

TYPOGRAPHIC
DESIGN
IN ADVERTISING

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TYPOGRAPHIC DESIGN IN ADVERTISING

BY
LAURANCE B. SIEGFRIED

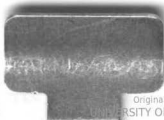


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INTRODUCING THE AUTHOR

WHEN we asked Mr. Siegfried to undertake this book, his reply was the wish that W. A. Dwiggins hadn't so recently covered somewhat the same subject. To make it the more difficult, it happens that both authors are founder members of The Society of Calligraphers and more closely related as kin to the well-known Püterschein family.

However, as Mr. Siegfried writes from the experience of some years of typographic practice in New York while his distinguished kinsman philosophized from his more cloistered studio in Boston, the reader and student may profitably dip deeply into both books. The present volume properly functions as a first course in the subject, leading logically to the more sophisticated works to which reference is made in the text. Such was the author's intention, and we are thus happily and successfully relieved of a long-standing responsibility.

H. L. G.

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TYPOGRAPHIC DESIGN IN ADVERTISING

I

The Printer's Function in Advertising

ADVERTISING, from the point of view of the printer, may be defined as printed matter of any sort that is designed for the purpose of *selling* something. This is obviously not a complete definition of the term, since it leaves out of consideration those forms which depend upon other means than printing for the transmission of the advertising "message"—as, for instance, radio advertising, motion picture advertising, billboards, electric signs, "sky-writing," etc.—but it covers the forms in which the printer is directly interested and which he produces or helps to produce. Of these, the most important are: (1) *publication* or *space advertising*, exemplified by the display advertisements in newspapers, magazines and other periodical publications; and (2) *direct advertising*, known also as *direct-mail* or *direct-by-mail advertising*, which receives its name from the fact that it is distributed or sent through the mail by the advertiser direct to the people he wishes to reach and influence. Examples of direct advertising are booklets, catalogues, circulars and broadsides. Car cards, window and counter display material, posters, labels, packages and containers, and some kinds of stationery are other forms of printing that come under the head of advertising, but with the exception of labels and stationery these are for the most part the product of a comparatively small number of specialized shops and

therefore of less general interest and importance than the two classifications given. They are more often lithographed than printed.

The production of advertising necessarily involves a number of preparatory stages before the advertisement or the piece of direct advertising, as the case may be, is ready to be put into print. Thus, copy must be written, photographs or drawings made, and the individual advertisements or pieces planned and laid out, before any type can be set. In the case of the large national advertisers this preparatory work is usually handled by advertising agencies or by the advertiser's own advertising department, and may extend to the setting up of type and the making of electrotypes or stereotype matrices, the printer not figuring in the process until the press-work stage is reached. Much newspaper and magazine advertising is furnished in this ready-made form. Such advertising is usually set by houses specializing in advertising composition, about which more will be said later. If the advertising comes in, on the other hand, in the form of copy and layout or of copy only, the work of the printer will begin with composition or layout.

So, too, direct advertising pieces such as booklets or folders, when handled by an agency or advertising department, may come to the printer in the form of finished dummies or layouts, with type style, type sizes and stock fully specified and engravings furnished ready for insertion in the type forms. While most such pieces are necessarily cut and dried jobs, a careful checking over of the material will sometimes reveal to the printer opportunities which the buyer has overlooked to reduce the manufacturing cost, or perhaps, by a few simple changes, to improve the appearance and general design

of the piece and thereby increase its "pulling power." An advertiser, for example, may have specified black ink on white paper when a sepia tone on an ivory or india stock will be much better suited to his illustrations and general scheme and will give a far more pleasing effect. The progressive printer will be constantly on the lookout for such openings and will make use of the opportunities they offer to cement his business relationships and to help build up the buyer from an occasional "one time" customer to the more profitable and satisfactory status of a regular account. Results in the tangible form of sales or inquiries are the final criterion of the effectiveness of any advertising, and he will find that the advertiser is usually receptive to suggestions which work toward this end, provided they are tactfully offered and do not involve a disproportionate increase in the cost of production.

The agency or the advertiser, again, may call in the printer on a job which is still "in the rough" and may ask him for suggestions or for dummies. Here, obviously, is a chance for the printer to show what he can do in the way of creative work and to establish himself on a firm and lasting footing with the customer. Work of this nature is, in general, not placed on a price basis (though price may enter into it) but on the basis of the printer's ability to turn out a well designed and commercially effective piece of printing. If the printer, for example, can take the material that has been assembled and shape it up into a booklet or a series of folders adapted to the particular sales purpose in hand, he manifestly stands an excellent chance of securing this and other similar work that the customer may place from time to time, as well as much of the routine printing that such work often carries with it. He will also

lift himself out of the class of "straight printers" in his customer's estimation and make himself known for his ability to do good work rather than as a "price" printer.

Beyond this, there is the further class of advertising work that is originated by the printer—work which he and his staff create and produce in its entirety. Many of the larger commercial printing plants of the country today are making a specialty of such work, handling the preparation of copy, photographs, drawings, etc., in addition to the actual printing of the job. Such plants operate on virtually the same basis as the advertising agencies as creators of advertising, though the province of the advertising agency, as will be explained later, lies in space advertising—that is, advertising in newspapers and magazines—rather than direct advertising. These plants are, in effect, producing and selling their printing not as printing primarily but as *advertising*—that is to say, as a means of making or helping to increase sales.

Every business man is naturally interested in promoting the sale of his goods, product or services. There is the further consideration, too, that in a great many lines of industry today, productive capacity is in excess of normal consumption—that is to say, the industry can produce more of its goods or product than the buying public may be expected to use or to consume under normal conditions. The chief problem in such industries is no longer how to secure greater production, as was the case fifteen or twenty years ago, but how to dispose of as large a volume as possible of their goods. Selling, in general, has superseded production as the central problem of business.

Obviously, then, if the printer can originate and present in effective printed form an idea which will enable a concern to increase its sales or to reduce its selling costs

(which in many instances are disproportionately high), he is virtually certain of a hearing, and, if his idea be approved and adopted, of a non-competitive and highly profitable order. Such an order may be for a single piece of printing only or for a series of pieces in the form of a direct advertising campaign, possibly with space advertising included. In creating and selling printing on this basis, the printer departs to a large extent from his function as manufacturer (manufacture, of course, still remaining the final stage in production) and becomes a producer of advertising, thereby taking himself entirely out of the price competition class. While there are as yet relatively few printers who may be said to have done this successfully, it represents a trend of increasing importance among commercial printing plants.

The production of advertising, then, in this larger sense, involves much more on the printer's part than manufacturing facilities and knowledge of the technique of printing, important as both of these are in the productive process. Salesmaking ideas that will prove acceptable to the buyer are not, as a rule, the result of sporadic inspiration but of careful study and analysis of the buyer's needs and selling problems. The printer who aims to specialize in advertising will thus seek to familiarize himself with sales and advertising methods as well as with printing; he will follow the advertising trade journals for suggestions, ideas and sales experiences of other concerns in related lines that he can apply to the businesses of his customers and prospects; he will keep in constant touch with the latest developments in marketing, and will in general equip himself to render competent advice and service to his customers. His function, in other words, will be that of a sales and advertising counsellor rather than that of a printer only.

So, too, on the technical side, the production of advertising will involve many functions which, properly speaking, are outside the range of printing. It may include any or all of the processes that enter into the creation, manufacture and distribution of advertising matter, from the preparation of copy and art work to the addressing and mailing of the finished product. Thus, many of the larger commercial printing houses have their own copy and layout departments, sometimes grouped together under the title of "service" department; they employ their own staff of artists and retouchers; and they may have their own designers, photographers, "merchandising men" and other specialists—all these in addition to composing room, pressroom, bindery and other technical facilities.

Side by side with this tendency toward the concentration of functions in a single plant there should be mentioned a counter-tendency toward specialization in certain phases of advertising production. This has been chiefly manifested in the development of the so-called "ad-setting" houses or advertising typographers, mentioned above, whose work consists entirely of putting advertisements into type. These concerns may be said to be the result of two factors: first, the necessity on the part of advertising agencies and advertising departments of securing quicker typesetting service than the general printer is ordinarily equipped to give; and, second, the uncertainty of the quality of layout and typography to be had from the newspapers and magazines when left entirely to their own devices. The advertising composition houses also usually carry a wider range and variety of faces than is obtainable from the average publication or commercial printing plant.

The typographic design of advertising has become of

such importance in its effect upon advertising returns that most agencies and advertisers prefer to keep it under their own control, and so employ these "ad-setting" houses under the supervision of their own production departments, the resulting material being furnished to the magazines and newspapers in electrotypes or stereotype matrix form as previously indicated. This particular phase of advertising production has become of such volume and profit in recent years that many "regular" printing houses have equipped themselves to furnish an "ad-setting" service to customers who may require it.

II

How Advertising Is Used

BEFORE attempting to design advertising, it is important that the student should have some conception of how the various forms are used in ordinary practice, the purposes each is intended to serve, and its place in the advertiser's general scheme of things. These points will be briefly covered in the following section. In this connection it is to be borne in mind that all advertising is planned with the general objective of making or increasing sales. Publication advertising, direct advertising, and all other forms of advertising, both printed and otherwise, are not to be thought of as ends in themselves—as the production of a fine book, for example, may be thought of as an end in itself—but as means to this primary end of selling. The advertiser who knows his business will thus not shape his sales plans to fit any given kind or form of advertising but will shape his advertising to fit the particular sales purpose in hand, choosing those forms which in his judgment will enable him to accomplish that purpose most effectively and economically.

The student who plans to go into advertising work may make his contact with advertising in an agency, an advertising typography house, an advertising department, or a printing establishment. In the first two cases, his concern as layout man and typographer will be chiefly with publication or space advertising. Advertising agencies as a class derive the greater part of their incomes from the commissions they receive on the advertising placed with newspapers and magazines, and so are naturally most interested in publication advertising. The

setting of publication advertising also constitutes most of the business of the advertising composition houses, which usually work directly with the agency or the advertiser. The production of direct advertising by an agency, except in the case of agencies having their own printing departments, is generally handled on the basis of a "service charge" to the customer, which charge must necessarily be added to the profit of the printer who does the work. For this and other reasons many agencies prefer to leave the production of direct advertising entirely in the hands of the printer.

The printer, on the other hand, by reason of manufacturing and other conditions, is naturally most interested in direct advertising. (The term "direct," it may be said in passing, is preferred by most printers to "direct-mail" or "direct-by-mail," since the latter have come to be associated more with the production of "form" letters than with printing.) He is not, as a rule, in a position to place publication advertising or to receive commissions on it, though some printers set such advertising and supply electrotypes or stereotype matrices of it to publications as a part of their service to customers. Such work, not being covered by commissions, is usually handled on a "cost plus" basis.

In the case of an advertising department, the work of the layout man may involve either publication or direct advertising or both, as well as many other forms, both printed and non-printed.

In this and the following sections, therefore, we shall consider advertising on the basis of this division into publication and direct forms, beginning for reasons of convenience with the former.

PUBLICATION ADVERTISING

(a) Newspapers

Publication advertising, as has already been indicated, comes chiefly under the general heads of (a) newspaper advertising, and (b) magazine advertising, with trade and technical paper advertising constituting an important subdivision of the latter. The advertiser may employ any one of these in any given instance, or he may use the three together and may supplement them with direct, outdoor, radio and other advertising, according to the selling purpose involved, the nature of his product, and the size of his appropriation. The classifications given, therefore, are not to be understood as mutually exclusive.

Newspaper advertising, in general, is a "blanket" method of reaching the people of the community in which the paper circulates. "Everybody" reads the newspapers, and newspapers are thus a logical medium for products of general appeal and extended sale. Newspaper advertising as a rule does not and is not intended to make sales direct; that is to say, it does not of itself sell goods in the sense that a mail order catalogue sells goods. Its purpose is, rather, to interest the prospective buyer in the goods the house has for sale, to induce him (or her) to come into the store and see those goods or to write and ask for "further information," to call attention to some particular selling feature of a product or to the service offered in connection with the product, to "sell" the name, prestige, high standing and reputation of the firm, etc. Its function in the selling process is thus to lead up to a sale, to start the prospect thinking along lines which will eventually culminate in a sale, the sale itself being made (or "closed," to use the technical term) by a salesman of the house.

A local advertiser, such as a retail store, will obviously use the newspapers of his own community only, since his business is derived entirely, or practically so, from the people of that community. The national advertiser, on the other hand, whose products are distributed throughout the country, may run the same advertisement or the same advertising campaign simultaneously in a chain of newspapers extending from coast to coast, taking space in one or more papers in each of the principal cities and in smaller towns as well. An automobile manufacturer announcing a new model may be cited as a case in point. Many national advertisers also make a practice of furnishing their dealers, whose own facilities for advertising are limited, with electrotypes or stereotype matrices of advertisements for insertion in local newspapers, the dealer simply adding his name and address to the prepared copy. Such advertisements are supplied either free or at cost, and are known as "dealer helps."

In this connection the student will do well to go through an issue of his own local newspaper, analyzing and classifying the advertisements with reference to the selling purposes involved and noting how the advertiser in each case has made use of his space.

(b) Magazines

While the larger metropolitan dailies may have a limited number of readers outside their own communities, no newspaper in this country has a national circulation in the true sense of the word. A New York newspaper, for example, is not read to any considerable extent in Dallas or San Francisco or Omaha, nor do its advertisers expect to influence the people of those cities to buy their goods. Many of the present-day magazines, however, do circulate nationally and are on sale at news

stands throughout the country. These magazines, while they obviously cannot give the same intensive coverage as the newspapers in any given locality, offer the advertiser a broad general coverage of the country which no single newspaper can give him.

In addition to magazines of large general circulation, there are magazines of more limited circulation which make their appeal definitely to specific groups or classes of people—as, for instance, women's magazines, fashion magazines, "literary" magazines, magazines representing special interests such as the *National Geographic* or the *Scientific American*, children's magazines, news weeklies, etc. Such magazines represent a more selective type of advertising than do the general magazines or the newspapers, and while they may not be able to give the advertiser so large a total circulation, may offer him a more concentrated circulation and hence a larger proportion of prospective buyers than either of the other two media. So, too, in special instances, a magazine may include in its circulation enough people in a given center such as a large city to make it worth while for a local advertiser in that city to use it as a medium, or it may include enough people of a given occupation or profession—doctors, for instance—to justify its use for advertising which otherwise would logically be run in trade or technical papers.

One of the functions of the advertising agency in the case of an advertiser whose product is adapted to magazine advertising is to select those magazines as media which will reach the greatest number of prospective buyers at the least expense and so insure a maximum return from the advertising. Manufacturers of expensive luxury products, for instance (to cite an extreme case), will obviously not find it profitable or advantageous to

advertise to people who have neither the money nor the inclination to buy those products.

Magazine advertising, while often used for general advertising in much the same ways as the newspapers, is also employed to some extent for direct selling and to a very considerable extent for sampling. Look through the pages of one of the nationally circulated women's magazines, for instance, and you will find the "trial order" and "Send 10 cents for sample" types of advertising—usually with a coupon as part of the advertisement—equalling if not exceeding in number those which depend upon a straight "Buy it and try it" appeal. Booklet and catalogue offers via the coupon are also common. The coupon may, in fact, be said to be a characteristic feature of magazine advertising. It will, of course, be found occasionally in newspaper advertisements, but the more logical and effective place for it is in the magazines, which are usually read more at leisure and kept in the home for a longer time.

(c) Trade and Technical Papers

Trade and technical papers represent a still more selective and specialized form of advertising than the "class" magazines. These papers, as the name implies, are published in the interests of a specific trade, occupation or profession, and their circulation is definitely limited to those groups. Thus, in our own field, we have *The American Printer*, *The Inland Printer* and other papers, both monthlies and weeklies, which circulate only among those concerned with printing and its allied interests. All these are logical media for manufacturers of printing machinery, paper and other products which are bought and used by printers. In the same way, medicine, engineering, transportation, public utilities,

the law, and practically all other fields of industrial, business and professional activity have each their own publication or group of publications, devoted to their own special interests.

While many trade paper advertisers are content to use their space merely to keep their names before the trade or for purposes of general publicity within the limits of their field, the more progressive advertisers make it a distinctive part of their campaigns. In the case of a manufacturer of machinery, for example, whose product may represent an investment on the buyer's part of several thousand dollars, the buyer is obviously going to want to know a great deal about that machine, how it works, and its merits as compared with similar machines of other makes, before he will sign a purchase order. The manufacturer, therefore, may use his trade paper advertising to feature successive "selling points" of the machine; he may devote his advertising to specific instances of how it is being successfully used or to "testimonials" from purchasers; or he may center his advertising upon the offer of a booklet or catalogue which will give the prospective customer the facts he will naturally want to know in a compact and accessible form that can be filed for reference.

Trade paper advertising may also be used in conjunction with other space advertising. Thus a manufacturer of a food product may advertise to the general public who will buy his product through the newspapers and magazines and to the grocers who will stock and sell that product through the grocery trade papers.

Direct Advertising

Direct advertising may be employed to follow up and otherwise supplement publication advertising, as in the

case of the booklet and catalogue offers mentioned above, or it may be employed entirely independently of any other advertising. It differs from publication advertising in two basic respects: (1) it utilizes individual printed pieces, devoted exclusively to the advertiser's own selling "story," as the advertising medium; and (2) it is sent only to those people whom the advertiser himself may select. Against the non-competitive nature of its content, however, must be set the fact that there is nothing to prevent printed pieces from half a dozen competing concerns reaching the recipient in the same mail, not to mention other pieces which may come to him from non-competitive sources.

Where publication advertising is "broadcast" to subscribers and to those who buy the publication on the news stands, direct advertising involves the use of a mail list made up of past, present and potential customers, the potential customers being generally referred to as "prospects." Such lists—as, for example, lists of automobile owners in a given state—may in some instances be bought from concerns which make a business of compiling them, or they may be compiled by the advertiser himself from his list of active accounts and from various other sources. Most concerns using coupons in their publication advertising make a practice of adding the names of those who send in the coupons to their mail lists.

In the case of mail order houses and other large users of direct advertising, the mail list may run to several hundred thousand names. To save time in addressing and mailing, these are usually cut on stencils so that they can be stamped on wrappers or envelopes (and also on the cards which constitute the advertiser's permanent record) by addressing machines. The larger lists may be

elaborately classified. Thus, a manufacturer of printing equipment (to take a case again from our own field) may have a list of some forty or fifty thousand names of printing concerns and individuals in printing concerns, with classification marks, tabs or differently colored cards showing the nature of the plant (book, job, commercial, newspaper, newspaper with job department, etc.), the size and equipment of the plant (number of cylinder presses, job presses, composing machines, etc.), or the position and title of the individuals (president, superintendent, layout man, foreman of the composing room, etc.). A good mail list is a valuable asset to any advertiser, and most advertisers go to considerable pains to keep their lists up to date, checking up periodically on names and addresses, adding new names, and removing the "deadwood."

Like publication advertising, direct advertising has its characteristic advantages and limitations. It is not, for instance, suited to "mass" advertising purposes under ordinary conditions, though employed by some mail order houses on a scale which might entitle it to such a designation on the score of volume. Also, its distribution involves (with certain exceptions) the cost of addressing, mailing and postage, all of which are included as general and therefore "invisible" charges in the case of a publication. On the other hand, being entirely independent of publication dates, it is extremely flexible; it need not be prepared several weeks in advance to meet a publication schedule; it can be prepared and distributed in a comparatively short period, thus embodying the very valuable element of timeliness; and it enables the advertiser to get his advertising material into the hands of his customers and prospects without his competitors' immediately being aware that he is doing so—a point

which is sometimes of considerable importance as a matter of sales strategy. Also, when it reaches the recipient, it has his or her undivided attention, without distraction from competitors, during the time he or she may spend in reading it.

Of its use for direct selling, the mail order catalogue is, of course, the classic instance. These catalogues, which may be found in homes all over the United States and Canada, often constitute the only contact between the firm and its customers, who order directly from the catalogue without the interposition of any personal salesmanship. Direct advertising is also used by many manufacturers to reach jobbers, wholesalers, retailers, dealers and other distributors handling their goods, often being sent out in advance of a salesman's call with the purpose of acquainting the recipient with the basic facts about the goods and so enabling the salesman to devote his time to "closing" the order. Because of its flexibility, it can be "keyed in" with the work of salesmen in a way that is not ordinarily possible with publication advertising.

With most of the forms of direct advertising—catalogues, booklets, folders, circulars, etc.—the reader will be familiar from personal contact. These may be used by the advertiser in an almost endless variety of combinations, depending upon the selling purpose he wishes to accomplish. They will be discussed in detail in Part IV.

Position Advertising

"Position" advertising, represented by car cards, posters, window and counter displays (and by billboards and electric signs among non-printed media), may be mentioned here as a third important division of adver-

tising. It is used as "general" advertising for both nationally and locally distributed products. While running to formidable volume, it is of less direct interest to printers than either of the other two groups, this for reasons that have already been indicated. It will be considered very briefly in Part V.

MODERN TYPOGRAPHIC AXIOMS

BY LUCIAN BERNHARD

(From *The Linotype Magazine*)

Books have been for nearly five centuries the only object of the art of typography. Based on the highly developed hand-written Gothic book, the first product of printers' ink showed great artistic perfection. And so little improvement has been made on the art of the old master printers that their canon of beauty still holds good—for books.

However—while all the rules of traditional typography are derived exclusively from the masters of the book, most printers of today are engaged in very different work: newspapers, magazines, advertising pamphlets—in short, commercial printing.

The purpose has changed. The book is designed for readers with leisure and a receptive mood; commercial printing has to reach its public regardless of time and mood. It has to attract the eye by force to drive its message home.

The growing flood of printing fighting for attention demands stronger means. You may whisper on a violin—if you do it well, you make people stop and listen. You may thunder on an organ and people will rally about you—but it must be *music* to get the results.

A new tune you have to play, a new rhythm to find. New rules must complement the old. As the automobile has found its own specific beauty, so will commercial typography find its own expression—quite different from the art of the book, though many mistakes may still be necessary before the goal is reached.

III

The Design of Publication Advertising

PUBLICATION or space advertising, as we have seen, falls into two main divisions: (1) newspaper advertising, and (2) magazine advertising, the latter including advertising in trade and technical papers and other periodicals. While the general problems of design in these two fields are substantially the same, each presents certain conditions, mechanical and otherwise, which affect the choice and use of material and which must be recognized and met by the designer in planning his work.

Let us examine these conditions first as they apply to newspaper advertising.

1. *Printing conditions.* Newspapers, with certain unimportant exceptions,* are printed on newsprint, usually from stereotypes, under circumstances which make speed the first essential in production. Translated into typographic terms, this means that we have to deal with a stock of the poorest quality and printing surface, with a process of reproduction which entails more or less thickening up of both type and engravings, and with press conditions which make anything in the way of makeready or careful printing an impossibility. These are conditions which cannot be changed, and we must therefore reckon with them in planning our layouts.

Thus, we will use line engravings where possible rather than halftones, not for æsthetic reasons (though a line engraving has a typographic quality which a halftone has not) but because, in the majority of instances, they will give a better printed result. (Halftones for news-

* Weekly newspapers in the smaller towns, for instance, are often printed direct from type on a stock that is specially finished to take halftones.

paper reproduction, as the reader doubtless knows, must be made with a coarse screen—usually 65- or 85-line—if they are not to fill up and blur in printing hence, unless they can be made in a relatively large size, a certain amount of detail and tone value is inevitably lost in the reproduction.) We will ask our artist to render his drawings in a style that will reproduce and print with reasonable clearness, maintaining the effect of his originals. Where tonal effects are required in a drawing, we will call in the aid of Ben Day, selecting tints or stipples that will print on the stock. We will avoid any type face that tends to fill up in printing, and will limit so far as possible the use of sizes under 10 point, especially of italic, since these are almost sure to become illegible.

Newspaper publishers, it should be said, particularly those of the larger metropolitan dailies, have given this matter of printing conditions an increasing amount of attention in recent years, and have materially improved the standard of typography and presswork. In general, however, the student will find it safest to stick to the suggestions given.

One further point should be mentioned in this connection. The type equipment of many newspapers is a rather haphazard collection of faces and sizes, accumulated through the years not on any systematic basis but by a sort of process of accretion. If the layout man is working with the newspaper's own types, therefore, he will have to pick and choose as best he can from the assortment available. In general, the standard faces that offer the widest range of sizes are to be favored. "Outside" composition such as that furnished by the "ad-setting" houses will give him a broader scope, but even here stock and printing will figure in his type selection.

2. *Competitive conditions.* A newspaper advertisement, unless it have the whole page to itself, will be wholly or partly surrounded by other advertisements of all sorts, shapes, sizes and degrees of blackness, each one of which is competing with it for notice. There will be reading matter, besides, to claim the attention of the reader. The layout man, therefore, should think of his advertisement not as something that will be seen by itself but as something that must make itself seen and get itself read in the midst of, and in spite of, these distractions. He should judge its effectiveness not by how it looks to him on the proof sheet but by how it is going to look and function when thrust any old how into the middle of the newspaper page.

A full-page or a seven-column advertisement will obviously have only its neighbors on the facing page to contend with; hence the matter of competition here is less important than with smaller sizes. It must, however, "look interesting" or it will in all likelihood be skipped. It cannot depend on size alone to get a reading.

With the intermediate sizes down to two-column, competition may be partially dealt with through defensive measures. Thus, the experienced newspaper advertiser will allow ample areas of white space around his text or between his border and his text in order to isolate his advertisement and make it stand out on the page. Comparison of such advertisements with those where the space is crammed full of text and pictures will prove the greater attraction value of the former. He will also see that the space the advertisement is to occupy is clearly defined either by a border or by placing the elements so that they will "touch the four sides" (as discussed later on under magazine advertising), knowing that otherwise the make-up man will probably "shove the thing in" wherever it

will fit and thereby ruin any calculated marginal effect.

With single-column advertisements (except those running the full depth of the page) and to a less extent with double-column, the chief competition comes from above and below. Such advertisements, unless so planned as to guard against it, have a way of coming apart, visually speaking, and joining themselves or parts of themselves to their vertical neighbors so that the eye cannot readily distinguish where one ends and another begins. Here the element of unity is of great importance. Strong bands at head and foot, if possible with motion *into* the advertisement, and avoidance of pronounced breaks in the body matter are among the methods of meeting this problem.

3. *Reading conditions.* Still another point to be kept in mind by the designer is that a newspaper is usually read in more or less haste and is almost never re-read. This means that he must make the best of what will probably be his one and only chance for attention. He must score on his first shot or not at all.

It will be evident from the foregoing that in planning a newspaper layout we shall be working with a double objective in mind. We want the advertisement to be *seen*, and we want it to be *read*. Our first problem, then, will be to *get attention*—to make the advertisement *conspicuous*, if we may borrow the term from Mr. Dwiggins*; our second, to make it *legible*—that is to say, *easy to read*. If it accomplishes this two-fold purpose, the layout man has done his full share in the selling process.

Let us see now how these same conditions apply to magazine advertising.

* W. A. Dwiggins: "Layout in Advertising" (see Bibliography).

1. *Printing conditions.* Here, obviously, the designer will be far less restricted than with newspapers. He will, in the first place, have a smooth-surfaced stock to work with; he will have presswork that ranges all the way from passable to first rate; and his printing will be done either



FIG. 1

The braces at top and bottom serve to protect this single-column advertisement against vertical competition and help to direct attention to the text.

from electrotypes, which give a better quality of reproduction than stereotypes, or (in magazines of limited circulation) direct from type.

The stocks used in magazines (and in trade and technical papers) range in quality from a machine finish or an s. and s. c. to a No. 2 or even a No. 1 coated, depending on the general character of the publications. Even the magazines which print their editorial pages on

antique paper now generally use a smooth-surfaced stock for their advertising sections. The problem of printing conditions thus virtually boils down to such points as choosing the halftone screen that is right for the stock (from 100- to 150-line is the usual range), picking a type that will give good "color," and limiting the use of vignettes and the like according to the stock and the quality of presswork available—which can easily be ascertained from a copy of the publication. The type equipment of most magazine printing houses (excluding the cheaper "pulp paper" variety) will be found adequate for the majority of advertising purposes.

"Touching the four sides." Most of the larger magazine publishing houses require that every advertisement shall "touch the four sides" of the space it occupies—that is, that its extreme dimensions from top to bottom and from left to right shall be the same as those of the space. When the advertisement has a border, this requirement is, of course, taken care of automatically, the border defining the edges of the space. Most advertising layout men, however, especially with full-page advertisements, prefer not to use a border, allowing the margins of the page to serve as a frame instead, since this permits as a rule of freer and more varied and interesting use of the space. In such cases the requirement is met by so arranging the various elements—headings, illustrations, text, trademark, signature and possibly decoration—that the top, sides and bottom of the space are each touched at least once. They need not be touched more than once. Study of the advertising pages of any better-class periodical will show numerous examples of how this has been done.

The purpose of the "four sides" requirement is to avoid any mispositioning of the advertisement such as



Here comes the bride — so radiant, so lovely in her youthfulness as she steps proudly to the altar. Her every appointment is *le plus chic du chic*, her gown, her veil, her attendants — as were even the invitations, faultlessly engraved upon the vellum-like texture of Linweave. For when the day came to select the invitations at the engraver's, her first choice was the ultra correct Linweave Wedding Papers.



Linweave

W E D D I N G P A P E R S

FIG. 2

The top of the illustration, the loop of the L, the terminal e, and the words "Wedding Papers" establish the four sides of this full-page magazine advertisement. Note that top and sides are each touched at only one point.

might easily occur if the four sides were not so defined. While not insisted upon, it is an excellent principle to follow in newspaper advertising also.

2. *Competitive conditions.* Where an advertisement in the newspapers receives its chief competition from surrounding advertisements, in the magazines its competition (except with the smaller sizes) is chiefly from preceding and following advertisements. Presentation is, so to speak, successive rather than simultaneous, being spread out over a greater number of pages and over pages that are smaller in size. The problem with the magazine advertisement, therefore—again excepting the smaller sizes, which, when grouped together, must necessarily compete on very much the same terms as in the newspapers—is not so much to “flag” the reader from amidst a welter of surrounding matter but to interest and attract him as he leafs through the pages so that he will stop long enough to “find out what it is all about.”

There will be competition from the facing page, of course, unless the advertisement is a double-page spread; but since this is pretty well kept to itself by the gutter margin, it can be virtually disregarded as a factor in design. Whether the advertisement is to appear on a left or a right hand page is a point to be considered. This is important in connection with the “motion” of the advertisement (to be discussed later) and also if a coupon is used, since the coupon should be placed to come at the outer corner or side of the page where it can be most easily cut off or torn out. The binding edge of the page is still another point, since with a side-stitched publication (and with saddle stitching too if the number of pages is large) there will be an area where reading will be difficult if the type is carried too close to the binding edge. There is the possibility also, if the stock of the

publication is light, that the advertisement or reading matter on the back of the page will show through, thereby interfering with the effective use of white space.

In the main, however, the layout man is far freer than in the newspaper. If he is dealing with a full page, he can think of it practically as a thing by itself and develop his plan accordingly. With the smaller sizes his problem is mainly one of unity—of making his advertisement a distinct whole that will hang together regardless of reading matter or competitive surroundings—and of giving it as much individuality in the setting as the space and his own inventiveness permit.

3. *Reading conditions.* Magazines, as we have seen (and this applies also to trade and technical papers), are read in more leisurely fashion than newspapers, and are far more likely to be re-read or at least glanced through a second time. Where the active life of a newspaper is at most a day, a magazine may be kept on the library table for as long as a month. Immediacy of effect, therefore, while always desirable from the advertiser's point of view, is not the imperative thing that it is in newspaper advertising. There is less need for "conspicuousness" and more for interesting design, individuality and general attractiveness.

Here again, then, we have the same two general objectives of *attention* and *legibility*, presented from a different mechanical and competitive angle but fundamentally the same as in newspaper advertising. Our advertisement must gain the reader's notice, must attract, please and interest the eye, and it must be easy to read. With these objectives established for publication advertising in general, let us sit down for a moment at the layout man's desk and get at the matter from another angle.

"Layout"

The term "layout" is so loosely used in advertising that it will be convenient here to explain just what we mean by it. In ordinary parlance it may refer to almost anything in the nature of a graphic plan, from the first crude attempt to get an idea down on paper in visual form or to block out the general scheme of an advertisement to the carefully finished "comprehensive layouts" in full color that are submitted by an agency to its clients for final approval. These last are usually prepared under the supervision of the agency's art director and serve as the ground work of the whole campaign, the artist, copy writer and typographer shaping their work to fit the layouts.

In this book we shall think of layout more in the typographic sense as a working plan of an advertisement prepared primarily for the guidance of whoever is to put the job into type. The process of layout covers the preparation of such a plan. A layout (in our sense of the word) shows the general arrangement of the advertisement—position of engravings, headings, etc.—and specifies fully the faces, sizes and measures of type to be used, together with any other necessary technical data. It is intended for practical rather than artistic purposes, though if the layout man has any ability at lettering, he will probably indicate the style and general character of the type or lettering to be used in the headings and other display lines and the relative weight of the text matter.

In preparing such layouts, the layout man may work from a "comprehensive layout" which the customer has previously O. K.'d, tracing the spaces allowed for type and engravings and "marking copy" for face, size, width, etc., or he may be given the "raw material" of the ad-

vertisement in the form of copy and photographs or drawings, with or without a preliminary rough sketch, to put together into layout form for the printer. In the first case he functions as typographer only; in the second he will be concerned with arrangement and typography both. It is with these two types of layout that the student will have most to do, for the first few years at any rate; hence our discussion, while it will touch upon the problems of layout in the larger sense, will be based primarily upon this conception of the term and of the layout man's work.

It should be added that many of the points discussed in connection with space advertising in this section will necessarily apply also to the layout of direct advertising.

Analysis of Copy

Assuming, then, that copy and illustrations are in hand, the size of space and choice of media determined, and our objectives and general conditions established as we have outlined them: how does the layout man go to work?

First of all, obviously, by carefully analyzing his material—studying his copy and illustrations, seeing what he has to work with, getting clearly in mind the purpose of the advertisement and the thought it is intended to convey. He will want to have a definite conception of the sequence of the thought, the order in which it should logically be presented to the reader. With the content and purpose fully grasped, he will naturally ask himself what feature should dominate—which particular element should be made the focal center and given chief emphasis—for in every advertisement there should be such a center of interest. Ordinarily this will be either the heading or

the illustration. If the illustration is one that "tells the story," if it is the thing that will be of most interest to the reader and most likely to attract his attention, it will naturally be played up. If, on the other hand, the heading is the vital element, if it "puts the idea across" in a quick and interesting way, then the heading will be given first place. (Most advertising men, it may be said, think primarily in terms of pictures, but there are times when a couple of lines of 48 point type are much more to the point.) Sometimes heading and illustration are so closely related that they will want to be considered as one and handled as a single element. There may be other elements, too, that will call for emphasis—the name of the product, the trademark, the price, the signature of the concern. All this will depend upon the purpose of the advertisement, and will involve consideration of such points as the nature of the product, how it is used, the class of people who will use it, whether it is sold on a price or a quality basis, whether it has a general or a limited appeal, etc. Jewelry or silk lingerie, for instance, will obviously call for different handling than coal scuttles or a loaf of bread or a piece of farm machinery.

These questions and others like them will be in the layout man's mind as he goes over his material, and on the way he answers them will largely depend his conception of how that material should be put into print. For those answers he will have to rely in the main on his own good judgment and common sense—aided, of course, by the experience he will gain from actual practice and the guidance to be had from his superiors. Analysis of copy is not a matter of set rules or principles but of clear thinking—getting in mind the logical sequence of the thought, the point or points to be emphasized, and the relative amount of emphasis to be given to each. In

general he will aim for simplicity and directness of treatment, eliminating non-essentials and keeping his elements down to a few large carefully related masses to avoid a scattered or cluttered effect.

His natural starting point in most instances, as has been indicated, will be his heading and illustration or illustrations. These, with the possible addition of the trademark, the name of the product, and in some cases the price, will be his display elements, the elements he will chiefly depend upon to catch the eye and gain attention. In many cases his illustrations will be furnished him ready-made in the form of finished engravings, with the element of size predetermined, so that he will naturally "work to" these in his planning, placing them in effective position in the space and building the advertisement around them. If, on the other hand, he has drawings or photographs to work with, the sizing of the illustrations will be a further factor in the problem.

In the case of the trained designer, this initial study of copy and illustrations will often of itself suggest an appropriate style or method of treatment. Thus, some characteristic of the product or of the material itself—the shape or "motion" of the picture, for instance, or the break of heading or text—may indicate a general line of procedure. The designer will be on the lookout for such starting points and will be quick to take advantage of them, allowing his material to shape the development of his plan rather than trying to force it to fit some pre-conceived arrangement.

If no such natural starting point presents itself, he will be under the necessity of "feeling round" a bit, of trying heading, illustration and other display elements in various positions and arrangements, experimenting and rejecting as he goes along, until he hits upon what seems

to him to be the right solution. He may work out several such solutions, for there is rarely any one "best" way of handling a given set of conditions. There are no set methods here that the student can follow; he will have to experiment, to work the thing out for himself on the good old "trial and error" basis.

For such experimental work, which is really a matter of fitting the parts together, he will find he can save both time and labor if he will learn to employ the "thumbnail sketch" method, making rough layouts in miniature of different arrangements as they occur to him before he attempts to develop his design full size. In these sketches (which need be only of the roughest) he can "play with" his various elements, shifting them about at will until he works out the "right" arrangement. The space used for such work should, of course, be proportionate in size to the finished advertisement—say 3 x 4 inches for a 9 x 12 page—and the elements kept in scale.

It should be added that these thumbnail layouts sometimes fail to work out when developed full size, just as what seem to be admirable layouts when viewed in the pencil and paper stage sometimes fail to work out when transmuted into engravings and type. With practice, however, he will find them a quick and convenient method of determining the handling of his masses (the development of details being left to the full-sized layout) and judging the relative merits of alternative arrangements. Needless to say, such small-scale "roughs" should *not* be shown to the advertiser or to any one else not capable of visualizing from them the intention and plan behind the suggested layout.*

*An interesting series of such experimental miniature layouts showing eight entirely different arrangements of the same material is given on pages 18 and 19 of Frank H. Young's "Advertising Layout" (see Bibliography).

Illustrations

While the layout man as a rule has little to do with the planning and making of illustrations, it will be advisable here to include a brief discussion of the subject, since the pictures will frequently determine the arrangement and general character of the whole advertisement.

In the case of an advertisement containing a single illustration, if the illustration is one which analysis of copy indicates should be the dominating feature, the logical position for it will usually be at or near the top of the space, with the heading in close juxtaposition. In an advertisement as in a page, there is an "optical center" where the eye naturally strikes first, and while this may sometimes be disregarded in the interest of unusual or striking arrangement, it should be kept in mind as a natural focal point. The optical center is more important in large advertisements, especially full-page advertisements in magazines, than in the smaller sizes.

If, on the other hand, the illustration is of secondary importance, if it is of an explanatory or decorative character, for instance, or is incidental to the text, it will be made subordinate to the heading and placed accordingly, possibly "skied" or off to one side at the top, possibly lower down in the space, possibly at the bottom, possibly in the body of the text with the type matter running around it—this last, of course, if the space and the break of the text permit. An incidental illustration may be positioned in almost any way that will make for interesting arrangement.

It goes without saying that where the illustration is large, occupying two-thirds or more of the space, the type matter will be more or less incidental, though it should be planned to harmonize in tone or texture with

the picture. The picture will, in such cases, *be* the advertisement. So, too, an illustration of irregular shape—a silhouette halftone, say, or a “cut-out”—will often determine the placing of the display matter and the general arrangement of the text.

For reasons of unity and motion (the latter to be discussed later), an illustration should face *into* the text, not out of it. Thus, a profile facing to the right should normally be placed at the left, and vice versa.

Where more than one illustration is used, the problem of arrangement becomes somewhat more complicated. There may be one main and several subordinate illustrations, or there may be two, three, four, or half a dozen illustrations of equal importance. In the first case, the main illustration will naturally be given the center of the stage and the smaller ones placed up and down the sides of the advertisement or included in the text as the nature of the pictures and their relationship to the copy may dictate. Smaller illustrations frequently serve a useful purpose in breaking up large type areas which otherwise might appear monotonous and uninviting. Sometimes, too, there is a chance to overlap the large and one or more of the small illustrations, thereby reducing the number of separate elements and gaining accordingly in unity and simplicity of construction. The main illustration should, as a rule, be sufficiently larger than the others to constitute a distinct focal point; otherwise several such points result, confusing the eye and weakening the general effect.

Where there are several illustrations of approximately equal size and importance—as, for instance, fashion illustrations in department store and other similar advertising—considerations of unity and balance will necessarily affect the placing. These will be referred to later.

Balanced and "stepped" arrangements and side panels are among the methods commonly used. It is desirable, particularly with fashion pictures, that some sense of scale should be preserved between or among the illustrations—that is, that the figures, unless purely incidental, should be of the same or very nearly the same size; otherwise one is likely to have an incongruous collection of apparent giants and pigmies. In the "catalogue" type of advertisement where a number of different articles are pictured, the element of scale cannot usually be considered.

Similarly, in the case of one large and several small pictures, it is generally advisable to hold some relationship in scale among the latter, unless they are to be separated by fairly wide areas of text. A discrepancy will necessarily be involved between main and subordinate pictures, but if the main picture is sufficiently larger than the rest, the eye will allow for this and not find it offensive. The use of a small picture of a package or container in conjunction with a larger one showing the product in use, as frequently seen in magazine advertising, is a case in point.

It need hardly be added in this connection (though the point is somewhat outside the layout man's province) that all pictures in advertising should be there for a definite purpose and not be "lugged in" merely for the sake of prettiness. So, too, "decorative" borders in tone, scalloped edges, and other such "improvements" on advertising pictures are to be avoided unless there is some special reason to justify their use. A good picture is almost never the better for any of these treatments or for being tricked into freak or fancy shapes.

ATTENTION

Arrangement

Coming back now to our two objectives of attention and legibility, let us take up some of the factors that enter into the former.

While the point may be debated by those who are not "eye-minded," it is probably true that an advertisement makes its first impression upon the consciousness of the average reader *as a design*; that is to say, that when his eye first falls upon it, he sees it as a whole, as a pictorial-typographic composition having certain qualities of shape, tone, outline, and "pattern"*; before his mind takes in the meaning or significance of pictures, heading or text. To put it more simply, the physical form of the advertisement makes an impression on him before the content does—though unless he stops to think about it, he will probably not be conscious of that impression. If this initial impression is favorable—if his eye is attracted and his interest aroused—it will obviously enhance the advertisement's chances of being read, the opposite being also true. It follows that the *arrangement* of the advertisement—the way the parts are put together and the visual effect of the whole as a design—is of first importance in getting attention and creating a first impression that will invite and induce reading.

We have already spoken of the importance of emphasizing the main element of the advertisement and establishing a definite focal center. It is not to be understood from this, however, that such emphasis is to be carried

* The "pattern" is to be understood as being made up of the black, gray, white and sometimes colored areas produced by illustrations, type and white space. The term is appropriated from Mr. Dwiggin.

to a point where it will destroy the unity of the advertisement as a whole. We want our heading or illustration to stand out, not *as* a heading or illustration, but as an integral part of the general design which works with all the other parts to create a single unified impression. Emphasis is thus to be thought of with reference to general arrangement.

Symmetry. The first method or style of arrangement that will naturally occur to the student is to center the various elements one above the other on a vertical line bisecting the space—to make the advertisement, in other words, symmetrical on its vertical axis. (The word “symmetry” in this connection almost always refers to vertical division of the space, since an advertisement is rarely symmetrical on its horizontal axis.) This arrangement is common in both newspaper and magazine advertising. It is a simple, easy and “safe” way of handling almost any copy, regardless of the size of the space; it assures, or helps to assure, the very desirable qualities of balance and unity (providing, of course, that the elements are given proper handling); and it permits of a considerable amount of variety in the size and shape of the subdivisions formed by pictures, heading, text and signature.

This quality of *variety*, it should be said, is of transcendent importance in advertising design. If an advertisement is all of the same tone, or if it is composed of masses of equal or very nearly equal size, the effect is almost always monotonous. Within limitations, the further we can get away from uniformity and regularity in tone and masses, the more interesting (in a visual sense) our advertisement will be and the more likely it will be to get attention. Advertising typography in this respect is the direct antithesis of the book page.

The symmetrical advertisement, generally speaking, is restrained, formal and "quiet" in effect, dignified and conservative rather than animated, and is therefore best suited as a rule to the advertising of concerns and products with which these qualities are associated. Bank advertising is a case in point. Most small advertisements are symmetrical for the reason that small space, if the copy runs to any length, does not readily lend itself to off-center arrangements. In advertisements of the "catalogue" type made up of a large number of items, both the items themselves and the general arrangement of the material are usually (though not necessarily) symmetrical.

The defect of the symmetrical arrangement is a tendency toward stiffness. Symmetrical advertisements may easily become too rigid and hence monotonous and uninteresting. The advertising typographer, therefore, usually tries to break away from perfect mathematical symmetry by some variation in the arrangement of his minor elements—as, for instance, balancing a block of type or small illustration at the upper left by a corresponding mass placed at the lower right instead of directly across—or by placing some element such as an initial or caption slightly out of balance in order to "loosen up" the general effect.

Where the vertical halves of an advertisement counter-balance each other, maintaining the general effect of symmetry but without necessarily being mathematically symmetrical, the advertisement is said to be in formal balance.

Asymmetry (informal balance). Variety in an advertisement may be secured through mere arbitrary irregularity in tone and the relationship of masses. Without some underlying feeling of balance behind such

Effective October 1st

A \$4,500,000 CUT IN ELECTRIC BILLS

*The first benefit to the public from the consolidation and unification
of management of the electric service companies of Greater New York*

There will be Others to Follow

Because of anticipated economies in operation as a result of the unification of management of the companies signing this announcement, we have decided, with the approval of the Public Service Commission, to reduce the charges added to electric service bills on account of variations in the price of coal.

This reduction will go into effect Monday, October first, and will mean a saving of approximately \$4,500,000 to our customers

within the next twelve months. It will eliminate coal charges entirely from the bills paid by about 99 per cent of all users of electricity served by us. All household users of current and retail stores will participate. The coal charge will be reduced to large users of current and wholesale customers.

It will be our persistent effort to do away with all charges based on the price of coal, unless we are again forced to pay excessive prices for it.

The First Step

This is the first step in extensive plans for the betterment of New York's electric service. Whatever economies are achieved will be shared with our customers.

W. C. Cullen
President

The New York Edison Company
The United Electric Light &
Power Company

Brooklyn Edison Company, Inc.
New York & Queens Electric
Light & Power Company

FIG. 3

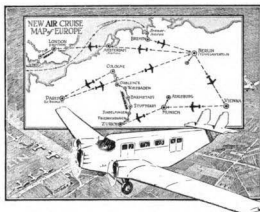
Note the variety and interest obtained in this all-type symmetrical advertisement through the use of (a) contrasting sizes of type, (b) roman and italic, (c) capitals and upper and lower case, and (d) contrasting widths. Set in Goudy Bold and Garamond Bold.

irregularity, however, the advertisement tends to lack structural unity and to have the effect of falling apart. To gain this unity and at the same time take advantage of the greater freedom afforded by unsymmetrical arrangement (or "asymmetry"), the layout man employs what is known as *informal balance*. Informal balance operates, in essence, according to the "principle of the steelyard," whereby a four-pound weight at one end of the scale is balanced by a one-pound weight placed four times as far from the fulcrum or supporting point.* This principle is used more in a general than in a specific way, the designer relying on his sense of balance rather than on any mathematical admeasurement of relative weights and distances.

Since balance applies to tone and color as well as to mass and area—a mass of two units of black, for instance, balancing a mass of four units of gray of half the value—it will be apparent that informal balance affords almost unlimited opportunity for variety in arrangement. The majority of full-page magazine advertisements are built on this principle, a count of a typical issue of a nationally circulated weekly showing 24 symmetrical advertisements as against 49 of the informally balanced type. The greater the number of elements in an advertisement, the more complicated the problem of balance among them becomes. The student will find it profitable to study the advertising pages of the better-class publications and analyze the different ways in which balance has been worked out, laying a ruler along the vertical axis and noting the relationship of blacks, grays and whites on either side of the dividing line. He will find that the black of a heading, for instance, when

* For a more detailed explanation and discussion of this principle, see "Applied Design for Printers" (Part VII, No. 43 of this series), pages 24 to 28.

First AIR CRUISE in History



A CRUISE without precedent, challenging the status of modern Travel America. From the windows of luxurious giant transports of the air, you watch the fascinating panoramas of Europe unfold masterfully before your eyes. Official receptions all along the route. Stop-over at important centers for sightseeing and entertainment. Special features of the trip will be attendance at the International Aeronautical



Exhibition and inspection of the celebrated airplane works of France, Holland, and Germany, besides other points of interest in England and the Continent. All expenses on land, water and air included. \$1,200 up. Reduced rates for aeronautic students. Inexpensive side trips by air to Ireland and Scandinavian ports. — Arrangements have been made to carry cruise passengers by plane from principal cities of the United States to the S. S. COLUMBUS.

ENGLAND
FRANCE
HOLLAND
GERMANY
SWITZERLAND
AUSTRIA

Address: EXECUTIVE COMMITTEE, AMERICAN AVIATION TOURS
OF EUROPE, 12 Broadway, New York City, or your local travel agent.

SEPTEMBER 8
LEAVING NEW
YORK VIA FLAG-
SHIP COLUMBUS
RETURNING 29

NORTH GERMAN
LLOYD

Cruise folders free on request.

Make reservations without delay

FIG. 4

The two words in capitals in the heading and the protruding airplane wing at the lower right of the picture give variety in this otherwise perfectly symmetrical advertisement. Garamond and Erbar types.

placed at the left, is usually echoed by a corresponding note of black at the lower right.

In department store and other advertisements of what may be called the "semi-catalogue" type, where it is desired to combine one large display with a number of smaller items, the space is often divided on a $\frac{2}{3}$ - $\frac{1}{3}$ or $\frac{3}{4}$ - $\frac{1}{4}$ basis, the smaller items being grouped together in a single panel and set uniformly. The large display in such cases is usually given a symmetrical arrangement.

The choice of a symmetrical or unsymmetrical arrangement in any given case is not a matter to be arbitrarily determined, but will be governed by material (copy and illustrations) and by considerations of arrangement and "pattern." One does not try as a rule to force his material into either, but allows it so far as possible to take what appears to be its logical and natural shape. An advantage of the symmetrical arrangement in magazine advertising is that it may be used equally well on either a left or a right-hand page—this subject to what has been said about coupons, etc.

Motion. The eye will automatically follow anything that *points*. It can also be very easily led along a definite path in progressing through the successive parts of a design. In these psychological (or physiological) qualities are summarized the two chief uses of *motion*, one of the most valuable resources of the layout man in securing interesting and effective arrangement.

The simplest example of motion is the use of an arrow, a dotted line, converging lines (as represented, for instance, in a wedge-shaped mass of type) or some similar pointing device to lead the eye from one part of an advertisement to another, or to direct it to some point or element (such as a coupon, a picture of the product, or the name of the product) which the advertiser wishes to emphasize. Moving figures in a picture also serve

Same your own price

THE KING WOULD HAVE SAID



OFTEN have you read how, in the Middle Ages, it was the delight of Kings to entertain their banquet guests with the music of one of the great harpists who used to tour the land. Perhaps you recall a passage such as this from the old Chronicles:



"And when the news spread that great Ralfrey could be seen, there came many noble folk who otherwise had remained at their own feasts. And without the castle walls there builded many of the town-gentry, hoping that they might hear a few strains of Ralfrey's music. And when great Ralfrey stepped into the banquet hall, a deep silence fell over all the gathering. And when he touched the strings of his harp, wondrous music came forth. And of those that heard him, they that were ill at heart, felt cheered; they that were troubled in mind, gained peace. And for many days thereafter they remained with all the healing memory of Ralfrey's playing."

Today you can own a magic instrument for which any medieval King would gladly have given castle and lands and treasure from the Indies. The Ampico brings to your castle not one great soloist, but hundreds—many more enjoying than any described in legend.

Bachmann's C Sharp Minor Prelude, for example, magnificently played

by the composer himself. Strauss's first Danse Walze is likewise exquisitely executed by the hands of Liszt. Broad way for trios, sparkling duets in which Chopin and Schumann make you feel as if you were to dance not thousands of other musical notes, played by such famous pianists as Liszt, Paderewski, Chopin, Debussy, Ysaÿ, Lohr, Busch, Grieg, Szymanowski, Varèse, Herbert. How wonderfully the music of the piano brings rest, inspiration, comfort!

In the Ampico, and only in the Ampico, the artist's playing is reproduced exactly upon the piano itself. Its various patented devices which no other instrument may employ, the Ampico preserves every bit of shading, every crescendo in

diminuendo, every delicate subtlety of the artist's interpretation.

The Ampico is available in such distinguished makes as Mason & Hamlin, Knabe, Chickering, J. & C. Fischer, Marshall & Wendell. A famous showplace which holds its own with the finest, an Ampico will enrich your living room, tell the children in their music studies, provide countless evenings of entertainment for you and your guests.

Write for catalogue to the Ampico Music Co., 1414 Fifth Avenue, New York, N. Y.—or visit our big 10-story sales and showrooms in the great Ampico building—open an hour or so each day, but no man could ever hope to assemble them in a single concert hall.

THE AMPICO

\$750 to \$25,000. Convenient terms may be arranged.

FIG. 5

Informal balance. Note the relationship of illustrations, heading, initial and signature. Cloister Old Style and Astrée types; head-hand lettered.

to direct the eye. Motion in advertising, however, more often means the arrangement of heading, text, illustrations and other elements in such a way that the attention is carried along from one to the next and the advertising story thus presented in precisely the order that the layout man desires. Examples of these types of motion are shown in Figs. 6 and 7.

The principle of motion applies also to many "still" illustrations. Thus, a face or figure in profile, an extended arm, the toe of a shoe, the point of a pencil or fountain pen, the rounded butt of a cigar, or even the general slant or angle of an inanimate object such as a package, will serve to direct attention in a given direction. It is important that such motion should always be *into*, not out of, the advertisement, since otherwise it tends to carry the eye away from the text and out of the design altogether. The motion of a picture, too, will often determine its position in the space—*e. g.*, in off-center (unsymmetrical) arrangements, a picture whose motion is to the left will normally be placed to the right of the vertical axis, and vice versa—and will thus in turn affect the placing of the heading or text. Motion thus frequently enters into the matter of balance.

In the case of a full-page magazine advertisement, if the general motion of the advertisement is to the left, the advertisement will logically occupy a right-hand page; if to the right, a left-hand page; the motion in each case being directed toward the center of the book.

Emphasis

The importance of emphasizing, and so concentrating attention upon, the dominant thought or feature of an advertisement (usually expressed in the form of heading or illustration) has already been mentioned. This may be done through size, as by the use of large sizes of type

To Clean and Deodorize the GARBAGE CAN— just another task that's easy for Drāno



CLIP THESE
DIRECTIONS...
keep them with
your recipes

To clean and deodor-
ize Garbage Cans

1. Scrape or clear out loose garbage from sides and bottom of can
2. Pour in one inch of water
3. Pour about 1/2 can of Drano
4. Rub sides of can with old brush or rag and so the rest of it is wet
5. Let stand 10 minutes or 1/2 hour
6. Pour off Drano solution down sewer
7. Rinse can with clear water
8. Let dry it out

CAUTION—Drano fumes are harmful and
irritating when kept away from hands,
face and clothing

HOW did women keep garbage cans sanitary and odorless before Drano brought modern cleaning methods into the home?

It must have been a messy, disagreeable task—

But now, of course, with Drano—it's almost as easy as filling the tea-kettle.

Drano is the labor-less way

Drano, you know, quickly dissolves all accumulations of grease and fat, animal and vegetable matter, wherever it may find them.

That's why it not only cleans, but also purifies and deodorizes garbage cans. That's

why it cleans and opens clogged-up drains, keeps them free-flowing. That's why it removes every speck of baked-on food from casseroles. That's why it opens the grease-clogged bottom of the gas range. That's why it melts away the sticky, brown drippings from the toaster pan.

For the complete story

You'll want a copy of this new booklet, "17 Easy Drano Ways of Cleaning." Just tell us where to send it. And while you're waiting for it, suppose you try the directions printed here for cleaning your garbage can. Your dealer has Drano. The Dracien Chemical Co., Cincinnati, Ohio.



Drāno
Cleans and Opens Drains
...keeps them free-flowing

25¢ a can
Slightly higher in
Rocky Mt. States
35¢ in Canada

✓ **DO YOU KNOW** this powerful, fast-acting can be kept shining, always beautiful with Drano. It dissolves so a clean, brilliant can never attracts. Your dealer has it.

FIG. 6

The dotted line carries the eye downward to the picture and name of the product, incidentally showing how the product is used on the way. Arrangement of elements also contributes to the downward motion.

or a large illustration; it may be done by placing the element to be emphasized in prominent position (which usually means in the optical center); or it may be done through contrasts of shape (such as irregular outline) or through the use of white space, blacks, and color. In each case, it will be noted, the essential principle involved is that of *contrast*—either external contrast (that is, contrast between the advertisement as a whole and its surroundings) or internal contrast (contrast between or among the component parts of the advertisement).

The use of bold-face type in headings and sub-headings to contrast with a lighter text face and thus secure additional emphasis will be referred to later under the heading of legibility. Another case of internal contrast is the use of italic or script types and of slanted decorative initials in conjunction with a roman face for body matter. These types give emphasis because of their contrast with the straight up-and-down-ness of the rest of the page. Typographic design, it may be said, consists essentially of dividing a large rectangular space into smaller spaces, also generally rectangular; hence, any line or mass that slants and so departs from the standard vertical-horizontal division of the space helps to achieve emphasis and variety by contrast.

The practice of tilting an advertisement or parts of an advertisement at an angle, while it may prove effective in some instances, is not to be recommended as a general thing, since it makes for difficulty and inconvenience in reading. Similarly, curved lines of type and other such "stunts," while useful on occasions, should be employed with restraint, as they may easily interfere with legibility. One sometimes sees type elaborately arranged in geometrical masses—ovals and such—apparently for "artistic" reasons. Such masses are almost always illegible and are bad advertising for the further



A cooler smoke
in a drier pipe



*Facts for
Pipe Smokers:*

An old tobacco secret re-discovered — Wellman's 1870 Method — that mellows and sweetens tobacco as nothing else can.

A different cut — "rough cut", it is called — that makes tobacco burn slower and therefore smoke cooler.

A new package, less bulky, more convenient — soft foil instead of costly tin, making possible a quality pipe tobacco at 10 cents.

LEGGETT & MYERS TOBACCO COMPANY

Granger
ROUGH CUT



IN MORE PIPES EVERY DAY!

FIG. 7

Every element in this half-page advertisement is placed to carry out the line of motion, which extends continuously from the top of the upper head to the "slogan" at the bottom.

reason that they call attention to themselves rather than to their content. Wedge-shaped masses are sometimes useful for directing attention downward (Fig. 10), and slanted (not tilted) masses for helping out the general motion of the advertisement.

Blackness. While on the subject of contrast, reference should be made to the use of blackness for dominance, as practiced by certain classes of newspaper advertisers. In these "ads," not only headings but text matter are set in the boldest and blackest faces obtainable, and are supplemented with reverse plates and engravings in heavy blacks, on the general theory that the greater the weight, the greater the attention value.

Entirely aside from the question of good taste involved, blackness depends for its effectiveness upon contrast. A black advertisement alone on a page, or surrounded by gray advertisements, will undeniably stand out. Surrounded by other black advertisements, however, as is normally the case in newspapers where this type of advertising predominates, it becomes simply one more noise in a chorus of noises. A gray advertisement would, in fact, be far more conspicuous. The indiscriminate use of black in the manner indicated has reached a point in recent years where the better-class metropolitan dailies are taking the situation in hand and "graying down" solid black masses except where those masses are part of an illustration showing the product advertised. "Fat face" types beyond a certain size are tooled or toned down with Ben Day shading.

A further objection to the all-black advertisement is that it is usually ugly, is hard to read, and makes it difficult for the reader to pick out individual items in which he may be interested.

The layout man, if he is wise, will employ his blacks with restraint and with an eye to the background against

NEWS for the owners of Buick Hupmobile Auburn 8 Graham-Paige Nash

We have discovered in thousands of miles of test driving on the Atlantic City Speedway, and in hundreds of laboratory tests, that the New Mobiloil "BB" gives the greatest summer protection and adds the most power to Buick (1929, 1928, 1927 models), Nash (Advanced and Special Six 1929, 1928, 1927 models), Hupmobile (All 1929 and 1928 models), Graham-Paige (All 1929 and 1928 models), and Auburn 8's (1929, 1928, 1927 models). If you own one of these cars remember to ask for Mobiloil "BB". The price is \$14 a quart (prices slightly higher in Rocky Mountain and Pacific Coast States), and there is a Mobiloil dealer always nearby. Mobiloil "BB" is recommended also for

other makes of cars. See chart as the right. No matter which make of car you drive, the way to be sure of correct lubrication, for your automobile engine is to buy oil according to the New Mobiloil chart. The chart shown in the advertisement is a complete automobile chart from it you can tell the grade of the New Mobiloil that you should use to give the best protection to your engine, and all Mobiloil dealers have this chart for your reference at any time. Regular use of the New Mobiloil will keep the first-year feet in your engine for at least 30,000 miles.

VACUUM OIL COMPANY
Station at high-quality lubricants for all types of machinery.

the New  **Mobiloil "BB"**

FIND YOUR CAR

Here—for the first time in a publication—is a complete Mobiloil Chart of all passenger cars made in the U. S. A. Check up now. Find the correct grade of Mobiloil for your car. The recommendations below were made after practical and scientific tests of the New Mobiloil in every type of engine. Make this Mobiloil Chart your guide.

MAKE OF PASSENGER CAR	1929		1928		1927		1926	
	Type	Grade	Type	Grade	Type	Grade	Type	Grade
Auburn 8	Open	100	Open	100	Open	100	Open	100
Buick	Open	100	Open	100	Open	100	Open	100
Cadillac	Open	100	Open	100	Open	100	Open	100
Chrysler	Open	100	Open	100	Open	100	Open	100
Cord	Open	100	Open	100	Open	100	Open	100
Dodge	Open	100	Open	100	Open	100	Open	100
Edsel Ford	Open	100	Open	100	Open	100	Open	100
Emerson	Open	100	Open	100	Open	100	Open	100
Franklin	Open	100	Open	100	Open	100	Open	100
Graham-Paige	Open	100	Open	100	Open	100	Open	100
Hupmobile	Open	100	Open	100	Open	100	Open	100
International	Open	100	Open	100	Open	100	Open	100
Kearney	Open	100	Open	100	Open	100	Open	100
Lincoln	Open	100	Open	100	Open	100	Open	100
Marquette	Open	100	Open	100	Open	100	Open	100
Maxwell	Open	100	Open	100	Open	100	Open	100
Mercury	Open	100	Open	100	Open	100	Open	100
Model T	Open	100	Open	100	Open	100	Open	100
Nash	Open	100	Open	100	Open	100	Open	100
Pontiac	Open	100	Open	100	Open	100	Open	100
Reo	Open	100	Open	100	Open	100	Open	100
Stearns	Open	100	Open	100	Open	100	Open	100
Studebaker	Open	100	Open	100	Open	100	Open	100
Summit	Open	100	Open	100	Open	100	Open	100
Ward	Open	100	Open	100	Open	100	Open	100
Whippet	Open	100	Open	100	Open	100	Open	100
Winton	Open	100	Open	100	Open	100	Open	100
Yonge	Open	100	Open	100	Open	100	Open	100

FIG. 8

Large type, prominently placed, gives emphasis in this advertisement. In the original the effect was enhanced by the use of color, the word "News" and the names of the cars being in red. Set in Bodoni, with hand lettered logotype.

SEMI-ANNUAL
Final Clearance
SALE

The policy of this house is not to carry merchandise from one season to another, therefore, throughout the entire house—we are offering the most remarkable values.

Dresses

Sports, Street, Afternoon and Evening

Including many original models
 Previously offered to \$195

***25 - *35 - *45**

Coats · Ensembles

Including many original models
 Previously offered to \$125

***45 - *65**

NO ALTERATIONS

All Sales Final

MILGRIM

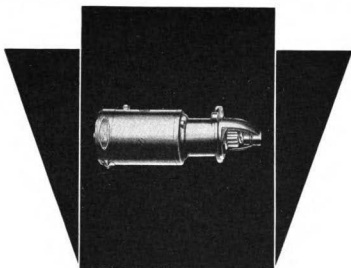
6 WEST 57th STREET

FIG. 9

Internal contrast through the use of contrasting types. The faces are Ultra Bodoni, Kennerley, Garamond, and Garamond Bold.

which they will appear, using them for accent and internal contrast rather than for general texture.

White space. The use of white space for defensive purposes in newspaper advertising has already been mentioned. This is essentially a matter of external contrast. Set off by suitable margins, with the type matter given



The motor car manufacturer, who seeks to build every part of his car of the finest materials and who demands only the finest workmanship, selects Auto-Lite as the starting, lighting and ignition system . . . THE ELECTRIC AUTO-LITE COMPANY . OFFICE AND WORKS TOLEDO, OHIO . . . Also makers of De Luxe



Auto - Lite

STARTING, LIGHTING & IGNITION

FIG. 10

Emphasis through use of solid black and shape contrast. Note the downward motion toward the name of the product, imparted by the shape of illustration and type. Set in Bodoni Bold.

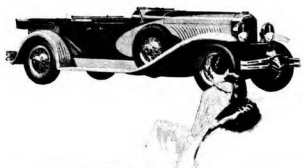
a chance to breathe, an advertisement will obviously have a far better chance of being seen and read than if the entire space is crammed full of illustrations and type—though some newspaper advertisers still consider their space to be wasted if not so crammed!

White space, when used within a border, calls for very much the same handling as in the margins of a book—that is, the large “margin” will be at the bottom, the next largest at the sides, and the smallest at the top. Unless this proportion is observed, the advertisement tends to become bottom-heavy and “squatty.” Single column newspaper advertisements without border should ordinarily have at least a pica of white space at the sides to set them off from surrounding advertisements or reading matter.

White space, however, has a far larger field of usefulness than this. It is, essentially, a “part of the picture,” and a very important part, contributing to outline, “pattern,” emphasis, and interesting arrangement generally. A heading, illustration or signature achieves far more emphasis when set off by white space than when surrounded by type or other matter. White space is the background on which the layout man projects his design, very much as an artist projects a painting upon his canvas. With a full-page magazine advertisement where no border is used, it becomes an integral part of the design, serving not only to frame the advertisement but to give it variety and contrast.

In general, the white space surrounding an advertisement should be greater than the space between the elements of the advertisement; otherwise the design will lack unity and have a tendency to “come apart.”

Color. The added attractiveness and attention value contributed to an advertisement by color need hardly be pointed out. It is on this basis, and because color in



The world's finest automobile, the new Duesenberg, has 145 horsepower. Its construction is proportionately strong, thereby ensuring greatest safety, endurance and absolute durability. It equals equals in every other respect.

Chassis \$12,500

DUESENBERG, INC., INDIANAPOLIS, INDIANA

FIG. 11

Emphasis through the use of white space. Note how attention is concentrated on illustration and heading. The line of motion in this advertisement and the way in which the layout man has "touched the four sides" are also interesting.

many instances means largely increased returns over straight black and white, that advertisers find it profitable to use color in spite of the higher cost of plates and printing.

Apart from an occasional special insert printed in colors that may be selected, color in publication advertising usually means to the layout man either a "second color" (the hue and value of which may or may not be within his control) or four-color process. In the first case the color will be available for tint blocks, borders, decorations and display lines. A second color is generally used in this way to pick out what may be called the "trimmings" of the advertisement. Whether the color, when so used, will add emphasis or otherwise will depend upon its value. A light second color, for instance, will cause a heading to recede and lose emphasis instead of gaining it. Similarly, a border which may be too heavy for the type if printed in black may often be toned down into harmony with the type when printed in color. In using color for tint blocks—as, for instance, a square tint block printed under an illustration—care should be taken that the color is not so strong as to overpower the illustration and obscure it. Whether or not color will be used in the illustrations themselves is a point that usually lies more in the artist's than the layout man's province.

Of the four process colors, the blue and the yellow are too weak to be used advantageously for most typographic purposes, though they may occasionally be employed for a heavy initial, a trademark, or a line of heavy lettering. The red, though not the best color in the world for the purpose, is sometimes used for initials, borders and occasional display lines in very much the same fashion as a second color—this providing that such use does not compete for attention with the illustrations, which are

necessarily the chief point of interest in a color advertisement. Color, in general, should be concentrated on the elements it is intended to emphasize and not miscellaneous distributed all over the space.

For a discussion of the general technique of color the reader is referred to "Rudiments of Color in Printing" (Part VII, No. 45 of this series).

LEGIBILITY

We come now to the second of our major problems: that of making advertisements *easy to read*. This is essentially a matter of type selection and arrangement, though general arrangement as discussed in the preceding section enters into it to the extent that it may facilitate the progress of the eye through the successive parts of the advertisement and so conduce to quick and easy reading.

For reasons of clarity and convenience we shall consider legibility (1) in connection with display matter, with particular reference to headings, and (2) in connection with text, though the two should always be thought of together and not as separate items. With certain obvious exceptions, practically all of this section will apply also to our discussion of direct advertising.

Display

Most advertising headings are written with one of two purposes in mind: either to summarize the content of the advertisement so that the general substance of the "story" will be evident at a glance, or to excite the reader's interest and curiosity and thereby intrigue him into reading the text. The first is generally known as the "news" type of heading; the second may be described as the "invitational" or "come-on" type. It will

be evident in both cases that the heading, from the point of view of copy, is a "key" element in determining whether or not the advertisement will be read and that its position and typography are therefore of first importance. In an ail-type advertisement, and in many illustrated advertisements as well, it will be the element chiefly relied upon to "stop" the reader and engage his attention. Many advertising writers, particularly those of the mail-order school, carefully plan their copy so that heading, illustration, signature and other display matter together will give the reader the whole story.

Upper and lower case vs. all caps. Because practically all reading matter is set in lower case and because of the characteristic word shapes established by the ascending and descending lower case letters, it is generally agreed that headings set in upper and lower case are more easily and quickly taken in by the eye—are, in other words, more *legible*—than headings set in capitals, though this theory may be disputed in certain forms of display. In the case of a heading that runs to several lines of type, a word or line in capitals may frequently be broken into the display to give variety and emphasis. Long headings should usually be broken up either in this way or by varying the length of the lines—occasionally, also, by the use of contrasting roman and italic or even of contrasting faces of type—since too much of the same thing in display tends to monotony and illegibility. All-cap headings, if the capitals are well designed, lend dignity and a certain amount of decorative quality to most settings. Capitals are also technically handy in giving a width to display lines which can be had with upper and lower case only by the use of disproportionately large sizes.

Capitals in mass are distinctly less readable than lower case, and while there is a tendency among typog-

raphers at present to use them in this way more than was done formerly, the student should think twice before he does it—and not do it then unless for some special purpose or effect. Italic capitals are less legible than roman capitals, although, because of their slant and consequent contrast with the “up-and-down-ness” of the rest of the page, they achieve a certain measure of conspicuousness. Their legibility can in many cases be improved by proper letter-spacing. Letter-spacing in general, however, contributes more to decorative quality than it does to ease of reading.

By way of being “different,” some typographers nowadays are using all-lower-case headings, omitting capitals entirely even in proper names or using italic lower case letters where capitals would normally come. This, however, is mostly faddishness. The effect is almost always seventh gradish.

Hand lettering has been made the subject of one of the previous books of this series,* and therefore need not be considered in detail here. Because of its freedom and flexibility it can be made to do a great many things that type letters of solid metal cannot. In the hands of a good designer it is a most effective method of securing both emphasis and decorative quality and of conveying “atmosphere.” A good type face, however, is preferable to indifferent hand lettering for display purposes. Hand lettering is usually handled in one of two ways: either to echo the texture and general quality of the type with which it is used, or to contrast sharply with the type in both respects.

In *arrangement*, a heading should always follow the sense of the copy—that is, the lines should break as the thought breaks. Disregard of this rule amounts to typographic bad grammar. It is, however, frequently dis-

* “Lettering in Typography” (Part VII, No. 46).

regarded for the purpose of giving shape to the heading, with the result that the sense is broken up and the flow of the copy and thought impeded.

Bold-face type, a pet aversion (and rightly so) of good book printers, finds legitimate and effective use in advertising headings. So also do the better script types, italics and "cursives." While one hesitates to lay down any general rules after the way all four have been employed in the last few years, a certain amount of discrimination may be recommended. The purpose of these types is primarily for emphasis and contrast. Used with too free a hand, they defeat their purpose—as too much spice kills flavor. Script types and italics (and most bold faces as well) are less legible than roman when composed in mass.

Text

Since the matter of type selection has been covered in some detail in another book of this series,* it is not proposed here to go into the merits or otherwise of this or that particular type face or series, but rather to cover the points that enter into the general matter of legibility.

As Mr. Bernhard sets forth in the "Typographic Axioms" quoted at the beginning of this chapter, advertising typography departs widely from book typography in both its technique and its objectives. "The book is designed for readers with leisure and a receptive mood; commercial printing has to reach the public regardless of time and mood. It has to attract the eye by force to drive its message home." Where a book is bought to be read, a piece of advertising must, under normal circumstances, impose itself upon the reader's attention; hence advertising typography legitimately employs—is,

* "Elements of Typographic Design" (Part VII, No. 44).

in fact, virtually forced to employ—devices which are uncalled for and out of place in the more sedate pages of the book.

Where book typography aims chiefly at uniformity in color and texture, advertising typography aims at variety, contrast, animation and general "interest." Unfortunately, in his effort to achieve these qualities, the advertising typographer sometimes loses sight of the equally important fact that "type is made to read," with the result that emphasis, interpreted in terms of blackness and "smash," is allowed to over-ride all other considerations. In our own time we have seen this tendency run riot in some of the more extreme work that goes under the name of "modernism"—work which undeniably has tremendous attention power but which fails to hold attention and to deliver its message because of the difficulty of reading it. While it is not easy to draw a definite line between attention on the one hand and legibility on the other, it may be said in general that typography which calls attention to itself rather than to the thought it is intended to convey is poor typography and bad advertising. A balance must be struck between attention and legibility.

"Modernism" in its more rational forms has undoubtedly had a beneficial effect upon advertising typography as a whole. It has broadened both the mind and the palette of the advertising typographer, has gotten him away from his one-time tendency to "crib" and imitate the classics indiscriminately without regard to fitness to purpose, and has taught him to obtain extremely effective results with extremely simple means. Like all such movements, however, it has brought with it exaggerations in type design and type arrangement which have little to recommend them beyond the fact that they are new and "different"—a point which advertising men as

a class are quick to seize upon. While the student can learn a great deal from a study of good examples of "modernist" typography, he should not accept it as good merely on the basis of its modernity. He will do well to acquire facility in the use of types of proved usefulness and merit of design—types such as Caslon, Garamond and Cloister among the old styles, and Scotch and Bodoni among the moderns (the latter term being used in its typographic sense)—before he attempts to experiment with more sensational and less well-established faces.

Both practical and æsthetic considerations enter into the selection of types for advertising. Thus, in newspaper advertising, as we have seen, the matter of stock and printing conditions must always be considered. Types which tend to fill up easily will be eschewed in favor of more open and therefore (for newspaper purposes) more legible faces. Outline and "inline" types (the latter having a tooled white line in the stem of the letter) and shaded types are likely to lose their character in newspaper printing and to become straight bold faces. The smaller sizes of type, too, especially of italic, call for careful handling if they are to be readable. Many advertisers—and this applies to both newspapers and magazines—make it a definite rule to use no sizes smaller than 10 point. As has been pointed out elsewhere in this series, legibility in types depends quite as much upon background—that is, upon the proportion of white space that shows through and around the individual letters—as upon stems, hairlines and serifs.

Suitability also plays a part in the selection of types for advertising. While no hard and fast rules may be laid down here, it may be observed that one does not as a rule (unless he be excessively modern!) use a delicate "feminine" type to advertise steam shovels, or

a black-as-night, cast-iron bold face to advertise perfumes or fine laces. Decorative types—the Nicolas Cochin is an example—have obvious advantages in connection with products which reflect such qualities as daintiness and femininity. They are, however, less legible than the plainer roman faces when composed in mass. Such types, when properly handled, will do much to suggest quality and convey “atmosphere”—an important point in the advertising of merchandise of the luxury classification.

In choosing a type to go with line illustrations, the matter of *texture* is to be considered. The type face should, if possible, echo or repeat the general tone of the picture. Thus, if the illustration is composed in sharply contrasted blacks and whites, a face on the order of Bodoni, with contrasting stems and hairlines, will be indicated (see Fig. 12); a picture whose lines are more even, giving a general tone of gray, will call for an old-style in which the contrast is less marked. This matter of texture will also enter into the selection of borders and decorative material used with the type. With half-tones, the type should reflect the “color”—that is, the relative blackness—of the picture, though there are occasions when a light type may be used with heavy illustrations to give the illustrations greater prominence.

The problem of what types to use on coated papers has not yet been satisfactorily solved. Even the best of the old styles tend to “go gray” when so printed—a fact which the designer may sometimes utilize for contrast and emphasis, as indicated above—while the fine hairlines and serifs of the moderns wear easily and thicken or break off. In general, however, the modern faces as a class (the word “modern” again being used in the typographical sense) give better color and tone on coated paper.

The present practice of using bold-face types for setting the text of advertisements—Garamond Bold, Cloister Bold, Bodoni Bold, etc.—may be accounted for, at least in part, as an effort to overcome this lack of color in the ordinary run of text types. Bold-face types, when so used, should be chosen with an eye to their legibility when composed in mass; otherwise the additional color that may be gained is obtained at the expense of easy reading.

Leading. Legibility, as has been said, depends quite as much upon how types are handled—that is, upon their arrangement—as upon the type faces themselves. Here certain technical considerations enter, the use of leading being a case in point. While most types with descenders of normal length are legible when set solid (always providing the length of the type line is not too great), they can almost always be made more so for advertising purposes by being opened up. Modern types like Bodoni, with their flat perpendicular serifs, require leading for greatest legibility—how much leading, the student will determine from practice. Very wide leading, a favorite device of the modernists, is to be employed with discretion, and only if it is in keeping with the general tone of the layout, as it tends to make the composition thin and streaky. *

In order to break up large areas of type, the typographer frequently makes use of extra leads between paragraphs. When the paragraphs are set flush—that is, without the first line being given the usual 1-em indention—this is almost a necessity; otherwise confusion results when a paragraph ends with a full line. Where the copy consists of a series of paragraphs or items, each complete or virtually complete in itself, extra leading is perfectly legitimate, providing it does not make the text too spotty or jerky. With copy that reads con-



BRIGHT GARLAND

JEWELS may come, and jewels may go, but pearls—to paraphrase an old poem—go on forever. And there is good reason for this enduring favor. Women love them for their soft, deep beauty . . . for their richness . . . because, wearing pearls, they feel so fully and invulnerably dressed. . . .

Since earliest times the pearl has shared with the diamond the foremost place in feminine regard. And for that reason men have gone into strange lands and under tropic seas to find it. They have built up about it a complex system of valuation and appraisal. Their study of it has become an art.

It is easily to be seen, therefore, that the buying of pearls is not a matter in which the layman may engage uncounseled. He should take the most expert opinion, avail himself of the most authentic sources. . . . And it is a significant fact that for more than half a century the leading connoisseurs of this country have been accustomed to make their purchases through this house.

Strings of pearls from \$115,000 to \$200. A distinguished collection of loose pearls to add to necklaces, from \$20,000 to \$15. Individual pearls of exceptional merit, in a variety of unusual and distinctive settings.

MARCUS & COMPANY

JEWELERS

WM. ELDER MARCUS, JR.

CHAFFIN MARCUS

Fifth Avenue at Forty-fifth Street, New York; London; Paris; Palm Beach

© 1929

FIG. 12

Illustrating harmony of texture. Type, tapering dashes and border are keyed to, and repeat, the quality of the illustration. The type face is Bodoni Bold.

tinuously, however, it tends to interrupt the flow of the text, since the reader has, in effect, to start anew with each paragraph. For such copy, the 1-em indention will usually give a sufficient break.

"Normal" type size. Text type should not be too large for the space allotted to the advertisement or it will appear clumsy and awkward; neither should it be so small as to look insignificant. There is a sense of scale involved here which can be acquired only from practice. A certain size of type "looks right" for a given space; another size does not. By inserting a type specimen sheet under a layout made on tracing paper, it is usually possible to tell what size is "normal" for the space. This "normal" size, of course, cannot always be used, since the copy may be too long to fit without crowding, but where possible an effort should be made to approximate it.

Length of line. Similarly, the type line should not be too long. Twice the length of the lower case alphabet, or between 50 and 60 characters, is usually accepted as the maximum length permissible in the interests of easy reading, and for sizes from 10 point downward the maximum should be kept considerably less than this. With too long a line the eye has difficulty in jumping back from the end of one line to the beginning of the next. When wide measures are forced upon the typographer, this difficulty may be partially overcome by leading, which makes the break between lines more emphatic, and also by double instead of single indention at the beginnings of paragraphs. A more logical and effective remedy, however, is to avoid the wide measure by setting the type double column.

In using *initials* to emphasize the beginning of the text or of important sections of it, care should be taken that they do not compete with the heading, thereby detract-

ing from its prominence; also, that they do not give the advertisement too spotty an appearance. On a "busy" page a prominent initial may easily be one spot too many. The purpose of an initial is, essentially, to give the eye a starting point, to show it where to begin to read, and also (when the copy is long) to indicate the break of the sections. Decorative initials, like any other decoration, should harmonize with the type with which they are used. When employed primarily for emphasis, however, or as a decorative element, they may, like hand lettering, be in distinct contrast to it.

Close spacing of text types is quite as important for legibility's sake in advertising as it is in book work, and should be standard practice in all houses setting advertising composition.

Borders and decoration. A border in newspaper advertising, as we have seen, usually serves the purely utilitarian purpose of fending off competition—keeping aggressive neighbors at their distance. A newspaper advertisement, however, does not necessarily have to have a border for this purpose, since the same effect may be achieved by arranging the elements of the advertisement so that they "touch the four sides" and so establish the boundaries of the space area. The defensive type of border is usually made up of plain rules, the thick and thin rule being a favorite. It is important that these rules should accord in weight with the type. Decorative borders have little place in newspaper advertising, which can rarely take the time or the space for ornament of any sort. With advertisements of intermediate size, bands at head and foot or vertical rules at the sides (sometimes at one side only) are often used in place of all-round borders as means of securing unity.

Magazine advertising offers more opportunity for ornamentation. Thus a decorative border or incidental orna-

ment may be used to convey the "quality atmosphere," to give continuity to a series of advertisements, or to emphasize the period of a product such as silverware. It may also be used for purposes of beauty and attractiveness. Such ornamentation, however, should function as a part of the design as a whole. It should have a definite purpose and not be "lugged in" merely for its own sake. If its only purpose is to "hold the advertisement together," it is usually indicative of weakness in the layout.

In full-page magazine advertisements, a border restricts the size of space available for pictures and text, since allowance must be made for some margin between border and pictorial or typographic matter. Without a border, such advertisements not only make active use of all the space available, but, in effect, add the margins of the page to their own dimensions.

Continuity. Concerns which advertise regularly in newspapers or magazines usually adopt some characteristic device or style of setting to individualize their advertising and give it continuity. A special border or type face or a distinctive style of illustration are among the means employed for this purpose. Thus, one New York department store for some years set all its advertisements in Cloister and Cloister Bold, giving them a general "family resemblance" which helped to identify them in the mind of the reader. Such a style, used over a long enough period of time for readers to become familiar with it, comes to have almost the effect of a trademark.



STYLE AND QUALITY
EXPRESSED IN

Gentlemen's Clothes

In our clothes for gentlemen, we emphasize the quality of every thread that goes into their making.

The tailoring executed by Hickey-Freeman is characteristically exact in every respect of the carefully selected materials from the looms of makers whose names long symbolized quality.

HICKEY-FREEMAN & CO.

Outfitters to Gentlemen - Established 1886

MADISON AVENUE AT FORTY-SIXTH STREET



GENTLEMEN'S
Evening Clothes
OF DISTINCTION

Our formal and informal evening clothes are styled after observations made at the most important social events in the old and new worlds.

These distinguished garments are tailored from the finest fabrics with utmost regard for detail by Hickey-Freeman, foremost producers of gentlemen's clothes ready-for-wearing.

HICKEY-FREEMAN & CO.

Outfitters to Gentlemen - Established 1886

MADISON AVENUE AT 46TH STREET
New York

FIG. 13

The Tripler advertising in both newspapers and magazines has been given identity and continuity through the use of an Old English border and text set in Caslon Italic. Marcus & Company have consistently used the Bodoni Bold style shown in Fig. 12 for the same purpose, in conjunction with illustrations by Rockwell Kent.

IV

The Design of Direct Advertising

IN PUBLICATION advertising we have been working entirely with single units or areas of space of pre-determined size—pages or portions of a page. Except for the matter of “show through” and possible competing advertisements, the other side of the page or sheet has not entered into our calculations. Within the given area our aim has been to create an arrangement of type and illustrations that should get attention—should attract, interest and please the eye by reason of its qualities as a design—and at the same time be superlatively readable. In creating this arrangement we have had to keep a watchful eye on competition in the shape of surrounding advertisements or of preceding and following advertisements.

With direct advertising we come to a new set of conditions. Instead of the single area, our working unit becomes the *printed piece*, which, subject to obvious limitations, may be of any size, shape or number of pages. Our advertising message is no longer confined to one space (though it may be so confined in the case of a leaflet or blotter) but reads continuously or progressively through a series of pages or folded faces. Unity and continuity (the latter as applied to the thought) thus take on a new aspect.

Again, assuming that our printed piece gets through to the reader for whom it is intended—a reasonably safe assumption if the mailing list is in proper working condition—we shall have his or her undivided attention during the time spent in reading it. There will be no direct com-

petition—no pages in our booklet, for instance, calling attention to somebody else's product; hence no problem of "conspicuousness" in the space advertising sense. Such competition as we do have will be from other printed pieces—an entirely different state of affairs from that prevailing in either magazine or newspaper advertising.

Our problem, then, or rather the ideal toward which we shall work, will be to make our printed piece so attractive, inviting and interesting that whoever receives it will be impelled to open it up and read it. We shall be aiming at the same general objectives of attention and legibility, but with differences in the physical form of our design and the conditions under which it will be read.

Here, however, we run into certain conditions that were not present—or, if present, were "invisible"—in publication advertising, the first and most important being the matter of cost. Cost to the space advertiser (aside from "service" and extras) means the amount he pays for his space, and is a fixed amount. A given amount of space in a publication—say a page or six half pages—costs so much, and the figure is standard for all advertisers.

In direct advertising the cost is not so fixed. A booklet of 16 pages and cover, for instance, will not "cost so much" but will vary in price according to the materials used, the grade of craftsmanship demanded, the general plan of design, and many other factors. Labor and overhead charges are different in different localities. Printers' figures on a job will vary even when based upon the same materials and specifications.

As we have seen elsewhere,* all printing may be divided from the designer's point of view into three general classifications: (1) work where design and crafts-

* "The Elements of Typographic Design" (Part VII, No. 44 of this series).

manship prevail before price; (2) work where design and craftsmanship must be tempered to price; and (3) work where price rules supreme and the problem is one of quantity manufacture. These same classifications necessarily apply to direct advertising. Thus, in some instances we may be allowed to "go the limit" in materials and craftsmanship; in others, we shall have to produce the piece for the least amount possible.

Most advertising printing, however, comes within the second classification. Ordinarily the buyer of the advertising has a certain amount of money to spend. He must keep within a definite appropriation. His problem, therefore, is to get the best he can for his money—"best" being interpreted in terms of what is, in the buyer's estimation, most likely to accomplish the result he has in mind in sales or promotion.

Our printed piece, then, will usually be something of a compromise—a compromise between what might be done if there were no cost limitations and what can be done under the given conditions. We shall have to study the buyer's problem, get thoroughly in mind the purpose he wishes to accomplish, and fit our design to that purpose. The plan of the piece will be governed accordingly.

In all advertising, it is to be remembered, fine materials and fine workmanship are to be used not for their own sake but as a means to the end of selling. Appropriateness, fitness to purpose, must at all times be kept in mind. Thus, as in space advertising, we shall consider the general nature of the product and the concern doing the advertising, whether the product is a luxury or a utility only, the class of people who will naturally buy it, etc., and work out our plan to fit in with all these factors—at the same time keeping within the advertiser's appropriation.

There is one further factor in this connection that is too often ignored or not considered in articles on the subject. Design and layout alone will not sell goods. Unless the prospect is interested, directly or indirectly, in what our printed piece has to say and the goods or product it advertises, he obviously is not going to read the piece or buy the product, no matter how fine the typography, illustrations and presswork. Just as obviously, however, a piece of printing that is attractive and interesting, that delivers its message in a clear, intelligent, impressive and forceful way, stands a far better chance of getting attention, being read, and thereby influencing an interested prospect to purchase, than a stodgy, dull, crowded looking, uninviting, illegible piece, though the latter may be of the same general content. It is in these terms that we shall consider our objectives in layout.

The Container

The problem of getting attention begins, in direct advertising, with the wrapper or container in which the printed piece (unless it be a "self-mailer") arrives. This may take any of several forms—envelope, mailing tube, slip case with wrapper and label, etc.—according to the general nature and degree of formality of the piece. While the container is usually one of the last things to be considered by the designer, it is the thing that the recipient sees first; hence its treatment is of importance.

The purpose of the container is to get the printed piece into the hands of the prospective reader without its being soiled or damaged in transit. Whatever form it may take, therefore, utility must be considered; it must be planned first of all to stand up under the wear and tear it will receive in the mails. A good, durable envelope,

perhaps reinforced with a piece of board or some other form of "stiffener," may be perfectly adequate for this purpose. Such an envelope will, of course, carry the name and address of the sender, usually in the form of a "corner card," or, if a label is used, as part of the label, and will provide ample space for the recipient's name and address. If it is to be addressed by hand in pen and ink, the stock should be one that will take the ink without blotting.

But a container may be more than purely utilitarian. In sending out a piece of the more formal type—an elaborate booklet, for instance—we may want the container to suggest something of the nature and content of the booklet, to suggest and be in harmony with the "quality atmosphere" of the piece, and thereby do its part in engaging the prospect's attention. Thus, if an envelope is used, it may be made up from the same stock as the booklet cover (always providing this stock is sufficiently durable and will fold up into an envelope without cracking); the setting of the corner card will follow the general typographic style of the booklet; a bit of ornament or possibly a small illustration from the booklet or its cover—necessarily in line or flat colors if it is to print on cover stock—may be added by way of decoration, with perhaps the title of the book or a "catch phrase" from the copy to excite interest and curiosity (though the latter will hardly be in order with the more formal types of advertising literature). If circumstances justify it, we may even go to the expense of a special label, designed to harmonize with the booklet in color and typography. Where a label is used, the envelope of course need not be printed.

Such points, however, will always be governed by good taste and appropriateness. Decoration may not be

in order in a given case; the stock alone may be sufficient, without ornamentation, to convey the desired impression of quality; and in any event we will guard against over-ornamentation, since over-ornamentation of an envelope almost always results in an effect of cheapness. Utility and appropriateness first is the safe rule.

Self-mailing pieces. The less pretentious forms of direct advertising, such as folders and broadsides, may be planned as "self-mailers"—that is, mailed without wrapper or container, the face of the folded piece carrying the address, stamp (or mailing permit), corner card, catch phrase (if any), etc., and the pages being held together by a seal or sticker. This is, in general, a money-saving device, since it eliminates the cost of envelopes, and marks the piece as one designed for utility and economy rather than style. While obviously not suited to the advertising of expensive luxury products, it will probably not detract from the effectiveness of a piece advertising a product of general appeal. Here again, if the piece is to be addressed by hand, the stock used should be one that will take pen and ink.

While on the subject of economy, it may be mentioned that there are various special types of envelopes designed to save expense in mailing advertising literature. The "window envelope," much used with form and illustrated letters, has an opening in the front with a strip of transparent paper pasted across, the letter being folded so that the typewritten "fill in" (name and address of recipient) show through, thus saving the cost of addressing the envelopes. Another device is the "penny-saver," an envelope with the large flap sealed but with one of the end flaps loose so that it can be "opened for inspection" in accordance with post office requirements. This allows the piece to travel at the "printed matter"

rate while appearing to be sealed first-class mail—a point which may or may not be appreciated by the person who receives it.

There is also the “duplex” type of envelope, a large envelope (9 x 12 inches or thereabouts) with an envelope of No. 9 or No. 10 size attached to the front, which enables a piece of printed matter to be sent out with an accompanying typewritten or form letter—an advantage in many cases, since otherwise letter and printed piece may become separated and the latter not arrive until several days after the former. In using this, separate postage must be attached to cover the letter and the printed piece. These envelopes are handled by the post office under the “printed matter” classification and travel at the slower rate.

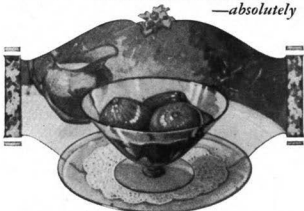
FORMS OF DIRECT ADVERTISING

In our discussion of attention and legibility in Part III, we have covered many of the essential points in the design and layout of direct advertising, and, in fact, of any advertising in which printing is employed as the medium of transmission. While differences in form and competitive conditions entail certain differences in the matter of getting attention, we may consider the subject of legibility as having been disposed of. In what follows, therefore, we shall take up the various types of direct advertising, considering them with reference to their function and physical form and discussing points of layout in immediate connection with each type.

Leaflets

The simplest of all forms of direct advertising is the *leaflet*, a single sheet printed on one or both sides and

TRY THESE . . .
Preserved Golden Figs
AT MY RISK AND EXPENSE
—*absolutely*



HERE is a "food treat" that is not only good, but good for you: Big, delicious, juicy, skinless Texas Figs, in a heavy syrup, one of the most healthful foods available—Nature's own.

Mere pictures and words cannot do justice to the golden sunshiny color, the plump tenderness, the full rich flavor. So, I offer to send you—entirely at my expense—a case of 2 dozen 13-oz. tins of these delicious figs.

Open a can, try them, and if you are not more than delighted, simply return the rest, at my expense, and you owe me nothing. Otherwise, your check for \$7.60 mailed in ten days, squares us. But, no money now, unless you prefer. Just sign and mail the enclosed card, not even the investment of a stamp is required.

DELANE BROWN
1501 Guilford Ave., Baltimore, Md.

FIG. 14

Typical direct advertising leaflet, made to be enclosed with a letter in the ordinary 6¾ envelope. In the original the illustration was in four color process. Garamond, Garamond Bold and Greco Bold types.

usually sized to fit within an envelope or package. The name may be taken as covering the various and sundry types of circulars and small folders used as envelope and package enclosures—known to the trade under the general heading of “stuffers.” In function, the leaflet is usually supplementary to, or explanatory of, the correspondence or other matter with which it is enclosed, though it also serves to advertise small individual items. A gas company, for example, in sending out its letters or statements, may enclose a stuffer calling attention to some new heating or lighting gadget, or a cereal manufacturer may enclose a page of recipes in his packages. A leaflet is rarely sent out by itself, since it is too small and too restricted in sales and advertising possibilities to justify its being mailed as an individual piece.

Typographically speaking, the design of the leaflet is controlled by copy and purpose—which means that it may take almost any form. One tries to do the thing that is appropriate to the occasion. This may be the most conservative of settings in Caslon (or, if the leaflet is essentially part of the letter, in typewriter type) or a gay, colorful, modernist style of thing with incidental decoration for attention purposes. If there is a picture in halftone, a coated stock will be indicated; otherwise we are unrestricted except by cost considerations and may employ a colored paper for contrast and liveliness—in which case we will obviously select a type that will be legible when printed on the color. Colored inks are also to be considered, since there is no reason why a leaflet, even if printed in one color only, should always be in black.

Folders

Next to the leaflet naturally comes the *folder*, a term which may be applied to almost any piece of printing



A.
Four-page folder.



B.
Six-page folder.



C.
Eight-page folder.



D.
Eight-page folder with
the two center pages
used as a double
spread.



E.
French fold.



F.
Double six-page folder
with front leaf short-
ened to show inside
pages.



G.
Four-page folder with lap-
over.



H.
Letter with folded flap.

FIG. 15
Diagram of folding schemes

that is folded but not bound. A folder may range from $6\frac{3}{4}$ " envelope size up to $8\frac{1}{2} \times 11$ or 9×12 , the latter being the usual maximum. It may be sent out in an envelope or by itself as a "self-mailing" piece. In its simplest form (one fold) it consists of four pages of equal size; from this it may range through almost any degree of complexity in folding scheme, subject to the length and general nature of the advertiser's "message" and the convenience of the reader in handling. Too elaborate folding schemes, "trick" folds and the like, while occasionally useful for purposes of novelty, are in general to be avoided, since they tend to confuse the presentation and attract too much attention to themselves. Some of the folding schemes in common use are shown in Fig. 15.

If a folder is made up with one horizontal and two vertical folds and printed on both sides (*F* in diagram), the horizontal fold is generally so placed that the inner part of the sheet is shorter than the outer, thereby calling the reader's attention to the matter on the inside pages. (Readers, it may be said, have a faculty amounting to genius for missing such things if they are not plainly indicated!) This does not apply, however, to the "French fold" (*E* in diagram) in which the pages are of equal size and the stock printed on one side only. The French fold, when made up of a fine grade of stock (with the deckle retained if possible), is perhaps the most distinguished of the various folding schemes and is much used in the advertising of high-grade products, sometimes with a tipped-on illustration on the left hand inside page. Booklet covers are often made French fold fashion.

Ordinarily, each of the folded faces of a folder is handled as a page, the fold determining the boundaries of the page. The copy may sometimes read continuously



A new low priced FRIGIDAIRE

The Address
 Tony Withers
 Home

Now...a NEW FRIGIDAIRE
at the lowest price
in Frigidaire History

■ HERE is a new Frigidaire at the lowest price at which any Frigidaire has ever been offered. Now even the smallest home can enjoy the price low benefits of Frigidaire. Sporting ice cubes... defroster and automatic defrost... and double the storage of the savings which result from being in larger quarters.

It actually costs less to own Frigidaire than to do without it. Frigidaire makes no bills, consequently... the electric current used is insignificant compared with the cost of ice. Frigidaire cooks excellent food quickly, and enables you to take advantage of the savings which result from being in larger quarters.

Frigidaire is true economy. It adds pounds to the health of your family. Why not get your Frigidaire now? General Motors men are so sure that this new model will actually pay for itself while you are paying for it. Make up your mind to expect all the many priceless benefits of Frigidaire without delay.



The new model D-4 incorporates all features which make Frigidaire the greatest value in Electric Refrigeration.



■ FIRST exclusive, time-tested feature that has made Frigidaire the world's standard of value in electric refrigeration is found in this new, low priced model. It is Frigidaire quality in every detail... a conspicuous result of eleven years research and experience. Over three-quarters of a million Frigidaires are in use today... more than all other electric refrigerators combined. Only consistent production, and the tremendous buying power of General Motors Corporation, has made possible the amazingly low price of this new Frigidaire model.

Guaranteed... Satisfactory
 This new Frigidaire is beautiful, convenient, and sanitary. The cabinet is finished in lacquer white. Doors, with white porcelain-lined food compartments lining. The rounded corners are easy to keep clean. All shelves are washable... no scraping. All mechanisms are fully enclosed and out of sight.

Powerful... Dependable
 The Frigidaire compressor is equipped with a powerful motor unit, which has enough power to start any possible demand without straining to do so.

Quiet... Dependable
 Frigidaire is true economy. It adds pounds to the health of your family. Why not get your Frigidaire now? General Motors men are so sure that this new model will actually pay for itself while you are paying for it. Make up your mind to expect all the many priceless benefits of Frigidaire without delay.

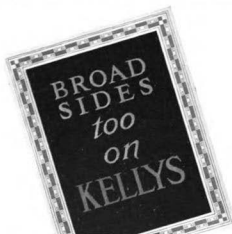
FRIGIDAIRE COLD CONTROL
 This exclusive feature gives you the definite degree of cold in the freezing compartment. Instant temperature is possible for quick freezing of hot foods, or in making special desserts. Because Frigidaire freezing was an advance, this low temperature was added to the freezing compartment, and proper temperatures are still maintained in the food compartments.

SPECIFICATIONS
 Final Storage Capacity... Approximately 2 cubic feet. (Actual capacity... 1.5 cubic feet.)
 Freezing Compartment... 10" wide, 12" deep, 12" high. (Depth includes 1" to allow for shelves and controls.)
 Number of Shelves... 4 for holding ice or frozen foods.
 Ice Making... With 100% ice, 24 cubic inches.
 Cabinet... Exterior... 24" high, 24" wide, 24" deep.
 Interior... 18" high, 18" wide, 18" deep.
 Weight... 110 pounds.

RECORDED CORPORATION
 Subsidiary of General Motors Corporation
 Detroit, Michigan

FIG. 16

French fold type folder (self mailing). Page size of original $6\frac{1}{4} \times 9$ inches. Set in Bodoni, with hand lettered headings, and printed in four color process. Note the arrangement of the two inside pages.



❧ B R O A D S I D E S ❧

The "Big Smash" of Direct Advertising Printed on Kelly Presses!

*As large as a 22 x 34 sheet of paper
or the good common sheet with 10
or 12 in.*

[The following text is printed in a small, narrow column on the right side of the page.]

THIS BROADSIDE is an example of what Kelly Presses do with the heavy *ammunition* of direct mail advertising. Look at the 15-inch halftone on the inside center spread, the variety of halftone and type matter in the pages printed on this side of the sheet—and then remind yourself that these forms were run on a 22 x 34 press, the Kelly No. 2. (Would you expect to put forms like these on your penny cylinder?—and if not, how could you handle them and how much would they cost you to run as compared with the Kelly?)

Notice this note about Kelly-printed broadsides: The 17 x 22 and 22 x 34 sizes not only are convenient to fold and handle but they fold down naturally to 8½ x 11, the accepted standard size for the architect's file, and all other standard filing systems. This is a mighty important point in a broadside, if you want the man who gets it to preserve it. And the fact that you can run a 22 x 34 advertising sheet on the No. 2 gives you all the area you need for lettering, text, k bolds and any broadside "tricks" you may want to do.

Kelly Presses are sold and kept in stock by the leading Presses of the

AMERICAN TYPE FOUNDERS COMPANY

FIG. 17

Broadside, printed on 22 x 34 inch sheet and designed to be used as a wall hanger. Folded size 8½ x 11. The inside spread (Fig. 18) was planned to show the maximum size of sheet that could be printed on the press. Garamond and Garamond Bold types and hand lettering.

but more often is broken up into separate bits or items, the folding scheme determining the order in which these items will naturally be read. On the inside, the folder may carry a double spread effect, printed across the center fold, with smaller "fold in" pages of a supplementary nature on one or both sides (as in *D* in diagram). In all-over size, a folder is usually planned to cut without waste from a standard size sheet, its folded size being determined by conditions of mailing.

Folders cover so wide a variety of material from the standpoint of content that it is hardly possible to generalize regarding their design. One may say, however, that the illustrations are a safe starting point. If they appear on facing pages, the unity of the arrangement as a whole is to be considered (see Fig. 16). If the illustrations are in line, a type will naturally be chosen that will harmonize in color and texture; otherwise the typographer is pretty much unrestricted. What has been said about colored stocks and inks in connection with leaflets will also apply here. Where an antique stock is used (and, when conditions permit, with stocks of smooth surface), a departure from straight white in favor of an ivory, india or "natural" may be advisable for variety's sake, since the general run of folders are printed on straight white stock.

Illustrated letters. These should perhaps be separately mentioned as a specialized type of folder, since they are essentially single fold pieces made letter sheet size—that is, with a folded size of $8\frac{1}{2} \times 11$ inches. Page 1 carries the letterhead of the firm and the usual typewritten letter (or a multigraphed or printed letter as the case may be), pages 2, 3 and 4 being given over to advertising. The possibilities of this combination of letter and advertising matter will be apparent. Stocks are now

THE KELLY AUTOMATIC PRESS

[STANDARD SPECIFICATIONS]

Bed measurement, 26 1/2 x 59 1/2 inches.

Size of sheet, 23 x 34 inches.

Larger sheet fed, 24 x 35 inches.

Smallest sheet fed, 8 x 12 inches.

Larger form covered by two damp rollers, locked at power chain, 21 x 32 1/2 inches, locked to book chain, 21 x 33 inches.

Overhaul sheet up to 24 x 35 inches may be automatically fed, and by simple adjustment of rollers a covering of coat roller by single and two rollers (one roller twice by double rolling, in addition an open form not exceeding 23 x 34 inches). Double rolling is automatic. Second and third form rollers operate automatically in form or distributing rollers.

Power chain 24 1/2 x 52 1/2 inches inside.

Book chain, with long bar shifting, 25 x 51 inches inside.

Form feed 21 x 32 1/2 inches up to capacity, locked on.

Half of power or plates mounted on power form (chain) by two form rollers.

Power plate table holds 21 1/2 inches of stock.

Double pressure distribution roller delivery system, with two distributing rollers, dust roller and silk plate. All a operation rollers can 21 inches diameter to allow for shrinkage.

Power plate cover all with extensive delivery and electric equipment, 6 feet 7 inches x 15 feet.

Free space of side frames for concrete foundation, 12 1/2 inches x 8 feet. Concrete should be 3 inches high at ground.

Net weight complete, 10,130 pounds.

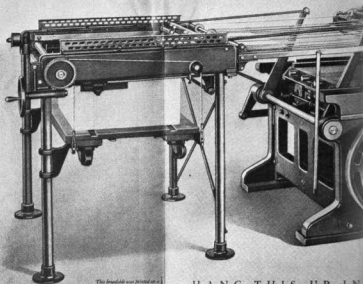
Gross weight (except for concrete shipment), 13,000 pounds.

The Kelly Automatic Press No. 2 model is a

plate with a power roller for more automatic holding means seven inches of stock including tracks and one track double, electric equipment, ready spreader brake, push-button station at 15 feet, stop station at delivery end, two set color in set or reverse plate works, steel power chain, rollers for plate and blower, oil can, wrenches.

The customer wires from his main line to the and also connects power and blowers, motor, and vacuum.

Kelly-Guthrie Co. and Kelly-Bath up are more parts furnished to order.

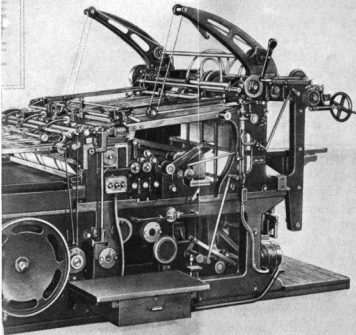


This model was printed on a Kelly Automatic Press No. 2

HANG THIS UP IN

obtainable for illustrated letters that are coated on one side, thus permitting the printing of fine screen halftones on the inside pages while offering the usual bond paper surface for typewriting.

No. 2 — *A Two-Revolution Automatic Printing Unit for the
Cylinder Pressroom, Complete with Press, Automatic
Feeder, Extension Delivery and Electrical Equipment*



YOUR PRESSROOM

The broadside was printed on a
Fully Automatic Press No. 2

FIG. 18

The full inside spread of the broadside shown in Figure 17. The sheet size was 22 x 34 inches. Halftone printed in black, type in warm brown on white folding enamel paper. Cover page carried extra printing in blue.

Broadsides

A broadside differs from a folder (though belonging to the genus folder in mechanical characteristics) first of all in size, being usually considerably larger, and second, in the fact that it opens up through a series of folds, each double the size of the preceding, to a central display or spread that covers one entire side of the sheet. Thus, the successive "pages" or folded faces of a broadside printed on a 19 x 25 sheet (one of the sizes regularly used for the purpose) will measure $6\frac{1}{4} \times 8\frac{1}{2}$ *, $12\frac{1}{2} \times 8\frac{1}{2}$, $12\frac{1}{2} \times 19$, and 19×25 , the type matter running either way of the sheet. Copy and illustrations are planned to "lead up to" the large spread, which is, in effect, the climax of the piece. This spread is often planned with the idea that the piece can be used as a wall-hanger, and is usually handled poster fashion, with a large illustration (sometimes a group of related illustrations) and brief copy set in large type so that it can be read at a distance. Another reason for brevity of copy is that a sheet of broadside dimensions, when unfolded to full size, cannot be conveniently or easily held by the reader for any length of time and hence must deliver its message quickly to be effective.

The broadside may be described as the "big gun" of direct advertising, used for purposes that require a single powerful "smash" rather than a continuous story in the booklet sense. It is usually, though not necessarily, a "self-mailer." The stock chosen should be one of good folding quality, since it will be folded both with and against the grain and will further have to stand up satisfactorily under the treatment it will receive in the mails. The illustrations, which are the important element in a broadside, will determine the character of the stock.

* The progression may also start from half this size—i. e., $6\frac{1}{4} \times 4\frac{1}{4}$.

The design of the broadside begins with the center spread. With this arranged and the type style determined (the point of color and texture being again of importance in selecting the face), the other pages will readily fall into place. In general, big, broad, posterish effects are the rule for both type and illustration. Even the smaller folds should not look wordy or bookish.

It will be noted that *leaflets*, *folders* and *broadsides* have the quality in common that they are *not bound*, the folding scheme serving the purposes of a binding. We may go on from these to what may be distinguished as the *flat* group, made up of blotters and mailing cards.

Blotters

The blotter as a form of advertising hardly needs detailed description. It may carry almost any type of "message"—though it is advisable that the copy should not be too long—and may or may not be illustrated. Blotting paper may be had either plain or coated one side, thus offering possibilities for the use of halftone and color effects. Broad, flat colors and types of the "modernist" variety are often in order for plain blotter stock.

The blotter is naturally a vehicle for what may be called "reminder" advertising. Many concerns send out a blotter the first of each month, enclosing it with bills or statements and handling the general design in a way that will give identity and continuity to the series. Once a blotter has been read, it becomes a utility only. Since it may be kept on the recipient's desk for some time, a design should be chosen that one can "live with."

Mailing Cards

These vary in range and purpose from the ordinary $3\frac{1}{4} \times 5\frac{1}{2}$ government or private post card with an ad-

vertisement printed on one side (the double reply card being also used for the purpose) to large cards of heavy cardboard, often printed and illustrated in colors. The latter should not be too large—7 x 10 inches is a good practical limit—or they will be folded and bent or broken by the practical-minded postman who finds them a nuisance to carry in his pack.

The post card type of mailing card is an easy and convenient way of handling almost any advertising that must be "gotten out cheap." Typographically, such cards are not so much designed as arranged to fit the space. The second type—the mailing card proper—is usually the vehicle for a single item requiring illustration (halftones may be used here, since the stock may be obtained coated) or for a group of related items such as might figure in a special sale of chinaware or the like. Unity of impression, harmony of type and illustration, and the possibilities of using color are points to be considered in layout.

Return Cards

Before leaving this "flat" group, mention should be made of the return card, one of the characteristic features of direct advertising. These are usually of post card or approximately post card size, and are used wherever a specific reply to an advertising piece—a request for a salesman to call, for instance—may be desired. They may be attached by means of stickers to folders or broadsides and may also be enclosed with booklets or catalogues. As a rule, they are printed on regular post card stock or its equivalent, and "key in" in general design with the piece with which they are used. Occasionally (but rarely) they carry an incidental illustration. The form of the copy is usually kept simple so that all the prospect has to do is to sign his name.

We come now to the group of direct advertising pieces that are *bound*—booklets, catalogues, house publications, and the formal board-bound book. As a class these are rather more formal and pretentious in their general nature than the pieces we have so far been discussing. They have this point in common from the layout man's point of view, that their typographic plan is based upon *facing pages*, just as is the design of the book. Much of what has been said in other books of this series regarding book design and typography will therefore apply.

Booklets

The booklet may be described as the "man (or maid) of all work" of direct advertising, since the variety of purposes for which it may be used is almost unlimited. In general, however, booklets are the vehicle for the advertising story or message that needs to be told in *continuous* form, either by copy or by a series of pictures or by both. They may be used, as already described, to "back up" or supplement space advertising, in which case they will carry a more detailed story than can conveniently be gotten into a publication advertisement (or perhaps a related story, as in the case of a flour manufacturer who offers a book of recipes), or they may operate independently of any other advertising—may be sent (sometimes preceded by an announcement in card or folder form) to the advertiser's complete mailing list. Booklets are also often distributed "over the counter" by retailers and are enclosed in packages sold in retail stores as a bid for further orders.

In size, a booklet may range all the way from a postage stamp—there have been "stunt" advertising booklets as small as that!—up to 9 x 12, the size depending upon the story to be told, the material to be used in telling

it, and the general purpose of the advertising. Thus, certain types of illustrations will require a large page to be shown effectively; a booklet of the more formal and luxurious type may call for large margins, and hence a large paper page, as an element of the design. There is a similar range in elaborateness. Either "dignified simplicity" or ornateness may be in order in a given case, again according to story, purpose, and the general nature of the product. So too, booklets may be long and thin—of a shape, for example, to be enclosed in a No. 10 envelope—or flat oblong, or almost anything in between (except that the square or squarish shape is to be avoided). Because of the "wide open" nature of the problem and the practically unlimited range of possible treatments, the design of a booklet is one of the most interesting jobs that fall to the layout man's lot.

Typographically speaking, his first consideration will be his text pages—for booklet design "starts with the inside and works out." These may, in general, be handled in one of two fashions: either to be distinctly bookish, following book style as to margins, uniformity of color and texture, handling of running heads, folios, etc., or just the reverse—a play for novelty and "differentness." For the inexperienced hand, the former will probably be the safer course. He may never achieve anything brilliant or startling, according to present-day conceptions, as long as he sticks to bookishness—which is a quality to be avoided rather than sought in most advertising—but he will at least be working on a thoroughly sound basis, with sound precedent to guide him. Readable bookishness is always preferable to half-baked modernism or attempts at modernism. To quote Mr. Dwiggins: "Before one can *play* with type, one needs to know what has been done with type sedately through the centuries of printing."

Bold-face or even fat-face type for text matter, extra wide leading, indentions carried clear into the middle of the page, freak margins or no margins at all: these are among the tools of the layout man in designing booklets of the "un-bookish" type. In experienced hands, and with a sophisticated audience, they are effective. With thousands and thousands of booklets being used by advertisers, with booklets coming in to both home and office by almost every mail, there is a legitimate place for novelty, "differentness," "originality" if you will, in booklet design. If one does "go modern," however, he should go completely and consistently modern—not stop with compromises or half-way measures.

Illustrations will obviously be of first importance in planning the booklet scheme. These may range from incidental decorative or semi-decorative drawings in line or tone, used largely for atmosphere, to bleed-off halftones covering the entire face of the page. Halftones will, as a rule, imply a coated or at least a smooth-surfaced stock, though increasing attention is being given by printers to the printing of halftones on antique—in some instances with notably successful results. Apart from this, appropriateness, printing quality, and the ever-present question of expense will govern the stock selection, with consideration also of the fact that a fine stock will go far toward conveying an atmosphere of luxury and distinction.

In the *placing* of illustrations (apart from incidental pictures on title or half-title pages and special displays), one will necessarily keep in mind the fact, previously mentioned, that *facing pages*, not single pages, are the basis of the design, and will work for interesting and varied arrangement. Too much of the same style of thing produces a monotonous effect. With square halftones of oblong shape (*i. e.*, wider than they are deep),

the double margin scheme may sometimes be employed to advantage, the pictures running the full width of the page, with enough white space around them to serve as a frame, and the type being kept to a narrower measure—enough narrower to mark the contrast.

We may appropriately quote here from another book of this series ("The Elements of Typographic Design," Part VII, No. 44): "Illustrations, if photographic or more pictorial than decorative, must be considered as units in the mass arrangement of the pages. As such, they have tone and shape, and usually the tone is sufficiently dark to make them the important note of color on the page." (See Fig. 20, pages 102-103.)

Where vignetted halftones are used for illustration, the vignette or shaded portion may be allowed to run out into the margin of the page, the edge of the pictured object being kept in line with the edge of the type matter. If halftones and type are printed in separate forms, the type may sometimes be printed over the lighter portions of the vignette—but never, of course, over the picture itself.

Covers. If economy of manufacture is a consideration, the designer of a booklet will give thought to the possibilities of the "self cover"—that is, using the stock of the text pages for the cover, which will thus be printed in the same form with the text matter. This eliminates the cost of a separate cover stock and also somewhat simplifies the binding problem. To differentiate such a cover from the inside pages, he may want to use a bleed-off tint block in a second color, with cover design sur-printed, which will give him something the effect of a separate stock, or perhaps a decorative all-over cover design, possibly one composed of typographic ornament. With a separate cover stock (and often with self-covers as well) there will be the question of the cover design to be con-

sidered. This should, in general, be worked out according to the function of the booklet. Thus, if the booklet is sent by mail, the cover need not necessarily be conspicuous. Type or lettering only, or a simple typographic design, possibly printed on a separate stock of contrasting (but harmonious) color and pasted, label fashion, to the cover, or perhaps inserted in a blind-stamped panel, may be entirely adequate. A booklet of the luxurious type has no need of an elaborate or "flossy" cover to insure its being opened and read. If, on the other hand, a booklet is to be picked up from a counter or distributed in some similar fashion, it will naturally want a cover that will attract attention. In either case the cover design should "key in" with the body matter of the booklet. If typographic, it should harmonize with the typography of the text pages; if pictorial, with the illustrations. So, too, title and half-title pages and any typographic or decorative incidentals should take their tone from the style adopted for the text. Decoration, if used at all, should be planned as part of the typographic design and should not detract from the major objectives of interest and legibility.

Binding. Most booklets are saddle stitched. With the plainer varieties, ordinary wire stapling provides an adequate binding. With those of a more elaborate nature, this may be supplemented with a colored cord—the cord being used for embellishment only and not for utility, since it adds no appreciable strength to the binding. Where a French fold cover is used, the stapling will ordinarily be done through the inner part of the sheet only and so will not be visible. When a cover is embossed, a double end sheet or fly leaf is generally used, with one leaf pasted solidly to the back of the cover to conceal the reverse side of the embossing.

In booklets of the plainer type, designed primarily for

We take pleasure in announcing to the trade a new type of rug—more luxurious than any we have yet produced. **T**his new fabric will go far to supplant the cheaper grades of Oriental Rugs, which we ourselves, though one of the largest importers of Orientals, have never recommended. **I**t is seamless, deep and fleecy in pile, heavy in texture, and one of its most remarkable features is its lustre, which is exactly the same as in the most expensive of Oriental rugs. **B**y this means beautiful Persian designs have been reproduced with all the jewel-like brilliancy of their original colorings. **A**t the same time the new fabric can be sold with absolute confidence in its durability. **T**he first weavings will be on view in our New York Showrooms on April 9th, 1928. **Y**ou are cordially invited to view them.

utility, the cover is usually trimmed flush with the inside pages. For more distinctive effects the cover is allowed to overlap and is often supplemented with a single or double fly leaf cut from a lighter weight of the same



FIG. 19

"Modernist" typography and design in a direct advertising folder. The initials on the left hand page and the entire right hand page were in color in the original. Note the very wide leading of the type, which is Ultra Bodoni.

stock. With an overlapping French fold cover, preservation of the deckle of the sheet on the bottom or on bottom and sides will add a decorative and luxurious note.

Catalogues

A catalogue is defined by Webster as "a list or enumeration of things arranged methodically." While this covers the essential purpose of the catalogue as a list of the goods produced or sold by a concern, usually illustrated and with accompanying descriptive comment, the form and function of the catalogue in present-day advertising are somewhat broader than the definition indicates. It is not easy, in fact, under modern conditions, to say just where the booklet leaves off and the catalogue begins. Many concerns—automobile manufacturers, for instance—combine the "list" phase of their catalogues (the showing of models, parts, etc.) with a running story handled booklet fashion, thus retaining the best features of each, so to speak. So, too, a catalogue, if issued at regular intervals—quarterly or bi-monthly—may take unto itself something of the nature of the house organ (to be discussed in the next section) or even of the magazine. In general, the trend among catalogue advertisers has been to get away from the conventional listing of goods—a list at best being rather unexciting reading—and to liven up the material by the use of interesting pictures and of copy that is something more than a compendium of bare descriptive facts. The catalogue, in sales terms, has gone in for active selling rather than mere order-taking. As against this, however, the good old mail-order type of catalogue is still very actively in the field, listing some hundreds or thousands of items and crowded to the edges of the page with illustrations and type matter.

So far as the question of design is concerned, the mail order catalogue can virtually be dismissed from consideration. Here the problem is to get as many items as possible into the minimum amount of space, without regard to attention, legibility or any other such consideration. To get any style into the design (apart from incidentals) is almost out of the question, since the form has become traditional. The people—and there are millions of them in the United States and Canada—who send for, and buy goods from, mail order catalogues are “used to” this form, so much so that any departure from it would be viewed with suspicion and distrust. Crowded type matter and commonplace illustrations are no deterrent to mail order catalogue reading as long as the illustrations are “realistic,” the descriptive matter adequate, and the material as a whole reasonably well organized. Mail order catalogues, moreover, are usually handled by shops specially equipped for this class of work and therefore able to turn it out at a price which makes it next to impossible for the average general printer to compete successfully for it.

In many lines of business, prices and general conditions are so constantly changing that the publication of the old style “permanent” catalogue has become uneconomic. Smaller catalogues, published at more frequent intervals, are one of the means employed for meeting this condition. Another is the “loose leaf” type of catalogue, with binding so planned that separate leaves or even complete signatures may be added to the original material or inserted in place of material that has become obsolete. So, too, some concerns manufacturing a number of different lines of goods publish their catalogues in sections, one section for each line, these being so arranged that they can be sent out either singly or in combination

SKINNER ENGINE CO., ERIE, PENNA.

with the surface in the cylinder seat to which they were ground can the valve be tight; this providing, of course, that the design of the valve is such as to compensate for any difference in expansion and contraction of the cylinder seats. See Bulletin No. 103.

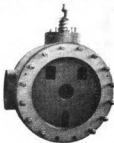
On all other designs, where valves are located in the heads, the steam rushes past the valve on opening, through one port and in one direction, and exerts a maximum of side thrust in that



Right Design (Patented)



Wrong Design



Cylinder Head Embodying Right Design

Correct and Incorrect Inlet Port Designs

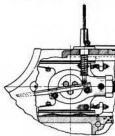
direction. The Skinner design (patented) allows steam to make a double entrance into the cylinder from diametrically opposite points on the valve, thus equalizing all pressures, eliminating side wear and maintaining the original seating of the valve.

The same principle is employed on "UNIVERSAL UNAFLOW" engines where the valves are located in the cylinder itself, the steam leaving the valve at diametrically opposite points. Our belief is that one of the reasons for the increase in steam consumption shown by many poppet-valve engines after use is the improper port design, caused by the lack of understanding of and experience with the problems involved.

INDICATOR REDUCING MOTION

This is an improved, simple and accurate permanent reducing motion with detent which permits its operation only when desired. Lifting the knurled vertical rod slightly and giving it a quarter turn throws the motion out of operation. Giving the same rod a reverse quarter turn allows the rod, with its roller at the lower end, to drop on the inclined slide and the motion immediately becomes operative.

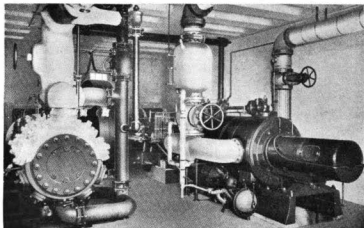
Many engines are not indicated frequently because of the inconvenience of shutting down and removing shields in order to install the indicator connection. The "UNIVERSAL UNAFLOW" engine can be indicated without any annoyance of this kind.



Cross-section Indicator Reducing Motion

as the case may require. This helps to reduce mailing costs and also obviates loading up the recipient with a lot of material in which he may not be interested.

SKINNER ENGINE CO., ERIE, PENNA.



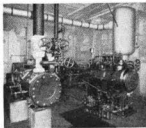
600-Horsepower Engine Direct Connected to Ammonia Compressor

"UNIVERSAL UNAFLOW" IN REFRIGERATION PLANTS

The "UNIVERSAL UNAFLOW" is being extensively used in ice-making and refrigerating plants, both where the absorption and compression systems are used. The "UNIVERSAL UNAFLOW" engine design may be adapted to greatly varying back pressure conditions, where the maximum back pressure runs as high as 20 or 25 pounds at times and with practically zero back pressure at other times. In a penalty-and-bonus test for a prominent eastern cold storage plant this type of engine established world's records for economies under varying back pressures up to 25 pounds.

The flexibility and general satisfaction which these engines have given is best demonstrated by the statement that every user of this type of engine has purchased an additional "UNIVERSAL UNAFLOW" engine when being in the market a second time.

For moderately varying back pressures, as obtain in the usual industrial plants or in paper mill service, the standard "UNIVERSAL UNAFLOW" construction is employed, for with the location of the



160-Horsepower Engine Direct Connected to Compressor

31

FIG. 20

Facing pages, showing the placing of large and small illustrations. The illustrations are handled as units in the mass arrangement of the pages.

Generally speaking—and it is necessary to speak very generally on the subject because of the immense variety of material involved—the problem of the layout man in designing a catalogue is two-fold: first, to make his text matter as readable as the length and nature of his copy permit; and, second, to organize and arrange that material by items or by subjects so that the reader can readily locate any item or subject in which he may be interested without the necessity of reading the text as a whole. A catalogue, in other words, should be readable both as text matter and as a list. This ordinarily involves the use of a contrasting bold face for headings, subheadings, first lines of important items, etc. Variety and relative emphasis are important in such an arrangement, and may be secured through proper choice of sizes and the use of roman and italic. It is important that the use of bold face should be confined to major items and not overdone, since otherwise it makes for a “spotty” page in which individual items are not readily distinguished. Too much display is quite as bad as none in this respect. Indentation and the use of overhanging headings are other important means of emphasis.

Illustrations will, of course, figure largely in the typographic arrangement. In catalogues of the more elaborate and expensive types, halftones in four color process are often used—in which case they will be the natural starting point for both the general plan of the catalogue and the typographic design. Much of what was said under booklets regarding illustrations and typography and their interrelationships will be applicable here. Catalogue illustrations are mostly *fact* illustrations, designed to give the reader the essential facts he may be expected to want to know about the product—size, shape, color, internal construction, mechanical principles, etc. They

are often supplemented with action pictures showing the product in use and with suggestive "atmosphere" pictures designed to sell the product indirectly—as an attractive view of a stretch of picturesque countryside may suggest to the city dweller or suburbanite the desirability of owning an automobile.

The *size* of catalogues varies according to material and the use to which they may be put. A size that will fit conveniently in the pocket, for instance, may be of obvious advantage in some cases—though if the product is large, this size will somewhat cramp the illustrations and detract from their effectiveness. The more elaborate catalogues run to a larger scale, with 9 x 12 the effective maximum for most purposes. With catalogues containing a large number of pages, the size will naturally be planned to cut without waste from a standard size sheet.

In selecting a cover, and in the general matter of binding, the *handling* the catalogue will receive is an important point. A catalogue that will be used in the composing room of a printing plant, for instance, or one that will be referred to by garage mechanics, will obviously not want a white or light toned cover stock, nor will a fancy binding be in order. One cannot make such catalogues soil proof, but at least he can provide a stock that will not give maximum prominence to greasy thumbprints. Such catalogues should be bound for durability, with the binding usually reinforced and the end leaves (if any) "hooked over" and sewed with the outside signatures.* Catalogues, unless consisting of one signature only, are generally sewed, for the reason that a sewed book will lie open—a point that will be appreciated by any one who has ever tried to refer to a catalogue while telephoning, for instance.

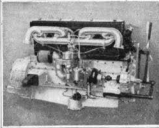
* See Part VII, No. 48 of this series ("Making Dummies and Layouts") on the making of dummies.



The steering gear, while the same in principle, is entirely new in every part. It has been designed especially to provide an easy, yet firm control, with freedom from the objectionable fore-and-aft motion which has become prevalent since the introduction of larger cars and front brakes. The parts are almost revolutionary in design, and of an entirely new class of accuracy.

Generalized Chassis Lubrication. In developing the new Phantom a was found possible to increase the effectiveness of the lubrication while removing from the driver all the disagreeable means of hand oiling. This accomplishment must be noted as equal in importance with the Phantom engine and the "steering" brakes.

By our unique inverted spring chassis construction and by the completely centralized oiling system, every working part is either lubricated from a



To drive a heavy car with its equipment and chassiswork at tremendous speed and with acceleration for all modern conditions, with such a complete absence of noise that she occupies an unique one of their kind, has not been previously accomplished in any degree comparable with this one.

Crackshafts. This is seven-bearing, all chrome nickel steel and with an extension one piece on the forging. In the ordinary machining of a crankshaft, a slight distortion develops. It's overcome this difficulty by grinding the shaft after every operation. *Aluminum rings* in all. Built-Rings bearings has substantially because we maintain a continuous oil film around the shaft. The Built-Rings "Slipper Ring" is fitted at the forward end of the crankshaft. This is one of the vital factors in the smooth running and general "sweetness" of the engine. The driver also has a tapered spring drive which prevents the accumulation of lubricant in the timing gear.

COACHWORK INNOVATIONS BY BREWSTER



SEATWORK.

Brewster and the staff of the United States is the only one that can make the car seat so comfortable and so durable. The springs and the upholstery are made of the finest materials and are so constructed that they will last for years. The car seat is so constructed that it will last for years. The car seat is so constructed that it will last for years.



ISOLATION VIEW.

The United States is the only one that can make the car seat so comfortable and so durable. The springs and the upholstery are made of the finest materials and are so constructed that they will last for years. The car seat is so constructed that it will last for years. The car seat is so constructed that it will last for years.



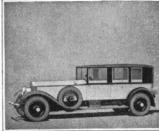
SEATWORK.

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ISOLATION VIEW.

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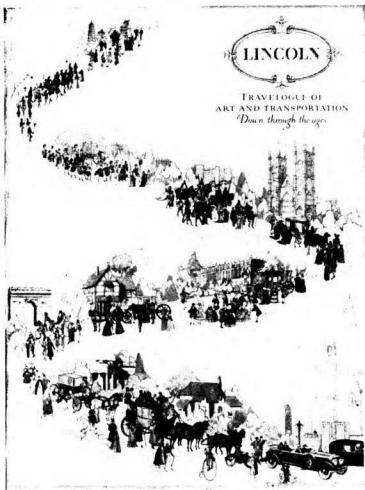
SPACIOUS FAMILY TYPE

Brewster interprets the comfortable family car. Large and graceful, its open and generous comfort is its particular feature. A cooling window, fully described in page 17, is provided. For those who do much driving, the long trip, the car is the car. For those who do much driving, the long trip, the car is the car. For those who do much driving, the long trip, the car is the car.



FIG. 21

Representative pages from an automobile catalogue of the "book-let" type. Note again the handling of the illustrations. Page size of original 8 x 10½ inches. Types: Caslon Old Face and Narciss, with main headings hand lettered.



Cover (above) and pair of inside pages (pp. 110-111) from elaborate automobile catalogue, printed in four colors and gold. The catalogue consisted of paired pages of this nature, showing the car and its interior, with appropriate "period" decoration. Garamond type. Page size of original 9 x 12.



RENAISSANCE



RECO-ROMAN culture, dormant in Italy for a thousand years, was suddenly re-awakened by an influx of refugee scholars from Constantinople—that last remnant of the Empire of the Caesars—which was captured by the Turks in 1453. It was as though Italy's glamorous heritage had been restored to her from the East.

In consequence, the long-scorned ruins of ancient Greece, which had been shamefully used as quarries, now became models. Rome, Florence, Pisa, Sienna, and other cities were stirred by an amazing art furor. Creative fancy, attempting to emulate classicism, actually overrode it with joyous gusto. When the titanic genius of Michelangelo asserted itself, the swing to untrammelled expression was complete.

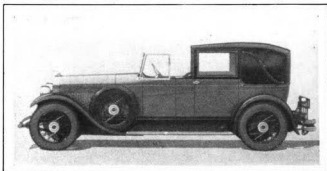
A visiting monarch, Francis I, of France, finding that the rulers of petty domains in Italy dwelt in palaces far more beautiful than any he could boast of, offered inducements to Italian artists to accompany him back to France. Among those who accepted his invitation was the famous goldsmith and sculptor, Benvenuto Cellini. With their aid King Francis built the great galaxy of chateaux along the Loire; castles which are mediaeval in conception, but superbly decorated in the "new manner." Thus introduced into France, the Renaissance style soon predominated, achieving its noblest fulfillment in the Louvre, a palace worthy of the treasures it contains.



[14]

House Publications

House publications, or *house organs* as they are more generally known, are really periodicals issued by private concerns at more or less regular intervals—monthly, quar-



RENAISSANCE

A Lincoln Semi-Convertible Cabriolet

THE GALA MODE OF THE ITALIAN RENAISSANCE is well represented by this princely cabriolet by Bruan. Body finished in Metis green (a color fittingly named after the sea goddess in Greek mythology, which came back into vogue with the revival of classicism); striping is in Florentine cream. The scene of interior appointments is achieved with specially woven broadcloth and broadface trimming, and Gauthier hardware of true Renaissance richness.

terly, etc.—and varying in range from a four-page folder or small booklet to large and elaborately printed magazines. They are of two general types: the internal, distributed to the employees of large concerns, including both

home and branch offices, or to dealers handling the line; and the external, sent to a mailing list of customers and prospects. The purpose of the former is to promote the general *esprit de corps* of the organization and keep all hands in touch with policies, selling points, new developments, etc.; the latter is, in effect, a private advertising medium having the advantage of regular publication.

Regarding the layout of house organs, little may be said beyond the desirability of interesting arrangement and legibility. Most of the larger house organs follow the general style and format of the illustrated magazines. Whether a house organ will be simple or elaborate—and, if the latter, how elaborate—will usually be determined by the extent of the advertising appropriation.

Books

The board-bound book is the most formal and permanent of all the various forms of advertising, and, because of the expense involved and the fact that business conditions in most lines change so rapidly as to make a more flexible type of publication more desirable and effective for advertising purposes, is comparatively rare. Such books are usually issued in observance of an anniversary, on the opening of a new building, and in connection with other special occasions. They are handled as a rule in formal book style, but with more elaborateness in binding, illustration, typography and cover design than the ordinary book, and with an eye to the special effect they are intended to create. What has been said regarding book design in other books of this series may be taken as covering the subject.

V

Position Advertising

“POSITION” advertising is so called because, instead of being sent to the reader via a publication or through the mails, it is placed so that the reader comes to it. From the printer’s point of view this division of advertising may be taken as consisting of car cards, window and counter display material, and posters. Billboards, electric signs, and “outdoor advertising” in general belong under this head, but these need not be considered here as they do not involve the use of printing.

Position advertising, as was said in Part I, is mostly the product of a comparatively limited number of specialized shops, only a small share of it coming to the general printer, and is therefore of less interest and importance from our standpoint here than publication and direct advertising. Much of it is produced by lithography. Its design—posters perhaps excepted—is an artist’s rather than a layout man’s job, since it depends mainly upon “art work” in the form of illustrations and hand (or lithographic) lettering for its effect. For these reasons it will be dealt with here very briefly and more as something the student should know about as a matter of general information than something he will actually be called upon to lay out.

Car Cards

In common with other forms of position advertising—and in contradistinction to publications and direct advertising pieces, which are held in the hand—car cards are read at a distance. They may be read straight-on

or from an angle. Except for the poster type of card such as one occasionally sees affixed to a board at one end of a street car, they are uniform in size (oblong, about 20 inches long by 10 high), are printed on cardboard (which may or may not be coated), and are concave in surface when inserted in position in the rack. Their competition is entirely from the side, and they are read much of the time by artificial light—a point which may be of importance in the selection of colors. These are the “given” conditions with car cards.

The main problem of layout is provided by the competition. The design must have unity; pictures and type (or lettering) must “tie together” into a single visual impression, or the card will “go to pieces” and be lost in the shuffle. Because of the distance at which it is read, short copy and large type are in order. Color in illustrations or background—preferably simple, strong color, handled in masses—will be the chief attention-getting medium. If the design does not hold together sufficiently of itself, bands or areas of color or black will be used at the sides or along the bottom to give unity and fend off left hand and right hand neighbors, very much as we saw that borders were used in newspaper advertising. It is essential that the motion of the illustrations and of any optical lines set up by the arrangement of the type or lettering shall be *into* the card. The side bands may be designed to reinforce this toward-the-center motion.

Size and legibility in type—general posterish effect—upper and lower case rather than caps, again for legibility: these are the main typographic considerations.

Window and Counter Displays

Again distance, brief copy, large type, and poster treatment, with art work as the main medium of attrac-

tion. These displays may be arranged in main and wing panels so that, when opened, they will stand by themselves; they may be supported by easels at the back; or they may be stuck to the display window, face to, with adhesive. The panel type are usually "cut out" at the top following the shape of illustrations or decoration, or merely in some geometrical shape such as a half circle or half oval.

For counter cards calling attention to some special item, straight black on white gives both conspicuousness and legibility, with black on yellow running second. In the larger forms, the colored picture is "the thing." In arranging type or lettering for window displays, allowance should be made for ample free space at the bottom, since articles will probably be placed in front of the display.

Most window and counter display material comes under the heading of "dealer helps"—that is, material prepared by manufacturers or their advertising agents and furnished either free or at cost to retail stores and others handling their products as a means of stimulating local sales.

Posters

The common or garden variety of poster—theatrical and "movie" house posters, for instance—is not so much designed as put together, the essential ingredient being wood type. As with mail order catalogues, the style of such posters—if one may call it that—is traditional, fixed, and not to be monkeyed with. Smaller posters may permit of some degree of choice in type selection and arrangement—in which case the layout man will select a face that can be easily read at a distance and do the best he can with it. In general, however, type is

forced to give way to lettering, which will be of the broad, more or less "splashy" and posterish sort.

Long and short lines, arranged to give a well shaped mass and to accord with the sense of the copy, or simple, plainly arranged masses of type harmonizing in weight and texture with the illustrations are about all one dares to attempt in the way of typographic suggestions.

Black on white, again, will give maximum readability, with flat colors in masses for attraction.

VI

Suggestions for Study

THE student who plans to go into layout work will naturally want to follow up this necessarily brief and very general consideration of the subject with more detailed study. A few suggestions are therefore offered. These are based upon this and other books of Part VII of the present series and involve the application of the principles that have been discussed (1) to the study of examples, and (2) to experimentation and practice on the student's own part. The latter is particularly recommended to students for the practical training it affords in analysis of copy, visualization, and the effective arrangement of copy and illustrations.

For the best examples for study, we may look, in general, to the work of the leading national advertisers and retail institutions in both the publication and direct advertising fields. Almost any of the nationally circulated magazines and large metropolitan dailies will yield abundant specimens of the former variety. Examples of the latter are harder for the apprentice student to come by. He may, however, be referred to the direct advertising material issued by the manufacturers of paper, type, presses, composing machines and other printing equipment, much of which he will be able to obtain from his own front office. This is of general high quality because of the printer audience it goes to and also because it is largely demonstrational in character.

Mention should be made in this connection of the "Printing for Commerce" exhibitions held each year by the American Institute of Graphic Arts. These exhibi-

tions are, in effect, reviews of the best advertising printing produced in the United States during the year preceding, the selection of specimens being based entirely upon printing quality. They are sent to many of the larger cities of the country following their showing in New York and afford students in those localities an excellent opportunity for first-hand examination of notably good work. A few private concerns in the printing and allied fields are now holding exhibitions of commercial printing which it will be very much worth the student's while to visit.

The following questions are intended to suggest a general line of procedure in the study of specimens. While concerned primarily with space advertising, they will apply, with some few minor changes, to direct advertising also.

General. Is this, in your opinion, a good advertisement? Why (or why not)? What do you consider its main points of strength or weakness? Discuss its merits or defects: (a) from the competitive angle, (b) from the angle of its suitability to the class of people who may logically be expected to read it. What was it about the advertisement that attracted your attention? Wherein do you consider it superior or otherwise to other advertisements on the same or adjoining pages?

What is the purpose of the advertisement from a sales point of view? What particular selling angle is embodied in the copy and illustrations? Has the product a general or a limited appeal? Discuss the use and effectiveness of (a) the pictorial and (b) the typographic elements in carrying out the selling purpose. Wherein is the layout successful or unsuccessful in (a) getting attention and interest, (b) contributing to quick and easy reading?

Form and arrangement. Is the advertisement symmetrical or unsymmetrical in form? Is there any rea-

son apparent why it should be one rather than the other? Could it be recast in the other form? How?—or if not, why not? Make a thumbnail layout indicating how you would so recast it. If you approve the general form but think the handling of details could be improved, make a thumbnail layout indicating suggested changes. If the arrangement is unsymmetrical, point out how balance is obtained. Discuss the balance of masses, areas, color; the use of motion if any. Wherein, if at all, could the advertisement be rearranged to make more effective use of the principle of motion? Trace the path which the eye will naturally follow in going through the advertisement. Discuss the setting from the standpoint of (a) variety, (b) external and internal contrast. How has the layout man “touched the four sides”?

Emphasis. Which element in the advertisement has been given chief emphasis? Why? Should it, in your opinion, have been so emphasized? Why?—or if not, what element would you have used instead, and how? By what technical means has emphasis been obtained? What other means might have been employed in this case? How? Make a thumbnail layout indicating how you would handle these alternative arrangements. What elements are given secondary emphasis? How? Why? Discuss the use in the advertisement of (a) white space, (b) solid blacks, (c) color, (d) internal contrast.

Typography. Name the type faces used in the advertisement. Why, in your opinion, were these faces selected? By what (a) practical and (b) æsthetic considerations do you think their selection was influenced? Discuss the handling of the text matter as regards (a) leading, (b) indention, (c) harmony of color and texture with illustrations, (d) relationship between text and heading, (e) sizes of type used, (f) length of line, (g) contrasting widths of type masses, (h) use of initials,

(i) spacing, (j) general fitness to purpose—*i. e.*, appropriateness and suitability. What other type faces would you consider as logical possibilities in this case? Why?

Discuss the heading as regards (a) attention, (b) legibility, (c) relationship with illustrations, (d) relationship with text, (e) purpose, (f) position in advertisement, (g) use of contrasting faces or sizes of type or styles of lettering, (h) break of lines and sense.

Discuss the use of borders and decoration, if any.

If the student has any natural instinct or inclination for design, he will not need to be urged to experiment or to try his hand at actual creative work. He has a practically unlimited field for such experimentation. For example: in every issue of every newspaper and magazine are numerous small advertisements, sent in at the last minute without a layout or even a rough sketch and set directly from copy by the composing room in any old type or types that happened to be handy at the moment. He can have a very pleasant and profitable time replanning these, rearranging them with an eye to attention and legibility and specifying appropriate types. If he can set up some of his creations and have them criticized—this, of course, without cutting into his productive time—so much the better. Direct advertising pieces are also constantly coming in to home and office which can be used as raw material for experimentation—and which offer vast possibilities for typographic improvement.

If the student has any knack at lettering, he will find it worth his while to make tracings from type specimens of the larger sizes of some of the standard faces—Caslon or Garamond or Bodoni, for instance—and to experiment on his own with letter forms or even with complete alphabets. There is no better way of familiarizing one's self

with the character of a type and with the essential characteristics of letter forms in general. Tracing complete advertisements is also to be recommended for the insight it gives into balance, emphasis, use of white space, and general arrangement. By graying over such tracings with pencil or crayon, he can test the layout for balance, decorative quality of areas and edges, etc.*

Experimental creative work will be of most profit if carried on in co-operation with other students and under the guidance of a superior who can more or less direct the work and contribute advice, judgment and experience. If enough men are interested, a class can be organized, to be held regularly once a week after business hours or in the evening. In most plants an executive can be found who will be interested enough and good-natured enough to undertake the job of "teacher," providing there is real interest in the work on the part of the prospective students.

Such a class can undertake the study of layout in what the writer believes is the proper way to undertake it—namely, by the "case system" method, the students being given actual problems to work out under conditions approximating those obtaining in advertising and printing offices. The principles of layout can then be studied in immediate connection with a specific case and with specific material, which is a far better way of impressing and absorbing them than either abstract or analytical study. Problems can often be taken from work actually in hand, the students thus participating in its creation. The problems will naturally progress from the simple to the complex. "Outside" work can be done by the students at home and brought in for discussion and criticism at the class meetings.

*See Frank H. Young, "Advertising Layout," page 39.

The following suggestions may perhaps be found helpful as starting points for such a class:

(1) *Practice in layout.* From the morning's newspaper, an old number of a trade paper, or any other publication that may happen to be handy, select an advertisement that is typographically good and have the copy typewritten, enough copies being made to provide one for each student. The size of the space should be specified in picas or inches and the type of medium indicated (newspaper, trade paper, magazine: whatever may have been the source of the original), but no clue given as to the original setting. Have the students lay out this copy for the space, specifying faces, sizes and widths of type and working out their own arrangements of heading, text, signature, etc. The resulting layouts should be brought in at the next meeting of the class, discussed and criticized as to suitability of type selected, attention value, legibility, etc., and compared with the original. Alternative arrangements may be presented in thumbnail layout form.

All-type advertisements will be the best for the first few attempts. Later, illustrations may be added to the problem. An easy way of doing this is to get enough copies of the morning's newspaper to cover the class and clip the illustration (or illustrations) from the advertisement selected, giving a copy to each student to paste in position in his layout. Students should be given the option of enlarging or reducing the illustration if and as they wish, indicating any changes in size in pencil on their layouts.

(2) *Practice in arrangement.* Provide enough copies of the *Saturday Evening Post* or any other publication to go round, select a good advertisement, clip it from each copy, and cut out the various parts or elements—heading, illustrations, text, trademark, signature, logotype,

etc.—giving each student a complete set. The parts should be clipped close so as to give as little hint as possible of the original arrangement. The students should then draw on paper a rectangle the size of the type space occupied by the original— $9\frac{3}{8} \times 12\frac{1}{4}$ inches or whatever the case may be—and should arrange the elements within the space in what they consider to be the most effective manner. The variety of arrangements that result will be surprising. Students may rearrange the type matter if they desire, changing from single to double column, for instance, or using a larger or smaller size of type, indicating the changes on their layouts. If a different size of type is used, however, the student should compute the space it will occupy.

A third such “exercise” that will give good practice is to pick a suitable space advertisement and recast it in the form of a folder or other direct advertising piece. One with several illustrations, such as a department store fashion advertisement, will be found best for this purpose.

Recasting a symmetrical advertisement in unsymmetrical form, and vice versa; removing the border from an advertisement and rearranging it without, with elements placed to “touch the four sides;” working out alternative arrangements of the same material; rearranging material to incorporate the principle of motion: all these and many other similar points can be made the basis of problems that will incorporate one or more of the principles of layout and that will furnish good fun for the students as well as practical instruction and training.

BIBLIOGRAPHY

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Probably the most complete, authoritative and readable work on the subject that has yet been written, covering all phases of layout. Illustrated with drawings and sketch layouts by the author.

Advertising Layout. By Frank H. Young. Pascal Covici, Chicago, 1928.

Advertising layout from the standpoint of the agency art director. Deals entirely with publication advertising, with illuminating discussion of technical principles. Illustrated with sketches, drawings and actual advertisements.

The student should follow the trade papers in both the advertising and printing fields—*Printers' Ink*, *Printers' Ink Monthly*, *Advertising & Selling*, *American Printer*, *Inland Printer*, *Printed Salesmanship*, etc.—for articles dealing with layout.

GLOSSARY OF ADVERTISING TERMS

Addressing Machine. A machine for addressing envelopes or advertising matter in quantity by means of metal or paper stencils carrying the name and address of the recipient.

Advertising Agency. A concern engaged in the preparation, design and placing of advertising.

Advertising Campaign. A series of advertisements or pieces of direct advertising having a single common sales or publicity purpose.

Advertising Commission. The commission paid by a publication to an agency on the advertising placed with it, usually 15 per cent of the gross amount charged for the space.

Attention Value. The ability of an advertisement or of the display matter in an advertisement to get attention as a preliminary to reading.

Class Papers. Publications designed to appeal to a particular class or stratum of the buying public.

Copy. Any manuscript or typewritten matter that is intended to be put into type.

Coupon. A part of an advertisement or mailing piece designed to be filled in, detached and mailed to the advertiser by the recipient.

Coverage. The amount or proportion of circulation a publication has in a given locality or area.

Dealer Helps. Advertising matter prepared by manufacturers or their advertising agencies and furnished (or sold) to dealers handling their products. The term is also used for electrotypes or stereotype matrices of advertisements similarly furnished or sold to dealers.

Display Advertising. Space advertising that is set in a characteristic type style of its own as distinguished from classified advertising, "want ads," and other advertising that is uniformly set.

Display Matter. A term applied to lines of large type, hand lettering, italic matter, logotypes, etc., as distinguished from text matter.

Double Spread. Two facing pages in a publication, or an advertisement occupying two facing pages. Properly, the two facing pages in the middle of a signature where the advertisement may run clear across without regard for the gutter margin.

Dummy. A plan of a booklet or other piece of printed matter, prepared to show the buyer what the piece will look like in finished form. Illustrations and text matter are usually sketched in or indicated. Dummies are also made up to show the stock that will be used in the finished piece. These are known as "stock dummies."

Follow-up. A letter or piece of printed advertising sent out on the heels of a preceding piece and designed to increase the returns from it.

Form Letter. A letter printed by multigraph or letterpress and mailed out to a list of customers and prospects as advertising matter. The recipient's name and address and the salutation are often "filled in" on a typewriter in a style to match the text.

Layout. The graphic plan of an advertisement, loosely used in general parlance to cover anything from a rough sketch or "visual" to a finished "comprehensive layout." In this book it refers particularly to the working plan prepared by the designer or layout man for the guidance of whoever is to put the advertisement into type.

Logotype. Usually the name of a product or service, lettered (or set in type) in a characteristic style so as to make it readily identifiable. May also apply to the signature of a concern when similarly handled.

Mail List. A list of names of customers and prospective customers to whom direct advertising matter is sent.

Mail-Order House. A concern doing business with its customers by mail—that is, through letters and advertising pieces.

Mass Advertising. Advertising intended for the general public as distinguished from “class” advertising intended for a particular group.

Medium (plural, *Media*). A publication (newspaper, magazine, trade paper, etc.) in which an advertisement is placed. Used also of different forms of advertising, as newspaper, magazine, radio, outdoor, etc.

Motion. (1) The apparent movement of an illustration. (2) The arrangement of the elements of an advertisement so that the eye is automatically led from one to the next in the order desired by the advertiser.

National Advertising. Advertising designed to cover the entire country or the greater part thereof, as distinguished from local advertising.

Optical Center. A point above the mathematical center of a space which, due to optical illusion, appears to the eye as the actual center. Also sometimes called the apparent center.

Prospect. A prospective or potential customer.

Pulling Power. The ability of an advertisement or piece of direct advertising to produce returns in the form of sales or inquiries.

Reverse Plate. An engraving in which the usual arrangement of blacks and whites is reversed, a line

of type, for example, appearing in white against a solid black background.

Rough. A preliminary layout, usually hardly more than a rough sketch of the general plan.

Self-mailer (Self-mailing Piece). A mailing piece (usually a folder or broadside) so arranged as to require no envelope. One face of the piece is used for the address and corner card and the folds are held together by means of a clip or gummed sticker.

Selling Point. A special point or feature of a product that is stressed in the advertising copy as a reason for buying.

Service Charge. Charge made by an advertising agency to a client in cases where no commission is paid on the advertising or where the commission received is insufficient to cover the costs of preparation.

Stuffer. Trade term for small advertising pieces designed for insertion in an envelope or package.

Testimonial. A letter or statement from a user (or alleged user) of a product, extolling its merits.

Thumbnail Layout. A miniature sketch layout, generally used as a means of working out the fitting together of the parts of an advertisement.

Trademark. A distinguishing mark or device for a product or a service, of which the right of exclusive use is given by law to the owner.

Trade Paper. A magazine issued in the interests of a particular trade or profession.

U. T. A. TYPOGRAPHIC LIBRARY

THE following list of publications, comprising the U. T. A. Typographic Library, formerly the **TYPGRAPHIC TECHNICAL SERIES FOR APPRENTICES**, has been prepared under the supervision of the Committee on Education of the United Typothetae of America for use in trade classes, in courses of printing instruction, and by individuals.

Each publication has been compiled by a competent author or group of authors, and carefully edited, the purpose being to provide the printers of the United States—employers, journeymen, and apprentices—with a comprehensive series of handy and inexpensive compendiums of reliable, up-to-date information upon the various branches and specialties of the printing craft, all arranged in orderly fashion for progressive study.

The publications of the series are of uniform size, 5 x 8 inches. Their general make-up, in typography, illustrations, etc., has been, as far as practicable, kept in harmony throughout. A brief synopsis of the particular contents and other chief features of each volume will be found under each title in the following list.

Each topic is treated in a concise manner, the aim being to embody in each publication as completely as possible all the rudimentary information and essential facts necessary to an understanding of the subject. Care has been taken to make all statements accurate and clear, with the purpose of bringing essential information within the understanding of beginners in the different fields of study. Wherever practicable, simple and well-defined drawings and illustrations have been used to assist in giving additional clearness to the text.

In order that the pamphlets may be of the greatest possible help for use in trade-school classes and for self-instruction, each title is accompanied by a list of Review Questions covering essential items of the subject matter. A short Glossary of technical terms belonging to the subject or department treated is also added to many of the books.

These are the Official Text-books of the United Typothetae of America.

Address all orders and inquiries to **DEPARTMENT OF EDUCATION, UNITED TYPOTHETAE OF AMERICA, Washington, D. C., U. S. A.**

PART I—Types, Tools, Machines, and Materials

1. **Type: a Primer of Information** . By A. A. Stewart
Relating to the mechanical features of printing types; their sizes, font schemes, etc., with a brief description of their manufacture. 44 pp.; illustrated; 74 review questions; glossary.
2. **Compositor's Tools and Materials** . By A. A. Stewart
A primer of information about composing sticks, galleys, leads, brass rules, cutting and mitring machines, etc. 47 pp.; illustrated; 50 review questions; glossary.
3. **Type Cases, Composing Room Furniture**
By A. A. Stewart
A primer of information about type cases, work stands, cabinets, case racks, galley racks, standing galleys, etc. 43 pp.; illustrated; 33 review questions; glossary.
4. **Imposing Tables and Lockup Appliances**
By A. A. Stewart
Describing the tools and materials used in locking up forms for the press, including some modern utilities for special purposes. 59 pp.; illustrated; 70 review questions; glossary.
5. **Proof Presses** By A. A. Stewart
A primer of information about the customary methods and machines for taking printers' proofs. 40 pp.; illustrated; 41 review questions; glossary.
6. **Platen Printing Presses** By Daniel Baker
A primer of information regarding the history and mechanical construction of platen printing presses, from the original hand press to the modern job press, to which is added a chapter on automatic presses of small size. 51 pp.; illustrated; 49 review questions; glossary.
7. **Cylinder Printing Presses** . . . By Herbert L. Baker
Being a study of the mechanism and operation of the principal types of cylinder printing machines. 64 pp.; illustrated; 47 review questions; glossary.
- *8. **Mechanical Feeders and Folders**
By William E. Spurrier
The history and operation of modern feeding and folding machines; with hints on their care and adjustments. Illustrated; review questions; glossary.
9. **Power for Machinery in Printing Houses**
By Carl F. Scott
A treatise on the methods of applying power to printing presses and allied machinery, with particular reference to electric drive. 53 pp.; illustrated; 69 review questions; glossary.
10. **Paper Cutting Machines**
A primer of information about paper and card trimmers, hand-lever cutters, power cutters, and other automatic machines for cutting paper. 70 pp.; illustrated; 115 review questions; glossary.
11. **Printers' Rollers** By A. A. Stewart
A primer of information about the composition, manufacture, and care of inking rollers. 46 pp.; illustrated; 61 review questions; glossary.

*In Preparation.

Part I—(Continued)—*Paper and Printing Plates*

12. **Printing Inks** By Philip Ruxton
Their composition, properties, and manufacture (reprinted by permission from circular No. 53, United States Bureau of Standards); together with some helpful suggestions about the everyday use of printing inks by Philip Ruxton. 80 pp.; 100 review questions; glossary.
13. **How Paper is Made** . By William Bond Wheelwright
A primer of information about the materials and processes of manufacturing paper for printing and writing. 68 pp.; illustrated; 62 review questions; glossary.
- *14. **Relief Engravings** By Joseph P. Donovan
Brief history and non-technical description of modern methods of engraving; woodcut, zinc plate, halftone; kind of copy for reproduction; things to remember when ordering engravings. Illustrated; review questions; glossary.
15. **Electrotyping and Stereotyping**
By Harris B. Hatch and A. A. Stewart
A primer of information about the processes of electrotyping and stereotyping. 94 pp.; illustrated; 129 review questions; glossary.

PART II—*Hand and Machine Composition*

16. **Typesetting** By A. A. Stewart
A handbook for beginners, giving information about justifying, spacing, correcting, and other matters relating to typesetting. Illustrated; review questions; glossary.
17. **Printers' Proofs** By Hugo Jahn
The methods by which they are made, marked, and corrected, with observations on proofreading. Illustrated; review questions; glossary.
18. **First Steps in Job Composition** . By Camille DeVéce
Suggestions for the apprentice compositor in setting his first jobs, especially about the important little things which go to make good display in typography. 63 pp.; examples; 55 review questions; glossary.
19. **General Job Composition**
How the job compositor handles business stationery, programs and miscellaneous work. Illustrated; review questions; glossary.
20. **Book Composition** By J. W. Bothwell
Chapters from DeVinne's "Modern Methods of Book Composition," revised and arranged for this series of text-books by J. W. Bothwell of The DeVinne Press, New York. Part I: Composition of pages. Part II: Imposition of pages. 229 pp.; illustrated; 525 review questions; glossary.
21. **Tabular Composition** By Robert Seaver
A study of the elementary forms of table composition, with examples of more difficult composition. 36 pp.; examples; 45 review questions.
22. **Applied Arithmetic** By E. E. Sheldon
Elementary arithmetic applied to problems of the printing trade, calculation of materials, paper weights and sizes, with standard tables and rules for computation, each subject amplified with examples and exercises. 159 pp.

*In Preparation

Part II—(Continued)—*Machines*

*23. **Typesetting and Composing Machines**

A. W. Finlay, Editor

Section I—The Linotype.....By L. A. Hornstein

Section II—The Monotype.....By Joseph Hays

Section III—The Intertype.....By Henry W. Cozzens

Section IV—Other Typesetting and Typesetting Machines

By Frank H. Smith

A brief history of typesetting machines with descriptions of their mechanical principles and operations. Illustrated; review questions; glossary.

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