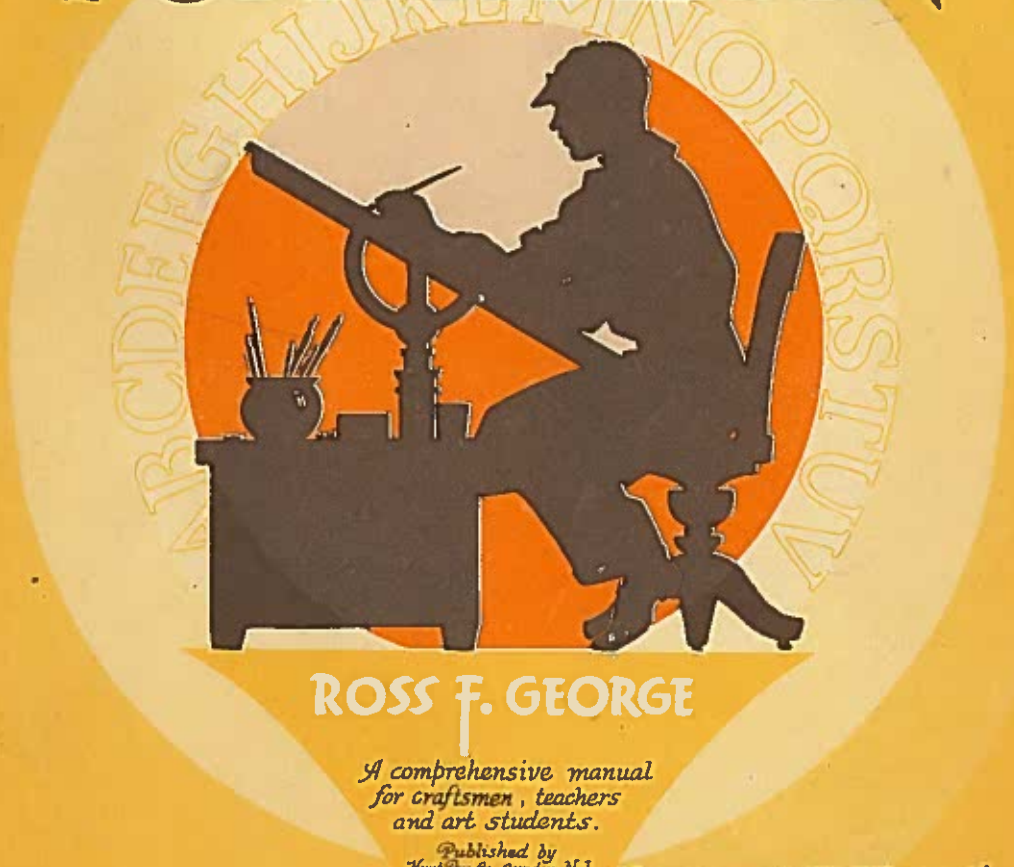ABCDEF
GHIJKL
MNOPQ
RSTUVW
XYZ

MODERN
LETTERING
· FOR PEN & BRUSH ·
POSTER DESIGN

ROSS F. GEORGE

A comprehensive manual
for craftsmen, teachers
and art students.

Published by
Hunt Pen Co. Camden, N.J.
Printed in U.S.A.

Margaret E. Terrell

SPEEDBALL
TEXT Edition 13 BOOK

POSTER ART

INCLUDES GOOD LETTERING TO FORM THE FOUNDATION OF OUR MODERN ADVERTISING

ANYONE WHO CAN WRITE CAN LEARN TO LETTER, FOR NO UNUSUAL TALENT IS NEEDED. STUDENTS WHO INVEST SUFFICIENT TIME TO MASTER THE FUNDAMENTALS AS PRESENTED IN THIS MANUAL WILL ENJOY RICHER RETURNS ON THEIR INVESTMENT THAN CAN BE DERIVED FROM ANY SIMILAR INVESTMENT IN THE ALLIED ARTS. NO ART COURSE SHOULD BE COMPLETE WITHOUT A WORKING KNOWLEDGE OF THE BASIC ALPHABETS AND THE TOOLS BEST SUITED TO THEIR PRODUCTION,

For steady employment few occupations offer the opportunities enjoyed by poster artists who are able to do good lettering at a commercial speed

First Draw the Outline.

Second Paint the background

Third Paint in the Under-tones

Fourth Add hi-lights and details.

Teachers, students and craftsmen will find in this book a comprehensive guide to practical lettering and poster art. Whether working for a livelihood or for the pleasure it affords, these alphabets and examples will eliminate much unproductive effort.

Merchandising so depends upon sho-cards for quick turnover that we seldom see displays without them. Supplying this demand has created profitable positions for experienced letterers everywhere. The fact that skilled letterers do about fifty per cent more work with a pen, explains why most of the display cards are pen-lettered. It is quite a feat to letter mass copy on a sho-card with a brush, yet the artist cannot ask any more for a brush masterpiece. When the work appears uniform, easy to read, and is ready on time, the customer is not concerned with how it was made. The following will acquaint the student with the different style pens and their use.

The Style "A" Speedball was the first pen of its kind, developed to produce the square poster letters single stroke. The Style "B" pen was next designed to meet the demand for round Gothics single stroke. Then came the vogue for the graceful Roman and Italic alphabets which were originated by the Italians with hand-cut reed pens. Thus a demand was created for a lettering tool that would duplicate the strokes of the flexible reed. The Style "C" Speedball was the first pen to successfully meet these requirements. The next period saw the development of bold poster Romans. These were made with the round tip pen, building up all thicker elements with additional strokes. This "building up" took so much extra time that sho-card men requested a tool that would produce these thick-and-thicker alphabets as easily and quickly as the Style "C" pen did the thick-and-thin letters. The Style "D" Speedball proved very satisfactory for this purpose. The oval marking tip makes it remarkably easy to handle. All Speedball pens are equipped with triple reservoir ink retainers. The main reservoirs load with a dip and handle a generous supply of ink without blotting. The ink is fed to the auxiliary reservoir over the tip as it is used. This reservoir serves as an automatic check to prevent blots by spreading the ink evenly over the entire marking surface, insuring perfect strokes at any speed.

To successfully handle any tool, it is helpful for the operator to become familiar with its limitations as well as its potentialities. In the production of letters by hand, choose the size and style of pen that will produce their elements with the fewest strokes. When there are Speedballs designed for every different alphabet, it is not clever to try to form letters with a pen or brush not adapted to their production. Such efforts are generally misdirected and usually result in a failure or a wasteful expenditure of time and effort. Every letterer's kit should include two or more red sable brushes to take care of the letters that are too large for the pens to produce.

The use of a T-square, ruler and compass in drawing the elements of some letters is recommended. The T-square or ruler is always used for penciling guide lines. A letter that is ruled looks mechanical and is never a good substitute for hand work. The freedom, grace and individual touch in hand lettercraft usually result from regular practice. Training the hand, arm and fingers to act in unison is accomplished by embodying a coordination of movements much the same as those taught in penmanship.

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

Artists who desire a specially prepared ink that has proved exceptionally successful in this type of drawing and lettering pen can obtain Speedball inks from their stationer or art dealer. They are made in all the brilliant colors of the rainbow, and black and white.

Slant Position of hand when making Italic letters with either the Style "C" or Style "D"

GOTHIC B

Three points of contact

SIT ERECT AND DO NOT LEAN ON THE PEN

·SHOWING·HOW·TO· ·HOLD·THE·SPEEDBALL· ·PEN·AND·THE·BRUSH·

Vertical Position of hand in making Roman Letters for both styles "C" or "D"

Roman

Three points of contact

LETTERING BRUSHES ARE HELD BETWEEN INDEX FINGER AND THUMB TO GIVE A ROLLING MANIPULATION

Both medieval and modern

LETTERING

can be segregated into three basic groups namely Roman, Gothic and Text styles. From these three all alphabets originate. The simple elements from which they are composed are easy to learn and not hard to form with a sho-card brush or Speedball pen.

Elements of Roman letters are made with 'C' or 'D' pens

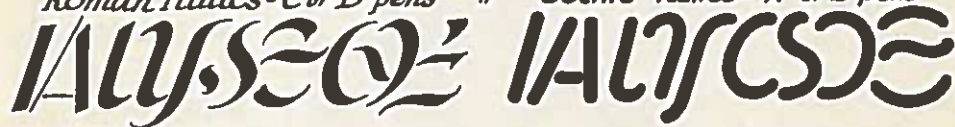Elements of Gothic letters-made with 'A' or 'B' pens

Elements of Text letters are made with 'C' or 'D' pens

Any of the letters made on a slant are called "Italics"
Roman Italics-'C' or 'D' pens " Gothic Italics-'A' or 'B' pens

Time and effort will be minimized by using the size and style of pen or brush which will form the different letters of any given alphabet without subsequent remodeling of the strokes.

GOTHIC PRACTICE EXERCISES
TRY THESE WITH A STYLE · B · SPEEDBALL PEN

1 |||| ||||||||||||||||||||||||||||| ||||

2 ☰||| ☰||| ☰||| ☰||| |||

3 LELFLELF THTHTH

4 \\\\\\ //// XXX ///// ///

5 VAVAWAWAVAV

6 MYMKNKNMYM

7 CCCCCCEECOO

8 DCGBDPRBDBGD

9 ((((((((( )))) / ((((((( ))))

10 QQQQQ ＄＄8

MAKE SEVERAL LINES OF EACH EXERCISE BEFORE TRYING ALPHABET

ABCDEFG HJKLMNO

ABCDEFF
NQPRST UWXYZ

$1234567889O¢ $123456789¢
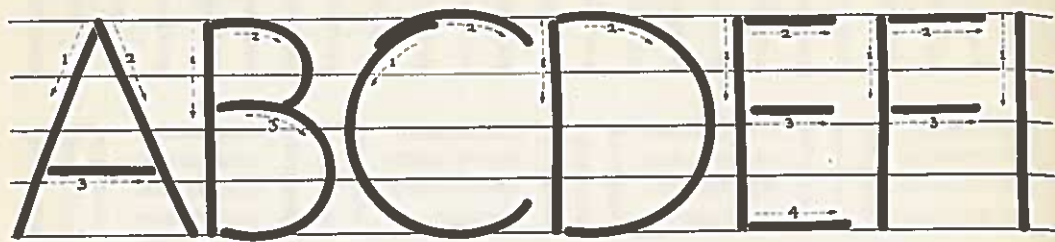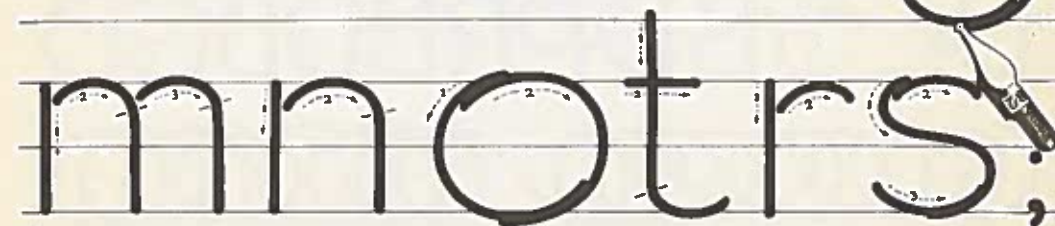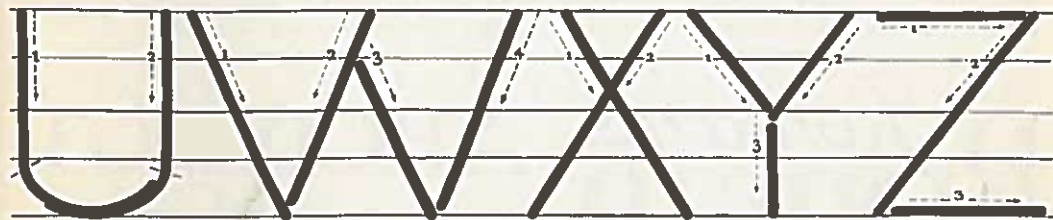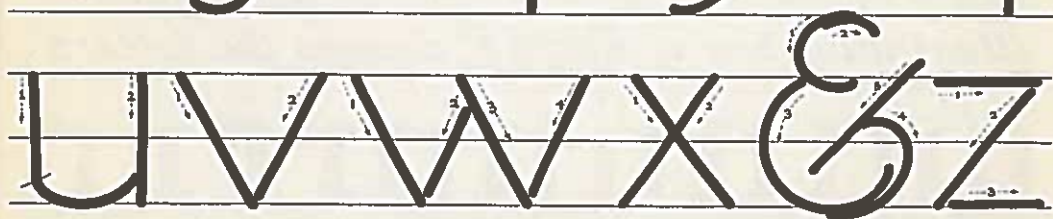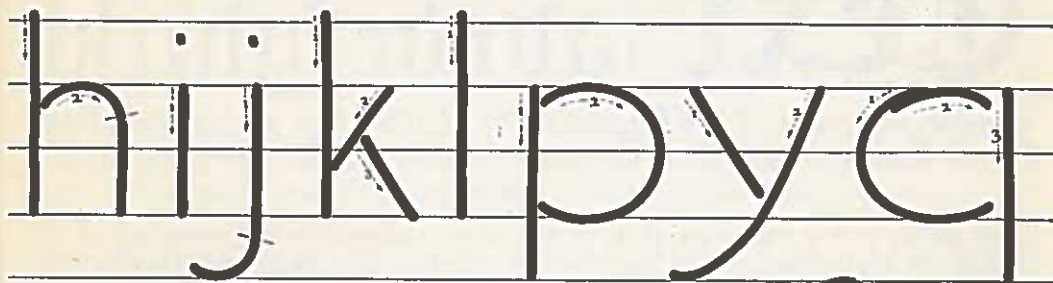
Where a curve is combined with a straight line to form a single stroke – pause slightly at their junction without lifting pen to insure a well formed element.

LETTERED WITH STYLE 'B' ROUND TIP PEN

abccdefg hijklpyq

mnotrs, uvwx&z

PQRSTUC VWXY&ZS

6 7

Alphabets can be segregated into
Three *Basic* Groups
~with the "Italics" that are related to each

Gothic ABCDEFGH
abcdefgh

All letters composed of uniform width elements are classified with the Gothics
Before this simplified classification was adopted, Text letters were known as Gothic

Romans
Roman ABCDEFGJ
abcdefghi

All letters composed of thick and thin elements are called Roman

Text
Text ABCDEFGH
abcdefghijkl

Includes all styles of Old English Text, Cloister Text, Church Text and Black Text, German Text, Gordon or Bradley Texts and many others.

The addition of a different style serif may change the appearance of a letter or alphabet but it never can change its classification.

illustrating how a Serif changes the letters

iiiinnnnnnnrrrr

New alphabets *or modifications* are made by variations in the "spur" finish Serif

Roman · Gothic ⚏ Texts
ROMAN · GOTHICS · TEXT

Evolution *of* Letter Styles
and their relation to writings —

Note striking similarity to Italics and Roman
aa·bb·cc·dd·ee·ff·gg·hh·ii·jj·l
abcdefghijklmnopqrs
abcdefghijklmnopqrstu.

Also the similarity of Vertical Writing to
Roman Lettering

Round writing ~joined by connecting strokes ab

Round writing unjoined and loops left off ab

Round writing thus becomes Roman

Different letter styles are created by different serifs or different pens

abcdefghijklmnopqrstu

Style 'C' pen

abcdefghijklmnopqrstu

style 'A' pen

abcdefghijklmnopqrstuvwy

style 'B' pen

abcdefghi jklmnopqrstuw

style 'D' pen

abcdefghijklmnopqrstuvwxyz and

Style 'D' pen

abcdefghijklmnopqrstuv,

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

Margaret E Terrell

ABCDEFGHI
JKLMNOPQT
RSUVWXYZ
$1234567890¢
abcdefghijklmnt
opqrstuvwxyza
$123456789&¢

ABCDEFGHIJK
LMNOPQRSTU
VWX STYLE "A" YZ&
"SPEEDBALL"

modern small
abcdef
ghijk
nopqrl
stuvwx
jsayzfg
rkcvcwst!

ABCB
HIJK
OP,Q
V&WX

DEFG
LMNS
RSTU
YR?Z

Pencil layout with ruler and compass.

Ink with ruling pen, T-square and compass.

SINGLE STROKE

GOTHIC

← NUMBERED ARROWS SHOW MOVEMENT OF STROKES →

ABCDEFGHI
JKLMNOPQ
RSTUVWW&

RAPID BRUSH

SHO-CARD

← DOTTED ARROWS SHOW WAY BRUSH IS TWIRLED IN ACTION →

HOW TO HOLD A BRUSH

ABCDEFGHI
JKLMNOPQ
RSTUVWW&

← DOTTED ARROWS SHOW TWIRLING OF BRUSH →
← NUMBERED ARROWS SHOW MOVEMENT OF STROKES →

abcdefghi
jklmnopqrs
tuvwwxyz
a s 1 2 3 4 5 6 7 8 9 & 5 6

abcdefghi
jklmnopqrs
tuvwwxyz

HOW BRUSH IS HELD

POSTURE 14" CAPS.

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

SHOWING THE CONSTRUCTION OF THE SHO-CARD

SPURRED GOTHIC

NUMBERED ARROWS SHOW STROKES — DOTTED ARROWS SHOW TWIRLING OF BRUSH

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

LINE GOTHIC

ABCDE
FGHIJK
LQNPS
MRTW
UX&YZ

BLOCK

ABCDE
FGHIM
JKLNO
PQRSW
TUVXY
Z12345&
$67?89¢

ABCDEFG
HIJKLMN
JOPQTR
SUVWX
Y $! 1 2 3 4 5 Z
Σ 6 7 8 9 ¢ . ?
ACEFJKMV

DESIGN & POSTER

ABCD
EFGU
KMLT
QRSW
NuₐYvX

GOTHIC

WITH A TOUCH OF THE ROMAN

ABCDEF
GHIJKLT
W? AY&
CARVED CAPS
MNOPQ
RSUVXZ

GOTHIC BLOCKS

SHADOWS

ABCDEFI
GHIJKLW
MNOPQ
RSTUV&
X23Y45
Z67¢89$Z

ABCDEFG
HIJKLM
NOPRST
UVW&XYZ

1838
DISPLAY GOTHIC LIGHT

ABCDEFGHIJ
KLMNOPQR
STUVWXYZ

BOLD DISPLAY!

A B C D E F G

H I J K L M N O

P Q R S T U V W

U V W X Y Z

ABCD

EFGHI

&JKL^CM

NOPQ

RSTW

UVXZ

$12Y35

64798

A RULE OR T-SQUARE WILL BE HELPFUL

LETTERS TO BE FIRST SKETCHED WITH A PENCIL THEN

FILLED IN WITH A BRUSH OR STYLE "A" SPEEDBALL PEN

ARCHITECTS & DRAFTSMEN

Modern conceptions now most popular
Lettered with B6 Speedball Pen

ABCDEFGHIJL

KMNOPQRSTS

UVWXYZ,&M?

5¢$123456789

—evxayzg—

abcdefghijklmnopqrstuw

ABCDEFGHIJKLMNOR

PQSTUVWXYZ¢?$7J

abcdefghijklmnopqrstuy

wwvxz and abefnhrstugk&

ABCDEFGHJIK

LMNOPQRST

UVWXYZ?&$B

Speedball *Title* in Style B

abcdefghijklmnopq
rstuvwxyz and andys

with or without the serif and the frills.

abedefghijklmn

opqrstuvwxyz

ABCDEFGHIJKL

MNOPQRSTUW

XY$23456789¢Z

$1234567890¢

ABCDEFGHIJKLMNPQRSTUVWXYZ

Margaret E Terrell

GOTHIC ITALICS for "B and A" PENS

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ&RJ?
$1234567 89¢

abcdefghghgijklmr
nopqrstuvwxyza

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

abcdefghijkmnopqrstuvy
ABCDEFGHJKLMN
OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwy
ABCDEFGHIJKLMNQRSTW.

ROMAN ITALIC CAPITALS FOR BRUSH AND STYLE C SPEEDBALL

ABCDEFG
HJKLMNO
PQRSTUV
WXYZ&R?

DOTTED CIRCULAR ARROWS SHOW TWIRLING OF PEN

Roman Italic Lower-case for style 'C' pen or brush

abcdefghjklm
nopqrstuvxyz

Bold Roman Italic Lower-case with style D Speedball

abcdefghijklmpqty,
anorrsutwvwvxzs

Advertising Scripts

abcdefgh
ijklmnfk
ogrts
uvwxyz
Errvw

ABCDE

Lettered with a style "D" Speedball Pens

FGHIJK

LMNoOPp

the use of a style "A" pen gives squared tips

QRSTU

VvWXYZz

POWER
ABCDEFJ
GHIJKLM
NOPQRS
TUVWXYZ,
abcdefghijklymnopqrstuvwxz

ABCDE
FGHIJL
KMNOP
QRSTU
VWXYZ
abcdefghijklpq
mnorstuvwxyz

Vertical Script-style D-Speedball-
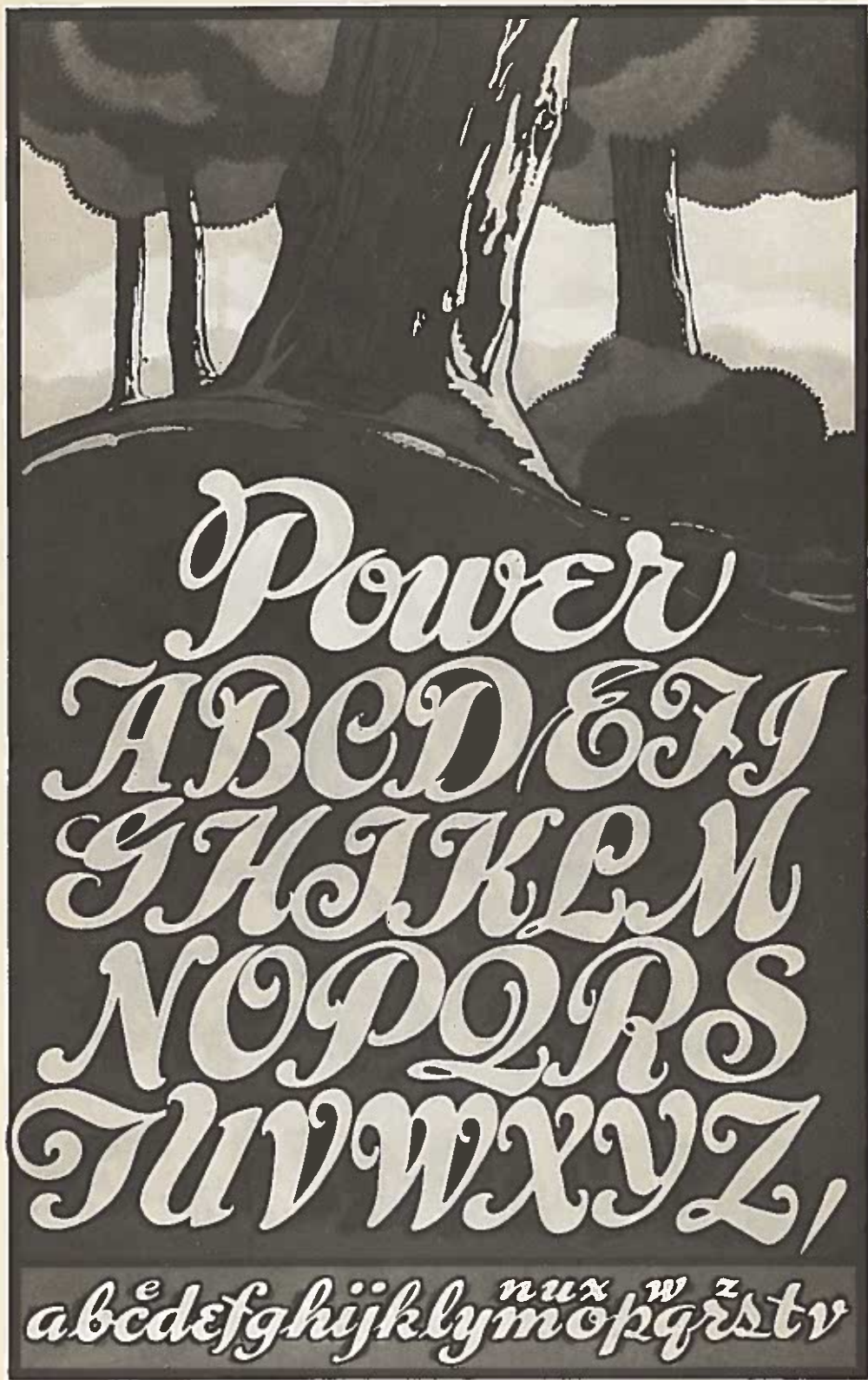
ABCDE
FGHIJL
MNOPQ
RSTUW
VX S & K YZ
B V L

Split Script with style 'C' Speedball

abcdefgi
hjklnom
r r m
pqrrstu
v r w y w xz
12345¢ $6789¢

38

39

"Personality Script"

Lettered with D #3-Speedball Pen

abcdefghijkl
mnopqrstuvwp
wxyzr agst and
ABCDEFGHIJ!
KLMNOPQRS,
STUVWXYZ&?
1234567890

This alphabet lends itself to much individual expression. It was retouched with a fine pen.

40

Western Letters

so easy with a Speedball pen

abcdefghijkl
mnopqrstu
ajvwxysztu

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

ABCDECHJ
KLTMNOPQ
RSUVWXYZ
$1234567890¢

4

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

This beautiful alphabet was fashioned from letters carved on the base of Trajan Column, Rome - 114 A.D. J, U, W, &, ? and numerals not found in original characters.

All artists, architects, penmen and sho-card writers should learn this alphabet. It was lettered with a D-2 Speedball on a 15×22 card. *for larger letters use a brush*

THE ROMAN ALPHABET

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

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

The way the original reed pen was manufactured by the early Italian scribes accounts for the varying order of the thick and thin strokes as they appear in the different letters. For example, the two vertical strokes in the letter N are thin, while in the letter H they are thick and in the letter M they are thin and thick, etc. This irregular order made the Roman capitals very tricky and difficult to produce with speed and was one reason for the origination of the French half-uncial, a speed writing which appeared in the fifth and sixth century. This half uncial was a faster, more legible style of writing used in the revision of many church books. It was a cross between a crude anticipation of our present-day Roman lower case and the unfinished Roman capitals.

As Roman letters became standardized and were adapted to printing, their most noticeable modification was a slight spur, or serif, added to the terminals, increasing both their beauty and legibility. A study of present-day styles shows that most of our alphabets were created simply by changing the design of the serif or by the addition of a few ornamental touches to the body of the letter (see pages 8- 9-49).

For descriptive copy or for words of special emphasis, Italics can be employed effectively. Italic letters are simply slanted vertical letters. In Roman Italics, the thick and thin elements follow very closely the natural stroke of the writing hand using a chisel-tipped pen. Different shaped pens and oblique holding account for most of their accepted variations.

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

In learning the "single stroke" Roman, analyzed on Pages 33-46-47, study the individual letters carefully before using the pen. Note where strokes are started and terminated, their order of construction, and how the pen is manipulated in producing them. Use a No. 2 Style C pen, making a page of each letter. Next make several pages of the full alphabets, both lower and upper cases, combining a smooth arm movement with a flexible manipulation of the pen. Letters should be one inch high at first, ruling three guide lines for each line of copy. Keep the serifs as uniform as possible and strive to equalize the space between the letters as you work. Good lettering should never appear spotty.

Next practice words and group them into geometric blocks as they would appear on a sho-card. Round out the circular letters and never unnecessarily crowd a word. Where bolder letters are desired a Style D Speedball will produce the heavier elements with the same strokes. As soon as you can juggle these letters with a large pen, try them proportionately smaller with the other sizes, and then make a few simple posters with this alphabet, using the block system of layout shown on Page 58, in arranging your copy on the card.

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

STUNT ROMAN

for ruling pen and compass , small brush or style C Speedball

abcdefghik
jlmnopqrty usw x
ABCDEFGHIK
JLMNPOQRT
SUVWXYZ?&
for Specialty Posters

abcdefgi

hkjlmnot

pqrsuw

vxyz 8 9 7

$123456¢

57¢34296

ABCDE

FGHIJK

LMNOP

QRSTU

VWXY

Z&?!T

Dotted Circular arrows show twirling of the pens

SHOCARD A ROMAN

Single-Stroke A

(DOTTED ARROWS SHOW TWIRLING OF BRUSH IN ACTION)

Pen or Brush

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

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

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

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

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

SHOWING HOW NEW ALPHABETS ARE CREATED

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

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

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

DESIGNING MODERN LETTER STYLES WITH THE
SIMPLE ROMAN CHARACTERS AS A WORKING BASE

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

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

Built up style D-Romans

ABCDEFGH
JKLMNOPI
RSTUVW ZYX
abcpqfghijkly
moderstuvwxz

Metropolitan Poster
with Style D Speedball Pens

abcdefghijklmnop
qrstuvwxyzapisty
ABCDEFGHIJKL
MNOPQRSTUVW
V&X ¡Ž! $1234567 YZ?
8 9 10 23¢

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

WITH THE
SPEEDBALL
STYLE 'B'

VANITIE ∤ ROMAN

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

These letters are first sketched with a pencil, then inked, using the two sizes of Style B pens

$1 2 3 4 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 y x y z r t

ABCDE FGHIJ
KLMNX STUVW
STUVW VXYZ
$12345 6789?
abcdefghi jklpqrsty:&
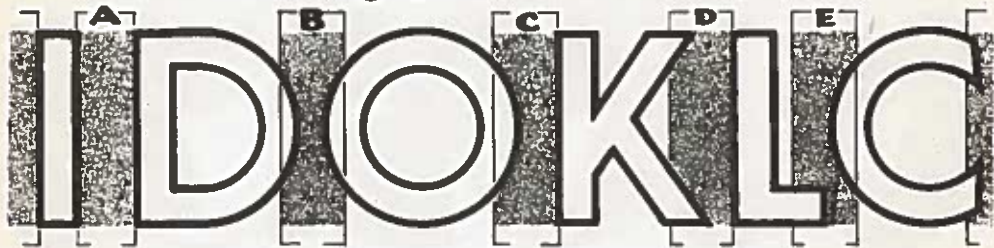MNOUVWX SPATTER SPOT ROMAN

OPTICAL
SPACING
MECHANICAL
SPACING

Note the improvement in legibility effected by the optically equalized spacing above.

Simplified spacing guide for different letters.

IDOKLC

Fit the letters of a word together according to their shape, with the area between them pleasingly balanced, and you will have units that lend themselves to good layout

"OPTICALLY FITTED LETTERS" NOT CRAMPED - **GOOD UNIT**

MINATOWN

"YARD STICK SPACING" LETTERS + SPACES OF LIKE WIDTH - **POOR UNIT**

MINATOWN

TOO BLACK | DARK | TOO BLACK | LIGHT | DARK | TOO BLACK | DARK

CORRECT LETTER SPACING

Good spacing is more important than good lettering. Many beginners who can make a fair alphabet have trouble with letter spacing. If an effort is made to equalize the space between the letters while learning their construction, this should be avoided. A page of lettering properly done has an even tone over all. With this in mind, study your finished work and correct any light or dark spots that may exist.

Using a "yard-stick" to measure the width or distance between different letters seldom produces pleasing results and is generally detrimental to legibility. The experienced letterer achieves correct spacing intuitively. Such work is "optically equalized." These simple suggestions offer the beginner a good starting point:

1. Different letters and dividing areas seldom occupy like spaces.
2. Words read better when the spaces between the letters are less than half the space occupied by the letters themselves.
3. For convenience, letters may be divided into three classes: *Regular*, E-H-I-M-N and U; *Irregular*, A-F-J-K-L-P-R-T-V-W-X-Y and Z; *Circular*, B-C-D-G-O-(P)-Q-(R)-S-& and ?.
4. Ugly gaps between irregular shaped letters can be avoided by fitting them closer together according to their shape.
5. Circular and irregular shaped letters should cut into the spaces between them and the letters adjoining their curved or irregular sides, the amount thus taken from the "dividing" areas helps compensate for the extra space created by the form of the letter.
6. Letters can also be grouped as *Narrow*, B-E-F-I-J-L-P-S-T-Y and ?; *Normal*, C-D-G-H-K-O-Q-R-U-V-X-Z and &; and *Wide*, A-M-N and W.
7. Compressing a wide letter to make it fit into a space that suits a narrow or a normal letter causes it to appear blacker than the rest of the letters. And stretching a narrow letter into the space of a wide one makes it appear lighter than the rest.

The chart on Page 56 illustrates how different combinations should be spaced. The full space as it appears between two straight letters is shown by the stippled block marked "A." Block "B" illustrates the dividing area between two circular letters. Note how the letters cut into it. Block "C" shows how the area appears between a circular and a straight letter. Block "D" shows the area between an irregular and a straight letter. Block "E" shows the area between an irregular and a circular letter. Note that the extra space at the top and bottom of a circular letter approximately equals what the letter cuts out of the dividing area—and the irregular letters offer a similar example that requires closer fitting to compensate for their shape. The examples shown here illustrate how the different combinations work out in use. In the word "Spacing" letters of the same size and shape are spaced both ways. Note how legibility and unity are destroyed by the mechanical arrangement.

The yard-stick spacing of "Minatown" shows what happens when letters are all fitted into like areas with the same distance between them. Note how spotty the different letters look, especially the M, A and W and how unrelated the irregular letters appear. By making the M, N, A, O and W wider and fitting the irregular letters optically an even tone is obtained. The word "Blooming" illustrates bad and good arrangements of the same letters. When good lettering appears uneven, spotty, or is hard to read, you will find the spacing at fault.

BLOOMING

THIS IS A SPLENDID ILLUSTRATION OF "YARD-STICK" SPACING NOT EASY TO READ

BLOOMING

HERE AN EFFORT HAS BEEN MADE TO "OPTICALLY" EQUALIZE THE AREA BETWEEN SAME LETTERS

Page 58

Panel 1

PERFECT LETTERS OR ORNAMENTS DO NOT MAKE PERFECT POSTERS

A GOOD LAYOUT

IS MUCH MORE IMPORTANT THAN EITHER PERFECT

LETTERING OR ELABORATE DECORATION

THE STUDENT WHO CAN ARRANGE COPY INTO SIMPLE GROUPS AND BALANCE THESE BLOCKS ACCORDING TO THEIR STRENGTH AND IMPORTANCE HAS LEARNED THE SECRET OF EFFECTIVE LAYOUT

Panel 2

MECHANICAL SPACING OF UNIFORM LETTERS AND MARGINS OF EQUAL WIDTH MAKE A POSTER MONOTONOUS

Panel 3

THE EFFECTIVE USE OF

CONTRAST

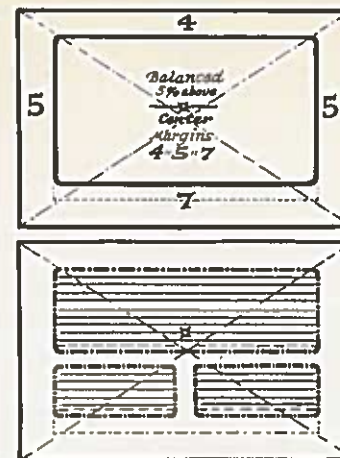POWERFUL HEAD-LINES WITH THE REST OF THE COPY ARRANGED IN SUBORDINATE GROUPS

BALANCED

ON OPTICAL CENTER AND A GENEROUS USE OF BLANK SPACE WITH

LIBERAL MARGINS

ARE THE FIRST AIDS TO A GOOD LAYOUT

Panel 4

A GOOD INVESTMENT IN STYLE · COMFORT · LONG WEAR

Manufactured & Guaranteed by NEPTUNE KNITTING CO

COPY

NEPTUNE Swim Suits

COPY

ALL SIZES $4.50

ALL STYLES

Mechanically Centered — Bottom Heavy

Panel 5

The Beauty of a ShoCard

does not depend upon

Perfect Letters or ornamental Decorations.

Careful attention to layout will go a long way towards making mediocre lettering look like a work of art

bunching the different phrases into simple blocks improves its reading quality

Panel 6

COPY

NEPTUNE Swim Suits
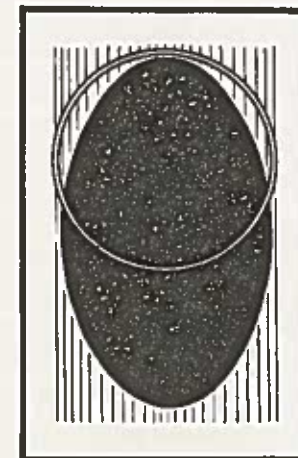
A GOOD INVESTMENT IN STYLE COMFORT LONG WEAR

ALL SIZES $4.50 ALL STYLES

Manufactured & Guaranteed by NEPTUNE KNITTING CO.

Optically Centered — Good Layout

Panel 7

TOURS LET US HELP YOU PLAN YOUR VACATION

MT. RAINIER NATIONAL PARK

AMERICA'S

POOR LAYOUT — BADLY JUMBLED

Panel 8

A BAD LAYOUT WILL KILL THE BEST OF LETTERING BECAUSE IT IRRITATES THE READER BY DISTRESSING THE OPTIC NERVES

Panel 9

Let us help you Plan YOUR VACATION

NATIONAL TOURS

MT. RAINIER NATIONAL PARK

America's WONDERLAND

Ask for free Circular

GOOD LAYOUT — OPTICALLY BALANCED

Page 59

Panel 1

balance

a well balanced poster will always hang straight

Panel 2

Balanced 5% above Center Margins 4 - 5 - 7

Panel 3

(picture panel)

Pictures should be balanced with copy

TO BE EFFECTIVE

Panel 4

A PANEL DIVIDED INTO EQUAL PARTS

APPEARS MECHANICALLY UNINTERESTING

Panel 5

(oval and circle illustration)

Panel 6

SAME PANEL DIVIDED INTO TWO

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

Panel 7

TOO MUCH CONTRAST CAUSES SPACES TO APPEAR DISPLEASINGLY UNRELATED

Panel 8

(diamond and square illustration)

THE OVAL AND THE DIAMOND ARE MORE HARMONIOUSLY RELATED TO A PANEL THAN THE CIRCLE OR THE SQUARE
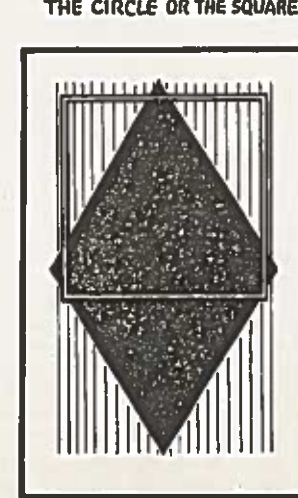
Panel 9

SAME PANEL DIVIDED INTO

THREE WELL RELATED P·A·R·T·S

INTEREST(NG)

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

The quickest way to learn how to balance a layout is to treat all words, illustrations, border ornaments and color masses as though they were children's building blocks. Group the word blocks into larger phrase blocks (though sometimes a single word is a block in itself), and then balance all pictures, spots of color or decorative masses with these phrase blocks according to their size and attraction. It is easy to see how this scheme minimizes layout problems because, instead of a lot of individual words, there are only a few masses or groups to fit into a given space. By keeping the blocks simple in shape it is not difficult to arrange them in a pleasing and effective manner. By making a dummy layout on paper and cutting out the different blocks you can shift them around until you are satisfied with the layout before applying the ink. (See Page 58.)

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

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

When arranging copy around this optical center, your layout problems will be simplified by allowing thirty per cent wider margin at the bottom than at the top. The old Greek formula for relative proportions applied to the area in the margins of a panel was something like this—sides 5, top 7, bottom 11.

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

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

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

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

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

For all kinds of pen lettering, a good quality of smooth-coated card will be found productive of the best results. Its coated surface gives just the right drag and permits the pen to be drawn in any direction with clean-cut strokes. It also produces a better brush job.

Effective Street Car display cards should have plenty of end space

Crowded layouts are confusing—the copy runs together.

a few well balanced Sho-card layouts with Speedball pens
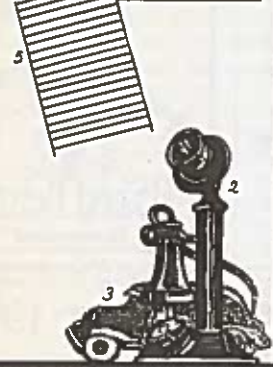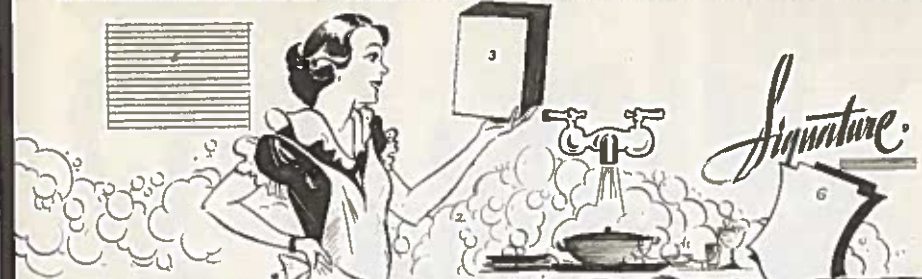
Balancing the Elements of a Poster by the Scale layout

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

STANDARD FURNITURE

HOMES FURNISHED SINCE 1872

Arctic FUR CO. 1900 3rd AVE.

THE BON MARCHE ANNUAL CLEARANCE

WOMEN'S APPAREL

NOËL

MERRY XMAS

and throughout the year these wizards of artcraft help to solve the students' art and lettering problems

Speedball drawing lettering Pens
Hunt Pen Co., Camden, N.J.

This drawing was made with C & D Speedball pens using Speedball Inks

Easter Gifts

Appropriately expressing the spirit of the springtime

Colored with Style E Speedballs

a young man
with a queer mental quirk
Was inclined all his
art tasks to shirk
They presented him then
With a new Speedball Pen.

Now he takes great
delight in his work

"Cut Your Labor in Half
and your Time in Two"

If you enjoy Cowboy tales
of thrilling Western Life

Come in an' get one!
We have dozens of them

BASKETBALL
FRANKLIN TOASTOLIA NATIONAL

LINCOLN FIELD HOUSE SATURDAY 2 P.M.

Annual School VODVIL

SATURDAY NOV. 30

25¢

KITE FLYING CONTEST

DRIE HER UP NOW!

FRESHMAN FROLIC

ALL CITY Track Meet.

UNIVERSITY FIELD SATURDAY

25¢

Turn out Friday FIRST GAME Football tickets on sale now

"Criss-Cross" Copying Scale

A Simplified System for enlarging or reducing pictures

Selected from our Thanksgiving Specials for Friday only

MILTON SILLS in MEN of STEEL

MILTON SILLS MEN of STEEL

Merry Xmas

We wish this card could half convey Our feelings warm and true That prompted sending it today With greetings glad, for you. And may we add a Happy New Year too.

Merry Xmas

Showing how the stencil is used

Red Stencil

Black Stencil

These stencils are designed for either air brush or spatter,

Showing how to cut stencils for sho-cards: Oiled stencil paper is recommended

Santa Says

"the early bird will get all the bargains"

Shop Early and avoid the crush

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

abcdefghijklmnopqrstuvwxyz

POSTERS

Frank C. Jacobs and Ross F. George

POSTER
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

XVII CENTURY ROMAN
with an Ornamental trimming

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

Use any one style of ornamentation throughout an alphabet

The adaptation of Lettering to
ADVERTISING MOODS

1 Dainty · ROMAN · Italics
for Grace, Elegance and Feminine Appeal

2 CLASSIC ROMAN
for Conservative Dignity, Permanence and Beauty

3 Texts · Church Gothic · UNCIAL
for Antiquity, Quality, Craftsmanship and Reverence

4 GOTHIC AND BLOCK
for Strength, Power and a Sturdy Atmosphere

5 "Personality Script"
for Commands, Quick Action, it speaks for itself!

6 The "JAZZY STYLES"
Frivolous Freedom effected by Broken line

7 RADIO CATERPILLAR CHINA SILKS ICE
for individuality, Novelty, Character Expression

8 MODERNistic ABC
for that Ultra-Modern Advertisement !!!

Black Text

A B C

D F E

G H I J

K L M O

P S Q

X R T

U W M

X Y Z

No attempt was made to maintain uniformity in size of letters here

Black Text

a
acbdfgi
kjhlem
m
nopqru
r, 𝕋 gy
tsvywxz

with style C Speedball

Roughed in with a C-O **Finished with a C-6 pen**

Engrossing is one of the highest paid branches of the lettering art. The demand for this type of work is comparatively limited, consequently the field is not over-run with good men. Engrosser's Script and Text alphabets are generally used for this type of work.

Every letterer, whether sho-card writer, artist or penman, should learn a good legible Text and the best one to start with is the Old English shown on page 75. A flexible pen like the Style C Speedball is recommended for this and the more rapid alphabets offered on pages 76 and 77.

Before the printing press, books, documents, manuscripts, etc., were all lettered by hand. We are told that some of the old monks spent the best part of a lifetime producing a single volume. Since most of them were lettered in Text, these alphabets are still associated with reverence and dignity. The spirit of Christmas seems to have been worked into them so beautifully that it is hard to find a substitute so well qualified for Yuletide messages.

The fine lines and ornamental strokes which make the "Style C" Old English letters so hard to read are eliminated by using a Style D pen, so it is wise to use it for display cards, headings, etc.

$12345¢ Round Hand Script 3678909

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

Western Wallace Watch Works, Mn.

William Jennings

George W. Brown

Marie Hannah

$1234567890

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

Resolutions Testimonials Memorials

Engrossed

abcdefghijklmnopqrstuvwxyz:;
abcdefghijklmnopqrstuvwxyz

Diploma

Engrossing Text

abcdefghijklmnopqrstuvwxyzz

ABCDEFGHIJKLMN8

NOPQRSTUVWXYZ?

German Text

abcdefghijklmnmnl
oppqrstuvwwxyyzz

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

Margaret W. Durham

"George Text"   *for Quick Engrossing with Style "C" Speedball Pens*

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvvwxyz!

ABCDEFGHIJKLMNMNOZ
PQRSTTUVWXY&.

abcdefghijklmno *Gordon Text* pqrsstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

- wabcdefghijklmnopqrstuvyz -

Old English · Style C

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ&A
abcdefghijkl
mnopqrstyw
uv$123456789¢xz

Card Writers Texts

designed for single stroke construction with C and D Speedball pen

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

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

Old English · Style D

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ&,?..
abcdefghijk
lmnopqrstyw
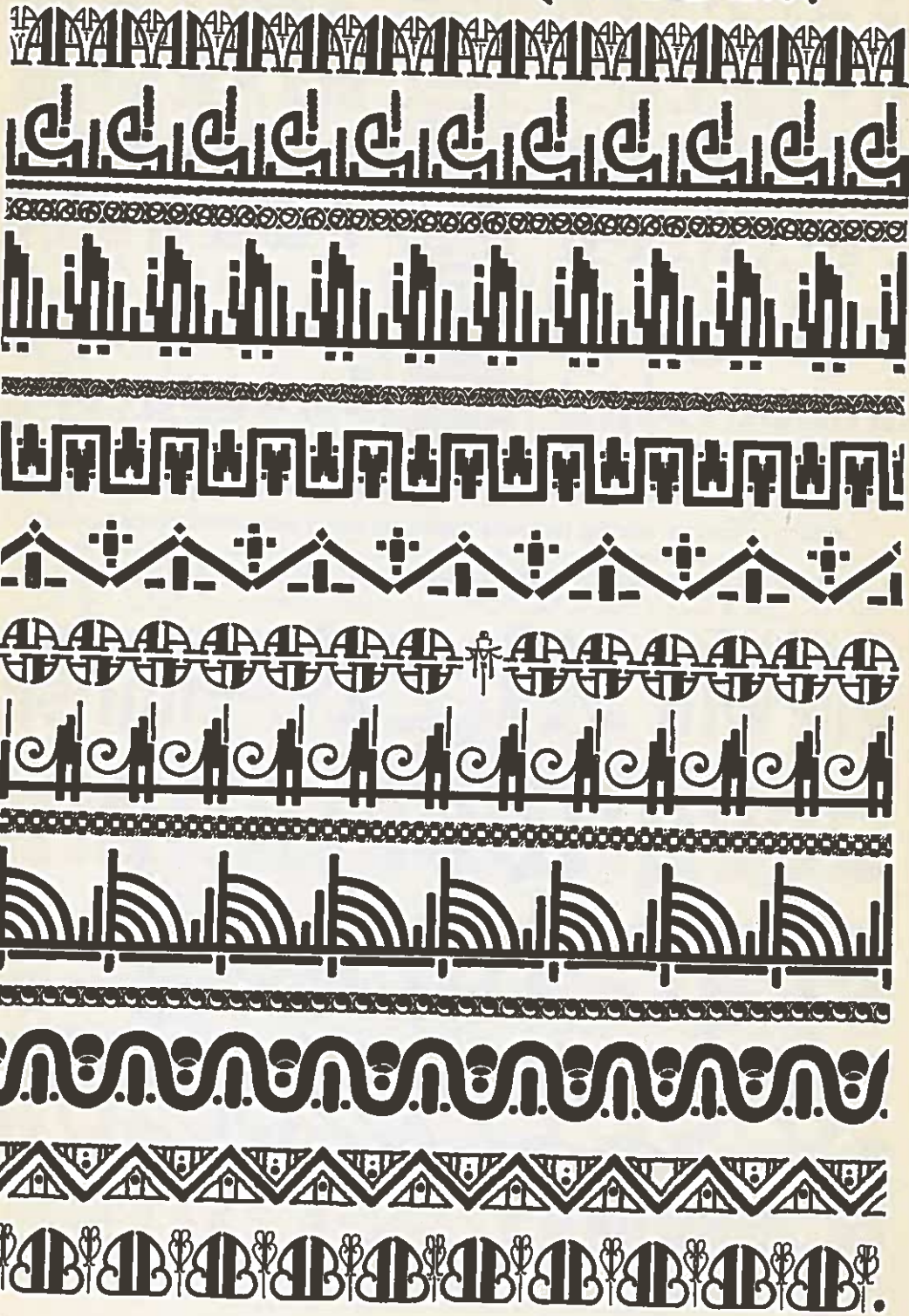uw$123456789xz

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

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Modified Text   for the Brush

The Old   XYZK   English

aceghbdflkijmn
opqrstuvwxyzs

(Dotted arrows show twirling of brush)

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

ABCDEFGHIJKM
NOPQRSTUVWL

SPEEDBALL STICKS

ROMAN NUMERALS

MCMXXVII—=—1927

I	II	III	IV	V	VI	VII	VIII	IX	X
XI	XII	XIII	XIV	XV	XVI	XVII	XVIII	XIX	XX
XXV	LXX	XC	CC	CXV
CL	CCL	CD	CDD
DC	DCC	DCC	CMM

MCMXXVII—=—1937

Representative Newspaper advertisements by Robert Laing, one of Seattle's most talented poster and commercial artists. These layouts were drawn with the new 'C6' and lettered with 'C♦D' Speedball pens.
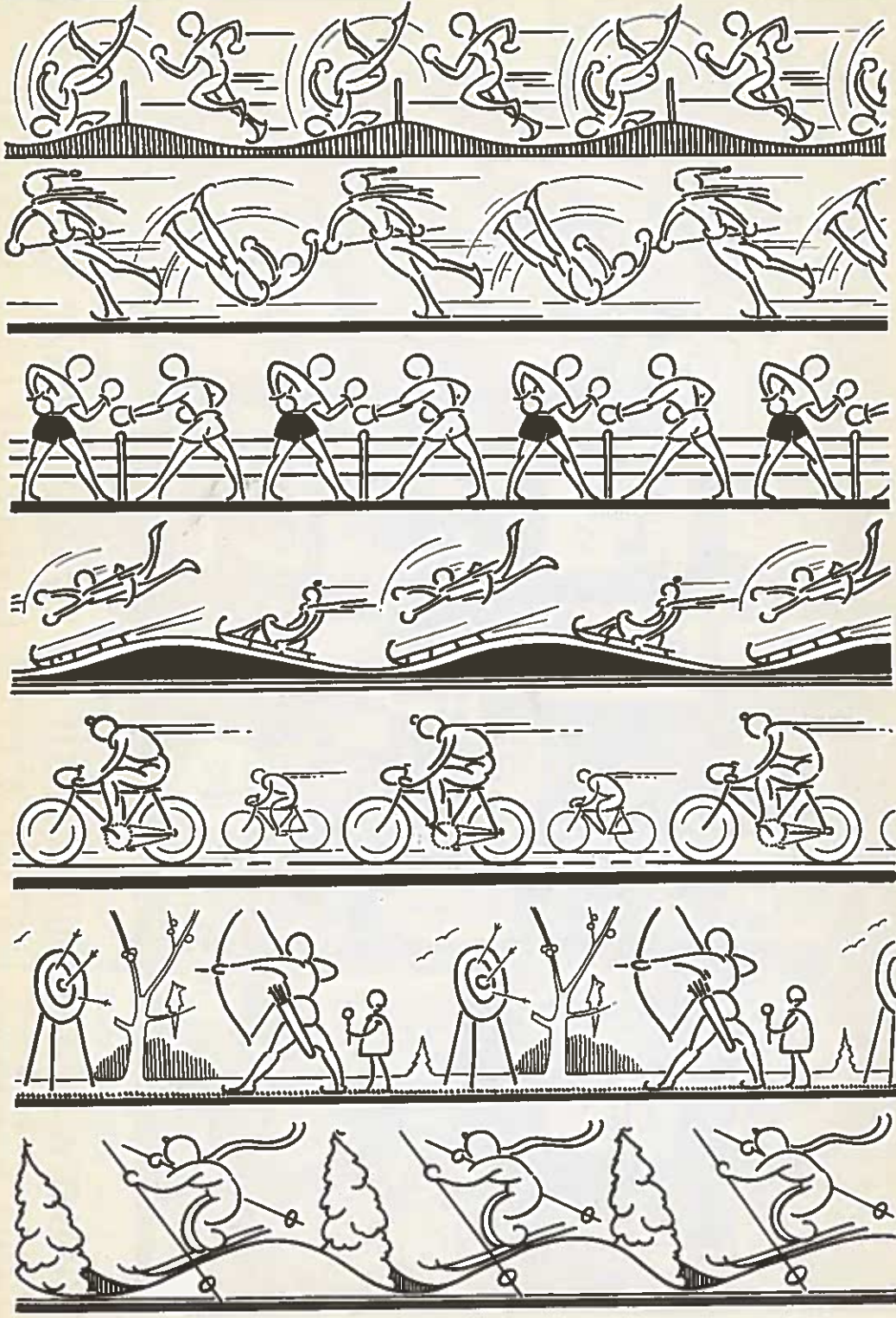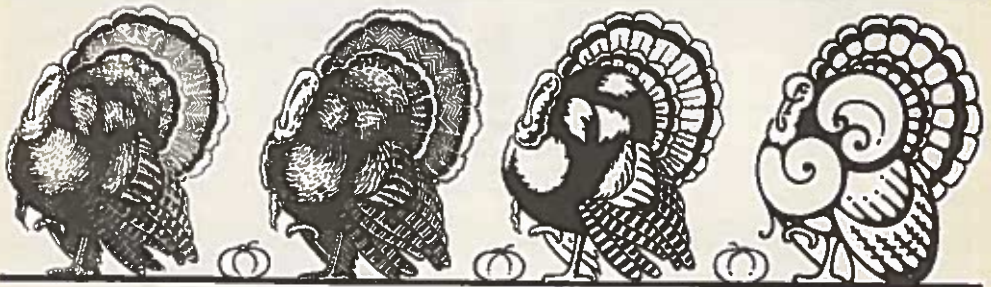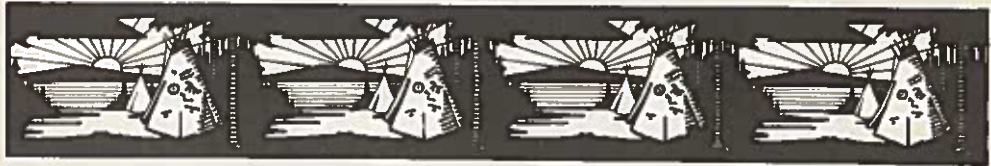
KEY TO MODERN POSTERS

1 — Speed
TAPERING LINES SUGGESTING RAPID MOVEMENT
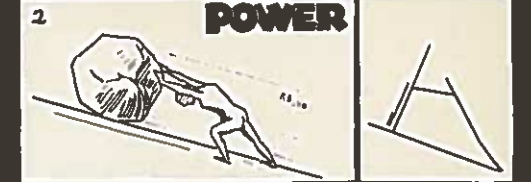
2 — POWER
GREAT FORCE SUGGESTED BY RESISTANCE AND SLANTING BASE

3 — REST
LINES DEVOID OF ANY SUGGESTION OF ACTION
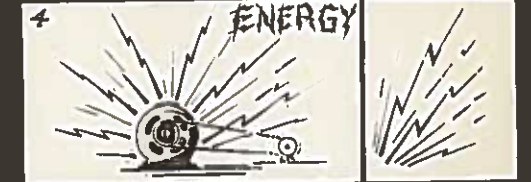
4 — ENERGY
STAGGERED, JAGGEDLY BROKEN, TAPERED STRAIGHT LINES

5 — STRENGTH
BOLD STRAIGHT LINES WITH WIDER BASE SUGGEST SOLIDITY

6 — INDOLENCE
DROOPING GRACEFUL CURVES SUGGEST ABSENCE OF RESISTANCE

7 — WHIRL
SPIRAL LINES SUGGESTING RHYTHMIC MOTION

8 — CONCENTRATION
FOCUSING ATTENTION BY CONCENTRIC OR CONVERGING LINES.

9 — QUIET
CURVED LINES · COMMON BASE · NO JARRING ELEMENTS

10 — SNAP
STRAIGHT LINES MEETING AT SHARP ANGLES · ALL CURVES ELIMINATED

11 — LUXURY
GRACEFULLY INTERTWINING CURVES · SUPERFLUOUS DECORATION

12 — JAZZ
JARRING MASSES · LINES EVERY WAY · COHERENCE LACKING