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1914

DRUGGISTS' and DISPENSERS'



PRACTICAL
SHOW CARD
INSTRUCTOR

Price \$1.00



REVISED EDITION

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Druggists and Dispensers

Practical Show Card Instructor

REVISED EDITION

**PUBLISHED BY W. A. THOMPSON,
PONTIAC, MICHIGAN, U.S.A.**

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P R E F A C E

THE OBJECT of this treatise is to give a practical course of instruction in lettering and designing necessary for making all styles of show cards and price tickets required by the up-to-date Druggist and Soda Fountain Dispenser. **The New and Revised Edition contains thirty-two additional pages to that of the former edition.** The exercises and alphabets are fully illustrated and presented in simple form, showing the make-up of different letters and figures by combining vertical, horizontal, oblique and curved lines. In addition to a full variety of practical alphabets and exercises, a large number of business-bringing show cards are reproduced which will enable any one of ordinary ability to make attractive card signs in spare time that will increase business.

The making of rapid and neat show cards by the aid of this book will be found a simple matter, even for those without the slightest previous experience or knowledge of lettering. The work of the entire book embodies the latest and most approved forms and methods for quick results, which will commend itself at once to business men and clerks of practical ideas, as being a **Valuable Show Card Instructor.**

W. A. THOMPSON.

Pontiac, Michigan, 1914.

AUG 19 1914

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MARKING PEN LETTERING

How to Practice, Materials, etc.

For the beginner in lettering a No. 1 Marking Pen is recommended, which throws a solid line $\frac{1}{8}$ of an inch wide. The marking pen is a strong and perfect device for rapid and clean-cut lettering, and the use of these pens—different sizes, 1-16 to $\frac{1}{2}$ inch wide—will enable the learner to acquire a substantial and easy method of rapid and uniform lettering.

INKS—A good ink is very important for neat work. Common writing fluid is too thin to produce a deep color or brilliant letter. You need ink strong in color with enough Gum Arabic in it to be about the thickness of common syrup or varnish. This will keep it from flowing too freely. Should the ink become too thick and make broken work in your lettering, add a few drops of water and mix. Marking and Shading Inks on the market, made of good material and of proper consistency, will flow free, cut clean in lettering, and dry hard with gloss. See page 133.

In practical work it is a decided advantage for the card writer to be enabled to make marking or shading inks as needed. So we give a simple and neat method as to how the student may make inks from the start by preparing the same at first cost. First take a package of "Thompson's Ink Powder" of the desired color (see page 135), and pour the contents into an ink bottle. Fill the same nearly full with warm water. This will dissolve the ink powder instantly and make an exceedingly strong solution. Now all that is necessary is to get a good Gum Arabic mucilage and color same by adding a few drops of the ink powder solution. Very little of the solution will produce a brilliant and deep color. If the ink should be too thin add a few pieces of Gum Arabic



Figure 1

about the size of a pea. Should the ink become too thick and make broken work in your lettering, add a few drops of water. Very little practice will overcome any difficulty in making and using this ink. For a neat and clean method it would be advisable to get six or eight wide-mouthed ounce bottles at a drug store, or any small and low set bottles that may be at hand. In this way one could have a full line of inks and color mucilage as needed.

PRACTICE PAPER—Any paper of a smooth and firm surface will answer; wrapping paper of this quality will give good results. Don't use paper of a glazed surface. Cross ruled paper is recommended if you are a beginner. By this you have a guide in keeping the pen at the proper angle.

CARE OF PENS—Before you commence place a glass upon your table containing about a half inch of water, then place the pens in this as in glass on table in Figure 1. This will keep them in good order for doing nice work. When a method of this kind is not used the pens are liable to get clogged, which is very vexing, as rough and broken letters is the result.

USING INK—Never dip marking pens in ink. Figure 2 shows a neat and quick method of inserting the ink in pen. Take a tooth pick, lead pencil, or small splinter of wood, dip same in bottle, then drop ink by this means



Figure 2

between blades of pen, one or two drops at a time. Don't overload your pen. For Marking and Shading Ink see page 133.

HOW TO HOLD THE PEN—Observe Fig. 3 closely, take the pen in your hand and hold in an easy and natural way, as suggested in the illustration, see that the



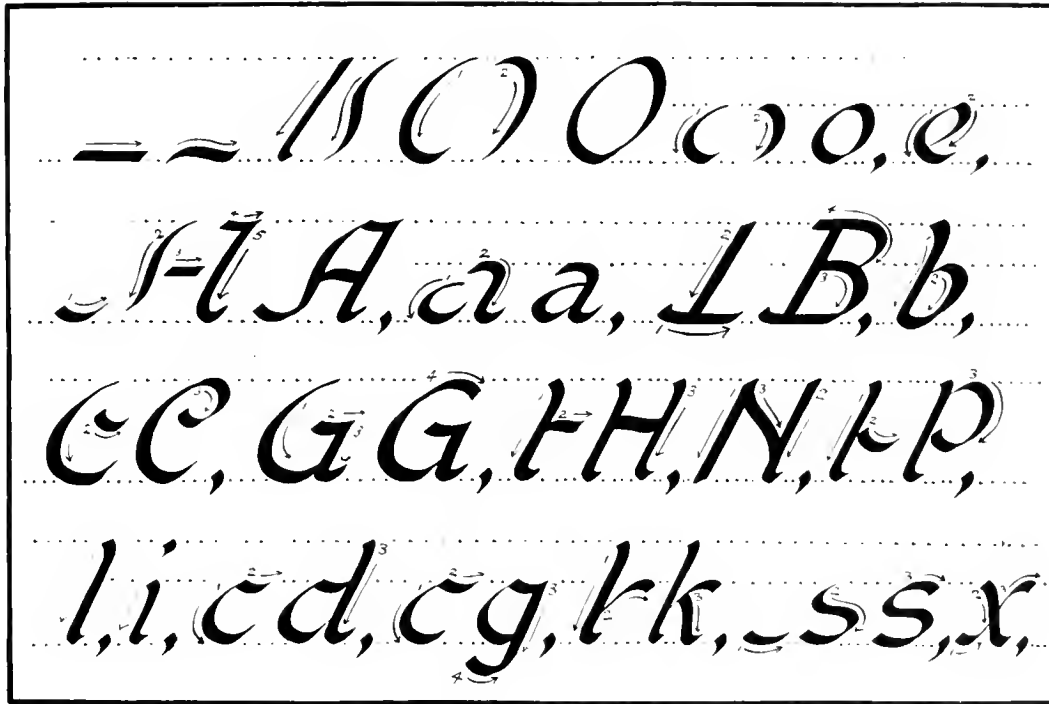
Figure 3

nib of the pen is at an angle of about 45 degrees from the base line, and preserve this position in all marking and shading pen lettering. When you have caught the idea you have already learned one of the first essentials for rapid and ornamental lettering with an easy movement.

HOW TO LETTER—Practice a few minutes with a dry pen, following the strokes or principles given in this number, then write copies of same on your practice paper. Before commencing the letter see that your pen throws a full and clear stroke. Have a small strip of paper at hand to make test strokes before beginning on any particular work. If you are careful a base line will be all that is necessary to preserve the proper position. Go slow, study the position and movement of the different characters. In lettering always use downward pressure and only sufficient to make the ink flow. The pen should never be moved upward unless running edge-ways. Fine lines are made in this way by sliding the pen either up or down.

CARDBOARD—Use common white cardboard, 4 or 6 ply, for ordinary size cards. Cardboard of a moderately smooth or unglazed surface is the best to use for all styles of pen lettering.

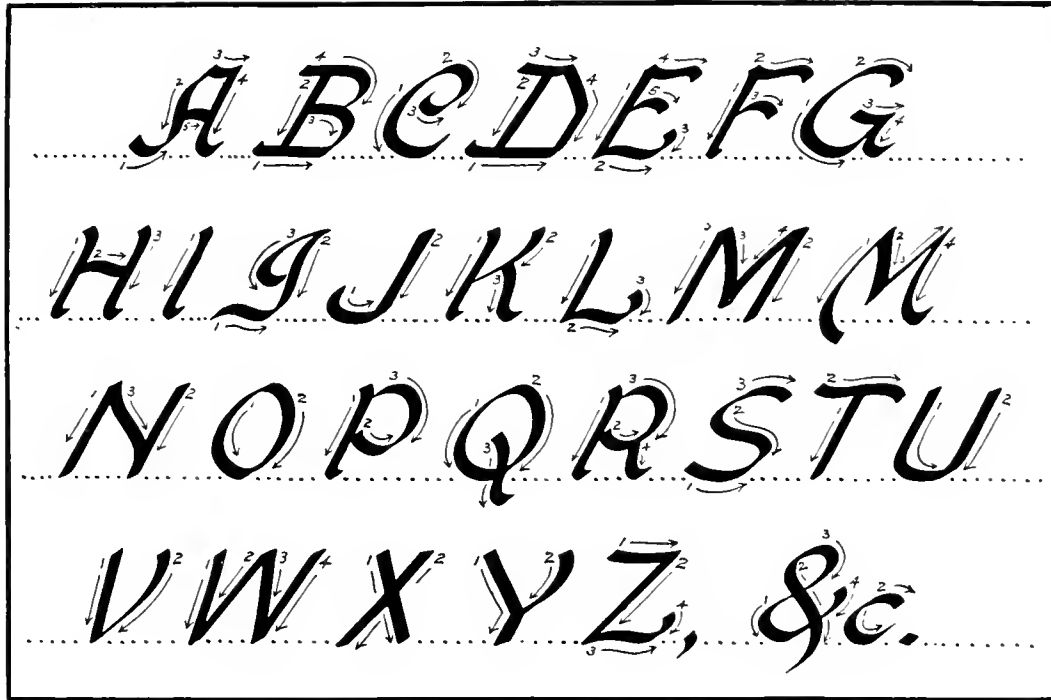
Elementary Exercise. Marking Pen.



Practice on the above exercises and hold the pen about the same angle as an ordinary lead pencil, see Fig. 3. Always keep the point at one angle in making straight lines and curves. The one position or angle of the pen holds good in all styles of pen lettering. See that the

pen contains enough ink,—not too much. The pressure of pen should be enough to secure a full and even stroke. Note the form and make-up of the letters and practice carefully. For full alphabet see following pages.

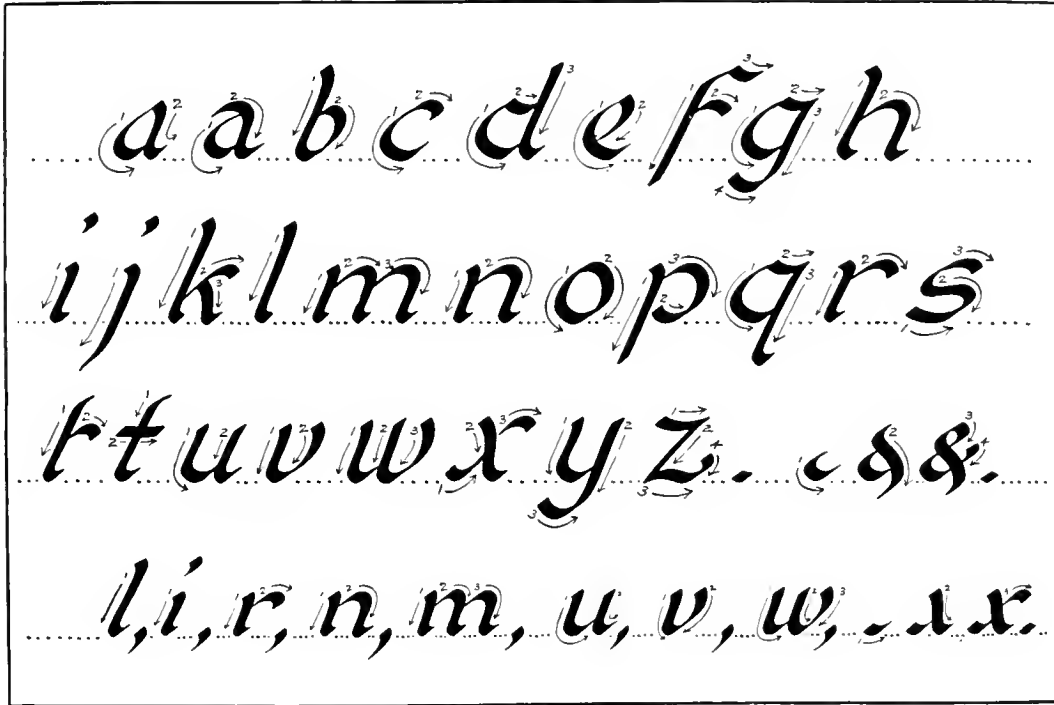
Marking Pen Lettering.



In the accompanying illustrations we present a very desirable alphabet for neat and rapid work. The size of letters may be varied according to the size of pen used. Any size of pen from 1-32 to a half inch wide can be used to good advantage.

In lettering always use a downward pressure and only sufficient to make the ink flow. The small figures and arrows show the order in which each stroke is made and combined for a finished letter. In practice always aim to have the capital and small letters correspond in slant.

Lower Case Letters.



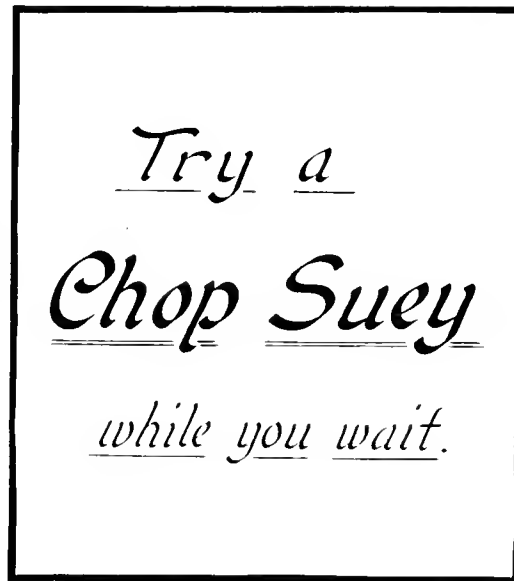
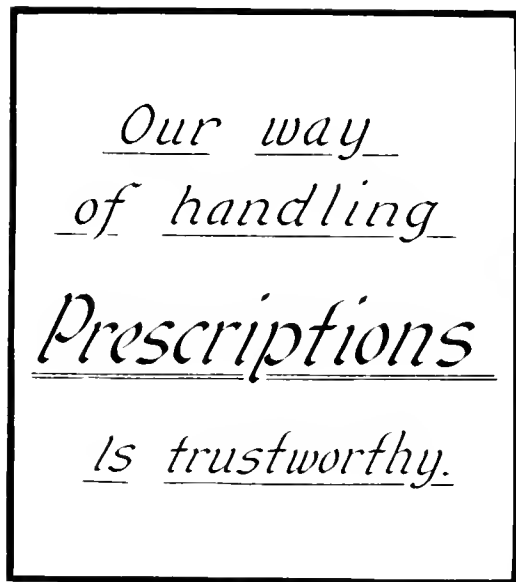
The small arrows in above illustration show the direction of each stroke in the make up of different letters. When movement exercises are practiced the utmost pains should be taken to repeat them with precision, and each effort should be carefully looked over and studied

to find the faults by comparison with the copy.

For practice work use a No. 1 or Marking Pen, and make the letters larger than above copy.

For Marking Pens, see page 132.

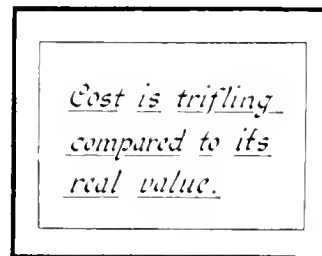
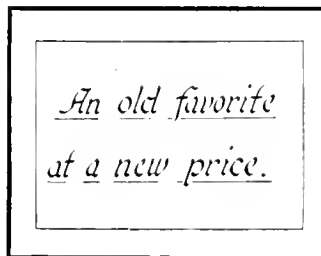
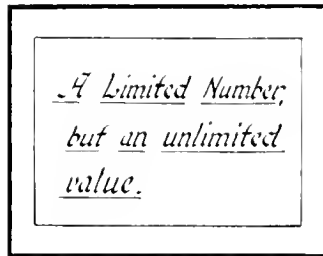
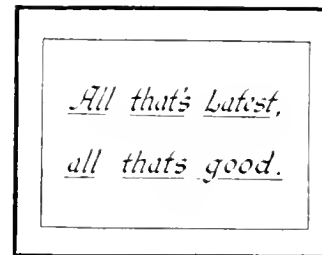
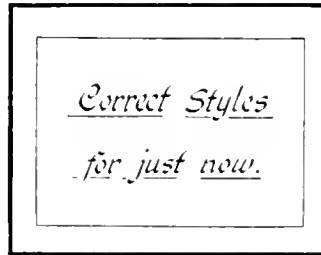
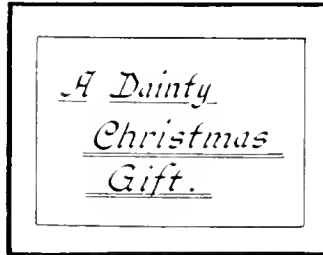
Show Card Copies



The above cards were lettered with a marking pen at a good rate of speed and will give an idea of the style of work that all beginners may do with very little practice. This class of work can be done very quickly when

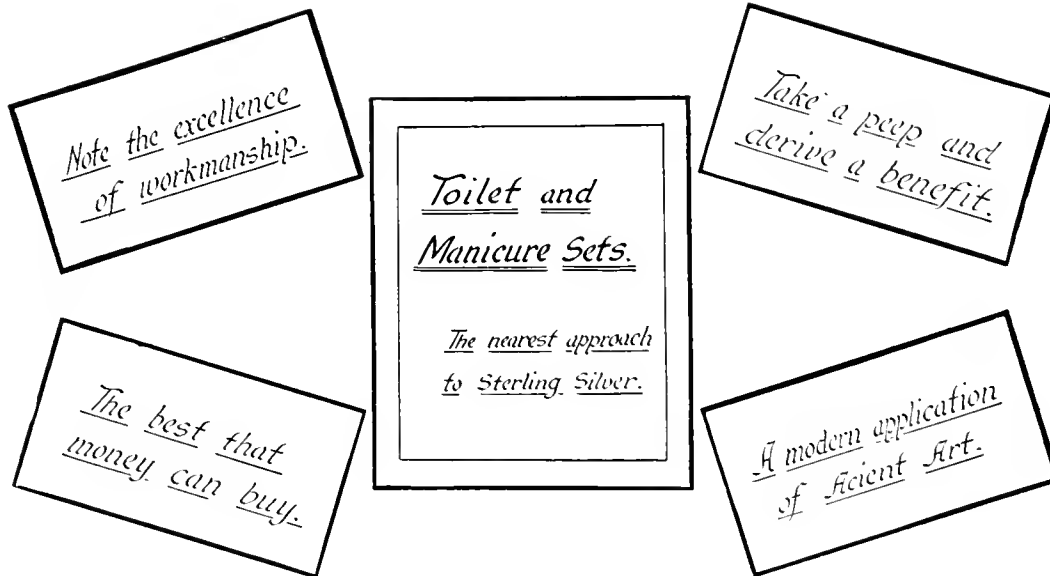
using the style of alphabet as given on pages 6 and 7. Always use black ink and white cardboard for small cards in this style of lettering.

Show Card Copies



Original size of above cards, 5½x7 inches, which is 1-16 of full sheet of cardboard 22x28 inches.

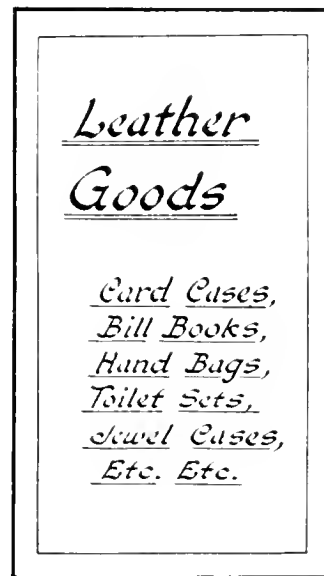
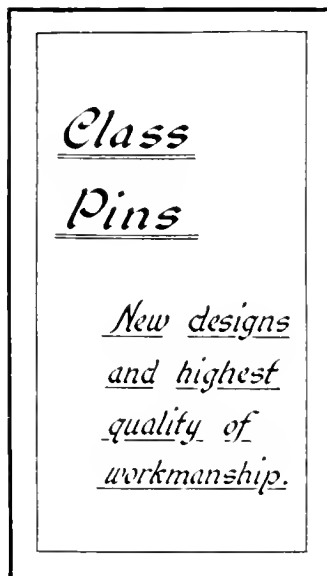
Show Card Copies



When lettering ink is of the proper consistency it will flow free and make a solid and even stroke, full strength of color. Always see that your pens are in good work-

ing order and be careful not to go faster than the work can be done well.

Show Card Copies



The size of the letters may be varied by making the letters tall and slender or by making them low and extended. Study and practice especially the form and make-up of each letter, then you will be in good position

to vary the proportions of lettering and wording on either small or large cards and tickets. Original size of above cards 7x11 inches.

Show Card Copies

Artistic in Model

Correct in construction,

Perfect in finish.

Now is a good time to
select that Christmas Gift.

Unusual Individuality
in design and finish.

Examine the beautiful
design, exclusive patterns
and quality.

For the best results in practice always see that your ink is thick enough to throw a full and even stroke without blurring and you will save time and do good work with ease. It's a common fault with most begin-

ners to use ink that is too thin and in many cases this is the point where most students fail for the want of a little careful study in keeping lettering material in good working order.

Show Card Copies

Honey Comb Frappe

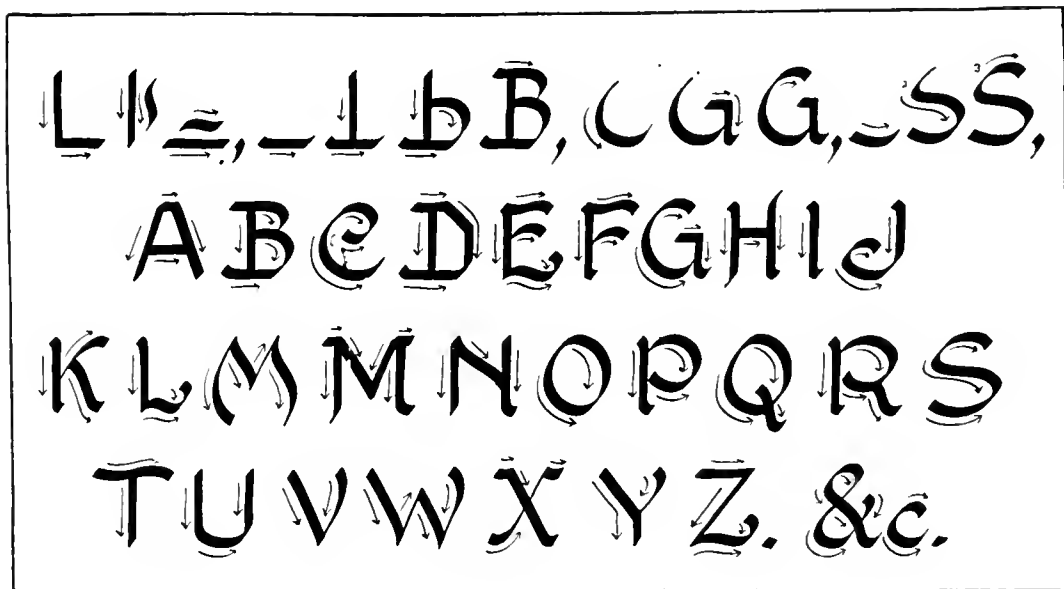
Base Ball Special

Chocolate Nut Sundae

Quite prominent Soda Fountain cards may be cut 3x14 inches. A full sheet of cardboard 22x28 inches will cut 14 cards of this size. White cardboard with black let-

tering and underlined with red ink will present a very neat appearance.

Marking Pen Lettering



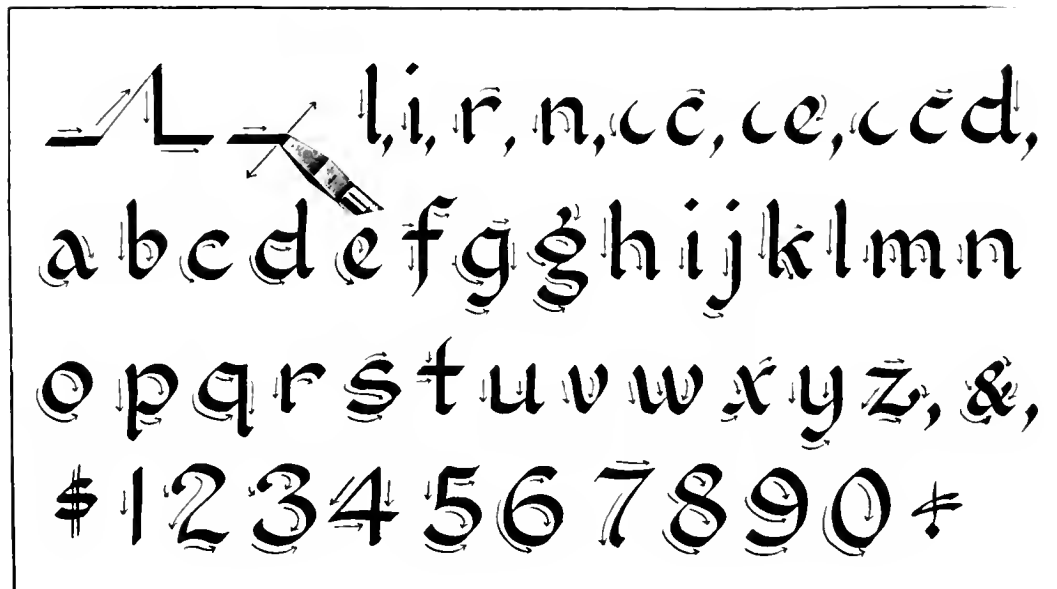
In the illustrations presented herewith the student will notice the letters are vertical instead of slanting style as given on pages 6 and 7.

In practice study carefully the exercises given in the first line of both illustrations and see that you have the proper slant of pen from the base line. The small arrows show the order in which each stroke is made and combined for a finished letter.

This alphabet may be made very rapidly and also have

the appearance of being somewhat tasty, without extra effort, as the letters are formed by natural and rapid strokes of the pen. The size of the letters may be varied by making the letters tall and slender or by making them low and extended. Study and practice especially the form and make-up of each letter, then you will be in good position to vary the proportion of lettering and wording on either small or large cards and tickets.

Lower Case Letters



The lower case letters given in the above illustration will be found interesting, as a few simple strokes make up the full set. For the best results in practice always see that your ink is thick enough to throw a full and even stroke without blurring and you will save time and

do good work with ease. It's a common fault with most beginners to use ink that is too thin and in many cases this is the point where most all students fail for the want of a little careful study in keeping lettering material in good working order.

Show Card Copies

Useful
Articles

For
Household
Needs.

On wet days,
and other days
telephone us your
Drug wants.
—We Deliver.

Spacing of the composition in general show card work is very important, as the force of the message of the card is largely due to its arrangement. Try to bring

out the headline or important part of the card very strongly, and the balance in neat and compact order.

Show Card Copies

Have you recently examined
our Show Cases?

We never fail to please those
who want the best.

Entire Satisfaction to each
and every customer.

Study on the component parts of the letters and the different strokes in relation to their make-up will always lead to rapid advancement for the energetic student.

Show Card Copies

American
Cordial

Caroline
Bouquet

Banana
Bon Ton

Hay Stack
Sundae

Practice on lettering about one inch high—that is, the capital letters one inch and the small letters, such as a, e, c, o, etc., about five-eighths of an inch high. The tall

letters, k and l, are the same height as the capital letters, as indicated in above copies.

Show Card Copies

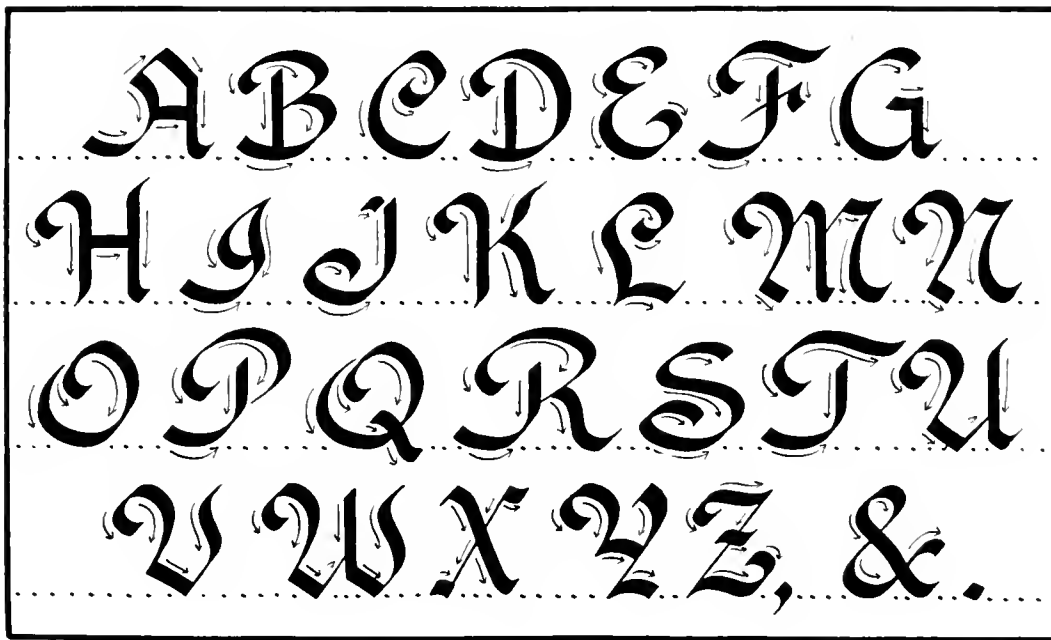
Hot Chocolate

Cherry Sundae

Chocolate Sundae

The main thing is careful practice and close observation. Practice on familiar words, names, etc., and concentrate your mind on the subject. Study form, spacing and proportion.

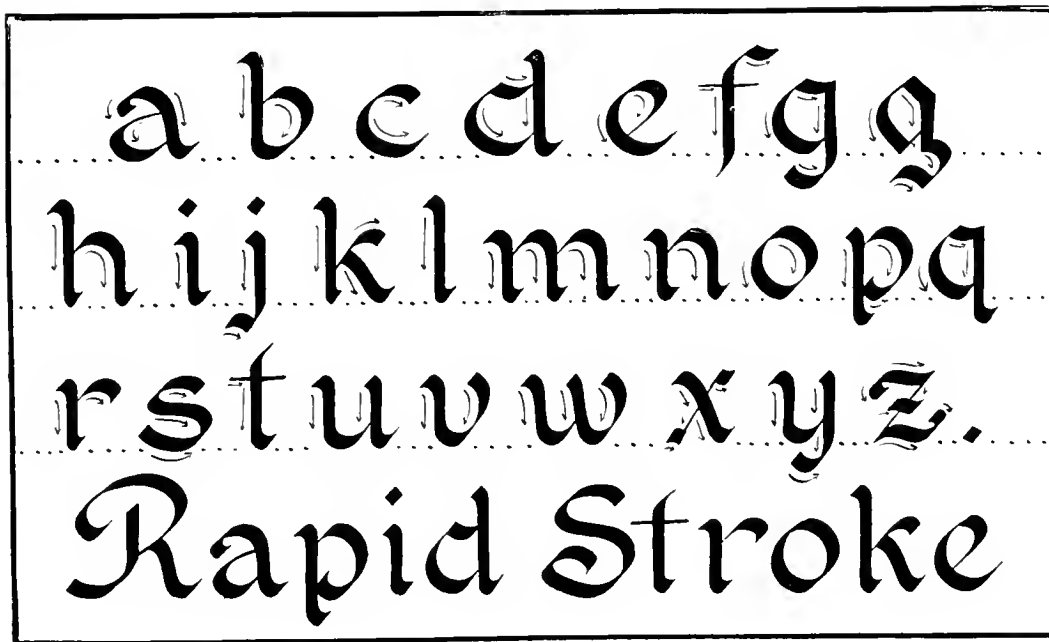
Marking Pen Lettering



This alphabet was made with a No. 1 Marking Pen, which makes a solid line or stroke $\frac{1}{8}$ of an inch wide. For freedom in practice the letters should be made about an inch high with an easy movement. Always hold the pen so that point or blades slant at one angle from base line of lettering. Note the slant of pen point in begin-

ning the first stroke of letter A, which is on the base line. The one position of the pen holds good in forming all the letters of this alphabet. The small arrows indicate the direction of each stroke in the make-up of each letter.

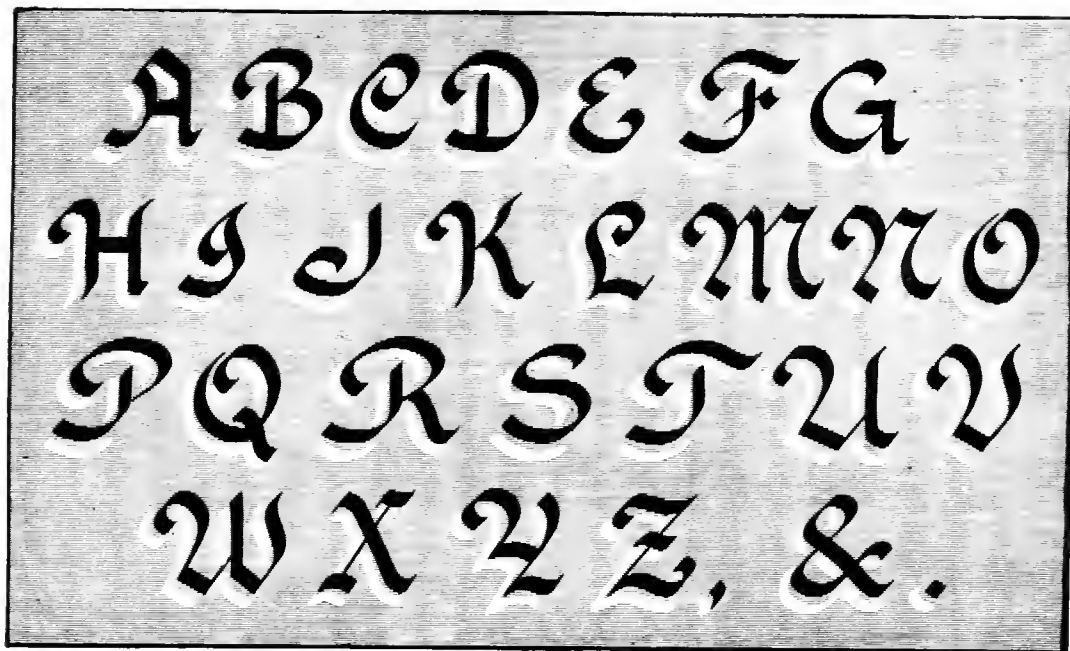
Lower Case Letters



Practice carefully on "T" stroke and ovals of "o". Always hold the pen so that the blades will retain the same slant. The size of letters may be varied by the

use of large or small marking pens, which run from 1-32 to $\frac{1}{2}$ inch wide. Spacing should be determined by the form of the letters.

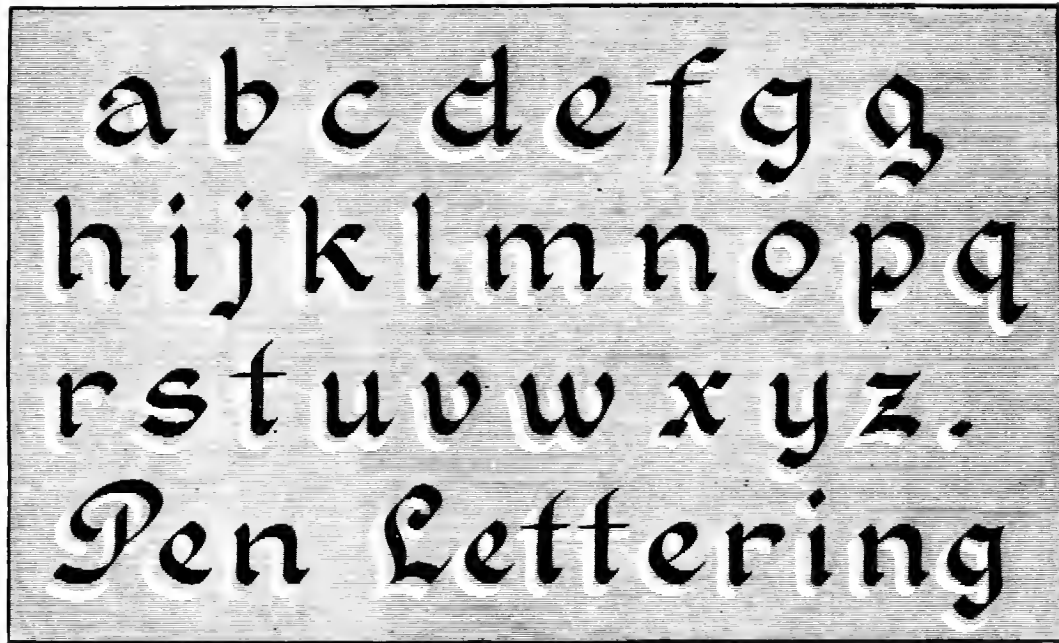
Marking Pen Lettering. Shaded



Pen Lettering with Marking Pens and shaded to the left with a plain pen, as shown in the accompanying illustration, will enable any one to make an endless variety

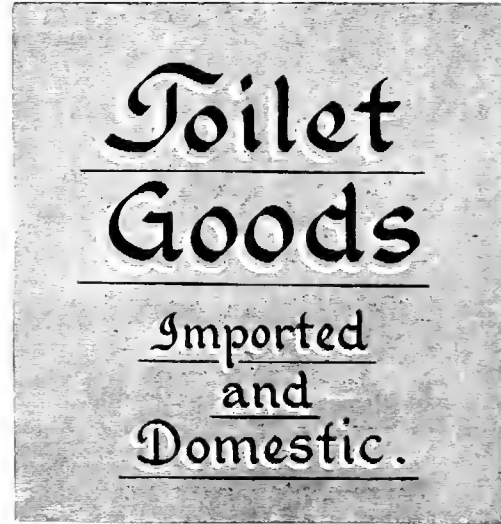
of neat show cards. On white cards make the letters in black and shade with light green or red.

Lower Case Letters. Shaded



Most all colors of ink for shading on white cardboard will produce a neat effect, as plain pens make a flat tint stroke about half the depth of color of ink used.

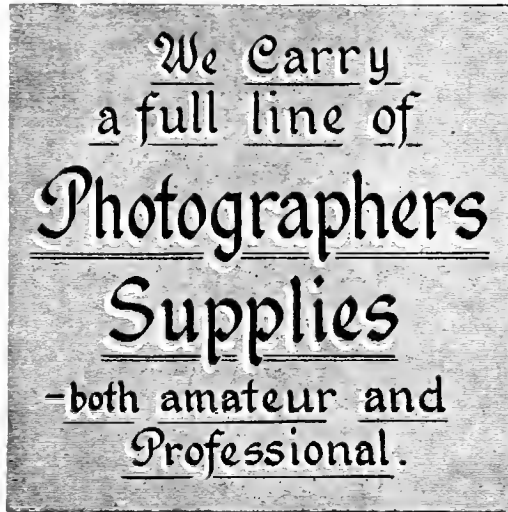
Marking Pen. Show Card Copies.



White cardboard with letters in black and shaded with grass green ink will present a very neat effect in this style of lettering. Lettering done with a No. 2 and No. 3

Marking Pen should be shaded with a No. 1 Plain Pen. Lettering with a No. 1 Marking Pen should be shaded with a No. 0 Plain Pen.

Marking Pen. Show Card Copies



Colored cardboard known as "Railroad" can be had in several shades and has a fine surface for all styles of pen or brush lettering. The cost of "Railroad" is about the

same as that of common white stock. Very effective work can be made with colored cardboard by using black and white inks—black lettering and shaded with white.

Show Card Copies

Cut
Glass

Cut from the
solid blank, - not
pressed or figured.

Sterling
Silverware

Odd sets and pieces
at one fourth less
than regular prices.

The lettering on above cards was done with two sizes of Marking Pens—Nos. 1 and 2. The white shading of

letters may be done with a No. 0 Marking Pen, or No. 2 Soennecken Pen. For white ink, see page 134.

Show Card Copies

Special Chocolate Sundae.

We have your Favorite Flavor.
"Say what you like"

For a Real Appetizing Drink
Try Our New-lift-me-up.

In shaded lettering of this style on white cardboard, there is no end to the variety of colors and tints that may be used and at the same time at a trifling cost.

Lettering in black may be shaded with delicate tints in grass green, pink, etc.

Marking Pen Lettering



In this style of lettering, hold the marking pen at the same angle or position as that used in ordinary pen lettering. All the letters are formed by natural and free-hand pen strokes. In practice with a No. 1 Marking Pen, do not make the letters over one inch high, and aim to keep pen and ink in good working order, so that

the letters will be full and clean cut.

In shading letters of this style on white cardboard, most any color of ink can be used to good advantage, as the flat tint stroke made by a plain pen is about half the depth of the color of ink used. Grass Green ink will make a very pretty shade.

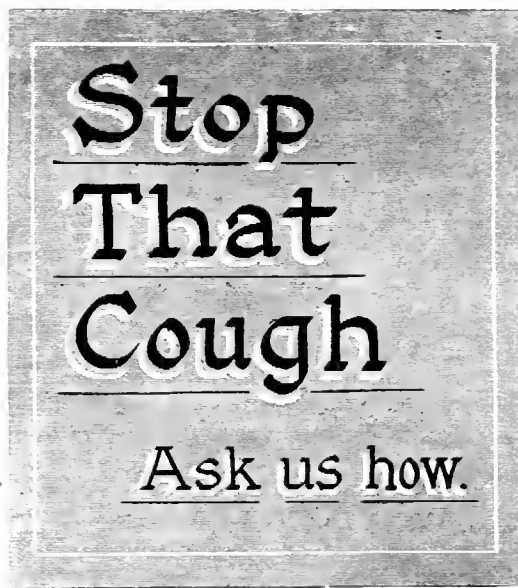
Marking Pen, Lower Case



In lower case lettering, practice on stroke of letter "l", also left and right curve strokes of letter "o". When an easy control of the pen has been acquired,

these simple strokes may be combined in the make-up of most all the letters in this alphabet.

Show Card Copies



In general show card lettering don't use extra large cards with the idea that size will give them prominence. Try to bring out strong and compact lettering on small and medium cards.

Lettering in black with a No. 1 Marking Pen on white

cardboard may be shaded with a No. 0 Plain Pen with Grass Green ink. Black lettering on colored cardboard with a No. 1 Marking Pen may be shaded with a No. 0 Marking Pen with white ink

Show Card Copies

Dew - Drop Sundae

Lime Juice and Pepsin

Sweet Heart Sundae

Careful study of the component parts of different letters that are similar to each other will aid the student to make rapid progress and also enable him to criticize his own work on weak points.

Show Card Copies



For show cards, use white or colored cardboard, 4, 6 or 8 ply. For small cards, 4 ply will give good results. Six or eight ply should be used for large card signs, so they will stand up and retain their shape when in use. Full size sheets are 22x28 inches, both in white and colored stock. These sheets are usually cut into the

following sizes: Half sheets, 14x22 inches; quarter sheet, 11x14 inches; eighth sheet, 7x11 inches; sixteenth sheet, 3½x5½ inches.

These are all good sizes for show cards and allow the full sheet to be cut up without waste.

Show Card Copies

Whipped Cream Sundae

Honey Comb Frappe

My Lady's Favorite

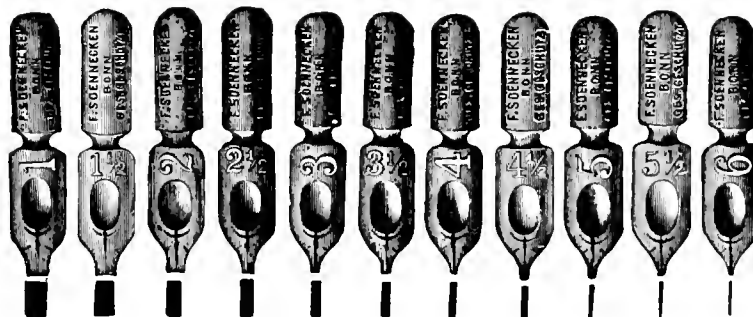
In practice always have a definite object in view. Every time a letter has been carelessly repeated incorrect, a movement backward has been started. This is a

fact not sufficiently appreciated by the student in elementary practice.

SOENNECKEN PEN LETTERING

Soennecken Pens enable the card writer to make many styles of lettering and figures for price tickets in a neat, compact and artistic manner. The following illustration shows the different sizes in which these pens are made.

For Soennecken Pen lettering, common writing fluid is too thin. You need an ink with enough body to it to produce a deep, solid color. For lettering ink see page 134. This ink will produce lettering in full strength of color desired, on white or colored cardboard.



For general card work, pens from No. 1 to No. 3 are recommended, but smaller sizes of pens can be used to

good advantage for cards and tickets to be used in connection with show cases, etc.

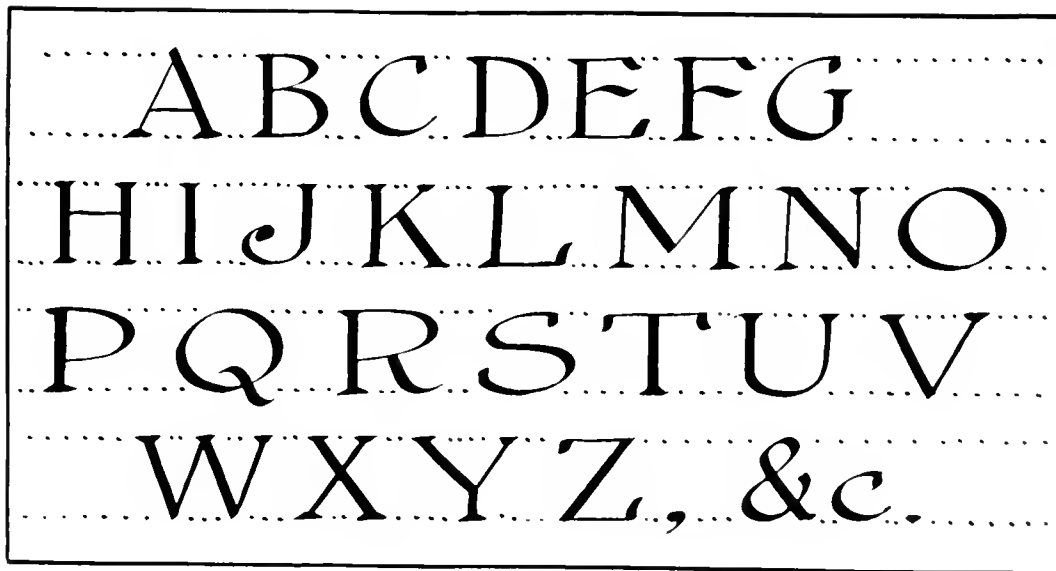
Soennecken Pen Lettering Exercises



For the best results in practice, use top and bottom lines on your practice paper, which will enable one to keep the lettering uniform in height. The small letters, such as a, c, e, etc., should be about two-thirds as tall as

b, h, l, etc., which are the same height as the capital letters. Study the form of all letters given in the illustration. In lettering keep the entire point of pen flat on practice paper or cardboard.

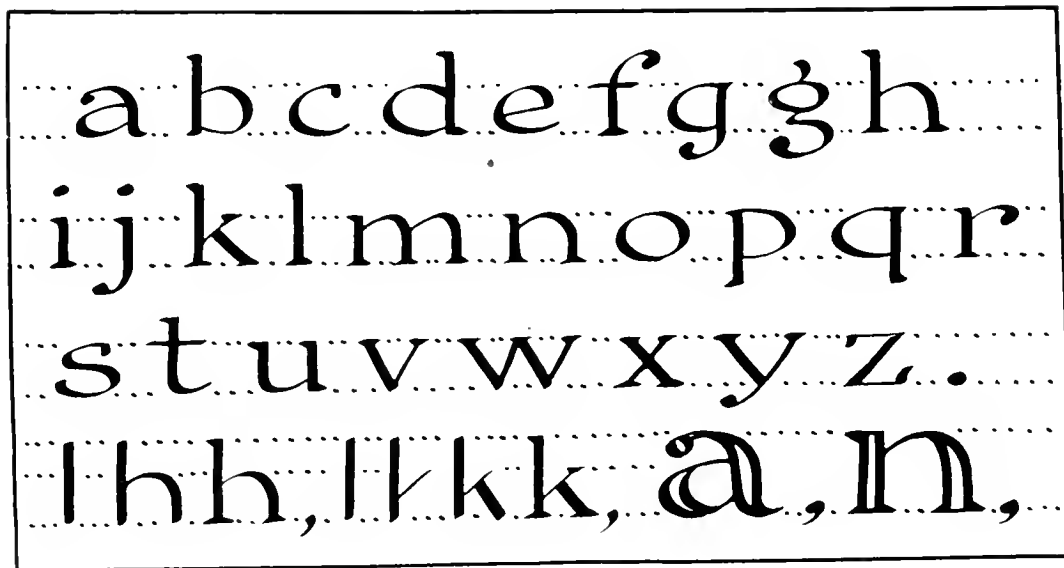
Soennecken Pen Lettering



In practice on Soennecken Pen lettering similar to the style given herewith, use a No. 2 pen and make the letters about $\frac{3}{4}$ of an inch high. Use top and bottom rule lines on your practice paper, which will enable you to keep the letters uniform in height. These letters were

made free-hand, with more attention to speed and practical work in plain show card lettering, than to the careful form and accurate finish of each letter in detail. The main object is to present something easy to read and quick to make.

Soennecken Pen Lettering. Lower Case



Hold the pen in a natural way, as in ordinary writing, and be careful not to dip too much ink at a time. For practice use base and top lines for a guide and make the small letters about two-thirds as tall as capital letters.

The lower line in above illustration shows the method of forming letters in single or double strokes. For Soennecken Pens, see page 134.

Soennecken Pen Lettering. Show Card Copies

Service long after
the price is forgotten.

Tested,
adjusted and
guaranteed accurate.

Tell us
your needs,
-maybe we can help you.

Please her
with a Ring.

We fit Eyes
with proper Glasses.

Graduations
Gifts.

Hundreds of charming
designs are here.

Visit our
Optical
Department.

Variety in everything
but quality.

Show cards in Soennecken pen lettering can be made small and compact and yet be very prominent in reading qualities.

Soennecken Pen Lettering

If we please you
tell others, - If we
don't, tell us.

Best There Is.
That's the certainty to
customers in our store.

Our prices make
it expensive for
you to buy elsewhere

If others equal them,
they must be good.

If you don't find
it here, tell us
what you want.

Always Winning Trade
by deserving it.

Our success comes from
selling High-Grade goods
and saving you money.

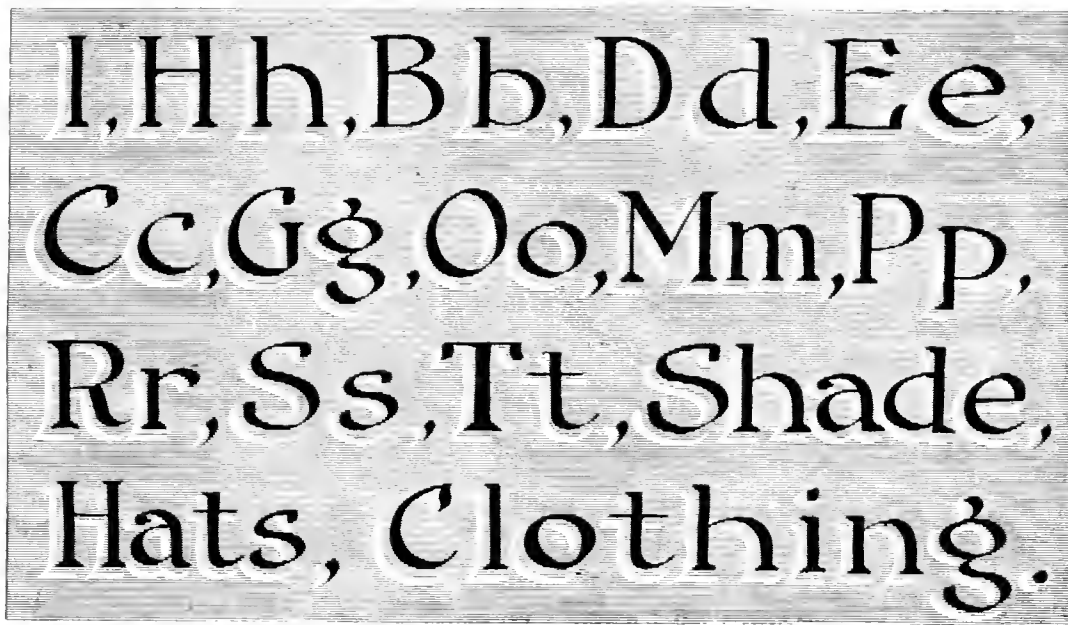
Not made simply to sell,
but made to surely
satisfy.

If you don't want
what you see, We'll
get what you want.

Colored cardboard, or the use of cover stock (used for catalogue covers, etc.) in a variety of shades can be

used to good advantage when lettered with white ink. For neat effect the cards should be of uniform size.

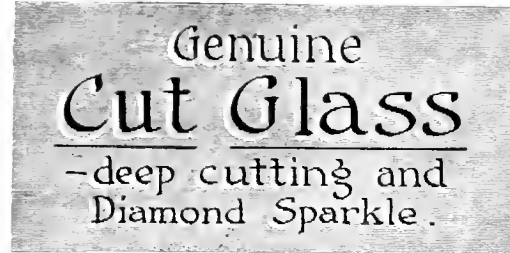
Soennecken Pen Lettering Exercise, Shading Pen



Soennecken Pen lettering as presented herewith may be shaded in colors of various tints. For practice try

black letters and shade with white, or white letters shaded with black, on colored paper or cardboard.

Soennecken Pen Lettering. Show Card Copies



The lettering on above show cards represents the work of Soennecken Pens. Very neat, compact and readable cards can be done in this way; in fact, with a little practice in pen lettering, cards 7x11 inches can be made

prominent and well balanced with the same wording that is usually put on half or full sheet cards by many who use the brush only.

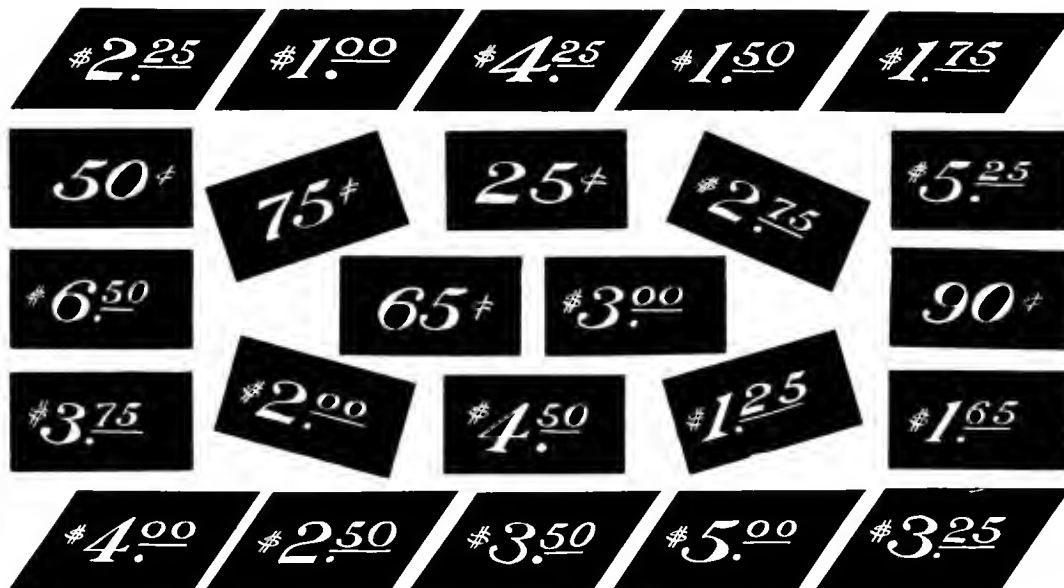
Price Tickets. Soennecken Pen.



Odd and peculiar shapes can be cut from white and colored cardboard very rapidly, and when nicely finished are sure to attract attention. For method of cutting the different designs, see page 122.

Generally, it is better to adopt one size and style of price ticket each time, so as to have everything neat and effective. Use either white cardboard and black ink, or colored cardboard with white ink.

Price Tickets. Soennecken Pen Work.



Price tickets of above style may be made with black or colored cardboard. The size may be varied from half

inch wide and one inch long to larger sizes, as desired. The smaller sizes are generally used in show cases.

Automatic Shading Pen Lettering

In this number we have a good, practical alphabet for the Automatic Shading Pen. To combine the shade or flat tint in this style of lettering, careful study in the construction or make-up of each letter is very important, as success in shading pen lettering depends almost entirely upon a definite knowledge of how and when each part of stroke of the letter is made and connected.

Practice carefully on vertical strokes and always try to keep your work compact—not too large in beginning. Get a definite idea of the strokes of the letters you intend to make before beginning. Put the pen on the

paper or cardboard before starting the movement and stop the movement before or as you raise the pen.

In beginning the first stroke of letter A (large letters) draw the pen downward the length of the letter (about one inch), next add cross-bar just below the center, then place pen at top or beginning of first stroke and draw horizontal stroke about half length of cross-bar and run slanting stroke to the base line—see Alphabet next page. Note the construction of letters in first line of this illustration. For practice use a No. 4 or 5 Shading Pen.

When you have mastered the work of this and former numbers you will be able to do very creditable work in either styles of lettering, such as German Text, Old English, etc.



A B C D D E F G G H I J
K L M N N O P Q R S S T U
V W X Y Z, &c.
a b c d e f g g h i j k l m n o
p q r s t u v v w x y z,

Ornamental Designs, Etc., for Automatic Shading and Marking Pen Work.

CORNER PIECES—Notice the construction of the first corner piece given in illustration, next page.

It is simply made up of one simple oval stroke. In beginning make first stroke of small o for beginning of corner, then finish with strokes as shown in illustration. A very neat border can be made by a continuation of this one stroke. The size of this border or center piece may be varied according to the size of pen used. Shading pens are of different sizes, from 1-16 to $\frac{7}{8}$ inch wide. See page 132.

The second corner piece is similar in construction and make-up to that of No. 1, only the strokes are more precise in movement and require considerable practice to make parts uniform. This second corner piece is one of the best movement drills that can be had to strengthen ease, accuracy and firmness of stroke in all styles of Automatic Shading Pen Lettering.

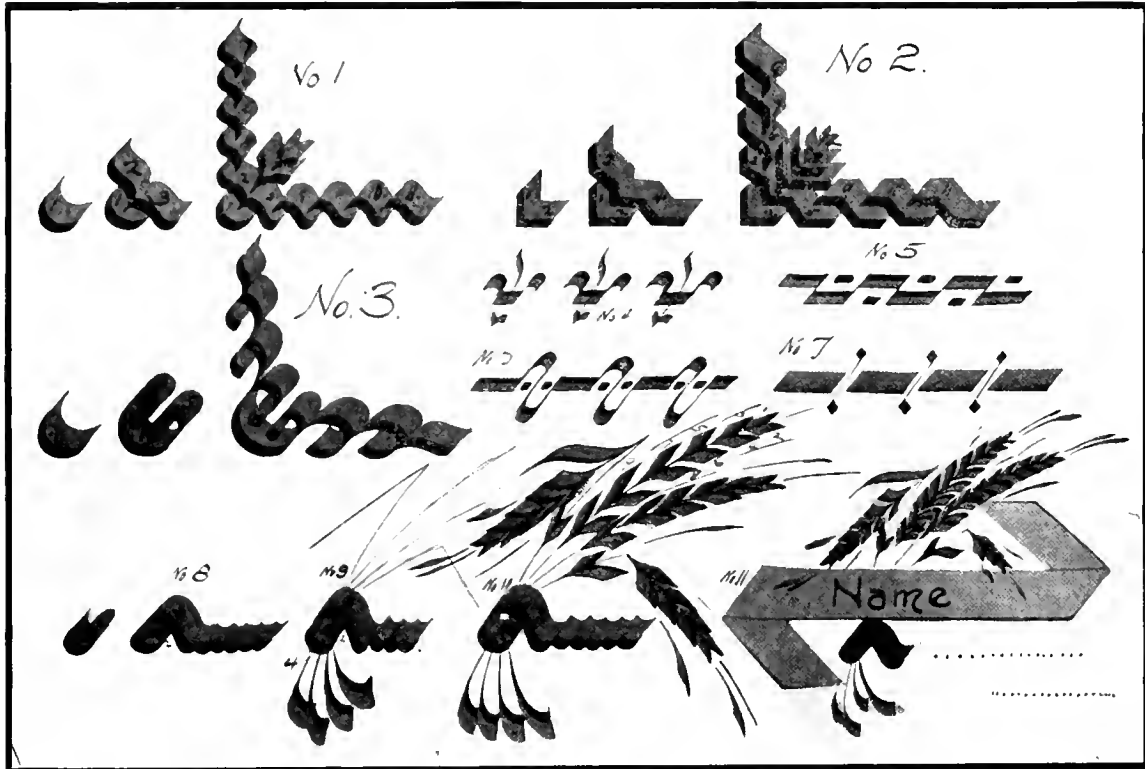
The third corner piece and following border outlines can be followed very easily. We present these illustrations simply to give an outline of this class of work. An endless variety of neat and pretty designs can be added by one after carefully practicing the copies herewith presented.

WHEAT HEAD DESIGNS—Notice the make-up of small scroll. After you have made this, take another shading pen and insert a suitable color of shading ink in pen (generally a light brown or pea green) for the wheat heads. In preparing to make the wheat heads, first reverse your pen so that it will make a mark opposite to that of general lettering—that is, the heavy line or color of stroke being upward, then place pen at small circle of scroll (see illustration) and run pen downward and finish with slight curve to the right, make four strokes of this kind, then begin above the scroll and run pen edgewise and upwards, and complete the fine lines in the direction given in first outline, then finish as shown in second illustration. In finishing the wheat heads always begin at extreme point and work backward, enlarging a trifle

at each stroke. In the last wheat design the broad flat tint stroke or background is made with a Non-Shading Pen. Quite a variety of neat scrolls, tinted backgrounds, etc., of various sizes can be rapidly made in this way and can be used in many ways for special work, such as book marks and Christmas cards, by inserting the name in place as shown in last outline in Plate on following page.

GOLD LETTERING for fancy initials, can be quickly and accurately done with either Shading or Marking Pens, but with Shading Pens the ink must be in good working order to produce clean work. Very handsome lettering can be done by using purple shading ink, in fact, any suitable color can be used, if it is of the proper consistency. In this class of work, first do your lettering in the ordinary way, then in a few moments add Gold Bronze upon your paper or cardboard and draw or dust the bronze over the lettering with a soft cloth or wad of cotton batting, or a clipping of plush, then when thoroughly dry dust off or wipe off superfluous bronze upon another sheet of clean paper so that you may use it again. Flitters, Diamond Dust, etc., may be applied in the same way with brush or lettering pencil. Mucilage alone is a good adhesive and quick in drying, and holds bronze or flitters securely with a high gloss. You will notice that the bronze does not adhere to the tint or shade of letter, as the ink of the shading dries almost instantly after leaving the Shading Pen. In this way you have a gold letter with a purple or pink thickness or shade, which is governed by the color of the ink used. Flocks, Bronze and Metallics can be used with Marking Pens on curtain stuff or opaque cloth, in Bronze Lettering in various shades. When using flocks or bronzes always have your ink covered so as to keep them in good working order.

For Gold and Flitter work a few drops of glycerine added to Shading or Marking Ink will be found an advantage for clean-cut lettering, and have great adhesive qualities for Bronzes, Flitters, etc.



Automatic Shading Pen Lettering



Original size of above cards.—HOLIDAY GOODS, SUMMER JEWELRY, Etc.—was 4x7 inches. Card

NEW STYLES, Etc., 8x10 inches. Any color of ink will show well on white cardboard in this style of work.

Automatic Shading Pen Lettering



Original size of above cards was 5 $\frac{1}{2}$ x14 inches. Lettering of card, Gold and Silver Watches, was done with a No. 5 Shading Pen. Lettering of Cut Glass, with a No. 8

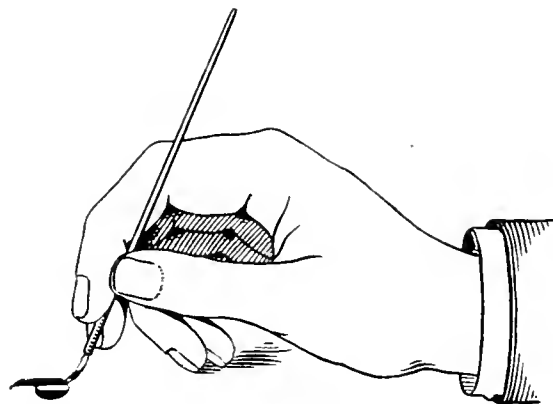
Shading Pen, and following wording with a No. 4 Shading Pen.

Brush Lettering

How to Hold the Brush

The brush or lettering pencil should be held similar to the manner of holding an ordinary pen or lead pencil, except that the brush must be held more upright. Freedom in brush lettering is essential. For card work the arm should rest in a natural way upon the table or desk. This will allow it to roll on the fleshy part of the arm, below the elbow. If you are not certain just where to rest it, lay the hand flatly on the table, so that the elbow will be about even with the edge of the table, then raise the hand slightly, opening and closing the same will cause muscle to raise the arm. The muscle that raises the arm is used as a pivot for the arm to move or roll upon. By closely studying this you will have no trouble to secure a correct position. For small lettering, about one or two inches high, this position will be found very easy for rapid and easy work. In large lettering it is very often found an advantage to vary slightly from the above, but in most cases this position will answer nicely for good work. See illustration for holding the lettering pencil. Pay particular attention to the directions given and follow closely as possible.

The position at table or desk is the same as in pen lettering, see Figure 2. For practice paper use a good quality of Manila wrapping paper, not too heavy, but of a smooth and firm surface.



The outlines given in exercise Page 53 are simple in construction and uniform in style. In this alphabet the advantage consists in that the letters are formed by natural and rapid strokes of the brush. It is a good idea to cultivate the hand to steadiness, also to get familiar with the working of the brush in compact form. The size of the letters may be varied by the use of small or large brushes. The proportion may also be varied by making the letters tall and slender (narrow) or by making them extended (wide and round). Be sure to practice on one size until you have it thoroughly mastered, then increase or decrease their size uniformly, in order that you may develop confidence in your ability to make each stroke in harmony, be the letters of any desired size.

BRUSHES

The Card Writer should have a variety of brushes—four sizes of Red Sable Brushes. Many beginners make a mistake by using Camel's Hair Brushes, which do not have the required elasticity for good clean card lettering. Red Sable Brushes, Nos. 5, 7, 9 and 12, will give entire satisfaction in general show card lettering. These will throw a line from 1-16 to $\frac{5}{8}$ of an inch wide.

For a first-class Show Card Brush outfit see page 143.

Careful practice, especially with the size of brush you like, will enable you to do neat and clean lettering, with little retouching, if any, so much so as to seem wonderful to one unaccustomed to this class of work. Pay particular attention to the care of your brushes. After using them in water colors, clean thoroughly with cold water before allowing them to dry. Always keep oil and water color brushes in separate places. Don't use them in a harsh way or get the idea that they are for the purpose of mixing paints. Treat them right and they will easily give justice to every stroke you make. The points of brushes should be protected when not in use.

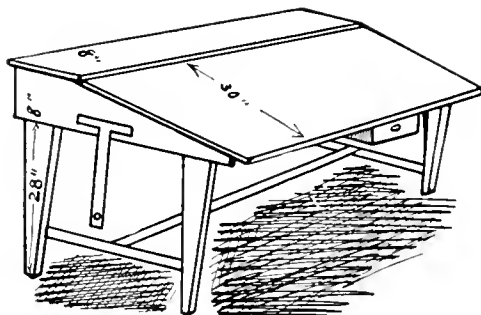
SHOW CARD PAINTS—For general card and ticket work use either water or Japan colors. Do not use colors ground in oil for lettering on paper or cardboard. Water colors are the best to use. Prepared colors are recommended whenever it is handy to obtain them. They are put up in bottles or jars and ready for immediate use. All colors can be had in this form. Our **EUREKA Show Card Paint** (see page 144) fully answers all the



Figure 2

varied requirements and for cleanliness and ease in lettering cannot be excelled.

A very good and serviceable show card paint may be made by yourself. The colors usually employed are termed "Dry Water Colors." They can be had at any druggists or paint supply store. The following will make up a good assortment of colors: Vermillion, Ultramarine Blue, Chrome Yellow, Lamp-Black and Flake White, also some good Gum Arabic Mucilage to use as a binder. Pure Gum Arabic in its natural state is excellent, and when dissolved, will flow easier for clean and even lettering. However, good mucilage will answer, and is generally used.



The accompanying illustration gives a good idea of the principles upon which a very serviceable drawing table can be constructed by any one in a very short time. The dimensions given are the best for general use, but the table can be made smaller or larger to suit. The table can be made three, four, or six feet long.

In working, place the table so that a good, strong light falls upon the surface from the left hand side, or from the front. By adjusting a stool or chair to the proper height, the show card writer will find that one is in a position to do better work than ever before, and with greater speed, accuracy and satisfaction.

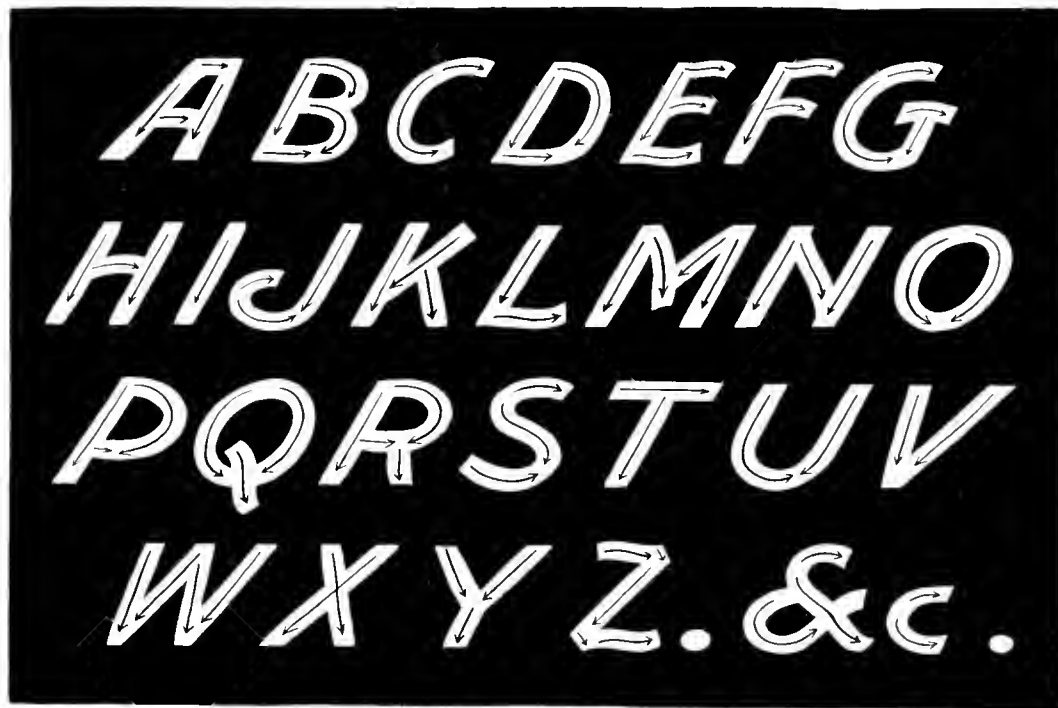
PREPARING SHOW CARD PAINT—Mix any desired color, by adding enough mucilage to make it about the consistency of thick dough, add whiting or flake white to any color you wish to be of a little lighter shade, then grind the same by using a palette knife with a flexible blade, or other similar means which may be at hand. In place of a marble slab to rub or grind the paint on, a square piece of glass or large dinner plate makes a good substitute on which to mix the colors. After mixing thoroughly to about the consistency of thick paste, it will be ready for use. Mix each color as needed in the same way, and place separately in small saucers, tin cups or round tin boxes about an inch deep, and two or three inches in diameter. If you use the latter, don't fill them more than two-thirds full, and place them in a low set box, so they may be always covered, free from dust when not in use. Don't make up too much at a time; small lots are better and will last considerable time. Always see that your paint is thick enough for a firm and even stroke. These colors in mucilage will get hard when set aside or not in use, but that does not matter, as a few drops of water will bring it to the proper consistency in a short time. When your paint is of the right thickness and brush kept in good working order, it has a tendency to grip the card or paper that you are working on, thus it will be seen the advantage and easy control of the brush in making full and even lettering. A little study here will soon show results to justify thoughtful, systematic practice.



The practice copies given in the above illustrations are formed by natural strokes of the brush. Make the letters about 1¼ inches high and use a No. 9 show card brush. The small arrows indicate the direction or movement of the brush in making letters of this style. In

show card lettering there are just two movements of the brush to be used—from top to bottom and from left to right. At first no attempt should be made at speed. Remember that to succeed, study must attend your practice.

Gothic Italic. Brush Stroke Lettering



Note carefully the form of each letter—always have the middle stroke of E, F, H, etc., a little above the center. In practice follow the movement of the brush as indicated in the make-up of each letter in above illustration.

Always keep your paint about the consistency of moderately thick cream, and use a good Red Sable show card brush.

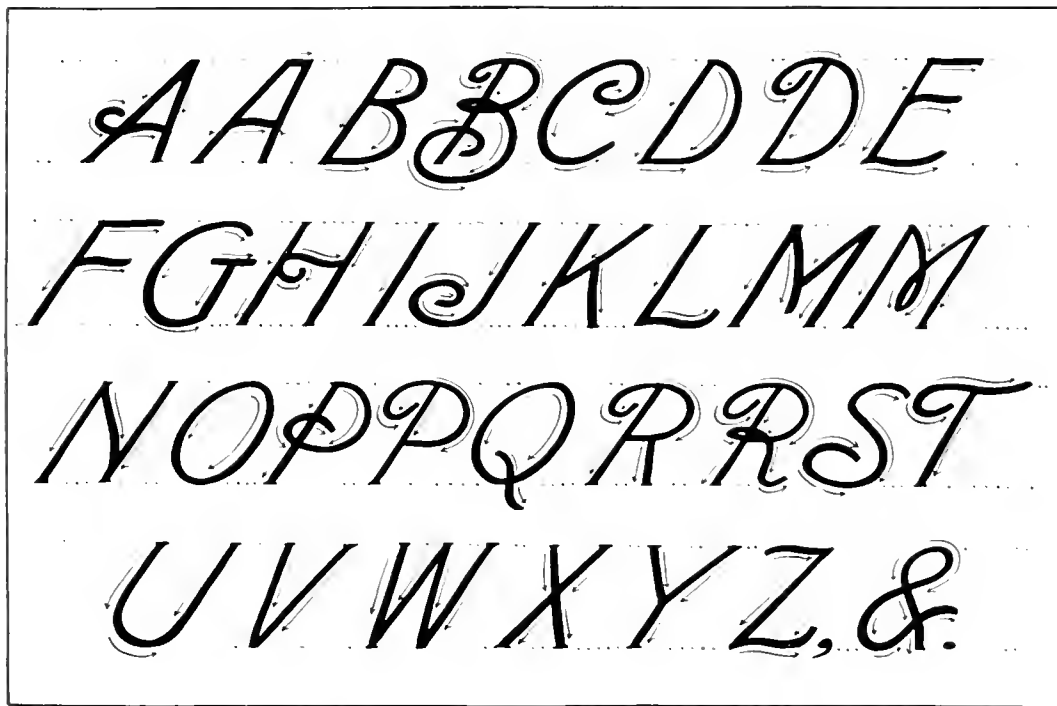
Gothic Italic, Lower Case Letters



The short, lower case letters should be about two-thirds as tall as b, d, h, l, k, etc., which are made the same height as the capitals. In making straight lines and curved strokes, learn to raise the brush and replace

it skilfully when lettering. The figures given in lower line of illustration are made up from a few simple strokes. Note the movement of the brush in the formation of each figure.

Light Line. Brush Stroke.



For both the beginner and those of some experience this alphabet can be used to good advantage, both in narrow and condensed, or broad and extended show card lettering. In practice and also in work on show cards, always keep plenty of color on the brush, so that each stroke will be full and distinct, without showing broken

parts. For neat light-line lettering use a No. 5 or 7 Red Sable show card brush and a free flowing paint. For paints always use Water Colors for card work, and see that the paint is moderately thick, so as to cover well at each stroke without retouching.

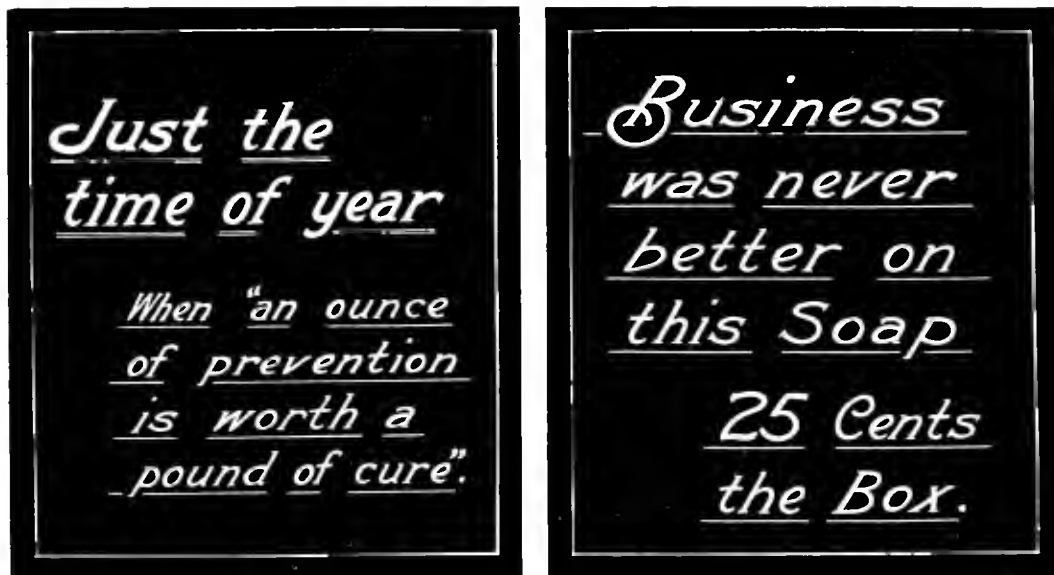
Lower Case Letters.



Show card lettering demands a perfect control of the hand and a well trained eye. The card writer should be able to measure distances correctly with the eye and must be able to keep the hand steady and an even pressure on the brush or lettering pencil. The numerals in

lower line of above illustration are made up of a combination of strokes used in this alphabet. The small arrows in both alphabets and figures show the direction of each brush stroke.

Show Card Copies



Show cards of uniform size and considerable space outside of the lettering will present a neat and compact appearance without margin lines. When the lettering varies in size, and the spaces between lines are not uni-

form, a line run about an inch from the edge of card will make it appear more compact and generally adds to its appearance.

Show Card Copies

Appetizing and Invigorating
FLORA DORA SUNDAE
10¢

The Princess Sundae

CHERRY TREE TEMPTATION
Try one and learn why George did it.
10¢

When lettering dip paint frequently and draw the brush over the edge of any receptacle used so as to free the brush of superfluous paint, which will also bring the brush to a chisel edge point. For clean-cut work, after dipping paint, it is an advantage to work the brush care-

fully to a chisel edge upon a small piece of cardboard, to make test strokes before beginning on any particular work. In this way the paint will be thoroughly distributed in the brush, so that each stroke can be made with a single operation, without any additional straightening up.

Brush Lettering

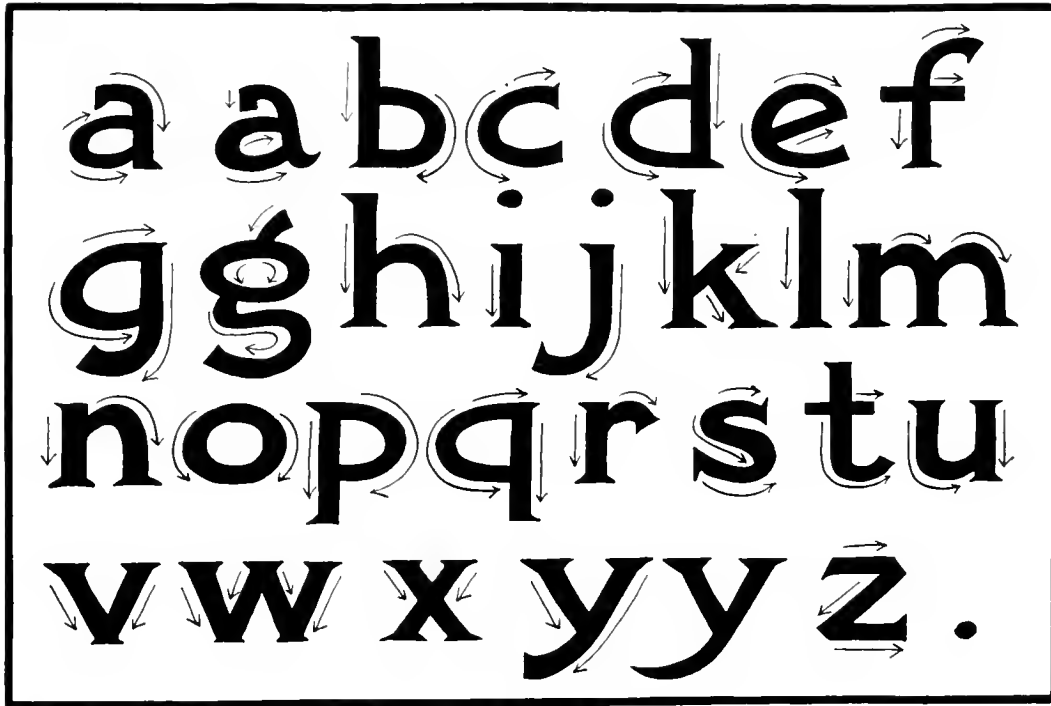


This style of alphabet can be made very rapidly and accurately by all who have a fair control of the lettering brush in practice on elementary strokes such as perpendicular, horizontal and the right and left strokes of O. In making these letters pay attention to a few general rules as follows: For A, make the bottom wider than B at its widest part. The cross-bar or center stroke of

B, E, F and H should be a little above the center. The bottom of K should be wider than the top.

For making the small spur finish on this alphabet, note the three last characters in above plate. The first is made by a natural stroke of the brush, then the light line strokes are added as indicated in the second. The third shows number one and two finished.

Lower Case Letters



Note the small arrows; these show the movement of the brush in making each letter.

Soda Fountain Cards



For clean-cut lettering always use a show card paint of a heavy body. Distemper colors will give very good results when thinned with water and a little mucilage added for a binder. A small portion of glycerine added to the

mucilage will be an advantage for easy flowing qualities. Always keep your paint about the consistency of moderately thick cream and use a good Red Sable show card brush.

Show Card Copies

PRESCRIPTIONS
Carefully Filled.

Get Toned Up
Try Beef, Iron and Wine.

Our Moth Balls
will save your clothes.

Show Cards of assorted colors lettered with white paint will always produce a neat and tidy appearance.

Show Card Copies

Ocean Grove
ICE CREAM SHAKE

CHOCOLATE SODA
Rich and Creamy.

Strawberry
Ice Cream Soda

In lettering, depend largely upon the eye and hand. They can become very accurate in free-hand work for all practical purposes. Don't make the letters too large.

Show Card Copies

SODA WATER
Sparkling, Cold, Refreshing.

Butterscotch
ICE CREAM SODA

We Sterilize every
Soda Glass after using.

Pay particular attention to the care of your brushes. After using, be sure to thoroughly rinse the paint out of brushes with clean water and straighten the hair care-

fully before setting them aside. Have a convenient place to put them in, where the points and hair will be protected when not in use.

Brush Lettering—Single Stroke Block



The letters of this alphabet are formed by natural and free-hand strokes of the brush. The size of the letters may be varied by the use of large or small brushes. The brush strokes and exercises showing the construction of the letters, as given in the first two lines of the alphabet plates, will be good practice for all who are in-

terested in doing neat and effective show card lettering. In single stroke lettering there are just two movements of the brush to be used,—from top to bottom, and from left to right. The small arrows indicate the direction of each brush stroke in forming each letter.

Lower Case Letters



The small, short lower case letters should be about two-thirds as tall as h, k and l, which are the same height as the capital letters. In lettering, the brush should be held similar to the manner of holding a lead pencil, ex-

cept that the brush should be held more upright. When lettering aim to have your paint rather thick, but free flowing, so as to cover well in each brush stroke without retouching.

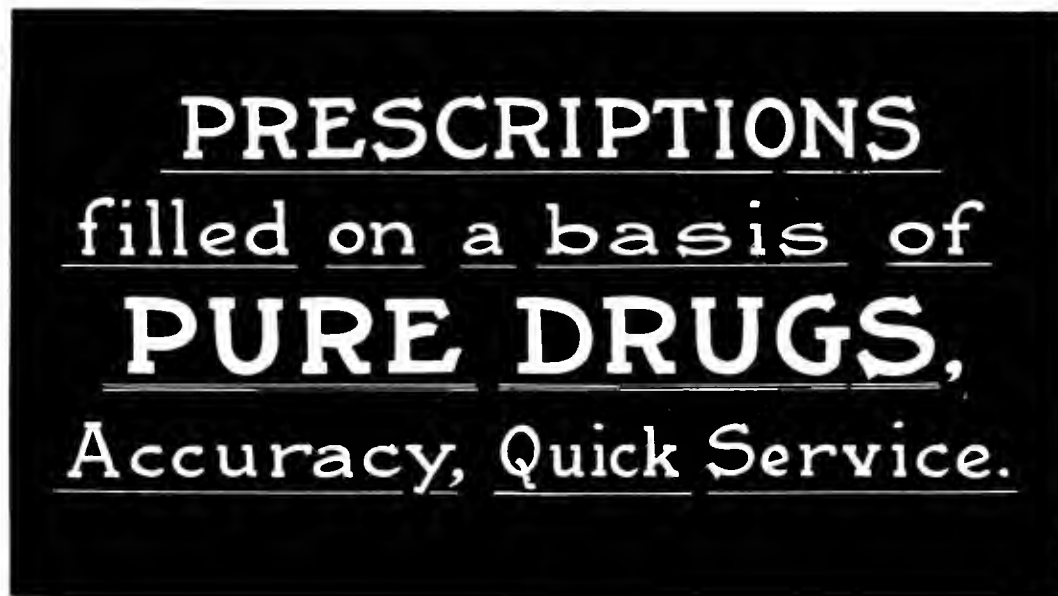
Show Card Copy

A Selection of these
useful articles will do more
to make a happy Christmas
for you and your friends
than anything you can buy.

Practice all your spare time, but don't hurry. Remember, every time a letter is formed carelessly, it means a step backward has been started. This is a fact not

sufficiently appreciated by most all students in elementary practice.

Show Card Copy



For practice paper, use a good grade of Manila wrapping paper, light in color and of smooth surface. When cut into sheets 8 by 12 inches or 10 by 18 inches it will aid in securing the very best results in practice work. Colored print paper in green, blue, orange, will work

splendidly and rest the eyes in practicing, both in day and evening. Most any color of paint may be used, but white paint is generally preferred in practice work on colored paper. Most any job printing office can furnish this paper at a small cost.

Show Card Copies

OUR
CHOCOLATE SUNDAE
Is a winner. Try one, 10¢

MATINEE SPECIAL
It is something different
and guaranteed to please.

In making the top and bottom strokes of H, I, and similar letters, this should be done when the brush is about half charged with color. In this way short finishing touches can be done more accurately than when first

charging the brush with color. In making horizontal strokes, the hand should slightly roll to the right in a compact and natural position, which will throw the handle of the brush almost even with the line of lettering.

Show Card Copies

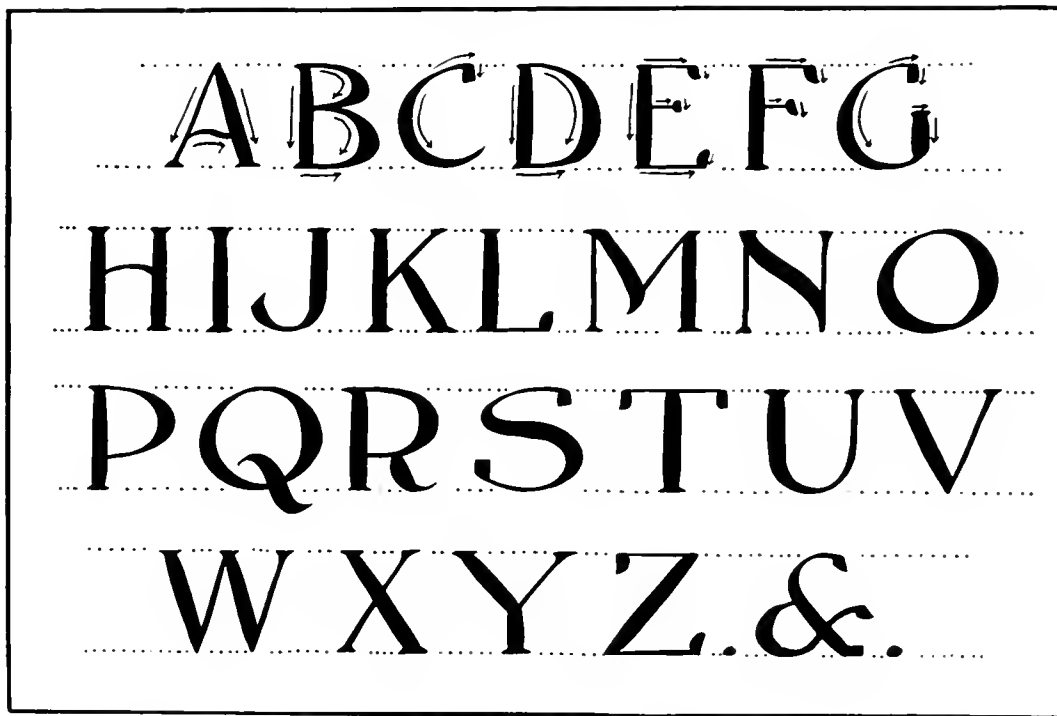
If your Cough
shakes you—
shake the Cough!
We have a
sure remedy.

Dainty
Perfumes
with lasting
qualities.

In lettering show cards, aim to have the letters prominent yet compact. More life in lettering and general arrangement can be put in a card 7x11 inches than is gen-

erally put in a card 14x22 inches by most card writers who do not give care to spacing and arrangement.

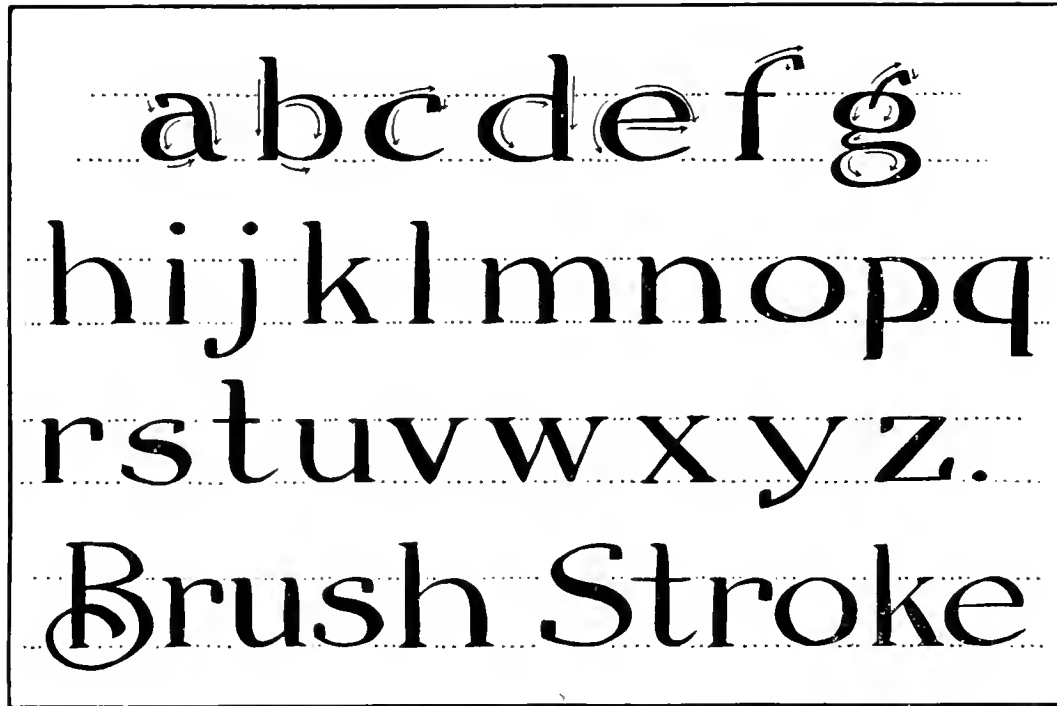
Brush Stroke Alphabet



For ease in producing a practical brush stroke alphabet of a Roman style, one should have a good knowledge of form and make-up of the different letters in order to make them quickly and fairly well balanced without outlining. The kind of lettering brush and paint is also very important for quick work. Always use Red Sable show card brushes and see that your paint is thick enough

to throw a fine line or broad stroke at will. This will enable you to do very creditable work without retouching. The alphabets presented herewith give a good suggestion for practice and it will pay all interested in rapid lettering to master this style thoroughly, as a wonderful variety of neat show cards can be made with this style of alphabet.

Lower Case Letters.



Careful study of the component parts of different letters that are similar to others will aid the student to make rapid progress and also enable him to criticize his own work on weak points. In practice always have a defi-

nite object in view. Every time a letter has been carelessly repeated incorrect a movement backward has been started. This is a fact not sufficiently appreciated by the student in elementary practice.

Brush Exercises



Good control of free-hand brush strokes, as shown in the above illustration, will be found the best means for developing the student to make letters accurately in this style of alphabet with considerable speed.

In studying form and construction of letters, the beginner should learn to see correctly and to understand what he sees. This is only acquired by constant study and practice on the component parts of the different letters, because no one can know or thoroughly understand every

detail of the principal strokes until he has drawn them.

Note the strokes given in first line of above illustration, also the method of handling the brush. Note lower case letter "h", begin the second stroke with a light line or chisel edge stroke and carry to the right, then curve downward to full width of stroke and carry the same to base line. Upper case letters similar to that of letter "D" are made by handling the brush in the same way.

Brush Exercises



In practice on above exercises, use a No. 7 or 9 Red Sable show card brush and make the letters about one inch high and upwards. The vertical strokes are made by bringing the brush to a chisel edge. If your paint is in good working order the brush will retain this shape

and enable you to make clean-cut strokes as shown in first and second part of "h" without retracing. Curves and ovals can be made very accurately at one stroke when the brush is worked to a chisel edge with free flowing paint.

Soda Fountain Cards



Soda Fountain cards in various colors—Silk Green, Blue, Maroon, etc.—cut to 7 x 11 inches, will enable the card writer to make a neat variety of effective show cards in a few minutes. For a quick and showy effect, use white paint for lettering and Crimson or Dark Green

flitters in shading the letters or other ornamentation, and run a white line around edge of card about half an inch wide. This will produce a card substantial in appearance with strong reading qualities.

Show Card Illustrations

Special To-day

25¢

Carbolic Acid
Lotion

Useful in Cuts,
Burns, Scalds, Etc.

If a
Prescription

is correctly written
we can fill it no
matter if the name
of some other druggist
is on the back.

Vaseline

Pure and concentrated
essence of Petroleum.

A Tonic
and
Stimulant
of great power.

The style of lettering used in the accompanying show card illustrations can be used to excellent advantage by all who wish something that will insure quick work and good reading qualities. The letters are made rapidly and

finished as you go. With a good brush and a free flowing show card paint of a heavy body anyone can produce a variety of well lettered cards in a few minutes.

Soda Fountain Cards



Show cards for the fountain need not be confined to the fountain alone. They may be placed in the show window to good advantage. Many a hot, tired and thirsty

pedestrian has been lured from the heated walks by the pleasing window cards which tell of cooling, refreshing and healthful beverages to be had within.

Show Card Copies



These cards were made quite rapidly and with more attention to speed and practical work in every day use, than to careful outlining and time expended which is often

given to letters finished in detail. The main object is to present a good readable brush alphabet without re-touching by other means.

Show Card Copies

HOT DRINKS

For Chilly Days

HOT
Cream Ginger

HOT PEPSIN
Phosphate

Grandpop's Warmer

Brush stroke lettering is a time saver. A plain letter quickly made is far superior to a fancy letter poorly done. Practice on one size until it is thoroughly mastered, then increase or decrease the size, and keep them

uniform. This will establish an easy control of the brush in lettering and enable one to do large and small work with ease and rapidity.

Show Card Copies

HOT
Gingerade

HOT CLAM
Rickey

Hot Turkish
PUNCH

HOT
Blaze

HOT LEMON
Phosphate

HOT RASPBERRY
TONIC

Colored cardboard, Red, Black, Blue, Green and Brown, with lettering in white paint, will always produce

a very neat effect when finished with a margin line around edge of card in white paint.

Show Card Copies

Hot Wild Cherry
Phosphate

Hot Ginger
and Lemon

Hot Cream
Tomato Cocktail

For accuracy and graceful forms in rapid lettering, nothing equals the first stroke, but it requires practice

and a good development of form to produce well balanced letters with ease and rapidity.

Show Card Copies

Step Inside
for a cooling and refreshing
ICE COLD SODA
at the Fountain

FOR THAT
all-in-down-and-out-feeling, try our
EMANCIPATION SUNDAE
It will set you free for ten cents.

The above show card copies are presented as a suggestion for those requiring something quick and which

may be easily done by busy merchants and clerks with very little preparation in the line of show card lettering.

Show Card Copies

President's Favorite
A New Sundae
Try it, Ten cents.

A Date-with-a-Peach
(a sundae special)
15¢

The capital letters in the first line of each of the above cards was made $1\frac{1}{8}$ inches high. The small letters $\frac{5}{8}$ of an inch. Capital letters in lower line, $\frac{3}{4}$ of an inch,

and the small letters, $\frac{3}{8}$ of an inch. The letters may be made large or small and will look well when in proportion.

Show Card Copy

That tired Feeling!
is nothing but Spring Fever.
Our Spring Tonic
will brace you up.

In practice use enough speed to insure smooth lines and graceful forms, but don't hurry. Always have your paint in a moderately thick paste form, liquid enough to

flow free and throw a full line from the brush. In this way the paint will cover in full strength of color at each stroke of the brush and dry quickly.

Show Card Copies

Let Us Help
to keep your health.

Our Talcum Powder
will cure that chafing.

Cooling Creams and
lotions for sunburn.

Practice on above cards will develop freedom and accuracy in this style of lettering. With a good knowledge of form and a fair control of the brush, a large variety

of neat show cards of this order can be made very rapidly.

Show Card Copies

Ladies don't like chaps
on their hands — sometimes —
Our Toilet Powders prevent
chapped hands at all times.

For clean-cut lettering of this style always keep the brush well charged with paint so as to make full and even brush strokes without retonching.

Show Card Copies

That
Prescription
is yours.
Have it filled
right.

Honest!
in quality,
weight and price
is every Drug
that we put into
a prescription.

For neat compact work on cards 11 x 14 inches, make the capital letters about $1\frac{3}{4}$ inches high and the small letters $1\frac{1}{8}$ inches high. For capital letters one inch

high the small letters should be about $\frac{5}{8}$ of an inch high. For cards of this style use No. 7 or No. 9 Red Sable show card brushes.

Show Card Copies

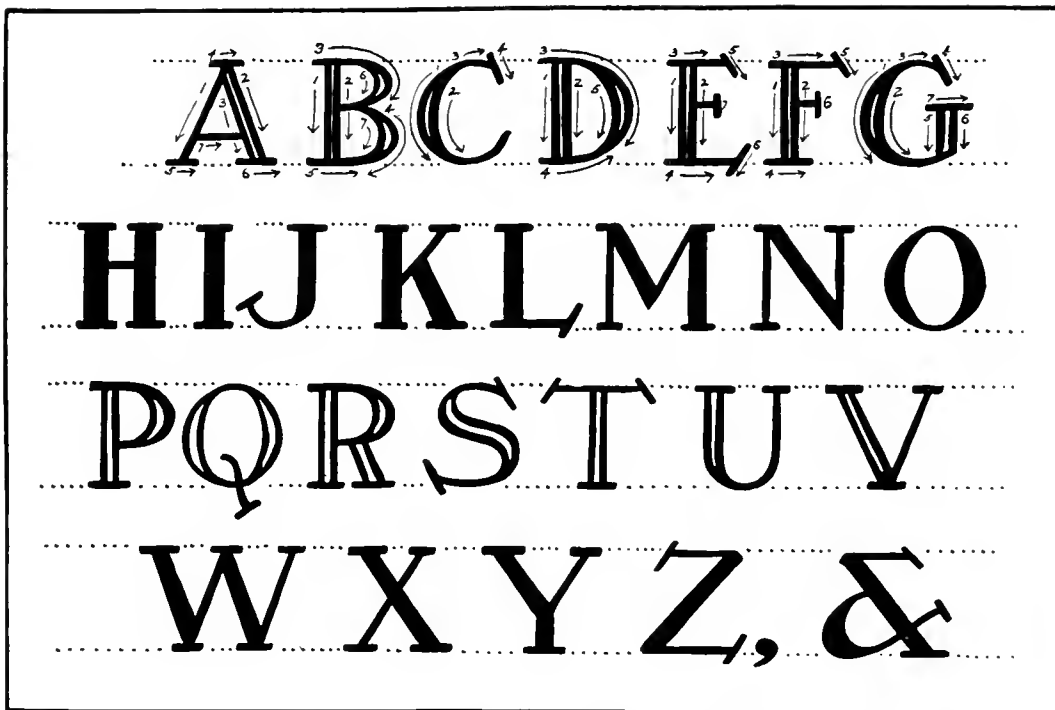
Three-In-One Sundae

Cherry College Ice Special

Peaches and Cream Sundae

The small letters, such as a, c, e, etc., should be about two-thirds as tall as b, h, l, etc., which are made the same height as the capital letters.

Modified Roman

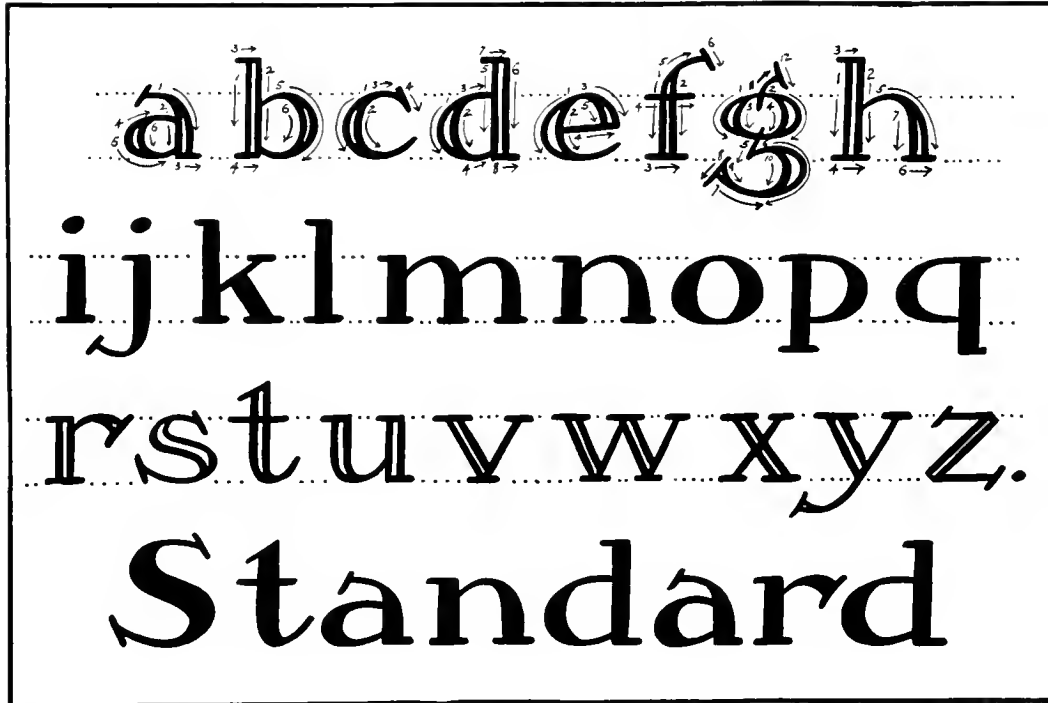


The construction of the letters in this style is somewhat similar to that in a single stroke alphabet, with the addition of a second or third stroke on the broad or heavy parts of the different letters.

Note the makeup of letter A, the first part is a single

downward stroke, the next part is made with two downward strokes, and a third added when the two parallel lines do not join, as indicated above. All the letters, both upper and lower case, are made in a similar way, as indicated in the above and following illustrations.

Lower Case Letters



Outside of good brushes, an easy flowing show card paint is necessary. The main thing for success in show

card work is a reasonable amount of patience and plenty of practice on graded copies in a systematic way.

Brush Exercise



In practice first aim to get a good knowledge of the form and make-up of the different letters and do not hurry or condemn the study and practice of simple strokes

and small details, for you will find in this work (as in many other lines) that which is often neglected in beginning becomes in the end of most importance.

Show Card Illustrations

Jelly of
Roses
*For chapped hands
face and lips.*

**Fancy
Monogram
Stationery**

**Cherry
Lung
Balsam**
*immediately relieves
Coughs, Colds and
all affections of the
throat and Lungs.*

**A Magic
Balm**
*for Catarrh,
Cold in the head,
Grip, Etc.*

**Cold
Cream**
*Nourishes the skin and
prevents the formation of
premature lines and
wrinkles.*

For show card practice, try something of the above order. Aim to have the letters prominent yet compact. Small cards neatly arranged have stronger reading qualities than larger cards without care in spacing and ar-

rangement. This style of lettering will admit of being condensed or extended to fill any reasonable space with good strong reading qualities.

Semi-Script



In practice on this style, note carefully the construction of the letters in the first two lines of the accompanying alphabet plates. The small arrows indicate the direction of the brush in each stroke in the forma-

tion of the letters. The main thing is to keep the letters uniform and compact. Aim to slant the letters well to the right and keep your brush well charged with paint so as to make clear-cut brush strokes.

Lower Case Letters



Practice and study on the different strokes in the order in which they are made and you will have little trouble in making rapid progress in this style of letter-

ing. Careful study and practice will surprise one at the accuracy and simplicity of doing this work free-hand.

Show Card Copies

*Our way of handling
Prescriptions
is trustworthy.*

*Don't let Cigars get the
best of you; get the best
of Cigars.*

Bear in mind that careful practice on the principal strokes will improve your movement in brush lettering

and must necessarily improve all the letters bearing any relation to that particular brush stroke.

Show Card Copies

Sick Room Supplies

*If it is a Tonic you want,
we are sure to have it.*

*For every ailment
we have a remedy.*

In show card work, keep the letters close together in wording and allow a fair space between words. This will aid in plain reading qualities.

Show Card Copies

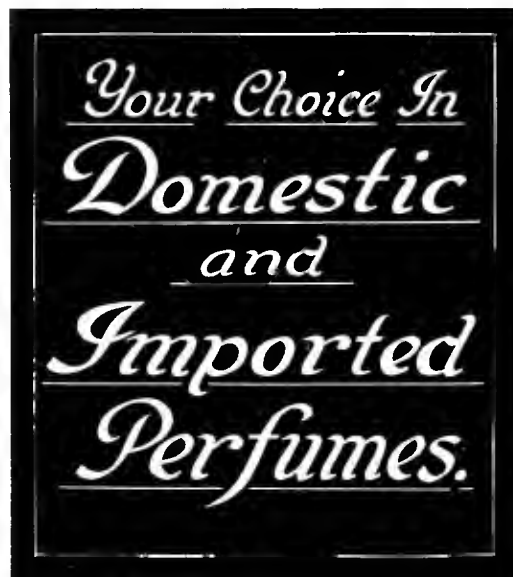
Hot Mint Sundae

Chautauqua Punch

Rainbow Sundae

Long strips of cardboard of this order may be cut 4 x 22 inches, or 3 x 14 inches, from a full sheet 22 x 28 inches without waste.

Show Card Copies



Always keep on the lookout for improvement. Practice diligently for an easy free-hand movement on ovals

and curves. Ease in execution will do more toward making your letters smooth and full than anything else.

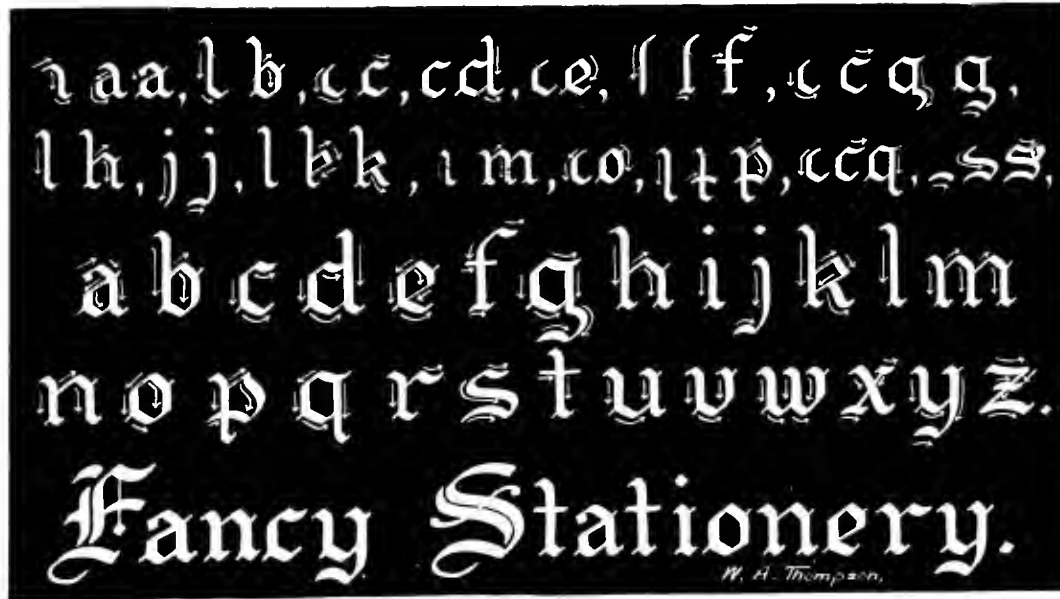
Old English—Brush Stroke



In show card work, freedom and accuracy in lettering come only from proper knowledge of form and earnest practice. When you can make letters B and O in good form, you will have this alphabet well under control. In making the first curve stroke for letters C, E, G, O, Q, begin the stroke about three-quarters the height of the finished letter. The small arrows indicate the move-

ment of the brush in forming the letters by the brush stroke method. When the brush is held in proper position all curves or oval strokes and straight lines will come true and uniform in the formation of the different letters. Use Red Sable Show Card Brushes, see page 143.

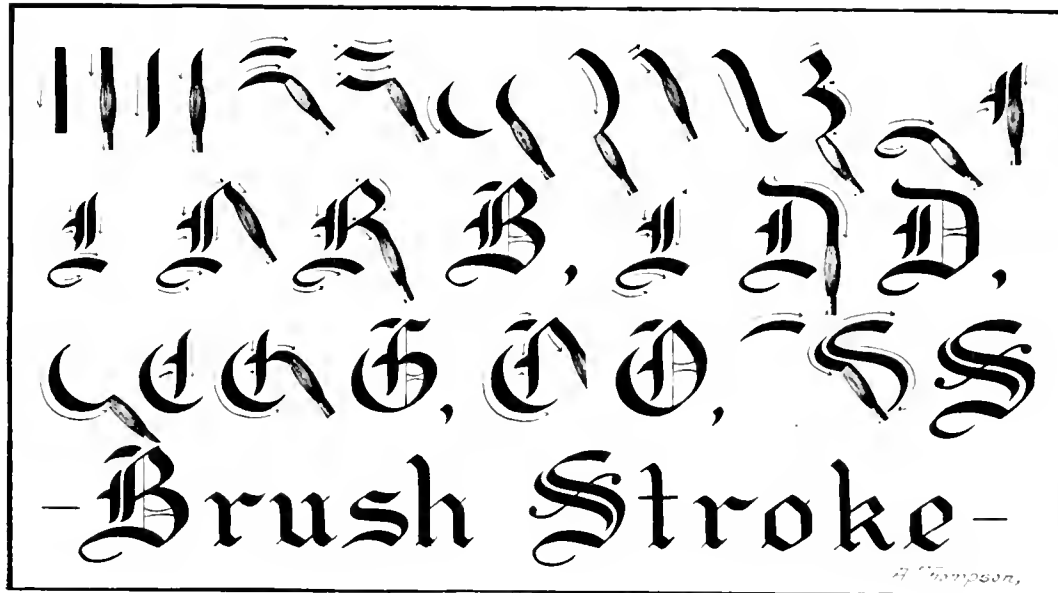
Lower Case Letters



The lower case letters given in this illustration will be found interesting, as a few simple strokes make up the set. For b, make "l" stroke and finish with second stroke of "o"; for h, make "l" stroke and finish with

second stroke of "n". This style of lettering is more rapid in execution than generally believed by those not familiar with the formation of the component parts.

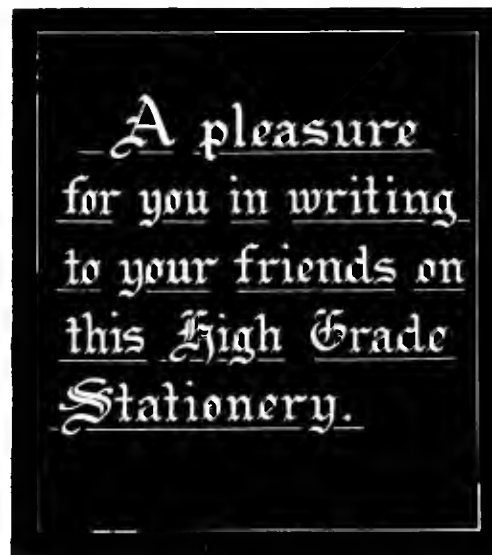
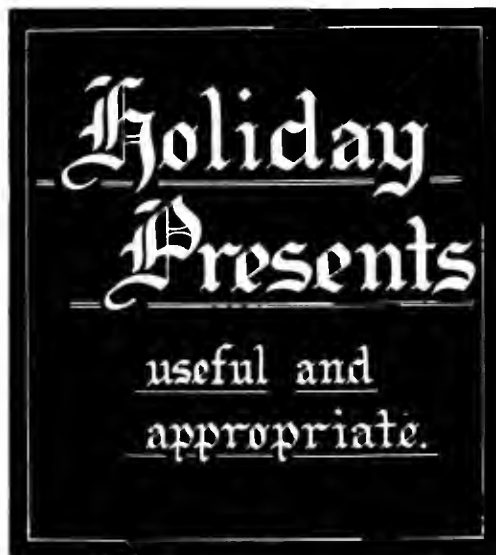
Brush Stroke Exercises



In practice on the above style, pay particular attention to the form of the different characters in the above exercise. Study on how a few simple strokes are used in the make-up of different letters. The small arrows

show the direction of each movement of the brush. Each brush stroke forms a stem or portion of the letter with a single operation and finished as you go.

Old English Show Card Copies



In making all straight lines and curve strokes learn to raise the brush and replace it skilfully when lettering. In practice be sure to have the correct idea of the posi-

tion or manner of holding the brush. Be satisfied to letter slowly at first and then to increase speed, which will follow very rapidly.

Show Card Copies

King George Sundae

Varsity Favorite
(an Egg Shake)

Dew-Drop Sundae

In lettering depend largely upon the eye and hand. They can become very accurate for all practical purposes. Be careful to have your brushes and paints in

good working order and make up your mind to become proficient in show card lettering, and you will find that every ten minutes practice will show progress.

Show Card Copies

Strawberry Dream

Foaming Niagara

Sailboat Sundae

By careful practice and close observation to the relation of the strokes in the construction of different letters, you will get acquainted with many little details in

the make-up of letters that at first did not appear. Always keep on the lookout for improvement, close observation will help you wonderfully.

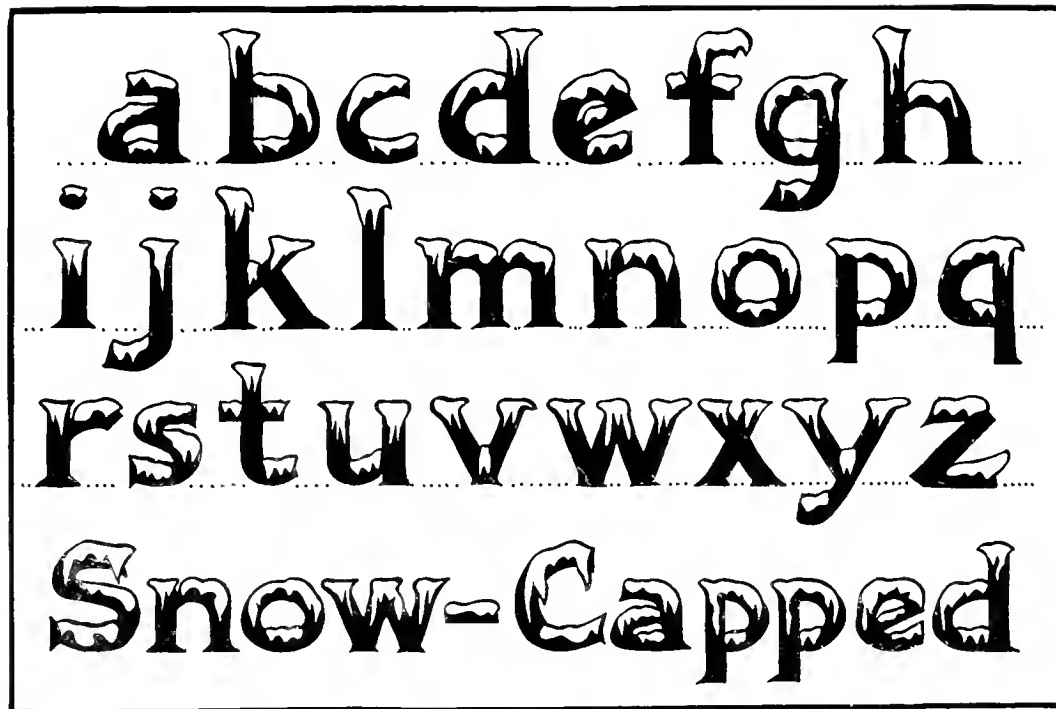
Snow Capped Alphabet



This style of alphabet can be used to good advantage by the card writer for special headlines or complete show cards almost any season of the year. In early fall and winter seasons the suggestion of cold weather is coupled with cards lettered in this style. Very effective Soda Fountain cards can be made with this alphabet.

In making these letters they are simple, you keep in mind that the form of same is largely of a broad single stroke letter. With a good show card paint and fair ability in handling the brush very neat and original show card work can be done very rapidly in this style.

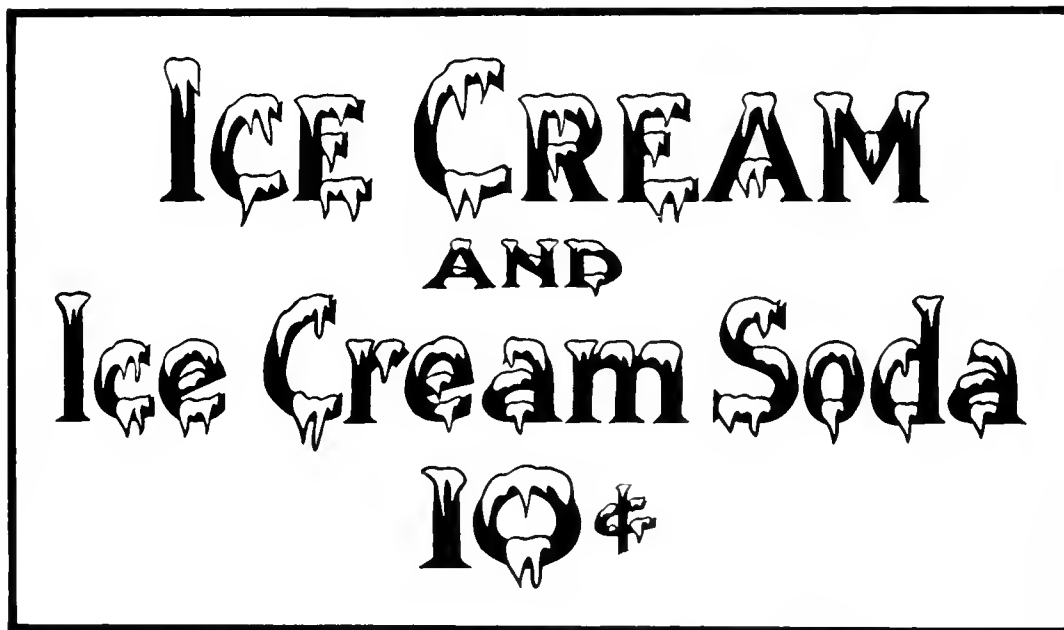
Lower Case Letters



Practice on letters from one to two inches high will give good command in movement and will enable one to do smaller or larger work in a neat manner. Learn

to use the brush with a light and free movement. Do not be satisfied with anything else.

Show Card Illustrations



The above card and those on the following page will lend a suggestion for the lay-out of card signs for Ice Cream Parlors, Drug Stores, etc. When using white cardboard and black paint the letters may be outlined and filled in, leaving the white portion or snow-capped effect as shown in alphabets. On colored cardboard, such as Blue, Black, Red, Brown, etc., the letters may be made complete in one color and white paint added at top

of letters, suggested for snow. Diamond Dust sprinkled on the white paint before it dries will add to the appearance for snow and ice effect. No particular form or method of stroke is required for putting on the white paint. Apparently careless strokes of white paint will look well when finished with a narrow line around the white paint where it overlaps the face of the letter, as shown in illustrations.

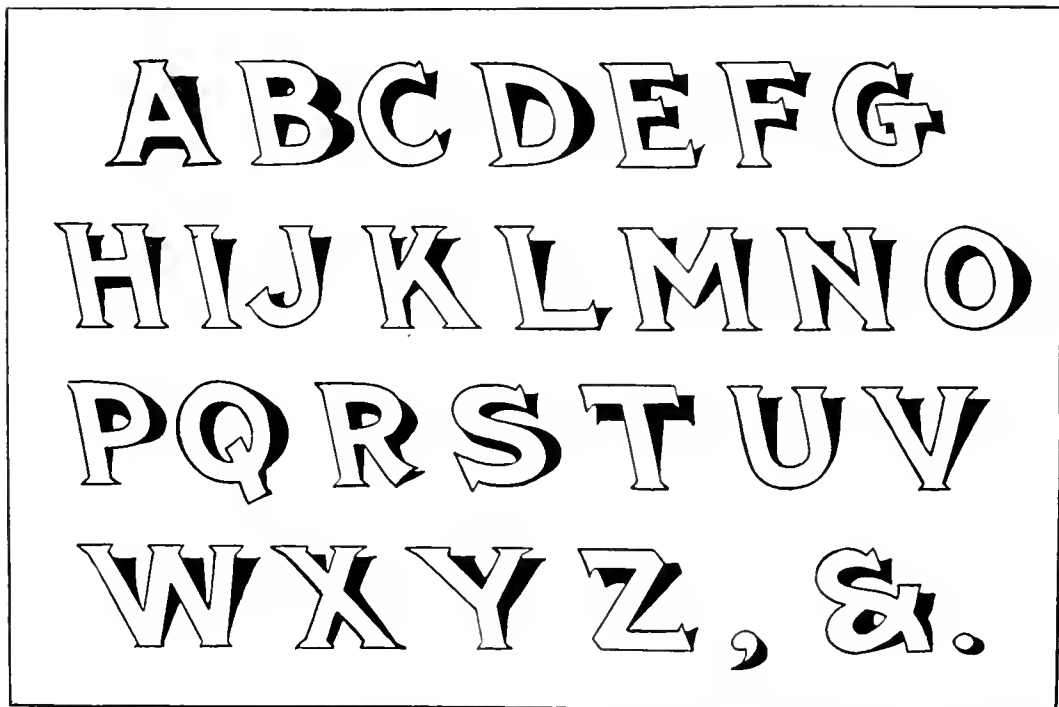
Show Card Illustrations



The main feature in good show card work is to make the size and proportion of the letters fit the space they

are intended to occupy without crowding or leaving space which may lend the idea of something being omitted.

Brush Lettering



This style of alphabet can be used to good advantage for prominent wording in special show cards. It is plain in reading qualities, unique in appearance when harmonizing colors are used, and for the card writer it has a decided advantage over many fancy styles.

The letters may be made open and shaded, as shown

in illustration, or they can be made in any color. When the body of the letter is made in color, the outline and shade of letter is added afterwards in a light or dark harmonizing color. In this style of lettering there is a good opportunity to bring out colors in light and shadow by the use of intermediate tints or tones of color.

Lower Case Letters



Nothing is more beneficial for clean, accurate lettering, after a good movement has been acquired, than a painstaking criticism of your own work. After faults have been located, then study the movement and forms of the

letters and do your best to correct them. In free hand show card lettering, very little improvement can be looked for unless a systematic method of practice is adhered to.

Shading

PAINTING.

SHOW CARDS

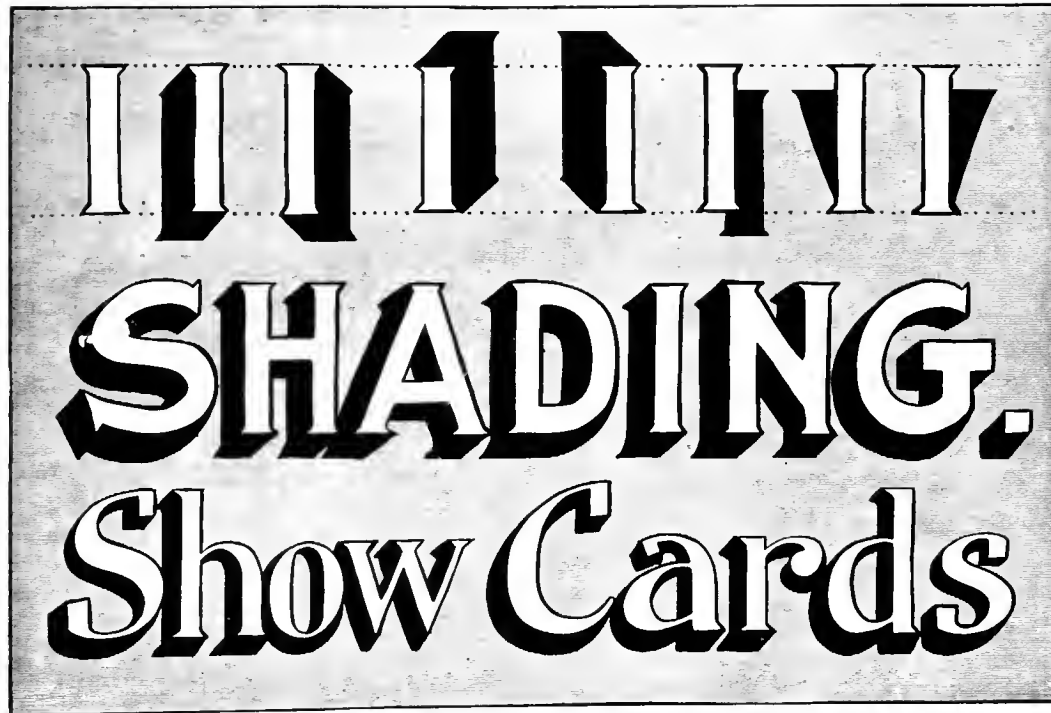
Several styles of finish in shading and shadow may be used in connection with most all alphabets and they will admit of many modifications, both in construction and finish. There is no limit to originality and improvement in display lettering.

The suggestion given in the two illustrations—Painting, Show Cards—presented herewith will enable the student to make a complete alphabet of each style. In doing this work be careful to preserve nearly as possible the same

features of shadow in every letter. There is no end to the variety of colors and tints that may be used in this way and at the same time at a trifling cost.

Very neat initials can be made in this same manner by slightly modifying the letters and adding a simple scroll or border outline. This will be found splendid practice, as it gives freedom of hand in drawing and will show in what a variety of styles of finish an alphabet can be used.

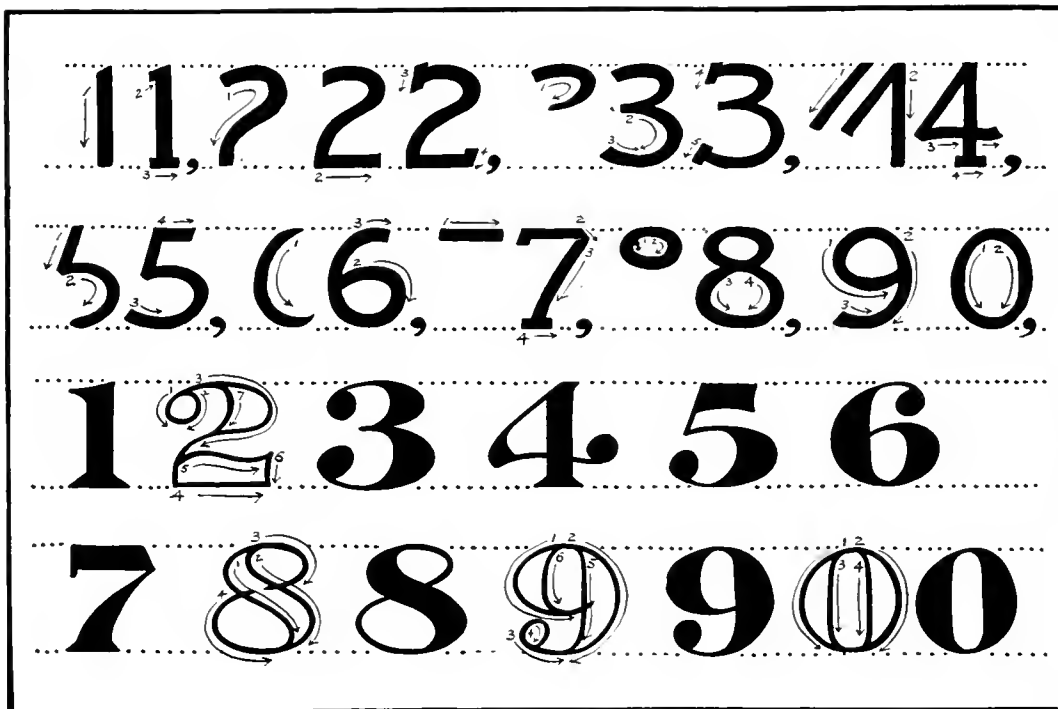
Shading



Several styles of shading may be used in connection with most all alphabets, in fact, there is no limit to different styles of finish in display lettering. Note the first line in above illustration. Taking any style of shading

suggested as a basis, the student can easily finish a complete alphabet. In doing so be careful to preserve as nearly as possible the same slant and style of shade in every letter.

FIGURES



To make these figures easily and rapidly the first requisite is a knowledge of form. The next and most important is a free movement with the lettering brush under easy control, which only comes by proper study and practice.

For price ticket work, use a No. 7 or 9 show card brush and see that your paint is thick enough to throw a full and even stroke. When your paint is in good working order a fine line or broad stroke can be made with the lettering brush without difficulty.

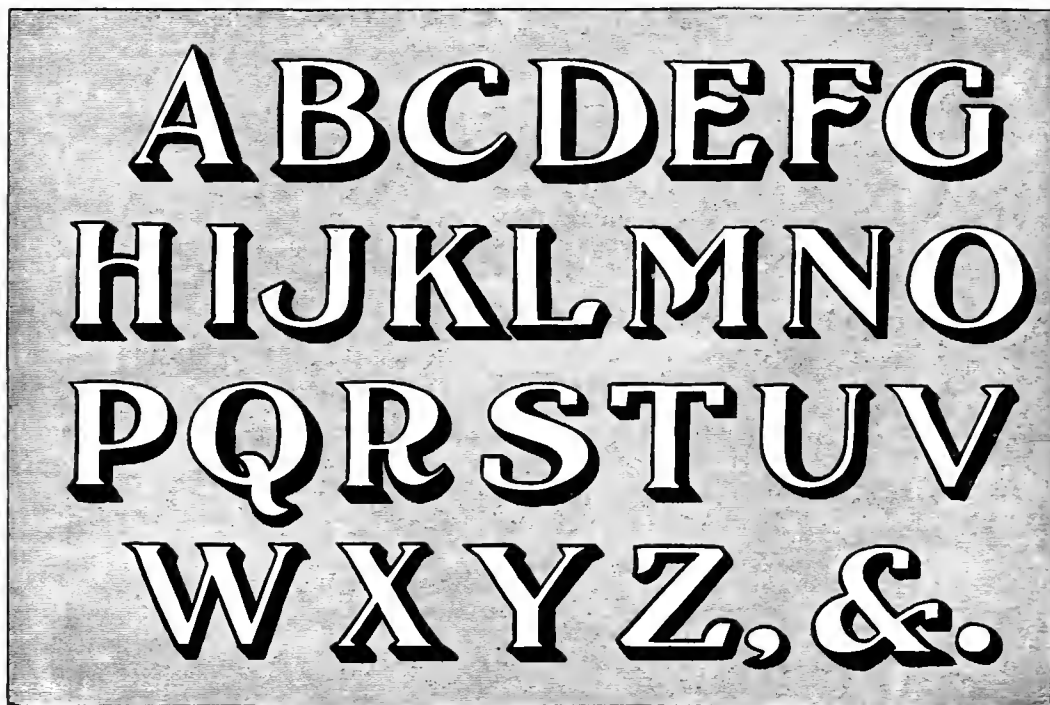
Price Tickets



An endless variety of neat and inexpensive price ticket designs as shown in above illustration can be made on

short notice. For an easy method for making quick and uniform outlines, see page 122.

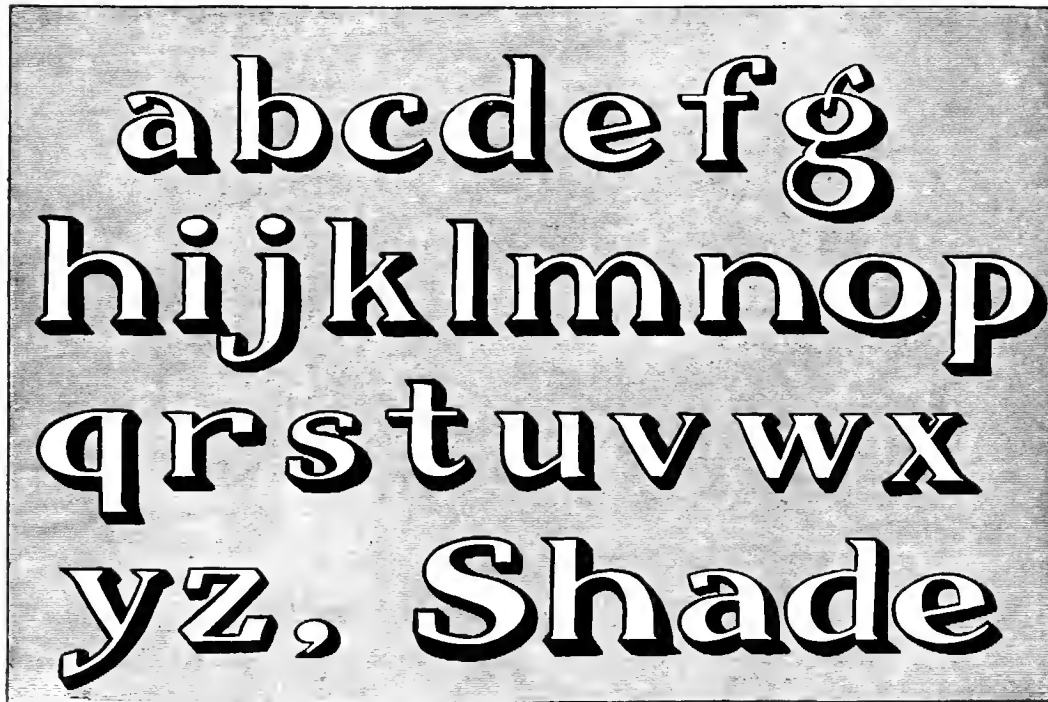
Brush Alphabet. Shaded



The accompanying alphabet will enable the card writer to bring out very prominent lettering in show card work. The letters may be made in any color by the

brush stroke method, the outline and shade of letter is added afterwards in a light or dark harmonizing color.

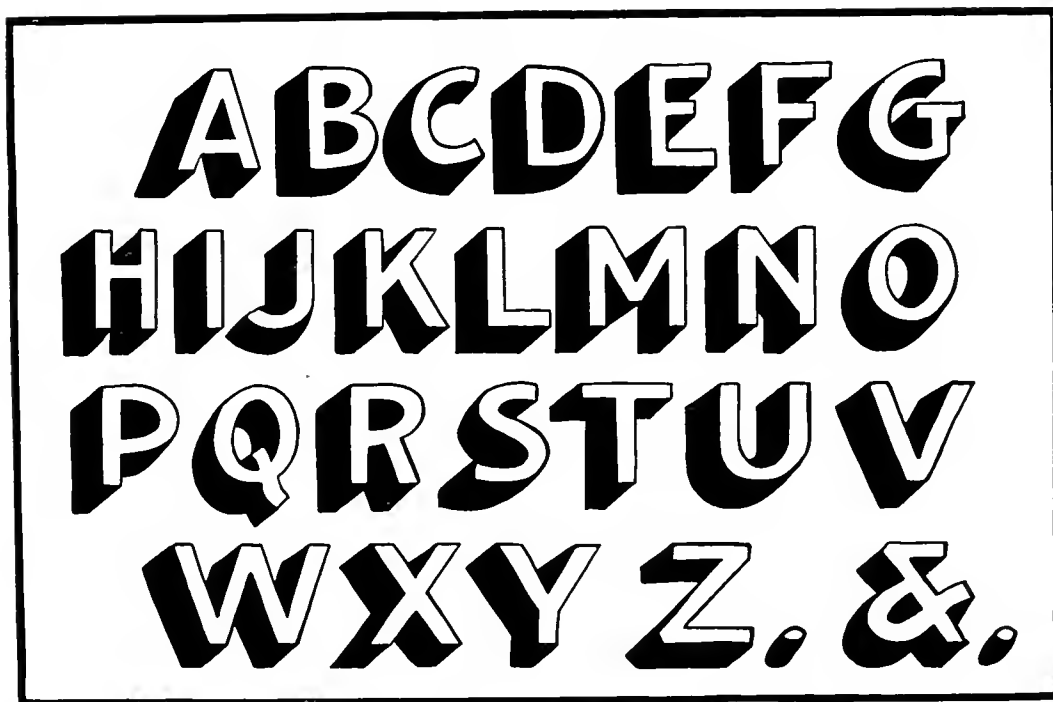
Lower Case Letters



Most all colors of cardboard can be used with striking effect with this style of alphabet. Careful practice, good

brushes, and a smooth, free flowing paint will enable all to excel in this line of work.

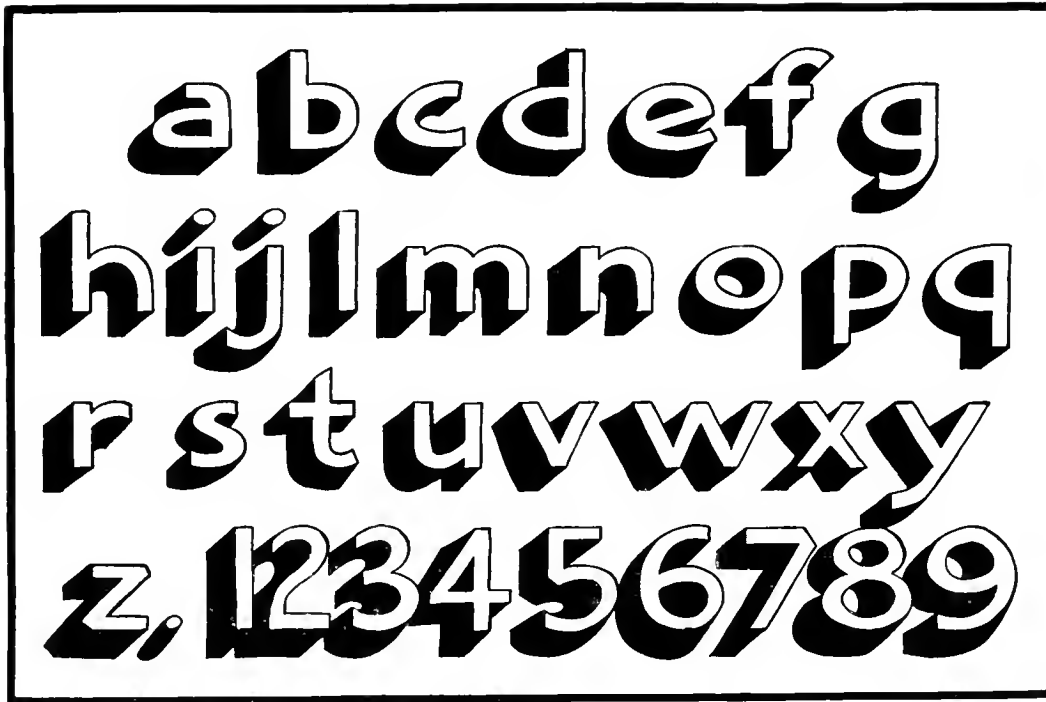
Egyptian Alphabet, Shaded



By applying thickness or shadow any style of alphabet can be brought out very prominent as shown in the two accompanying plates. The slant or angle of perspective used may be slightly varied, but all letters on the same line should have the same angle or inclination in shading.

This style may be made very effective by outlining the letters as given herewith and adding the thickness or shading in colors. The letters may also be painted in one color and the thickness or shadow when in harmonizing tint will produce a very striking effect.

Lower Case Letters



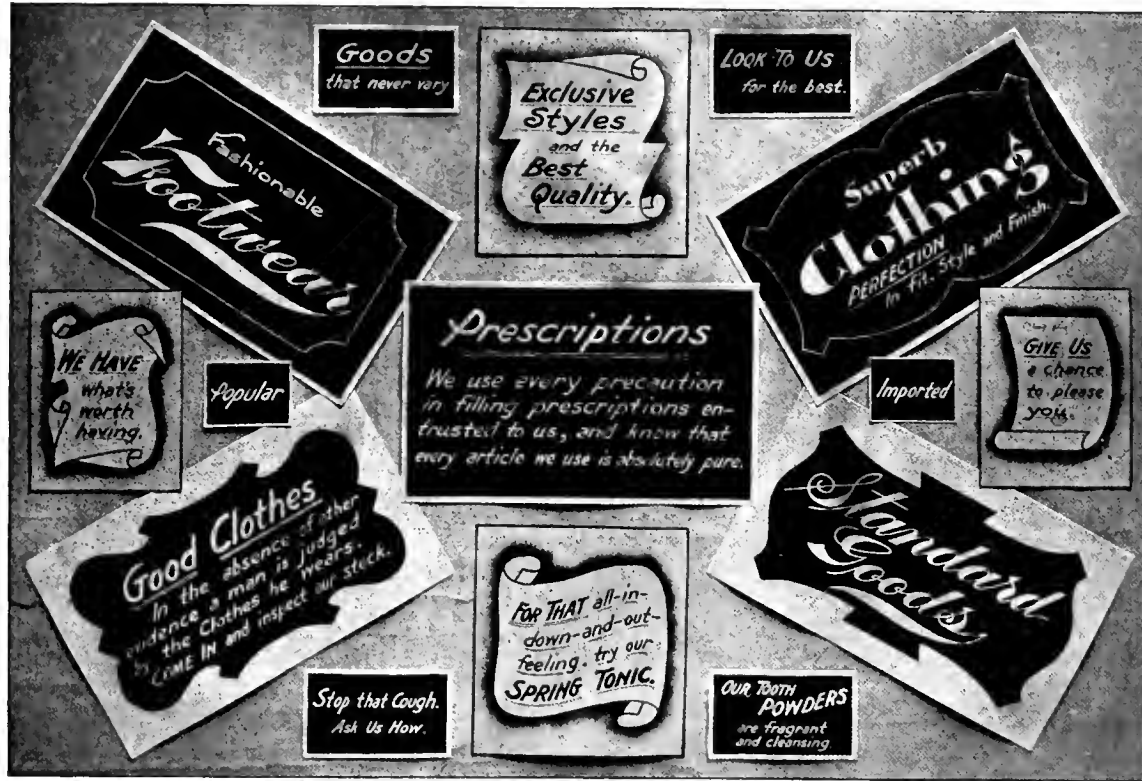
For practice work the letters should be made larger than the copies presented in the accompanying illustra-

tion. The shade or thickness of shadow should be increased in proportion to the letters.



The accompanying illustration shows a variety of inexpensive card-signs that can be duplicated by any one in a very short time in single stroke brush lettering. They can be made very attractive in all colors of cardboard, such as Red, Blue, Green, Black, Brown and White. When using colored cardboard, white paint for lettering and border lines will always show up very neat in strong

reading qualities and produce a clean-cut and striking appearance. Cards such as "Oriental Sundae" given in the illustration may be $5\frac{1}{2}$ x 7 inches, or smaller. Cutting the cards to this size will give sixteen out of a full sheet 22 x 28 inches. Larger sizes may be cut without waste, such as 7 x 11, 11 x 14 inches, and so on.



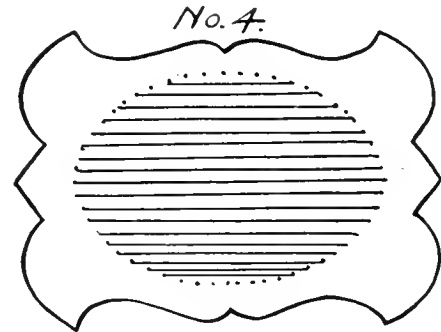
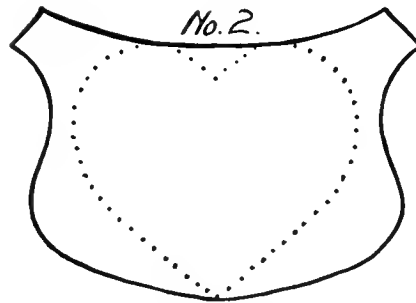
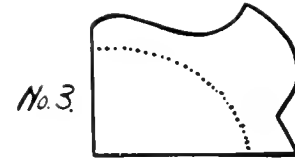
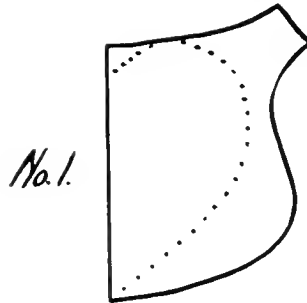
The show cards presented herewith embrace three styles of alphabets that are simple in construction, neat in appearance, and afford a good practical variety for a wide range of work.

The single stroke alphabet as shown in cards "Prescriptions" and "Good Clothes" can be used to good advantage for card signs in any line of business.

Many styles of border outlines and panel designs for show cards can be made by following the directions given on page 122.

The scroll designs on the four white cards in illustration are finished in a delicate tinted background color by the use of an atomizer.

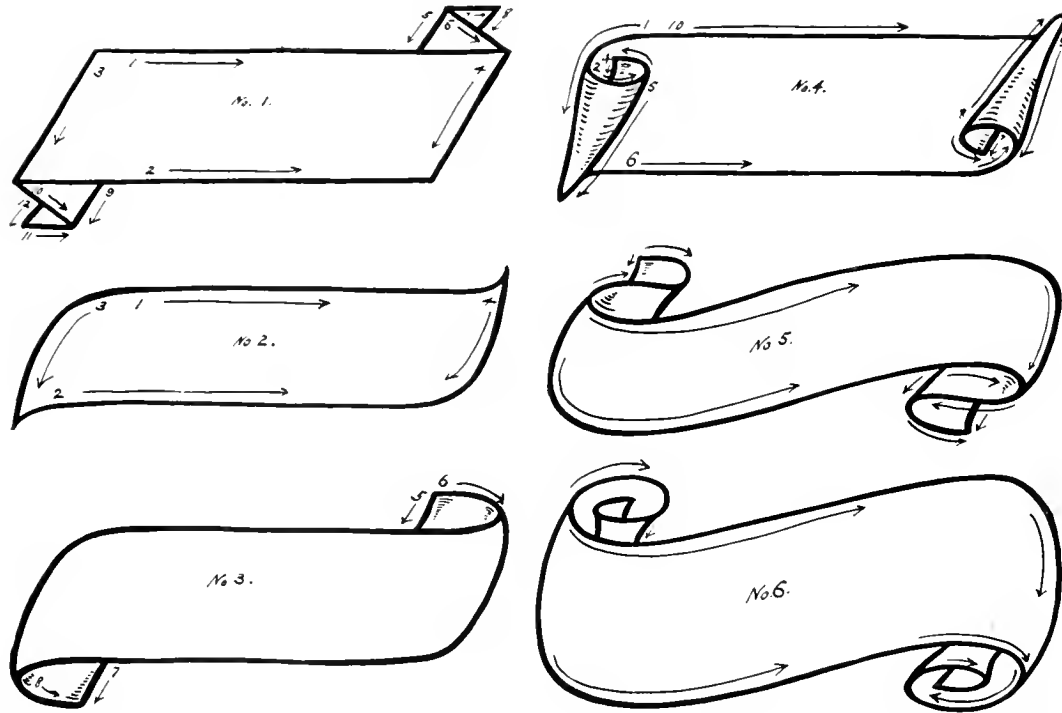
Border Designs and Outlines



For beginning, a simple design has been given which will enable one to get practical results from the start. For outlines to be true and well balanced on both sides, as shown in No. 2, simply take a sheet of paper the size of the card to be used, fold this once, making it one-half size. Then cut the same around the free edges with a scissors, as indicated in No. 1. This when unfolded will

give a true outline and very accurate. Illustrations Nos. 3 and 4 show the result when the pattern paper is folded twice, making it one-quarter size. This when unfolded will show the entire outline well balanced. There is no end to the effective border outlines that can be made in this way.

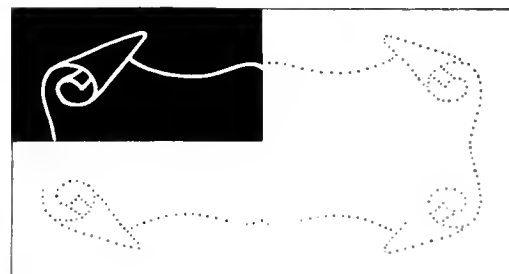
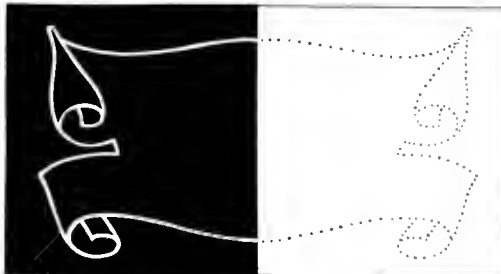
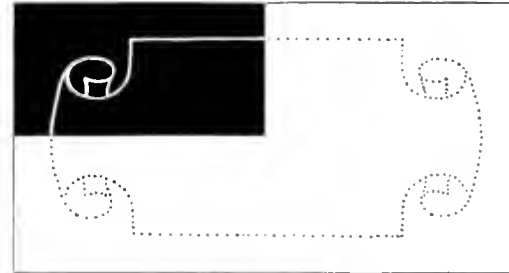
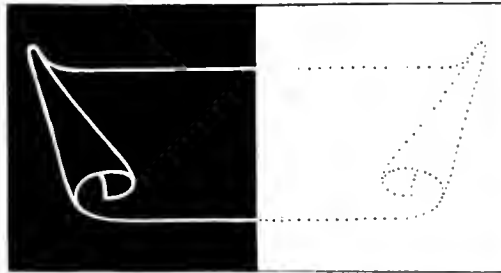
Scroll Outlines and Show Cards



The above practice copies of scroll outlines should be made free-hand with an ordinary lettering pencil. The small figures and arrows show how each outline is made

and also the direction of the lettering pencil in each stroke. Careful practice and close observation will enable anyone to excel in this line in a very short time.

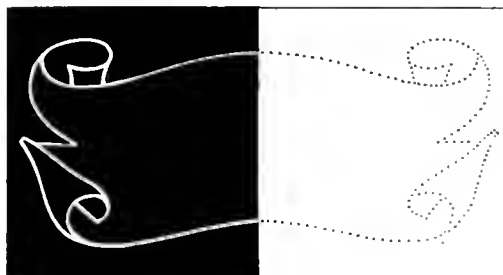
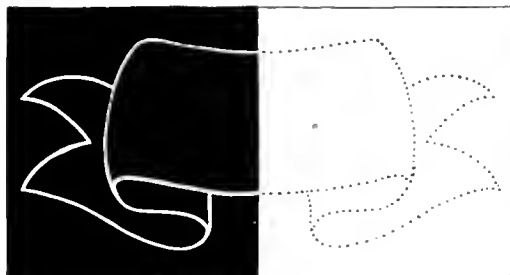
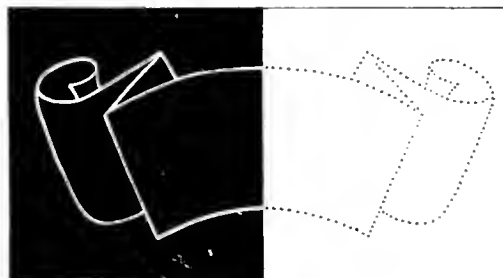
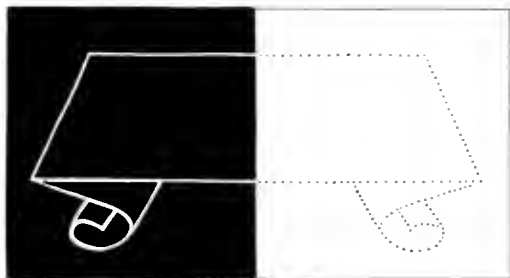
Scroll Outlines



For making scroll outlines true and well balanced, the above method will be found interesting. In beginning, simply take a sheet of paper the size of card to be used, fold it once, making it one-half size, as indicated by the black portion of the first outline above. Then outline

scroll on paper pattern with lead pencil as indicated. Carbon paper placed in fold of pattern paper will produce the full outline when unfolded. Paper folded twice, making it one-quarter size, may also be used to good advantage in special scroll outlining.

Scroll Outlines



A very simple scroll outline on pattern paper folded one-half size will produce quite an elaborate and accurate

design when unfolded. Scroll designs of every description can be made in this way and preserved for future use.

Scroll and Background Designs

Background tints combined with scroll outlines as given in the illustration on following page can be produced with common dry colors applied with a small wad of cotton batting or a piece of plush. For a simple outline as given in A-1, first cut out the pattern from cardboard or common straw board. Place this upon the show card and hold the same firmly with the left hand, then with the right hand dip the wad of cotton batting or plush in dry color (any desired shade) then rub around the edge of pattern and extend outward in a circular motion. Use considerable color along the edge of pattern and gradually work out to a faint tint. After you have finished this, remove the pattern and run a scroll line as shown in A-2, with a No. 7 or 9 lettering pencil. Any color may be used in making the scroll outline that will harmonize with the background tint. The other design presented may be treated in the same way and will lend a suggestion for many different varieties on the same principle.

Good work in tinted backgrounds can also be produced with an atomizer. The same method of using patterns may be employed and the work done more rapidly than when using dry colors. The space or surface protected by the pattern remains white, or color of the cardboard used, while the background is shaded by the spray of fluid color.

Avoid using colors of the same depth of tone side by side. It usually gives the work a muddy or hazy ap-

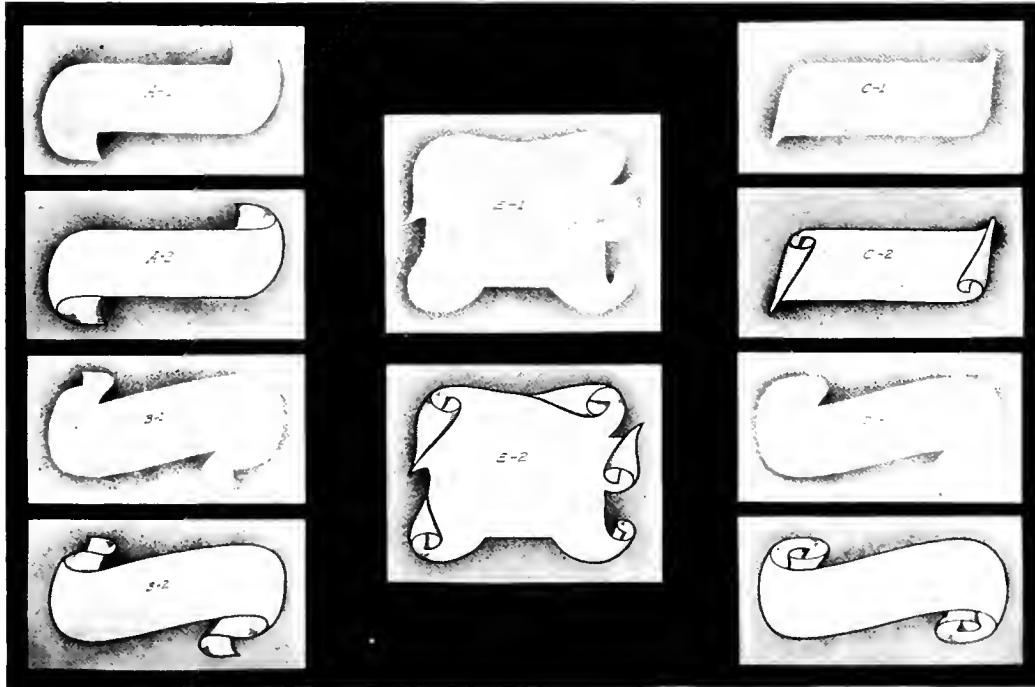
pearance. Care must be taken in any kind of plain and ornamental work in order that it may be uniform and harmonious.

In using an atomizer for spraying color, first fill the bottle of same about half full with fluid of the desired color, which can be quickly made by dissolving ink powder in water. Very little of the ink powder solution when diluted with water will be sufficient for a good number of ordinary show cards. Hold the bottle in one hand and bulb in the other, squeeze the bulb, then release the pressure and the bulb will fill by suction. Repeat this movement and a spray will follow from nozzle that can be easily regulated. Hold the nozzle of atomizer about 14 inches from card or design you wish to work on. Begin the spray at lower left hand corner of design and gradually work upward to top of design, then along top and down right hand side and along the bottom. The depth of color of background can be made a light or heavy tint at the will of the operator.

When a fine spray is desired without spreading, add about a teaspoonful of mucilage in bottle of atomizer with color.

When mucilage is added the solution will give good or better results after being made for a day or so.

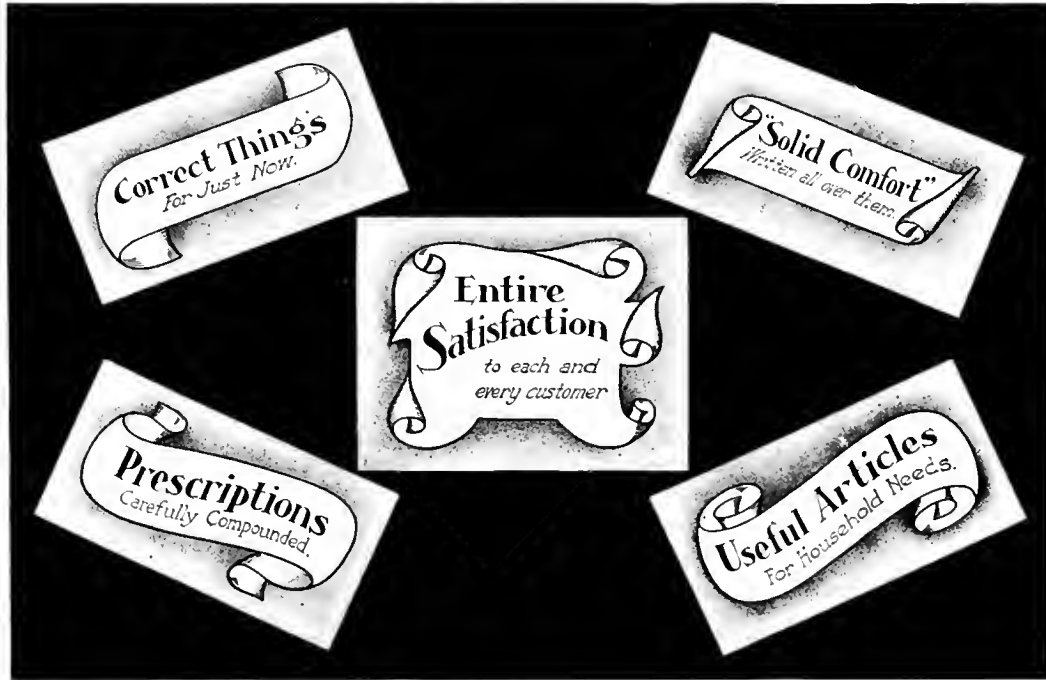
For delicate tints and even shading the best results are obtained when the bottle of sprayer is less than half full of color.



In putting tinted backgrounds on colored cardboard, remember that the ink powder solution is transparent, consequently, Red sprayed on Blue cardboard will have a pronounced purple shade, while Blue on Yellow cardboard will show up Green, and so on, the underground color always prominent in modifying the shade or color

effect when transparent paints or inks are used. All colors of ink powder solution will have a fine effect when used on White Cardboard and produce hundreds of pretty shades in backgrounds and delicate tints.

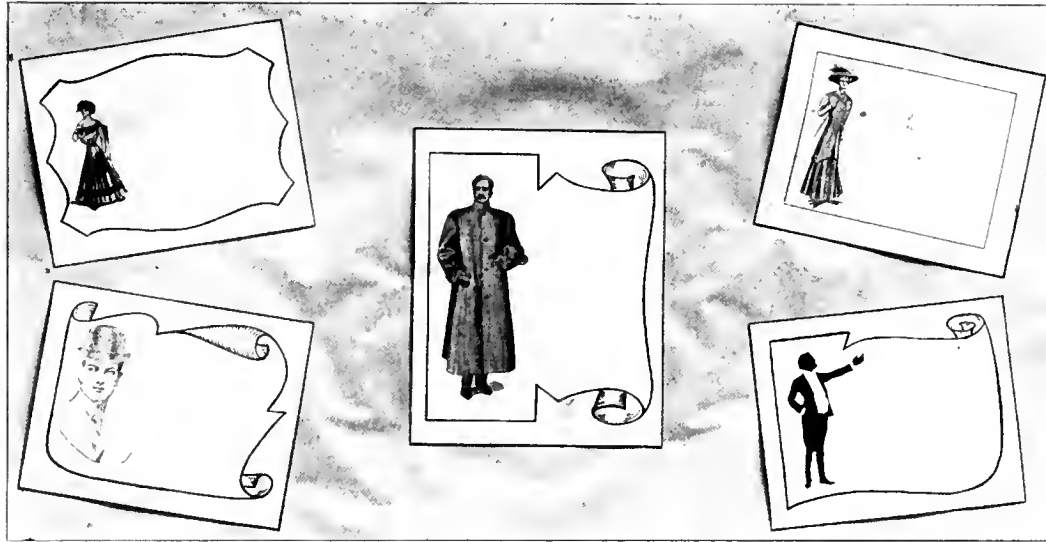
For ink powder see page 135.



A great deal depends upon the style of lettering to produce strength of reading qualities in the show card. A narrow bodied letter on a heavy scrolled background always give a weak appearance, the scroll in this case invariably detracts from the value of the lettering. Another error is made by putting scrolled letters on a scroll ground when plain lettering should be used. Always aim to have contrast in lettering and scrolls, both in style and delicate tints.

The scroll and tinted background cards presented herewith are made up of the practice copies given on page 127. Very rapid and ingenious combinations can be produced by following this method of designing. Almost any simple design cut in straw-board pattern and a delicate tint of color added around the same when placed on a show card will produce a neat effect and the appearance changed wonderfully by a scroll or border outline.

Show Card Designs



Pictures taken from Trade Journals, Daily Papers and other publications and combined with simple scroll designs, backgrounds, etc., as given on page 127, will give a good suggestion for considerable originality to all beginners and those of some experience.

Different styles of pictures cut out true in outline and pasted on a card with suitable wording will make very attractive show cards and when properly done will give every evidence of being made expressly for the occasion. When you select a picture for this work, cut it out neatly—that is, follow the outline of entire illustration, then

give the back of the same a liberal coat of paste and place the picture outline exactly where you want it on the card. Now, place a sheet of white blotting paper or anything of a similar nature, on the design, so that you can press it firmly to the card. Always use a white blotting paper or a clean rag so that you can press it firmly to the card. White blotting paper or a clean rag will absorb any mucilage or paste that may appear around the edges of the picture in order to make a clean finish.

Motto Cards

Opportunity chases you every
hour you're awake. Nothing in
the United States is nailed down.

In order to be a member of
the Down-and-out-Club, you
must nominate yourself and
second the motion.

There is a good field for the Show Card Writer in every locality for Motto Cards at prices that give an unusual profit. Show card stock can be had in all colors and delicate tints, so that the energetic card writer can

easily produce novel color schemes and new type designs in lettering and arrangement in a few minutes that would be an impossibility to the Job Printer.



Comprehensive Lessons



By mail is the modern, successful and economical method of learning show card lettering and designing. The progress made by our past students justifies the assertion that more can be accomplished by this means for the same expenditure than is possible to obtain in any other way.

Our courses of instruction are constantly growing in patronage and public favor and are now recognized as the Fountain Head for practical lessons. Up-to-the-Minute Ideas, Quick Methods, and **POSITIVE SUCCESS FOR ALL STUDENTS.**

We have Four Separate Courses of practical instruction by mail in up-to-date Show Card Lettering and Designing, as follows:

COURSE "A"

**Marking Pen Show Card Lettering and Designing—
Six Complete Lessons, \$3.00**

Those who are not supplied with pens and inks, the following list will enable one to make a variety of neat and effective show cards for all business purposes:

4 Marking Pens, Nos. 0, 1, 2, 3.....\$.80
2 Flat Tint Pens, Nos. 0, 1..... .40
3 Bottles Ink, assorted colors..... .75

\$1.95

Course A, with pens and inks, together with practice copies and finished show cards, can be forwarded in one lot, prepaid, for \$4.95.

COURSE "B"

**Automatic Shading Pen Show Card Lettering and
Designing—Four Complete Lessons, \$2.00**

Pens and inks for Course B will cost \$2.50—forwarded prepaid.

COURSE "C"

Soennecken Pen Show Card Lettering and Designing—Four Complete Lessons, \$2.00

Soennecken Pens and three jars of ink for Course C cost 95 cents, forwarded prepaid; 24 finished show cards (assorted sizes) are included with the lessons in Soennecken pen lettering.

COURSE "D"

**Up-to-Date Brush Lettering and Designing—Ten
Complete Lessons, \$5.00**

Those who are not supplied with brushes and paints will find the following a good practical outfit:

Four Red Sable show card brushes (assorted sizes) and four jars of show card paint (assorted colors) forwarded prepaid for \$2.25.

EVERY STUDENT A SUCCESS

Prospectus and sample show card work mailed free, postpaid, to all interested. Address
THE THOMPSON SCHOOL OF LETTERING, DEPT. 4, PONTIAC, MICH.

AUTOMATIC PENS—Marking, Shading, Plain



MARKING PEN

Making a Solid, Plain Mark, Strong, Full Strength of Color.

00	1-32	inch	wide	.....	20c	each	4	3-8	inch	wide	.....	20c	each
0	1-16	"	"	.....	20c	each	5	1-2	"	"	.....	20c	each
1	1-8	"	"	.....	20c	each	6	3-4	"	"	.....	25c	each
2	1-16	"	"	.....	20c	each	8	7-8	"	"	.....	25c	each
3	1-4	"	"	.....	20c	each							



SHADING PENS

Make a Mark of Two Shades at a Single Stroke of the Pen from One Color of Ink.

00	1-32	inch	wide	.....	20	cents	each
0	1-16	"	"	.....	20	cents	each
1	1-8	"	"	.....	20	cents	each
2	3-16	"	"	.....	20	cents	each
3	1-4	"	"	.....	20	cents	each
4	3-8	"	"	.....	20	cents	each
5	1-2	"	"	.....	20	cents	each
6	3-4	"	"	.....	25	cents	each
8	7-8	"	"	.....	25	cents	each



PLAIN PENS

Make a Mark About Half the Strength of Color Used. For Making Backgrounds, Tints, Scrolls, Etc.

00	1-32	inch	wide	.....	20	cents	each
0	1-16	"	"	.....	20	cents	each
1	1-8	"	"	.....	20	cents	each
2	3-16	"	"	.....	20	cents	each
3	1-4	"	"	.....	20	cents	each
4	3-8	"	"	.....	20	cents	each
5	1-2	"	"	.....	20	cents	each
6	3-4	"	"	.....	25	cents	each
8	7-8	"	"	.....	25	cents	each

MAIL ORDERS PROMPTLY FILLED.

Address, **W. A. THOMPSON, Dept. 2, Pontiac, Mich., U.S.A.**

AUTOMATIC SHADING INK

FOR MARKING AND SHADING PENS.

In the production of this ink no pains or expense has been spared to insure that the colors are the most brilliant and durable manufactured. This ink is prepared by a special process, thoroughly filtered, and every drop is pure. It is of the proper consistency to letter smooth and free and will dry hard with gloss.

COLORS—Black, Red, Blue, Green, Brown, Orange, Rose, Purple.

One Ounce bottle.....15 cents, prepaid

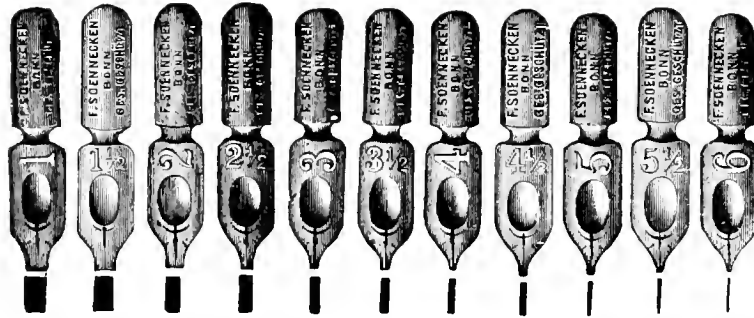
Two Ounce bottle.....25 cents, prepaid

ADHESIVE INK is used quite extensively for gold, silver, metallic and diamond dust ornamentation on special show cards, posters, picture and souvenir postal cards. It's the best made for great adhesive qualities and clean-cut work with either pen or brush.

Price 25c per Bottle, Prepaid.

Address, W. A. THOMPSON, Dept. 2,
Pontiac, Mich., U. S. A.





SOENNECKEN PENS

Assorted Sizes

20 Cents per Dozen, Prepaid

Mail Orders Promptly Filled

Soennecken Pen Lettering Ink

An ideal preparation for smooth and clean-cut Soennecken Pen lettering. Put up in Seven Colors. Sets up firm in lettering, will not rub, scale or crack, and will show full strength on any colored surface.

Colors of Ink—RED, WHITE, BLACK, GREEN, YELLOW, BLUE and PURPLE, with Directions on Each Jar.

Price 25 Cents per Jar, Prepaid.

Address, W. A. THOMPSON, Dept. 2, Pontiac, Mich.





FLITTERS

For sparkling effects on Show Cards, Banners, etc. Gold, Silver, Crimson, Brilliant Green, Lavender, Orange and Lemon. Choice of colors, 15 cents per package, postpaid.

BRONZES, any color desired, 15 cents per package, postpaid.

DIAMOND DUST, 15 cents per package, postpaid.

THOMPSON'S INK POWDER

FOR RAPID PEN LETTERING.

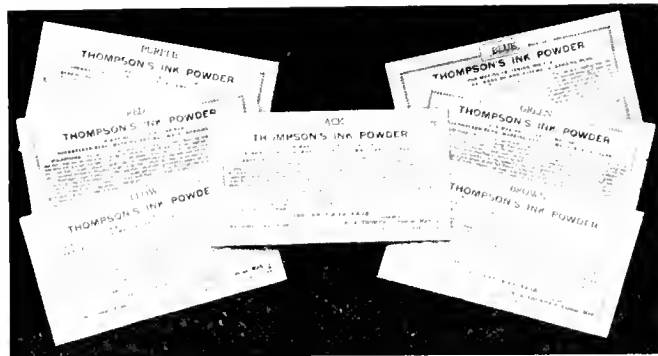
Makes a beautiful gloss ink for ticket writing, show card work and ornamental lettering of all kinds.

Assorted colors—Black, Blue, Brown, Red, Purple, Yellow, Green and Rose. Full directions for making shading ink. Choice of colors, 10c per package, postpaid.

Card writers can save money by using this Ink Powder for general pen lettering.

Address,

W. A. THOMPSON, Dept. 2, Pontiac, Mich.



Letter Patterns for Up-to-Date Sign Lettering

Store Fronts, Awnings, Board Signs, Muslin Signs,
Banners, Etc.

The use of letter patterns, not stencils, but true outlines cut from the best quality of pattern stock, showing the letter itself, is now used by the most experienced sign writers. With a good outline of letters to begin with, sign work is two-thirds done, and is a decided advantage to the expert as well as the beginner. A pattern that is cut true will always give a true outline. These patterns are ready to work from, they will not warp or get out of shape like paper letters, and with proper care will last a life-time.

The styles presented in the following list will enable the beginner and those of some experience to do a first-class variety of sign lettering in a neat and satisfactory manner.

HOW TO USE THEM.

In general sign lettering place the patterns upon the surface upon which the letters are to be used, so that the spacing will be even, and proceed to outline them by running a sharp pointed pencil around the edge of the pattern. This will give a correct outline of the letters and ready for painting any color desired.

Very few sign painters shade letters correctly, but shading may be correctly done with patterns. First mark

around the pattern to show the face of the letter, then move the pattern to the right or left, which ever way you desire the shading, and drop as far as you wish the shading to extend, and run the pencil around the outside edge only. This will make the shading, all except joining the shades of the letters, which should be done with a line at an angle drawn from the point of the shading line to the point of the letter. See letter "H" in following illustration.

Any man or boy without previous knowledge of drawing or forming letters can do up-to-date sign work with these patterns. They enable the beginner to equal the work of many sign writers with years of experience.

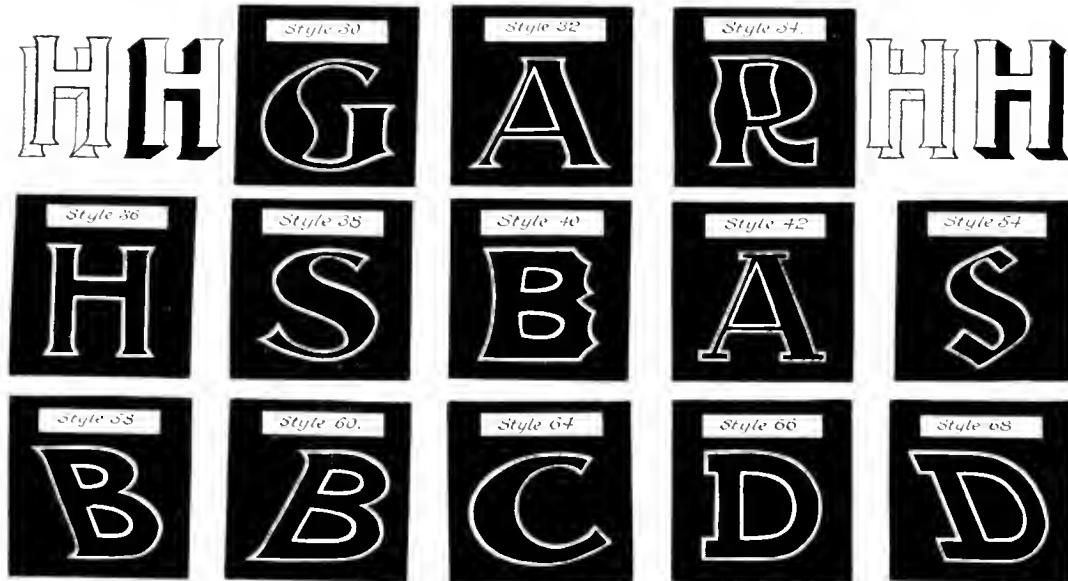
Each set listed consists of 26 letters and character &. **Lower Case Letters to match any size or style may be had for the price quoted on capital letters.** When four or more styles are desired at one time, forwarding by express is often advisable. When this is desired, remit only the net amount of order, without postage.

In all orders write name and address plainly. Remit by draft, postoffice or express money order. Small amounts, one and two cent stamps accepted. Please do not send private checks.

Address all orders,

W. A. THOMPSON, Dept. 2, Pontiac, Michigan.

LETTER PATTERN PRICES



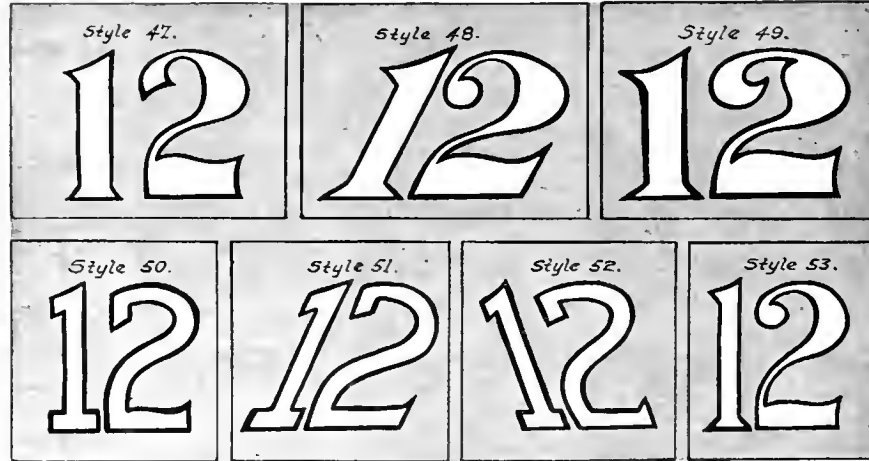
2 inch letters 25 cents per set.....	Postage 3 cents	6 inch letters 50 cents per set.....	Postage 10 cents
3 inch letters 30 cents per set.....	Postage 3 cents	8 inch letters 60 cents per set.....	Postage 12 cents
4 inch letters 40 cents per set.....	Postage 6 cents	10 inch letters 70 cents per set.....	Postage 16 cents
12 inch letters 90 cents per set.....	Postage 22 cents		

Letter pattern sets may be had at the above prices. Each set consists of 26 letters and character &

CASH MUST ACCOMPANY ORDER.

FIGURE PATTERNS

Figures outlined rapidly by running a lead pencil along the edge of pattern. This will give a correct outline ready for painting any color. Any style at the following prices:



2 inch, per set of 10.....	.15 cents.	Postage.....	.2 cents
3 inch, per set of 10.....	.20 cents.	Postage.....	.3 cents
4 inch, per set of 10.....	.25 cents.	Postage.....	.4 cents
6 inch, per set of 10.....	.30 cents.	Postage.....	.5 cents
8 inch, per set of 10.....	.35 cents.	Postage.....	.6 cents
10 inch, per set of 10.....	.40 cents.	Postage.....	.7 cents

CASH MUST ACCOMPANY ORDER.

Address, W. A. THOMPSON, Dept. 2, Pontiac, Michigan.

SOMETHING NEW

SHADED BACKGROUND AND ORNAMENTAL DESIGNS FOR SHOW CARDS, ETC.

Dozens of Fancy Designs in Nicely Blended Colors Can Be Made by Any One in a Few Minutes.

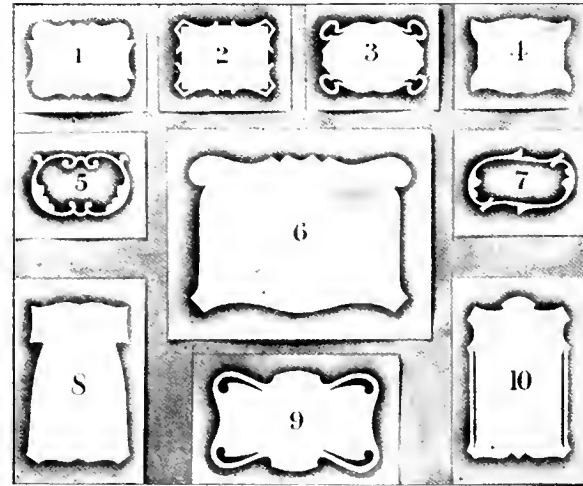
The variety of show card border and background designs in the accompanying illustration will give an idea of the work done by the New Show Card Spray Outfit. The most inexperienced can produce from the start a first-class variety of show card designs of all styles in Air Brush Effect, and at a fraction of a cent above the cost of common cardboard.

With this outfit the show card writer is above the competition of any one in his locality who is not so fortunate (no matter how skilled he may be) owing to the fact that the work of elaborate designs can be done just as quickly as that of a simple scroll or outline. The Continuous Spray does the work, and can be regulated to produce a light or heavy tint or shade of any color at the will of the operator.

The New Show Card Spray Outfit Includes:

One Show Card Sprayer complete, six packages of colors—Red, Blue, Green, Brown, Purple and Yellow. Ten Background Pattern Outlines—one for show card 22x28 inches, three for 14x22 inches, and six for 11x14 inches. Ten Show Card Background Copies, assorted sizes, finished in colors, as shown in accompanying illustration. Full instructions showing how to begin, proper position to work, etc. In fact, everything in detail and designed expressly for the show card writer.

This outfit is the most complete and convenient ever offered for the price, and will give entire satisfaction. The assorted colors will be enough for over 3,000 backgrounds when properly used.



EASY TO LEARN.

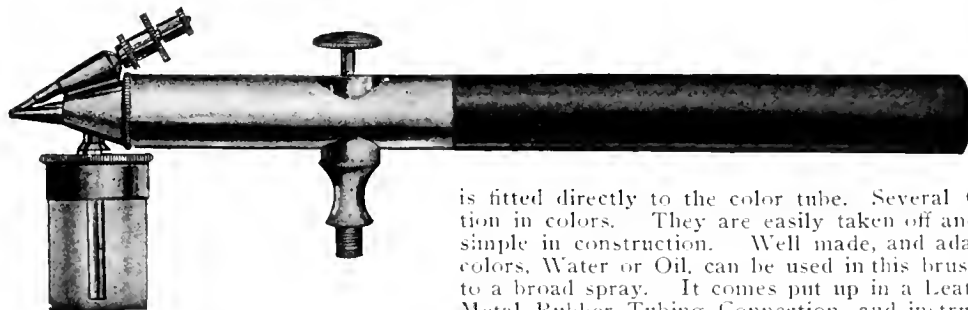
In less than ten minutes practice with this outfit you can duplicate any design in above illustration, in any color, on a show card, in 30 seconds. This class of work is very simple and an art in itself, mechanically executed with ease and rapidity without any previous experience. **OUTFIT COMPLETE, FORWARDED PREPAID, \$3.00**

Remit by registered letter, postal order, or express money order. Address,

W. A. THOMPSON, Dept. 2, Pontiac, Mich., U. S. A.

Samples of Spray Work Free, Postpaid.

THE MODEL "J" AIR BRUSH

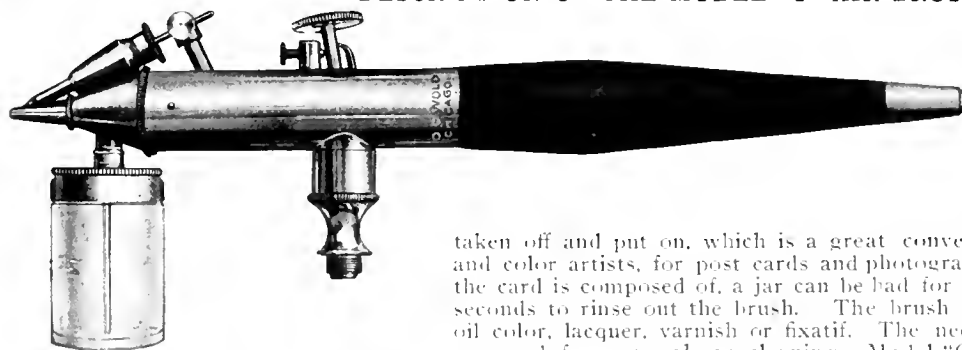


is fitted directly to the color tube. Several Glass Jars can be had for variation in colors. They are easily taken off and put on. The Brush is extremely simple in construction. Well made, and adapted to card and sign work. Any colors, Water or Oil, can be used in this brush. It will work from a hair line to a broad spray. It comes put up in a Leatheret Case, with Reamer, Hanger, Metal Rubber Tubing Connection, and instructions.

Price.....\$10.00
 Less Special Discount 10 per cent. . 1.00

DESCRIPTION OF THE MODEL "O" AIR BRUSH.

\$ 9.00 Net



This illustration shows the actual size of the Model "O" Air Brush, fitted with the Glass Jar Color Attachment. Model "O", especially adapted for the Show Card Writer, is fitted with a glass jar color attachment only, without the side cup. These glass jars are instantly

taken off and put on, which is a great convenience for the show card writer and color artists, for post cards and photographs. No matter how many colors the card is composed of, a jar can be had for each color, as it takes only a few seconds to rinse out the brush. The brush can be used in any position, with oil color, lacquer, varnish or fixatif. The needle and color tube are instantly removed for renewal, or cleaning. Model "O" comes put up in a leatheret case

Price.....\$20.00
 Less Special Discount 10 per cent. . 2.00

\$18.00 Net

with a Reamer, Hanger, Metal Rubber Tube Connection, and Instructions.

By express, charges collect. By registered mail, prepaid, for fee of 25 cents.

Address, W. A. THOMPSON, Dept. 2,
 PONTIAC, MICHIGAN

The Hand Air Compressing Outfit No. 2.

The Hand Air Compressing Outfit No. 2 consists of a Steel Riveted Tank 26x10, Heavy 12x1½ Brass Cylinder with Steel Ball Bearing Check Valves, Steel Plunger Rod, 160 lb. Gauge, Air Reducer, 6 ft. High Pressure Cloth Woven Flexible Rubber Air Tubing, and Air Cock Shut-Off. The arrangement of the two gauges and the Air Reducer is for the storing up of a quantity of air with one pumping, as 100 lbs. can be pumped into the tank, and then be reduced down to 15 lbs. or 20 lbs., whatever pressure is wanted or needed with the use of the Brush. This way the brush may be used for a long time without having to pump so often as would be required with Air Tank No. 1. Also the Tank has two brackets, so it can be screwed down to the floor. The Steel Ball Check Valves makes it easy to work against the High Pressure. The whole outfit is well made and finished in black. Net weight, 16 lbs.

Price.....	\$15.00
Less special discount 10 per cent.....	1.50
	\$13.50 Net



The Liquid Carbonic Gas Outfit

PRICE \$10.00 NET. Shipped by freight or express, charges collect.

The Gas Outfit consists of a 50-lb. Gauge, Reducer, Wall Clamp, Combination Wrench, Outlet Shut-Off and 6 ft. of High Pressure Rubber Tubing. This outfit is equipped with a regulator which reduces the pressure of the liquid gas from the high pressure in the drum to whatever pressure is needed for the air brush. The regulator is built on scientific principles. It is in every way the best and most accurate, most thoroughly gas-tight regulator on the market. It is so arranged that merely a turn to the left or right lowers or raises the pressure. The best gas to use is the Diamond Brand

Liquid Gas, manufactured by the Liquid Carbonic Gas Company at its thirteen different plants at various points in the United States and offered for sale by thousands of dealers and bottling shops throughout the country. With every gas outfit we sell we inform the purchaser the nearest point at which the gas may be obtained, as **we do not sell the drums of gas from here.** The price of gas varies according to the freight distance from the factory. The expense of running a small style air brush averages about 1 cent an hour, and a drum of gas will last thirty days, using it eight hours a day.

Something New--Extra Fine Russia Sable Flat Brushes

DESIGNED AND MADE EXPRESSLY FOR UP-TO-DATE SHOW CARD LETTERING, RAPID POSTER WORK, ETC.—Just the right thickness of hair in each brush to produce the very best results. Easy Lettering, Accurate Lettering, and a Time Saver. A Brush for the Beginner and the Expert.



BRUSHES MADE IN SIX SIZES ONLY.

Width.....	1-8	3-16	1-4	3-8	1-2	5-8
Each.....	.20	.25	.30	.35	.40	.50

FULL SET, SIX SIZES, ORDERED AT ONE TIME,

FOR \$1.80, POSTPAID

CASH MUST ACCOMPANY ORDER.

Address W. A. THOMPSON, Dept. 2, Pontiac, Mich.

BRUSH STROKE LETTERING IS A TIME SAVER.

With this brush an endless variety of different styles of alphabets can be made very rapidly without extra effort, as the letters are formed with ease by natural strokes of the brush. Each brush stroke forms a stem or portion of the letter with a single operation and finished as you go,—a feature that is invaluable for rapid, clean-cut, free hand lettering.

All styles of lettering with ease and rapidity from half inch to six inch letters, or as large as desired.

Show Card Writers Brush Outfit

EXTRA FINE RED SABLE SHOW CARD BRUSHES, ROUND.

MADE EXPRESSLY FOR SHOW CARD LETTERING—NICKLE PLATED FERRULES, SHORT HANDLES.

FOUR SPECIAL SIZES—Nos. 5, 7, 9 and 12—PRICE \$1.50, POSTPAID.

These brushes are sensitive in touch, elastic in stroke, and give ready response in clean-cut lettering. When charged with paint they can be made to retain a fine point or brought to a chisel edge. The best Show Card Brushes that money can buy.

SEPARATE BRUSHES FROM THIS OUTFIT

AT FOLLOWING PRICES:

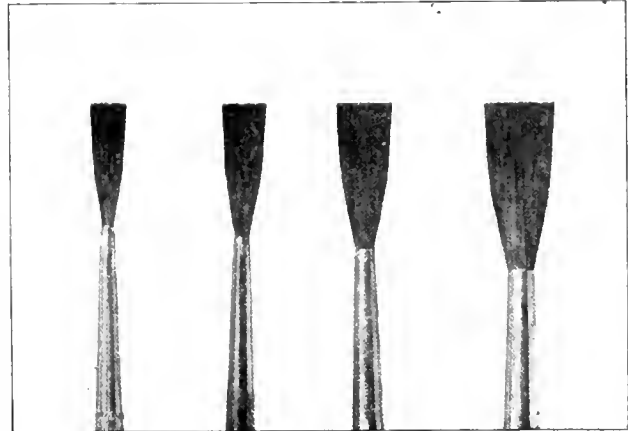
No. 5.....25c

No. 7.....35c

No. 9.....45c

No. 12.....60c

CASH MUST ACCOMPANY ORDER.



Address, W. A. THOMPSON, Dept. 2, Pontiac, Mich.



Eureka Show Card Paint

The Twentieth Century Lettering Medium, Ground by Machinery and Ready for Immediate Use with the Addition of Water for Thinning. Dries Quick. Heavy Body. Easy Lettering.

This paint is made expressly for brush lettering, display signs, show cards, tickets, etc., and fully answers all the varied requirements—sets up firm in lettering, will not rub, scale or crack, and for cleanliness and ease of application cannot be excelled.

The Only Show Card Paint That Will Show Up in Full Strength of Color on Any Colored Surface.

The colors below may be blended to make any required shade. SEVEN COLORS. Put up in screw top jars.

Prices: Red, 30 cents each. White, Blue, Green, Yellow, Purple, Black 25 cents each.

These prices are net. Parcel post or express charges extra.

LETTERING PENCILS AND BRUSHES

EXTRA FINE OX HAIR LETTERING PENCILS,

In silver plated ferrules, with polished handles. Perfect in elasticity and ease in lettering. Alternate sizes are recommended for a good variety of card-sign work.

No. 1.....12c each	No. 5.....20c each
No. 2.....12c each	No. 6.....20c each
No. 3.....15c each	No. 7.....25c each
No. 4.....18c each	No. 8.....25c each

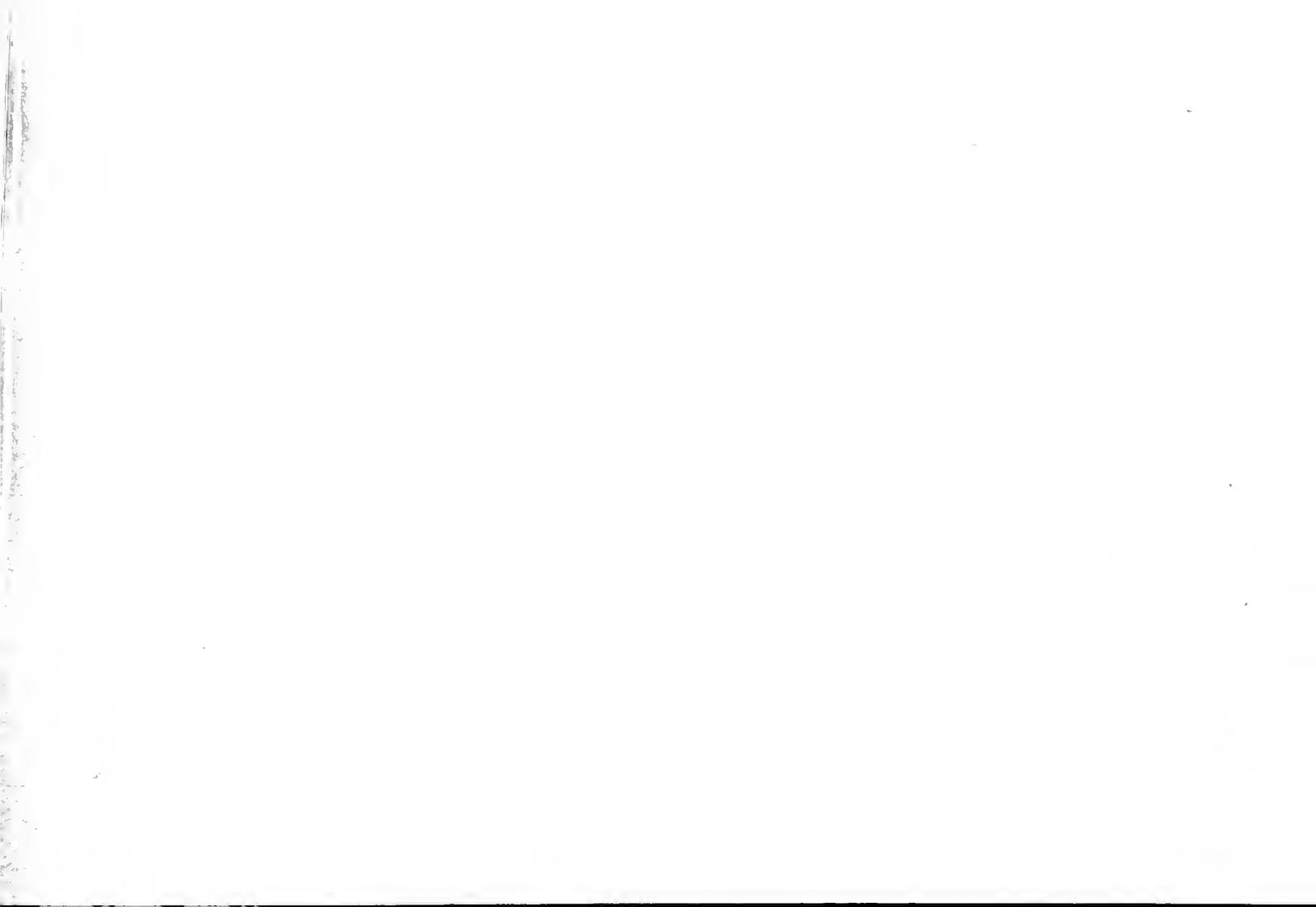
OX HAIR BRUSHES. BROAD—FLAT.

For Sign Writers' Use.

$\frac{1}{4}$ inch wide.....30c each	$\frac{3}{4}$ inch wide.....50c each
$\frac{1}{2}$ inch wide.....40c each	1 inch wide.....60c each

These brushes are excellent for muslin sign work. Address.

W. A. THOMPSON, Dept. 2, Pontiac, Mich., U. S. A.



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