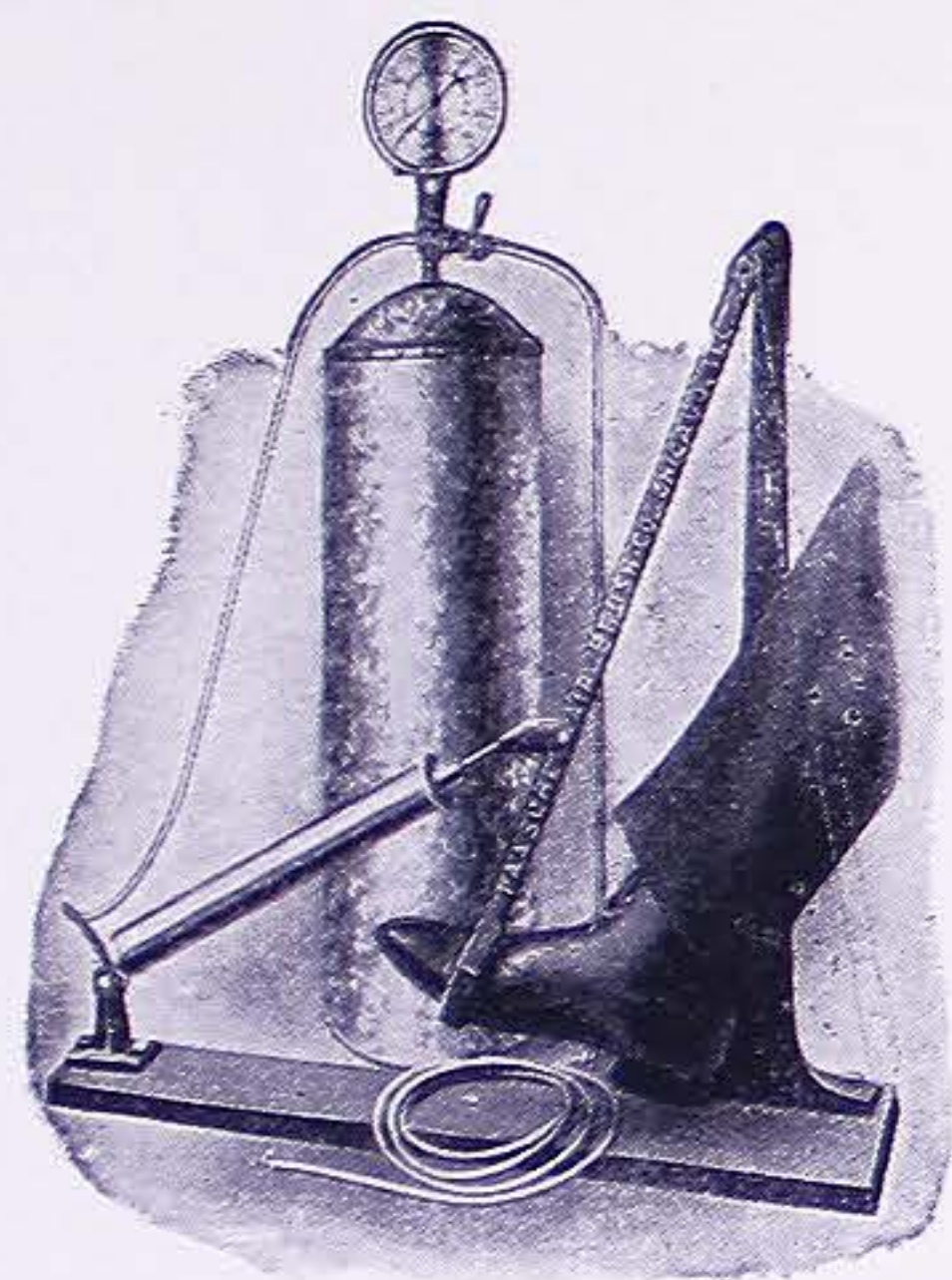


Fig. 46

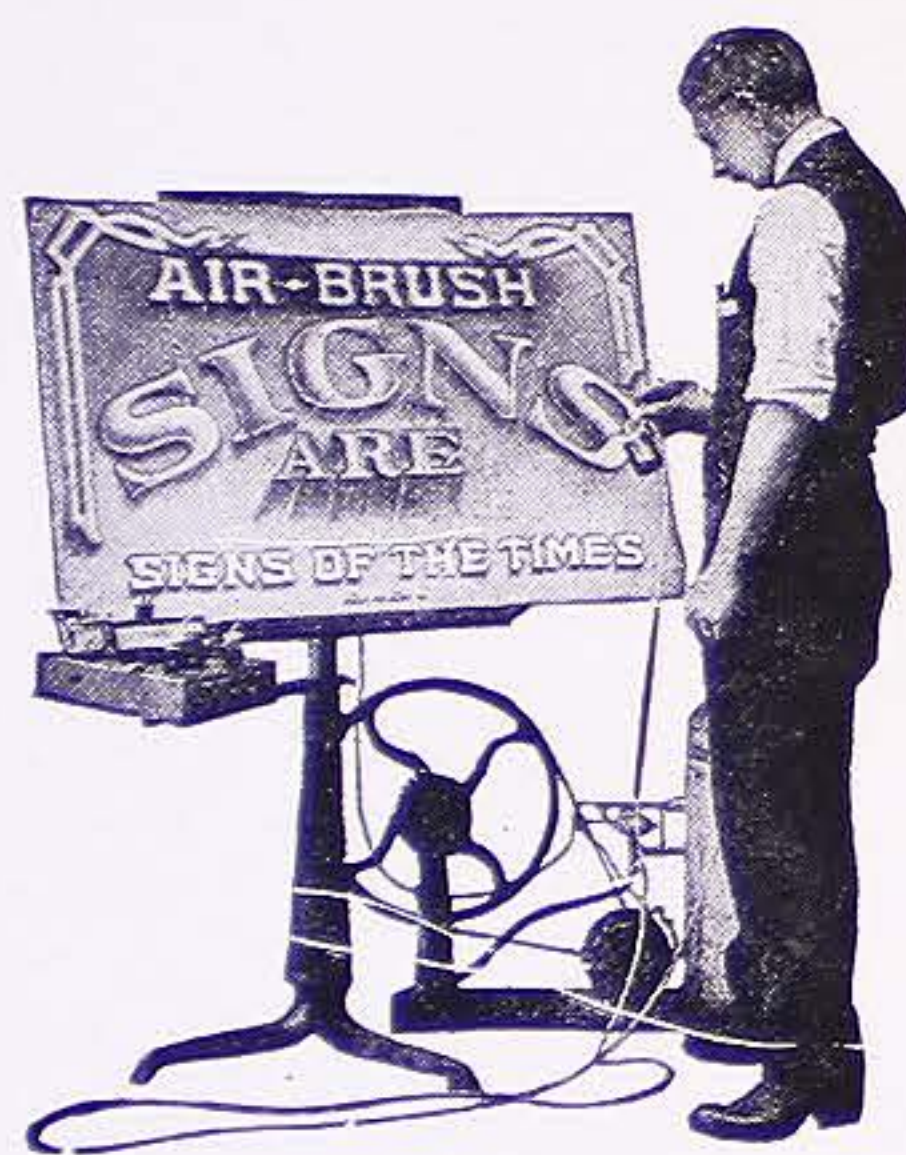


Fig. 47

are cautioned not to "over-do air-brush work on a show card." It is the natural tendency on the part of the beginner to throw too much air-brush work on a card. The most attractive show cards are those on which there is but little air-brush work—just enough to throw out the important words in the inscription to the best advantage.

When applying air-brush color to a white or light colored card, the colors used should be subdued tints. On the other hand, on a dark card, use black for your air-brush or a dark brown with the lettering very light. Air-brushes will last from five to ten years with proper care. There are no parts so delicate that they cannot be replaced very easily. The first cost is practically the only cost.

For those possessing an air-brush the following information will prove mighty interesting as well as profitable. The scheme is a time saver for doing what is known among air-brush artists as "bas-relief or back-shading" on show cards without the use of stencils or masks.

Make a solution of either gum-arabic or yellow dextrine, adding suf-

ficient alcohol to render it fluid enough to flow from a pen, if fine work is desired. Color the gum solution with a little distemper black; just sufficient to render the work discernible. The least black you can get along with, the better. Use a good coated beard which has a good waterproof coat. By this is meant a coating "which will not work up" when moisture is applied to it, and it is then rubbed. There are several good makes on the market; among them is the De Jongh coated stock.

Lay out your card in the usual way, with charcoal or pencil, and first paint in with the gum solution the parts which are to stand out the most prominently. The alcohol and the gum permit it to dry rapidly, and as soon as dry, immediately "air-brush in" the shadows very intensely. For the air-brush waterproof colors are necessary. For tints use Snowberry or Johnson's wood dyes. For intense black, use Snowberry or Higgin's ink.

Having completed the air-brush work, immerse your card completely in cold water, using a wide camel-hair brush to work off the gum, thus leaving your design in pure white against a shaded background. Blot off the superfluous water and permit the card to dry flat. Bold letters or ornaments may now be rounded up as taste may direct. Figure 45 illustrates the base relief effect without the use of patterns or stencils.

Atomizers.—Atomizers may be used for spraying designs on a card. The work they will accomplish, however, is not nearly as satisfactory as that obtained through the use of the air-brush, for the reason that the spray cannot be regulated. Atomizers may be obtained from most dealers in artists' supplies or at drug stores. There are two kinds—one which operates by placing the end in the mouth and blowing through a tube which meets another at right angles. One end of the other tube extends into the bottle holding the liquid.

The other kind of atomizer is just an ordinary perfume holder with a bulb which is held in the palm of the hand. The pressure on the bulb regulates the strength of the spray. Good drawing inks (any color) may be used. The method of procedure will be fully explained in connection with the examples illustrated further on.

Raised Ornaments.—Raised or embossed ornaments in the shape of wreaths, ovals, circles, scrolls, etc., are often used by the professional card writer and give to a card a very elaborate, costly and rich appearance. They are difficult to obtain, however, as they are a German product. Some picture frame dealers keep them in stock. They are fastened to the cardboard as follows: Spread glue or any other strong adhesive over a piece of glass, place the backs of the ornaments on the glass and then press the ornaments into the glue. With a pair of pincers then place the ornaments in the position desired on the card and press firmly until the adhesive is dry.

Bronze Powders.—Bronzes are put up in one ounce packages in powdered form; also, in cans containing from one to five pounds. They can be obtained in many colors, the pale gold and aluminum being the most popular. Alumi-

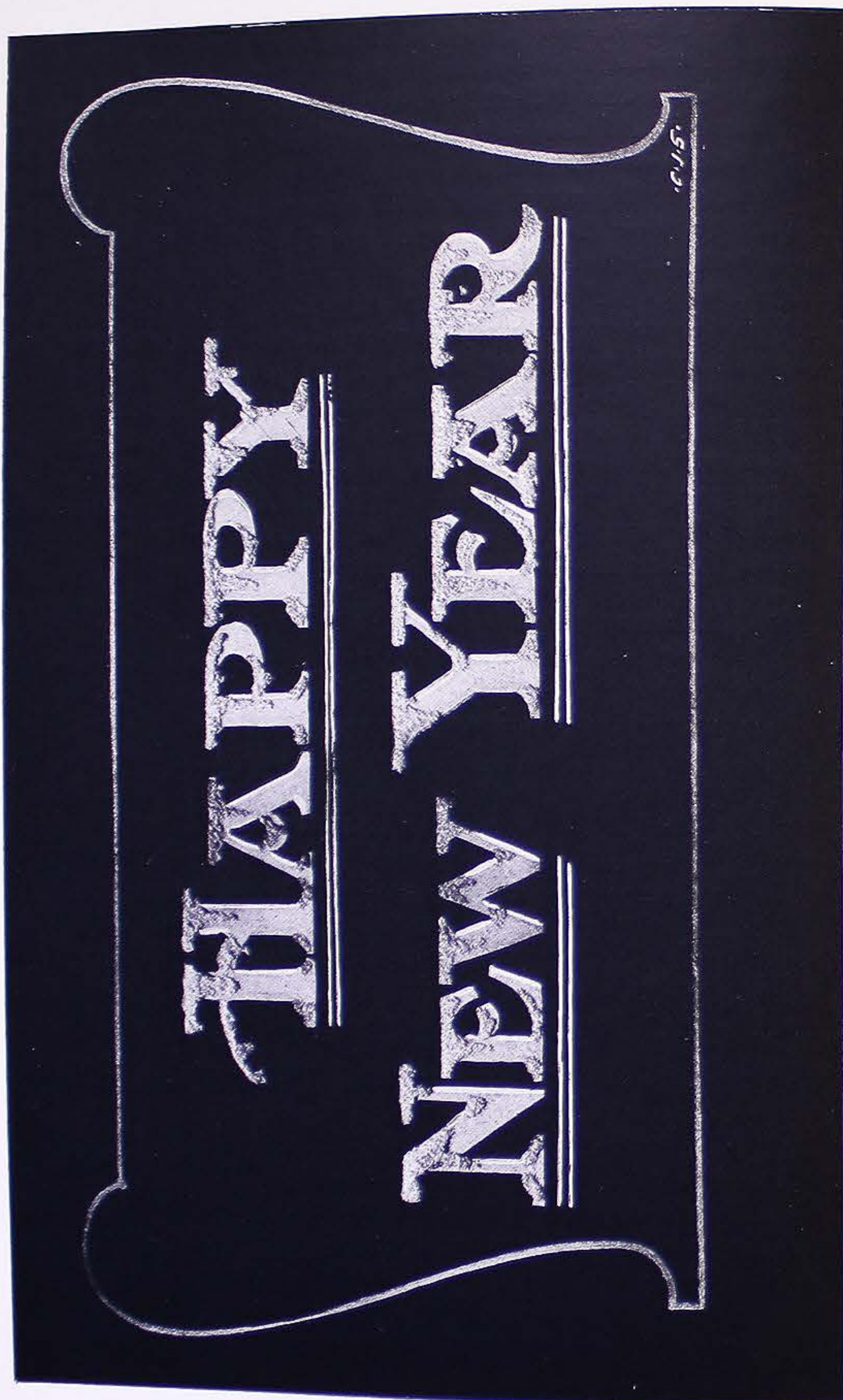


Fig. 48

num should not be confounded with silver bronze, as the latter is not at all suitable for lettering or decorating purposes on cardboard. Bronzes (gold especially) always give to a card a rich, delicate tone, and do not add greatly to the cost of the production. Bronzes should be mixed and applied in exactly the same manner as dry colors. They are not prepared ready-mixed. They show to the best advantage on dark colors. There are two kinds of gold and aluminum bronzes, to-wit:

Brilliant Gold
 Lettering Gold
 Brilliant Aluminum
 Lettering Aluminum

The "brilliant" bronzes are so-called because they are much brighter than the "lettering" qualities, and, therefore, more nearly resemble gold and silver when applied. They will not cover, however, unless mixed with about two parts of lettering bronze. The lettering bronzes are ground finer than the brilliant bronzes, which makes them cover perfectly. When applied, however, they have a dull lustreless appearance, which may be overcome slightly by adding one part brilliant bronze as just stated. Other colored bronzes are made only in the brilliant grades, and are seldom used for card purposes because they do not cover well. Dry bronzes should be removed from the paper in which they are put up just as soon as purchased and kept in a bottle securely corked. When exposed to the air, they collect moisture very rapidly, which soon brings about a chemical change destroying their lustre.

Bronzes (except aluminum) are not suitable for permanent outside work; that is, they should not be used on signs that are exposed to the weather as they deteriorate quickly when placed in the open air, the tendency being to turn very dark (sometimes black) in a very short time. For card work, gold bronze is the most suitable. It may be used to the best advantage for borders and ornamental work, also as a shade for the letters. On dark colored cards it may be used for lettering. As stated, a few touches of bronze, judiciously distributed, will greatly enhance the artistic effect without adding much to the expense. The card writer's equipment is incomplete unless it includes an assortment of bronzes.

Flitter Brocades.—Flitter is made of the same material as bronzes, but in small flakes instead of powder. Being very brilliant, it is very effective for many kinds of decoration. It resembles flaky tinsel, and is sold by the ounce or pound as desired. Nearly all paint and art stores sell the following colors:

Deep gold
 Pale Gold
 Silver
 Blue Green
 Fire
 Purple



Fig. 49

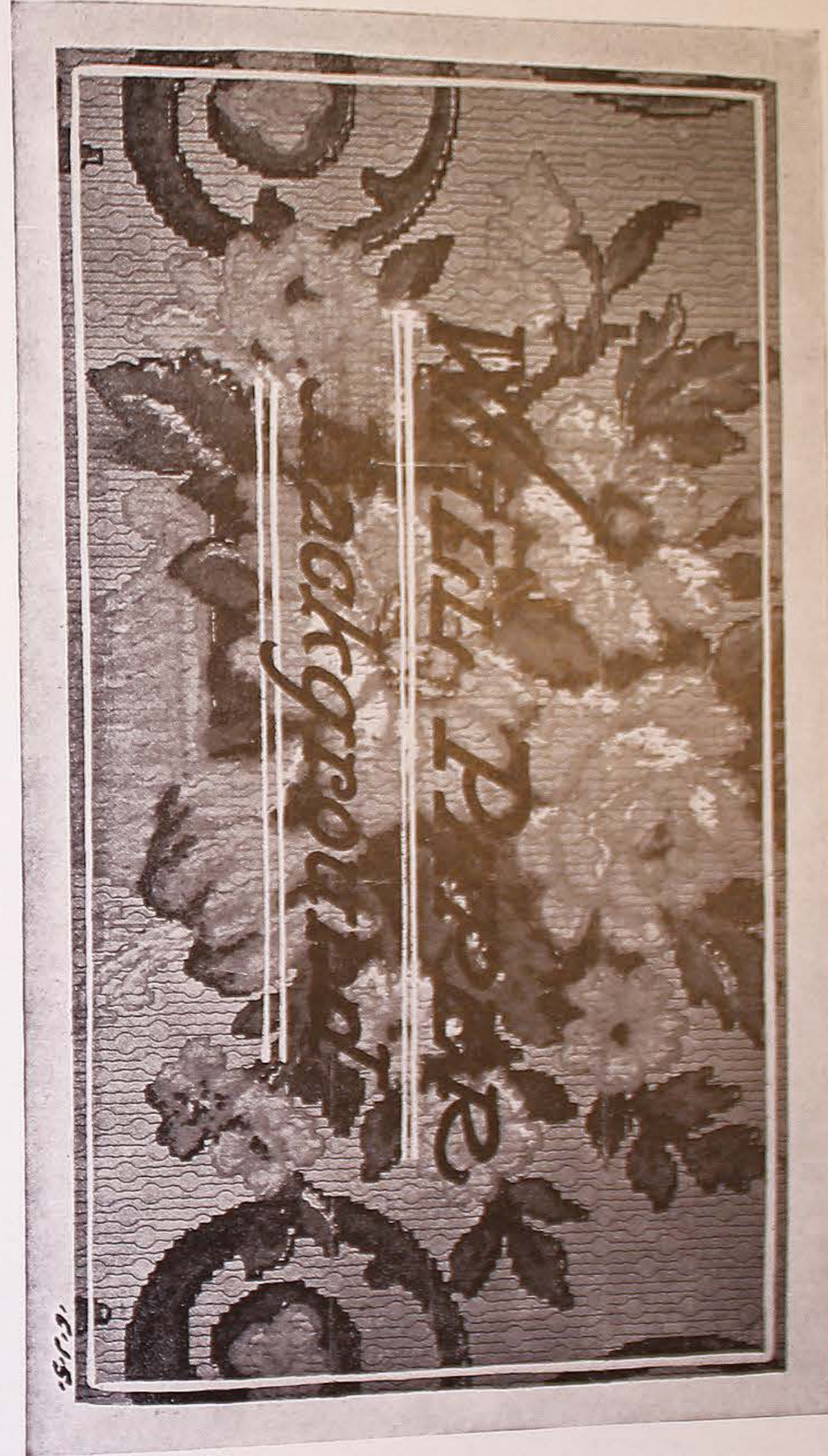


Fig. 50

Brocades show to the best advantage on signs intended for night or holiday display purposes. The little flakes sparkle and glisten like so many miniature diamonds when the card is placed in a position where the light will strike it. They are applied as follows:

First place a large sheet of plain paper beneath the card. The lettering should be perfectly dry. Now with a small lettering brush or glass tube and a good, strong mucilage or LePage's glue, decorate the face of the letters, borders, etc., to suit your fancy. Decorate but a few letters at one time, as the mucilage dries and soaks in very rapidly. When you have embellished a few of the letters, pour on enough of the brocade to cover the mucilage completely. Continue this until the entire sign has been decorated, and then let set for a few minutes, after which dust or shake off the superfluous material—that which does not adhere. The mucilage, or adhesive, can be prevented from drying too quickly by adding a few drops of glycerine. If the mucilage or glue becomes too thick, it can be thinned by adding a few drops of vinegar.

If you desire to decorate the card with two or more colors of the brocade, repeat the above process after you have applied one color. The card should then be allowed to stand for several hours before handling again.

Diamond Dust.—This material has every appearance of being just what the name implies. It resembles brocades very much except that it is pure white. It is applied the same as flitter, and is particularly appropriate for Christmas cards. By decorating the tops of the letters as shown in Fig. 48, the effect of the frost and snow can be closely imitated.

Adhesives.—LePage's glue, which is put up in small screw-top cans, also in 10c and 25c bottles, is indispensable to the card writer. It may be used for uniting two or more cards as explained under *Cardboard*, and for securing them to a frame, also to attach all kinds of raised ornaments, etc. It is perhaps the most reliable adhesive on the market. Instructions relative to applying, thinning, etc., are printed on the label attached to each can.

Plain cardboard is sometimes covered with fancy papers of various colors and designs, some examples of which are shown in Figs. 49 and 50. When this is done, a common ordinary flour paste, such as used by paper hangers, will answer the purpose. The paper should be liberally and evenly coated with paste, using a soft, wide brush, and the wrinkles removed with a clean, soft rag and the palm of the hand, rubbing the paper toward the edge from the center. Weights should then be applied until dry.

The preceding list of materials comprises nearly everything that is absolutely necessary in the every-day work of the card writer. New effects are constantly being originated and new methods are continually being devised. Novel and attractive effects are steadily sought by ambitious members of the fraternity. It is likely that, before the ink on this book is dry, quite a number of new and practical ideas will have been originated. You should try to be original. Experiment with various materials until you finally run across something that is attractive. Always be careful to consider the cost of

production. In seeking new effects, do not allow your enthusiasm to overbalance your judgment. Any effect that is attractive and can be produced at a trifling expense, is practicable. Any new method that will produce the best results in the shortest time, will receive instant recognition. The most desirable style of card for the average business purpose is white with black lettering. Shading and ornamental features are the next step from simplicity and should be indulged only with careful consideration and "good taste." In a following portion of this book you will find some good advice with reference to "inscription designing" as applied to card signs.

VI Why is a Show Card?

The answer to the above query will be found in the following paragraphs. This question, if answered correctly, sums up the entire show-card profession. When anyone seeking the services of a show-card writer wishes some show cards made, he is, in reality, wanting to dispose of merchandise. Everyone wishing show cards made wants to sell something. Remember, therefore, that the show card is made to "sell something." It doesn't matter whether it is an undershirt or whether the bank is to close at a certain time, there should be a selling appeal in every show card sign.

In the olden days, the printer was the show card producer, and to-day anyone could go to a printer and have a show card made, but the cost is too much, considering the finished product. In other words, it costs too much to produce a show card on a printing press, because there are not enough cards to be made. Usually only one inscription on one card is desired, so the customer naturally turns to the man who can letter free-hand. The printer is limited to the stereotyped styles only. The show card writer can give the customer any style he wants without extra charge.

After the copy passes from the customer to the card writer, he should immediately proceed to inject into that card a selling force. This may sound like a very simple matter to accomplish, and it is, if you will follow the rules and suggestions to be set forth, but even expert card writers find it very difficult to inject a selling force into their show cards, simply because they neglect to discover this very important character in their work. The average card writer pays more attention to his technique than he does to his final result or ultimate selling power in his card.

How are you to know when a card will sell something? In other words, can you make a card that contains the selling punch? If you can't, then it doesn't matter how good you can letter, because the actual lettering of the card is only about 33 $\frac{1}{3}$ per cent of the work. The other two-thirds is selling force. The old school of card writing taught decorating selling value. That was when we had more time to read and admire. Today we are reading head-lines. The card you make today must be read at a glance. In other words, the big important word or words on every card should be very prominently displayed. The unimportant lettering should be drawn very small in comparison.

Dark strong colors should be used for lettering of the head-lines or important words when operating on a light surface. White should always be used for the head-lines when operating on a dark surface. Study your inscription carefully, and be sure that you are right before you go ahead. You will find that the man who ordered the card made wants to sell something and you will find in the copy he gave you the word or words representing the article or statement that he wishes to sell. It is not always a shirt or shoes; it may be the word "Closed." It may be the word "Opening." It may be "Cooler Inside," but in every description the point we wish to bring out is this: There are words that must be displayed very, very prominently. Then, in order to get the contrast which is most essential, we display the unimportant lettering very small.

In executing your lettering keep the styles as simple as possible. This helps to make the lettering easily read and also helps materially in obtaining speed through simplicity. Speed reduces the cost of the card to your customer and adds more profit for yourself.

Why is a show card? It came into existence because it has or should have

SELLING FORCE (display)

MINIMUM COST (speed)

Speed means nothing unless you have selling force in the card and selling force may mean everything in disposing of the card to your customer at a good price. Combine the two and you may consider yourself a first-class card writer, regardless of your proficiency in the technique of lettering. The average customer does not know when a card is what a show card writer may term "well lettered." The customer wants selling force at a minimum cost. We produce selling force through display. We produce minimum cost by speed.

We have told you about displaying the lettering. Now, if you intend to add any embellishments whatsoever, such as scrolls, underlines, space-fillers, borders or shading, please remember that for this class of decoration you should use nothing but tints when operating on a light surface and nothing but very dark tones when operating on a dark surface. On a light colored cardboard, the lighter and more delicate your tints are, the more attractive your card will become and the more selling force it will exhibit. The darker you make your decorative work, the more you detract from your lettering. This rule just reverses itself when working on a black surface.

Why is a show card? A show card, as the term implies today, means a masterpiece of lettering. Study the chart that follows. Combine the three essentials (Nos. 1, 2 and 3) and the result will be satisfied customers, because the card will satisfy owing to its selling power, and the price will be within reason because of the rapidity with which the work was executed; and listen, get this—you are making more money following this plan because you can meet competition by reducing the time required in execution of the work.

which also means that you can turn out more work, resulting in a greater income to yourself. Again, study the diagram carefully.

- | | | |
|---|---|--|
| 1 | { | Pulling power |
| | | Simplicity of design |
| | | Reducing the wording so as to tell the story quickly |
| | | Contrast between important word or words |
| | | Contrast in colors used |
| 2 | { | Letters strong in color |
| | | Decoration in tints |
| | | Legibility |
| 3 | { | Simplicity of letter styles used |
| | | Attractiveness |
| | | Simplicity of color combinations |

VII

Laying Out the Inscription

Method of Procedure.—Card signs, like all other signs, should always present a neat, clean appearance when finished and ready for delivery, regardless of the style of execution. The more the lettering is slighted, the more the necessity for observing this caution. For this reason it is very important that the medium employed to lay out, or mark out, the inscription or reading matter should be made of a substance that may be easily removed or erased. You should obtain for this purpose a good grade of Artists' Charcoal, which can be purchased from art dealers, and is made in various grades and sizes. The best for ordinary work is known as Contes' French Charcoal. Each box



Fig. 51

contains fifty sticks six inches long. The sticks should be sharpened to a fine point and applied to the card very lightly, making the marks just as faint as possible. When the lettering is dry, all traces of the charcoal can be instantly removed with a soft cloth or feather duster. White chalk sharpened and manipulated in this manner is the best material to use on dark cards. Cut the narrow end of the chalk into a sharp wedge shape. Dip about one-fourth inch of the chalk into water and withdraw quickly. It will then

make a fine neat line which can be readily erased with a rag or a sponge rubber. It will not injure the cardboard.

Lead pencil marks cannot be easily erased, especially from a glossy surface. When it is necessary to use a lead pencil, select one with a very hard lead and apply the marks very lightly.

Straight lines should always be favored when arranging or laying out the inscription. Letters placed in straight lines not only read easier, but give to the sign a "balance" difficult to obtain when curved lines are used. Sometimes, as shown in Fig. 51, where short and unimportant words precede and follow the display line, the curve is not only handy, but desirable. Avoid the use of curved lines to any great extent.

How to Correct Errors.—The best workmen frequently make errors. Mistakes are expensive, necessitating erasing one or more letters. It is perhaps needless to caution you against making them. The best way to avoid errors is to mark out each letter distinctly, and then read over the inscription carefully before you begin the work. It is not necessary to mark out the lettering perfectly; simply show a faint or indistinct form of each individual letter. To read over the inscription carefully each time after it is laid out will require only an extra minute or two. The time thus lost will be time saved in the end. Errors can be rectified in most cases as follows:

If the card is white, take a sharp pointed penknife, or steel ink eraser, and carefully scrape the letter or letters until the surface or coating of the board is completely removed. Be extremely cautious not to penetrate below the glazed coating. When the color is entirely obliterated, rub the scraped surface with a small piece of *very fine* sandpaper. This will smooth the rough edges, if any, after which polish, or burnish, the spot with your thumb nail. If the error is made on a dark card with a glazed surface, the letter may be removed with a damp cloth. If this method is used, the operation must be very quick, for the reason that the cards themselves are coated with water color, and the background is apt to rub up if the wet cloth is applied more than two or three times.

If the error is made on a tinted card, such as light blue or light purple, it will be necessary to match the color of the card (having previously removed the letter with a sharp knife as explained) and then recoat the soiled surface. Mistakes on tinted cards are sometimes nicely remedied by painting a panel over the entire word or line. In Fig. 52 this method is illustrated. On the lower card you will observe a mistake in the spelling of the word "SHOES." The upper card in this figure looks much better than the lower one, thus proving that the card as a rule is more attractive if the mistake is corrected in this manner. This is one of the easiest ways out of a bad predicament. If an alteration is to be made on a black card the lettering should be scraped off and the surface recoated with black water color.

To remove pencil marks or dirt, use a sponge rubber dipped in powdered pumice stone, using but a little of the latter. Perspiration from the hand often makes a cardboard greasy. As water and oil will not unite, it is



Fig. 52

impossible to make the color adhere to grease spots. To overcome this, mix a thimbleful of bicarbonate of soda (baking soda) and a tablespoonful of water and wipe the greasy surface with this.

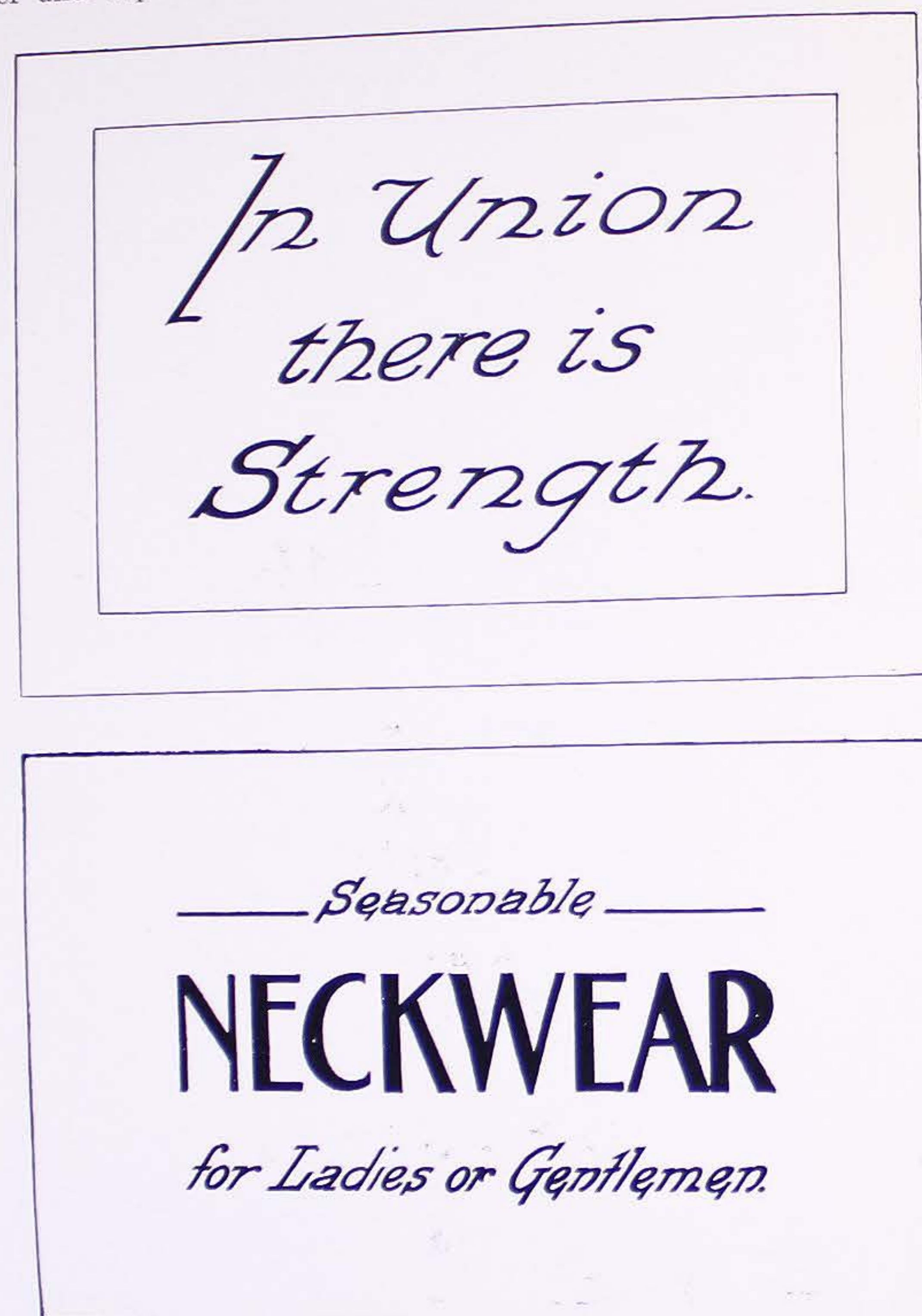


Fig. 53

Margins.—Unlike the average sign, show cards are intended to be read from a very short distance. They are used almost wholly for interior display and in show windows. It is, therefore, not necessary for the card sign to carry letters as large, *proportionately*, as the outside sign. Card signs should

always have a very liberal margin; much more than any other style of sign. By referring to the examples shown you will find this idea uniformly carried out. The inscription should be well "centered," that is, kept well in from the outside edge of the card all around. It is almost impossible to go to extremes in this respect, as illustrated in Fig. 53. The wider the margin the better the card will look in the majority of cases. This matter, however, like all others, must be governed by sensible principles.

Don't be "stingy" with the border or margin; remember that the reader will be very close to the sign, and also that a small letter with lots of space around it is more conspicuous than a large letter, unless similarly handled.

Borders and Scrolls.—Scrolls, lines, or any other styles of decoration used as a border should always be executed in a subdued color. By subdued we mean a shade or tint that is much less conspicuous than the colors used



Fig. 54

for lettering. This is in keeping with previous instructions relative to subordinating all ornamental features. The *style* of ornamentation is not so important provided this rule is followed. The ornamentation around the letters may be very elaborate provided the colors are comparatively distinct, thus not detracting from the inscription.

If the border is very heavy, massive or bulky, as in Fig. 51, the more the necessity for adhering closely to this rule; but, if it is delicate and light, the color can be proportionately stronger. Thus, bright red, blue or green, or any other *pure* color may be used if the border is no larger, proportionately, than shown in Fig. 54.

Fig. 55 shows a great many designs suitable for corners and borders, in nearly all of which you will notice the absence of straight lines or mechanical effects. To reverse any of these designs proceed as follows:

Take a sheet of manilla paper a trifle larger than the design that is to be made and fold it in the middle. On the right side of the crease draw the design you select with a very soft pencil or piece of charcoal. Reverse the fold so that the drawing will be face down on the left side of the paper. Then rub the back of the drawing with the palm of the left hand until the pencil marks have been transferred to the blank paper below the drawing. Now, open the paper and trace over the whole design with a hard pencil to prevent its becoming obliterated, after which turn the paper over and rub the reverse or blank side all over with charcoal if the design is to be transferred on a white card, or with chalk for a dark card. Then place the design face down in the position desired on the card and repeat the tracing process, using a hard lead pencil. The pressure of the hard pencil will transfer the soft lead marks to the card. Upon removing the paper, a thin and perfectly duplicated outline of the design will be found on the card. Transfer carbon paper can be used for this purpose just as effectively and with great saving of time.

Patterns for raised panels, price tickets, etc., are made in the same manner, except that the design should be transferred onto a heavy piece of cardboard and then cut out with a pair of scissors. By running a sharp lead pencil around the edges, you will be able to duplicate as many as you desire. All sorts of designs, scrolls, etc., may be multiplied by this method. Reversing the scroll does not lessen its beauty, as you will note by turning Fig. 55 upside down. You should practice reversing the position of scroll designs as much as possible. The sooner you become proficient in this, the quicker you will be able to do away with the pattern method, and thus effect great saving of time. On Fig. 56 you will find a large variety of what we call "filling-in" scrolls. Those to the *right* are best adapted to filling space at either side of a word or line; those to the left may be most advantageously used to separate an inscription, or to mark the end of a paragraph.

Ornamental Panels.—We have previously explained the importance of the rococo scroll with reference to speed and beauty in designing. You will observe, by referring to the examples, that this style of scroll is used very frequently. The reason requires no further explanation. The specimens are sufficient to prove conclusively the endless variety of combinations which are possible with this scroll. Panels which are used for raised effects, and which are cut out, must necessarily be of the plainer sort, as the time required to cut out an elaborate design would usually make its use prohibitive. The styles suitable for this purpose may be found in a large number of examples in this work.

Fancy Initials.—The color suggestions suitable for the various designs in Figures 57 and 58 are as follows:

(A) Leaves, light green; letter, bright red; outline, gold.

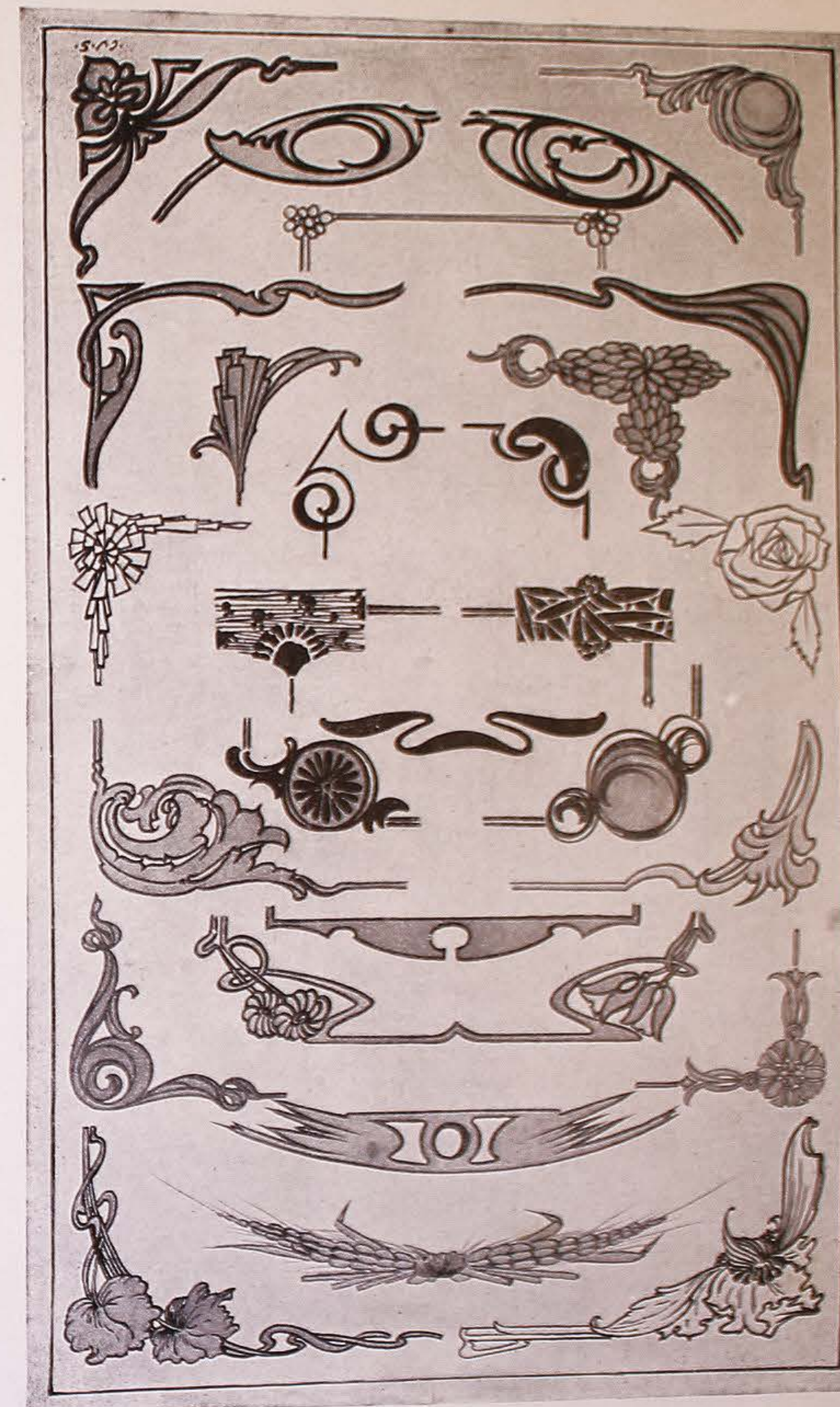


Fig. 55

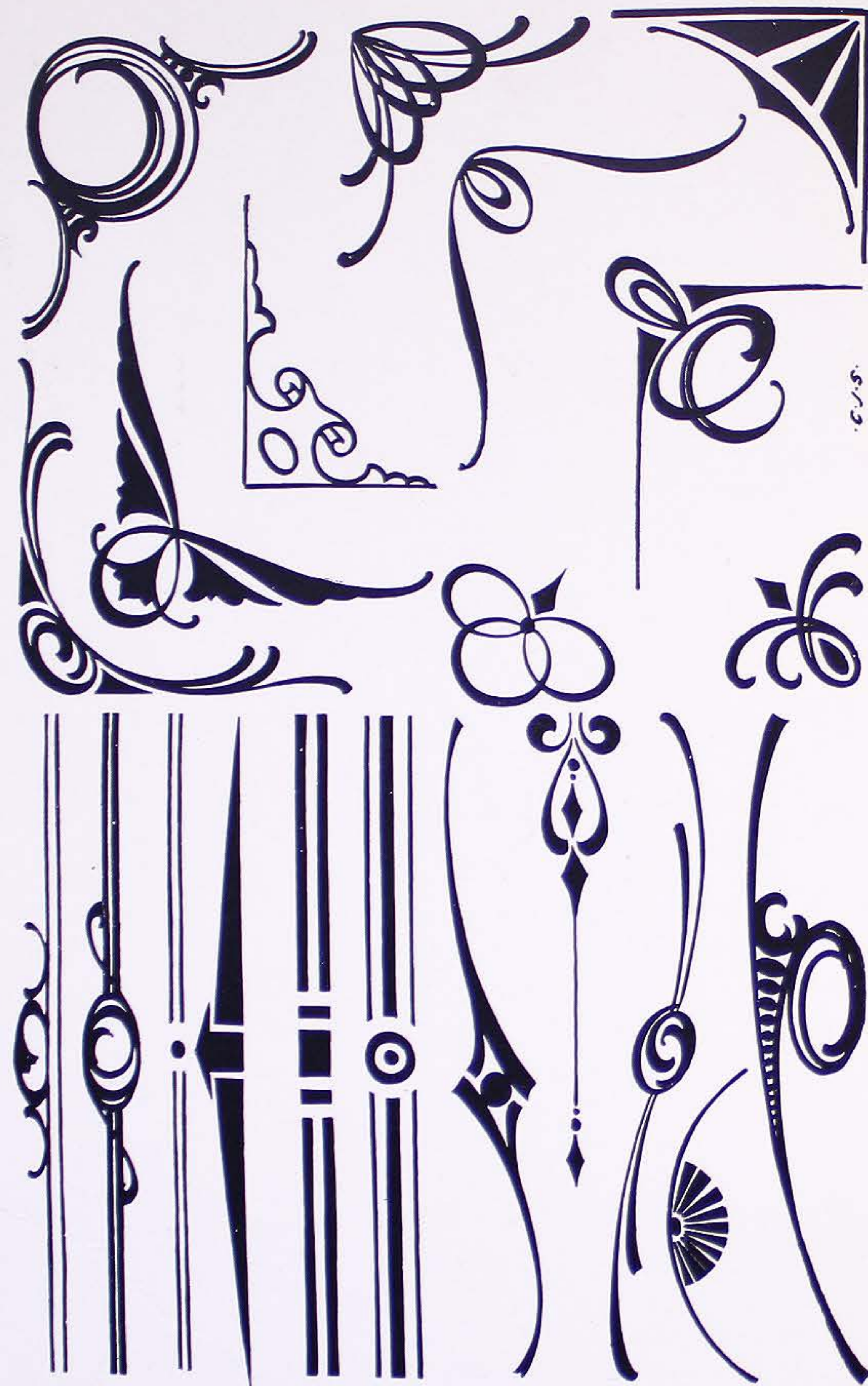


Fig. 56

- (B) Background, dark green; letter, white; outline of letter, black; border on panel, gold; scrolls, light green; inner border line, light green.
- (C) Letter, ultramarine blue; background, very light blue stripes, white; scrolls, gold.
- (D) Rosette, light purple or violet; rays from center, darker shade of purple; circle, gold; letter, blue.
- (E) Letter, dark red; scrolls, light green.
- (F) Letter, black; scrolls, gray.
- (G) Rays, gray; letter, black or blue; outline, gold.
- (H) Letter, white; center of panel, medium shade of blue; border of panel and ornaments, gold.
- (I) Letter, dark green; background, light green; white outlines, a shade lighter than the background; scrolls, darker shades of background.
- (J) Background, light brown; scrolls, dark brown; letter, black.
- (K) Ornaments very light yellow; letter, orange; outline, dark red.
- (L) Outline of letter, dark blue; ornaments in center of letter, light blue; stripes, gold.
- (M) Letter, black; outline, dark gray; background, light gray.
- (N) Letter, gold; outline, black; background, two shades of gray.
- (O) Rosette white; circles, light blue; letter, dark blue.
- (P) Letter, dark blue; ground back of letter (represented by the lightest shade of gray), very light blue; ribbons, very light blue; ornaments suspended from the ribbons, very light blue; ribbons and main panel outlined with medium shade of blue; scrolls around the letter, white or gold; background of rear panel, lemon yellow; border on rear panel, gold.
- (Q) Ornaments, pink; letter, very light blue; outline on letter, very dark blue.
- (R) Letter, white; background, light shade of olive; stripes on background, darker shade of olive; small ornaments, white or gold; outline on letter, black.
- (S) Background, lilac; letter, purple.
- (T) Wreath, light green; outline on wreath, olive green; elliptical panel gray; high light on letter, white; shade on letter, black or dark green; background to pedestal, light green; ornaments and outline on pedestal, dark green.
- (U) Background, orange; letter, blue; outline, lemon yellow.
- (V) Letter, orange; outline, dark red; panel, very light blue; dark ornaments, gold; light ornaments, white.
- (W) Letter, light blue; outline, dark blue; ornaments, dark gray.
- (X) Letter, white; background, two shades of blue, dark and light.
- (Y) Background, gold; letter, black; outline, black.
- (Z) Background and scrolls, silver; letter, medium shade of blue; face-shade, dark shade of blue.

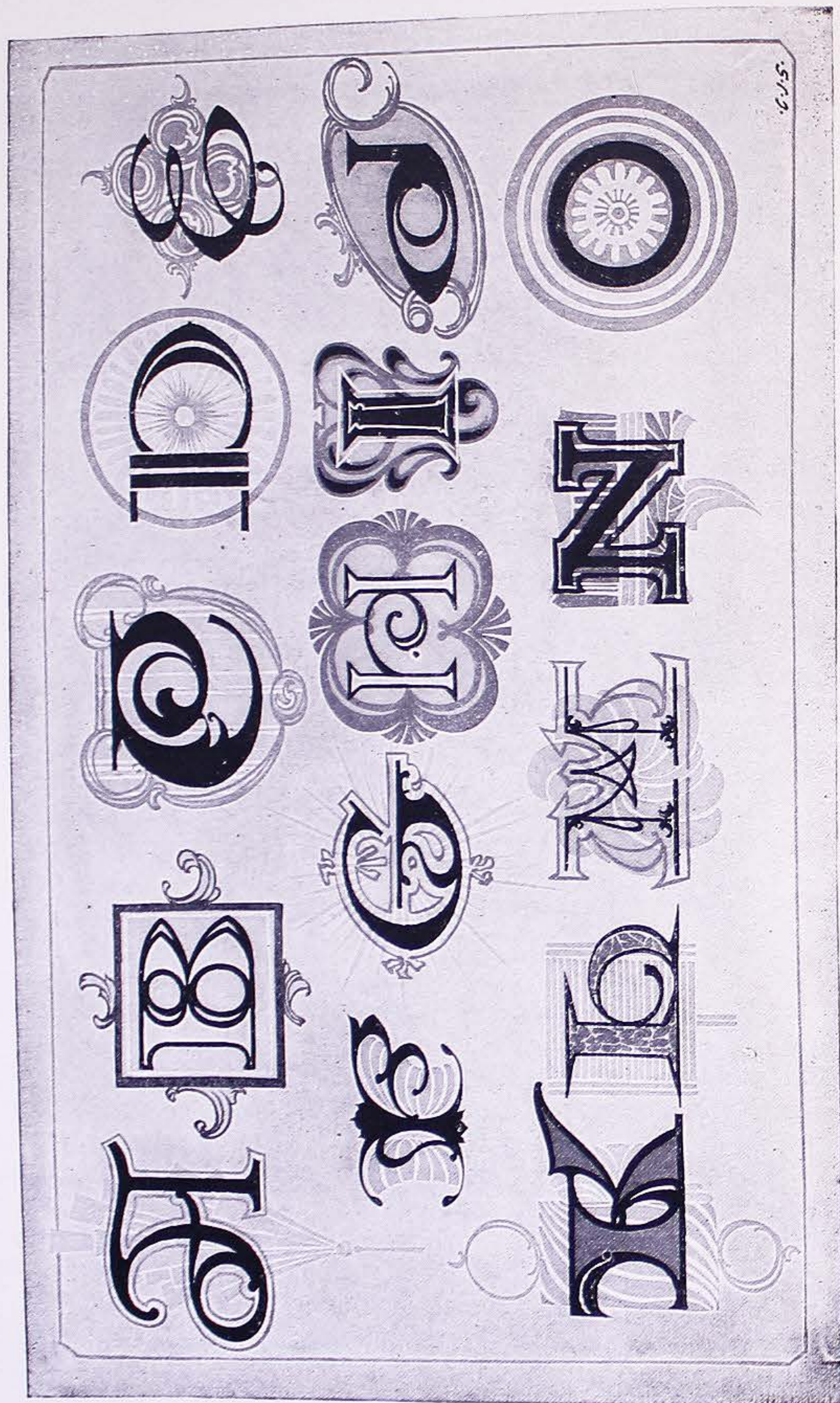


Fig. 57



Fig. 58

The above combinations may be alternated or varied for any of the letters. You will note that the strongest or brightest color is, in nearly every case, the one used for the letter. I mention this to emphasize again the importance of subordinating ornamental features.

Monograms may be, and should be, treated in the same manner as capital letters.

Poster Embellishments.—Pictures, engravings or designs cut from posters, newspapers, lithographs, magazines, calendars, etc., may often be used with telling and artistic effect. To a student who is handicapped by a lack of art or drawing talent, this knowledge will be most welcome and enable him to complete work of an appearance that will be pleasing to the customer. Never overlook an opportunity to clip and save an attractive design. Any picture used this way should be pasted on the mat board with flour paste, light mucilage or library paste. Scrolls, flowers or such ornamentation as will bring out the clipping and at the same time completely hide the edges, may be painted around the picture. Now to illustrate the effect that can be obtained through the use of clippings, you will note Fig. 59. The cat's head was clipped from a section of a Sunday newspaper and appropriately illustrates the message that is lettered on the card. Upper Fig. 60 shows a neat haberdashery advertisement enhanced by a clipping from a magazine. Lower Fig. 60 has a clipping from a style magazine pasted against a background suitable for a sport togs sign. Fig. 61 shows a pleasing design of action, attractive to the eye, which is easily made by utilizing clippings. Fig. 62 also shows a clever design illustrated by cuttings.

Practice Work.—For practice purposes, provide yourself with a good grade of manilla wrapping paper. When you practice the various styles suitable for cards, remember that show card work is not presumed to be executed with the same careful attention to detail as that which is required for permanent sign work. There are several terms used by judges of good lettering to express their approval of a given piece of work, among which are the words "dash," "snap," and "character." It will, perhaps, be necessary to use these terms quite frequently, and therefore, we will first explain their full significance. The first two terms practically mean the same thing. The last means just what you have perhaps surmised. A letter without "character" means a "shabby," "slovenly" or "tired-looking" letter, on which one or more of the spurs do not fit (too long or much too short, maybe)—a letter whose body is not uniform (too fat or too thin in places) or which is "deformed" (an effect easily produced through carelessness in proportion). Thus a letter, to have character, must look bold, stand erect, be graceful and well proportioned, and in every way be a credit to itself and surroundings.

Letters that are characterized as "dashy" or "snappy" must *not* look



Fig. 59



Fig. 60

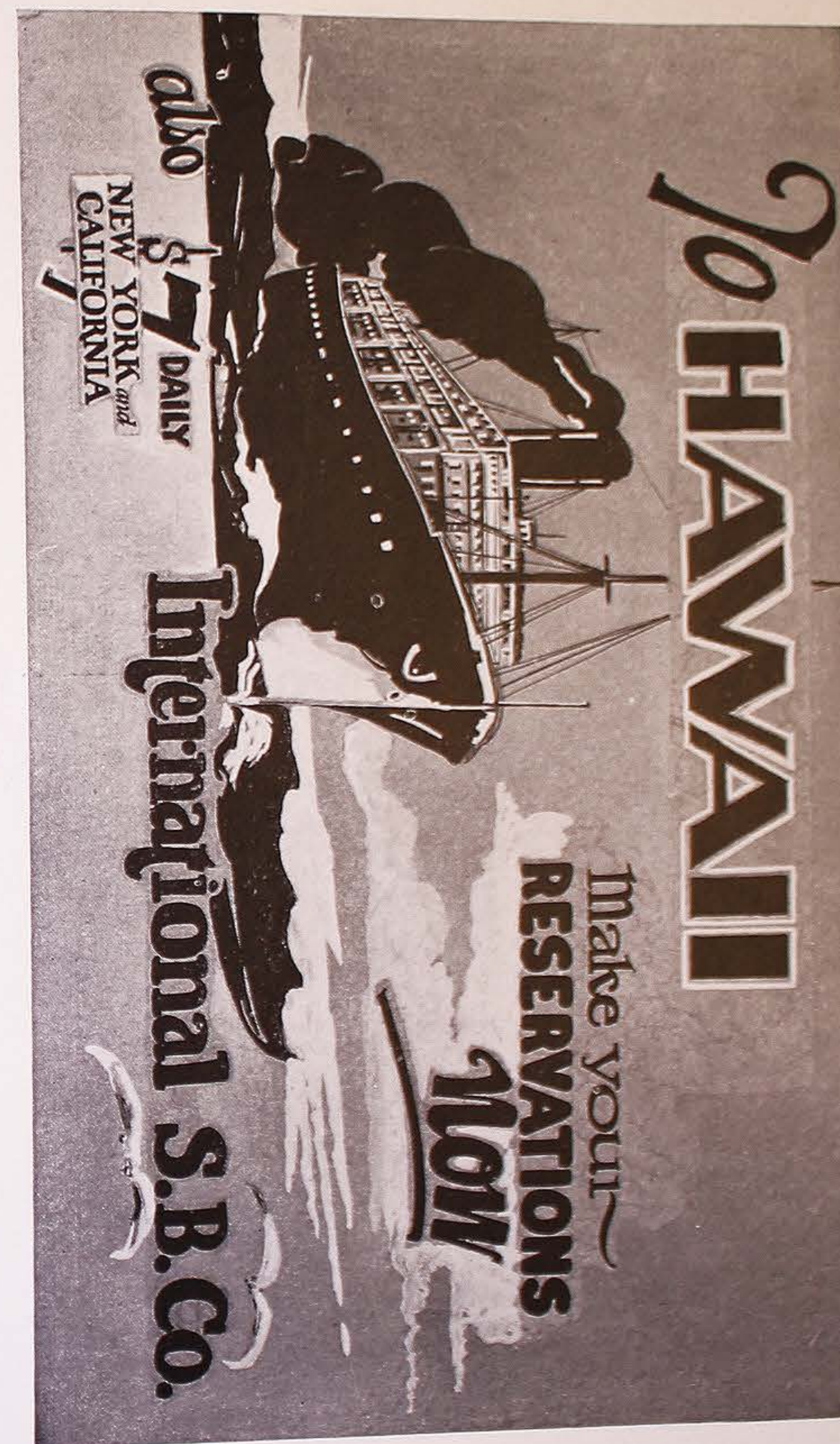


Fig. 61



Fig. 62

like "machine-made." Printer's type gives the machine-made kind of lettering. Type letters always look stiff and clumsy, due entirely to their exact and perfect, clean-cut proportions and the absolute precision of the outlines. The hand-made letter is usually easy to distinguish. In it, the stiff, even, perfect lines are absent to a large extent. The less the number of strokes used in the execution of a letter, the more "snappy" it will appear, provided, of course, you do not carry this idea to extremes. To enable you to understand the full import of this, we have shown an example of "machine" or type letters in Fig. 63. Next refer to Fig. 64, wherein you will notice an example made by hand with a No. 8 brush. You will observe that the letters in the hand-made example are not perfect by any means. Some of the spurs are a trifle longer than others, and not as square and clean-cut as the "type" letters. The effect from an artistic viewpoint, however, is much better, as the letters have the "snappy" effect. They appear to have been executed easily and hurriedly. All letters executed rapidly and without the careful, studied, preliminary preparation (usually seen in the work of the novice) will always possess the characteristics referred to.

Try, then, to have your work "snappy." Crowd your designs chock full of "character." Give them a "dash" that will identify them instantly as the product of an expert. To have your work exemplify these characteristics, requires a knack that can only be acquired through practice. Don't give up until you have reached the highest point of perfection in brush manipulation. Do not forget, however, that the foregoing instructions may be appropriately applied only to work of a temporary nature. Permanent signs should always carry a very clean-cut and perfectly proportioned letter.

Japan and Oil Colors.—Cardboard signs for outside purposes should always be lettered with japan or oil colors. Japan colors are those mixed or ground in japan exclusively. Oil colors are mixed with oil only. Either kind may be purchased in one-half and one-pound cans of most paint dealers. Japan colors dry almost as quickly as water colors and should be used only in such quantities as may be needed for the time being. They should be thinned with turpentine. Keep a little turpentine over the top of the color when not in use. Oil colors can only be used to advantage on cardboard with a glossy surface. The glazed finish prevents the oil in the color from spreading beyond the letter. If oil colors are used on cardboard without a glazed surface, the oil in the color will spread, thereby ruining the work. Oil colors cost about one-half as much as japan colors, and do not dry out and get hard as do the latter when they are accidentally or carelessly left uncovered. Always add a liberal quantity of japan dryer (liquid) to oil colors to insure drying. Thin with turpentine and mix only a small quantity at one time.

Oil and japan colors emit a disagreeable odor and are exceedingly difficult to remove from the hands or anything else on which they are placed, either intentionally or accidentally. We advise all who are taking up show card work as a specialty to let them alone entirely. It is seldom that you will

be asked to execute a sign on which such colors are used. You will, therefore, lose little by following this advice.

Mounting Cardboard.—Half and full sheet cards, intended for indefinite service, will look better and wear longer if mounted on frames made of soft

MACHINE MADE HAND MADE

Fig. 63

Fig. 64

pine wood. Strips about $\frac{1}{2}$ by 1 inch thick will do for the small size. For whole sheets the wood should be two inches by one inch. The frames should be made with mitred corners. To fasten the card to the frame use good,

strong glue, liberally applied to the face of the wood. Moisten the back of the card with a clean sponge, after which give the edge of the back of the card a coat of glue. The glue should be allowed to stand for several minutes before the card is placed on the frame, to give the glue a chance to become tacky. Heavy weights may now be put on the card to keep it in place and allowed to remain for several hours. Wetting the cards serves to shrink them. When they dry out, the surface will be perfectly smooth and taut.

The frame will look more attractive if the exposed edges are given a coat of color, preferably a medium grey. Gold or silver bronze will also look well. Another inexpensive finish may be obtained by covering the frame with wall paper scraps or remnants which may be obtained in endless variety of dealers simply for the asking. Wall paper may be used for a great many decorative purposes in the work of the card writer. It is best to finish the card before it is pasted to the frame. Use care in handling, as the cards are easily soiled and torn. Keep your hands clean and thereby save lots of trouble.

Circles.—Most card writers have a large wooden compass capable of drawing a circle at least twenty-four inches in diameter. Small circles may be drawn with a regulation drafting instrument with extension attachment. In the absence of either, a perfect circle (any size desired) may be drawn with the aid of a piece of string, looped around a nail or thumb tack as shown in Fig. 65.

To execute a true circle quickly with the brush, drive a pin or nail through the center of the card and then turn the card to the right and left several times until it will revolve easily. Next, make a loop at each end of a stout piece of string; place one loop over the head of the nail; fill the brush with color in the usual manner and pass it through the loop at the other end of the string, as shown in Fig. 65. Keep the brush in a perfectly upright position, so that only the point rests on the card. This will insure a fine, even line. While holding the brush so that the string will be taut, turn the card to the left until the circle is complete. The size of the circle may be varied by increasing or decreasing the distance between the loops in the string. The size of the brush stroke may be increased by slanting the handle of the brush toward you a trifle, thus allowing the brush to rest on the *side* instead of the point.

Border lines are ruled as shown in Fig. 66. Here also the brush is maintained in a perpendicular position for fine lines and slanted according to the width of the strokes desired.

These methods of execution are great time-savers and must be mastered before you can consider yourself adept. There are a great many "short-cuts" and tricks of the trade which will be explained as occasion requires, but, before calling your attention to another one, let us impress this upon you. To accomplish the most in the least time should be your constant aim. You can never hope to rank with the best until you have acquired the knack to do this or that by the quickest method. None of the practical methods are really difficult; in fact, they are comparatively simple tasks. If you are an

average person you will quickly master the most difficult part of your work, to-wit: *How to space and proportion letters correctly.*

The practical part of your education is much the easiest to acquire. Practice will accomplish wonders. All that you need is the spirit: "I will." You should not infer from this that years or even months of persistent effort is necessary to reach a satisfactory stage of proficiency. On the other hand, you will find that the knack necessary in connection with the string methods, for instance, can be acquired in just a few minutes of faithful practice. Don't become discouraged because you fail at the start. Don't quit

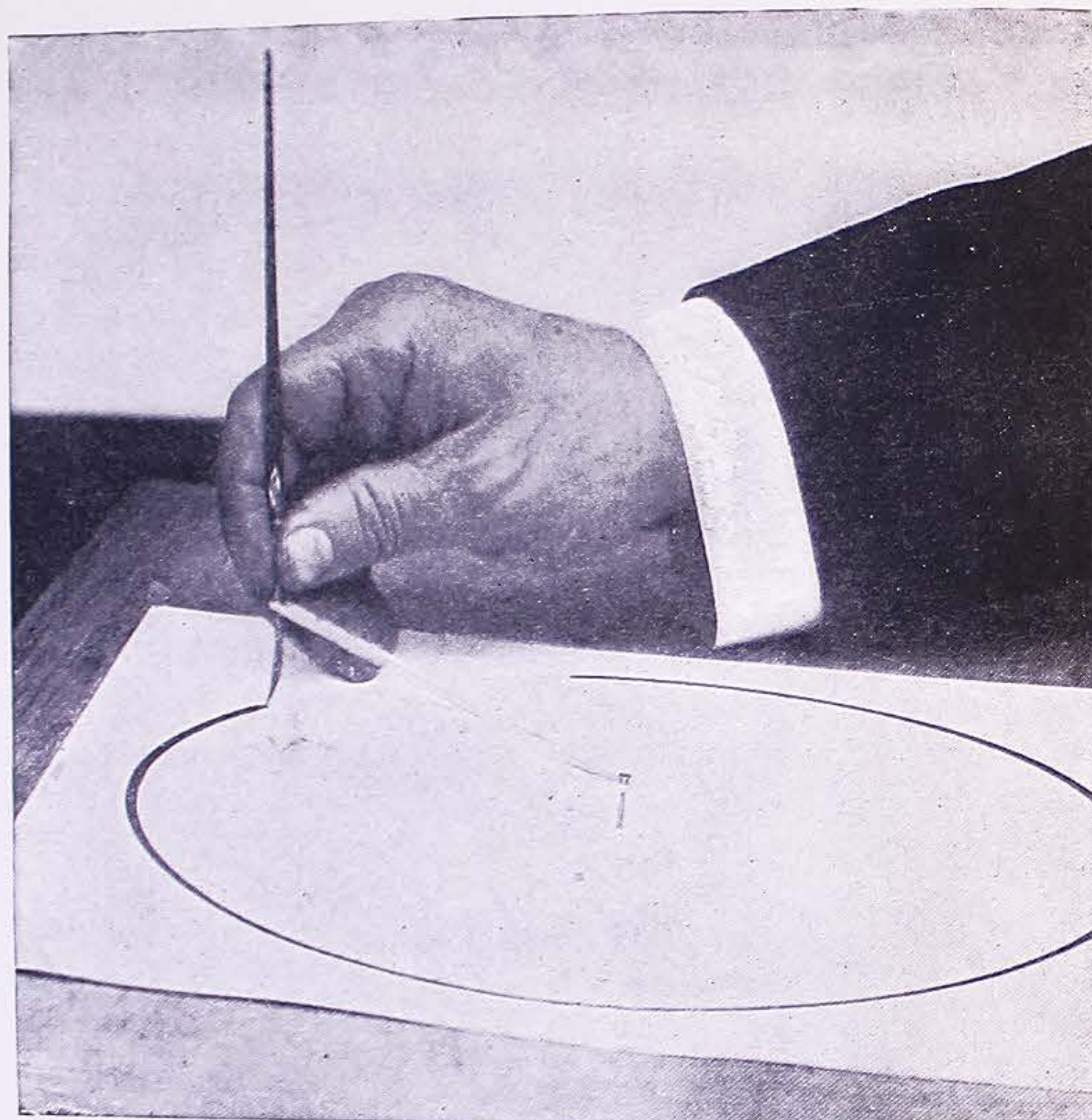


Fig. 65

because you think the method is too hard. Don't say to yourself, "I'll do it my way this time and try the right way later on." Don't make excuses to yourself. When you think you have reached the limit of your patience, and success seems as far away as ever, you will suddenly find that the knack or ability has come to you unexpectedly, and apparently, without a moment's warning. To accomplish anything with the hands requires more or less skill. To pare a potato quickly and without waste is quite a feat and can only be accomplished through practice; yet, how reluctant we would be to admit that we could not soon become expert at potato peeling. The

brain directs, the eye guides and the hand performs. You can soon train your hand to respond quickly and accurately to the bidding of your brain. Don't despair, but keep everlastingly at it. Remember you *can* if you *will*.

Now note the position of the hand in Fig. 66. You will observe that the ball of the first joint of the finger rests against the edge of the cardboard, and that the end of the third finger rests on the top of the card very close to the edge. The second finger acts as a brace to hold the brush in a steady position. The top of the card should be raised and held in the left hand at an angle of about forty-five degrees. You then draw the brush rapidly

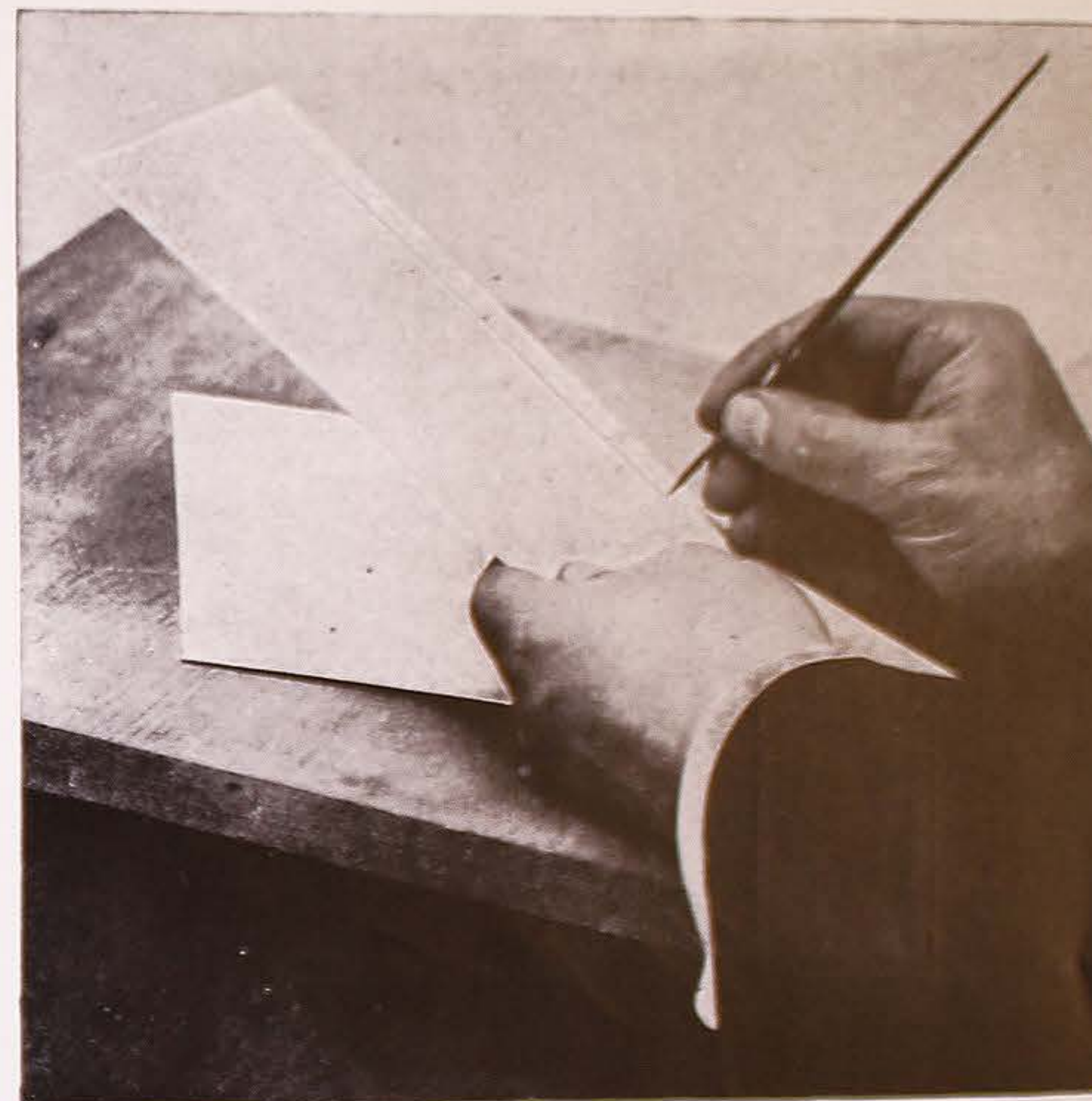


Fig. 66

along the edge. Keep the brush and fingers perfectly rigid. Don't allow either to relax for an instant. The brush should be held in a vice-like grip. Just as soon as you can train your hand to maintain a fixed position you will have acquired this knack.

As already related, a piece of string can be used for drawing circles, ellipses, and also for executing circles either with brush or pen. This little inexpensive article is one of the handiest things imaginable in the workroom or pocket of the workman. We will now explain another method of manipulation by which all straight lines may be quickly drawn, obviating the use

of measurements and straight edge. This method is one of the greatest time-savers conceivable. By it, *all* vertical and horizontal lines may be drawn in much less time than it takes to explain it, provided the top or bottom of the sign is *straight*, thus giving it a reliable guide. This is the only requirement. All lines drawn by the string method will parallel the guide line. To use the string for this purpose, tie a loop at the end of the string, through which place a piece of crayon or pencil. Hold the pencil between the thumb and forefinger. The other end of the string should be held between the thumb and forefinger of the left hand, as shown in Fig. 67. The thumb and forefinger of the left hand should be placed beneath the edge of the sign and

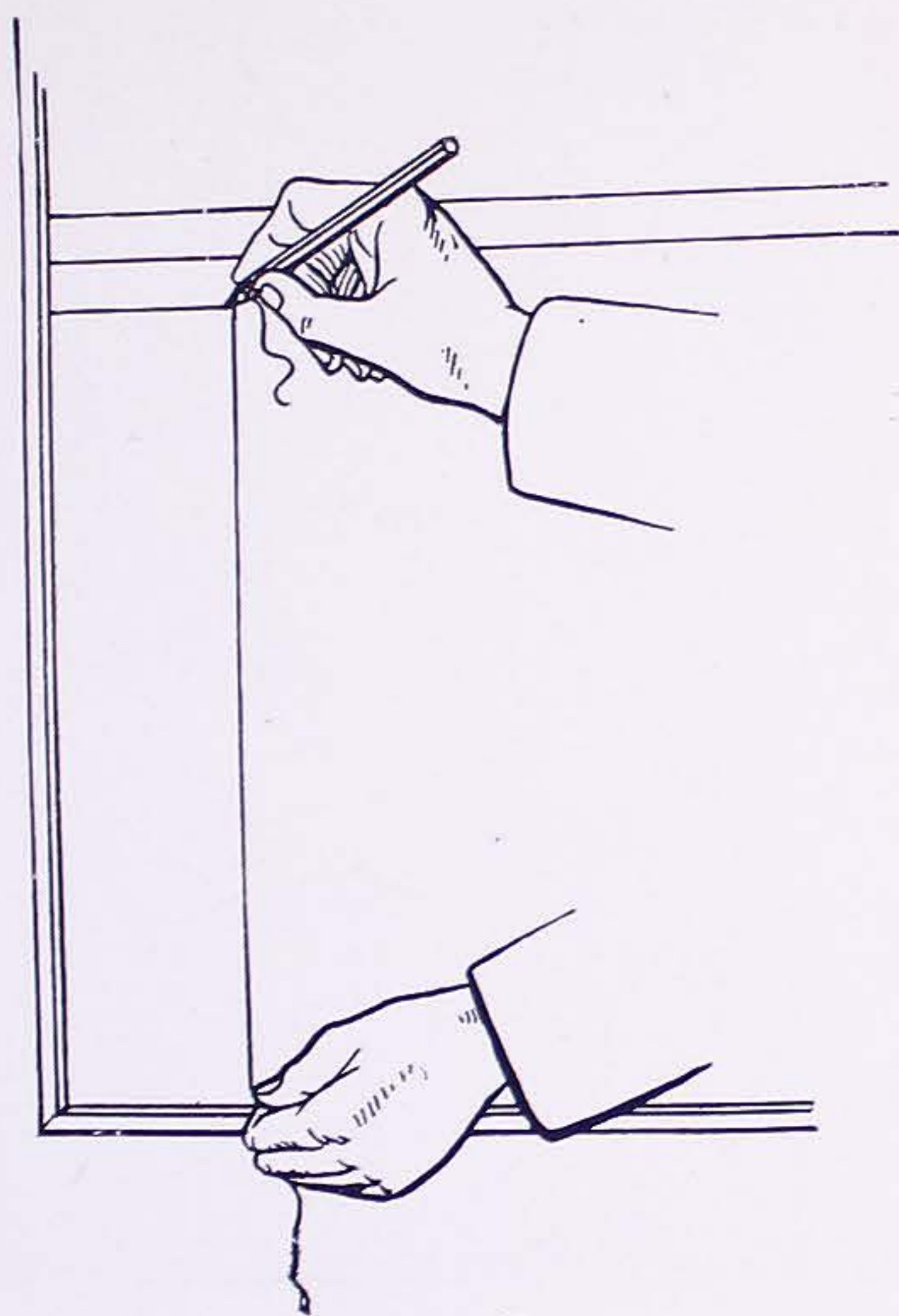


Fig. 67

kept in a rigid position. If the under edge of the sign is inaccessible, place the sign on a ledge so as to form a right angle with the sign. The fingers holding the lower end of the string should now be run along, or in, the groove thus formed. Mark with dots the points where you desire to draw the lines, and then begin at the left side of the sign, keeping the string taut and moving both hands simultaneously to the right. The string must be kept perfectly perpendicular, otherwise the line will sag to the right.

Shading.—If you will study the shading on the letters in many examples in these lessons you will observe that some of the rules you have been

taught have been slightly violated. This is particularly true of the angles, very few of which are absolutely the same. The difference is very slight, however, as are all other errors in the execution of the shade. I have said that absolute precision in card work is not necessary. This applies to the shade as well as to the letters and all embellishments. To execute a shade correctly on some letters (exactly as the rules prescribe) requires more time than to execute



Fig. 68

the letter itself. Our object is to get a good effect without unnecessary work. If you will refer to Fig. 68 you will notice that the shade between the letters M and A is disconnected. This shade was made with a flat brush with one stroke. To join it would necessitate several strokes for it would



Fig. 69

be necessary, on account of the narrow space between the lower extremities of the letters to use the point instead of the side of the brush. Such liberties are legitimate, and, if not carried to extremes, tend to give a piece of work that "dashy" appearance to which I have previously referred. Shading should always be done with single strokes as nearly as possible. Use the side of the brush. Spread the brush so that it will come to a flat or square edge.

When the space between the letters will not permit of the full width of the brush, do as illustrated in Fig. 68. All horizontal and vertical shades may easily be executed with one stroke. Where the shade is continuous as on the letter *I* in Fig. 69, both the vertical and horizontal strokes may be executed without removing the brush from the surface. A shade is a great help to a poorly written letter, as it serves to hide a great many imperfections that would otherwise be very noticeable. The relief shade is the most appropriate for all kinds of temporary work. A very liberal space should be allowed between the letter and the shade. Compare Figs. 70 and 71 and note how much better the effect is when the shade is set well away from the letter.

Soap Lettering on Mirrors.—Very effective work can be done on mirrors with a piece of common laundry soap (brown), and the work can be removed quickly without damage to the glass. Cut a strip of soap about two inches long, one inch wide and one-half inch thick, and then sharpen one end to resemble a wedge. The glass must be perfectly clean. Use the soap in exactly the same manner as the flat brush or pen. Considerable pressure is necessary. Sharpen the point frequently.

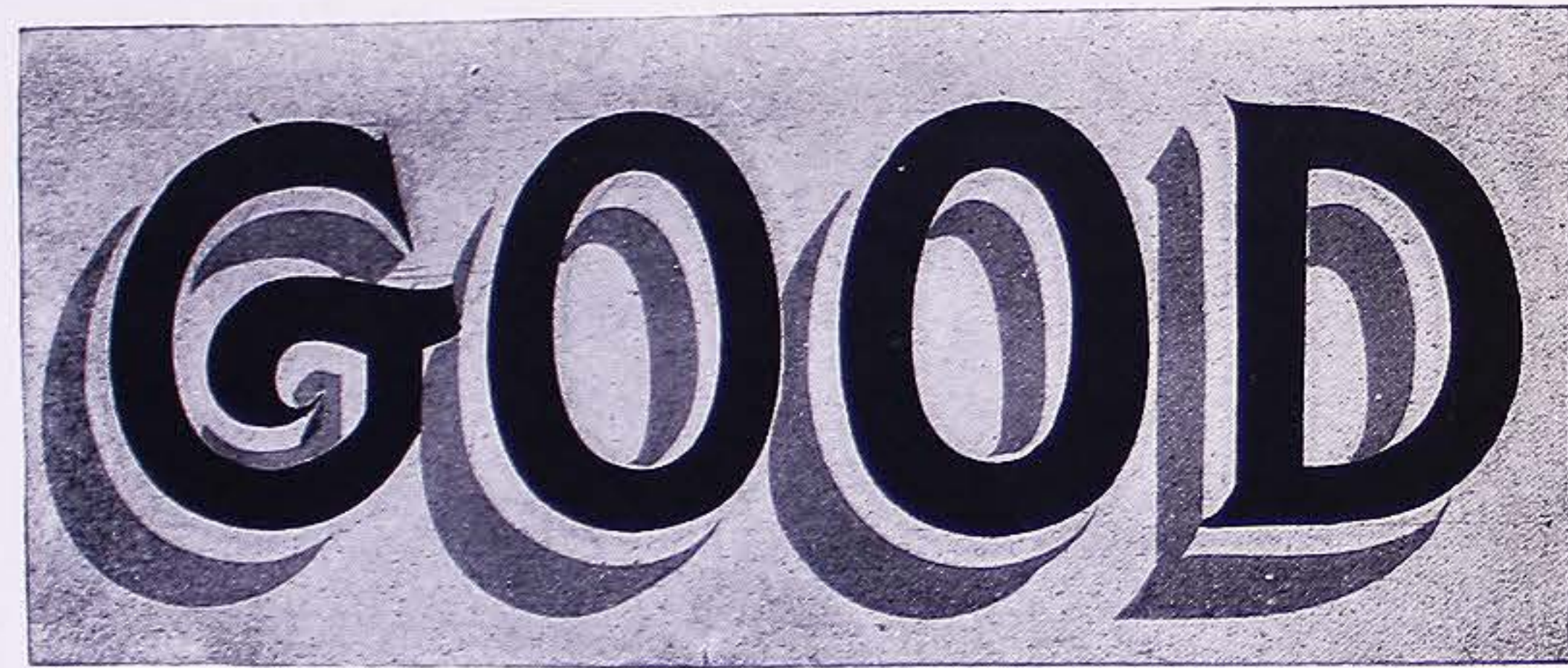


Fig. 70

Stencils.—The stencil is a very effective time-saver when large quantities of cards bearing the same inscription are desired. It is used only for the largest letters in the inscription as a rule—those that cannot be executed rapidly with a single stroke. The stencil is made as follows. Take a piece of tough, medium-weight manilla paper the size wanted and give both sides a liberal coat of boiled linseed oil. When the paper is thoroughly saturated, allow it to dry for at least twenty-four hours. Then mark out the entire design on the prepared paper with a hard lead pencil. Next cut out the letters as shown in Fig. 72. The parts that are not cut out are called "ties." These are necessary to strengthen the weak parts of the pattern. The cutting is done with a good steel knife-blade sharpened to a fine point. Cutting into or through the ties should be avoided. When the stencil is cut, coat both sides with orange shellac. Then place the stencil on the card in the desired position and fasten with thumb tacks. To apply the color use a

round, short bristle brush. Dip *only* the end of the brush into the color so as to keep the color on the outer surface of the brush. The color should be much thicker than required for lettering purposes. Pounce the brush up and down on the stencil until the exposed cardboard is completely covered.

The secret of success is the handling of the brush and color. If the color is too thin, it will extend beneath and beyond the edges of the letters. This will also be the case if the color is applied too liberally. When the stencil is removed, the blank spaces caused by the ties may be touched up by hand. Stencils are of no practical value to the card writer unless a large number of signs (all alike) are wanted. A small number can easily be executed by hand in less time than is required to make the stencil.

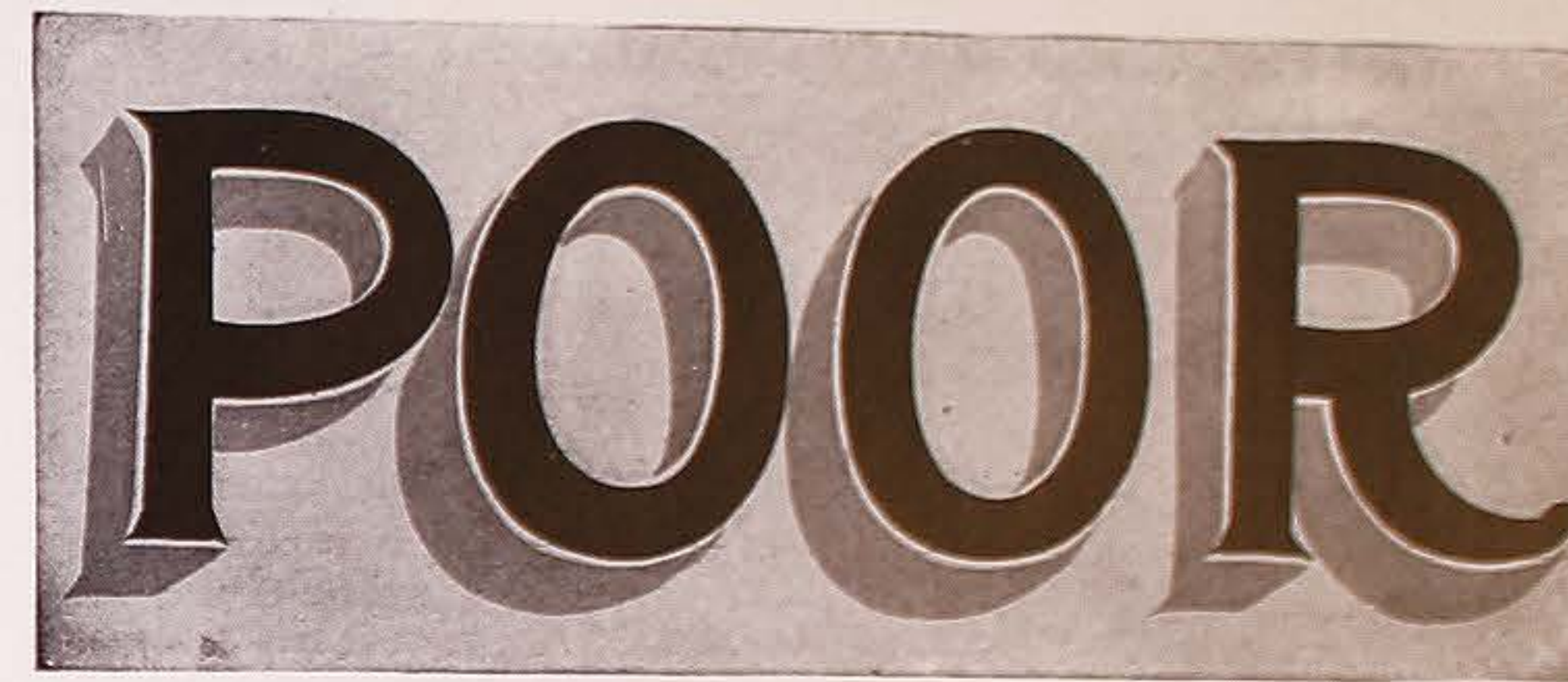


Fig. 71

Cut-Outs.—Another method that may be used to facilitate the work of the card writer, when several cards alike are desired, is somewhat similar to the stencil plan. This method, however, is only used to mark out the guide lines quickly. For this purpose a pattern, called a "cut-out," is used. The method is very clearly illustrated in Fig. 73. The sample card is first written, after which you place a piece of tissue paper over the design and mark thereon the exact position of the lines representing the limits of the lettering. Then place the tissue paper on another card the same size as the sample and trace over the lines with a hard pencil. The indentation made by the pencil may be plainly seen when the paper is removed. The space showing the position of the lettering is then cut out with a sharp knife as shown. You may next place the cut-out on any number of cards and make a duplicate of the pattern by running a soft piece of charcoal around the edges of the cut-out spaces. This method is popular because it insures uniformity in all duplicates and also because the pattern can be made in a few moments.

Plain Cards.—In Fig. 74 is illustrated the most popular style of card for commercial work, i. e., white with black lettering. It is the most suitable for any line of business, and can be depended upon to give satisfaction nine times out of ten. Plain cards are the most desirable. Black and white is the strongest contrast obtainable. The main thing to look after in all classes

of sign work is legibility. This requirement is often neglected. Rarely indeed will you hear a customer complain because your work is too plain, or because of an absence of ornamental flourishes. A sign that cannot be read at a glance hardly deserves the name.

Very few are attracted by ornate features on a piece of work. No matter how nicely a card is lettered, it can be rendered absolutely worthless by a superfluous amount of scroll work. Be very conservative in the matter of fancy lettering. Study the examples herewith and you will observe that the fancy letters are used almost exclusively in the small or unimportant lines. Fancy combinations of letters are not the most telling by any means, although something depends upon the purpose in view. A card advertising your own business (card writing) might quite appropriately be very decorative—much more so than that of a dealer in dry goods or groceries.

STENCIL

Fig. 72

Again, the surroundings should always be considered. Suppose, as an example, that you are requested to make a card to be used in connection with a display of artists' materials or millinery. The lettering should, in any case, be very legible, but you could carry the ornamental work almost to extremes without any fear of criticism whatever. Furthermore, the elaborate character of the ornamental work would be in keeping with the surroundings, and perhaps also in harmony with the inscription.

To recapitulate: the general tendency of all sensible letterers is to suppress ornamentation and avoid unnecessary details, keeping but one point in view, viz., pure simplicity. Always remember those who will be asked to read your signs—the public. Make your signs legible.



Fig. 73

VIII What to Charge

The average beginner is just as much in the dark as to what his work is worth, when completed, as he is with the various other subjects in this business. In truth, few scholars have the faintest idea as to what to charge for their services. The general tendency is to quote too low instead of too high.

As a large majority of students are capable of executing a satisfactory piece of work for a *bona fide* purpose before their training is completed, this is just the time and place to refer to this very important matter.

Before the author had been fairly started in his chosen vocation, his esteemed employer gave some wholesome advice which has never been forgotten. It was very terse and contained a world of meaning. This is what he said: "Always be sure to charge enough. Remember it is easier to come down than to go up."

This is a very old saying, and like most old sayings, full of sensible advice. Learn it by heart and never let it slip your memory. It means just this:

Place a value on your work that will give you a *satisfactory* profit; one commensurate with your ability. If necessity requires, you can always modify your charge a trifle, but you will find it an exceedingly difficult matter to advance the price, if, through an error, due either to ignorance or carelessness, you make your first price too low. Many diplomatic and logical excuses may be offered in defense of the high price; but few for the low.

A fixed scale of prices to govern all kinds of sign work has been adopted in some places, but the results have been far from satisfactory. If space permitted and it seemed necessary, it would be possible to name one hundred good reasons why the product of the sign painter cannot be catalogued and listed the same as most manufactured articles. Attention is called to the most important reasons, the first of which is this: *The inscription cannot be foretold.* The actual time necessary to execute, cannot, therefore, be predicted nor estimated. Time is the most expensive item in the cost of any piece of work. If signs were divided into classes, that is, made only in regulation sizes to carry a certain number of letters and finished in a pre-arranged manner, it would be an easy matter to solve the price problem. But this is not the case, and perhaps never will be.

The price of anything made by hand must be governed by the time



Fig. 74

required to manufacture it. The materials are a secondary consideration in nearly every case. Signs exist in endless variety. Hardly any two are alike. Scarcely any two carry the same reading matter. Seldom will the size of any two agree. Very rarely is the finish the same. Signs are painted on almost every conceivable material. They are made in all kinds of shapes, in nearly every size imaginable, on every surface possible to paint. Thus it is very difficult to estimate the cost of a sign until you are in possession of complete and explicit details relative thereto.

With the card writer the price problem is not so serious for the reason that the work is not so varied as that of the sign painter. In the first place, the materials used are nearly the same the year round and the sizes are limited. The cost of material is, comparatively, an unimportant item, and, therefore, when you have learned to estimate the probable time necessary to execute a certain word, a certain size, you will need no advice from anyone thereafter, as you will then be able to judge the time necessary to execute any ordinary inscription.

Now remember this: Charge for your ability—not for material. It is not meant by this that you should ignore the cost of material, but rather, that the card and all other more or less expensive embellishments, such as flitter, artificial flowers, etc., are but trivial items as compared with your time. Insist upon a written copy in every instance. Never estimate the cost of a sign until you know the reading matter that is to be placed on it. Decide on a just remuneration for your labor and stick to it. Good workmen get good prices. Wherever this rule does not apply, there will be found a mitigating reason; usually *unreliability*. Cheap prices and cheap workmen can usually be found linked together.

You cannot hope to obtain all your work is worth through quality alone. There are other things to be considered. The first is *promptness*, which really means reliability. You will learn very soon that the world is full of people ready and willing to pay, and pay well, for *reliable* service. Business men will not tolerate excuses. They insist upon a close adherence to promises. Be prompt. Never disappoint. Don't make a promise that you cannot fulfill. By combining good work with reliable service you are in a position to ask more, and reasonably expect more, for *your* product.

Now, as to a fair price for your work at this stage of your studies, it is unnecessary to state that the novice cannot reasonably or consistently expect to charge as much per hour or per day as the expert, because of the fact that he cannot accomplish as much in a given time. Therefore, until you have acquired the average speed, it will be necessary to govern your charges accordingly. Thus, if the expert is remunerated at a certain rate per hour, your labor would be worth one-half, one-quarter or one-third as much according to the skill you have developed. This is a matter I must, therefore, leave entirely to your own judgment.

Members of the lettering fraternity are agreed that \$1.00 is a fair equivalent for an hour of work. This remuneration is based on steady employment and a business of your own. It should not be confused with an equitable

wage, which is only about half of this amount, thereby allowing for fixed expenses and a fair profit on your labor to your employer.

A piece of work that requires an hour of your time is thus worth \$1.00; one-half hour, \$0.50; one-quarter hour, \$0.25. The latter price is the limit to which the rule may be pro-rated. I have always contended that it was worth at least the modest sum of twenty-five cents even to *prepare* for a certain piece of work. This means that you should make it a rule to obtain at least this amount for any piece of work irrespective of style, inscription, or purpose. If your customer is not inclined to agree with you, make no charge whatever, but present it to him with your compliments and try to make up the small loss at some other time when it will not be noticed. The smaller the job, the greater the price should be proportionately. There is but very little difference in the time required to execute a word on a small or a large card, thus the small card is worth as much or nearly the same as the large one. This brings us right back to the beginning of this subject, "Charge for your work and not for material."

Cards for ordinary business purposes *average* about the same all the time. Thus you could safely undertake to make all the cards desired by a certain firm or individual for pre-arranged price per sheet or fraction thereof, with the proviso that the style is uniform, or, as mutually agreed upon.

The cards shown in Figs. 12 and 16 represent the plain or *average* kind. These may be contracted for in advance, regardless of the probable inscription, for the prices given below:

Full Sheets.....	\$.75
Half Sheets.....	.50
Quarter Sheets.....	.25
Eighth Sheets.....	.15

These prices are based on quantity lots (*not* alike); that is, on the assumption that you are to receive a certain amount of work in a specified time. You should ask the transient or occasional buyer about twenty-five per cent. more than the steady or regular customer.

The prices above represent the minimum. They are as low as you can execute any kind of satisfactory work and make a fair profit. You now have something to guide you. This is as far as we can go into this subject for the reasons previously given. Fancy signs are worth just as much more in proportion to the work and material necessary to produce them. In addition to the explanation of the examples in the following pages, we have placed a value on each. If, after reading the preceding advice, you are still in doubt as to what to charge for a certain piece of work, compare it to a similar one herewith and charge accordingly. The price problem will not worry you for a great while. You know what your ability is worth. You also know better than anyone what you will be satisfied with. Don't be a *cheap* man.

IX
Examples and Methods

Plain Cards.—On Fig. 74, you will find four cards illustrated representing the limit of simplicity. Note how nicely they read and how the ornamentation is subdued. These cards are those referred to as the “average” kind. They are done in black and gray exclusively. The illustrations are exact duplicates of the originals, both in style and color. The small lettering was executed with a No. 8 show card brush, and the large lettering with a No. 12. Gray is a combination of white and black. A warm gray can be obtained by adding a little red to black and white. Blue and white, with a little red added, also makes a very handsome gray, or neutral tint. The shading you will note is done exclusively in the relief style.

On Fig. 75, are four examples showing the effect that may be produced by using various colored cardboards. These cards are also the plain or average variety. Observe particularly the card with the black ground and pure white letter. Note the absence of ornamental work, and the strong contrast. Some firms use this style of sign exclusively. Others select the plain white card with a pure red or black letter, without ornamental embellishments. Your attention is called to the large, “roomy” margin that is shown in these examples; and, in fact, in nearly all other examples. The combination of colors shown in these cards, i. e., white, black and gray, produces a very neat and dignified appearance. This combination can always be used without fear of criticism. It is, therefore, very popular. In the “Children’s Wear” sign, the bright red could be substituted for white in the upper line. This would tend to attract attention and give more prominence to the display line. The underlining on the “Fashion” sign, if done in red, would serve to emphasize or give force to the inscription. Presuming that all of these examples represent full sheets their commercial value would be 75 cts. each, and parts of sheets as previously quoted.

Poster Embellishments.—The pictures on the examples in Fig. 60 were clipped from magazines and newspapers. They give not only an artistic effect but convey a very clear idea of the reading matter. These styles were made entirely with varied shades of grays and black and these tones harmonize with the scenes. Blues could be worked in on the background of the two female figure clippings to produce even a colder, more distant effect, if desired. Study Figs. 76, 77 and 78 to see the extremes to which poster ideas may be carried for effective advertising.

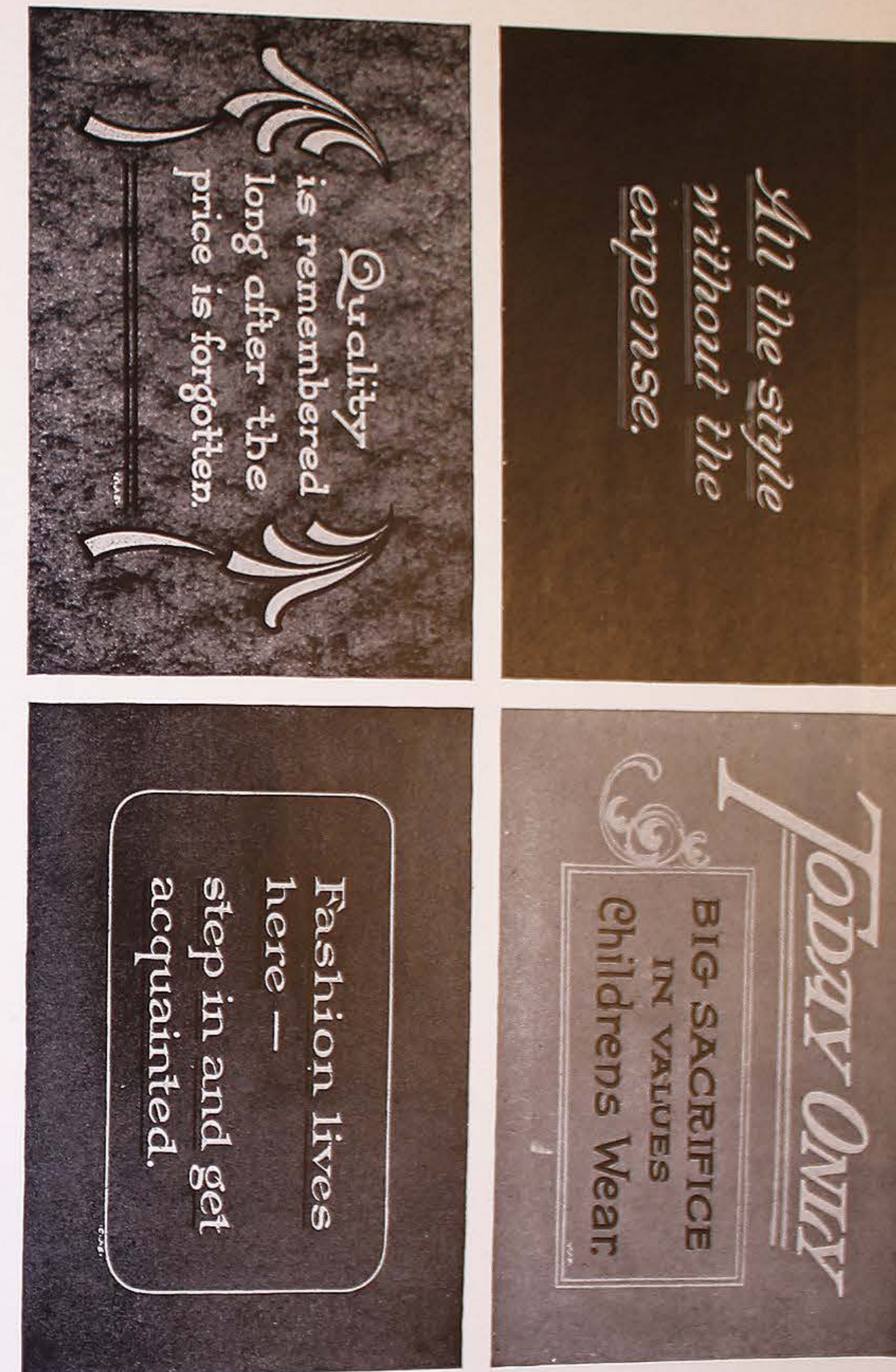


Fig. 75



Fig. 76

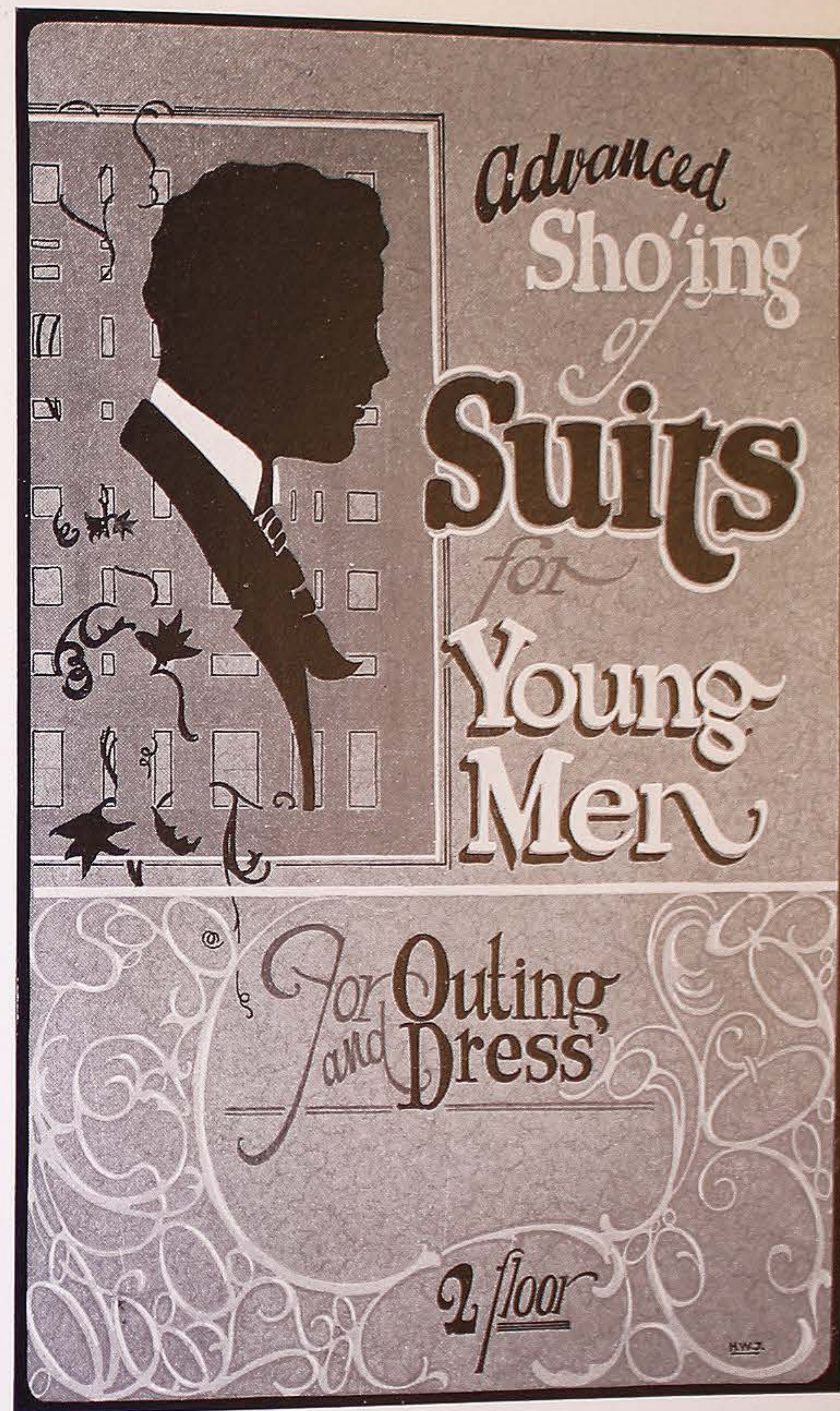


Fig. 77



Fig. 78



Fig. 79

The ornamental features in the "sport togs" sign if done on a gray ground, should be in either a light shade of gray or a very light shade of green. A blue-green outline around the panel would look well provided you did the lettering green in bright red. A nice shade of light green can be obtained by adding a small amount of chrome green (light) to pure white. Blue-green is a mixture of blue and green, and toned down with white to obtain a lighter shade.

The "haberdashery" sign could be done in warm colors suggestive of warmer months. Orange letters outlined with white would look beautiful. For the black ornamentation shown in the pictures dark browns and tans could be substituted, and for the remainder of the ornamentation varied shades of yellow (mostly of the lemon shade). Light green is suggested for the smaller lettering. Lemon yellow is a mixture of chrome yellow (light) and white. Brown is made by a combination of red and black, and a chocolate by adding a drop of yellow.

These suggested color schemes represent first steps beyond simplicity. The addition of clippings to poster embellishments make them worth more than the plain variety of show card and, based upon your overhead, expense, population of community, etc., will bring a greater compensation, details of which we will speak of further along in the book. The main object at present is to concentrate more on the effects that can be obtained under various methods rather than the money that can be earned by use of them.

Raised Panels.—Raised panels give the work a very artistic appearance. Such panels may be either pasted onto the card or secured with brass fasteners, as illustrated in Fig. 79. When a panel is used, you should be careful to combine the colors harmoniously. Two shades of the same color are the most suitable. Thus a dark grey on a black card would be a good combination. Also a dark green on a light green; light blue on dark blue; bright red on dark red, etc. Panels may be either very plain or ornamental in design, as illustrated in Figs. 80, 81, 82, 83, 84 and 85. Raised panel cards are worth about the same as those decorated with posters.

Wall Paper Decoration.—Wall paper can be used in all manner of ways for the decoration of cardboard signs. There is but one precaution that should be observed, and that is to select light colors. Unless you are careful to observe this precaution the ornamental work will overshadow the inscription. The examples shown in Figs. 49 and 50 are thoroughly representative of what may be accomplished by this method. In a previous article it was explained how the paper should be pasted onto the card. The prices you



Fig. 80



Fig. 81

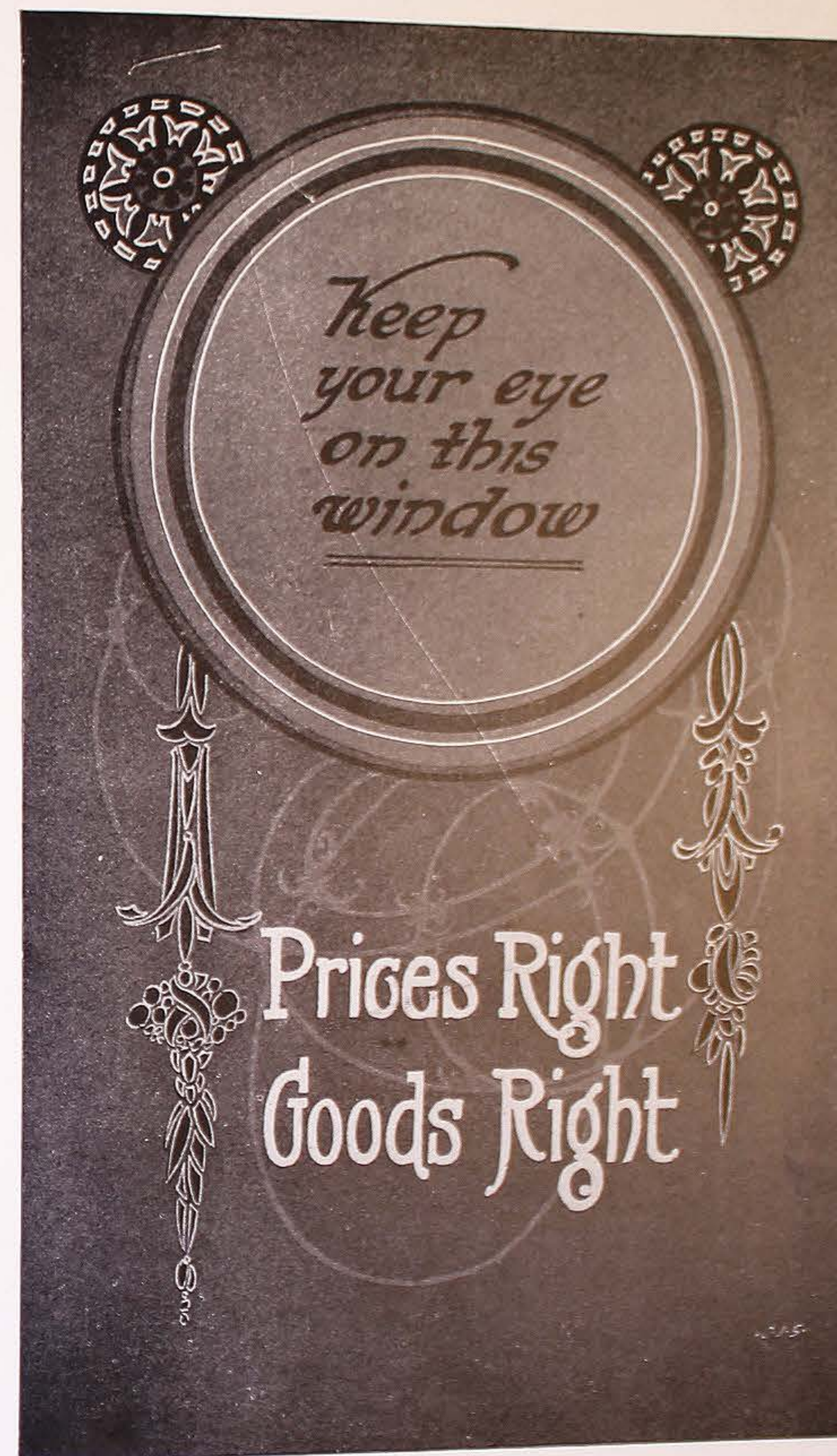


Fig. 82

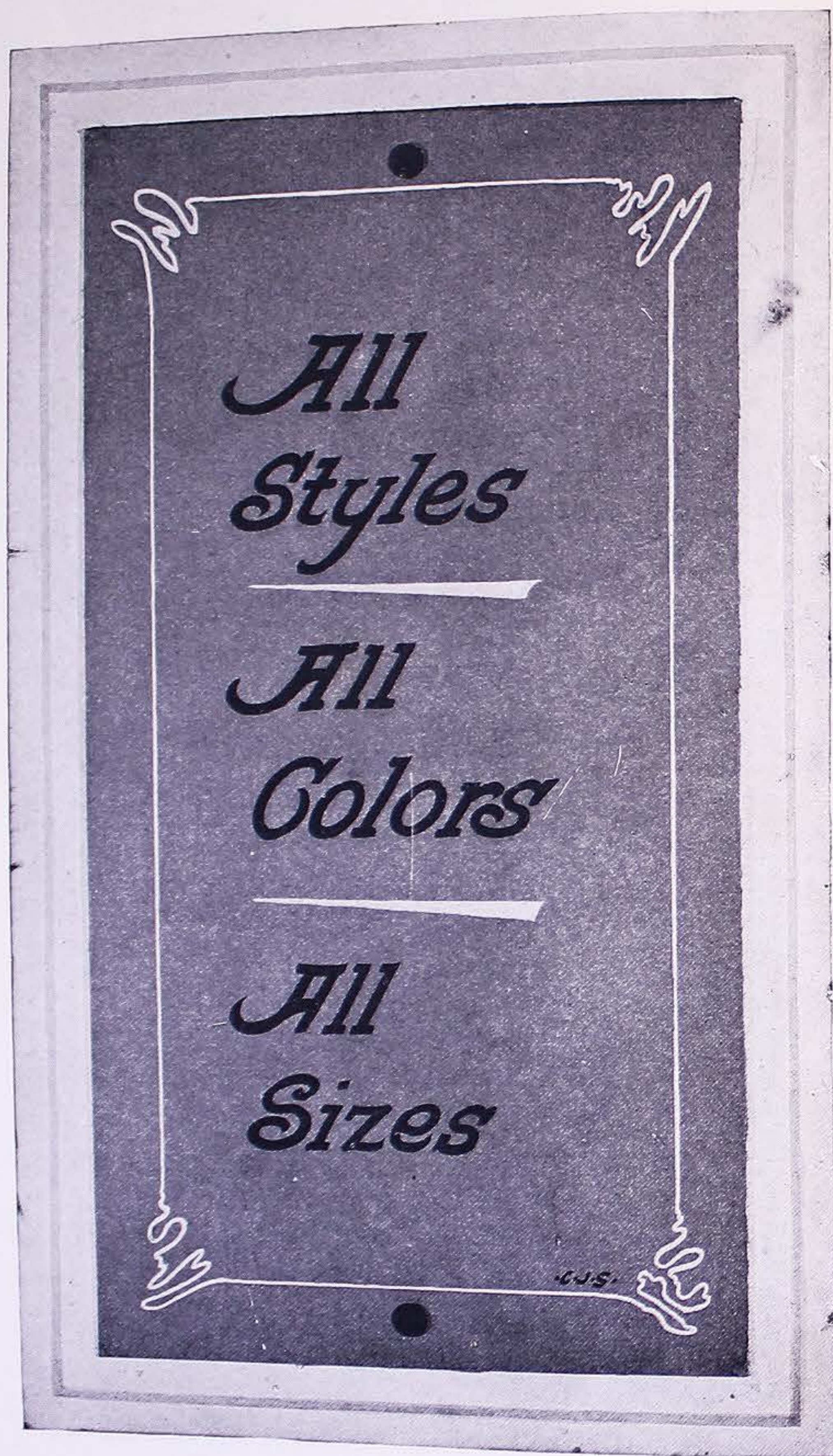


Fig. 83



Fig. 84



Fig. 85

should obtain for this style of work would be the same as those for poster embellishments, as the method is almost identical.

Blended Ground.—The effect shown in Fig. 86 is called blended or tinted ground work. There are several ways of producing this effect. For fine work, the air brush is the most suitable. The ordinary way is to place a little dry color on the card and then, with a wad of cotton enclosed in a piece of cheesecloth, rub the color briskly in a circular, vertical, horizontal or zig-zag direction, according to the style of decoration desired. If the cardboard is smooth and the color is perfectly dry, it is possible to obtain a very even, smooth effect. Some colors are much stronger than others. Just a little experience will demonstrate the quantity to use. Another method is similar to the spatter work method, which will be explained later. The ground-work should always be very light; in fact, it is impossible to make it very dark by this method. You can obtain very beautiful effects by combining several colors. Thus a combination of prussian blue, chrome green and chrome yellow will make a very attractive effect. Tinted ground cards may be classified with the poster variety, relative to price.

Mat Borders.—Figs. 87 and 88 illustrate the handsome effect that may be obtained through the use of heavy mat borders. The inner card is pasted onto the back of the mat and can, therefore, be removed from time to time and other cards substituted. Mat borders make an excellent frame-work for the card and give to it a very substantial and durable appearance. In Fig. 88, the corners are decorated with raised work. This raised effect is obtained by the use of the air pencil. This is another method that will be fully explained hereafter. A proper combination of colors should always be kept in mind the same as explained for raised panels. Some card writers furnish mat frames to their regular customers without charge, or, in other words, loan them only. When sold outright, add enough margin above cost to give you a fair profit. If they are embellished or decorated, charge proportionately.

Spatter Work.—The dotted or spattered effects shown in Figs. 89 and 90 may be obtained by two methods. You will notice that the backgrounds of the examples are covered with specks or dots of various sizes. One method is to use an old tooth brush. This you dip into color and then shake the brush until it does not drip. Hold the brush with the bristle side within six or eight inches of the card. Now draw a small stick (a match or a toothpick will answer) across the bristles. You repeat this until the entire surface, or such part of the sign as you desire decorated, is spattered. In Fig. 90 an old piece of lace curtain was fastened to the card with thumb tacks after which the above method was used to obtain the effect illustrated. Leaves, letters or any other design may be cut from heavy paper and laid flat on the cardboard.

The other method is as follows: Use an old tooth brush, as stated above,



Fig. 86



Fig. 87

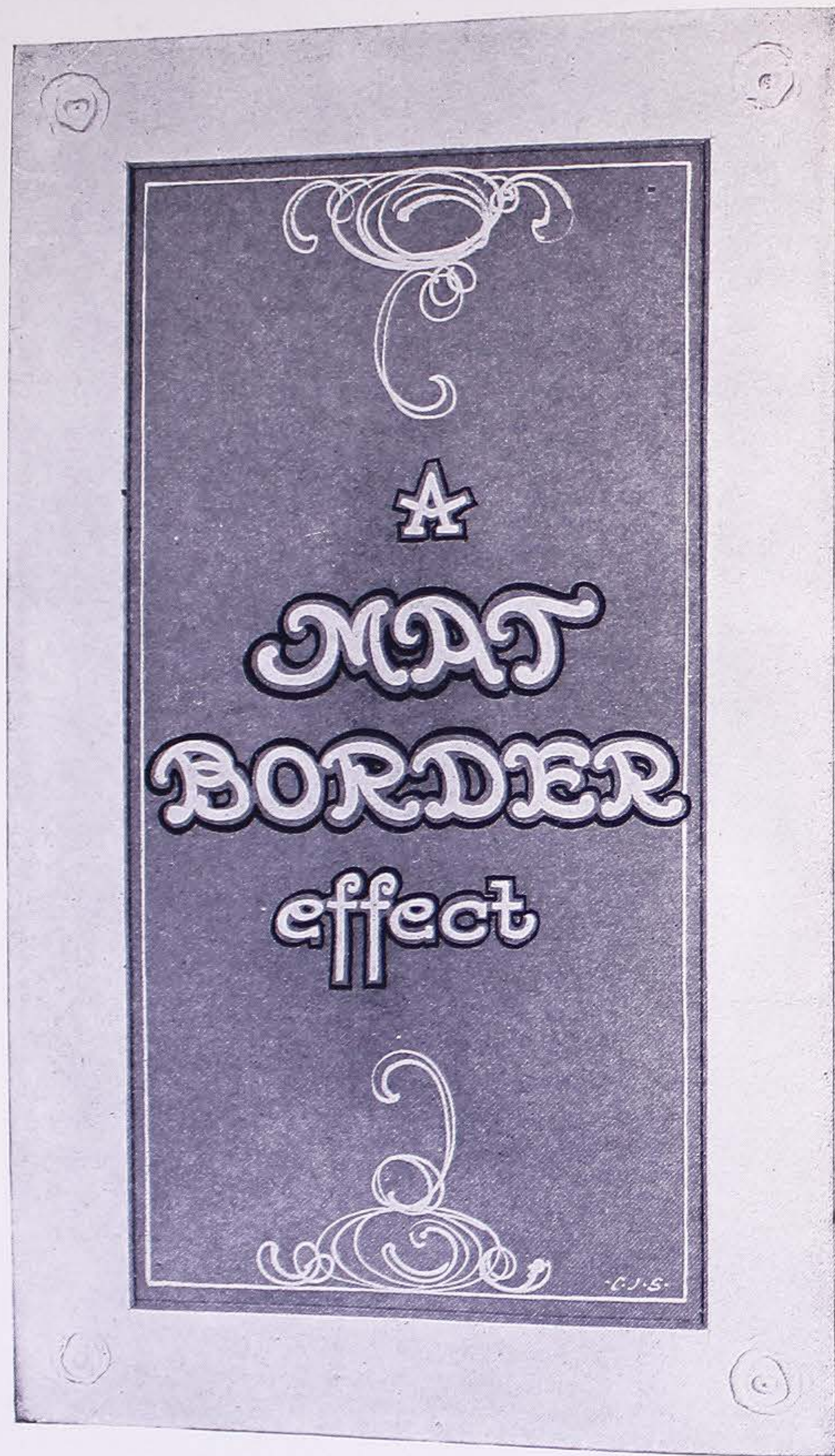


Fig. 88

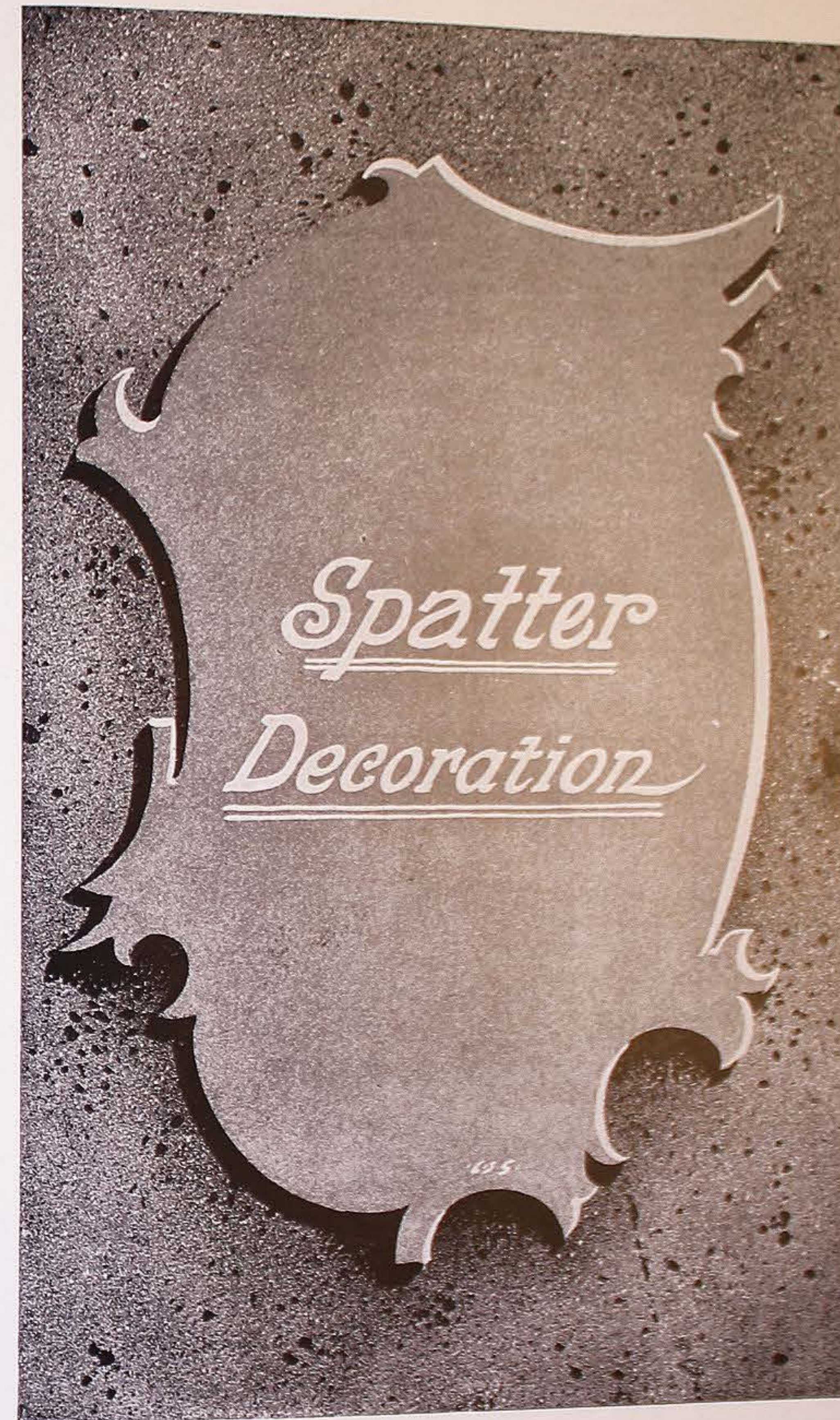


Fig. 89

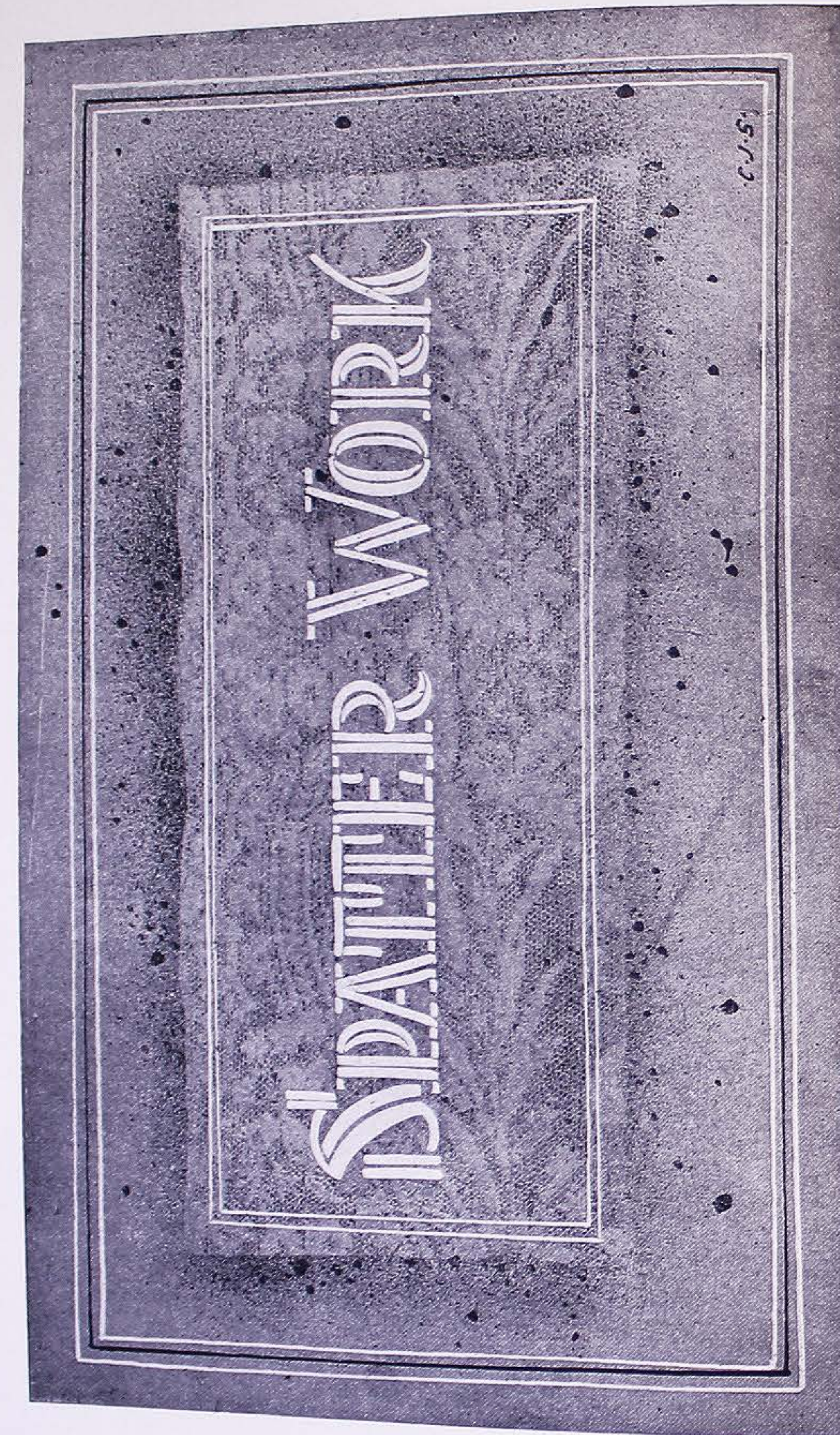


Fig. 90

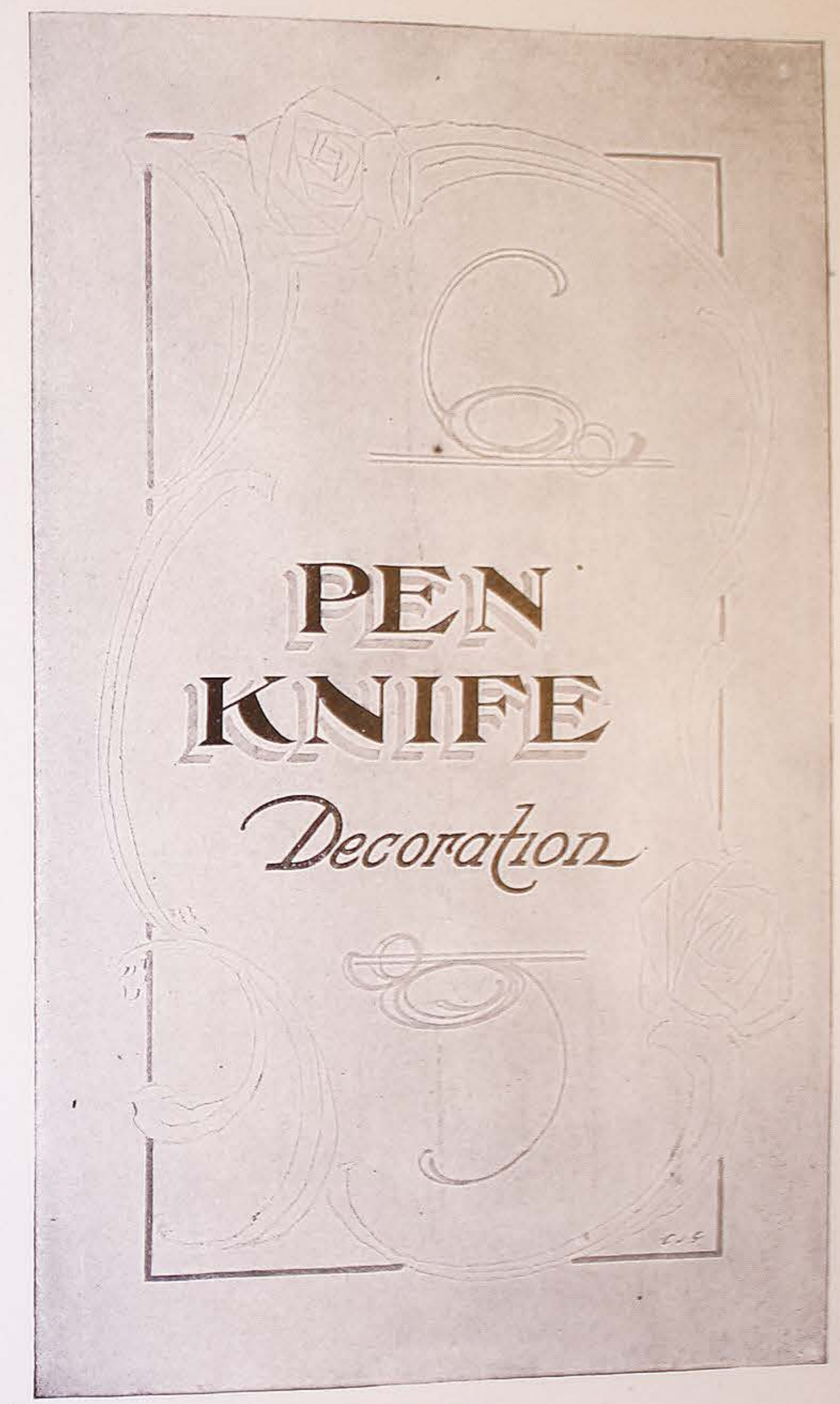


Fig. 91

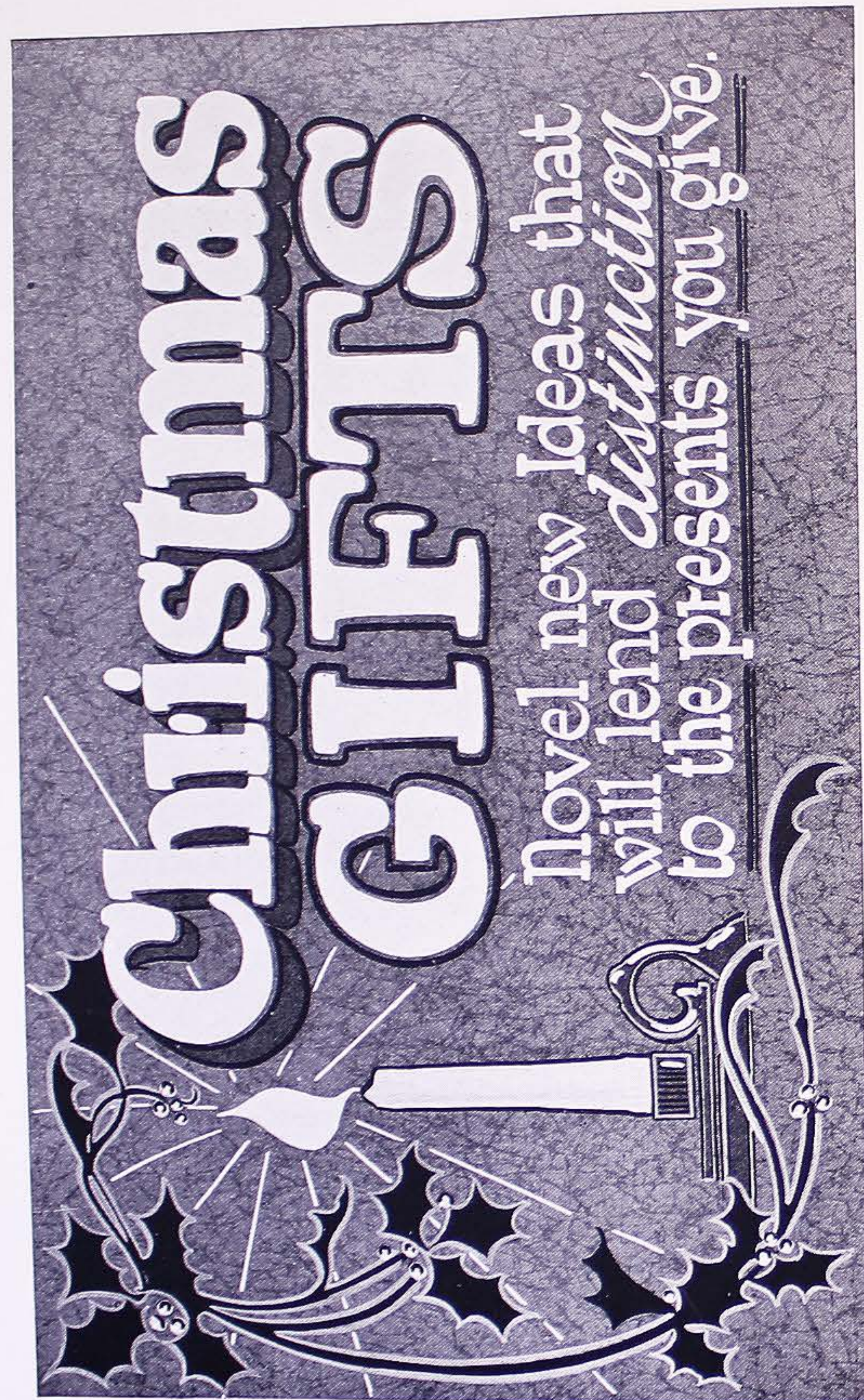


Fig. 92

but instead of a stick, substitute a piece of ordinary wire window netting. Dip the brush into the paint and then draw the bristles across the netting. These methods are very inexpensive and the effect can be produced by anyone after a little practice. The time necessary to execute a card in this manner ought to be about the same as for raised panel and poster embellishments; hence, the price should be the same. The colors for spatter work should be selected according to the foregoing advice referring to blended grounds.

Pen Knife Decoration.—The effect shown in Fig. 91 can be produced by first sketching the design desired on the cardboard with a piece of soft charcoal, after which run the point of a sharp knife along the outlines of the design very lightly. The blade should not be allowed to penetrate the card more than the smallest fraction of an inch—just sufficient to lift the glazed surface a trifle. This is a novel and very attractive style of decoration, and, like the others previously explained, can be accomplished without much trouble or time and with little preliminary practice. Cards of this style should be quoted at the same rates as the raised panel variety.

Diamond Dust Decoration.—Fig. 48 is an example of diamond dust decoration. You will observe that the letters have been done in grey. This was necessary in order to give prominence to the diamond dust in the cut, and not to obtain the best effect. Diamond dust will always show to the best



Fig. 93

advantage if the lettering on which it is placed is pure white. The white letter adds to the snow effect. Diamond dust on white produces the appearance of crystalized ice. Blues and greens are the most suitable colors to use in connection with this material for card work. This is because both are cold colors and therefore harmonize with the general effect. Diamond dust decoration may be classified the same as knife decoration and charged for accordingly.

Fig. 92 shows a design for a Christmas card without diamond dust decoration. This card could be made more attractive by pasting a picture of Santa Claus in the panel where the date is now shown. By edging the holly leaves with diamond dust, the effect would be very realistic. A color combination for this example is as follows:

Background	Very light blue.
Lettering	Ultramarine
Shading	White.
Border	Gold.
Holly Leaves	Light shades of green tipped with diamond dust.
Berries	Bright red with high lights of pure white.

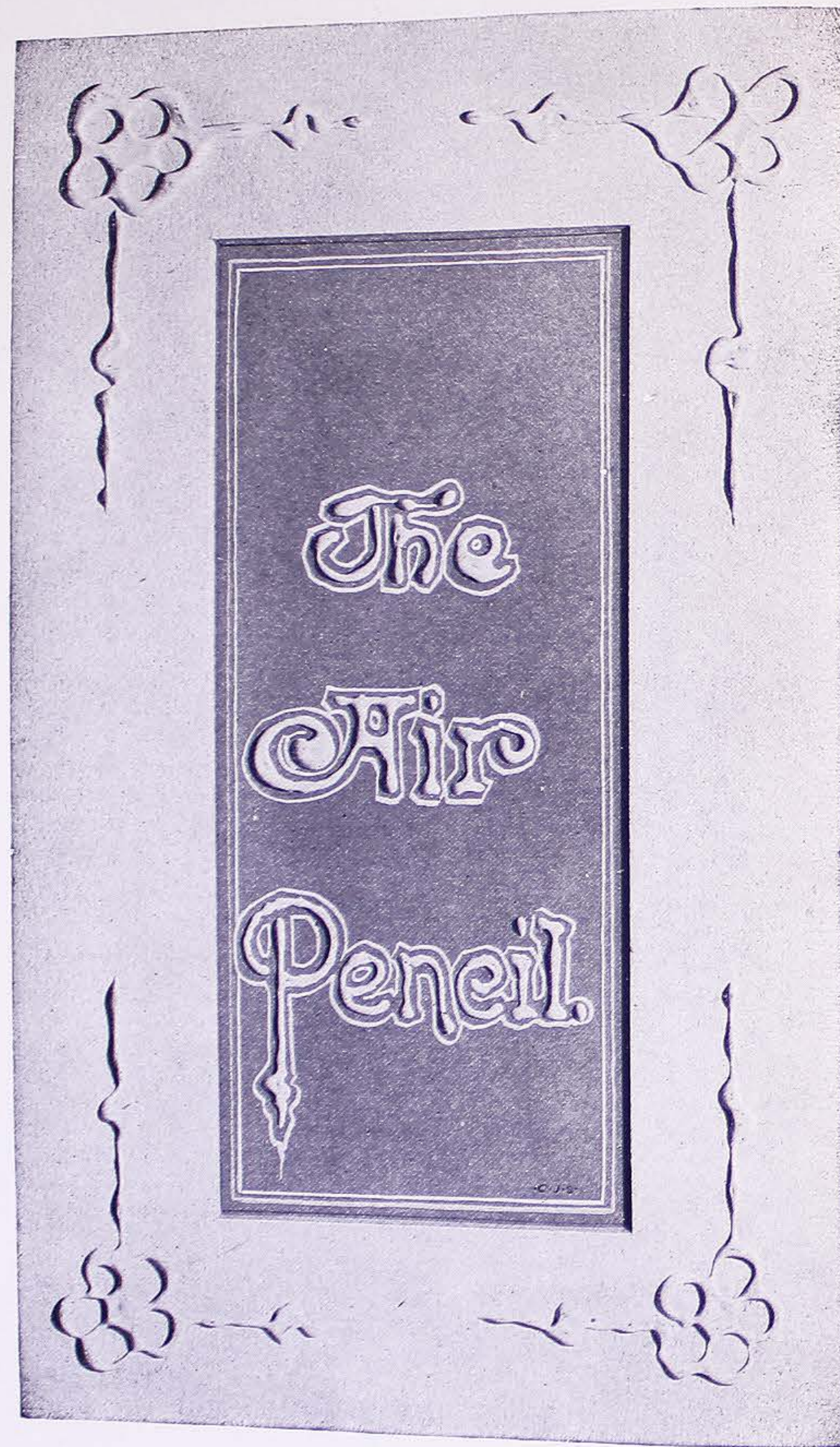


Fig. 94

Fig. 93 illustrates a handy device for applying mucilage to cards that are to be decorated with diamond dust, flitter, etc. The cut is just one-half actual size. The instrument is a glass tube with a small opening at one end through which the mucilage flows freely but slowly. The adhesive may be applied much quicker and more accurately with this instrument than with the brush.

Air Pencil.—Fig. 94 is an example of the work that may be accomplished by the use of this simple little instrument. You probably have but a vague idea of how the raised letters are made. It is very simple after you know how, much like anything else that puzzles you. The air pencil is illustrated in Fig. 95. It is simply a large rubber bulb with a nozzle (funnel-shaped) attachment. You fill the bulb with a mixture of whiting and glue. A little experience will demonstrate just the proper consistency to have the mixture. If too thin, it will run or spread; if too thick, it will refuse to flow from the point of the funnel.

After the bulb has been filled with the mixture, screw on the nozzle, and it is ready for use. First mark out the ornamentation and the letter lightly. You then hold the bulb in the palm of the right hand and regulate the flow

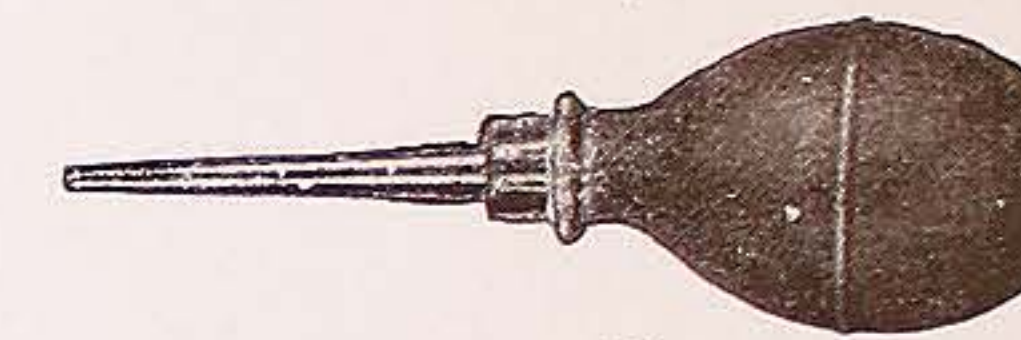


Fig. 95

of the composition by the pressure on the bulb. Signs made in this manner are exceedingly attractive and excite considerable comment. The composition may be decorated in a variety of ways. When this is done, diamond dust, flitter or bronze, etc., should be applied before the composition dries. After it is dry, dust off the superfluous material. The air pencil should be thoroughly cleaned with warm water after using.

Various tints or colors may be made by mixing dry colors with the composition. The work may be done on wood or glass or any other surface. The air pencil is manipulated almost exactly the same as an ordinary pen or lead pencil, the lettering being produced wholly by pressure on the bulb in the hand of the operator. The work is fascinating and may be executed very rapidly. The air pencil is used for other styles of decorations, such as raised work on flower pots, vases, picture frames, etc. The material is very inexpensive. Whiting (the compound) can be purchased at three to five cents per pound. This style of work is worth about the same as plain cards.

Atomizer Decoration.—The examples shown in Figs. 96 and 97 represent work produced with the aid of the atomizer. By comparing these examples with Figs. 102 and 103 (air brush work), you will notice a decided difference. As previously stated, the atomizer will not begin to produce the

results that may be obtained with the air brush. The method of procedure is exactly the same as for spatter work, i. e., cut out the design desired and secure it to the cardboard, after which spray the background with ink. Cards made by this process are worth about double the plain or average kind.

Perforated Signs.—Perforated signs may more appropriately be called "transparent" signs. They are designed especially for night display. They will, however, serve the purpose of the average card for day display. Cards



Fig. 96

of this kind are made as follows: First letter the card in the usual manner, just the same as though it were intended for ordinary purposes. When it is finished and dry, punch holes in the letters, through the cardboard, as illustrated in Fig. 98. Dies of various sizes are used for this purpose and may be obtained from any hardware dealer. The card should be placed on a solid foundation while the holes are being cut.

When the perforations are made, you then paste colored tissue paper over the back of the card. Foil paper in various colors may also be used. The sign is placed in a conspicuous position and a strong light put back of it. At night the perforated letters and figures will appear to be illuminated.

Full sheet cards with an ordinary amount of reading matter are worth \$2.00; halves, quarters, etc., in proportion. It is not advisable to perforate all the letters; simply those that represent the display or important part of the inscription. (See Fig. 98.)

Artificial Flowers.—Figs. 99, 100 and 101 illustrate, better than can be described, the very beautiful effects that may be obtained through the use of artificial flowers. The examples speak for themselves. Artificial flowers are very inexpensive. In the examples, a bunch, or nearly a bunch, is used to decorate each of the specimens. This, however, is unnecessary. A bunch can be used to decorate several cards, thus reducing the expense. It is super-



Fig. 97

fluous to add that they may be used effectively on any style of card. This being the case, simply add the cost of the flowers and the time required to put them on, to ascertain the price.

Air Brush.—The air brush, illustrated in Fig. 44, is still in its infancy. Its growth has been slow on account of its novelty. It is now used for all classes of designing. The air brush handles all liquid colors and distributes on every surface. In addition to card signs, it may be used for coloring maps or geological surveys; also in decorations on silk, china, porcelain, glass, albumen, etc. It is recognized as a legitimate tool for the artist. The mechanical contrivance will furnish a constant, uniform current of air for carrying the liquid color, and the means of controlling this current is oper-

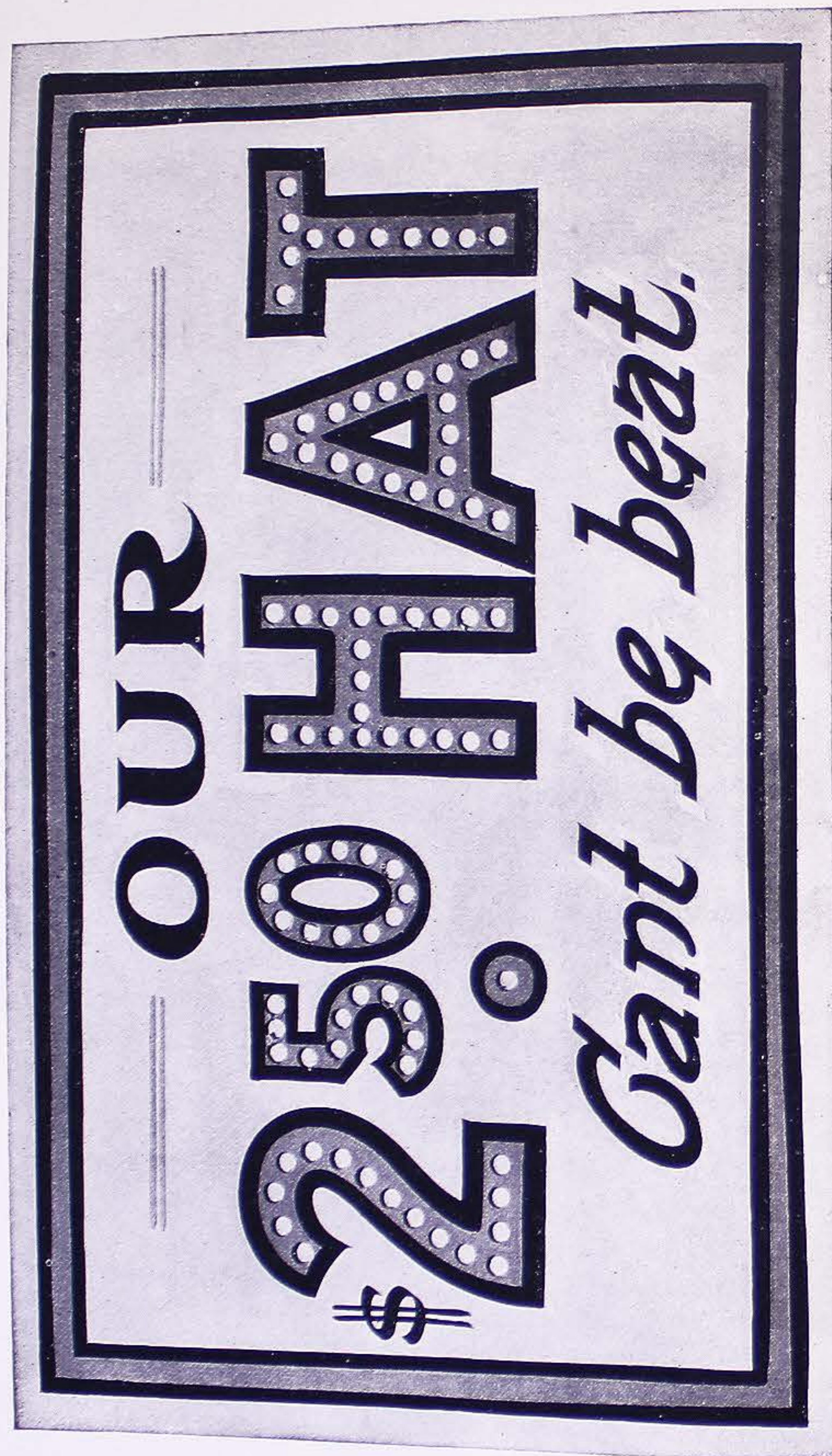


Fig. 98

ated by the slightest pressure of the thumb and the least movement of the hand or wrist of the artist.

The color is thrown on the surface with the rapidity of a jet of compressed air. The air brush has heretofore been used almost exclusively by portrait artists and for applying lithographers' ink to stone. There is no liquid pigment which cannot be applied with it. The work done by the air brush possesses diffusive qualities, naturally inclining to soft outlines, and a shadow produced by it, however deep, is transparent in itself, being illuminated by minute interstices. The air brush, by its wonderful rapidity, renders practical and immediate results possible.

Figs. 102 and 103 are excellent examples of plain air brush work. To obtain similar effects, it is first necessary to cut out a pattern of paper or cardboard and attach it to the surface in the manner described for spatter work. You are then ready to use the air brush. There is scarcely any limit to which the shading may not be carried. You will observe that the letters appear to stand right out from the background. Delicate shading may be accomplished with the air brush much quicker and more effectively than by any other method. It is a very difficult matter to give an adequate idea as to how to charge for work of this kind. All depends upon the design.

Flower Designs.—Fig. 104 illustrates a large number of practical flower designs. It will require but a glance for you to note that they are not by any means exact nor correct floral specimens. They are designed with but one object in view; i. e., speed and effectiveness. You will note also that there is an entire absence of detail and shaded effects. A spray of flower decoration always adds to the appearance of any piece of work. Fig. 105 is a plain example of flower decoration and Fig. 106 a more elaborate design, showing how some of the examples may be used for decorative purposes.

Ribbon Designs.—Ribbons are used very frequently in the work of the card writer. To have the greatest artistic and commercial value they should be devoid of straight, accurate lines to a certain degree. The examples shown in Fig. 107 give an excellent idea of the effect that may be obtained without shading. Ribbons may be twisted and curled in endless shapes and designs. Have them graceful to an extreme. Avoid straight severe-looking lines.

Fancy Capitals.—The fancy letters illustrated in Figs. 57 and 58 are surrounded with ornamentation of a practical sort. The word "practical" in this sense means easy to duplicate and execute. It is unnecessary to state that any of these letters may be transposed, or their position changed, with equal effectiveness. Thus the *A*, if placed on the panel whereon *B* is now shown, would look fully as well. Fancy capitals may be used with good taste in most inscriptions. By softening, or subduing, the colors used for the background or ornamental work, the effect will always be equal to the example shown in Fig. 108.



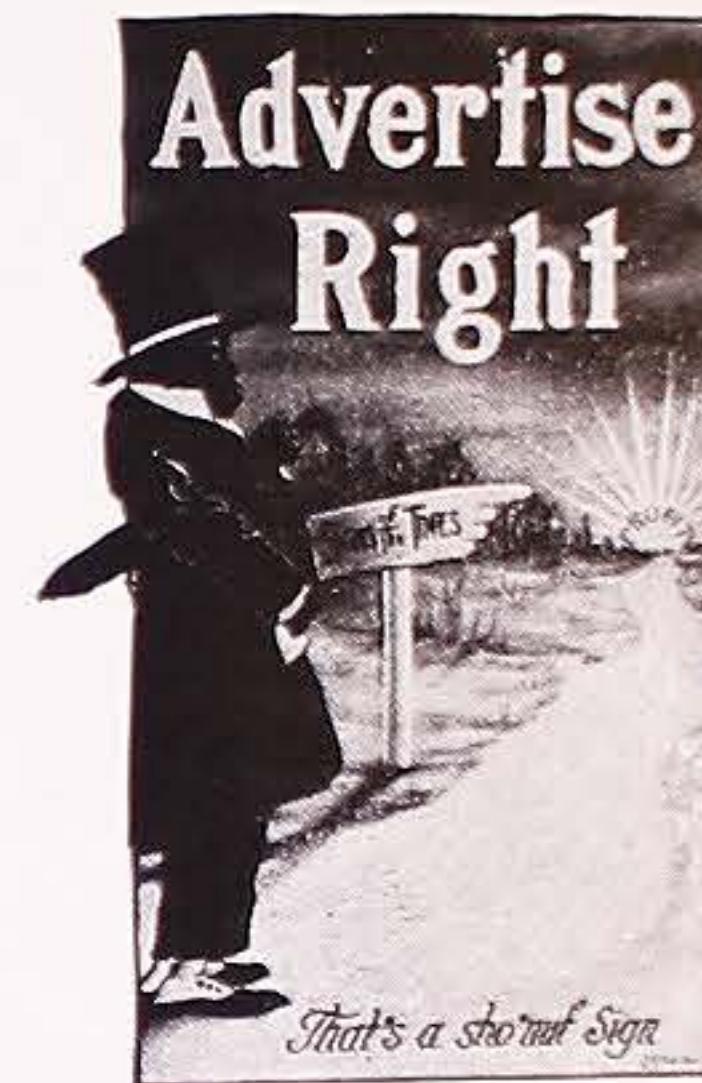
Fig. 99



Fig. 100



Fig. 101



Cuts on this page furnished by courtesy of Paasche Air Brush Co., Chicago, Ill.
 All illustrations made entirely with the Air Brush and Aid of Stencils.
 Figs. 102 and 103.



Fig. 104



Fig. 105

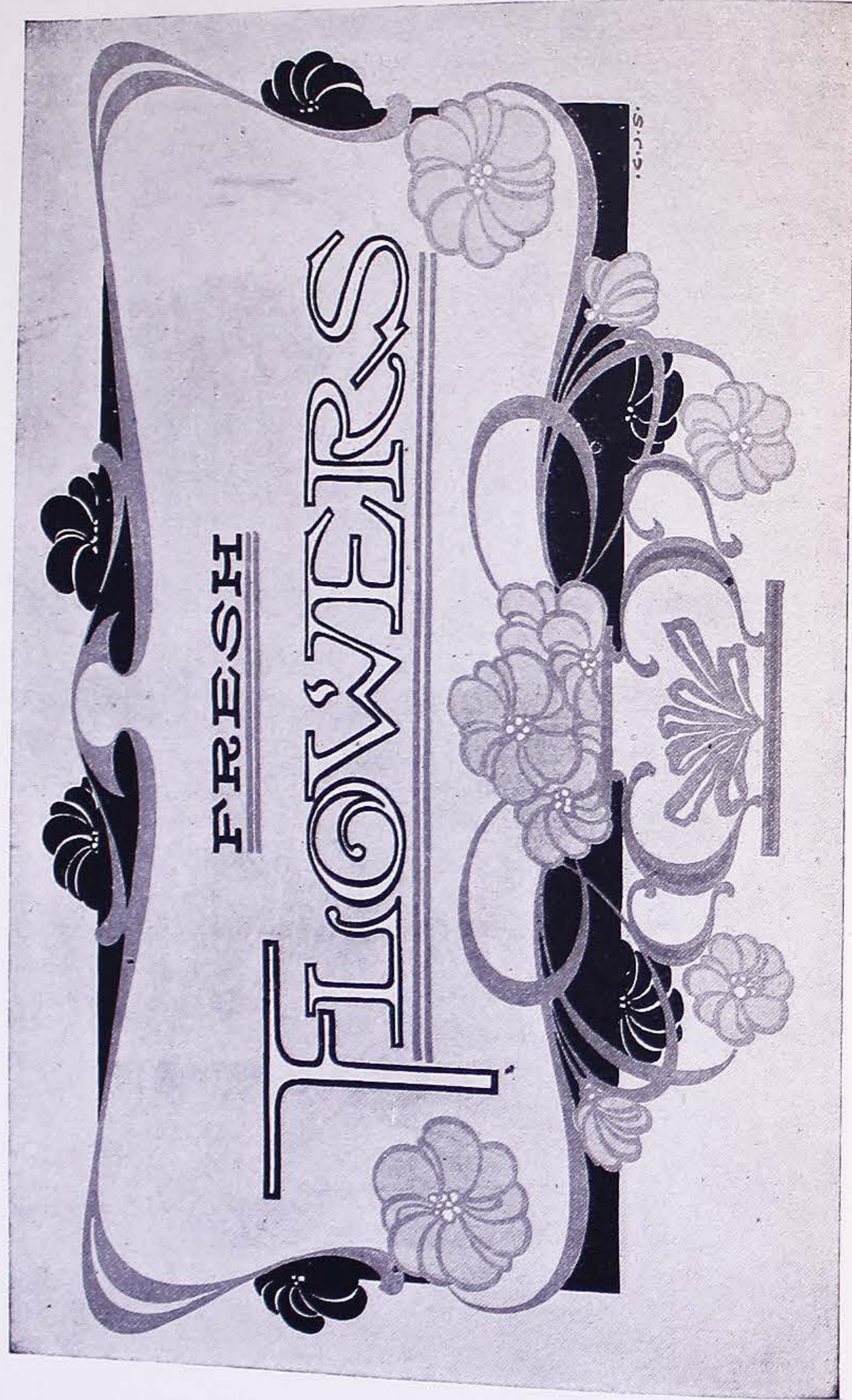


Fig. 106



Fig. 107

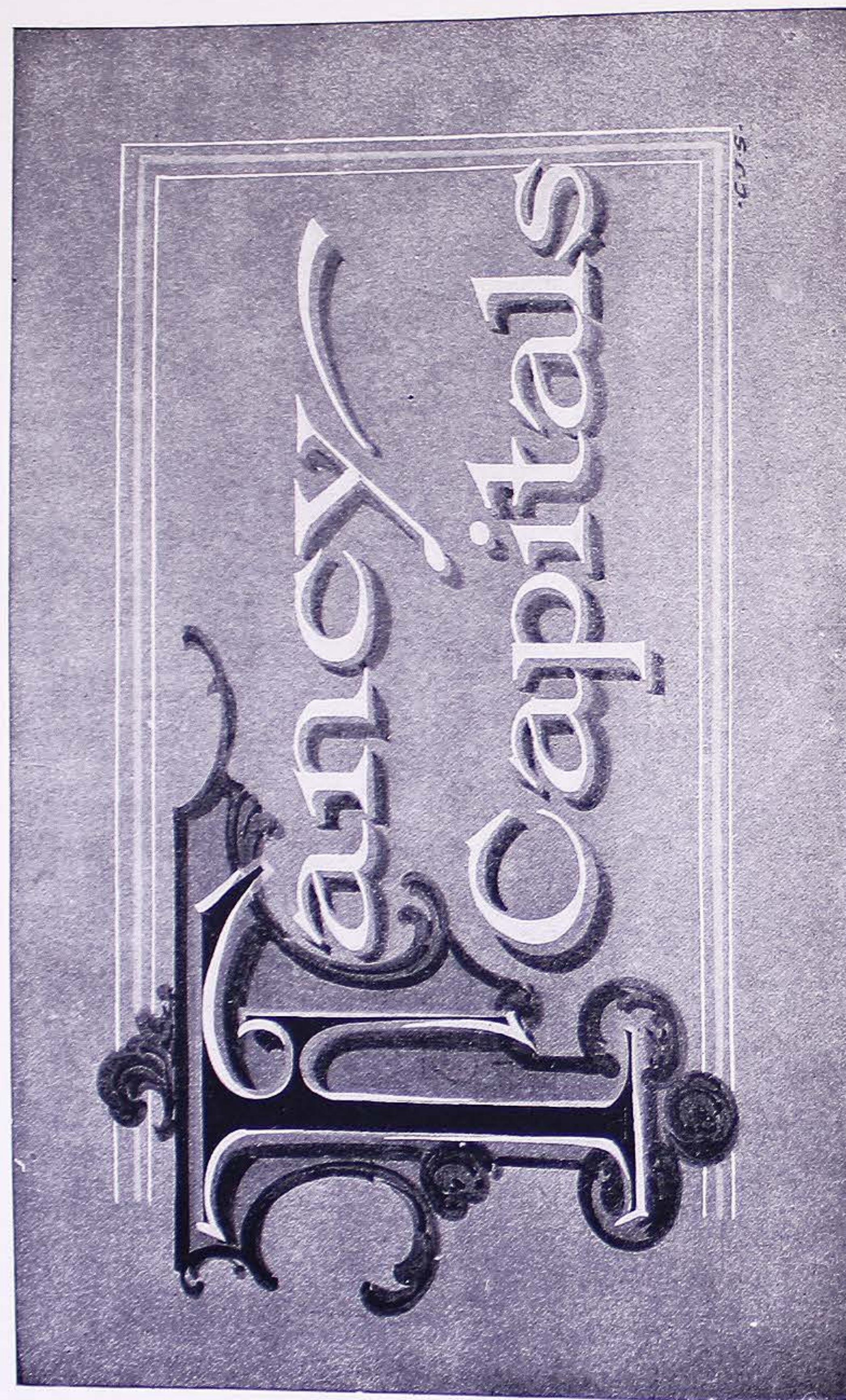


Fig. 108

X

Seasonable Decorations

The card writer who uses good taste and judgment in the selection of colors, embellishments, etc., can depend upon his efforts being appreciated and liberally rewarded. Few card writers seem to have a comprehensive understanding of what "seasonable" decoration implies. To make this perfectly plain, we will call attention to a poor example observed some time ago in connection with an elaborate display of hammocks. The window in which the hammocks were displayed was very tastefully decorated. The arrangement of the articles was designed to create a feeling of contentment and ease. In the window were several card signs calling attention to the goods displayed and giving prices. In the center of the window a very large card had been placed bearing the inscription "KEEP COOL." *All of the cards were a very bright red.* The effect was, therefore, paradoxical. Red is a warm, in fact, it would be more fitting to say a "red-hot" color. The skill and art of the window trimmer was, therefore, completely ruined by the poor judgment of the card writer. The card should have been white, light green or blue, thus being in keeping with the feeling suggested by the goods and the wording of the sign.

Examples of bad judgment similar to this can be seen daily. You should make it a rule to have your ornamental work and colors symbolical. In the following pages and examples are pointed out and explained various kinds of decorative work and colors appropriate for the seasons.

January.—In northern latitudes January represents the month of snow, ice and low temperature. The decoration should harmonize with existing conditions. Note the effect in Fig. 109, where the design is so simple that the time consumed in executing did not exceed twenty minutes. The landscape effect is produced with white exclusively. Many suitable pictures can be obtained from magazines and newspapers, especially during this season of the year. Clip them out and reproduce them, being careful to select those that are simple and easy to duplicate. The colors most suitable are white, black and various shades of green and blue.

February.—February is not unlike January with regard to general conditions. This is the month of all months with which we should be familiar. The 22nd day of February commemorates the birth of the illustrious George



Fig. 109

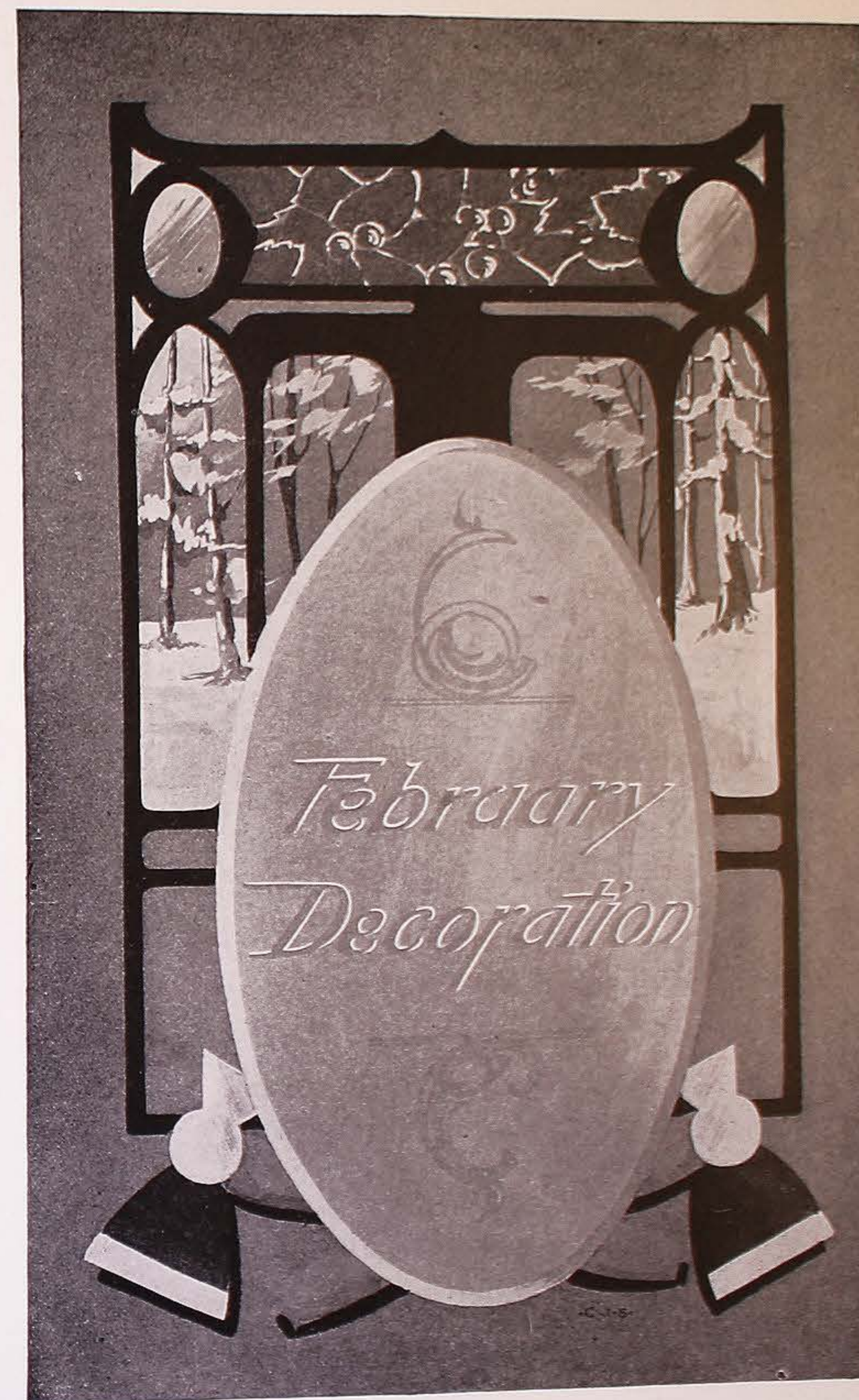


Fig. 110



Fig. 111



Fig. 112

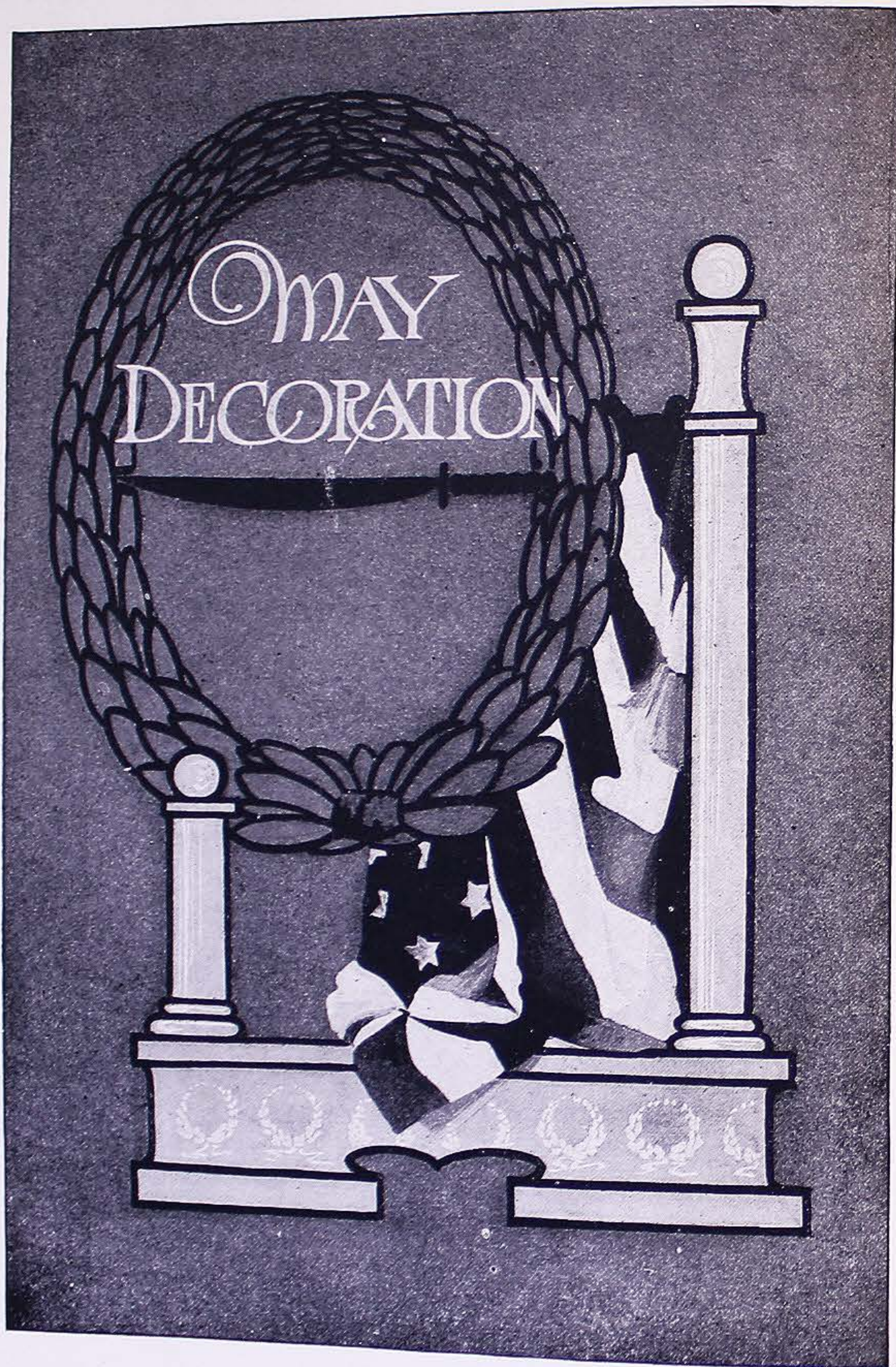


Fig. 113

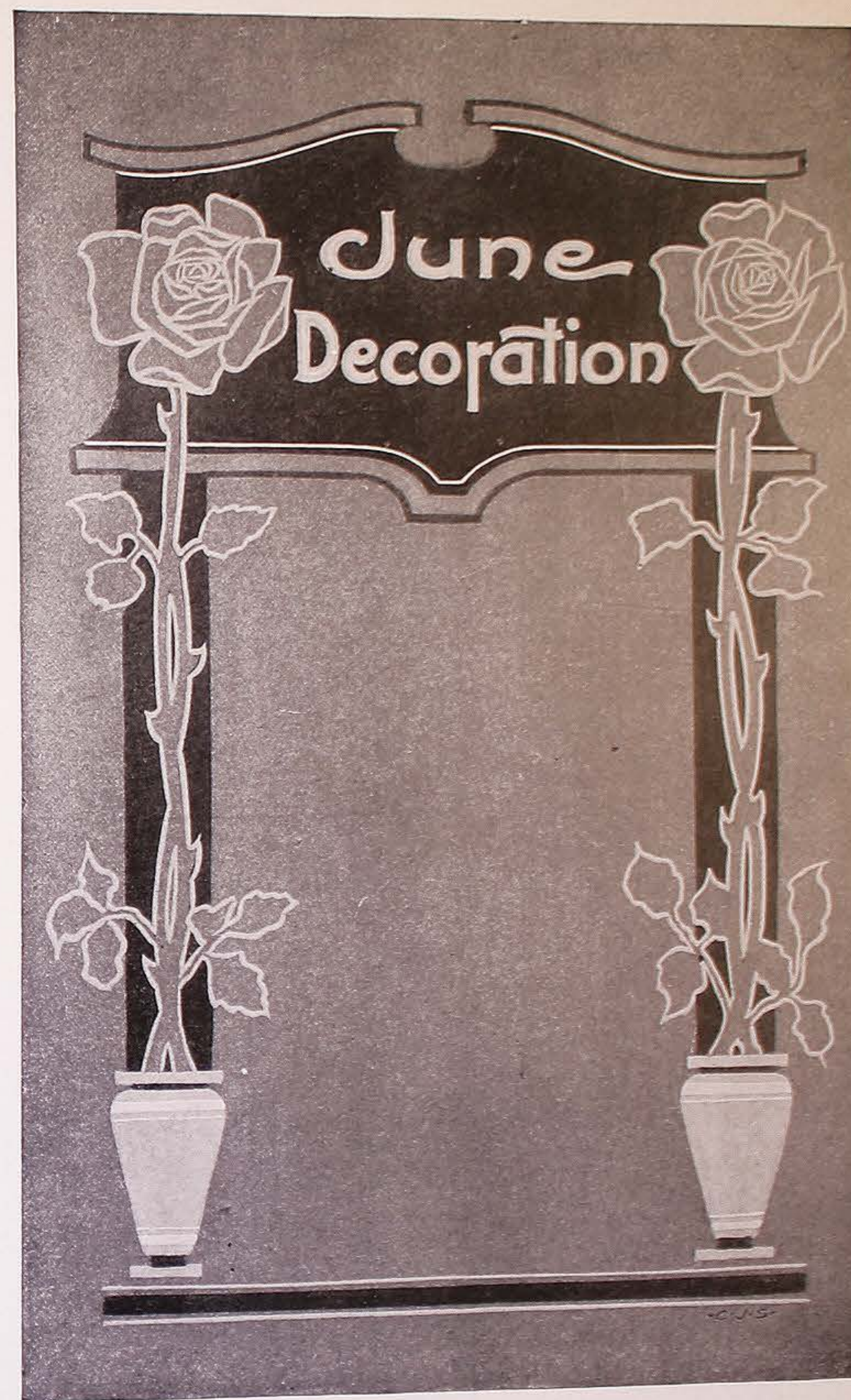


Fig. 114

Washington. All have heard the story of the ill-fated cherry tree. The decoration at the bottom of the example in Fig. 110 is thus quite appropriate. The snow and ice effect is appropriate for this month also.

March.—The weather conditions in March are much the same as the preceding month. This month is characterized by severe windstorms and heavy rainfalls. The example shown in Fig. 111 is very fitting, and illustrates a very common occurrence.

April.—Like most of the months of the calendar year, April is conspicuous because it brings to mind a period in the world's history with which all civilized people are cognizant, i. e., Easter, commemorating the Resurrection. The Easter Lily (or Davis Lily) may therefore be used for decorative purposes. Chicks peeping from bursted shells and egg designs in bright colors are also appropriate and legitimate for this season of the year. Purple, lilac, violet and white are Easter colors. Fig. 112 is a handsome example of April decoration.

May.—The ceremonies that are universally observed in this month are looked forward to by every patriotic citizen of the United States. The 30th of May (Decoration Day) is the day on which loyal Americans pay tribute to their departed heroes. Flags, bunting, wreaths and other national emblems may, therefore, be used for decorative purposes after this month. The colors should be patriotic, i. e., red, white and blue. The design in Fig. 113 is fairly representative.

June.—June is known as the month of roses, therefore the style of the design illustrated in Fig. 114. Roses and, in fact, flowers of any kind, are exceedingly difficult to duplicate in natural colors. For card purposes, we eliminate details and shading and obtain harmonious results through the use of broad, effective strokes. June is the month when nature begins to take on new clothing. The trees bud and the grass begins to shoot from its winter quarters. At this season of the year, nature may be appropriately represented by a medium shade of green. Later on, the foliage, grass, etc., assume a darker shade of green. Green is the complementary color of red. Most roses are red. Therefore, red and green may be used very appropriately for the month of June.

July.—We all know what happens in July. Some of us know to our sorrow. July in most parts of the United States is given over to a general celebration of a great national event with which all of us are familiar. The shield, the eagle (the national bird), the American flag, all sorts of explosives (firecrackers, torpedoes, etc.), such as are used to give vent to our enthusiasm, may be classified as legitimate decorative designs for the month of July. The colors must be in harmony with the decoration, red, white and blue. Fig. 115 is an appropriate example.



FIG. 115



Fig. 116



Fig. 117

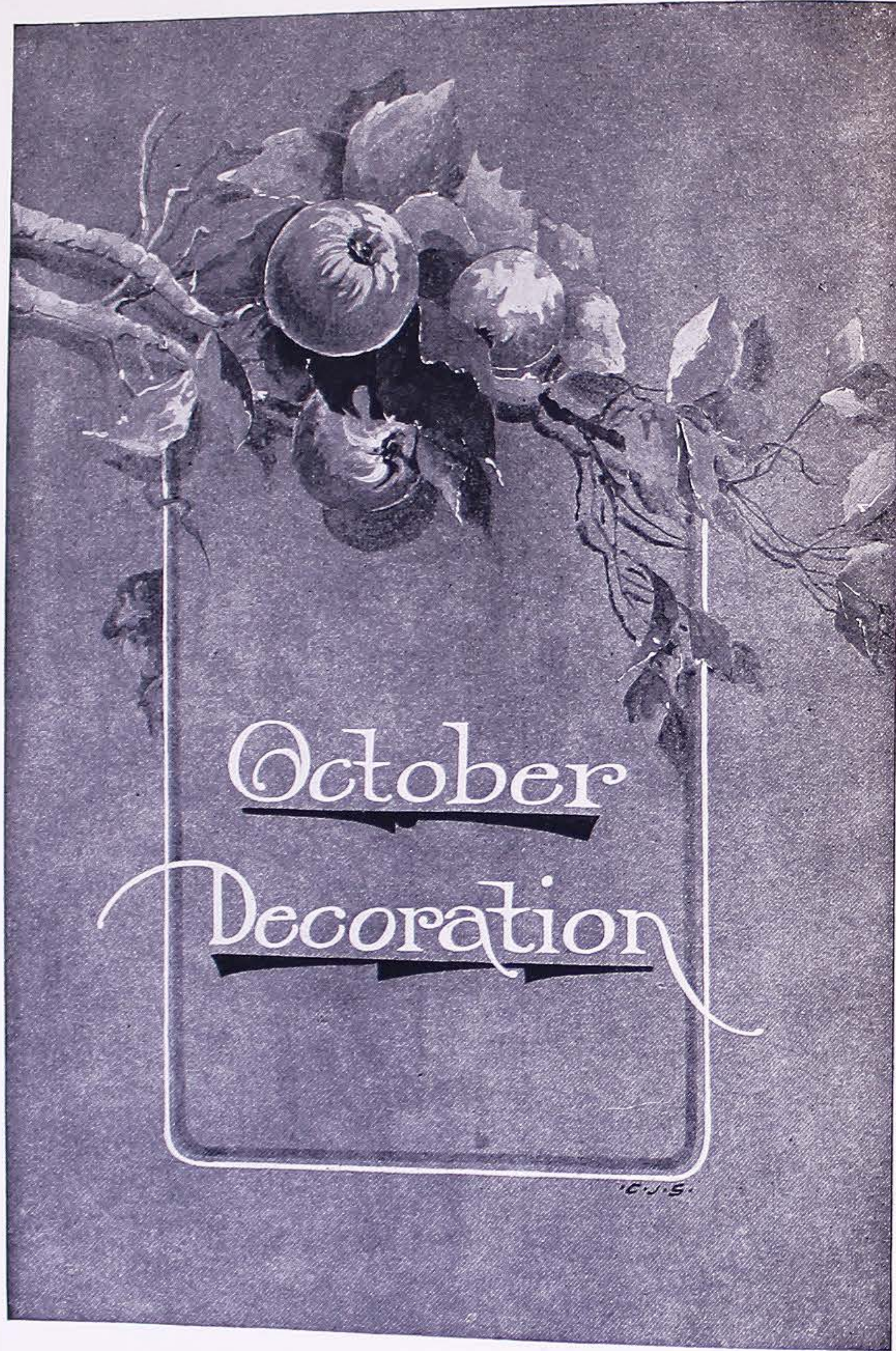


Fig. 118

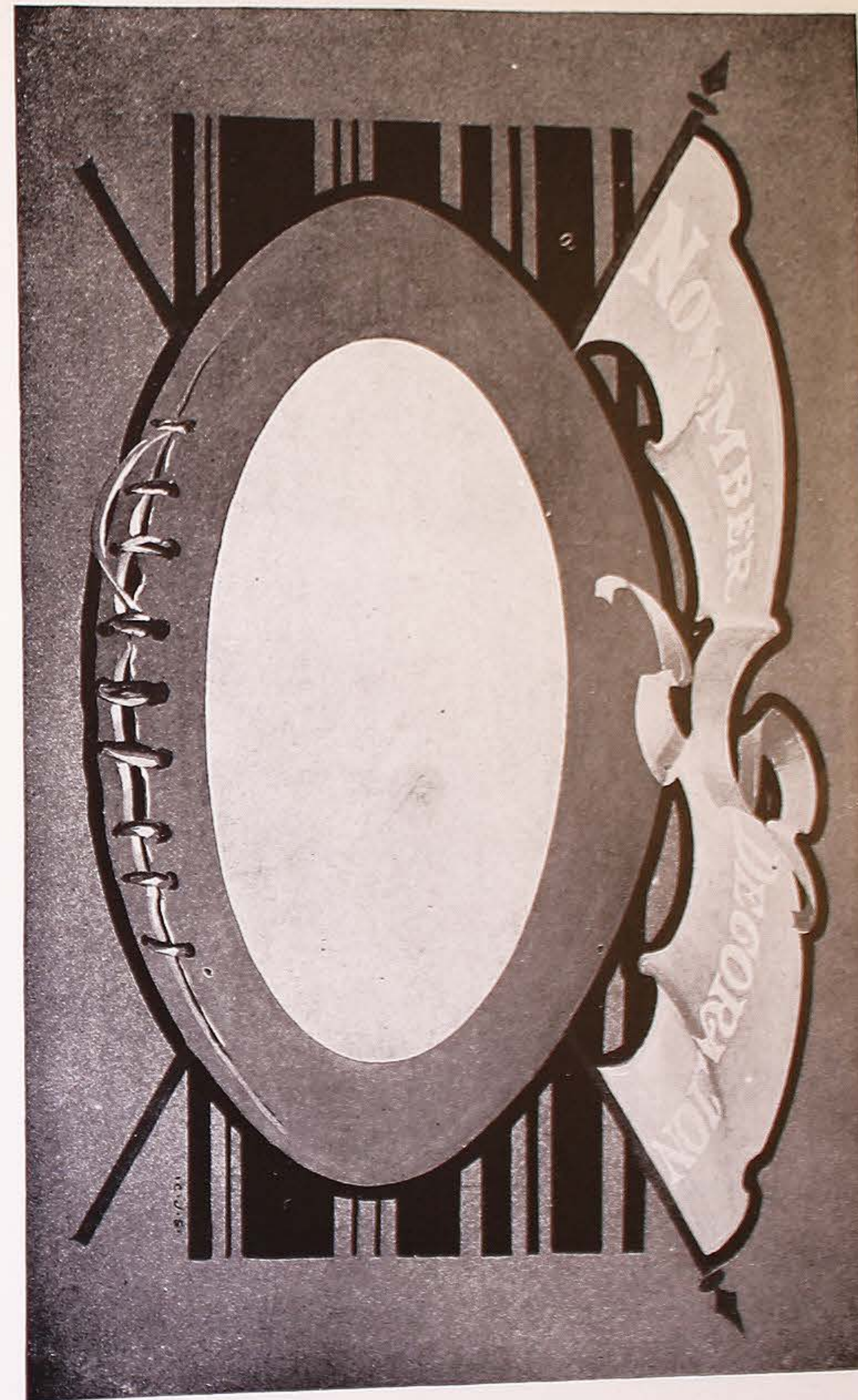


Fig. 119

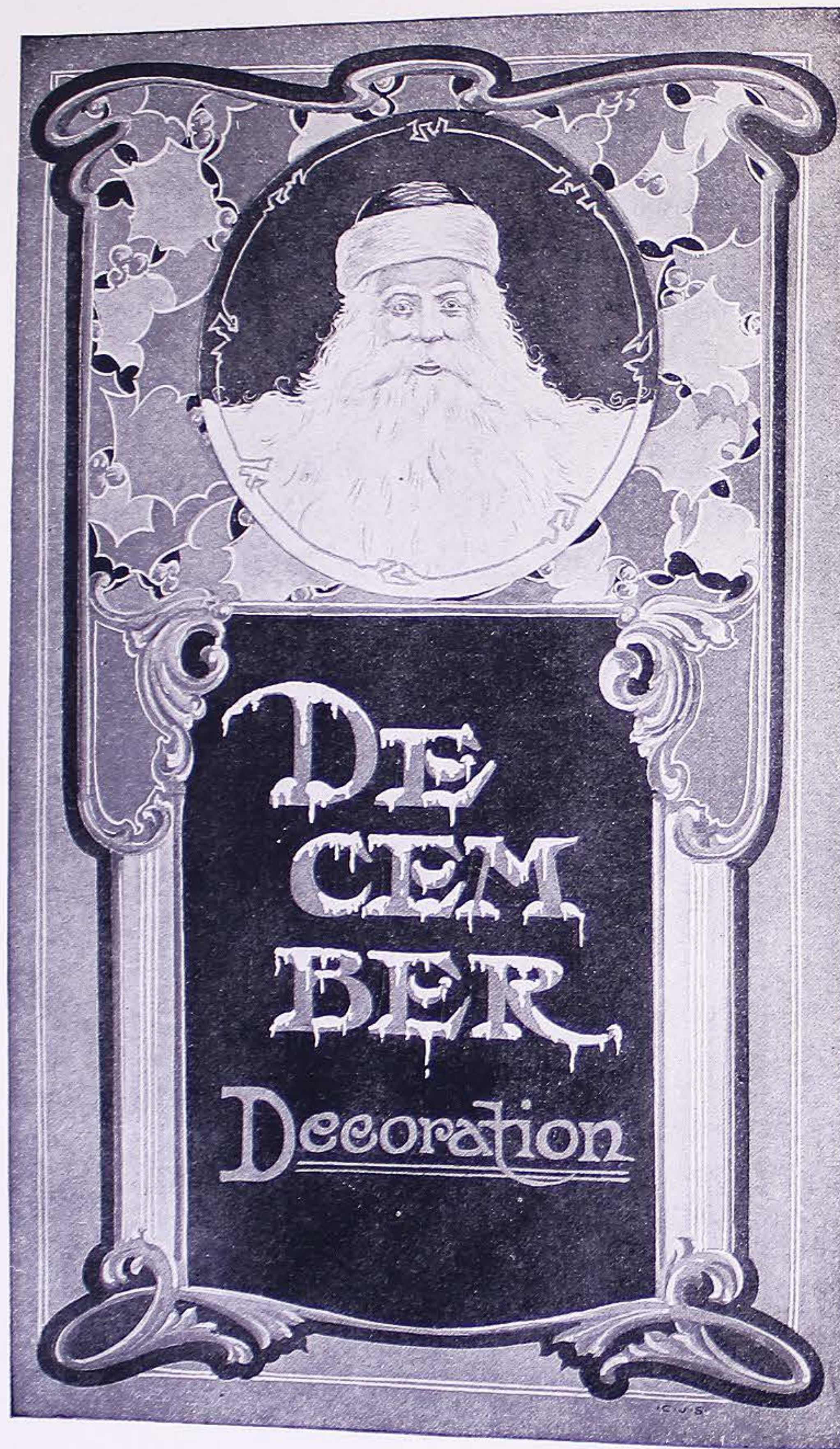


Fig. 120

August.—August has been appropriately termed "vacation month." This and the following month represent the time of the year that is usually devoted to recreation by those who can afford it. Boats, guns, fishing rods, books, hammocks, fans and other articles that conduce to rest, recreation, pleasure and similar enjoyment may be used to exemplify this season as shown in Fig. 116. Cool colors are most appropriate, i. e., blue and green.

September.—September marks the beginning of the cooler months. This is the month when Nature begins to disrobe. The foliage turns from a bright green to a light yellow, and from this to an orange, and then to bright red. This is the season designated as the most beautiful time of the year; the time when Nature is at her very best. In Fig. 117 is shown the effect of falling leaves. In all the designs exemplifying the various seasons, we have avoided detail and studied, laborious effects, the object being to make each example as simple and as easy to duplicate as possible. The work should be suggestive rather than exact. This idea is fully carried out in the design representing the month of September.

October.—October is very similar to the month of September. The apple design in Fig. 118 is very appropriate. Of course, all beginners are not competent nor capable of executing a correct drawing of fruits gathered in the fall months. Here, again, is an opportunity to call attention to the value of poster embellishments. If you cannot duplicate the fruit decoration in color, select and cut out an appropriate design from your collection of posters and paste it on in an artistic manner. Grapes or any other late fruit will answer. Colors for the fall months should be those given in the preceding article, i. e., various shades of brown, yellow, orange and red.

November.—November offers an opportunity for several styles of embellishment. In some parts of the United States, it is known as "Foot Ball" month. It is universally known as Thanksgiving month. You, therefore, have your choice between pennants, football, turkeys, cranberries, etc. This month usually marks the beginning of winter in earnest, and, therefore, an entire absence of all bright colors in nature. Combinations of cold colors are thus seasonable. Fig. 119 illustrates some of the features mentioned.

December.—December is the month that brings joy to the youngster and more or less pleasure to all. As it is entirely unnecessary even to mention the style of decoration most appropriate for this month, we will simply call attention to Fig. 120, which will suffice. The most suitable colors are red and green.

In naming the colors appropriate for the various months, we have made some statements, such as "combinations of red and green," which may be misleading. Where certain colors are designated (red and green, for instance,) as appropriate, it is not meant that you should confine your combinations to these two colors exclusively; neither is it meant that you should shade a

red letter with green nor that you should show a red letter on a white card with green ornamentation. The colors suggested should *predominate*. Never lose sight of the fact that all *ornamental colors* should be subordinated. The combination suggested in connection with Fig. 92 will give you an exact and comprehensive understanding with regard to this matter.

Autumn Decoration.—The example illustrated in Fig. 121 is a good specimen of seasonable decoration. Here you will notice a pleasing combination of grapes and pumpkins and also an absence of detail, thus rendering the execution simple and rapid.

XI

Panels and Tickets

Fig. 122 illustrates some very handsome and attractive panel designs, all of which may be classed among the practical kind. Panels, either painted or cut out and pasted onto the card, serve many purposes in the work of the card writer. They may be used for display words or to carry the unimportant part of an inscription with equal effectiveness.

Price Tickets.—Price tickets exist in almost endless variety. There is scarcely any limit to the style or design that may be used for pricing various commodities. The many examples shown in Figs. 123 to 127 offer ample opportunity for the study of various effects and methods. Those in Fig. 123 illustrate the extremely plain and simple models. Blank cards, in fancy designs, such as 1, 3 and 8, can be purchased ready made. The others in this figure may be cut by hand with reasonable speed. When a large quantity is desired, however, it is not advisable to attempt to cut fancy shapes with a pair of shears. Examples 5, 6 and 7, you will observe, have a stem. These stems are used to fasten them to the article displayed. This may be done by passing the stem through the band of a hat, for instance, or in the hollow of a shoe. The illustrations are about one-eighth the size of the average price ticket. Price tickets range from a very small size up to 12 inches square. The average size is about 3 by 4 inches. To give you an idea how price tickets may be decorated in various ways, we will suggest a combination for each (Fig. 123) in their numerical order:

- No. 1 Edge line, gold; border line, gray; letters, black.
- No. 2 Edge line, light blue; lettering, dark blue.
- No. 3 Border line, gold; lettering, black.
- No. 4 Border, gold; lettering, bright red.
- No. 5 Edge line, light green; letters, red; shade, light green.
- No. 6 Edge line, red; lettering, black.
- No. 7 Edge line, gold; lettering, dark blue.
- No. 8 Border lines, gray; shade, gray; letters, black.
- No. 9 Border line, lilac; letters, purple.
- No. 10 Border, light green; letters, dark green.
- No. 11 Return, light green, border line, light green; letters, bright red; shade, gray.



Fig. 121

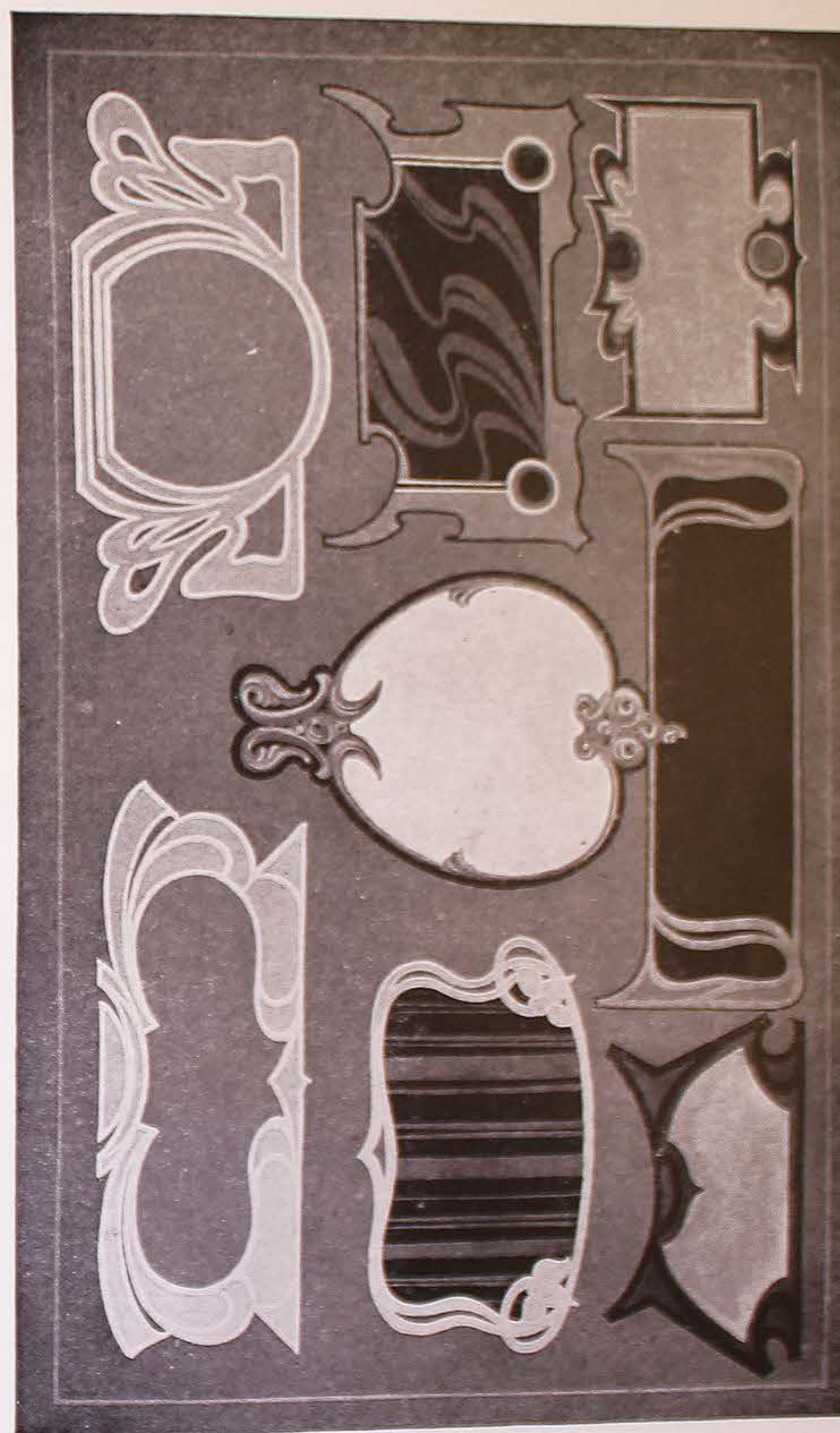


Fig. 122

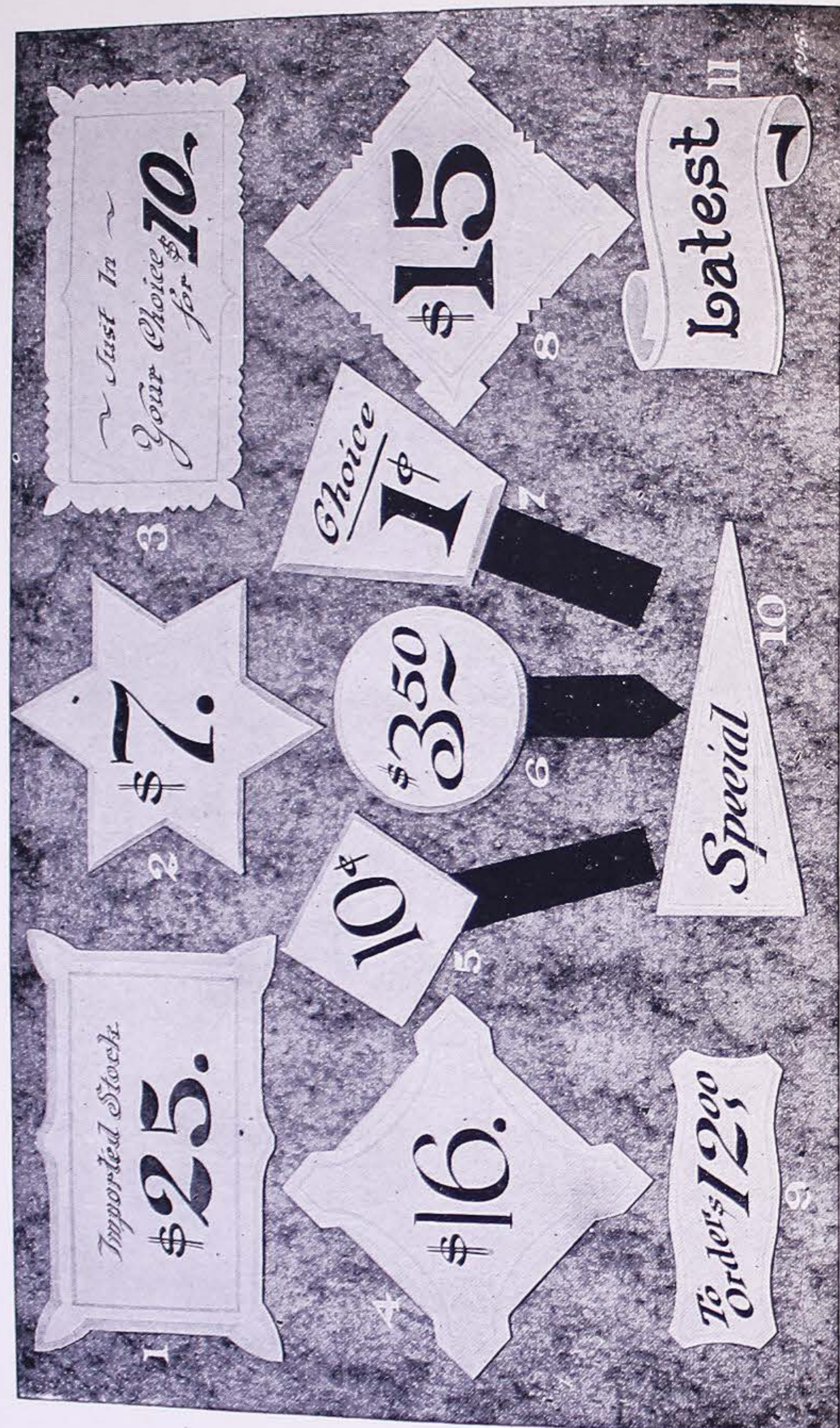


Fig. 123



Fig. 124



Fig. 125

Fig. 124 shows a variety of odd shapes. Pleasing color combinations are as follows:

- No. 1 Border, silver; lettering, black.
- No. 2 Border, gold; scroll, light green; lettering, black.
- No. 3 Border, old gold; lettering, brown; shade, gray.
- No. 4 Background and stripes, light blue; lettering, dark blue; shade, white.
- No. 5 Edge line and border line, gold; spray of flowers, several shades of green; lettering, olive green.
- No. 6 Border, lilac; figure, purple; face shade, blue; lettering, blue.
- No. 7 Edging, green; lettering, blue; scroll, gray.
- No. 8 Edging, gray; lettering, black.
- No. 9 Edge line and border, light blue; lettering, black.
- No. 10 Border, gold; rosettes, light blue; lettering, dark blue.
- No. 11 Border, gray; lettering, red.
- No. 12 Edge line and border, old rose; lettering, dark red; spray, gray.

Fig. 125 illustrates several artistic effects obtained by the use of wall paper:

- No. 1 This is a plain white card with a very light tint of green wall paper pasted in the center. Lettering, dark blue.
- No. 2 Dark gray card, black ornamentation; black letter.
- No. 3 Light gray card; wall paper, dark green; letters, white; outside stripes, white; inside stripes, gold.
- No. 4 Light gray card; variegated wall paper; outside stripe, light gray; lettering, black.
- No. 5 Wall paper, two shades of olive green; lettering, white; numerals shaded with dark green; letters underlined with bright red; border line inside, light green; outside border line, gold.
- No. 6 Light gray card; wall paper, two shades of red; lettering, white; letters underlined with gold; numerals shaded with black; border lines, gold.
- No. 7 White card; wall paper, lemon yellow; lettering, dark blue; numerals shaded with old gold; letters underlined with old gold; border line, gold.

The examples shown in Fig. 126 are much more elaborate than those previously illustrated. They are specimens of raised panel effects:

- No. 1 Light blue card; panel, white; edge on lower card, gold; edge on panel, gray; lettering, blue; shade, gray.



Fig. 126

- No. 2 Under card, dark gray; panel, light gray; border lines, silver; numerals, raised and decorated with gold; lettering, white or blue.
- No. 3 Light green card; border and scrolls, gold; panel, covered with dark green wall paper; letters, white; border lines, black.
- No. 4 Lower card, white; panel, dark gray; letters, blue; outside border line, black; inside border line, gray.
- No. 5 Lower card, lilac; panel, dark blue; ornaments and border lines; gold; lettering, white.
- No. 6 Lower card, dark red; panel, covered with light green wall paper; scroll and border, gold; lettering, dark green, outlined with white.
- No. 7 Lower card, dark blue; panel, white; border, light blue; lettering, dark blue.

The examples in Fig. 127 consist of air brush and embossed specimens. Those in 2, 6, 7, 8 and 9 are specimens of pure air brush work, while 1, 3, 4 and 5 are combinations of embossed and air brush effects. These cards can be purchased in quantities from the makers at very reasonable prices. The lettering on all of these examples was executed with a No. $\frac{1}{8}$ solid marking pen. The numerals were executed with a No. 10 lettering brush.

Price tickets are sold from one cent upward. The price depends solely on the quantity. The plainest kind of a price ticket, in small quantity lots, is worth about five cents. The average charge for plain price tickets is fifty cents per dozen. Elaborate cards must be priced proportionately. The price you pay for the embossed and air brush variety must govern your charge for them.

Book Cover Designs.—The designs that are illustrated in Figs. 128 to 139, inclusive, may be appropriately termed book cover designs. Of course, they are too elaborate for average card purposes. They may be used, however, for special occasions when the customer is not particular about the price. These designs are worth from \$3.00 to \$5.00 each, depending on the style.



Fig. 127



Fig. 128

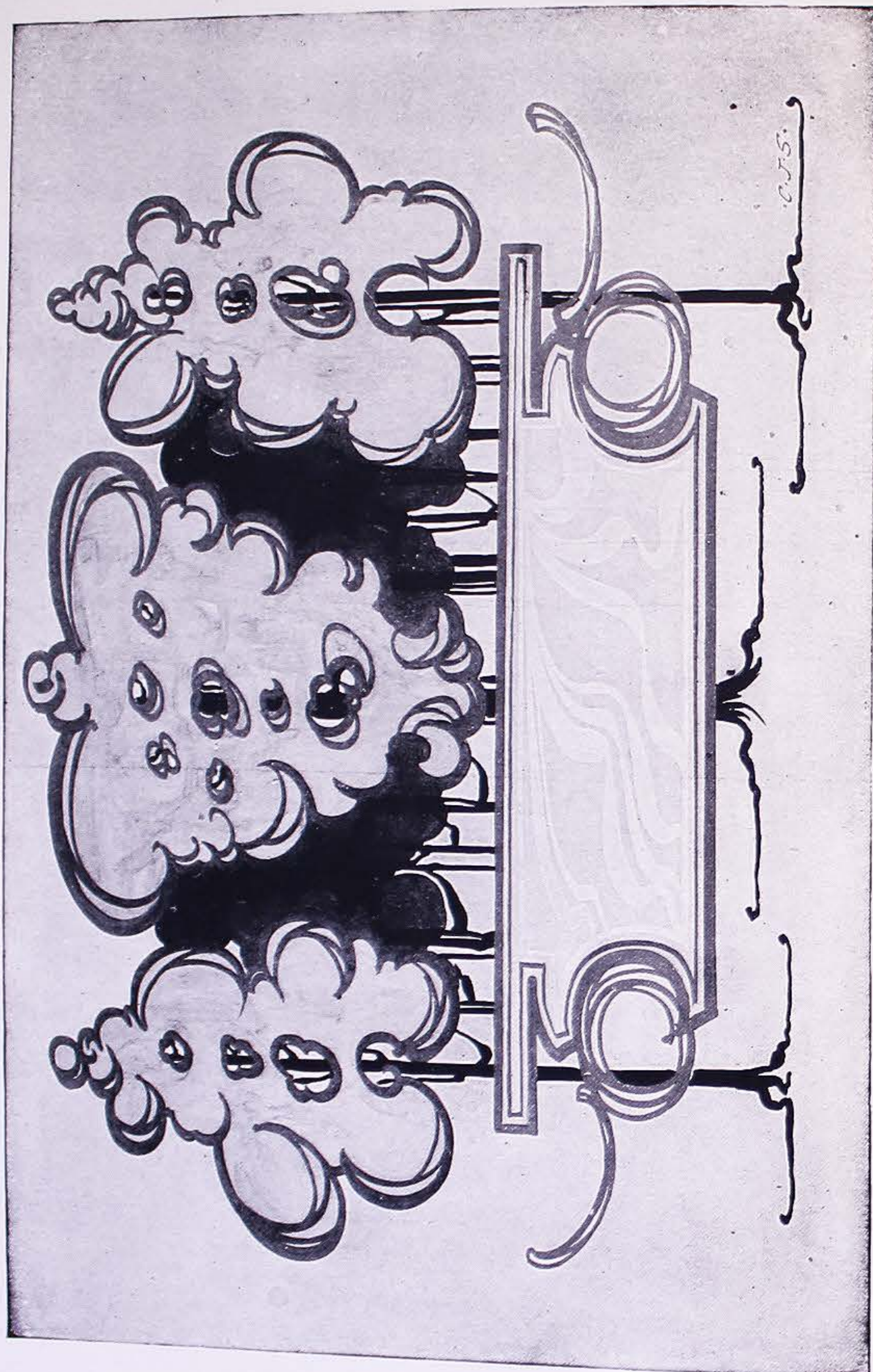


Fig. 129



Fig. 130

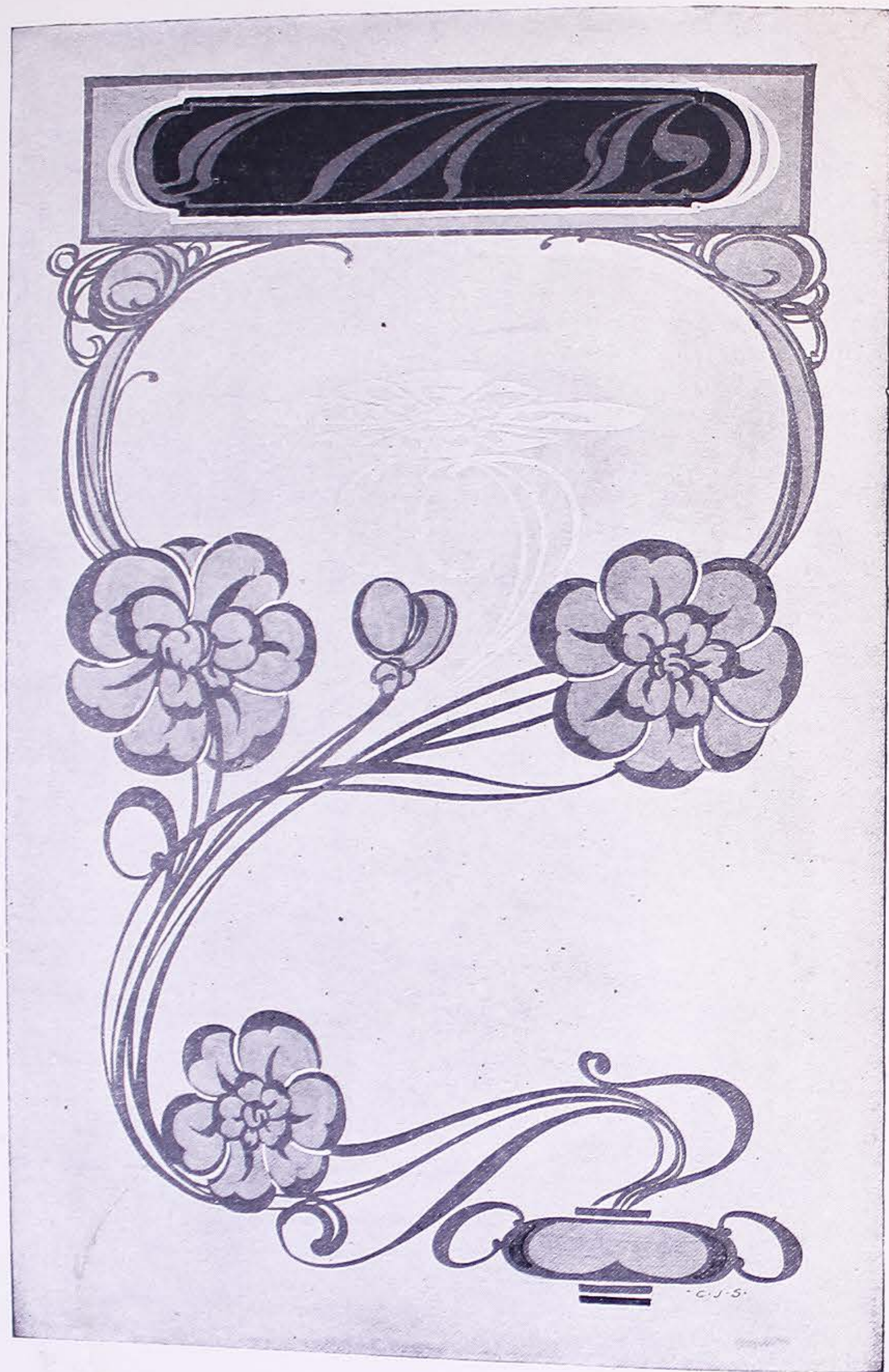


Fig. 131



Fig. 132

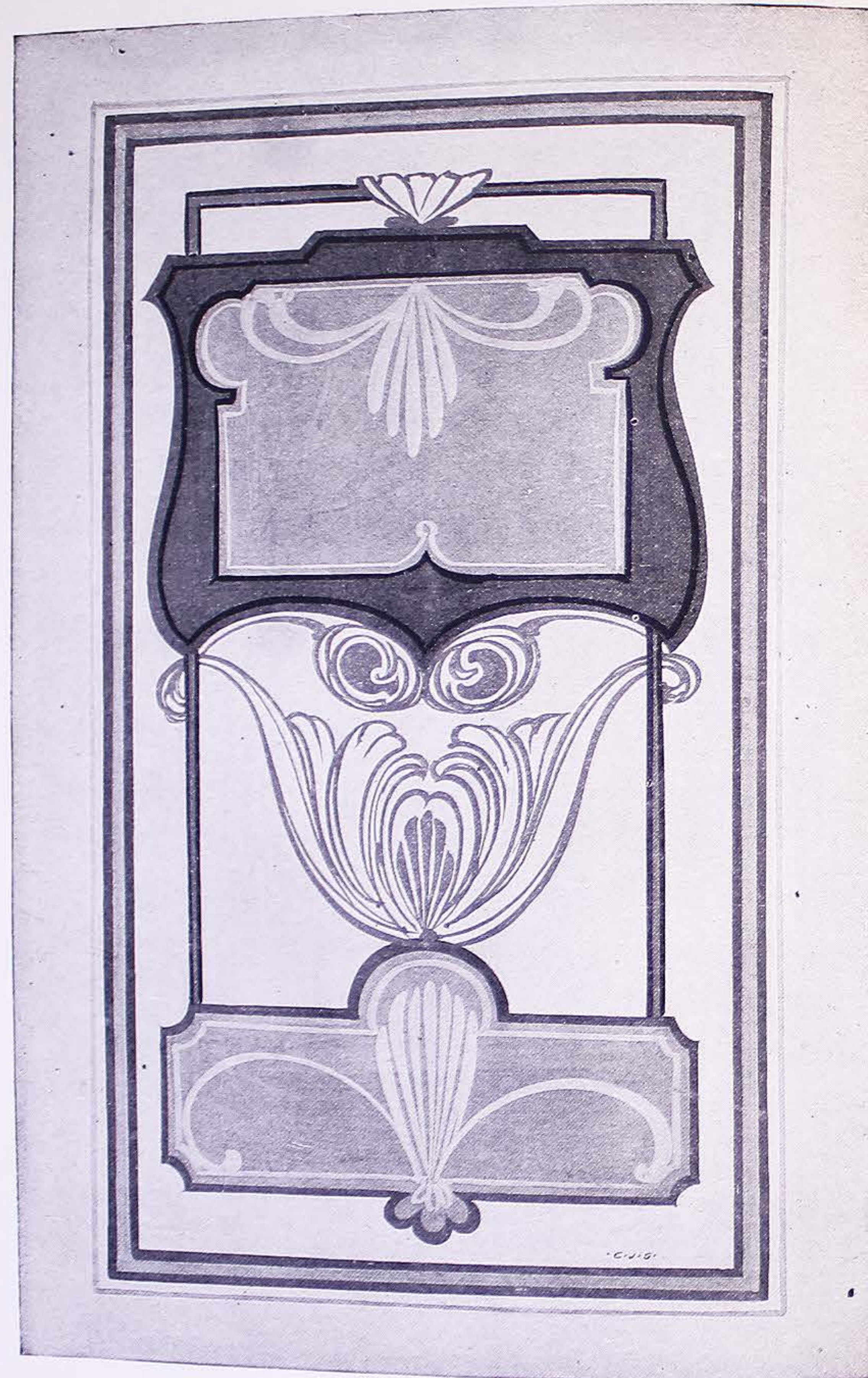


Fig. 133

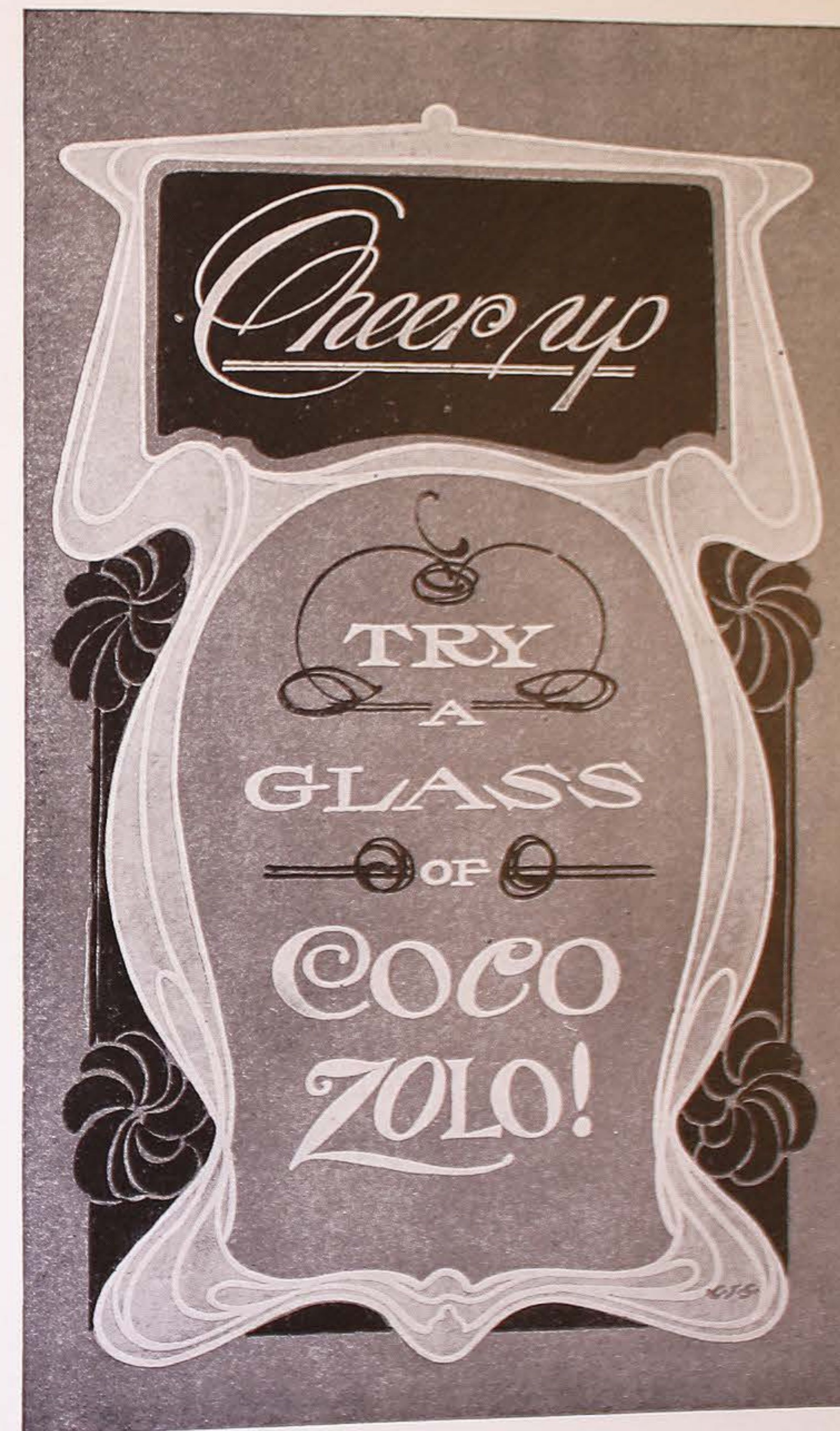


Fig. 134

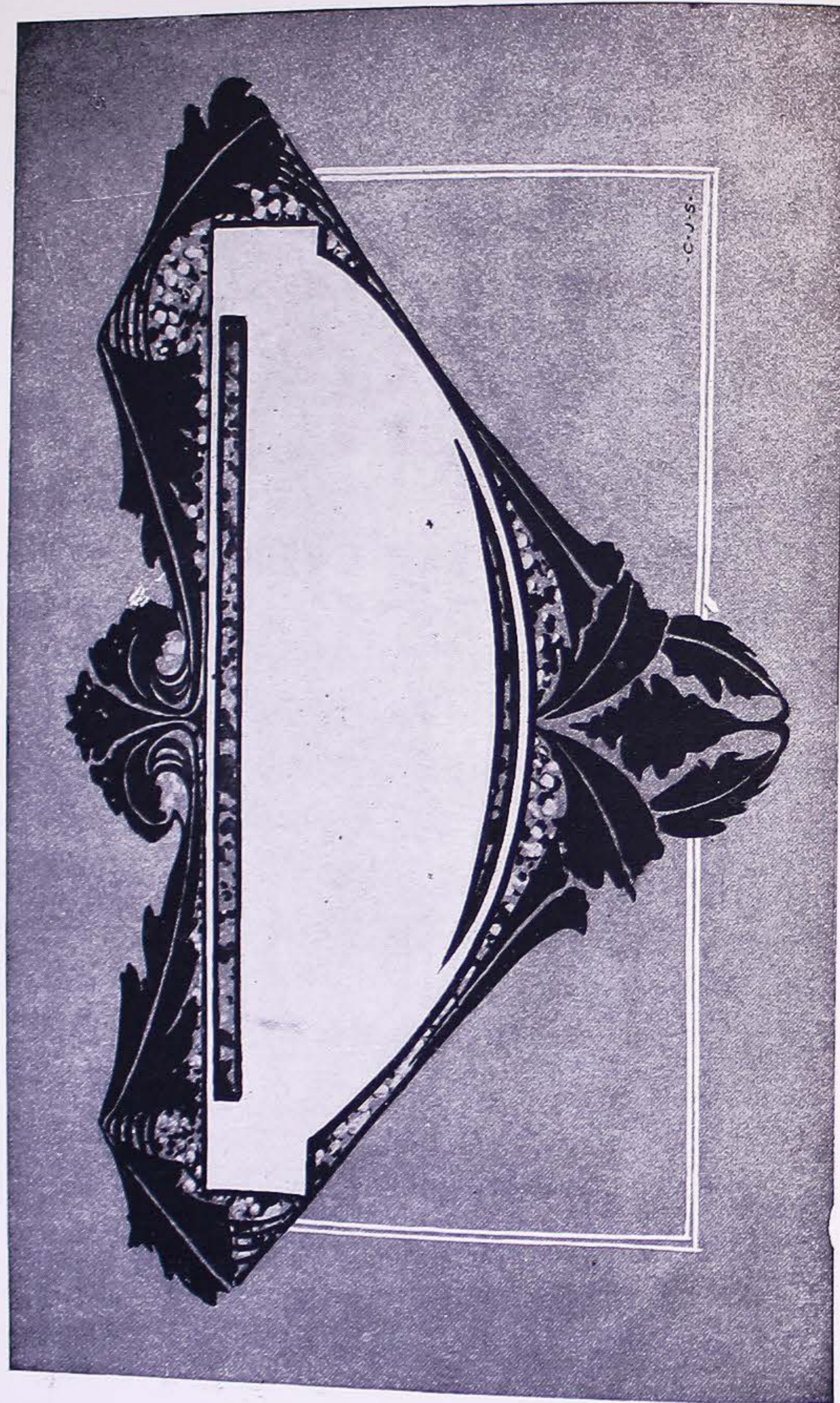


Fig. 135

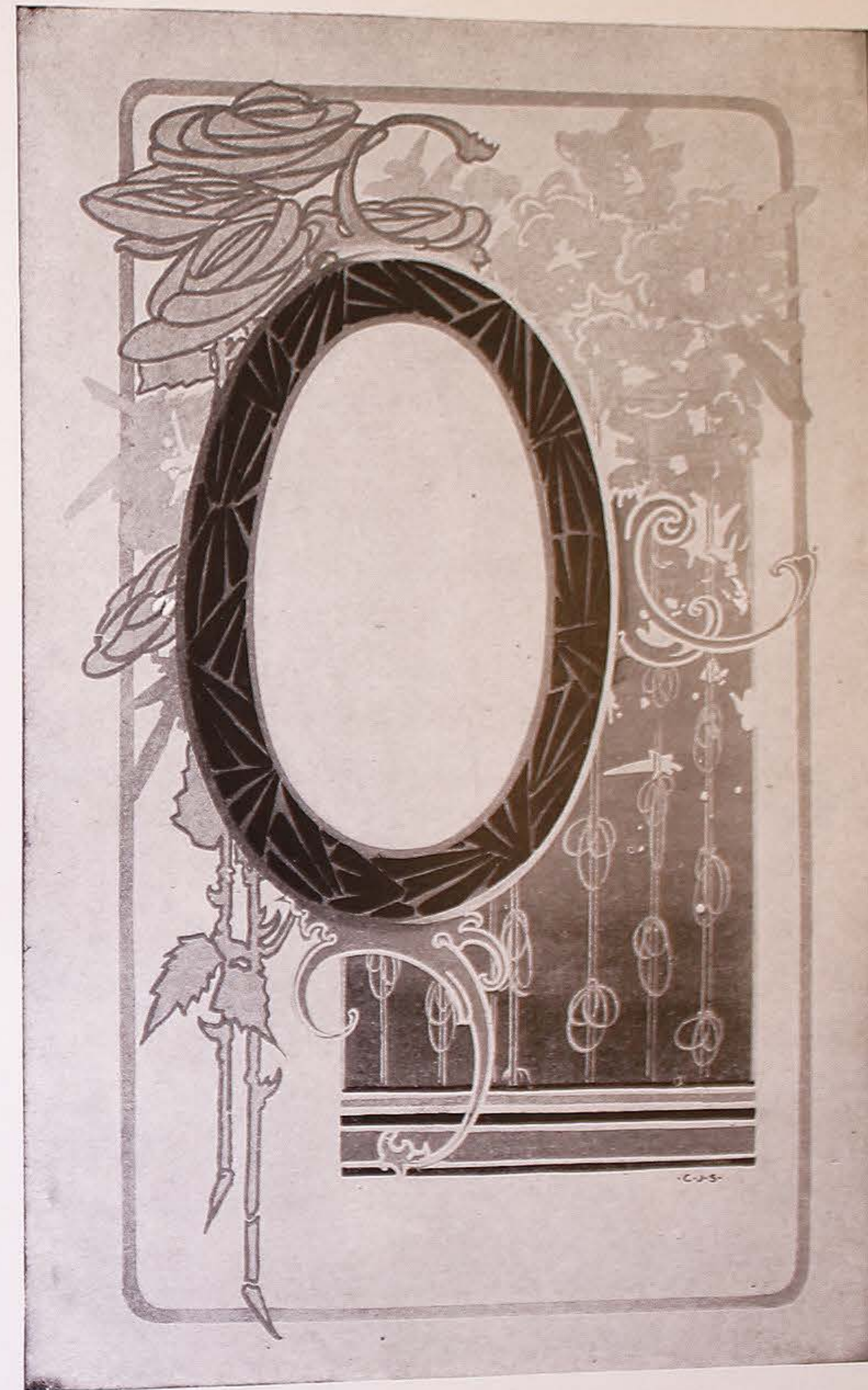


Fig. 136

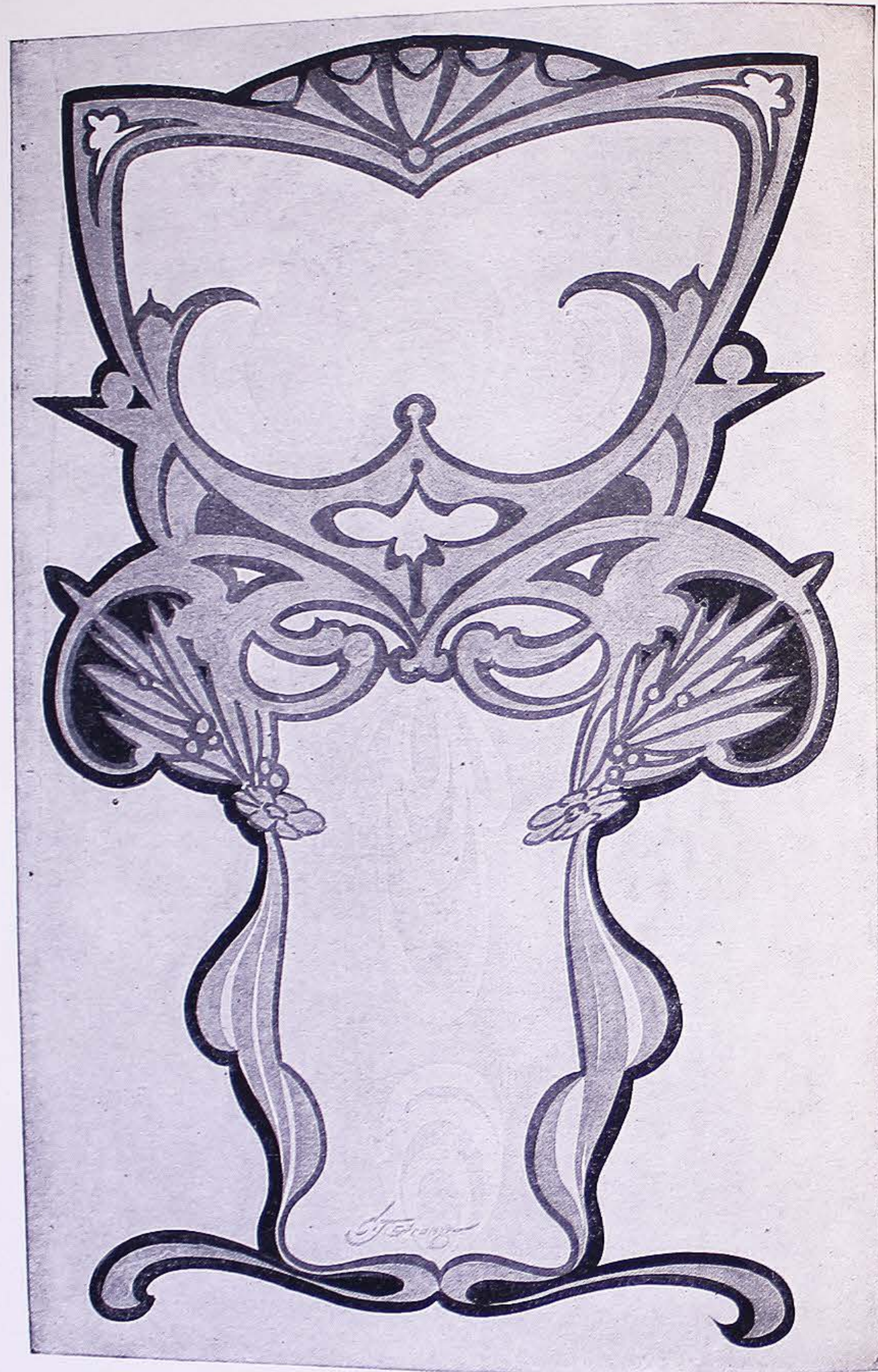


Fig. 137



Fig. 138



FIG. 139

XII

Show Card Phrases

Some lines of business will stand for flippant ad-talk; some demand dignity of style; some, convincing argument. In the selection, good ad-sense is demanded. "Light humor," like fire, is a dangerous thing to handle. The fellow who tries to be witty is often only foolish. Sensible talk appeals most to sensible buyers. Therefore and wherefore, study your customers; then study your ads; and finally, study them over again before posting your ad.

Don't write ads over the meaning of which people have to puzzle. It's ad-space wasted. Only idle people have time or inclination to guess conundrums or study riddles, and usually they haven't the price.

Under *Poster Embellishments* we referred to the practice of up-to-date card writers of clipping pictures, cuts, etc., from magazines, newspapers and periodicals from which ideas can be obtained and improved. This same idea can be applied to "catch phrases" or "headings" suitable for card signs. Watch the work of your competitor. Look over the advertisements in the daily papers. Observe the headings used to attract attention. Clip out the good ones and save them. While, as a rule, the merchant will supply the inscription or reading matter, at times you will be asked to prepare "copy" and you must be ready for such an emergency. To help you to this end, we have selected a large number of witty phrases—all short and to the point—from which you will be able to select something appropriate for most any occasion. These phrases are not all original.

Men's Clothing.—Manning Modes for Little Men.

Pay \$13.50 for one of these Suits and Congratulate Yourself.

Next to Your Ability Comes Your Appearance—These Suits

Make You Look Smart.

Coats That Have Been Built for Fine Taste.

To the Other Virtues of These Suits We Have Just Added
an Extremely Low Price.

Suits That Will Easily Prove Their Intrinsic Worth—Re-
duced in Price for Logical Reasons.

Suits to Fit Perfectly all Manner of Men—Normal or Ab-
normal in Girth or Chest.

All Our Clothing Is as Good as It Looks.

Blow-on-Your-Fingers Weather Is Coming. So Be Overcoat Wise.
 Contrary to What Anyone May Say, a Man Is Judged by His Clothes.
 Comfort Clothes for Hot Weather—Prices Just as Light as the Goods.
 Extraordinary Values in Seasonable Clothing.
 Good Clothes Are Tools of Advancement.
 Help Out the Old Coat and Vest with a New Pair of Trousers.
 High and Low Trousers—High in Quality and Low in Price.
 If Nine Tailors Make a Man, We Have the Best Nine Tailors in the City.
 Just the Kind of Suits That Will Make You Look Like a \$40 Tailor-Made Man.
 No Investment Pays Better Than Good Clothes. See Our Suits at \$.....
 Ready-to-Put-On Suits That You'll Not Be Ready-to-Put-Off Till the Last Stitch Gives.

Men's Furnishings.—Collars That Fit the Season, the Shirt, the Fashion and the Pocketbook.
 At This Popular Price Our Assortment of Cravats Is Convincingly Complete.
 Socks With Clocks That Are Right Up to the Minute. Worn Particularly by Particular Men.
 Here Are the Sort of Fancy Vests You Have Been Looking for All Over Town.
 Are You Troubled With "Holy" Socks? These Are Wholly Good.
 Our Store Is the Capital of "Scarfdom."
 The Man in Search of a Touch of Newness Will Find It in These Shirts.
 An Ounce of Good Underwear Is Worth a Pound of Medicine.
 An Underselling Sale of Summer Underwear.
 Fine Furnishings for Fastidious Fellows.
 Medium and Heavy Weights—Soft, Fleecy Garments.
 Slightly! Worn Nightly, Made Rightly, Priced Slightly.
 (Men's Night Shirts.)

Ladies' Wear.—Favorite Dress Materials for Summer End-of-Season Prices.
 The Miss Who Wants White Will Be Well Pleased With Our Assortment.

For the Girl Who Wants to Be Prettier, Here Are Suits to Take You "Out of the Crowd."
 Stylish, Ship-Shape Sailor Suits.
 Women's New Autumn Suits to Put Right On and Be Comfortable.
 Waists That Have the Secret of Good Simplicity and Good Taste.
 Tailorish Silk Shirt-Waist Suits.
 Women's Suits of High Degree—Low in Price.
 A WHIRLWIND of Bargains in Dress Goods This Week.
 Exquisitely Tailored Suits.
 No Lady's Wardrobe Complete Without These Dainty Rustling Garments.
 Noisy Silks at Quiet Prices.
 There is a Superior Grace and Character to Our Tailor-Made Suits.

Men's Hats.—Here's a Straw Without a Flaw.
 Stylish Straws—Sensible Shapes—Smart Styles.
 Soft Hat Comfort for Hard-Headed Men Who Appreciate Style, Quality and Good Values.
 Here Is the Hat You Had in Mind.
 No Headaches in These Hats.

Boys' Clothing.—Suit Your Boy, Yourself and Your Pocketbook With a Norfolk Suit.
 Clothes to Please the Lads—Prices to Please the Dads.
 Clothing Is Cheaper for a Healthy Boy Than Doctor's Bills for a Sick One.
 He'll Never "Play Hooky" if You Dress Him Like a Gentleman.
 Nothing Too Good for Mother's Boy.

Shoes.—A Paradise of Rest for Weary Feet.
 No Trouble to Show Shoes—No Shoes to Show Trouble.
 It's Oxford Time. Let Our Shoeman Take Care of Your Feet.
 A Shoe With Every Mark of Correct Style.
 It's Time to Step Into New Spring Shoes.
 Shoes That Are On the Tip-Toe to Get Out of the Store.
 Shoes as You Like Them for Less Than You Usually Pay.
 We Sell Shoes—Not Our Customers. New Shoes Sold—Old Shoes Re-Soled.
 Ease and Comfort Combined—Comfort for the Feet, Easy for the Purse. \$2.00.
 Easy Shoes for Tender Feet.

Fit Well, Feel Well, Look Well; Are Well Made and Well Worth the Price.
 For Your Foot's Sake Lend Us Your Ears.
 Low Shoes at Low Prices.
 Not Only Good Shoes for Perfect Feet, but Perfect Shoes for All Feet.
 Real Leather—Real Workmanship—Real Style.
 Shoes—Good to Buy Because They Are Good to Wear.
 If the Tongues in These Shoes Could Speak, They'd Say "Mighty Good."
 Right Shoes in All Varieties.
 Character Is Told by the Shoes One Wears—How About Yours?
 Shoes Shaped to Satisfy Comfort and Style and Stayed Not to Yield to Pressure.
 It's No Feat for Us to Fit Feet.
 An Easy Shoe at an Easy Price.
 A Shoe "That Fits the Foot and Feasts the Eye."
 Be Sure of Your Footing, Then Go Ahead.
 Calf Lined, Double Soled to the Heel.
 Common Sense Heels, Extension Soles and Goodyear Welt.
 Storm Slippers! Wherever It Rains It Reigns Supreme.
 Springy Shoes for Spring and Summer.
 The Kick of the Boy and the Skip of the Girl Are Provided for in Our School Shoes.
 That Boy Will Find His Match in Our School Shoes.
 The Man of Taste Never Allows His Taste to Fall Short of His Shoes.

Miscellaneous.—A Saving Worth Making.

Short Prices—Long Values.
 Pretty Patterns at Petty Prices.
 Millinery That Is a Treat to the Eyes.
 Distinctive Styles at Distinct Savings.
 Smart Followers of Fashion Will Endorse These Styles.
 Practical Silks for Economical Women.
 Small Prices That Bear a Heavy Burden of Quality.
 June, the Wedding Month, Finds Us With Plenty to Interest Those Who Contemplate Making Gifts.
 Things to Wear for Men Who Care.
 Faultless in Fabric, Finish and Fit.
 Hang Up a Hammock—The Season Is in Full Swing.
 Wash Suits That the Tub Will Prove Worthy.
 Just a Little Different—Just a Shade the Best.
 Here Is Cool Gray Comfort Combined With Style.
 What You Buy—We Stand By.

On Many Stocks We've Put a Price That's Sure to Move Them.
 Spring Is the Mohair Season—Blue Is the Mohair Color—This Is the Mohair Opportunity.
 We Are Earliest With the Latest Things.
 Moving Pictures—Low Prices Are Moving Them.
 For Judges of Value, a Glance Will Be Salesman Enough.
 These Prices Keep People Coming In and Goods Going Out.
 Fashionable, But Not Too Fancy.
 It's Lace Curtain Time for Wise Housekeepers.
 Here Are Veils—Avail Yourself.
 Pure Foods Economically Priced.
 This Price Is a Libel on the Value.
 Satisfaction Goes Where These Go.
 These Will Make the Most Exacting Happy.
 The Price Is as Low as True Merit Will Allow.
 These Are the Fabrics for Which Fashion Is Making Such Urgent Demands.
 Quality Gained and Money Saved.
 Good to Look at and Better to Wear.
 We Feature Fashion's Fairest Fancies Here.
 The Quality Is as Substantial as the Saving.
 Little Things Most Necessary in Every Household.
 Now Is the Time—Here Is the Place—This Is the Price.
 You Can Safely Buy Them With Your Eyes Closed at This Price.
 As Fashionable as They Are Seasonable; as Serviceable as They Are Reasonable.
 Pretty Pieces at Persuasive Prices.
 Sample Trunks That Want to Go Traveling.
 Comfortable Bedding for These Chilly Nights.
 The Latest Hatchings from Fashion's Incubator.
 Heavy Walking Gloves That Are Under Marching Orders.
 Throw Them in the Tub and Wash Them to Your Heart's Content—You Can't Wash Out the Fact That This Price Is Only Half Their Value.
 Turkish Bath Towels That Are Soft, Thick and Thirsty.
 Whatever Is Needed for Coolness and Appearance Is Here in Plenty.
 Every Seam, Every Plait, Every Hem Shows Perfection of Workmanship.
 Soaring Quality—Falling Prices.
 Rain Rattles Off These Rain Wraps.
 Fashion's Favored Fancies in Furs.
 Here's a Chance to Save by Spending.
 Stirring Economies on Good Housewares.

A Harvest Festival of Good Things to Eat.
 The More You Like Comforts the More You'll Like These.
 The Tailoring and Fabric Are Better Than the Price Suggests.
 Summer Cottons for Winter Tourists.
 Prices That Tell the Tale—Qualities That Make the Sale.
 A Profitable Loss—Turning These to Money.
 Window Space Permits of But a Small Display—Step In and See the Full Line.
 Comfortable But Not Clumsy.
 Good Razors at Price Shavings.
 As Good as Any—Better Than Most.
 These Prices Rarely Buy Such Qualities.
 A Happy Blend of Comfort and Style.
 The Price Gives No Hint of Their Real Value.
 Things You Want—At Prices You'll Like.
 If Your Pocketbook Is Your Guide, Walk In.
 Hammocks Fall—These Have Dropped from \$5 to \$3.
 Just an Instance of What Our China Section Is Doing.
 Such a Splash! When These 225 Bathing Suits Go to Sea.
 They Look Fine and Well Made, and Will Prove So in the Wear.
 Get a Notion of This Humming Notion Sale—It's Near the End.
 Cut to Insure Comfort Without Asking Your Vanity to Pay the Penalty.
 A Dull Knife Tries the Temper—Here Is the Finest American Table Cutlery.
 Good News of New Goods.
 Prices of Powerful Popularity.
 Prices Reduced to the Laughing Point.
 Worthy Silks—Worthy Savings.
 After These Are Gone, No More; It's Just Changing Money.
 A Harvest of Furniture Fancies.
 A Trumpet Call for Bargain Seekers.
 Bargains—Not Remnants.
 Come Again and Gain Again.
 Doing Beats Promising.
 It Will Be Our Fault if You Don't Return.
 It Takes Sense to Make Dollars.
 It Takes Nerve to Sell at These Prices.
 Made on Honor—Sold on Merit.
 Our Patrons Wear Smiles.
 Our Clerks Are Here to Assist—Not to Insist.
 Quality Costs, But It's the Surest Guaranty.
 The Early Buyer Gets the Choice.

The Key of Wealth Is Right Buying.
 We Have Been Looking for You—Now Listen.
 We're Out-Talked Often—Outdone Never.
 We Originate—Others Imitate.
 We Do Everything to Sell Our Goods Except to Misrepresent Them.
 We Give Lessons in Right Buying by Examples in Low Selling.
 Don't Worry About the Fit—We Attend to That.
 Don't Let Cigars Get the Best of You; Get the Best of Cigars.
 If You Don't Decide To-day, You Will Find Us Here Tomorrow.
 Leave Your Thirst at This Fountain, 5c.
 Now You Get the Pick—Later You Get the Remnants.
 Quality the True Test of Cheapness.
 Take Your Choice From This Choice Lot.
 Talking About Strikes. How Do These Prices Strike You?
 To Have Been First Proves Antiquity—To Have Become First Proves Merit.
 We Can Make It Warm for You if You Need Blankets.
 We Have Trunks That Will Laugh at Any Baggage Man.
 We Don't Follow the Leaders; We Lead the Followers.
 We're So Far Ahead That We're Lonesome.

XIII

Theory and Practice

Scope of the Subject.—Sign painting includes all classes of work, that is, any piece of work executed with a lettering brush is classified as sign painting. Thus the show card writer is really a sign painter. As stated, sign painting embraces all work done with lettering pencils, from the very plainest black lettering to the most elaborate design in gold, silver, pearl, etc. To be worthy of the name, the sign painter should be able to execute all kinds of designs, for any purpose, wherein lettering forms an essential part. It is not necessary, however, that the sign painter should be qualified to excel in every branch of the trade in order to succeed or command a high wage. This is the age of specialism, and as a consequence we have the card writer, the glass workman, the wall painter, the bulletin painter, the banner painter, etc., each of whom is especially adapted to one particular branch.

Qualifications Necessary.—The all-round, up-to-date sign painter should be a master of the art of designing, for, under this head is embraced a knowledge of all that is considered artistic. The sign painter should be thoroughly familiar with the use and application of colors, color harmony and contrast, also the many effects that can be produced with color. He should have a thorough knowledge of the preparation of ground work and the treatment of the material on which lettering is to be placed. These and many other things in the work of the sign painter must be thoroughly understood to insure success. You will find it rather dry reading. You must not, however, overlook the importance of the theoretical branches. Try and commit the various recipes to memory. If the formulas are closely followed the results are sure to be perfect.

Experience and Theory.—Theoretical knowledge is the basis of all proficiency in the arts, yet there is a great deal still to be learned through experience. Perplexing and unlooked-for results are constantly occurring, and they can be met and overcome only by a course of actual experience. In the following pages the instructions will be devoted exclusively to the practical branches, in order to fit you to apply the knowledge you have received.

Brushes Required.—Before beginning with your practice work study the rules for brush manipulation in the portion of this book devoted to the

subject. A good quality of manilla wrapping paper will answer for practice purposes. You will need two camel's hair lettering pencils (Nos. 1 and 3) for the execution of the drawings. For larger work use Nos. 6, 8 and upward. The small sizes will execute all letters from one to two inches in height. For one-stroke lettering you will need one or two flat camel hair lettering brushes, about one-quarter and one-half inch size. Other brushes used in sign painting will be fully explained as we proceed.

Card-Black.—This is a color that may be used for practice work. It is also an excellent preparation for card signs, from which it gets its name. If mixed properly it will flow freely from the brush. It is intensely black and dries with a glossy finish in a very few minutes. It may be prepared as follows: From your local paint dealer purchase a small can of Drop Black *ground in japan*. If you cannot obtain this, Lamp Black in japan will do as well. Remove a small quantity of the color from the can and place it in a cup or other vessel that can be kept covered. Add about one-third liquid asphaltum. Asphaltum can be purchased from any paint dealer. It is sometimes called asphaltum varnish or black varnish. Asphaltum is a very rapid dryer and is the ingredient that gives the color the gloss to which I have referred. Mix the black and the asphaltum thoroughly. Next thin the color to the consistency of thick cream. Keep the color well covered when not in use. If too thick or heavy to flow freely from the brush add more turpentine. Be careful not to use too much turpentine as it has a tendency to diminish the gloss.

Do not use colors ground in oil or mixed with oil for practice work. When oil or color ground in oil is applied to any surface of a porous nature it will spread beyond the outline of the letter and show a yellow blur. Japan colors are the only kind that should be used for practice work.

Principal Tools and Materials.—The principal tools necessary in the work of the sign painter are given below:

- One No. 6 camel hair lettering brush.
- One No. 8 camel hair lettering brush.
- One No. 10 camel hair lettering brush.
- One 1/4 inch flat camel hair lettering brush.
- One 1/2 inch flat camel hair lettering brush.
- One 1/2 inch flat sable lettering brush (for lettering on muslin).
- One 3/4 inch flat sable lettering brush (for lettering on muslin).
- One 1 1/4 inch sable brush (for lettering on muslin).
- One set French bristle lettering fitches.
- One set filling-in brushes.
- One water-size brush.
- One camel hair tip.
- One badger hair tip.
- One T-square.
- One straight-edge.

One wooden compass.
 One rest-stick.
 One palette.
 One easel.
 One palette knife.
 One tracing wheel.
 One box water size.
 One crayon holder.
 One box cremnitz white.
 One box charcoal.

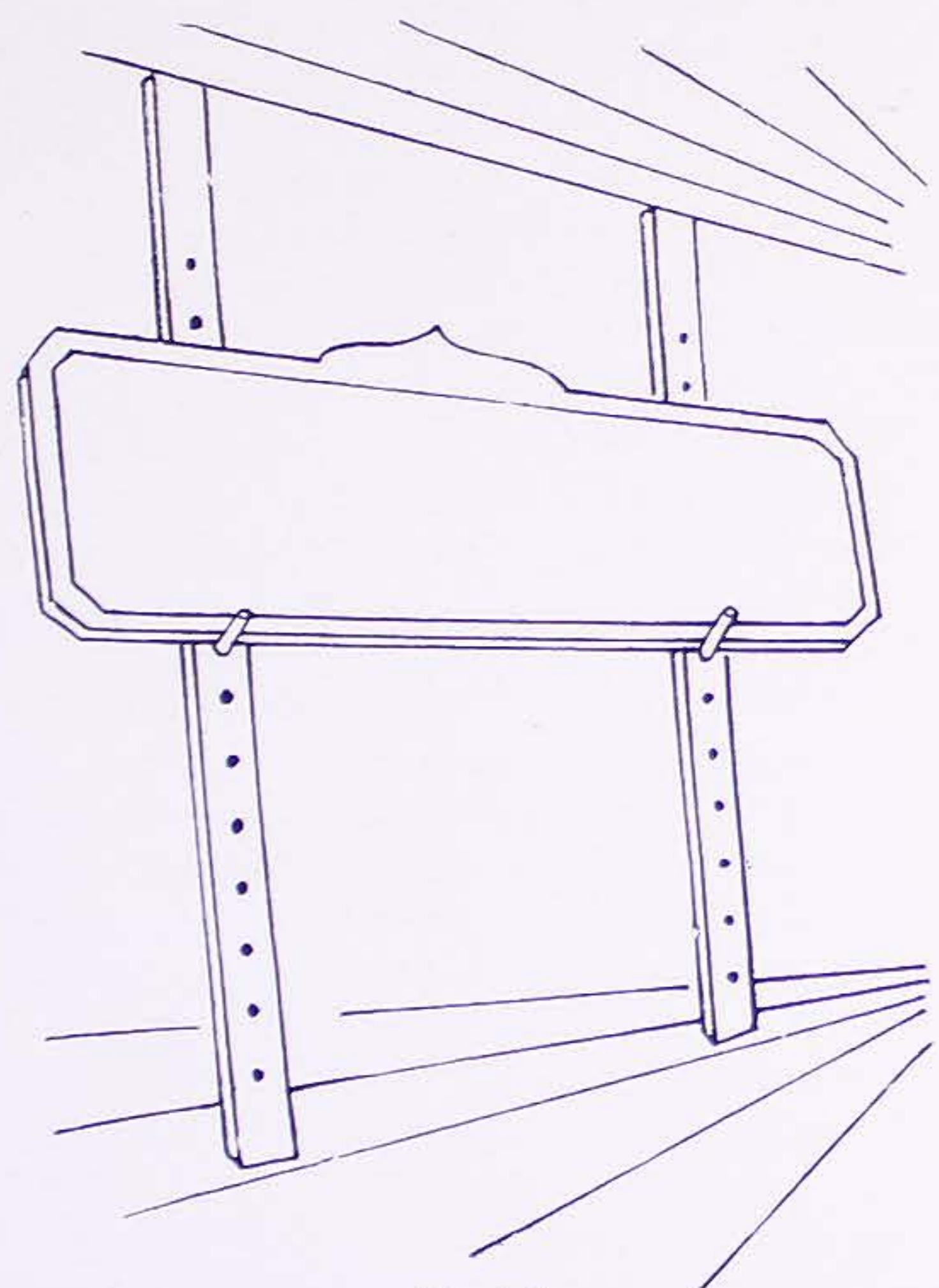


Fig. 140

With these tools you are prepared to execute all ordinary signs within or without the shop. Work on the sides of buildings and bulletins require the use of trestle horses or a swinging stage, with tackle, blocks and ropes.

The sign shop should be equipped with several uprights, having holes about six inches apart, with strong pegs to fit therein, on which to place large heavy signs, as shown in Fig. 140. Several wooden horses of the pattern used by carpenters are also very convenient on which to lay finished work, or work that is to be coated or varnished. These should be about three feet high and four feet wide, and the legs should spread sufficiently to pre-

vent them from tipping. A drafting table is also very convenient. This may be used for designing or card writing and should be constructed so that it is not necessary to stoop when working over it. One of the very essential things in the sign shop is a large smooth surface on which to fasten large cloth signs that are to be lettered. In the absence of a surface of this kind, an adjustable frame work may be constructed. Racks are exceedingly handy, also. These may be used for glass signs, wood letters and all kinds of unfinished or finished work. A gasoline paint-burner (painter's torch), which is used to remove paint from old signs, is also a necessary part of the equipment.

All sign shops should be fitted with a solid table or bench, in the center of which is placed a smooth slab of stone, marble, or a piece of plate glass about eighteen inches square, to be used for mixing dry colors. Dry colors are ground with a spatula. This is a long, broad knife with a double edge. The colors are first mixed to the consistency of thick paste, with either oil, japan or varnish, as desired, and then placed in the center of the slab. It is then rubbed between the slab and the spatula until very fine and free from grit. The colors should be ground very fine to work well under the brush. It is advisable to purchase colors ready ground, if possible. A light, portable table or stand, about thirty inches high and twelve inches square on top, covered with zinc, is a great convenience to the workman. It can be easily moved from place to place and may be used as a palette if desired.

Improved Appliances.—There are many other tools and contrivances used in the sign shop, all of which are more or less serviceable at times, and which an inventive brain can improvise, such as receptacles for smalt, flock, etc. Sieves are used for distributing smalt. In the absence of a sieve a piece of wire netting will answer. Japanned tins, cardboard, muslin, etc., should be kept under cover. Your aim should always be to facilitate the work of the workman. You should surround yourself with everything that you can possibly invent or buy that will conduce to speed.

Selection of Brushes.—Great care should be exercised in the selection of brushes for any class of work. Camel's hair brushes are used almost exclusively by all first-class letterers. They are soft and pliable and therefore easily controlled, making them desirable in every way for all kinds of work. They are very inexpensive as compared to the sable variety, but not as durable. They are especially serviceable for lettering on glass, tin, or any smooth surface. Camel's hair brushes range in all sizes, the length of the hair and the diameter of the quill varying to a great extent. There is a vast divergence of opinion among sign painters with reference to lettering pencils. Some use a long slender brush, while others prefer a long stout brush, still others prefer a short thick brush. We shall not attempt to advise you as to the exact length of the brush, as it will require but a short time for you to judge for yourself.

If you find that you can accomplish better results by using a short

brush, or vice-versa, do so. We strongly recommend, however, the use of large brushes; that is, always use as large a brush as you possibly can. The more color the brush will hold the more rapid your progress will be. The more color the brush will carry, the broader the stroke, and therefore less filling-in.

Camel's hair brushes cannot be used in water color. The instant the hair comes in contact with water it loses its elasticity and becomes "wabby." They are also unfit to use in "heavy color." Heavy colors are those containing a large proportion of white lead. White lead is made of lead and is therefore very heavy. The soft hair in the camel hair brush will not bear up under the weight and the effect is the same as though the hair had been placed in water, i. e., it is lifeless. Black or red sable or ox hair are the only kinds of brushes strong enough to use in white lead colors. There are many different sizes and styles of camel's hair brushes. The purpose for which each is particularly designed will be fully explained in connection with the subjects that follow.

Red sable brushes are used exclusively for lettering on cardboard and for heavy color work. These also range in all sizes. They are extremely durable. Under proper care they will outlast several of the camel hair variety.

Camel Hair Brushes.—Camel hair brushes should never be allowed to stand on the end or point of the hairs. Always lay flat or stand with the brush end up. Great care should be taken to keep the hairs straight. After using, clean thoroughly by rinsing in benzine or turpentine, after which oil or grease the hair with lard, lard oil, vaseline or any other non-drying oil. This will prevent them from becoming dry or hard. Be very careful to remove every bit of the oil before using them again. Carelessness in this respect will cause you a lot of trouble. Grease may be removed by washing the brush in benzine.

Sable Brushes.—Sable brushes used in water colors should be cleaned with water only. Those used in oil or japan colors should be cared for the same as camel hair brushes.

Bristle Brushes.—Bristle brushes are used for lettering on rough surfaces such as brick and stone walls, bulletins, etc. They should be cleaned and oiled well after using. Wall and bulletin workmen sometimes wrap the brush with manilla paper without cleaning and then immerse the hair in a can or cup partly filled with boiled linseed oil. This is a good plan when the brushes are used in the same color day in and day out. When the brushes are wrapped or protected with the paper they may be stood on end without fear of injury.

Water Size Brush.—These brushes are made of camel's hair and used in water only. As previously stated, the water destroys the spring in the hair.

This is just the effect desired for the purpose designed. They are the only kind of a brush suitable for applying water-size over gold leaf. Gold leaf is very sensitive and easily effaced. Thus the brush that is used must be very soft and pliable, hence the use of the camel's hair variety. These brushes have been frequently used for poster work. They have, however, been replaced to a great extent by the black sable, which is designed primarily for work of this kind. Size brushes should be cleaned thoroughly in clean water after using and placed so that the hair will dry out. If allowed to remain in water they will soon rot and the hairs will fall out, causing constant annoyance.

Gilding Tips.—Gilding tips should be kept very clean. In gold work for which they are used it is absolutely necessary that all tools should be free from foreign substances such as oils or dust. The least speck of dirt in the water-size will destroy the burnish of the gold, and dust on the tip will adhere to the gold and affect the finish. The hair in the tip should be kept straight and smooth.



Fig. 141

The T-Square and Striping.—This instrument can be used to good advantage on all signs having either a straight top or bottom, either for marking out the letters or for guiding the hand. For this purpose a square with a movable head is preferable as illustrated in Fig. 141. The adjustable head permits the blade to be brought parallel with any desired angle. It is especially serviceable in marking out script lettering. The manner in which the T-square is held and the position of the hand and brush are shown in Fig. 142.

The method is much the same as explained under *Brush Manipulation*. The brush is held between the thumb and first finger, the handle pointing downward, allowing the other fingers to guide the hand along the blade. All fingers should be held in a perfectly rigid position as previously explained. The left hand is used to hold the T-square in position. This may be done by grasping it firmly by the head if the sign is narrow, or by the end if the sign is very wide. With the T-square and this method of striping you can execute all vertical, horizontal and angle lines. If the sign is too long to permit the use of the T-square for all horizontal lines, substitute the rest stick as illustrated in Fig. 143. Letters that are cut in can be executed very rapidly and accurately in this manner.

Another method of striping often employed by the sign painter is illustrated in Fig. 144. By this method a fine, perfect line can be produced with the point of the brush. The difference between this method and the method illustrated in Fig. 142 is that in the latter the brush is placed at right angles

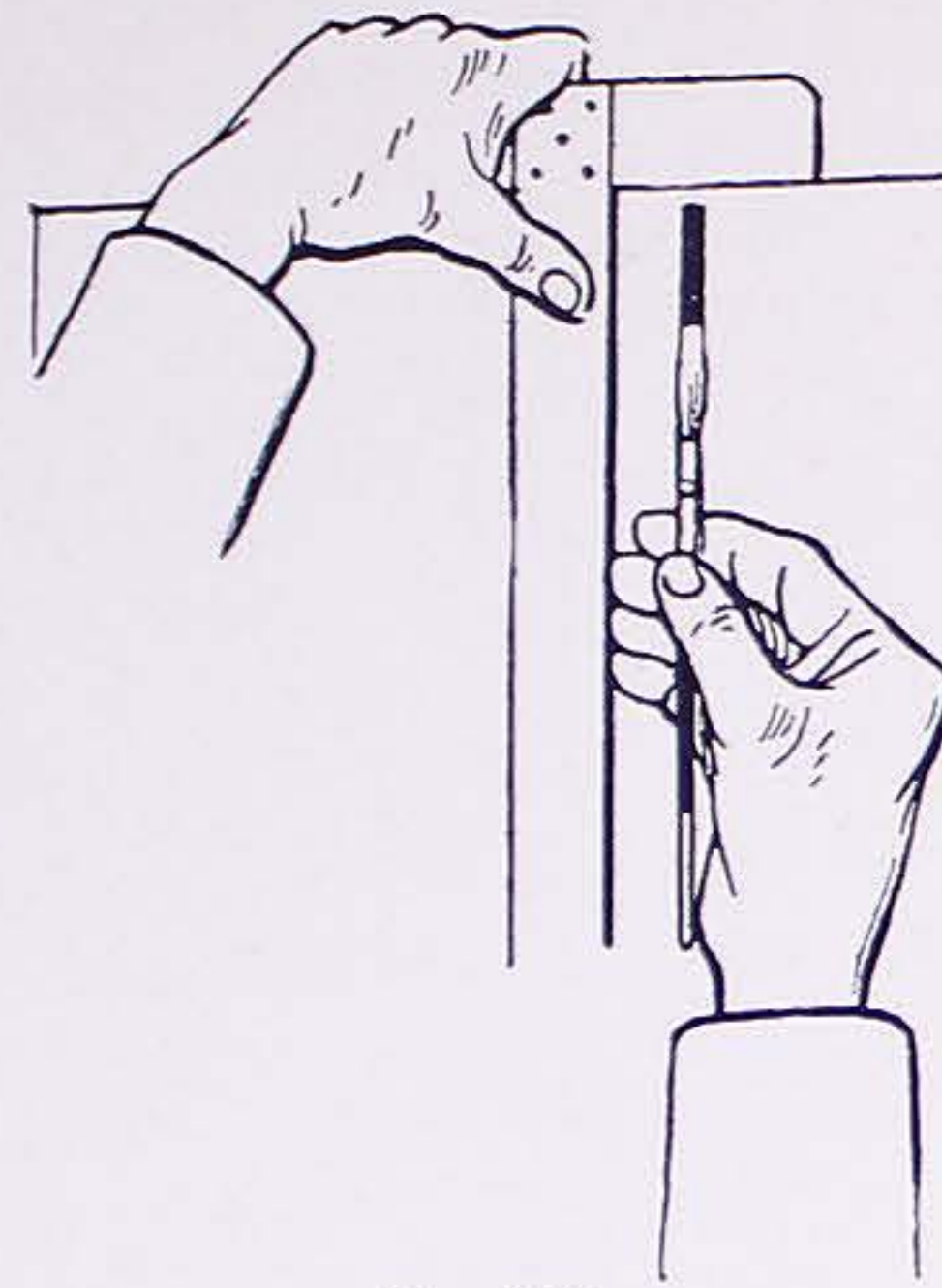


Fig. 142

with the surface. Allow the hair to rest on the point only. The pressure should be very uniform, i. e., just sufficient to prevent the hair from spreading beyond the thickness of the stroke desired and producing an irregular line. Practice this method with a straight edge laid on a sheet of paper or

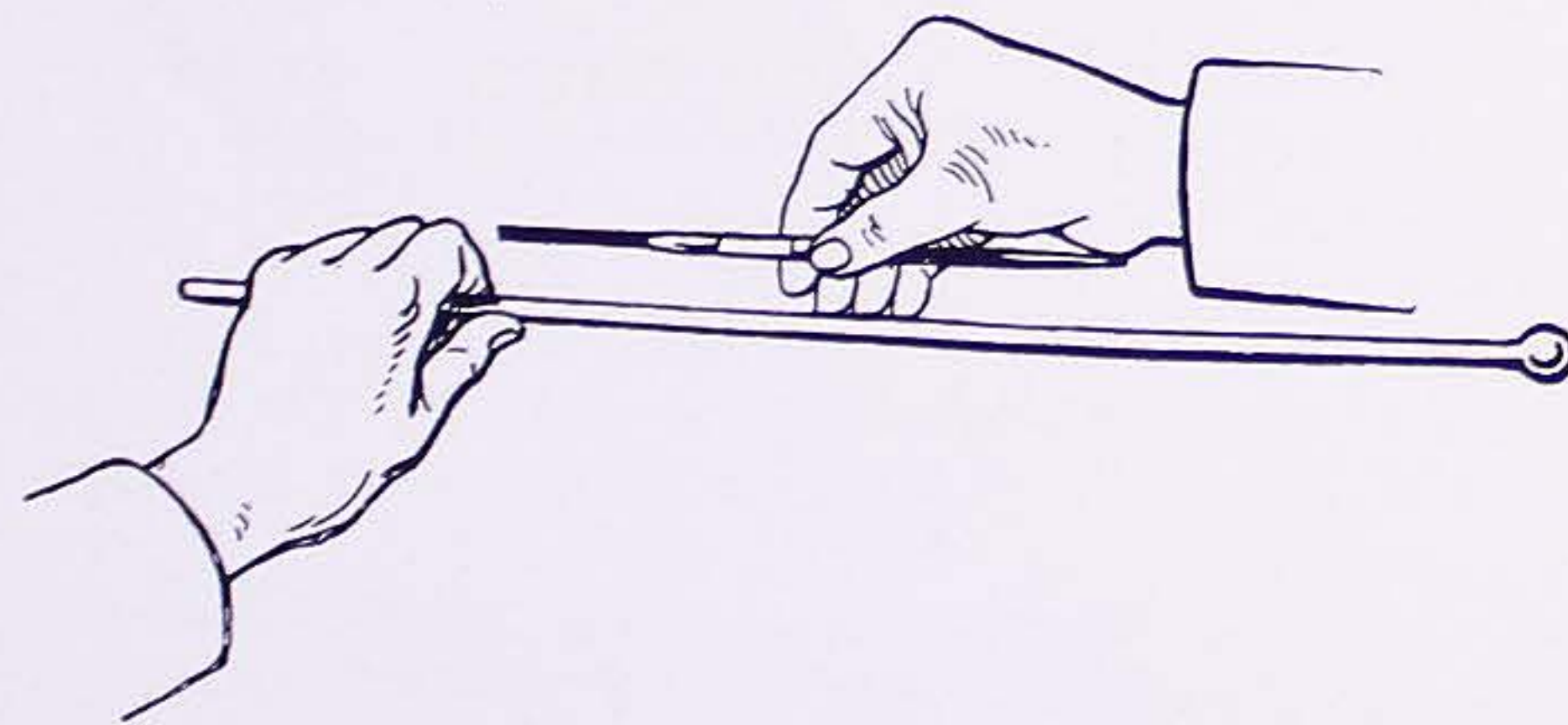


Fig. 143

cardboard. The brush should be large enough to hold sufficient color to execute the stripe without recharging.

Use of the Rest Stick.—We strongly recommend the use of the rest stick. It possesses several splendid qualifications to recommend it. The lettering fraternity numbers a great many members who do not use the rest stick, but this is no reason or argument against its use. The rest stick

(sometimes called mahl stick), as its name implies, is used as a rest and to steady the hand and is held as shown in Fig. 145. Through the use of the rest stick the hands of the workmen do not come in contact with the surface or background of the sign. Delicate grounds, such as gold work, should

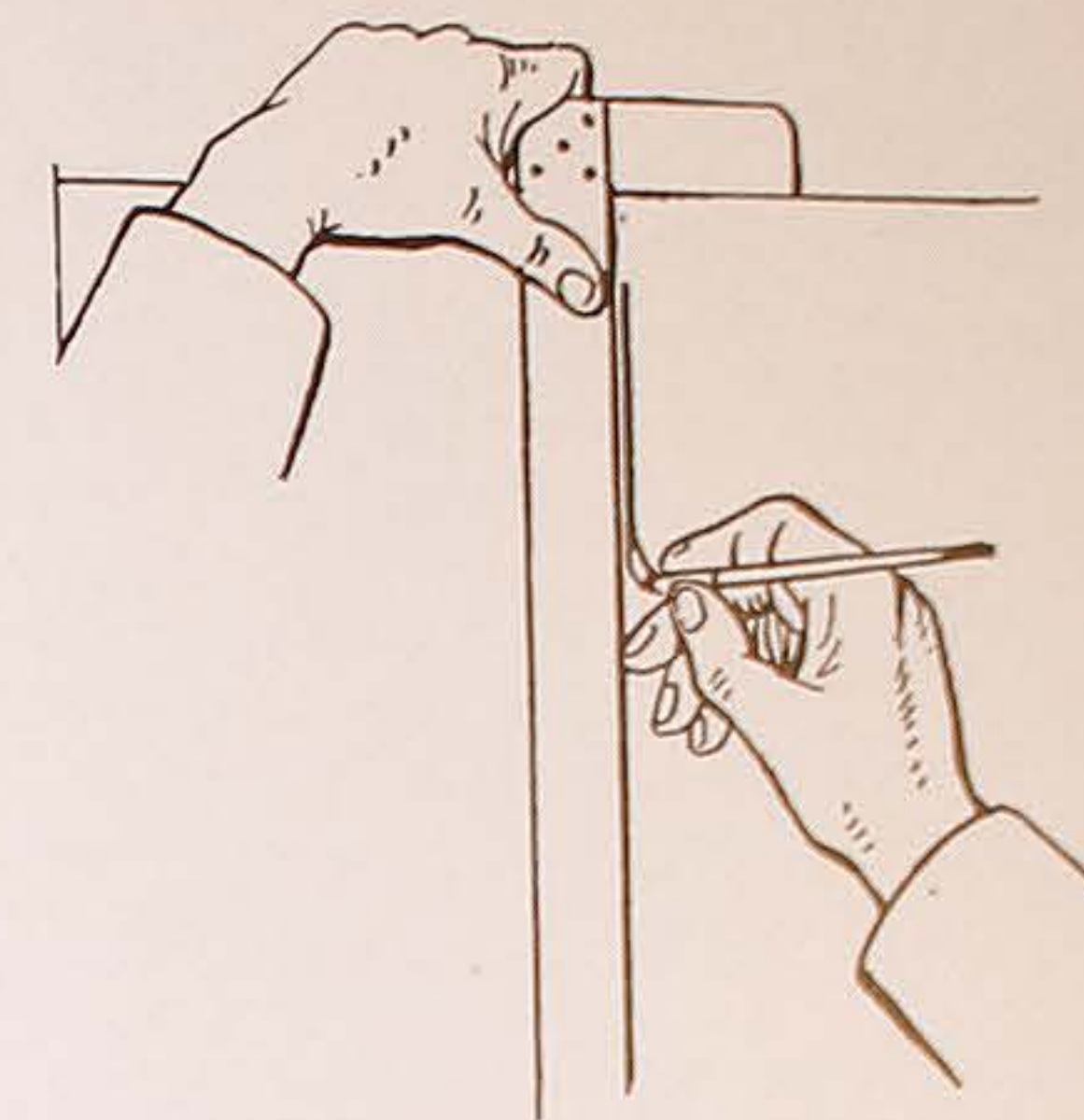


Fig. 144

not be touched by the hand of the workman, as the least mark will show and cannot be erased. This is one point in favor of the stick. Letterers using the rest stick have more freedom with the hand holding the brush. They are given a greater scope in the sweep of the hand and are not confined to such

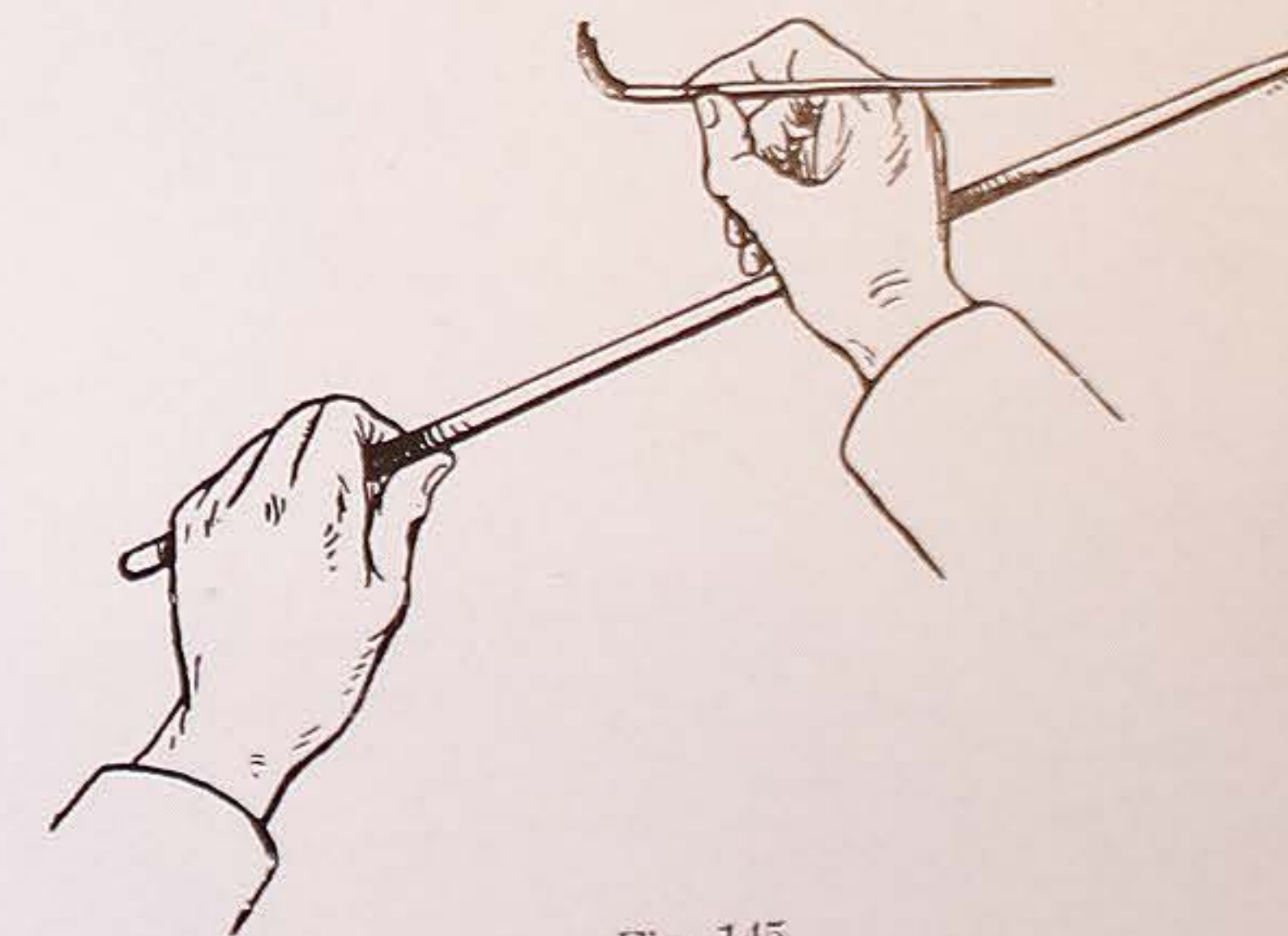


Fig. 145

a limited area as is the workman using his hand for a rest. The rest stick may also be used in many ways to splendid advantage, among which attention is called to Fig. 143.

The hand that holds the brush should be placed on the stick and allowed

to rest firmly, while the hand that holds the stick acts as its guide, moving the stick in harmony with the stroke of the brush. The head of the rest stick should be kept in a stationary position until as many letters are executed as is possible, after which change the position of the stick and proceed again with the work.



Fig. 146

Rest sticks, to be serviceable, should be about three feet long and one-half inch in diameter and perfectly smooth and straight. The diameter should be the same from end to end. The head should be covered with a piece of chamois skin or other soft material, stuffed with cotton, and should be kept very clean. Fig. 146 illustrates what is called a jointed rest stick.

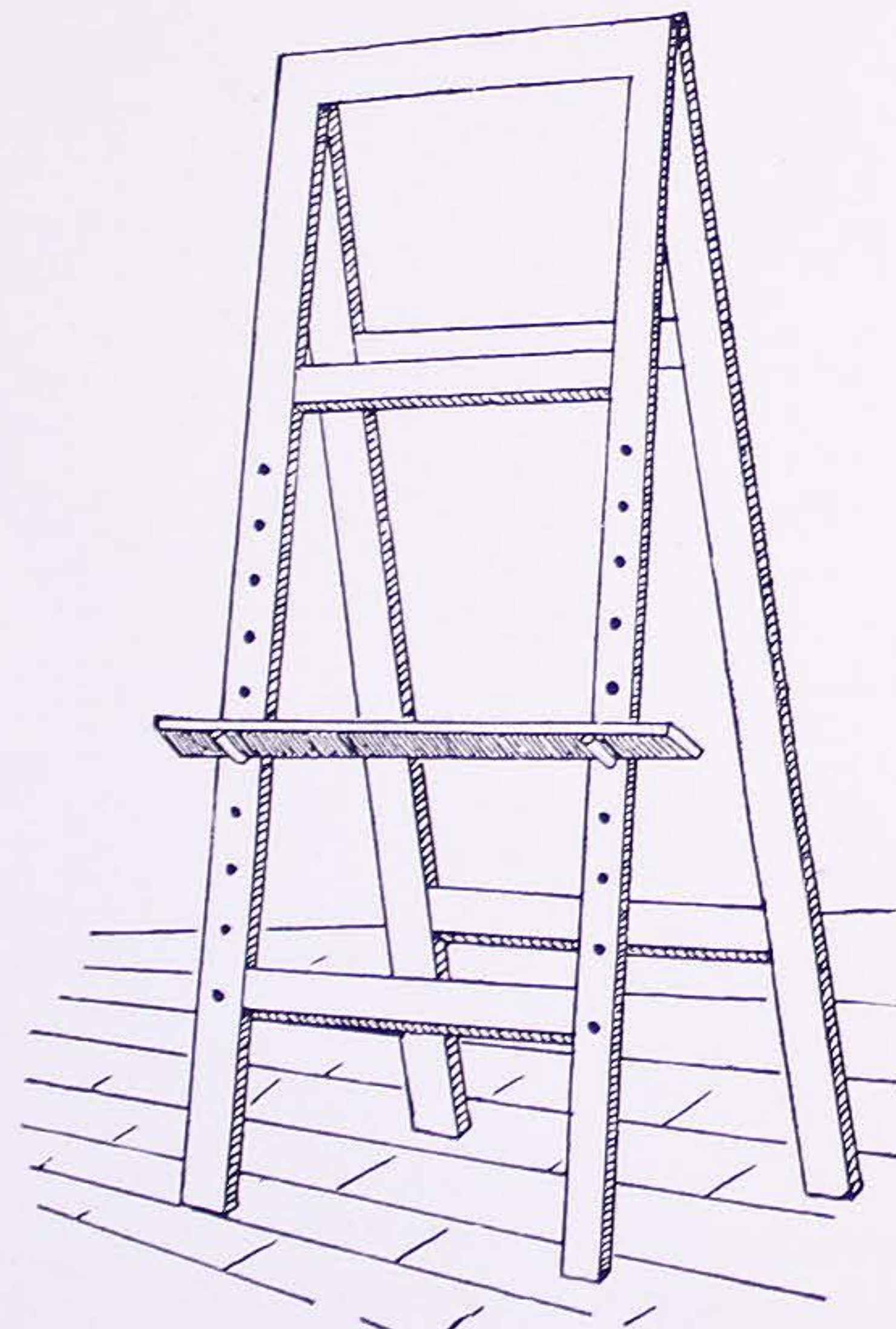


Fig. 147

This stick is designed to carry in a kit or tool box, as it can be taken apart and put together again almost instantly. Do not overlook the importance of the rest stick. If you learn to use this essential tool you will have a great advantage over those who do not. In addition to its good qualifications it is the emblem of the artist.

The Easel.—The work rooms of all modern sign establishments are equipped with one or more easels. These are handy and inexpensive fixtures and greatly facilitate the speed and add to the convenience of the workman. Easels are made in a great many different styles, some of which are not suitable for the work of the sign painter. The sign painter's easel should be very strong, substantial and heavy. They are generally constructed to suit the fancy of the individual. A simple variety is illustrated in Fig. 147. Work that is to be lettered should always be placed in a position so as not to be easily jarred, otherwise footsteps or other slight disturbances will cause considerable annoyance. In designing easels for the sign shop it is necessary to observe the previous precaution, i. e., make them very solid and substantial.

The Compass.—The sign shop should be supplied with two compasses: one a German silver instrument which is used for small work, and the other a wooden compass illustrated in Fig. 148, which should be capable of an expansion of at least two feet. Large circles with a diameter of more than four feet may be drawn with a piece of string as previously explained.



Fig. 148

The Palette.—The palette is another inexpensive article that may be classified as a tool, and which if used will greatly facilitate the work of the letterer. The general use of the palette is too well understood to need an extended description. In the work of the letterer it is a great time saver, as it keeps the color within easy reach and obviates the necessity for placing the cup holding the color on a chair or box, as is often done by careless or thoughtless workmen. Palettes may be easily cleaned and kept ready for instant use. In order to manipulate the lettering pencil to the best advantage it is necessary to place the brush on a smooth surface of some kind and work it back and forth as explained. The palette provides an opportunity to do this in addition to keeping the color at your finger tips. In the absence of the palette a piece of glass, oil cloth, or tin will serve the purpose. But do not substitute. A palette can be made from an old cigar box in less time than it takes to explain it, and thus there is no valid excuse for not having one. It is held in the hand as illustrated in Fig. 149. They may be pur-

chased in several sizes and styles. For sign painting purposes we recommend the pattern shown in Fig. 150, size about 7 inches by 9 inches. They should be given two or three coats of good shellac, applied about thirty min-

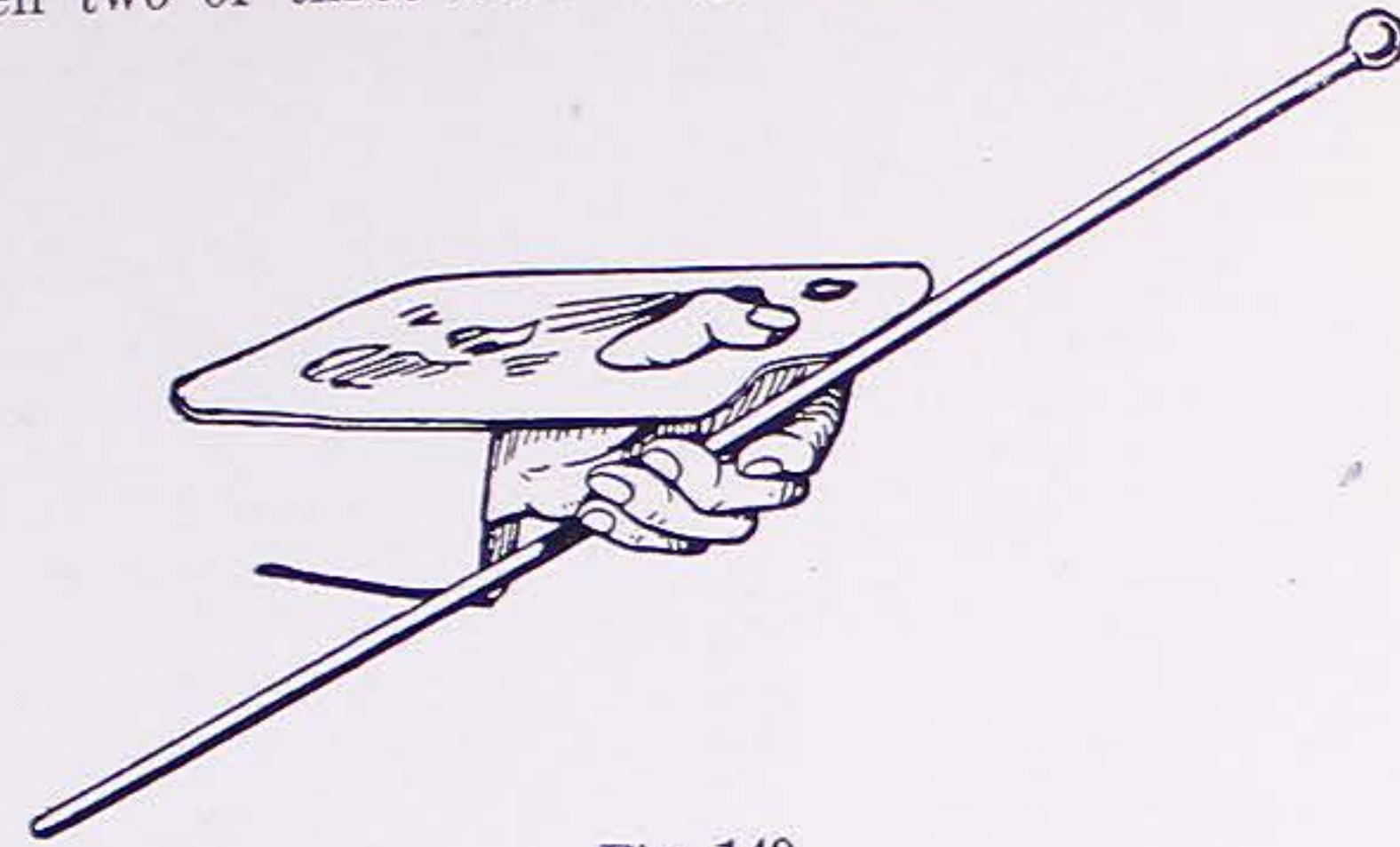


Fig. 149

utes apart, after which they may be cleaned with turpentine or benzine without fear of destroying the finish. Be careful not to allow paint to become dry and hard on the palette.

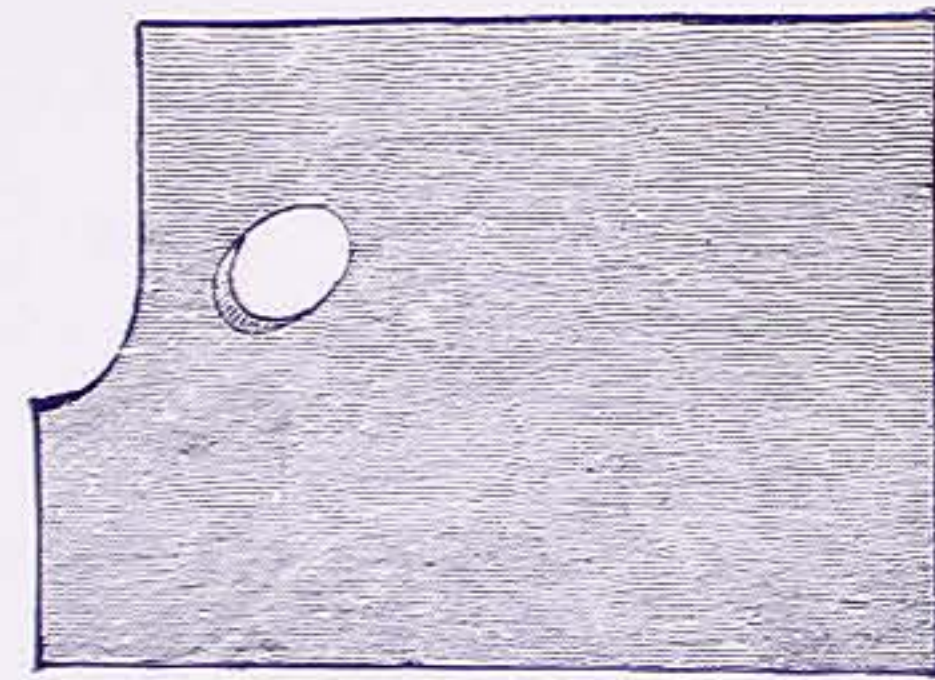


Fig. 150

Palette Cups.—Palette cups are just as serviceable and indispensable as the palette or the rest stick. The bottom of the cup is fashioned so that it may be slipped over the edge of the palette and will remain secure. Palette

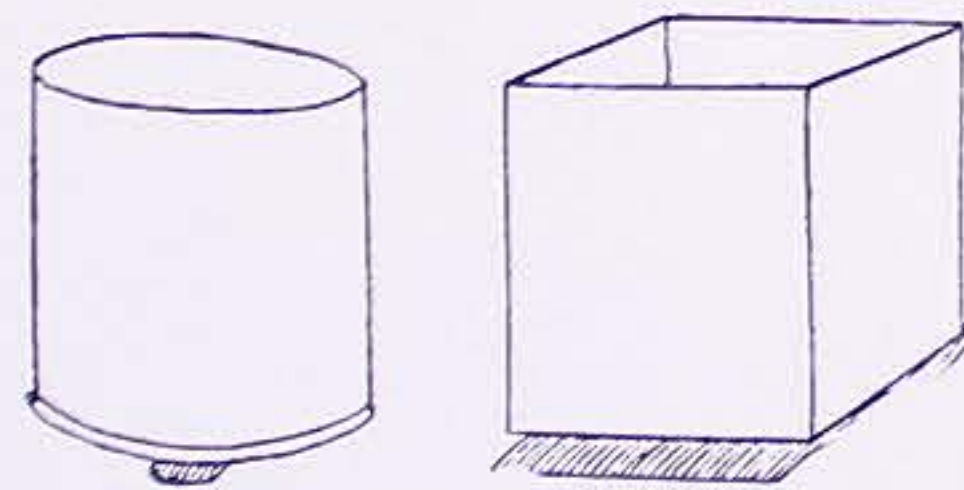


Fig. 151

cups are made in several styles. The round cup is recommended for general use, for the reason that it may be cleaned much easier than the square cup. Fig. 151 illustrates the round and square varieties.

Palette Knife.—The palette knife is made in various styles and sizes, two of which are illustrated in Fig. 152. It is a very handy tool and is used

principally for mixing and grinding dry colors. When it is desired to mix dry colors the powdered pigment is placed on the stone or glass as explained under *Principal Tools and Materials*, after which enough liquid ingredient is added to make it the consistency of paste. The mixture is then rubbed between the stone and the palette knife until it is ground to the required

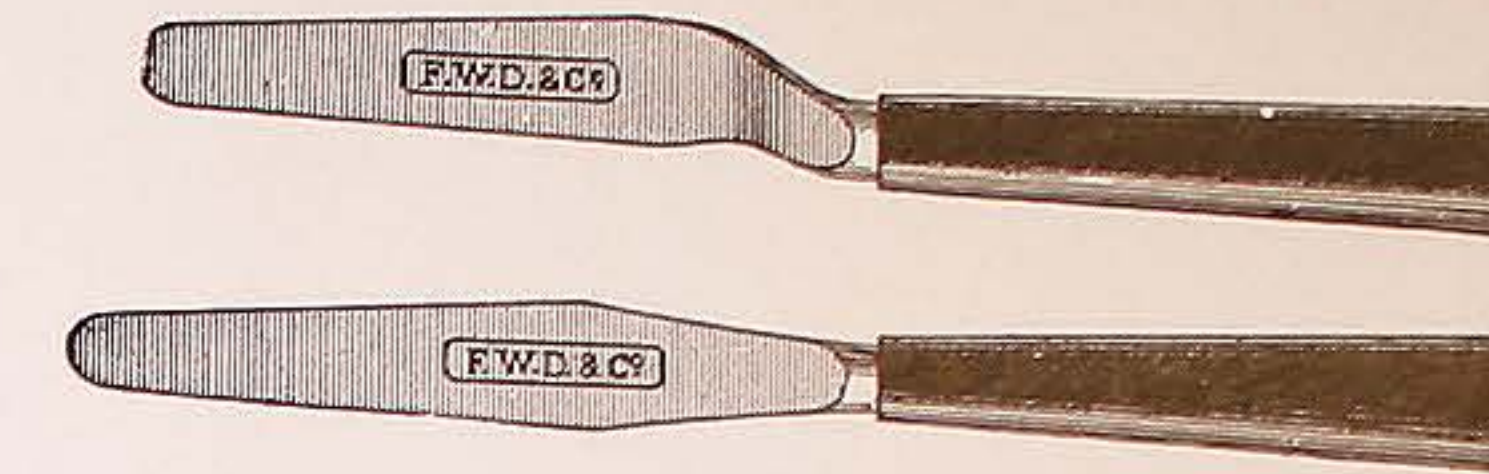


Fig. 152

fineness. Quite a little knack is required to deftly handle the knife, but this may soon be acquired.

Gilding Tip.—The gilding tip is made of camel's hair secured to a heavy piece of cardboard. The hair is from 1½ to 2½ inches long. It is used to apply gold leaf to glass principally, but may be used to apply the leaf to any surface. The badger hair tip, which is identical in size and style with the camel hair tip, is used exclusively to apply silver leaf to glass.

Tracing-Wheel and Pounce-Bag.—Whenever it is necessary to letter several signs bearing the same design or inscription, much time can be saved by first making a pattern for same. To do this, we first draw the inscription

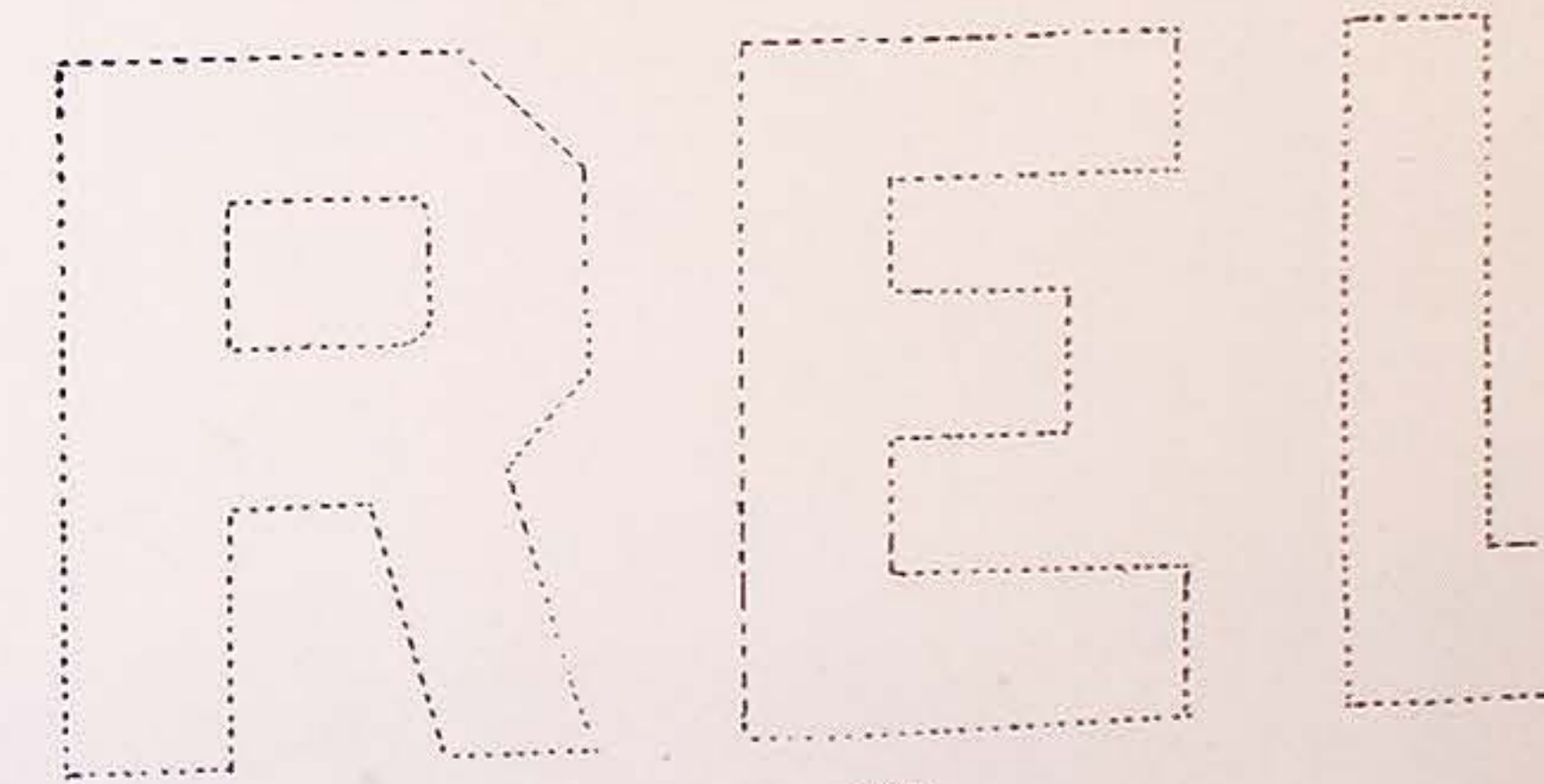


Fig. 153

on a sheet of manilla paper the exact size and style desired. This is then perforated with the tracing wheel, the result being, when finished, a series of small holes that follow the outline of the letters and ornamentations, as shown in Fig. 153. A pin or needle secured in the end of a small wood handle may be used for very short lines and curves where the use of the wheel is impracticable. After the pattern is perforated the back should be lightly sandpapered to remove the roughness, after which it is fitted to the surface

to be lettered and the pounce-bag is used. This is a small bag made of cheese cloth or other porous material, filled with whiting, charcoal or any other dry color that will show distinctly on the background, and tied securely with a stout string. This is now rubbed lightly over the pattern just sufficient to allow the powder to sift through the holes in the paper. If the pattern is now removed an exact fac-simile of the design will be seen, which may be easily removed with a feather duster.

Another method of transferring a design from a paper pattern, used almost exclusively in connection with gold leaf work, is as follows: First draw the design on the paper as before, after which saturate the paper with linseed oil, using a cloth or wad of cotton, until it becomes transparent, or until the design can be distinguished on both sides of the paper. The pattern must now be allowed to become thoroughly dry, which usually requires from twelve to fifteen hours. When the pattern is dry rub the face or front of it with chalk or whiting. Now fit the pattern to the sign (if glass) face down and carefully trace over the design with a lead pencil, taking care not to allow the pattern to slip or move. On removing the pattern a perfect duplicate of the design will be seen.

HALF BLOCK



FULL BLOCK

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

PLATE II

EGYPTIAN

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

PLATE III

ROUND FULL BLOCK

A B C D E F G H I

J K L M N O P Q R

S T U V W X Y Z &

1 2 3 4 5 6 7 8 9 0

PLATE IV

TUSCAN BLOCK.

A B C D E F G H I

J K L M N O P Q R

S T U V W X Y Z &

1 2 3 4 5 6 7 8 9 0

PLATE V

SPUR EGYPTIAN

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

M N O P Q R S T U V W X

1 2 3 4 5 Y Z 6 7 8 9

abcdefghijklmnopqrstuvwxyz

Æ

opqrstuvwxyz

Plate VI

SPUR EGYPTIAN (LIGHT)

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

M N O P Q R S T U V W

1 2 3 4 5 X Y Z \$

Æ abcdefghijklmnopqrstuvwxyz 3 O

PLATE VII

SPUR EGYPTIAN (HEAVY)

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

PLATE VIII

PLATE VIII

ANTIQUÉ HALF BLOCK

A B C D E F G H I J K L
M N O P Q R S T U V W X
1 2 3 4 5 6 7 8 9
abc def ghijklmn **&** **opqrstuvwxy z**

PLATE IX

ROMAN

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

PLATE X

FRENCH ROMAN

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

FRENCH ROMAN (LIGHT)

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

PLATE XII

FRENCH ROMAN (HEAVY)

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

PLATE XIII

LOWER-CASE ROMAN

abcdefghijklmnopqrstuvwxyz

ROMAN NUMERALS

I·II·III

VIII·IX·X·XX

IV·V·VI·VII

L·C·D·M

abcdefghijklmnopqrstuvwxyz

ANTIQUÉ ROMAN

abcdefghijklmnopqrstuvwxyz

! ? \$

stuvwxyz

¢ %

PLATE XIV

TUSCAN ROMAN

A B C D E F G H

I J K L M N O P

R S T U V W X

1 2 3 4 5 Y Z & 6 7 8 9

PLATE XV

MODERN ITALIC (Lower Case)

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

PLATE XVI

MODERN ITALIC (Upper Case)

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

PLATE XVII

MODERN FULL BLOCK

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

PLATE XVIII

ANTIQUÉ ROMAN

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

PLATE XIX

SPENCERIAN SCRIPT

A B C D E F G H I J K

L M N O P Q R R S

T U V W X Y Z

abcdefghijklmnopqrstuvwxyz

12345678900

PLATE XX

ITALIC SCRIPT

A B C D E F G H I J K L M N

O P P Q R S T U V W X Y Z &

1234567890

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

PLATE XXI

HEAVY SCRIPT

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

abcdefghijklmnopqrstuvwxyz

1234567890

PLATE XXII

DRAFTSMEN'S STYLES

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

abcdefghijklmnopqrstuvwxyz

1234567890

abcdefghijklmnopqrstuvwxyz

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

1234567890

abcdefghijklmnopqrstuvwxyz

PLATE XXIII

ARCHITECTS' PEN STROKE

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
· abcdefghijklmn · & · oppqrstuvwxyz ·

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
12345 · abcdefghijklmn · & · oppqrstuvwxyz · 67890

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
· abcdefghijklmn · & · oppqrstuvwxyz

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
12345 · abcdefghijklmn · & · oppqrstuvwxyz · 67890

PLATE XXIV

ENGROSSING ALPHABET

A B C D E F G H I J K L M N O P Q
12345 67890 R S T U V W X Y Z 67890

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

abcde fgh ijklm nopqrstuvwxyz

abcde fghijklmnopqrstuvwxyz

PLATE XXV

BRADLEY TEXT

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

abcedefghijklmnopqrstuvw

xy z

PLATE XXVI

OLD ENGLISH

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

abcedefghijklmnopqrst

uvwxyz

PLATE XXVII

CHURCH TEXT ALPHABET

W T X N R S Q A I D E R
S H X M S T M D O X O d O U
G R Z Q S T E R T I

u p s s i b d o w m y x f i h i B p a q r g v

z h x m n

PLATE XXVIII

ORNAMENTATION

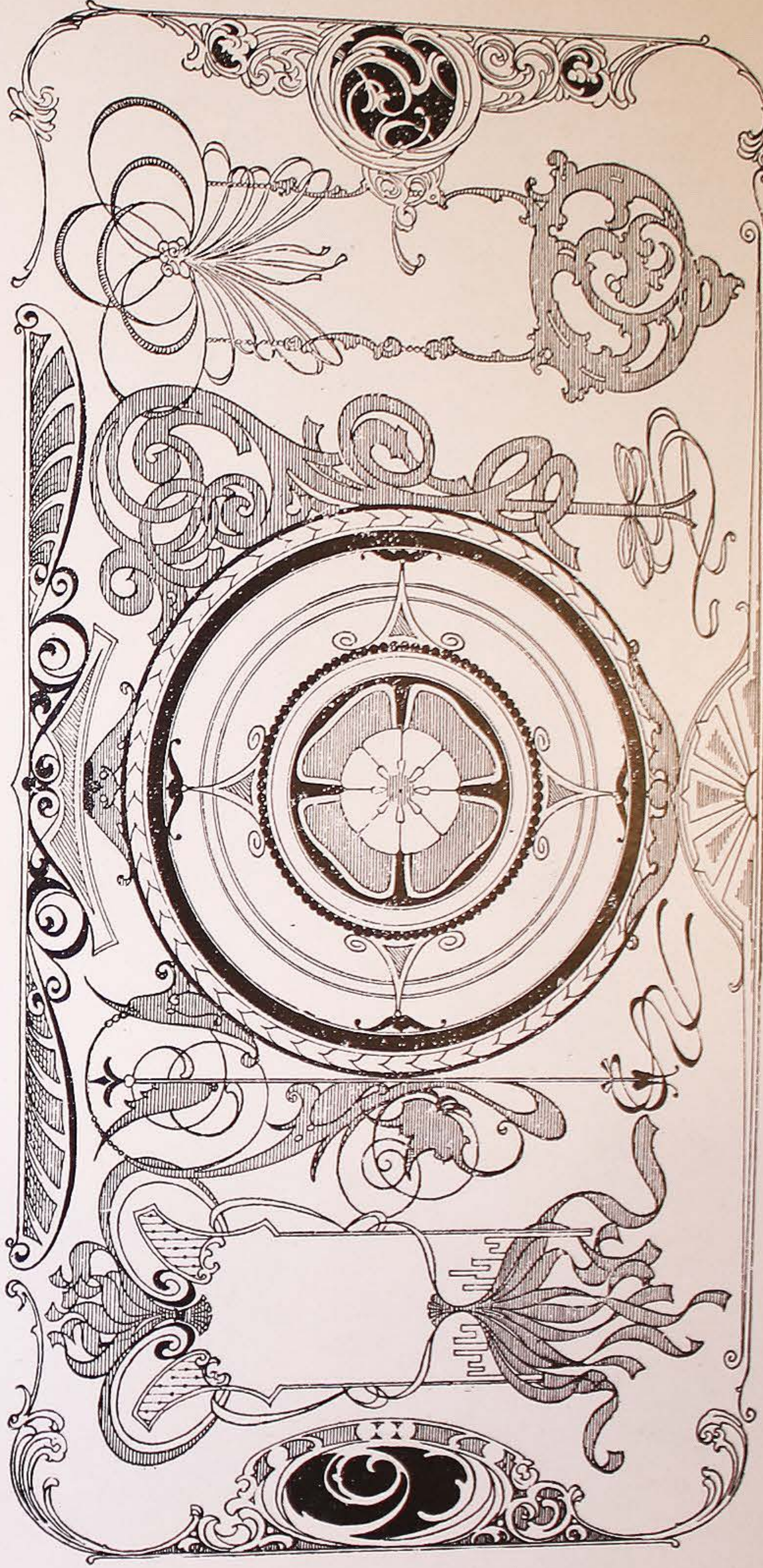


PLATE XXIX

SCROLLS, PANELS, BORDERS.



PLATE XXX

MONOGRAMS

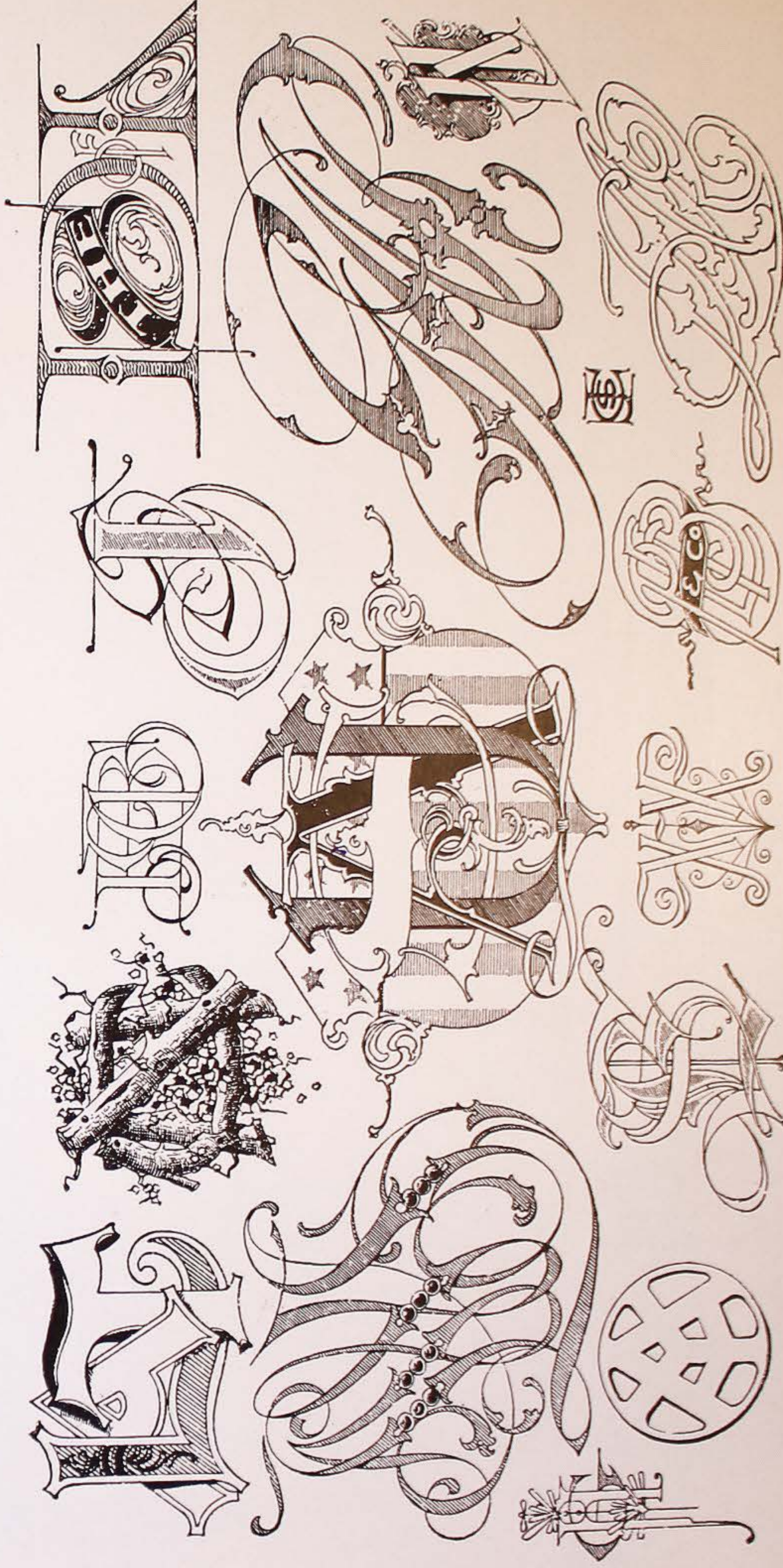


PLATE XXXI



PLATE XXXII

INDEX

A

Adhesives 72
 Advertising, phrases for 183
 Air brush, fountain 62
 uses of 133
 Air pencil, how used 131
 Alphabet, antique half block Plate IX
 antique Roman 24, Plate XIX
 architect's pen stroke 18, Plate XXIV
 Bradley text 15, Plate XXVI
 church text Plate XXVIII
 draftsmen's Plate XXIII
 Egyptian 26, Plate III
 engrossing Plate XXV
 French Roman Plates, XI, XII, XIII
 full block Plate II
 half block Plate I
 heavy script 16, Plate XXII
 italic script 18, Plate XXI
 lower case Roman Plate XIV
 modern full block 12, Plate XVIII
 modern italic 12, 28, Plates XVI, XVII
 old English Plate XXVII
 Roman Plate X
 round full block Plate IV
 Spencerian script Plate XX
 spur Egyptian Plates VI, VII, VIII
 Tuscan block 20, Plate V
 Tuscan Roman Plate XV
 Antique half block alphabet Plate IX
 Antique Roman alphabet 24, Plate XIX
 April, decoration for 152
 Aqua water colors 57
 Arm rests 37
 Architect's pen stroke alphabet
 18, Plate XXIV
 Artificial flowers 62, 133
 Asphaltum, use of 60
 Atomizer, decoration with 131
 use of 67
 August, decoration for 159
 Autumn, decoration for 160

B

Bands, examples of Plate XXXII
 Blended ground 121
 Book cover designs 169
 Borders, uses and examples 81, Plate XXX
 mat 121
 Boys' clothing, phrases advertising 185
 Bradley text alphabet 15, Plate XXVI
 Bristle brushes 194
 Brocade, flitter 69

C

Bronze powders 67
 Brush, air 133
 bristle 194
 camel hair 194
 care of 39
 holding properly 33
 kinds required 190
 manipulation of 31
 methods of handling 41
 position of 35
 proper functioning of 43
 sable 194
 selection of 193
 water size 194

D

Camel hair brushes 194
 Capital letters, fancy 135
 Cards, plain 101, 108
 Card-black, color 191
 Cardboard, uses of 61
 mounting on 94
 photographer's 62
 Care of brushes 39
 Charge for work, how arrived at 104
 Church text alphabet Plate XXVIII
 Circles, how drawn 95
 Clothing, phrases for advertising 183
 Color, Aqua water 57
 asphaltum 60
 card-black 191
 distemper 57
 dry 56
 japan 93
 letterine 58
 oil 93
 show card 56
 Compass, use of 199
 Control, value of 42
 Correcting errors 78
 Cost, what to charge 104
 Cover designs, book 169
 Cup palette 200
 Cut-outs, making and using 101

D

December, decoration for 159
 Diamond dust, use of 72, 129
 Distemper colors 57
 Draftsmen's alphabet Plate XXIII
 Draftsmen's Old English Alphabet 18
 Dry colors 56

- E
Easel, use of.....199
Egyptian alphabet.....26, Plate III
Engrossing alphabet.....Plate XXV
Errors, how corrected.....78
- F
February, decoration for.....145
First letters, fancy.....82
Flitter brocade work.....69
Flower designs.....135
Flowers, artificial.....62, 133
Fountain air brush.....62
Fountain shading and marking pen,
Wold.....51
French Roman alphabet.....
.....Plates XI, XII, XIII
Full block alphabet.....Plate II
- G
Gilding tips.....195, 201
Glue.....72
Ground, blended.....121
- H
Half block alphabet.....Plate I
Hats, advertising phrases for.....185
Heavy script alphabet.....16, Plate XXII
- I
Index hand, example of.....Plate XXXII
Initial letter, fancy.....82
Ink, show card.....56, 60
Inscription, laying out.....77
Italic script alphabet.....18, Plate XXI
- J
Japan colors.....93
January, decoration for.....145
July, decoration for.....152
June, decoration for.....152
- K
Knife, decoration with.....129
palette.....200
- L
Ladies' wear, advertising phrases for.....184
Laying out the inscription.....77
Letterine, color.....58
Lettering, mirror, with soap.....100
Letters, lower case, use of.....11
Lower case Roman alphabet.....Plate XIV
- M
Mahl stick, use of.....196
March, decoration for.....152
Margins.....80
Mat borders.....121
Matboard.....62
Materials and tools.....61
Materials, principal ones used.....191
May, decoration for.....152
Mirrors, soap lettering on.....100
Modern full block alphabet.....12, Plate XVIII
Modern italic alphabet.....
.....12, 28, Plates XVI, XVII
Monograms, examples of.....Plate XXXI
Mounting on cardboard.....94
- N
November, decoration for.....159
Numerals, show card.....30
- O
Oblique lettering.....36
October, decoration for.....159
Oil colors.....93
Old English alphabet.....Plate XXVII
Ornamentation, examples of.....Plate XXIX
Ornaments, raised.....67
- P
Palette, cup and knife for.....200
use of.....199
Panels, examples of.....Plate XXX
ornamental.....82
raised.....114
Paste.....72
Payzant pen.....55
Pen, kinds used.....45
Payzant.....55
ruling.....48
shading.....48
solid marking.....48
Wold shading and marking.....51
Pen knife decoration.....129
Pen work, methods of.....50
Pencil, air, how used.....131
Perforated signs.....132
Photographer's cardboard.....62
Phrases, advertising for show cards.....183
Plain cards.....101, 108
Position of brush.....35
Possibilities of lettering brush.....39
Poster embellishments.....88, 108
Pounce bag, use of.....201
Powder, bronze.....67
Practice work, how handled.....88
Price, how arrived at.....104
Price tickets.....161
- R
Raised ornaments.....67
Raised panels.....114
Rest, arm.....37
Rest stick, use of.....196
Ribbon designs.....135
Roman alphabet.....Plate X
Round full block alphabet.....Plate IV
Ruling pens.....48
- S
Sable brushes.....194

- Scrolls and examples.....81, Plate XXX
Seasonable decorations.....145
Selling force in show cards.....74
September, decoration for.....159
Shading, principles of.....99
Shading and marking pen, Wold foun-
tain.....51
Shading pens.....48
Shoes, phrases for advertising.....185
Shop equipment.....191
Sign writer, different from show card
writer.....41
Size, water, brush for.....194
Slanting lettering.....36
Soap lettering on mirrors.....100
Solid marking pens.....48
Spatter work.....121
Spencerian script alphabet.....Plate XX
Spur Egyptian alphabet.....
.....Plates VI, VII, VIII
- Stencils, making and using.....100
Stick, mahl or rest, use of.....196
Striping, methods of.....195
Strokes, classification of.....31
- T
Tickets, price.....161
Tip, gilding.....195, 201
Tools and utensils.....36, 61, 191
Tracing wheel, use of.....201
T-Square, use of.....195
Tuscan block alphabet.....20, Plate V
Tuscan Roman alphabet.....Plate XV
- W
Wall paper, decoration with.....114
Water color, Aqua.....57
Water size brushes.....194

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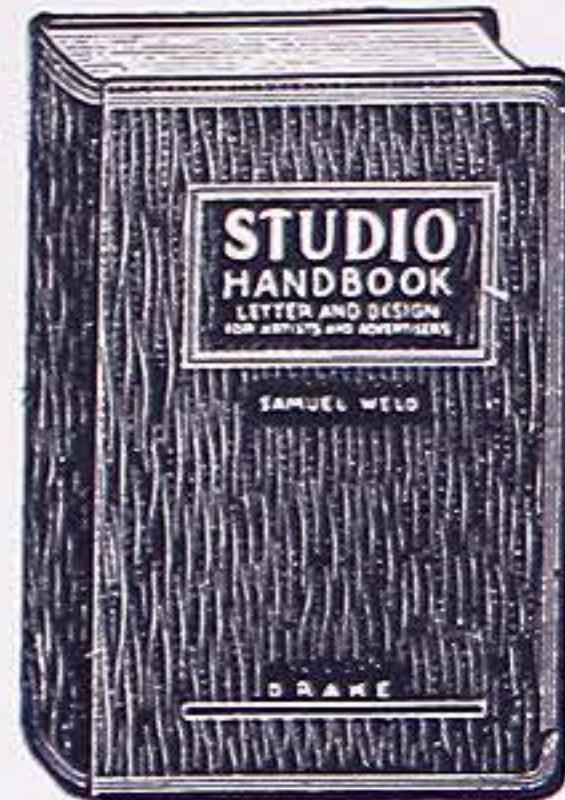
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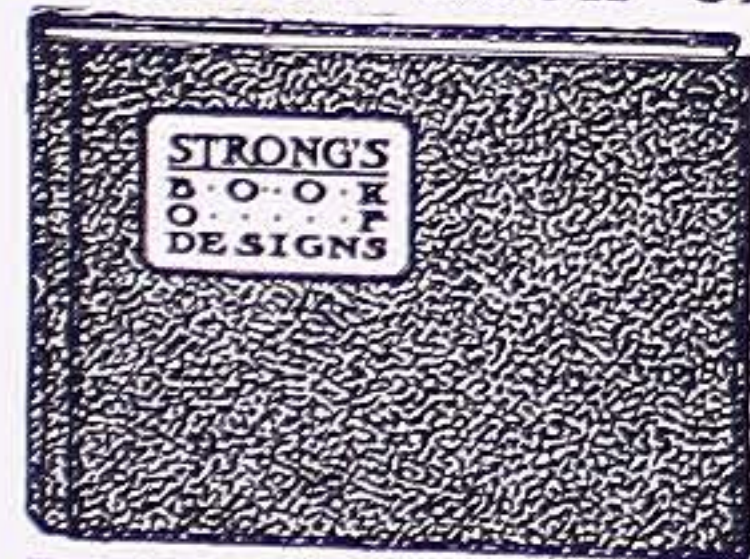
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