

The Art of ONE SHILLING
Ticket Writing



THE ART
OF
TICKET WRITING.

With Numerous Illustrations.

LONDON :
PUBLISHED AT THE
OFFICE OF THE "WAREHOUSEMEN AND DRAPERS' TRADE JOURNAL,"
148 & 149, ALDERSGATE STREET, E.C.

1887.

LONDON:
PRINTED BY W. H. AND L. COLLINGRIDGE,
ALDERSGATE STREET, E.C.

CONTENTS.

CHAPTER I.

TOOLS, MATERIALS, ETC.—WRITING PENCILS: HOW TO CHOOSE—
PENS—DRAWING INSTRUMENTS—RULING COMPASS: HOW TO
MAKE—RULING BOARD—PALETTE, SHEARS, ETC. 5

CHAPTER II.

CARDBOARD: HOW TO SELECT—VARIOUS SIZES, WITH INSTRUCTIONS
FOR CUTTING—COLOURED AND TINTED BOARD: HOW TO JOIN—
PAPERS: WHITE AND COLOURED 13

CHAPTER III.

TICKET INKS—JAPAN AND WATERPROOF—THEIR NATURE AND METHOD
OF USING—COLOURS: HOW TO SELECT AND MIX: THEIR
DURABILITY, AND ADAPTABILITY FOR VARNISHING—GUM
SOLUTION, ETC. 18

CHAPTER IV.

GILDING—SILVERING—BRONZING—GOLD LEAF: HOW TO TRANSFER—
ITS DUCTILITY—FINENESS, ETC.—ADVANTAGES OF THE TRANSFER
PROCESS—METHOD OF TRANSFERRING—LEAF SILVER—PREPARING
CARD FOR GOLD WORK—BRONZE POWDER: TO MIX AND USE,
VARIOUS WAYS 24

CHAPTER V.

WRITING—BLOCK LETTERS AND HOW TO FORM THEM—ALSO ORNAMENTAL, UPRIGHT, AND LEANING LOWER CASE—ROUND HAND—HEAVY ROMAN AND OLD ENGLISH 27

CHAPTER VI.

GENERAL INSTRUCTIONS IN DESIGNING—OUR FIRST PIECE OF WORK—CUTTING THE BOARD—RULING—ARRANGEMENT—OUTLINING—FILLING IN—FINISHING OFF—SHADING—GROCER'S TICKET—ARRANGEMENT OF COLOURS, ETC.—PAPER BILLS—ADVANTAGES OF DAMPING PAPER—TO USE WATERPROOF INK—NECESSITY OF CLEAN BRUSHES—SIZE COLOUR: TO MIX AND USE 31

CHAPTER VII.

HOLLAND BLINDS, ETC.—THE FRAME: MATERIAL USED AND HOW TO MAKE—STRETCHING THE HOLLAND—INSTRUCTIONS IN WRITING BUFF, GREEN, AND RED HOLLAND—TIN TICKETS—STENCILS AND POUNCES: HOW TO MAKE AND USE 41

CHAPTER VIII.

PAPER LETTERS—MATERIALS—CUTTING FROM PATTERN—CUTTING WITHOUT PATTERN—SHADING—FIXING ON GLASS, CLOTH, ETC., ETC. 45

CHAPTER IX.

MOUNTS AND MOUNT-CUTTING MATERIALS—TOOLS—HOW TO USE GOLD BINDING—PREPARING THE PAPER—BINDING—RULING GOLD LINES 54

CHAPTER X.

LITHOGRAPHIC REPRODUCTION—ADVANTAGES OF WHERE QUANTITIES ARE REQUIRED—TO WRITE A TRANSFER—THE PENS, INK, AND PAPER: THEIR NATURE—HOW TO MIX—ERRORS: THEIR CAUSES AND REMEDIES—GENERAL INSTRUCTIONS 57



THE ART OF TICKET WRITING.

CHAPTER I.

TOOLS, MATERIALS, ETC.—WRITING PENCILS: HOW TO CHOOSE—PENS—DRAWING INSTRUMENTS—RULING COMPASS: HOW TO MAKE—RULING BOARD—PALETTE—SHEARS, ETC.

SINCE the introduction of plate glass and the employment of gas our thoroughfares have undergone a complete change, such as our forefathers scarcely contemplated even in their most sanguine moments. Smaller retail shops now make a greater and more effective display of goods than the best establishments did sixty or seventy years ago, and our first-class houses surpass everything previously known. Window-dressing in the modern sense of the term is indeed altogether a novelty, and it is hardly too much to say that it has come into existence within the period mentioned. Our business streets now provide a permanent exhibition of both home manufactures and foreign productions full of interest and instruction, such as would have been impossible behind the smaller panes of former times, and in the ill-lighted shop fronts of the last century. The practical purpose of all this display is of course business. The shopkeeper wishes to attract purchasers, and the

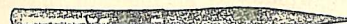
public regard the shop window as an index to the shopkeeper's stock and the prices of his goods. Hence the increased and increasing attention given by tradesmen to their window tickets. A well-dressed window, however attractive in itself, is but of little use unless the articles shown are ticketed, and the appearance of the best displayed window is spoiled by ill-designed and badly executed tickets. This is so generally recognized that the professional ticket writer has become quite an important personage, whose cultivated taste is constantly exercised in the production of new designs.

To most people the art of ticket writing is a mystery. We propose in this and succeeding articles to explain it in all its details. It is neither our intention nor wish to persuade our readers that the professional writer can be dispensed with. For most purposes his assistance is indispensable; but in these days of keen competition it is often of great importance for a tradesman to have a ticket, bill, or notice immediately, and it is not always that a ticket writer is at hand, or, if found, may be able to do the work at the moment. Our object is to give such practical instruction as shall enable any person of average skill to do it for himself, instead of being compelled to use an ill-written or stencilled paper; and by following our instructions he may, with practice and perseverance, become a really skilled workman.

For convenience of reference, our instructions will be divided into chapters, dealing with: The Necessary Tools and Materials—Instruction in Writing, both Plain and Ornamental—Designing—Colours—Varnishing—Paper Letter Cutting and Mounting—Banners and Hollands—Gold and Gilding—Silvering—Bronzing—Mount Cutting—Writing Transfers for Lithographic Printing—together with numbers of receipts, illustrations, and specimens of various plain and ornamental letters.

The tools necessary for ticket writing are neither numerous costly, nor difficult to obtain.

First on the list we place writing pencils. These are made in various qualities of camel hair, sable, and mock sable, and can be procured at any first-class oil and colour warehouse. Our illustration shows the various sizes of



LARK OR MINIATURE.



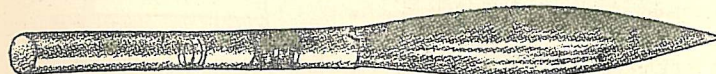
CROW.



DUCK.



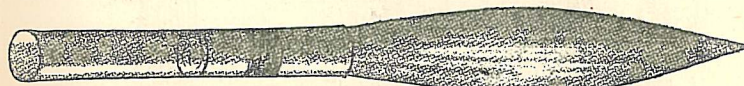
GOOSE.



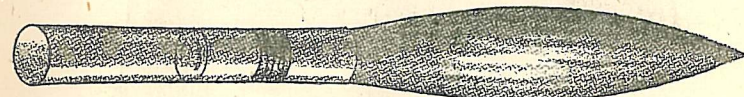
FULL GOOSE.



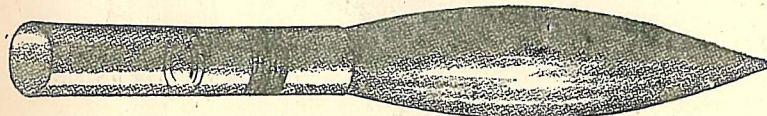
LARGE GOOSE.



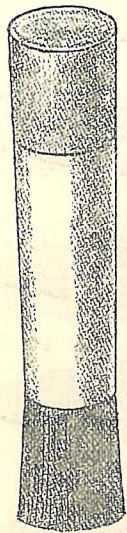
SMALL SWAN.



SWAN.



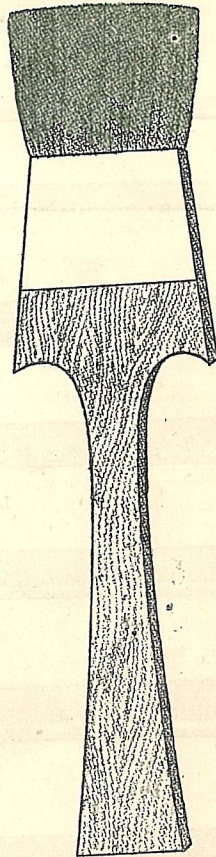
LARGE SWAN.



STENCIL BRUSH.

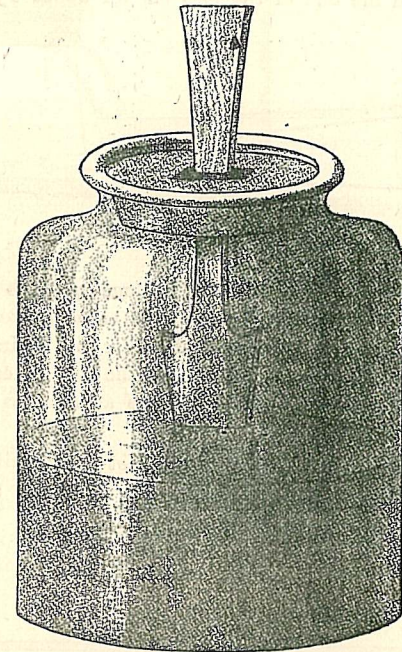


GILDER'S MOP.



FLAT VARNISH BRUSH.

writing and filling-in pencils with their names. In purchasing, sable should be preferred, as the difference in cost is more than balanced by their greater durability and the superiority of the work executed by them. Three sizes will be sufficient for most purposes, viz., lark or miniature, duck and



VARNISH BOTTLE AND BRUSH.

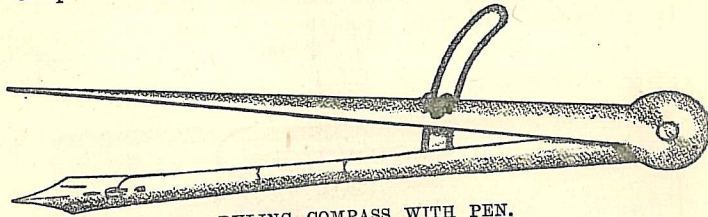
goose. For filling in the outline one or two camel hair swan, and a gilder's mop for large work. A flat tin-bound brush for varnishing and a small stencil brush will complete our stock.

For pens, the workman cannot do better than use the ordinary J, N, or G nibs, according to the class of work in hand.

Quill pens will be required for enamelled board, also a small mapping or lithographic writer's pen for very fine work.

A small set of drawing instruments, including bow-pen.

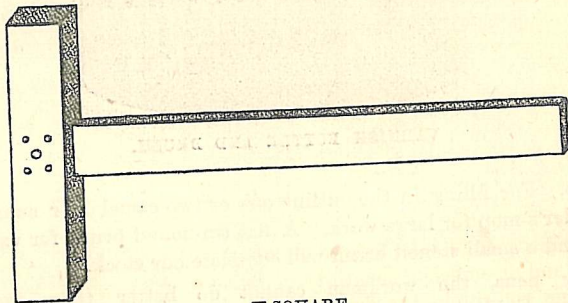
One or two pairs of compasses and ruling compasses, but as these are not generally sold, except with the bow pen, the better plan will be to make your own. Take a pair of ordinary iron compasses and file one of the legs off for about $1\frac{1}{2}$ inch, round



RULING COMPASS WITH PEN.

the stump with the file, so that an ordinary pen-nib holder will fit on. This will be found much better and easier to work than a bow pen, and for round, oval or curved cards, will be invaluable. By placing a common point protector on the end instead of the pen-holder, a lead-pencil can be used, the advantages of which we shall explain further on.

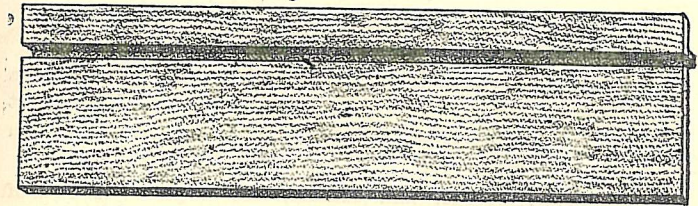
A flat boxwood rule, about three feet long, with inches and fractions of inches marked thereon, one or two straight-edges,



T-SQUARE.

various lengths, a steel straight-edge bevelled on one side for mount cutting, &c., a T square and a small parallel rule. Any of these can be procured at an ordinary tool warehouse or school stationers.

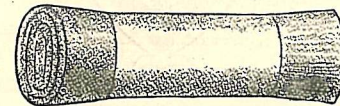
A ruling board: This, though not absolutely necessary, will be of great service, especially for hand cut cards, for if the edges are not perfectly true a straight line may be ruled on them with accuracy by means of the ruling compasses. It is also useful for fancy edged cards requiring a plain line. To make this, procure a



RULING BOARD.

piece of hard wood, about two feet long by nine inches wide, and three-quarters of an inch thick; well plane this and run a groove one-eighth of an inch wide, and of the same depth, the full length of the board, about one inch from the edge; glue a slip of wood into the groove so that it will project a quarter of an inch above, see that it is all planed true and the board is complete.

A "dabber" for pouncing: To make this, take a piece of flannel, eighteen inches long by three inches wide, roll tightly up



POUNCE DABBER.

and stitch; then take a piece of stout cartridge paper, two inches wide, and of sufficient length to go twice round the roll; well paste this and roll round the flannel, leaving half an inch of the flannel

to project each side. When dry, this will be ready for use, and if properly done will make an excellent tool—firm, but pliable.

For dusting tickets, laying on bronze, &c., one or two hare's feet, well dried.

Indiarubber for erasing pencil marks.

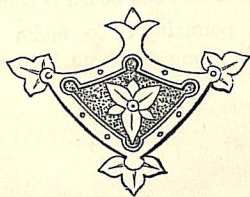


PALETTE KNIFE.

A palette knife and a slab to grind colours upon.—For this purpose a plain enamelled tile will answer admirably.

A pair of shears, such as tailors use, and a stout knife—a common shoemaker's knife will be best. The professional ticket writer uses a "card cutter," but this will not be necessary for an amateur or beginner.

Sundry pots, bottles, and saucers, and a piece or two of muslin or old linen for straining gum, &c., will complete our stock of tools, the whole of which can be purchased or made for a few shillings.



CHAPTER II.

CARDBOARD: HOW TO SELECT—VARIOUS SIZES, WITH INSTRUCTIONS FOR CUTTING—COLOURED AND TINTED BOARD: HOW TO JOIN—PAPERS: WHITE AND COLOURED.

THE card on which tickets are written is made specially for this purpose, and is of a different class to that used for drawing. It consists of several sheets of paper pasted together and passed between metal plates through heavy rollers, to give a smooth surface. In use, care should be taken not to disturb this by too liberal a use of indiarubber, or dust and dirt will cling to the roughened card, thereby spoiling the beauty of the workmanship and the durability of the ticket. For common board wood pulp is used for middles in place of paper, but as the surface paper is thin, the paste penetrates, and in a short time shows through, giving the card a dirty and yellow appearance, as though it had been in wear for years. For this reason we strongly recommend the use of *good board for good work*, although much must be left to the workman's own judgment, as the price to be paid will govern him greatly in the choice of material used.

Card is made in various thicknesses, which are described by the number of sheets pasted together: Two sheet, four sheet, six sheet, eight sheet, ten sheet, and so on. The first are thin, and they become thicker according to the number of sheets.

QUARTER	HALF
SHEETS 9 x 12	SHEET

18 x 9	½ SHEET LONG	⅛	
		12 x 4½	
		⅛	9 x 6

10 th	7½ x 6

10 th	LONG
12	x 3¾
5 th	LONG
24	x 3¾

16 th	DRESS
9	x 3

16 th	
6	x 4½

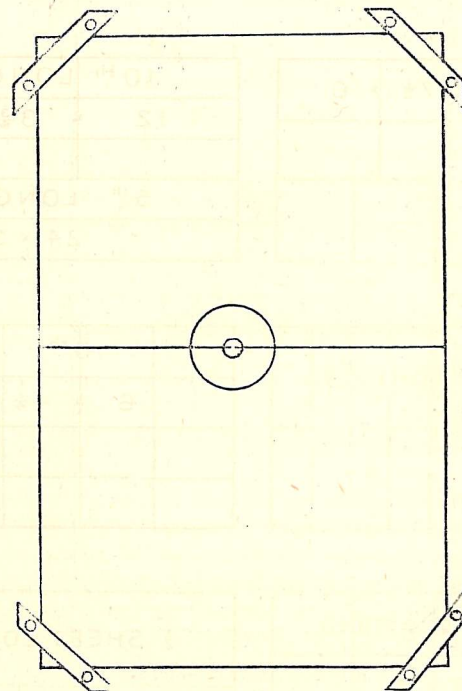
12 th	DIAMOND
6	x 6

½ SHEET LONG
24 x 9

DIAGRAM ILLUSTRATING THE USUAL SIZES OF TICKETS AND METHOD OF CUTTING BOARD.

The various sizes kept in stock by card board makers are :

NAME.	UNTRIMMED.
Royal.....	20 by 25 inches.
Imperial	22½ by 30 "
Atlas	26½ by 33 "
Double Elephant.....	26½ by 39½ "
Double Imperial.....	30 by 44 "
Antiquarian.....	30½ by 54 "

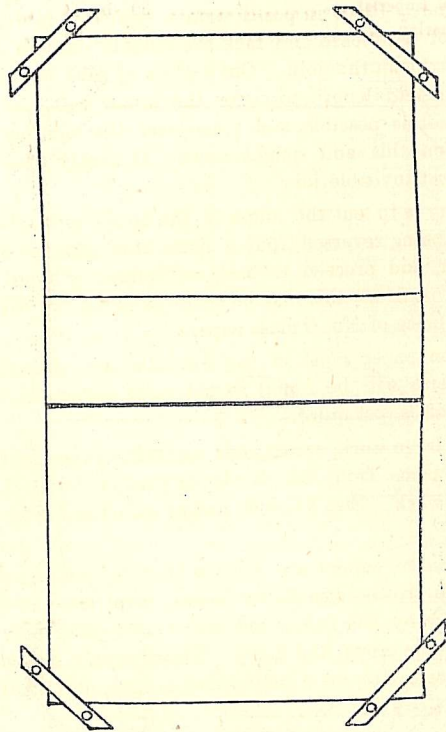


JOINING BOARD—FIG. 1.

For cutting up, royal will be found most economical, and is always used for ordinary work. Tickets being generally spoken of as half-sheet, quarter-sheet, one-eighth-sheet, or sixteenth, and so on, in

their relation to this board. The illustration will give a slight idea of cutting to the various sizes in general use.

Coloured boards for tickets are made in the same sizes and thicknesses as white, and coloured on one side only and called surface boards. As the colouring matter is of some density, the



JOINING BOARDS—FIG. 2.

objections to wood pulps for middles are not of so much importance as in white boards. Coloured, or tinted card can be obtained in great variety of all dealers in card; should any difficulty arise the workman can make his own by mounting surface-coloured paper on

white board (using starch paste), and placing it between two sheets of tin under heavy pressure till dry.

Joining Boards.—An occasion may arise when it is necessary to join two or more boards together to obtain an extra large surface. To do this get the requisite number of boards, see that the edges are cut perfectly true, and show no spaces when butted together. Place in position on a bench or table, take four small strips of cardboard and tack the outside corners down, first placing a weight on the join. Cut a piece of card about $2\frac{1}{2}$ inches broad, of sufficient length to cover the seam, well coat this with thin glue as hot as possible, and place over the join, lay a piece of level board on this and weight down; if neatly done this will make an almost invisible join.

Another way is to cut the edges of the board with a bevel as for mounts (one being reversed), put a little thin glue on each, press close together, and proceed to back as before. Should any glue penetrate to the front, this may be removed when dry with a sharp pen knife or piece of No. 0 glass paper.

Paper.—The paper most in use for bills, &c., measures 36 by 48 in. This size will be found to cut most economically. Price about 2s. 8d. to 3s. per quire.

For special large work, continuous cartridge paper is sometimes used, but its price, from 6d. to 9d. per yard, excludes it from all but first class work. Size 54 or 60 inches wide, and may be had of any length.

Surface-coloured papers are sold in double demy (size $22\frac{1}{2}$ by 35 in.), double crown (size 20 by 30 in.), royal (size 20 by 25 in.), demy (size $17\frac{1}{2}$ by $22\frac{1}{2}$ in.) Gold and embossed papers may be obtained in double crown and demy. These papers are much used for cut-out letters, &c., for windows, large signs, and twill or cloth banners.





CHAPTER III.

TICKET INKS—JAPAN AND WATERPROOF—THEIR NATURE AND METHOD OF USING—COLOURS: HOW TO SELECT AND MIX; THEIR DURABILITY, AND ADAPTABILITY FOR VARNISHING—GUM SOLUTION, ETC.

THE inks used for ticket writing can be purchased in bottles from 6d. each upwards, or direct from the manufacturers, on draught. There are two varieties—Japan and Waterproof.

Japan Ticket Ink is used for all indoor work, and dries with a beautiful blue-black gloss. As this ink requires to be flowed on to obtain the depth of colour, tickets must be laid perfectly level after filling in, and sufficient time allowed for them to dry naturally; for if artificial heat is used in drying the work will assume a crackled and aged appearance.

Waterproof Ink.—Waterproof is used for all bills or outdoor tickets. This, as its name implies, is impervious to wet, but is not nearly so nice in appearance as the Japan, in fact, if placed side by side it would appear more like a very dark grey, besides having no gloss. For bills or paper work generally it is indispensable, as paper would cockle so much under Japan that it would be impossible to get a good surface of ink to lie on. Its covering powers being very great, just sufficient need only be used to colour the work a good black. Unlike Japan, this is a very quick drier.

All colours used in writing should be bought in a dry state

and mixed as required. For shading purposes some of the cake water colours will be found useful, but would not possess sufficient body for letters, &c.

In the preparation of colours for writing the workman will require gum solution, ox gall, and water.

To prepare gum solution, place two ounces of gum arabic in a wide-mouth bottle or jar, add half a-pint of water, and put it aside for two or three days, or till the gum is dissolved; then strain through fine muslin and it will be ready for use. This solution should be of the consistency of cream.

To Mix Colours.—Take the slab or glazed tile and palette knife, place a small quantity of the dry colour on the slab and well grind with the knife; when perfectly smooth and free from lumps, pour sufficient gum from the bottle to make a stiff paste; well mix this with the knife, and add one or two drops of oxgall, according to the amount of colour on the slab. Care must be taken with this, as too much oxgall will cause the colour to turn black in a very short time, although a little will brighten it and greatly enhance its beauty. When mixed place in the pot or saucer, and add water until sufficiently thin to work with the pencil.

As colours vary greatly as to the amount of gum requisite to fix them, we here insert a list of those most in use, with directions for mixing, together with their durability and adaptation for varnishing.

Vermilion.—This pigment, largely used by ticket writers, is one of the brightest reds that we have, and can be purchased at any oil and colour warehouse at from 4d. per oz. Being a heavy pigment it is somewhat expensive, but as its covering powers are good a small quantity will go a long way. There are several descriptions of this colour; crimson and scarlet are the most serviceable, although crimson will be found most durable. Care should be taken to obtain the best, as this colour is largely adulterated with red lead, chrome yellow, and sometimes ground glass. To test its purity, place a small fragment on a piece of white paper and crush with the thumb nail; if adulterated, it will become a deep chrome, or assume the appearance of red lead on being well rubbed, but if pure will not change colour. If mixed with ground glass, its gritty

feel and slight sparkle on being held up to the light will expose it. In mixing, vermilion requires more grinding to kill than most colours, also more gum; in fact, it is almost impossible to use too much. Vermilion is very durable, and also varnishes well.

French Ultramarine.—This blue, one of the softest and best blues the writer can use, can be obtained at most places from 1s. per pound and upwards. Very little grinding is necessary to mix this, and not much gum or it will turn black. A good plan is to try on a piece of paper as soon as mixed, and if when dry it will not rub off sufficient gum has been used, should it rub off add more gum, but only sufficient to bind the colour. For large work, &c., it is used hot with size, but this will be treated of further on in its place. This colour is very durable. A small quantity of white should be mixed with it if the writing is to be varnished, as the varnish darkens it so that otherwise it would appear almost black. When mixed as directed it takes varnish fairly well.

Cobalt Tint Blue.—This for a light blue is one of the richest colours to be obtained, and some very good effects can be got by its use. As it is not required to dry with a gloss, great care should be taken to use very little gum. The directions given for ultramarine will apply to this colour. It is very durable, but is darkened by varnish. If the writing is to be varnished add a small quantity of white.

There are several other varieties of blue, viz., Prussian, indigo, Antwerp, celestial, azure, &c., but those given above will be found quite sufficient for general purposes.

Emerald Green.—This is one of the most difficult colours for working: on account of its great density and hard gritty nature it will require more grinding and also constant stirring while in use. It is fairly durable, but does not take varnish well.

Of the other varieties of green special mention need not be made as they are rarely used except for illuminating, or very high class work, when they may be bought in tubes or pans ready for immediate use.

Carmine.—An exceedingly charming and rich red—is much used for high-class work, but it is too dear for common

work. It is a moderately soft colour, easily workable, and a little will go a long way. Care must be taken not to use more gum than is necessary to bind the colour. Durable; varnishes well.

Crimson Lake.—This is a very useful colour for common work, and should be purchased ready ground in water. It will require more gum than carmine, and when not in use should be kept in a small jar covered with water, which can be poured off before using. If left to get dry its hard nature will render it very difficult to work up. Fades quickly, but varnishes well.

Burnt Sienna, ground in water, requires to be treated the same as crimson lake, both in mixing and when not in use. Very durable; varnishes well.

Purple Brown.—This colour is almost as easy to work as ultramarine, and will be found very useful for making chocolates, &c., its moderate price admitting of its free use. It may be purchased in three shades, viz., light, middle, and dark. Very durable; varnishes well.

Yellows.—Lemon and orange chrome are the two principal colours used; they are moderately soft, and easily workable, and by mixing will give almost every tint required; also with the addition of burnt sienna a very good imitation gold. Very durable; varnish well.

Flake White.—This pigment is indispensable to the writer and care should be taken to get the best, as dry white lead is often substituted for it. The genuine flake white is made in small cones and costs about 1s. per lb. On account of its hard nature it will require well grinding; and it is also advisable, when mixed, to strain through muslin, to be sure there are no lumps or bits of grit. The best plan is to place about two ounces in a mortar and well grind with a pestle (an ordinary galley pot with a round bottom inside will answer well where a mortar is not available). When perfectly fine and free from lumps, place in a jar and cover with water for one or two days. When required for use pour off the water, place a little on the slab, and mix with gum. If a proper proportion of gum has been used, it will dry with a rich dull gloss almost like enamel. As almost any colour will mix with this, some

very artistic effects can be produced on black, dark, or tinted grounds by its use. Very durable, but does not varnish well.

Indian Ink.—This is sold in sticks, and will be found almost indispensable for shading, but calls for no special comment. It is fairly durable, and, like most of the cake water colours, varnishes well.

Vegetable Black.—In ticket writing proper, viz., on card, paper bills, &c., no other blacks will be required beyond the ordinary Japan or waterproof ticket inks, but as the workman is at some time or other sure to have holland, &c., to write on, we here insert a description of this article, together with directions for mixing, &c. This is one of the cheapest and most pleasant working of the blacks we have at present. In its dry state it resembles soot, and is so light that a quarter of a pound would fill a half-gallon measure. It is perfectly free from grit, and does not, therefore, require grinding. For use on hollands, linens, &c., mix with two parts japanner's goldsize and three parts turpentine, adding a very small portion of best boiled oil or pale oak varnish, about one in eight of the others.

We may here state that all colours required for use on holland should be mixed in the same proportion, using more boiled oil only, or in the following proportions :

Boiled oil, two parts,
Gold size, two parts,
Turpentine, five parts.

If allowed to stand after being mixed, add [more turpentine to allow for evaporation.

This will close our list of colours. Although so few have been dealt with, the foregoing will be found quite sufficient for all ordinary purposes, and the use of others must be left to the workman's taste and judgment in not overloading the work in hand with too much variety, thereby giving it a tawdry appearance. In treating of colours it may not be unadvisable to place here one or two directions for their use. For drapers or hosiers a superabundance of colour, or, in fact, any at all, is seldom judicious, as the goods in the window have generally sufficient variety, and

a bright red ticket on a rich crimson tie or piece of ribbon would not only spoil the harmony, but they would make the ticket absolutely useless, and instead of being an attraction would prove quite the reverse. Again, for tailors, hatters, bootmakers, &c., the bulk of the goods being black or neutral tints, colours artistically used will materially assist the attractive power of the ticket. For grocers colours are not much required, as they have sufficient variety in the goods exposed, although the use of them would not be attended with the disadvantages attached to their use in a draper's or milliner's. For cheesemongers a pretty liberal use of colour is very much liked, and, on account of the sameness of colour of goods, almost any will do. With these few hints this chapter on colours will now be closed, and we shall proceed to describe the process of gilding and bronzing.





CHAPTER IV.

GILDING—SILVERING—BRONZING—GOLD LEAF, HOW TO TRANSFER—ITS DUCTILITY—FINENESS, ETC.—ADVANTAGES OF THE TRANSFER PROCESS—METHOD OF TRANSFERRING—LEAF SILVER—PREPARING CARD FOR GOLD WORK—BRONZE POWDER: TO MIX AND USE VARIOUS WAYS.

THE gold used in gilding is purchased in the leaf in books containing 25 leaves; the size of the leaf is about three and a-quarter inches square, the price varying from 1s. to 1s. 4d. Care should be taken to get the best quality, as, in consequence of the dearness of gold, some is so largely mixed with alloy as to be almost as perishable as Dutch metal, and fades or discolours as soon as the work is exposed to the air or sunlight. On account of its extreme ductility, it is absolutely necessary to place a certain amount of alloy with the gold before working, usually about one-eightieth part; this consists of silver or copper, or both in combination, producing pale, medium or deep gold, according as one or other predominates. For ticket writing the middle is preferable. Gold should be kept in a dry place, or it is apt to stick to the book or become tarnished at the edges of the leaves; in its ordinary state, owing to its surprising degree of thinness, some difficulty will be found in its use, but this may be entirely obviated by the transfer process. It is estimated that it would require upwards of 280,000 sheets of English beaten, or 400,000 sheets of French beaten gold placed on top

of each other to form a pile of one inch in thickness. A single ounce of gold may be beaten into 1,600 leaves each three inches square, thus covering more than 160,000 times its former surface. From these facts some idea of its extreme fineness may be formed.

Transferring Gold.—Gold may be purchased ready transferred but as most writers prefer to transfer their own we herewith give directions. The articles required are: (1) Some good tissue paper; (2) a piece of white wax or a wax candle. Hold the sheet of paper before the fire to ensure its being thoroughly dry; lay on a level surface and well rub the wax over it, commencing at the corner nearest the hand, and rubbing from you until a slight gloss is obtained. The paper must then be cut into slips about 3 in by 3½ in. Now take the book of gold, carefully lift the top leaf and place a piece of the prepared tissue on the exposed leaf of gold; close the book and rub the hand over it, when the gold will be found to have adhered to the waxed surface: proceed in the same way with each leaf until the whole of the book is transferred. The advantages of the transfer process over the old style of laying the gold direct from the book are such as will repay the artist for his time and trouble of transferring: (1) No more gold can be placed on the work than is necessary to cover it; (2) with care every particle of the leaf can be used without one atom of waste; (3) outside gilding may be done in any weather, a job which, by the old process, was almost impossible unless the artist erected a screen to protect himself from the wind; (4) the whole of the work of transferring and subsequently affixing the gold leaf to the lettering can be executed by an apprentice or improver, who would utterly fail if required to use it in any other way.

All the foregoing instructions apply also to leaf silver, but owing to its extreme susceptibility great care must be taken to preserve it from damp and moisture, a wise plan being to place the book, when not in use, in a close tin canister or box.

Preparing Board for Gilding.—All card or paper on which gold is to be used must be sized before commencing to write, or the gold size would spread like grease, and sink into the board without leaving sufficient on the surface to hold the metal; by sizing, the pores of the card are filled up, and the mordant pre-

vented from spreading or sinking. To size board, take a small portion of patent size, break it up small into a cup or other clean vessel (not metal, or the size will be apt to turn colour) add a little water, not quite sufficient to cover the size, place in a water bath, and when hot, go over the surface of the board, using a sponge or brush; when dry give a second coat, working the sponge or brush in the reverse direction. Should there be any difficulty in obtaining the patent size, Glenfield starch may be used, or for dark surfaces common size.

Bronzing or gilding by gold powder is a much more simple process. For card work, all that is required is gum solution and bronze powder; directions have already been given for making the gum solution. Procure some gold bronze at the artist colourman's, price from 6d. to 1s. per ounce, place a small portion on the slab and mix with it a small drop of weak gum; if too much gum is used the work will turn black, sufficient only is required to bind the powder, and prevent it rubbing off; if required very bright, size the board as for gold work, write the work in gold size, and when nearly dry or just tacky, dust the bronze on with a pad of cotton wool, allow this to thoroughly dry, then well dust with a clean piece of wool, when the work will be found to have a beautiful bright appearance, almost equal to leaf gold, although not so durable.

The bronze powders may be purchased, either gold or silver, besides in a variety of colours, as citron, crimson, green, orange black, &c.



CHAPTER V.

WRITING—BLOCK LETTERS AND HOW TO FORM THEM—ALSO ORNAMENTAL, UPRIGHT, AND LEANING LOWER CASE—ROUND HAND—HEAVY ROMAN AND OLD ENGLISH.

IN the foregoing chapters we have attempted to give a full description of tools and materials required for use by the writer, and supposing him to have obtained those which he thinks most

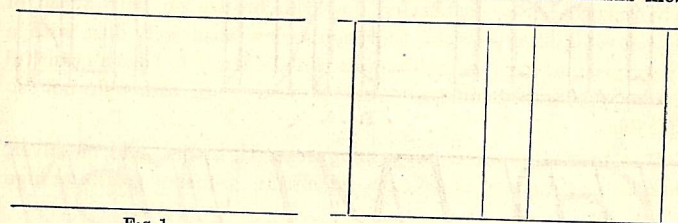


FIG 1.

FIG. 2.

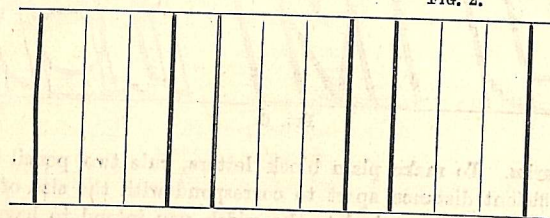


FIG. 3.

desirable for his own requirements, we shall now give instructions in the art of forming the letters, &c. We shall for our purpose sup-

pose the reader to have no practical knowledge of forming letters, and therefore commence with instructions for pencilling them out. Block letters are the easiest to make if a little care be used, but unless properly formed they show all faults, as the absence of ornaments exposes the good or bad shape of the letter in all its merits

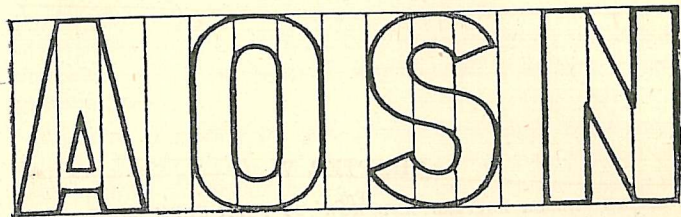


FIG. 4.

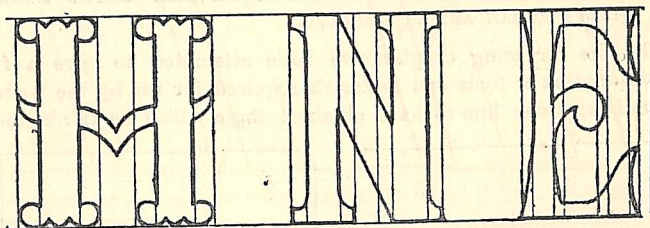


FIG. 5.

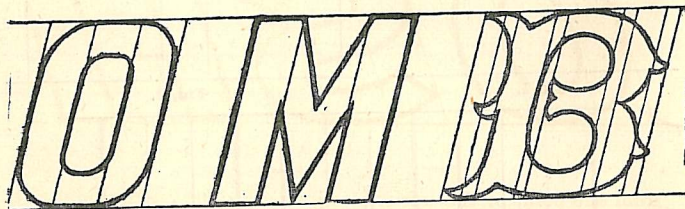


FIG. 6.

or demerits. To make plain block letters, rule two pencil lines set a sufficient distance apart to correspond with the size of the letters (fig. 1). Now calculate the width you intend to have the letters, also the space between each. Having done this, draw corresponding lines measured to the width of the letters (fig. 2), also

two other lines for their stems (fig. 3). If this has been properly done, it will be found that all square letters are almost formed. To form the round or half-round letters, the same pencil lines are required, when a circle, or quarter circle, may be traced by going

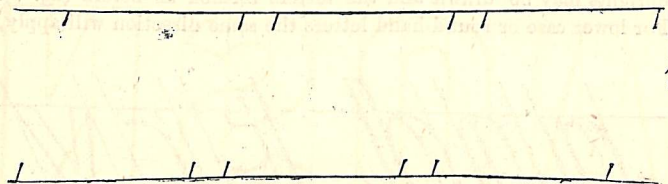


FIG. 7.

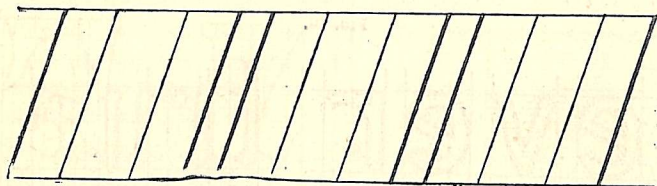


FIG. 8.

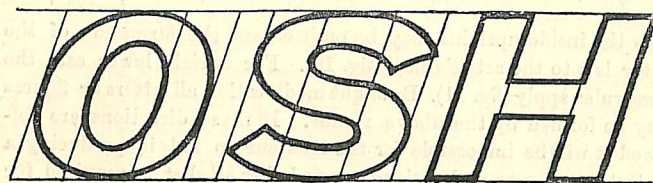


FIG. 9.

from one point of the upright to its equivalent on the side of the outer mark (fig. 4). For ornamental upright letters the same lines will be required, but the uprights must be closer together, and two additional ones added each side to correspond with the outside edge of the ornamental part (figs. 5 and 6). As the workman progresses with his art, his own taste will suggest a variety of forms of letters. As we suppose he is now able to form an upright letter,

we will proceed to form a leaning block letter. Pencil the top and bottom lines as before, then with a pair of compasses mark the space on the top line for the top of the letters (fig. 7); draw a line at the edge of the card at the angle at which the letter is required (fig. 8), and then mark the bottom line to correspond with the top, when the uprights may be drawn and the letters formed as before (fig. 9). For lower case or round-hand letters the same direction will apply,

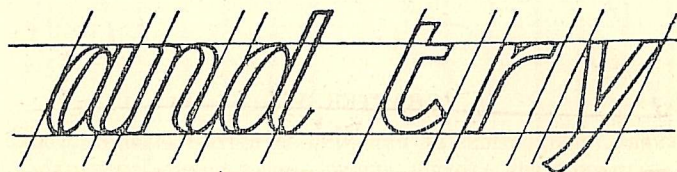


FIG. 10.

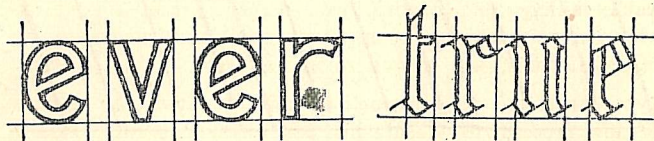
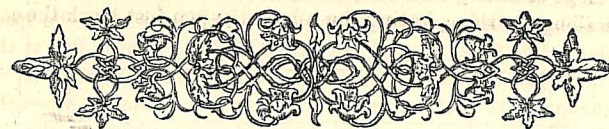


FIG. 11.

only the inside uprights may be omitted and the formation of the letter left to the artist's skill (fig. 10). For upright lower case the same rules apply (fig. 11). By slight modification all letters or figures may be formed by the above means. If these directions are followed it will be impossible for the amateur to fail; in producing a perfect letter, care and patience alone being all that is required for the merest tyro to become a skilled workman.



CHAPTER VI.

GENERAL INSTRUCTIONS IN DESIGNING—OUR FIRST PIECE OF WORK—CUTTING THE BOARD—RULING—ARRANGEMENT—OUTLINING—FILLING IN—FINISHING OFF—SHADING—GROCER'S TICKET—ARRANGEMENT OF COLOURS, ETC.—PAPER BILLS—ADVANTAGES OF DAMPING PAPER—TO USE WATERPROOF INK—NECESSITY OF CLEAN BRUSHES, SIZE COLOUR TO MIX AND USE.

HAVING mastered the instructions already given, the learner may now proceed to execute his first piece of work. Take a sheet of white card, and supposing he has a half royal ticket to do, measure 12 inches up the board with the rule. If possible, always purchase cardboard ready trimmed, as besides having a perfectly true edge it will have a much better appearance cut by the card cutter than by a pair of scissors. Having measured one side of the card place a T square against the edge of the board or mark a pencil line across, and cut carefully on this line with the shears. Another way will be to place a straight-edge on the line and cut with a knife—an ordinary shoemakers' knife, that can be purchased for about 4d. at any grindery shop, will be found to answer well for this purpose. Having cut the board, put the lines on by means of the ruling board and pen compass; place the card on the ruling board so that the edge fits close to the ridge. Now supposing the line is to be one inch from the edge, measure one inch from each end, open the compass to the measurement allowing for one leg being outside

the ridge of ruling board, dip the pen in the ink and run the compass along the ridge, letting the nib of the pen just touch the card,

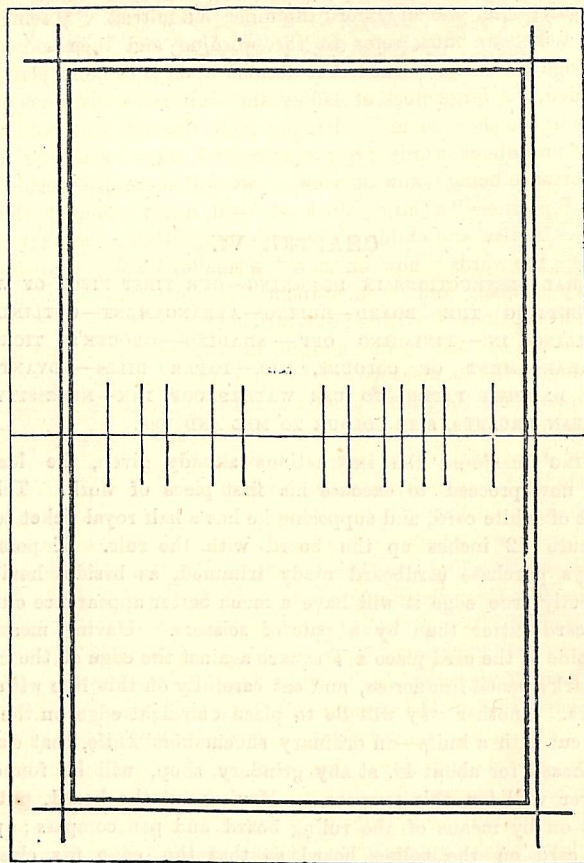


FIG. 12.

when a fine line will be the result ; by leaning heavily on the nib a thicker line can be obtained. Now turn the card endways and

proceed as before, taking care the points of the lines meet or form a true mitre ; for an Oxford line allow them to overlap about half an inch at each corner. Our ticket being large we will give a double line, the outer one an Oxford the inner one mitred. Having ruled our ticket we must refer to the wording and then proceed to arrange the same. The ticket decided upon is to be in plain black worded, "A large stock of ladies' and children's costumes now on view in the show-room." Having gone through this, we find the most prominent words are *costumes* and *show-room*, the next in importance being "now on view ;" we will therefore decide to do the top line—"a large stock of"—in heavy roman ; the next line—"ladies' and children's"—in leaning block ; the next upright block ; the words "now on view" a smaller block ; "in the"—in heavy roman, and "show-room" a small block. This will give us six lines of writing ; our card is twelve inches in depth, two of this are utilized in the margin, leaving ten inches available for writing. Let us measure our card (as shown in fig. 12) ; with the T square rule the lines across the card. Having done this accurately, measure the length across the board, and draw a light line down the centre. Now take the wording for each line, count the letters, and commencing in the centre with the middle letter, trace them out according to instructions. In counting letters, allow half a letter for space between words, or more if the line would be better displayed, avoiding a too great uniformity in the length of the lines, letting the most prominent words go to the full measure of space if possible. As our ticket is now pencilled out we will commence to write it. Pour some Japan ink into a pot or saucer, take a J pen and a small round rule or bevelled edge, and first turning the card sideways, rule all the straight sides of the letters ; next with the pen do all curves ; now turn the card again and rule the tops and bottoms. Having done this, take one of the small filling-in brushes and carefully fill up the interior of each letter, using sufficient ink, nicely "flowed" on, to give a thoroughly black appearance. Some prefer to give two coats to obtain the blackness ; but for ourselves, we prefer to use one coat only well flowed on, as a much richer and brighter appearance is obtained without showing the mark of the brush or pencil. The ticket being now filled in, we must wait until it is

dry, when all pencil marks may be rubbed off with a piece of india rubber (not ink eraser, or the letters will show scratch marks). As an improvement, we will shade the principal words in Indian ink (two shades). Pour a drop of water in a saucer, and rub a little Indian ink up in this until it is just tinted; try on a piece of waste board—if not dark enough add more colour; pencil a line along the bottom of the word to be shaded, using the pencil very lightly, as it is not advisable to rub hard on the shading colours with the india rubber, or they will be apt to rub off. Having ruled the bottom line, pencil lines at the sides of the letter either right or left, according to which side the shade is to be. Take one of the camel-hair brushes and do the side of each letter in the light Indian ink we have mixed; while this is drying, rub more colour until of sufficient depth for the bottom shade, which can now be put on; if this is well done, the letters will assume a raised appearance, and greatly improve the ticket (fig. 13).

Having completed one ticket satisfactorily, we will proceed with another; say, a ticket for tea, half-sheet royal white board: "Choice new season's tea, very economical, 1s. 8d." Left to our own discretion as to colour, &c., in this ticket we will dispense with the outer line, thus giving us more space; let the top line commence one inch from the top of card—do this in heavy Roman; next the words "new season's," in plain block about one inch letter—both of these lines in black. For the word Tea, the first letter red and the others black, rule lines top and bottom for a 3 in. letter; but we will do the first letter an initial, letting it drop $1\frac{1}{2}$ in. below the others. The words "very economical" will do written in ordinary round hand in the space left under the E A of Tea; the figure we will do in blue. Having pencilled this out, and done the black as before, take a little vermilion, mix as instructed, and do the T. Now mix a little cobalt tint blue, and do the figures. We will shade the word Tea in chrome yellow and sienna. Place a little chrome on the slab and mix with gum, reduce with water until it is only a wash; do the sides of the letters in this, and take a small portion of sienna out of the pot, and mix with gum for the bottom shade. The figures we will shade in bronze and Indian ink. Mix a little bronze powder, and do the sides and bottoms of both figures; now

with the Indian ink do a second shade beyond that, using one tint only for both sides and bottoms, when our ticket will be

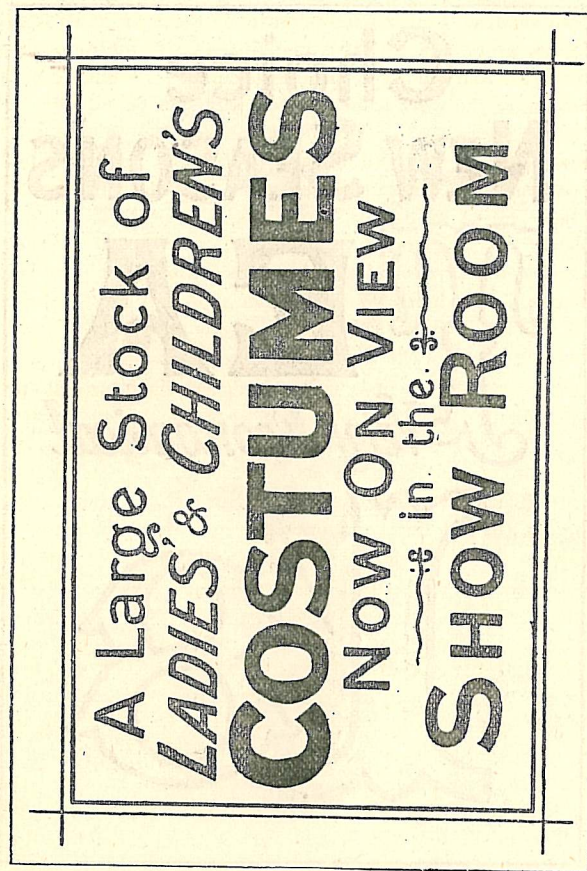


FIG. 13.

finished (see fig. 14). The details of the two tickets already given, will, with variations, apply to almost all work the writer

may have to do on white or tinted boards. On black or dark coloured board pencil must not be used, or the marks will show,



FIG. 14.

as the india rubber cannot be used for erasure; a piece of school chalk or white crayon may be used (care being taken not to scratch

the surface of the board), and the ticket dusted, when completed, with a piece of linen or an old silk handkerchief.



FIG. 15

Where two words which should be together very prominent, cannot be got in one line, place them under each other as in the

hosier's ticket (fig. 16). Another style is to write the principal words skewed across the card from corner to corner (see fig. 17).

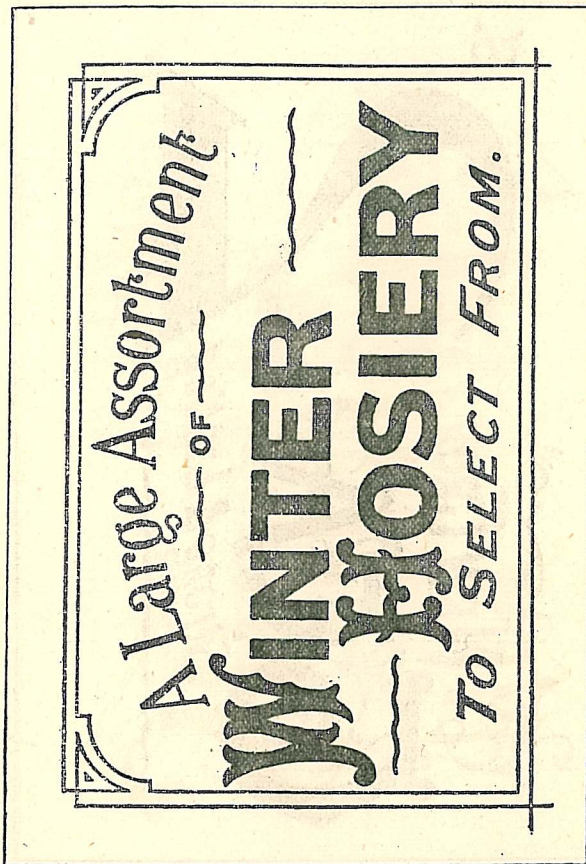


FIG. 16.

Leaving card work now to the artist's own skill, we will proceed to do a paper bill. A good plan is to damp the paper all over and

allow it to dry so as to shrink it, although this is very rarely done. The bill is to be in plain blocking. Set the words out as for

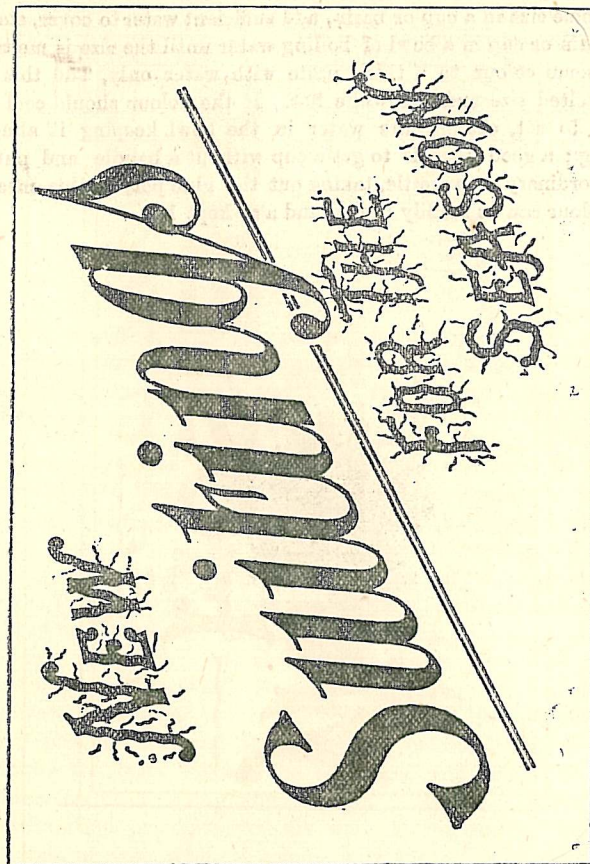
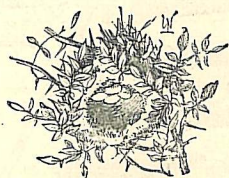


FIG. 17.

tickets, pour some waterproof in a clean pot and proceed as with ink; if the waterproof is too thick, thin with pure water. Care

must be taken to have all brushes, pens, &c. quite clean, or the ink will cake in them, spoiling both colour and brushes.

For large bills the colours are mixed with size and used hot. Put some size in a cup or basin, add sufficient water to cover, stand the basin or cup in a bowl of boiling water until the size is melted, mix some colour to a thick paste with water only, add this to the melted size and use while hot. If the colour should cool or begin to set, change the water in the bowl keeping it almost boiling; a good plan is to get a cup without a handle and put it in an ordinary glue kettle, taking out the glue pot, by this means the colour can be readily heated and a'so kept hot.



CHAPTER VII.

HOLLAND, BLINDS, ETC.—THE FRAME: MATERIAL USED AND HOW TO MAKE—STRETCHING THE HOLLAND—INSTRUCTIONS IN WRITING BUFF, GREEN AND RED HOLLAND—TIN TICKETS—STENCILS AND POUNCES: HOW TO MAKE AND USE.

IF the writer has any skill as a carpenter he will be able to make his own frames for hollands or notices, but if not, as they are only halved together, a carpenter will not charge much for them, they are generally made of slips of wood called slating battens, which can be bought at any timber yard at from 4d. to 6d. for the 12-foot length. Having got the frame, take sufficient window holland or union to cover it, allowing for a lap top and bottom and the two ends. Tack one corner down the long way of the frame and selvedge of the stuff; stretch this tight and tack the other end reverse the frame and pull the union in the centre and place one tack; now proceed with the corners as before, if not free from wrinkles the tacks can now be taken out and the stuff drawn tighter before finishing and tacking. Having completed the stretching and tacking pencil the work as for card, and write, if in black, in waterproof, if colours, mix the colours according to instructions previously given. Buff, red, or green union must be written in oil colour, as waterproof would chip if used. For black use vegetable black, mixing as for other colours. We may here state that the paint for tin tickets is prepared in the same way,

using best white lead for the groundwork, and after writing, giving a coat of clear varnish.

A simple and easy means of reproducing designs, corners, borders, &c., where only a few are required, is by means of stencils or pounces, the process for which we shall now describe.

For stencils, procure some stout cartridge or drawing paper sketch the design or ticket in pencil; now with a sharp-pointed knife cut out the pattern, leaving small pieces to hold the parts



FIG. 1.

together. The diagram (fig. 1) will explain this more fully. Having done this, size the paper as for varnishing, then give it a coat of oak varnish. Or another plan is to give it a coat of waterproof solution, as used for making waterproof colours. To use the stencil for card, rub up a little Indian ink, or other cake colour, in a saucer, not too dark. Now with the stencil brush, lightly charged with the colour, go over the stencil, care being taken to keep it tight on the card, so that no colour may run under the edges. If the brush is used almost dry this is impossible. Remove the stencil, and the design will be found on the card. Dry the stencil with a soft cloth

before using again, and proceed as before. By these means designs, &c., can be quickly and cheaply reproduced.

Where an outline only is required, the pounce will be found more servicable to make. Use stout cartridge, as for stencil, sketch the design, and with a good-sized needle pierce round the outline (fig. 2).

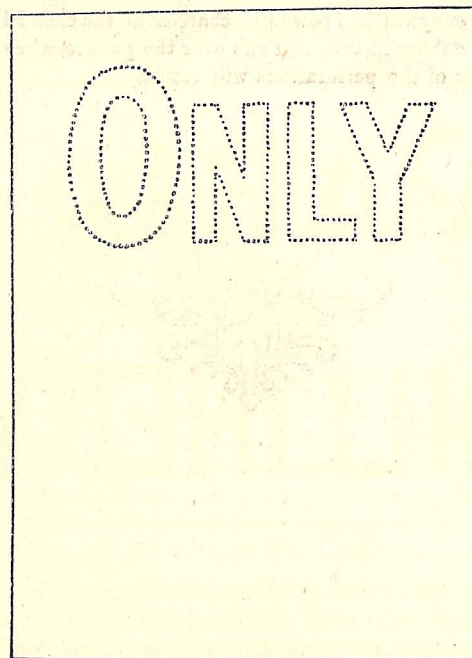
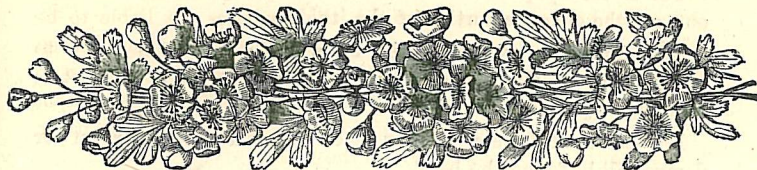


FIG. 2.

A good plan is to place a needle in a vice so that about half an inch projects above the jaws. Now take a stout piece of cane, about five inches long, and place over the projecting piece of the needle, and with a small hammer drive the cane on until it touches the vice; open the vice, push the needle up another inch, and drive the cane

again, and so on, until the needle is nearly all in the cane. Doing this by degrees, as described, the needle is not liable to be broken or bent. Now cut the cane as an ordinary lead pencil, when you will have a fine point for making stencils much superior to an ordinary needle for use. Having made the holes in the pattern, turn the face downwards, and rub with a piece of No. 1 glass paper to remove the ragged pieces round the holes.

Get one pennyworth of powdered charcoal at the chemist's, dip the end of the dabber in this, and rub over the pounce, when an exact reproduction of the perforations will result.



CHAPTER VIII.

PAPER LETTERS—MATERIALS—CUTTING FROM PATTERN—CUTTING WITHOUT PATTERN—SHADING—FIXING ON GLASS, CLOTH, ETC., ETC.

THESE letters are now largely used for window advertisements, not solely for their effective appearance, but also in consequence of their not obstructing so much light as a large bill. For exhibition banners in red or blue twill or cloth they are indispensable, as it is impossible to write on the material.

The paper used is the same as for large bills, and the letters can be cut from card patterns, or if the workman possesses any skill in the use of scissors, by simply folding the paper.

To cut in this manner, cut the paper into pieces the exact size required for each letter, fold each side over as for stem in the same manner as you ruled for sketching out letters on card.

Now if for an A fold the paper lengthwise and cut from the inside of stem down to outer edge in a slanting direction. Now cut the inside of letter to correspond, starting from the bottom of inside stem, leaving a small portion uncut for centre cross bar.

For B fold in half the reverse way and cut the half circle, then with the scissors make a hole and cut the interior out to match.

For C fold in quarter and cut the quarter circle both inside and out; when unfolded cut the piece out of one side to form the letter.

For D fold paper in half and cut the quarter circle inside and out, cut the opposite portion of the inside square.

The foregoing examples will by a little alteration apply to every letter of the alphabet, and a little practice is all that is required to perfect the artist.

For coloured letters the surface coloured double-crown or demys will be found the best.

Where the letters are required to be shaded, they may either be shaded by hand or cut out and laid on coloured paper the required shade, and then recut with the shading attached, if two shades are required the second one should be put on in pieces. If shaded by hand, mount on white paper and recut after the shading is done.

To fasten these letters on to cloth, glass, or in fact anything, use starch paste. To make this, procure a packet of Glenfield starch, to be obtained at any oilman's, mix sufficient for use in a little cold water, then add boiling water until the starch has turned, and use hot; if well made this will withstand the weather for an almost indefinite period (we have used it on glass and the letters have been perfectly firm, after being on for over twelve months, exposed to the weather and rubbed in cleaning twice each week).

To mount letters on cloth or twill, it will be necessary to place a piece of board at the back while laying the letter, or it will be very difficult to get them to lay flat if the frame is standing upright; a piece of flat board can easily be held at the back.

A few specimen alphabets are subjoined for the convenience of the learner.



ROMAN.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r
s t u v w x y z , ; : . ' ! ? &

ITALIC.

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r
s t u v w x y z , ; : . ' ! ? &

BLOCK.

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z , ; : . ' ! ? &
1 2 3 4 5 6 7 8 9 0

IONIC.

A B C D E F G H I J K
 L M N O P Q R S T U V
 W X Y Z , ; : . ' ! ? &
 1 2 3 4 5 6 7 8 9 0

ANTIQUÉ.

A B C D E F G H I J K
 L M N O P Q R S T U
 V W X Y Z
 a b c d e f g h i j k l m
 n o p q r s t u v w x y z
 , ; : . ' ! ? &
 1 2 3 4 5 6 7 8 9 0

LATIN CONDENSED.

A B C D E F G H I J K L
 M N O P Q R S T U V W
 X Y Z , ; : . ' ! ? &
 1 2 3 4 5 6 7 8 9 0

MEDIÆVAL.

A B C D E F G H
 I J K L M N O P Q
 R S T U V W X Y
 Z , ; : . ' ! ? &
 1 2 3 4 5 6 7 8 9 0

OUTLINE.

A B C D E F G H I J
 K L M N O P Q R S T
 U V W X Y Z , ; : . ' !
 ? & 1 2 3 4 5 6 7 8 9 0

TUDORESQUE.

A B C D E F G H I J K L
 M N O P Q R S T U V W
 X Y Z a b c d e f g h i j k l m
 n o p q r s t u v w x y z , ; : . ' !
 ? & 1 2 3 4 5 6 7 8 9 0

GLYPTIC.

A B C D E F G H I J K L M N O P
 Q R S T U V W X Y Z , ; : . ' ! ? &

ORNAMENTAL.

A B C D E F G H I J K L M
 N O P Q R S T U V W X Y Z
 x x ' ! ? & 1 2 3 4 5 6 7
 y y x x
 8 9 0

TUSCAN.

A B C D E F G H I J K L
 M N O P Q R S T U V W
 X Y Z , ; : . ' ! ? &
 1 2 3 4 5 6 7 8 9 0

OLD ENGLISH.

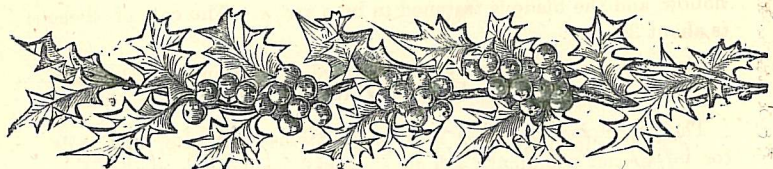
A B C D E F G
 H I J K L M N
 O P Q R S T U
 V W X Y Z

a b c d e f g h i j k l
 m n o p q r s t u v w
 x y z , : ; ' . &

OLD ENGLISH.

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

a b c d e f g h i j k l m
 n o p q r s t u v w x
 y z , : ; ' ! ? &



CHAPTER IX.

MOUNTS AND MOUNT-CUTTING MATERIALS—TOOLS—HOW TO USE
GOLD BINDING—PREPARING THE PAPER—BINDING—RULING GOLD
LINE.

MOUNTS have now become one of the allied industries of ticket writing, and a chapter on the cutting and binding will not be out of place in this work. For large tickets, a neat cut and bevelled mount is a great improvement. If the colour of the mount and the ticket are well contrasted, some really grand effects can be produced.

The card from which mounts are cut is the same as that used for tickets, except in cases where a white bevel is required, when white mounting board is used, this being the same colour right through. Various thicknesses are used of all board, according as a broad or narrow bevel is required.



MOUNT-CUTTING KNIFE.

The tools necessary are few, and consist of mount-cutting knife, steel straight-edge, and a piece of plate glass; scissors, ruling pens, &c., the workman already having.

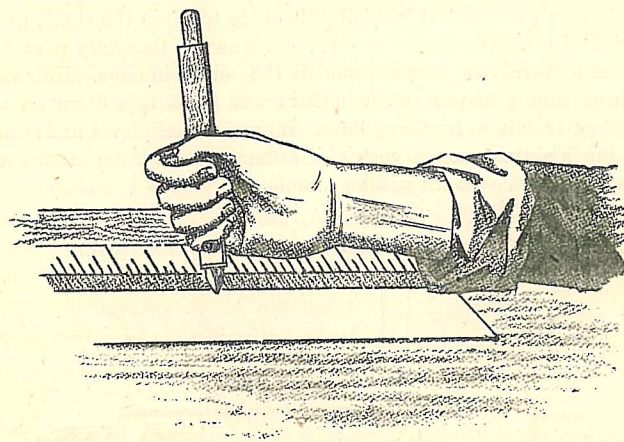
The mount-cutting knife is a straight piece of steel, with one

end pointed and ground to a sharp cutting edge. The handle is hollow, and the blade is fastened in by a screw. The cost of these is about 3s.

Steel straight-edges may be obtained in various lengths, and should be bevelled on one edge.

The piece of plate glass may be of almost any size, and calls for no special comment, a long slip, such as is used for shelves for windows, being very suitable.

To cut a mount, select a suitable piece of board the required size, mark the size of the opening required lightly in pencil, lay the card on the glass, take the straight-edge and lay it to the line, and with the knife held firm go from one end to



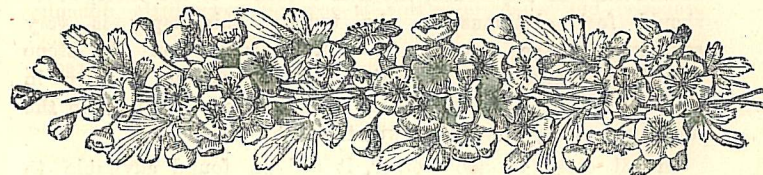
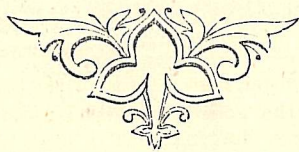
MOUNT CUTTING.

the other at one cut. If the board is very stout you will be unable to cut through at once, but must proceed again as before. The advantages of drawing the knife from one end to the other at the one stroke are, avoiding the small gaps or inequalities that would be sure to show where the cut was broken, and also a greater certainty of getting a straight line in one cut than by a series

of broken cuts. A certain knack is required to hold the knife properly, but when once this is acquired very little difficulty will be found in cutting either straight, oval, round, or fancy-shaped mounts. Where quantities of any shape are required a zinc plate is cut and laid on.

To bind the bevel, take a sheet of gold paper, well coat the back with thin glue, to which a little sugar has been added. When dry, cut the sheet into strips about one-eighth of an inch broad, using the straight-edge and a very sharp knife. Lay the mount on a clean bench face downwards, pass sufficient of the strips to cover the mount over the tongue. This will moisten the mucilage sufficient to make it adhere readily, and the sugar will prevent it drying too quickly. Take a slip of the gold and, commencing at the left hand, lay it close up, allowing just sufficient lap to cover the bevel; pass the left hand lightly along towards the right, using a small pair of scissors to cut off the corners. Carefully raise the mount and with the tongue remoisten the exposed edge. Now take a clean duster or old silk handkerchief, press this down on the bevel and rub both front and back. When perfectly level and secure all the length, proceed with the other three sides in the same manner, and the mount will be complete.

Should a gold line be required, use bronze powder and ruling compasses, for which instructions have already been given.



CHAPTER X.

LITHOGRAPHIC REPRODUCTION—ADVANTAGES OF WHERE QUANTITIES ARE REQUIRED—TO WRITE A TRANSFER—THE PENS, INK, AND PAPER: THEIR NATURE—HOW TO MIX—ERRORS: THEIR CAUSES AND REMEDIES—GENERAL INSTRUCTIONS.

In large quantities of any kind of ticket, reproduction by the lithographic process is largely resorted to, partly on account of the difference in price, and also because the regularity would be greater than if each were done by hand. This is noticed more especially in the clothing trade, where the tickets are usually hung upon the goods in perfect rows, any variation in the style spoiling the effect; whereas, if lithographed, there can be no difference.

The usual plan is to lithograph the outline or border, or such parts only as will be required the same right through the order, leaving the figures to be put in as required, thus saving a large number of the changes that would otherwise be necessary.

To prepare a transfer, take a piece of the paper rather larger than is required for the work in hand, and fasten tightly down on a smooth board with drawing pins (a piece of stout card will answer as well); lightly trace the design in pencil, being careful not to scratch the surface of the paper, and also to keep it free from finger-marks, as finger-marks would print black, and scratches would fail to print entirely.

The paper used for transfer writing is prepared on one side only, and to avoid mistakes, is usually slightly coloured and glazed;

should there be any doubt, moisten a corner of the sheet, which should feel glutinous to the touch. This paper is very sensitive to the touch, and will reproduce on the stone any finger-marks or dirt which may collect on it when in use; a clean piece of paper should be laid under the hand, and the finger not on any account allowed to touch the surface.

In all cases, to avoid error, it will be found advisable to make a drawing of the design on ordinary paper; although corrections or alterations can be made, they are better avoided.

Pencil-marks not being reproduced on the stone, may be freely used as guide lines if lightly drawn.

Transfer paper can be bought at most lithographers or inkmakers at a cost of from 3s. to 6s. per quire, according to size.

The best ink for use is Lemerrier's, price 1s. per cake. It should be mixed fresh at least once a day, by rubbing a small portion on the inside of a saucer and adding sufficient distilled water to dissolve the quantity required. In very cold weather it may be necessary to slightly warm the saucer before rubbing the ink, but as heat tends to thicken and deteriorate it, this should only be resorted to in extreme cases.

Very fine metallic pens are used, great care being taken not to disturb the surface of the composition, a safe plan being, in all cases where it is necessary to make a second stroke over any portion of the work, to allow the first ink to dry before retouching, as the dampness of the ink will have softened the composition, so that the next stroke of the pen would make a scratch, allowing the ink to soak into the paper, thus leaving it blank when transferred.

All solid work requires to be filled in with a finely-pointed camel-hair or sable pencil, great care being taken that the ink is not put on too heavily or piled up, as in that case it would spread upon the stone.

Should an error be made the ink may be washed away with a little turpentine applied by a camel-hair pencil, using a piece of blotting paper to absorb the spirit after the ink is dissolved. Another plan is to cut the piece right out and lay a fresh piece under the hole; by slightly damping the edges it will be found to adhere sufficiently for all purposes.

In writing transfers no attempt should be made to obtain effect by means of ink, but as near as possible let the whole of the work be of one uniform colour, the great desideratum being to obtain just sufficient ink to transfer properly without spreading or leaving grey or blank spots in the work.

The defects most frequent, and their cause and remedy are:—
 (1) The work when transferred has assumed a rough appearance at the edges. The pen has penetrated the composition in outlining. More care must be taken not to press on the paper.
 (2) The work has spread more especially in the fine lines and lighter portions of the work.—The ink has been piled on or used too strong. Use less ink and not quite so dark.
 (3) The work has a grey appearance, and in all the lighter portions seems broken up into short pieces.—The ink has been used too thin or not fresh mixed. Use stronger ink fresh mixed.

For the tyro it would be advisable to get the printer to put one or two of his transfers down before he commenced any large or important work, which would be likely to take time in the preparing, as by that means he would obtain more practical knowledge as to the proper medium to which his ink should be prepared, than by any amount of study.

It is not the writer's intention to give any instruction in printing after the transfer is written, as that would occupy more space than can be spared in this work, and requires a practised lithographer to ensure good work. We suggest the transfer should be sent to a lithographic printer's. The required number of sheets or copies can be produced and cut up at a very economical rate.

Our work is now completed as far as instructions are concerned. We have, however, added a few recipes for use in connexion with our subject. In speaking of these, we may say they have all been tried and proved in practice, and can safely be relied on, our aim being throughout the work to give such practical instruction in plain language that all who run may read, and all who read may learn.

USEFUL RECIPES.

WATERPROOF INK: TO MAKE.—To one quart of water add two ounces lump borax, and place on the fire to boil. When boiling, add four ounces shellac, stirring continually until the whole has dissolved; add sufficient vegetable black to colour, without making the mixture thick. Place on one side to cool; when cold, strain through an ordinary paint strainer, or piece of coarse cloth. If more gloss is required, add more shellac; if the mixture chips off when dry, add more borax, although the proportions given above will be found quite correct, if the materials are of best quality; any slight difference in the quality may cause failure unless the workman is prepared with a remedy.

SUBSTITUTE FOR JAPAN INK.—Where Japan ink is not procurable a very good substitute may be made with vegetable black, pure blue, and gum. Rub sufficient vegetable black up in gum with the palette knife on the slab; when thoroughly smooth add a small quantity of pure blue to correct the greyiness of the black.

SUBSTITUTES FOR SIZE.—If size is not always obtainable, starch mixed in the ordinary manner will answer well for most purposes. For coloured grounds, glue thinned down with water will do equally well, or gelatine dissolved in boiling water. It is always best, whether size or any substitute is used, to give two coats of thin in preference to one coat thick.

STARCH PASTE.—This paste has most of the properties of flour paste, in addition to its own advantages, but requires to be mixed fresh daily, if made by the ordinary process; but if made as follows, will keep for an indefinite period: To each ounce by weight of dry starch, add an equal proportion of methylated spirit and from three to four drops carbolic acid. The starch is mixed in the ordinary manner, and the spirit and acid added when the mixture is about lukewarm.

GOLD AND SILVER INKS for illuminating purposes are made from either leaf gold or silver, well ground in a pestle and mortar, or on a slab, with a small portion of honey. After these are thoroughly incorporated, add sufficient gum solution to bind the mixture. For the gold line on mounts or tickets, or for ordinary gold shade, the bronze powders, mixed with a little gum and thinned for use, will be found quite as good as the leaf mixture, besides being cheaper and more easily mixed.

Where bronze is to be used, and it is required to be very bright, size the board first, as for varnish work, and write the work in in gold size; when this is nearly dry or just tacky, dust the bronze powder on with a hare's foot or pad of cotton wool; let the powder get thoroughly dry on the gold size, and then dust off the remainder. The result will be, the work will look almost equal to leaf gold, although not so durable.

TO DRAW AN OVAL.—This may be done very simply by placing two pins or tacks in a piece of board, and making a loop with a piece of thread a trifle larger than the space between the pins. Place a lead pencil at the extremity of the loop and trace round. By altering the length of the loop or pins, any size or shape oval can be made.

TO MOUNT A LARGE BILL.—This, although so necessary to the workman, is a subject to which very little attention seems to be given, and very often we see a really good and attractive bill completely spoiled by the careless manner in which it has been placed on the window. If the bill is stuck outside the glass this is not so apparent as when it is placed inside; the reason being that the bill is most likely pasted all over, which partly corrects the faults. Whether a bill is going inside or outside, it should be evenly damp (not wetted) all over the back with a sponge about one hour before mounting; the time will vary according to the time of year or the heat of the place in which the bill is to be placed. If to be stuck outside, when the paper has absorbed all the moisture from the back, go over evenly with a good coat of starch paste; place the top of the bill in position on the pane, and commencing from the centre with a clean soft duster, wipe straight down the bill from top to bottom; then start from the centre of

the bill and wipe across first to one side, and then commencing in centre again to the other side; if smooth, start from the centre again and work to each corner. By this means the bill, no matter whether large or small, will be mounted absolutely without a crease, and when dry will be perfectly level and tight on the window. If the bill is to be placed inside, only paste the front edge after the back has been damped, and use a damp sponge in place of the dry duster while fixing. With these exceptions, the process is the same for either inside or outside.



THE

WAREHOUSEMEN AND DRAPERS'

TRADE JOURNAL,

And Review of the Textile Fabric Manufactures.

With which is incorporated THE DRAPER.

THE WAREHOUSEMEN AND DRAPERS' TRADE JOURNAL supplies valuable information in every department of the Drapery Trade as will command the interest alike of the Manufacturer, Warehouseman, and the Retail Draper. Arrangements have been made to obtain special and exclusive information of

ALL THAT CONCERNS THE WHOLESALE & RETAIL TRADE,

with a view to make the WAREHOUSEMEN AND DRAPERS' TRADE JOURNAL an indispensable medium of communication.

THE WAREHOUSEMEN AND DRAPERS' TRADE JOURNAL is the only recognised Organ of the Trade throughout the world, and there is no other medium by which it is possible that Advertisers may secure for their announcements the universal publicity of the Drapery Trade (Wholesale and Retail).

Advertisements should reach the Office not later than Thursday in each week.

TWO SPECIAL NUMBERS (the Spring and Autumn) are issued during the year, and it may be worth noting that Advertisements which then happen to be running consecutively in the ordinary weekly issues are inserted in the Special Numbers without extra charge.

N.B.—The Special Spring Number will be published early in March, and the Autumn Number early in September. Early application is necessary to ensure prominent positions.

EVERY SATURDAY, THREEPENCE.

SUBSCRIBERS are supplied direct from the Office post free for one year, 12s. 6d.; half-year, 6s. 6d. three months, 3s. 6d., or by order of any Newsagent.

ADVERTISING AND PUBLISHING OFFICES, 148 & 149, ALDERSGATE STREET, LONDON, E.C.

In Two Large Volumes, Price 14s.

Important to Manufacturers and Wholesale Houses.

Warehousemen and Drapers' Directory,

CONTAINING A

CLASSIFIED LIST UNDER EACH PARTICULAR TRADE

OF

ALL PERSONS ENGAGED IN THE WHOLESALE, RETAIL, AND
MANUFACTURE OF DRAPERY GOODS IN THE
UNITED KINGDOM.

This Work has been carefully compiled by a special staff of canvassers, and may be relied upon as the most correct and comprehensive Directory of the Trade ever published.

PUBLISHED AT THE OFFICE OF THE "WAREHOUSEMEN AND DRAPERS' TRADE JOURNAL," 148 & 149, ALDERSGATE STREET, LONDON, E.C.

Published Annually, price 2s. 6d. in Boards; 3s. 6d. Cloth.

THE DRAPERS' DIARY AND ALMANACK.

THE DRAPERS' DIARY has been specially compiled for the use of the Trade; it is arranged in a form handy for the desk, and is in every way adapted for the daily records of business transactions. The information as to Balance Sheets, Stock-taking, Hints upon Bankruptcy Law, Tables to calculate Profits, with a List of Merchants and Shippers of Textile Fabrics, will be found of great value.

The most experienced men in our largest Drapery concerns regard the Drapers' Diary as indispensable in the Counting House.

CONTENTS.

DRAPERS' BALANCE SHEETS: FORM OF TRADING AND PROFIT AND LOSS ACCOUNT, &c.—DIGEST OF THE BANKRUPTCY LAW, AND NOTES ON PRIVATE ARRANGEMENTS, &c.—LIST OF SHIPPERS OF DRAPERY, MANTLES, MILLINERY, AND SOFT GOODS.—SHOP HOURS REGULATION ACT.—FACTORY AND WORKSHOP ACT.—SHOP HOURS BILL.—TABLE SHOWING THE NUMBER OF DAYS FROM ANY DAY IN A MONTH TO SAME DAY IN ANY OTHER MONTH.—FOREIGN WEIGHTS, MEASURES, AND MONEY.—TABLES TO CALCULATE PROFITS.—INCOME AND WAGES TABLE.—EXPORTS AND IMPORTS OF TEXTILES, &c., 1877 to 1886.—SUMMARY OF FOREIGN TRADE.—HER MAJESTY'S GOVERNMENT.—POSTAL REGULATIONS.—TELEGRAPH REGULATIONS.—STAMP DUTIES.—THE NATIONAL DEBT.—CONVERSION OF METRIC WEIGHTS AND MEASURES INTO ENGLISH.—FIVE PER CENT. INTEREST TABLE.—TRADE CHARITIES AND PROVIDENT SOCIETIES.

The Ruled Diary is of Good Quality, arranged for three days to a page, and interleaved with Blotting Paper.

SOLD BY ALL STATIONERS, NEWSAGENTS, &c.

PUBLISHED AT THE OFFICE OF "THE WAREHOUSEMEN AND DRAPERS' TRADE JOURNAL," 148 & 149, ALDERSGATE STREET, E.C.;

AN EXCELLENT PRESENT TO A DRAPER'S
ASSISTANT.

Price One Shilling, Post Free, Neatly Bound in Cloth,

**A GUIDE TO
WINDOW DRESSING.**

CONTENTS.

THE IMPORTANCE OF A GOOD WINDOW.
QUALIFICATIONS TO ATTAIN SUCCESS.
THE PRINT WINDOW. COLOUR.
THE SILK WINDOW.
THE FANCY DRESS WINDOW.
THE DRAPERY WINDOW.
THE MOURNING WINDOW.
THE COSTUME WINDOW.
THE MANTLE WINDOW.
FANCY WINDOWS.
TRIMMING AND HABERDASHERY WINDOWS.
MIXED WINDOWS.
FITTINGS AND TICKETS.
DOOR DRESSINGS.

LONDON

OFFICE OF THE "WAREHOUSEMEN AND DRAPERS' TRADE JOURNAL,"
148 AND 149, ALDERSGATE STREET, E.C.

May be had of all Booksellers.

Price 3s. 6d., Neatly Bound in Cloth.

THE
DRAPERS' DICTIONARY

A MANUAL OF TEXTILE FABRICS;

THEIR HISTORY AND APPLICATIONS.

By S. WILLIAM BECK.

A very useful Book for all connected with the Drapery & Woollen Trades.

LONDON: THE "WAREHOUSEMEN AND DRAPERS' TRADE JOURNAL" OFFICE,
148 & 149, ALDERSGATE STREET, E.C.

And by Order of all Booksellers and Newsagents.

Fashion Sheets,

ALL THE
NEW DESIGNS
NOW READY.

Millinery Circulars,

Artistic Circulars.

SPECIMENS AND PRICES UPON APPLICATION TO

W. H. and L. COLLINGRIDGE,
Printers and Lithographers,

148 AND 149, ALDERSGATE STREET, LONDON, E.C.

Every Saturday.

ONE PENNY.

SOLD EVERYWHERE.

AMATEUR GARDENING

For TOWN and COUNTRY.

AMATEUR GARDENING embraces every department of the DOMESTIC GARDEN, from the ORCHARD, PARTERRE, VEGETABLE GARDEN, to the WINDOW BOX, FERN CASE and TABLE FLOWERS; also POULTRY, CAGE BIRDS, and BEES.

SOLD BY ALL NEWSAGENTS.

Offices: 148 and 149, Aldersgate Street, London, E.C.

Price One Shilling, post free, published Annually,

THE GARDEN ORACLE AND FLORICULTURAL YEAR BOOK.

Edited by SHIRLEY HIBBERD, F.R.H.S.

THE GARDEN ORACLE is the oldest established authority upon all matters appertaining to the Garden. It gives LISTS OF NEW PLANTS, FLOWERS, AND FRUITS exhibited, figured, and reported on in the year of publication, together with a SELECTION OF GARDEN REQUISITES. A COMPLETE CALENDAR AND RULED DIARY PAGES are also included; and the whole forms a complete DIRECTORY FOR PURCHASERS AND CULTIVATORS and would ensure the fullest success in every department of Horticulture.

THE "GARDENERS' MAGAZINE" OFFICE, 4, AVE MARIA LANE, LONDON, E.C.;

And by order of every Bookseller and Seedsman in the United Kingdom.

FOR THE VILLA GARDEN, COUNTRY HOUSE, KITCHEN GARDEN,
ORCHARD, FLOWER SHOW, AND NURSERY.

THE
GARDENERS' MAGAZINE

FOR

AMATEUR CULTIVATORS, COLLECTORS, & EXHIBITORS
OF PLANTS, FLOWERS, & FRUITS;

FOR GENTLEMEN'S GARDENERS, FLORISTS, NURSERY-
MEN, AND SEEDSMEN, &c.

CONDUCTED BY

SHIRLEY HIBBERD, F.R.H.S.

EVERY SATURDAY, TWOPENCE.

Contains Original Articles by the most eminent practical Horticulturists on the Selection and Cultivation of Flowers, Fruits, and Vegetables; on the Principles of Taste in Designing and Embellishing Gardens; and on the Progress of Horticulture generally. Also Reports of Flower Shows, Descriptions of New Plants, and every matter of importance to Amateurs and Professional Gardeners.

*Illustrated with Plans of Gardens and Greenhouses, and with
Portraits of Flowers, Fruits, Trees, &c., drawn from Nature.*

THE LATEST GARDEN NEWS, THE MOST ORIGINAL INFOR-
MATION, AND MOST IMPARTIAL REFLECTION OF
HORTICULTURAL AFFAIRS.

The GARDENERS' MAGAZINE may be had of every Newsagent and Bookseller
and at the
OFFICES, 4, AVE MARIA LANE, LONDON, E.C.

Published Annually, One Volume, Price 12s. 6d. To Subscribers, 10s. 6d.

City of London Directory.

A FEW OF THE CHIEF FEATURES ARE—

A STREET LIST, clearly arranged. Every House, Occupier, and the Business carried on, is given, and the Floor occupied.

ALPHABETICAL LIST, Name, Address, and Business of everybody in the City of London.

BANKING, INSURANCE, AND PUBLIC COMPANIES' LIST In this section is given particulars of all the Banks, Life and Fire Insurance Companies, Monetary and Finance Companies.

THE TRADES' LIST is unusually complete, and the classification concise.

THE CONVEYANCE DIRECTORY is a Ready Reference Guide to the prompt Despatch of Parcels and Goods.

LIVERY COMPANIES OF LONDON.—Halls, Names of the Masters Wardens, Officers, Fees, particulars of Charities, Gifts, &c., together with complete List of such Liveryman as are voters for the City of London.

It also contains, in addition to the usual almanack information, the names and addresses of the Lord Mayor, Aldermen, Common Councilmen, Officers of the Corporation, Ward Clerks, Vestry Clerks, Ward Beadles, City Officers, Clerks of the City Companies, Teachers of Ward Schools, Ward Collectors, the City Clergy, &c.

A COMPLETE BUSINESS GUIDE TO THE CITY OF LONDON.

COMMERCIAL—CORPORATE—INSTITUTIONAL.

Published by W. H. & L. COLLINGRIDGE, "City Press" Offices, 148 & 149, Aldersgate Street, London, E.C.

SOLD BY ALL BOOKSELLERS AND STATIONERS.

PRINTING

WITH

SPEED & ECONOMY.

MERCHANTS, MANUFACTURERS, AND TRADERS SUPPLIED
WITH EVERY DESCRIPTION OF PRINTING
AND STATIONERY.

*Illustrated Catalogues, Price Lists, Show Bills, Prospectuses
Designs for Railway, Street, and every Style of Advertisement.*

ESTIMATES FREE.

W. H. and L. COLLINGRIDGE, City Press, 148 and 149, Aldersgate Street,
London, E.C.

Published Monthly, Price Sixpence.

THE
Ladies' Gazette
of Fashion.

A JOURNAL
OF
Dress, Fashion,
AND
Society.

*In addition to Numerous Illustrations
and Lucid Descriptions, are given*

ELEGANT COLOURED PLATES

OF ALL THE

Latest Paris

AND

London Fashions.



LONDON:
HOULSTON & SONS, 7, PATERNOSTER BUILDINGS, E.C.;
And all Booksellers.