

Teachers, students and craftsmen will find in this book a comprehensive guide to practical lettering and poster art. Whether working for a livelihood or for the pleasure it affords, these alphabets and examples will eliminate much unproductive effort. The beginner will make better progress following the order of practice as given starting with page eight, see footnotes—use the style of pen or brush suggested, making letters large enough to develop an arm movement—the smaller size pens can be used for smaller letters as soon as the formation of the alphabet has been learned with the larger pens.

Merchandising depends so much upon sho-cards for quick turnover that we seldom see displays without them. Supplying this demand has created profitable positions for experienced letterers everywhere. The fact that skilled letterers can do about fifty per cent more work with the pen, explains why most of the cards are pen-lettered. It is quite a feat to letter a mass of copy on a sho-card with a brush and keep it uniform yet the artist cannot ask more for a brush masterpiece than he would get for a good pen job. When the work appears uniform, easy to read, and is ready on time, the customer is seldom concerned with how it was made.

*The following will acquaint the student with the different style pens and their use.*

The Style "A" Speedball pen was the first tool of its kind, designed to produce square poster letters single stroke. The Style "B" pen was next developed for single stroke round Gothics. Then came the vogue for the graceful Roman and Italic alphabets which were originally created by the Italians with hand-cut reed pens. This called for a lettering tool that would duplicate the strokes of this flexible reed. The Style "C" Speedball pen was the first to successfully meet these requirements. The next period saw the development of bold poster Roman alphabets. These were first made with the round tip pens, building up all thicker elements with additional strokes. This "building up" took so much extra time that sho-card men asked for a tool to produce these thick-and-thicker alphabets as easily and quickly as the Style "C" pen did the thick-and-thin letters.

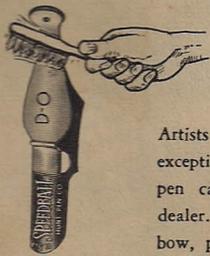
Style "D" Speedball pens proved satisfactory. The oval marking tips made them remarkably easy to handle. *The newest Speedball pens are trade marked "Flicker." Their ink reservoirs are hinged. Both upper and lower feeders "flick" open simultaneously so they can be wiped clean. Flicker pens and their feeders are both made of pen steel, tempered to give longer service. FB-6 is equipped with raling flanges for drafting work. All Speedball pens are equipped with triple reservoir ink retainers. The main reservoirs load with a dip and handle a generous supply of ink. The ink is fed to the auxiliary reservoir above the tip as it is used, which also acts as an automatic check to prevent blots by spreading the ink evenly over the entire surface, thus insuring perfect strokes at any speed.*

To successfully handle any tool, it is helpful for the operator to become familiar with its limitations as well as its potentialities. In making letters by hand, choose the size and style of pen that will produce their elements with the fewest strokes. There is a Speedball pen designed for each of the different alphabets. It is never clever to try to form letters with a pen or brush not adapted to their production. Such efforts are generally misdirected and usually result in a failure or a wasteful expenditure of time and effort. Besides the Speedball pens every letterer's kit should include two or more red sable sho-card brushes, sizes 10-12 and 14, to take care of the letters that are too large for the pens.

The use of a T-square, ruler and compass in drawing the letters of some alphabets is necessary. The T-square or ruler is always recommended for guide lines. Letters that are ruled look mechanical and are seldom a good substitute for freehand work. The freedom, grace and individual beauty in hand lettering usually come with regular practice. Training the hand, arm and fingers to act in unison is accomplished by a coordination of movements much the same as those taught in penmanship.

Without the proper inks it is difficult to get the best results from any pen. Thin, watery, transparent inks or thick, gummy, sticky mixtures never produce good results. Most standard brands of waterproof black drawing ink can be used for lettering purposes. When good lettering inks are not available, thin opaque colors will be found satisfactory.

Sho-card colors prepared for brush use will work satisfactorily in pens when thinned to a free-flowing consistency with a little of this solution—water, nine ounces; alcohol, one ounce; gum mucilage, one ounce; and a few drops of glycerine. Diluted sho-card colors must be kept well stirred to flow freely from the pen. Do not prepare a large quantity because they work best when freshly mixed. When using white or opaque colors or inks, brush pens occasionally with a wet toothbrush to prevent the feeders from getting clogged with dried ink. Crusted pens should be scraped or brushed clean before using.



*The best way to clean lettering or drawing pens is to scrub them gently with a wet toothbrush.*

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

LIFT FEEDER  
TO CLEAN

