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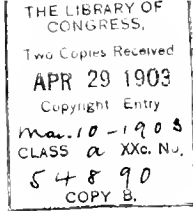
DAVIDS' PRACTICAL LETTERER

INSTRUCTIONS IN COMMERCIAL LETTERING
WITH BRUSH OR PEN. COMPLETE DETAILS
OF SHOW-CARD WORK. PRACTICAL HINTS
ON PHOTO-ENGRAVING AND DESIGNING

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THADDEUS DAVIDS COMPANY
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COMPILED BY
SIDNEY HACKES

DESIGNS BY
ARNOLD BINGER



PREFACE.

THE publishers of this book have during the last decade received hundreds of requests from all parts of the world to supply a concise treatise on practical lettering, such as is in everyday use among card-writers. At great expense they have succeeded in presenting to the public information which is invaluable to any person desirous of learning the art of lettering with brush or pen.

Lettering colleges charge from \$5 to \$25 for a somewhat limited and theoretical course of lessons by mail. This book, which is offered at the modest price of \$1, contains more practical information than can be gleaned from any other source, besides giving details of every branch of show-card work.

All of the designs are from the pen and brush of Arnold Binger, the most celebrated card-writer of to-day. The text is furnished by Sidney Hackes, publisher, who during twenty-five years has made a special study of this art.

The book is issued by Thaddeus Davids Company, with no thought of profit, but for the purpose of instructing the thousands of consumers of Letterine, which this company manufactures, in the correct use of it, besides imparting much needed information about other colors used for show-card work.

The hints relating to photo-engraving and electrotyping will prove valuable to those who require illustrations for advertising.

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DAVIDS' PRACTICAL LETTERER.

Many persons with a desire to learn the art of lettering never make the attempt, because they are deficient in penmanship and think it useless to try. Most card writers, who with a brush create ideal script letters, write so imperfectly with an ordinary pen that few can decipher it. "Practice makes perfect." A careful perusal of this book and frequent trials of the suggestions here given will soon bring results that will prove encouraging to the most untalented.

UTENSILS.

The best artisans use the fewest tools. I advise the beginner to buy only what is absolutely essential, and advocate the purchase of the best tools. Pointed sable lettering brushes are the kind to buy. With proper care they outlast any three of the cheap kinds, and the work you can do with them will be perfect and clean-edged. Buy one each of No. 5, No. 7 and No. 11. Although they are all pointed, they can be manipulated to do all kinds of flat lettering. The handle should not be longer than six inches. Cut off the surplus length, using a penknife. This set of brushes, once used for water colors, should *never* be used for oil colors. A palette knife or a stick is the only tool needed for mix-

ing colors, and lettering brushes should *never* be used for mixing. Some brushes with proper care will last two years, so it is worth while getting the best grades. Brushes should *always* be washed out thoroughly in water after using. All surplus moisture should then be squeezed from the brush by gentle pressure, sliding the thumb and forefinger toward the brush point. This will make your brush outlast any three of those handled carelessly. Never allow color to dry on the brush; always wash it out in water. Do this each time you are disturbed, and never allow the brush to stand upright leaning against the hairs, but be sure to rinse it and lay it flat on your table. When using colors that require mixing, the palette knife, which is made of very elastic steel, should be moved quickly from side to side, alternating at times by giving it a rotating motion, all the while giving it a fairly gentle pressure against the flat glass, marble slab or plate on which the color is being mixed, and occasionally using the edges of the knife for scraping and gathering the paint, until it is thoroughly ground and mixed. A palette knife should be almost the size of an ordinary table knife, though smaller ones can be used. The trowel-shaped kind is preferable. A flat cork is often used for this purpose. Two glasses or cups for water should be provided, one for washing out the color as much as possible and the other for giving the brush its

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second clean wash. Now we want at least two each of the flat Nos. 1, 2, 3 and 4 stub pens. The life of a pen when in constant use is one or two days, although two or even three are sometimes necessary for one day's work. Two music pens should also be provided. Music pens have three points, but look exactly like any other pen until one presses down the point, which has two slits instead of one. These pens are used for small script letters, especially when white paint is used, and for "truing" or finishing off various kinds of irregularities or incompleted angles on letters that are written partly with the flat pens or brush. A soft pencil, two ordinary penholders, a few pieces of white chalk, a long ruler, a piece of very soft rubber called sponge rubber, four thumb-tacks, some mucilage, besides any kind of color that may be decided upon by the learner, and a rag for wiping the palette knife and pens, and another for wiping cards and to use for pasting, as explained later, will complete your entire outfit.

SHOW-CARD PAINTS—DRY PAINT.

Dry paints that are mixed with water and mucilage are used for show-cards. There are many kinds, but the learner should at first use only black, though any color may be used. Dry paint can be bought in any

paint supply store in small quantities. To prepare it for lettering take a quantity and soak it with alcohol; this "cuts" the paint (loosens it). Now take enough mucilage to thoroughly mix it, by using a palette knife or cork, into a thick mass, gradually adding more mucilage until the paint is as thick as heavy syrup. Then from a water bottle, having a cork with a quill through it or the kind used on a catsup bottle, add a little water at a time, so that the paint does not become too thin. For pen-work, described elsewhere, the ink must be only one-third as thick as for brush-work. An ordinary ball of wash bluing, carefully mixed and thinned as described, will answer the purpose for practice.

DISTEMPER COLORS.

Another paint that is all prepared excepting that it has no "sizing" (i. e., mucilage or glue), and which is also used by fresco painters, is called "distemper." It is sold in glass jars, with tin covers, and is already mixed with water, so about one-quarter inch of water should always cover the upper surface, to keep it from becoming hard or lumpy. Fresco painters add dissolved glue (for sizing) to these distemper colors to keep them from rubbing off. You can take some paint from the jar and add only mucilage, mixing it thoroughly and use it on show-cards.

LETTERINE.

The third and positively best show-card paint for learners as well as professionals is Letterine. It is always ready for use, needs only a little water when too thick, and dries rapidly with a gloss. Professional show-card painters and lettering colleges use black Letterine. All the lettering designs for this book were made with Letterine, and, while I frankly admit that hundreds of other mixtures may be used, nothing can equal it for convenience or effectiveness. Letterine can be had in white and all colors, and can readily be mixed to form many shades and tints.

For outlining and for pen-work use two parts Letterine mixed with one part water. After the outline is dry fill in with pure Letterine. Two ordinary glass inkstands, with covers, will answer best for this purpose. In green, red, blue and purple, Letterine is of unusual brilliancy, affording an opportunity for color display not readily obtained by the use of ordinary pigments, besides drying more rapidly.

TO FILL THE BRUSH.

Students should remember that merely to dip a brush into color is not all that is required before using it for lettering. It is necessary that the color should be

properly distributed, and that the centre hairs shall be charged with as much color as the outside. After you dip your brush into the liquid, take a piece of smooth paper or cardboard, then wriggle the brush sidewise, gently drawing it toward you, on one side; do the same on the other side; now relieve the brush of any surplus color (according to the work you wish to do) by one or two gliding rotating strokes against the paper, and you are ready to write your line any thickness you please. There are no soiled dishes to wash when your work is finished, and if you are using Letterine you will save much waste by observing this rule. All rules are violated, but the writer can vouch for the desirability of following this method, as it not only gives the best results for controlling the shaping of the brush but prolongs its durability. The brush should be charged with color frequently in the manner described. Do not wait until all the color is freed from the brush. In this way your edge lines will always be even and your brush strokes continuous, making your letters appear more symmetrical and artistic.

BRUSH STROKES.

Always make your brush strokes continuous. *Never* make short, choppy strokes. Gliding the brush on its point, with a uniform gentle pressure in one stroke

downward, crosswise, slanting either from right to left or left to right, is the proper movement for outline work or script. Expert writers of script, or complex scroll-work, make most letters not disjointed in their composition in continuous strokes. The most difficult branches of card writing are script letters and scrolls. These should never be used until the rudiments of lettering are thoroughly mastered. An expert scroll writer does his work so rapidly that it is barely possible to realize that he is performing the delicate and intricate task of designing beautiful curves.

When outlining it is best to make light lines, as errors can be more readily noticed and corrected. For filling in from one-quarter to two-thirds of the brush surface is used. For rapid one-stroke letters the brush is well filled with color, which should flow freely from its extreme point. For flat brush-work the strokes are more varied, first using the extreme flat edge of the brush in an almost upright position, and then from one-quarter to one-half of its length. No matter how thin the stroke may be, the entire flat width of the brush must always touch the paper.

RAPIDITY.

In order that you acquire confidence in yourself and to aid your future efforts it is advisable to ex-

ecute work rapidly. Do not be over-careful. Start in boldly. It will be somewhat discouraging for you in the beginning to see that your lines are crooked, of varied thickness, and seem almost impossible for you to control the brush. Try often, follow the instructions carefully; watch the original copy and guide lines each time you make an attempt to copy a letter, and you will soon be rewarded for your diligence. Practice makes perfect. Do not expect to master any part of the instructions without careful and honest effort.

PREPARING FOR PRACTICE.

The first plate of engravings illustrates the fundamental principles of lettering. Whoever masters these brush strokes, executing them quickly and in a manner approaching the precision here indicated, will be able within a few weeks to write show-cards of more than commonplace merit. The learner should provide one sheet of ten-ply cardboard, size 22 x 28 inches, and ten sheets (size 12 x 18 inches) of any kind of paper; ordinary manila wrapping paper of any thickness will do. The card should be fastened to a board or to a table at each corner by using four ordinary carpet tacks or four thumb-tacks. One sheet of paper should then be fastened in the same manner on the card with thumb-tacks, and ruled into squares of $1\frac{1}{4}$ inches. The

original designs from which these engravings are made are drawn in this size, which is desirable for practice. It will be readily noticed that not one of the designs is perfect, either in the spacing or in the thickness of the lines. All of the characters on the first plate were made within ten minutes as a test for rapidity. Show-card work is not usually executed with the same exactness as lettering on sign-work, which is intended to be permanent, requiring greater care and comparatively much more time for completion.

THE FIRST LESSON.

Holding your No. 5 brush in the position indicated on the first engraving, allow its point to touch the paper as lightly as you can, beginning at the top line of No. 1, Fig. A. Allow your two lower fingers and the lower side of your hand to rest on the table, first placing a piece of loose paper under your hand to keep the sheet clean and free from perspiration. Keep them in that position without changing until Fig. A is completed. Now extend your thumb and other two fingers (the second engraving shows the appearance of the other side of the hand) and make the downward stroke, so that by the time you reach the bottom of the square your brush will be almost perpendicular. Then make stroke No. 5, then No. 3 (to get to the centre of

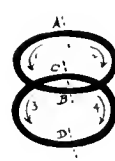
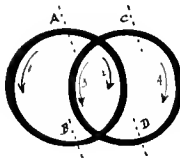
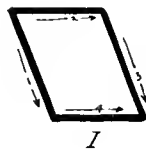
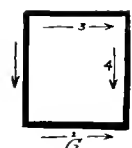
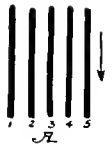
the square), and then strokes Nos. 2 and 4. Do not mark anything with pencil. We intend to train our eyes to measure space. For Fig. B the brush is held in the same manner, almost perpendicular all the time. None of the fingers are moved, the hand being moved



FIG. 1.

by movement of the forearm, gliding it gently on the paper from left to right for each line. Make lines 1-7-4; 2 and 3, 5 and 6. Figs. A and B should now be tried by making the lines in rotation. Then make Figs. C and D, lines in rotation.

THE INITIATING CHART.



In Fig. E the lines are made from right to left downward, keeping the hand in the same fixed position on the table. In Fig. F the lines are made from left to right downward. After you have made these lines as numbered, make them all by beginning at No. 4 and then Nos. 3, 2 and 1.



FIG. 2.

In Fig. G make the lines in the order indicated and in the directions noted by the arrows, but do not move the forearm, making only finger and wrist movements. Figs. H, I, J, K and L are to be made likewise.

THE SECOND LESSON.

Eleven letters in the alphabet have curved lines—B, C, D, G, O, P, Q, R, S, U, &. To write these letters properly one must be able to make a fairly good circle free hand.

To lessen the difficulties of acquiring this knack, first take a lead pencil, with a long sharp point, and hold it exactly as you would a brush in Fig. 3, allowing the point to rest very lightly on your card. Now, with a gentle pressure on the outside first joint of your little finger, rotate your arm at the elbow from right to left, going over the same lines constantly, forming a circle about $1\frac{1}{2}$ inches in diameter. Repeat this movement ten times without stopping, trying to keep your circles within a quarter inch width. Then begin another circle, trying as nearly as possible to keep your lines closely together. Now repeat the same motion from left to right. After you have made ten each of such circles to the right and left take your brush and make the first curved line from right to left, then from left to right. Now make the circle on the chart. Stroke 1, A to B, but you should allow your brush to glide past B upward, gradually away from the card when you reach the point B, and should continue the circular motion with the uplifted brush as though you were forming the complete circle without lifting it. The quicker

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you perform this motion the more perfect will be your circle or semicircle. The same semicircle and continuous motions must then be made from left to right, Stroke 2, A to B, then raising the brush and completing the circle in the air to A.



FIG. 3.

You will now be fully prepared to make a fairly proportioned circle in two strokes, varying the practice by alternating the strokes.

Each time you make a new circle, remembering that the more perpendicularly you hold your brush the more

readily and perfect you can make the circle. The next figure of interlocked circles is to occupy one and a half of two squares on your paper. Make the strokes as indicated by the directions of the arrows and numbers, then reverse the movements as before. The figure adjoining represents two horizontal ellipses, the movements of the brush being the same as for circles.

The next strokes are readily made, and when joined make the letter S. After practicing several times, make the letter in one continuous stroke. The next figure represents the top of the number 2, or of an interrogation mark. Beginning at the inner left loop, swing your brush around toward the right, making one continuous stroke. By repeating this stroke and adding the lower stroke to the right, we have the figure 2. The ellipses should now be practiced, making strokes from A to the left to B, and from A to the right to B; then reversing the strokes. The two lines should always interlock by continuing the strokes after passing the intersections at A and B, and gradually raising the brush from the paper.

Now practice the figure 6, beginning at the top, and make one continuous stroke to the left, and finish it. In the figure 9 the stroke is reversed, beginning at the lower inner side of the loop; swing the brush down to the left, then around upward and down to the right. Practice these two figures several times and then try the

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last two spirals in continuous strokes; the first one to the left, the last one to the right.

After you have practiced all of the movements on the first chart, at least ten times each, with a No. 5 brush, try them all with a No. 7 brush, but rule your paper into 2 inch squares. You will now probably be able to make any letter in the following brush stroke alphabets with perfect ease, except the script capitals, which require much practice. Make your strokes according to the directions of the arrows, and when you have become thoroughly acquainted with the shapes of the letters you may change the order of strokes to suit your special talent, even though these directing arrows indicate the method of the acknowledged cleverest card-writer. There is no positive rule for lettering.

SINGLE STROKE STUMP-WORK.

The alphabet on the opposite page was lettered in five and one-half minutes with a No. 7 brush in $1\frac{1}{2}$ inch squares. This class of single stroke lettering is much used by dry goods stores in large cities, where cards are not only changed each day, but also often during the day. Consequently rapidity is very essential. Your paint should be somewhat heavy for this work; therefore if you use Letterine do not mix it with water. When you make the letter H slant the side

lines a trifle outward at the bottom. This hides many imperfections which in the square H are instantly noticeable.

After using the No. 7 brush make the entire lesson with a No. 5 brush in 1 inch spaces, always keeping your brush filled with thick paint. Now with the No. 11 brush write the letters in 2 inch spaces, then 3 inches high. This practice will make all of the following brush-work comparatively easy.

LOWER CASE STUMP-WORK.



The lower case letters require much more time and care on account of the finish of the ends of the letters. This finish is accomplished as shown in the letter l (see the end illustrations on the lower case plate, page 15). Learn also to make these with your various sized brushes. The single stroke numbers on page 16 are so simple that they require no explanation. The dollar sign in all the various alphabets may be made from one-half to two-thirds as tall as the numerals. The old-time theory that it must be exactly as tall as the numerals, because type fonts among printers are proportioned that way, was fifteen years ago disputed by the author, and during the last ten years most card-writers have adopted his method. In setting advertisements printers also do it.

SINGLE STROKE CAPITALS.



To facilitate the completion of page 17 we have placed flat brush numbers before the corresponding alphabets. The student is requested to practice the alphabets before writing the numerals.

WHITE PAINT.

The most difficult of all paints to mix and apply properly is white. Next to black, white is most frequently used. After many years of experimenting I can assure you that the best white to use is Cremnitz white. It is a species of white lead and is a finer grade of flake white, which is almost as desirable and less expensive than the former. You can buy these paints either in distemper or dry. The best sizing to mix with it to obtain a pure white is mucilage made from gum arabic, instead of the common mucilage in ordinary use, although the latter may be used to good advantage for sizing all other colors. The dry white must be thoroughly mixed with the gum arabic and carefully thinned with a little water. The best way to use it is to prepare it as stated and to pour it into a small receptacle. When writing pour a little of it on a slab of glass or marble, frequently working it over with your palette knife.

The next best white is dry zinc. If you buy this ask for zinc C. P. (chemically pure). It is also a

poison, being made from the white fumes of the oxide of zinc. It is not as opaque as the other two whites, but can be used with good effect when the others are not available.

White Letterine can also be used to good advantage, providing the fluid part is drained off and used instead of water for thinning the thick sediment in the bottle. I have used it entirely for two years for making designs on black backgrounds, both for brush and pen work, and thereby avoided much of the trouble encountered in mixing whites.

CARDBOARD.

The regular size of what is called a "full sheet" of cardboard, such as is used by show-card writers, is 22 x 28 inches. If the writing is to be across its widest dimension, the card is called "landscape"; when the writing is up and down the narrow width, it is termed "upright." Half sheets are 11 x 28 inches. Quarter sheets measure 11 x 14 inches. Eighth sheets are cut 7 x 11 inches. When quantities of smaller sizes than halves, quarters or eighths are wanted, the exact sizes should be stated, and firms that sell cardboard will cut it any size required, at trifling additional cost. It is not advisable to cut sheets by hand, as the edges are never as smooth as when cut with the card-cutter's

LOWER CASE STUMP-WORK.

a a b b c c d d e e f f j

j k k l l m m n n c o p p

q q r r s s t t u u y y w

w x x v v z z &c. ? ! ' 1 1

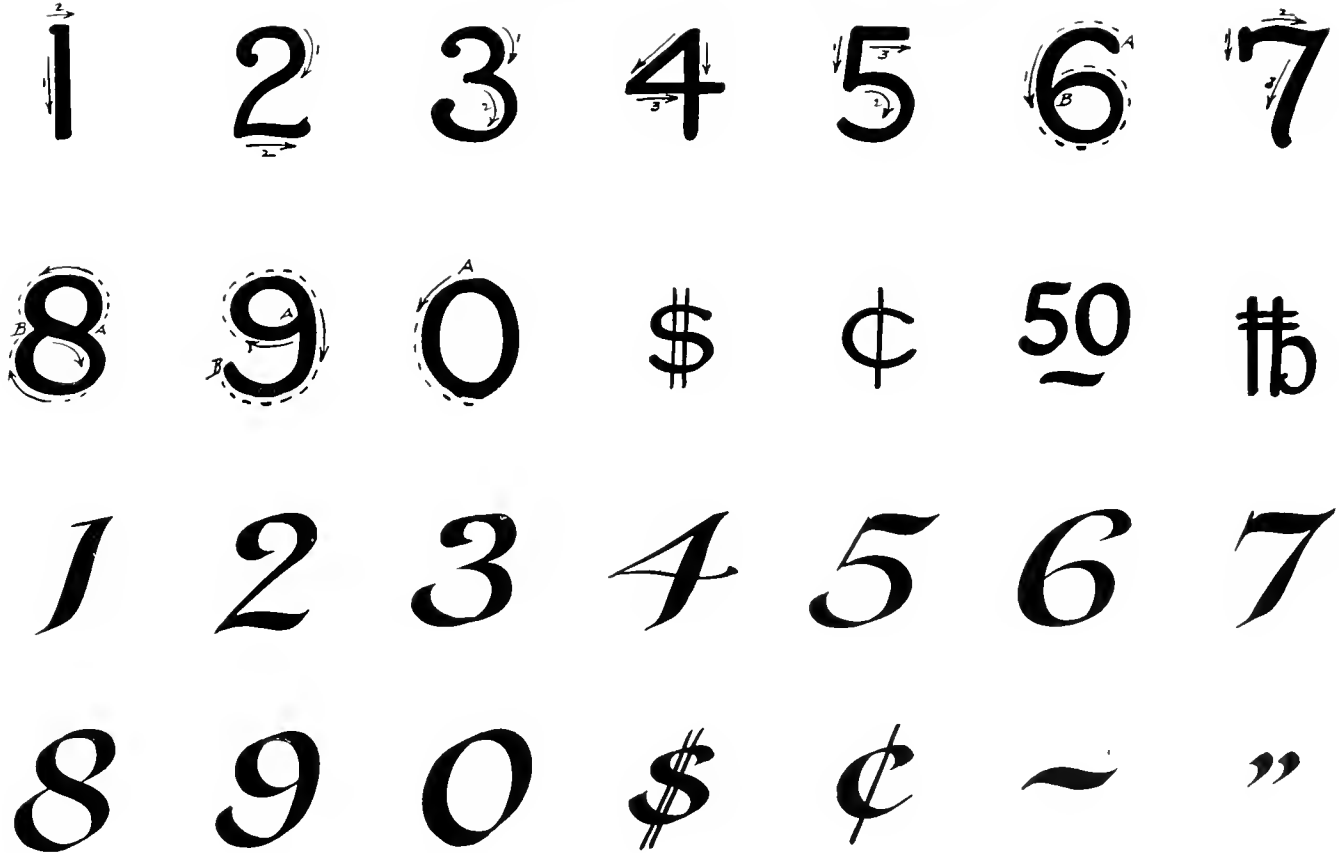
knife. Cardboard used by the professional card-writer is generally "eight or ten ply" in thickness, which is thick enough for most purposes. Board can be obtained in various colors, usually colored on one side and natural white on the other side. Many cards are coated white on one side, others are coated white on both sides; others are natural pulp color, grayish white without any coating on either side. Cardboard in dark red, dark green, blue, maroon and light or dark gray and black can usually be found in ten ply, and with the exception of blue and maroon is the most often used. Tinted cardboard, used in connection with a colored mat which serves as a frame around it, is generally the same color on both sides, and can be had in various thicknesses—four, six and eight ply. The tinted eight ply card is mostly used by show-card writers, as thinner card is undesirable. It can be bought in about twenty different tints. The colors most in use are yellow, buff, azure, pearl, pea green, Nile green, heliotrope, pink and salmon. The size of these sheets is always 22 x 28 inches, and they are termed "full sheets." "Double fulls" can be had of some dealers in ten ply white card, in size 28 x 44 inches. This size is desirable for large signs, which should have no seams or joints. For larger card signs, several full sheets are joined by gluing strips of card across the seams on the reverse side. The front seams should meet evenly.

What is used mostly as matboard for show-cards is an eight or ten ply card in gray, brown, dull green (called new green) and red. These, having unglazed surfaces, form an excellent contrast with the glazed surface of the inner cards. They can be had in full sheets, 22 x 28 inches. The mats are first cut and then glued on to the card and then the outer edge is beveled, showing a beautiful white slanted edge. Details of this will be found under "Mat Cutting." A cream white card for mat purposes is much in use, and is called "eggshell mat." Its outer surface is uneven, having the exact appearance of the outer surface of an ostrich's egg. This mat can be procured in sheets, 28 x 44 inches. It can be bought only in few places, although it is always available.

Black, waterproof and photographer's cardboard, usually very dark brown, is generally ten ply, and the same color and finish on both sides. This card is much used for signs in cigar and shoe stores, or where permanency is desired. It has a glossy, hard surface, and white pen-work is easily accomplished on it. Such cards, with gold bevels, are neat and attractive.

Another form of matboard which has been much in use until recently was twelve ply or fourteen ply in thickness, and its surface of green, red or brown was of coarse, uneven fibre. Heavy mats are now seldom used, being replaced by the ten ply card.

SINGLE STROKE AND FLAT STROKE NUMBERS.



MOUNTING CARDBOARD ON FRAMES.

Show-cards in half or whole sheets; to appear perfectly flat and even and to stand wear, should be mounted on wooden frames called "strainers." For half sheets the frames are usually made of pine wood, $\frac{1}{2}$ x 1 inch. For whole sheets the wood is 2 inches wide and 1 inch thick. The frames should be neatly mitred at the corners, and fastened with a solid round wire nail. One side of the frame should be smeared with glue, which should be left exposed at least five minutes. Now run a thin layer of glue about one-half or one inch around the card, leaving it exposed to the air about five minutes; then place it on the frame. The glue will have become tacky, and the card will readily stick. Take a clean rag and spread the card smoothly on the frame. The cardboard should first be moistened on the side which is to be glued down. Take a sponge or rag; wet it so that it is thoroughly soaked; gently squeeze out all the superfluous water and moisten the entire back surface of the card. Ten to twenty frames can be piled one on top of the other in this way. Some heavy strips of iron, marble slabs, or boards on which any heavy object may be placed, may be put on the top frame, and should be left standing at least fifteen hours. The next day the cards will be found thoroughly glued on the

frames, and their surfaces taut and smooth, but possibly damp. To make them thoroughly dry, separate them and stand on edge, leaning them against the wall for a few hours. Of course this leaves the wooden edges of the frames exposed. Most show-card makers paint a narrow edge-line of color about half an inch from the edge of the card, and then paint the exposed wooden sides of the frame with any color, either in contrast with the outer card surface or to match it. The high class card artist, however, would not do this. He binds the edges with some kind of paper. (See the article entitled "Edging.")

The card should be written and completed before the edging is glued on, as handling either soils or tears the edges. Soiled edging can be covered frequently, thus giving an old card the appearance of newness.

ERASURES.

If an error be made in spelling, and the card is white, take a steel ink eraser and carefully scrape off the lettering, removing a little at a time and keeping above the surface of the card. When all the color is removed, rub smooth with a piece of very fine sand-paper, then burnish the spot with your thumb-nail and write the word correctly. If the error is made on a tinted card, such as green, heliotrope, etc., the surface

that has been erased must first be painted over with water color to match it as closely as possible—then re-letter. If the card has a glazed surface, waterproof, like black or maroon, it is only necessary to wet the lettering and wipe it off with a damp rag. This may occupy some time if the paint is dry, but the surface of the card will be ready to receive the correction. If an alteration is to be made on a black card with a dull surface, the lettering should be carefully scraped off and the card painted black where scraped, and relettered when thoroughly dry. It must be remembered that corrections on cards are more easily noticed than when made on paper, and should therefore be avoided. For removing pencil marks and dirt dip your sponge rubber into powdered pumice stone, using a slight quantity and considerable pressure while rubbing, except when gliding over the lettering. A rag or feather duster should then be used to free the card from dust.

BLOCK LETTERS, "CAPITALS."

Block letters should always be carefully outlined, so that after they are filled in the edges will be as nearly even as possible. I have purposely refrained from making a single correction of any imperfections in these designs, and the engravings show every stroke of the artist's brush without allowing the engraver to

embellish any part of the work. Wherever there are coarse black lines the artist repeated his strokes. The blotches in the centre of letters, like A, B, D, E, L, U and V, were made to free the brush from surplus paint.

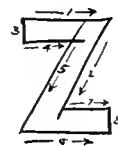
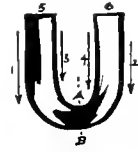
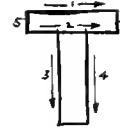
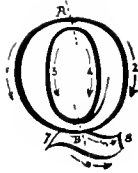
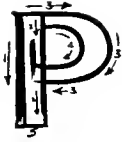
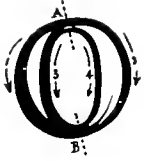
The finished filled in letters underneath those outlined offer an opportunity for comparison, which will prove valuable to the student. With a soft pencil first outline the letters, not making the marks too heavy. Make the lines according to the arrows and numbers. Leave the same $1\frac{1}{2}$ inch space between each letter on all sides. This will give you an opportunity to clearly see the comparative difference in their widths, and in this manner you will gradually know how wide to make them without taking any measurements.

The untrained eye is very apt to be deceived. Look at the letter A in this alphabet. Would you have known, without measuring, that its widest part is wider than any portion of the letter R? Certainly not! I have for many years disputed the necessity of making the centre line of the H and the bottom of the letter L as long as is the present custom with nine out of ten card-writers. Must we therefore adhere to old set rules?

PROPORTION.

As a matter of fact, only a few letters in the alphabet are proportioned exactly alike, and it is difficult

BLOCK CAPITALS.



to give a definite size for each. We can group them, however, so that the learner may approximate their relative sizes without being troubled with too many measurements. For show-card work, which should always be done quickly, we merely rule lines for the height of the letters. The letter I being the narrowest in width, we can gauge the others approximately, using one inch as a basis for measurement.

Comparative width of capitals—

- 1 inch—I.
- 2 inches—J.
- $2\frac{1}{4}$ inches—E, F, H, L, N, P, S, T, U, V, Z.
- $2\frac{1}{2}$ inches—A, B, C, D, G, K, O, Q, R, X, Y.
- 3 inches—M.
- $3\frac{1}{4}$ inches—W.

Comparative width of lower case (small) letters—

- $\frac{1}{4}$ inch—i, l.
- $\frac{3}{8}$ inch—j, r, s.
- $\frac{1}{2}$ inch—f, t.
- $\frac{5}{8}$ inch—a, b, c, d, e, g, h, k, n, o, p, q, u, v, x, y.
- $\frac{7}{8}$ inch—w.
- 1 inch—m.

After you have written and filled in the first alphabet repeat the same work without any copy. Then correct your errors. In this way you will soon learn the exact shape of each letter and its proportions. You should practice each alphabet in this manner.

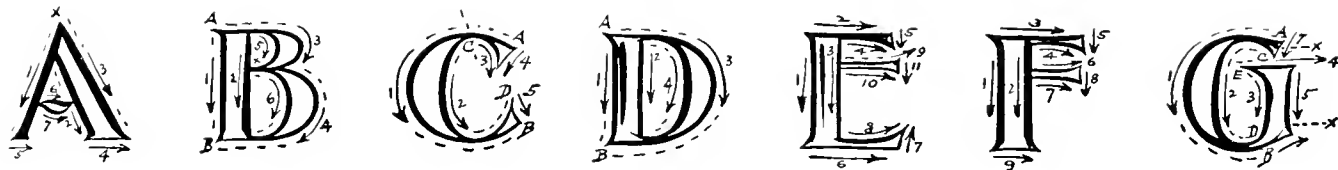
SPACING.

You should now try to write words, ruling only two lines for the height of the letters. Try the word "Cashier." Indicate the word in faint single stroke lead pencil marks, being sure to space the letters properly according to their widths, and then letter them with your brush. Examine some of the cards in the back part of this book. The examples will guide you in the assembling of letters. Now try two or three words on a line. Try words with both capitals and lower case letters. Now we are ready to write a card.

CENTERING.

Before writing a card it must be laid out properly. You should allow as much margin as possible all around the card. The quickest method for ruling margins, centering the reading matter, is to hold the card slanting in your left hand, allowing the lower end to rest on the table. Hold your pencil far from its pointed end tightly with the thumb and index finger, in a slanting position. Now with your three other fingers outstretched in the same manner as for ruling with the brush, as shown on page 30, rest the ball of the little finger on the side, partly under the edge of the card, and the end of the second finger on top of the card.

WESTERN CAPITALS.



DAVIDS' PRACTICAL LETTERER.

You will, of course, be obliged to hold the pencil almost horizontally, so that your other fingers are at right angles with the edge of your card. Beginning at the lower end, draw the pencil toward you; now rule the other three sides in the same manner, always holding your pencil tight and your fingers in the same positions. This method of ruling will take one-tenth as long as if you first measured and then ruled the margins, and can be learned quickly. You must learn to centre in this manner.

You should not use much pressure against the edge of the cardboard while gliding the fingers along, as it may cut the finger like a knife.

LAYING OUT.

Rule lines across the centred space according to the height of the various letters, two lines for capitals and one line for lower case. Allow enough space between each running line (see some cards at the back of the book). If your card is dark and to be lettered in white, gold or color, rule the lines lightly with chalk; otherwise use a pencil.

All the reading matter on the card should now be indicated by making the crudest kind of lines, so that you can tell what the letter is and note the spacing between the words. You can use chalk for this pur-

pose on your dark cards. After your card is thoroughly dry, rub out the chalk lines. If the lead pencil lines do not vanish, dip your sponge rubber into a little pumice stone powder, and you will soon have a clean card.

The best layout for most cards is in straight lines. Use as few styles of letters as possible. Many cards look best by using all capitals, others are more effective when the principal words or top line only are "displayed" in capitals. Avoid using curved lines.

PAPER EDGING.

A refined finished appearance can only be given to a card, when mounted on a frame, by binding the outer edges of the frame and the top of the card with paper. This is readily done by gluing on narrow strips of paper, which can be bought in innumerable varieties in long rolls or sheets, 22 x 28 inches, either with smooth glazed surfaces or embossed, including gold and silver effects, floral designs, or in imitation of all sorts of textures, veneers or marbles.

These strips should be cut from 2 to 3 inches wide, according to the width of the edge required. On half sheets the edging on the top of the card is usually one-quarter of an inch wide, and on whole sheets it should be from three-eighths to one-half an inch wide.

WESTERN CAPITALS.



O

P

Q

R

S

T

U



V

W

X

Y

Z

&c?!

When the strips are cut, place about ten on top of each other on a sheet of newspaper. Have the side of the strips which are to receive the glue facing upward. Fill your glue brush thoroughly, removing surplus glue by stroking it against a sheet of paper as though you were painting a board. Now cover the back of the first strip evenly with glue and, beginning near the centre of any top edge of the frame (which must project over the edge of your work table), place one end of your strip on top of the card, the desired distance from the outer edge, holding the extreme end of the strip in the left-hand thumb and forefinger. The right-hand thumb must be stroked back and forth on the top of the strip. When firmly attached to the top, press the side of the right hand, gently against the strip to the side of the frame, and the part of the strip that projects you must turn over to the back part of the frame, finally taking a dry rag and rubbing the edging smoothly on to the sides of the frame. When you reach the corner of the frame, hold the paper strip firmly to the side of the frame with the left hand, allowing it to project over the top without attempting to fasten it to the top of the card as you did in the beginning, until you first, with your right-hand thumb, make a diagonal crease at the corner of the frame; then proceed to glue down the top and the sides as before. Edging may be of a contrasting color or match the card.

CUTTING CHALK.

Cut the narrow end of the chalk into a sharp wedge shape. Dip about one-quarter inch of the point into water and withdraw it quickly. You will find that it will rule neat lines, which can be effaced readily by wiping with a rag and your sponge rubber after the lettering is dry. The cardboard will not be injured.

WRONG SLANT.

If you find that your letters have the tendency to slant perversely from right to left when you wish them to appear upright, begin all your work by slanting the letters from left to right. Do this in all of your practice work for three or four weeks. You will then find that your lettering will be almost perpendicular, as it should be, whenever you try to make it so. The reverse method should be practiced when the letters have a tendency to slant from right to left.

GREASE SPOTS.

At times cardboard becomes greasy from the perspiration of the writer's hand, or otherwise. Water color will not "catch on" at such spots, but will be streaky. Several methods are employed to overcome

WESTERN LOWER CASE.



a b c d e f g



h i j k l m n

this. Mix a thimbleful of bicarbonate of soda in a tablespoonful of water, wipe some of this over the greasy surface, then repaint. Others use soap water for mixing the color. One or two drops of ox gall mixed into the color is another preventive. The last method is somewhat objectionable, as the ox gall has what is considered a decidedly offensive odor.

CIRCLES.

The professional card-writer has a large wooden compass that can outline a circle 2 feet in circumference. Amateurs can use various sized plates, glasses, butter dishes and coins, and then follow the pencil marks with a brush, making the lines with fine or coarse brush, but going over once only. For small circles a compass having a drawing pen on one side is used. For large circles I always use a large pin or wire nail, piercing the card and fastening it to table, then loosen the card so that it will revolve readily on the pin. Then fasten a piece of fine twine or thread on the pin, and make a slip knot at the other end, passing your brush handle through it. Now dip the brush into your color, and, while holding the twine taut, twirl your card from right to left and hold your brush almost upright in one position, while resting as much of its point, according to the width of the line required,

RULING EDGE-LINES.

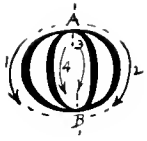
Our illustration is an exact representation of the position of the right hand while ruling edge-lines with



FIG. 4.

a brush. Holding the brush slightly forward in an almost perpendicular position, rest the ball of the first joint of the little finger against the side of the cardboard, so that the ball of the second finger rests on the top edge of the card, the third finger setting

WESTERN LOWER CASE.



o

p

q

r

s

t

y



v

w

x

u

z



tightly against the second. The thumb and index finger grasp the brush in the position indicated, so that the handle of the brush is at right angles with the upper end of the second joint of the index finger. Raising the upper end of the card with the left hand at an angle of about 45 degrees, and resting the lower end on your table, draw your brush rapidly along the edge of the card at any distance required from its extreme outer edge. This process is repeated on all four sides. When no paper edging is used on a card which is mounted on a frame, a broad end line is often ruled on the edge with a wide brush, or a thin line ruled and the space to the outer edge filled in.

RULING ACROSS CARDS.

To rule lines on a card, to underline certain words, or to draw one or two lines across the top, bottom and sides of a word, requires some practice before it can be properly executed. Taking an ordinary straightedge or wooden ruler, rest its right lower end firmly on your card, placing the two fingers of your left hand under its left end, grasping the ruler firmly with the thumb, holding it in such a position that the entire inner upper end is completely raised from the table. Proceed to rule lines in the same manner as explained above, excepting that the ball of the second

finger rests firmly against the side of the ruler and the ball of the third finger rests flat on the top of it.

When the panels to be drawn are small, use a drawing pen. It is usually desirable to make the inner line heavy and the outer line lighter. With a brush this requires more pressure in the first instance, and a lighter touch for the finer line. For a drawing pen the width of a line can be gauged by tightening or loosening the small set screw affixed to the side of each pen. These are mostly used on small cards.

FLAT STROKE LETTERS.

Before making the letters on page 33, I would urge you to take one of your No. 1 stub pens, placed in an ordinary penholder, holding it exactly as you would if you were about to write back-handed in the same position as shown in Fig. 5, "flat stroke pose." Hold the dry pen over the copy in this book. Try the letter C first, allowing every part of your pen point to touch the paper with each stroke, no matter how thin or broad the line may be. The strokes must follow in the order of the numbers on the copy and be written according to the position of the arrows. Now try letters O, J, E, L and all the others. Use no pressure on the pen whatever. You are merely doing this to learn how to hold the brush for flat-stroke work and

BLOCK NUMBERS.



1

2

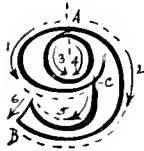
3

4

5

6

7



, **□**

8

9

0

\$

¢

, **□**

to become acquainted with the formation of the letters; then you will have gained enough practice to make the brush-work a simple matter. After you make the capitals write the lower case letters. In the beginning, until you are thoroughly accustomed to



FIG. 5.

use the brush, I would advise you to stroke and flatten it on your color mixing paper after every second stroke, working the color into your brush and removing the surplus by stroking it several times on each side as you draw it toward you. This flat stroke

letter is a simplified form of the Old English and modern Bradley series of type so much in vogue in recent years. You should make all of the letters, both upper and lower case, with a No. 7 and also No. 11 brush, and then procure a flat brush from three-eighths to one-half inch wide and write the alphabets with it. You will be greatly astonished and pleased when you see how quickly and beautifully you can write the large letters and what a time saver the flat brush is.

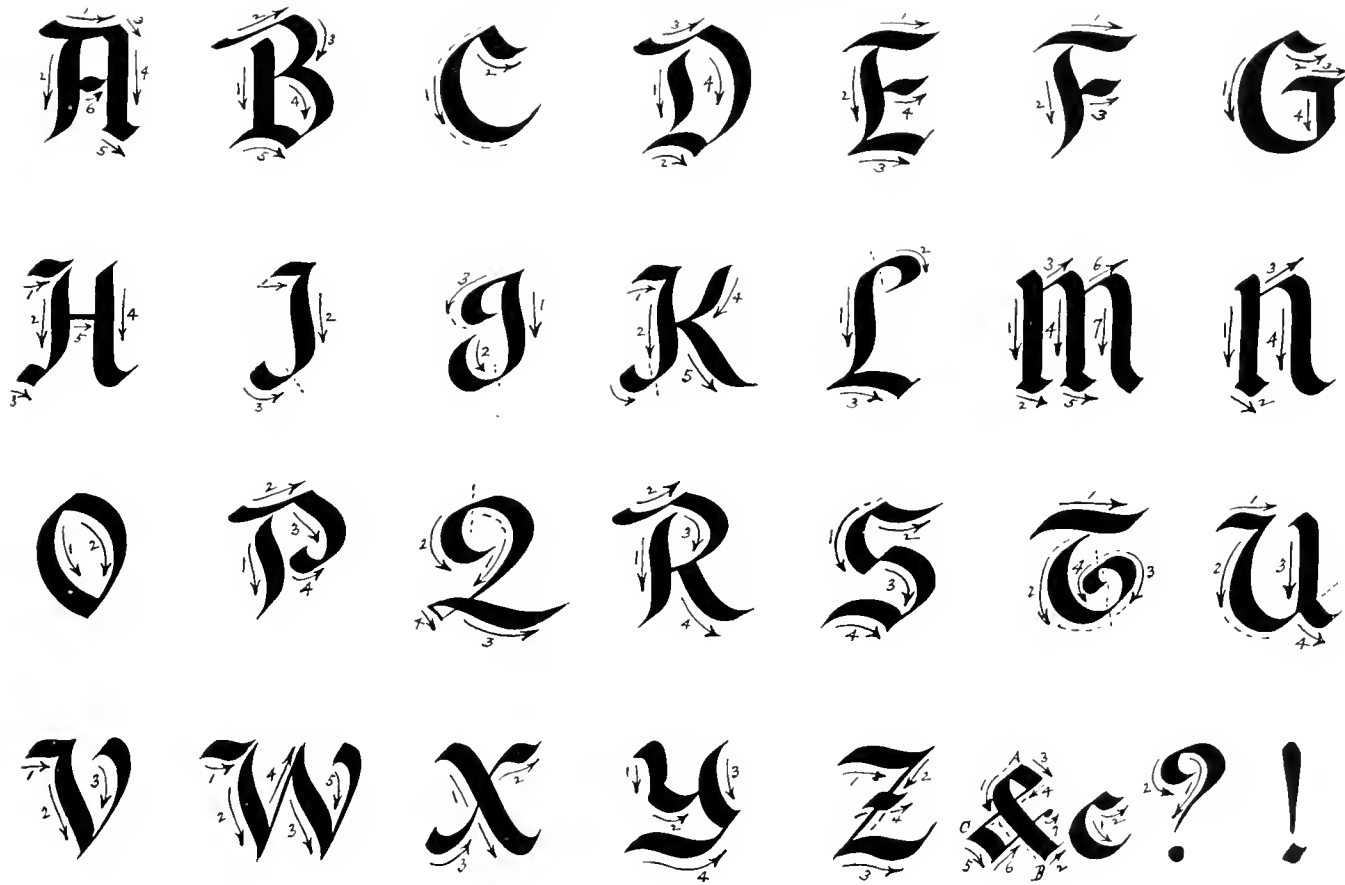
On page 37 you will see the flat brush numbers, which you can now make with ease. The two lower lines are numbers made by first using a flat brush and then finishing with a music pen. Strokes Nos. 2, 3, 4, 5 and 6 on the No. 1, the pointed last stroke on the No. 2, the dots on No. 3, the fine lines on No. 4, the dots on Nos. 5, 6 and 9, the fine lines on Nos. 7 and 8, and the dollar sign show how the brush and pen jointly make a neatly finished numeral. Much time is often saved by making letters in this manner.

PEN-WORK.

Stub pens can be obtained in many sizes, as shown on the following page. Before using the pen for show-card work a trifle of its hardness must be removed, and though the process is very simple it must be care-

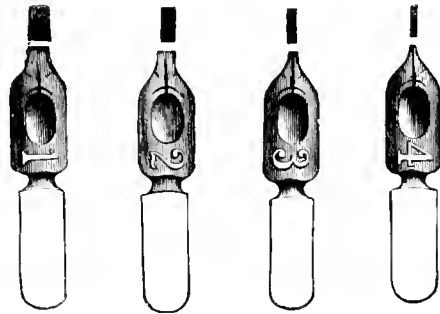


FLAT STROKE CAPITALS.



fully done or the pen will become too soft. Place your pen in the holder, light an ordinary match, allow it to burn with a large flame, hold the front half of your pen into the flame three seconds and then *quickly* dip it into water; after this into your color.

For show-card pen-work no mixture can give you the same satisfactory results as Letterine. It



costs one-fifth as much as the costly inks sold in 25 cent bottles and it dries in one-third the time, besides drying with a gloss. The India ink and waterproof colors are excellent for the purpose for which they are intended and cannot be replaced by Letterine on architectural or mechanical drawings or maps, because such lettering should be waterproof, besides wear-resisting in folding and rolling up.

SLANT PEN-WORK.

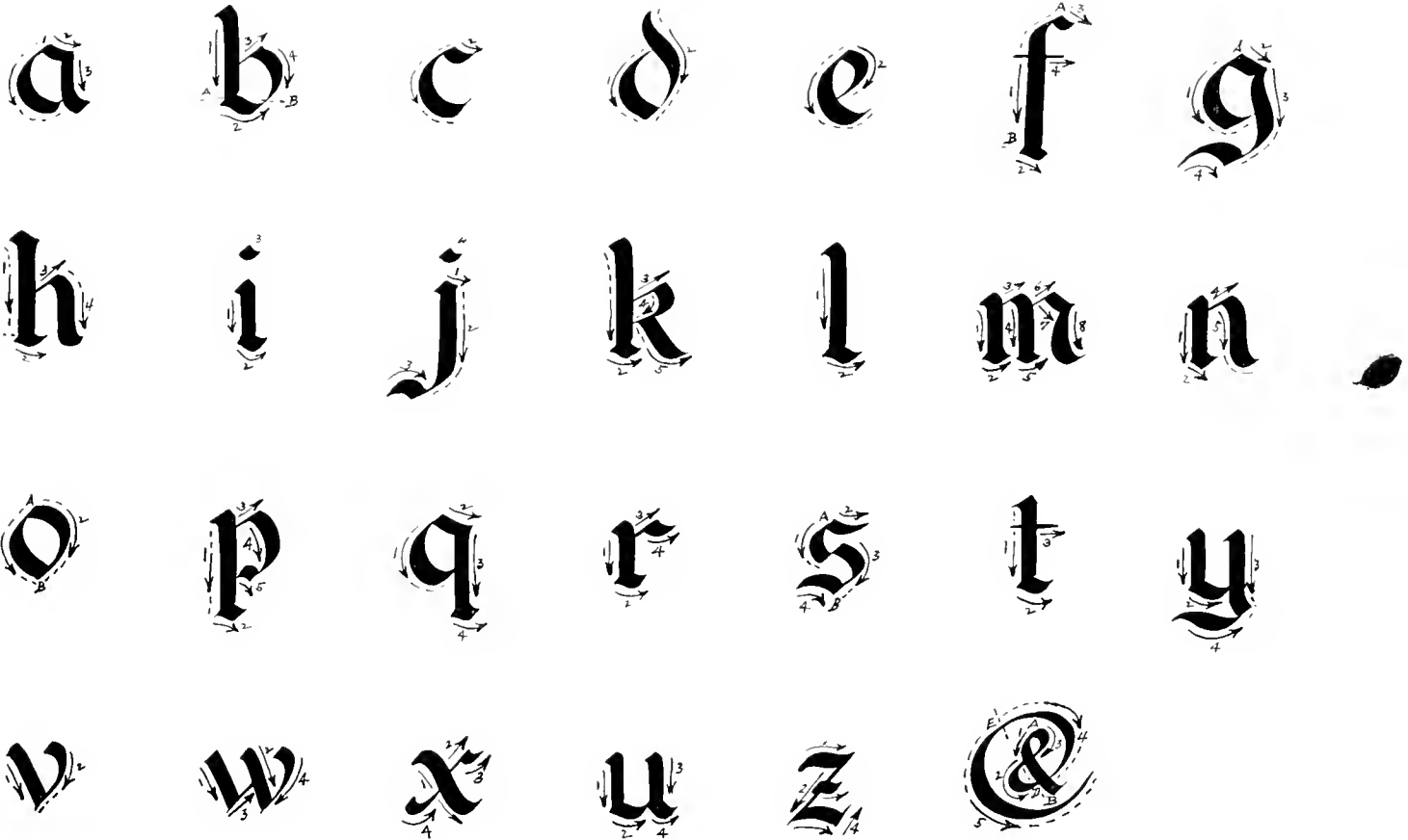
Prepare your Letterine as instructed on page 6 and begin practice on the lower case slant letters on page



FIG. 6.

39. After each large stroke dip your pen into the fluid, gently shaking off the surplus color, and then proceed to write exactly as for flat brush work, holding the pen in the same way as illustrated. You must use considerable pressure when you make the

FLAT STROKE LOWER CASE.



broad lines. You will soon learn how to graduate the pressure just as you do on any ordinary pen, except that, there being less elasticity in these stub pens, you must bear down on them more forcibly. Occasionally dip your pen into water and wipe off with a rag to keep it from becoming clogged. Now write the capitals, which you will readily learn with a little practice. The numerals on page 41 will quickly be mastered.

UPRIGHT LOWER CASE AND CAPITAL PEN-WORK.

These letters are the plainest, the most beautiful and the most difficult of all pen letters. When assembled in words and perfectly written they present a refined and attractive card. The learner should first write them by finishing all the angles with a music pen, as much difficulty will be experienced in the beginning in doing this with the stub pen. In the capitals it will be noticed that the letters H and M are wider at the base than at the top. The last two strokes on the stump-work chart (page 15) and the last stroke on page 47 show the manner of constructing the little angles. If you do not use a music pen you will be obliged to use only one end of your flat pen while making the points on the lower left of the capital A, upper left of K, N, T, V, W and Y. For prac-

ticating the capital letters try a 1 inch space with a No 1 stub pen. For lower case use half inch spaces.

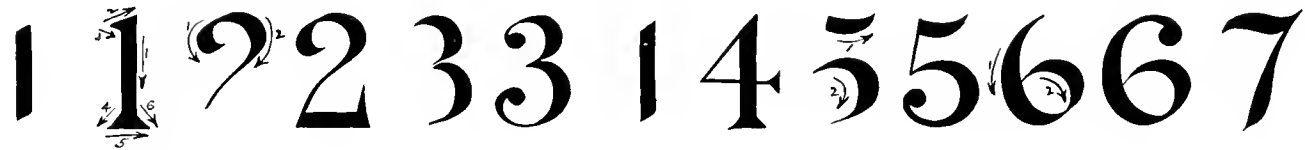
SHADING PENS.

Justice demands that I mention shading pens, which, however, in the East are now entirely discarded by card-writers. These pens range in width from one-eighth to one inch. They have two sides, which form the point. The ink is put in the space formed by the sides, just as you do in filling a drawing pen. Letterine is the best ink to use.

DRAWING PENS.

There are several styles of drawing pens in use. Some come in sets requiring a different pen for each size line. Others hold a considerable quantity of paint or fluid and are intended more for heavy line work, and for general use. Drawing pens can be purchased for 25 cents each, and employed simply for producing lines of different widths. The thickness of the line is regulated by a thumbscrew at the side of the pen. They are also made so as to fit into a compass for drawing circles. The ticket writer should have one, as it will be useful in drawing border lines on small cards and for other purposes. Most amateurs make

FLAT STROKE AND BRUSH AND PEN NUMBERS.



the mistake of dipping these pens into the paint. This should never be done. Fill about one-quarter of the inner space of the pen by using your paint brush. Do not overload the pen, as it will overflow and ruin your line. Any kind of paint, including bronze, may be used. Always wash out the pen thoroughly when finished and dry it with a rag. The side screw should be removed and dried; otherwise it will rust. The screw should be loosened when the pen is laid away. When using white paint or Letterine the pen is apt to become clogged. It should occasionally be rinsed in water or wiped with a damp sponge and refilled. The white paint should be thinned and carefully mixed before using in a drawing pen.

BRUSH SCRIPT.

Brush script letters are mostly used on show-cards when they are larger than any letters that can be made with the stub pens. Very few card-writers can do this work with any degree of perfection until they have had much practice; but, this art once acquired, these letters in combination with script scrolls as illustrated on page 87, present a work of beauty. On page 51 will be found excellent examples of brush-script. The rapidity with which they were formed in no manner mars their beauty nor the symmetry of the slant.

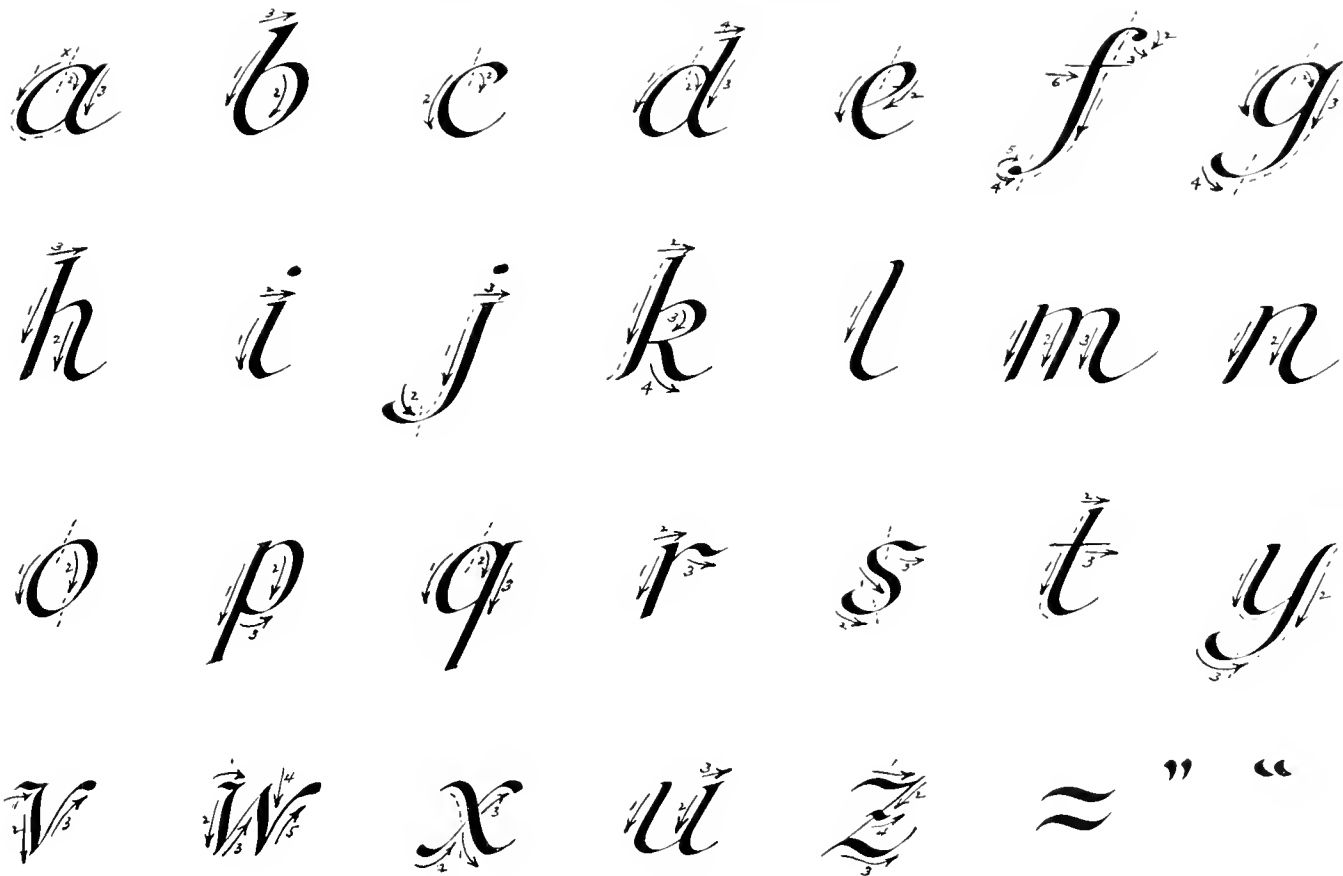
BRUSH SCRIPT LOWER CASE.

The lower case letters are comparatively easy to write. The brush should be held exactly as in Fig. 3, page 11, the little finger resting very lightly on the paper. A glance at the outlines on the lower case letters, pages 45 and 46, will reveal the delicacy and rapidity of the brush strokes. The curved strokes on the s, g and y can only be written properly if done rapidly.

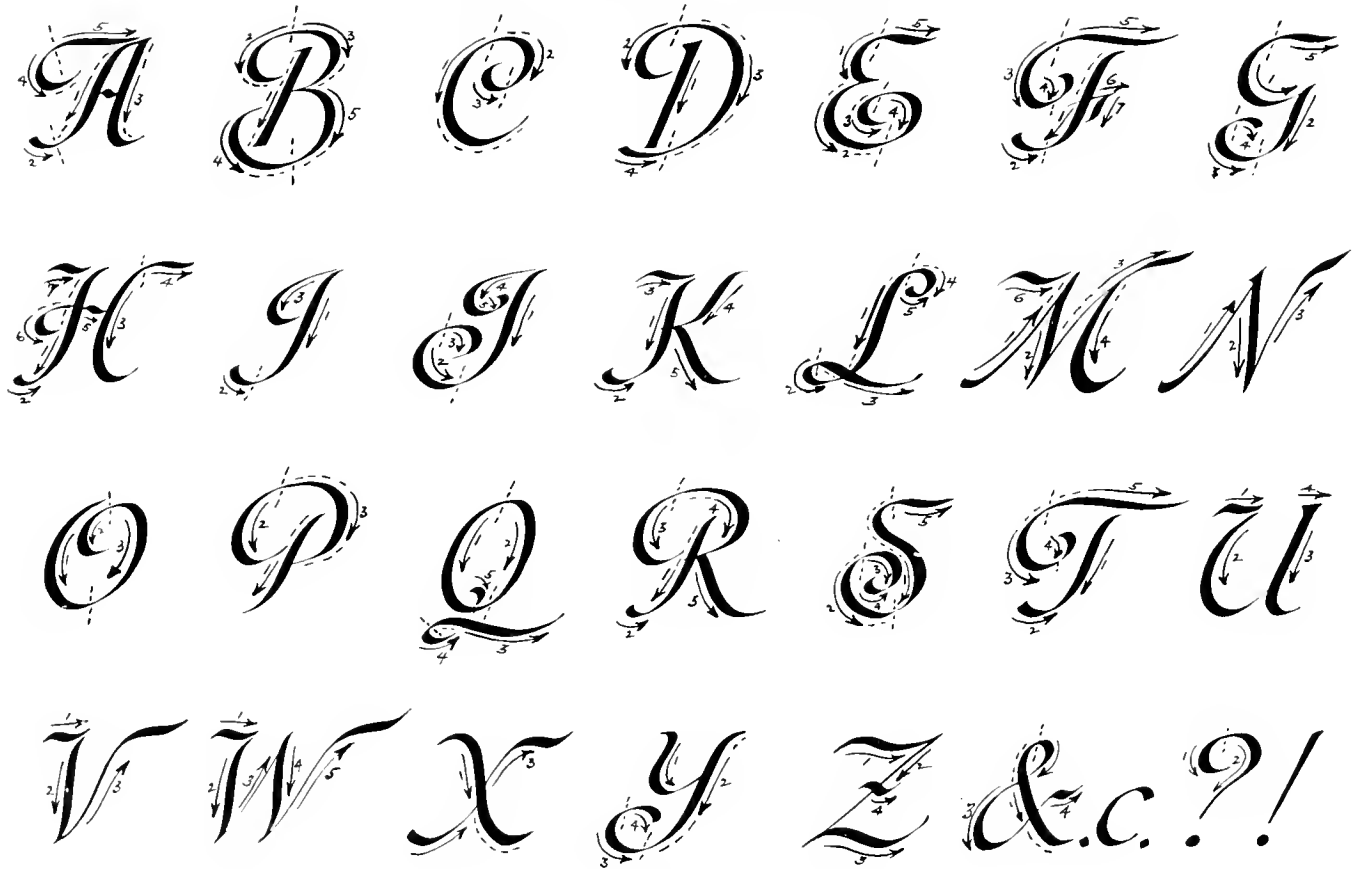
BRUSH SCRIPT CAPITALS.

The more simple forms of script, when writing capitals with a brush, look too primitive on a show-card, and those with curved lines, as shown on pages 49 and 50, are needed to form a suitable contrast with the lower case letters. The *larger* you practice these letters the more readily you can write them. Make 3 inch squares for your first practice, and write the letters at first with a lead pencil, being sure to write them entirely free hand, and resting on your pencil point so lightly that the pencil marks can scarcely be seen after you have made the letter. Now take your No. 5 brush and practice outlining the letter F. Stroke 1, from A to B, gives you the stem-stroke for many other letters. Stroke 3, from C to D, teaches you another important sweep of the brush which is also part

SLANT LOWER CASE, PEN-WORK.



SLANT CAPITALS, PEN-WORK.



STANDARD UPRIGHT NUMBERS, PEN-WORK.



UPRIGHT LOWER CASE, PEN-WORK.

a b c d e f g

h i j k l m n

o p q r s t y

v w x u z s i a i a

UPRIGHT CAPITALS, PEN-WORK.

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 &c. 151

of many of the other letters. Arm and finger movements, with the lightest possible touch of your fingers on the paper and on your brush point, are what you must practice. When you can do this—and it will take you some time—then make every letter entirely free-hand. Do the same with your No. 7 and No. 11 brush. When using the latter, make your letters 6 inches high. To properly guide you in writing the more intricate letters, we will mention the order of the strokes:

Letter A—1, from A down and around to B. Now stroke 2 to shade it. Stroke 3 (not numbered) from A to C. Stroke 4 down and around to D. Stroke 5, to complete the letter, should be made in one stroke, with pressure on the brush at the thick part. This stroke should be practiced separately. It resembles the first stroke on letter X.

Letter B—Begin at A, stroke 1 down and around to B. Stroke 2, from A to C. Stroke 3, beginning at D, with slightly intensified pressure at the start, then lightly down and around the top, making your loop, swinging down and around. Strokes 4 and 5, to shade the two loops, and stroke 6 from A to the right, and then the inner lower loop (not marked on copy) of stroke 1.

Letter C—From A down and around to B. Stroke 2 from A to the right to C. Stroke 3 to finish of stroke 2. Stroke 4 from E down. Stroke 5, A to D.

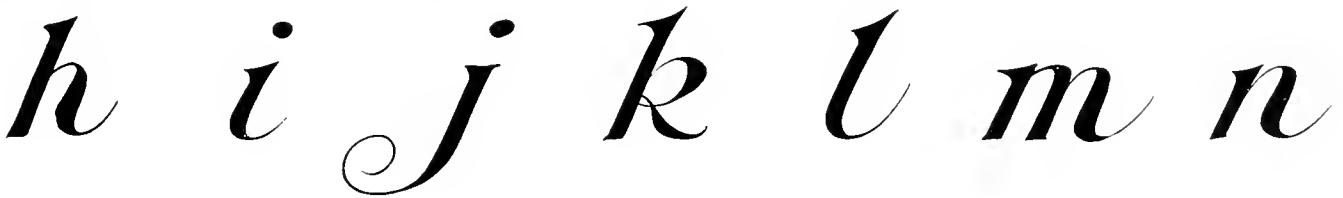
Letter D—Stroke 1, from A down to the right, forming the loop to the left, around to the right upward, then forming the curve to the top left to B. Stroke 2, from A to C. Stroke 3, from A to the right. Stroke 4 (not noted) to fill the right hand curve from A down.

The central heavy strokes showing in the letters B and D were left as the artist made them, but they were made in error, making the central stroke too thin at first.

Letter E—Begin at A, follow the outside stroke 1, to B. Stroke 2, from B to the inner loop, then strokes 3, 4, 5, 6 and 7 where indicated. The upper E loop requires much practice.

The small ring loop on the top of the letter G can then be more readily learned. The first stroke of letters H, I, J, K, V and W is practically the same. The loop on the letter K begins at E, stroke 5 down and around the loop, down again and around to F. Letter P begins at A, stroke 1 down and around, making the loop to B. Stroke 2 from C down, around, passing A to D. Letter Q begins at A, to the left down and around to E. Letter S, stroke 1 from A to B in its centre. Stroke 2 (not noted), complete the centre dot by a down stroke. Letter Y begins at A, continuing the curve to the right, then down and up to B; stroke 2 shades the curve. Stroke 3, from B to the left in one quick sweep, then curve to

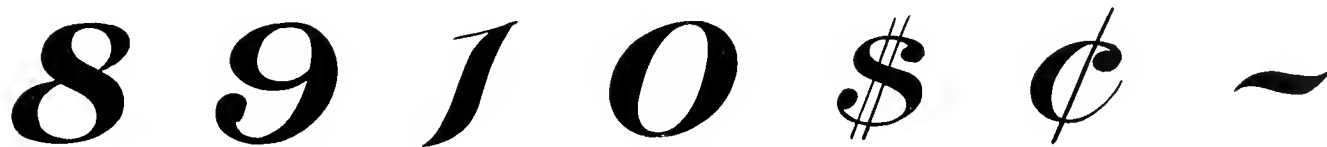
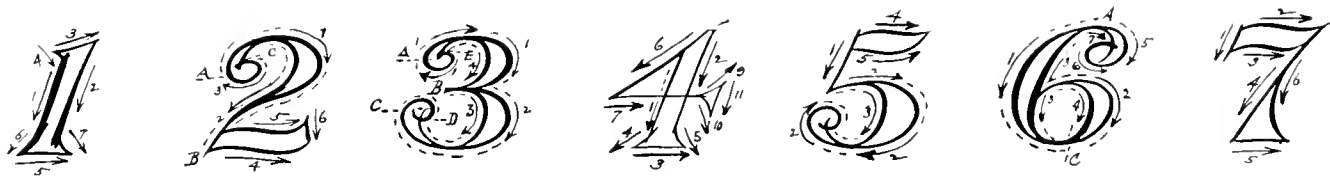
BRUSH SCRIPT, LOWER CASE.



BRUSH SCRIPT, LOWER CASE.



BRUSH SCRIPT, NUMBERS.



C. Stroke 4 from B down to D. Letter Z, stroke 1, from A to B; stroke 2, from B down and forming the little loop at the left, then down and around with a snappy, quick curve to C. The & is begun at A, stroke 1, up, passing C and down to B; stroke 2, C to D; then shade upper loop, stroke 3; stroke 4, from E down and up to F. Practice thoroughly.

SHADING.

Examples of shaded letters are beautifully illustrated on pages 51, 52 and 53. This work is all done with flat brush strokes. It should be accomplished quickly. The various letters offer excellent examples for practice, and the student is requested to study them all carefully. When you shade letters have your paint easy flowing. If you use white paint do not feel uneasy because it looks faint when you shade at first, because it will dry out much whiter and should be used very thin on tinted cards. If you shade in gold be careful to constantly mix it and do not apply too thick with your brush. Shading in two colors is sometimes desirable, but the use of several colors is only in practice among grocers and tea stores, but I would not sanction it. Very narrow letters, if shaded with a half-inch wide brush, often present a highly attractive appearance. Slant letters can be shaded

to good advantage. Letters that are crooked or poorly written do not show their imperfections if the imperfect lines are not shaded exactly parallel.

The shading may appear on the right and upper ends if desired. Other methods, seldom used, make letters appear as though falling forward or backward.

LETTERING MIRRORS WITH SOAP.

Cut a strip of fresh common brown soap about 2½ inches by 1 inch. Cut it from two opposite sides into a wedge-shaped point, leaving the edge one-eighth inch thick. Your mirror should be perfectly clean. You can use the soap exactly as you would a flat brush, but of course must use more pressure.

EDGE-LINES ON TICKETS.

If you wish to place edge-lines one-sixteenth to one-quarter inch thick on small price tickets, running them to the extreme edge, proceed as follows: Hold your card in the left hand, placing its edge flat on a piece of smooth card, or, better still, a piece of glass. Put a liberal quantity of color or bronze on your brush. Now glide your brush quickly along the glass, resting it also against the surface of the card. Your lines will be smooth and of uniform width with a little practice.

BRUSH SCRIPT, CAPITALS.



BRUSH SCRIPT, CAPITALS.

C P Q R S T U

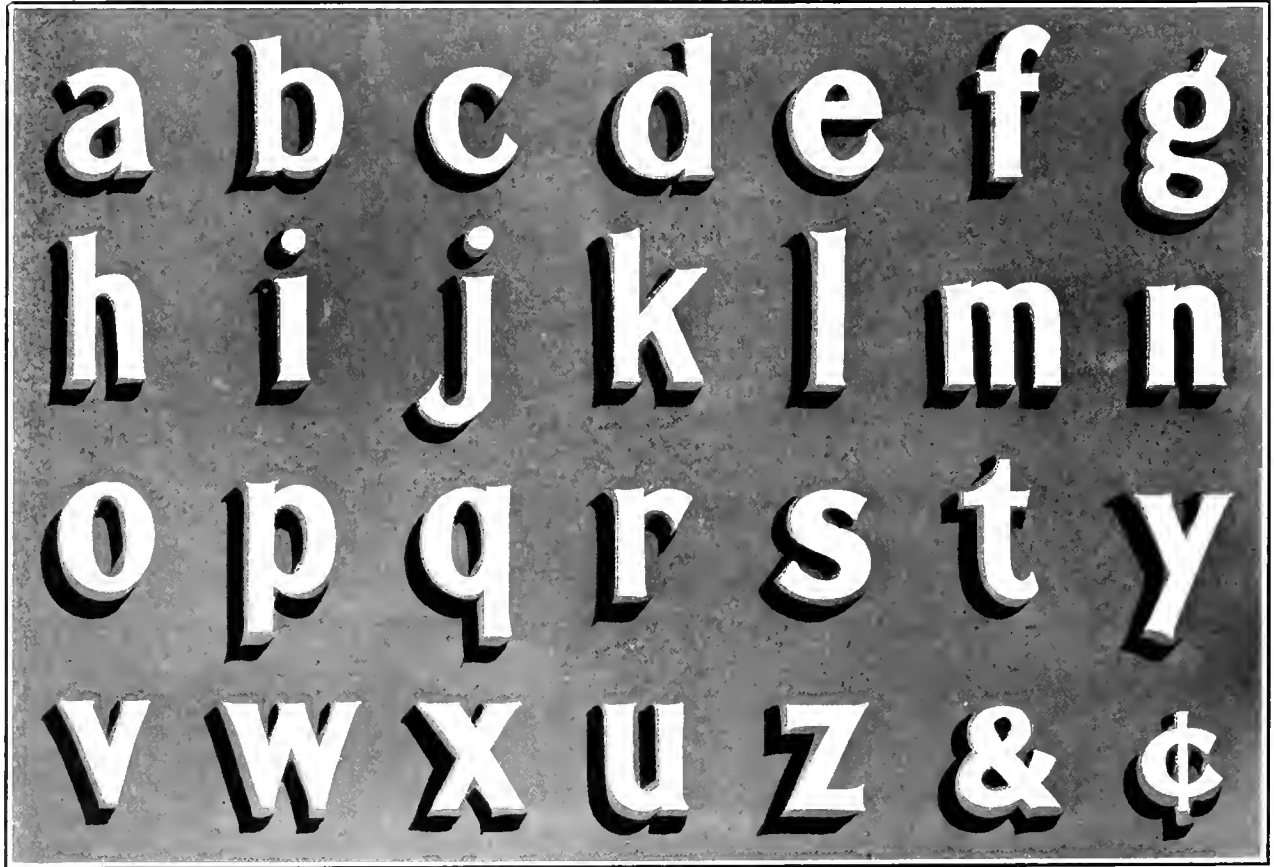
C P Q R S T U

V W X Y Z & ? !

V W X Y Z & ? !

*Shade Script
with a Flat
Brush - it is
quick too. D*

SHADED BLOCK LETTERS.



SHAIDED 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 & c

PRICE TICKETS.

The numerous illustrations of price tickets, beginning on page 71, offer to the student ample opportunity for studying designs of tickets as well as pen and brush lettering.

The colors of the designs from which these photo-engravings were made are mentioned in detail. These may, of course, be changed to suit the fancy of the maker.

The actual sizes are just double the dimensions illustrated. No. 204, white with beveled edges; 205 and 216, white with gold bevel, and gold double edge-line; 206, white circle on fancy blue card with bevel edge; 207, gold edge, white card; 217, gold edge, black card, raised embossed gold centre; 208, dark gray mat on light gray card, beveled edges; 209, 218 and 246, plain white with gold bevel; 210, egg-shell mat, with fancy gold bevel edge, embossed gold ornaments, green centre; 211 and 229, white and black hat tickets, with embossed gold circles; 212, pink shield, glued on green shield; 213, shoe ticket, white mat, fancy gold edge, gold ornaments, black centre; 214, olive green suit ticket; 219, gray card, with colored painted floral spray; 220, heliotrope shoe ticket; 237, 238, 239, 255, 256, 257, 258 and 259 have shaded backgrounds made by using an air brush. This de-

vice costs at least \$30. A similar but coarser effect can be obtained by using an atomizer. First cut out from a light piece of card the shape to be left blank. Place this pattern flat on the cardboard, putting a weight on the pattern. Spray the card all over, then remove the pattern. The card will soon be dry, and it may then be lettered. On Nos. 238 and 255 the dark lines are gold; 257 has a gold embossed eagle glued on centre; 239 has a colored floral spray; 240 has a fancy edge, colored in red in the centres and blue on the ends; 241 has a glazed white surface and deep gold bevel edge; 242, brown linen; 243, light oak on dark oak panel, having wide bevel; 249, green linen on dark green panel, with white bevel; 244, blue star; 247, hat or shoe ticket; 248, oval cut-out; 250, fancy gold bevel shoe ticket; 251, white glazed, with gold bevel and gold arrow. The 10 on the arrow is painted black, and when dry receives a painted white edge-line. No. 221 is a light green eggshell mat, with fancy gold edge and embossed gold ornaments, mat glued on purple beveled card; 222, heliotrope shoe ticket, with gold embossed frame; 223, imitation light oak card, with bevel edge; 224, imitation burlap gray; 245, blue, with bevel edges; 225 and 227, black waterproof, with bevel edges; 226, white mat, with fancy gold edge and embossed gold ornaments, glued on a white beveled gray card having a white paper cen-

PRICE TICKETS.

\$ 16.

204

Trousers To Order
Seven Dollars.

205

\$ 6.50

206

\$ 12.

207

Suit
\$ 12.

208

\$ 15.

209

BINGER. N.Y.

PRICE TICKETS.



210



211



212



213



214




216



217

BINGER, N.Y.

PRICE TICKETS.


Overcoat To Order \$ **16.**

218


Suit \$ **15.**

219

Mammoth Last.
\$ **3.75**

220


Suit
\$ **14.**

221


\$ **2.50**

222


Suit \$ **18.**

BINGER. N.Y.

223


Suit \$ **14.**

224

tre; 228, white mat, with fancy gold edge, mounted on imitation light oak panel; 230, white card, gold bevel, rococo gold scrolls; 231, green hat ticket; 232 and 235, gold embossed hat tickets; 233 and 234, shoe tickets; 236, green linen, with white bevel. These hat tickets have very thin strips of card glued on the centre of the back. The glue is only put on one end, so that the strip can readily be slipped into the hatband and the ticket project in front of the band. 252 and 253 are linen panels, with heavy white panels and new art designs. The flowers and stems are first painted, then outlined in black. No. 254 is a dark gray card, having a miniature wooden hatchet glued on. The top of the hatchet is painted red and silver.

Figs. 200 and 201, on page 83, are embossed card designs, having scroll-work and escutcheons in silver, the centre background in black or colors and the lettering in white or gold. Fig. 202 is a dark green, white beveled panel. Fig. 203 can be made in any size, but requires a knowledge of figure painting.

SUBJECT CARDS.

Window cards that always attract attention are those known as subject cards. They can be made with or without mats, to please your own fancy. Take any small object and by means of wire or glue attach it to

your card, and then in as few words as possible write your "catch word" underneath it in bold letters, and the rest of your reading, without using too many words in smaller letters. I will give a few examples, which are simple and I believe original. Take a piece of chalk. Under it write: "Chalk it Down—our prices are the lowest." A screw—under it write "A Good Many Turns in this business have taught us how to please you." A large nail—write under it "We Nail the Prices Low in this store. One price to all." A small doll—write under it "For the Little Ones we are showing new styles. See them." Under a penny tin whistle write "There's Harmony in our qualities and prices." Under a stick of wood write "Stick to Us—and you will never get stuck." A toy rooster: "Be the Cock of the Walk—wear our stylish (mention the brand) hat." A Row of Pins—"We Can Give You Pointers in fashions and low prices."

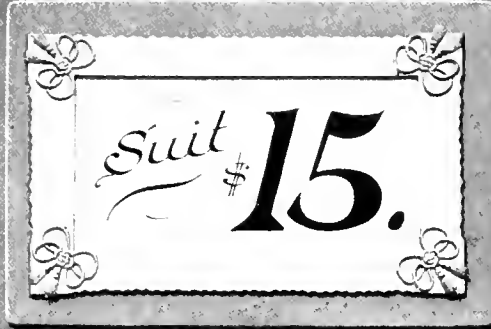
SHOW-CARD TALK.

The most desirable style of card suitable for any line of business is white with black lettering. Ample white space around the lettering, proper spacing of the words and correct display with neat execution make this a card of excellence. The display lines shaded in gold, gray, drab or pearl are the next step

PRICE TICKETS.



225



226



227



228



229



230



231



232



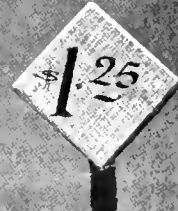
233



234



235



236

BINGER. N. Y.

PRICE TICKETS.



PRICE TICKETS



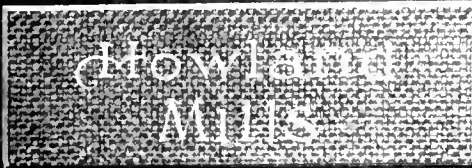
242



243



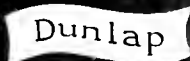
244



245



246



247



BINGER. N.Y.

248



249



250

PRICE TICKETS.



PRICE TICKETS.



10 We hit the Mark.
Coat & Vest
To Order

251



FALL
STYLES.

252



Suit
\$15.

BINGER. N.Y.

253



Suit Cut Price:
\$15.

254

EMBOSSED CARDS.



If we please
you, tell others
If not,
Tell us!

200



\$ 4.50

202



Imported.

201



Exclusive
Pattern.

203

BINGER. N.Y.

A CUT-OUT.



Our
Latest
Creation

14^c

BINGER. N.Y.

G

H

from simplicity and still within refinement. With the exception of vermilion or turkey red, white and the colors mentioned, there is no reason for using any other colors on show-cards unless you write what may be termed a monotone card, using only one color, like green, brown, yellow, etc., for lettering the entire card on white. The color effects should be created by the use of various colored cards, but the paint need be only white or black or combined.

Plain gold letters on white cards are very pretty. If you make a block letter in gold and shade it with drab or black you have a neat combination of color. Painting a narrow edge-line around letters enhances their beauty, but takes time.

An odd but pretty card is a drab background with a turkey red initial edge-lined white and the letters all white. Dark green lettered white and gold; light green lettered black, shaded white; gray lettered white, shaded gold; blue (seldom used) lettered white, shaded black; red lettered white, shaded gold; and red lettered black, shaded white, are good combinations.

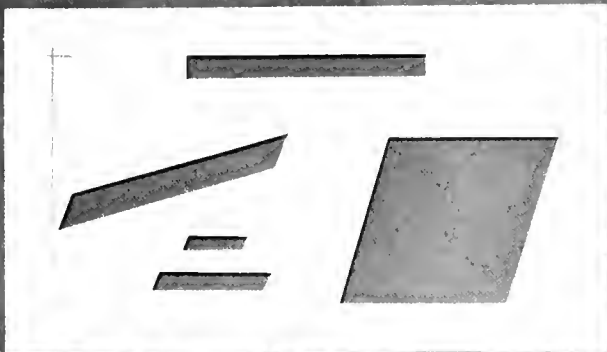
CUT-OUTS.

When a quantity of cards is to be written, whether small price tickets or full sheets, the card-writer makes a cut-out. This method is illustrated in Figs. G and H

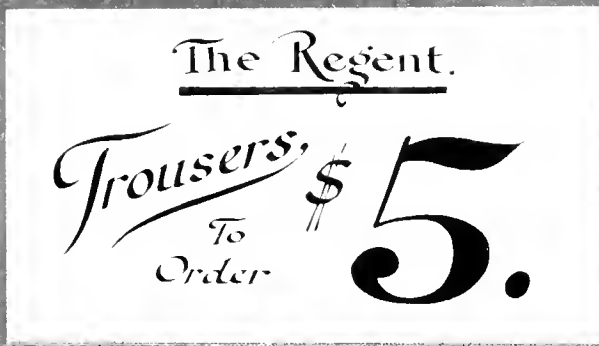
on page 65. The sample card H being written, another card of the same size is taken, and lines are ruled on tissue or transfer paper to represent the exact position of the words on the original card H and pasted on it. The spaces showing the position of words or letters are then cut out with a sharp knife. By placing the cut-out over the other cards to be written, and using a soft pencil, the spaces cut out are traced readily and quickly, and the card-writer is certain that all of the words will appear in the same position on all of the cards, besides being also the same height. The lead pencil marks are erased with a sponge rubber after the card that has been written is dry. These lead pencil marks are purposely left on our designs in order to guide the learner. Under the cut-out (G) there is pasted a dark background to more clearly emphasize the spaces cut in the card. On page 67, Fig. A, is another cut-out for a trouser card. Three pens of different size were used to write the card. The number 5 was made with a brush. Fig. C is a cut-out for a small price ticket D.

On page 67 Fig. A shows another method of preparing a cut-out for the trousers ticket Fig. B; a card (Fig. A) is first centred, then crudely written in lead pencil, having all the characters shown on Fig. B. The words are then all cut out as shown on Fig. A. The cards to be written are then, one at a time, placed un-

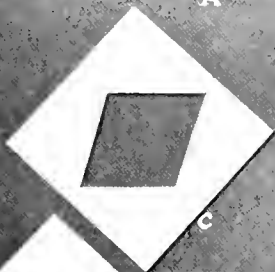
CUT-OUTS AND STENCIL.



A



B



C



E



D

BINGER, N.Y.



F

der the cut-out Fig. A and the lead pencil lines, which can be seen on our photo-engraving Fig. B, are traced. The writer then finds no difficulty in having his words all uniform on the duplicates. Three sizes of pens were used to write Fig. B. The 5 was made with a brush. Cut-out Fig. C was made in the same manner, for the price ticket Fig. D.

STENCILS.

When large quantities of hand-painted cards are desired, the larger letters and designs are usually stenciled and then filled in by hand. Stencils are made as follows: The sample card being first made, some tracing paper is laid over it and the letters desired are traced. This paper is then pasted on a sheet of strong manila paper. Then, with a very sharp knife-point, the letters are partly cut out, as shown in Fig. E, page 65. This can be best done by laying the paper on a sheet of cardboard and cutting clean through the paper slightly into the card, thereby avoiding burr edges, which are sure to appear if the knife be dull or the surface under the stencil paper be uneven. The entire stencil should receive a thin coat of shellac, not forgetting the inner edges where the cut-out has been made. This will make it durable, preventing the color from soaking into the paper and the stencil brush from

injuring the surface, which otherwise would, after some use, absorb much color and cause blurred lines.

A wide round brush, with short bristles, is usually the kind required for this work. When a paper stencil is used the color is spread only on the outer surface of the brush by rubbing it perpendicularly across some smooth surface, then holding the stencil firmly in position with thumb-tacks, or with weights if it be large, or with the left hand when small. The brush is tapped gently up and down against the stencil, and its work is done. It leaves a neat faint or dark impression, according to the amount and tint of the color applied; besides this, it places the design or letters in the exact position on all of the cards.

Fig. F shows a card made with stencil E. After the stencil brush is used all the letters are outlined with a small brush, then filled in.

When large stencils are cut and there are many narrow spaces uncut, like those in the top of the A, C, T, and bottom of C and L, it is advisable to cut narrower strips of paper and to strengthen these weak parts by fastening on these strips with glue or shellac.

FLORAL CARDS.

Artificial flowers, especially violets, are highly decorative, and can be used to good advantage in making



ARNOLD BINGER,
The World Renowned Show-Card Artist.

Proprietor of . . .

THE LARGEST SHOW-
CARD ESTABLISHMENT
IN THE UNITED STATES.

703 and 705 Broadway, New York.

price tickets or window cards. Glueing one violet without a stem in each corner is in itself a pretty decoration. Two or three violets with stems and one leaf, fastened in one corner of the card by piercing two holes and fastening the stems and leaf stem with a thin wire, make an agreeable appearance.

FANCY SHOW-CARDS.

The horseshoe design on page 71 is easily constructed. On a full sheet of tinted cardboard mark the shape of the horseshoe and cut it out. Letter it in black, shade in white, allowing both to dry thoroughly. With some thinly diluted glue trace the outlines where indicated, and apply at once a liberal quantity of "flitter." The bunches of violets, which can be bought at a trifling cost, are attached by making two holes through the cardboard and fastening with thin wire by twisting the ends on the back. To prevent the card from sagging a frame of wood is glued across its back before the card is lettered, one piece running across the top and one piece along each side.

The Satisfaction card on page 73 is illustrated for the purpose of showing the method employed in "centering" and assembling pen-work. This card is intended to be placed at the cashier's desk, to be read by the customer while waiting for change. I believe

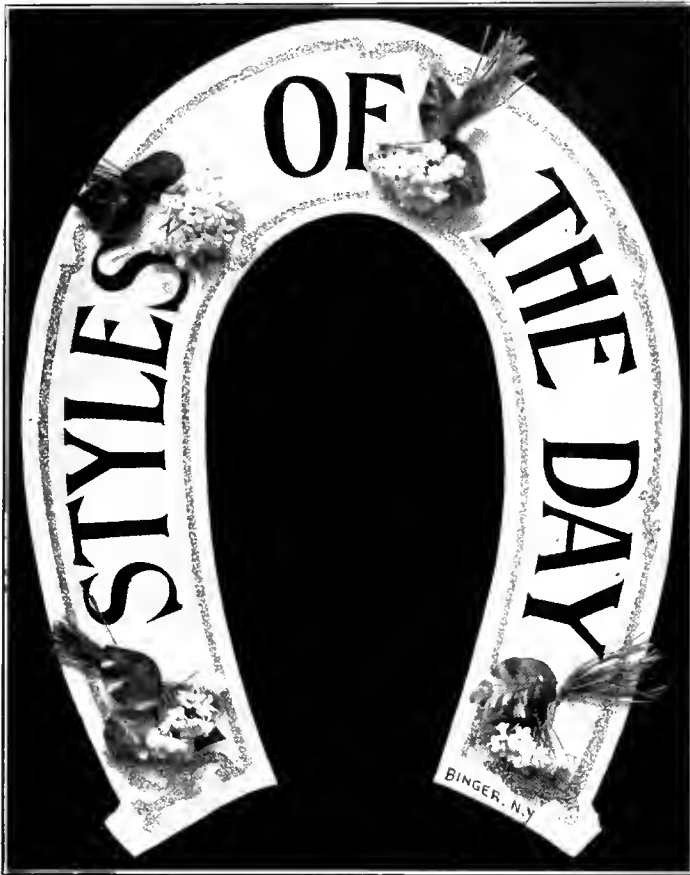
that cards with much wording are generally undesirable. This card is lettered in black on a white ground, having a double-lined golden border and brass embossed cornerpieces. You will at once notice the irregularity of the words "earnestly requested." This is to illustrate the marring effect of careless lettering and poor spacing.

The Santa Claus sign on page 71 has a dark green background with Santa Claus painted in glowing hues. The lettering is in white shaded in gold (which the camera here reproduced in black), and the scroll-work, which is faintly discernible, is carried out in silver "flitter." The panel enclosing the lettering is very simple in design but decidedly effective.

The Holly sign on page 71 shows a spray of holly which can be attached by using an artificial spray, or can be designed in colors. The lettering is in gold on a green tinted background. The scroll-work is in green "flitter." The letters are excellent examples of perfect brush-work.

The large Christmas sign on page 72 has a dark red background with a green linen centre panel, lettered in black and white and ornamented with gold "flitter." The elliptical panel is dark green, having in its centre a dark red panel ornamented with silver "flitter" which also extends to the sides of the lower card. The edge-line is of white paper.

HOLIDAY CARDS.



HOLIDAY CARDS.



Satisfaction

is a good thing and worth going a great way for: Satisfaction is getting what you want;—If the articles you have purchased do not prove entirely Satisfactory as represented a chance to make it right is earnestly requested There is no reason why a customer should ever be lost, if the customer will only see that he gets what he wants; It can be given as easily as not; and nothing is any bother to us if it results in

Satisfaction.

The Easter card on page 72 is a heliotrope tinted card on a dark green background, having a white paper edging. The design of the egg is formed by cutting out an oval, laying it over the heliotrope card and spraying the outer edges with an atomizer. On the sprayed surface are designed beautiful Easter lilies. The lettering on the egg is in black; shaded in white.

SCROLLS AND PANELS.

To more clearly indicate the brush strokes in the construction of the scrolls we have engraved them on a black background. It will interest the student and all professionals to see the wonderful versatility of our artist and to learn that every line on these plates was executed with a brush and, with the few exceptions mentioned, free hand. It is advisable at the beginning to use a drawing pen for all straight lines, which will then be of uniform thickness, and, guided by the edge of the ruler, they will be exactly straight. Figs. 1, 2 and 3 were constructed free hand with a No. 7 brush. Figs. 4, 5, 6 and 7 are drawn from shapes cut from paper. Fold a sheet of paper; draw on the right side of the crease one-half of the design; then cut out the double folded pattern with a scissors. Mark out the pattern by laying it flat on your card, using a pencil. Such pat-

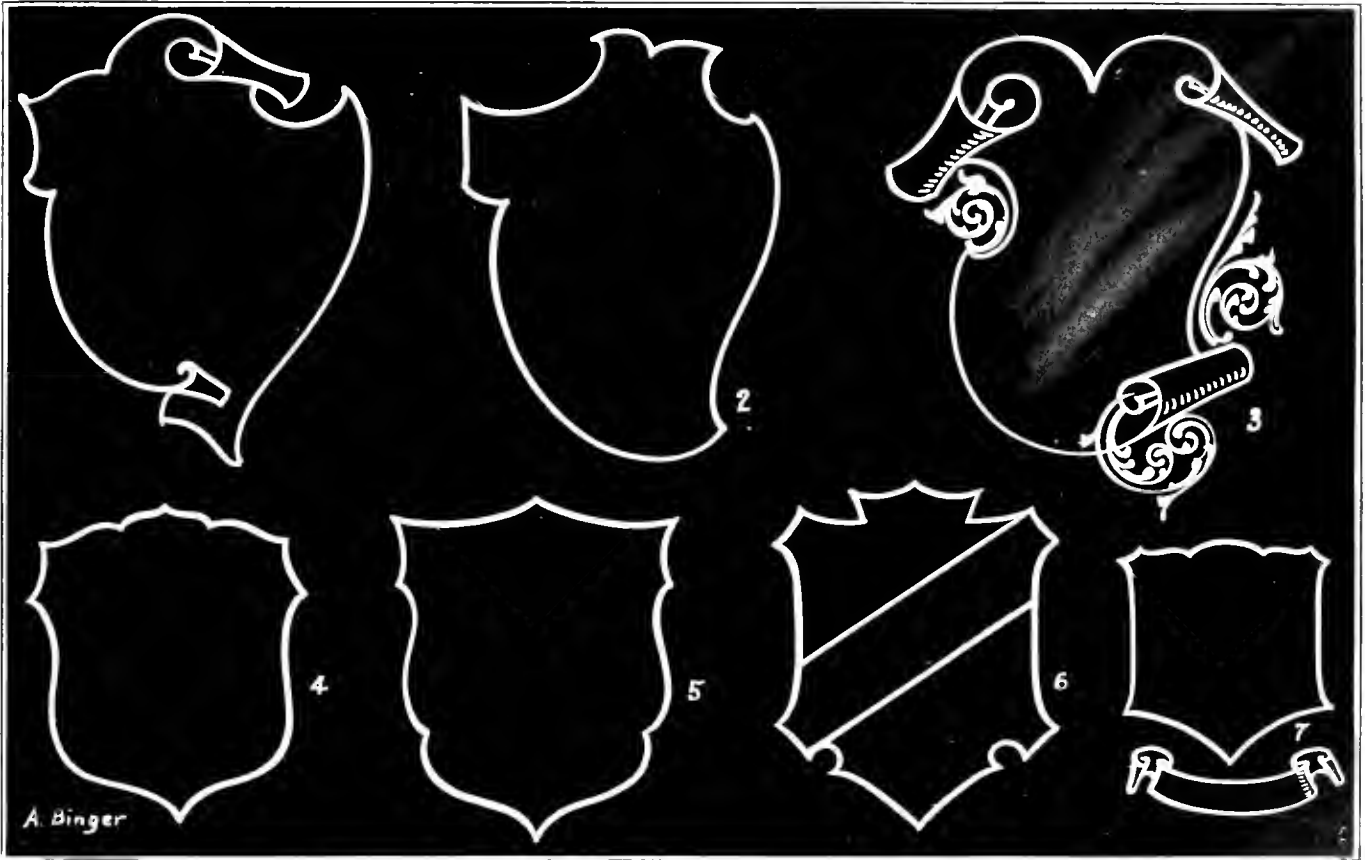
terns can be used for small price tickets, trademark panels, initial centres or, when mortised after having your photo-engraving made with black lines, can accommodate any kind of type. These panels, cut from thin card, can also be used to advantage for spray or spatter work in any size desired.

ATOMIZERS.

Atomizers used for spraying designs as shown on pages 60 and 62 can be bought in any artists' supply store. One kind is operated by applying one end to the mouth and blowing steadily through the tube, which meets another at right angles. One end of the latter extends into the bottle holding the spraying liquid.

Another kind has a rubber bulb which is pressed in the same manner as with perfume sprays. You should place a large sheet of paper on your table to prevent it from being stained. The atomizer should be held at a distance of from 6 inches to 1 foot from the card. A little practice will enable you to show light and dark tints as desired. Professional card writers use an air brush to do this kind of work. The device is complicated, requiring a foot pump, an air tank and an expenditure only justified for professionals. Its cost varies from \$30 to \$65.

FREE-HAND AND CUT PANELS.



The best, cheapest and most effective color mixture for spraying is Letterine. Use about eight parts of water to one of Letterine.

SPATTER WORK.

A primitive and inexpensive method for producing spray effects, but of coarser appearance than that which is accomplished with atomizers, is to use an old tooth brush and a small stick like a toothpick. Dip the brush into your diluted color, and shake out the color so that it does not drip. Hold the brush with the bristle side within 6 inches or a foot from your table. Draw the stick across the bristles while holding the brush in your left hand. Fern leaves, letters cut out or any kind of design cut from card or paper, are laid flat on the paper or cardboard to be ornamented, small weights placed thereon, and by liberal spattering around the design the card will show a plain surface when the pattern is removed, and the design will stand out clearly.

LETTERING ON MIRRORS OR GLASS.

If you desire temporary signs on mirrors they can readily be written by using any of the white or water color mixtures. If you wish them to remain on the

glass any length of time mix the paint in the same manner as for card work. It can be removed by using hot water. If the sign is to stand for a few days, add only a few drops of mucilage to your color. Flat brush strokes are the best for this purpose.

If you wish a temporary sign on the inside front of your show window, trace your sign on the outside with chalk; then follow these lines from the inside of the glass. Any colors may be used.

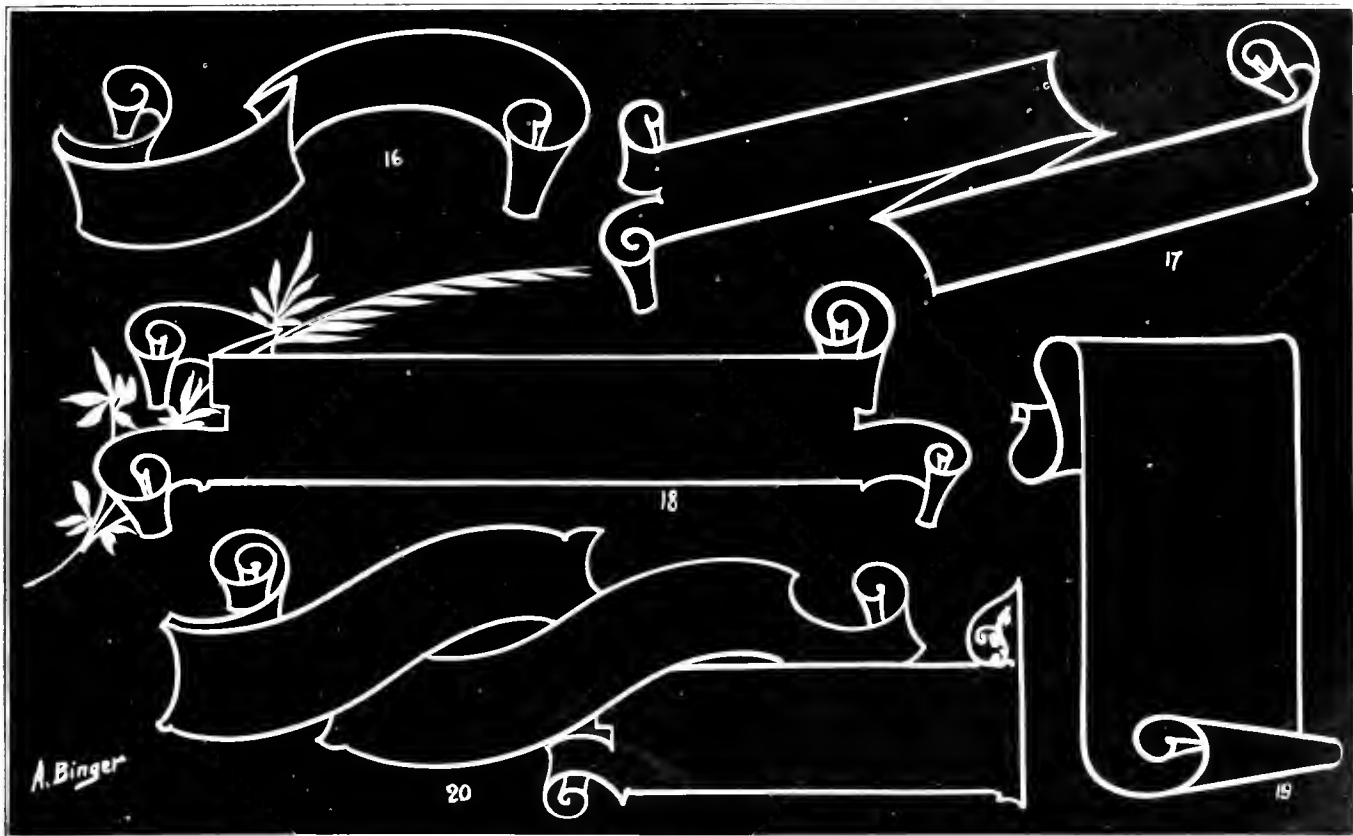
RIBBONETTES.

These designs are intended for use on stationery or box labels, and can be used to good advantage as corner designs on show-cards. In the latter case the card should be tinted and the outlines be in black, white or gold.

DUPLICATING CARDS BY ENGRAVING.

When large quantities of the same card are desired, whether it is a small ticket or a full sheet card, it is advisable to make one carefully lettered design in black on a white card. Then send the design to the photo-engraver, in order that a zinc engraving may be made from it. The desired quantity of cards may then be printed in any color or combination of colors, on any

RIBBONETTES.



kind of plain or colored card. Comparatively few printers are equipped to handle cards larger than quarter sheets, 11 x 14 inches. Many cards are printed in this manner, and the first or "initial" letter is afterward painted by hand and finished with scroll-work. Others are printed entirely on tinted cards, and only the shading of some of the words is done by hand, giving the card a much better appearance than if printed from several plates.

Another method is to engrave the displayed lettering (that is the bold letters), then print and fill in the undisplayed words by pen hand-work.

The displayed letters can of course be shaded by hand, which to the average person creates the impression that the printed letters are also hand-work.

SCROLLS.

Figs. 21, 22 and 23 show the simplest construction of scrolls. The beauty of designs 24 and 25 will appeal to the most ignorant and untrained eye. Scroll-work should not be designed with a pencil. It should be practiced often. From the very beginning make your strokes as rapidly as possible. You will soon be astonished at the endless variety of designs that you will originate. It is very much easier to originate scroll designs than to copy them. By prac-

ticating parts of Figs. 24 and 25 and gradually joining them as in Fig. 23 you will become acquainted with the construction of intricate designs.

DUPLICATING SCROLLS.

If you desire to duplicate scrolls you must, of course, copy the structural or main lines through tracing paper with a very soft pencil and transfer in reversed position by placing the side of your paper having the lead pencil marks downward on your card, then using a hard pencil and tracing over the soft lead design, which will show through the paper distinctly. The pressure of the hard pencil transfers the soft lead marks to your card. If you take this book and invert it, bringing the Fig. 25 scroll to its top, you will see that the beauty of the designs is not only not lessened but perhaps intensified. The student should practice making designs in this reversed position. In this manner they can readily be duplicated in this reversed position also by rubbing a soft pencil over the entire surface of that side on which you have used the hard pencil. Then trace over the original soft pencil marks by using a hard pencil. Transfer carbon paper can also be used to good advantage. When writing large scrolls the hand is generally entirely raised from the surface of table.

SCROLLS.



21



22



23



24



25

A. Binger

CENTRE AND SIDE SCROLLS.

For show-cards designs like A to E are used with good effect under words to emphasize them or to mark a paragraph. The side scrolls are used to great advantage to fill in a space, to place on one end of a word or on both sides of it. In the latter case to make them exact they should be transferred as explained in a previous lesson.

EMBOSSSED ORNAMENTS.

Gold ornaments like those on the corners of No. 210 and in the centre of No. 217 on page 56 are imported from Germany. The first are in squares forming sheets, having 100 to the sheet. The rings are packed in nests, beginning with those one-half inch in diameter and ranging in various sizes to 5 inches wide. The same may be bought in ovals. To fasten embossed ornaments, the best method is to spread glue across a pane of glass, place the backs of the ornaments on the glass, then take a paper, cover them, and use considerable pressure of your hand while stroking the top of the paper. With a pair of tweezers place the ornaments in the position wanted, and, with a narrow roller such as is used by paperhangers, roll over the ornaments, which will then be firmly attached to

the card. The gold rope ring in the centre of No. 211 is made by a machine, which embosses it and sinks it into the body of the card, so that it is firmly embedded.

FLITTER.

Flitter is a flaky tinsel which is sold by the pound or ounce at all paint supply stores. It can be obtained in gold, silver, purple, green, fire gilt, and a variety of other colors. It is generally used on signs intended for night display or holiday purposes. It is best applied by using thinly diluted glue, just like paint.

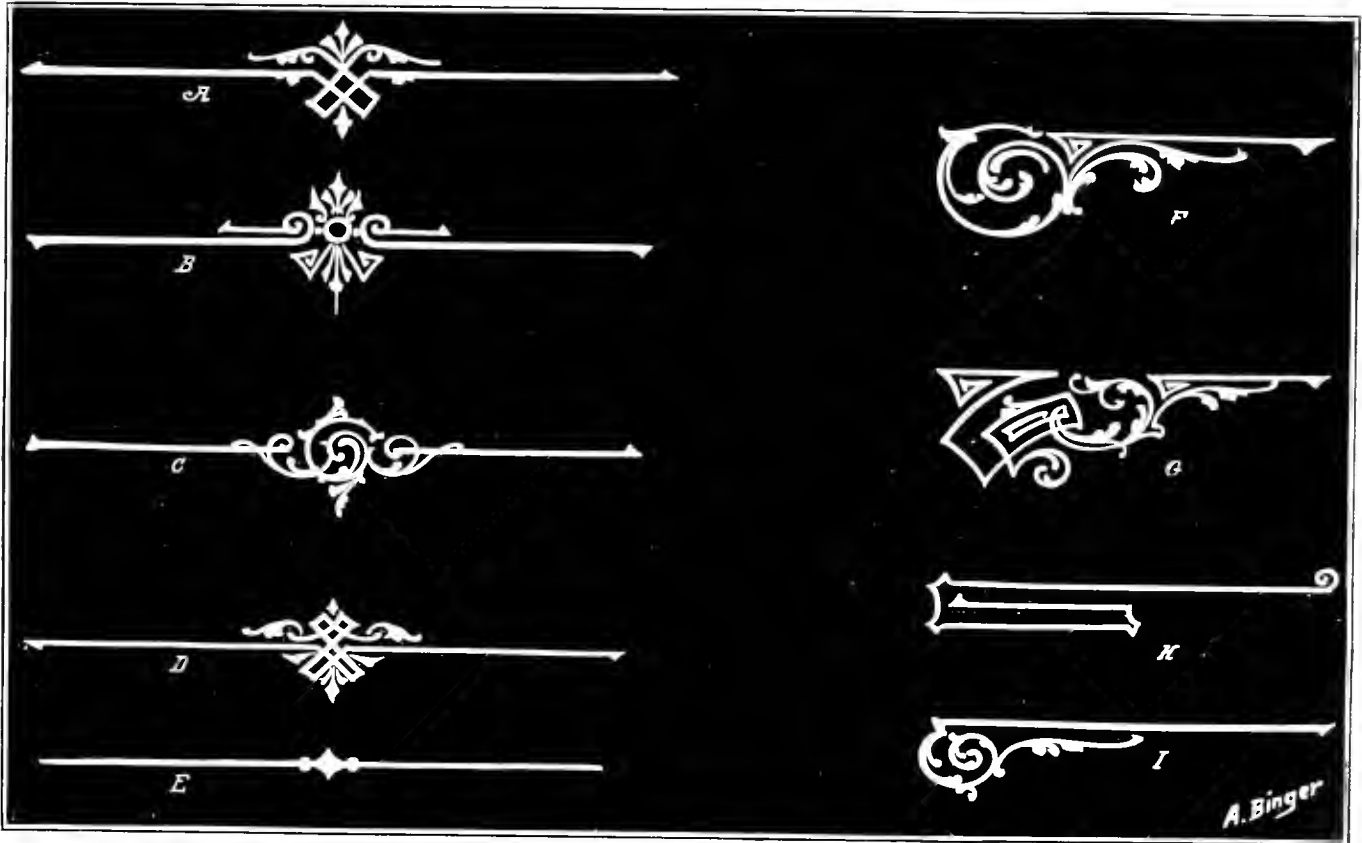
Place a large sheet of paper under your card and spread a liberal quantity of flitter on its surface, being careful that every portion of the wet glue lines is completely covered with the flitter by gliding it along the entire surface of the card by raising and lowering one end. Then shake off all surplus flitter onto the paper.

If you wish to display a line of gold flitter next to a line of green or other color of flitter, repeat the same process after you have applied one color. Then allow the card to dry thoroughly before handling it.

BRONZE.

Bronze can be bought in many colors. Pale gold and aluminum (instead of silver) are the most in use

CENTRE AND SIDE SCROLLS.



by show-card writers, though the latter is seldom used. It is advisable to place it in a small bottle. This will keep it free from moisture, and it is more cleanly and readily handled than if it is allowed to remain in the paper ounce packages in which it is enclosed when purchased. Take a quantity and place it in a cup or glass; add enough mucilage to make a thick stiff paste, stirring and grinding it thoroughly against the sides with a round stick. Add enough water to thin it to the consistency of a *thin* syrup.

Bronze liquid, which is varnish and turpentine, can also be used to mix with bronze, and after it is applied to any surface the same will dry hard and be nicely bronzed. Another method is to cover any object with shellac diluted in alcohol. This dries rapidly.

As soon as it becomes tacky apply the bronze powder with a dry bristle brush.

MAT CUTTING.

A straightedge, cutting knife, lead pencil and an oil stone constitute the equipment of the mat cutter. Examine the Christmas card on page 72. The light background and the oval on top are marked out on a sheet of manila paper the same size as the entire card. The mat cutter then lays it on a sheet of mat card, and with his knife, which has two curved sharp edges shaped

somewhat like an ink eraser and encased in a strong handle, he cuts out the shape, holding his knife in a slanting position, which makes the edges beveled. This mat then serves as a pattern for the others to be cut, and is laid on the next card, the pattern edges being quickly traced by running a pencil point along its surface. Expert cutters merely lay on a cut-out mat, following its contour with the knife.

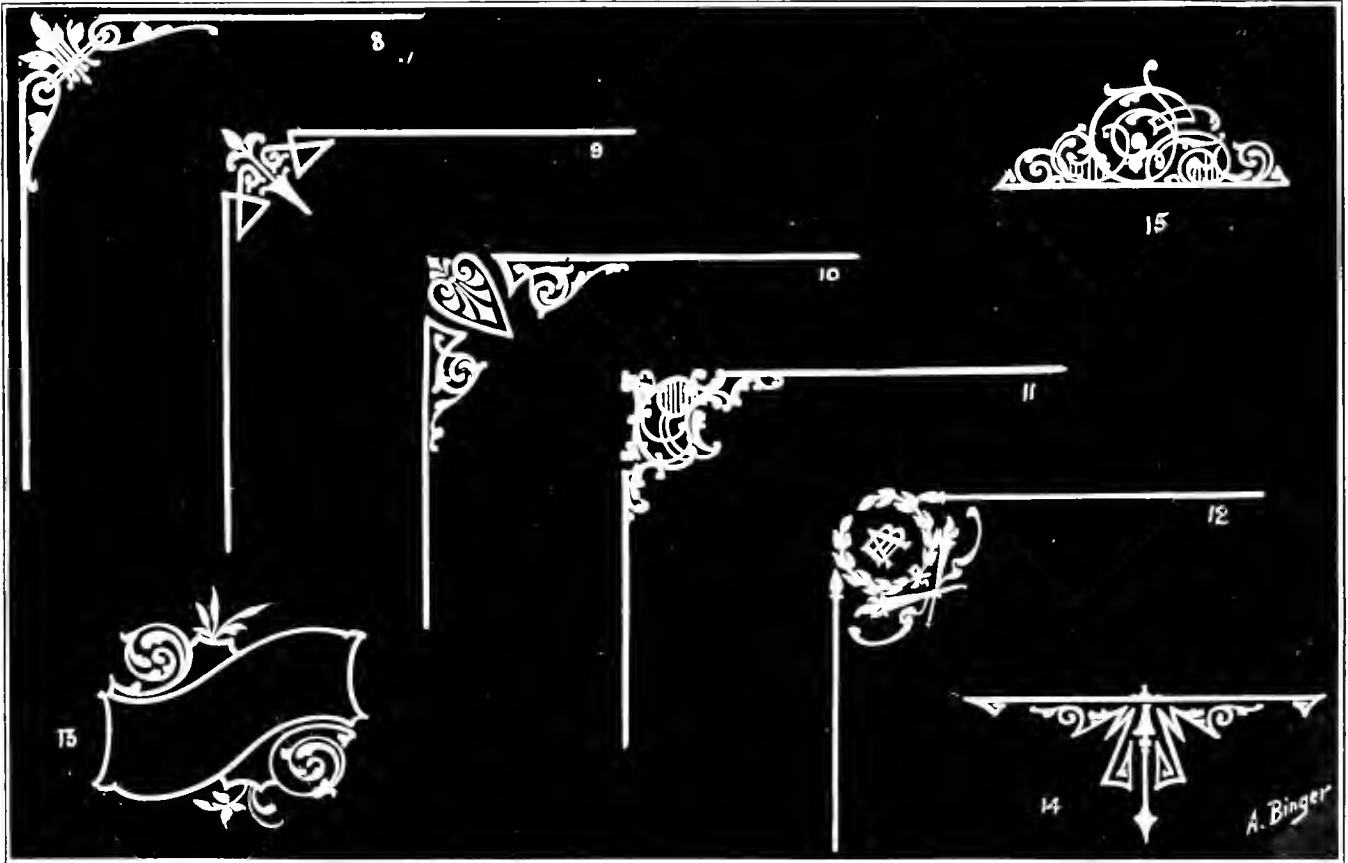
CORNER SCROLLS.

Figs. 8, 9, 10, 11 and 12 offer excellent examples of corner scrolls to be used on cards instead of plain edge-lines. Fig. 14 is a modest centre scroll design. Fig. 15 is of difficult construction, being different on both sides and requiring much practice. It is an appropriate side scroll for any light faced lettered panel and can be effectively used as a centre top or bottom scroll. Figure 13 forms a neat, readily learned panel that can be utilized in many ways.

BEVELING.

Card beveling is also a distinct business. The beveler clamps from twenty-five to fifty cards in a wooden screw vise. The cards are so arranged that one overlaps the others, according to the thickness of its edge.

CORNER SCROLLS



With special hand planes the entire pack is planed smooth, gold sizing is applied, and metal or gold leaf burnished on top of this. All four sides being thus treated, the cards are finished. You can bevel your cards with a knife, one at a time, and if desired can readily gild the edges with gold bronze.

ROCOCO PANELS.

Figs. 26, 27 and 28 are exquisite examples of impromptu designing. A No. 7 brush was used in making these as well as all the preceding scroll lessons. The latticed lines in Fig. 27 are the last ones to be made. Fig. 28 can be used in any position. It would afford an excellent panel for a cover design title. It could in an upright position, with printing along its centre, be effectively used by jewelers, stationers or any tradesmen handling artistic or high class merchandise. The letters used in such a panel should be plain and neat to thoroughly harmonize.

GLUE.

For pasting cardboard on frames, joining cards, pasting edging, or embossed ornaments and for flutter work, use fish glue. Where you do not require large quantities use Le Page's, which is put up in small

cans with screw tops. It is the best and free from bad odors. It should be thinned with water or vinegar. Apply with a soft bristle brush.

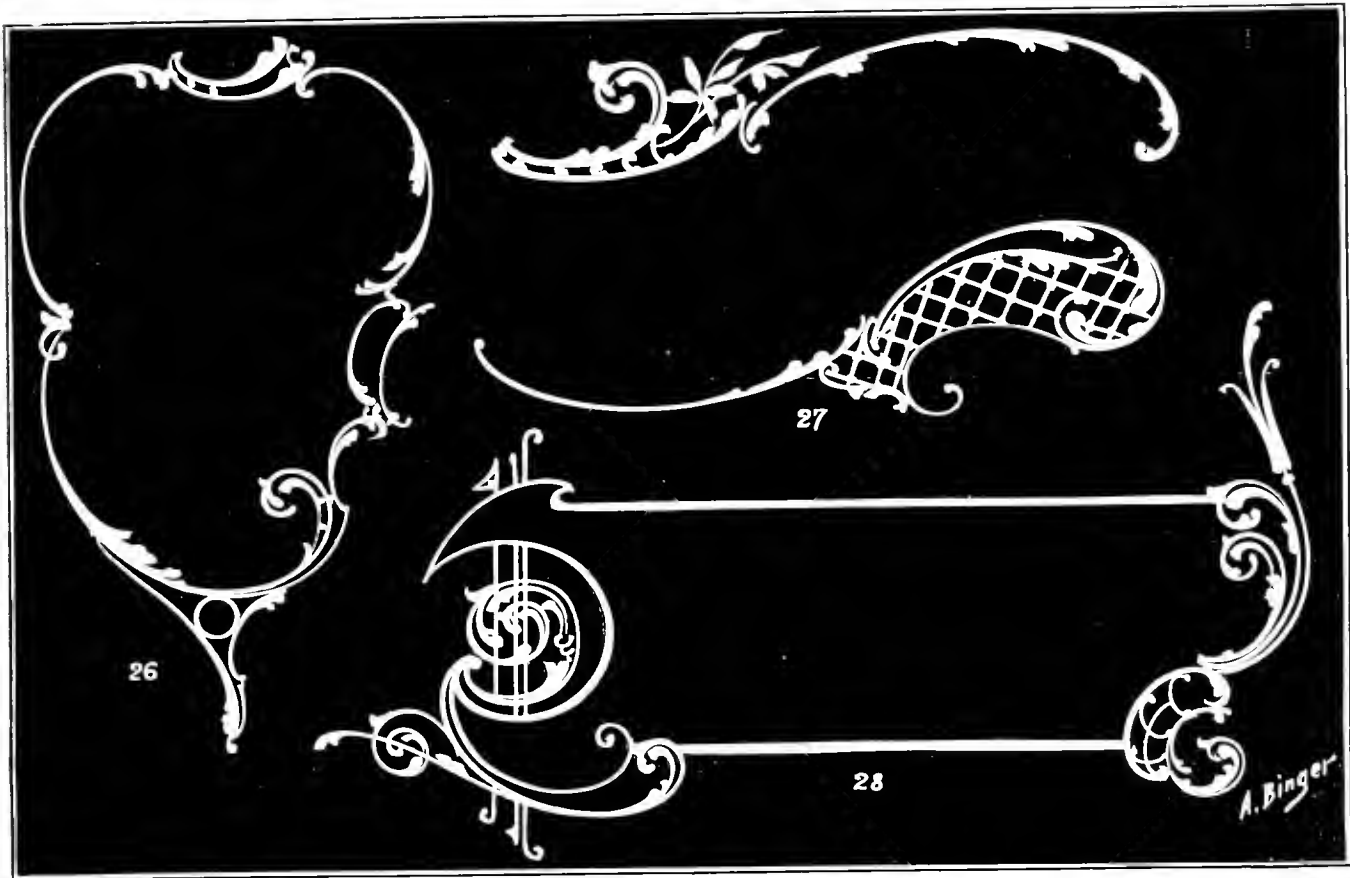
PASTE.

Use ordinary flour paste, such as is used by paper-hangers, to which you may add a quantity of glue, then thin with water and mix thoroughly. This paste is used for covering plain cardboard with the fancy or plain papers, which cannot be found in made up sheets of card. The paper receives a liberal amount of paste, which is evenly spread on with a wide brush. It is smoothed down with a soft rag and the palm of the hand. Put weights on the cards until dry.

CUTTING DIES.

When large quantities of odd shaped tickets are required, like Nos. 229 and 233 on page 59, or 242, 244 and 247 on page 61, or quantities of paper shapes for pasting are needed, like the centres of Nos. 243 and 249 on page 61, it is advisable to cut them out by using hand or machine dies. A hand die is placed on from ten to twenty pieces of card, which is rested on a flat piece of hard wood or lead, placed on a heavy chopping block, anvil or in the centre of a barrel of sand. The

ROCOCO PANELS.



die, which has a long handle, is vigorously struck with a heavy mallet which cuts out the shapes. The machine die is placed under a drop press which cuts out from 25 to 100 with one stroke.

SCRIPT BRUSH SCROLLS.

These scrolls, though the simplest in construction, are the most difficult to execute properly. Only the simplest of these lines, such as are used to construct Fig. 30, need ever be used on show-cards. These strokes must be made just as you would make shaded script letters with an ordinary pen. A light sweep of the free brush, a gradual, gentle and then intensified pressure as you approach the thickened centre of the curve, a gradual lessening of the pressure and the faintest possible touch of the extreme point of the brush as you raise it from the card, and the stroke is completed. Practice these very often.

CARD TRANSPARENCIES.

Card transparencies are made by cutting out the letters or figures that are to appear illuminated, by using a sharp knife, so that it cuts clean edges. At the back of these openings paste colored tissue paper. The most durable method is to paste on the back

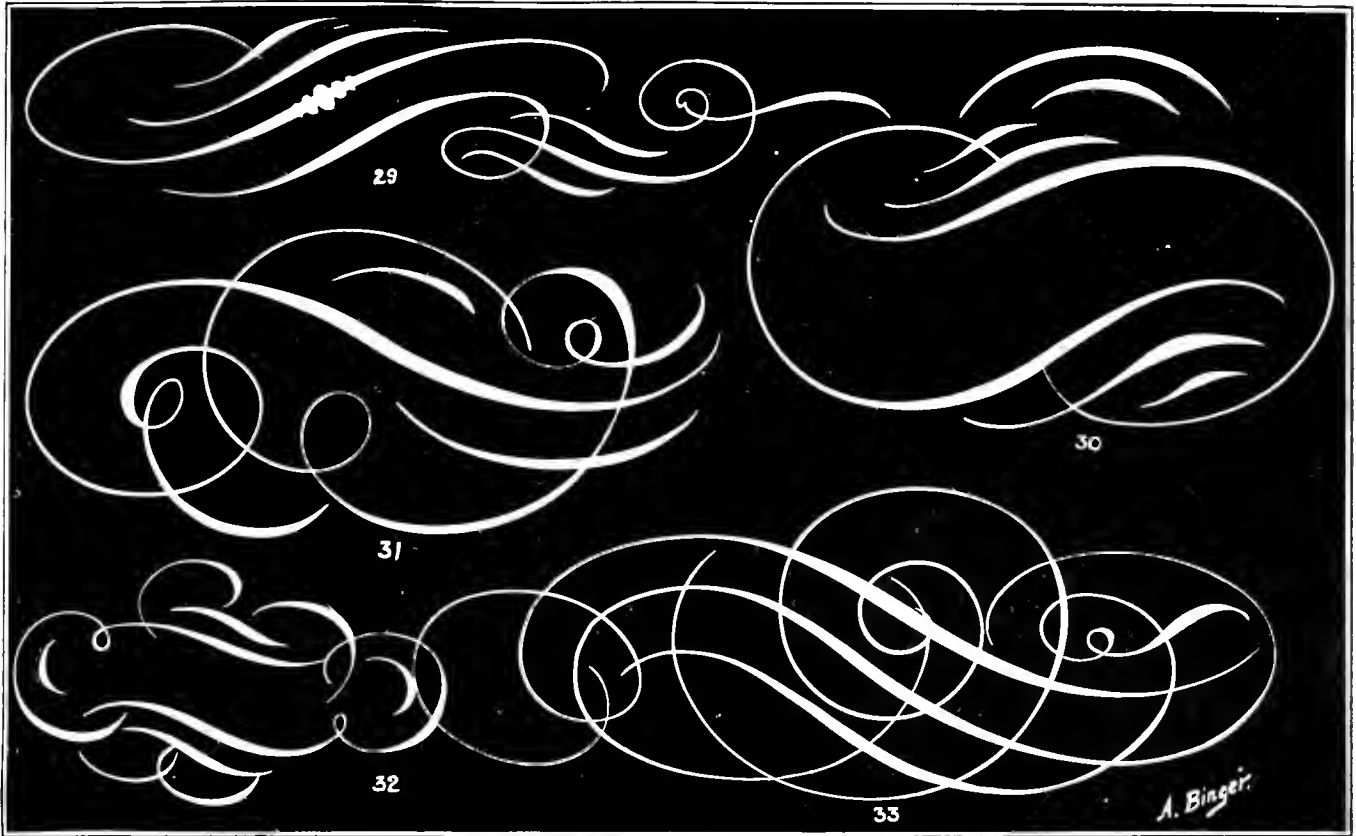
some glazed linen, such as is used by architects for drawing plans. On this can be pasted or painted any object not intended to be lit up. Foil paper in various colors, like fire red, green, yellow, silver and gold, can be used to good advantage for such signs. Flitter ornamentation is also much used for this purpose.

The card will in this manner be neatly decorated by day, and when placed before a light at night the linen will be illuminated in a mellow glow, which will be reflected with resplendent rays from the foil or flitter ornamentation placed on its surface or around it.

SAMPLE LETTERS.

Attractive styles of letters can be clipped from magazines and newspapers during the month. You should have two pages for each letter of the alphabet. At the end of each month paste the letters on their respective pages. Within a year you will have a fine collection of odd styles which you can readily copy or transfer if you desire by tracing. Initials and monograms can often be used to good advantage, and if you gather these for several years you will obtain a valuable collection. I have refrained from placing the regular fonts of type styles in this book because all the student need do is to refer to magazines and he can copy them.

SCRIPT BRUSH SCROLLS.



INITIALS.

Our last illustrations offer the daintiest examples of scroll-work done with a brush. The letter R in gold with black scrolls, or red with gold scrolls, makes a pleasing combination. The letter C, if lettered red or blue with a black or gold edge-line and gold scrolls, is very pretty. The F offers a variety of opportunities for embellishment in color combinations. The letter in dark green, the lower outline in gold and the leaves in light green, would make a fine appearance in contrast to the other color combinations suggested. The letter P in black, with white edge-line on a red panel and the scrolls in gold, would prove highly decorative. The scrolled panel can be photo-engraved and mortised to hold any initial.

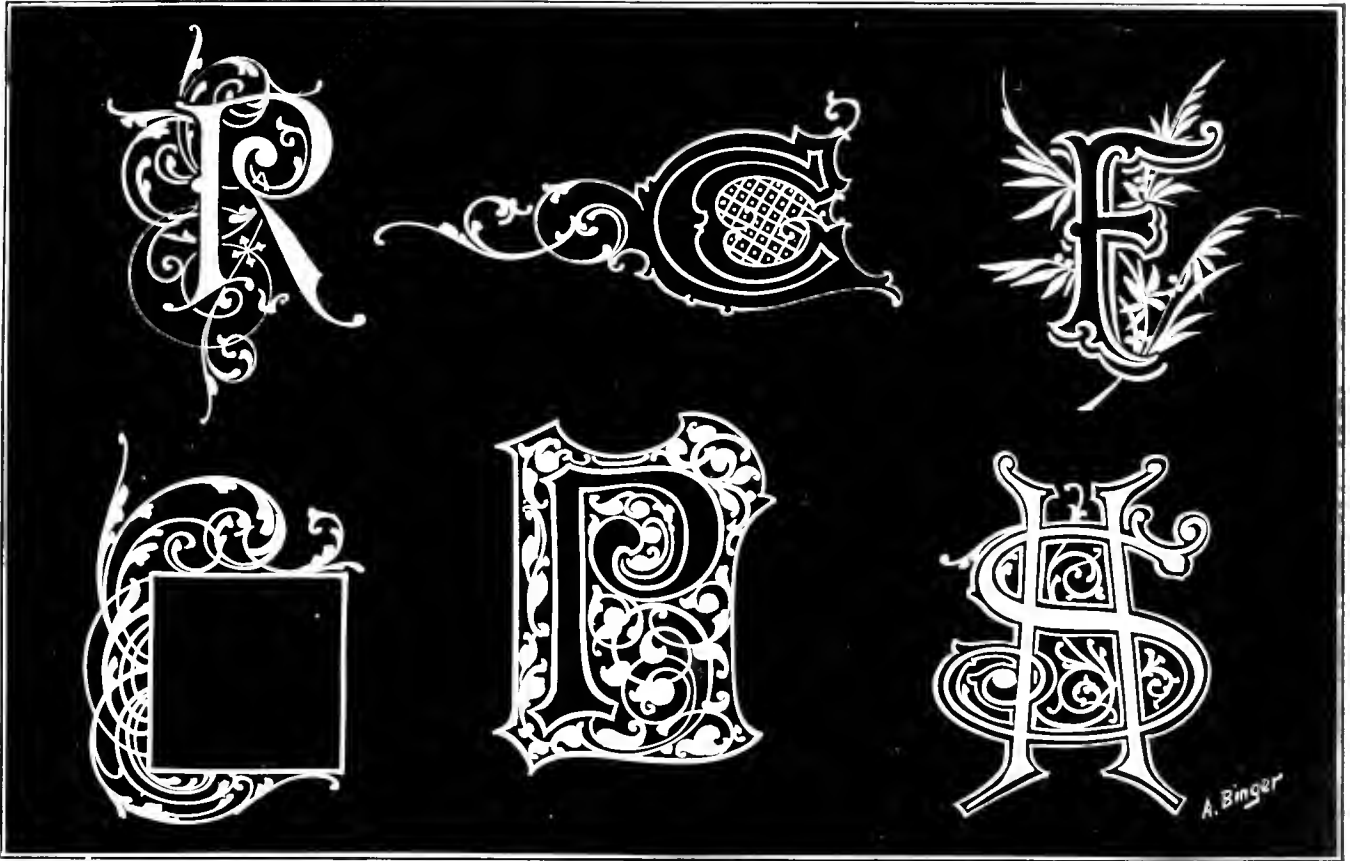
Our last design, S, H, shows the possibilities for scroll designing in monogram work. Monograms should be simple, but the scroll-work may be elaborate.

PHOTO-ENGRAVING.

I intend to briefly explain this process, avoiding technicalities, believing that the average publisher is misguided in casting so much mystery about these matters. If advertisers knew more about the preparation of designs and cuts they would be more rea-

sonable in their expectations and less exacting as regards deliveries and better able to more intelligently place their orders. All the alphabets in this book are photo-engravings, called "line engravings." A photograph is taken on glass from a design which is usually drawn from two to four times the size required. The design is generally drawn in black on white or white on black. All the scroll designs in this book were drawn in white on black. After several processes the photograph, which is black and white, is transferred or printed onto a piece of flat, smooth zinc. Let us suppose that the initiating chart on page 9 is being engraved. All of the lines are tacky after they are transferred and the rest of the surface of the zinc plate is dry. An orange red powder called dragon's blood, which is made from a South American vegetable, is then put over the entire plate. The surplus dragon's blood is shaken off and the plate dried over a gas jet. Then it is brushed over and the plate is perfectly clean, but all of the lines on the plate are covered with the dragon's blood. The back and sides of the plate are painted with asphaltum. When this is dry the plate is immersed and constantly rocked in a solution containing one-ninth part acid. The acid eats away all the polished top surface of the zinc and cannot act on the lines covered with dragon's blood. This process is repeated several

INITIAL SCROLLS



times, and such parts as have not been eaten away are cut out (called routing out) with a rapidly revolving knife edge tool. The plate is then mounted on a wooden block, which, combined with the thickness of the zinc, makes it the same height as the printer's type. The engraving is then ready for the printer. It is the practice, however, to first make an electrotype from the zinc photo-engraving, because if anything should damage it while on the press, or it becomes worn, it will be necessary to make a new engraving, while the cost of an electrotype is trifling.

ELECTROTYPING.

Electrotyping is generally done in a different establishment. The electrotyper takes a board on which is spread a layer of wax about one-quarter inch thick. The photo-engraving is placed face down on this wax and pressure applied, so that when the engraving is removed all of the lines on our chart will be impressed into the wax. Powdered lead (graphite) is then applied to the entire impression or mold. The wax is then inserted into a chemical solution containing copper, which adheres to the wax and forms a thin shell of copper containing every detail on the zinc plate. These shells are filled with molten lead and then blocked on wood, ready for the printer.

HALF-TONE ENGRAVING.

The term "half-tone" is really a misnomer. When the inventor of the process showed a friend the first photo plate engraving he was told that it had only half of the tones in the original photograph; but half-tone engravings when perfectly made, like those illustrating the price tickets in this book, certainly show all the tones. Notice the eagle on page 62. Every detail, shade, shadow and reflection can be clearly and distinctly seen.

Half-tone engravings are photographed through a wire screen. If you take a magnifying glass you will see tiny squares all over the designs. For ordinary newspaper work the screen is coarser than when the printing is to be done on smooth paper. Let us refer to page 64. These four tickets, just twice as large as shown, were pasted on a gray card double the size of the page plate. They were then photographed through the screen on a glass plate. Afterward the plate was placed over a polished plate of copper having its surface specially prepared. The copper and glass plates were then exposed for about twenty minutes to a burning arc light. The finished half-tone engraving is mounted in the same manner as an electrotype, on a wooden block. Printing with an electrotype of a half-tone is never as satisfactory as print-

ing from the originals. It is advisable always, however, to make an electrotype of all half-tones because they are more readily injured, and the electrotype will obviate the necessity of an expensive outlay in case of accident to the original plate.

PHOTO-ENGRAVING OBJECTS.

If you want to make a booklet showing styles of garments or merchandise send the articles to the photo-engraver. He places them in the proper position and light and then takes a photograph. If the sunlight is bright that day your merchandise can be returned within a few hours, but you should wait several days for your half-tone "cuts."

REDUCTION IN ENGRAVING.

The four illustrations on page 93 show the method for ascertaining the exact dimensions of any picture after reduction in the process of engraving to a stipulated size in width or length. We have chosen two extreme designs, the one of the clown being upright and having mostly heavy outlines, and the other with the boy being horizontal or "landscape" and having mostly faint lines. The original height of the figure of the clown was $17\frac{1}{2}$ inches. In order to ascertain its

width when reduced to $2\frac{1}{4}$ inches in height we proceed by carefully following these instructions :

Draw a diagonal line from A to B across the picture in light blue lead pencil (light blue will not reproduce during the process of photo-engraving, the blue rays being absorbed). With a ruler measure from the base line to a point $2\frac{1}{4}$ inches distant from the diagonal line E to D, and draw another line from that point as shown to the left of the picture at the second point C. You will then have a diagram of the exact dimensions of the reduced engraving and can tell by measuring from the point at the side C to the point at the diagonal line indicated by the arrow on our sketch at D that the engraving will measure exactly $1\frac{3}{8}$ inches in width after reduction.

The two panels on this design are intended to be mortised, which means that as much of the inner space as is possible is cut through the engraving and also through the wooden block on its back, so that the printer may insert therein any desired words in type. Such a design is excellent for newspaper advertising. The same cut may be used for a regular standing design and the type in the oblong and round panels changed every day if desired.

The same process of measurement can be observed in the second illustration. The original illustration measured $4\frac{1}{4}$ inches in length. We desire to reduce

it to occupy a space of $2\frac{3}{4}$ inches in length, and wish to ascertain what its height will be when reduced. Drawing a diagonal line across its centre from A to B, and measuring from its side from the point C to a point meeting the diagonal line $2\frac{3}{4}$ inches distant, D, we find that by drawing a straight line from that point to the base of the picture at point E the distance will be $1\frac{3}{8}$ inches. Measuring both of the small reduced pictures, these dimensions will be verified and will agree with the rectangular diagrams in the original designs. This method is followed exactly when the original designs are very large, but no lines whatever are drawn across the face of the designs, which in many cases are very costly and highly prized by the artists, who do not want them defaced by lines. The method employed, instead of drawing a line across its diameter, is to place a ruler or straightedge across the diameter and to measure the distance with another ruler from a base line or side line to the diameter. Where designs are small and require enlargement the same process is employed, but it must be remembered that all lines will appear coarser and the spaces between lines proportionately wider.

When you send a picture which you wish reduced to a certain size in height or width, give only one dimension. The picture never reduces in different proportions, therefore it is only necessary to state

what height or what width it is to occupy and the unmentioned measurement will appear in correct proportion. Write instructions on the back of design.

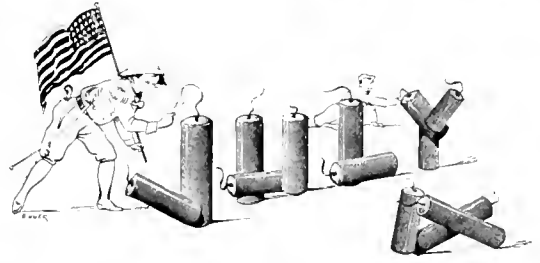
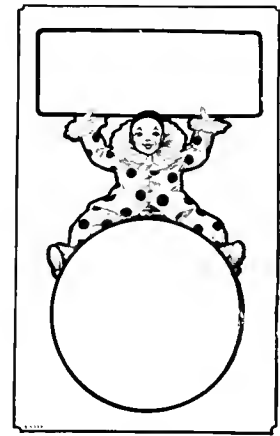
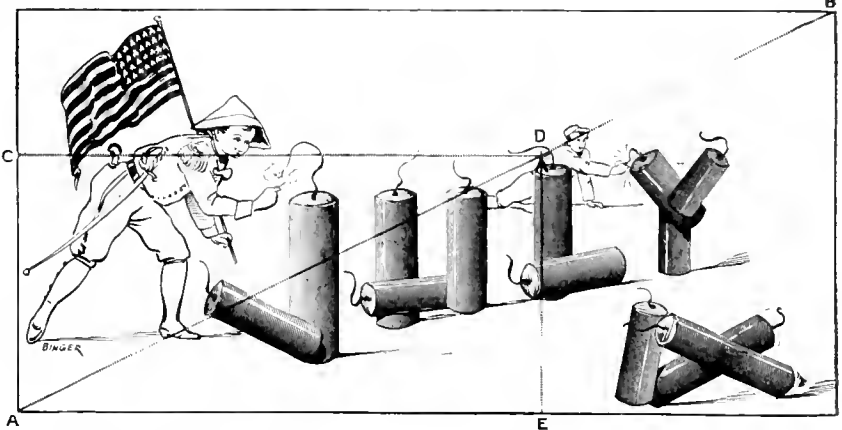
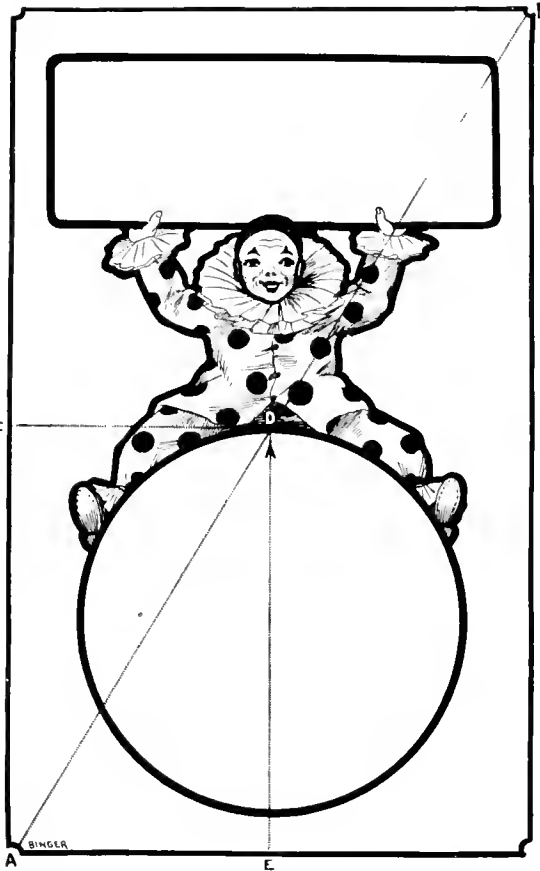
The reader will be interested to learn that the original designs from which the two large engravings were made were four times as high and four times as wide as those here illustrated. It will therefore be seen that the black outlines on the clown were three-eighth inch thick and the largest dot on the right hand lower side of the clown's jacket was half an inch in circumference. The July original card was 17 inches wide and $8\frac{1}{2}$ inches high.

Suppose you desired to print the clown design so that the skull cap, the lines over the eyes, the lips and the polka dots should appear in red. You would require two cuts. The second cut would be made exactly like the first one; then all the lines except those desired to appear in red would be cut off (routed out). The printer could then print red first, and after that print the black part of the design.

REDUCTION GLASS.

If you are making a design or have a finished design and wish to see what it would look like if all of its lines were reduced, you should have a reduction glass. These glasses are round lenses that can be

MEASURING FOR PHOTO-ENGRAVING.



THE SYSTEM FOR MEASURING REDUCTIONS FOR HALF TONE ENGRAVINGS IS EXACTLY LIKE THE METHOD SHOWN HERE FOR LINE-WORK

bought at most opticians' mounted in a metal ring, and if desired also with a handle. The reduction lens is ground convex on both sides, and instead of magnifying objects it causes the reverse effect, diminishing the size. If you take a magnifying glass, the farther you hold it from the picture to a certain focus the larger the picture will be. Do the same with the reducing glass and the smaller the picture will appear.

PHOTOGRAPHING COLORS BLACK.

If you have a design that is printed, drawn or painted in lines or masses of black, red, dark yellow, dark green, brown or gold, you can have an enlarged or reduced photo-engraving made from it without any additional expense. All these colors will photograph black, and it will not be necessary to pay an artist to make a drawing unless you require the engraving in a size which will be out of proportion to the original design either in length or height. To see the various tones of colors as they appear when reproduced on a half-tone photo-engraving let us observe the card on the last page of this book; but first I will describe the method employed and the material used in making this attractive card. The hat and head of the dude are made of plaster-of-paris. The hat and head of the man behind the fence are embossed, cut from an im-

ported card. The fence is of glazed light oak paper having the oak grain printed thereon in brown. All of the lettering is black except the firm name, which was painted in white. The address under it was omitted on the original, and after the half-tone plate was completed an engraver cut out these numbers and letters by hand with a steel graver. The dark sod under the fence is medium green and the tufts of grass are dark green. The dude's tie is red, the pipe brown, and his hat glazed black. The background over the fence is medium blue. A light blue would have shown completely white. This explanation may prove valuable some day if you wish to know color effects when reproduced in half-tone and a reference to the design may save much trouble and unnecessary expense.

WASH DRAWINGS.

Line engravings are made from designs having all of the lines drawn distinctly in individual pen or brush strokes. Wash drawings, however, have the designs painted with a brush in black and white or brown and white, and the shading and tones washed or blended together with water, resembling somewhat the effect of an unfinished photograph before it is burnished with a glossy surface. Half-tone engravings are made from wash-drawings or photographs.

TINT PAPER.

On page 93 you will see that the firecrackers are shaded in beautiful parallel lines. The largest cracker in its original size, before reduction, was 1 inch wide and 4 inches high, and the others in proportion. To draw all these lines by hand would require several hours, and they could not be as uniform in distance. The artist buys paper, "tinted," with narrow parallel lines. It can be had with lines of various thicknesses and distances apart being uniform on each sheet, and also with lines having graduated distances between them, besides having the lines gradually thicker, so that when reduced in engraving one end will appear very dark and the other very light. Other tint papers have their entire surface covered with small dots, either all of one size and shade or graduated in both size and density. These are called stippled backgrounds. Stippling by hand with pen requires great care and an enormous loss of time, as each dot is made by a separate touch of the pen point.

The firecrackers being indicated in outline on the original design, they are copied on tracing paper and transferred to the printed surface of the tint paper, the stems, of course, being omitted. These shapes are then cut out with a pair of scissors and pasted in the proper positions over the original drawings, and the

stems, curved lines and shadows are then drawn. The white (high lights) lines are then painted.

You often see light, uniformly ruled or stippled backgrounds in magazine and newspaper advertisements, having either plain white letters or white letters with black outlines, across these tinted backgrounds. Such engravings are quickly made by lettering over the tint paper in white and then outlining with black, and the photo-engraver does the rest. Black lettering with white outlines makes another attractive design on these tinted papers. By cutting out cloud effects from magazine pictures (that is, line engravings) and lettering on them, some excellent contrasts are produced. Other beautiful backgrounds can be originated by using printed cottons, like percale, calico, sleeve linings, and painting in black on these. Only such colors as are mentioned on page 94 should be used and the engraving will be perfect.

OIL CLOTH SIGNS.

The best material for this purpose is plain white. If this is not available the "marble oil cloth" with white ground may be used. Stretch your oil cloth on frames measuring at least 42 inches across, unless you want narrower ones. Mark out your sign in miniature on a small piece of paper. Divide this design

into squares by ruling across its face. These squares may be any size you desire, but must represent a reduced scale of the proportion which you require on your oil cloth sign. Suppose you call every half-inch on your paper one foot on your sign. If your paper design is one foot long your sign would be 24 feet long. If your scale is one inch, the sign would be 12 feet long. Now number the squares on your design, beginning at the left top one. You may stretch as many frames of oil cloth as will conform with the height and width of sign required and mark out the squares on each with charcoal, colored chalk or lead pencil. Then number your squares on the oil cloth and you will be surprised how quickly and readily you can insert any letter or part of letter or design exactly where you require it, no matter what section of the sign you are working on. There are several other methods for doing this work, but for non-professionals I am positive this is the best. After your color is thoroughly dry you may use a sponge or rag and water to wash off chalk or charcoal marks.

OIL CLOTH PAINT.

For lettering in black the best mixture is asphalt, two parts, and dry lampblack, one part. Mix thoroughly by adding a little of the lampblack at a time.

then thin carefully with a little turpentine. This dries glossy and hardens rapidly.

Ivory black ground in japan and thinned with a little turpentine is another black. This dries duller finish. It is generally used by sign painters.

English vermilion dry, mixed thick with white demar varnish and thinned with turpentine, dries glossy.

The best method for filling in the letters on oil cloth signs to prevent the paint from running streaky is to lay the sign flat across two wooden horses or tables.

The best brushes for oil cloth work or other sign work are flat pointed, red sable, ranging in size from Nos. 3 to 12. These are all for outlining or the smaller letters. To fill in you should have brushes $\frac{1}{2}$, 1 inch and 2 inches wide. Rinse in turpentine.

OUTDOOR CLOTH TRANSPARENCIES.

If you desire a sign that will be of service for special occasions, so that it may be clearly read by night as well as by day, you proceed as follows: Across a strong wooden frame stretch a cheap grade of bleached muslin. Tack the top end of the muslin to the back part of the frame, placing a tack every 3 inches; then stretch the muslin so it is tight on the frame as you go along, tacking the lower end. The two sides are then stretched in the same manner.

With colored chalk and twine you can snap lines across the desired distances for the height of your letters. Now, take a piece of artists' charcoal and lightly mark out your letters or design. If you wish to expose the sign to the weather outside of your show window, you must mix oil color as follows: Mix the color with oil and a small quantity of turpentine, adding some japan, just as you would with any oil paint. Now take a wet sponge or a wet cloth and wet the entire back surface of your stretched cloth. Then with a lettering brush mark out all your letters or designs with clean cut edges, taking great care not to touch with paint any part of the design that is to be illuminated. This is called "cutting in." Now, take one or two sizes of large bristle brushes and paint the entire surface that is to be dark. Allow it to dry thoroughly, then with a cloth rub off all charcoal marks.

INDOOR TRANSPARENCIES.

Proceed in the same manner as explained, but paint with water color by using a liberal amount of color and gum arabic, being sure that your color is pretty heavy. The best color for this purpose is black. Buy dry lampblack and mix it in a can. Mix it with your gum as thick as possible, using a stick, and have it ready for lettering as thick as a free syrup, taking care

that it is ground smooth before you outline with it. For filling in you can use bristle brushes. To force the color into the sheeting makes it thoroughly opaque where painted. A pretty effect for such work is to show a row of buildings. This can readily be executed by painting them in silhouette (outline), marking out many little oblong spaces for windows, and all the buildings then blackened. Your sign may be cut in on top of this in a panel or you can letter it in black.

PAINTING ON SATIN.

Water colors can be effectively used on satin. There is no special preparation necessary and the paint can be applied exactly as on show-cards. I would recommend that you use diluted glue for sizing instead of mucilage. Silver and gold bronze can be applied in the same manner.

OIL COLORS ON SATIN.

Tube colors are used for this purpose. Apply a thin coating of white lead from which the oil is first freed by placing the paint on blotting paper. When this is dry the other colors are applied. When no white background is desired, treat the colors in the same manner, but thin with a little turpentine.

BLACK IN JAPAN.

Ivory black ground in japan is used by coach and sign painters. It makes an excellent solid black surface which can afterward be varnished to good effect. As we explained elsewhere, it is also used for oil cloth lettering.

BLACK PAINT.

Black paint is more often used than any of the colors. For water-color mixing, use lampblack or ivory black. They can be bought dry in small packages at a trifling cost. They are, however, in this dry state very undesirable colors to have about any premises except a paint shop, as they are so light that a slight draught of air may blow them over the room and cause much damage. Unless you have a very large job, like a cloth transparency or wooden sign, I would advise you not to buy black in dry form.

If you do require it, mix it outdoors in a can, being careful to mix a small quantity at a time and thoroughly grind it. Should you want dull black lettering on card signs I would advise you to buy one jar of ivory black in "distemper." You need only a small quantity of this each time you write a sign. You must be sure, however, to mix some mucilage with it before using. The jar must always have about one-half inch

of water on top of the paint before you put the cover on. In this manner it will always remain moist and fit for mixing. For glossy letters nothing has the same body nor will prove as effective as Letterine.

SMALT.

Smalt is sand colored by a special process and mostly used by sign painters on wooden backgrounds, and also on oil cloth signs. Blue, black, green, brown and maroon are the most popular colors. The background is usually painted with lampblack mixed with japan and the sand is liberally sprinkled over it by placing the sign flat, then immediately setting it upright, and the surplus smalt comes off. It dries over night. Before using the smalt place your sign over a cloth or newspaper, so that the smalt will not be on your floor afterward.

FLOCK.

Flock is ground shoddy or felt dyed in various colors, chiefly red, maroon and green. It is applied exactly like smalt, but is an undesirable substance in any store, as it is readily blown about. For interior signs that are lettered in gold a flock sign has no equal in richness.

COLOR MIXTURES.

Allow me once more to caution you not to use your lettering brushes for mixing colors. Use any cheap brush, a stick or the palette knife for this purpose. The mixtures here noted are used chiefly for flower and figure painting. These being distinct branches of the higher arts are therefore not embodied in this book. There are a great many other color combinations besides those noted here, but they are not deemed of sufficient importance to require mention here. You will soon learn them yourself.

TWO COLORS.

- Green—Blue, yellow.
- Purple—Blue, red.
- Orange—Red, yellow.
- Peach—Vermilion, white.
- Rose—Madder lake, white.
- Lemon—Chrome yellow, white.
- Pink Brilliant—Rose lake, white.
- Azure—Cobalt blue, white.

THREE COLORS.

- Violet—Blue, red, white.
- Claret—Red, umber, black.
- Brown—Red, yellow, blue.

- Fawn—Yellow, red, white.
- Flesh—Yellow ochre $\frac{1}{4}$, vermilion $\frac{1}{4}$, white $\frac{1}{2}$.
- Chestnut—Red, black, yellow.
- Chocolate—Raw umber, red, black.
- Copper—Red, yellow, black.
- Buff—Yellow ochre, white, red.
- Cream—Burnt sienna $\frac{1}{4}$, yellow $\frac{1}{4}$, white $\frac{1}{2}$.

FOUR COLORS.

- Drab—Yellow ochre, white, red, black.
- Dove—Vermilion, white, blue, yellow.
- Olive Green—Yellow, blue, black, white.
- Sandstone—White, yellow, ochre black, red.

GRAYS.

- White, black.
- Burnt sienna, blue, white.
- Black, white, blue.
- Burnt umber, blue (see drab and dove color).

GREENS.

- Dark Green—Prussian blue, chrome yellow.
- Brilliant Green—Lemon yellow, chrome green.
- Pea Green—Chrome green, white.
- Olive Green—Lemon yellow, chrome green and burnt sienna.
- Bronze Green—Chrome green, black, yellow.

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my Show Cards.*

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